

**MATTHEW PETERSON**

**BRUTAL MUSIC**

incidental music from the chamber opera *Voir Dire* (2010)

duration c. 12'

for eight players  
fl, cl, perc, pno, vln, vla, vc, cb

### instrumentation:

**flute**  
(+sticks,\* 2 wood blocks)

**Bb clarinet/Bb bass clarinet**  
(+sticks,\* 2 bongos)

### percussion\*\*

**piano**  
(+toy piano†, sticks,\* 2 maracas)

**violin**

**viola**

**violoncello**

**contrabass**

\* **sticks**: two drumsticks that are struck together. The higher note indicates strike between the tip of the first stick and upper third of the second stick; the lower note indicates a shaft to shaft strike, resulting in a lower tone. A heavy rute or marching snare stick is best, but any wooden drumstick will do.

### \*\* percussion list:

marimba, vibraphone, glockenspiel, single crotale sounding B6/written B4  
kick bass drum, low tom-tom, snare drum, bongos  
tam-tam, hi-hat, splash cymbal  
2 maracas, higher and lower (for pno), two wood blocks, hi and low (for fl), extra set of bongos (for cl)  
various beaters indicated, bass bow, drum mutes  
sticks or rutes for Fl & Cl

† **toy piano**: toy piano is used in only three bars of the piece, but it is a powerful color change. If a toy piano is not at hand, the part can be played by piano 15ma. With toy pianos that have more than one octave of keys, play the part on the highest octave possible.

### instructions for performance:

**X time signature**: indicates for the (optional) conductor to stop beating time and instead show the arrival of dotted barlines after events or time intervals.

**action dynamics**: dynamics in parentheses indicate to play with the effort required for the written dynamic

**boxed notation with repeats**: play the boxed figure for the duration of the line.

**bass clarinet multiphonics**: the fingerings and pitches shown are suggestions. The clarinetist should use four different multiphonics that can be played *ff*, and with a raucous, "electric" tone.

**flute tongue ram (t rm.)**: the flutist should finger the top pitch, completely cover the embouchere hole with the mouth, and forcibly seal it with the tongue for a percussive, *pizzicato*-like sound at the lower pitch.

# Brutal Music

instrumental suite from the true-crime  
courtroom opera *Voir Dire*

Matthew Peterson (2010)

duration c. 12 minutes

C SCORE

## I. screaming music

Flute **c. 35"**

Clarinet in B $\flat$  **c. 25"**

Percussion **c. 15"**

Piano **c. 35"**

Violin **c. 35"** sul A very slow gliss (c. 3-4x) **c. 25"** slow gliss (c. 3-4x) **c. 15"** very wide and slow vib.

Viola **c. 35"** *ppp cresc poco a poco* **c. 25"** *f* **c. 15"** slow gliss. (c. 3x)

Violoncello **c. 35"** *ppp cresc poco a poco* **c. 25"** *p* **c. 15"** *p*

Contrabass **c. 35"** *ppp cresc poco a poco* **c. 25"** *p* **c. 15"** *p*

**c. 10"** **c. 6"** **c. 4"**  $\text{♩} = 120$  n.v. **attacca**

Fl. **c. 10"** **c. 6"** slow embouchere gliss. (out of phase w/ cl) **c. 4"**

Cl. **c. 10"** **c. 6"** *fff* slow embouchere gliss. (out of phase w/ fl) **c. 4"**

Perc. **c. 10"** **c. 6"** *fff* **c. 4"** Tam *p* B.D. *fff* To Mar.

Pno. **c. 10"** **c. 6"** *fff* **c. 4"** *fff* *fffz*

Vln. **c. 10"** *fff* molto sul pont. (noise) **c. 6"** *fff* **c. 4"**  $\text{♩} = 120$  **attacca**

Vla. **c. 10"** *fff* molto sul pont. (noise) slow, wide vib. **c. 6"** fast, wide vib. **c. 4"**

Vc. **c. 10"** *fff* slow gliss (c. 2-3x) **c. 6"** *fff* molto sul pont., con vib. molto **c. 4"**

Cb. **c. 10"** *fff* **c. 6"** *fff* **c. 4"**

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II. beating music

**♩ = 120 rhythmic, forceful**

Perc. Marimba, hard  
*ff possible*

Pno. *p marcato sempre*

Vln. *ff*  
col legno battuto (c.l.b.)  
pizz. (c.l.b.)  
snap pizz.

Vla. *ff*  
col legno battuto (c.l.b.)  
snap pizz/c.l.b. (c.l.b.)  
sim.

Vc. *ff*  
col legno battuto (c.l.b.)

Cb. *ff*



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Fl. *ff*  
pizz. *p* *ff*

Cl. *ff*

Perc. *ff*  
*(ff marcato)*

Pno. *ff*  
*p*

Vln. *ff*  
arco *p sub.*  
pizz. *ff*

Vla. *ff*  
arco *ff*  
pizz. (c.l.b.) *ff*

Vc. *ff*  
arco *ff*  
c.l.b. (pizz.) (c.l.b.) *ff*

Cb. *ff*  
arco *ff*  
c.l.b. *ff*

Musical score for measures 14-19. The score is for a full orchestra. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature changes from 2/4 to 4/4 and then to 3/4. Dynamics include *f*, *f marcato*, *sffz*, and *ffpp*. Performance markings include *arco*, *pizz.*, and *c.l.b.*.

Musical score for measures 20-25. The score continues for the full orchestra. The time signature changes to 3/4 and then to 2/4. Dynamics include *ff*, *ff marcato*, and *sffz*. Performance markings include *arco*, *pizz.*, and *c.l.b.*.

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Fl. *ff molto marcato*

Cl.

Perc. *ff*

Pno. *ff molto marcato*

Vln. *molto marcato*

Vla. *ff molto marcato*

Vc. *ff molto marcato*

Cb. *ff molto marcato*



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Fl. *fff* *molto rit.* *attacca*

Cl. *fff* *stagger breaths, re-enter molto marcato*

Perc. *fff*

Pno. *fff*

Vln. *fff* *molto vib. free and rapid bow, lots of pressure bow changes marcato* *molto rit.* *attacca*

Vla. *fff* *arco* *sim.*

Vc. *fff* *arco*

Cb. *fff* *arco* *pizz.*

III. chasing music

♩ = 168 frantic

Fl.

Cl.

Perc. 1

Pno.

Glock., brass

♩ = 168 frantic

Vln.

Vla.

Vc.

Cb.



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Fl.

Cl.

Glock.

Pno.

Vln.

Vla.

Vc.

Cb.

B.D. (con sord.) and splash cym.