

ROBERT RANKIN

No Name In The Street

for chamber orchestra

PERUSAL

FULL SCORE



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Commissioned by the Durham Symphony Orchestra

NO NAME IN THE STREET was premièred on April 10th, 2022
by the Durham Symphony Orchestra; William Henry Curry, music director

Duration: c. 9 minutes

PERUSAL

INSTRUMENTATION

flute (doubling piccolo)

oboe

B-flat clarinet

bassoon

contrabassoon

2 F horns

C trumpet (st. mute)

trombone (st. mute)

percussion (2 players)

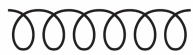
I. sandpaper blocks, bongos and 2 temple blocks (sounding four graduated pitches)

II. bass drum (with 8.5 x 11 sized sheet of paper), mounted wooden plank (2x4)

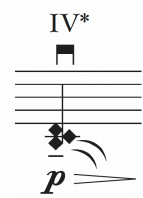
strings (minimum 3.3.3.3.1)

The Score Is IN C

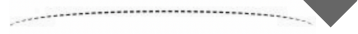
NOTATIONS



Bass Drum Paper: The player moves a sheet of paper in a constant circular motion on the skin of the drum (placed in the horizontal position), producing a clearly audible whispery/ air-like sound. When a tentuto marking occurs, crescendo into the beat (i.e. speeding up circular motion.)



Strings: Use light LH finger pressure with three fingers on a single string. Keeping the same hand position, glass down the string. Use very low bow pressure and full bow. Try as much as possible to barely engage the string and create a hazy, pitchless, airy sound.



unslurred phrase marking

PROGRAM NOTE

“Reap they the field that is none of theirs, Strip they the vineyard wrongfully seized from its owner”

— Job 26:4

As a life long resident of the Raleigh-Durham NC area, I was really surprised that I had never heard about the history of Durham’s Hayti District until I started work on this piece. Founded as an independent black community after the Civil War, the Hayti District operated libraries, hotels, theaters, and a hospital becoming one of, if not the first, fully self-sufficient African-American community in the United States. Hayti continued to prosper throughout the 20th century until the 1950s with the urban revitalization of Durham which constructed the Durham Freeway directly down the middle of Hayti, splitting it in two.

My work, *No Name In The Street*, borrows its title from James Baldwin and is, in essence, about the history of Hayti. The piece begins with a long melodic solo line in the strings (based upon spelling the word HAYTI into musical pitches). This “Hayti theme” grows and fleshes out into a broad, sweeping statement. This moment is slowly taken over by the brass and winds which begin to distort and obscure the theme. The theme, now abstracted by the winds and brass, only occasionally can be heard. The piece reaches a great climax and is abruptly cut off. The “Hayti theme” is now heard in its most clear and intimate form played by a solo string quintet. Slowly, over time, the theme begins to get erased by the orchestra, note by note, until one solo viola is left trying to sing out. *No Name In The Street* is, more broadly, about the erasure of history and communities and the importance of keeping the past alive even when forces greater than us attempt to eliminate them.

PERUSAT

NO NAME IN THE STREET

16

B♭ Cl. *pp* *mf*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *pp* *lontano*

IV

III *gliss.*

muted

21

Ob. *pp* *mf*

B♭ Cl. *pp* *mf*

Perc. I SANDPAPER BLOCKS *pp* *mf*

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *mp* *pp*

Vc. *pp* *lontano*

Cb. *pp* *lontano*

muted II

B

26

Ob. *pp* *mf*

B♭ Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. 1/2 *pp* *mf*

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp*

Vc. *p* *pp*

replace mouthpiece

accel.----- (C) slightly faster ♩ = 60

30

Fl. *p* *mp* *f* *p*

Ob. *pp* *mp* *f* *mp espr.* *p*

B♭ Cl. *mf* *p* *pp* *mf*

Bsn. *p* *f*

Hn. 1 *p* *mp* *f* *p sub.*

Hn. 2 *p* *mp* *f* *p*
(keep mouthpiece in place)

C Tpt. *f*

Tbn. *f*

Perc. 1 SANDPAPER BLOCKS *pp* *f*

Perc. 2 BASS DRUM *pp* *f*
w/ paper*

accel.----- (C) slightly faster ♩ = 60

Vln. 1 *mp espr.* *mf* *mf*

Vln. 2 *mp espr.* *mf* *mf*

Vla. *pp* *mf* *p sub.*

Vc. *pp* *mf* *p sub.*

Cb. *pp* *f* *pp*

* The player moves a piece of paper in circular motion on the skin on the drum (placed in the horizontal position), producing a clearly audible whispery/air-like sound. When a tenuto marking occurs, crescendo into the beat.

accel.-----

35

Fl. *f* *p*

Ob. *pp* *mf* *mp espr.* *mf*

B♭ Cl. *p* *mf*

Bsn. *pp* *mf dolce* *p* *f*

Hn. 1 *p* *mp warm* *p*

Hn. 2 *mp warm* *p*

C Tpt.

Tbn.

Perc. 1 SANDPAPER BLOCKS *pp* *f*

Perc. 2

Vln. 1 *mp* *f* *mp* *3*

Vln. 2 *mp* *f* *mp* *3*

Vla. *mf* *p* fast & full bow, fast cres.

Vc. *mf* *p* fast & full bow, fast cres. *p* *f*

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

NO NAME IN THE STREET

40 $\bullet = 66$

Fl. *p* $\xrightarrow{6}$ *f* *p* $\xrightarrow{6}$ *f* *p* $\xrightarrow{6}$ *f* *p* $\xrightarrow{6}$ *f*

Ob. *mp* 3 *f*

B♭ Cl. *p* $\xrightarrow{6}$ *mf* *p* $\xrightarrow{6}$ *f* *p* $\xrightarrow{6}$ *f* *p* $\xrightarrow{6}$ *f* 3

Bsn. *pp* \xrightarrow{f} *pp* \xrightarrow{f} *pp* \xrightarrow{f} 3

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

C Tpt. *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *st. mute*

Tbn. *p* \xrightarrow{f} *p* \xrightarrow{f} *st. mute*

Perc. 1 *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f}

Perc. 2

$\bullet = 66$

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. 1. *mp* *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *fast & full bow, fast cres.*

others 2. 3. *mp* *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *fast & full bow, fast cres.*

Vc. *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f}

Cb. *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f} *p* \xrightarrow{f}

NO NAME IN THE STREET

D

Fl. *f molto espr.* *mf* *f* *mf*

Ob. *p* *f* *p* *f* *p* *f*

B♭ Cl. *f molto espr.* *mf* *f* *mf*

Bsn. *f* *p* *p* *f* *p* *f* *p* *f*

Hn. 1 *f* *p* *p* *f* *p* *f*

Hn. 2 *f* *p* *p* *f* *p* *f*

C Tpt. *p* *f* *p* *f* *p* *f* *p* *f*

Tbn. *f* *p* *p* *f* *p* *f* *p* *f*

Perc. 1 SANDPAPER BLOCKS to Bongos

Perc. 2 BASS DRUM to Wooden Plank *mp*

D

Vln. 1 full bows *f molto espr.* *mf* *f* *mf*

Vln. 2 full bows *f molto espr.* *mf* *f* *mf*

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

others *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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

others *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

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

NO NAME IN THE STREET

51

Picc. *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Ob. *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

B♭ Cl. *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Bsn. *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Tbn. *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Perc. 1 BONGOS + 2 TEMPLE BLOCKS (high bongo) *f* *p* *f* *p* *f*

Perc. 2 WOODEN PLANK *p* *f* *p* *f* *p*

Vln. 1

Vln. 2

Vla. *tutti* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Vc. *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

others *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Cb. *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

58 **F**

Picc. *p*

Ob. *f* \rightarrow *p*

B \flat Cl. *p calm, transparent*

Bsn. *f*

Hn. 1 *p*

Hn. 2 *f* \rightarrow *p*

C Tpt. *f* *ff broad* *f* *mf* *p*

Tbn. *p*

Perc. 1 BONGOS + 2 TEMPLE BLOCKS *ff*

Perc. 2 WOODEN PLANK *f* *p* *ff*

Vln. 1 *p* sul tasto

Vln. 2 *p sub.* *cantabile*

Vla. *f* *fp* *f* *p sub.* *cantabile*

others *p sub.* *cantabile*

Vc. *f* *fp* *f* *fp* *f* *ffz* *p subdued*

others *f* *fp* *f* *fp* *f* *ffz*

Cb. *f* *fp* *f* *fp* *f* *ffz*

63 to FLUTE **G**

Picc. *pp*

Ob. *pp* *p*

B♭ Cl. *pp* *p*

Bsn. 1. (SOLO) *p* *mf* *p* *mf dolce* *pp*

Hn. 1 *pp* *p* *f*

Hn. 2 *pp*

C Tpt. *pp*

Tbn. *p* *f*

Perc. 1

Perc. 2

Vln. 1 *pp* **G**

Vln. 2 *pp*

Vla. *pp*

others *pp*

Vc. *pp*

others *p*

Cb. *p*

NO NAME IN THE STREET

69

FLUTE

Fl. *p mp p mp*

Ob. *p mp p mp*

B♭ Cl. *mp p*

Bsn. *mf mp espr.*

Hn. 1 *p f p*

Hn. 2 *p f p*

C Tpt. *p f p f*

Tbn. *p f p*

Perc. 2 *p f p*

Vc. *p mp p mp*

Cb. *p mp p mp*

WOODEN PLANK

76

Fl. *p mf p*

Ob. *f cant. p*

B♭ Cl. *mp p mf p*

Bsn. *p p f p f p f*

Hn. 1 *f p f p*

Hn. 2 *f*

C Tpt. *p f remove mute open p f*

Tbn. *f p f p f p f*

Perc. 1 *p f*

Perc. 2 *f p f*

Vc. *p mf p mf*

Cb. *p mf p mf*

WOODEN PLANK

(non. div)
0
0

NO NAME IN THE STREET

① ♩ = 120

Fl. *mf* *f* *mf* *f molto espr.*

Ob. *mf* *f* *mp* *f molto espr.*

B♭ Cl. *mf* *f* *mp* *f molto espr.*

Bsn. *p* *f* *p* *f* *p* *f*

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

C Tpt. *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*

Tbn. *p* *f* *p* *f* *p* *f* *p* *f*

Perc. 1 BONGOS + 2 TEMPLE BLOCKS *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*

Perc. 2 WOODEN PLANK *p* *f* *p* *f* *p* *f*

Vln. 1 *mf* *f* *mf* *f molto espr.*

Vln. 2 *f* *mf* *f* *mp* *f molto espr.*

Vla. *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f*

Cb. *f* *f* *f* *f*

NO NAME IN THE STREET

98

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

BONGOS + 2 TEMPLE BLOCKS

p *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

ff *sfz* *f* *sfz* *p* *f* *p* *f* *p*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p*

ffz *sfz* *ffz* *ffz*

ffz

NO NAME IN THE STREET

103 6"

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1/2

C Tpt.

Tbn.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp *f* *ff* *f* *ff*

ff *ff* *f* *ff*

ff *ff* *f* *ff*

ff *ff* *f* *ff*

f *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *ff*

ff *ff*

1. (SOLA)
muted, sul tasto, senza vib.
pp *poss.*

ff

ff

NO NAME IN THE STREET

K suddenly intimate (♩ = 56)

1. (SOLO) as though the melody trails off in the rests
muted

mp espr., soloistic

1. (SOLO) muted, sul tasto, senza vib.

ppp^{poss.}

II4 (3+2) remove mouthpiece

air only, no pitch

p

(3+2)

2. 3. IV* *mf mp*

1. (SOLO) muted *p*

p warm & rich 2. 3. IV*

vib. *p warm & rich* IV* 2. 3. *p*

vib. *p warm & rich* 2. 3. IV* *p*

muted, sul tasto, senza vib. vib. *p*

ppp^{poss.} *p warm & rich*

* Use light LH finger pressure with three fingers on a single string
Keeping the same hand position, gliss down the string
Use very low bow pressure and full bow
Try as much as possible to barely engage the string and create a hazy pitchless sound

NO NAME IN THE STREET

(L)

120

Fl. *pp* *mf* *pp* *mf* *pp* *pp*

Ob. *pp* *mf* *pp* *mf* *pp* *pp*

B♭ Cl. *pp* *mf* *pp* *mf* *pp* *pp*

Bsn. *pp*

Hn. 1/2 *p* *mf* *p* *p* *mf* *p*

C Tpt. *p* *mf* *p* *p* *mf* *p*

Tbn. *p* *mf* *p*

Perc. 1 SANDPAPER BLOCKS *f* *p*

Vln. 1 1. (SOLO) *mf* *mp*

others 2. 3. *pp* *mf* *pp* *mf* *p* *p* *pp*

Vln. 2 1. (SOLO) *p*

others 2. 3. *pp* *mf* *pp* *mf* *p* *p* *pp*

Vla. 1. (SOLO) *mp* *pp*

others 2. 3. *pp* *mf* *pp* *mf* *p* *p* *pp*

Vc. 1. (SOLO) *mp* *pp*

others 2. 3. *pp* *mf* *pp* *mf* *p* *p* *pp*

Cb. *mp* *pp*

NO NAME IN THE STREET

125

Fl. *mf* *pp* *mf* *pp* *p* *f* *p* *ff* *p* *sfz*

Ob. *mf* *pp* *mf* *pp* *p* *f* *p* *ff* *p* *sfz*

B♭ Cl. *mf* *pp* *mf* *pp* *p* *f* *p* *ff* *p* *sfz*

Bsn. *mf* *pp* *mf* *pp* *p* *f* *p* *ff* *p* *sfz*

Hn. 1 replace mouthpiece *p* *ff* *fp* *sfz*

Hn. 2 replace mouthpiece *p* *f* *p* *ff* *fp* *sfz*

C Tpt. *p* *f* *p* *f* *ff*

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

Perc. 1 SANDPAPER BLOCKS *f* *p* *f* *ff*

Perc. 2 BASS DRUM *p* *f* *ff*

Vln. 1 *mf* *f* increase bow pressure → scratch

others *mf* *pp* *mf* *pp* *f* *p* *sfz*

Vln. 2 *mf* *f* increase bow pressure → scratch

others *mf* *pp* *mf* *pp* *f* *p* *sfz*

Vla. *p* *f* increase bow pressure → scratch

others *mf* *pp* *mf* *pp* *f* *p* *sfz*

Vc. *p* increase bow pressure → scratch

others *mf* *pp* *mf* *pp* *f* *p* *sfz*

Cb. *p*

NO NAME IN THE STREET

136

Fl. *pp*

Ob. *mp espr.*

B. Cl.

Bsn.

Hn. I/2 "inside" cello sound *pp lontano*

C Tpt. *p* *mf* *p* use tuning slide to drift slightly flat *p* *mp*

Tbn. *p* *mf* *p* *p* *mp*

Perc. 1 SANDPAPER BLOCKS *f* *p* *f*

BASS DRUM

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc. *pp*

others *pp*

Cb. *pp*

NO NAME IN THE STREET

141 rit. ----- (N) a tempo

Fl. air only, no pitch
 Ob. air only, no pitch
 B♭ Cl. air only, no pitch
 Bsn. air only, no pitch

C Tpt. (sim. with tuning slide) —
 3 3
p — *mp*
 Tbn. drift slightly flat
 3 3
p — *mp*

Perc. 1 *mp*

Perc. 2

Vln. 1 rit. ----- (N) a tempo
p
 Vln. 2 *p*

Vla. 1. SOLO (timidly, as though you want to be expressive, but are unable)
mp espr.
 2. 3. IV

others *p* *p*

Vc. 1.
 2. 3.

others
 Cb.

NO NAME IN THE STREET

148 rit. ♩ = 52

Fl. *f* *p*

Ob. *f* *p*

B. Cl. *f* *p*
air only, no pitch

Bsn. *f* *p*

Hn. I¹ ^{a2} air only, no pitch *f* *p* 1.

C Tpt. *f* *p*
air only, no pitch

Tbn. *f* *p*

Perc. 1 SANDPAPER BLOCKS *f* *p*
BASS DRUM ○○○○○○

Perc. 2

rit. ♩ = 52

Vln. 1 *p*

Vln. 2 *p*

Vla. 1. (SOLA) *p*
pespr.

others *p*

Vc. 1. *pp* *p* *pp*

others 2. 3.

Cb. 1. 2. 3.

