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**Citation:** Gato, Gonçalo (2016). Algorithm and Decision in Musical Composition.  
(Unpublished Doctoral thesis, Guildhall School of Music and Drama)

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Gonçalo Gato

# The Life is Ours

for Symphonic Wind Band



## **Preface**

*This work is based on Portuguese folk music. The folk material is used in various ways: either almost literally or supplying building blocks for musical invention and elaboration. This invention and elaboration can be rhythmic (the initial wood blocks intervention, for instance), melodic (the initial low-brass melody, for instance), textural (between rehearsal marks A and C but also between F and I) or timbral (between rehearsal marks C and E). The folk material and its creative possibilities - symbolising human essence and freedom - is subsequently overshadowed and supplanted by a very strict march, which connotes oppressive and doctrinaire tendencies in the world. The aftermath is a kind of soulless mechanical atmosphere, a metaphor for a world where human expression and potential can't flourish.*

July, 2013

## **Percussion instruments:**

Timpani

Triangle

Suspended Cymbal

Crash Cymbals

Tam-tam

Whip

Wood Blocks

Tambourine

Snare Drum

Tenor Drum

Bass Drum

Crotales

Tubular Bells

Glockenspiel

Vibraphone

Xylophone

Marimba

## **Performance notes / Notes pour l'exécution:**

- The score is written in C.
- Full instrumentation is featured on the first page of the score. Each staff represents *one* player.
- The dynamic marking '*n*' stands for *niente*, meaning silence.
- Accidentals last one bar and affect only the octave on which they appear.
- At rehearsal mark C, a heterophony (rather like a textural sonority) is created which later undergoes a perceptual change in its audition. At D the pre-existing sonority on the woodwinds starts to be heard as part of a new timbre. It becomes the partials of an approximate harmonic series, the brass supplying some lower partials; trombones making use of their easy access to quarter-tones. One can say that the folk material goes through a change in its character and is now heard as part of a sound amalgam. This amalgamation continues on the woodwind section, but this time it becomes also rhythmic. The movement of voices, together with careful choices of harmonies according to integer-ratios (harmonic series-like proportions) creates a great amount of blending and a very chromatic harmonic context for the folk material.



# The Life is Ours

Gonçalo Gato

Adagio, ♩ = 60

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in Eb

Clarinet 1 in Bb

Clarinet 2 in Bb

Clarinet 3 in Bb

Bass Clarinet in Bb

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Bassoon 1

Bassoon 2

Horns 1,2 in F

Horns 3,4 in F

Trumpet 1 in Bb

Trumpet 2 in Bb

Trumpet 3 in Bb

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Tuba

Timpani

Vibraphone

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Adagio, ♩ = 60

con sord.

mp austero

f

mp austero

con sord.

mp austero

f

mp austero

con sord.

mp austero

f

f

mp

p

fff

f

ppp

mf

mp

f

f

p

ppp

p

To T-t.

Tam-tam

Tubular Bells

To Glock.

f

6

Picc. *p* *f* 3

Fl. 1 *f*

Fl. 2 *p* *f* 3

Ob. 1 *p*

E♭ Cl. *pp with the low brass* *f*

Cl. 2 *p with the low brass* *f*

Cl. 3 *p with the low brass* *f*

Hn. 1,2 *a2* *p* 1. *p*

Hn. 3,4 *p* 3. *p*

B. Tbn. *n*

Tba. *n*

Vib. *f* *p* *f* 3 3

Mar. To Tamb.

W.B. Glockenspiel To Tub. B.

Tub. B. *pp* *p*

11 **A**

Picc.

Fl. 1 *p* *ff* *p* *ff*

Fl. 2 *p* *f* *p*

Ob. 1 *p*

Ob. 2 *p* *mf* *p*

Cl. 1 *p* *f* *p*

Cl. 2 *p*

Cl. 3 *p*

Hn. 1,2 1. *pp* *n*

Hn. 3,4 3. *pp*

Tpt. 1 con sord. *H* "Senhora de Almurtão" (trad. Portugal) *mf cantabile* *p* *f-pp*

Tpt. 2 con sord. *p*

Tpt. 3 con sord. *p*

Vib. *p* *pp* *p* *mp* *p* *p*

Mar. Tambourine *pp*

W.B. To B. D. Snare Drum To B. D.

Glock. Tubular Bells *mp* *pp* To Susp. Cym.

15

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hn. 1, 2  
Hn. 3, 4  
Vib.  
Tamb.  
S. D.  
Tub. B.

... "Senhora do Almortão" (trad. Portugal)

To W.B.

To Tri.

Bass Drum

Susp. Cymbal

20

**B**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Bsn. 1  
Bsn. 2  
Vib.  
B. D.  
Susp. Cym.

... "Senhora do Almortão" (trad. Portugal)

Wood Blocks

To Glock.

solo, luminoso



**C**  
Sostenuto, ♩ = 160

26

Fl. 1 *solo, luminoso* *ff* *ff*

Fl. 2 *ff* *ff*

Ob. 1 *f* *mp dolce* "Chamarrita Preta" (trad. Portugal)

Ob. 2 *mp dolce* "Chamarrita Preta" (trad. Portugal)

E♭ Cl. *mf* *pp* *f*

Cl. 1 *p* *mf* *p* *f* *mp dolce* "Chamarrita Preta" (trad. Portugal)

Cl. 2 *mp* *mf > n* *mp* *f* *mp dolce* "Chamarrita Preta" (trad. Portugal)

Cl. 3 *n < p* *mp* *f*

Alto Sax. 1 *mp dolce* "Chamarrita Preta" (trad. Portugal)

Alto Sax. 2 *mp dolce* "Chamarrita Preta" (trad. Portugal)

W.B. Glockenspiel *p* l.v. sempre

Tamb. Triangle *p* To Mar.

B. D. To Whip

Susp. Cym. *ppp* *f* l.v.



**D**

36

Ob. 1 *fuse with the brass*

Ob. 2 *fuse with the brass*

Cl. 1 *fuse with the brass*

Cl. 2 *fuse with the brass*

Alto Sax. 1 *fuse with the brass*

Alto Sax. 2 *fuse with the brass*

Hn. 3,4 *pppp* *mf* con sord.

Tpt. 1 *pp* senza sord.

Tpt. 2 *pp* *mp*

Tbn. 1 *pppp* *mp* senza sord.

Tbn. 2 *pppp* *mf* senza sord.

B. Tbn. *pppp* *mf* senza sord.

Glock. *pppp* *mf*

44

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Glock.

Tri.

*senza sord.*

*f*

*mf*

*pp*

*n*

*mf-pp*

*f*

Marimba

*f*

52

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf*

Ob. 1

Ob. 2

Eng. Hn. *f* *ff* *mp*

E♭ Cl. *mf* *f* *ff* *mp*

Cl. 1

Cl. 2

Cl. 3 *mp* *mp*

B. Cl. *mp*

Alto Sax. 1

Alto Sax. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1,2 *f* *n* *fp*

Hn. 3,4 *f* *n* *fp*

Glock. To Vib.

59

Picc. *mf* *f* *f* *ff*

Fl. 1

Fl. 2 *f* *f* *ff*

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl. *ff*

Cl. 1

Cl. 2

Cl. 3 *mf* *ff* *fff*

B. Cl. *f* *fff*

Alto Sax. 1

Alto Sax. 2

Bsn. 1 *f* *fff*

Bsn. 2 *f* *fff*

Hn. 1,2 *fp* *f* *mp* *f* *fff*

Hn. 3,4 *fp* *f* *mp* *f* *fff*

Tbn. 1 *mf-pp* *f* *pp* *f*

Tbn. 2 *mf-pp* *f* *pp* *f*

B. Tbn. *pp* *f*

Mar. *f* *b.α* To Xyl.

Susp. Cym. *pp* *ff*

**E** Animato (♩ = 160)

66

Picc. *fff* *ff*

Fl. 1 *fff vivo* *mp* *f*

Fl. 2 *fff* *mp* *ff* *p* *f*

Ob. 1 *f* *mp* *mp* *mp*

Ob. 2 *f* *fp* *ff* *ff*

E♭ Cl. *fff* *mp* *ff*

Cl. 1 *f* *mp* *f*

Cl. 2 *f* *fp* *ff* *mp* *f*

Cl. 3 *mp* *f* *mp*

B. Cl. *mp* *f*

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Bsn. 1 *mp* *f* *p* *f*

Bsn. 2 *fp* *ff* *p* *f*

Hn. 1,2 *mf*

Hn. 3,4 *mf*

Tpt. 1 *ff* *fp* *f* *solo* *f vivo* *mp*

Tpt. 2 *ff* *mp*

Tpt. 3 *mp*

Tbn. 1 *f*

Glock. *mp* *ff*

Mar. *f*

Whip *ff* To W.B. Wood Blocks To T. D. *ff*

Susp. Cym. To Mar.

♩ = ♪ →  
(♩ ≈ 107)

73

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Ten. Sax.

Bsn. 1

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Vib.

Xyl.

Susp. Cym.

To Mar.

To T-t.

*mp*, *f*, *ff*, *p*, *f vivo*, *ppp*, *ff*

79 **F**

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Tpt. 1 *f* *p*

Tpt. 2 *f* *pp*

Tpt. 3 *f* *ppp*

Vib. *f* Marimba To Vib.

Xyl. *f*

W.B. Tenor Drum *ppp*

Mar. Tam-tam *pp* Susp. Cymbal *ppp* Bass Drum *pp*

"Chamarrita Preta" (trad. Portugal)

85

Picc.

Fl. 1 *pp*

Fl. 2 *p* *pp*

Ob. 1 *pp* *p* *3* *3* *3* *3* *3* *3*

Ob. 2 *pp*

E♭ Cl. *f*

Cl. 1 *mp* *f*

Cl. 2 *f* *pp* *p*

Cl. 3 *p*

Xyl. To Glock.

T. D. *mf*

B. D. *mf*

92 **G**

Fl. 1 *pp* — *f*

Fl. 2 *pp* — *f* *pp*

Ob. 1 *f* *pp*

Ob. 2 *pp* — *f* *pp*

Eng. Hn. *f*

E♭ Cl. *pp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f* *p*

B. Cl. *pp* *tr* *pp*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Hn. 1,2 *p* a2 3 3 3 3

Tpt. 1 *f* "Chamarrita Preta" (trad. Portugal)

Tpt. 2 *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *mf*

T. D.

B. D.



99 **H**

*cantabile*

Fl. 1 *f* *ff* *f*

Fl. 2 *mp* *f* *ff* *f* *p*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f* *p*

Eng. Hn. *mf*

E♭ Cl. *ff* *p* *pp*

Cl. 1 *f* *p* *pp*

Cl. 2 *mf*

Cl. 3 *p*

B. Cl. *ff*

Bsn. 1

Bsn. 2

Hn. 1,2 *p*

Tpt. 1 *con sord.* *mf-pp* *pp*

Tpt. 2 *con sord.* *mf-pp* *pp*

Tpt. 3 *con sord.* *mf-pp*

Tbn. 1 *p*

Tbn. 2 *p*

Tba.

Timp. *p* *mf* *pp* l.v.

Mar. *f* *mp*

Xyl. *mp* *pp*

T. D. *pp* *f* *mp*

B. D. *To T.-t.* *Tam-tam* *p* *mp*

"Chamarrita Preta" (trad. Portugal)

105

Fl. 1

Fl. 2 *solo*  
*f cantabile*

E♭ Cl. *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. *pp*

Bsn. 1

Hn. 1,2 *a2*  
*f*

Tbn. 1 *f*

Tbn. 2 *f*

Vib. *do not overshadow the flute*  
*p* *To Cr. Cym.*

Glock. *To Mar.* *p* *f* *Marimba*

T. D. *p* *pp* *mp* *To S. D.*

B. D. *p*

112 **I** **Marciale**

Fl. 2 *ff*

E♭ Cl. *f sonoro* *... "Senhora do Almortão" (trad. Portugal)*

B. Cl. *f sonoro* *... "Senhora do Almortão" (trad. Portugal)*

Hn. 1,2 *a2*  
*f austero*

Hn. 3,4 *a2*  
*f austero*

Tpt. 1 *senza sord.*  
*mf*

Tpt. 2 *senza sord.*  
*mf*

Tpt. 3 *senza sord.*  
*mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Mar. *To Glock.*

120

Picc. *f* *fff* *ff*

Fl. 1 *f* *fff*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *p* *mf* *mf* *f* *p* *f*

Eng. Hn. *mf* *f* *p* *f*

E♭ Cl. *f*

Cl. 1 *ff*

Cl. 2 *mp* *f*

Cl. 3 *mf* *f*

Alto Sax. 1 *f* *ff* *mf*

Ten. Sax. *f* *ff* *mf*

Bari. Sax. *ff*

Bsn. 1 *ff* *ff* *f*

Bsn. 2 *ff* *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Mar. Glockenspiel l.v. sempre *mp*

125

Picc. *ff* *ff* *ff* *fff*

Fl. 1 *ff* *ff* *ff* *fff*

Fl. 2 *ff* *ff* *ff* *fff*

Ob. 1 "Chamarrita Preta" (trad. Portugal) *ff* *ff* *ff* *fff*

Ob. 2 *ff* *ff* *ff* *fff*

Eng. Hn. *f* *ff* *ff* *fff*

E♭ Cl. *mp* *ff* *ff* *fff*

Cl. 1 *mf* *ff* *ff* *fff*

Cl. 2 *ff* *ff* *ff* *fff*

Cl. 3 *ff* *ff* *ff* *fff*

B. Cl. *ff* *ff* *ff* *fff*

Alto Sax. 1 *ff* *ff* *ff* *fff*

Alto Sax. 2 *mp* *ff* *ff* *fff*

Ten. Sax. *ff* *ff* *ff* *fff*

Bari. Sax. *ff* *mf* *ff* *fff*

Bsn. 1 *ff* *ff* *ff* *fff*

Bsn. 2 *ff* *ff* *ff* *fff*

Hn. 1,2 *p* *f* *fff*

Hn. 3,4 *mp* *f* *fff*

Tpt. 1 "Chamarrita Preta" (trad. Portugal) *mf* *f* *fff*

Tpt. 2 *f* *fff* *fff*

Tpt. 3 *f* *fff* *fff*

Tbn. 1 *f* *fff* *gliss.*

Tbn. 2 *f* *fff* *fff*

B. Tbn. *f* *fff* *fff*

Tba. *ff* *fff* *fff*

Timp. *fff*

Vib. *f* *fff* *fff*

Glock. *f* *fff* *fff*

T. D. *f* *fff* *fff*

B. D. *ff*

Crash Cymbals *f* *fff* *fff*

To Vib. *f* *fff* *fff*

Snare Drum *f* *fff* *fff*

133 "Senhora do Almortão" (trad. Portugal) rit. . . . . Apatico, ♩ = 92

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp*

Eng. Hn. *f*

B. Cl. *f* *n* *mp*

Alto Sax. 1 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Hn. 1,2 *mp* 1. 2.

Tbn. 1 *p* con sord.

Tbn. 2 *p* con sord.

B. Tbn. *p* con sord.

Tba. *p* con sord.

T. D. *f* *pp* To Tri.

B. D. *f* *pp*

141

Fl. 1 *mf poco lamentoso* solo

Cl. 1 *n* *pp*

Cl. 2 *n*

B. Cl. *p*

Bari. Sax. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Tbn. 1 *p*

B. Tbn. *p*

Tba. *p*

B. D. *ppp* To T-t.

149

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1,2

Hn. 3,4

B. Tbn.

Tba.

*p*

*f*

*mf*

*p*

*p*

*p*

*pp*

*n*

*pp*

*p*

*p*

*pp lontano*

*pp lontano*

*pp lontano*

*pp lontano*

*p*

*p*

156

Picc. **L**

Fl. 1 *f*

Fl. 2 *f*

the two flutes like a vortex

the two flutes like a vortex

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *p* *mp*

Hn. 1,2 *pp lontanato*

Hn. 3,4

B. Tbn.

Tba.

Cr. Cym. *p with the flutes* *mp*

Vibraphone motor on l.v. sempre

161

Fl. 1 *mp* *p* *pp*

Fl. 2 *mp* *p*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *p*

B. Tbn.

Vib. *p* *mp* *mp*

To Cro.

165 **M**

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
T. D.  
B. D.

the two clarinets like a vortex  
*pp*  
*f*

*mf* 5  
legato with flute 2  
*mf* legato with flute 1

*mp*

Tam-tam  
*pppp*

Triangle  
*ppp*

*p*

170 **N**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 3  
B. Cl.  
Bsn. 1  
Bsn. 2  
Timp.  
Tri.  
T-t.

*f*  
*f*  
*f* legato with oboe 2  
*f* legato with oboe 1  
*p* legato with bass clarinet  
*f*  
legato with clarinet 3  
*f*

*p*  
*p*  
*ff*

To Susp. Cym.  
*p*

175

Ob. 1  
Ob. 2  
Eng. Hn.  
Cl. 3  
B. Cl.  
Bsn. 1  
Bsn. 2

legato with bass clarinet  
*p*  
*f*  
legato with clarinet 3  
*p*  
*f*  
*p*



179

Picc. *pp* possibile

Fl. 1 *mf* 6 *f* *pp* possibile

Fl. 2 *mf* 6 *f* *pp* possibile

Ob. 1 *mf* 6 *f* *ff* *p*

Ob. 2 *mf* 6 *f* *ff*

Eng. Hn. *ff*

E♭ Cl. *mf* *ff* *tr* *ppp*

Cl. 1 *mf* *ff* *ppp*

Cl. 2 *mf* 3 *ff* *p*

Cl. 3 *mf* 3 *ff* *p*

B. Cl. *ff* *pp*

Bsn. 1 *mf* 3 *f*

Bsn. 2 *mf* 3 *f*

Vib. *pp* Crotales To W.B.

Glock. *ppp* l.v. sempre

Susp. Cym. *ppp* *ff*

185

Fl. 1 *p* 6

Fl. 2 *p* 6

Ob. 1 *p* 5

Ob. 2 *p* 5

E♭ Cl. *p* 6

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

Bsn. 1 *p* 3

Bsn. 2 *p* 3

Crot. *pp* Wood Blocks

Glock. *ppp*

Tri. *ppp*

188 **P** ♩ = 56

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Glock.

Tri.

♩ = 56  
"Chamarrita Preta" (trad. Portugal)  
*pp*