

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 forte piano 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 semblance.

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

TRANSPOSSED SCORE
6"00' minutes

the emotionality of a machine

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

M. L. Soja
Op. 23

Larghetto, $\text{♩} = 63$

Musical score for measures 1-6. The score is for Oboe, Clarinet in B \flat , Bassoon, Harp, Viola, and Violoncello. The tempo is **Larghetto**, $\text{♩} = 63$. The key signature has two sharps (F# and C#). The time signature is 4/4. The Oboe part is mostly rests. The Clarinet in B \flat part has a melodic line starting in measure 4, marked *p*. The Bassoon part is mostly rests. The Harp part has a rhythmic accompaniment of eighth notes, marked *p*. The Viola and Violoncello parts are mostly rests. A watermark "FOR PUPPOSES ONLY" is visible across the score.

DCB / EFGA

Larghetto, $\text{♩} = 63$

Musical score for measures 7-10. The score is for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Harp (Hp.), Viola (Va.), and Violoncello (Vc.). The tempo is **Larghetto**, $\text{♩} = 63$. The key signature has two sharps (F# and C#). The time signature is 4/4. The Oboe part has a melodic line starting in measure 7, marked *p* and *mf*. The Clarinet part has a melodic line starting in measure 7, marked *p* and *mf*. The Bassoon part has a melodic line starting in measure 7, marked *mf*. The Harp part has a rhythmic accompaniment of eighth notes. The Viola part has a melodic line starting in measure 7, marked *p* and *senza vibrato*. The Violoncello part is mostly rests. A watermark "FOR PUPPOSES ONLY" is visible across the score.

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11

Ob. *mf* *p*

Cl. *mf* *p*

Bn. *mf* *p*

Hp. *mf*

Va. *mf* senza vibrato *p*

Vc. *mf* *p*

16

Cl. *f*

Bn. *f*

Hp.

Vi. *f*

Vc. *f*

20 **A** *brightly, with new energy*

Ob. *brightly, with new energy* *f* *con moto*

Cl. *con moto* *brightly, with new energy*

Bn. *mf* *con moto* *brightly, with new energy*

Hp. *mf* *con moto*

Va. *con poco vibrato* *brightly, with new energy*

Vc. *mf* *con moto*

24 *con poco vibrato*

Ob. *mp* *cresc.* *f*

Cl. *mp* *cresc.*

Bn. *mp* *awkwardly, less movement* *cresc.*

Hp. *mp*

Va. *mp* *awkwardly, less movement* *cresc.*

Vc. *mp* *awkwardly, less movement* *cresc.*

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4

29

Ob. *mp*

Cl. *f* *poco dim* *mp*

Bn.

Hp. *f* *mp*

Va. *f* *poco dim* *mp*

Vc. *f* *poco dim* *mp*

Detailed description: This system contains measures 29 through 33. The woodwinds (Ob., Cl., Bn.) and strings (Va., Vc.) play melodic lines with dynamic markings of *f*, *poco dim*, and *mp*. The piano (Hp.) provides harmonic support with chords and moving lines. A large red watermark 'FOR PERSAL PURPOSES ONLY' is overlaid diagonally across the page.

34

Ob.

Cl. *f*

Bn. *mp*

Hp. *mp* *f*

Va.

Vc. *mp* *fp*

Detailed description: This system contains measures 34 through 38. The woodwinds (Ob., Cl., Bn.) and strings (Va., Vc.) continue their melodic development. The piano (Hp.) features a dynamic shift from *mp* to *f*. The strings play triplet patterns in the lower register. A large red watermark 'FOR PERSAL PURPOSES ONLY' is overlaid diagonally across the page.

39 **B** Andante, ♩ = 80

Ob. *p*

Cl. *p* *f*

Bn. *p*

Hp. *pp*

Va. *p* *mf*

Vc. *p* *mf*

Detailed description: This system covers measures 39 and 40. The music is in 3/4 time with a tempo of Andante (♩ = 80). The key signature has three sharps (F#, C#, G#). The woodwinds (Ob., Cl., Bn.) play a melodic line starting on a half note G#4, moving to A4, B4, and C5. The strings (Va., Vc.) play a similar line. The harp (Hp.) plays a rhythmic accompaniment of eighth notes in groups of three, with a 6-measure rest in the right hand. Dynamics range from *pp* to *f*.

41

Ob. *mf* *p*

Cl. *n* *n* *3* *f*

Bn. *mf* *p*

Hp. *pp*

Va. *p*

Vc. *p*

Detailed description: This system covers measures 41 and 42. The woodwinds (Ob., Cl., Bn.) continue their melodic line. The strings (Va., Vc.) play a similar line. The harp (Hp.) continues its rhythmic accompaniment. Dynamics range from *pp* to *f*. There are some articulation marks like *n* and *3* in the Clarinet part.

43

Ob. *mf*

Cl. *n* *mf*

Bn. *mf*

Hp.

45

Cl. *mf dolce e cantabile*

Bn. *mf dolce e cantabile*

Hp. *mf*

Va. *mf* normal vibrato

Vc. *mf* normal vibrato

47

Cl. *dolce e cantabile*

Bn.

Hp. *sim phrasing*

Va.

Vc. *stable and grounded*

49

Ob. *mf dolce e cantabile*

Cl.

Bn.

Hp.

Va.

Vc.

51

Ob. *mf*

Cl. *mf*

Bn. *mf*

Hp. *mf*

Va. *mf*

Vc. *mf*

53

Ob. *f* *p*

Cl. *f* *p*

Bn. *f* *p*

Hp. *f* *p*

Va. *f* *p*

Vc. *f*

56 **C** **Meno mosso**, ♩ = 76

Ob. *something is wrong* **mp**

Cl. *something is wrong* **mp**

Hp. *something is wrong* **mp**

Va. **C** **Meno mosso**, ♩ = 76 *something is wrong*

Vc. *something is wrong* **fp** **mp** **p**

60

Ob.

Bn. *something is wrong*

Hp. **mp**

Va.

Vc. **mp** **p** **mp**

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10
63

Ob.

Cl.

Bn.

Hp.

Va.

Vc.

p *mp* *p*

66 **D** Più mosso, ♩. = 88

Ob.

Cl.

Hp.

Va.

Vc.

mp misterioso

mp misterioso

mp *n*

70

Ob.

Cl.

Hp. *mp* *sim articulation*

misterioso e menacingly

Va.

Vc. *mp* *misterioso e menacingly*

74

Ob.

Cl. *mp*

Bn. *mp*

Hp. *mp*

Va. *mp*

Vc. *mp*

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12
78

Ob.

Cl.

Bn.

Hp.

Va.

Vc.

81

Ob.

Cl.

Bn.

Hp.

Va.

Vc.

84

Ob.

Cl.

Bn.

Hp.

Va.

Vc.

fff

fff

fff

fff

fff

fff

88

E A tempo (Larghetto), ♩ = 63

Ob.

Cl.

Bn.

Hp.

Va.

Vc.

p senza moto

p senza moto

p senza moto

mf

p senza moto

E A tempo (Larghetto), ♩ = 63

p senza moto

92

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

Musical score for measures 92-95. The score is for a woodwind and string ensemble. The woodwinds (Ob., Cl., Bn.) and strings (Va., Vc.) play sustained notes with long slurs. The piano (Hp.) has a more active part with some sixteenth-note patterns. The key signature has three flats, and the time signature is 3/4.

96

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

rall. . . . continuously getting slower, evaporating
p
continuously getting slower, evaporating
p

continuously getting slower, evaporating
mf

rall. . . .

Musical score for measures 96-99. This section includes performance instructions. The woodwinds (Ob., Cl.) and strings (Va., Vc.) are marked *p* (piano) and *rall.* (rallentando), with the instruction "continuously getting slower, evaporating". The piano (Hp.) is marked *mf* (mezzo-forte) and also *rall.* The score shows the instruments playing sustained notes with long slurs, and the piano part has some notes with slurs and ties.

100

Ob.

Cl.

Bn.

Hp.

Va.

Vc.

pp

continuously getting slower, evaporating

p

continuously getting slower, evaporating

p

104

Ob.

Cl.

Bn.

Hp.

Va.

Vc.

pp

pp

pp

pp