

Brian J. Hinkley
&
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A Tale of Two Twenties

For Wind Trio

PERUSAL SCORE

Transposed Score

To the Ritual Action Trio

A Tale of Two Twenties

For Wind Trio

In the United States of America in the year 2020, we witnessed two different sides of America:
Two different attitudes toward a global pandemic, two completely contradictory realities,
somehow existing simultaneously in front of our eyes.

To represent the duality of the American experience, this piece contains
40 two-measure fragments of 20 different musical ideas,
written independently by two composers without any correspondence.
Any coincidences between the two fragments of each style are completely unintentional.

All indicated styles, composers, or ideas should attempt to be
imitated to the best of the performer's ability.

Each genre (4 bars) can be performed in any order the performers choose.
All performers should be performing the same genres at the same time.

Time signatures are provided every two bars for clarity's sake.
If a time signature is not given, that fragment has no indicated meter.

The two fragments of each genre should be played *attaca*, and performers should
transition between genres efficiently, while still ensuring everyone starts together.
Cueing between genres is at the performer's discretion, but should be smooth enough to
retain the flow of the music.

Instrumentation

Oboe

Clarinet in B \flat

Bassoon

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Funk

4/4 ♩ = c.80

Ob. *ff* *fp*

Cl. *ff* Any multiphonic

Bsn. *ff*

The first system of the musical score is for the instruments Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). It is in 4/4 time with a tempo of approximately 80 beats per minute. The Oboe part starts with a fortissimo (*ff*) dynamic, followed by a fortissimo-piano (*fp*) dynamic. The Clarinet part also starts with *ff* and includes a note marked 'Any multiphonic'. The Bassoon part starts with *ff* and features a rhythmic pattern of eighth notes.

4/4 ♩ = c.110

Ob. *f*

Cl. *f*

Bsn. *f*

The second system of the musical score continues for the Oboe, Clarinet, and Bassoon. The tempo is increased to approximately 110 beats per minute. The Oboe part begins with a forte (*f*) dynamic and includes triplet markings. The Clarinet part also starts with *f* and features triplet markings. The Bassoon part continues with a forte (*f*) dynamic and a rhythmic pattern of eighth notes.

PERUSAL SCORE

Webern

4/4 $\text{♩} = 80$

Ob. *f*

Cl. *f* *p*

Bsn. *f* 3

3/4 $\text{♩} = 40$

Ob. *p* 3

Cl. *p* 3

Bsn. *p* 3

PERUSAL SCORE

Sea Shanty

12/8 $\text{♩} = c.75$

Ob. *f*

Cl. *mf*

Bsn. *mf*

9/8

12/8 $\text{♩} = c.125$

Ob. *mf*

Cl. *mp* $\langle \rangle$ *ad lib.*

Bsn. *mp*

Blow unpitched air through instrument, imitating ocean waves

Metal

12
8 $\text{♩} = \text{c.84}$

Ob. *ff*

Cl. *ff* *8^{va} ad lib.*

Bsn. *ff*

Ob.

Cl. *2*

Bsn.

4/4 $\text{♩} = \text{c.120}$

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Bach

4/4 ♩ = c.84

Ob. *mf*

Cl. *mf*

Bsn. *mf*

4/4 ♩ = c.70

Ob. *mf*

Cl. *mf*

Bsn. *mf*

PERUSAL SCORE

TOOL

17
8 $\text{♩} = \text{c.131}$

Ob. *mf*

Cl. *mp > mp > p mp > p < mf > mp > mp > mp > mp < mp > mp > mp > p < f*

Bsn. *p < p < p < p < p < p < p < mf p < p mf mp > p mf > p mp < f*

6
8 $\text{♩} = \text{c.131}$

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Pastoral

$\frac{4}{4}$ ♩ = c.66 or slower

Ob. *mp*
tr

Cl. *pp*
 σ (#)

Bsn. *p*

$\frac{6}{8}$ ♩ = 45

Ob. *mp*

Cl. *p*

Bsn. *p*

The image displays a musical score for a piece titled "Pastoral". It is divided into two systems. The first system is in 4/4 time with a tempo of approximately 66 beats per minute or slower. It features three staves: Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Oboe part begins with a melodic line marked *mp* and includes a trill (*tr*). The Clarinet part starts with a *pp* dynamic and a specific fingering or breath mark (σ #). The Bassoon part begins with a *p* dynamic. The second system is in 6/8 time with a tempo of 45 beats per minute. It also features three staves for Ob., Cl., and Bsn. The Oboe part continues with a melodic line marked *mp*. The Clarinet and Bassoon parts are marked *p* and appear to be playing sustained notes or simple accompaniment.

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Waltz

3/4 $\text{♩} = \text{c.60}$

Ob. *mp*

Cl. *f*

Bsn. *mf*

3/4 $\text{♩} = \text{c.40}$

Ob. *mp*

Cl. *p*

Bsn. *p*

PERUSAL SCORE

Stravinsky

2/4 $\text{♩} = \text{c.100}$

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

Cl. *mf* *sff* *ff* *sff*

Bsn. *mf* *sff* *ff* *sff*

4/4 $\text{♩} = \text{c.52}$

Ob. *mp* *sfz* *sfz* *sfz* *sfz* *sfz* *pp* *tr*

Cl. *mp* *sfz* *sfz* *sfz* *sfz* *sfz* *pp* *tr*

Bsn. *mp* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Film Score

4/4 $\text{♩} = 68.41$

Ob. *f*

Cl. *mp*

Bsn. *f*

Ob.

Cl.

Bsn.

6/4 $\text{♩} = 80$

Ob. *p* *f*

Cl. *f*

Bsn. *p* *f*

jazz

4/4 ♩ = c.104 (swing 16ths)

Ob. *f* sempre

Cl. *f* sempre

Bsn. *f* sempre

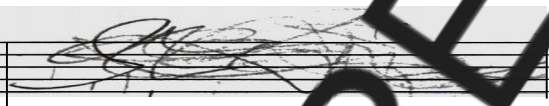
6/8 ♩ = c.50 (straight)


Ob. *mp* *mf* *mp* *mf* *f*

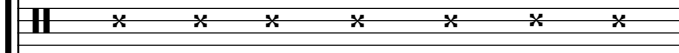

Cl. *mp* *mf* *mp* *mf* *f*


Bsn. *mp* *mf* *mp* *mf* *f*


SCREAM


Other (on instrument)   cut off!


Speaker *spoken, monotone (with pandemic appropriate mask)*
As long as possible without compromising the sound  cut off!


Speaker  * * * * * * * *  * ————— cut off!

I have no mouth and I must **SCREAM** (screamed)
mp →  cut off!

Other (on instrument)   cut off!

Ob. *Play the loudest, screamiest multiphonic you can* Hold until out of breath 

Cl. *Play the loudest, screamiest multiphonic you can* Hold until out of breath 

Bsn. *Play the loudest, screamiest multiphonic you can* Hold until out of breath 

PERUSAL

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Minimalism

♩ = 60-108 (choose individually) (transition individually) 15"-30" 15"-30" (end individually)

Ob. Dynamics ad lib. (cresc, decresc, sub, etc.) Change octaves ad lib, Can choose new tempo if desired

Cl. Dynamics ad lib. (cresc, decresc, sub, etc.) Change octaves ad lib, Can choose new tempo if desired

Bsn. Dynamics ad lib. (cresc, decresc, sub, etc.) Change octaves ad lib, Can choose new tempo if desired

$\frac{4}{4}$ ♩ = 140 x8

Ob. **ppp** (Play louder with each repeat until **fff**)

Cl. **ppp** (Play louder with each repeat until **ff**)

Bsn. **ppp** (Play louder with each repeat until **fff**)

Reggae

4/4 $\text{♩} = c.80$

Ob. *mf*

Cl. *mf*

Bsn. *mf*

The first system of the musical score is for the instruments Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). It is in 4/4 time with a tempo of approximately 80 beats per minute. The key signature has one flat (B-flat). The Oboe and Clarinet parts are in the treble clef, while the Bassoon part is in the bass clef. All three parts play a rhythmic pattern of eighth notes, with the Oboe and Clarinet parts having a consistent eighth-note accompaniment and the Bassoon part having a more melodic line with some rests. The dynamic marking for all parts is mezzo-forte (mf).

4/4 $\text{♩} = 75$

Ob. *mp*

Cl. *mp*

Bsn. *mf*

The second system of the musical score continues the piece. It is in 4/4 time with a tempo of 75 beats per minute. The key signature remains one flat. The Oboe and Clarinet parts are in the treble clef, and the Bassoon part is in the bass clef. The Oboe and Clarinet parts play a melodic line of quarter notes, while the Bassoon part continues its melodic line. The dynamic marking for the Oboe and Clarinet parts is mezzo-piano (mp), and for the Bassoon part, it is mezzo-forte (mf). The system concludes with a series of triplets in the Oboe and Clarinet parts, marked with accents and the dynamic sfz (sforzando).

Techno

4/4 ♩ = c.132

Ob. *f*

Cl. *f*

Bsn. *f*

4/4 ♩ = c.125

Ob. *mf*

Cl. *f* Slap Tongue

Bsn. *mf* *f*

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Ligeti

12/8 $\text{♩} = 30$ ($\text{♩} = 120$)

Ob.
f

Cl.
f

Bsn.
f

This system contains three staves: Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The time signature is 12/8, with a tempo marking of quarter note = 30 (half note = 120). The music is marked *f* (forte). The Oboe part consists of eighth notes with a dotted eighth note. The Clarinet and Bassoon parts have a similar rhythmic pattern, with the Bassoon part in the bass clef.

2/2 $\text{♩} = \text{c.}60$

Ob.
mf

Cl.
mf

Bsn.
mf

This system contains three staves: Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The time signature is 2/2, with a tempo marking of quarter note = c.60. The music is marked *mf* (mezzo-forte). Each staff features a long slur over a series of notes, with fingerings indicated by numbers 5, 6, and 7. The Oboe part has a 7-fingered slur, the Clarinet part has a 6-fingered slur, and the Bassoon part has a 5-fingered slur.

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Opera

4/4 ♩ = c.132

Ob. *f*

Cl. *f*

Bsn. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hold it like the
diva you are

ff *f*

Pretend to die

Pretend to die

Pretend to die

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Bluegrass

4/4 ♩ = c.112 (swung 16ths)

Ob. *mf*

Cl. *mf* (bend) →

Bsn. *mf*

4/4 ♩ = c.130 (straight)

Ob. *f*

Cl. *mf*

Bsn. *mf*

45

Improvise poorly for either an uncomfortably long time or an irresponsibly short time. DO NOT discuss beforehand

Ob.

Cl.

Bsn.

45 Part 2: Treasonous Boogaloo

Do what you did the first time, but double down and make it worse

Ob.

Cl.

Bsn.

44V

Ob. Play something inoffensive and not bitter

Cl. Play something inoffensive and not bitter

Bsn. Play something inoffensive and not bitter

44V Part 2: 46

Ob. Try to play the exact same thing as before, but make facial expressions suggesting that you've changed something dramatically.

Cl. Try to play the exact same thing as before, but make facial expressions suggesting that you've changed something dramatically.

Bsn. Try to play the exact same thing as before, but make facial expressions suggesting that you've changed something dramatically.