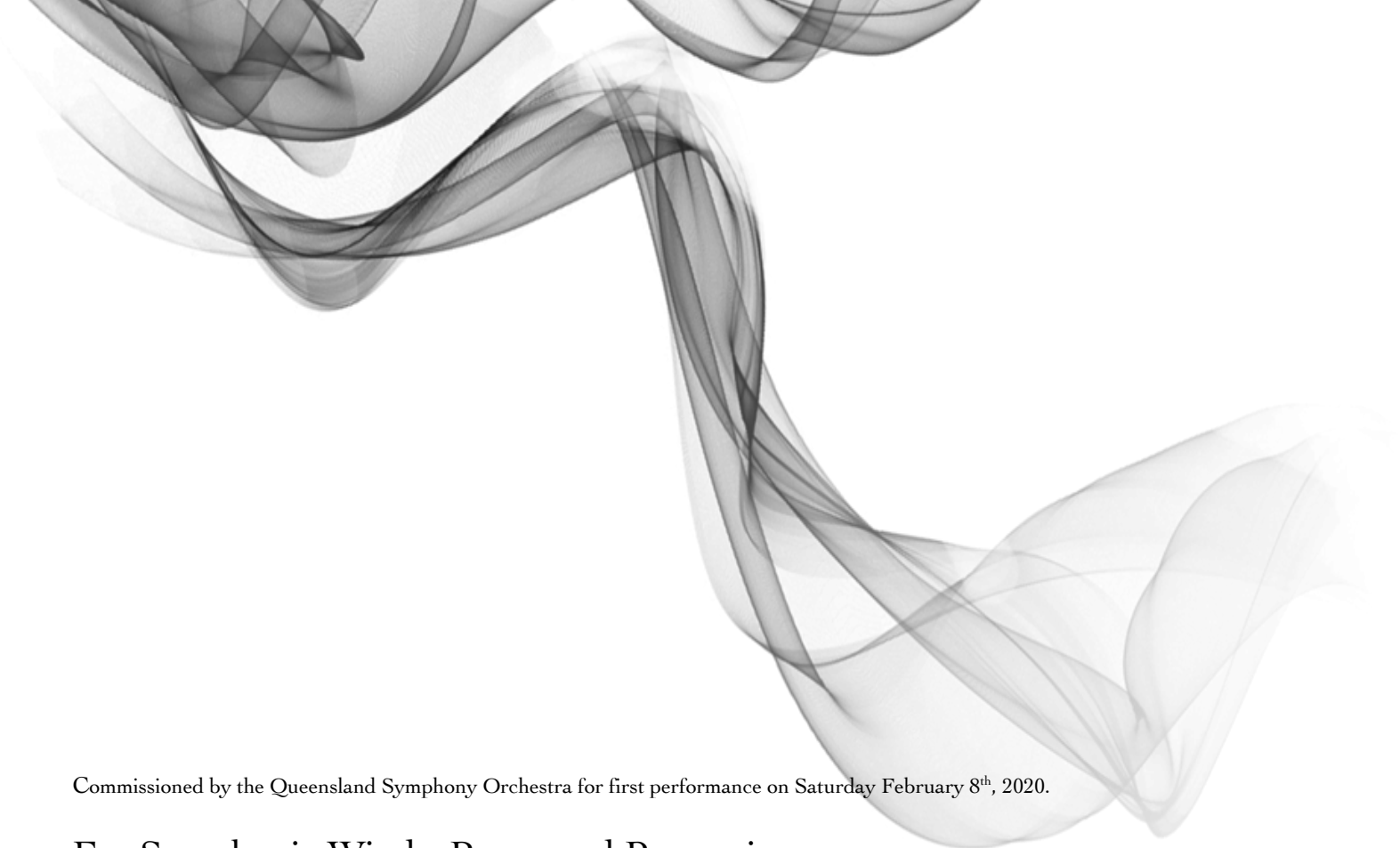




Commissioned by the Queensland Symphony Orchestra for first performance on Saturday February 8<sup>th</sup>, 2020.

For Symphonic Winds, Brass, and Percussion

# Hidden Wiring

Melody Eötvös

sample

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# Instrumentation

- ◆ Piccolo
- ◆ 2 Flutes
- ◆ 2 Oboes
- ◆ Cor Anglais
- ◆ 2 Bb Clarinets
- ◆ Bb Bass Clarinet
- ◆ 2 Bassoons
- ◆ Contrabassoon

- ◆ 4 F Horns
- ◆ 3 Trumpets
- ◆ 2 Trombones
- ◆ Bass Trombone
- ◆ Tuba

- ◆ Timpani

- ◆ 2 Percussion

Perc. 1: Bass Drum (shared with Perc. 2), Vibraphone, Tam-tam, Glockenspiel

Perc. 2: Large Suspended Cymbal, Large Suspended Sizzle Cymbal (can be the same instrument is sizzle is easy to affix), Triangle, Sleigh Bells, Bass Drum (shared with Perc. 1)

# Programme Note

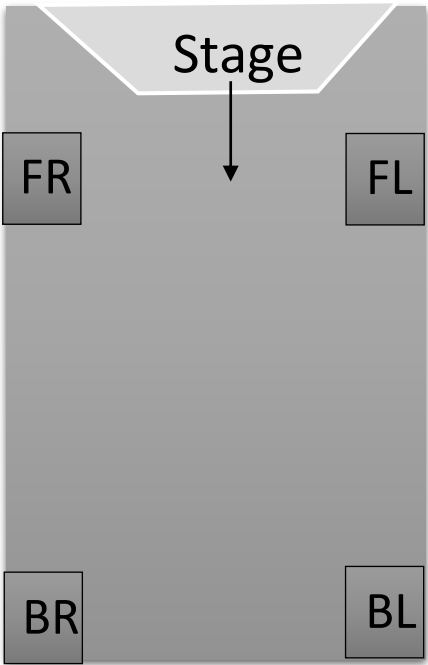
This work is inspired by the *hidden wiring* that exists as connections between matter which function beyond our comprehension. Some of these types of wiring are physiological (such as vision and other sense-to-brain processes), including the unknown magnetism we sometimes feel towards particular people and objects which, early on, make no sense to us. The Gestalt Principles of visual perception are another wonderful example, an appropriate example being the closure and continuity principles. Then there is the hidden wiring I feel as a composer. The invisible link between brain and “the final sound” is still very much an enigma for me and I face it every time I write a piece of music. I love the unknown of it and yet each work is still a learning curve which brings me one millimetre closer to comprehending that link, until I realize the thing I discovered has already changed and a new unknown connection has replaced the one I was chasing, Rorschach-like.

Focusing on this concept and bringing it into a musical context was a delight – the spatialization and diffusion of the Brass is a crucial part of this work and one of the more prominent embodiments of *Hidden Wiring* as the sound is passed *wirelessly* around the performance space throughout the piece, chasing its own tail (as I sometimes feel I am doing).

I wish to thank the Queensland Symphony Orchestra for their support in commissioning this work, and for temporarily luring me home to beautiful QLD.

# Information

RECOMMENDED SPATIALIZATION (as reflected in the score layout).  
BRASS: positions are from stage, looking out. Front Right (FR), Front Left (FL), Back Right (BR), Back Left (BL).



# Hidden Wiring

for Symphonic Winds, Brass, and Percussion

**♩ = 76 Steadily: to|for|around the room.**

**A**

MELODY EÖTVÖS (2020)

Piccolo

Flute 1 2

Oboe 1 2

Cor Anglais

B♭ Clarinet 1 2

B♭ Bass Clarinet

Bassoon 1 2

Contrabassoon

**ON STAGE**

Solo Trumpet

Solo Trombone

Solo Tuba

**FRONT LEFT**

Trumpet 2

Horn 1

**FRONT RIGHT**

Trombone 2

Horn 3

**BACK LEFT**

Trumpet 3

Horn 2

**BACK RIGHT**

Bass Trombone

Horn 4

Timpani

**♩ = 76 Steadily: to|for|around the room.**

**A**

Percussion 1

Percussion 2

17 FRONT LEFT

Tpt. 2

pp mf pp

Hn. 1

mf pp pp mf pp

FRONT RIGHT

Tbn. 2

pp pp mf pp pp mf

Hn. 3

mf pp pp mf pp pp

BACK LEFT

Tpt. 3

pp pp mf pp pp

Hn. 2

pp mf pp pp mf pp

BACK RIGHT

B. Tbn.

mf pp pp mf pp pp

Hn. 4

pp mf pp pp mf pp

**accel.** . . . . . 7

**Percussion**

49

Picc.

Fl. 1 2

Ob. 1 2

C. A.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Tpt. 1

Tbn. 1

Tba.

FRONT LEFT

Tpt. 2

Hn. 1

FRONT RIGHT

Tbn. 2

Hn. 3

BACK LEFT

Tpt. 3

Hn. 2

BACK RIGHT

B. Tbn.

Hn. 4

Timp.

Bass Drum

To Vib.(arco)

Large Sus. Cym.

To Tri. + Sleigh Bells

accel.

53

Picc. *f* *p* 6

Fl. 1 2 *p*

Ob. 1 2

C. A.

Cl. 1 2

B. Cl.

Bsn. 1 2 *p* *pp*

Cbsn. *p* *pp*

Tpt. 1 *pp* *pp* *mf* *pp* *pp* *mf* *p* *mf*

Tbn. 1 *pp* *mf* *pp* *mf* *p* *mf* *p* *mf* *pp*

Tba. *pp* *mf* *pp*

FRONT LEFT

Tpt. 2 *pp* *mf* *pp* *pp* *mf* *pp*

Hn. 1 *pp* *pp* *mf* *pp*

FRONT RIGHT

Tbn. 2 *mp* *pp* *mp* *pp*

Hn. 3 *pp*

BACK LEFT

Tpt. 3 *mf* *pp* *mf* *pp* *pp*

Hn. 2

BACK RIGHT

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

Hn. 4 *pp*

Timp.

Vibraphone *arco* (to as loud as possible, and always *l.v.*)

Perc. 1

Perc. 2

### HIDDEN WIRING - Full Score

85 **M** ♩ = 60

Picc. *p* *f* *p* *f* *p* *f*

Fl. 1 2 *f* *p* *f* *p* *f* *p*

Ob. 1 2 *f* *p* *f* *p* *f* *p*

C. A. *p* *f* *p* *f* *p* *f*

Cl. 1 2 *f* *p* *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p* *f* *p*

Bsn. 1 2 *mp* *pp* *mp* *pp* *mp* *pp*

Cbsn. *mp* *pp* *mp* *pp* *mp* *pp*

Tpt. 1 *mf* *pp* *mp* *pp* *mp* *pp*

Tbn. 1 *mf* *pp* *mp* *pp* *mp* *pp*

Tba. *mf* *pp* *mp* *pp* *mp* *pp*

FRONT LEFT  
senza sord. *mp* *pp* *mf* *pp* *mp* *pp*

Hn. 1 *mp* *pp* *mf* *pp* *mp* *pp*

FRONT RIGHT *mp* *pp* *mf* *pp* *mp* *pp*

Hn. 3 *mp* *pp* *mf* *pp* *mp* *pp*

BACK LEFT *mp* *pp* *mf* *pp* *mp* *pp*

Hn. 2 *mp* *pp* *mf* *pp* *mp* *pp*

BACK RIGHT *mp* *pp* *mf* *pp* *mp* *pp*

B. Tbn. *mp* *pp* *mf* *pp* *mp* *pp*

Hn. 4 *mp* *pp* *mf* *pp* *mp* *pp*

Timp. *mp* *pp* *mp* *pp* *mp* *pp*

**M** ♩ = 60

Perc. 1 Bass Drum *ppp*

Perc. 2 *ppp*

13

HIDDEN WIRING - Full Score

14 **accel.**

Picc. *ff* *mf* *p* *f* *pp*

Fl. 1 2 *p* *f* *pp*

Ob. 1 2 *f* *p* *p* *f* *pp*

C. A. *p* *p* *f* *p* *pp* *f* *p*

Cl. 1 2 *ff* *mf* *mp* *f*

B. Cl. *mp*

Bsn. 1 2 *pp* *p* *f*

Cbsn. *mp* *pp* *mf* *pp*

Tpt. 1 *mf* *pp* *f* *pp* *mp*

Tbn. 1 *mf* *pp* *f* *pp*

Tba. *mf* *pp* *f* *p* *f* *p*

Tpt. 2 FRONT LEFT *pp* *mf* *pp* *mf* *pp*

Hn. 1 *pp* *mf* *pp* *mf* *pp*

Tbn. 2 FRONT RIGHT *pp* *mf* *pp* *senza sord.* *mf* *pp*

Hn. 3 *pp* *mf* *pp* *mf* *pp*

Tpt. 3 BACK LEFT *mf* *pp* *mf* *pp*

Hn. 2 *mf* *pp* *mf* *pp*

B. Tbn. BACK RIGHT *mf* *pp* *senza sord.* *mf* *pp*

Hn. 4 *mf* *pp* *mf* *pp*

Timp. *p* *f* *pp*

Perc. 1 *ppp* *f* *mp*

Perc. 2 *mf* *to Cym.*

Tam-tam

Q

18

108

Picc. *pp* *f* *pp* *ff* *3* *p*

Fl. 1 2 *f* *pp* *ff* *3* *p*

Ob. 1 2 *f* *ff* *3* *p*

C. A. *ff* *ff* *p*

Cl. 1 2 *f* *ff* *p*

B. Cl. *f* *ff* *p*

Bsn. 1 2 *f* *ff* *p*

Cbsn. *f* *mp* *ff* *p*

Tpt. 1 *f* *p* *ff*

Tbn. 1 *f* *ff*

Tba. *ff* *mp* *ff*

FRONT LEFT  
Tpt. 2 *mp* *mp* *ff*

FRONT RIGHT  
Hn. 1 *ff* *mp* *ff* *p*

Tbn. 2 *ff*

BACK LEFT  
Hn. 3 *f* *mp* *ff*

Tpt. 3 *mp* *f* *p* *ff* *p*

BACK RIGHT  
Hn. 2 *f* *p* *ff*

B. Tbn. *f* *p* *ff*

Hn. 4 *p* *ff* *p*

Timp. *f* *p* *ff* *pp*

Tam-tam  
Perc. 1 *ff* *pp*

Large Sus. Cym.  
Perc. 2 *p* *ff* *pp*

112

Picc.

Fl. 1 2

Ob. 1 2

C. A.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Tpt. 1

Tbn. 1

Tba.

FRONT LEFT

Tpt. 2

Hn. 1

FRONT RIGHT

Tbn. 2

Hn. 3

BACK LEFT

Tpt. 3

Hn. 2

BACK RIGHT

B. Tbn.

Hn. 4

Timp.

Tam-tam

Perc. 1

Large Sus. Cym.

Perc. 2

*pp* *ff* *f* *pp* *f* *pp*

*mp* *f* *p* *pp*

*mp* *f* *pp*

*p* *mf* *p* *f* *pp*

*f* *p* *f* *pp* *mf* *pp*

*p* *f* *pp* *mp* *ppp*

*p* *f* *pp* *mf*

*mf* *p*

*p* *pp* *mf* *pp*

*mf* *pp*

*mf* *pp* *mp*

HIDDEN WIRING - Full Score

20

118

Picc.

Fl. 1 2

Ob. 1 2

C. A.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Tpt. 1

Tbn. 1

Tba.

FRONT LEFT

Tpt. 2

Hn. 1

FRONT RIGHT

Tbn. 2

Hn. 3

BACK LEFT

Tpt. 3

Hn. 2

BACK RIGHT

B. Tbn.

Hn. 4

Timp.

Perc. 1

Perc. 2

to Sizzle

Large Sus. Sizzle Cymbal

ppp

mf

pp

mp

p

l.v. sizzle until nothing