

Cheating, Lying, Stealing

for Orchestra

Mark Vaughn

2020

Cheating, Lying, Stealing

Transposed score
for Orchestra

5 minutes

Mark Vaughn

Denton, TX
January 2020

Dedicated to Kelly Buchanan and Ed Curtis

Instrumentation

2 Flutes

Piccolo (doubled)

2 Oboes

English Horn (doubled)

2 Clarinets in Bb

Bassoon

Contrabassoon

4 Horns in F

3 Trumpets

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion I

Bass Drum

Tambourine

Glockenspiel

Percussion II

Crash Cymbal

Vibraphone

Triangle

Piano

Violins I

Violins II

Violas

Cellos

Double Basses

Prefatory Notes

This piece is built from the work of other composers. The title is taken from David Lang's piece *Cheating, Lying, Stealing*, and the first movement uses the rhythmic structure of Lang's piece to structure orchestral chords written by other composers. Chords from Brahms, Beethoven, and Mozart fill the first two or so pages, which are then combined with chords from Stravinsky, Messiaen, Ives, Varese, Debussy, Handel, Prokofiev, and Berlioz.

In addition to the orchestral hits/chords, hits of a different type link the rhythmic patterns together. Highly recognizable melodies from Beethoven's Third and Ninth Symphony, Mozart's *Eine Kleine Nachtmusik*, Stravinsky's *Symphony of Psalms*, Vivaldi's *Four Seasons*, and Debussy's *Prélude à l'après-midi d'un faune* take the place of the cello line in Lang's original work.

In the second movement, the first two movements of Anton Webern's Five Pieces for Orchestra, Op. 10 provide a new structure for the material. Beethoven's "Ode to Joy," Mozart's *Eine Kleine Nachtmusik*, and Vivaldi's *Spring* are used to replace the pitches of Webern's original music, while the orchestration, articulation, and phrasing of Webern's material is held to as closely as possible. This section is followed by an approximation of a section of Ligeti's *Atmospheres* and the use of a modular technique used frequently by Witold Lutoslawski. The materials used here are excerpts from Respighi, Ravel, Tchaikovsky, Dvořák, Beethoven, Gershwin, Stravinsky, and Bizet that are frequently played by orchestral musicians.

I chose this method of composition with the goal of making the political function (i.e. the power relationships) of these works audible. Leaving aside the (very political) issue of ownership and authorship, each of these works functions politically through their popularity, affiliations, cultural legitimacy, their social and professional roles, and through the meaning they hold for consumers of music. The political/cultural meaning of these works is as much a part of how they are perceived as the pitches and rhythms, but this is not often acknowledged.

Performance Notes

All trills should be to the half-step above the given note

In the second movement, time indications are given in seconds. The conductor should cue the entry of the instrument groups and guide the dynamic changes that occur over this period.

Arrows and repeat signs are used in the second movement to show how long the performers should repeat their given excerpt. Each performer should play independently of the rest of the group in the approximate tempo given.

Tables of Works Used

These tables may be useful in achieving stylistic contrasts between the various pieces of music used.

Structures/Forms Used

Measure Numbers	Composer and Piece
mm. 1-70	David Lang, <i>Cheating, Lying, Stealing</i> , uses a stepped accelerando from a half-time to the original tempo of the piece
mm. 70-96	Anton Webern, <i>Five Pieces for Orchestra</i> , Op. 10, should be played very like Webern's original
mm. 97-102	György Ligeti, <i>Atmospheres</i> , a part of this work provided the broad strokes form for this section

Chords Used and First Occurrence

Measure Numbers	Composer and Piece
mm. 1-2	Brahms, <i>Symphony No. 4</i> , chords from final seven measures of symphony
mm. 3	Beethoven, <i>Symphony No. 3 in Eb, "Eroica"</i>
mm. 23	Mozart, <i>Symphony No. 41 in C, "Jupiter"</i> , first two chords
mm. 24	Stravinsky, <i>Symphony of Psalms</i>
mm. 29	Varèse, <i>Hyperprism</i>
mm. 33, beat 1	Debussy, <i>La Mer</i>
mm. 33, beat 2	Messiaen, <i>Chronochromie</i>
mm. 34	Handel, <i>Water Music</i> , Suite No. 2 in D
mm. 35	Prokofiev, <i>Symphony No. 5</i>
mm. 38, beat 1	Berlioz, <i>Symphonie Fantastique</i> , end of "March to the Gallows"
mm. 38, beat 3	Ives, <i>Three Places in New England</i>
mm. 47	Stravinsky, <i>Rite of Spring</i>

Melodies Used and First Occurrence

Measure Numbers	Composer and Piece
mm. 3-23	Beethoven, Symphony No. 3 in Eb, "Eroica"
mm. 22-23	Mozart, <i>Eine Kleine Nachtmusik</i>
mm. 25-27	Stravinsky, <i>Symphony of Psalms</i>
mm. 31-33	Vivaldi, <i>Winter</i>
mm. 36-37	Debussy, <i>Prélude à l'après-midi d'un faune</i>
mm. 53-55	Vivaldi, <i>Spring</i>
mm. 58-62	Beethoven, Symphony No. 9, "Ode to Joy"
mm. 97-102	Beethoven, Symphony No. 7, m. 63...
mm. 97-102	Ravel, <i>Bolero</i> , RH 8...
mm. 97-102	Respighi, <i>Pines of Rome</i> , Mvt. III "I pini del Giancolo"
mm. 97-102	Tchaikovsky, Symphony No. 4, m. 226...
mm. 99-102	Bizet, Symphony in C, m. 1...
mm. 99-102	Dvořák, Symphony No. 9, "New World," Mvt. II, m. 7...
mm. 99-102	Stravinsky, <i>Rite of Spring</i> , m. 1
mm. 100-102	Gershwin, <i>An American in Paris</i> , m. 41...
mm. 100-102	Ravel, <i>Bolero</i> , m. 7...
mm. 100-102	Rimsky-Korsakov, <i>Scheherazade</i> , 17 mm. before "K"...
mm. 103-106	Richard Strauss, <i>Thus Spake Zarathustra</i> , m. 1...

Cheating, Lying, Stealing

I: With Theft

Mark Vaughn

With heft (♩ = 144)

Musical score for woodwinds, brass, and percussion. The score is in 3/4 time with a tempo of 144 beats per minute. The key signature has two flats. The instruments listed are Flute 1, 2; Oboe 1, 2; Clarinet in B♭ 1, 2; Bassoon; Contrabassoon; Horn in F 1; Horn in F 2; Horn in F 3; Horn in F 4; Trumpet in C 1, 2; Trumpet in C 3; Trombone 1, 2; Bass Trombone; Tuba; and Timpani. Percussion 1 and 2 are also indicated. The score shows a dynamic progression from *ff* to *f* to *p* across the measures.

With heft (♩ = 144)

Musical score for strings. The instruments listed are Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 3/4 time with a tempo of 144 beats per minute. The key signature has two flats. The score shows a dynamic progression from *ff* to *f* to *p* to *cresc.* to *sf* across the measures.

1 2 3 4 5 6 7 8 9 10

A

Fl. 1, 2
 Ob. 1, 2
 B♭ Cl. 1, 2
 Bsn.
 C. Bn.
 Hn. 1
 C Tpt. 1, 2
 C Tpt.
 C Tpt. 3
 Tbn. 1, 2
 B. Tbn.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Pno.

A

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

♩ = 184

B **C**

Fl. 1, 2 *cresc. fp f mf* Piccolo *f*

Ob. 1, 2 *fp f mf* 1 solo *f*

B♭ Cl. 1, 2 *cresc. fp f mf* *f*

Bsn. *cresc. fp f mf* solo *f*

C. Bn. *mf f*

Hn. 1 *p cresc. fp f*

C Tpt. 1, 2 *ff f f*

C Tpt. *ff f f*

C Tpt. 3

Tbn. 1, 2 *ff f mf*

B. Tbn. *ff f mf*

Tuba

Timp. *ff f mf f*

Perc. 1 Bass drum Tambourine

Perc. 2 Crash Cymbal

Pno. *mf*

B **C**

♩ = 184

Vln. I *f* unis.

Vln. II *f* unis.

Vla. *f*

Vc. *f* pizz. arco *f* pizz.

D.B. *f* pizz. arco *f* pizz.

D

Picc. *ff*

Fl. *ff* solo *p doux et expressif* *ff* *f* *ff* *f*

Ob. 1, 2 *ff* *f* *ff* *f*

B♭ Cl. 1, 2 *ff* *f* *ff* *f*

Bsn. *ff* *f* *ff* *f*

C. Bn. *ff* *ff* *f*

Hn. 1 *ff* *ff* *f* *ff* *f*

C Tpt. 1, 2 *ff* *ff* *ff* *f*

C Tpt. *ff* *ff* *ff* *f*

C Tpt. 3 *ff*

Tbn. 1, 2 *ff* *f*

B. Tbn. *ff* *f*

Tuba *ff*

Timp. *ff* *ff* *ff* *f*

Perc. 1

Perc. 2 *ff*

Pno.

D

Vln. I *sec* *f* *p* *ff* *ff* *f*

Vln. II *sec* *f* *p* *ff* *ff* *f*

Vla. *sec* *pizz.* *arco* *mf* *p* *ff* *ff* *f*

Vc. *arco* *sec* *pizz.* *arco* *mf* *p* *ff* *ff* *f*

D.B. *arco* *sec* *pizz.* *arco* *mf* *p* *ff* *ff* *f*

♩ = 200

E

Picc. *f* *ff* *f*

Fl. *f* *ff* *f*

Ob. 1, 2 *f* *ff* *f*

B♭ Cl. 1, 2 *f* *ff* *f*

Bsn. *f* *ff* *f*

C. Bn. *f* *ff* *f*

Hn. 1 *f* *ff* *f*

C Tpt. 1, 2 *f* *ff*

C Tpt. *f* *ff*

C Tpt. 3 *f* *ff*

Tbn. 1, 2 *f* *ff*

B. Tbn. *f* *ff*

Tuba *f* *ff* *f*

Timp. *f*

Perc. 1 *ff*

Perc. 2 *f* *ff*

Pno. *ff*

♩ = 200

E

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

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

Vla. *mf* *f* *ff* *f* *ff* *f* *ff*

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

D.B. *mf* *f* *ff* *f* *ff* *f* *ff*

Annotations: *sec*, *unis.*, *div. arco*, *pizz.*, *arco*

Punchy (♩ = 120)

F

Picc. *f* *staccato ff*

Fl. *f* *staccato ff*

Ob. 1, 2 *f* *staccato ff*

B♭ Cl. 1, 2 *f* *staccato ff*

Bsn. *f* *staccato ff*

C. Bn. *f* *staccato ff*

Hn. 1 *f* *staccato ff*

C Tpt. 1, 2 *f* *staccato ff*

C Tpt. *f* *staccato ff*

C Tpt. 3 *f* *staccato ff*

Tbn. 1, 2 *f* *staccato ff*

B. Tbn. *f* *staccato ff*

Tuba *f* *staccato ff*

Timp. *f* *staccato ff*

Perc. 1 *f* *staccato ff*

Perc. 2 *f* *staccato ff*

Pno. *f* *staccato ff*

Punchy (♩ = 120)

F

Vln. I *f* *arco* *sec* *ff* *div.* *unis.* *ff*

Vln. II *f* *arco* *sec* *ff* *div.* *unis.* *ff*

Vla. *f* *unis.* *arco* *sec* *ff* *pizz.* *ff* *div.* *arco* *ff*

Vc. *f* *unis.* *arco* *sec* *ff* *pizz.* *ff* *arco*

D.B. *f* *arco* *sec* *ff* *pizz.* *ff* *arco*

G

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe 1 & 2 (Ob. 1, 2), Bass Clarinet 1 & 2 (B♭ Cl. 1, 2), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Cor Anglais 1 & 2 (C Tpt. 1, 2), Cor Anglais 3 (C Tpt. 3), Trumpet 1 & 2 (Tbn. 1, 2), Baritone Trumpet (B. Tbn.), Tuba, and Timpani (Timp.). Percussion includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The piano part (Pno.) is also included. The score features various musical notations such as slurs, accents, and dynamic markings.

G

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features complex rhythmic patterns with many triplets and dynamic markings such as *fff* and *ff*. The Viola part includes the instruction "unis." (unison). The score is marked with a 'G' in a box at the top right.

This page contains the musical score for measures 64 through 70. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Contrabassoon, Horn, Trumpet, and Trombone. The brass section includes Trumpet, Trombone, and Tuba. The percussion section includes Timpani and two Percussion parts. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part is also present. The score features various dynamics such as *f*, *ff*, and *fff*. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with the instruction **attacca** at the end of measure 70.

II: Available Form(s)

Sehr ruhig und zart (♩ = ca. 50)

Flute: *1 solo flz.* *ppp* < > *ppp* < > *flz.* *ppp* < > *ppp* >

Oboe: [Empty staff]

Clarinet in B♭ 1: *dolcissimo* *ppp* < > *ppp* < >

Clarinet in B♭ 2: [Empty staff]

Horn in F 1: [Empty staff]

Trumpet in C 1: *1 solo* *ppp* *ppp* < > *ppp* < > *espr.* *ppp* < > *ppp* >

Trombone 1: *1 solo* *n* < >

Glockenspiel: *dolcissimo* *pp* > *ppp*

Vibraphone: *pp* *n* *pp* *ppp*

Piano: *ppp* *pp* *ppp* *pp* *ppp* *ppp* < > *ppp* < > *pp* < >

lightly touch piano string at halfway point to play octave harmonic

Sehr ruhig und zart (♩ = ca. 50)

Violin I: *solo with mute* *pp* < > *pp* > *pp* < > < > *pp* > *ppp* >

Violin II: *solo with mute* *pp* *pp* < > *pp* >

Viola: *solo with mute* *pp dolcissimo* *pp* > *ppp* < > *pp* < >

Cello: [Empty staff]

Double Bass: [Empty staff]

71 72 73 74 75 76 77 78 79 80 81 82 83

H

Lebhaft und zart bewegt (♩ = ca. 100) poco rit. ♩ = 80 hesitant tempo

Picc. *staccatissimo* *ppp* *Flute flz.* *pp*

Ob. *1 solo espress.* *pp* *p* *pp*

B♭ Cl. 1 *pp* *pp* *3*

B♭ Cl. 2 *pp* *molto espr.* *p* *pp*

Hn. 1

C Tpt. 1 *flz.* *pp* *p* *3*

Tbn. 1 *solo with mute* *ppp* *3*

Glk.

Perc. 2 *Triangle* *ppp*

Pno.

Vln. I *without mute* *p* *pp* *3* *sec* *f*

Vln. II

Vla. *p* *p* *pp* *ppp* *sec* *f*

Vc. *ppp* *sec* *f*

D.B. *ppp* *sec* *f*

84 85 86 87 88 89 90 91

----- accel. ----- ♩ = ca. 144

I 5"

Picc. *pp*

Ob. *sfz* *f* *ff*

B♭ Cl. 1 *sfz* *f* *mf* *Lento*

B♭ Cl. 2 *espress.* *pp* *p* *pp* *Moderato con anima*

Hn. 1 *pp* *p* *f* *ff* *fff*

C Tpt. 1 *pp* *p* *f* *sfz* *f* *ff* *fff* *fff*

Tbn. 1 *pp* *p*

Glk. *ppp* *p* *ff*

Perc. 2 Cymbal *ppp* *pp* *p*

Pno. *mf* *sf* *p* *sf* *p*

Vln. I *p* *sf* *p* *ppp* *sensu misura* *wide vibrato*

Vln. II *without mute* *ppp* *sensu misura* *wide vibrato*

Vla. *p* *sf* *p* *ppp* *without mute* *sensu misura* *wide vibrato*

Vc. *p* *sf* *p* *ppp* *without mute* *sensu misura* *wide vibrato*

D.B. *sf* *p*

92 93 94 95 96 97

J

30"

K

Picc. *p* *pp*

Fl. *p* *pp*

Oboe 1 *mf* *pp*
Allegro vivace

English Horn *mf* *pp*
Largo

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p* *pp*

Bassoon *mf* *pp*
Lento tempo rubato

Trumpet 1 *p*
Andante ma con ritmo deciso

Trumpet 2 *p*
Tempo di Bolero moderato assai

Trumpet 3 *p*
Vivacissimo

7" 7" 7" 10" 10" 10" 13" 13" 13" 13"

J

30"

K

Vln. I *p* *pp* *mf*

Vln. II *p* *pp* *mf*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf*

98 99 100

10"

L

♩ = 69

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. *ff*

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

10"

L

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

D.B. *ff* div.

M Cheating, Lying, Stealing

$\text{♩} = 120$

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Ob. *ff*
 B♭ Cl. 1 *ff*
 B♭ Cl. 2 *ff*
 Bsn. *ff*
 C. Bn. *ff*
 Hn. 1 *ff*
 Hn. 2 *ff*
 Hn. 3 *ff*
 Hn. 4 *ff*
 C Tpt. 1 *f* *ff*
 C Tpt. 2 *f* *ff*
 C Tpt. 3 *f* *ff*
 Tbn. 1 *f* *ff*
 Tbn. 2 *ff*
 B. Tbn. *ff*
 Tuba *ff*
 Timp. *ff*
 Perc. 1 *ff* Tambourine
 Perc. 2 *ff* Bass Drum
 Perc. 3 *ff* Crash Cymbal
 Pno.

M

$\text{♩} = 120$

Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*
 D.B. *ff*
 unis. *ff*
 pizz. *ff*
 div. *ff*