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**LOADED**  
**Max Gibson**

**LOADED**  
for the Assembly project

st magnus international festival & Composition course 2017

Flute (Piccolo)  
Clarinet (Bass Clarinet)  
Solo Violin I  
Solo Violin II  
Solo Viola  
Solo Violoncello

**Performance Notes**

- All boxed text in parts is meant to be performed vocally (inc. the conductor!).
- The conductor is to use a watch, stopwatch or other time keeping device; they may go over the given durations but not under.
- Any notehead with a stroke through it, indicates scratch tone.
- The players may interact with each other during the theatics.
- Trills are all semi tones
- At G, the conductor is to move on each section by signaling the numbers; As a whole it last 50 seconds; Each section is to morph into one another, and is not meant to be a clear or clean cut to the next. Players may remain behind for sometime, as long as all players land at no.5 before proceeding to 6.

Score in C

Duration c. 7'

# LOADED

Max Gibson b. 1992

**TENSE & DRIVEN** ♩ = 110

Piccolo  
Clarinet in B♭  
Violin I  
Violin II  
Viola  
Violoncello

15

Picc.  
Cl.  
Vln. I  
Vln. II  
Vla.

25

Picc.

Cl.

Vln. I

Vln. II

Vla.

sul pont.

nat.

*sffz*

*sfz p*

*sfz*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*sul pont.*

*sfz*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*sfz p*

*sfz*

32

Picc.

Cl.

Vln. I

Vln. II

Vla.

*v.*

*v.*

*v.*

*v.*

*v.*

*v.*

*v.*

*v.*

*sul pont.*

*nat.*

*ppp*

*ord vib.*

*sffz*

*ord vib.*

*ppp*

*sffz*

*ord vib.*

*ord vib.*

*ppp*

*sffz*

38

Picc.

Cl.

Vln. I

Vln. II

Vla.

Vc.

42

Picc.

Cl.

Vln. I

Vln. II

Vla.

Vc.

4

47

Picc. *ffff*

Cl. *ffff*

Vln. I molto tremolo *ffff*

Vln. II molto tremolo *ffff*

Vla. molto tremolo *ffff*

Vc. molto tremolo, overpressure *ffff*

To Fl.

To Bass Cl.

28

**A**

51

Flute *ffff*

Bass Clarinet in B♭ *ffff*

CONDUCTOR (In best American Accent, in Panic):  
Is everything OK!?

**A**

Vln. I *ffff*

Vln. II *ffff*

Vla. pizz. *ffff*

Vc. pizz. *ffff*

ANXIOUSLY INHALE LOUDLY,  
A GASP, START TOGETHER, METRICALLY FREE

CONDUCTOR (In best American Accent, in Panic):  
Is everything OK!?

GROANING IN AGONY,  
ERRATIC, NOT  
MEASURED

54

Fl. *fff* GROANING IN AGONY, ERRATIC, NOT MEASURED

B. Cl. *fff*

Vln. I *fff* GROANING IN AGONY, ERRATIC, NOT MEASURED

Vln. II *fff* GROANING IN AGONY, ERRATIC, NOT MEASURED

Vla. *fff* arco GROANING IN AGONY, ERRATIC, NOT MEASURED

Vc. *fff* arco

7 8

**B SEXY**  $\frac{3}{4}$  sub. *p* *f* sub. *p*

ANXIOUSLY INHALE LOUDLY, A GASP  $\frac{3}{4}$  sul pont. *f* sul pont. *sul pont.* *sub. p* *sul pont.* *sub. p* *sul pont.* *sub. p* *sul pont.* *sub. p*

scratches

*mf*

*mf*

SLEAZY &

**C GRUNGY**

65

Fl. *f*

B. Cl. *f*

Vln. I *f* nat. *f*

Vln. II *f* nat. *f*

Vla. *f* nat. *f*

Vc. *f* nat. *scratches, with grit* *sim.* *ff*

**C**

73

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

*sim.*

*f*

**OBTUSE**

80

Fl.

B. Cl.

*ff*

*ff*

*ff*

*ff*

*sim.*

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

*sim.*

7

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

**ANXIOUSLY INHALE LOUDLY, A GASP**

**BREATHING, VOCAL ONLY** **D DISMAY**

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

**BREATHING, VOCAL ONLY**

Musical score for orchestra, page 8, measures 99-105. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). The key signature changes between B-flat major (measures 99-101), A major (measure 102), and G major (measures 103-105). Measure 99 starts with a forte dynamic (f) in B-flat major. Measures 100-101 continue in B-flat major with eighth-note patterns. Measure 102 begins in A major with eighth-note patterns. Measure 103 starts in G major with eighth-note patterns. Measure 104 continues in G major with eighth-note patterns. Measure 105 concludes in G major with eighth-note patterns. Various dynamics such as *sfz*, *sfz*<sup>3</sup>, and *sfz sfz* are indicated throughout the score.

Musical score for orchestra, page 104, measures 1-16. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vcl.). The key signature is A major (no sharps or flats). Measure 1 starts with a dynamic *sfz*. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue the pattern with some eighth-note pairs. Measures 6-7 show eighth-note pairs followed by sixteenth-note patterns. Measures 8-9 show eighth-note pairs followed by sixteenth-note patterns. Measures 10-11 show eighth-note pairs followed by sixteenth-note patterns. Measures 12-13 show eighth-note pairs followed by sixteenth-note patterns. Measures 14-15 show eighth-note pairs followed by sixteenth-note patterns. Measure 16 ends with a dynamic *sfz*.

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

*scratches, with grit*

*scratches, with grit*

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

10

121

**E SEXY, JAZZY, TIGHT**

Fl. 5 fff

B. Cl. 5 fff

Vln. I 3 4 SPONTANEOUS LAUGHTER (A BIT CRAZY) 2 4 E 3 4

Vln. II 3 4 SPONTANEOUS LAUGHTER (A BIT CRAZY) 2 4 f 3 3

Vla. 3 3 fff

Vc. 5 fff p 3 3 f 3 3

125

Fl. 3 4 tr 5 3 4 sub. p f 5

B. Cl. 3 4 mp tr f sub. p f

Vln. I 3 4 mp tr f sub. p f 5

Vln. II 3 4 mp tr f sub. p f tr

Vla. 3 4 mp tr f sub. p f 5

Vc. 3 4 mp tr f sub. p f tr

Musical score for orchestra, page 134, measures 5-11. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Cello (C. B.), Double Bass (D. B.), and Trombone (Tr.). The key signature changes between 5, 4, and 3. Measure 5 starts with a forte dynamic. Measures 6-7 show sustained notes with dynamics *p* and *pp*. Measure 8 begins with a dynamic *p*, followed by *pp* and *f*. Measure 9 starts with *pp*, followed by *p* and *pp*. Measure 10 starts with *pp*, followed by *p* and *pp*. Measure 11 concludes with *pp*.

Musical score for orchestra, page 144, showing parts for Flute (Fl.), Bassoon (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The score consists of six staves. The Flute and Bassoon parts begin with dynamic *p*, followed by *pp*. The Violin I, Violin II, and Double Bass parts enter with dynamic *p*, followed by *pp*. The Cello part begins with dynamic *p*, followed by *pp*. The score includes performance instructions "at point" above certain measures.

12

151

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

*p*      *mf*      *mp*

*at point*

*at point*

*at point*

*mf*      *mp*

*mf*      *mp*

*mf*      *mp*

155

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

*f*      *ff*

*f*      *ff*

*f*      *ff*

*f*      *ff*

**F** MANIC, ERRATIC, ELATED, DEPRESSED,  
**2** AND EVERYTHING IN BETWEEN

14

Picc.

B. Cl. (on inst)

Vln. I LUNATIC LAUGHTER

Vln. II ELONGATED CRY,  
LIKE THE WORLD IS ENDING  
overpressure

Vla. GRUNT  
pizz.

Vc. AGONISED CRYING  
arco

GUTTERAL GRUNT pizz.

HEAVY BREATHING

This musical score page shows five staves of music for Piccolo, Bassoon (on instrument), Violin I, Violin II, Viola, and Cello/Bass. The key signature is one flat, and the time signature is common time (indicated by '174'). The score includes several expressive markings: 'LUNATIC LAUGHTER' for Violin I, 'ELONGATED CRY, LIKE THE WORLD IS ENDING overpressure' for Violin II, 'GRUNT pizz.' for Viola, 'AGONISED CRYING arco' for Cello/Bass, and 'GUTTERAL GRUNT pizz.' for Bassoon. The piano part (B. Cl.) has a dynamic '(on inst)'. The violins play eighth-note patterns, while the bassoon and strings provide harmonic support with sustained notes and rhythmic patterns. The overall mood is dramatic and expressive, with varying dynamics from forte to piano.

178

Picc.

B. Cl. BREATHING HA! DEEP LAUGHTER

Vln. I 'HA!' pizz. LET OUT A CRY arco, overpressure 'HA!' LET OUT A CRY overpressure

Vln. II GIGGLING DEEP LAUGHTER, NEAR CRYING pizz. 'HA!' arco GIGGLING

Vla. 'HA!' fffz 'HA!' fffz GRUNT

Vc. BREATHING LAUGHTER pizz.

182

Picc.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

DEEP LAUGHTER/CRYING   CRYING   CRYING   (on inst)

LAUGHTER   BREATHING   LAUGHTER   LAUGHTER

UNCONTROLLABLE GIGGLING

GROAN arco, overpressure   Scratch   GROAN   Scratch   GROAN   Scratch

*fff*

*fff*

*fff*

*fff*

186

Picc.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

HEIGHTENED BREATHING, VOCAL ONLY

HEIGHTENED BREATHING, VOCAL ONLY

SCREAMING IN DESPERATION

HEIGHTENED BREATHING, VOCAL ONLY

SCREAMING IN DESPERATION

scratch tone

HEIGHTENED BREATHING, VOCAL ONLY

SCREAMING IN DESPERATION

scratches

GROAN

*fff*

*fff*

*fff*

*fff*

**G BABEL****C. 50 SECONDS**

The conductor is to move each section on by signalling each number over the duration. Each section is to morph into the next, and is not meant to be clear cut. Players may remain behind for some time, as long as all players land at no. 5 before proceeding to 6. Move at an equal rate. Interaction is encouraged.

<b>1</b>	CHILDISH GIGGLING PERSONAL GIGGLING	<b>2</b>	COMEDIC LAUGHTER JOKE LAUGHTER DEEP LAUGHTER	<b>3</b>	HYSERICAL LAUGHTER LUNATIC LAUGHTER PAINED LAUGHTER CRYING IN LAUGHTER	<b>4</b>	GROANING IN AGONY CRYING IN PAIN SHOUTING OUT SCREAMING	<b>5</b>	AM I OK? (agonised & frequently)	<b>6</b>	AM I OK? (whisper, sparse)
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191

Picc. *f* *ff*

B. Cl. *f* *ff* *ffff* *ffff* *ffff* *ffff*

**G**

Vln. I *f* *ff* *ffff* *ffff* *ffff* *ffff*

Vln. II *f* *ff* *ffff* *ffff* *ffff* *ffff*

Vla. *f* *ff* *ffff* *ffff* *ffff* *ffff*

Vc. *f* *ff* *ffff* *ffff* *ffff* *ffff*

197

Picc. *ppp* **GROANING IN AGONY, ERRATIC, NOT MEASURED** *ppp* **GROANING IN AGONY, ERRATIC, NOT MEASURED** *ppp* **GROANING, NO INSTRUMENTS** C. 15 SECONDS

B. Cl. *ppp* **GROANING IN AGONY, ERRATIC, NOT MEASURED** *ppp* **GROANING, NO INSTRUMENTS** C. 15 SECONDS

Vln. I *ppp* **GROANING IN AGONY, ERRATIC, NOT MEASURED** *ppp* **GROANING, NO INSTRUMENTS** C. 15 SECONDS

Vln. II *ppp* **GROANING IN AGONY, ERRATIC, NOT MEASURED** *ppp* **GROANING, NO INSTRUMENTS** C. 15 SECONDS

Vla. *ppp* **GROANING IN AGONY, ERRATIC, NOT MEASURED** *ppp* **GROANING, NO INSTRUMENTS** C. 15 SECONDS

Vc. *ppp* **GROANING IN AGONY, ERRATIC, NOT MEASURED** *ppp* **GROANING, NO INSTRUMENTS** C. 15 SECONDS

# H DEFLATED

## GRADUALLY DECREASE GROANS

### C. 5 SECONDS

17

## RETURNING TO LIFE

203 | **STOP GROANING**

Picc.

B. Cl.

**H**

Vln. I

Vln. II

Vla.

Vc.

C. 5 SECONDS

*sfz*  
Clarinet in B♭

*sfz*

*sfz*

C. 5 SECONDS

*mp*

C. 5 SECONDS

*mp*

C. 5 SECONDS

*mp*

C. 5 SECONDS

209

Picc. 

Cl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

**fff** GROANING, GRADUALLY DIMINISHING AWAY overpressure II

**fff** GROANING, GRADUALLY DIMINISHING AWAY III overpressure

**fff** GROANING, GRADUALLY DIMINISHING AWAY

**fff** GROANING, GRADUALLY DIMINISHING AWAY

pizz.

18

214

Picc.

Cl.

Vln. I

Vln. II

Vla.

Vc.

219

Picc.

Cl.

Vln. I

Vln. II

Vla.

Vc.

**STOP VOCALS**

**STOP VOCALS**

**STOP VOCALS**

**STOP VOCALS**