SYMPHONY NO. 2, "CRIME IN THE HOUSE OF NAMES"

by

SCOTT J. ORDWAY

A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Music

December 2008
“Symphony No. 2, ‘Crime in the House of Names’,” a thesis prepared by Scott J. Ordway in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance. This thesis has been approved and accepted by:

Dr. Robert Kyr, Chair of the Examining Committee

December 1, 2008

Committee in Charge:
- Dr. Robert Kyr, Chair
- Dr. David Crumb
- Dr. Steve Larson

Accepted by:

Dean of the Graduate School
An Abstract of the Thesis of

Scott J. Ordway

for the degree of

Master of Music

in the School of Music and Dance

to be taken

December 2008

Title: SYMPHONY NO.2, "CRIME IN THE HOUSE OF NAMES"

Approved: ____________________________

Dr. Robert Kerr

Symphony No. 2, "Crime in the House of Names," is a forty-minute work for large orchestra in four movements. The final movement features a mezzo-soprano soloist who sings a setting of the poem "Herbsttag" ("Autumn Day") by Rainer Maria Rilke in a version that was freely adapted for music by the composer. While the symphony is not expressly programmatic, it is deeply philosophical in nature; it is an expression of the archetypal human themes of pain, loss, struggle, acceptance, and redemption.
CURRICULUM VITAE

NAME OF AUTHOR: Scott J. Ordway

PLACE OF BIRTH: Santa Cruz, California

DATE OF BIRTH: 22 March, 1984

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene, OR

University of Puget Sound, Tacoma, WA

DEGREES AWARDED:

Master of Music, Composition, December 2008, University of Oregon

Bachelor of Arts, Music and English Literature, 2006, University of Puget Sound

AREAS OF SPECIAL INTEREST:

American, English, & French Literature
Late 19th century and early Modern
Instrumental Conducting
Aesthetics & Philosophy

PROFESSIONAL EXPERIENCE:

Associate Conductor, Juventas New Music Ensemble, August 2008–Present, Boston, MA

Director, Eugene Contemporary Chamber Ensemble, June 2007–December 2008, Eugene, OR

Graduate Teaching Fellow, Composition, University of Oregon, September 2006–December 2008, Eugene, OR

Associate Producer, Editor, Apex Learning, June 2006–April 2007, Seattle, WA
GRANTS, AWARDS AND HONORS:


Artist Fellowship, National Performing Arts Convention, American Music Center, 2008

Graduate School Excellence in Music Research and Scholarly Activity Fellowship Award, University of Oregon, 2008

Departmental High Honors, English Literature, University of Puget Sound, 2006

PUBLICATIONS:

ACKNOWLEDGMENTS

I would like to acknowledge my academic and thesis advisor, Dr. Robert Kyr, for his invaluable guidance and support. I thank Dr. David Crumb and Dr. Steve Larson for the central roles they have both played in my training as a musician. My gratitude is owed to the Graduate School of University of Oregon and the University of Oregon School of Music and Dance for their joint support of my graduate work and the composition of this Symphony, and, of course, to my dear family and friends for all of the goodness they have shown to me; my gratitude is owed to them for their love and for their kindness.
### TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Movement</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. ON THE LAST NIGHT, THERE WERE VULTURES IN THE AIR, AND WOLVES OUTSIDE THE DOOR: WITH HANDS RAISED AND THROATS WIDE, A CALL WENT UP TO HEAVEN.</td>
<td>1</td>
</tr>
<tr>
<td>II. THE MIRRORS REFLECTED THE PLAY, AND THE JOY</td>
<td>63</td>
</tr>
<tr>
<td>III. SPARKLING FOOLS, THEY WERE AGLITTER AND AFLAME</td>
<td>95</td>
</tr>
<tr>
<td>IV. ALONE, BUT NOT AFRAID. IT WAS THE CLOCKS THAT SANG THE WORLD TO SLEEP</td>
<td>151</td>
</tr>
</tbody>
</table>
INSTRUMENTATION

2 Flutes (Flute I = Piccolo I; Flute II = Piccolo II)
2 Oboes (Oboe II = English Horn)
2 Clarinets in Bb (I = Clarinet in A; II = Clarinet in Eb)
Bass Clarinet
2 Bassoons (Bassoon II = Contra Bassoon)

4 Horns in F (= Wagner Tubas in F.I. II. III. IV) *
2 Trumpets in C
2 Tenor Trombones
Tuba

Timpani
Percussion I
32" Bass Drum (B. Dr.)
3 Tom-toms: medium, low, and lower (Toms)
3 Brake Drums (Brake Dr.)
Tubular Bells (Bells)
Tam-tam
Tambourine
Sleigh Bells
Triangle (Trg.)

Percussion II
Large Orchestral Bass Drum (B. Dr.)
Suspended Cymbal, 14–16 inch (Susp. cym.)
3 Wooden Boards, of a sonorous nature
Marimba (Mar.)
Vibraphone (Vib.)
Glockenspiel (Glock.)
Crotales (with bow)

Harp
Piano

Mezzo-soprano solo

Strings

* If available
“Autumn Day”

Lord, it is time. The huge summer has gone by. 
Now lay thy shadows on the sundials 
and on the meadows let the wind go free.

Command the fruits to swell on tree and vine; 
grant them these more warm transparent days, 
urge them on to fullness then, and press 
the final sweetness into heavy wine.

Whoever has no home now, will never have one. 
Whoever is alone will stay alone, 
will sit, read, write long letters through the evening 
and wander boulevards, up and down, 
restlessly, while the dry leaves blow.

Adapted freely by the composer from the poem “Herbsttag” by Rainer Maria Rilke.
**Symphony No. 2**

**CRIME IN THE HOUSE OF NAMES**

I.

**start fast & hold steady**

\( J = 168 \)

On the last night, there were vultures in the air, and wolves outside the door; with hands raised and throats wide, a call went out to heaven.

scott.j. ordway (b. 1984)
Calm, but with motion

```
[Music notation]
```

Calm, but with motion
intense; heavier than the world

motto m. 

\( \text{J = 40} \)
fast, brutal, sharp, & cold

(4 = 160)
fast & brutal

accel. ........................................ (J = 152)

2 Fl.

2 Ob.

2 Ov.

B. Cl.

2 Bsn.

4 Fr.

2 Tpt.

2 Tbn.

Tuba

Perc.

Hs.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.

Pno.

Via.

2 Vln.

Hp.

2 F1.

2 CI.

Perc.

Tuba

4 Hn.

20b.

8.CI.

2 Tpt.

2 Tbn.

28sn.

Vc.

Vln.

Cb.
steady, moderate
(j = 104)
poco rit.

intense; heavier than the world

(j = 40)
a tempo, poco più mosso
(j = 124)
slightly slower; still intense

\( \text{\( \rightarrow \)} \)
II.

The mirrors reflected the play, and the joy.

*moderate & heavy; always flexible (J = 66)*
molto pesante

\( j = 80 \)

\( j = 104 \)
moderate & calm

(tempo j = 72)

[Score notation for various instruments]
pressing forward slightly
[55] slow & vast

\( J = 54 \)
moto pesante
(sub. $J = 66$)
III.
Sparkling fools, they were aglitter and aflame.
more moderately

subito riten.

550

(\textit{J} = 104)
more moderately

\( J = 80 \)
slightly slower; still intense

(\( J = 104 \))

(\( J = 88 \))
faster, building intensity

\( \text{\textit{j = 138}} \)
quick and precise
(sub. \( J = 132 \))

2 Fl.
Ob.
Eng. Hn.
2 Cl.
A. Cl.
2 Bass.

4 Vn.
2 Tpt.
2 Tbn.
Tuba

Tim.

Perc.

Harp

Pno.

quick and precise
(sub. \( J = 132 \))

Vn. 1
Vn. 2
Vc.
Vn.
Ob.
molto rit... a tempo

molto rit... a tempo
IV.

Alone, but not afraid,
it was the clocks that sang the world to sleep.

Text by Rainer Maria Rilke
Adapted freely for music by the composer.

slow, calm, at peace

Flute
Alto Flute
Oboe
English Horn
2 Clarinets in Bb
Bass Clarinet
Bassoon
Contra Bassoon
4 Horns in F
2 Trumpets in C
2 Trombones
Tuba
Timpani
Harp
Mezzo-soprano solo

slow, calm, at peace
Let the wind go free.
warm trans. part next days, urge them on to full voice chart and press the fall...
moving again

(Fl.
Abo f.
Ob.
Eng. Hn.
2 Cl.
B. C.
Bsn.
C. Bsn.
4 Hn.
2 Tpt.
2 Tbn.
Tuba.
Timp.
Hp.
Voks.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.

moving again


(Vln. 1
Vln. 2
Vla.
Vc.
Cb.
4Hn.
2Tpt.
2Tbn.
Tuba.
Timpani.
Harmonica.
Vocals.
Violin 1.
Violin 2.
Viola.
Cello.
Bass.
Who - e - ver has no - home - now will ne - ver - have - one. Why - e - ver to a -
flexible, but with motion

[ca. 6 sec.] (\textit{j} = 72)