

Benjamin Williams
Jitters
for Orchestra

Jitters

Full Transposed Score

Duration: ca. 11 minutes

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
4 Horns in F
3 Trumpets in C
3 Trombones
Tuba
Timpani
2 Percussion
 Bells
 Chimes
 Suspended Cymbal
 Crash Cymbals
 Tam-tam
 Snare Drum
 Bass Drum
Strings

Composer's Note

The promise of technology was supposed to be 'less work', so much so that we would struggle to figure out what to do with all our free time. And yet the most common response I get (or give!) to the question "How have things been?" is "Busy." Wouldn't it be nice to slow down, be quiet and not get the *jitters* watching the world spin relentlessly on? That's what I thought I might do with this music: begin with a fury, take a few deep breaths and find a peaceful tune to ease my mind. It all sounded so simple, like the child-like game at the beginning of Pablo Neruda's poem *Keeping Quiet*: "Now we will count to twelve / and we will all keep still." But instead of stillness, the music kept roaring back to life, every time more intense.

But, *Jitters* also has another meaning: much of our technology relies on being able to reproduce sound and video in real time, without any lag or delay. But, if we try to do too much with our devices, slight irregularities (referred to as *jitters*) can cause the signal to get distorted or broken up. Audio stutters, videos buffer, sometimes the whole system crashes. One of the regular features of this music is two parts getting slightly off from each other, sometimes creating surprising beauty, other times an unwelcome blur. As motives and gestures return, they are not quite like they appeared at first. To me, this is not just a technological phenomenon, but a human one as well: do too much and your results will get mixed up, frustrated.

In the end, the music does slow down (although it seems to take a bit of force). But, it's not so much an ending as a moment to pause and think before everything in 'real time' starts back up again. Neruda's poem goes on: "If we were not so single-minded / about keeping our lives moving, / and for once could do nothing, / perhaps a huge silence / might interrupt this sadness / of never understanding ourselves... Now I'll count up to twelve / and you keep quiet and I will go."

Jitters was written for and premiered by the Mississippi Symphony Orchestra under the direction of Crafton Beck.

Jitters

(2015)

Benjamin Williams

(b. 1982)

Allegro con brio ♩ = 120

1 Flute *f* *pp* *f*

2 Flute *f*

1 Oboe *f* *pp* *f*

2 Oboe *f*

1 Clarinet in B \flat *f* *pp* *f*

2 Clarinet in B \flat *f* *pp* *f*

1 Bassoon *f* *f*

2 Bassoon *f* *f*

1 Horn in F

2 Horn in F

3 Horn in F

4 Horn in F

1 Trumpet in C *f* *f*

2 Trumpet in C *f* *f*

3 Trumpet in C *f* *f*

1 Trombone *f* *f*

2 Trombone *f* *f*

3 Trombone *f* *f*

Tuba *f* *f*

Timpani *f* *f*

1 Percussion *f* *mp* *f* *f*³

2 Percussion *f* *mp* *f*

Allegro con brio ♩ = 120

I Violin *f* *p* *f*

II Violin *f* *p* *f*

Viola *f* *p* *f*

Cello *f* *p* *f*

Double Bass *f* *p* *f*

This page of a musical score is for a symphony orchestra, spanning measures 9 to 12. The score is arranged in systems, with each system containing staves for different instrument groups. The time signature changes from 4/4 to 3/4 and back to 4/4.

Woodwinds:
- **Flutes (Fl.):** Two staves. Flute 1 has a melodic line in measures 9-10. Flute 2 has a similar line. Both play *pp* in measures 11-12.
- **Oboes (Ob.):** Two staves. Oboe 1 has a melodic line in measures 11-12, playing *pp*.
- **Bass Clarinets (B♭ Cl.):** Two staves. Bass Clarinet 1 has a melodic line in measures 11-12, playing *pp*.
- **Bassoons (Bsn.):** Two staves. Bassoon 1 has a melodic line in measures 11-12, playing *pp*.

Brass:
- **Horns (Hn.):** Four staves. Horns 1 and 2 play a triplet in measures 11-12, marked *f*. Horns 3 and 4 play a similar triplet, also marked *f*.
- **Trumpets (C Tpt.):** Three staves. Trumpet 1 has a melodic line in measures 11-12.
- **Trombones (Tbn.):** Three staves. Trombone 1 has a melodic line in measures 11-12, marked *fp*. Trombone 2 and 3 have similar lines, marked *fp*.
- **Tuba:** One staff. The tuba has a melodic line in measures 11-12, marked *fp*.

Percussion:
- **Timpani (Timp.):** Two staves. Timpani 1 and 2 play a melodic line in measures 11-12, marked *f*.
- **Percussion (Perc.):** Two staves. Percussion 1 has a melodic line in measures 11-12, marked *mp*. Percussion 2 has a melodic line in measures 11-12, marked *mp*.

Strings:
- **Violins (Vln.):** Two staves. Violin I and II play a melodic line in measures 11-12, marked *p*.
- **Viola (Vla.):** One staff. The viola has a melodic line in measures 11-12, marked *p*.
- **Violoncello (Vc.):** One staff. The cello has a melodic line in measures 11-12, marked *f*.
- **Double Bass (D.B.):** One staff. The double bass has a melodic line in measures 11-12, marked *f*.

15 16

1 Fl. *f* *f* *f* *mf*

2 Fl. *f* *f* *f* *mf*

1 Ob. *f* *f* *pp*

2 Ob. *f* *f* *pp*

1 B♭ Cl. *f* *pp*

2 B♭ Cl. *f* *pp*

1 Bsn. *f* *f* *f*

2 Bsn. *f* *f*

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *mp*

4 Hn. *mp*

1 C Tpt. *f* *mf*

2 C Tpt. *f* *mf*

3 C Tpt. *f* *mf*

1 Tbn. *f* *p* *p*

2 Tbn. *f* *p* *p*

3 Tbn. *f* *p* *p*

Tuba *f* *p* *p*

15 Timp. *f* *fp*

1 Perc. *f* *p* *mp* *f*³

2 Perc. *f* *p* *mp*

15 16 Div. *f* *f* *f* *f* *f* *f*

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

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

Vla. *f* *f* *f* *f* *f* *f*

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

D.B. *f* *f* *f* *f* *f* *f*

22

1 Fl. *f*

2 Fl. *f*

1 Ob. *f*

2 Ob. *f*

1 B♭ Cl. *f*

2 B♭ Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

1 C Tpt. *f*

2 C Tpt. *f*

3 C Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

3 Tbn. *f*

Tuba *f*

22 *f* Timp. *p*

1 Perc. *mp*

2 Perc. *f*

22 Vln. I *V*

Vln. II *V*

Vla. *f*

Vc. *f*

D.B. *f*

26 30

1 Fl. *mp* *f*

2 Fl. *mp* *f*

1 Ob. *mp* *f*

2 Ob. *mp* *f*

1 B♭ Cl. *mp* *f*

2 B♭ Cl. *mp* *f*

1 Bsn. *mp* *f*

2 Bsn. *mp* *f*

1 Hn. *f* *f*

2 Hn. *f* *f*

3 Hn. *f* *f*

4 Hn. *f* *f*

1 C Tpt. *f* *f*

2 C Tpt. *f* *f*

3 C Tpt. *f* *f*

1 Tbn. *f* *f*

2 Tbn. *f* *f*

3 Tbn. *f* *f*

Tuba *f* *f*

26 Timp. *f* *p* *f* Bells

1 Perc. (wood stick) *f*

2 Perc. *f*

26 30

I Vln. *mf* *f*

II Vln. *mf* *f*

Vla. *f* *f*

Vc. *f* *f*

D.B. *f* *f*

This page of a musical score covers measures 32 through 36. The score is arranged in systems for various instruments. The first system includes Flutes (Fl.), Oboes (Ob.), Clarinets in B-flat (B♭ Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets in C (C Tpt.), Trombones (Tbn.), and Tubas. The second system includes Timpani (Timp.), Percussion (Perc.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 32-34 are marked with a *p* (piano) dynamic. At measure 35, the dynamic changes to *f* (forte) for most instruments. The percussion part in measure 35 includes a specific instruction: "(yarn mallets) *mf*".

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4 during the passage.

Fl.
 1 *mf*
 2 *mf*
Ob.
 1 *mf*
 2
B♭ Cl.
 1 *mp*
 2 *mp*
Bsn.
 1 *mp*
 2 *mp*
Hn.
 1 2 *mf* 2.
 3 4 *mf* 4.
C Tpt.
 1
 2 3 *f*
Tbn.
 1 2
 3
Tuba
Timp.
Perc.
 1 *p* *mf* *f* S.D.
 2
Vln.
 I
 II
Vla.
mp
Vc.
mf *pizz.*
D.B.
mf

Musical score for orchestra, measures 37-44. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion. The key signature has two sharps (F# and C#) and the time signature is 3/4. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano). There are also performance instructions like *pizz.* (pizzicato) and *S.D.* (snare drum). The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Trumpets, Trombones, Tuba) have active parts, while the strings play a steady accompaniment. The percussion section features a snare drum pattern starting in measure 37.

45

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

45 Hn. 1 a2

2 Hn. 1 a2

3 Hn. 2 a2

4 Hn. 2 a2

1 C Tpt.

2 C Tpt.

3 C Tpt.

1 Tbn. a2

2 Tbn. a2

3 Tbn. a2

Tuba

45 Timp.

1 Perc.

2 Perc.

45 I Vln.

II Vln.

Vla.

Vc.

arco D.B.

Detailed description of the musical score: This page contains measures 45 through 50 of an orchestral score. The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into two systems. The first system includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinets (B♭, 1 and 2), Bassoons (1 and 2), Horns (1 and 2, with 'a2' marking), Trumpets (C, 1, 2, 3), Trombones (1, 2, 3, with 'a2' marking), Tuba, Timpani, and Percussion (1 and 2). The second system includes Violins (I and II), Viola, Violoncello (Vc.), and Double Bass (D.B., marked 'arco'). Dynamics are indicated by 'f' (forte) and 'mf' (mezzo-forte). The score features various musical notations including slurs, accents, and triplets. The percussion part shows rhythmic patterns with accents and slurs. The woodwind and brass parts have rests in several measures, while the strings play a rhythmic accompaniment.

52 *rit.* **54** Andante con moto $\text{♩} = 92$

The musical score is arranged in a standard orchestral format. It begins at measure 52, which is marked with a *rit.* (ritardando) instruction. The tempo is **54** Andante con moto, with a quarter note equal to 92 beats per minute. The score includes parts for the following instruments:

- Flute (Fl.): 1 and 2
- Oboe (Ob.): 1 and 2
- B♭ Clarinet (B♭ Cl.): 1 and 2
- Bassoon (Bsn.): 1 and 2
- Horn (Hn.): 1, 2, 3, and 4
- C Trumpet (C Tpt.): 1, 2, and 3
- Trombone (Tbn.): 1, 2, and 3
- Tuba
- Timpani (Timp.)
- Percussion (Perc.): 1 and 2
- Violin (Vln.): I and II
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

Key musical details include:

- Measures 52-54 are marked with a *rit.* (ritardando) instruction.
- The tempo is **54** Andante con moto, with a quarter note equal to 92 beats per minute.
- Dynamics include *mp* (mezzo-piano) and *p* (piano).
- The score features various musical notations, including slurs, accents, and dynamic markings.