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### The far green country.

Lincoln A. Sandham  
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# The Far Green Country

For orchestra

By  
Lincoln Sandham  
B.M., Baldwin Wallace University, 2016

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

Master of Music in Music Composition

School of Music  
University of Louisville  
Louisville, Kentucky

May 2018

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# The Far Green Country

For Orchestra

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Lincoln Sandham  
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A Thesis Approved on

May 2, 2018

By the following Thesis Committee:

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Steve Rouse  
Thesis Director

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Marc Satterwhite

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Kimcherie Lloyd

## DEDICATION

This thesis is dedicated to my wife and family  
who have supported and encouraged me  
every step of the way.

## ACKNOWLEDGEMENTS

Dr. Steve Rouse for his invaluable advice and experience, his kind, supportive, and thoughtful guidance, and for countless hours dedicated to making both this Thesis and my time at UofL a successful and rewarding experience. His professionalism and dedication to being the best composer and teacher he can be are priceless models, and have caused me to grow as a composer, musician, and person throughout my time as his student.

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# INSTRUMENTATION

## Transposed Score

3 Flutes (3<sup>rd</sup> double Piccolo)

3 Oboes

3 Clarinets in Bb

2 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion 1

Marimba (range A2-Bb5\*), Suspended Cymbal, Vibraphone (may be shared, also bowed), Glockenspiel

Percussion 2

Vibraphone (may be shared, also bowed), Tam-tam, Suspended Cymbal

Percussion 3

Bass Drum, Crotales (range C4-C6\*, sounding 15ma, bowed), Suspended Cymbal

Harp

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

Duration: ca. 17 minutes

Movement 1 – 5 minutes 30 seconds

Movement 2 – 4 minutes 40 seconds

Movement 3 – 7 minutes 15 seconds

\*if middle C=C4



## PROGRAM NOTE

This work was inspired by a beautiful image from J.R.R. Tolkien's *The Lord of the Rings*:

*“And then it seemed to him that as in his dream in the house of Bombadil, the grey rain-curtain turned all to silver glass and was rolled back, and he beheld white shores and beyond them a far green country under a swift sunrise.”*

*~The Return of The King, Book VI chapter 9*

This imagery inspired the three movements of this work. The first, *The Gray Raincurtain*, depicts a violent end, the world crashing down around you. The musical material of this movement gradually unravels – the piece is built in several waves, each becoming more and more tumultuous and disturbed, until the final crest shatters and leaves a deafening silence in its wake.

The second movement, *Silver Glass*, is an in-between place – a transformation from one state of being to another. The sound of silver glass is created with bowed percussion instruments, the rest of the orchestra gradually adding their voices to create a glistening halo of sound.

The final movement, *The Far Green Country*, emerges from this halo and embodies the excitement and joy of arriving home after a long absence. This movement rotates through key centers, slowly adding accidentals to the orchestral texture, creating the feeling of running ever upward and upward, each step of the way more euphoric than the last.

Transposed Score

♩ = 112 **Foreboding** 1 - The Gray Raincurtain

Lincoln Sandham

2 3 4 5 6 7

Flute 1  
Flute 2  
Flute 3  
Oboe 1  
Oboe 2  
Oboe 3  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Clarinet in B♭ 3  
Bassoon 1  
Bassoon 2  
Bassoon 3  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Trombone 3  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Harp  
Piano  
Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

*mf*  
*mf*  
*mf*  
*fl.*  
*p* < *f* *p* <  
*mf*

*p* *f*  
l.v.  
DCB | E♭F#G#A

*p* *mf*

♩ = 112 **Foreboding**

*p* < *f* *p* *f* *p* *f* *p* *f*  
*pizz.*  
*mf*  
*p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*  
*p* *mf*  
*f* *mf*  
*pizz.*  
*f*

Musical score for measures 8 through 14. The score includes parts for Flute 1-3, Oboe 1-3, Clarinet 1-3, Bassoon 1-3, Horn 1-4, Trumpet 1-3, Trombone 1-3, Tuba, Timpani, Percussion (Marimba, Tam-tam, Bass Drum), Harp, Piano, Violin 1-2, Viola, Violoncello, and Double Bass. The score features various musical notations including dynamics (p, f, pp, mf, ppp, mp, arco), articulation (accents, slurs), and performance instructions (pizz., arco).

Measures 8-14 are marked with measure numbers 8, 9, 10, 11, 12, 13, and 14. Dynamics include *f*, *p*, *pp*, *mf*, *ppp*, *mp*, and *arco*. Performance instructions include *pizz.* and *arco*.

15 16 17 18 19 20 21 22

Fl. 1 *p* *f* *mf* *p* *ft.*

Fl. 2 *p < f* *p < f* *pp* *f* *mf* *p*

Fl. 3 *mf* *p* *mf* *p*

Ob. 1 *mf* *n*

Ob. 2 *p* *mf* *p* *n*

Ob. 3 *n*

Cl. 1 *mf* *ft.*

Cl. 2

Cl. 3

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Bsn. 3

Hn. 1 *ft.* *n*

Hn. 2 *ft.* *n*

Hn. 3 *ft.* *n*

Hn. 4 *ft.* *n*

C Tpt. 1 *p* *f* *p*

C Tpt. 2 *p* *mf* *p*

C Tpt. 3

Tbn. 1 *mf* *p* *ft.* *n*

Tbn. 2 *mf* *p* *ft.* *n*

Tbn. 3 *ft.* *n*

Tba. *n*

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno. *p* *f*

Vln. 1 *p < mf* *p < f* *pp* *f* *f* *3* *pizz.*

Vln. 2 *f* *3* *pizz.*

Vla. *f* *3* *pizz.*

Vc. *pp*

Db.

23

24 25 26 27 28 29 30

This musical score page features the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3 (all with rests).
- Oboes:** Ob. 1, Ob. 2, Ob. 3 (all with rests).
- Clarinets:** Cl. 1, Cl. 2, Cl. 3 (all with rests).
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3 (repeating a rhythmic pattern with dynamics *mf* and *f*).
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4 (Hn. 1 has rests, Hn. 2-4 have rests).
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3 (C Tpt. 1 has a melodic line starting at *mf* and ending at *fp*; C Tpt. 2 and 3 have rests).
- trombones:** Tbn. 1, Tbn. 2, Tbn. 3 (repeating a rhythmic pattern with dynamics *f* and *p sub*); Tba. (rest).
- Percussion:** Timp. (rest), Mar. (rest), T.-t. (rest), B. D. (rest).
- Piano:** Hp. (repeating a rhythmic pattern, marked '(damped)' and *mf*); Pno. (chromatic cluster, marked *f* and *mf*).
- Violins:** Vln. 1, Vln. 2 (alternating between arco and pizzicato, with dynamics *p*, *f*, and *mp*).
- Violoncello:** Vla. (repeating a rhythmic pattern, marked *p* and *mp*).
- Double Bass:** Vc. (rest, marked *f* and arco), Db. (rest, marked *f*).

31 32 33 34 35

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Mar.  
T.-t.  
B. D.  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

The musical score is arranged in systems. The woodwind section (Ob., Cl., Bsn.) and strings (Bsn., Hn., C Tpt., Tbn., Tba.) have active parts. The brass section (Tbn., Tba.) has parts starting at measure 32. The piano (Pno.) has a complex part with triplets and dynamic markings. The string section (Vln., Vla., Vc., Db.) has parts starting at measure 33, with specific articulation markings like 'arco' and 'pizz.'. The percussion section (Timp., Mar., T.-t., B. D.) is mostly silent. The harp (Hp.) has a simple accompaniment. Dynamic markings include *f*, *mf*, *p*, and *pp*. Articulation markings include *n*, *arco*, and *pizz.*

This musical score page covers measures 36 through 39. The instrumentation includes:

- Flutes:** Fl. 1 (measures 36-38), Fl. 2 (measures 36-38), Fl. 3 (measures 37-38), and Fl. t. (measures 39).
- Oboes:** Ob. 1, Ob. 2, and Ob. 3 (measures 36-38).
- Clarinets:** Cl. 1, Cl. 2, and Cl. 3 (measures 36-38).
- Bassoons:** Bsn. 1, Bsn. 2, and Bsn. 3 (measures 36-38).
- Brass:** Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba (measures 36-38).
- Percussion:** Timpani, Maracas, Triangle, and Bass Drum (measures 36-38).
- Piano:** Hp. and Pno. (measures 36-38).
- Strings:** Violins 1-2, Viola, Violoncello, and Double Bass (measures 36-38).

Measure 36 features dynamics *f* for Fl. 1, *mf* for Fl. 2, and *p* for Fl. 3. Measure 37 features *p* for Fl. 3 and *mf* for Cl. 2. Measure 38 features *p* for Bsn. 1 and *mf* for Cl. 1 and Cl. 3. Measure 39 features *f* for Ob. 1, Ob. 2, and Ob. 3, and *mf* for C Tpt. 1, C Tpt. 2, and C Tpt. 3. The string section uses *arco* and *pizz.* markings with dynamics *p*, *f*, and *mp*. The piano part features a *mf* dynamic.

**40 Poco piu mosso ca. ♩ = 120, anxious**

41 42 43 44 45 46 47 48

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Fl. 3 *ff* *pp*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff* solo *f*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f* *n* *mf*

C Tpt. 2 *f* *n* *mf*

C Tpt. 3 *f* *n* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Timp.

Mar.

T.-t.

B. D.

Hp. *mf*

Pno. *ff* *p sub.*

**40 Poco piu mosso ca. ♩ = 120, anxious**

41 42 43 44 45 46 47 48

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *p*

Vc. *p*

Db.



Musical score for measures 49-55. The score includes parts for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Maracas, Triangle, Bass Drum, Harp, and Piano. The woodwinds and strings have active parts, while brass instruments are mostly silent. The piano part features a rhythmic accompaniment in the left hand.

Measures 49-55 are marked with measure numbers above the staff. The piano part includes a fermata and a dynamic marking *p* in measure 52.

56 57 58 59 60

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Mar.  
T.-t.  
B. D.  
Hp.  
Pno.

56 57 58 59 60

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

The image displays a page of a musical score, numbered 9 in the top right corner. The score is divided into two systems, each covering measures 56 through 60. The first system includes parts for Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; Bassoons 1, 2, and 3; Horns 1, 2, 3, and 4; Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Tuba; Timpani; Maracas; Toms; Bass Drum; Harp; and Piano. The second system includes parts for Violins 1 and 2; Viola; Violoncello; and Double Bass. Measure numbers 56, 57, 58, 59, and 60 are indicated above the staves. Performance instructions such as 'solo', 'stight mute', 'f', 'mf', 'p', and 'n' are present. Dynamic markings like 'f' and 'p' are used throughout. The score is written in a key signature of one flat and a common time signature.

This page of a musical score covers measures 61 through 65. The instrumentation includes:

- Flutes (Fl. 1, 2, 3)
- Oboes (Ob. 1, 2, 3)
- Clarinets (Cl. 1, 2, 3)
- Bassoons (Bsn. 1, 2, 3)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (C Tpt. 1, 2, 3)
- Trombones (Tbn. 1, 2, 3)
- Tuba (Tba.)
- Timpani (Timp.)
- Mariage (Mar.)
- T-toms (T.-t.)
- Bass Drum (B. D.)
- Harp (Hp.)
- Piano (Pno.)
- Violins (Vln. 1, 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

Measures 61-65 show a complex orchestral texture. The woodwinds and strings play active parts, while the brass section provides harmonic support. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *p*, *mf*, and *n*. Measure numbers 61, 62, 63, 64, and 65 are clearly marked at the top of their respective staves.

66 67 68 69

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3

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

Timp.  
Mar.  
T.-t.  
B. D.  
Hp.

Pno.

66 67 68 69

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

70 71 72 73 74 75

Fl. 1 *n* *f*

Fl. 2 *n* *f*

Fl. 3 *mf* *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *n* *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *n* *f*

Bsn. 1 *n* *f*

Bsn. 2 *n* *f*

Bsn. 3 *n* *f*

Hn. 1 *n* *f*

Hn. 2 *n* *f*

Hn. 3 *n* *f*

Hn. 4 *n* *f*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1 *n* *f*

Tbn. 2 *n* *f*

Tbn. 3 *n* *f*

Tba. *n* *f*

Timp.

Mar.

T.-t.

B. D. *n* *mf* *f* *mf*

Hp. *f*

Pno. *ff* *mf*

Vln. 1

Vln. 2

Vla.

Vc. *f*

Db. *f*

Musical score for measures 76-81. The score includes parts for Flutes 1, 2, and 3; Oboes 1, 2, and 3; Clarinets 1, 2, and 3; Bassoons 1, 2, and 3; Horns 1, 2, 3, and 4; Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Tuba; Timpani; Maracas; T-toms; Bass Drum (B. D.); Harp (Hp.); Piano (Pno.); Violins 1 and 2; Viola; Violoncello (Vc.); and Double Bass (Db.).

Measures 76-81 are marked with *mf* (mezzo-forte) for the woodwinds and strings. The Bass Drum part shows dynamics of *f* (forte) and *mf*. The Piano part features a dynamic range from *pp* (pianissimo) to *f* (forte) and *p* (piano). The Double Bass part is marked with *(f)* (forte).

82 83 84 85 86 87 88 89

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Mar.  
T.-t.  
B. D.  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

This page of a musical score covers measures 90 through 96. The instrumentation includes:

- Flutes 1, 2, and 3
- Oboes 1, 2, and 3
- Clarinets 1, 2, and 3
- Bassoons 1, 2, and 3
- Horns 1, 2, 3, and 4
- Trumpets 1, 2, and 3
- Trombones 1, 2, and 3
- Tuba
- Timpani
- Mandolin
- T-t.
- Bass Drum
- Harpsichord
- Piano
- Violins 1 and 2
- Viola
- Violoncello
- Double Bass

The score is written in a key signature of one sharp (F#) and a common time signature. It features various musical notations such as slurs, ties, and dynamic markings including *mf*, *p*, *f*, *p < f*, and *ff*. Measure numbers 90, 91, 92, 93, 94, 95, and 96 are clearly marked above the staves. The woodwind and string sections are particularly active, with complex rhythmic patterns and articulation marks.



This page of a musical score covers measures 97 through 102. The instruments are arranged as follows:

- Flutes (Fl. 1, 2, 3):** Measure 97 features a *pp* dynamic. Measures 98-101 are marked *ff*. Measure 102 is marked *f*.
- Oboes (Ob. 1, 2, 3):** Measure 98 is marked *f*. Measures 99-101 are marked *f*. Measure 102 is marked *f*.
- Clarinets (Cl. 1, 2, 3):** Measure 97 is marked *f*. Measures 98-101 are marked *f*. Measure 102 is marked *f*.
- Bassoons (Bsn. 1, 2, 3):** Measure 102 is marked *f*.
- Horns (Hn. 1-4):** Measure 102 is marked *f*.
- Trumpets (C Tpt. 1, 2, 3):** Measures 99-101 are marked *p*. Measure 102 is marked *f*.
- Trombones (Tbn. 1, 2, 3, Tba.):** Measures 99-101 are marked *p*. Measure 102 is marked *f*.
- Timpani (Timp.):** Measures 97-101 are marked *p*. Measure 102 is marked *f*.
- Bass Drum (B. D.):** Measures 97-101 are marked *p*. Measure 102 is marked *f*.
- Piano (Pno.):** Measure 102 is marked *f*.
- Violins (Vln. 1, 2):** Measure 100 is marked *ff*. Measure 102 is marked *f*.
- Viola (Vla.):** Measure 102 is marked *f*.
- Violoncello (Vc.):** Measure 102 is marked *f*.
- Double Bass (Db.):** Measure 102 is marked *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings. A boxed number '102' is present at the top right of the first system and at the bottom right of the second system.

103 104 105 106

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Mar.  
T.-t.  
B. D.  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

This page of a musical score covers measures 103 to 106. It features a large ensemble of instruments. The woodwind section includes three flutes (Fl. 1-3), three oboes (Ob. 1-3), three clarinets (Cl. 1-3), three bassoons (Bsn. 1-3), and four horns (Hn. 1-4). The brass section consists of three cornets (C Tpt. 1-3), three trombones (Tbn. 1-3), and a tuba (Tba.). The percussion section includes timpani (Timp.), snare drum (Mar.), tenor drum (T.-t.), and bass drum (B. D.). The keyboard section includes harp (Hp.) and piano (Pno.). The string section includes two violins (Vln. 1-2), viola (Vla.), violin (Vc.), and double bass (Db.). The score shows complex rhythmic patterns and dynamic markings such as *ff* and *f*. The piano part features a steady accompaniment of chords. The woodwinds and brass play melodic lines with various articulations and dynamics. The strings provide a harmonic foundation with sustained notes and rhythmic patterns.

107 108 109

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff* To Picc.

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Bsn. 3 *ff*

Hn. 1 *p* *f* *p* *f*

Hn. 2 *f* *p* *f* *p*

Hn. 3 *p* *f* *p* *f*

Hn. 4 *f* *p* *f* *p*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tba. *ff*

Timp.

Mar.

T.-t.

B. D. *ppp*

Hp.

Pno. *ff*

107 108 109

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

110

111 112 113

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Mar.  
T.-t.  
B. D.  
Hp.  
Pno.  
111 112 113  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

accel.

114 115 116 117 118

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

accel.

114 115 116 117 118

Vln. 1

Vln. 2

Vla.

Vc.

Db.

119 120 121 123

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Bsn. 3 *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

CTpt. 1 *ff*

CTpt. 2 *ff*

CTpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tba. *ff*

Timp. *pp*

Mar. *To Cym.*

T.-t. *p*

B. D. *p*

Hp. *bisb.*

Pno. *ff*

119 120 121 123

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

124 125 126

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Cym. (Suspended Cymbal)  
T.-t.  
B. D.  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

*ff*, *n*, *mf*, *f*, *ff*, *p*, *L.V.*, *Sul I*, *Sul II*, *Sul III*

Flutter gliss. rapidly  
ca. this note  
Prepare thunder effect

Maintain tremolo speed, alternate between l.h. and r.h. clusters playing a combination of white and black keys in each hand while moving down the keyboard.

rit.

♩ = 40

127 128 129 130 131 132 133 134

Fl. 1 *p*

Fl. 2 *p*

Picc. To Flute

Ob. 1 *p*

Ob. 2 *p*

Ob. 3 *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp. *n*

Cym.

T.-t.

B. D. *fff* *ppp*

Hp. *ffff* thunder effect l.v. *8<sup>va</sup>*

Pno. *ffff* *fff* *mf*

rit.

♩ = 40

127 128 129 130 131 132 133 134

Vln. 1

Vln. 2 *p*

Vla. Sul IV *p*

Vc. *p*

Db.



# 2 - Silver Glass

$\text{♩} = 50$     2    3    4    5    6    7    8    9    10    11    12    13

Flute 1  
Flute 2  
Flute 3  
Oboe 1  
Oboe 2  
Oboe 3  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Bassoon 1  
Bassoon 2  
Bassoon 3  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Trombone 3  
Tuba  
Timpani  
Bowed Vibraphone 1  
Bowed Vibraphone 2  
Bowed Crotales  
Harp  
Piano  
Violin 1  
Div. by stand  
Violin 2  
Div. by stand  
Viola  
Div. by stand  
Violoncello  
Double Bass

*con sord.*  
*cup mute*  
*f sempre*  
*f sempre*  
*mf*  
*D $\flat$ CB $\flat$  | E $\flat$ FGA $\flat$*

$\text{♩} = 50$     2    3    4    5    6    7    8    9    10    11    12    13

odd stands  
even stands  
odd stands  
even stands  
odd stands  
even stands

14 15 16 17 18 19 20 21 22 23 24 25 26

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Vib. 1  
Vib. 2  
Crot.  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

(con sord.)

*n* *pp* *n* *n* *p* *n*  
*n* *p* *n*  
*n* *p* *n*  
*n* *mf* *n*  
*n* *mf* *n*  
*n* *mf* *n*  
*n* *pp* *n* *n* *p* *n*  
*p* *n* *p* *n* *p* *n*  
*p* *n* *p* *n* *p* *n*  
*p* *n* *p* *n* *p* *n*  
*n* *p* *n* *p* *n*  
*p* *n* *p* *n* *p* *n*  
*n* *p* *n*  
*n* *p* *n*  
*n* *p* *n*

3<sup>o</sup>

3<sup>o</sup>

3<sup>o</sup>

3<sup>o</sup>

3<sup>o</sup>

*pp* 3<sup>o</sup>

*pp* 3<sup>o</sup>

3<sup>o</sup>

3<sup>o</sup>

3<sup>o</sup>

3<sup>o</sup>

3<sup>o</sup>

This page contains a musical score for measures 27 through 37. The instruments listed on the left are:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2, Bsn. 3
- Hn. 1, Hn. 2, Hn. 3, Hn. 4
- C Tpt. 1, C Tpt. 2, C Tpt. 3
- Tbn. 1, Tbn. 2, Tbn. 3, Tba.
- Timp.
- Vib. 1, Vib. 2
- Crot.
- Hp.
- Pno.
- Vln. 1, Vln. 2
- Vla.
- Vc.
- Db.

The score includes various musical notations such as dynamics (p, n, pp, mf), articulation (accents, slurs), and performance instructions like "(con sord.)" for the horns and trombones. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The string parts consist of sustained notes with dynamic markings.

38 39 40 41 42 43

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Vib. 1  
Vib. 2  
Crot.  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

To Picc.  
open  
Bist.  
div.  
div.

*pp*, *p*, *n*, *ppp*, *mp*, *mf*

44 45 46 rit. 47

Fl. 1  
Fl. 2  
Picc. Piccolo To Flute  
Ob. 1 pp n  
Ob. 2 pp n  
Ob. 3 pp n  
Cl. 1 n mp n  
Cl. 2 n mp n  
Cl. 3 n mp n  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1 n mp n  
Hn. 2 n mp n  
Hn. 3 n mp n  
Hn. 4 n mp n  
C Tpt. 1 n mp n  
C Tpt. 2 n mp n  
C Tpt. 3 n mp n  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp. n p n  
Vib. 1  
Vib. 2  
Crot.  
Hp. mf n mf n  
Pno. p n p n hold ped. until downbeat of 48  
Vln. 1 mp ppp rit. n  
Vln. 2 pp mp n  
Vla. pp mp n  
Vc. n mf n  
Db. n mf n

44 45 46 rit. 47

end harmonic, keep stopped note non vib.

48 a tempo (♩ = 50)

attacca

49 50 51 52 53 54 55 56 57 58 59

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
CTpt. 1  
CTpt. 2  
CTpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Vib. 1  
Vib. 2  
Crota.  
Hp.  
Pno.

48 a tempo (♩ = 50)

attacca

49 50 51 52 53 54 55 56 57 58 59

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

# 3 - The Far Green Country

♩ = 56 **anxious, expectant.**

2 3 4 5 6 7 8 9 10 11 12 13

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bassoon 1

Bassoon 2

Bassoon 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Harp omit 1st measure if movement 2 is played.

*f* (*f*)

(DCB|EFGA)

Piano

♩ = 56 **anxious, expectant.**

2 3 4 5 6 7 8 9 10 11 12 13

Violin 1

Violin 2

Viola

Violoncello

Double Bass

div. norm. (outside/inside)

stagger bowing

*p*

14 15 16 17 18 19 20 21 22 23 24 25

Fl. 1 *pp* *f* *p* *pp* *mf* *n* *pp* *mf*

Fl. 2 *pp* *mf* *p* *pp* *mf*

Fl. 3 *pp* *mf*

Ob. 1 *mf* *p* *mf* *pp* *mf* *n*

Ob. 2

Ob. 3

Cl. 1 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf*

Cl. 2 *pp* *f*

Cl. 3 *pp* *f*

Bsn. 1 *pp* *mf* *n*

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc.

Perc.

Perc.

Hp.

Pno.

14 15 16 17 18 19 20 21 22 23 24 25

Vln. 1

Vln. 2

Vla.

Vc.

Db.



27

♩ = 2+2+2

34

26 28 29 30 31 32 33 34 35 36 37 38

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3

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

(open)  
n < p > n n < mf > n n < mf > n n < mf > n n  
(open)  
n < p > n n < mf > n n < mf > n n < mf > n n  
(open)  
n < p > n n < mf > n n < mf > n n < mf > n n  
(open)  
n < p > n n < mf > n n < mf > n n < mf > n n  
straight mute  
n < mf > n n < mf > n  
straight mute  
n < mf > n n < mf > n  
straight mute  
n < mf > n n < mf > n  
straight mute  
n < mf > n n < mf > n  
straight mute  
n < mf > n n < mf > n  
straight mute  
n < mf > n n < mf > n

Perc.  
Perc.  
Perc.  
Hp.  
Pno.

Sus. Cym., med. yarn  
n < p  
Sus. Cym. med. yarn  
n  
Sus. Cym. med. yarn  
n < p

27

♩ = 2+2+2

34

26 28 29 30 31 32 33 34 35 36 37 38

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

tutti, unis. 28  
fff  
fff  
fff unis.  
div. n  
p  
fff  
mf  
mf  
mf  
mf

39 40 41 42 43 44

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

C Tpt. 1  
C Tpt. 2  
C Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.

Timp.

Cym.  
Cym.  
Cym.

Hp.

Pno.

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

46 ♩ = 120 subito 47

48

49

50

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3

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

Timp.  
Glock. *Glockenspiel, brass mallets*  
Cym. *To Vibes.*  
Crot.  
Hp. *mf* *p* *n* *p l.v. sempre*  
Pno. *p* *play single pitches at random, alternate hands in ♩ rhythm.*

46 ♩ = 120 subito 47

48

49

50

Vln. 1  
Vln. 2  
Vla.  
Vc. *div.* *p*  
Db. *pp*

51 52 53 54 55 56

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Glock.  
Vib.  
Crot.  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

To Mar.

A#  
(DCB) EF#GA#

8  
8

Detailed description: This page of a musical score covers measures 51 through 56. The instrumentation includes three flutes (Fl. 1-3), three oboes (Ob. 1-3), three clarinets (Cl. 1-3), three bassoons (Bsn. 1-3), four horns (Hn. 1-4), three cornets (C Tpt. 1-3), three trombones (Tbn. 1-3), a tuba (Tba.), timpani (Timp.), glockenspiel (Glock.), vibraphone (Vib.), crotonal (Crot.), harp (Hp.), piano (Pno.), violin 1 (Vln. 1), violin 2 (Vln. 2), viola (Vla.), violoncello (Vc.), and double bass (Db.). Measures 51-56 are primarily empty staves for the woodwinds and brass. The percussion section (Glock., Vib., Crot., Hp., Pno.) has activity: Glockenspiel and Crotonal play melodic lines with triplets and slurs; Harp has chords with an A# marking and a fingering (DCB) EF#GA#; Piano has a rhythmic pattern of eighth notes marked with a slash and the number 8. The string section (Vln. 1, Vln. 2, Vla., Vc., Db.) has melodic lines with triplets and slurs. A 'To Mar.' marking is present at the end of measure 56.

57 58 59 60 61 62

Fl. 1 *mf*

Fl. 2

Fl. 3

Ob. 1 *mf*

Ob. 2

Ob. 3

Cl. 1 *mf*

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 (open) *p* *mf* *p* *mf* *p* *mf*

Hn. 2 (open) *p* *mf* *p* *mf* *p* *mf*

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock. Marimba, medium rubber *p*

Vib. *p*

Crot. To Cym.

Hp.

Pno. 12 16 *n*

Vln. 1 *mf* *div. norm. (outside/inside)* 60 61 62

Vln. 2 on the string *mf*

Vla. on the string *mf*

Vc.

Db.

This page of a musical score covers measures 63 through 68. The instrumentation includes:

- Flutes (Fl. 1, 2, 3)
- Oboes (Ob. 1, 2, 3)
- Clarinets (Cl. 1, 2, 3)
- Bassoons (Bsn. 1, 2, 3)
- Horns (Hn. 1, 2, 3, 4)
- Trumpets (C Tpt. 1, 2, 3)
- Trombones (Tbn. 1, 2, 3)
- Tuba (Tba.)
- Timpani (Timp.)
- Mariage (Mar.)
- Vibraphone (Vib.)
- Cymbals (Crot.)
- Harpsichord (Hp.)
- Piano (Pno.)
- Violins (Vln. 1, 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

Key musical details include:

- Measures 63-65: Flutes 1, 2, and 3 play a melodic line with dynamics ranging from *p* to *f*. Oboe 1 and Clarinet 1 also play this line.
- Measure 64: Horns 1 and 2 play a rhythmic pattern with dynamics *p*, *mf*, and *p*.
- Measures 64-68: Trumpets 1 and 2 play a rhythmic pattern with dynamics *p*, *mf*, and *p*. Trumpet 1 is marked "(straight mute)".
- Measure 67: Cymbals play a pattern with dynamics *n* and *mf*. A box labeled "Sus. Cym. med. yarn" is present.
- Measure 68: The string section (Vln. 1, 2, Vla., Vc., Db.) plays a rhythmic pattern with dynamics *f* and *ff*.

69 70 **71** 72 73 74

Fl. 1 *n*

Fl. 2 *n*

Fl. 3 *n* To Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *n*

Cl. 2 *n*

Cl. 3 *n*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *n* (open)

Hn. 2 *n* (open)

Hn. 3 *n* (open)

Hn. 4 *n* (open)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *n* open *mp*

Tbn. 2 *n* open *mp*

Tbn. 3 *n* (open) *mp*

Tba. *n* *mp*

Timp.

Mar. *pp* To Glock. Glockenspiel (brass)

Vib. *pp* *p* Crotales (brass)

Cym.

Hp. *p* l.v. sempre

Pno. *p* as before

69 70 **71** 72 73 74

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vc. *p* *mp*

Db. *p* *mp*

75                      76                      77                      78                      **79**                      80

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Glock., Vib., Cro., Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., Db.

*mp*, *n*, *p*, *f*, *pp*, *mp*, *p*, *unis.*, *p*, *f*, *pp*, *mp*, *p*

(straight mute)





87 88 89 90 91

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf* Flute

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

Bsn. 1 *f*

Bsn. 2 *f*

Bsn. 3 *p* *mf* *p*

Hn. 1 *p* *n* *p* *n* *p*

Hn. 2 *n* *p* *n* *p* *n*

Hn. 3 *p* *n* *p* *n* *p*

Hn. 4 *n* *p* *n* *p* *n*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *p* *open* *n* *p* *n* *p*

Tbn. 2 *open* *p* *n* *p* *n*

Tbn. 3 *p* *n* *p* *n* *p*

Tba. *p* *mf* *p*

Timp. damp with fingers *p*

Glock.

Cym. *p*

Crot. *p*

Hp. C# (DCB | EF#GA#)

Pno. C# 4 4

87 *simile* 88 *simile* 89 *mf* 90 *mf* 91 *f*

Vln. 1 *mf*

Vln. 2 *mf* *f*

Vla. *f* *mf*

Vc.

Db.

92 93 94 95 96

Fl. 1 *f*

Fl. 2

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1 *mf*

Bsn. 2

Bsn. 3 *p* *mf*

Hn. 1 *n* *p* *n* *p* *n*

Hn. 2 *p* *n* *p* *n* *p*

Hn. 3 *n* *p* *n* *p* *n*

Hn. 4 *p* *n* *p* *n* *p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *n* *p* *n* *p* *n*

Tbn. 2 *p* *n* *p* *n* *p*

Tbn. 3 *n* *p* *n* *p* *n*

Tba. *p* *mf* *p*

Timp.

Glock.

Cym. *n* *mp*

Crot.

Hp. *G#*  
(DC#B|EFG#A#)

Pno. *G#*

Vln. 1 *mf* *f*

Vln. 2 *mf*

Vla. *mf* *f* *port.* *port.* *simile*

Vc.

Db.

This page of a musical score covers measures 97 through 100. The instrumentation includes Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Glockenspiel, Cymbals, Crotales, Harp, Piano, Violins 1-2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *mf*, *p*, and *ff*. Specific performance instructions include "stagger breathe with Oboe 2" and "stagger breathe with Oboe 1". The piano part includes a section with a key signature change to D major (D#) in measure 99. The woodwind and string parts are highly active, while the brass and percussion provide a steady accompaniment.

101 102 103 104

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Glock., Cym., Crota., Hp., Pno.

To Picc.

*p*, *n*, *mf*, *open*

101 102 103 104

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

ord. vib. → molto vib. (very wide)

ord. vib. sempre 16ths

*n*, *mf*, *p*

105 106 107 108 109

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

C Tpt. 1  
C Tpt. 2  
C Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.

Timp.  
Glock.  
Cym.  
Crot.  
Hp.

Pno.

105 106 107 108 109

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

Detailed description of the musical score: The score is divided into two systems. The first system (measures 105-109) includes woodwinds (Flutes 1-2, Piccolo, Oboes 1-3, Clarinets 1-3, Bassoons 1-3), Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The woodwinds and brass parts feature dynamic markings of *p* (piano) and *n* (normal), with some notes marked with a slur and a fermata. The Horns and Trombones play sustained notes with dynamic markings. The Trumpets and Trombones play rhythmic patterns with triplets. The Percussion section includes Timp., Glock., Cym., and Crot., with a cymbal roll in measure 109. The Piano part consists of rhythmic slashes. The second system (measures 105-109) includes Violins 1-2, Viola, Violoncello, and Double Bass. The Violins play sustained notes with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The Viola, Violoncello, and Double Bass play rhythmic patterns.

111

110

112

113

Fl. 1 *f*

Fl. 2

Picc.

Ob. 1 *f*

Ob. 2

Ob. 3

Cl. 1 *f*

Cl. 2

Cl. 3

Bsn. 1 *f*

Bsn. 2

Bsn. 3

Hn. 1 *n* *p* *n* *p*

Hn. 2 *p* *n* *p* *n*

Hn. 3 *n* *p* *n* *p*

Hn. 4 *p* *n* *p* *n*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *n* *p* *n* *p*

Tbn. 2 *p* *n* *p* *n*

Tbn. 3 *n* *p* *n* *p*

Tba.

Timp.

Glock.

Cym. *mf* To Tam-tam

Crot.

Hp.

Pno. 12 *A# -*

111

110

112

113

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This page of a musical score covers measures 114, 115, and 116. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Fl. 1 has a melodic line with slurs and accents. Fl. 2 is silent.
- Piccobello (Picc.):** Silent.
- Oboes (Ob. 1, 2, 3):** Ob. 1 has a melodic line with slurs and accents. Ob. 2 and 3 are silent.
- Clarinets (Cl. 1, 2, 3):** Cl. 1 has a rhythmic pattern. Cl. 2 and 3 are silent.
- Bassoons (Bsn. 1, 2, 3):** Bsn. 1 has a melodic line with slurs and accents. Bsn. 2 and 3 are silent.
- Horns (Hn. 1, 2, 3, 4):** Hn. 1, 2, and 3 have sustained notes with a *n* (natural) marking. Hn. 4 has a sustained note with a *p* (piano) marking.
- Trumpets (CTpt. 1, 2, 3):** All three have melodic lines with triplets and slurs.
- Trombones (Tbn. 1, 2, 3) and Tuba (Tba.):** Tbn. 1, 2, and 3 have sustained notes with a *n* marking. Tbn. 2 has a *p* marking. Tba. has a sustained note with a *n* marking.
- Timpani (Timp.):** Silent.
- Glockenspiel (Glock.):** Silent.
- Tam-tam (T.-t.):** Silent.
- Cymbals (Crot.):** Silent.
- Harpsichord (Hp.):** A sustained note with a *mf* (mezzo-forte) marking.
- Piano (Pno.):** Four chords marked with a *4* (quadruple) marking.
- Violins (Vln. 1, 2):** Vln. 1 has a melodic line. Vln. 2 has a sustained note.
- Viola (Vla.):** A sustained note.
- Violoncello (Vc.):** A rhythmic pattern.
- Double Bass (Db.):** A rhythmic pattern.



117 118 119 120

Fl. 1

Fl. 2

Picc. **Piccolo**  
*f* 3

Ob. 1 *n*

Ob. 2 *n*

Ob. 3 *n*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2 *n*

C Tpt. 3 *n*

Tbn. 1 *f* *n*

Tbn. 2 *n*

Tbn. 3 *f* *n*

Tba. *f*

Timp. *p* *mf* *f*

Glock.

T.-t. **Tam-tam**  
*ppp*

Crot.

Hp. *ff* 1.v.

Pno. 8

Vln. 1 *ff* 3

Vln. 2 *ff* 3

Vla. *ff*

Vc. *f*

Db. *f*

117 118 119 120

Detailed description of the musical score: This page contains the musical score for measures 117 through 120. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets 1, 2, and 3, Bassoons 1, 2, and 3, and Horns 1 through 4. The brass section includes Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The percussion section includes Timpani, Glockenspiel, Tam-tam, and Crotales. The keyboard section includes Harp and Piano. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (f, ff, p, mf, n, ppp), articulation (accents, slurs), and performance instructions (Piccolo, Tam-tam). The key signature is one sharp (F#) and the time signature is 4/4. The measures are numbered 117, 118, 119, and 120 at the top of the page.

121 ♩ = 60

accel. . . .

122 123 124 125 126 127 128

Fl. 1 *f*

Fl. 2

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *f*

Cl. 2

Cl. 3

Bsn. 1 *f*

Bsn. 2

Bsn. 3

Hn. 1 *p* *f* *ff*

Hn. 2 *p* *f* *ff*

Hn. 3 *p* *f* *ff*

Hn. 4 *p* *f* *ff*

C Tpt. 1 *mf* *f*

C Tpt. 2 *mf* *f* *mf*

C Tpt. 3

Tbn. 1 *f* *p* *ff*

Tbn. 2 *f* *p* *ff*

Tbn. 3 *f* *p* *ff*

Tba. *f* *p* *ff*

Timp. *ff*

Glock.

T.-t. *f* *ppp* *mf*

Crot.

Hp.

Pno. *ff*

121 ♩ = 60

accel. . . .

122 123 124 125 126 127 128

Vln. 1 *fff*

Vln. 2 *fff* free bowing

Vla. *fff* free bowing

Vc. *fff* free bowing

Db. *fff*

129 ♩ = 140 130 131 132 133 134

Fl. 1 *mf*

Fl. 2 *mf*

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf* *p < f* *p < f* *p < f* *p < f*

C Tpt. 2 *mf*

C Tpt. 3 *mf* *port.*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tba.

Timp.

Glock.

T.-t.

Crot.

Hp. *f*

Pno. *f*

Vln. 1 *p*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *mf*

129 ♩ = 140 130 131 132 133 134



141 142 143 144 145 146

Fl. 1 *f*

Fl. 2 *f*

Picc. *f*

Ob. 1 *p*

Ob. 2 *p*

Ob. 3 *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Bsn. 3 *p*

Hn. 1 *p* *f* *p*

Hn. 2 *p*

Hn. 3 *f* *p*

Hn. 4 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tba. *p*

Timp. *ff*

Glock. *ff*

Vib. *p* *ff* *f*

B. D. *f*

Hp. *ff*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 141 to 146. It features a large ensemble of instruments. The woodwind section includes two flutes (Fl. 1 and 2), a piccolo (Picc.), three oboes (Ob. 1, 2, 3), three clarinets (Cl. 1, 2, 3), three bassoons (Bsn. 1, 2, 3), and four horns (Hn. 1-4). The brass section consists of three trumpets (C Tpt. 1-3), three trombones (Tbn. 1-3), and a tuba (Tba.). The percussion section includes timpani (Timp.), glockenspiel (Glock.), vibraphone (Vib.), and a bass drum (B. D.). The keyboard section includes harp (Hp.) and piano (Pno.). The string section includes violin 1 (Vln. 1), violin 2 (Vln. 2), viola (Vla.), violoncello (Vc.), and double bass (Db.). The score is marked with various dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo). Measure 141 shows the woodwinds and strings starting with a forte dynamic. Measures 142-145 feature complex woodwind passages with triplets and dynamic shifts. Measure 146 concludes with a fortissimo dynamic across the entire ensemble.

# CURRICULUM VITAE

Lincoln Sandham

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## Education

University of Louisville (UofL), Louisville, KY  
Master of Music, Music Composition, 2016-present (degree expected in May 2018)

Baldwin Wallace University (BW), Berea, OH  
Bachelor of Music, Music Composition, 2013-2016 – *Cum Laude*

## Primary Instructors

Composition:

Dr. Steve Rouse – Coordinator, Composition and Creative Studies, UofL  
Dr. Clint Needham – Composer-in-residence, BW  
Dr. Jonathan Sokol – Assistant Professor, Composition, BW

Conducting:

Miss Kimcherie Lloyd – Director, Orchestral Studies, UofL  
Dr. Dirk Garner – Artistic Director, Bach Festival; Chair, Conducting and Ensembles

Dept. BW

Dr. Brendan Caldwell – Associate Professor, Conducting; Director, Wind Ensembles,  
BW

Dr. Katherine Kilburn – Composition Performance Coordinator, BW

Piano:

Dr. Robert Mayerovitch – Chair, Keyboard Dept., BW  
Miss Olga Radosavljevich – Preparatory Piano Dept., Cleveland Institute of Music

Voice:

Dr. Joanne Uniatowski – Associate Professor, Voice, BW  
Miss Marla Berg – Director, Opera Program, Kent State University

## Teaching Experience

2016-present: Theory Lab Coordinator and Teaching Assistant, University of Louisville.  
Duties include substitute teaching for all sections of Music Theory, administering skills audits, grading, group and one-on-one tutoring, and coordinating and promoting the theory-tutoring lab at UofL. Involves all levels of theory from remedial to advanced post-tonal.

## Awards and Honors

2015-2016 – Elinore Barber Music Scholarship Honoring the Memory of Dr. Albert Schweitzer

2013-2016 – BW Transfer Scholar's Award for Academic Talent and Achievement in the Classroom

2016 – Selected as soloist, BW Honors Recital

2015 – Selected as soloist, BW Convocation Recital

2015 – BW Dean's List Spring

2014 – C7 Prize for Choral Composition (awarded for *Falling Slowly in Love* for SATB Choir and Piano)

2014 – BW Dean's List Fall

2014 – BW Dean's List Spring

2013 – BW Dean's List Fall

2013 – Outstanding Music Student, Lakeland Community College

## Performance Experience

Keyboard:

2017 – Serve as Harpsichordist for the UofL Early Music Ensemble

2016 – BW Symphonic Wind Ensemble Season and regional tour, including performance at the Kennedy Center in Washington D.C.

## Performance Experience Continued

*Short Ride in a Fast Machine* by John Adams – Synthesizer 1

*Advance Always* by Clint Needham

*Concerto No. 2 for Marimba and Wind Ensemble* by David Gillingham

2016 – BW Symphony Orchestra Student Composer Concert (rehearsal and premieres of student works)

*Prestidigitation* by Kevin Thompson

*Expectations* by Bradley Vogel

*Avalanche* by Jacob Holmes

2016 – BW University Focus Festival, featuring the works of David Lang

*Orpheus Over and Under* by David Lang – Piano 1

*Memory Pieces* by David Lang – Soloist

2013-2016 – Served as solo and chamber pianist for the BW Composition Department, rehearsing and performing student compositions.

2015 – BW New Music Ensemble

*Paraphrase on Themes of Brian Eno* by Timothy Andres

*Lullaby* by Ned Rorem

*Chaconne* by John Harbison

*Velvet Hammer* by Sean Friar

2013 – BW University Focus Festival, featuring the works of Christopher Theofanidis

*Etenraku* by Christopher Theofanidis

Voice:

2017-Present – UofL Cardinal Singers – Tenor 1

2016-2017 – UofL Collegiate Chorale – Tenor 1 – Select performances:

*Symphony No. 2* by Gustav Mahler with the Louisville Orchestra

*Saint Chapelle* by Eric Whitacre

*La Petenera* by Carlos Sanchez Gutierrez – Soloist

2013-2016 – BW University Choir – Tenor 1 – Select performances:

*St. Matthew Passion* by J.S. Bach

*Mass in B Minor* by J.S. Bach

*St. John Passion* by J.S. Bach

*Magnificat in D* by J. S. Bach

*Wie schön leuchtet der Morgenstern* by J.S. Bach

*Requiem* by Herbert Howells

*Messages to Myself* by Christopher Theofanidis (BW Focus Festival)

## Masterclasses

Andrew Norman

Carlos Sanchez Gutierrez

Transient Canvas

Loris Ohannes Chobanian

David Lang

Christopher Theofanidis

## Works List

2017:

The Gray Raincurtain – Orchestra – 17 minutes

For Bass Trombone and Piano – 7 minutes, *Commissioned by Noal McLimore*

Sonorous Compass – Small Wind Ensemble – 6 minutes, *Commissioned by Paul Vickous*

New Work (in progress) – String Quartet – n/a, *Commissioned by the Grove City College String Quartet*

When You Are Old and Grey – Medium Voice and Piano – 5 minutes 30 seconds

Look Back On Time – SATB Choir – 5 minutes

In Short – Orchestra – 1 minute (for the UofL Orchestra's Fanfare Project)

Agnus Dei – SATB Choir – 4 minutes 30 seconds

2016:

Final – Voice and Electronics – 6 minutes

Alignment – Brass Quintet and Percussion – 5 minutes 30 seconds

The Chair – Electronics (for the *Fyoo-zh-en* dance festival, BWU) – 4 minutes

Resonant Attacks – Solo Piano – 2 minutes

Night Sketches – Bass Clarinet and Marimba (for *Transient Canvas*) – 2 minutes

2015:

29 July, 1856 – Chamber Orchestra and Soprano – 6 minutes

### Works List Continued

Breathe – Wind Ensemble – 6 minutes  
Suddenly, Light – SATB or SSAA Choir – 3 minutes 30 seconds  
Unorthodox Quintet – Clarinet, Saxophone, Piano, and 2 Double Basses – 4 minutes  
Mourning – Piano Trio – 12 minutes  
Transformations – Orchestra – 7 minutes (for the BW Symphony Orchestra)  
Fusion – Electronics (for the *Fyoo-zh-en* dance festival, BWU) – 5 minutes

2014:

Moment for Clarinet, Violin, and Piano – Clarinet, Violin, and Piano – 3 minutes  
Falling Slowly in Love – SATB Choir and Piano – 4 minutes  
Phases – Flute, 2 Clarinets, Alto Saxophone, Bb Trumpet, Marimba, Harp, Piano, and  
Double Bass – 5 minutes  
Lament – Piano Trio – 6 minutes

2013:

Mallets and Hammers – Piano, Marimba, and Vibraphone – 12 minutes  
Forgotten Carousel – Solo Piano – 2 minutes  
The Town Wakes Up – Clarinet, Horn, and Piano – 3 minutes  
Conversation with a Brook – Solo Piano – 3 minutes

### References

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Rebecca Jemian – Assistant Professor of Music Theory, Coordinator of Music Theory, UofL  
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