

GOD FROM THE MACHINE

[DEUS EX MACHINA]

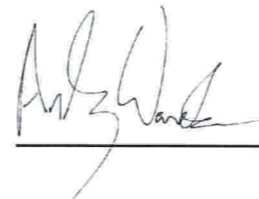
'God from the Machine' was composed for the Black Dyke Band and their Musical Director Professor Nicholas Childs. The work was the first composed as part of the Black Dyke's Young Composer Residency and received its premiere at the Royal Northern College of Music Festival of Brass 2020.

The piece served as my musical introduction to the members of the band and includes multiple references to some of my favourite brass band concert works and test-pieces. I also wanted the music to reflect my own popular music tastes, particularly that of modern electronic music, in which I have a great personal interest. Whilst the music references electronic machinery and its music, the theme and title of the work, however, are inspired by ancient machinery.

The title of the work comes from the literal translation of *'Deus ex Machina'*; a plot device found in many ancient Greek plays. The device particularly features in, and is attributed to, the works of the classical tragedian playwright Euripides. Its name comes from a mechanical crane of the same name, which would lift the actors playing the gods above the stage during the main crisis-point. During the conclusion of the theatrical performance the actors and actresses portraying the gods would descend using the crane. The impossible problem faced would be solved and, from this ancient period onward, the term was used to describe a point in the plot where a crisis is suddenly and abruptly resolved in an unexpected, and often contrived, fashion.

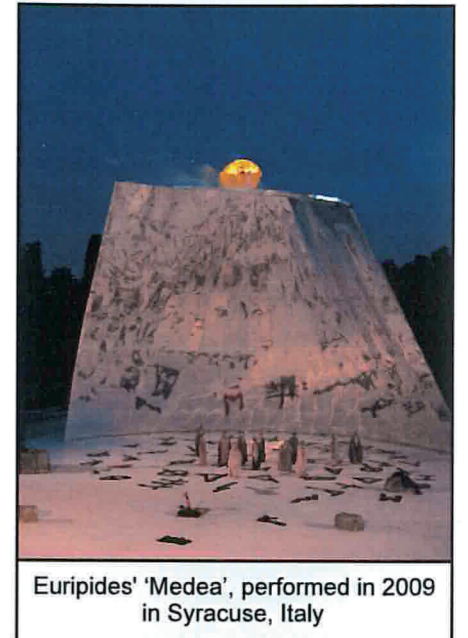
The work loosely follows the same episodic ternary structure of a Euripidean drama. The chaos and tension of our 'play' gradually unfolds in the first act followed by a second reflective act (all the while hinting at the still unfolding drama). The music's subject material returns in a third act before the Deus ex Machina is utilised in the final 'exodus' section. The gods triumphantly come into view with a final fanfare resolving our seemingly impossible crisis.

Many thanks and I hope you enjoy my music,



Andy Wareham
October 2019 (Work composed September 2018)

Approximate duration: 3 min.
The work received its world premiere in Manchester at the RNCM Festival of Brass 2020



Euripides' *'Medea'*, performed in 2009
in Syracuse, Italy

GOD FROM THE MACHINE

Deus ex Machina

ANDY WAREHAM

September 2018

Full Score

Chaotic, menacing & tense (♩=172)

ACT 1

The musical score is arranged in a standard orchestral format with 20 staves. The instruments are listed on the left side of the page. The score begins with a tempo marking of 172 beats per minute and a dynamic range from *pp* to *ff*. The key signature is one flat (B-flat major/D minor). The score is divided into measures, with a double bar line indicating the start of a new section. A large, diagonal watermark reading 'COPYRIGHT' is overlaid across the score.

Instruments listed on the left:
Soprano Cornet
Solo Cornet 1 + 2
Solo Cornet 3 + 4
Repiano Cornet
2nd Cornet
3rd Cornet
Flugel
Solo Horn
1st Horn
2nd Horn
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
Bass Trombone
1st Euphonium
2nd Euphonium
E♭ 2ass
B♭ 2ass
Percussion 1 (Kit)
Percussion 2
Percussion 3 (Bass Drum)
Percussion 4
Percussion 5

6 (2+2+2) 9

Sop. Cor. -

Solo Cor. 1 + 2 - *p* *mf*

Solo Cor. 3 + 4 - *p* *mf*

Rep. Cor. - *p* *mf*

2nd Cor. - *p* *mf* Straight Mute

3rd Cor. - *p* *mf* Straight Mute

Flug. - *mf* *mf*

Solo Hn. - *mf* *mf*

1st Hn. - *mf* *mf*

2nd Hn. - *mf* *mf*

1st Bar. -

2nd Bar. -

1st Tbn. - *p*

2nd Tbn. -

B. Tbn. - *ff*

1st Euph. -

2nd Euph. -

E♭ Bass - *ff* *p*

B♭ Bass - *ff*

Perc. 1 (KIT) - *ff* *p* [Vibraphone]

Perc. 2 - *p* *mp*

Perc. 3 -

Perc. 4 - [Tubular Bells] Solo *ff*

Perc. 5 - [Woodblock (mounted)] *mp* *mf* *mp* *ppp* *'echo' fade-out*

11 15

Sop. Cor. -

Solo Cor. 1 + 2 - *al* *p* *ff* *tutti* *p*

Solo Cor. 3 + 4 - *al* *p* *ff* *tutti* *p*

Rep. Cor. - *p* *ff* *p*

2nd Cor. - *ff*

3rd Cor. - *ff*

Flug. - *ff*

Solo Hn. - *ff*

1st Hn. - *ff*

2nd Hn. - *ff*

1st Bar. - *Soli Legato* *p* *f*

2nd Bar. -

1st Tbn. -

2nd Tbn. - *p* *ff*

B. Tbn. - *ff*

1st Euph. - *Soli Legato* *p* *f*

2nd Euph. - *p* *ff*

E♭ Bass - *ff* *p*

B♭ Bass - *ff*

Perc. 1 (KIT) - *pp* *f* *mp*

Perc. 2 - [Xylo.] *mf* *ff* *mp*

Perc. 3 - *ff*

Perc. 4 - *ff*

Perc. 5 - [Tam-tam Metal Beater, Hit Rim, L.R.] *ff*

17

Sop. Cor.

Solo Cor. 1 + 2

Solo Cor. 3 + 4

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. 1 (Kit.)

Perc. 2

Perc. 3

Perc. 4

Perc. 5

22

23

Sop. Cor.

Solo Cor. 1 + 2

Solo Cor. 3 + 4

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. 1 (Kit.)

Perc. 2

Perc. 3

Perc. 4

Perc. 5