

THE APOLOGY

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A THESIS

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ABSTRACT

This work is a multi-movement, multi-channel, electro-acoustic composition featuring digitally synthesized audio, recorded audio, baritone soloist, tenor soloist, and men's choir. The text is taken from G.M.A. Grube's translation of "Apology" as written by Plato. Some original additions to the text have been inserted where chronological events in Plato's writing are disrupted.

"The Apology" depicts the trial of Socrates, specifically the defense Socrates provides on his own behalf. Socrates (baritone) is accused of treason and heresy by Meletus (tenor). Although Meletus is confident due to his popular support, he is unprepared to deal with Socrates' wit. Socrates eventually falls into the same type of lecture that garnered his unpopularity in the first place. Ultimately, the final vote is close, but Socrates is found guilty and sentenced to death by poisoning.

This work is in five parts titled as follows: I – Accusations, II – The First Defense, III – Elenchus, IV – Guilty!, V – Last Lecture. The duration of the work is fifteen minutes.

DEDICATION

This work is dedicated to my wife and son.

LIST OF ABBREVIATIONS

- M.O. Multi-oscillator, a cSound instrument originally written by Stephen Yi
- Gr. Granular synthesis cSound instrument, sometimes used in conjunction with other terminology, e.g. M.O. Gr.
- P.F. Synthesized pan-flute, source is a VST instrument by Istvan Kaldor
- S.C. Synthesized cello, source is the Yamaha Dyad DX instrument

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I would also like to thank my parents who encouraged me to pursue a career that I enjoyed first and foremost.

Finally, I would like to thank my wife. She has been supportive even through all the late work nights when I could not always be there with her and our son.

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INTRODUCTION

Staging

This composition is a dramatic work designed to convey a sense of immersion in the historical material. As such, its effectiveness is partially dependent on an accurate stage set-up. It is composed for a quadraphonic speaker setting with one speaker at each of the four corners surrounding the audience. The electronic sounds are balanced such that the live performers should be situated between the forward speakers, with the choir positioned either behind or around the soloists. The soloists should be center stage.

The performance should focus on highlighting the conflict between Meletus and Socrates.

Technical Description

The electronics featured in this composition were created using the following software:

- Reaper Digital Audio Workstation
- Sony Soundforge Pro 10
- cSound 5
- SPEAR, Sinusoidal Partial Editing Analysis and Resynthesis

A number of virtual studio technology (VST) and DirectX instrument (DXi) plug-ins were used in conjunction with Reaper.

- Pan Flute by Istvan Kaldor
- Dyad DXi by Yamaha

- Broadcast by Jeroen Breebaart
- Barricade by Jeroen Breebaart
- LinearPhaseGraphicEQ 2 by slim slow slider
- GlaceVerb by DaSample
- Listen Mic Compressor by Solid State Logic Ltd.
- GMulti by GVST

In cSound 5, the user-defined opcode 'multioscil3' written by Steven Yi was modified for and used in this project. Also, two granular synthesis instruments were used. The first creates granular synthesis textures using a simple sawtooth wave as a source. The second is used to modify vocal recordings and other synthesized sounds. Both granular synthesis instruments were written by the composer of this work.

Pitch Structures

The pitch material in this work is based on the following twelve-tone row:

$$\frac{C \ A\flat \ G \ F \ E\flat \ B \ B\flat \ G\flat \ D \ D\flat \ E \ A}{\langle 0 \ 8 \ 7 \ 5 \ 3 \ e \ t \ 6 \ 2 \ 1 \ 4 \ 9 \rangle}$$

The main feature of this row is its tonal-sounding implications. If set in pitch space in particular ways, the unaccompanied row has some disorienting properties. The boundary tetrachords belong to set-class {0237} and thus each contain a major or minor triad. Also, given the interval vector $\langle 3,2,1,4,1,0 \rangle$, we should notice a preference for {04} dyads and a lack of {06} dyads.

ex. 1 T5 demonstrating the row's tonal-sounding properties



The row is hexachordally combinatorial with its T9 inversion. We should also notice that the T9I relationship preserves the three successive tetrachords in retrograde including the ordering of the internal tetrachord. This tetrachordal property also leads to the formation of internal linear aggregates as a set is followed by its combinatorial partner in retrograde. These particular properties govern the background structures in the music.

ex. 2 T0 and T9I hexachords and tetrachords

<p>T0 - <0 8 7 5 3 e t 6 2 1 4 9> T9I - <9 1 2 4 6 t e 3 7 8 5 0></p>	<p>T0 - <0 8 7 5 3 e t 6 2 1 4 9> T9I - <9 1 2 4 6 t e 3 7 8 5 0></p>
--	--

ex. 3 Internal linear aggregates

T0	RT9I	T0
<0 8 7 5 3 e t 6 2 1 4 9>	<0 5 8 7 3 e t 6 4 2 1 9>	<0 8 7 5 3 e t 6 2 1 4 9>

The piece is not strictly ordered, but row form succession is typically based on the expectation of ordered segments within a row form. Segments of the row serve as harmonic guidelines throughout the work and facilitate aggregate completion. For example, at the end of movement V the harmonic area T2 moves to T4 and then T7. The motion from T2 to T4 is facilitated by using common subsets from other row forms as a link. Finally the motion from T4 to T7 is enacted by our expectation of the completion of T4. In T4, the internal ordered hexachord <7, 3, 2, t, 6, 5> is nearly identical to the beginning of T7 <7, 3, 2, 0, t, 6, 5>.

In the score, slurs are used uniformly across all movements and parts to bring particular groupings to the performer's attention. Therefore, the slurs do not always designate articulation in a typical manner.

ex. 4 Row form succession

53

5:4

Last tetrachord of RT01

First septad in T4

5:4

On to T7

Last tetrachord in T2

Internal hexachord in T1

Meter and Rhythm

Meter and rhythm in the work are informed by the properties of dramatic speech. The text setting utilizes metrical accents and long note durations on typically weak syllables to simulate this effect.

Timbre

The electronic accompaniment prominently features a synthesized flute, a synthesized cello, and recorded voices both spoken and sung. These sounds are modified throughout the work to be recognized in various stages as more or less like their base timbre. The degree of likeness for these timbres is scaled to counterpart the mood of the text. The sounds are least modified when the mood is uneasy or awkward.

Form

The work's structural form is based not only on the chronological order of events, but also the dynamic change in mood as each soloist presents his material. The work progresses through five sections, each highlighting a different portion of the trial. In movements I and IV, Meletus is overbearingly confident first when he opens the trial, and then when his side has won and Socrates is found guilty. In movements II and V, Socrates speaks to us first as a man already resigned to losing the trial, and secondly as a man who comes to terms with his impending death. Movement III features a duet where Socrates falls back into the old teaching habits that led to him being on trial in the first place. The division between movements as well as the subdivisions within movements emulate the ebb and flow of dramatic speech.

The Apology I - Accusations

Score

Danny Holmes

The score is for a piece in 3/4 time, divided into three measures with tempo markings of ♩ = 88, ♩ = 66, and ♩ = 88. The vocal parts include Tenor, Tenor Choir, and Baritone Choir, all of which are silent in this section. The electronic parts are as follows:

- Pitched Electronics 1:** Features M.O. (Mouth Organ) with dynamics *mf*, *f*, and *mp*. It includes a *8va* line and a *Reversed M.O.* section with *mf* dynamics. Vocal Gr. (detuned) is present in the second and third measures.
- Pitched Electronics 2:** Features Vocal Gr. (detuned) with *mf* dynamics, M.O. Gr. with *15va* and *p* dynamics, and P.F. (Percussion/Foley) with *mf* dynamics.
- Pitched Electronics 3:** Features Vocal Gr. with *mf* dynamics and M.O. Gr. with *mp* dynamics. S.C. (Synthesizer/Controller) is present in the second measure.
- Non-pitched Electronics 1:** Features P.F. attack in the first measure, M.O. Gr. noise in the second, and Filtered crowd in the third.
- Non-pitched Electronics 2:** Features Crowd noise in the third measure.
- Non-pitched Electronics 3:** Silent throughout.

The Apology I

16 *rit.* ♩ = 60 *accel.* ♩ = 104

T.

T.C.

B.C.

P.E.1

P.E.2

P.E.3

N.P.E.1

N.P.E.2

N.P.E.3

mf *mp* *f* *ff*

Filtered voice "Ah" Filtered voice "Oh" Filtered voice

S.C. S.C. S.C. S.C.

M.O. M.O.

Filtered crowd sweep Crowd noise

Vocal sounds

Crowd noise attacks

Filtered Voice

Fools! He means

The Apology I

31

T. *mf* Liv - ing a - mongst us is a man who would de - mean each of you in turn! This man_ would have your pro - gen - y see you ri - di - culed. This cor - rup - tor

T.C. Tell us more, tell us more, *f* tell us more! *mf* See you ri - di - culed. This cor - rup - tor.

B.C. *mf* Come tell us more! Tell us more! *f* Mel - e - tus! *mf* See you ri - di - culed. This cor - rup -

P.E.1 Voice Gr.

P.E.2 P.F. *mp* S.C.

P.E.3 M.O. *mp* M.O. *mp*

N.P.E.1

N.P.E.2

N.P.E.3

The Apology I

35

T. would have our youth em-brac-ing such dis-re-spect. *mf* This So-cra-tes, would have our youth see wise men as fools.

T.C. ————— Tell us more! Tell us more!

B.C. ————— tor. ————— Tell us more! Tell us more!

P.E.1 S.C.

P.E.2 P.F. *mf*

P.E.3 *8^{va}-1* *15^{ma}-1*

N.P.E.1 Vocal Gr. Filtered crowd

N.P.E.2

N.P.E.3

The Apology I

41 *ff* *mf* *f* *mf* *See spoken text!

T
I stand here to-day to say e-nough! Men of A-thens, So-cra-tes has a way of twis - ting our words ma-king the wea-ker ar-gu-ment stron-ger.

T.C.
E-nough! Speak to us! (Hard S) So-cra-tes! So-cra-tes! So-cra-tes!

B.C.
E-nough! Speak to us! (Hard S) So-cra-tes! So-cra-tes! So-cra-tes!

P.E.1

P.E.2

P.E.3
M.O. (detuned)
S.C. *marcato*

N.P.E.1

N.P.E.2

N.P.E.3

* The movement ends with a spoken speech which should be delivered in an appropriately dramatic manner. The speech should begin immediately at the end of movement I, and it should overlap with the beginning of movement II. The text follows:

"In these things he is guilty, and he must be punished for these crimes against us, else he commit further atrocities towards us."

The Apology II - The First Defense

♩ = 87

Baritone

Tenor Choir

Baritone Choir

P.F.

Pitched Electronics 1

Pitched Electronics 2

Gr.

M.O.

S.C.

M.O. sweep

8va

P.F.

M.O. Sweep

8va

Pitched Electronics 3

Non-pitched Electronics

The musical score is arranged in a vertical stack of staves. The top three staves are for vocal parts: Baritone (bass clef), Tenor Choir (treble clef), and Baritone Choir (bass clef). The next three staves are for electronic parts: Pitched Electronics 1 (treble and bass clefs), Pitched Electronics 2 (treble and bass clefs), and Pitched Electronics 3 (treble and bass clefs). The bottom staff is for Non-pitched Electronics (percussion clef). The score is in 4/4 time and features a tempo of 87 BPM. It includes various musical notations such as rests, notes, and dynamic markings like 'P.F.' (Piano Forte) and 'Gr.' (Grave). The electronic parts feature complex rhythmic patterns, including 'M.O. sweep' and 'M.O. Sweep' with an 8va octave shift, and 'S.C.' (Sustained Chord) in the final measure.

The Apology II

Freely
mf

8

Bar. *mf* Gen-tle - men! There have been man - y who have ac - cused me, for man - y years now.

T.C.

B.C.

P.E.1

P.E.2 M.O. gra- M.O.

P.E.3 M.O. 15ma-

N.P.E.

8

5:4

3 3

5/4 4/4 4/4 6/4

The Apology II

14

Bar. *f* These ear-li-er ones, got hold of you from child-hood

T.C.

B.C.

P.E.1 *pp* *mf*

P.E.2 M.O. sweep *8va* 6:4 P.F.

P.E.3 M.O. sweep *8va* 6:4 M.O. S.C.

N.P.E.

14

6/4 7/4 5/4 4/4 3/4

The Apology II

18 *rit.* $\text{♩} = 64$ *mf*

Bar. *mf*
say-ing that there is a man called So - cra - tes. A wise man, a stu-dent,

T.C. *mf*
So-cra-tes. He's a wise man.

B.C. *mf*
So - cra tes. He's a wise man.

P.E.1 *mf*
M.O. sweep
Gr.
Gr.

P.E.2 P.F. *S.C.*
3:2 *S.C.*

P.E.3 M.O.

N.P.E.

The Apology II

25

Bar. *ff*
of all things in the sky and be-low the earth, _____ who makes the wea-ker ar-gu-ment

T.C. *mp*
All things in the sky and be-low the earth! _____ The sky and the earth!

B.C.

P.E.1 S.C. *mp* *p*

P.E.2

P.E.3

N.P.E.

The Apology II

35

Bar. *mf* *f* rep-u-ta tion, is none o-ther than a cer-tain kind of wis-dom: hu-man wis - dom. So - cra - tes.

T.C. *mf* *f* Wis - dom. So - cra-tes.

B.C. *mf* *f* Wis - dom. So - cra-

P.E.1 *Gr.* *M.O.* *15^{ma}* *7:4*

P.E.2 *P.F.* *M.O.* *M.O.*

P.E.3 *S.C.* *S.C.* *8^{va}* *pizz.*

N.P.E. 35

The Apology II

41

Bar. *f* *7:4* *7:4*
Per - haps I pos - ess this while o - thers are wise with a wis - dom

T.C. *mf* *mp*
Ah. You make no sense! What wis - dom?

B.C. *f* *mf* *mp*
tes. Ex - plain your-self! What is it you mean, hu - man wis - dom? What wis - dom?

P.E.1

P.E.2 *M.O. b*

P.E.3

N.P.E. 41

The Apology II

44

Bar. *mf*
more than hu - man. — Our friend Chae-re-phon went to — Del - phi. —

T.C.
Where's Chae-re-phon?

B.C.
Where's Chae-re-phon?

P.E.1
Gr. *15^{ma}*
3 (distorted) (sustained)
M.O. S.C.

P.E.2
M.O. *8^{va}* sweep 6:4 6:4 6:4 M.O. *8^{va}*

P.E.3

N.P.E. 44

The Apology II

♩ = 63

49

Bar. 

He asked the Or-a-cle if an-y man was wis-er than I. _____ The O-ra-cle re-plied that no-one was wis-er.

T.C. 

The Or-a-cle?

B.C. 

The Or-a-cle?

P.E.1 

P.E.2 

P.E.3 

N.P.E. 

The Apology II

54

Bar.

T.C.

B.C.

P.E.1

P.E.2

P.E.3

N.P.E.

mf

mf

S.C. (forward)

M.O. sweep

Gr.

Gr.

M.O. sweep fragment (reversed then forward)

You tru - ly think you are more? You tru - ly think you are more wise? _____

You tru - ly think you are more? You tru - ly think you are more wise? _____

7:4 7:4 7:4 7:4

7:4 7:4 7:4 7:4

6:4 6:4

7:4

8va

8va

54

The Apology II

♩ = 87

57

Bar. *f* *mf*

Gen - tle - men! I am ver - y con - scious that I am not wise at all.

T.C. Please So - cra - tes, So - cra - tes!... Come tell us more tell us more!

B.C. Plear So cra tes, So cra tes!... Come tell us more tell us more!

P.E.1

P.E.2 S.C. *p* *mp* P.F.

P.E.3 M.O. *8va* sweep *6:4* M.O. *8va* S.C. *4:3*

N.P.E.

The Apology II

61

Bar. *mp*

I went to the wise men of the cit - y, the pol - i - tic - ians, the po - ets, and the crafts - men,

T.C. *mp*

No men were wise - - - -

B.C. *mp*

To

61

P.E.1

61

P.E.2

M.O. sweep *8^{va}* *b* *6:4*

61

P.E.3

M.O. sweep *b* *6:4*

61

N.P.E.

4:3

5/4

The Apology II

64

Bar. *5:4* *3:2* *3* *3* *5:4*
to prove there were wis - er men than I. But when I ex - a - mined them, I found that they were

T.C.
er than you.

B.C.
think you're so wise!

P.E.1
P.F. *pp* *mp*

P.E.2
P.F.

P.E.3
S.C.

N.P.E.
M.O. sweep fragment
(reversed then forward)

The Apology II

67

Bar. *5:4* *7:4*

T.C.

B.C.

P.E.1 (each note sustained)

P.E.2 P.F. (distorted)

P.E.3 M.O. sweep *8va* *6:4* *6:4*

N.P.E.

The Apology III

7

T. *3/4* *8/8* *3/4* *4/4*

B. *3/4* *8/8* *3/4* *4/4*

T.C. *p*
Soc - ra - tes, Soc - ra - tes.

B.C. *p*
We would hear you now!

E.1 *3/4* *8/8* *3/4* *4/4*

E.2 *3/4* *8/8* *3/4* *4/4*

E.3 P.F.
(heavily filtered,
with reverb)
p

E.4 *3/4* *8/8* *3/4* *4/4*

Detailed description: This musical score is for 'The Apology III'. It features five staves: vocal parts (T., B., T.C., B.C.) and electronic parts (E.1-E.4). The score is divided into four measures with time signatures of 3/4, 8/8, 3/4, and 4/4. The vocal parts (T., B., T.C., B.C.) are mostly silent, with T.C. and B.C. having lyrics in the second and third measures. The electronic parts (E.1-E.4) provide accompaniment. E.1 has a melodic line in the first measure. E.2 is silent. E.3 has a heavily filtered, reverb-heavy line starting in the second measure. E.4 has a rhythmic line with triplets in the first and third measures.

The Apology III

♩ = 108

13 ♩ = 84

T.

B. *mf*

Now I shall try to de-fend my-self a-gainst Mel-e - tus. He says I am guil-ty — of cor-rup - ting the young, but I say that Mel-e - tus is guil-ty of

T.C.

B.C.

E.1

E.2 *S.C.*

E.3

E.4 *S.C.*

The Apology III

♩ = 84

19

T. *f* Yes, — So - cra-tes? Yes, gen - tle-men?

B. *mf* ir - re-spon-si - bil - i - ty. Come and tell us Mel-e-tus.

T.C. *mp* How is that so? *ff* Speak to us Mel-e-tus!

B.C. *mp* How is that so? *ff* Mel - e - tus speak to us!

E.1 *mf*

E.2

E.3 *mf*

E.4 *mf*

The Apology III

♩ = 108

The musical score is arranged in three systems. The first system includes vocal parts T. (Tenor) and B. (Bass) and piano accompaniment parts E.1, E.2, E.3, and E.4. The second system includes vocal parts T.C. (Tenor Contralto) and B.C. (Bass Contralto) and piano accompaniment parts E.1, E.2, E.3, and E.4. The third system includes piano accompaniment parts E.1, E.2, E.3, and E.4. The score features various musical notations including dynamics (f, mf, mp), articulation (accents), and performance instructions (P.F.). The piano accompaniment includes triplets and 3:2 rhythmic patterns.

System 1:
T. *mf* Of course, in deed I do!
B. *f* Sure-ly you con-sid-er it of the great-est im-por-tance that our young be as good as pos-si-ble?

System 2:
T.C. *mf* What do you mean?
B.C. *mf* Why do you ask this?

System 3:
E.1 *mp*
E.2 P.F. *mp*
E.3
E.4

The Apology III

28 *mf* *rit.* $\text{♩} = 96$

T.3
The laws and these ju - ry men. Cer-tain - ly. Yes, I mean all of them.

B.3
mf *rit.*
Who im-proves our young men? So these are ab - le to ed - u-cate them? You mean all of them?

T.C.
mp
We im - prove them.

B.C.
mp
We im - prove them.

E.1
E.2
E.3
E.4

The Apology III

32

T. *mf*
They do too. The coun - cil - lers too. ___

B. *f* *mf*
Ver - y good by Her - a! But what a - bout the au - di - ence? ___ What a - bout the coun - cil - lers? ___

T.C. *mp*
Yes,

B.C. *mp*
So - - - cra - - -

E.1 *mf* *f*

E.2

E.3

E.4 *mp*

3:2 3:2

The Apology III

35

T. $\text{♩} = 84$
That is most def-i-nate-ly what I say...

B.
It seems that all Ath-e-ni-ans ex-cept me make the young in-to fine good men, but I a-lone cor-rupt them.

T.C.
all of us men im-prove them.

B.C.
tes, all of us men im-prove them.

E.1 f

E.2 P.F. f

E.3

E.4 S.C. f

The Apology III

$\text{♩} = 108$

f

T. What do you mean? You make no sense So-cra-tes. Horse breed-ers im-prove them.

B. *f*
Is this the case with hor-ses? Do all men but one im-prove them? Or is the con-trar-y true?

T.C. *mf* *sfz*
What do you mean? A - ha!

B.C. *mf* *sfz*
What do you mean? A - ha!

E.1 *sfz*

E.2 *sfz*

E.3

E.4 *sfz* *mf*

The Apology III

43

mf *f* *ff*

T. Yes, yes, yes! You de-lib-er-ate-ly cor-rupt them.

B. It is an odd case that I a-lone bring wic-ked-ness to the young. What fol-lows Mel-e-tus?

T.C. Guil-ty!

B.C. Hard-ly!

E.1 P.F.

E.2 P.F.

E.3 S.C. *15^{ma}* *mp*

E.4 S.C. *mp*

The Apology III

50 *mf*
T. Gen - tle - men! This man does not be - lieve in gods!

mf
B. Am I so ig - nor - ant that I do not re - a - lize ma - king my friends wi - cked would do me harm?

50
T.C.
B.C.

50
E.1
E.2 *mp* S.C. *mp* 4:3 4:3
E.3 *f* 15^{ma}
E.4 *f*

Detailed description: This is a page of a musical score for 'The Apology III'. It features five staves. The top two staves are for vocal parts: Tenor (T.) and Bass (B.). The T. staff begins at measure 50 with a *mf* dynamic. The lyrics are: 'Gen - tle - men! This man does not be - lieve in gods!'. The B. staff begins at measure 50 with a *mf* dynamic. The lyrics are: 'Am I so ig - nor - ant that I do not re - a - lize ma - king my friends wi - cked would do me harm?'. The next two staves are for Tenor Contralto (T.C.) and Bass Contralto (B.C.), both starting at measure 50 and containing rests. The bottom three staves are for piano accompaniment, labeled E.1, E.2, and E.4. E.1 is a treble clef staff with rests. E.2 is a treble clef staff starting at measure 50 with a *mp* dynamic, featuring a 'S.C.' (Scordatura) section and a 4:3 ratio. E.3 is a bass clef staff starting at measure 50 with a *f* dynamic, featuring a 15^{ma} (15th fret) section. E.4 is a bass clef staff starting at measure 50 with a *f* dynamic. The score concludes at measure 54.

The Apology III

♩ = 84

55

T. He does not be-lieve in gods, He ___ says the sun is stone and the moon is earth!

B. Ri - di - cu-lous you can not be be - lieved.

T.C. 55 Tell us why, So-cra - tes.

B.C. 55 You can not be-lieve

E.1

E.2 P.F. *mp* *mf*

E.3 (15^{ma}) *mf*

E.4 *mf*

♩ = 96

5:3

5:4

5:4

The Apology III

♩ = 84

60

T. *Of course not. Of course*

B. *Does a-ny man be-lieve in hu-man ac-tiv-it-ties but not hu-mans? Flute play-ing but not flute play-ers?*

60

T.C. *—*

B.C. *him!*

E.1 *sfz*

E.2 *3*

E.3 *sfz*

E.4 *f* *3*

♩ = 108

The Apology III

66

T. *not.*

B. *f marcato*

Then how could I be-lieve in spir-i-tual things but not spir-its?

T.C. *p* He must be-lieve! *ff* He must be-lieve in them.

B.C. *p* He must be-lieve! *ff* Of course he must be-lieve.

E.1

E.2 *f*

E.3 *f*

E.4 *f*

Detailed description of the musical score: The score is for a section titled 'The Apology III'. It features five vocal parts (T., T.C., B.C., E.1, E.2, E.3, E.4) and a bassoon part (B.). The music is in 7/8 time, with a key signature of one flat. The score is divided into measures, with a measure rest in the first measure of each system. The lyrics are: 'Then how could I be-lieve in spir-i-tual things but not spir-its? He must be-lieve! He must be-lieve in them. Of course he must be-lieve.' Dynamic markings include *f marcato*, *p*, and *ff*. There are also triplets and 3:2 ratios indicated in the bassoon and vocal parts.

The Apology III

71 $\text{♩} = 84$ *f* $\text{♩} = 108$

T. Blas - phem - y!

B. *mf legato* It is clear that Mel - e - tus does not know of what he speaks! But I am not pop - u - lar. That will be my un - do - ing.

T.C.

B.C.

E.1 *mf*³ *mp*

E.2 *pp* *mf*

E.3 *mp* 15^{ma}

E.4 *mp*

The Apology IV - Guilty!

The musical score is arranged in a system with the following parts from top to bottom:

- Tenor:** Treble clef, 4/4 time. Tempo markings: ♩ = 84, *accel.*, ♩ = 98.
- Tenor Choir:** Treble clef, 4/4 time.
- Baritone Choir:** Bass clef, 4/4 time.
- Pitched Electronics 1:** Treble and Bass clefs, 4/4 time.
- Pitched Electronics 2:** Treble and Bass clefs, 4/4 time. Includes markings: *Voice Gr.*, *M.O.*, *S.C.*, and *S.C. reverbed ostinato*.
- Non-pitched Electronics 1:** Treble clef, 4/4 time. Includes marking: *Crowd sounds*.
- Non-pitched Electronics 2:** Treble clef, 4/4 time. Includes marking: *High fuzz*.
- Non-pitched Electronics 3:** Treble clef, 4/4 time. Includes markings: *cresc.* and *dim.*.
- Non-pitched Electronics 4:** Treble clef, 4/4 time. Includes markings: *cresc.* and *dim.*.

The score is divided into measures by vertical bar lines, with a double bar line indicating a section change. The time signature changes from 4/4 to 6/4 and back to 4/4.

The Apology IV

13 *riten.* *a tempo*

T.

T.C.

B.C.

P.E.1

M.O. *swell*

P.E.2

N.P.E.1 *Low voice*

N.P.E.2 *Low voices*

N.P.E.3 *Low roar*

N.P.E.4

The musical score is arranged in a system of staves. The top three staves (T., T.C., B.C.) are for vocal parts. The next two staves (P.E.1, P.E.2) are for piano accompaniment. The bottom four staves (N.P.E.1, N.P.E.2, N.P.E.3, N.P.E.4) are for non-pitched electronic parts. The score begins at measure 13, marked with a tempo change from *riten.* to *a tempo*. The key signature is one flat (B-flat), and the time signature changes from 2/4 to 6/4, then to 3/4, and finally to 4/4. The piano part (P.E.2) features a complex rhythmic pattern with triplets and sixteenth notes. The non-pitched electronic parts (N.P.E.) include vocalizations such as 'Low voice', 'Low voices', and 'Low roar'.

The Apology IV

♩ = 98

17

T.

T.C. *f* *cresc.*

B.C. *sfz*

P.E.1 M.O.

P.E.2

N.P.E.1 Low voice sweep

N.P.E.2 High sweep

N.P.E.3 Low sweep

N.P.E.4 High voice

N.P.E.4 Low voice

The Apology IV

24 $\text{♩} = 84$

T. *f* Men of Ath - ens!

T.C. *sfz* Fools! *sfz* Fools! *mf* Chanting
Such trea - cher - ous words _____ Fools! _____ Fools! _____ Free - dom! _____ Free -

B.C. *mf* Chanting
The truth can - not be trea - son! Trea - son. _____ Trea -

P.E.1 *p* P.F. *p* P.F.

P.E.2

N.P.E.1 Mid voice

N.P.E.2 Whisper

N.P.E.3

N.P.E.4

The Apology IV

32 $\text{♩} = 85$

T. In your wis-dom you have found this cor-rup - tor guil - ty! — Let jus - tice be served!

T.C. dom! — Free - dom! *f* Guil - ty! Let jus - tice be served! *mf* Free - dom. Free - dom. Free -

B.C. son. — Trea - son. *f* Guil - ty! Let jus - tice be served! *mf* Trea -

P.E.1 M.O. *8^{va}*

P.E.2

N.P.E.1 High whisper Reversed high voice

N.P.E.2 Fast high voice

N.P.E.3 Speed modulated crowd

N.P.E.4 Low crowd *cresc.*

Detailed description of the musical score: The score is for 'The Apology IV' and begins at measure 32 with a tempo of quarter note = 85. It features five systems of staves. The first system contains vocal parts: Tenor (T.), Tenor Chorus (T.C.), and Bass Chorus (B.C.). The T. part has lyrics: 'In your wis-dom you have found this cor-rup - tor guil - ty! — Let jus - tice be served!'. The T.C. part has lyrics: 'dom! — Free - dom! *f* Guil - ty! Let jus - tice be served! *mf* Free - dom. Free - dom. Free -'. The B.C. part has lyrics: 'son. — Trea - son. *f* Guil - ty! Let jus - tice be served! *mf* Trea -'. The second system contains piano accompaniment for P.E.1, with a 'M.O. 8^{va}' marking. The third system contains piano accompaniment for P.E.2. The fourth system contains non-pitched electronic parts (N.P.E.1-4). N.P.E.1 has markings for 'High whisper' and 'Reversed high voice'. N.P.E.2 has a marking for 'Fast high voice'. N.P.E.3 has a marking for 'Speed modulated crowd'. N.P.E.4 has a marking for 'Low crowd' and a 'cresc.' dynamic marking.

The Apology IV

$\text{♩} = 84$

T.
This man brings harm to an - y - one who would hear his words. He tea - ches her - e - sy! He tea - ches slan - der! He will not re - pent or re - form!

T.C.
Free - dom! Free - dom! Free - dom! He brings harm! He tea - ches her - e - sy.

B.C.
son. Trea - son! Trea - son! Set him free! Set him free!

P.E.1
M.O.

P.E.2

N.P.E.1 High voice

N.P.E.2 High voice

N.P.E.3

N.P.E.4

The Apology IV

50 *mf* $\text{♩} = 85$

T. There is on - ly one way to pro - tect our great ci - ty!

T.C. *mf*
Free - dom! Free - dom, Free - dom! Free - dom! Free - dom!

B.C. *mf*
Trea - son! Trea - son! Trea - son! Guil - ty of

P.E.1

P.E.2 *mp* *mf* *p* *mf*
8^{va} *8^{vb}* *8^{va}* *8^{vb}*

N.P.E.1 High voice

N.P.E.2

N.P.E.3

N.P.E.4 Low roar

The Apology IV

59 $\text{♩} = 84$ *f*

T. Gen - tle - men! We seek the pen - al - ty of death!

T.C. Free - - - - - dom! Free - - - - - dom!

B.C. trea - - - - - son! Guil - ty of trea - - - - - son!

P.E.1

P.E.2

N.P.E.1

N.P.E.2

N.P.E.3

N.P.E.4

The Apology V - Last Lecture

$\text{♩} = 76$

The score is written for a variety of instruments and voices. The vocal parts include a Baritone, Tenor Choir, and Baritone Choir. The electronic parts are divided into three pitched channels (Pitched Electronics 1, 2, and 3) and three non-pitched channels (Non-pitched Electronics 1, 2, and 3). The tempo is marked as quarter note = 76. The music is in 3/4 time and consists of 7 measures. The vocalists perform a series of 'Oo' sounds, with the Tenor Choir and Baritone Choir parts including lyrics like 'Gen - tle-men!' and 'Ah'. The Baritone part has a final 'mf' dynamic marking. The electronic parts are mostly silent, with some noise elements in the non-pitched channels.

Baritone

Tenor Choir

Baritone Choir

Pitched Electronics 1

Pitched Electronics 2

Pitched Electronics 3

Non-pitched Electronics 1

Non-pitched Electronics 2

Non-pitched Electronics 3

mf

mf

mf

pp

ppp

Gen - tle-men!

Ah

Ah

Oo

M.O. ^{8^{va}}

Filtered crowd noise

Filtered crowd noise

The Apology V

13

Bar. I say to those who vo-ted to kill me that ven-geance will come u-pon you im-me-di-ate-ly. For you, these men who I held back will be di-fi-cult to dealwith!

T.C. Oo Ven-geance will come soon! We will not fail you now!

B.C. Oo Ven-geance will come soon! We will not fail you now!

P.E.1 *mf* S.C. 5:4

P.E.2 Detuned M.O. Sweep *mf*

P.E.3

N.P.E.1 *p* Voice Gr. *pp*

N.P.E.2 *p*

N.P.E.3

The Apology V

18 $\text{♩} = 58$ *f* *mp* $\text{♩} = 69$ $\text{♩} = 58$

Bar. With this pro-phe-cy to you who con-vic-ted me. I part from you. *mp* So-cra-tes

T.C. *mf* *f* *mp* So-cra-tes

We will a-venge you! Con-vic-ted him! *mp* So-cra-tes.

B.C. *mf* *f* *mp* Ah Ah Ah

We will a-venge you! Con-vic-ted him! Ah Ah Ah

P.E.1 S.C. 5 5 5 Filtered S.C.

P.E.2 P.F. 5 5 5

P.E.3

N.P.E.1 *p*

N.P.E.2

N.P.E.3

The Apology V

♩ = 76
mf

Bar. 26

To those who — vo - ted for my ac - quit - tal let us re - flect. There is hope that death is a bles - sing.

3

rit.

a tempo

T.C. Come speak to us! 3 3

Death is a bles - sing — *f*

B.C. Ah Ah Death is a bles - sing — *f*

P.E.1 S.C. 3 4:3 4:3 6

P.E.2 S.C. 8:6

N.P.E.1

N.P.E.2

N.P.E.3

The Apology V

32 *f* *mf* *accel.* ♩ = 88

Bar. *f* *mf* *mf* *mp* *Chanting*

Ei - ther the dead are no - thing and have no per - cep - tion. Or the soul chan - ges lo - ca - tion, one place to a - no - ther. If it is a com - plete lack of per - cep - tion,

T.C. *mf* *mp* *Chanting*

Death is a bles - sing Death is a bles - sing is a bles - sing, is a bles - sing,

B.C. *mf* *mp* *Chanting*

Death is a bles - sing Death is a bles - sing Dea - - - th Dea - - - th Dea -

P.E.1 P.F. S.C. P.F. S.C.

P.E.2

P.E.3

N.P.E.1

N.P.E.2

N.P.E.3

The Apology V

37

Bar. *5:4*
 then e-ter-ni-ty would seem like a sin-gle night. ——— But, if an - y-one ar-riv - ing in Ha-des — will keep com-pan-y with Ho-mer and Hes-i-od, I would be wil-ling to die — man - y times!

T.C.
 is a bles - sing. A sin-gle night. is a bles - sing, is a bles - sing, is a bles - sing.

B.C.
 — — — th A sin-gle night. Dea — — — th Dea — — — th Dea — — — th

P.E.1 *P.F.*
S.C.

P.E.2

P.E.3

N.P.E.1 *Crowd Gr.*

N.P.E.2

N.P.E.3

Detailed description of the musical score: The score is for a piece titled 'The Apology V'. It features five main parts: Baritone (Bar.), Tenor (T.C.), Bass (B.C.), Piano (P.E.1), and three sets of Percussion (N.P.E.1, N.P.E.2, N.P.E.3). The Baritone part has lyrics: 'then e-ter-ni-ty would seem like a sin-gle night. ——— But, if an - y-one ar-riv - ing in Ha-des — will keep com-pan-y with Ho-mer and Hes-i-od, I would be wil-ling to die — man - y times!'. The Tenor part has lyrics: 'is a bles - sing. A sin-gle night. is a bles - sing, is a bles - sing, is a bles - sing.' The Bass part has lyrics: '— — — th A sin-gle night. Dea — — — th Dea — — — th Dea — — — th'. The Piano part includes markings for 'P.F.' (Piano Forte) and 'S.C.' (Sforzando). The Percussion parts are marked with 'Crowd Gr.' (Crowd Grating). The score is written in a complex, multi-measure format with various time signatures (4/4, 5/4, 3/4, 2/4, 3/2, 7/4) and includes triplets and other rhythmic notations.

The Apology V

43

Bar. *f* Gen - tle-men keep this one truth in mind. A good man can not be harmed ei - ther in life or in death. *mf* When my sons grow up,

T.C. *mf* So - cra-tes don't leave. Please So-cra - tes don't leave. You must not be done. We will buy your free-dom. So - cra-tes don't leave.

B.C. *mf* So - cra-tes don't leave. Please So-cra - tes don't leave. You must not be done. We will buy your free-dom. So - cra-tes don't leave.

P.E.1 S.C. reversed filtered
 (Fade in) (Attack) (Fade in) (Attack) (Fade in) (Fade out) (Fade in)

P.E.2

P.E.3 *mp* S.C. 6:4

N.P.E.1 Crowd noise

N.P.E.2 Voice Gr. *mp*

N.P.E.3 Crowd shouts *p*

The Apology V

49 *mf* *f* *rit.*

Bar. a-venge your - selves by caus-ing them the same kind of grief that I caused you. Re-proach them as I re-proach you, if they think they are wor-thy, but they are not wor - thy!

T.C. 8 Please So - cra - tes don't leave. You must not be done. We will buy your free-dom. No! They bring the poi-

B.C. Please So - cra - tes don't leave. You must not be done. We will buy your free-dom. No! They bring the poi-

P.E.1 (Attack) (Fade in) (Attack) (Fade in) (Fade out)

P.E.2 S.C. filtered *pp* *mf* 3:2 3:2 3:2 3:2 15^{ma} M.O.

P.E.3 P.F. *pp* S.C. filtered 5:4 3:2 3:2

N.P.E.1 Filtered crowd

N.P.E.2

N.P.E.3

Detailed description of the musical score: The score is for 'The Apology V' and spans measures 49 to 52. It features five systems of staves. The first system contains vocal parts: Baritone (Bar.), Tenor (T.C.), and Bass (B.C.), each with lyrics. The second system is for Piano Element 1 (P.E.1), showing dynamic markings like '(Attack)' and '(Fade in)'. The third system is for Piano Element 2 (P.E.2), featuring piano accompaniment with dynamics *pp* and *mf*, and a '3:2' time signature. The fourth system is for Piano Element 3 (P.E.3), including piano accompaniment and a 'P.F.' (Piano Forte) section with a '5:4' time signature. The fifth system contains three staves for Non-Piano Elements (N.P.E.1, N.P.E.2, N.P.E.3), with N.P.E.1 marked 'Filtered crowd'. The score concludes with a double bar line at the end of measure 52.

The Apology V

♩ = 90 *ff* *Freely*

53

Bar. *f* *ff*

Now the ho - ur has come. I go to die you go to live. Which of us goes to the bet - ter lot is known to no - one ex - cept for the god!

T.C. 8 son!

B.C. son!

P.E.1 53 S.C.

P.E.2 53 (15^{ma})

P.E.3 53

N.P.E.1 53

N.P.E.2 53

N.P.E.3 53

Detailed description of the musical score: The score is for a vocal and instrumental piece. The vocal parts (Baritone, Tenor, Bass) have lyrics. The piano part (P.E.1) includes a section marked 'S.C.' with triplets. The percussion parts (N.P.E.1-3) are marked with a 7/4 time signature. The score is divided into measures with time signature changes from 7/4 to 5/4 and back to 7/4. Dynamics include fortissimo (ff) and forte (f). Performance instructions include 'Freely' and 'ff'.