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## Symphony: Tambora

Logan Purcell

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**Symphony: Tambora**

by  
Logan Purcell

Submitted in Partial Fulfillment of the  
Requirements for the Degree of Master of Music in Composition  
in the School of Music, Jordan College of Fine Arts of Butler University

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Logan Purcell

# Symphony: Tambora

for chamber orchestra

Duration - ca. 15 minutes

Score is transposed

## Instrumentation:

2 Flutes

1 Oboe

2 Bb Clarinets

1 Bass Clarinet

1 Bassoon

2 Horns in F

1 Bb Trumpet

1 Trombone

Percussion 1 - Sus. Cymbal, Snare Drum, Tam-Tam

Percussion 2 - Wood Block, Bass Drum

Violin 1 (min. 4)

Violin 2 (min. 4)

Viola (min. 3)

Cello (min. 2)

Contrabass (min. 2)

### Performance note:

Dynamics should be taken at face value. Chamber orchestration has been chosen to allow for finer dynamic contrasts within the ensemble, so pay attention to the difference between *p* and *mp*, for example. Tempo in *The Birth of a Mountain*, measures 77-113 should be very steady and metronomic.

# Symphony: Tambora

Score is Transposed

## I. The Birth of a Mountain

Logan Purcell

Steadily Unfolding -  $\text{♩} = 108$

Flute 1 and 2

Oboe 1

Clarinet in B $\flat$  1 and 2

Bass Clarinet in B $\flat$

Bassoon 1

Horn in F 1

Horn in F 2

Trumpet in B $\flat$  1

Trombone 1

Percussion 1

Percussion 2

Wood Block

Violin 1

Violin 2

Viola

Violoncello

Contrabass

*pp*

*p*

*p*

*p*

7

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

7

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

con sord.

*pp*

Wood Block

div.

*pp*

div.

*pp*

*pp*

*mp*

*mp*

13 **A** Rumbling

Fl. 1 and 2  
Ob. 1  
Cl. 1 and 2  
B. Cl.  
Bsn. 1

Hn. 1  
Hn. 2  
Tpt. 1  
Tbn. 1

Perc. 1  
Perc. 2

13 **A** Rumbling

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

18

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mp*

1.

*p*

*mp*

*p*

*p*

Detailed description: This is a page of a musical score, page 4, starting at measure 18. The score is arranged in systems for various instruments. The first system includes Flutes 1 and 2, Oboe 1, Clarinets 1 and 2, Bass Clarinet, and Bassoon 1. The second system includes Horns 1 and 2, Trumpet 1, and Trombone 1. The third system includes Percussion 1 and 2. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Flute 1 and 2 part has a dynamic marking of *p* and a first ending bracket. The Bassoon 1 part has a dynamic marking of *mp*. The Horn 1 part has a dynamic marking of *mp*. The Viola part has a dynamic marking of *mp*. The Violoncello and Contrabass parts have a dynamic marking of *p*. The score is written in a key signature of one sharp (F#) and a common time signature (C).



23

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

23

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 5, measures 23-27. It features a variety of instruments. Flutes 1 and 2 are mostly silent, with a *p* dynamic marking above the staff in measure 24. Oboe 1 plays a melodic line starting in measure 23, with a *p* dynamic marking in measure 24. Clarinets 1 and 2 are silent until measure 24, where they play a melodic phrase starting with a *p* dynamic. Bass Clarinet and Trombone 1 are silent throughout. Bassoon 1 plays a rhythmic pattern of eighth notes. Horns 1 and 2 play melodic lines, with Horn 1 starting in measure 23 and Horn 2 in measure 24. Dynamics for the horns include *p* and *mp*. Trumpet 1 and Percussion 1 and 2 are silent. Violins 1 and 2 are silent. Viola plays a rhythmic pattern of eighth notes, with a *mf* dynamic marking in measure 24. Violoncello and Contrabass play a rhythmic pattern of eighth notes, with *mp* dynamic markings in measures 24 and 25.

28 **B**

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

*mf*

*mf*

*mp*

*mf*

*p*

*mp*

*p*

*mf*

*p*

*p*

*mf*

Wood Block

*mf*

28 **B**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*pizz.*

*mf*

*p*

*pizz.*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

32 *a2.*  
Fl. 1 and 2 *mp* *p*

Ob. 1 *p*

Cl. 1 and 2 *mp*

B. Cl. *p*

Bsn. 1 *p*

Hn. 1

Hn. 2

Tpt. 1 *p*

Tbn. 1

Perc. 1

Perc. 2

32  
Vln. 1 *p* *mp* unis. arco

Vln. 2 *p* unis.

Vla. *p*

Vc. *p*

Cb. *p*

37 C Lush, exuberant

Fl. 1 and 2: *pp* (measures 38-39), *pp* (measure 40)

Ob. 1: *mf* (measures 37-38), *f* (measures 39-40)

Cl. 1 and 2: *mf* (measures 37-38), *pp* (measures 39-40)

B. Cl.: *mf* (measures 37-38), *pp* (measures 39-40), *mf* (measure 40)

Bsn. 1: *mf* (measures 37-38), *mf* (measures 39-40)

Hn. 1: *pp* (measures 39-40)

Hn. 2: *pp* (measures 39-40), *mf* (measure 40)

Tpt. 1: *mf* (measures 37-38), *mf* (measures 39-40)

Tbn. 1: *pp* (measures 39-40), *mf* (measure 40), *senza sord.*

Perc. 1: *pp* (measures 39-40), *mf* (measure 40), *Sus. Cymbal*

Perc. 2: *Bass Drum*

37 C Lush, exuberant

Vln. 1: *pp* (measures 37-39), *f* (measure 40), *arco*

Vln. 2: *f* (measures 39-40)

Vla.: *mf* (measures 39-40), *arco*

Vc.: *mf* (measures 37-38), *pp* (measures 39-40), *mf* (measure 40), *arco*

Cb.: *pp* (measures 39-40), *mf* (measure 40), *arco*

This musical score page, numbered 9, contains measures 41 through 44. The instruments and their parts are as follows:

- Fl. 1 and 2:** Treble clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f* and a first ending bracket labeled 'a2.'. Measure 42 has a dynamic of *mp*.
- Ob. 1:** Treble clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *mp*.
- Cl. 1 and 2:** Treble clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f* and a first ending bracket labeled 'a2.'. Measure 42 has a dynamic of *mp*.
- B. Cl.:** Treble clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *mp*.
- Bsn. 1:** Bass clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *mp*.
- Hn. 1:** Treble clef, key signature of one sharp (F#). Measure 41 is a whole rest. Measure 42 has a dynamic of *p*.
- Hn. 2:** Treble clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *p*.
- Tpt. 1:** Treble clef, key signature of one sharp (F#). Measure 41 is a whole rest. Measure 42 has a dynamic of *mp*.
- Tbn. 1:** Bass clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *mp*.
- Perc. 1 and Perc. 2:** Percussion staves with two drumsticks, both containing whole rests for all measures.
- Vln. 1:** Treble clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f* and a first ending bracket labeled 'a2.'. Measure 42 has a dynamic of *mp*.
- Vln. 2:** Treble clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *p*.
- Vla.:** Alto clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *p*.
- Vc.:** Bass clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *p*.
- Cb.:** Bass clef, key signature of one sharp (F#). Measure 41 starts with a dynamic of *f*. Measure 42 has a dynamic of *p*.

46

Fl. 1 and 2

mf

*p*

Ob. 1

*f*

Cl. 1 and 2

*p*

*f*

*p*

B. Cl.

Bsn. 1

*mf*

*p*

Hn. 1

*mf*

*p*

Hn. 2

*mf*

*p*

Tpt. 1

Tbn. 1

*mf*

*p*

Perc. 1

Perc. 2

Vln. 1

*p*

Vln. 2

*p*

Vla.

*p*

Vc.

*mf*

*p*

Cb.

*mf*

*p*

Detailed description: This is a page of an orchestral score, page 10, starting at measure 46. The score is arranged in a traditional orchestral layout with woodwinds at the top, brass in the middle, percussion below, and strings at the bottom. The woodwinds (Flutes, Oboe, Clarinets, Bassoon) have melodic lines with dynamics ranging from *p* to *f*. The brass (Horns, Trumpets, Trombones) provide harmonic support with rhythmic patterns, mostly at *mf* and *p*. The strings (Violins, Viola, Violoncello, Contrabass) play a steady rhythmic accompaniment, with dynamics ranging from *mf* to *p*. The percussion parts are currently silent. The score is written in 5/4 time and features various articulations and dynamics throughout.

Inquisitive, innocent

51 D

Fl. 1 and 2  
Ob. 1  
Cl. 1 and 2  
B. Cl.  
Bsn. 1  
Hn. 1  
Hn. 2  
Tpt. 1  
Tbn. 1  
Perc. 1  
Perc. 2

Wood Block

*mp*  
*p*  
*p*

Detailed description: This block contains the musical score for woodwinds and percussion. It features six staves for woodwinds (Flute 1 and 2, Oboe 1, Clarinet 1 and 2, Bass Clarinet, Bassoon 1) and two staves for percussion (Percussion 1 and Percussion 2). The percussion part includes a wood block. The score is in 4/4 time with a key signature of one sharp (F#). The first measure is marked with a circled 'D' and the number '51'. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Inquisitive, innocent

51 D

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*pp*  
*pp*  
pizz.  
*mp*

Detailed description: This block contains the musical score for strings. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a key signature of one sharp (F#). The first measure is marked with a circled 'D' and the number '51'. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The contrabass part includes a *pizz.* (pizzicato) marking.

57

Fl. 1 and 2 *mp* a2.

Ob. 1

Cl. 1 and 2 *mf*

B. Cl. *mf*

Bsn. 1 *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Tpt. 1

Tbn. 1 *mf*

Perc. 1

Perc. 2 Wood Block *mf*

Vln. 1

Vln. 2 *mp*

Vla.

Vc. pizz. *mf*

Cb. *mf*

Detailed description: This is a page of a musical score for an orchestra, numbered 12. The score is divided into two systems. The first system includes Flutes 1 and 2, Oboe 1, Clarinets 1 and 2, Bassoon 1, Horns 1 and 2, Trumpet 1, Trombone 1, Percussion 1 and 2, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features various dynamics such as *mp*, *mf*, *p*, and *mf*. There are also performance instructions like 'a2.' and 'pizz.'. The music is written in treble and bass clefs with various note values and rests.



63

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

63

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mp*

*mf*

69 E

Fl. 1 and 2: *sub. p*, *pp*

Ob. 1: *sub. p*

Cl. 1 and 2: *sub. p*, *pp*

B. Cl.: *sub. p*

Bsn. 1: *mp*, *p*

Hn. 1: *pp*

Hn. 2: *pp*

Tpt. 1: *pp*

Tbn. 1: *pp*

Perc. 1: -

Perc. 2: -

Vln. 1: *pp*

Vln. 2: -

Vla.: *mp*, *p*

Vc.: *p*, *mp*, *p*

Cb.: *p*

arco

arco

arco

Detailed description: This page of a musical score covers measures 69 to 72. It features a woodwind section (Flutes 1 & 2, Oboe 1, Clarinets 1 & 2, Bass Clarinet, Bassoon 1), a brass section (Horn 1 & 2, Trumpet 1, Trombone 1), two percussion parts, and a string section (Violin 1 & 2, Viola, Violoncello, Contrabass). A key signature change to E major is indicated by a box labeled 'E' above the first measure. The woodwinds play sustained notes, with the flutes and clarinets ending in a *pp* flourish. The bassoon and strings have more active parts, with the bassoon playing a melodic line and the strings providing harmonic support. Dynamics range from *pp* to *mp*. The string section includes 'arco' markings for the cello and contrabass.

Musical score for measures 73-75. The score is in 2/4 time and features the following parts:

- Fl. 1 and 2:** Treble clef, starting at measure 73 with a melodic line. Measure 74 includes a dynamic marking of *pp*.
- Ob. 1:** Treble clef, rests in measures 73 and 74, then plays a note in measure 75.
- Cl. 1 and 2:** Treble clef, playing a melodic line. Measure 74 includes a dynamic marking of *pp*.
- B. Cl.:** Treble clef, rests in measures 73 and 74, then plays a note in measure 75.
- Bsn. 1:** Bass clef, rests in measures 73, 74, and 75.
- Hn. 1:** Treble clef, rests in measures 73 and 74, then plays a note in measure 75.
- Hn. 2:** Treble clef, rests in measures 73, 74, and 75.
- Tpt. 1:** Treble clef, rests in measures 73, 74, and 75.
- Tbn. 1:** Bass clef, rests in measures 73, 74, and 75.
- Perc. 1:** Percussion, rests in measures 73, 74, and 75.
- Perc. 2:** Percussion, rests in measures 73, 74, and 75.
- Vln. 1:** Treble clef, rests in measures 73, 74, and 75.
- Vln. 2:** Treble clef, rests in measures 73, 74, and 75.
- Vla.:** Alto clef, playing a melodic line in measures 73 and 74.
- Vc.:** Bass clef, rests in measures 73 and 74, then plays a melodic line in measure 75 with a dynamic marking of *pp*.
- Cb.:** Bass clef, rests in measures 73 and 74, then plays a melodic line in measure 75 with a dynamic marking of *pp*.

77 Very steadily, metronomic, gradually building

Fl. 1 and 2  
Ob. 1  
Cl. 1 and 2  
B. Cl.  
Bsn. 1

Hn. 1  
Hn. 2  
Tpt. 1  
Tbn. 1

Perc. 1  
Perc. 2

Snare Drum

77 Very steadily, metronomic, gradually building

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

81

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

*p*

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

*p*

81

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div. pizz.

*mp*

pizz.

*mp*

pizz.

*mp*

pizz.

*mp*

*mp*

F

85

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

1.

*mf*

*mp*

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

*mp*

F

85

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

89

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

89

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

93

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

93

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



96

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

96

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis. arco

f

arco

mf

sim.

mf

arco

mf

arco

mf

99

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

99

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 22, measures 99-101. It features a woodwind section (Flutes 1 and 2, Oboe 1, Clarinets 1 and 2, Bass Clarinet, Bassoon 1), a brass section (Horns 1 and 2, Trumpet 1, Trombone 1), percussion (Percussion 1 and 2), and a string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The key signature has one sharp (F#). In measure 99, the Clarinet 1 and 2 part has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, all under a slur. The Horns 1 and 2 parts play a rhythmic pattern of eighth notes. The Percussion 1 part has a complex rhythmic pattern with accents. In measure 100, the Clarinet 1 and 2 part continues with a melodic line. The Horns 1 and 2 parts continue with their rhythmic pattern. The Percussion 1 part continues with its pattern. In measure 101, the Clarinet 1 and 2 part has a melodic line. The Horns 1 and 2 parts continue with their rhythmic pattern. The Percussion 1 part continues with its pattern. The string section provides a steady accompaniment.

102

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

102

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**G** Bursting forth, full of energy

105

Fl. 1 and 2 *ff*

Ob. 1 *ff*

Cl. 1 and 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tbn. 1 *f*

Perc. 1 *f*

Perc. 2

**G** Bursting forth, full of energy

105

Vln. 1 *ff*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

108

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

108

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 108, 109, and 110. The score is arranged in a system with 18 staves. The top section (measures 108-110) includes: Flutes 1 and 2 (treble clef), Oboe 1 (treble clef), Clarinets 1 and 2 (treble clef, key signature of one sharp), Bassoon (treble clef), Bassoon 1 (bass clef), Horn 1 (treble clef), Horn 2 (treble clef), Trumpet 1 (treble clef), and Trombone 1 (bass clef). The middle section (measures 108-110) includes: Percussion 1 (two staves, snare drum) and Percussion 2 (two staves, tom-toms). The bottom section (measures 108-110) includes: Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Contrabass (bass clef). The music features various melodic lines with slurs and ties, and rhythmic patterns including eighth and sixteenth notes. The key signature is one sharp (F#) for the woodwinds and strings, and the percussion parts are marked with accents.

Musical score for measures 111-113, featuring woodwinds, brass, percussion, and strings. The score is in 4/4 time and includes parts for Fl. 1 and 2, Ob. 1, Cl. 1 and 2, B. Cl., Bsn. 1, Hn. 1, Hn. 2, Tpt. 1, Tbn. 1, Perc. 1, Perc. 2, Vln. 1, Vln. 2, Vla., Vc., and Cb.

Measures 111-113 are marked with a rehearsal sign (111) and a key signature of one sharp (F#). The woodwinds (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play sustained notes with phrasing slurs. The brass (Trumpets, Trombones) and Percussion 1 play rhythmic patterns. Percussion 2 is silent.

114 [H] A brief repose... slightly slower

Wide, expansive, a tempo

Fl. 1 and 2 *sub. pp* *f*

Ob. 1 *sub. pp* *f*

Cl. 1 and 2 *sub. pp* *f*

B. Cl. *sub. pp*

Bsn. 1 *sub. pp* *f*

Hn. 1 *sub. pp*

Hn. 2 *sub. pp*

Tpt. 1 *sub. pp* *mf*

Tbn. 1 *sub. pp* *f*

Perc. 1 Sus. Cymbal *pp* *f*

Perc. 2 Bass Drum *pp* *f*

114 [H] A brief repose... slightly slower

Wide, expansive, a tempo

Vln. 1 *sub. pp* *f*

Vln. 2 *sub. pp* *f*

Vla. *f*

Vc. *sub. pp* *f*

Cb. *sub. pp* *f*

120

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

120

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for page 28, measures 120-125, is presented in a standard orchestral layout. The score is divided into two systems. The first system includes parts for Flutes 1 and 2, Oboe 1, Clarinets 1 and 2, Bass Clarinet, Bassoon 1, Horns 1 and 2, Trumpet 1, and Trombone 1. The second system includes parts for Percussion 1 and 2, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. The score features various musical notations, including slurs, accents, and dynamic markings such as *f* (forte) and *p* (piano). The measures are numbered 120 through 125.



Shrinking...

Playful

126

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Shrinking...

Playful

126

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

p

133

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

*mf*

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

133

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

138

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

*pp*

*pp*

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

138

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*arco*

*pp*

*arco*

*pp*

# II. Magma

Simmering ♩ = 66

Flute 1 and 2  
Oboe 1  
Clarinet in B♭ 1 and 2  
Bass Clarinet in B♭  
Bassoon 1  
Horn in F 1  
Horn in F 2  
Trumpet in B♭ 1  
Trombone 1  
Percussion 1  
Percussion 2

Clarinet in B♭ 1 and 2: a2. *pp*

Bassoon 1: *pp*

Horn in F 1: *ppp*

Horn in F 2: *ppp*

Trombone 1: *pp*

Simmering ♩ = 66

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

Violin 1: con sord. *pp*

Violin 2: con sord. *pp*

Viola: con sord. *pp*

Violoncello: con sord. *pp*

Contrabass: pizz. con sord. *pp*

This page of a musical score contains the following parts and markings:

- Fl. 1 and 2:** Treble clef, key signature of one flat. Features a sixteenth-note scale starting on G4, marked with a first ending bracket, *pp*, and a sixteenth-note fingering '6'.
- Ob. 1:** Treble clef, key signature of one flat. Contains a whole rest.
- Cl. 1 and 2:** Treble clef, key signature of two sharps. Features a sixteenth-note scale starting on G4, marked with a first ending bracket and a sixteenth-note fingering '6'.
- B. Cl.:** Treble clef, key signature of two sharps. Contains a whole rest.
- Bsn. 1:** Bass clef, key signature of two sharps. Contains a whole rest.
- Hn. 1:** Treble clef, key signature of two sharps. Contains a whole rest.
- Hn. 2:** Treble clef, key signature of two sharps. Contains a whole rest.
- Tpt. 1:** Treble clef, key signature of two sharps. Features a half note chord on G4, marked with *pp* and *con sord.*
- Tbn. 1:** Bass clef, key signature of two sharps. Features a half note chord on G3, marked with *con sord.*
- Perc. 1:** Percussion staff with a whole rest.
- Perc. 2:** Percussion staff with a whole rest.
- Vln. 1:** Treble clef, key signature of one flat. Features a half note chord on G4, marked with a sixteenth-note fingering '6'.
- Vln. 2:** Treble clef, key signature of one flat. Features a half note chord on G4.
- Vla.:** Alto clef, key signature of one flat. Features a half note chord on G4.
- Vc.:** Bass clef, key signature of one flat. Features a half note chord on G4.
- Cb.:** Bass clef, key signature of one flat. Contains a whole rest.

A

a2.

9

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

A

9

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

20

Fl. 1 and 2 *p* *mp*

Ob. 1 *mp* *p*

Cl. 1 and 2

B. Cl.

Bsn. 1 *mf*

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Tpt. 1 *mp* senza sord.

Tbn. 1 *mp* senza sord.

Perc. 1 *pp* Sus. cymbal

Perc. 2

20

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cautiously, buidling pressure

**B**

30

Fl. 1 and 2 *mf*

Ob. 1 *mf*

Cl. 1 and 2 *p* *a2.* *mf*

B. Cl. *p* *mf*

Bsn. 1 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mf*

Tbn. 1

Perc. 1 *pp* *mp*  
Bass Drum

Perc. 2 *pp* *mf*

**B** Cautiously, buidling pressure

senza sord.

30

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *p* *mf*

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.



39

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mp*

*p*

*f*

*f*

*p*

Detailed description: This page of a musical score covers measures 39 to 46. The woodwind section includes Flutes 1 and 2 (mostly rests), Oboe 1 (measures 44-46), Clarinets 1 and 2 (measures 40-41), Bass Clarinet (measures 40-41), and Bassoon 1 (measures 40-41). The brass section includes Horns 1 and 2 (measures 44-46), Trumpet 1 (measures 40-41), and Trombone 1 (measures 40-41). Percussion parts 1 and 2 are present but contain no notation. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) is active throughout, with dynamic markings such as *f* and *p*. The score is in a key with one sharp (F#) and a common time signature.

48

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*p*

*mf*

*mp*

*pizz.*

*arco*

*mp*

Detailed description: This page of a musical score covers measures 48 to 55. The woodwind section includes Flutes 1 and 2 (mostly rests), Oboe 1 (measures 50-51), Clarinets 1 and 2 (measures 48-49), Bass Clarinet (measures 48-49), and Bassoon 1 (measures 48-49). The brass section includes Horns 1 and 2 (measures 48-49), Trumpet 1 (measures 48-49), and Trombone 1 (measures 48-49). Percussion parts 1 and 2 are present but contain no notation. The string section includes Violin 1 and 2 (measures 48-55), Viola (measures 48-55), Violoncello (measures 48-55), and Contrabass (measures 48-55). Dynamics include *p*, *mf*, and *mp*. Performance instructions include *pizz.* and *arco*. The score is in a key with one sharp (F#) and a common time signature.

Menacing



56

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Detailed description: This block contains the musical staves for woodwinds. Flute 1 and 2, Oboe 1, Clarinet 1 and 2, Bass Clarinet, and Bassoon 1. The Flute 1 and 2 part has a dynamic marking of *p* at the end of the measure. The Bassoon 1 part has a dynamic marking of *p* and a fermata over the final note.

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

con sord.

Detailed description: This block contains the musical staves for brass. Horn 1 and Horn 2 parts have dynamic markings of *p* and are marked "con sord." (con sordina). Trumpet 1 and Trombone 1 parts are currently silent.

Perc. 1

Perc. 2

*pp* *mp*

Detailed description: This block contains the musical staves for percussion. Percussion 1 and Percussion 2 parts. Both parts have dynamic markings of *pp* and *mp* with a crescendo hairpin.

Menacing



56

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sul pont.

*pp*

*p*

Detailed description: This block contains the musical staves for strings. Violin 1 and Violin 2 parts have dynamic markings of *pp* and are marked "sul pont." (sul ponticello). Viola, Violoncello, and Contrabass parts are also present. The Contrabass part has a dynamic marking of *p*.

63

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

*pp* 6

6

con sord.

*p*

col legno battuto

*pp*

col legno battuto

*pp*

sul pont.

*pp*

68

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a2.

*pp*

*pp*

*pp*

*pp*

*pp*

*mp*

*mp*

68

Perilous, pressurized

76 D

Fl. 1 and 2 *p cresc. poco a poco (to m. 88)*

Ob. 1 *p cresc. poco a poco (to m. 88)*

Cl. 1 and 2 *p cresc. poco a poco (to m. 88)*

B. Cl. *p cresc. poco a poco (to m. 88)*

Bsn. 1 *p cresc. poco a poco (to m. 88)*

Hn. 1 *senza sord. p cresc. poco a poco (to m. 88)*

Hn. 2 *senza sord. p cresc. poco a poco (to m. 88) mp*

Tpt. 1

Tbn. 1 *p cresc. poco a poco (to m. 88)*

Perc. 1

Perc. 2 *p cresc. poco a poco*

D Perilous, pressurized

76

Vln. 1 *sul pont. p cresc. poco a poco (to m. 88)*

Vln. 2 *sul pont. p cresc. poco a poco (to m. 88)*

Vla. *sul pont. p cresc. poco a poco (to m. 88)*

Vc. *sul pont. p cresc. poco a poco (to m. 88)*

Cb. *arco sul pont. p cresc. poco a poco (to m. 88)*

81

Fl. 1 and 2 *mp*

Ob. 1 *mf*

Cl. 1 and 2 *mp*

B. Cl. *mp* *mf*

Bsn. 1 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2

Tpt.1 *mp* senza sord.

Tbn. 1 *mp* *mf*

Perc. 1

Perc. 2 *mp* *mf*

81

Vln. 1 *mp* gradually return to ord. *mf*

Vln. 2 *mp* gradually return to ord. *mf*

Vla. *mp* gradually return to ord. *mf*

Vc. *mp* gradually return to ord. *mf*

Cb. *mp* gradually return to ord. *mf*

87

Fl. 1 and 2 *mf* *f* *pp*

Ob. 1 *f* *pp*

Cl. 1 and 2 *mf* *f* *pp*

B. Cl. *f*

Bsn. 1 *f* *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *f* *pp*

Tbn. 1 *f* *pp*

Perc. 1 *pp*

Perc. 2 *f* *pp*

87

Vln. 1 *f* *pp* ord.

Vln. 2 *f* *pp* ord.

Vla. *f* *pp* ord.

Vc. *f* *pp* ord.

Cb. *f* *pp* ord.



Spilling over, looming, massive

93 **E**

Fl. 1 and 2 *ff*

Ob. 1 *ff*

Cl. 1 and 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tbn. 1 *f*

Perc. 1 *ff*

Perc. 2 *ff*

Detailed description: This block contains the woodwind and percussion staves for measures 93-100. The woodwinds (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Horns, Trumpets, and Trombones) are marked with dynamic levels of *ff* or *f*. The percussion staves (Perc. 1 and Perc. 2) are marked with *ff*. The music features complex rhythmic patterns with many rests, suggesting a sparse but powerful texture.

Spilling over, looming, massive

93 **E**

Vln. 1 *ff* *div.* *unis.*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This block contains the string staves (Violins, Viola, Violoncello, and Contrabass) for measures 93-100. The Violin 1 part is marked with *ff* and includes the instruction *div.* (divisi) and *unis.* (unison) at the end of the passage. The other string parts (Violin 2, Viola, Violoncello, and Contrabass) are all marked with *ff*. The music is characterized by dense, sustained chords and rhythmic patterns.

Bubbling

F

103

Fl. 1 and 2  
Ob. 1  
Cl. 1 and 2  
B. Cl.  
Bsn. 1  
Hn. 1  
Hn. 2  
Tpt. 1  
Tbn. 1  
Perc. 1  
Perc. 2

*mp*  
*mf*  
*mp*  
*mp*

Detailed description: This block contains the musical score for woodwinds and percussion. It starts at measure 103. The Flute 1 and 2 part has a melodic line with slurs and dynamics of *mp*. The Oboe 1 part has a similar melodic line with dynamics of *mf*. The Clarinet 1 and 2 part has a melodic line with dynamics of *mp*. The Bass Clarinet part has a melodic line with dynamics of *mf*. The Bassoon 1 part has a melodic line with dynamics of *mp*. The Horn 1 and Horn 2 parts have melodic lines with dynamics of *mp*. The Trumpet 1 and Trombone 1 parts have melodic lines. The Percussion 1 and Percussion 2 parts are marked with rests.

Bubbling

F

103

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Detailed description: This block contains the musical score for strings. It starts at measure 103. The Violin 1 part has a melodic line with slurs and dynamics of *mp*. The Violin 2 part has a similar melodic line with dynamics of *mf*. The Viola part has a melodic line with dynamics of *mp*. The Violoncello part has a melodic line with dynamics of *mp*. The Contrabass part has a melodic line with dynamics of *mp*.

113

Fl. 1 and 2  
Ob. 1  
Cl. 1 and 2  
B. Cl.  
Bsn. 1  
Hn. 1  
Hn. 2  
Tpt. 1  
Tbn. 1  
Perc. 1  
Perc. 2

*p*  
*mp*  
*p*  
*p*  
*p*

Detailed description: This block contains the musical score for measures 113 through 118 for the woodwind and percussion sections. The Flute 1 and 2 part (treble clef) has a melodic line starting in measure 113 with a half note G4, quarter notes A4 and B4, and a half note C5, all under a slur. The Oboe 1 part (treble clef) is silent until measure 114, where it enters with a half note G4, quarter notes A4 and B4, and a half note C5, all under a slur, marked *p*. The Clarinet 1 and 2 part (treble clef, key signature of one sharp) is silent until measure 114, where it enters with a half note G4, quarter notes A4 and B4, and a half note C5, all under a slur, marked *p*. The Bass Clarinet part (treble clef, key signature of one sharp) has a melodic line starting in measure 113 with a half note G4, quarter notes A4 and B4, and a half note C5, all under a slur, marked *mp*. The Bassoon 1 part (bass clef) has a melodic line starting in measure 113 with a half note G3, quarter notes A3 and B3, and a half note C4, all under a slur, marked *p*. The Horn 1 part (treble clef, key signature of one sharp) has a melodic line starting in measure 113 with a half note G4, quarter notes A4 and B4, and a half note C5, all under a slur, marked *p*. The Horn 2 part (treble clef, key signature of one sharp) has a melodic line starting in measure 113 with a half note G4, quarter notes A4 and B4, and a half note C5, all under a slur, marked *p*. The Trumpet 1 part (treble clef, key signature of one sharp) is silent throughout. The Trombone 1 part (bass clef) has a melodic line starting in measure 113 with a half note G3, quarter notes A3 and B3, and a half note C4, all under a slur, marked *p*. The Percussion 1 and 2 parts are silent throughout.

113

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Detailed description: This block contains the musical score for measures 113 through 118 for the string sections. The Violin 1 part (treble clef) is silent throughout. The Violin 2 part (treble clef) is silent throughout. The Viola part (alto clef) is silent throughout. The Violoncello part (bass clef) is silent throughout. The Contrabass part (bass clef) is silent throughout.

119 G

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

119 G

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

### III. Barren Earth, Ashen Sky

Scorched earth ♩ = 144

The musical score is arranged in a standard orchestral format with the following parts:

- Flute 1 and 2:** Starts with a *ff* dynamic, playing a melodic line with triplets. Ends with a *mp* dynamic.
- Oboe 1:** Starts with a *ff* dynamic, playing a melodic line with triplets. Ends with a *mp* dynamic.
- Clarinet in B♭ 1 and 2:** Remains silent until the final measure, where it plays a melodic line with a *mp* dynamic.
- Bass Clarinet in B♭:** Plays a rhythmic accompaniment of quarter notes with a *ff* dynamic.
- Bassoon 1:** Plays a rhythmic accompaniment of quarter notes with a *ff* dynamic.
- Horn in F 1 and 2:** Plays a rhythmic accompaniment of quarter notes with a *ff* dynamic.
- Trumpet in B♭ 1:** Remains silent until the final measure, where it plays a melodic line with a *mp* dynamic.
- Trombone 1:** Plays a rhythmic accompaniment of quarter notes with a *ff* dynamic.
- Percussion 1:** Plays a suspended cymbal with a *ff* dynamic.
- Percussion 2:** Plays a bass drum with a *ff* dynamic.
- Violin 1:** Starts with a *ff* dynamic, playing a melodic line with triplets. Ends with a *mp* dynamic.
- Violin 2:** Starts with a *ff* dynamic, playing a melodic line with triplets. Ends with a *mp* dynamic.
- Viola:** Starts with a *ff* dynamic, playing a melodic line with triplets. Ends with a *mp* dynamic.
- Violoncello:** Plays a rhythmic accompaniment of quarter notes with a *ff* dynamic.
- Contrabass:** Plays a rhythmic accompaniment of quarter notes with a *ff* dynamic.

6 A

Fl. 1 and 2 *ff* 3 3 3 3

Ob. 1 *ff* 3 3 3 3

Cl. 1 and 2

B. Cl. *ff*

Bsn. 1 *ff*

Hn. 1 *ff* *sfz* *ff*

Hn. 2 *ff* *sfz* *ff*

Tpt. 1

Tbn. 1 *ff* *sfz* *ff*

Perc. 1 Sus. Cymbal

Perc. 2 B.D.

Vln. 1 6 A *ff* 3 3 3 3

Vln. 2 *ff* 3 3 3 3

Vla. 3 3 *ff* 3 3 3 3

Vc. 3 3 3 *p* *ff*

Cb. *ff*

11

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*

*p*

*f*

*mp*

*ff*

B.D.

*mp*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Musical score for page 52, measures 16-20. The score is written for a symphony orchestra and includes the following instruments and parts:

- Fl. 1 and 2:** Flute parts 1 and 2, starting at measure 16 with triplets.
- Ob. 1:** Oboe 1 part, starting at measure 19 with a triplet.
- Cl. 1 and 2:** Clarinet parts 1 and 2, starting at measure 16 with triplets.
- B. Cl.:** Bass Clarinet part, starting at measure 16 with quarter notes.
- Bsn. 1:** Bassoon 1 part, starting at measure 16 with quarter notes.
- Hn. 1 and 2:** Horn parts 1 and 2, starting at measure 16 with quarter notes.
- Tpt. 1:** Trumpet 1 part, starting at measure 16 with quarter notes.
- Tbn. 1:** Trombone 1 part, starting at measure 16 with quarter notes.
- Perc. 1 and 2:** Percussion parts 1 and 2, starting at measure 16.
- Vln. 1 and 2:** Violin parts 1 and 2, starting at measure 16 with triplets.
- Vla.:** Viola part, starting at measure 16 with triplets.
- Vc.:** Violoncello part, starting at measure 16 with quarter notes.
- Cb.:** Contrabass part, starting at measure 16 with quarter notes.

The score includes various musical notations such as triplets (marked with '3'), dynamics (e.g., *mp*), and articulation marks (accents and slurs). The key signature has one sharp (F#) and the time signature is 4/4.



21

Fl. 1 and 2 *ff* 3 3 3 3 3 3

Ob. 1 *ff* 3 3 3 3 3 3

Cl. 1 and 2 3 3

B. Cl. *ff*

Bsn. 1 *ff*

Hn. 1 *ff* *sfz* *ff*

Hn. 2 *ff* *sfz* *ff*

Tpt.1

Tbn. 1 *ff* *sfz* *ff*

Perc. 1 *Sus. Cymbal*

Perc. 2 *B.D.* *p* *ff*

Vln. 1 *ff* 3 3 3 3 3 3

Vln. 2 *ff* 3 3 3 3 3 3

Vla. *ff* 3 3 3 3 3 3

Vc. *ff*

Cb. *ff*

**B** Rolling

26

Fl. 1 and 2: Rests in measures 26-29; measure 30 has a triplet of eighth notes, *p*.

Ob. 1: *mf* in measure 26; triplets in measures 27-28; *p* triplet in measure 30.

Cl. 1 and 2: *mp* in measure 26; *p* triplet in measure 30.

B. Cl.: *mp* in measure 26; rests in measures 27-30.

Bsn. 1: *mp* in measure 26; *mf* triplet in measure 30.

Hn. 1: *mp* in measure 26; *p* triplet in measure 30.

Hn. 2: *mp* in measure 26; rests in measures 27-30.

Tpt. 1: *mp* in measure 26; rests in measures 27-30.

Tbn. 1: *mp* in measure 26; rests in measures 27-30.

Perc. 1 and 2: Rests in all measures.

**B** Rolling

26

Vln. 1 and 2: Rests in all measures.

Vla.: Rests in all measures.

Vc.: Rests in all measures.

Cb.: *mp* triplet in measure 30.



## Cataclysmic

36

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

3 3 3 3

*mp*

*f*

*mf*

*f*

*f*

3 3 3 3 3 3

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

3 3 3 3

*mp*

*f*

*mp*

*f*

Perc. 1

Perc. 2

Sus. Cymbal

Snare Drum

B.D.

*p*

*f*

3

*p*

*f*

36

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3 3 3 3 3 3

*mp*

*ff*

*ff*

*f*

*f*

3 3 3 3

*f*

*f*

41

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

41 (8)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

47

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

47 (8)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*v*

*v*

**D** Superheated, violent

52

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Sus. Cymbal

**D** Superheated, violent

52

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

57

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ff*

*sub. mp*

*sub. p*



E Unstable

62

Fl. 1 and 2 *p* *mf*

Ob. 1 *p* *mf*

Cl. 1 and 2 *p* *mf*

B. Cl. *p* *mf*

Bsn. 1 *p*

Hn. 1 *pp*

Hn. 2 *pp* *mf*

Tpt. 1

Tbn. 1 *mf*

Perc. 1 *p* *mf* Sus. Cymbal

Perc. 2

E Unstable

62

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *p*

Vc. *p* *mf*

Cb. *mf*

68 F

Fl. 1 and 2 *p*

Ob. 1 *p*

Cl. 1 and 2 *p*

B. Cl. *p*

Bsn. 1

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tbn. 1 *p*

Perc. 1

Perc. 2

68 F

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp* *p*

Vc. *p* *p*

Cb. *p* *p*

Detailed description: This page of a musical score covers measures 68 through 73. It features a full orchestral ensemble. The woodwind section includes Flutes 1 and 2, Oboe 1, Clarinets 1 and 2, Bass Clarinet, and Bassoon 1. The brass section includes Horns 1 and 2, Trumpet 1, and Trombone 1. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. Percussion parts 1 and 2 are also present. The score is in a key with one sharp (F#) and a common time signature. Dynamics are marked with *p* (piano) and *mp* (mezzo-piano). A fermata is placed over the final measure (73), which is also marked with a boxed 'F'. The Viola part features triplet patterns in measures 68 and 70.

75  
Fl. 1 and 2  
Ob. 1  
Cl. 1 and 2  
B. Cl.  
Bsn. 1

This block contains the woodwind section of the score for measures 75 through 81. The instruments are Flute 1 and 2, Oboe 1, Clarinet 1 and 2, Bass Clarinet, and Bassoon 1. The music is in treble clef with a key signature of one sharp (F#). The woodwinds feature various melodic lines, some with slurs and ties. At measure 81, there are triplet markings (indicated by a '3' above the notes) for the Clarinet and Bassoon parts. Dynamic markings include *mp* (mezzo-piano) for the Clarinet and Bassoon, and *p* (piano) for the Bassoon.

Hn. 1  
Hn. 2  
Tpt. 1  
Tbn. 1

This block contains the brass section of the score for measures 75 through 81. The instruments are Horn 1, Horn 2, Trumpet 1, and Trombone 1. The music is in treble clef with a key signature of one sharp (F#). The brass instruments play sustained notes, mostly half notes and quarter notes, with some slurs and ties. Dynamic markings include *mp* (mezzo-piano) for the Horns and *p* (piano) for the Trombone.

Perc. 1  
Perc. 2

This block contains the percussion section of the score for measures 75 through 81. Both Percussion 1 and Percussion 2 parts are shown with a drum set icon, but they are completely silent throughout this section, indicated by a whole rest on each staff.

75  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

This block contains the string section of the score for measures 75 through 81. The instruments are Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The music is in treble clef with a key signature of one sharp (F#). The strings play sustained notes, mostly half notes and quarter notes, with some slurs and ties. Dynamic markings include *p* (piano) for the Viola and *mp* (mezzo-piano) for the Violoncello and Contrabass. At measure 81, there are triplet markings (indicated by a '3' above the notes) for the Viola and Violoncello parts.

83

Fl. 1 and 2 *mp*

Ob. 1 *mp*

Cl. 1 and 2 *mp*

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

83

Vln. 1 *mp* *p* *mp*

Vln. 2 *mp* *p* *mp*

Vla. *mp*

Vc.

Cb.

90

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

*mf*

*mf*

*mf*

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

*mf*

*mf*

Perc. 1

Perc. 2

Sus. Cymbal

*p*

*mf*

B.D.

*mf*

90

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

95

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

95

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

99 **Gaining pressure again...**

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Sus. Cymbal

99 **Gaining pressure again...**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**G Erupting**

104

Fl. 1 and 2 *sub. ff*

Ob. 1 *sub. ff*

Cl. 1 and 2 *sub. ff*

B. Cl. *sub. ff*

Bsn. 1 *ff*

Hn. 1 *sub. ff*

Hn. 2 *sub. ff*

Tpt. 1 *sub. ff*

Tbn. 1 *ff*

Perc. 1 *ff* Snare Drum *f<sup>3</sup>*

Perc. 2 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



110

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *f* *ff*

110 (8)

116

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

116 (8)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Snare Drum

Detailed description: This page of a musical score covers measures 116 through 120. The score is arranged in a system with multiple staves. The woodwind section includes Flutes 1 and 2, Oboe 1, Clarinets 1 and 2, Bass Clarinet, Bassoon 1, Horns 1 and 2, Trumpet 1, and Trombone 1. The percussion section consists of Snare Drum and another Percussion instrument. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#), and the time signature is 3/4. The score features various musical notations such as rests, eighth notes, quarter notes, and triplets. A rehearsal mark '116 (8)' is placed at the beginning of the string section. The page number '70' is located at the top left.

121

Fl. 1 and 2

Ob. 1

Cl. 1 and 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Perc. 1

Perc. 2

121

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

125

Fl. 1 and 2 *mf* *p*

Ob. 1 *p*

Cl. 1 and 2 *p*

B. Cl. *p*

Bsn. 1

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tbn. 1 *p*

Perc. 1

Perc. 2

125

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

I Out of nowhere, apocalyptic

131 <sup>a2.</sup>

Fl. 1 and 2 *ff*

Ob. 1 *ff*

Cl. 1 and 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tbn. 1 *ff*

Tam-tam

Perc. 1 *ff*

Perc. 2 *ff*

I Out of nowhere, apocalyptic

131

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

## 1. Program Info

Mount Tambora is an active volcano situated in the southern region of Indonesia within a chain of volcanic islands called the Lesser Sunda Islands. In the year 1815, a series of eruptions of Mount Tambora culminated in the largest volcanic event in human history as a result of the volcano's internal magma chambers filling and spilling over after multiple centuries of dormancy. The eruption, heard thousands of miles away in every direction, resulted in a devastating level of destruction never before observed by humans. This eruption destroyed nearly a mile of elevation at the top of Tambora, creating a stretch of dry land where the water was displaced by violent tsunamis in the immediate area. In the aftermath of the eruption, global temperatures reduced by nearly 2 degrees Fahrenheit in the following year, resulting in some of the worst famines and agricultural issues of the 19th century as far away as North America. An estimated 70,000-100,000 fatalities resulted from the eruption and countless more lives across the globe were directly affected by the climate anomalies that followed.

It was the massive scale of this disaster, putting the incredible power of nature on full display, that served as the direct inspiration for *Symphony: Tambora*. I wanted to create a large ensemble work that captured my impression of the tectonic events that led to the 1815 eruption, through the pressurization of the magma in the volcano's inner chambers, and leading up to the eruptions themselves. My goal was to create a concise, but thoroughly developed work that makes efficient use of a small amount of musical material that unifies all three movements, representing the phases of Tambora's volcanic activity from the initial development of the eruption to its final explosion. I sought to accomplish this task through motivic and thematic development, musical topography (instrument combinations, colors, and effects that represented my impression of the physical aspects of the volcano), through a simplistic narrative form that

loosely unifies the 3 movements of the work. Musical moments of climax and cataclysm may guide the listener towards the overarching themes of disaster and destruction present in the work.

## 2. Narrative

*Symphony: Tambora's* overarching theme is the power of nature, simultaneously evoking majesty and terror, beauty and destruction. This idea is played out throughout the three movements of the piece.

The opening movement of the work, *The Birth of a Mountain*, explores themes of genesis and natural expansion. The listener is guided through lush sound worlds that attempt to evoke the size and awe of an island volcano, while hinting at the tinge of danger within. The second movement, *Magma*, takes the listener inside the volcano as it slowly begins to pressurize and bubble up, eventually leading to the first phases of volcanic activity towards the end of the movement. The raucous finale, *Barren Earth, Ashen Sky*, depicts the ferociousness of a multi-stage apocalyptic eruption.

This piece condenses many of the traditional aspects of a symphony into more concise forms. It consists of only three short movements, and the instrumentation is that of a chamber orchestra instead of a typical symphony. Its musical materials are also quite simple, and much material is shared between all three movements of the work. This sharing of material attempts to connect the concepts of beauty and danger within all three movements.

### 3. Analysis

#### Overview of Movement I: The Birth of a Mountain

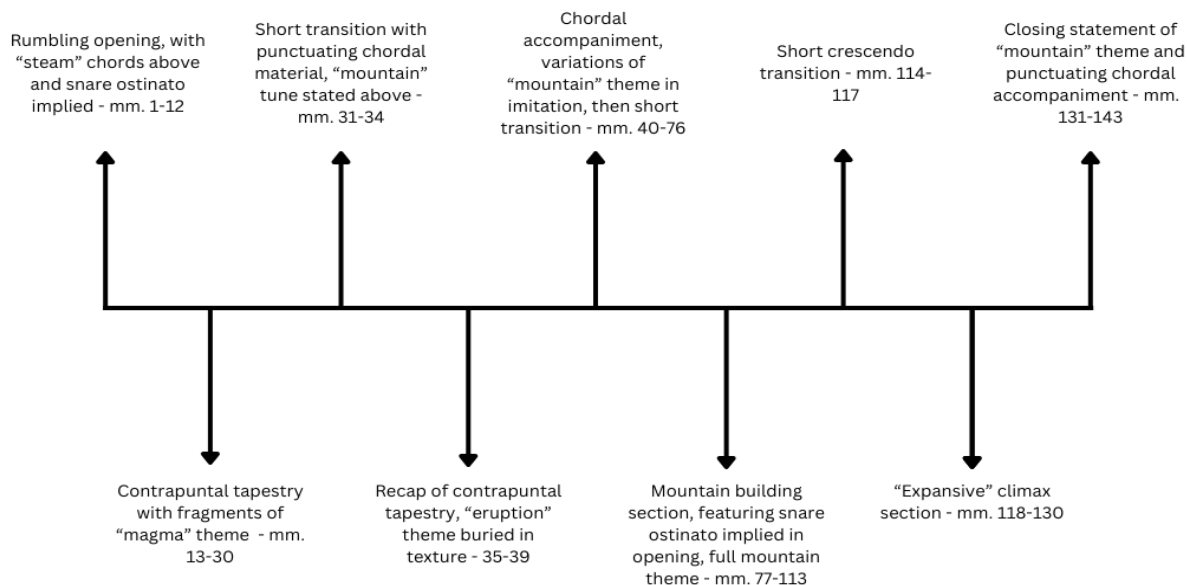


Fig. 1, Movement I Form Graph

The inspiration for this movement was the large-scale tectonic events that led to the eruption of Mount Tambora. I wanted the music to reflect my impression of tectonic plates folding together under the surface of the earth over a long period of time, pressurizing the magma within the earth's mantle, ultimately leading to the formation of the volcano. I wanted to evoke the volatility and danger within the volcano, but to also include moments of beauty and grandeur which reflect the vegetation and ocean surrounding it. Rumbling trills set against high, airy chords in the woodwinds unfold into a rugged contrapuntal section which serves as a background tapestry for fragmented statements of the main thematic material above it, reflecting the idea of an ever-changing landscape (Fig. 2).



Fig. 2, The Birth of a Mountain opening (mm. 18-27)

In contrast, almost homophonic sections underpin statements of the thematic material and alternate with the opening contrapuntal ideas to evoke the overarching theme of the instability within the volcano clashing with the natural beauty on the outside (Fig 3).<sup>1</sup>

Fig. 3, contrasting, more homophonic material (mvmt. I, mm. 41-46)

<sup>1</sup> Score examples are given in short score

Eventually, the march-like middle section continues the mountain-building narrative of the movement with the material gradually expanding to a fully orchestrated reprise of the contrapuntal and homophonic ideas from the opening representing the mountain in its full form.

### Overview of Movement 2: Magma

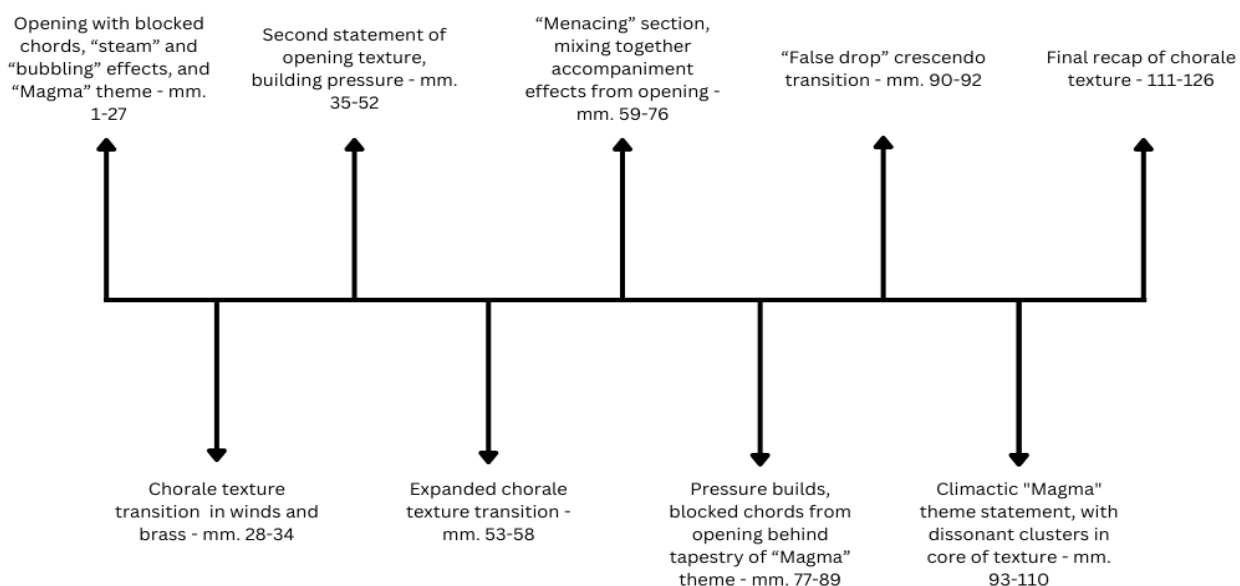


Fig. 4, Movement II Form Graph

The second movement of the piece seeks to develop the idea of magma bubbling up and pressurizing within the volcano while the volcano remains undisturbed on the outside. The pressurized magma is represented through tense, taut chords in the strings that accompany mournful statements of thematic material, as well as sound effects like flutter-tongue flute (representing the steam coming off the volcano) and low, bubbling trills (Fig. 5).

Fig. 5, Magma opening (mvmt II, mm. 10-18)

This is then contrasted with plaintive, peaceful, chorale-texture material in the brass, representing the undisturbed greenery on the outside of the volcano (see m. 28, mvmt II for example). These two sections are repeatedly contrasted, expanding in orchestration as the movement progresses. After a few statements of this contrasting material, the following section labeled “menacing” transitions into the bubbling trills and flutter-tongue effects with more dissonant harmony and harsher tone colors, such as the *col legno* blocked chords in the strings, evoking increasing danger of eruptive activity (Fig. 6).

Fig. 6, “menacing” transition (mvmt II, mm. 59-64)

This section continues building in pressure up until it reaches its bursting point, signaling the first wave of volcanic activity. The main theme of the movement returns in full orchestration,

with dissonant clusters in the middle of the texture, foreshadowing the final chords of the approaching third movement. The theme of contrasting danger and peace is finally restated by the closing material of the movement, which is an outro that expands upon the chorale texture material from m. 28.

### Overview of Movement 3: Barren Earth, Ashen Sky

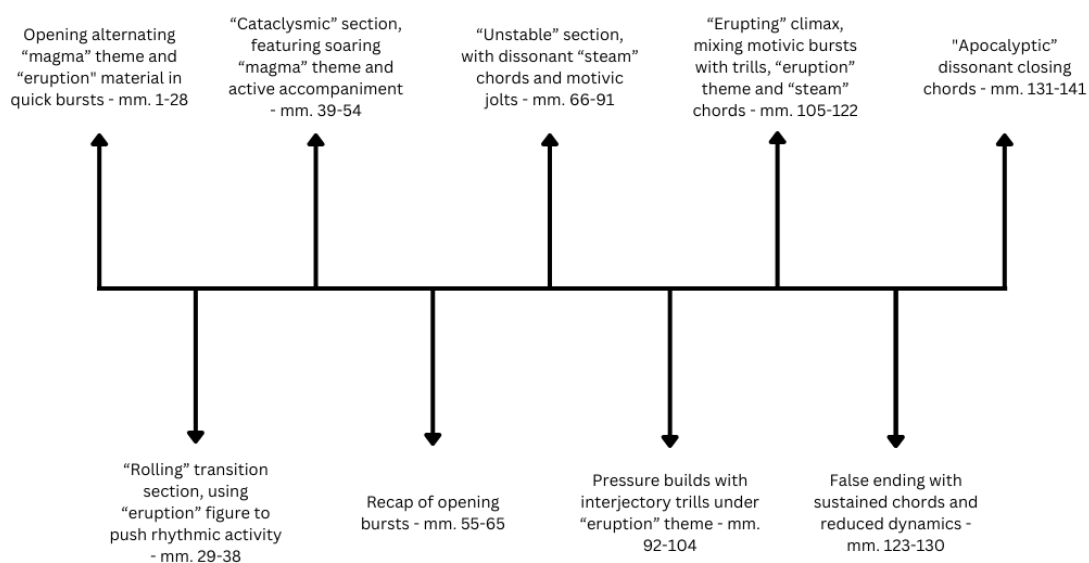


Fig. 7, Movement 3 Form Graph

The fast, explosive third movement of the piece depicts the climax of the 1815 volcanic activity of Mount Tambora. The gradual process of volcanic activity reflected in the first two movements of the piece leads to Tambora reaching its critical point in this third movement. This movement uses a back and forth dialogue between fast triplet rhythms underlined by aggressive punctuating chords, alternating with short sections of soaring legato lines, reflecting the lava bursting from the volcano and the ash and steam overhead (Fig. 8).

Fig. 8, Barren Earth, Ashen Sky contrasting opening material (mvmt III, mm. 1-7)

Occasional transitional breaks occur to break up the intense volcanic activity, followed by a recapitulation of the opening material of the movement after the last break at m. 55. This leads to another transitional respite from the impending eruption. This transition mixes sustained chords and punctuating dissonances, and calls back to the “steam” chords from the first movement of the piece (see mvmt III, m. 66). This transition builds into another even larger climactic section, which hearkens back to the climax of the second movement by layering statements of the magma theme with dissonant punctuating trills and a heavy bassline reinforced with percussion hits. This energy finally dies down at m. 123, where a false ending with soft, sustained chords occurs, followed by a brief moment of silence (Fig. 9). The last section of the movement reflects the final and largest of the Tambora eruptions, with a string of massive, loud, dissonant chords that bring the movement to a close.

Fig. 9, excerpt of false ending and final chords (mvmt. III, mm. 127-134)

## Musical Materials

### 1. Magma Theme

The magma theme was the first piece of thematic material I composed for this piece. The first full statement of this theme occurs in the opening of the second movement of the piece, played by a solo clarinet, but it is fragmented and modified in the first and third movements as well (for a few examples see mvmt I, mm. 20, 122, and mvmt III, mm. 5, 26, 39, and 74). This theme plays into the concept of contrast between volatility and danger versus lush, vibrant scenery. This is accomplished through a mournful, lyrical quality, with some instability implied in the juxtaposition of two key centers a semitone apart (Fig. 10).



Fig. 10, Magma theme

## 2. Mountain Theme

Essentially generated from the magma theme, but slightly truncated and inverted, the mountain theme takes the large descending leaps of the magma theme and turns them upside down, evoking the height of the mountain through melodic verticality (Fig. 11).

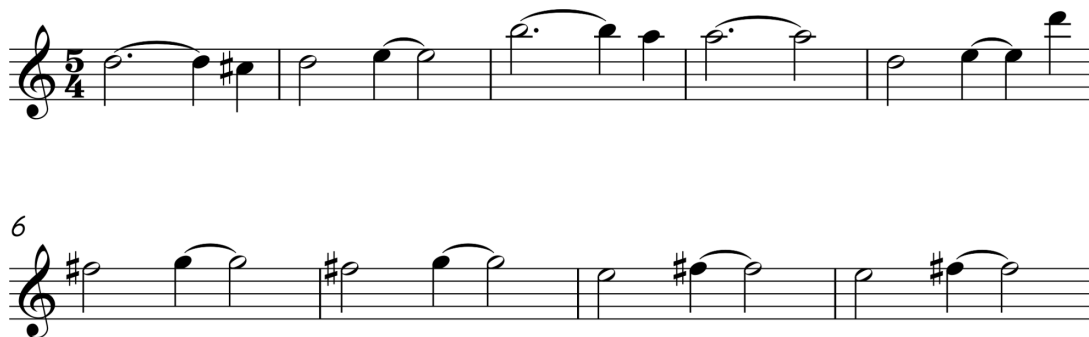


Fig. 11, Mountain theme

This theme exists most prominently in the first movement of the piece, but is also featured in a truncated form in the inner voices of the climactic section of the final movement (for example; viola, m. 111, mvmt 3). The first full statement of this theme occurs in the pseudo-march section following the snare ostinato in the middle of the first movement, but this statement is set up by smaller motivic versions of this theme earlier in the movement.

Fig. 12, Mountain theme fragments (mvmt. I, mm. 56-62)

### 3. Eruption Motive

The eruption motive is a short burst of quick material primarily used in transitions in the first and third movements of this piece. In the first movement, its purpose is to imply the danger underpinning the volcano even before any eruptive activity has occurred. In the first movement it is kept buried within the texture, such as in violin 1 at m. 36, shown below, as well as being buried in the march-like middle section at m. 105.

Fig. 13, Eruption motive

In the third movement, the eruption motive becomes a driving rhythmic force that signals the gravity of the eruption, in places like m. 37 and 62, and in an extended form at m. 94.

### 4. Musical Effects

In addition to the main pieces of thematic material, this piece also places an emphasis on specific musical effects that portray the bubbling of magma and superheated steam. Bubbling magma is represented by trills in the low voices (see opening of mvmt. I, mm. 1-38, and throughout mvmt. II) as well as a quick burst of arpeggiated material in the flutes or clarinets in the second movement (see mvmt. II, m. 6, 63, 67). The steam coming off the volcano is



represented by either high, airy chords in the woodwinds or by flutter-tongue flute (see mvmt. I, m. 39 and 70, mvmt II, m. 20 and 62, and mvmt III, m. 66). These effects seek to add tone color and timbre to the list of musical elements that reflect my impression of the musical representation of the volcano.

### **Form and Orchestration**

*Symphony: Tambora* loosely draws on the actual events of the 1815 eruption to generate its formal structure. The first movement depicts the tectonic plates shifting and subducting to build Mount Tambora. The second movement takes a look inside the volcano as the magma chambers pressurize and begin to spill over. The third movement is a representation of the many smaller eruptions that lead up to the final blast at the close of the movement. However, this formal structure is not strictly teleological, but rather extrapolated from the real events in a looser way.

As for orchestration decisions, the choice to score this work for chamber orchestra was essentially out of necessity. The work was written for a premiere performance that included a limited number of members in the orchestra, and this resulted in the modest orchestration of the work. However, despite the slight irony of such a massive natural disaster being presented by a meek chamber orchestra as opposed to a giant, Mahler-ian ensemble, I found that the chamber orchestration lent a certain sensitivity to dynamic range and colors that I enjoyed at the premiere.

In conclusion, *Symphony: Tambora* utilizes a few small pieces of material to generate a characterization of the events of the Tambora eruption in musical form. It enjoyed its world premiere on November 19th, 2022, at Pilgrim Lutheran Church in Indianapolis, IN, in collaboration with Sound Ecologies, an Indiana-based organization that commissions new music, particularly through an ecological lens. The themes of the power of nature, the passage of time,

and the juxtaposition between lush greenery and flowing lava are reflected in the thematic material, form, pacing, tone colors, and orchestration of this piece. Working with Sound Ecologies, as well as diving into the music of great orchestrators of natural themes such as Ravel and Debussy, the ecstatic modern music of composers like Einojuhani Rautavaara, and my favorite video game scores (especially from Nintendo games such as *The Legend of Zelda* series) served as great sources of inspiration for this work.

*Work cited for background info:*

“Global Volcanism Program: Tambora.” *Smithsonian Institution | Global Volcanism Program*, <https://volcano.si.edu/volcano.cfm?vn=264040>.

*Acknowledgements*

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