

ARGO

for orchestra

EMILY COOLEY

2016

Argo
for orchestra

Premiered by the Curtis Symphony Orchestra
Conner Covington, conductor
April 2, 2016

Duration: 9 minutes

This score is transposed.

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Tuba

Timpani

Percussion 1:
glockenspiel
medium suspended cymbal
tam-tam (triangle beater and tam-tam beater)

Percussion 2:
crotales (bowed and struck)
vibraphone (bowed and struck)
low tom

Celesta

Strings

In ancient mythology, the Argonauts gradually replaced every part of their ship the *Argo* over time, resulting in an entirely new ship, still named *Argo*. Many have pondered the ramifications of this story; namely, whether the ship remains the same if all its parts are replaced. I have thought about this as a metaphor for change: in people, in relationships, and in communities.

Musically, the piece is led by the low strings. Their opening melody -- two G's sinking down to an F -- pervades the whole piece, appearing in many guises. I've been very drawn to this simple musical gesture, and it is the origin of many of the piece's ideas.

-Emily Cooley, 2016

Special thanks to Jennifer Higdon, TJ Cole, and Landes Blyth for their help in bringing this piece into being.

Maggie Nelson's beautiful book *The Argonauts* introduced me to the ancient story of the *Argo*.

Argo

Emily Cooley

Steady, fluid ♩ = 66

The score is for a woodwind quintet and string ensemble. It is in 4/4 time with a tempo of 66 beats per minute. The score is divided into six measures, each marked with a circled number (1-6). The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) play a melodic line with dynamic markings of *pp*, *p*, and *pp*. The strings (Violin I & II, Viola, Cello, Contrabass) play a rhythmic accompaniment with dynamic markings of *pp* and *p*. The percussion includes crotales bowed, glockenspiel, and celesta. The brass (Horn in F, Trumpet in C, Trombone, Tuba) are mostly silent. The score includes performance instructions such as 'legato; breathe as needed' and 'always let ring'.

1 2 3 4 5 6

7 8 9 10 11 12 13 14

1 Fl. *pp* *p* *pp* *p* *pp* *p* *p* *mf*

2 Fl. *pp* *p* *pp* *p* *pp* *p* *p* *mf*

1 Ob. -

2 Ob. -

1 B♭ Cl. *pp* *p* *pp* *p* *pp* *p* *p* *mf*

2 B♭ Cl. *pp* *p* *pp* *p* *pp* *p* *p* *mf*

1 Bsn. *p* *pp*

2 Bsn. *p* *pp*

1 & 2 Hn. *p* *pp*

3 & 4 Hn. -

1 C Tpt. -

2 C Tpt. -

1 Tbn. -

2 Tbn. -

Tuba -

Timp. -

1 Perc. *p* *p* *mp*

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

Cel. *p*

I Vln. *pp* *p* *pp* *p*

II Vln. *ppp* *pp* *p*

Vla. *pp* *ppp* *p* *mp* *pp sub*

Vc. *pp* *ppp* *p* *mp* *pp sub*

Cb. *pp* *ppp* *p* *mp* *pp sub*

7 8 9 10 11 12 13 14

15 16 17 18 19 20 21

1 Fl. *pp sub* *p* *pp* *p* *pp*

2 Fl. *pp sub* *p* *pp* *p* *pp* *p* *mp*

1 Ob. *p* *mp* solo

2 Ob.

1 B♭ Cl. *pp sub* *p* *pp* *p* *pp* *p*

2 B♭ Cl. *pp sub* *p* *pp* *p* *pp* *p*

1 Bsn. *p* *poco* *mf* *p* *p* *f* *p*

2 Bsn. *p* *poco* *mf* *p* *p* *f* *p*

1 & 2 Hn. *p* *pp* *p* *mp* *pp* *pp*

3 & 4 Hn. *pp* straight mute (lyric)

1 C Tpt. *mp*

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba *p* *pp*

Timp.

1 Perc. *p* suspended cymbal *p*

2 Perc. *p* *f* *p* vibraphone bowed crotales struck

Cel. *p* *mp*

I Vln. *tutti* *pp* *f*

II Vln. *pp* *f*

Vla. *p* *mf* *p* *f* *p*

Vc. *p* *mf* *p* *f* *p* div.

Cb. *p* *mf* *p* *f* *p* div.

15 16 17 18 19 20 21

A

accel. ----- Slightly faster ♩ = 72+

22

23

24

25

26

27

28

1 Fl. *mp* *pp* *p* *pp* *mf* *pp*

2 Fl. *mp* *pp* *p* *pp* *mf* *pp*

1 Ob. *mf* *p*

2 Ob. *p* *f* *p* *mf* *p*

1 B♭ Cl. *pp* *p* *pp* *mf* *pp*

2 B♭ Cl. *pp* *p* *pp* *mf* *pp*

1 Bsn. *p* *mf* *p*

2 Bsn. *p* *mf* *p*

1 & 2 Hn. 1. *p* *f* *p* *mf* *p* 2. *pp* *p*

3 & 4 Hn. *pp* *p*

1 C Tpt. *f* *p* *mp*

2 C Tpt. *pp*

1 Tbn. *pp*

2 Tbn. *pp*

Tuba *pp* *p* *mf* *p*

Timp.

Perc. 1 suspended cymbal *p*

2 crotales *p*

Cel. *mp*

I Vln. *mf*

II Vln. *mf*

Vla. *p* unis. *mf* *div.* *p* unis. *p*

Vc. *p* unis. *mf* *div.* *p* unis. *p*

Cb. *p* unis. *mf* *div.* *p* unis. *p*

22

23

24

25

26

27

28

29 30 31 32 33 34 35

1
Fl. *p* *pp* *p* *f*

2
p *pp* *p* *f*

1
Ob. *pp* *f*

2
pp *f*

1
B♭ Cl. *p* *pp* *p* *f*

2
p *pp* *p* *f*

1
Bsn. *f*

2
f

1 & 2
Hn. *mf* *p* *mp* *p sub.*

3 & 4
mp *p* *mp* *p sub.*

1
C Tpt. *p* (senza sord.) *mf* *p*

2
p *mf*

1
Tbn. *p* *mf* *p* *p*

2
p *mf* *p* *p*

Tuba *p*

Timp.

1
Perc. *pp* *mp* *pp* *mp* *p* *mf*

2
pp *mp* *pp* *mp* *p* *mf*

Cel.

I
Vln. *espress. sul G.* *mf* *espress. arco*

II
p *mf* *div.*

Vla. *mf*

Vc. *mf*

Cb. *mf*

29 30 31 32 33 34 35

36

37

38

39

B

40

41

1 Fl. *ff* *pp*

2 Fl. *ff* *pp*

1 Ob. *ff* *pp*

2 Ob. *ff* *pp*

1 B♭ Cl. *ff* *pp*

2 B♭ Cl. *ff* *pp*

1 Bsn. *ff*

2 Bsn. *ff*

1 & 2 Hn. *f* *p* *p*

3 & 4 Hn. *f* *p*

1 C Tpt. *mf* *broadly; legato* *f* *mf* *f* *mf* *p* *poco*

2 C Tpt. *mf* *broadly; legato* *f* *mf sub.* *f* *mf sub.* *p* *senza sord.*

1 Tbn. *f* *p* *p* *senza sord.*

2 Tbn. *f* *p* *pp*

Tuba *f* *p* *pp*

Timp.

1 Perc. *p* *f* *p*

2 Perc. *p* *f* *p*

Cel.

I Vln. *f*

II Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

36

37

38

39

40

41

42 43 44 45 46 47

1
Fl. *p* *mp* *p* *mp* *p*

2
Fl. *p* *mp* *p* *mp* *p*

1
Ob. *p* *mp* *p* *mp* *p*

2
Ob. *p* *mp* *p* *mp* *p*

1
B♭ Cl. *p* *mp* *p* *mp* *p*

2
B♭ Cl. *p* *mp* *p* *mp* *p*

1
Bsn. *p* *mp* *p* *mp* *p*

2
Bsn. *p* *mp* *p* *mp* *p*

1 & 2
Hn. *mp* *p sub* *p* 1. *p*

3 & 4
Hn. *p* 3. *p* *p* *poco*

1
C Tpt. *p* *mp* *p* *mp* *p*

2
C Tpt. *p* *mp* *p* *mp* *p*

1
Tbn. *mp* *p sub* *p* *poco*

2
Tbn. *p* *pp sub* *p* *poco*

1
Tuba *p* *pp sub* *p* *poco*

2
Tuba *p* *pp sub* *p* *poco*

Timp.

1
Perc. *vibraphone bowed*

2
Perc. *p*

Cel.

I
Vln. *unis.*

II
Vln. *mp* *p*

Vla. *mp* *p*

Vc. *p* *poco*

Cb. *div.* *p sub* *p* *poco*

42 43 44 45 46 47

48

49

50

51

52

53

1 Fl. *mp* *p* *ppp*

2 Fl. *mp* *p* *ppp*

1 Ob. *mp* *p* *ppp*

2 Ob. *mp* *p* *ppp*

1 Bsn. *mp* *p* *ppp*

2 Bsn. *mp* *p* *ppp*

1 & 2 Hn. *p* *pp* *sub.*

3 & 4 Hn. *p* *pp* *sub.*

1 C Tpt. *p* *mp* *pp* *sub.*

2 C Tpt. *p* *mp* *pp* *sub.*

1 Tbn. *p* *mp* *pp* *sub.*

2 Tbn. *p* *mp* *pp* *sub.*

Tuba *p* *mp* *pp* *sub.*

Timp.

1 Perc. *p* *pp* *struck*

2 Perc. *p* *pp* *struck*

Cel.

I Vln. *pp* *mp* *poco* *pp* *p*

II Vln. *pp* *mp* *poco* *pp* *p*

Vla. *pp* *mp* *poco* *pp* *p*

Vc. *p* *mp* *pp* *sub.* *pp* *unis. pizz.*

Cb. *pp*

48

49

50

51

52

53

61

62

63

C

64

65

66

1
Fl.

2

1
Ob.

2

1
B♭ Cl.

2

1
Bsn.

2

1 & 2
Hn.

3 & 4

1
C Tpt.

2

1
Tbn.

2

Tuba

Timp.

1
Perc.

2

Cel.

I
Vln.

II

Vla.

Vc.

Cb.

f *p*

p *ppp*

mp *pp* *mp* *pp* *mp*

ppp *pp*

tutti unis. sul tasto

pp div. *pp*

unis. sul tasto

ppp *pp* *ppp*

61 62 63 64 65 66

80 81 82 83 84

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl. (with Ob. 1)

1 Bsn.

2 Bsn.

1 & 2 Hn.

3 & 4 Hn.

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp.

1 Perc. glockenspiel

2 Perc.

Cel.

I Vln. unis. sul tasto

II Vln. tutti sul tasto

Vla. div. pp

Vc. p > ppp

Cb. ppp < p

pp pp mp 3 pp solo ppp

p mp 3 p

mf 3

pp

pp simile

pp simile

80 81 82 83 84

Detailed description of the musical score: This page contains measures 80 through 84 of a symphonic score. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Bass Clarinets (1 and 2), Bassoons (1 and 2), Horns (1 & 2 and 3 & 4), and Trumpets (1 and 2). The brass section includes Trombones (1 and 2) and Tuba. The percussion section includes Timpani, two Percussionists (one playing glockenspiel), and Cymbals. The string section includes Violins (I and II), Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp*, *mp*, *mf*, *ppp*, and *simile*. It also includes performance instructions like 'solo', 'unis. sul tasto', and 'tutti sul tasto'. Measure numbers 80, 81, 82, 83, and 84 are clearly marked at the top and bottom of the page.

85 86 87 88 89 90

1 Fl. *mp* *pp* *pp* *mp* *pp* *mp*³

2 Fl. *p* *poco* *pp* *p* *ppp*

1 Ob. *pp* *pp* *mp*³ *ppp*

2 Ob.

1 B♭ Cl. *pp* *pp* *p* *ppp*

2 B♭ Cl. *pp* *pp* *mp*³ *pp*

1 Bsn. *p* *mf*³

2 Bsn. *pp* *mf*³ *pp*

1 & 2 Hn. *p* *ppp* *p* *ppp* *p* *smile* *pp*

3 & 4 Hn. *p* *ppp* *p* *ppp* *p* *smile* *pp*

1 C Tpt. *p* *ppp*

2 C Tpt.

1 Tbn. *cup mute*

2 Tbn. *p*

Tuba *p*

Timp.

1 Perc. *p* *crotales bowed* *p* *(with Fl. 1)* *p*³

2 Perc. *p* *mp*

Cel. *(with Fl. 1)* *mf*³

Vln. solo *ppp* *p*³ *pp* *mf* *pp sub.* *ppp*

I Vln. *pp* *unis.* *mp*

II Vln. *pp* *mp*

Vla. *pp* *mp*

Vc. *ppp* *mp*

Cb. *p* *ppp* *mp*

85 86 87 88 89 90

E
Slightly faster ♩ = 72+

91 92 93 94 95 96 97

1 Fl. *mp* *fit.* *ppp*

2 Fl. *p* *pp* *p* *fit.*

1 Ob. *pp*

2 Ob. *pp*

1 B♭ Cl. *pp*

2 B♭ Cl. *pp*

1 Bsn. *mf*

2 Bsn.

1 & 2 Hn. *mp*

3 & 4 Hn. *mp*

1 C Tpt. *p* *mp* *p*

2 C Tpt. *p* *mp* *p*

1 Tbn. *ppp*

2 Tbn. *ppp*

Tuba *ppp*

Timp.

1 Perc. *p* *suspended cymbal*

2 Perc. *p* *crotales struck* *vibraphone*

Cel. *mf* *ord.* *p* *half pedal* *(with Vln. II)*

I Vln. *pp* *ord.* *first stand div.* *tutti* *ppp* *pp*

II Vln. *pp* *pp* *mf* *pp* *ppp* *pp*

Vla. *pp* *three players div.* *p* *mf*

Vc. *pp* *first stand div.* *pp* *mf*

Cb. *pp*

91 92 93 94 95 96 97

103 104 105 106 107

1 Fl. *fp* *fp*

2 Fl. *fp* *fp*

1 Ob. *p* *mf*³

2 Ob. *mf*

1 B♭ Cl. *p* *mf*³

2 B♭ Cl. *p* *mf*³

1 Bsn. (with Cello and Bass) *pp* *mf*

2 Bsn. *pp* *mf*

1 & 2 Hn.

3 & 4 Hn.

1 C Tpt.

2 C Tpt.

1 Tbn. *pp* senza sord. *p* *pp*

2 Tbn. *pp* senza sord. *p* *pp*

Tuba

Timp.

1 Perc. *mf* *p*

2 Perc. *mf*

Cel. *mf*

I Vln. *mf*³ *p sub.* *mf*³ *mf*³

II Vln. *p* *pp* *mf* > *p* *mf* > *p* *mf*

Vla. *mf*³ *p sub.* *mf*³ *mf*³

Vc. *pp* *mf* arco

Cb. *pp* *mf*

103 104 105 106 107

rall.

molto rall., pesante

121 122 123 124 125

1 Fl. *f* 3 *ff* 3 *fff* 3

2 Fl. 3 *ff* 3 *fff* 3

1 Ob. 3 *ff* 3 *fff* 3

2 Ob. *ff* 3 *fff* 3

1 B♭ Cl. 3 *ff* 3 *f*

2 B♭ Cl. 3 *ff* 3 *f*

1 Bsn. *f* *f* *ff*

2 Bsn. *f* *f* *ff*

1 & 2 Hn. *p* 3. *mf* *f* *ff*

3 & 4 Hn. *mf* *f* *f*

1 C Tpt. *mf* 3 *mf*

2 C Tpt. *mf*

1 Tbn. *p* *mf* *mf* *f*

2 Tbn. *p* *mf* *mf* *f*

Tuba *mf* *mf* *f*

Timp. *mf* *f*

1 Perc. *f* ord. *p* *mf*

2 Perc. *f* *mf*

Cel. 3

I Vln. 3 *non div.* 3 *ff* 3

II Vln. 3 *ff* 3

Vla. *unis.* 3 3 3 3 3 3

Vc. 3 3 3 3 3 3

Cb. *ff* *f* *ff*

121 122 123 124 125

G
 Soaring ♩ = 66

126 127 128 129 130

1 Fl. *ff* *legato; breathe as needed*

2 Fl. *ff* *legato; breathe as needed*

1 Ob. *ff* *legato; breathe as needed*

2 Ob. *ff* *legato; breathe as needed*

1 B♭ Cl. *ff* *legato; breathe as needed*

2 B♭ Cl. *ff* *legato; breathe as needed*

1 Bsn. *p*

2 Bsn. *p*

1 & 2 Hn. *f* *p* *a2* *p* *f* *p*

3 & 4 Hn. *f* *p*

1 C Tpt. *f* *p* *broadly; legato* *f*

2 C Tpt. *f* *p*

1 Tbn. *f* *p*

2 Tbn. *f* *p*

Tuba *f* *p*

Timp. *p* *f* *p* *p* *f* *p*

1 Perc. *f* *p* *glockenspiel*

2 Perc. *p* *f* *p* *low tom* *f* *p* *vibraphone* *medium/hard rubber mallets* *f*

Cel. *f*

I Vln. *f* *ff* *f* *ff* *f* *free bowing trem. should emerge naturally from previous note*

II Vln. *f* *ff* *f* *ff* *f* *free bowing trem. should emerge naturally from previous note*

Vla. *f* *ff* *f* *ff* *f* *free bowing div.*

Vc. *f* *ff* *f* *ff* *f* *free bowing div.*

Cb. *f* *ff* *f* *ff* *f* *free bowing*

126 127 128 129 130

H
 Slow ♩ = 54

146

147

148

149

150

1 Fl. *pp*

2 Fl. *pp*

1 Ob.

2 Ob.

1 B♭ Cl. *ppp*

2 B♭ Cl. *ppp*

1 Bsn. *pp*

2 Bsn. *pp*

1 & 2 Hn. *pp*

3 & 4 Hn. *pp*

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp. *pp*

1 Perc. *p* → *mf* suspended cymbal

2 Perc. *mf* *pp* vibraphone struck half pedal solo

Cel. *mf* with pedal 3

I Vln. *pp* *pp* → *p* three players div. *pp*

II Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

146

147

148

149

150

151

152

153

154

155

1 Fl. *ppp* *mf*

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl. *ppp* *mf*

2 B♭ Cl. *ppp* *mf*

1 Bsn.

2 Bsn.

1 & 2 Hn.

3 & 4 Hn.

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp. *ppp*

1 Perc. *pp* *pp* *p* *pp* *let ring until silent*

2 Perc.

Cel. *pp* *p* *pp* *let ring until silent*

I Vln. *p* *pp* *p* *tutti* *pp* *div.*

II Vln.

Vla. *ppp* *pp* *pp*

Vc. *ppp* *pp*

Cb. *ppp* *pp*

151

152

153

154

155