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Harkening 2

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Ryan M. Hare

Harkening 2

for orchestra

(2017)

Harkening 2
for orchestra
2017

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn in F
2 Clarinets in B-flat and A
Bass Clarinet in B-flat
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
2 Percussionists (Crash Cymbals, Bass Drum, Vibraslap)

Harp

Strings

Duration: ca. 9 minutes

Notes:

Harkening 1 was composed in 2016 for solo bassoon, and conceived with the restriction that all of its melodic, harmonic, rhythmic, and formal language would be only that which would plausibly be in use by a leading composer of the late nineteenth or early twentieth centuries, i.e. a late-Romantic tonal vocabularly. The reason for this is largely due to my lifelong adoration of the music by composers such as Gustav Mahler, Anton Bruckner, and Richard Strauss, but also the result of my having taught chromatic tonal harmony in core music theory classes and graduate seminars for many years; something from this was bound to come out in a composition of mine sooner or later. The principal melodic material was composed for a handout I made for my students on the subject of ornamentation, as an example of a late-Romantic melodic turn.

Harkening 2 was commissioned by Nicholas L. Wallin and the Mid-Columbia Symphony, and is dedicated to them in gratitude. It is an orchestration of the material used in *Harkening 1* with added harmony and counter-point, as well as considerably expanded formal dimensions. For the most part, I played it straight with the restrictions put in place for the first piece.

Neither piece was an attempt to write a pastiche of the music of late-Romantic composers such as Mahler, Bruckner, or Strauss, but rather to explore what a composition of my own might be like were I a composer from that time period. For a composer flourishing in the twenty-first century, it's a bit like putting on a costume: a great deal of fun, but nothing to take *too* terribly seriously.

The use of German tempo and expressive markings is simply an homage to some of my favorite late-Romantic composers.

Kräftig bewegt, doch nicht zu schnell: "powerful motion, but not too fast."
Ein wenig langsamer: "a bit slower."
Etwas drängend: "somewhat pressing forward."
Aber sehr leidenschaftlich: "however very passionately," (i.e. tempo rubato)
Sehr breit: "very broadly."
Etwas zurückhaltend: "somewhat holding back."
Sehr drängend: "very much pressing forward."

to Nicholas L. Wallin and the Mid-Columbia Symphony

Harkening 2

Ryan M. Hare

Kräftig bewegt, doch nicht zu schnell, ♩=104

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn in F
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in C
Trumpet 2 in C
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba
Timpani
Percussion (two players)
Harp

solo *fp* > *pp* *fp* > *pp* *fp* *fp* *mf* *f* *(let ring)*

Kräftig bewegt, doch nicht zu schnell, ♩=104

Violin I
Violin II
Viola
Violoncello
Contrabass

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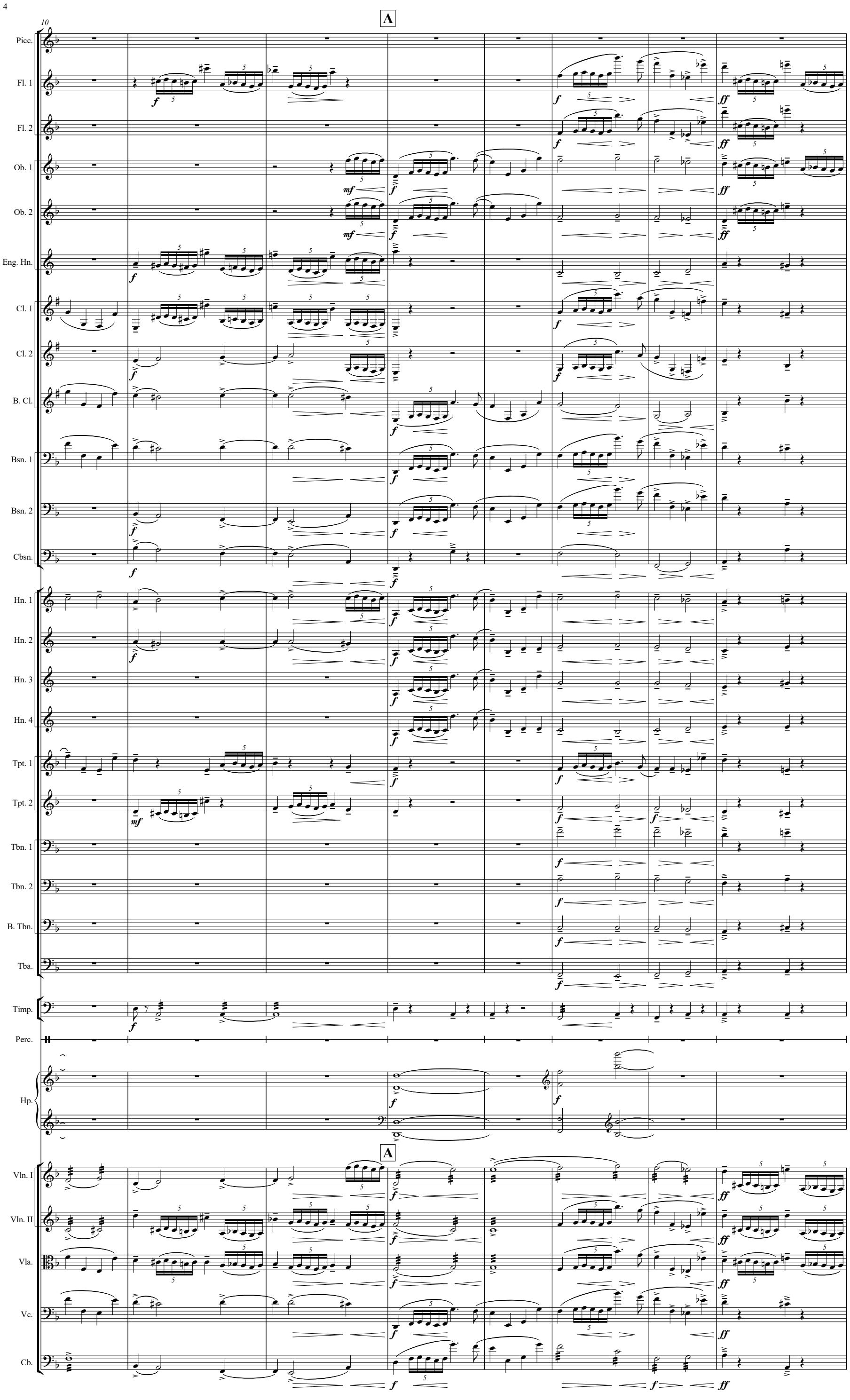
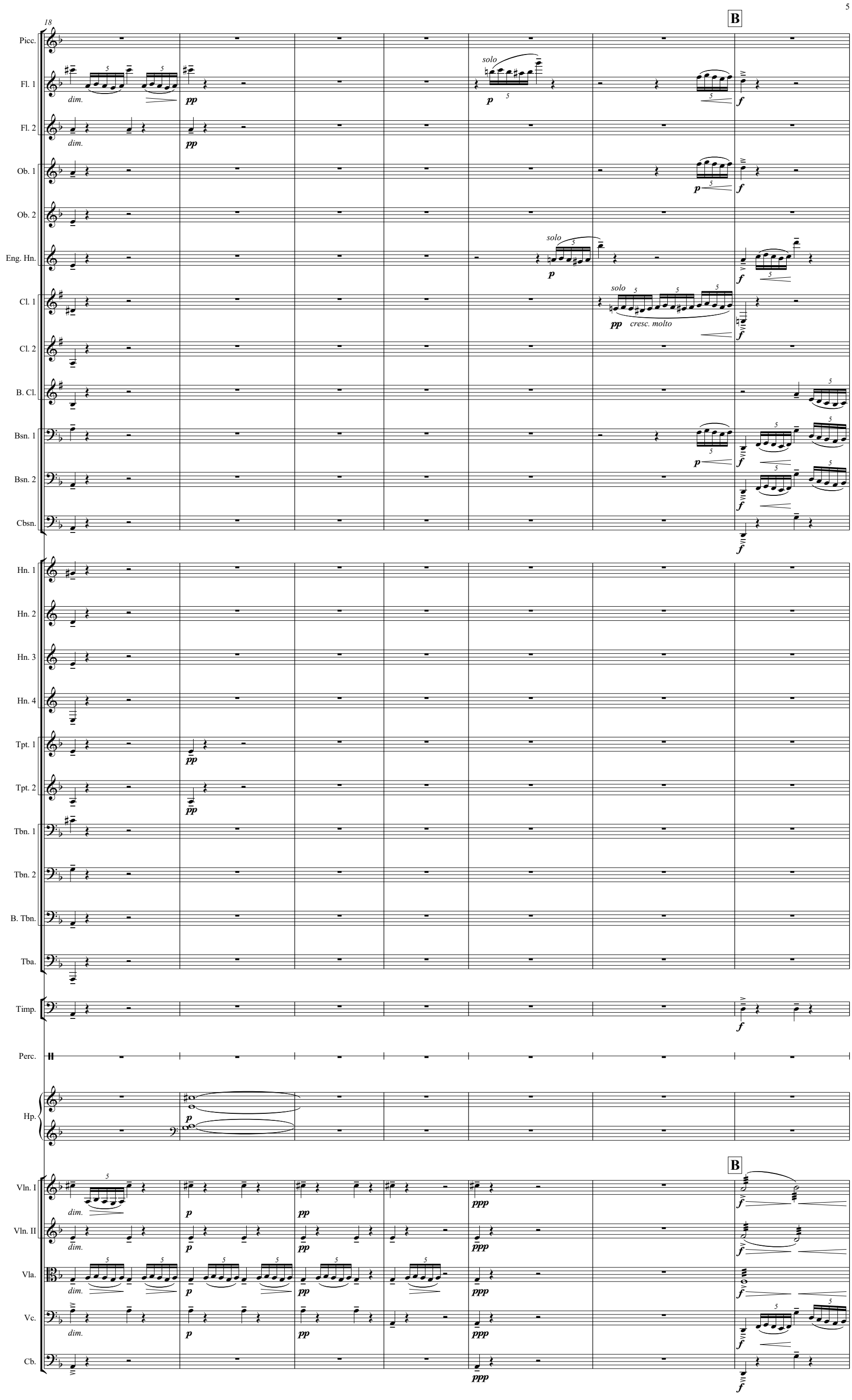
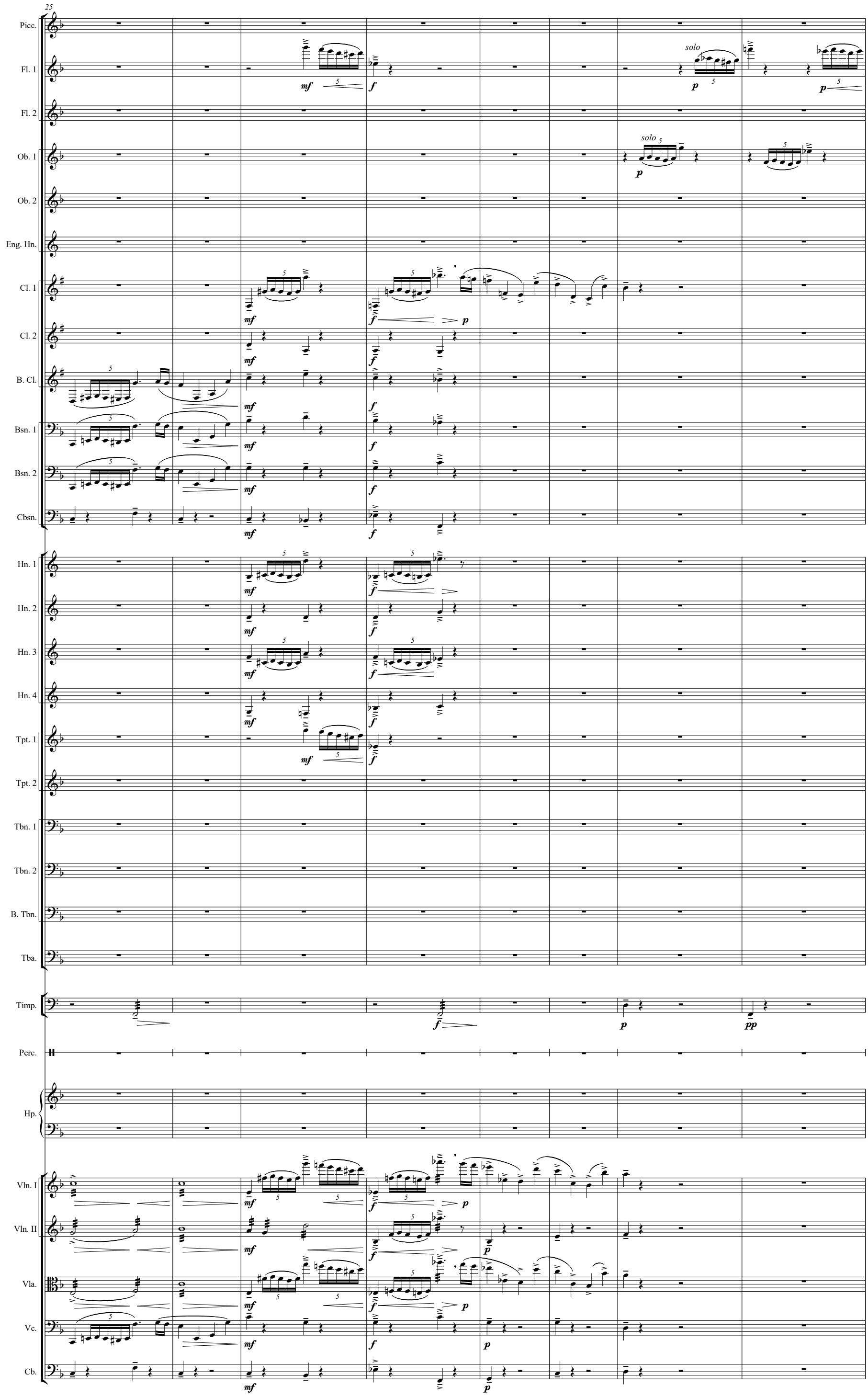

A
10
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
A
Vln. I
Vln. II
Vla.
Vc.
Cb.


18
B
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
cresc. molto
dim.


25
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
mf
f
p
pp

C Ein wenig langsamer, 𝅗𝅥=92

33

Picc.
solo
p
p sempre

Fl. 1

Fl. 2

Ob. 1
p f
solo
p
p sempre

Ob. 2

Eng. Hn.

Cl. 1
To Cl. in A
p f

Cl. 2

B. Cl.
p f

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1
p f

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Hp.
p f
pp

C Ein wenig langsamer, 𝅗𝅥=92

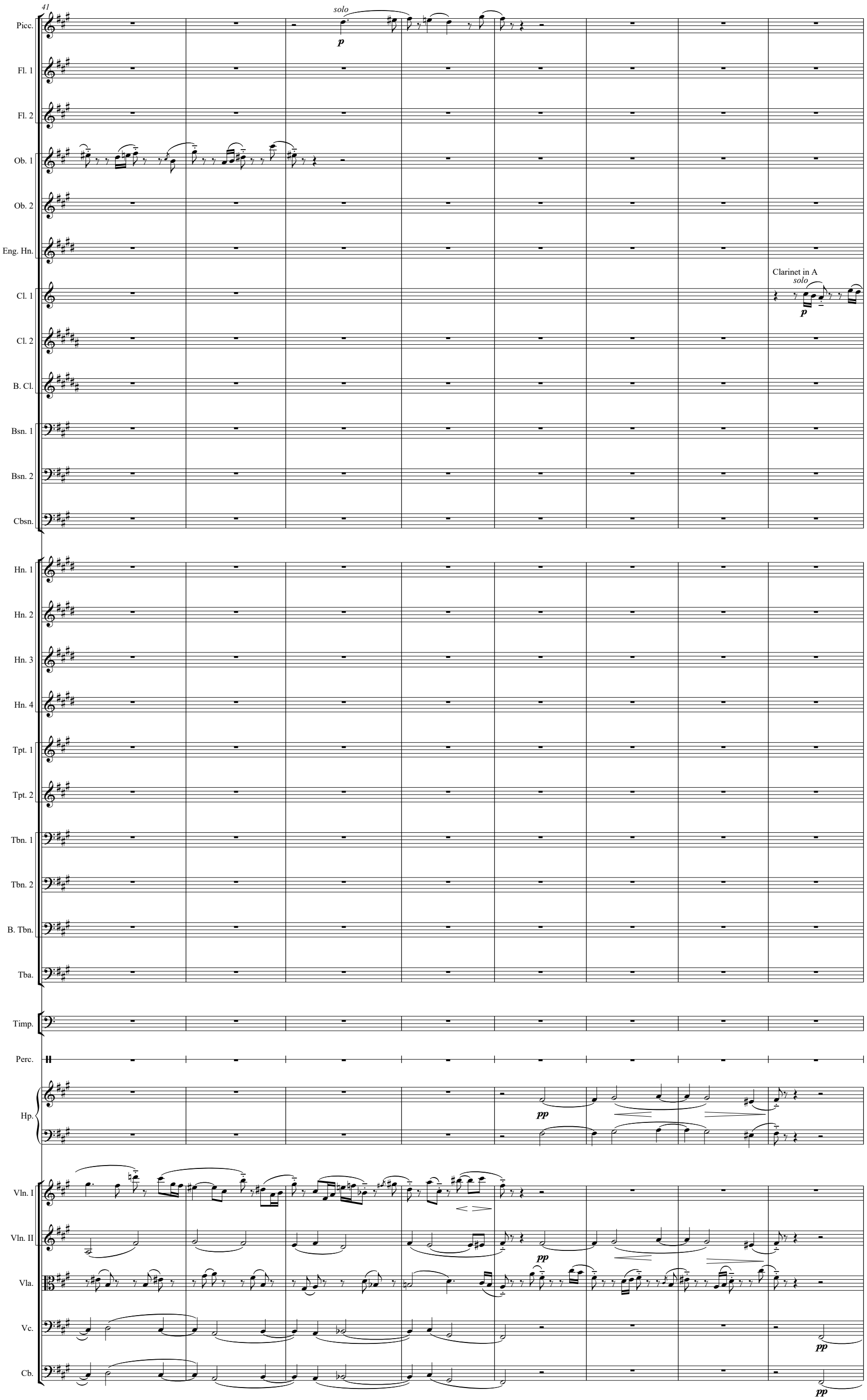
Vln. I
p f
pp

Vln. II
pp

Vla.
p
p sempre

Vc.
p f
pp
pp

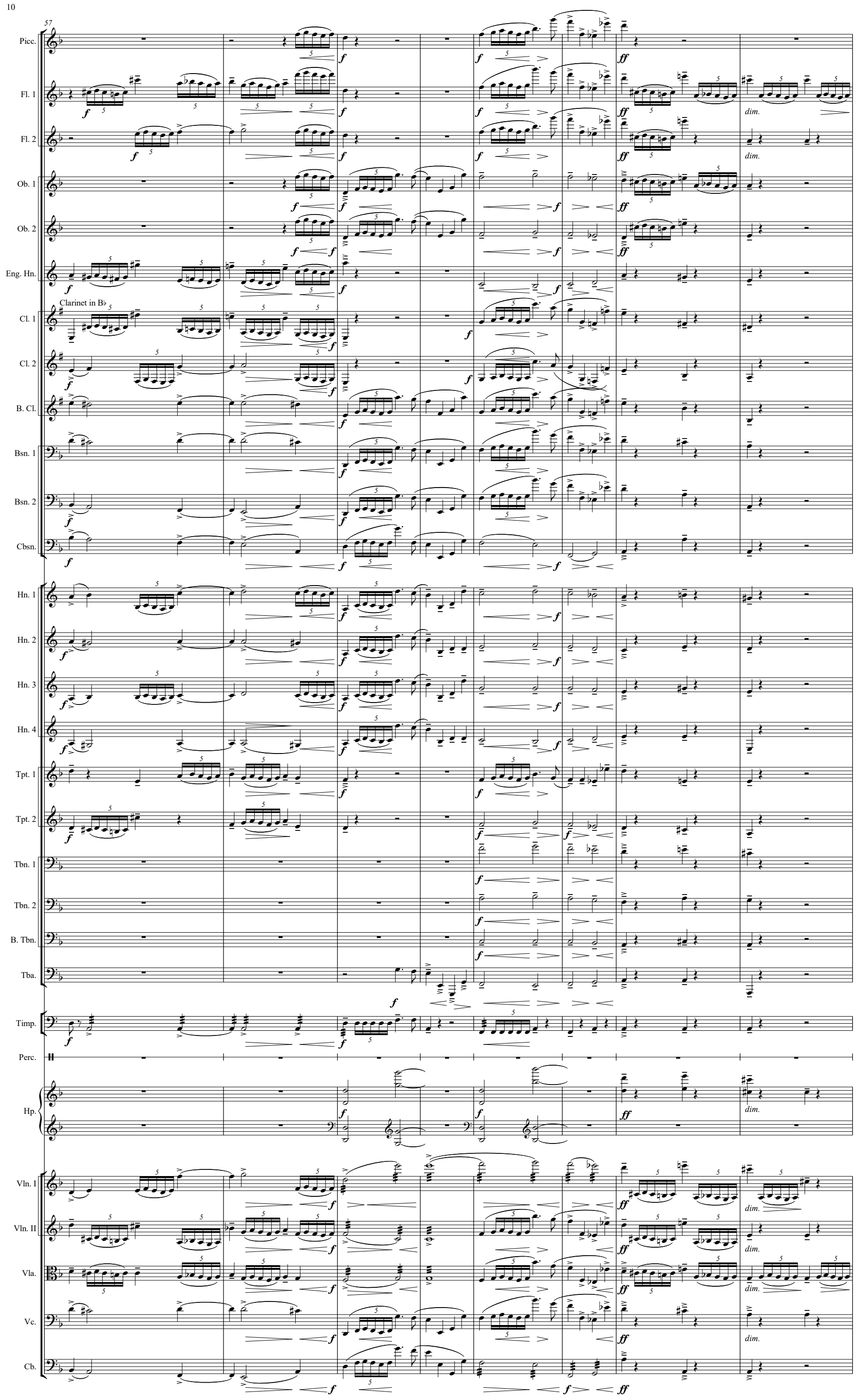
Cb.
pp

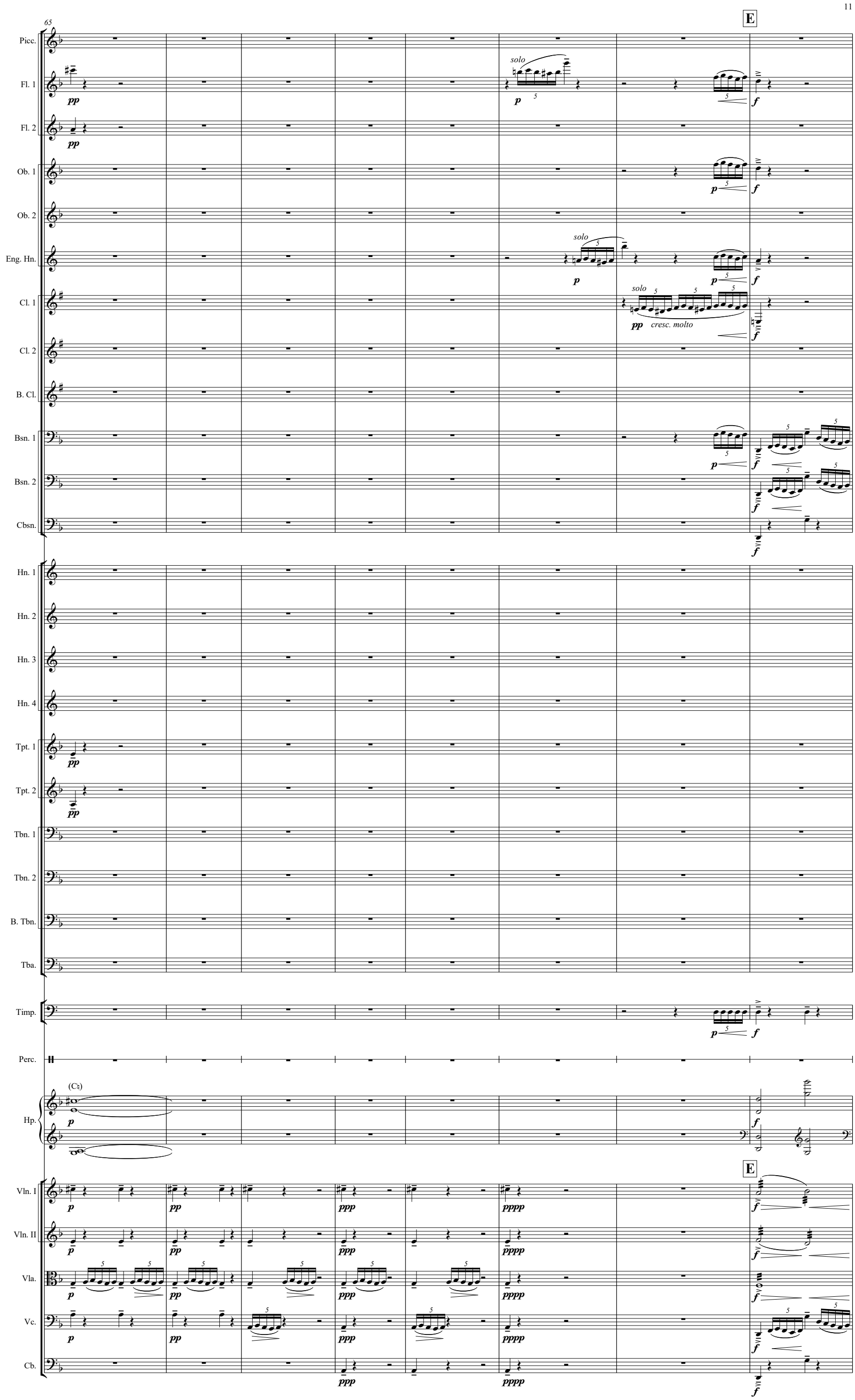

41
Picc.
solo
p
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Clarinet in A
solo
p
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
pp
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp
pp

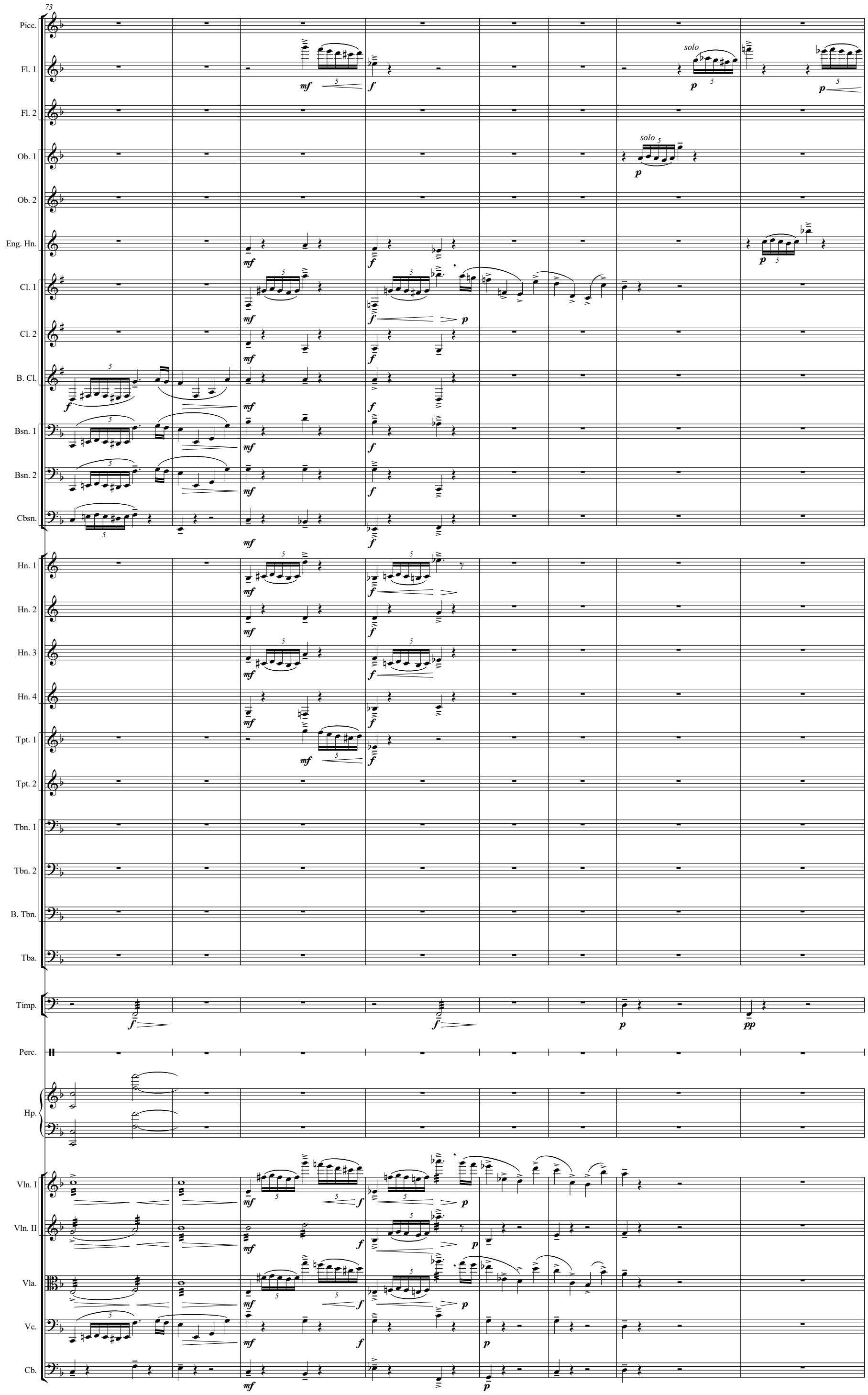
49

D Tempo I, ♩=104

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
To Cl. in B♭
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
D Tempo I, ♩=104
Vln. I
Vln. II
Vla.
Vc.
Cb.


57
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Clarinet in B♭
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
dim.


65
E
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
cresc. molto


73
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
solo

81

Rit.

F Ein wenig langsamer, ♩=92

Picc.
solo
p
p sempre

Fl. 1

Fl. 2

Ob. 1
p f
solo
p

Ob. 2

Eng. Hn.

To Cl. in A

Cl. 1
p f

Cl. 2

B. Cl.
p f

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1
p f
solo
pp

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Hp.
p f
pp

Rit.

F Ein wenig langsamer, ♩=92

Vln. I
p f
pp

Vln. II
pp

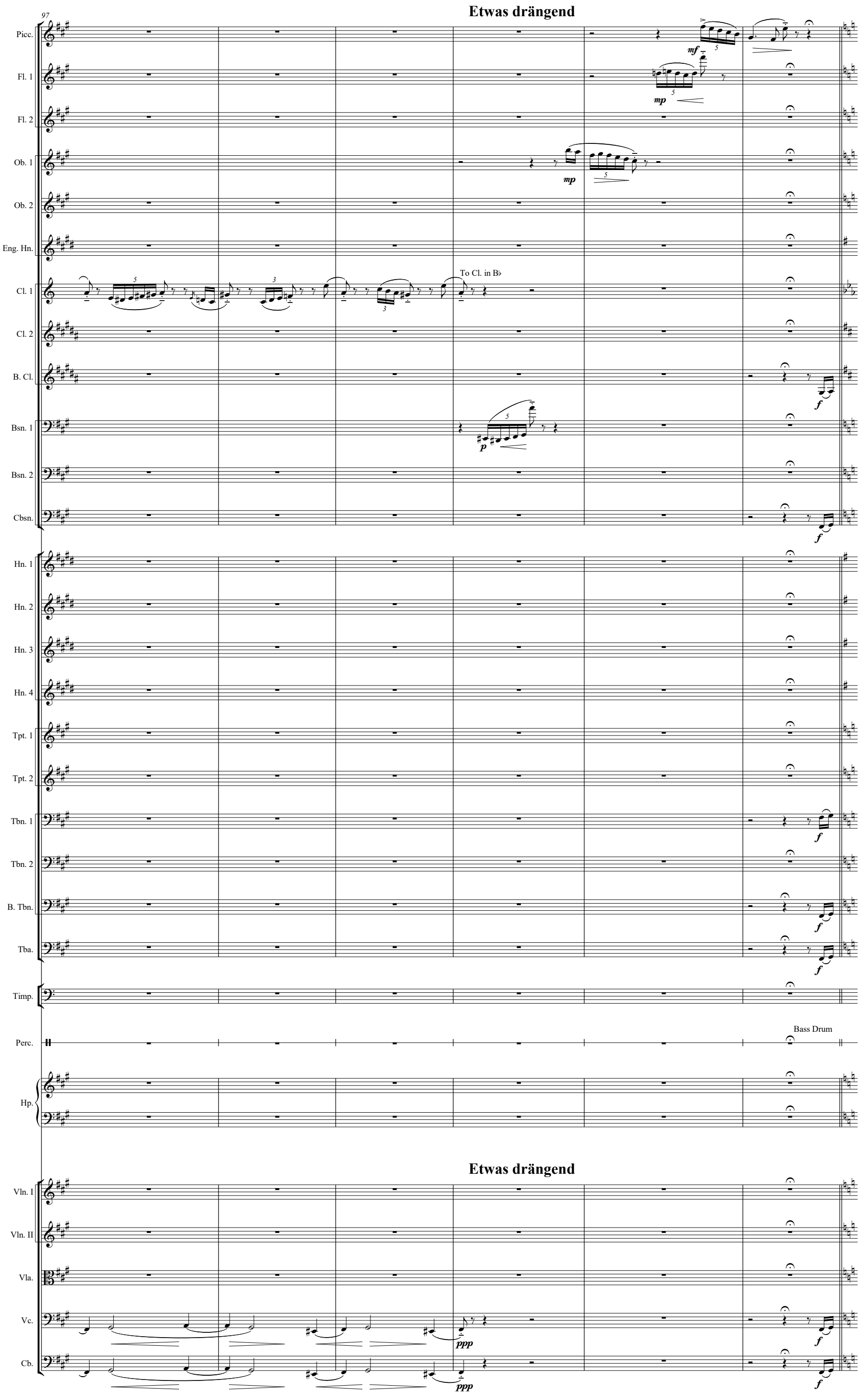
Vla.
p
p sempre

Vc.
p f
pp
pp

Cb.
pp

89

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
solo
p
Cl. 1
Clarinet in A
solo
p
Cl. 2
B. Cl.
pp
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
pp
Vln. I
Vln. II
Vla.
pp
p sempre
Vc.
pp
Cb.
pp


Etwas drängend
97
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
To Cl. in B♭
Bass Drum
Etwas drängend
Vln. I
Vln. II
Vla.
Vc.
Cb.

G Tempo I, aber sehr leidenschaftlich, ♩=104

103

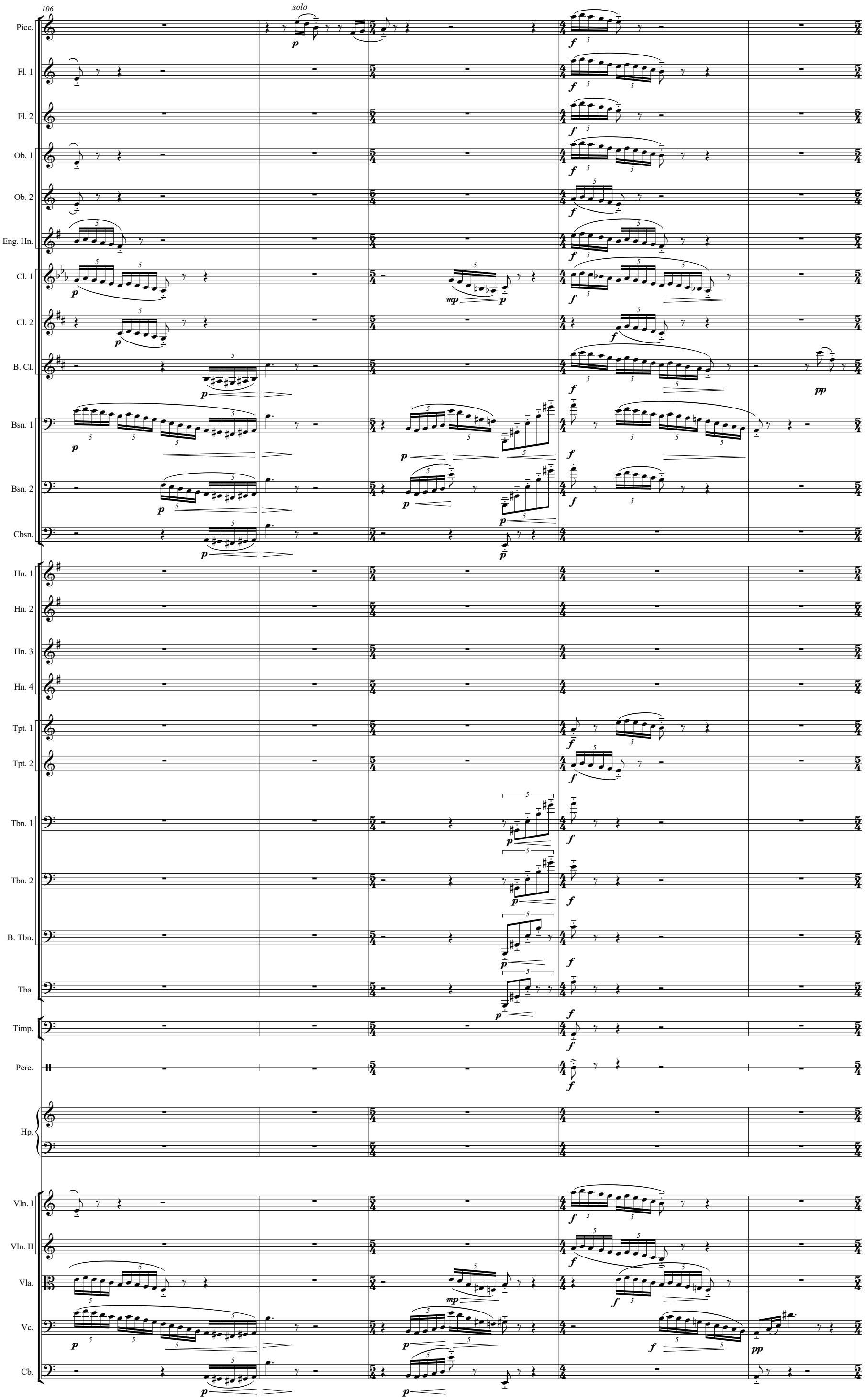
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Bass Drum
Hp.

p *f* *p sub.*

G Tempo I, aber sehr leidenschaftlich, ♩=104

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *f* *p sub.*


106
solo
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

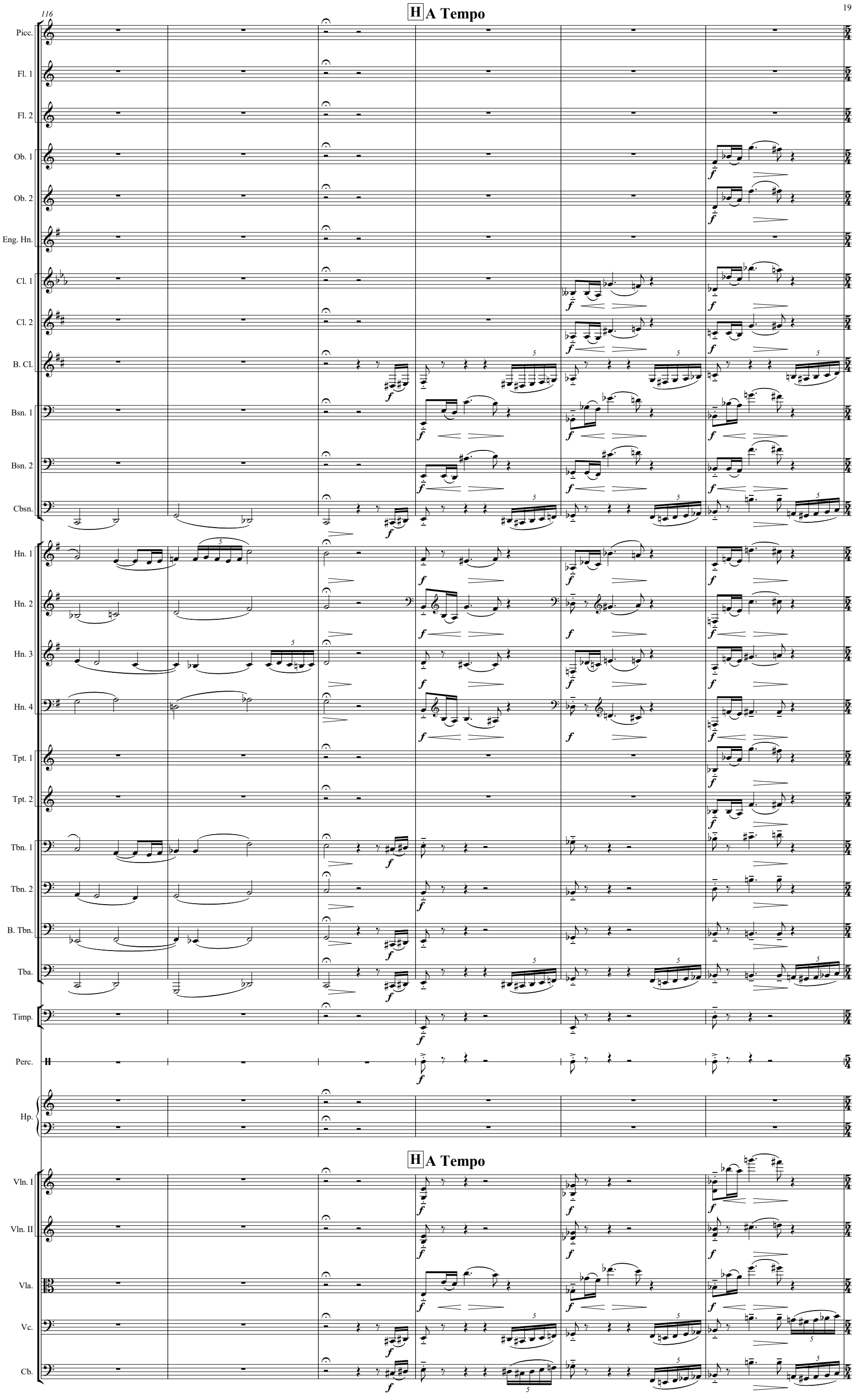
111

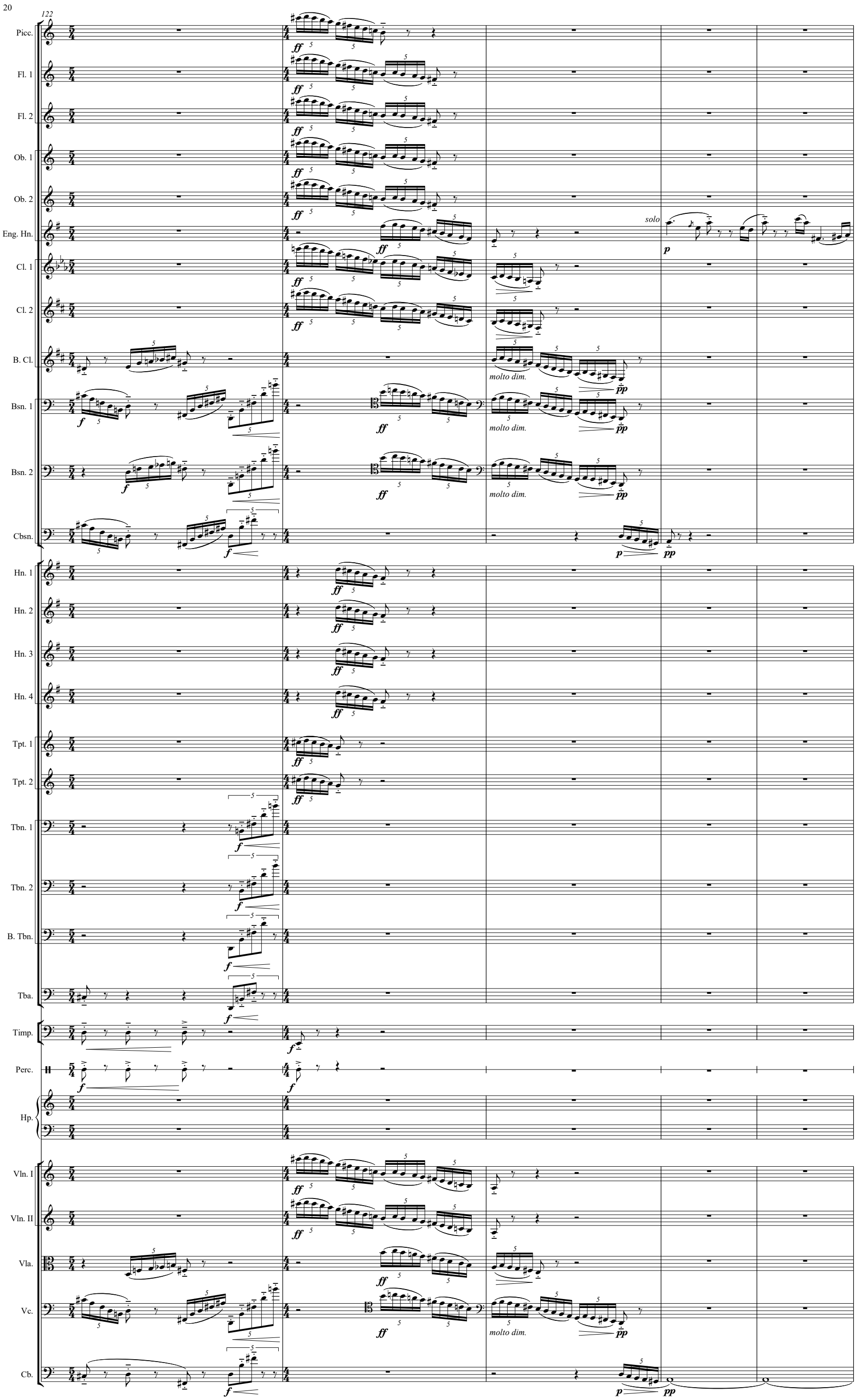
Rit. Sehr breit, ♩=80

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo

Rit. Sehr breit, ♩=80


116
H A Tempo
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
H A Tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.


122
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
solo
Cl. 1
Cl. 2
B. Cl.
molto dim.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

127

Etwas zurückhaltend (𝅗𝅥=80) **Rit.** **I Tempo I subito**

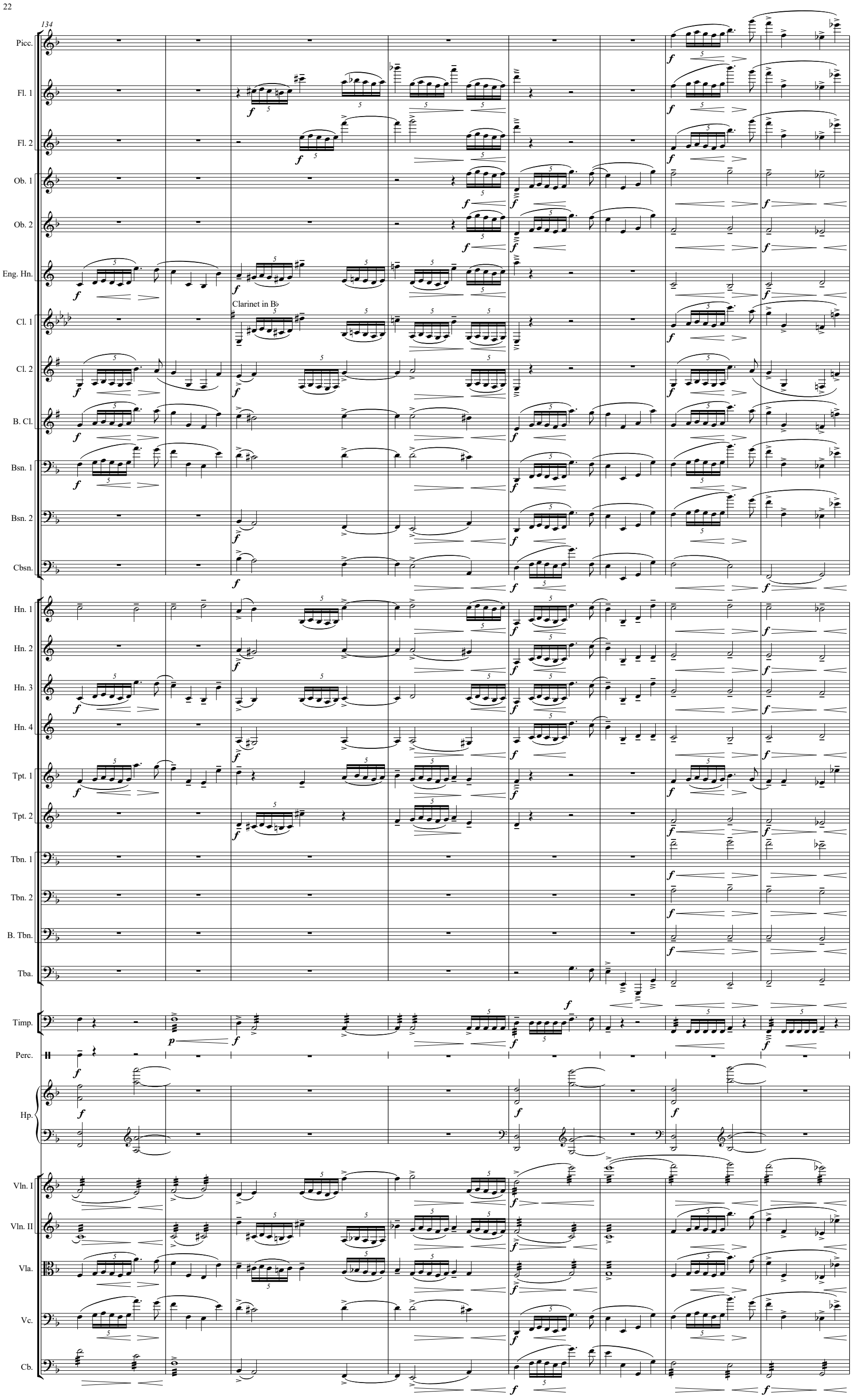
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.

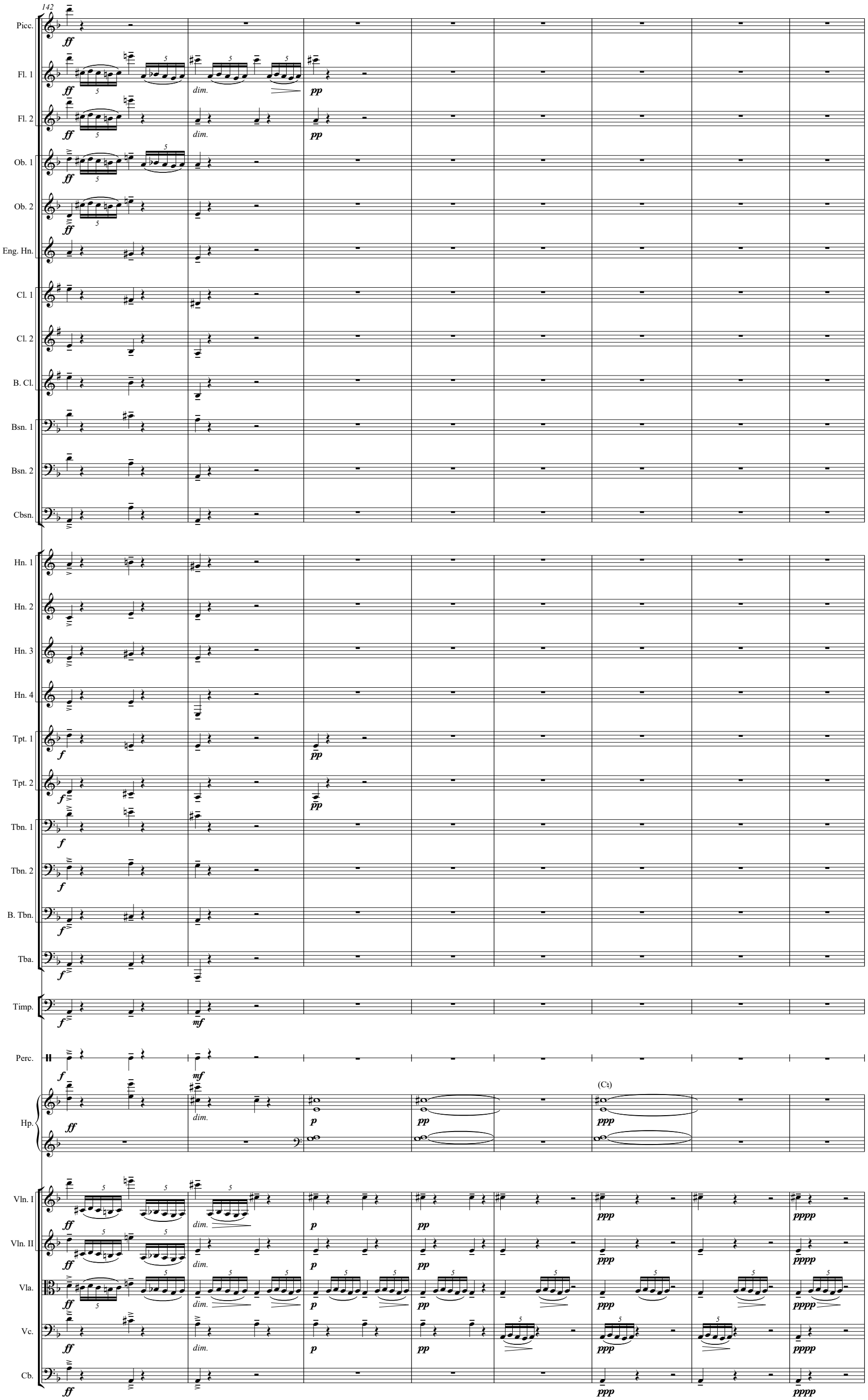
solo *p* *solo* *p* *solo* *pp* *solo* *pp* *ten.* *ten.* *solo* *p* C *f* *fp*

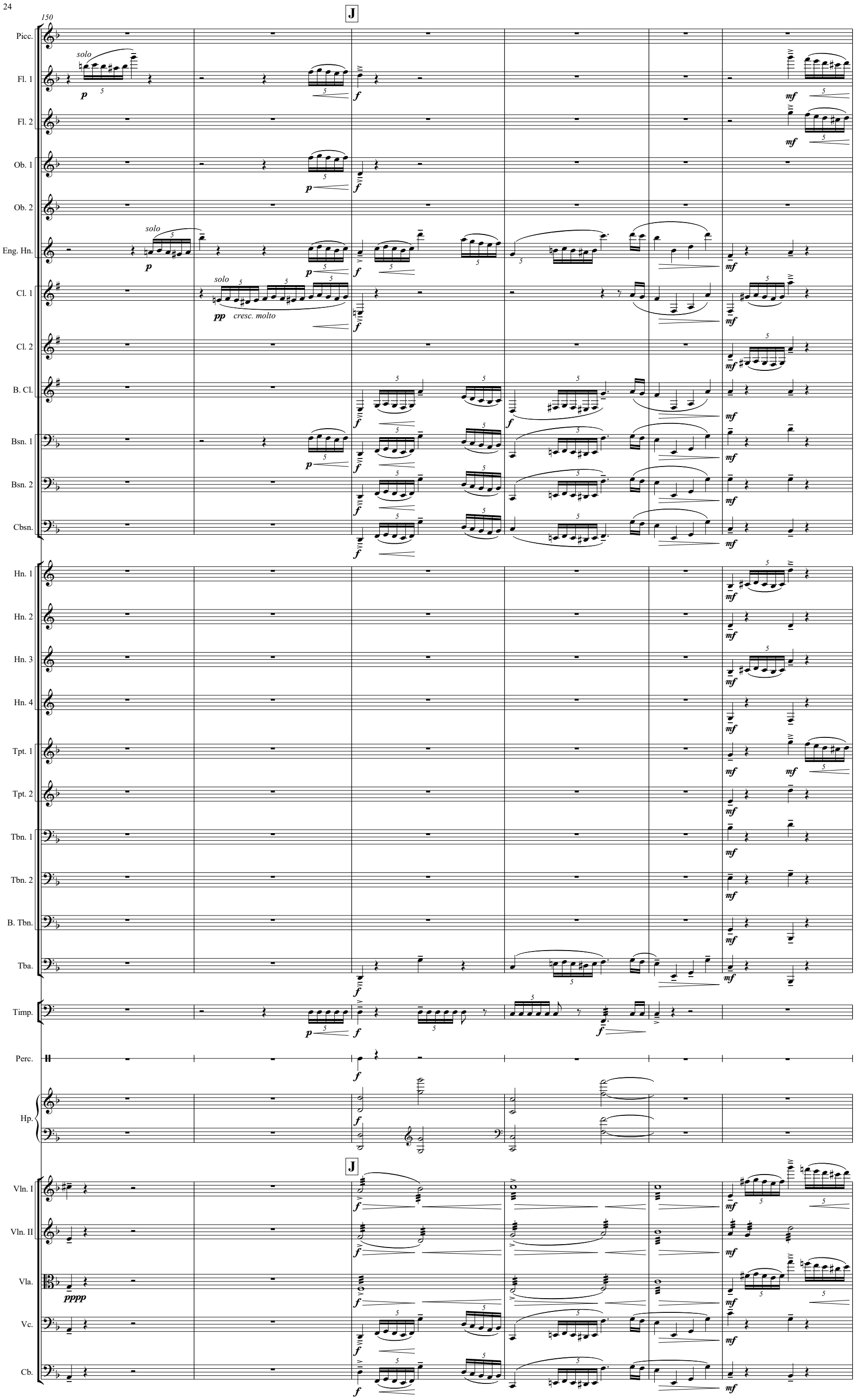
Etwas zurückhaltend (𝅗𝅥=80) **Rit.** **I Tempo I subito**

Vln. I
Vln. II
Vla.
Vc.
Cb.

f


134
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Clarinet in B♭
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


142
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
dim.
pp
f
mf
p
ppp
pppp
(C♮)


150
J
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
cresc. molto

156

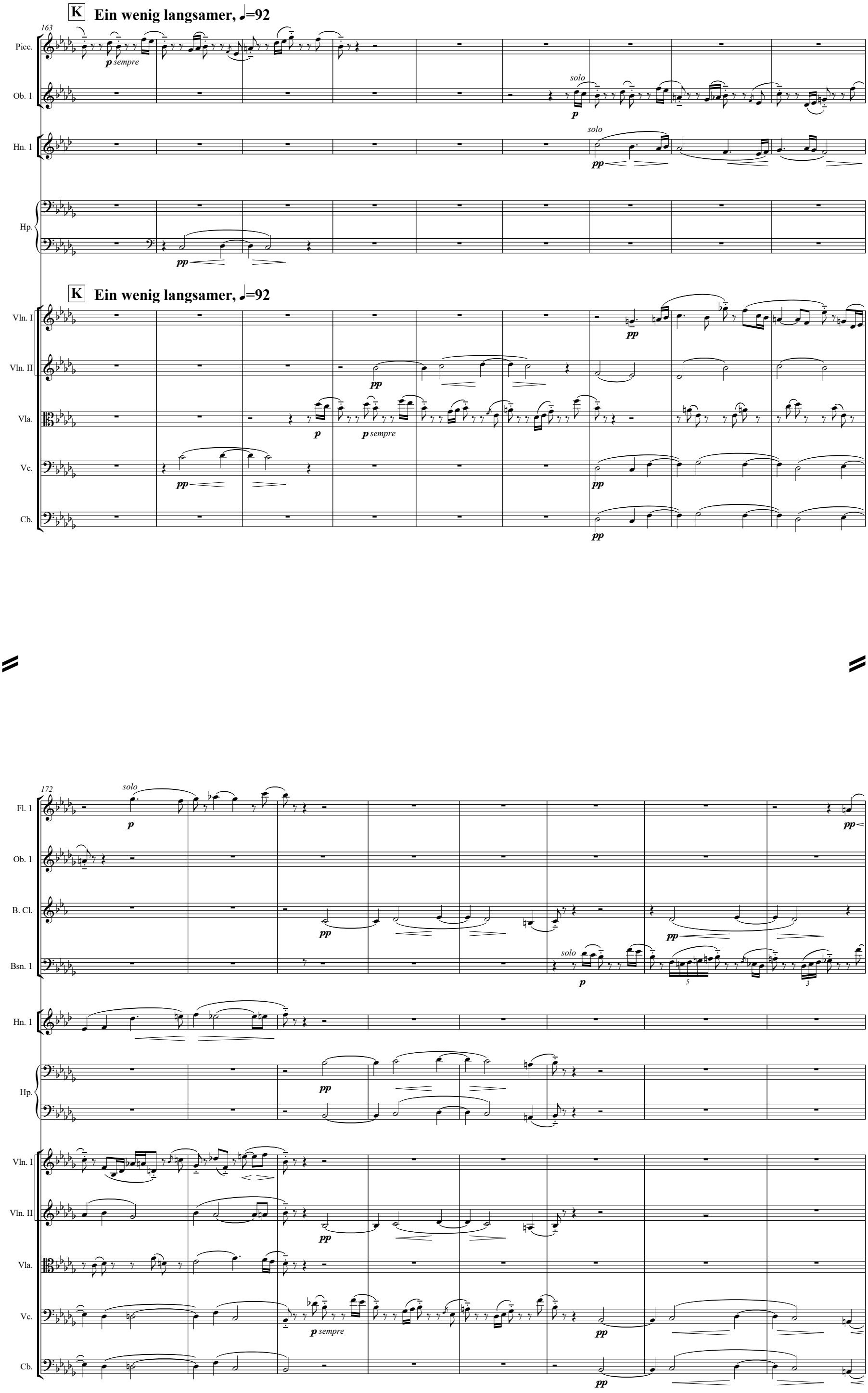
Etwas zurückhaltend

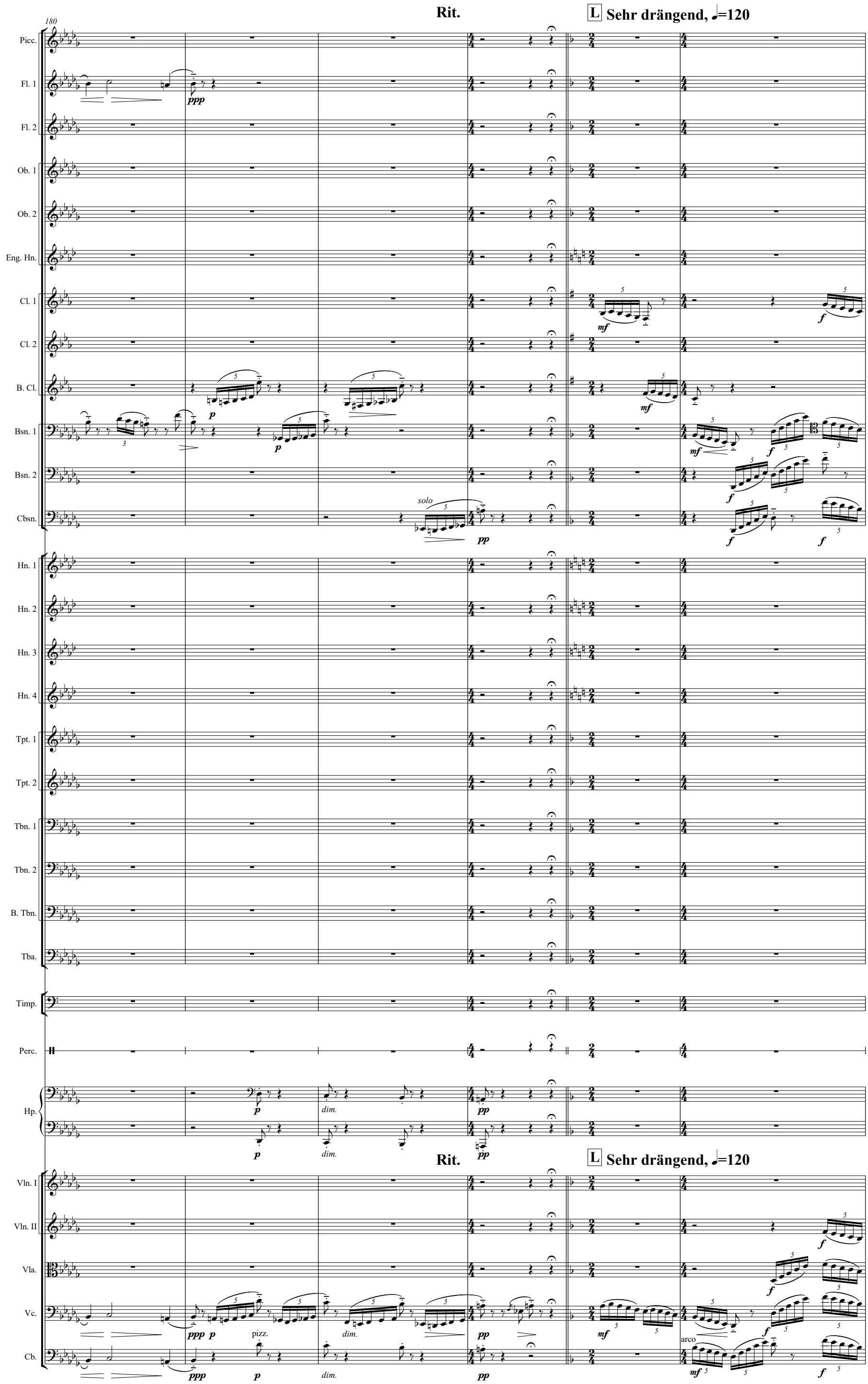
solo

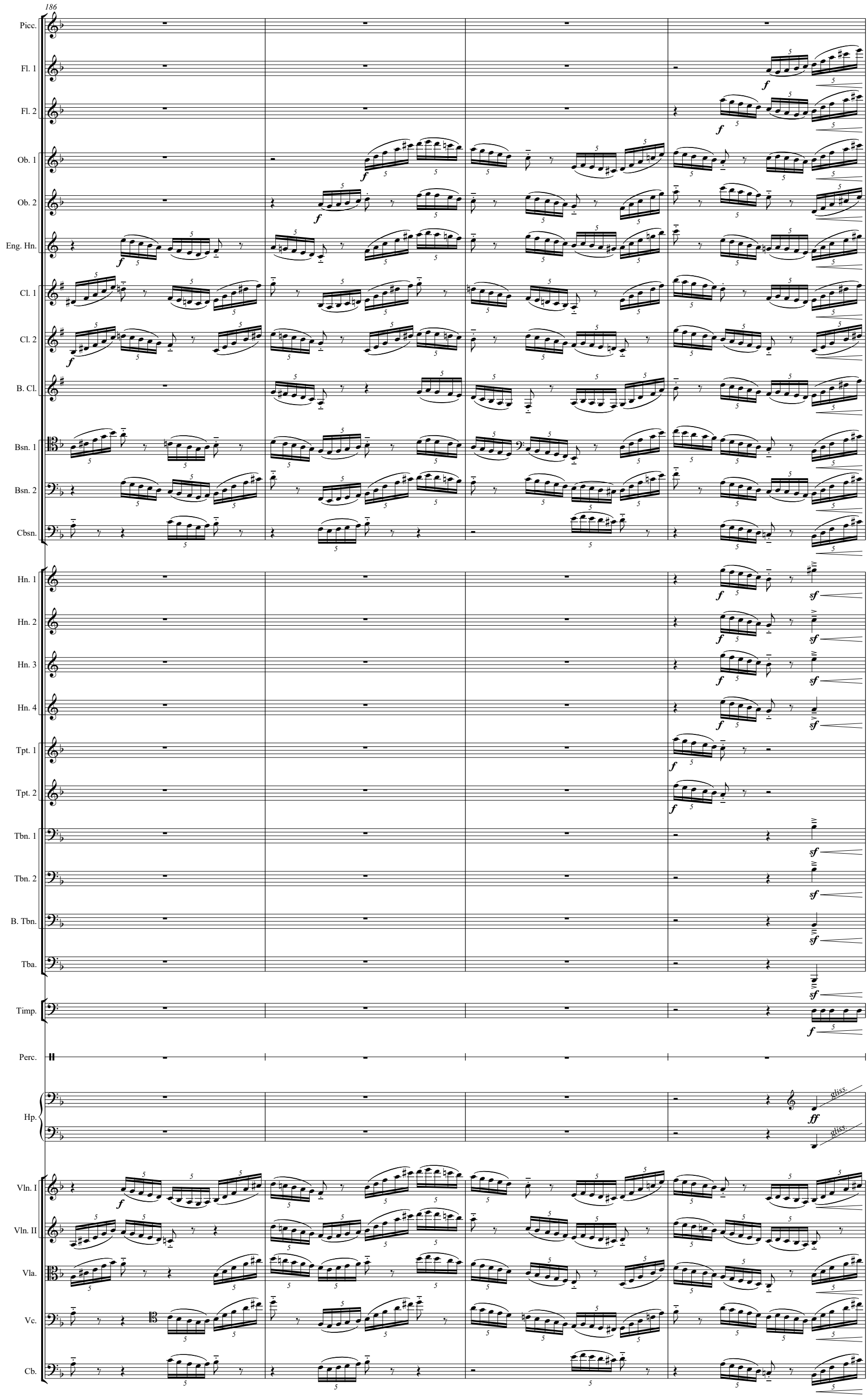
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
(ossia: 8vb)
(Time.)
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cymbals
Perc.
Hp.

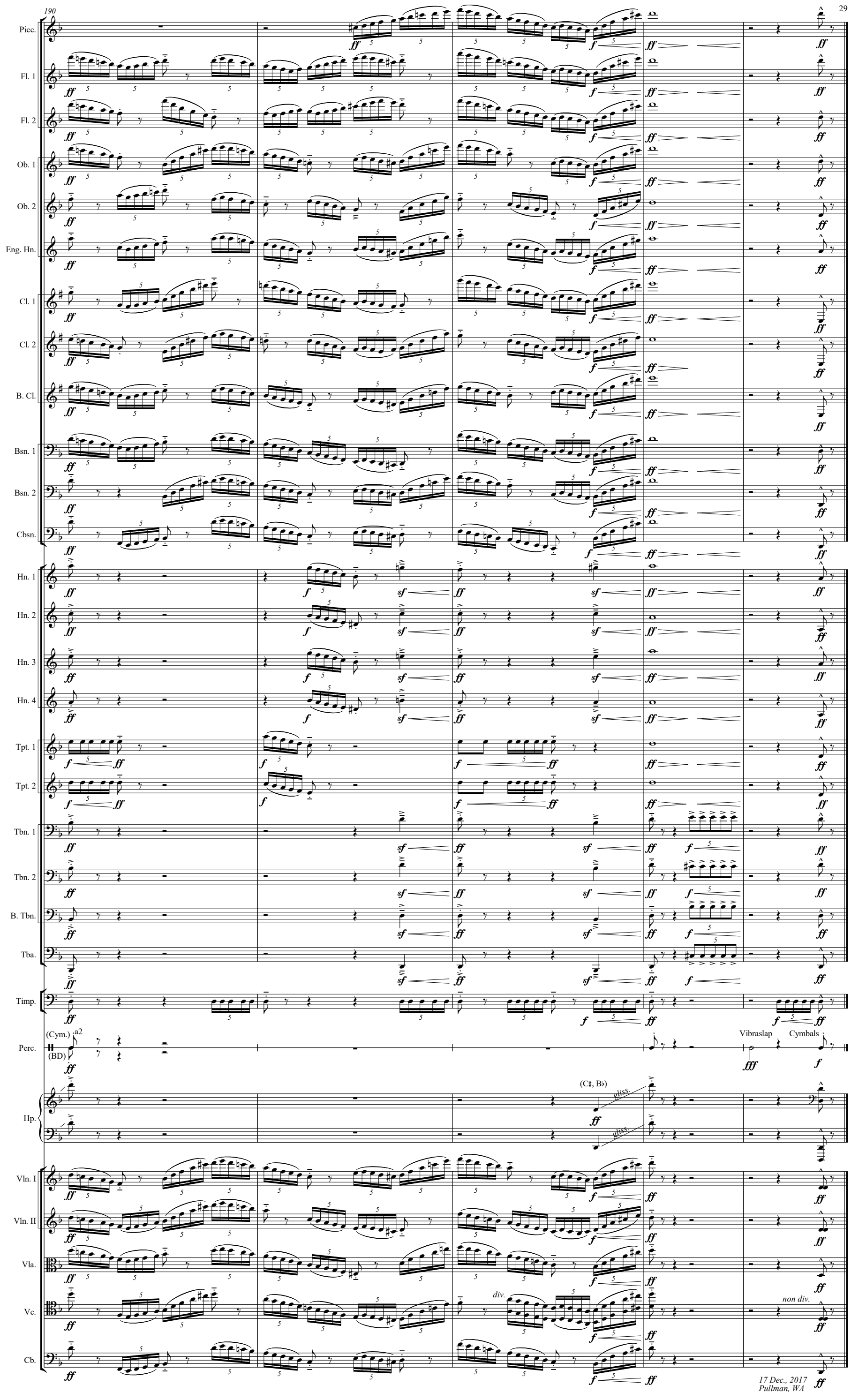
Etwas zurückhaltend

Vln. I
Vln. II
Vla.
Vc.
Cb.


K
Ein wenig langsamer, ♩=92
163
Picc.
Ob. 1
Hn. 1
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p sempre
solo
p
pp
172
Fl. 1
B. Cl.
Bsn. 1
5
3


180
Rit.
L Sehr drängend, ♩=120
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
solo
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
dim.
Rit.
L Sehr drängend, ♩=120
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco


186
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Hp.
gliss.
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.


190
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
(Cym.)
a2
(BD)
Vibraslap
Cymbals
Hp.
(C♯, B♭)
gliss.
Vln. I
Vln. II
Vla.
Vc.
div.
non div.
Cb.
17 Dec., 2017
Pullman, WA