

COMPOSER: JACK BALLARD, JR

ADDRESS (US): 2807 SAYBROOKE BLVD, STOW, OH 44224

ADDRESS (PHYSICAL): KANAD HOSPITAL, AL AIN, ABU DHABI EMIRATE, UAE

EMAIL: JBALLARD@MALONE.EDU

FINAL DATE OF COMPOSITION:

08 SEPT 2021

Corpus Tesseractus

For Wind Ensemble
(2021)

Instrumentation:

Piccolo
Fl 1 and 2
Ob 1 and 2
Bsn 1 and 2
Cl in Bb 1, 2 and 3
Bs Cl in Bb
Alto Sax 1 and 2
Tenor Sax
Bari Sax
Tpt 1, 2, 3
Hn 1/3
Hn 2/4

Cornet
Tbn 1, 2
Bs Tbn
Euphonium
Tuba
Timpani
Snare Drum, Timbales, Tom-toms
Bass Drum
Congas, Triangle
Cymbals, Tam, Agogo, Glockenspiel
Marimba, Xyl, Vib, Tubular Bells, Cowbell

When I studied painting, I had a short-lived fascination with surrealism. My first work began as an assignment, but finished as one of my best. Because it was this weird combination of realism and imagination, it allowed metaphysical influence in material manifestation and a way to break down imaginative limitations. I was able to aesthetically express transcendent principles without articulation. So when I came across Dali's *Corpus Hypercube*, I was fascinated by its intersection with principles by philosophers as divergent as Kierkegaard and Lewis, Barth and Boenhoeffer. Most interesting in all these writer/artists was the idea that the timeless somehow intersected a single point in history and yet temporally impacts every aspect of time. Moreover, this approach to surrealism within a type of realism transcended Newtonian and quantum physics, and suspended the limited logic that both approaches eschew in favor of transdimensional and transchronological ideas, such as those found in string theory.

Compositionally, I've enjoyed integrating odd-meter for textural development and superimposing other meters in and out of context. I have always also tried to provide some sort of aesthetic anchor for the listener, providing context for even the more extended ideas. In this case, the pervasiveness of the 5/8, is literally "hypercubism," as it adds a single beat to the "standard" pulse in four. However, the constant 8-notes belie the sense of meter in many places and so the environment of "5/8" is only a reference point in many places, for the musician and loses the listener at times. While I respect each listener's subjective interpretation, it may be beneficial to consider how this idea of "hypermeter" and common eighth notes represent the idea that there is far more underlying and influencing materialism than we might ever consider, when we only perceive the persistent pulse and not the underlying "time."

Each ensemble and section is cohesive as it takes turns in texture, melody, motifs or rhythm. Some specific spots:

1. There are three themes that appear, the primary as presented in the first few bars, and clearly. The second is also linear. The third incorporates the linear with the 8-note pulse, notably in the trumpets, borrowing from the blue or major/minor superimposition.
2. The trumpets and horns present a "bell-tone", intentionally "off" from each other. Other ensembles occasionally join, especially at the end.
3. The ending is always most difficult, as I have never liked "pat" endings. In this case, the principle of tesseracts/hypercubes are vital in that in my interpretation, it treats time as far less a line, than an actual, measured dimension, without beginning or end, much less progression, in its own context. Therefore, while an eternally fading repeat (such as Holst's Planets ending) is impractical here, a sudden cessation, cutting off what was to continue, will present this idea of timelessness in the very fact that it ends...but only to our perception, in our material world.

Corpus Tesseractus

vivace $\lambda=250$

15

Piccolo
Flute 1
Oboe 1
Oboe
Bassoon 1
Bassoon
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bass Clarinet in B \flat
Alto Saxophone 1
Tenor Saxophone 1
Baritone Saxophone

vivace $\lambda=250$

15

Trumpet in B \flat 1
Trumpet in B \flat 2
Trumpet in B \flat 3
Horn in F 1
Horn in F 2
Cornet in B \flat
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Timpani
Snare Drum
Bass Drum
Congas
Percussion 3
Marimba

2

Timbales

2

22

24

28

Picc.

Fl. 1

Ob. 1

Ob.

Bsn. 1

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

24

28

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Cor.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Timb.

B. D.

Congas

Perc. 3

Mar.

Marimba

Marimba

39

Picc. *ff* *f* *sf* *mp*

Fl. 1 *ff* *f* *sf* *mp*

Ob. 1 *ff* *f* *sf* *mp*

Ob. *ff*

Bsn. 1 *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl.

A. Sax. 1 *f* *sffz* *f*

T. Sax. 1 *f* *sffz* *f*

Bari. Sax. *f* *sffz* *f*

rit. **52** **A tempo**

rit. **52** **A tempo**

Tpt. 1 *f* *sffz* *f* *mf* *f* *mp*

Tpt. 2 *f* *sffz* *f* *mf* *f* *mp*

Tpt. 3 *f* *sffz* *f* *mf* *f* *mp*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Cor. *f* *mf* *f* *mp*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph.

Tba.

2 2

Timp. *f* *sffz*

2 2 2 2 2 2

Timb. *f*

B. D. *sffz*

Congas *sffz*

Cym. *sffz*

F# to G#
E# to F#

To Tom-t.

Cymbals *sffz*

Mar. *f* *sf* *mp* *f* *8vb*

55

63

This musical score page contains two systems of music, numbered 55 and 63. The instrumentation includes Picc., Fl. 1, Ob. 1, Ob., Bsn. 1, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, T. Sax. 1, and Bari. Sax. The score shows various dynamic markings such as *mf*, *sfz*, *f*, *mp*, and *ad. ib.*. The woodwind section (Picc., Fl. 1, Ob. 1, Ob., Bsn. 1, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, T. Sax. 1, Bari. Sax.) is active in system 55, while the brass section (Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Cor., Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., Timb., B. D., Congas, Cym., Mar.) joins in system 63. The vocal parts (Picc., Fl. 1, Ob. 1, Ob., Bsn. 1, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, T. Sax. 1, Bari. Sax.) continue with dynamic markings like *mf*, *sfz*, and *ff*.

63

This musical score page continues from system 63. The instrumentation includes Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Cor., Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., Timb., B. D., Congas, Cym., and Mar. The brass section (Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Cor., Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba.) plays dynamic *ff* and *mf*. The percussion section (Timb., B. D., Congas, Cym., Mar.) is introduced, with Congas playing a rhythmic pattern labeled "Tom-toms" and Maracas providing a steady eighth-note bass line. The vocal parts (Picc., Fl. 1, Ob. 1, Ob., Bsn. 1, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, T. Sax. 1, Bari. Sax.) continue with dynamic markings like *mf*, *sfz*, and *ff*.

Musical score for orchestra and woodwind quintet, page 70, measure 72. The score includes parts for Picc., Fl. 1, Ob. 1, Ob., Bsn. 1, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, T. Sax. 1, and Bari. Sax. Various dynamic markings such as *mf*, *ff*, and *p* are present. The woodwind quintet (A. Sax. 1, T. Sax. 1, Bari. Sax.) play sustained notes with grace marks.

Musical score for orchestra and brass band, page 72. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Cor., Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., and Timpani. The score shows various musical dynamics and performance instructions such as *con sord.*, *f*, *ff*, *sff*, and *sfs*.

Musical score for orchestra and band, page 92, measures 85-92. The score includes parts for Picc., Fl. 1, Ob. 1, Ob., Bsn. 1, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, T. Sax. 1, and Bari. Sax. The instrumentation is as follows:

- Picc.**: Measures 85-92, dynamic *sffz*.
- Fl. 1**: Measures 85-92, dynamic *sffz*.
- Ob. 1**: Measures 85-92, dynamic *sffz*.
- Ob.**: Measures 85-92, dynamic *sffz*.
- Bsn. 1**: Measures 85-92, dynamic *mf*, measure 92 dynamic *4*.
- Bsn.**: Measures 85-92, dynamic *mf*, measure 92 dynamic *4*.
- Cl. 1**: Measures 85-92, dynamic *sffz*.
- Cl. 2**: Measures 85-92, dynamic *sffz*.
- Cl. 3**: Measures 85-92, dynamic *sffz*.
- B. Cl.**: Measures 85-92, dynamic *mf*, measure 92 dynamic *4*.
- A. Sax. 1**: Measures 85-92, dynamic *ff*.
- T. Sax. 1**: Measures 85-92, dynamic *ff*.
- Bari. Sax.**: Measures 85-92, dynamic *mf*, measure 92 dynamic *4*.

92

G to Ab

Tpt. 1 senza sord.

Tpt. 2 senza sord.

Tpt. 3 senza sord.

Hn. 1

Hn. 2

Cor.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

The musical score consists of five staves. The top staff is labeled "Tom-t." and shows a continuous eighth-note pattern. The second staff is labeled "B. D." and features a bass drum pattern with accents. The third staff is labeled "Congas" and shows a steady eighth-note pattern. The fourth staff is labeled "Cym." and shows a bass drum pattern with accents. The bottom staff is labeled "Mar." and shows a continuous eighth-note pattern. Measure numbers 1 through 8 are indicated along the right side of the score.

114

Tpt. 1 "blatty"
Tpt. 2 "blatty"
Tpt. 3
Hn. 1 brassy
Hn. 2 brassy
Cor.
Tbn. 1
Tbn. 2 sf f ff sf
B. Tbn. sf f ff sf
Euph. sf f ff sf
Tba. sf f ff sf
Timp. ff sf
Tom-t.
B. D. 2 2 2 2 2 2 ff sf
Congas 12 16 ff sf
Cym. Tam-tam 2 2 2 2 2 2 ff sf Glockspiel
Mar. To Vib. ff sf

115

125

Picc. *mf* *f* *sf* *sf*

Fl. 1 *p* *sf* *sf*

Ob. 1 *mf* *f* *sf* *sf*

Ob. *mf* *f* *sf* *sf*

Bsn. 1 *sf* *sf*

Bsn. *sf* *sf*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1 *mf* *sf f* *p*

T. Sax. 1 *mf* *sf f* *p*

Bari. Sax. *mf* *sf f* *p*

125

Tpt. 1 *mf* *f* *sf* *p*

Tpt. 2 *mf* *f* *sf* *p*

Tpt. 3

Hn. 1 *ord.* *brassy*
sf f *f*

Hn. 2 *ord.* *brassy*
sf f *f*

Cor.

Tbn. 1 *ff* *pp* *mp* *sf* *ff* *sf* *f* *p* *sffz*

Tbn. 2 *ff* *pp* *mp* *sf* *ff* *sf* *f* *p* *sffz*

B. Tbn. *ff* *pp* *mp* *sf* *ff* *sf* *f* *p* *sffz*

Euph. *ff* *pp* *mp* *sf* *ff* *sf* *f* *p* *sffz*

Tba. *ff* *mp* *>* *>* *sf* *ff* *sf* *f* *p* *sffz*

Timp. *ff*

Tom-t. *ff* *p* *sffz*

B. D. *ff* *p* *sffz*

Congas *ff* *To Tri.* *Triangle* *f* *f* *p* *sffz* *f* *Cymbals* *Tam-tam*

Perc. 3 *mf* *sf* *Vibrphone* *mf* *sf* *p* *sffz*

Mar.

132

142

Picc.

Fl. 1

Ob. 1

Ob.

Bsn. 1

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

142

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Cor.
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Tim.
Tom-t.
B. D.
Tri.
T.t.
Vib.

"blatty"
"blatty"

soli (tuba/euph)
mf — sf —
sol (tuba/euph)
mf — sf —
sol
mf — sf —
sol
mf — sf —

(sticks on various cym sizes, ad lib.)
Cymbals

151

167

11

Picc. *mf*

Fl. 1 *mf*

Ob. 1 *mf*

Ob. *mf*

Bsn. 1 *mp* *f*

Bsn. *f*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mp* *f*

A. Sax. 1 *mp* *f*

T. Sax. 1 *mp* *f*

Bari. Sax. *mp* *f*

This section shows the woodwind and brass sections. Measures 151 and 167 feature continuous eighth-note patterns. Dynamics range from *mf* to *fff*. Measure 167 includes dynamic markings *ff*, *fff*, and *ff*.

151 ord.

167

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Cor.

Tbn. 1

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Timp.

This section shows brass and woodwind sections. Measures 151 and 167 feature eighth-note patterns. Dynamics include *f*, *ff*, *ord.*, *brassy*, and *f*. The timpani part starts in measure 151 and continues into measure 167.

Tom-t. *p*

B. D. *mf*

Congas *p*

Cymb. *mf*

Vib. *mp*

Snare Drum

4

8

12

16

sffz

ff

4

8

12

16

sffz

ff

sffz

ff

Cymbals

sffz

ff

This section shows the percussion and vibraphone parts. Measures 151 and 167 feature eighth-note patterns. The snare drum enters at measure 167. The vibraphone part starts in measure 151 and continues into measure 167.

171

182

182

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1
ord.
ff

Hn. 2
ord.
ff

Cor.

Tbn. 1
ff

Tbn. 2
ff

B. Tbn.
ff

Euph.
ff

Tba.
ff

Timpani
ff

Musical score for S.D., B.D., Congas, Cym., and Vib. The score shows four measures of music. Measures 1-3 feature eighth-note patterns on S.D., B.D., Congas, and Cym. with dynamic ff. Measure 4 begins with ff, followed by eighth-note patterns on S.D., B.D., Congas, and Cym. with dynamic ff. The Vib. part starts in measure 1 with eighth-note patterns, followed by sixteenth-note patterns in measure 2, and then eighth-note patterns with dynamic ff in measure 4. The Vib. part has a dynamic ff at the beginning of measure 4. The Congas and Cym. parts have markings 'To Tri.' and 'To Agogos' respectively.

197

Picc.
Fl. 1
Ob. 1
Ob.
Bsn. 1
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
T. Sax. 1
Bari. Sax.

197

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Cor.
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
S. D.
B. D.
Congas
Cym.

Triangle
f
Agogos

Vib.

207

Picc. *p*

Fl. 1 *p*

Ob. 1 *sf*

Ob. *sf*

Bsn. 1 *sf*

Bsn. *sf*

Cl. 1

Cl. 2 *p*

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

209

rit.

221 *Tempo primo*

legato

soli

mf

soli

mf

legato

p

legato

p

mf

mf

209

Tpt. 1 *mf*

Tpt. 2 *pp*

Tpt. 3 *p*

Hn. 1 *p*

Hn. 2 *p*

Cor.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba. *p*

221 *Tempo primo*

(Tpt 3)

rit.

Timp.

S. D.

B. D.

To Congas

Congas

mp

p ad lib

4

8

f

4

8

f

ad lib

f

Agogos

Vib.

223

235

Picc.

Fl. 1

Ob. 1

Ob.

Bsn. 1

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

blatty

235

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Cor.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Congas

Agogos

Vib.

To Tub. B.

To Tri.

f

sus. cym

Cymbals

4 8 12 mp

4 8 12 f

241

Picc.

Fl. 1

Ob. 1

Ob.

Bsn. 1

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

252 solo

mf
solo.
mf

A2

252

Tpt. 1 ord. sf
Tpt. 2 ord. sf
Tpt. 3 ord. sf
Hn. 1
Hn. 2
Cor. p sf p mf f ff
Tbn. 1 p sf p mf f ff p
Tbn. 2 p sf p mf f ff p
B. Tbn.
Euph. p sf p mf f ff p
Tba. p sf p mf f ff p
Timp. p sf C₅ to D₅ tr. f ff p
S. D.
B. D.
Congas Triangle mf
Cym. f
Vib.

To Agogos
To Congas
Agogos
To Glock.
Glockspiel
Tubular Bells
To Vib.
Vibrphone

mf

257

263

This musical score page spans measures 257 through 263. The instrumentation includes Picc., Fl. 1, Ob. 1, Ob., Bsn. 1, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, T. Sax. 1, and Bari. Sax. Measure 257 features woodwind entries. Measures 258-261 show sustained notes from the bassoon section. Measure 262 begins with a dynamic *f*, followed by woodwind entries. Measure 263 concludes with a dynamic *f*.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Cor.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

263

This musical score page spans measure 263. The instrumentation includes Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Cor., Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Timp., S. D., B. D., Tri., Glock., Congas, Agogos, and Vib. Measures 263-264 show brass entries. Measures 265-266 feature woodwind entries. Measures 267-268 show brass entries. Measures 269-270 conclude with a dynamic *f*. The score ends with a final dynamic *f*.

288

Picc.

Fl. 1

Ob. 1

Ob.

Bsn. 1

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

A musical score page showing parts for various instruments. The top section includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Cor., Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., and Timp. The brass section (Tpt. 1-3, Hn. 1-2, Cor., Tbn. 1-3, B. Tbn., Euph., Tba.) is highlighted in yellow. The score features dynamic markings like *mf*, *f*, *sf*, *mp*, and *mf : sf*. A key change from *F# to Ab* is indicated at the bottom. The title "solo" is centered above the brass entries.

Musical score for S.D., B.D., Congas, and Agogos. The score consists of four staves. The top two staves are blank. The Congas staff starts with a dynamic of **ad lib**. The Agogos staff starts with a dynamic of **ff**. Measures are numbered 4, 8, 12, 16, and To Cym. The Congas staff ends with a dynamic of **sff**. The Agogos staff ends with a dynamic of **sff**.

Musical score for Xylophone (Xyl.), Tubular Bells, and Vibraphone (To Vib.). The score consists of three staves. The Xylophone staff shows a sustained note followed by a rest. The Tubular Bells staff has a dynamic marking 'sf' and a series of descending eighth-note pairs. The Vibraphone staff shows a sustained note followed by a rest.

308 rit.

317 A tempo

Picc.

Fl. 1

Ob. 1

Ob.

Bsn. 1

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

rit.

317 A tempo

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Cor.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Congas

Cym.

Vibraphone

Glockenspiel

To Cym.

To Cow.

Tub. B.

327

Picc.

Fl. 1

Ob. 1

Ob.

Bsn. 1

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

329

329

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Cor.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

B. D.

Congas

Glock.

Vib.

Cowbell

339

Picc.

Fl. 1

Ob. 1

Ob.

Bsn. 1

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Cor.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba

Timp.

S. D.

B. D.

Congas

Cym.

Cow.

348

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. *ff*

Bsn. 1 *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

T. Sax. 1 *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Cor. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

S. D. 12 *ff*

B. D. 16 *ff*

Congas 20 *ff*

Cym. *ff*

Cow. 20 *ff*