

Joshua Roach

Overture Dodeca

for wind ensemble

(2012)

To Larry



Transposed Score

Duration *c.a.* 6:50

Instrumentation

Flute 1
Flute 2
Flute 3
Flute 4/Piccolo
Oboe 1
Oboe 2
Oboe 3
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Bass Clarinet (*divisi*)
Bassoon 1 (*optional divisi*)
Bassoon 2
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone

F Horn 1
F Horn 2
F Horn 3
F Horn 4
Bb Trumpet 1 (*st. mute*)
Bb Trumpet 2 (*st. mute*)
Bb Trumpet 3 (*st. mute*)
Bb Trumpet 4 (*st. mute*)
Trombone 1 (*st. mute*)
Trombone 2 (*st. mute*)
Trombone 3
Bass Trombone
Euphonium
Tuba (*divisi*)
Harp (*optional 2nd harp*)
Piano (*optional*)
Double Bass (*C extension optional*)

Timpani & Triangle
4 drums: 32", 29", 26", 23"
Percussion 1
Snare Drum, Bass Drum,
Glockenspiel*, Xylophone*, Suspended
Cymbal*
Percussion 2
Bass Drum, Xylophone*, Triangle*
Percussion 3
Crash Cymbals, Glockenspiel,
Xylophone**
Percussion 4
*Tam-Tam, Suspended Cymbal, Triangle,
Crotales**
Percussion 5
Tubular Chimes, Glockenspiel,
Crotales**

*instruments with * can be shared*

Program Note:

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 experience great accomplishments in some areas and struggles 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 wind ensemble version of *Overture Dodeca* was premiered in December 9, 2012 by the Pacific Symphony Youth Wind Ensemble with the composer conducting.

Overture Dodeca

Grandiose ♩=86

This is a conductor score for the piece "Overture Dodeca" by Joshua Roach. The score is written for a full orchestra and includes the following parts:

- Fl. 1
- Fl. 2-3
- Picc.
- Ob. 1-2
- Cl. 1
- Cl. 2-3
- B. Cl.
- Bsn. 1-2
- Alto Sax. 1-2
- Ten. Sax.
- Bari. Sax.
- Hn. 1-2
- Hn. 3-4
- Tpt. 1-2
- Tpt. 3-4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tba. (23": E, 26": D, 29": A, 32": E)
- Timp.
- Snare
- S. D. (f Bass Drum)
- B. D.
- Cym. (ff Crash Cymbals)
- Perc. 4 (ff Tam-Tam, Sus. Cymbal, Chimes)
- Chim.
- Hp.
- Pno.
- Cb.

The score is in 6/4 time and features a variety of dynamics including *f*, *ff*, *p*, *fp*, and *mf*. It includes performance instructions such as "white note gliss" for the piano and "To Glock." for the snare drum. The tempo is marked as "Grandiose" with a metronome marking of ♩=86.

B

17

Fl. 1 *mp* *a2* *p* *mf* *rit.*

Fl. 2-3 *mp* *p* *mf* 2. 3.

Picc. *mp* *p* *mf* 1.

Ob. 1-2 *p*

Cl. 1 *mp* *pp* 3 3 3 3

Cl. 2-3 *mp* *pp* 3 3 3 3

B. Cl. *pp*

Bsn. 1-2 *pp* 1. (if only 1, play top div.)

Alto Sax. 1-2 *pp*

Ten. Sax. *pp*

Bari. Sax. *mf* *f* *pp* 1. solo

Hn. 1-2 *mp* 2.

Hn. 3-4

Tpt. 1-2

Tpt. 3-4

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Euph. *pp* *pp*

Tba. *mf* *pp*

Timp. *mf* *pp*

Glock. *pp* Sus. Cym.

B. D. *mf-pp* *mf* *mp*

Cym.

Perc. 4 (Tam) *p* *pp*

Chim. *mf*

Hp. *mf* *f*

Pno. *mf* *f*

Cb. *p* *v*

25 **C** Fast; Insistent ♩=160

Fl. 1 *f*

Fl. 2-3 *f*

Fl. 4/Pic *f*

Ob. 1-2 *f* *mf* *mp*

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

Cl. 2-3 *f* *mf* *mp*

B. Cl. *f*

Bsn. 1-2 *f*

Alto Sax. 1-2 *f* *mf*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1-2 *f*

Hn. 3-4

Tpt. 1-2 *mf* *f* *ff* *ff*

Tpt. 3-4 *mf* *f* *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Sus. Cym. *mf* *p*

B. D. *mf*

Cym. *f*

Perc. 4 *mf*

Chim. *f*

Hp.

Pno. *f* *Red.*

Cb. *f*

D

E Feeling in one

36

Fl. 1 *f* *mf*

Fl. 2-3 *f* *mf* *mf*

Fl. 4/Pic *f* *mf*

Ob. 1-2 *mf*

Cl. 1 *f* *mf*

Cl. 2-3 *f* *mf*

B. Cl. *f*

Bsn. 1-2 *f* *p* *mf*

Alto Sax. 1-2 *f* *p* *mf*

Ten. Sax. *mf*

Bari. Sax. *f*

Hn. 1-2 *mp* *a2.*

Hn. 3-4 *mp*

Tpt. 1-2 *mf* *p* *f* *f*

Tpt. 3-4 *mf* *p* *f* *f*

Tbn. 1 *f*

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

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

Euph. *f* *p* *f*

Tba. *mf* *(open release)* *f* *p* *f*

Timp. *p* *mp* *f* *p*

S. D. *mf*

B. D. *mf*

Glock. *mf*

Perc. 4 *f* *mf*

Chim. *f* *mf*

Hp. *f* *mf*

Pno. *mf*

Cb. *f* *p* *f*

Tam scrape
Prepare Sus.

Triangle
Sus. Cym. w/back of stick, in center

E♭ F# G#

*

F

This page of the conductor score for 'Overture Dodeca' includes the following parts and markings:

- Flutes:** Fl. 1 (starts at measure 48), Fl. 2-3, Fl. 4/Pic. (marked *mf* and *To Picc.*)
- Clarinets:** Cl. 1, Cl. 2-3
- Saxophones:** Alto Sax. 1-2, Ten. Sax., Bari. Sax. (marked *f* and *p*)
- Brass:** B. Cl., Bsn. 1-2, Hn. 1-2, Hn. 3-4, Tpt. 1-2, Tpt. 3-4, Tbn. 1, Tbn. 2, Tbn. 3 (marked *mf*), Euph., Tba. (marked *f* and *p*)
- Percussion:** Timp., S. D., B. D. (marked *To Xylo.* and *mf*), Glock., Perc. 4 (marked *(Tri.)* and *(Sus.)*), Chim. (marked *f* and *ff*)
- Piano:** Hp., Pno., Cb. (marked *f* and *p*)

The score features various dynamic markings such as *mf*, *f*, *p*, and *ff*, along with performance instructions like *To Picc.* and *To Xylo.* The music is written in a key signature of two sharps (F# and C#).

58 **G**

FL. 1 *p*

FL. 2-3 *p* *f*

Picc. *p*

Ob. 1-2 *mf*

Cl. 1 *p*

Cl. 2-3 *p* *mf*

B. Cl. *p*

Bsn. 1-2 *p*

Alto Sax. 1-2 *p* *mf*

Ten. Sax. *p*

Bari. Sax. *p*

Hn. 1-2 *p*

Hn. 3-4 *p*

Tpt. 1-2 *mf* *cantabile (but projecting)*

Tpt. 3-4 *mf* *cantabile (but projecting)*

Tbn. 1 *p* *staccatissimo w/bite*

Tbn. 2 *p* *staccatissimo w/bite*

Tbn. 3 *p* *staccatissimo w/bite*

Euph. *p*

Tba. *p* *staccatissimo w/bite*

Timp. *p*

S. D. *p* *normal*

B. D.

Glock. *mf* *To Cymb.*

Perc. 4 *p* (Tri.) (Sus.) *w/soft mallet*

Chim. *p*

Hp. *p* *E^b* *B^b* *F^b*

Pno. *p*

Cb. *p*

H

66

Fl. 1 *f*

Fl. 2-3 *ff*

Picc. *f* To Fl.

Ob. 1-2 *f*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *f*

Bsn. 1-2 *f* 1. div.

Alto Sax. 1-2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. 1-2 *f*

Tpt. 3-4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

Timp. *f* *p* *ff* *ff* 23": E→F

S. D. *f* *fp* *fp* *fp* *ff* *ff* To B. D.

B. D.

Glock. Cymbals *ff*

Perc. 4 *p* *mf* *f* *p* *ff*

Chim.

Hp. *ff* F# B: G:

Pno. *ff* Leo *

Cb. *f*

I Taut

77

Fl. 1 *f*

Fl. 2-3

Picc. *ff* Flute

Ob. 1-2 *ff*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl.

Bsn. 1-2

Alto Sax. 1-2 *f*

Ten. Sax. *f*

Bari. Sax.

Hn. 1-2 *ff* stop mute

Hn. 3-4 *ff* stop mute 3.

Tpt. 1-2 *f* st. mute

Tpt. 3-4 *f* st. mute

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

Xyl. *f* Xylophone To Tri.

Cym. *mf*

Perc. 4 *f* (Tri.)

Chim. *f*

Hp. *ff*

Pno.

Cb.

99 **K**

Fl. 1 *mf* *ff*

Fl. 2-3 *mf* *ff*

Fl. 4/Piccolo *mf* *ff*

Ob. 1-2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2-3 *mf* *ff*

B. Cl. *mf* *ff*

Bsn. 1-2 *mf*

Alto Sax. 1-2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Hn. 1-2

Hn. 3-4

Tpt. 1-2 *open* *mf*

Tpt. 3-4

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *ff*

Euph.

Tba. *p*

Timp. *f*

B. D. *To Snare*

Tri. *Triangle* *mf* *To BD*

Cym.

Perc. 4 *f* *(Tri.)* *p*

Chim.

Hp.

Pno. *ff*

Cb. *mf*

L

109

Fl. 1 *f*

Fl. 2-3 *f*

Picc. *f*

Ob. 1-2 *f*

Cl. 1

Cl. 2-3

B. Cl. *f*
(1. div)

Bsn. 1-2 *f*

Alto Sax. 1-2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1-2 *open*
mf
az.
open

Hn. 3-4 *mf*

Tpt. 1-2

Tpt. 3-4 *open*
f

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *f*

Tba. *mf*

Timp. *ff*
29":A→C
32":E→G

B. D. *f*
p — *f*
Snare Drum

Tri.

Cym. *f*
To Xylo.

Perc. 4 *f*
(Tri.)

Glock. *f*
Glockenspiel
To Chimes

Hp.

Pno.

Cb. *f*

117 **M** Flowing (feeling in two)

This page of the conductor score for 'Overture Dodeca' features a variety of instruments. The woodwind section includes Flutes (Fl. 1, Fl. 2-3), Piccolo (Picc.), Oboes (Ob. 1-2), Clarinets (Cl. 1, Cl. 2-3), Bass Clarinet (B. Cl.), Saxophones (Alto Sax. 1-2, Tenor Sax., Bass Sax.), Horns (Hn. 1-2, Hn. 3-4), Trumpets (Tpt. 1-2, Tpt. 3-4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Snare Drum (S. D.), Bass Drum (B. D.), Xylophone (Xyl.), Percussion 4 (Perc. 4), Glockenspiel (Glock.), and Harp (Hp.). The string section includes Piano (Pno.) and Cello (Cb.). The score is in 4/4 time and includes dynamic markings such as *mf*, *f*, *mp*, *pp*, and *f*. Performance instructions include 'stick shots' for the snare drum, 'w/rute on rim or shell' for the bass drum, and 'pizz (vib.)' for the cello. A large watermark 'PREVIEW' is visible across the page.

P

142

only 2

Fl. 1 *only 2* *p*

Fl. 2-3 *only 2* *p*

Fl. 4/Pic

Ob. 1-2 *p*

Cl. 1 *horn solo* *mf*

Cl. 2-3 *p*

B. Cl.

Bsn. 1-2 *p*

Alto Sax. 1-2 *p* *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Hn. 1-2 *1. solo* *f* *p*

Hn. 3-4 *p*

Tpt. 1-2 *(2. open)* *sf-mp*

Tpt. 3-4 *(3. open)* *sf-mp*

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *solo* *f*

Tba. *pp*

Timp.

S. D.

Tri. Triangle Bass Drum *p* *mp*

Xyl.

Perc. 4 Sus. Cymbal *pp* *p*

Chim.

Hp. *mf* *E♭ F♯ G♯ A♭ B♭*

Pno. *mf*

Cb. *arco* *p*

146

Fl. 1

Fl. 2-3

Fl. 4/Pic

Ob. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Bsn. 1-2

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

B. D.

Xyl.

Perc. 4

Chim.

Hp.

Pno.

Cb.

29":C
32":Eb→G

1. open

p

(Sus.)

p

ff

R Agitated

159

Fl. 1

Fl. 2-3

Picc.

Ob. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Bsn. 1-2

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

B. D.

Glock.

Perc. 4

Chim.

Hp.

Pno.

Cb.

f

mf

p

mp

pppp

mp div

w/rute

Glockenspiel

Triangle

To Sus. & Tam

169

Fl. 1

Fl. 2-3

Picc.

Ob. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Bsn. 1-2

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

Xyl.

B. D.

Glock.

Perc. 4

Chim.

Hp.

Pno.

Cb.

Tri.

To Snare

To Crotales

Sus. Cymbal

mf

pp

ppp

p

f

f

E \flat B \sharp A \sharp F \sharp C \sharp

S Dreamlike

top div. solo

177

a2

Fl. 1 *p*

Fl. 2-3 *p*

Picc.

Ob. 1-2

Cl. 1 *pp*

Cl. 2-3 *pp*

B. Cl.

Bsn. 1-2

Alto Sax. 1-2 *p*

Ten. Sax. *mf*

Bari. Sax.

Hn. 1-2 *mf* *bell tones*

Hn. 3-4 *mf* *bell tones*

Tpt. 1-2 *mp* *bell tones*

Tpt. 3-4 *mp* *bell tones*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba. *mf* *solo*

Timp. *pp* Triangle

Xyl. *normal*

B. D. *pp*

Glock. *mf*

Perc. 4 *p* Tam-tam *w/metal beater* (Sus.) *w/back of mallet*

Crot. *p* Crotales

Hp. *f*

Pno. *8va* *2ed*

Cb.

T Driving

193

Fl. 1

Fl. 2-3

Picc.

Ob. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Bsn. 1-2

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timpani

Snare Drum

B. D.

Xylophone

Perc. 4 (Sus.)

Chim.

Hp.

Pno.

Cb.

f

ff

mp

p

pp

III: D→C

To Sus.

To Cym.

E♭ C♭ D♯

228

Fl. 1

Fl. 2-3

Picc.

Ob. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Bsn. 1-2

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

Sus. Cym.

B. D.

Cym.

Perc. 4

Chim.

Hp.

Pno.

Cb.

235 **Y**

Fl. 1

Fl. 2-3

Picc.

Ob. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Bsn. 1-2

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

Sus. Cym.

B. D.

Cym.

Perc. 4

Chim.

Hp.

Pno.

Cb.

2. div.

f

mp

fp

f

mp

(Crot.)

3

