

MOUNTAINS IN THE DISTANCE

A THESIS IN
Music
Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
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University of Missouri-Kansas City, 2021

ABSTRACT

This thesis explores the mechanics of musical composition and orchestration through the lens of an orchestral tone poem. The work presents various musical materials with characteristics and qualities in accordance with the the work's inspiration, the mountains of the Sierra Nevada range in the northern region of the state of California in the United States. Melodic, harmonic, rhythmic, temporal, and structural elements are used to present a clear and well proportioned musical image descriptive of the experience of walking through these large and majestic mountains. The purpose of this work is to transmute this experience to the listener through the medium of music.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the UMKC Conservatory have examined a thesis titled “Mountains in the Distance,” presented by Devin Cholodenko, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

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ACKNOWLEDGMENTS

I would like to express gratitude to the UMKC Conservatory as a whole and specifically to the Composition department—Dr. Chen, Dr. Zhou, Dr. Rudy, and Dr. Haber. Their guidance has shaped my artistic growth during my time as a student at this institution and I am thankful for their expertise, openness, and wisdom.

Mountains in the Distance

for Orchestra



Devin Cholodenko

(2021)

Mountains in the Distance

for Orchestra

2021

ca. 11 minutes

composed by

Devin Cholodenko (b. 1988)

Instrumentation

2 Flutes (flute 2 doubles piccolo)
Oboe & English Horn in F
Clarinet in Bb & Bass Clarinet in Bb
2 Bassoons

Timpani

3 Percussion
Bass Drum, Crash Cymbal, Tam-tam, Vibraphone, Triangle

4 Horns in F
2 Trumpets in C
2 Trombones

Piano
Harp

Strings

Performance Notes

All tempo markings are guidelines to be interpreted as “circa” and are to be chosen at the discretion and judgement of the conductor.

Sostenuto passages and drones should always be played with a resonant and beautiful sound, emphasizing the continuity that runs through the piece.

As the piano plays an important motivic role, its stage placement is of huge importance. It should be positioned to have a penetrating sound within the orchestral textures.

Diminuendos into silence are to be interpreted in the context of the overall orchestral texture, i. e., in a thin texture the diminuendo should progress fully into silence, whereas in a loud tutti section the diminuendo should progress only to the point that its exit from the texture is not noticeable. For instance, in a fortissimo tutti, a diminuendo into silence may only have to diminuendo to mezzo-forte to withdraw from the overall texture unnoticeably.

Bassists without C extensions should play an octave up when necessary.

Program Note

This work is inspired by a 72 mile trek I made in 2017 through the Sierra Nevada mountains of northern California on the High Sierra Trail. The journey led through diverse landscapes—idyllic river valleys, snow-capped rocky peaks, dry canyons, wooded hot springs, and on the final leg of the journey, to the top of the nearly 3 mile high Mount Whitney, which overlooks the small town of Lone Pine and, further on, the lowest point on earth, Death Valley. For six days walking through these varied landscapes, the massive rocky snow-capped peaks loomed in the distance with both an emotionally moving beauty but also an intimidating jagged harshness. As I wrote this piece I was inspired by the slow rhythm of the changing landscapes, the constant presence of mountains looming in the distance, and by the contradiction of beauty and harshness which is so often found in nature.

Mountains in the Distance

this first measure should be so quiet
to be virtually indistinguishable from
silence

Devin Cholodenko

4/4 = 76

Piccolo
 Flute 1
 Flute 2
 Oboe
 Cor Anglais in F
 Clarinet in Bb
 Bass Clarinet in Bb
 Bassoon 1
 Bassoon 2
 Horn 1 in F
 Horn 2 in F
 Horn 3 in F
 Horn 4 in F
 Trumpet 1 & 2 in C
 Trombone 1
 Trombone 2
 Timpani
 Percussion 1: Vibraphone (arco)
 Percussion 2: Tam-tam (sempre ped.)
 Percussion 3: Bass Drum (sempre ped.)
 Piano (mp, mf, p, pp)
 Harp 1 (sempre ped.)
 Violin I (solo sul tasto, solo a 2, solo a 4, tutti norm.)
 Violin II (solo, div. a 4, solo a 2, solo a 4, non div. tutti)
 Viola (con sord., tutti)
 Violoncello (con sord., tutti)
 Double Bass (solo, solo, div. a 2, solo, div. a 3)

9

Fl. *p* *mf*

Ob. *ppp* *pp* *pp* *mp*

Cl. *pp* *mp* *p* *mf*

B. Cl. *pp* *mp* *pp* *mp*

Bsn. 1 *pp* *mp*

Hn. 1 *mp*

Hn. 2 *mp*

C. Tpt. *ppp* *ppp* *ppp* *ppp*

Tbn. 1 *ppp* *ppp*

Tbn. 2 *ppp* *ppp*

Timp. *ppp*

Vib. *mf* *arco* *p*

B. D. *pppp* *ppp*

Pno. *mp* *mf*

Hp. 1 *mf*

Vln. I (norm.) *pp* *mp* *p* *norm.*

Vln. II *pp* *norm.* *mp*

Vla. *senza sord.* *mp* *mf*

Vc. *senza sord.* *mp* *mf*

Db. *mp* *pp* *mp*

solo, div. a 2

16

Picc. *p*

Fl. *p*

Fl. *mf*

Ob.

C.A. *pp* *mf*

Cl. *pp*

B. Cl.

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

C Tpt. *p* (senza sord.)

B. D.

Pno. *pp* *mp* *mf*

Hp. 1 *pp* *mp* *mf*

16

Vln. I *pppp*

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

Vla. *p* *mf*

Vc. *p* *mf*

Db. *pppp*

rit. $\frac{2}{4}$ $\frac{5}{4}$

rit. $\frac{2}{4}$ $\frac{5}{4}$

EBFG#A#
B#C#D#

A ♩ = 76 (a tempo)

20 $\frac{5}{4}$ $\frac{4}{4}$

Picc. *mf* *f* *f*

Fl. *f* *mf* *f*

Ob. *p* *f* *ff*

C.A. *p* *f* *ff*

Cl. *mp* *f* *ff*

B. Cl. *p* *mf* *f*

Bsn. 1 *pp* *f* *f*

Bsn. 2 *pp* *f* *f*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *mf*

C.Tpt. *mp* (senza sord.) *pp* *mf*

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

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

Timp. *ppp* *mf*

Vib. *mp* *f*

Pno. *f* legato *mf* *f*

Hp. 1 *f*

EFBGF#A
BCGD#

A ♩ = 76 (a tempo)

20 $\frac{5}{4}$ $\frac{4}{4}$

Vln. I *ff* *f* *poco piu f* *mf* *ff*

Vln. II *f* *poco piu f* *mf* *ff*

Vla. *f* *mf* *f* *div.*

Vc. *mp* *f* *tr.* *unis.* *mf* *f*

Db. *p* *mf* *f* *subito*

sul G #
until m. 26

sul G until m. 26

25

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

Tbn. 1

Tbn. 2

Timp.

Vib.

B. D.

Pno.

Hp. 1

Vln. I

Vln. II

Vla.

Vc.

Db.

To Cym.
To Vib.

25

B

33

Ob. *mf* *mp*

C. A. *f* *ff* *mf*

Cl. *f*

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

Bsn. 1 *mf* *f*

Bsn. 2 *pp* *f* *pp*

Hn. 1 *ppp* *f*

Hn. 3 *ppp* *f*

Hn. 4 *f* *mf*

C Tpt. *st. mute* *p*

Tbn. 1 *pp dolce* *mf* *pp*

Tbn. 2 *pp* *f*

Timp.

T.-t. Tam-tam *mp*

B. D. *pp* *mp* *f* *mp*

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

Hp. 1 *pp* *f*

B

33

Vln. I *mp* *p* *pp* *f* *mp*

Vln. II *pp*

Vla. *p* *pp* *f* *mp* *espressivo* *ff* *mf*

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

Db. *ppp* *solo, div. a 2* *ff* *subito* *tutti*

C

rit.

♩ = 76 (a tempo)

4/4

5/4

3/4

4/4

43

Fl. 1

Fl. 2

Ob.

C. A.

C. I.

B. C. I.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 4

C. Tpt.

Tbn. 1

Tbn. 2

Cym.

T. t.

B. D.

Pno.

Hp. I

Chords: E^b F G A F, B C D E^b

C

rit.

♩ = 76 (a tempo)

4/4

5/4

3/4

4/4

43

Vln. I

Vln. II

Vla.

Vc.

Db.

Chords: E^b F G A F, B C D E^b

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

C. A. *p* *f* *pp* *f* *pp*

Cl. *f*

B. Cl. *f*

Bsn. 1

Hn. 1 *mp*

Hn. 3 *mp*

C. Tpt. *mp*

Tbn. 1 *p*

Tbn. 2 *p*

T-t. *f*

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

Hp. 1 *p* *f* *pp*

gliss. *gliss.*

Vln. I *mp* *ppp* *f* *ppp* *mf* *ppp*

(div.) *espressivo*
senza sord.

Vln. II

Vla. *pp* *f* *ppp* *div. a 4*

Vc. *ppp*

Db. *ff* *mf*

D

♩ = 76 (a tempo)

rit. $\frac{5}{4}$ $\frac{4}{4}$

Fl. 1 p mf p

Fl. 2 pp mf p

Ob. p mp p

C.A. pp mp p

Cl. pp mp p

B. Cl. pp mp p

Bsn. 1 ppp mp f

Bsn. 2 ppp mp p f

Hn. 1 mp p mf

Hn. 3 mp

C Tpt. (st. mute) mp

Tbn. 1 (st. mute) mp p mf senza sord.

Tbn. 2 (st. mute) mp p mf senza sord.

Cym. $\frac{5}{4}$ $\frac{4}{4}$ Vibraphone legato mf ff

Hp. 1 $pppp$ mp $pppp$

D $\frac{5}{4}$ $\frac{4}{4}$ $\text{E}^{\flat}\text{F}\text{G}^{\flat}\text{A}^{\flat}$ $\text{B}^{\flat}\text{C}^{\flat}\text{D}^{\flat}$ E^{\flat}

Vin. I mf pp (norm. vib.)

Vin. II ppp mp pp (norm. vib.)

Vla. ppp mp mf non div. f

Vc. ppp mp mf non div.

Db. ppp mp mf p f p

69

Ob. *f*

Bsn. 1

Bsn. 2 *p* *f*

Hn. 1

Hn. 3 *p* *mf*

Tbn. 1 (senza sord.) *p* *mf*

Vib. *mf*

Crash Cymbal
soft mallets
Cym. *p* *mf* To T-t.

Vln. I *f* vib. very wide and fast *norm. vib.* *p* *mf* *dolce*

Vln. II *f* vib. very wide and fast *norm. vib.* *mp*

Vla. *ff*

Vc. *ff* *f*

Db. *mp*

Detailed description of the musical score: The score is for measures 69-74. It includes parts for Oboe, Bassoons 1 and 2, Horns 1 and 3, Trombone 1, Vibraphone, Percussion (Crash Cymbal, soft mallets, Cymbal), Violins I and II, Viola, Violoncello, and Double Bass. The Oboe part has a melodic line starting in measure 70 with a forte dynamic. Bassoon 2 has a dynamic shift from piano to forte. Horn 3 and Trombone 1 have melodic lines with piano and mezzo-forte dynamics. The Vibraphone plays a rhythmic pattern of eighth notes with a mezzo-forte dynamic. The Percussion part features cymbal crashes and mallet patterns, with dynamics from piano to mezzo-forte. The string section includes Violins I and II with vibrato markings (from 'very wide and fast' to 'norm. vib.'), Viola with fortissimo dynamics, Violoncello with fortissimo and forte dynamics, and Double Bass with mezzo-forte dynamics. The score concludes with the instruction 'To T-t.' in the percussion part.

E

poco rit.

♩ = 76 (a tempo)

3/4

Musical score for woodwinds, strings, and vibraphone. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 2 (Tbn. 2), and Vibraphone (Vib.). The music is in 3/4 time and marked 'poco rit.' with a tempo of 76 (a tempo). The score features various dynamics such as *mf*, *f*, *pp*, *mp*, and *ff*, along with articulation marks like accents and slurs. The Vibraphone part includes a complex rhythmic pattern with a '5' marking. The section concludes with a **3/4** time signature.

E

poco rit.

♩ = 76 (a tempo)

3/4

Musical score for strings and woodwinds. The score includes parts for Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time and marked 'poco rit.' with a tempo of 76 (a tempo). The score features various dynamics such as *p*, *pp*, *mf*, *mp*, and *f subito*, along with articulation marks like accents, slurs, and a 'div.' marking. The Violin I part includes a complex rhythmic pattern with a '3' marking. The section concludes with a **3/4** time signature.

81 **3/4** **4/4** flutter

Picc. *ff*

Fl. flutter *ff*

Ob. flutter *ff* *p* *mf* *mp* *tr*

C.A. flutter *ff* *p* *mf* *f* *tr*

Cl. flutter *ff* *p* *mf* *f* *tr*

B. Cl. *ff* *mp* *mf*

Bsn. 1 *ff* *f* *mf*

Bsn. 2 *mf* *f* *mf*

Hn. 1 *f* *f* *f* *mf*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C.Tpt. *ff* *st. mute* *mp*

Tbn. 1 *ff* *st. mute* *mp* senza sord.

Tbn. 2 *ff* *st. mute* *mp* senza sord.

Timp. **3/4** **4/4** *f* *p*

Vib. *f* *p*

T.-t. Tam-tam *f* *p* *f*

B. D. *f* *mp* *tr*

Pno. *ff* *p* *f*

Hp. I *pp* *tr*

Vln. I **3/4** **4/4** *ff* *subito* *f* *p* *pp* *tr*

Vln. II *ff* *subito* *f* *p* *tr* *div. a 2*

Vla. *ff* *subito* *p* *tr*

Vc. *ff* *f* *f*

Db. *mp* *ff* *p* *mp*

E: F# G A
B: C D

F

87

Fl. 1 *p* *tr* *mp* *mf* *pp* *f*

Fl. 2 *p* *tr* *ppp* *mp* *flutter* *f*

Ob. *tr* *pp* *tr* *tr* *f*

C. A. *tr* *pp* *tr* *tr* *mf* *f*

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

B. Cl. *f*

Bsn. 1 *pp* *f*

Bsn. 2 *mf*

Hn. 1 *pp* *ff* *mf* *3* *3*

Hn. 2 *mp* *p* *mf* *3* *3*

Hn. 3 *tr*

C. Tpt. *ppp* *mf* *mf* *pp* *senza sord.*

Timp. *ppp* *mf* *pp*

T-t. *To Cym.* *Crash Cymbal* *wire brushes* *mp* *f* *Tam-tam*

B. D. *ppp* *mp* *mf*

Pno. *mp* *mf* *f* *mf*

Hp. 1 *mf* *pp* *tr* *mf* *p* *mf*

G⁺
C⁺

F

87

Vln. I *f* *mp* *mf* *pp* *mp* *f*

Vln. II *pp* *f* *p* *f* *mf*

Vla. *tr* *f* *p* *f* *mf*

Vc. *f* *p* *ppp* *f*

Db. *tr* *p* *ppp* *f* *mp*

dolce

5

7

97

Fl. *p* *pp*

Ob. *mf* *pp* *mp*

C.A. *p*

Cl. *pp*

B. Cl. *p*

Bsn. 1 *pp* *mf*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. senza sord.

G

Vib. *pp* *mp*

Cym. *mp* *pp*

T-t. To B. D.

Pno. *f* *pp*

G

Hrp. 1 *p* *mp* *pp*

D_b C₂

G

E-F-G-A₂
B-C-D₂

97

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *mp*

Vc. *p* *pp*

Db. *f* *pp* *f*

G

102

Fl. *p* *f* *p* *pp*

Ob. *p* *pp* *mf*

C. A. *pp* *mp*

Cl. *pp* *mp*

B. Cl. *p* *mf* *p* *mf*

Bsn. 1 *p* *mf* *f*

Bsn. 2 *mp* *f*

Hn. 1 *mp* *mf*

Hn. 2 *pp* *mf* *mp* *mf*

Hn. 3 *pp* *mp* *p*

C Tpt. 1. (senza sord.) *pp* *p* *p* *pp* st. mute

Tbn. 1 (senza sord.) *pp* *mp*

Vib. *p*

Pno. *mp* *p*

Harp. *p*

Vln. I *mf* *p* *f* *mf*

Vln. II *ppp* *f* *p* *f*

Vla. *mf* *f* *p*

Vc. *pp* *mp* *mf* *f* *mf*

Db. *mp* *mf* *mp* *f*

E:FGA: B:C:D: *p*

109 3/4

Fl. *p* *mf* *mf* *f*

Ob. *mf* *f*

C.A. *pp* *f* *mp*

Cl. *mf* *f*

B. Cl. *p* *mf* *mf*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf*

Hn. 1 *mf* *mp*

Hn. 3 *p* *mf*

C Tpt. *mp*

Tbn. 1

Tbn. 2 *p* *mf* (senza sord.)

Vib. *f* To Tri. 3/4

Pno. *mf*

Hp. 1 *mf*

Vln. I *espressivo* *mf* *f* *subito* *mf* *div.* 3/4

Vln. II *mf*

Vla. *mf* *f* *mf* *div.*

Vc. *f*

Db. *mf*

H

3 rit. **4** = 80 poco piu mosso

Fl. *f* flutter *ff* flutter

Ob. *f* *ff*

C.A. *f* flutter *ff*

C.I. *f* flutter *ff*

B. Cl. *f* flutter *ff*

Bsn. 1 *f* flutter *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 4 *f* *mf*

C.Tpt. *mf* (*senza sord.*) *p* *mf*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Timp. *mp* *mf*

Tri. *mf*

Cym. *mf*

B.D. *ppp* *p* *mf* *p* *mf*

Pno. *ff* *mf* *subito*

Hp. 1 *ff* *f* *fff* *gliss.*

H

3 rit. **4** = 80 poco piu mosso

Vin. I *f* *subito* *f*

Vin. II *f* *subito* *f*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Db. *f* *ff* *fff*

118

Fl. flutter *f*

Ob. flutter *ff*

C.A. *ff* *f*

Cl. *f*

B. Cl. flutter *ff* *f*

Bsn. 1 *ff* *pp*

Hn. 1 *f* *pp*

Hn. 2 *pp*

Hn. 3 *mf*

C Tpt. (st. mute) *p*

Timp. *p*

Tri. *mf*

Cym. To T-t.

B. D. *p mp subito*

Pno. *ff* *f*

Hrp. I. *f ff* *mf*

Vln. I. *ff* *fff*

Vln. II. *ff* *fff*

Vla. *f*

Vc. *f*

Db. *f*

122

poco rit.

I
♩ = 76 (tempo I)

Musical score for woodwinds and strings, measures 122-125. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in C (C Tpt.), Trombone 2 (Tbn. 2), Timpani (Timp.), Bass Drum (B. D.), Piano (Pno.), and Harp 1 (Hp. 1). The woodwinds and strings play sustained notes with various dynamics including *p*, *mp*, *pp*, *mf*, and *f*. The piano part features complex rhythmic patterns with fingerings (5, 6) and trills.

122

poco rit.

I
♩ = 76 (tempo I)

Musical score for strings, measures 122-125. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play sustained notes with dynamics including *f* and *mp*. The double bass part includes a triplet marked "div." and a dynamic of *fff*.

128

Fl. *mp* *5*

Ob. *mp* *5* *mf*

C. A. *mp* *pp*

Cl. *pp* *mp* *ppp*

B. Cl. *pp* *mp* *pp* *p*

Bsn. 1 *mp* *p* *mp*

Bsn. 2 *mp* *pp* *mp* *pp*

Hn. 2 *pp* *mp*

Hn. 4 *pp* *mp*

C Tpt. *pp* (st. mute) *pp* senza sord.

Cym. *pp* *mf* Crash Cymbal soft mallets

B. D.

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

Hrp. 1

Vln. I *p* *mp* *3* *3*

Vln. II *ppp* *p* *div.* *div. a 3* *p*

Vla. *ppp* *p* *pp* *mp*

Vc. *p* *mp*

Db. *pppp* *mp* *div.* *non div.*

136

Fl. *p* *mp*

Fl. *p* *mp*

C. A. *mp* *pp*

Cl. *p* *mp* *pp*

B. Cl. *p* *mp*

Bsn. 2 *p*

Cym.

B. D. *mf*

Pno. *mp* *pp*

Hrp. I *(tr)*

Vln. I 136 *div.*

Vln. II *pp*

Vla. *(tr)* *p*

Vc. *ppp* *p*

Db. *div.* *p*

Detailed description: This page of a musical score covers measures 136 to 140. It features a variety of instruments including two flutes, cor Anglais, clarinet, bassoon, cymbals, bass drum, piano, harp, violin I and II, viola, violoncello, and double bass. The woodwinds and strings play rhythmic patterns, often with triplets and slurs. The piano part includes arpeggiated chords and a trill. The harp has a trill. The strings play sustained chords and rhythmic figures. Dynamic markings range from *ppp* to *mf*. Performance instructions like *div.* and *(tr)* are present.

141 **rit.** **J** ♩ = 76 (a tempo)

Picc. *pp* *mf* flutter

Fl. *p* *f*

Ob. flutter *p* *f*

C. A. *f*

Cl. *f*

B. Cl. flutter *f*

Bsn. 1 flutter *p* *f*

Bsn. 2 *f*

Hn. 1 *ppp* *ff* *mp* *f*

Hn. 2 *f* *mf*

Hn. 3 *ppp* *ff* *mp*

Hn. 4 *f* *mf*

C.Tpt. (senza sord.) *ppp* *mf* st. mute flutter *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tri. *mf*

Cym. *To T-t.*

B. D. *pp* *f*

Pno. *tr* *fff* *f*

Hp. I *mf* *f*

E♭FGA♭
B♭CDD♭

141 **rit.** **J** ♩ = 76 (a tempo)

Vln. I *ppp* *ff* div.

Vln. II *mf* *ff* div.

Vla. *mf* *ff* div.

Vc. *ff* div.

Db. *ff*

G♯

rit. $\text{♩} = 76$ (a tempo)

2/4 4/4 3/4

145

Picc. *mp* *mf*

Fl. flutter *mf* *f* flutter *f*

Ob. flutter *mf* *f*

C. A. flutter *mf* *f* flutter *f*

Cl. flutter *mf* *f* flutter *f*

B. Cl. *f* flutter *f*

Bsn. 1 *f* flutter *f*

Bsn. 2 *f* flutter *f*

Hn. 1 *f*

Hn. 2 *mf* *f* *f*

Hn. 3 *f* *mf* *f* *f* *mp*

Hn. 4 *mf* *f* *f* *mp*

C Tpt. senza sord. *mf* (senza sord.) *mf*

Tbn. 1 *mp* *f* *mf*

Tbn. 2 *f* *mf*

Tri. 2/4 4/4 3/4

Cym. Tam-tam *f*

B. D. *mp* *f*

Pno. *mf* *mp*

Hp. 1 *mf*

rit. $\text{♩} = 76$ (a tempo)

2/4 4/4 3/4

145

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Vc. *fff* *ff*

Db. *f* *ff*

K

poco rit. $\text{♩} = 76$ (a tempo)

3/4 **4/4 accel.**

150

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff* *f*

Ob. *f* *ff*

C. A. *f* *ff*

Cl. *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *p* *f*

Hn. 2 *mp* *p* *mf*

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp*

C Tpt.

Tbn. 1

Tbn. 2

Timp. *pp*

Tri.

T-t.

B. D. *mf*

Pno. *mf* *ff*

Hp. 1 *f* *ff*

poco rit. **K** $\text{♩} = 76$ (a tempo)

3/4 **4/4 accel.**

150

Vin. I *f* *ff* *subito*

Vin. II *f* *ff* *subito*

Vla. *f* *ff* *subito*

Vc. *f* *ff* *subito*

Db. *f* *ff* *subito*

154 $\text{♩} = 96$ **rit.** $\frac{5}{4}$ $\frac{4}{4}$

Fl. 1

Fl. 2

Ob.

C. A.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 4

Timp.

T. t.

B. D.

Pno.

Hp. I

Vln. I

Vln. II

Vla.

Vc.

Db.

f *ff* *ff pesante* *mp* *pp* *mf* *gliss.* *ff pesante* *div.*

E-F-G-A
B-C-D

L

$\frac{4}{4}$ ♩ = 96 (a tempo)

156

Orchestral score for measures 156-158. The score includes parts for Piccolo, Flute, Oboe, Clarinet in A, Clarinet in B-flat, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet in C, Trumpet in B-flat 1, Trumpet in B-flat 2, Timpani, Triangle, Tom-tom, Bass Drum, Piano, and Harp. The music is in 4/4 time with a tempo of 96 beats per minute. The score features various dynamics such as *ff* and *f*, and includes complex rhythmic patterns and articulations. The piano part has a dense texture with many sixteenth notes and rests, and the harp part has a similar texture. The woodwinds and brass parts have more melodic and harmonic lines.

L ♩ = 96 (a tempo)

156

String score for measures 156-158, including Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time with a tempo of 96 beats per minute. It features dynamics such as *div.* and *ff*, and includes various articulations and phrasing. The Violin I part has a melodic line with some grace notes, and the other strings provide harmonic support. The Double Bass part has a more rhythmic and harmonic role.

159

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
Tbn. 1
Tbn. 2
Timp.
Tri.
T. - t.
B. D.
Pno.
Hrp. I
Vln. I
Vln. II
Vla.
Vc.
Db.

f
ff
subito
ff
fff
To Cym.
(div.)

Detailed description of the musical score: This page contains the musical score for measures 159, 160, and 161. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon 1, Bassoon 2, Horns 1-4, and Trumpets. The brass section includes Trombones 1 and 2, Timpani, Triangle, Tom-tom, and Bass Drum. The keyboard section includes Piano and Harp I. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *ff*, *subito*, and *fff*. There are also performance instructions like "To Cym." and "(div.)". The piano part shows complex rhythmic patterns with many sixteenth notes and rests. The harp part has a steady accompaniment. The strings play a rhythmic pattern with some melodic lines. The woodwinds and brass have various melodic and harmonic parts, including some with slurs and accents.

M

162

Fl. *ff*

Ob. *ff*

C.A. *ff*

Cl. *ff*

B. Cl. *f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

Tbn. 1 *f*

Tbn. 2

Timp.

Tri. *f* Tam-tam

Crash Cym. *f*

soft mallets

Cym. *ff*

B. D. *f* *subito* *ff* *mf*

Pno. *f*

Hp. 1

M

162

Vln. I

Vln. II

Vla. *div.*

Vc.

Db.

165

Fl. *ff*

Fl. *mp* *ff*

Ob. *mf* *ff*

C. A. *ff*

Cl. *ff* *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* *mp*

Hn. 2 *f*

Hn. 3 *f* *p*

Hn. 4 *mf* *f*

C Tpt.

Timp.

T-t. *f* To Vib.

Cym. *ff*

B. D.

Pno. *mf* *mp*

Harp. 1 *mf*

165

Vln. I *f* *mp* non div.

Vln. II *f*

Vla. *f*

Vc. *ff* *f*

Db. *ff* *f*

N

♩ = 76 (tempo 1)

168 **rit.**

Fl. 1
Fl. 2
Ob.
C.A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 2
Hn. 3
Hn. 4
T-t.
Cym.
B. D.
Pno.
Hp. 1

Vibraphone

To T-t.

f, *mf*, *pp*, *f*, *pp*, *f*, *mf*, *pp*, *mp*, *pp*, *p*, *ff* subito

Detailed description: This block contains the musical score for measures 168-171 and the first three measures of a new section. The score is for a large ensemble including Flutes, Oboe, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Cymbals, Drums, Piano, and Harp. Measure 168 is marked 'rit.' and features a long melodic line in the Oboe and Bassoon parts. The Piano part has a complex rhythmic pattern with triplets. The Harp part has a similar rhythmic pattern. The first three measures of the new section show various dynamics and articulations across the instruments.

N

♩ = 76 (tempo 1)

168 **rit.**

Vln. I
Vln. II
Vla.
Vc.
Db.

f, *p*, *mf*, *mp*, *fp*, *pp*, *f*, *div.*, *non div.*

Detailed description: This block contains the musical score for measures 168-171 and measures 4-6 of a section. The score is for the string section: Violins I and II, Viola, Violoncello, and Double Bass. Measure 168 is marked 'rit.' and features a melodic line in the Violin I part. The Viola and Violoncello parts have sustained notes. The Double Bass part has a melodic line. The first three measures of the new section show various dynamics and articulations across the instruments.

172

Fl. *mf* *p* *ppp* *f*

Ob. *p* *pp*

C.A. *p* *pp* *mp*

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

B. Cl. *p* *mf*

Bsn. 1 *pp* *p* *pp*

Bsn. 2 *pp* *p*

Hn. 2 *ppp* *f* *ppp*

Hn. 4 *ppp* *f* *ppp*

Vib. *f*

Cym. *ppp* *p*

B. D. *ppp* *p* To T-t.

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

Hrp. 1 *ppp* *mp* *gliss.*

Vin. I 172 *non div.* *pp* *mp* *ppp* *mf*

Vin. II *mf* *pp* *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vcl. *sul C, sul D* *pp* *p* *mp* *f* *mf* *mp*

Db. *ppp*

181

rit. $\frac{5}{4}$ $\frac{4}{4}$ = 76 (a tempo) rit. $\frac{3}{4}$ $\frac{4}{4}$ = 76 (a tempo)

Fl. *ppp*

Ob. *p* *mp* *pp*

C.A. *mf*

Cl. *ppp* *ppp*

B. Cl. *ppp*

Vib. *mp*

Cym. *ppp* *p* *pppp* *p*

B. D. Tam-tam *ppp* *ppp*

Pno. *mf* *pp*

181

rit. $\frac{5}{4}$ $\frac{4}{4}$ = 76 (a tempo) rit. $\frac{3}{4}$ $\frac{4}{4}$ = 76 (a tempo)

Vln. I *mp* *pp* *p* *pp* *p*

Vln. II *pp* *ppp*

Vla. *mf* *pp* *pp* *ppp*

Vc. *mf* *pp* *ppp*

Db. *pp* *ppp*

192 **rit.** **P** ♩ = 60 **4/4** **3/4**

Fl.

Cl.

Cym.

T-t.

Pno.

pp

ppp

pppp

tr

192 **rit.** **P** ♩ = 60 **4/4** **3/4**

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

ppp

ppp

VITA

Devin Cholodenko is a composer who specializes in the composition of instrumental works. His music is concerned with examining the roles of tonality in the 21st Century. He explores relationships between neo-romantic, neo-classical, post-modern, and popular jazz and rock styles with a goal of synthesis into a singular voice. Cholodenko derives inspiration from nature, cognition, mortality, extreme experiences, mythology, and personal identity.

Cholodenko graduated from the City University of New York-Brooklyn College in 2015, studying both Composition and Viola Performance. He relocated to Kansas City in 2019 to further his compositional studies at the University of Missouri-Kansas City with Chen Yi, Zhou Long, and Yotam Haber. His works have been performed across the United States and in Tokyo and have been featured in Composer's Now, the Rochester Fringe Festival, Nextet Contemporary Music Series, and The International Electro-Acoustic Music Festival in Brooklyn, among others.