



City Research Online

City St George's, University of London

Citation: Ogonek, E.A. (2017). The effect of text on compositional decisions. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

This is the accepted version of the paper.

This version of the publication may differ from the final published version. To cite this item please consult the publisher's version.

Permanent repository link: <https://city-ref-test.eprints-hosting.org/id/eprint/21242/>

Copyright and Reuse: Copyright and Moral Rights remain with the author(s) and/or copyright holders. Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge, unless otherwise indicated, provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way. For full details of reuse please refer to [City Research Online policy](#).

as though birds
for orchestra
(2013)

Elizabeth Ogonek

as though birds
for orchestra
(2013)

Elizabeth Ogonek

*as though birds, startled
by a moulting sound
quietly dispersed*

-Jonathan Dubow, Fugal.

Orchestra

Piccolo (3)
2 Flutes
3 Oboes
2 Bb Clarinets
Bass Clarinet (3)
3 Bassoons (3 doubling Contrabassoon)

4 Horns in F
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion (2 players)

Player 1: 5 temple blocks, xylophone, suspended cymbal (shared), 4 tom toms, glockenspiel
Player 2: suspended cymbal (shared), maracas, tam tam, finger cymbals, bass drum

Harp
Piano

Strings (14.12.10.8.6)
(half of the double basses require low C extensions)

This score is notated in C though the piccolo, contrabassoon and double bass parts will sound at their usual octave transpositions.

Duration 3'30"

as though birds
for orchestra
(2013)

♩ = 92

Copyright © 2013 by Elizabeth Ogonek.
ASCAP.

[illegible]

[illegible]

[illegible]

30

picc. *sfz* $\langle$ *ff* $\rangle$ *f* *p* *f*

fl. 1 *mp* *p* *mp* *pp*

fl. 2 *p* *f* *p* *pp*

ob. 1 & 2 *sfz* $\langle$ *ff* $\rangle$ *f* *mp* *p* *pp*

ob. 3 *sfz* $\langle$ *ff* $\rangle$ *f* *pp*

B♭ cl. 1 & 2 *p* *f* *p* *pp*

b. cl. *mp* *p*

bsn. 1 *mp* *p*

c. bsn. *p* *f* *p*

hrn. 1 *p* *f* *pp* *pp*

hrn. 2 & 3 *p* *mp* *pp*

B♭ tpt. 1 & 2 *sfz* $\langle$ *ff* $\rangle$ *f* *pp*

B♭ tpt. 3 *p* *f* *p* *pp*

tb. 1 & 2 *p* *pp* *mute off*

b. tbn. *cup mute* *p* *pp* *mute off*

tba. *p* *f* *p* *pp*

timp. *p*

perc. 2 *maracas* *p*

hp. *p*

pno. *sfz* $\langle$ *ff* $\rangle$ *f* *p*

vin. 1 *div., pizz.* *f* $\langle$ *ff* $\rangle$ *f* *mp* *p* *pp* *molto sul pont.*

vin. 2 *div., pizz.* *f* $\langle$ *ff* $\rangle$ *f* *f* *p* *pp* *molto sul pont.*

via. *div., pizz.* *f* $\langle$ *ff* $\rangle$ *f* *f* *p* *pp* *molto sul pont.*

vcl. *arco* *p* *f* *pp* *mp* *p*

d.b. *arco* *p* *f* *pizz.* *p*

[illegible]

[illegible]

[illegible]

E ♩ = 112

47

picc.

fl. 1

fl. 2

ob. 1 & 2

ob. 3

B♭ cl. 1

B♭ cl. 2

bsn. 1 & 2

hmn. 1 & 2

hmn. 3 & 4

B♭ tpt. 1 & 2

B♭ tpt. 3

tbn. 1 & 2

b. tbn.

tba.

timp.

perc. 1

perc. 2

hp.

pno.

vln. 1

vln. 2

vla.

vcl.

d.b.

1. 2. cup mute a 2

cup mute

2. straight mute

straight mute

1. cup mute

mute off

4 tomtoms wire brushes

8va

8va

unis.

on the string

unis.

on the string

s.p.

s.p.

gliss.

5

d.b.

[illegible]

83

fl. 1 & 2

(2+3)

I

(3+3)

(3+3+2)

(3+3+3+2)

$\text{a } 2$

ob. 1 & 2

1.

mf

ff

ob. 3

mf

p

mp

f

B♭ cl. 1 & 2

1.

mf

2.

p

mp

f

ff

b. cl.

f

ff

f

p

mp

bsn. 1 & 2

2.

f

ff

f

mp

c. bsn.

contrabassoon

mp

hrn. 1 & 2

p

ff

hrn. 3 & 4

p

ff

B♭ tpt. 1

(straight mute)

(1.)

p

ff

tbn. 1 & 2

3

ff

b. tbn.

3

ff

tba.

3

ff

perc. 1

5 temple blocks

pp

perc. 2

maracas

p

hp.

p

mp

f

ff

pno.

p

mp

f

ff

S^{oa}

vin. 1

ord.

p

mp

ff

div. a 2

ord.

p

mp

ff

vin. 2

ord., pizz.

p

mp

f

ff

via.

vcl.

3

ff

div., pizz.

mp

d.b.

3

ff

pizz.

mp

89

(2+3) (4+3) J (3+3)

picc. *p* *poss.* *mp* *f* *ff* *f*

fl. 1 & 2 *f* *ff* *f*

ob. 1 & 2 *p* *mp* *f* *ff* *f*

ob. 3 *f* *ff* *f*

B♭ cl. 1 *mp* *mf* *f* *ff*

B♭ cl. 2 *mp* *mf* *f* *ff*

b. cl. *p*

bsn. 1 & 2 *p*

hrn. 1 & 2 *f*

hrn. 3 & 4 *f*

B♭ tpt. 1 & 2 (straight mute) *f* *ff* *f*

B♭ tpt. 3 straight mute *f* *ff* *f*

tbn. 1 & 2 *mf*

b. tbn. *mf*

perc. 1 *p* *mp*

perc. 2 *mp* *l.v.*

hp. *mp* C♯-C, E♭-E

pno. *f* *ff* *f*

vin. 1 *f* *ff* *f*

vin. 2 *f* *ff* *f*

vla. *f* *ff* *f*

vcl. *f* *ff* *f*

d.b. *f* *ff* *f*

[illegible]

104

L

fl. 1			<i>mf</i>	<i>p</i>		
fl. 2		<i>p</i>	<i>mf</i>	<i>p</i>	<i>mp</i>	<i>p</i>
B♭ cl. 1		<i>p</i>	<i>mf</i>			
B♭ cl. 2		<i>p</i>	<i>mp</i>			
b. cl.	<i>fff</i>	<i>p</i>	<i>mf</i>	<i>p</i>		
bsn. 1 & 2	<i>fff</i>					
c. bsn.	<i>fff</i>					
hrn. 1, 2, 3 & 4	<i>fff</i>					
tbn. 1 & 2	<i>fff</i>					
b. tbn.	<i>fff</i>					
tba.	<i>fff</i>					
perc. 1					glockenspiel	<i>p</i>
perc. 2	<i>ff</i>					<i>ppp</i>
hp.	<i>l.v.</i>			E-Eb, A-Ab	<i>p</i>	
vln. 1			<i>mp</i>	<i>p</i>	<i>ppp</i>	
div. a 3			<i>mp</i>	<i>p</i>	<i>ppp</i>	
vln. 2			<i>mp</i>	<i>p</i>	<i>ppp</i>	
div. a 3			<i>mp</i>	<i>p</i>	<i>ppp</i>	
vla.	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>ppp</i>	
div. a 3	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>ppp</i>	
vcl.	<i>fff</i>	<i>div.</i>	<i>mf</i>	<i>mf</i>	<i>ppp</i>	
d.b.	<i>fff</i>			<i>p</i>	<i>ppp</i>	

109

fl. 1

fl. 2

ob. 1

B♭ cl. 1

B♭ cl. 2

b. cl.

bsn. 1 & 2

bsn. 3/
c. bn.

hrn. 1

hrn. 2, 3 & 4

B♭ tpt. 1

B♭ tpt. 2

tbn. 2

b. tbn.

tba.

timp.

perc. 1

perc. 2

hp.

pno.

vn. 1

vn. 2

vla.

vcl.

d.b.

[illegible]

[illegible]

131

fl. 1

ob. 1 & 2

ob. 3

Bb cl. 1

Bb cl. 2

b. cl.

hrn. 1 & 2

hrn. 3 & 4

Bb tpt. 1 & 2

Bb tpt. 3

tbn. 1 & 2

timp.

perc. 1

perc. 2

hp.

pno.

vin. 1 div. a 2

vin. 2 div. a 2

via. div. a 2

vcl.

d.b.

This page of the musical score, numbered 10, continues the orchestration for measures 10 through 13. The instrumentation includes piccolo, flutes 1 & 2, oboes 1 & 2, oboe 3, B♭ clarinets 1 & 2, bass clarinet, bassoon 2, bassoon 3/contrabassoon, horns 1 & 2, horns 3 & 4, B♭ trumpet 1 & 2, B♭ trumpet 3, tuba, timpani, percussion 1, percussion 2, harp, piano, violin 1, violin 2, viola, violoncello, double bass, and a second double bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf*, *mp*, *p*, and *pp*. Articulation marks like accents and slurs are used to shape the musical phrases. The page concludes with a double bar line at the end of measure 13.

144

picc. *f*

fl. 1 & 2

ob. 1 & 2

ob. 3 *p* *mp* *pp*

B♭ cl. 1

B♭ cl. 2 *p* *mp*

b. cl. *p* *pp*

bsn. 2 *pp* *p* *pp* *p* *pp* *p*

bsn. 3/
c. bn.

hrn. 2 2. mute *p* *mp* *p*

hrn. 4 4. mute *p* *mp* *p*

B♭ tpt. 1 & 2

B♭ tpt. 3

tbn. 1 & 2 *p* *mp* *p*

timp. *ppp* gliss. *p* *ppp*

perc. 1

perc. 2 *ppp* *p*

hp. *p* *pp* G-Gb *p*

pno. *p* *pp* 8vb

vln. 1 *pp*

vln. 2 unis. *p* *pp*

vla.

vcl. *p* *pp*

d.b.
div. a 2 *p* *pp*

London - The Hague
September-November 2013