

broken thumbs

for orchestra

By Chris Garrard

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

(1 player doubling on Bass Clarinet)

2 Bassoons

(1 player doubling on Contrabassoon)

2 Horns in F

2 Trumpets in Bb

Percussion

(vibraphone/tubular bells)

Speaker/narrator

(with megaphone)

Strings

(divisi)

broken thumbs

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In December 2011 in South Africa, people came together from many parts of the world for the UN climate negotiations. They talked, ate together and learned about each other's cultures. There were vuvuzelas, perhaps a thumb piano or two and many songs. One song, called *Shosholozza*, became popular until it became almost an anthem for the campaigners gathered there. The word *Shosholozza* means 'go forward' or 'make way for the next man'. They sang it as they marched, at the beach and on their last day together. After two weeks of talks inside Durban's conference centre, they went inside and sang that song. Many people spoke, chanting phrases together such as 'we are all island states' and 'climate action now'. A man who had grown up in that city some years ago came forward, put his arms around the shoulders of two others, and spoke to the people there. Shortly after, they were asked to leave and led away. *Broken thumbs* tries to capture some of these events and sounds.

Performance directions

Strings

Extended techniques are described in the score where they occur but specific details are given below:

Battutos are with the hair of the bow unless marked *col legno*. *Battuto* markings are often accompanied by a slight glissando. That glissando should not move beyond the interval of a minor 3rd.

Pizzicatos should generally have a sound approaching that of the 'Bartok' pizzicato, with more emphasis on attack than pitch.

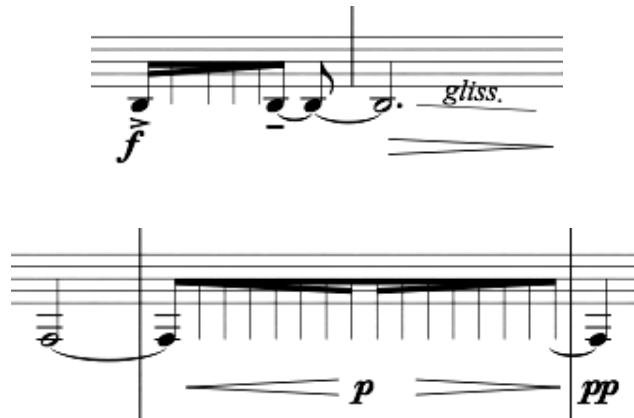
When players have music on a *single line*, that line represents the middle of the instrument's range. Individual players should freely choose their pitch according to the note's distance from that line.

In bar 9, the cellos are marked 'seagull effect'. By maintaining the hand position while performing a glissando at the specified pitch, the consequent harmonic will itself glissando repeatedly downwards akin to the call of a seagull. (This technique is also present in George Crumb's string quartet, *Black Angels*).

Brass and Woodwind

When given the instruction *air*, the player should blow through their instrument following the dynamics and directions specified.

If players have the following notations, they should make a gradual *accelerando*/*rallentando* while repeating the pitch specified. The number of repetitions is *flexible* and players can vary from each other in their interpretation of the gesture. However, they should restrict the length of the gesture to the duration given.



Speaker/Narrator (on megaphone)

The text given below the staff line is the text that should be spoken. Above the line are additional performance directions and dynamic markings.

Where rhythm is indicated, it should be followed as closely as possible. When no rhythm is indicated, it should be spoken freely as a form of narration. The text here should generally be distributed according to its spacing on the page.

broken thumbs

Steady, but flowing (♩ = 70-80)

Murmurings, emerging and coming together

Chris Garrard

The score is for a full orchestra and includes the following parts and markings:

- Flute I & II:** *become breathy*, *mf mp*, *p*, *pp*, triplets.
- Oboe I & II:** *key taps*, *p*.
- Clarinet I & II in Bb:** *key taps*, *p*, *pp*, *p pp*, *To B. Cl.*
- Bassoon I & II:** *key taps*, *pp*.
- Horn I & II in F:** *Air*, *pp*, *mf*, *pp*, *mf*.
- Trumpet I & II in Bb:** *Air*, *mp*, *mf*, *pp*, *mf*, *pp*.
- Percussion:** *ppp*, *mp*, *Spoken*, *ppp*, *pp*, *tuh tuh tuh tuh*.
- Megaphone:** *Blow air through megaphone*.
- Violin I (i) & (ii):** *pp*, *p*, *mf*, *pp*, *mp*, *gliss.*, *molto sul pont.*, *bow on the bridge itself*, *bow behind the bridge*.
- Viola (i) & (ii):** *pp*, *p*, *pp*, *mp*, *battuto*, *pp*, *mf*, *pizz.*, *molto sul pont.*.
- Violoncello (i) & (ii):** *f*, *p*, *mp*, *f*, *p*, *f*, *gliss.*, *molto sul pont heavy pressure.*, *hand position constant, producing 'seagull' effect*.
- Contrabass (i) & (ii):** *f*, *p*, *mp*, *f*, *p*, *f*, *just under the bridge*.

10

Fl. *Breathily* *pp* *<* *pp* *p* *gr/iss.*

Ob.

Cl.

Cl. *Bass Clarinet in Bb* *p* *gliss.*

Bsn. *pp* *pp* *pp* *To Obsn.*

Bsn. *pp* *pp* *pp* *Contrabassoon* *p*

Hn. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Hn. *pp* *p* *p* *mp* *p* *mp* *p* *mp*

Tpt. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Tpt. *pp* *p* *p* *mp* *p* *mp* *p* *mp*

Perc.

Megaphone

Vln. I *bow instrument body* *p* *col legno battuto* *mp* *pizz.* *ppp* *pizz.* *pp*

Vln. I *bow instrument body* *p* *col legno battuto* *mp* *pizz.* *ppp* *pizz.* *pp*

Vln. II *col legno battuto* *mp* *pizz.* *ppp* *pizz.* *pp*

Vln. II *col legno battuto* *mp* *pizz.* *ppp* *pizz.* *pp*

Vla. *battuto* *pp* *col legno battuto* *p* *bow instrument body* *pp* *pp*

Vla. *battuto* *pp* *col legno battuto* *p* *bow instrument body* *pp* *pp*

Vc. *battuto* *pp* *col legno battuto* *pp* *bow instrument body* *pp* *pp*

Vc. *battuto* *pp* *col legno battuto* *pp* *bow instrument body* *pp* *pp*

Cb. *pp* *pizz.* *pp* *pizz.* *pp*

Cb. *pp* *pizz.* *pp* *pizz.* *pp*

A

17

Fl. I

Fl. II

Ob. I

Ob. II

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Perc.

Megaphone

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Cb. I

Cb. II

Crescendo/diminuendo so as to balance with other players

gliss.

p

Crescendo/diminuendo so as to balance with other players

gliss.

p

gliss.

p

Crescendo/diminuendo so as to balance with other players

gliss.

p

Slight pitch bend w/lip and muting

Crescendo/diminuendo so as to balance with other players

Pedal notes con sord.

p

Slight pitch bend w/lip and muting

Crescendo/diminuendo so as to balance with other players

Pedal notes con sord.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

22

Fl.
Fl.
Ob.
Ob.
Cl.
B. Cl. *p* *gliss.* *p* *gliss.* *mp* *3* To Cl.
Bsn.
Cbsn. *gliss.* *p* *gliss.* *p* *mp*
Hn.
Hn. *p* *p* *p* *mp*
Tpt.
Tpt.
Perc.
Megaphone
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc. *p* *p* *p* *p* *p* *p*
Vc. *p* *p* *p* *p* *p* *p*
Cb. *p* *p* *p* *p* *p* *p*
Cb. *p* *p* *p* *p* *p* *p*