

Joshua Roach

*Version for Sharon Lavery and the Downey Symphony*

# Overture Dodeca

*for orchestra*

(2012)

*To Larry*



## Transposed Score

Duration: Approximately 6:50 minutes

## INSTRUMENTATION

Flute 1	Horn 1	Timpani, Suspended Cymbal, & Triangle	Harp
Flute 2	Horn 2	Percussion 1:	Strings
Oboe 1	Horn 3	<i>Snare Drum, Glockenspiel*, Triangle,</i>	
Oboe 2	Horn 4	<i>Bass Drum*, Crash Cymbals*</i>	
Clarinet in Bb 1	Trumpet in Bb 1	Percussion 2:	
Clarinet in Bb 2	Trumpet in Bb 2	<i>Bass Drum, Glockenspiel*, Xylophone,</i>	
Bassoon 1	Trombone 1	<i>Suspended Cymbal, Crash Cymbals, Crotales</i>	
Bassoon 2	Trombone 2	Percussion 3:	
	Bass Trombone	<i>Crash Cymbals*, Tam-tam, Triangle, Bass Drum*,</i>	
	Tuba	<i>Suspended Cymbals</i>	

\* are shared instruments

### Program Note:

*Overture Dodeca* was originally commissioned by Larry Livingston for the USC Concert Orchestra. This version was created for Sharon Lavery and the Downey Symphony.

*Overture Dodeca* (dodeca referring to twelve as in dodecahedron or dodecaphonic) is a musical response to the year 2012 and its cultural significance. The year 2012 was prophesized to bring either some great apocalypse, or perhaps a new spiritual beginning for humankind. Though no event of such epic proportion has yet come to pass, our race continues to achieve great accomplishments in some areas while struggling in others. Thus, my commentary on 2012 and the visceral goal of the overture is this, to celebrate the human experience and to ruminate on what breakthroughs will inspire us next.

In May 2012, I completed my coursework as a master's degree student of Instrumental Conducting under the tutelage of Larry Livingston. *Overture Dodeca* is dedicated to him as a heartfelt "thank you" for his wonderful artistry, pedagogy, and mentorship.

There are several compositional components that pervade *Overture Dodeca*. From the chromatic tetrachord formed by the number 2012, I wrote the opening fanfare and also motivic material heard whenever the music becomes unstable. The second component is what I call Livingstonian numerology. Larry's first name contains five letters and his last name contains ten. The primary melody of the allegro is set in a meter of five, and there are within this section a number of phrases that last five or ten bars in duration. The lyrical melody that appears in the middle of the overture is derived from the eight digits of Larry's birth date. Finally, the use of palindromic figures in the percussion section draws inspiration from Olivier Messiaen's well-documented interest in non-retrogradable rhythms. The composer made an impact on Larry when the two spent time together in Avion, France, and so it was natural to include these Janice-faced figures. The concept of the palindrome also represents to me the idea that while our culture looks forward, we are also reflecting on our history to help contextualize the changes of the here and now.

*Overture Dodeca* is a through-composed programmatic work. The opening brass and percussion fanfare pays homage to the monument of human achievement, followed by melodies based on the "Larry Livingston" motivic material. The ensuing fast section represents the hustle and bustle we experience in our modern lifestyle, immersed in the mechanized exactitude of a digital world. The first climax is a momentary discovery of the self within this harried reality. A Livingstonian melody in 5/8 meter comes next, after which the music attempts to traverse the psyche of the self in search of the proceeding warm, dark melody that is played by the woodwinds. This musical spelling of Larry's birth date is the melody of "humankind." The 2012 motive returns in a developmental section depicting the cost of progress before the music evaporates into a dreamlike state. It has been said by cosmologists that the future of humanity lies in space, and so at this point there is a momentary gaze up into the heavens with inspirational ideas floating in and out of consciousness amidst the twinkling of the stars. The celestial imagery is suddenly broken by a reintroduction of the opening drum palindrome, followed by more 2012 development, finally arriving at the big climactic G major section—humanity in full glory. As the breadth of this climax recedes, a flute and clarinet prayer offers a final moment of reflection before the coda blazes to the end of the work...into the future.

The "Downey Version" of *Overture Dodeca* was premiered by Sharon Lavery and the Downey Symphony Orchestra on October 20, 2012.

# Overture Dodeca

To Larry

Joshua Roach  
(Aug. 2012)

Grandiose ♩=86

The score is written for a full symphony orchestra. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1-4, Trumpet in Bb 1 & 2, Trombone 1 & 2, Bass Trombone, and Tuba. The brass section includes Horn in F 1-4, Trumpet in Bb 1 & 2, Trombone 1 & 2, Bass Trombone, and Tuba. The percussion section includes Snare Drum, Bass Drum, Glockenspiel, Crash Cymbals, Crotales, and Tam-Tam. The string section includes Viola, Violoncello, and Contrabass. The score is in 6/4 time and features a variety of dynamics and articulations. A large watermark 'PREPARED FOR' is visible across the page.

Perc needs:  
4 Sus Cym.  
3 Triangles (mounted)  
Snare Drum  
Glockenspiel\* Bass Drum  
Bass Drum\*  
2 sets of Piatti\*\*  
Xylophone  
Crotales  
Tam-Tam

\*:shared inst.  
\*\*:larger pair shared w/2&3

**A**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
S. D.  
B. D.  
Cym.  
Cym.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* 3 3 3  
*f* 3 3 3  
*f*  
*f*  
*f* 3 3 3  
*f* 3 3 3  
*f*  
*f*  
*mp* *ff* *p*  
*mp* *ff* *p*  
*mp* *ff* *p*  
*mp* *ff* *p*  
*mp* *ff* *mf*  
*mp* *ff* *mf*  
*mp* *ff* *p*  
*mp* *ff* *p*  
*mp* *ff* *p*  
*mp* *ff* *mf*  
*mf* *p* *mp* *p*  
Glockenspiel *f*  
Snare Drum  
*mf* *p* *mf* *pp*  
To Tam Tam-tam To Sus. Cym.  
*pp*  
*f* *f*  
*f* *mf*  
*f* *mf*  
*f* *mf*

**B** rit. . **C** Fast; Insistent ♩=160

18

Fl. 1 *mf* *p* *mf* *f*

Fl. 2 *mf* *p* *mf* *f*

Ob. 1 *mf* *p* *f*

Ob. 2 *p* *f*

Cl. 1 *mf* *p* *f*

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

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1 *solo* *f* *f*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1 *p* *f* *bell tones*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *mf* *pp* *f*

S. D. *Snare Drum side of drum (shell)*

B. D. *mf-pp* *mf* *To Glock.*

T.-t.

Cym. *pp* *mf* *Sus. Cym.* *To Triangle & Sus. Cym.*

Hp. *mp* *ff* *f* *G<sup>+</sup> E<sup>b</sup> F<sup>#</sup>*

**B** rit. . **C** Fast; Insistent ♩=160

Vln. I *pp* *ff* *at the frog*

Vln. II *pp* *ff* *at the frog*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

*(if only 1, play top div.)*



40

**E** Feeling in one **F**

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f* *p* *mf*

Bsn. 2 *f* *p* *mf*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *p* *f*

Hn. 4 *f* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tbn. 1 *p* *f*

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

B. Tbn. *mf* *gliss.* *f* *p* *f* *mf*

Tba. *f* *p* *f* *mf*

Timp. *mp* *f* *p*

S. D. *mf*

Glock. *mf*

T.-t. Triangle *mf*

Sus. Cym. *mf* *Sus. Cym. w/back of stick, dome*

3 4 5 6 7 8 9 10

Hp. *f*

Vln. I **E** Feeling in one **F**

Vln. II *at the frog*

Vla. *f* *at the frog*

Vc. *f* *gliss.* *ff* *p* *f*

Cb. *f* *p* *f*

G

52

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Hn. 1 *mf* *pp*

Hn. 2 *pp* *mf* *pp*

Hn. 3 *pp* *mf* *pp* *mf*

Hn. 4 *pp*

Tpt. 1 *pp cantabile (but projecting)*

Tpt. 2 *mf cantabile (but projecting)*

Tbn. 1 *mf staccatissimo w/bite*

Tbn. 2 *p staccatissimo w/bite*

B. Tbn. *p staccatissimo w/bite*

Tba. *p staccatissimo w/bite*

Timp. *f* *p*

S. D. *f*

B. D. *mf* Glockenspiel *p*

Tri. *p*

Sus. Cym. *normal* *p*

11 12 13 14 15 16

Hp. *mf* *+* *+* *+* *+*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *f* *p*

G



**H**  
63

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
S. D.  
Glock.  
Tri.  
Sus. Cym.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**H**

**H**

23: E→F

To Xylophone

B $\flat$

F $\sharp$  B $\natural$

76 **I** Taut

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

**I** Taut

S. D. To Crash Cymb. Crash Cymb. *mf* To Snare Drum

Glock. Xylophone *f* To Sus. Cymb.

Tri. Triangle *f*

Sus. Cym.

Hp. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

**J** Joyously **K**

89

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *ff* *f*

Ob. 2 *ff*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *ff* *mp*

Hn. 2 *ff* *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

B. Tbn. *f* *mp*

Tba. *f* *mp*

Timp. *f* *mp*

S. D.

Xyl. Sus. Cym. *p* *f* To Crash Cym.

Tri. Triangle *mf*

Sus. Cym. *p* *mf*

Hp. *G* *+* *+* *+* *+*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *f* *mf*

Cb. *f* *mf*

L

103

Fl. 1 *mf* *ff* *f* *ff*

Fl. 2 *mf* *ff* *f* *ff*

Ob. 1 *mf* *ff* *f*

Ob. 2 *ff* *f*

Cl. 1 *ff* *f* *ff*

Cl. 2 *ff* *f* *ff*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *mf*

Hn. 4 *p* *mf*

Tpt. 1 *f* *f*

Tpt. 2 *f*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

B. Tbn. *p* *mf*

Tba. *p* *mf*

Timp. *f* *ff*

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

Sus. Cym. *f* *To Xylo.*

Tri. *To Bass Drum*

Hp.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

L

L

**M** Flowing (feeling in two)

115

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *solo* *f*

Ob. 2 *f*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *solo* *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

**M** Flowing (feeling in two)

29": A→C  
32": E→G  
Timp. To Sus. Cym. *p* Sus. Cym.

S. D. *side of drum (shell)*

Sus. Cym. *pp* Xylophone

Tri. *mf* Bass Drum *w/rote on rim or shell*

Sus. Cym.

Hp. *f* *G#*

**M** Flowing (feeling in two)

Vln. I *f*

Vln. II *f*

Vla. *pizz* *f*

Vc. *pizz* *f*

Cb. *pizz* *f*

125 **N**

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Sus. Cym. *mp* **N** *pp*  
Timpani  
S. D. *ppp* *normal* To Triangle  
Xyl. *pp*  
B. D.  
Sus. Cym.  
Hp. *ff*  
Ct. +++|+++  
Vln. I **N**  
Vln. II  
Vla.  
Vc. *arco div.* *pp*  
Cb. *arco* *pp*

134 **O** **P**

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 *mp* *p*

Ob. 2 *pp* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p*

Hn. 1 *mf* *solo*

Hn. 2 *pp* *p*

Hn. 3 *pp* *p*

Hn. 4 *pp* *p*

Tpt. 1 *sf-mp*

Tpt. 2 *sf-mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. **O** 23<sup>rd</sup>: F→Eb **P**

S. D. Triangle To Glock. *p*

Xyl.

B. D. *w/ beater, normal* *pp*

Sus. Cym.

Hp. *ppp*

Vln. I **O** 2 desks *p* **P** 4 desks *sf-mp*

Vln. II *p* 2 desks *arco* 2 desks *sf-mp* 4 desks

Vla. *p* 1 desk *legato* 4 desks *p*

Vc. *p* 2 desks

Cb. *p* 3 players

143

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Sus. Cym.

B. D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Q**

*mf*

*solo*

*sf-mp*

*pp*

*p*

*mp*

*f*

*ff*

29":C

32":Eb→G

**Q**

Xylophone





164

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Xyl.

B. D.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*pppp*

*mf*

*pp*

*mf*

*p*

*f*

*pp*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

To Tri.

Dreamlike

To Crotales

Crotales

To Tam & Sus. Cym.

Sus. Cym.

C# B# E# F# A#

arco

S Dreamlike

T Driving

178

Fl. 1 *mf* *ff*

Fl. 2 *ff*

Ob. 1 *solo* *mf* *ff*

Ob. 2 *ff*

Cl. 1 *solo* *mf* *ff*

Cl. 2 *p* *solo* *p* *ff*

Bsn. 1 *mf* *solo* *pp* *ff*

Bsn. 2 *mp* *pp* *ff*

Hn. 1 *bell tones* *mf* *pp* *ff*

Hn. 2 *bell tones* *mf* *pp* *ff*

Hn. 3 *bell tones* *mf* *pp* *ff*

Hn. 4 *bell tones* *mf* *solo* *mp* *pp* *ff*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *pp* *ff* *f*

B. Tbn. *pp* *ff* *f*

Tba. *solo* *pp* *ff* *f*

Timp. *Triangle* *pp* *To Timp.* *mf* *ff* *Timpani*

Glock. *mf* *To Snare Drum* *ff* *Snare Drum*

Crot. *To Bass Drum* *ff* *Bass Drum*

B. D. *Tam-tam* *w/metal beater* *mf* *normal* *pp* *f* *f*

Sus. Cym. *w/back of mallet* *p* *pp* *f* *f*

Hp. *mf* *mp* *ff*

Vln. I *f* *T Driving*

Vln. II *f*

Vla. *f*

Vc. *pp* *f*

Cb. *p* *f*

U

194

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T.-t.

Sus. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

U

U

26'' : D -> C

To Glock.

scrape

Bass Drum

Sus. Cym.

D# Cb Eb

U

206 rit. . . . . Very Majestic ♩=67 V

Fl. 1 *mf* *f* *ff*

Fl. 2 *mf* *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

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

Bsn. 1 *mp* *f* *ff*

Bsn. 2 *mp* *f* *ff*

Hn. 1 *p* *f* *long*

Hn. 2 *p* *f* *long*

Hn. 3 *p* *f* *long*

Hn. 4 *p* *f* *long*

Tpt. 1 *mf* *f* *ff*

Tpt. 2 *mf* *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *f*

Tba. *mf* *f* *ff*

Timp. *ff* 29°: C→B

S. D. *ff*

B. D. *ff*

B. D. *ff*

Sus. Cym. *ff*

Hp. *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff* *ff*

Vla. *mf* *ff* *ff*

Vc. *mf* *ff*

Cb. *f* *ff*

Glockenspiel









239

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
B. D. To Snare Drum Snare Drum  
Crot.  
B. D.  
Sus. Cym. Sus. Cym.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*fp*  
*fp*  
*f-mf*  
*f-mf*  
*f-mf*  
*f-mf*  
*fp*  
*f*  
*f*  
*f*  
*fp*  
*fp*  
*f*  
*f*  
*mp*  
*f*  
*C# G# A#*  
*B#*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

**Z**

**Z**

**Z**

AA

249

8<sup>va</sup>

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

AA

Timp.

S. D.

Crot.

B. D.

Sus. Cym.

Hp.

AA

Vln. I

Vln. II

Vla.

Vc.

Cb.