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Dorland Symphony

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Dorland Symphony

Victoria Malawey

for the Macalester College Symphony Orchestra

Dorland Symphony

In three movements

I.	Mourning Dove/Morning Love (4:45)	1
II.	Bee Canyon (3:45)	5
III.	Desert Heat & Dragonflies (4:30)	11

Approximate duration: 13:00

Instrumentation

2 Flutes

2 Oboes

3 Clarinets in B-flat

2 Bassoons

4 Horns in F

2 Trumpets in B-flat

2 Trombones

Tuba

Timpani (4 drums)

2 Percussion (low tom, cabasa, snare, bell tree, medium woodblock, bass drum, medium gong, suspended cymbal)

Harp

Piano

Violins I, II

Violas

Cellos

Contrabasses

Performance Notes



Movement 1. The first percussionist plays low tom with soft mallets. The second percussionist plays cabasa and muffled snare.

Movement 2. The first percussionist plays bell tree, low tom with soft mallets, and a single medium woodblock with hard rubber mallets. The second percussionist plays bass drum with soft mallets and snare.

Movement 3. The first percussionist plays medium gong with timpani mallets and bowed suspended cymbal. The second percussionist plays bass drum with medium mallets.

Program Notes

I wrote this piece while in a monthlong residence at the Dorland Mountain Arts Colony, located in Temecula, California. Much of the musical material is inspired by nature and wildlife I observed while in the mountains. A dry desert climate, Dorland's flora, fauna, and environment are strikingly different from what I have been accustomed to as a lifelong resident of the Midwestern United States. With the exception of a weekly gathering among the residents (artists in various disciplines, including photographers, writers, painters, sculptors, and musicians), I spent most of my time at Dorland in solitude, either working in my cozy cottage or outdoors hiking, observing the natural habitat, or meditating. The time I spent outside directly influenced this work, in that the musical ideas are simpler, more direct, and more consonant than much of my other work.

Movement 1, "Mourning Dove/Morning Love," was the first movement I wrote while at Dorland. I would wake up in the morning hearing many bird calls, and after a few attempts at sketching more abstract material for the piece, which did not satisfy me, I decided to transcribe the bird calls I heard for inspiration. Among them were the infamous mourning dove, whose melody I transcribed as , and the great horned owl, transcribed as . The two melodies seemed to complement one another so I began using these as the primary motives for the outer sections of this movement. The contrasting middle section features an unabashed tonal progression I simply couldn't get out of my head when I was working at the piano, as well as when I was hiking in the mountains. I finally decided to give in and orchestrate the progression to get it out of my system, but became attached to it and felt it reflected the simplicity and magic I experienced at Dorland, and so I kept it.

Movement 2, "Bee Canyon," receives its name from one of the half dozen hiking trails on the Dorland property. All of the trails traverse the mountain, and some are more aggressive than others. The Bee Canyon Trail was one of the most challenging for me. Unacclimated to the terrain and altitude of the region (and also admittedly, out of shape), initially I was unable to complete this trail. I hiked every day, each day getting a little farther than I had previously, and eventually I was able to complete the trail, which felt like an accomplishment. This movement attempts to create musically my attempt to climb the mountain. After a brief introduction, the opening section features melodic canons in inversion, diminution, and augmentation, each canonic line weaving its way through the musical texture, not unlike my attempts of moving my body along the sandy terrain up the mountain. The middle section of the movement features a driving, incessantly repeating progression to invoke a sense of persistent, perseverance, and resilience—all qualities essential to a successful ascent. An arch form, this movement recalls the opening section and repurposes the introductory material as a coda after the driving middle section, mimicking the descent back down the trail I finally climbed. Sometimes descending is more difficult than ascending.

Movement 3, "Desert Heat & Dragonflies," reflects more generally the climate and wildlife of the Dorland colony. Early on in my time at Dorland, I became accidentally dehydrated during a hike, which brought my attention acutely to the differences in climate. Reflective of my experience, the movement's outer sections feature a tender, yet biting melody in canon, framed with a more aggressive chord progression that serves as both introduction and coda to the movement. One of my favorite afternoon activities, to take a break from writing, was to sit at Lake Ticanu, a tiny lake on the property and watch throngs of dragonflies over the water. Red and blue dragonflies became a constant companion for me during my residency. The middle section of this movement uses sixteenth-note rhythms and syncopation to mimic the swift and playful flight patterns of the dragonflies. The opening mourning dove motive returns at the very end of the movement, tying together the outer movements of the piece.

Dorland Symphony

Victoria Malawey

I. Mourning Dove/Morning Love

A

$\text{♩} = 52$

Musical score for woodwinds, brass, percussion, and piano. The score is in 4/4 time with a tempo of 52 beats per minute. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in B-1, B-2, & B-3, Bassoon 1 & 2, Horn in F 1-4, Trumpet in B-1 & 2, Trombone 1 & 2, Tuba, Timpani (E, G, C, D), Percussion 1 (low tom, soft mallets), Percussion 2 (cabasa), and Harp. The piano part features a pizzicato melody. Dynamics range from *mp* to *mf*. A box labeled 'A' is placed above the score.

I. Mourning Dove/Morning Love

A

$\text{♩} = 52$

Musical score for strings, including Violin I & II, Viola, Cello, and Contrabass. The score is in 4/4 time with a tempo of 52 beats per minute. It includes dynamics such as *mp*, *pizz.*, and *arco*. A box labeled 'A' is placed above the score.

Dorland Symphony

B **C**

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f*

B. Cl. 1 *f* *mf*

B. Cl. 2 *f*

B. Cl. 3 *f* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1 *p* *mf*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

B. Tpt. 1 *mf* into hat

Tbn. 1 *mf*

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *pp* muffled snare

Pno. *p* *mf* pizz.

Vin. I *f* *p* *mf*

Vin. II *f* *p* *mf*

Via. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

D

E

Musical score for Dorland Symphony, measures 32-48. The score is divided into two systems, D and E. System D (measures 32-48) includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (B. Cl. 1, B. Cl. 2, B. Cl. 3), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (B. Tpt. 1, B. Tpt. 2), Trombones (Tbn. 1, Tuba), Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Harp (Hp.), and Piano (Pno.). The score features various dynamics such as *mf*, *f*, *p*, and *mp*, and includes performance instructions like "open" and "into hat".

D

E

Musical score for Dorland Symphony, measures 49-55. This system includes parts for Violins (Vln. I, Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamics such as *mf*, *f*, *p*, and *mp*, and includes performance instructions like "pizz.".

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F

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, B. Cl. 3, Bsn. 1, Bsn. 2

Hn. 1, Hn. 2, Hn. 4, Tbn. 1, Tbn. 2, Tuba

Timp., Perc. 1, Perc. 2

Hp., Pno.

F

Vin. I, Vin. II, Vla., Vc., Cb.

II. Bee Canyon

♩ = 88

G

Musical score for woodwinds, brass, and strings. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B-1, Clarinet in B-2, Clarinet in B-3, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in B-1, Trumpet in B-2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion 1, Percussion 2, Harp, and Piano. The score is in 4/4 time and features various dynamics such as *mf*, *p*, and *mp*. A rehearsal mark 'G' is present at the beginning of the section.

II. Bee Canyon

♩ = 88

G

Musical score for strings, including Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 4/4 time and features dynamics such as *mf* and *p*. A rehearsal mark 'G' is present at the beginning of the section.

H

I

Musical score for woodwinds, percussion, and keyboard instruments. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1, 2, & 3, Bassoon 1, Horn 1, and Trombone 1. Percussion includes low tom and bass drum. Keyboard includes Harp and Piano. The score is marked with dynamics such as *f*, *p*, *mp*, and *pp*. A tempo marking of $\text{♩} = 96$ is present. A rehearsal mark 'H' is at the beginning and 'I' is at the end of the section. The piano part includes a key signature change from C major to C minor (C \sharp , F \sharp , B \flat) and a *cresc.* marking.

H

I

Musical score for string instruments, including Violin I & II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score is marked with dynamics such as *mp*, *f*, and *p*. A tempo marking of $\text{♩} = 96$ is present. A rehearsal mark 'H' is at the beginning and 'I' is at the end of the section. The Cb. part includes a *pizz.* marking.

36

Ob. 1 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mp*

B. Cl. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mp*

B. Tpt. 1 *mf*

B. Tpt. 2 *mp* *mf*

Perc. 1 woodblock, hard rubber mallet *mp*

Hp.

Pno.

Vla.

Vc.

Cb.

Dorland Symphony

J

Fl. 1 *f*
Fl. 2 *mf*
Ob. 1 *f*
Ob. 2 *mf*
B. Cl. 1 *f*
B. Cl. 2 *ff*
B. Cl. 3 *f*
Bsn. 1 *mf*
Bsn. 2 *mf*

51

Hn. 1 *ff*
Hn. 2 *ff*
Hn. 3 *ff*
Hn. 4 *ff*
B. Tpt. 1 *f*
B. Tpt. 2 *ff*
Tbn. 1 *mf*
Tbn. 2 *mf*

51

Timp. *f*
ff

51

Perc. 1 *f* snare *ff*
Perc. 2 *f* *ff*

51

Hp. *f*
ff
mp

51

Pno. *f*
ff
p

J

Vin. I *f* *pizz.* *arco* *ff*
Vin. II *f* *arco* *ff*
Via. *f* *ff*
Vc. *f* *ff*
Cb. *ff* *mp*

K $\text{♩} = 88$

L *rit.*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp*

B-Cl. 1 *p*

B-Cl. 2 *p*

B-Cl. 3 *p*

Bsn. 1 *mp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tuba *p*

67 Timp. *pp*

67 Perc. 1 bell tree *pp*

67 Hp. let ring *p*

67 Pno. *p*

K $\text{♩} = 88$

L *rit.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* arco

III. Desert Heat & Dragonflies

M

♩ = 52

Musical score for woodwinds, brass, and percussion. The score is in 3/4 time and includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B-1, Clarinet in B-2, Clarinet in B-3, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in B-1, Trumpet in B-2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion 1, and Percussion 2. The woodwinds and bassoon parts feature melodic lines with dynamics ranging from *mf* to *mp*. The brass section provides harmonic support with *mf* dynamics. The percussion includes a timpani part with a sequence of notes (E, G, F, A) and a complex pattern of gong, cymbal, and drum sounds with dynamics like *pp* and *mp*.

III. Desert Heat & Dragonflies

M

♩ = 52

Musical score for strings, including Violin I, Violin II, Viola, Cello, and Contrabass. The strings play a rhythmic accompaniment with chords and moving lines. Dynamics are marked as *mf* and *p*. The Violin I part has a melodic line that moves from *p* to *mp* in the latter part of the score.

N

With energy (♩ = 68)

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet 3 (B. Cl. 3), Bassoon 1 (Bsn. 1), Horn 2 (Hn. 2), Horn 4 (Hn. 4), Trumpet 1 (B. Tpt. 1), Trumpet 2 (B. Tpt. 2), and Tuba. The score is in 4/4 time and begins at measure 18. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The woodwinds play melodic lines with various articulations, while the brass instruments provide harmonic support with sustained notes and some dynamic accents.

Musical score for percussion and keyboard instruments. The score includes parts for Timpani (Timp.), Percussion 1 (Perc. 1), Harp (Hp.), and Piano (Pno.). The score begins at measure 18. The timpani and piano parts feature rhythmic patterns, with the piano playing a dense texture of chords and arpeggios. The harp and percussion 1 parts provide accompaniment. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano). The percussion 1 part includes the instruction "let ring".

N

With energy (♩ = 68)

Musical score for string instruments. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 18. The violins play melodic lines, while the viola, cello, and double bass provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).



Fl. 1, Fl. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, Bsn. 1

28

f

mf

This block contains the staves for woodwind instruments: Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, and Bassoon 1. The music starts at measure 28. Flutes 1 and 2, and Bass Clarinets 1 and 2 have a dynamic of *f*. Bassoon 1 and Oboe 2 have a dynamic of *mf*. There are various rests and melodic fragments across the staves.

B. Tpt. 1, B. Tpt. 2, Tbn. 1, Tuba

mp

This block contains the staves for B. Tpt. 1, B. Tpt. 2, Tbn. 1, and Tuba. The dynamic is *mp*. B. Tpt. 1 and 2 have rests. Tbn. 1 and Tuba play some notes.

Timp., Hp.

This block contains the staves for Timp. and Hp. The Timp. part is a simple rhythmic pattern. The Hp. part has a complex, arpeggiated texture.

Pno.

mp

This block contains the Piano part. The dynamic is *mp*. It features a complex, rapid texture with many sixteenth and thirty-second notes.



Vln. I, Vln. II, Via.

mf, *pizz.*

This block contains the staves for Violin I, Violin II, and Viola. The dynamic is *mf*. Vln. I and II have a dynamic of *mf*. The Viola part has a dynamic of *mf* and includes *pizz.* (pizzicato) markings.

P

Q

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
B. Tpt. 1
Tbn. 1
Tbn. 2
Tuba

Hp.

Pno.

P

Q

Vln. I
Vln. II
Via.
Vc.
Cb.

R

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2

mp
mf

This block contains the musical notation for the woodwind and brass sections. It includes parts for Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1, 2, and 3, and Bassoon 1 and 2. The notation features various melodic lines, rests, and dynamic markings such as *mp* and *mf*. The time signature is 2/4.

B. Tpt. 1
B. Tpt. 2
Tbn. 1
Tbn. 2

mp
mf

This block contains the musical notation for the brass section, including parts for Baritone Trumpet 1 and 2, and Trombone 1 and 2. The notation shows sustained notes and dynamic markings like *mp* and *mf*. The time signature is 2/4.

Hp.

This block contains the musical notation for the harp, showing a series of chords and arpeggios. The time signature is 2/4.

Pno.

mp

This block contains the musical notation for the piano, featuring a complex rhythmic pattern with many sixteenth notes. The dynamic marking is *mp*. The time signature is 2/4.

R

Vin. I
Vin. II
Vla.
Vc.
Cb.

mf
mf
pizz.
mf
mp

This block contains the musical notation for the string section, including Violin I and II, Viola, Violoncello, and Contrabass. The notation includes various melodic and rhythmic patterns, with dynamic markings such as *mf*, *pizz.*, and *mp*. The time signature is 2/4.

S

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *mf* *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *mf* *ff*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 4 *mf*

B. Tpt. 1 *mf* *f*

Tbn. 1 *f*

Tbn. 2 *mf* *f*

Tuba *f*

Hp. *ff*

Pno. *ff*

S

Vin. I *arco* *ff*

Vin. II *arco* *ff*

Via. *arco* *ff*

Vc. *ff*

Cb. *ff* *pizz.*

T

Fl. 1 *mp*

B. Cl. 1 *f* *p*

B. Cl. 2 *f* *p*

Bsn. 1 *f*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

B. Tpt. 1

Tbn. 1

Tuba

Timp. *f* *p*

Perc. 1 *mf* *pp* *mp* *pp* *mp* *pp*

Perc. 2 *mf* *pp*

Hp. *mp* *B \flat* *G \sharp*

T

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *arco* *p*

Victoria Malawey
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