

YE LLOWWOOD

for large orchestra with optional video

*Commissioned by the Trustees of Indiana University and the Jacobs School of Music,
in celebration of the 100th anniversary of the founding of the IU Department of Music (2011)
and the 100th anniversary of the founding of the IU School of Music (2021)*

Aaron Travers
(2019)

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INSTRUMENTATION:

3 flutes (3rd doubling piccolo)
2 oboes
english horn
3 clarinets (3rd doubling bass clarinet)
2 bassoons
contrabassoon

4 horns
3 trumpets in C
2 tenor trombones
bass trombone
tuba

4 percussionists*

harp
piano

14 violins I
12 violins II
10 violas
8 violoncello
6 basses

*PERCUSSION:

1: bamboo chimes, egg shaker, glockenspiel, log drums (3 pitches, pitched differently from perc. 2), maracas, triangle, tubular bells (shared with perc. 4)

2: log drums (3 pitches, pitched differently from perc. 1), maracas, tubular bells (shared with perc. 4), vibraphone, 2 woodblocks (medium and high)

3: crotales (2 octaves), egg shaker, guiro, medium tam-tam, large tam-tam (labelled 'tam-tam' in score), sleigh bells

4: large bass drum, mark tree, medium suspended cymbal, tubular bells (shared with perc. 1 and 2), water chime (pitched C4; requires a bucket of water)

NOTES:

The dynamic gamut of the score is from ppp (extremely soft) to fff (extremely, forcefully loud).
Hairpins without beginning or ending dynamics indicate slight fluctuations within the existing dynamic.
Harp, piano and percussion should be *sempre pedale* and/or *sempre l.v.* (where appropriate) unless otherwise specified.

Repeating figures:

can be approximately rendered as...

Video:

The video is fixed and will run concurrently with the live orchestra. Approximate synchronization with the video can be accomplished by the conductor 'by sight,' since there are no exact hit points necessary. The conductor can practice this using a mockup provided by the composer.

DURATION:

Approximately 14 minutes

SCORE in C

YE L L O W W O O D

PROGRAM NOTE:

Yellowwood Forest lies approximately 13 miles east of the city of Bloomington, IN. It surrounds Yellowwood Lake, which hosts a number of different kinds of waterfowl including Canada geese, hooded mergansers and great blue herons, in addition to amphibians such as turtles, frogs and salamanders. The forest holds a great deal of biodiversity, serving as a home to migrating warblers, turkeys, grouse, foxes and bobcats, among numerous other species.

Yellowwood has been a favorite place of mine to practice photography for several years. In 2018, I came up with the idea of writing a piece for orchestra about the forest, with the idea of simultaneously filming the environment and the animals that live there, revealing the different faces of the forest throughout the seasons. Part of my interest was sparked by the 2017 timber harvests in the backcountry area of Yellowwood, which were controversial at the time and met with a lot of resistance from members of the community. It made me realize the fragility of those ecosystems that surround us, especially given the massive impact humans have on the environment, much of it negative. In my own way, I wanted to catalogue the life of Yellowwood before it disappeared. I also wanted it to serve as an example of all the other forests throughout the world, especially those smaller ones close by, the ones we take for granted, showing how beautiful those places are and the need to actively protect them.

Yellowwood is divided into four sections, each named for a season. 'Autumn' reveals the transition from the last green leaves of the summer to the yellows, reds and oranges of fall. The music is built from dense, towering chords that give way to slow, winding melodies and smaller motives drifting down like fallen leaves. 'Winter' begins with a series of icy chords that accompany a slowly meandering solo bassoon. The bassoon expands to include other instruments and erupts into a multi-layered texture descending in giant waves before culminating on a single note. This leads into a transition with bells, slowly descending oboe lines and gently cascading strings, dropping us into the third section, 'Spring.'

'Spring' is unusual, in that it represents a parody of a beautiful choral hymn by local composer/performer Malcolm Dalglish entitled *Great Trees*. The text comes from a poem by Wendell Berry, 'Slowly, slowly they return,' an homage to the lives of trees. I took half of Malcolm's hymn and arranged the full texture for the orchestra, but with a twist. I multiplied each voice by a different factor, so that the once homophonic voices pull apart from each other, revealing their individuality and creating fascinating dissonances. As this watercolor texture builds to a great climax, it falls headlong into 'Summer,' the final section. Here we are confronted in the video with aerial shots of the forest, torrential rains and dense green foliage. The music erupts into a fanfare drawn from melodies introduced at the beginning, launching into a thunderous texture of churning strings and shrill woodwinds with sleighbells. This texture builds into a massive, dense chord in the strings, pushing into the work's finale: A slowly descending amalgam of three voices, made up of gradually diminishing string chords, a simple brass fanfare descending into the depths, and quickly cascading woodwinds figures that follow the brass in their descent. The music ends with a quote from the beginning of Dalglish's *Great Trees* high up in the violins, pitted against extremely low, dark winds, brass and strings.

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YELLOWWOOD

AUTUMN: $\text{♩} = 63$ (heaving)

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AUTUMN: $\text{♩} = 63$ (heaving)

Flute 1
Flute 2
Flute 3/
Piccolo
Oboe 1, 2
English Horn
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet 3 in B \flat /
Bass Clarinet in B \flat
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1, 3
Horn in F 2, 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba

Percussion 1
Percussion 2
Percussion 3
Percussion 4
Harp
Piano

Violin I
Violin II
Viola
Violoncello
(div. a 4)
Contrabass

EGG SHAKER
MARACAS
TAM-TAM (triangle beater)
SUSP CYM (triangle beater)
(harmonics always sound 8va higher than written)
(scrape strings inside piano)
l.v.
l.v. (pedale sempre)

straight mute
air only
ord.
soft beaters

inside, div. a 2
n.v.
div. a 5
n.v.
inside, div. a 4
n.v.
outside, div. a 2
inside, div. a 2

AUTUMN: $\text{♩} = 63$ (heaving)

Perc. 1

VIBES (hard sticks, motor off)

Perc. 2

Perc. 3

Perc. 4

TUBULAR BELLS

Hp.

Pno.

GLOCK (brass mallets, *sempre l.v. al fine*)

(Tam-tam; thin wooden dowels; with vln II, vla)

9 | = 69 (pushing ahead) *like bells*

Vln. I
unis.
like bells
f pp
f

Vln. II
p
pp

Vla.

Vc. (div. a 4)

Cb.

4 soli, inside {
pp mf p pp
pp mf p pp
pp mf p pp
pp mf p pp
outside, unis. {
f p pp
f p pp
f p pp
f p pp
tutti, inside {
p
p
p
p

30

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1,2
(B. Cl.)
Cbsn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
VIBES (hard sticks)
Hpf.
Pno.

34

Vln. I
(inside, unis.)
Vln. II
(div. a 4)
Vla.
(inside, unis.)
Vc.
(inside, unis.)
Cb.

poco rit.

37 **43** **54** **72**

Fl. 1 **Fl. 2** **Fl. 3/ Picc.** **Ob. 1,2** **E. H.** **Cl. 1,2** **Cl. 3/ B. Cl.** **Bsn. 1,2** **Cbsn.** **Hn. 1,3** **Hn. 2,4** **C Tpt. 1** **C Tpt. 2** **C Tpt. 3** **Tbn. 1** **Tbn. 2** **B. Tbn.** **Tba.** **Perc. 1** **Perc. 2** **Perc. 3** **Perc. 4** **Hp.** **Pno.** **Vln. I** **Vln. II (div. a 4)** **Vla. (div. a 4)** **Vc.** **Cb.**

FLUTE **to Clarinet** **2, 4: invert mouthpiece** **air only** **air only** **air only** **f** **BAMBOO CHIMES** **GUIRO** **BASS DRUM** **div. a 3, sul pont.** **fp**

poco rit. **54** **72**

Flute **like fluttering leaves**

45

Fl. 1 *p*

Fl. 2 *p*

Fl. 3/Picc. *mp* *f*

Ob. 1,2 *mp* *f*

E. H. *f* *like fluttering leaves*

Cl. 1,2 *a2* *f* *1.* *mp* *f* *a2* *f*

Cl. 3/B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1, 3 *a2, invert mouthpiece*

Hn. 2, 4 *f* *pp*

C Tpt. 1 *f* *pp*

C Tpt. 2 *p* *pp*

C Tpt. 3 *pp*

Tbn. 1 *p* *mf* *pp*

Tbn. 2 *p* *mf* *pp*

B. Tbn.

Tba.

Perc. 1 **TRIANGLE** *mp*

Perc. 2

Perc. 3 **TAM-TAM** *mp*

Perc. 4 **SUSP CYM (triangle beater)** *p* *f*

Hp.

Pno.

Vln. I *pp* *div. a 3, sul pont.* *fp* *pp* *fp* *pp* *fp* *pp* *fp* *pp* *outside, div. a 3, sul pont.*

Vln. II *div.* *f > p* *div.* *f > p* *div.* *f > p* *div.* *f > p* *div.* *f > p*

Vla.

Vc.

Cb.

51

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1,2
CLARINET
Cl. 3/
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
2, 4: muted
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

55

Perc. 1
Perc. 2
Perc. 3
Egg shaker
MARK TREE
Perc. 4
BASS DRUM
Pno.
Hpf.
Vln. I
Vln. II
inside, div. a 3, sul pont.
div.
Vla.
Vc.
Cb.

BAMBOO CHIMES
GUIRO
EGG SHAKER
GLOCK

Vln. I
Vln. II
Vla.
Vc.
Cb.

A detailed musical score page for orchestra and percussion. The top section features woodwind and brass parts with dynamic markings like ff, f, mp, pp, and dynamics involving '5'. The middle section includes woodwinds, brass, and percussion (Horns 1, 2; Clarinets 1, 2; Bassoon 1, 2; C. Tpt. 1, 2, 3; Trombones 1, 2; Bass Trombone; Tuba; Percussion 1-4; Bamboo Chimes; Glock; Tam-Tam; Susp Cym). The bottom section shows strings (Violin I, Violin II, Viola, Cello) playing eighth-note patterns. Measure numbers 63 are present at the top left and bottom left.

A detailed musical score page for orchestra and piano, numbered 72. The page features two systems of music. The top system includes staves for Flute 1, Flute 2, Flute 3/Piccolo, Oboe 1,2, English Horn, Clarinet 1,2, Clarinet 3/Bass Clarinet, Bassoon 1,2, Bassoon 3/Cb., Horn 1,3, Horn 2,4, C Trumpet 1, C Trumpet 2, C Trumpet 3, Trombone 1, Trombone 2, Bass Trombone, Tuba, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Harp, and Piano. The bottom system includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The score contains complex rhythmic patterns, dynamic markings like f (fortissimo), pp (pianissimo), and mp (mezzo-forte), and performance instructions such as "to Piccolo" and "inside, div. a 3, sul pont.". Measure numbers 69 and 72 are indicated at the beginning of each system.

WINTER:
♩ = 63 (still; icy)

79

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1,2
Cl. 3/
B. Cl.
Bsn. 1,2

Hn. 1, 3
Hn. 2, 4
ord., straight mute
C Tpt. 1
C Tpt. 2
C Tpt. 3

Perc. 1
Perc. 2
Perc. 3
Perc. 4
WOODBLOCKS
(medium yarn)

CROTALES
(brass mallets, *sempre l.v.*)
f

MARK TREE

Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
pp

Hp.
CROTALES
(brass mallets, *sempre l.v.*)
f

Pno.
sempre non arpegg.
mp
mf
clear; pedal each chord

WINTER:
♩ = 63 (still; icy)

1.3.5.7. I div., non vib.
p 3 3 ppp
9.11.13. II div., non vib.
p 3 3 ppp
Vln. I (div. a 4)
2.4.6.8. div., non vib.
p 3 ppp
10.12.14. non vib.
p 3 ppp
Vln. II (div. a 4) pp
Vla. ♭2 2
Vc. ♭2 2
Cb. ♭2 2

85

87

Fl. 1,2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1,2
Cl. 3/
B. Cl.
Bsn. 1,2
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3

Perc. 1
(Glock)
Perc. 2
(Wdblocks)
Perc. 3
(Crotales)
Perc. 4
Hp.
Pno.

Vln. I
(div. a 4)
Vln. II
(div. a 4)
Vla.
Vc.
Cb.

This page contains two measures of a musical score. Measure 85 begins with woodwind entries from Flute 1/2, Flute 3/Piccolo, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, and Horn 1/3. Measure 87 begins with a prominent solo for Piccolo. The score then shifts to the percussion section, featuring four percussionists (Perc. 1-4) and a harp (Hp.). The percussion part includes dynamic markings such as *p*, *mf*, *mp*, *pp*, and *f*, along with performance instructions like "Glock" and "Wdblocks". The harp part includes dynamic markings like *mp*, *mf*, *p*, and *f*, with a "loco" instruction. Measure 87 concludes with sustained notes and rhythmic patterns from the strings (Violin I, Violin II, Viola, Cello) and bassoon.

91

93

Fl. 1,2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1,2
Cl. 3/
B. Cl.
Bsn. 1,2
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Perc. 1
Perc. 2
Perc. 3
Perc. 4
WATER CHIME
(strike chime, then lower into bucket of water
to bend pitch downward, approx. 1 semitone)
Hpf.
Pno.

1. SOLO *somber, icy*
f —————— 5 ——————
f —————— *mp* ——————
f —————— 3 —————— *mp*

p *mf*

pp —————— *mf* —————— *pp*

mf

l.v. sempre

mf

mp *mf*

mf

mp *mf*

mf

93

Vln. I
(div. a 4)

Vln. II
(div. a 4)

Vla.

Vc.

Cb.

1. *f* —————— 5 ——————
mp —————— *ppp*
fp —————— *pp*
fp —————— *pp*

98 (1.)

Fl. 1,2
f 5 5

Fl. 3/Picc. (Piccolo)

Ob. 1,2

E. H. (with bsn) f mp pp

Cl. 1,2

Cl. 3/B. Cl.

Bsn. 1,2 (1.) f mp f mp 3 pp

Hn. 1, 3

Hn. 2, 4

C Tpt. 1 harmon mute (emerging from bsn, EH) pp mf pp

C Tpt. 2

C Tpt. 3

Perc. 1 (Glock) p mf mp mf

Perc. 2 (Wdblocks) pp mf pp pp mf pp

Perc. 3 (Crotales) mf

Perc. 4 (Water chime) mf

Hp. loco p mf mp mf

Pno. loco p mf mp mf

102

Vln. I (div. a 4) II mp pp II mp pp non arm. mp pp

Vln. II (div. a 4) mp pp mp pp

Vla. fp pp fp pp

Vc.

Cb.

105

Fl. 1,2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1
Cl. 2
Cl. 3/
B. Cl.
Bsn. 1,2

(with bsn.) \overbrace{f} \overbrace{mp}^5 \overbrace{f} \overbrace{mp}^5 \overbrace{f} \overbrace{f}^5 \overbrace{mp}^5 \overbrace{f} \overbrace{mp}^5 \overbrace{f}

110

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3

(emerging from bsn, E.H.)
1. muted \overbrace{pp}^5 \overbrace{mf}^5
2. muted \overbrace{pp}^5 \overbrace{mp}^5 \overbrace{pp}^5
(emerging from bsn, E.H.)
to straight mute

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Perc. 1 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5
Perc. 2 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5
Perc. 3 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5
Perc. 4 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5

Hp.
Pno.

outside, div. a 3
inside, div. a 2
 \overbrace{mf}^5 \overbrace{pp}^5
outside, div. a 2
 \overbrace{mf}^5 \overbrace{pp}^5
inside, div. a 2
 \overbrace{fp}^5 \overbrace{pp}^5

div. a 2
 \overbrace{mf}^5 \overbrace{pp}^5
 \overbrace{mf}^5 \overbrace{pp}^5
 \overbrace{mf}^5 \overbrace{pp}^5
 \overbrace{mf}^5 \overbrace{pp}^5

110 unis.

Vln. I
Vln. II
Vla.
Vc.
Cb.

\overbrace{mf}^5 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5 \overbrace{mf}^5 \overbrace{pp}^5

112

poco rit. $\text{♩} = 58$

Fl. 1

Fl. 2

(Piccolo)

Ob. 1,2

E. H.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

Tbn. 1,2

B. Tbn.

Tba.

Perc. 1

VIBES (hard sticks) ff

Perc. 2

TAM-TAM ff

Perc. 3

[BASS DRUM] (medium timpani mallets) mp

Perc. 4

Hp.

arpegg. ff

Pno.

8^{va}

8^{va}

8^{va}

8^{va}

8^{va}

8^{va}

8^{va}

8^{va}

8^{va}

outside

poco rit. $\text{♩} = 58$

Vln. I

inside, div.

outside

Vln. II

inside, div.

Vla.

Vc.

Cb.

117

117

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1,2
Cl. 3/
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
Tbn. 1,2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.

117

Vln. I
Vln. II
Vla.
Vcl.
Cb.

poco accel.

121

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
(B. Cl.)
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
to harmon mute
C Tpt. 1
C Tpt. 2
Tbn. 1,2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
(Bass drum)
Perc. 4
(Glock)
(Tam-tam)
Hpt.
Pno.

$\text{♩} = 66$

$\text{♩} = 52$

TUBULAR BELLS
(Vibes)
 $\text{♩} = 66$
 $\text{♩} = 52$

poco accel.

Vln. I
Vln. II
Vla.
Vc.
Cb.

$\text{♩} = 66$
 $\text{♩} = 52$

to Egg shaker
TUBULAR BELLS

127

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1,2
Cl. 3/
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
Tbn. 1,2
Tba.

134

FLUTE
1. SOLO
f
p
mp ————— pp

Perc. 1 EGG SHAKER p ————— mf ————— pp TRIANGLE mf
Perc. 2 MEDIUM TAM-TAM mf ————— mf ————— mf ————— mf
Perc. 3 EGG SHAKER p ————— mf ————— pp MEDIUM TAM-TAM p ————— mf ————— pp
Perc. 4 3 mp ————— mp ————— mp ————— mp ————— mp ————— mp
Hp. f ————— f ————— f ————— f ————— f ————— f
Pno. 6 mf ————— mf 6 ————— mf ————— mf ————— mf ————— mf ————— mf ————— p
127

Vln. I
Vln. II
Vla.
Vc.
Cb.

134

non vib. II pp
non vib. pp
non vib. pp
non vib. pp
pp
unis.
mp ————— pp
pizz.
poco f

135

Fl. 1 *mp* *ppp* *f* *mp* *ppp* *f* *mp* *pp*

Fl. 2 *mp* *ppp* *f* *mp* *ppp* *f* *mp* *pp*

Fl. 3/
Picc. *mp* *ppp* *f* *mp* *ppp* *f* *mp* *pp*

Ob. 1 *f* *pp* *p* *f* *p*

Ob. 2 SOLO *p* *f* *pp*

E. H.

Cl. 1,2

Cl. 3/
B. Cl.

Bsn. 1,2

Cbsn. *mf* *pp* *mf* *p* *pp*

Hn. 1, 3 (emerging from E.H.) *p* *f*

Hn. 2, 4

C Tpt. 1 harmon mute *pp* *f* *pp*

C Tpt. 2

Tbn. 1,2 1. straight mute *p*

Tba.

Perc. 1 (Tri) *p*

Perc. 2 (Vibes) *mf*

Perc. 3 (Med. Tam-tam)

Perc. 4 (T-bells) *mp*

Hp. *f*

Pno. *mf* *f*

Vln. I *mf* *pp* *mf* *pp* *mf*

Vln. II *mf* *pp* *b* *mf* *pp* *mf*

Vla. *pp*

Vc. *mf* *pp* *mf* *p* *pp*

Cb. *mp* *poco f* *mp* *mf* *p*

SPRING (Great Trees):
 ♩ = 40; ♪ = 80 (don't drag) **151**

143 **143**

Fl. 1
 Fl. 2
 Fl. 3/
 Picc.
 Ob. 1,2
 E. H.
 Cl. 1,2
 Cl. 3/
 B. Cl.
 Bsn. 1,2
 Cbsn.
 Hn. 1, 3
 Hn. 2, 4
 C Tpt. 1
 C Tpt. 2,3
 Tbn. 1,2
 B. Tbn.
 Tba.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Hp.
 Pno.

like an echo
SOLO
1. SOLO
a2, air only
trbs 1, 2: invert mouthpiece
BASS DRUM
vcl
5
6

SPRING (Great Trees):
 ♩ = 40; ♪ = 80 (don't drag) **151**

143

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

pp
pp
pp
p
p
pizz.
arco
mp — *pp*

155

Fl. 1

Fl. 2

Fl. 3/
Picc.

Ob. 1,2

E. H.

(1.)

Cl. 1,2

Cl. 3/
B. Cl.

Bsn. 1,2

Cbsn.

159

like an echo

Hn. 1, 3

pp

mp pp

mp pp

Hn. 2, 4

mf pp

C Tpt. 1

C Tpt. 2,3

a2, air only

Tbn. 1,2

pp mf pp

B. Tbn.

pp mf pp

Tba.

1. SOLO

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

159

mp pp

mp pp

164

Fl. 1

Fl. 2

Fl. 3/
Picc.

Ob. 1,2

E. H.

Cl. 1,2

Cl. 3/
B. Cl.

Bsn. 1,2

Cbsn.

167

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

trbs 1,2: replace mouthpiece

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

mf (like a gong)

sempre pedale

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord., div.

senza sord.

con sord., div.

senza sord.

167

pp

mp

pp

pp

mp

pp

pp

mp

pp

pp

mp

pp

pp

mp

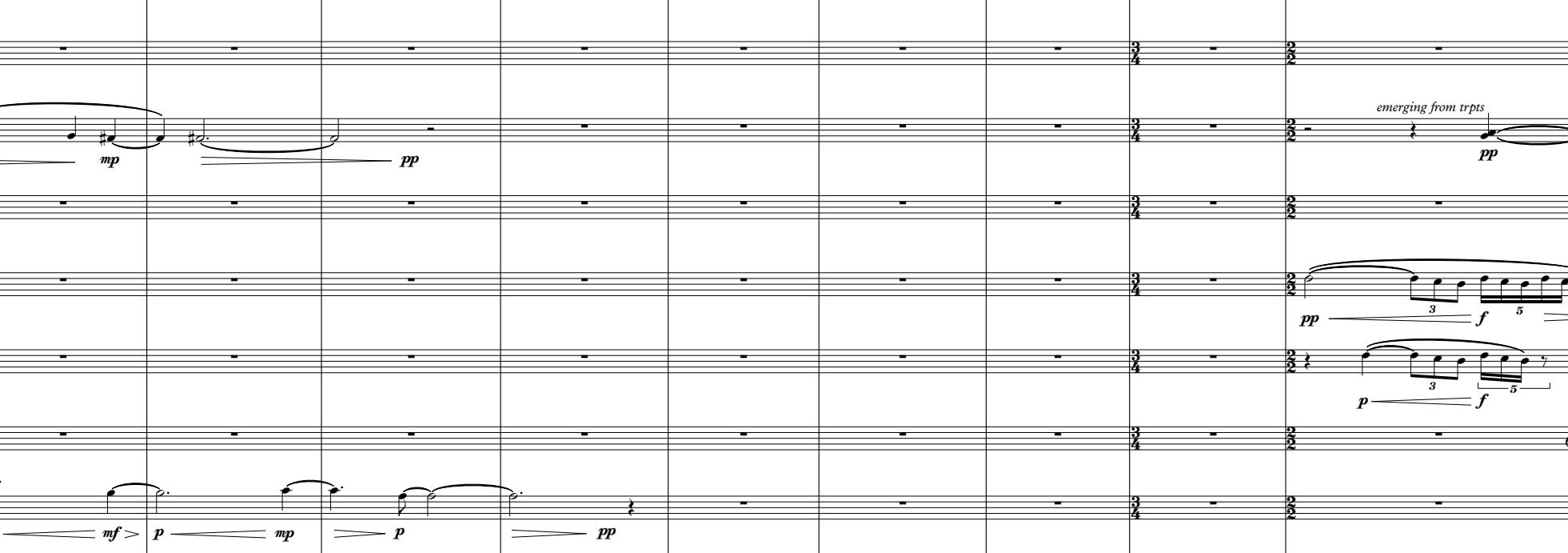
179

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1,2
Cl. 3/
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4 (Bass drum)
Hp.
Pno.
Vln. I
Vln. II
Vla.
(unis.)
Vc.
Cb.

184

185

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1, 2
E. H.
Cl. 1
Cl. 2
Cl. 3/
B. Cl.
Bsn. 1, 2
Cbsn.

(a2) 

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

hns 2, 4: replace mouthpiece
open
a2, ord.
open
open
open
ord.
ord.
replace mouthpiece


Perc. 1
Perc. 2
Perc. 3
Perc. 4

(Vibes)
(Tam-tam, soft beater)
(Bass drum, soft beaters)

Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

192

emerging from trpts
pp
3 f 5
p f
pp mf p
a2, open
p f
open
pp f mp
pp f mp
open
pp mf
open
pp mf
ord.
ord.
pp mf pp
pp mf pp


194

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1
Cl. 2
CLARINET
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

This section of the score shows various woodwind and brass instruments playing sustained notes and rhythmic patterns. The woodwinds include Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Cello. The brass section includes Horns 1 and 3, Horns 2 and 4, Cornet Trumpets 1 and 2, Trombones 1 and 2, Bass Trombone, and Tuba. Percussion parts for measures 194-199 are also present.

199

Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This section of the score continues with woodwind and brass instruments playing sustained notes and rhythmic patterns. The woodwinds include Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Cello. The brass section includes Horns 1 and 3, Horns 2 and 4, Cornet Trumpets 1 and 2, Trombones 1 and 2, Bass Trombone, and Tuba. Percussion parts for measures 194-199 are also present.

199

Vln. I
Vln. II
Vla.
Vc.
Cb.

This section of the score continues with woodwind and brass instruments playing sustained notes and rhythmic patterns. The woodwinds include Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Cello. The brass section includes Horns 1 and 3, Horns 2 and 4, Cornet Trumpets 1 and 2, Trombones 1 and 2, Bass Trombone, and Tuba. Percussion parts for measures 194-199 are also present.

200

Fl. 1

Fl. 2

Fl. 3/
Picc.

Ob. 1,2

E. H.

Cl. 1

Cl. 2

Cl. 3/
B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (Bass drum) *pp*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

SUMMER

♩ = 72

207

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1,2
E. H.
Cl. 1
Cl. 2
Cl. 3/
B. Cl.
Bsn. 1,2
Cbsn.

Hn. 1,3
Hn. 2,4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Perc. 1
Perc. 2
(Tam-tam, l.v.)
Perc. 3
Perc. 4
Hp.
Pno.

SUMMER

♩ = 72

207

Vln. I
Vln. II
Vla.
Vc.
Cb.

208

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1
(Glock)
(T. Bells)

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

212

Fl. 1

Fl. 2

Fl. 3/ Picc.

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Cl. 3/ B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to Bass clarinet

(pedale sempre al fine)

216

Fl. 1 *fff* (shrieking) *tr.*

Fl. 2 *fff* (shrieking) *tr.*

Fl. 3/Picc. *fff* (shrieking) *tr.*

Ob. 1 *fff* (shrieking) *tr.*

Ob. 2 *fff* (shrieking) *tr.*

E. H.

Cl. 1 *ff* *fff* *tr.*

Cl. 2

Bsn. 1,2 *fff* *p* *ff* *mp* *pp*

Cbsn. *fff* *p* *ff* *mp* *pp*

Hn. 1, 3

Hn. 2, 4

CTpt. 1

CTpt. 2,3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *fff* *p* *ff* *mp*

Perc. 1 *ff* *tr.*

Perc. 2 *pp* *f* *p*

LOG DRUMS (hard rubber mallets)

Perc. 3 *fff* *p*

Perc. 4 *ff* *mp* *f* *mp* *f* *mp*

Hp. *fff*

Pno. *p* *f* *p* *6*

216

Vln. I (div. a 3) *fff*

Vln. II (div. a 3) *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

The image shows a single page from a full orchestra score. At the top left, the tempo is marked '220'. The page is filled with musical staves for various instruments: Flutes (Fl. 1, Fl. 2, Fl. 3/Picc.), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1), Bassoons (Bsn. 1,2), Bassoon (Cbsn.), Horns (Hn. 1, 3, Hn. 2, 4), Cornet Trumpets (C Tpt. 1, C Tpt. 2, C Tpt. 3), Trombones (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), Double Bass (Tba.), Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4), Harp (Hp.), Piano (Pno.), Violin I (Vln. I div. a 4), Violin II (Vln. II div. a 3), Cello (Cb.), and Double Bass (Vla.). The music consists of three measures. In the first measure, woodwind instruments play eighth-note patterns with dynamics ff and fff. In the second measure, bassoon and double bass play sustained notes with dynamics ff and fff. In the third measure, brass instruments play eighth-note patterns with dynamics fff. The piano has a dynamic marking 'LOG DRUMS (hard rubber mallets)' above it. The piano part includes a dynamic 'f' and a sixteenth-note cluster. The strings begin their parts in the third measure, with Violin II and Cello playing eighth-note patterns.

223

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3/
B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1, 3
(a2)

Hn. 2, 4
mp

C Tpt. 1

C Tpt. 2
p fff

C Tpt. 3
fff p

Tbn. 1
mp

Tbn. 2
pp

B. Tbn.
p f mp

Tba.

Perc. 1
(Log drums) ff mp

Perc. 2
p (Bass drum) f p

Perc. 4
f mp f

Hp.

Pno.

Vln. I
(div. a 4)
mp

Vln. II
(div. a 3)
f

Vla.
f

Vc.
f

Cb.
f

225

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
BASS CLARINET
Cl. 3/
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 4
Hpf.
Pno.

226

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
BASS CLARINET
Cl. 3/
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
Hn. 2, 4
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 4
Hpf.
Pno.

div. 6

div. 226

Vln. I
(div. a 4)

Vln. II
(div. a 3)

Vla.

Vc.

Cb.

228

Fl. 1
Fl. 2
Fl. 3/
Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
(B. Cl.)
Cl. 3/
B. Cl.
Bsn. 1,2
Cbsn.
Hn. 1, 3
(a2)
Hn. 2, 4
pp
CTpt. 1
CTpt. 2
CTpt. 3
Tbn. 1
B. Tbn.
Tba.
Perc. 1
(Log drums)
Perc. 2
(Bass drum)
Perc. 4
Hpt.
Pno.
Vln. I
(div. a 8)
Vln. II
(div. a 6)
Vla.
(div. a 4)
Vc.
(div. a 4)
Cb.

poco rit. $\text{♩} = 69$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 3/
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.

232
232
poco rit. $\text{♩} = 69$

Vln. I
(div. a 7)
Vln. II
(div. a 6)
Vla.
(div. a 4)
Vc.
(div. a 4)
Cb.

239

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Cl. 3/
B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1, 3
(a2)

Hn. 2, 4
(a2)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 3

Perc. 4
(Bass drum)
— ppp

Hp.

Pno.

239

Vln. I

Vln. II
tutti, div. a 4
mf — p

Vla.

Vc.

Cb.

246

242

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Cl. 3/
B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 3

Perc. 4

Hp.

Pno.

Vln. I
(div. a 4)

Vln. II

Vla.

Vc.

Cb.

246

249

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Cl. 3/
B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

(1.)

Hn. 2, 4

(2.)

C Tpt. 1, 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 3

(Bass drum)

Perc. 4

Hp.

Pno.

Vln. I

unis.

Vln. II

Vla.

Vc.

Cb.