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"Given time..." for soprano and orchestra.

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GIVEN TIME...

for soprano and orchestra

By

Alex Isackson

B.M.A., Brigham Young University Idaho, 2013

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Masters of Music in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2017

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A Thesis Approved on

May 4, 2017

by the following Thesis Committee:

Steve Rouse
Thesis Director

Krzysztof Wołek

Kimcherie Lloyd

DEDICATION

To my children,
and to their children, and their children,
and so on...

that their imagination and joy of learning might never
diminish, and that they may always love and appreciate
this beautiful world and wondrous universe
that God has made
for them.

ACKNOWLEDGEMENTS

I would foremost like to thank Dr. Steve Rouse for all of his time and expertise that helped me through this project and all the other projects that lead up to it. I'm so grateful for the many helpful hours he spent with me in his office and also at home checking every square inch of my scores. I've learned so much from him and hope to be able to keep learning from him in the future.

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I also want to thank Kimcherie Lloyd for serving on my thesis committee. She has also been very helpful and generous in allowing the university's orchestra to prepare and premier an earlier piece of mine last year. I'm so grateful for all the experiences I've had here at the University of Louisville, and that was certainly one of the highlights.

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I need to thank my family and especially my wife, Lindsay, for all the love and support and prayers that helped and encouraged me. They make everything in life better and I'm so grateful for them.

I would also like to thank my poet, Kenny A. Chaffin. Although we have never met, he was so willing to let me use his inspiring and thought-provoking poems as the text for this work. I set out looking for literature about the cosmos and the endlessness of time and eternity. Of the countless poems I read, Chaffin's were exactly what I hoped to find and I was blessed that he was kind enough to let me use them. It was my goal to bring out the wonderment I felt as I read these beautiful poems.

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INSTRUMENTATION

Flute 1-3 (2nd doubling Alto and Bass Flute, 3rd doubling Bass Flute and Piccolo)

Oboe 1-3 (3rd doubling English Horn)

Bb Clarinet 1-2

Bb Bass Clarinet

Bassoon 1-2

Contrabassoon

F Horn 1-4

C Trumpet 1-3

Trombone 1-2

Bass Trombone

Tuba

Timpani

Percussion 1: Tam-tam, Suspended Cymbal, Bass Drum, Tubular Bells (*shared*),
Marimba (*shared*), Temple Blocks, Sizzle Cymbal

Percussion 2: Glockenspiel, Tubular Bells

Percussion 3: Vibraphone, Marimba

Harp

Piano

Solo Soprano

Strings (Minimum: 8, 7, 6, 5, 4)

PROGRAM NOTE

The title of this work, *Given time...* is meant to be less of a title and more like the beginning of a deep thought. Time is one of those things that I think humans just don't understand and don't give very much thought to, especially considering how much time has already passed and how much time left there is in the universe. Where does space and time end? And where do we (or I) fit in all of it? Does everything I do have any lasting impact on the eternal scheme of things? The list of questions goes on seemingly forever, but pondering them has always been stirring to me. Setting some of these thoughts and feelings to music was a new challenge that I loved every step of the way.

This work sets three poems by Kenny A. Chaffin. Several more of his poems were selected to be included in the work at a later date. Each poem introduces a new way of looking at or thinking about the vastness of the universe, the endlessness of time, and in some cases, our potential impact or fate as a human race.

"And They All Danced" is about an incomprehensibly slow dance that has gone on for billions of years and will continue to go on forever. It is the dance of the galaxies as they move, twirl around, and sometimes collide with each other. The music is slow but filled with anxious anticipation. It is meant to give the impression of something small and docile, yet enormous and powerful at the same time—just like the drifting galaxies through space. There are a couple moments in the music where I imagined an extremely slow "downbeat" as if we were listening to the dance music of the universe slowed down by a thousand times—or is it sped up?

"Seeking Contact" comes from mankind's current perspective and relationship with the universe. For decades now we have been probing the galaxy and listening for any kind of a response. It reflects our innate desire to answer the question—are we alone in the universe? As Arthur C. Clarke famously said, "both [answers] are equally terrifying." The music reflects our persistent effort to reach out in search of life beyond this planet and possibly a hint of apprehension at finding out the answer.

"Millions of Years from Now" is an attempt to reflect the thoughts of someone living millions of years from now as they remember their solar system of origin. After having populated the rest of the Milky Way and beyond, would we look back with fondness or disdain? I imagine the speaker of this poem as a spoiled and distracted twenty-something living millions of years in the future who's decided that the new, cool, retro thing is the Oort Cloud—a spherical shell of icy objects that exist in the outermost reaches of our solar system.

POETRY

by Kenny A. Chaffin

And all the Galaxies Danced

It was a slow dance
slower than anything
comprehensible by
mere mortal humans.

M81 and 82 twirl
like lovers enthralled.
Dancing, merging, twirling about
under billions of brilliant stars.

The Milky Way dips
Andromeda and swings
her out and away, before
pulling her tight again.

The dance goes on above our heads
though we never see,
galaxies dancing for billions of years
to a lilting cosmic beat.

Seeking Contact

Like gossamer threads reaching out
we seek the stars

Driven to know, to grow, to search
we push ever outward

No matter the quantum odds
no matter the impossible distances

We seek others of our kind, in our image
reflected in the stars

Billions of Years from Now

The Oort Cloud now is cool again
not in the sense of temperature
though surely it's cooled a bit

It's cool because after billions of years
of spreading out seed over
distant galaxies and times

we've turned our attention
with a sense of nostalgia
to the place where we were born.

Given time... I. And They All Danced

Kenny A. Chaffin

Alex Isackson

$\text{♩} = 54$

Flute 1: *ppp* (measures 7-9), Vary the duration of the E's (ca. two per second); Non-accented.

Alto Flute: *ppp* (measures 7-9), Accel. sempre; legato sempre.

Bass Flute: *mp* (measures 5-7).

Oboe 1: *mp* (measures 5-7).

Oboe 2: -

Oboe 3: -

B♭ Clarinet 1: -

B♭ Clarinet 2: -

Bass Clarinet in B♭: -

Bassoon 1: -

Bassoon 2: -

Contrabassoon: -

F Horn 1: -

F Horn 2: -

F Horn 3: -

F Horn 4: -

C Trumpet 1: -

C Trumpet 2: -

C Trumpet 3: -

Trombone 1: -

Trombone 2: -

Bass Trombone: -

Tuba: -

Timpani: Soft beaters (measures 7-9).

Percussion 1: Tam-tam, Large superball rub, I.v., *p* (measures 2-3).

Percussion 2: -

Percussion 3: -

Vibraphone, med.-hard mallets: *pp* (measures 8-9).

Harp: Tune bottom string to C♯. *p* (measures 8-9), Freely, espress.

Piano: Soft mallet dragged back and forth sporadically across lowest four strings with pedal down. *ppp* (measures 4-9).

Soprano Solo: *p* (measures 7-9), *mp* (measures 8-9).
It was a slow dance;

$\text{♩} = 54$

Violin 1: *p* (measures 7-9), *mp* (measures 8-9), *ppp* (measures 8-9).
div. a2, *con sord.* S.T., (grad. change bow placement.)

Violin 2: *p* (measures 7-9), *mp* (measures 8-9), *ppp* (measures 8-9).
div. a2, *con sord.* S.T., (grad. change bow placement.)

Viola: *p* (measures 7-9), *mp* (measures 8-9), *ppp* (measures 8-9).
div. a2, Octave harmonics non-synchronized, like an extremely slow, uneven trill *con sord.* S.P., (grad. change bow placement.)

Violoncello: *p* (measures 7-9), *mp* (measures 8-9), *ppp* (measures 8-9).
div. a2, Octave harmonics non-synchronized, like an extremely slow, uneven trill *con sord.* S.P., (grad. change bow placement.)

Double Bass: *p* (measures 7-9), *mp* (measures 8-9), *ppp* (measures 8-9).
con sord. S.T., (grad. change bow placement.)

FL. 1 *ppp* *pp* *pp* *mf*

Al. Fl. *ppp* *pp*

Bs. Fl. *ppp* *pp*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *pp*

Cl. 2 *pp*

Bs. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *Vib.* *pp* *p*

Hp. *l.v.* *p* *Freely, espress.* *pp* *l.v.* *Accel. sempre* *cresc.*

Pno. *With cresc., also increase range of strings*

S. Solo *p* *mp* *mp cresc.* *f*

slow - er than an-y-thing com-pre - hen - si - ble... by mere - mor - tal hu - mans...

Vln. 1 *S.T.* *ppp* *p* *mp*

Vln. 2 *S.T.* *ppp* *p* *mp*

Vla. *S.T.* *ppp* *p* *mp*

Vc. *S.T.* *ppp* *p* *mp* *div.*

Db. *ppp* *p* *mp*

Fl. 1
Al. Fl.
Bs. Fl.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

mf *ff* *p* *pp* *mp* *mf* *ppp*

T.-t., large rollers (deep, subtle swell) (T.-t.) *mf*

(Vib.) Fast, not necessarily in exact time *ppp* *p*

sim. *fff* *p*

Gradually move back to only agitating the lowest four strings

fff (Release)

S. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f *fff* *ord.* *ppp*

S.P. *fff* *ord.* *ppp*

f *fff* *ord.* *ppp*

f *fff* *ord.* *ppp*

f *fff* *ord.* *ppp*

f *fff* *ord.* *ppp*

29 30 31 32 33 34 35

Vary the duration of the F's (ca. two per second); Non-accented.

Fl. 1 *ppp* *p*

Al. Fl. *ppp*

Bs. Fl. *p*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *ppp* *pp*

Cl. 2 *ppp*

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *pp* *p*

Hn. 2 *ppp* *pp*

Hn. 3 *ppp* *pp*

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp. *mf* *ppp*

Perc. 1

Perc. 2 Glock., brass mallet *pp*

Perc. 3

Hp. *p* *ppp* *p*

Pno. *ppp* *p*

S. Solo *p* *mp* *p* *mp* *mf* *mp*
 Like lov-ers en-thralled.

29 30 31 32 33 34 35

Vln. 1 *ppp* *p* *ppp*

Vln. 2 *ppp* *p* *ppp*

Vla. *p* *ppp*

Vc.

Db.

36 37 38 39 40 41 42 43

Fl. 1

Al. Fl.

Bs. Fl.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Accel. sempre

ppp

pp

p

f

Sus. Cym.

Vib.

pp

mf

p

mf

f

Danc - ing merg - ing, twirl - ing a-bout Un - der bil - lions of bril - liant

36 37 38 39 40 41 42 43

FL. 1 *tr^z* *pp* *f*

Al. Fl.

Bs. Fl.

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bs. Cl. *mf* *f* *ff* *fff* *f*

Bsn. 1 *mf* *f* *ff* *fff* *f*
Breath accents (only tongue first note of the bar)

Bsn. 2 *mf* *f* *ff* *fff* *f*
Breath accents (only tongue first note of the bar)

Cbsn. *mf* *f* *ff* *fff* *f*
Breath accents (only tongue first note of the bar)

Hn. 1 *pp* *ff*

Hn. 2 *pp* *ff*

Hn. 3 *pp* *ff*

Hn. 4 *pp* *ff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *mf* *f* *ff* *mf*

Tbn. 2 *mf* *f* *ff* *mf*
Breath accents (only tongue first note of the bar)

Bs. Tbn. *mf* *f* *ff* *mf*
Breath accents (only tongue first note of the bar)

Tba. *f* *ff* *mf*
Breath accents (only tongue first note of the bar)

Timp. *p cresc.* *f* *ff* *mf*
Bass Drum, small bass drum mallet.
(Deep, but articulate sound)

Perc. 1 *p* *mp* *mf* *f* *mf* *p*

Perc. 2

Perc. 3 (Vib.) *ppp*

Hp.

Pno. *mf* *f* *ff* *fff* *f*

S. Solo *ff* Hold out as long as possible

stars.

Vln. 1 *mf* *fff*

Vln. 2 *mf* *fff*

Vla. *mf* *fff*

Vc. *mf* *fff*

Db. *mf* *fff*

Fl. 1

Al. Fl.

Bs. Fl.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S. Solo

ppp T.-t. Small superball rub l.v.

p Glock.

ppp *p* *pp* *ppp* *p* *ppp* l.v. free rhythm, l.v.

mp non vib.
The dance goes on a - bove our heads.

49 50 51 52 53 54 55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp *pp* *pp* *pp* *pp* *pp* *ppp*

FL. 1
Al. Fl.
Bs. Fl.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

(mute)
T-t., large rollers (deep, subtle swell) *pp*
Sus. Cym., soft yarn mallets
(choke) *p* (Glk.) *pp*

pp

S. Solo
norm.
though we nev - er see, gal - ax - ies danc - ing for bil - lions of

Vln. 1
Vln. 2
Vla.
Vc.
Db.

pp
pp
pp

63 64 65 66 67 68 69 70 71 72 (ca. 7 sec.)

Fl. 1
Al. Fl.
Bs. Fl.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
S. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Vib. arco
pp
p
p pizz.
p
mp dim
ppp
ppp
pp
pp
pp
pp
pp
pizz.
pp

years _____ to _____ a lilt _____ ing _____ cos _____ mic _____ beat.
(half-spoken)

63 64 65 66 67 68 69 70 71 72 (ca. 7 sec.)

II. Seeking Contact

♩ = 44

2 3 4 5 6 7 8 9

Flute 1 *ff* *p* *ff* *p* *ff*

Flute 2 *ff* *p* *ff* *p* *ff*

Piccolo

Oboe 1 *ff*

Oboe 2 *ff*

Oboe 3 *ff*

B♭ Clarinet 1 *ff* *p* *ff* *p* *ffp* *ff*

B♭ Clarinet 2 *ff* *p* *ff* *p* *ffp* *ff*

Bass Clarinet in B♭ *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

Contrabassoon *ff*

F Horn 1 *f*

F Horn 2 *f*

F Horn 3 *f*

F Horn 4 *f*

C Trumpet 1 *f*

C Trumpet 2 *f*

C Trumpet 3 *f*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone *ff*

Tuba *ff*

Timpani *fp* *fp* *fp*
 sixteenths, sim.
 B.D., wood mallet, firm, articulate

Percussion 1 *ff*

Percussion 2

Percussion 3 *ff mp* *ff mp* *ff mp*
 1,4 *ff* *mp* *ff* *mp* *ff* *mp*
 2,3 *ff* *mp* *ff* *mp* *ff* *mp*
 1,4 2,3 *sim.*

Harp *L.v. sempre* *ff*

Piano *ff*

Soprano Solo

Violin 1

Violin 2

Viola *ff*

Violoncello *ff* *div. unis.* *ff* *div. unis.* *ff* *div. unis.*

Double Bass *ff*

10 11 12 13 14 15 16

Fl. 1 *p* *ff* *ff* *p* *ff* *ffp* *ff* *ff* *p* *ff* *p*

Fl. 2 *p* *ff* *ff* *p* *ff* *ffp* *ff* *ff* *p* *ff* *p*

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Cl. 2 *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Bs. Cl. *fp*

Bsn. 1 *fp*

Bsn. 2 *fp*

Cbsn. *fp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *fp*

Tbn. 2 *fp*

Bs. Tbn. *fp*

Tba. *fp*

Timp. *fp* *fp* *fp*

Perc. 1

Perc. 2

Perc. 3 *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Hp.

Pno.

S. Solo

Vln. 1

Vln. 2

Vla. *fp*

Vc. *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.* *unis.* *fp*

Db. *fp*

17 18 19 20 21 22 23 24

Fl. 1 *p* *ff* *fp* *ff* *ffp* *ff*

Fl. 2 *p* *ff* *fp* *ff* *ffp* *ff*

Picc. *ff* *ff* *ff*

Ob. 1 *ffp* *ff*

Ob. 2 *ffp* *ff*

Ob. 3 *ffp* *ff*

Cl. 1 *ff* 4:6 4:6 4:6 4:6 *ff*

Cl. 2 *ff* 4:6 4:6 4:6 4:6 *ff*

Bs. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *fp* *fp*

Perc. 1

Perc. 2 Glock. *ff*

Perc. 3 *ff mp* *ff mp* *ff mp*

Hp.

Pno.

S. Solo

17 18 19 20 21 22 23 24

Vln. 1 *fff* *fff* *fff* *fff* *fff* *fff*

Vln. 2 *fff* *fff* *fff* *fff* *fff* *fff*

Vla. *fff* *fff* *fff* *fff* *fff* *fff*

Vc. *fff* *fff* *fff* *fff* *fff* *fff*

Db. *fff* *fff* *fff* *fff* *fff* *fff*

25 26 27 28 29 30 31 32

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
S. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1-3, Trombones 1-2, Bass Trombone, and Tuba. The percussion section includes three different percussion parts, with the third part specifically marked for Marimba. The string section includes Solo Violin, Violins 1 and 2, Viola, Violoncello, and Double Bass. The piano part is also included. The score features various dynamics such as *mf*, *ff*, *fp*, *f*, *mp*, and *ff mp*. Measure 28 is highlighted with a box. The time signature is 2/4.

33 *accel.* 34 35 36 37 **38** $\text{♩} = 54$ 39 40

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Picc. *ff* *p*

Ob. 1 *ff* *mp*

Ob. 2 *ff* *mp*

Ob. 3 *ff* *mp*

Cl. 1 *4:8* *4:8* *4:8* *mp* *pp*

Cl. 2 *4:8* *4:8* *4:8* *mp* *pp*

Bs. Cl. *mp* *pp*

Bsn. 1 *mp* *pp*

Bsn. 2 *mp* *pp*

Cbsn. *mp* *pp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *ppp*

Hn. 4 *ppp*

C Tpt. 1 *ff* *mp* *ppp* *ppp*

C Tpt. 2 *ff* *mp* *ppp* *ppp*

C Tpt. 3 *ff* *mp* *ppp* *ppp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Bs. Tbn. *mp*

Tba. *mp*

Timp. *pp*

Perc. 1

Perc. 2 (Glk.) *ff* *p*

Perc. 3 *pp* *Vib.* *pp*

Hp. *p* *pp*

Pno. *ff* *p* *mf*

S. Solo *mf* Like gos - sa-mer threads.

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp*

Vc. *mp* *p* *pizz.*

Db. *mp* *p*

41 42 43 44 45 46 47 48 49 **50**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
S. Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ppp
ppp
ppp
ppp
pp
mp
mf
pp
pp
pp
S.P. div.
pp

reach-ing out we seek the stars. Div-en to

41 42 43 44 45 46 47 48 49 **50**

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

S. Solo
know, _____ to grow, _____ to search, _____ We push, _____ we

Vln. 1
Vln. 2
Vla.
Vc.
Db.

61 62 63 64 **65** 66 67 68 69 70 71

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *p* *ff*

Ob. 2 *p* *ff*

Ob. 3 *p* *ff*

Cl. 1 *pp* *mf* *ff*

Cl. 2 *pp* *mf* *ff*

Bs. Cl. *pp* *mf* *ff*

Bsn. 1 *pp* *mf* *ff*

Bsn. 2 *pp* *mf* *ff*

Cbsn. *pp* *mf* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *f* open

C Tpt. 2 *f* open

C Tpt. 3 *f* open

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *f*

Perc. 1 (B.D.) *f*

Perc. 2 (Glk.) *ff*

Perc. 3 *ff*

Hp.

Pno. *ff*

S. Solo
push e - ver out - ward

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* unis.

Db. *ff* arco

72 73 74 75 76 77 78 79 80 81

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Picc. *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Ob. 3 *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bs. Cl. *f* *p* *mf* *pp* *mp* *pp*

Bsn. 1 *f* *p* *mf* *pp* *mp* *pp*

Bsn. 2 *f* *p* *pp* *mp* *pp*

Cbsn. *f* *p*

Hn. 1 *mp* *f* *mp*

Hn. 2 *mp* *f* *mp*

Hn. 3 *mp* *f* *mp*

Hn. 4 *mp* *f* *mp*

C Tpt. 1 *f* *p*

C Tpt. 2 *f* *p*

C Tpt. 3 *f* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Bs. Tbn. *p*

Tba. *p*

Timp. *p*

Perc. 1 Tubular Bells pedal w/ duration *p*

Perc. 2 (Glk.) mute on rests *p*

Perc. 3 * (Vb.) *mp*

Hp. *mp* *mp*

Pno. *p*

S. Solo *mf*
No mat - ter the quan - tum odds, No mat - ter

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *p*

Vc. *ff* *p* *gliss.* *pizz.*

Db. *f* *p*

* Soprano solo and Vibraphone both read in 2/4 meter from measures 76 to 87 (♩ = ♩)

82 83 84 85 86 87 88 89

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S. Solo

— the im - pos - si - ble dis - tanc - es, ————— We seek, ————— We

82 83 84 85 86 87 88 89

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains the musical score for measures 82 through 89. The instrumentation includes woodwinds (Flutes 1-2, Piccolo, Oboes 1-3, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon), brass (Horns 1-4, Trumpets 1-3, Trombones 1-2, Bass Trombone, Tuba, Timpani), percussion (Percussion 1-3), piano (Piano), harp (Harp), and strings (Violins 1-2, Viola, Violoncello, Double Bass). The vocal soloist part includes the lyrics: "the impos - si - ble dis - tanc - es, We seek, We". The score features various dynamics such as *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). The woodwinds and strings play complex rhythmic patterns, while the brass section provides harmonic support. The vocal soloist has a melodic line with some rests.

99 100 101 102 103 104 105 106 (short) 107 (long) 108 109 110 111 112 113 114

♩ = 40

Fl. 1 *mp*

Fl. 2 *mp*

Picc. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Ob. 3 *mp*

Cl. 1 *mp* with Soprano *pp*

Cl. 2 *mp* *pp*

Bs. Cl. *mp* *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

C Tpt. 1 *p* *f*

C Tpt. 2 *p* *f*

C Tpt. 3 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Bs. Tbn. *p* *f*

Tba. *p* *f*

Timp. *f* *pp*

Perc. 1

Perc. 2

Perc. 3 (Vb.) *p*

Hp. *p*

Pno.

S. Solo *mp*
 We seek o - thers of our kind

Vln. 1 *mp* *ppp* div.

Vln. 2 *mp* *ppp* div.

Vla. *p* *ppp* div.

Vc. *p* *ppp* div.

Db. *p* *ppp*

FL. 1 *ppp*

FL. 2

Picc. *ppp*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *ppp* *ff*

Cl. 2 *pp* *ppp* *ff*

Bs. Cl. *pp* *ppp* *ff*

Bsn. 1 *pp* *ppp* *ff*

Bsn. 2 *pp* *ppp* *ff*

Cbsn.

Hn. 1 *mp* *ff*

Hn. 2 *mp* *ff*

Hn. 3 *mp* *ff*

Hn. 4 *mp* *ff*

C Tpt. 1 *mp norm.* *ff*

C Tpt. 2 *mp norm.* *ff*

C Tpt. 3 *mp* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 B.D. wood mallet *ff*

Perc. 2 (Glk.) *ff*

Perc. 3 *ff*

Hp.

Pno. *ff*

S. Solo *mf* *float p mp* *f*

in our im - age re - flec - ted in the stars, in the stars.

Vln. 1

Vln. 2

Vla. *ff* unis.

Vc. *ff* unis.

Db. *ff*

This page contains the musical score for measures 129 through 138. The instruments are arranged as follows:

- Flutes:** Fl. 1, Fl. 2, Picc. (all marked *ff*)
- Oboes:** Ob. 1, Ob. 2, Ob. 3 (all marked *ff*)
- Clarinets:** Cl. 1, Cl. 2
- Bassoons:** Bs. Cl., Bsn. 1, Bsn. 2, Cbsn.
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3 (C Tpt. 3 marked *ff norm.*)
- Trombones:** Tbn. 1, Tbn. 2, Bs. Tbn., Tba.
- Percussion:** Timp., Perc. 1 (Tub. Bells), Perc. 2, Perc. 3
- Other:** Hp., Pno., S. Solo
- Strings:** Vln. 1, Vln. 2, Vla., Vc., Db.

Key performance instructions include *ff* (fortissimo) for many woodwinds and strings, *fp* (fortissimo piano) for the timpani, and *p* (piano) for the tubular bells. The score also features various dynamics, articulation marks, and performance techniques such as *div.* (divisi) for the violins and *B.D. large rollers* for the tubular bells.

III. Millions of Years from Now

♩ = 96

2 3 4 5 6

Flute 1 *p* *mf* *pp*

Bass Flute *p* *mf* *pp*

Piccolo *p* *mf* *pp*

Oboe 1 *p* *mf*

Oboe 2 *p* *mp*

English Horn *p* *mf*

B♭ Clarinet 1 *p* *mf* *pp*

B♭ Clarinet 2 *p* *mf*

Bass Clarinet in B♭ *p* *mf*

Bassoon 1 *p* *mf*

Bassoon 2 *p* *mf*

Contrabassoon *p* *mf*

F Horn 1 *pp* *mf*

F Horn 2 *pp* *mf*

F Horn 3 *pp* *mf*

F Horn 4 *pp* *mf*

C Trumpet 1

C Trumpet 2

C Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba *p* *mf*

Timpani

Percussion 1 *p* *f*

Percussion 2 *p* *f*

Percussion 3 *secco* *pp* *secco*

Vibraphone *f* *pp*

Harp *ff* *pp*

Piano *p* *mf* *p* *f* *pp*

Soprano *mf*
The Oort Cloud

Violin 1 *mp* *mf* *p* *p* *f*

Violin 2 *mp* *mf* *p* *p* *f*

Viola *mp* *mf* *p* *f* *pizz.* *pp*

Violoncello *mp* *mf* *p* *p* *f* *pp* *pizz.* *pp*

Double Bass *fp* *f* *pp*

7 8 9 10 11 12 13

Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 3

Perc. 2

Perc. 3

Hp.

Pno.

S.

now is cool a - gain, the Oort Cloud.

7 8 9 10 11 12 13

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. *mp*

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *mp*

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *pp* *mf* *p*

C Tpt. 2 *p*

C Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Bs. Tbn. *p*

Tba.

Timp.

Perc. 3 Temple Blocks *mp*

Perc. 2

Perc. 3

Hp.

Pno. *mf*

S. *mf* *mp* *f* *mp* *f*

now is cool a gain, not in the sense of tem-p'ra-ture,

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Db.

21 22 23 24 25 26 27 28

Fl. *f* *ff*

Bs. Fl. *f* *ff*

Picc. *mp* *f* *ff*

Ob. 1 *mp* *mp* *f* *p*

Ob. 2 *p* *f*

Eng. Hn. *mp* *f* *ff*

Cl. 1 *mf* *f*

Cl. 2 *f*

Bs. Cl.

Bsn. 1 *mp* *mp* *f* *ff*

Bsn. 2 *mp*

Cbsn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. 1 *mp*

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3 *mp* *mf* *mf* *f* *ff*

Hp.

Pno. *f* *ff*

S. *f* *mp*
 not in the sense, not in the sense of tem-p'ra - ture, not in the sense_____ of tem - p'ra - ture,_____ The

Vln. 1

Vln. 2

Vla. *arco* *f* *arco*

Vc. *arco*

Db.

21 22 23 24 25 26 27 28

Fl. -
 Bs. Fl. -
 Picc. -
 Ob. 1 -
 Ob. 2 -
 Eng. Hn. -
 Cl. 1 -
 Cl. 2 -
 Bs. Cl. -
 Bsn. 1 -
 Bsn. 2 -
 Cbsn. -

Hn. 1 -
 Hn. 2 -
 Hn. 3 -
 Hn. 4 -
 C Tpt. 1 -
 C Tpt. 2 -
 C Tpt. 3 -
 Tbn. 1 -
 Tbn. 2 -
 Bs. Tbn. -
 Tba. -
 Timp. -

Perc. 1 -
 Perc. 2 *pp* -
 Perc. 3 *pp* -
 Hp. *pp* -

Pno. *pp* -

S. *mf*
 Oort Cloud now is cool a - gain,

Vln. 1 *pp* pizz. -
 Vln. 2 *pp* pizz. -
 Vla. *pp* pizz. -
 Vc. -
 Db. *pp* pizz. -

35 36 37 38 39 40

Fl.
Bs. Fl.
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
S.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mp
the Oort Cloud now is cool

35 36 37 38 39 40

41 **42** 43 44 45 46 47 48 49

Fl. *mp* *mf*

Bs. Fl. *ff*

Picc.

Ob. 1 *mp*

Ob. 2 *mp*

Eng. Hn. *mp* *p*³

Cl. 1 *mp*

Cl. 2

Bs. Cl. *mp*

Bsn. 1 *f* *mp* *f* *p* *f* *p* *mp*

Bsn. 2 *f* *mp* *f* *p* *f* *p* *mp*

Cbsn. *f* *mp* *f* *p* *f* *p* *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3

Tbn. 1 *p*³

Tbn. 2

Bs. Tbn. *mf* *p*³

Tba. *mf* *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp* dead stroke

Hp.

Pno. *f* *mp* *f* *mp* *f* *p* *mf*

S. *mf* *mf* not in the sense not in the sense of not in the sense of tem-p'ra-ture, though

41 **42** 43 44 45 46 47 48 49

Vln. 1 *mp* arco

Vln. 2 *mp* arco

Vla. *mp* arco

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

Db. *f* *mp* *f* *mp* *f* *p*

50 51 52 53 54 55

Fl. *pp*

Bs. Fl. *p*

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

mp (focused) *cresc. poco a poco*

S. sure - ly it's cooled a bit, sure - ly it's

50 51 52 53 54 55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Repeat slowly ad lib. non-synchronizd.
S.T. -----> S.P. -----> S.T.

pp mp pp

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

S.
cooled a bit, sure - ly it's cooled a bit, sure - ly it's cooled a

56 57 58 59 60 61 62 63 64 Repeat slowly ad lib. non-synchronizd.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Repeat slowly ad lib. non-synchronizd.
S.T.----->S.P.----->S.T.
pp-----mp-----pp

S.T.----->S.P.----->S.T.
pp-----mp-----pp

Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *mf*

Pno. *p*
Silently depress the notes on the keyboard while strumming up on the same register of strings inside the piano with the right hand.

S. *mp*
its cool be-cause af-ter mil-lions of years of

Vln. 1 *ppp* pizz.

Vln. 2 *pp* pizz.

Vla.

Vc.

Db.

88 89 90 91 92 93 94 95 96 97 98 99 100

Fl.

Bs. Fl.

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S.

spread-ing our_ seed_ o - ver dis - tant ga - la - xies_ and_ times_ we've turned our at - ten - tion_

88 89 90 91 92 93 94 95 96 97 98 99 100

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

ppp

101 102 103 104 105 106 107 108 109 (short) **110** Tempo I (♩=96) 111

Fl. *mf*

Bs. Fl. *mf*

Picc. *mf*

Ob. 1 *mf*

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (Glk.) *p*

Perc. 3 Mar. *p*

Hp. *p*

Pno. *mp*

S. *a piacere...* *pp* (breathy, like a whisper) *f*

with a sense of no - stal - gia to the place where we were born. The Oort

101 102 103 104 105 106 107 108 109 (short) **110** Tempo I (♩=96) 111

Vln. 1

Vln. 2

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

112 113 114 115 116 117

Fl.
Bs. Fl.
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bs. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Bs. Tbn.
Tba.
Timp.










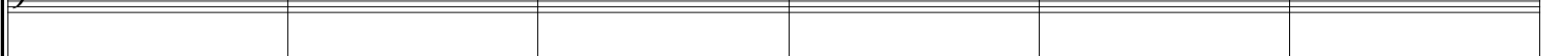
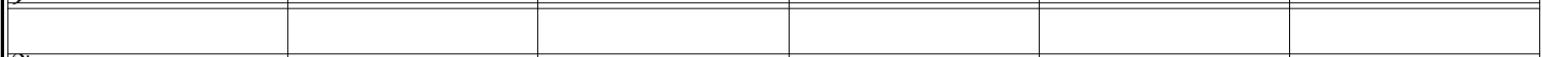

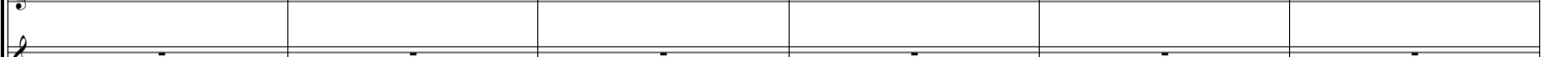
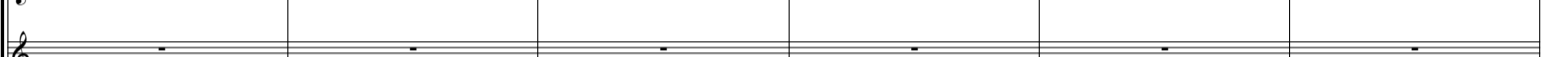

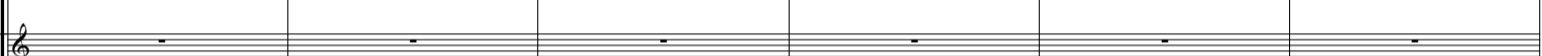














Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.






S.
Cloud no is cool a - gain The

112 113 114 115 116 117

Vln. 1
Vln. 2
Vla.
Vc.
Db.

118 119 120 121 122 123

Fl. 
Bs. Fl. 
Picc. 
Ob. 1 
Ob. 2 
Eng. Hn. 
Cl. 1 
Cl. 2 
Bs. Cl. 
Bsn. 1 
Bsn. 2 
Cbsn. 
Hn. 1 
Hn. 2 
Hn. 3 
Hn. 4 
C Tpt. 1 
C Tpt. 2 
C Tpt. 3 
Tbn. 1 
Tbn. 2 
Bs. Tbn. 
Tba. 
Timp. 
Perc. 1 
Perc. 2 
Perc. 3 
Hp. 
Pno. 
S. 
118 119 120 121 122 123

Vln. 1 
Vln. 2 
Vla. 
Vc. 
Db. 

124 125 126 127 128 129

Fl. Bs. Fl. Picc. Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 Bs. Cl. Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 Bs. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Pno. S.

now is cool.

Detailed description: This page of a musical score covers measures 124 to 129. The woodwind section includes Flute (Fl.), Bass Flute (Bs. Fl.), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (Bs. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Cbsn.). The brass section includes Horns 1-4 (Hn. 1-4), Trumpets 1-3 (C Tpt. 1-3), Trombones 1-2 (Tbn. 1-2), Bass Trombone (Bs. Tbn.), and Tuba (Tba.). The percussion section includes three Percussion parts (Perc. 1-3) and Harp (Hp.). The piano (Pno.) part is shown in two staves. The vocal line (S.) has lyrics 'now is cool.' under measures 126-127. The score is in a key with one flat and a common time signature.

124 125 126 127 128 129

Vln. 1 Vln. 2 Vla. Vc. Db.

arco p

Detailed description: This page of a musical score covers measures 124 to 129, focusing on the string section. It includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin 1 part has 'arco' and 'p' markings. The Violin 2 part also has 'arco' and 'p' markings. The Viola, Violoncello, and Double Bass parts are shown in their respective staves. The score is in a key with one flat and a common time signature.

Fl. *p* *ff*

Bs. Fl. *p* *ff*

Picc. *p* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *p* *ff*

Cl. 1 *pp* *ff*

Cl. 2 *p* *ff*

Bs. Cl. *p* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Cbsn. *mp* *ff*

Hn. 1 *pp* *ff*

Hn. 2 *p* *ff*

Hn. 3 *p* *ff*

Hn. 4 *p* *ff*

C Tpt. 1 *norm.* *p* *ff*

C Tpt. 2 *norm.* *p* *ff*

C Tpt. 3 *norm.* *p* *ff*

Tbn. 1 *pp* *ff*

Tbn. 2 *p* *ff*

Bs. Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *p* *ff*

Perc. 1 *Mar.* *mf* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Hp. *ff*

Pno. *ff*

S. *its* *cool.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

CURRICULUM VITAE

Alex Isackson

Composer, Pianist, Music Educator

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EDUCATION

University of Louisville, MM in composition, to be completed in 2017

- Studying composition with Dr. Steve Rouse and piano with Dr. Dror Biran and Dr. Krista Wallace-Boaz

Brigham Young University – Idaho, BMA in music composition and piano, 2013

- Studied composition with Darrell Brown and Daniel Kerr, and piano with Stephen Allen
- Minored in Education and Entrepreneurship
- GPA 3.93

Clark College (WA), music composition and piano, 2010

- Studied piano with Kathy Charles, and studied composition with Ben Moll
- GPA 3.96

NOTABLE COMPOSITIONS WITH PERFORMANCES

Short Cut – for orchestra (2016)

- Premiered by the University of Louisville Orchestra at the University of Louisville's 2016 New Music Festival

Duo – for oboe and piano

- Commissioned and Premiered by Dr. Jennifer Potochnic, Mar, 2017

Fairy Tale – for soprano and piano (2017)

- Premiered by Emily Johnson (sop) and Alex Isackson (pno), Mar, 2017

Nos Immortales, II. – for soprano and piano (2015-2016)

- Premiered by Emily Yocum Brown (sop) and Alex Isackson (pno), Nov. 16, 2016

Piano Concerto – for concert band with piano soloist (2014-16)

- Premiered the second movement, July 2015 by the BYU-Idaho University Band; Darrell Brown, conductor; Alex Isackson, soloist.

On a Short Leash – for electronics (2016)

- Premiered by the composer, March, 2016

Time Does Not Stand Still – for piano solo (2014)

- Premiered by the composer, April 2014

Cataclysmia – for concert band (2013)

- Commissioned and premiered by the Gem State Clinic Band; Darrell Brown, conductor, Feb. 2014

Chasing the J Train – for piano solo (2013)

- Premiered by the composer, Dec. 2013

The Great Conflict – cantata for tenor, baritone, and 2 pianos (2013)

- Premiered by the BYU-Idaho Opera Group, Dec. 2013

Box 'o' Chocolates – for three players (2013)

- Premiered by student performers at Brigham Young University – Idaho, 2013
- Performance by University of Louisville New Music Ensemble, April 2016

the space between light and dark – for concert band (2012)

- Premiered by the BYU-Idaho University Band, March 2013

PROFESSIONAL POSITIONS AND TEACHING EXPERIENCE

Adjunct Faculty

Brigham Young University – Idaho (2015)

- Course: -Musicianship II (Music Theory and Aural Skills)
- Duties: -Full responsibility for instruction and grading

Staff Accompanist

Brigham Young University – Idaho (2012-2015)

- Duties: -Accompany various recitals for music faculty and full-time position candidates

Adjudicator

UMTNA Composition Competition – Utah (2014-present)

- Judge and provide feedback for works entered by elementary to high school student composers

Teaching Assistant/Vocal Coach

Brigham Young University – Idaho (2011-2015)

- Course: -Group Vocal (non-music major vocal instruction)
- Duties: -Accompanied classes and voice labs; occasional class instruction; vocal coaching; creation of song arrangements to fit students' needs

PROFESSIONAL POSITIONS AND TEACHING EXPERIENCE – CONT.

Private Piano Teacher

Vancouver, WA; Rexburg, ID; Jeffersonville, IN (2008-present)

- Beginning and intermediate piano students from ages 5 to 60

Music Tutor

Brigham Young University – Idaho (2012)

- Courses: -Musicianship I-IV (Music Theory and Aural Skills)
- Duties: -Tutored individual music students on music theory concepts of the acquisition of aural skills

Teaching Assistant

Brigham Young University – Idaho (2010-2012)

- Courses: -Basic Musicianship (Music Fundamentals and Basic Ear Training); Musicianship I-II
- Duties: -Small group instruction for weekly and bi-weekly labs; occasional class instruction; partial responsibility for grading; administering of aural exams

Assistant Choral Director/District Accompanist

Washougal School District – WA (2008-2010)

- Courses: -Washougal High School: Chamber Choir, Mixed Choir, Women's Choir; Jemtegaard Middle School: 7th Grade Choir, 8th Grade Choir; Canyon Creek Middle School: 8th Grade Choir
- Duties: -Accompanied choir rehearsals and concerts, accompanied musical rehearsals and shows, occasional class instruction, occasional selection of repertoire for study and performance

PERFORMING EXPERIENCE – LARGE ENSEMBLE

- University Wind Ensemble, University of Louisville, 2016
- University Band, Brigham Young University – Idaho, 2013-2014
 - Including Soloist - Henry Cowell *Concerto Piccolo for Piano and Wind Ensemble*, Dec 2014
- Symphony Band, Brigham Young University – Idaho, 2014
 - Included CBDNA regional conference in Reno, NV
- RixStix Percussion Ensemble, Brigham Young University – Idaho, 2013
- Rexburg Tabernacle Orchestra, 2012-2013
- Piano Trio, Brigham Young University – Idaho, 2012
 - Included coaching from the Parisii String Quartet
- Piano Ensemble, Brigham Young University – Idaho, 2010-2011
- Symphony Band and Orchestra – Clark College, 2009-2010
- Jazz Band, Clark College, 2008-2010
 - Included jazz festivals in Puerto Vallarta, Mexico and Vancouver, WA

PERFORMING EXPERIENCE – SMALL ENSEMBLE/ACCOMPANYING

Ensemble NjP (2015)

- For the premier of Gene Coleman's *Systole* for chamber ensemble

New Music Ensemble (2015-2016)

Staff Accompanist

Brigham Young University – Idaho (2012-2015)

- Duties: -Accompany various recitals for music faculty and full-time position candidates

Private Accompanist

Brigham Young University – Idaho, Rexburg, ID; and Clark College, Vancouver, WA (2009-2015)

- Duties: -Accompany individual music students for private lessons, rehearsals, recording sessions, and performances of various types

Teaching Assistant/Vocal Coach

Brigham Young University – Idaho (2011-2015)

- Course: -Group Vocal (non-music major vocal instruction)
- Duties: -Accompanied classes and voice labs; occasional class instruction; vocal coaching; creation of song arrangements to fit students' needs

AWARDS/ACHIEVEMENTS/RECOGNITION

- Bomhard Fellowship in Music Composition, University of Louisville, 2015
- Graduate Student Dean Citation, University of Louisville, 2017
- Winner – Student Composition Competition, with *She Walks in Beauty* for tenor and piano, 2013.
- Featured Composer – *Hymns Today* Magazine, with two original hymns, *May I Be In Tune* and *Tis On This Sweetest Day of Rest*, 2013.
- Piano Scholarship – Brigham Young University – Idaho, 2011.
- Piano Scholarship – Clark College, WA, 2009.