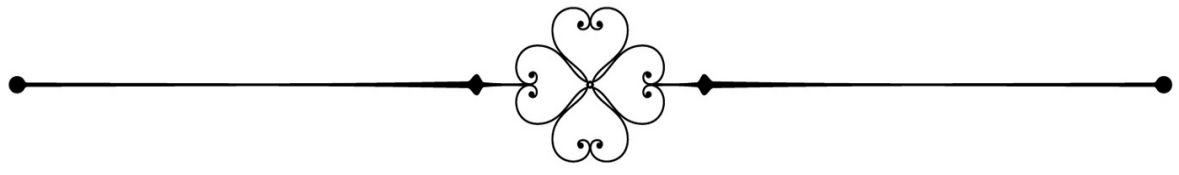
The Mollies' Mark



Jason Brauer

Copyright ©2018 by Jason Brauer.
All rights reserved.

Instrumentation

Piccolo
2 Flutes
2 Oboes
English Horn
Clarinet in E♭
2 Clarinets in B♭
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion 1
- Snare Drum
- Crash Cymbal

Percussion 2
- Bass Drum
- Bowed Suspended Cymbal

Percussion 3
- Chimes
- Anvil or Brake Drum

Harp

Violin I
Violin II
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, seperating 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 secretorial 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. Finallly, 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.

Transposed Score

The Mollies' Mark

Jason Brauer

***Caoineadh* (Lament) ♩ = 72**

5

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)
Percussion 3 (Chimes & Anvil/Brake Drum)
Harp

Solo (à la Irish pipes)
molto vibrato
bowed sus. cymbal
L.V.

***Caoineadh* (Lament) ♩ = 72**

5

Violin I
Violin II
Viola
Cello
Contrabass

div. sul pont.
sul pont.
ord.
molto espress.

Copyright ©2018 by Jason Brauer.
All rights reserved.

15

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.

pp
mp
pp
pp
mp
pp
G♯
(8va)
ord.
sul pont.

9 10 11 12 13 14 15 16 17

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.

G♯

(8va)

Vln. I

Vln. II

Vla.

sul pont.

Vc.

sul pont.

Cb.

18 19 20 21 22 23 24 25

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

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.

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

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

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.

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

Vln. I
Vln. II
Vla.
Vc.
Cb.

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *f* *sfz*

Anvil/Brake Drum

38 39 40 41 42 43 44 45

49

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.

a2

gliss.

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
pizz.
sub. p

54 55 56 57 58 59 60 61 62

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
a2
div.

63 64 65 66 67 68 69 70 71

76

3 + 3 + 2

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.
C. C.
Perc. 1 (S.D., C.C.)
Perc. 2 (B.D., Sus. Cym.)
Perc. 3 (Chm., Anv.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

72 73 74 75 76 77 78

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

unis.

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p cresc. poco a poco
fp

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

88 89 90 91 92 93 94 95 96

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.

a2

p cresc. poco a poco

cresc. poco a poco

97 98 99 100 101 102 103 104 105

108 (♩. = 144)

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
f. t.
mp *cresc. poco a poco*
p

106 107 108 109 110 111 112 113 114

108 (♩. = 144)

accel.

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f. t.

mf

mp

2

115 116 117 118 119 120 121 122 123

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.
Vln. I
Vln. II
Vla.
Vc.
Cb.

124 125 126 127 128 129 130 131

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.

132 (♩. = 160)
accel.

Vln. I
Vln. II
Vla.
Vc.
Cb.

f f. t.

132 133 134 135 136 137 138 139

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.

f. t.
a2
ff

140 141 142 143 144 145 146 147

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.

f. t.
fff
a3
sub. p
148
149
150
151
152
153

154 **Tempo I** (♩ = 72)

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.

Solo
bowed sus. cymbal L.V.
div. sul pont.

154 155 156 157 158 159 160 161