E Pluribus Unum

For Two Horns and Strings

Bill Robinson

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September 29–December 23, 2012
Duration: about 20 minutes

Chris Caudill and Rachel Niketopoulos are a couple living here in Raleigh who are hornists in the North Carolina Symphony. I have admired their playing for some time, which got me to thinking of something to write for them. I had a chance to meet Rachel at their home, festooned with innumerable cats, at a gathering of Alexander Technique people, where I went at the invitation of Eric Pritchard, my long-time collaborator.

In 1990 I wrote a series of pieces for consideration by the Air Force band musicians at Warner Robins AFB, as my friend Fred Robinson (no relation) worked as a composer and arranger there. The largest piece was the **Munster Variations** for concert band, based on trash TV themes from the '60s. (Perfectly legal due to parody usage; see the many lawsuits about Barbie-based art that Mattel cannot stop.) However this piece was abandoned after one disastrous read-through and never performed. I took one of the variations as the theme for the middle movement of this work, and used some of the few good ideas much altered in the variations.

The opening of the last movement is not derived from Smetana's *Dance of the Comedians*. That's my story, and I'm sticking to it.

This work is designed to be performed either with two horns and string orchestra, or with two horns, string quartet, and double bass. I usually find that the textures are entirely thick enough without divisi, and I use this as an excuse for simplicity. Certain passages, especially in the last movement, are much easier to play with a conductor.

The premiere performance was by Chris and Rachel, along with the Ciompi Quartet, joined by bassist Robbie Link, at the NC Museum of Art, March 6, 2016.

Performance notes

The two horns should be spaced somewhat apart from each other, left and right, to accentuate the frequent antiphonal effects. (In practice, this is much more practical with a string orchestra and conductor than with a chamber ensemble.)

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Sometimes I include courtesy accidentals to avoid confusion.

Bill Robinson

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billrobinsonmusic.com

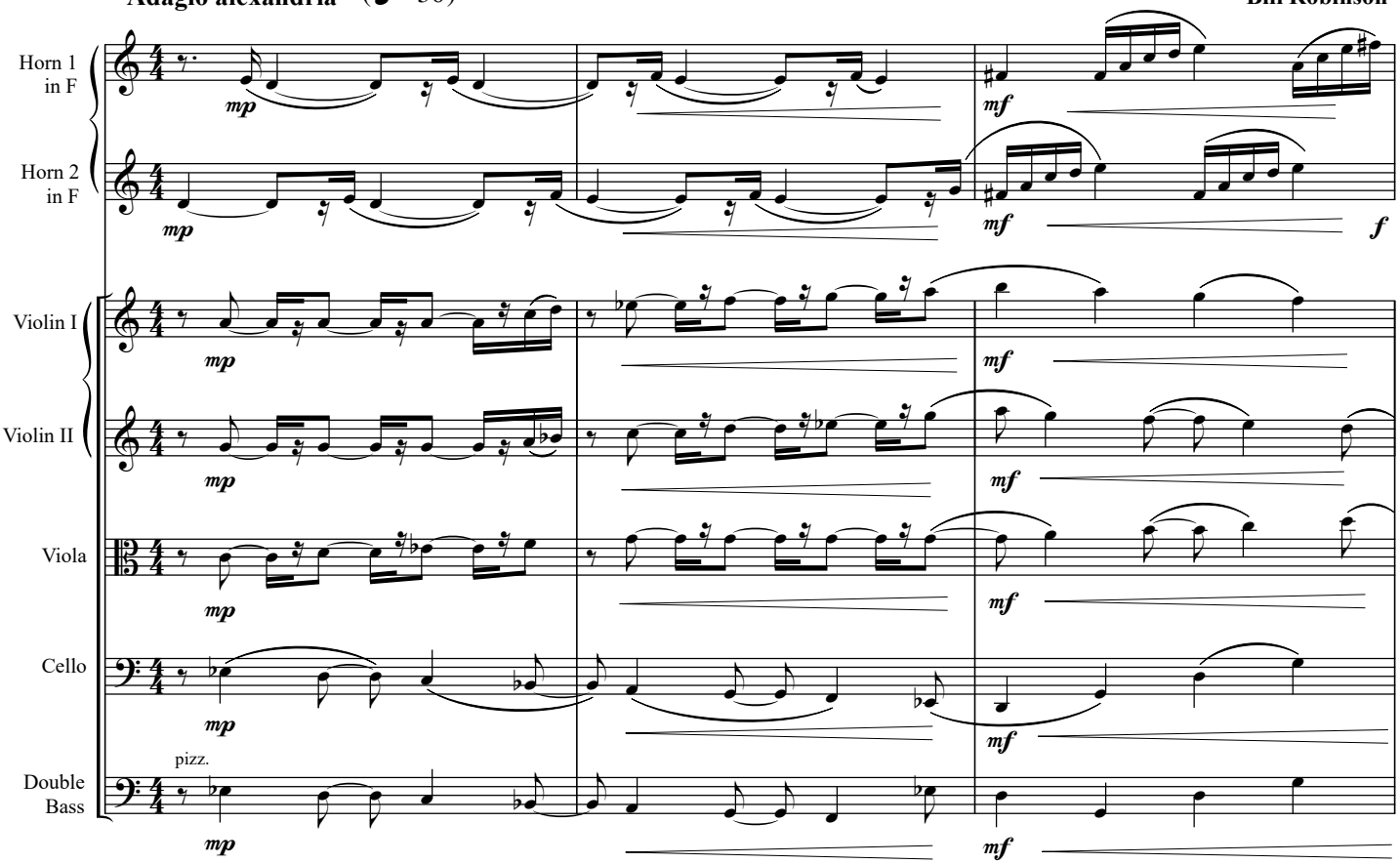
E Pluribus Unum for Two Horns and Strings

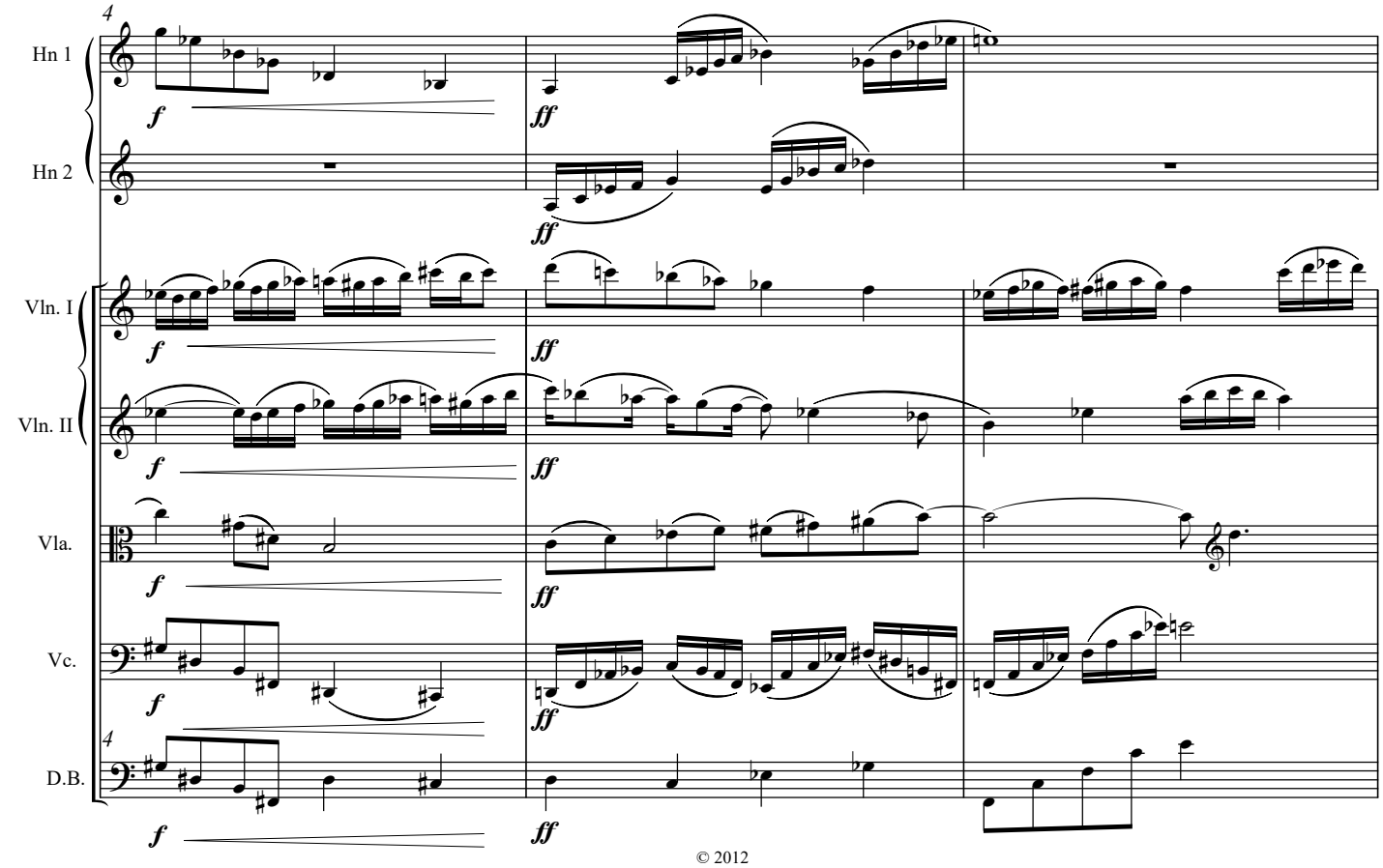
[6:20]

1. The Harmonic Series

Adagio alexandria (♩ = 50)

Bill Robinson





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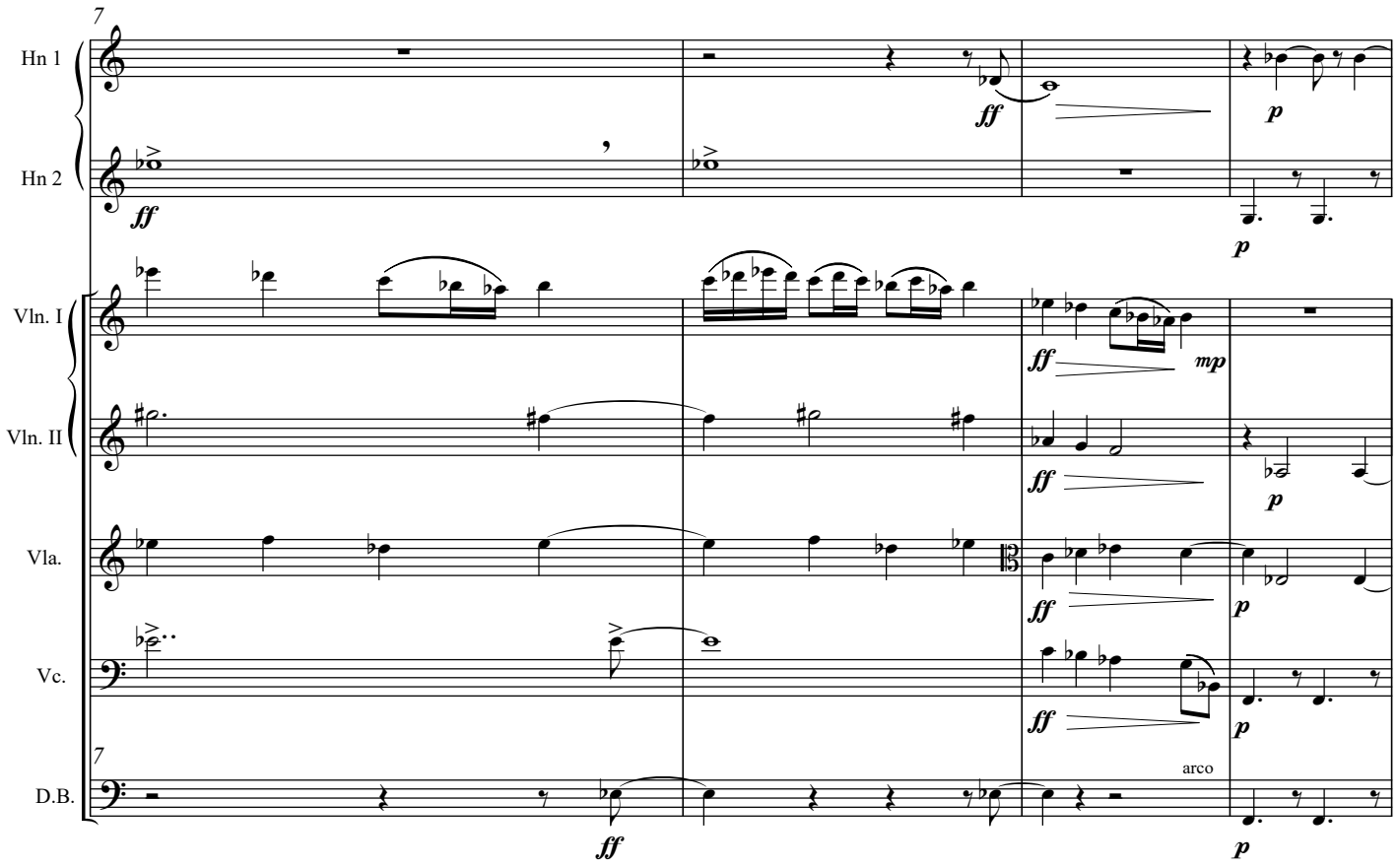
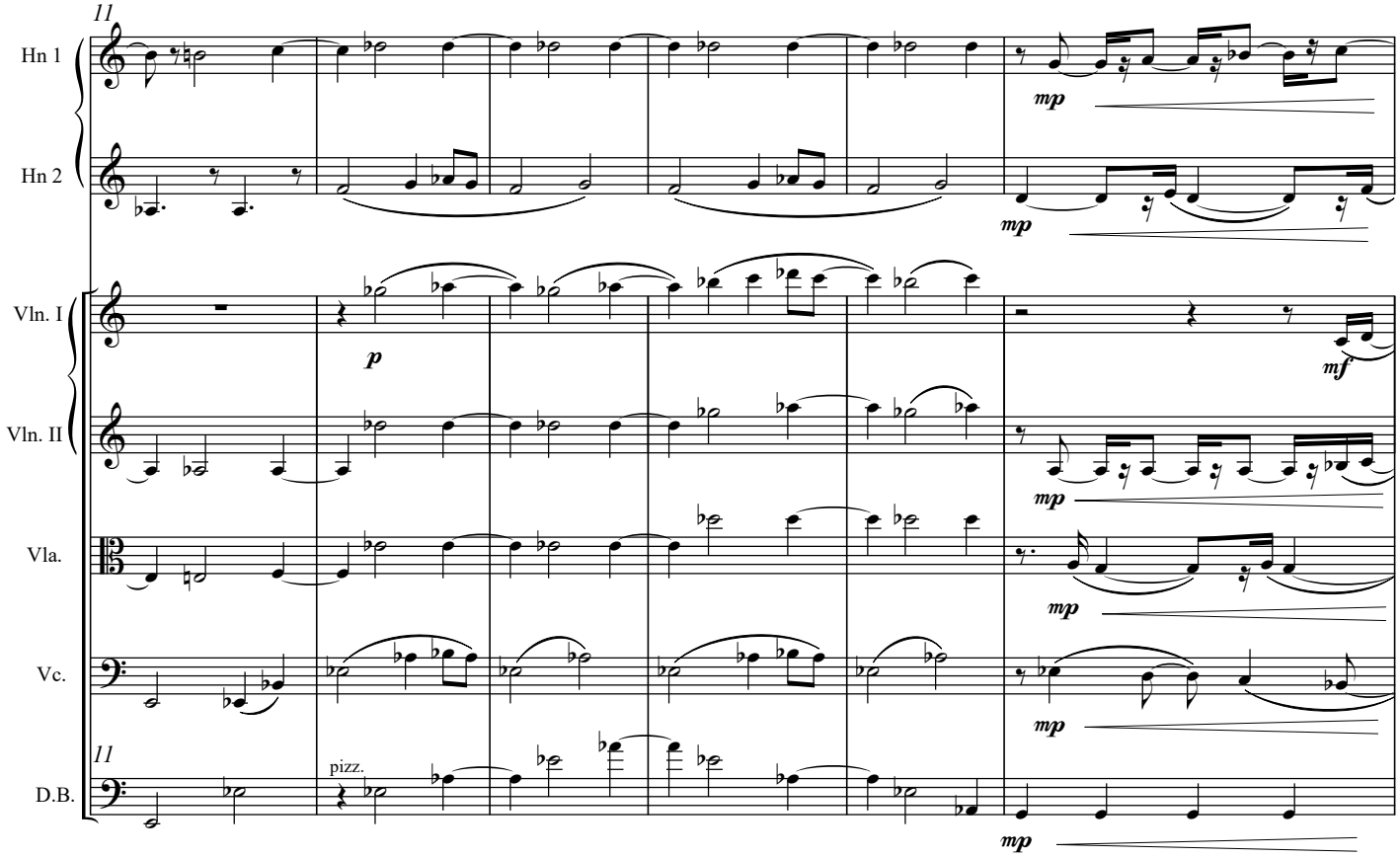
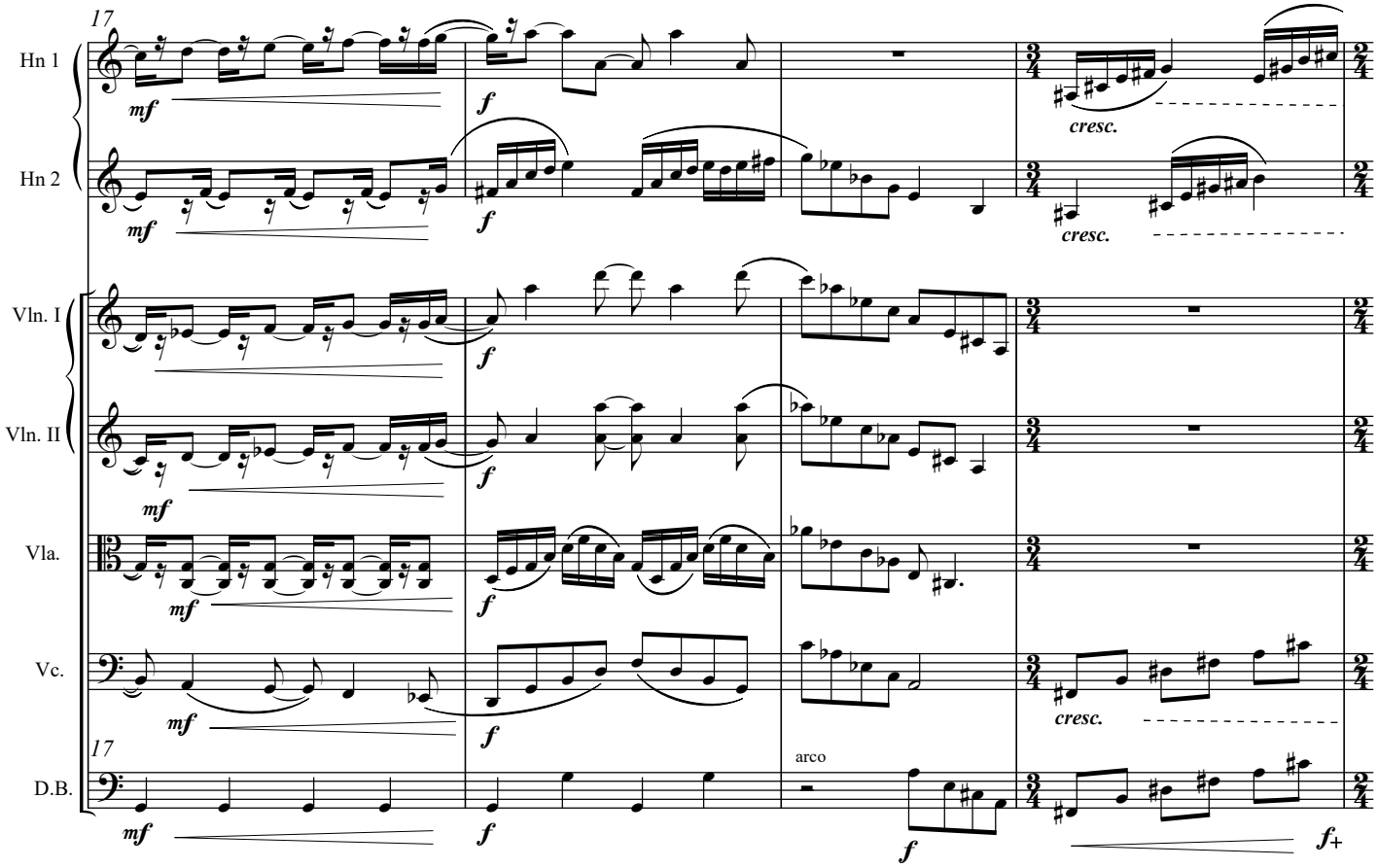
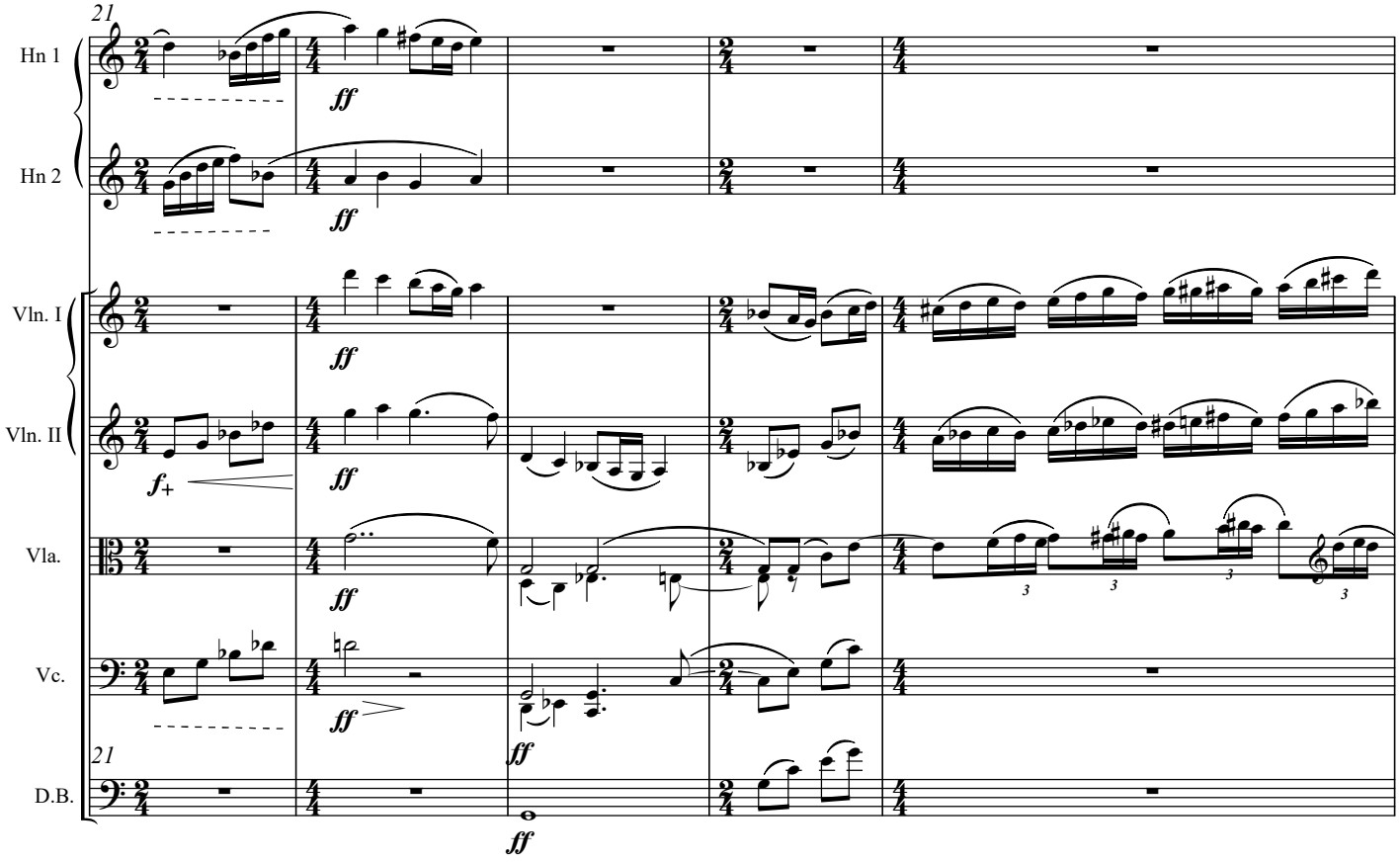
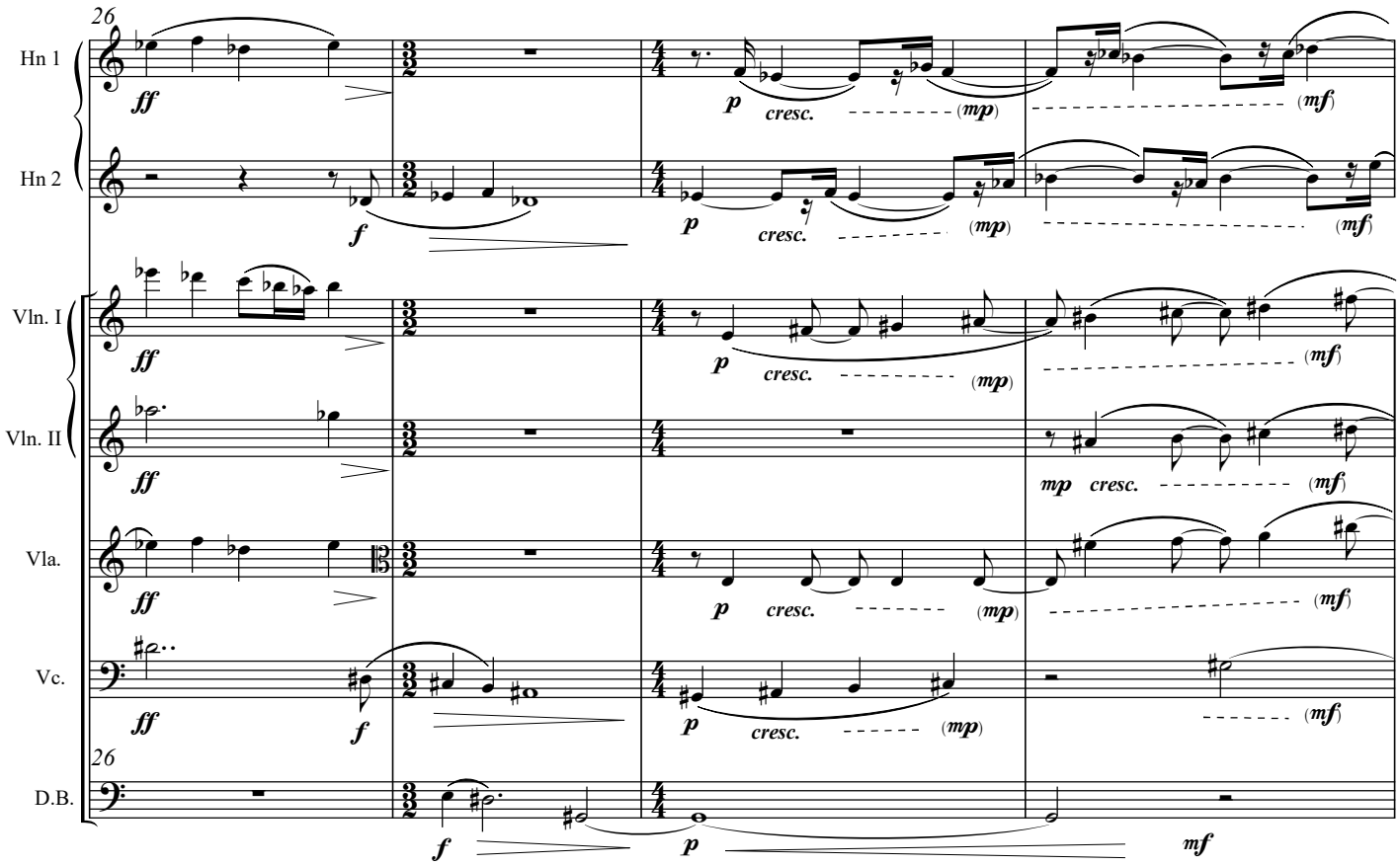
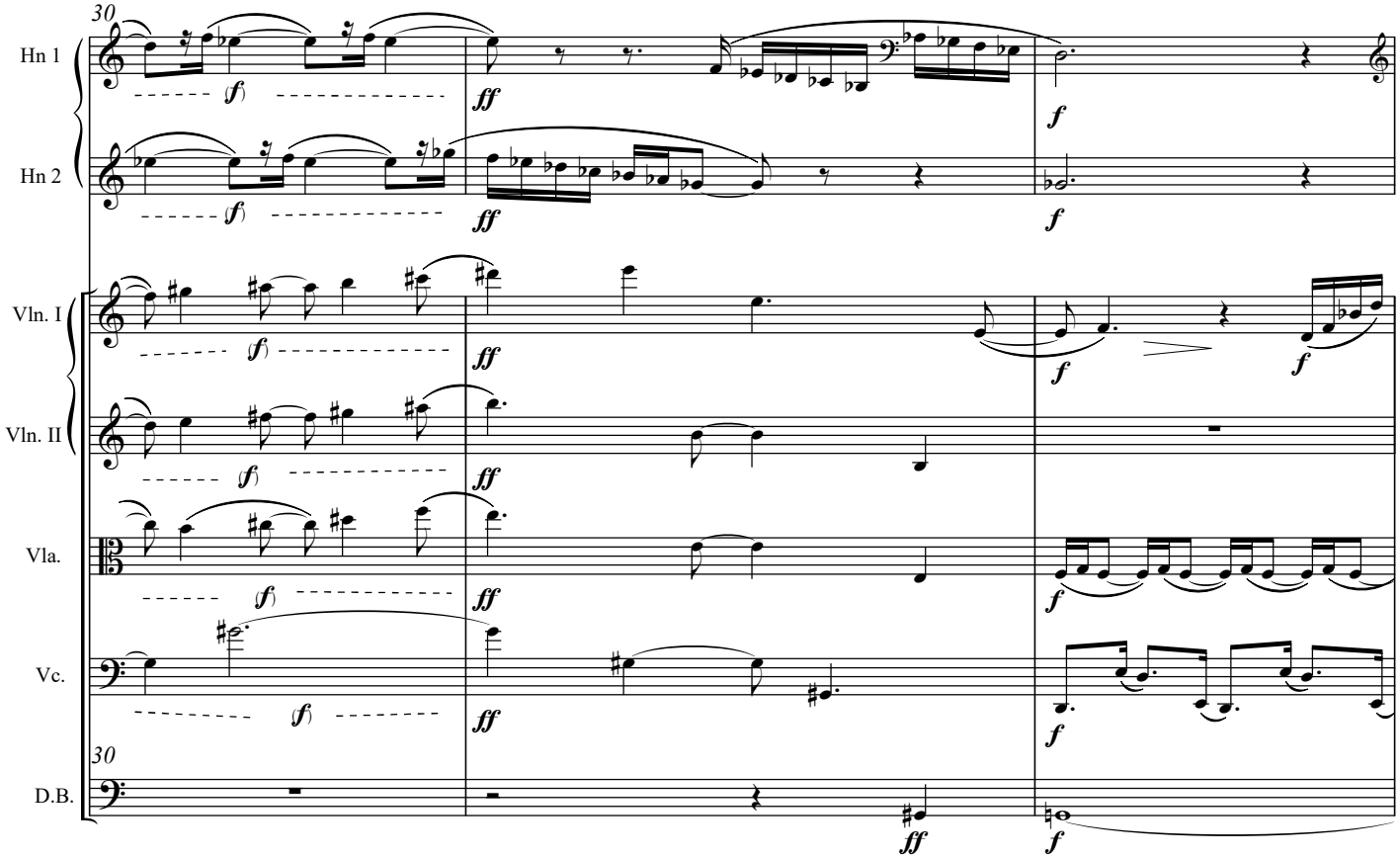

7
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
p
mp
arco

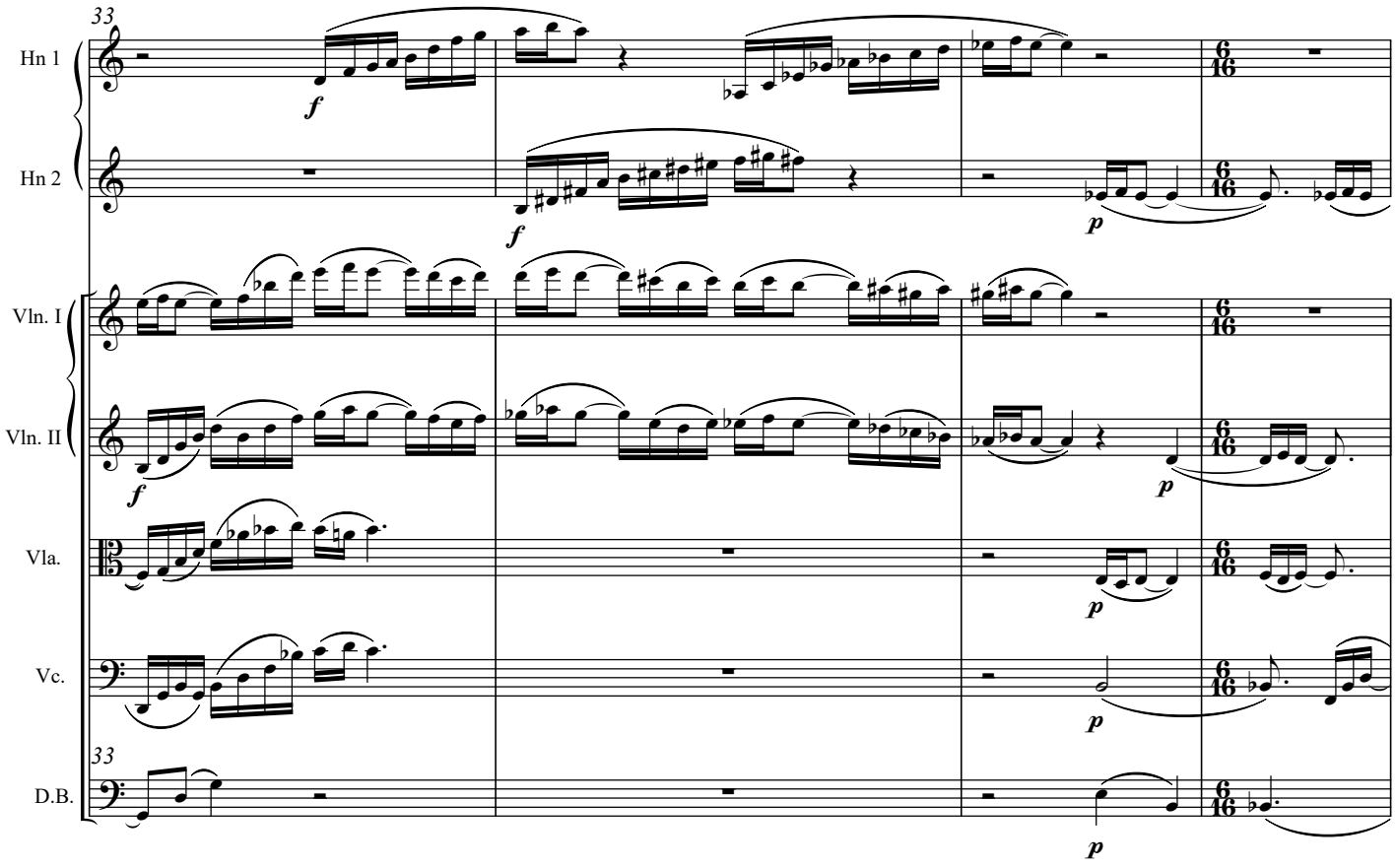

11
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
p
mf
pizz.

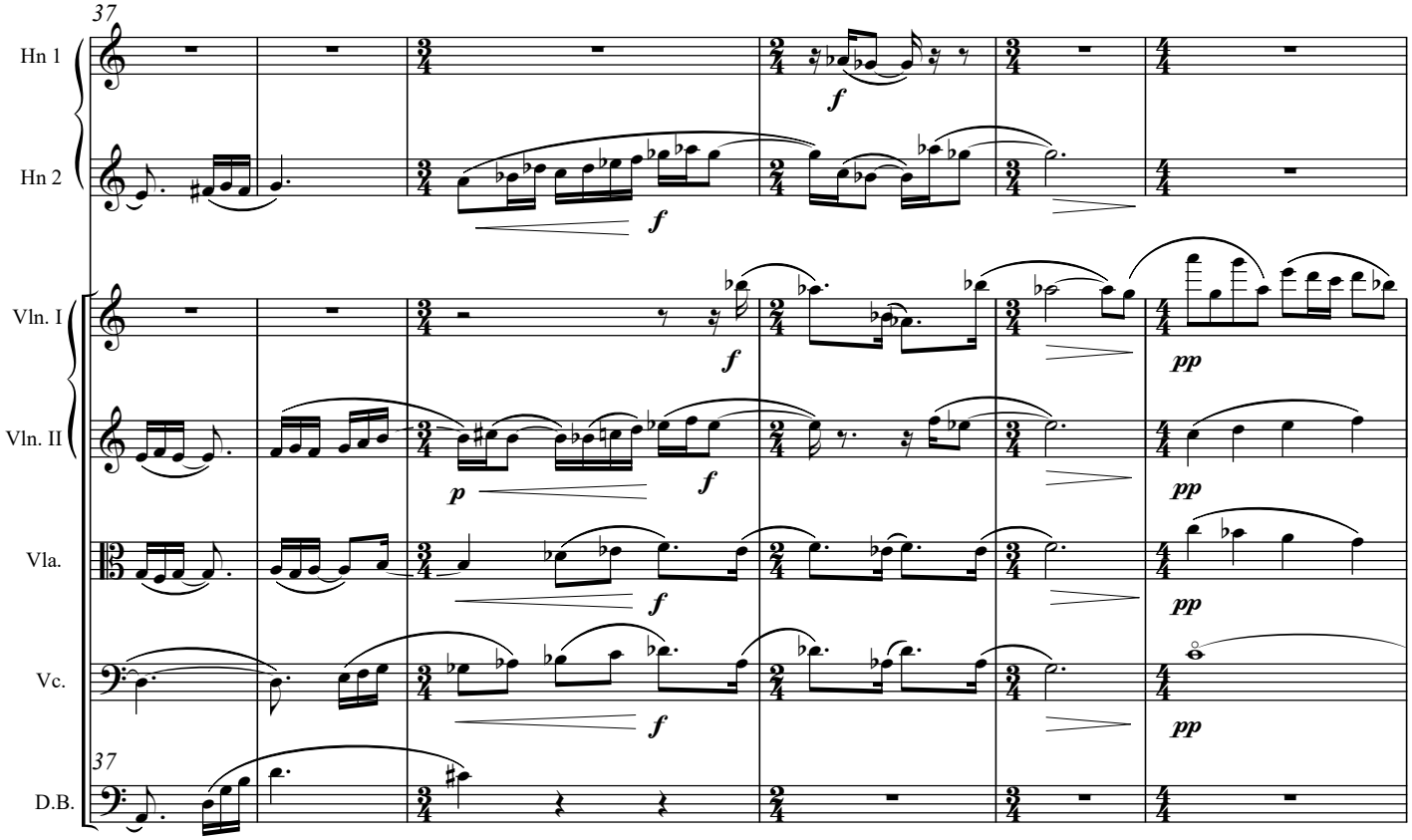

17
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
f
cresc.
arco
f+


21
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f+


26
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f
p
cresc.
(mp)
(mf)
mp
mf


30
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
(f)
ff
f


33
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p


37
Hn 1
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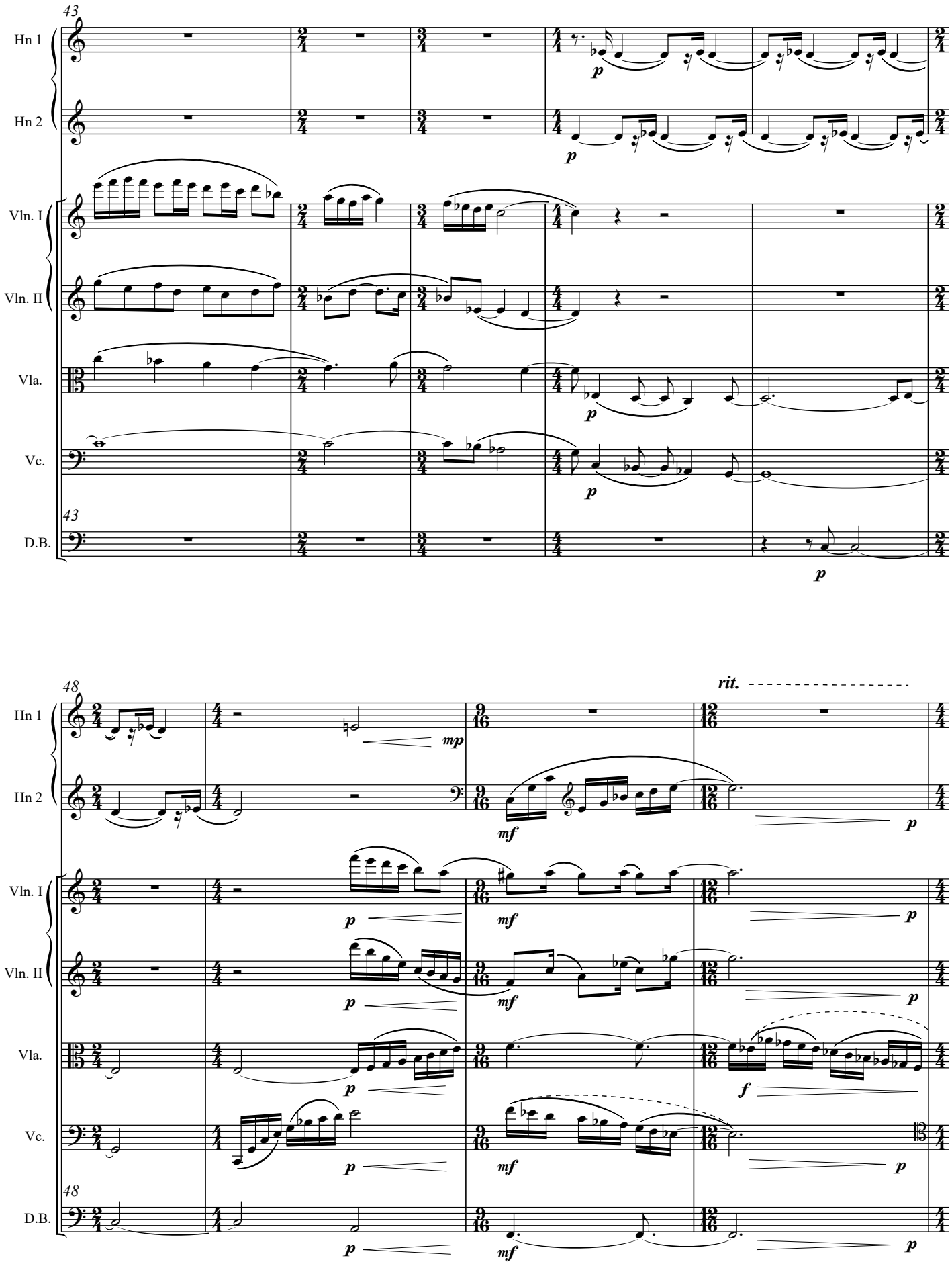
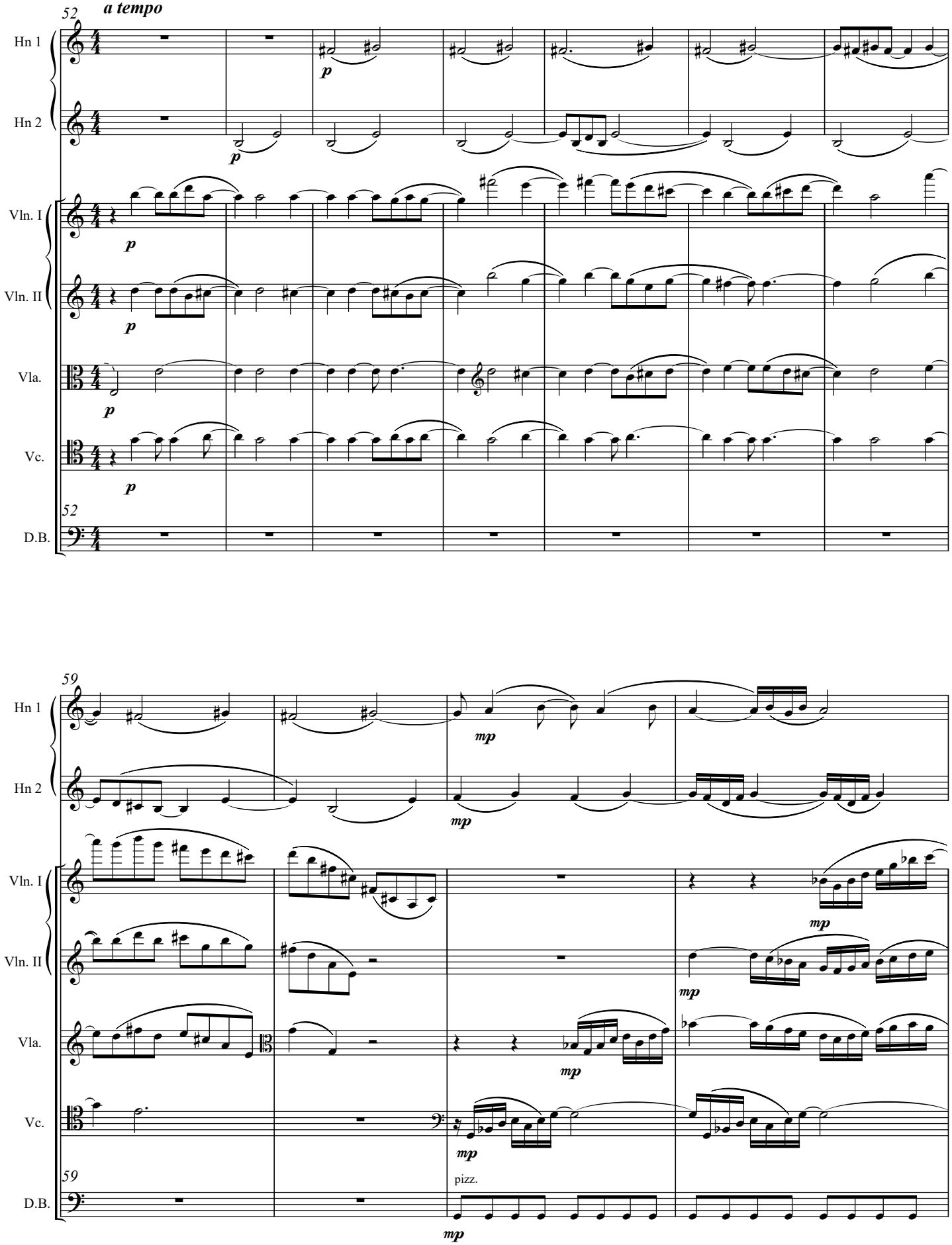
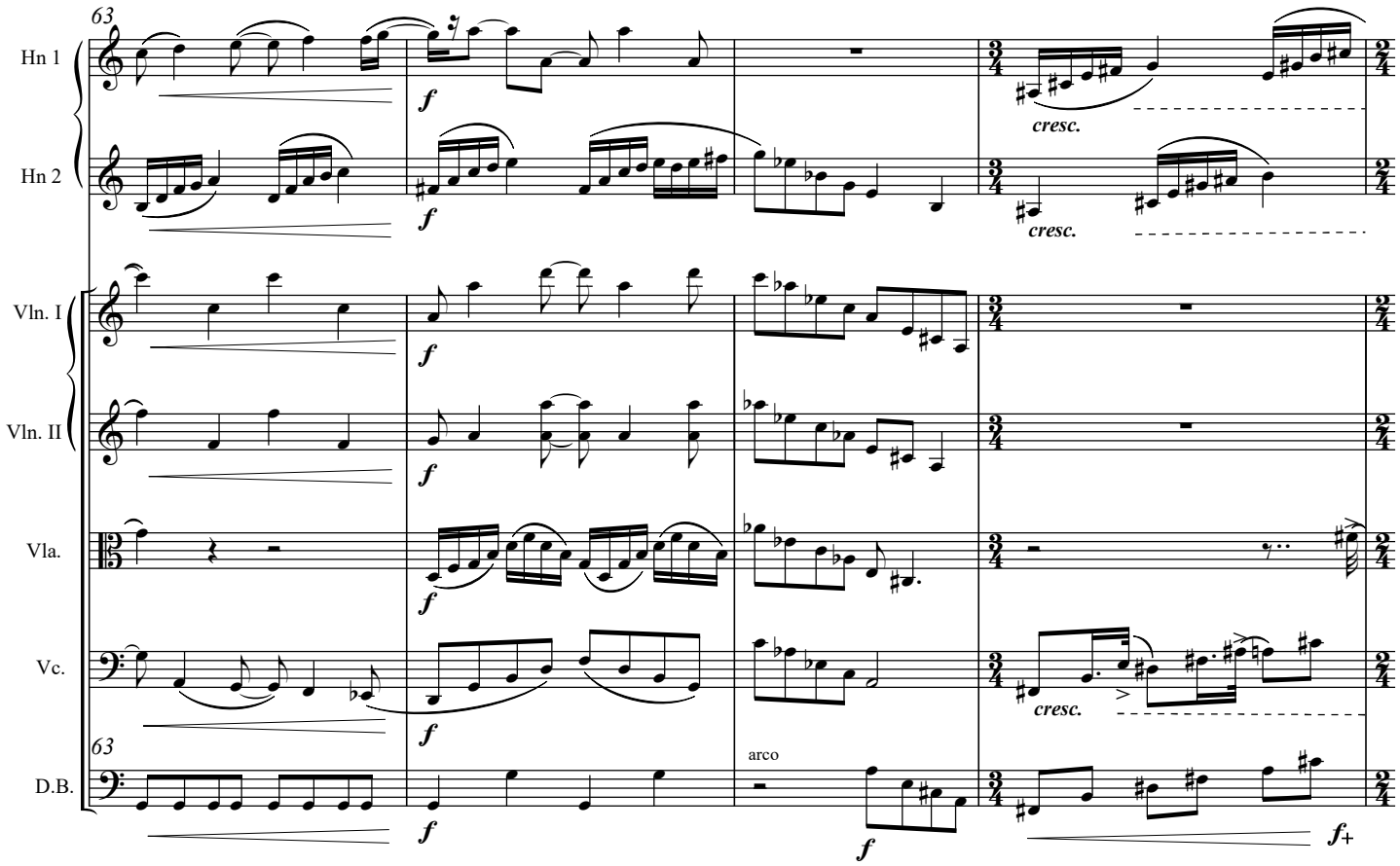
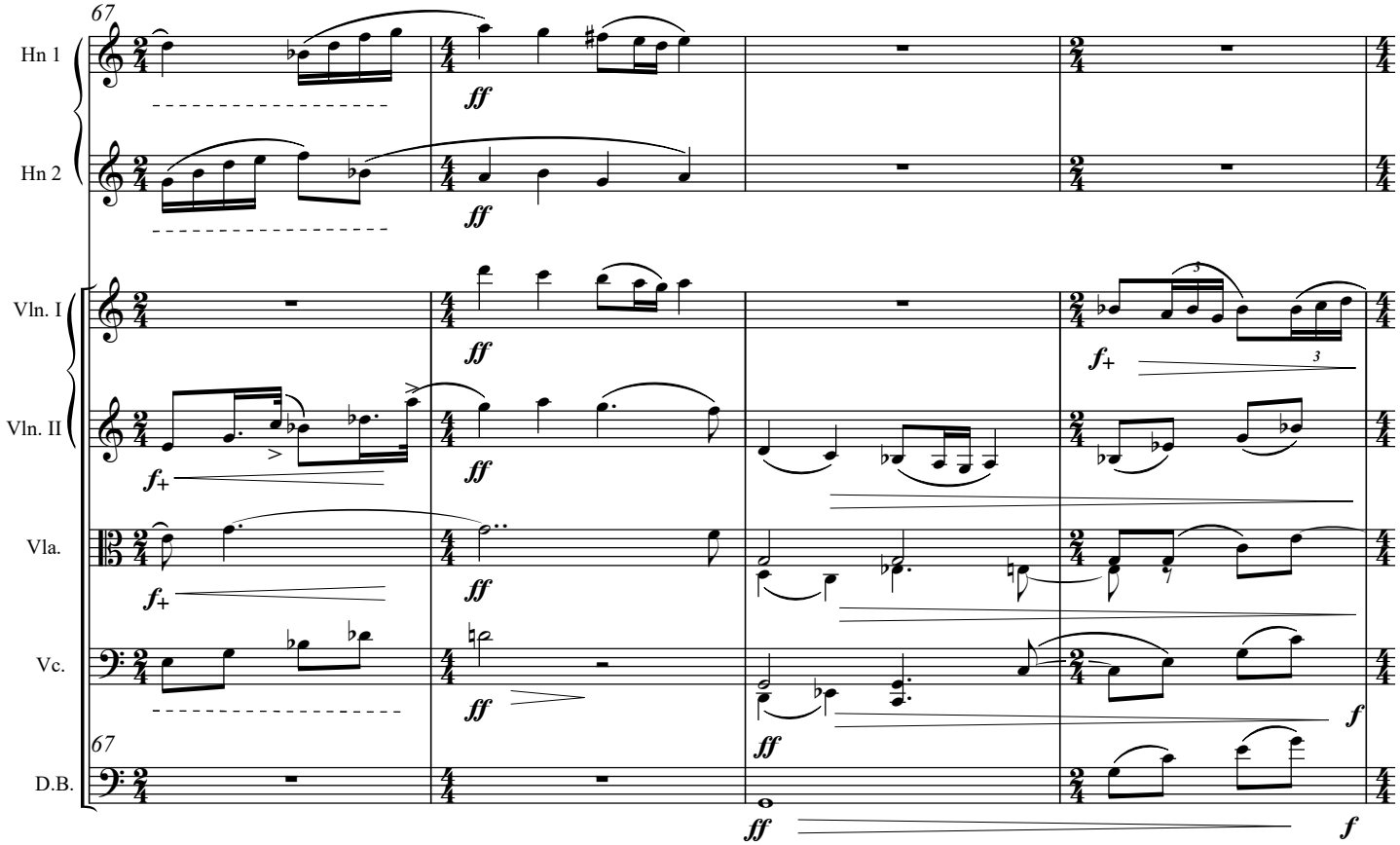
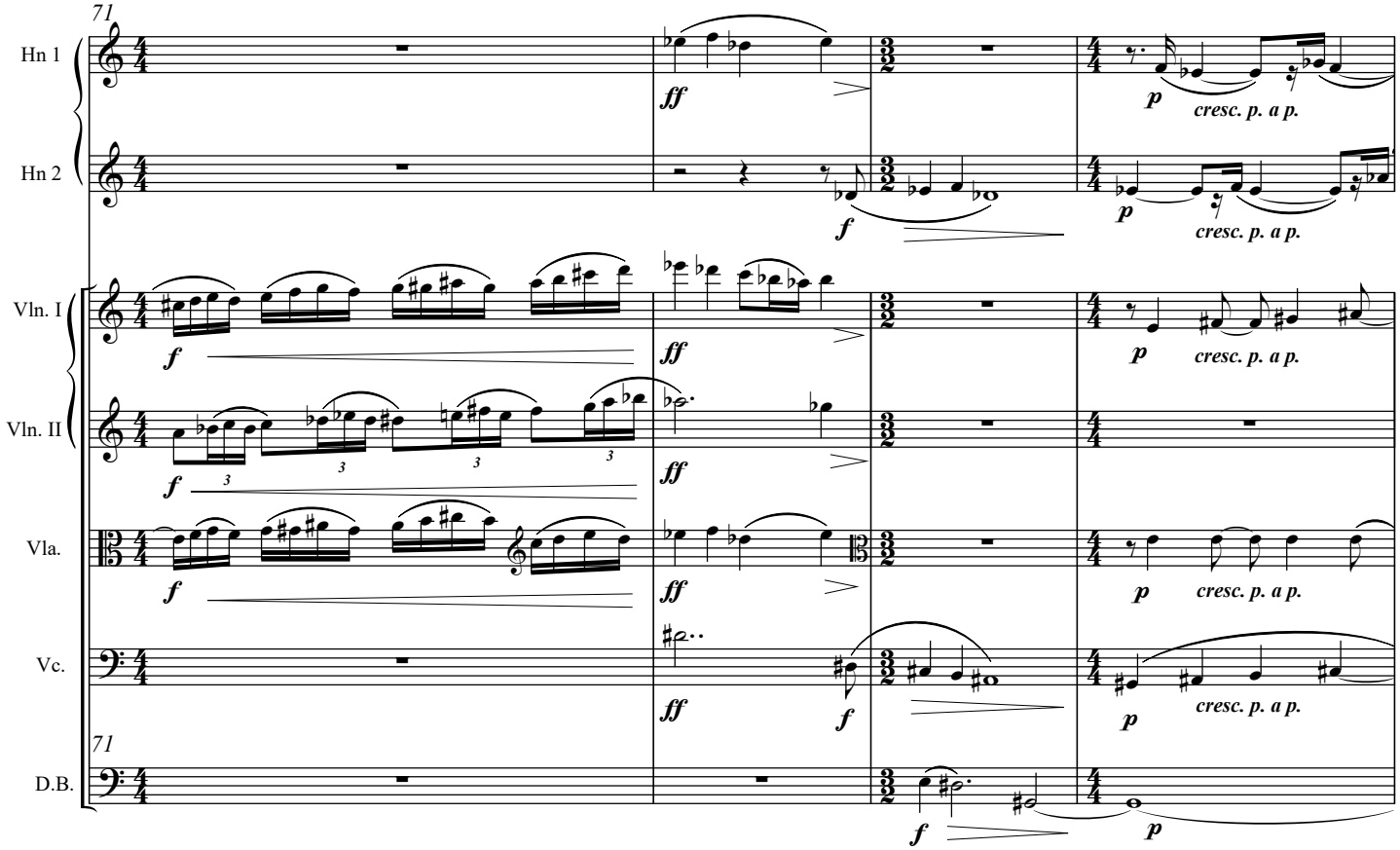
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p
pp

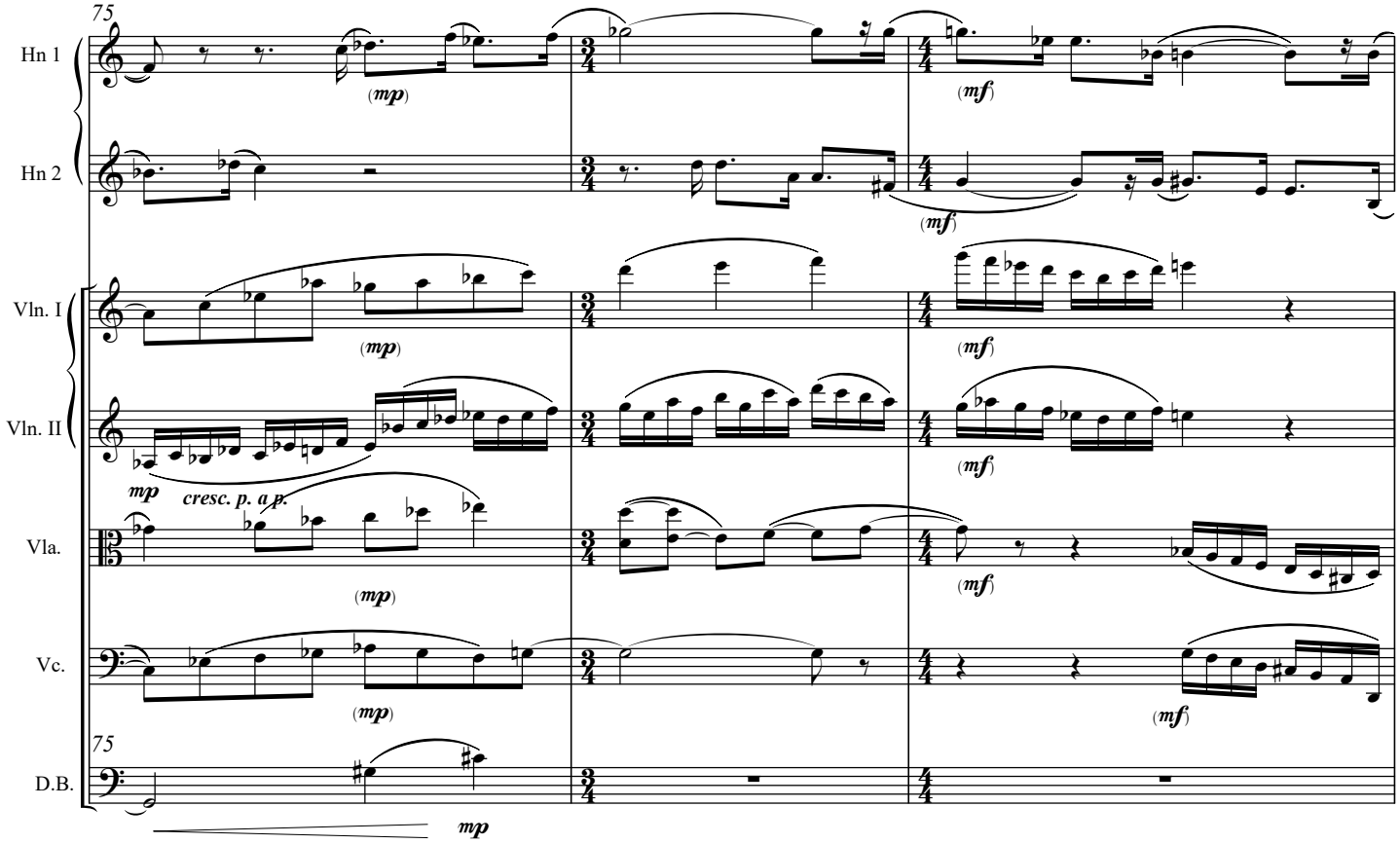

43
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
48
rit.
mp
mf
f

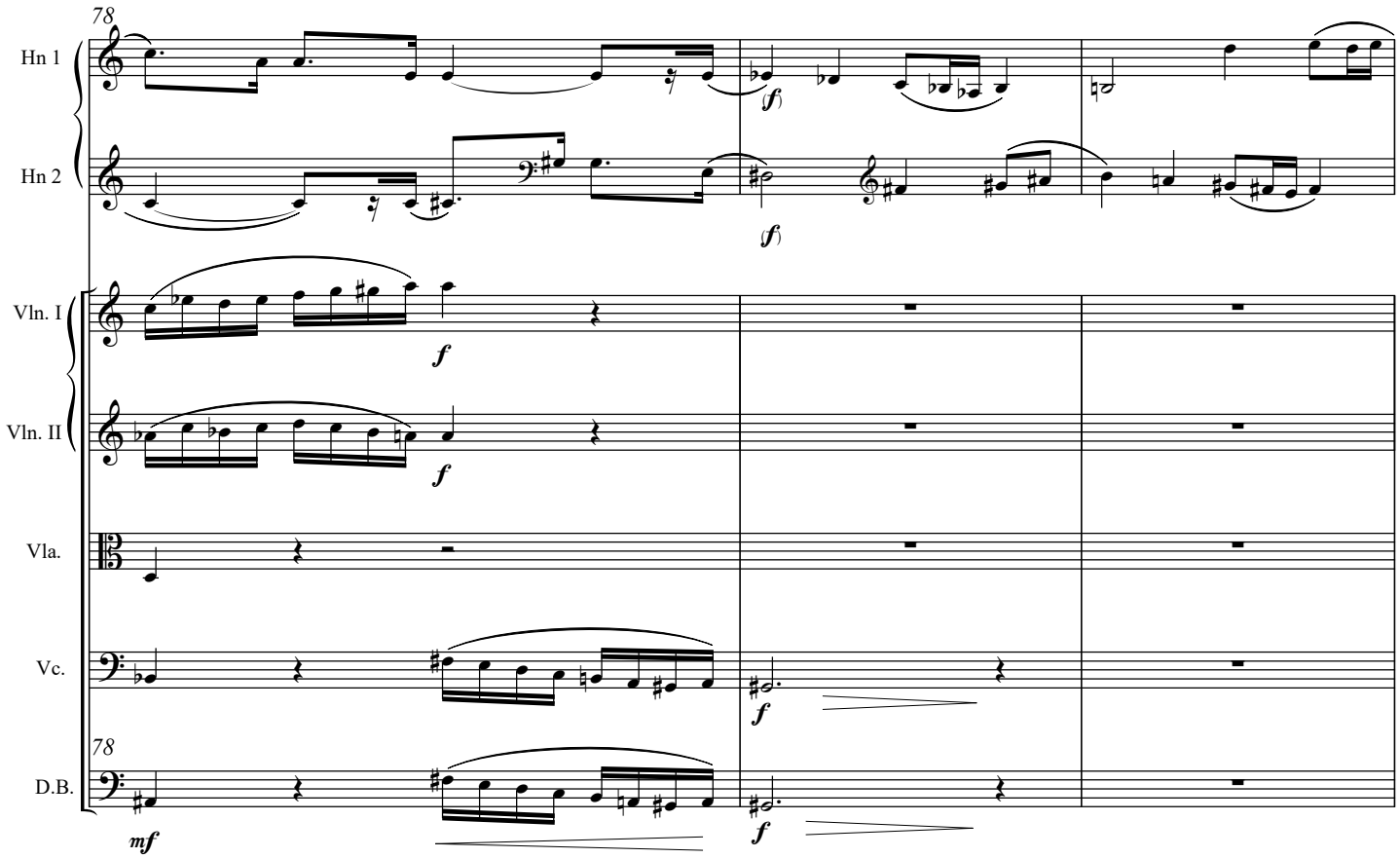

52
a tempo
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
59
mp
pizz.

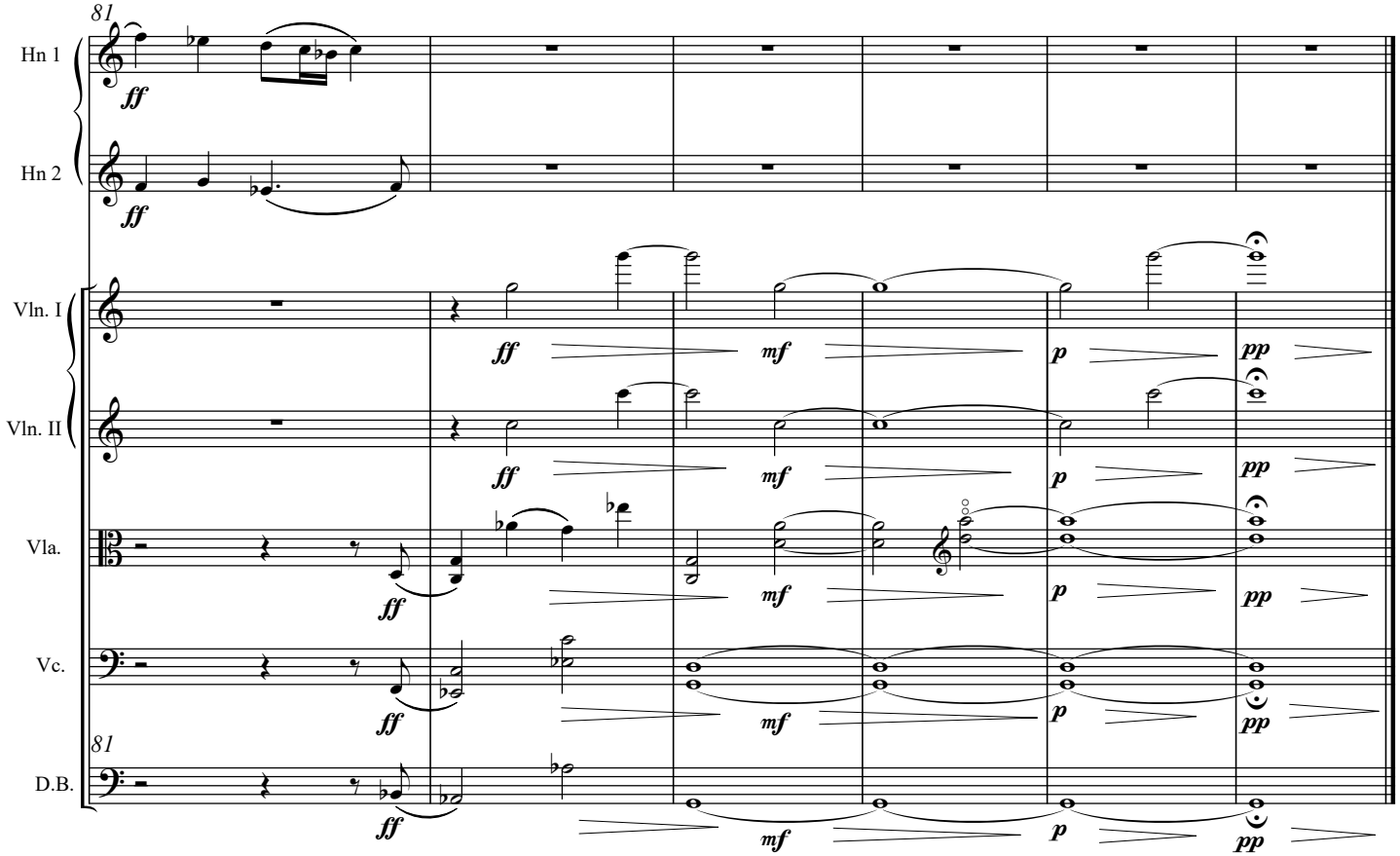

63
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
cresc.
arco


67
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f+
f


71
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f
p
cresc. p. a p.

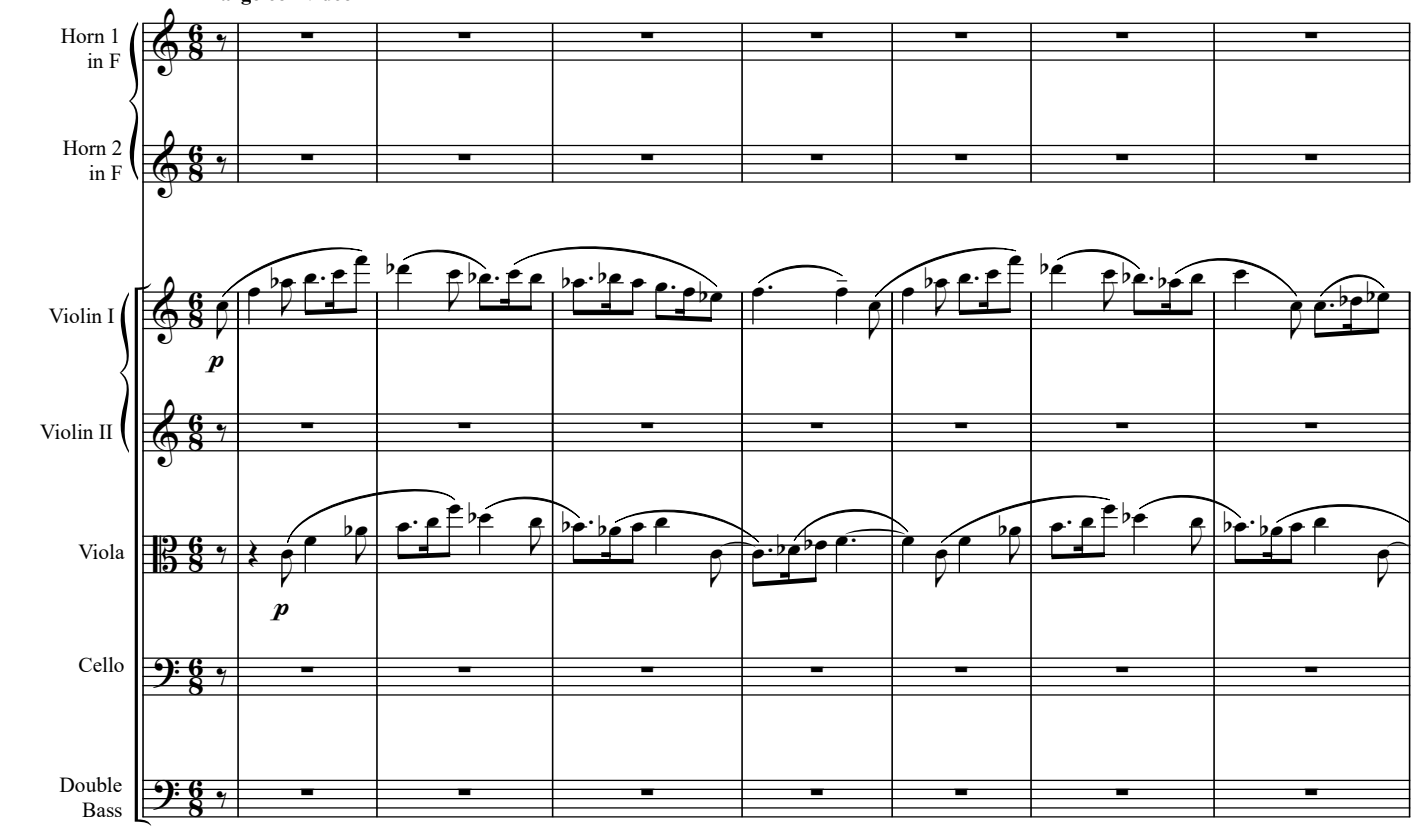

75
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
(mp)
(mf)
mp
cresc. p. a p.

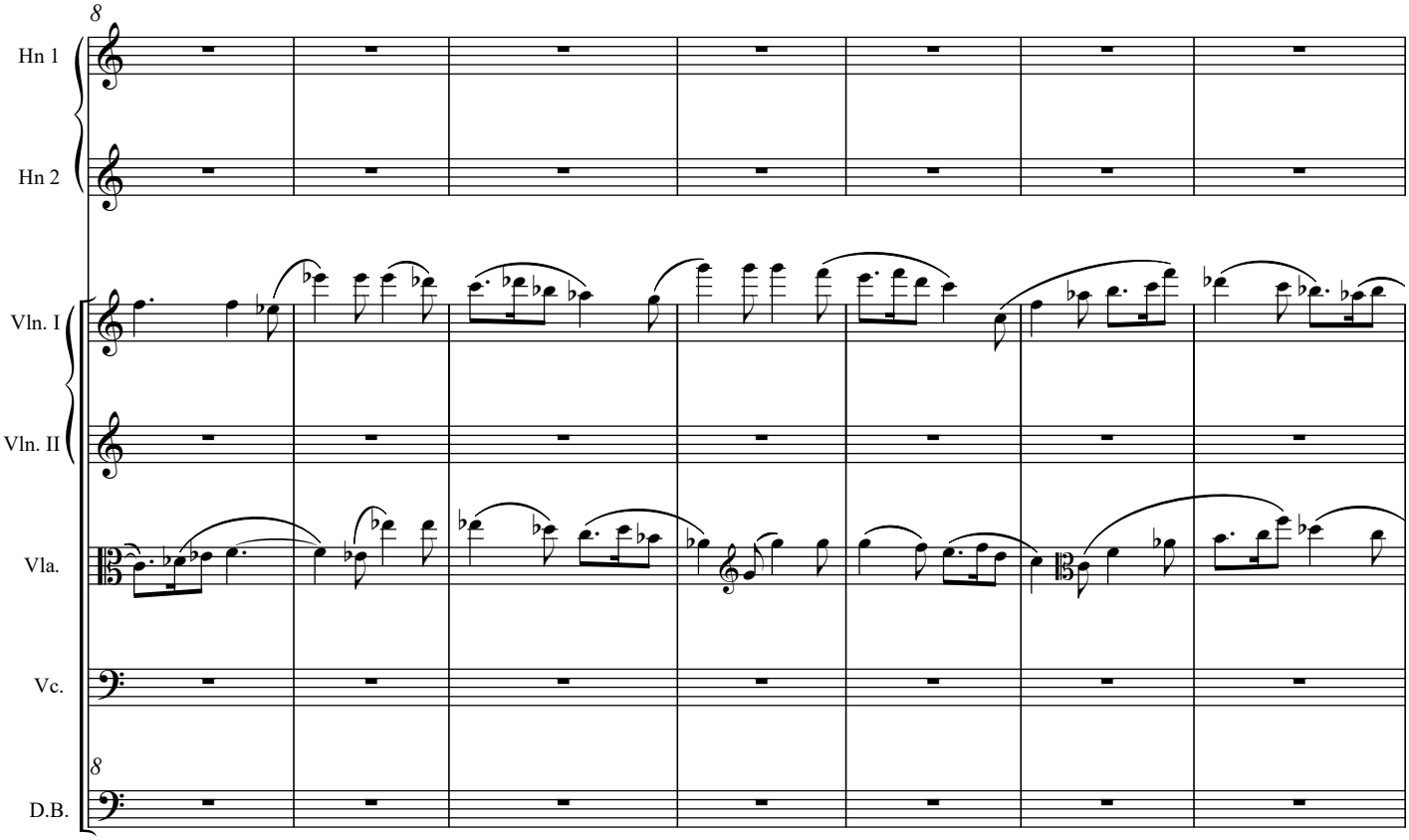

78
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
(f)
f
mf

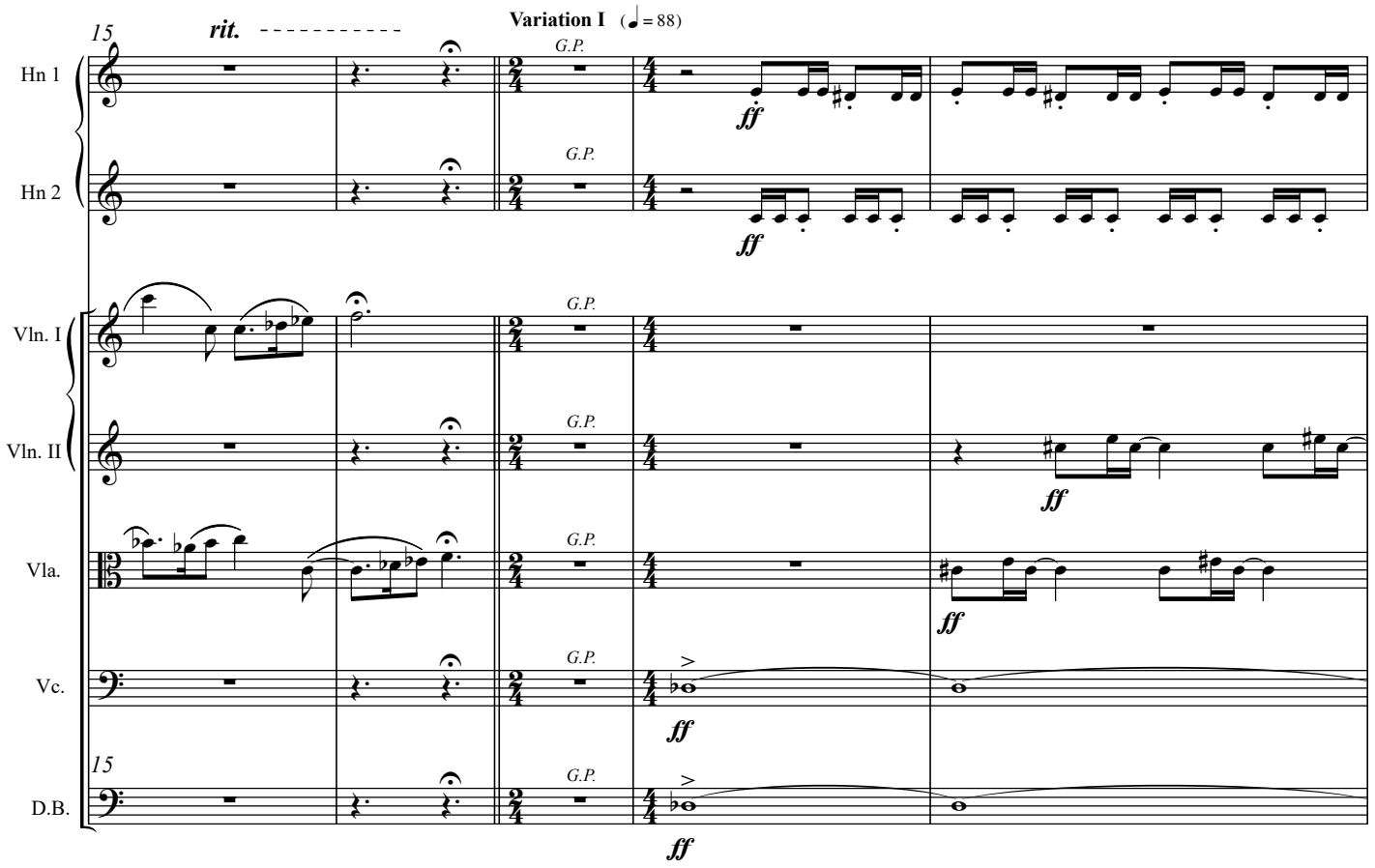

81
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf
p
pp

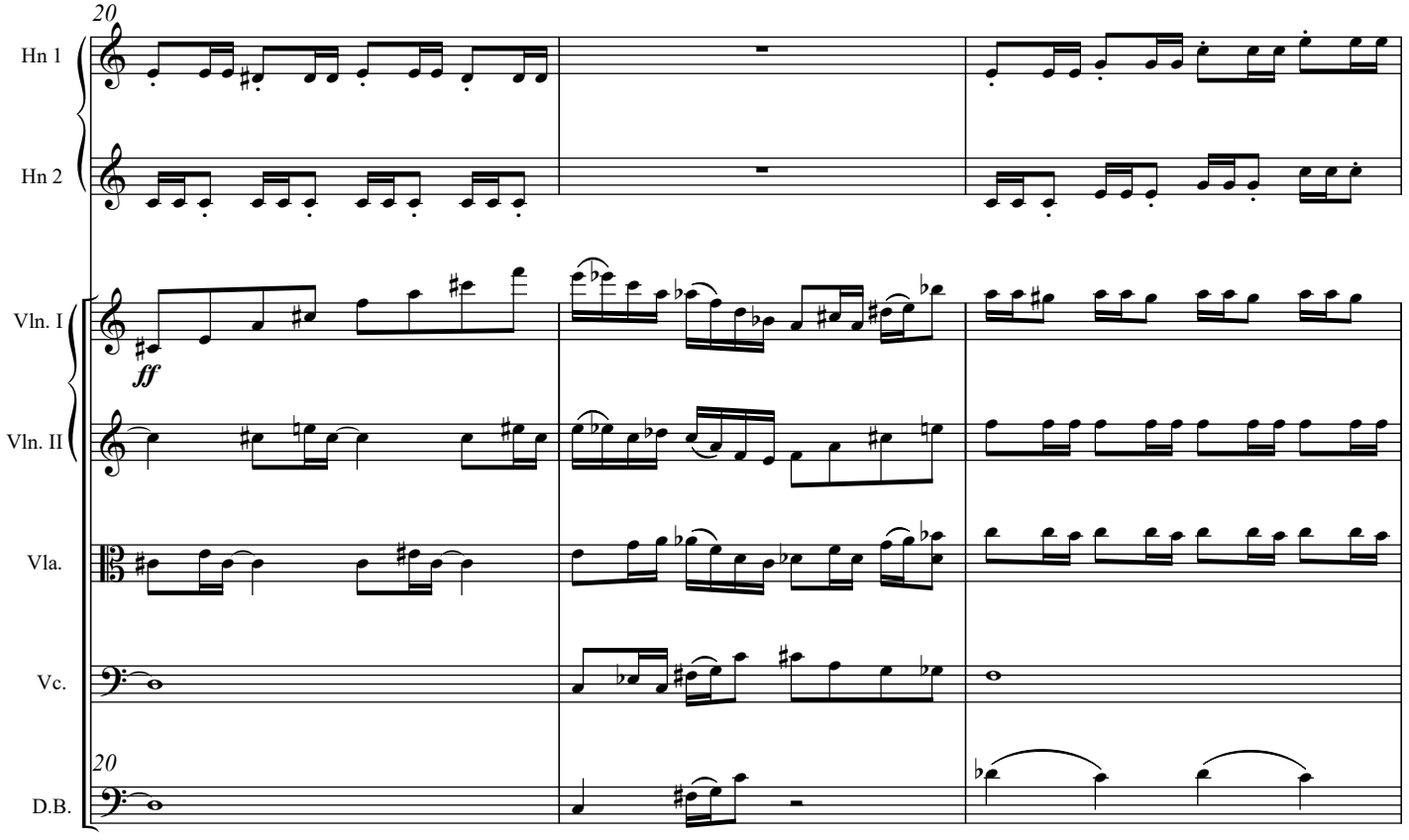
Theme

Largo con video (♪= 100)






15
rit.
Variation I (♩ = 88)
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
G.P.
ff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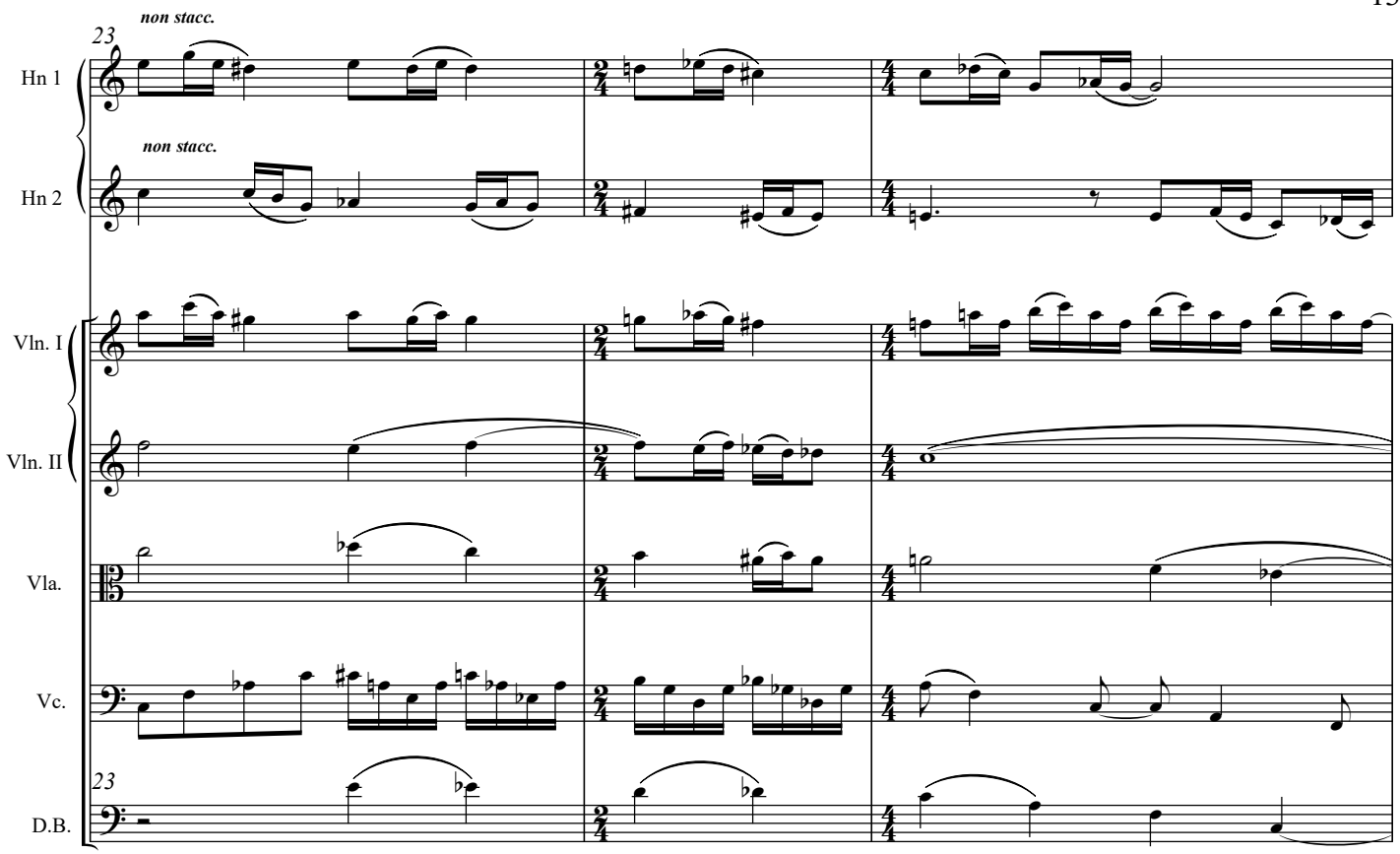
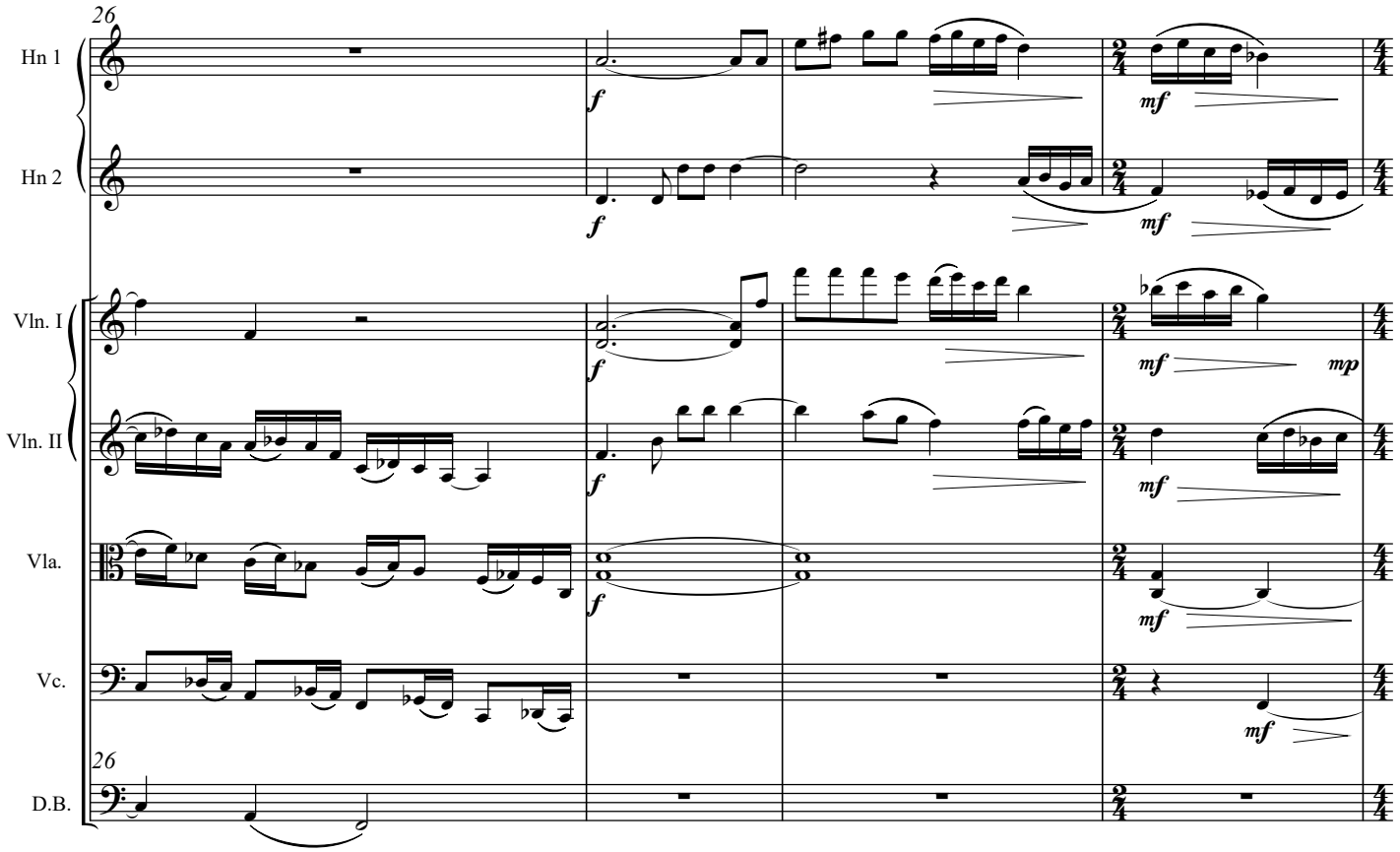
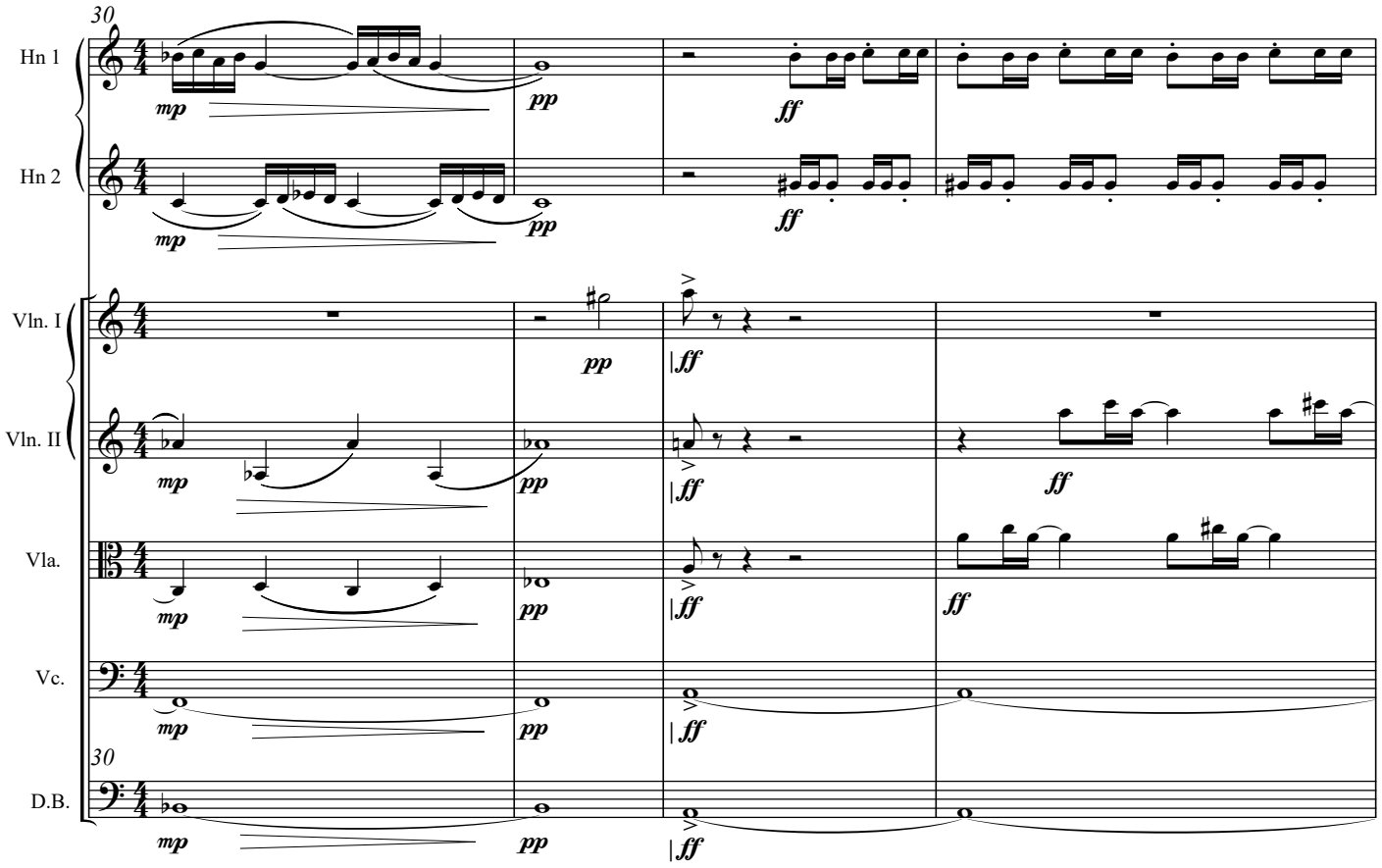
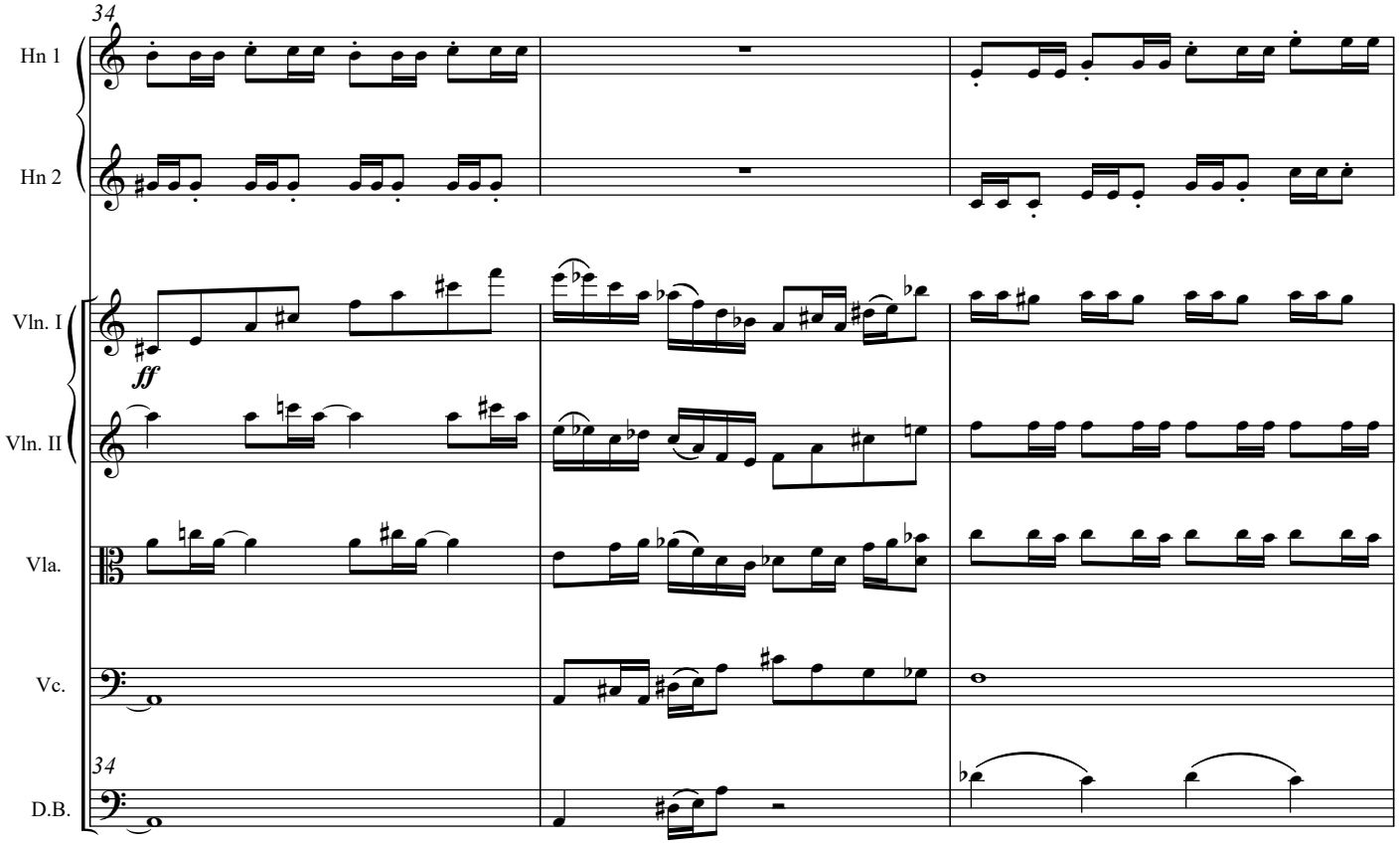
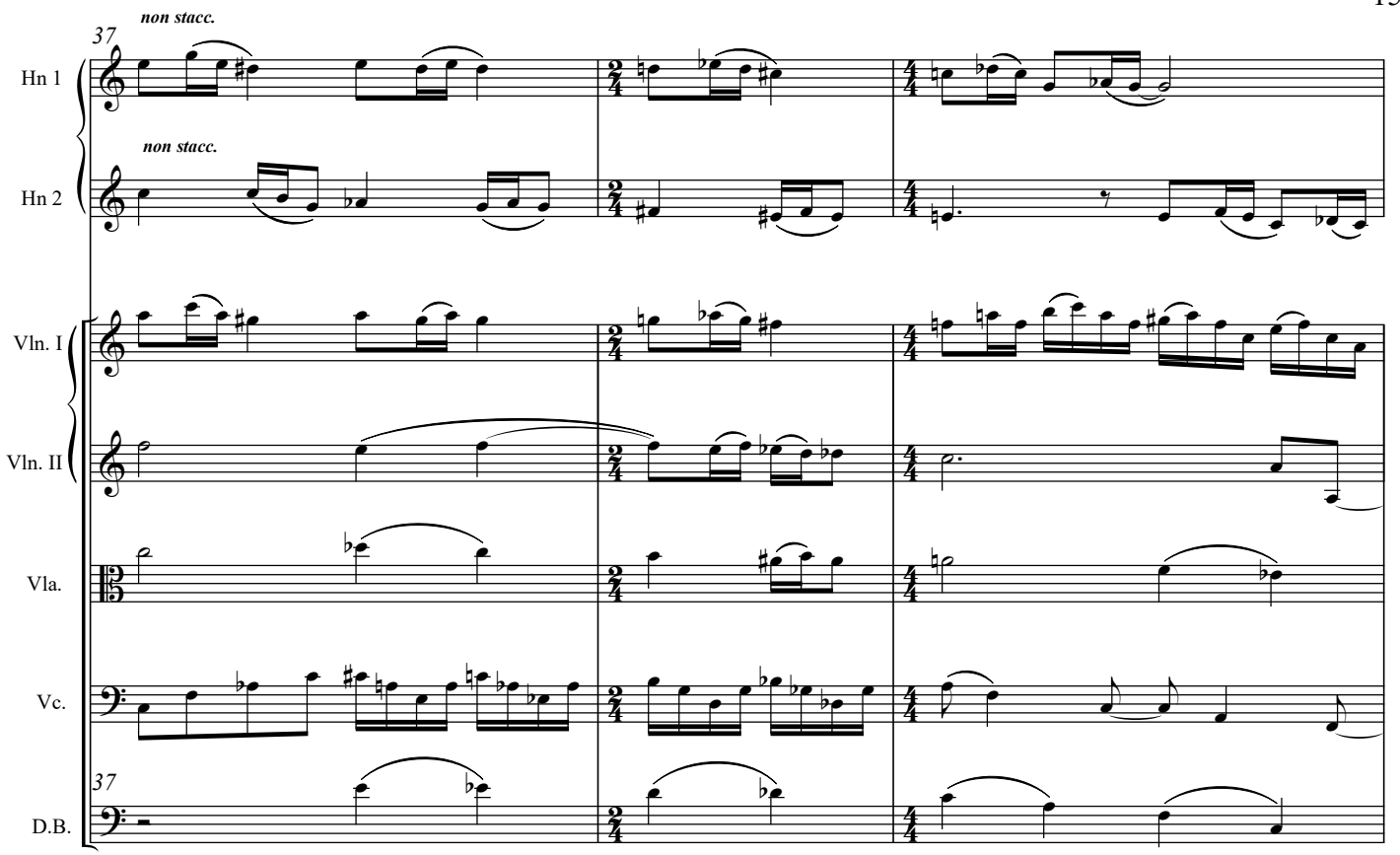
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff

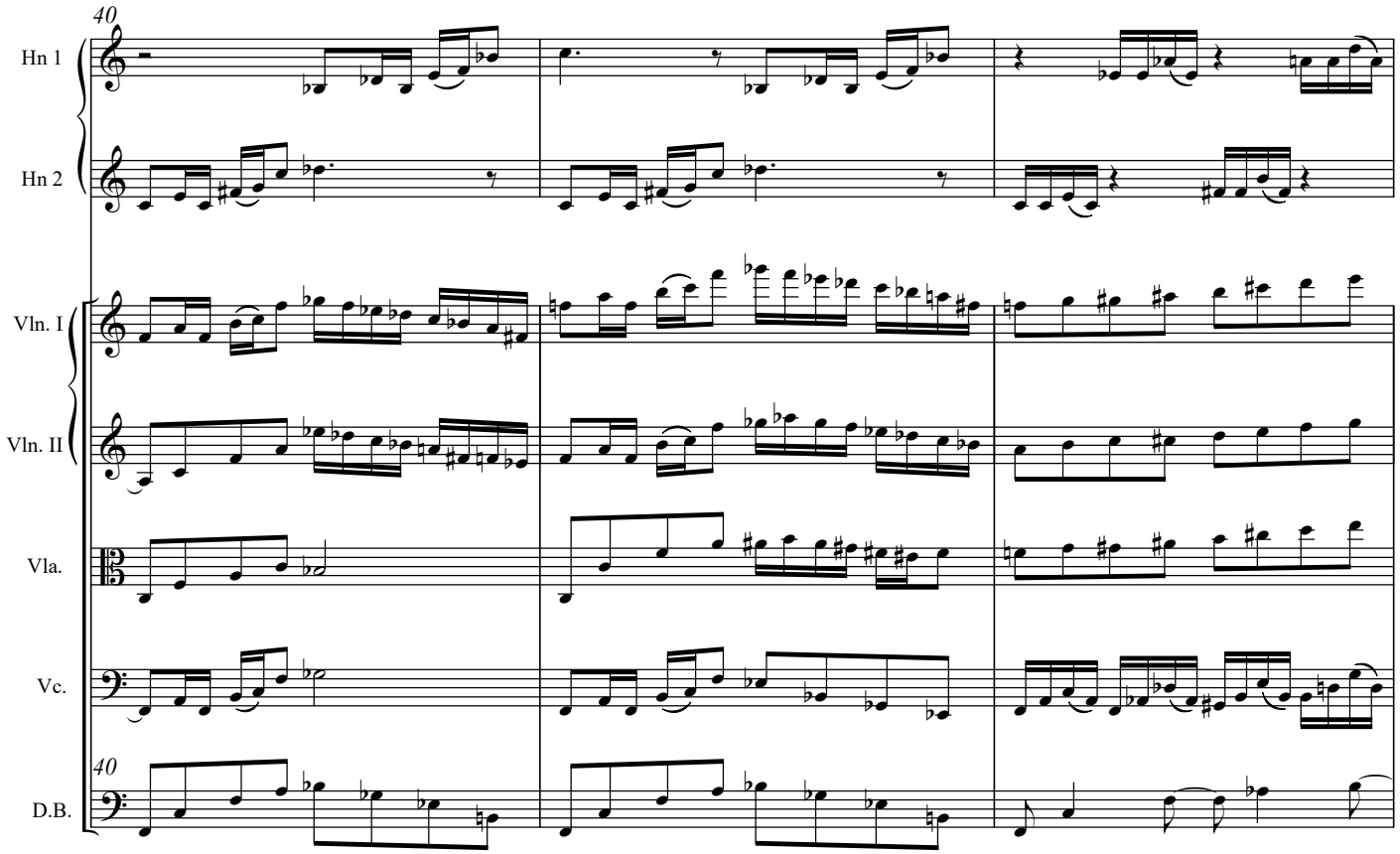

23
non stacc.
Hn 1
non stacc.
Hn 2
Vln. I
Vln. II
Vla.
Vc.
23
D.B.

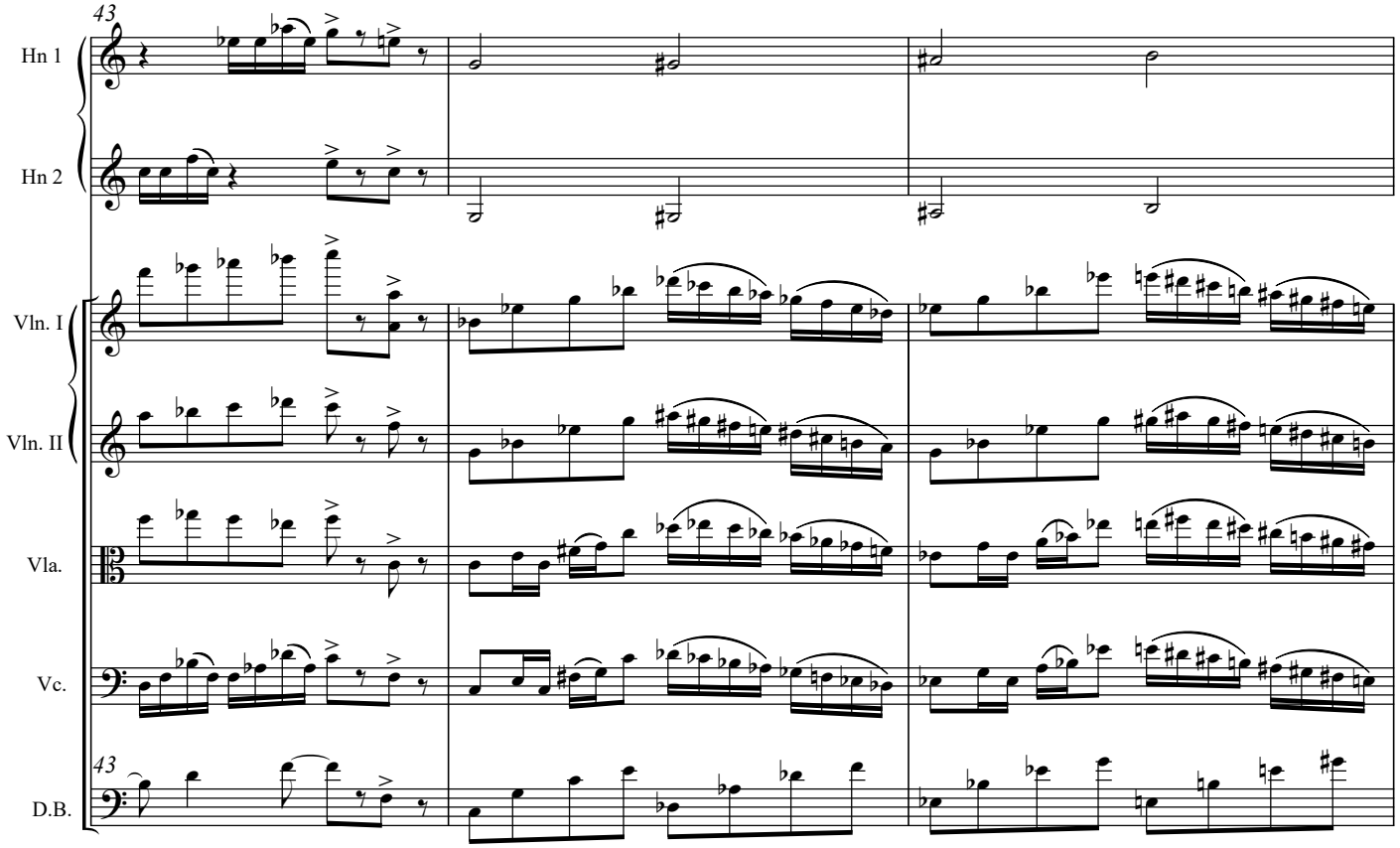

26
Hn 1
f
mf
Hn 2
f
mf
Vln. I
f
mf
mp
Vln. II
f
mf
Vla.
f
mf
Vc.
mf
26
D.B.

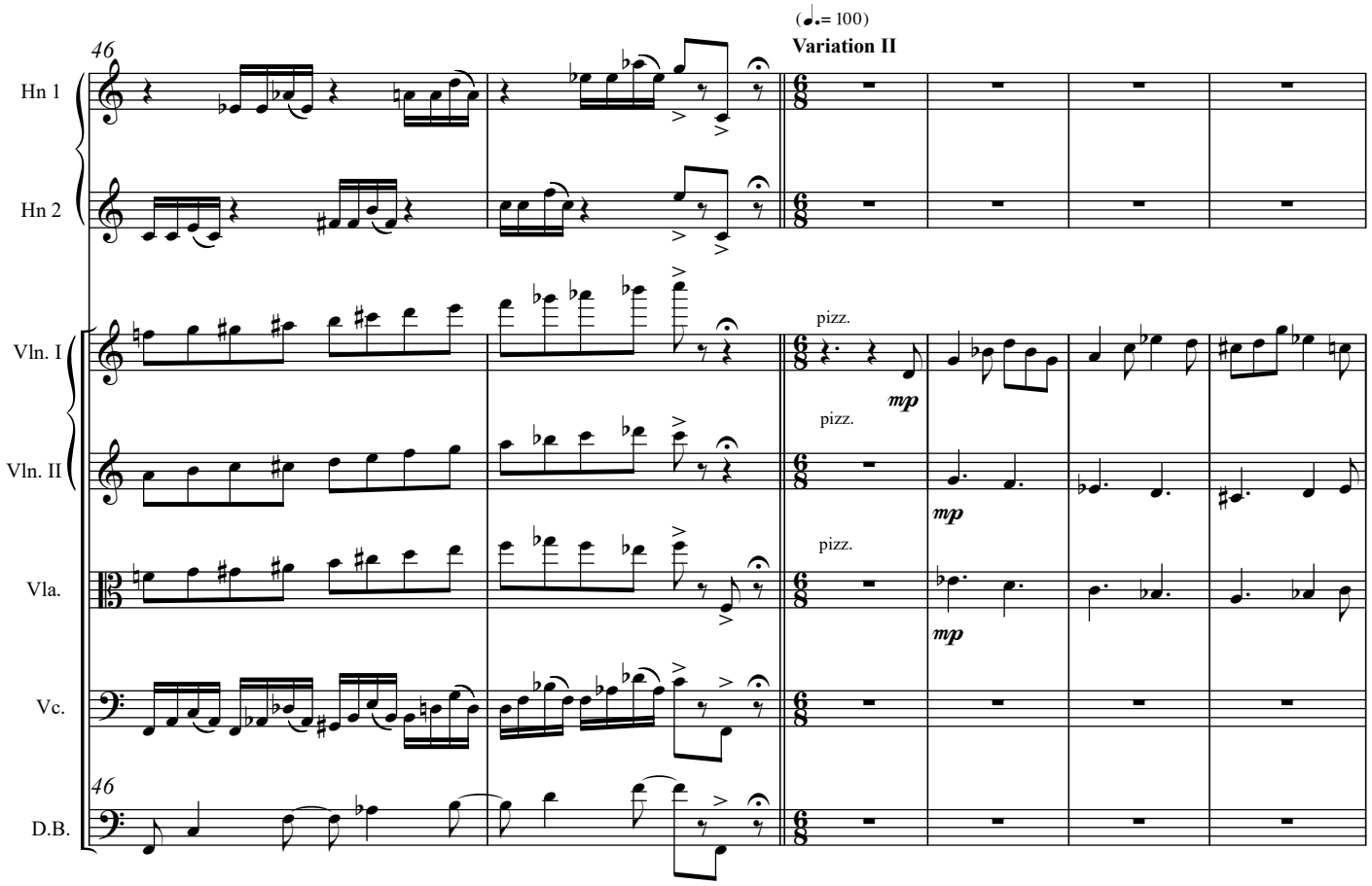

30
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
pp
ff

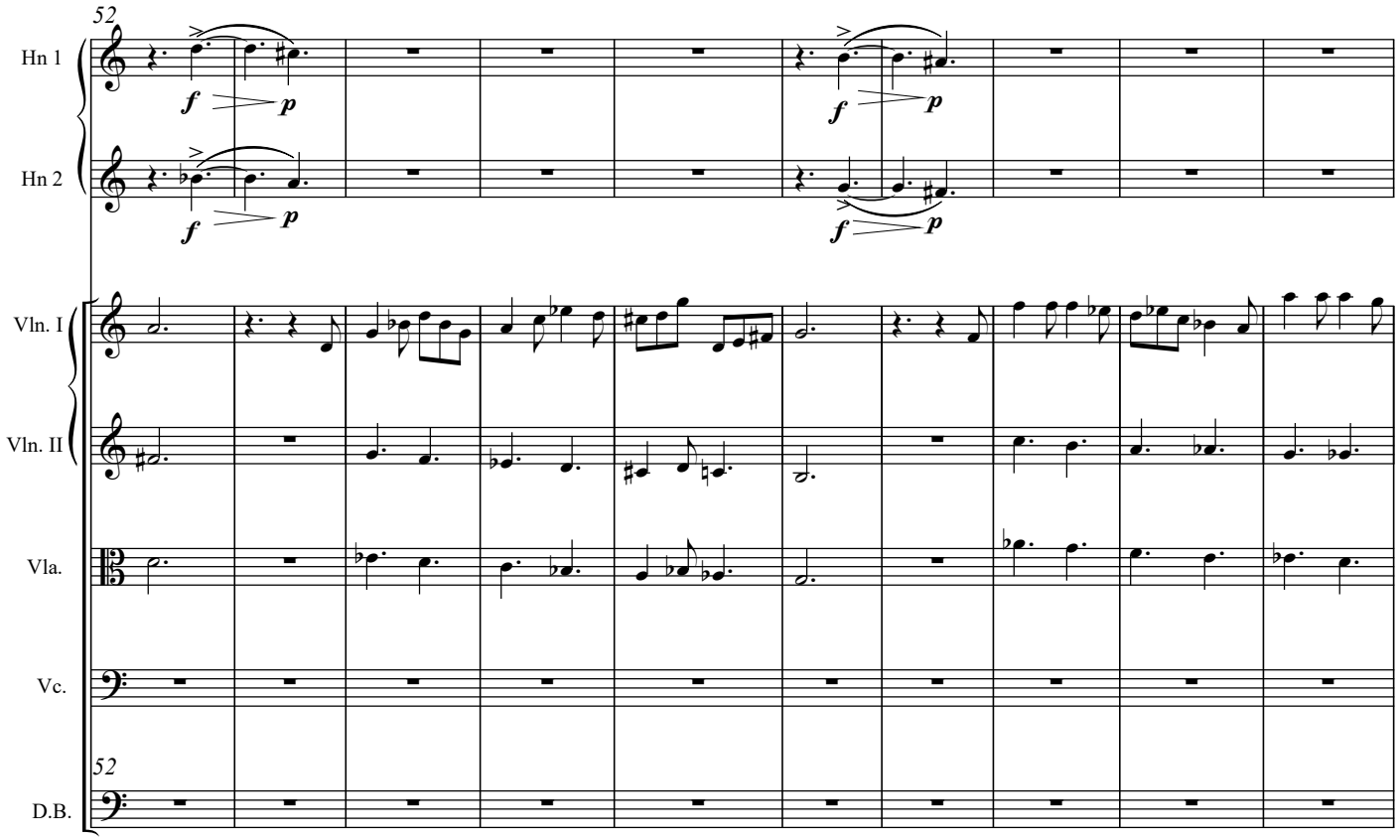

34
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff

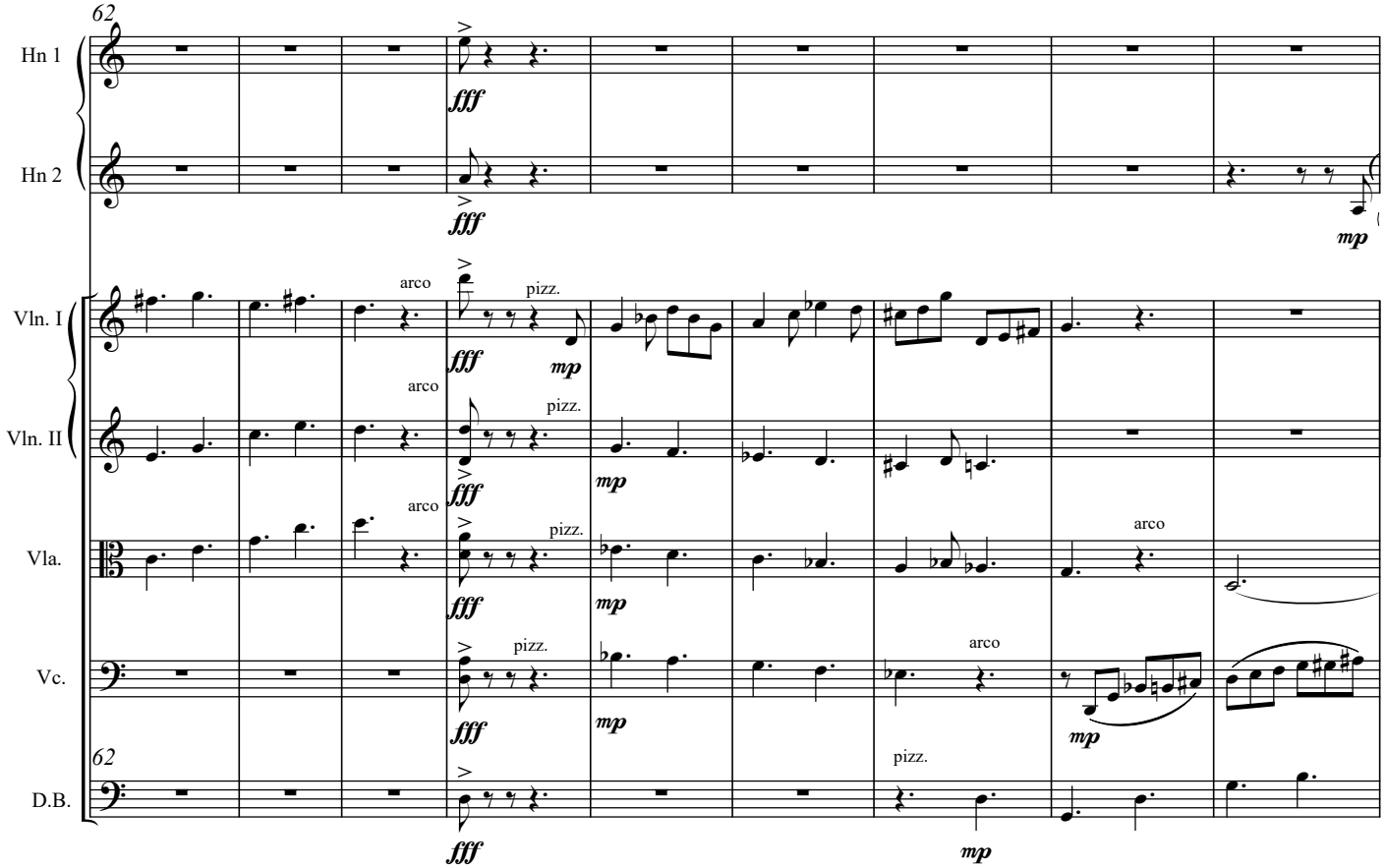

37
non stacc.
Hn 1
non stacc.
Hn 2
Vln. I
Vln. II
Vla.
Vc.
37
D.B.

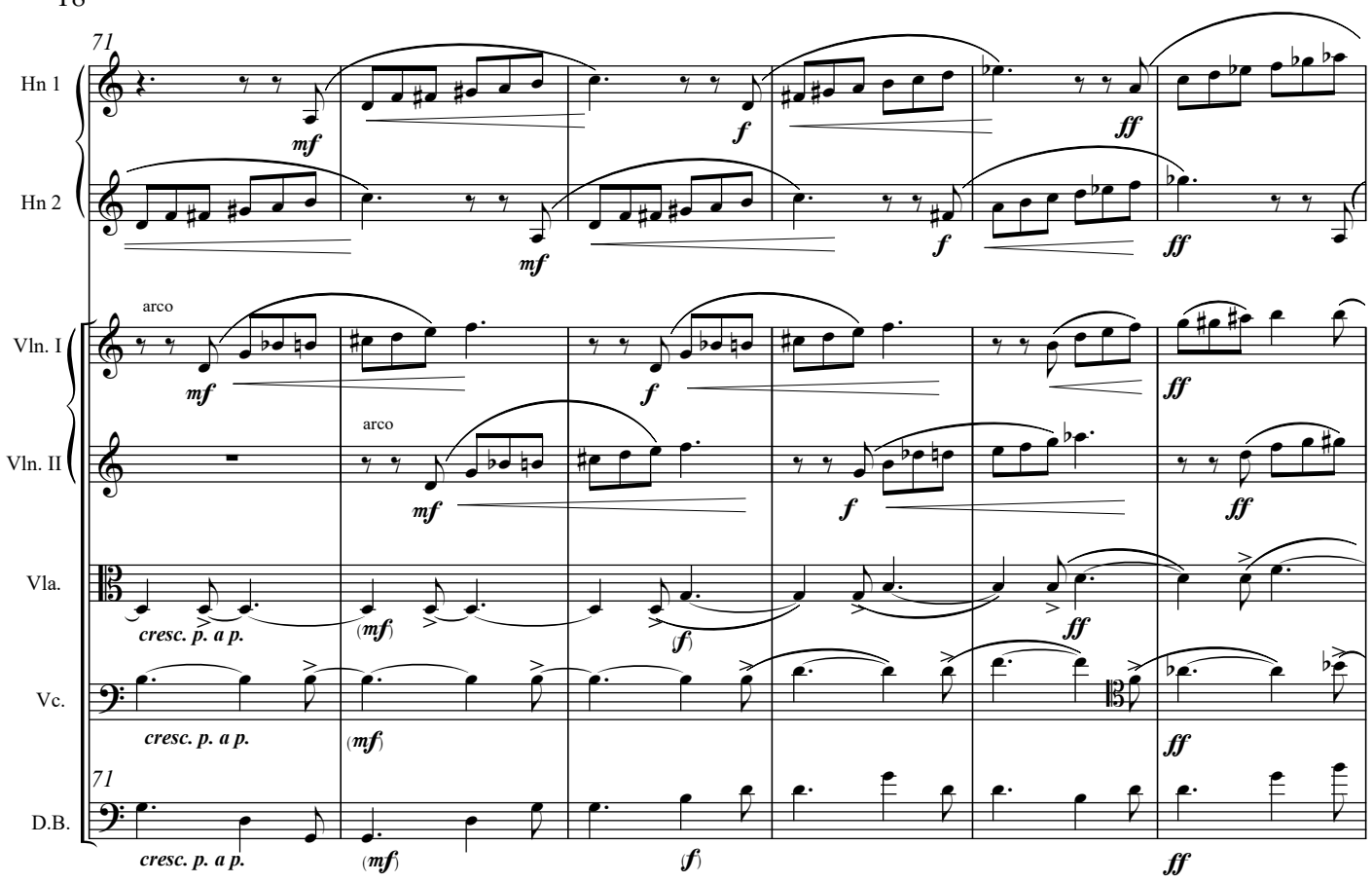

40
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
40
D.B.

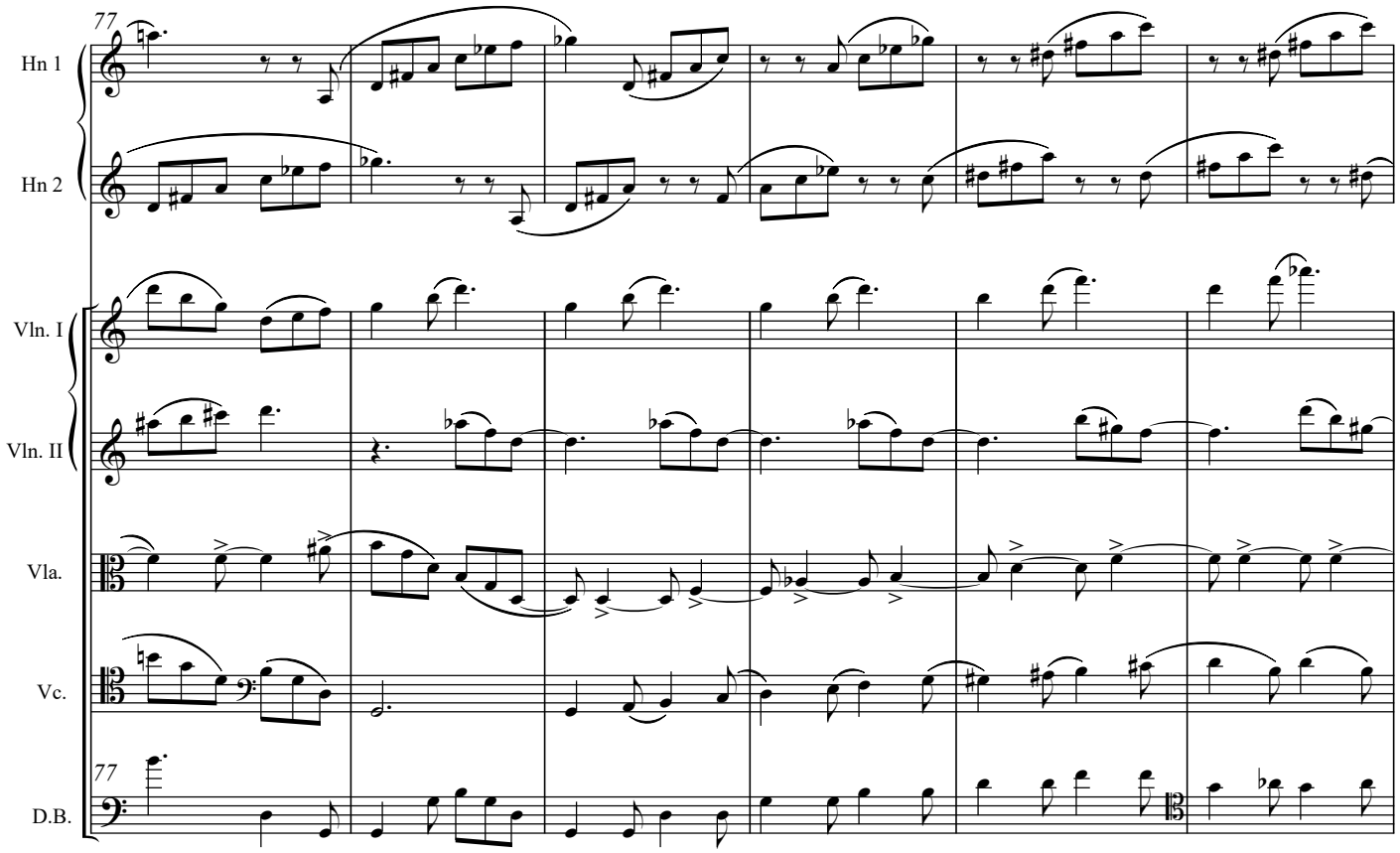

43
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
43
D.B.

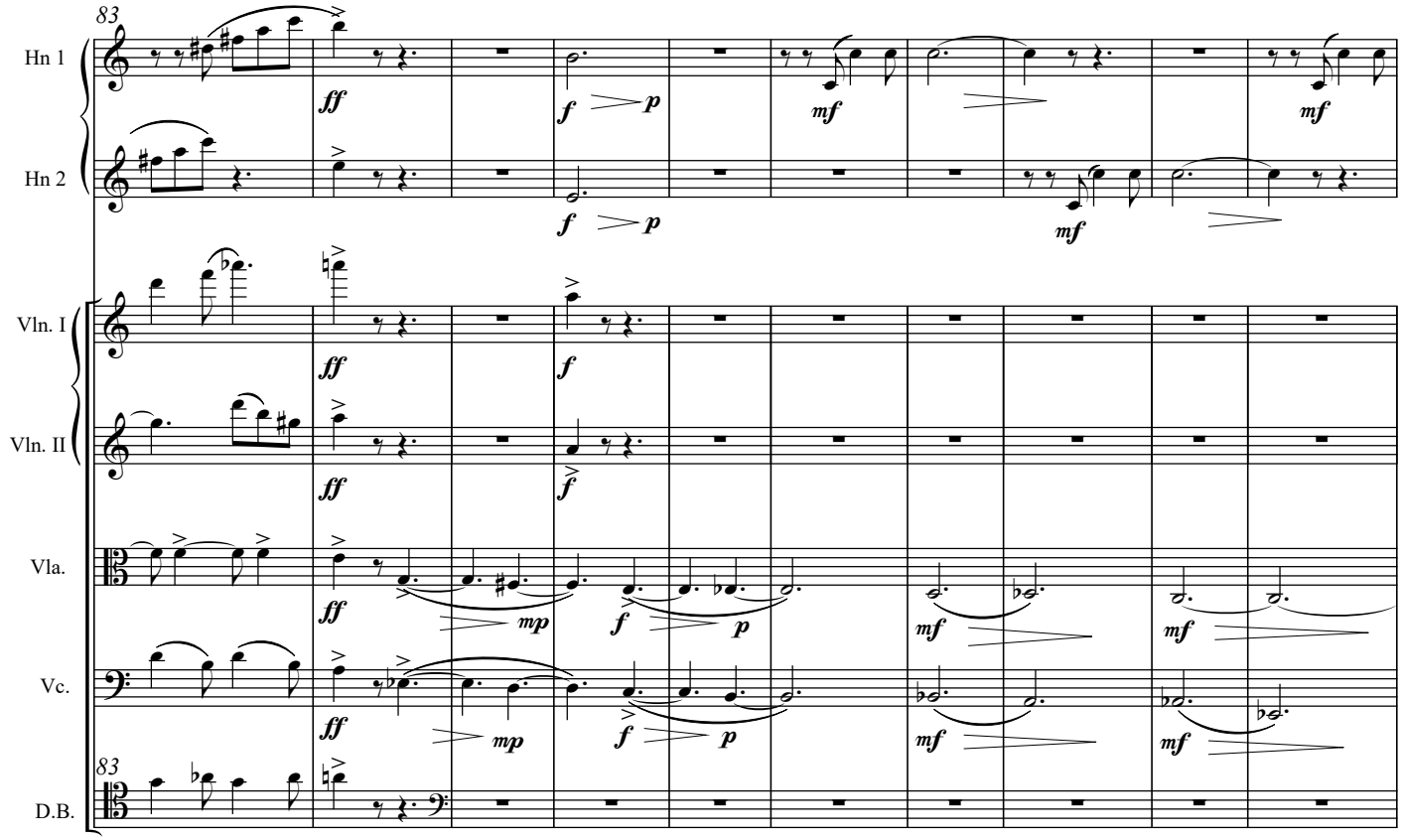

(𝅗𝅥.= 100)
Variation II
46
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
46
D.B.
pizz.
mp
pizz.
mp
pizz.
mp

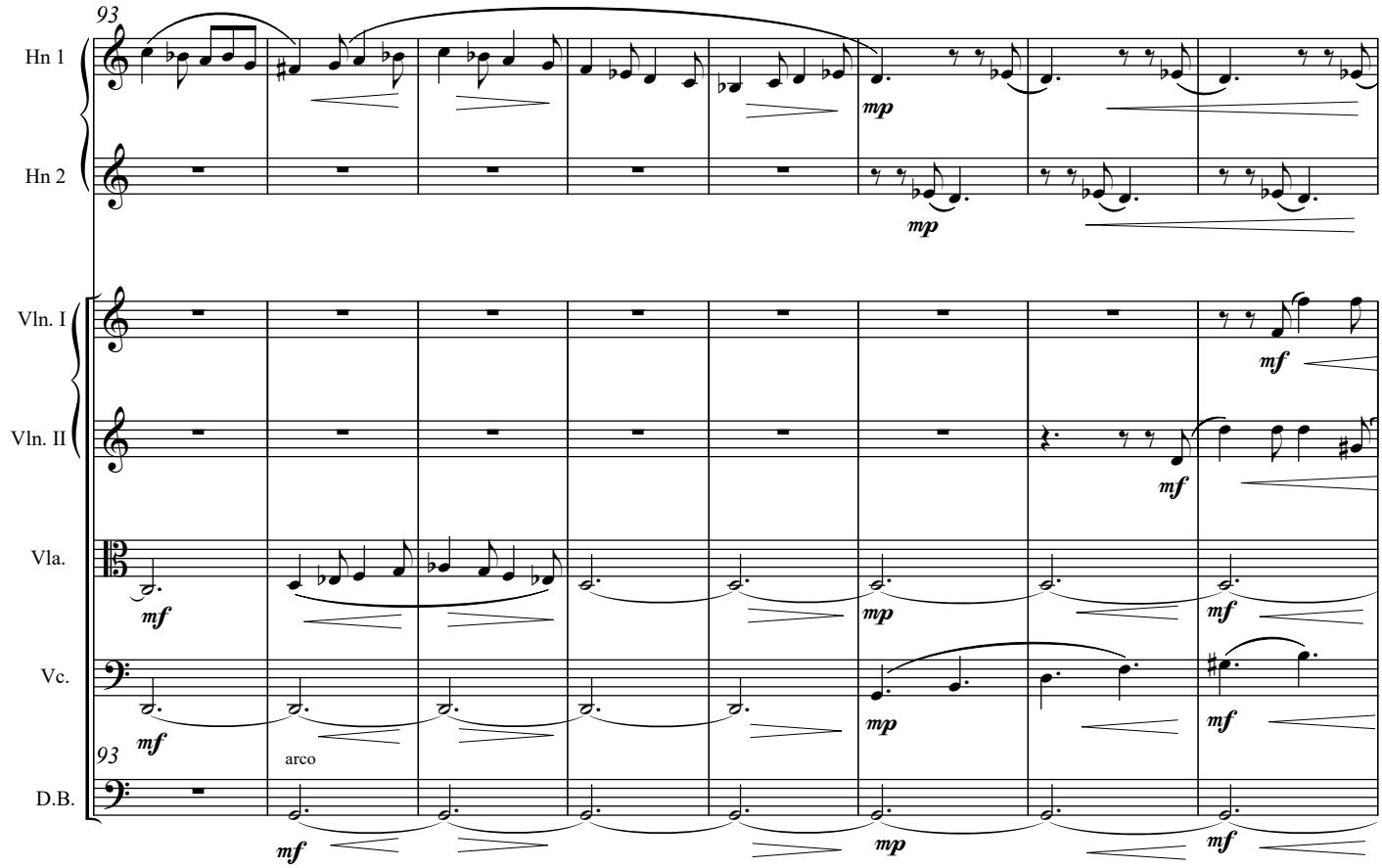

52
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p

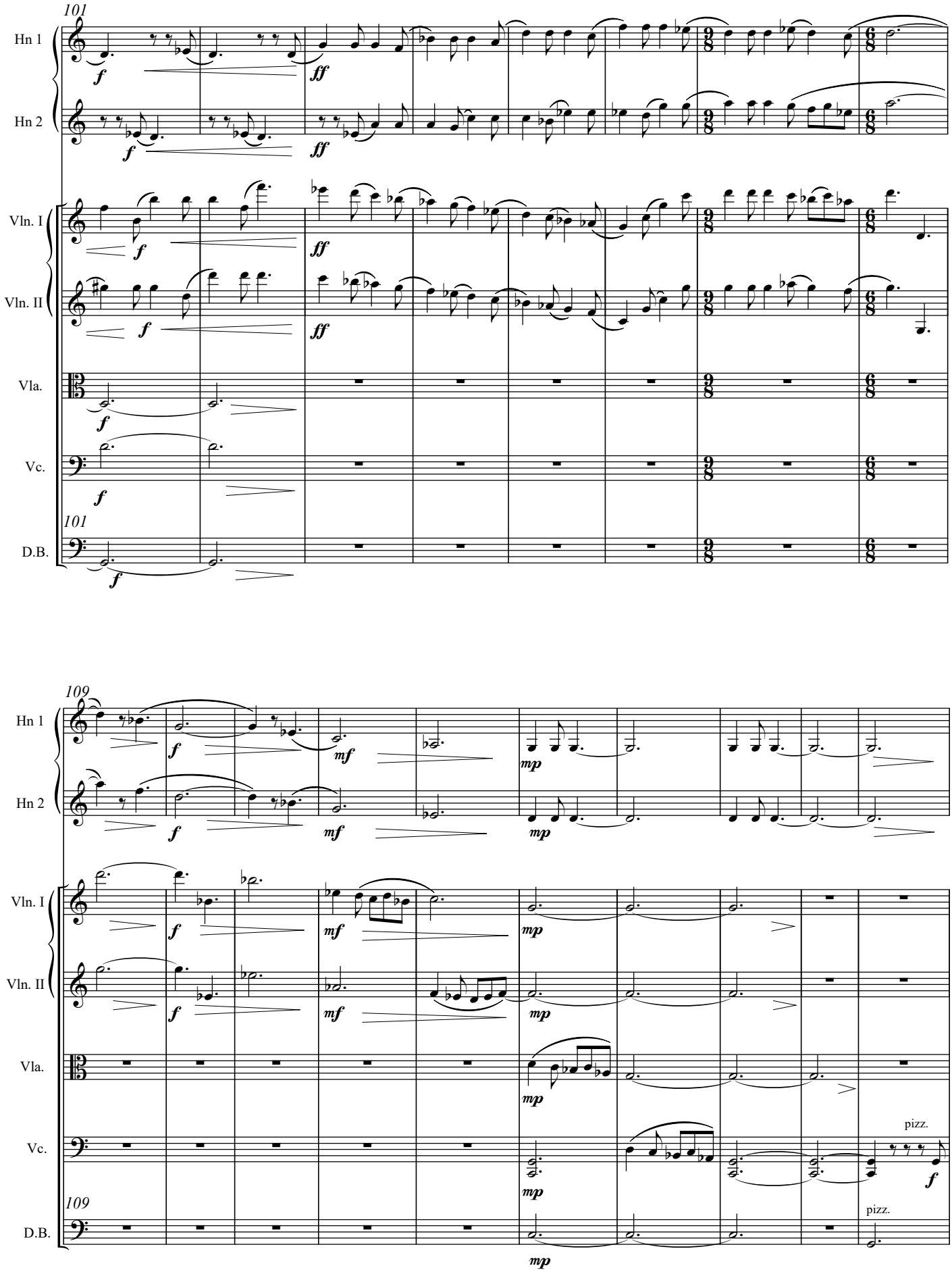

62
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
fff
mp
arco
pizz.

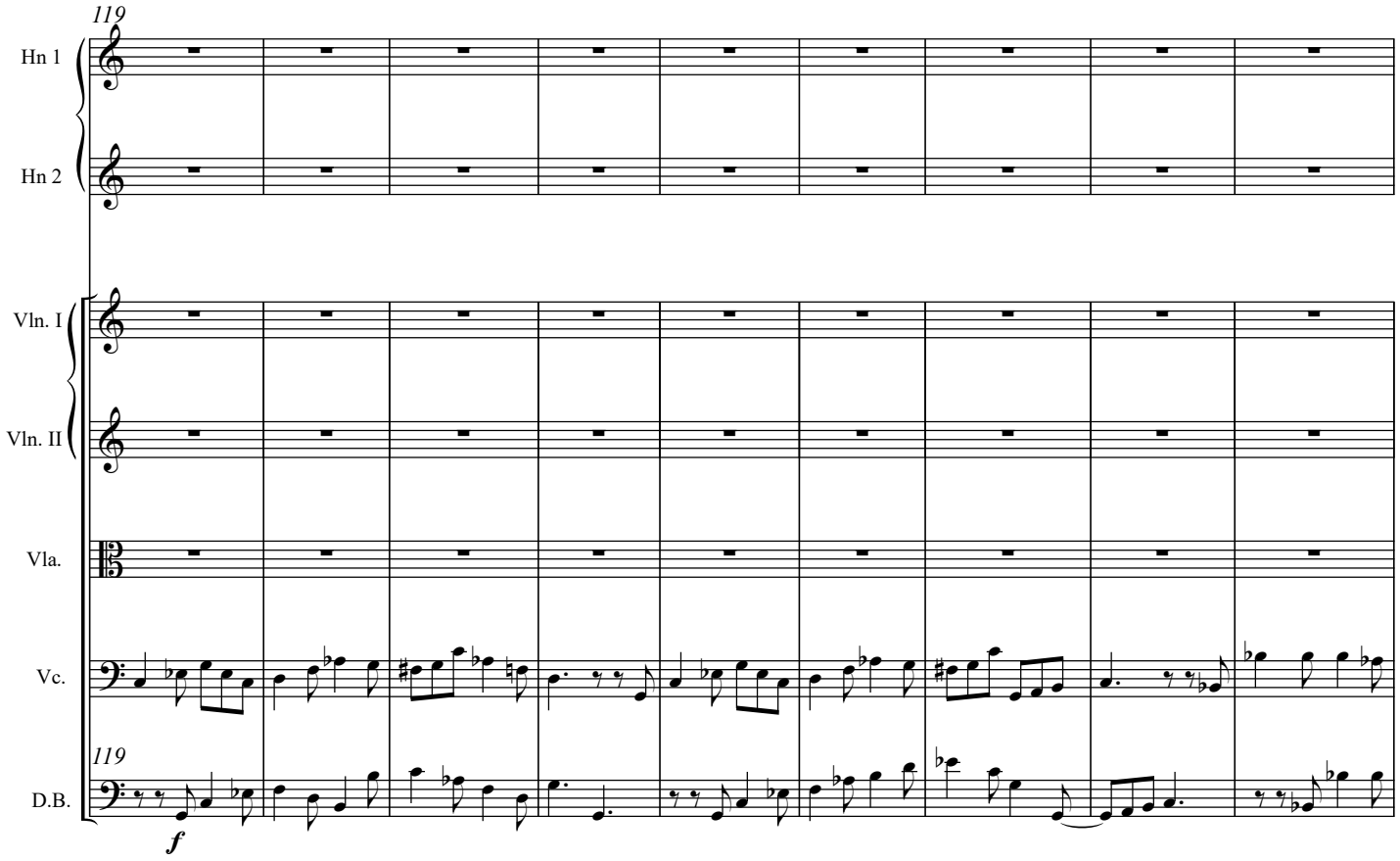

71
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
mf
f
ff
cresc. p. a p.
(mf)
(f)

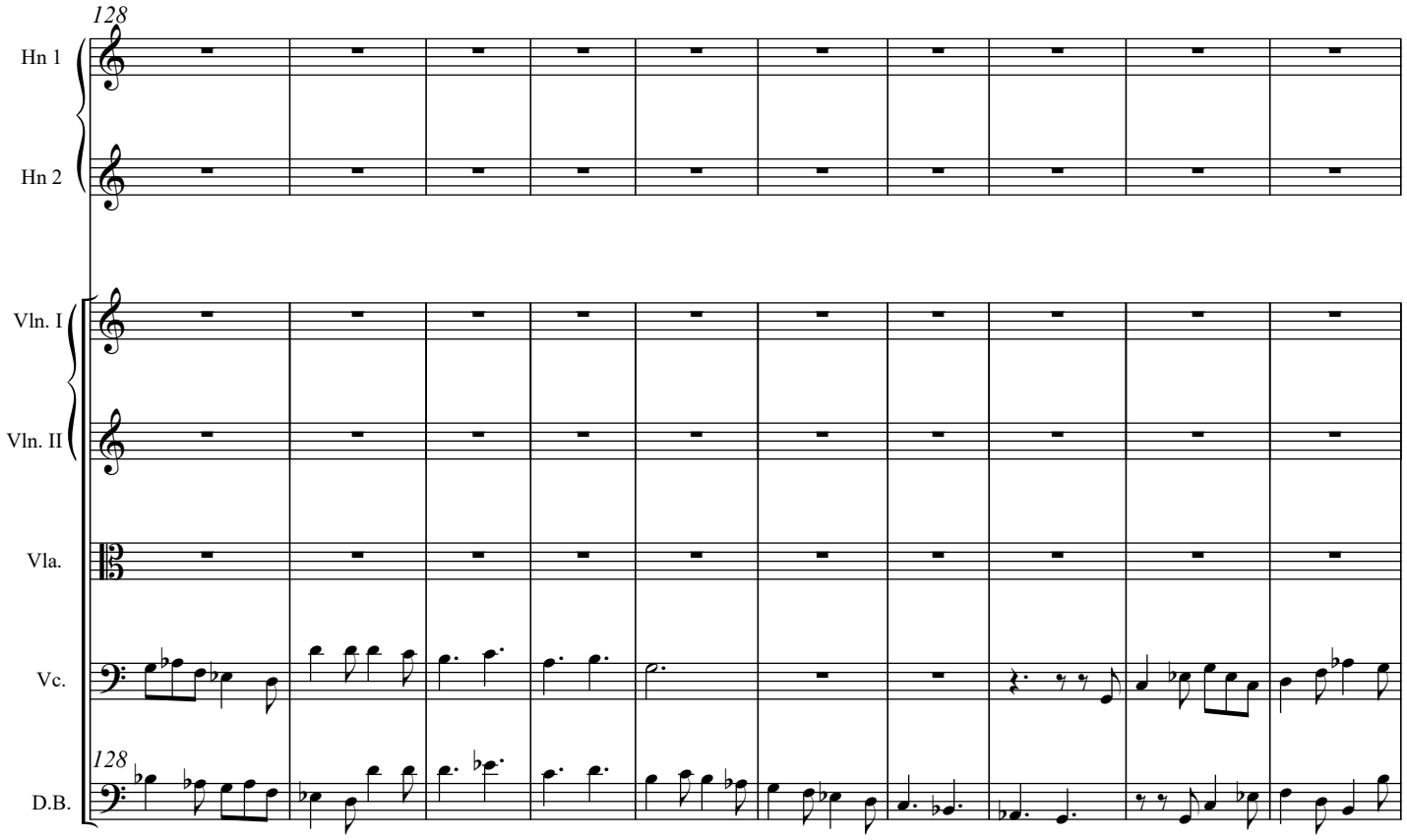

77
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.


83
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f
p
mf
mp


93
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
mf
mp

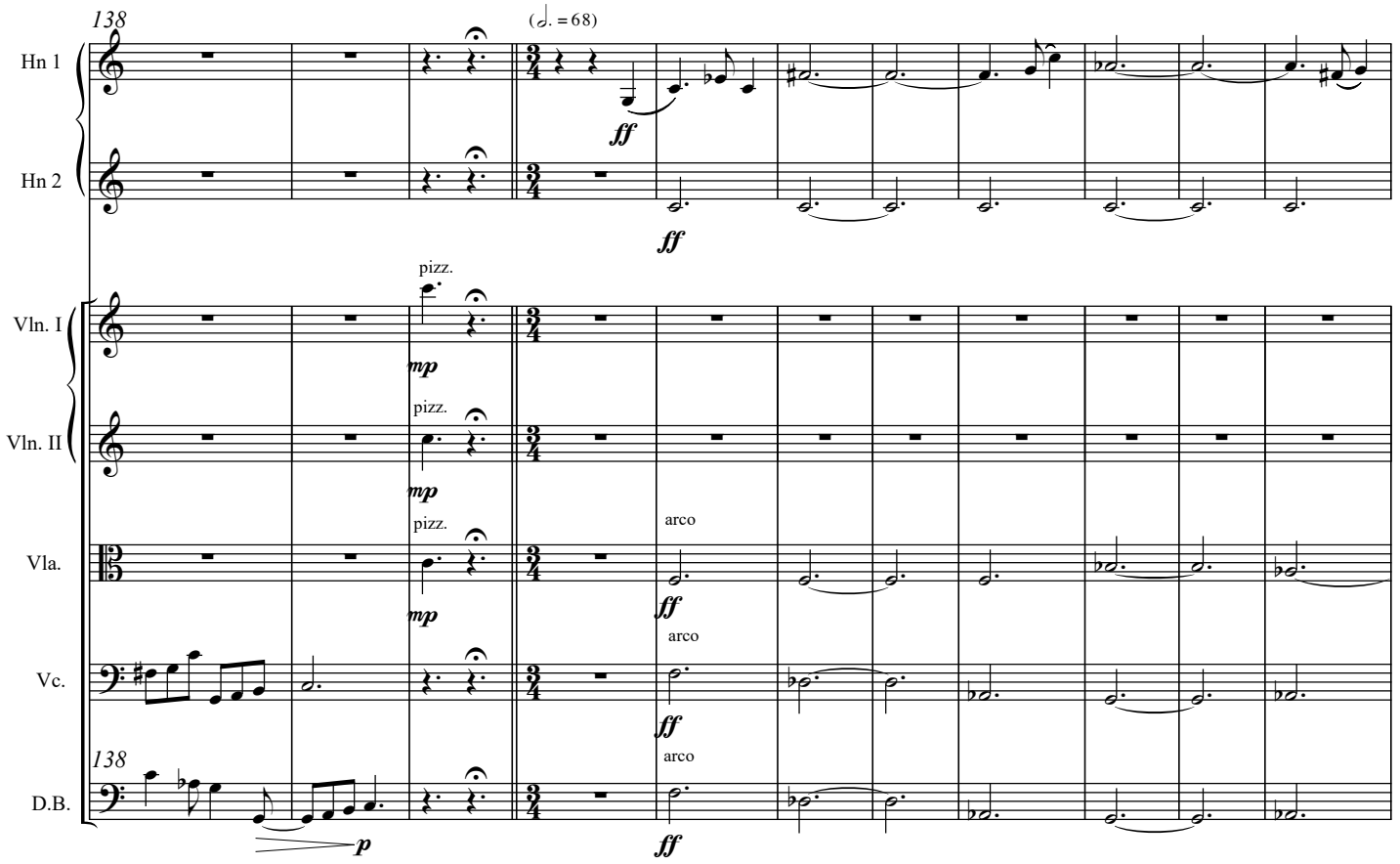

101
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
ff
109
mf
mp
pizz.

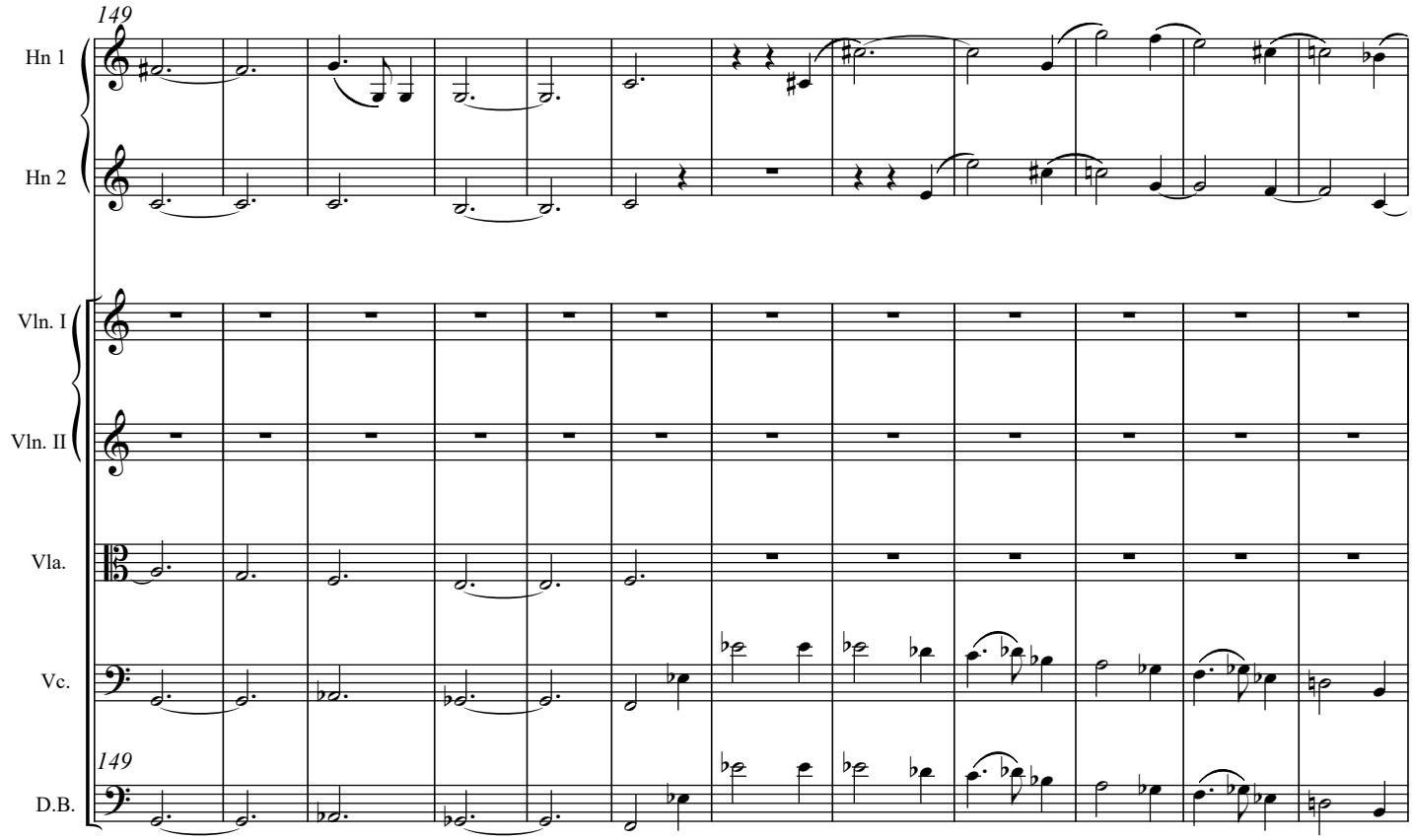

119
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
119
D.B.
f

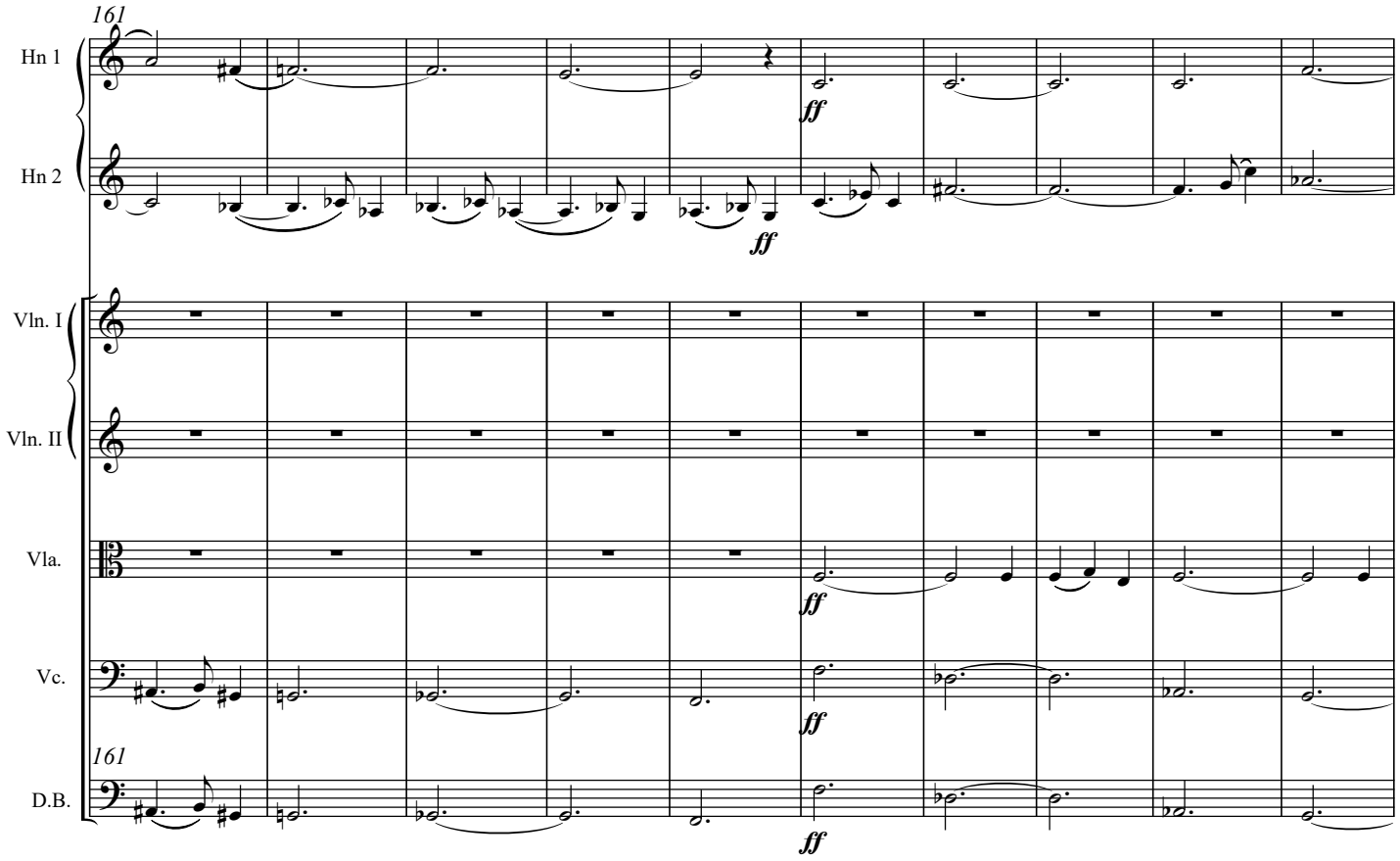

128
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
128
D.B.

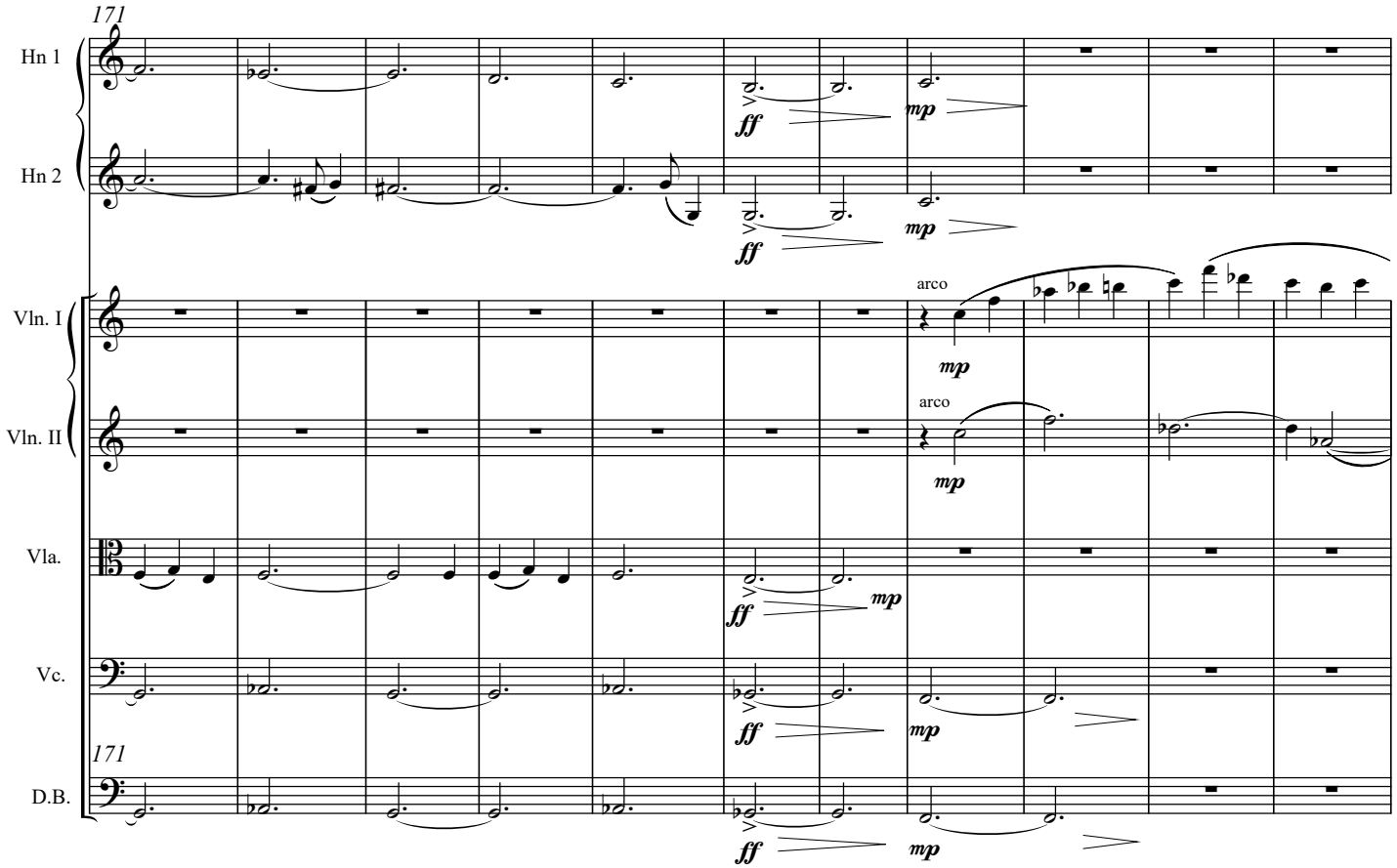
Variation III

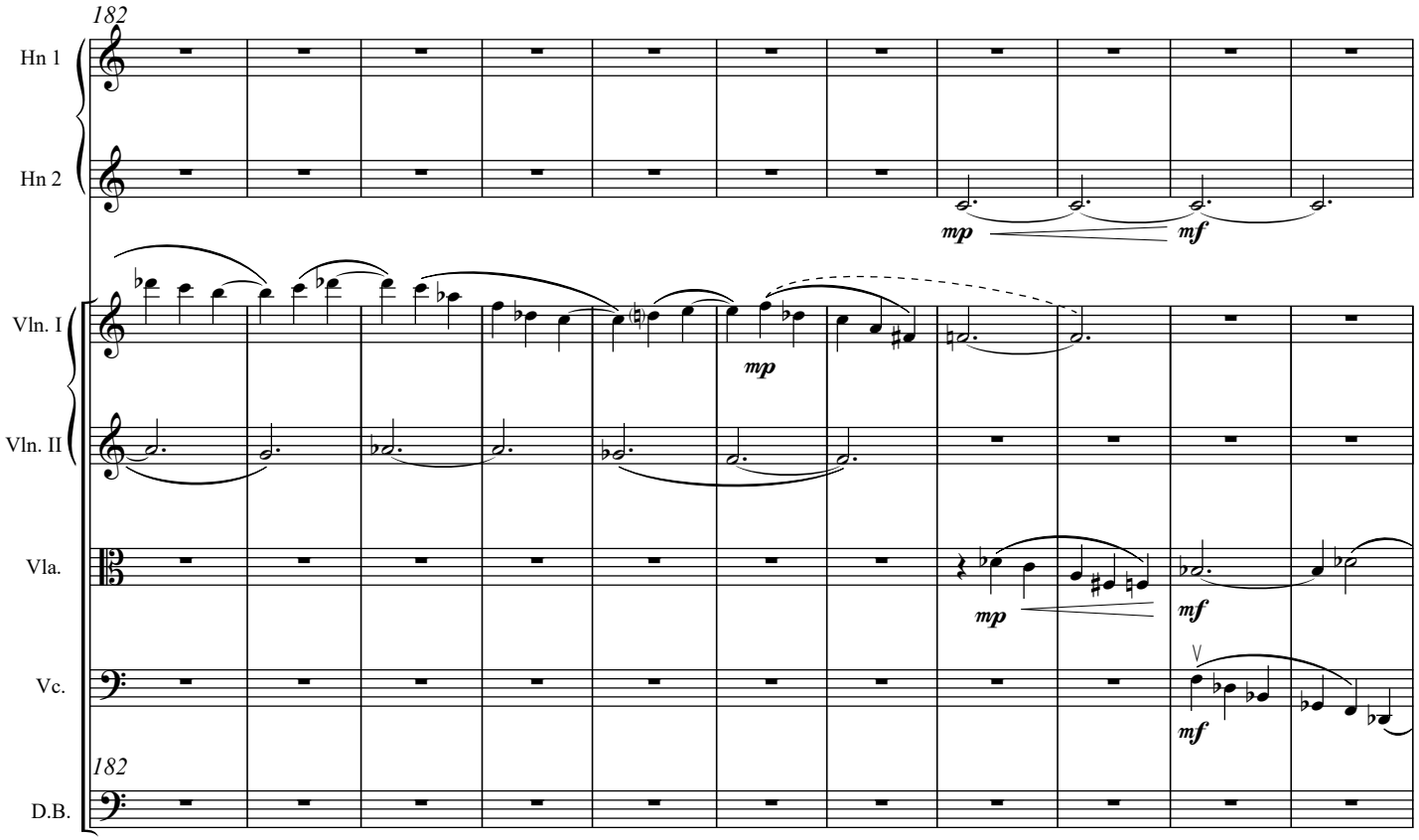
(𝅗𝅥. = 68)

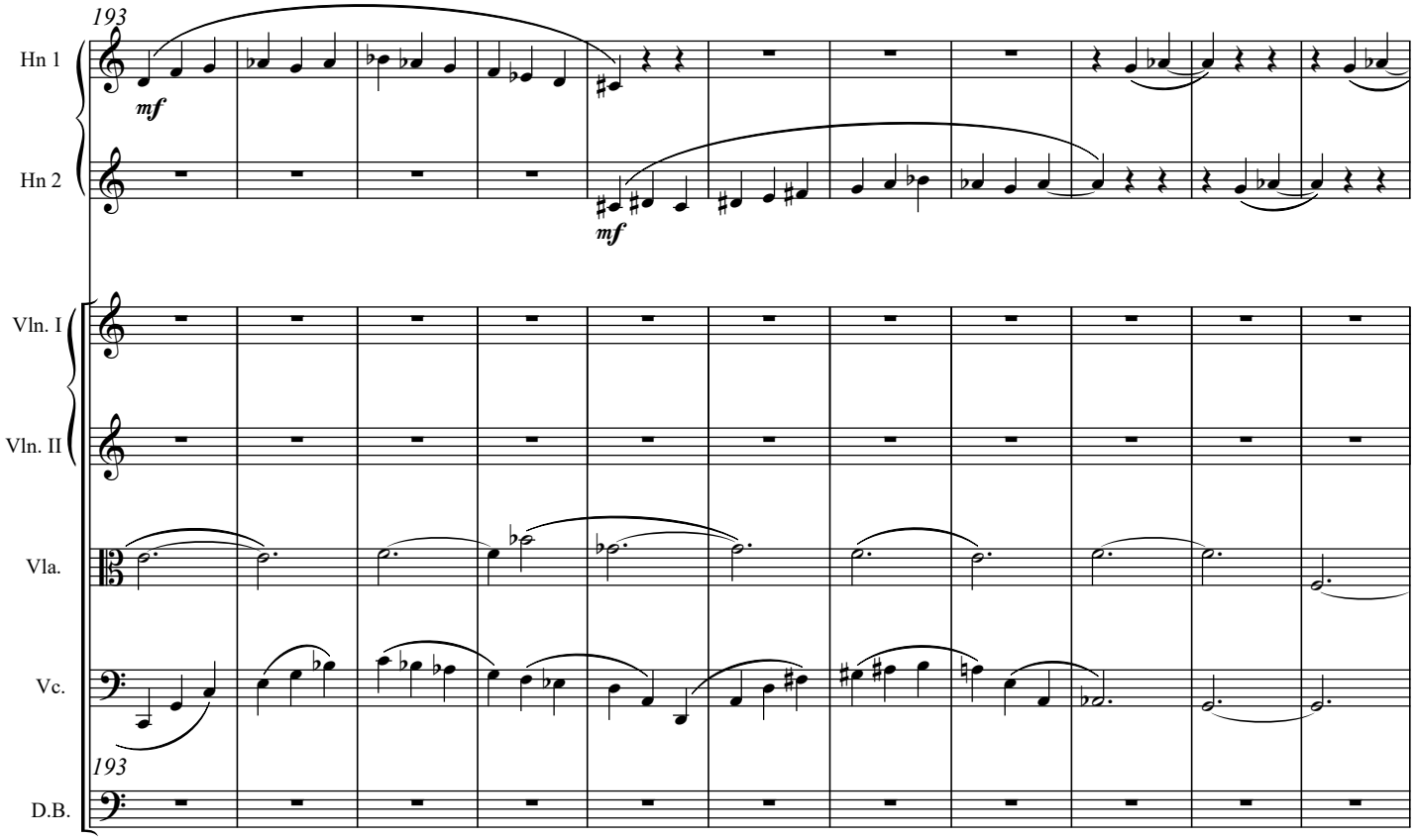


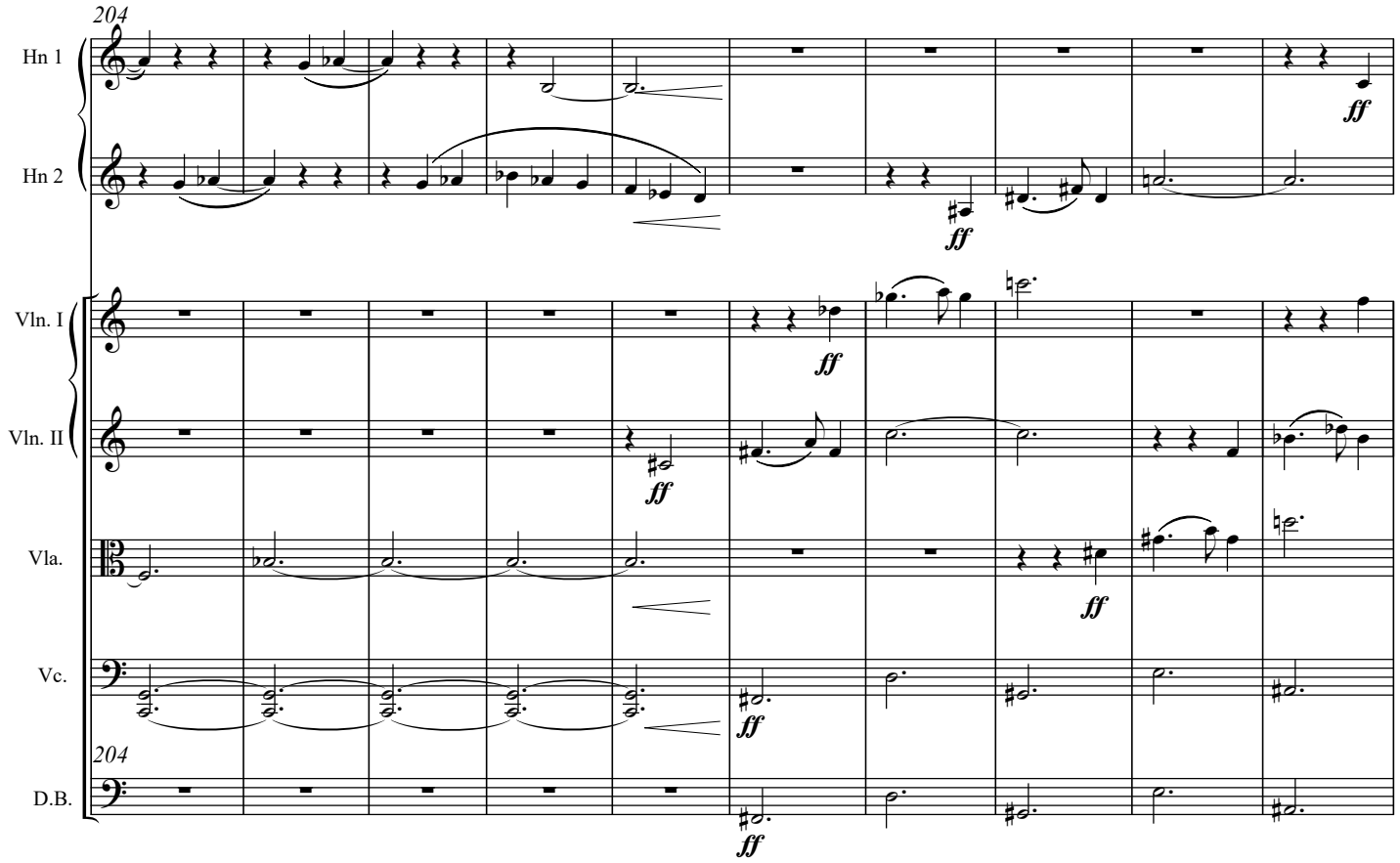


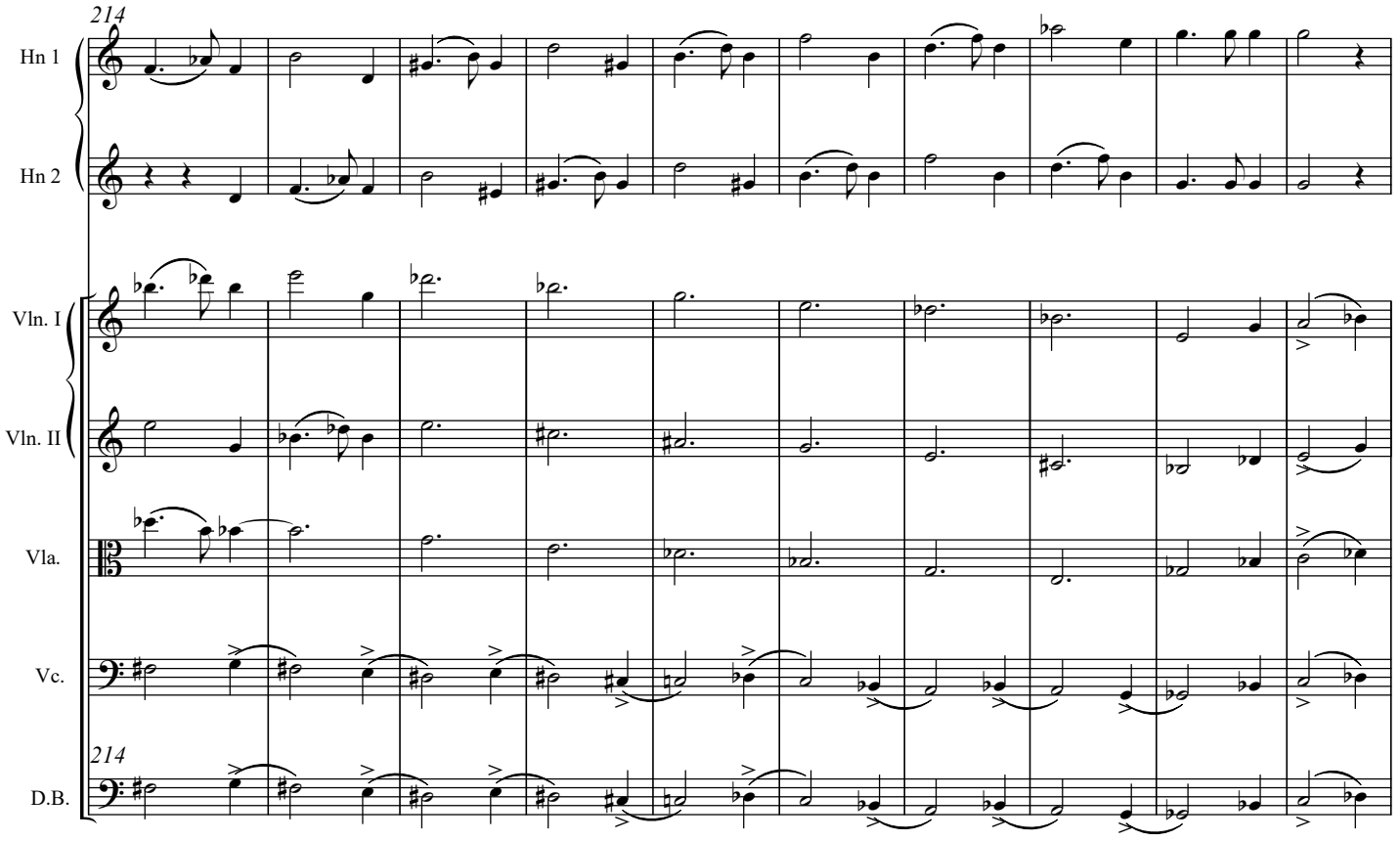

161
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
161
D.B.
ff

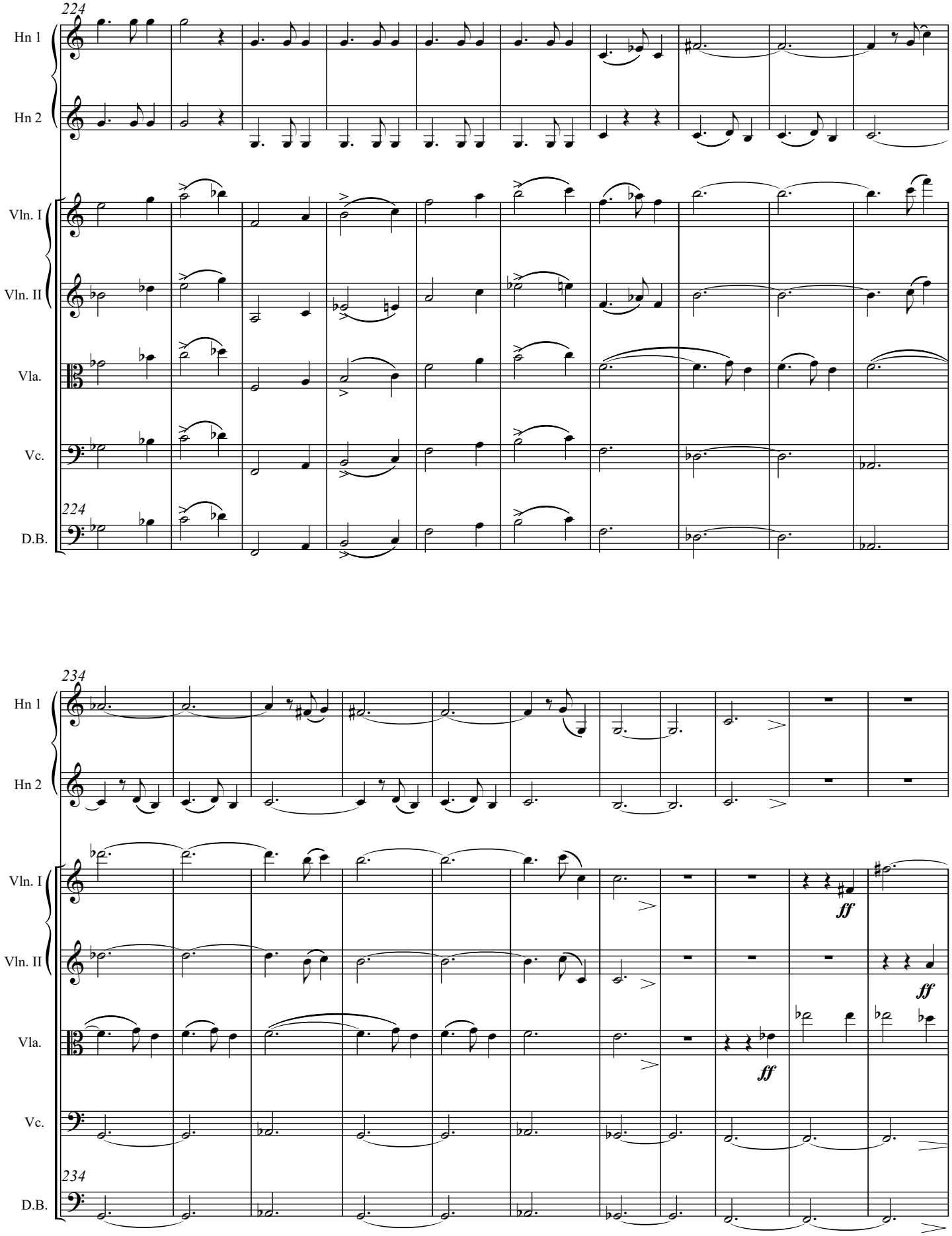

171
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
171
D.B.
ff
mp
arco

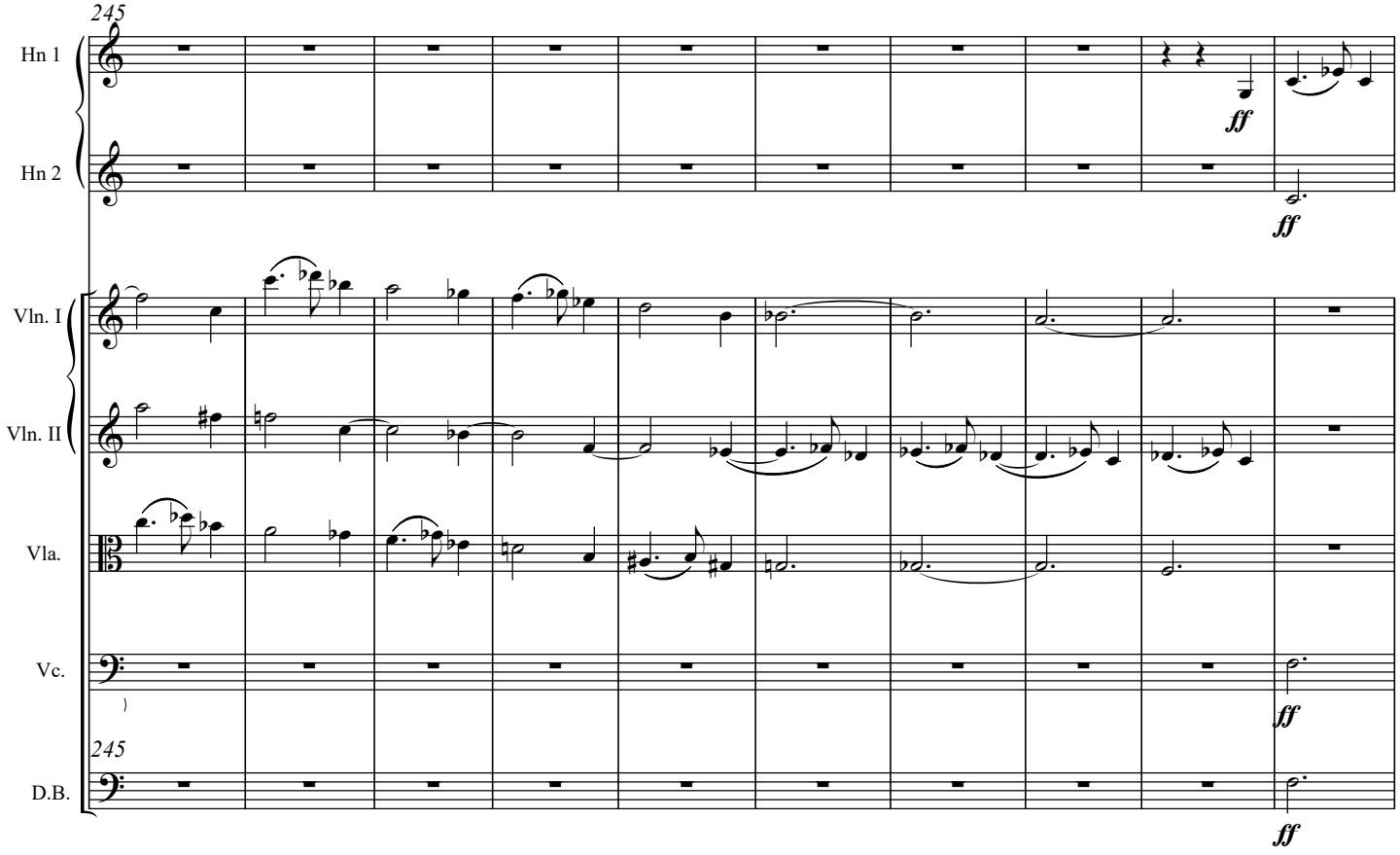

182
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mf

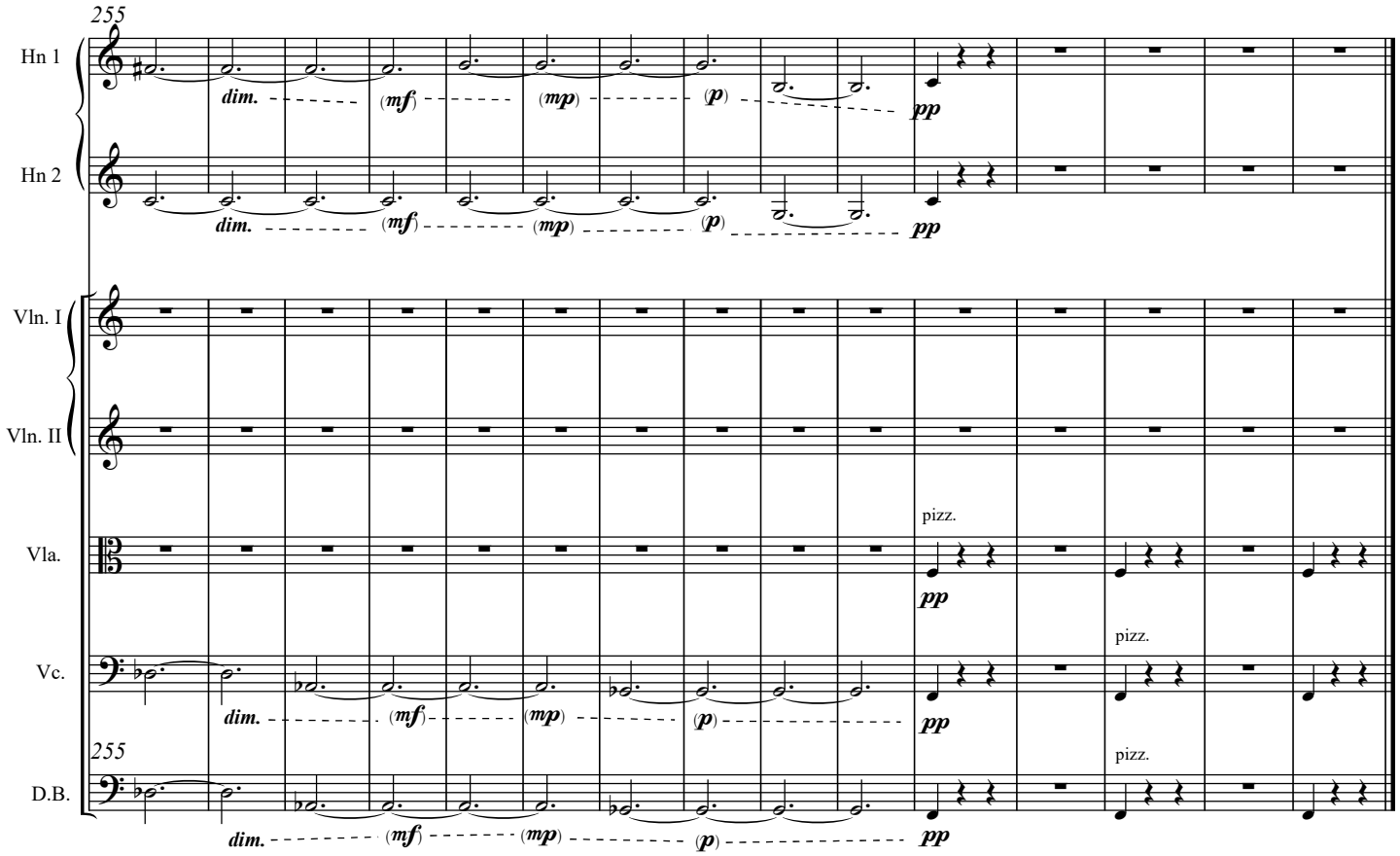

193
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf


204
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff


214
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.


224
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
234
ff
ff
ff


245
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
245
D.B.
ff
ff
ff
ff

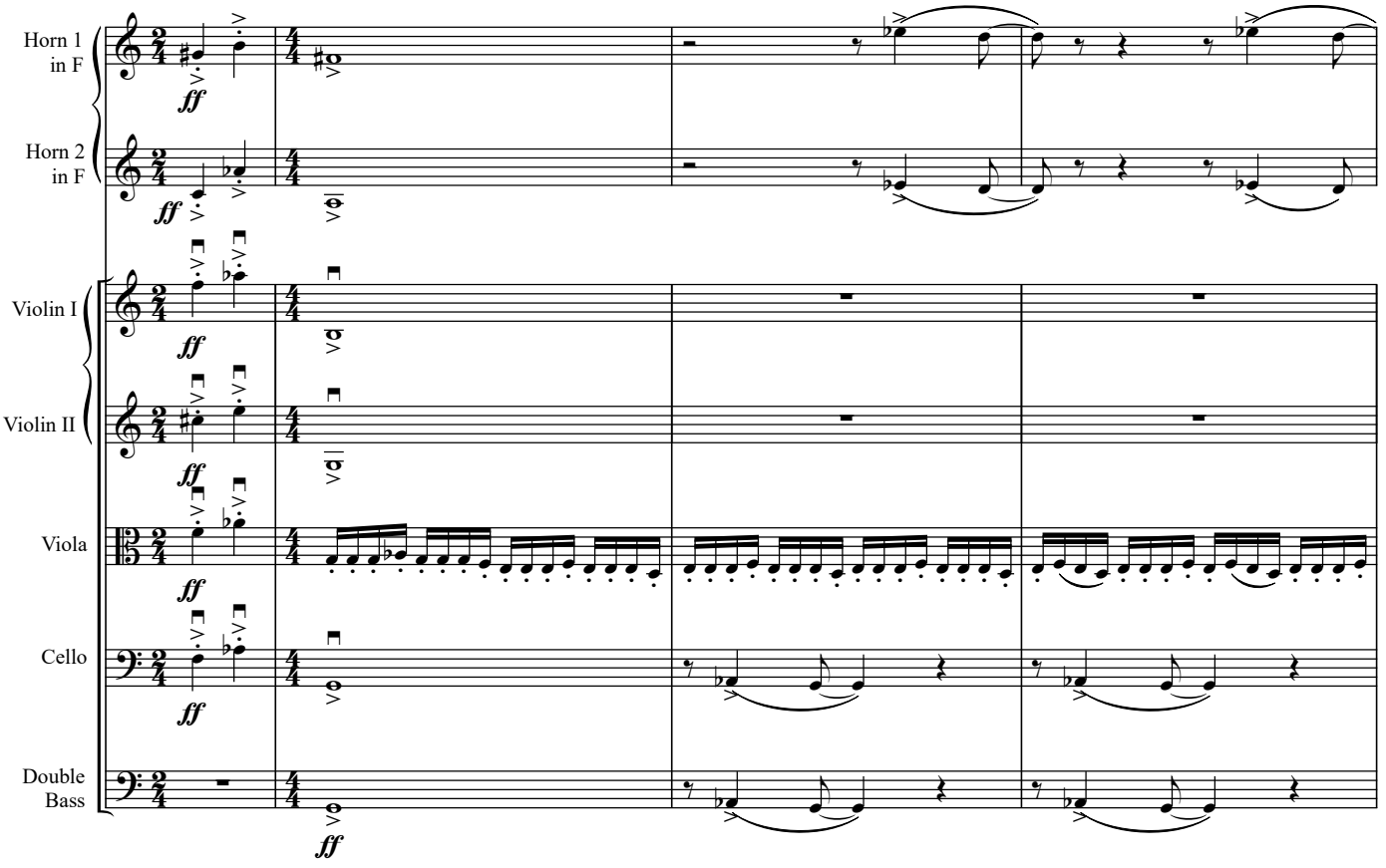

255
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
255
D.B.
dim.
(mf)
(mp)
(p)
pp
pizz.

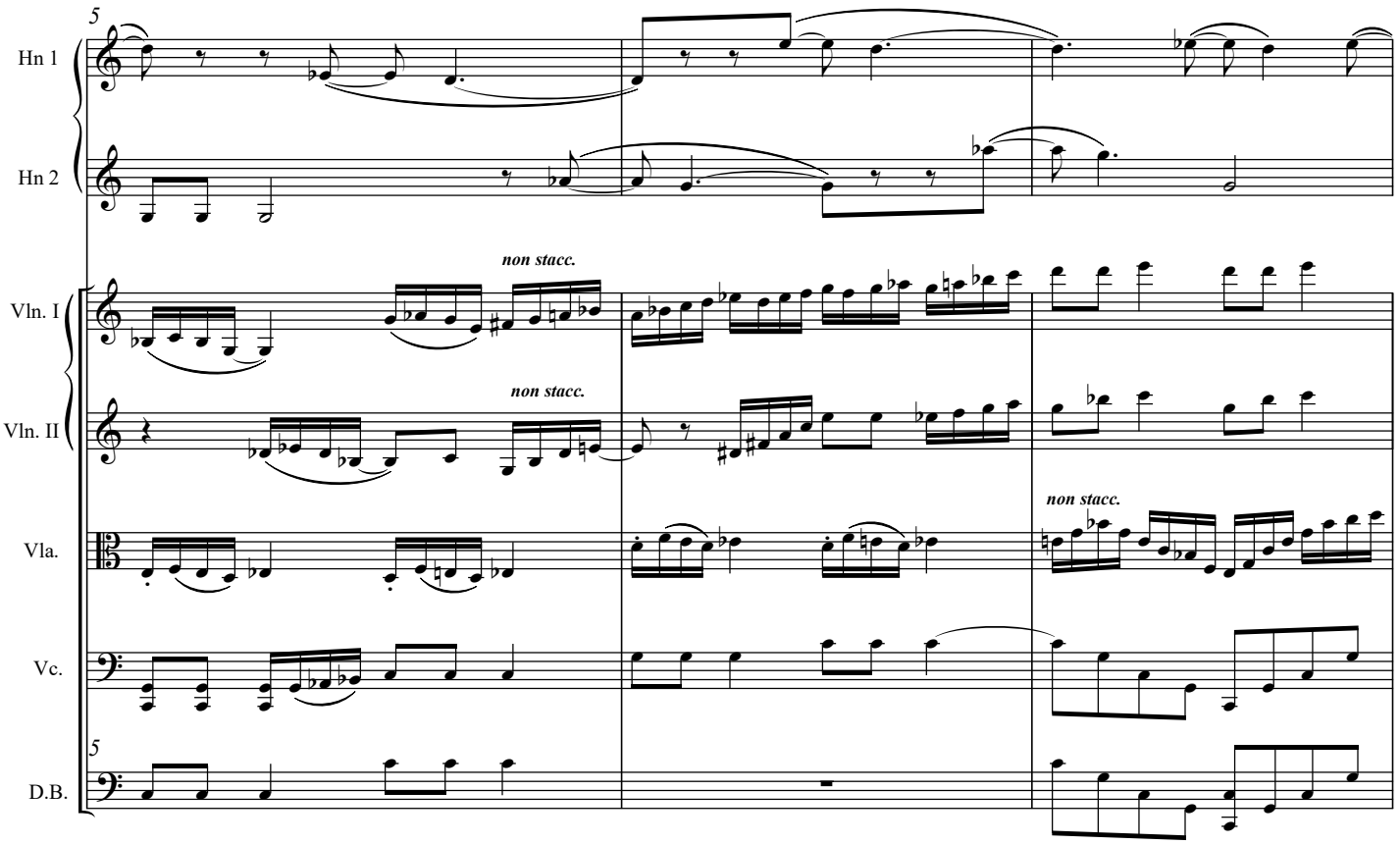
III. This is the End

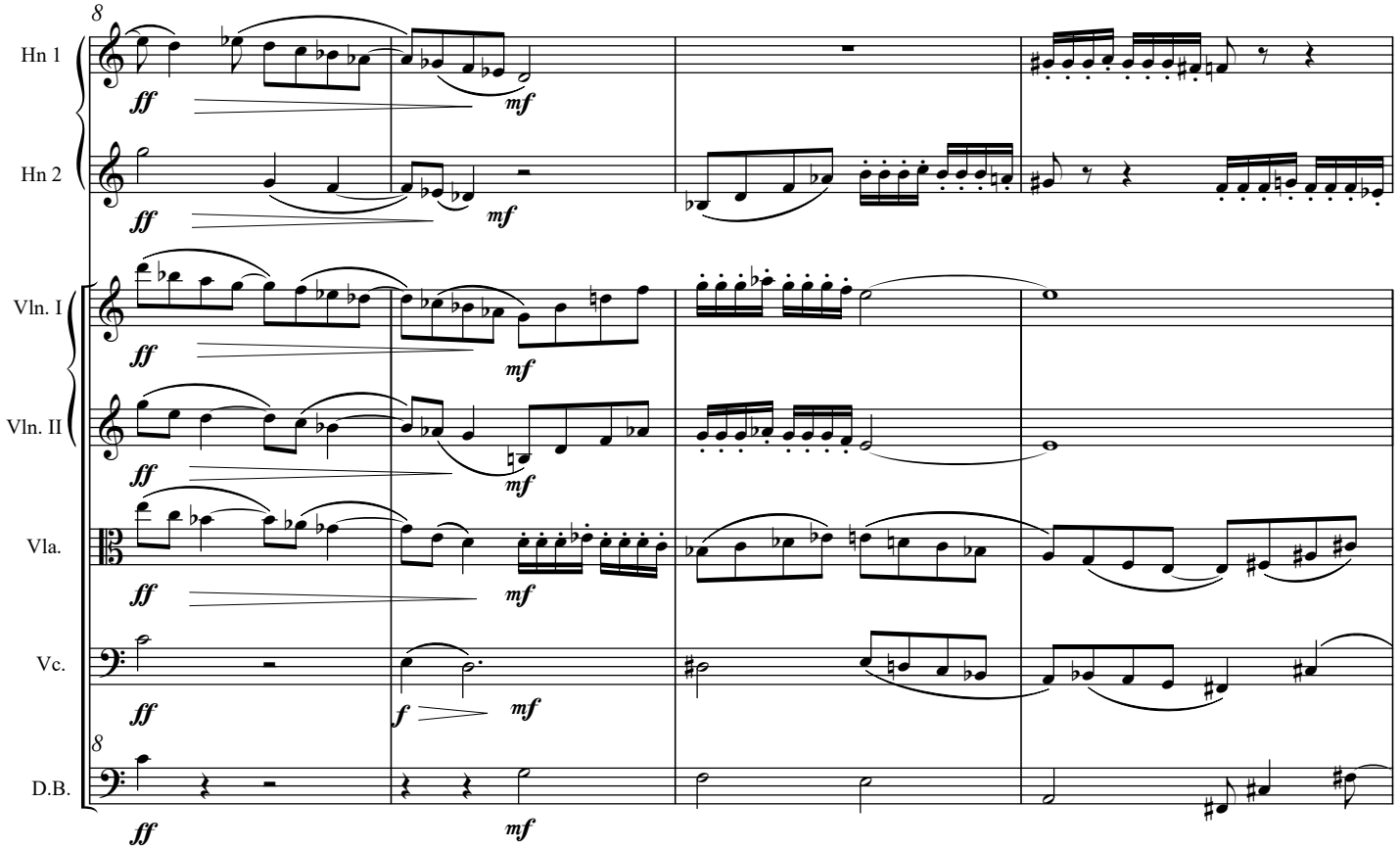
[6:30]

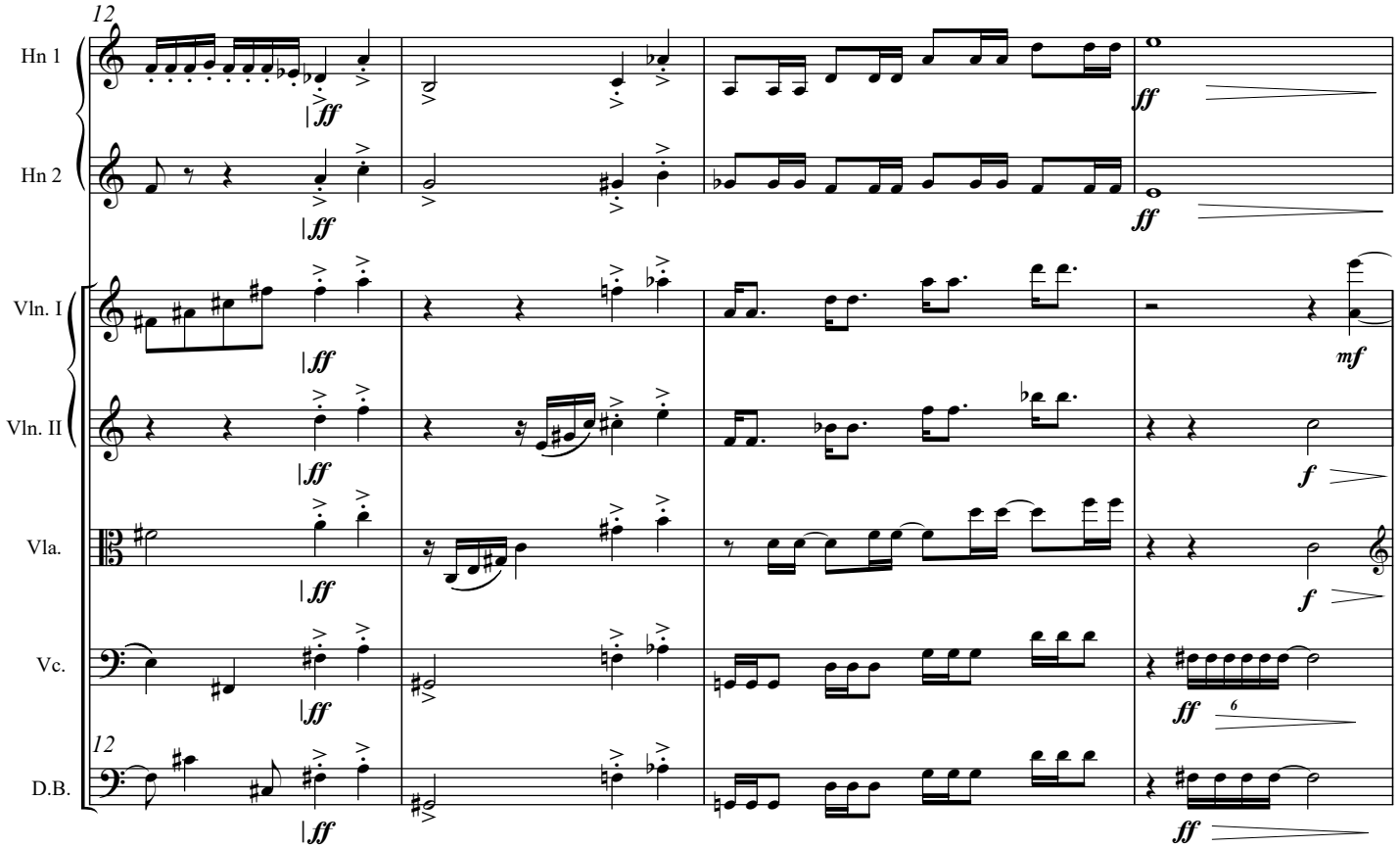
(♩ = 100)

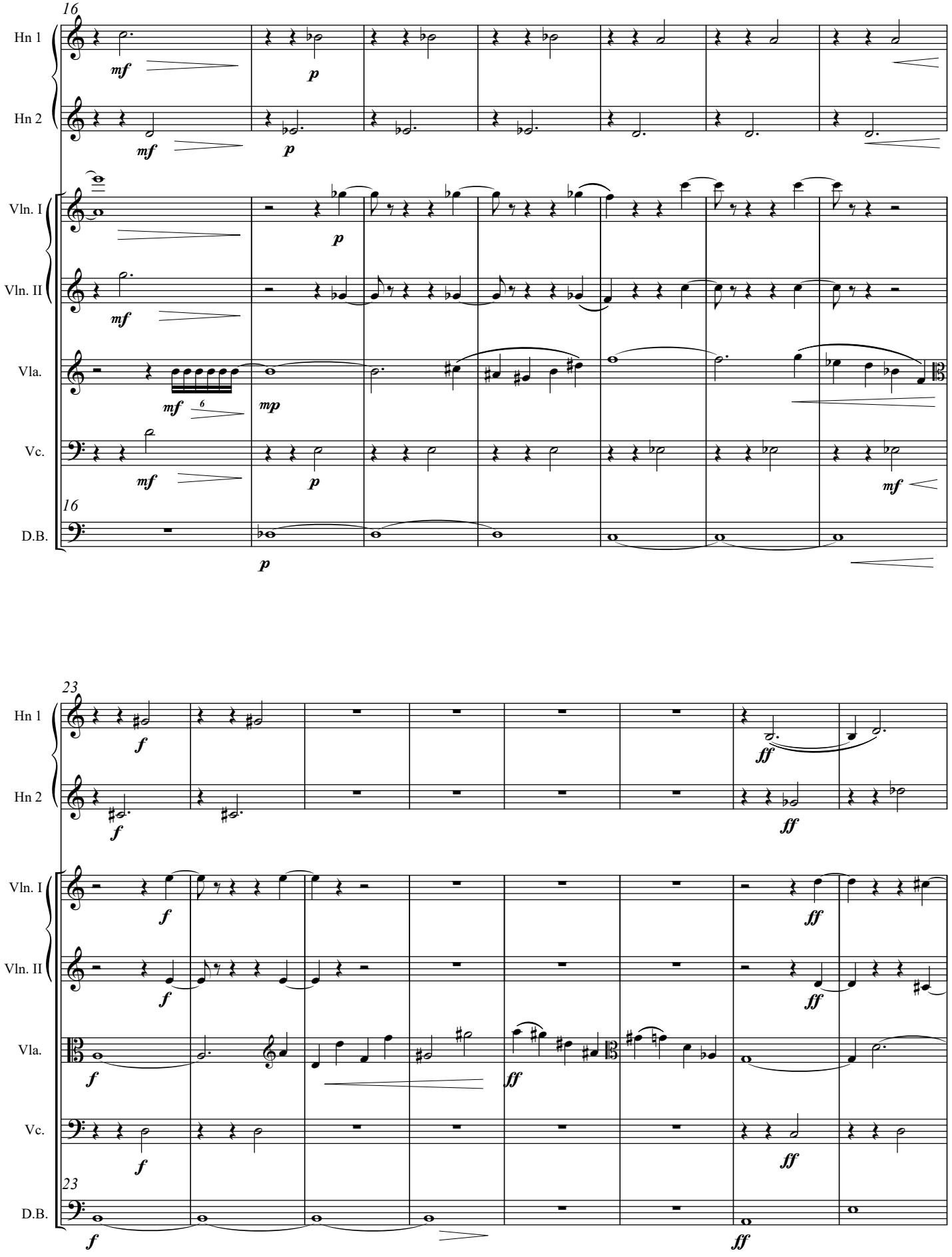
Vivace con sanguinamento labbra

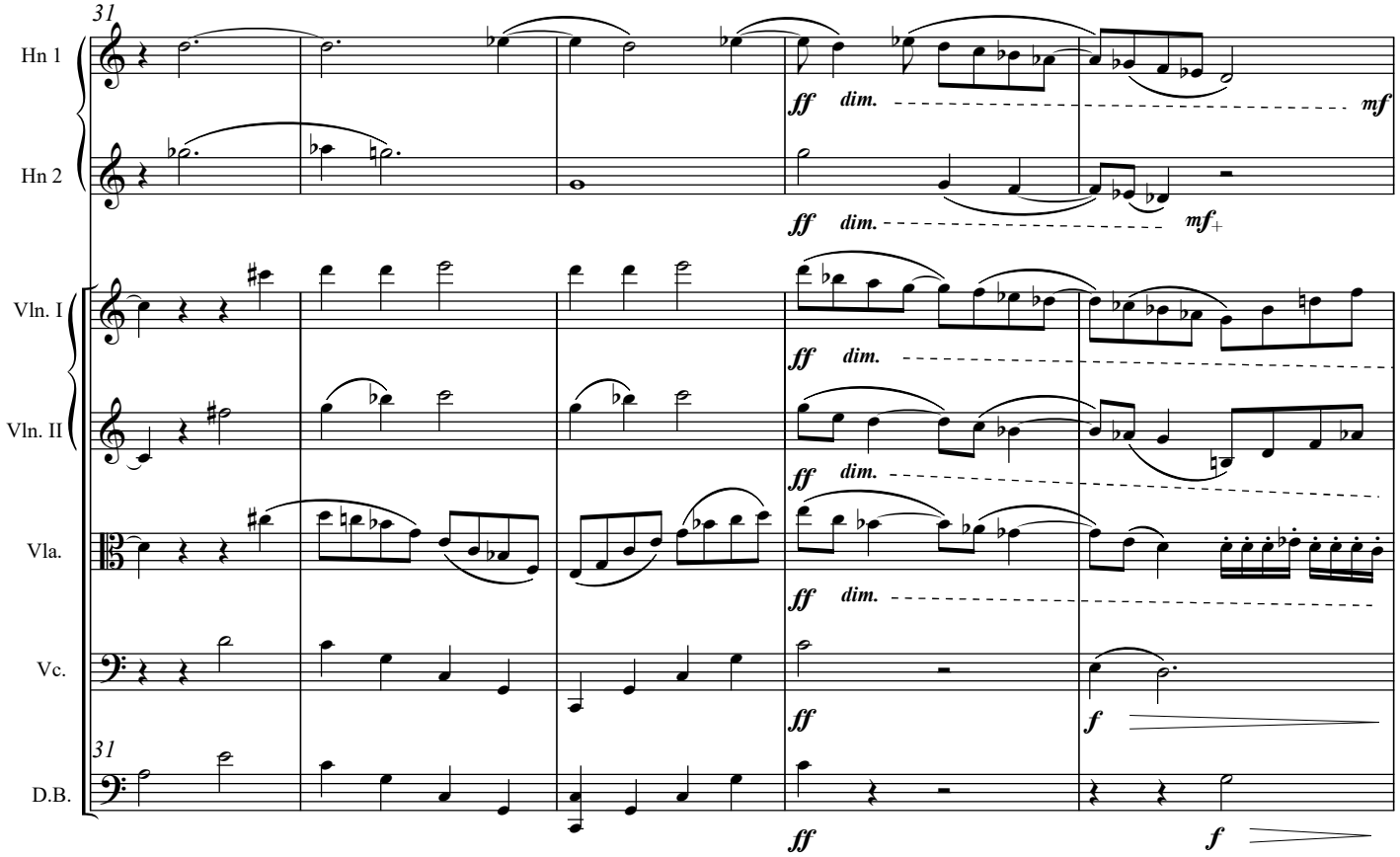


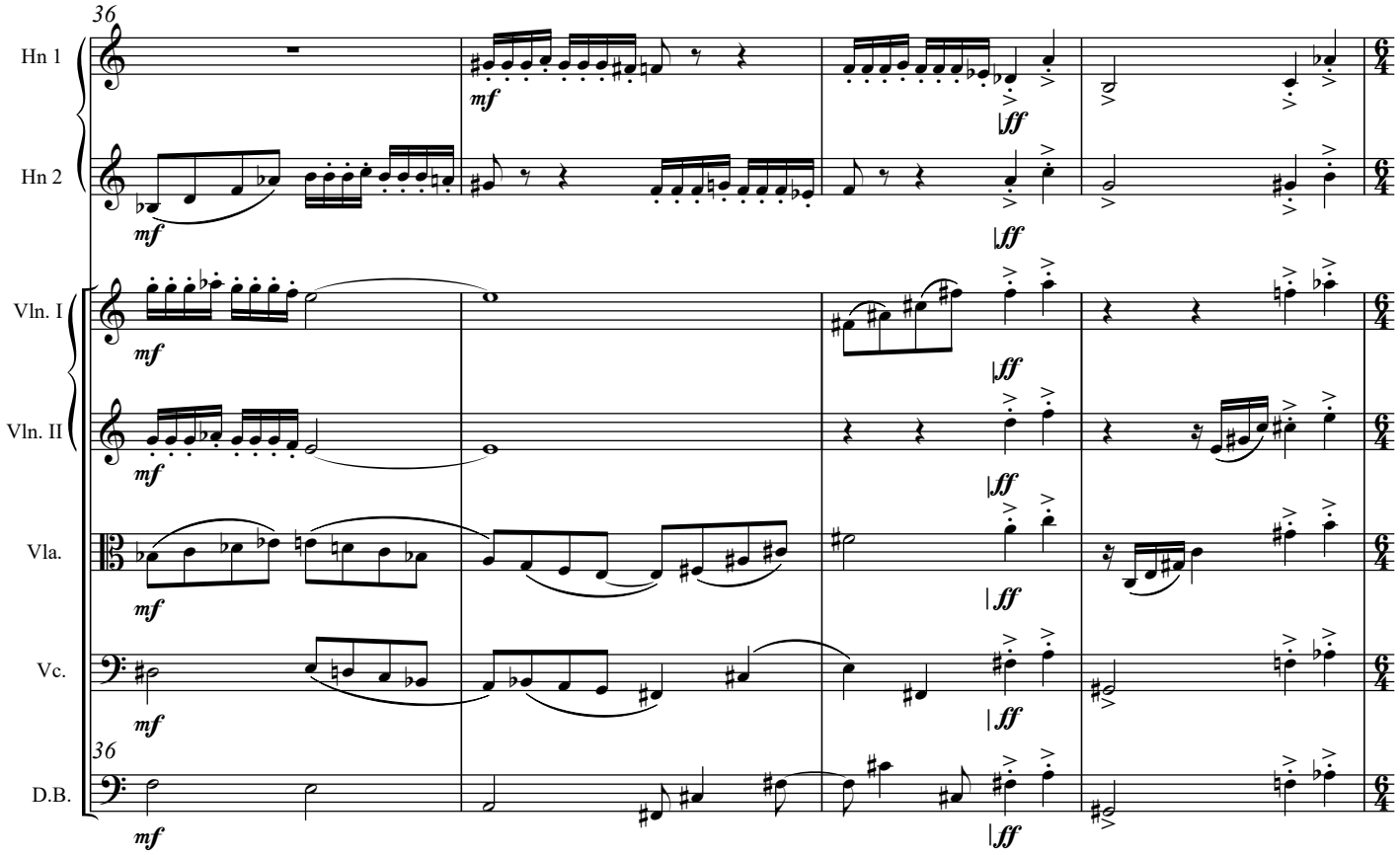


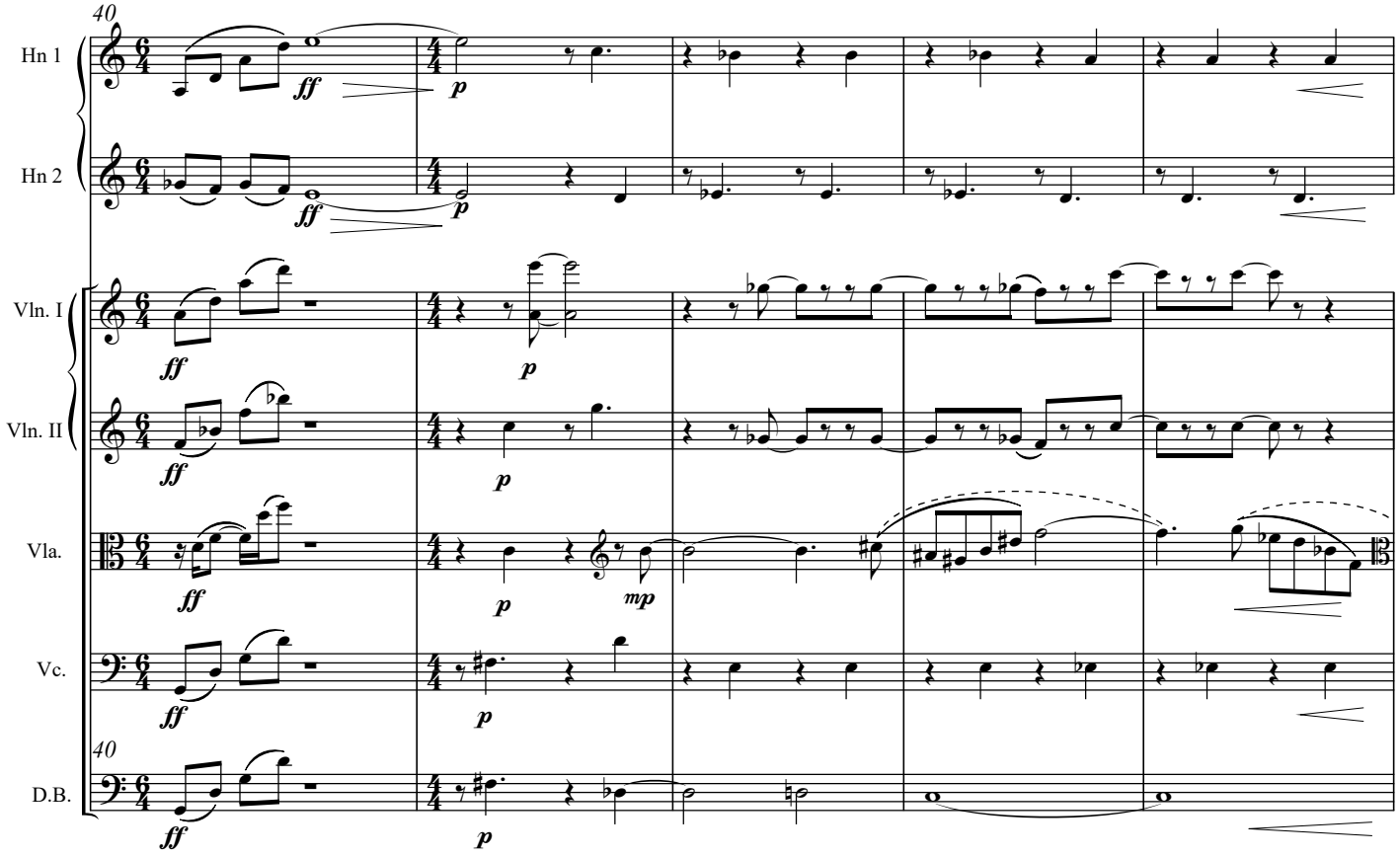

8
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf
f

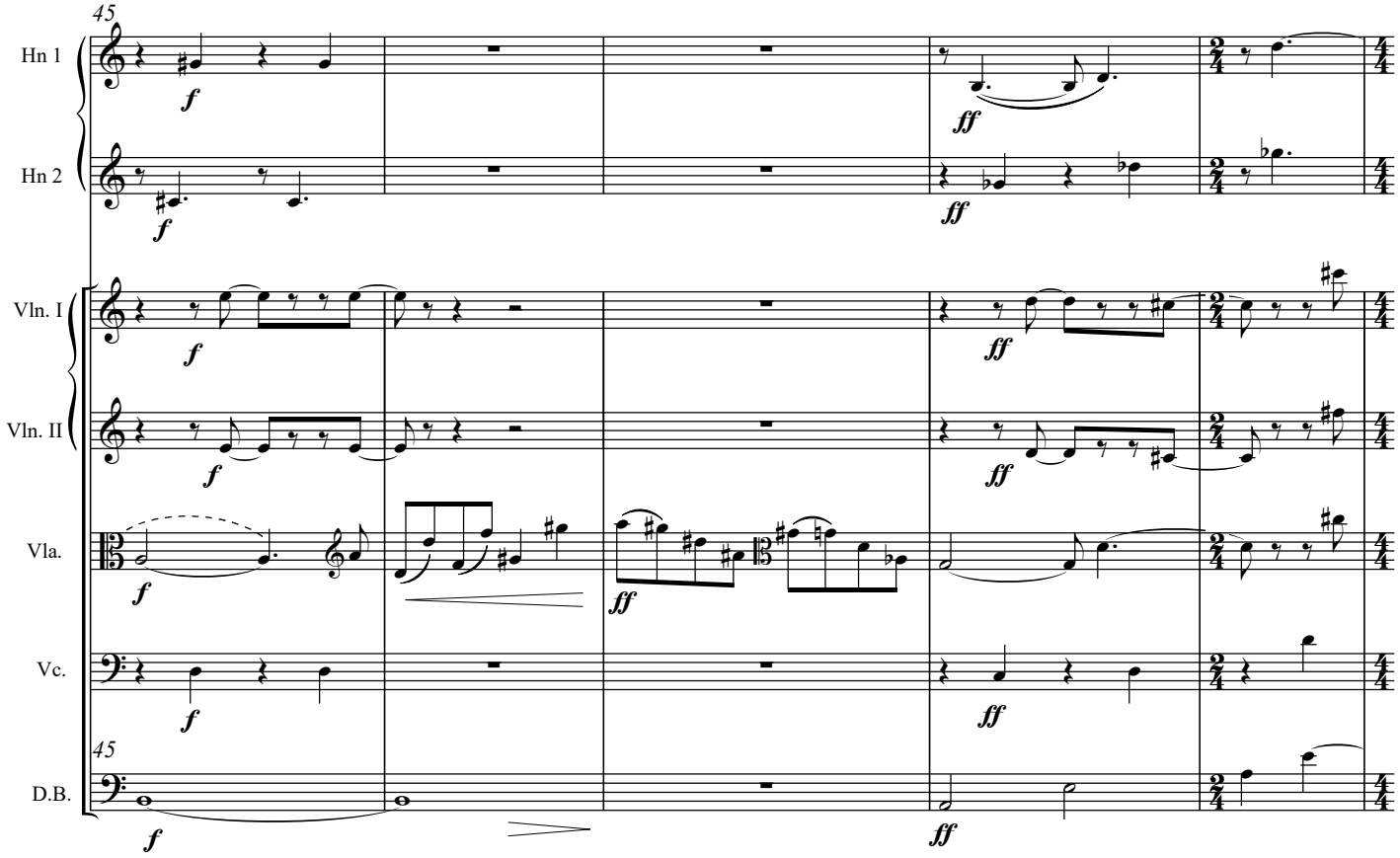

12
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf
f
6

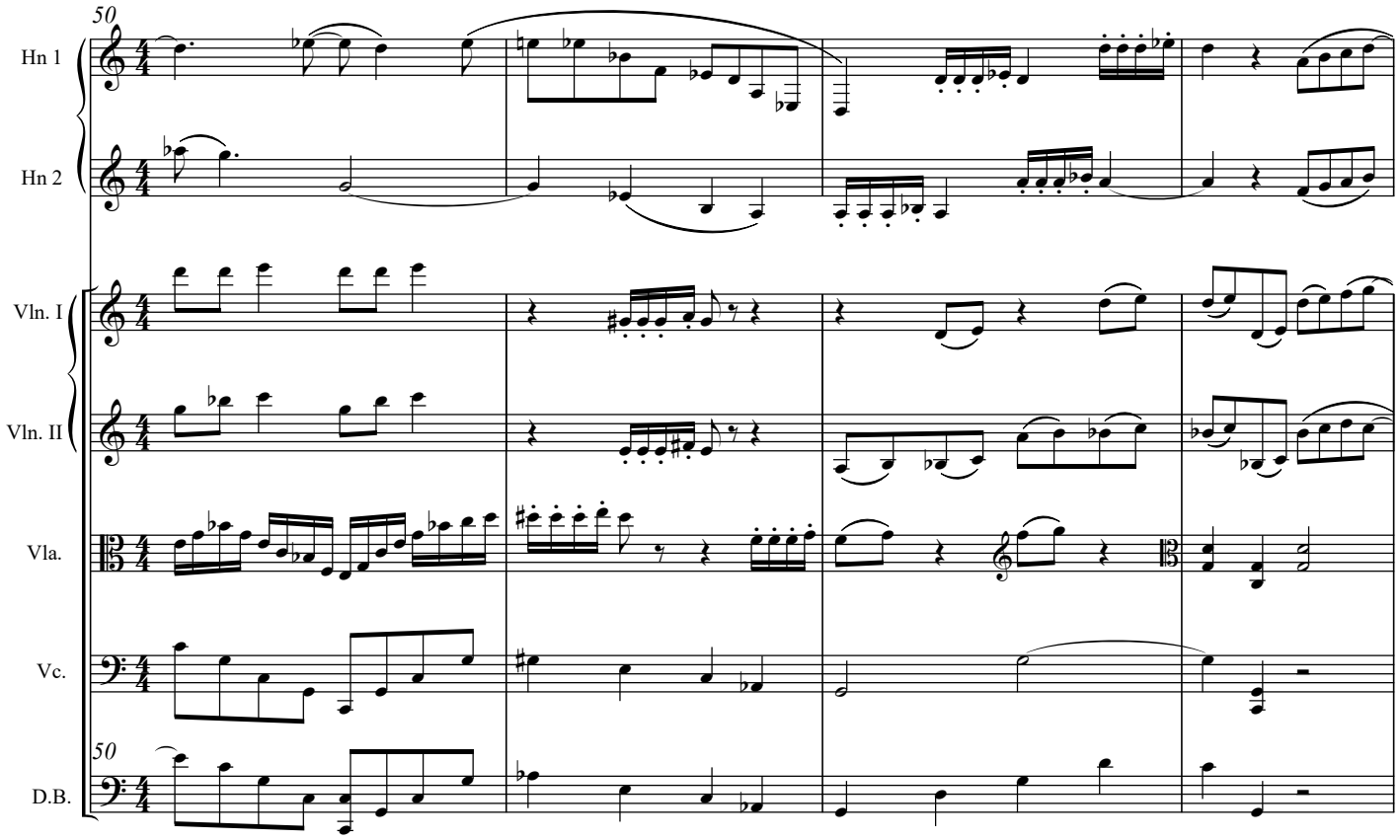

16
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
p
mp
23
f
ff

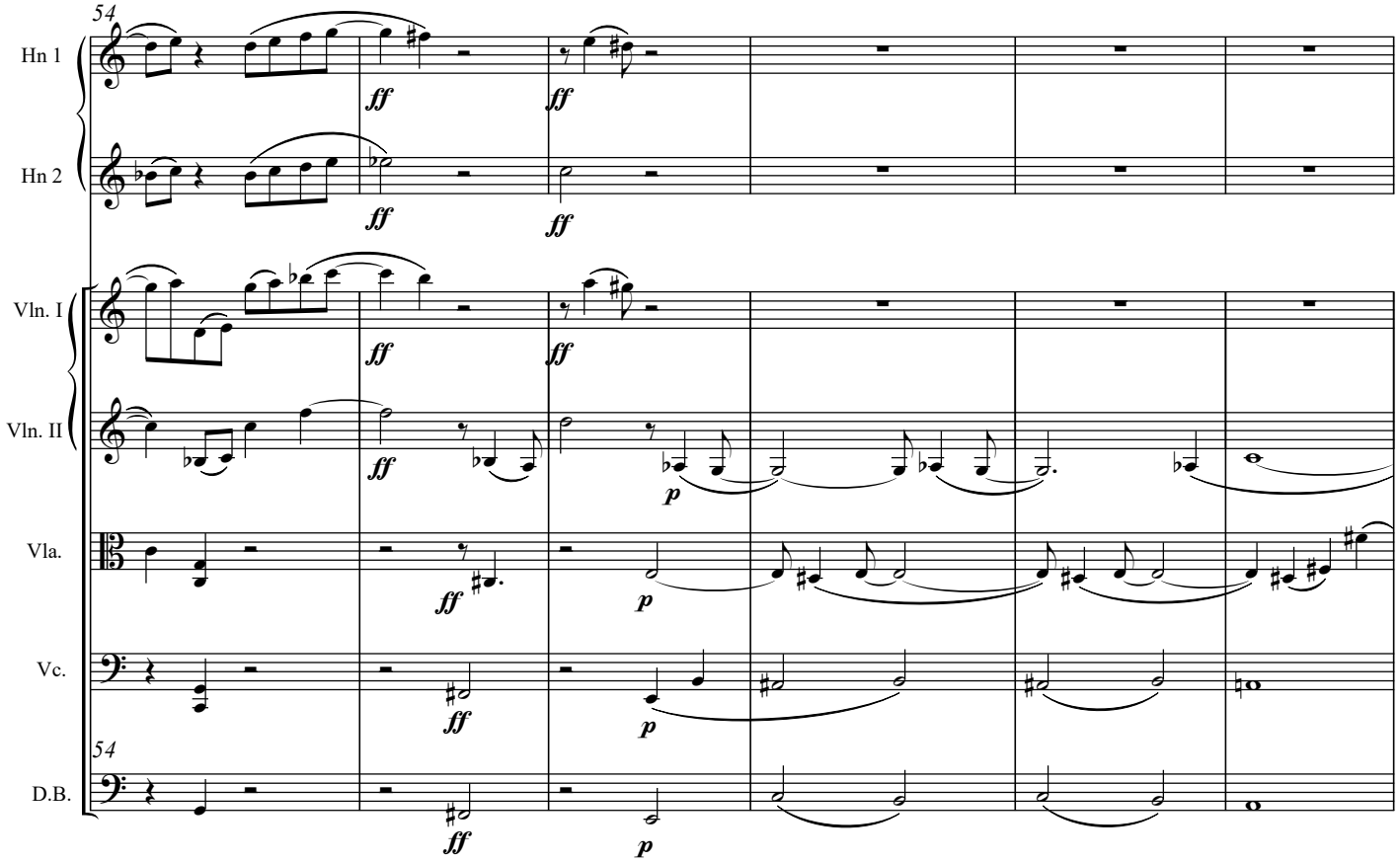

31
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
dim.
mf
f

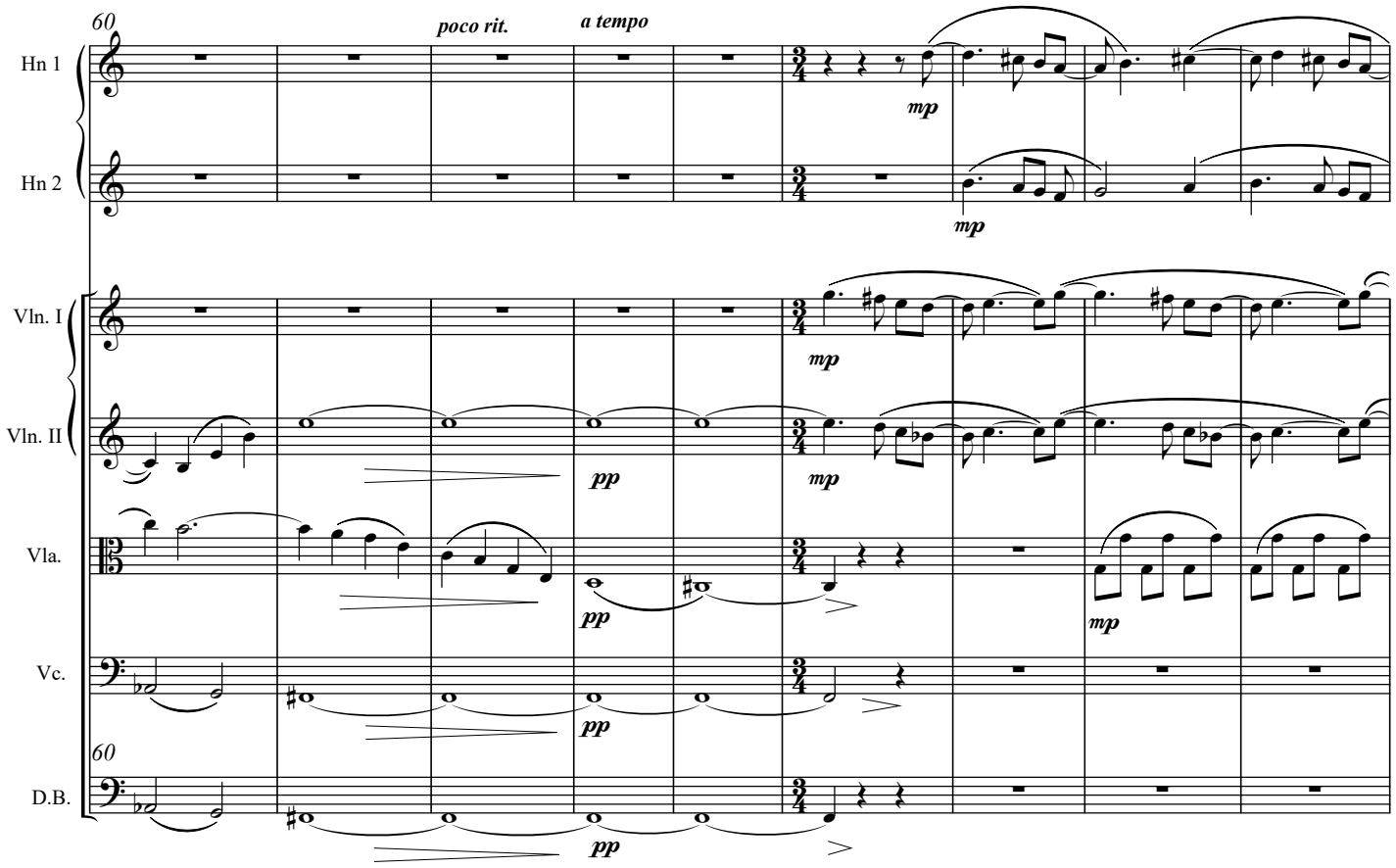

36
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
ff

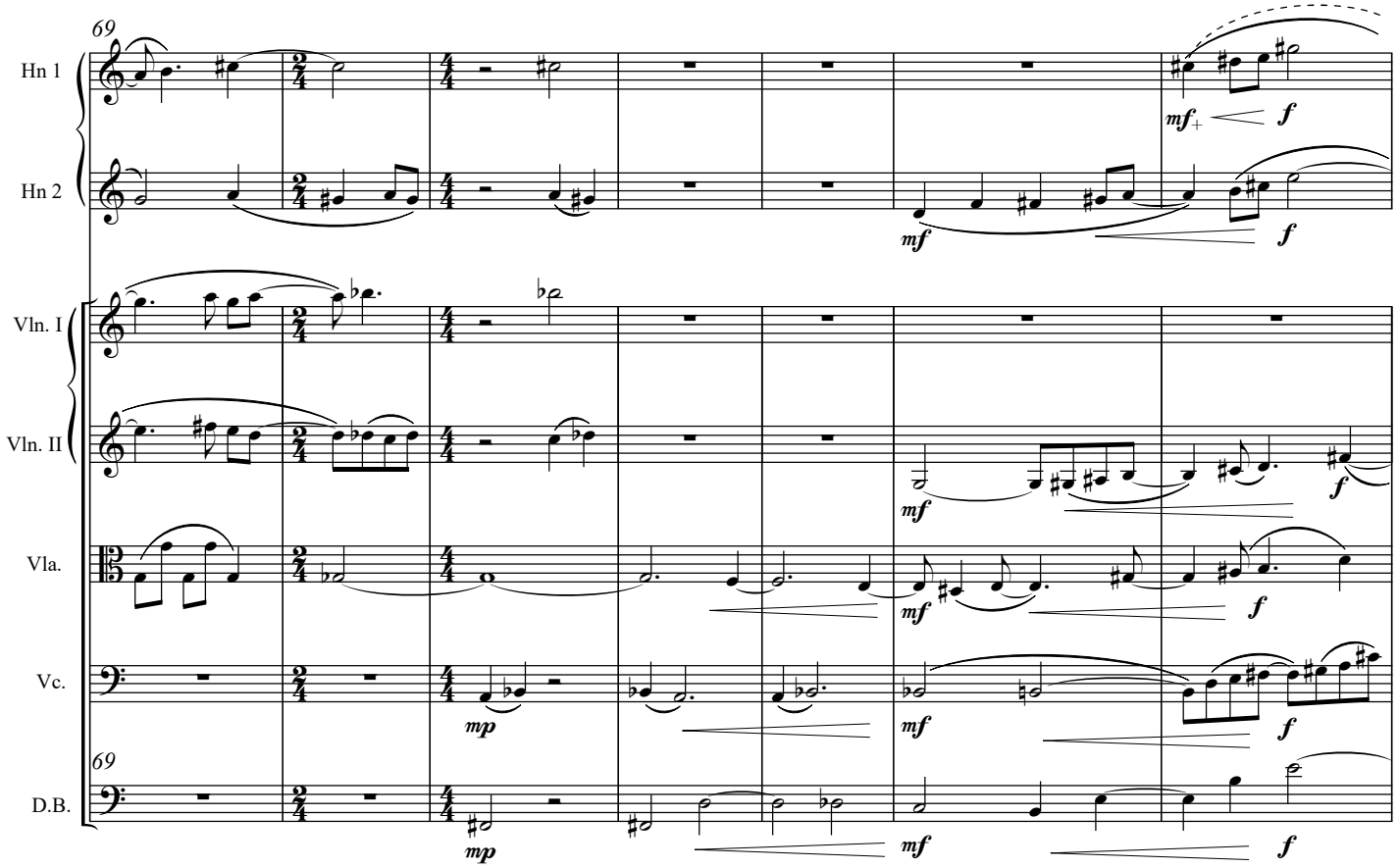

40
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
p
mp

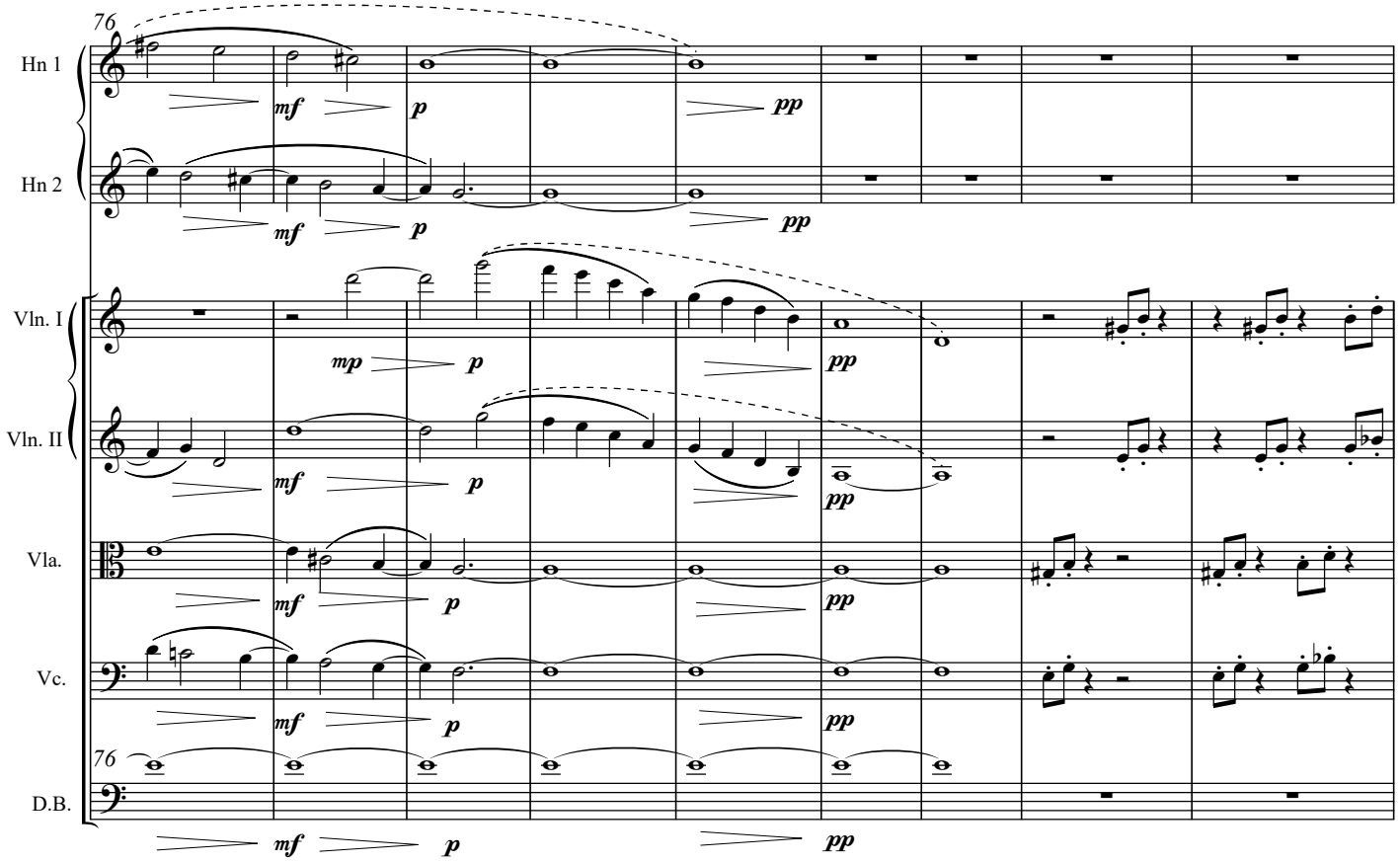

45
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
ff

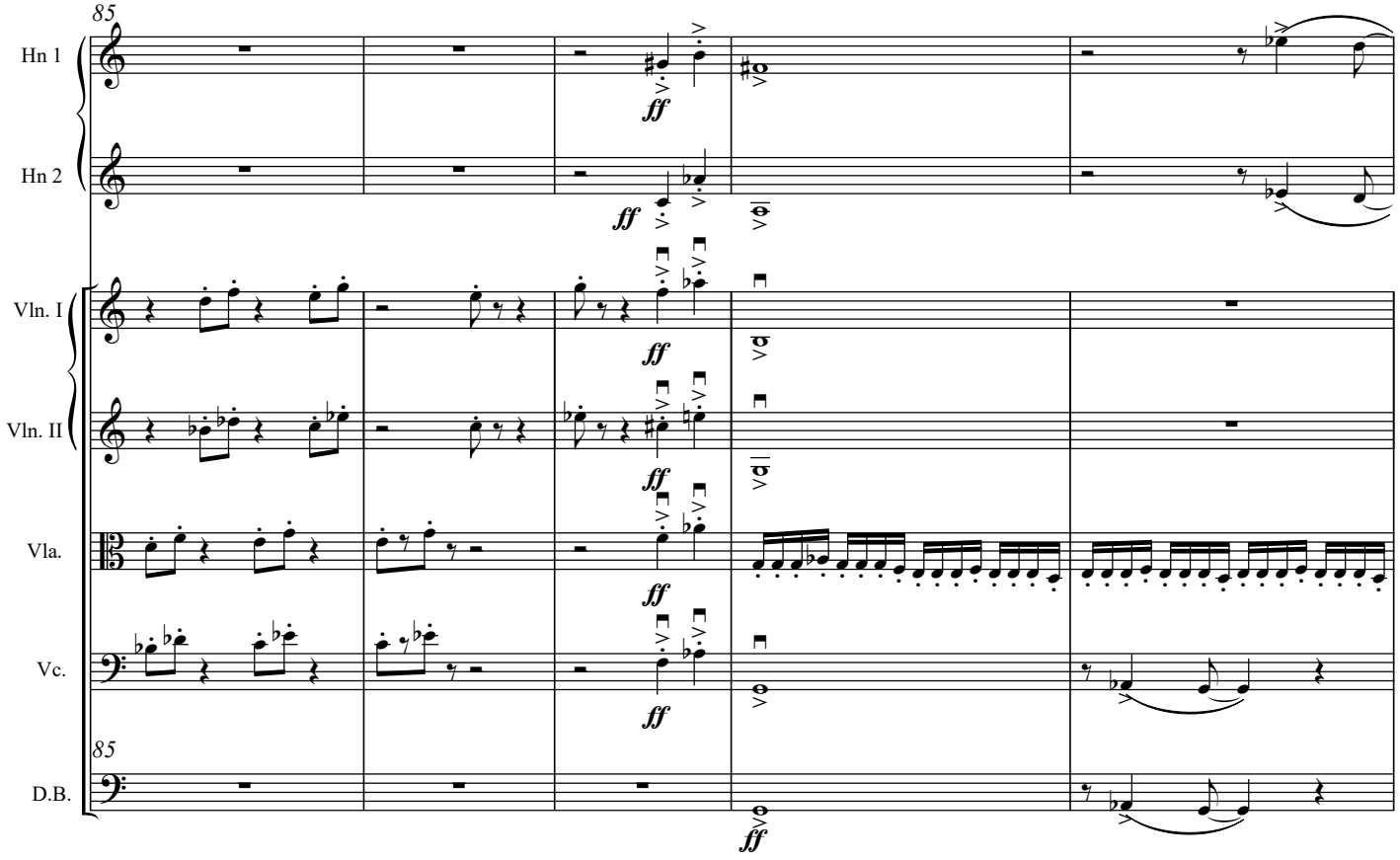

50
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

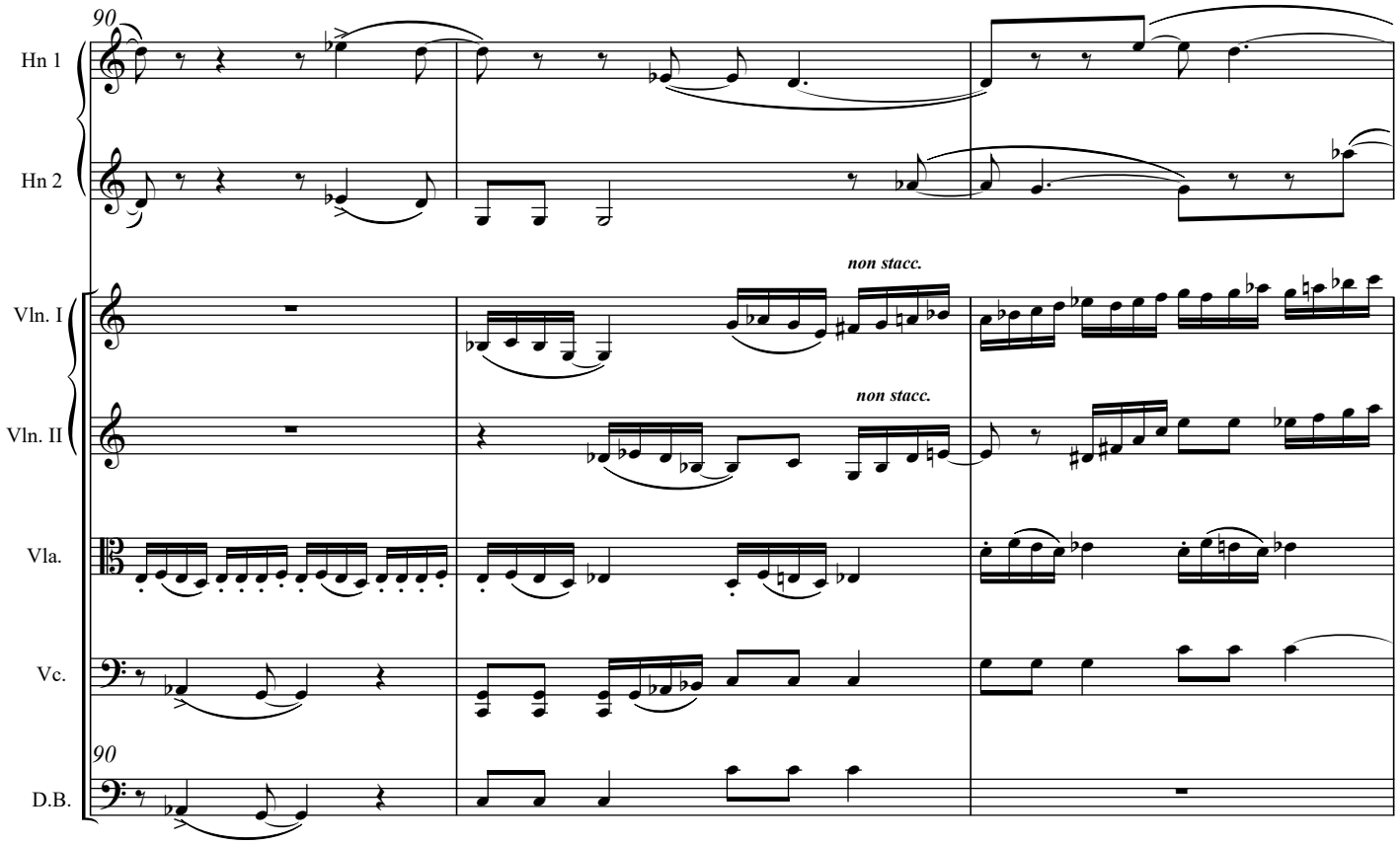

54
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
p

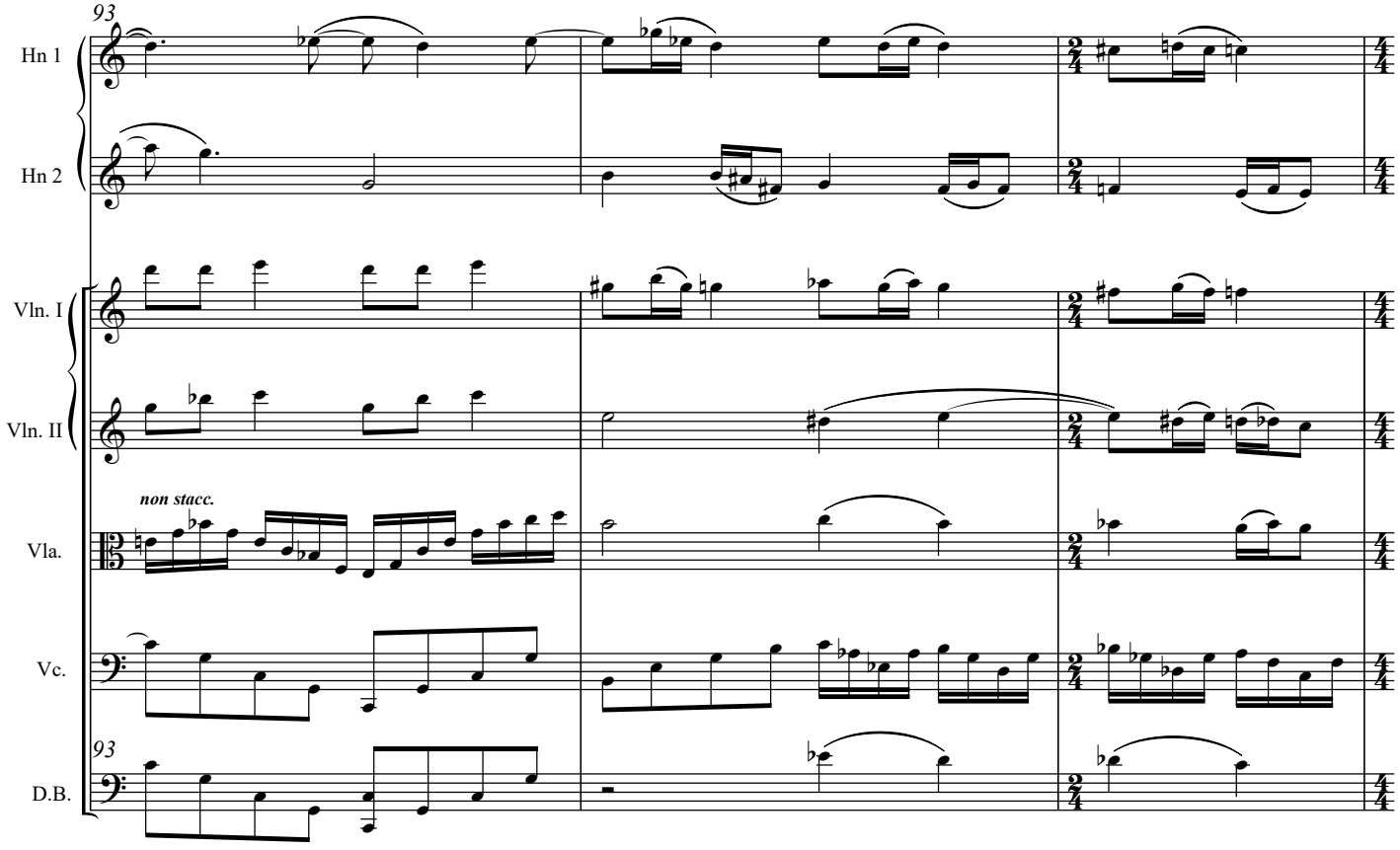

60
poco rit.
a tempo
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
pp

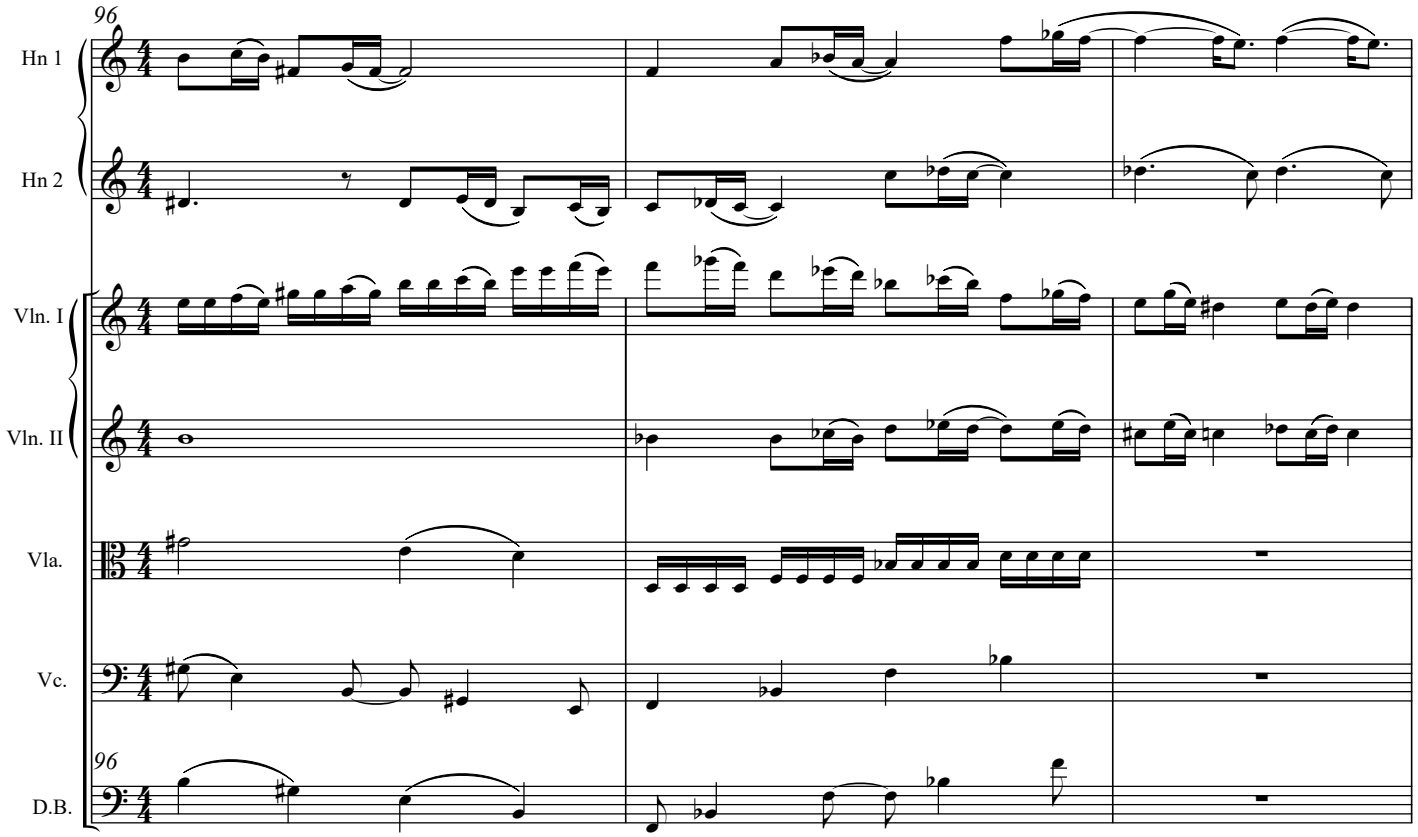

69
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mf
f

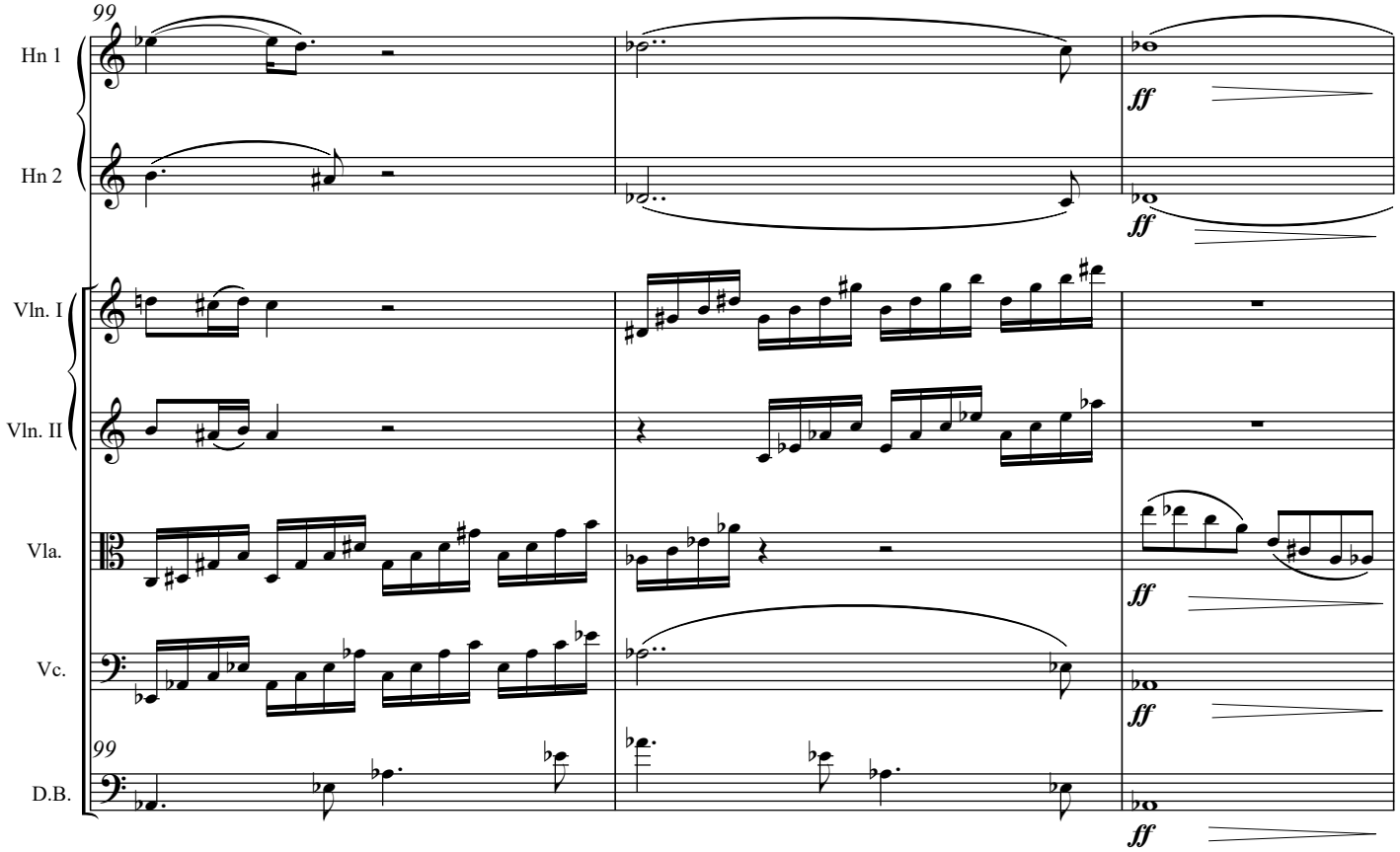

76
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
p
pp
mp

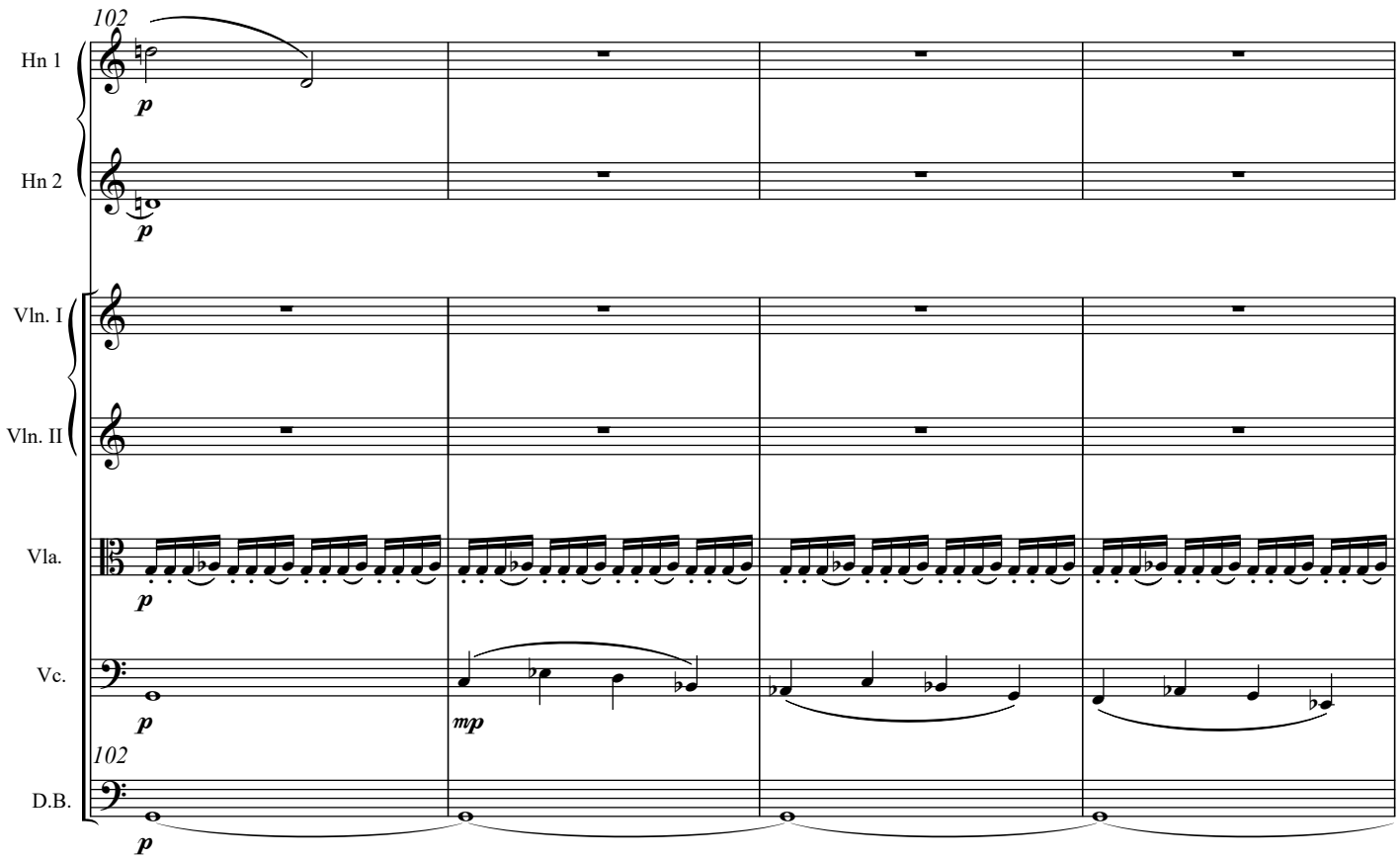

85
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff

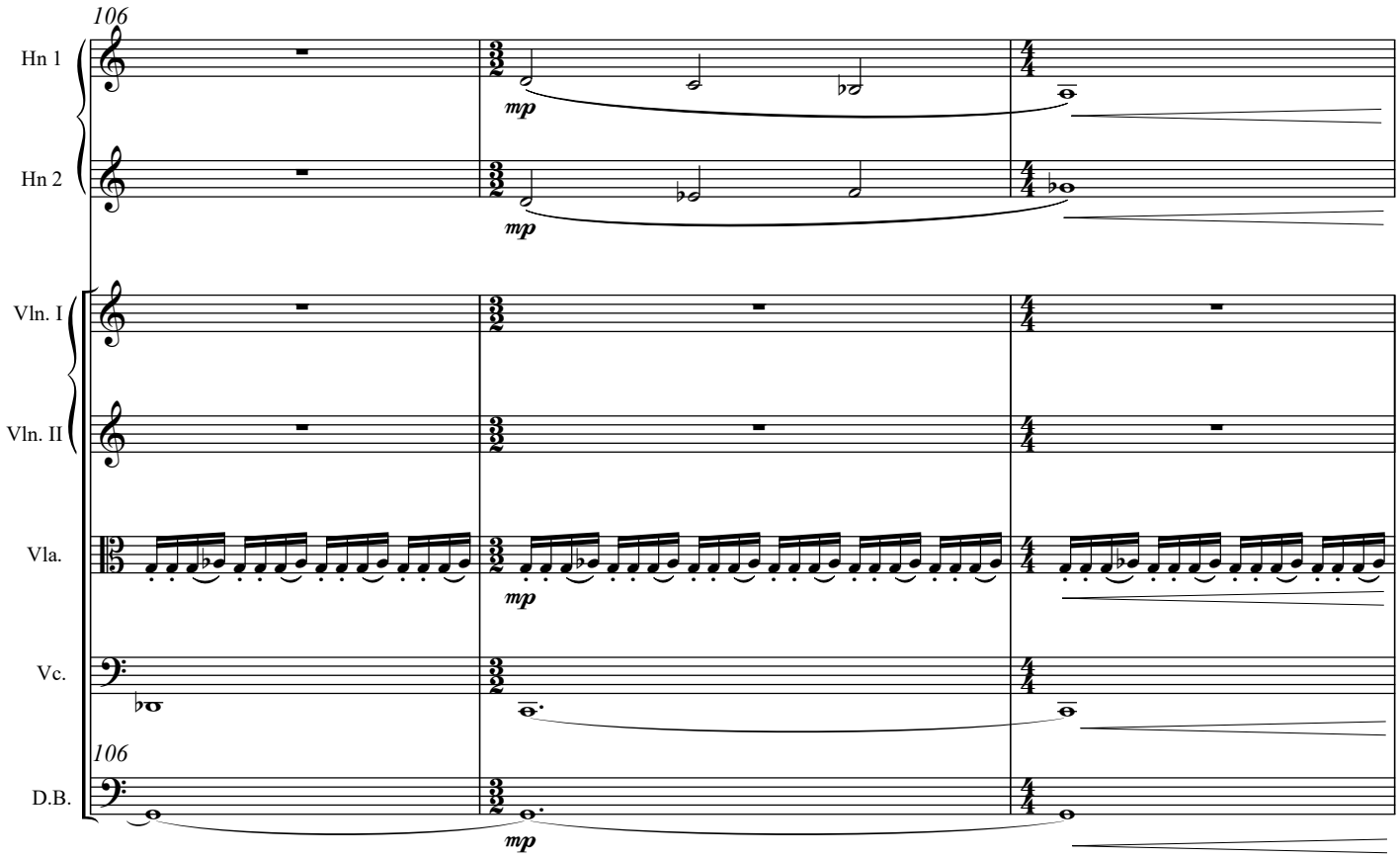

90
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
non stacc.
non stacc.

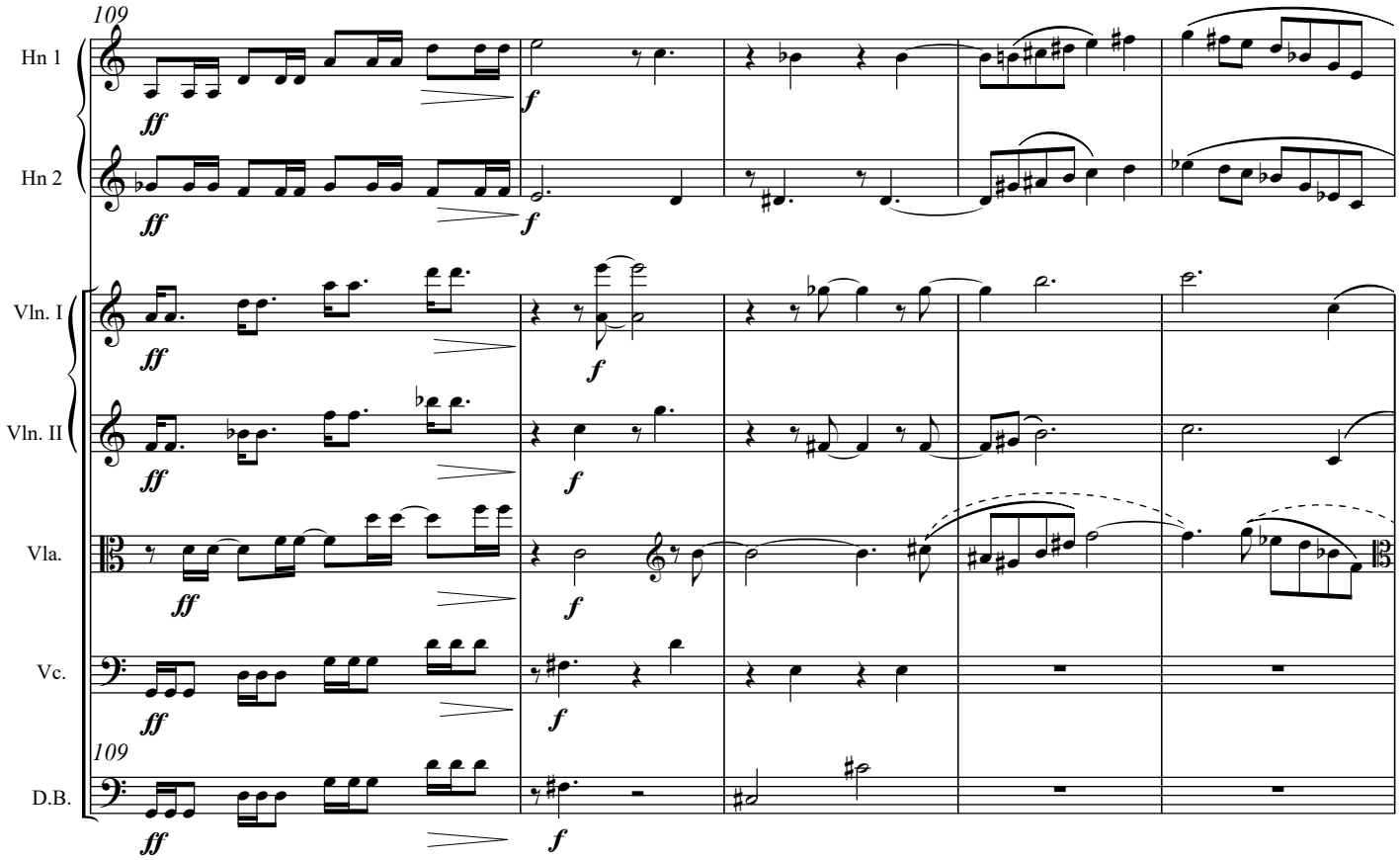

93
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
non stacc.

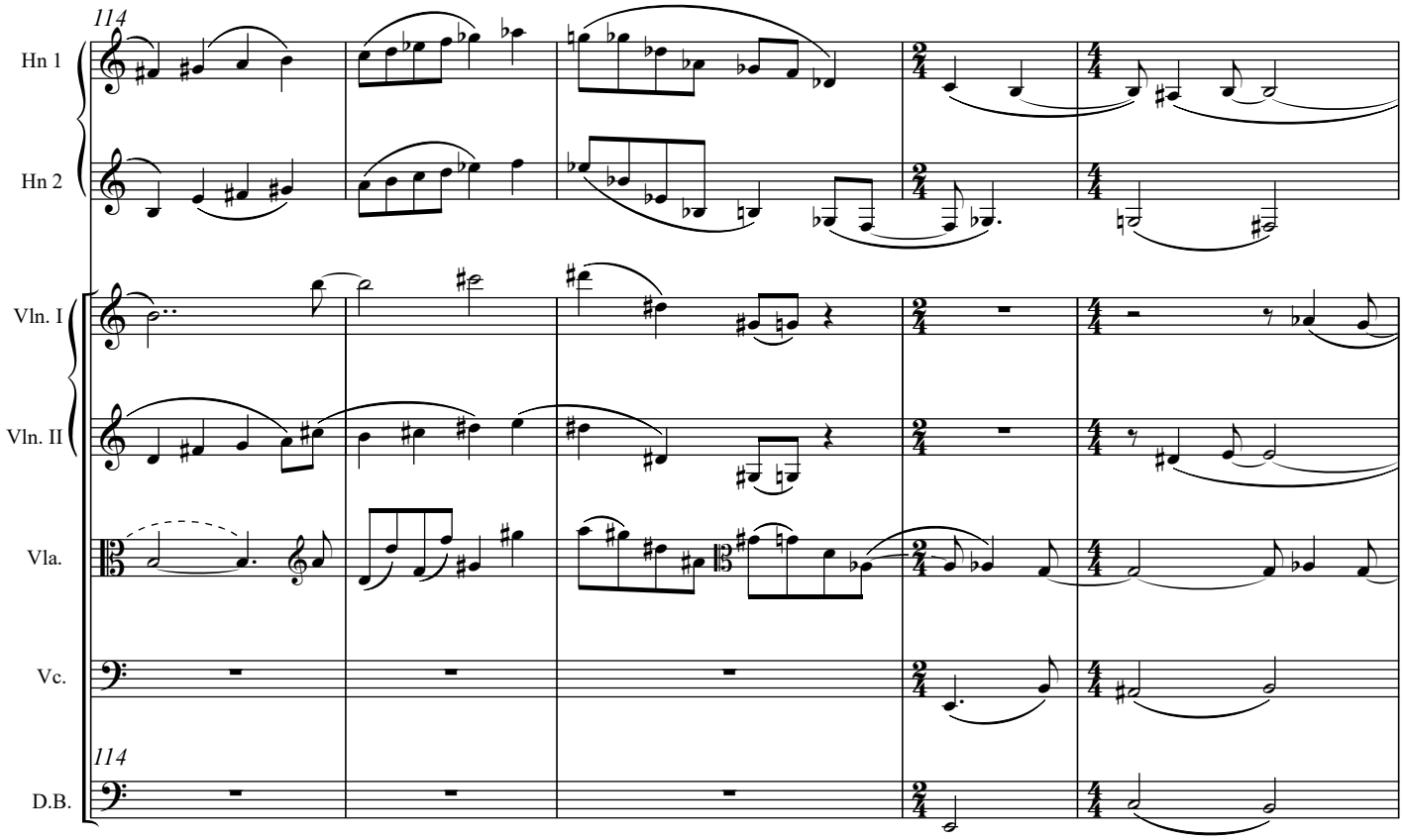

96
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
96
D.B.

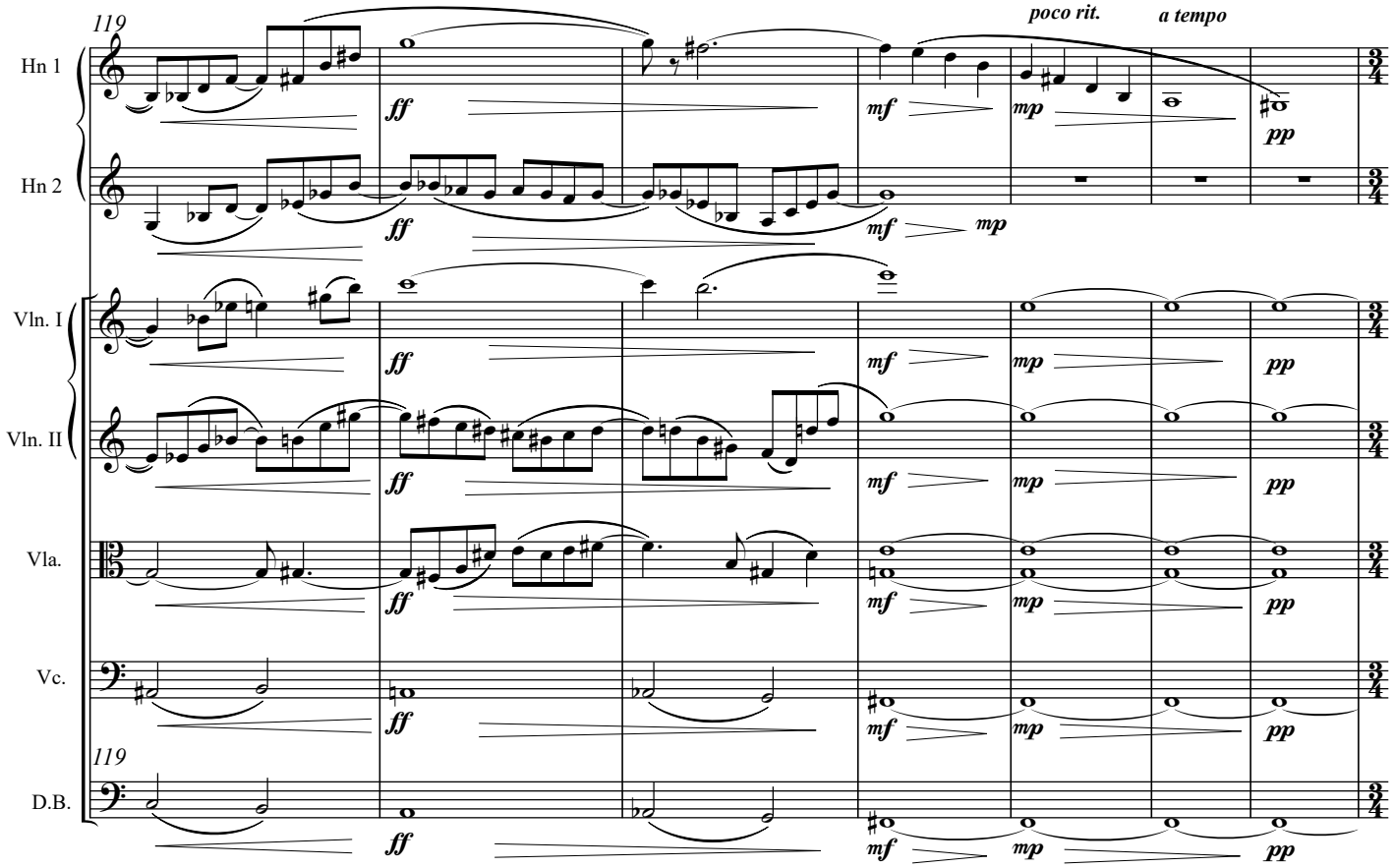

99
Hn 1
Hn 2
ff
ff
Vln. I
Vln. II
Vla.
ff
Vc.
ff
99
D.B.
ff

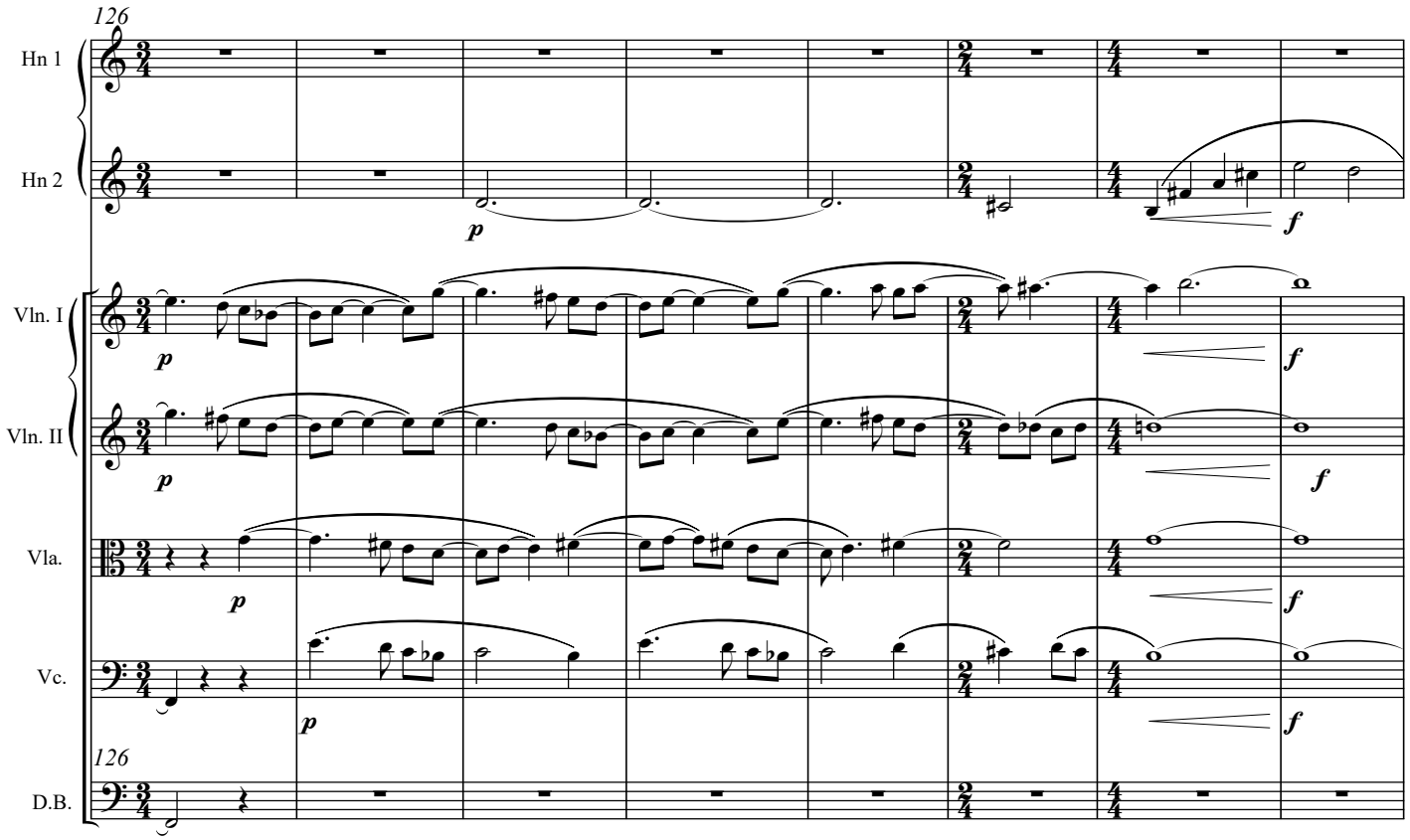

102
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
mp

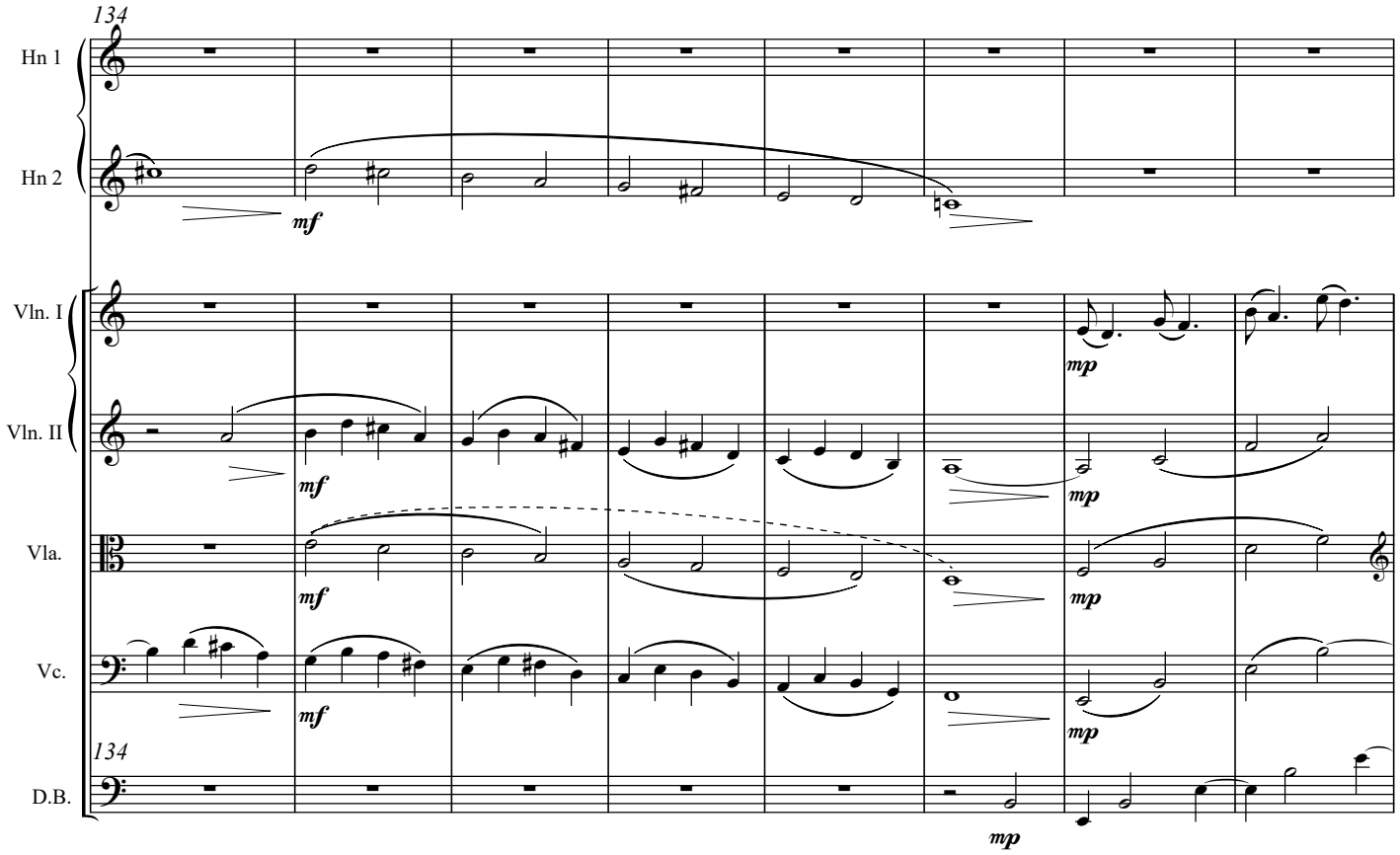

106
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp

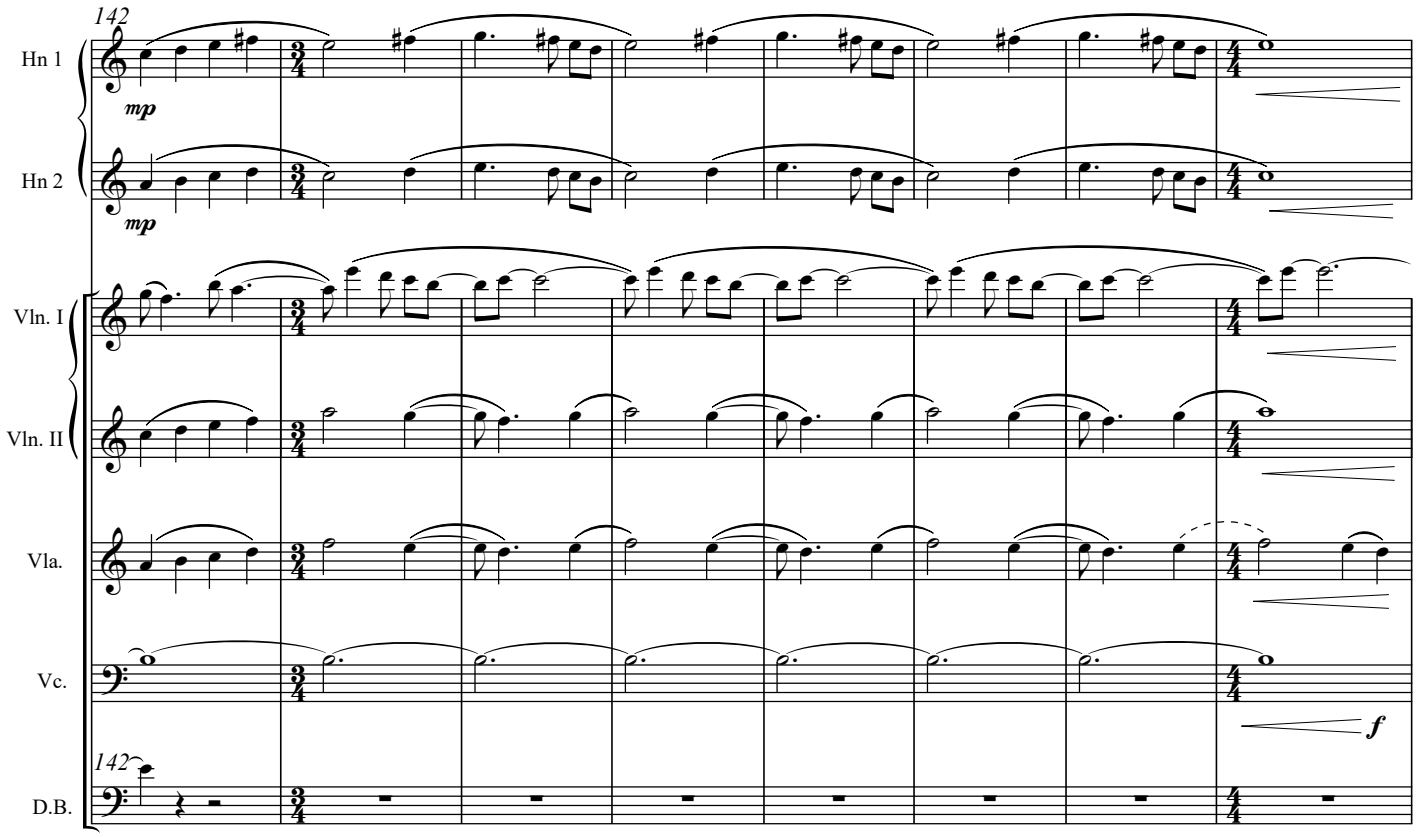

109
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f

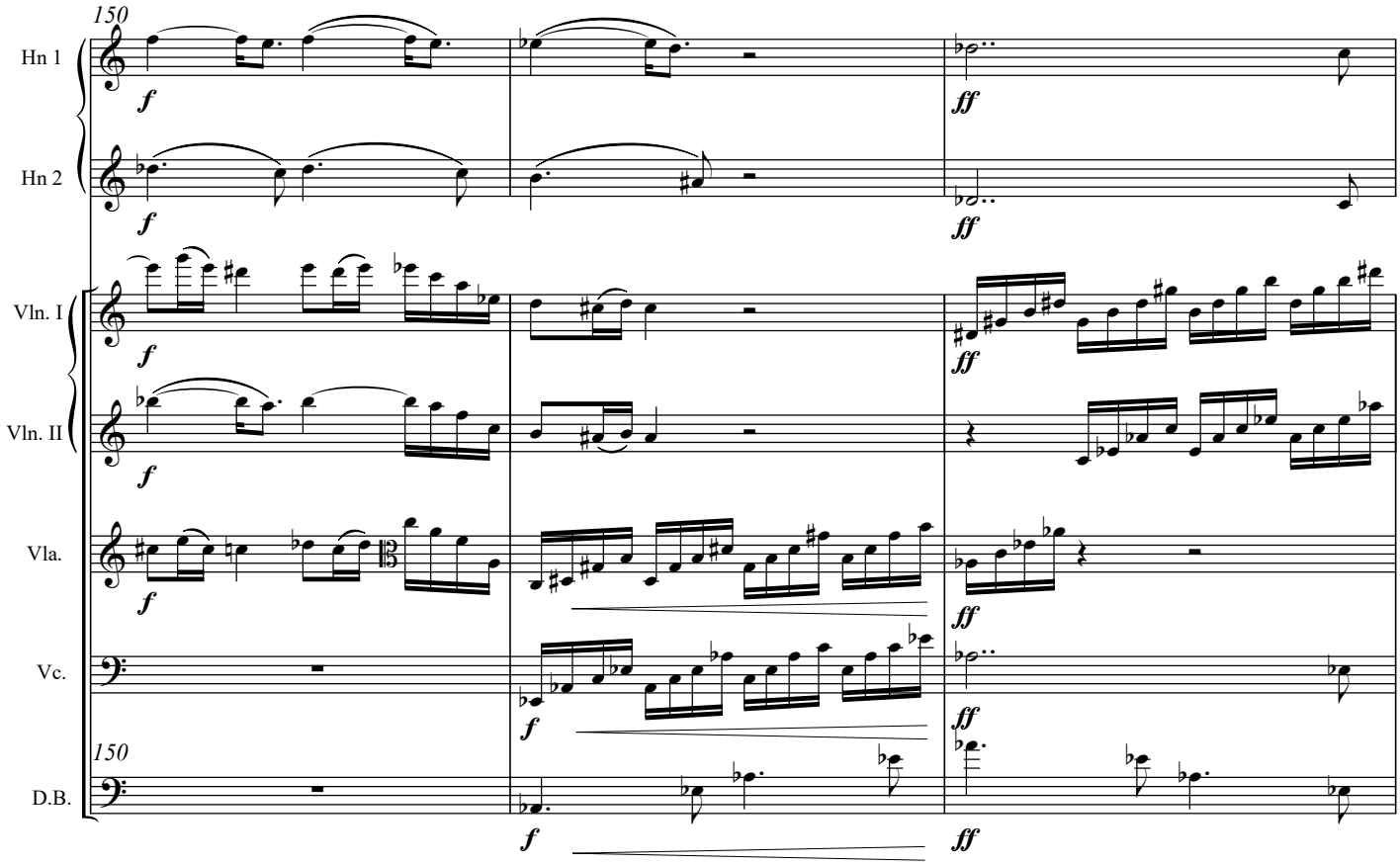

114
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

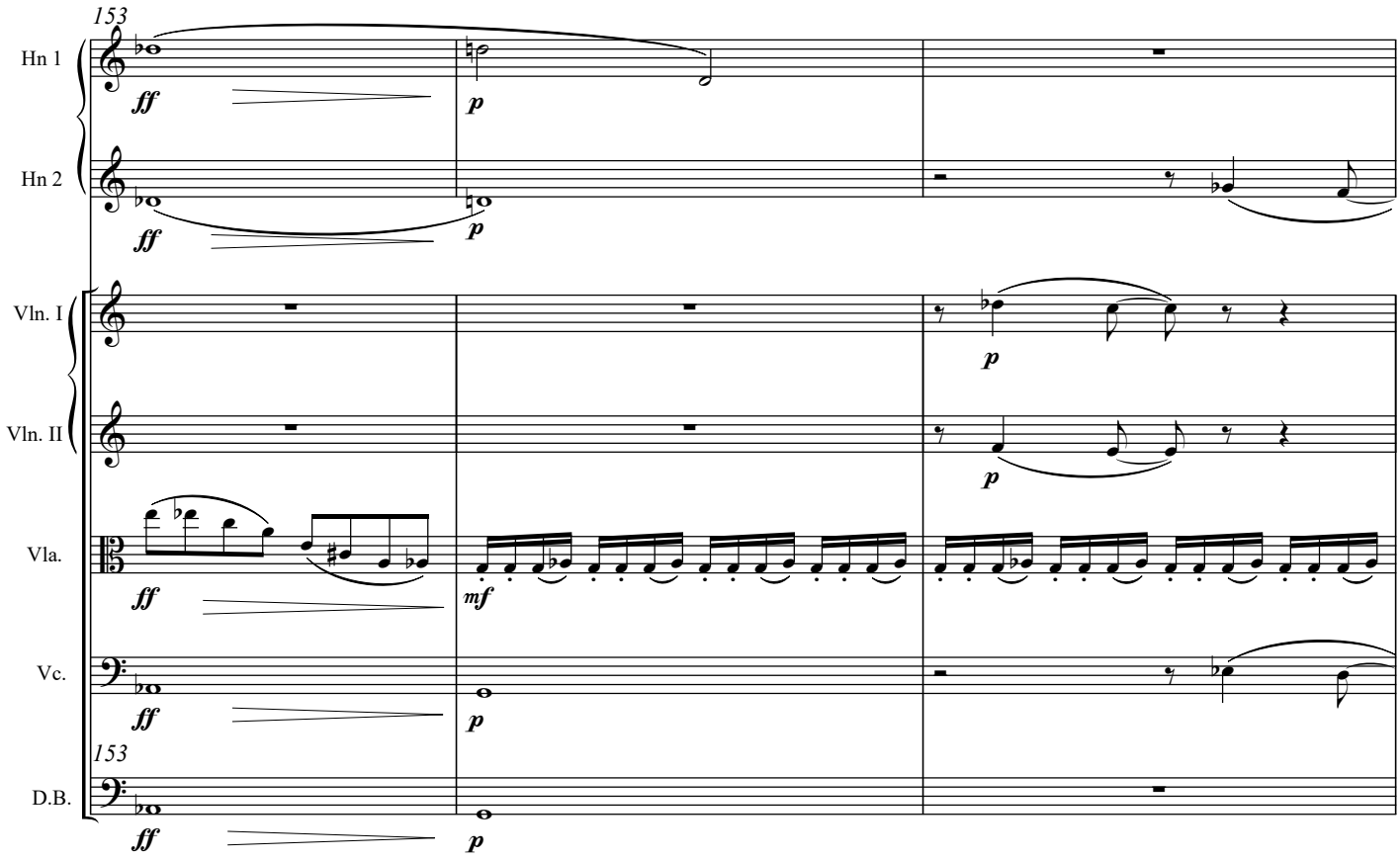

119
poco rit.
a tempo
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
mf
mp
pp

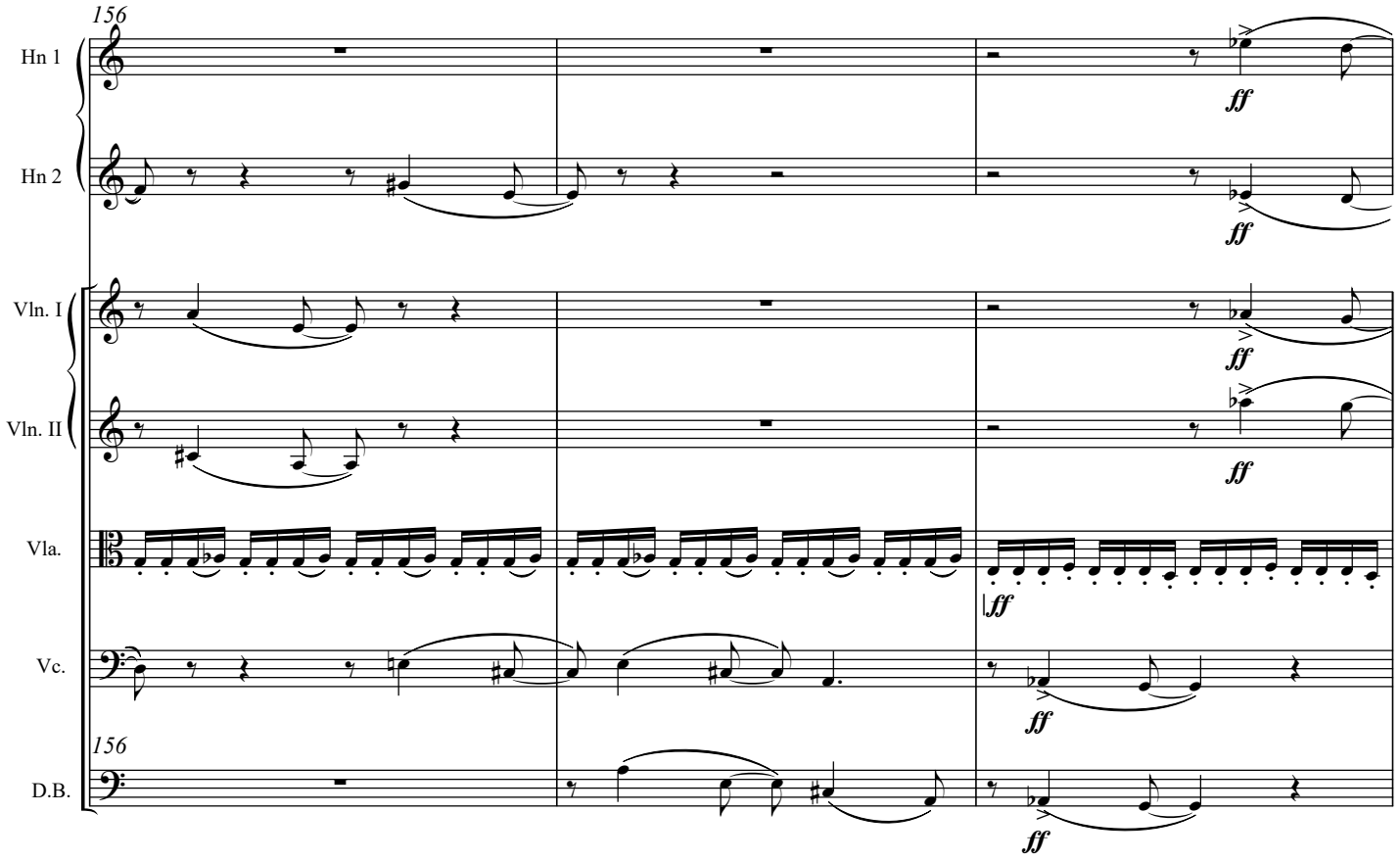

126
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
f

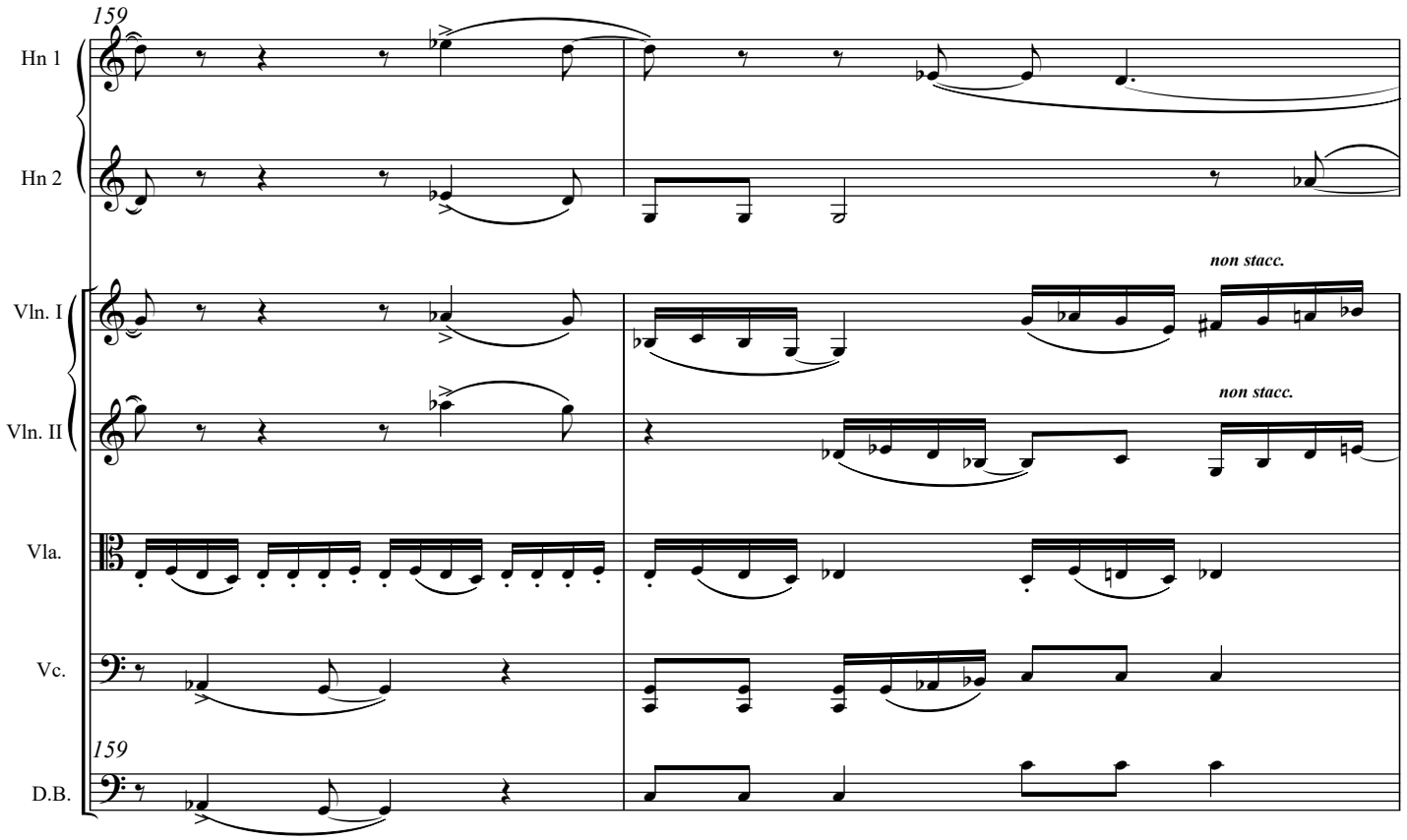

134
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mp

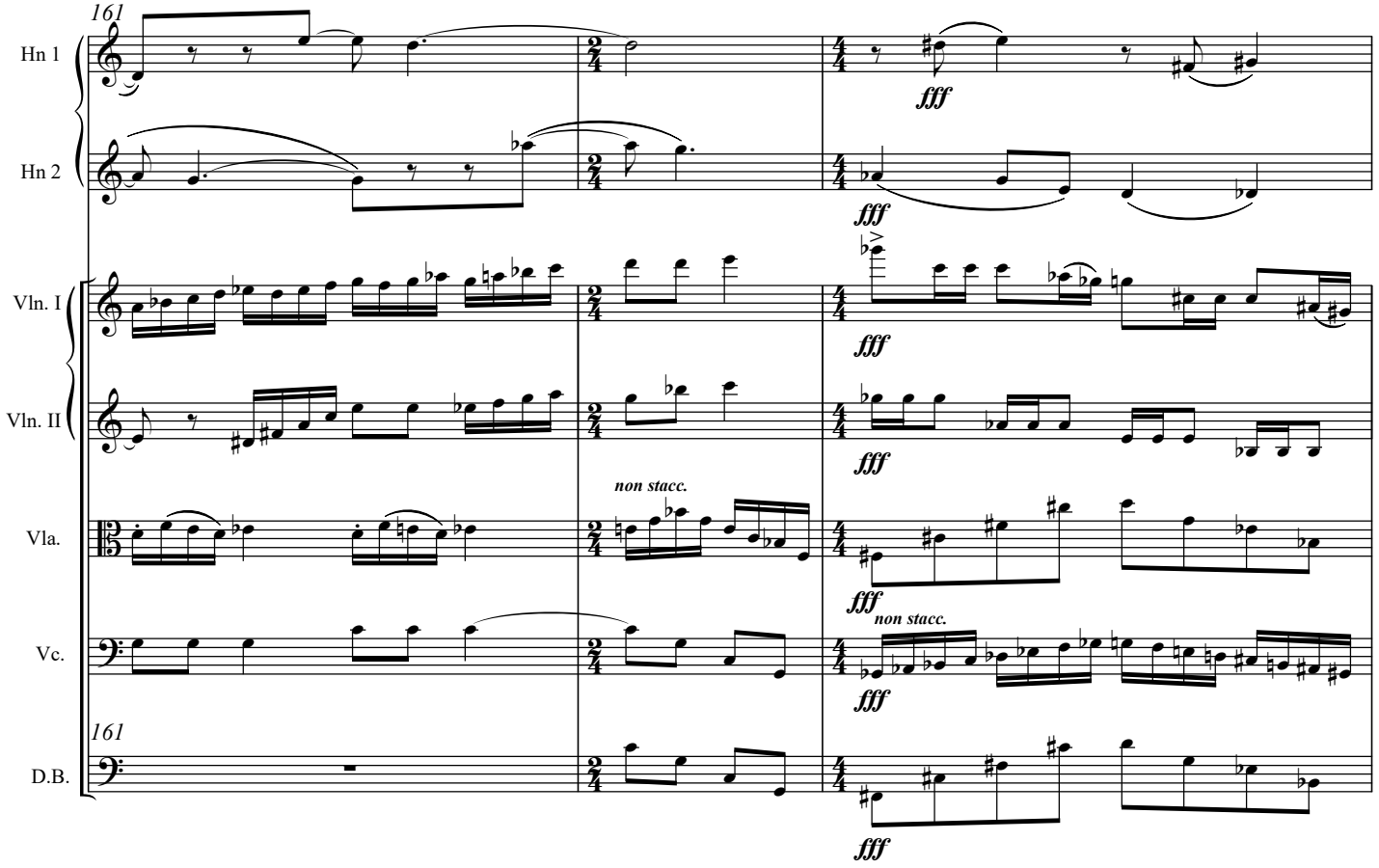

142
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
f

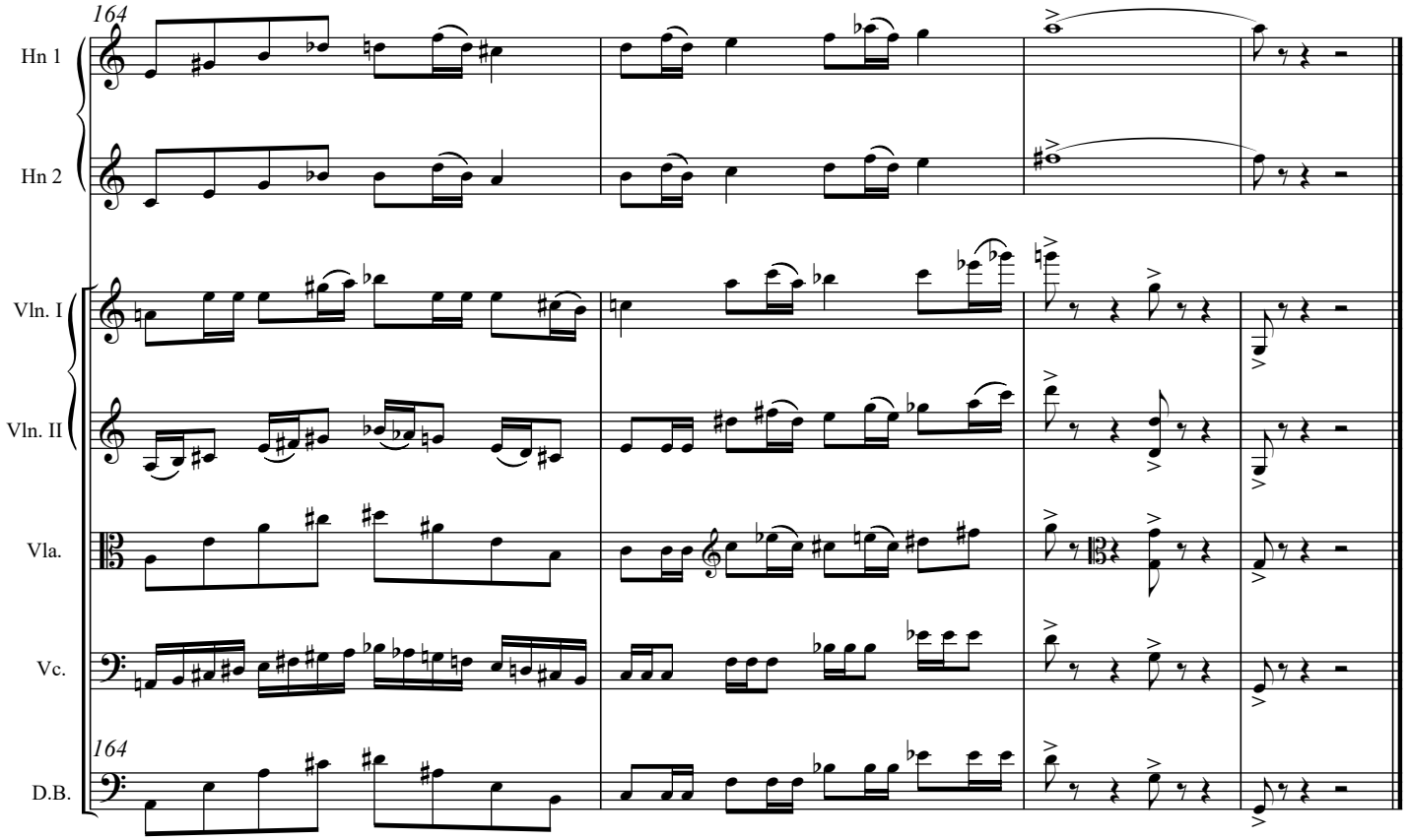

150
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
ff


153
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
p
mf


156
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff


159
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
non stacc.
non stacc.


161
Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
fff
non stacc.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Hn 1
Hn 2
Vln. I
Vln. II
Vla.
Vc.
D.B.