

Steven Webb

A handwritten signature in black ink, appearing to read 'S Webb', with a horizontal line underneath.

Monuments

Program Notes:

Conceptually based off of the 19th century poem 'Ozymandias' by Percy Blysshe Shelley, this composition is one piece out of a set of three that I composed around the poem's many themes.

Building on the central theme of the poem, which explores the idea that all empires and their leaders inevitably decline despite their pretensions to greatness, I attempt to examine the concepts of monarchical/colonial musical deconstruction, fragmentation, juxtaposition, and evolution, and attempt to create the psychoacoustic elements needed for these abstract concepts to register with listeners.

The piece begins with a fanfare, a musical genre largely associated with nationalism and militarism. This is then deconstructed, with fragments of the fanfare appearing throughout the piece, and being merged with musical phrases that seek to evoke the marching of soldiers, the violent interruptions of war, and the faith we put in our societal 'monuments'.

Instrumentation:

Violin I - 11
Violin II - 10
Viola - 6
Violoncello - 5
Double Bass - 4

Flutes - 2 (Flute 2 doubles Piccolo)
Oboes - 2
Clarinets in B \flat - 2
Bassoon - 2

Horns in F - 4
Trumpets in C - 2
Trombones - 2
Bass Trombone

Timpani (3 or 4)

Percussion 1: Bass Drum, Roto-Toms (4), Triangle, Tubular Bells, Xylophone

Percussion 2: Suspended Cymbal, Crash Cymbals, Tam-Tam, Vibraphone, Slap Stick, Tenor Drum, Brake Drum, Anvil

MONUMENTS

0 Grandiose ♩=72

Flute 1

Piccolo

Oboe 1.2

Clarinet 1.2

Bassoon 1.2

Horn 1.2.3.4

Trumpet 1.2

Trombone 1.2

Bass Trombone

Timpani

Tubular Bells

Suspended Cymbal

Grandiose ♩=72

Violin I

Violin II

Viola

Violoncello

Double Bass

8

Fl. 1
Picc.
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn.
C Tpt. 1.2
Tbn. 1.2
B. Tbn.

Timp.

Tub. B.
Cym.

Vln. I
Vln. II
Vla.
Vc.
Db.

8

$\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

mp

ff $\frac{5}{4}$ $\frac{4}{4}$ *ff*

p $\frac{5}{4}$ $\frac{4}{4}$ *mp*

p $\frac{5}{4}$ $\frac{4}{4}$ *mp*

p $\frac{5}{4}$ $\frac{4}{4}$ *mp*

mp $\frac{5}{4}$ $\frac{4}{4}$ *mp*

ff $\frac{5}{4}$ $\frac{4}{4}$ *ff*

mp $\frac{5}{4}$ $\frac{4}{4}$ *mp*

mp $\frac{5}{4}$ $\frac{4}{4}$ *mp*

mp $\frac{5}{4}$ $\frac{4}{4}$ *mp*

mp $\frac{5}{4}$ $\frac{4}{4}$ *mp*

pp $\frac{5}{4}$ $\frac{4}{4}$ *mp* *pp*

pp $\frac{5}{4}$ $\frac{4}{4}$ *pp*

div. a 2
Sul C
gliss.

unis.
Sul G
gliss.

pp $\frac{5}{4}$ $\frac{4}{4}$ *pp*

p $\frac{5}{4}$ $\frac{4}{4}$ *pp*

p $\frac{5}{4}$ $\frac{4}{4}$ *pp*

pp $\frac{5}{4}$ $\frac{4}{4}$ *pp*

Stop
To Xyl.

Xylophone
ff $\frac{5}{4}$ $\frac{4}{4}$

pizz.
mf $\frac{5}{4}$ $\frac{4}{4}$ *mp*

norm. div. a 3
pp $\frac{5}{4}$ $\frac{4}{4}$ *pp*

div. a 2
p $\frac{5}{4}$ $\frac{4}{4}$ *mp*

norm. div. a 3
pp $\frac{5}{4}$ $\frac{4}{4}$ *pp*

norm. div. a 3
p $\frac{5}{4}$ $\frac{4}{4}$ *pp*

norm. div. a 3
p $\frac{5}{4}$ $\frac{4}{4}$ *pp*

arco div. a 3
mp $\frac{5}{4}$ $\frac{4}{4}$ *mp*

div. a 3
pp $\frac{5}{4}$ $\frac{4}{4}$ *pp*

div. a 2
mp $\frac{5}{4}$ $\frac{4}{4}$ *mp*

norm. div. a 2
mp $\frac{5}{4}$ $\frac{4}{4}$ *mp*

A Frantic ♩=120

Full Score in C

16

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Fl. 1, Picc., Ob. 1.2, Cl. 1.2, Bsn. 1.2, Hn., C Tpt. 1.2, Tbn. 1.2, B. Tbn., Timp., Xyl., and Cym. The second system includes Vln. I, Vln. II, Vla., Vc., and Db. The score features various dynamics such as *ff*, *f*, and *ff*, and includes markings for *Solo*, *ff*, and *ff*. The time signature changes from 3/4 to 4/4 and back to 3/4. The percussion part includes instructions for *To R. Toms*, *Roto-toms*, *Drum Stick*, and *To Slap Stick*.

A Frantic ♩=120

Musical score for strings, including Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into two systems. The first system includes Vln. I, Vln. II, Vla., Vc., and Db. The second system includes Vln. I, Vln. II, Vla., Vc., and Db. The score features various dynamics such as *ff*, *f*, and *ff*, and includes markings for *unis.* and *f*. The time signature changes from 3/4 to 4/4 and back to 3/4.

23

Fl. 1.2 *f* *mf* *ff*

Ob. 1.2 *a 2* *f* *mf* *ff*

Cl. 1.2 *a 2* *f* *mf* *ff*

Bsn. 1.2 *a 2* *f* *mf* *ff*

Hn. *a 2* *ff* *fp* *ff*

C Tpt. 1.2 *a 2* *ff* *fp* *ff*

Tbn. 1.2 *a 2* *f* *fp* *ff*

B. Tbn. *f* *fp* *ff*

Timp. *f* *p* *mf*

Roto-t. *To B. Drum* *Bass Drum* *Slightly muted with knee (or mute)* *pp* *pp no cresc.*

Cym. *Slap-Stick* *To Snare Drum* *Snare Drum* *To Crash Cym.* *f*

Vln. I *f* *pizz.* *arco div. a 2* *mf* *ff*

Vln. II *f* *pizz.* *arco div. a 2* *mf* *ff*

Vla. *f* *pizz.* *arco div. a 2* *mf* *ff*

Vc. *f* *unis. pizz.* *arco* *mf* *ff*

Db. *f* *unis. pizz.* *arco* *mf* *ff*

31

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn.
C Tpt. 1.2
Tbn. 1.2
B. Tbn.

Timp.
B. D.
S. D.

Vln. I
Vln. II
Vla.
Vc.
Db.

38

This page contains the musical score for measures 38 through 42. The instruments and their parts are as follows:

- Fl. 1 & Picc.:** Remain silent until measure 41, where they enter with a rhythmic pattern of eighth and sixteenth notes. The flute is marked *p* and the piccolo *pp*.
- Ob. 1.2:** Silent until measure 41, then plays a whole note *pp* on *a* 2.
- Cl. 1.2:** Silent until measure 41, then plays a whole note *pp*.
- Bsn. 1.2:** Silent until measure 40, then plays a rhythmic pattern of eighth notes with accents. It includes markings for *a* 2 and triplets (*3*), and is marked *pp*.
- Hn. (Horn 1 & 2):** Silent until measure 41, then plays a whole note *pp* on *a* 2.
- C Tpt. 1.2:** Silent throughout.
- Tbn. 1.2:** Silent until measure 40, then plays a half note *pp* on *a* 2, which transitions to *mp* and then *pp* for a whole note in measure 42.
- B. Tbn. (Bass Trombone):** Silent until measure 40, then plays a half note *pp* on *a* 2, which transitions to *mp* and then *pp* for a whole note in measure 42.
- Timp. (Timpani):** Plays a rhythmic pattern of eighth notes, starting *pp* and ending *mp*.
- B. D. (Bass Drum):** Plays a rhythmic pattern of eighth notes, including a section marked "To Roto Toms" in measure 41.
- S. D. (Snare Drum):** Silent throughout.
- Vln. I & II:** Play a continuous rhythmic pattern of eighth notes starting *pp*.
- Vla. (Viola):** Plays a continuous rhythmic pattern of eighth notes, marked *pp* and *unis.*
- Vc. (Violoncello):** Plays a continuous rhythmic pattern of eighth notes.
- Db. (Double Bass):** Plays a rhythmic pattern of eighth notes with triplets (*3*), marked *pp* and *unis.*

43

Fl. 1 *mp* *subito f*

Picc. *p* *subito f*

Ob. 1.2 *mf* *subito f*

Cl. 1.2 *mf* *subito f*

Bsn. 1.2 *subito f*

Hn. *mf* *subito f*

C Tpt. 1.2 *a 2* *p*

Tbn. 1.2 *subito f*

B. Tbn. *subito f*

Timp. *mf*

B. D. **Roto-toms** *f* **To B. Drum**

S. D. **Crash Cymbals** *f* **To Sus. Cym.** **Suspended Cymbal** *mf* *p*

Vln. I *unis.* *p* *subito ff* *ppp*

Vln. II *subito ff* *div. a 2* *p*

Vla. *subito ff* *f* *p*

Vc. *subito ff* *f*

Db. *mp* *subito f*

B Reverie ♩=100

49

Fl. 1.2 *mp*

Ob. 1.2 *a 2 mp*

Cl. 1.2 *a 2 mp*

Bsn. 1.2 *mp*

Solo *mp*

Hn. *Solo Bell Up f*

C Tpt. 1.2 *f*

Tbn. 1.2 *a 2 f*

B. Tbn. *f*

Timp.

Roto-t.

Cym. *To Tam-Tam mp*

Tam-tam p

To Vibes

Vibraphone pp

B Reverie ♩=100

Vln. I *Overpressure f mp f con sordino pp*

Vln. II *Overpressure f mp f div. a 2 con sordino pp*

Vla. *Overpressure f mp f div. a 2 con sordino pp*

Vc. *Overpressure mp f sul pont. mp div. a 3 pp mp*

Db. *div. a 2 unis. Overpressure mp f sul pont. mp div. a 2 pp mp*