

James Romig

Glaciers

for symphony orchestra

Parallax Music Press
www.jamesromig.com

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James Romig
Glaciers
(2009)

Duration: 13–14 minutes

Instrumentation:

piccolo
flute
oboe
english horn in F
2 clarinets in B-flat
2 bassoons
2 horns in F
2 trumpets in C
tenor trombone
bass trombone
tuba
timpani
crotales
glockenspiel
vibraphone
harp
1st violins
2nd violins
violas
cellos
basses

Commissioned by:

Albion College Symphony Orchestra • James Ball, conductor
Central Washington University Symphony Orchestra • Nikolas Caoile, conductor
Sam Houston State University Symphony Orchestra • David C. Cole, conductor
Pacific Lutheran University Symphony Orchestra • Jeffrey Bell-Hanson, conductor

Program Note:

Glaciers, for orchestra, was composed in 2009, commissioned by the orchestras of Albion College, Central Washington University, Pacific Lutheran University, and Sam Houston State University. The work, lasting approximately thirteen minutes, slowly makes its way through eight different harmonic areas, each containing six pitches. Within each of the eight sections, pitches remain in fixed registral positions but are varied timbrally as they shift from instrument to instrument. Transitions between each of the first seven sections are made via single pitches, while the transition to the last section is made via a pair of pitches that form the interval of a perfect fifth. The final harmonic section is composed entirely of this open, pure interval.

The work's title is inspired by the glaciers and moraines of Alaska, where the composer conceived of the work's mood and large-scale structure while visiting in June 2008. The harmonic content was inspired by the 100th birthday of American composer Elliott Carter, whose *Harmony Book* provided the all-interval row from which most of *Glaciers*' harmonic material was derived.

Performance Notes:

- The score is transposed, including standard octave transpositions for piccolo (8va), crotales (15va), glockenspiel (15va), and basses (8vb).
- Cues in parts are transposed according to the key of the part.
- All *con sordino* passages in the brass are to be performed with straight mutes.
- Portions of the trumpet 1 part may be performed on E-flat trumpet, if desired.
- The timpani part requires timpani mallets and snare drum sticks.
- The crotale part requires plastic mallets and a bow. Pitches needed: C, D, E, G, A, B (“low octave”).
- The vibraphone part requires cord/yarn mallets, plastic mallets, and a bow.
- If desired, the crotales and glockenspiel may be performed by one player.
- If necessary, piano may be substituted for harp. If doing so, please use the separate piano part (available from the composer). The piano part differs from the harp part only in octave positions of notes. The pitches and rhythms do not change.
- Contrabasses should use a low-C extension or tune the E string down to C. The low string is not utilized until near the end of the piece (starting at measure 212).
- In addition to large rehearsal numbers, both score and parts include measure numbers at the start of each system.
- For the conductor's convenience, dynamics, articulations, etc., are repeated on each page of the score.
- It is absolutely essential that all notes be held for their exact durations.
- Dynamics throughout the piece are written in relation to each other, not adjusted for specific instruments. Therefore, a *forte* in a clarinet part should be the same relative loudness as a *forte* in the trombone. This is necessitated by situations with “terraced” dynamics (measures 22–40) and in sections where notes “morph” from one instrument to another (measures 40–58 and elsewhere). The conductor may wish to suggest instances when the winds should play louder than the notation suggests, and/or instances when the brass should play softer.

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$\text{♩} = 54-60$

Piccolo (8va)

Flute senza vibr. (sempre) *mp*

Oboe

English Horn

Bb Clarinet 1+2 senza vibr. (sempre) *mp*

Bassoon 1+2 senza vibr. (sempre) *mp*

F Horn 1+2

C Trumpet 1+2

Trombone

Bass Trombone (2 players)

Tuba

Timpani

Crotales (15va) arco crotale (l.v.) *f*

Glockenspiel (1 or 2 players) cord / yarn mallet l.v. (sempre) plastic mallet, for a crotale-like sound cord / yarn plastic cord / yarn *mf*

Vibraphone motor off (sempre) *mf*

Harp (piano may substitute) *mf* l.v. (sempre) (l.v.)
D C B - E^b F[#] G A^b

Violin 1

Violin 2

Viola sul G *p* staggered bowing (▣ V) as necessary throughout

Cello sul C *p* staggered bowing (▣ V) as necessary throughout

Bass scord: tune E down to C (8vb)

7

picc *mp* senza vibr. (sempre)

fl *mp*

ob *mp* senza vibr. (sempre)

eh

cl 1 ^{1°} *mp*

cl 2 ^{1°}

bsn 1 *mp*

bsn 2

hn 1

hn 2

tpt 1

tpt 2

tbn

btbn

tba

timp

crot plastic mallet *mf* crotale l.v. (sempre)

glock glockenspiel l.v. (sempre) *mf*

vibr plastic *mf* cord/yam *mf*

hrp *mf*

vl n 1 *p* (art. harm.) staggered bowing (▣ V) as necessary throughout

vl n 2 *p* sul D staggered bowing (▣ V) as necessary throughout

vla

vcl

cb

13

picc *mp*

fl *mp*

ob *mp*

eh

cl 1 ^{1°}
cl 2 *mp*

bsn 1 ^{1°}
bsn 2 *mp*

hn 1
hn 2

tpt 1
tpt 2

tbn
btbn

tba

timp *mp* *ppp* l.v. (sempre)

crot
glock (glock.) *mf*

vibr *mf* arco *mf*

hrp *mf* A^b to A[#]

vl n 1

vl n 2

vla

vcl

cb *p* senza vibr. (sempre) staggered bowing (▣ V) as necessary throughout

40

n (niente) = *ppp* as possible

37

picc *mf* *f* *n*

fl *p* *n* *mf*

ob *f* *n* *mf*

eh *f* *n* *f* *n*

cl 1 *mf* *f* *n*

cl 2 *mf* *f* *n*

bsn 1 *mp* *f* *n*

bsn 2 *f* *n*

hn 1 *f* *n* *2°* *n* *1°* *mf*

hn 2 *mf* *n* *1°* *2°* *mf* *n* *1°* *f*

tpt 1 *f* *mf* *n* *mf* *n* *mf* *f*

tpt 2 *f* *mf* *n* *mf* *n* *mf* *f*

tbn *mp* *f* *n*

tbtn *mp* *f* *n*

tba *f* *n*

timp *f* *mp* *ppp* *n* *mf*

crot *mf* *f* *mf*

glock *mf* *f* *mf*

vibr (arco) *mf* plastic *mf* arco *n* *mf*

hrp *f* *f* D to D^b (D^bC B - E^bF²G A^b)

vln 1 *mp* *f* senza vibr. (sempre) *n* *mf*

vln 2 *mp* sul D *mf* senza vibr. (sempre)

vla *mf* sul G *mp* senza vibr. (sempre) *f* *n*

vcl *mp* sul C *mp* senza vibr. (sempre) *n* *mf*

cb *mf* *mp* *n* *mf*

49

The musical score is arranged in systems for various instruments. The first system includes Piccolo (picc), Flute (fl), Oboe (ob), English Horn (eh), Clarinet 1 (cl 1), Clarinet 2 (cl 2), Bassoon 1 (bsn 1), Bassoon 2 (bsn 2), Horn 1 (hn 1), Horn 2 (hn 2), Trumpet 1 (tpt 1), Trumpet 2 (tpt 2), Trombone (tbn), Trombone/Tuba (tbtn), Tuba (tba), Timpani (timp), Crotales/Glockenspiel (crot glock), Vibraphone (vibr), Harp (hrp), Violin 1 (vln 1), Violin 2 (vln 2), Viola (vla), Violoncello (vcl), and Contrabass (cb). The score features complex rhythmic patterns with frequent changes in time signature (4/4, 3/4, 4/4) and dynamic markings such as *f*, *mf*, *ff*, and *ff*. Performance instructions include *1^o*, *2^o*, *arco*, *(l.v.)*, *sul D*, *sul A*, and *sul E*. The piece concludes with a *ff* dynamic marking.

79

The musical score for measures 79-83 is arranged in a multi-staff format. The woodwind section (piccolo, flute, oboe, English horn, clarinets 1 & 2, bassoons 1 & 2, horn 1 & 2, trumpet 1 & 2, trombone, and tuba) is mostly silent, with rests in all staves. The percussion section includes timpani (starting with a *p* dynamic), crotales/glockenspiel, and vibraphone (starting with a *mp* dynamic). The harp (hrp) also begins with a *mp* dynamic. The string section (violins 1 & 2, viola, violin, and cello) plays a melodic line starting in measure 79, marked with a *p* dynamic and a sordina (sord.) instruction. The double bass (cb) provides a bass line, also marked with a *p* dynamic. The time signature changes from 4/4 to 3/4 at the beginning of measure 83.

picc

fl

ob

eh

cl 1
cl 2

bsn 1
bsn 2

hn 1
hn 2

tpt 1
tpt 2

tbn
btbn

tba

timp

crot
glock

vibr

hrp

vln 1

vln 2

vla

vcl

cb

p

mp

p (sord.)

(sord.)

(sord.)

(sord.)

p

p

p

85

picc

fl

ob

eh

cl 1
cl 2

bsn 1
bsn 2

hn 1
hn 2

tpt 1
tpt 2

tbn
btbn

tba

timp

crot
glock

vibr

hrp

vln 1

vln 2

vla

vcl

cb

p

mp

pp

n

sf

(sord.)

senza sord.

sul A

sul D

sul tasto, flaut.

sul tasto, flaut.

97

picc

fl. *flz.* *n* *mf* *(flz.)* *n* *mf* *n* *mf*

ob

eh

cl 1 *1°*
cl 2 *1°* *n* *mf* *n*

bsn 1 *1°*
bsn 2 *n* *mf* *n*

hn 1 *2°* *mf* *1°* *n* *mf* *2°* *n* *1°* *mf*
hn 2 *mf* *n* *mf* *n* *mf* *n* *mf* *n*

tpt 1 *1°* *n* *mf* *1°* *n* *mf* *n* *mf* *n*
tpt 2 *n* *mf* *n* *mf* *n* *mf* *n* *mf*

tbn *n* *mf* *n* *mf* *n* *mf* *n* *mf*
btn *n* *mf* *n* *mf* *n* *mf* *n* *mf*

tba *mf* *n* *mf* *n* *mf* *n* *mf* *n*

timp *mp* *n* *(s.d. sticks)* *mf* *n* *(s.d. sticks)* *mf* *n*

crot
glock

vibr

hrp

vln 1 *unis. sul pont.* *n* *mp* *(pont.)* *n* *mp*
vln 2 *sul pont.* *n* *mp* *(pont.)* *n* *mp*

vla *sul pont.* *n* *mp* *(pont.)* *n* *mp*

vcl *sul pont.* *n* *mp* *(pont.)* *n* *mp*

cb *(pont.)* *n* *mp* *(pont.)* *n* *mp*

103

picc

fl (flz.)

ob

eh

cl 1 1°

cl 2 1°

bsn 1 1°

bsn 2 1°

hn 1 2°

hn 2 1°

tpt 1

tpt 2

tbn

btbn

tba

timp (s.d. sticks)

crot

glock

vibr

hrp

vl n 1 (pont.)

vl n 2 (pont.)

vla (pont.)

vcl (pont.)

cb (pont.)

mf

mp

n

ord.

1°

2°

3°

4°

mf

mp

n

ord.

121

pic

fl *mf*

ob *mf*

eh *mf* *ff*

cl 1 *mf* *ff*

cl 2 *mf* *ff*

bsn 1 *mf*

bsn 2 *mf*

hn 1 *mf* (sord.)

hn 2 *mf* (sord.)

tpt 1 *mf* (sord.)

tpt 2 *mf* (sord.)

tbn *mf* (sord.)

btbn *mf* (sord.)

tba

timp

crot *mf* (mallet crot.)

glock. *mf* (cord/yarn)

vibr *f* (cord/yarn)

hrp *f*

vln 1 *mp* sul A

vln 2 *mp* sul D

vla

vcl

cb

127

picc *mf*

fl *mf*

ob *mf*

eh *mf*

cl 1
cl 2 *mf*

bsn 1
bsn 2 *mf*

hn 1
hn 2 *mf*

tpt 1
tpt 2 *mf*

tbn
btn

tba

timp

crot
glock *mf*

vibr *f*

hrp *f*

vln 1 *mp*

vln 2 *mp*

vla *mp*

vcl *mp*

cb

1^o (sord.)

2^o (sord.)

1^o (sord.)

glock.

arco crot.

arco crot.

glock.

sul A

sul D

ord. con sord.

ord. con sord.

picc *f* *mf* *f* *n*

fl *n* *mf* *f* *n*

ob *n* *mf* *f* *n*

eh *f* *n* *f* *mf* *n*

cl 1 *f* *mf* *n* *mf* *n*

cl 2 *f* *mf* *n* *mf* *n*

bsn 1 *f* *mf* *n* *mf* *n*

bsn 2 *f* *mf* *n* *mf* *n*

hn 1 *senza sord.* *mf* *n* *n* *n*

hn 2 *senza sord.* *f* *n* *n* *mf*

tpt 1 *2° senza sord.* *f* *n* *mf* *n* *mf*

tpt 2 *1° senza sord.* *f* *n* *mf* *n* *mf*

tbn *senza sord.* *f* *n* *mf* *n* *mf*

tbn *btbn* *n* *mf* *n* *mf*

tba *n* *mf* *n* *mf* *n*

timp *ord.* *mf* *n* *n* *n*

crot *(glock.)* *mf* *n* *n* *n*

glock *mf* *n* *n* *n*

vibr *arco* *n* *f* *n* *f* *n*

hrp *f* *n* *n* *n* *n*
E^b to E, F² to F^b (DCB - E^bGA)

vln 1 *f* *n* *n* *n* *n*

vln 2 *n* *f* *mf* *n* *mf* *n*

vla *senza sord.* *f* *n* *n* *mf* *n*

vcl *senza sord.* *f* *n* *f* *n* *n*

cb *n* *mf* *f* *n* *n*

139

picc *n* *mf* *n* *mf* *f*

fl *n* *mf* *n*

ob *n* *mf* *n*

eh *n* *mf* *n* *mf*

cl 1 *2^o* *n* *mf* *1^o* *n* *mf* *n* *mf*

cl 2 *n* *mf* *n* *mf* *n* *mf*

bsn 1 *1^o* *n* *mf* *2^o* *n* *mf* *1^o* *n* *f* *n*

bsn 2 *n* *mf* *n* *mf* *n* *f* *n*

hn 1 *f* *n* *2^o* *n* *1^o* *n* *mf* *n* *2^o* *n*

hn 2 *n* *mf* *n* *1^o* *n* *mf* *n* *2^o* *n*

tpt 1 *n* *f* *n* *2^o* *f* *1^o* *n* *f* *2^o* *n*

tpt 2 *n* *n* *f* *n* *n* *mf* *n* *n*

tbn *n* *n* *n* *n* *n* *n* *n* *n*

btbn *n* *mf*

tba *n* *mf* *n* *f* *n*

timp *mf*

crot *(glock.)* *mf*

glock *(arco)* *(l.v.)* *mf* *strike with cord/yarn; sustain with bow* *(l.v.)* *(arco)* *f*

vibr *f* *n* *f* *f* *n* *f*

hrp *f*

vln 1 *mf* *n* *f* *n* *n* *mf* *n*

vln 2 *n* *sul D* *mf* *n* *mf* *n* *mf*

vla *(flaut.)* *f* *sul C* *n* *n* *f* *(flaut.)*

vcl *n* *mf* *n* *n* *mf* *n*

cb *f* *n* *f* *n* *n*

151

pic

fl *n* *mp* *n* *n*

ob

eh

cl 1
cl 2

bsn 1
bsn 2

hn 1
hn 2 ^{2°} *n* *mp*

tpt 1
tpt 2

tbn
btbn *n*

tba

timp *mp*

crot
glock (glock.) *f* arco *mf* (glock.) *mf* (l.v.) (arco) glock. *mp* (l.v.)

vibr *n* *mf*

hrp *mf*

vl 1 *mp* sul A

vl 2 *mp*

vla

vcl

cb *mp*

157

picc

fl *mp* *n* *mp* *n*

ob

eh

cl 1

cl 2

bsn 1

bsn 2

hn 1

hn 2

tpt 1

tpt 2

tbn

btbn

tba

timp

crot
glock (*glock.*) *mp*

vibr (*arco*) *n* *mf* (*l.v.*) *n*

hrp *mf*

vln 1

vln 2

vla

vcl

cb

163

picc

fl

ob

eh

cl 1
cl 2

bsn 1
bsn 2

hn 1
hn 2

tpt 1
tpt 2

tbn
btbn

tba

timp

crot
glock

vibr
mf
cord / yarn
mf

hrp
mf

vln 1
sul A
con sord.
p

vln 2
sul D
con sord.
p

vla

vcl

cb

169

pic

fl *mp*

ob

eh

cl 1
cl 2 ^{1°} *mp*

bsn 1
bsn 2 ^{1°} *mp*

hn 1
hn 2

tpt 1
tpt 2

tbn
btbn

tba

timp

crot
glock ^{mallet} ^{crot.} *mf*

vibr *mf*

hrp *mf*

vl n 1

vl n 2

vla

vcl ^{sul D} *p*

cb ^{sul A con sord.} *p*

175

pic

fl

ob

eh

cl 1
cl 2

bsn 1
bsn 2

hn 1
hn 2

tpt 1
tpt 2

tbn
tbn

tba

timp

crot
glock

vibr

hrp

vin 1

vin 2

vla

vcl

cb

mp

mf

f

p

1°

arco crot.

sord.) sul E

sord.) sul A

sord.) sul D

sul G

p

205

picc *mf* *n* *n* *mf* *n* *n* *mf* *n*

fl *n* *mf* *n* *n* *mf* *n*

ob *f* *n* *n* *mf*

eh *mf* *n* *n* *mf* *n* *n* *mf* *n*

cl 1 *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

cl 2 *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

bsn 1 *mf* *n* *n* *mf* *n* *n* *mf* *n*

bsn 2 *mf* *n* *n* *mf* *n* *n* *mf* *n*

hn 1 *f* *n* *n* *mf* *n* *n* *f* *n*

hn 2 *n* *mf* *n* *n* *mf* *n* *n* *f* *n*

tpt 1 *n* *n* *n* *mf* *n* *n* *n* *mf* *n* *n* *n* *mf* *n* *n* *n*

tpt 2 *n* *n* *n* *mf* *n* *n* *n* *mf* *n* *n* *n* *mf* *n* *n* *n*

tbn *n* *n* *n* *mf* *n* *n* *f* *n* *n* *mf* *n* *n* *mf* *n* *n* *n*

btbn *n* *n* *n* *mf* *n* *n* *f* *n* *n* *mf* *n* *n* *mf* *n* *n* *n*

tba *f* *n* *n* *mf* *n* *n* *mf* *n* *n* *mf* *n* *n* *mf* *n* *n* *n*

timp *mf*

crot (glock.) *mf*

glock *mf*

vibr *f*

hrp *f*

vln 1

vln 2

vla

vcl

cb (score: tune E down to C)

219

picc
fl
ob
eh
cl 1
cl 2
bsn 1
bsn 2
hn 1
hn 2
tpt 1
tpt 2
tbn
tbn
tba
timp
croch
glock
vibr
hrp
vln 1
vln 2
vla
vcl
cb

arco
croch.
f
plastic
mf