

Twittering Machine #3  
Redux  
The Doomsday Machine

for Orchestra  
by Lars Brøndum

## TWITTERING MACHINE #3 - REDUX

### Performance note:

On repeated figures, change order of notes continuously, accent in irregular patterns.

On groups without initial note set - the pitches are indefinite pitches (e.g. violin ms 44).

Wind instruments: it is possible to insert rests on repeated patterns if needed.

# Twittering Machine #3 - Redux

## The Doomsday Machine

*Dedicated to Alfred Hitchcock*

Lars Brøndum

Mechanically (♩ = c. 60)

The score is written for a large ensemble. The top section includes Flute, Oboe, English Horn, Clarinet in B♭, Bass Clarinet, Contrabassoon, Horn in F 1, Horn in F 2, Trumpet in C 1, Trumpet in C 2, Trombone, and Tuba. The Piano part is positioned below the brass instruments. The bottom section includes Violin I, Violin II, Viola, Cello, and Contrabass. The music is in 4/4 time and marked 'Mechanically' with a tempo of approximately 60 beats per minute. The score is divided into three measures. The Oboe and Violin I parts feature dynamic markings of *pp*, *mf*, and *f*. The Piano part starts with a forte (*f*) dynamic. The Violin I part includes a *8va* marking. The Viola and Contrabass parts also feature *sim.* (sustained) markings.

Twittering Machine #3

This musical score is for the piece "Twittering Machine #3". It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Features a melodic line starting at measure 4, marked with *sim.* and *rit.*
- Oboe (Ob.):** Enters in measure 4 with a melodic line, marked with *sim.* and *pp*.
- Clarinet (Cl.):** Includes parts for E. Hn., B. Cl., and C. Cl., all of which are silent in this section.
- Bassoon (C. Bn.):** Silent in this section.
- Horn (Hn.):** Includes parts for Hn. 1 and Hn. 2, both silent.
- Trumpet (C Tpt.):** Includes parts for C Tpt. 1 and C Tpt. 2, both silent.
- Trombone (Tbn.):** Silent in this section.
- Tuba:** Silent in this section.
- Piano (Pno.):** Provides a rhythmic accompaniment with a complex texture, marked with *pp*.
- Violin (Vln.):** Includes parts for Vln. I and Vln. II. Vln. I has a melodic line marked with *sim.* and *pp*. Vln. II is silent.
- Viola (Vla.):** Features a melodic line marked with *sim.* and *pp*.
- Cello (Cb.):** Features a melodic line marked with *sim.* and *pp*.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked with *rit.* (ritardando). The dynamic markings include *sim.* (sforzando) and *pp* (pianissimo).

Twittering Machine #3

**A** *a tempo* *sim.*

Fl. *f*

Ob. *tr*

E. Hn. *fff*

Bs. Cl. *f* *sim.*

B. Cl. *fff*

C. Bn. *fff*

Hn. 1 *p* *fff*

Hn. 2 *p* *fff*

C Tpt. 1 *p* *fff*

C Tpt. 2 *p* *fff*

Tbn. *p* *fff*

Tuba *p* *fff*

Pno. *f*

Vln. I *f* *tr* *fff*

Vln. II *f* *tr* *fff*

Vla. *f* *fff*

Vc. *f* *sim.* *p* *fff*

Cb. *p* *fff*

Twittering Machine #3

10 *sim.* B

Fl. *tr.* *f* *tr.*

Ob. *p* *tr.*

E. Hn. *p*

B. Cl. *p* *sim.*

B. Cl. *p* *sim.*

C. Bn. *p*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. *f*

Tuba *f*

Pno.

Vln. I *tr.* *p* *sim.* B

Vln. II *tr.* *p* *sim.*

Vla.

Vc. *fff*

Cb. *p* *sim.*

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13

Fl.

Ob.

E. Hn.

B. Cl.

B. Cl.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Ve.

Cb.

*pp*

*f*

*p*

*fp*

*sim.*

*f*

Twittering Machine #3

16

[C]

Fl. *p* *sfz*

Ob.

E. Hn.

B♭ Cl.

B. Cl.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1 Mute (straight mute) *p* *sfz*

C Tpt. 2 Mute (straight mute) *p* *sfz*

Tbn.

Tuba

Pno. *p* *sfz*

Vln. I *principal violinist solo* *tutti* *sf* *tutti*

Vln. II *pizz.* *p* *sfz*

Vla. *pizz.* *p* *sfz*

Vc. *p*

Cb. *p*



22

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

- Fl. (Flute): Measures 22-25, starting with a dynamic of *f* and a slur over the first two notes.
- Ob. (Oboe): Rests throughout.
- E. Hn. (English Horn): Rests throughout.
- B. Cl. (Bass Clarinet): Rests throughout.
- B. Cl. (Bass Clarinet): Rests throughout.
- C. Bn. (Contrabassoon): Rests throughout.
- Hn. 1 (Horn 1): Rests throughout.
- Hn. 2 (Horn 2): Rests throughout.
- C. Tpt. 1 (C. Trumpet 1): Measures 22-25, starting with a dynamic of *f* and a slur.
- C. Tpt. 2 (C. Trumpet 2): Measures 22-25, starting with a dynamic of *f* and a slur.
- Tbn. (Trombone): Rests throughout.
- Tuba: Rests throughout.
- Pno. (Piano): Measures 22-25, featuring complex textures with triplets and a dense chordal texture in the right hand, and a more rhythmic accompaniment in the left hand. Dynamics range from *f* to *ff*.
- Vln. I (Violin I): Measures 22-25, starting with a dynamic of *f* and a slur. Includes a marking *(LS<sup>300</sup>)*.
- Vln. II (Violin II): Measures 22-25, starting with a dynamic of *f* and a slur.
- Vla. (Viola): Measures 22-25, starting with a dynamic of *f* and a slur.
- Vc. (Violoncello): Measures 22-25, starting with a dynamic of *f* and a slur. Includes a triplet marking.
- Cb. (Contrabass): Measures 22-25, starting with a dynamic of *f* and a slur. Includes a triplet marking.

28

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

Fl.

Ob.

E. Hn.

B. Cl.

C. Cl.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*fp*

*sim.*

*tr.*

34

Fl. *f*

Ob. *f*

E. Hn. *f*

B. Cl. *f*

B. Cl. *f*

C. Bn. *f*

Hn. 1 *f* Senza sord.

Hn. 2 *f* Senza sord.

C Tpt. 1 *f* Senza sord.

C Tpt. 2 *f* Senza sord.

Tbn. *f* Senza sord.

Tuba *f*

Pno. *f* *sim.*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f*

Cb. *f*

37

Fl.

Ob.

E. Hn.

B. Cl.

B. Cl.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sim.*

40

Fl.

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sim.*

*1st cellist solo*

*sim.*

This page of the musical score, titled "Twittering Machine #3" (page 15), features a complex orchestration. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, English Horn, Bass Clarinet, Clarinet, Bassoon), brass (Horn 1 & 2, Trumpets 1 & 2, Trombone, Tuba), and Piano. The second system includes Violin I & II, Viola, Violoncello, and Contrabass. The score begins with a rehearsal mark 'E' in a box. The woodwinds and strings play sustained notes, while the piano provides a rhythmic accompaniment. The flute part in the second system is characterized by rapid sixteenth-note passages, with dynamic markings of *mf* and *f*, and a *sim.* (sustained) marking. The strings also feature dynamic markings of *mf* and *f*. The piano part consists of a steady eighth-note pattern in the right hand and a more complex eighth-note pattern in the left hand.

45

Fl.

Ob.

E. Hn.

Bs. Cl.

B. Cl.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.





This musical score is for the piece "Twittering Machine #3" and is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (Bs. Cl.), Clarinet in B-flat (B. Cl.), Contrabass (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone (Tbn.), Tuba, and Piano (Pno.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system begins with a rehearsal mark 'F' in a box. The woodwind and string parts feature complex rhythmic patterns, often with slurs and accents. The piano part has a dense, rhythmic accompaniment. Dynamics include *f* (forte), *sim.* (sustained), and *ff* (fortissimo). The second system begins with a rehearsal mark 'F#'. The string parts in this system are marked with *f* and *ff*. The woodwind parts continue with similar rhythmic motifs.



The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Features a melodic line starting in the third measure with dynamics *f*, *ff*, and *sfz*.
- Oboe (Ob.):** Remains silent until the fifth measure, where it enters with *sfz*.
- E. Horn (E. Hn.):** Starts with a *p* dynamic in the first measure, then joins the woodwinds in the third measure with *f*.
- Bass Clarinet (Bs. Cl.):** Enters in the third measure with *f*.
- Bassoon (B. Cl.):** Enters in the third measure with *f*.
- Bassoon (C. Bn.):** Enters in the second measure with *f*.
- Horn 1 (Hn. 1):** Enters in the third measure with *f*, marked *Mute*.
- Horn 2 (Hn. 2):** Enters in the third measure with *f*, marked *Mute*.
- Trumpet 1 (C Tpt. 1):** Enters in the third measure with *f*, marked *Mute (straight mute)*.
- Trumpet 2 (C Tpt. 2):** Enters in the third measure with *f*, marked *Mute (straight mute)*.
- Trombone (Tbn.):** Enters in the second measure with *f*, marked *Mute*.
- Tuba:** Enters in the second measure with *f*, marked *Mute*.
- Piano (Pno.):** Provides harmonic accompaniment throughout, with dynamics ranging from *f* to *ff*.
- Violin I (Vln. I):** Features a melodic line starting in the first measure with *sfz*.
- Violin II (Vln. II):** Features a melodic line starting in the first measure with *sfz*.
- Viola (Vla.):** Features a melodic line starting in the first measure with *sfz*.
- Cello/Double Bass (Vc./Cb.):** Provides a bass line starting in the first measure with *f*.

The score includes various performance markings such as *f* (forte), *ff* (fortissimo), *sfz* (sforzando), *p* (piano), *Mute*, and *Mute (straight mute)*. A section marked with a box containing the letter 'G' begins in the first measure and continues through the end of the page.