

# PASSIVE-AGGRESSIVE

DIANNE HARTMAN

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# Instrumentation

Flute 1,2

Oboe 1,2

Clarinet in Bb 1,2

Bassoon 1,2

Horn in F 1,2,3

Trumpet 1,2

Trombone 1,2

Tuba

Timpani

Percussion 1,2,3,4

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Percussion List:

Snare Drum, Suspended Cymbal 2

Bass Drum

Whip, Triangle 1, Suspended Cymbal 1

Tom Toms, Suspended Cymbal 3, Triangle 2

duration: ca. 5:00

Transposed Score

## Program Notes

### *Passive-Aggressive*

Being a behavioral health practitioner for over 30 years, I compose music meant to not only evoke feelings, but also for the purpose of education and encouragement of self-observation. I see music as a way to help one move away from embarrassment, shame, and guilt while taking a look at one's own behavior. *Passive-Aggressive* is a composition that begins with the sound of a person who is happy and carefree in a conflict-free environment. We know that life is not conflict-free. The passive-aggressive person will deny ever being angry "I'm easy-going - things don't bother me." As the music progresses, the brass and percussion sections of the orchestra change the rhythm as an illustration of someone disagreeing and causing a conflict. You will hear dissonance among the orchestra as the passive-aggressive person uses sarcasm (indirect anger), does not say "no" but does not do what is asked, or makes excuses rather than saying directly what is on his/her mind. There is an inner struggle to stay pleasant even though anger and distress are increasing and tend to leak out in "subtle digs," sounded by the brass, percussion, and low strings. At times there may be an attempt to find a sympathetic ear as the violin solo begins with strings and woodwinds adding a portrayal of the person lamenting the unfairness of the disagreeing person. If help is not sought for positive changes to occur, the continuation of passive-aggressive behavior can lead to bitterness, poor relationships, unsatisfactory work or academic performance, and continued feelings of insecurity and unhappiness. The music continues to intensify to the end, mimicking the anger that grows within the person who refuses to change. Not surprisingly, depression and anxiety can result.

# Passive-Aggressive

Dianne Hartman

Moderate; Passive  $\text{♩} = 100$

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in Bb 1  
Clarinet in Bb 2  
Bassoon 1  
Bassoon 2  
French Horn in F 1  
French Horn in F 2  
French Horn in F 3  
Trumpet in Bb 1  
Trumpet in Bb 2  
Trombone 1  
Trombone 2  
Tuba  
Timpani  
Snare Drum  
Bass Drum  
Triangle 1  
Suspended Cymbal 3  
Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

11

Fl. 1 *f* *mf*<sup>3</sup>

Fl. 2 *f* *mf*<sup>3</sup>

Ob. 1 *f* *f* *mf*<sup>3</sup>

Ob. 2 *f* *f* *mf*<sup>3</sup>

Cl. in Bb 1 *f* *mf*<sup>3</sup>

Cl. in Bb 2 *f* *mf*<sup>3</sup>

Bsn 1 *f* *mf*<sup>3</sup>

Bsn 2 *f* *mf*<sup>3</sup>

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba

Timp.

Sn. Dr.

B. Dr.

Tri. 1

Sus. Cym. 3

Vln 1 *f* *mf*<sup>3</sup>

Vln 2 *f* *mf*<sup>3</sup>

Vla *f* *mf*<sup>3</sup>

Vc. *mf* *pizz.*

D. B. *mf* *pizz.*

*svb divisi*

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20

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

Fl. 2 *mp* *mf* *f*

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

Ob. 2 *mp* *mf* *f*

Cl. in Bb 1 *mp* *mf* *f*

Cl. in Bb 2 *mp* *mf* *f*

Bsn 1 *mp*

Bsn 2 *mp*

F. Hn in F 1 *f*

F. Hn in F 2 *f*

F. Hn in F 3 *f*

Tpt in Bb 1 *mf*

Tpt in Bb 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mp*

Tba *mp*

Timp. *mp*

Sn. Dr.

B. Dr.

Tri. 1

Sus. Cym. 3

Vln 1 *mp* unison

Vln 2 *mp* unison

Vla *mp* *f*

Vc. *f* arco

D. B. *f* arco *mp*

**A Conflict** ♩ = 100

The score is for a piece titled "Conflict" with a tempo of 100 beats per minute. It is arranged for a full orchestra. The instrumentation includes:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2)
- Bassoons (Bsn 1, Bsn 2)
- French Horns in F (F. Hn in F 1, F. Hn in F 2, F. Hn in F 3)
- Trumpets in Bb (Tpt in Bb 1, Tpt in Bb 2)
- Trombones (Tbn. 1, Tbn. 2)
- Tuba (Tba)
- Timpani (Timp.)
- Snare Drum (Sn. Dr.)
- Bass Drum (B. Dr.)
- Triangle (Tri. 1)
- Suspended Cymbal (Sus. Cym. 3)
- Violins (Vln 1, Vln 2)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score features various dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), and *pizz.* (pizzicato). There are also performance instructions like accents and slurs. The piece is marked with a large red "PERUSAI.COM" watermark.

37

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. in Bb 1 *p* *mf*

Cl. in Bb 2 *p* *mf*

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tpt in Bb 1 *mf*

Tpt in Bb 2 *mf*

Tbn. 1

Tbn. 2

Tba

Timp.

Sn. Dr. *f*

B. Dr. *f*

Tri. 1 To Wh.

Sus. Cym. 3

Vln 1

Vln 2

Vla

Vc.

D. B.









73 *mf* *ritardando* ..... Lamenting - rubato  $\text{♩} = 8$

Fl. 1 *mf*  $\frac{3}{4}$

Fl. 2 *mf*  $\frac{3}{4}$

Ob. 1 *mf*  $\frac{3}{4}$

Ob. 2 *mf*  $\frac{3}{4}$

Cl. in Bb 1 *mf*  $\frac{3}{4}$

Cl. in Bb 2 *mf*  $\frac{3}{4}$

Bsn 1  $\frac{3}{4}$

Bsn 2  $\frac{3}{4}$

F. Hn in F 1 *mf* *p* *pp*  $\frac{3}{4}$

F. Hn in F 2 *mf* *p* *pp*  $\frac{3}{4}$

F. Hn in F 3 *mf* *p* *pp*  $\frac{3}{4}$

Tpt in Bb 1  $\frac{3}{4}$

Tpt in Bb 2  $\frac{3}{4}$

Tbn. 1  $\frac{3}{4}$

Tbn. 2  $\frac{3}{4}$

Tba *p*  $\frac{3}{4}$

Timp. *mp* *p*  $\frac{3}{4}$

Sn. Dr. *mf*  $\frac{3}{4}$

B. Dr. *mp* *p*  $\frac{3}{4}$

Tri. 1  $\frac{3}{4}$

Tom.  $\frac{3}{4}$

Vln 1 *p* *mf*  $\frac{3}{4}$

Vln 2 *p*  $\frac{3}{4}$

Vla *p*  $\frac{3}{4}$

Vc. *p* arco  $\frac{3}{4}$

D. B. *p* arco  $\frac{3}{4}$

solo

79 ritardando.....

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn 1  
Bsn 2

F. Hn in F 1  
F. Hn in F 2  
F. Hn in F 3  
Tpt in Bb 1  
Tpt in Bb 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Sn. Dr.  
B. Dr.  
Tri. 1  
Tom.

Vln 1  
Vln 2  
Vla  
Vc.  
D. B.

*3* *f* *ff*



95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

Tba

Timp.

Sn. Dr.

B. Dr.

Tri. 1

Tom.

Vln 1

Vln 2

Vla

Vc.

D. B.

*f*

*mf*

*pizz.*

To Sus. Cym.

Sus. Cym.

8va



**E** Aggressive ♩ = 120

104

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Bsn 1 *ff*

Bsn 2 *ff*

F. Hn in F 1 *ff*

F. Hn in F 2 *ff*

F. Hn in F 3 *ff*

Tpt in Bb 1 *ff*

Tpt in Bb 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba *ff*

Timp.

Sn. Dr. *f*

B. Dr. *f*

Wh.

Sus. Cym. 1

Tom.

Vln 1 *ff*

Vln 2 *ff*

Vla *ff*  
arco

Vc. *ff*

D. B. *ff*  
pizz.







**F** With Mounting Intensity al fine  $\text{♩} = 120$

124

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn 1  
Bsn 2  
F. Hn in F 1  
F. Hn in F 2  
F. Hn in F 3  
Tpt in Bb 1  
Tpt in Bb 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Sn. Dr.  
B. Dr.  
Wh.  
Tom.  
Vln 1  
Vln 2  
Vla  
Vc.  
D. B.



133

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

Tba

Timp.

Sn. Dr.

B. Dr.

Tri. 1

Tom.

Vln 1

Vln 2

Vla

Vc.

D. B.

arco

138

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

Tba

Timp.

Sn. Dr.

B. Dr.

Tri. 1

Tri.

Tom.

Vln 1

Vln 2

Vla. arco

Vc. arco pizz.

D. B. pizz.

