

# **Wired**

for chamber ensemble

**Chris Roe**



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2014

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Commissioned by the **Riot Ensemble** as part of their celebration of Dutilleux's 'Les Citations'.

**Scoring:**

Oboe  
Marimba  
Harpsichord  
Double Bass

**Program Notes:**

Wired was commissioned by Aaron Holloway Nahum and the Riot Ensemble for their series of concerts featuring Dutilleux's Les Citations (for oboe, harpsichord, percussion and double bass). When I was asked to write for this unusual combination of instruments, I was drawn initially to the harpsichord, not having written for it before. I was particularly interested by its raw, clattering, almost machine-like sound, in comparison to the rest of the ensemble, and this became the focal point for me during the composition process.

I started to imagine ways in which the other instruments could become part of this mechanical world, and aimed to chain the disparate instrumental colours together to give the impression of one instrument's material directly impacting upon the next, and creating a musical flow throughout the whole piece. The title also refers to the frenetic tension of the music, unrelenting from start to finish.

**Duration:** c. 5'

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# Wired

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Frenetic ( $\text{d} = 80$ )

Musical score for measures 1-5. The score includes parts for Oboe, Marimba, Harpsichord, and Double Bass. The Oboe and Marimba parts are mostly silent. The Harpsichord part begins at measure 3 with a complex pattern of eighth and sixteenth notes. The Double Bass part is silent throughout this section.

6

Musical score for measures 6-10. The Ob. part is silent. The Mar. part has a sustained note followed by a dynamic marking *pp*. The Hp. Psd. part features a melodic line with slurs and grace notes. The Db. part is silent.

11 A

Musical score for measures 11-15. The Ob. part starts with a dynamic *fp*. The Mar. part has a dynamic *f*. The Hp. Psd. part features a melodic line with slurs and grace notes. The Db. part ends with a dynamic *pizz. f*.

\* Throughout the piece, hold down as many notes as possible of phrases and slurs as if tied together - forming a chord by the end of each grouping.



28

Ob. *mp* 6 *f*

Mar.

Hpsd.

Db. *pizz.* *f*

This section consists of four staves. The Oboe staff has sixteenth-note patterns with dynamics *mp*, 6, and *f*. The Maracas staff shows eighth-note patterns. The Bassoon staff has sustained notes with various accidentals. The Double Bass staff has eighth-note patterns with a dynamic of *f*.

**E**

32

Ob. *fp* 6 *f*

Mar. *p* 3 *f* *p sub.*

Hpsd. 3 3 3 3

Db. *f*

This section starts with a dynamic *fp* followed by 6 and *f*. The Maracas part includes a measure with a triplets marking (3). The Bassoon and Double Bass parts feature sustained notes throughout the measures.

36

Ob. *fp* 6 *f* *p* 3 3 *f* *fp* 6 *ff*

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

Hpsd. 3 3 3 3

Db. *f*

This section includes dynamics *fp*, 6, *f*, *p*, 3, 3, *f*, *fp*, 6, and *ff*. The Maracas part has a dynamic *p sub.* The Bassoon and Double Bass parts continue with sustained notes.

**F**

40

Ob. *fp* *f* *mf*<sup>3</sup> *ff* *mf* *ffp*

Mar. *p sub.* *ff* *fp*

Hpsd.

Db. *pizz.* *mp* *f*

43

Ob. *f* *mf* *ff*

Mar. *fp* *f*

Hpsd.

Db. *sopra* *gliss.* *fp*

46

Ob.

Mar. *pp* *mp* *p* *mf*

Hpsd.

Db. *gliss.* *fp* *gliss.* *fp* *gliss.*

Musical score for orchestra and piano, page 51-60.

**Page 51:**

- Ob. (Oboe): gliss.
- Mar. (Marimba): pp, f, p
- Hpsd. (Harp): dynamic markings and fingerings (3, 5, 6)
- Db. (Double Bass): fp, fp, fp, fp

**Page 56 (Section H):**

- Ob. (Oboe): ff, dynamic markings and fingerings (3, 4, 5, 6)
- Mar. (Marimba): ff, p
- Hpsd. (Harp): dynamic markings and fingerings (3, 4, 5, 6)
- Db. (Double Bass): pizz., arco, sf, fp, fp

**Page 60:**

- Ob. (Oboe): gliss., f, fp, 6, f, mp, 6, f
- Mar. (Marimba): dynamic markings and fingerings (6, 6)
- Hpsd. (Harp): dynamic markings and fingerings (3, 6)
- Db. (Double Bass): gliss., fp, sff, dynamic markings and fingerings (3, 6)

64

Ob. *mp* 3 *f*

Mar. 6 *ffp* *cresc.*

Hpsd. 6 *gliss. \**(*b*)

Db. *ffp* *ffp* *ffp* *ffp*

**I**

68

Ob. 5 *f* *fff*

Mar. 6 *f* *fff* \**gliss. (*b*)*

Hpsd. 3 3 *(*b*)*

Db. *fff* *p* *sfp* harmonic *gliss.*

74

Ob. -

Mar. -

Hpsd. >

Db. *sfp* *sfp* *sfp* *sfp* 3

\* (*b*) or (*b*) indicates *gliss.* on black or white notes respectively

81 J

Ob. -

Mar. Dead stick *fp* *fp* *fp* *f* *fp* *p sub.*

Hpsd. *tr* *tr*

Db. *pizz.* *mf*

*sfp* *ff*

87 *(tr)* *f* *p sub.* *ord.* *p*

Mar. *f* *p sub.*

Hpsd. *tr* *tr*

Db. *arco* *ff* *sfp* *sfp* *sfp* *sfp*

92 *(tr)* *=f* *ord.* *f* *p*

Mar. *p sub.*

Hpsd. *tr* *tr* *6* *6*

Db. *pizz.* *p* *ff* *ff*

**K**

96

Ob. *sfp*

Mar. *f* *p sub.* *cresc.* *3* *3* *5*

Hpsd.

Db. *arco* *v°* *v°* *v°* *v°* *v°* *v°* *v°*

*sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

**L**

101

Ob. *sfp* *sfp* *sfp* *sfp*

Mar. *fp* *fp* *fp* *fp*

Hpsd.

Db. *pizz. 3* *mf* *< f*

*sfp* *3* *3* *f*

106

Ob. *sfp* *sfp* *sfp* *3* *3* *5* *6* *f*

Mar. *fp* *fp* *fp* *fp* *3* *3* *5*

Hpsd.

Db. *mf* *f* *mf* *3* *3* *ff*

110 **M**

Ob. -

Mar. { *fpp* (timbral) *fpp*  
*(pp)* 6 3

Hpsd. {

Db. -

Ob. { *(tr)* *p* *sfp*

Mar. { 5 *f* *fpp*

Hpsd. {

Db. { *sfp* *sfp* *sfp*

Ob. { *f* *fpp*

Mar. { *fpp*

Hpsd. {

Db. { *sfp* *f*

(timbral)

125

Ob.

Mar.

Hpsd.

Db.

130 O

Ob.

Mar.

Hpsd.

Db.

135 P

Ob.

Mar.

Hpsd.

Db.

Detailed description: The musical score consists of four staves representing different instruments: Oboe (Ob.), Marimba (Mar.), Bassoon (Hpsd.), and Double Bass (Db.). The score is organized into three main sections: (timbral), O, and P. In the (timbral) section, the Oboe has a sustained note with a 'tr' dynamic, while the Marimba and Double Bass play eighth-note patterns with 'fpp' dynamics. The Bassoon has a sustained note with a '5' dynamic. The O section begins with the Oboe playing eighth-note patterns with 'p' dynamics, followed by 'fpp' and 'sf' dynamics. The Marimba and Double Bass also play eighth-note patterns with 'fpp' and 'sf' dynamics. The P section begins with the Oboe playing eighth-note patterns with 'fp' dynamics, followed by 'f' dynamics. The Marimba and Double Bass play eighth-note patterns with 'fp' dynamics. The Bassoon has a sustained note with a '3' dynamic. The Double Bass concludes with a 'ff' dynamic, followed by 'f', 'mf', and 'ff' dynamics.

139

Ob. *f fp*      *f fp*      *f fp*

Mar. *f fp*      *cresc.*

Hpsd. *arco*

Db. *ffp f ffp f*

**Q**

143

Ob. *tr (b)*      5      5      6      *ff*

Mar.

Hpsd.

Db. *3 ff*

147

Ob. *3 f*      *3 ff*

Mar. *ff f*

Hpsd.

Db. *fff ff*

151

Ob. *f* 6 *ff* *mf* *ff* *mf*

Mar.

Hpsd. clusters (b) 5 (b) (b)

Db. *fff* *ff*

==

154

Ob. 6 (b) tr (b) 3 (b) (b)

Mar.

Hpsd. (b) 3 (b) gliss. (b)

Db.

==

157 R

Ob. *ff* *mf* *ff* *mf*

Mar. *ff* *mf* *ff* *mf*

Hpsd. (b) (b) (b) (b) (b) (b)

Db.

161 (b) tr. (b) tr. ff p sub. ff

Ob.

Mar. cresc.

Hpsd. r.h. gliss. (b) l.h. gliss. (b)

Db. fp ff

This musical score page contains four staves. The top staff is for the Oboe, featuring sixteenth-note patterns with dynamic markings 'tr.' and '(b)' above the notes. The second staff is for the Marimba, with eighth-note patterns and a 'cresc.' instruction. The third staff is for the Bassoon (Hpsd.), which includes dynamic markings 'r.h. gliss. (b)' and 'l.h. gliss. (b)'. The bottom staff is for the Double Bass (Db.), with sixteenth-note patterns and a 'fp' dynamic. Measure 161 ends with a forte dynamic 'ff' and measure 162 begins with a piano dynamic 'p sub.' followed by another forte dynamic 'ff'.

=

165 Ob. f 3 ffpp ff

Mar. ffp fff

Hpsd. \* gliss. ad lib.

Db. fff ff f ff f fff

This musical score page contains four staves. The top staff is for the Oboe, with eighth-note patterns and dynamic markings 'f' and '3'. The second staff is for the Marimba, with eighth-note patterns and a dynamic 'ffpp' followed by 'fff'. The third staff is for the Bassoon (Hpsd.), with a dynamic marking '\* gliss. ad lib.'. The bottom staff is for the Double Bass (Db.), with sixteenth-note patterns and dynamics 'fff', 'ff', 'f', 'ff', 'f', and 'fff'. Measures 165 and 166 are separated by a double bar line with repeat dots.

Dc**N**E**M**u**S**  
Beheer