

In Search of Strategy

CHRIS ROE

In Search of Strategy

by Chris Roe

Split into six continuous movements, this dramatic piece contrasts moments of tranquility with cacophony, freedom with oppression, and organisation with chaos! Taking inspiration from Sun Tzu's ancient manual on strategy, 'The Art of War', I started to imagine the orchestra as a sort of army trying to follow Sun Tzu's sage advice, e.g. 'Ultimate excellence lies...in defeating the enemy without ever fighting', but falling into a maelstrom or chaos and mutiny at every turn.

Sun Tzu's 'five fundamentals' of 'The Way', 'Heaven', 'Earth', 'Command' and 'Discipline' became important musical characters in the piece and loosely form five of the six main sections. After battling not only within themselves, but also with the 'offstage' orchestra, the piece reaches an ethereal, transcendent epilogue with the music rising ever higher and higher.

To add an extra dimension to this piece, I'm excited to be working with the CCSO's Artist in Residence, Lesley Fotherby, whose artwork is going to be projected above the orchestra during the performance. Lesley has been busy creating abstract watercolour sketches based on early rehearsals of the music, which in turn have been up on my wall as inspiration while completing the piece.

In Search of Strategy

1. The Way

"To be of one mind
With their rulers"

Chris Roe

4/4 Slow march (♩=58)

TAPE

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Clarinet 1 in Bb

Clarinet 2 in Bb

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

4/4 Slow march (♩=58)

Horn 1 in F

Horn 3 in F

Horn 2 in F

Horn 4 in F

Trumpet 1 in Bb

Trumpet 1 in Bb

Trombone 1

Trombone 2

Trombone 3

Tuba

4/4 Slow march (♩=58)

Timpani

Vibraphone

Glockenspiel

Snare Drum

Tam-tam

Bass Drum

Harp

(bowed) l.v. sempre *p*

(brushes) *pp* *f*

l.v. sempre *p*

4/4 Slow march (♩=58)

[1st desk only] col legno batt. *pp*

gradually start joining in, from front to back desk

div.

TUTTI

[1st desk only] gradually start joining in, from front to back desk *f*

col legno batt. *pp*

[1st desk only] gradually start joining in, from front to back desk *f*

col legno batt. *pp*

Violin I

Violin II

Viola

Violoncello

Double Bass

TAPE

Picc.

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

T. Bl.

Susp. Cym.

S. D.

T-t.

B. D.

Hp.

col Bsn

col Ob.

con sord. (wah)

Marimba

Tambourine

Toms

To T-t.

p, *mf*, *f*, *mp*, *pp*, *ff*

(b)

tr

3

5

arco.

p, *mp*, *f*, *pp*, *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

Start to move out of sync with conductor's beat as individuals...

If needed, repeat until [D]

molto

ff

molto

ff

molto

ff

4. Command
"Wisdom, Integrity
Compassion, Courage,
Severity"

71 c. 8" c. 12" Vibraphone (bowed) **K** Più mosso (♩=80) **3**
4

TAPE *p*

Picc. *pp*

Fl. 2 *pp*

A. Fl. *pp*

Ob. 1 *pp*

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Cbsn. *pp*

K Più mosso (♩=80) **3**
4

Hn. 1 *p* — *mp* — *p*

Hn. 3 *p* — *mp* — *p*

Hn. 2 *p* — *mp* — *p*

Hn. 4 *p* — *mp* — *p*

Tpt. 1 *p* — *mp* — *p*

Tpt. 2 *p* — *mp* — *p*

Tbn. 1 *p* — *mp* — *p*

Tbn. 2 *p* — *mp* — *p*

Tbn. 3 *p* — *mp* — *p*

Tbn. *p* — *mp* — *p*

K Più mosso (♩=80) **3**
4

Timp. *p* — *mp* — *p*

Vib. *p* — *mf*

Glock. *p*

S. D.

T.-t. *p* — *mf* To Toms

B. D.

Hrp. *p* *gliss. ad lib.*

K Più mosso (♩=80) **3**
4

Vln. I *pp* *div.* *sfpp*

Vln. II *pp* *div.* *sfpp*

Vla. *pp* *fp* *fp*

Vc. *pp* *fp* *fp* *fp* *fp*

Db. *pp* *fp* *fp* *fp* *fp*

Play scale in your own time, skipping to next bar on conductor's downbeat

Play scale in your own time, skipping to next bar on conductor's downbeat

Play scale in your own time, skipping to next bar on conductor's downbeat

76 $\frac{3}{4}$

TAPE

Picc.

Fl. 2

A. Fl.

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

$\frac{3}{4}$

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

$\frac{3}{4}$

Timp.

Vib.

Glock.

S. D.

T-t.

B. D.

Hp.

To Mar.

To Cym.

Tom toms

$\frac{3}{4}$

Vln. I

Vln. II

Vla.

Vc.

Db.

TAPE

Picc. *fp* *f* *sf*

Fl. 2 *fp* *f* *mp*

A. Fl. *fp* *f* *mp*

Ob. 1 *mf* *f* *sf*

C. A. *mf* *f* *mp*

Cl. 1 *mf* *f* *mp*

Cl. 2 *mf* *f* *mf* *f*

B. Cl. *mf* *f*

Bsn. 1 *mf* *f* *mp* *3* *3* *3*

Cbsn. *mf* *f* *To Bsn.*

Hn. 1 *fp*

Hn. 3 *fp*

Hn. 2 *fp*

Hn. 4 *fp*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f* *mf* *f*

Tbn. 2 *mf* *f* *mf* *f*

Tbn. 3 *mf* *f* *mf* *f*

Tba. *mf* *f*

Timp. *f*

Vib. *fp* *sf*

Glock.

S. D. *p sub.* *f*

Toms

B. D.

Hp. *f*

Vln. I *mf* *f* *fp* *sf* *(b)*

Vln. II *mf* *f* *fp* *fp* *(b)*

Vla. *mf* *f* *fp* *fp* *(b)*

Vc. *mf* *f* *fp* *fp* *(b)*

Db. *f* *ff* *arco* *f*

90 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

TAPE

Picc. *ff*

Fl. 2 *ff*

A. Fl. *ff*

Ob. 1 *ff*

C. A. *ff* To Ob.

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

mf *mf* *mf* *mf* *mf* *mf*

f *ff* *f* *ff* *f* *ff*

(b) *f* *ff*

(b) *f* *ff*

(b) *fp* *ff*

(b) *fp* *ff*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hn. 1 *fp* *ff*

Hn. 3 *fp* *ff*

Hn. 2 *fp* *ff*

Hn. 4 *fp* *ff*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. *f*

senza sord. *f*

senza sord. *f*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Timp. *mf* *f* *fp*

Vib. *f* Marimba To T. Bl.

Cym. *ff*

S. D.

Toms *f* To T.-t.

B. D.

Hp. *DAMP*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. I *f* *fp* *f* *ff* *f*

Vln. II *fp* *f* *ff* *f*

Vla. *fp* *f* *f*

Vc. *fp* *f* *f* arco

Db. *f* *ff* *f* arco

N

TAPE

Picc. *cascading* *Continue ad lib. varying length of pause*

Fl. 2 *mf* *cascading*

A. Fl. *mf* *cascading*

Ob. 1 *mf* *cascading*

C. A. *mf* *cascading*

Cl. 1 *mf* *cascading*

Cl. 2 *mf* *cascading*

B. Cl. *mf* *cascading*

Bsn. 1 *mf* *cascading*

Bsn. 2 *mf* *cascading*

N

Hn. 1 *fp* *f*

Hn. 3 *fp* *f*

Hn. 2 *fp* *f*

Hn. 4 *fp* *f*

Tpt. 1 *fp* *f*

Tpt. 2 *fp* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

Tba. *p* *f*

N col Vcl. + D. Bass

Timp. *f*

Mar.

Cym. *mp* *f* *To S. D.*

S. D. *mp* *f*

Toms

B. D. *mp* *f* *mp*

Hp.

N

Vln. I *gliss.* *ff* *Repeat ad lib. varying length of pause*

Vln. II *gliss.* *ff*

Vla. *gliss.* *ff* *Repeat ad lib. varying length of pause*

Vc. *ff* *col. D. Bass + Timp.*

Db. *ff* *col. Vcl. + Timp.*

TAPE
 Picc.
 Fl. 2
 A. Fl.
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 3
 Hn. 2
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tba.
 Timp.
 Mar. Temple Blocks
 Cym.
 S. D.
 T-t. Tam-tam
 B. D.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for page 19, rehearsal mark 103. The score includes staves for woodwinds (Piccolo, Flute 2, Alto Flute, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2), brass (Horn 1, 2, 3, 4, Trumpet 1 & 2, Trombone 1, 2, 3, Tuba), percussion (Tympani, Maracas, Cymbals, Snare Drum, Tam-tam, Bass Drum), harp, and strings (Violin I & II, Viola, Violoncello, Double Bass). The score shows a complex rhythmic and melodic arrangement with various dynamics and articulations.

P Agitato (♩=88)

106 **O** Strings gliss.

Picc. *ff*

Fl. 2 *ff*

A. Fl. To Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

P Agitato (♩=88)

O

Hn. 1 *f* *ff*

Hn. 3 *f* *ff*

Hn. 2 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Tbn. 3 *mf* *ff*

Tba. *mf* *ff*

P Agitato (♩=88)

O

Timp. *fp* *ff* *fp* *ff*

T. Bl. *f* *ff*

Cym. *ffp* *fp* *fp*

S. D. *mp* *ff* *f* *f*

T-t. *p* *f*

B. D. *fp* *ff*

Hp.

P Agitato (♩=88)

O *div.* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *ff* *mf*

Db. *mf* *ff* *mf*

Tempo I (♩=56)

rit. 125

3/4 4/4 2/4 4/4

TAPE

Picc. *p* *pp* *mp*

Fl. 2 *p* *pp* *mp* *pp*

Fl. 3 *p* *mp* *pp*

Ob. 1 *mp*

Ob. 2 *p* *mp* *pp*

Cl. 1 *p* *mp* *pp* *p* *mp* *pp*

Cl. 2 *p* *mp* *pp* *p* *mp* *pp*

B. Cl. *mp* *pp* *p* *mp* *pp*

Bsn. 1 *mp* *pp* *p* *mp* *pp*

Bsn. 2 *mp* *pp* *p* *mp* *pp*

Tempo I (♩=56)

rit. 3/4 4/4 2/4 4/4

Hn. 1 *p* *mf* *p*

Hn. 3 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Hn. 4 *p* *mf* *p*

Tpt. 1 *p espress.* *mf* *p*

Tpt. 2

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tbn. 3 *p* *mf* *p*

Tba. *mf* *p*

Tempo I (♩=56)

rit. 3/4 4/4 2/4 4/4

Timp. *p*

Vib. *p*

Glock. *p*

3. Cym.

T-t. *p* *mp* *p* *mf*

B. D. *p* *mp* *p* *mf*

Hp. *mp*

Tempo I (♩=56)

rit. 3/4 4/4 2/4 4/4

Vln. I *p* *mp* *p* *mf* *p*

Vln. II *pp* *p* *mp* *p* *mf* *p*

Vla. *pp* *p* *mp* *p* *mf* *p*

Vc. *pp* *p* *mp* *p* *mf* *p*

Db. *p* *mp* *p* *mf* *p*

Chords: E-F-G-A-B, B-C-D-E

T

133 4/4

accel.

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

T

4/4

accel.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

T

4/4

accel.

Timp.

Vib.

Glock.

3. Cym.

T.-t.

B. D.

Hp.

To S. D.

gliss.

4/4

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

cresc. poco a poco

U

138

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

This section contains the musical notation for the woodwind and string sections. It includes parts for Piccolo, Flute 2 and 3, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and strings (Violin I, Violin II, Viola, Violoncello, and Double Bass). The notation features various musical symbols such as triplets, slurs, and dynamic markings.

U

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1
con sord. (straight)
mf

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

This section contains the musical notation for the brass instruments. It includes parts for Horns 1, 2, 3, and 4; Trumpets 1 and 2; and Trombones 1, 2, 3, and 4. The notation includes dynamic markings such as *mf* and *f*, and performance instructions like "con sord. (straight)".

U

Timp.

Vib.

Glock.

3. Cym.

T-t.

B. D.

Hp.

To Mar.

Snare Drum
mf \leftarrow *f*

This section contains the musical notation for the percussion and keyboard instruments. It includes parts for Timpani, Vibraphone, Glockenspiel, Cymbals (3), Tom-toms (T-t), and Bass Drum (B. D.). It also includes the Harp (Hp.) and a section for the Snare Drum with dynamic markings *mf* and *f*. The text "To Mar." is present above the Vibraphone part.

U

Vln. I

Vln. II

Vla.

Vc.

Db.

continue pattern of notes in free rhythm

This section contains the musical notation for the string instruments. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation features various musical symbols such as slurs, triplets, and dynamic markings. A note at the end of the section reads "continue pattern of notes in free rhythm".

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Vib.

S. D.

3. Cym.

T-t.

B. D.

Hp.

Marimba

Snare Drum

Vln. I

Vln. II

Vla.

Vc.

Db.

155

3/4 2/4 3/4 4/4 3/4 2/4

TAPE

Picc. *ffp* *ff* *f*

Fl. 2 *ffp* *ff* *ff* *ff* *f*

Fl. 3 *ffp* *ff* *ff* *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

3/4 2/4 3/4 4/4 3/4 2/4

Hn. 1 *mp* *ff* *f*

Hn. 3 *mp* *ff* *mf*

Hn. 2 *mp* *ff* *mf*

Hn. 4 *mp* *ff* *mf*

Tpt. 1 *p* *mf* *p* *mf-p* *f* *con sord. (wah)* *senza sord.* *mf* *ff* *mf*

Tpt. 2 *p* *mf* *p* *f* *con sord. (wah)* *senza sord.* *mf* *ff* *mf*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

Tbn. 3 *fp* *ff*

Tba. *fp* *ff*

3/4 2/4 3/4 4/4 3/4 2/4

Timp. *ff* *fp* *ff*

T. Bl. *mp* *f* Temple Blocks SOLO

Xyl. *f* DAMP

S. D. *f* To Cym.

Toms *ff*

B. D. *fp* *mf* *ff* *mf*

Hp. *mf* *ff* *gliss.*

3/4 2/4 3/4 4/4 3/4 2/4

Vln. I *fp* *ff* *f* *gliss. ad lib. between two pitches* *div.* *arco*

Vln. II *fp* *ff* *f* *gliss. ad lib. between two pitches* *div.* *arco*

Vla. *fp* *ff* *f* *gliss. ad lib. between two pitches* *div.* *arco*

Vc. *fp* *ff* *f* *gliss. ad lib. between two pitches* *div.* *arco*

Db. *ff* *fp* *ff* *f* *gliss. ad lib. between two pitches* *div.* *arco* *f espress.*

175 **accel.**

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

accel.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

accel.

Timp.

T. Bl.

Xyl.

Cym.

T-t.

B. D.

Hp.

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

180

TAPE

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

T. Bl.

Xyl.

Cym.

T-t.

B. D.

Hp.

4
4

4
4

4
4

To Cym.

To Tamb.

ff

ff

Vln. I

Vln. II

Vla.

Vc.

Db.

4
4

Z Elegiac (♩=50)

4
4 SOLO con sord.

Vln. II (solo) *ppp*

Vla. (solo) con sord. SOLO *ppp*

Vc. (solo) con sord. SOLO *ppp*

con sord. SOLO *p* espress.

ppp

AA

191

Vln. I (solo) [Front half of desks only] con sord. *ppp* [+ Back half of desks] (con sord.) *ppp*

Vln. I *ppp*

Vln. II (solo) *p espress.* [SOLO] *ppp* *p espress.* *ppp*

Vln. II [Front half of desks only] con sord. *ppp* [+ Back half of desks] (con sord.) *ppp* unis. *p espress.*

Vla. (solo) *p espress.* *ppp* *ppp*

Vla. [Front half of desks only] con sord. *ppp* [+ Back half of desks] (con sord.) *ppp*

Vc. (solo) *p espress.* *ppp* *ppp*

Vc. [Front half of desks only] con sord. *ppp* [+ Back half of desks] *ppp*



BB

rit.

200

Picc. *ppp* *molto legato*

Fl. 2 *ppp* *molto legato*

Fl. 3 *ppp* *molto legato*

Ob. 2 Cor Anglais *ppp* *molto legato*

Cl. 1 *ppp* *molto legato*

Cl. 2 *ppp* *molto legato*

B. Cl. *ppp* *molto legato*

Bsn. 1 *ppp* *molto legato*

Cbsn. Bassoon *ppp* *molto legato*

BB

rit.

Vln. I (solo) unis. *p espress.* [SOLO] [SOLO]

Vln. I *ppp*

Vln. II (solo) *ppp*

Vln. II *ppp*

Vla. (solo) unis. *ppp*

Vla. *ppp*

Vc. (solo) *p espress.*

Vc. *ppp*

Db. *ppp*

CC 210 A tempo (♩=50)

TAPE

Fl. 1

Fl. 2

Fl. 3

Ob. 1

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Detailed description: This block contains the musical notation for the woodwind and string sections of the 'Tape' part. It includes staves for Flute 1, 2, and 3; Oboe 1; Clarinet in A; Clarinet 1 and 2; Bass Clarinet; Bassoon 1 and 2. The notation features various dynamics such as *p*, *pp*, and *ppp*, and includes performance markings like *tr* (trills) and *pp* (pizzicato).

CC A tempo (♩=50)

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Detailed description: This block contains the musical notation for the brass section. It includes staves for Horns 1, 3, 2, and 4; Trumpets 1 and 2; Trombones 1, 2, and 3; and Tuba. The notation includes dynamics like *p*, *mp*, and *pp*, and performance markings such as *tr* (trills) and *pp* (pizzicato).

CC A tempo (♩=50)

Timp.

T. Bl.

Xyl.

Cym.

T.-t.

B. D.

Hp.

Vibraphone

Susp. Cymb.

Tambourine

Detailed description: This block contains the musical notation for the percussion section. It includes staves for Timpani, Tom-toms (T. Bl.), Xylophone (Xyl.), Cymbals (Cym.), Triangle (T.-t.), Bells (B. D.), and Harp (Hp.). It also includes parts for Vibraphone, Suspended Cymbal (Susp. Cymb.), and Tambourine. Dynamics range from *p* to *pp*.

CC A tempo (♩=50)

Vln. I (solo)

Vln. I

Vln. II (solo)

Vln. II

Vla. (solo)

Vla.

Vc. (solo)

Vc.

Db.

[SOLO]

sul pont.

sul G.

p espress.

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (solo and non-solo), Violin II (solo and non-solo), Viola (solo and non-solo), Violoncello (solo and non-solo), and Double Bass (Db.). The notation includes dynamics like *p*, *mp*, *pp*, and *ppp*, and performance markings such as *sul pont.* (sul ponticello), *sul G.* (sul G string), and *p espress.* (pizzicato espressivo).