Reflections
on the
Atomic Bomb

for large
chamber ensemble

By

Peter Hatch

April 1989
(revised 2002)

Commissioned by the Canadian Broadcasting Corporation

INSTRUMENTATION

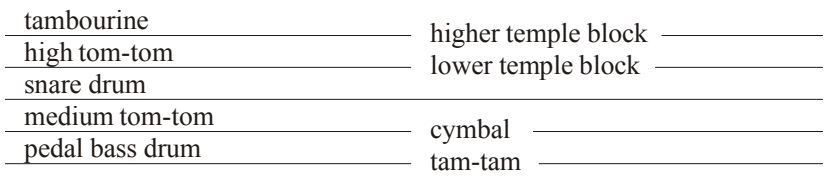
Bass Clarinet in Bb
Bassoon
Horn in F
Trombone
Violoncello
Contrabass
Piano
Synthesizer*
2 Percussion**
(positioned on opposite sides of the stage)
Voice***

* Synthesizer: A good quality General MIDI synthesizer with a split keyboard is needed (i.e. Roland JV-80). General MIDI patch names are provided, but slight variations on these may be needed, depending on the particular synthesizer. For a clearer idea of what these patches sound like, consult the recording "Mildred's Thoughts" (ART 011).

Patches: Steel Drums - GM patch #115; Accordion or Harmonium - GM Patch #22; Electric Organ (no vibrato) - GM Patch #19; Guitar (Acoustic) - GM Patch #25; Electric Piano - GM Patch #5. All pitches sound as written.

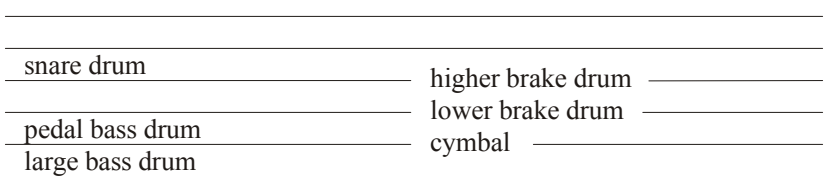
** Percussion I:

two temple blocks
medium cymbal
tam-tam
tambourine
high and medium toms
snare drum
bass drum with foot pedal
marimba



Percussion II:

two brake drums
medium-low cymbal
snare drum
bass drum with foot pedal
large bass drum
vibraphone



*** The voice is to be miked and presented (preferably) as a 'voice-over', that is, with the narrator not on stage, but located somewhere where he/she can see the conductor, but cannot be seen.

Reflections on the Atomic Bomb

I

Peter Hatch
April 1989

Allegretto ♩ = 112

Bass Clarinet in B♭

Bassoon

Horn in F

Trombone

Violoncello

Contrabass

Piano

Synthesizer

- Steel Drums (upper)
Split Keyboard
- Harmonium (lower)

Percussion I

[Cym.] [Hi.Tom] [S.D.] [Med.Tom]

Percussion II

[S.D.] [B.D.*(Ped.)*]

Voice

f *dim....*

mf *dim....*

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3

B. Cl.

Bsn

ppp

Hn

Tbn.

Vc.

Cb.

Pno

ppp

Synth.

ppp

Perc. I

Perc. II

5

B. Cl.

ppp

Hn

ppp

Tbn.

ppp

Vc.

ppp

Cb.

ppp

Synth.

Perc. I

ppp

[Cym.]

p

Perc. II

ppp

A

9

B. Cl.

p

Bsn

p

Hn

p

Tbn.

p

Cb.

p

Synth.

Perc. I

14

B. Cl.

Bsn

Hn

Tbn.

Cb.

Synth.

Perc. I

20

B

B. Cl.

Bsn

Hn

Tbn.

Cb.

Pno

p

Synth.

Perc. I

27

B. Cl.

Bsn

Hn

Tbn.

Vc.

pp *f*

Cb.

Pno

Synth.

Perc. I

C

32

B. Cl.

Bsn

Hn

Tbn.

Vc.

pp

Cb.

Pno

Synth.

Perc. I

Perc. II

[Vibraphone]

mf

38

B. Cl.

Bsn

Hn

Tbn.

Vc.

f

Cb.

Pno

Synth.

Perc. I

Perc. II

43

B. Cl.

Bsn

Hn

Tbn.

Vc.

pp

Cb.

Pno

Synth.

Perc. I

Perc. II

D

48

B. Cl.

pp

f

Bsn

f

Hn

f

pp

Tbn.

f

Vc.

f

mf *dim.*

Cb.

mf

dim.

Pno

mp *dim.*

Synth.

Single - Steel Drums

mp *dim.*

Perc. I

p

mp *dim.*

Perc. II

[S.D.]

mp

[B.D. *(ped.)*]

dim.

51

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

rit....

pp

pp

ppp

ppp

snare off

pp

snare off

pp

[large bass drum, soft mallets]

54

E

meno mosso ♩ = 80

legato

mp

B. Cl.

legato

mp

Hn

Perc. II

59

F **Andante** ♩ = 72

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. II

mp *p* *p* *p* *p* *p* *p* *p*

Ped.

Single - Electric Organ

64

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

69

G

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

74

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

[Cym.]

Perc. I

H **A tempo** ♩ = 112

79

B. Cl.

Hn

Synth.

Single - Steel Drums

[S.D.]

[Hi.Tom.]

[Med.Tom.]

Perc. I

mf

[S.D.]

Perc. II

mf

[B.D.*(ped.)*]

81

B. Cl.

Hn

Synth.

f

mf

[Temple Blocks]

[Tamb.]

Perc. I

f

mf

[Brake Drums]

Perc. II

f

mf

83

B. Cl.

Hn

Synth.

mp

Perc. I

mp

Perc. II

mp

86

B. Cl.

Hn

Synth.

p

Perc. I

p

Perc. II

p

I **Adagio** ♩ = 60

[B.D.*(ped)*]

[S.D.]

f

f

91

Perc. I

Perc. II

97 **J** **Allegretto** ♩ = 112

Bsn

mf

Tbn.

p

Vc.

mf

K

103

Bsn

Tbn.

Vc.

Synth.

mp

[Temple Blocks]

[Tamb.]

Perc. I

mp [S.D.]

Perc. II

mp

108

Bsn
Tbn.
Vc.
Synth.
Perc. I
Perc. II

f

112

Bsn
Tbn.
Vc.
Synth.
Perc. I
Perc. II

p

116

Bsn

Tbn.

Vc.

Synth.

Perc. I

Perc. II

mp

mp

mp

120

Bsn

Tbn.

Vc.

Synth.

Perc. I

Perc. II

f

f

f

L **Poco meno mosso**

123

B. Cl.
Bsn
Hn
Tbn.
Vc.
Cb.
Synth.
Perc. I
Perc. II

mp

127

p

132

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Synth.

Perc. I

Perc. II

135

M

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Synth.

Perc. I

Perc. II

139

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Synth.

Perc. I

Perc. II

f

mp

143

N

[Cym.]

149

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Perc. II

155

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Perc. II

O

162

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Perc. I

Perc. II

mp (mf)

[Tam-Tam]

p

P

167

mf

173

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Perc. I

Perc. II

mf

mf

mf

Q

179

185

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Perc. I

R

192

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Perc. I

Perc. II

mf

198

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Perc. II

dim.

II.

♩. = 144

Bass Clarinet in B♭

Bassoon

Horn in F

Trombone

Violoncello

Contrabass

Piano

f

Synthesizer

Percussion I

[Cym.]

Percussion II

p

Voice

5

Pno

9

Pno

12 **A**

Pno

mf

[Marimba]

Perc. I

f

15

Pno

Perc. I

18

Pno

Perc. I

21 **B**

Hn

pizz. *mf*

Vc.

f

Pno

Perc. I

mf

24

Bsn

f

Hn

Vc.

Pno

Perc. I

27

Bsn

Hn

Tbn.

mf

Vc.

pizz.

Cb.

f

Pno

Perc. I

30

C

B. Cl.

f

mf

Bsn

mf

Hn

mp

Tbn.

mp

Vc.

mf

Cb.

Pno

Synth.

Single - Guitar (Acoustic)

f

Perc. I

Perc. II

[Vibraphone]

f

33

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

36

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

39

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

42

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

45

D ♩. = ♩ = 144

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

arco

f

Improvise a continuous stream of sixteenth notes, alternating right and left hands and using the given pitch material in a random ordering. Avoid patterns!

Pno

mf

Synth.

Perc. I

Perc. II

47

B. Cl.

Vc.

Pno

Perc. I

Perc. II

p

[Lower Brake Drum]

p

49

B. Cl.

Bsn

f

Vc.

Cb.

arco

f

Pno

Synth.

Single - Drone

51

B. Cl.

Bsn

cresc.

Vc.

Cb.

cresc.

Pno

cresc.

Ped.

*

Synth.

mf *cresc.*

Perc. I

p

53

B. Cl.

Vc.

Pno

mf

55

B. Cl.

Bsn

f

cresc.

Vc.

Cb.

f

3 3 3 3

cresc.

Pno

cresc.

Ped.

Synth.

mf *cresc.*

Perc. I

p

E

57

B. Cl.

Bsn

Vc.

Cb.

Pno

mf

Improvise a continuous stream of sixteenth notes, alternating right and left hands and using the given pitch material in a random ordering. Avoid patterns!

Synth.

Single - Piano-like

mf

Perc. I

59

B. Cl.

Bsn

cresc.

Vc.

Cb.

f

cresc.

Pno

cresc.

Ped.

Synth.

cresc.

Ped.

Perc. I

p

61

B. Cl.

Bsn

Vc.

Cb.

Pno

Synth.

Perc. I

f

f

3

3

cresc.

cresc.

cresc.

Ped.

Ped.

p

63

B. Cl.

Bsn

Vc.

Cb.

Pno

Synth.

Perc. I

F

65

B. Cl.

Hn

f

Vc.

Pno

Synth.

Perc. I

Vibraphone

RH

Improvise a continuous stream of sixteenth notes, alternating right and left hands and using the given pitch material in a random ordering. Avoid patterns!

Perc. II

f

L.H.

67

B. Cl.

Hn

Vc.

Pno

Synth.

Perc. II

69

B. Cl.

Bsn

cresc.

Hn

Tbn.

f

Vc.

Cb.

f

cresc.

Pno

cresc.

Ped.

Synth.

cresc.

Ped.

Perc. I

Ped.

Perc. II

cresc.

Ped.

71

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

73

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

f

3 3 3 3

cresc.

Pno

cresc.

Ped.

Synth.

cresc.

Ped.

Perc. I

Ped.

Perc. II

cresc.

Ped.

G

75

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

mf

77

B. Cl.

Bsn

cresc.

Hn

Tbn.

Vc.

Cb.

cresc.

Pno

Synth.

Perc. I

p

Perc. II

79

B. Cl.

Bsn

Vc.

Cb.

Pno

cresc.

Ped.

Synth.

cresc.

Ped.

Perc. I

Perc. II

cresc.

Ped.

81

H

B. Cl.

Bsn

Hn

f

Tbn.

f

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

85

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

f

89

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

93

I

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

97

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

101

B. Cl.

Bsn

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

105

J

B. Cl.

f

Bsn

mf cresc.

Hn

p

Tbn.

p

Vc.

f

Cb.

f cresc.

Pno

mf

Improvise as before.

Synth.

mf

Improvise as before.

[Tam-Tam]

Perc. I

Perc. II

p cresc.

f

107

B. Cl.

Vc.

Pno

Synth.

Perc. II

109

B. Cl.

Bsn

f

cresc.

Vc.

Cb.

f

3 3 3 3

cresc.

Pno

Ped.

Synth.

Ped.

Perc. I

cresc.

Perc. II

111

B. Cl.

Bsn

Hn

p

Tbn.

p

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

K

113

B. Cl.

Bsn

cresc.

Vc.

Cb.

cresc.

Pno

Ped.

Synth.

Ped.

Perc. I

cresc.

Perc. II

115

B. Cl.

Bsn

Hn

p

Tbn.

p

Vc.

Cb.

f

Pno

mf

Synth.

mf

Perc. I

Perc. II

117

B. Cl.

Bsn

cresc.

f

Hn

p

Tbn.

p

Vc.

Cb.

cresc.

f

Pno

Ped.

Synth.

Ped.

Perc. I

cresc.

Perc. II

120

B. Cl.

Bsn

cresc.

Hn

p

Tbn.

p

Vc.

Cb.

cresc.

Pno

Ped.

Synth.

Ped.

[dampen]

Perc. I

cresc.

Perc. II

122

L

B. Cl.

Vc.

Pno

ff

Synth.

[Marimba]

Perc. I

ff

Perc. II

125

Pno

Synth.

Perc. I

Perc. II

128

Pno

Synth.

Perc. I

Perc. II

132

M

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

tr

Synth.

(tr)

Perc. I

Perc. II

(tr)

139

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

(tr)

Synth.

Perc. I

Perc. II

144

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

(tr)

Synth.

Perc. I

Perc. II

[large bass drum, rubber mallets]

p

150

N **Adagio** ♩ = 60

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

[B.D.*(ped.)*] [S.D.]

f

Perc. II

[B.D.*(ped.)*] [S.D.]

f

157

Perc. I

Perc. II

O **Misterioso** ♩ = 74

163

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

all entries & exits as smoothly as possible.

sul tasto

p

pp

8vb

P

169

simile

[Marimba]

174

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

p

cresc. poco a poco

[Vibraphone]

Q

179

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

mp

184

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

mp

R **Allegretto** ♩ = 112

188

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

[switch to electric bass]

Pno

Synth.

Perc. I

p cresc.

Perc. II

194

B. Cl.

Cb.

Pno

Synth.

Perc. I

Perc. II

mf

[S.D.] [large B.D.]

199

Voice

They asked me what I thought of the a - tom - ic bomb___ I said I had

202

S

B. Cl.

Bsn

Hn

p

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

not been a - ble to take a - ny in - t(e)rest in it

I like to read de -

205

B. Cl.

Bsn

p

Hn

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

tec - tive and my - ste - ry sto - ries

I ne - ver get e - nough of them

But

208

B. Cl.

Bsn

Hn

Vc.

p

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

when e - ver a - ny one of them is or was a - bout death rays or a - tom - ic bombs I

T

211

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

ne - ver could read them

What is the use

215

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

If they are real - ly as de - struc - tive as all that there is no - thing left

218

B. Cl.

Bsn

Hn

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

and if there is no - thing there_ no - bo - dy to be in - t(e)rest - ed_ and no - thing to be in - t(e)rest - ed a - bout

221

B. Cl.

Bsn

Hn

Vc.

Cb.

Pno

Synth.

Perc. I

[S.D.]

[B.D.*(ped.)*]

Perc. II

Voice

If they are not as de - struc-tive as all that_ then they are

224

B. Cl.

Bsn

Hn

Vc.

Cb.

Pno

Synth.

Perc. I

[Vibraphone]

Perc. II

Voice

just a lit - tle more or less de - struc - tive than o - ther things And that means that in

227

U

Bsn

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

spite of all de - struc - tion there are al - ways lots left on this earth to be in - t'rest - ed

230

Bsn

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

or to be will - ing And the thing that de - stroys is just one of the

233

Bsn

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

things that con - cerns the peo - ple in - ven - ting it or the peo - ple set - ting it off

V

236

B. Cl.

mp

Bsn

mp

Hn

mp

Tbn.

mp

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

But real - ly no -bod - y else can do an - y - thing a - bout it so you have to just live a long

239

B. Cl.

Bsn

Hn

Tbn.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

like al - ways so you see the a - tom - ic bomb is not at all in - t(e)rest - ing no

242

B. Cl.

Bsn

Hn

Tbn.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

an - y more in - t(e)rest - ing than an - y o - ther ma - chine and ma - chines are on - ly in -t(e)rest-

244

B. Cl.

Bsn

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

ing in be - ing in - ven - ted or in what they do so why be in - t(e)rest - ed

247

W

Bsn

Hn

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

I ne - ver could take_ an - y in - t(e)rest in the a -

250

Bsn

Hn

Vc.

Cb.

Synth.

Perc. I

Perc. II

Voice

tom - ic bomb I just could - n't an - y more that in ev -(e)ry - bo - dy's se - cret wea - pon

253

Bsn
Hn
Vc.
Cb.
Synth.
Perc. I
Perc. II
Voice

That it has to be se - cret makes it dull and mean - ing - less Sure

256

Bsn
Hn
Vc.
Cb.
Synth.
Perc. I
Perc. II
Voice

it will de - stroy a - lot and kill a - lot but it's the liv - ing that are in - t(e)rest - ing

259

Bsn
Hn
Vc.
Cb.
Synth.
Perc. I
Perc. II
Voice

not_ the way of kill - ing them be - cause if there were not a - lot left_

262

Bsn
Hn
Vc.
Cb.
Pno
Synth.
Perc. I
Perc. II
Voice

_____ liv - ing how_ could there be an - y in - t(e)rest in de - struc - tion

265

X

B. Cl.

mp

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

[Marimba]

Perc. I

[B.D.*ped.)*] [S.D.]

Perc. II

Voice

Al-right

269

B. Cl.

Bsn

mp

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

that__ is the way I feel a-bout it

and real-ly way

272

B. Cl.

Bsn

Hn

mp

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

down that is the way ev(e) - ry - bo - dy feels a - bout it They think they are

275

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

in-t(e)rest-ed a-bout the a-tom-ic bomb

But they real-ly are not not an-y more than

278

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

3

I am real - ly not

282

Y

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

They may be a lit-tle scared___ I am not so scared_

285

B. Cl.

Bsn

Hn

Tbn.

Vc.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

There is so much to be scared of so what is the use of bo - ther - ing to be scared

288

B. Cl.

Bsn

Hn

Tbn.

Cb.

Pno

Synth.

Perc. I

Perc. II

292

B. Cl.

Bsn

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

Ev-'ry-bo-dy gets so much in - for-ma-tion all day long that they lose their com - mon sense

295

B. Cl.

Bsn

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

They list - en so much they for-get to be na - tur - al

298

B. Cl.

Cb.

Pno

Synth.

Perc. I

Perc. II

Voice

3

3

This_ is a nice sto-ry

302

Z

♩ = 60

Synth.

Perc. I

[B.D.*(ped.)*]

[S.D.]

f

Perc. II

[B.D.*ped.)*]

[S.D.]

f

306

Perc. I

Perc. II