

Anders Monrad

”DeeJay Monsterwheel and The Schuberthill Gang”

For 2 violins, Viola, Cello, Doublebass, Bb-Clarinet, Horn in F and Bassoon

dec. 2008 – jan. 2009

Score

**Performers note:**

“DeeJay Monsterwheel and The Schuberthill Gang” is a composition in three movements for a very classical group of instruments, which is mainly associated with Franz Schuberts “Octet in F-major, opus 166”.

While it is composed for such a classical music constellation, the musical material and the arrangement of the material is predominantly connected to certain rhythmical music genres and the working methods associated with these genres.

As the basis, the piece is made out of 8 different smaller pieces, each representing different kinds of rhythmical concepts in 4/4-meter: “Bossa Nova”-, “Funk”-, “Disco”- & “rock”-related rhythms combined with an often pronounced chromaticism and modaljazz-like harmonic progressions.

“DeeJay Monsterwheel and The Schuberthill Gang” is composed as a kind of “dancemix”, where the mentioned 8 original pieces has been mixed together in various ways - Inspired by the way *drum 'n bass*- or *Jungle*-artists uses samples from older Jazz- or Rock-records to create their own music, or when nightclub-DJ's mixes together different music with the same beat, fading from one record to another. The Title refers to these references – “DeeJay Monsterwheel” is a DJ-like pseudonym for my name “Monrad”, while “The Schuberthill gang” refers partly to Franz Schubert and partly to the classic hiphop-group “The Sugarhill Gang”.

The overall character of this music should therefore be uncompromisingly rhythmical – with a constant insisting rhythmical drive or “groove” (to use a rock-terminology). The rhythm is quite simple, never departing from a stubborn 4/4-meter. The Harmony is always a means to emphasize this rhythm, with a constant “forward-pointing” chromaticism, and aggressive emphasis on the second and fourth beat. Rhythmical enterprise is of utmost importance in the playing of this music.

The Three movements must be played continuously right after each other, without a break, apart from the written out silence in the ending of each movement. The important point is, that the feeling of the 4/4-groove is never lost.

$\text{♩} = 100$

Clarinet in B $\flat$   
*f*

Horn in F  
*f*

Bassoon  
*f*

Violin I  
*f*

Violin II  
*f*

Viola  
*f*

Cello  
*f*

Contrabass  
*f*

B $\flat$  Cl. <sup>A</sup>  
*pp* *pp* *p* *p* *mp* sempre

Hn.  
*pp* *pp* *p* *p* *mp* sempre

Bsn.  
*pp* *pp* *p* *p* *mp* sempre

Vln. I  
*sempre f* (*f*)

Vln. II  
*sempre f* (*f*)

Vla.  
*sempre f* (*f*)

Vc.  
pizz. *f* *mp* sempre

Cb.  
pizz. *f* *mp* sempre

2/4 B

B♭ Cl. *mp* *mp*

Hn. *p*

Bsn. *p*

Vln. I *mf* *mp* *p* *f* *p* *f*

Vln. II *mf* *mp* *p* *f* *p* *f*

Vla. *mp sempre*

Vc. *arco*

Cb. *mf*

C

B♭ Cl. *p* *mf* *p* *f*

Hn. *p* *mf* *p* *f*

Bsn. *p* *mf* *p* *f*

Vln. I *mp* *f* *mf* *f* *mf*

Vln. II *mp* *f* *mf* *f*

Vla. *mp* *mf*

Vc. *f* *mf*

Cb. *pizz.* *mp* *f* *mf*

29

B♭ Cl. *mp* *f* *mf* <sup>D</sup> <sup>5</sup> 3

Hn. *mp*

Bsn. *mp* *mp*

Vln. I *f* *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f* *mf*

Vc. *mp* *f* *mf* arco

Cb. (pizz.) *mp* *f*

36

B♭ Cl. *p* *pp*

Hn. *p*

Bsn. *p* *pp*

Vln. I arco *mf* *p*

Vln. II col legno batt. *p*

Vla. arco sul pont. *p*

Vc. *mf* dim.

Cb. (pizz.) *p*

4/4 E

B♭ Cl. *p*

Hn. *p*

Bsn. *ppp* *p*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *ordinario* *p* *pp* *mp*

Vc. *p* *pp* *f*

Cb. *p* *arco* I. *p* *pizz.* *pp*

F

B♭ Cl. *p* *mf*

Hn. *mp* *mf*

Bsn. *mp* *mf*

Vln. I *mp* *pizz.* *arco* *mp*

Vln. II *pizz.* *mf* *arco* *p* *pp*

Vla. *mp* *pizz.* *pp*

Vc. *mp* *p* *pp*

Cb. *mf*

55

B♭ Cl. *f* *mp*

Hn. *f* *mp*

Bsn. *f* *mp*

Vln. I *f* *mp*

Vln. II *ppp* *mf* *f* *mp*

Vla. *arco* *mf* *f* *mp*

Vc. *ppp* *mf*

Cb. *pizz.* *mf*

61

B♭ Cl. *mf* (*mf*) *f* *mf*

Hn. *mf* (*mf*) *f* *mf*

Bsn. *mf* (*mf*) *f* *mf* *mp*

Vln. I *mf* *f* *mf* *mp*

Vln. II *mf* *f* *mf* *mp*

Vla. *mf* *f* *mf* *mp*

Vc. *pizz.* *mf*

Cb.

I

69

B♭ Cl. *mf* *mp*

Hn. *p* *mf* *mf*

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

Vln. I *p* *mf* *col legno batt.* *con sordino grande*

Vln. II *p* *mf* *col legno batt.* *con sordino grande*

Vla. *p* *mf* *col legno batt.* *mf*

Vc. *f* *col legno batt.*

Cb. *f*

J

79

B♭ Cl. *mp*

Hn. *mp* *p*

Bsn. *mp* *p* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *col legno batt.* *arco ordinario* *mp* *mp*

Cb. *arco* *mp* *mp*



85

B♭ Cl. *mp* *subito f*

Hn. *mf*

Bsn. *mf* *subito f*

Vln. I *mp* senza sordino grande sul pont. *pp*

Vln. II *mp*

Vla. *mf* arco sul pont. *pp*

Vc. *mp* *subito f* *mp*

Cb. *mp* *mp* *mp*

91

B♭ Cl. *mp* *p* *p*

Hn. *p*

Bsn. *mp* *p* *p*

Vln. I sul pont. *p*

Vln. II senza sordino grande sul pont. *p*

Vla. sul pont. *p*

Vc. *mp* *mf* pizz.

Cb. *mp* *mf* pizz.

8  
98

B♭ Cl.

Hn.

Bsn.

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

**attacca (in tempo)**

♩ = 100

Clarinet in B $\flat$  *p* *mp*

Horn in F *p* *mp*

Bassoon *mp*

Violin I *p* *sul pont.* *cresc.*

Violin II *p* *sul pont.* *cresc.*

Viola *p* *sul pont.* *cresc.*

Cello *p* *sul pont.* *cresc.*

Contrabass *p* *pizz.*

B $\flat$  Cl. *f* [A]

Hn. *mf* *f*

Bsn. *mf* *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *f* *f* *f* *f*

2/3

B♭ Cl. *pp* *mp* *p* *mf*

Hn. *pp* *mp* *p* *mf*

Bsn. *pp* *mp* *p* *mf*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.* sul pont. poco a poco al

Vc. *cresc.* sul pont. poco a poco al

Cb. *f* *p* *mf*

19

B♭ Cl. *mp* *ff* *mf* *f*

Hn. *mp* *ff* *mf* *f*

Bsn. *mp* *ff* *f*

Vln. I *ordinario* *ff* *p* *cresc.* *f* *p*

Vln. II *ordinario* *ff* *p* *cresc.* *f* *p*

Vla. *ordinario* *ff* *p* *cresc.* *f* *p*

Vc. *ordinario* *ff* *mf* *f*

Cb. *mp* *ff* *pizz.* *p* *f*

C

B♭ Cl. *p* *f* *mf*

Hn. *mp* *f* *mf*

Bsn. *f* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf* pizz.

Vc. *f* *mf*

Cb. *mf* *f* *mf* let vibrate

D

B♭ Cl. *mp*

Hn. *mp*

Bsn. *mp*

Vln. I *< f* *mp* *mf* *f*

Vln. II *< f* *mp* *mf* *f*

Vla. *< f* *mf* *f* arco

Vc. *< f* *mp* *mf*

Cb. *mp* arco

4  
39

B♭ Cl. *mp*

Hn. *mp*

Bsn. *mp*

Vln. I *mf* *mp* *f* *mf*

Vln. II *mf* *mp* *f* *mf*

Vla. *mf* *mp* *f* *mf*

Vc. *pizz.* *arco* *mf* *sul pont.* *mp*

Cb. *pizz.* *mf* *arco I.* *mp*

46

B♭ Cl. *ff*

Hn. *ff*

Bsn. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Cb. *pizz.* *mf* *ff*

52

B♭ Cl. *p*

Hn. *p*

Bsn. *p*

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *pizz.* *p*

Cb. *mp*

57

B♭ Cl. *p* *pp*

Hn. *p* *pp*

Bsn. *p* *pp*

Vln. I *p* *pp*

Vln. II *mp* *pp* arco

Vla. *mp* *pp*

Vc. *pizz.* *mp* *pp*

Cb. *pizz.* *mp* *pp*

64 H

B♭ Cl. *pp* *mf*

Hn. *pp* *mf* *mp*

Bsn. *mf*

Vln. I *p* *p* *col legno batt.*

Vln. II *p* *p* *col legno batt.*

Vla. *arco* *pizz.* *p* *p*

Vc. *arco* *pizz.* *p* *arco sul tasto* *mp*

Cb. *mf* *p*

Detailed description: This page of a musical score covers measures 64 to 74. It features seven staves: B♭ Clarinet, Horn, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B♭). Measure 64 is marked with a box containing the letter 'H'. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include 'col legno batt.' for the violins and 'arco sul tasto' for the cello. The Viola and Cello parts include 'pizz.' (pizzicato) markings.

75 I

B♭ Cl. *mp* *mp*

Hn. *mp* *mp*

Bsn. *mp* *mp*

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *mp* *mp*

Cb. *p* *p*

Detailed description: This page of a musical score covers measures 75 to 84. It features the same seven staves as the previous page. Measure 75 is marked with a box containing the letter 'I'. Dynamics are primarily *mp* (mezzo-piano) and *p* (piano). The Viola and Cello parts continue with *pizz.* markings. The Cello part includes 'arco sul tasto' markings in the later measures.



**J**

85

B♭ Cl. *f* *mf* *mp*

Hn. *f* *mp*

Bsn. *mp* *f* *mp*

Vln. I *mp* *pp* *mp* *f* *mf* *mp*

Vln. II *mp* *pp* *mp* *f* *mf* *mp*

Vla. *mp* *pp* *mp* *f* *mf* *mp*

Vc. *mp* *pp* *mp* *f* *mf* *mp*

Cb. *p* *pp* *pp* *pp* *pp*

arco sul pont.

sul pont.

**K**

92

B♭ Cl. *f* *mp* *ff* > *p* *sffz* *ff*

Hn. *mf* *p* *ff* > *p* *sffz* *ff*

Bsn. *mf* *p* *ff* > *p* *sffz* *ff*

Vln. I *mf* *p* *ff* > *p* *sffz* *ff*

Vln. II *mf* *p* *ff* > *p* *sffz* *ff*

Vla. *mf* *p* *ff* > *p* *sffz* *ff*

Vc. *mf* *p* *ff* > *p* *sffz* *ff*

Cb. *p* *ff* > *p* *sffz* *ff*

sul pont. poco a poco al ordinario

The three full bar rests has to be conducted in tempo, and then attacca.

attacca (in tempo)

♩ = 100

Clarinet in B $\flat$

Horn in F

Bassoon

Violin I

Violin II

Viola

Cello

Contrabass

B $\flat$  Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

2/3 B

B♭ Cl. *mf* *ff*

Hn. *mf* *ff*

Bsn. *mf* *ff*

Vln. I *mp* *f* *mf* arco sul pont.

Vln. II *mp* *mf* *f* *mf* col legno batt. *f*

Vla. *mp* *f* col legno batt.

Vc. *mp* *mf* *f* *ff*

Cb. *f* *mf* *ff* *f*

19 C

B♭ Cl. *mf* *f* *mp* *f*

Hn. *mf* *f* *mf* *mp*

Bsn. *mf* *f* *mf* *mf*

Vln. I *mf* *f* *mf* *f* ordinario

Vln. II *mf* *f* *mf* *mf* arco ordinario

Vla. *mf* *mf* *mf* *mp* arco ordinario

Vc. *mf* *mf* *mf* *mf* arco

Cb. *mf* *mp* arco

26

B♭ Cl. *mp* *mp*

Hn.

Bsn. *f*

Vln. I *mp* *f*

Vln. II *mp*

Vla. *mf* sul pont.

Vc. *mf*

Cb. *f* *f*

32

B♭ Cl. *mf* *mp*

Hn. *mf* *f* *mf* *f*

Bsn. *mf*

Vln. I *mp* *f* *mf* *mp* sul pont.

Vln. II *mp* sul pont.

Vla. *mf*

Vc. *mf* *f* *mf* *f* *mf*

Cb. *f*

D

4  
37

B♭ Cl. *f* *mf* *mp* *p*

Hn. *f* *mf* *mp* *p*

Bsn. *f* *mf* *mp* *p*

Vln. I *f* *mf* *mp* *p* ordinario *mp*

Vln. II *f* *mf* *mp* *p* ordinario *mp*

Vla. *f* *mf* *mp* *p* ordinario *mp*

Vc. *f* *mf* *mp* *p* *mp*

Cb. *f* *mf* *mp* *p* pizz. *mp*

43

B♭ Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *p*

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Vla. *mf* *mp* *mf* pizz. *mf*

Vc. *mf* *mp* *mp*

Cb. arco *mp*

50

B♭ Cl. *mf*

Hn. *mf*

Bsn. *mf*

Vln. I *mf* sul pont. *p*

Vln. II col legno batt. *f* arco sul pont. *p*

Vla. pizz. *mp*

Vc. col legno batt. *mp*

Cb.

56

B♭ Cl. *mf* *f* *p* **H**

Hn. *mf* *f*

Bsn. *mf* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *mp* *f* arco sul pont. *p*

Vc. *mp* *f* arco sul pont. *p*

Cb. pizz. *f* *mp*

63

B♭ Cl. *f* *p* *f*

Hn. *f* *f*

Bsn. *p* *f* *p* *f*

Vln. I *pp* *mf* *mf* *ff*

Vln. II *pp* *mf* *mf* *ff*

Vla. *mf* *mf* *ff*

Vc. *mf* *mf* *ff*

Cb. *mp* *mp* *mp*

69

B♭ Cl. *f* *f*

Hn. *f* *f*

Bsn. *f* *f*

Vln. I *f* *mf* *f* *mf* *f*

Vln. II *f* *mf* *f* *mf* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *mp* *f*

arco

75

B♭ Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

B♭ Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.



87

B♭ Cl. *mf*

Hn. *mp* *p* *mf*

Bsn. *p* *mf*

Vln. I *p* *ordinario* *p* *mf*

Vln. II *sul pont.* *p* *ordinario* *p* *mf*

Vla. *p* *ordinario* *mf*

Vc. *ordinario* *mf*

Cb. *arco* *mf*

92

B♭ Cl. *mf* *ff* *mp* *p* *pp*

Hn. *mf* *ff* *mp* *p* *pp*

Bsn. *mf* *ff* *mp* *p* *pp*

Vln. I *f* *ff* *p* *pp*

Vln. II *f* *ff* *mp* *pp*

Vla. *f* *ff* *mp* *pp*

Vc. *f* *mp* *pp*

Cb. *pizz.* *f* *p*

[L]

99  
B♭ Cl.

99  
Hn.

99  
Bsn.

99  
Vln. I

Vln. II

Vla.

Vc.

Cb.

Duration: I. 4;00  
II. 4;00  
III. 4;00  
12;00