

Robert Rankin

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# The Economies of Action

*for five players*

(2021)



R. H. RANKIN MUSIC

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**Instrumentation:**

flute (doubling piccolo)  
english horn  
f horn  
viola  
piano (with felt timpani mallet)

duration *ca.* 4 minutes

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**Contents:**

1. The Economies of Action
2. The Right To Be Forgotten

**Note:**

The title, *The Economies of Action*, is a term penned by the Harvard business professor Shoshana Zuboff in her 2019 book *The Age of Surveillance Capitalism*. In it, Zuboff explores the idea that big tech, by harvesting vast amounts of data, is creating an economy based off of individuals performing specific actions. With this data, companies can, in a sense, guarantee individuals will perform these actions.

*The Economies of Action* begins with a sinister murmur which slowly grows. Gradually, a long melodic line emerges and eventually other members of the ensemble join in, essentially “falling in line.” The second movement does the opposite and breaks from the highly rhythmic murmur of the opening. Instead, materials seem to timelessly hover in space around a viola recitative. The piece ends with the music from the first movement coming back again, completing a cycle that can’t truly be broken.

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7

Fl. *f* *mf*

Hn. (ord.) → sul pont. → ord.

Pno. *pp* *p* *pp* *mp*

Detailed description: This system covers measures 7 to 10. The Flute part begins with a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes with an accent. Dynamics range from *f* to *mf*. The Horn part features a continuous pattern of quintuplets of eighth notes. The Viola part consists of a steady eighth-note accompaniment, with dynamics marked *p*. The Piano part has a right-hand line with triplets of eighth notes, starting at *pp* and moving through *p* and *pp* to *mp*. The left hand is mostly silent.

10

Fl. *f* *mf*

E. Hn. *p* *f*

Hn. *mf* *p*

Vla. (ord.) → sul pont. → ord.

Pno. *mp* *pp* *mf* *pp sub.*

Detailed description: This system covers measures 10 to 13. The Flute part continues with triplets and accents, with dynamics *f* and *mf*. The E. Horn part has a melodic line with dynamics *p* and *f*. The Horn part continues with quintuplets, with dynamics *mf* and *p*. The Viola part maintains the eighth-note accompaniment with dynamics *p*. The Piano part features a right-hand line with triplets, with dynamics *mp*, *pp*, *mf*, and *pp sub.*. The left hand remains silent.

13

Fl. *f* *sf* *f* *sf* *p* *sf* *sf* (A)

E. Hn. *f*

Hn. *f*

Vla. *f* *p sub.*

Pno. *f* *mp* *f* *pp*

Rec.

16

Fl. *p* *f* *mp* *f* 6

E. Hn. *sf*

Hn. (+) → *mp* 5 5 *f*

Vla. *f* *p* *f*

Pno. 3 5 3 3 3 5 *mp*

This musical score is for the piece "The Economies of Action" and is divided into two systems, starting at measures 18 and 21. The instrumentation includes Flute (Fl.), E. Horn (E. Hn.), Horn (Hn.), Viola (Vla.), Piano (Pno.), and Cello/Double Bass (Cdo.).

**System 1 (Measures 18-20):**

- Flute:** Starts with a dynamic of *sf*, then *p*, and *mf*. It features several triplet figures.
- E. Horn:** Features a triplet in the first measure and a melodic line with slurs.
- Horn:** Starts with *sf*, then *p*, and *mf*. It includes a triplet in the final measure.
- Viola:** Starts with *ff*, then *p sub.*, *p*, and *f*. It includes a *sul pont.* instruction.
- Piano:** Starts with *f* and *pp*, then *p* and *pp*, and *mf* and *p*. It features a triplet in the first measure and a 7-measure rest in the second measure.
- Cello/Double Bass:** Features a triplet in the first measure and a 7-measure rest in the second measure.

**System 2 (Measures 21-24):**

- Flute:** Starts with *sf*, then *mf*. It features triplet figures.
- E. Horn:** Features a melodic line with slurs.
- Horn:** Starts with *sf*, then *p < mf > p*, *mf*, and *p*. It includes a triplet in the final measure.
- Viola:** Starts with *ff*, then *p* and *mf*, and *p* and *f*. It includes *ord.* and *sul pont.* instructions.
- Piano:** Starts with *f* and *p*, then *p* and *mf*. It features triplet figures and a 5-measure rest in the final measure.
- Cello/Double Bass:** Features a 5-measure rest in the final measure.

23

Fl. *f* 3 3 3 3 3

E. Hn.

Hn. *ff* *p* *mf*

Vla. *ff* *p* *f* pizz. arco *p* *f* *p*

Pno. *f* *p* *f* *p* *ff* *ff*

25

Fl. 3 3 3 3 3 3 3 3

E. Hn. *f*

Hn. *f*

Vla. *f* *p* *f* *p* *f* (increase bow pressure)

Pno. 3 3 3 3 *mf* 3

**B**

This musical score is for a section titled 'THE ECONOMIES OF ACTION', page 6, marked with a circled 'B'. The score is in 4/4 time and features the following instruments: Flute (Fl.), Euphonium (E. Hn.), Horn (Hn.), Viola (Vla.), and Piano (Pno.).

**Flute (Fl.):** The flute part begins with a *pp* 'murmuring' texture of triplet eighth notes, marked *flz.* (flautando). This texture continues throughout the section.

**Euphonium (E. Hn.):** The euphonium part is mostly silent, with a few notes in the first measure.

**Horn (Hn.):** The horn part starts with a *f* dynamic, then transitions to *pp*. It features a melodic line with triplet eighth notes, marked *flz.*

**Viola (Vla.):** The viola part is marked *pp* and consists of a melodic line with some triplet eighth notes.

**Piano (Pno.):** The piano part is marked *pp* and includes a triplet eighth note figure in the bass line. A 'Ped.' (pedal) marking is present. A *p* dynamic marking appears later in the section.

**Flute (Fl.) - Measure 30:** The flute part continues with the triplet eighth note texture, marked *mp* lyrical.

**Horn (Hn.):** The horn part continues with a melodic line, marked *mf* and *p*.

**Viola (Vla.):** The viola part continues with a rhythmic pattern, marked *p*. A marking '(ord.) → sul pont.' is present.

**Piano (Pno.):** The piano part continues with the triplet eighth note figure, marked *pp* and *mp*.

A large 'PERUSAL' watermark is visible across the score.



33

Fl. *mf* *sf* *p* *sf*

Hn.

Vla. *ord.*

Pno. *f* *p sub. 3* *pp* *8va*

©

Fl. *f* *pp*

Hn. *sf* *mp* *mf lyrical*

Vla. *sf* *pp sub.* *p* *(ord.) → sul pont. → ord.*

Pno. *mp*

39

Fl. *f* *sf* *f* *p*

Hn. *p*

Vla.

Pno. *f* *pp* *f* *p*

41

Fl. *p* *mf* *mf*

E. Hn. *pp* *mf*

Hn. *sf* *p* *mf*

Vla. *f* *p*

Pno. *sf* *pp*

*Ad.*

44

Fl. *f* 3 3 3 3 3 3 3 3 3 3

E. Hn.

Hn.

Vla. *ff* *pp* *ff* *pp* *ff* *mp*

Pno. *f* *p* *mf*

Rec.

47

Fl. 3 3 3 6 *f*

E. Hn. 3 *f*

Hn. 3 *sf* *f*

Vla. 3 *f*

Pno. 3 *f* *pp*

Rec.

(D)

49

Fl.

E. Hn.

Hn.

Vla.

Pno.

*mp* *f* *sf* *f*

*sf* *f*

*p* *f*

*p* *f*

*mp*

52

Fl.

E. Hn.

Hn.

Vla.

Pno.

*ff* *pp* *pp*

*ff* *pp*

II. The Right To Be Forgotten ♩ = 50

8va---  
55 to picc. *sffz* *pp* Piccolo *flz.*

E. Hn. *sffz*

Hn. *sffz* *pp* murmuring

Vla. *pp sub.* col legno battutto (jeté) *pp*

Pno. *fff* *pp* with soft timpani mallet (inside piano) *pp*

57 *rit.*

Picc. *rit.*

E. Hn. *p*

Hn. *5*

Vla. *pp espr.* sul tasto arco *6*

Pno. *pp*

**E** a tempo

Fl. *ppp* < *p* > *ppp* *ppp* < *p* > *ppp*

E. Hn. *ppp* < *p* > *ppp* *ppp* < *p* > *ppp*

Hn. *ppp* < *p* > *ppp* *ppp* < *p* > *ppp*

Vla. < *p* > *pp* *pp* *pp* *pp*

Pno. *p* *pp* *p* *pp*

64 Picc. *ppp* < *p* > *ppp* *p* *mp* *ppp*

E. Hn. *ppp* < *p* > *ppp* *p* *mp* *ppp* <sup>3</sup>

Hn. *ppp* < *p* > *ppp* *p* *mp* *ppp*

Vla. *ord.* *p* < *mf* <sup>3</sup> *pp sub.* < *mp* *mf* <sup>6</sup>

Pno. *normale* *p* *mp*

(put down timpani mallet)

*mp*

67

Picc. *ppp*

E. Hn. *ppp* *p* *ppp*

Hn. *ppp* *p* *ppp*

Vla. *pp* *p*

Pno.

71

Picc. *mf* *p*

E. Hn. *mf* *3*

Hn. *f agitato*

Vla. *p* *mf*

Pno. *ppp* *6* *3* *6* *6*

*mp*

73

Picc. *mp* *f* *p sub.*

E. Hn. *f* *sf* *f* *pp*

Hn. *sf*

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

Pno. *mf* *f*

Red.

(F)

Picc. *ppp* *to flute* *ppp* *p* *ppp* G. P.

E. Hn. *ppp* *p* *ppp*

Hn. *ppp* *p* *ppp*

Vla. *mf* *p*



♩ = 120

78

Fl. *ppp* *p* *ppp* *pp* murmuring

E. Hn. *ppp* *p* *ppp*

Hn. *ppp* *p* *ppp* *pp* murmuring

Vla. *p* *pp*

flautando

81

Fl. *pp*

Hn. *mp* *pp*

Vla. *p* *pp* *pp* *sf* *pp*

Pno. *p*

84

Fl.

E. Hn.

Hn.

Vla.

Pno.

*p* *mf* *p* *f* *sf*

*mp* warm, full *sf*

*sf* *pp* *sf*

*f* *sf*

Detailed description: This page of a musical score covers measures 84 to 87. It features five staves: Flute (Fl.), E. Horn (E. Hn.), Horn (Hn.), Viola (Vla.), and Piano (Pno.). The Flute part begins with a triplet of eighth notes, followed by a melodic line with slurs and accents. The E. Horn part has a dynamic range from *p* to *sf*. The Horn part features a quintuplet of eighth notes and a dynamic of *mp* with the instruction 'warm, full'. The Viola part consists of a rhythmic pattern of eighth notes with dynamics *sf*, *pp*, and *sf*. The Piano part has triplet eighth notes in the right hand and rests in the left hand, with dynamics *f* and *sf*. A large 'PERUSAI' watermark is overlaid diagonally across the page.