

Trevor the Triclops Trooper

Tension Cue with Triad Polychords for Studio Orchestra

Frans Absil

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Trevor the Triclops Trooper

Composer: Frans Absil

Copyist: Frans Absil

Duration: 2'39"

No. of Pages: 13

Instrumentation:

Piccolo
Flute 1
Flute 2
Flute 3 & Alto Flute
Oboe 1
Oboe 2
Cor Anglais
Clarinet (B Flat) 1
Clarinet (B Flat) 2
Clarinet (B Flat) 3 & Bass Clarinet (B Flat)
Bassoon 1
Bassoon 2
Contrabassoon
French Horn (F) 1
French Horn (F) 2
French Horn (F) 3
French Horn (F) 4
Trumpet (B Flat) 1
Trumpet (B Flat) 2
Trumpet (B Flat) 3
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Tuba
Timpani
Bass Drum
Side Drum
Suspended Cymbal, Bell Tree & Xylophone
Toms, Bongo, Triangle & Tambourine
Clash Cymbal
Celesta
Harp
Violin I
Violin II
Viola
Violoncello
Double Bass

Description and Performance Notes:

This composition is an example of writing music with triad polychords in two layers. The piece has ternary form: exposition mm. 1-45, development mm. 46-111, recapitulation mm. 112-130. This tension cue for study orchestra is divided into 15 sections, is in medium-up tempo and 3/4 time signature throughout.

The building blocks are major/minor triads with symmetrically distributed roots, and the hexatonic triad pair. Stacking these building blocks yields polychords, two-layer hexachords. Other musical elements are the use of a single layer, pedal point, outer part contrary motion, and a derived melody, used as main theme and as motif.

Flute 3 is doubling on alto flute, clarinet 3 on bass clarinet. Percussion requires 8 players (timpani, snare drum, piatti, suspended cymbal & bar chimes & xylophone, toms & bongos & triangle & tambourine, xylophone).



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Trevor the Triclops Trooper



Full score, dur.: 2'39"

Tension Cue with Triad Polychords for
Studio Orchestra

Frans Absil

1
132 BPM
mysterious, light

2 3 4 5 6 7 8 9 10 11 12 13

A

Piccolo

Flute 1 2

Alto Flute

Oboe 1.2

Cor Anglais

Clarinet in B♭ 1

Clarinet in B♭ 2.3

Bassoon 1.2

Contrabassoon

French Horn in F 1.2

French Horn in F 3.4

Trumpet in B♭ 1 2.3

Trombone 1.2 3

Bass Trombone

Tuba

Timpani

Bass Drum

Side Drum

Suspended Cymbal

Triangle

Clash Cymbal

Celesta

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

espressivo
mf

p

pizz.
p

B G E♭ G B C G A♭m E♭ E



14 15 16 17 18 19 20 21 22 23 24 25 26 27

B somewhat rubato **C** forceful

Picc. *mf* *f*

Fl. 1 2 *mf* *f*

A. Fl. *f*

Ob. 1, 2 *mf*

C. A.

Cl. in B♭ 1 *mf* *mp*

Cl. in B♭ 2, 3 *mf*

Bsn. 1, 2

Cbsn.

F. Hn in F 1, 2 *mf* *a 2*

F. Hn in F 3, 4

Tpt in B♭ 1, 2, 3 *mp* *mf*

Tbn. 1, 2, 3 *mp* *mf*

B. Tbn. Tba *mp* *cresc.*

Timp. *mp* *cresc.*

B. Dr. *p*

Si. Dr.

Sus. Cym.

Tri. *p* *Tamb.* *mp* *cresc.*

Cl. Cym.

Cel. *G* *Cm* *A♭* *F* *Em* *D♭* *C* *A*

Hp.

Vln I *mp* *arco*

Vln II *mp* *arco* *mf*

Vla. *mf* *arco* *> mp*

Vc. *pizz.* *p* *arco* *mf* *> mp*

D. B. *p* *pizz.* *arco* *mp*

28 29 30 31 **D** hold back 32 33 34 35 36 37 38 39 **E** increasing intensity 40 41

The musical score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flutes, Alto Flute, Oboes, Clarinets, Bassoons, and Contrabassoon) and brass section (French Horns, Trumpets, Trombones, and Bass Trombone) are positioned at the top. The percussion section (Timpani, Snare Drum, Side Drum, Suspended Cymbal, Tambourine, and Conga Cymbal) is in the middle. The piano part is at the bottom, with chord symbols and articulation. Performance directions include 'hold back' at measure 31 and 'increasing intensity' at measure 39. Dynamics range from *mf* to *p*, with a *cresc.* marking in the timpani part.



42 43 44 45 46 47 48 49 50 51 52 53 54 55

180 BPM
F delicate G

Picc.

Fl. 1 2

Fl. 3

Ob. 1.2

C.A.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Ban 1.2

Cbsn

F. Hn in F 1.2

F. Hn in F 3.4

Tpt in Bb 1.2.3

Tbn. 1.2.3

B. Tbn. Tba

Timp.

B. Dr.

Si. Dr.

Sus. Cym.

Toms

Cl. Cym.

Cel.

Hp

Vln I

Vln II

Vla

Vc.

D.B.

B. Cl. *mf* *cresc.*

f *f* *f* *f* *f*

cresc. *f*

p *mp* *To B. Tr.* *cresc.* *cresc.*

mf p *mf p* *f* *mp* *mf* *cresc.*

mp *cresc.*

E/Bb F# Ab Db/G C Bb Eb

pizz. *mp* *pizz.* *mp*



56 57 58 59 60 61 62 63 64

H energetic

Picc. *f*

Fl. 1, 2 *f*

Fl. 3

Ob. 1, 2 *f*

C.A.

Cl. in B♭ 1 *f*

Cl. in B♭ 2 *f*

B. Cl. *f*

Ban. 1, 2 *f*

Cbsn

F. Hn in F 1, 2

F. Hn in F 3, 4

Tpt in B♭ 1, 2, 3

Tbn. 1, 2, 3

B. Tbn. Tba

Timp.

B. Dr. *mp*

Si. Dr. *mf* *cresc.*

B. Tr.

Toms

Cl. Cym. *mf* *cresc.*

Cel. *D* *mf* *G* *C* *C^m* *B^b* *B^m* *A^b* *D^b* *D*

Hp.

Vln I *f* *8va*

Vln II *f*

Vla. *f*

Vc. *mf* *cresc.*

D. B. *mf* *cresc.*

78 79 80 81 82 83 84 85 86 87 88

Instrumentation: Picc., Fl. 1/2, Fl. 3, Ob. 1/2, C.A., Cl. in Bb 1, Cl. in Bb 2, B. Cl., Bsn. 1/2, Cbsn., F. Hn in F 1.2, F. Hn in F 3.4, Tpt in Bb 1.2.3, Tbn. 1.2.3, B. Tbn./Tba., Timp., B. Dr., Sn. Dr., Xyl., Bon., Cl. Cym., Cel., Hp., Vln I, Vln II, Vla, Vc., D.B.

Chord Symbols (Cello part):
78: $\text{Ab F}\sharp\text{m}$, Ab Dm , $\text{Ab F}\sharp\text{m}$
82: Ab Dm , $\text{F}\sharp\text{m}$
86: Dm , $\text{F}\sharp\text{m}$, Ab Dm
88: mf Ab Dm

Performance Instructions:
- *To Bon.* (at measure 86)
- *Bon.* (at measure 88)
- *sim.* (sustained) for strings starting at measure 83

Dynamics: *p*, *mf*, *f*, *mp*, *sim.*



89 90 91 **K** 92 93 94 95 96 97 98 99 100

Picc. *mf*

Fl. 1.2 *f*

Fl. 3

Ob. 1/2 *f*

C.A.

Cl. in B♭ 1 *f*

Cl. in B♭ 2

B. Cl.

Bsn. 1/2 *f*

Cbsn.

F. Hn in F 1.2 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

F. Hn in F 3/4 *f*

Tpt in B♭ 1.2.3 *mf* *mp* *f* *mf*

Tbn. 1.2.3 *mf*

B. Tbn. *mf*

Timp.

B. Dr. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Si. Dr. *p* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *p*

Sus. Cym.

Xyl. *f*

Bon. *f* *mf* *f*

Cl. Cym. *f* *mf*

Cel.

Hp. *f*

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *arco* *mf* *sim.* *f*

D.B. *arco* *mf* *sim.* *f* *pizz.* *arco* *pizz.* *arco* *pizz.*

To Toms Toms

F#m Dm Ab F#m Em Em Bbm Em Dm G Ebm B Gm

101 102 103 104 105 106 107 108 109 110

176 BPM
L
furious, energetic

Picc. *f*

Fl. 1 *f*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

C.A.

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn. *ff*

F. Hn in F 1, 2 *f*

F. Hn in F 3, 4 *ff*

Tpt in B♭ 1, 2, 3 *ff*

Tbn. 1 *ff*

Tbn. 2, 3 *ff*

B. Tbn. *ff*

Tbn. *ff*

Timp.

B. Dr. *f*

Si. Dr. *ff*

Xyl. *ff*
To Sus. Cym.

Toms *ff*

Cl. Cym. *f*

Cel. *ff*

Hp.

Vin I *ff*

Vin II *ff*

Vla. *ff*
sim.

Vc. *ff*
sim.

D.B. *ff*

G
Em
Dm
Ab
Em
Bm
Em
Dm
Abm
Dm
Bm
Em
B
Dm
Bb
C
Em
F#m
C
Em
C
Abm
C
Em
C
Bm
Abm
Gm
Abm
Dm

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111 **M** 146 BPM 112 *subito subdued* 113 114 115 116 117 118 119 120 121 122 **N** 176 BPM 123 *exuberant*

Picc. *p*

Fl. 1/2 *mf*

Fl. 3

Ob. 1/2 *mf*

C.A.

Cl. in B \flat 1 *mf*

Cl. in B \flat 2 *mf*

B. Cl. *mf*

Bsn. 1/2 *mf*

Cbsn. *mf*

F. Hn in F 1/2 *mf*

F. Hn in F 3/4 *mf*

Tpt in B \flat 1,2,3 *mf*

Tbn. 1,2,3 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

B. Dr. *f*

Si. Dr. *mf*

Sus. Cym.

Toms *f*

Cl. Cym. *ff*

Cel. *mf*

Hp. *f*, *mf*

Vln I *f*, *dim.*, *mf*, *dim.*, *mp*

Vln II *f*, *dim.*, *mf*, *dim.*, *mp*, *f*

Vla. *f*, *mf*, *dim.*, *mp*, *f*

Vc. *f*, *mf*, *dim.*, *mp*, *f*

D.B. *f*, *arco*

$A\flat m$ E C F $E m$ $F\sharp m$ $A\flat$ G $f f$ G C

This page of the musical score covers measures 124 through 130. The instrumentation includes Piccolo, Flutes 1, 2, and 3, Oboe 1 and 2, Cor Anglais, Clarinets in Bb 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, French Horns in F 1 and 2, French Horns in F 3 and 4, Trumpets in Bb 1, 2, and 3, Trombones 1, 2, and 3, Baritone Trombone/Tuba, Timpani, Bass Drum, Snare Drum, Suspended Cymbal, Toms, Crash Cymbal, Celesta, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics range from *f* (forte) to *ff* (fortissimo), with frequent use of *cresc.* (crescendo) and *sfz* (sforzando). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. A key signature change to one sharp (F#) occurs at measure 129. The bottom of the page shows the celesta part with chords: E/Bb, F#A/B, Db/G, and D/C.