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UNIVERSITY OF CALIFORNIA, SAN DIEGO

An Anthology of Three Works

A Thesis submitted in partial satisfaction of the
Requirements for the degree Master of Arts

in

Music

by

Joshua Philip Spitsbergen

Committee in charge:

Professor Lei Liang, Chair
Professor Susan Narucki
Professor Chinary Ung

2011

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Chair

University of California, San Diego

2011

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ABSTRACT OF THE THESIS

An Anthology of Three Works

by

Joshua Philip Spitsbergen

Master of Arts in Music

University of California, San Diego, 2011

Professor Lei Liang, Chair

The following Master's Thesis represents two years of study in Composition at the University of California, San Diego's Department of Music. The three works: *Three Dances of Five Creatures*, *A Study and Reflection Upon the Present State of Existence of Which I Breathe In and Out and In*, and *Then I Knew 'Twas the Wind that Blew* depict a few of the sonic spaces I explored. The pieces included are in chronological order. The first was composed for my second jury, and explores free dance form and narrative. The second engages phrasing, repetition and gradual expansion: meditation in time. The third investigates sonic density, and sound transformation.

My efforts in composition during the program have focused on the exploration of extended techniques, globalized contrast, gradual sound transformation, and both traditional and non-traditional sound worlds.

Joshua Spitsbergen

Three Dances of Five Creatures

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Duration: c. 13 minutes

Score in C

Instrumentation:

Flute

Oboe

Clarinet in Bb and Bass Clarinet

Percussion:

I. Bass Drum

II. Cymbal

III. Roto-toms

IV. Snare Drum

V. Orchestral bells

VI. Tubular Bells

Piano and Celesta

Harp

Violin

Viola

Cello

General Notes:

All glissandos that are played together in the strings should match, producing a uniformity of gesture where possible. An exception to this occurs at m. 21 when the “roaring of the lion” is first sounded, because the cello gliss contains more pitches than the other strings. Therefore, the speed of the gliss may vary, but the duration should not. The Pianist plays the Celesta in Movement III. The speed of trills should match amongst the woodwind instruments. All trills sound a half step apart, unless otherwise indicated.

Movements are not meant to be played attacca, although they could be.

Piano Notes:

When dampening the strings, the pitch should clearly sound. Resonance in the piano is an important part of the First Movement, and that is why the pedal should be held down for lengthy periods of time. The piano may need to be amplified to project some of the resonance phenomena that will occur.

Percussion Notes:

The roto-toms can tune to the specified pitch, or they can be tuned to a low, medium and high pitch. In the second and third movements, let the vibraphone and bells ring (do not dampen).

Notes for parts requiring use of the voice:

Throughout the course of this piece, players are called upon to sing. Singing should be in a manner that is comfortable to the player. I am not looking for classically trained voices, but the presence of such is not to be denied.

Phrases can be sung in a comfortable octave.

Further on this note, the voices should be amplified so the various whispered parts can be heard.

The dynamics of whispering:

The Sforzando dynamic demands as much of a distorted whisper as possible. Like screaming, but doing so in a whisper.

Symbols:

Dampen the strings of the piano by placing your finger inside the piano on top of the string as close to the tuning pegs as possible, so that as much of the pitch content as possible is preserved (not fully muted)



slap harp in general area that encompasses these notes, while simultaneously slapping the wood of the harp.



Fingernail scratch up the specified string on the harp.



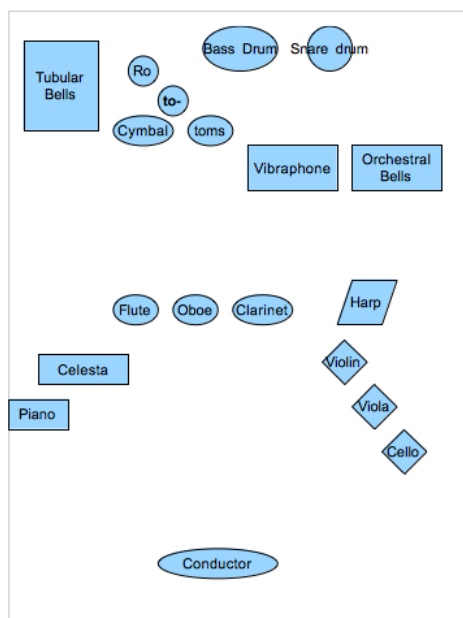
Fingernail scrape up and down rapidly



This note-head simply refers to a vocal production that is not necessarily pitch-based. Instructions are written in parenthesis above, indicating what is to be done (ie. spoken, whispered etc...).

fingernail gliss is also abbreviated f.g.

Whispered harshly: placement on the staff indicates timbre of whispering, from high to low

Diagram of setup:

I. The Lion and the Dragon

The Dance of Power

Joshua Spitsbergen

$\text{♩} = 120$ Ferociously

Flute

Oboe

Bass Clarinet in B \flat

Bass Drum

Cymbals

Roto-toms

Snare Drum

Vibraphone

Piano

Harp

Violin

Viola

Violoncello

(Shouted, in a very terrified manner)
dra gon
fff

dampen (slightly hesitant)
mp *f*

ingernail gliss
mf

mp *f* *mp*

f *fff* *f*

8^{va} *fff* 8^{va} 8^{va} *f*

7 (whispered harshly)

Fl. *dra sf* *dra mf* *ka mf* *ka mp*

Ob. (whispered harshly) *dra sf* *ka mp* *ka mf* *ka mf*

B. Cl. (whispered harshly) *dra sf* *dra f* *ka sf* *ka f* *ka sf*

B. D. *pp*

Cym.

Roto-t.

S. D.

Vib. (whispered harshly) *dra sf* *dra sf* *ka sf* *mp* l.v.

Pno. l.v. f.g. *f* f.g.

Hp. Fingernail scratch *mf* *ka sf* *ka f*

Vln. (whispered harshly) *dra sf* *dra mf*

Vla.

Vc. (whispered harshly) *dra sf* *dra mp* *dra mf* *on mf*

Detailed description of the musical score: The score is for page 5, starting at measure 7. It features a woodwind section with Flute, Oboe, and Bass Clarinet, a string section with Double Bass, Cymbal, Rototom, and Snare Drum, a Vibraphone, Piano, Harp, Violin, Viola, and Violoncello. The vocal lines (Flute, Oboe, Bass Clarinet, and Violoncello) have lyrics 'dra' and 'ka' with various dynamics like *sf*, *mf*, *mp*, *f*, and *pp*. The instruction '(whispered harshly)' is repeated for several parts. The Piano part includes 'l.v.' (left hand) and 'f.g.' (right hand) markings. The Harp part includes a 'Fingernail scratch' instruction. The Violoncello part ends with the word 'on'.

11

Fl. *mf* on on *sf* ka *mp* dra dra dra *mf* ka ka ka

Ob. *f* on on *mf* ka ka *mp* dra dra dra *mf* ka ka ka

B. Cl. *f* on on on *mp* dra kon *mp* dra dra dra *mf* ka ka ka

B. D. *mf* l.v.

Vib. *pp* l.v. *mf* ka ka ka

Pno. *mf* f.g. (pluck) tap l.v. f.g. *f*

8th *f* *ff*

Hp. *mf* slap *f* l.v. *mp*

Vln. *f* on on *mf* ka on ka *mp* dra dra dra *mf* ka ka ka

Vla. *mf* on on *mp* dra dra dra *mf* ka ka ka

Vc. *f* on *p* ka_on on ka ka *mp* dra dra dra *mf* ka ka ka

16

Fl. *f* dra dra dra *mf* dra ka na na *sf* ka lie on *mf* the lie on *f* (sung) (whispered harshly) (sung) (sung reverently)

Ob. *f* dra dra dra (sung) dra_ka_ na ka *f* (spoken) dra ka na dra ka na *mf*

B. Cl. *f* dra dra dra (sung) dra ka na na *mf* (whispered harshly) ka lie on *mf* (sung) dra kon (whispered harshly) *sf*

B. D. *mf* l.v. *mf* l.v. *mf* slow roll *p* < *f*

Cym. *mp* < *mf*

Vib. (sung) dra ka na na *mf* (spoken) dra ka na ka *mf* *sf*

Pno. *f* *mf* fingernail gliss *mp* *f* < *ff*

Hp. slap *mf* pres de la table *mf* Thunder *f*

Vln. *f* ka ka ka (whispered) luh luh *p*

Vla. *f* ka ka ka (Shouted) lie on *f* (spoken) ka on ka *mp*

Vc. *f* ka ka ka (Shouted) lie on *f* (spoken) on ka ka *mp*

21

Fl. (spoken)
lie *p* in *f* in *mf* in *mf* in

Ob. (spoken)
lie *mp* in *p* in *mf* in in

B. Cl. (spoken)
lie *mf* in *mp* *mf*

B. D. *pp* *f*

Vib. (whispered harshly) (spoken)
luh *sf* in *sf* luh *mp* luh *mp*

Pno. tap *mf* *mf*

Hp. L.v. *mf* E# F# D#

Vln. ord. *f* gliss. slowly begins on first beat IV

Vla. ord. *f* gliss. slowly begins on first beat *ff*

Vc. ord. *ff* gliss. slowly begins on first beat *ff*

25 (sung)

Fl. *f* lie on na in *mp* *p*

Ob. *mp* *p*

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

Cym.

Roto-t. *mp* *mf* 3:2

Vib. *mf*

Pno. *mf* *f* 8^{va} Ped.

Hp. *mf* *f* F^b

Vln. *gliss.*

Vla. IV *gliss.*

Vc.

28 (spoken)

Fl. *mf* dra luh dra luh *mp*

Ob. (spoken) *mf* dra luh dra luh *mp*

B. Cl. *mp* *mp*

Vib. *mf*

Pno. *f* *mf*

Hp. *mf* *f* F#

Vln. *gliss.*

Vla. *gliss.*

Vc. *gliss.*

^ Ped.

30

Fl. *mf* *f* **A**

Ob. *mf* *f*

B. Cl. *mf* *f* *8va*

B. D. $\frac{3+3+2}{16}$ *mp*

Cym. $\frac{3+3+2}{16}$ *mf* *tr* *l.v.*

Vib. $\frac{3+3+2}{16}$ *mf* *ℳ*

Pno. *pp* *mf* *f* *mf* *f* *ℳ*

Hp. $\frac{3+3+2}{16}$ *E♭* *G♯* *D♭* *mf*

Vln. *pizz.* *f* *ord.* $\frac{3+3+2}{16}$ *f*

Vla. *pizz.* *f* *ord.* $\frac{3+3+2}{16}$ *ff*

Vc. *pizz.* *f* *ord.* $\frac{3+3+2}{16}$ *ff*

35

Fl. *mf*

Ob. *mf*

B. Cl. *8^{va}* *8^{vb}*

B. D. *mp* *mf*

Vib. *mf*

Pno. *mp* *mf* *f*

Hp. *mf* *slap* *l.v.* *f*

Vln. *mf* *pizz.*

Vla. *3* *f* *pizz.* *ord.*

Vc. *ff* *V*

Detailed description of the musical score: The score is for measures 35 through 40. The Flute (Fl.) and Oboe (Ob.) parts play a melodic line with slurs and accents, marked *mf*. The Bass Clarinet (B. Cl.) part features two *8^{va}* (octave up) markings and *8^{vb}* (octave down) markings. The Bass Drum (B. D.) part has a simple rhythmic pattern, marked *mp* and *mf*. The Vibraphone (Vib.) part plays chords, marked *mf*. The Piano (Pno.) part has a complex rhythmic pattern with triplets, marked *mp*, *mf*, and *f*. The Harp (Hp.) part has a rhythmic pattern with slurs, marked *mf*, and includes *slap* and *l.v.* (left hand) markings. The Violin (Vln.) part has a melodic line with slurs, marked *mf*, and includes *pizz.* (pizzicato) markings. The Viola (Vla.) part has a melodic line with slurs, marked *f*, and includes *3* (triplets), *pizz.*, and *ord.* (ordine) markings. The Cello (Vc.) part has a melodic line with slurs, marked *ff*, and includes *V* (breath mark) markings.

42

Fl. *f* ka dra ka _

Ob. *f* lie in _ *mf*

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

Roto-t. *p* 3:2 3:2 3:2

S. D. snare off *mf* 3:2 3:2

Vib. *Red.*

Pno. dampen string *f* quick acceleration

Hp. C# G# G# *mp* *mf*

Vln. pizz. *f* ord.

Vla. pizz. *f* ord.

Vc. V V V V V V

48 **B**

Fl. *mp*

Ob. $\frac{2+3+3}{16}$

B. Cl. $\frac{2+3+3}{16}$ *f*

B. D.

Roto-t. *mf*

S. D. *p*

Vib.

Pno. *ff* *mf*

Hp. *ff*

Vln. *pizz.*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 48 to 53. It features a variety of instruments including woodwinds, percussion, piano, harp, and strings. The Flute part begins with a melodic line at measure 48, marked *mp*. The Oboe and Bass Clarinet enter at measure 51 with a rhythmic pattern of eighth notes, marked with a $\frac{2+3+3}{16}$ time signature and *f*. The Bass Drum has a single hit at measure 51. The Rototom and Snare Drum play a steady eighth-note pattern, with the Snare Drum marked *p*. The Piano part features a complex rhythmic accompaniment, starting with a *ff* dynamic and transitioning to *mf*. The Harp provides harmonic support with chords in G major and C major, marked *ff*. The Violin part includes a *pizz.* (pizzicato) section starting at measure 52. The Viola and Cello parts provide a steady accompaniment with eighth notes.

54

B. D. *mf* *l.v.* *poco rit.*

Roto-t. *mf* *l.v.*

Pno. *f* *mf* *p* *l.v.*

Hp. *l.v.* *poco rit.*

Vln. *ord.*

Vla. *ord.* *gliss.*

Vc. *V* *gliss.*

C a tempo

61 (spoken, in a chanting manner)

Fl. *f*
pow er pow er pow er

Ob. *f*
er pow pow er pow er

B. Cl. *f*
8th

Cym. $\frac{9}{16}$ $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

S. D. *mf*
snare on
3

Pno. (spoken into the piano)
f er *f*

Hp. (spoken)
Fl. *mf* er
Thunder *f* | l.v. *mf*

Vln. *f*
a tempo pizz.

Vla. ord. *f*

Vc. *f*

65 (sung)
Fl. pow er

Ob. (sung)
pow er

B. Cl.

Roto-t. *mf* 6:4 5:4 6:5 6:4 5:4

S. D. roll

Pno. f.g. *mf* gliss. l.v. 8^{va}

Hp. *mf* A \flat B \flat E \flat

Vln.

Vla.

Vc. *v*

Detailed description: This page of a musical score contains ten staves. The Flute and Oboe parts feature vocal lines with lyrics 'pow er' and '(sung)'. The Bass Clarinet, Roto-tom, and Snare Drum parts provide rhythmic accompaniment with specific patterns and dynamics. The Piano part includes glissandos and a first octave pedal point. The Horn part has a melodic line with dynamics and articulation. The Violin, Viola, and Violoncello parts provide harmonic support with rhythmic patterns.

68 D

Fl. *ff*

Ob. *f*

B. Cl. (sung)
pow
f

Cym. Lv. Lv.

Roto-t. *mf*

S. D.

Pno. *Pno*

Hp. *fff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

72

Fl.

Ob.

B. Cl.

Roto-t.

S. D.

Pno.

Hp.

Vln.

Vla.

Vc.

er.

mf

f.g.

lv.

B \flat

A \natural

pizz.

roll

Red.

77

Fl.

B. Cl.

Cym.

Roto-t.

Pno.

Hrp.

Vln.

Vla.

Vc.

f

f.g.

mf

ff

ord.

pizz.

Ab

A \natural

Ab

A \natural

^ Ped. ^

This musical score page contains measures 77 through 80. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Cymbal (Cym.), Rototom (Roto-t.), Piano (Pno.), Harp (Hrp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a melodic line in measure 77, marked with accents and a dynamic of *f*. The Bass Clarinet enters in measure 78 with a rhythmic pattern. The Piano part features a melodic line in the right hand, marked *mf* and *f.g.*, with a *Ped.* (pedal) marking in measure 79. The Harp part provides harmonic support with chords in *ff* dynamics, alternating between *Ab* and *A \natural* in measures 77-80. The Violin part starts with a *ord.* (ordine) marking in measure 77 and a *pizz.* (pizzicato) marking in measure 79. The Viola and Violoncello parts play rhythmic accompaniment throughout the measures.

82 **E**

Vib. *mf*

Pno. *p* *mf*

Hp. *f*
A ♭ F ♯ B ♭

Vln. *fff* *f* *f*

Vla. *ord.* *fff*

Vc. *fff*

87

B. Cl. *f* 8^{va}

Vib.

Pno.

Hp. *mf* E \flat F \sharp D \sharp l.v.

Vln. *f*

Vla.

Vc.

Detailed description of the musical score: The score is for measures 87 through 91. The B. Cl. part starts with a rest in measure 87 and has a forte (*f*) eighth-note tremolo in measure 88, marked with an 8^{va} (octave up) instruction. The Vib. part plays a rhythmic pattern of eighth notes with various accidentals. The Pno. part has rests in measures 87-90 and enters in measure 91 with a tremolo. The Hp. part has a complex rhythmic pattern in measures 87-90, with a first ending (l.v.) in measure 90, and rests in measure 91. The Vln. part plays a rhythmic pattern in measures 87-90, marked forte (*f*), and rests in measure 91. The Vla. part plays a rhythmic pattern in measures 87-90 and rests in measure 91. The Vc. part plays a rhythmic pattern in measures 87-90 and rests in measure 91. There are also some performance markings like accents and slurs.

93

Fl. *mf*

Ob. *f* *mf*

B. Cl.

B. D. *p*

Vib. *lv.*

Pno. *mf* *mp*

Hp. *lv.* E# F#

Vln. ord. III *gliss.*

Vla. *f*

Vc. *f* *gliss.*

slow roll

8^{va}

mf

mp

ord. III

gliss.

gliss.

f

f

gliss.

97

Fl. (sung)
lie on
mp

Ob. (sung)
lie on
mp

B. Cl. (sung)
lie on
mp

Vib. *mp* l.v.

Pno.

Hp. B \natural
E \natural

Vln.

Vla.

Vc.

II. Dance of the Little Toadstool and His Lover the Lilypad

The Dance of Love

$\text{♩} = 78$
102 Majestically

Fl.

Ob.

B. Cl.

Pno.

bisbigliando

pp
C \flat F \flat A \flat
G \sharp

p
A \sharp
B \flat

pp
B \sharp F \sharp A \flat
E \sharp

mp — *mf*

p

l.v. ^

G \sharp

Vln.

Vla.

Vc.

The image shows a page of a musical score for a woodwind and string ensemble. The score is for measures 102 to 108. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Piano (Pno.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked as 'Majestically' with a quarter note equal to 78 beats per minute. The key signature is one flat (F major/D minor). The time signature is 3/4. The Harp part is the only one with notes, starting with a 'bisbigliando' marking. The notes are: C \flat F \flat A \flat G \sharp (pp), A \sharp B \flat (p), B \sharp F \sharp A \flat E \sharp (pp), a dynamic shift from mp to mf, p (p), and G \sharp (p). There is also a first ending bracket (l.v.) with an accent (^) over the final note.

109 (whispered) (sung) (spoken dramatically, as if addressing a lover)

Fl. lo ve luh ove beautiful love
p *p* *mp*

Ob. lo ve luh ove beau ti ful love
p *p* *mp*

B. Cl. lo ve luh ove
p *p* *ppp*

Orch. Bells *p*

Pno. lo ve beau ti ful luh ove
p *mp*

Hp. *mp* F# C# E# Bb Eb F# B#

Vln. ord. sul G sul A sul E
mp

Vla. ord. sul D sul G
mp

Vc. ord. sul G *mp*

116

Fl.
pp mp pp

Ob.
pp mp pp

B. Cl.
(8) pp mp pp

Orch. Bells

Pno.
Ped

Hp.
B \flat B \natural C \sharp E \natural B \sharp F \natural
A \sharp F \sharp A \natural

Vln.
sul D sul E

Vla.
sul C sul A sul C sul A

Vc.
sul C

Detailed description: This page of a musical score covers measures 116 to 123. It features seven staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Piano (Pno.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute, Oboe, and Bass Clarinet parts are in treble clef and include dynamic markings of *pp*, *mp*, and *pp*. The Piano part includes a 'Ped' (pedal) marking. The Harp part includes chord diagrams: B \flat , B \natural C \sharp E \natural , B \sharp F \natural , A \sharp F \sharp , and A \natural . The Violin part includes 'sul D' and 'sul E' markings. The Viola part includes 'sul C' and 'sul A' markings. The Violoncello part includes a 'sul C' marking. The Orchestrated Bells part is a single staff with a treble clef. The score is written in a key signature of one flat and a 3/4 time signature.

123

Fl. *mp* *p* *tr*

Ob. *mp* *p* *tr*

B. Cl. *mp* *mp*

Orch. Bells *mp*

Pno. *ped*

Hp. *B \flat* *C \sharp* *B \sharp* *B \flat* *A \flat* *A \sharp* *B \flat* *C \sharp* *A \flat* *A \sharp*

Vln. *mp* *sul D* *sul A* *sul D* *sul A* *sul E*

Vla. *mp* *sul D* *sul C* *sul D* *sul C*

Vc. *mp* *sul D* *sul C* *sul D* *sul A* *sul D* *sul C*

129

Ob.

Cl.

B. Cl.

Orch. Bells

Pno.

Hp.

Vln.

Vla.

Vc.

Take B flat clarinet

mp

pizz.

sul D *sul A* *sul D* *sul A* *sul E*

sul D *sul A* *sul D* *sul A* *sul D*

sul D *sul A* *sul D* *sul A* *sul D*

8.5

mp

pizz.

pizz.

pizz.

B \flat C \sharp A \flat

B Bursting with emotion

135

Fl. *mf* 8:5

Ob. *mf* 8:5

Cl. *mf* 8:5

Orch. Bells

Pno. *f*

Hp. *mf*

B
ord.

Vln. *mf*

Vla. *mf* pizz. (played and spoken) *f*
In a whirl wind of emotion

Vc. *mf* 8:5

137

Fl. *8:5*

Ob. *8:5*

Cl. *8:5*

Orch. Bells

Pno. *mf* (sung)
 ko la man jah la moo kah

Hp. *mf* (sung)
 ko la man jah la moo kah

Vln. *mf* *mp* sul D sul A sul A

Vla. *mf* *mp* ord. sul D sul C sul D

Vc. *8:5* *8:5* *mp* sul D sul C sul D

143

Fl.

Ob.

Cl.

Orch. Bells

Pno.

Hp.

Vln.

Vla.

Vc.

— a le vu le vu ah kay la ma sigh ko ran la bye la ba tie lah lay so bye loo lay mo know daht

— a le vu le vu ah kay la ma sigh ko ran la bye la ba tie lah lay so bye loo lay mo know daht

sul E sul D sul A sul D sul A

sul C sul D

sul C sul D sul D sul A sul D

pizz. mp 5:3

8:5

149

Fl. (Sung) love *mp* love love *mf* (spoken) love, the strong est. of forc es *mf*

Ob. (Sung) love *mp* love love *mf* (spoken) love, the strong est. of forc es *mf*

Cl. (Sung) love *mp* love love *mf* (spoken) love, the strong est. of forc es *mf*

Orch. Bells l.v. *mf*

Pno. (spoken) love, the strong est. of forc es *mf*

Hp. l.v. (spoken) love, the strong est. of forc es *mf*

Vln. pizz. *mp* 5:3 5:3 5:3 (spoken) love, the strong est. of forc es *mf*

Vla. 5:3 5:3 5:3 (spoken) love, the strong est. of forc es *mf*

Vc. 8:5 pizz. 8:5 5:3 (spoken) love, the strong est. of forc es *mf*

154

(whispered)

Fl. love *p* luh ve

(whispered)

Ob. love *p* luh luh

(whispered)

Cl. love *p* ve

Orch. Bells *mf*

(whispered)

Pno. luh *p*

harp gliss (can be ad libitum) *l.v.* (whispered)

Hp. luh *p*

Vln. ord. *mf*

Vla. ord. *mf*

Vc. ord. *mf*

160

Fl. *love* *mf*

Ob. *love* *mf*

Cl. *love* *mf*

Orch. Bells *mf*

Pno. *love* *mf*

Hp. *love* B \natural B \flat A \flat A \natural

Vln. *sul D*

Vla. *sul D* *sul C* *sul C* *sul A*

Vc. *sul G* *sul D* *sul G*

167

Fl.

Ob.

Cl.

Orch. Bells

Pno.

Hp.

Vln.

Vla.

Vc.

ped

sul D

sul A

sul D

sul D

sul C

sul G

B \flat C \sharp A \natural B \natural B \flat A \flat A \natural C \natural B \natural

Detailed description: This page of a musical score covers measures 167 to 170. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Orchestral Bells (Orch. Bells), Piano (Pno.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute, Oboe, and Clarinet parts have melodic lines with various accidentals. The Piano part includes a *ped* (pedal) marking. The Harp part shows chord changes: B \flat , C \sharp , A \natural , B \natural , B \flat , A \flat , A \natural , C \natural , and B \natural . The Violin, Viola, and Violoncello parts are marked with *sul* (sul ponticello) instructions: *sul D*, *sul A*, *sul D*, *sul D*, *sul C*, and *sul G*.

171 rit. vib. vib. vib.

Fl.

Ob.

Cl.

Orch. Bells

Pno.

Hp.

Vln.

Vla.

Vc.

sul E sul D sul G

sul D sul D

sul D sul C

C# Bb Ab A# B#

Ped Ped Ped

This musical score page contains eight staves for measures 171 through 174. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Orchestrated Bells (Orch. Bells), Piano (Pno.), Horn (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score includes performance markings such as 'rit.' (ritardando) and 'vib.' (vibrato). The Horn part features specific chord changes: C#, Bb, Ab, A#, and B#. The Violin, Viola, and Violoncello parts include 'sul' (sul ponticello) markings for E, D, G, and C. The Piano part includes 'Ped' (pedal) markings. The music is written in 4/4 time and concludes with a double bar line.

III. The Pterippus The Dance of the Celestial

$\text{♩} = 53$
175 Floaty, like soaring across the clouds

Fl. *mp* *p*

Ob. (sung) *mp* *p*
celestial celestial

Cl. (sung) *mp* *p*
celestial celestial

Tub. B. *mp* *mf*

Cel. *mf*

Harp. *mf*
C# F# G#
E#

Vln. (whispered) *mp*
sol estial

Vla. (whispered) *mp*
sol estial

Vc. (whispered) *mp*
sol estial

182

poco accel. ♩ = 67

(sung) sol est i al (sung) sol est i al

mf *mp*

Ob. sol est i al

mf

Cl. sol est i al (sung) sol est i al

mf *mp*

Tub. B.

Cel.

Hp. *mf* poco accel.

C# F# C# F# E♭ B♭

(sung, like a chant) ce lest i al

mf

(sung, like a chant) ce lest i al

mf

(sung, like a chant) ce lest i al

mf

Vln. (sung, like a chant) ce lest i al

mf

Vla. (sung, like a chant) ce lest i al

mf

Vc. (sung, like a chant) ce lest i al

mf

187

Fl. *mp* *poco accel.* ♩=87

Ob. *mf*

Cl.

Tub. B. (played and sung)
mf sol est ial hea ven hea ven ly hea

Cel. *mf*

Hp. A^b C[♯] G^b A^b E[♯] F[♯] C[♯]

Vln. *pizz.* *mp* (begin humming along with played notes) *mf*

Vla. *pizz.* *mp* (begin humming along with played notes) *mf*

Vc. *pizz.* *mp* (begin humming along with played notes) *mf*

191 (begin humming along with played notes)

Tub. B. *ven sol est ial*

Cel.

Hp. C \sharp A \flat F \sharp D \flat D \sharp A \sharp

Vln.

Vla.

Vc.

195

mf

Fl.

mf

Ob.

mf

Cl.

Tub. B.

Cel.

Hp.

arco
mf

Vln.

arco
mf

Vla.

arco
mf

Vc.

mf

F#
C#

F#

Detailed description: This page of a musical score covers measures 195, 196, and 197. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line starting on a half rest in measure 195, moving to a quarter note in 196, and a half note in 197. The tuba part is a simple harmonic line. The celesta plays a rhythmic pattern of eighth notes. The piano accompaniment features a dense texture of sixteenth notes in the right hand and eighth notes in the left hand. The string section (Violin, Viola, Violoncello) plays a rhythmic pattern of eighth notes with accents. Chord changes for the piano are indicated as F# and C# in measure 196, and F# in measure 197. The dynamic *mf* is marked throughout.

198

This musical score page covers measures 198 through 201. It is arranged in a system with six staves. The woodwind section (Flute, Oboe, and Clarinet) is silent throughout. The Vibraphone (Vib.) begins in measure 199 with a *mf* dynamic. The Celesta (Cel.) starts in measure 200 with a *f* dynamic. The Harp (Hp.) accompaniment is indicated by chords: C4 in measure 198, Ab4 and Db4 in measure 199, A4 in measure 200, and F#4, D4, and C#4 in measure 201. The string section (Violin I, Violin II, and Viola) enters in measure 199, playing a rhythmic pattern with *f* dynamics. The Viola part is written in alto clef.

Fl.

Ob.

Cl.

Vib.

Cel.

Hp.

Vln.

Vla.

Vc.

mf

f

f

f

C4

A \flat D \flat

A4

F# D4 C#

202

Fl. (sung) *mp* sol est ial

Ob. (sung) *mp* sol est ial

Cl. (sung) *mp* sol est ial

Vib.

Cel.

Hp. F \sharp C \sharp D \flat A \flat D \sharp

Vln.

Vla.

Vc.

206 (sung)

Fl. *mf* sol est ial

Ob. (sung) *mf* sol est ial

Cl. (sung) *mf* sol est ial

Tub. B. *mf*

Vib. *mf*

Cel. *mf*

Hp. *mf*
A♭
C♯
G♯

Vln. *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

212

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 212-215 are rests. Measure 216 has a melodic line starting on G4, moving up stepwise to C5, marked *f*.
- Ob. (Oboe):** Measures 212-215 are rests. Measure 216 has a melodic line starting on G4, moving up stepwise to C5, marked *f*.
- Cl. (Clarinet):** Measures 212-215 are rests. Measure 216 has a melodic line starting on G4, moving up stepwise to C5, marked *f*.
- Tub. B. (Tuba):** Measures 212-215 are rests. Measure 216 has a chord of G4, B4, and D5, marked *f*.
- Vib. (Vibraphone):** Measures 212-215 are chords: G4 (mf), G4-B4 (mf), G4-B4-D5 (mf). Measure 216 is a rest.
- Cel. (Cello):** Measures 212-215 have a melodic line starting on G4, moving up stepwise to C5, marked *f*. Measure 216 has a sixteenth-note triplet (G4, A4, B4) marked *f*.
- Hp. (Harp):** Measures 212-215 have a melodic line starting on G4, moving up stepwise to C5, marked *f*. Measure 216 has a sixteenth-note triplet (G4, A4, B4) marked *f*.
- Vln. (Violin):** Measures 212-215 have a melodic line starting on G4, moving up stepwise to C5, marked *f*. Measure 216 has a sixteenth-note triplet (G4, A4, B4) marked *f*.
- Vla. (Viola):** Measures 212-215 have a melodic line starting on G4, moving up stepwise to C5, marked *f*. Measure 216 has a sixteenth-note triplet (G4, A4, B4) marked *f*.
- Vc. (Violoncello):** Measures 212-215 have a melodic line starting on G4, moving up stepwise to C5, marked *f*. Measure 216 has a sixteenth-note triplet (G4, A4, B4) marked *f*.

217

Fl.

Ob.

Cl.

Tub. B.

Vib.

Cel.

Hp.

Vln.

Vla.

Vc.

mf

f *mf* *mp*

6

6

6

6

6

6

6

6

Joshua Spitsbergen

A Study and Reflection
Upon the Present State
of Existence,
of Which I Breathe In
and Out and In

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Score: Transposing (not in C)

Written for Carla Rees

Duration: c. 7 Minutes

Instrumentation: Alto Flute

Symbols:

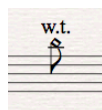
Inhale into flute:



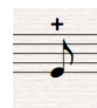
Exhale into flute:



Whistle tone:



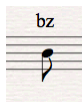
Tongue pizzicato:



Harmonic accent. Blow into the flute vigorously so not only the fundamental is produced but several harmonics associated with it:



Throat and lip vibration. Close the throat forcibly, the air is forced through the tightened throat producing vibration in the throat and lips:



Numbers above fermatas indicate durations in seconds that notes, or silences should sound:



Further note on fermatas-

The fermatas give freedom to the performer to hold notes and rests for substantial periods of time. I specify a minimum and maximum amount of time in seconds that the performer is free to choose from.

Program note:

This piece was shaped and formed around the concept and phenomenon of the breath and breathing. Breathing is a primary life function that sustains and fuels our bodies.

When will our supply of breath run out, and what will happen when it does?

This piece for me represents a journey and a study of how I breathe, and how my rate of breathing is affected by the events, circumstances and contexts I find myself in.

My primary goal of this piece, is that it serve as a reminder of how precious a gift this life is.

May each one of us be thankful for all that can so easily be taken for granted around us, and appreciate the life we live today.

Shortly after I began writing this piece I found out I was going to be a father, which for a moment took my breath away!

A Study and Reflection Upon the Present State of Existence, of Which I Breathe In and Out and In

Joshua Spitsbergen

Alto Flute

Measures 1-4: f ff mp subito

Measure 5: harsh exhale of breath into flute

Measures 6-11: f mf pp mf mp f f pp mf

Measures 12-16: mf f mp mf pp mf p f mp sfz mp f sfz f p mp mf mp

Measures 17-19: mf pp f f mf ff f mp f mp f

Measure 20: mf f ff mp p pp

Performance instructions: inhale into flute, played and sung, overblow, frantically

Articulations: (3-6^{tr}), (2-4^{tr}), (4-8^{tr}), (2-5^{tr}), (1-4^{tr}), (3-8^{tr}), (5-2^{tr}), w.t., (soft harmonic), bz, vib.

22 *mp sfz mp* *p < mp mf* *mp ff < mf* *mp f > mf*

26 excitedly *pp < mp* *sfz p* *p < mf sfz*

29 meditatively *mp* *mf* *mp sfz*

32 jubilantly *mf*

33 *mf*

34 *mp*

35 *pp*

36 *ff*

37 *mp* *overblow* *(3-5^{tr})* *mf < f* *ff* *<fff* *p* *mp* *f* *(1-3^{tr})* *(2-1^{tr})*

sfz > mf *f*
p < mf *f*

41 *mf* *mp* *< f* *pp* *f > mp* *mf > p* *f*
mf < f *> mp*

(1-4^{tr}) *3*

44 *p* *mp* *f* *mf* *f > mp* *< f*

tr *(1-5^{tr})* *"phew" sound into flute, like wind* *(1-3^{tr})*

♩ = 52

47 *mp* *p* *mf < f* *mp* *mf* *ff*

(2-6^{tr}) *(5-10^{tr})* *(4-10^{tr})* *(4-7^{tr})* *Jet Whistle* *(5-17^{tr})*

Joshua Spitsbergen

Then I Knew 'Twas the
Wind that Blew

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Score: in C

Duration: c.7 minutes

Instrumentation:

I) Alto Saxophone

II) Marimba

III) Guitar with nylon strings

General Notes:

The opening of the piece is meant to feel very free, but connected and flowing. The performers need to keep each sound and technique called for as related and connected as possible over the course of the first eight bars. The seconds (time) asked for last longer than the rhythmic values specified. A solution to this is to cycle through or repeat the bar in an improvisatory manner. Circled numbers represent (on a scale from 1 to 9) the level of activity (the speed of bowing to manifest sound, or the activity of the mallet shaft to produce sound. They appear in the score as the following:



* Arabic numerals that appear in the guitar, are strictly a means of designating bow speed. They range on a scale from 1-9 as well.

Listening to the other players is of extreme importance in establishing a cohesive sense of balance in the first four bars.

Percussion Notes:

Percussionist needs:

-2 woodblocks (more is preferable, with contrasting shapes and sizes)

-4 mallets (of his or her choosing)

-2 bows (preferably violin bows)

Saxophone Notes:



Air notes- are sounds that are made by blowing through the saxophone without producing pitch

Guitar Notes:

A violin bow is needed, and called upon extensively over the course of the piece


A fairly large writing pen is also needed to be placed under the strings during the prepared guitar section

Symbols:

Arrows indicate direction the shaft of the mallets are used to sound notes in:
up and down (vertical):  

side to side (horizontal): 


Key clicks: 

Slap tongue (also string slap for guitar): 

Key release is abbreviated k.r. It is where all off the keys are released on the saxophone, except for the one called for.

let vibrate is abbreviated l.v.
sul ponticello is abbreviated s.p.
sul tasto is abbreviated s.t.

Differences in Fermatas:

Hold until sound fades 

Extend sound for the length of time specified 

Then I Knew 'Twas the Wind that Blew

Joshua Spitsbergen

Alto Saxophone (in C)

begin with breathy attack (5th played and sung) 7th harmonic richness 17th air note exhale 22nd slow exhale air note 22nd inhale and exhale regularly through mouthpiece 20th flutter tongue air note inhale and exhale air forcefully so that notes are inconsistently and irregularly sounded, while also sounding improvised air notes

8^{va} n < mp < f ff > mp mp < ppp mp pp p < mp < mf

Marimba

(use shaft of mallet to sound pitch) arco 17th 22nd alternate speed of side to side motion 20th rub with face of wood block

(use shaft of mallet to sound pitch) arco 17th 22nd alternate speed of side to side motion 20th rub with face of wood block

pp pp mp > ppp < p mp

Guitar

sul tasto, very light bowing, vertically arco 17th 22nd col legno, very lightly but with varying speed and direction 20th sul tasto, very hard pressure, very slow, vertically

pp p sfz > mp

Alto Sax.

freely =60 flutter tongue air note

rub with face of wood block while making subtle soft humming sounds (hum) mp ppp < p mp p < pp

Mar.

pp

Gtr.

s.p. (light bowing) l.v. V (irregular fret noise) mf

Alto Sax.

breathy vocalization (sung) into sax 5-4th played 12th vib. 5-4th 7:4th 5:4th

pp mp mp

Mar.

(teh) (nah) 5-4th 12th (whisper) (use shaft of mallet to sound pitch) pp < mp

arco l.v. mp

Gtr.

diagonal bow 5-4th 12th single attack s.p. 3 s.t. s.p. 3 s.t. s.p. 3 s.t. s.p. 3 s.t. poco accel. s.t. s.p. 3 s.t.

sfz mp pp mp mf

10 + $5:4$ release all keys

Alto Sax. mf

Mar. mp arco ↓ ↑

Gtr. ff s.p. → s.t. 3 s.p. → s.t. 3 s.p. → s.t. 3 s.p. → s.t. 3 s.p. → s.t. 3

11 + begin muttering into the sax while playing key clicks

Alto Sax. release all keys $7:4$ 3:2 only single key k.r.

Mar. mp woodblock side to side

Gtr. p pp

13 + only single key k.r. muttering stops

Alto Sax. mf

Mar. mf

Gtr. mf s.t. → s.p. 3 s.t. → s.p. 3 s.t. → s.p. 3 s.t. → s.p. 3 s.t. → s.p. 3

14 + only single key k.r. hold down all previous keys sounded (keys notated) $7:4$

Alto Sax. p mf

Mar.

Gtr. l.v.

15 +

Alto Sax. *only single key* *k.r.* *accelerate* *play as fast as possible*

Mar.

Gtr.

mp

16

Alto Sax. *< f (as possible)* *freely and delicately* *(whispered)* *pause until guitar fades*

Mar. *1-3"* *teh* *p* *1-3"* *teh* *p* *pause until guitar fades* *arco l.v.*

Gtr. *1-3"* *freely and delicately* *hold until sound fades* *s.p.* *s.l.* *shake guitar* *s.p.* *s.l.* *p* *pp*

20

Alto Sax. *n* *p* *(spoken)* *teh* *mf* *(spoken chant like)* *teh no mah* *mf* *te mah nah* *mp*

Mar. *very light* *arco* *mp* *arco l.v.* *mf* *arco l.v.* *no* *f* *(grunted in low register)* *mp* *te mah nah* *mp* *(played and sung)*

Gtr. *(slow, but sound pitch)* *s.p.* *s.l.* *shake guitar* *mf* *s.l.* *s.p.* *s.p.* *mega slow, pitch barely sounds* *(arco)* *circular bowing* *mf* *te mah nah* *mp* *(played and sung)*


24 *♩ = 60*

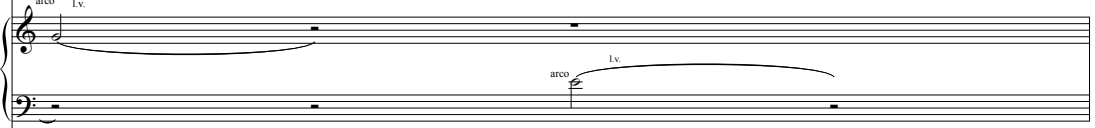
Alto Sax.


Mar. *arco l.v.* *mf* *arco l.v.*

Gtr. *more s.p. than not* *mf*


25 *Furiously*

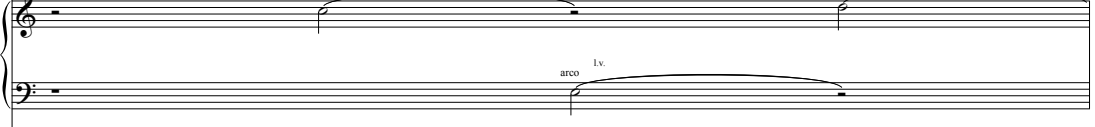
Alto Sax. 


Mar. 

Gtr. 


26

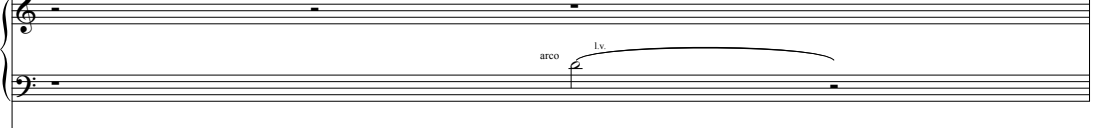
Alto Sax. 


Mar. 

Gtr. 

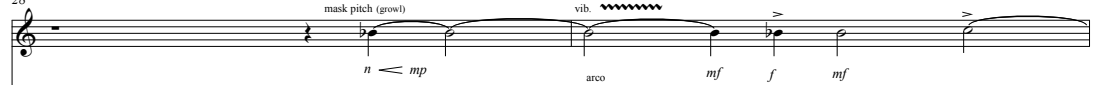
27


Alto Sax. 


Mar. 

Gtr. 

28

Alto Sax. 

Mar. 

Gtr. 

30

Alto Sax. *vib.* *pp* *mp* (harshly whispered into sax) *nah* *mp* (harshly whispered)

Mar. *arco* *lv.* *arco* *lv.* *arco* *lv.* *arco* *lv.* *mp*

Gtr. *s.t.* (very small, quick strokes of medium pressure) *long slow bows* *s.p.* *s.p.* *sofly- with very light bowing* *s.p.* *s.p.* *mp* *p*

34

Alto Sax. (spoken animatedly) *no* *mp* *teh* *mf* *nah* *mp* (smoothly) *vib.* *pp* *vib.* *mp*

Mar. (spoken animatedly) *teh no* *mp* *mah* *mf* *te mah nah* *mf* *teh* *mp* *ni* *mp* (played and sung)

Gtr. (played arco and sung) *mah* *mp* *mah* *mf* (grunted) *mf* (played and sung) *teh* *mf* *ni* *mp* (played and sung) *mf* (muted) *mf*

38

Alto Sax. (spoken animatedly) *tu ah da* *mf* *3"* *♩ = 52* abruptly *mp*

Mar. with hesitation *mp* *5"* *3"* (sternly sung, can play pitch simultaneously as well) *tu ah da* *mf*

Gtr. (prepare guitar with pen) *mp* (place pen near soundhole, under strings) *3"* play while pen is under strings (written pitch will be altered) *lv.* *mf*

40

Alto Sax. (sing 4ths and 5ths above/below note) *pp* *mf* *mp* (wavery growl) *pp*

Mar. *arco* (sung and played) *mah* *mf* *mp* slightly spoken, slightly sung gliss

Gtr. *tah* *mp*

42

Alto Sax. (harshly and animatedly sung)
tu ah da ni ka da
p

Mar. spoken sternly with both voices played
tu ah da ni ka da
mf

Gtr. with smoothness
mf

44

Alto Sax. (softly sung)
tu ah da ni ka da
mp p mp f

Mar. arco 5th (spoken animatedly, while both voices played)
tu ah da ni ka da
mp
arco 4th (softly sung and played)
tu
mp
arco l.v.

Gtr. 5th (remove pen from strings)
mp
4th (sing softly and played)
tu
mp
p
♯ l.v. heavy bend
sffz

48

Alto Sax. (vary speed of trill)
trill
pp p fff
ritard to a single attack
mf
exhale with single "ahh" sound into sax, then let silence take over

Mar. l.v.
pp p mp fff subito mf
ritard to a single attack
l.v.
exhale with single "ahh" sound into soundhole, then let silence takeover

Gtr. s.l.
pp < p mp fff subito mf
ritard to a single attack
l.v.
exhale with single "ahh" sound into soundhole, then let silence takeover