Scenes

For Paul Polivnick and Symphony San Jose Silicon Valley
Commissioned by the Symphony in celebration of its inaugural season

Jon Magnussen (2003)

Perusal Score

Instrumentation:

2 Flutes (dbl. Picc.)
2 Oboes
2 Clarinets in Bb (dbl. Bass Clarinet)
2 Bassoons (dbl. Contrabassoon)

4 Horns in F
3 Trumpets (1st dbls. Picc. in D)
3 Trombones (2 Tenor, 1 Bass)
Tuba (dbl. Euphonium)

Timpani
4 Percussion (see below)

Harp
Piano

Strings (half of CB need low C extension)

Percussion I: Large Bass Drum, Large Suspended Cymbal, Sizzle Cymbal, Vibraphone (with 2 bows), Crotales (see part), Xylophone

Percussion II: Marimba (4 + 1/3 octave), Xylophone, Large Bass Drum

Percussion III: Marimba (4 + 1/3 octave), Large Suspended Cymbal, Crotales (see part), Glockenspiel, Large Bass Drum

Percussion IV: Marimba (5-octave), Crotales with bow (see part)

Duration: 14' ca.

Score in C
(except Horns in F)

For performance information, please contact Jon Magnussen at <jonm@ias.edu>

Perusal Score

Scenes

For Paul Polivnick and Symphony San Jose Silicon Valley

In celebration of the Symphony's inaugural season

Jon Magnussen (2003)

Up the mountain ♩ = 120

Flute 1 2

Oboe 1 2

Clarinet in B♭ 1 2

Bassoon 1 2

Horn in F 1 2 3 4

Trumpet in B♭ 1 2 3

Trombone 1 2 3

Tuba

Timpani

Percussion I

Percussion II — Marimba: *p*

Percussion III — Marimba: *p*

Percussion IV — Marimba: *f* *mf* *mp*

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4

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Perusal Score

1 Fl. 2

1 Oboe 2

1 B♭ Cl. 2

1 Bsn. 2

mp *cresc.*

1 2 Hn. 3 4

1 B♭ Tpt. 2 3

1 Tbn. 2 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

(8va)

poco a poco cresc.

5:6 5:4 3 5:4 6:4

poco a poco cresc.

poco a poco cresc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp

poco a poco cresc.

Vc. Div.

pp

Cb.

p

poco a poco cresc.

5 6 7 8

Perusal Score

Fl.:

Fl. 1 2 — Oboe 1 2 — B♭ Cl. 1 2 — Bsn. 1 — Cbn.: 2

poco a poco diminuendo — *f* — *ppp*

Bsn. 1: *f*

Cbn.: *mf* 8va *f*

Hn. 1 2 — 3 4

poco a poco con sord. — *mf* *dim.* — *ppp*

B♭ Tpt. 1 — 2 3

con sord. — *mf* *dim.* — *ppp*

Tbn. 1 — 2 3

con sord. — *mf* *dim.* — *ppp*

Tuba

Timp.

Perc. I: B.D. — *p* *f* — *ff*

Perc. II: 6 — *mp*

Perc. III: (8va) — *ff* — *mp*

Perc. IV: 5:4 — Crotales: *l.v.* — *ff* *mf*

Hp. — *l.v.* — *mf*

Pno.

Vln. I: *f*

Vln. II: *f*

Vla.: *f* — *mf* *dim.* — *ppp*

Vc.: *f* — *mf* *dim.* — *ppp*

Vc. Div.: *mf* *diminuendo* — *ppp*

Cb.: *f*

Cb. Div.: *mf*

9 10 11 12 13

Preliminary Score

4

1 Fl. 2

1 Oboe 2

1 B♭ Cl. 2

1 Bsn. 2

1 2 Hn. 3 4

1 B♭ Tpt. 2 3

1 Tbn. 2 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

f *mf* *mp*

poco a poco cresc.

5:6 5:4 3

poco a poco cresc.

poco a poco cresc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

poco a poco cresc.

Vc. Div.

p

poco a poco cresc.

Cb.

p

poco a poco cresc.

14 15 16 17 18

Perusal Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vc.
Vc. Div.
Cb.
Cb. Div.

f poco a poco diminuendo ppp
p cresc. f
mf f
poco a poco con sord. mf ppp
con sord. mf ppp
B.D. f p f
mp sempre mp
(8va) 5:4 6:4
Crotales: l.v. mf
ff
dim. mf ppp

Perusal Score

6

A

Fl.

Oboe

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

solo

Tbn.

con sord.
solo

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Preliminary Score

Fl.
Oboe
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
3:2
2° Tpt.
mp
2° Tbn.:*solo*
con sord.
cresc.
sempre crescendo
(8va)
p
poco a poco cresc.

Release Score

30 31 32 33 34

Fl.

Oboe

B♭ Cl.

Bsn.

Moving forward

mf

Hn.

B♭ Tpt.

mp *poco a poco cresc.* *mf*

Tbn.

con sord. 3° Tbn.:

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

f *mp* *poco a poco cresc.* *ff*

Hp.

Pno.

Vln. I

Vln. II

II Div.

Vla.

Vc.

Vc. Div.

Cb.

cresc.

(NB: All string divisi sections are to be divided within each stand.)

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.

Slightly Faster

mp *mf* *f* *p*

poco a poco cresc.

Bn.

(8va)

poco a poco diminuendo

Note: At m. 44, note attacks for all intsruments become more articulated and note durations shorter.

40 41 42 43 44

Perusal Score

B

Gaining momentum

Fl. 1 2

Oboe 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

Vln. I

Vln. I Div.

Vln. II

II Div.

Vla.

Vla. Div.

Vc.

Vc. Div.

Cb.

Cb. Div.

poco a poco cresc.

con sord.

via sord.

cresc.

Gaining momentum

45 46 47 48 49 50

Picc.

Fl. 1 2

Oboe 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

Vln. I

Vln. I Div.

Vln. II

II Div.

Vla.

Vla. Div.

Vc.

Vc. Div.

Cb.

51 52 53 54 55 56 57

Perusal Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.

(End tempo: ♩ = 148 ca)
attacca
fff
Picc.
mp cresc.
f ff
Sus. Cym. l.v.
Crotales: l.v.
pp fff mf
8va
(sound dissipates)

58 59 60 61 62 63

Perusal Score

Full Circle ♩ = 120

Picc. *solo* *mp*

(♪ = ♪)

♪ = ♪

Fl. 1 2

Oboe 1 2

B♭ Cl. 1 2

ppp *f* *mf* *mf*

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp. *pp* *p*

Perc. I Sus. Cym. *ppp* *l.v.* *p*

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *ppp*

64 65 66 67 68 69 70 71 72 73 74 75

Preliminary Score

14

(♪ = ♪)

Fl. 1 2

Oboe 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

(♪ = ♪)

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

(♪ = ♪)

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

ppp

dim.

pp

solo

mf

Vibraphone (motor off):

p

mf

mp

mf

ppp

76 77 78 79 80 81 82 83 84

Preview

C

Fl.
Oboe
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc. Div.
Cb.

1° Hn.:

Sizzle Cymbal

Half:

arco

(modo ordinario)

Perusal Score

16

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.
Cb. Div.

95 96 97 98 99 100 101 102 103 104 105 106

Reference Scores

D

Fl. 1 2 — Oboe 1 2 — B♭ Cl. 1 2 — Bsn. 1 2 — Hn. 1 2 3 4 — B♭ Tpt. 1 2 3 — Tbn. 1 2 3 — Tuba — Timp. — Perc. I — Perc. II — Perc. III — Perc. IV — Hp. — Pno. — Vln. I — Vln. I Div. — Vln. II — II Div. — Vla. — Vla. Div. — Vc. — Vc. Div. — Cb. — Cb. Div.

3/4 2/4 3/4 2/4 5/8 4/4 5/4 3/4

pp mf p sub. mp pp mf

3° Tbn.: tenuto, ma non legato

poco a poco cresc.

2°, 3° Tbn.: sim.

sub. p

Contrabasson:

Vibraphone (motor off): l.v.

ppp cresc. mp

div.

tenuto, ma non legato

poco a poco cresc.

Reference Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vc.
Cb.

mp
tenuto, ma non legato
poco a poco cresc.
f
p
cresc.
pp
mf
sempre crescendo

117 118 119 120 121 122 123 124 125

Preview Score

E

muta in Fl.:

Fl.:

8va

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vc.
Cb.
Cb. Div.

molto cresc.

2° Tbn.:

3° Tbn.:

cresc.

Sus. Cym.

B.D.

Marimba:

a 2

pizz.

arco

126 127 128 129 130 131 132 133 134 135 136

F

(8va) loco

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vc.
Cb.

sub.p
pp
ppp
p
mp
mf
f
cresc.
diminuendo
diminuendo subito
Xylophone:
Marimba: solo
pizz.

5/8 3/4 6/8 5/8

137 138 139 140 141 142 143 144 145 146 147 148 149

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.
Cb. Div.

5/8 4/4 3/8 5/8 4/4 6/8 5/8 6/8 5/8

solo
mf
p cresc.
mf
pp
Half.
pp
arco
p
arco
p
arco
p
arco
arco

150 151 152 153 154 155 156 157 158 159 160

Perusal Score

G

Fl. 1 2 | Oboe 1 2 | B♭ Cl. 1 2 | Bsn. 1 2 | Hn. 1 2 3 4 | B♭ Tpt. 1 2 3 | Tbn. 1 2 3 | Tuba | Timp. | Perc. I | Perc. II | Perc. III | Perc. IV | Hp. | Pno. | Vln. I | Vln. I Div. | Vln. II | II Div. | Vla. | Vla. Div. | Vc. | Vc. Div. | Cb. | Cb. Div.

Picc.

Half:

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.
Cb. Div.

Xylophone:

172 173 174 175 176 177 178 179 180

Proof

H

Fl. 1 2 — molto crescendo — ff mp — crescendo — mf diminuendo — ppp

Oboe 1 2 — molto crescendo — ff mp — crescendo — mf diminuendo — ppp

B♭ Cl. 1 2 — molto crescendo — ff — p — crescendo — mf diminuendo — pp

Bsn. 1 2 — molto crescendo — ff

Hn. 1 2 — fp molto crescendo — f — 1° Hn.: mf

Hn. 3 4 — fp molto crescendo — f (quickly mute with bell closer to stand)

B♭ Tpt. 1 — fp molto crescendo — f — ppp

B♭ Tpt. 2 3 — fp molto crescendo — f

Tbn. 1 — fp molto crescendo — f — pp crescendo

Tbn. 2 3 — fp molto crescendo — p — f — 2° Tbn.: pp crescendo

Tuba — fp molto crescendo — (To Euphonium) f

Timp. — Vibraphone (motor off): mp Ped. — diminuendo ppp

Perc. I — Xylophone: p — diminuendo — ppp (hard yarn mallets)

Perc. II — Crotales: l.v. mf — Glock: pp

Perc. III

Perc. IV

Hp. — p — mf diminuendo

Pno. — p — f p — l.v. — pp f — p

Vln. I — mf molto crescendo — fp ppp — p crescendo (con sord.)

Vln. I Div. — mf molto crescendo — fp ppp — p crescendo (con sord.)

Vln. II — mf molto crescendo — fp ppp — p crescendo (con sord.)

II Div. — mf molto crescendo — f

Vla. — mf molto crescendo — f — p crescendo (con sord.)

Vla. Div. — mf molto crescendo — f

Vc. — mf molto crescendo — f — mp f mp

Vc. Div. — mf molto crescendo — f — mp f mp

Cb. — mf molto crescendo — f — mp f mp

Cb. Div. — mf molto crescendo — f — mp f mp

181 182 183 184 185 186 187 188 189 190 191 192 193

PROOF

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vc.
Vc. Div.
Cb.
Cb. Div.

194 195 196 197 198 199 200 201 202 203 204 205 206 207 208

Prelúdio

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.
Cb. Div.

2/4

p *mp* *mf* *f* *pp*
a 2
3° Hn.:
poco a poco cresc.
poco a poco cresc.
p crescendo
Half:

209 210 211 212 213 214 215 216 217 218 219 220 221 222

Perusal Score

I

Fl. 1 2 — Oboe 1 2 — B♭ Cl. 1 2 — Bsn. 1 2 — Hn. 1 2 3 4 — B♭ Tpt. 1 2 3 — Tbn. 1 2 3 — Tuba — Timp. — Perc. I — Perc. II — Perc. III — Perc. IV — Hp. — Pno. — Vln. I — Vln. I Div. — Vln. II — II Div. — Vla. — Vc. — Cb.

223 224 225 226 227 228 229 230 231 232 233

Erlesen Score

J

Picc.

Fl. 1 2 — sempre cresc. — ff

Oboe 1 2 — sempre cresc. — ff

B♭ Cl. 1 2 — sempre cresc. — ff

Bsn. 1 2 — Contrabasson: — ff

Hn. 1 2 3 4 — sempre cresc. — f

B♭ Tpt. 1 2 3 — sempre cresc. — a 2 — 3º Tpt.: — f

Tbn. 1 2 3 — mf cresc. — sempre cresc. — f — (no gliss. for 2º Tbn. to m. 243) — 2º Tbn.: — 3º Tbn.: (all gliss. are for 3º Tbn. to m. 243) — gliss. — 2º Tbn.: p

Tuba — f

Timp. — >>

Perc. I — Sus. Cym. — mf

Perc. II

Perc. III — B.D. — pp mf

Perc. IV

Hp.

Pno. — f — mf — poco a poco cresc

Vln. I — sempre cresc. — ff

Vln. I Div. — sempre cresc. — ff

Vln. II — sempre cresc. — ff

II Div. — sempre cresc. — ff

Vla. — sempre cresc. — ff

Vc. — sempre cresc. — ff

Vc. Div. — ff

Cb. — sempre cresc. — ff

Cb. Div. — ff

234 235 236 237 238 239 240 241 242

Score

K

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vc.
Cb.

solo *mp*

2º Hn.: *f* *diminuendo* *mp*
4º Hn.: *f* *diminuendo* *mp*
con sord. *f* *diminuendo* *mp*
con sord. *mf* *mp*
diminuendo *p*
2º Tbn *diminuendo* *p*

Xylophone: *f* *diminuendo* *pp*

ff *diminuendo* *mf*
f *sempre cresc.* *ff* *diminuendo* 8va *mp*

p *diminuendo* *p* *gliss.* *mf*

243 244 245 246 247 248 249

Prelim Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
(hard yarn mallets)
Glock:
pp
Perc. IV
Hp.
Pno.
ppp
poco a poco cresc.
p
Vln. I
Vln. II
Vla.
Vc.
Cb.
n sord.
ppp

250 251 252 253 254 255 256 257 258 259 260

Perusal Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

morendo
ppp
Vibraphone (motor off):
pp Ped. sempre
poco a poco cresc.
p
l.v.
mp poco a poco cresc.
poco a poco diminuendo
ppp
Ped. pp poco a poco cresc.
mp diminuendo
sempre
con sord.
ppp
poco a poco diminuendo
poco a poco diminuendo

261 262 263 264 265 266 267 268 269 270

Preliminary

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

6/4

poco a poco diminuendo

Marimba:

ppp (fading in)

Marimba:

ppp (fading in)

mp ***ppp***

ppp

pppp

pppp

271 272 273 274 275

Perusal Score

Preliminary Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vc.
Cb.

L

♩ = ♩ new (♩ = 60 ca.)

con sord. pp mf

Harmon (stem out): mf pp

Bowed Vibes (motor on slow): 8va l.v. mf

Bowed Crotales: mf l.v.

poco a poco diminuendo p ppp

senza sord. p pp

Half: con sord. ppp

276 277 278 279 280 281 282

Darkness Dance ♩ = 200 +

molto acceleranda

Fl. 1 2 — Oboe 1 2 — B♭ Cl. 1 2 — Bsn. 1 2 — Hn. 1 2 3 4 — B♭ Tpt. 1 2 3 — Tbn. 1 2 3 — Tuba — Timp. — Perc. I — Perc. II — Perc. III — Perc. IV — Hp. — Pno. — Vln. I — Vln. I Div. — Vln. II — II Div. — Vla. — Vla. Div. — Vc. — Vc. Div. — Cb. — Cb. Div.

Hn. 1 2: 3 mf pp | mp pp | senza sord. p | crescendo | 1° Hn.: f

Hn. 3 4: pp mf | 3 mf | mp pp | senza sord. p | crescendo | 3° Hn.: f

B♭ Tpt. 1: ppp | f

B♭ Tpt. 2 3: mf pp | p pp | a 2 f

Tbn. 1: f

Tbn. 2 3: a 2 f

Tuba: f

Darkness Dance ♩ = 200 +

molto acceleranda

Timp.: ppp | f

Perc. I: Snare: mf

Perc. II: B.D. ppp | f

Hp.

Pno.

Darkness Dance ♩ = 200 +

molto acceleranda

Vln. I: sul II con sord. pp | senza sord. 3 p mf | f

Vln. I Div.: sul II con sord. pp | 3 p mf | f

Vln. II: Half: sul III con sord. pp | senza sord. 3 p mf | f

II Div.: ppp | senza sord. f

Vla.: senza sord. 3 p mf | f

Vla. Div.: senza sord. 3 p mf | f

Vc.: ppp | senza sord. f

Vc. Div.: ppp | f

Cb.: f

Cb. Div.: f

283 284 285 286 287 288 289 290 291 292

Perusal Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.
Cb. Div.

Picc.
12/8
a 2
senza sord.
Snare:
mf

293 294 295 296 297 298 299 300

Proof

Fl.:

15/8

6/4

M

1 Fl. 2

1 Oboe 2

1 B♭ Cl. 2

1 Bsn. 2

1 2 Hn.

3 4

1 B♭ Tpt. 2 3

solo

mp

1 Tbn. 2 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vla. Div.

Vc.

Vc. Div.

Cb.

Cb. Div.

mf espress.

pizz.

sub.p

301 302 303 304 305 306 307 308

Preview

(senza ritardando)

18/8

Fl. 1 2

Oboe 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

(mute with bell closer to stand)

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

(senza ritardando)

18/8

Timp.

Perc. I

Perc. II

Perc. III — Marimba:

Perc. IV — Marimba:

Hp.

Pno.

(senza ritardando)

18/8

Vln. I — (solo)

Vln. II

Vla.

Vc.

Vc. Div.

Cb.

Cb. Div.

309 310 311 312 313 314 315 316 317

erusalisco

38

N

18/8 12/8

Fl. 1 2

Oboe 1 2

B♭ Cl. 1 2

muta in Bass Cl.

Bass Cl.:

Bsn. 1 2

a 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Sus. Cym. l.v.

Perc. I Perc. II Perc. III Perc. IV

Hp.

Pno.

morendo

Vln. I Vln. I Div. Vln. II II Div. Vla. Vla. Div. Vc. Vc. Div. Cb. Cb. Div.

arco

318 319 320 321 322 323 324

Perusal Score

O

Fl. 1 2

Oboe 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vla. Div.

Vc.

Vc. Div.

Cb.

Cb. Div.

3/8 6/4

solo
Bass Cl.:
p
crescendo
mp
mp

Harmon (stem out):
mf

solo
Vibraphone (motor off):
mp
f

pizz.
ppp
pizz.
pp
p
pizz.
pp
p
pizz.
p
ppp
pizz.
p
ppp

325 326 327 328 329 330 331 332 333

Preliminary Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Vc. Div.
Cb.
Cb. Div.

Marimba:
Marimba:
Marimba:

334 335 336 337 338 339 340 341 342 343

Preliminary Score

P

6/8 12/8

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II — *poco a poco diminuendo* — *p* — *p* *crescendo* — *mf*
Perc. III
Perc. IV — *poco a poco diminuendo* — *p* — *mp* — *mf*
Hp.
Pno.
Vln. I
Vln. II
Vla. — *arco* *mp*
Vla. Div. — *arco* *mp*
Vc.
Vc. Div.
Cb.
Cb. Div.

344 345 346 347 348 349 350 351 352 353 354 355

Preliminary Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.
Cb. Div.

Picc.
Cl.:
B.D.

356 357 358 359 360 361 362 363

Perusal Score

Q

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.
Cb. Div.

FL:

Sus. Cym.

Xylophone:

Marimba:

Marimba:

Marimba:

364 365 366 367 368 369 370 371

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.

poco a poco cresc.
sempre cresc.
con sord.
senza sord.
mp
mf
arco
leggiero

PDF preview

R

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.

old ♩. = ♩ new

old ♩ = ♩ new

ff mp mf f crescendo leggiero

380 381 382 383 384 385 386 387

Gaining momentum

Fl. 1 2 — Oboe 1 2 — B♭ Cl. 1 2 — Bsn. 1 2 — Hn. 1 2 3 4 — B♭ Tpt. 1 2 3 — Tbn. 1 2 3 — Tuba — Timp. — Perc. I — Perc. II — Perc. III — Perc. IV — Hp. — Pno. — Vln. I — Vln. I Div. — Vln. II — II Div. — Vla. — Vla. Div. — Vc. — Vc. Div. — Cb.

Picc.

388 389 390 391 392 393 394

Digital Score

Fl. 1 2
Oboe 1 2
B♭ Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
B♭ Tpt. 1 2 3
Tbn. 1 2 3
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp.
Pno.
Vln. I
Vln. I Div.
Vln. II
II Div.
Vla.
Vla. Div.
Vc.
Vc. Div.
Cb.

Picc.
mp *cresc.*

8va

395 396 397 398 399 400 401

Perusaloore

48

(End tempo: ♩ = 148 ca.)

Fl. 1 2

Oboe 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

(End tempo: ♩ = 148 ca.)

Timp.

Sus. Cym.

Crotales: l.v.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Pno.

(End tempo: ♩ = 148 ca.)

Vln. I

Vln. I Div.

Vln. II

II Div.

Vla.

Vla. Div.

Vc.

Vc. Div.

Cb.

402 403 404 405 406 407

Perusal Score

Peer Perusal Score

Note for *Scenes* by Jon Magnussen

Scenes was commissioned by Symphony San Jose Silicon Valley for performance under the direction of Paul Polivnick during the symphony's inaugural 2002-03 season. The work is scored for large orchestra, cast in three continuous movements or "scenes" — I. Up the mountain, II. Full Circle, and III. Darkness Dance— and was composed at the Institute for Advanced Study in Princeton, NJ. When I was initially contacted by the symphony to compose the work, one of the hopes of the organization was that the new work would showcase some of the orchestra's principal players. I have thus created a score in which the following instruments make solo appearances: the piccolo, bassoon, euphonium, vibraphone, marimba, and the violin.

The outer movements of Scenes were inspired by William S. Merwin's poetic narrative *The Folding Cliffs* (published in 1998), based on a true story about a Hawaiian man who contracts leprosy on the island of Kaua'i in the 1890s and single-handedly opposes the provisional government army which was forcibly relocating those stricken with the disease, separating them from their families and loved ones. Since reading *The Folding Cliffs*, I have begun thinking of this story as a natural opera subject, and these outer movements represent preliminary musical thoughts for this opera.

Growing up on the island of Kaua'i, my brother and I used to paddle surfboards or canoes into the Na Pali coast, where the majority of *The Folding Cliffs* story actually took place. This stretch of coastline on the Northwestern side of the island is especially rugged, with the sea meeting abruptly rising cliffs and deep, narrow valleys. The beauty of this landscape, with the different rhythms and colors of the varying topographies, inspired the idea of creating an analogous musical landscape. This musical landscape explores these bottom-to-top and top-to-bottom directional motifs, as well as the natural irregularities of superposed time values of slightly different durations, creating the blurring effect of simultaneously ascending lines rising at slightly different rates. This short movement ends with members of the orchestra playing at the extreme high part of the register. The second movement, Full Circle, takes a simple theme in 5/8 time (piccolo) and explores the various implications of the theme's irregular meter. The movement's point of departure came from an image of a caravan coming from afar, bringing with it a surprise storm of activity. After a final wind-up, the original theme returns in a sort of haze, gradually disappearing over the horizon. A short, quiet section ensues, with various instrumental colors hinting at the beginning of the third scene's "motor" material. This movement, Darkness Dance, is music inspired by a scene in *The Folding Cliffs*, where Ko'olau, the protagonist, has a shootout in the darkness of the night with the villain and deputy sheriff of the island, Louis Stolz. The movement is in a sort of rondo form, where each recurrence of the rondo theme is interrupted by a contrasting section.

Jon Magnussen
30 March 2003

Digital Score