

E Pluribus Unum



For Two Horns
and Strings

Bill Robinson

E Pluribus Unum

for Two Horns and Strings

September 29–December 23, 2012

Duration: about 20 minutes

Chris Caudill and Rachel Niketopoulos are a couple living here in Raleigh who are hornists in the North Carolina Symphony. I have admired their playing for some time, which got me to thinking of something to write for them. I had a chance to meet Rachel at their home, festooned with innumerable cats, at a gathering of Alexander Technique people, where I went at the invitation of Eric Pritchard, my long-time collaborator.

In 1990 I wrote a series of pieces for consideration by the Air Force band musicians at Warner Robins AFB, as my friend Fred Robinson (no relation) worked as a composer and arranger there. The largest piece was the **Munster Variations** for concert band, based on trash TV themes from the '60s. (Perfectly legal due to parody usage; see the many lawsuits about Barbie-based art that Mattel cannot stop.) However this piece was abandoned after one disastrous read-through and never performed. I took one of the variations as the theme for the middle movement of this work, and used some of the few good ideas much altered in the variations.

The opening of the last movement is not derived from Smetana's *Dance of the Comedians*. That's my story, and I'm sticking to it.

This work is designed to be performed either with two horns and string orchestra, or with two horns, string quartet, and double bass. I usually find that the textures are entirely thick enough without divisi, and I use this as an excuse for simplicity. Certain passages, especially in the last movement, are much easier to play with a conductor.

The premiere performance was by Chris and Rachel, along with the Ciompi Quartet, joined by bassist Robbie Link, at the NC Museum of Art, March 6, 2016.

Performance notes

The two horns should be spaced somewhat apart from each other, left and right, to accentuate the frequent antiphonal effects. (In practice, this is much more practical with a string orchestra and conductor than with a chamber ensemble.)

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Sometimes I include courtesy accidentals to avoid confusion.

Bill Robinson

Publisher Parrish Press Raleigh NC Second Edition March 2016

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E Pluribus Unum for Two Horns and Strings

[6:20]

Adagio alexandria ($\text{♩} = 50$)

I. The Harmonic Series

Bill Robinson

Horn 1 in F

Horn 2 in F

Violin I

Violin II

Viola

Cello

Double Bass pizz.

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

7

Hn 1 {
Hn 2 ,
ff
Vln. I {
Vln. II ,
ff mp
Vla.
Vc. ,
ff p
D.B. 7
ff arco
p

Musical score for orchestra, page 11, measures 11-12. The score includes parts for Hn 1, Hn 2, Vln. I, Vln. II, Vla., Vc., and D.B. Measure 11 starts with a dynamic of *p*. Measures 11-12 feature various melodic lines and rhythmic patterns, with dynamics including *mp*, *mf*, and *pizz.*

E Pluribus Unum

3

17

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

cresc.

ff

21

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f+

ff

ff

ff

ff

E Pluribus Unum

4

26

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

p cresc. — (mp) — (mf)

26

f

p

mf

30

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

f

f

f

ff

f

ff

f

ff

f

ff

f

ff

f

30

E Pluribus Unum

5

33

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

33

f

p

6 16

6 16

6 16

6 16

6 16

6 16

37

f

p

6 16

6 16

6 16

p

37

f

p

6 16

6 16

6 16

p

37

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

37

f

pp

f

pp

f

pp

f

pp

E Pluribus Unum

6

43

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

48

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit. - - - -

mp

mf

p

p

mf

p

f

p

p

mf

p

52 *a tempo*

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

59

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

E Pluribus Unum

8

63

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

cresc.

f

f

f

cresc.

f

arco

f

f+

67

Hn 1

Hn 2

ff

ff

Vln. I

Vln. II

ff

ff

f+

f+

Vla.

Vc.

D.B.

f+

ff

ff

f

ff

ff

f

f

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75

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

(mp)

(mf)

(mf)

mp cresc. p. a.p.

(mp)

(mf)

(mf)

(mf)

75

mp

E Pluribus Unum

10

78

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

78

D.B.

mf

81

Hn 1

ff

Hn 2

ff

Vln. I

Vln. II

Vla.

Vc.

81

D.B.

ff

ff

mf

p

pp

2. Completely Legal Theme and Three Variations

[6:40]

11

Theme

Largo con video ($\text{♩}=100$)

Horn 1 in F

Horn 2 in F

Violin I

Violin II

Viola

Cello

Double Bass

8

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

8

D.B.

E Pluribus Unum

rit. -----

15 Variation I (♩ = 88)

Hn 1 G.P.

Hn 2 G.P. ff

Vln. I G.P.

Vln. II G.P. ff

Vla. G.P. ff

Vc. G.P. ff

D.B. 15 G.P. ff

20

Hn 1

Hn 2

Vln. I ff

Vln. II

Vla.

Vc.

D.B. 20

23

Hn 1 *non stacc.*

Hn 2 *non stacc.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

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30

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

34

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

non stacc.

37

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

40

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

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43

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

(♩ = 100)

Variation II

46

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz. *mp*

pizz. *mp*

pizz. *mp*

52

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

62

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

E Pluribus Unum

71

Hn 1
Hn 2

Vln. I
Vln. II

Vla.

Vc.

D.B.

71

72

73

74

75

76

77

77

Hn 1
Hn 2

Vln. I
Vln. II

Vla.

Vc.

D.B.

83

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

93

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

E Pluribus Unum

101

Hn 1 *f* *ff*

Hn 2 *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla.

Vc.

D.B. *f* 101

109

Hn 1 *f* *mf* *mp*

Hn 2 *f* *mf* *mp*

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla.

Vc. *mp*

D.B. 109 *mp*

pizz. *f*

119

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

This musical score page contains two staves of music. The top staff begins with a dynamic of *f*. It includes parts for two Horns (Hn 1 and Hn 2), two Violins (Vln. I and Vln. II), Cello (Vla.), Bassoon (Vc.), and Double Bass (D.B.). The bottom staff continues the musical line. Measure 119 consists of eight measures of eighth-note patterns. Measure 120 begins with a dynamic of *f* and also consists of eight measures of eighth-note patterns, with Hn 1 and Hn 2 remaining silent throughout.

128

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

This musical score page contains two staves of music. The top staff begins with a dynamic of *f*. It includes parts for two Horns (Hn 1 and Hn 2), two Violins (Vln. I and Vln. II), Cello (Vla.), Bassoon (Vc.), and Double Bass (D.B.). The bottom staff continues the musical line. Measure 128 consists of eight measures of eighth-note patterns. Measure 129 begins with a dynamic of *f* and also consists of eight measures of eighth-note patterns, with Hn 1 and Hn 2 remaining silent throughout.

E Pluribus Unum

Variation III

(d. = 68)

138

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mp

pizz.

arco

ff

arco

138

p

ff

149

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

149

161

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

171

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *mp*

ff *mp*

ff *mp*

ff *mp*

182

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

182

mp

mp

mp

mf

mf

193

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

193

mf

mf

204

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

214

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

E Pluribus Unum

26

224

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

234

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

245

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

245

246

255

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim. (mf) (mp) (p) pp

dim. (mf) (mp) (p) pp

pizz.

pp

pizz.

pizz.

dim. (mf) (mp) (p) pp

dim. (mf) (mp) (p) pp

pizz.

pizz.

255

256

III. This is the End

[6:30]

(♩ = 100)

Vivace con sanguinamento labbra

Horn 1 in F

Horn 2 in F

Violin I

Violin II

Viola

Cello

Double Bass

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

non stacc.

non stacc.

non stacc.

8

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

12

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

E Pluribus Unum

30

16

Hn 1 { *mf* — | *p* |
Hn 2 { *mf* — | *p* |

Vln. I { *p* |
Vln. II { *mf* — |

Vla. { *mf* — | *mp* |

Vc. { *f* | *p* |

16
D.B. { *mf* — |

p |

23

Hn 1 { *f* |
Hn 2 { *f* |

Vln. I { *f* |
Vln. II { *f* |

Vla. { *f* | *ff* |

Vc. { *f* |

23
D.B. { *f* | *ff* |

31

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff dim.

ff dim.

ff dim.

ff dim.

ff

f

ff

f

36

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ff

ff

ff

ff

ff

ff

ff

ff

ff

E Pluribus Unum

32

40

Hn 1 { 

Hn 2 { 

Vln. I { 

Vln. II { 

Vla. { 

Vc. { 

D.B. { 

45

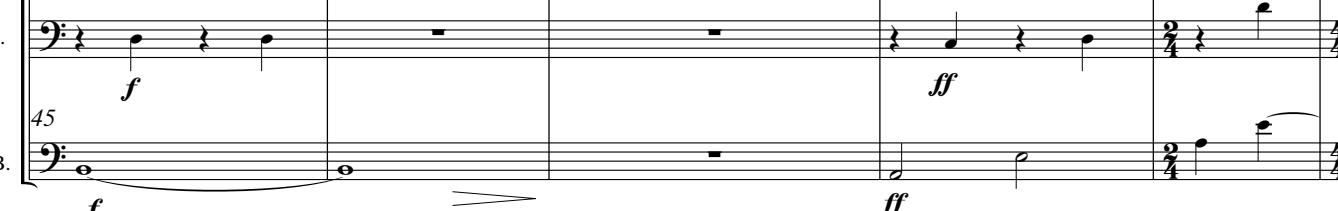
Hn 1 { 

Hn 2 { 

Vln. I { 

Vln. II { 

Vla. { 

Vc. { 

D.B. { 

E Pluribus Unum

33

50

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

E Pluribus Unum

34

60

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco rit. a tempo

mp

pp

mp

pp

mp

pp

mp

69

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f*

76

Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf p pp

mp p pp

mf p pp

pp

76

mf p pp

85

Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff

ff

ff

ff

ff

ff

E Pluribus Unum

36

90

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

non stacc.

non stacc.

93

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

non stacc.

96

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains seven staves of music for orchestra. The instrumentation includes two Horns (Hn 1 and Hn 2), two Violins (Vln. I and Vln. II), Cello (Vc.), Double Bass (D.B.), and Bassoon (Vla.). The key signature changes from 4/4 to 15/4 at measure 96. Measure 96 starts with Hn 1 and Hn 2 playing eighth-note patterns. Vln. I and Vln. II enter with sixteenth-note patterns. Vla. and Vc. provide harmonic support. D.B. plays sustained notes. Measures 97-98 continue with similar patterns, with Vln. I and Vln. II taking more prominent roles. Measure 99 concludes with a final dynamic and harmonic statement.

99

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page continues the sequence. Measures 99-100 show sustained notes with dynamic markings ff. Measures 101-102 feature fast sixteenth-note patterns from all instruments, with dynamic markings ff. The bassoon (Vla.) has a prominent role in the rhythmic patterns throughout this section.

E Pluribus Unum

38

102

Hn 1 { *p*
Hn 2 { *p*

Vln. I {
Vln. II {

Vla. { *p*
Vc. { *p*
102 D.B. { *p*

106

Hn 1 {
Hn 2 { *mp*

Vln. I {
Vln. II {

Vla. { *mp*
Vc. {
106 D.B. { *mp*

E Pluribus Unum

39

109

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

114

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

E Pluribus Unum

40

119

poco rit. a tempo

Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

126

Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

134

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

mf

mp

mf

mp

mp

mp

mp

134

142

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

f

142

E Pluribus Unum

42

150

Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

f

ff

153

Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff

p

ff

p

p

p

ff

mf

ff

p

ff

p

ff

p

156

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

159

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

E Pluribus Unum

44

161

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

161

fff

non stacc.

fff

fff non stacc.

fff

fff

164

Hn 1

Hn 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

164