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Green Glass for Orchestra

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Graduate Program in Music

A thesis submitted in partial fulfillment of the requirements for the degree in Master of Music

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GREEN GLASS

(Thesis format: Score)

by

Carolann DeYoung

Graduate Program in Music

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master in Music Composition

The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada

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Abstract

My proposed thesis work, *Green Glass*, is a single movement composition for orchestra lasting 10'30. The piece consists of three main sections and explores spectral harmonies in combination with my own pitch material.

Keywords

Green Glass, orchestra, harmonic series

Table of Contents

Abstract.....	ii
Table of Contents.....	iii
Cover Page.....	iv
Instrumentation.....	v
Score.....	1
Curriculum Vitae.....	40

GREEN GLASS

For orchestra

Carolann DeYoung
2013

Instrumentation

2 Flutes
1 Piccolo
1 Oboe
3 Clarinets in B \flat
1 Bassoon

4 Horns in F
2 Trumpets in B \flat
2 Trombones
1 Bass Trombone
1 Tuba

3 Percussion

Percussion I:
Timpani 29" 26" 23"
suspended cymbal to played inverted on timpani

Percussion II:
Bass Drum
Glockenspiel (shared with percussion III)
Crotales, and bow

Percussion III:
Chimes
Glockenspiel (shared with percussion II)





Strings
10 8 6 8 4 minimum

Duration 10'30

Performance notes

Accidentals function in the traditional manner, however cautionary accidentals are frequently indicated. Score is in C. Piccolo, and double bass are written in their usual octave transpositions. Crotales and glockenspiel sound two octaves above written.

Notation of microtones

	Quarter tone sharp
	Three quarter tone sharp
	Quarter tone flat
	Three quarter tone flat

GREEN GLASS

♩=60 Heavy, Dark

The score is divided into several sections:

- Woodwinds:** Flute 1-2, Piccolo, Oboe, Clarinet 1-2, Clarinet 3, and Bassoon. Each part features a long note starting at *f* and ending at *p*.
- Brass:** Horn 1-2, Horn 3-4, Trumpet 1-2, Trombone 1-2, Bass Trombone, and Tuba. Horns and Trumpets play a long note starting at *f* and ending at *p*. Trombones and Tuba are silent.
- Timpani:** Features a "rolling on inverted sus. cym" effect. The first part is *pp*, and the second part is *f sp* with approximate pitches.
- Strings:** Violin 1 and Violin 2 play a melodic line starting at *p* and moving through *mf*, *f*, and *sub. mp*. Viola, Violoncello, and Double Bass play a harmonic line starting at *f*, moving to *p* and then *mf*. The Double Bass part includes the instruction "sul pont".

5 A

Fl. 1-2 *mf*

Picc. *mf*

Ob. *mf*

Cl. 1-2 *mf*

Cl. 3

Bsn.

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. 1-2 *mf*

Tbn. 1-2

B. Tbn.

Tba.

Timp. *mf* *p* *mf* *mute*

Vln. 1 *f* *mp* *f* *p* *mf* *normale*

Vln. 2 *f* *mp* *f* *p* *mf* *normale*

Vla. *mf* *mp* *f* *p* *mf* *normale*

Vc. *f* *mp* *f* *p* *mf*

Db. *p* *f* *p* *mf*

sul pont *ord.* *3* *senza vibrato unis.* *ord.* *sul pont* *ord.*

** half in each divisi.* ** half* ** half*

A

*half of the players bow with excessive pressure, as indicated by the symbol

Fl. 1-2 *mp*

Picc. *mp*

Ob. *mp*

Cl. 1-2 *mp*

Cl. 3

Bsn. *mp* *f* *mp*

Hn. 1-2 *mp*

Hn. 3-4 *mp*

Tpt. 1-2 *mp*

Tbn. 1-2

B. Tbn.

Tba.

Timp. *f* *sub. p* *p* *mf* *p*

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mp* *mf* *mp*

Vla. *mp* *mf* *f* *smf*

Vc. *mp* *mf* *f* *smf*

Db. *mp*

B

12

Fl. 1-2 *p*

Picc. *p*

Ob. *p* *mf*

Cl. 1-2 *p* *mf*

Cl. 3

Bsn. *mf*

Hn. 1-2 1. *mf*

Hn. 3-4 3. *mf*

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp. *mf* *p*

B

Vln. 1 *f* *p* *mf* 3

Vln. 2 *f* *p* *mf* 3

Vla. *f* *p*

Vc. *f* *p*

Db. *f* 3 *p*

* half of the players, as before

16

Fl. 1-2 *mf* *p*

Picc. *mf* *p*

Ob. *f* *p*

Cl. 1-2 *f* *p*

Cl. 3

Bsn. *f* *p*

Hn. 1-2 *mf* *p*

Hn. 3-4 *mf* *p*

Tpt. 1-2 *mf* *f* *mp*

Tbn. 1-2

B. Tbn.

Tba.

1. solo

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

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *mf* *p* sul pont

6
19

Fl. 1-2
Picc.
Ob.
Cl. 1-2
Cl. 3
Bsn.
Hn. 1-2
Hn. 3-4
Tpt. 1-2
Tbn. 1-2
B. Tbn.
Tba.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

1. *f* 2. *f* *mp*
3. *f* 4. *f* *mp*
1. solo *p*
mf *f* *mf* *f* *mp*
f *mp* *p*
f *mp* *p*
f *mp* *p*

+ stopped
+ stopped

* *f* *mp* *p*
* *f* *mp* *p*
* *f* *mp* *p*

3/4 3/4

* half of the players, as before

C

23

Fl. 1-2
Picc.
Ob.
Cl. 1-2
Cl. 3
Bsn.
Hn. 1-2
Hn. 3-4
Tpt. 1-2
Tbn. 1-2
B. Tbn.
Tba.
Timp.
B. D.

C

Vln. 1
Vln. 2
Vla.
Vc.
Db.

D

27

Fl. 1-2 *p*

Picc. *p*

Ob.

Cl. 1-2 *p* *pp*

Cl. 3 *p*

Bsn. *p* *pp*

Hn. 1-2 *p* 1. solo *p* *mf*

Hn. 3-4 3. *p* 3. solo *p* *mf*

Tpt. 1-2 *p*

Tbn. 1-2 1. *p* 2. *p* 1. *p* *pp*

B. Tbn. *p*

Tba. *pp*

Timp. *p*

B. D. *p*

Crot. *mp* with bow unis.

Vln. 1 *p* *mf* *p* **D**

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

33

Fl. 1-2

Picc.

Ob.

Cl. 1-2

Cl. 3

Bsn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Crot.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

mf

p

mp

mf

mf

p

mp

mf

mf

unis

38

Fl. 1-2 *p* *mf* 1. *f*

Picc.

Ob. *f*

Cl. 1-2

Cl. 3

Bsn. *mp*

Hn. 1-2 1. *f*

Hn. 3-4

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Crot.

Vln. 1 *mp* *mf* *f* norm. vib 3

Vln. 2 *mp*

Vla.

Vc. *mf* norm. vib 3 *f*

Db.

42

Fl. 1-2

Picc.

Ob.

Cl. 1-2

Cl. 3

Bsn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

46

Fl. 1-2

Picc.

Ob.

Cl. 1-2

Cl. 3

Bsn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

mp

1.

F

50

Fl. 1-2
Picc.
Ob.
Cl. 1-2
Cl. 3
Bsn.

Hn. 1-2
Hn. 3-4
Tpt. 1-2
Tbn. 1-2
B. Tbn.
Tba.

Timp.

F

Vln. 1
Vln. 2
Vla.
Vc.
Db.

G

54

Fl. 1-2
 Picc.
 Ob.
 Cl. 1-2
 Cl. 3
 Bsn.

Hn. 1-2
 Hn. 3-4
 Tpt. 1-2
 Tbn. 1-2
 B. Tbn.
 Tba.

Timp.

G

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

59

Musical score for measures 59-62. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 3/4. Measures 59-60 feature a melody in the strings with dynamics *mf* and *sub. p*, and a triplet of eighth notes. Measure 61 continues the melody with *mf* dynamics. Measure 62 concludes the phrase with *mf* dynamics. The double bass (Db) part is silent throughout this section.



63

Musical score for measures 63-66. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 3/4. Measures 63-64 feature a melody in the strings with dynamics *mp* and *mf*, and a triplet of eighth notes. Measure 65 continues the melody with *mp* dynamics. Measure 66 concludes the phrase with *p* dynamics. The double bass (Db) part is silent throughout this section.



H
67

Musical score for measures 67-70. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 4/4. Measure 67 features a melody in the strings with *mf* dynamics. Measure 68 continues the melody with *mf* dynamics. Measure 69 concludes the phrase with *p* dynamics. Measure 70 concludes the phrase with *p* dynamics. The double bass (Db) part is silent throughout this section.

71

1. *pp* 2. *a 2*

Fl. 1-2 *mf*

Picc.

Ob. *pp* *mf*

Cl. 1-2 *a 2* *mp* *mf*

Cl. 3 *p* *mf*

Bsn. *pp* *mf*

Hn. 1-2 1. *p* 2. *mp* *a 2* *mf*

Hn. 3-4 3. *pp* *mf*

Tpt. 1-2 *a 2* *p* *mf*

Tbn. 1-2 1. *p* *a 2* *mp* *mf*

B. Tbn. *mf*

Tba. *mf*

no cymbal, ord timpani

Timpani *mf*

I

Glock. *p* *mp* *mf*

Vln. 1 *div.* *pp* *mf*

Vln. 2 *div.* *pp* *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Vc. *pp* *mf*

Db. *mf*

77

J

Fl. 1-2 *p* *mp* 1.

Picc.

Ob. *mp* 3.

Cl. 1-2 *mp* 1. 3.

Cl. 3

Bsn. *mp* 3.

Hn. 1-2 *p* *mp* 1. a 2.

Hn. 3-4 *p* *mp* 3. a 2.

Tpt. 1-2 *mp* 1.

Tbn. 1-2 *mp* 1. 3. a 2.

B. Tbn.

Tba.

Timp.

B. D. *mf*

Chim. *mf* 3.

Glock. *mf* *mp* 3.

Vln. 1 *f* *p* 3.

Vln. 2 *f* *p* 3.

Vla. *p*

Vc. *mp*

Vc. *mp* 3.

Db.

This page of a musical score contains the following parts and markings:

- Fl. 1-2:** Treble clef, starting at measure 82. Features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Picc.:** Piccolo part, mostly silent.
- Ob.:** Treble clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Cl. 1-2:** Treble clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Cl. 3:** Treble clef, features a trill marked 'a 2' and dynamic markings *mp*, *p*, and *f*.
- Bsn.:** Bass clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Hn. 1-2:** Treble clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Hn. 3-4:** Treble clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Tpt. 1-2:** Treble clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Tbn. 1-2:** Bass clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- B. Tbn.:** Bass clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Tba.:** Bass clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Timp.:** Bass clef, dynamic marking *mf*.
- Glock.:** Treble clef, features a trill marked 'a 2' and dynamic marking *mf*.
- Vln. 1:** Treble clef, dynamic markings *p*, *mf*, and *f*.
- Vln. 2:** Treble clef, dynamic markings *p*, *mf*, and *f*.
- Vla.:** Treble clef, dynamic markings *p*, *mf*, and *f*.
- Vc. (top):** Bass clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Vc. (bottom):** Bass clef, features a trill marked 'a 2' and dynamic markings *p* and *f*.
- Db.:** Bass clef, dynamic marking *f*.

K

87

Fl. 1-2

Picc.

Ob.

Cl. 1-2

Cl. 3

Bsn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

K

Glock.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db.

91

Fl. 1-2 *mf* *f* *mp*

Picc.

Ob. *mf* *f* *mp*

Cl. 1-2 *mf* *f*

Cl. 3 *f* *mp*

Bsn. *mf* *f*

Hn. 1-2 *mf* *f* *mp*

Hn. 3-4 *mf* *f* *mp*

Tpt. 1-2 *mf* *f*

Tbn. 1-2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Glock. *mf* *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *f*

Vc. *f*

Vc. *mf* *f*

Db. *mf* *f*

a 2

divisi

mf *f* *mp* *p*

L

95

Fl. 1-2 *f mp* *p*

Picc.

Ob. *f mp* *p*

Cl. 1-2 *mp* *p*

Cl. 3 *f mp*

Bsn. *mp* *p*

Hn. 1-2 *f mp* *p*

Hn. 3-4 *f mp* *p*

Tpt. 1-2 *mp* *p*

Tbn. 1-2 *mp* *p*

B. Tbn. *mp* *p*

Tba. *mp* *p*

Timp. *mp* *p*

L

Glock. *mp* *p*

Vln. 1 *mp* *p* *mp* *p*

Vln. 2 *mp* *p* *mp* *p*

Vla. *mp* *p* *mp* *p*

Vc. *mp* *p*

Vc. *mp* *p*

Db. *mp*

M

Fl. 1-2 *mf* *a 2* *3*

Picc. *mf* *3*

Ob. *mf* *3*

Cl. 1-2 *mf* *a 2* *3*

Cl. 3 *mf* *3*

Bsn. *mf* *3*

Hn. 1-2 *f* *a 2* *3*

Hn. 3-4 *f* *a 2* *3*

Tpt. 1-2 *mf* *a 2* *3*

Tbn. 1-2 *mf* *a 2* *3*

B. Tbn. *f* *3*

Tba.

Timp.

B. D. *mp*

Chim. *mp* *f* *3*

Vln. 1 *mf* *3*

Vln. 2 *mf* *3*

Vla. *mf* *3*

Vc. *p* *mf* *3*

Vc. *mf* *3*

Db. *mf* *unison*

103

Fl. 1-2 *f* 5 3 3 3

Picc. *f* 5 3 3 3

Ob. *f* 5 3 3 3

Cl. 1-2 *f* 5 3 3 3

Cl. 3 *f* 5 3 3 3

Bsn. *f* 5 3 3 3

Hn. 1-2 3 3

Hn. 3-4 3 3

Tpt. 1-2 *f* 5 3 3 3

Tbn. 1-2 *f* 5 3 3 3

B. Tbn. 3 3

Tba.

Timp. with inverted cymbal *mf*

B. D.

Chim. 3

Vln. 1 *f* 5 3 3 3

Vln. 2 *f* 5 3 3 3

Vla. *f* 5 3 3 3

Vc. *f* 5 3 3 3

Vc. *f* 5 3 3 3

Db. *f* 3

105

Fl. 1-2 *ff* *mf*

Picc. *ff* *mf*

Ob. *ff* *mf*

Cl. 1-2 *ff* 3

Cl. 3 *ff* *mf* *mf*

Bsn. *ff* 3

Hn. 1-2 *ff* *mf* 3 *f* *mf*

Hn. 3-4 *ff* *mf* 3 *f* *mf*

Tpt. 1-2 *ff* *mf* 3 *f* *mf*

Tbn. 1-2 *ff* *mf* 3 *f* *mf*

B. Tbn. *ff* *mf*

Tba. *ff* *mf* 3 *f* *mf*

Timp. *ff* *sp* *f*

B. D. *f*

Chim. *ff*

N div.

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Db. *ff* *mf*

108

Fl. 1-2 *f* *mp*

Picc. *f* *mp*

Ob.

Cl. 1-2 *mf*

Cl. 3

Bsn. *mf*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. 1-2 *f*

Tbn. 1-2 *f*

B. Tbn.

Tba. *f*

Timp.

Vln. 1 *f* *mf*

Vln. 2

Vla.

Vc.

Db.

26 O

Fl. 1-2 *f* *mf*

Picc. *f* *mf*

Ob. *f* *mf*

Cl. 1-2 *f* *mf*

Cl. 3 *mf*

Bsn. *f* *mf*

Hn. 1-2 *f* *mf*

Hn. 3-4 *f* *mf*

Tpt. 1-2 *f* *mf*

Tbn. 1-2 *f* *mf*

B. Tbn. *f*

Tba. *f* *ff* *mf*

Timp.

Crot. with mallets

Chim.

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Db. *f* *mf*

114

Fl. 1-2 *f* 3 3

Picc. *f* 3

Ob.

Cl. 1-2 1. *f* 3

Cl. 3 *f* 3

Bsn. *f*

Hn. 1-2 *f* 3 *mf*

Hn. 3-4 *f* 3 *mf*

Tpt. 1-2 *f* 3 *mf*

Tbn. 1-2 *f* 3 *mf*

B. Tbn.

Tba. *f* 3 *mf*

Timp.

B. D. *f*

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Db.

Fl. 1-2 *mp*

Picc. *mp*

Ob. *mp*

Cl. 1-2 *mp*

Cl. 3 *mp*

Bsn. *mp*

Hn. 1-2 *mf* *f*

Hn. 3-4 *mf* *f*

Tpt. 1-2 *mf* *f*

Tbn. 1-2 *mf* *f*

B. Tbn.

Tba. *mf* *f*

Timp.

B. D. *mf*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

119

Fl. 1-2 *f* *mp*

Picc. *f* *mp*

Ob. *f* *mf*

Cl. 1-2 *f* *mf*

Cl. 3 *f* *mp*

Bsn.

Hn. 1-2 *mf* 1. + stopped

Hn. 3-4 *mf* 2. *mp*

Tpt. 1-2 2.

Tbn. 1-2 *fp* flz.

B. Tbn. *mf* *fp* flz.

Tba. *mp*

Timp. *mp* with inverted cymbal

B. D. *f*

Chim. *f*

Vln. 1 *f* *mp*

Vln. 2 *f* *sub. mp* *f* *mp*

Vla. *f* *mp* *mp*³

Vc. *f* *mp* *mp*³

Db. *f*

122

Fl. 1-2 *mp* *f* 3

Picc. *mp* *f* 3

Ob.

Cl. 1-2 *mp* *f*

Cl. 3 *mp* *f* 3

Bsn. *mf* *f* 3

Hn. 1-2 *f* *fp* *f* a 2 3 flz.

Hn. 3-4 *f* *fp* *f* a 2 3 flz.

Tpt. 1-2 *fp* *f* *mf* flz.

Tbn. 1-2 *f* *mf*

B. Tbn. *f* *mf*

Tba.

Timp. *f* 3 *mp* *p* *mf* *p*

B. D.

Crot.

Chim. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f p* *mf*

Vc. *f p* *mf*

Db. *mf*

125

Fl. 1-2 *mp* *fp* flz.

Picc. *mp* *fp* flz.

Ob. *mp*

Cl. 1-2 *mp*

Cl. 3 *mp*

Bsn. *mp*

Hn. 1-2 *f* flz. *fp* *f* a 2 *mp*

Hn. 3-4 *f* flz. *fp* *f* a 2 *mp*

Tpt. 1-2 *f* flz. *fp* *f*

Tbn. 1-2 *f*

B. Tbn.

Tba. *f*

Timp.

B. D. *f*

Crot. *f*

Chim. *f*

Vln. 1 *f*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f*

Q

Fl. 1-2 *f mp f* 5 *mp f mp*

Picc. *f mp f* 3 *mp f mp* 3

Ob. *f mp* 3

Cl. 1-2 *f mp f mp* 3 3 3 3

Cl. 3 *f mp* 5 *f mp* 5

Bsn. *f mp* 3

Hn. 1-2 *f mp* 3

Hn. 3-4 *f mp* 3

Tpt. 1-2 *f mp p* 3

Tbn. 1-2 *mf f mp* 3

B. Tbn.

Tba. *mf f mp* 3

Timp.

Crot.

Chim.

Vln. 1 *mp f* 3 *mp*

Vln. 2 *f mp*

Vla. *f mp* 3

Vc. *f mp* 3

Db. *mp*

R

33

131

Fl. 1-2 *p* *pp* *p*

Picc. *p* *pp* *p*

Ob. *p* *pp* *p*

Cl. 1-2 *p* *pp* *p*

Cl. 3

Bsn. *p* *pp* *p*

Hn. 1-2 *p* *p*

Hn. 3-4 *p* *p*

Tpt. 1-2 *p* *p*

Tbn. 1-2 *p* *p*

B. Tbn.

Tba. *p*

Timp.

B. D. *p* *mp* *p* *mp* *p* *mp*

Crot.

R

Vln. 1 *p* *pp* *p*

Vln. 2 *p* *pp* *p*

Vla. *p* *pp* *p*

Vc. *p* *pp* *p*

Db. *p* *mf* *p*

Fl. 1-2 *fp* *f* *p* *mf*

Picc. *fp* *f* *p* *mf*

Ob. *fp* *f* *p* *mf* *f*

Cl. 1-2 *fp* *f* *p* *mf* *f*

Cl. 3

Bsn. *fp* *f* *p* *mf*

Hn. 1-2 *fp* *f* *p* *fp* *f* *mf*

Hn. 3-4 *fp* *f* *p* *fp* *f* *mf*

Tpt. 1-2 *fp* *f* *p* *fp* *f* *mf*

Tbn. 1-2 *fp* *f* *p* *fp* *f* *mf*

B. Tbn.

Tba.

Timp.

B. D. *f* *mf* *f* *mp* *mf* *f* *mf* *f*

Chim. *mf* *f*

Vln. 1 *fp* *f* *p* *mf*

Vln. 2 *fp* *f* *p* *mf*

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

Vc. *fp* *f* *p* *mf*

Db. *f* *p* *f* *mf*

139

Fl. 1-2
Picc.
Ob.
Cl. 1-2
Cl. 3
Bsn.
Hn. 1-2
Hn. 3-4
Tpt. 1-2
Tbn. 1-2
B. Tbn.
Tba.

with inverted cymbal

Timp.
B. D.
Chim.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

unis.
div.
unis.
div.

S Subdued

143

Fl. 1-2

Picc.

Ob.

Cl. 1-2

Cl. 3

Bsn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

S

Vln. 1

Vln. 2

Vla.

Vc.

Db.

147

Fl. 1-2

Picc.

Ob.

Cl. 1-2

Cl. 3

Bsn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

+ stopped

2. *mp*

p

1.

p

mp

+ stopped

4.

p

3.

p

mp

2.

p

1.

p

mp

2.

p

1.

p

mp

with inverted cymbal

pp

p *mp*

p *mp*

p *mp*

p *mp*

151

Fl. 1-2 *mf* a 2

Picc. *mf*

Ob. *p* 3

Cl. 1-2 *p* a 2 3

Cl. 3 *p* 3

Bsn. *p*

Hn. 1-2 *p* 3 a 2 *mf*

Hn. 3-4 *p* 4. *mf* a 2

Tpt. 1-2 *p* 3 a 2 3

Tbn. 1-2 *p* a 2 3

B. Tbn.

Tba. *mf*

Timp. *p* *mf* 3

Glock. *p*

Vln. 1 *p* *mf* b2

Vln. 2 *p* 3 *mf*

Vla. *p* *mf*

Vc. *p* div. *mf*

Db. *mf*

155

Fl. 1-2
f *mf* *p*

Picc.
f *mf* *p*

Ob.
f *mf* *p*

Cl. 1-2
f *mf* *p*

Cl. 3
f *mf* *p*

Bsn.
f *mf* *p*

Hn. 1-2
f *mf* *p*

Hn. 3-4
f *mf* *p*

Tpt. 1-2
f *mf* *p*

Tbn. 1-2
f *mf* *p*

B. Tbn.
 -

Tba.
f *mf* *p*

Timp.
f

B. D.
f *mp*

Crot.
 - with bow *p*

Glock.
f

Vln. 1
f *mf* *p*

Vln. 2
f *mf* *p*

Vla.
f *mf* *p*

Vc.
 unis. *f* *mf* *p*

Db.
f *mf* *p*

Curriculum Vitae

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2007-2011 B.Mus.

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