

# City Columns

for chamber orchestra

Shawn Crouch  
(BMI)

# **City Columns**

for chamber orchestra

**flute**

**oboe**

**clarinet in Bb/clarinet in Eb**

**bassoon**

**horn in F**

**trumpet in C**

**trombone**

**tuba**

**percussion (2 players)**

**strings**

## **Program Note:**

*City Columns* is inspired by the Art Deco architecture of New York City. I want to capture how the sun light dances off the stainless steel steps of the Chrysler building. I want to depict the ominous weight a visitor feels when walking through the concrete walls of Rockefeller Center. When I stand at the foot of these behemoth structures, I feel as if they are like “columns” holding up the ceiling of the sky. I want to show the movement of the people I watch each morning in mid-town Manhattan setting out in the hope of achieving greatness. These New Yorkers, carrying out the final stages of work that was started by men and women from the factories of Middle America. As Ayn Rand writes in *Atlas Shrugged*:

“...to keep that building standing; movement, to keep it immovable. It did not rest on the piles driven into the granite; it rested on the engines that rolled across a continent.”

*City Columns* is an attempt to capture this capitalistic and industrial energy in a “sonic postcard” of the tumultuous city.

- Shawn Crouch

Score in C

# City Columns

Shawn Crouch (b.1977)

The musical score consists of 16 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet in C, Trombone, Tuba, Percussion 1 (with 'snare drum' and 'field drum' sub-labels), Percussion 2, Violin I, Violin II, Viola, Cello, and Double Bass. The score is set in common time (indicated by '4') and includes measures in 3/4 time. The tempo is marked as  $\text{♩} = 90$ . The instrumentation is divided into woodwind, brass, percussion, and strings sections. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a prominent role in the early measures, transitioning to a more rhythmic and percussive section involving the brass (Trumpet in C, Trombone, Tuba) and percussion (Percussion 1, Percussion 2) in the middle section. The strings (Violin I, Violin II, Viola, Cello, Double Bass) provide harmonic support throughout. Dynamic markings such as *like an awakening*, *ff*, *f*, *mp*, *p*, and *pp* are used to guide the performance.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

6

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Tba. Perc. 1 Perc. 2

11

Vln. I Vln. II Vla. Vc. D.B.

11

A

*Industrial*

15

Fl.      Ob.      Cl.      Bsn.      Hn.      C Tpt.      Tbn.      Tba.

Perc. 1      Perc. 2

Vln. I      Vln. II      Vla.      Vc.      D.B.

18

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

18 *with a capitalistic drive forward*

Vln. I

Vln. II

Vla.

Vc.

D.B.

22

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Tba. Perc. 1 Perc. 2

Vln. I Vln. II Vla. Vc. D.B.

**B***like fleeting light reflecting on a skyscraper*

Fl. *f* 6 6 *mf* 6 6 6 *ff*  
 Ob. *f* 6 6 *mf* 6 6 6 *ff*  
 Cl. 6 6 *mf* 6 6 6 *ff*  
 Bsn. 6 6 *mf* 6 6 6 *ff*  
 Hn. *mf* 3  
*like light emerging from behind a building*  
 C Tpt. *solo* *mf* 6 6 *f* 6 6 *mf*  
 Tbn. 6 6 *mf* 6 6 *f* 6 6 *mf*  
 Tba. 6 6 *mf* 6 6 *f* 6 6 *mf*  
*in the distance*  
*break drums (high and medium in pitch)*  
 Perc. 1 *p*  
*break drums (medium and low in pitch)*  
 Perc. 2 *p*  
 Vln. I 6 *fff* *f* *mf* *f*  
 Vln. II 6 *fff* *f* *mf* *f*  
 Vla. 6 *fff* *f* *mf* *f*  
 Vc. 6 *fff* *f* *mf* *f*  
 D.B.

Fl. *mf* *mf*

Ob. *mf*

Cl. *mf* *mf*

Bsn. *mf*

Hn. *f* *> mp*

C Tpt. *f* *> mp*

Tbn. *mf* *mp* *f*

Tba. *mf* *mp* *f*

Perc. 1

Perc. 2

Vln. I *< ff* *ff* *f < ff*

Vln. II *< ff* *ff* *f < ff*

Vla. *< ff* *ff* *f < ff*

Vc. *< ff* *ff* *f < ff*

D.B. *arco* *f < ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

C Tpt.

Tbn. *f ff f < ff f ff*

Tba. *f ff f < ff f ff*

Perc. 1 *cresc. mf*

Perc. 2 *cresc. mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

**C Industrial**

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *f* *mf* *con sord*

C Tpt. *mf* *f* *con sord*

Tbn. *mf* *f* *con sord*

Tba. *mf* *f* *mf* *f* *mf*

Perc. 1 *f*

Perc. 2 *f*

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

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

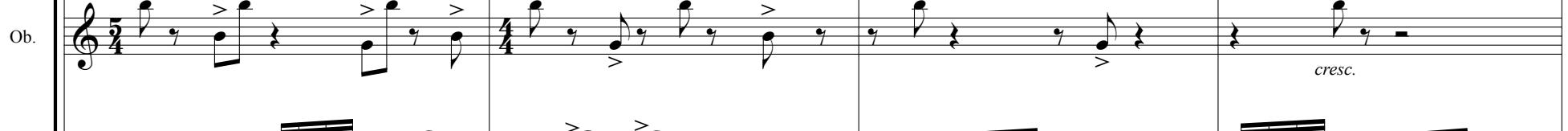
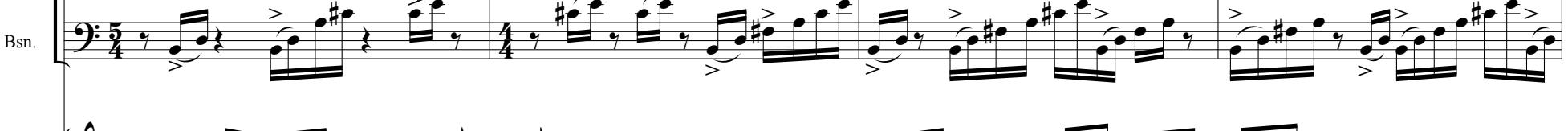
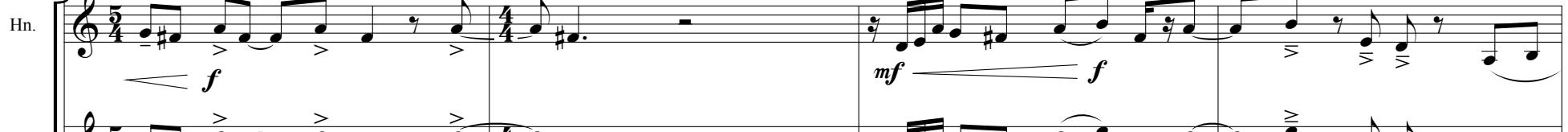
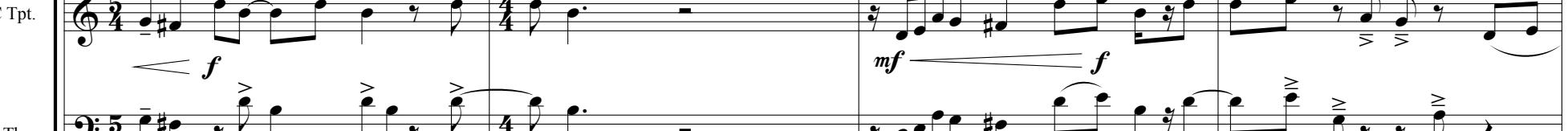
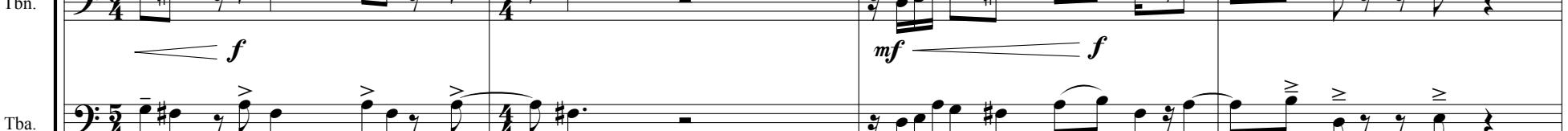
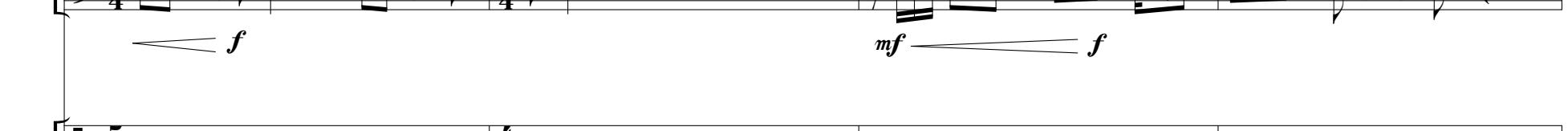
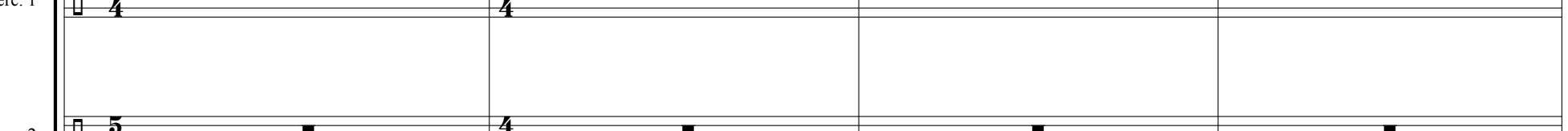
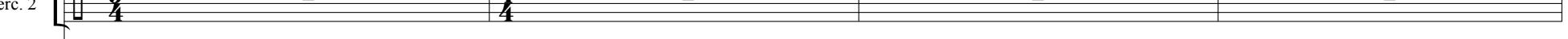
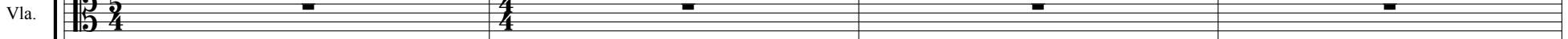
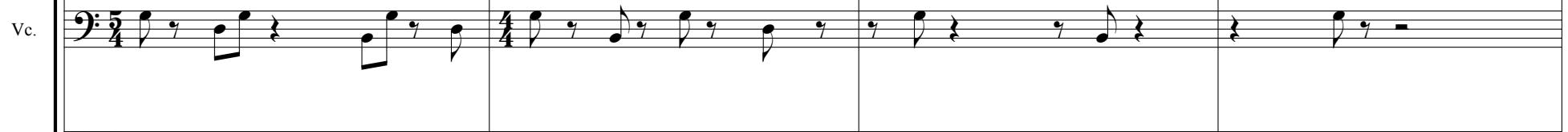
Vln. II *mp* < *f* *mf*

vln. II *mp* < *f* *mf* < *f* *mf*

Vla. *mp* < *f*

Vc. *mp* < *f* *mf*

D.B. *mp* < *f* *mf*

Fl. 
  
 Ob. 
  
 Cl. 
  
 Bsn. 
  
 Hn. 
  
 C Tpt. 
  
 Tbn. 
  
 Tba. 
  
 Perc. 1 
  
 Perc. 2 
  
 Vln. I 
  
 Vln. I 
  
 Vln. II 
  
 vln. II 
  
 Vla. 
  
 Vc. 
  
 D.B. 

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *f*  
*cresc.*

C Tpt. *f*  
*cresc.*

Tbn. *mf < f*  
*cresc.*

Tba. *mf < f*  
*cresc.*

Perc. 1

Perc. 2

Vln. I

Vln. I *cresc.*

Vln. II

vln. II *cresc.*

Vla.

Vc. *f*

D.B. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

ff

ff

ff

ff

p

p

p

p

This section shows the woodwind and brass sections playing eighth-note patterns. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play eighth-note chords. The brass (Horn, Cornet, Trombone, Tuba) play eighth-note patterns. The percussion parts (Perc. 1, Perc. 2) are silent. Dynamics include ff (fortissimo) and p (pianissimo).

Vln. I

Vln. I

Vln. II

vln. II

Vla.

Vc.

D.B.

mf

f

ff

mf

p

ff

mf

p

This section shows the string and bass sections playing eighth-note patterns. The strings (Violin I, Violin II, Cello, Double Bass) play eighth-note chords. The bassoon (D.B.) plays eighth-note patterns. The percussion parts (Perc. 1, Perc. 2) are silent. Dynamics include mf (mezzo-forte), f (forte), ff (fortissimo), and p (pianissimo).

**D** *dark, mischievously*

Fl. *mp* 3 *mf* > *mf* > *mp* 6 *mf* > *mp*

Ob. *mp* <> *mf* *mp* > *mf* > *mp* 3 *mf* > *mp*

Cl. *mp* > > *mp* 3 > > *mp* 3 > > *mp*

Bsn. *mp* > > *mp* 3 > > *mp* 3 > > *mp*

Hn. *senza sord* *mp* <> *mf* *mf* > *p*

C Tpt. *senza sord* *mp* <> *mf* *mf* > *f*

Tbn. *senza sord* *mp* <> *mf* *mf* > *p*

Tba. *senza sord* *mp* <> *mf* *mf* > *p*

Perc. 1 *p* **break drums (medium and low in pitch)**

Perc. 2 *p* **break drums (low and medium in pitch)**

Vln. I *unis.* *ff* *ff*

Vln. II *unis.* *ff*

Vla. *ff*

Vc. *ff*

D.B. *pizz.* *mf*

**57** *unis.* *like interruptions* *ff* *ff*

*non divisi* *ff*

*ff* *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

62

This musical score page contains ten staves of music for various instruments. The top section (measures 1-4) includes Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Double Bass, and two Percussion parts. The bottom section (measures 5-8) includes Violin I, Violin II, Viola, Cello, and Double Bass. Measure 62 begins with a dynamic of *mp*, followed by *mf*, *f*, and *ff*. Various performance techniques such as slurs, grace notes, and dynamic markings like *p* and *f* are used throughout the measures. Measures 5-8 feature sustained notes and rhythmic patterns.

66

Fl. 70  
 Ob.  
 Cl.  
 Bsn.  
 Hn.  
 C Tpt.  
 Tbn.  
 Tba.  
 Perc. 1  
 Perc. 2

Vln. I 70  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

74

This musical score page contains ten staves of music for various instruments. The top section includes Flute, Oboe, Clarinet, Bassoon, Horn, Cornet, Trombone, Double Bass, and Percussion 1. The middle section includes Percussion 2, Violin I, Violin II, Cello, and Double Bass. The bottom section includes Bassoon. The score is numbered 74 at the top left. Dynamic markings such as *mf*, *f*, *ff*, *p*, and *mp* are present. Performance instructions like '3' and '>' are also included. The music consists of several measures of musical notation with corresponding rests or silence where no instrument is playing.

**E** *stately*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

78

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* *mp*

C Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

85

## F

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *cantabile* *p*

C Tpt.

Tbn. *cantabile con sord.* *mp*

Tba.

Perc. 1 *defiantly snare drum* *p* *mf* *p* *mp* *p* *mp* *p*

Perc. 2 *field drum* *p* *mf* *p* *mp* *p* *mp* *p*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mp* *pizz.*

D.B. *mp*

101

Fl.

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

C Tpt. *con sord*

Tbn. *mp*

Tba. *con sord*

Perc. 1 *mp*

Perc. 2 *mp* *p* *p*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *mf* *mp*

D.B. *mf* *mp* *mf*

109

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*with determination*

*mf* (duet with viola)

*f*

*f*  $\geqslant$  *mf*

*mp*

*mp*

*mf*

*p*

*p*

*mp*

*mp*

*mf*  $\geqslant$  *p*

*p*

*mp*

*mp*

*mf*

*f*

*f*  $\geqslant$  *mf*

*mp*

*mp*

115

Fl. *mp*

Ob. *mf*

Cl. *mp*

Bsn. *f*

Hn.

C Tpt. *mp* *mf* *senza sord*

Tbn. *mf* *senza sord* *mp*

Tba. *mp* *mf* *mp*

Perc. 1 *mf* *> mp* *mf* *p* *mf* *p*

Perc. 2 *mf* *> mp* *mf* *p* *mf* *p*

Vln. I

Vln. II

Vla. *f*

Vc.

D.B.

121

Fl. solo *f* *p*  
*mp < mf*

Ob. *(with viola)* *f* *mf*

Cl. *f* *f ff mp*

Bsn. *mf* *p* *f ff mp*

Hn. *mf* *p*

C Tpt.

Tbn. *f* *#f*

Tba. *mf* *f* *#f*

Perc. 1 *mf f p mf p < mf mf*

Perc. 2 *mf f p < mf mf*

Vln. I

Vln. II

Vla. *(with clarinet) f mf f ff mp*

Vc.

D.B.

128

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

128

Vln. I

Vln. II

Vla.

Vc.

D.B.

134

F. *f*

Ob. *ff*

Cl.

Bsn. *mp* *mf* *mp* < *f* *mf*

"chatter" solo

Hn. *p*

C Tpt. *p*

Tbn. *mf*

Tba.

Perc. 1 *mf*

Perc. 2 *mf*

*p* *mf*

134

Vln. I *f* *fp* *mf* *f* *mf*

Vln. II *f* *fp* *mf* *f* *mf*

Vla. *f* *fp* *mf* *f* *mf*

Vc. - *mf*

D.B. - *mf*

139

F. -

Ob. -

Cl. -

Bsn. -

Hn. -

C Tpt. -

Tbn. -

Tba. -

Perc. 1 -

Perc. 2 -

Vln. I -

Vln. II -

Vla. -

Vc. -

D.B. -

*p*

*p*

*mp* *f*

*mp* *f*

*mp* *f*

- 29 -

Fl. *mf*  
 Ob.  
 Cl.  
 Bsn. *mp*  
 Hn. *senza sord*  
 C Tpt.  
 Tbn.  
 Tba.  
 Perc. 1 *mf* *mp* *mf*  
 Perc. 2 *mf* *mf*  
 Vln. I *f* *mf* *f* *f*  
 Vln. II *f* *mf* *f* *f*  
 Vla. *f* *mf* *f* *f*  
 Vc. *f* *f* *f*  
 D.B. *f* *f*

147

F. l.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*senza sord.*

*mf*

*mf*

*mf*

*f*

*f*

Fl. 151

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

switch to Eb Clarinet

*mf*

*mf*

*f*

*ff*

*ff*

*ff*

*f*

*f*

*ff*

*ff*

*f*

*f*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

154

*relentlessly driving*

*ff*

*ff*

*ff*

*ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

158

**H**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

**ff**

**ff**

**ff**

**ff**

*pppp very slow cresc. lasting until the end of composition*

*pppp very slow cresc. lasting until the end of composition*

- 35 -

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. I

Vln. II

vln. II

Vla.

Vc.

D.B.

166

*divisi*

*f*      *mf*      *mp*

*divisi*      *mp*

*f*      *mf*

*mp*

- 36 -

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. I

Vln. II

vln. II

Vla.

Vc.

D.B.

170

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. I

Vln. II

vln. II

Vla.

Vc.

D.B.

174

I

178

Fl.

Ob. *mf*

Cl.

Bsn. *mf* *sim.*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Perc. 1

Perc. 2

178

Vln. I *mf*

Vln. I

Vln. II *mf*

vln. II *mf*

Vla. *f*

Vc. *f*

D.B. *f*

Fl.

Ob. *mf* *f*

Cl.

Bsn. *mf* *f*

Hn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Perc. 1

Perc. 2

**182**

Vln. I *mf* *f*

Vln. I *mf* *f*

Vln. II *f*

vln. II *mf* *f*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. I

Vln. II

vln. II

Vla.

Vc.

D.B.

186

*full of joy*

*ff*

*full of joy*

*ff*

*f*

*f*

Fl. *fff*  
 Ob. *fff*  
 Cl. *fff*  
 Bsn. *fff*  
 Hn. *fff*  
 C Tpt. *fff*  
 Tbn. *fff*  
 Tba. *fff*  
 Perc. 1 *fff* *fff* *p*  
 Perc. 2 *fff* *p*  
 Vln. I *fff*  
 Vln. I *fff*  
 Vln. II *fff*  
 vln. II *fff*  
 Vla. *fff*  
 Vc. *fff*  
 D.B. *fff*

*like a machine winding down*