moves

by Niko D. Schroeder

for Pierrot Ensemble + 2 perc.

moves was commissioned by Khemia Ensemble as the culminating project for my master's degree from the University of Missouri, Columbia. Several elements common in my work at Mizzou appear in this piece--groove, humor, metric modulation, and video. Several elements are unique to this work, including serial pitch selection, animation, and a recent rekindling of my obsession with chess.

For:

flute
B♭ clarinet

...

violin
cello

...

piano
vibraphone
perc 2: glockenspiel and drumset
(3 piece plus h.h. and crash)

More:

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m o v e s

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Performance Notes:

All: Glissandi are performed for almost the full duration of their note. The gliss should begin as soon as the starting pitch has been established.

All 5/4 meters are grouped as 2+3 unless beamed otherwise.

Every double bar and rehearsal letter receives emphasis in the click track.

Strings: All harmonics should be performed without vibrato. A small amount of portamento between harmonics is preferred to jerky motion between notes.

All harmonics are notated with a notehead and diamond to provide the performer with as much choice as possible in placing the harmonics. In instances where a series of natural harmonics is necessary (an upcoming octave harmonic, for instance), the string is specified.

Percussion 2: Band cues are notated when important and labeled with their respective instrument. If no pertinent ensemble hits are present, the duration of the fill is simply notated. Fills should be thought of as in jazz drumming--either playing the hits with the band or setting the hits up. Notated fills and grooves can be approached with plenty of leniency.

Video Cues:

A staff is dedicated to video cues throughout the score. It identifies text on screen "in quotation marks," fades are indicated (in parenthesis), other visual information is conveyed [in brackets], and blackouts or reset boards are indicated with BLANK.

In movements 1. and 2., the initiation of a chess game is indicated with the opening's theoretical title and in the case of a full game, the names of the players. The games proceed in time with the punctuated notes of a given instrument or instruments. Games are listed in score order. In instances where the corresponding instrument is unclear, the relationship is noted.

In movement 3., the initiations of small, motivic gestures are cataloged, as they coordinate to chess lines on the screen. Like movements 1. and 2, the gestures proceed with their corresponding instruments.

In movement 5., games are marked by their players, the theoretical title of the endgame, and the move at which the video commences (m58+ means the video begins on the white player's 58th move).

Click Track:

Click tracks are provided that begin at each rehearsal cue. In each case, the metronome begins two measures before the rehearsal letter.

Program Note:

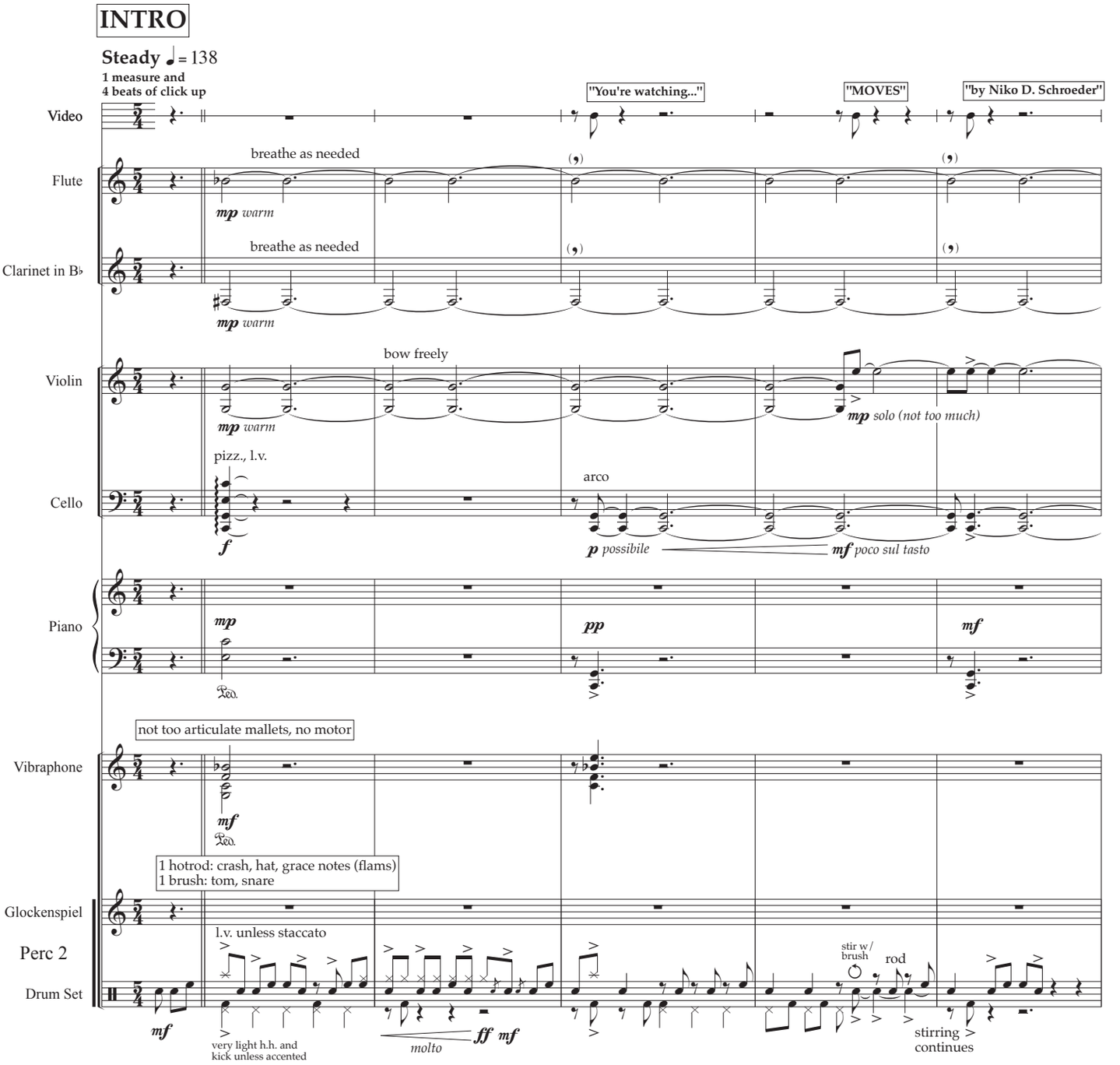
The game of chess mimics music composition in many ways. Beyond shared terminology, the way that one goes about developing a line, creating a transposition, or conceptualizing an ending are likewise similar. The fanaticism of music and chess devotees is also striking--many have dedicated their lives to the relatively niche and very limited fields.

commissioned by Khemia Ensemble
premiered at the University of Missouri, Columbia on April 11th, 2020

moves

Transposed Score

Niko D. Schroeder



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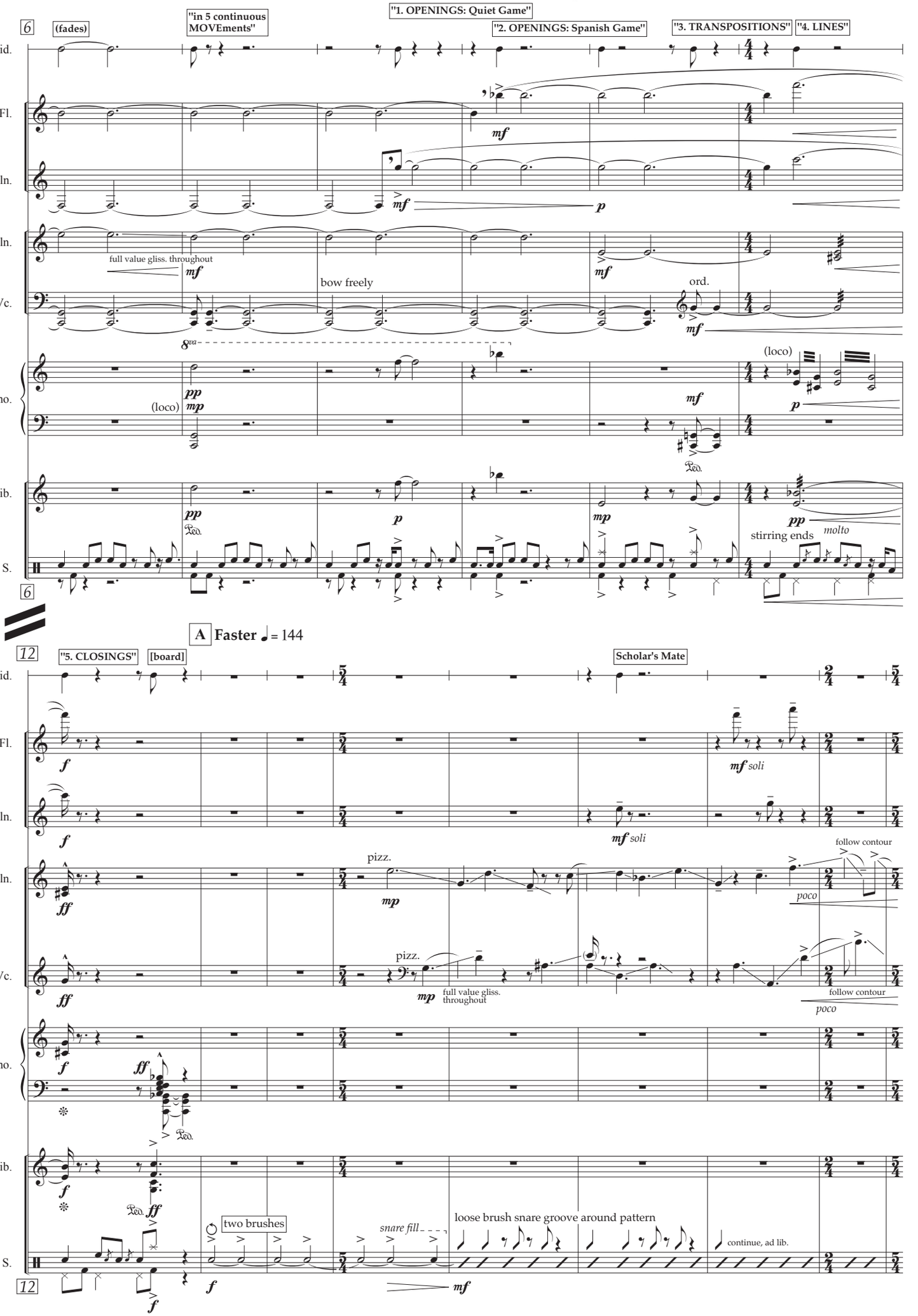
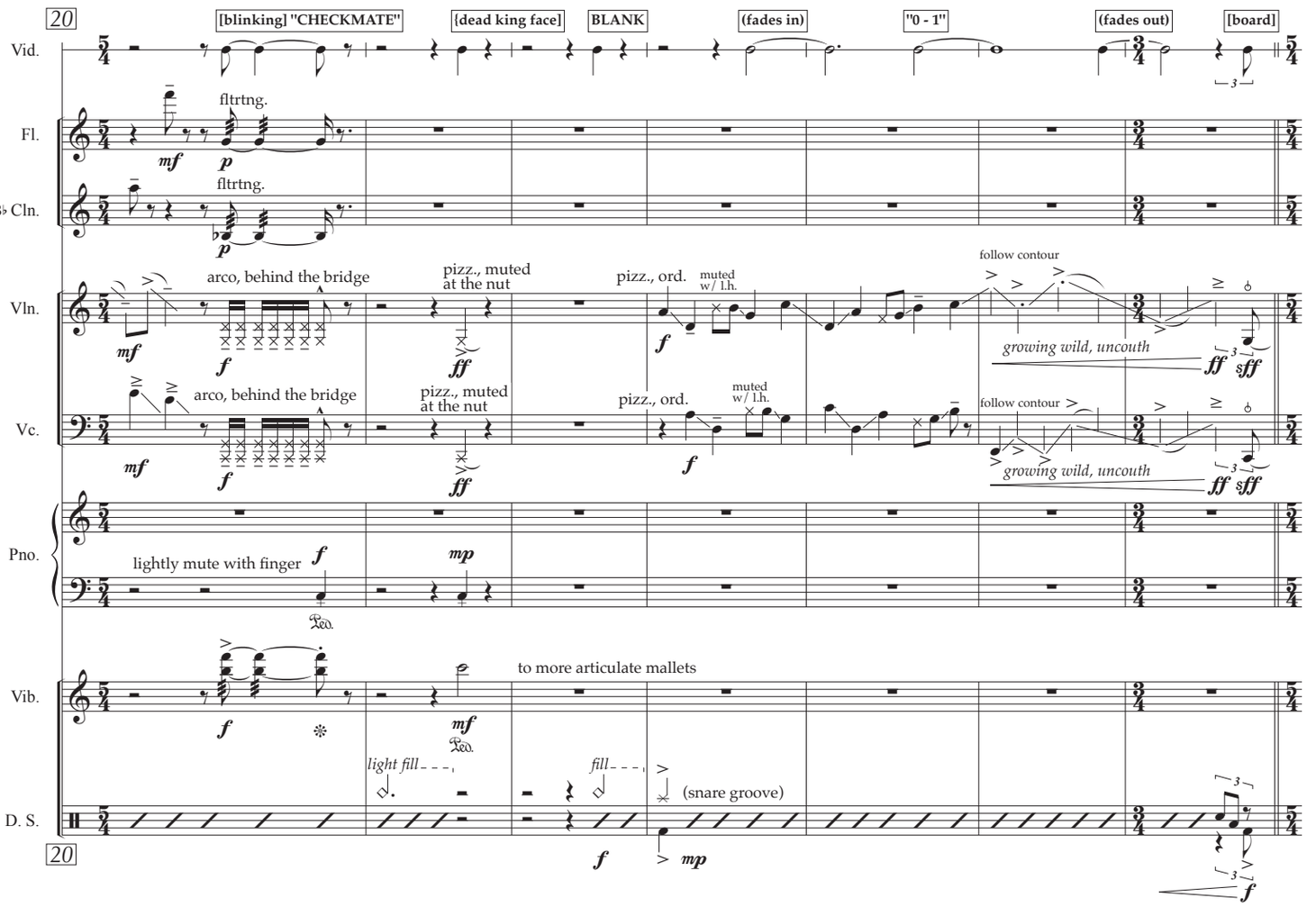
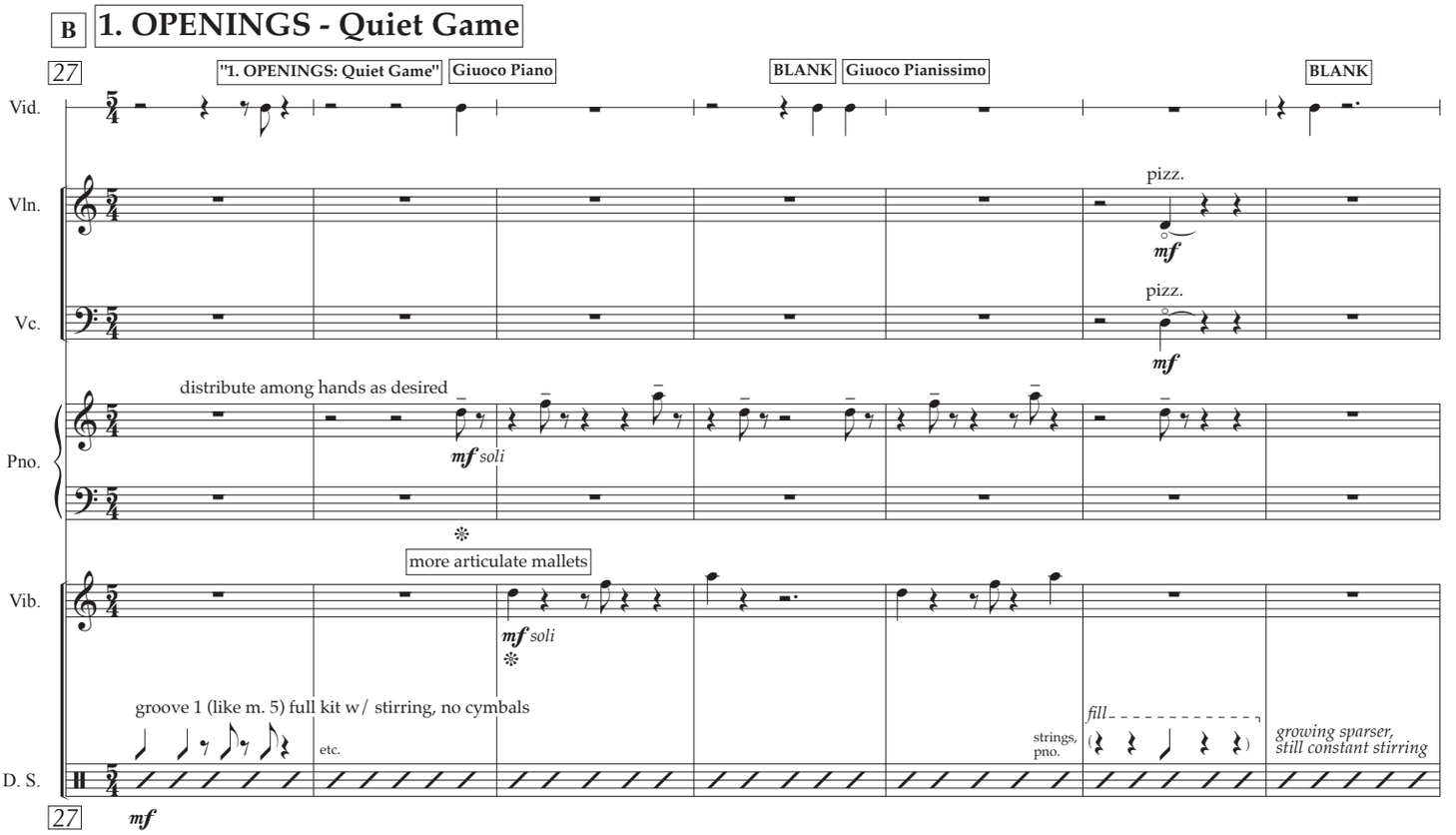
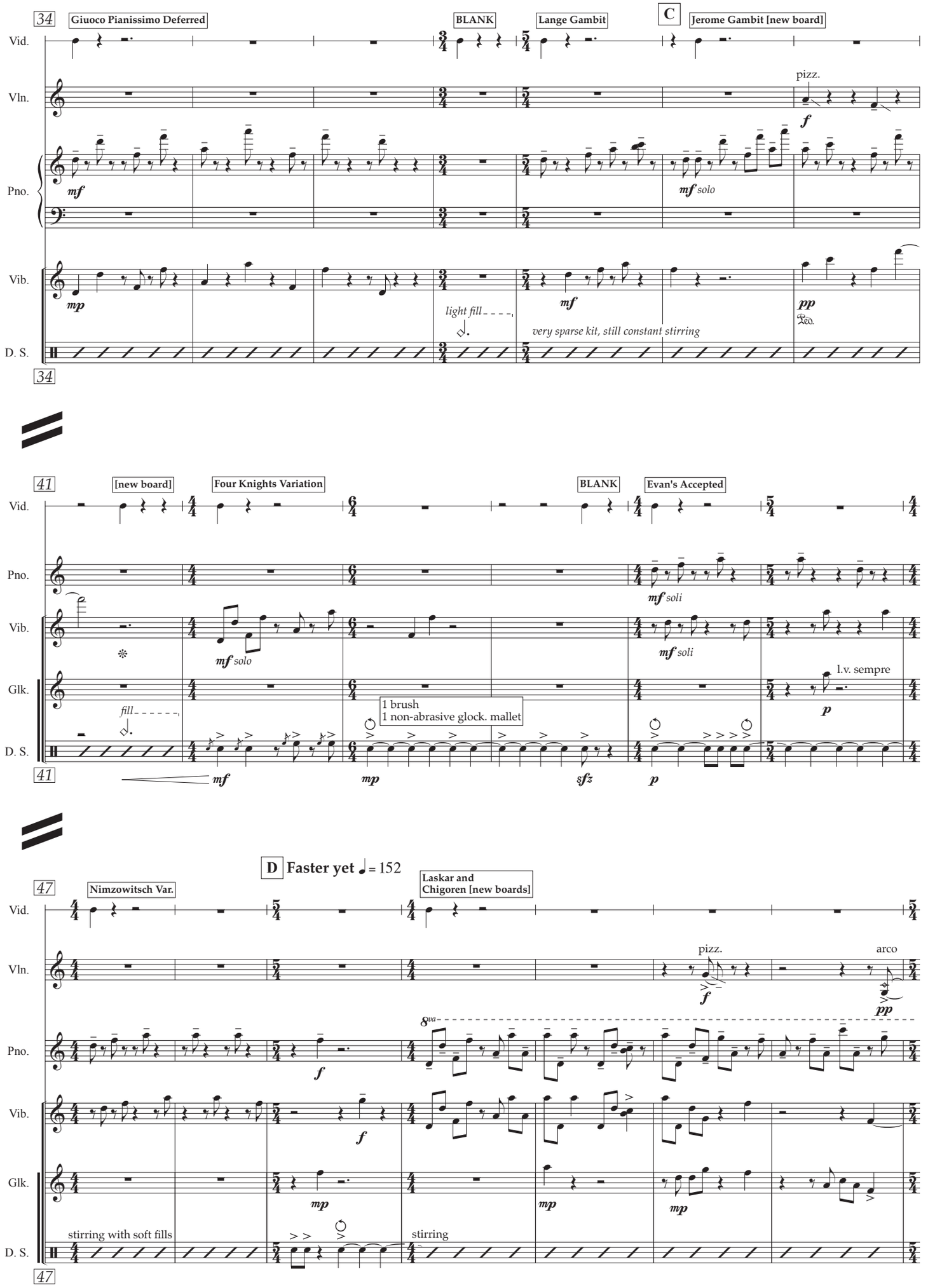
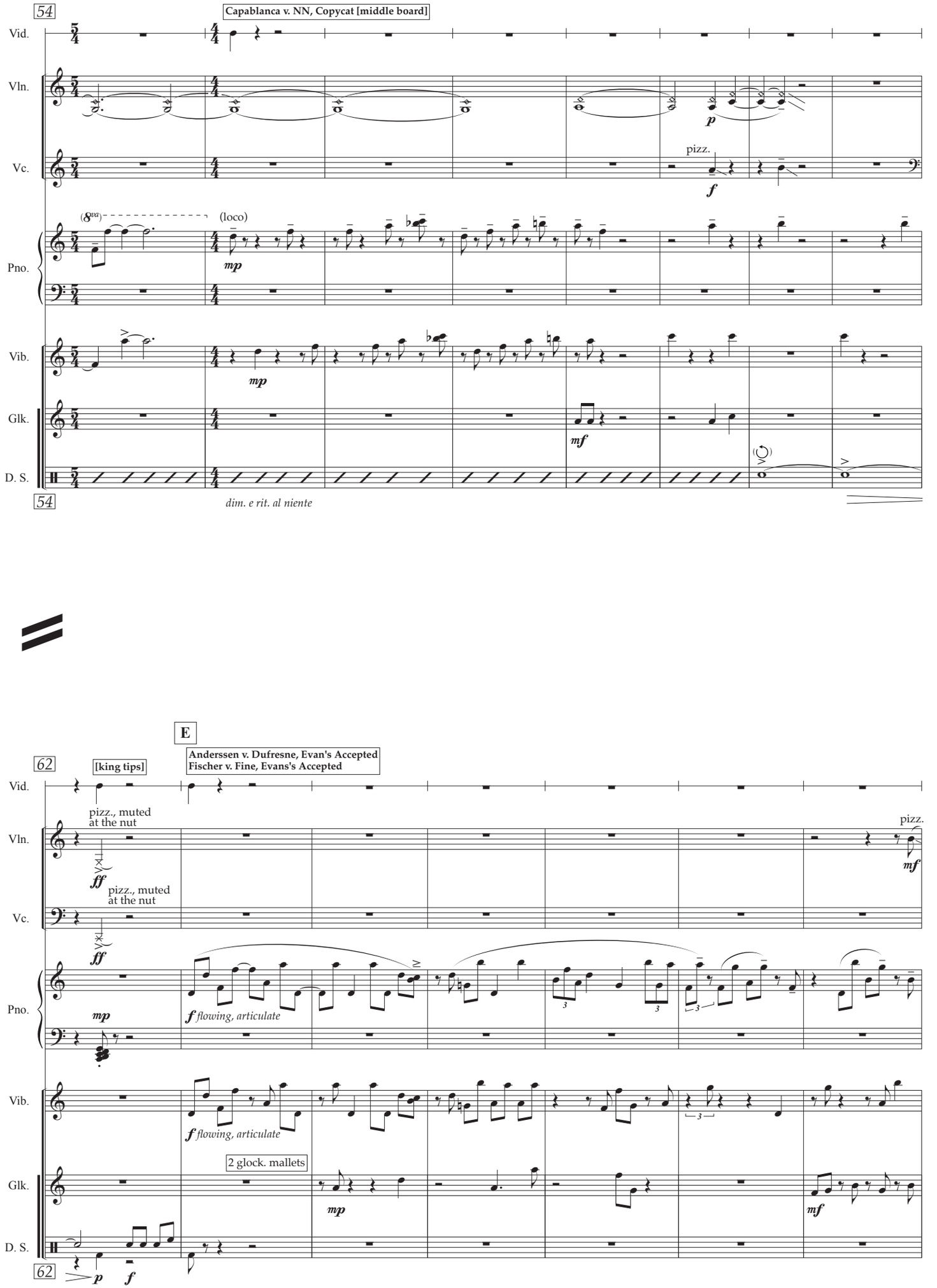
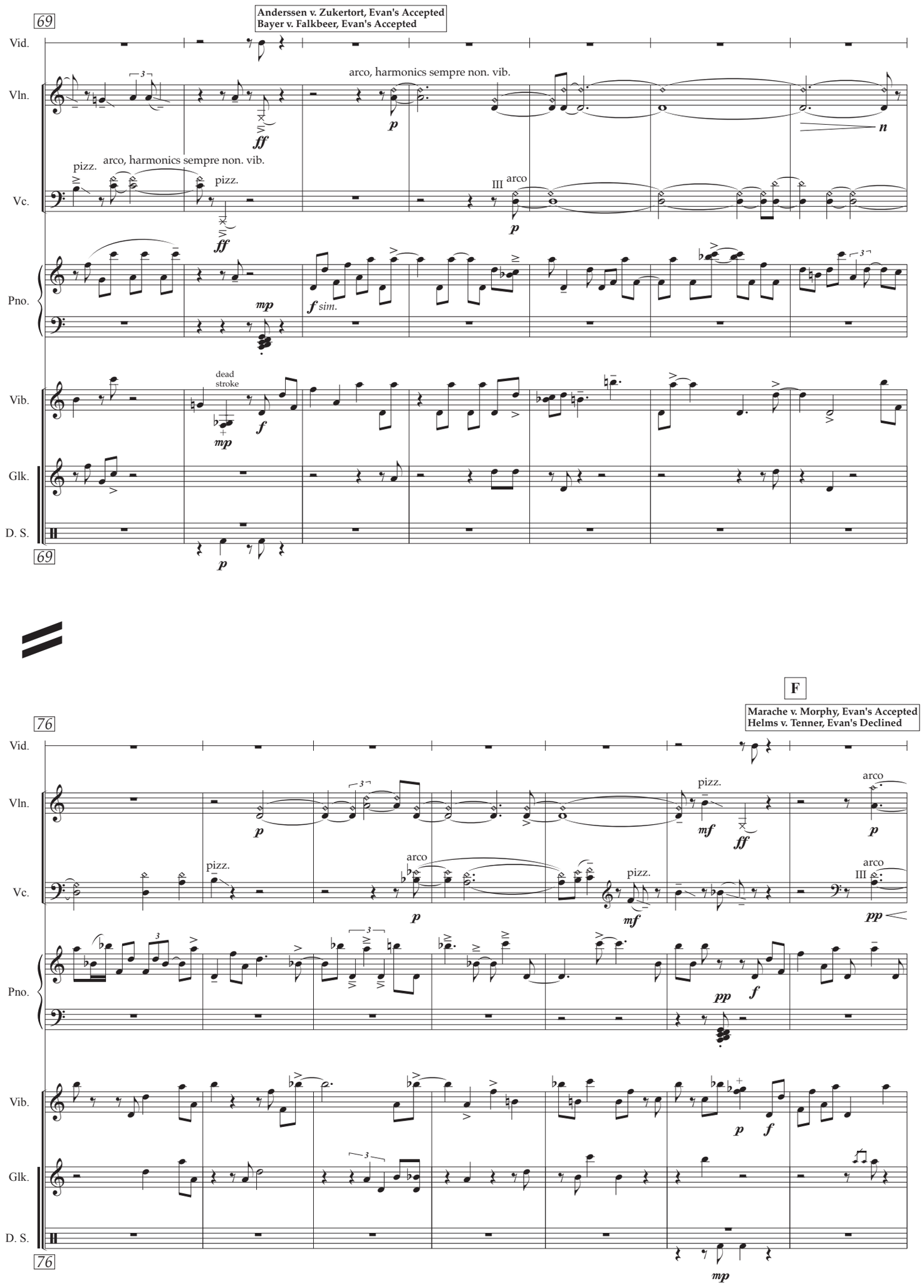

6
(fades)
"in 5 continuous MOVEments"
"1. OPENINGS: Quiet Game"
"2. OPENINGS: Spanish Game"
"3. TRANSPOSITIONS"
"4. LINES"
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
D. S.
mf
p
full value gliss. throughout
bow freely
ord.
8va
pp
mp
(loco)
Ped.
stirring ends
molto
A Faster ♩ = 144
12
"5. CLOSINGS"
[board]
Scholar's Mate
ff
f
mf soli
pizz.
follow contour
poco
full value gliss. throughout
two brushes
snare fill
loose brush snare groove around pattern
continue, ad lib.

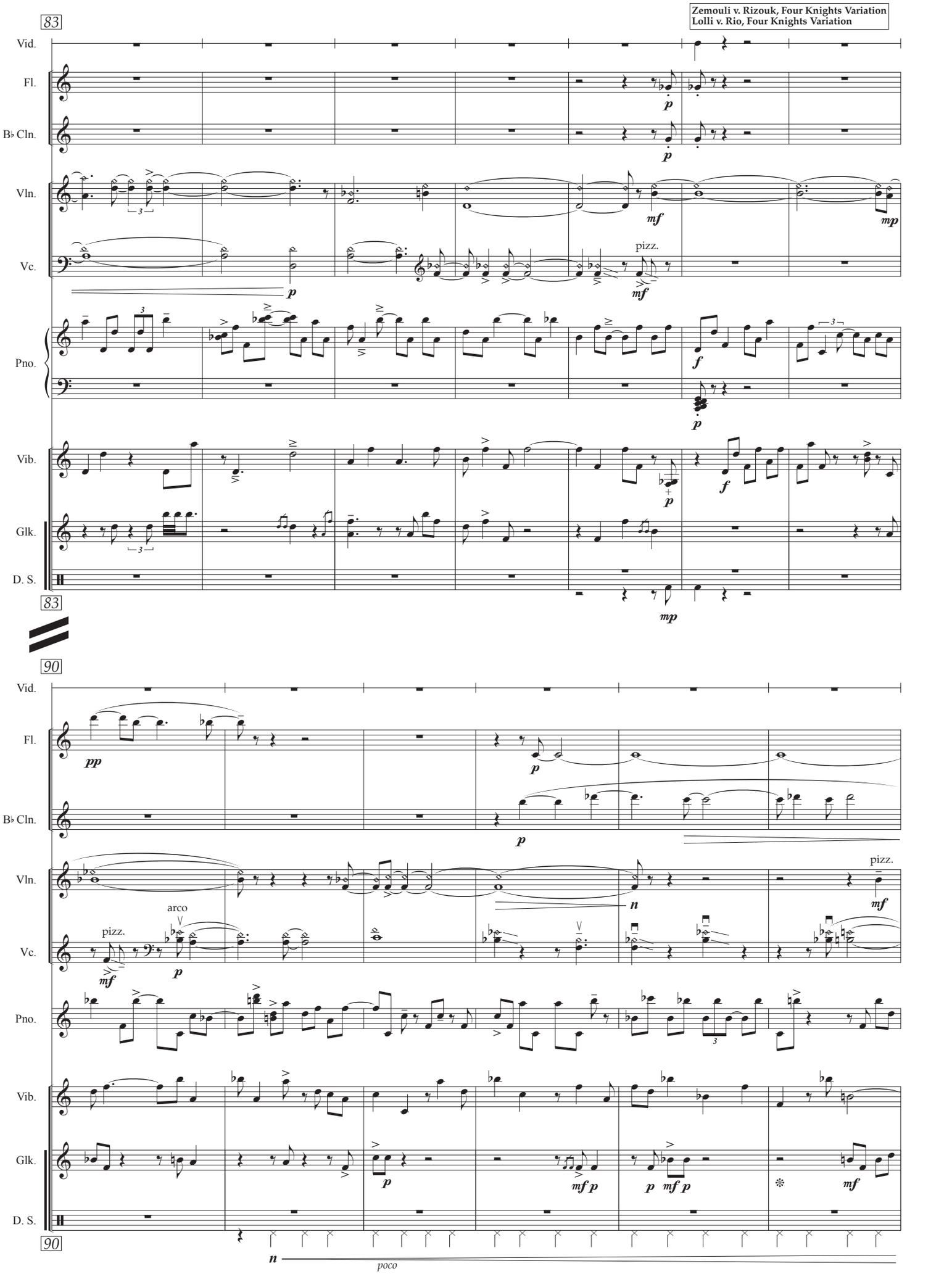

20
[blinking] "CHECKMATE"
{dead king face}
BLANK
(fades in)
"0 - 1"
(fades out)
[board]
Vid.
Fl.
fltrtng.
B♭ Cln.
fltrtng.
Vln.
arco, behind the bridge
pizz., muted at the nut
pizz., ord.
muted w/ l.h.
follow contour
growing wild, uncouth
Vc.
arco, behind the bridge
pizz., muted at the nut
pizz., ord.
muted w/ l.h.
follow contour
growing wild, uncouth
Pno.
lightly mute with finger
Ped.
Vib.
to more articulate mallets
Ped.
light fill
fill
(snare groove)
D. S.
20

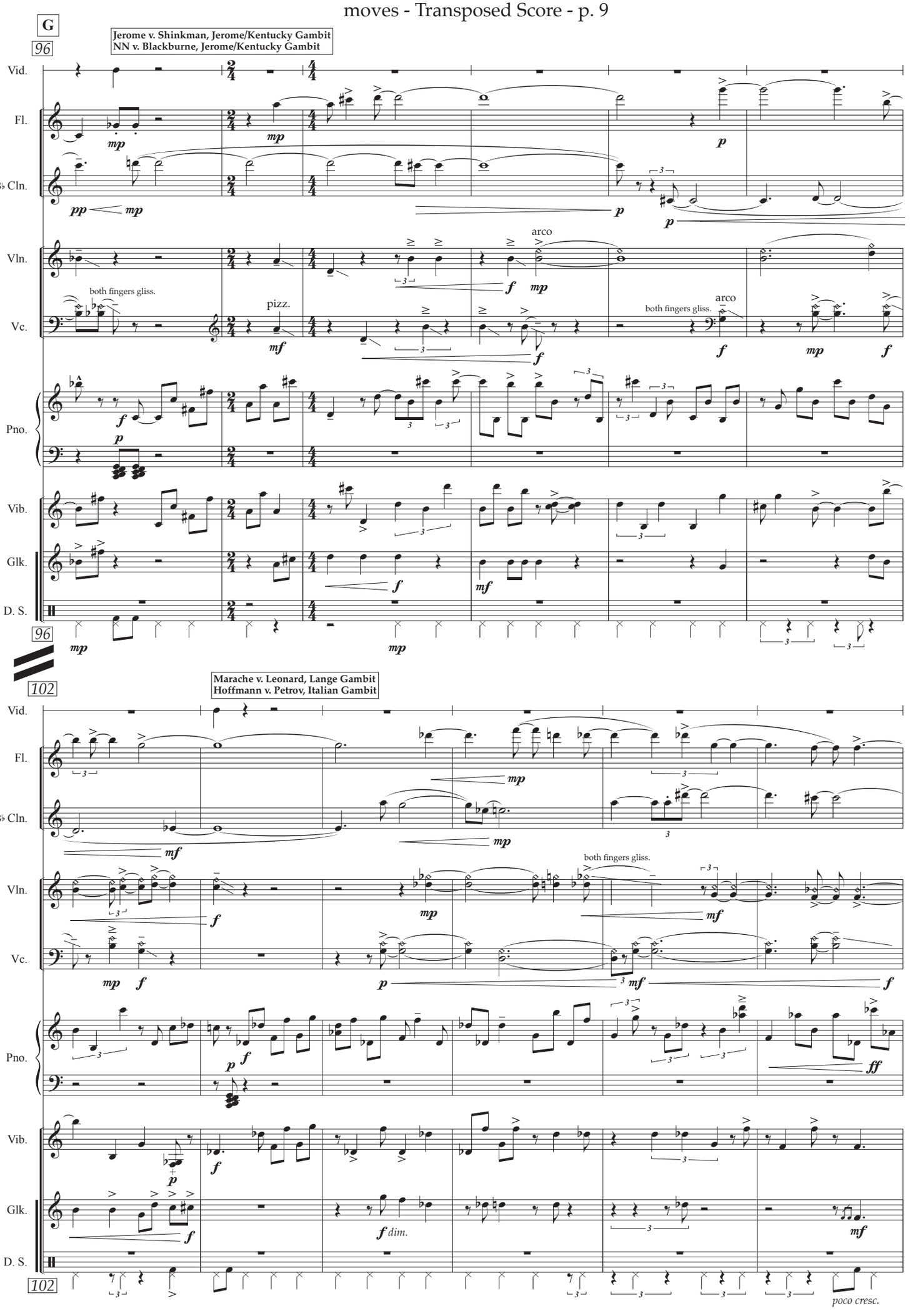

B
1. OPENINGS - Quiet Game
27
"1. OPENINGS: Quiet Game"
Giuoco Piano
BLANK
Giuoco Pianissimo
BLANK
Vid.
Vln.
pizz.
Vc.
pizz.
distribute among hands as desired
Pno.
soli
more articulate mallets
Vib.
soli
groove 1 (like m. 5) full kit w/ stirring, no cymbals
etc.
strings, pno.
fill
growing sparser, still constant stirring
D. S.
27

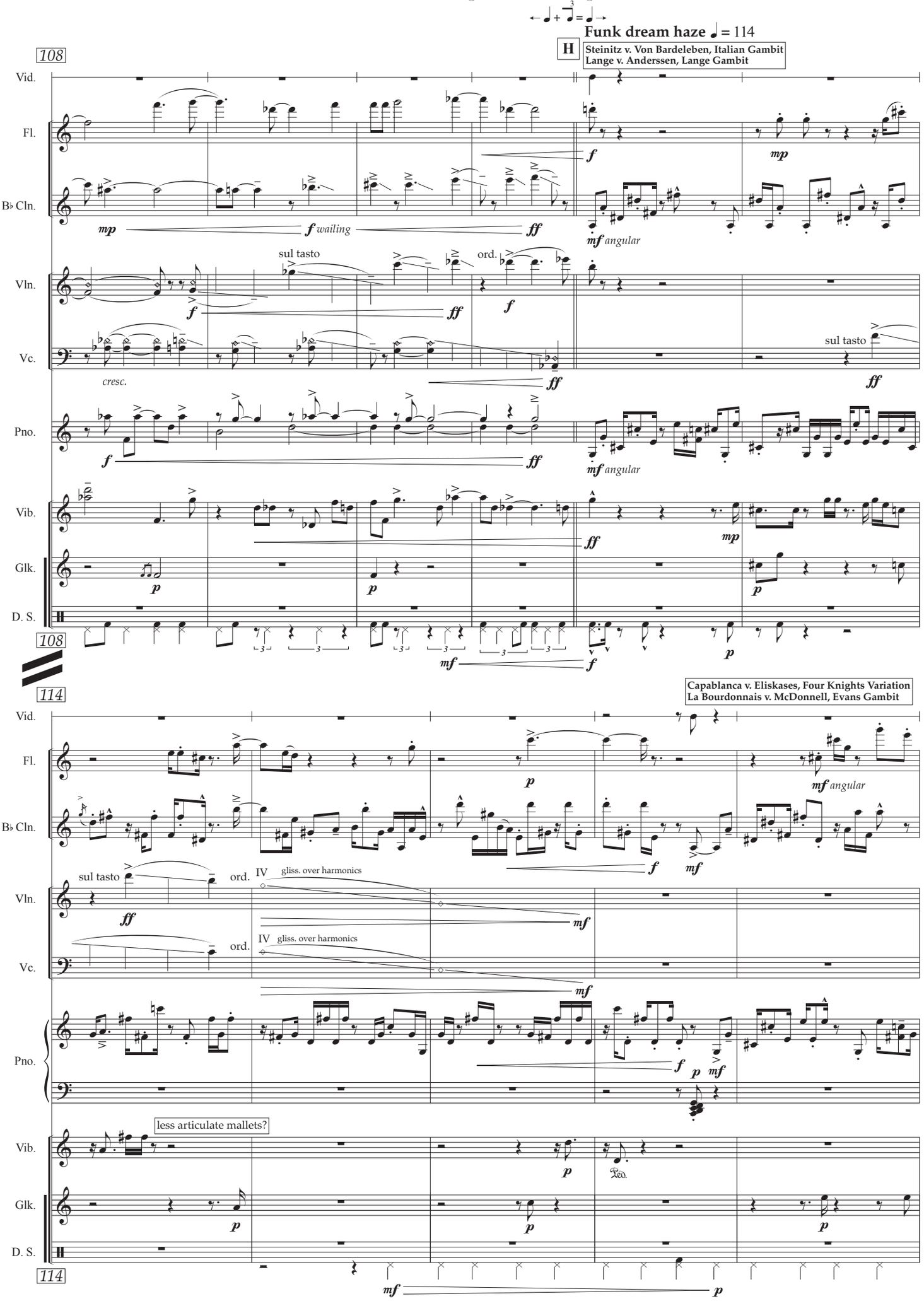

34
Giuoco Pianissimo Deferred
BLANK
Lange Gambit
C
Jerome Gambit [new board]
Vid.
Vln.
pizz.
Pno.
mf solo
Vib.
light fill
very sparse kit, still constant stirring
pp
D. S.
41
[new board]
Four Knights Variation
BLANK
Evan's Accepted
mf soli
mf solo
l.v. sempre
Glk.
fill
1 brush
1 non-abrasive glock. mallet
sfz
D
Faster yet ♩= 152
47
Nimzowitsch Var.
Laskar and
Chigoren [new boards]
arco
8va
stirring with soft fills
stirring

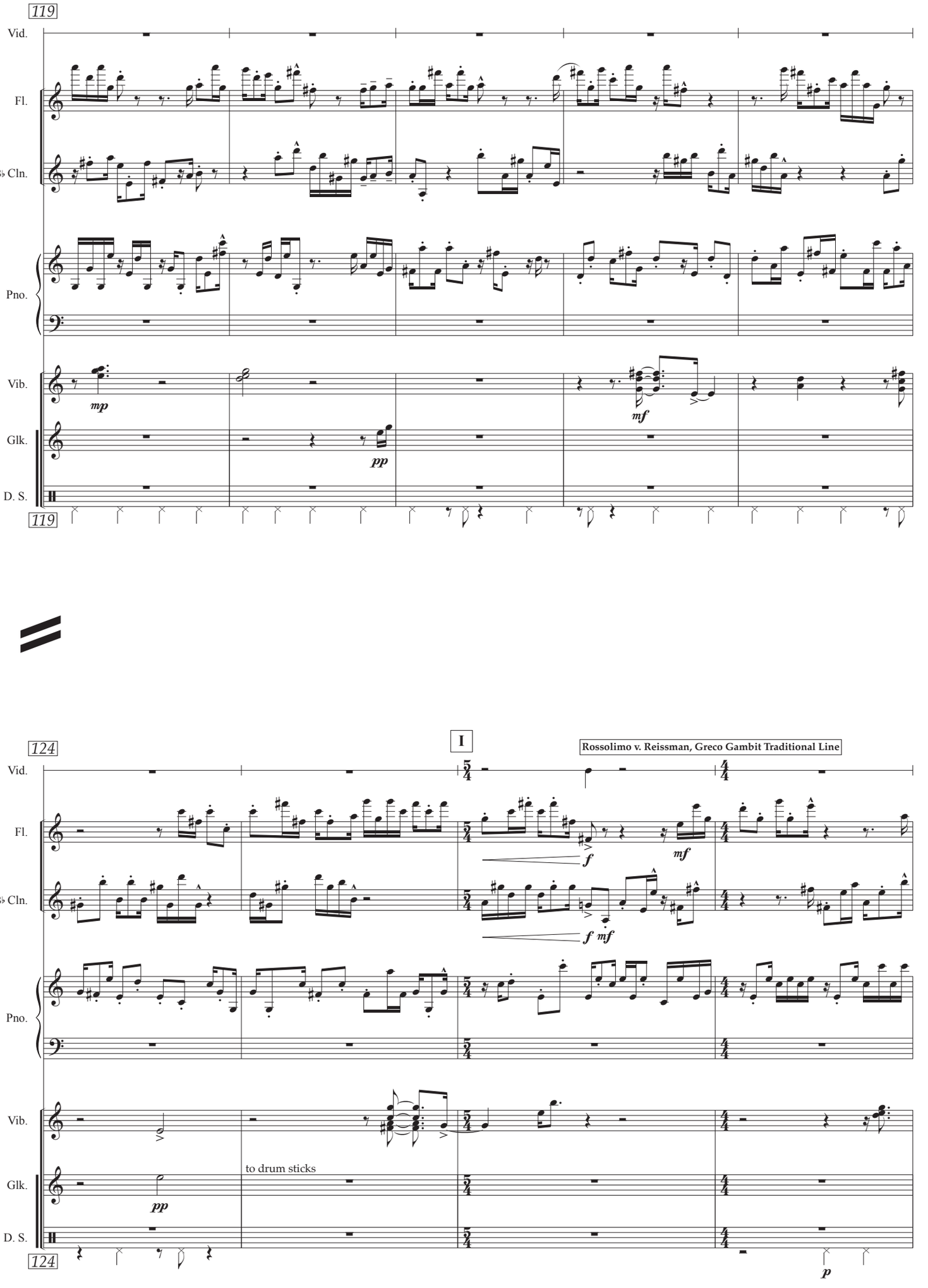

54
Capablanca v. NN, Copycat [middle board]
Vid.
Vln.
Vc.
pizz.
(8va)
(loco)
Pno.
Vib.
Glk.
D. S.
dim. e rit. al niente
E
62
[king tips]
Anderssen v. Dufresne, Evan's Accepted
Fischer v. Fine, Evans's Accepted
pizz., muted at the nut
flowing, articulate
2 glock. mallets

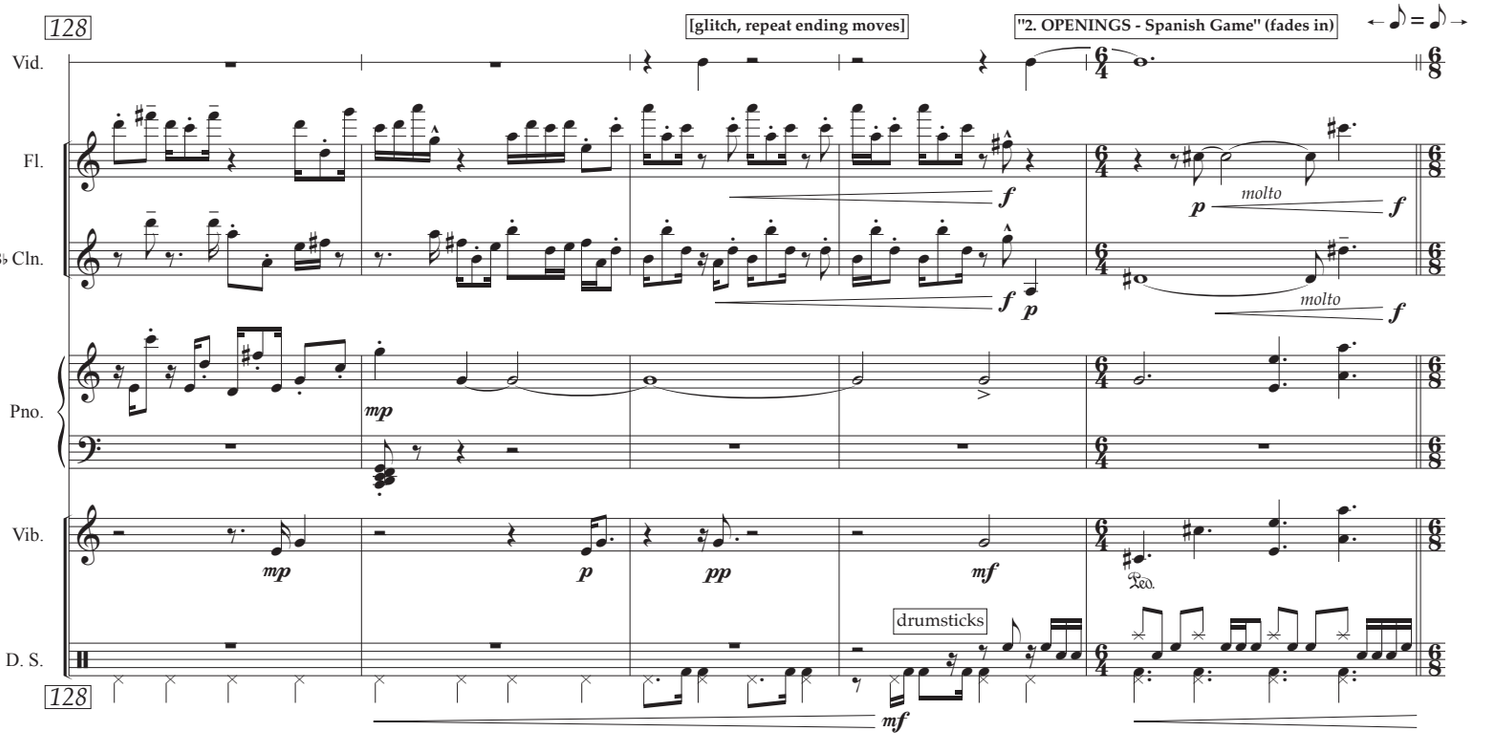

69
Anderssen v. Zukertort, Evan's Accepted
Bayer v. Falkbeer, Evan's Accepted
Vid.
Vln.
arco, harmonics sempre non. vib.
Vc.
pizz.
arco, harmonics sempre non. vib.
pizz.
III arco
Pno.
Vib.
dead stroke
Glk.
D. S.
69
76
F
Marache v. Morphy, Evan's Accepted
Helms v. Tenner, Evan's Declined
Vid.
Vln.
pizz.
arco
Vc.
pizz.
arco
III arco
Pno.
Vib.
Glk.
D. S.
76

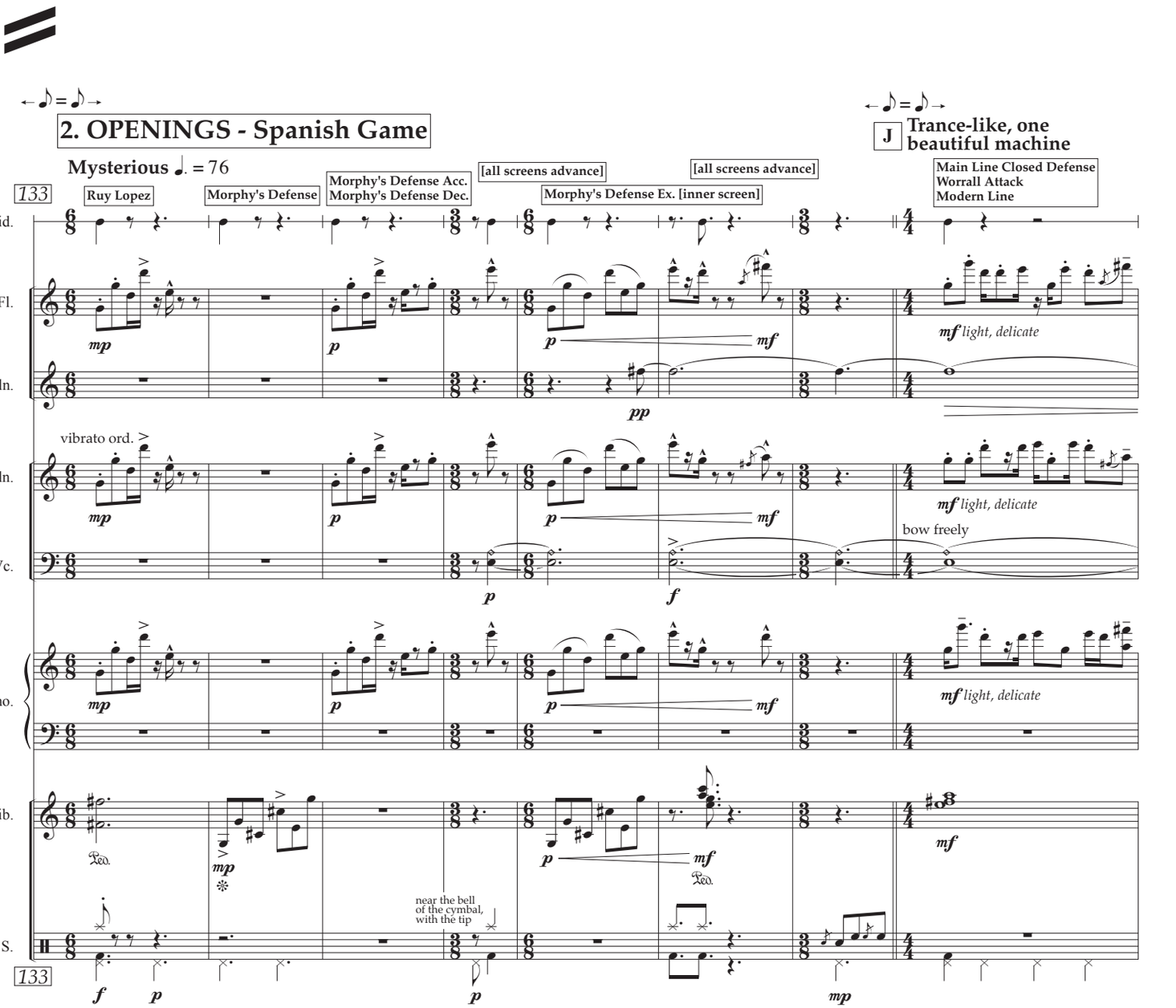

Zemouli v. Rizouk, Four Knights Variation
Lolli v. Rio, Four Knights Variation
83
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
Glk.
D. S.
pizz.
arco
90
poco

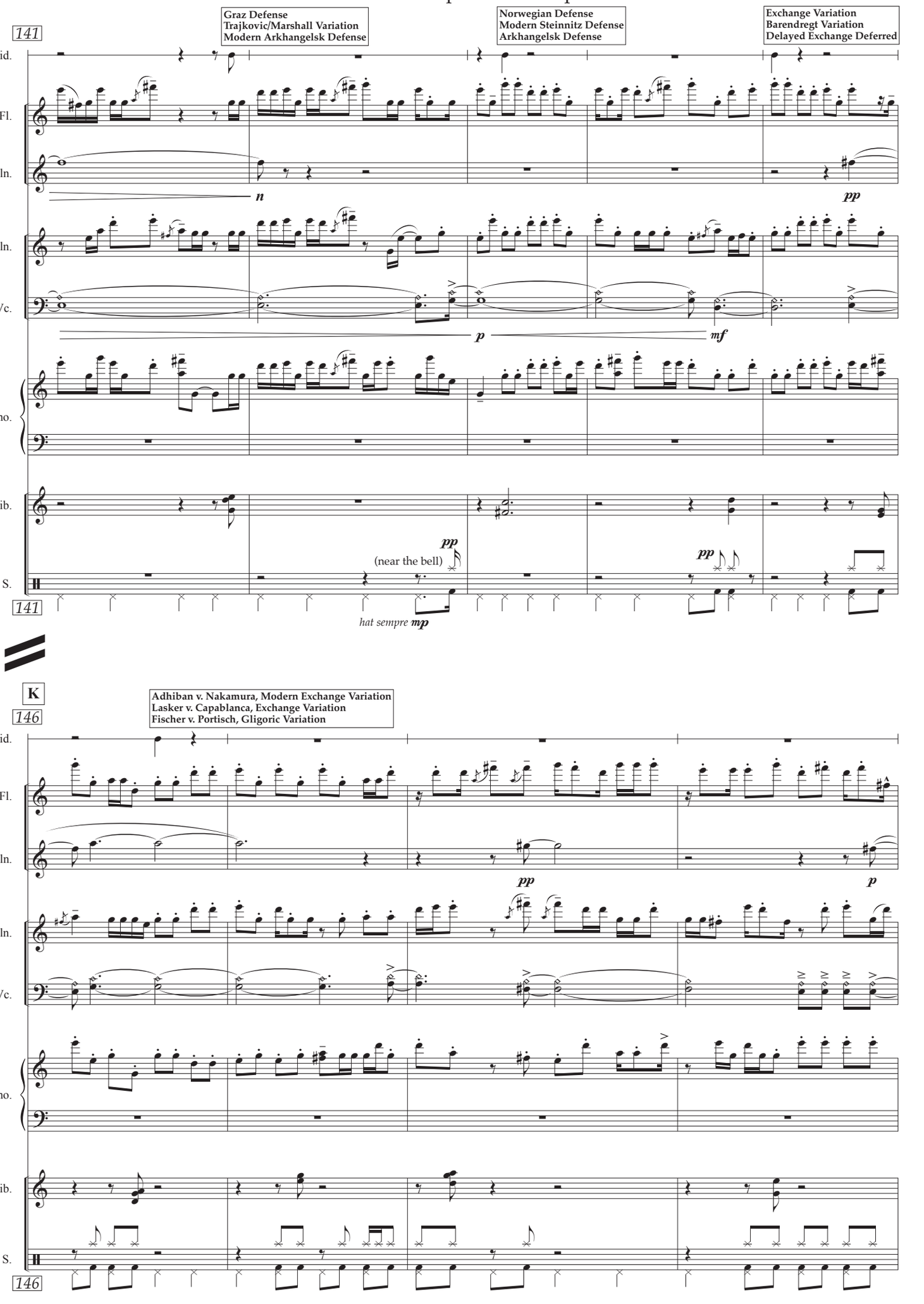

G
96
Jerome v. Shinkman, Jerome/Kentucky Gambit
NN v. Blackburne, Jerome/Kentucky Gambit
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
Glk.
D. S.
arco
pizz.
both fingers gliss.
102
Marache v. Leonard, Lange Gambit
Hoffmann v. Petrov, Italian Gambit
f dim.
poco cresc.

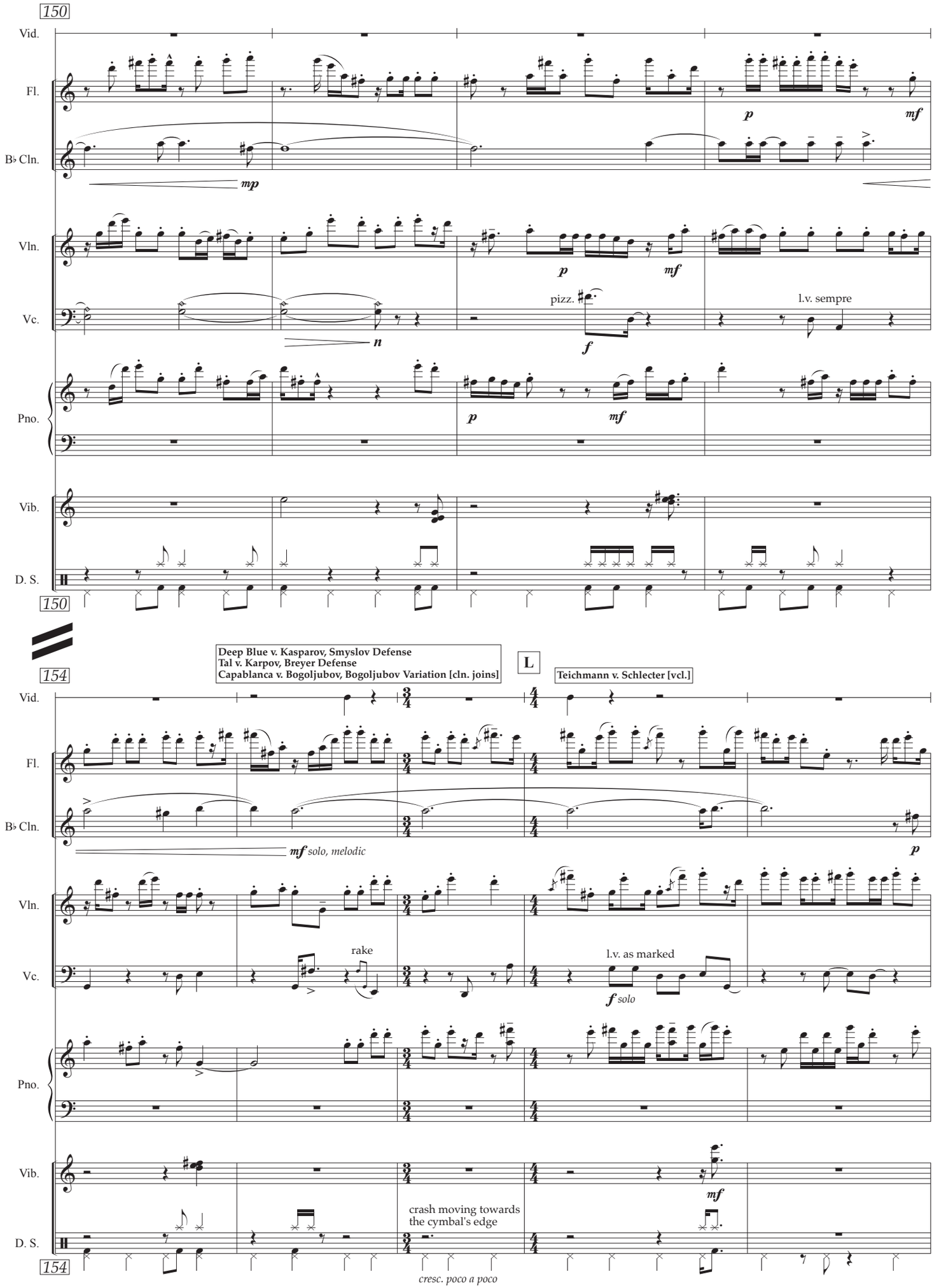

Funk dream haze ♩ = 114
H
Steinitz v. Von Bardeleben, Italian Gambit
Lange v. Anderssen, Lange Gambit
108
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
Glk.
D. S.
sul tasto
ord.
cresc.
f wailing
mf angular
Capablanca v. Eliskases, Four Knights Variation
La Bourdonnais v. McDonnell, Evans Gambit
114
gliss. over harmonics
less articulate mallets?

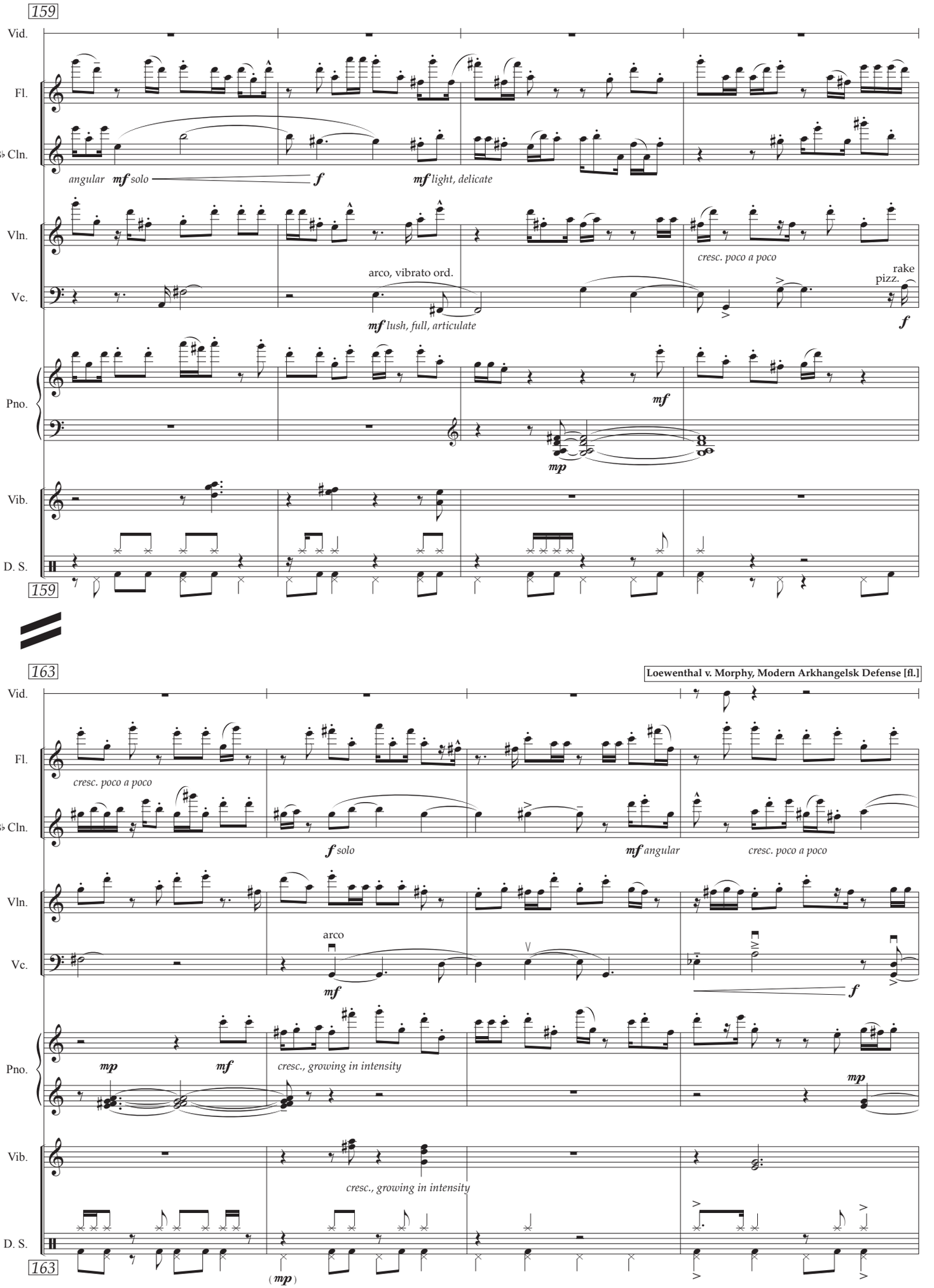

119
Vid.
Fl.
B♭ Cln.
Pno.
Vib.
Glk.
D. S.
mp
pp
mf
119
124
I
Rossolimo v. Reissman, Greco Gambit Traditional Line
f
mf
f mf
to drum sticks
pp
p
124

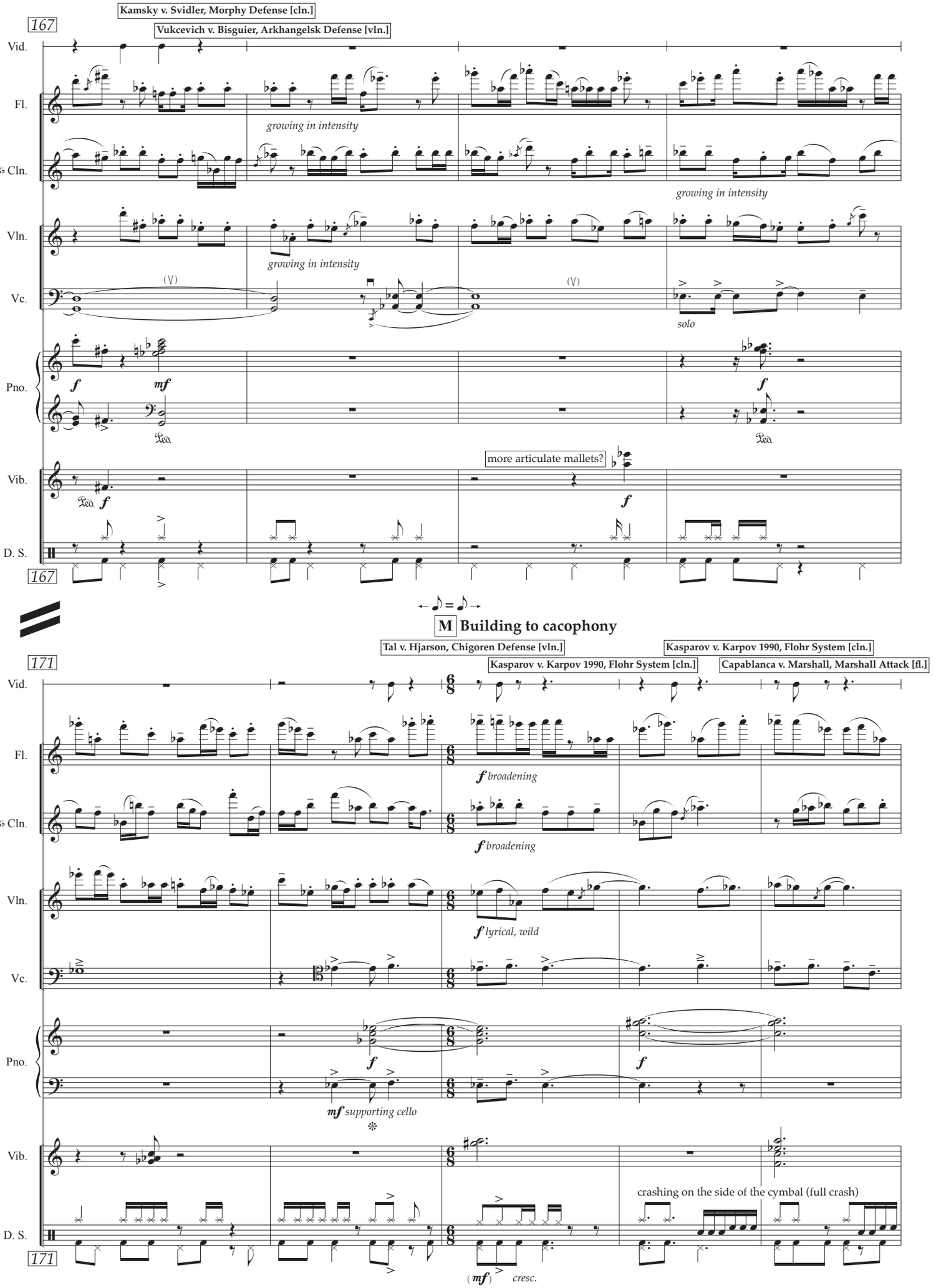

128
[glitch, repeat ending moves]
"2. OPENINGS - Spanish Game" (fades in)
Vid.
Fl.
B♭ Cln.
Pno.
Vib.
D. S.
drumsticks
molto
molto
128

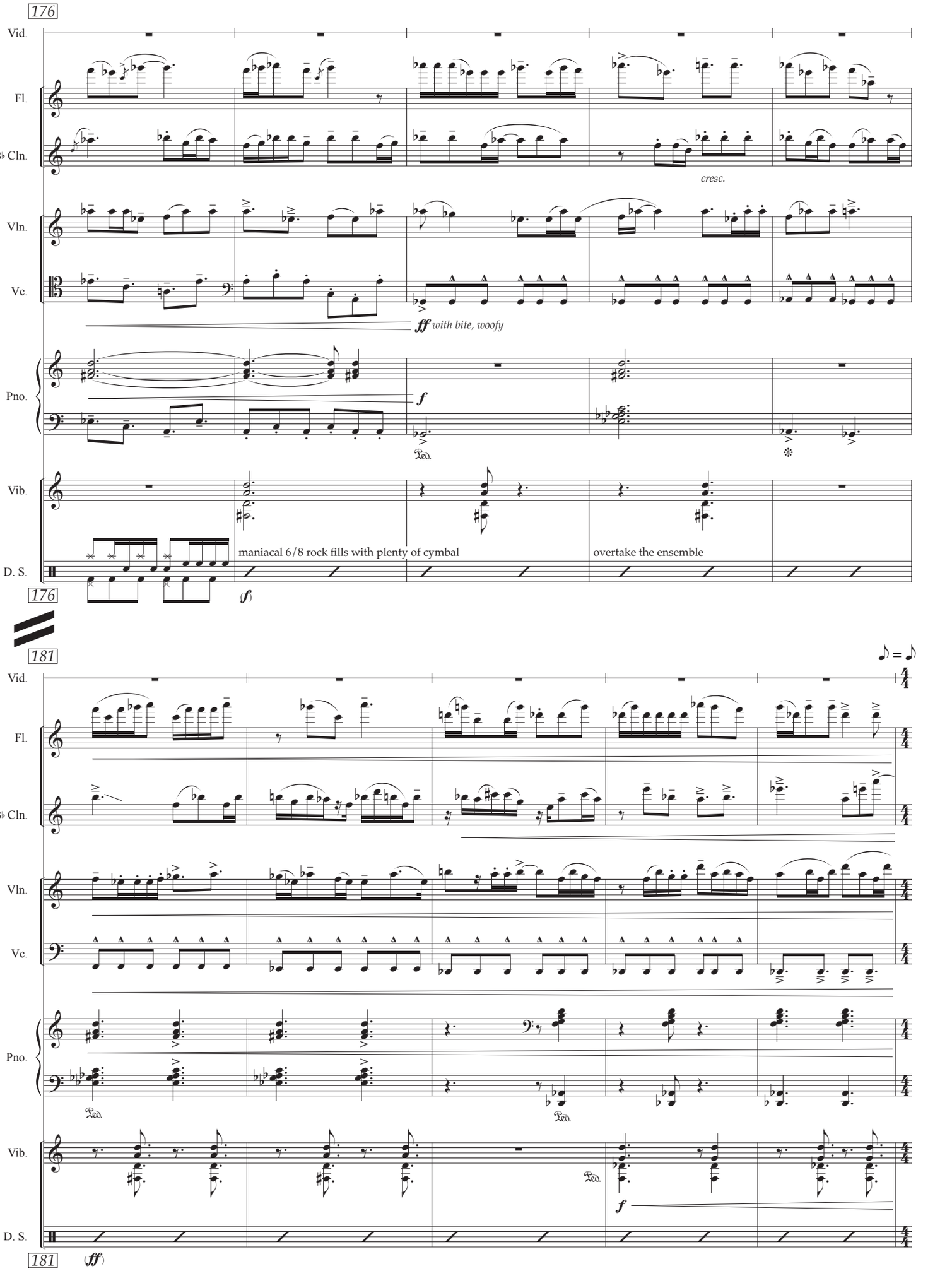

2. OPENINGS - Spanish Game
Mysterious ♩. = 76
J Trance-like, one beautiful machine
133
Ruy Lopez
Morphy's Defense
Morphy's Defense Acc.
Morphy's Defense Dec.
[all screens advance]
Morphy's Defense Ex. [inner screen]
[all screens advance]
Main Line Closed Defense
Worrall Attack
Modern Line
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
D. S.
vibrato ord.
bow freely
light, delicate
near the bell of the cymbal, with the tip
133


141
Graz Defense
Trajkovic/Marshall Variation
Modern Arkhangelsk Defense
Norwegian Defense
Modern Steinnitz Defense
Arkhangelsk Defense
Exchange Variation
Barendregt Variation
Delayed Exchange Deferred
Vid.
Fl.
B♭ Cln.
n
pp
Vln.
Vc.
p
mf
Pno.
Vib.
pp
(near the bell)
pp
D. S.
141
hat sempre mp
K
146
Adhiban v. Nakamura, Modern Exchange Variation
Lasker v. Capablanca, Exchange Variation
Fischer v. Portisch, Gligoric Variation
Vid.
Fl.
B♭ Cln.
pp
p
Vln.
Vc.
Pno.
Vib.
D. S.
146


150
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
D. S.
mp
p
mf
n
pizz.
f
l.v. sempre
150
154
Deep Blue v. Kasparov, Smyslov Defense
Tal v. Karpov, Breyer Defense
Capablanca v. Bogoljubov, Bogoljubov Variation [cln. joins]
L
Teichmann v. Schlecter [vcl.]
mf solo, melodic
rake
l.v. as marked
f solo
crash moving towards
the cymbal's edge
cresc. poco a poco


159
Vid.
Fl.
B♭ Cln.
angular mf solo
f
mf light, delicate
Vln.
Vc.
arco, vibrato ord.
cresc. poco a poco
rake
pizz.
mf lush, full, articulate
f
Pno.
mf
mp
Vib.
D. S.
159
163
Loewenthal v. Morphy, Modern Arkhangelsk Defense [fl.]
Vid.
Fl.
cresc. poco a poco
B♭ Cln.
f solo
mf angular
cresc. poco a poco
Vln.
Vc.
arco
mf
f
Pno.
mp
mf
cresc., growing in intensity
mp
Vib.
cresc., growing in intensity
D. S.
163
(mp)


Kamsky v. Svidler, Morphy Defense [cln.]
Vukcevich v. Bisguier, Arkhangelsk Defense [vln.]
167
Vid.
Fl.
growing in intensity
B♭ Cln.
growing in intensity
Vln.
growing in intensity
Vc.
(V)
(V)
solo
Pno.
f
mf
f
Ped.
Ped.
more articulate mallets?
Vib.
Ped.
f
f
D. S.
167
M Building to cacophony
Tal v. Hjarson, Chigoren Defense [vln.]
Kasparov v. Karpov 1990, Flohr System [cln.]
Kasparov v. Karpov 1990, Flohr System [cln.]
Capablanca v. Marshall, Marshall Attack [fl.]
171
Vid.
Fl.
f broadening
B♭ Cln.
f broadening
Vln.
f lyrical, wild
Vc.
Pno.
f
f
mf supporting cello
Vib.
crashing on the side of the cymbal (full crash)
D. S.
171
(mf)
cresc.


176
Vid.
Fl.
B♭ Cln.
cresc.
Vln.
Vc.
ff with bite, woofy
Pno.
f
Ped.
Vib.
maniacal 6/8 rock fills with plenty of cymbal
overtake the ensemble
D. S.
176
(f)
181
♪ = ♪
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Ped.
Ped.
Vib.
Ped.
f
D. S.
181
(ff)

(♪ = ♪)

N **Cacophonous, maximum polyphony**

Chigorin v. Steinitz, Berlin Defense [fl.] Marshall v. Lasker, Berlin Defense [cln.]
Fischer v. Matulovic, Schliemann Defense [vln.] Szily v. Bronstein, Schliemann Defense [vcl.]
Englisch v. Steinitz, Fianchetto Defense [pno.] Nezhmetdinov v. Myagmarsuren, Cordel Gambit [vib.]

186

Ruy Lopez intro [all boards]

Vid.

Fl. — *ff* — *f articulate, molto espressivo*

B♭ Cln. — *ff* — *f articulate, molto espressivo*

Vln. — *ff* — *f soloistic, molto espressivo*

Vc. — *fff* — *f soloistic, molto espressivo*

Pno. — (loco) *ff* *mp* — 8va — *f soloistic, molto espressivo*

Vib. — *ff* *mp* — *f soloistic, molto espressivo*

D. S. — raucous fills again; more drums than cymbals — *fff* *p* *fff*

186

192

Fox v. Bauer, Berlin Defense [fl.]

Bagirov v. Kholmov, Dyckhoff Variation [vln.]

Vid.

Fl.

B♭ Cln.

Vln.

Vc.

Pno. — *ff solo, loud but not heavy*

8va — both hands

Vib. — *ff*

D. S. — to 2 rods

192

197

Kasparov v. Smyslov, Fianchetto Defense [pno. joined vcl.]

Lasker Steinitz, Steinitz Defense [cln.]

Tarrasch v. Alekhine, Fianchetto Defense [fl.]

Vid.

Fl.

dim.

B♭ Cln.

dim.

Vln.

dim.

Vc.

pizz.

mf

f with piano

Pno.

f broadly

(8va)

Vib.

D. S.

raucous fills

winding down in density and volume

less fills, more like a 6/8 rock beat

197

fff

poco dim.

203

Gufeld v. Kavalek, Cordel Gambit [vln.]

Vid.

Fl.

mf still with intensity

B♭ Cln.

mf still with intensity

Vln.

mf still with intensity

Vc.

arco

pizz.

mf broadly

Pno.

mf

Vib.

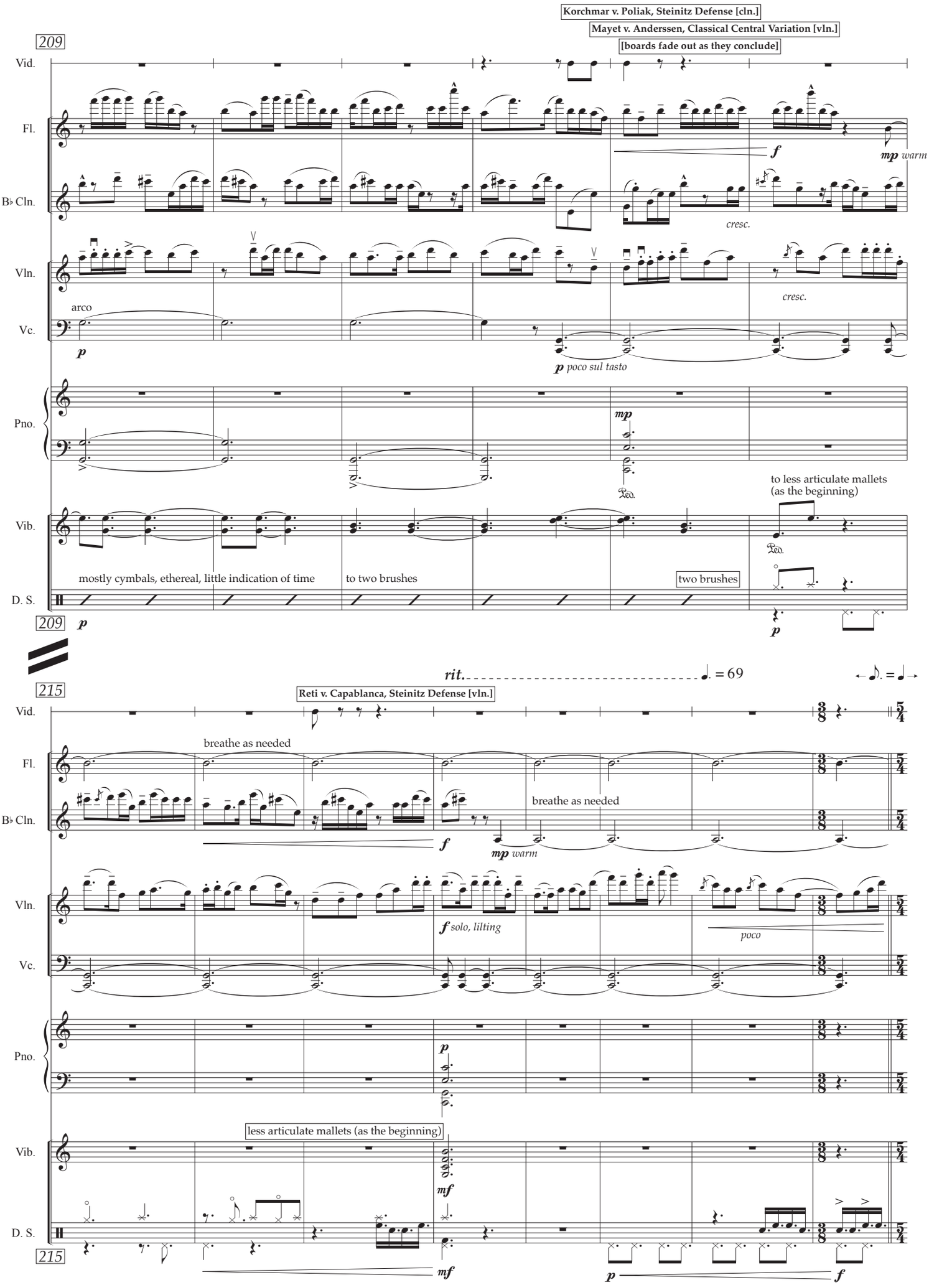
mf

seriously easing up

D. S.

203

mf molto dim.


Korchmar v. Poliak, Steinitz Defense [cln.]
Mayet v. Anderssen, Classical Central Variation [vln.]
[boards fade out as they conclude]
209
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
D. S.
f
mp warm
cresc.
arco
p
p poco sul tasto
mp
to less articulate mallets (as the beginning)
mostly cymbals, ethereal, little indication of time
to two brushes
two brushes
rit.
♩. = 69
♪. = ♩
215
Reti v. Capablanca, Steinitz Defense [vln.]
breathe as needed
f solo, lilting
poco
less articulate mallets (as the beginning)
mf

INTERLUDE

Tempo I ♩ = 138

223

[last board] (fades out) | "You're watching..." | "MOVES" | [board] (fades in) | Sucker Mate

Vid.

Fl.

B♭ Cln.

Vln.

pizz., ord.

pizz.

pizz., ord.

Vc.

arco

Pno.

Vib.

groove 1 (like m. 5)

fill

groove 1, snare only (m. 16)

D. S.

223

O VIDEO ONLY - no click

231

[blinking] "CHECKMATE" | {dead king face} | (fades out) | (fades in) | "0-2" | (fades out) | (fades in) | "3. TRANSPOSITIONS"

Vid.

Fl.

fltrtng.

B♭ Cln.

fltrtng.

Vln.

arco, behind the bridge

pizz., muted at the nut

Vc.

arco, behind the bridge

pizz., muted at the nut

Pno.

lightly mute with finger

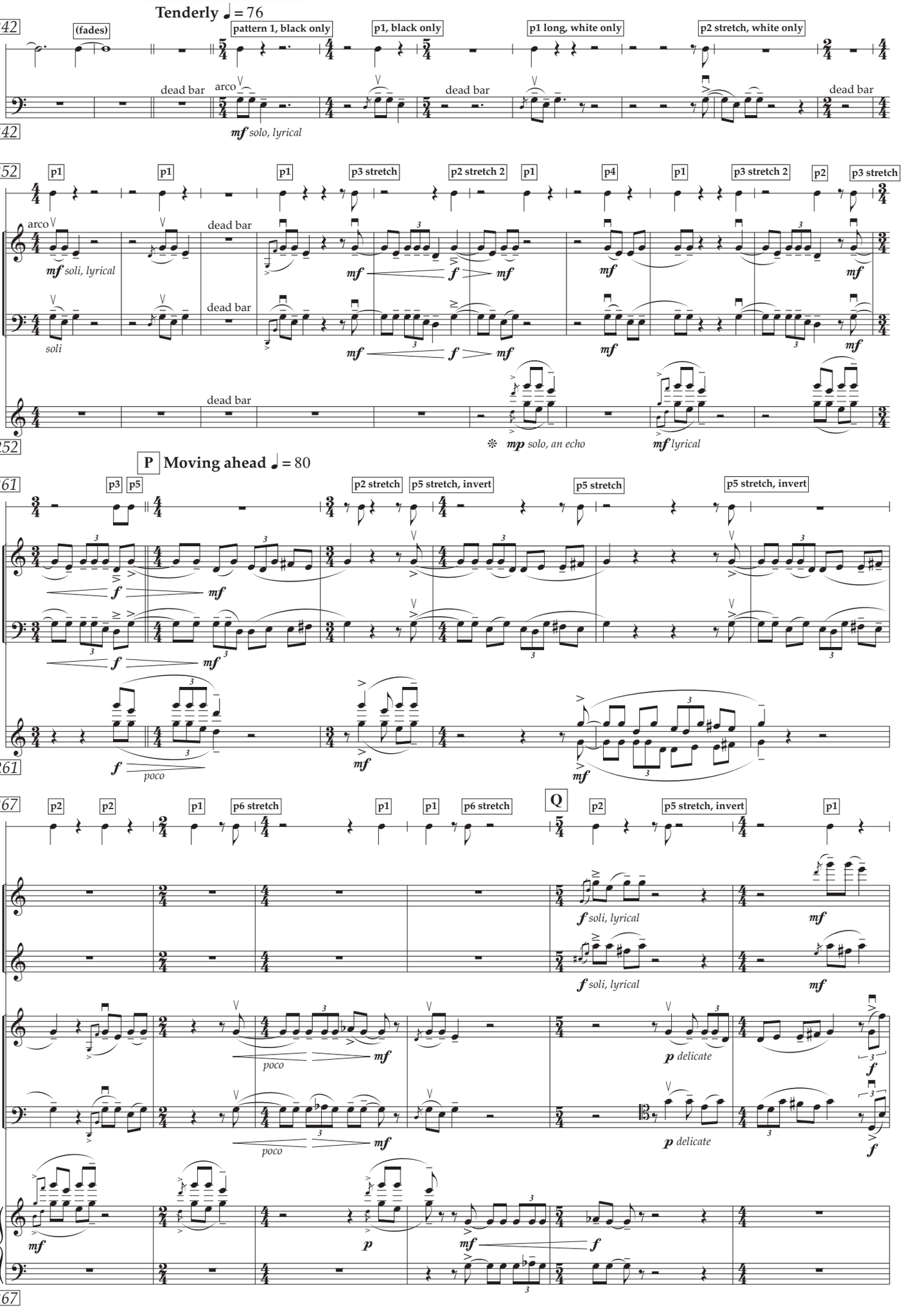
Vib.

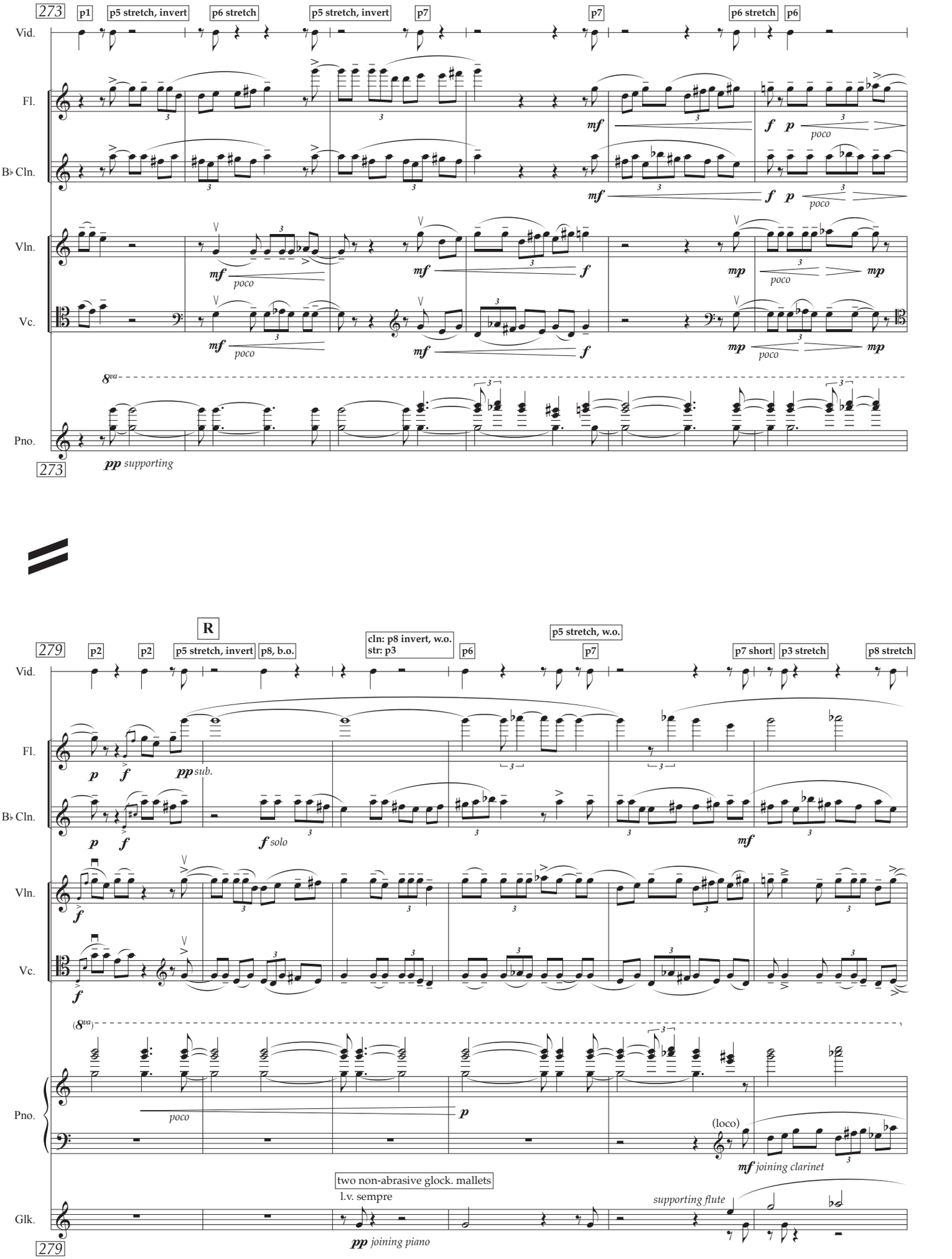
to more articulate mallets

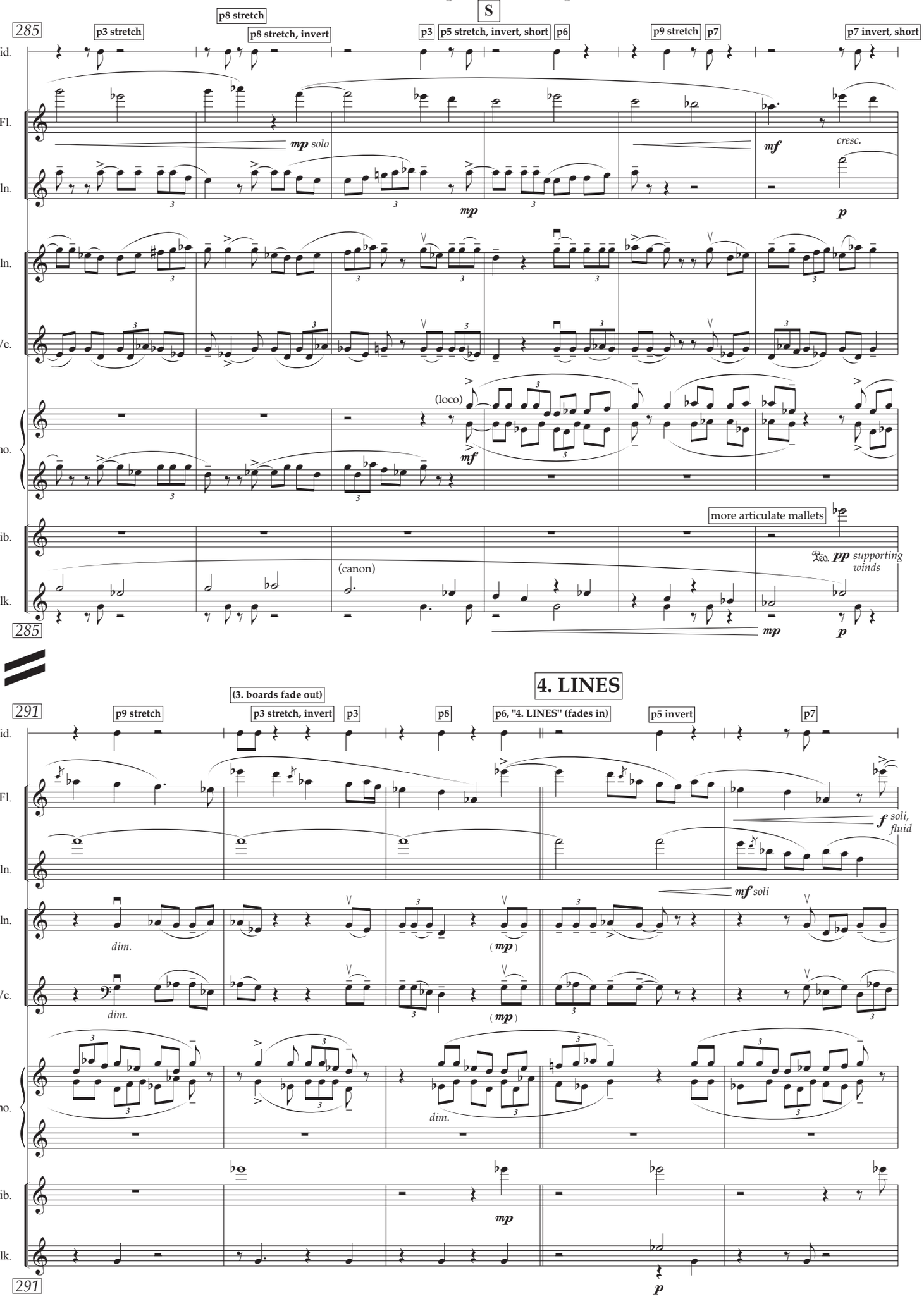
D. S.

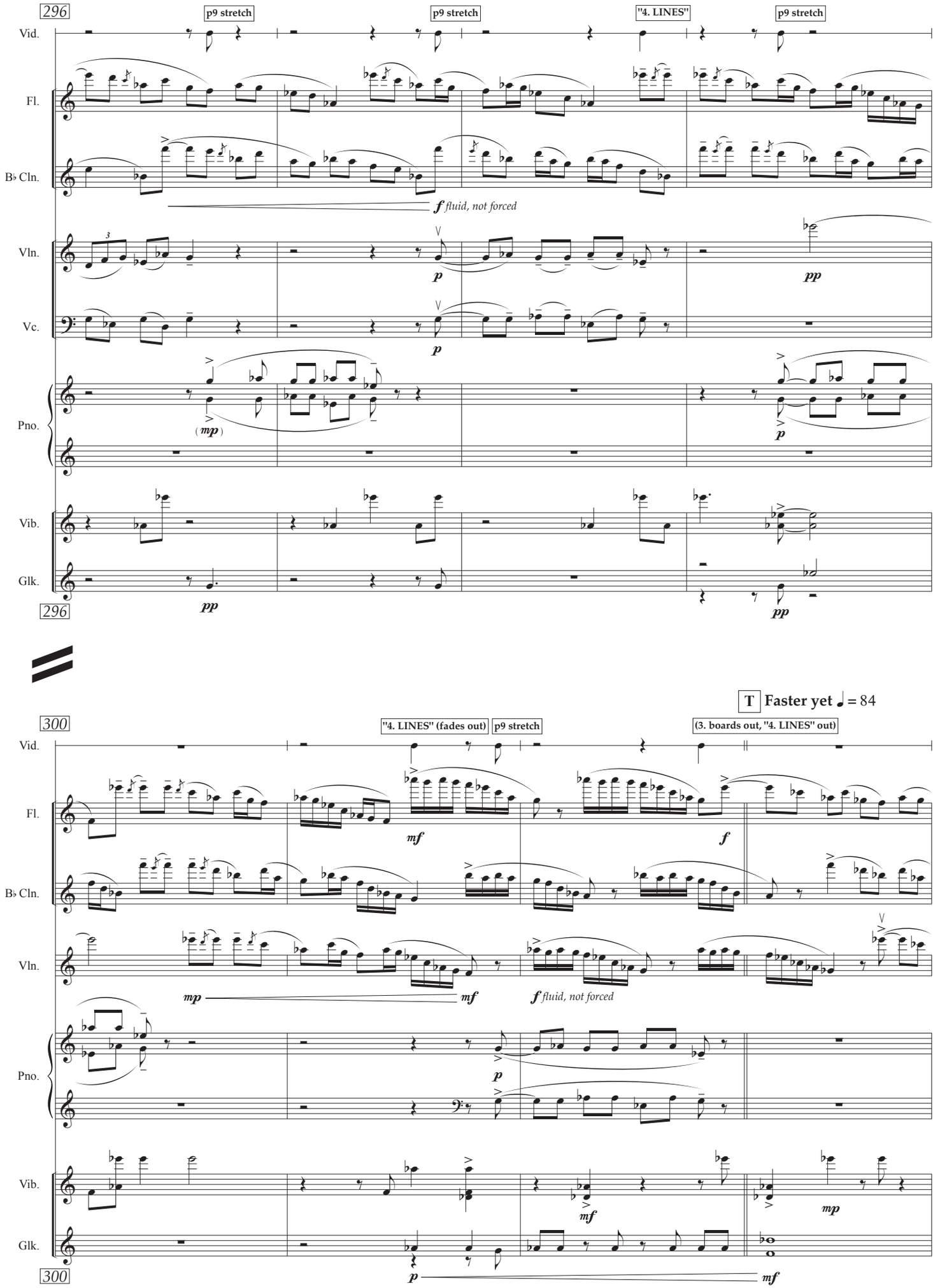
to two non-abrasive glock. mallets

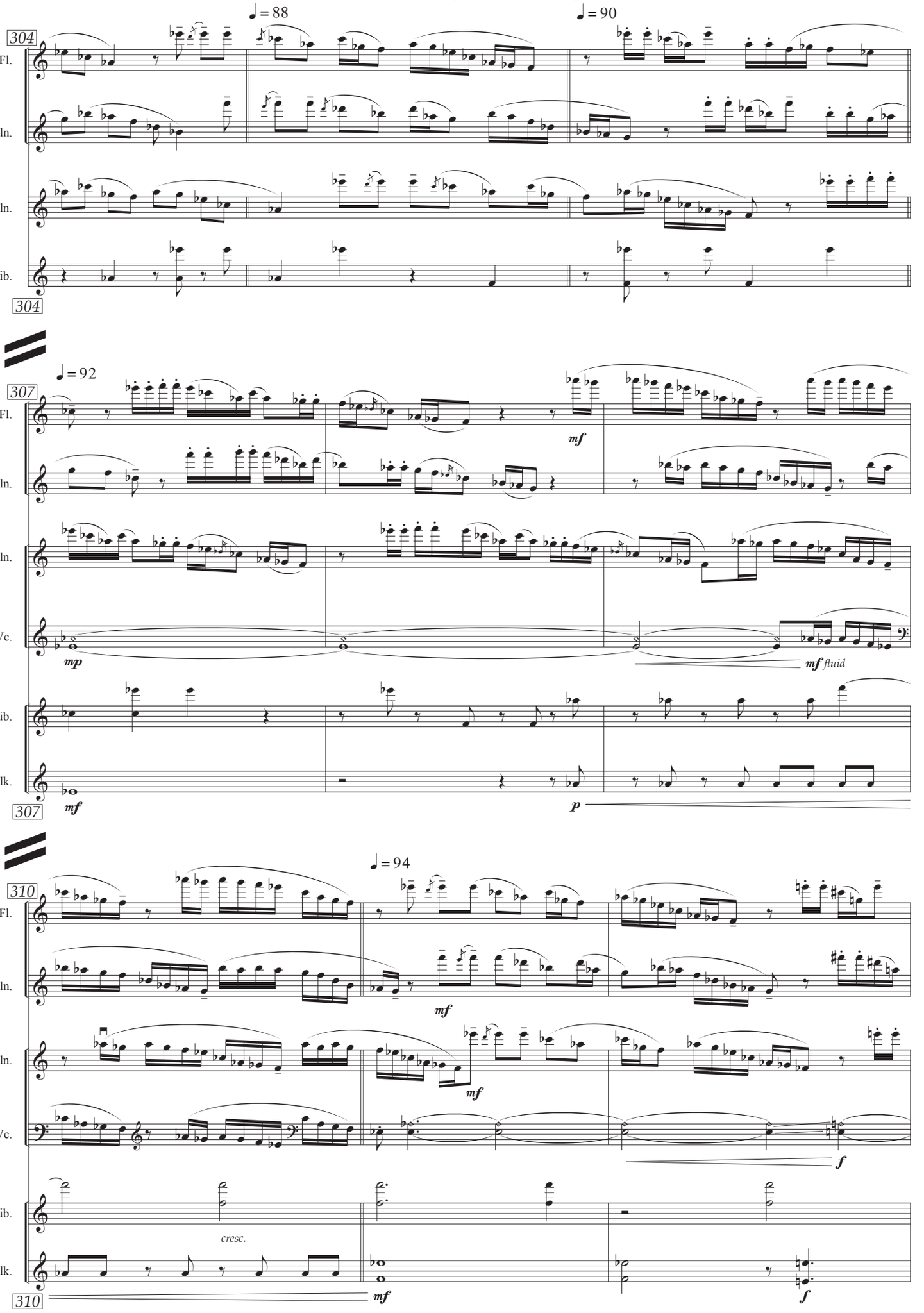
231

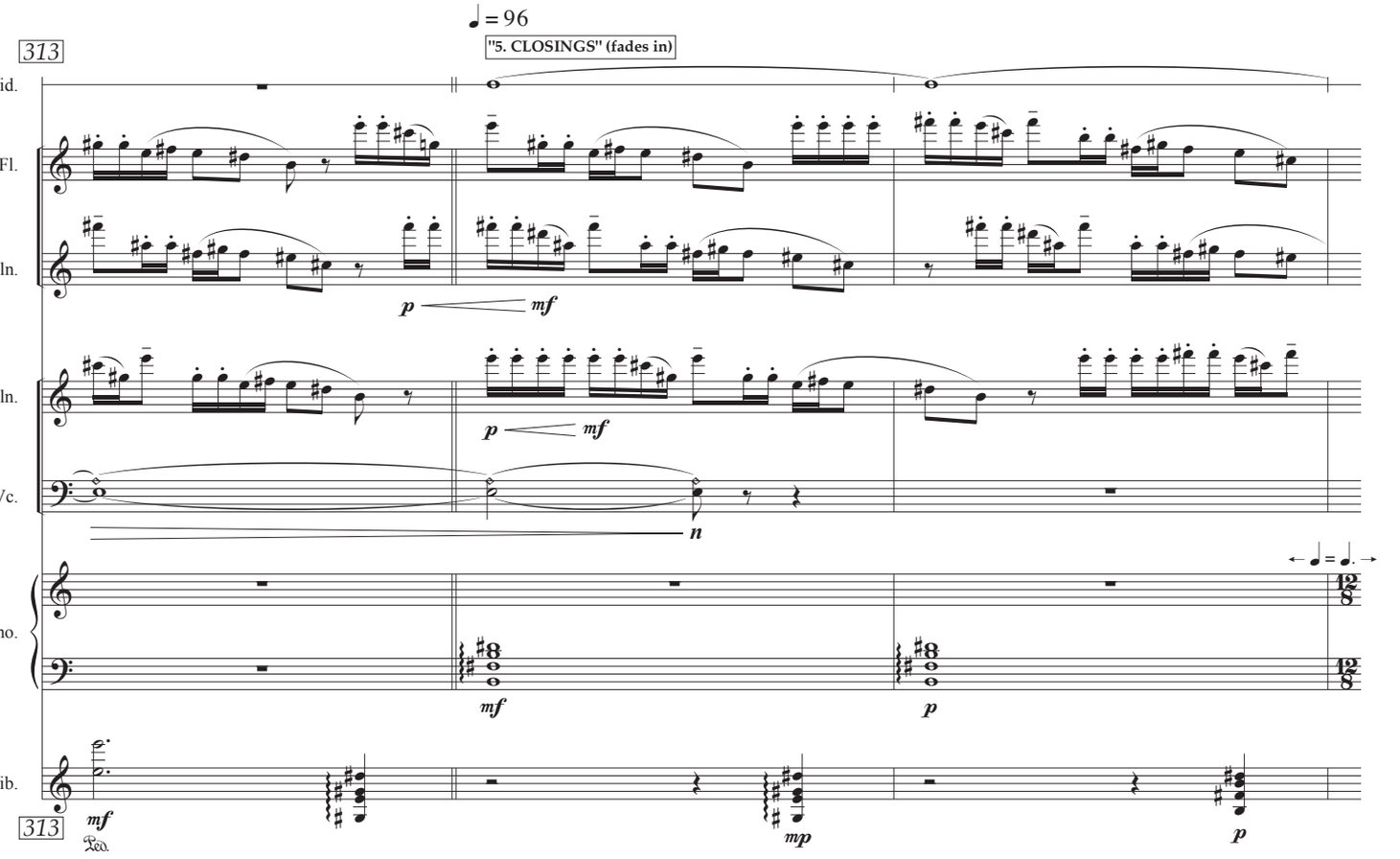

Tenderly ♩ = 76
242
(fades)
pattern 1, black only
p1, black only
p1 long, white only
p2 stretch, white only
Vid.
Vc.
dead bar
arco
mf solo, lyrical
252
p1
p3 stretch
p2 stretch 2
p4
p3 stretch 2
p2
Vln.
Pno.
mf soli, lyrical
soli
mp solo, an echo
mf lyrical
P
Moving ahead ♩ = 80
261
p3
p5
p2 stretch
p5 stretch, invert
p5 stretch
poco
267
p6 stretch
Q
Fl.
B♭ Cln.
f soli, lyrical
p delicate


273
p1
p5 stretch, invert
p6 stretch
p5 stretch, invert
p7
p7
p6 stretch
p6
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
mf
poco
f
p
mp
8va
pp supporting
R
279
p2
p2
p5 stretch, invert
p8, b.o.
cln: p8 invert, w.o.
str: p3
p6
p5 stretch, w.o.
p7
p7 short
p3 stretch
p8 stretch
pp sub.
f solo
(8va)
(loco)
mf joining clarinet
two non-abrasive glock. mallets
l.v. sempre
Glk.
supporting flute
pp joining piano

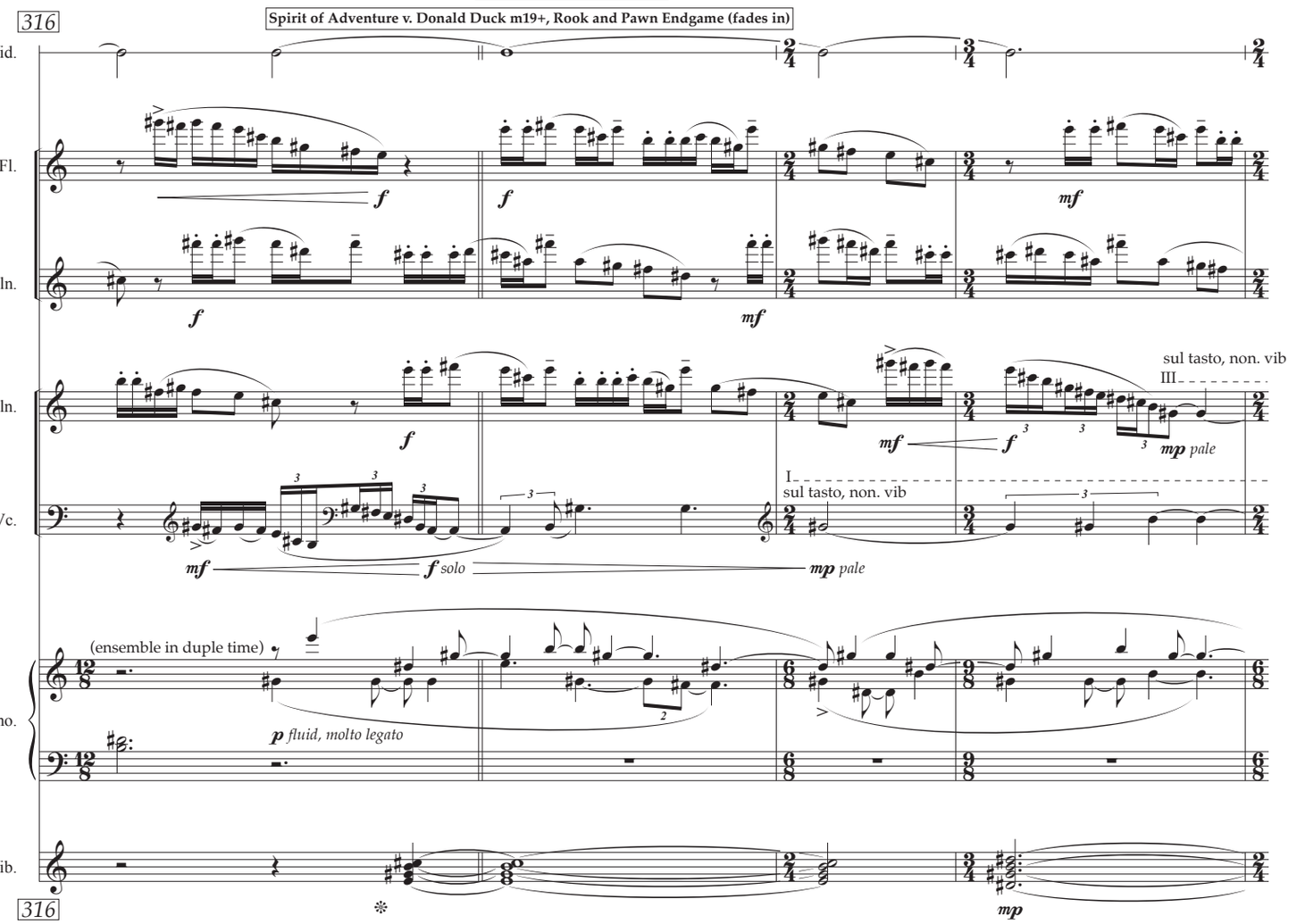

S
285
p3 stretch
p8 stretch
p8 stretch, invert
p3
p5 stretch, invert, short
p6
p9 stretch
p7
p7 invert, short
Vid.
Fl.
mp solo
mf
cresc.
B♭ Cln.
mp
p
Vln.
Vc.
(loco)
mf
Pno.
more articulate mallets
Vib.
pp supporting winds
(canon)
Glk.
mp
p
285
4. LINES
291
(3. boards fade out)
p9 stretch
p3 stretch, invert
p3
p8
p6, "4. LINES" (fades in)
p5 invert
p7
Vid.
Fl.
f soli, fluid
B♭ Cln.
mf soli
Vln.
dim.
(mp)
Vc.
dim.
(mp)
Pno.
dim.
Vib.
mp
Glk.
p
291

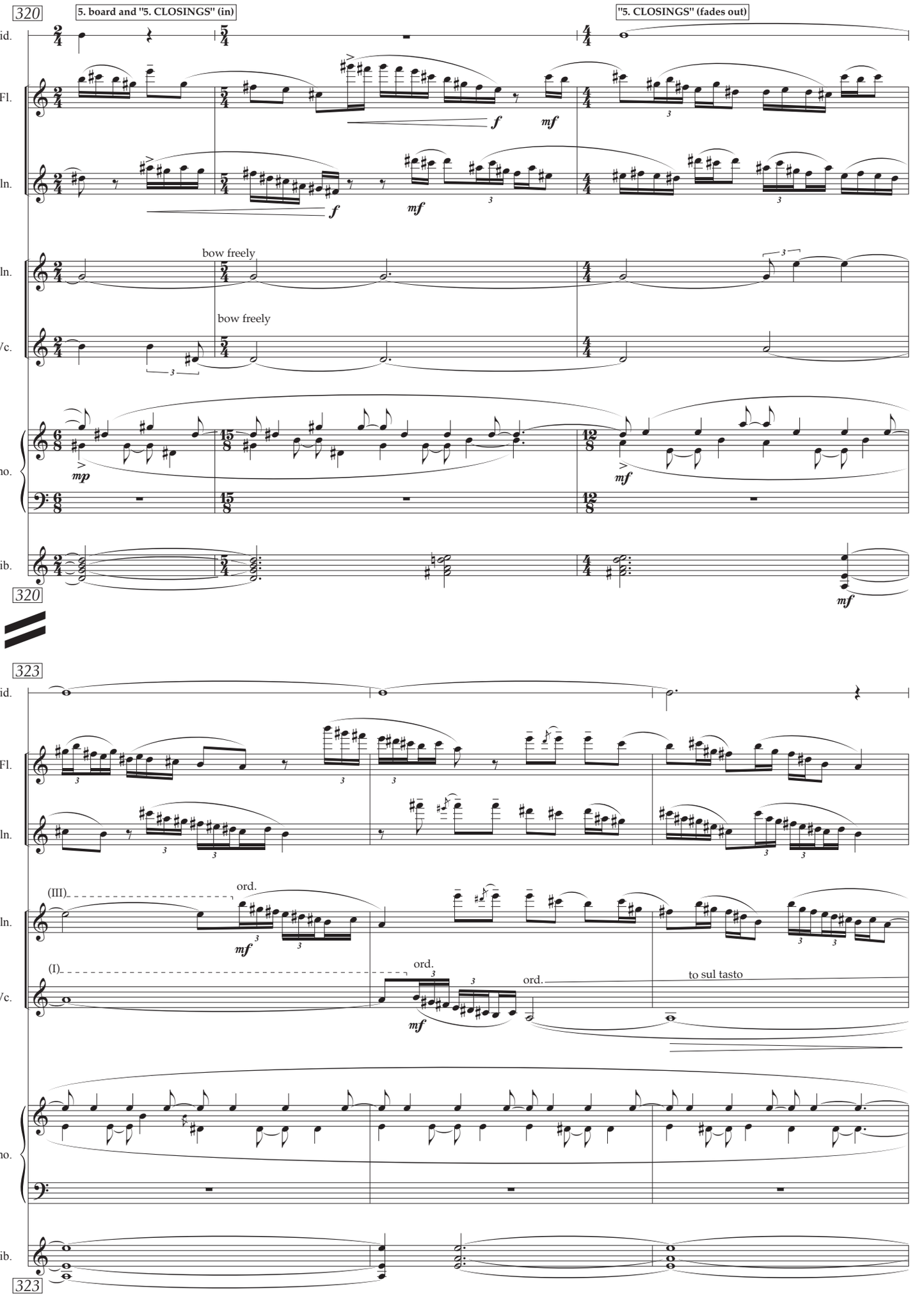

296
p9 stretch
p9 stretch
"4. LINES"
p9 stretch
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
Glk.
f fluid, not forced
p
pp
(mp)
300
"4. LINES" (fades out)
p9 stretch
(3. boards out, "4. LINES" out)
T Faster yet ♩ = 84
mf
f
mp
f fluid, not forced
mf
mp

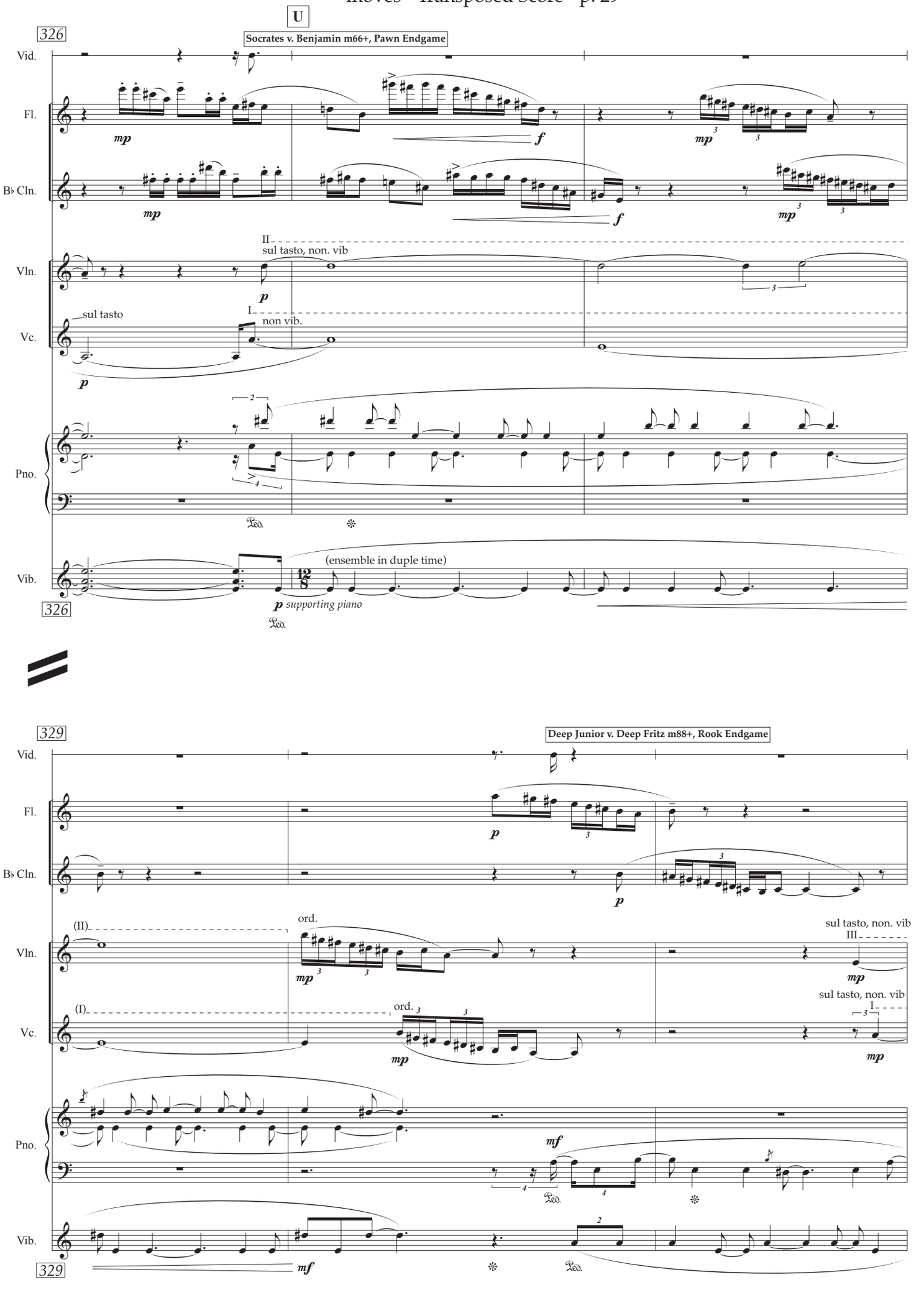

♩ = 88
♩ = 90
304
Fl.
B♭ Cln.
Vln.
Vib.
304
♩ = 92
307
Fl.
mf
B♭ Cln.
Vln.
Vc.
mp
mf fluid
Vib.
Glk.
307
mf
p
♩ = 94
310
Fl.
B♭ Cln.
mf
Vln.
mf
Vc.
f
Vib.
cresc.
Glk.
310
mf
f

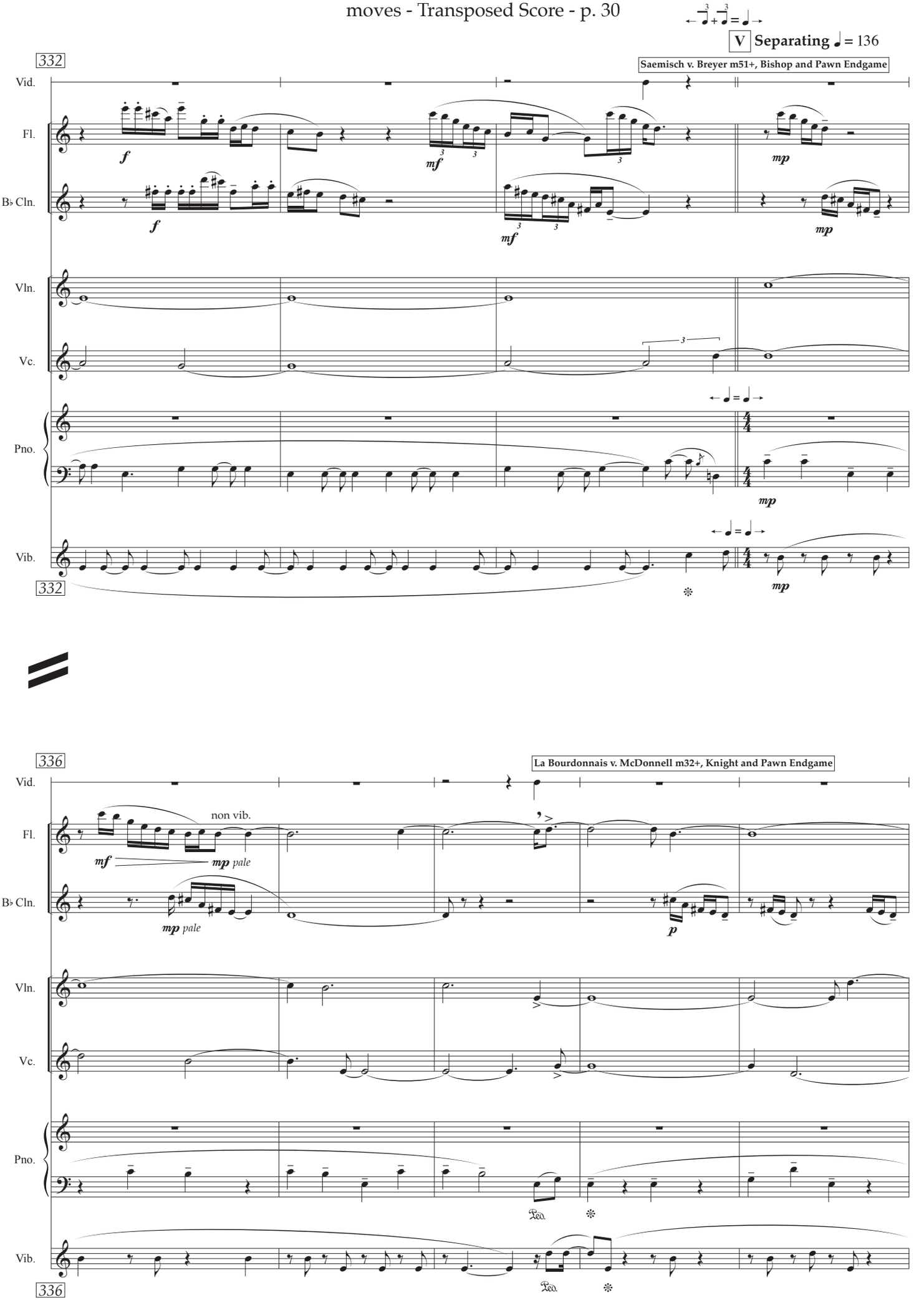

♩ = 96
"5. CLOSINGS" (fades in)
313
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
p
mf
n
mp
313

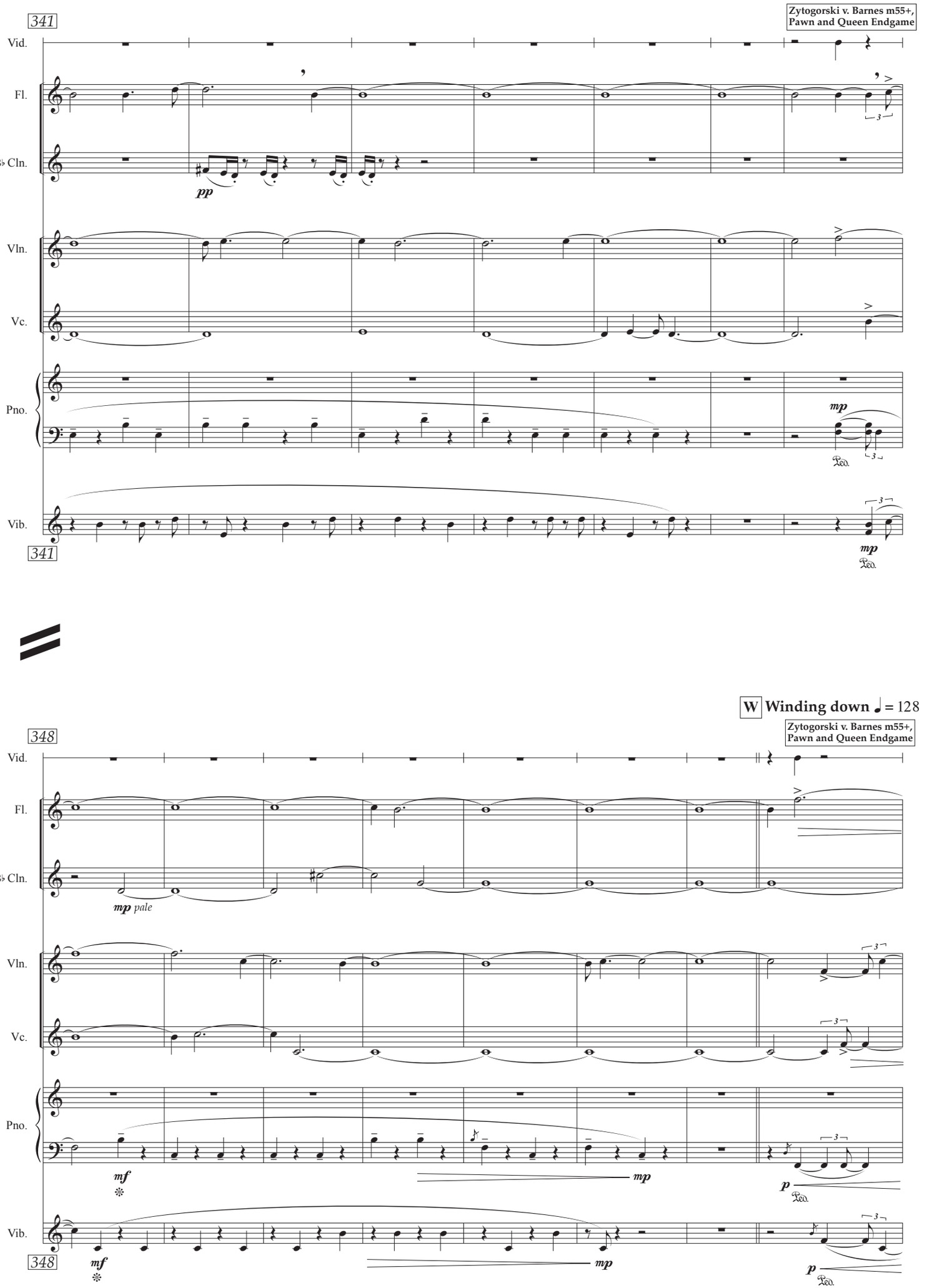
5. CLOSINGS

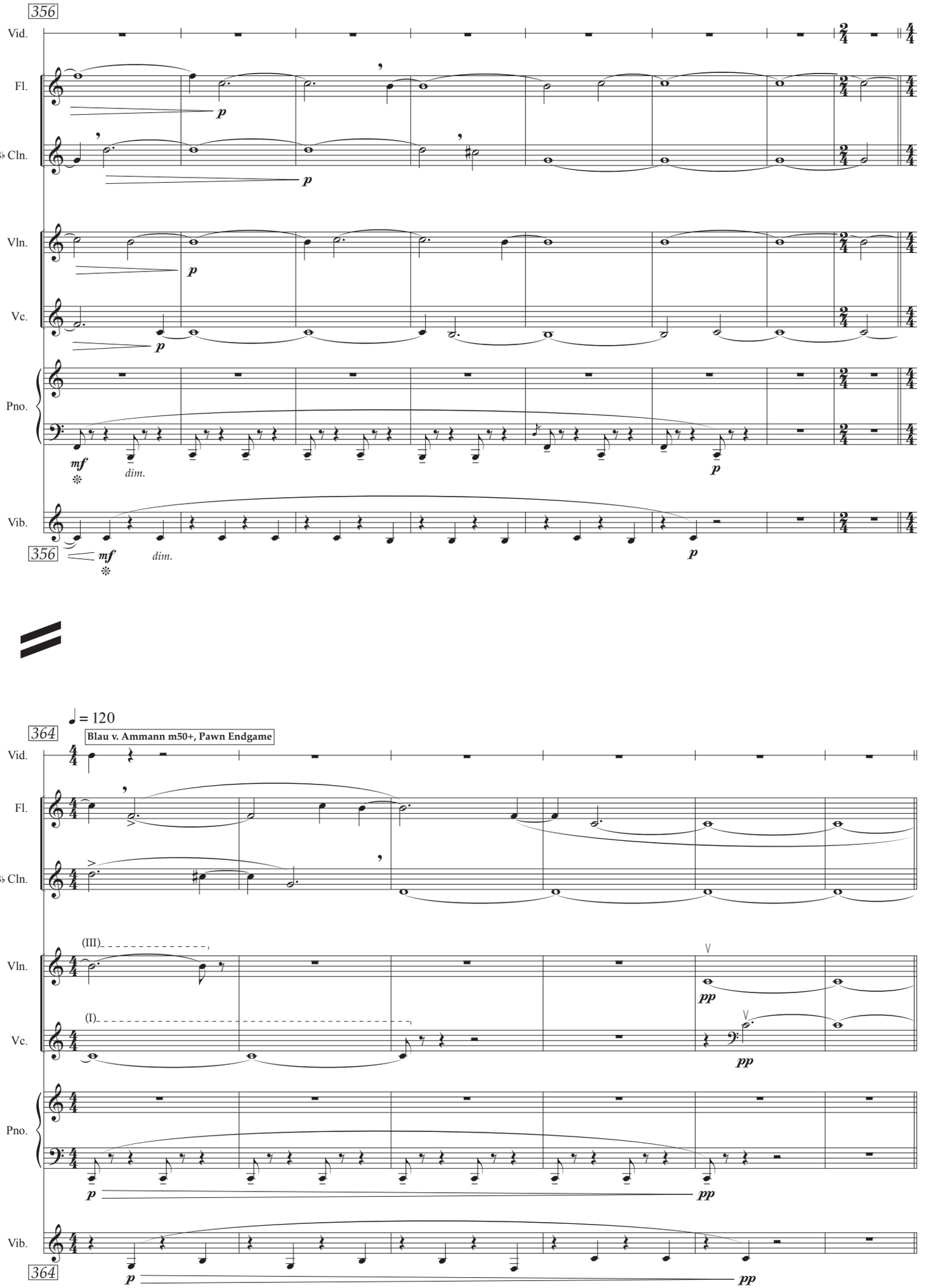

316
Spirit of Adventure v. Donald Duck m19+, Rook and Pawn Endgame (fades in)
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
f
mf
sul tasto, non. vib
III
I
sul tasto, non. vib
mp pale
f solo
(ensemble in duple time)
p fluid, molto legato
316

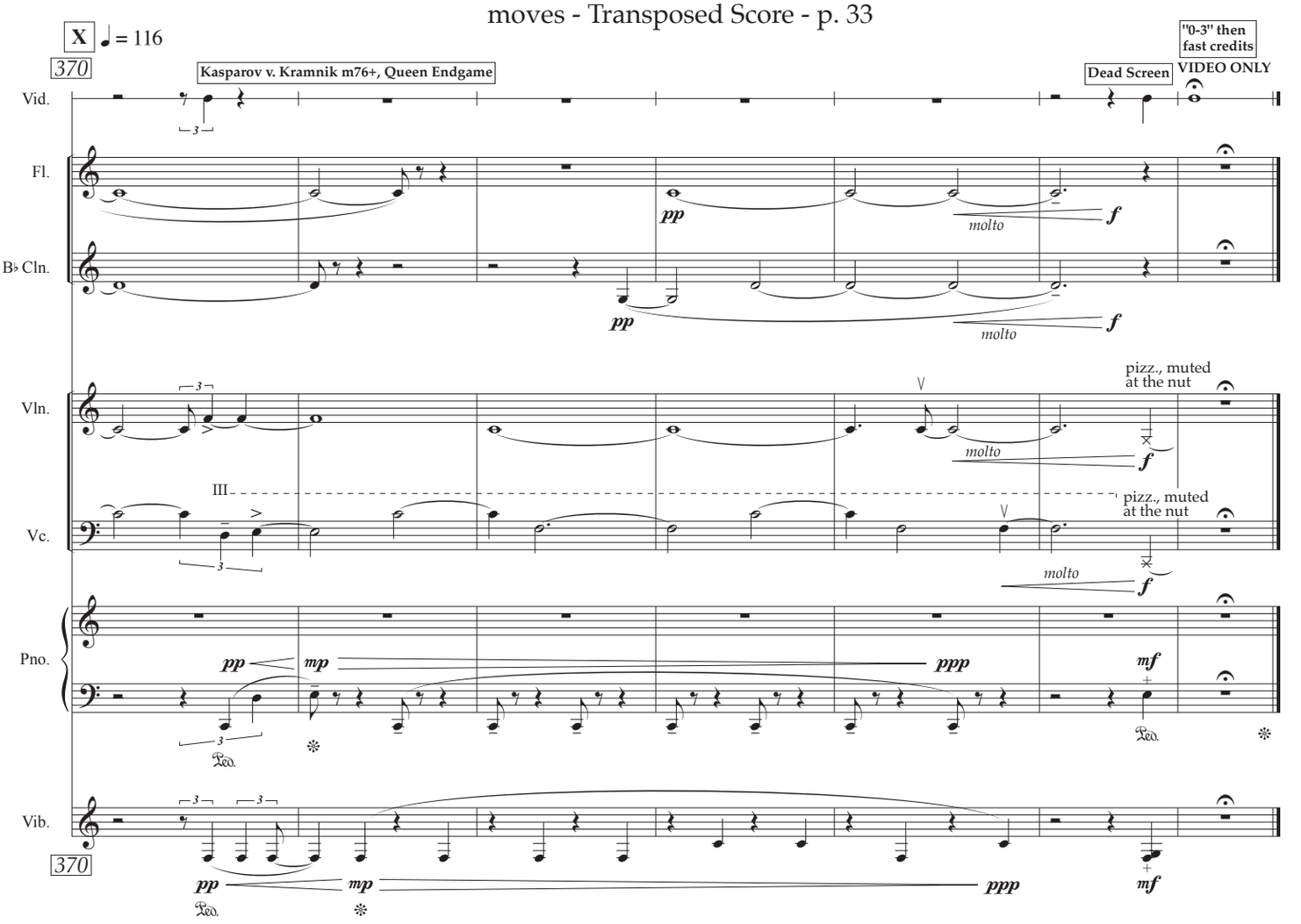

320
5. board and "5. CLOSINGS" (in)
"5. CLOSINGS" (fades out)
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
bow freely
bow freely
323
(III)
ord.
(I)
ord.
ord.
to sul tasto


U
326
Socrates v. Benjamin m66+, Pawn Endgame
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
II
sul tasto, non. vib
I
sul tasto
non vib.
(ensemble in duple time)
supporting piano
329
Deep Junior v. Deep Fritz m88+, Rook Endgame
(II)
ord.
sul tasto, non. vib
III
(I)
ord.
sul tasto, non. vib
I


V Separating ♩ = 136
332
Saemisch v. Breyer m51+, Bishop and Pawn Endgame
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
f
mf
mp
336
La Bourdonnais v. McDonnell m32+, Knight and Pawn Endgame
non vib.
mp pale
p
Ped.


341
Zytogorski v. Barnes m55+,
Pawn and Queen Endgame
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
pp
mp
Ped.
341
W Winding down ♩ = 128
348
Zytogorski v. Barnes m55+,
Pawn and Queen Endgame
mp pale
mf
mp
p
348


356
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
mf
dim.
p
364
♩ = 120
Blau v. Ammann m50+, Pawn Endgame
(III)
(I)
pp


X
♩ = 116
370
Kasparov v. Kramnik m76+, Queen Endgame
Dead Screen
"0-3" then fast credits
VIDEO ONLY
Vid.
Fl.
B♭ Cln.
Vln.
Vc.
Pno.
Vib.
pp
molto
f
pizz., muted at the nut
III
mp
ppp
mf
Ped.
370