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Anemone

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Brooke C. Herndon

Anemone

-2019-

*for* Orchestra

ANEMONE FOR ORCHESTRA is the composer's orchestration of  
ANEMONE FOR TWO PIANOS

Originally written for the Oregon Bach Festival Composers' Symposium (July 2018)

## INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

2 Bb Clarinets

2 Bassoons

4 F Horns

2 Bb Trumpets

1 Tuba

Timpani

Percussion (3 players)

Percussion 1: Tenor Drum

Percussion 2: Bass Drum & Cymbal

Percussion 3: Vibraphone- cello/bass bow, and soft mallets

Strings

# Anemone

for Orchestra

Free, ♩ = 60

Brooke C. Herndon

(2019)

A

The score is written for a full orchestra in 3/4 time. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, and Bassoon 1 and 2. The brass section includes Horn in F 1, 2 and 3, 4, Trumpet in Bb 1, 2, and Tuba. The percussion section includes Timpani, Percussion 1 (Tenor Drum), Percussion 2 (Bass Drum & Cymbals), and Percussion 3 (Vibraphone). The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *mf*, *f*, and *pp*, and includes articulation like *pizz.* and *arco*. A section marked 'A' begins at the end of the score.

8

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

Fl. *f* *f* *mf*

Ob. 1, 2 *p*

Cl. *f* *mf* *p*

Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *f*

Hn. 3, 4

Tpt. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Vib.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* *pizz*

Vc. *f* *p* *pizz.*

Cb. *f* *mf* *p*

**B**

4

FL. 14

FL.

Ob. 1, 2

Cl.

Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Vib.

With drum sticks

*mf* *cresc.* *f*

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf* *mp* *f*

*arco* *mp* *f*

This page of a musical score, page 5, covers measures 19 through 22. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Timpani (Timp.), Percussion (Perc.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 4/4 time, with a key signature of one sharp (F#). It features a variety of musical textures and dynamics. The woodwinds and strings play melodic lines, often with sixteenth-note patterns and slurs. The percussion section includes a complex rhythmic pattern in the first part, with a bass drum entry in the second part. The dynamic markings range from *pp* (pianissimo) to *f* (forte), with many passages marked *mf* (mezzo-forte) and *mp* (mezzo-piano). Specific performance instructions include "Use soft Mallets" for the vibraphone and "Bass Drum" for the second percussionist.

Key features of the score include:

- Flute (Fl.):** Melodic lines with sixteenth-note patterns and slurs, marked with *f* in measure 20.
- Oboe (Ob.):** Melodic lines with slurs and dynamics *mf*, *p*, and *sf*.
- Clarinet (Cl.):** Melodic lines with slurs and dynamics *mf*, *mp*, and *sf*.
- Bassoon (Bsn.):** Melodic lines with slurs and dynamics *mf*, *p*, and *mp*.
- Horn (Hn.):** Harmonic support with dynamics *mf* and *mp*.
- Trumpet (Tpt.):** Melodic lines with slurs and dynamics *f* and *mf*.
- Trombone (Tba.):** Melodic lines with slurs and dynamics *mf*.
- Percussion (Perc.):** Complex rhythmic patterns with dynamics *dim.*, *mf*, and *f*. Includes a Bass Drum part with *p cresc.*
- Vibraphone (Vib.):** Melodic lines with slurs and dynamics *mp*, with the instruction "Use soft Mallets".
- Violin I (Vln. I):** Melodic lines with slurs and dynamics *mp* and *mf*.
- Violin II (Vln. II):** Melodic lines with slurs and dynamics *mp* and *mf*.
- Viola (Vla.):** Melodic lines with slurs and dynamics *p* and *mf*.
- Violoncello (Vc.):** Melodic lines with slurs and dynamics *p* and *mp*.
- Contrabass (Cb.):** Melodic lines with slurs and dynamics *pp*, *mp*, and *mf*.

C

23

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*mf*

*cresc. poco a poco - - - - - f*

*dim. pp*

*mf*

*dim. mp*

*f*

*pizz.*

*arco*

*pizz.*

*mp*



**D**

This page of a musical score, numbered 7 at the top left, contains measures 28 through 31. It is marked with a box containing the letter 'D' at the beginning of measure 28. The score is organized into two systems of staves. The first system includes:

- Two Flute (Fl.) staves: The upper staff begins with sixteenth-note runs in 3/4 time, marked *mp* and featuring sixteenth-note groupings. In measure 29, it transitions to 4/4 time with a *cresc.* and *f* dynamic, continuing with sixteenth-note patterns and a trill in measure 30. In measure 31, it returns to 3/4 time with a *cresc. poco a poco* and sixteenth-note runs.
- Two Oboe (Ob.) staves: Measure 28 features a triplet of eighth notes (*mf*). In measure 31, there is a triplet of eighth notes (*3*).
- Two Clarinet (Cl.) staves: Measure 28 features a triplet of eighth notes (*p*). In measure 31, there are two triplet markings (*3*).
- Two Bassoon (Bsn.) staves: Measure 29 features a triplet of eighth notes (*3*). In measure 31, there is a triplet marking (*3*).
- Two Horn (Hn.) staves (1,2 and 3,4): Measure 31 features a half-note (*mp*).
- Two Trumpet (Tpt.) staves (1,2): Empty.
- Two Trombone (Tba.) staves: Empty.
- Two Tympani (Timp.) staves: Empty.
- Two Percussion (Perc.) staves (1 and 2): Empty.
- Two Vibraphone (Vib.) staves: Empty.

The second system includes:

- Violin I (Vln. I): Measure 28 features a half-note (*pp*).
- Violin II (Vln. II): Measure 28 features a half-note (*pp*).
- Viola (Vla.): Measure 28 features a sixteenth-note run (*p*, *pizz.*). In measure 31, there is a *pizz.* marking.
- Violoncello (Vc.): Measure 28 features a sixteenth-note run (*mf*, *pizz.*). In measure 31, there is a *pizz.* marking.
- Double Bass (Cb.): Measure 31 features a half-note (*pizz.*).

Key changes from 3/4 to 4/4 occur in measure 29, and back to 3/4 in measure 31. Dynamics range from *pp* (pianissimo) to *f* (forte), with various articulations like *pizz.* (pizzicato) and *tr* (trill).

33 **E** 8

Fl. 1, 2 *f* *p* *cresc. poco a poco* *f*

Fl. 3, 4 *f*

Ob. 1, 2 *f* *mp*

Cl. 1, 2 *f* *sf*

Bsn. 1, 2

Hn. 1, 2 *f* *dim.*

Hn. 3, 4 *mf* *dim.* *p*

Tpt. 1, 2 *f* *dim.*

Tba. *mf*

Timp.

Perc. 1

Perc. 2

Vib.

Vln. I *p* *sf*

Vln. II *p* *sf*

Vla. *arco.* *p* *sf*

Vc. *arco* *p* *sf* *pizz.*

Cb. *f* *pizz.*

38 **F**

Fl. *f* 6 6 6 6 6 *dim.* 6 *mf*

Fl. *f* 6 6 6 6 6 *dim.* *mf* 6 6

Ob. 1, 2 *mf* *f* *mf*

Cl. *mf* *cresc.* *f* *dim.* *mf*

Cl. *f* *dim.* *mf*

Bsn. 1, 2 *f* *dim.* *mf*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2 *pp*

Vib.

**F**

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* *arco*

Vc. *mf* *f* *pizz.*

Cb. *mf*

42 **G** 10

FL. *f* 6 *tr* 6 6 6

FL. *f* 6 6

Ob. 1, 2 *mf* 6 6 *f*

Cl. *f* 6 *tr*

Cl. *f* 6 6

Bsn. 1, 2 *f*

Hn. 1, 2 *f* 3 3

Hn. 3, 4 *f* 3 3

Tpt. 1, 2 *f* 3

Tba. *f* *mf*

Timp.

Perc. 1

Perc. 2 *f* Go to Cymbal

Vib. *mf* 6 6 6 6 6 6

Vln. I *p* **G** *f*

Vln. II *p* *f*

Vla. *f*

Vc. *arco* *f* 3 3

Cb. *arco* *f* *pizz.* 3 3 *arco.*

46

Fl. *f* *f* *f* *f* *f*

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

Ob. 1, 2 *mf* *f* *f* *f* *f*

Cl. *sf* *mf* *p* *mf* *f*

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

Bsn. 1, 2 *mf* *f* *f* *f* *f*

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *mf* *f*

Tpt. 1, 2 *mf* *f*

Tba. *mf* *f*

Timp.

Perc. 1 *f*

Perc. 2 *f* Cymbal

Vib. *p*

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

Vln. II *dim.* *p* *mf* *f*

Vla. *dim.* *p* *mf*

Vc. *pizz.* *f*

Cb. *p* *f* *mf*

H

53

Fl. 1 *p* *mf* *f* *f*

Fl. 2 *mp* *p* *mf* *f* To Picc. Piccolo

Ob. 1, 2 *p* *sf*

Cl. 1 *p* *mf* *sp* *mf*

Cl. 2 *p* *mf*

Bsn. 1, 2 *f* *p* *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1, 2

Tba. *mf*

Timp. *mf*

Perc. 1 *fp* *cresc.* *mf* *f*

Perc. 2

Vib. *mp* *cresc. poco a poco*

Vln. I *sp* *pp* *mf*

Vln. II *sp* *pp* *pizz.* *mp* *arco* *mf*

Vla. *f* *sp* *mf* *mf* *cresc.* *f*

Vc. *arco* *f* *sp* *pizz.* *p* *mf*

Cb. *f* *sp*

I

60

Fl. *cresc. poco a poco*

Picc. *To Fl.* *Flute* *dim.* *mf* *cresc. poco a poco*

Ob. 1, 2 *dim.* *mf*

Cl. *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *p* *cresc. poco a poco*

Hn. 3, 4 *p* *cresc. poco a poco*

Tpt. 1, 2

Tba.

Timp. *mf* *sp*

Perc. 1 *p* *cresc. poco a poco*

Perc. 2 *mp* *cresc. poco a poco*

Vib. *mf*

Vln. I *p* *f* *cresc. poco a poco*

Vln. II *p* *f* *cresc. poco a poco*

Vla. *arco* *p* *cresc. poco a poco*

Vc. *arco* *p* *cresc. poco a poco*

Cb. *mp* *mf* *arco*

66 J K

Fl. 1, 2 *ff* *dim.* *mf*

Ob. 1, 2 *cresc. poco a poco - ff* *dim.*

Cl. 1, 2 *cresc. poco a poco - ff* *dim.* *mf*

Bsn. 1, 2 *f* *cresc. - ff* *dim.* *mf*

Hn. 1, 2 *ff* *dim.*

Hn. 3, 4 *ff*

Tpt. 1, 2 *f* *ff* *dim.*

Tba. *cresc. - f*

Timp. *f* *ff*

Perc. 1 *let resonate* *ff* *f* *mf*

Perc. 2 *f* *ff* *p*

Vib. *mf* *cresc.* *ff* *mf* *dim.* *mp*

Vln. I J *ff* K

Vln. II *f* *ff*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *f* *ff* *p*



72

Fl. 1, 2  
 Fl. 2  
 Ob. 1, 2  
 Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1, 2  
 Hn. 3, 4  
 Tpt. 1, 2  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Vib.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

*dim.* *p* *mp* *n* *p* *pp* *mp* *pp*

*dim.* *mp* *p* *n*

play softly with hands

*pp* *mp* *pp*

*arco*  
pedal depressed

78 **L**

Fl. 1, 2 *mp* 3

Ob. 1, 2 *mp* 3

Cl. 1, 2 *mp* 3

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tba.

Timp.

Perc. 1

Perc. 2

Vib.

**L**

Vln. I

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *p*

Cb. *pizz.* *p*