

spiral-bound

dayton hare

for orchestra

(2024)



“spiral-bound” was co-commissioned and premiered by the New York Youth Symphony and Interlochen Arts Academy as part of the Jon Deak First Music Program.

First performances by the New York Youth Symphony on March 9, 2025 and Interlochen Center for the Arts in summer 2025.

This piece was written while the composer was in residence at the Fondation des États-Unis in Paris as a Fulbright-Harriet Hale Woolley Scholar

Duration c. 10 minutes

Score in C

– INSTRUMENTATION –

2 Flutes (1st doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Clarinets in B-flat
2 Bassoons

4 French Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

Timpani

3 Percussion

Player 1: Snare Drum (shared), Suspended Cymbol (shared), Tambourine

Player 2: Triangle (shared), Bass Drum

Player 3: Glockenspiel, Tam-tam, Triangle (shared), Suspended Cymbol (shared), Snare Drum (shared)

Harp

Piano

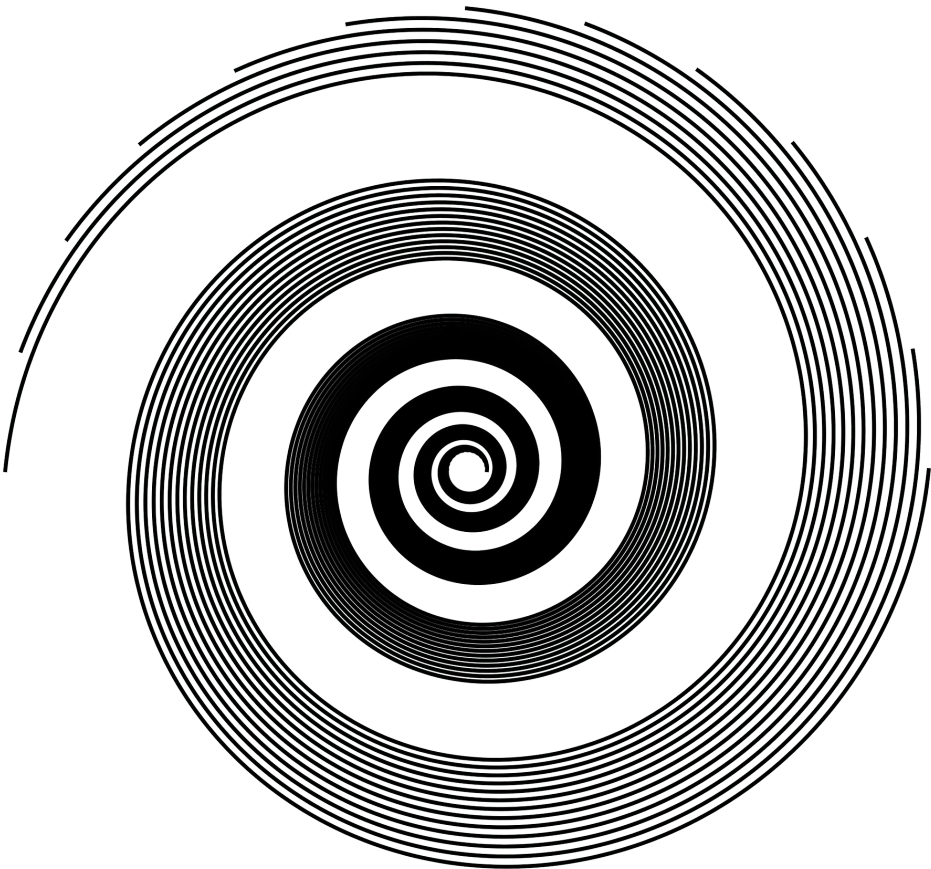
Strings

– PROGRAM NOTE –

Over the last year or so, I’ve been returning again and again to the idea of spirals as a structure. A form built out of continuous recursion in ever-tightening circles, the natural world seems full of them. Whether it’s spiral seashells, leaf structures, weather formations like hurricanes, or any number of other examples, everywhere I seem to turn, there they are. Human psychology, too, seems to be imbued with them in the form of recurring, obsessive thought patterns that are difficult to break free from. My spiral fixation is itself an example of this.

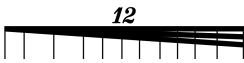
So when I learned that this commissioned piece for the New York Youth Symphony was to be programmed alongside Brahms’s final symphony, whose last movement is a magnificent passacaglia, it felt like the perfect opportunity to try it musically. A passacaglia, after all, is almost a kind of musical spiral, a repeating structure that governs the form and direction of the music.


I set out to write my own, more-explicitly-spiral, less-explicitly-passacaglia passacaglia. Broadly speaking, the piece is built out of two contrasting types of material. The first, the “spiral” theme, is a constantly transposing tone row that seems to circle back on itself, as if eating its own tail. Throughout the sections of the piece where it predominates, it undergoes a gradual process of intensification, starting extremely slow but getting faster and faster until, by the end, it has no choice but to disintegrate into chaos. The other type of material is a resistance to this process, a lyrical and reflective music that remains in a fixed harmonic place, contrasting with the spiral theme’s harmonic itinerance. Over time, the spiral music infiltrates these calmer sections, wearing down their resistance, drawing them back into its orbit, until the piece, as it was ever bound to, has no choice but to spiral out of existence.



PERFORMANCE NOTES

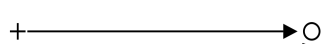
General

Fanned beams opening from left to right indicate a speed up in within the note group: 

Increase volume dramatically at the tail end of the crescendo: *p*  *ff*

Winds and Brass

Trumpets use Harmon mutes, typically with the stem in.

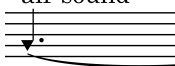
Remove stem while playing: 


Trombones and tuba are asked to use straight mutes.

French horns have extended stopped passages, for which they may want to consider using a stop mute. Stopped pitches are indicated with a “+,” but extended passages are simply labeled “stopped” and ended by “open.”


Flute and Piccolo are asked to flutter tongue, which is indicated by tremolo lines and “flz.”

Woodwinds are sometimes asked to make a timbre trill/bisbigliando that starts slow and gradually increases in speed. The important thing here is the contrast in color, whether this is best achieved by fingering changes or by some other means such as lip glissandi.

Produce a pitchless white noise by blowing air through your instrument. 

Articulate tongue stop cut off, typically paired with a flared crecsendo:  The idea is a sort of car-zooming-by effect.

When an especially percussive, violent sound is desired this symbol is paired with the words “tongue ram.”

A short fermata, really no more than a slow intake of breath 

Timpani


Timpani has a number of rearticulated glissandi. These are indicated by a glissando line running through a series of invisible noteheads indicating the rhythm. Feel free to switch drums as needed.

Piano

Piano occasionally has cluster chords in the low register following a quick leap down. No need to be overly precise about the pitches.

Strings

Quarter tones are occassionally used as a kind of blurring effect for a sustained chord. No need to be super precise.

Bow pressure crunch sound: 

String divisi in various types are used throughout. When a section is divided in two, use standard inside/outside divisions. When the divisi is greater than two, divide by stand.

spiral-bound

♩ = 84 snapping into focus, taut

acelerando poco a poco..

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13 14 15 16 17 C 19 20 21 22 23 24 25

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Perc. 3

Hp

1

Vln I

2

1

Vln II

2

1

arco

ppp legatissimo, affectless and placid

Vla 2

2

ppp legatissimo, affectless and placid

3

ppp legatissimo, affectless and placid

1

ppp legatissimo, affectless and placid

Vc. 2

2

ppp legatissimo, affectless and placid

3

ppp legatissimo, affectless and placid

26 27 [D] 29 30 31 32 [E] 34 35 36 37

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp.

Perc. 3

Hp

Vln I

Vln II

Vla 2

Vc. 2

D. B.

ppp *legatissimo, affectless and placid*

ppp *legatissimo, affectless and placid*

ppp *legatissimo, affectless and placid*

57 58 59 60 61 62 flz.

Picc. *f* *pp* *p* *mp* *p* *pp* *p* *pp* *pp* *f*

Fl. 2 *f* *ppp* *mp* *ppp* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *ppp*

Ob. 1 *ppp* *mp* *ppp* *mp* *ppp*

Eng. Hn *mp* *ppp* *ppp* *mp* *ppp* *mp* *ppp*

Cl. in Bb 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. in Bb 2 *mp* *ppp* *mp* *ppp* *ppp*

Bsn 1 *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp*

Bsn 2 *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Perc. 2

Hp

Pno *Red.*

Solo *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vln I *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

gli altri *ppp* *sub.* *mf* *ppp* *sub.*

Solo *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

gli altri *ppp* *sub.* *mf* *ppp* *sub.*

Vla *ppp* *sub.* *mf* *ppp* *sub.*

Vc. *ppp* *sub.* *mf* *ppp* *sub.*

D. B. *ppp* *sub.* *mf* *ppp* *sub.*

[illegible]

This page of the musical score, numbered 78, contains the following elements:

- Measures:** The score spans measures 78 to 85, with a rehearsal mark 'N' at measure 81.
- Instrumentation:**
 - Woodwinds:** Piccolo, Flute 2, Oboe 1, English Horn, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2.
 - Brass:** French Horn in F 1.2, French Horn in F 3.4, Trumpet in C 1, Trumpet in C 2.3, Trombone 1.2, Baritone Trombone, Tuba.
 - Timpani:** Timp.
 - Percussion:** Perc. 1, Perc. 2, Perc. 3.
 - Other:** Harp (Hp), Piano (Pno), Solo, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), Double Bass (D.B.).
- Dynamic Markings:** The score includes a wide range of dynamics from *ppp* (pianissimo) to *ff* (fortissimo), with many *ppp* markings throughout.
- Articulation and Performance Instructions:**
 - Articulation marks include accents, staccato, and slurs.
 - Performance instructions include "alternate fingerings", "tongue stop this and all similar gestures", "pizz." (pizzicato), "arco" (arco), "Solo stand 3 outside", "solo stand 2 inside", "3 outside", and "gli altri".
- Key Signatures and Time Signatures:** The key signature is B-flat major (two flats). The time signature changes from 4/4 to 2/4 at measure 81 and back to 4/4 at measure 84.

[illegible]

Musical score for measures 117-124. The score includes parts for Piccolo, Flute 2, Oboe 1, English Horn, Clarinet in B-flat 1 & 2, Bassoon 1 & 2, French Horn in F 1 & 2, French Horn in F 3 & 4, Trumpet in C 1, Trumpet in C 2 & 3, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations including notes, rests, dynamics (p, mf, p, mf, p, mf, p, mp, f, mp), and articulation marks (accents, slurs). Measure numbers 117, 118, 119, 120, 122, 123, and 124 are indicated. There are also performance instructions like "Picc.", "V", and "W" in boxes.

126

127

128

129

130

Picc.

Fl. 2

Ob. 1

Eng. Hn

Cl. in Bb 1.2

Bsn 1.2

F. Hn in F 1.2

F. Hn in F 3.4

Tpt in C 1

Tpt in C 2.3

Tbn. 1.2

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp

Pno

Vln I

Vln II

Vla

Vc.

D. B.

X

131132133134

Picc.

Fl. 2

Ob. 1

Eng. Hn

Cl. in Bb 1.2

Bsn 1.2

F. Hn in F 1.2

F. Hn in F 3.4

Tpt in C 1

Tpt in C 2.3

Tbn. 1.2

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp

Pno

Vln I

Vln II

Vla

Vc.

D. B.

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in 4/4 time and includes dynamic markings, articulation, and performance instructions.

Instrumentation and Parts:

- Piccolo:** Measures 135-143, dynamics *fff* to *ff*.
- Fl. 2:** Measures 135-143, dynamics *fff* to *ppp*.
- Ob. 1:** Measures 135-143, dynamics *fff* to *ff*.
- Eng. Hn:** Measures 135-143, dynamics *fff* to *ppp*.
- Cl. in Bb 1.2:** Measures 135-143, dynamics *ffp* to *ppp*.
- Bsn. 1.2:** Measures 135-143, dynamics *ffp* to *ppp*.
- F. Hn in F 1.2:** Measures 135-143, dynamics *ffp* to *ppp*.
- F. Hn in F 3.4:** Measures 135-143, dynamics *ffp* to *ppp*.
- Tpt in C 1:** Measures 135-143, dynamics *fff* to *ff*.
- Tpt in C 2.3:** Measures 135-143, dynamics *fff* to *ff*.
- Tbn. 1.2:** Measures 135-143, dynamics *ffp* to *ppp*.
- B. Tbn.:** Measures 135-143, dynamics *ffp* to *ppp*.
- Tba:** Measures 135-143, dynamics *ffp* to *ppp*.
- Timp.:** Measures 135-143, dynamics *ff* to *mp*.
- Perc. 1:** Measures 135-143, dynamics *fff* to *ff*.
- Perc. 2:** Measures 135-143, dynamics *ff* to *pp*.
- Perc. 3:** Measures 135-143, dynamics *f* to *pp*.
- Hp:** Measures 135-143, dynamics *ff* to *pp*.
- Pno:** Measures 135-143, dynamics *fff* to *pp*.
- Vln I:** Measures 135-143, dynamics *ffp* to *ppp*.
- Vln II:** Measures 135-143, dynamics *ffp* to *ppp*.
- Vla:** Measures 135-143, dynamics *ffp* to *ppp*.
- Vc:** Measures 135-143, dynamics *ffp* to *ppp*.
- D. B.:** Measures 135-143, dynamics *ffp* to *ppp*.

Performance Instructions:

- 135-143:** *Y* = 160 violently
- 139-140:** bisbig. slow → fast
- 142-143:** = 60 recollecting, slightly faster than before
- 142-143:** alternate fingerings
- 142-143:** 1. alternate fingerings
- 142-143:** tongue ram
- 142-143:** as high as possible
- 142-143:** roll w/ mallets
- 142-143:** hit center w/ soft mallet
- 142-143:** hit edge w/ wooden mallet handle
- 142-143:** simply, sweetly
- 142-143:** solo stand 3 outside
- 142-143:** *ppp senza vib.*
- 142-143:** *ppp* < *f*

[illegible]

This page of the musical score covers measures 166 through 169. The instrumentation includes a full symphony orchestra with woodwinds, brass, percussion, and strings. The score is written for measures 166, 167, 168, and 169. The key signature changes from Bb major to F major between measures 168 and 169. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, *mp*, *p*, and *fff*. The percussion section includes a variety of instruments, with specific instructions for Percussion 3 to use wooden sticks on the edge of the tam-tam. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, French Horns in F 1 and 2, Trumpets in C 1 and 2, Trombones 1 and 2, and Tuba. The brass section includes Trumpets in C 1 and 2, Trombones 1 and 2, and Tuba. The percussion section includes Percussion 1, 2, and 3. The harp and piano are also present in the instrumentation.

172

173

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

1

2

Vln II

1

2

1

2

D. B.

EE

174

FF

176

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

F. Hn in F 2

F. Hn in F 3

F. Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

EE

FF

Vln I

Vln II

Vla

Vc.

D. B.

