

THE HARVEST OF THE AMULET OF THE DEER

BY

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Master of Music

Claude Baker, Director of Thesis

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*commissioned by the Georgina Joshi Foundation
for David Dzubay and the Indiana University New Music Ensemble*

SCORE

THE HARVEST OF THE AMULET OF THE DEER

(2019-20)

for mezzo-soprano
and sinfonietta

by

Patrick Holcomb



Duration: c. 11'

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INSTRUMENTATION

Flute (doubling alto flute)
Oboe (doubling English horn)
B \flat clarinet
Bass clarinet
Bassoon (doubling contrabassoon)

Horn
C trumpet
Trombone

Percussion 1:

Medium-sized tam-tam*, bamboo wind chimes (can be substituted with wood wind chimes if necessary), kick drum (laid flat and struck; can be substituted with a small bass drum if necessary), four toms, three triangles (small, medium, and large), three tuned metal water bottles**

Percussion 2:

Bass drum (large and very resonant), suspended cymbal, sizzle cymbal (smaller than the suspended cymbal), bongos, bell tree, medium-sized clay flowerpot (suggested size: approximately 6" in diameter across the top)

Harp
Piano (doubling celesta)

Mezzo-soprano solo***

Violin I
Violin II
Viola
Cello
Double bass

*The tam-tam is primarily played with a contrabass bow and a superball mallet. Choose a size of tam-tam with optimum response to both the bow and the superball.

**The three water bottles should have handles so that they can be suspended for maximum resonance. The water bottles should be suspended and filled to tune them to the following pitches, with no octave substitutions: A₃, D₄, and G₄.



A child-sized water bottle may be necessary to achieve the highest pitch. If obtaining three water bottles is impossible, they may be substituted with three almglocken or three tuned gongs (suspended for maximum resonance, played with soft yarn mallets, and with no octave substitutions acceptable).

***Subtle amplification of the mezzo-soprano may be necessary, either for the entirety of the piece or for sections that are more thickly scored.

PROGRAM NOTES

The Harvest of the Amulet of the Deer (2019-20) is my setting of Soleil David's "Harvest of a Deer Amulet" and my second setting of her poetry. My first collaboration with Soleil, the art song *Superbloom* that I wrote on her "Seeing the Superbloom in Death Valley, California," earned me the 2019 Georgina Joshi Composition Commission Award to write a new piece for solo voice and the Indiana University New Music Ensemble. The group would perform the piece twice as a part of their "Indiana Remixed" program, which would feature works by Indiana-based composers in a celebration of the school at its bicentennial. Since Soleil is also a graduate student at IU, it seemed fitting to ask her to write another poem for me to set.

In Soleil's own words, "Harvest of a Deer Amulet" "takes elements of Philippine folklore and makes up rituals and is also maybe about domesticity and being a woman." The mezzo-soprano soloist becomes the speaker of the poem: a shamaness who alone must undergo an intense and intricate ritual for protection from the oncoming global catastrophe. The piece begins with the instrumental Invocation (Prologue), in which our heroine calls upon her matrilineal line of those who toiled before her, and a chorus of voices responds. The First Incantation follows the Invocation; here, we are introduced to the shamaness as she frantically prepares for the ceremony. Next, in the Second Incantation, we follow the speaker as she "swim[s] seal-skinned in the company of whale sharks" amid the sounds of waves and seagulls. In a moment of darkness, she contemplates the stress of the weight on her shoulders and wonders if her actions are futile. Afterwards, the Third Incantation finds our heroine in her home, painting and cooking. Although she is able to distract herself at first, the increasingly prominent sounds coming in through the open windows call her back outside. Finally, in the Ritual (Epilogue), the speaker reveals in a dissociative trance the violent and horrifying act that culminates the ritual in a moonlit field amid the rustling of wind in the bushes.

At its heart, Soleil's poem is a story about the search for protection on a suffering Earth. In his program notes for the thematically similar piece, *An Idyll for the Misbegotten (Images III)*, George Crumb describes flute and percussion as "those instruments which most powerfully evoke the voice of nature." Following suit, *Harvest* features the flutist and the two percussionists (with the addition of the only instrument older to the human species: the voice). The work begins and ends with alto flute solos (derived from a vocal melody in the middle of the piece); and the First, Second, and Third Incantations feature "skin" (membrane), metallic, and earthen (wood and clay) percussion, respectively. In this way, I hope to pay homage to Crumb, who has had a profound influence on me and my music.

The Harvest of the Amulet of the Deer will be performed by the IU New Music Ensemble on my last concert as Assistant Director of the group. I would like to extend my deepest gratitude to David Dzubay for his support throughout my time at IU, to the musicians for their unending dedication, to Liz Culpepper for her hard work and enthusiasm, to the Georgina Joshi Foundation for giving me the opportunity to work with the group beyond my assistantship duties, and to Soleil David for her flexibility and eagerness to collaborate.



The Harvest of the Amulet of the Deer (2019-20) was commissioned by the Georgina Joshi Foundation for David Dzubay and the Indiana University New Music Ensemble. The piece was premiered on March 5, 2020 in Auer Hall at the Indiana University Jacobs School of Music by Liz Culpepper, mezzo-soprano with David Dzubay and the Indiana University New Music Ensemble.

Special thanks to Dr. Claude Baker, Dr. David Dzubay, Dr. Brian Horne, and Julia Bentley for their support and guidance along the way.

Edition printed March 6, 2020


PERFORMANCE NOTES

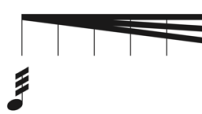
General:


- non vib. —————> vib. ord. —————> molto vib.

- Indicate changes in vibrato speed and width. The arrows indicate gradual changes. Vibrato indications last until they are cancelled out by another indication.

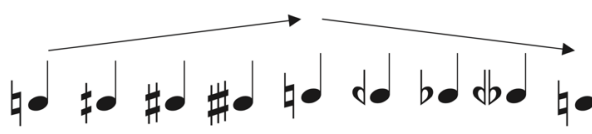
-  - Indicates a tremolo/bisbigliando that starts slow and gradually accelerates to the fastest possible speed.

-  - Indicates a tremolo/bisbigliando that starts as fast as possible and gradually decelerates.

-  - Indicates a tremolo (strings) that starts slow and gradually accelerates to the fastest possible speed. These gestures do not need to be synchronized, even when multiple players perform them simultaneously (an unrefined sound is desired).

-  - Indicates a crescendo from silence.

-  - Indicates a diminuendo into silence.

-  - Indicate microtonal accidentals ascending and descending by quarter-tones.

-  - Indicates a long fermata.


- Pitch bends last the full duration notated.

Woodwinds:

- ● - Indicates a note played with an alternate fingering. The alternate fingering may be a standard alternate fingering or the standard fingering plus one or more lower keys or side keys, the addition of which changes the pitch and timbre slightly.
- ○ - Indicates a note played with the initial (standard) fingering.
- A *slight* intonation difference between the different fingerings is desirable.

Flute/alto flute:

- Aeolian sound - Half air noise and half flute tone and pitch. Also known as wind tones or air sounds. Occasionally, specific syllables are notated for the player to use to articulate. When no specific syllable is indicated, the player should use standard single- or double-tonguing. Aeolian sounds should always be played without vibrato.

-  - Indicates a jet whistle. Finger the pitch indicated with the diamond notehead and blow forcefully directly into the embouchure hole. Change air speed in order to create the contour indicated by the arrow(s).

Double reeds:

- Helicopter tonguing - Remove the reed and tongue on the bocal. The result should be percussive and unpitched. Choose a fingering that produces the most sound.

Horn:

- ⊕ - Indicates notes or passages to be played half-stopped (lowering the pitch a half-step without changing the partial).
- All stopped passages may be played either hand-stopped, with a stop mute, or any combination of the two.

Percussion:

- Let all notes ring unless noted otherwise.

(cont.)

Performance Notes (cont.)

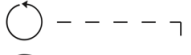
Harp:

- Let all notes ring unless noted otherwise.
- All harmonics sound an octave higher than written.
- Sons xylophoniques - Mute the strings indicated in the bottom staff near the soundboard with the left hand and play with the right hand.
- Thunder glissando - A loud and fast glissando downwards with the left hand on the lowest strings of the harp, causing the strings to rattle against each other.

Piano/celesta:

- The pedal of the celesta should be depressed with a weight for the duration of the piece.
- + - Indicates notes played on the keyboard with the right hand while muting the strings near the tuning pegs inside the piano with the palm and/or fingers of the left hand. The desired sound is somewhat dull and muffled, but not brittle.

Strings:

- Let all pizzicati ring as much as possible unless otherwise marked.
-  - Indicates circular bowing. Move the bow in a circular motion back and forth from the fingerboard to the bridge. The result should be airy noise and intermittent pitch.
- White noise effect - Bow directly on the bridge on the indicated string. There should be absolutely no pitch (mute the strings with left hand if necessary).

Cello and double bass:

- Seagull effect - Finger a high artificial harmonic (any pitch) and slide downward, maintaining the space between the fingers.

TEXT

Harvest of a Deer Amulet

by Soleil David (used with permission)

And as if there's still a world
to save I lift red-threaded rituals
from no less than the Mother

of All Blood and Mercy, All Dolor
and Honor, Inocencia, Primitiva,
Josefina, Babaylan. Train an open book

towards the last of the light, a lamp's
coconut oil seeping into smoke, steady.
I am still when I am not a kit batting

wishbones on the bamboo floor. Airy
when I am not veiled, ticking off
my Ave Marias on rosewood beads.

I swim seal-skinned in the company
of whale sharks, hear the water
or my blood, the water in my blood,

murmur: *What matter that hilltops end
and mist begins?* It is all I can do
not to grip myself open, wrangle

my insides to shimmer. Back on land,
I distract myself by painting, mix
brilliant cadmium red with gamboge,

observe the trail the new orange makes
in a jar of water. I learn to freeze
when something small rubs itself

against my hips, take a few moments
to collect the correct sensation: warm—
the velvet soft of a terrier. Or, if

rustling—the cold scales of a wayward
snake. Either way, the phenomenon
and rush of flight, the sound of what

is heavy whistling through air. I weave
pandan mats for serving platters. All
the oxtails from the oven taste

of them—that piney scent that fails
to leave through my open Capiz
windows. I trip over brambles,

weeds, flowers whose names
I've failed to know. This seed
in my dress pocket, though,

I recognize. I took it myself, exposed
the heaving lungs of a gutted deer,
took its slowing heart to dry flinty

into stone. The ceremony was quicker
than you might think—all I did was lay
the pulsing muscle down on a field

winking with fireflies, lowered
my wing-dust covered hands, crossed
and recrossed myself three times.

Poem Notes:

The line, "What matter that hilltops end and mist begins?" is from the book *Philippine Tales and Fables* by Manuel Estabillo Arguilla and Lyd Arguilla, Capitol Publishing House, Manila, 1957.

commissioned by the Georgina Joshi Foundation for David Dzubay and the Indiana University New Music Ensemble

Score in C

THE HARVEST OF THE AMULET OF THE DEER

Text by Soleil David

Patrick Holcomb

Invocation (Prologue)

2 + 2 + 3

$\text{♩} = \text{c. } 132$ ($\text{♩} = \text{♩}$ throughout)

ALTO FLUTE solo
pitch bends achieved by rolling flute inwards/outwards (parenthesized pitches are approximate)
begin fingering D₃ with flute rolled inwards
non vib.

Flute/
Alto Flute

Oboe/
English Horn

Clarinet in B \flat

Bass Clarinet

Bassoon/
Contrabassoon

Horn in F

Trumpet in C

Trombone

BAMBOO WIND CHIMES
strike the wind chimes with a soft yarn mallet

Percussion 1

MEDIUM-SIZED TAM-TAM
scrape with a triangle beater

Percussion 2

BASS DRUM
rutes on the head
like a fluttering heartbeat

Harp

Piano/
Celesta

Mezzo-Soprano Solo

Invocation (Prologue)

2 + 2 + 3

$\text{♩} = \text{c. } 132$ ($\text{♩} = \text{♩}$ throughout)

Violin I

Violin II

Viola

Cello

Double Bass

sul pont.

pos. ord.

sul tasto

circular bow (slow bow speed)

slap the fingerboard with left hand (do not let the strings ring)

2 + 2 + 3 13 2 + 2 + 3

8

non vib. (non vib.) molto vib.

A. Fl. *pp* *mp* *fp* *f*

Oboe solo non vib. *p* *f*

Cl. blow air through clarinet (no audible pitch) *mf*

B. Cl. blow air through clarinet (no audible pitch) *mf*

Bsn.

Hn. blow air through horn (no audible pitch) *mf*

Tpt. blow air through trumpet (no audible pitch) *mf*

Tbn. blow air through trombone (no audible pitch) *mf*

Perc. 1 (Bamboo Wind Chimes) gently sweep through the wind chimes with fingers always become gradually more sparse with diminuendi *ppp* *ppp* strike the wind chimes with a soft yarn mallet *f*

(Medium-Sized Tam-tam)

Perc. 2 **SUSPENDED CYMBAL** soft yarn mallets *ppp* *pp* *ppp* **BASS DRUM** (soft yarn mallets) *p* *f* *f* *mf* *pp* rules on the head

ord. bisbigliando (as fast as possible) *ppp* *pp* *ppp* p.d.l.t. *f*

G# A# G# A#

Pno.

Vln. I white noise effect *mf* ord. sul pont. *p* pos. ord. *pp*

Vln. II

Vla.

Vc. white noise effect *mf* slap the fingerboard with left hand (do not let the strings ring) *f*

D.B. white noise effect *mf* slap the fingerboard with left hand (do not let the strings ring) *f*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

16 2 + 2 + 3 23

A. Fl. *mp* *pp* *mf* *f*

Ob. *mp* *pp* *mf* *f*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf* to metal straight mute

Tbn. *mf*

Perc. 1 (Bamboo Wind Chimes) *pp* *ppp* *f*

Perc. 2 (SIZZLE CYMBAL) *ppp* *pp* (BASS DRUM) *ppp* *f* *mf*

Hp. *ppp* *pp* *ppp* p.d.l.t.

Pno.

16 2 + 2 + 3 23

Vln. I *ppp* *mf* *p*

Vln. II *ppp*

Vla. *ppp*

Vc. *mf* *f*

D.B. *mf* *f*

white noise effect

slap the fingerboard with left hand (do not let the strings ring)

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

24

molto vib. → non vib. (as fast as possible)

A. Fl. *p* *mp*

Ob. *p* *mp*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *p* *mp*

Tbn. *mf*

Perc. 1 *p* *mp*

Perc. 2 *pp* *ppp* *pp* *p*

Hp.

Pno.

24

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla.

Vc. *p*

D.B.

ord. metal straight mute

to metal straight mute

KICK DRUM soft yarn mallets

SIZZLE CYMBAL soft yarn mallets (in one hand)

SUSPENDED CYMBAL (soft yarn mallets)

switch to soft yarn mallets in both hand (two in one hand and one in the other)

arco

30

A. Fl. *mf* *f*

Ob. *mp* *mf* *f*

Cl. *ord.* *f*

B. Cl. *ord.* *mf* *f*

Bsn. **BASSOON** (as fast as possible) *mp* *mf* *f*

Hn. *ord.* *hand-stop gliss.* *f*

Tpt. (metal straight mute) *mf* *f*

Tbn. *ord.* *metal straight mute* *f*

Perc. 1 (Kick Drum) *mf* *f* **4 TOMS**

Perc. 2 (Suspended Cymbal) *mp* *mf* *f*

BASS DRUM **BONGOS** soft yarn mallet *f*

Hp.

Pno.

30

Vln. I *mp* *mf* *f* *sul pont.*

Vln. II *mp* *mf* *f* *sul pont.*

Vla. *ord. sul D* *mp* *mf* *f* *ff* *sul pont.*

Vc. *mp* *mf* *f* *sul pont.*

D.B. *arco* *p* *mp* *mf* *f* *sul pont.*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

36 First Incantation
poco rubato (colla voce)

3 + 2

3 + 2 + 2

tempo giusto

to C Flute

C FLUTE aeolian sound
sempre non vib.

ff

ppp **p** **ppp**

blow air through clarinet (no audible pitch)

mf

blow air through clarinet (no audible pitch)

mf

to Contrabassoon

ff

blow air through horn (no audible pitch)

mf

(metal straight mute)

blow air through trumpet (no audible pitch)

mf

(metal straight mute)

blow air through trombone (no audible pitch)

mf

(4 Toms)

ff

SUSPENDED CYMBAL
soft yarn mallets

ff **pp**

BONGOS butt-ends of sticks
ff **pp** **abrupt** **f**

BASS DRUM **f**

bisbigliando → p.d.l.t.

pp

B♭ | A♯

PIANO muted
like a heartbeat

f **mf** **ppp**

p inwardly, lost in thought

And as if there's still a world to save

mf suddenly decisive

36 First Incantation
poco rubato (colla voce)

3 + 2

3 + 2 + 2

tempo giusto

white noise effect

ff

white noise effect

mf

sul tasto

pp subito

pos. ord.

sul pont.

pp

white noise effect

mf

white noise effect

mf

slap the fingerboard with left hand
(do not let the strings ring)

f

slap the fingerboard with left hand
(do not let the strings ring)

f

43

Fl. *ord. frantic* (as fast as possible) *pp* *f* jet whistle not piercing or aggressive *poco f*

Ob. *frantic* *mp* *f*

Cl. *ord. frantic* *p* *f* blow air through clarinet (no audible pitch) *mf*

B. Cl. *ord. growly* *mf* *f* blow air through clarinet (no audible pitch) *mf*

Bsn. *CONTRABASSOON* *growly* *f*

Hn. *ord.* *p* *fz* *mf* *f*

Tpt. (metal straight mute) *p* *fz* *ord.* *mf* *f* blow air through trumpet (no audible pitch) *mf*

Tbn. (metal straight mute) *p* *fz* *ord. flutter-tongue* *ord.* *f*

Perc. 1 (4 Toms) (Kick Drum) *p* *f* *mf* *f*

Perc. 2 (Bongos) (Bass Drum) *p* *f* *mf* *f*

Hp. *f* *ord.* *f* *p.d.l.t.* B \flat C | F | G \sharp

Pno. *ord. brutal* *f*

Mezzo *lift* *f* red - thread - ed rit - u - als

43

Vln. I *f* *pizz. secco; brutal* *arco, sul tasto, non vib.* *pp*

Vln. II *f* *pizz. secco; brutal* *arco, sul tasto, non vib.* *pp*

Vla. *mp* *f* *pizz. secco; brutal* *arco, sul tasto, non vib., sul D* *pp*

Vc. *f* *pizz. secco; brutal*

D.B. *f* *pizz. secco; brutal*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

47

2 + 3 3 + 2

Fl. aeolian sound
ppp p

Ob. p f

Cl.

B. Cl. ord. f

Cbsn. f

Hn. flutter-tongue
(metal straight mute) ord. p f
blow air through horn (no audible pitch)
mf

Tpt. p f
(metal straight mute) flutter-tongue ord. p f
blow air through trumpet (no audible pitch)
mf

Tbn. p f
blow air through trombone (no audible pitch)
mf

Perc. 1 (4 Toms) soft yarn mallets (with a stick ready in one hand)
mf f ppp

Perc. 2 (Kick Drum) (Bongos) (Bass Drum) SIZZLE CYMBAL
mf f p (p.d.t.)

Hp. p ord. mp D#

Pno. f

Mezzo. ff f mp reverential and secretive
from no less than the Moth - er of All Blood and

47

2 + 3 3 + 2

Vln. I sul pont. f p pos. ord. ppp

Vln. II sul pont. f p pos. ord. ppp

Vla. sul pont. f p ppp

Vc. slap the fingerboard with left hand (do not let the strings ring) pizz. p arco, sul tasto pp

D.B. slap the fingerboard with left hand (do not let the strings ring) pizz. p arco, sul tasto pp

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

51 3 + 2 54 ord.
harmonic glissando - rhythm approximate
wild, frantic

Fl. *ppp* *ppp* *mp* *ppp* *mp* *f*

Ob. *pp* *pp*

Cl. *pp* *pp* gradually use fewer pauses

B. Cl. *pp* gradually use fewer pauses

Cbsn.

Hn. *ppp* *pp* *pp*

Tpt. (metal straight mute) *mf* *pp*

Tbn. *mf* *mf*

Perc. 1 (Kick Drum) *p* *ppp* *p* *ppp* *mp > pp < mp > pp <* *mf > p < mf > p < mf > p <*

Perc. 2 *ppp* *p* *ppp* *p* *ppp* *mp* *ppp* *mf > p < mf > p <*

Hp. *mp* *mp* *mf*

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

Mezzo *mf* declamatory; becoming gradually more feverish *f*

Mer - cy, — All — Do - lor and Hon - or, — *I - no - cen - cia, Pri - mi - ti - va, Jo - se - fi - na, —

51 3 + 2 54

Vln. I *p* sul tasto

Vln. II *pp* sul tasto

Vla. *pp* sul tasto

Vc.

D.B.

*Phonetic pronunciation: Inocencia: ee - no - SEHN - shuh Primitiva: prih - mih - TEE - vuh Josefina: ho - seh - FEE - nuh Babaylan: buh - BAHY - lahn

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

57

ord. (as fast as possible)

Fl. (as fast as possible) *p*

Ob. (no pauses) *mf* *pp* *mp*

Cl. (no pauses) *mf* *pp* *mp*

B. Cl. *mf* *pp* *f* *violent, aggressive*

Cbsn. *f* *pp* *f* *violent, aggressive*

Hn. *mp* *pp* *p*

Tpt. (metal straight mute) *fz* *mf* *pp* *p* ord.

Tbn. (metal straight mute) *f* *pp* *p*

Perc. 1 (Kick Drum) butt-end of stick (switch to sticks in both hands) *f* *p*

Perc. 2 (Bass Drum) butt-end of stick (switch to sticks in both hands) *f* *ppp* *p* *mp* *mf*

Hp. *f* *f*

Pno. thunder gliss. *mf* *pp* *f* *violent, aggressive* gradually lift pedal

Mezzo *ff* *feverish, breathless* Ba - bay - lan.

57

Vln. I pos. ord. *mf* *p* on the string *frantic*

Vln. II pos. ord. *mf* *pp* *p* on the string *frantic*

Vla. pos. ord. *mf* *pp* *p* on the string

Vc. pos. ord. *mf* *pp* *f* col legno battuto *violent, aggressive*

D.B. pos. ord. *mf* *pp* *f* col legno battuto *violent, aggressive*

62 65 2 + 2 + 3

Fl. *f* *p* *mp* *f*

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

Cl. *f* *p* *f*

B. Cl. *p* *f*

Cbsn. *mp* *f*

Hn. *f* *p* *mf* *p* *p* *fz*

(metal straight mute)

Tpt. *f* *p* *f* *p* *mp* *fz* *p*

(metal straight mute)

Tbn. *f* *p* *f* *p* *mp* *f* *mf*

(4 Toms)
ord.
butt-ends of sticks

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

(Kick Drum)

(Bongos)
ord.
butt-ends of sticks

Perc. 2 *f* *mf* *f* *p* *f*

(Bass Drum)

ord.
murky, indistinct

Hp. *mp* *pp*

Pno. *p* *f*

Mezzo *f*
Train an o - pen

62 65 2 + 2 + 3

Vln. I *f* *p* *mf* *f*

sul pont. *f* *p* *mf* *f*

→ pos. ord.

pizz. (secco)

Vln. II *f* *p* *mf* *f*

sul pont. *f* *p* *mf* *f*

→ pos. ord.

pizz. (secco)

Vla. *f* *p* *mf* *f*

sul pont. *f* *p* *mf* *f*

→ pos. ord.

pizz. (secco)

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

ricochet (col legno battuto)
allow the bow to accelerate naturally

pizz.

slap the fingerboard with left hand
(do not let the strings ring)

pizz. (secco)

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

ricochet (col legno battuto)
allow the bow to accelerate naturally

slap the fingerboard with left hand
(do not let the strings ring)

pizz. (secco)

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

66 3 + 2 2 + 2 + 3 poco rubato (colla voce)

Fl. aeolian sound all notes crisp and equal in length
f → *p*
 ord. jet whistle not piercing or aggressive
poco f

Ob. *mp* → *f*

Cl. blow air through clarinet (no audible pitch) *mf*

B. Cl. blow air through clarinet (no audible pitch) *mf*

Cbsn.

Hn. *mp* → *f*
 (metal straight mute)
 blow air through trumpet (no audible pitch) *fp* → *ppp*

Tpt. *f*

Tbn. *mp* → *f*
 (metal straight mute)
 blow air through trombone (no audible pitch)

Perc. 1 (4 Toms on the shell) *mp* → *f*
 (Kick Drum) *pp*
 3 TRIANGLES rhythm somewhat approximate
 SIZZLE CYMBAL soft yarn mallets (with a soft yarn mallet and a rute in each hand) *pp*
 SUSPENDED CYMBAL (soft yarn mallets) *pp*

Perc. 2 (Bongos) *pp*
 (Bass Drum) *pp*

Hp. *f*
 p.d.l.t.
f

Pno. to Celesta
 CELESTA
f → *pp*
 (pedal of the celesta depressed with a weight for the entirety of the piece)

Mezzo
 book towards the last of the light a lamp's

66 3 + 2 2 + 2 + 3 poco rubato (colla voce)

Vln. I *pp*
 arco, sul tasto, non vib.
 sul pont. *fp* → *pp*

Vln. II *pp*
 arco, sul tasto (sempre non vib.)
 sul pont. *fp* → *pp*

Vla. *pp*
 arco, sul tasto, non vib., sul D
 sul pont. *fp* → *pp*
 pos. ord., ricochet like flickering light

Vc. *pp*
 arco, sul pont.
 slap the fingerboard with left hand (do not let the strings ring)

D.B. *mf*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

3 + 2

71

aeolian sound
improvise rapidly on these three pitches in any order with frequent brief pauses
vary the number of notes in groups between pauses
anxious, jittery: like distant murmuring voices

Fl. *p* *pp*

Ob.

Cl. ord. *ppp* (as fast as possible)

B. Cl. *mf*

Cbsn.

Hn. blow air through horn (no audible pitch)

Tpt. (metal straight mute) *mf*

Tbn. (metal straight mute)

Perc. 1 (3 Triangles) *pp*

Perc. 2 (Suspended Cymbal) *pp* SIZZLE CYMBAL (soft yarn mallet) *pp* BASS DRUM (rutes on the head) *pp* SUSPENDED CYMBAL (soft yarn mallets) *ppp* BASS DRUM (rutes on the rim) *pp*

Hp. ord. *pp* *mp* sons xylophoniques like a heartbeat

Cel. *ppp* to Piano

Mezzo emphasize "s" consonants
non vib. vib. ord. *mf* non vib. *mp* *pp*
co - co - nut oil seep - - - ing in - to smoke, stead - y.

3 + 2

71

Vln. I pos. ord., ricochet like flickering light *ppp* sulla corda *ppp* ricochet *ppp* sulla corda

Vln. II pos. ord., ricochet like flickering light *ppp* sulla corda *ppp* pizz. *p*

Vla. sulla corda *ppp* *ppp* circular bow (medium bow speed)

Vc. ord. *ppp* sul tasto *ppp* arco circular bow (medium bow speed)

D.B. *ppp*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

76 (as fast as possible) 78 tempo giusto rubato (colla voce)

Fl. *pp* *poco f* *pp*

Ob. *p* *poco f* *pp* to English Horn

Cl. *poco f* *pp*

B. Cl. *mf* *poco f* *p* *f*

Cbsn. *mf* *poco f* *p* *f* to Bassoon

Hn. *mf* *mf* *poco f* *p* *fz* *ord.*

Tpt. *p* *fpp* *fz* *mp* *fz* (metal straight mute) *ord.* flutter-tongue *ord.* mute out

Tbn. *mf* *mp* *poco f* *pp* *mf* (metal straight mute) *ord.* all notes crisp and equal in length *ord.* blow air through trombone (no audible pitch)

Perc. 1 *ppp* *poco f* *ppp* *poco f* 4 TOMS medium yarn mallets like a heartbeat KICK DRUM on the rim *ord.* on the rim *ord.*

Perc. 2 (Bass Drum) *ppp* *poco f* BONGOS medium yarn mallet (with a soft mallet ready in one hand) BASS DRUM (medium yarn mallet) SUSPENDED CYMBAL soft yarn mallet *p subito* *ord.* like a heartbeat

Hp. *pp* *f* *mf*

Cel. *poco f* *poco f* PIANO *ord.* D-C to Celesta

Mezzo *f* *mf* *mf* *mf* vib. *ord.* non vib. *mf* becoming introverted still when

76 (as fast as possible) 78 tempo giusto rubato (colla voce)

Vln. I *pizz. (pizz. ord., secco)*

Vln. II *ppp* *poco f* *poco f* *pizz. (pizz. ord., secco)*

Vla. *poco f* *pizz. (pizz. ord., secco)*

Vc. *mf* *poco f* *pizz. (pizz. ord., secco)* arco *pp*

D.B. *poco f* *poco f* *pizz. (pizz. ord., secco)* slap the fingerboard with left hand (do not let the strings ring)

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

80 3 + 2 2 + 3 3 + 2 3 + 2

Fl. *ppp*

Ob.

Cl. *ppp*

B. Cl.

Cbsn.

Hn. *mf*
blow air through horn (no audible pitch)
flutter-tongue

Tpt. *mf*
open
blow air through trumpet (no audible pitch)
flutter-tongue
to harmon mute, with stem

Tbn. *mf*
(metal straight mute)
flutter-tongue
mute out

Perc. 1 (4 Toms) *p* *ppp* *p* *ppp*
on the rims
BAMBOO WIND CHIMES
randomly and gently disturb the wind chimes with fingers
include frequent brief pauses
vary dynamics slightly
a clumsy and inconsistent sound

Perc. 2 *ppp* *p* *ppp*
SIZZLE CYMBAL
soft yarn mallets
BASS DRUM
soft yarn mallets (with a rute ready in one hand)
like distant thunder

Hp. *ppp* *p* *mp*
tap quickly on the soundboard with palm and fingers (use both hands if necessary for balance)
include random slight accents and frequent brief pauses
vary the number of notes in groups between pauses
like gentle raindrops on a window

Pno. CELESTA to Piano *pp*

Mezzo *mp* *wistful* *like a sigh*
I am not a kit - bat - ting wish - bones on the bam - boo floor.

Vln. I *pp* arco → flautando *ppp* (flautando) *ppp*

Vln. II *pp* arco, sul G → flautando *ppp* → flautando *ppp*

Vla. *pp* arco → flautando *ppp* (flautando) *ppp*

Vc. *ppp* → flautando (flautando) *ppp*

D.B. arco white noise effect *mf* ord. flautando *ppp*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

88 3 + 2

85

Fl. *aeolian sound*
ppp *mp* *ppp*
producing higher partials at louder dynamics is acceptable
sh *uh*
ppp *mf* *ppp*

Ob.

Cl. *blow air through clarinet (no audible pitch)*

B. Cl. *subtone distant*
pp *p*
blow air through clarinet (no audible pitch)

Cbsn. **BASSOON**
ppp

Hn.

Tpt. *ord.*
harmon mute, with stem ord.
open ord.

Tbn.

Perc. 1 *(Bamboo Wind Chimes)*
gradually become more sparse
ppp

Perc. 2 *(Bass Drum)*
p *ppp* *pp* *ppp* *mp*
rute on the rim
soft yarn mallets *on the rim (soft yarn)* *ord.*
put down rute **SIZZLE CYMBAL** *ppp*

Hp. *gradually become more sparse*
ppp

Pno. **PIANO**
glissando with fingertips on the strings inside the piano in this approximate range like distant thunder
p
ord. *to Celesta (hold the sustain pedal of the piano as long as indicated)*
mp
una corda

Mezzo *pp*
non vib. *mp* *mf* *vib. ord.*
Air *y*

85

Vln. I *pizz.* *mp*

Vln. II *pp*

Vla. *pizz.* *mp* *arco, flautando* *pp*

Vc. *pizz.* *mp*

D.B. *pizz.* *mp*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

91 3 + 2 2 + 2 + 3 3 + 2 2 + 3

Fl. *mp* *ppp* to Alto Flute

Ob.

Cl. *mf*

B. Cl. *mf* (as fast as possible)

Bsn. *mp* *ppp*

Hn. *mf*

Tpt. *mf* (harmon mute, with stem) *ppp* ord. *p* *ppp*

Tbn. *mf* to harmon mute, with stem

Perc. 1 4 TOMS on the rims *p* *ppp* *p* *ppp*

Perc. 2 (Sizzle Cymbal) *p* *ppp* *p* *ppp*

Hp. ord. *p* tap on the soundboard as before, but more sparsely (longer pauses and fewer notes in each group)

Pno. CELESTA to Piano *p*

Mezzo *mp* *p* *p private, intimate* non vib.

when I am not veiled, tick - ing off my A - ve Ma -

91 3 + 2 2 + 2 + 3 3 + 2 2 + 3

Vln. I arco, flautando *pp* (sul G) *ppp* sul tasto

Vln. II *ppp* sul tasto (sul tasto)

Vla. con sord. *ppp* sul tasto

Vc. arco, flautando *pp* sul tasto (sul tasto) *ppp*

D.B. arco, flautando *pp* sul tasto

97 2 + 3 ALTO FLUTE
aeolian sound

Fl. *ppp*

Ob.

Cl.

B. Cl.

Bsn. *ppp*

Hn.

Tpt.

Tbn. *ppp*

ord. harmon mute, with stem

mute out

BAMBOO WIND CHIMES disturb the wind chimes with fingers as before, but more sparsely (longer pauses)

gradually become more sparse

BASS DRUM

ppp *p* *ppp* *ppp* *ppp*

distant

gradually become more sparse

PIANO glissando on the strings as before

p

mp *p* *ppp*

ri as on rose wood beads

97 2 + 3

Vln. I

Vln. II

Vla.

Vc.

D.B. *ppp*

(sul tasto)

Second Incantation

107 Molto meno mosso e molto rubato (sempre colla voce)

♩ = c. 58

3 + 2 + 2

(non rit.)

104

Score for Percussion and Strings (Perc. 1-2, Hp., Pno., Vln. I, Vln. II, Vla., Vc., D.B.).

Perc. 1: (Bamboo Wind Chimes) *ppp*; 3 TUNED METAL WATER BOTTLES (rubber mallets, rhythm somewhat approximate, very resonant, like wind chimes) *p* to *ppp*; SUSPENDED CYMBAL (like wind or gentle waves) *p*.

Perc. 2: (Bass Drum) *mp* to *ppp*.

Hp.: *ppp*.

Pno.: *ppp* (muted, like a heartbeat) to *mp* (to Celesta). *una corda*.

Second Incantation

107 Molto meno mosso e molto rubato (sempre colla voce)

♩ = c. 58

3 + 2 + 2

(non rit.)

104

Score for Violins, Viola, Violoncello, and Double Bass (Vln. I, Vln. II, Vla., Vc., D.B.).

Vln. I & II: *mp* to *ppp*. Glissando as evenly as possible over the entire six beats. *con sord.*

Vla.: *ppp*. *con sord., sul tasto, sempre non vib., sul G*.

Vc. & D.B.: *mp* to *pp*. *con sord.* *con sord., pos. ord. seagull effect (sul A)*.

110 2 + 3 111 2 + 2 + 3 2 + 3

aeolian sound
sempre non vib.
like wind or gentle waves

A. Fl. *ppp* *p* *ppp* flutter-tongue *ppp* *p*

Ob. *mf* flutter-tongue *mf*

Cl. *mf* flutter-tongue *mf*

B. Cl. *mf* flutter-tongue *mf*

Bsn. reed removed
blow air through bassoon (no audible pitch)
like wind or gentle waves *mf* flutter-tongue *mf*

Hn. *mf* flutter-tongue *mf*

Tpt. open
blow air through trumpet (no audible pitch; remove and invert mouthpiece for a louder sound if necessary for balance)
like wind or gentle waves *mf* flutter-tongue *mf*

Tbn. *mf* flutter-tongue *mf*

Perc. 1 (3 Tuned Metal Water Bottles) *ppp* *p* *ppp* *p* *ppp*

Perc. 2 (Suspended Cymbal) *ppp* *ppp* *pp* **SIZZLE CYMBAL**

Hp. ord. *p* *p*

Pno. *pp* *pp*

Mezzo. emerging from the viola sustain (non vib.)
very freely and with quiet intensity *pp* *p* emphasize "s" consonants
vib. ord. non vib. vib. ord. *mp* *p*

1 swim → (m) seal - skinned in the com - pa - ny of

110 2 + 3 111 2 + 2 + 3 2 + 3

con sord., pizz., sempre non vib. *pp* *pp*

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. (con sord.) *pp* *pp*

Vc. (con sord.) *p* *ppp* *ppp* ord. sul tasto, sempre non vib., sul D

D.B. *ppp*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

115 118 more agitated
producing higher partials at
louder dynamics is acceptable

A. Fl. *ppp* *ppp* *ppp*

E. Hn. *mf* *mf* *mf*

Cl. *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf*

Bsn. *mf* *mf* *mf*

Hn. *mf* *mf* *mf*

Tpt. *mf* *mf* *mf*

Tbn. *mf* *mf* *mf*

Perc. 1 *pp* *ppp* *pp* *ppp* *p* *pp* *p* *pp*

Perc. 2 *ppp* *pp* *ppp* *ppp* *ppp* *pp*

Hp. *p*

Cel. *pp* *ppp* *pp* *ppp*

Mezzo *pp* *p* *non vib.* *vib. ord.* *mp*

whale sharks, hear the wa - - - - - ter or my blood, the

115 118

Vln. I *pp* *arco, sul tasto (sempre non vib.)*

Vln. II *pp* *con sord., sul tasto, sempre non vib.*

Vla. *ppp* *to ordinary l.h. pressure*

Vc. *ppp*

D.B. *ppp* *con sord., sul tasto, sempre non vib., pos. ord., sul D*

120

(as fast as possible)

A. Fl. *fz* *ppp* flutter-tongue *pp* *mp* *ppp* ord.

E. Hn. flutter-tongue *mf* ord. *mf*

Cl. flutter-tongue *mf* ord. *mf*

B. Cl. flutter-tongue *mf* ord. *mf*

Bsn. flutter-tongue *mf* ord. *mf*

Hn. flutter-tongue *mf* ord. *mf*

Tpt. (harmon mute, with stem) flutter-tongue *mf* ord. *ppp* *p* *ppp* ord. practice mute

Tbn. flutter-tongue to practice mute (replace mouthpiece if necessary) *mf* *pp*

Perc. 1 MEDIUM-SIZED TAM-TAM scrape with butt-end of mallet *p* 3 TUNED METAL WATER BOTTLES (heads of mallets) *p* *pp* *mp* MEDIUM-SIZED TAM-TAM bowed release and retake bow ad lib. *mp*

Perc. 2 SIZZLE CYMBAL *ppp* *pp* BASS DRUM *ppp* *mp* SUSPENDED CYMBAL *ppp* *mp*

Hp. *p* *mp* *p*

Cel. *p* *pp* *mp* *ppp*

Mezzo *a bit more urgent and emphatic* non vib. vib. ord. non vib. vib. ord. *mf* *mp* spoken (rhythm approximate and speech-like) deliberate, more a statement than a question

wa - ter in my blood, mur - mur: What mat - ter that hill - tops end and mist (s) be - gins?

120 (sul tasto) (con sord.) *ppp* ord. sul pont. (as fast as possible) *p*

Vln. I (sul tasto) (con sord.) *ppp* ord. sul pont. (as fast as possible) *p*

Vln. II (sul tasto) (con sord.) *ppp* ord. sul pont. (as fast as possible) *p*

Vla. (con sord.) (sul tasto) non arm. *p* seagull effect (sul A) pos. ord. *p* via sord. senza sord. white noise effect *p*

Vc. (con sord.) *p* *ppp* (con sord.) seagull effect (sul G) pos. ord. *mf* ord. sul tasto (sempre non vib.) *ppp*

D.B. *p* *ppp* *ppp*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

125

127 2 + 3

A. Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.
(practice mute)
open
blow air through trumpet (no audible pitch)

Tbn.
mute out

Perc. 1 (Medium-Sized Tam-Tam)
ppp

Perc. 2 (Suspended Cymbal)
ppp SIZZLE CYMBAL soft yarn mallets

Hp.
sons xylo.
p ppp
C: B#

Cel.
PIANO muted like a heartbeat
p ppp

Mezzo
sung
p inwardly (a private confession)
It is all I can do
gradually revealing anxiety and distress
not to grip my - self o - pen,
non vib. vib. ord. mp

125

127 2 + 3

Vln. I
(con sord.) sul tasto, sul D (sempre non vib.)
ppp

Vln. II
(con sord.) pizz.
p

Vla.
(con sord.) sul tasto (sempre non vib.)
ppp

Vc.
con sord.
ord. con sord., sul tasto (sempre non vib.)
ppp

D.B.
(con sord.) non arm.

131 2 + 2 + 3 **rit.** 2 + 3 **133 Subito più mosso** ♩ = c. 76 2 + 2 + 3 **stringendo poco a poco**

A. Fl.

E. Hn. *mf* flutter-tongue

Cl. *mf* flutter-tongue

B. Cl. *mf* flutter-tongue

Bsn. *mf* flutter-tongue

Hn. *mf* flutter-tongue ord. *p* *ppp* blow air through horn (no audible pitch) flutter-tongue

Tpt. *mf* flutter-tongue

Tbn. *mf* open blow air through trombone (no audible pitch) flutter-tongue

Perc. 1 (Sizzle Cymbal) 3 TRIANGLES rhythm somewhat approximate *pp* *p* *pp* SUSPENDED CYMBAL

Perc. 2 *p* *pp*

Hp. *p* *ppp* ord. *p* *pp* bisbigliando

Pno. *p* *ppp* to Celesta (hold the sustain pedal of the piano as long as indicated) CELESTA *p* *ppp* (una corda)

Mezzo non vib. *mf* vib. ord. non vib. *mp* vib. ord. *pp* gradually becoming desperate and feverish *mp* It is all

2 + 2 + 3 **131** (con sord.) **rit.** 2 + 3 **133 Subito più mosso** ♩ = c. 76 2 + 2 + 3 **stringendo poco a poco**

Vln. I (con sord.) *pp*

Vln. II (con sord.) *pp*

Vla. (con sord.) *pp*

Vc. (con sord.) *pp*

D.B. (con sord.) *pp*

(stringendo poco a poco)

137

ord. (as fast as possible)

A. Fl. *p* *mp*

E. Hn. *mf* replace reed

Cl. *p* *mp*

B. Cl. *mf* *mf* replace reed

Bsn. *mf* *mf*

Hn. *mf* *mf*

Tpt. *mf* *mf*

Tbn. *mf* *mf*

Perc. 1 (3 Triangles) *mp* *pp* *mf*

Perc. 2 (Suspended Cymbal) *p*

Hp. *mp* *p* *mf* bisbigliando

Cel. *mp* *pp* *mf* *p*

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

I can do. It is all I can do.

137 (stringendo poco a poco)

(con sord.)

Vln. I *p*

Vln. II *pp* *p*

Vla. *p*

Vc. *p*

D.B. *p*

142 (stringendo poco a poco)

A. Fl. *mf* *frantic* 3

E. Hn. *mf* *ord. frantic* 3

Cl. *mf* *frantic* 3

B. Cl. *mf* *ord. frantic*

Bsn. *ord.*

Hn. (replace mouthpiece if necessary) *ord. p*

Tpt. to metal straight mute (replace mouthpiece if necessary) *p ord. metal straight mute*

Tbn. to metal straight mute *p ord. metal straight mute*

Perc. 1 (3 Triangles) *p* *mp*

Perc. 2 (Suspended Cymbal) *mp*

Hp. *mf* *bisbigliando*

Cel. *mf* *F# G*

Mezzo *mf* like a wail *f* *frantic* *ff*

Oh, it is all I can do.

142 (stringendo poco a poco)

(con sord.) *mp* *pos. ord.* (as fast as possible)

Vln. I *mp* *pos. ord.* (as fast as possible)

Vln. II *mp* *pos. ord.* (as fast as possible)

Vla. *mp* *pos. ord.* (as fast as possible)

Vc. *mp* *pos. ord.* (as fast as possible)

D.B. *mp* *pos. ord.* (as fast as possible)

145 Third Incantation
Ancora più mosso

♩ = c. 88

Musical score for the first system of 'Third Incantation'. The score includes parts for A. Fl., E. Hn., Cl., B. Cl., Bsn., Hn., Tpt., Tbn., Perc. 1, Perc. 2, Hp., and Cel. The music is in 4/4 time and features dynamic markings such as *f*, *mf*, *p*, *pp*, *fp*, and *ppp*. Performance instructions include 'to C Flute', 'blow air through horn (no audible pitch)', 'metal straight mute', 'mute out', 'open blow air through trumpet (no audible pitch)', 'open blow air through trombone (no audible pitch)', '(3 Triangles)', 'SIZZLE CYMBAL', 'SUSPENDED CYMBAL', 'p.d.l.t.', and 'to Piano'. The score is marked with a fermata over the first measure of each staff.

145 Third Incantation
Ancora più mosso

♩ = c. 88

Musical score for the second system of 'Third Incantation'. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The music is in 4/4 time and features dynamic markings such as *f*, *mf*, *p*, and *mp*. Performance instructions include '(con sord.) sul pont.', 'pos. ord.', 'sul tasto', 'via sord.', 'via sord.', 'senza sord. white noise effect', and 'senza sord. white noise effect'. The score is marked with a fermata over the first measure of each staff.

151 153

C FLUTE
aeolian sound

ppp *pp* *ppp*

(as fast as possible)

blow air through clarinet (no audible pitch)

mf

blow air through clarinet (no audible pitch)

mf

mf

mf

mf

KICK DRUM
soft yarn mallets

ppp *pp* *ppp*

(Suspended Cymbal)

pp *ppp* *pp*

p

Back on land, 1 dis

151 153

senza sord.
white noise effect

senza sord.
white noise effect

(con sord.)

pos. ord.

mf

mf

mf

mf

156 3 + 2

3 + 2 + 2

2 + 2 + 3

Fl. *pp* *mf*

E. Hn. *pp* *mp* *pp*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf* *mp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Perc. 1 *mp* *pp* *ppp*

Perc. 2 *pp* *mp* *ppp*

Hp. *pp* *mf*

Cel.

Mezzo *mf* *mp*

BAMBOO WIND CHIMES strike the wind chimes with a soft yarn mallet

MEDIUM-SIZED CLAY FLOWERPOT right-side up soft yarn mallets on the edge

KICK DRUM rute on the head distant

gently sweep through the wind chimes with fingers

scrape in a circular motion around the inside with the butt-end of a mallet

bisbigliando *pp* *mf*

tract my self by

3 + 2

3 + 2 + 2

2 + 2 + 3

156

Vln. I *mf* *ppp*

Vln. II *mf*

Vla. *p*

Vc. *mf*

D.B. *mf*

con sord. *ppp*

ord. con sord., poco sul pont.

(con sord.) *p*

sul pont.

con sord.

161 3 + 2 + 2

Fl.

E. Hn.

Cl.

B. Cl.

Bsn. *distant*
ppp

Hn. *to straight mute*

Tpt. *to practice mute*

Tbn. *to practice mute*

Perc. 1 *(Bamboo Wind Chimes)*
ppp

Perc. 2 *(Medium-Sized Clay Flowerpot)*
ord. (with the head of the mallet) on the edge gentle, absent-minded
on the inside in a triangular motion, as if stirring
p ppp p ppp

Hp. *sempre p.d.l.t.*
pp mp p mf mp p mf
G₂ D₂ C₃ A₂

Cel.

Mezzo *intimate, private; very free and fluid*
pp mp mf
paint - ing. mix - bril - liant cad - mi - um

161 3 + 2 + 2

Vln. I *(con sord.)*
ord. con sord. circular bow (medium bow speed)
ppp
circular bow (medium bow speed)

Vln. II *ppp*
con sord. circular bow (medium bow speed)

Vla. *ppp*
ord. con sord. circular bow (medium bow speed)

Vc. *ppp*

D.B.

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

pp *ppp*

ord. straight mute distant

ppp *pp* *ppp*

Perc. 1

Perc. 2

Hp.

Cel.

(Bamboo Wind Chimes)

p *ppp*

(Kick Drum) (mute)

pp *ppp*

(Medium-Sized Clay Flowerpot)

on the edge ricochet

scrape in a circular motion around the inside with the butt-end of a mallet

ord. (with the head of the mallet) on the inside in a triangular motion, as if stirring

mp *ppp* *pp* *ppp* *ppp*

p *pp*

pp *p*

Mezzo

mp non vib. vib. ord. *p*

red with gam boge ob - serve the trail the new

Vln. I

Vln. II

Vla.

Vc.

D.B.

(con sord.)

(con sord.)

ppp

via sord.

senza sord. white noise effect

con sord.

(con sord.)

ppp

mf

mf

ppp

172

3 + 2 + 2

Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn. (straight mute)

Tpt.

Tbn.

Perc. 1

Perc. 2 (Medium-Sized Clay Flowerpot)

Hp.

Cel.

Mezzo

or - - - - - ange - - - - - makes in a jar - - - - - of wa - - - - - ter. - - - - -

ppp *pp* *ppp*

ppp *pp* *ppp*

p *ppp* *p* (*ppp*) *ppp*

pp *p* *ppp*

non vib. *mp* vib. ord. *p* *ppp*

on the edge
ricochet

scrape in a circular motion around the
inside with the butt-end of a mallet

172

3 + 2 + 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

(con sord.)

(con sord.)

ord.
con sord.
circular bow (medium bow speed)

via sord.

senza sord.
white noise effect

ppp

ppp

ppp

177

3 + 2

Fl. *pp* ord. non vib.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1
 (Bamboo Wind Chimes)
p (Kick Drum) (rute) *ppp*

Perc. 2
 (Medium-Sized Clay Flowerpot)
pp *ppp*

ord. (with the head of the mallet on the inside in a triangular motion, as if stirring) *pp* *mp*

Hp.
 (p.d.l.t.) *pp* A₅ D₅

Cel.

Mezzo *p* non vib. vib. ord.
 I learn to

177

3 + 2

Vln. I (con sord.) *ppp* *mp*

Vln. II (con sord.) *mp*

Vla. *mf* con sord. ord. con sord. circular bow (medium bow speed) *pp* *mp*

Vc. (con sord.) *mp*

D.B. *mf* *p*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

2 + 3 2 + 2 + 3

*freely, like a distant bird singing
all notes crisp and equal in length*

182

Fl. *ppp* *pp* *p* *ppp*

E. Hn. *ppp*

Cl. *ord.* *pp* *ppp*

B. Cl. *ppp*

Bsn. *pp* *pp* *ppp*

Hn. (straight mute) *pp* *pp* *ppp* to practice mute

Tpt.

Tbn.

Perc. 1 (Bamboo Wind Chimes) *p* *ppp*

Perc. 2 **SUSPENDED CYMBAL** (soft yarn mallet) *pp subito* **MEDIUM-SIZED CLAY FLOWERPOT** *ppp* *p* *ppp* *scrape in a circular motion around the inside with the butt-end of a mallet*

Hp. *ord.* *like a heartbeat* *mp* *pp* *p* *ppp* *bisbigliando* (as fast as possible) *p.d.l.t.*

Cel. **PIANO** *glissando on the strings as before* *pp* *p* *gradually lift pedal*

Mezzo *non vib.* *mf* *vib. ord.* *p* *non vib.* *mf* *vib. ord.* *mf*

freeze when some - thing small rubs it - self a - gainst my

2 + 3 2 + 2 + 3

182

Vln. I (con sord.) *ppp* *ord. (pos ord.)* *pp* *sul pont.* *ppp*

Vln. II *ppp* *ord. (pos ord.)* *pp* *sul pont.* *ppp*

Vla. (con sord.) *ppp* *ord. (pos ord.)* *pp* *sul pont.* *ppp*

Vc. (con sord.) *ord.* *sul pont., non vib.* *shadowing the voice* *pp* *mp* *molto vib.*

D.B. *mf*

188 3 + 2

Fl. *pp* *p* *pp* flutter-tongue *ppp*

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1 (Bamboo Wind Chimes) *pp* *ppp*

Perc. 2 (Medium-Sized Clay Flowerpot) *ppp* *pp* *ppp* ord. (with the head of the mallet on the edge ricochet) *pp*

Hp. (p.d.l.t.) *pp* *p* *pp*

Pno.

Mezzo *mp* *p* *p* *hesitant: quasi recitativo* *mp* *p*
 hips, take a few mo - ments to col - lect the cor - rect sen - sa - tion:

188 3 + 2

Vln. I (con sord.) poco sul pont.

Vln. II

Vla.

Vc. (con sord.) poco sul pont. non vib. via sord. senza sord. white noise effect *pp* *mf* con sord.

D.B. *mf* con sord.

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

196 197

Fl. *ord.* *mp* *p* flutter-tongue *pp*

E. Hn.

Cl. blow air through clarinet (no audible pitch) *mf*

B. Cl. *mf*

Bsn.

Hn. practice mute poco vib. *pp* *ord.* practice mute poco vib. *ppp* mute out

Tpt. *pp* *ord.* practice mute poco vib. *ppp* mute out

Tbn. *pp* *ord.* practice mute poco vib. *ppp* mute out

Perc. 1 (Bamboo Wind Chimes) *pp* *ppp*

Perc. 2 **SUSPENDED CYMBAL** (soft yarn mallets) *ppp* *p* **MEDIUM-SIZED CLAY FLOWERPOT** on the inside in a triangular motion, as if stirring *ppp* *p* *ppp* **BASS DRUM** improvise rapidly with rutes on the head include random slight accents and frequent brief pauses vary the number of notes in groups between pauses *pp*

Hp. *ord.* *p* *mp* *p* tap on the soundboard as before *p*

Pno. *ord.* *pp* *arco* *una corda*

Mezzo *mp* *mf* *p* *mp* *p*
 warm- (m) the vel - vet soft of a ter - ri - er.

Vln. I *p* (con sord.) *pos. ord.*

Vln. II *pp* (con sord.) *arco, pos. ord., sul D non vib.* *molto vib.* *ppp* *sul tasto* *sul tasto* *non vib.*

Vla. *p* (con sord.) *ord.* *pizz., poco vib.* *arco, pos. ord. non vib.* *molto vib.* *pp* *pp* *pp*

Vc. *p* (con sord.) *ord.* *pizz., poco vib.* *arco, pos. ord. non vib.* *molto vib.* *pp* *pp* *pp*

D.B. *ord.* *con sord., pizz., poco vib. via sord.* *p*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

201 2 + 2 + 3 3 + 2 + 2

Fl. - - - *ord.*

E. Hn. - - - *non vib.* *pp*

Cl. - - - *ord.* *pp*

B. Cl. - - - *ord.* *pp*

Bsn. - - - *non vib.* *pp*

Hn. - - - *open* *pp*

Tpt. - - - -

Tbn. - - - -

Perc. 1
(Bamboo Wind Chimes) *pp* *ppp* *improvise rapidly with a rute on the rim include random slight accents and frequent brief pauses vary the number of notes in groups between pauses* *mf* *strike the wind chimes with a soft yarn mallet*

Perc. 2
(Kick Drum) *ppp* *p* *(Bass Drum)* *gradually become more sparse* *SIZZLE CYMBAL* *soft yarn mallets* *MEDIUM-SIZED CLAY FLOWERPOT* *on the edge* *pp* *mf* *p* *mf* *p*

Hp.
gradually become more sparse *ord. bisbigliando* *ppp* *pp* *mf* *p.d.l.t.*

Pno.
on the keyboard *mf* *glissando on the strings as before* *8^{vb}* *tre corde*

Mezzo
p paralyzed by fear *Or, _____* *sprechstimme betraying quiet horror* *if rus - tling -* *mf* *ord. suddenly frantic* *the cold _____ scales of a way - ward*

Vln. I - - - *(con sord.)* *nail pizz.* *mf* *arco, sul pont., non vib., sul A* *p*

Vln. II *(con sord.)* *pos. ord.* *sul pont.*

Vla. *(con sord.)* *pos. ord.* *p* *nail pizz.* *mf* *arco, sul pont., non vib.* *p*

Vc. *(con sord.)* *ppp* *nail pizz.* *mf* *arco, sul pont., non vib.* *p*

D.B. - - - -

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

208 2 + 2 + 3

206

Fl. *mf* *p* *mp* *pp* flutter-tongue *ppp* *mp* *pp* ord.

E. Hn. *p* *pp*

Cl. *p* *pp* blow air through clarinet (no audible pitch) *mf*

B. Cl. *p* *pp* blow air through clarinet (no audible pitch) *mf*

Bsn. *p* *pp* to Contrabassoon

Hn. *p* *pp* blow air through horn (no audible pitch) *mf* ord.

Tpt. open *mf* flutter-tongue *mf* ord.

Tbn. open *mf* flutter-tongue *mf* ord.

Perc. 1 (Bamboo Wind Chimes) gently sweep through the wind chimes with fingers *mp* *pp* *mp*

(Kick Drum) gradually become more sparse

Perc. 2 SIZZLE CYMBAL *mf* SUSPENDED CYMBAL *mp* *ppp* SIZZLE CYMBAL *pp* *mp* *pp* *mp*

Hp. *p* *mf* *pp* ord.

Pno. gradually lift pedal

Mezzo *f* snake. *mf* Ei - ther way, *poco f* the phe - nom - e - non and rush of flight,

208 2 + 2 + 3

206 (con sord.) *mf* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* (non vib.) *pp*

Vln. I (con sord.) *mf* *pp* *ppp* *p* *pp*

Vln. II (con sord.) *pp* *ppp* *p* *pp*

Vla. (con sord.) *mf* *pp* *p* *pp*

Vc. (con sord.) *mf* *pp* *p* *pp*

D.B. *pp*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

3 + 2 + 2 2 + 3

212

Fl. *aeolian sound*
(play on alto flute if your C flute does not have a B foot - do not play up an octave)

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1 (Bamboo Wind Chimes)

Perc. 2 (Sizzle Cymbal) **SUSPENDED CYMBAL** **SIZZLE CYMBAL**

Hp. *bisbigliando* (as fast as possible) *bisbigliando*

Pno.

Mezzo

the sound of what is heav - y whis - ting through

3 + 2 + 2 2 + 3

212

Vln. I (con sord.) *sul G (non vib.)* *sul tasto*

Vln. II (con sord.) *sul tasto* *pos. ord. V (b#)*

Vla. (con sord.) *sul D (non vib.)* *sul tasto*

Vc. (con sord.) *sul tasto*

D.B.

223 Tempo Primo

$\leftarrow \overset{-3}{\text{tr}} \text{ } = \text{ } \rightarrow (\text{ } = \text{c. } 132)$

218

Fl. *p* *ppp*

E. Hn.

Cl. vary dynamics between *niente* and *mf* independently of the other players (breathe whenever necessary) *mf*

B. Cl. vary dynamics between *niente* and *mf* independently of the other players (breathe whenever necessary) *mf*

Bsn.

Hn. vary dynamics between *niente* and *mf* independently of the other players (breathe whenever necessary) *mf*

Tpt. vary dynamics between *niente* and *mf* independently of the other players (breathe whenever necessary) *mf*

Tbn. vary dynamics between *niente* and *mf* independently of the other players (breathe whenever necessary) *mf*

Perc. 1 MEDIUM-SIZED TAM-TAM soft yarn mallets vary dynamics between *ppp* and *p* independently of the other players *ppp* *p* *ppp*

Perc. 2 (Sizzle Cymbal) SUSPENDED CYMBAL vary dynamics between *ppp* and *p* independently of the other players *ppp* *p* *ppp* BASS DRUM soft yarn mallets (with a stick ready in one hand) *p*

Hp. (as fast as possible) *p* *ppp*

Pno.

Mezzo *p* *pp*
air.

223 Tempo Primo

$\leftarrow \overset{-3}{\text{tr}} \text{ } = \text{ } \rightarrow (\text{ } = \text{c. } 132)$

218

Vln. I (con sord.) pos. ord. (♯) *pp* *ppp* *pp* *ppp* via sord.

Vln. II (con sord.) *pp* *ppp* *pp* *ppp* *pp* *ppp* via sord.

Vla. via sord.

Vc. via sord.

D.B. senza sord., sul tasto, sempre non vib. *pp*

224 2 + 3 2 + 3

Fl. 2 + 3

E. Hn. 2 + 3

Cl. 2 + 3

B. Cl. 2 + 3

Bsn. 2 + 3

Hn. 2 + 3

Tpt. 2 + 3

Tbn. 2 + 3

Perc. 1 (Medium-Sized Tam-tam) 2 + 3

Perc. 2 (Bass Drum) 2 + 3

Hp. 2 + 3

Pno. 2 + 3

Mezzo 2 + 3

224 2 + 3 2 + 3

Vln. I 2 + 3

Vln. II 2 + 3

Vla. 2 + 3

Vc. 2 + 3

D.B. 2 + 3

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

231 ord.
come sopra 235 2 + 2 + 3

Fl. *ppp* *pp* *ppp*

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1 **BAMBOO WIND CHIMES**
gently sweep through the wind chimes with fingers
p *ppp*

Perc. 2 **MEDIUM-SIZED TAM-TAM**
soft yarn mallets
ppp *pp*

Hp. *p*
balance with piano (piano plays in mm. 233, 239, and 245)

Pno. *pp*
balance with harp (harp plays in mm. 232, 238, and 244-5)

Mezzo *p* *mp* gradually becoming
panicked and feverish *mf*
serv - ing plat - ters. All the ox - tails from the ov - en taste of

231 235 2 + 2 + 3

Vln. I *ppp*

Vln. II *ppp*
senza sord., sul tasto, sempre non vib.

Vla. *ppp*

Vc.

D.B.

238

3 + 2 3 + 2 + 2 2 + 3

Fl. flutter-tongue
pp *p*

E. Hn. (as fast as possible)
ppp *p* *ppp*

Cl. ord. improvise on these three pitches as before
ppp *pp*

B. Cl. *mf*

Bsn.

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc. 1 (Medium-Sized Tam-tam)
ppp *p*

Perc. 2 (Bass Drum)
ppp *pp* *ppp* *p* *pp*

Hp. *p*

Pno. *pp*

(sc)

Mezzo

them- that pine - y scent that fails to leave through my o - pen *Ca - piz win - dows.

mp *mf* *poco f*

non vib. vib. ord.

238

3 + 2 3 + 2 + 2 2 + 3

Vln. I pos. ord. (as fast as possible)
pp

Vln. II pos. ord. (as fast as possible)
pp

Vla. pos. ord. (as fast as possible)
pp

Vc. senza sord., pizz., sempre non vib.
pp

D.B.

*Phonetic pronunciation: Capiz: CAH - peez

244 246 tempo giusto 3 + 2

Fl. *p* *mp* *mf* (as fast as possible)

E. Hn. *pp* *mf* *pp* gradually use fewer pauses

Cl. *p* ord. improvise on these three pitches as before gradually use fewer pauses

B. Cl. *p*

Bsn. *mp* *mf* CONTRABASSOON growly

Hn. *ppp* ord.

Tpt. *mf* to metal straight mute

Tbn. *mf* to metal straight mute

Perc. 1 (Bass Drum) *p* *ppp* BAMBOO WIND CHIMES gently sweep through the wind chimes with fingers KICK DRUM soft yarn mallets (with a stick ready in one hand) *pp* *mp* *pp* *mp* *pp*

Perc. 2 *p* *pp* *p* *pp* *mp* *pp* *mp* *pp* *mf*

Harp *mp* *p* D² | F³

Piano *p* *mp* *mf* *mp*

Mezzo *mf* *poco f* I trip o - ver bram - bles, weeds, flow - ers whose

244 246 tempo giusto 3 + 2

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mp* *mp*

D.B. *mp* *pizz.* *mp*

(as fast as possible)

Fl. *p* (as fast as possible) *pp* *mp*

E. Hn. *p* *mf* *pp* *mp*

Cl. gradually use fewer pauses → (no pauses) *mf* *pp* *mp*

B. Cl. *mf* *pp* *f* *violent, aggressive*

Cbsn. *f* *pp* *f* *violent, aggressive*

Hn. *mp* *pp*

Tpt. ord. metal straight mute *p* *fz* *mf* *pp* fanfare-like mute out

Tbn. ord. metal straight mute *mf* *f* *pp* mute out

Perc. 1 (Kick Drum) *mf* *p* *f* *p* butt-end of stick on the shell

Perc. 2 (Bass Drum) *p* *f* *ppp* *f* butt-end of stick (switch to sticks in both hands)

Hp. *f* thunder gliss. *f*

Pno. *f* *mf* *pp* *f* *violent, aggressive*

Mezzo *ff* feverish, breathless
names I've failed to know.

Vln. I *mf* *p* on the string frantic

Vln. II *mf* *p* on the string frantic

Vla. *mf* *pp* on the string *p*

Vc. *f* col legno battuto *f* *violent, aggressive*

D.B. *f* col legno battuto *f* *violent, aggressive*

Ritual (Epilogue)

Molto meno mosso e molto rubato (sempre colla voce)

♩ = c. 58

3 + 2 + 2

255

Fl. *to Alto Flute*

E. Hn. *remove the reed*

Cl. *remove the reed*

B. Cl. *remove the reed*

Cbsn. *(remove the reed)*

Hn. *fanfare-like*

Tpt. *open*

Tbn. *open fanfare-like*

Perc. 1 (Kick Drum) *mf*

Perc. 2 (Bass Drum) *ff*

Hp.

Pno. *ff*

Mezzo *mf calming*
This seed in my dress pocket, though, I

Ritual (Epilogue)

Molto meno mosso e molto rubato (sempre colla voce)

♩ = c. 58

3 + 2 + 2

255

Vln. I *sul pont.*

Vln. II *sul pont.*

Vla. *sul pont.*

Vc. *sul pont.*

D.B. *sul pont.*

con sord.

Fl. helicopter tonguing (reed removed)
rustling

E. Hn. *mf* articulated air sounds with reed removed (no audible pitch)
rustling *ppp*

Cl. *mf* articulated air sounds with reed removed (no audible pitch)
rustling *ppp*

B. Cl. *mf* helicopter tonguing (reed removed)
rustling *ppp*

Cbsn. *mf* blow air through horn (no audible pitch; remove and invert mouthpiece for a louder sound for balance if necessary)
flutter-tongue *ppp*

Hn. *mf* blow air through trumpet (no audible pitch)
flutter-tongue *p* ord. *mf* flutter-tongue

Tpt. *mf* blow air through trumpet (no audible pitch)
flutter-tongue *p* ord. *mf* flutter-tongue

Tbn. *mf* blow air through trombone (no audible pitch; remove and invert mouthpiece for a louder sound for balance if necessary)
flutter-tongue *p* ord. *mf* flutter-tongue

Perc. 1 MEDIUM-SIZED TAM-TAM bowed *ppp* strike with triangle beater *pp* *ppp*

SIZZLE CYMBAL

SUSPENDED CYMBAL

Perc. 2 soft yarn mallets on all instruments

BASS DRUM *pp* sons xylophoniques
blend with piano *ppp* *p* *ppp* *pp*

Hp. *mp* muted
blend with harp
like a fluttering heartbeat *ppp* *mp* *ppp*

Pno. *mp* *ppp* *mp* *ppp*

Mezzo optional: non vib. except where marked until the end of the piece
quasi recitativo al fine; expressionless, vacant, as if in a trance *pp* *p* inwardly, sotto voce *mp* betraying a bit of horror (vib. ord.)

rec - og - nize. I took it my - self, ex - posed the heav - ing lungs of a

Vln. I *p* *ppp* *p* *ppp* arco ord., col legno battuto, sulla corda
circular bow (fast bow speed) allow the bow to accelerate naturally

Vln. II *p* *pp* *ppp* *p* *ppp* con sord., pizz., sempre non vib. arco circular bow (fast bow speed) *ppp* pizz. *pp* *ppp* arco circular bow (fast bow speed)

Vla. *ppp* con sord., pizz.

Vc. *p* con sord., pizz.

D.B. *p*

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

Fl.

E. Hn.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Mezzo

(replace mouthpiece to practice mute)

(Medium-Sized Tam-tam) rub with superball mallet

(Sizzle Cymbal) rub with superball mallet

(Bass Drum)

glissando on the strings as before

on the keyboard muted

(non vib.) expressionless once again

gut - ted deer, — took its slow - ing heart to dry flint - y in - to

mf *ppp* *mf* *ppp* *ppp* *pp* *pp* *ppp* *pp* *mp* *ppp* *pp* *ppp* *mp* *ppp* *mf* *mp* *mp*

flutter-tongue ord.

ord. harmon mute

soft yarn mallets

via sord.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(con sord.)

(con sord.)

(con sord.)

col legno battuto, ricochet allow the bow to accelerate naturally

pizz.

pizz., sempre non vib.

(con sord.) ord. arco, sul D

via sord.

p *ppp* *p* *p* *ppp* *p* *ppp* *p*

270 2 + 3

Fl.

E. Hn.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Mezzo

stone: n

The cer - e - mo - ny was quick - er than

mp
3
ppp

mp
like a fluttering heartbeat
3
ppp

mp
ord. flutter-tongue
ord.
3
ppp
like a fluttering heartbeat

mp
ord. flutter-tongue
ord.
3
ppp
like a fluttering heartbeat

mp
ord. practice mute
3
ppp

mf

(harmon mute, with stem) blow air through trumpet (no audible pitch)

ppp
ord. practice mute
pp

(replace mouthpiece)

ppp

(Medium-Sized Tam-Tam) scrape with triangle beater
3 TRIANGLES rhythm somewhat approximate gentle, like wind chimes
ppp

(Bass Drum) BELL TREE strike individual bells in this general contour rhythm somewhat approximate gentle, like wind chimes
ppp

SUSPENDED CYMBAL bowed
pp

glissando on the strings as before
pp

p
ppp

p
pp

pp
pp
pp

270 2 + 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

(con sord.) arco ord., sulla corda circular bow (fast bow speed)
0

(con sord.) arco circular bow (fast bow speed)
0

(con sord.) arco circular bow (fast bow speed)
0

(con sord.) arco, senza sord. white noise effect \vee
ppp
pp
ppp

con sord.

ppp
pp
ppp

ppp
pp
ppp

mf

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

275 $3 + 2 + 2$ $3 + 2$

ALTO FLUTE aeolian sound

Fl. *pp* *mf* *mp*

E. Hn. *mf* *pp*

Cl. *mf* *pp*

B. Cl. *mf* *pp*

Cbsn. *mf* *pp*

Hn. *mp*

Tpt. (harmon mute, with stem) *pp* *mp* *pp* *mf*

Tbn. (practice mute) *ppp* *pp* *ppp* *mf* *p* *mf*

Perc. 1 MEDIUM-SIZED TAM-TAM bowed *pp* *ppp* *p* **3 TRIANGLES** come sopra *ppp*

Perc. 2 BELL TREE come sopra *pp* *ppp* SIZZLE CYMBAL *p* *ppp* BASS DRUM *p* *ppp*

Hp. *mp* *pp*

Pno. *mp* *ppp*

(~~♩~~)

Mezzo *pp* *p* *mf*

suddenly losing composure and revealing more horror (vib. ord.)

you might think - all I did - was lay the puls - ing mus - cle down on a field wink - ing - with

275 $3 + 2 + 2$ $3 + 2$

Vln. I (con sord.) *mp* *ppp*

Vln. II (con sord.) *mp* *p* *ppp*

Vla. (con sord.) *p* *ppp*

Vc. (con sord.) *mp* *ppp*

D.B. (con sord., pizz.) *mp* *ppp*

arco circular bow (fast bow speed)

pizz. (sempre non vib.)

arco circular bow (fast bow speed)

arco circular bow (fast bow speed)

ord., ricochet like flickering light

sulla corda

arco, senza sord. white noise effect

musical score for THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

measures 281-284

measures 281-284

Mezzo lyrics: fire flies, low cred my wing - dust cov-ered hands,

Violin I lyrics: (con sord.)

Violin II lyrics: (con sord.)

Vla. lyrics: (con sord.) non vib.

Vc. lyrics: (con sord.)

D.B. lyrics: con sord. via sord.

Performance instructions include: molto vib., non vib., p, mp, mf, ppp, pppp, arco circular bow (fast bow speed), pizz., ord., senza sord. white noise effect, MEDIUM-SIZED TAM-TAM bowed, soft yarn mallets, sons xylo, G♯ A♯ on the keyboard muted, glissando on the strings as before, (remove and invert mouthpiece if desired) mute out, (harmon mute, with stem) flutter-tongue, open flutter-tongue.

291 *non vib.
pale, feeble*

A. Fl. *pp* *ppp*

E. Hn. *p* *ppp*

Cl. *mp*

B. Cl. *mp*

Cbsn. *p* *ppp*

Hn. *ppp* *mp*
blow air through horn (no audible pitch)

Tpt. *mp*
open
blow air through trumpet (no audible pitch)

Tbn. *mp*
ord.

Perc. 1 *pp* *ppp*
3 TRIANGLES come sopra
gentle, distant

Perc. 2 (Suspended Cymbal) *ppp* *pp* *ppp*
BELL TREE come sopra
gentle, distant

Hp. *ppp* *pp*
bishigliando

Pno. *ppp* *pp* *ppp*
CELESTA 3 gentle, like a fleeting ray of light
(Piano)

Mezzo *pp*
times. (m) (s)

291 (con sord.)

Vln. I *ppp* *pp*
circular bow (fast bow speed)

Vln. II *ppp* *pp*
arco circular bow (fast bow speed)

Vla. *ppp* *pp*
arco circular bow (fast bow speed)

Vc. *ppp* *mf*
(con sord.) arco
sul tasto via sord. senza sord. white noise effect

D.B. *ppp* *mf*
(con sord.) via sord. arco, senza sord. white noise effect

February 10, 2020
Bloomington, IN

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C