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**Title**

Almond Groves

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5

**A** non vib.

Fl. *pp* *p placid, distant*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn.

Hn.

Tpt.

Tbn.

Vib. *p* *pp*

Hp.

**A** non vib.

Vln. Ia *pp* *placid, distant*

Vln. Ib *pp* *placid, distant*

Vln. Ic *pp* *placid, distant*

Vln. IIa *p*

Vln. IIb *p*

Vln. IIc *p*

Vla. a *p*

Vla. b

Vla. c

Vc. a

Vc. b

Db.

13

Fl. *ppp* *p*

Ob. *pp* *placid, distant* *p*

Cl. *mp placid, distant* *p*

Bsn.

Hn.

Tpt. *pp* *sim.* 4

Tbn.

Vib. *pp* ord., ped. down

Hp.

Vln. Ia *s.t.*

Vln. Ib *s.t.*

Vln. Ic *s.t.*

Vln. IIa

Vln. IIb

Vln. IIc

Vla. a *ppp* *p placid, distant*

Vla. b *p* *ppp* *p placid, distant*

Vla. c *p placid, distant*

Vc. a *pizz.* *p* *p*

Vc. b *pizz.* *pp* *p* move between ord. and s.p. ad lib.

Db. *pizz.* *p* *p*

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Hp.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. a

Vla. b

Vla. c

Vc. a

Vc. b

Db.

*pp*

*p*

*p*

*pp*

*p*

Detailed description: This page of a musical score covers measures 19 through 23. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has melodic lines with slurs and ties. The brass section (Horn, Trumpet, Trombone) is mostly silent, with some rests and a few notes in the Trumpet part. The strings (Violins I, II, and III, Violas, and Cellos) play sustained notes with long slurs. The percussion section (Vibraphone and Double Bass) has specific rhythmic patterns, including triplets in the Double Bass part. Dynamics like *pp* and *p* are indicated throughout.

24

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn.

Hn.

Tpt.

Tbn.

Vib. *ppp*

Hp. *pp* *p*

quasi guitarra

Vln. Ia *ppp*

Vln. Ib *ppp*

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. a *pp* *p*

Vla. b *pp* *p*

Vla. c *pp* *p*

move between ord. and s.p. ad lib.

Vc. a *pp* *p*

Vc. b *p*

Db.

Detailed description: This page of a musical score covers measures 24 to 28. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a sustained note in measure 24, marked *ppp*. The strings (Violins I, II, and Violas) play a sustained accompaniment. The piano part features a 'quasi guitarra' texture with triplets in measures 24-28, marked *pp* and *p*. The double bass part has a similar triplet texture. The score includes various dynamics such as *ppp*, *pp*, and *p*, and performance instructions like 'move between ord. and s.p. ad lib.'.

**B**

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Hp.

**B**

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. a

Vla. b

Vla. c

Vc. a

Vc. b

Db.

34

Fl. *mp* *f*

Ob. *mf* *f*

Cl. *mp* *f*

Bsn. *f*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *f*

Vib. *f*

Hp. *mf* *f*

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc *mf* *pp* *pizz.*

Vla. a *mf* *pp* *pizz.* *move between ord. and sul pont. ad lib.*

Vla. b *mf*

Vla. c *mf*

Vc. a *f* *pizz.*

Vc. b *f* *pizz.*

Db. *mf* *f*



slow wide vib to note indicated

Score in C

38

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Hp.

Vln. Ia *ppp*

Vln. Ib *ppp*

Vln. Ic *ppp*

Vln. IIa *ppp* *pp* *mp* pizz. move between ord. and sul pont. ad lib.

Vln. IIb *ppp* *pp* *mp* pizz. move between ord. and sul pont. ad lib.

Vln. IIc *mp* *pp* *sim.*

Vla. a *mp* *pp* *mp* move between ord. and sul pont. ad lib.

Vla. b *pp* *mp* *pp* *mp* *sim.*

Vla. c *pp* *mp* pizz. move between ord. and s.p. ad lib.

Vc. a *f* *pp* *mp*

Vc. b *f* *pp* *mp*

Db. *f* *pp* *mp*

Repeat 3x:

Score in C

begin *pp*, crescendo to *mf* at Rehearsal C.

Woodwinds: TACET mm. 45-51

45

Fl.

A (Vln I)

B (Vln 2)

C (Vla)

Bsn.

**KEY for VlnI/VlnII/Vla/HP:**

Vibraphone: Using one of the notes provided, play sixteenth notes with this dynamic contour for any duration. Rest for any duration; then repeat using either the same note, or a different one.

Vib.

ped. down

Harp: Using the KEY, choose figures to play, leaving an equal or greater amount of silence between figures. Choose freely among the figures; you may play as many or as few as you like, and you may play them once or repeat many times. The dynamic shifts must be accomplished using not only volume, but also the density of playing throughout the ensemble.

Hp.

Repeat 3x:

begin *pp*, crescendo to *mf* at Rehearsal C.

All Strings: Using the KEY, choose figures to play, leaving an equal or greater amount of silence between figures. Choose freely among the figures; you may play as many or as few as you like, and you may play them once or repeat many times. The dynamic shifts must be accomplished using not only volume, but also the density of playing throughout the ensemble.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. a

Vla. b

Vla. c

Vc. a

Vc. b

Db.

pizz. move between s.p. and ord.

move between s.p. and ord.

move between s.p. and ord.

move between s.p. and ord.

move between s.p. and ord.

move between s.p. and ord.

move between ord. and s.p. ad lib.

pizz, move between ord. and s.p. ad lib.

*mp*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*p*

*p*

*p*

C

52

Fl.  
Ob.  
Cl.  
Bsn.

Hn.  
Tpt.  
Tbn.

Vib.

Hp.

C

Vln. Ia  
Vln. Ib  
Vln. Ic  
Vln. IIa  
Vln. IIb  
Vln. IIc

Vla. a  
Vla. b  
Vla. c

Vc. a  
Vc. b

Db.



63 **D** wide, slow vib.

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff* *pp*

Hn. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff* *pp*

Vib. bowed motor on; speed up & down ad lib. from time to time, briefly play G, then return to D#, ad lib. *p*

Hp. *ff*

Vln. Ia arco *f espr.* *ff* pizz. move between s.p. and ord.

Vln. Ib arco *f espr.* *ff* pizz. move between s.p. and ord.

Vln. Ic arco *f espr.* *ff*

Vln. IIa *f espr.* *ff*

Vln. IIb *f espr.* *ff*

Vln. IIc arco wide, slow vib. *f* *ff*

Vla. a *ff* *mp* s.p.

Vla. b *ff* *mp* s.p.

Vla. c *ff* *mp* s.p.

Vc. a *ff*

Vc. b *ff*

Db. arco *f* *ff* *pp*

Notes ad lib.; follow pitch contours. Tempo ad lib.; follow rhythms.  
Sounds like animal/bird calls in a forest: abrupt and piercing, but within a *p - mp* dynamic range

### KEY for Winds/Tpt:

Staff A: *mp* [Rhythmic pattern]

Staff B: [Rhythmic pattern]

Staff C: [Rhythmic pattern]

Staff D: [Rhythmic pattern]

### Repeat 3x:

Begin *pp*, crescendo to *mf* by the beginning of the 3rd repeat, then decrescendo

All Winds & Trumpet: Gradually enter, using the parts indicated on the KEY. Play the figures ad lib., leaving varying beats of rest between each statement. The dynamics must involve not only volume, but also the density of playing throughout the ensemble.

68

Fl. *mp*  
Rests apply to first time only; on repeats, disregard rests.

Ob. *mp*  
Rests apply to first time only; on repeats, disregard rests.

Cl. *mp*  
Rests apply to first time only; on repeats, disregard rests.

Bsn. *mp*  
Rests apply to first time only; on repeats, disregard rests.

Hn. Rests apply to first time only; on repeats, disregard rests.

Tpt. *mp*

Tbn. Rests apply to first time only; on repeats, disregard rests.

Vib.

Harp: Using the KEY, choose figures to play, leaving an equal or greater amount of silence between figures. Choose freely among the figures; you may play as many or as few as you like, and you may play them once or repeat many times. The dynamic shifts must be accomplished using not only volume, but also the density of playing throughout the ensemble.

Hp.

All Strings: Using the KEY, choose figures to play, leaving an equal or greater amount of silence between figures. Choose freely among the figures; you may play as many or as few as you like, and you may play them once or repeat many times. The dynamic shifts must be accomplished using not only volume, but also the density of playing throughout the ensemble.

### Repeat 3x:

Begin *pp*, crescendo to *mf* by the beginning of the 3rd repeat, then decrescendo

Gradually transition from assigned pitches to other pitches; optional: on 3rd repeat, transition to tapping rhythms on the wood of the instrument

Vln. Ia *last time only: decresc. to niente*

Vln. Ib *last time only: decresc. to niente*

Vln. Ic *pizz.* *last time only: decresc. to niente* move between s.p. and ord.

Vln. IIa *pizz.* *last time only: decresc. to niente* move between s.p. and ord.

Vln. IIb *pizz.* *last time only: decresc. to niente* move between s.p. and ord.

Vln. IIc *pizz.* *last time only: decresc. to niente* move between s.p. and ord.

Vla. a *non dim.*

Vla. b *non dim.*

Vla. c *non dim.*

Vc. a

Vc. b

Db.

**E**

72

Fl. *pp*

Ob. *pp*

Cl. *pp* *p* *mf* *pp*

Bsn. *pp* *p* *mf*

Hn. *p* *mf*

Tpt. *p* *mf* *pp*

Tbn. *p* *mf*

Vib.

Hp.

**E**

add slight scratch tone by lifting LH fingers to partial pressure for 1-2 beats, ad lib.

Vln. Ia *pp* *mp* *ppp*

Vln. Ib *pp* *mp* *ppp*

Vln. Ic *pp* *mp* *ppp*

Vln. IIa *pp* *mp* *ppp*

Vln. IIb *pp* *mp* *ppp*

Vln. IIc *pp* *mp* *ppp*

Vla. a

Vla. b

Vla. c

Vc. a *pp* *mp*

Vc. b *pp* *mp*

Db. *mf*

78

Fl. *mp* *pp* continue playing from KEY, as before

Ob. *mp* *pp* continue playing from KEY, as before 4

Cl. *mp* *pp* continue playing from KEY, as before 4

Bsn. *pp*

Hn. *pp*

Tpt. *mp* *pp*

Tbn. *pp*

Vib. motor off

Hp.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. a

Vla. b

Vla. c

Vc. a *ppp*

Vc. b *ppp*

Db. *pp*





Fl., Ob. and Cl.: Continue ad lib.;  
gradually dim. to niente

91

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Hp.

Open Repeat

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. a

Vla. b

Vla. c

Vc. a

Vc. b

Db.