

"Idle Hands are the Devil's Workshop" (Octet)

music by **Jay Anthony Gach**

second movement subtitled "*but his is a sharp tongue and wicked designs*" integrates the Fortepiano with the ensemble in fa

instrumentation

Flute
Oboe
Clarinet B_b
Bassoon
Horn in F
Trumpet C
Fortepiano

"IDLE HANDS ARE THE DEVIL'S WORKSHOP" is a humorous, light-hearted satire using the title as a referential image. The first movement - subtitled "He always greets you with a smile..." - features the Fortepiano in a kind of mini-concerto, calling frequent attention to itself with sly, crafty, classically influenced cadenzas. The second movement subtitled "but his is a sharp tongue and wicked designs" integrates the Fortepiano with the ensemble in fast, sharply articulated and deliciously wicked music. The character of the slower third movement is suggested by the subtitle "Of stealth and wile, yet through the front door he enters..." The last movement, "why does the devil get all the good tunes?" must, of course, give the devil his due: a very fast, satanically tuneful march. JAG

This is a transposed score.

"Idle Hands are the Devil's Workshop"

dur. 11'30"

1.

He always greets you with a Smile...

Jay Anthony Gach

♩=132

Musical score for the first section of the piece. The score is written for a full orchestra and includes the following parts: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Fortepiano, and Double Bass (w/amplification). The music is in 3/4 time and features a variety of dynamics including *f*, *ff*, *fp*, *cresc.*, and *tr*. The score includes performance instructions such as "straight mute" for the Horn and Trumpet, and "flutter" for the Clarinet. The piece begins with a first-measure rest (1) and concludes with a final *ff* dynamic.

Cadenzas of exaggerated bravura and rubato!

Musical score for the cadenzas section, featuring Fortepiano. The section is marked with a first-measure rest (5) and includes performance instructions such as "pedal ad lib.", "ped.", "accel.", "rall.", "molto accel.", and "sopra". The tempo is marked as "gradually accelerating to ♩=132". The score includes various musical notations such as slurs, accents, and dynamic markings. The section concludes with a final *ff* dynamic.

gradually to AFAP

Mezzo Tempo (molto rubato)

rit. $\text{♩} = 66$ accel. rit.

Fp

accel. rit. accel.

A Tempo $\text{♩} = 132$ ritardando - - - - -

Fp

pedal ad lib.

$\text{♩} = 132$

B 8^{va}

Fl. *f cresc.* *ff*

Ob. *f cresc.* *ff*

Cl. *fp molto cresc.* *ff*

Bsn. *f cresc.* *f cresc.* *ff*

Hn. *sf f cresc.* *ff* mute off

Tpt. *sf f cresc.* *ff*

Fp *f cresc.* *ff*

Db. *sfz cresc.* *3* pizz arco

39

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *5*

Hn. *aliss.*

Tpt.

Fp

Db.

Detailed description: This system contains measures 39 and 40. Measures 39 and 40 feature a woodwind ensemble (Flute, Oboe, Clarinet, Bassoon) playing a complex sixteenth-note pattern with slurs and accents. The Bassoon part includes a five-measure rest in measure 40. Horns play a single note with an accent and a hairpin. Trumpets play a single note with an accent. The Piano part features a dense sixteenth-note texture in the right hand and a bass line in the left hand. The Double Bass part plays a simple bass line.

41

Fl.

Ob. *6*

Cl. *6*

Bsn. *5*

Hn. *aliss.*

Tpt.

Fp *ff*

Db.

pedal ad lib.

Detailed description: This system contains measures 41 and 42. Measures 41 and 42 feature a woodwind ensemble (Flute, Oboe, Clarinet, Bassoon) playing a complex sixteenth-note pattern with slurs and accents. The Bassoon part includes a five-measure rest in measure 42. Horns play a single note with an accent and a hairpin. Trumpets play a single note with an accent. The Piano part features a dense sixteenth-note texture in the right hand and a bass line in the left hand. The Double Bass part plays a simple bass line. A 'pedal ad lib.' instruction is present at the end of the system.

56

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Fp.

Db.

p

cresc.

poco a poco cresc.

gliss.

p

60

rall.

F a tempo ♩=132

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Fp.

Db.

rall.

a tempo

sub. f

f

65

Fp

68

Fp

rall. - - - - - a tempo

72

Fp

p sub. 6 *cresc.* 6 *rall.* 6 *mp* =132

76

G

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Fp

Db.

cresc. *sf p* *cresc.* *tr* *sf p*

poco a poco molto crescendo

81

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *sf*

Hn. *f*

Tpt. (senza sord.) *f*

Fp. *f*, *sub. f*

Db.

86

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *gliss.*

Tpt. *fff*

Fp. *ff*, *f*, *Ped.*

Db. *ff*, *f*

H

90

Cl.

Bsn.

Fp

Db.

pizz

arco



93

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Fp

Db.

I

sf

ff

fff

ff

ff

but his is a sharp Tongue & wicked Designs.

♩ = 126

1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Fp.

Db.

hand stopped

muted

f

ff

arco

pizz.

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Fp.

Db.

tr

tr

ff

ff

arco

pizz.

10

Fl. *f*

Ob.

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Fp. *f*

Db. *f* arco pizz

Measures 10-13: This section features a complex rhythmic pattern with triplets in the flute, clarinet, and bassoon parts. The bassoon part starts with a forte (*f*) dynamic. The horn and trumpet parts have some triplets and accents. The piano part has a strong bass line with triplets. The double bass part includes an *arco* section and a *pizz* section.

14

A

Fl. *f*

Ob. *cantando*

Cl. *f*

Bsn. *p* *f*

Hn. *mp* *sub.sfp* *sfz* *p* *gliss.*

Tpt. *f*

Fp. *ff*

Db. *cantando*

Measures 14-17: This section is marked with a double bar line and a box containing the letter 'A'. The flute part has triplets and a forte (*f*) dynamic. The oboe part is marked *cantando*. The clarinet part has triplets and a forte (*f*) dynamic. The bassoon part starts with a piano (*p*) dynamic and then moves to forte (*f*). The horn part has dynamics of *mp*, *sub.sfp*, *sfz*, and *p*, ending with a *gliss.* marking. The trumpet part is marked *f*. The piano part has a very forte (*ff*) dynamic with triplets. The double bass part is marked *cantando*.

Musical score for measures 19-23. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Piano (Fp.), and Double Bass (Db.). Measure 19 starts with a dynamic of *f*. Measure 20 has *f*. Measure 21 has *ff* with a triplet. Measure 22 has *f cantando*. Measure 23 has *mp*. The Double Bass part includes *pizz.* and *arco* markings.

Musical score for measures 24-28. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Piano (Fp.), and Double Bass (Db.). Measure 24 has *f*. Measure 25 has *mp*. Measure 26 has *sf*. Measure 27 has *sf*. Measure 28 has *f*. The Double Bass part has a dynamic of *f*.

29 C

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Fp. *ff*

Db. *ff*

34

Fl. *solo*

Ob. *p* *ff solo*

Cl. *mf*

Bsn. *p*

Hn.

Tpt.

Fp. *f* *sfz*

Db. *meno f* *cresc.* *arco* *sf*

48 **E**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Fp. *ff*

Db. *arco* *pizz* *arco* *ff*

52 (8)

Fl. *sf*

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Hn. *f*

Tpt. *f*

Fp. *f*

Db. *f*

56 **F**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Fp. *ff*

Db. *ff*

f

solo

60 **G**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Fp. *f*

Db. *f*

cresc.

sfc.

pizz

arco

Musical score for measures 66-70. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Piano (Fp.), and Double Bass (Db.).

- Fl.:** Measures 66-67 are rests. Measure 68 has a *sfz* dynamic. Measure 69 has a *f* dynamic. Measure 70 has a *f* dynamic and a trill (*tr*).
- Ob.:** Measures 66-67 are rests. Measure 68 has a *sfz* dynamic. Measure 69 has a *f* dynamic. Measure 70 has a *f* dynamic and a trill (*tr*).
- Cl.:** Measures 66-67 are rests. Measure 68 has a *sfz* dynamic. Measure 69 has a *f* dynamic. Measure 70 has a *f* dynamic.
- Bsn.:** Measures 66-67 have eighth notes. Measure 68 has a *f* dynamic. Measure 69 has a *f* dynamic. Measure 70 has a *f* dynamic.
- Hn.:** Measures 66-67 have chords with *mf* dynamic. Measure 68 has a *f* dynamic. Measure 69 has a *f* dynamic. Measure 70 has a *f* dynamic and a "mute off" instruction.
- Tpt.:** Measures 66-67 have chords with *mf* dynamic. Measure 68 has a *f* dynamic. Measure 69 has a *f* dynamic. Measure 70 has a *f* dynamic.
- Fp.:** Measures 66-67 have chords with *sfz* dynamic. Measure 68 has a *sfz* dynamic. Measure 69 has a *f* dynamic. Measure 70 has a *f* dynamic.
- Db.:** Measures 66-67 have chords. Measure 68 has a *f* dynamic. Measure 69 has a *f* dynamic. Measure 70 has a *f* dynamic and a "pizz" instruction.

Musical score for measures 71-73. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Piano (Fp.), and Double Bass (Db.).

- Fl.:** Measures 71-73 feature a triplet of eighth notes and a trill (*tr*) in measure 73.
- Ob.:** Measures 71-73 feature a triplet of eighth notes and a trill (*tr*) in measure 73.
- Cl.:** Measures 71-73 feature eighth notes.
- Bsn.:** Measures 71-73 feature eighth notes.
- Hn.:** Measures 71-73 feature eighth notes.
- Tpt.:** Measures 71-73 feature eighth notes.
- Fp.:** Measures 71-73 feature a continuous eighth-note accompaniment.
- Db.:** Measures 71-73 feature eighth notes.

74 **H** (♩ = 84)

Fl. *fff*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Fp. *arco* *fff sempre*

Db.

80

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Fp.

Db.

85 **I**

Fl. *ff* 3

Ob. *ff* 3

Cl. *ff* 3

Bsn. *ff* sub. *p*

Hn. *ff* 3 *p*

Tpt. straight mute *ff* 3 *mf*

Fp *ff* tr.

Db. *sfz* *ff* sub. *p*

89 *rall.*

Fl.

Ob.

Cl. *ff*

Bsn. *ff*

Hn. buffa *sfz*

Tpt. buffa *sfz*

Fp (tr.)

Db.

J Piu allegro

95 ♩=132

Fl. -

Ob. -

Cl. *ff*

Bsn. *f*

Hn. *sfz*

Tpt. *sfz*

Fp *f*

Db. *f* pizz

Fl. *ff*

Ob. *mp cresc.*

Cl. *mp cresc.*

Bsn. *mp cresc.*

Hn. *mp cresc.*

Tpt. *mp cresc.*

Fp *mp cresc.*

Db. *mp cresc.*

101

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Fp.
Db.

104

rall.

K **A tempo**
♩ = 126

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Fp.
Db.

fff
sfz
fff
arco

108

Fl. *cresc.* *sfz*

Ob. *cresc.* *sfz*

Cl. *cresc.* *sfz*

Bsn. *cresc.* *sfz*

Hn. *cresc.* *sfz*

Tpt. *cresc.* *sfz*

Fp. *cresc.* *sfz*

Db. *cresc.* *sfz*



3.

Of stealth and wile, yet through the front door he enters;

1 *♩=90*

Fl. *G.P.* *solo* *mp*

Ob. *sempre p*

Cl. *sempre p*

Bsn. *p misterioso*

Hn. *sempre p*

Tpt. *sempre p* *harmon mute stem removed +*

Fp. *p misterioso*

Db. *p misterioso* *G.P.*