

Elizabeth Brown

Harmonia

1998

*commissioned by
the Dartmouth Symphony and
the Hopkins Center at Dartmouth College*

Quetzal Music

Harmonia was commissioned by the Hopkins Center/Dartmouth Symphony Orchestra to commemorate the 25th anniversary of Co-education at Dartmouth. Anthony Princiotti conducted the premiere on May 23, 1998, at Dartmouth. It is my first large-scale orchestral piece. Like my more intimate chamber works, its inspiration is personal; at the same time Dartmouth became coed, I went off to college myself, from the farm near Camden, Alabama where I'd grown up. My world became immensely bigger, as Dartmouth's must have. Exploring the vast (to me) orchestral palette intensified my memories of this time, a mixture of nostalgia and gratitude.

The first movement, Doors, represents the many opportunities college offers, an array of choices from the formidable to the exhilarating. Near the end of the movement, the percussion acts as a camera shutter which frames a series of "slides" of open doors.

In the second movement, repeated rhythmic patterns and subtly shifting harmonies evoke the Hours spent studying or practicing in a protected academic environment. Here, imagination prospers, and odd insights creep in around the absorption of one's assigned material.

A dream inspired The Long Field. In the dream, which was a kind of game, men and women ran headlong from both ends of a long, grassy field toward its center; when they collided, they floated in slow motion up into the air. Both the running and the floating were joyful, and the dream felt and sounded like a physical metaphor for the fruitful collision of active, fertile minds.

Harmonia was completed in March, 1998 at the Liguria Study Center in Bogliasco, Italy.


Elizabeth Brown

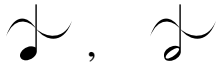
Notes to Performers of Harmonia

Accidentals carry through the bar.

Metronome markings are suggestions only - the tempo is elastic.

Play legato throughout - occasional exceptions are marked.

 *n* Diminuendo to silence (niente); this doesn't affect subsequent dynamics.



Metered vibrato in an 8th-note pulse, sounding something like a slightly warped 78 r.p.m. record.

The upper part of the cycle (amplitude should be less than a quarter-tone) coincides with the strong part of the beat, and is "in tune"; the lower part of the cycle falls below pitch.



Oboe can use a slow lip vibrato.

Winds

An "x" above a note indicates an alternate timbre of same, or similar, pitch - microtonal variances are intended.

All trills are timbral or microtonal. Any rapid alternation of 2 notes a half-step or more apart is notated as a tremolo.

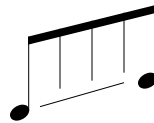
Percussion

4 timpani
snare drum
tenor drum
bass drum
5 crotales
sandpaper blocks
guiro
triangle
maracas
ratchett
sleighbells



pan of water (a thin saucepan, about 1/3 full, hit with a hard yarn mallet)

Strings



Microtonal passing tones; there are as many bow changes as there are stems. Keep left hand moving as in a glissando.



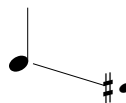
Glissando.



Portamento.



Glissando to an indefinite ending pitch.



End glissando at or near the small note without being too obvious about it.

for Anthony Princiotti and the
Dartmouth Symphony Orchestra

Harmonia

I. Doors

Elizabeth Brown
1998

$\text{♩} = 88$ *accel. molto*

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II
III
IV

TRP. I
in Bb II

TRB. I
II

TRB. III
TUBA

TIMP.

PERC. I
II

VLN. I
mf

VLN. II
mp

VLA.
mp

VC.

BASS

dim. poco a poco

dim. poco a poco

dim. poco a poco

This musical score is for "Doors/2" and includes parts for the following instruments:

- FLUTE (FL. I, II):** Features a melody starting at measure 9 with a tempo of quarter note = 88. It includes triplets and dynamic markings of *f* and *mf*.
- OBOE (OB. I, II):** Plays triplets in the second system, with a dynamic marking of *f*.
- CLARINET (CL. I, II in Bb):** Plays triplets in the second system, with a dynamic marking of *f*.
- HORN (HN. I, II in F; III, IV):** Plays a sustained chord in the final measure of the section, with a dynamic marking of *mf*.
- TRUMPET (TRP. I, II in Bb):** Plays a sustained chord in the final measure of the section, with a dynamic marking of *mf*.
- PERCUSSION (TIMP.):** Features a rhythmic pattern in the first system, transitioning from *ppp* to *mf* and ending with a *p* dynamic in the final measure.
- VIOLIN (VLN. I, II):** Features a melodic line with a *div.* (divisi) marking and dynamic markings of *pp* and *mf*.
- VIOLA (VLA.):** Features a harmonic accompaniment with a *div.* marking and dynamic markings of *pp* and *mf*.
- CELLI (VC.):** Features a harmonic accompaniment with a *div.* marking and dynamic markings of *pp* and *mf*.

Doors/3

16

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRB. I
II

TRB. III
TUBA

TIMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

a 2

f

mf

pp *cresc.*

mf

f

mp *bass drum*

mf *snare*

pp *cresc.*

mf

pp *cresc.*

mf

pp *cresc.*

mf

pp *cresc.*

mf

non div.

non div.

pp *cresc.*

mf

Doors/4

This musical score is for the piece 'Doors/4'. It is a multi-staff score for a symphony orchestra. The score is divided into two systems. The first system includes Flute I and II, Oboe I and II, Clarinet I and II in Bb, Bassoon I and II, Horn I and II in F, Trumpet I and II in Bb, Trombone I and II, Timpani, and Percussion I and II. The second system includes Violin I and II, Viola, Violoncello, and Bass. The score features various dynamics such as *ff*, *f*, *cresc.*, *mf*, *mp*, and *f*. There are also performance markings like *sim.* and *1^o*. The piece starts at measure 22. The woodwinds and strings play complex rhythmic patterns, often in triplets. The percussion provides a steady accompaniment.

26 *a 2* *meno mosso* $\text{♩} = 72$ *a tempo* $\text{♩} = 88$

FL. I II *mp*

OB. I II *1^o* *mp*

CL. I in Bb II *1^o* *p* *solo* *p*

BSN. I II *p*

TRB. I II

TIMP. *p*

PERC. I *bass drum* *p* *sleighbells* *ppp*

VLN. I *p* *meno mosso* $\text{♩} = 72$ *a tempo* $\text{♩} = 88$ *div.*

VLN. II *p* *div. a3*

VLA. *p*

VC. *p*

BASS *p* *pizz.* *pizz.* *pizz.*

Detailed description: This is a page of a musical score for 'Doors/5', starting at measure 26. The score is for a full orchestra and includes woodwinds, strings, and percussion. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon, and Trumpet) features melodic lines with dynamics ranging from *mp* to *p*. The string section (Violins I & II, Viola, and Bass) provides harmonic support with *p* dynamics and includes pizzicato passages in the bass. The percussion section includes bass drum and sleighbells. The score is divided into two tempo sections: *meno mosso* (72 bpm) and *a tempo* (88 bpm). The key signature is one sharp (F#) and the time signature is 2/4. The page ends at measure 30.

33

FL. I
II

CL. I
in Bb II

VLN. I

VLN. II

VLA.

VC.

BASS

pp

p

pp

pp

pp

pp

p

p

mp

div.

div. a2

div.

div.

div.

n

n

n

n

7

accel.

non div.

non div.

cresc.

cresc.

non div.

Doors/7

relax *rit.*

FL. I II *mf* *a 2* *a tempo* *a 2* *f* *p* *meno mosso* $\text{♩} = 72$

OB. I II *f*

CL. I II in Bb *f* *a 2* *p*

BSN. I II *p*

HN. I II in F *p*

HN. III IV *p*

TRB. I II *solo* *mf*

TIMP. *mp*

PERC. I II *mp* *snare* *sleighbells* *ppp*

VLN. I *relax* *a tempo* *div.* *mf* *meno mosso* $\text{♩} = 72$ *pp*

VLN. II *div.* *mf* *pp*

VLA. *mf* *pp*

VC. *mf* *pp*

BASS *mf* *div.* *pizz.* *pp*

Doors/8

a tempo
♩ = 88

go flat-a half step if possible

solo

45

FL. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

HN. III
IV

TIMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

mf

mf

p

tr

p

bass drum

ppp

a tempo
♩ = 88

div.

non div.
arco

tr ~~~~~

51

FL. I
II

HN.
in F
I
II
III
IV

TRP. I
in Bb
II

TRB. I
II

TRB. III
TUBA

TIMP.

PERC. I
II

VLN. I

BASS

mf *f* *p* *sim.* *7th pos. gliss.* *snare* *pizz.*

The score is written for a full orchestra. It begins at measure 51. The flute part has a rest. The horn and trumpet parts play a rhythmic pattern of eighth notes. The trombone parts play a similar pattern, with the first trombone part marked *p* and *sim.* The timpani part plays a rhythmic pattern of eighth notes. The percussion part has a rest. The violin part has a rest. The bass part has a rest. The score is divided into measures of 4/4, 3/4, and 4/4 time signatures. Dynamics include *mf*, *f*, *p*, *sim.*, and *pizz.* There is a *tr* (trill) marking above the first measure of the flute part.

Doors/10

55

BSN. I
II

HN. I
II
in F

TRP. I
II
in Bb

TRB. I
II

TRB. III
TUBA

TIMP.

PERC. I
II

BASS

f

f

f

f

f

Doors/11

accel. molto

59

BSN. I
II *mf*

HN. in F
I *mf*
II
III
IV *mf*

TRB. I
II *mf*

TRB. III
TUBA *mf*

accel. molto

VLN. I

VLN. II

VLA. *f*
to s.p. *n*

VC. *f*

BASS *arco*
f

Doors/12

63 = ♩ (88)

The score is arranged in a grand staff format with multiple systems. The instruments are listed on the left of each system:

- Woodwinds:** Flute (FL. I, II), Oboe (OB. I, II), Clarinet in Bb (CL. I, II), Bassoon (BSN. I, II), Horn in F (HN. I, II, III, IV), Trumpet in Bb (TRP. I, II), Trombone (TRB. I, II, III), Tuba (TUBA), and Timpani (TIMP.).
- Percussion:** Percussion (PERC. I, II) and Bass Drum.
- Strings:** Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Bass (BASS).

Key musical notations include:

- Tempo/meter: ♩ = 88.
- Dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *n* (pianissimo).
- Performance directions: *a 2* (second ending), *tr* (trill), *5* (fingerings), *ord.* (ordained), *div.* (divisi), and *bass drum*.
- Rehearsal mark: **#8** is placed above the Tuba staff.

Doors/13

69

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRP. I
in Bb II

TRB. I
II

TRB. III
TUBA

TIMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

f *ff* *mf* *f* *a 2*

f *ff* *mf* *f* *a 2*

mf *mf* *mf* *mf* *a 2*

mf *mf* *mf* *mf* *a 2*

mf *mf* *mf* *mf* *f*

mf *mf* *mf* *mf* *f*

mf *mf* *mf* *mf* *f*

mf *mf* *mf* *mf* *f*

f *f* *f* *f* *non div.*

f *f* *f* *f* *non div.*

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

78 *a 2*

FL. I II *fff* *tr* *solo* *mf*

OB. I II *fff* *tr*

CL. I II in Bb *fff*

BSN. I II *fff*

HN. I II in F *ff*

HN. III IV *ff*

TRP. I II in Bb *a 2* *f* *ff*

TRB. I II *mf cresc.* *ff*

TRB. III TUBA *ff*

TYMP. *f* *tr* *p*

PERC. I II *f* *pp* *bass drum* *snare* *tenor drum* *p*

VLN. I *non div.* *p*

VLN. II *fff* *non div.* *p*

VLA. *fff* *p*

VC. *fff* *div.* *p*

BASS *fff* *non div.* *p*

Doors/16

a tempo

meno mosso
♩ = 72

♩ = 88

solo

82

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRP. I
in Bb II

TRB. I
II

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

meno mosso
♩ = 72

a tempo
♩ = 88

sul pont.

87

FL. I
II

OB. I
II

TRP. I
in Bb II

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

solo
f

mf > *mf* > *sim.*

cup mutes
mp > *mp* > *sim.*

p *f*

p *f*

p

ord.

$\text{♩} = 40$

92 $\text{♩} = 72$

FL. I
II

TRP. I
in Bb II

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

Measures 92-95. The score includes parts for Flute I and II, Trumpet I and II, Tympani, Percussion I and II, Violin I and II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 72. The score shows various dynamics including p, f, mf, and solo, along with articulation marks like accents and slurs.

Doors/19

97 $\text{♩} = 40$ $\text{♩} = 88$ *a tempo*

FL. I *mf* *mf* *mf* *flute II to piccolo* *f* *f* *f*

PICC. *picc.* *f* *sim.* *f*

TRP. I *cup mutes* *mp* *mp* *mp*
in Bb II

TYMP. *f* *p*

PERC. I *f* *bass drum* *p* *mf*
II

VLA. $\text{♩} = 40$ $\text{♩} = 88$ *p*

VC. *p*

BASS *p*

Musical score for 'Doors/20' in 2/4 time, starting at measure 102. The tempo is marked as $\text{♩} = 72$. The score includes parts for Woodwinds (Flute I, Piccolo, Oboe I/II, Clarinet I in Bb/II, Bassoon I/II), Brass (Horn I/II in F, Horn III/IV, Trumpet I/II, Trumpet III/Tuba), Percussion (Tympani, Percussion I/II with tenor drum), and Strings (Violin I/II, Viola, Violoncello, Bass). The woodwinds and strings play a melodic line with dynamics ranging from pp to mf . The percussion includes a complex pattern on the tenor drum with dynamics p and f , and trills on the tympani.

102 $\text{♩} = 72$

FL. I f $pp \triangleleft mf \triangleright$

PICC. $pp \triangleleft mf \triangleright$

OB. I II $pp \triangleleft mf \triangleright$

CL. I in Bb II $pp \triangleleft mf \triangleright$

BSN. I II $pp \triangleleft mf \triangleright$

HN. I II in F $pp \triangleleft mf \triangleright$

HN. III IV $pp \triangleleft mf \triangleright$

TRB. I II $pp \triangleleft mf \triangleright$

TRB. III TUBA $pp \triangleleft mf \triangleright$

TYMP. $p f$ tr

PERC. I II *tenor drum* $p f$ p

VLN. I $pp \triangleleft mf \triangleright$ *div.* $pp \triangleleft mf \triangleright$

VLN. II $pp \triangleleft mf \triangleright$ *div.* $pp \triangleleft mf \triangleright$

VLA. $pp \triangleleft mf \triangleright$ *div. a 3* $pp \triangleleft mf \triangleright$

VC. $pp \triangleleft mf \triangleright$

BASS $pp \triangleleft mf \triangleright$

Doors/21

107 *a tempo* ♩ = 88

FL. I
PICC.
p < *mf* >
f

OB. I
II
p < *mf* >

CL. I
in Bb II
p < *mf* >
p < *mf* > < >

BSN. I
II
f
p < *mf* > *p* < *mf* >

HN. in F
I
II
p < *mf* >
p < *mf* > < >

III
IV
p < *mf* >
p < *mf* > < >

TRB. I
II
f
p < *mf* >

TRB. III
TUBA
f
p < *mf* >

TYMP.
f *p* *f*

PERC. I
II
f *p* *f*
tenor drum
bass drum *p* *f*

a tempo ♩ = 88

VLN. I
sul pont.
non div. *f*
ord. *div.* *p* < *mf* > *p* < *mf* >

VLN. II
sul pont.
non div. *f*
ord. *div.* *p* < *mf* >

VLA.
sul pont. *f*
ord. *p* < *mf* > *sul pont.* *p*

VC.
pizz. *f* *non div.*
arco *div. a 3* *p* < *mf* >
non div. sul pont. *p*

BASS
pizz. *f*
arco *p* < *mf* >
sul pont. *p*

112 *accel.*

FL. I *f*

PICC. *f* *sim.* *to flute II, fast!*

OB. I *solo* *ff*

PERC. I *snare*

PERC. II *tenor drum* *p*

VLA. *accel.*

VC.

BASS

♩ = 40

115

FL. I *mf* *mf* *sim.*

TRP. I *cup mutes* *mp* *mp* *sim.*

TIMP. *p* *f* *p* *damp* *p*

PERC. I *f* *p* *f* *p*

PERC. II *f* *p* *f* *p*

119

FL. I
II

mf *mf* *sim.*

TRP. I
in Bb II

cup mutes
mp *mp* *sim.*

TIMP.

f *p* *ff*

PERC. I
II

f *tenor drum* *bass drum* *p* *ff*

VC.

ord. *pp*

BASS

pizz. *pp*

II. Hours

$\text{♩} = \text{circa } 88 \text{ (elastic)}$

VLN. I
VLN. II
VLA.
VC.

div. *mp* *mf* *non div.* *mf*

Detailed description: This system contains the staves for Violins I and II, Viola, and Cello. The time signature is 3/4. The first four measures are mostly rests for the strings. In the fifth measure, the Violins I and II enter with a half note G4, marked *div.* and *mp*. The Viola and Cello enter in the same measure with a half note G3, also marked *div.* and *mp*. In the sixth measure, the Violins I and II play a half note A4, marked *mf* and *non div.*. The Viola and Cello play a half note A3, marked *mf* and *non div.*. The system concludes with a double bar line.

a tempo (in tempo)
 $\text{♩} = 88$

FL. I
FL. II
CL. I
in Bb II
TIMP.
VLN. I
VLN. II
VLA.
VC.
BASS

mf *p* *p* *mf* *p* *mf* *p* *mf* *pizz.* *mf* *p* *n* *n*

Detailed description: This system contains the staves for Flute I and II, Clarinet I and Bassoon II, Timpani, Violins I and II, Viola, Cello, and Bass. The time signature is 3/4. The Flute I and II staves begin with a measure of rests, then play a sixteenth-note figure starting in the third measure, marked *mf*. The Clarinet I and Bassoon II staves play a similar sixteenth-note figure, marked *mf* in the first measure and *p* in the second. The Timpani staff plays a single drum stroke in the first measure, marked *p*. The Violins I and II staves play a sixteenth-note figure, marked *div.* and *p* in the first measure, and *mf* in the second. The Viola and Cello staves play a sixteenth-note figure, marked *div.* and *p* in the first measure, and *mf* in the second. The Bass staff plays a sixteenth-note figure, marked *pizz.* and *mf* in the first measure, and *p* in the second. The system concludes with a double bar line.

16

meno mosso
♩ = 72

TRP. I
in Bb II

TRB. I
II

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

p *mp* *mp*

crotales *sandpaper blocks*

non div. *mp* *non div.* *p* *non div.* *mp*

div. *p* *non div.* *mp*

pizz. *p*

div. *mp* *(pizz.)* *mp*

a tempo $\text{♩} = 88$

FL. I II
OB. I II
CL. I II in Bb
BSN. I II

mf
mf
mp

HN. I II in F
III IV
TRP. I II in Bb

mp
mp
mp

PERC. I II

crotales
mf

VLN. I II
VLA.
VC.
BASS

div.
div.
div. arco
mp
(pizz.)
mp

a tempo $\text{♩} = 88$

This musical score is for the piece "Hours/27". It is a multi-staff score for a large ensemble. The instruments included are:

- Flute I (FL. I) and Flute II (FL. II)
- Clarinet I (CL. I) and Clarinet in Bb (CL. in Bb)
- Horn I (HN. I) and Horn in F (HN. in F)
- Horn III (HN. III) and Horn IV (HN. IV)
- Trumpet I (TRP. I) and Trumpet in Bb (TRP. in Bb)
- Trombone I (TRB. I) and Trombone II (TRB. II)
- Trombone III (TRB. III) and Tuba (TUBA)
- Timpani (TIMP.)
- Percussion I (PERC. I) and Percussion II (PERC. II)
- Violin I (VLN. I) and Violin II (VLN. II)
- Viola (VLA.)
- Violoncello (VC.)
- Bass (BASS)

The score begins at measure 30. The Flute I part features a melodic line with accents and a dynamic marking of *mf*. The Clarinet I and II parts have rests until measure 33, where they enter with a *mf* dynamic. The Horns and Trumpets also have rests until measure 33, where they enter with a *mf* dynamic. The Trombones have rests until measure 33, where they enter with a *mf* dynamic. The Timpani part has rests until measure 33, where it enters with a *mf* dynamic. The Percussion I and II parts have rests until measure 33, where they enter with a *mf* dynamic. The Violin I part has rests until measure 33, where it enters with a *mf* dynamic. The Violin II, Viola, and Violoncello parts have rests until measure 33, where they enter with a *mf* dynamic. The Bass part has rests until measure 33, where it enters with a *mf* dynamic. The score includes various dynamic markings such as *mf*, *f*, and *ff*. There are also performance instructions like "sandpaper blocks", "guiro", and "solo". A graphic notation "overblow!" is present above the Flute I part. The score is written in a key signature of one flat (Bb) and a common time signature (C).

37

FL. I
II

TRB. I
II

TRB. III
TUBA

TIMP.

VLN. I

VLN. II

VLA.

VC.

BASS

mf

p sub.

Hours/29

43

FL. I II
f

OB. I II
solo
mf f

CL. I
in Bb II
a 2
mf

PERC. I II
pan of water
mf guiro mf f

VLN. I
cresc.
f

VLN. II
cresc.
f

VLA.
cresc.
f

VC.
cresc.
f

BASS
cresc.
f

p sub.
non div.
p sub.
non div.
p sub.
non div.
p sub.

50

The score is arranged in four systems:

- System 1:** Flute (FL. I & II), Oboe (OB. I & II), Clarinet in Bb (CL. I & II), and Bassoon (BSN. I & II).
- System 2:** Horn in F (HN. I & II), Horn III & IV, Trumpet in Bb (TRP. I & II), Trumpet I (TRB. I & II), and Tuba III (TRB. III TUBA).
- System 3:** Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VC.).
- System 4:** Bass (BASS).

Key performance instructions include dynamics such as *p*, *mf*, *sim.*, and *ff*; articulation like accents and slurs; and specific techniques such as *div. sul pont.* (divisi sul ponticello), *pizz.* (pizzicato), and *arco* (arco).

57

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
II
in F

TRP. I
II
in Bb

TRB. I
II

TRB. III
TUBA

TIMP.

VLN. I

VLN. II

VLA.

VC.

BASS

mf

mp

p

n

ord.

p sub.

non div.

pizz.

p sub.

4/4

3/4

63

FL. I
FL. II

CL. I
CL. II

PERC. I
PERC. II

VLN. I
VLN. II

VLA

VC.

BASS

relax

$\text{♩} = 72$

p

p

maracas (twirled)

sandpaper blocks

pp < *pp*

p

crotales

relax

$\text{♩} = 72$

non div.

mp

sul pont.

div.

p

ord. non div.

p

div.

p

pizz.

p

non div.

p

div.

sul pont.

pp

n

n

n

n

III. The Long Field

♩ = 120

The score is in 4/4 time with a tempo of 120. It features the following parts:

- CL. I in B♭ II:** Clarinet I and II, playing a melodic line starting in the second measure.
- BSN. I II:** Bassoon I and II, playing a supporting melodic line.
- HN. I in F II:** Horn I and II, playing a harmonic accompaniment.
- TRB. III TUBA:** Trumpet III and Tuba, playing a low harmonic accompaniment.
- PERC. I II:** Percussion I and II, playing bass drum, tenor drum, and snare.
- VLN. I II:** Violin I and II, playing a melodic line.
- VLA.:** Viola, playing a melodic line.
- VC.:** Violoncello, playing a melodic line.
- BASS:** Bass, playing a melodic line.

Dynamic markings include *mp*, *p*, *pp*, and *ppp*.

♩ = 120

The Long Field/34

5

OB. I
II

mf

TYMP.

p

VLN. II

mp

VLA.

mp

VC.

mp

BASS

mp

Detailed description: This is a page of a musical score for 'The Long Field/34'. It features six staves: Oboe I & II, Tympani, Violin II, Viola, Violoncello, and Bass. The Oboe part starts with a measure of rest, followed by a melodic line with a dynamic marking of *mf*. The Tympani part consists of a simple rhythmic pattern starting with a *p* dynamic. The Violin II and Viola parts play a continuous sixteenth-note tremolo pattern with a *mp* dynamic. The Violoncello and Bass parts play a melodic line with a *mp* dynamic. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

The Long Field/36

Musical score for "The Long Field/36". The score is written for a large ensemble and is in 3/4 time. The instruments and their parts are as follows:

- FL. I & II:** Flute I and II. Part 13 shows a melodic line starting with a forte (*f*) dynamic, marked with a hairpin crescendo.
- HN. III in F, IV:** Horn III in F and IV. Part 13 shows a melodic line starting with a mezzo-forte (*mf*) dynamic.
- TRP. I in Bb, II:** Trumpet I in Bb and II. Part 13 shows a melodic line starting with a mezzo-forte (*mf*) dynamic.
- TRB. I, II:** Trombone I and II. Part 13 shows a melodic line starting with a mezzo-forte (*mf*) dynamic, marked with a hairpin crescendo.
- TYMP.:** Tympani. Part 13 shows a melodic line starting with a mezzo-forte (*mf*) dynamic.
- PERC. I, II:** Percussion I and II. Part 13 shows a snare drum pattern starting with a mezzo-piano (*mp*) dynamic.
- VLN. I, II:** Violin I and II. Part 13 shows a melodic line starting with a forte (*f*) dynamic, marked with a hairpin crescendo.
- VLA.:** Viola. Part 13 shows a melodic line starting with a forte (*f*) dynamic, marked with a hairpin crescendo.
- VC.:** Violoncello. Part 13 shows a melodic line starting with a forte (*f*) dynamic, marked with a hairpin crescendo.
- BASS:** Bass. Part 13 shows a melodic line starting with a forte (*f*) dynamic, marked with a hairpin crescendo.

The score is divided into three measures. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a mezzo-forte (*mf*) dynamic. The third measure is marked with a mezzo-piano (*mp*) dynamic. The time signature is 3/4.

The musical score is arranged in systems. The first system includes Flute I and II, Oboe I and II, Clarinet I and II (in Bb), and Bassoon I and II. The second system includes Horns III and IV (in F), Trumpets I and II (in Bb), Trombone I and II, and Tuba III. The third system includes Tympani and Percussion I and II (with 'tenor drum' noted). The fourth system includes Violin I and II, Viola, Violoncello (VC), and Bass. The score begins at measure 17. The time signature is 4/4, with a change to 5/4 at measure 25. Dynamic markings such as *mf*, *pp*, and *tr* are used throughout. There are also performance markings like 'emerge' and various hairpins.

The Long Field/38

21 *a 2*

CL. I
in Bb II
f

BSN. I
II
mf

TRP. I
in Bb II

TRB. I
II

TRB. III
TUBA

VLN. I
mf

VLN. II
mf

VLA.
mf

VC.
mf

BASS
pizz.
mf

Detailed description: This is a page of a musical score for a symphony orchestra, titled 'The Long Field/38'. The score is in 4/4 time and marked 'a 2'. It features multiple staves for various instruments. The woodwinds include Clarinet I (in Bb) and Bassoon I & II. The brass section includes Trumpet I & II (in Bb), Trombone I & II, and Trombone III/Tuba. The strings consist of Violin I & II, Viola, Violoncello, and Bass. The woodwinds and strings are marked with dynamics such as *f* and *mf*. The bass part includes a *pizz.* (pizzicato) marking. The score shows four measures of music, with some instruments having rests in the second and third measures.

25

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

p

p

mp

pp

p

p sub.

div.

div. a3

p

p

p sub.

guiro

sleighbells

Detailed description of the musical score: This page contains the musical score for 'The Long Field/39', starting at measure 25. The score is arranged in a standard orchestral layout with woodwinds, percussion, strings, and bass. The woodwind section includes Flute I and II, Oboe I and II, Clarinet in Bb I and II, Bassoon I and II, and Horn in F I and II. The percussion section features a guiro and sleighbells. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score is marked with various dynamics such as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). Performance instructions include *sub.* (sustained), *div.* (divisi), and *div. a3* (divisi a 3). The woodwinds and strings play sustained notes, while the percussion provides rhythmic texture with the guiro and sleighbells. The strings have a busy texture in the first few measures, which then simplifies as the piece progresses.

The Long Field/40

30

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

HN. III
IV

TRB. I
II

TRB. III
TUBA

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

pp *mp* *p* *p* *p* *p*

pp *pp* *pp*

p *p* *p* *p*

p *p* *p* *p*

pp *pp* *pp*

p *p* *p* *p*

p *p* *p* *p*

arco *p*

sleighbells *guiro* *sleighbells* *snare* *sleighbells* *snare*

sul pont. *p* *n* *p* *n*

sul pont. *p* *n* *p* *n*

arco *p*

a 2

pp *mp* *p* *p* *p* *p*

pp *pp* *pp*

p *p* *p* *p*

p *p* *p* *p*

pp *pp* *pp*

p *p* *p* *p*

p *p* *p* *p*

arco *p*

Detailed description of the musical score: The score is for a 2/4 time piece. The woodwind section includes Flute I and II, Oboe I and II, Clarinet I and II in Bb, Bassoon I and II, Horn I and II in F, Horn III and IV, Trumpet I and II, and Trumpet III/Tuba. The percussion section features sleighbells, guiro, snare, and another sleighbells. The string section consists of Violin I and II, Viola, Violoncello, and Bass. The score begins at measure 30. The woodwinds and strings play sustained chords or textures. The percussion provides a rhythmic accompaniment. The guiro has a melodic line starting in measure 31. The horns and trumpets have melodic lines starting in measure 33. The bassoon has a melodic line starting in measure 34. The strings play a rhythmic pattern of eighth notes. The score ends at measure 37.

The Long Field/41

36

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRP. I
in Bb II

TRB. I
II

PERC. I
II

VLN. II

VLA.

VC.

mp *mf*

pp

p *mp* *mf*

p *mp* *mf*

pp *pp*

p *mp* *mf* *pp*

p *mp* *mf* *pp* *pp sub.* *ord.* *non div.*

p *mp* *mf* *pp* *ord.*

sleighbells *triangle*

tenor drum

ord.

div. a2 *pp* *non div.*

pp sub. *ord.*

The Long Field/42

42

CL. I
in Bb II

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

f

snare
p

tenor drum
p

non div.
p

non div.
p

div.

The Long Field/43

47

HN. I
HN. II
in F
f

HN. III
HN. IV
f

TRP. I
in Bb II
mf

TYMP.
f

VLN. I
f
non div.

VLN. II
f

VLA.
f

VC.
f

BASS
f

The Long Field/44

51

FL. I
II

BSN. I
II

HN. in F
I
II
III
IV

TRP. in Bb
I
II

TRB. I
II

TYMP.

VLN. I
II

VLA.

VC.

BASS

mp *ff*
a 2 overblow

f

mf

p *f*

mp *f*

mp *f*

mp *f*

div. *non div.*

pizz.

The Long Field/45

55

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
II
in F
III
IV

TRB. I
II

TRB. III
TUBA

TYMP.

PERC. I
II

VLN. I
II

VLA.

VC.

BASS

f

a 2

f

f

f

f

p

mf

n

div.

non div.

f

snare

tenor drum

The Long Field/46

59

FL. I II
f *ff*
overflow

OB. I II

CL. I II
in Bb

BSN. I II
a 2
f

HN. I II
in F

III IV

TRB. I II

TRB. III
TUBA

TYMP.
p *f*

PERC. I II
f *mf*

VLN. I

VLN. II

VLA.

VC.
non div.

BASS
pizz. *arco* *pizz.*
f

Detailed description: This is a page of a musical score for a symphony or concert band. It features 14 staves for various instruments. The top staff is for Flute I and II, with dynamics *f* and *ff* and the instruction *overflow*. The Oboe and Clarinet staves have rests. The Bassoon staff has a first ending *a 2* and dynamic *f*. The Horns (I-IV) and Trumpets (I-III) staves have rests. The Trombone and Tuba staves have rests. The Tympani staff has dynamics *p* and *f*. The Percussion staves have dynamics *f* and *mf*. The Violin I staff has rests. The Violin II staff has a rhythmic pattern. The Viola staff has a rhythmic pattern. The Violoncello staff has a rhythmic pattern with the instruction *non div.*. The Bass staff has dynamics *f* and instructions *pizz.* and *arco*. The score is in 4/6 time and begins at measure 59.

63

BSN. I
II

HN. in F
I
II
III
IV

TIMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

arco

snare

mf

mf

mf

mf

div.

non div.

n

f

f

f

The Long Field/49

71

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRB. I
II

TRB. III
TUBA

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

f

a 2

f

f

f

f

f

f

f

f

f

snare

tenor drum

n

div.

non div.

f

div.

The Long Field/50

75

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

TRB. I
II

TRB. III
TUBA

PERC. I
II

VLN. I

VLN. II

VLA.

f *ff* *fff*

cresc. *fff*

cresc. *fff*

cresc. *fff*

mf cresc. *f*

mf cresc. *f*

cresc. *ff*

cresc. *ff*

cresc. *ff*

non div. *div.*

f cresc. *fff* *pp dolce*

ff *pp dolce*

cresc. *fff*

The Long Field/51

80

FL. I
II

OB. I
II

CL. I
in Bb II

PERC. I
II

VLN. I

VLN. II

VC.

solo
mp

f

f

mf

f

mf

mf

pp
sul pont.

87

FL. I
II

OB. I
II

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

f

f

mf

f

mf

pp
ord.

p

p

96

HN. in F I II III IV

mf

mf

pp

104

FL. I II

OB. I II

CL. in Bb I II

mp

mp

HN. in F I II III IV

f

f

PERC. I II

f

VLN. I

pp

ppp

n

non div.

ppp

ppp

ppp

ppp

ppp

ppp

The Long Field/54

116

HN. in F
I
II
III
IV

TRP. I in Bb
II

TRB. III
TUBA

TYMP.

VLN. I
VLN. II
VLA.
VC.
BASS

f
f
mf
f
f
f
f
ord.
f

non div.

The Long Field/55

120

FL. I II

BSN. I II

HN. in F I II III IV

TRP. in Bb I II

TRB. I II

TYMP.

VLN. I

VLN. II

VLA.

VC.

BASS

mf

ff
overblow

f

mf

p *f*

tr

div.
mp

f

mp

f

mp

f

div.
mp

non div.
f

pizz.
f

124

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F
II
III
IV

TRB. I
II

TRB. III
TUBA

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

f

a 2

f

f

f

f

f

mf

n

div.

non div.

f

arco

snare

tenor drum

The Long Field/57

128

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F
II

III
IV

TRB. I
II

TRB. III
TUBA

TYMP.

PERC. I
II

VLN. I
II

VLA.

VC.

BASS

f

ff
overblow

f

f

p

f

f

non div.

f
pizz.

arco

pizz.

f

132

BSN. I
II

HN. in F
I
II
III
IV

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

mf

mf

mf

snare

div.

non div.

arco

n

n

n

The Long Field/60

140

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRP. I
in Bb II

TRB. I
II

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

a 2

1^o

p dolce

p

sim.

mf

f

mf

mf

mp

snare

mf

triangle

pp

pp

pp dolce

div.

pp dolce

p dolce

pizz.

pp

pp

The Long Field/61

145

Musical score for measures 145-150. The score includes parts for Clarinet in Bb (CL. I, II), Bassoon (BSN. I, II), Percussion (PERC. I, II), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VC.).

- CL. I, II: Melodic line with a long note in measure 145 and a rhythmic pattern in measure 146.
- BSN. I, II: Rests in measures 145-146, then a rhythmic pattern starting in measure 147 with dynamics *pp* and *dolce*.
- PERC. I, II: Rests in measures 145-146, then a wavy line representing a "pan of water" starting in measure 147 with dynamics *mp*.
- VLN. I: Long notes in measures 145-146, then a rhythmic pattern in measure 147.
- VLN. II: Rhythmic pattern in measures 145-146, then rests in measure 147.
- VLA.: Rhythmic pattern in measures 145-146, then a rhythmic pattern in measure 147.
- VC.: Rests in measures 145-146, then a rhythmic pattern in measure 147 with dynamics *pp* and *pizz.*

Musical score for measures 151-156. The score includes parts for Clarinet in Bb (CL. I, II), Percussion (PERC. I, II), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Bass.

- CL. I, II: Melodic line with dynamics *mf*, *p*, and *mf* in measures 151-156.
- PERC. I, II: Wavy line representing a "pan of water" in measures 151-156 with dynamics *mp*.
- VLN. I: Long notes in measures 151-152, then a rhythmic pattern in measure 153 with dynamics *pp*.
- VLN. II: Rhythmic pattern in measures 151-152, then a rhythmic pattern in measure 153 with dynamics *pp*.
- VLA.: Rhythmic pattern in measures 151-152, then a rhythmic pattern in measure 153 with dynamics *pp*.
- VC.: Rhythmic pattern in measures 151-152, then a rhythmic pattern in measure 153 with dynamics *pp* and *arco*.
- BASS: Rests in measures 151-152, then a rhythmic pattern in measure 153 with dynamics *pp* and *pizz.*

accel.

♩ = 144

157

FL. I II

CL. I II in Bb

BSN. I II

HN. I II in F

III IV

TYMP.

PERC. I II

snare

bass drum

VLN. I

non div.

pp cresc.

div.

VLN. II

non div.

pp cresc.

VLA.

non div.

pp cresc.

VC.

pp cresc.

BASS

arco

pp cresc.

pizz.

FL. *f*

CL.

BSN. *pp* *f*

HN. I II *p* *mf*

III IV *p* *mf*

TYMP. *mf*

PERC. *mf*

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f*

BASS *f*

The Long Field/63

162

FL. I
II

BSN. I
II

HN. in F
I
II
III
IV

TRB. III
TUBA

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

f

f

mf

mf

ratchett *mf*

snare *mf*

tenor drum *mf*

ratchett *mf*

snare *mf*

mf

mf

x x

musical score for 'The Long Field/63' featuring various instruments including Flute, Bassoon, Horns, Trumpets, Percussion, Violins, Viola, Violoncello, and Bass.

The Long Field/64

166

FL. I
II

BSN. I
II

HN. in F
I
II
III
IV

TRB. III
TUBA

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

snare

ratchett

snare

ratchett

The musical score is arranged in a standard orchestral format with staves for each instrument. The Flute I and II parts feature a melodic line with grace notes marked with 'x'. The Bassoon I and II parts provide harmonic support with sustained notes. The Horns in F and Trumpets III/Tuba parts play sustained chords. The Tympani part has a rhythmic pattern of sustained notes. The Percussion part includes snare and ratchett patterns. The Violin I and II parts play a rhythmic accompaniment. The Viola and Violoncello parts play a similar rhythmic accompaniment. The Bass part features a melodic line with sustained notes and upward-pointing arrows indicating a rising line.

The Long Field/65

170

FL. I II *mp*
a 2

CL. I II in Bb *mf*

BSN. I II *mp* *mf*

HN. in F I II III IV *mp*

TRP. I II in Bb *mf*

TRB. I II *mf*
I⁰
III⁰ *mf*

TRB. III
TUBA *mf*

TIMP. *p*

PERC. I II *snare*
ratchett

VLN. I II *mp*

VLA. *mp*

VC. *mp*

BASS *pizz.*
mp

178

FL. I
FL. II

OB. I
OB. II

CL. I
in Bb II

BSN. I
BSN. II

HN. in F
I
II

TRP. in Bb
I
II

TRB. I
TRB. II

TRB. III
TUBA

TYMP.

PERC. I
II

mf *ff* *p* *mf* *ff* *f* *damp*

a 2

snare

f

VLN. I

VLN. II

VLA.

VC.

BASS

tempo 1
♩ = 120
non div.

ppp *ppp* *ppp* *mf* *ff* *mf* *ff*

183

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

VLN. I
II

VLA.

VC.

p

ppp

192

p *b^b* $\text{♩} = 144$

FL. I II

OB. I II

CL. I II
in Bb

BSN. I II

HN. I II
in F

III IV

TRP. I II
in Bb

TRB. I II

TRB. III
TUBA

TYMP.

PERC. I II

VLN. I

VLN. II

VLA.

VC.

BASS

a 2 *mp* *f* *mf*

tr *b^b* *mf* *tr* *mf*

mp *f* *a 2* *f*

mp *f* *mp* *mf*

tr *pp* mf *f*

snare

bass drum *mf*

$\text{♩} = 144$ *div.* *mp* *f*

mp *f*

mp *f*

div. *mp* *non div.* *f*

arco *ppp* *mp* *pizz.* *f*

The Long Field/70

197

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRB. III
TUBA

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

f

mf

f

mf

f

f

pp

ratchett

snare

bass drum

tenor drum

pp

bz

tr

mf

f

f

pp

201

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRB. III
TUBA

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

mp *f*

mf *f*

mf *mf* *tenor drum ppp* *mf*

f *f* *f* *f*

n *n* *n* *n*

The Long Field/72

205

FL. I, II
OB. I, II
CL. I, II in Bb
BSN. I, II
HN. I, II in F
HN. III, IV
TRP. I, II in Bb
TRB. I, II
TRB. III TUBA
TIMP.
PERC. I, II
VLN. I, II
VLA.
VC.
BASS

musical notation including notes, rests, and articulation marks (trills, accents, etc.)

dynamic markings: *p*, *cresc.*, *mf*, *f*, *pp*

percussion markings: triangle, snare, tenor drum

performance instructions: *p* cresc., *mf*, *f*, *pp* cresc., *cresc.*

The Long Field/73

tempo 1
♩ = 120

209

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

HN. I
in F II

III
IV

TRP. I
in Bb II

TRB. I
II

TRB. III
TUBA

TYMP.

PERC. I
II

non div.

tempo 1
♩ = 120

VLN. I

VLN. II

VLA.

VC.

BASS

The Long Field/74

215

FL. I
II

OB. I
II

CL. I
in Bb II

BSN. I
II

PERC. I
II

VLN. I
II

VLA.
VC.

p

p

p

ppp

ppp

ppp

ppp

ppp

ppp

ppp

mf

damp

1^o

ppp

ppp

ppp

ppp

The Long Field/75

222

FL. I
II

OB. I
II

CL. I
in Bb II

TYMP.

PERC. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

ppp

cresc.

ff

damp

mf

ppp

cresc.

ff

damp

mf

div.

arco

ppp

tenor drum

bass drum

guiro

March 11, 1998 Bogliasco, Italy

