

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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Dr. Stefan Freund

Dr. Neil B. Minturn

Prof. Richard Pellegrin

Dr. Gennady Barabtarlo

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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 **N.** = conductor cued downbeats
M.

Notes with heads × and ☀ 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 f

Violoncello f

Percussion f

Vln. 7

Vc.

Mar.

Pno. mf

A

Vln. 13

Vc.

Mar.

Pno.

19

Vln. Vc. Mar. Pno.

25

Vln. Vc. Mar. Pno.

30

Fl. Cl. Vln. Vc. Mar. Pno.

This image shows three systems of a musical score. System 1 (measures 19-21) features parts for Violin (Vln.), Cello (Vc.), Marimba (Mar.), and Piano (Pno.). The piano part includes a dynamic instruction 'ff' (fortissimo). System 2 (measures 25-27) continues with the same four instruments. System 3 (measures 30-32) adds Flute (Fl.) and Clarinet (Cl.) to the ensemble. The piano part in this system also includes a dynamic instruction 'ff'. Measures are numbered at the top of each system, and measure lines are marked with '5' under groups of five measures. Various performance markings like accents and slurs are present throughout the score.

36

B

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

37

=

42

Fl.

Cl.

Pno.

=

46

C

Fl.

Cl.

Vln.

Vc.

Mar.

Vibraphone

Pno.

50

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

pizz. (slap tongue) D

54

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

Marimba

60 normal

Vln. pizz.
Vcl. pizz.

Mar.

Pno.



66 pizz. (slap tongue)

Fl.

Cl. *mf < f* > *f > mf* > >

Vln.

Vcl.

Mar.

Pno. 8va

73

Fl. normal

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

Vln. arco

Vc. *v.* *pp*

Mar. *solo*

Pno. *pp*



79

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

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

Vln. *pizz.* arco

Vc. *mp* *mf* *pp*

Mar.

Pno. *3* *3* *3*

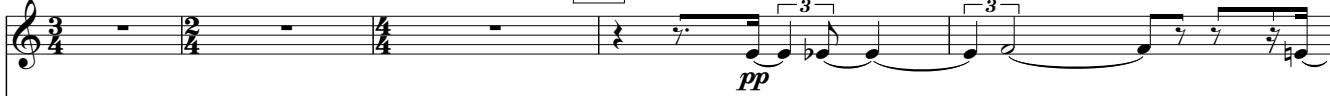
With an exacting but smeared aesthetic,

7

E like melting film $\text{♩} = 60$

84

G.P.

Fl. 

G.P.

Cl. 

G.P.

Vln. 

G.P.

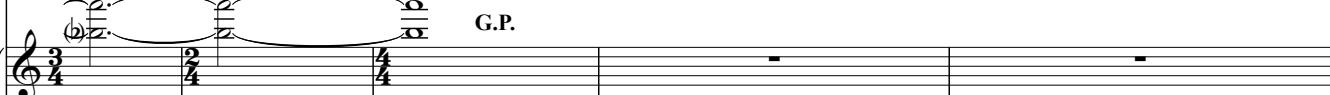
Vc. 

Vibrphone 

G.P.

Mar. 

G.P.

Pno. 

89

Fl. 

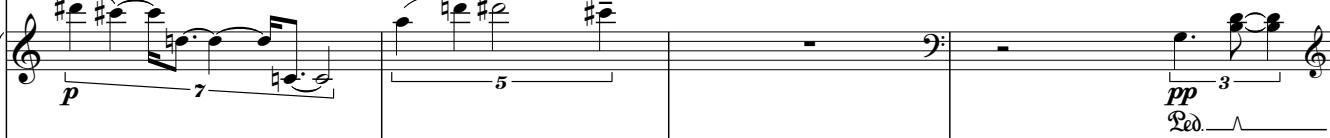
Cl. 

arco

Vln. 

Vc. 

Vib. 

Pno. 

93

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

Marimba

Vibraphone

-straight, but as though swung...

$\#_8$

96

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

F Driving again,
with further sprouting $\text{♩} = 160$

Fl.

Cl. $\geq p$

Vln.

Vc.

-cease "swinging"

Marimba mf

Pno. p 5 5

105

Fl. f

Cl. f

Vln.

Vc. 3 p arco p

Mar. mf

Pno. 5 ff mf

110

Fl.

Cl.

Vln. (G)

Vc.

Mar.

Pno.

p

ff

mf

pp

G Disturbances
underground
w/ violin

116

Fl.

Cl.

Vln. (G)

Vc.

Mar.

Pno.

w/ flute

ff

pp

122

Fl.

w/ cello

Cl.

Vln.

w/ clarinet

Vc.

Mar.

Pno.

v.

128

Fl.

w/ clarinet

Cl.

w/ flute

Vln.

Vc.

Pno.

3

mf

3

133

w/ violin

Fl.

Cl.

Vln.

Mar. Vibraphone

Pno.

139

Fl.

Cl.

Vln.

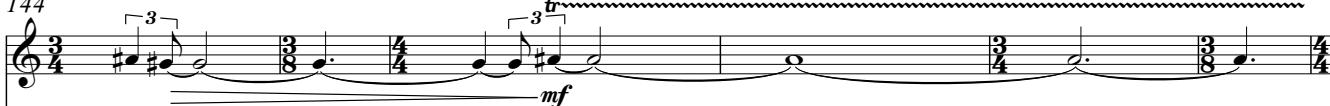
Vc.

Glockenspiel

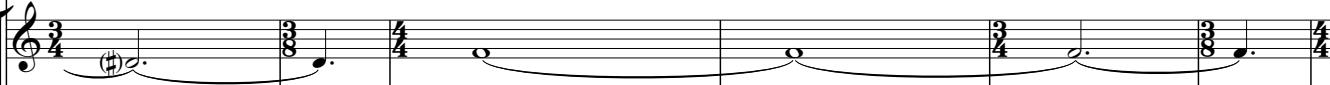
Vib.

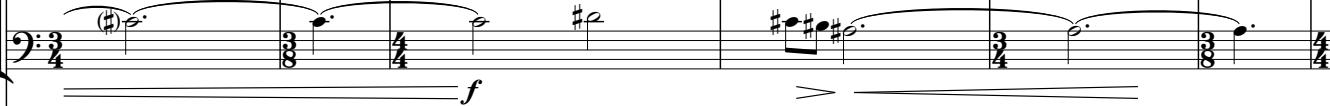
Pno.

144

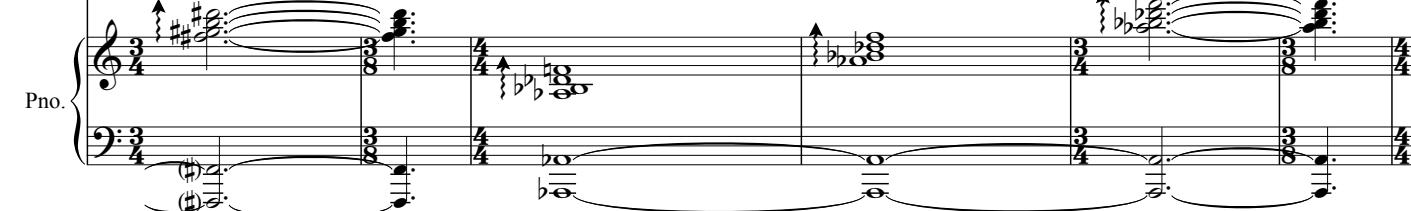
Fl. 

Cl. 

Vln. 

Vc. 

Glock. 

Pno. 

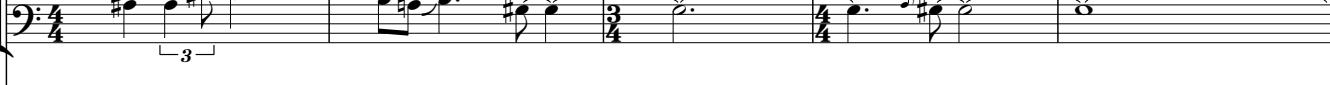
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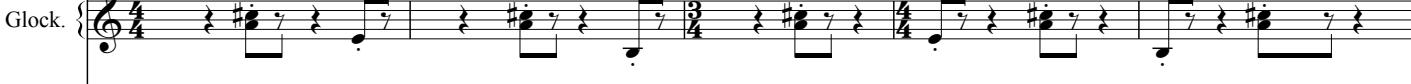
150

Fl. 

Cl. 

Vln. 

Vc. 

Glock. 

Pno. 

155 (tr) + +

Fl.

Cl.

Vln.

Vc.

Glock.

Pno.



162

Fl. mp

Cl. mp

Vln. arco p

Vc.

Vibraphone mp

Pno. mp pp

169

Fl. 

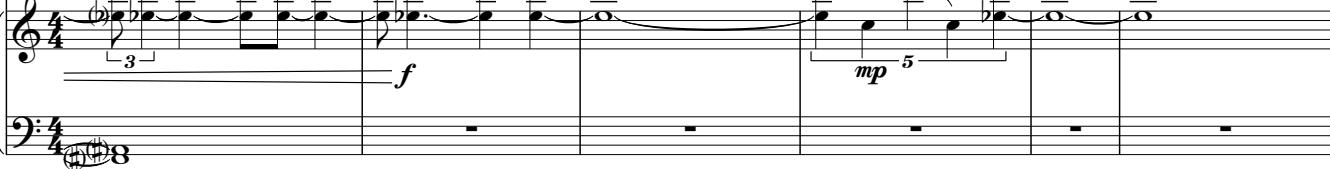
Cl. 

Vln. 

Vc. 

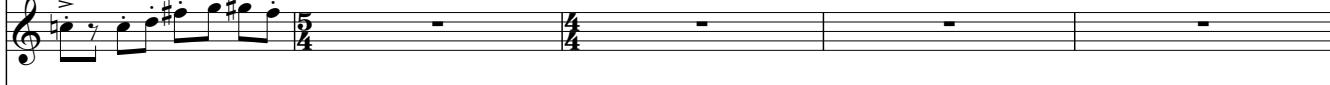
Vib. { 

Marimba

Pno. { 

175

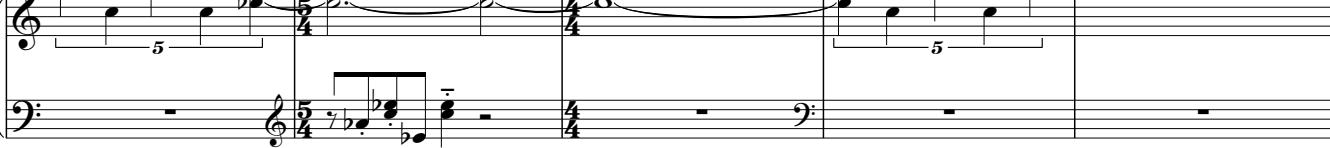
Fl. 

Cl. 

Vln. 

Vc. 

Mar. { 

Pno. { 

180

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

H Inside out and back again

pizz.

v.

185

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

188

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

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

Vln. *f* *mf* *ff* *mf* *ff*

Vc. *f* *mf* *ff* *mf* *ff*

Mar. *f* *ff* *f* *p*

Pno. *ff* *f* *p*

191

Fl. *p* *ff* *f*

Cl. *p* *ff* *f*

Vln. *ff*

Vc. *ff*

Mar. *ff*

Pno. *f* *p* *ff*

194

Fl.

Cl.

Vln. *f*

Vc. *f*

Mar.

Pno. *p*

ff

ff

pp

gloss.

198

Fl. (tr)

Cl. (tr)

Vln.

Vc.

Mar.

Pno.

w/ violin

w/ flute

ff

sforz.

202

Fl. w/ cello ff

Cl. ff

Vln. pizz. arco ff

Vc. w/ clarinet arco ff

Mar. Glockenspiel 3 damp Marimba ff

Pno. ff

Movement 2: Water Music (transience)

David Witter

Delicate, mysterious,
as a misty morning $\text{♩} = 80$

Flute

Clarinet in B \flat

Violin

Percussion

Piano

Triangle or beater

f

8^{va}

p

mf

p



Fl.

Cl.

Vln.

Vlc.

Perc.

Vibraphone

pp

mf

p

mp

ff

f

(8)

mp

p

pp

mp

mp

f

mp

$\text{R}\ddot{\text{o}}$

9

Fl.

Cl.

Vln.

Vlc.

Perc.

Crotales or beater

Tambourine or hand

Vibraphone

Pno.

p

mf

pp

mf

p

mf

pp

mf

13

Fl.

Cl.

Vln.

Vlc.

Perc.

Glockenspiel

Tambourine

Pno.

f

ff

mp

ff

mf

p

f

mp

p

mf

mp

mf

mf

mf

17

Fl.

Cl.

Vln.

Vlc.

Crotales 5 Triangle >

Glockenspiel

Perc.

Pno.

=

A Precise yet light and fluid,
water running under ice

21

Fl.

Cl.

Vln.

Vlc.

Vibraphone

Perc.

Pno.

25

Fl. mf 3 3 *f* *f*

Cl. 3 *mp* *f*

Vlc.

Tambourine

Glockenspiel

Perc. 3 *mp* *f*

Pno. *pp* 3 *f*



29 [2+3]

Fl. 3 *mp*

Cl. 3 *mp*

Vln. 3 *p*

Vlc. 3 3 3 3

Perc. 3 *mp* 3 *p*

Pno. 3 *mf* 5 *pp*

B Yearningly;
an aged patina

Fl. rit. $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$ A tempo

Vln.

Vlc. arco $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$ pizz. $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$

Perc.

Pno. $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$

Reo. $\begin{smallmatrix} 8va \\ - \end{smallmatrix}$

36

Fl.

Cl. $\begin{smallmatrix} 3 \\ f \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$

Vln. arco $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$ pizz. $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$

Vlc. $\begin{smallmatrix} 3 \\ f \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ ff \end{smallmatrix}$

Perc. $\begin{smallmatrix} 3 \\ mf \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 5 \end{smallmatrix}$

Pno. $\begin{smallmatrix} 3 \\ p \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$

Reo. $\begin{smallmatrix} 8va \\ - \end{smallmatrix}$

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

Fl. f
Cl. ♯
Vln.
Perc. Crotales f
Vibraphone
Pno. { pp mf 5 pp



With delicate energy, a rain song

D $\text{J} = 160$
 $3/8 + 3/8 + 2/8$

Fl. f ff mf ff rit.
Cl. pp mp ff mp
Vln. pizz. pp mf
Vlc. f mp p
Perc. Glockenspiel p mp Tambourine p to Tri./Cro./Tam. Triangle
Pno. p f pp 3 mp ff 3 mp

50

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

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. *arc* *mf*

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

Perc.

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

Coyly cantabile

57

Fl. *ff*

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

Vln. *f*

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

Perc. *>* *>*

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

=

59

E

Fl. *f* *ff*

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

Vln. Light and floating *mp*

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

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

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

Musical score for orchestra and piano, page 62. The score includes parts for Flute, Clarinet, Violin, Cello, Percussion, and Piano. The Flute and Clarinet parts feature melodic lines with dynamic markings *f*, *ff*, *mf*, and *mp*. The Violin part includes pizzicato instructions and a dynamic *ff*. The Cello part has dynamic markings *mf* and *f*. The Percussion section includes parts for Crotales, Triangle, Tambourine, and Triangle. The Piano part features harmonic patterns with dynamic markings *pp*, *mp*, and *mf*.



Musical score for orchestra and piano, page 65. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vlc.), Percussion (Perc.), and Piano (Pno.). The score shows measures 65-68. The Flute and Clarinet play sixteenth-note patterns. The Violin and Cello play eighth-note patterns. The Percussion part includes Triangle and Tambourine. The Piano part consists of chords. Dynamics include *mf*, *f*, *ff*, and *ff*.

68

Fl.
Cl.
Vln.
Vlc.
Tambourine
Triangle
Tambourine
Triangle
Tambourine
Triangle
Perc.
Pno.

f ff f ff f ff

fff

ffff

f

ff

=

71

F $\text{♩} = 80$

Fl.
Cl.
Vln.
Vlc.
Tambourine
Triangle
Tambourine
Triangle
Perc.
Pno.

ffff

p

mf

arco

p

pp ff f

fff

ffff

p mf

75

Fl.
Cl.
Vln. arco
pp
Vlc.
Perc. Crotales mp
Pno. (8) p 3

Glockenspiel mf

Violin part (measures 75-80): Measures 75-77 show sustained notes. Measure 78 starts with a sixteenth-note pattern followed by sustained notes. Measure 79 has a sixteenth-note pattern followed by sustained notes. Measure 80 ends with a sixteenth-note pattern.

Cello part (measures 75-80): Measures 75-77 show sustained notes. Measure 78 starts with a sixteenth-note pattern followed by sustained notes. Measure 79 has a sixteenth-note pattern followed by sustained notes. Measure 80 ends with a sixteenth-note pattern.

Percussion part (measures 75-80): Measures 75-77 show sustained notes. Measure 78 starts with a sixteenth-note pattern followed by sustained notes. Measure 79 has a sixteenth-note pattern followed by sustained notes. Measure 80 ends with a sixteenth-note pattern.

Piano part (measures 75-80): Measures 75-77 show sustained notes. Measure 78 starts with a sixteenth-note pattern followed by sustained notes. Measure 79 has a sixteenth-note pattern followed by sustained notes. Measure 80 ends with a sixteenth-note pattern.



81

Fl.
Vln. pizz. f
Vlc. ff
Perc. Vibraphone 7
Glockenspiel mp 5 f
Pno. Perc. 3 pp

Pno. 8va- pp p

Violin part (measures 81-86): Measures 81-83 show eighth-note patterns. Measure 84 starts with a sixteenth-note pattern followed by sustained notes. Measure 85 has a sixteenth-note pattern followed by sustained notes. Measure 86 ends with a sixteenth-note pattern.

Cello part (measures 81-86): Measures 81-83 show eighth-note patterns. Measure 84 starts with a sixteenth-note pattern followed by sustained notes. Measure 85 has a sixteenth-note pattern followed by sustained notes. Measure 86 ends with a sixteenth-note pattern.

Percussion part (measures 81-86): Measures 81-83 show eighth-note patterns. Measure 84 starts with a sixteenth-note pattern followed by sustained notes. Measure 85 has a sixteenth-note pattern followed by sustained notes. Measure 86 ends with a sixteenth-note pattern.

Vibraphone part (measures 81-86): Measures 81-83 show eighth-note patterns. Measure 84 starts with a sixteenth-note pattern followed by sustained notes. Measure 85 has a sixteenth-note pattern followed by sustained notes. Measure 86 ends with a sixteenth-note pattern.

Glockenspiel part (measures 81-86): Measures 81-83 show eighth-note patterns. Measure 84 starts with a sixteenth-note pattern followed by sustained notes. Measure 85 has a sixteenth-note pattern followed by sustained notes. Measure 86 ends with a sixteenth-note pattern.

Piano part (measures 81-86): Measures 81-83 show eighth-note patterns. Measure 84 starts with a sixteenth-note pattern followed by sustained notes. Measure 85 has a sixteenth-note pattern followed by sustained notes. Measure 86 ends with a sixteenth-note pattern.

G

Broadly, a lake shimmers

89 $\text{J} = 70$

Fl. p

Cl. p
arco

Vln. p
Crotal. mf

Perc. p
Glockenspiel mf

Pno. p
 p *Rea.*

As accurately as
possible; nebulus**H** $\frac{3+4}{4}$ $\text{J} = 160$

Fl. rit. mf

Cl. $mf > mp \longrightarrow p$

Vln. $mf > mp \longrightarrow p$

Vlc. p

Crotal. p

Perc. $mf > mp \longrightarrow p$
Triangle

Pno. p

97

Fl. *mf* *ff*

Cl. *mf* *ff*

Perc.

Tambourine *mff* *p*

Pno. *p* *pp*

=

102 I $\text{♩} = 80$

Fl. *mf* *p*

Cl. *mf* *p*

Vln. *mf* *pp*

Perc. *mf*

Crotales

Pno. *p* *p*

rit.

A little faster $\text{♩} = 100$

arco

p

mf

p

p

p

p

p

A little slower ♩ = 80

flutter

Musical score for orchestra and piano, page 108. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Percussion (Perc.), Vibraphone, Glockenspiel, and Piano (Pno.). The score features dynamic markings such as *mf*, *f*, *p*, *mp*, *ff*, and *mf*. The piano part includes a dynamic marking of *mf* and a tempo marking of *Ad.*. The score also includes a "flutter" instruction above the flute line. Measure numbers 3, 5, and 2 are indicated at various points in the score.



Musical score for orchestra and piano, page 112. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Percussion (Perc.), and Piano (Pno.). The Flute and Clarinet parts begin with dynamic *f*. The Violin part has a pizzicato instruction. The Percussion part includes Crotales and a Glockenspiel. The Piano part features a dynamic *p* and a ritardando (rit.) instruction.

112

Fl.

Cl.

Vln. pizz.

Perc. Crotales (softly choke) Glockenspiel

Pno. *p*

rit.

Rit.

J

With sublime yearning
A tempo

116

Fl. *p* 3 3 3 *mf* 3 *f* 3 *mp*
Cl. 3 3 3 *mf* 3 *ff*

Pno. *pp* 3 *mf* 3 *pp*
Pno. *pp* 3 *mf* 3 *pp*

Reed. *pp* 3 *mf* 3 *pp*



121

Fl. 3 *mp* 3 *mf* 3 *f* 3 *mp*
Cl. 3 *mp* 3 *mf* 3 *ff*

Vln. arco 3 *pp* 3 *mp* 3 *mf* 3 *f* 3 *mf* 3 *ff*
Vlc. 3 *pizz.* 3 *ff* 3 *pizz.* 3 *ff*

Pno. 3 *f* 3 *ff* 3 *ff* 3 *ff*

Reed. *pp* 3 *mf* 3 *ff*

35

125

Fl. *f*

Cl. *pp* *mp* *ff* *z* *ff*

Vln. *arco* *3* *mf* *f*

Vlc. *f* *Glockenspiel* *ff* *3*

Perc. *p*

Pno. *p* *f* *Reo.* *ff*

=

129 *rit.* *A tempo*

Fl. *ff* *5* *ffff* *ff* *3* *ffff*

Cl. *7* *3* *ff* *ffff*

Vln. *ff* *3* *pizz.* *3* *f* *ff* *3* *ffff* *ffff*

Vlc. *3* *ff* *3* *Crotales* *3* *mf* *Tambourine*

Perc. *p* *8va* *8va* *p* *3* *mf*

Pno. *p* *ff* *ff* *ff* *p* *Reo.*

133

Fl. - *ff*

Cl. - *mf*

Vln. *mp*, *pp*, *pizz.*, *ff*, *mf*

Vlc. *p*, *mf*, *f*

Perc. Crotales 5, *p*, *mp*, Glockenspiel *p*, Tambourine *pp*, Vibraphone 3, *mp*, *glo.*, Glockenspiel

Pno. 8, *pp*, *mp*

K

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

$\text{♩} = 160$

137

Fl. *pizz.* mp —

Vln. mp —

Vlc. *pizz.* mp —

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

Pno. *Coyly cantabile* mf — f mf —

140

Fl. *mp*

Cl.

Vln. *mp*

Vlc. *mp*

Perc. Vibraphone Tambourine Vibraphone Tambourine Vibraphone Tambourine

Pno. *mp* > < *f* Light and floating *mf*

L



143

Fl. *mp*

Cl. *mp*

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

Vlc. *mp*

Perc. Vibraphone Tambourine Vibraphone Tambourine Vibraphone Tambourine

Pno. > < *f* *mf* < < *f* < < *ff*

146

Fl. *f* *ff* *mp*

Cl. *mp* *mp*

Vln. *pizz.* *arco*

Vlc. *mp* *f*

Perc. Vibraphone Tambourine Vibraphone Tambourine

Pno. *mf* *f* *ff*

3+4 *mf* *mf* *mf* *mf*

arco *mf*

149

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vlc. *ff*

Perc. *ff*

Pno. -

3+2 *fff* *fff* *fff* *fff* *fff*

M $\text{♩} = 80$

f *mp*

Crotales

f *f*

Musical score for orchestra and piano, page 152. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Percussion (Perc.), and Piano (Pno.). The piano part features complex rhythmic patterns with sixteenth-note figures and grace notes. The score is set in common time (indicated by '3/4') and includes dynamic markings such as *f* and *mff*. Measure numbers 152 through 156 are indicated above the staves.

Piano holds
while others
cut off

161 rit. A tempo

Fl. *p* *mp* *mf*

Cl. *mp*

Vln. *pp*

Vlc. *p* *mf*

Perc. Triangle 3 Crotales Tambourine

Pno. *f* *pp* *mp*

168 rit. O A tempo

Fl. *f*

Cl. *f*

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

Vlc. *f* *p*

Perc. Vibraphone Glockenspiel Triangle Crotales

Pno. *f* *ff* *p*

173

Cl. *p* *mf*

Vln. *arco* *pp*

Vlc.

Tambourine Vibraphone

Perc. *mf* *mp* *mf* *mp*

Pno. *mf* *pp* *ppp*

180

P A little faster $\text{♩} = 100$

Fl.

Cl. *f*

Vln. *mf* *p* pizz.

Vlc. *p* pizz.

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

Pno. *mp* *3 3 3 ppp* *p*

185

Fl.

Vln.

Vlc.

Perc.

Pno. { 8va-----

This section contains five staves of musical notation. The first four staves (Flute, Violin, Cello, Percussion) play eighth-note patterns primarily in 9/8 time. The fifth staff (Piano) also plays eighth-note patterns, with a dynamic marking '8va' above it. Measures 185 and 186 show this pattern. Measure 187 begins with a repeat sign, indicating a return to a previous section. Measure 188 concludes the section with a final piano pattern.

188

Fl.

Vln.

Vlc.

Perc.

Pno. { 3+2 8-----

This section contains five staves of musical notation. The first four staves (Flute, Violin, Cello, Percussion) play eighth-note patterns primarily in 9/8 time. The fifth staff (Piano) also plays eighth-note patterns, with a dynamic marking '8va' above it. A measure repeat sign is present in the piano staff. The section ends with a final piano pattern.

Movement 3: Flora and Fauna (cycles)

Like a swirling mixture with a thin homogeneous ribbon showing through

David Witter

A

Flute
Bass Clarinet in B_b
Violin
Violoncello
Percussion
Piano

Fl.
B. Cl.
Vln.
Vc.
Perc.
Pno.

110 10 s. A 120

swell dynamically at a slow and uneven rate

with the Cello and Piano...
with the Bass Clarinet and Piano... arco
with the Cello and the Bass Clarinet...
(tr)

pizz.
ff
N. M.
Cymbal roll
pp
ff
(tr)

mf
mp
f
mf
mf
f
mf
f
mf
f
mf
f
mf
f

5

3/4 → 5/4 → 4/4 → 4/4 → 5/4 → 5/4

3/4 → 5/4 → 4/4 → 4/4 → 5/4 → 5/4

3/4 → 5/4 → 4/4 → 4/4 → 5/4 → 5/4

3/4 → 5/4 → 4/4 → 4/4 → 5/4 → 5/4

3/4 → 5/4 → 4/4 → 4/4 → 5/4 → 5/4

B

slower...

Fl. (tr) $\frac{5}{4}$ $\rightarrow \frac{7}{4} \rightarrow \frac{5}{4}$

B. Cl. $\frac{5}{4}$ $\circ \hat{\circ} \circ \hat{\circ} \circ \hat{\circ} \circ \hat{\circ}$ $\# \text{mf}$ $\# \text{f}$

Vln. (tr) $\frac{5}{4}$ $\rightarrow \frac{7}{4} \rightarrow \frac{5}{4}$

Vc. $\frac{5}{4}$ $\circ \hat{\circ} \circ \hat{\circ} \circ \hat{\circ} \circ \hat{\circ}$ $\# \text{mf}$ f

Perc. $\frac{5}{4} \rightarrow \frac{7}{4} \rightarrow \frac{5}{4} \rightarrow \frac{5}{4}$

Pno. $\frac{5}{4}$ $\circ \hat{\circ} \circ \hat{\circ} \circ \hat{\circ} \circ \hat{\circ}$ $\# \text{mf}$ $\# \text{f}$

C A little faster $\text{d} +/- 140$

Fl. N. M. $\frac{4}{4}$ $\begin{matrix} \times \\ \circ \end{matrix} \begin{matrix} \times \\ \circ \end{matrix} \hat{\circ}$ $\frac{5}{4} \text{ tr}$

B. Cl. N. M. $\frac{4}{4}$ $\begin{matrix} \times \\ \circ \end{matrix} \begin{matrix} \times \\ \circ \end{matrix} \hat{\circ}$ $\frac{5}{4} \text{ sfz}$

Vln. N. M. $\frac{4}{4}$ $\begin{matrix} \times \\ \circ \end{matrix} \begin{matrix} \times \\ \circ \end{matrix} \hat{\circ}$ $\frac{5}{4} \text{ tr}$

Vc. N. M. $\frac{4}{4}$ $\begin{matrix} \times \\ \circ \end{matrix} \begin{matrix} \times \\ \circ \end{matrix} \hat{\circ}$ $\frac{5}{4} \text{ sfz}$

Perc. N. M. $\frac{4}{4}$ $\begin{matrix} \times \\ \circ \end{matrix} \begin{matrix} \times \\ \circ \end{matrix} \hat{\circ}$ $\frac{5}{4} \text{ tr}$

—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...

Tom-toms $\frac{4}{4} \text{ f}$ $\frac{5}{4} \text{ Hi-hat roll } \text{ mf}$

Pno. N. M. $\frac{4}{4} \text{ f}$ $\frac{5}{4} \text{ sfz}$

2

24

Fl. N. M.

B. Cl. N. M.

Vln. N. M.

Vc. N. M.

Perc. N. M.

Pno. N. M.

—20 - 40 s.—

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

A tempo

f

pizz.

f

Hi-hat hit

f

+ / -

F

28

Fl.

B. Cl.

Vln.

Vc.

Pno.

start slow and speed up *tr*

arco

start slow and speed up *tr*

arco

Measure 28 consists of five staves. The Flute and Bassoon play eighth-note patterns with various slurs and grace notes. The Violin and Cello play eighth-note patterns with slurs. The Piano plays eighth-note patterns with slurs. Dynamic markings include 'start slow and speed up' with a trill symbol, 'arco' (on the Violin and Cello), and 'arco' (on the Piano).

33

start slow and speed up

Fl.

B. Cl.

Vln.

Vc.

Perc.

start slow and speed up

f

(*tr*)

sim.

Measure 33 consists of five staves. The Flute and Bassoon play eighth-note patterns with slurs, starting slow and speeding up. The Violin and Cello play eighth-note patterns with slurs. The Percussion staff shows eighth-note patterns. Dynamic markings include 'start slow and speed up', 'f', and '(tr)'. A 'sim.' (similar) marking appears on the Cello staff.

37

B. Cl.

Vln.

Vc.

Perc.

Measure 37 consists of four staves. The Bassoon and Violin play eighth-note patterns with slurs. The Cello and Percussion play eighth-note patterns. The Cello staff includes a dynamic marking 'v.'

43

Fl. ff
B. Cl. ff
Vln. ff
Vc. ff
Perc. Tom-toms Hit-hat roll *p*
Pno.

N. M. N. M. N. M. N. M.

f f f f

+/ - tr.....

48

Fl. B. Cl. Vln. Vc. Perc. Pno.

N. M. N. M. N. M. N. M. N. M. N. M.

G

Cued: 20 - 40 s.

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

Hi-hat roll
Tom-toms

tr.....

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

48

H $\text{♩} +/- 120$

Fl. $\text{♩} \text{p} \text{— } \text{f} \text{— }$

Vln. $\text{♩} \text{p} \text{— } \text{f} \text{— }$

Vc. $\text{♩} \text{— } \text{— } \text{— }$

Perc. Cymbal hit/choke $\text{— } \text{— } \text{— }$

Pno. $\text{♩} \text{p} \text{— }$

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

J $\text{♩} +/- 100$

Fl. N. M. $\text{— } \text{— } \text{— }$

B. Cl. N. M. $\text{— } \text{— } \text{— }$

Vln. I (2.) N. M. $\text{— } \text{— } \text{— }$

Vc. N. M. $\text{— } \text{— } \text{— }$

Perc. N. M. $\text{— } \text{— } \text{— }$

Pno. I N. M. $\text{— } \text{— } \text{— }$

—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...

etc. $\text{— } \text{— } \text{— }$

Continue soloing, the others
will accompany with rhythmic
figures

Hi-hat roll $\text{— } \text{— } \text{— }$ choke $\text{— } \text{— } \text{— }$

Piano $\text{— } \text{— } \text{— }$

Violin ends
improvisation...

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

K ♩ +/− 120 same as beginning...

Fl. N. M. ff subito p —— 10 s. ——

B. Cl. ff swell dynamically at a slow and uneven rate

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

Vc. pizz. ff Cymbal roll

Perc. N. M. pp swell dynamically at a slow and uneven rate

Pno. N. M. ff

ff

Hi-hat hit

ff

L

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

+/- 120

2 2 2

Tom-toms

2

2

2

—20 - 40 s.—

N

Fl. *ff* N. M.

B. Cl. *ff* N. M.

Vln. *ff* N. M.

Vc. *ff* N. M.

Perc. Cymbal roll *ff* N. M.

Pno. *ff* N. M.

—10 s.—

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

—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

p

Vibraphone **p**

end solo drifting on this sonority...

p

—5 - 10 s.—

82 **Tutti**

Fl.

B. Cl.

Vln.

Vc.

Perc.

82 **+/- 120
as written**

mp

mp

mp

mf

Pno.

O

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

Fl.

B. Cl.

Vln.

Vc.

Perc.

85

with the Cello...

p

mf

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

with the Bass Clarinet...
arco

p

mf

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

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

p

mf

Pno.

92

P