

Florida State University Libraries

Electronic Theses, Treatises and Dissertations

The Graduate School

2009

Symphony No. 2

Neil Anderson-Himmelstach



FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

SYMPHONY NO. 2

By

NEIL ANDERSON-HIMMELSPACH

A Dissertation Submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

Degree Awarded:
Spring Semester 2009

Copyright © 2009
Neil Anderson-Himmelsbach
All Rights Reserved

The members of the Committee approve the Dissertation of Neil Anderson-Himmelsbach
defended on March 25, 2009.

Ladislav Kubík
Professor Directing Dissertation

André J. Thomas
Outside Committee Member

Mark Wingate
Committee Member

Clifton Callender
Committee Member

The Graduate School has verified and approved the above listed committee members.

ACKNOWLEDGEMENTS

This piece is dedicated to my wife, Robin Griffin. Her willingness to make sacrifices and endless encouragement is a bountiful source of inspiration. I would like to thank my parents for always encouraging me to be involved in music and for their continued support of my dreams. Without their support I may have become a chef or a medical doctor. I would like to thank Ladislav Kubík for his guidance, patience, support, and dedication to teaching. I would also like to thank Mark Wingate, Clifton Callender, and André Thomas for imparting wonderful musical wisdom and knowledge as well as their continued help and encouragement while I have been at FSU.

TABLE OF CONTENTS

Abstract.....	v
Instrumentation.....	vii
Symphony No. 2	
Prologue.....	1
Movement I.....	9
Movement II.....	32
Movement III.....	42
Biographical Sketch.....	62

ABSTRACT

Symphony No. 2 is an attempt at synthesizing differing musical styles into a single cohesive symphonic work. The musical styles that are consciously alluded to in the symphony are the block textures of Stravinsky and Xenakis, 19th c. lyricism of Brahms and Mahler, aleatoric passages similar to that of Lutosławski and Corigliano, spectral orchestration of Grisey and Lindberg, and the melodic and harmonic language of Berg and Ives. I started composing this piece by improvising on an (012) trichord. I wanted to see if I could successfully compose a piece using highly chromatic materials. I extended the (012) trichord into a motive that is pervasive throughout the piece. The thematic material reveals itself in all of the movements except the prologue. The thematic unity allows the piece to be performed straight through without pause; except for the end of the first movement where there is an inclusion of a grand pause.

The Prologue is a quasi-fanfare that is in three sections. This brief A section, mm.1-13, explodes quickly into a boisterous repetition by the brass and percussion that followed by a brief moment of silence. The B section, mm. 15-27, is characterized by the timpani and chimes making a declamation and then being answered by the woodwinds. This happens three times. The third timpani and chimes declamation is answered by the entire orchestra making a dramatic reinterpretation of the boisterous repetition of the first A section, mm. 28-39. The prologue leads directly into the first movement.

Movement I is a sonata form with a very short recapitulation. The sections are as follows; A mm. 40-52, B mm. 55-86, closing mm. 89-104. Section A is rhythmically inspired and is in stark contrast to the lyrical B section. The development is heard in mm. 114-209 and develops primarily the B section material. The recapitulation is heard from mm. 210-225 and uses only the A and the closing sections. Movement I ends with a coda that has the timpani make a solo declamation of the material heard in the prologue.

The melodic material from section B that is presented in the first movement is the primary melodic material that is used throughout the rest of the symphony. The initial melodic fragment, mm. 55-57, is highly chromatic seven note pitch collection.

Movement II has three sections that each end with a climactic moment, A mm.243-265, B mm. 266-282, C mm. 282-295. After the climactic moment the energy level backs off immediately and the energy begins building again. An introduction and coda frame the three waves of energy heard in the second movement.

The second movement employs a 12-tone serial technique as its primary melodic and harmonic framework. This technique is not strictly used. There are moments where esthetic musical intuition prevails over adherence to the serial technique. The row as it was conceived is performed by the first violins in mm. 238-243.

Movement III is parsed into three sections similar to the Prologue and Movement II. The first section is from mm. 32-369, the second is from mm. 370-401, and the third mm. 401-435.

There is a coda at the end of this movement that opens the dense texture that has been used throughout this movement into a much more transparent orchestration.

The solo viola that opens the movement is the first thing that was written for the Symphony. This line is the generator for most of the melodic material for the entire symphony. For example, the first six pitches, excluding grace notes, of the viola line were used as a spectral chaconne in the development section of the first movement. Another way the viola line was worked into the piece was using the quintuplet from m. 331 as the melody in the coda of the third movement. These are just two of the many places that the viola solo contributes to the melodic and harmonic framework of Symphony No. 2.

INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
1 Clarinet in Eb
2 Clarinets in Bb
1 Bass Clarinet
2 Bassoons
1 Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
2 Tubas

Timpani (cymbal needed for roll on timpani head)

Percussion (4 Players)

- 1) Chimes, Vibes, Xylophone, Brake Drum,
- 2) 4 Tom-Toms, Bongos, Glockenspiel, Congas, Large Tam-Tam, Marimba (5 8va), Timbales
- 3) Bass Drum, Large Tam-Tam, Splash Cymbal, Guiro, Bongos, Brake Drum, Tambourine
- 4) Snare Drum, 2 Woodblocks (pitched high and low), Suspended Cymbal, Castanets, Crash Cymbals, Ride Cymbal, Tambourine, Thunder Sheet

Violin I (10)*
Violin II (8)*
Viola (6)*
Cello (6)*
Contrabass (4, at least 2 with a "C" extension)*
* (Indicates minimum players required)

Symphony No. 2

Prologue

 $\text{♩} = 60$

Piccolo
Flute 1
Flute 2
Oboe 1, 2
English Horn
Clarinet in E♭ 1
Clarinet in B♭ 1, 2
Bass Clarinet
Bassoon 1, 2
Contrabassoon

Horn in F 1, 2
Horn in F 3, 4
Trumpet in C 1
Trumpet in C 2, 3
Trombone 1
Trombone 2, 3
Tuba 1, 2

Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4

Violin I
Violin II
Viola
Cello
Contrabass

1 2 3 4 5 6 7

*Grace notes in Perc. 2 part
are before the beat.

$\text{♩} = 75$

Picc. flutter tongue

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

$\text{♩} = 60$

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Eb Cl. 1

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

2

4

5
4

2

4

5
4

2

4

5
4

Picc. ♩ = 75
 Fl. 1 5
 Fl. 2 4
 Ob. ♩ = 60
 E. Hn. 4
 E♭ Cl. 1 4
 B♭ Cl. 1, 2 75
 B. Cl. mp
 Bsn. 1, 2 a 2.
 C. Bn. mf

 Hn. 1, 2 5
 Hn. 3, 4 4
 C Tpt. 1 4
 C Tpt. 2, 3 4
 Tbn. 1 4
 Tbn. 2, 3 straight mute
 Tuba 1, 2 mp

 Timp. 5
 Perc. 1 4
 Perc. 2 4
 Perc. 3 4
 Perc. 4 4

 Vln. I 5
 Vln. II 4
 Vla. 4
 Vlc. 4
 Cbs. 4

$\text{♩} = 60$

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E♭ Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 Eb Cl. 1
 Bb Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

Picc. Fl. 1 Fl. 2 Ob. E. Hn. E. Cl. 1 B♭ Cl. 1, 2 B. Cl. Bsn. 1, 2 C. Bn.

Hn. 1, 2 Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1 Tbn. 2, 3 Tuba 1, 2 Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Vln. I Vln. II Vla. Vlc. Cbs.

$\text{♪} = \text{♩} = 144$

5
4

5
4

5
4

Movement I

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

*All parts played independantly.
Every player can play in their own tempo.

This image shows a page from a musical score. The page features a grid of 28 instrument staves, each with two measures of music. The instruments are listed on the left: Picc., Fl. 1, Fl. 2, Ob., E. Hn., E♭ Cl. 1, B♭ Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, Tbn. 2, 3, Tuba 1, 2, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. I 1, 2, Vln. II 1, 2, Vla. 1, 2, Vlc. 1, 2, and Cbs. 1, 2. Large numerals '4' and '5' are prominently displayed in the upper and lower sections of the score, marking specific measures. Measure 4 starts with dynamic 'f' and includes a performance instruction 'Bowed Vibes'. Measure 5 starts with dynamic 'mf'. Various articulations like 'pizz.', 'arco', and '3' are used throughout the score. Measure 28 begins with dynamic 'a 2.' and '3'. The score is written in black and white, with some dynamics and articulations in color.

*All parts played independantly.
Every player can play in their
own tempo.

Picc. Fl. 1 Fl. 2 Ob. E. Hn. E♭ Cl. B♭ Cl. 1, 2 B. Cl. Bsn. 1, 2 C. Bn.

Hn. 1, 2 Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1 Tbn. 2, 3 Tuba 1, 2

Tim. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Vln. I Vln. II Vla. Vlc. Cbs.

5
4

Picc. -
Fl. 1 -
Fl. 2 -
Ob. -
E. Hn. -
E♭ Cl. 1 -
B♭ Cl. 1, 2 -
B. Cl. -
Bsn. 1, 2 -
C. Bn. -

n *mf* *n* *mf* *n* *mf* *n* *mf* *n* *mf* *n* *mf* *n*

5
4

Hn. 1, 2 -
Hn. 3, 4 -
C Tpt. 1 -
C Tpt. 2, 3 -
Tbn. 1 -
Tbn. 2, 3 -
Tuba 1, 2 -

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

a 2.

Tim. -
Perc. 1 -
Perc. 2 -
Perc. 3 -
Perc. 4 -

f *Tom-Toms*

Woodblocks High and Low

Vln. I -
Vln. II -
Vla. -
Vlc. -
Cbs. -

p *mf* *p* *mf* *p* *mf* *f* *mf*

70 71 72 73 74 75 76 77 78

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 Eb Cl. 1
 Bb Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.

 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2

 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

Measures 79-86 show a complex musical score for orchestra and percussion. The score includes parts for Picc., Flutes 1 & 2, Oboe, English Horn, Eb Clarinet 1, Bassoon 1 & 2, Bassoon 1, Bassoon 2, Horns 1 & 2, Horns 3 & 4, C Trumpet 1, C Trumpet 2 & 3, Trombone 1, Trombone 2 & 3, Tuba 1 & 2, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Violin I, Violin II, Viola, Cello, and Double Bass. The music features various dynamics (mf, n, p, f), articulations (slurs, grace notes, accents), and performance instructions (e.g., "Bongos w/ Sticks"). Large numbers (5, 4) are placed at the end of each measure, likely indicating a tempo change or section repeat. Measure 86 concludes with dynamic markings for "pizz." and "f". Measure numbers 79 through 86 are indicated at the bottom of the page.

*Begin gliss at the attack.

B

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

Musical score for orchestra and percussion, pages 93-102.

Section 1 (Measures 93-97):

- Picc., Fl. 1, Fl. 2, Ob., E. Hn., E. Cl. 1, B♭ Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn.: Measure 93: **4**, f. Measure 94: **5**, mp. Measure 95: **4**, f. Measure 96: **4**, f. Measure 97: **3**, f; **4**, f.
- Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, Tbn. 2, 3, Tuba 1, 2: Measures 93-97: **4**, f; **5**, mp; **4**, f; **4**, f; **3**, a 2.; **4**, f.
- Tim., Perc. 1, Perc. 2, Perc. 3, Perc. 4: Measures 93-97: **4**, f; **5**, mp; **4**, f; **4**, f; **3**, f; **4**, f.

Section 2 (Measures 98-102):

- Vln. I, Vln. II, Vla., Vlc., Cbs.: Measures 98-102: **3**, arco unis.; **4**, pizz. div.; **3**, arco unis.; **4**, pizz. div.; **4**, arco unis.
- Percussion (Glockenspiel, Splash Cymbal w/ sticks, Bass Drum, Suspended Cymbal w/ yarn mallet): Measures 98-102: **3**, f; **4**, f; **3**, f; **4**, f.

C

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

f n mf p f straight mute n mf ff ff mf

103 104 105 106 107 108 109 110 111 112 113 114 115 116 117

*All parts played independently.
Every player can play in their own tempo.

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E♭ Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.

3 4

Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2

3 4

Tim.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Xylophone
Tom-Toms
Woodblock High and Low

mf

3

3 4

Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

arco unis.
arco div.

f

3 4

131 132 133 134 135 136 137 138 139

D

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

D

140 141 142 143 144 145 146 147 148

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 E. Hn.
 Eb Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

149 150 151 152 153 154 155 156

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. *mf*
 E. Hn.
 E. Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.

Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1 flutter tongue
 Tbn. 2, 3 flutter tongue
 Tuba 1, 2

Timp.
 Perc. 1 *p*
 Perc. 2
 Perc. 3
 Perc. 4 *mf*

Vln. I *mf*
 Vln. II *mf*
 Vla.
 Vlc.
 Cbs.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E♭ Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.

 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2

 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E♭ Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.

 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2

 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

174

175

176

177

178

179

180

ff

*All parts played independantly.
Every player can play in their
own tempo.

190 191 192 193 194 195 196 197 198

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E♭ Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.

Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

204 205 206 207 208 209

Picc. 

 Fl. 1 

5 

 Fl. 2 

 Ob. 

 E. Hn. 

 E. Cl. 1 

 B♭ Cl. 1, 2 

 B. Cl. 

 Bsn. 1, 2 

 C. Bn. 

5 

 Hn. 3, 4 

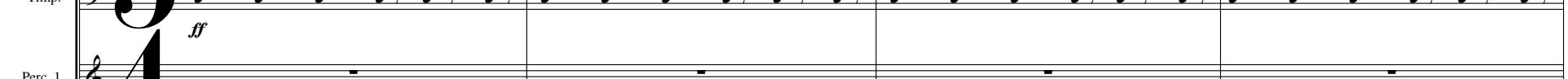
 C Tpt. 1 

 C Tpt. 2, 3 

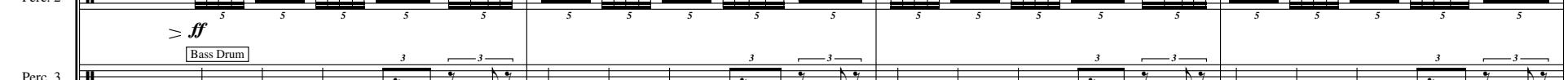
 Tbn. 1 

 Tbn. 2, 3 

 Tuba 1, 2 

 Timp. 

 Perc. 1 

 Perc. 2 

 Perc. 3 

 Perc. 4 

 Vln. I 

5 

 Vln. II 

 Vla. 

 Vlc. 

$\text{♩} = 60$ rit.

G.P. attaca

Picc. Fl. 1 Fl. 2 Ob. E. Hn. E♭ Cl. 1
B♭ Cl. 1, 2 B. Cl. Bsn. 1, 2 C. Bn.

Hn. 1, 2 Hn. 3, 4 C Tpt. 1 C Tpt. 2, 3 Tbn. 1 Tbn. 2, 3 Tuba 1, 2

Tim. Perc. 1 Perc. 2 Perc. 3 Perc. 4

Vln. I Vln. II Vla. Vlc. Cbs.

31

Movement II

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

G

Picc.

Fl. 1 *mp* *n*

Fl. 2 *mp* *n*

Ob. *mf* *3*

E. Hn. *mf*

E♭ Cl. 1

B♭ Cl. 1, 2 *8* *mp* *n*

B. Cl. *f*

Bsn. 1, 2 *f* *mf*

C. Bn. *mf* *3*

Hn. 1, 2 *a 2 stopped* *mp*

Hn. 3, 4 *mp* *a 2 stopped*

C Tpt. 1 *mp* *straight mute*

C Tpt. 2, 3 *mp* *straight mute*

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim. *pizz.*

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4

Vln. I *mp*

Vln. II

Vla. *poco f* *3*

Vlc. *poco f* *3*

Cbs. *mf* *3*

257

258

259

260

261

262

263

264

Picc. *n* *mf* *n*
 Fl. 1 *n* *mf* *n*
 Fl. 2 *n* *mf* *n*
 Ob. *n* *mf* *n*
 E. Hn. *n* *mf* *p*
 E. Cl. 1 *mf* *mf* *mf*
 B. Cl. 1, 2 *mf* *mf* *mf*
 B. Cl. *mf* *mf*
 Bsn. 1, 2
 C. Bn. *mf* *mf* *mf*

 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2

 Timp.
 Perc. 1 *Chimes* *mp*
 Perc. 2 *Marimba* *mf* *mf*
 Perc. 3
 Perc. 4

 Vln. I *mf* *mf* *mf*
 Vln. II *mf* *mf* *mf*
 Vla. *mf* *mf* *mf*
 Vlc. *mf* *mf* *mf*
 Cbs. *mf* *mf* *mf*

3 **4** **5** **4**
3 **4** **5** **4**
3 **4** **5** **4**
3 **4** **5** **4**

div. *mf* *mf* *mf*
unis. *mf* *mf* *mf*
pizz. *mf* *mf* *mf*
arco *mf* *mf* *mf*

265

266

267

268

269

270

271

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

This section of the score features woodwind instruments (Picc., Flutes, Oboe, English Horn, E♭ Clarinet, Bassoon, Bassoon/C. Bass) and brass instruments (B♭ Clarinet, Bass Trombone, Trombone, Tuba). The instrumentation includes Picc., Fl. 1, Fl. 2, Ob., E. Hn., E♭ Cl. 1, B♭ Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn. Measures 272-276 show various melodic and harmonic patterns with dynamic markings like *mf*, *n*, *p*, and *mf*. Measure 276 concludes with a forte dynamic.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

This section shows brass and tuba parts (Horn 1, 2, Horn 3, 4, C Trumpet 1, C Trumpet 2, 3, Trombone 1, Trombone 2, 3, Tuba 1, 2). The instrumentation includes Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, Tbn. 2, 3, and Tuba 1, 2. Measures 272-276 are mostly rests, with some rhythmic patterns appearing in the brass sections.

Tim.

Perc. 1

Perc. 2

Bass Drum

Perc. 3

Perc. 4

This section shows various percussion instruments (Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4). The instrumentation includes Tim., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. Measures 272-276 feature rhythmic patterns, with Percussion 2 providing a steady eighth-note pulse and Percussion 3 contributing a bass drum sound.

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

This section shows string and bass instruments (Violin I, Violin II, Viola, Cello/Bass). The instrumentation includes Vln. I, Vln. II, Vla., Vlc., and Cbs. Measures 272-276 show melodic lines and harmonic support, with dynamic markings like *mp*, *mf*, and *pizz.*

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E. Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

Measures 277-281 show a complex musical score for orchestra and percussion. The score includes parts for Picc., Flutes 1 & 2, Oboe, English Horn, Bassoon 1 & 2, Clarinet 1 & 2, Bassoon, Trombones 1 & 2, Tuba, Timpani, and various percussion instruments (Percussion 1-4). The music consists of six staves of music, each with a different instrumentation. Measure 277 starts with a dynamic of *p* and transitions to *mf*. Measures 278-280 feature rhythmic patterns with accents and grace notes. Measures 281 conclude with a dynamic of *mf*. Large numbers 3 and 4 are placed vertically between the staves to indicate changes in time signature. Measure numbers 277 through 281 are indicated at the bottom of each staff.

poco accel.

Picc. *poco f* — *n*

Fl. 1 *poco f* — *p* *mf*

Fl. 2 *poco f* — *p* *mf*

Ob. *poco f* — *p* *mf*

E. Hn. *poco f* — *n*

E. Cl. 1 *poco f* — *n*

B♭ Cl. 1, 2 *poco f* — *n*

B. Cl. *poco f* — *n*

Bsn. 1, 2 *a 2.* *poco f* — *n* *mf*

C. Bn. *poco f* — *n* *mf*

Hn. 1, 2 *a 2.* *mf*

Hn. 3, 4 *a 2.* *mf*

C Tpt. 1 straight mute *mf*

C Tpt. 2, 3 straight mute *mf*

Tbn. 1 *mf*

Tbn. 2, 3 *a 2.* *mf*

Tuba 1, 2 *a 2.* *mf*

Timp. *mf*

Perc. 1

Perc. 2 *poco f*

Perc. 3 *poco f*

Perc. 4

Vln. I *poco f* — *p* *mf*

Vln. II *poco f* — *p* *mf*

Vla. *poco f* — *n* arco

Vlc. *poco f* — *p* *mf*

Cbs. *poco f* — *mf*

a tempo

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E. Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

This section of the score covers measures 290 through 298. It features parts for Picc., Fl. 1, Fl. 2, Ob., E. Hn., E. Cl. 1, B♭ Cl. 1, 2, B. Cl., Bsn. 1, 2, and C. Bn. The instrumentation includes woodwind instruments like flutes, oboe, English horn, bassoon, and tuba, along with brass instruments like clarinets, bass clarinet, and tuba. The music consists of six staves of musical notation with various dynamics and performance instructions.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

This section continues from measure 290 to 298, featuring parts for Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, Tbn. 2, 3, and Tuba 1, 2. The brass section is prominent, with parts for various brass instruments like horns, trumpets, and tubas. The score includes dynamic markings such as *mf*, *p*, and *n*.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This section shows the percussion part for measures 290 to 298. It includes parts for Timpani (Tim.) and four different percussion instruments (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The percussion part consists of a single staff with various rhythmic patterns and dynamic markings like *mf*, *p*, and *mp*.

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

This section shows the string part for measures 290 to 298. It includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vlc.), and Double Bass (Cbs.). The strings provide harmonic support and texture to the overall composition.

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

This section of the score features woodwind instruments (Picc., Flutes, Oboe, Bassoon) and brass (E♭ Clarinet, B♭ Clarinet/Oboe, Bassoon, Trombone). The woodwinds play sustained notes and rhythmic patterns, while the brass provide harmonic support. Measure 303 includes dynamic markings like *mf* and *n*.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

This section includes brass instruments (Horns, Trombones, Tuba) and tuba. The brass play sustained notes and rhythmic patterns, while the tuba provides harmonic support. Measure 303 includes dynamic markings like *mp* and *n*.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This section consists entirely of percussion instruments (Timpani, Percussion 1-4). They provide rhythmic and harmonic support throughout the measures.

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

This section includes string instruments (Violin I, Violin II, Cello/Bass) and double bass. The strings play sustained notes and rhythmic patterns, while the bass provides harmonic support. Measure 303 includes dynamic markings like *pizz.*, *mf*, *div.*, *unis.*, and *3*.

299 300 301 302 303 304 305 306 307 308

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Marimba

mf

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs. 1

Cbs. 2

322 323 324 325 326 327 328
*Players are not together. Play any pitch. Tempo is fast to slow.
Wavy line indicates performer should continue to slow until the line ends.

Picc.
 Fl. 1
3
 Fl. 2
4
 Ob.
4
 E. Hn.
2
 B♭ Cl. 1
4
 B♭ Cl. 1, 2
4
 B. Cl.
2
 Bsn. 1, 2
4
 C. Bn.
4
 Hn. 1, 2
3
 Hn. 3, 4
4
 C Tpt. 1
2
 C Tpt. 2, 3
4
 Tbn. 1
2
 Tbn. 2, 3
4
 Tuba 1, 2
3
 Timp.
4
 Perc. 1
4
 Perc. 2
2
 Perc. 3
2
 n
4
 Perc. 4
2
 Vln. I
1
 arco
2
 arco
1
 arco
2
 pizz.
 Vln. II
3
 unis.
4
 arco
2
 f
 arco
1
 f
 Vla.
1
 6
2
 f
 unis.
1
 f
 Vlc.
1
 mp
2
 f
1
 mp
2
 f
 Cbs.
1
 mp
2
 mp

43

332 333 334 335 336 337

♩ = ♩ = 98

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl. 1

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

H

354 355 356 357 358 359

Picc. **Fl. 1** **Fl. 2** **Ob.** **E. Hn.** **E♭ Cl. 1** **B♭ Cl. 1, 2** **B. Cl.** **Bsn. 1, 2** **C. Bn.**

Hn. 1, 2 **Hn. 3, 4** **C Tpt. 1** **C Tpt. 2, 3** **Tbn. 1** **Tbn. 2, 3** **Tuba 1, 2** **Timp.** **Perc. 1** **Perc. 2** **Perc. 3** **Perc. 4**

Vln. I **Vln. II** **Vla.** **Vlc.** **Cbs.**

Picc. 5
 Fl. 1 4
 Fl. 2 5
 Ob. 1 4
 Ob. 5
 E. Hn. 4
 Eb Cl. 1 5
 Bb Cl. 1, 2 4
 B. Cl. 5
 Bsn. 1, 2 4
 C. Bn. 5
 Hn. 1, 2 4
 Hn. 3, 4 5
 C Tpt. 1 4
 C Tpt. 2, 3 5
 Tbn. 1 4
 Tbn. 2, 3 5
 Tuba 1, 2 4
 Timp. 5
 Perc. 1 4
 Perc. 2 5
 Perc. 3 4
 Perc. 4 5
 Vln. I 4
 Vln. II 5
 Vla. 4
 Vlc. 5
 Cbs. 4

Measures 360-364 show a complex arrangement of woodwind, brass, and percussion parts. The woodwinds (Picc., Flutes, Oboes, Bassoon, Clarinets, Horns, Trombones, Tuba) play sustained notes or rhythmic patterns. The brass (Trombones, Tuba) play sustained notes. The percussion (Timpani, Percussion 1-4) play dynamic patterns, including "Brake Drum w/ Sticks" (Perc. 1), "Tam-tam" (Perc. 2), "Crash Cymbals" (Perc. 3), and "ff" dynamics (Perc. 4). The strings (Violins, Violas, Cellos) play sustained notes or rhythmic patterns. Measure 364 concludes with a dynamic of "ff" for the strings.

♩ = 144

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Eb Cl. 1

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Timp.

Vibes w/ Yarn Mallets

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

5

4

4

5

4

4

ff

pizz. div.

mf

pizz. div.

mf

div. pizz.

ffmf

pizz.

f mf

369 370 371 372 373 374 375 376

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E. Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.

Measures 377-383: Woodwind section. Picc. and Fl. 1 play eighth-note patterns. Fl. 2, Ob., and E. Hn. are silent. E. Cl. 1 and B♭ Cl. 1, 2 play sustained notes. B. Cl. and Bsn. 1, 2 play eighth-note patterns. C. Bn. is silent. Dynamics include *f*, *p*, *n*, and *f* over *p*.

Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2

Measures 377-383: Brass section. Hn. 1, 2 and Hn. 3, 4 play eighth-note patterns. C Tpt. 1 and C Tpt. 2, 3 play eighth-note patterns with straight mutes. Tbn. 1, Tbn. 2, 3, and Tuba 1, 2 are silent. Dynamics include *p*, *mf*, and *p* over *mf*.

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Measures 377-383: Percussion section. Timp. is silent. Perc. 1 plays eighth-note patterns. Perc. 2, 3, and 4 are silent.

Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

Measures 377-383: String section. Vln. I and Vln. II play eighth-note patterns. Vla., Vlc., and Cbs. play eighth-note patterns. Dynamics include *n*, *f*, and *n*.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 Eb Cl. 1
 Bb Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

Measures 384-392 show a complex arrangement of woodwind and brass parts. The woodwinds (Picc., Flutes, Oboe, Bassoon, Clarinets, Bassoon, Trombones, Tuba) play sustained notes and rhythmic patterns. The brass (Horns, Trombones, Tuba) provide harmonic support with sustained notes and dynamic markings like *f*, *p*, *mf*. The percussion section (Timpani, Percussion 1-4) includes dynamic markings like *fp*, *f*, *mf*, and specific instructions like "Plunger" and "Bongos w/ Sticks". The strings (Violins, Violas, Cellos) play sustained notes and rhythmic patterns, often with dynamics like *f* and *mf*. The bassoon parts include "arco" markings. The overall texture is dense and layered, typical of a symphonic score.

Picc. 393
 Fl. 1 394
 Fl. 2 395
 Ob. 396
 E. Hn. 397
 E♭ Cl. 1 398
 B♭ Cl. 1, 2 399
 B. Cl. 399
 Bsn. 1, 2 399
 C. Bn. 399
 Hn. 1, 2 399
 Hn. 3, 4 399
 C Tpt. 1 399
 C Tpt. 2, 3 399
 Tbn. 1 399
 Tbn. 2, 3 399
 Tuba 1, 2 399
 Timp. 399
 Perc. 1 399
 Perc. 2 399
 Perc. 3 399
 Perc. 4 399
 Vln. I 399
 Vln. II 399
 Vla. 399
 Vlc. 399
 Cbs. 399

I

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E. Cl. 1

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba 1, 2

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vlc.

Cbs.

Cymbal Roll on Head of Timpani

Congas

Woodblocks High and Low

unis.

This musical score page contains two staves of music for a large orchestra. The top staff includes Picc., Fl. 1, Fl. 2, Ob., E. Hn., Eb Cl. 1, Bb Cl. 1, 2, B. Cl., Bsn. 1, 2, and C. Bn. The bottom staff includes Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, Tbn. 2, 3, Tuba 1, 2, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vln. I, Vln. II, Vla., Vlc., and Cbs. Measure 11 begins with dynamic *p* for woodwind instruments, followed by *mf* and *n*. Measures 12 begin with *f* dynamics for strings.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E. Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 E. Hn.
 E. Cl. 1
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1
 Tbn. 2, 3
 Tuba 1, 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cbs.

K

434

435

436

437

438

439

440

A detailed musical score page featuring a complex arrangement of instruments. The top half of the page contains staves for Picc., Flutes 1 and 2, Oboe, English Horn, Eb Clarinet 1, Bass Clarinets 1 and 2, Bassoon, Bassoon 2, Bassoon 3, Bass Trombone, Horn 1 and 2, Horn 3 and 4, C Trumpet 1, C Trumpet 2 and 3, Trombone 1, Trombones 2 and 3, Tuba 1 and 2, and Timpani. The bottom half contains staves for Percussion 1, Percussion 2, Percussion 3, Percussion 4, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score includes numerous dynamic markings such as ff, fff, and sforzando, along with specific performance instructions like "Chimes", "Tambourine", "Ride Cymbal w/ Yarn Mallet", and "Thunder Sheet". The notation uses a mix of standard musical notation and unique symbols, particularly in the percussion section.

BIOGRAPHY

Neil Anderson-Himmelsbach (b. 1976) has been playing bass professionally since the age of 17. After playing in many rock bands and working as a studio musician for several years, he chose to become serious about music composition. While playing in bands and working in the studios, he received his Bachelors of Music in Composition from Pacific Lutheran University in 1999. At PLU he studied with Dr. Gregory Youtz and David P. Robbins. Neil received his masters in music composition from Central Michigan University in May 2006. At CMU he studied with Dr. David Gillingham and Dr. José Luis-Maúrtua. Additionally, in 2005 Neil studied with Ladislav Kubik in Prague, at the Czech-American Summer Music Institute. Neil received his doctoral degree in music composition at Florida State University, where he received the Graduate Teaching Fellowship for the 2006-2007 school year. His teaching duties at FSU included freshman and sophomore theory and aural skills and a composition studio. Neil received the FSU Outstanding Teaching Assistant award for the 2007-2008 school year. At FSU he studied composition with Ladislav Kubik and Mark Wingate. Neil has also taken composition lessons with Pulitzer Prize winning composer, Ellen Taaffe Zwilich. Neil has had his music played throughout the United States and Europe. His composition for solo alto saxophone, *Vanguard*, was a featured piece at the 2006 World Saxophone Congress. In 2007 his *Symphony No. 1* was performed at the Southwest Regional College Band Directors Association conference in Kansas City. His published works include *Salvador Dreams*, a euphonium concerto with wind band accompaniment, and *Vanguard*.