

Things come Together

for North London Sinfonia

Soosan Lolavar
(2013)

This work was developed for North London Sinfonia (formerly The Tudor Orchestra) as part of the Adopt a Composer scheme, funded by the PRS for Music Foundation and run by Making Music, in partnership with Sound and Music and BBC Radio 3.

It was premiered at the Hampstead Garden Suburb Free Church on Saturday 6th July 2013.

3 flutes
2 oboes
cor anglais
2 clarinets in Bb
2 bassoons
2 horns in F
2 trumpets in Bb
2 trombones
40-50 triangles (one for each member of the orchestra)
timpani
side drum
bass drum
piano
violin I
violin II
viola
violoncello
double bass
tape

Duration: 14'00"

Programme Note

This piece draws its title from 'Things Fall Apart' (1958), the seminal work by Nigerian writer Chinua Achebe, who died while this piece was being written. Things Come Together is a treatise on community and collaboration, considering the bonds that hold together diverse members of an ensemble or group. This state is musically represented by constructing the orchestra as a unified organism in which all members contribute to the gradual mutation of the whole from one state to another.

Things Come Together was written for North London Sinfonia, a community orchestra based in North Finchley, London. North London Sinfonia is a diverse ensemble, comprising individuals aged between 20 and 70-years old, hailing from across the UK and the world, and each with a unique story as to how they took up their instrument and began playing with the group. Things Come Together represents the culmination of an extended period of collaboration between myself, all members of the orchestra and their conductor Owen Leech, which took place between November 2012 and July 2013.

Biography

Soosan Lolavar is a British-Iranian composer, sound artist and educator whose work spans the genres of concert music, dance, installation, film, animation and theatre. Her work has been performed at the Royal Festival Hall, the National Maritime Museum, the ICA (where she is also a member of the Student Forum 2013/14), the LSE New Academic Building, the Jacqueline Du Pré Music Centre, the Bonnie Bird Theatre and Circus Space. In 2012 she won the John Halford Prize for Composition and was selected as part of the Adopt a Composer scheme funded by PRS for Music Foundation and run by Making Music, in partnership with Sound and Music and BBC Radio 3. During her MMus Composition at Trinity Laban Conservatoire of Music and Dance she received the Gladys Bratton and TCM Trust Scholarships 2011-2012 and the TCL Scholarship 2012-2013 and was taught by Dr Dominic Murcott, Andrew Poppy, Dr Paul Newland and John Ashton Thomas. She holds degrees in Social and Political Sciences (University of Cambridge) and Musicology (University of Oxford) and her research interests include the politics of gender and sexuality, post-colonialism and the music industry and postmodernism in electronic musics.

Performance directions

Triangles

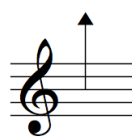
Things Come Together requires a triangle attached, via a cable tie, to the music stand of each player in the ensemble. The signal to play the triangles comes at letter U when the conductor passes their hand slowly from the left to the right hand side of the orchestra. As the conductor's hand passes each member of the orchestra, this signals that individual to begin playing a mezzo forte tremolo at any speed on the triangle. By letter V, the conductor will have passed their hand across the whole ensemble and thus all members will be playing a triangle tremolo. The fermata at bar 206 indicates that this state should persist for another 30 seconds. The final bar of the score indicates that the piece ends with a gradual diminuendo with the tutti triangle tremolo eventually fading to nothing.

Tape

Things Come Together includes a tape part. This should be played through stereo speakers positioned at the back of the ensemble facing the audience. The tape part, as indicated on the score, should begin at letter E and finish at bar 90.

String techniques

At bar 50 where string parts are instructed to "begin transition", all players have four techniques to choose from: pizzicato; col legno battuto; tapping body of instrument with hand and tapping tip of bow against music stand. All of these techniques should be played according to the rhythm notated in each string part. Those players choosing to play either pizzicato or col legno battuto should remain on those notes played from bar 47 onwards. The transition to these chosen techniques should move slowly, starting with the leader of each section in bar 50 and gradually moving back to include all members of the section. Players should not move too quickly and should listen to the sound created by the ensemble before adding their own contribution. The transition should last around 30 seconds. At letter G all strings change suddenly to col legno battuto.



A triangle-headed note indicates to play any high note



Bartók pizzicato: pluck string with enough force so that it slaps the fingerboard

Things Come Together

Soosan Lolavar
(b. 1987)

Languorously ♩ = 60

3 Flutes
2 Oboes
Cor Anglais
2 Clarinets in Bb
2 Bassoons
2 Horns in F
2 Trumpets in Bb
2 Trombones
Timpani
Percussion
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass
Tape

The score is in 4/4 time and begins with a key signature of one sharp (F#). The woodwind and brass sections are initially silent. The string quartet (Violin I, Violin II, Viola, Violoncello) and Double Bass enter in the fifth measure. The Violin I part features a melodic line with dynamics *pp*, *mf*, and *pp*, and includes the instruction *div. sul tasto*. The Violin II part starts with *sul tasto* and *pp*, then moves to *mf* and *pp*. The Viola and Violoncello parts also feature *pp* and *mf* dynamics, with *div. sul tasto* markings. The Double Bass part includes *pp*, *mf*, *p*, and *pp* dynamics, with a *sul A* marking. The score concludes with a *mf* dynamic in the Double Bass part.

A

B

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horn in F (Hn.), Trumpet in F (Tpt.), and Trombone (Tbn.). The music is in 2/4 time and features dynamic markings such as *mf*, *f*, *mp*, and *pp*. The Flute and Oboe parts have a *mf* to *f* crescendo in section A and a *f* to *mf* decrescendo in section B. The Clarinet and Bassoon parts enter in section B with a *mp* dynamic. The Horn, Trumpet, and Trombone parts have a *mf* to *pp* decrescendo in section A and a *pp* to *mf* crescendo in section B. The Trombone part includes a first ending bracket labeled '1.'. The Timp. part features a *pp* to *mp* crescendo in section A and a *mp* to *pp* decrescendo in section B. The Pno. part is silent throughout.

A

B

Musical score for string instruments. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The music is in 2/4 time and features dynamic markings such as *pp*, *f*, *p*, *mp*, and *p*. The Violin I and II parts start with a *pp* dynamic and have a *pp* to *f* crescendo in section A, followed by a *f* to *p* decrescendo in section B. The Viola, Cello, and Double Bass parts also have a *pp* to *f* crescendo in section A and a *f* to *p* decrescendo in section B. The score includes performance instructions such as *poco a poco nat.* and *nat.* (natural). The Violin I and II parts include a *div.* (divisi) instruction. The Cello and Double Bass parts include a *pp* dynamic marking in section A.

27

Fl. *solo*
p senza vib.

Ob.

C.A.

Cl. *f* *ff* *mp*

Bsn. *mp* *mf* *f*

Hn. *p* *f* *mp* *f* *mp*

Tpt. *f* *p* *mp*

Tbn. *f* *pp* *f*

Timp. *p*

Perc. *bass drum* *hard sticks throughout* *pp*

Pno. *mp* *mp*

Solo Vln. I *solo* *pp senza vib.*

Vln. I

Vln. II

Vla.

Vc.

Db. *mp*

38

Fl. *pp* *f* *ff*

Ob. *pp* *f* *mf* *ff*

C.A. *p* *f* *mf* *ff*

Cl. *pp* *mp* *p* *ff*

Bsn. *pp* *f* *mf* *ff*

Hn. *mf* *ff* *p*

Tpt. *pp* *p* *ff*

Tbn. *mf* *ff* *p*

Timp. *mf* *ff* *p*

Pno. *ff*

Solo Vln. I *ff*

Vln. I *div.* *ff*

Vln. II *mf* *ff*

Vla. *pp* *ff*

Vc. *ff*

Db. *p* *ff*

unis. molto sul pont.

molto sul pont.

molto sul pont.

molto sul pont.

molto sul pont.

solo vln I joins tutti vln 1

46 **D** Più mosso ♩ = 72

Hn.

Tbn.

Timp.

D Più mosso ♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. *f*

begin transition

pizz. *f*

begin transition

pizz. div. *f*

begin transition

pizz. div. *f*

begin transition

pizz. *f*

begin transition

pizz. *f*

begin transition

pizz. div. *f*

begin transition

pizz. div. *f*

begin transition

52

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page contains the musical score for measures 52 through 56. It features six staves: Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass. The Violin I and II parts play a melodic line with eighth notes and slurs. The Viola part has a similar melodic line. The Violoncello and Double Bass parts play a rhythmic accompaniment of eighth notes, with some sixteenth-note patterns and slurs. The Double Bass part includes sixteenth-note runs with slurs and accents. The score is in a key with one flat and a 4/4 time signature.



57

E

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

Detailed description: This page contains the musical score for measures 57 through 61. It features six staves: Violin I, Violin II, Viola, Violoncello, Double Bass, and Tape. The Violin I and II parts play a melodic line with eighth notes and slurs, including sixteenth-note runs with slurs and accents. The Viola part has a similar melodic line. The Violoncello and Double Bass parts play a rhythmic accompaniment of eighth notes, with some sixteenth-note patterns and slurs. The Double Bass part includes sixteenth-note runs with slurs and accents. The Tape part is a simple rhythmic pattern. The score is in a key with one flat and a 4/4 time signature.

61

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

Detailed description: This page contains the musical score for measures 61 through 65. It features six staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Tape. The score is written in a common time signature. Measures 61 and 62 show a steady rhythmic pattern. Measures 63 and 64 feature sixteenth-note passages with '6' markings above them, indicating sixteenth-note groups. Measure 65 concludes with a final sixteenth-note group. The Tape staff shows the corresponding rhythmic patterns for the recording process.



60

F

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

Detailed description: This page contains the musical score for measures 60 through 64. It features six staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Tape. A box containing the letter 'F' is placed above the first staff at the beginning of measure 60. The score is written in a common time signature. Measures 60 and 61 show a steady rhythmic pattern. Measures 62 and 63 feature sixteenth-note passages with '6' markings above them, indicating sixteenth-note groups. Measure 64 concludes with a final sixteenth-note group. The Tape staff shows the corresponding rhythmic patterns for the recording process.

71

G col legno battuto

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape



76

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

81

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

Detailed description: This page contains the musical score for measures 81 through 85. It features six staves: Violin I, Violin II, Viola, Violoncello, Double Bass, and Tape. The Violin and Viola parts are characterized by sixteenth-note patterns with frequent sixteenth rests, often grouped with slurs and dynamic markings. The Violoncello and Double Bass parts feature triplet patterns. The Tape part consists of rhythmic pulses. The score includes various musical notations such as slurs, ties, and dynamic markings.

86

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

H

solo

mp

f

mp

solo

mp

Detailed description: This page contains the musical score for measures 86 through 90. It features seven staves: Oboe, Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Oboe part has a solo section starting in measure 86, marked with a box 'H' and dynamics *mp*, *f*, and *mp*. The Bassoon part has a solo in measure 90, marked with a box 'H' and *mp*. The Violin and Viola parts continue with sixteenth-note patterns and slurs. The Violoncello and Double Bass parts continue with triplet patterns. The Tape part continues with rhythmic pulses. The score includes various musical notations such as slurs, ties, and dynamic markings.

91

Fl. *mf* *p*

Ob. *mp* *f*

Cl. *mp* *f* *mp*

Bsn. *f* *mp*

I

Vln. I

Vln. II

Vla.

Vc.

Db.

I

99

Ob. *mp* *solo mp* *f* *mp*

Cl. *f* *solo mp* *f* *mp* *mp* *f*

Bsn. *solo mp* *f* *mp* *f*

Hn. *solo mp* *f*



106

Fl. *mp* *f* *mp* *mp* *f* *mp*

Ob. *mp* *f* *mp*

C.A. *solo mp* *f*

Cl. *> mp* *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *p*

Hn. *solo f* *mp* *f* *mp* *mp*

Tpt. *solo mp* *mp* *f* *mp* *mp*

Tbn. *solo mp* *f* *mp* *mp* *f* *mp*

J

114 **K**

Fl. *p mp f mp*

Ob. *mp f mp f*

C.A. *mp f mp f*

Cl. *mp f mp p mp*

Bsn. *f mp f f p mp*

Hn. *f mp mp f mp f*

Tpt. *f mp mp f mp f*

Tbn. *f mp mp f mp f mp*

121

Fl. *p*

Ob. *mf*

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

Cl. *p*

Bsn. *f*

Hn. *mp* *mf*

Tpt. *mp* *p*

Tbn. *mp* *mf*

Vla. *p* *f* *pp* *f* *p* *f* *pp* *f* *p* *f* *pp*

Vc. *p* *f* *pp* *f* *p* *f* *pp* *f* *p* *f* *pp*

arco, sul pont.

144

Fl. *f* *p*

Ob. *f* *p* *mf* 3

C. A. *p* *mf* 3

Cl. *f* *pp* *mf* 5

Bsn. *pp* *mf* *mf* 3

Hn. *f* *pp* senza sord. *p < sfz*

Tpt. *p < sfz* senza sord.

Tbn. 1. *p* *mf* *p < sfz* a 2.

Timp. *mf* *pp* *p*

Perc. bass drum *p*

Pno. *f* *f* *f*

Solo Vln. I *mf* solo

Vln. I *ff* *pp* *p* 3 *pp* 3

Vln. II *ff* *pp* *p* 3 *pp* 5 5

Vla. *p* *pp* 6 6 unis. nat. arco *pp* 7 7

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

Db. *p* *f* *f* *pizz.* *f*

O solo vln joins vln div. part 1

151

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

unis. arco

pp

arco

pp



153

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

155

Fl. *mp*

Ob. *mp*

C.A. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp* con sord.

Tpt. *mp* con sord.

Tbn. *mp* con sord.

Timp. *mp* see below

Perc. bass drum *mp* * see below

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

■ tremolo to bar 163 gets faster towards middle of bar and slower towards end of bar

* all strings continue slurred, stagger bows, avoid changing at bar line

P

158

Fl. (tr) mp mf

Ob. mp mf

C. A. mf

Cl. mp mf

Bsn. 7 mp mf

Hn.

Tpt.

Tbn.

Timp. mf

Perc. mf

Vln. I mf

Vln. II mf

Vla. 7 mf

Vc. mf

Db. (tr) mf

Detailed description: This page of a musical score covers measures 158, 159, and 160. It features a variety of instruments including Flutes (trilled), Oboes, Clarinet in A, Clarinet in C, Bassoons (with fingering 7), Horns, Trumpets, Trombones, Timpani, Percussion, Violins I and II, Viola, Violoncello, and Double Bass (trilled). The score is marked with dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The woodwinds and strings play sustained notes or rhythmic patterns, while the percussion and timpani provide rhythmic support. A 'P' (Piano) marking is present at the top of the page.

161

Fl. *f* *f* *f*

Ob. *f* *f*

C.A.

Cl. *mf* *f*

Bsn.

Hn. *mf* senza sord. soli

Tpt. *mf* senza sord. soli

Tbn. *mf* senza sord. soli

Timp. *f*

Perc. *f*

Pno.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Db.

Musical score for woodwinds, brass, and percussion. The score is divided into three measures. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The piano part (Pno.) is also included. The score features various dynamics such as *f* and *ff*, and includes articulation marks like accents and slurs. The woodwinds and brass play sustained notes, while the percussion and piano provide rhythmic accompaniment.

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three measures. The strings play a rhythmic pattern of eighth notes, with some measures featuring triplets and sixteenth notes. The score includes articulation marks like accents and slurs.

R

solo, blend with oboe

pp senza vib.

solo

mp senza vib.

solo, blend with flute

p senza vib.

solo

mp senza vib.

pp

p

p

R

p

ppp

p

ppp

p

ppp

p

ppp

p

ppp

170

Fl.

Ob.

C.A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp senza vib.

mp senza vib.

p senza vib.

mp senza vib.

pp

p

p

ppp

p

ppp

p

ppp

p

ppp

S

177

Fl. *mp*

Ob. *pp senza vib.* solo, blend with clarinet

Cl. *mp* *pp*

Timp.

Perc. *p* *p*

Vln. I solo *pp senza vib.* *mf*

Vln. II solo *p senza vib.* *mf*

Vla. solo *p senza vib.* *mf*

Vc. solo *pp senza vib.* *mf*



T

186

Fl. solo, blend with oboe and clarinet *p senza vib.*

Ob. solo *p senza vib.*

Cl. solo, blend with oboe *p senza vib.*

Timp.

Perc.

Vln. I solo *p* *p senza vib.* *f* *mp*

Vln. II *f*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

194

U

Timp.

Tri. take triangle pass hand from left of orchestra...

Vln. I

Vln. II *pp*

Vc.

200

V

Timp.

Tri. ...to the right 30 seconds 30 seconds

Vln. I

Vc.