

UCLA

Contemporary Music Score Collection

Title

Iron Forest

Permalink

<https://escholarship.org/uc/item/6jd0v2h4>

Author

Chan, Yee Shen

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial-ShareAlike License, available at <https://creativecommons.org/licenses/by-nc-sa/4.0/>

Full Score

Chan Yee Shen

Iron Forest

Duration: 7+ minutes

Instrumentation: String Quartet, Wind Quintet, Piano, Glockenspiel, Drumset

This piece uses **soundpainting**, a live composing sign language for the performing arts, created by composer Walter Thompson. Section M is a free section where the soundpainting takes place. The conductor will be the soundpainter, who live composes by giving the signs. The pianist and drummer keep time with a consistent repetitive rhythm, while the others involve in the soundpainting process. In this piece it is limited to four signs, and all instrumentalists have to learn them to respond to the signs immediately. All performed events are to use the pitches assigned for each instruments. The soundpainting can last about 30-60 seconds. The section is over when the conductor cue the pianist and the drummer to move on to the next section.

The signs are to be responded on the ictus (for Hit, Long tones, OFF). The descriptions are as below:



Hit

Pinch together the index fingers and thumbs of both hands.
Raising hands slightly above head and give a short forward stabbing motion.
The musicians are to play short staccato notes.
How big (or how small) the movement is implies the dynamics of the hit.



Long tones

Pinch the thumb and index finger of both hands together.
Bring the hands together and pull them apart along a horizontal plane. The musicians are to play one long tone until the OFF sign or the hit sign.



Volume fader

Forming a fader arm, the other hand form a letter V to slide up and down. This is used for the long tones to swell.



OFF

with open palms facing the ensemble at about shoulder height, and keeping one hand vertically above the other, bring them quickly across the front of your body in a sweeping motion to the other side of your body, closing hands at the end. The grabbing is the cut-off point. This is for long tones to cut off.

Iron Forest

Chan Yee Shen

Cadenza $\text{♩} \approx 46$
no vibrato

Violoncello

The Cadenza for the Cello is written in bass clef with a key signature of two flats. It begins with a *mp* dynamic and features several triplet patterns. The dynamics progress through *p*, *mp*, *mf*, *f*, and finally *mf*. The piece concludes with a 5-fingered scale and a 6-fingered scale.

A Tempo Giusto $\text{♩} = 176$

Vla. ^{1b}

Vc.

Measures 1-7 of section A. The Viola part (Vla.) is in alto clef. The Violoncello part (Vc.) includes a *gliss.* (glissando) and a *ricochet* (ricochet) effect. The Vc. part also features triplets and *sul* (sul ponticello) markings for D, G, and C. Dynamics include *ppp* and *mf*. The time signature changes from 7/8 to 4/4 and back to 7/8.

Vla. ⁸

Vc.

Measures 8-15 of section A. The Viola part (Vla.) continues with rhythmic patterns. The Violoncello part (Vc.) maintains the rhythmic accompaniment. The time signature continues to alternate between 7/8 and 4/4.

B

Vln. ¹⁶

Vla.

Vc.

Measures 16-23 of section B. The Violino part (Vln.) is in treble clef. The Viola (Vla.) and Violoncello (Vc.) parts continue with their respective rhythmic patterns. The time signature continues to alternate between 7/8 and 4/4.

24

Vln. Vln. Vla. Vc.

This system contains the first four staves of the score, starting at measure 24. The Violin I and II parts feature eighth-note patterns. The Viola and Cello parts play a steady eighth-note accompaniment. The time signature changes from 7/8 to 4/4 and back to 7/8.

Fl. Ob. B♭ Cl. Bsn. F Hn. Drs. Vln. Vln. Vla. Vc.

30

p *p* *p* *pp*

This system contains the remaining staves of the score, starting at measure 30. It includes parts for Flute, Oboe, Clarinet, Bassoon, French Horn, Drums, and the string section. The woodwinds and strings play sustained notes, while the drums play a steady pulse. The time signature continues to alternate between 7/8 and 4/4. Dynamic markings include *p* and *pp*.

36 **C**

Fl. *mp* *mf* *tr*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

F Hn. *mp*

Pno. *mf* *f*

Glk. *mp*

Drs.

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

44

Fl. *mp* *mf* *f* *tr*

Ob. *mp* *mf* *tr*

B♭ Cl. *mp* *mf* *tr*

Bsn. *mf*

F Hn. *mf* *f*

Pno. *mf*

Glk. *mf*

Drs.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

52 **D**

Fl. *mp* *mf*

Ob. *pp* *p*

B♭ Cl. *pp* *p*

Bsn. *pp* *p*

F Hn. *mf* *f*

Pno. *p*

Glk. *p*

Drs.

Vln. *pp* **D**

Vln. *pp*

Vla. *mp* *mf*

Vc. *p* *mp*

sva

This musical score page, numbered 8, contains measures 61 through 65 of a symphony. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B♭ Cl.), French Horn (F Hn.), Piano (Pno.), Glockenspiel (Glk.), Drums (Drs.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The music begins at measure 61 with a treble clef, a key signature of two flats (B♭ and E♭), and a 7/8 time signature. It transitions to a 4/4 time signature at measure 63 and returns to 7/8 at measure 65. The score includes various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). A first ending bracket labeled "8va" spans measures 63 and 64. The piano part features a rhythmic accompaniment of eighth notes, while the strings play sustained chords and moving lines. The woodwinds have melodic and harmonic roles, with the bassoon and French horn playing prominent parts. The percussion section includes a drum line with a steady eighth-note pattern.

E

68

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

F Hn.

Pno. *mf*

Glk. *ff*

Drs. *ff* *mp*

Vln. *mp* *mp*

Vla. *mf*

Vc.

76

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

Pno.

Glk.

Drs.

Vln.

Vln.

Vla.

Vc.

mf

mf

mp

mf

mf

mp

mf

mp

Cymbals

Detailed description: This page of a musical score covers measures 76 through 82. The music is in a key signature of two flats (B-flat major or D-flat minor) and features a complex, changing time signature: 7/8, 4/4, 7/8, 4/4, 7/8, 4/4, 7/8, 4/4, 7/8, 4/4, 7/8, 4/4. The instrumentation includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), Piano (Pno.), Glockenspiel (Glk.), Drums (Drs.), Violins (Vln.), Viola (Vla.), and Violoncello (Vc.). The woodwinds and strings play melodic lines with various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The percussion section includes a cymbal roll in measure 78. The score is written for a full orchestra.

83

Fl. *mf* *f* 1. 2. 11

Ob. *mp*

B♭ Cl. *f*

Bsn. *mf*

F Hn. *mf*

Pno.

Glk.

Drs.

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

89 *8va* **F** overblow

Fl. *sfz*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf* *f* *p < f* *p < f > mp* *f*

F Hn. *p < f > mp* *f*

Pno. *f* *8vb*

Glk.

Drs. 4

Vln. *pp* **F** *p*

Vln. *p*

Vla. *p*

Vc. *f* *p < f* *p < f > mp* *f*

96

Fl. *pp* *sfz* *mp* *sfz*³ *3* *3* *overblow*

Ob. *sfz* *3* *3* *pp* *sfz* *mp* *sfz*³ *3*

B♭ Cl. *sfz* *3* *3* *mp* *sfz*³ *3*

Bsn. *mp* *f* *mf*

F Hn. *mp* *f* *mf*

Pno.

Glk.

Drs. 8 12

Vln. *mp* *f* *mf*

Vln.

Vla.

Vc. *mp* *f* *mf*

103

Fl. *p*

Ob. *mf*

B♭ Cl. *p*

Bsn. *mp*

F Hn.

Pno.

Glk.

Drs.

Vln. *p* *pp*

Vln. *mp*

Vla. *p*

Vc. *mp* *mf*

G

111

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

Pno.

Glk.

Drs.

Vln.

Vln.

Vla.

Vc.

mp

mf

mf

mp

mf

mf

mp

Ped.

Free time section. The conductor stops giving time. Piano keeps a consistent repetitive rhythm without considering other voices **until cue**.
 Melodic voices **start on cue**, play freely **without adhering to the piano**. The collective tempo is regathered at bar 118, cue for Violin I & Piano.
 At bar 118, the Violin I is cued to **start with the piano to follow the actual tempo**.

116 **H**

Fl. *p* on cue

Ob. *p* on cue

Pno. *p*

Vla. **H** *p* on cue



117

Ob. *p* 5

Pno. *p* 5 4

Vln. *p* on cue

Vln. *p*

Vla. *p*

Vc.

Slow ♩ = 100

121 **H**

This musical score page contains measures 121 through 130. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Plays a melodic line starting in measure 121 with a *mp* dynamic. It features a slur over measures 122-123 and a fermata in measure 129. The dynamic changes to *pp* in measure 130.
- Bass Clarinet (B♭ Cl.):** Mirrors the Oboe's part with a *mp* dynamic, also featuring a slur and a fermata in measure 129. The dynamic changes to *pp* in measure 130.
- Bassoon (Bsn.):** Remains silent throughout the measures.
- French Horn (F Hn.):** Remains silent throughout the measures.
- Piano (Pno.):** Plays a rhythmic accompaniment in the right hand, consisting of eighth-note chords. The left hand plays a simple bass line. There are repeat signs in measures 122, 123, 124, 125, 126, 127, and 128. Measure numbers 4 and 8 are indicated above the staff.
- Glockenspiel (Glk.):** Remains silent throughout the measures.
- Drum (Drs.):** Remains silent throughout the measures.
- Violin (Vln.):** Both parts play sustained notes with long slurs, starting in measure 121. The dynamic is *pp* in measure 130.
- Viola (Vla.):** Both parts play sustained notes with long slurs, starting in measure 121. The dynamic is *pp* in measure 130.
- Violoncello (Vc.):** Both parts play sustained notes with long slurs, starting in measure 121. The dynamic is *p* in measure 130.

131

I

Fl.
Ob.
B \flat Cl.
Bsn.
F Hn.
Pno.
Glk.
Drs.

I

Vln.
Vln.
Vla.
Vc.

144

J

Fl.

Ob.

B \flat Cl.

Bsn.

F Hn.

Pno.

Glk.

Drs.

Vln.

Vln.

Vla.

Vc.

pp *p* *mp* *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p*

3 3 3

8^{va}

154 **K**

Fl. *pp*
 Ob. *pp*
 B ♭ Cl. *pp*
 Bsn. *pp*
 F Hn. *p*
 Pno.
 Glk.
 Drs.
 Vln. *p*
 Vln. *p*
 Vla. *p*
 Vc. *pp* *sfz* *p*

Musical score for measures 154-160. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (Cl.), Bassoon (Bsn.), French Horn (F Hn.), Piano (Pno.), Glockenspiel (Glk.), Drums (Drs.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 7/8. The score features various dynamics including *pp*, *p*, and *ppp*, as well as articulation marks like accents and slurs. A rehearsal mark 'K' is present at the beginning of the page.

L Tempo Giusto ♩ = 176

164

Fl.

Ob.

B \flat Cl.

Bsn.

F Hn.

Pno. *mp*

Glk.

Drs. *mp*

Vln. **L** Tempo Giusto ♩ = 176

Vln.

Vla.

Vc.

Soundpainting section: the conductor will use four signs: **hits, long tones, off, volume fader**. Refer to page 2.
 Pianist and drummer set the consistent repetitive pulse, not responding to the signs **until cue**.
 Musicians react to the soundpainting signs to perform corresponding events, using limited to the pitches at bar 172.
 Exact pitches are preferred, but musicians may use the pitches in other register occasionally.

172 **M** (On Cue)

Fl.

Ob.

B ♭ Cl.

Bsn.

F Hn.

Pno. *mp* *p*

Glk.

Drs. *mp* *p*

M *mp* *p*

Vln.

Vln.

Vla.

Vc.

176 N

Fl. *f*

Ob. *mf* *f*

B ♭ Cl. *mp* *mf* *f*

Bsn. *p* *mp* *mf* *f*

F Hn. *p* *mp* *mf* *f*

Pno. *p* *f*

Glk. *p*

Drs. *mp* *mf*

N *p*

Vln. *mf* *f*

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

184

Fl.

Ob.

B ♭ Cl.

Bsn.

F Hn.

Pno.

Glk.

Drs.

Vln.

Vln.

Vla.

Vc.

O

mf

mp

f

ff

f

mf

mf

mf

The score consists of the following parts and markings:

- Fl.:** Starts with a *mf* dynamic, includes a trill in measure 191, and features an octave trill (*8va*) in measure 199.
- Ob.:** Features dynamics of *mp* and *mf*, with a *f* dynamic in measure 200.
- B♭ Cl.:** Features dynamics of *mp* and *mf*, with a *f* dynamic in measure 200.
- Bsn.:** Features dynamics of *mp* and *mf*.
- F Hn.:** Features a *mf* dynamic in measure 199.
- Pno.:** Features a *mf* dynamic in measure 199.
- Glk.:** Features a *mf* dynamic in measure 200.
- Drs.:** Consists of a steady rhythmic pattern of eighth notes.
- Vln. (I & II):** Violin I has a rhythmic pattern of eighth notes; Violin II has a rhythmic pattern of quarter notes.
- Vla.:** Features a rhythmic pattern of quarter notes.
- Vc.:** Features a *mf* dynamic in measure 199.

199

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

B \flat Cl. *mf* *f* *mf*

Bsn. *f* *f*

F Hn. *f* *f* *f*

Pno.

Glk.

Drs.

Vln. *P*

Vln.

Vla.

Vc. *f*

207

Fl. *f* *mf* *8va*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

F Hn. *f*

Pno. *f* *ff*

Glk. *mf*

Drs.

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score, numbered 207, contains 8 measures of music. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), French Horn (F Hn.), Piano (Pno.), Glockenspiel (Glk.), Drums (Drs.), Violins (Vln.), Viola (Vla.), and Cello (Vc.). The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance markings like *8va* (octave up) and *5* (fingerings). The measures are divided into groups of 7 and 8 measures, with repeat signs at the end of each group.

214

Fl. *8va*

Ob.

B♭ Cl.

Bsn.

F Hn.

Pno.

Glk.

Drs.

Vln.

Vln.

Vla.

Vc.

f

mf

ff

f

f

f

f

f

f

f

219

8^{va}-----1

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

Pno.

Glk.

Drs.

Vln.

Vln.

Vla.

Vc.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

8^{va}-----1

8^{va}-----1