

John Oliver

UP WIND

for orchestra

Commissioned by the Vancouver Symphony Orchestra

First performed by the Vancouver Symphony Orchestra
under the direction of Christian Arming
May 8, 2004 at the Orpheum Theatre, Vancouver, Canada

INSTRUMENTATION

3 flutes (player 2 & player 3 double piccolo)
2 oboes
english horn
2 clarinets in Bb (player 2 doubles Eb clarinet)
bass clarinet
2 bassoons
contrabassoon
4 horns in F
3 trumpets in Bb (player 1 doubles piccolo trumpet in Bb)
3 trombones (player 3 plays bass trombone)
contrabass tuba in BBb
2 percussion

player 1:

- vibraslap
- cowbell
- glockenspiel
- vibraphone
- 2 congas
- 2 timbales
- snare drum
- large bass drum

player 2:

- police whistle
- woodblock
- 2 agogos
- a drum set consisting of the following:
 - pedal bass drum
 - snare drum
 - two medium to high toms mounted on the bass drum
 - 2 different-sized floor toms
 - 1 ride cymbal
 - 2 crash cymbals
 - 1 special cymbal [suggest china or sizzle]
 - hihats

timpani

piano

harp

strings (14/10/8/7/5 minimum; more recommended to balance winds and brass)

Up Wind was commissioned by the Vancouver Symphony with assistance from the Canada Council for the Arts.

Smoke gets in your eyes. Wind gets in your ears. You can't see the wind but you know it's there because of the physiological effect on your face and body. The wind can invade you, yet you cannot see the culprit. Music is the same: it's in the air, it is unseen. We tend to believe what we see, but are less sure about what we hear. Often we think music is in the notes: "here is the tune, it goes like this; here are the chords." Yet music also has parafenomena and works in mysterious ways. The *sound* of music goes far beyond these notes and chords. I am interested in the integration of traditional notions of music (e.g. the known affects that melody and harmony produce) with new forms of organizing sound based on contemporary science and thought.

In **Up Wind**, I use only a few notes to create three contrasting movements that draw some different lines. The first movement presents mostly fast upward lines and slower lines moving down or in zigzags. The second movement uses only the extreme registers of the instruments. Be warned that the high register clusters produce difference tones in the listeners' ears: the music literally invades your body. The third movement pulls a wandering melody out of quickly rising lines.

I dedicate each of these movements to composers whose works have had a profound influence on my own:

1. Dedicated to John Adams
2. Dedicated to the memory of Giacinto Scelsi
3. Dedicated to the memory of György Ligeti

UP WIND

1

Bold and Bright

Dedicated to John Adams

JOHN OLIVER

(born 1959)

$\text{♩} = 144$

$\frac{4}{4}$ $\text{a}2$

Flutes 1, 2 *ff* (Flute) *mf*

Flute 3 (picc.) *ff* $\text{a}2$ *mf*

Oboes 1 & 2 *ff* $\text{a}2$ *mf*

English Horn *ff* *mf*

Clarinet in B \flat 1 *ff* *mf* *ff*

Clarinet in B \flat 2 (doubling E \flat clarinet) *ff* *mf* *ff*

Bass Clarinet in B \flat *ff* *ff*

Horns in F (4)

Trumpet 1 in B \flat *ff*

Trumpets 2 & 3 in B \flat

Trombones (1, 2, 3)

Tuba

PERCUSSION 1 Vibraslap
Cowbell
Glockenspiel
Vibraphone
Congas
Timbales
Snare Drum
Bass Drum

PERCUSSION 2 Whistle
Agogos
Wood Block
Drum Set

Timpani

Piano

Harp

$\frac{4}{4}$ $\text{♩} = 144$

Violin 1

Violin 2

Viola

Cello

Double Bass

8

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2 (Eb)
Clar. 3 (bass)
Tpt. 1
Tpt. 2
Tpt. 3

15

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2 (Eb)
Clar. 3 (bass)
Bsn. 1
Bsn. 2
C. bsn.
Tpt. 1
Tpt. 2
Tpt. 3

15

Vn. 1
Vn. 2
Vla.
Vc.

22

Fl. 1 *ff sf* *f*

Fl. 2 *ff sf* *f*

Fl. 3 *ff sf* To Picc.

Ob. 1 *f*

Eng. Hn. *f*

Cl. 1 (*f*)

Cl. 2 (Eb) *f*

Clar 3 (bass) *f*

Bsn. 1 *f*

Bsn. 2 *f*

C.bsn. *f*

Tpt 1

Tpt 2

Tpt 3

22

Vn 1 *f* *mp*

Vn 2 *mp* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

3/4

30 4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2 (Eb)
Clar. 3 (bass)
Bsn. 1
Bsn. 2
C. bsn.
Tbn. 2
Tbn. 3
Tuba
P2 Drum Set
Timp

China Cymb
Ride bell
Snare
Toms
Hi-hat (open)
Kick D

ff *f*



38 3/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2 (Eb)
Clar. 3 (bass)
Bsn. 1
Bsn. 2
C. bsn.
Tbn. 2
Tbn. 3
Tuba
B. D.
P2 Drum Set
Timp

ff *mf*

46 4/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2 (Eb)
Clar. 3 (bass)
Bsn. 1
Bsn. 2
C. bsn.
Tbn. 2
Tbn. 3
Tuba
B. D.
P2 Drum Set

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54 4/4

Fl. 1
Fl. 2
Fl. 3 (Piccolo)
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2 (Eb)
Clar. 3 (bass)
Horns 2/4
Tpt. 1
Piano

61

Fl. 1
Fl. 2

Picc.

Ob. 1
Ob. 2

Eng. Hn.

Cl. 1
Cl. 2 (Eb)

Clar 3 (bass)

Bsn. 1
Bsn. 2

C. bsn.

Hns. 1/3
2/4

Tpt. 2
3

V-slap

Congas

T-bales

Whist. *Police whistle*

Agogos

P2 Drum Set *Crash Cymb.*

Piano

Vn 1
Vn 2

Vla

Vc.

DB

Detailed description of the musical score: This page contains measures 61 through 65 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets 1 and 2 (Eb), Clarinet in Bass, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1/3 and 2/4, Trumpets 2 and 3, and Trombones. The percussion section includes V-slap, Congas, T-bales, Whistle (Police whistle), Agogos, and a P2 Drum Set with a Crash Cymbal. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *ff*, and *fff*, and includes articulation marks like accents and slurs. A large watermark is visible across the page.

67

Fl. 1
2

Picc.

Ob. 1
Ob. 2

Eng. Hn.

Cl. 1
Cl. 2 (Eb)

Clar 3 (bass)

Bsn. 1
2

C. bsn.

Hns. 1/3
2/4

Tpt. 2
3

V-slap

Congas

T-bales

Whist.

Agogos

P2 Drum Set

Piano

67

Vn 1
Vn 2

Vla

Vc.

DB

73

Fl. 1

Fl. 2

Picc.

Ob. 1
2

Eng. Hn.

Cl. 1

Cl. 2 (E \flat)

Clar. 3 (bass)

Bsn. 1
2

C. bsn.

Hns. 1/3
2/4

Tpt. 1

Tpt. 2
3

Tbn. 1

Tbn. 2
3

Tuba

Cowbell

T-bales

S. D.

P2 Drum Set

Piano

Vn. 1

Vn. 2

Vla.

Vc.

DB

77

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2 (Eb) *ff*

Clar. 3 (bass)

Bsn. 1

Bsn. 2

C. bsn.

Hns. 1/3

Hns. 2/4

Tpt. 1 *ff*

Tpt. 2

Tpt. 3 *ff*

Tbn. 1 *f*

Tbn. 2 *ff*

Tbn. 3 *f*

Tuba

Cowbell

T-bales

S. D.

P2 Drum Set

Piano

77

Vn. 1

Vn. 2

Vla.

Vc.

DB

84 $\frac{3}{4}$ $\frac{4}{4}$ ♩ = 72

Fl. 1 *ff*

Fl. 2 *ff* Piccolo *f*

Picc. *ff* *f*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *f* *pp* *ff*

Cl. 1 *pp* *ff*

Cl. 2 (E♭) *f*

Clar. 3 (bass) *pp*

Bsn. 1 *pp* *ff*

Bsn. 2 *pp*

C.bsn. *pp*

Hns. 1/3 *pp* 1. Solo *mf* *f*

Hns. 2/4 *pp*

Tbn. 2 *pp*

Tbn. 3 *f* *pp*

Tuba *f* *pp*

W. Bl. *ff*

Piano *ff* *secco*

Harp

84 $\frac{3}{4}$ $\frac{4}{4}$ ♩ = 72

Vn. 1 *ff* *p*

Vn. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*