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

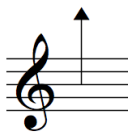
Things Come Together requires a triangle attached, via a cable tie, to the music stand of each player in the ensemble. The signal to play the triangles comes at letter U when the conductor passes their hand slowly from the left to the right hand side of the orchestra. As the conductor's hand passes each 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

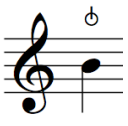
Things Come Together includes a tape part. This should be played through stereo speakers positioned at the back of the ensemble facing the audience. The tape part, as indicated on the score, should begin at letter E and finish at bar 90.

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

Transposed Score

Things Come Together

Soosan Lolavar
(b. 1987)

Languorously ♩ = 60

3 Flutes

2 Oboes

Cor Anglais

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in B♭

2 Trombones

Timpani

Percussion

Piano

Languorously ♩ = 60

Violin I — div. sul tasto — pp — mf — pp

Violin II — div. sul tasto — pp — mf — pp

Viola — sul tasto — pp — mf — pp

Violoncello — div. sul tasto — pp — mf — pp

Double Bass — sul A — pp — mf — p

Tape

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15

A

B

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf f mp pp p

solo

senza vib.

1.

div.

poco a poco nat.

nat.

27

Fl.
solo
p *senza vib.*

Ob.

C. A.
f

Cl.
f
ff
mp

Bsn.
mp
mf
f

Hn.
p *f*
mp *f*

Tpt.
f *p*

Tbn.
f
pp
f
mp *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

33

C

Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
Perc.
Pno.
Solo Vln. I
Vln. I
Vln. II
Vla.
Vc.
Db.

unis.

38

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Pno.

Solo Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

solo vln I joins tutti vln 1

div.

unis. molto sul pont.

molto sul pont.

46

D

Più mosso ♩ = 72

Hn.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

pizz. div.

begin transition

f

52

Vln. I

Vln. II

Vla.

Vc.

Db.

57 **E**

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

61

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

66 F

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

71

G col legno battuto

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

col legno battuto

76

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

81

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

86

H

solo

Ob.

Bsn.

mp

f

mp

solo

mp

H

Vln. I

Vln. II

Vla.

Vc.

Db.

Tape

91

I

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

mf

p

mp

f

I

99

Ob.

Cl.

Bsn.

Hn.

solo

106

J

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

114

K

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

121

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vla.

Vc.

arco, sul pont.

128 **poco rit.**

L

♩ = 60

M

Fl.

Ob.

C. A.

Cl.

pp

solo

mf

pp

Bsn.

Hn.

p *sfz*

Tpt.

pp

pp

Tbn.

p *sfz*

Timp.

p *sfz*

p

Perc.

to side drum, drum sticks

f

Pno.

ff

L

poco rit.

♩ = 60

solo, sul pont.

M

Solo Vln. I

f

Vln. I

unis. pizz.

ff

arco, sul pont.

pp *f*

Vln. II

unis. pizz.

ff

arco, sul pont.

p

Vla.

f *p* *pp* *ff*

Vc.

pizz.

pizz.

Db.

unis. pizz.

ff

ff

f

137

N

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Pno.

Solo Vln. I

Vln. I

Vln. II

Vla.

Solo Vc.

Vc.

Db.

con sord.

to bass drum

solo

nat.

gliss.

pizz.

arco, nat.

col legno battuto

arco

solo cello joins tutti cello part

144

O

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Pno.

Solo Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

1.

a 2

bass drum

solo

O

solo vln joins vln div. part 1

div. nat.

pizz.

unis. nat.arco

151

Timp.

Vln. I

Vln. II

Vla.

unis. arco

Vc.

pp

arco

Db.

pp

153

Vln. I

Vln. II

Vla.

arco

Vc.

Db.

155

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

■ see below

bass drum

❋ see below

■ tremelo 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

158

P

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

P

Vln. I

Vln. II

Vla.

Vc.

Db.

161

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

senza sord. soli

Tpt.

senza sord. soli

Tbn.

senza sord. soli

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

164

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Q

167

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Pno.

Q

Vln. I

Vln. II

Vla.

Vc.

Db.

170

R

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo, blend with oboe

pp senza vib.

solo

mp senza vib.

solo, blend with flute

p senza vib.

solo

mp senza vib.

ff

p

pp

ppp

177

S

Fl.

mp

solo, blend with clarinet

Ob.

pp senza vib.

mp

pp

Cl.

mp

pp

Timp.

Perc.

p

p

S

solo

Vln. I

pp senza vib.

mf

solo

Vln. II

p senza vib.

mf

solo

Vla.

p senza vib.

mf

solo

Vc.

pp senza vib.

mf

186

T

solo, blend with oboe and clarinet

Fl.

p senza vib.

solo

Ob.

p senza vib.

solo, blend with oboe

Cl.

p senza vib.

Timp.

Perc.

T

solo

Vln. I

p

p senza vib.

f

mp

Vln. II

f

Vla.

p

f

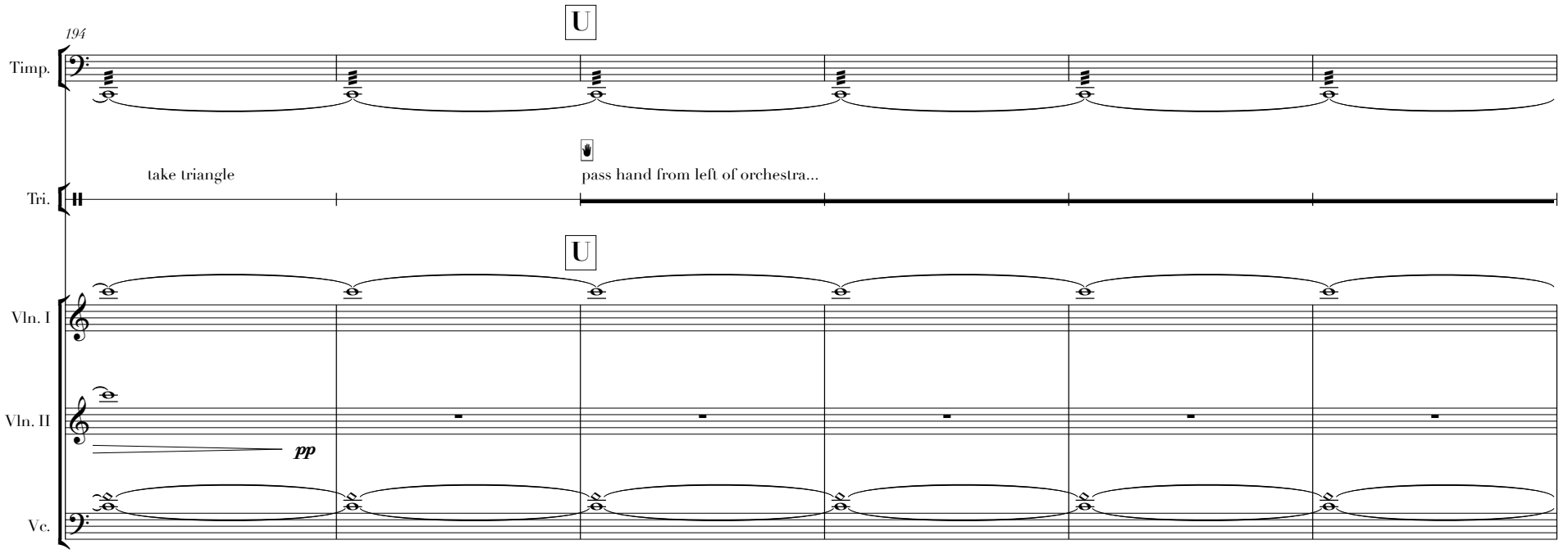
mp

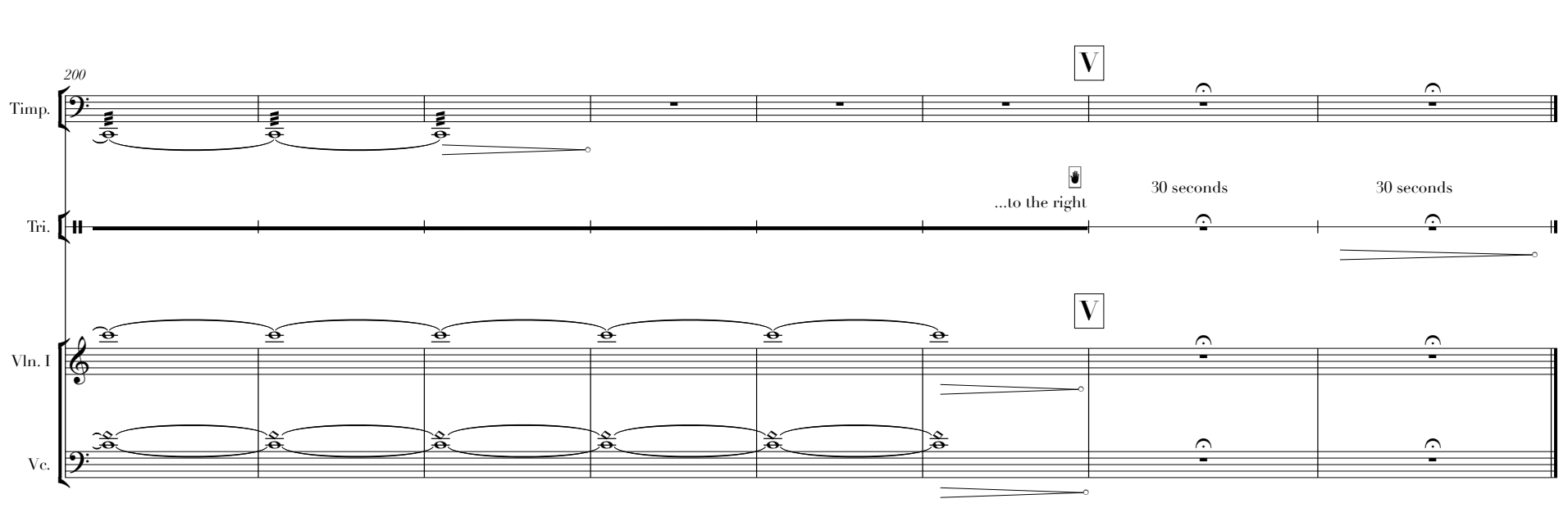
Vc.

p

f

mp


194
U
Timp.
take triangle
pass hand from left of orchestra...
Tri.
U
Vln. I
Vln. II
pp
Vc.


200
V
Timp.
...to the right
30 seconds
30 seconds
Tri.
V
Vln. I
Vc.