

# Dan VanHassel

## Strange Bedfellows

for orchestra

Duration: 7 minutes

Composed: 2007

# Strange Bedfellows

for orchestra

## Instrumentation

Piccolo

Flute

2 Oboes (2nd doubling on English Horn)

Clarinet in B-flat

Bass Clarinet in B-flat

Bassoon

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion (3 players)

Perc 1: Bass Drum, Triangle

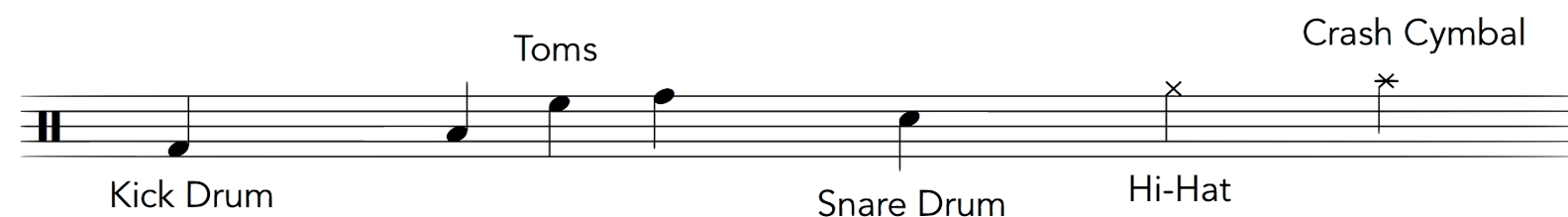
Perc 2: Large Tam-Tam, Glockenspiel, Snare Drum

Perc 3: Drum Set

Piano

Strings

## Drum Set Notation Key



### **Program Note**

*Strange Bedfellows* exists in two versions, one for orchestra with a rock trio of electric guitar, electric bass, and drums, and another scored for traditional orchestral forces (still including the drum set as part of the percussion section). This piece was written as a response to my own conflicted feelings about the orchestra as an institution in contemporary American society. I grew up playing in youth and civic orchestras and absolutely loved playing all of the glorious music of the classical tradition. On the other hand, as a composer, I am primarily inspired by rock, hip-hop, electronic music, and contemporary chamber music that draws on these traditions. I continually return to the orchestra however, to attempt to somehow reconcile these opposing interests. I wrote *Strange Bedfellows* in 2007 near the end of my Master's studies at New England Conservatory, and the piece presents two extremely different types of music. The first, heavily influenced by rock and classic action film scores, and the second inspired by Wagner and 19th century Romantic music in general. I somewhat pessimistically present these two styles of music and make absolutely no attempt to unify them. This was also meant as a youthful rebuke to the classical and modernist maxim that upheld compositional unity as a virtue above all others. Rather than creating a dialectic in which the two opposing forces achieve some kind of meaningful dialogue (as my teachers probably would have wanted), I just allow the two disparate ideas to sit there stubbornly without resolution.



11/4 4/4 2/4 4/4 2/4 4/4

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. / Ob. *fff*

Cl. *ff*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

2 Hns. *ff*

2 Hns. *ff* a<sup>2</sup>

C Tpt. *fff* con sordino senza sordino

2 C Tpts.

2 Tbns.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *f* Tam-tam

Dr. *p* *ff*

Pno.

Vln. I *fff* molto marcato

Vln. II *fff* molto marcato

Vla. *fff* molto marcato

Vc. *fff* molto marcato

Cb. *fff*

20

2/4

A 4/4

2/4

Picc. *p*

Fl. *p*

Ob. *p*

E. Hn. / Ob. *p*

Cl. *p*

B. Cl.

Bsn. *p*

Cbsn.

2 Hns. *gradual gliss.* *f*

2 Hns. *gradual gliss.* *f*

C Tpt. *f*

2 C Tpts. *f*

2 Tbns. *f* *a2*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2

Dr. *(mute)*

Pno.

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

A

30  $\frac{4}{4}$   $\frac{5}{4}$  (3+2)  $\frac{4}{4}$

Picc. *ff* *fp* *ff* *ff* *ff* *fp* *ff*

Fl. *ff* *fp* *ff* *ff* *ff* *fp* *ff*

Ob. *ff* *fp* *ff* *ff* *ff* *ff* *ff*

E. Hn. / Ob. *ff* *fp* *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *fp* *ff* *ff* *ff* *ff* *ff*

B. Cl. *ff* *fp* *ff* *ff* *ff* *ff* *ff*

Bsn. *ff* *fp* *ff* *ff* *ff* *ff* *ff*

Cbsn. *ff* *fp* *ff* *ff* *ff* *ff* *ff*

2 Hns. (stopped) *fff* *fp* *fff* *fff* *fff* *fff* *fff*

2 Hns. (stopped) *fff* *fp* *fff* *fff* *fff* *fff* *fff*

C Tpt. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

2 C Tpts. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

2 Tbns. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

B. Tbn. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Tba. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Timp. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Perc. 1 Triangle *fff*

Perc. 2 Glockenspiel *f*

Dr. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Pno. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

*8va* (cluster, sustain with sost. pedal)

Vln. I *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vln. II *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vla. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vc. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Cb. *fff* *fff* *fff* *fff* *fff* *fff* *fff*

5/4 (3+2)

B 4/4

39

Picc. *fp* *ff*  
 Fl. *fp* *ff*  
 Ob. *fp* *ff*  
 E. Hn. / Ob. *fp* *ff*  
 Cl. *fp* *ff*  
 B. Cl.  
 Bsn.  
 Cbsn.  
 2 Hns. *a2* † *obnoxious and brassy*  
 2 Hns. *a2* † *obnoxious and brassy*  
 C Tpt. *fp* *f* *nasal and penetrating*  
 2 C Tpts. *fp* *f* *nasal and penetrating*  
 2 Tbns. *obnoxious and brassy*  
 B. Tbn. *obnoxious and brassy*  
 Tba. *obnoxious and brassy*  
 Timp.  
 Perc. 1  
 Perc. 2 (l.v.)  
 Dr.  
 Pno.  
 Vln. I **B**  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

48 *legato, as connected as possible*

Picc. *legato, as connected as possible*

Fl. *legato, as connected as possible*

Ob. *legato, as connected as possible*

E. Hn. / Ob. *legato, as connected as possible*

Cl. *legato, as connected as possible*

B. Cl.

Bsn.

Cbsn.

2 Hns. *a2* *ff*

2 Hns. *a2* *ff*

C Tpt. *senza sordino* *f*

2 C Tpts. *senza sordino* *f*

2 Tbns. *senza sordino*

B. Tbn. *senza sordino*

Tba. *senza sordino*

Timp.

Perc. 1 (bass drum) *f*

Perc. 2 Snare Drum (rim shots)

Dr.

Pno.

Vln. I *legato, as connected as possible*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.



57

C

Picc. *sub. mf* *pp* *f*

Fl. *sub. mf* *pp*

Ob. *sub. mf* *pp*

E. Hn. / Ob. *to Oboe*

Cl. *sub. mf* *fp* *f*

B. Cl. *fp* *f*

Bsn. *fp* *f*

Cbsn.

2 Hns. *sub. mp* *fp* *f*

2 Hns. *sub. mp* *fp* *f*

C Tpt. *mf* *f*

2 C Tpts.

2 Tbns.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *f* *ppp* *Glockenspiel*

Dr.

Pno.

C

Vln. I *div. sub. p*

Vln. II *div. sub. p*

Vla. *div. sub. p*

Vc. *sub. mp* *f*

Cb. *arco* *p* *f*

66 <sup>3</sup> *ppp*

Picc. *ppp*

Fl.

Ob. *pp* *f*

E. Hn. / Ob. *pp* *f*

Cl. *pp* *f*

B. Cl.

Bsn.

Cbsn.

2 Hns. *fp* *f* 1. *f*

2 Hns. *fp* *f*

C Tpt. *f* *ppp* con sordino

2 C Tpts.

2 Tbns. *fp* *f* con sordino

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Dr.

Pno. *ppp*

Vln. I *f* unis. legato

Vln. II *f* *pp* *f* unis. legato

Vla. *f* *ppp*

Vc. *f*

Cb. *f*

D

77

Picc. *f*

Fl. *f*

Ob.

E. Hn. / Ob.

Cl.

B. Cl.

Bsn. *f*

Cbsn. *f*

2 Hns. *f*

2 Hns. <sup>2.</sup> *f*

C Tpt.

2 C Tpts.

2 Tbns.

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1

Perc. 2

Dr. *ppp* *mp*

Pno. *mf*

D

Vln. I

Vln. II

Vla. *f* unis. legato

Vc. *f* legato

Cb. *f*

Picc.

Fl.

Ob.

E. Hn. / Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

2 Hns.

2 Hns.

C Tpt.

2 C Tpts.

2 Tbns.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sordino

senza sordino

*p*

*mf*

*p*

*f*

*p*

*ff*

Drum Solo! (improvise or play written solo)

98

E

5/4<sup>(3+2)</sup>

This page contains the musical score for measures 98-101. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with dynamics *ff*, *fp*, and *ff*.
- Fl.**: Flute, playing a melodic line with dynamics *ff*, *fp*, and *ff*.
- Ob.**: Oboe, playing a rhythmic pattern of eighth notes with dynamics *ff*, *fp*, and *ff*.
- E. Hn. / Ob.**: English Horn, playing a melodic line with dynamics *ff*, *fp*, and *ff*.
- Cl.**: Clarinet, playing a melodic line with dynamics *ff*, *fp*, and *ff*.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *ff*, *fp*, and *ff*.
- Bsn.**: Bassoon, playing a melodic line with dynamics *ff*, *fp*, and *ff*.
- Cbsn.**: Contrabassoon, playing a melodic line with dynamics *ff*, *fp*, and *ff*.
- 2 Hns.**: Horns, playing a melodic line with dynamics *f*, *fff*, *fp*, *fff*, and *f*.
- C Tpt.**: Trumpets, playing a melodic line with dynamics *f*, *fff*, and *f*.
- 2 C Tpts.**: Trumpets, playing a melodic line with dynamics *f* and *fff*.
- 2 Tbns.**: Trombones, playing a melodic line with dynamics *f* and *fff*.
- B. Tbn.**: Trombone, playing a melodic line with dynamics *f* and *fff*.
- Tba.**: Tuba, playing a melodic line with dynamics *f* and *fff*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *ff* and *f*.
- Perc. 1**: Percussion 1, no part.
- Perc. 2**: Percussion 2, no part.
- Dr.**: Drums, playing a complex rhythmic pattern with dynamics *f*, *p*, and *ff*.
- Pno.**: Piano, playing a complex rhythmic pattern with dynamics *ff*.
- Vln. I**: Violin I, no part.
- Vln. II**: Violin II, no part.
- Vla.**: Viola, no part.
- Vc.**: Violoncello, no part.
- Cb.**: Contrabass, playing a rhythmic pattern with dynamics *p*, *ff*, and *p*.



118

molto rit.

Picc. *f* *pp*

Fl. *f* *pp*

Ob. *f* *pp*

E. Hn. / Ob. *fff*

Cl. *f* *pp*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

2 Hns. *fff*

2 Hns. *fff*

C Tpt. *fff*

2 C Tpts. *fff*

2 Tbns. *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

Perc. 1

Perc. 2

Dr. *fff*

Pno.

Vin. I *n*

Vin. II *div. mp* *p*

Vla. *n*

Vc. *mf* *f* *p*

Cb. *mf* *f* *p*

arco

129 **F** Mäßig, nicht zu langsam ♩=72

Picc.

Fl. *mf* *p*

Ob. *mp*

E. Hn. / Ob.

Cl. *mf* *p* Solo *f*

B. Cl.

Bsn. *p*

Cbsn.

2 Hns. *p*

2 Hns.

C Tpt.

2 C Tpts.

2 Tbns.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Dr.

Pno.

Vln. I **F** *mf*

Vln. II unis. *mf*

Vla. div. unis.

Vc. div. unis.

Cb.



140

Picc.   
 Fl.   
 Ob.   
 E. Hn. / Ob.   
 Cl.   
 B. Cl.   
 Bsn.   
 Cbsn.   
 2 Hns.   
 2 Hns.   
 C Tpt.   
 2 C Tpts.   
 2 Tbns.   
 B. Tbn.   
 Tba.   
 Timp.   
 Perc. 1   
 Perc. 2   
 Dr.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical notation includes various notes, rests, slurs, and articulation marks. Dynamics such as *f*, *mf*, *ff*, *mp*, and *fp* are indicated throughout. Performance instructions like *div.* and *unis.* are present in the string parts.

150 *trm*

Picc. *p*

Fl. *trm* *p* Solo *f* *p*

Ob. *trm* *p*

E. Hn. / Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *mf*

Cbsn. *mf*

2 Hns. *p*

2 Hns. *p*

C Tpt. *fp* *mf*

2 C Tpts. *fp* *mf*

2 Tbns. *fp* *mf*

B. Tbn. *fp* *mf*

Tba. *fp* *mf*

Timp. *p* *f*

Perc. 1

Perc. 2

Dr.

Pno.

Vln. I *p* **G**

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

**G**

158

espressivo  
*mf* (no dim.)

2 Hns.  
2 Hns.  
C Tpt.  
2 C Tpts.  
2 Tbns.  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Dr.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pp* *mp* (no dim.)

*pp* *mp* (no dim.)

Detailed description: This page of a musical score covers measures 158 to 167. The score is arranged in a standard orchestral format. The top section includes Piccolo, Flute (with 'espressivo' and '*mf*' markings), Bassoon, and Contrabassoon. The middle section contains woodwinds: two Flutes, Clarinet in C, two Clarinets in B-flat, Bassoon, and Contrabassoon. The percussion section includes two Horns, Trumpets in C, two Trumpets in C, two Trombones, Baritone Trombone, and Tuba. The timpani and three types of percussion (Perc. 1, Perc. 2, and Dr.) are also present. The piano part is shown in grand staff notation. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The Flute part features a long, expressive melodic line with a slur and a '*mf*' dynamic. The Bassoon part has a rhythmic pattern of eighth notes. The Violin and Viola parts have long, sustained notes with slurs. The Violoncello and Contrabass parts have long, sustained notes with slurs and dynamic markings of '*pp*' and '*mp*', with a '(no dim.)' instruction. The page number '158' is at the top left, and '17' is at the top right.