

Judith Shatin

Terra Infirma

For Septet & Electronics



Program Notes

We are selling out our planet in exchange for material comforts. In a way, this reminds me of Stravinsky's dramatic musical tale *L'histoire du Soldat*, in which a soldier sells his fiddle to the devil in exchange for a wondrous book promising untold riches. What at first seems to be an easy bargain, however, quickly leads to devastating consequences. While a host of organizations and individuals are working hard to change our own environmental bargain and avert long-term disaster, is it already too late? The Great Lakes, a watershed holding 20% of the world's fresh water, offers its own cautionary tale: because of habitat loss, climate change and pollution, many of the species they have long sustained are under threat, with some now on the verge of extinction, if not past it.

Often, composers create soundscape compositions aimed at giving an immersive sense of a distant place. My goal is different. Instead, *Terra Infirma* features the voices of animals that call the Great Lakes region home. We need to hear these voices clearly. To do so, I sometimes amplify and lightly process their voices and juxtapose those not found in natural proximity. A dialog builds between the sounds of the lakes with their fauna and the instrumental music. Sometimes this takes the shape of call and response, sometimes of anguished alarm and still others of lament.

Terra Infirma unfolds in three movements. Each focuses on a different constellation of animal voices, lake sounds and instrumental music, and each has its own dynamic.

- I. Birds
- II. Mammals and Fish
- III. Reptiles and Amphibians

I am grateful to the many institutions, naturalists, and researchers who shared their insights, and to those who shared field recordings as I was in the throes of composing. A complete list is appended. Among them are the outstanding Macaulay Library at the Cornell Lab of Ornithology; naturalist Lang Elliott, who has so beautifully recorded animals in their natural habitat; and Dr Bernhard Wessling, who has contributed greatly to the conservation of whooping cranes as they have almost vanished from the wild.

Special thanks go to two members of the Michigan Technological University community: composer Libby Meyer and Andrew Barnard, director of the Great Lakes Research Center. Without them this project would not have come into existence.

We often fail to notice the extinctions that define the Anthropocene. May we listen to these animals' voices now and take whatever actions we can to protect them as well as this life-giving watershed.

Commissioned by Michigan Technological University & the Great Lakes Research Center (GLRC)
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Duration 19:35

Instrumentation

Soprano Sax
 Bb Trumpet
 Tenor Trombone
 Percussion
 Triangle (close to E)
 2 Claves on trap table
 2 Wood Blocks (M, H)
 Snare Drum
 2 medium & 1 large superball on sticks
 Medium Suspended Cymbal
 Bass Drum
 Tam-Tam
 Violin
 Viola
 Cello
 Conductor

Click track & Headphones
 Monitor Speaker
 Stereo Electronics & Playback System
 *When feasible, the instruments should be lightly amplified and mixed with the stereo electronics

Percussion Layout & Symbols

Tam-Tam BD rim Timbales L, M rim Snare Cross stick or rim
 Sus. Cymbal Wdblck L, H Claves, E-F Triangle Click sticks

	Tam-tam mallet hanging on tam-tam stand		Timbale stick
	Medium yarn mallet		Medium tympani mallet
	Metal triangle Beater		Wire brush
	Medium rubber mallet		Wire brush with dreads
	Snare sticks		1-hand tremolo across drumhead, moving from top to bottom and back in a continuous motion
	Superball on stick		Thin dowell
CS	Cross stick	M	Mute with hand
R	Rim	RS	Rim shot
SH	Play on shell		Bow
SOH	Stick on head: play with tip of stick or brush on head as indicated; experiment with amount of pressure for desired sound.		

Performance Notes

Tempo is ♩ = 60 throughout

A click track and headphones will be needed by the conductor, as well as a monitor speaker.

Stereo speakers should be placed to the right and left of the ensemble.

Depending on room size and acoustics, it may be useful to amplify the ensemble. In this case, their sound should be lightly mixed with the electronics so they inhabit the same sonic space.

Grace notes should be played before the beat.

Accidentals last through the measure in register.

Measure duration is sometimes indicated in seconds, more often with traditional time signatures

When boxed directions start within, or end within, a bar, the exact point of initiation or completion is flexible. The proportion of the bar involved suggests the starting and stopping points.

Strings

msp. *molto sul ponticello*

s.p. *sul ponticello*

sp *subito piano*

Pivot Angle the bow so it is about 70 degrees rather than perpendicular to the instrument. Make a slow scrape for a strong creaking/cracking sound.

Scrape Bow scrape from close to the fingerboard neck towards the bridge in a strong sweeping motion. Makes a strong noise sound.

T-s.p.-T-s.p. Circular bowing; move smoothly from tasto to s.p. and back creates a timbral shift.



Increasing bow pressure

Rustling sounds: draw on techniques such as bowing on muted strings, tremolo with little finger pressure, playing with half-bow, half-hair, or a bit over the fingerboard on II and/or III. Other techniques include repeated ‘windshield wiper’ sweeps from tasto to bridge with muted strings and audible shifts, using a ‘sticky’ finger to create a sound similar to a guitar squeak shift.

Wind/Brass

t before tr – timbral trill

Field Recording Sources

Macaulay Library at the Cornell Lab of Ornithology

macaulaylibrary.org

Kirtland's Warbler (EG Boyes, 223058), Piping Plover (George B. Reynard, 2981),

Sandhill Crane (Wil Hershberger, 2539731), Bobolink (Wil Hershberger, 527283),

Common Loon (William W.H. Gunn, 43039)

Music of Nature – Lang Elliott

musicofnature.com

American Toad, Bullfrog (serenade), Fowler's Toad, Green Frog, Pickerel Frog, Spring Peepers, Common Loon, Wood Thrush, Elk (bugling), River Otter, Wolf (solo and chorus)

Individuals & Additional Organizations

Boreal Chorus Frog and Blanchard's Cricket Frog (Gary Nafis. californiaherps.com), Boreal Chorus Frog yell (www.nps.gov/yell/learn/photosmultimedia/minute_chorusfrogs.htm) Northern Leopard Frog and Pickerel Frog (Andrew Badje, usgs.vog/centers/eesc), Mink Frog (www.umesc.usgs.gov/terrestrial/amphibians/Armi/frog_calls.html), Loon Preservation (loon.org), Canadian Lynx (Stuart Chapman), Drumfish (Rodney Rountree, fishecology.org), Lake Trout, Round Goby, and Sturgeon (Nicholas S. Johnson/Tyler Bruning, usgs.gov/centers/great-lakes-science-center/science/Hammond-bay-biological-station), Dennis Higgs (higgsfishlab.com), Common Loon (Davyd Betchkal, nps.gov/articles/davyd-betchkal-soundscape-specialist.htm), Whooping Cranes (Dr. Bernhard Wessling, bernhard-wessling.com), Great Lakes Recordings Nature Sounds Libraries (Thomas Rex Beverly, thomasrexbeverly.com), Lake Recordings (Andrew Barnard, Director, Great Lakes Research Center) Nature Recordings of Great Lakes soundscapes (Chris Plummer, Michigan Technological University, mtu.edu), Wildechoes (Chris Hails, wildechoes.org)

Instrument Collaborators

Soprano Sax: Susan Fancher, Trumpet: Ivano Ascari, Peter Wood and Arthur de Camargo Zanin, Trombone: Nathan Lee, Percussion: I-Jen Fang, Violin: David Sariti

Terra Infirma

I. Birds

Judith Shatin

Calm ♩ = 60 *Sempre*

0:00 10 0:10 10 0:20 10

Soprano Sax: Intermittent wind sounds. Start without mouthpiece; vary durations, use syllables sh-shu. Gradually increase density.

Trumpet in B♭: Intermittent wind sounds. Start without mouthpiece. Blow alternate 'sah' and 'see'. Gradually increase density.

Trombone: Intermittent wind sounds. Gradually increase density.

Percussion: Gently bounce dread tips while gradually moving down drum face; repeat, alternating hands. Bounce from a couple of inches up and continue to lightly bounce tips as you move down the drum face. Sounds like gentle rain. Start sparsely, with longer lag between hands, gradually intensify. Add occasional rolling 1-hand trills lightly touching the dread tips to the drum. Randomly change hands, occasionally trill together.

Violin: Intermittent rustling sounds; gradually increase density.

Viola: Intermittent rustling sounds; gradually increase density.

Cello: Intermittent rustling sound; gradually increase density. Slow circular bowing T-s.p.-T-s.p. *n cresc.*

Electronics: Lake sounds continue throughout the movement.

1 2 3

0:30 10 0:40 **Inviting** 0:45

S. Sax: Decrease density to none. Replace mouthpiece. *pp* *p*

B♭ Tpt.: Decrease density to none. Replace mouthpiece, insert straight mute. *pp* *p*

Tbn.: Decrease density to none. insert straight mute. *pp* *p*

Perc.: Decrease density, first to one hand, then to none. Bowed (emphasize harmonics) *p*

Vln.: Decrease density to none. *pp* *p*

Vla.: Decrease density to none. *pp* *p*

Vc.: *p* *n* *pp*

4 5 6

0:50 0:55 0:58 1:01

S. Sx. *mp* *pp* *mf*

B♭ Tpt. *mp* *pp* *mf*

Tbn. *mp* *pp* *p*

Perc. *mp* *mp*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

E. 7 8 9 10

1:06 1:10 1:14 1:18

S. Sx. *mp* *mf* *mp*

B♭ Tpt. *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Perc. *mf*

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

Vla. *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

E. 11 12 13 14

Scrape

Loon

1-hand tremolo across drum face. Press brush tips onto surface with medium pressure.

1:21 1:24 1:28 1:32

S. Sax. *mf*

B \flat Tpt. remove mute

Tbn. remove mute *mp*

Perc. *mp* scrape

Vln. Fast swish bow *p mp p mp*

Vla. *f p mp p mp*

Vc. *p mp p mp*

E. Loon

15 16 17 18

1:35 1:37 1:40

S. Sax. *mp*

B \flat Tpt. *mp*

Tbn. *p mp*

Perc. *p mp* Roll on rims with wires ca. 45° upward angle

Vln. *p mp*

Vla. *p mp*

Vc. *p mp*

E. Distant loon, intermittent

19 20 21

1:44 1:48 1:50 1:53 1:57

S. Sx. *mp* *p* *mp*

B \flat Tpt. *p* *mp*

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

Perc. *p*

Vln. *p* *f* *mp*

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

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

E. Loon wails (2)

22 23 24 25 26

B 2:00 **Lively** 2:03 2:07

S. Sx. *sfmf* *f* *t tr*

B \flat Tpt. *sf* *f* *mf* *f*

Tbn. *sf* *f*

Perc. (Snares off) *sfmp* *f* *mf* *f*

Vln. *sf* *mf* *f*

Vla. *sf* *mf* *f* *pizz* *arco*

Vc. *sf* *f* *s.p.* *sfmf* *f*

E. Loon yodel sweep

27 28 29

2:30 2:34

S. Sx. *mf*

B \flat Tpt. *mf*

Tbn. *mp*

Perc. Snares on *mf*

Vln. arco *mf*

Vla. arco *mp*

Vc. *mp*

E. 37 38

2:38 2:42 2:46

S. Sx. *f* *p*

B \flat Tpt. *f* *p*

Tbn. *f*

Perc. *f* *mp* *pp*

Vln. *f*

Vla. *f*

Vc. *f*

E. 39 40 41 44

2:51 2:55 2:57

S. Sx. *f* *f* *f* *ttr*

B♭ Tpt. *f* *f* *f* *5*

Tbn. *f*

Perc. *f* Add **?** *f*

Vln. *f* *f* *f* *pizz.*

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

Vc. *f* *f* *f* *pizz.*

E. Sandhill Cranes (to 3:25)
42 43 44

3:01 3:06

S. Sx. *mf* *mp*

B♭ Tpt. *mf* *mp*

Tbn. *mf* *mp*

Perc. *mf* **?**

Vln. *arco* *pizz.* *mf* *mp*

Vla. *arco* *pizz.* *mf* *mp*

Vc. *arco* *pizz.* *mf* *mp*

E. 45 46

3:10

3:15
E Yearning

3:19

3:22

S. Sax. *mf* *p*

B♭ Tpt.

Tbn. *mf* *p*

Perc. *mp* scrape

Vln.

Vla. *p* *mf* *p*

Vc. *p*

E. Kirtland Warbler, intermittent to 5:23
Woodthrush (3:15 - 3:45)
Bobolinks, intermittent to 4:50

47 48 49 50

PERUSAL SCORE NOT FOR PERFORMANCE

S. Sax. *mf* *p*

B♭ Tpt. *mf* *p* *mp*

Tbn. *mf* *p* *mp*

Perc. *mp* *mf* *mp* scrape

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *mp*

E.

3:25 3:29 3:35

51 52 53

4:06 G 4:10

S. Sx. *ff*

B \flat Tpt. *ff*

Tbn. *ff*

Perc. *f*

Vln. *f*

Vla. *f*

Vc. *f*

E. 61 62

PERUSAL SCORE, NOT FOR PERFORMANCE

4:15 4:19 4:22 4:25

S. Sx. *f*

B \flat Tpt.

Tbn. *f* flz. ord.

Perc. *f* CS

Vln. *f*

Vla. *f*

Vc.

E. Whooping cranes Whooping crane alerts

63 64 65 66

4:30 4:35 4:39

S. Sx. *mp*

B \flat Tpt. *mp*

Tbn. *f* *mf* *mp*

Perc. Stick on rim *mp* ord. *p* [?] [?]

Vln. pizz. ord. pizz. arco *f* *mp*

Vla. pizz. ord. pizz. arco *mf* *mf* *mp*

Vc. pizz. ord. pizz. arco *mf* *mp*

E. **Loon yodel**

67 68 69

4:43 4:48 4:53 4:58

S. Sx. *p*

B \flat Tpt. *p*

Tbn. *p*

Perc. *mp* [?]

Vln. *p*

Vla. *p*

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

E. **Loon distress** **Whooping crane alarm**

70 71 72 73

Sorrowing (cello solo)

5:02 5:07 5:11 5:15

S. Sx. *mf* *f sf f* *tr*

B \flat Tpt. *mf* *f sf f* flz. ord.

Tbn. *mf* *f sf f* flz. ord.

Perc. Tremolo with stick tips on drum face *mf* CS *f mf < f*

Vln. *mf* pizz. arco *f* s.p. ord.

Vla. *mf* pizz. arco *f* s.p. ord.

Vc. *mf* pizz. arco *f*

E. 74 75 76 77

Piping Plover

5:20 5:25 5:30

S. Sx.

B \flat Tpt. *f* *mf* flz.

Tbn. *f* *mf f*

Perc. *mf* ? ? *mf*

Vln. pizz. *f*

Vla. pizz. *f* arco msp.

Vc. pizz. *f* arco msp.

E. 78 79 80

Loon distress, intermittent to 5:38

5:35 I 5:40 5:45 *t tr*

S. Sx. *mp* \triangleright *p*

B \flat Tpt. *mp* \triangleright *p*

Tbn. *ft.*
f \triangleright *p*

Perc. *mp*

Vln. *arco s.p.* *mp* *ord.* *p*

Vla. *s.p.* *mp* *ord.* *p*

Vc. *mp*

E. Distant loons to 6:12 Whooping Crane anxious breath (to 6:02)

81 82 83

5:50 5:55 6:00

S. Sx. *mp*

B \flat Tpt. *mp*

Tbn. *ord.* *mp*

Perc.

Vln. *mp* \triangleright *p* *mp*

Vla. *mp* \triangleright *p* *mp*

Vc. *mp* *p*

E. *mp*

84 85 86

6:05 6:10 6:15

S. Sx. *p* Remove mouth piece Wind sounds. Use 'duh' syllable, mainly unvoiced, with occasional voiced sounds

B \flat Tpt. *p* Remove mouth piece Wind sounds Use 'sh', 'see,' etc.

Tbn. *p* Wind sounds

Perc. *mf* ? Scrape ? Intermittent 1-hand rolls on brush tips, alternating hands. Gradually intermix light descending bounces on tips. *p*

Vln. *mp* slow gliss. *p* *mp* *p* *dim.*

Vla. *p* Slow repeating gliss, tasto towards fignerboard & back *dim.*

Vc. *p* Slow repeating gliss, tasto towards fignerboard & back *dim.*

E. Lake sounds continue to end.

87 88 89

6:20 6:25 6:30

S. Sx. Increasingly sparse

B \flat Tpt. Increasingly sparse

Tbn. Increasingly sparse

Perc. Increasingly sparse L.V.

Vln. Intermittent rusling sounds *ppp*

Vla. Intermittent rusling sounds *ppp*

Vc. Intermittent rusling sounds *ppp*

E.

90 91 92

II. Fall-Winter: Mammals & Fish

Edgy

0:00 0:05 0:10 0:20 0:25

S.sx

Bb Tpt.

Tbn.

insert bucket mute

Perc.

Solo

Rub 1 superball slowly on the bass drum in a circular direction close to the edge. At ca. 5", move with your other superball to the low timbale while continuing on the bass drum. Repeat, then move to timbale and slowly alternate superball drags.

f

Vln.

Vla.

Vc.

E

1 2 3 4 5

Lake sounds, some waves and ice; (to 2:40)

Drum fish

0:30 0:35 0:40 0:45

S. Sx.

Bb Tpt.

Tbn.

Imitate moose; growl raspy 'ah' in throat

f

flz.

ord.

Perc.

Stick neck on rim

mf

Vln.

pizz.

f

arco

Vla.

pizz.

f

arco

Vc.

msp.

f

ord.

E.

Moose call

6 7 8 9

0:50 Playful

0:55

A

S. Sx. *f*

B \flat Tpt.

Tbn.

Perc. *f*

Vln. *f*

Vla. *f*

Vc. *f*

E. *River otter*

10 11

0:58

1:02

1:05

S. Sx. *f*

B \flat Tpt. *f*

Tbn. *f*

Perc. *f*

Vln. *f*

Vla. *f*

Vc. *f*

E.

12 13 14

B
1:10 Fearful 1:15

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

Growl 'Oh' on low pitch and play pedal tone while slowly playing low ascending & descending glissandi. Respond to lynx.

remove mute

f

Canadian lynx howls Intermittent (1:10 - 1:30)

Ice crash

Water/ice (to 6:05)

arco msp.

ff

15 16

1:20 1:25 1:28

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

ff

ff

remove mute

scrape

arco msp.

ff

arco msp.

ff

f

f

Ice crash

17 18 19

1:56 2:01 2:06

S. Sx. *p* *mf* *dim.*

B \flat Tpt. *p* *mf* *dim.*

Tbn. *p*

Perc. *f* *dim.*

Vln. *mf* *dim.*

Vla. *p* vib.

Vc. *p*

E. Wolves (intermittent to 5:30)
26 27 28

2:09 2:13 2:17 2:20

S. Sx. *p* *mf*

B \flat Tpt. *p* *mf*

Tbn. *p* *mp* *mf*

Perc. *p* *mp* *mf* scrape

Vln. *p*

Vla. *mp* *mf*

Vc. *mp* *mf*

E. 29 30 31 32

2:49 2:53

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

40 41

2:57 3:01

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

42 43

3:05 3:09 3:13 3:17

S. Sx. *mp*

B \flat Tpt. *mp*

Tbn. *f* *mp*

Perc. *mf*

Vln. *f*

Vla. *f*

Vc. *f*

E. 44 45 46 47

E 3:22 3:24 3:28 3:31 3:36

Increasingly intense

S. Sx. *mf* *f*

B \flat Tpt. *mf* *f*

Tbn. *f*

Perc. *mf* *f*

Vln. *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

E. Wolf & trout Wolf, elk and trout

48 49 50 51 52

3:38 3:41 3:45 3:49

S. Sax. *mf* *f* *mf* *f* *mf*

B♭ Tpt. *mf* *f* *mf* *mf*

Tbn. *mf* *f* *mf* *f* *mf*

Perc. *f* *mf*

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

E. (Elk) Wolf and elk

53 54 55 56

3:52 3:55 3:59 4:02

S. Sax.

B♭ Tpt. *f* *mf* *f* *mp*

Tbn.

Perc. *f*

Vln. *f* *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *f* *f* *mp*

E. Elk Intermittent fish, wolves, elk (to 4:50) Wolf

57 58 59 60

4:07 4:12 4:15 4:20

S. Sx. *mp* *f*

B♭ Tpt. *mp* *f*

Tbn. *mp*

Perc. *mf* *f*

Vln. *f*

Vla. *f* pizz. arco

Vc. *f* pizz.

E. Elk Wolf and elk

61 62 63 64

4:23 4:26 4:30 4:35

S. Sx. *mf* *f* *mf* *f*

B♭ Tpt. *mf* *f*

Tbn. *mf*

Perc. *mf* *mp*

Vln. *mf* *f*

Vla. *mf*

Vc. arco *mf* *mf* *f*

E. Ice stacking (4:25 - 6:05) Elk (intermittent to 5:10) wolf returns

65 66 67 68

F Aggressive

S. Sx. *ff*

B \flat Tpt. *f*

Tbn. *f*

Perc. *f* CS

Vln. *f* chop ord. chop

Vla. *f* chop s.p. ord. chop

Vc. *f* chop s.p. ord. chop

E. *f* (Elk) Wolf howls (to 4:50)

69 70 71

S. Sx. *f*

B \flat Tpt. *f*

Tbn. *f*

Perc. Stick shoulders on rim Move from edge of shoulder to a couple of inches down the shaft.

Vln. *f* to s.p. ord. 6 7

Vla. *f* to s.p. ord.

Vc. *f* to s.p. ord.

E. Elk

72 73

4:55 *t tr* 5:00 5:05

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

SH

1-hand trill between timbale shells

large superball

Rub superball on tam-tam as continuously as possible. Prime for best sound.

insert bucket mute

Sturgeon, drum fish & ice + water

Water/ice (to 6:05)

Elk

74 75 76

5:10 5:15 5:18

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

f

mf

f

mf

mf

mp

mf

mp

mf

mp

mf

Water/ice (to 6:05)

Wolf and elk

77 78 79

5:55 **Screaming**

6:00

6:05

6:10

Increasingly savage;
Wild registral and
timbral shifts.

Gradually add angry
multiphonics, increase
durations til the end.

Hold last note

S. Sx.

cresc. possibile

Increasingly dense;
Mix pedal tones,
glissandi, timbre trills
and other rough sounds.

cresc. possibile

B \flat Tpt.

Harsh multiphonics, start
sparsely, increase density
Move down to pedal tones.
Breathe/take breaks as needed.

cresc. possibile

Tbn.

Continue mix of tam-tam
& bass drum, just rolls
on bass drum.

cresc. possibile

Perc.

L.V.

Increase density and wildness,
registral and timbral shifts, including
scratch, overpressure, s.p, msp,
chop, bow tremolo & more.

cresc. possibile

Vln.

Hold last note

Vla.

cresc. possibile

Vc.

cresc. possibile

Crashing waves
& ice fade.

E.

87

88

89

90

PERUSAL SCORE, NOT FOR PERFORMANCE

III. Spring: Reptile, Amphibians

Ominous

0:00

0:05

0:10

S. Sax.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

1 2 3

0:15

0:20

S. Sax.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

4 5

0:25 0:30

S. Sx. *mf* *mp* *mf* *f* *t tr*

B \flat Tpt. *mp* *mf* *mp*

Tbn.

Perc. *mf* *f*

Vln. *mf* *mp* *mf* *f*

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

Vc. *f* *mp* *mf* *f* *pizz.* *arco*

E. 6 7

A **Luring** 0:40

S. Sx. *mp* *mf*

B \flat Tpt.

Tbn. *mf*

Perc. *mf*

Vln. *mf* *f* *pizz.*

Vla. *f* *pizz.*

Vc. *pizz.*

E. Woodfrogs (to 1:55)

8 9

0:45 0:50

S. Sx. *mf* *p*

B \flat Tpt. *mf* *p*

Tbn. *mf* *p*

Perc. *mf* *p*

Vln. arco *mf* *p*

Vla. arco *mf* *p*

Vc. arco *mf*

E. Spring peepers (to 1:30)

10 11

0:55 1:00 1:05

S. Sx. *mf* *p*

B \flat Tpt. *mf* *mp*

Tbn. *mf* *p* *mp*

Perc. *mp*

Vln. *mf* *mp* *p* *mp*

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

Vc. pizz. *mf* arco *mp*

E. American toad (to 2:03)

12 13 14

1:10 **Jaunty** 1:15 1:20

S. Sax. *mf*

B \flat Tpt. *mf*

Tbn. *mf* *f*

Perc. *mf* *f*

Vln. *f*

Vla. *f*

Vc. *f*

E. 15 16 17

1:25 1:30 **B** Worried

S. Sax. *f*

B \flat Tpt. *f*

Tbn. *f*

Perc. *f* *sim.*

Vln. *f*

Vla. *f* s.p. 5

Vc. *f* s.p.

E. Gradual lake sound rise, American toad (to 2:03) and wood frogs

Hand trill on each head with mallet shaft

18 19

C
2:25 Nervous

2:22

2:30

S. Sax. *mf*

B \flat Tpt. *mf*

Tbn. *mf*

Perc. *mf*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

E. *mf*

31 32 33

Pickerel frog (to 3:15)
Quiet lake sounds (to 3:25)

2:35

2:40

S. Sax.

B \flat Tpt.

Tbn.

Perc.

Vln. *mf*

Vla. *mf*

Vc. *f* *mf* pizz. arco

E.

2:45 2:50

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

36 37

D 2:55 3:00 3:05

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

38 39 40

Mink frog (to 3:50)

3:10 3:15 3:20

S. Sax. *mf* *f*

B \flat Tpt. *f*

Tbn. *f*

Perc. *f*

Vln. *f* pizz. arco

Vla. *f* pizz. arco

Vc. *f* pizz. arco

E. Green frog (to 4:15)

41 42 43

3:25 3:30 3:35

S. Sax.

B \flat Tpt.

Tbn.

Perc. *mf*

Vln. *f*

Vla. pizz. arco

Vc. pizz. arco

E.

44 45 46

3:40 3:45 3:50

S. Sx. *f*

B \flat Tpt. *f*

Tbn. *f*

Perc. *f* scrape

Vln. pizz. arco *f*

Vla. pizz. arco *f*

Vc. pizz. arco *f*

E. Chorus frogs

47 48 49

3:55 4:00 4:05 With ever-increasing anxiety

S. Sx. *f* *ff* *f*

B \flat Tpt. *f* *ff* *f*

Tbn. *f* *ff* *f*

Perc. *f*

Vln. *f* *ff* *f* pizz.

Vla. *f* *ff* *f* pizz.

Vc. *f* *ff* *f* pizz.

E.

50 51 52

4:10 4:15 4:20

S. Sax. *mf* *f* *mf*

B \flat Tpt. *f* *mf*

Tbn. *mf*

Perc. *mf* *f*

Vln. *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

E. Woodfrogs Green frogs (to 5:10)

53 54 55

4:25 4:30

S. Sax. *f*

B \flat Tpt. *f*

Tbn. *f*

Perc. *mf* M (mute with hand) M M M

Vln. *f* pizz. arco

Vla. *mf* *f*

Vc. *mf* *f*

E. Woodfrogs (to 4:58)

56 57

F Struggling
5:05

5:10

S. Sx. *f* 3 *mf*

B \flat Tpt. *f* 3 *mf*

Tbn. *f* 3 *mf*

Perc. *f* Unmute bass drum

Vln. *mf*

Vla.

Vc.

E. End of animal calls Gradual rise of lake sounds

64 65

5:15

G Desperate
5:20

S. Sx. *ff*

B \flat Tpt. *ff* 3 3 3 3

Tbn. *ff*

Perc. *ff* *f* RS

Vln. Chop *ff* pizz.

Vla. Chop *ff* pizz.

Vc. Chop *ff* pizz.

E. Intensification of lake sounds, waves continues 'til the end.

66 67

5:55

6:00

6:05

Sneak breath as needed.

Continue to hold instrument;
Freeze last gesture.

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

74

75

76

6:10

6:15

10"

6:25

S. Sx.

B \flat Tpt.

Tbn.

Perc.

Vln.

Vla.

Vc.

E.

Lakes sounds fade.

77

78