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### The far green country.

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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

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

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

The score is a transposed score for a symphony orchestra. It consists of 20 staves. The instruments are listed on the left side of each staff. The score is in 4/4 time and has a tempo of 112 bpm, marked 'Foreboding'. The key signature is one sharp (F#). The score is divided into measures 2, 3, 4, 5, 6, and 7. The Flute 1 part has a melodic line starting in measure 6. The Flute 2 part has a similar line. The Flute 3 part has a lower line. The Oboe 1 part has a melodic line starting in measure 6. The Oboe 2 part has a similar line. The Oboe 3 part has a lower line. The Clarinet in Bb 1, 2, and 3 parts are mostly silent. The Bassoon 1, 2, and 3 parts are mostly silent. The Horn in F 1, 2, 3, and 4 parts are mostly silent. The Trumpet in C 1, 2, and 3 parts are mostly silent. The Trombone 1, 2, and 3 parts are mostly silent. The Tuba part is mostly silent. The Timpani part is mostly silent. The Percussion 1, 2, and 3 parts are mostly silent. The Harp part has a chord progression of DCB | E♭F#G#A. The Piano part has a melodic line starting in measure 6. The Violin 1 part has a melodic line starting in measure 2. The Violin 2 part has a similar line. The Viola part has a similar line. The Violoncello part has a similar line. The Double Bass part has a similar line.

Musical score for measures 8 through 14. 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, Percussion 1 (Marimba), Percussion 2 (Tam-tam), Percussion 3 (Bass Drum), Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *pp*, *mf*, *ppp*, *mp*, and *arco*, along with articulation marks like accents and slurs. Measure numbers 8, 9, 10, 11, 12, 13, and 14 are indicated at the top of the page.

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*

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

Vc. *pp*

Db.

23

24

25

26

27

28

29

30

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.

*f* chromatic cluster  
*mf*

23  
24 arco p *f* pizz p  
25 arco p *f* pizz p  
26 arco p *f* pizz p  
27 arco p *f* p pizz p  
28 arco p *f* mp pizz p  
29 arco p *f* mp pizz p  
30 arco p *f* pizz p

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 parts starting in measure 32. The piano part has a complex texture with triplets and dynamic markings. The string section (Vln., Vla., Vc., Db.) has parts starting in measure 33, with specific articulations like 'arco' and 'pizz.'.

Dynamic markings: *f*, *mf*, *p*, *n*, *f p<sub>sub</sub>*, *p*.

Articulations: *arco*, *pizz.*

This page of a musical score covers measures 36 through 39. 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, Maracas, Triangle, Bass Drum, Harp, Piano, Violins 1-2, Viola, Violoncello, and Double Bass.

**Measure 36:** Flute 1 plays a melodic line starting on G4, marked *f*. Flute 2 and Flute 3 play a similar line, marked *mf* and *p* respectively. Oboe 1 and Oboe 2 play a sustained note, marked *f*. Clarinet 1 plays a melodic line, marked *mf*. Bassoon 1, 2, and 3 play a rhythmic accompaniment, marked *p*. Horns 1-4 are silent. Trumpets 1-3 play a sustained note, marked *mf*. Trombones 1-3 play a rhythmic accompaniment, marked *p*. Tuba is silent. Timpani is silent. Maracas, Triangle, and Bass Drum are silent. Harp is silent. Piano plays a rhythmic accompaniment, marked *mf*.

**Measure 37:** Flute 1 continues its melodic line, marked *f*. Flute 2 and Flute 3 continue their lines, marked *mf* and *p* respectively. Oboe 1 and Oboe 2 continue their sustained notes, marked *f*. Clarinet 1 continues its melodic line, marked *mf*. Bassoon 1, 2, and 3 continue their accompaniment, marked *p*. Horns 1-4 are silent. Trumpets 1-3 continue their sustained note, marked *mf*. Trombones 1-3 continue their accompaniment, marked *p*. Tuba is silent. Timpani is silent. Maracas, Triangle, and Bass Drum are silent. Harp is silent. Piano continues its accompaniment, marked *mf*.

**Measure 38:** Flute 1 continues its melodic line, marked *f*. Flute 2 and Flute 3 continue their lines, marked *mf* and *p* respectively. Oboe 1 and Oboe 2 continue their sustained notes, marked *f*. Clarinet 1 continues its melodic line, marked *mf*. Bassoon 1, 2, and 3 continue their accompaniment, marked *p*. Horns 1-4 are silent. Trumpets 1-3 continue their sustained note, marked *mf*. Trombones 1-3 continue their accompaniment, marked *p*. Tuba is silent. Timpani is silent. Maracas, Triangle, and Bass Drum are silent. Harp is silent. Piano continues its accompaniment, marked *mf*.

**Measure 39:** Flute 1 plays a melodic line, marked *f*. Flute 2 and Flute 3 play a melodic line with triplets and quintuplets, marked *mf* and *p* respectively. Oboe 1 and Oboe 2 play a melodic line, marked *f*. Clarinet 1 plays a melodic line, marked *mf*. Bassoon 1, 2, and 3 play a rhythmic accompaniment, marked *p*. Horns 1-4 are silent. Trumpets 1-3 play a sustained note, marked *mf*. Trombones 1-3 play a rhythmic accompaniment, marked *p*. Tuba is silent. Timpani is silent. Maracas, Triangle, and Bass Drum are silent. Harp is silent. Piano continues its accompaniment, marked *mf*.

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.



49 50 51 52 53 54 55

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.

Detailed description of the musical score: This page contains measures 49 through 55 of a symphonic score. The woodwind section (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba) is mostly silent, with some notes appearing in measures 54 and 55. The string section (Violins 1-2, Viola, Violoncello, and Double Bass) is active throughout, playing a rhythmic pattern of eighth notes. The piano part (Pno.) is also active, playing a similar rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *n* (normal). Measure numbers 49, 50, 51, 52, 53, 54, and 55 are clearly marked at the top of the page.



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

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, Tba.
- Percussion:** Timp., Mar., T.-t., B. D., Hp., Pno.
- Strings:** Vln. 1, Vln. 2, Vla., Vc., Db.

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measure numbers 61, 62, 63, 64, and 65 are indicated at the top of the page. The woodwind and string parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p*, *mf*, *f*, and *n* are used throughout. The brass section provides harmonic support with sustained notes and some melodic lines. The percussion section is mostly silent, with the timpani and snare drum parts showing rests.

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 Flute 1, 2, and 3 (all marked *mf*), Oboe 1-3, Clarinet 1-3, Bassoon 1-3, Horn 1-4, Cor Anglais 1-3, Trombone 1-3, Tuba, Timpani, Maracas, Triangle, Bass Drum (marked *f* and *mf*), Harp, Piano (marked *f*, *pp*, *f*, *p*, and *pp*), Violin 1 and 2, Viola, Violoncello, and Double Bass (marked *f*).

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. (Tutti)
- B. D. (Bass Drum)
- Harp
- Piano
- Violins 1 and 2
- Viola
- Violoncello
- Double Bass

The score features various musical notations such as triplets, slurs, 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.



97 98 99 100 101 102

Fl. 1 *ff* *f* *f*

Fl. 2 *pp* *ff* *f* *f*

Fl. 3 *ff* *f* *f*

Ob. 1 *f* *f* *f*

Ob. 2 *f* *f* *f*

Ob. 3 *f* *f* *f*

Cl. 1 *f* *f* *f*

Cl. 2 *f* *f* *f*

Cl. 3 *f* *f* *f*

Bsn. 1 *f* *f* *f*

Bsn. 2 *f* *f* *f*

Bsn. 3 *f* *f* *f*

Hn. 1 *f*

Hn. 2 *p*

Hn. 3 *f*

Hn. 4 *p*

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

C Tpt. 2 *p* *f* *f*

C Tpt. 3 *p* *f* *f*

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

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

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

Tba. *p* *f* *f*

Timp. *p* *f* *p* *f*

Mar.

T.-t.

B. D. *p* *f* *p* *f*

Hp.

Pno. *f*

Vln. 1 *ff* *f* *f*

Vln. 2 *f* *f* *f*

Vla. *f* *f* *f*

Vc. *f* *f* *f*

Db. *f* *f* *f*

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  
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.

To Picc.

*ff*

*ppp*

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.







This page contains a musical score for measures 27 through 37. The instruments are arranged as follows:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3
- Tuba:** Tba.
- Timpani:** Timp.
- Violins:** Vib. 1, Vib. 2
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Db.
- Other:** Crota. (Crot.), Hp. (Harp), Pno. (Piano)

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 key signature has one flat (B-flat), and the time signature is 4/4. The page number "24" is located at the top left.

38 39 40 41 42 43

Fl. 1  
Fl. 2  
Fl. 3 To Picc.  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1 open  
Hn. 2 open  
Hn. 3 open  
Hn. 4 open  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Vib. 1  
Vib. 2  
Crot.  
Hp. *Bist.*  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc. div.  
Db. div.



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  
C Tpt. 1  
C Tpt. 2  
C Tpt. 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 < mf > n  
(open)  
n < p > n n < mf > n n < mf > n n < mf > n n < mf > n  
(open)  
n < p > n n < mf > n n < mf > n n < mf > n n < mf > n  
(open)  
n < p > n n < mf > n n < mf > n n < mf > n n < mf > n

straight mute  
straight mute  
straight mute  
straight mute  
straight mute  
straight mute

Sus. Cym., med. yarn

Perc.  
Perc.  
Perc.  
Hp.  
Pno.

n < p  
n  
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  
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

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.



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.

Vib. *pp*

Cym.

Hp. *p* l.v. sempre

Glockenspiel (brass)

Crotales (brass)

Pno. *p* as before

69 70 **71** 72 73 74

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vc. *p* *mp*

Db. *p* *mp*







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. *p* damp with fingers

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* *f*

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 to 100. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 play a melodic line with *mf* dynamics. Fl. 3 has rests.
- Oboes (Ob. 1, 2, 3):** Ob. 1 and 2 play a melodic line with *mf* dynamics, including the instruction "stagger breathe with Oboe 2" for Ob. 1 and "stagger breathe with Oboe 1" for Ob. 2. Ob. 3 has rests.
- Clarinets (Cl. 1, 2, 3):** Cl. 1 and 2 play a melodic line with *mf* dynamics. Cl. 3 has rests.
- Bassoons (Bsn. 1, 2, 3):** Bsn. 1 and 2 have rests. Bsn. 3 plays a rhythmic pattern with *p* and *mf* dynamics.
- Horns (Hn. 1-4):** Horns 1, 2, and 3 play sustained notes with *p* dynamics and *n* (noisy) markings. Horn 4 has rests.
- Trumpets (C Tpt. 1-3):** All three trumpets have rests.
- Trombones (Tbn. 1-3):** Trombones 1, 2, and 3 play sustained notes with *p* dynamics and *n* markings. Trombone 4 has rests.
- Tuba (Tba.):** Plays a rhythmic pattern with *p* and *mf* dynamics.
- Timpani (Timp.):** Plays a rhythmic pattern.
- Glockenspiel (Glock.):** Plays a melodic line with *n* markings.
- Cymbals (Cym.):** Plays a melodic line with *n* markings.
- Crotales (Crot.):** Plays a melodic line with *mf* dynamics.
- Harpsichord (Hp.):** Plays a melodic line.
- Piano (Pno.):** Plays a melodic line with *mf* dynamics.
- Violins (Vln. 1, 2):** Violins 1 and 2 play a melodic line with *ff* dynamics.
- Viola (Vla.):** Plays a melodic line with *ff* dynamics.
- Violoncello (Vc.):** Plays a rhythmic pattern.
- Double Bass (Db.):** Plays a rhythmic pattern.

Measures 97, 98, 99, and 100 are clearly marked at the top of the score.



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 Clarinets 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 melodic lines with slurs and accents. Fl. 2 is silent.
- Piccobello (Picc.):** Silent.
- Oboes (Ob. 1, 2, 3):** Ob. 1 has melodic lines 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 melodic lines with slurs and accents. Bsn. 2 and 3 are silent.
- Horns (Hn. 1, 2, 3, 4):** Horns 1, 2, and 3 have sustained notes with dynamics *n* (normal). Horn 4 has a sustained note with dynamics *p* (piano).
- Trumpets (CTpt. 1, 2, 3):** All three have melodic lines with slurs and accents.
- Trombones (Tbn. 1, 2, 3):** Tbn. 1 has a sustained note with dynamics *n*. Tbn. 2 and 3 have sustained notes with dynamics *p* and *n* respectively.
- Tuba (Tba.):** Sustained note with dynamics *n*.
- Timpani (Timp.):** Silent.
- Glockenspiel (Glock.):** Silent.
- Tam-tam (T.-t.):** Silent.
- Cymbals (Crot.):** Silent.
- Harpsichord (Hp.):** Sustained note with dynamics *mf* (mezzo-forte).
- Piano (Pno.):** Sustained notes with dynamics *4*.
- Violins (Vln. 1, 2):** Vln. 1 has sustained notes with dynamics *4*. Vln. 2 has sustained notes with dynamics *4*.
- Viola (Vla.):** Sustained notes with dynamics *4*.
- Violoncello (Vc.):** Sustained notes with dynamics *4*.
- Double Bass (Db.):** Sustained notes with dynamics *4*.



117 118 119 120

Fl. 1

Fl. 2

Picc. *Piccolo*

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.

T-t. *Tam-tam*

Crot.

Hp. *l.v.*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains the musical notation 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, n, p, mf, f, ppp), articulation (accents, slurs), and performance instructions (Piccolo, l.v., 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



This page of a musical score covers measures 141 through 146. The instrumentation includes:

- Flutes (Fl. 1, 2):** Play melodic lines with triplets and accents, starting at *f*.
- Piccobello (Picc.):** Similar to flutes, playing triplets and accents.
- Oboes (Ob. 1, 2, 3):** Play sustained notes, starting at *p*.
- Clarinets (Cl. 1, 2, 3):** Play sustained notes, starting at *p*.
- Bassoons (Bsn. 1, 2, 3):** Play sustained notes, starting at *p*.
- Horns (Hn. 1-4):** Play sustained notes with dynamic markings *p* and *f*.
- Trumpets (C Tpt. 1-3):** Play sustained notes, starting at *p*.
- Trombones (Tbn. 1-3):** Play sustained notes, starting at *p*.
- Tuba (Tba.):** Play sustained notes, starting at *p*.
- Timpani (Timp.):** Play sustained notes, starting at *ff*.
- Glockenspiel (Glock.):** Play melodic lines, starting at *ff*.
- Vibraphone (Vib.):** Play melodic lines with triplets, starting at *p* and *ff*.
- Bass Drum (B. D.):** Play a steady rhythmic pattern, starting at *f*.
- Harpsichord (Hp.):** Play sustained notes, starting at *ff*.
- Piano (Pno.):** Play a steady rhythmic pattern, starting at *ff*.
- Violins (Vln. 1, 2):** Play a steady rhythmic pattern, starting at *ff*.
- Viola (Vla.):** Play a steady rhythmic pattern, starting at *ff*.
- Violoncello (Vc.):** Play a steady rhythmic pattern, starting at *ff*.
- Double Bass (Db.):** Play a steady rhythmic pattern, starting at *ff*.

# CURRICULUM VITAE

Lincoln Sandham

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lincolnsandham@gmail.com

## 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

Steve Rouse – Professor of Composition, Composition Department Chair, UofL  
(502) 314-6515  
steve.rouse@louisville.edu  
2301 South 3<sup>rd</sup> St., Louisville, KY, 40208

Rebecca Jemian – Assistant Professor of Music Theory, Coordinator of Music Theory, UofL  
(502) 852-6997  
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Clint Needham – Composer-in-residence, BW  
(440) 826-2397  
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49 Seminary St, Berea, OH 44017

Jonathan Sokol – Assistant Professor of Composition, BW  
(440) 826-2365  
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Dirk Garner – Bach Festival Artistic Director, BW  
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Robert Mayerovitch – Keyboard Department Chair, BW  
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