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IV. The Prairies

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IV. The Prairies for Orchestra

Written for and commissioned by:
Orchestre Métropolitain

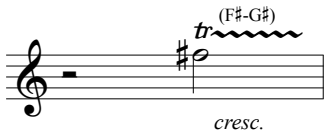


Legend for IV. *The Prairies*

Most of the notation in the score is hopefully self explanatory. However, in case there is any confusion I have described the extended techniques and sound effects in more detail.

Accidentals hold through measures

Trills



To avoid confusion, all trills have both notes indicated after the "tr" figure.

Special notation and techniques for Winds and Brass

Pitch Bends



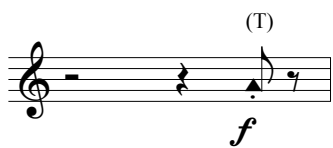
Bend the pitch down to an unspecified pitch. In this piece this happens either at the end of the note, or between a grace-note and the following note.

Motives in boxes



Repeat motive within the box for a specified length of time. The figure in the upper right corner indicates there should be as many repetitions as possible. The *non sync* indicates that the player should not play the motive exactly in tempo and should be different from their neighbour. The solid line with arrow indicates the length of time durin which the figure should be repeated.

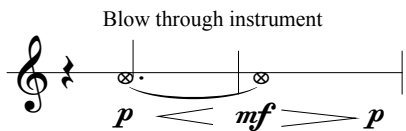
Tongue ram, slap tongue or flap tongue



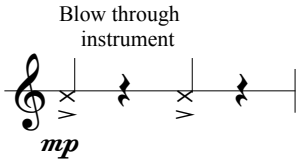
An explosive percussive sound produced by sealing the embouchure (flute), releasing the tongue against a reed (clarinet, oboes, english horn, bassoons) or flapping the tongue into the mouthpiece (brass). In all cases the sound produced should be a short percussive sound, like large raindrops hitting; dry ground, concrete, rooftops...etc. I have always specified a pitch, but the exact pitch is not important. The percussive sounds is the most important aspect of this technique in the piece.

Blow through instrument

Brass players are asked to create an unpitched air(wind) sound by blowing through their instruments in two different ways. The first is a longer sustained sound that generally crescendos and decrescendos:



The second is a short quick blowing sound that last no longer than one second:



Special notation and techniques for Strings

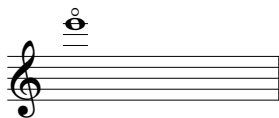
Harmonics

Harmonics are written in the following three standard ways:

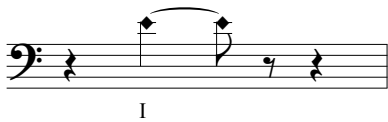
1 - As a double stop. Players are required to stop lower note (regular notehead) and touch string a 4th above (diamond notehead.) The sounding pitch is two octaves above the fundamental.



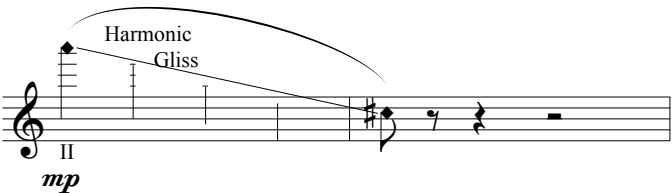
2 - With a circle above the note. This indicates the sounding pitch of the harmonic. In this piece, this notation is used when the touched pitch and the sounding pitch are the same.



3 - With diamond notehead. This indicates that the players should touch the string where indicated. The fundamental is the open string below and indicated with a Roman numeral.



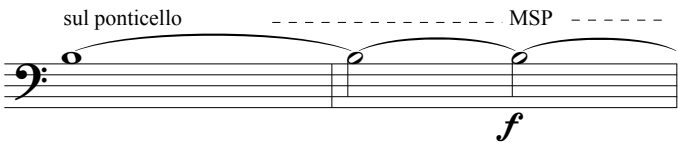
Harmonic Gliss



For the harmonic glissando, the player should touch the indicated string as high or low as possible and slowly gliss. up or down letting the harmonics pop out as one is reached. Each player should not worry about being exactly together as a section.

Sul ponticello to MSP (molto sul ponticello)

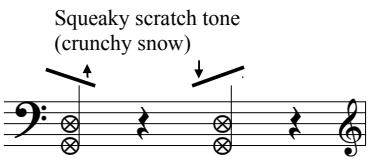
Play with the bow close to the bridge (sul ponticello) and then on the bridge (MSP)



In measures 8-12 the cellos and basses are required to play sul ponticello and slowly move to MSP and return back to sul ponticello. The indicated pitch should barely be heard in the sul ponticello and then when moving into the MSP the pitch should become inaudible and distorted with the upper partials more prominent.

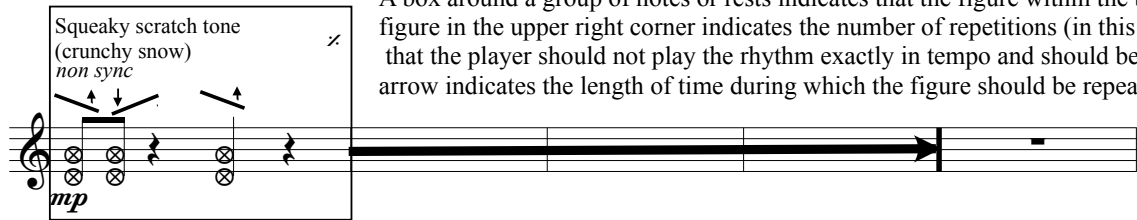
Special notation and techniques for Strings (cont.)

Squeaky scratch tone (crunchy snow)



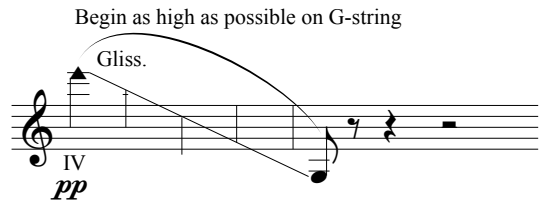
The "squeaky scratch tone" is obtained by placing the bow on the two middle strings of the stringed instruments, applying a medium to heavy weight onto the strings and then pulling the bow up and then down diagonally (so when the bow is pulled up on the lower string, it is moving down on the upper string and vica versa.) The line and arrow above the notes indicates the bow placement against the strings. The sound is a delicate scratch tone that resembles the soft crunching sound made when walking on snow on a very cold winter day.

Squeaky scratch tone in a box



A box around a group of notes or rests indicates that the figure within the box is to be repeated a number of times. The figure in the upper right corner indicates the number of repetitions (in this case as many as possible). The *non sync* indicates that the player should not play the rhythm exactly in tempo and should be different from their neighbour. The solid line with arrow indicates the length of time during which the figure should be repeated.

Glissando



This is basically a regular single string glissando. However, the triangle-shaped notehead indicates that the starting pitch can be any number of very high notes on that string. It is fine for players in the same section to begin on different pitches.

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English horn
2 Clarinets in Bb
2 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones
Tuba

3 Percussion:
1 Timpani

Percussion 1
Ratchet (cog rattle)
Snare drum
Glockenspiel
Bass drum
Percussion 2
Güiro
Wind Machine
Cabasa

Harp

Violin I
Violin II
Viola
Cellos
Contrabasses

IV. The Prairies

♩ = 60

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Big open sky, a soft diffused light that only happens
on the Canadian prairies, Canadian Geese honking,
and that funny squak of gophers before that run
through dried-up grass and down their holes.
- L. Campbell

[illegible]

Fl. I
II

20

1.

Ob. I
II

E. Hn.

B♭ Cl. I
II

Canada Geese sounds
Freely, non sync

Timp.

Perc. I

Vln. I

20

Vln. II

Vla.

Vc.

Cb.

Paddles. Moving water, or waves on the lake.
D. Ingram

...open space... intricate sounds of birds ...chickadee or crow, owl or coyote. Think of big night skies on the lake what do you hear?
- E. Peterson

Wind, crickets! And Geese in fall and spring.
-A. Bond

Sunrises and sunsets, poplar tree leaves rustling
-T Regier Sawatzky

You have to work really hard at not falling asleep from point A to point B in the prairies.
-C. Bishop Dale

The musical score is divided into two systems, each starting at measure 25. The first system includes parts for Flute I & II, Bass Clarinet I & II, Horns I-IV, Trumpets I-III, Trombone I-II, Trombone III/Tuba, Percussion 1, Groove, and Harp. The second system includes Violin I & II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *pp*, *p*, *f*, and *mp*. Performance instructions include "Blow through instrument a2" for brass instruments and "Glockenspiel arco" for percussion. The lyrics are written below the contrabass staff.

Lyrics:

- The comforting smell of decaying leaves,
bonfires, pumpkin pie and harvested fields,
all intertwined under the beauty of the
Aurora Borealis.
-L Summerville
- For me it is the stars!!! Clear sky
and stars at night.
-K Peters
- Openness, dark
black skies lit up
by all the stars...
-R Skinner.
- Northern Lights.
-T. Regier Sawatzky
- The crackle of northern lights
dancing in the dark.
-A Taylor Butterwick

IV. The Prairies

42

Picc. *pp* *p* *p* *p*

Fl. I *pp* *p*

Fl. II *pp* *p*

B♭ Cl. I *pp* *p*

B♭ Cl. II *pp* *p*

Horns I *p* *p* *p*

Horns II *p* *p* *p*

Tpts. I *p* *p* *p*

Tpts. II *p* *p* *p*

Tbn. I *p* *p* *p*

Tbn. II *p* *p* *p*

Tbn. III *p* *p* *p*

Tuba *p* *p* *p*

Glk. *p* *p* *p*

Cabasa *mp*

Hp. *p* *p* *mp* *p*

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

Vln. II *mp* *p* *p*

Vla. *mp* *p* *p*

Vc. *mp* *p* *p*

Cb. *mp* *p* *p*

48

In the winter it is the sound of snow underfoot on really cold days that kind of squeaks, and sounds like you are walking on balloons.
- A. Warrian

Smacking your hands together when your fingers are cold, blowing on them too.
-D. Ingram

Ice Crackling
under your feet.
-T R.S.

Crunchy snow
-M. Raynard

The sound of
crunching snow.
-S. Stewart-Kroeker

Crunchy snow.
R. Kanis

The crunch of
fresh snow,
tires spinning -
trying to get
traction when
you're stuck.
-D. Ingram

System F

50

Picc.

Fl. I
II

Ob. I
II

E. Hn.

B♭ Cl. I
II

Bsn. I
II

Tpts. I
II

Timp.

Glk.

Cab.

System G

Vln. I

Vln. II

Vla.

Vc.

Cb.

Skates on Ice
-D Ingram

The sound of a Crazy
Karpet careening down
the hill and the screams
of excitment and laughter
from the tobogganers.
-A Malik Said

Curling Rocks
-D. Ingram

Dirty snow, slush, mud and rain
caked upon tires, boots, animals
and little children...laughing and
anticipating the coming of warmth.
- L. Summerville

...rolling
thunder
-T R-S

Wind
- M. Raynard

Openness, the consistency of dramatic change.
-M. Raynard

Thunderstorms. Wide open big spaces...
- C Holomon.

[illegible]

[illegible]

Meadowlarks, aspen leaves fluttering in the wind, silence.
-K Nast-Kolb

Looking across a canola field with a light breeze, the canola sways back and forth reminds me of the ocean.
-S Blaikie

Openness. Peaceful. Vulnerable. Amazing
sunsets. Quiet. Wind...Trains.
R. Kanis

71

Fl. I
II

Ob. I
II

E. Hn.

B♭ Cl. I
II

Tbn. I
II

Gro.

71

Vln. I

Vln. II

Vla.

Vc.

mp *p*

p *pp*

pp *pp*

mp *p* *pp*

p *pp*

pp

A gentle breeze that wisps your hair across
your face, amidst a translucent pink, orange
and purple sunset.
-L. Summerville

A quiet beauty that beckons, awaits.
Sinks in and catches you unawares.
Songs of invitation...
-E Tal-Franklin

Vast, free, calm.
-A. Bond

...being pierced through by the
stillness.
R. Turnball

Winnipeg, MB and Cambridge, UK
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