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Nellie Juan's Scratchiti

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Nellie Juan's Scratchiti

from GLACIER (was) HERE

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Nellie Juan's Scratchiti from "GLACIER (was) HERE"

Composing in the Wilderness 2019
Kayaking in Prince William Sound
For Corvus at Federal Hall November 22nd, 2019

Instrumentation

Flute / Piccolo

Alto Saxophone

Violin

Violoncello

Percussion: Vibraphone F-F with bow, Standing drumkit (kick, snare, floor tom, small splash cymbal)

Regarding the non-metered measures (m68, m88, m125), it is expected the repeat bars will not end at the exact same time. Note the breath mark (into m69) and fermate in m69, m82 bt1, and m126, for bringing ensemble back into metered.

At the center of my piece is the cognitive dissonance I experienced, seeing something so beautiful and knowing something is terribly wrong: every map ever made said we should have been "in" Nellie Juan, not "on" its glacial lake. Most poignantly, our AK Geo guide William stopped a half mile (maybe more) away from the crumbling roar, and said "this is where Nellie was 3 years ago."

Humankind has left its many marks in and all over Prince William Sound (the Valdez oil spill, trash we found, and climate change's omnipresent effects), though some are not easily seen. The Nellie Juan Glacier has carved its way through mountains for millenia. As a New Yorker (and subway commuter), I see Scratchiti daily and I understand the pull to leave something behind, as well as to see the message and art in it.

Composing in the Wilderness left its deep mark on me. I am changed in so many ways, and perhaps the smallest but nevertheless significant example is that I'm aware of microtrash at every step and, wherever possible (be it Boston's South Station, Prospect Park or a beach in Maine), I'm really trying to leave no trace...except of course for making music, moving air molecules and forming dots on paper.

With this experience as inspiration, I know there's a larger work in me - GLACIER (was) HERE. This agitato movement (with references to alarm sounds and Vivaldi's "Impetuoso d'Estate") composed for this ensemble does hint at, and eventually resonate in, the magical monumental beauty of "The Last Frontier" that touched my soul. Specifically, there is a coda steeped in that amazingly alluring blue revealed by crumbling glaciers, at which I stared, almost like the entranced gaze into a campfire. (I'll forever cherish my kayakmate's fires on Prince William Sound and throwing rocks, noting the sounds of their landings, with my P Willy friends.)

Chutz
Nutz ♡@..z

Nellie Juan's Scatchiti

from "GLACIER (was) HERE"

Christopher North

Allegretto Agitato ♩ = 88

Flute: *fp* < *ff* *f* *slide*

Alto Saxophone: *fp* < *ff* *f*

Percussion: splash, snare, wood blocks, fl. tom, bass drum

Violin: pizz. *f*, arco *sfz p* < *f*, gradual to ponticello, *f* sul tasto

Violoncello: pizz. *f*, arco *sfz p* < *f*, gradual to ponticello, *f* sul tasto



Più Mosso ♩ = 84

Fl. 6: *f* *rit.* *p* *f*

A. Sax. 6: *f* *p* *f*

Perc. 6: *pp* niente, rim

Vln. 6: pizz. let vibrate

Vc. 6: pizz. let vibrate

11

Fl. *ff* *p*

A. Sax. *ff* *p*

Perc. *f* *p*

Vln. *p* *f* *p*

Vc. *p* *f* *p*

15 **A**

Fl. *sfz* *p* < *fp* *sfz* *p* < *fp* ⁶ *slide*

A. Sax. *sfz* *p* < *fp* *sfz* *p* < *fp* ⁶ *slide*

Perc. *p*

Vln. *open D, A* *sim.* *arco* *gradual to ponticello* *sfz* < *fp*

Vc. *arco* *gradual to ponticello* *sfz* < *fp*

Tempo Primo ♩ = 88

19

Fl. *pp* *p sfz* < *fp* *p sfz* < *sfz* *f*

A. Sax. *pp* *p sfz* < *fp* *p sfz* < *sfz* *f*

Perc. *pp* *p* < *f* *f* *p* < *p* <

Vln. *f* *pizz.* *arco* *p sfz* < *fp* *p sfz* <

Vc. *f* *pizz.* *arco* *p sfz* < *fp* *p sfz* <

23

Fl. *ff*

A. Sax. *ff*

Perc. *f* *p* *f* *p*

Vln. *f* *pizz.* *p* *f* *p*

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

28 **B**

Fl. *sfz p < fp* *sfz p < sfz* *slide*

A. Sax. *sfz p < fp* *sfz p < sfz* *slide*

Perc. *p*

Vln. *open D, A* *sim.* *arco* *gradual to ponticello*
sfz < fp

Vc. *arco* *gradual to ponticello*
< fp

32

Fl. *pp* *p sfz < fp* *p sfz < sfz*

A. Sax. *pp* *p sfz < fp* *p sfz < sfz*

Perc. *p* *f* *p* *p* *f* *p* *p* *p*

Vln. *pp* *pizz.* *arco* *p sfz < fp* *p sfz <*

Vc. *f* *pizz.* *arco* *p sfz < fp* *p sfz <*

poco accel.

36

Fl. *sfz p* *fp* *sfz p* *sfz*

A. Sax. *sfz p* *fp* *sfz p* *sfz*

Perc. *f* *p* *f* *p*

Vln. arco *sfz p* *fp* *sfz p*

Vc. arco *sfz p* *fp* *sfz p*

38

Fl. *sfz p* *ff agitato*

A. Sax. *sfz p* *ff agitato*

Perc. *f* *p* *ff* (choke) splash cym

Vln. *sfz p* *ff agitato* *pp* sul tasto

Vc. *sfz p* *ff* *agitato*

tempo primo ♩ = 84

6

40 **C**

freely

Fl. *f* *espressivo*

A. Sax.

Perc.

Vln. *sul tasto*

Vc. *pp*



Fl. *tempo*

A. Sax.

Perc. *pp*

Vln. *pizz.* *let vibrate* *pp*

Vc. *pizz.* *let vibrate* *pp*

poco accel.

46

Fl.

A. Sax.

Perc.

Vln.

Vc.

pp

pp

p

arco

arco

Tempo Primo ♩ = 88

48

Fl.

A. Sax.

Perc.

Vln.

Vc.

sfz p

fp

sfz p

fp

f

p

f

p

sfz p

fp

sfz p

fp

Musical score for measures 50-52. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts at measure 50 with a dynamic of *f*. It features a 7-measure slur and a *ff* *agitato* section in measure 51.
- A. Sax.:** Remains silent until measure 52, where it enters with a 7-measure slur and a dynamic of *f* *agitato*.
- Perc.:** Features a dynamic of *p* in measure 50, followed by a crescendo to *f* in measure 51.
- Vln.:** Plays a rhythmic pattern in measure 50, then rests in measure 51, and resumes in measure 52.
- Vc.:** Plays a rhythmic pattern in measure 50, then rests in measure 51, and resumes in measure 52.

Musical score for measures 53-55. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts at measure 53 with a dynamic of *f*. It features a 3-measure slur and a dynamic of *p* in measure 54.
- A. Sax.:** Starts at measure 53 with a dynamic of *f*. It features a 7-measure slur and a dynamic of *p* in measure 54.
- Perc.:** Features a dynamic of *p* in measure 53, followed by a crescendo to *f* in measure 54, and a dynamic of *p* in measure 55.
- Vln.:** Starts at measure 53 with a dynamic of *f*. It features a 3-measure slur and a dynamic of *p* in measure 54.
- Vc.:** Starts at measure 53 with a dynamic of *f* *agitato*. It features a 7-measure slur and a dynamic of *p* in measure 54.

56 **D**

Fl. *ff*

A. Sax. *ff*

Perc. rim *f*

Vln. *f* pizz.

Vc. *f* pizz.

58

Fl. *sfz p < ff*

A. Sax. *sfz p < ff*

Perc. *f* *p* pizz. *f* *p* *f* *p*

Vln. arco *f* *p* *f* *p*

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

(hold until vb. ready)

62

Fl.

A. Sax.

Perc.

Vln.

Vc.

Vibraphone

p

pp

ppp

p

pp

ppp

p

arco



Adagio ♩ = 66

65

Fl.

A. Sax.

Vib.

Vln.

Vc.

pp

pp

p

arco

sul ponticello

ord.

Allegretto Agitato ♩ = 88

68

Fl. *p* Repeat 4 X *f* approx. 14"

A. Sax. *p* Repeat 4 X *f*

Vib. *p* Repeat 5 X *fp*

Vln. *p* Repeat 3 X *subito f* agitato

Vc. *p* Repeat 3 X *subito f* agitato



71

Fl.

A. Sax.

Vib. *3*

Vln. *fp* gradual to ponticello, sul tasto, *p*

Vc. *fp* gradual to ponticello, sul tasto, *p*

73 **E**

Fl.

A. Sax.

Vib.

Vln.

Vc.



77

Fl.

A. Sax.

Vib.

Vln.

Vc.

81 **F**

Fl. *p sfz < fp* *sfz p < fp* *p sfz < fp*

A. Sax.

Vib. *Red.* *Red.* *Red.* *Red.*

Vln. *sfz p fp* *sfz p fp* *p sfz p fp* *sul D* *sul A*

Vc. *p* *3* *3* *3* *3*



rit. Adagio ♩ = 66

84

Fl. *pp*

A. Sax. *ppp* *pp* *pp*

Vib. *Red.* *p*

Vln. *sfz p < fp* *sul ponticello* *ord.*

Vc. *p* *pp* *ord.*

87 **G** approx 18"

Fl. *p* Repeat 4 X

A. Sax. *p* Repeat 5 X

Vib. Repeat 3 X

Vln. *p* Repeat 3 X

Vc. *p* Repeat 4 X



89 **Allegro** ♩ = 112

Fl. *f*

A. Sax. *f*

Vib. *f* To Perc. Percussion

Vln. *f*

Vc. *f*

93 **H**

Fl.

A. Sax.

Perc. wood blocks *p*

Vln.

Vc.



95

Fl. *f*

A. Sax. *f*

Perc.

Vln.

Vc.

97

Fl.

A. Sax.

Perc.

Vln.

Vc.

p *pp*

100

Fl.

A. Sax.

Perc.

Vln.

Vc.

I

107

Fl.

A. Sax.

Perc.

Vln.

Vc.

109

Fl.

A. Sax.

Perc.

Vln.

Vc.

Musical score for measures 111-113. The score is in 4/4 time and features five staves: Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts at measure 111 with a dynamic of *f*. The melody includes a trill and a triplet. Measure 113 features a dynamic of *ff*.
- A. Sax.:** Starts at measure 111 with a dynamic of *f*. The melody includes a trill and a triplet. Measure 113 features a dynamic of *f*.
- Perc.:** Features a rhythmic pattern of eighth notes with accents. Measure 112 has a dynamic of *sempre f*. Measure 113 has a dynamic of *ff* and includes the instruction *pizz.*
- Vln.:** Features a rhythmic pattern of eighth notes with accents. Measure 113 has a dynamic of *ff* and includes the instruction *fff pizz.*
- Vc.:** Features a rhythmic pattern of eighth notes with accents. Measure 113 has a dynamic of *ff* and includes the instruction *fff*.



Musical score for measures 114-116. The score is in 4/4 time and features five staves: Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts at measure 114 with a dynamic of *f*. The melody includes a triplet. Measure 116 features a dynamic of *f*.
- A. Sax.:** Starts at measure 114 with a dynamic of *f*. The melody includes a triplet. Measure 116 features a dynamic of *f*.
- Perc.:** Features a rhythmic pattern of eighth notes with accents. Measure 114 has a dynamic of *f*.
- Vln.:** Features a rhythmic pattern of eighth notes with accents. Measure 114 has a dynamic of *f* and includes the instruction *arco*.
- Vc.:** Features a rhythmic pattern of eighth notes with accents. Measure 114 has a dynamic of *f* and includes the instruction *arco*.

116

Fl.

A. Sax.

Perc.

Vln.

Vc.

ff *f*



118

Fl.

A. Sax.

Perc.

Vln.

Vc.

ff *f*

120

Fl. **L**

A. Sax. *ff*

Perc.

Vln.

Vc.



122

Fl.

A. Sax.

Perc. **Vibraphone**

Vln.

Vc.

125 approx 10"

Fl. *f* Repeat 4 X

A. Sax. *p* Repeat 5 X

Vib. *f* Repeat 2 X with bow Repeat 2 X let vibrate

Vln. *f* arco Repeat 3 X

Vc. *f* Repeat 4 X



Lento Grazioso ♩=45 M

127 To Picc. Piccolo

Fl. *f*

A. Sax. *f*

Vib. *p* with mallets

Vln. *f*

Vc. *f*

129

Picc.

A. Sax.

Vib.

Vln.

Vc.



130

Picc.

A. Sax.

Vib.

Vln.

Vc.

131

Picc.
A. Sax.
Vib.
Vln.
Vc.

Detailed description: This system of music covers measures 131 and 132. The Piccolo part (Picc.) starts with a dotted quarter note, followed by a quarter rest, and then a sixteenth-note triplet. The Alto Saxophone part (A. Sax.) begins with a dotted quarter note, followed by a quarter note. The Vibraphone part (Vib.) features a series of chords and a triplet of eighth notes. The Violin part (Vln.) is characterized by a continuous triplet of eighth notes. The Violoncello part (Vc.) starts with a dotted quarter note, followed by a quarter note.



132

Picc.
A. Sax.
Vib.
Vln.
Vc.

Detailed description: This system of music covers measures 132 and 133. The Piccolo part (Picc.) features a complex rhythmic pattern with sixteenth-note triplets and accents. The Alto Saxophone part (A. Sax.) mirrors this pattern with sixteenth-note triplets and accents. The Vibraphone part (Vib.) includes a triplet of eighth notes and a quarter note. The Violin part (Vln.) consists of two chords. The Violoncello part (Vc.) consists of two chords.

N

133

Picc.

A. Sax.

Vib.

Vln.

Vc.



135

Picc.

A. Sax.

Vib.

Vln.

Vc.

137

Picc.

A. Sax.

Vib.

Vln.

Vc.

Detailed description: This system covers measures 137 to 141. The Piccolo part (top staff) features a rhythmic pattern of eighth notes with accents and slurs. The Alto Saxophone part (second staff) plays a similar rhythmic pattern. The Vibraphone part (third staff) consists of triplet eighth notes, with some notes marked with a flat. The Violin and Viola parts (bottom two staves) are mostly silent, with a few notes in measure 137.



138

Picc.

A. Sax.

Vib.

Vln.

Vc.

Detailed description: This system covers measures 138 to 142. The Piccolo part (top staff) continues its rhythmic pattern. The Alto Saxophone part (second staff) continues its rhythmic pattern. The Vibraphone, Violin, and Viola parts (bottom three staves) are silent throughout this system.

139

Picc. *pp* *f*

A. Sax.

Vib. To Perc. Percussion *ff* pizz.

Vln. *f* *espressivo* *f* pizz.

Vc. *f* pizz.

7"

Detailed description: This is a page of a musical score for five instruments: Piccolo (Picc.), Alto Saxophone (A. Sax.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.). The page number 139 is at the top left. The Piccolo part has a dynamic marking from *pp* to *f*. The Alto Saxophone part is mostly silent. The Vibraphone part has a melodic line that ends with a chord marked *ff* and *pizz.*, with a note marked *Ped.* and a fermata. The Violin part has a melodic line marked *f* *espressivo* and ends with a chord marked *f* and *pizz.*. The Violoncello part is mostly silent and ends with a chord marked *f* and *pizz.*. There is a double bar line in the middle of the page, and a 7" mark at the bottom right.