**Ozartmay**

for orchestra  
by David John Roche

Corporate businesses currently appropriate cultural institutions; sponsorship buys companies a ‘social licence’ and this helps ease the public’s negative reception of their horrendous, dangerous, and illegal acts. In recent history this appropriation has impacted upon Mozart’s music with BP’s funding of the Royal Opera House and it is my belief that the hands of artists and art institutions should not be forced into taking this tainted money. In the wake of this exploitation of wonderful music and the violence its appropriation is contributing to I wanted to reclaim Mozart’s compositions for myself. I treated my musical materials in a manner that I considered to be associated with the essential elements of Mozart and the Classical style. I used this alongside technical elements more associated with contemporary classical music. BP’s reach is global and in order to musically reflect the people that their funding could potentially impact upon I required a wide range of methods of musical organization – my plurality of harmonic resources acts as a metaphor for the vast number of communities that would be impacted. The Mozartian structural elements, because they are likely to be better known and because they create certain types of psychological expectation, act as a unifying feature in the face of these hugely varied forms of musical organization – representing a shared musical knowledge we must preserve.

The triumphant C major brass at the end of the work (bar 249) follows a long section of turbulent, almost collapsing musical material (bars 234-248). This is a musical metaphor for the struggle to save classical music from the stranglehold of corporations. This composition is a monument to the idea that music has value beyond money; it has an intrinsic value that should be enjoyed away from exploitative businesses.

**Instrumentation**

2 Flutes (both flutes doubling Piccolo)  
2 Oboes  
2 Clarinets in Bb (Clarinet 2 doubles Eb clarinet)  
2 Bassoons  
1 Contrabassoon  
4 Horns in F  
3 Trumpets in Bb (with Harmon mutes)  
3 Trombones (with Harmon mutes)  
1 Tuba  
Harp  
2 Percussionists (Xylophone, Marimba, Glockenspiel, Vibraphone, Bass Drum, Snare Drum, Suspended Cymbal)  
Violins 1 (minimum of 10 players)  
Violins 2 (minimum of 8 players)  
Violas (minimum of 6 players)  
Violoncelli (minimum of 4 players)  
Double Basses

**Notes to strings**

Natural harmonics are notated at sounding pitch. 

**Divisi:** ‘div.ord.’ is an indication to divide at the desk this is usually shortened to ‘div.’.

Divisions by the desk are frequent in *Ozartmay*. In more complex sections of the piece the players are labelled according to desk with an Arabic number (1 is desk 1, 2 is desk 2, 3 is desk 3, etc.) and their position as an inside or outside player is indicated with a letter, ‘a’ or ‘b’: ‘a’ is the outside-desk player ‘b’ is the inside-desk player. For example, a part labelled ‘2a’ should be performed by the outside player of the second desk, a part labelled ‘1’ should be performed by the entire first desk, a part labelled ‘1-2’ should be performed by the first and second desks.

This score is in C with all instruments sounding as written.  
Duration: approximately 7 minutes 50 seconds
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**Notes:**
- **Ob.** - Oboe
- **Cl.** - Clarinet
- **Eb Cl.** - Eb Clarinet
- **Bsn.** - Bassoon
- **Cho.** - Chorus
- **Hn.** - Horn
- **Tp.** - Trumpet
- **Tbn.** - Tuba
- **Xyl.** - Xylophone
- **Mtl.** - Metallic
- **Sp.** - Special instruction
- **Vln.** - Violin
- **Vla.** - Viola
- **Vi.** - Violoncello
- **Vc.** - Double bass

**Instructions:**
- "Ch. 1 and solo Vi. 3a"
- "ff and crescendo"