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Treacherous Tepuy

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*Ian Evans Guthrie*

**Treacherous Tepuy**



for flute, clarinet, trumpet, violin, viola, and violoncello



*Ian Evans Guthrie*

**Treacherous Tepuy  
(2019)**

for *yMusic* (flute, clarinet, trumpet, violin, viola, and violoncello)

premiered by *yMusic* in Dohnányi Recital Hall (Florida State University)  
on April 15<sup>th</sup>, 2019

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**air tones**—Blow into the tube without producing any audible pitches. Different pitches may be notated to achieve a slightly different timbre.

**Trumpet—Pixie mute and plunger:** + and o represent plunger covering and uncovering pixie mute.

#### **STRINGS**

**alto sul ponticello (a. s. p.)**—Play as molto sul ponticello as possible before playing on the bridge.

**molto sul tasto (m. s. t.)**—Play as high on the fingerboard as needed to create a true flute-like tone.

**col legno battuto** is sometimes combined with a. s. p. and m. s. t. to alter the overtones present.

**Mute strings with the left hand to produce a pitchless rumble**—Bow while muting all the strings.

**tap the fingerboard**—Tap the indicated pitches with the left hand, without using the right hand to bow, pluck, etc.

#### **EVERYBODY**

**Brackets ( ⌈ and ⌋ )** indicate the primary melodic line in densely contrapuntal passages.

**Measures 53-145** involve an imperceptible accelerando from 126bpm to 160bpm (with a few ritardandi).

**Duration: ca. 6'**

## Program Notes

Sometimes, titles inspire my compositions; other times, my compositions inspire titles, as in the case of this piece. While composing for the amazing ensemble yMusic, material developed so organically, but I had no program attached to it. Therefore, I based the title of this composition on a question: What feels both treacherous and thrilling to me? I used to never fear heights, but that all changed when I had a near-death fall on a hike a few years ago. Thus, my favorite views often require me to overcome one of my phobias.

A *tepuy* (meaning “house of the gods”) refers to a mesa in South America that rises thousands of feet above a jungle. Although I have not (yet) ascended one, I imagine they share some similarities with the snowclad peaks I have. Fun yet fatal, there is nothing quite like the rollercoaster thrills of climbing big peaks.

However, since this piece began without a title, I encourage you to listen with an open mind to whatever storyline you hear. The piece begins with snippets of what is to come, and then it hits the ground running on a treacherous journey to its thrilling ending. What lies behind? That does not matter—enjoy the top first!

Duration: ca. 6'

# Treachurous Tepuy

dedicated with gratitude to yMusic

Ian Evans Guthrie

Transposed Score

**Son tempo** ♩ = 126  
sing and play

Flute: *ff* sing, play, lip gliss., lip gliss.

Clarinet (Bb): *ff* sing, play

Trumpet (Bb): *ff* Harmon mute (with stem)

Violin: *ff* alto sul pont., norm.

Viola: *ff*

Violoncello: *ff*

Fl.: *ffp* sing and play, lip gliss., lip gliss., sing and play

Cl. (Bb): *pp*, *ff*, *pp sub.*

Tr. (Bb): *pp*, *ff*, *pp sub.*

Vn.: *pp*, *ff*, *pp sub.*, molto sul tasto, norm., a. s. p., norm., m. s. t.

Vla.: *ffp*, *ff*, *ffp*

Vc.: *ffp*, *ff*, *ffp*



11 sing and play

Fl. *ff* *ffp* *ff* *pp*

Cl. (B♭) *ff* *pp* *ffp* *ff* *pp*

Tr. (B♭) *ff* *pp* *ffp* *ff* *pp*

Vn. *norm.* *ff* *pp* *ffp* *ff* *pp*

Vla. *ff* *ffp* *ff* *pp*

Vc. *ff* *ffp* *ff* *pp*

17 sing and play harm. (♯)

Fl. *ffp* *ff* *pp*

Cl. (B♭) *ff* *pp* *ffp* *ff* *pp*

Tr. (B♭) *ff* *pp* *ffp* *ff* *pp*

Vn. *ff* *pp* *ffp* *ff* *pp*

Vla. *ffp* *ff* *pp*

Vc. *ffp* *ff*

22

Fl. *fz* *p* sing Ah Ah *p* play

Cl. (B♭) *fz* *p*

Tr. (B♭) *fz* *p* *pp* arco

Vn. *fz* *p* pizz., l. v.

Vla. *p* molto sul tasto alto sul pont. m. s. t. a. s. p. norm. lh pizz. col legno battuto (p)

Vc. *p* col legno battuto alto sul pont. molto sul tasto a. s. p. arco normale a. s. p. m. s. t. a. s. p.

*f* *mf*

29

33 un poco più mosso ♩ = 132

Fl. flutter-t. (p) *f*

Cl. (B♭) *p* *f*

Tr. (B♭) *p* *f* *p* *f*

Vn. *p* *f*

Vla. norm. *f* m. s. t. a. s. p.

Vc. *p* c. l. battuto a. s. p. *f*

*p* *f*

35

Fl. *p* sing Ah Ah play *p*

Cl. (B♭) *p*

Tr. (B♭) *p* *pp* *p* arco

Vn. *pizz.* *p* *arco*

Vla. m. s. t. a. s. p. *norm. lh pizz.* *fz* *c. l. battuto*

Vc. m. s. t. a. s. p. *arco normale* a. s. p. m. s. t. a. s. p. *p* *mf*

43 ancora più mosso ♩ = 138

41 flutter-t.

Fl. *f*

Cl. (B♭) *f*

Tr. (B♭) *f* *p* *f* *p* flutter-t.

Vn. *f*

Vla. *norm.* *f* *lh pizz., dampen* *p* *c. l. battuto*

Vc. *p* *f* a. s. p. m. s. t.



58

Fl.

Cl. (Bb)

Tr. (Bb)

Vn.

Vla.

Vc.

Open  
air tones (tongued blows into mouthpiece)

*f*

*(p)*

63

Fl.

Cl. (Bb)

Tr. (Bb)

Vn.

Vla.

Vc.

*p* sing

Ah \_\_\_\_\_

tap fingerboard

68

Fl.

Ah

(p)

Cl. (B♭)

Tr. (B♭)

Vn. pizz. p

Vla.

Vc.

74

Fl.

Cl. (B♭)

Tr. (B♭)

Vn. pizz. p

Vla.

Vc. a. s. p. p

79 80 norm. (♩ ≈ 116)

Fl. *sub. ff* → *sub. f*

Cl. (B♭) *ff* → *pp sub.* → *f sub.*

Tr. (B♭) Harmon mute (with stem) norm. *ff* → *pp sub.*

Vn. arco *(p)* → *ff*

Vla. norm. *ff* norm. → *pp sub.*

Vc. *ff* norm. → *pp sub.*

84

Fl. *(f)*

Cl. (B♭) *(pp)*

Tr. (B♭) *f sub.* → *pp sub. cresc. poco a poco*

Vn. *f* → *pp sub.*

Vla. *cresc. poco a poco*

Vc. *pp*

Fl. *mf*

Cl. (B♭) *mf sub.* *mp*

Tr. (B♭) *p*

Vn.

Vla. *f*

Vc.

*p*

94

95 (♩ ≈ 120)

Fl. *pp cresc.*

Cl. (B♭)

Tr. (B♭) *pp* *mp cresc. poco a poco*

Vn. *(mp) sempre cresc.*

Vla. *mp* *pp cresc.*

Vc. *mp*



Fl. *(cresc.)* *mp*

Cl. (Bb) *mp cresc. poco a poco*

Tr. (Bb) *(cresc.)* *mp cresc.*

Vn. *(cresc.)* *mp cresc.*

Vla. *(cresc.)* *(mp) cresc. poco a poco*

Vc. *(cresc.)* *(mf)*

Fl. *(cresc.)* *mf*

Cl. (Bb) *(cresc.)*

Tr. (Bb) *(cresc.)* *f*

Vn. *(cresc.)* *f*

Vla. *(cresc.)* *mf*

Vc. *(cresc.)* *f* *mf*

109

Fl. *(cresc.)*

Cl. (B♭) *(cresc.)*

Tr. (B♭) *mf cresc.*

Vn. *mf cresc.*

Vla. *(cresc.)*

Vc. *(cresc.)*

a. s. p. norm. a. s. p. norm.

a. s. p.

114

Fl. *(cresc.)*

Cl. (B♭) *(cresc.)*

Tr. (B♭)

Vn. *(cresc.)*

Vla. *(cresc.)*

Vc. *(cresc.)*

*ff* *f* *p*

*ff* *ffp* *pp*

*f* *ff* *f* *p*

a. s. p. m. s. t.

(♩ ≈ 126) *molto rit.*

120 a tempo ♩ ≈ 126, sempre accel. until 151

Fl. *ff* sub. sing *pp* Ah

Cl. (B♭)

Tr. (B♭) *ff* sub. Open (Open) *f*

Vn. *ff* sub. sul G *p*

Vla. *ff* sub. *mf* *p* a. s. p. sul D

Vc. *ff* sub. norm. sul C arco pizz. *f*

*ff* sub. lh pizz. *p* *f*

Fl. 126 *ff* *p* *f* *p* (♩ ≈ 132)

Cl. (B♭) *ffp* *f* *p*

Tr. (B♭) *p* *f* *p*

Vn. *ff* *f* *p* a. s. p.

Vla. *f* *p* 3

Vc. arco non trem. pizz. arco *ffp* *f* *p*

132

Fl. *p* *f*

Cl. (B♭) *f*

Tr. (B♭) *f*

Vn. *mf* *norm.* *p* *f*

Vla. *a. s. p.* *f*

Vc. *arco* *pizz.* *f* *arco* *fp*

lh pizz. *f*

136

Fl. *ff*

Cl. (B♭) *ff*

Tr. (B♭) *p* *ff*

Vn. *norm.* *ff*

Vla. *ff* *ffp*

Vc. *f* *ff*

(♩ ≈ 138)

*a. s. p.*

140

Fl.

Cl. (Bb)

Tr. (Bb)

Vn.

Vla.

Vc.

norm.

*p*

*p sub.*

*p*

*p*

a. s. p.

*f*

147 (♩ almost 144)

145

Fl.

Cl. (Bb)

Tr. (Bb)

Vn.

Vla.

Vc.

*p*

7

*ff*

*ff*

*ff*

*mf*

*ff*

m. s. t.

norm.

*mf*

151 Ecstatic! ♩ = 144 (no more accel.)

Musical score for measures 151-155. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Trumpet in B-flat (Tr. (Bb)), Violin (Vn.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked as ♩ = 144 (no more accel.) and the dynamic is *ff*. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The Flute part features a melodic line with slurs and accents. The Clarinet and Trumpet parts have rhythmic patterns. The Violin part has a melodic line with slurs. The Viola and Violoncello parts provide harmonic support with chords and eighth notes.

Musical score for measures 156-160. The score continues for the same instruments as above. The tempo remains ♩ = 144. The dynamic is *f*. The key signature changes to one flat (Bb). The time signature changes from 4/4 to 3/4 and back to 4/4. The Flute part has a melodic line with slurs and accents. The Clarinet part has a melodic line with slurs and accents. The Trumpet part has a melodic line with slurs and accents. The Violin part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello part has a melodic line with slurs and accents.

161

Fl.

Cl. (B♭)

Tr. (B♭)

Vn.

Vla.

Vc.

*mf*

*mf sub.*

*mf*

*mf sub.*

a. s. p.

*mf*

*p*

166

Fl.

Cl. (B♭)

Tr. (B♭)

Vn.

Vla.

Vc.

*mf*

*mf sub.*

*mf*

*mf sub.*

a. s. p.

*mf*

*p*

171 175

Fl. *p sub.* *mf* *(mf)*

Cl. (B♭) *p sub.* *mf*

Tr. (B♭) *p sub.* *mf*

Vn. *p sub.* *mf*

Vla. *p sub.* *mf*

Vc. *p* *mf*

176

Fl.

Cl. (B♭)

Tr. (B♭)

Vn.

Vla.

Vc.



Musical score for measures 180-184. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Trumpet in B-flat (Tr. (Bb)), Violin (Vn.), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and features a dynamic range from *f* to *mp*. The tempo is marked *cresc. poco a poco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 185-189. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Trumpet in B-flat (Tr. (Bb)), Violin (Vn.), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and features a dynamic range from *mf* to *f*. The tempo is marked *cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

190

Fl. *(cresc.)* *(ff)* *fff*

Cl. (B♭) *(cresc.)* *(ff)* *fff*

Tr. (B♭) *(cresc.)* *(ff)* *fff*

Vn. *(cresc.)* *(ff)* *fff*

Vla. *(cresc.)* *(ff)* *fff*

Vc. *(cresc.)* *(ff)* *fff*

195

Fl. *fff*

Cl. (B♭) *fff*

Tr. (B♭) *fff*

Vn. *fff*

Vla. *fff*

Vc. *fff*

199

Fl.

Cl. (B♭)

Tr. (B♭)

Vn.

Vla.

Vc.

203

Fl.

Cl. (B♭)

Tr. (B♭)

Vn.

Vla.

Vc.

*p sub.*

*fff*

*7*

*5<sup>th</sup>*