

WOODCUTS (2018)

violin, viola, cello, double bass, percussion

DURATION 16'

MOVEMENTS

I. Dynamos	I
II. Foundry	21
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INSTRUMENTATION

Violin
Viola
Cello
Double Bass (with C extension)
Percussion (1 player)

Percussion Instruments & Abbreviations

Triangle	Tgl.
Suspended cymbal (med.)	Susp. cym.
Hi-hat	Hi-hat
2 Wood blocks	Wd. bl.
5 Temple blocks	Tpl. bl.
2 Bongos	Bongos
Crotales (1 octave)	Crot.
Vibraphone	Vib.

String Techniques & Abbreviations

sul pont.	s.p.
poco sul pont.	p.s.p.
molto sul pont.	m.s.p.
ordinary	ord.
behind the bridge	x
	∩

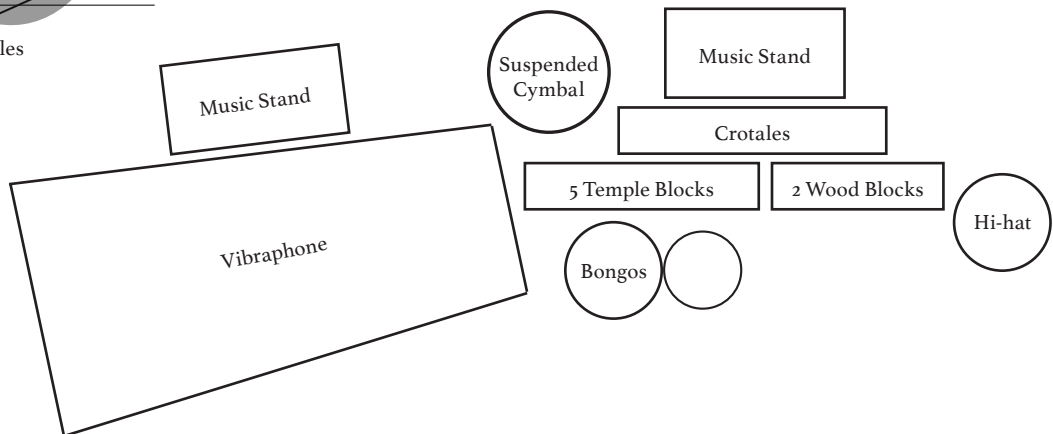
SUGGESTED PERCUSSION SETUP & NOTATION KEY

Legend for notation symbols:

- open
- ◐ half open
- closed

Labels below staff: Bongos, Tpl. bl., Wd. bl., Hi-hat, Susp. cym., Susp. cym. dome

Crotales



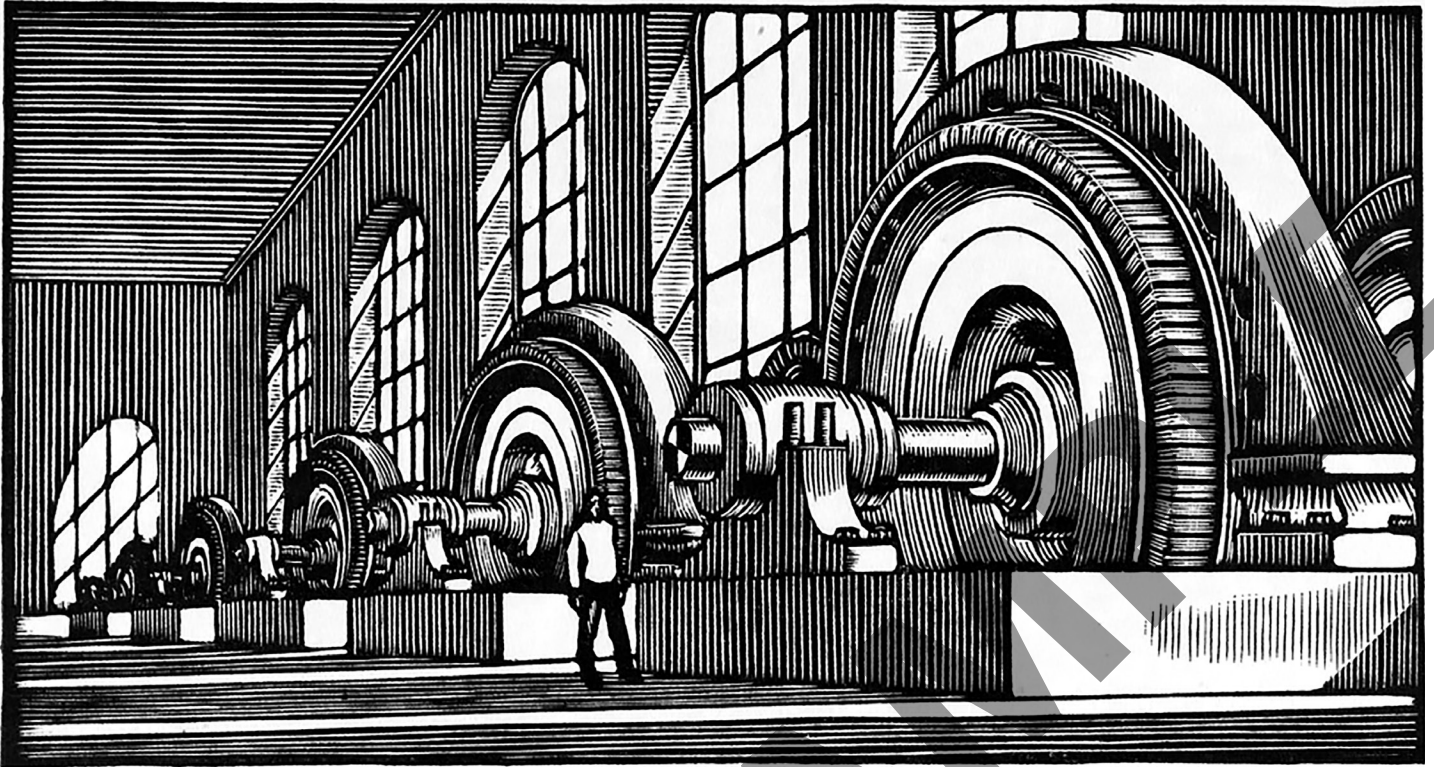
PROGRAM NOTE

Rockwell Kent's woodcuts are strikingly bold and immediate. Like photographs, these images capture moments that are filled with power, motion, and intimate detail. But to me, these images also depict something deeper, a vision of industrialism and the act of creation; energy being harvested, harnessed, and unleashed.

The triptych opens with "Dynamos," an image that gives me the impression of great restraint and subdued power. The energy is palpable but controlled, held back, constrained within the giant spinning generators. Drawing on this idea, the movement begins with the strings playing very quietly near the bridge, creating a raspy, quasi-electric sound that pulsates in a gentle but mysterious way. The percussionist presents the melodic material in the vibraphone; resonant, metallic, and soft. The intensity increases and a period of sustained excitement provides a contrasting apex to the return of the opening material.

"Foundry" is pure heat, molten metal, brilliant white light. The overwhelming power of the image is brought to life by dramatic swells in the strings and a constant rhythmic overlay in the percussion. The chords are gradually transformed into syncopated rhythms that drive the middle section of the movement. Though intense, the music is also somewhat buoyant and lighthearted. The factory floor is bustling with activity and production.

The final movement is driving and rhythmic; an ostinato providing the impetus. The "Two Locomotives" appear to be vying for supremacy and the music picks up on this idea with rhythms and patterns that shift and fluctuate back and forth. The cyclic nature of trains is ever-present in the gyrating music. The powerful popping, puffing, and pounding of steam is augmented by the rays of light shimmering through the passing clouds. Thus, the cycle of energy comes full circle, seemingly man-made but ultimately God-made.



Dynamos

Rockwell Kent 1929-30

SCORE SA

WOODCUTS

violin, viola, cello, double bass, percussion

I. Dynamos

Luke Carlson

Slow, but with a subdued, electric intensity ♩ = 40

Vib.
motor off

ppp
ped. ad lib.

Percussion

Violin

Viola

Cello

Double Bass

Perc.

Vln.

Perc.

Vln.

Vla.

*While bowing the indicated open string, lightly tap the natural harmonic node without pressing all the way down to the fingerboard.

**While bowing, move across the bridge from ordinary to behind the bridge.

***Behind the bridge. If possible, produce a pure pitch.



7 Perc. Vln. Vla. Vc. D.B.

Musical score for measures 7-8. Percussion (Perc.) has a melodic line with triplets. Violins (Vln.) and Violas (Vla.) play a rhythmic pattern of eighth notes. Violoncello (Vc.) and Double Bass (D.B.) have a simple bass line. Dynamics include (m.s.p.) and ppp.

9 Perc. Vln. Vla. Vc. D.B.

Musical score for measures 9-10. Percussion (Perc.) has a melodic line with triplets and a quintuplet. Violins (Vln.) and Violas (Vla.) play a rhythmic pattern of eighth notes. Violoncello (Vc.) and Double Bass (D.B.) have a simple bass line. Dynamics include p and pp.

11 Perc. Vln. Vla. Vc. D.B.

Musical score for measures 11-12. Percussion (Perc.) has a melodic line with a quintuplet. Violins (Vln.), Violas (Vla.), Violoncello (Vc.), and Double Bass (D.B.) all play a rhythmic pattern of eighth notes. Dynamics include cresc. and ord.

A

poco rit. **a tempo**

Perc. *f* *p* 3

Vln. *f* *pp* *m.s.p.* 0 0** 0**

Vla. *f* *pp* *m.s.p.* 0

Vc. *f* *pp* *m.s.p.* 0

D.B. *f* *pp* *m.s.p.* 0

14

Perc. 3 *mp* 3 3 3

Vln. 0 0 0

Vla. 0 0** 0** 0 0 0

Vc. 0** 0** 0 0

D.B. *I* *m.s.p.* 0 0** 0**

16

Perc.

Vln.

Vla.

Vc.

D.B.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

Score for measures 16-17. Percussion part features triplet eighth notes. Violins, Violas, and Double Basses play sixteenth-note patterns. Dynamics include 'poco a poco cresc.' and '0'.

18

Perc.

Vln.

Vla.

Vc.

D.B.

mf

pp

(poco a poco cresc.)

f

f

f

f

(poco a poco cresc.)

f

Score for measures 18-19. Percussion part features triplet eighth notes. Violins, Violas, and Double Basses play sixteenth-note patterns. Dynamics include 'mf', 'pp', and 'f'. 'ord.' is marked above the strings.

20

Perc.

Vln.

Vla.

Vc.

D.B.

21

Perc.

Vln.

Vla.

Vc.

D.B.

Susp. cym.
arco (if possible, progress from a relatively definite pitch to a more noisy sound over the duration of the crescendo)
pp cresc.

molto cresc. *ff*

molto cresc. *ff*

molto cresc. *ff*

molto cresc. *ff*

poco rit.

Faster and more energetic ♩ = 72

22 Perc. $\frac{3}{4}$ *f* $\frac{4}{4}$ soft mallets *mp* *p* *pp* *ppp*

Vln. *ff* *p* II

Vla. *ff* *p* *f* pizz.

Vc. *ff* *pp*

D.B. *ff*

24 Perc.

Vln. IV II

Vla. arco *mf* 5

Vc. *mf* 5

D.B. *p*

26 Perc.

Vln. IV III II

Vla. 3

Vc. 3

D.B. *dim.*

28

Perc.

Vln.

Vla.

Vc.

D.B.

(dim.) *ppp*

30

Perc.

Vln.

Vla.

Vc.

D.B.

pp

32

Perc.

Vln.

Vla.

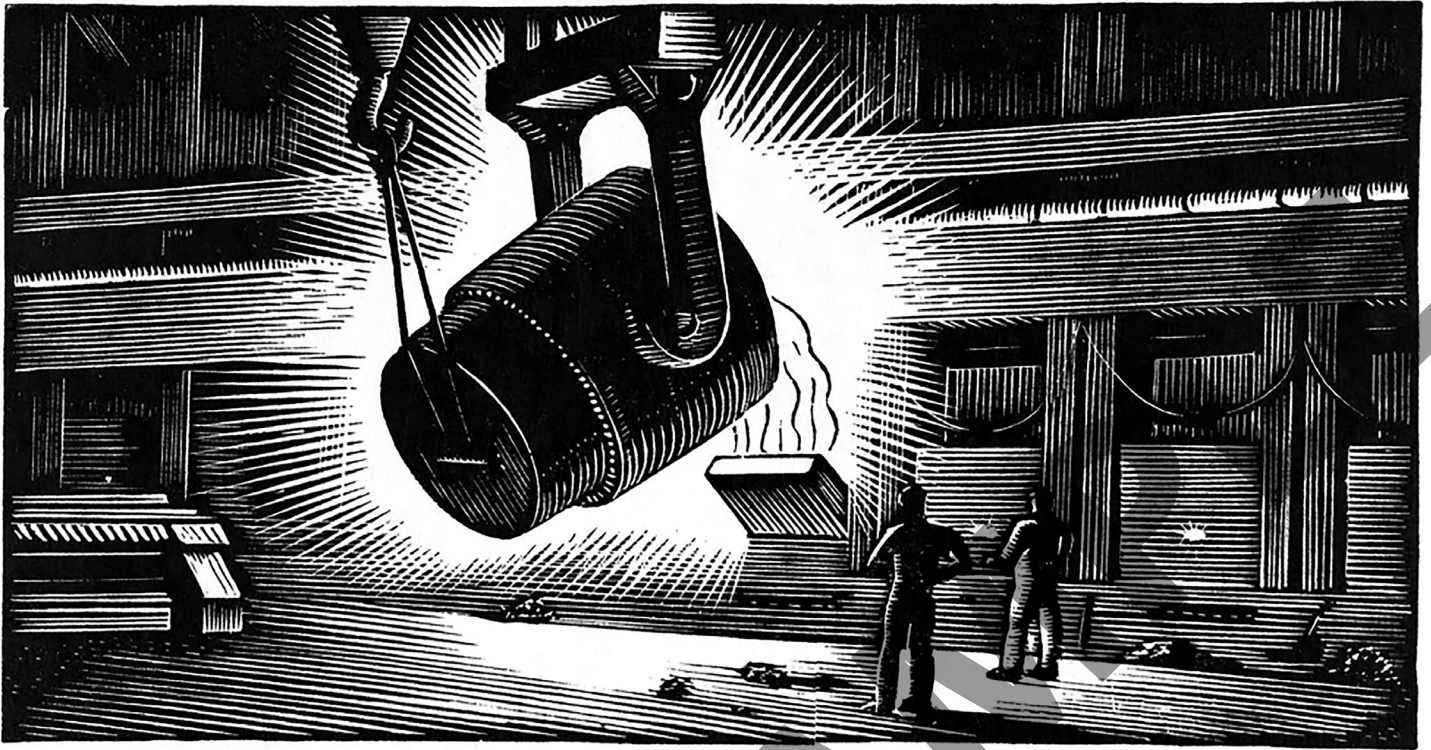
Vc.

D.B.

B

f *ppp*

f *ppp*



Foundry

Rockwell Kent 1929-30

SCORE SA

II. Foundry

Quite fast ♩ = 152

*hard rubber mallets
Sus. cym. dome

Tpl. bl.

The musical score for 'II. Foundry' is presented in three systems. Each system begins with a measure number: 1, 6, and 10. The percussion part (Perc.) is written on a single staff with a complex rhythmic pattern of eighth and sixteenth notes, marked with 'x' for mallet strikes. Dynamics range from *pp* to *fff*. The string parts (Violin, Viola, Cello, Double Bass) are written in four staves. They play sustained notes, often with dynamic markings like *pp*, *fff*, and *p*. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the piece. A large 'COPYRIGHT' watermark is visible across the score.

*There is no time to change mallets in this movement, therefore, choose the best all-around mallet that will produce an optimum sound for each instrument.

14 Hi-hat

Perc. *pp mf f mf*

Vln. *mf*

Vla. *mp*

Vc. *mp*

D.B. *p pp p pp*

1 Susp. cym. (rim)

19 Wd. bl.

Perc.

Vln.

Vla.

Vc.

D.B. *pp*

24

Perc. *sub. pp f*

Vln. *f pp fff pp*

Vla. *f pp fff pp*

Vc. *f pp fff pp*

D.B. *f pp fff pp*

J

Sus. cym. dome

Tpl. bl.

29 Perc. *mp* *fff* *p*

Vln. *fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

D.B. *fff* *pp*

34 Perc. *fff* *p*

Vln. *fff* *p* *pp*

Vla. *fff* *p* *pp*

Vc. *fff* *p* *pp*

D.B. *fff* *p* *pp*

39 Perc. *pp* *fff* *f* Hi-hat

Vln. *ff* *sub. pp* *fff* *f*

Vla. *ff* *sub. pp* *fff* *f*

Vc. *ff* *sub. pp* *fff* *f*

D.B. *ff* *sub. pp* *fff*

43

Perc.

Vln.

Vla.

Vc.

D.B.

48

Perc.

Vln.

Vla.

Vc.

D.B.

pizz.

f

52

Perc.

Vln.

Vla.

Vc.

D.B.



Two Locomotives

Rockwell Kent 1929-30

SCORE SALES

III. Two Locomotives

Driving but playful ♩ = 88-92

Bongos Tpl. bl.

Percussion *mf*

Violin *pizz. lv.* *mf*

Viola

Cello *pizz. lv.* *mf*

Double Bass *pizz. lv.* *mf*

4

Perc.

Vln.

Vla. *f*

Vc.

D.B.

7

Perc.

Vln.

Vla.

Vc.

D.B.

10

Perc.

Vln.

Vla.

Vc.

D.B.

13

Perc.

Vln.

Vla.

Vc.

D.B.

Fast ♩ = 144

17

poco rit. **Tempo I** ♩ = 88-92

Perc.

Vln.

Vla.

Vc.

D.B.

P

$\text{♩} = \text{c. } 108-112$

20

Perc. H

Vln.

Vla.

Vc.

D.B.

pizz.

pizz.

24

Perc. H

Vln.

Vla.

Vc.

D.B.

pp

f

f

p

f

p

f

30

Perc. H

Vln.

Vla.

Vc.

D.B.

Crot.

Bongos

pp

pp

p

pp

f

arco

arco

pizz.

pizz.

37 Tpl. bl.

Perc. *pp* *mf*

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p*

D.B. *p*

43

Perc. *pp* *f*

Vln. *mp* *p* *pp* arco *p* *f* pizz.

Vla. arco *p* *f* pizz.

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

D.B. arco *pp* *f* pizz.

49

Perc. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*