

GARDEN MUSIC

A Thesis
Presented to
The Faculty of the Graduate School
At the University of Missouri

In Partial Fulfillment
Of the Requirements for the Degree
Master of Music

By
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The undersigned, appointed by the dean of the Graduate School,
have examined the thesis entitled

GARDEN MUSIC

Presented by David J. Witter

A candidate for the degree of

Master of Music

And hereby certify that, in their opinion, it is worthy of acceptance.

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—Score is not transposed	

Instrumentation

Flute
Clarinet in Bb, Bass Clarinet
Violin
Cello
Piano
Percussion

Duration: +/- 20 minutes

Key to the notation in the Third Movement:

⤿ = long length

⤴ = short length

N.
M. = no meter

Barlines in $\begin{matrix} N. \\ M. \end{matrix}$ = conductor cued downbeats

Notes with heads \times and \otimes are of performer-determined pitch; observe the written rhythm and register, follow the line contour

This piece was written as a thesis for the completion of an M.M. in composition. To write it I conjured several images to help characterize various elements of a garden. The first movement came about as a visualization of the rolling and undulating that land undergoes when imagined in "deep" time, i.e. in fast motion. The second movement is more peaceful, after the dreaminess of underwater vision, though reflections of both the movements before and after it break up the calm now and then. The third movement is reflective of animal and plant life around the garden, which I chose to represent with a clean and ambiguous character. This movement utilizes much improvisation on the part of the ensemble, and as such represents a culmination of my compositional work and focus at the University of Missouri.

Movement 1: Land Music (permanence)

David Witter

Driving, a slow undulation
viewed in fast motion $\text{♩} = 160$

Flute

Violin

Violoncello

Percussion

Vln.

Vc.

Mar.

Pno.

7

A

13

f

mf

5

19

Vln.

Vc.

Mar.

Pno.

25

Vln.

Vc.

Mar.

Pno.

30

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

36 **B** 3

Fl. *f*

Cl. *f*

Vln.

Vc.

Mar.

Pno.

42

Fl.

Cl.

Pno.

46 **C**

Fl.

Cl.

Vln.

Vc.

Mar. Vibraphone

Pno.

50

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

Detailed description: This system contains measures 50 through 53. The Flute and Clarinet parts have rests in measures 50 and 51, with notes in measures 52 and 53. The Violin part features a melodic line with slurs and accents. The Viola part has a bass line with slurs and accents. The Vibraphone part has a melodic line with a 7-measure slur in measure 50 and a 3-measure slur in measure 53. The Piano part has chords with slurs in measures 50 and 51, and rests in measures 52 and 53.



54

pizz. (slap tongue) **D**

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

Marimba

p

Detailed description: This system contains measures 54 through 57. The Flute part has a note in measure 54 with the instruction 'pizz. (slap tongue)' and a circled 'D' above it. The Clarinet part has notes in measures 54 and 57. The Violin part has a melodic line with a 7-measure slur in measure 55. The Viola part has a bass line with a 5-measure slur in measure 55. The Vibraphone part has a melodic line with a 7-measure slur in measure 54 and a 3-measure slur in measure 55. The Piano part has a bass line with a 3-measure slur in measure 54 and a dynamic marking of 'p'. The Marimba part has notes in measures 56 and 57.

60 normal

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

pizz.

pizz.

66

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

pizz. (slap tongue)

mf < f >

f > mf <<<

f

8^{va}

8^{va}

73

normal

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

mf

mp

f

p

pp

arco

arco

pp

pp



79

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

mf

f

mp

ff

f

mp

ff

pizz.

pizz.

arco

mp

mf

pp

E With an exacting but smeared aesthetic,
like melting film ♩ = 60

84

Fl. G.P. *pp*

Cl. G.P. *pp*

Vln. G.P. *pp*

Vc. G.P. *pizz.* *pp*

Mar. G.P. *pp*

Pno. G.P. *pp*

89

Fl. *mp* *p*

Cl. *p*

Vln. *arco*

Vc. *mf* *p*

Vib. *p*

Pno. *p* *pp* *Ped.*

93

Fl. *mf* *pp* *ff* *mp*

Cl. *mf* *p* *ff*

Vln. *mp* *pp*

Vc. *-straight, but as though swung...*

Vib. *mf* *p* *ff*

Pno. *p* *ff* *pp*

Marimba
Vibraphone

96

Fl. *ff* *p* *mp*

Cl. *mf* *ff* *mf*

Vln. *f* *pp*

Vc.

Vib. *mp*

Pno.

99 **F** Driving again,
with further sprouting ♩ = 160

Fl. 

Cl. *p* 

Vln. 

Vc. 

Marimba *mf* 

Pno. *p* 

-cease "swinging"



105

Fl. *f* 

Cl. *f* 

Vln. *p* arco 

Vc. *p* 

Mar. *mf* 

Pno. *ff* *mf* 

110

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

ff

mf

pp

p

p

116

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

ff

pp

G Disturbances underground
w/ violin

w/ flute

122

Fl.

Cl. w/ cello

Vln.

Vc. w/ clarinet

Mar.

Pno.

128

Fl. w/ clarinet

Cl. w/ flute

Vln.

Vc.

Pno.

133

w/ violin

Fl.

Cl.

Vln.

Mar.
 Vibraphone

Pno.



139

Fl.

Cl.

Vln.

Vc.

Vib.
 Glockenspiel

Pno.

144

Fl. *mf*

Cl.

Vln.

Vc. *f*

Glock.

Pno.



150

Fl. *tr*

Cl. *f*

Vln.

Vc. *3*

Glock.

Pno.

155

Fl. (tr) 3 tr +

Cl.

Vln.

Vc.

Glock.

Pno. 3 3



162

Fl. *mp*

Cl. *mp*

Vln. *p* arco

Vc.

Vib. *mp*

Pno. *mp* *pp* 3 3

169

Fl. *f*

Cl. *f*

Vln. *mf*

Vc. *mf*

Vib. Marimba

Pno. *f* *mp* 5



175

Fl.

Cl.

Vln.

Vc.

Mar.

Pno. 5

H Inside out and back again

180

Fl. *f* *mf*

Cl. *f* *mf*

Vln. *f*

Vc. *pizz.* *mf*

Mar. *f*

Pno. *f* *p*



185

Fl. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Vln. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Mar. *ff* *mf* *ff*

Pno. *ff* *mf* *ff*

188

Fl. *f* *mf* *ff* *mf* *ff*

Cl. *f* *mf* *ff* *mf* *ff*

Vln.

Vc.

Mar. *f*

Pno. *ff* *f* *p*



191

Fl. *p* *ff* *f*

Cl. *p* *ff* *f*

Vln. *ff*

Vc. *ff*

Mar. *ff* *cresc.*

Pno. *f* *p* *ff*

194

Fl. *tr*⁺

Cl. *tr*⁺

Vln. *f* *ff* *f*

Vc. *f* *ff*

Mar. *gliss.*

Pno. *p* *ff* *pp*

Detailed description: This system contains measures 194 through 197. The flute and clarinet parts feature long, sustained notes with trills indicated by a wavy line and a '+' sign. The violin and viola parts play a rhythmic eighth-note pattern, with dynamics shifting from forte (f) to fortissimo (ff) and back to forte (f). The cello and double bass parts play a similar eighth-note pattern, with dynamics shifting from forte (f) to fortissimo (ff). The maracas play a rhythmic eighth-note pattern, with a glissando indicated by a diagonal line. The piano part consists of chords in the right hand and a bass line in the left hand, with dynamics shifting from piano (p) to fortissimo (ff) and then to pianissimo (pp).



198

Fl. *w/ violin*

Cl. *w/ violin*

Vln. *w/ flute*

Vc.

Mar.

Pno. *ff* *gliss.*

Detailed description: This system contains measures 198 through 201. The flute and clarinet parts are marked with a wavy line and '(tr)', indicating trills, and are labeled 'w/ violin'. The violin and viola parts play a rhythmic eighth-note pattern, with a wavy line and '(tr)' indicating trills, and are labeled 'w/ flute'. The cello and double bass parts play a rhythmic eighth-note pattern. The maracas play a rhythmic eighth-note pattern. The piano part consists of chords in the right hand and a bass line in the left hand, with dynamics shifting from fortissimo (ff) to a glissando indicated by a diagonal line.

Fl. *ff*

Cl. *w/ cello* *ff*

Vln. *pizz.* *arco* *ff*

Vc. *w/ clarinet* *arco* *ff*

Mar. *Glockenspiel* *mf* *damp* *Marimba* *ff*

Pno. *ff*

Detailed description: This page of a musical score covers measures 202 to 205. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mar.), and Piano (Pno.). The Flute, Clarinet, Violin, and Viola parts all play a melodic line with accents and end with a fortissimo (*ff*) dynamic. The Clarinet part is marked 'w/ cello' and the Viola part 'w/ clarinet'. The Maracas part includes a 'Glockenspiel' section with a 7-measure triplet and a 'Marimba' section with a 3-measure triplet, both marked *mf*, followed by a 'damp' section and a final *ff* section. The Piano part provides harmonic accompaniment with chords and single notes, marked *ff* at the end.

Movement 2: Water Music (transience)

David Witter

Delicate, mysterious,
as a misty morning ♩ = 80

Flute *p* 4+3

Clarinet in B \flat *mf*

Violin *p*

Percussion Triangle *f* or beater

Piano *p* *mf*

8va

3

3

3

3

5

Fl. *mp*

Cl. *mp*

Vln. *pp*

Vlc. *mf* *p*

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

Vibraphone

Pno. *mp* *p* *pp* *mp*

8va

3

3

3

3

9

Fl. *mf* *f* *p*

Cl. *p*

Vln. *b*

Vlc. *b*

Perc. Crotales or beater *mp* 3 Tambourine or hand *pp* Vibraphone *mf*

Pno. *pp*

Measures 9-12, 4/4 time signature. Flute and Clarinet have triplets. Percussion includes Crotales, Tambourine, and Vibraphone. Piano accompaniment is *pp*.

13

Fl. *f* *ff* *mp*

Cl. *f* *ff* *mf*

Vln. *mf* *p*

Vlc. *f*

Perc. Glockenspiel 5 *mp* Tambourine *p*

Pno. *p* *mf* *mp*

Measures 13-16, 4/4 time signature. Flute and Clarinet have complex rhythmic patterns with slurs and dynamics. Percussion includes Glockenspiel and Tambourine. Piano accompaniment has dynamics *p*, *mf*, and *mp*.

17

Fl. *ff* 3 *p* 3

Cl. *ff* 3 *mp* 3

Vln. *p*

Vlc. *p*

Perc. Crotales 5 Triangle Glockenspiel *mp* *f* *ff* *mp* *p*

Pno. *pp*

21

A Precise yet light and fluid, water running under ice

Fl. *f* 5 3

Cl. *ff* 3

Vln. pizz. *f* 3 5 arco *ff* 7

Vlc. pizz. *f* 5 3 *mf* 3 *f*

Perc. Vibraphone *f* *mp*

Pno. *mp* 3

25

Fl. *mf* 3 *f* *f*

Cl. 3 *mp* *f*

Vlc.

Perc. Tambourine *mp* Glockenspiel 3 *mp* *f*

Pno. *pp* 3 3 *f*

29

Fl. *mp* 3 *p*

Cl. *mp*

Vln. *p* 3

Vlc. 3

Perc. *mp* *p* 3

Pno. *mf* 5 *pp*

2+3

8va

33 **B** Yearningly; an aged patina

rit. 3

A tempo

Fl. *mp* 3 *mf*

Vln. *mf* 5

Vlc. arco *ppp* *ff* *mf* *pp* pizz. *f* 3

Perc. *mp* 5

Pno. *mp* 8va



36

Fl. *f* 3

Cl. *f* 3

Vln. arco *f* *fff* pizz. *f* *fff* gliss.

Vlc. *f* 3 *fff* 5

Perc. *mf* 3

Pno. *p* 5 8va

C Light yet brittle, small sounds stir, both far and near

40

Fl. *f* *pp* *p*

Cl. *ff*

Vln. *ff* pizz.

Perc. Crotales *f* *mp* *ff*

Pno. *pp* *mf* *pp*



With delicate energy, a rain song

D $\text{♩} = 160$
 $\frac{3}{8} + \frac{3}{8} + \frac{2}{8}$

44

Fl. *f* *ff* *mf* *ff* rit.

Cl. *pp* *mp* *ff* *mp* *mf*

Vln. *pp* *mf*

Vlc. pizz. *f* *mp* *p*

Perc. Glockenspiel *p* *mp* Tambourine *p* Glockenspiel to Tri./Cro./Tam. *p* Triangle *p*

Pno. *p* *f* *pp* *ff* *mp*

Mel.: 3/4 + 4/4
Acc.: 3/8 + 3/8 + 2/8 + 3/4

50

Fl.

Cl. *mp* *mf* *mp* *mf* *mp* *mf*

Vlc. arco *mf* *f* *mf* *f*

Perc.

Pno. *pp* *mp*



54

Coyly cantabile

Fl. *f*

Cl. *mp* *mf* *mp* *mf* *mp* *mf*

Vln. arco *mf*

Vlc. *mf* *f* *mf* *f* *mf* *f*

Perc.

Pno. *pp* *mp* *pp* *mp* *pp* *mp*

57

Fl. *ff*

Cl. *mp* *mf* *mp* *mf*

Vln. *f*

Vlc. *mf* *f* *mf* *f*

Perc.

Pno. *pp* *mp* *pp* *mp*

Detailed description: This block contains the musical notation for measures 57 and 58. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The Flute part has a dynamic marking of *ff*. The Clarinet part has dynamics of *mp*, *mf*, *mp*, and *mf*. The Violin part has a dynamic of *f*. The Viola part has dynamics of *mf*, *f*, *mf*, and *f*. The Percussion part has two accented notes. The Piano part has dynamics of *pp* and *mp*.

59

E

Fl. *f* *ff*

Cl. *mp* *mf* *mp* *mf*

Vln. Light and floating *mp*

Vlc. *mf* *f* *mf* *f* *mf* *f*

Perc. Crotales *mf* Triangle *mf* Crotales Triangle

Pno. *pp* *mp* *pp* *mp* *pp* *mp*

Detailed description: This block contains the musical notation for measures 59, 60, and 61. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). A box labeled 'E' is placed above measure 59. The Flute part has dynamics of *f* and *ff*. The Clarinet part has dynamics of *mp*, *mf*, *mp*, and *mf*. The Violin part has a dynamic of *mp* and the instruction 'Light and floating'. The Viola part has dynamics of *mf*, *f*, *mf*, *f*, *mf*, and *f*. The Percussion part has three measures with dynamics of *mf*, *mf*, and *mf*, and includes Crotales and Triangle. The Piano part has dynamics of *pp* and *mp*.

62

Fl. *f* *ff* *mf* *f*

Cl. *mp* *mf* *mp* *mf* *mp* *f*

Vln. *mf* *ff* *pizz.* *3* *3*

Vlc. *mf* *f* *mf* *f* *mf* *f*

Perc. Crotales Triangle Crotales Triangle Tambourine Triangle

Pno. *pp* *mp* *pp* *mp* *mf*

As accurately as possible; nebulas

65

Fl. *mf* *f* *ff*

Cl. *mp* *f* *ff* *f* *ff*

Vln. *3* *3* *3*

Vlc. *mf* *f* *ff*

Perc. Tambourine Triangle Tambourine Triangle Tambourine Triangle

Pno. *f* *ff* *f*

68

Fl.

Cl.

Vln.

Vlc.

Perc.

Pno.

f *ff* *f* *ff* *f* *ff*

Tambourine Triangle Tambourine Triangle Tambourine Triangle

ff *f* *ff*

71

Fl.

Cl.

Vln.

Vlc.

Perc.

Pno.

F ♩ = 80

fff *p* *fff* *mf* *fff* *p* *pp* *ff* *f* *fff* *p* *mf*

arco

Tambourine Triangle Tambourine Triangle

75

Fl. *f* 3

Cl.

Vln. arco *pp* *p* 5

Vlc. *f* 3 pizz.

Perc. Crotales *mp* Glockenspiel *mf*

Pno. *p* 3 *f* 3 *arco*



81

Fl. *f* 7 3

Vln. *f* pizz.

Vlc. *ff* *mp* 5 *f* 3

Perc. Vibraphone *p* *mf* Glockenspiel *pp*

Pno. *pp* 3 *p* 5 8va

89 **G** Broadly, a lake shimmers
♩ = 70

Fl. *p* *f* 5 flutter

Cl. *p* *mf* *p*

Vln. arco *p* *mf* *p*

Perc. Crotales Glockenspiel *p* *mf* *p*

Pno. *p* *mp* *p*

p *And.*

As accurately as possible; nebulus

93 **H** ³⁺⁴ ♩ = 160

Fl. *mf* *mp* *p* rit. 3 3 // *mp* 3 3 3 3

Cl. *mf* *mp* *p* // *mp*

Vln. *mf* *mp* *p* //

Vlc. //

Perc. Crotales Triangle *mf* *mp* *p* //

Pno. *mf* *p* // *mp*

97

Fl. *mf* *ff*

Cl. *mf* *ff*

Perc. Tambourine *mf* *p*

Pno. *p* *pp*



102 **I** ♩ = 80

Fl. *mf* rit. A little faster ♩ = 100 *p*

Cl. *mf* *p*

Vln. *mf* *pp* arco

Perc. Crotales *mf*

Pno. *mf* *p*

A little slower ♩ = 80

108

Fl. *mf* *f* flutter

Cl. *p*

Vln. *mp*

Perc. *ff* *mf*
Vibraphone Glockenspiel

Pno. *mf*

112

Fl. *f* *mf* *f* *mf* *rit.*

Cl.

Vln. *mf* *f* pizz.

Perc. *f* *mp*
Crotales (softly choke) Glockenspiel

Pno. *p* *mp*

J With sublime yearning
A tempo

Musical score for measures 116-120. The score is for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), and Recorder (Rec.). The key signature has one flat (B-flat major/D minor) and the time signature is 4/4. The music features a melodic line with triplets and dynamic markings: *p*, *mf*, *f*, and *mp*. The piano accompaniment includes octaves and dynamic markings: *pp*, *mf*, and *pp*. The recorder part is marked *Rec.* and has a dynamic marking of *ff*. The measures end with a 3/4 time signature change.



Musical score for measures 121-125. The score is for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature has one flat (B-flat major/D minor) and the time signature is 4/4. The music features a melodic line with triplets and dynamic markings: *mp*, *mf*, *f*, and *mp*. The violin part includes dynamic markings: *pp*, *mp*, *mf*, *f*, *mf*, and *ff*. The viola part includes dynamic markings: *f* and *ff*. The piano accompaniment includes octaves and dynamic markings: *f* and *ff*. The measures end with a 3/4 time signature change.

125

Fl. *f*

Cl. *pp* *mp* *ff* *f*

Vln. *arco* *mf* *f*

Vlc. *f* *ff*

Perc. Glockenspiel *p*

Pno. *p* *f* *ff*

129

Fl. *ff* *fff* *ff*

Cl. *fff* *fff* *fff*

Vln. *ff* *f* *pizz.*

Vlc. *ff* *mf* *arco*

Perc. Crotales *p* Tambourine *mf*

Pno. *p* *8va*

rit. A tempo

133

Fl. *ff* *mf* 2+3

Cl.

Vln. *mp* *pp* *pizz.* *mf* *f*

Vlc. *p* *mf*

Perc. Crotales *p* *mp* Glockenspiel *p* Tambourine *pp* *mp* *f* *pp* *mp* *f* *pp* *mp*

Pno. *pp* *mp*

K Mel.: 3/4 + 4/4
Acc.: 3/8 + 3/8 + 2/8 + 3/4
♩ = 160

137

Fl. *mp* *mp* *mp*

Vln. *pizz.* *mp* *mp* *mp*

Vlc. *pizz.* *mp* *mp* *mp*

Perc. Vibraphone (no pedal) *mp* Tambourine Vibraphone *mp* Tambourine Vibraphone *mp* Tambourine

Pno. Coyly cantabile *mf* *f* *mf*

L

140

Fl. *mp* *mp* *mp*

Cl. *f*

Vln. *mp* *mp* *mp*

Vlc. *mp* *mp* *mp*

Perc. Vibraphone Tambourine *mp* *mp* *mp*

Pno. *f* *mf*

Light and floating

143

Fl. *mp* *f* *ff* *mp*

Cl. *mp* *mp* *mp*

Vln. arco *f* *mp* *f* *ff* pizz. *mp*

Vlc. *mp* *mp* *mp*

Perc. Vibraphone Tambourine *mp* *mp* *mp*

Pno. *f* *mf* *f* *ff*

146

Fl. *f* *ff* *mp* *mf* 3+4

Cl. *mp* *mp* *mf*

Vln. *pizz.* *mp* *f* *arco*

Vlc. *mp* *mp* *mf* *arco*

Perc. *Vibraphone* *Tambourine* *Vibraphone* *Tambourine* *mp* *mp*

Pno. *8va* *mf* *f* *ff*

149

Fl. *ff* 3+2 *fff* M ♩ = 80

Cl. *ff* *fff* *f*

Vln. *ff* *fff* *mp*

Vlc. *ff* *fff*

Perc. *ff* *fff* *Crotales*

Pno. *fff* *f*

Rec.

152

Fl. *f*

Cl. *mff*

Vln.

Perc.

Pno. *mff*



157

Piano holds while others cut off

N

Fl. *ff* *p* *mp*

Cl. *ff* *mp*

Vln. *mf* *pp*

Vlc. *p*

Perc.

Pno. *ff* *mf* *pp*

161 rit. . . . A tempo

Fl. *p* *mp*

Cl. *mp* *mf*

Vln. *mp* *pp*

Vlc. *p* *mf*

Perc. Triangle 3 *f* Crotales *p* Tambourine *f*

Pno. *f* *pp* *mp*



168 rit. . . . **O** A tempo

Fl. *f*

Cl. *f*

Vln. *mp* *ff* *mp* *ff* *p*

Vlc. *f* *p*

Perc. Vibraphone *f* Glockenspiel *ff* Triangle *p* Crotales *p*

Pno. *mf* *ff*

173

Cl. *p* *mf*

Vln. arco *pp*

Vlc.

Perc. Tambourine *mf* Vibraphone *mp* *mf* *mp*

Pno. *mf* *pp* *ppp*

180

Fl. **P** A little faster ♩ = 100 *p*

Cl. *f*

Vln. *mf* pizz. *p*

Vlc. pizz. *p*

Perc. Tambourine *f* *pp* Vibraphone (no pedal) *p*

Pno. *mp* *ppp* *p*

185

Fl.

Vln.

Vlc.

Perc.

Pno.

3va



188

Fl.

Vln.

Vlc.

Perc.

Pno.

3+2

(8)

Movement 3: Flora and Fauna (cycles)

Like a swirling mixture with a thin homogeneous ribbon showing through

David Witter

$\text{♩} \pm 110$ —10 s.— **A** $\text{♩} \pm 120$

Flute
N. M.
ff *subito pp* swell dynamically at a slow and uneven rate

Bass Clarinet in Bb
N. M.
ff
p \leftarrow *mf* *mp* \leftarrow *mf* \leftarrow *f*

Violin
N. M.
ff *subito p* swell dynamically at a slow and uneven rate

Violoncello
N. M.
ff pizz. arco
p \leftarrow *mf* *mp* \leftarrow *mf* \leftarrow *f*

Percussion
N. M.
Cymbal roll
pp swell dynamically at a slow and uneven rate

Piano
N. M.
ff
with the Cello and the Bass Clarinet...
p \leftarrow *mf* *mp* \leftarrow *mf* \leftarrow *f*

5
Fl. (tr)
B. Cl. *mf* \leftarrow *f* *mf* \leftarrow *f*

Vln. (tr)
Vc. *mf* \leftarrow *f* *mf* \leftarrow *f*

Perc. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Pno. *mf* \leftarrow *f* *mf* \leftarrow *f*

B

slower...

11

Fl. (tr)

B. Cl. *mf* *f*

Vln. (tr)

Vc. *mf* *f*

Perc.

Pno. *mf* *f*



C

A little faster ♩ +/- 140

15

Fl. N. M. *f* *sfz*

B. Cl. N. M. *f* *sfz*

Vln. N. M. *f* *sfz*

Vc. N. M. *f* *sfz*

Perc. N. M. Tom-toms *f* Hi-hat roll *mf*

Pno. N. M. *f* *sfz*

—20 - 40 s.—

Cued:
 1. Everyone drift into free improvisation, with long tones, swells, and intervallically-wide pointillism
 2. Clarinet solos over this
 3. Background groupings subsume solo
 4. tutti soft trills, die out, then...

D

A tempo

18

Fl. *f* *sfz* *f* *sfz* *pp*

B. Cl. *f* *sfz* *f* *sfz* *pp*

Vln. *f* *sfz* *f* *sfz* *p*

Vc. *f* *ff* *sfz* *f* *sfz* *p*

Perc. *f* *mf* *f* *mf* *pp*

Pno. *f* *sfz* *f* *pp*

Tom-Toms roll Hi-hat Tom-toms roll Hit hat

E

A tempo

24

Fl. *f*

B. Cl. *f*

Vln. *f* pizz.

Vc. *f* pizz.

Perc. *f* Hi-hat hit

Pno. *f*

—20 - 40 s.—

Drift into free improvisation.
listen hard and meld/leave each other spaces...

f *f* *f* *f* *f*

F

28

Fl.

B. Cl.

Vln.

Vc.

Pno.

arco

start slow and speed up

tr

33

Fl.

B. Cl.

Vln.

Vc.

Perc.

start slow and speed up

start slow and speed up

f

(tr)

sim.

37

B. Cl.

Vln.

Vc.

Perc.

f

43

Fl. *ff*

B. Cl. *ff*

Vln. *ff*

Vc. *ff*

Perc. *p*

Pno. *f*

Tom-toms

Hit-hat roll



48

Fl. N. M. 5/4

B. Cl. N. M. 5/4

Vln. N. M. 5/4

Vc. N. M. 5/4

Perc. N. M. 4/4

Pno. N. M. 5/4

Tom-toms

Hi-hat roll

G

— 20 - 40 s. —

Cued:

1. Drift into free improvisation
2. A Nasty Clarinet solo, backed up by everyone else's improvisation

As the Clarinet continues improvising
the others begin accompanying with this...

53 **H** ♩ +/- 120

Fl.

Vln.

Vc.

Perc. $\{$ Cymbal hit/choke

Pno.

As the Violin continues improvising
the others begin accompanying with this...

58 **J** ♩ +/- 100

Fl. N. M.

B. Cl. N. M.

Vln. (2.) N. M. etc.

Vc. N. M.

Perc. $\{$ Hi-hat roll, choke N. M.

Pno. N. M.

— 20 - 40 s. —

Cued:
1. Drift into free improvisation
2. Over this the Violin begins a solo
(make it busy!) while the others
continue accompanying...

Continue soloing, the others
will accompany with rhythmic
figures

Violin ends improvisation...

61

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

f

ff

Hi-hat hit

65

K $\text{♩} \pm 120$

same as beginning...

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

ff subito *p*

ff

ff subito *pp*

pizz. *ff*

Cymbal roll *pp*

ff

swell dynamically at a slow and uneven rate

10 s.

swell dynamically at a slow and uneven rate

swell dynamically at a slow and uneven rate

mp

mf

f

mp

mf

f

mp

mf

f

mf

f

(7/8)

L

69

Fl. *ff* N. M.

B. Cl. *ff* N. M.

Vln. *ff* N. M.

Vc. *ff* N. M.

Perc. *ff* N. M.

Pno. *ff* N. M.

—20 s.—

Everyone improvise with 1/8 note groupings of 2, 3, 4, and 5 notes, maintaining relatively consistent pulse; use space and listen to the resulting groupings...

M Conductor cues M $\text{♩} \text{+/- } 120$

f 2

f 2

f 2

f 2

Tom-toms *f* 2

f 2



N

75

Fl. 2 2 *ff* N. M.

B. Cl. 2 2 *ff* N. M.

Vln. 2 2 *ff* N. M.

Vc. 2 2 *ff* N. M.

Perc. 2 2 Cymbal roll N. M.

Pno. 2 2 *ff* N. M.

—10 s.—

Everyone begin improvising with long tones and downward glissandos, slow, thick, and spaced-out...

...then improvise with what you will...

—20 - 40 s.—

Piano begins solo, atonal washes, pointillism in all ranges, spaces; everyone else continues improvising but backs off dynamically and texturally

—20 - 40 s.—
Piano continues soloing as everyone else begins to improvise with long tones and sparse pointillism with this sonority...

p

p

p

p

Vibraphone *p*

end solo drifting on this sonority...

82 **Tutti** — 5 - 10 s. — $\text{♩} \text{ +/- } 120$
as written

Fl. *mp*

B. Cl. *mp*

Vln. *mp*

Vc. *mp*

Perc. *mf*

Pno. *mf*

85 **O**

begin to randomize pitches,
keep the same ambience,
as though clouds are getting
thicker...

Fl. with the Cello... *p* *mf* *mp* *mf* *f*

Vln. with the Bass Clarinet... arco *p* *mf* *mp* *mf* *f*

Vc. *p* *mf* *mp* *mf* *f*

Perc. *mf*

Pno. *mf*

begin to randomize pitches,
keep the same ambience,
as though clouds are getting
thicker...

92 **P**

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

p

mp

Piano twinkles in the high registers on rests and holds...

End with piano twinkling in the high registers, fade to niente...