

Score

The Force for Good

For tenor saxophone, percussion,
electric guitar and piano

*Commissioned by the
Barlow Endowment for Music Composition
at Brigham Young University
For Hypercube*

**Michael Fiday
2020**

Instrumentation

Tenor saxophone
Percussion (see below)
Electric guitar
Piano

Percussion instruments

3 Crotales: F, Ab, B in lower octave

Vibraphone

Marimba (4.3 octave)

* 4 Tuned Thai gongs: F#2, A2, Bb2, D3 (bass clef)

** Kick drum

Standing drum kit:

Hi-hat

2 suspended cymbals: small, medium

Brake drum

Snare drum

3 tom-toms: high, middle, low

** Kick drum

* 4 tuned gongs: if these instruments are not readily available, pitches may be covered by muted piano and other instruments, as designated in score.

** Two kick drums are called for: one that is played with the marimba and vibraphone, and one that is part of the standing drum kit.

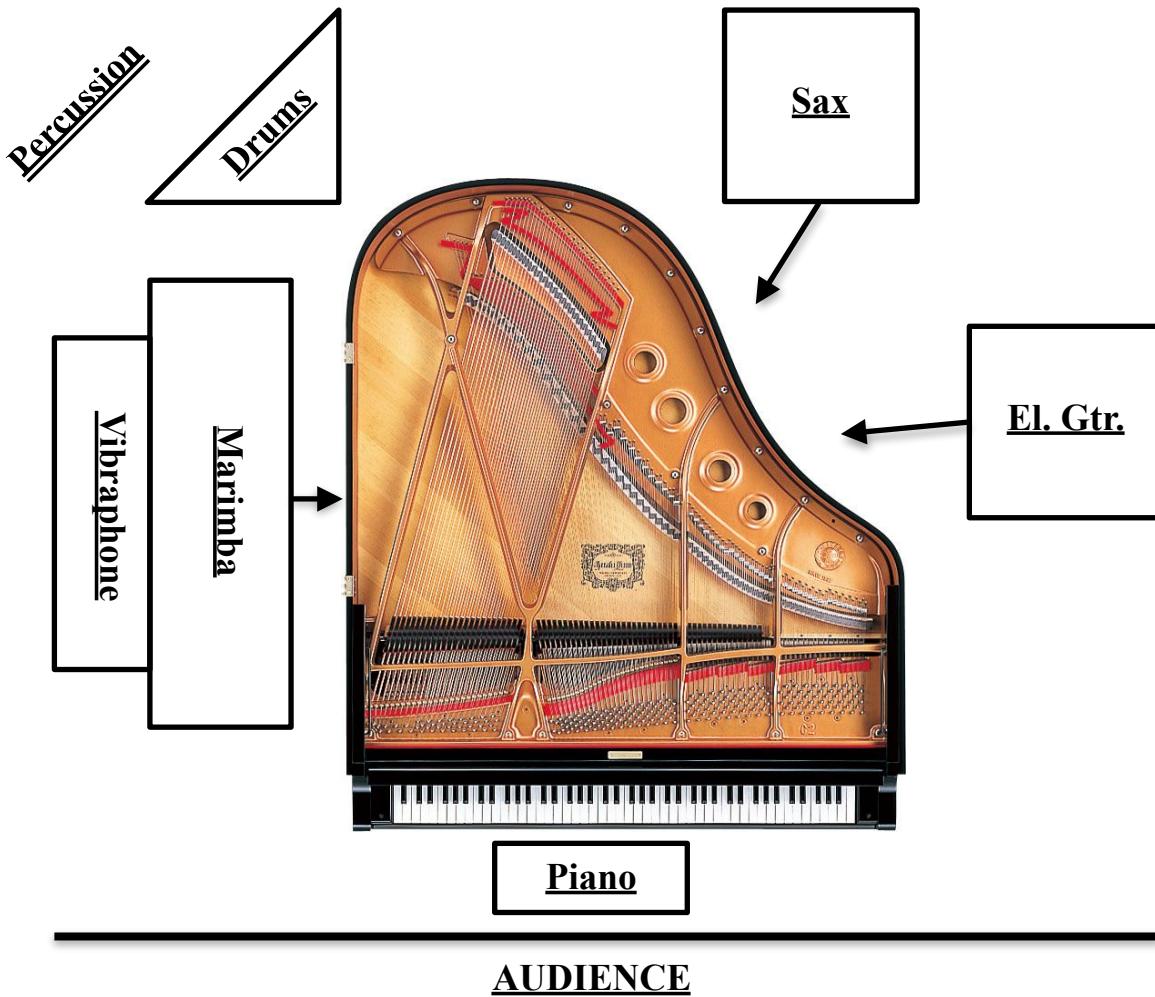
Duration: c. 17 minutes

Performance notes

Ensemble

1) Set-up

The ensemble Hypercube, for whom this piece was written, have a specific stage set-up that was taken into account during this work's composition, which is illustrated below:



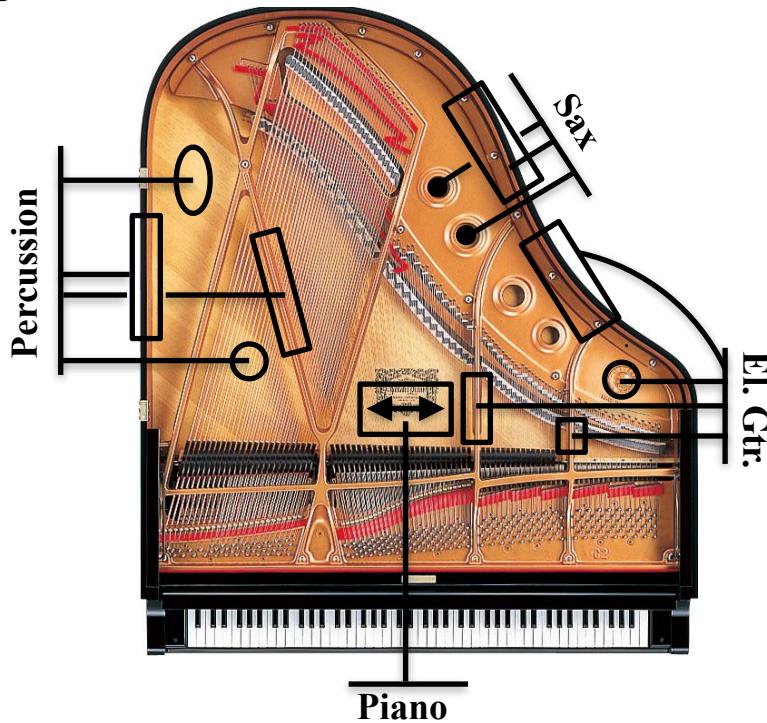
Though other ensembles may find their own solutions, the close proximity of the players to one another in this set-up is advantageous for the tight ensemble work which the piece requires.

2) Inside piano “drum circle”

The entire opening of *The Force for Good* features all members of the ensemble using the inside of the piano as a large and varied percussion instrument, playing as a sort of “drum circle.” All players enter one at a time, beginning with the percussionist, and all music takes place on the inside of the piano through measure 56, at which point the players each leave their “drumming post” one at a time to play their assigned instrument. (Ensembles may bring a theatrical element to the opening by entering the stage one at a time, should they desire, though this is optional.)

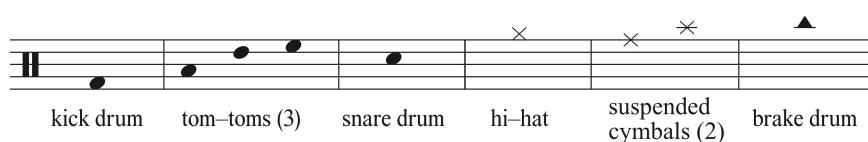
Though the techniques employed in creating the various percussive sounds should, if properly executed, pose no structural threat to the instrument, amplifying or close-micing the inside of the piano for this section is recommended, so that players will be able to extract the proper amount of volume required without striking the piano too hard. Since reading music off a stand while playing inside the piano will doubtless prove difficult, players are encouraged to either place strips of music inside the piano to read, or (better yet) memorize their parts.

The techniques and notation associated with producing the desired percussive effects are described in the score and parts. The diagram below shows the parts of the piano each performer is assigned to:



Percussion

- 1) The percussionist will need to make sure that there is a small but adequate space between the percussion setup and left side of the piano, so that the performer can have room to play on the inside of the piano during the opening section.
- 2) Several passages call for quick alternation between vibraphone and marimba. If possible, the percussionist should place the vibraphone in front of the marimba in order to make these passages more feasible to play.
- 3) Notation key for standing drum kit:



Program notes

I know that there are bad forces, forces that bring suffering to others and misery to the world, but I want to be the opposite force. I want to be the force which is truly for good.

John Coltrane

The Force for Good is a set of variations for quartet of saxophone, percussion, electric guitar and piano, based on the well-known chord progression from John Coltrane's *Giant Steps*. The work begins with the ensemble playing a series of expanding rhythmic patterns as a sort of "drum circle," out of which a modified version of Coltrane's progression gradually takes root. The succeeding variations that form the core of the work are organized into sets of variations, each beginning with a given member of the ensemble featured as soloist, followed by subsequent variations featuring the ensemble in duo, trio or tutti configurations.

The Force for Good was composed during a volatile time, begun in summer of 2019 and completed one year later in the midst of authoritarian impulse, a global pandemic, and a surge of protests associated with police brutality and systemic racism. Though not initially conceived as a political work, the events of spring and summer 2020 began to seep into the latter half of the work in ways both general and specific, most explicitly in the "piano solo" variation toward the center of the piece, which features the name of George Floyd, murdered by the Minneapolis police in May of that year, referenced by two sharp, aggressive chords that repeatedly disturb the music's otherwise stable surface. The title was added after the work's completion at year's end as a gesture of hope, signifying *The Force for Good* both as a celebration of the music of John Coltrane and as an expression of his conviction that the creative act constitutes the most powerful defense against destruction.

The Force for Good was composed for the ensemble Hypercube, with generous support from the Barlow Foundation.

MF

The Force for Good

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Michael Friday
2020

Prologue I

Jagged groove: $\text{J} = 84$ ($\text{J} = 168$)

PART I

Tenor Sax

Percussion

Electric Guitar

Piano

T. Sx.

Perc.

E.Gtr.

Pno.

9

13

Inside piano *

f

**

mf < f

< < fz f sim.

9

9

9

9

Perc:

- * Regular noteheads: drum on inside wall of piano
- ** Diamond noteheads: strike soundboard;
- all accented fz notes: slap stroke with palm;
- all other notes: knuckles or fingertips

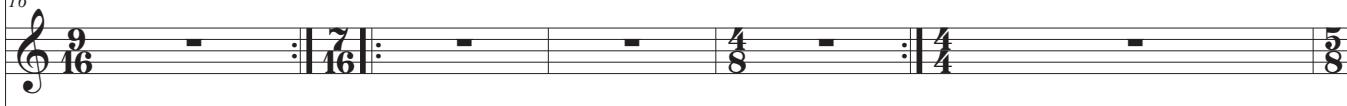
Sax:

- * Diamond noteheads: strike soundboard through sound holes with fingertips;
- "A" and "C" = lower and upper soundholes

16

T. Sx. 

Perc. 

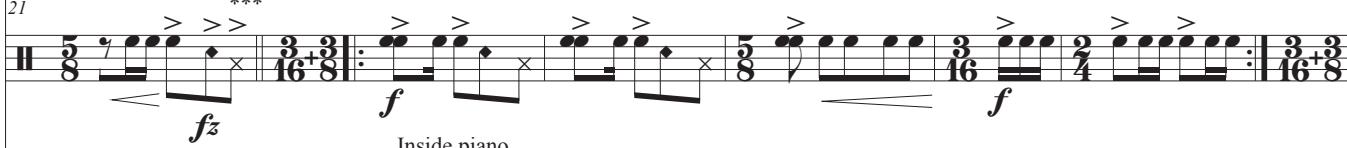
E.Gtr. 

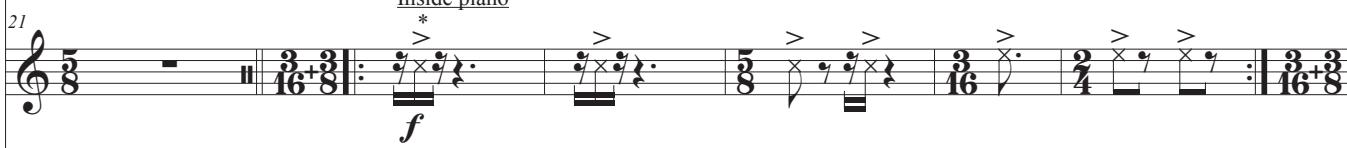
16

Pno. 

21

T. Sx. 

Perc. 

E.Gtr. 

21

Pno. 

Perc:

*** x noteheads: strike upper structural bar
 (2nd closest to you) on broad side of bar
 (facing away from you) with fingertips

Guitar:

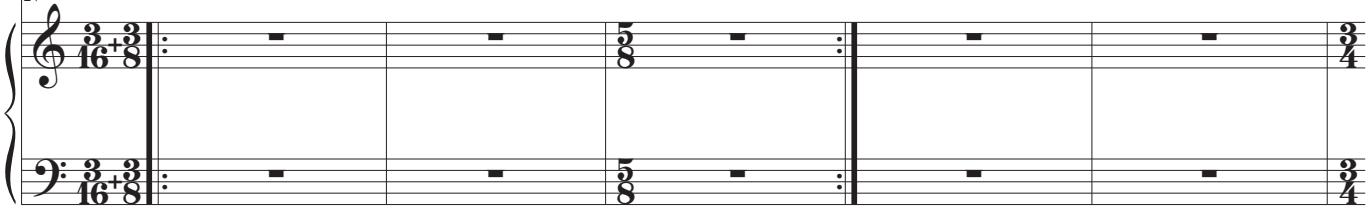
* x noteheads: strike structural bars on broad side with mallets;
 "C" and "E" = lower and upper structural bars

27

T. Sx. 

Perc. 

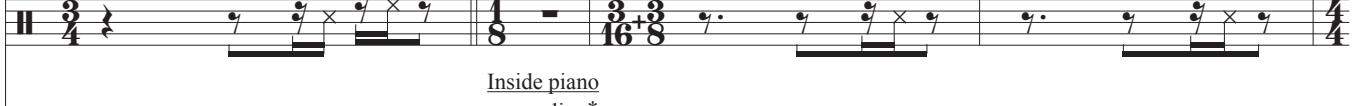
E.Gtr. 

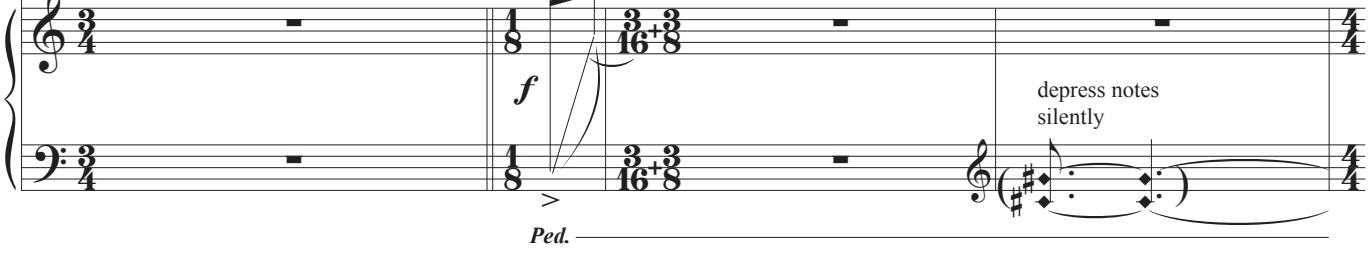
Pno. 

32

T. Sx. 

Perc. 

E.Gtr. 

Pno. 

Perc:

**** square notehead: strike low strings with palm of r.h.

Piano:

* rapid gliss. on strings inside piano (center region, between structural bars), bottom to top, pedal down, let vibrate; use fingernails, plectrum or credit card.

36

T. Sx.

Perc.

E.Gtr.

Pno.

gliss. **

(sounding pitches)

Ped. off

36

gliss. *

Ped.

41

T. Sx.

Perc.

E.Gtr.

Pno.

depress notes silently

gliss. **

(sounding pitches)

as before

Ped. off

41

Piano:

** rapid upward strum in designated register, pedal off,
allowing depressed notes to sound.

45

T. Sx. 

Perc. 

E.Gtr. 

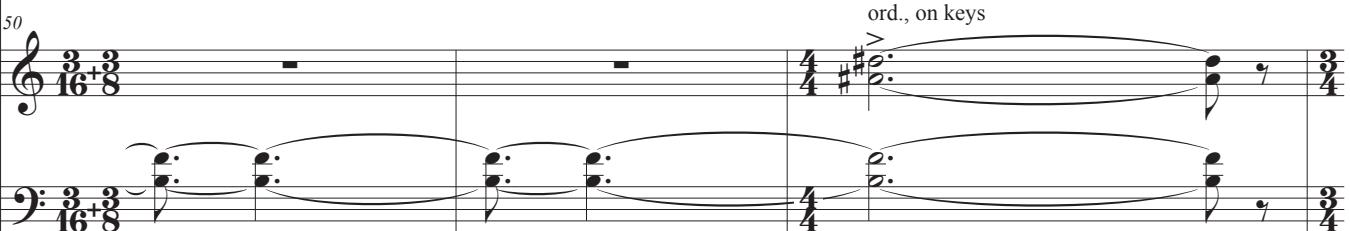
Pno. 

50

T. Sx. 

Perc. 

E.Gtr. 

Pno. 

53

T. Sx.

Perc.

E.Gtr.

Pno.

53

53

53

57

Prologue II (emerging steps)

T. Sx.

Perc.

E.Gtr.

Pno.

56

56

56

gliss. ***

ord., on keys, sempre

fz gliss. ***

Ped. _____ (off) non Ped.

Piano:

*** two-handed gliss, using center
register between structural bars:
r.h.: bottom to top
l.h.: top to bottom

T. Sx. 60

Perc. 60

E.Gtr. 60

Pno. 60

T. Sx. 63

Perc. 63 Move to Vibraphone

E.Gtr. 63

Pno. 63

Sax:

** Regular noteheads: drum on inside wall of piano, as percussion did previously.

The Force for Good

66 r l/r r l/r r *f sub.*

T. Sx. sim.

69 *mf sub.*

Perc. **Vibraphone** hard mallets
(no vib., motor off)

66 *f sempre*

E.Gtr. *f sub.* *mf sub.*

66 *mf* *f*

Pno. *f*

70 T. Sx.

Perc. *g* *g*

70 E.Gtr.

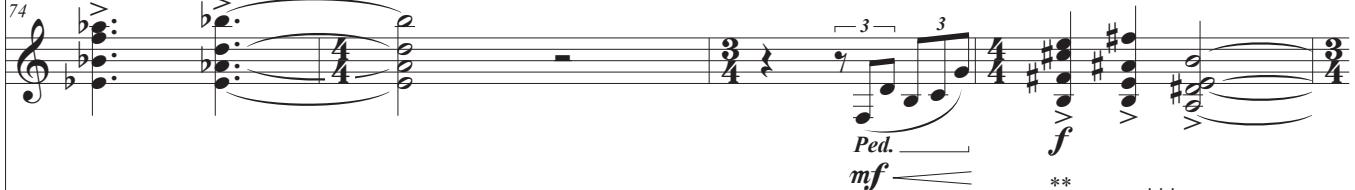
70 Pno. sim.

sim.

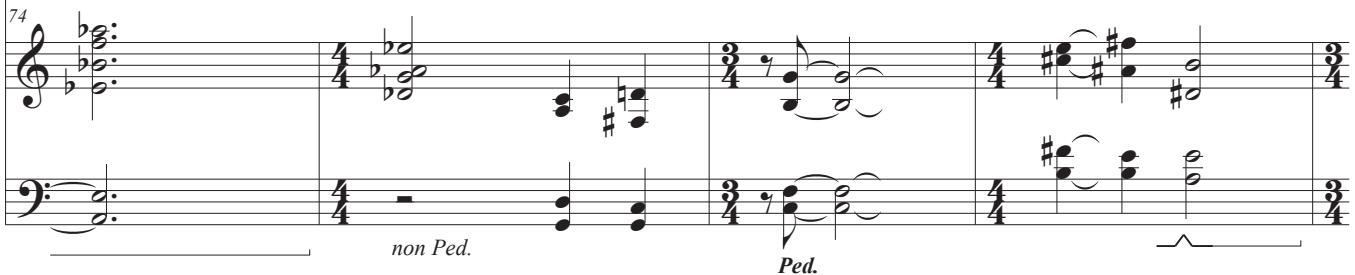
Ped. *non Ped.* *Ped.*

74

T. Sx. 

Perc. 

E.Gtr. 

Pno. 

Move to Tenor Sax

put mallets down

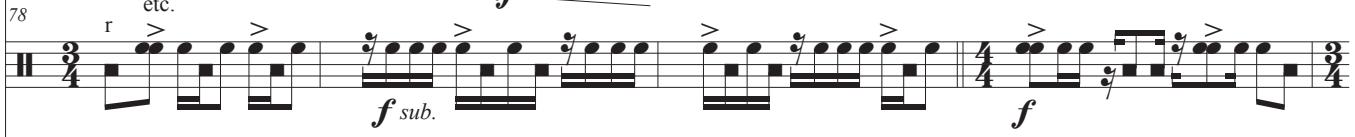
non Ped.

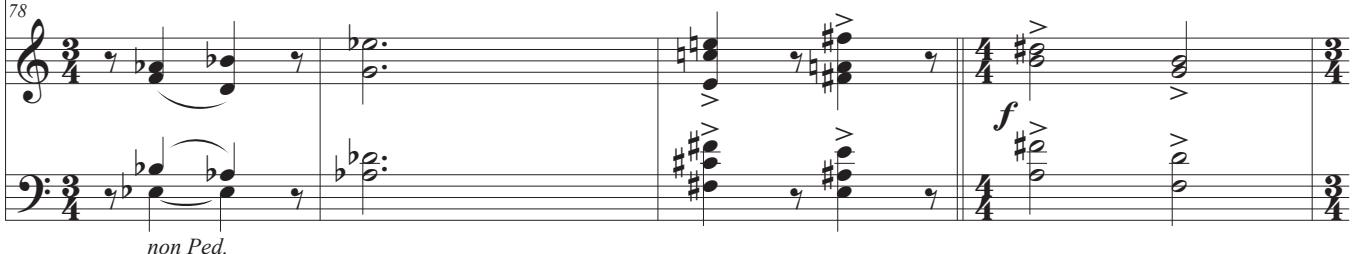
Ped.

78

T. Sx. 

Perc. 

E.Gtr. 

Pno. 

[81]

etc.

f sub.

non Ped.

Guitar:

** Regular noteheads: drum on inside wall of piano, as percussion did previously.

*** Square noteheads: slap metal plate with palm (or strike with knuckles)

Tenor Sax

82

T. Sx. 

Perc. 

E.Gtr. 

Pno. 

82

Pno. 

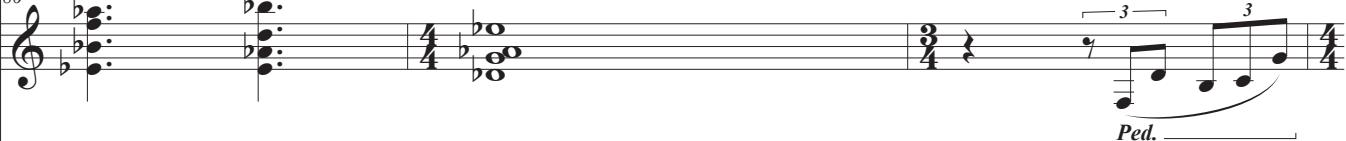
Ped.

non Ped.

Ped.

86

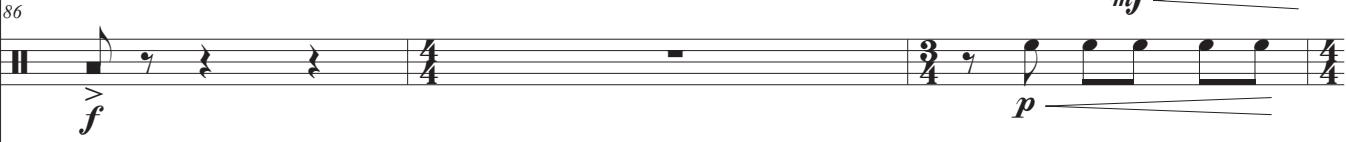
T. Sx. 

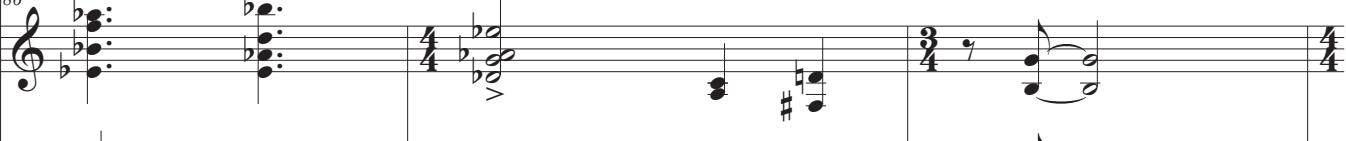
Perc. 

Ped.

mf

86

E.Gtr. 

Pno. 

T. Sx.

Perc.

E.Gtr.

Move to Electric Guitar

Pno.

T. Sx. 92

Perc. 92

E.Gtr. 92

Pno. 92

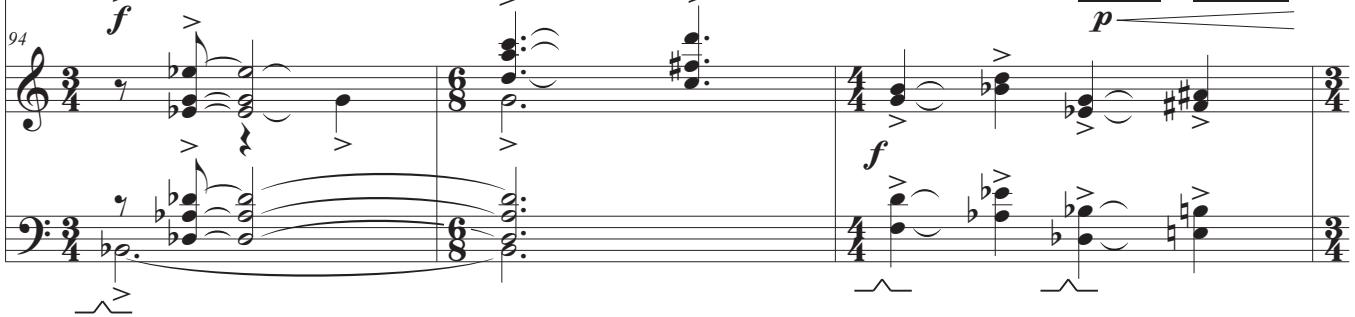
Electric Guitar
Sound: clean but full, resonant

94

T. Sx. 

Perc.

E.Gtr.

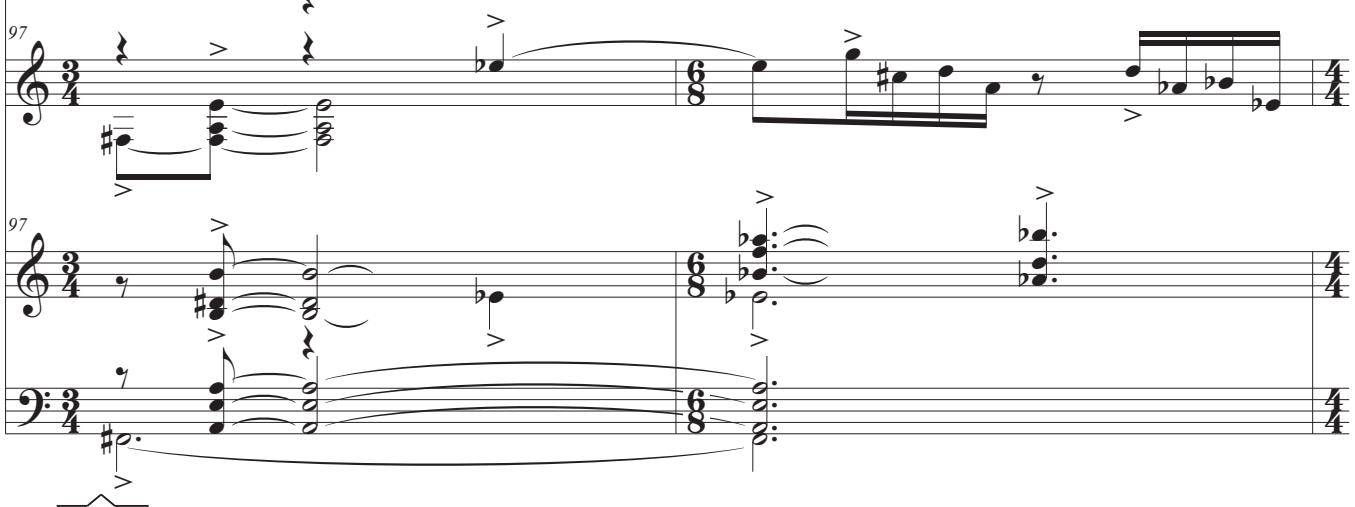
Pno. 

97

T. Sx. 

Perc.

E.Gtr.

Pno. 

99

T. Sx.

Perc.

E.Gtr. *bop-like*

Pno.

101

T. Sx.

Perc. *bop-like*

E.Gtr.

Pno.

Ped.

103

T. Sx.

103

Perc.

103

E.Gtr.

103

Pno.

(Motto A)

106

T. Sx.

106

Perc.

106

E.Gtr.

106

Pno.

PART II

Var. III (percussion solo)
graceful, sensuous: ♩ = 60

Perc.

Vibraphone

Marimba

T. Sx.

Perc.

E.Gtr.

193

195

(sneak in)

smooth, soft - subtones

195

Ped. off

delicate

Sound: warm, resonant

* Guitar, 195-207: all slurred sextuplet figures:
play as arpeggiated chords as much as possible

197

T. Sx. -

Perc. { *mf* - *p* *mf* *p* *mf* *p* *mf p*

E.Gtr. *mf* *p* *mf* *mf p*

199

T. Sx. - *ppp* *p* *p*

Perc. { *mf* *p* *mf* *p* *mf* *mf p*

E.Gtr. *mf* *p* *mf* *mf p*

sim. 6 6 6 6

[201] with increasing momentum

T. Sx. (Treble Clef, 4/4 time, key signature of one sharp) starts with a sustained note followed by eighth notes. Dynamics: *mf*, *p*, *mf* (with a sixteenth-note pattern), *mf*.

Perc. (Bass Clef, 4/4 time, key signature of one sharp) starts with a sustained note followed by eighth notes. Dynamics: *mf* *sempre*, *Ped.* (hocket with guitar). Measures 201-202 show a rhythmic pattern of eighth and sixteenth notes.

E.Gtr. (Bass Clef, 4/4 time, key signature of one sharp) starts with a sustained note followed by eighth notes. Dynamics: *mf* *sempre*. Measures 201-202 show a rhythmic pattern of eighth and sixteenth notes.

203

T. Sx. (Treble Clef, 4/4 time, key signature of one sharp) starts with a sustained note followed by eighth notes. Dynamics: *p*, *mf* (with a sixteenth-note pattern), *mf*.

Perc. (Bass Clef, 4/4 time, key signature of one flat) starts with a sustained note followed by eighth notes. Measures 203-204 show a rhythmic pattern of eighth and sixteenth notes.

E.Gtr. (Bass Clef, 4/4 time, key signature of one flat) starts with a sustained note followed by eighth notes. Measures 203-204 show a rhythmic pattern of eighth and sixteenth notes.

205

T. Sx. 

206

Perc.

E.Gtr.

208

Var. IV
gentle, flowing: $\text{d} = \text{d}. (\text{d}. = 60/\text{d}. = 120)$

T. Sx.

207

Vibraphone

Perc.

Tuned gong*

207

(slurs = phrasing)

E.Gtr.

207

Pno.

mf
+ (muted)
 p
Ped.

* Boxed notes: if gong is not available, substitute muted note on piano. Piano: only play muted note if gong is not available.
** Piano: mute piano note by dampening string of corresponding pitch inside piano with finger of left hand. Place finger close to endpin for maximum pitch definition.

* Boxed notes: if gong is not available, substitute muted note on piano. Piano: only play muted note if gong is not available.

** Piano: mute piano note by dampening string of corresponding pitch inside piano with finger of left hand. Place finger close to endpin for maximum pitch definition.

209

T. Sx.

Perc.

E.Gtr.

212

T. Sx.

Perc.

E.Gtr.

215

T. Sx.

Perc.

E.Gtr.

268

Var. V (piano solo)

Bold, declamatory: $\text{♩} = 66$

T. Sx. 267 - | 7 -

Perc. 267 3 3 | 7 -

E.Gtr. 267 (8^{vfa}) - | 7 -

Pno. 267 3 | 7 *f* "George Floyd!" "George Floyd!"
 Ped. (Ped. off, hold chord) Ped.

Pno. 269 Ped. Ped.

Vib.
271 arco
Perc.

ord. 8

n **f**
Sound: with presence, mild distortion

E.Gtr.
271 (>)
n **f**
(volume pedal)

Pno.
271 6 6
mf **f**

hard mallets
"George Floyd!" "George Floyd!"
"George Floyd!" "George Floyd!"
(>) (vol. ped.) n **f**

* Guitar: strike notes as if playing loud, with volume at lowest setting, then cresc. using volume pedal.

273

Perc.

E.Gtr.
273 (>)
n **f**

Pno.
273 Ped.
Ped.

[275]

T. Sx. -

"George Floyd!" 

Marimba

"George Floyd!" 

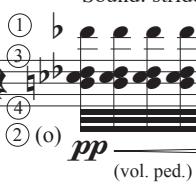
Perc.

Kick drum

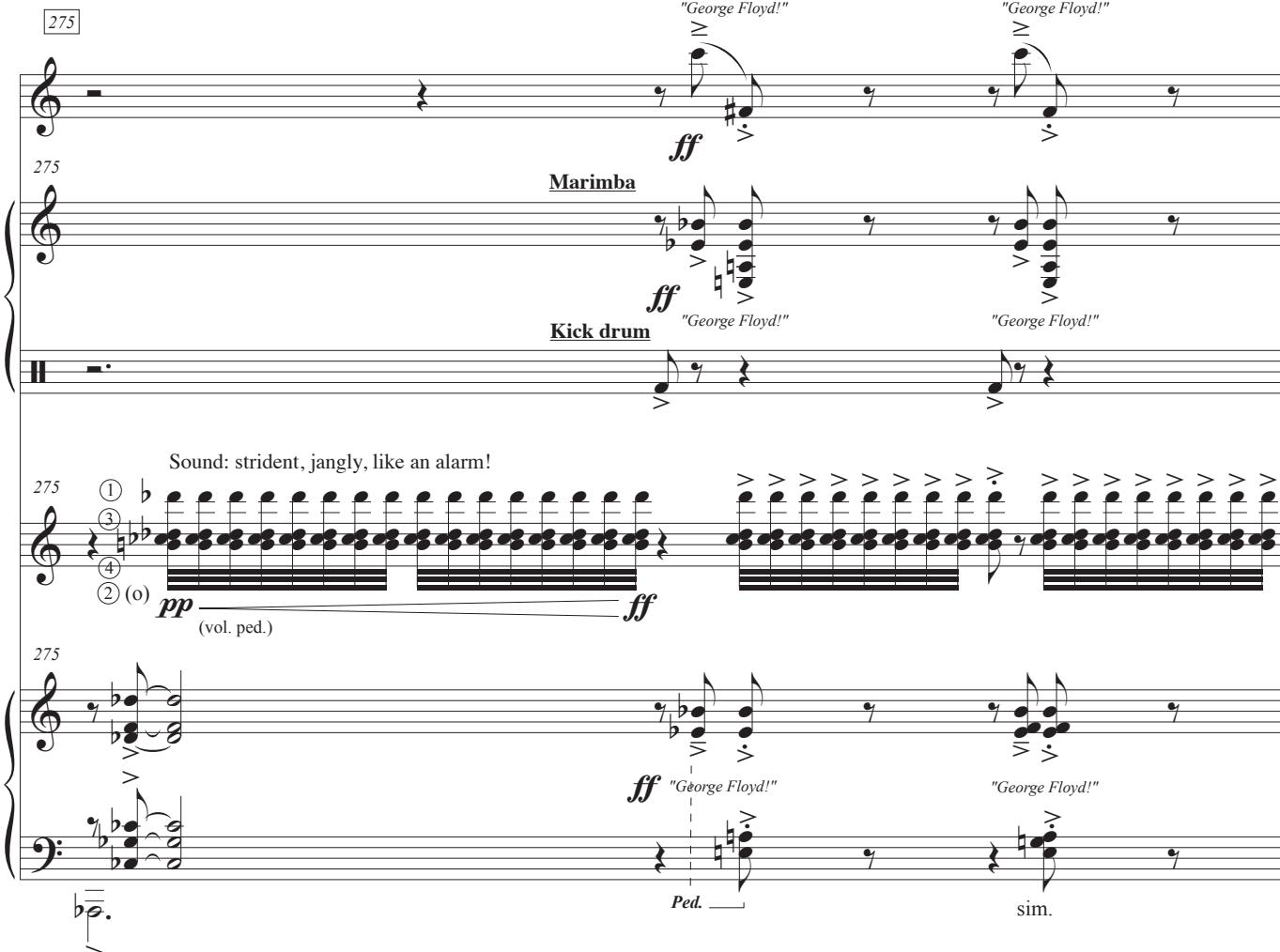
"George Floyd!"

"George Floyd!"

275 Sound: strident, jangly, like an alarm!

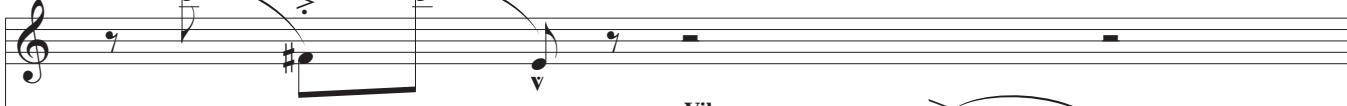
E.Gtr. ① ③ ④ ② (o)  *pp* (vol. ped.) **ff**

Pno.  **ff** "George Floyd!" "George Floyd!" *Ped.* sim.



The Force for Good

276 "George Floyd!" "George Floyd!" *poco rit.*

T. Sx. 

Perc. 

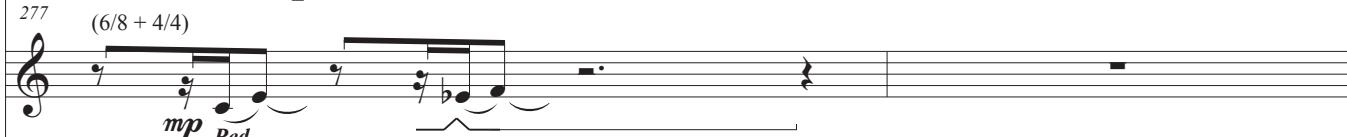
E Gtr. 

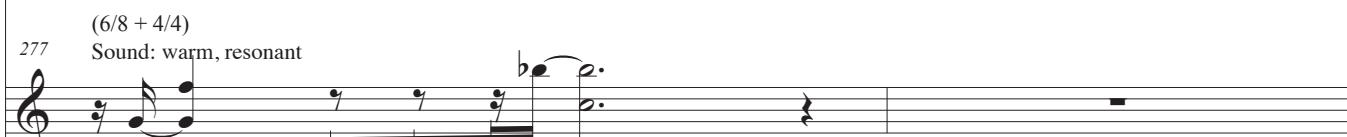
Pno. 

a little slower: $\text{♩} = 63$

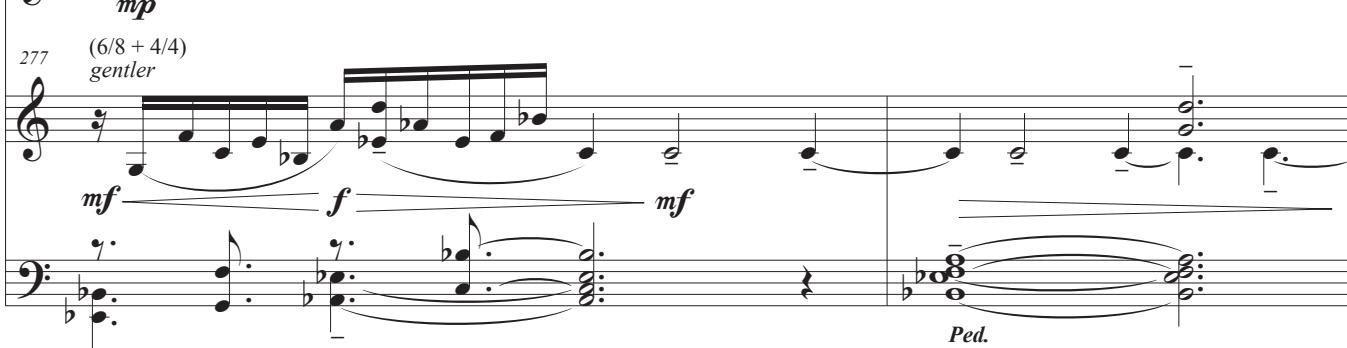
277 (6/8 + 4/4) *rit.*

T. Sx. 

Perc. 

E Gtr. 

277 (6/8 + 4/4) *gentler*

Pno. 

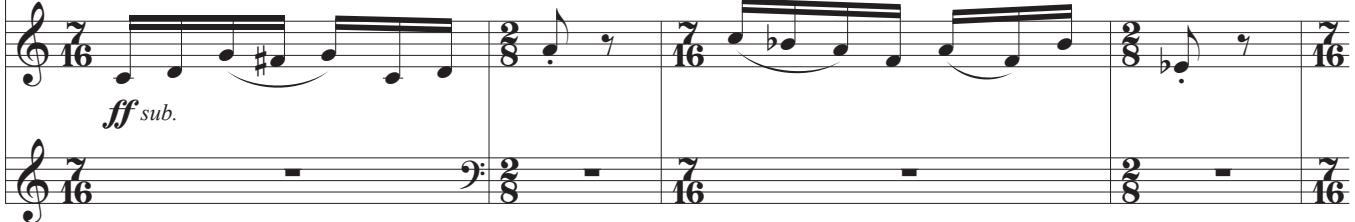
Var. VII

[375] Faster: $\text{♩} = 104$

T. Sx. 

Perc. 

E.Gtr. 

Pno. 

T. Sx. 

Perc. 

E.Gtr. 

Pno. 

383

T. Sx. 

Perc. 

E.Gtr. 

383

Pno. 

387

T. Sx. 

Perc. 

E.Gtr. 

387

Pno. 

392

T. Sx.

Perc.

E.Gtr.

392

Pno.

392

The score consists of four staves. The top staff (T. Sx.) has a treble clef, 5/16 time, and a key signature of one sharp. It features eighth-note patterns with slurs and grace notes. The second staff (Perc.) has a common time signature and includes a hi-hat pattern. The third staff (E.Gtr.) has a treble clef, 5/16 time, and a key signature of one sharp. The bottom staff (Pno.) has a bass clef, 5/16 time, and a key signature of one sharp. Measures 392 and 393 show the instruments playing in unison. Measure 394 begins with a piano solo followed by a return to the ensemble. Measure 395 concludes the section with a dynamic increase.

396

T. Sx.

fp

f

Hi-hat

+ —— o + —— o + ——

Perc.

396

E.Gtr.

396

Pno.

The score continues with four staves. The top staff (T. Sx.) starts with a forte dynamic (fp) followed by a crescendo (f). The second staff (Perc.) shows a continuous hi-hat pattern. The third staff (E.Gtr.) and bottom staff (Pno.) both play eighth-note patterns. Measures 396 and 397 show the instruments playing in unison. Measure 398 begins with a piano solo followed by a return to the ensemble. Measure 399 concludes the section with a dynamic increase.

399

T. Sx. *fp* — *f*

Perc.

E.Gtr.

Pno.

separate, sempre marcato

(Sn. Dr.)

Tom-toms (3)
(middle)

(K. dr.)

399

separate, sempre marcato

399

separate, sempre marcato

402

T. Sx.

Perc.

E.Gtr.

Pno.

Tom-toms (3)
(middle)

(low)

404

mf

402

402