

Transposed Score

Structural Integrity

for Chamber Ensemble

(Flute, Clarinet in B \flat , Violin, Cello, Piano, Marimba/Sus. Cym.)

Joe Hills

INSTRUMENTATION

Flute

Clarinet in B \flat

Violin

Cello

Piano

Marimba/Suspended Cymbal

Duration ca. 5'

Transposed Score

PROGRAM NOTES

Structural Integrity (2013) is based on a sculpture by Bill Smith called *Structure*.

The 20-foot tall tower weighs only two ounces and is similar to many natural structures found in our world. Mammals use this hair/cell tower structure to hear and although there are many other applications of this structure in nature, as a musician I am most intrigued by the application to hearing.

The overall shape of *Structural Integrity* reflects that of the damped sine wave that gives Smith's *Structure* its form. The piece begins with a broad base and eventually tapers down to one line; one note.

Throughout the composition, there is a constant oscillation in dynamic, line, and color aimed to reflect the oscillation of a sine wave. The similar shapes throughout create a series of interconnected musical modules that seamlessly transition from one to the other.

The premier of *Structural Integrity* will take place along side Smith's work in the World Chess Hall of Fame in St. Louis, MO on 4 May 2013.

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based on "Structure" by Bill Smith. Composed for the World Chess Hall of Fame

STRUCTURAL INTEGRITY

Joe Hills (b. 1987)

Static ♩ = 100

This system of the score includes parts for Flute, Clarinet in B♭, Violin, Violoncello, Marimba, and Piano. The Flute part begins with a rest followed by a series of eighth notes in a descending sequence, marked with a piano (*p*) dynamic. The Clarinet in B♭ plays a steady eighth-note accompaniment, also marked *p*. The Violin and Violoncello parts enter in the fifth measure with eighth-note accompaniment, marked *p*. The Marimba part is silent throughout this system. The Piano part provides a rhythmic foundation with eighth-note accompaniment in the bass clef, marked *p* and *Ped.* (pedal). The tempo is indicated as 'Static ♩ = 100'.

8

This system continues the musical score with parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), Marimba (Mar.), and Piano (Pno.). The Flute part continues its eighth-note pattern, marked with a piano (*p*) dynamic. The Clarinet part continues its eighth-note accompaniment, marked *p*. The Violin and Violoncello parts continue their eighth-note accompaniment, marked *p*. The Marimba part remains silent. The Piano part continues its eighth-note accompaniment in the bass clef, marked *p*. The tempo is indicated as '8' at the beginning of the system.

15

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Mar.

Pno. *mf*

22

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Mar.

Pno. *sempre staccato*

* *mf*

29 A

Fl. *f*

Cl. *f*

Vln. *f* *p*

Vc. *f* *p*

Mar. *f* *p* *f* *p* *f* *p*

Pno. *f* *p*

alluring

A

36

Fl. *mf*

Cl. *p*

Vln. *f* *p* dark sul pont.

Vc. *p* dark sul pont.

Mar. *mf* *p*

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

41

Fl. flutter tongue

f *p* *f* *f* *p* *f*

Cl.

Vln.

Vc. ord.

Mar.

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

B

46

Fl. *p*

Cl. *p*

Vln. *p* *mf* *p*

Vc.

Mar.

Pno.

52

Fl. *sempre staccato* **C**

Cl. *f* *sempre staccato* To B. Cl. *ff*

Vln. *f* *pizz.*

Vc. *f* *gritty sul pont. sempre staccato*

Mar. *f* *sempre staccato* *legato* *pp*

Pno. *f* *sempre staccato* **C** *legato* *pp*

60

Fl.

Cl.

Vln.

Vc.

Mar. *p* *f* *p* *f*

Pno. *p* *f* *p*

69 **D**

Fl. Bass Clarinet in B \flat *p* *mf* *p*

B. Cl. *f* *p* *p* *p*

Vln. *p* *f* arco

Vc. *p* *f* *p*

Mar. *p* **D**

Pno. *f* *p* *pp*

78 To Picc.

Fl. *f* *p* *mf* *f*

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

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

Vc. *p* *f* *p*

Mar.

Pno. *p* *f* *p*

86

Fl. *Piccolo* *f* *sempre staccato*

B. Cl. *p* *f* *sempre staccato*

Vln. *p* *f* *sempre staccato*

Vc. *f* *3* *pizz.* *sempre staccato*

Mar. *f* *sempre staccato*

Pno. *f* *sempre staccato*

93

Picc. *To Cl.* *pp* *mf* *pp*

B. Cl. *pp* *mf* *pp*

Vln. *glassy sul pont.* *pp* *ord.* *pp*

Vc. *2nd X only arco* *pp* *mf* *p* *sul tasto* *pp*

Mar. *1st X haunting* *2nd X fuller* *pp* *mf* *p* *pp*

Pno. *pp* *mf* *p*

99

Picc. *mf* *pp* *ff*

Clarinet in B \flat *mf* *pp* *ff*

Vln. *mf* *pp* *p* *mf* *ff* gritty (off string)

Vc. *mf* *pp* *p* *mf* *ff* gritty (off string)

Mar.

Pno. *mf* *pp* *mf* *ff*

ord.

Red.

106

Picc. *fff* *mf* *secco* Flute

Cl. *fff* *mf*

Vln. *fff* *pizz.* *mf*

Vc. *fff* *pizz.* *mf*

Mar. *dead strokes*

Pno. *fff* *p* *pp* *secco*

To Fl.

sw-

113

Fl. *legato*

Cl. *secco* *mf*

Vln.

Vc.

Mar. *pp*

Pno. *mf* *pp* *legato*

120

Fl. *mf* *pp* *mf* *pp* *mf*

Cl.

Vln. *arco* *pp* *mf*

Vc. *arco* *mf* *f* *p* *mf*

Mar. *p* *mp* *mf*

Pno. *mf* *pp* *mf* *pp* *mf*

125 To Picc. G

Fl. *p*

Cl. *p* *f* *p*

Vln. *ff* *p* *secco*

Vc. *ff* *p* *secco*

Mar. *p* *ff* *f* *p*

Percussion

Marimba

Pno. *ff* *pp* *pp* *secco*

132 Piccolo *legato*

Fl. *p* *f* *pp* *legato*

Cl. *p* *f* *pp* *legato*

Vln. *mf* *secco*

Vc. *mf* *secco*

Mar. *p* *mf* *p* *f* *pp*

Percussion

Pno. *mf* *pp* *pp* *legato*

140

Picc. *mf* *pp* *mf* *pp* *mf*

Cl. *mf* *pp* *mf*

Vln. *pp* *mf*

Vc. *pp* *mf* *pp* *mf*

Mar. *p* *mp* *mf*

Pno. *mf* *pp* *mf* *pp* *mf*

146

Picc. *ff*

Cl. *ff* *ff*

Vln. *ff*

Vc. *mf* *ff*

Mar. *ff*

Pno. *ff*

sul C

H

H *8va*

150

Picc.
Cl.
Vln.
Vc.
Mar.
Pno.

Detailed description: This system of musical notation covers measures 150 through 153. It features six staves: Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mar.), and Piano (Pno.). The Piccolo part begins with a dynamic marking of *mf* and a breath mark (^) above the first note. The Clarinet part has a key signature change to one flat (Bb) starting in measure 152. The Violin part consists of a steady eighth-note pattern. The Viola part is mostly silent, indicated by a horizontal line. The Maracas part has a consistent rhythmic pattern. The Piano part features a continuous eighth-note accompaniment. The system concludes with a double bar line.

154

Picc.
Cl.
Vln.
Vc.
Mar.
Pno.

To Fl. *p*

Detailed description: This system of musical notation covers measures 154 through 157. It features the same six staves as the previous system. The Piccolo part continues with its eighth-note pattern. The Clarinet part has a key signature change to one sharp (F#) starting in measure 154 and then returns to one flat (Bb) in measure 155. In measure 156, the Clarinet part is replaced by a long horizontal line, with the instruction "To Fl." and a dynamic marking of *p* (piano) written above it. The Violin part continues with its eighth-note pattern. The Viola part remains silent. The Maracas part continues with its rhythmic pattern. The Piano part continues with its eighth-note accompaniment. The system concludes with a double bar line.

158 **I**

Picc. *f*

Cl. *f*

Vln. *p*

Vc. *f* *p* *f*

Mar. *f* *p* *f* *p* *mf*

Pno. *mf* *f*

I

163 **J**

Picc. *f*

Cl. *f* *p* *sul pont.*

Vln. *mf* *f* *p*

Vc. *ff* *walking bass*

Mar. *f* *p* *f* *p* *p* *mf* *p*

Pno. *f* *p* *sultry*

J

170

Fl. flutter tongue

B. Cl.

Vln.

Vc.

Mar.

Pno.

f *f* *p* *mf* *f* *ff* *p*

175

Fl.

B. Cl.

Vln.

Vc. arco

Mar.

Pno. a la pizz.

f *p* *f* *p* *f* *p* *f* *ord.* *f* *p*

180

Fl. *sempre staccato*

B. Cl. *f* *sempre staccato*

Vln. *p* *mf* *p* *f* *pizz.* *f* *gritty sul pont.*

Vc. *f*

Mar. *f* *sempre staccato*

Pno. *f* *sempre staccato*

186

Fl. **K** *sempre dim.* *ff*

B. Cl. *ff*

Vln. *ff* *arco* *ff*

Vc. *ff*

Mar. *ff*

Pno. **K** *sempre dim.* *ff*

193

Fl.

Cl. Clarinet in B \flat

Vln.

Vc.

Mar.

Pno.

ff

f

f

f

200

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

mf

mf

mf

mf

f

mf

L

L

207

Fl. *mp* *p*

Cl. *mp* *p*

Vln. *mp* *p*

Vc. *mp* *p*

Mar. *mp* *p*

Pno. *mp* *p* *sempre pedale*

Detailed description: This system contains measures 207 through 213. The Flute part starts with a dynamic of *mp* and changes to *p* at measure 210. The Clarinet part starts with *mp* and changes to *p* at measure 210. The Violin part starts with *mp* and changes to *p* at measure 210. The Viola part starts with *mp* and changes to *p* at measure 210. The Bassoon part starts with *mp* and changes to *p* at measure 210. The Maracas part starts with *mp* and changes to *p* at measure 210. The Piano part starts with *mp* and changes to *p* at measure 210, with the instruction *sempre pedale* starting at measure 210.

214

M

Fl. *pp*

Cl. *pp*

Vln. *pp*

Vc. *pp*

Mar. *pp*

Pno. *pp*

M

Detailed description: This system contains measures 214 through 220. The Flute part starts with a dynamic of *pp* and has a measure rest at measure 219. The Clarinet part starts with *pp* and has a measure rest at measure 219. The Violin part starts with *pp* and has a measure rest at measure 219. The Viola part starts with *pp* and has a measure rest at measure 219. The Bassoon part starts with *pp* and has a measure rest at measure 219. The Maracas part starts with *pp* and has a measure rest at measure 219. The Piano part starts with *pp* and has a measure rest at measure 219. There are two boxed 'M' markings: one above the Flute staff at measure 214 and one above the Piano staff at measure 219.

221

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

ppp

ppp

ppp

ppp

228

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

n

pppp

n