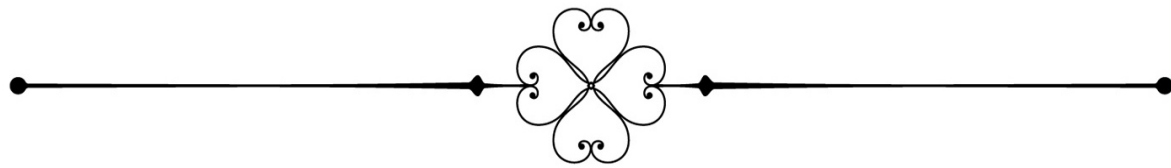


The Mollies' Mark



Jason Brauer

Instrumentation

Piccolo	Timpani
2 Flutes	Percussion 1
2 Oboes	Snare Drum
English Horn	Crash Cymbal
Clarinet in E \flat	Percussion 2
2 Clarinets in B \flat	Bass Drum
2 Bassoons	Bowed Suspended Cymbal
Contrabassoon	Percussion 3
	Chimes
4 Horns in F	Anvil or Brake Drum
3 Trumpets in C	Harp
2 Trombones	Violin I
Bass Trombone	Violin II
Tuba	Viola
	Cello
	Contrabass

Program Notes

The Molly Maguires were an alleged terrorist organization of mostly Irish Catholic immigrants active in the Anthracite region of Pennsylvania in the 1860s and 1870s. Because they faced religious discrimination and xenophobia, many were forced to work in perhaps the most dangerous, dirty, and low-paying job of the time: coal mining. Since there were few safety regulations or union rights, miners faced absurdly long hours, claustrophobic tunnels, cave-ins, gas fires, and black lung, a disease caused by exposure to coal dust. Furthermore, boys as young as six worked as breaker boys, separating sharp coal from other rock without gloves.

To combat these terrible working conditions, the Molly Maguires supposedly grew out of previous secret societies into a sort of Irish mafia, burning buildings, threatening mine bosses with “coffin notices,” and murdering enemies. To quell the violence (or, according to some, to eliminate unionizers), Franklin Gowen, president of a local railroad and coal company, hired a Pinkerton detective named James McParland to infiltrate the Mollies. Under the alias James McKenna, he went undercover as a Molly for two years and even gained a secretarial position. Throughout 1876 and 1877, 20 Molly Maguires were charged with murder and sentenced to death in highly unconstitutional trials that relied almost entirely on McParland's testimony.

On “Black Thursday” (June 21, 1877), ten miners were hanged in Pottsville and Mauch Chunk. According to legend, the Molly Alexander Campbell slapped a muddy handprint on his cell wall just before his execution and swore it would remain there forever as a sign of his innocence; although the wall has been scrubbed, painted over, and according to some even knocked down, the handprint remains and can be seen in the Carbon County Jail Museum today. On December 18, 1877, the so-called “King of the Mollies” Jack Kehoe met his end.

This piece depicts the Molly Maguires' violent acts and demise by combining Irish folk music and industrial clanging. The first section is a *Caoineadh* (lament) in which the English horn represents the Uilleann pipes, traditional Irish bagpipes that are played by moving bellows with the elbow instead of blowing. In the second section, a demented jig, dissonant harmonies in the brass and percussion clash with variations on the original folk theme in the woodwinds and strings, eventually corrupting the tune into a violent mixed-meter dance. This section is followed by a march to the scaffolds in which the brass play a slow, mournful chorale version of the folk theme while the woodwinds swirl frantically around it as if begging for mercy. The section contains 20 percussion hits, one for each Molly put to death. Finally, the opening lament returns briefly and fades unresolved to nothing. Though it's easy to demonize and forget the Molly Maguires, Alexander Campbell's muddy mark extends far beyond his jail cell wall and continues to remind us that morality, in history and in daily life, is never clear-cut.

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Caoineadh (Lament) ♩ = 72

5

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in E♭, Clarinets in B♭ 1 & 2, Bassoon 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1, 2, & 3, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 1 (Snare Drum & Crash Cymbal), Percussion 2 (Bass Drum & Bowed Suspended Cymbal), and Percussion 3 (Chimes & Anvil/Brake Drum). The score features various dynamics such as *p*, *pp*, and *mp*, and includes performance instructions like "Solo (à la Irish pipes)" and "molto vibrato". Large numbers 4 and 3 are placed above the staves to indicate measure groupings. The key signature is one flat (B♭).

Caoineadh (Lament) ♩ = 72

5

Musical score for strings, including Violin I, Violin II, Viola, Cello, and Contrabass. The score features various dynamics such as *pp*, *mp*, and *pp*, and includes performance instructions like "div. sul pont.", "sul pont.", and "ord. molto espress.". Large numbers 4 and 3 are placed above the staves to indicate measure groupings. The key signature is one flat (B♭).

1 c. 11" 2 c. 9" 3 c. 7" 4 c. 5"

Picc. *p* *mp* *mf* *f*

Fl. 1 & 2 *p* *mp* *mf* *f*

Ob. 1 & 2 *p* *mp* *mf* *f*

E. Hn. *mp* *mf* *f*

E♭ Cl. *p* *mp* *mf* *f*

B♭ Cl. 1 & 2 *p* *mp* *mf* *f*

Bsn. 1 & 2 *p* *mp* *mf* *f*

C. Bn. *f*

Hn. 1 & 2 *pp* *mp* *f*

Hn. 3 & 4 *pp* *mp* *f*

C Tpt. 1, 2, & 3 *pp* *f*

Tbn. 1 & 2 *pp*

B. Tbn. *pp*

Tuba *pp*

Timp.

Perc. 1 (S.D., C.C.) *pp* *mp* *f* *ff*

Perc. 2 (B.D., Sus. Cym.) *pp*

Perc. 3 (Chm., Anv.) *pp* *mp* *f*

Hp.

26 27 28 29

1 c. 11" 2 c. 9" 3 c. 7" 4 c. 5"

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mp* *f*

Cb. *pp* *mp* *f*

6 8 6 8

*Repeat contents of box unsynchronized at roughly the same tempo until next cue.

30 Demented Jig ♩. = 132 (♩ = ♩ sempre)

Picc. *ff*

Fl. 1 & 2 *ff* *p* *f*

Ob. 1 & 2 *ff* *p* *f*

E. Hn. *ff*

E♭ Cl. *ff* *p* *f*

B♭ Cl. 1 & 2 *ff* *p* *f*

Bsn. 1 & 2 *ff* *f*

C. Bn. *ff* *f*

Hn. 1 & 2 *ff* *f*

Hn. 3 & 4 *ff* *f*

C Tpt. 1, 2, & 3 *ff*

Tbn. 1 & 2 *ff* *f*

B. Tbn. *ff* *p* *f*

Tuba *ff* *p* *f*

Timp. *ff* *f*

Perc. 1 (S.D., C.C.) *ff* *f*

Perc. 2 (B.D., Sus. Cym.) *ff* *f*

Perc. 3 (Chm., Anv.) *ff* *f*

Hp. *p*

30 Demented Jig ♩. = 132 (♩ = ♩ sempre)

Vln. I *ff* *sub. p* *f*

Vln. II *ff* *div.* *pizz.* *sub. p* *f* *arco* *unis.*

Vla. *ff* *sub. p* *f* *sub. p* *f*

Vc. *ff* *f* *pizz.* *sub. p* *f* *arco*

Cb. *ff* *f* *pizz.* *sub. p* *f* *arco*

30 31 32 33 34 35 36 37

38

42

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

38

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

38 39 40 41 42 43 44 45

49

Picc. *fp*

Fl. 1 & 2 *fp*

Ob. 1 & 2 *fp*

E. Hn. *fp*

E♭ Cl. *fp*

B♭ Cl. 1 & 2 *fp*

Bsn. 1 & 2 *fp*

C. Bn. *fp*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

C Tpt. 1, 2, & 3

Tbn. 1 & 2 *f*

B. Tbn. *f*

Tuba

Timp. *p* *mf* *f* *mf* *f* *mf*

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.) *f*

Hp. *f* *mp*

49

Vln. I *p* *mf* *f* *mf* *f* *mf*

Vln. II *p* *mf* *f* *mf* *f* *mf*

Vla. *p* *mf* *f* *mf* *f* *mf*

Vc. *p* *mf* *f* *mf* *f* *mf*

Cb. *p* *mf* *f* *mf* *f* *mf*

46 47 48 49 50 51 52 53

56

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

Detailed description: This block contains the musical score for measures 56 through 62. The instruments listed are Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, E-flat Clarinet, B-flat Clarinets 1 & 2, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1 (Snare Drum, Conga), Percussion 2 (Bass Drum, Suspended Cymbal), Percussion 3 (Chimes, Anvil), and Harp. The score shows various musical notations including dynamics (p, f, sub. p), articulation (pizz.), and performance instructions (a2). Large numbers 6 and 8 are placed on the Flute and Oboe staves respectively. Measure numbers 54, 55, 56, 57, 58, 59, 60, 61, and 62 are indicated at the bottom of the page.

56

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

55

56

57

58

59

60

61

62

Detailed description: This block contains the musical score for measures 56 through 62 for the string section. The instruments are Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamics (f, sub. p), articulation (pizz.), and performance instructions. Large numbers 6 and 8 are placed on the Violin I and Viola staves respectively. Measure numbers 54, 55, 56, 57, 58, 59, 60, 61, and 62 are indicated at the bottom of the page.

64

3 + 3 + 2

67

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

64

3 + 3 + 2

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

64

65

66

67

68

69

70

71

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

Detailed description: This block contains the musical score for measures 76 through 78 for the woodwind and percussion sections. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, E-flat Clarinet, B-flat Clarinets 1 & 2, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, C Trumpets 1, 2, & 3, Tenor Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, and three Percussion parts. Large numbers (4, 6, 2, 6, 9, 8, 6) are placed above the first staff of each measure to indicate the number of instruments playing. The Percussion 1 part includes a 'C.C.' (Cymbal Crash) in measure 77. The Percussion 2 part includes a 'B.D.' (Bass Drum) and 'Sus. Cym.' (Suspension Cymbal) in measure 77. The Percussion 3 part includes 'Chm.' (Chimes) and 'Anv.' (Anvil) in measure 78.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 76 through 78 for the string section. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. Large numbers (4, 6, 2, 6, 9, 8, 6) are placed above the first staff of each measure to indicate the number of instruments playing. The score is written in G major (one sharp) and 4/4 time. Measure numbers 72, 73, 74, 75, 76, 77, and 78 are indicated at the bottom of the page.

3 + 2

85

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

3 + 2

85

Vln. I

Vln. II

Vla.

Vc.

Cb.

79 80 81 82 83 84 85 86 87

93 March to the Scaffold (♩ = 132)
accel. poco a poco

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

93 March to the Scaffold (♩ = 132)
accel. poco a poco

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

97 98 99 100 101 102 103 104 105

p cresc. poco a poco

a2

p cresc. poco a poco

p

p

108 (♩. = 144)
accel.

Picc. *mp cresc. poco a poco*

Fl. 1 & 2 *mp cresc. poco a poco*

Ob. 1 & 2 *mp cresc. poco a poco*

E. Hn. *mp*

E♭ Cl. *mp*

B♭ Cl. 1 & 2 *mp*

Bsn. 1 & 2 *mp*

C. Bn. *mp*

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

C Tpt. 1, 2, & 3 *p mp*

Tbn. 1 & 2

B. Tbn.

Tuba

Timp. *mp*

Perc. 1 (S.D., C.C.) *mp*

Perc. 2 (B.D., Sus. Cym.) *mp*

Perc. 3 (Chm., Anv.) *mp*

Hp.

108 (♩. = 144)
accel.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

106 107 108 109 110 111 112 113 114

120 (♩. = 152)

accel.

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

120 (♩. = 152)

accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124 125 126 127 128 129 130 131

Detailed description: This page of a musical score covers measures 124 through 131. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, E-flat Clarinet, B-flat Clarinets 1 & 2, Bassoons 1 & 2, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Percussion 1 (Snare Drum, Conga), Percussion 2 (Bass Drum, Suspended Cymbal), and Percussion 3 (Chimes, Anvil). The keyboard section includes Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as notes, rests, slurs, and dynamic markings. Large numbers '9' and '6' are placed above the woodwind and brass staves, and '8' is placed above the Oboe, Trombone, and Viola staves, likely indicating rehearsal or cue points. The bottom of the page is numbered with measure numbers from 124 to 131.

132 (♩. = 160)
accel.

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

Detailed description: This block contains the musical score for measures 132 through 139 for a full orchestra. The score is written for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, E-flat Clarinet, B-flat Clarinets 1 & 2, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1 (Snare Drum, Conga), Percussion 2 (Bass Drum, Suspended Cymbal), Percussion 3 (Chimes, Anvil), and Harp. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 132 (♩. = 160) and the dynamics are generally forte (f). Large numbers 9, 6, and 8 are placed above the staff lines for Flutes, Oboes, and Trombones respectively, indicating specific performance techniques or dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

132 (♩. = 160)
accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

132 133 134 135 136 137 138 139

Detailed description: This block contains the musical score for measures 132 through 139 for the string section. The instruments are Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 132 (♩. = 160) and the dynamics are generally forte (f). Large numbers 9, 6, and 8 are placed above the staff lines for Violin I, Violin II, and Viola respectively, indicating specific performance techniques or dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

144 (♩. = 168)
accel.

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1, 2, & 3

Tbn. 1 & 2

B. Tbn.

Tuba

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.)

Perc. 3 (Chm., Anv.)

Hp.

144 (♩. = 168)
accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

140

141

142

143

144

145

146

147

154 Tempo I (♩ = 72)

Picc. *4*

Fl. 1 & 2 *4*

Ob. 1 & 2 *4*

E. Hn. *4*

E♭ Cl. *4*

B♭ Cl. 1 & 2 *4*

Bsn. 1 & 2 *4*

C. Bn. *4*

Hn. 1 & 2 *4*

Hn. 3 & 4 *4*

C Tpt. 1, 2, & 3 *4*

Tbn. 1 & 2 *4*

B. Tbn. *4*

Tuba *4*

Timp.

Perc. 1 (S.D., C.C.)

Perc. 2 (B.D., Sus. Cym.) *fff* *pp* *mp* bowed sus. cymbal L.V.

Perc. 3 (Chm., Anv.) *fff*

Hp. *fff* *p* *pp* *ppp*

154 Tempo I (♩ = 72)

Vln. I *4* *pp* *p* *ppp* *div. sul pont.*

Vln. II *4* *pp* *p* *ppp* *div. sul pont.*

Vla. *4* *pp* *p* *ppp* *div. sul pont.*

Vc. *4* *p* *ppp* *div. sul pont.*

Cb. *4* *p* *ppp* *div. sul pont.*

154 155 156 157 158 159 160 161