the emotionality of a machine

for oboe, clarinet in B-flat, bassoon, harp, viola, and cello

transposed score

Maxie Lawrence Soja

2024

the emotionality of a machine

Program Notes:

Pressure leads to insult and injury which leads to perfectionism which leads to stagnation which leads to pressure: *the art of never changing.*

the emotionality of a machine follows a cycle of headspaces not dissimilar to that of the five stages of grief. However, instead of those emotions (denial, anger, bargaining, depression, and acceptance), this piece explores the development and experience of stagnation, specifically in terms of healing from severe mental illness and psychological trauma. Each section of this piece crafts a soundscape that is intended to signal the stages of this dreadful cycle- always rushing forward but finding yourself further away than where you started, always climbing the stairs but finding yourself at the bottom, always coming full circle to the fact that you've never even changed. The cycle that this piece conveys is that of perfectionism and feeling like nothing but a machine in every single aspect of one's life, including that of empathy, apathy, and emotional connection.

This work was composed in collaboration with the Mostly Modern Festival, specifically for the American Modern Ensemble, in the Summer of 2024.

Performance Notes:

Slur markings indicate notes taken under one bow or initial tongue for strings and woodwinds/brass respectively. For harp, slur markings simply show legato movement and phrasing of a specific phrase.

Accents indicate a strongly attacked note, not unlike how a fortepiano works. The accented notes should be performed louder than the current dynamic marking, but only by slightly.

Tenutos indicated notes that should be performed with a heaviness to them. These notes must be held for the full duration.

Staccatos indicate notes that are performed shortly. These notes have a similar attack to that of an accent, but less so and held for a shorter amount of time.

Unarticulated notes typically indicate a note that should be rebowed or retongued without an accent. This rebowing and retonguing allows for a slight separation of the notes.

Commas, or breath markings *(indicated by the use of a comma:* **,** *)* indicate the recommended spot in a cluttered passage that a performer should cut a note short to take a breath. These should be taken as recommendations, especially if a player finds another spot to breathe more comfortably.

l.v., or *let vibrate*, usually is notated above a notehead that has an unfulfilled tie connecting it to the next measure, containing rests. This marking, seen in the harp part, means the note or phrase underneath should not be muted after the duration of said notes has passed, but rather let to ring out until dying or until the next time notes must be performed on said instrument.

pizz. indicates the plucking of strings with the fingers and nails rather than normal bowing.
arco indicates the return to bowing the strings as normal.

HARP
The Harp part in this score is written enharmonically. In the individual Harp part, it is written technically for how the pedals should be placed down. Please view the technical full score for the Harp to reflect technicality instead of harmonic semblence.

THIS SCORE USES FRENCH SCORING.

Duration: approx. 6″00′ minutes

Premiered June 2024
Composed in Collaboration with the Mostly Modern Festival
Performed by the American Modern Ensemble

FOR PERUSAL PURPOSES ONLY

Written for the Mostly Modern Festival & the American Modern Ensemble

TRANSPOSED SCORE
6"00' minutes

the emotionality of a machine

for oboe, clarinet in B♭, bassoon, harp, viola, and cello

M. L. Soja
Op. 23

Larghetto, ♩ = *63*

Oboe
Clarinet in B♭
Bassoon
Harp
Viola
Violoncello

D C B / E F G A

p

Larghetto, ♩ = *63*

7

Ob.
Cl.
Bn.
Hp.
Va.
Vc.

p *mf*

senza vibrato

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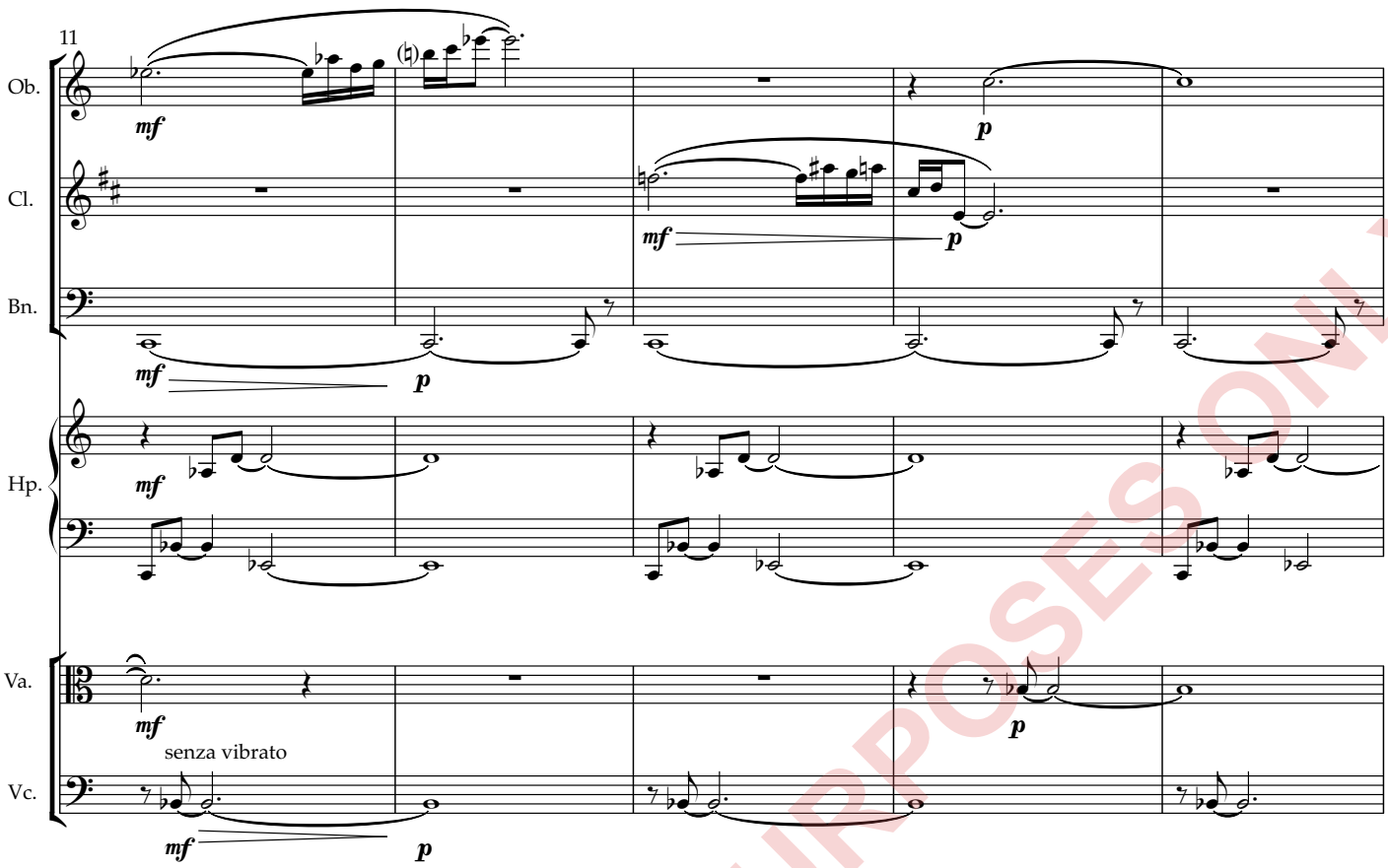

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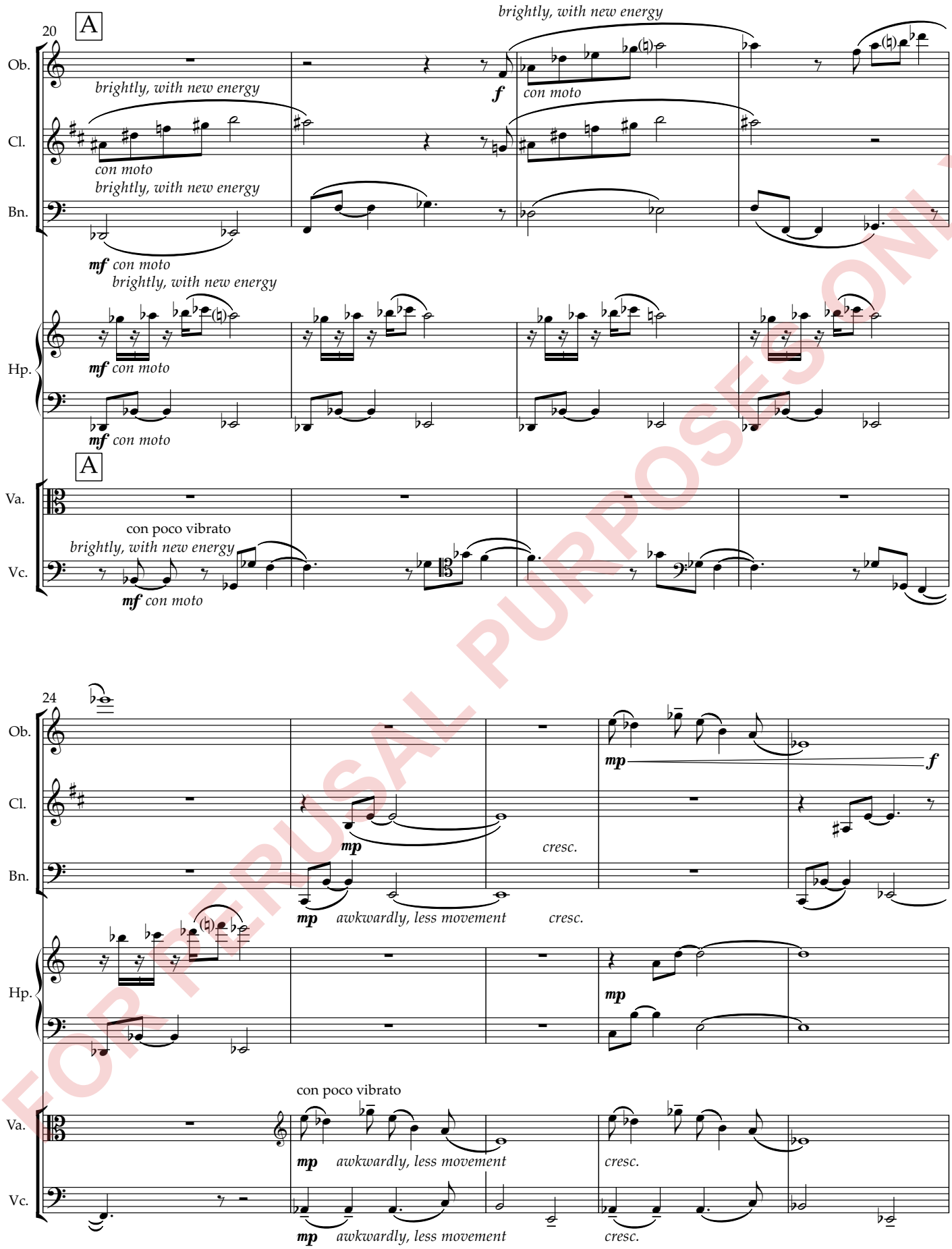

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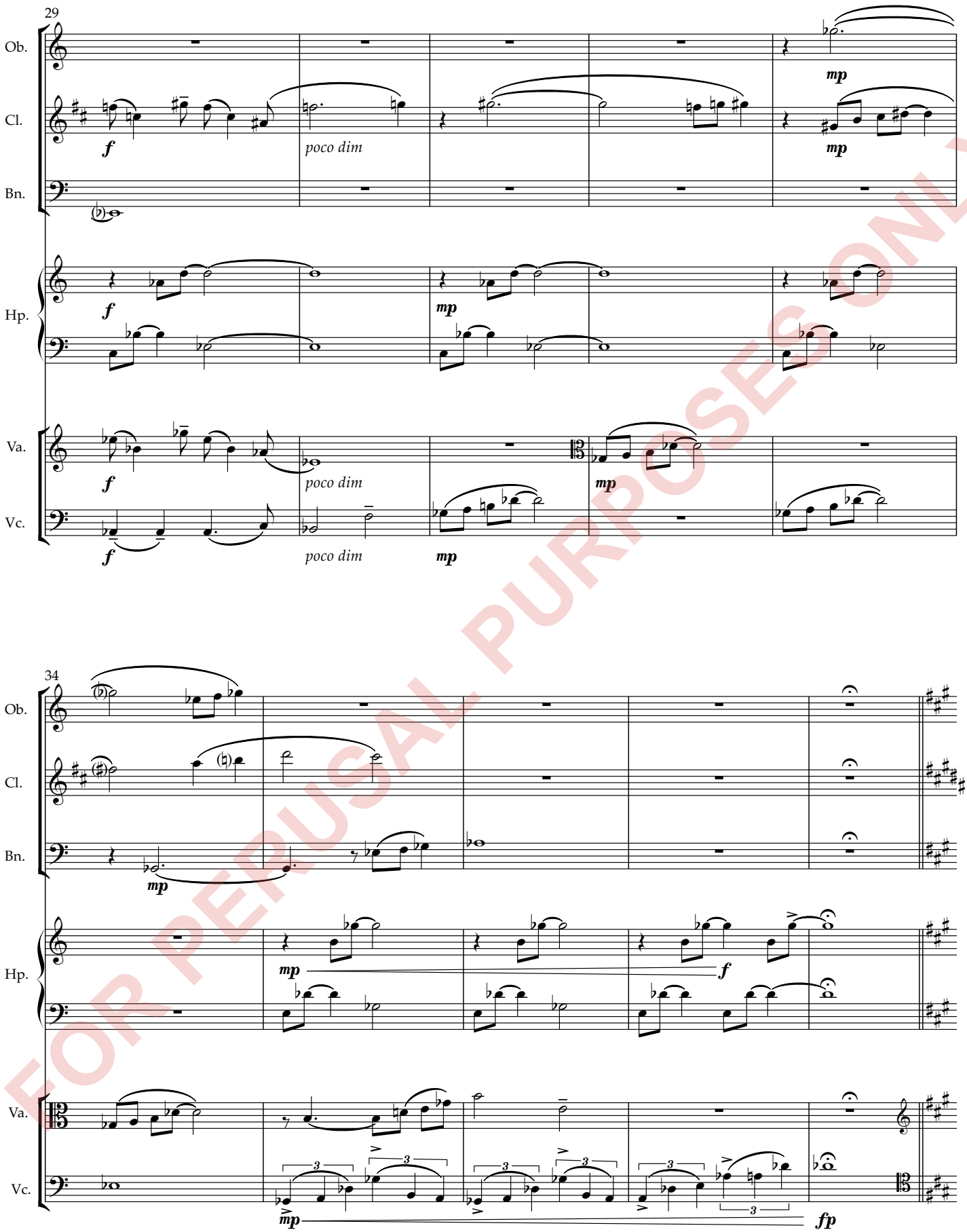

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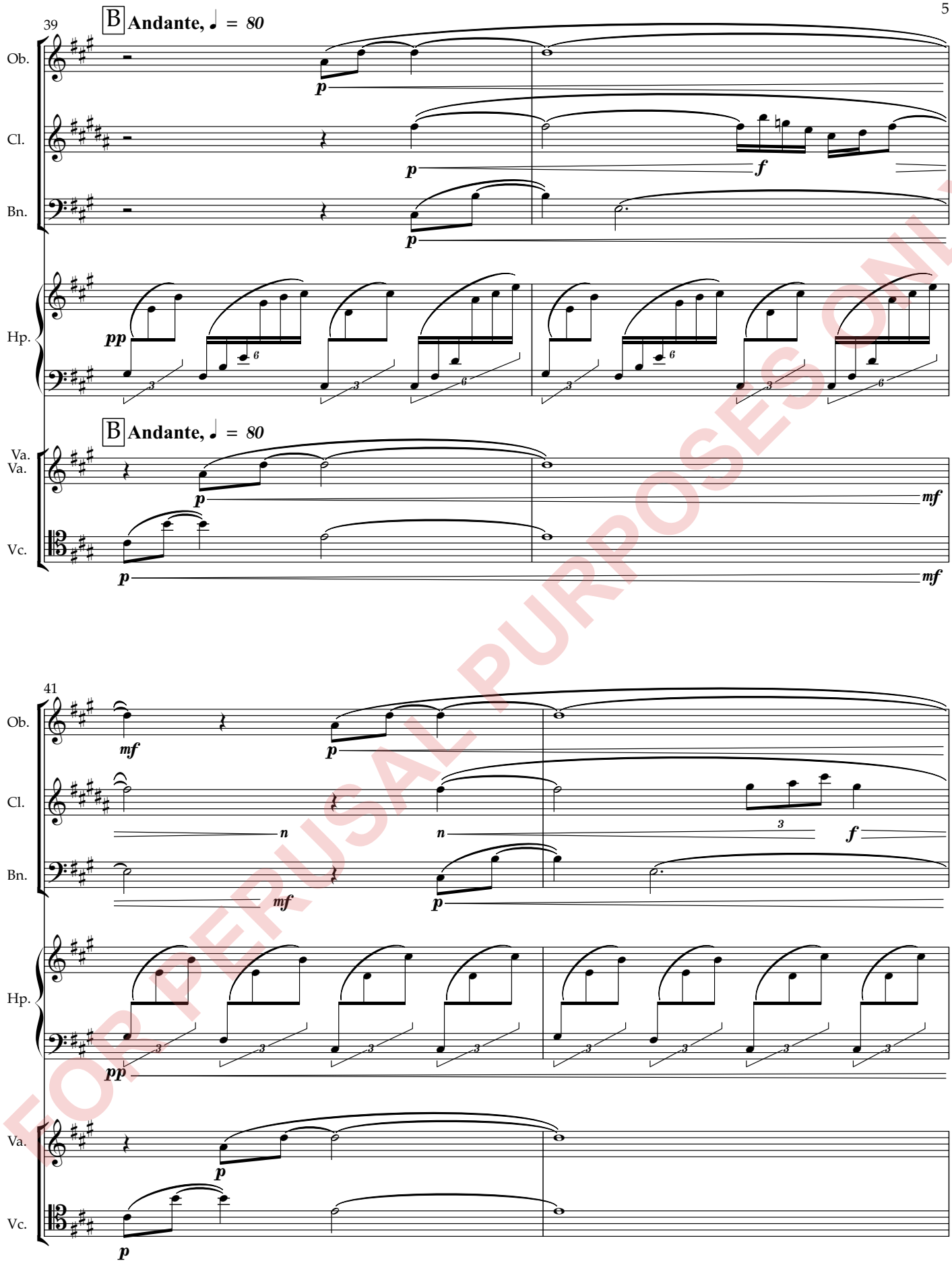

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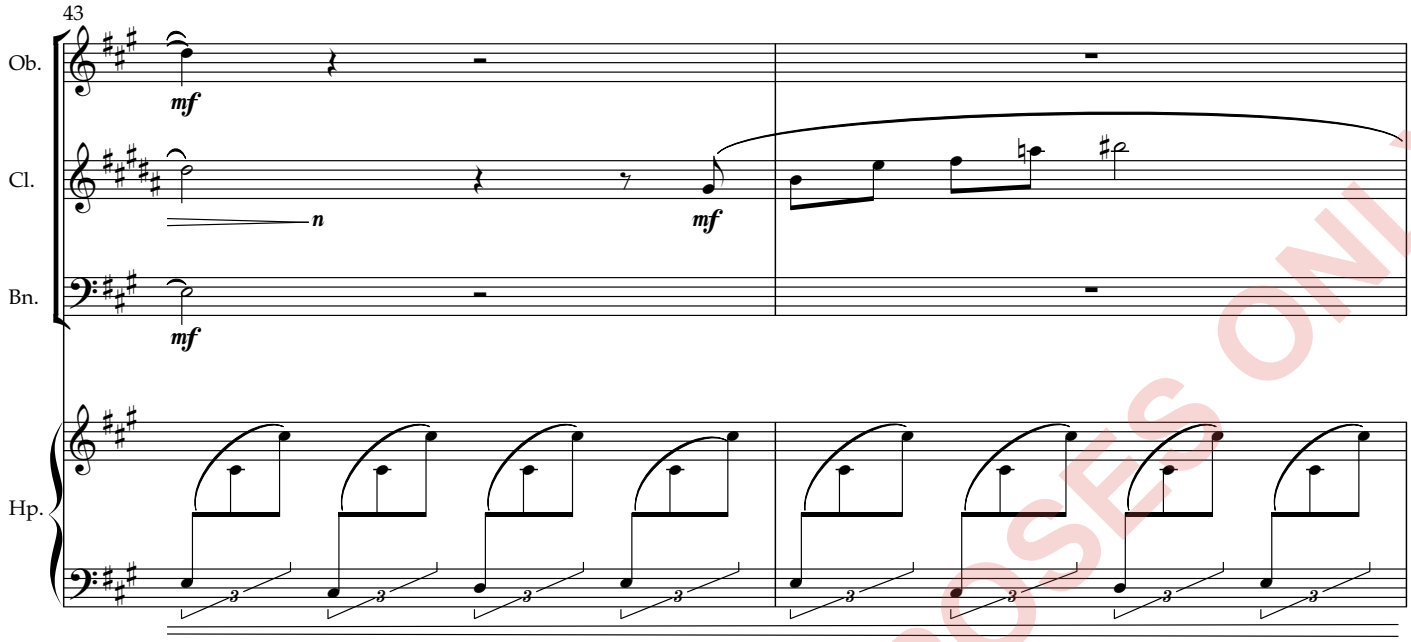

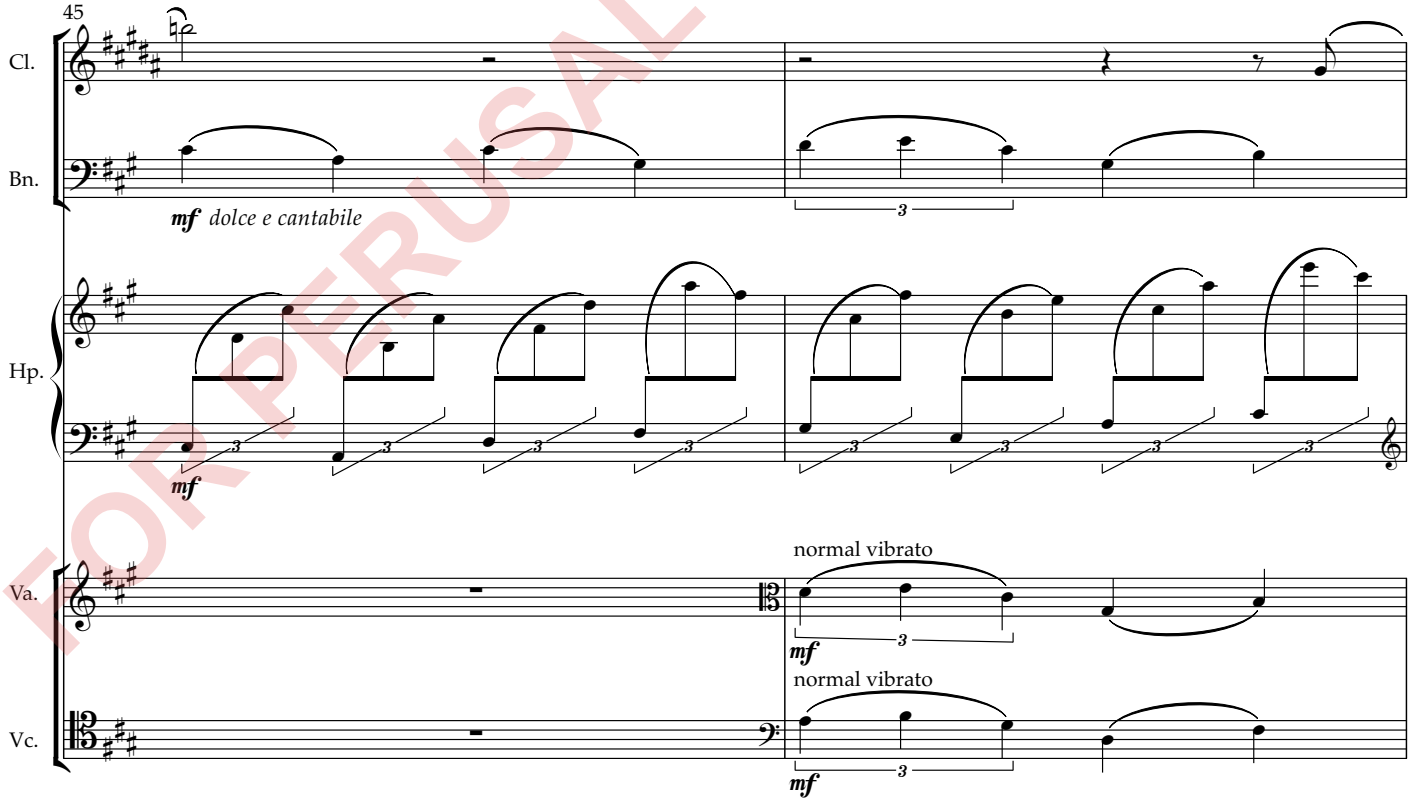

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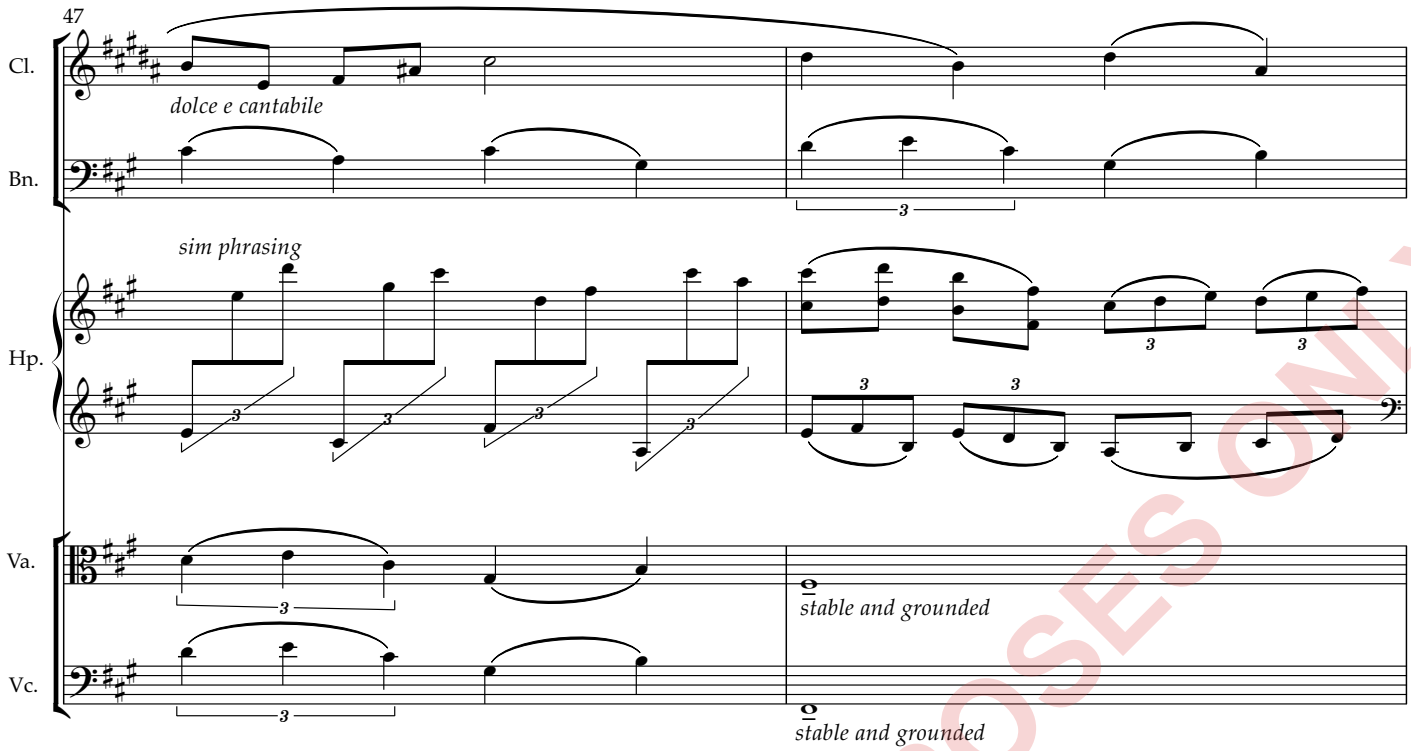

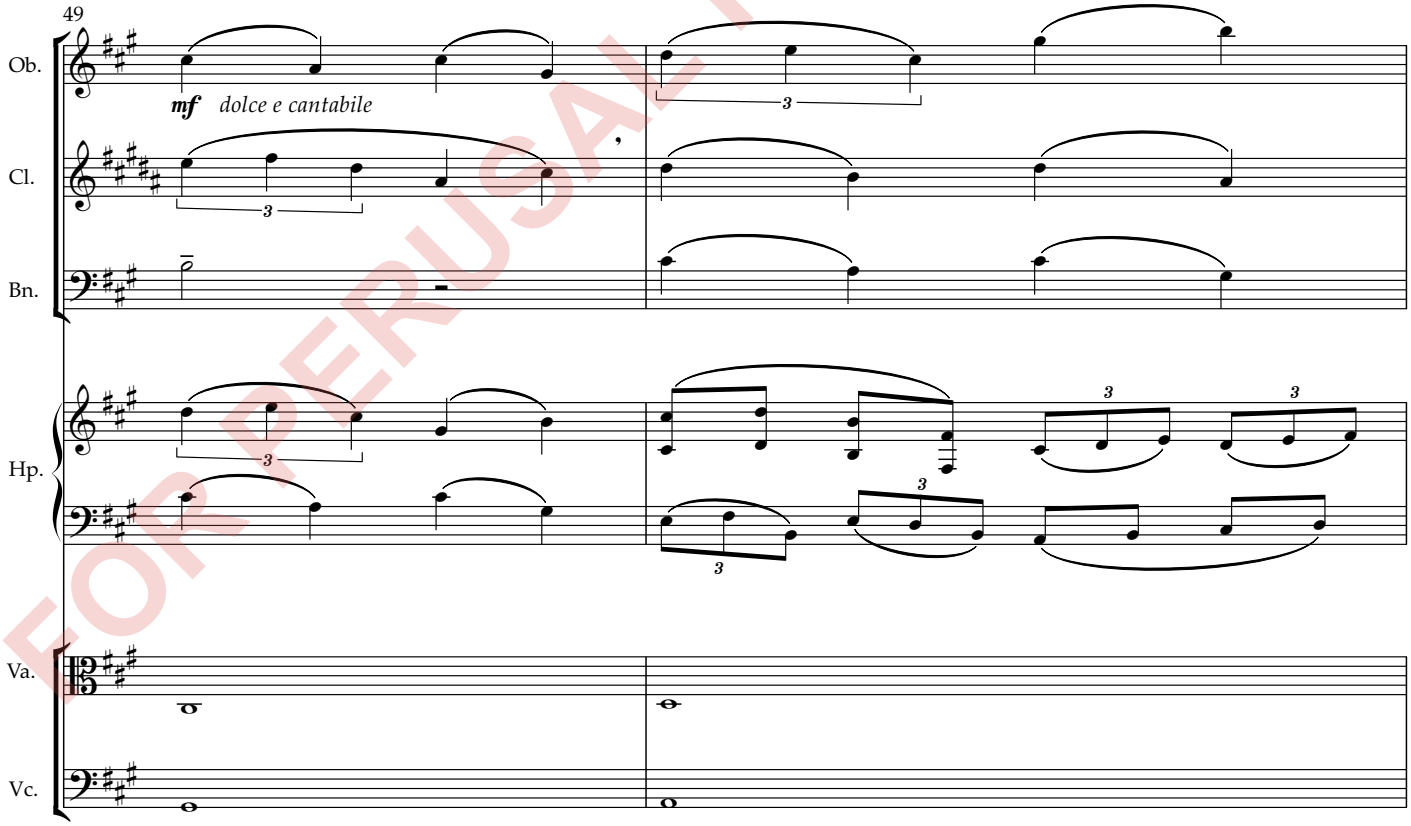

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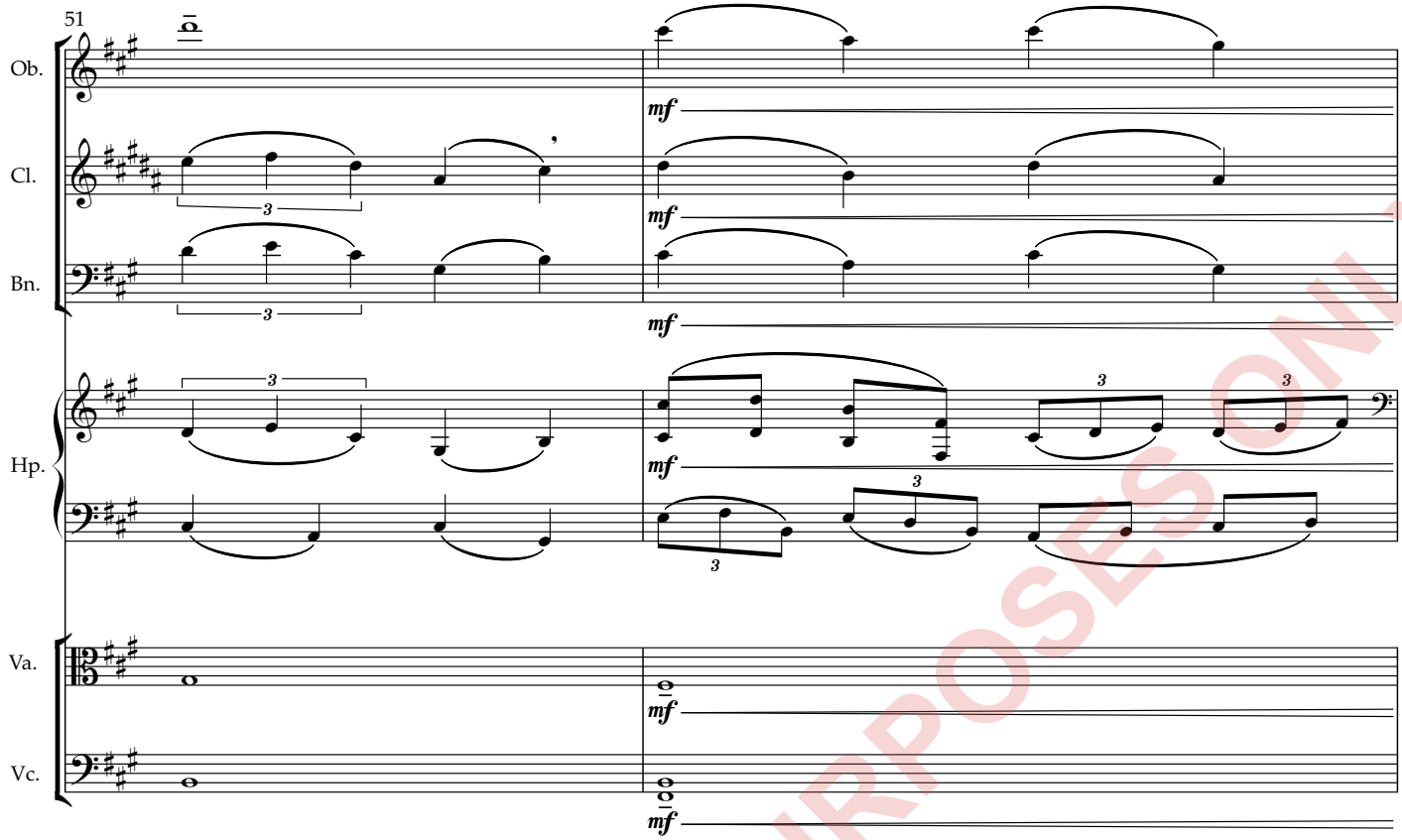

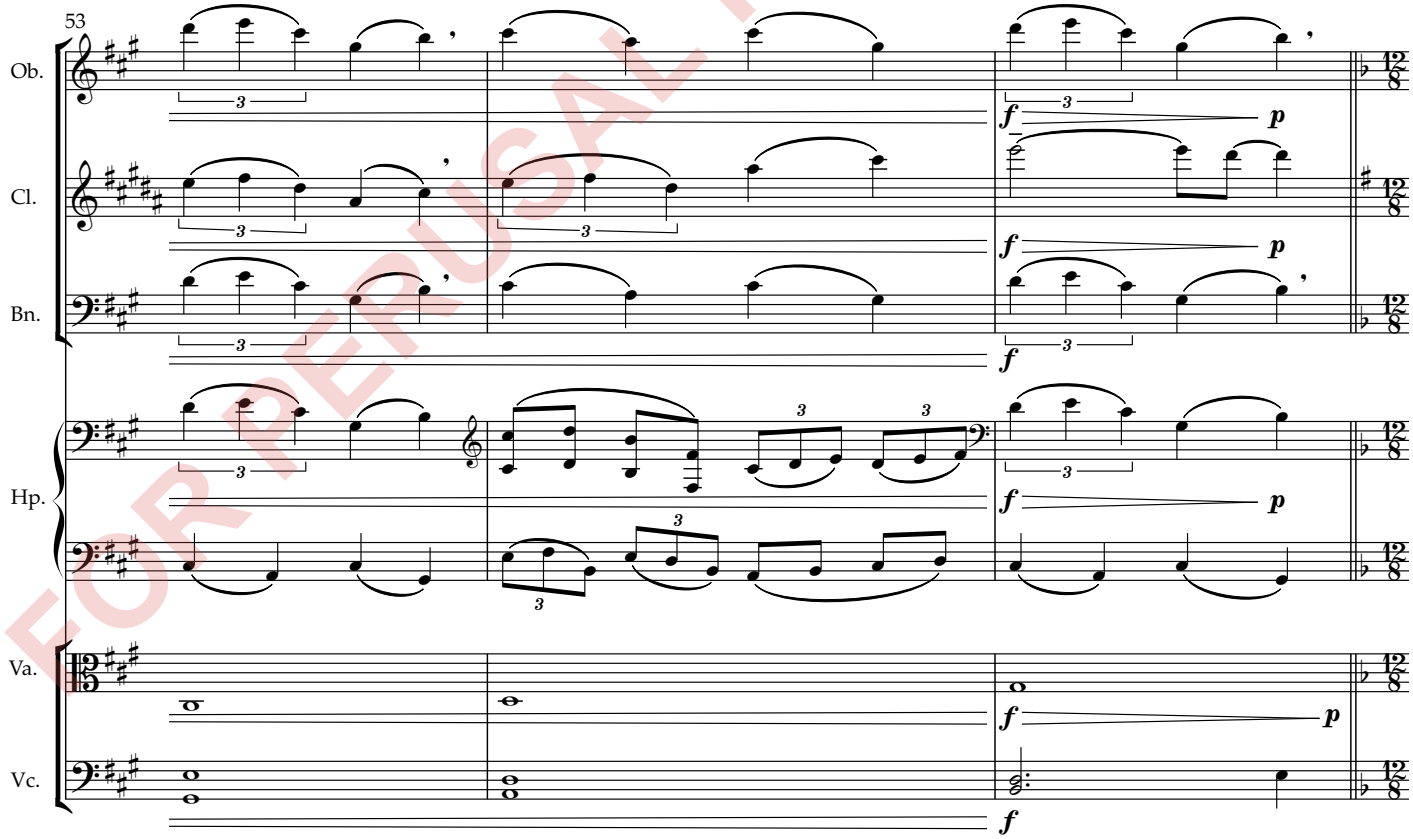

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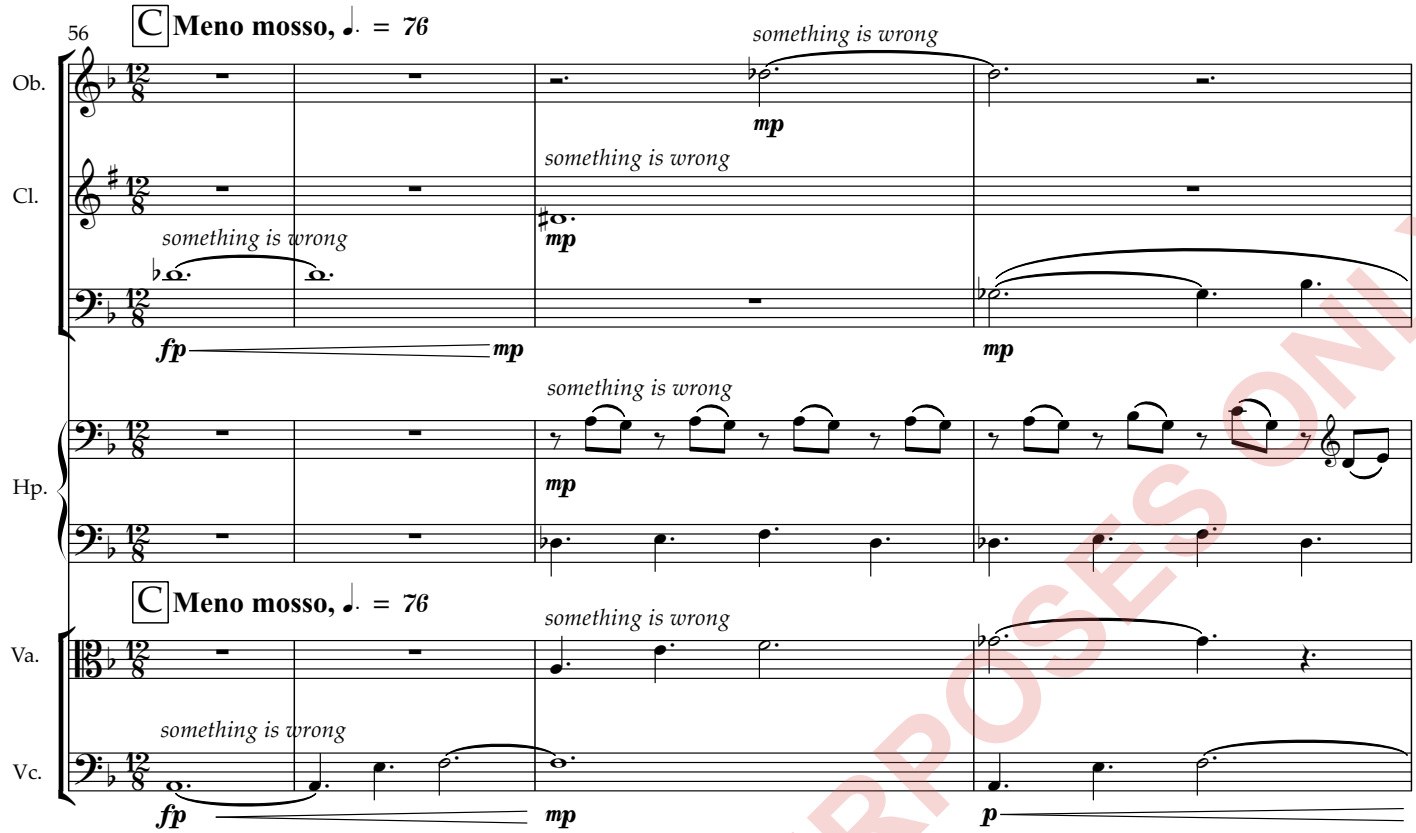

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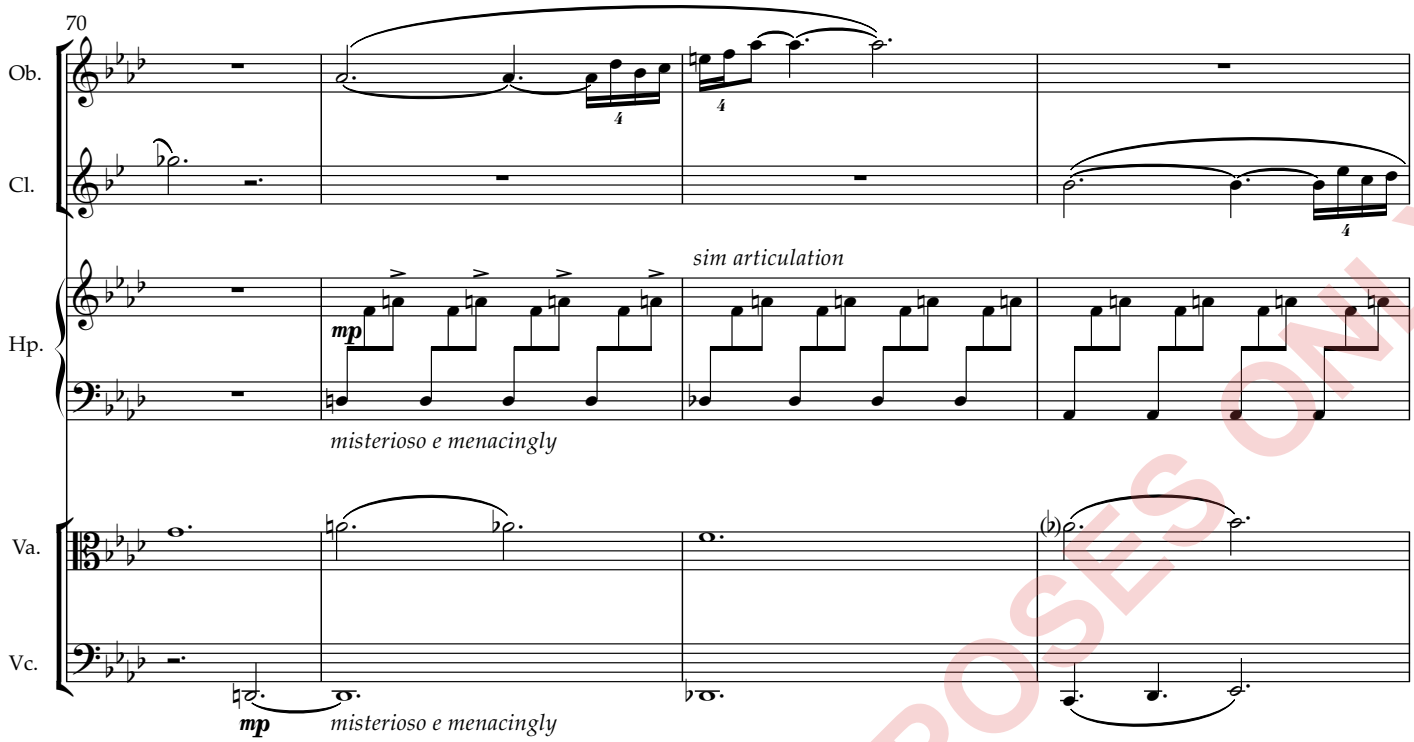

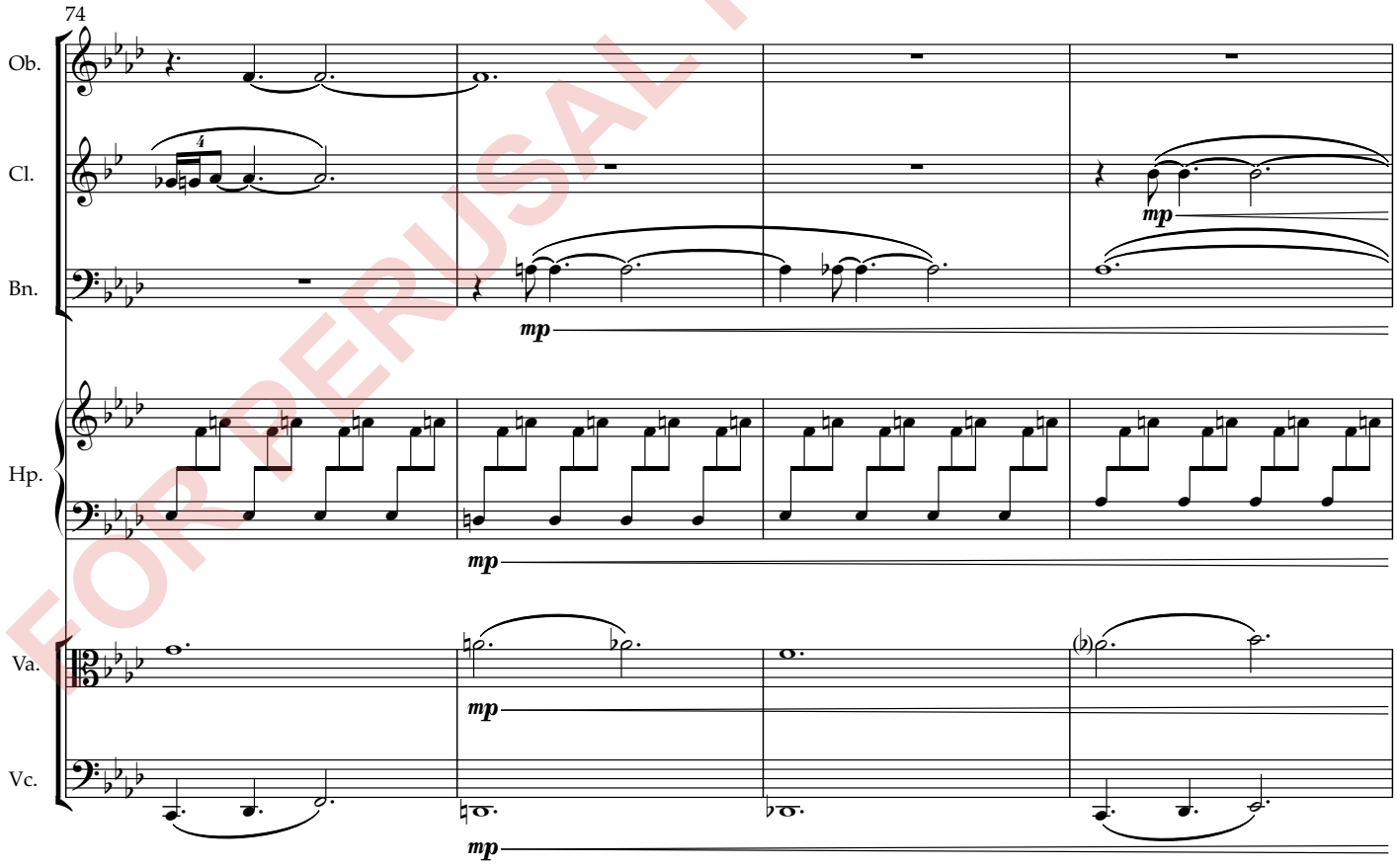

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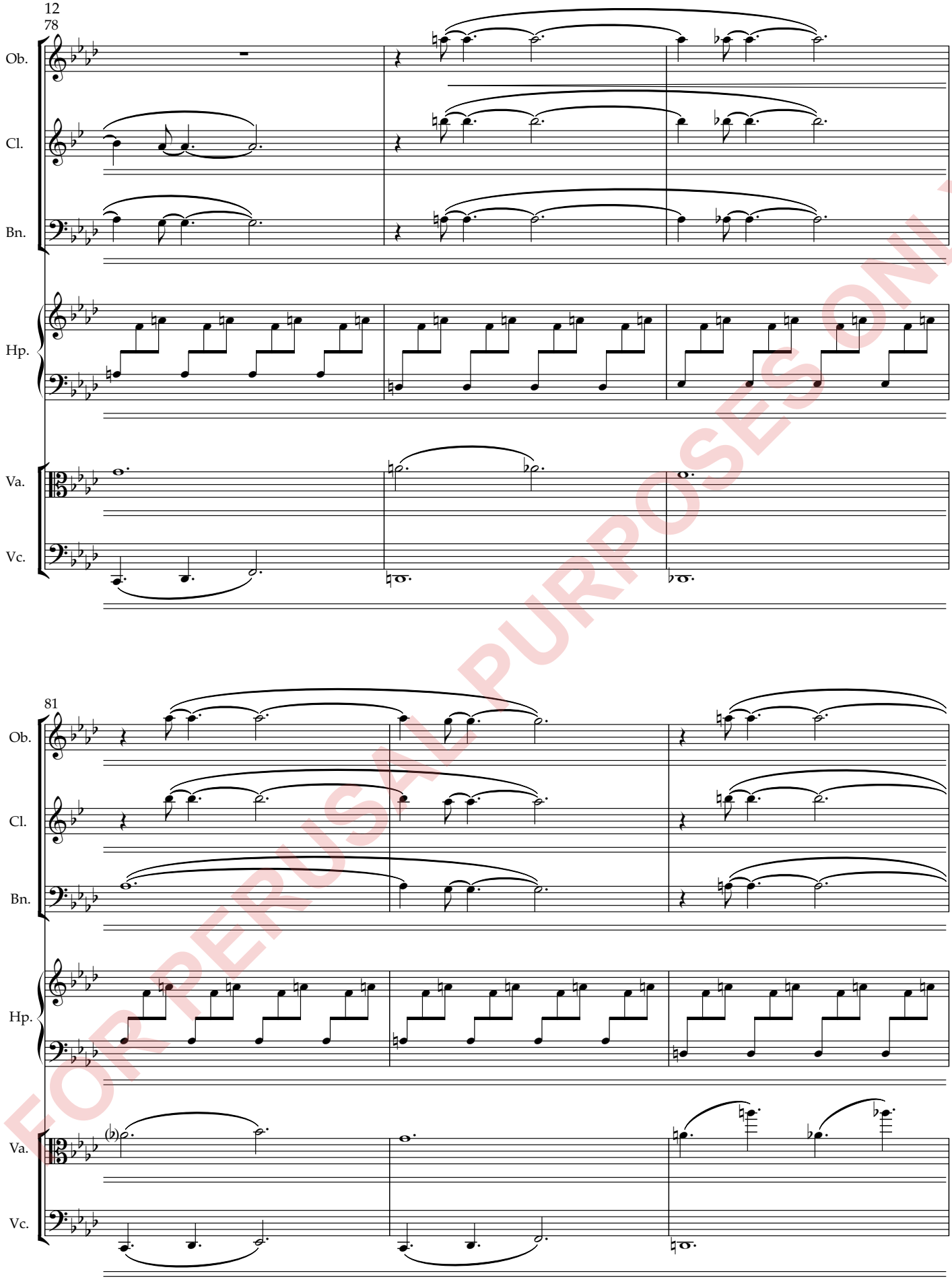

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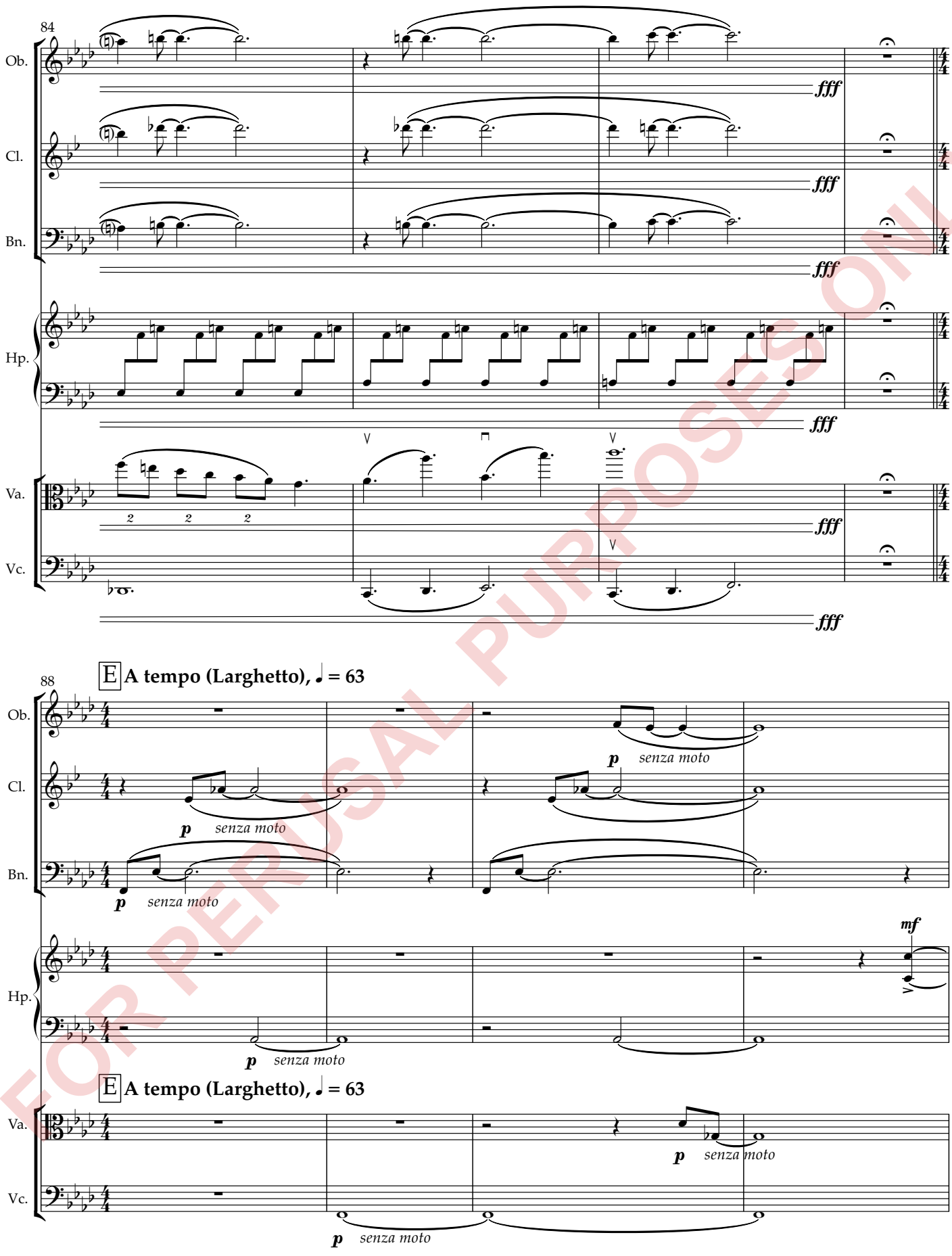

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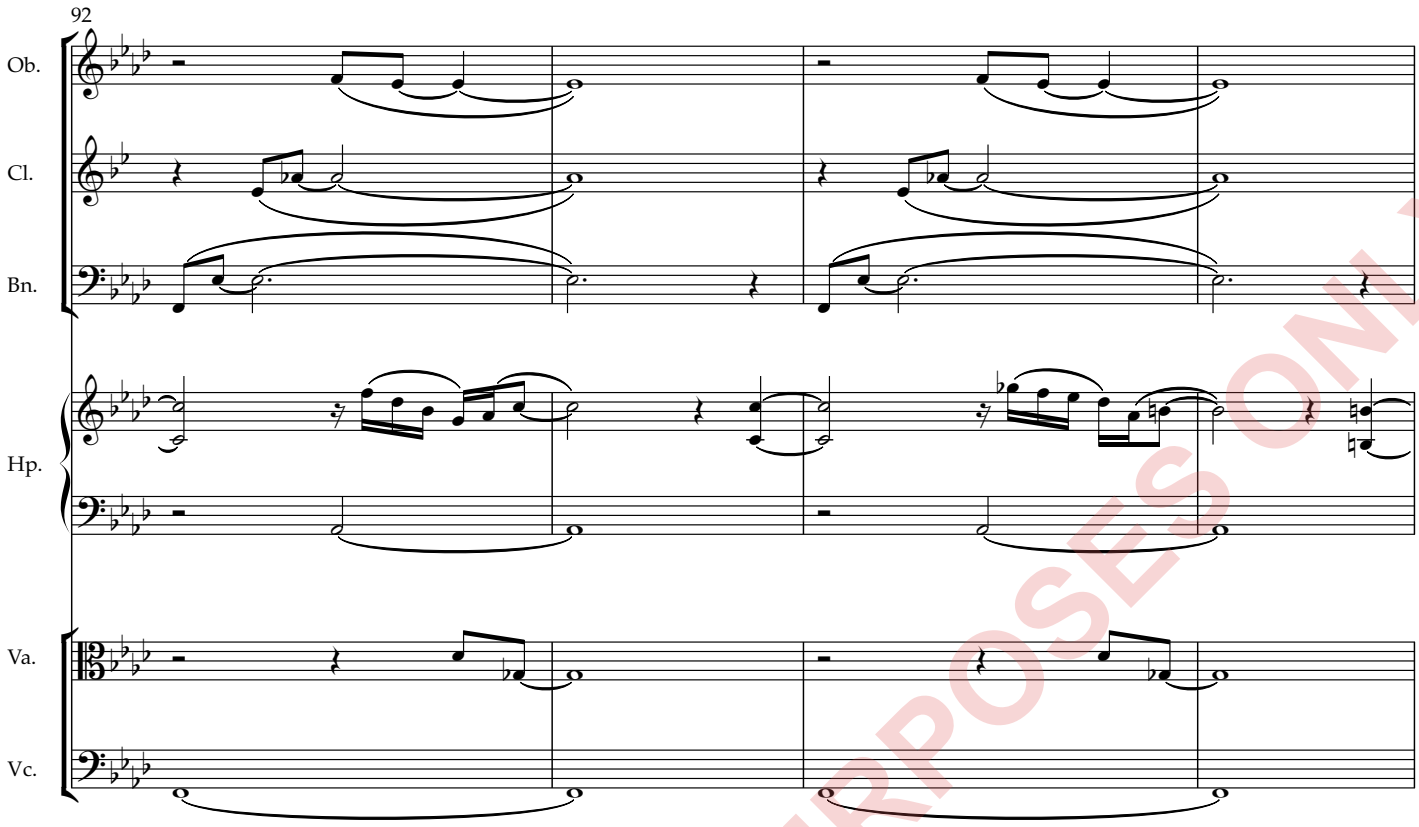

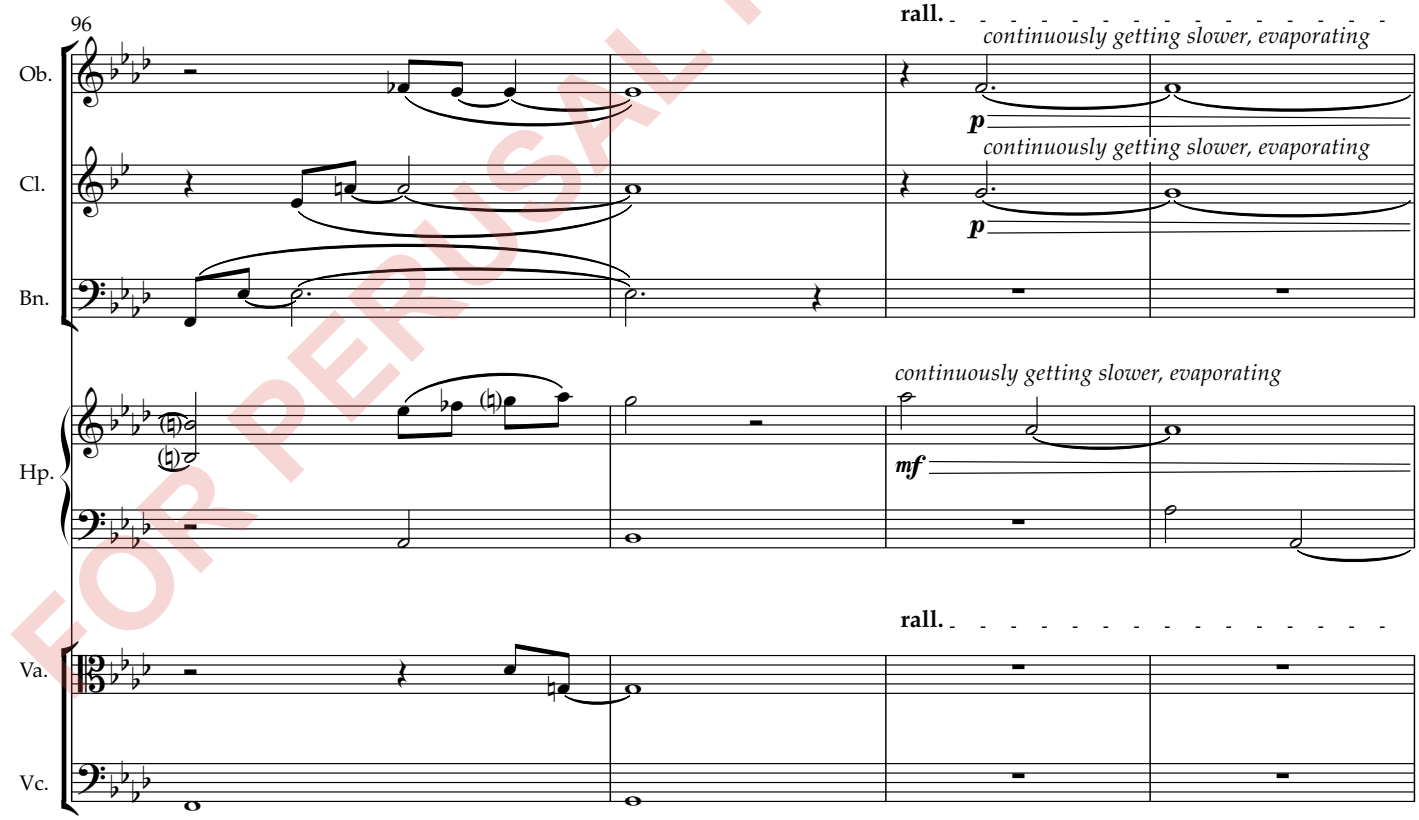

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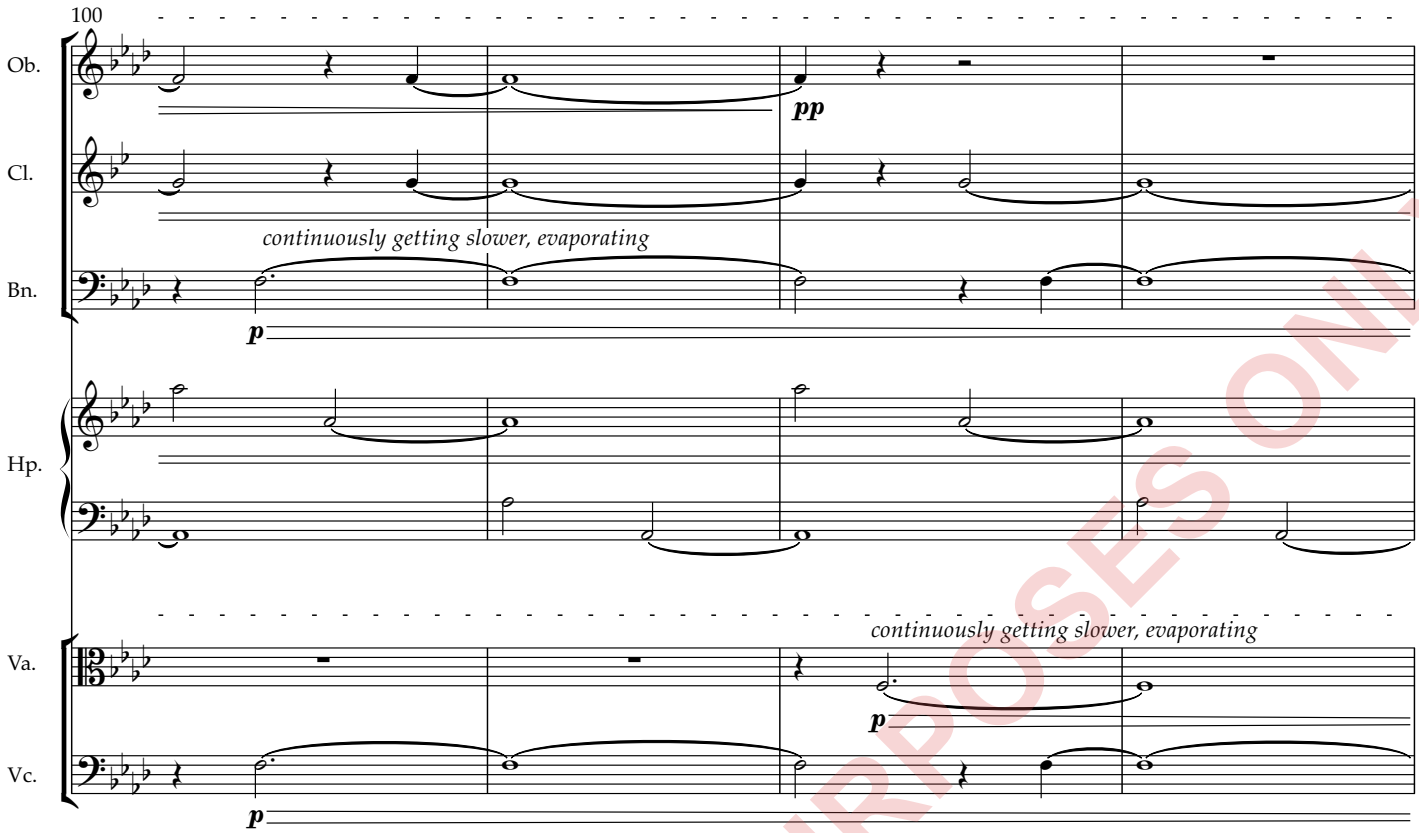

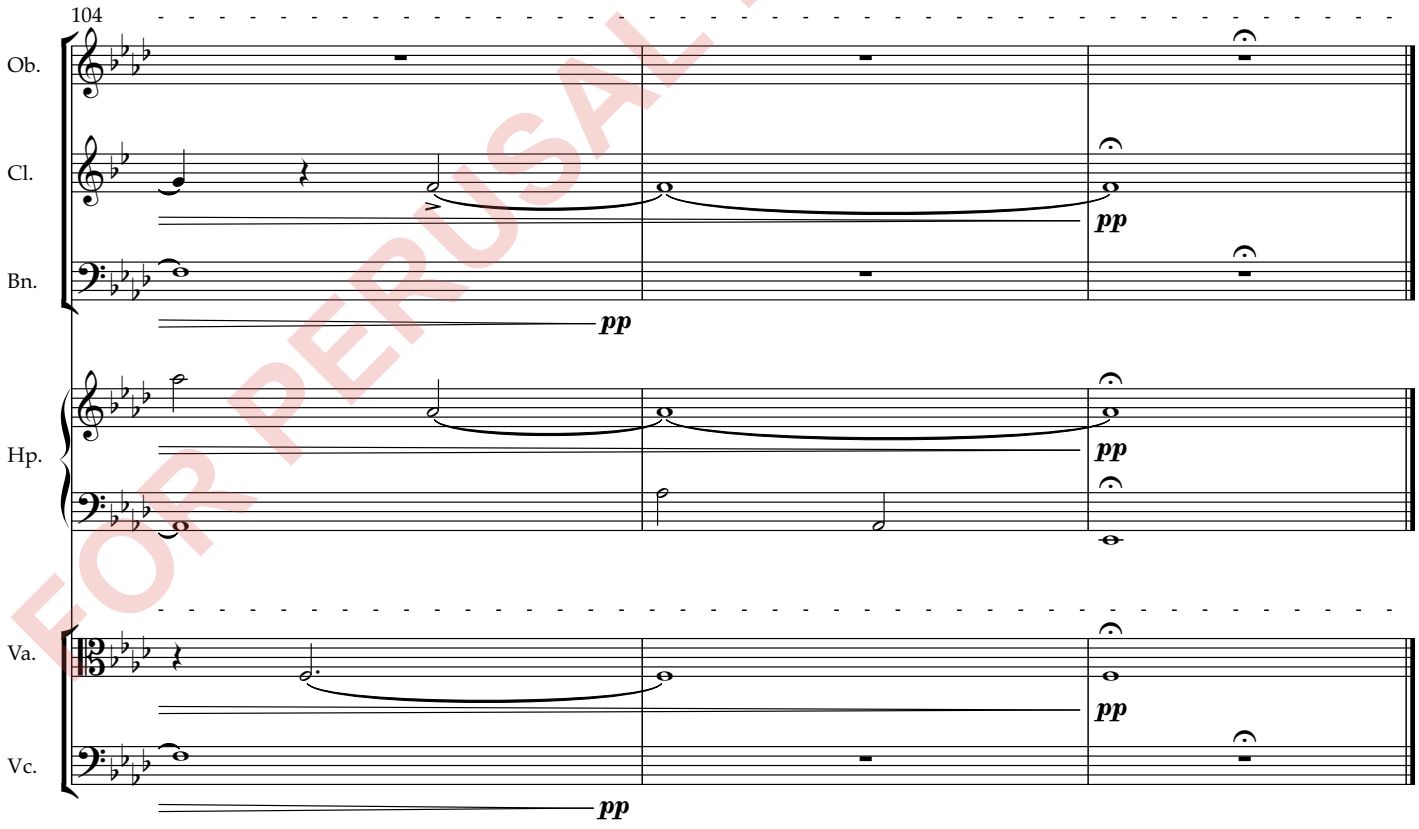

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