COMPOSITIONS

by

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B.Mus., University of Calgary, 2011

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Composition)

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ABSTRACT

The thesis for the Master of Music degree in Composition consists of original works composed and performed during graduate study. The compositions were performed on February 3, 2012; June 8, 2012; November 3, 2012; November 19, 2012; November 26, 2012; November 30, 2012; March 28, 2013, and April 8, 2013. The combined duration is approximately 70 minutes.

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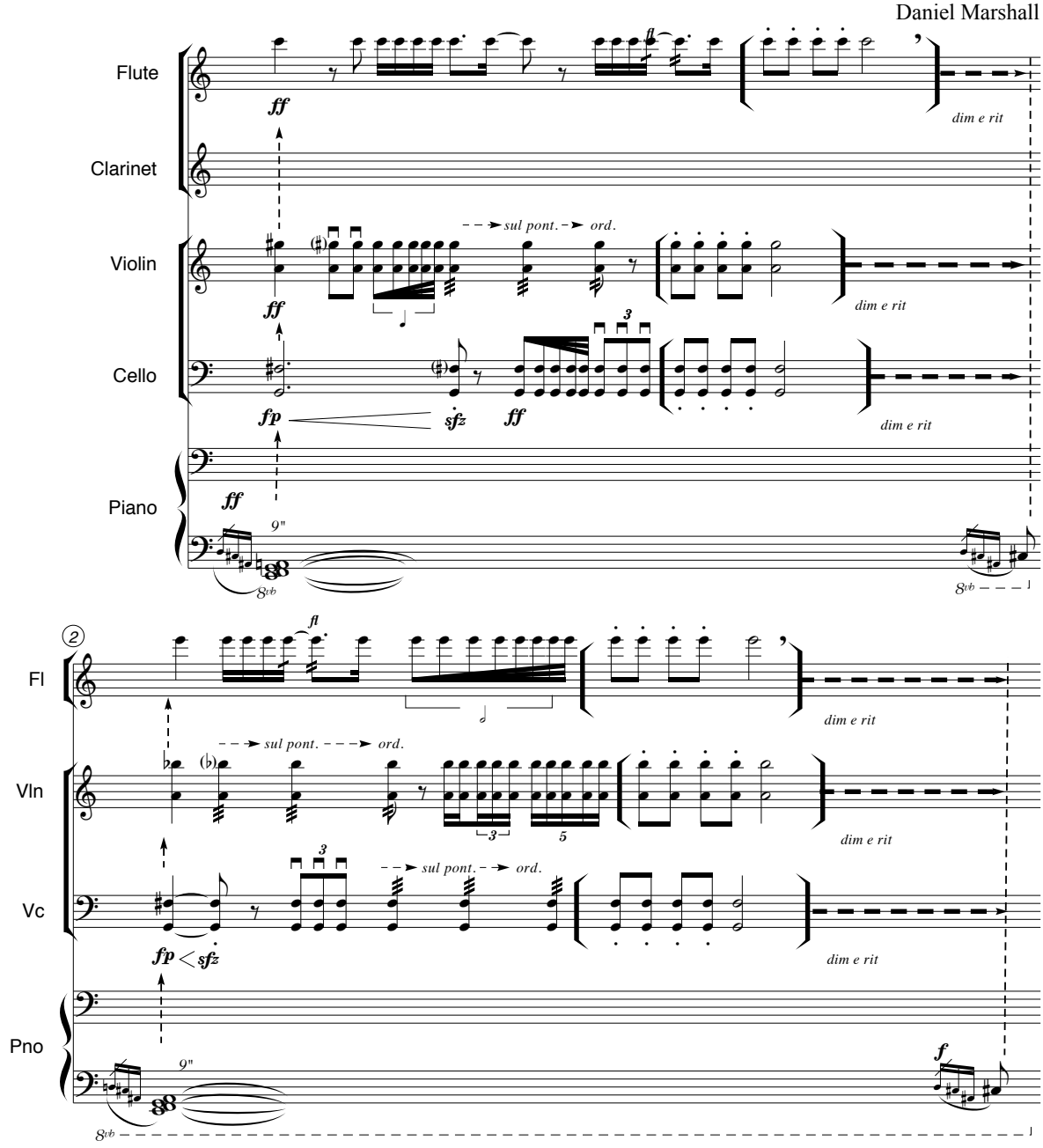
11. Electronic Suite.....125

C Score

Le Rêve de Moïse

With freedom ♩ = ca. 72

Daniel Marshall



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**The length of the fermatas within the brackets should vary with each occorence within the specified time range. The average legths of these fermatas should gradually decrease in the time range with the indication 'poco a poco accel.'*


A
5
Fl
Cl
Vln
Vc
Pno
p
sffz
ff
p
molto cresc
fff
(chromatic cluster)
6
f
sfz
mf
ff
p
pp
7
ppp


(similar tempo as, but not
in coordination with, the clarinet)
8
Fl
Cl
ff
p
f
sfz
9
mf
Vln
Vc
ppp
coordinated (♩ = ca. 72)
10
fff
Pno


uncoordinated
11
Fl
Cl
Pno
poco a poco cresc...
B
♩= 60 (alla misura)
12
Fl
Cl
Vln
Vc
Pno
sul pont.
pp
mp
sul pont.
pp
mp
fff


15
Fl
Cl
Vln
Vc
Pno
pp
pp
p
p
8va
pp
19
dolce
3
3
pp
mp
p
p
p
Fl
Cl
Vln
Vc
Pno



*Length of fermata should vary ad lib. with each repetition


30
Fl
Cl
Vln
Vc
Pno
D
34
Fl
Cl
Vln
Vc
Pno
p


38
Fl
Cl
Vln
Vc
Pno
(ad lib - in approximate coordination)
sfz
f
8va
(con pedale)
40
Fl
Cl
Vln
Vc
Pno
fp
f
fp


42
Fl
Cl
Vln
Vc
Pno
p
sfz
f
45
46
sfz
f
sfz
f
3
sul pont.
ord.
fp
sfz
f
fp
f


47
E
Fl
Cl
Vln
Vc
Pno
alla misura (♩ = 60)
fp
sffz
fp
sffz
fff
fff
pp
pp
8vb
50
dolce espressivo (con vibrato)
p
3
mf
p
p
8va
ppp
3
3


54
Fl
Cl
Vln
Vc
Pno
ff
(con vibrato)
sfz
8va
(loco)
56
p


59
(ad lib.)
ff
6
(ad lib.)
ff
Fl
Cl
Vln
Vc
Pno
ff
ff
F
62
Fl
Cl
pp
Vln
Vc
pp
pizz.
mp
Pno


65
Fl
Cl
Vln
Vc
Pno
ppp
pp
p
pp
mf
arco
pp
8va
mf
(senza pedale)
70
Fl
Cl
Vln
Vc
Pno
sfz
fp
f
ppp
p
ppp
f
pp
ppp
f
sul pont.
ord.
pp
f
p
sfz
pizz.
arco
p
pp
f
pp
8va
p
con pedale


G
Piu mosso ♩ = ca. 72-80
75
Fl
Cl
Vln
Vc
Pno
sfz
fp
mp
both hands 8vb
79
ff
81


83
Pno
fp
85
Pno
ff
87
Pno
H
Cl
ff
sfz
f
Pno
91
Cl
Pno


93
Fl
Cl
Vln
Vc
Pno
sul G
sul G
ff
ff
ff
sfz
f
95
sfz
f
6
3/4



*Dotted barlines indicate only approximate coordination with piano, while solid barlines indicate exact coordination with piano.


101
Fl
Cl
Vln
Vc
Pno
ff
fp
sfz
ff
fp
sfz
ff
sul pont.
ord.
f
103
Fl
Cl
Vln
Vc
Pno
fp
sfz
ff



*Bracketed fermatas - hold if neccesary until piano gives cue signalling next measure


111
Fl
Cl
Vln
Vc
Pno
fp
sfz
ff
sfz
sul pont.
ord.
f
113
Fl
Cl
Vln
Vc
Pno
sfz
ff
f
ff
f



[ceci est la couleur de mes rêves...]
-Joan Miró

Visions d'une âme seule

for solo violin

Daniel Marshall



Note: accidentals carry over to repeated notes

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pizz.
arco
p
pp
mf
fp
sfz
f
ppp
mf
arco
pizz.
arco
ppp
mf
f
mf
ppp
pizz.
arco
mp
p
mp
p
mf
gradually get louder and faster...


more and more movement...
getting much faster and louder...
(♩= ca. 102)
a tempo
ff
sffz
ff
sffz
fff
fp
sffz
pizz.
ppp
mp
arco
pizz.
arco
ppp
mp
ppp
pizz.
2"
mp
ppp

Moïse et le Monothéisme:

Moïse Sauvé des Eaux

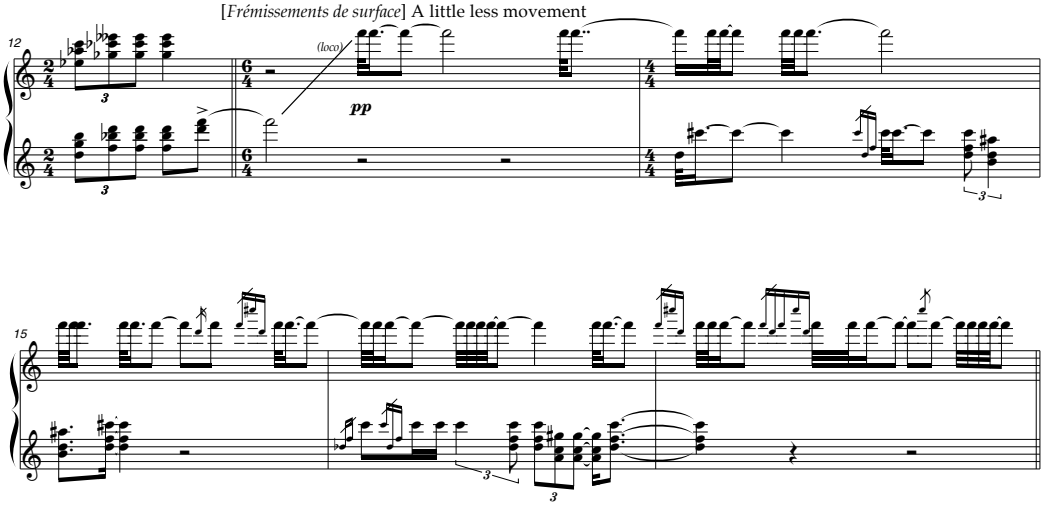
for solo piano

[*Eaux placides*] Tranquilly, with rubato ♩ = 72

Daniel Marshall



[*Frémissements de surface*] A little less movement



[*L'éveil des vagues*] With increasing agitation and movement



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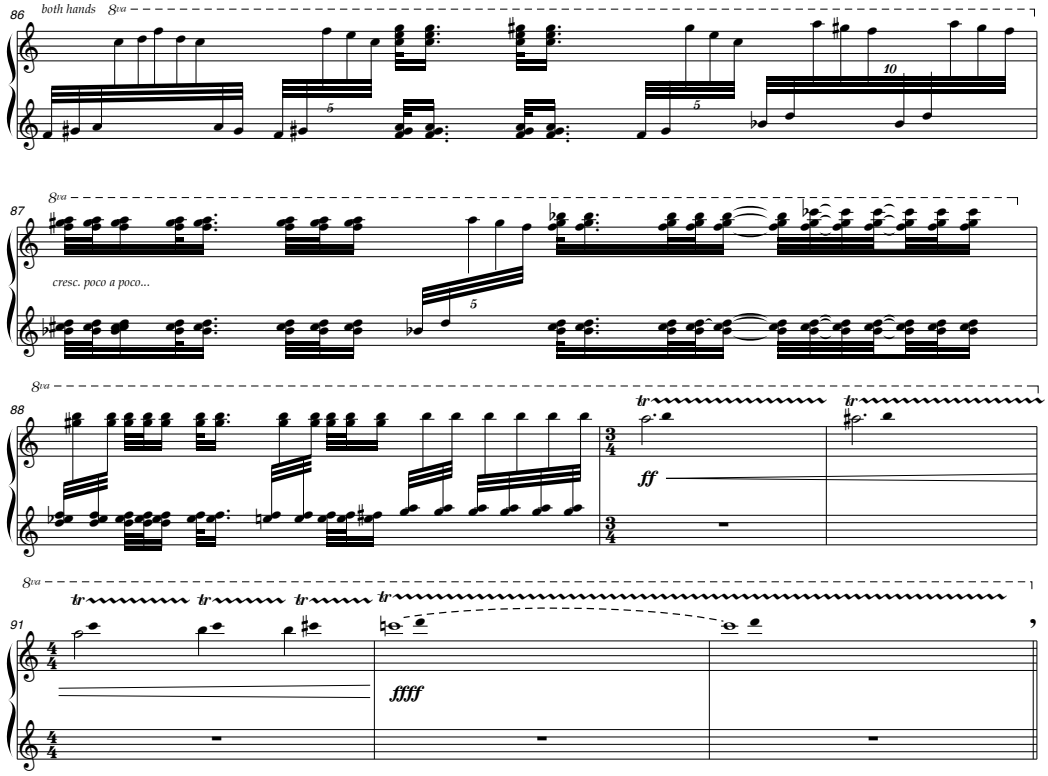

22
much more movement...
25
[La colère des eaux] With vigour ♩ = 90
ffp
both hands 8vb
27
29
mf
fp
31
34
mf
fp
36
f
ff
38
ffp
both hands 8vb


40
cresc poco a poco
mf
fp
42
44
46
f
tr


48
tr
51
tr
53
tr
56


58
tr
10
60
tr
5
62
10
10
64
tr
tr
10
66
10
68
5
70
8va
72
10
5


74
76
78
tr
tr
80
82
tr
84



[*Un souffle d'air*] Tranquilly ♩ = 60

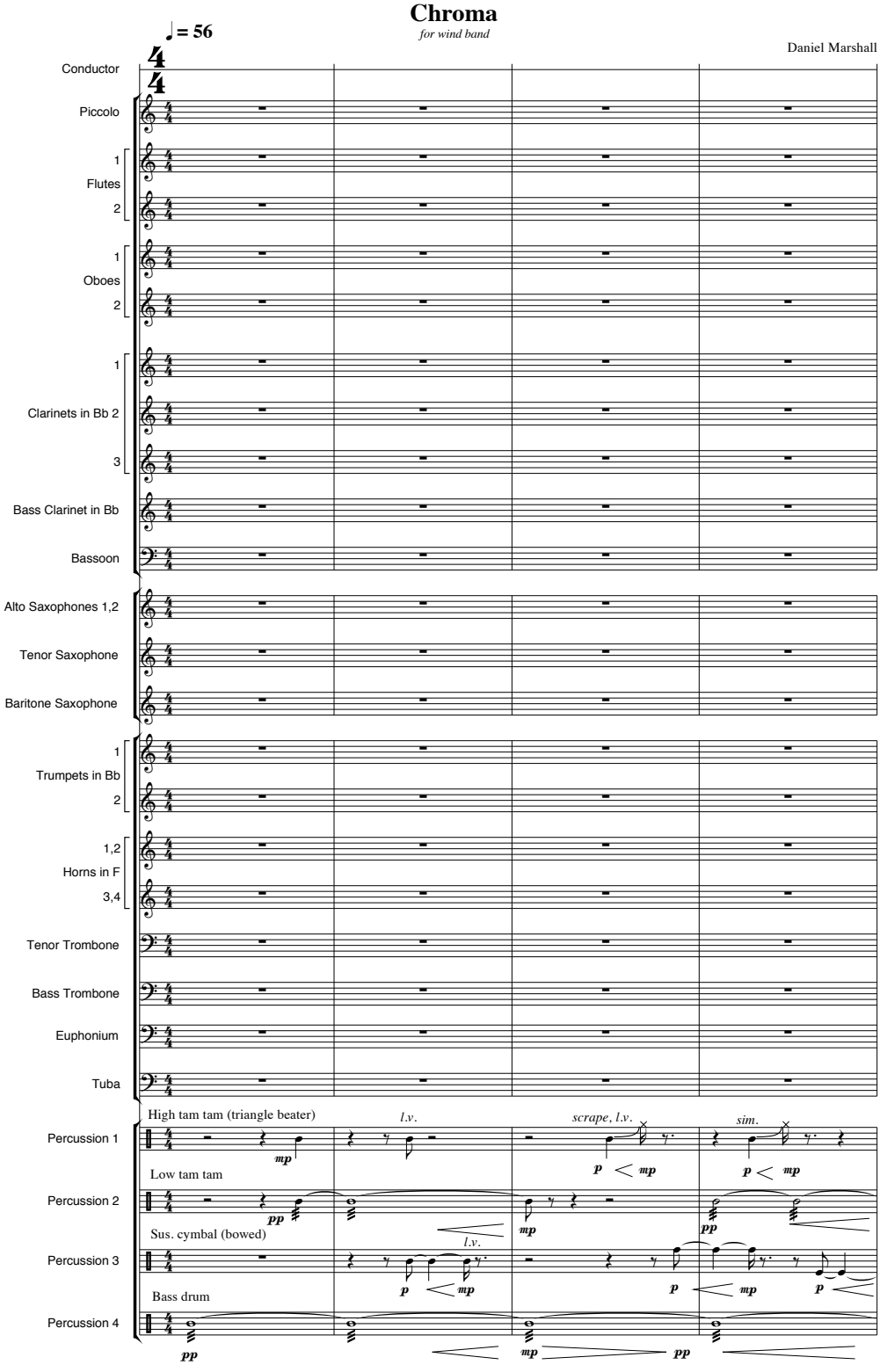



103
poco cresc.
mf
105
pp
p
108
mf
p

Chroma

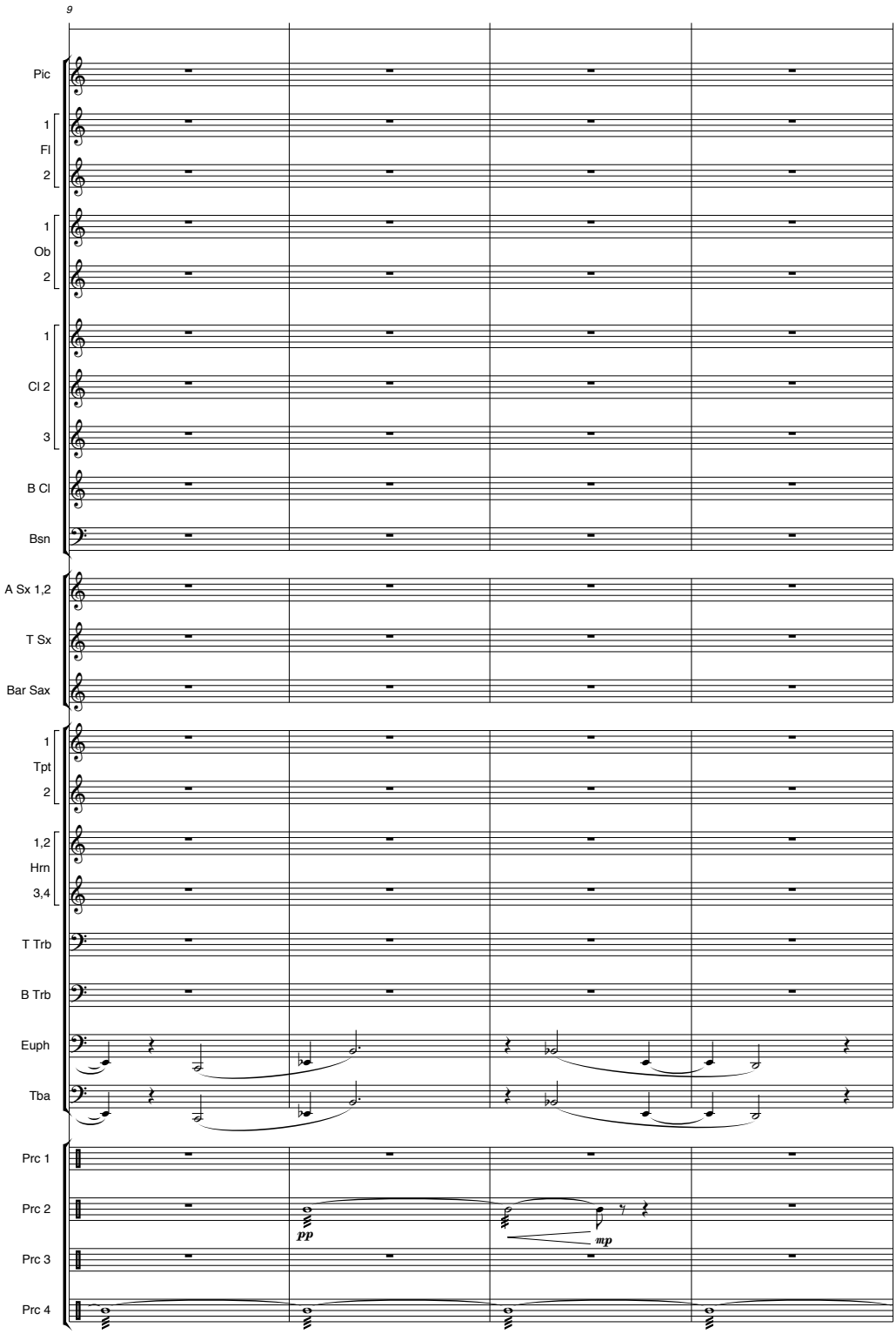
for wind band

Daniel Marshall



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5
A
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
switch to mallets
mp
pp


9
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
pp
mp

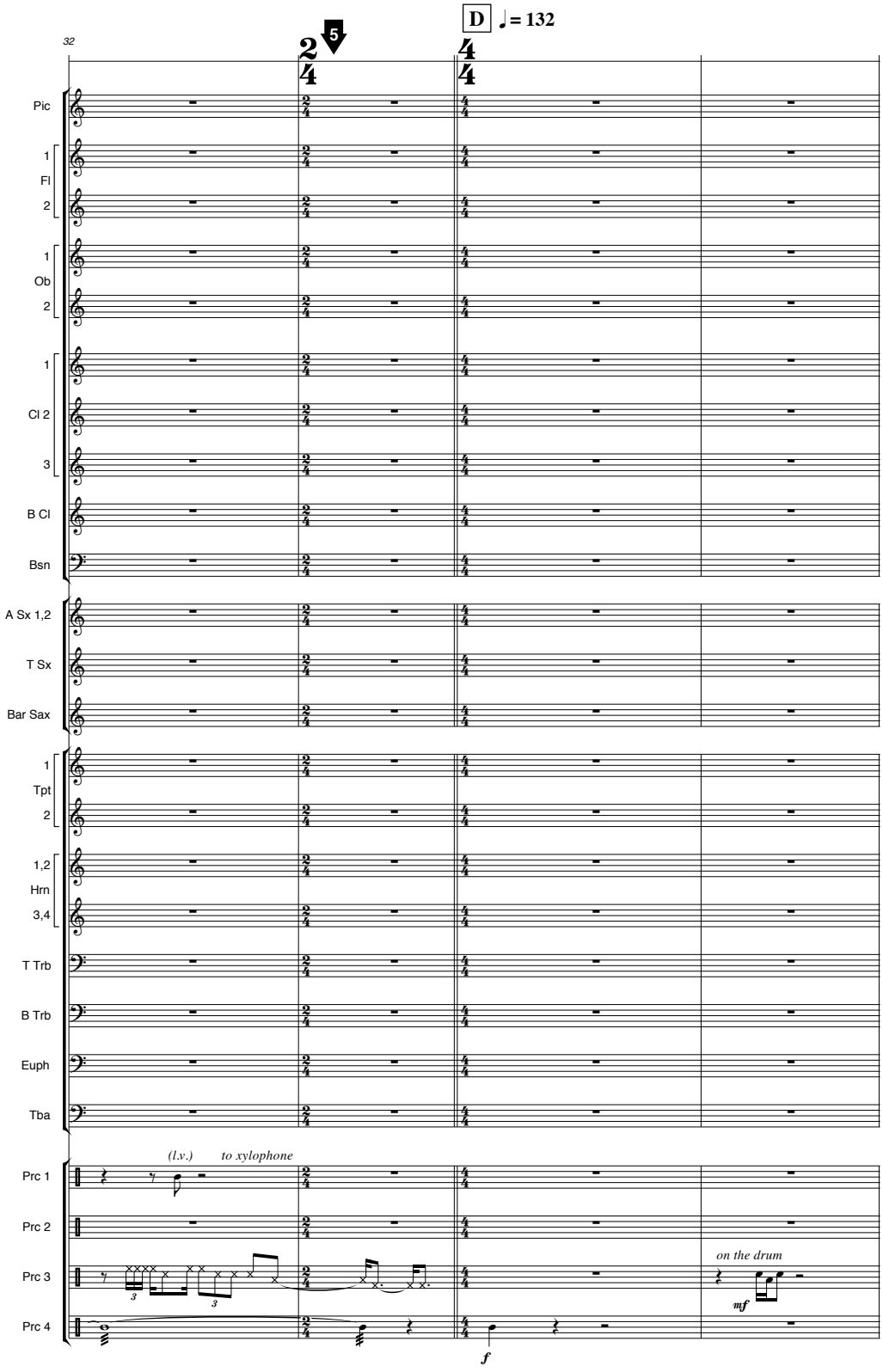

13
1
(cue beat 2)
(wait until only clarinet sustained notes are heard before next cue)
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4

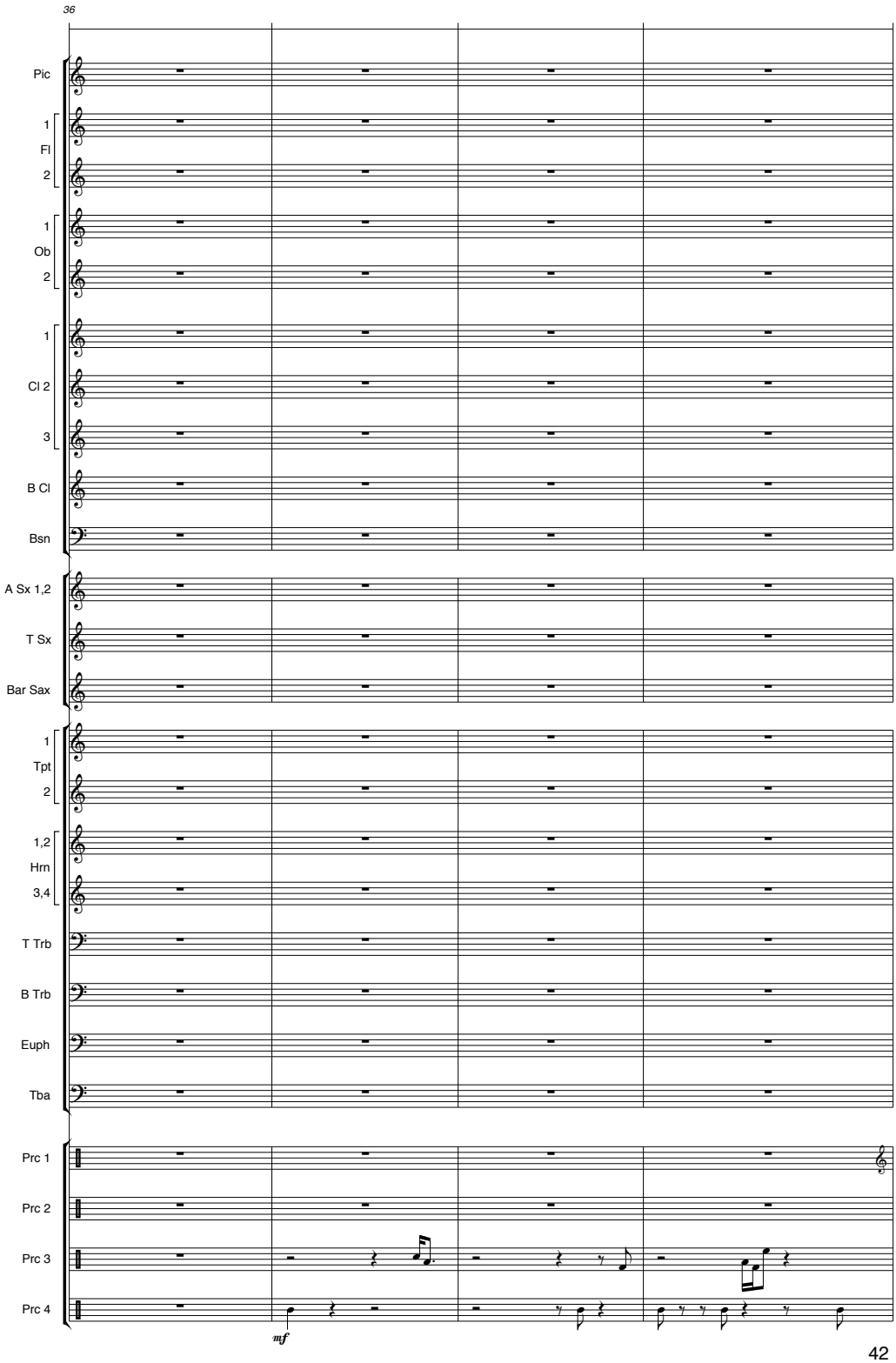

16
2
B
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
pp
p
mp
p
mp
pp
mp
pp


20
3
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
to tom toms


24
C
4
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
mp
pp
mf


28
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
switch to triangle beater
scrape
to temple blocks
on the rim
pp
mf
mp
mf
pp
mp
pp
mp
pp

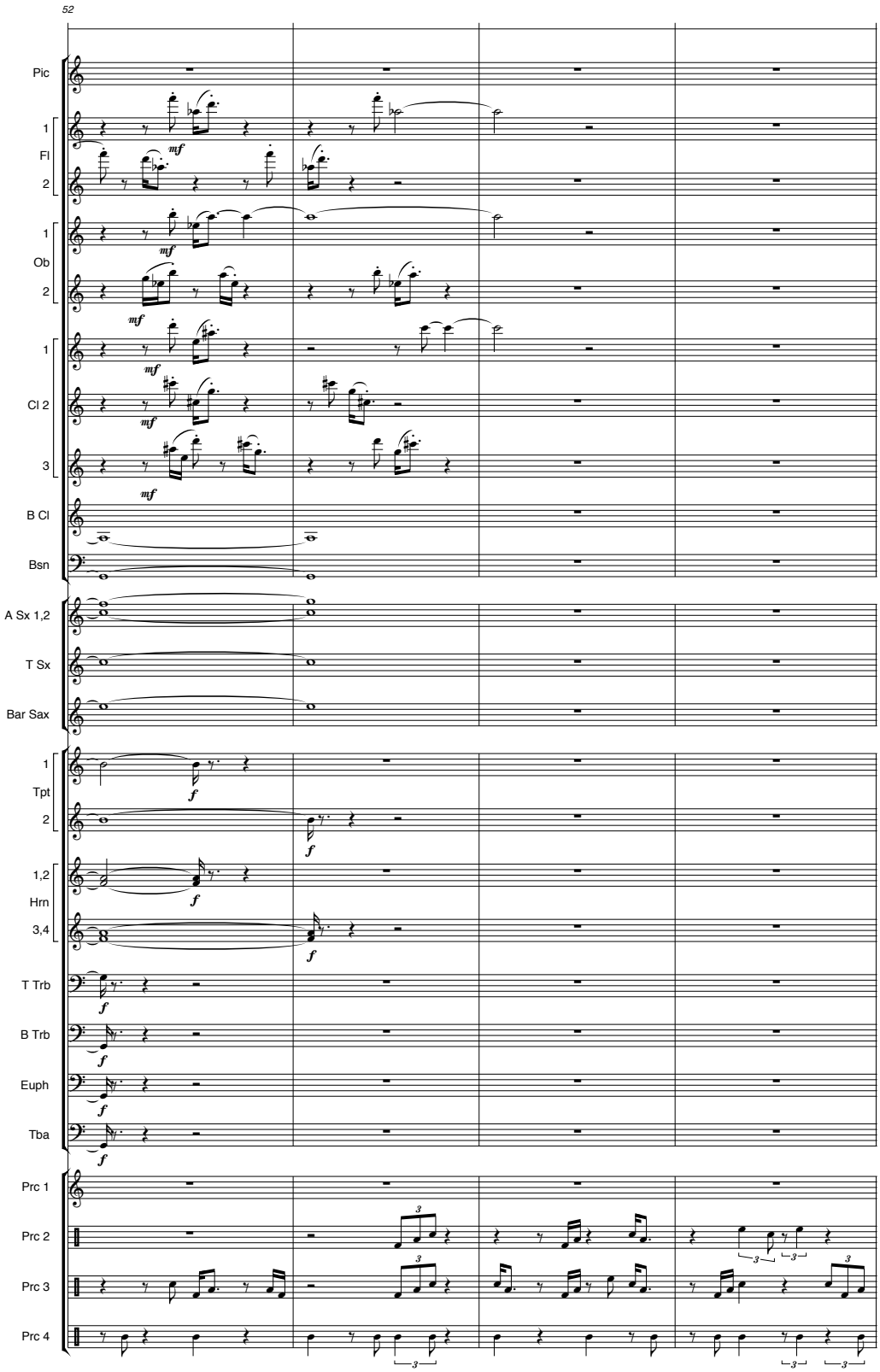

32
5
D
♩= 132
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
(l.v.)
to xylophone
on the drum
mf
f


36
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
mf


40
E
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4


44
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4


48
F
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4


52
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4


56
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4


60
3/4 ♩ = 84
4/4
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
to suspended cymbal
Prc 1
Prc 2
Prc 3
Prc 4


65
G
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
to suspended cymbal

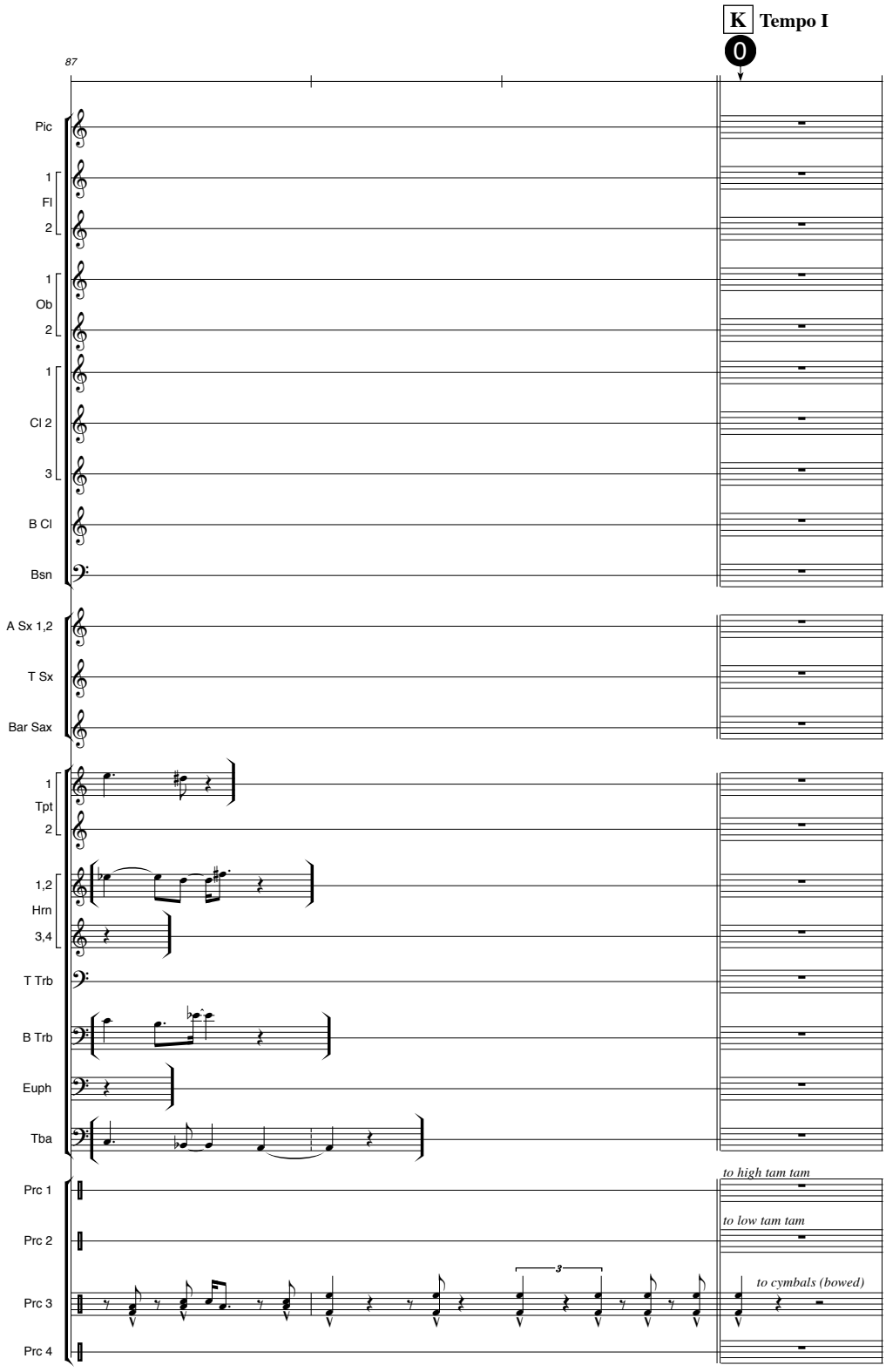

69
H
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
mute quickly
mp
f
3


73
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
mute quickly
mp
f
sim. mute
mp
f


77
I
1
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
sim. mute
Prc 1
Prc 2
Prc 3
Prc 4


81
J
2
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4


84
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4


K
Tempo I
0
87
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
to high tam tam
to low tam tam
3
to cymbals (bowed)


91
1
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
p
p
p
mp
mp
mp
pp
mp


95
L
2
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
p
p
mp
mp


99
3
4
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
p
p
pp


103
5
0
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4


107
M
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4

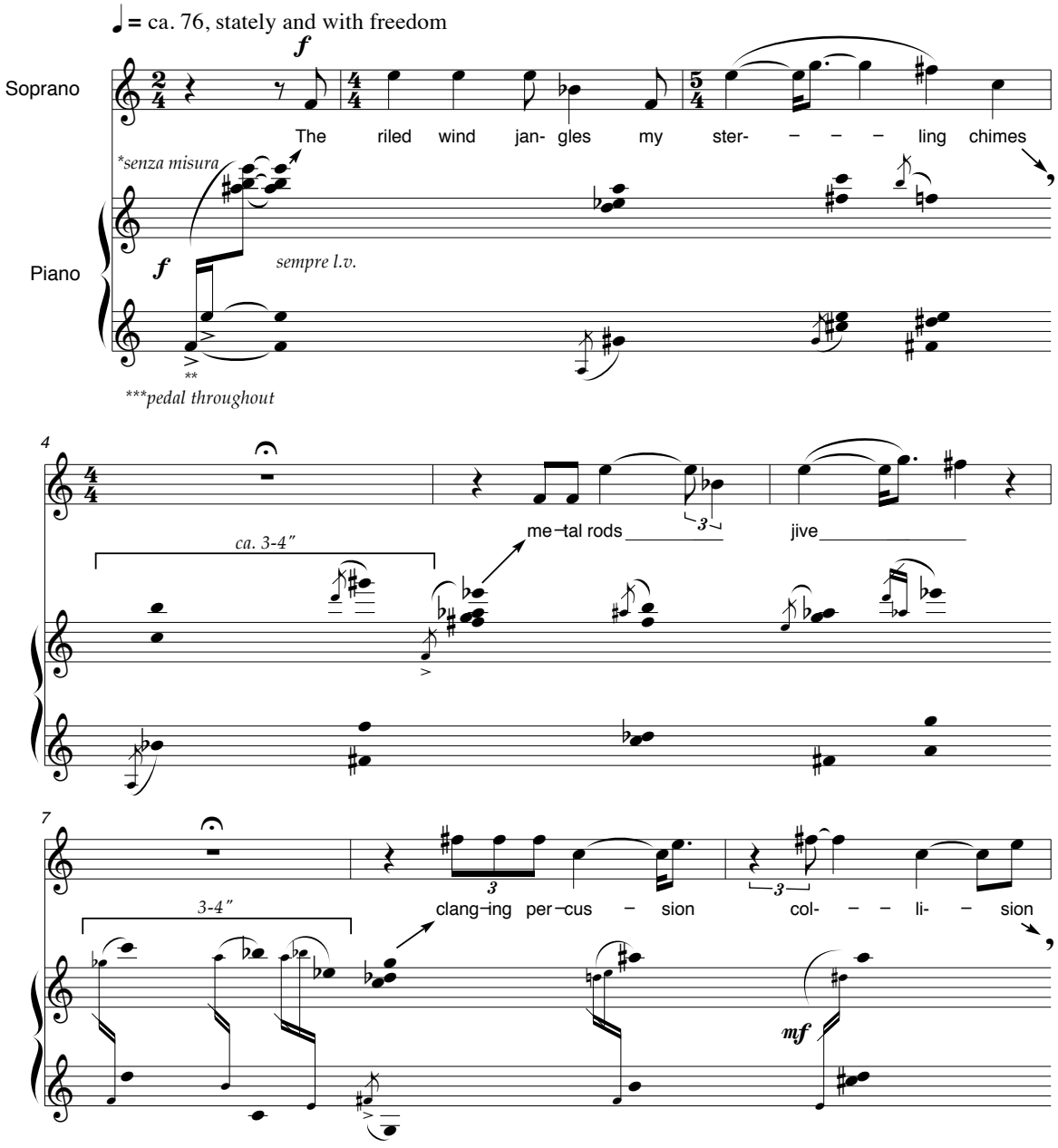

110
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
Prc 1
Prc 2
Prc 3
Prc 4
mp
pp
mp
pp
pp
pp
mp
pp


114
Pic
1
Fl
2
1
Ob
2
1
Cl 2
3
B Cl
Bsn
A Sx 1,2
T Sx
Bar Sax
1
Tpt
2
1,2
Hrn
3,4
T Trb
B Trb
Euph
Tba
switch to triangle beater
Prc 1
mp
Prc 2
mp
on the rim
Prc 3
mp
Prc 4
pp
mp
pp

Night-time Symphony

Text: Elaine Woo

Music: Daniel Marshall



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10
ex – ter – nal
3-4″
mp
f
12
alla misura (♩ = ca. 76)
f
mf
pp
p
mp
subito
8vb
15
cos – – set my self in my house___ in my room hear the
17
dry – – – er's tum – – – – – – bling my



*with flexibility in tempo (e.g., beats with grace notes may be slightly stretched)



*All trills are to the note one semitone above

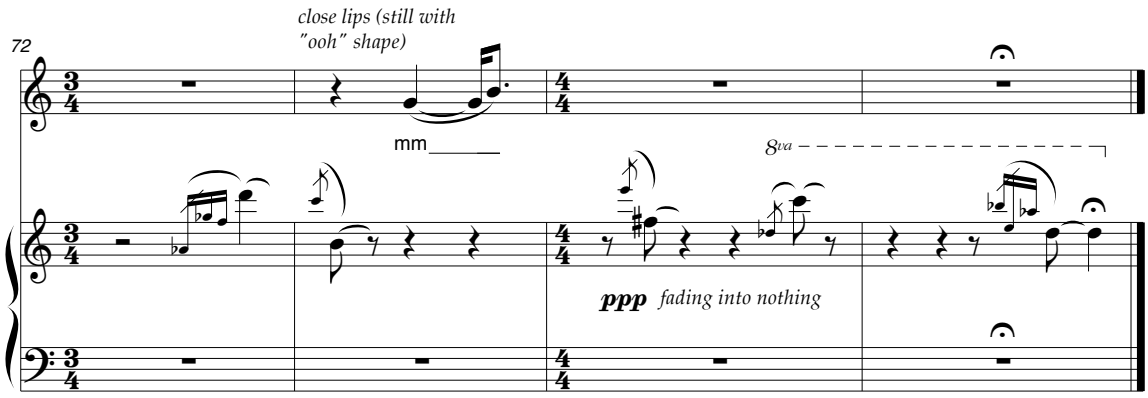

37
tom, tom of rain – – drops on my
8va
loco
mp
pp
tr
mp
40
sky – – – – – light_____ with – out
tr
mp
43
8va
p
loco
pp
8va
p
mp
tr
tr
pp



**Where humming is indicated, shape the mouth into an "ooh" while mostly closing the lips to create a humming-type sound*


55
pad, pad, pad – – – ding of the clock's _____ se – – cond
loco
mp
pp
mp
pp
tr
58
kee – – ping mm_____ with – – in
p
61
mm_____
p
pp


64
p
66
ease of my mat – – tress__ I si – – dle in – to_____sleep
pp
69
mm
p
pp
8vb


72
close lips (still with
"ooh" shape)
mm
8va
ppp fading into nothing

The rain is sharpening into icicles

Daniel Marshall



** In unmetered passages, accidentals carry over to repeated notes.*

*** When cue is heard, proceed directly to material in the next bracket (regardless of whether or not the previous repetition has been completed)*

**** mm. 8 and 14 - downbeat occurs when both violin and cello have stopped*

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13
Vln
Vc
Prc
Pno
pizz.
arco
pizz.
arco
pizz.
arco
mf
18
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
finger cymbals
mf sempre l.v.
23
pizz.
arco
pizz.
pizz.


26
Vln
Vc
Prc
Pno
arco
pizz.
arco
pizz.
arco (détaché)
pizz.
arco
arco (détaché)
3
31
Vln
Vc
Prc
Pno
3
35
Vln
Vc
Prc
Pno
tutti ♩= 54
3
bass drum
f


39
sul ponticello, quasi-improvisatory
Vln
pp
mp
pp
sul ponticello, quasi-improvisatory
Vc
pp
mp
pp
(slow gliss)
mp
Prc
l.v.
R.H. 8va until end, quasi-improvisatory
Pno
p
mp
sempre l.v.
42
Vln
mp
pp
mp
pp
Vc
pp
mp
pp
mp
Prc
Pno
45
Vln
mp
pp
Vc
pp
mp
pp
Prc
Pno


48
Vln
Vc
Prc
Pno
mp
pp
51
53
f

for Krishan Power

tangled wing

for solo clarinet

Daniel Marshall



Notes: -accidentals carry over only to repeated notes
-all trills are to one semi-tone above
-grace notes should not diminish the value of their surrounding notes

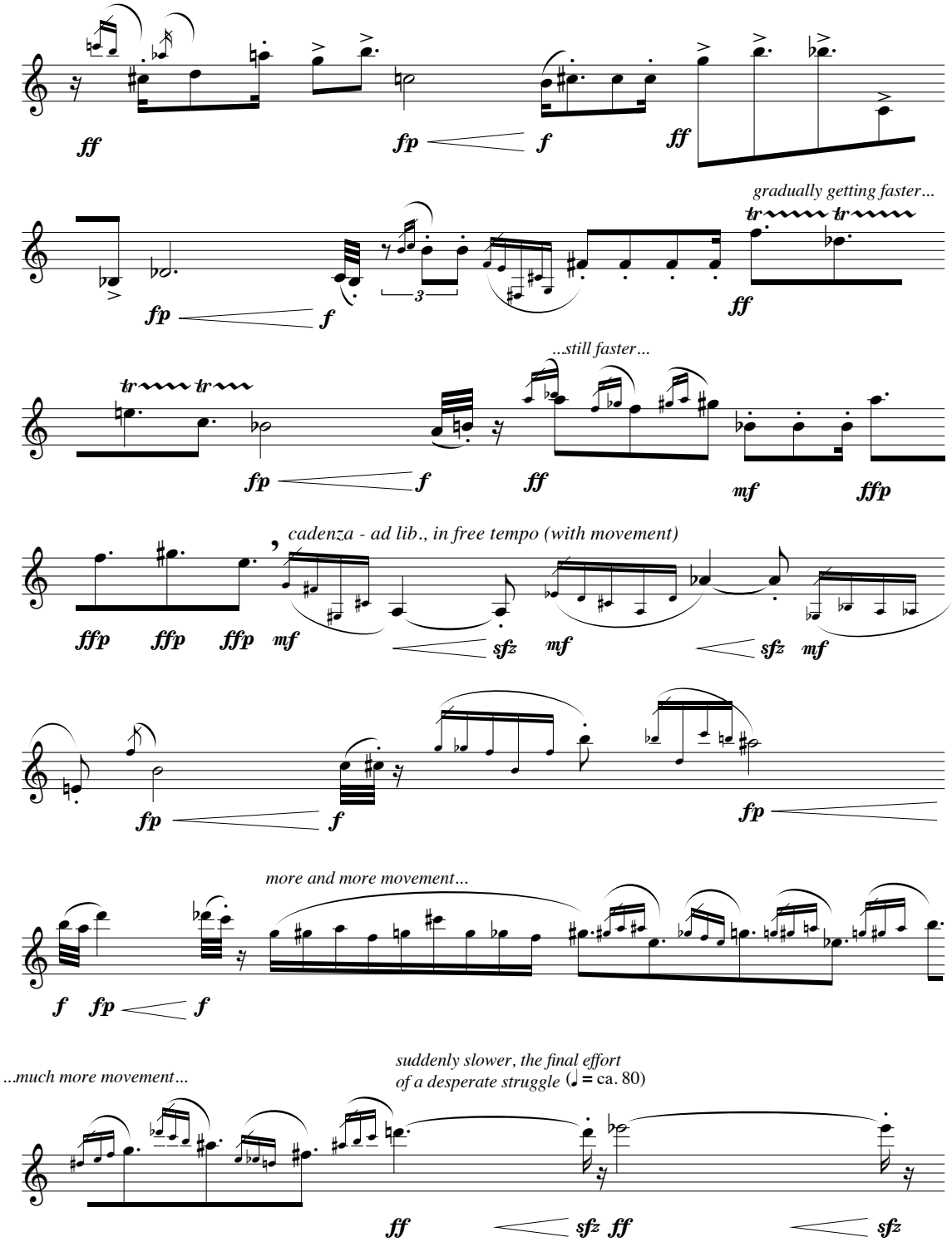
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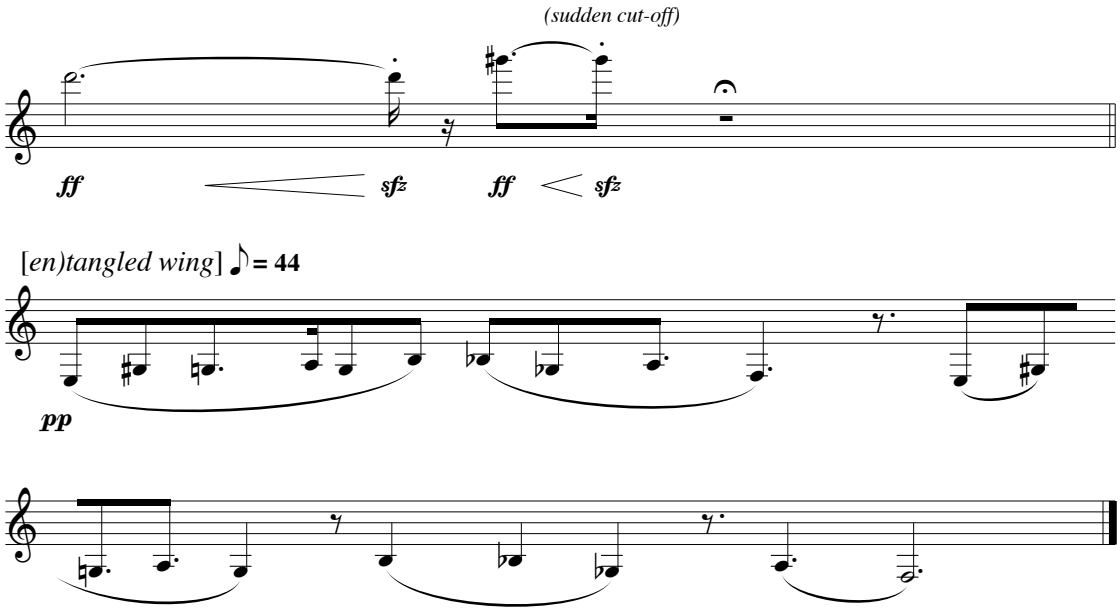


*transition should be made smoothly such that the A-flat seemingly emerges from the third partial of the preceding D-flat


[/lingering tones] ♩= 60
f
f
f
p
f
mf
p
f
p
f
ff
mp
ff
3
mf
ff
fp
ff


fp
ff
subito p
mf
pp
[fight (into the sky's embrace,] ♩= 72
mf
fp
f
echo
tr
ffp
p
mfp
pp
poco accel...
a tempo
echo


ff
fp
f
ff
gradually getting faster...
tr
tr
3
fp
f
ff
...still faster...
tr
tr
fp
f
ff
mf
ffp
cadenza - ad lib., in free tempo (with movement)
ffp
ffp
ffp
mf
sfz
mf
sfz
mf
fp
f
fp
more and more movement...
f
fp
f
...much more movement...
suddenly slower, the final effort
of a desperate struggle (♩ = ca. 80)
ff
sfz
ff
sfz


(sudden cut-off)
ff
sfz
ff
sfz
[en)tangled wing] = 44
pp

water-visions

I. Rain has fallen...

Text: James Joyce
Music: Daniel Marshall



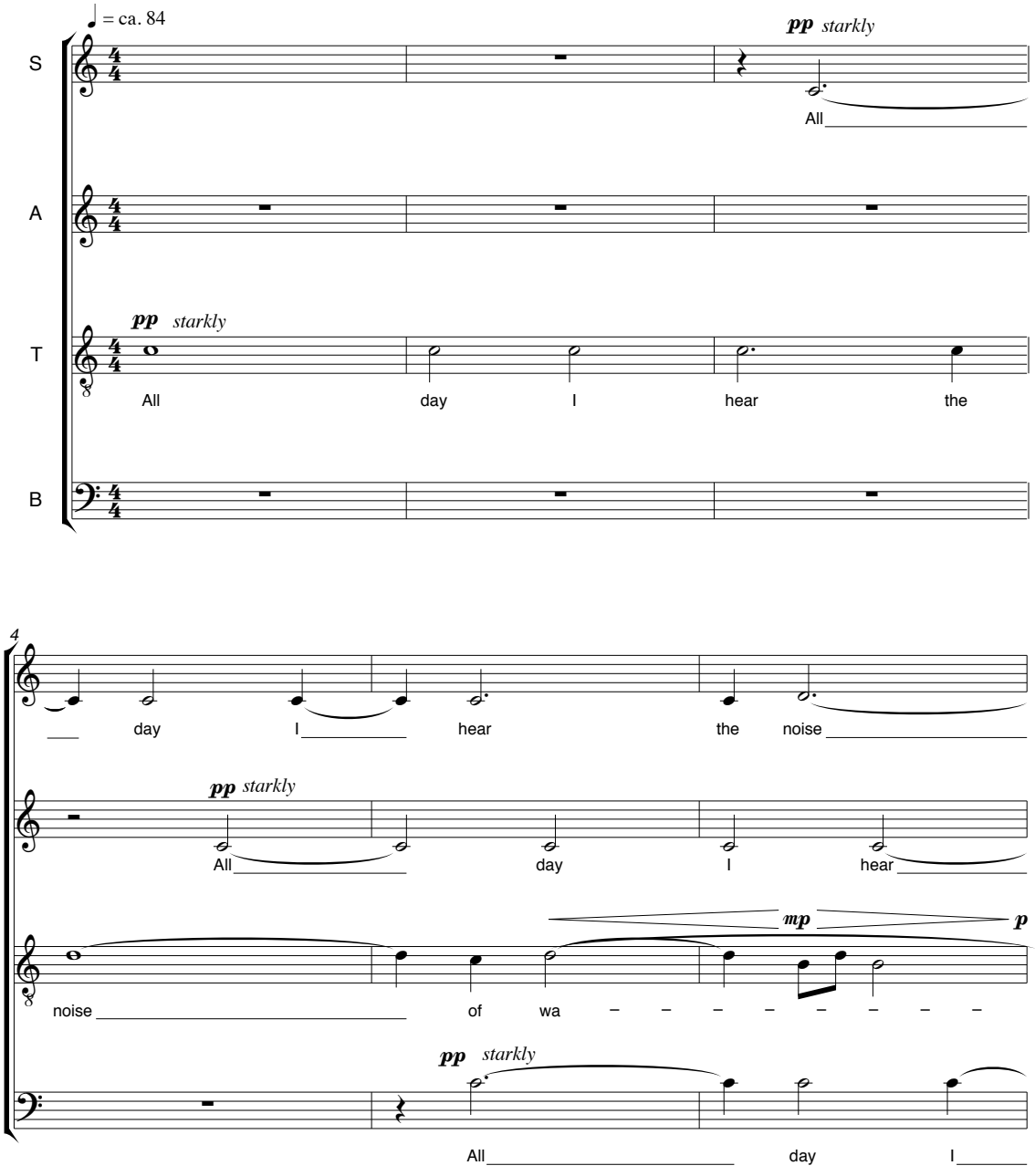
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6
mf
mp
pon the way of me – mo – ries stay – ing a lit – – tle by the
on the way of me – – mo ries stay – ing a lit – – tle by the
on the way of me – – mo ries stay – ing a lit – – tle by the
on the way of me – mo – ries stay – ing a lit – – tle by the
9
way of me – mo – ries shall we de – part come
way of me – mo – ries shall we de – part come
way of me – mo – ries shall we de – part come
way of me – mo – ries shall we de – part come


12
mf
mp
my be – lo – – ved where I may speak to your heart
my be – lo – – ved where I may speak to your heart
my be – lo – – ved where I may speak to your heart
my be – lo – – ved where I may speak to your heart
15
Stay – – ing, stay – – ing a lit – tle by the
Stay – – ing, stay – – – ing a lit – tle by
Stay – – ing Stay – – – ing a lit – tle by the
Stay – ing a lit – tle by

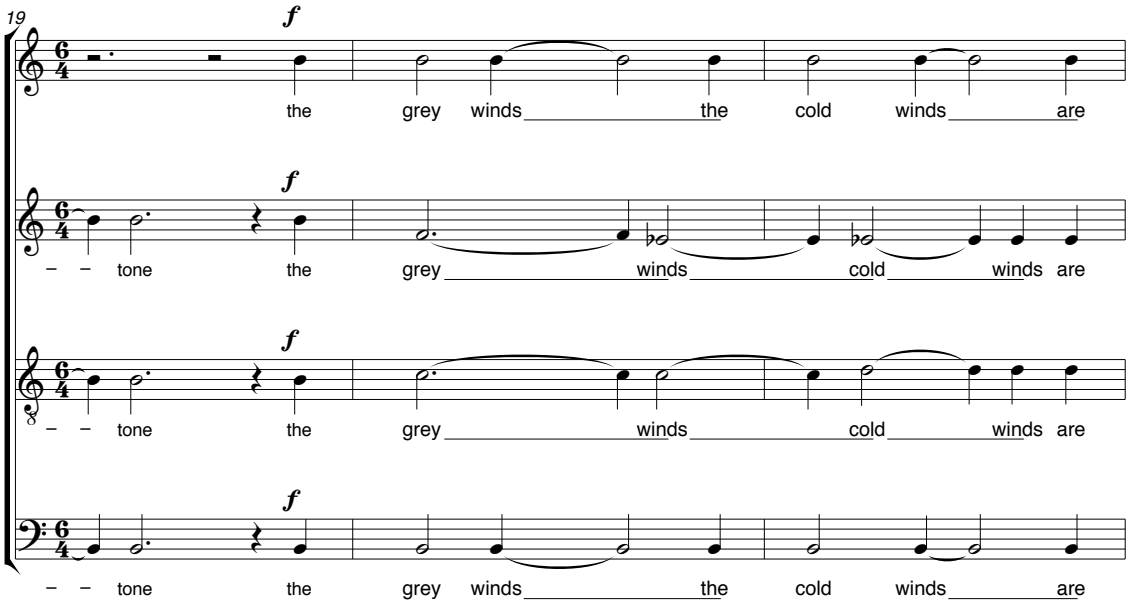

18
way
Come my be – lo ved, O
the way
Come my be – lo – – – – ved
way, by the way
Come my be – lo – – ved
the way
my be – lo ved,
21
come where I may
come where I,
come where I may
come where I may
come where I,
come where I may

II. The noise of waters

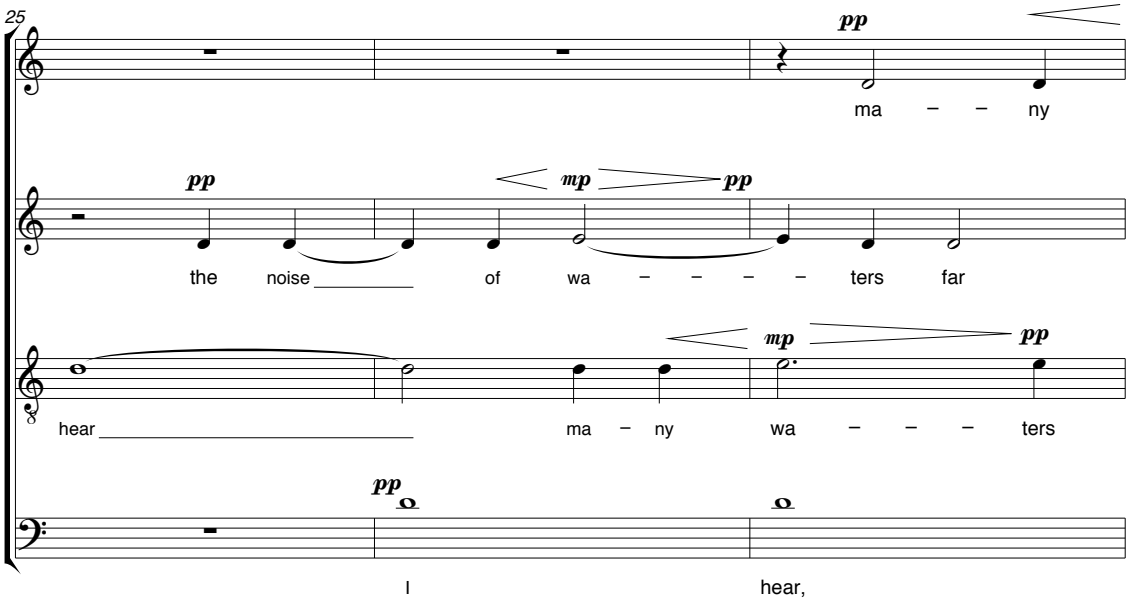


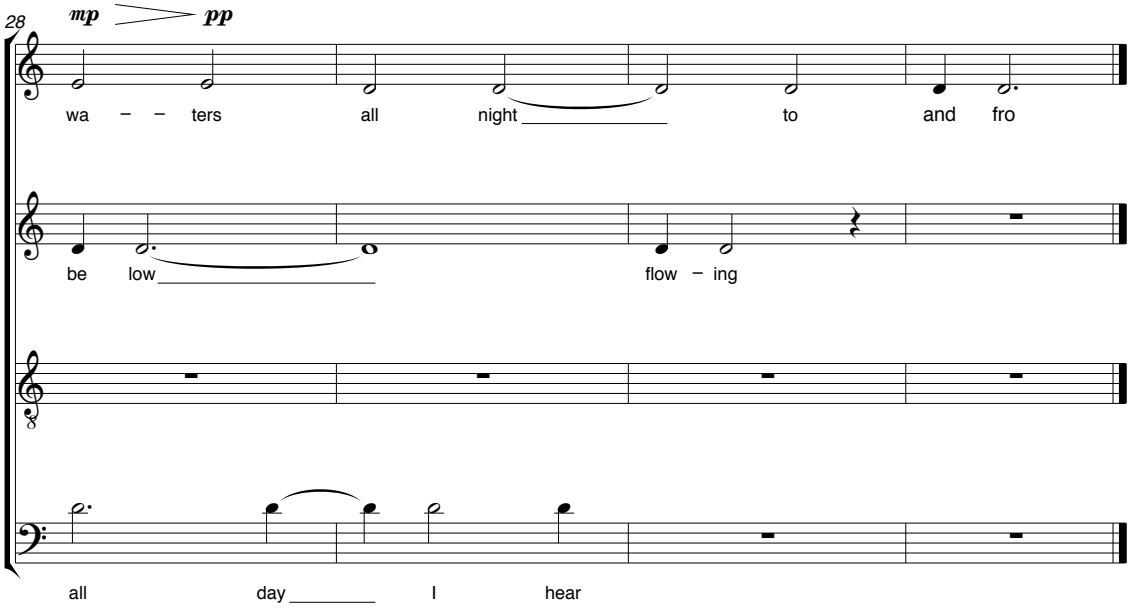

7
mp
pp
of wa – – – – – – – – – ters ma
the noise of wa – – – ters
– – ters ma – – – – – king moan,
hear the noise of wa
10
mf
mp
– – – – king moan sad as
sad as the sea – bird is when go – – – –
___ wa – ters ma – – – – – king moan
– – – – – – – ters ma – – – – – king


13
mf mp f
the sea – bird is when go – – ing forth a – lone he
– ing forth a – lone he hears the winds
f mf
sad as the sea – bird is when go – –
mf mp f mf
moan sad as the sea – bird is when
16
f mf f
hears the winds cry to the
mf f mf f subito p
cry to the wa – – – ter's mo – – – – no – –
f mf f subito p
– – ing forth a – – lone he hears mo – – – – no – –
f mf f subito p
go – – – – – ing forth a – lone mo – – – – no – –


19
f
the grey winds the cold winds are
f
– – tone the grey winds cold winds are
f
– – tone the grey winds cold winds are
f
– – tone the grey winds the cold winds are


23
blow - ing where I go
blow - ing where I go
subito pp
blow- - ing where I
blow - ing where I go


25
pp
ma – – ny
pp
mp
pp
the noise of wa – – – – ters far
mp
pp
hear ma – ny wa – – – ters
pp
I hear,


28
mp
pp
wa – – ters all night to and fro
be low flow – ing
all day I hear

III. Flood

With vigour ♩ = ca. 76



* - pronounce "flood" to rhyme with "brood"


6
f
brood
A waste of wa – ters
subito p
f
brood of sul – – len day
A waste of wa – ters
f
brood
A waste of wa – ters
f
brood
A waste of wa – ters
10
ruth – less – ly___
sways and up – lifts its wee – dy mane_____ where
ruth – less – ly___
sways and up – lifts its wee – dy mane_____ where
ruth – less – ly___
sways and up – lifts its wee – dy mane_____ where
ruth – less – ly___
sways and up – lifts its wee – dy mane_____ where


13
day stares down u – pon the sea
subito p
day stares down u – pon the sea in dull dis – –
day stares down u – pon the sea
day stares down u – pon the sea
16
ff
Slightly slower, with stateliness
Up – lift and sway O gol – den vine your
– dain Up – lift and sway O gol – den vine your
Up – lift and sway O gol – den vine your
Up – lift and sway O gol – den vine your


19
clu – – stered fruits to love's full flood vast and ruth – less as is
clu – – stered fruits to love's full flood vast and ruth – less as is
clu – – stered fruits to love's full flood vast and ruth – less as is
clu – – stered fruits to love's full flood vast and ruth – less as is
22
thine
p
thine in – – cer – – ti
p
thine in – – cer – – ti – – tude
p
thine in – – cer

IV. ...fallen all the day




9
lit – – tle by the way of me – mo – ries shall we de – part come_
fal – – – – – – – – – – – len, has_____
mp
fal – – – – – – – – – – – – – – len, has
13
my be – lo – – ved where I may speak to your heart_____
fal – – – – – – – – len all the day_____
fal – – – – – – – – len all the day
mp
fal – – – – – – – – len all the day_____

A little less movement



Nitobe

Landscape in four tableaux

I. Outer Gates I

Daniel Marshall

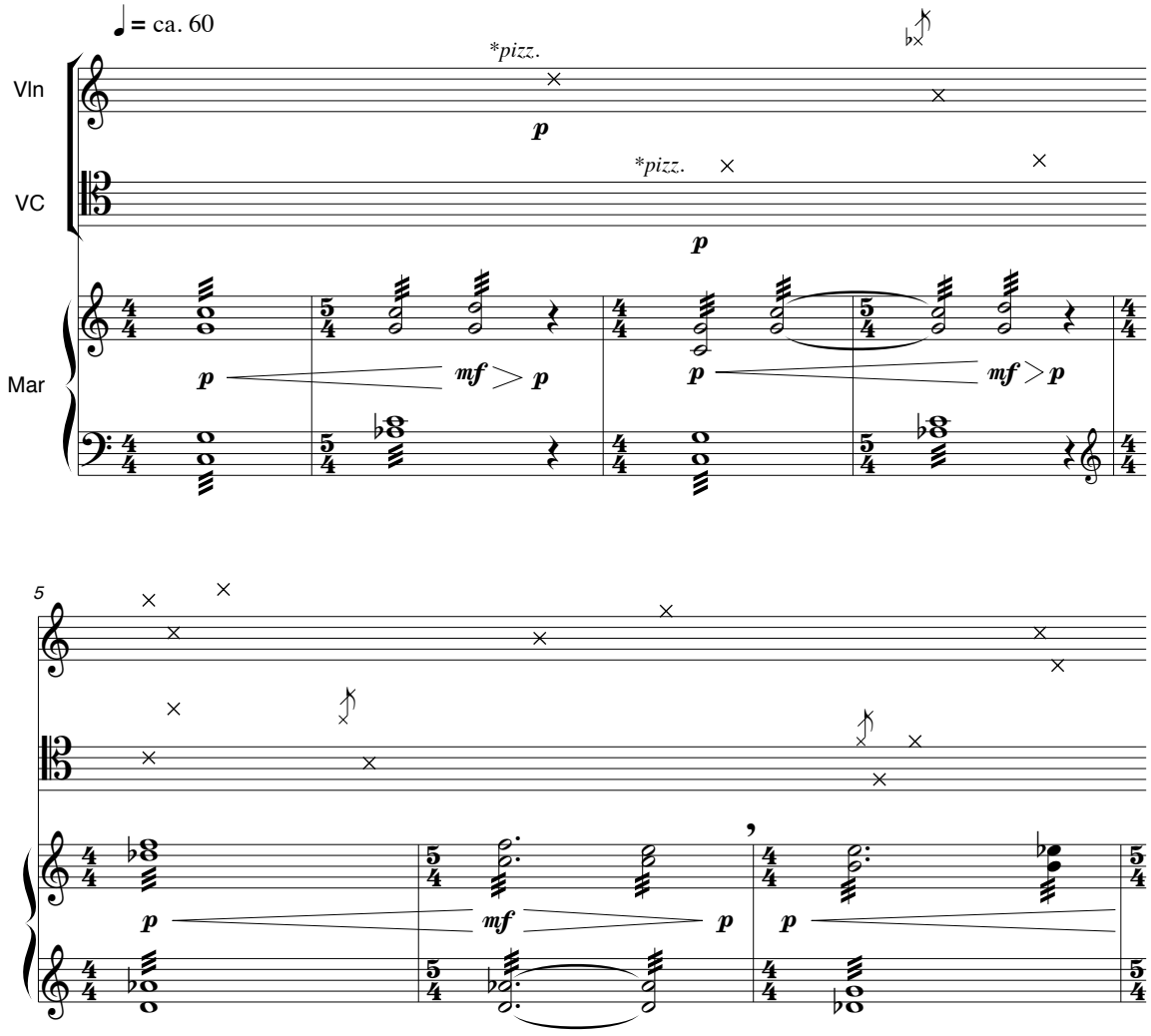


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10
13
16
mp
f
pp
f
pp
6
6


19
6
f
pp
f
pp
22
mf
3
pp
3
mp
mf
pp
mp
25

II. sleeping waters, petal-dappled...

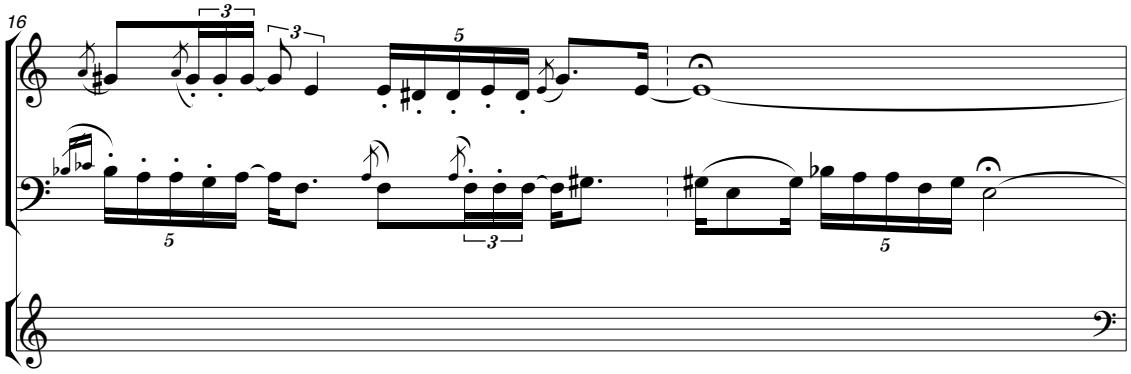


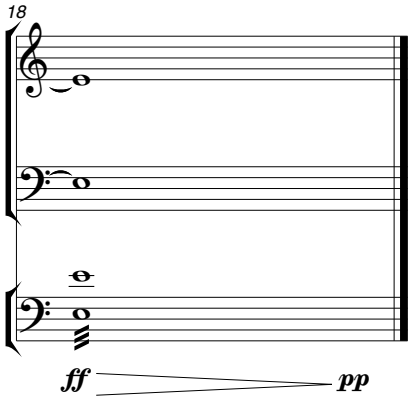
* - pitch and rhythm (relation to marimba) are approximate (ad lib.)


8
mf
p
mf
pp
12
pp
mp
pp
pp
15
mp
pp
mp
pp

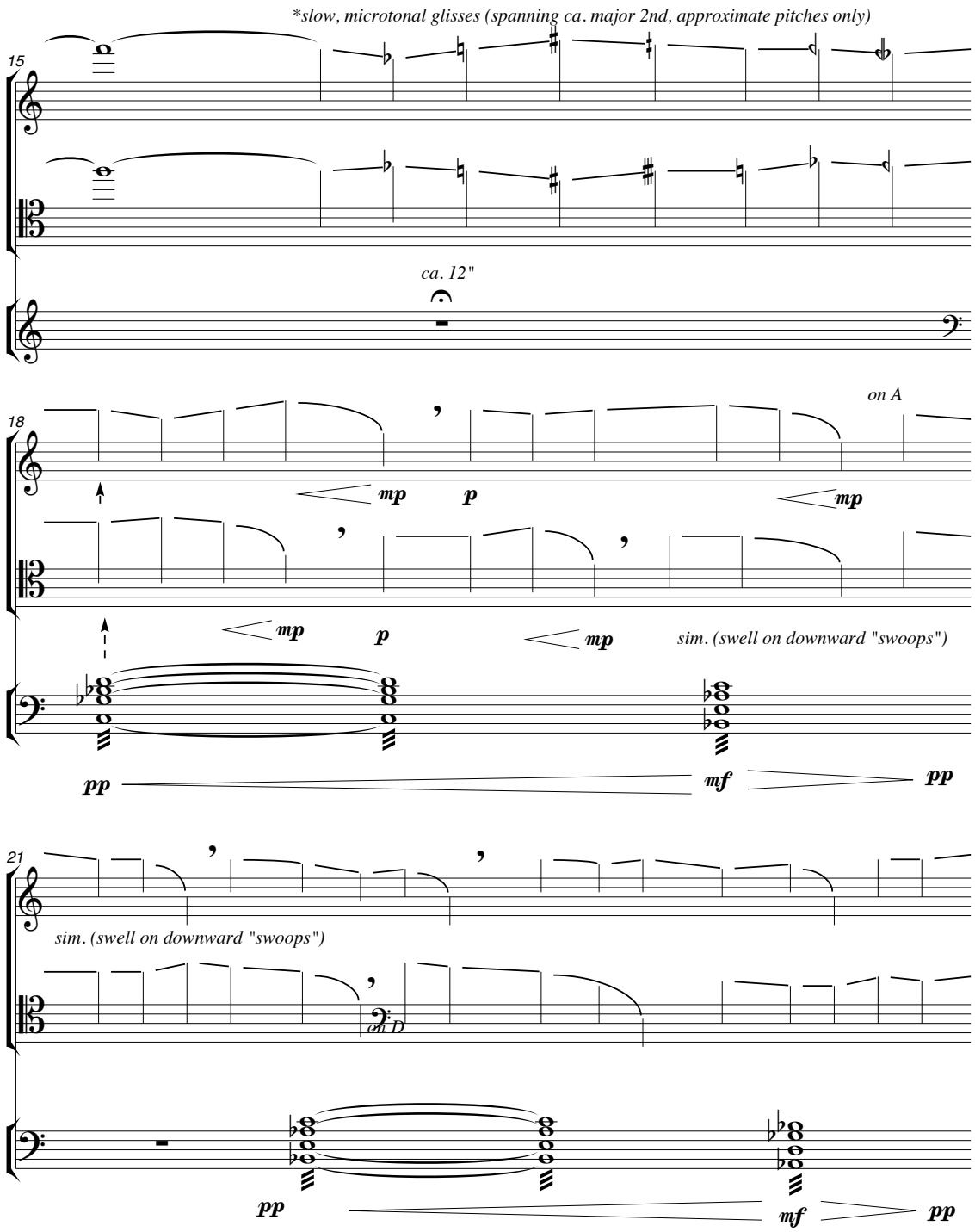

Interlude
♩= ca. 70
Vln
VC
Mar
sul ponticello, independent tempo
sul ponticello, independent tempo
*fermati at the end of these passages
last until the marimba rolled octaves


9
11
ff
p
14

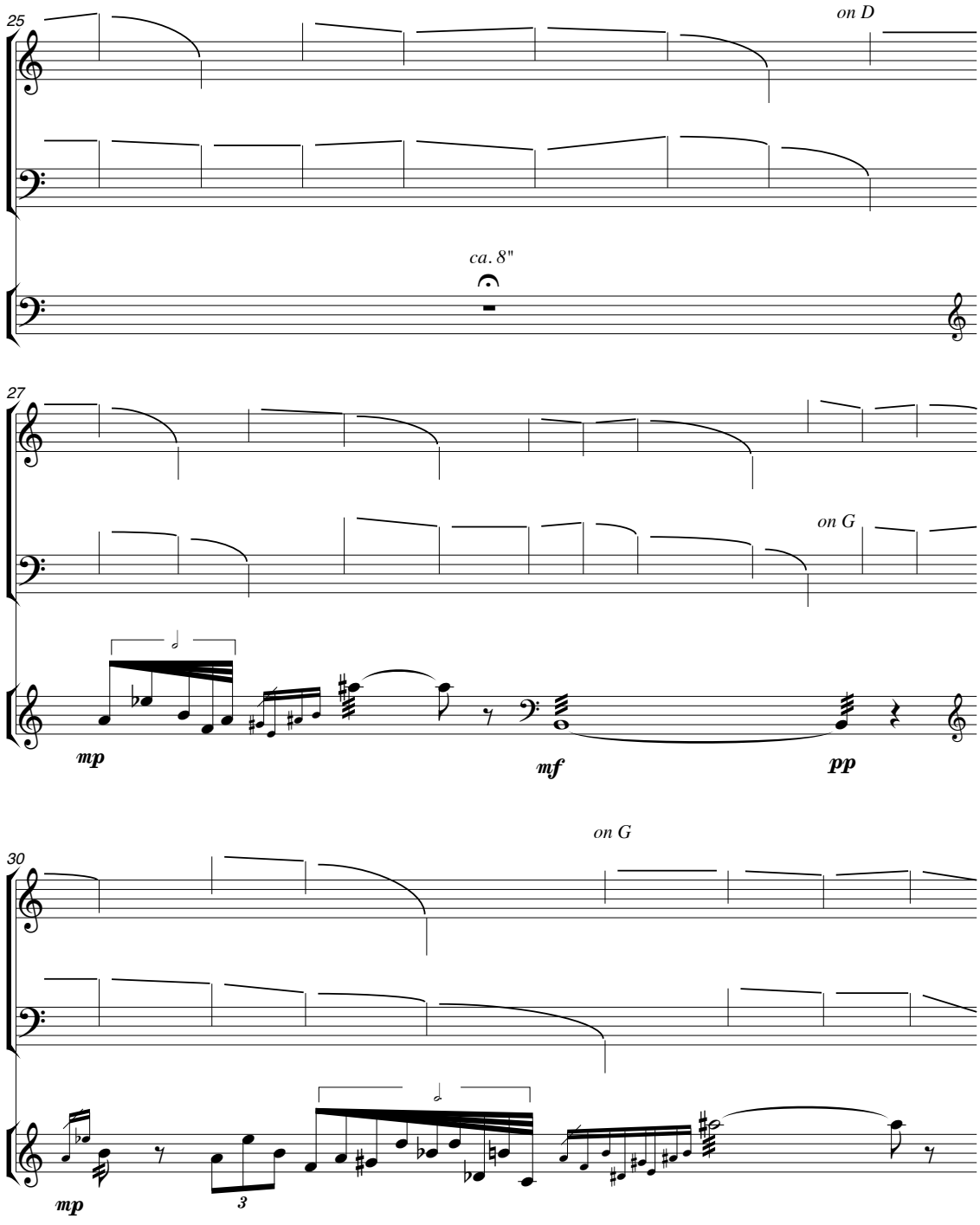

16
3
3
5
5
3
5

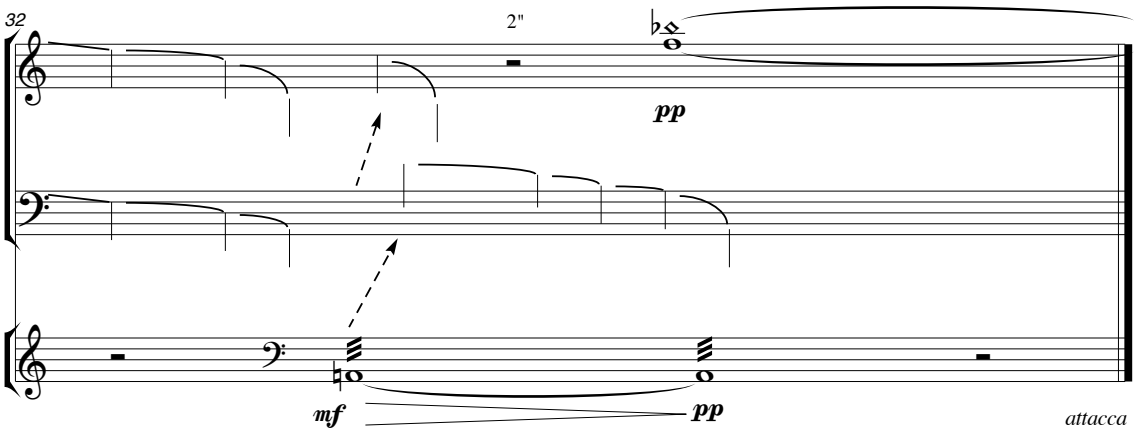

18
ff
pp


III. ...steadfast wood-pillars, weeping branches
♩ = ca. 60
Marimba
ff
fp
sfz
fp
pp
4
ff
fp
sfz
fp
pp
7
fp
sfz
f
fp
ff
p
tr
ff
10
3
fp
sfz
ff
12
Vln
VC
Mar
(♩ = ca. 60, independent tempo)
p
(♩ = ca. 60, independent tempo)
p
tr
3
fp
fff



*should be in approximate coordination with marimba (specific points of coordination are denoted by arrows)
each stem represents ca. 1"

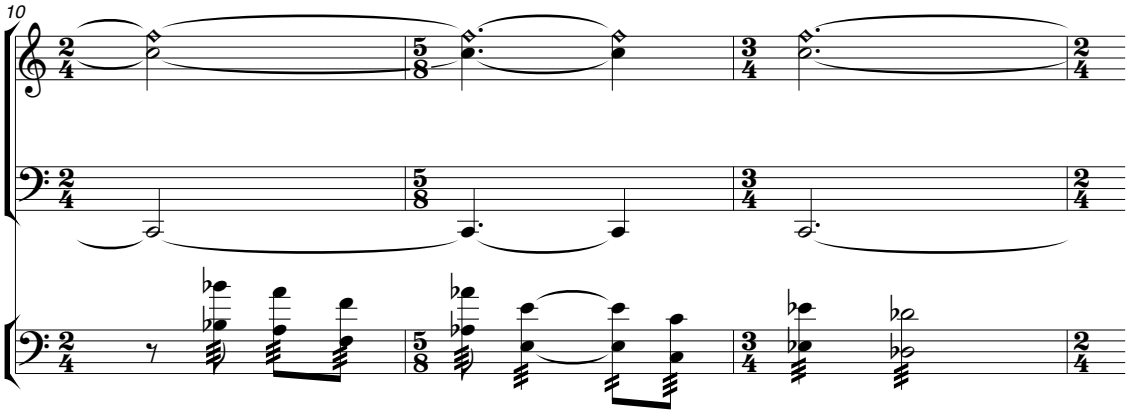

25
on D
ca. 8"
27
on G
mp
mf
pp
30
on G
mp
3

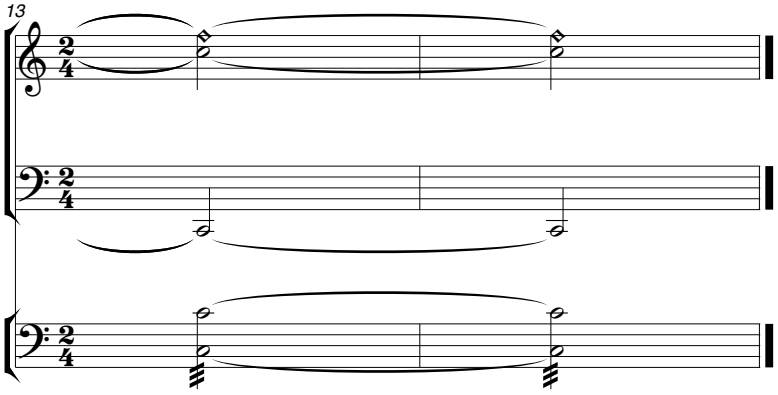

32
2"
pp
mf
pp
attacca

IV. Outer Gates II

♪ = ca. 54




10


13

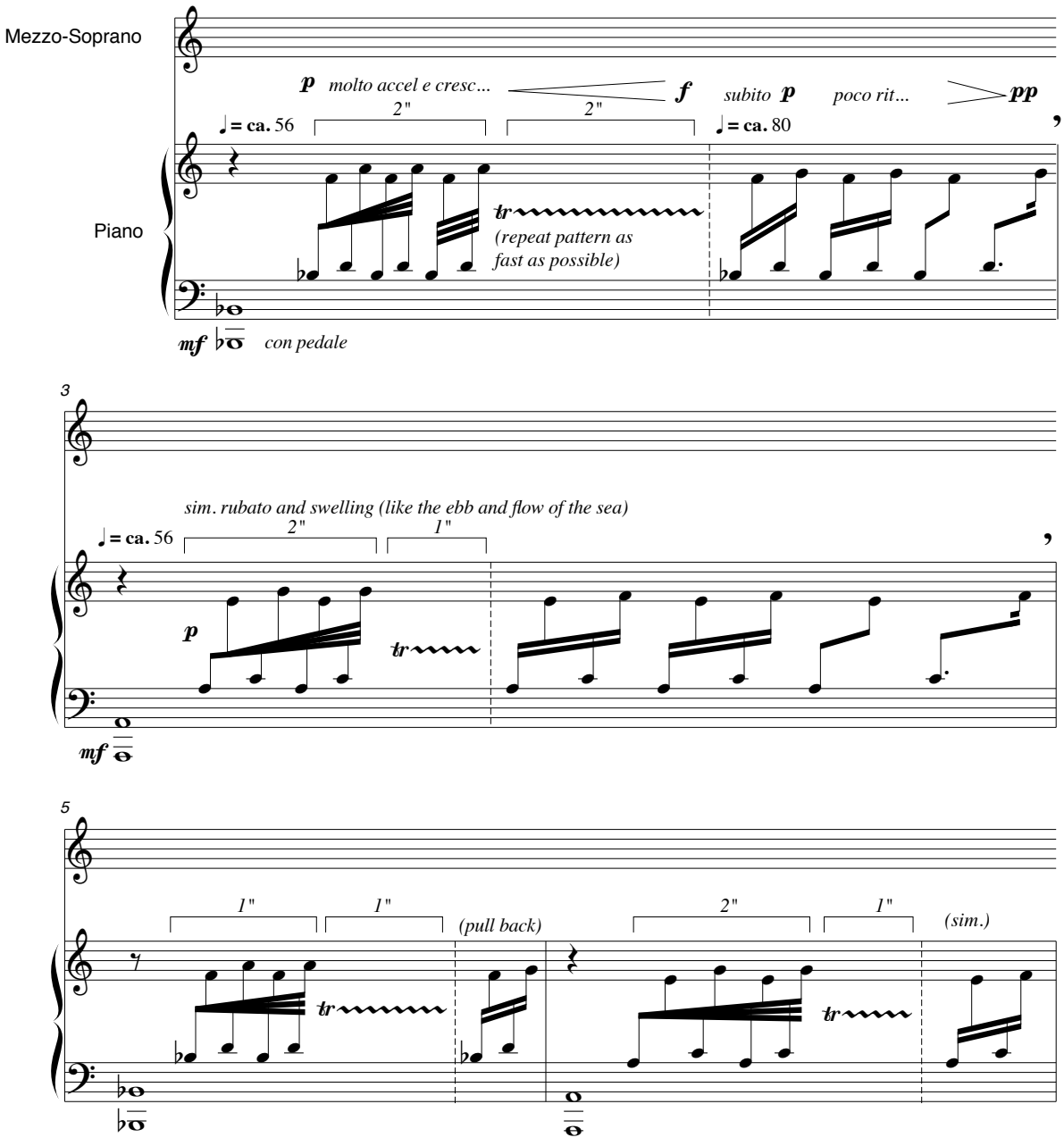
Moods: Indigo to Carmine

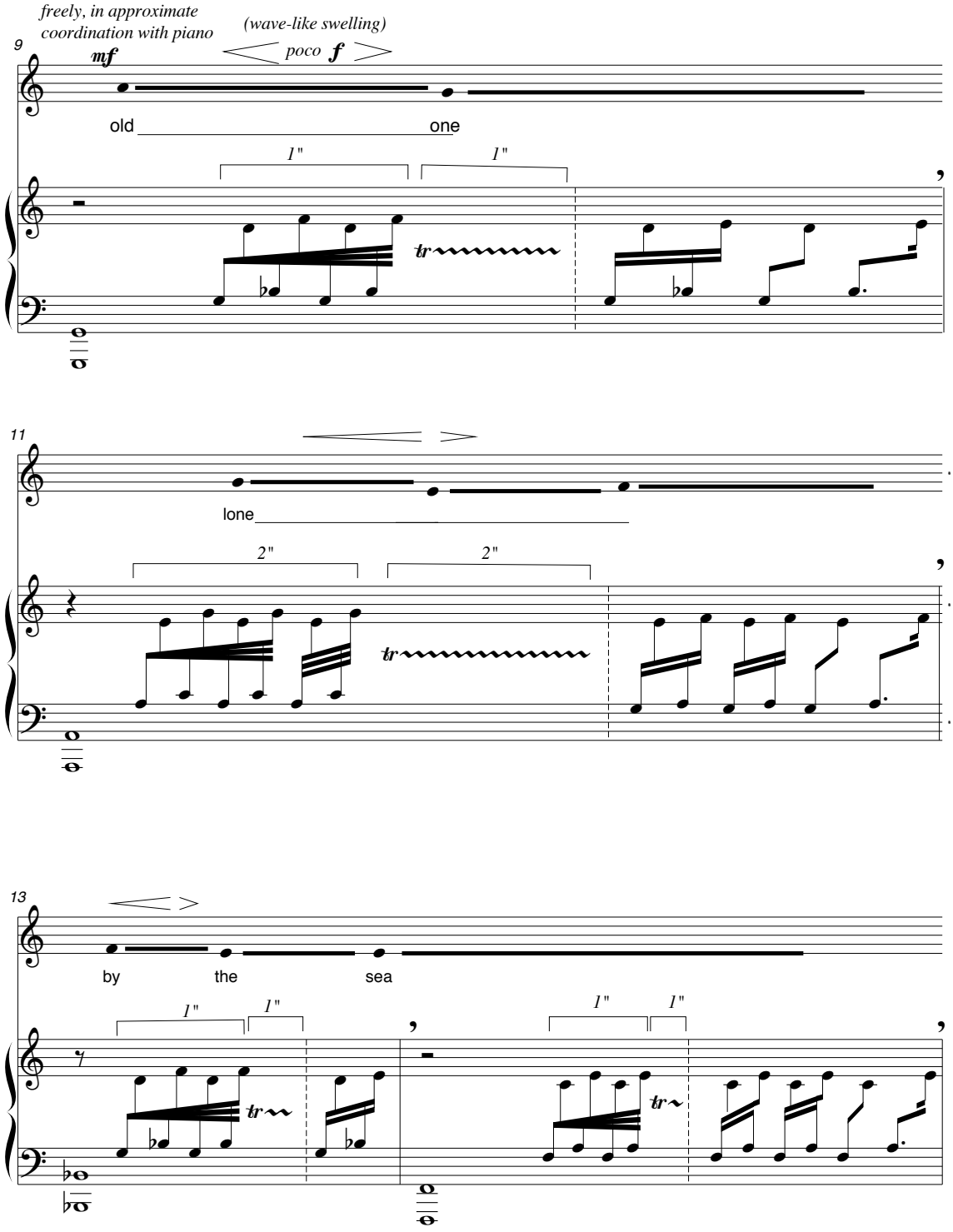
Text: Elaine Woo

Music: Daniel Marshall

I. Into the Blue

Wistfully, with freedom




freely, in approximate coordination with piano
(wave-like swelling)
9
mf
poco f
old
one
1"
1"
tr
11
lone
2"
2"
tr
13
by
the
sea
1"
1"
1"
1"
tr
tr


bigger swell
17
on a gra- - nite
2"
2"
tr
19
crag
1"
1"
molto rit.
In strict tempo ♩= ca. 72
21
f
mf
ca- - - sting stones a- far
f


23
in- to the deep blue__
accel...
f
Solemnly, slightly less movement
25
p
sink- ing swal-
mp
p
28
- lowed __ be- fore he

II. Reedy Tale

Tantalizingly ♩ = 54




9
mf
f
mp
con-
-
vo-
lu-
ting
si-
-
Ped.
12
p
-
-
-
new-
y
sen-
su-
al
Ped.

III. Flown to Where Angels Dance

Playfully ♩= 145

(with sharp ending consonants where possible)

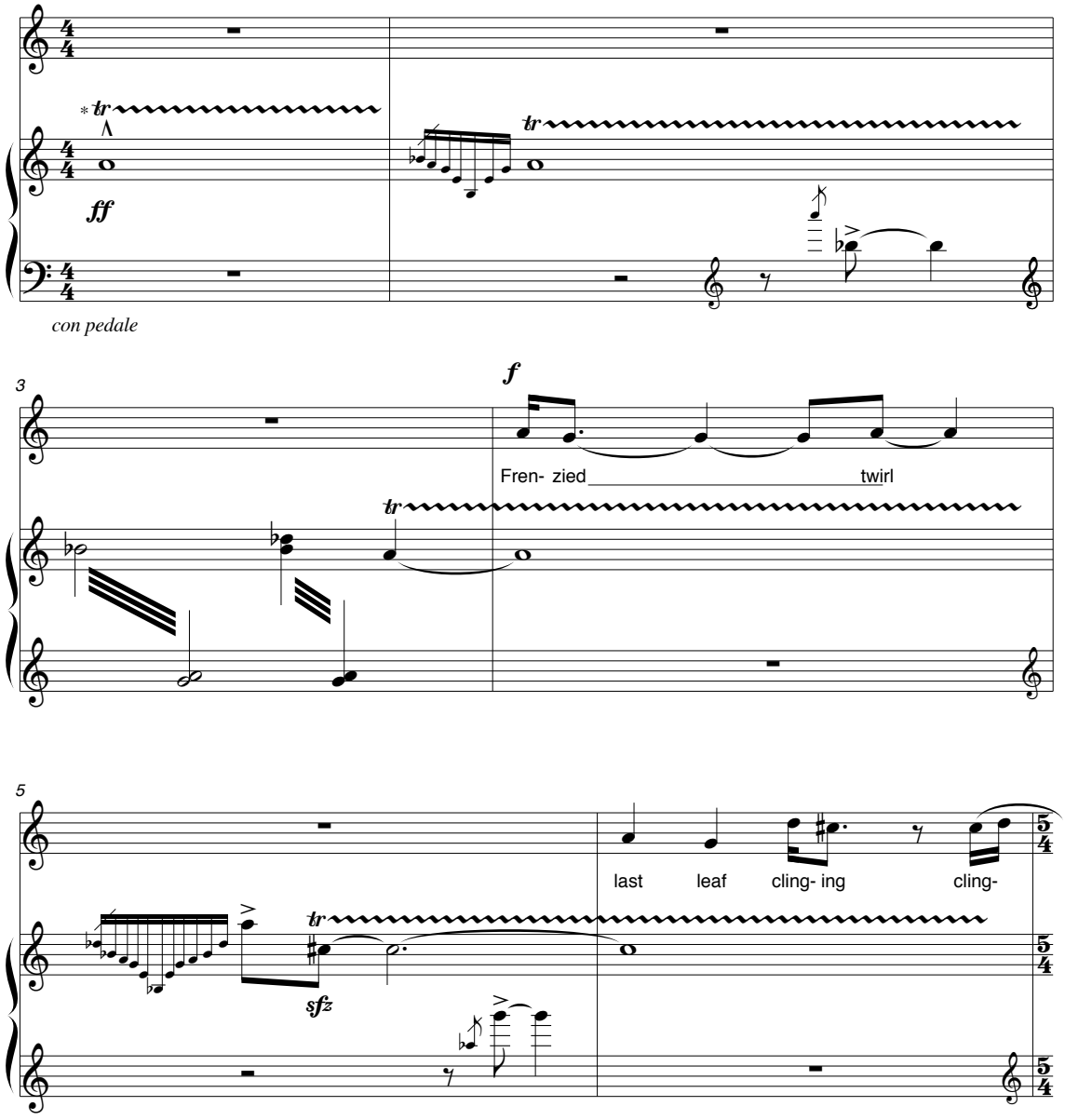


* "x" noteheads denote sprechtstimme at approximate pitch
triangle noteheads denote singing at approximate pitch

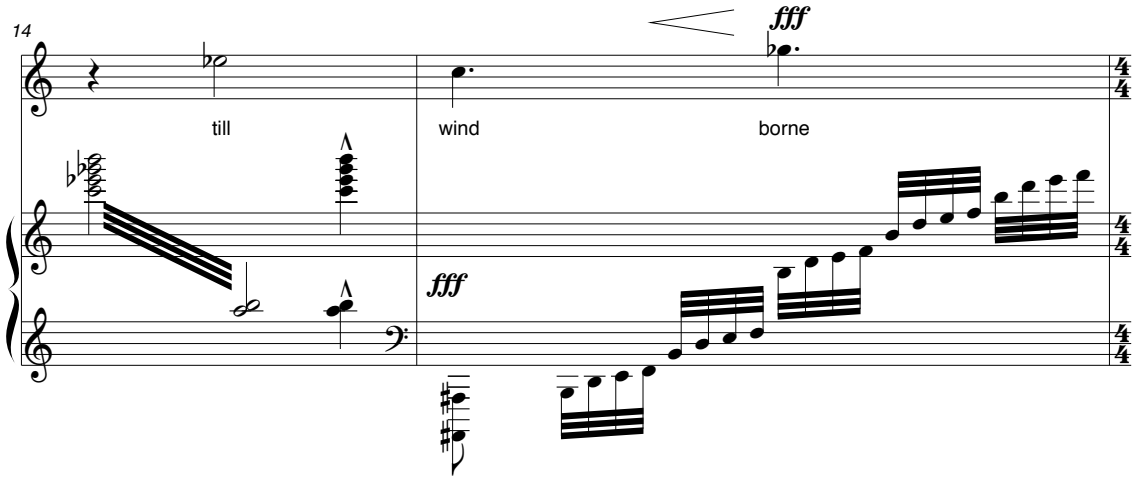

Less movement, more freedom
10
bop from ff- (f)luff puff to tough___ puff
con pedale
13
Tempo I
skip
senza pedale
16
tip skip skip jos- tle tip tip tap tip skip skip
20
tip
scur- ry jol- ly kite

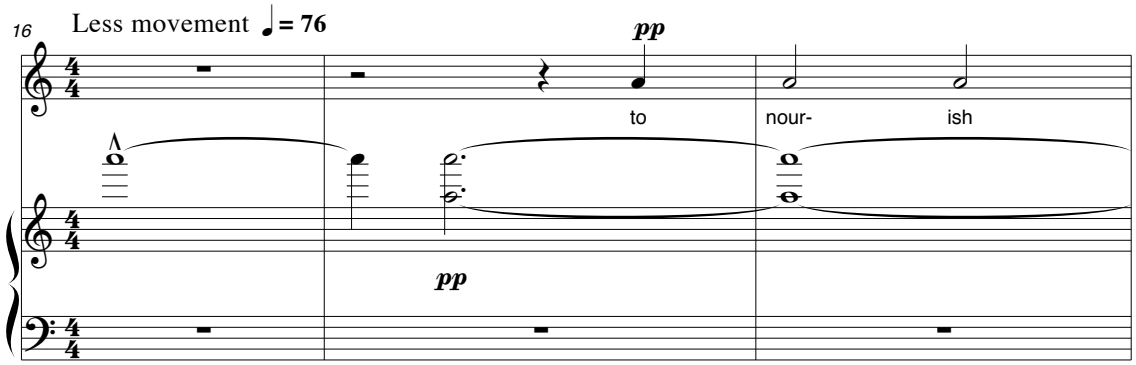
IV. Last Leaf

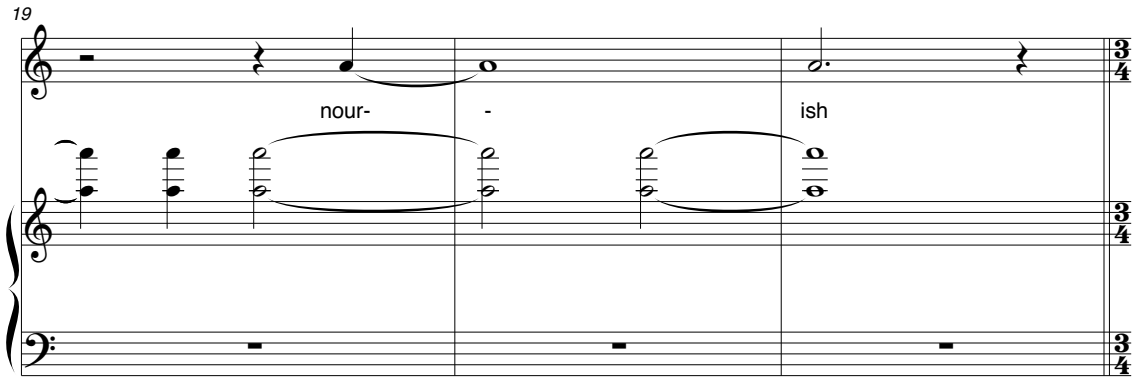
With vigour ♩ = 90




Less movement ♩= 76
7
p
- - ing
by thread
p
9
of
stem
tr
tr
subito ff
12
spin- - ning
spin- - ning


14
fff
till
wind
borne
fff


16
Less movement
= 76
pp
to
nour-
ish
pp


19
nour-
-
ish


Wistfully ♩= ca. 78-84
22
re- - - in- car- - nate
mf p
25
mp
wi- thered__ to__
27
new
poco rit.

Electronic Suite

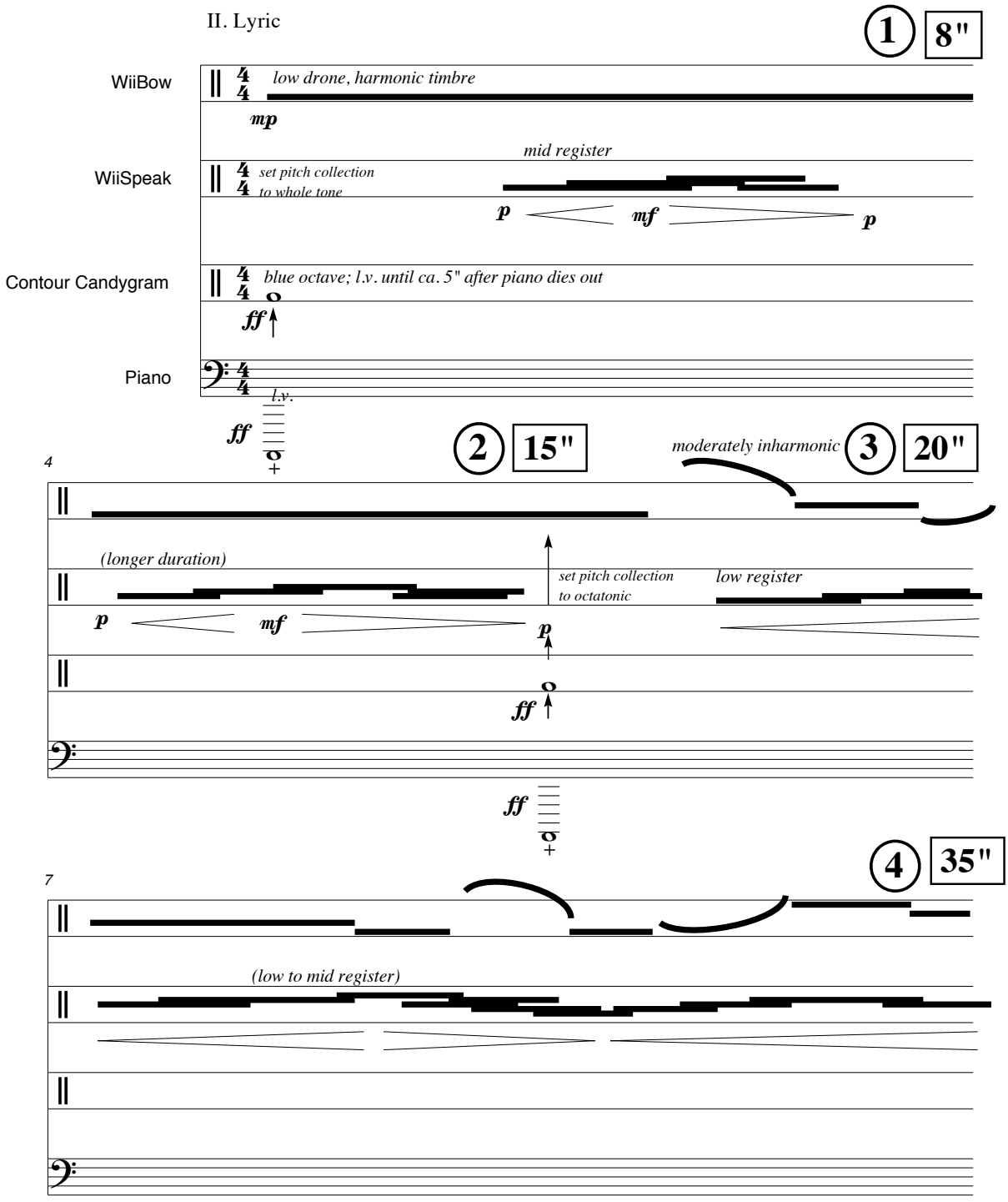
I. Prelude

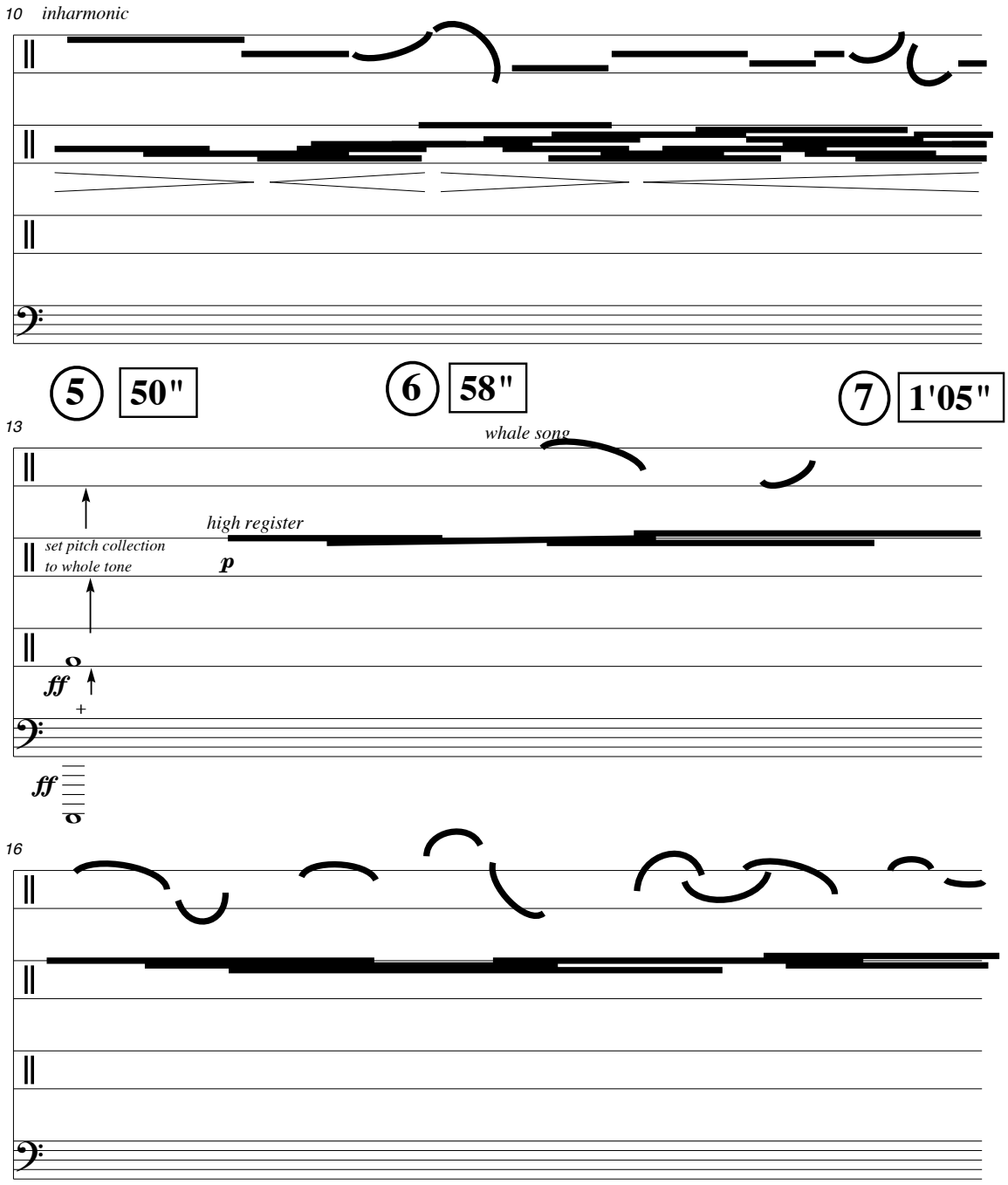
Daniel Marshall



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II. Lyric


1
8"
WiiBow
low drone, harmonic timbre
mp
mid register
WiiSpeak
set pitch collection
to whole tone
p
mf
p
Contour Candygram
blue octave; l.v. until ca. 5" after piano dies out
ff
Piano
l.v.
ff
2
15"
moderately inharmonic
3
20"
4
(longer duration)
set pitch collection
to octatonic
low register
p
mf
p
ff
ff
4
35"
7
(low to mid register)

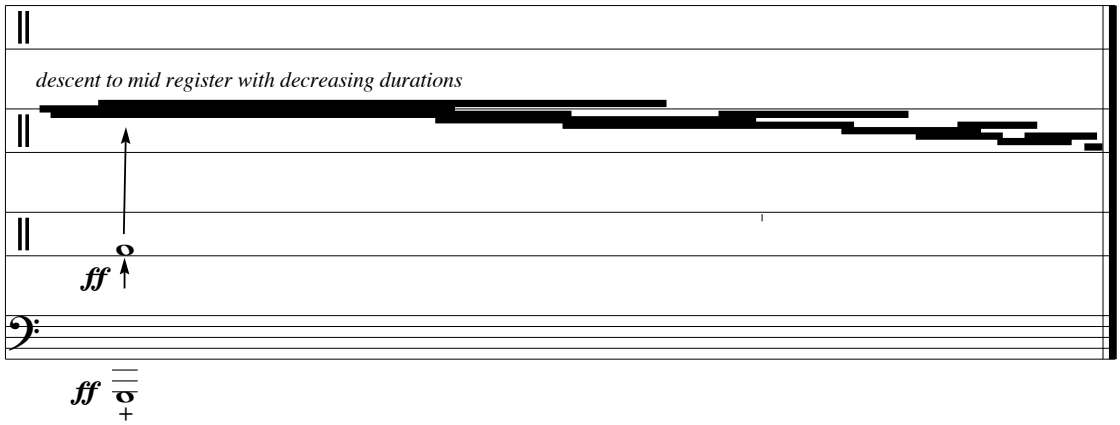

10
inharmonic
5
50"
6
58"
7
1'05"
13
whale song
high register
p
set pitch collection
to whole tone
ff
+
ff
16

19

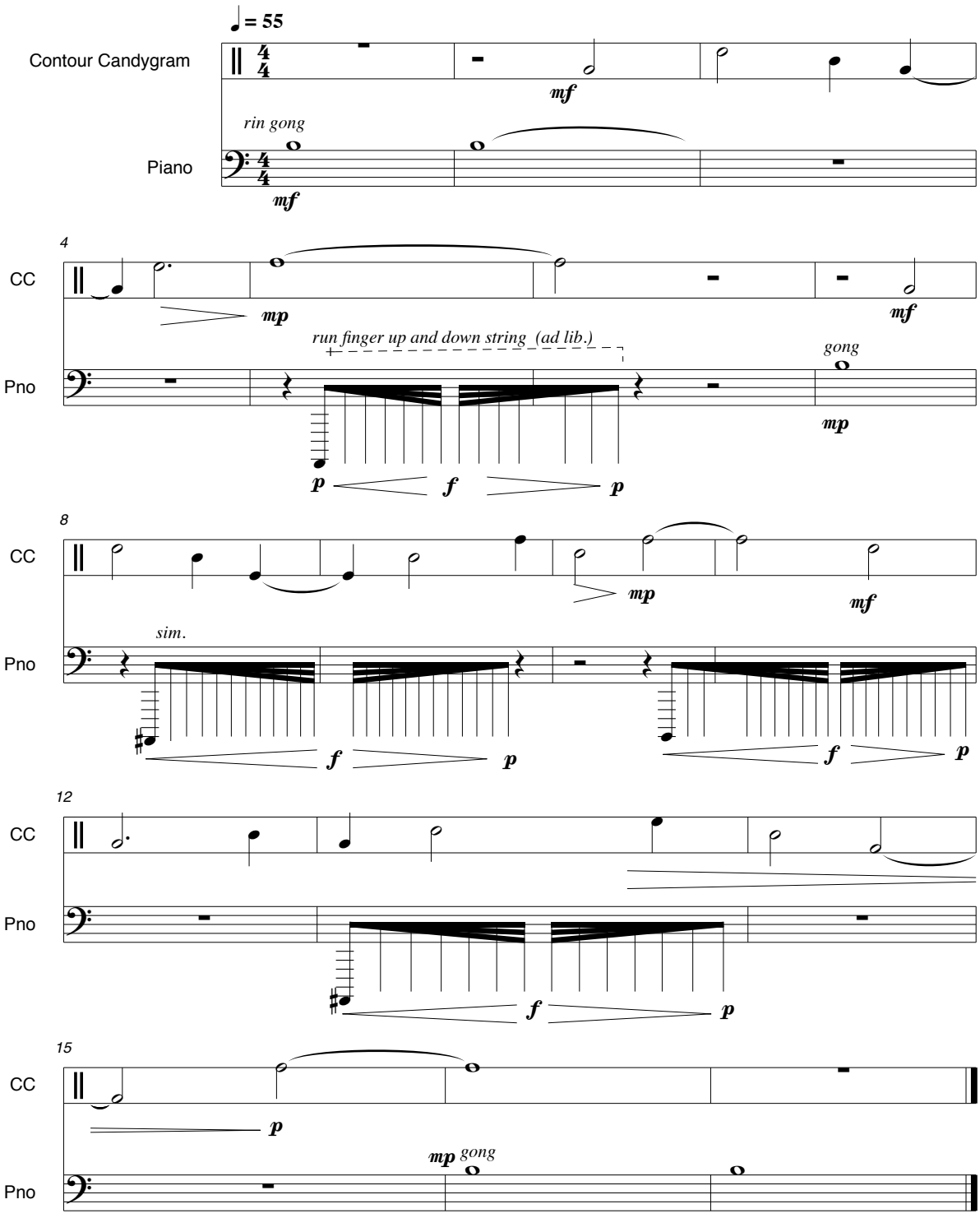
8

1'20"

1'30"



III. Carillon



IV. Toccata

1 9"

WiiBow

low, moderately inharmonic

mp

WiiSpeak

pitch collection: octatonic

Contour Candygram

Pno (reduction)

fp *fp* *ff* *p*

2 26"

vocal fry

f

offbeat accents

3 52"

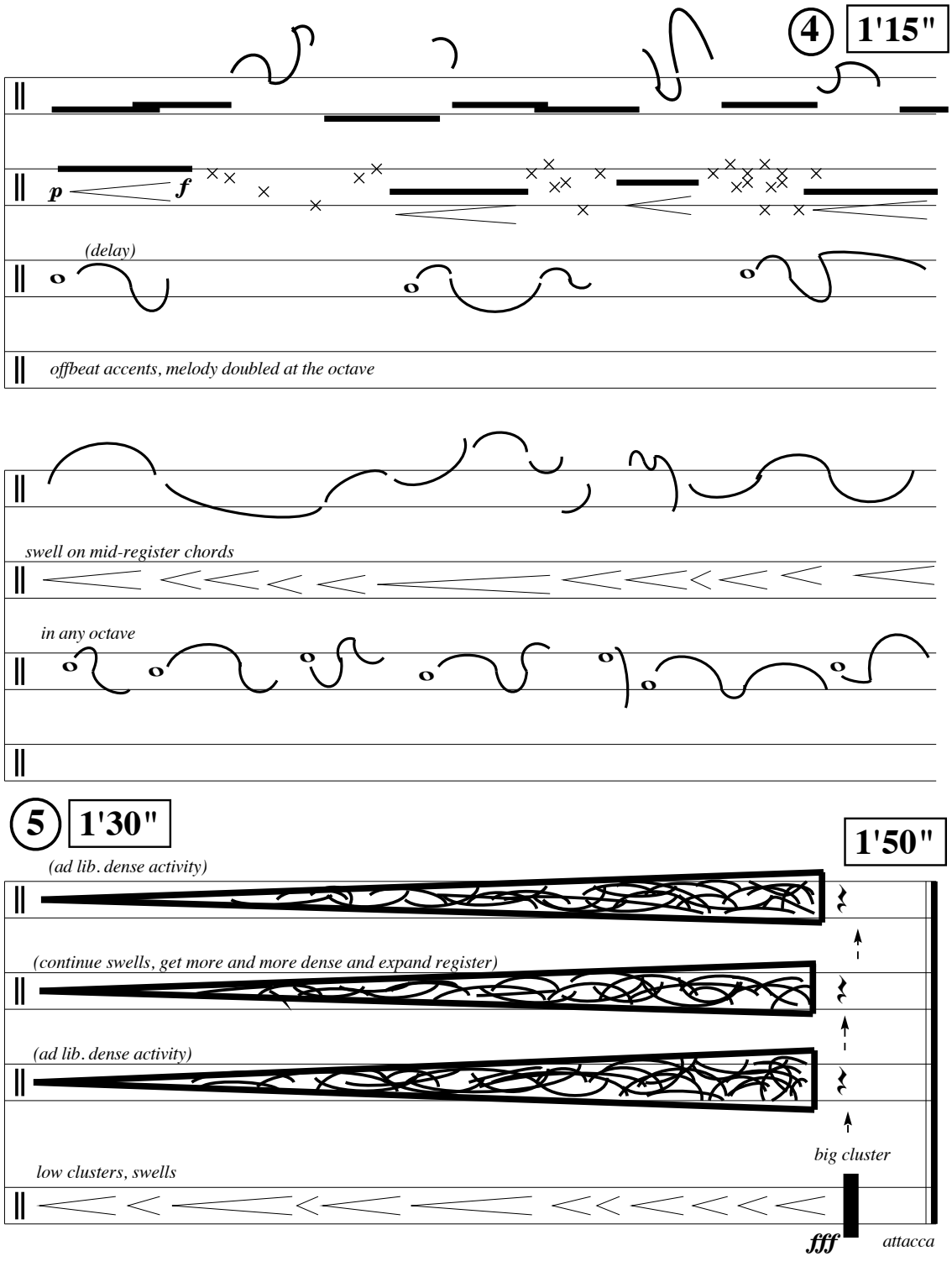
low to middle register

high octave, sporadic

spread between green and blue octaves

swells

jump to middle register, low melody


4
1'15"
p
f
(delay)
offbeat accents, melody doubled at the octave
swell on mid-register chords
in any octave
5
1'30"
1'50"
(ad lib. dense activity)
(continue swells, get more and more dense and expand register)
(ad lib. dense activity)
big cluster
low clusters, swells
fff
attacca

V. Postlude

