

Procession and Burlesque (2019)

for flute, bass clarinet, electric guitar,
piano, and contra-bass

A response to Judith Schaechter's stained glass artwork
"The Battle of Carnival and Lent"

Commissioned by fivebyfive

JONATHAN RUSSELL



"The Battle of Carnival and Lent" stained glass by Judith Schaechter

Procession and Burlesque was commissioned by the Rochester-based ensemble five-by-five as a response to Judith Schaechter's stunning stained glass work "The Battle of Carnival and Lent." The work on its own is so vital and fresh, so teeming with energy, passion, and intricate detail, that I was initially doubtful about what music could possibly add to it. The approach that finally clicked for me was to think about the inherent qualities of the two media; specifically, that a work of visual art is temporally static, while music progresses through time. The thing that music could add, then, was a narrative. If the artwork depicted a single snapshot in time, what might have led up to this moment – and what would come after? After an introduction that sets the tone and mood, the "Procession" depicts the lead-up to the moment depicted in the stained glass, as the opposing sides of human nature represented by "carnival" and "lent" warily approach one another, getting closer and closer. An ominous melody repeats again and again, getting more intense and insistent on each iteration, like a procession gradually getting closer and closer. Then a brief pause as the two sides size each other up...and then all hell breaks loose in the madcap "Burlesque," a whirling frenzy of klezmer, surf rock, and manic carnival music. After building to a searing climax, the "introduction" music returns, and gradually winds down. We are left amidst the wreckage, devastatingly aware of the steep cost of the conflict.

Score

Procession and Burlesque

A response to Judith Schaechter's stained glass artwork
"The Battle of Carnival and Lent"

Jonathan Russell

Commissioned by fivebyfive

Mysteriously $\text{♩} = 72$

Flute p

Bass Clarinet

Use "dropped D" tuning throughout

8^{va}

Electric Guitar

Piano ppp p

Double Bass p

pizz.

Procession and Burlesque

A

Musical score for section A:

- Fl.**: Treble clef, 8 measures. Dynamics: *mf*, *f*.
- B. Cl.**: Treble clef, 8 measures. Dynamics: *f*. Articulation: *8va*.
- E.Gtr.**: Treble clef, 8 measures. Dynamics: *f*.
- Pno.**: Treble and Bass staves, 8 measures. Dynamics: *f*. Articulation: *arco*.
- D.B.**: Bass clef, 8 measures. Dynamics: *f*.

B

Musical score for section B:

- Fl.**: Treble clef, 16 measures. Time signature changes between 7/16, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4.
- B. Cl.**: Treble clef, 16 measures. Time signature changes between 7/16, 3/4, 4/4, 3/4, 4/4.
- E.Gtr.**: Treble clef, 16 measures. Time signature changes between 7/16, 3/4, 4/4, 3/4, 4/4.
- Pno.**: Treble and Bass staves, 16 measures. Time signature changes between 7/16, 3/4, 4/4, 3/4, 4/4. Dynamics: *p*, *mp*. Articulation: *Reed*.
- D.B.**: Bass clef, 16 measures. Time signature changes between 7/16, 3/4, 4/4, 3/4, 4/4. Dynamics: *p*.

24

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

pizz. *arco*

32

C growing very gradually, like a procession getting closer and closer

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

pizz. *arco*

growing very gradually, like a procession getting closer and closer

growing very gradually, like a procession getting closer and closer

growing very gradually, like a procession getting closer and closer

39

This musical score section starts at measure 39. It includes parts for Flute (Fl.), Bassoon (B. Cl.), Electric Guitar (E.Gtr.), Piano (Pno.), and Double Bass (D.B.). The instrumentation is primarily woodwind and brass, with electric guitar and piano providing harmonic support. The piano part features a repetitive bass line with sustained notes and occasional chords. The double bass provides a steady harmonic foundation. The flute and bassoon play eighth-note patterns, often with grace notes or slurs. The electric guitar part consists of sustained notes. The section concludes with a final measure where all instruments play their last notes before the piece ends.

D

This section begins with a dynamic instruction "Palm mute" over the electric guitar part. The instrumentation remains the same: Flute, Bassoon, Electric Guitar, Piano, and Double Bass. The electric guitar part uses palm muting throughout this section. The piano part continues its rhythmic pattern of sustained notes and chords. The flute and bassoon maintain their eighth-note patterns. The double bass provides a constant harmonic base. The section ends with a final measure where all instruments play their last notes.

52

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

E

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

60

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

63

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

F

Fl.

B. Cl.

E.Gtr.

Pno.

D.B. pizz.

ffff

ffff

ffff

ffff

ffff

pizz.

ffff

68

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

71

This musical score page contains five staves. From top to bottom: Flute (Fl.), Bassoon (B. Cl.), Eb Clarinet (E.Gtr.), Piano (Pno.), and Double Bass (D.B.). The Flute, Bassoon, and Eb Clarinet play eighth-note patterns with grace notes. The Piano provides harmonic support with sustained notes and chords. The Double Bass provides rhythmic foundation with sustained notes. The measures show a transition from 4/4 time to 3/4 time.

74

This continuation of the musical score follows the same instrumentation and structure as the previous page. The Flute, Bassoon, and Eb Clarinet maintain their eighth-note patterns with grace notes. The Piano continues its harmonic function with sustained notes and chords. The Double Bass provides the rhythmic backbone. The measure number 74 is indicated at the top left.

77

This musical score section starts at measure 77. It features five staves: Flute (Fl.), Bassoon (B. Cl.), Electric Guitar (E.Gtr.), Piano (Pno.), and Double Bass (D.B.). The Flute, B. Cl., and E.Gtr. play eighth-note patterns with grace notes. The Pno. staff shows a complex harmonic progression with frequent key changes between G major, A major, and B major. The D.B. staff provides harmonic support with sustained notes.

G

p

rit.

This section begins at measure 78. The Flute and Pno. play sustained notes. The B. Cl. and E.Gtr. are silent. The D.B. plays eighth-note patterns. The piano part includes dynamic markings *p* and *rit.*. The score ends with a double bar line and a repeat sign, followed by a bass clef and a sharp sign.

H Fast and manic $\text{♩} = 260$

Musical score for measures 92-93:

- Fl.**: Rest throughout.
- B. Cl.**: Rest throughout.
- E.Gtr.**: Rest throughout.
- Pno.**: Playing eighth-note chords. Dynamics: ***ff***. Articulation: Staccato dots.
- D.B.**: Playing eighth-note chords. Dynamics: ***ff***. Articulation: Staccato dots.

93

Musical score for measures 93-94:

- Fl.**: Rest throughout.
- B. Cl.**: Playing slurs. Dynamics: ***f***. Articulation: Slur ad lib.
- E.Gtr.**: Playing slurs. Dynamics: ***f***. Articulation: Slur ad lib.
- Pno.**: Playing eighth-note chords. Articulation: Staccato dots.
- D.B.**: Playing eighth-note chords. Articulation: Staccato dots.

100

This musical score page contains five staves. The first staff (Flute) has a treble clef and is mostly blank with a few short dashes. The second staff (Bassoon) starts with a sixteenth-note pattern followed by eighth-note pairs. The third staff (Bassoon/Cello) has a bass clef and consists of eighth-note pairs. The fourth staff (Piano) has a treble clef and a bass clef, featuring a continuous eighth-note pattern. The fifth staff (Double Bass) has a bass clef and follows the same eighth-note pattern as the piano.

106

I

This musical score page continues the five-staff format. The Flute staff remains mostly blank. The Bassoon staff begins with eighth-note pairs. The Bassoon/Cello staff follows with eighth-note pairs. The Piano staff maintains its eighth-note pattern. The Double Bass staff also continues its eighth-note pattern. A small square box containing the letter "I" is positioned above the piano staff.

II2

This musical score page shows measures 112 through 117. The instrumentation includes Flute (Fl.), Bassoon (B. Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), and Double Bass (D.B.). The Flute and Bassoon play eighth-note patterns. The Electric Guitar and Double Bass provide harmonic support with sustained notes and bass lines. The piano part consists of eighth-note chords.

II8

This musical score page shows measures 118 through 123. The instrumentation remains the same: Flute, Bassoon, Electric Guitar, Piano, and Double Bass. The Flute and Bassoon continue their eighth-note patterns. The Electric Guitar and Double Bass provide harmonic support. The piano part consists of eighth-note chords.

123

J

ff

ff

Slur ad lib.

128

Slur ad lib.

134

This musical score page shows five staves. The Flute (Fl.) has a single note with a fermata. The Bassoon (B. Cl.) has a rest. The Electric Guitar (E.Gtr.) plays a sixteenth-note pattern. The Piano (Pno.) has a continuous eighth-note bass line. The Double Bass (D.B.) has a continuous eighth-note bass line.

140 K

This musical score page shows five staves. The Flute (Fl.) has rests. The Bassoon (B. Cl.) starts with a rest followed by a sixteenth-note pattern. The Electric Guitar (E.Gtr.) starts with a rest followed by a sixteenth-note pattern. The Piano (Pno.) has a continuous eighth-note bass line. The Double Bass (D.B.) has a continuous eighth-note bass line. A key change is indicated by a box labeled 'K'.

8va-

arco

146

This musical score page contains five staves. The first staff (Flute) has four empty measures. The second staff (Bassoon) shows a continuous eighth-note pattern with grace notes. The third staff (Electric Guitar) also shows a continuous eighth-note pattern with grace notes, starting with a dynamic of $(8va)$. The fourth staff (Piano) consists of two staves with a basso continuo line below; it features constant eighth-note chords. The fifth staff (Double Bass) shows a continuous eighth-note pattern with grace notes.

152

This musical score page contains five staves. The first staff (Flute) has four empty measures. The second staff (Bassoon) shows a continuous eighth-note pattern with grace notes. The third staff (Electric Guitar) shows a continuous eighth-note pattern with grace notes. The fourth staff (Piano) consists of two staves with a basso continuo line below; it features constant eighth-note chords. The fifth staff (Double Bass) shows a continuous eighth-note pattern with grace notes.

L

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

pizz.

mf

This section of the score begins with a melodic line from the Flute (marked **L**) consisting of sustained notes with grace marks. The Bassoon (B. Cl.) provides harmonic support with sustained notes. The Electric Guitar (E.Gtr.) remains silent. The Piano (Pno.) plays a rhythmic pattern of eighth-note chords in the treble clef staff, while the bass staff has sustained notes. The Double Bass (D.B.) provides harmonic support with sustained notes. The instruction "pizz." and dynamic *mf* are indicated below the D.B. staff.

163

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

f

This section begins with a melodic line from the Flute (marked 163) consisting of sustained notes with grace marks. The Bassoon (B. Cl.) provides harmonic support with sustained notes. The Electric Guitar (E.Gtr.) remains silent. The Piano (Pno.) plays a rhythmic pattern of eighth-note chords in the treble clef staff, while the bass staff has sustained notes. The Double Bass (D.B.) provides harmonic support with sustained notes. The instruction *f* is indicated below the E.Gtr. staff.

168

This musical score page shows five staves. The top three staves (Flute, Bassoon, Eb Clarinet) have single-line lyrics above them. The Flute and Bassoon staves begin with a note, followed by a rest, then another note. The Eb Clarinet staff begins with a rest, followed by a note, then another rest. The bottom two staves (Piano and Double Bass) have bass clefs and show rhythmic patterns. The piano staff uses a brace and includes a dynamic instruction 'ff' at the end of the first measure.

Fl.
B. Cl.
E.Gtr.
Pno.
D.B.

173 M

ff

f

This musical score page shows five staves. The top three staves (Flute, Bassoon, Eb Clarinet) have single-line lyrics above them. The Flute and Bassoon staves begin with a rest, followed by a note, then another rest. The Eb Clarinet staff begins with a note, followed by a rest, then another note. The bottom two staves (Piano and Double Bass) have bass clefs and show rhythmic patterns. The piano staff includes a dynamic instruction 'f' at the beginning of the second measure. The double bass staff includes a dynamic instruction 'f' at the end of the first measure.

Fl.
B. Cl.
E.Gtr.
Pno.
D.B.

179

Fl. *f*

B. Cl.

E.Gtr. *f*

Pno.

D.B. *fff*

N

fff

fff

arco

fff

184

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

190

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

195

O accel.

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

P ♩ = 88

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

212

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

Q $\text{♩} = 72$

219

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

R

225

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

dim.

dim.

dim.

dim.

dim.

230

Fl.

B. Cl.

E.Gtr.

Pno.

D.B.

S

p

p

p

p

8va-----

Reo.

p

235

Fl.

B. Cl.

E. Gtr.

(8^{va}) -

Pno.

D.B.