

# **Chthonic Fragments**

*For Symphonic Band*

**Benjamin R. Fuhrman**

Circa Ten Minutes.



# Instrumentation

Flute  
Oboe  
Clarinet in Bb  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Bassoon

Horn in F  
Trumpet in Bb  
Trombone  
Bass Trombone  
Euphonium  
Tuba

Glockenspiel (with mallets and bows)  
Vibraphone (with mallets and bows)  
Marimba

## Percussion

Four Toms - High to Low      Brake Drum

Three Wood Blocks - High to Low      Bass Drum      Tam-Tam

Three Opera Gongs - High to Low      Field Drum      Snare Drum

Percussion 1

Percussion 2

Percussion 3

The percussion section consists of three staves, each in 4/4 time. Each staff begins with a C-clef and a key signature of one flat. The notation shows a sequence of notes: Percussion 1 has notes on the 2nd, 4th, 6th, and 8th lines; Percussion 2 has notes on the 1st, 3rd, 5th, and 7th lines; Percussion 3 has notes on the 2nd, 4th, 6th, and 8th lines. Above the staves, specific instruments are listed for each measure: Percussion 1 (Four Toms - High to Low, Brake Drum), Percussion 2 (Three Wood Blocks - High to Low, Bass Drum, Tam-Tam), and Percussion 3 (Three Opera Gongs - High to Low, Field Drum, Snare Drum).

Piano







## Program Notes

Chthonic – adj. – in, of, under, or otherwise pertaining to the earth.

*Chthonic Fragments* is in some ways a stark departure from my normal compositional style. There are no computers, no live video feeds, or even any non-standard percussion instruments used. Instead, it is a work grounded in traditional compositional technique (albeit a little warped to suit the musical narrative) that explores the idea of interactions. Primarily, the ways in which the composer interacts with self-imposed rules, how the conductor interacts with the ensemble, and most importantly – how the musical fragments interact with each other.

The twelve fragments are created as independent entities in their own rights that are to be ordered in any way the conductor sees fit based on the alternation of alphabetic and numeric labels between the introduction and coda phrases. This allows for a conductor to recompose the piece for every performance, giving it new traits, and a new interpretation each time it's performed, without having to make changes to the musical material itself.

Within the individual fragments, there is a great deal of variety in terms of orchestration, tempo, harmonic structures, and melodic exposition. Yet there are recurring motivic devices that occur throughout the course of the piece that are drawn from the introduction. This serves to create a sense of unity throughout, grounding the myriad interpretations and ordering of the fragments in similar material.

In essence, *Chthonic Fragments* is equal parts mosaic and tessellation – a puzzle for the conductor to try and solve in order to find the most interesting interactions between musical ideas, while still retaining motivic similarities that help the larger picture to develop.





*To Grant Gould and the Magnolia West High School Band.*



# Chthonic Fragments

Introduction - - - - - Coda

Benjamin R. Fuhrman  
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INTRODUCTION Strident, intense ♩ = 92

Attaca any numeric fragment

The score is for the 'Introduction' section of 'Chthonic Fragments'. It features a variety of instruments: Flute, Oboe, Clarinet in Bb, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Bassoon, Horn in F, Trumpet in Bb, Trombone, Bass Trombone, Euphonium, Tuba, Glockenspiel, Vibraphone, Marimba, Percussion 1, 2, and 3, and Piano. The music is characterized by a 'Strident, intense' quality with a tempo of ♩ = 92. The score includes dynamic markings such as *mf*, *f*, *ff*, *mp*, *p*, and *pp*, as well as performance instructions like 'solo', 'tutti', and 'alternate breaths'. The piano part features complex chordal textures and rhythmic patterns. The brass section plays a prominent role with sustained notes and rhythmic figures. The woodwinds have more melodic and rhythmic lines. The percussion and piano provide a driving, rhythmic foundation.

# Chthonic Fragments

FRAGMENT 1 Agitated, driving ♩ = 108

Attaca any alphabetic fragment

The musical score is arranged in a standard orchestral layout with 18 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet in C (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B♭ (B♭ Tpt.), Trombone (Tbn.), Subtuba (B. Tbn.), Euphonium (Euph.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Piano (Pno.).

The score begins at measure 26. The Flute part features a melodic line with a *ff* dynamic. The Clarinet in C and Bass Clarinet parts play a rhythmic pattern of eighth notes with a *f* dynamic. The Saxophone parts (Alto, Tenor, Bass) play a similar eighth-note pattern with a *f* dynamic. The Horn and Trombone parts play a rhythmic pattern of eighth notes with a *mf* dynamic. The Trumpet part plays a melodic line with a *mf* dynamic. The Subtuba part plays a melodic line with a *mp* dynamic. The Euphonium and Tuba parts play a rhythmic pattern of eighth notes with a *mf* dynamic. The Percussion parts play a rhythmic pattern of eighth notes with a *mp* dynamic. The Piano part plays a rhythmic pattern of eighth notes with a *mf* dynamic.

The score is divided into two systems. The first system covers measures 26 to 34, and the second system covers measures 35 to 43. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked as "Agitated, driving" with a quarter note equal to 108 beats per minute. The dynamics range from *pppp* to *ff*.

# Chthonic Fragments

FRAGMENT A Pastoral ♩ = 70 (♩ = 140)

Attaca any numeric fragment

The score is for a piece titled "Chthonic Fragments", specifically "FRAGMENT A Pastoral" in 7/8 time with a tempo of ♩ = 70 (♩ = 140). The score is divided into two systems, with the second system starting at measure 52. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Clarinet in B-flat (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Bassoon (Bsn.), Glockenspiel (Glk.), Vibraphone (Vib.), Mridangam (Mrb.), and Piano (Pno.). The woodwinds and strings play melodic lines with various dynamics including *mp*, *mf*, *f*, and *p*. The piano part features "palm clusters" marked *p*. A performance instruction "Attaca any numeric fragment" is located at the top right of the score.

# Chthonic Fragments

FRAGMENT 2 Strictly in tempo ♩ = 172 (♩ = 86)

Attaca any alphabetic fragment

This musical score is for a piece titled "Chthonic Fragments", specifically "FRAGMENT 2". The tempo is marked "Strictly in tempo" with a metronome marking of ♩ = 172 (♩ = 86). The score is arranged for a large ensemble of instruments, including woodwinds, brass, percussion, and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, with the first system starting at measure 64. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Bsn. (Bassoon), Hn. (Horn), B♭ Tpt. (B-flat Trumpet), Tbn. (Trombone), B. Tbn. (Baritone Trombone), Euph. (Euphonium), Tuba, Glk. (Glockenspiel), Vib. (Vibraphone), Mrb. (Maracas), Perc. 1, Perc. 2, Perc. 3, and Pno. (Piano). The score includes various dynamic markings such as *p* (piano), *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piece concludes with a "Attaca any alphabetic fragment" instruction.

# Chthonic Fragments

FRAGMENT B Presto, violent ♩ = 194

This musical score is for a piece titled "Chthonic Fragments," specifically "FRAGMENT B." The tempo is marked "Presto, violent" with a metronome marking of ♩ = 194. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Clarinet in B-flat (B. Cl.), Saxophone Alto (A. Sax.), Saxophone Tenor (T. Sax.), Saxophone Baritone (B. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Trombone in Bass (B. Tbn.), Euphonium (Euph.), and Tuba.
- Brass:** Glockenspiel (Glk.), Vibraphone (Vib.), and Mallet Bass Drum (Mrb.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Keyboard:** Piano (Pno.).

The score is divided into measures, with a section starting at measure 87. Dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte) are used throughout. Performance instructions include "how all notes in this fragment" for the Vibraphone and various articulation marks like accents and slurs. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and brass sections.

Chthonic Fragments

113 Attaca any nungeric fragment

Fl. *ff*

Ob. *ff*

B $\flat$  Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Bsn. *ff*

Hn.

B $\flat$  Tpt.

Tbn.

B. Tbn.

Euph.

Tuba

Glk. *ff*

Vib. *ff*

Mrb. *ff*

Perc. 1

Perc. 2

Perc. 3

Pno. *ff*





# Chthonic Fragments

**FRAGMENT C** Mournful  $\text{♩} = 58$   
143

Hn. *mp* *con sord. throughout this fragment* *p* *f* *pp* *mp* *mp* *mp* *mp*

B♭ Tpt. *mf* *fp* *f* *pp* *mp* *mp* *mp* *mp* *mp*

Tbn. *pp* *pp* *mp* *pp* *pp* *mp* *mp* *mp* *mp*

B. Tbn. *pp* *p* *pp* *pp* *pp* *mp* *mp* *pp* *pp*

Euph. *pp* *p* *ff* *pp* *pp* *pp* *mf* *pp* *pp*

Tuba *pp* *p* *ff* *pp* *pp* *pp* *pp* *mf* *pp*

162

Attaca any numeric fragment

Hn. *p* *ppp* *ppp* *ppp*

B♭ Tpt. *p* *ppp* *ppp* *ppp*

Tbn. *mf* *p* *ppp* *ppp*

B. Tbn. *p* *ppp* *ppp* *ppp*

Euph. *p* *ppp* *ppp* *ppp*

Tuba *p* *ppp* *ppp* *ppp*



# Chthonic Fragments

FRAGMENT D Fast, staccato ♩ = 100

177

Fl. *mf* *mf* *mf* *p* *mf* *mf* *mf* *mp* *sfz* *sfz*

Ob. *mf* *mf* *mf* *p* *mf* *mf* *mf* *mp* *sfz* *sfz*

B♭ Cl. *mf* *mf* *mf* *p* *mf* *mf* *mf* *mp* *sfz* *sfz*

B. Cl. *sfz* *sfz* *sfz* *mf* *mf* *mf*

A. Sax. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mp* *sfz* *sfz*

T. Sax. *sfz* *sfz* *sfz* *mf* *mf* *mf* *f*

B. Sax. *sfz* *sfz* *sfz* *mf* *mf* *mf* *mf*

Bsn. *p* *sfz* *sfz* *sfz* *f* *mf* *mf* *mf* *f* *mf* *p*

Attaca any numeric fragment

209

Fl. *p* *mf* *mf*

Ob. *p* *mf* *mf*

B♭ Cl. *p* *mf* *mf*

B. Cl. *p* *sfz* *sfz* *mf* *mf*

A. Sax. *p* *mf* *mf*

T. Sax. *p* *sfz* *sfz* *mf* *mf*

B. Sax. *p* *sfz* *sfz* *mf* *mf*

Bsn. *sfz* *sfz* *p* *mf*

# Chthonic Fragments

FRAGMENT 5, Static ♩ = 76

Perc. 1  
Perc. 2  
Perc. 3

*mf*  
*ff*  
*sfz*  
*mp*  
*mf*  
*ff*

214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234

Attaca any alphabetic fragment

Perc. 1  
Perc. 2  
Perc. 3

*p*  
*mf*  
*ff*  
*mf*  
*f*  
*ff*  
*fff*

235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255

# Chthonic Fragments

FRAGMENT E Quick, spritely ♩ = 156 (♩ = 78)

Attaca any numeric fragment

The musical score is arranged in a standard orchestral format with 18 staves. The instruments and their parts are as follows:

- Fl. (Flute):** Features melodic lines with dynamic markings of *f* and *sfz*.
- Ob. (Oboe):** Features melodic lines with dynamic markings of *f* and *sfz*.
- Bs. Cl. (Bass Clarinet):** Features melodic lines with dynamic markings of *f* and *sfz*.
- B. Cl. (Bass Clarinet):** Features a steady rhythmic accompaniment with a *pp* dynamic.
- A. Sax. (Alto Saxophone):** Features melodic lines with dynamic markings of *f* and *sfz*.
- T. Sax. (Tenor Saxophone):** Features a steady rhythmic accompaniment with a *pp* dynamic.
- B. Sax. (Baritone Saxophone):** Features a steady rhythmic accompaniment with a *pp* dynamic.
- Bsn. (Bassoon):** Features a steady rhythmic accompaniment with a *pp* dynamic.
- Hn. (Horn):** Features melodic lines with dynamic markings of *f* and *sfz*.
- Bs. Tpt. (Bass Trumpet):** Features melodic lines with dynamic markings of *f* and *sfz*.
- Tbn. (Trombone):** Features a steady rhythmic accompaniment with a *pp* dynamic.
- B. Tbn. (Baritone Trombone):** Features a steady rhythmic accompaniment with a *pp* dynamic.
- Euph. (Euphonium):** Features a steady rhythmic accompaniment with a *pp* dynamic.
- Tuba:** Features a steady rhythmic accompaniment with a *pp* dynamic.
- Glk. (Glockenspiel):** Features melodic lines with dynamic markings of *mf* and *sfz*.
- Vib. (Vibraphone):** Features melodic lines with dynamic markings of *f* and *sfz*. A performance instruction reads: "bow all notes in this fragment".
- Mrb. (Maracas):** Features a steady rhythmic accompaniment with a *sfz* dynamic.

# Chthonic Fragments

CODA Strident, intense  $\text{♩} = 92$

This musical score is for the piece "Chthonic Fragments" and covers measures 264 to 300. It is marked "CODA" and "Strident, intense" with a tempo of quarter note = 92. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Clarinet in C (C Cl.), Saxophone Alto (A. Sax.), Saxophone Tenor (T. Sax.), Saxophone Baritone (B. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba.
- Strings:** Violin (Glk.), Viola (Vib.), and Cello/Double Bass (Mrb.).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).
- Piano:** Piano (Pno.).

The score features a variety of dynamics and articulations. The woodwinds and strings are primarily marked with *mf* (mezzo-forte) and *ppp* (pianissimo), with some *pp* (piano) and *p* (piano) markings. The brass section is marked with *fff* (fortissimo) and *sfz* (sforzando). The piano part is marked with *fff* and *sfz*. The score includes numerous slurs, accents, and dynamic hairpins. The woodwinds and strings have complex rhythmic patterns, often involving triplets and sixteenth notes. The brass and piano parts provide a strong harmonic and rhythmic foundation. The overall texture is dense and intense, reflecting the "strident" and "chthonic" nature of the piece.