

spiral - bound

for orchestra

dayton hare

“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

Cover design by Zuzanna Winiarska

– 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

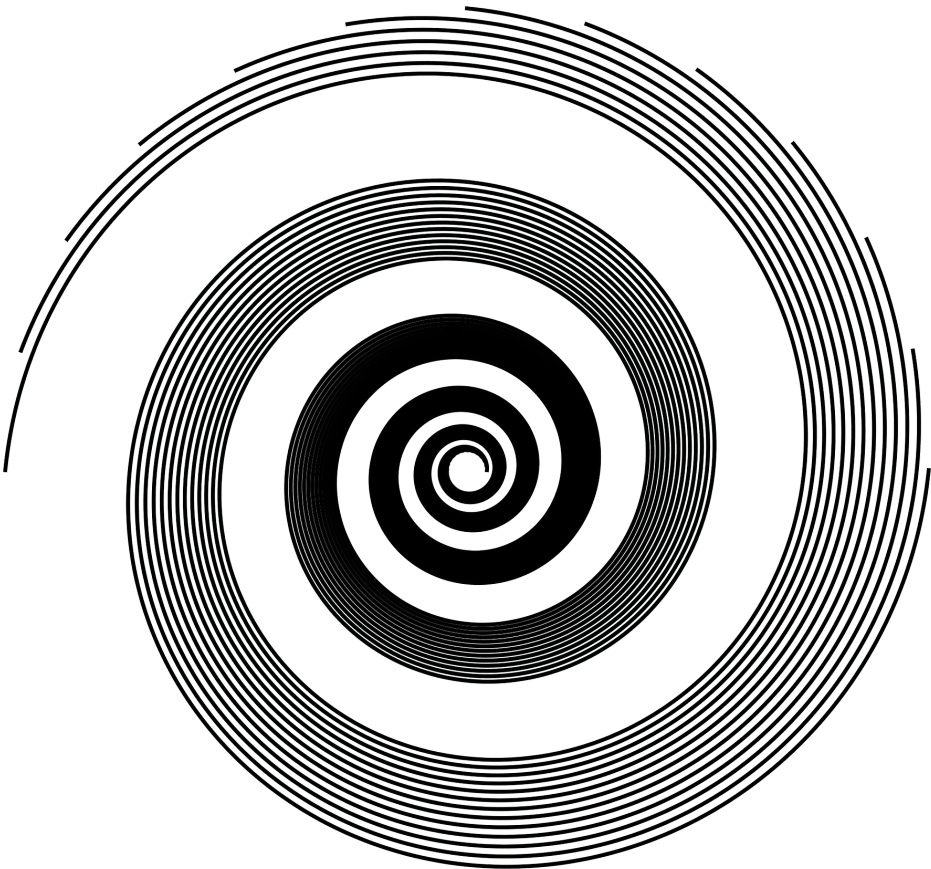
Strings

– 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

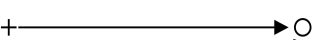
General

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.

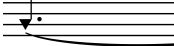
Remove stem while playing: 


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.”

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 18 19 20 21 22 23 24 25

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

Fl. 2 *p* *pp* *p* *pp* *pp* <

Ob. 1 *p* *pp* *pp*

Ob. 2 *pp*

Cl. in Bb 1 *pp* *p* *pp* *pp* *p* *pp*

Cl. in Bb 2 *pp* *p* *pp* *pp* *p* *pp*

Bsn 1 *pp* <

F. Hn in F 1 *pp* *p* *pp* *pp* *mp*

F. Hn in F 2 *pp* <

Tpt in C 1 *mp* *p* harmon mute stem in

Tpt in C 2 *p* *mp* harmon mute stem in

Perc. 3

Hp *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vln I 1 *ppp* *legatissimo, affectless and placid*

Vln I 2 *ppp* *legatissimo, affectless and placid*

Vln II 1 *ppp* *legatissimo, affectless and placid*

Vln II 2 *ppp* *legatissimo, affectless and placid*

Vla 1 *ppp* *legatissimo, affectless and placid*

Vla 2 *ppp* *legatissimo, affectless and placid*

Vc. 1 *ppp* *legatissimo, affectless and placid*

Vc. 2 *ppp* *legatissimo, affectless and placid*

Vc. 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

[illegible]

[illegible]

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*

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

Bsn 2 *mp* *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.*

63

Picc.

solo

J

65

66

67

68

69

end solo

K

pp

f

p

f

p

6

mp sweetly

pp

mp

3

f

Fl. 2

3

3

3

f

pp

p

mp

mf

p

mf

3

mf

Ob. 1

solo

3

3

f

p

mf

p

mp sweetly

p

mp

3

f

Eng. Hn

p

mf

p

mf

p

mf

p

Cl. in B♭ 1

3

3

end solo

mp

mf

p

p

mp sweetly

p

mf

3

p

Cl. in B♭ 2

p

mf

p

mf

Bsn 1

mp

3

3

ppp

mf

p

pp

p

Bsn 2

ppp

3

mp

ppp

p

mp

p

mf

p

Hp

p

mf

Pao

mp

Solo

3 inside

f

pp

f

p

stands

1 & 2

J

unis.

pp

pp

mp

pp

K

mp

3

Vln I

pp

pp

mp

pp

gli altri

mp

p

pp

mp

pp

mp

pp

mp

3

mp

Solo

1 inside

1 outside

f > p

f > p

unis.

mp

pp

mp

pp

mp

pp

mp

p

Vln II

pp

pp

pp

pp

gli altri

mp

p

pp

mp

pp

mp

pp

mp

p

Vla

mp

pp

mp

pp

mp

p

Vc.

mp

pp

mp

pp

bring out

mf

p

D. B.

mp

pp

mp

pp

mp

p

71 72 74 75 76 M

Picc. *f* *p sub.* *f* *pp* *fff* 6

Fl. 2 *p* *f* *p sub.* *f* *pp* *fff* 6

Ob. 1 *mp* *f* *p sub.* *f* *pp* *fff* 6

Eng. Hn *mf* *p* *f* *p sub.* *f* *pp* *fff* 6

Cl. in B♭ 1.2 *f* *p sub.* *f* *pp* *pp* *mf* *ffp*

Bsn. 1.2 *mf* *mp* *f* *p sub.* *f* *pp* *pp* *mf* *ffp*

F. Hn in F 1.2 *senza sord.* *p* *f* *p* *fff* *ffp* *ppp*

F. Hn in F 3.4 *senza sord.* *p* *f* *p* *fff* *ffp* *ppp*

Tpt in C 1 *p* *fff*

Tpt in C 2.3 *senza sord.* *fff* 6

Tbn. 1.2 *senza sord.* *p* *f* *ffp* *ppp*

B. Tbn. *senza sord.* *p* *f* *ffp* *ppp*

Tba *senza sord.* *p* *f* *ffp* *ppp*

Timp. *p* *ff* *p* *mp* *f* *ff* 6 *p sub.* *pp*

Perc. 1 *p* *ff* *fff*

Perc. 2 [B. Dr.] *p* *ff* *ff* *pp* *ff*

Perc. 3 [Tam.] *f* *ff*

Hp *b♭* *8va*

Pno *ff* 6 *mp* *8va*

Vln I *p* *mf* *p sub.* *f* *ff* *pp sub.* *mf* *ff sub.* *pizz.* *arco* *div.* *ffp* *ppp* *bow pressure crunch*

Vln II *mp* *p* *mf* *p sub.* *f* *pp sub.* *f* *pp sub.* *mf* *ff sub.* *pizz.* *arco* *div.* *ffp* *ppp* *bow pressure crunch*

Vla *mp* *p* *mf* *p sub.* *f* *pp sub.* *f* *pp sub.* *mf* *ff sub.* *pizz.* *arco* *div.* *ffp* *ppp* *bow pressure crunch*

Vc. *mf* *p* *mf* *p sub.* *f* *pp sub.* *f* *mp* *f* *fff* *ff* *pizz.* *arco* *div.* *ffp* *ppp* *bow pressure crunch*

D. B. *mp* *p* *pp sub.* *f* *pp sub.* *mf* *ff sub.* *ffp* *ppp*

78 79 80 81 83 84 85

Picc. *3* *pp* *f* flz.

Fl. 2 *3* *ppp* *alternate fingerings* *3* *mp* *3* *6* *f* *ppp* *pp* *6* *f* *ppp* *3* *3* *mp* *3*

Ob. 1 *3*

Eng. Hn *3* *ppp* *alternate fingerings* *3* *mp* *3* *ppp* *3* *3* *mp* *3* *ppp*

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

Cl. in Bb 2 *ffpp* *ppp* *alternate fingerings* *3* *mp* *3* *ppp* *3* *3* *mp* *ppp*

Bsn 1 *ffpp* *ppp* *alternate fingerings* *3* *mp* *3* *ppp* *3* *ppp* *3* *mp* *3*

Bsn 2 *ffpp* *ppp* *alternate fingerings* *3* *ppp* *3* *mp* *3* *ppp* *3* *ppp* *3*

F. Hn in F 1,2 *ffpp* *ppp*

F. Hn in F 3,4 *ffpp* *ppp*

Tpt in C 1 *3*

Tpt in C 2,3 *3*

Tbn. 1,2 *ffpp* *ppp*

B. Tbn. *ffpp* *ppp*

Tba *ffpp* *ppp*

Timp. *ff* *6* *p sub.* *6* *pp* *6* *3* *ppp*

Perc. 1

Perc. 2 *ff* [Tri.] *pp*

Perc. 3

Hp *p*

Pno *3* *p* *3* *3*

Solo *pizz.* *arco* *ff sub.* *ppp* *N* *Solo stand 3 outside* *pp* *f* *solo stand 2 inside* *pp* *f* *3 outside* *pp* *f*

Vln I *ff sub.* *ppp* *pp* *f* *pp* *f*

gli altri *pizz.* *arco* *ff sub.* *ppp* *gli altri* *mf* *ppp sub.*

Vln II *pizz.* *arco* *ff sub.* *ppp* *n* *ppp* *mf* *ppp sub.*

Vla *pizz.* *arco* *ff sub.* *ppp* *n* *ppp* *mf* *ppp sub.*

Vc. *pizz.* *arco* *ff sub.* *ppp* *n* *ppp* *mf* *ppp sub.*

D. B. *ff sub.* *ppp* *n* *ppp* *mf* *ppp sub.*

86 87 88 89 O 91 92 93

Picc. *pp* < *f* *pp* < *f* *pp* < *f* *p* *pp*

Fl. 2 *ppp* *mp* *ppp* *p* *mp* *p* *mp* *p*

Ob. 1 *mp* *p*

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

Cl. in Bb 1 *mp* *p*

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

Bsn 1 *ppp* *ppp* *mp* *ppp* *p* *pp*

Bsn 2 *ppp* *ppp* *mp* *ppp* *pp* *p* *pp*

Tpt in C 1 *p* *pp* harmon mute stem in

Tpt in C 2,3 *p* > *pp* harmon mute stem in

Hp

Pno *p*

Solo *pp* < *f* *pp* *f* *pp* < *f* *pp* < *f* *p* *n* *p* *n* *p* > *pp* unis. *p*

Vln I *n* *p* *n* *p* > *pp* unis. *p*

gli altri *n* *p*

Vln II *n* *mp* *p*

Vla *n* *pp*

Vc. *pp* *p* *pp*

D. B.

P

94 95 96 97 98 99 100

Fl. 1.2
Ob. 1
Eng. Hn.
Cl. in B♭ 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
1
Vla
2
1
Vc.
2
D. B.

poco rit..... a tempo accel.....

p, *pp*, *mp*, *mf*, *f*, *n*, Sn. Dr., snares on, *p*

[illegible]

[illegible]

117 118 119 120 122 123 124

Picc. *p* *mf* *p* *p* *mf* *p* *mp*

Fl. 2 *p* *mf* *p* *p* *mf* *p* *mp*

Ob. 1 *mf* *p* *mf* *p* *mf* *p* *p*

Eng. Hn *mf* *p* *mf* *p* *mf* *p* *p*

Cl. in B♭ 1, 2 *p* *mf* *p* *p* *mf* *p* *p*

Bsn. 1, 2 *mp* *f* *mp*

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. *p* *mp*

Perc. 1

Perc. 2

Perc. 3 *p* *mf* *p* *mf* *p* *mf* *mp* *f* *mp*

Hp

Pno *p* *mf* *p* *mf* *p* *mf* *mp* *f* *mp*

1 2 1 2 1 2 1 2

Vln I *pp* *mp* *p* *p* *mp* *p*

Vln II *pp* *mp* *p* *pp* *mp* *p*

Vla *pp* *mp* *p* *pp* *mp* *p*

Vc. *pp* *mp* *p* *pp* *mp* *p*

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

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.

♩ = 60 as before

153 154 155 156 157 BB 159

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

Fl. 2 *mp* *p* *mf* *p* *f* *p sub.* *f* *pp*

Ob. 1 *mf* *p* *mp* *f* *p sub.* *f* *pp*

Eng. Hn *mp* *p* *f* *p sub.* *f* *pp*

Cl. in Bb 1 *mf* *p* *mf* *p* *mf* *f* *p sub.* *f* *pp*

Cl. in Bb 2 *p* *mf* *p* *f* *p sub.* *f* *pp*

Bsn 1 *mp* *p* *p* *mf* *mp* *f* *p sub.* *f* *pp*

Bsn 2 *mp* *p* *mf* *p* *p* *mf* *mp* *f* *p sub.* *f* *pp*

F. Hn in F 1.2 *p* *f*

F. Hn in F 3.4 *p* *f*

Tpt in C 1

Tpt in C 2.3

Tbn. 1.2 *p* *f*

B. Tbn. *p* *f*

Tba *p* *f*

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

Perc. 1 *p* *ff*

Perc. 2 *p* *ff*

Perc. 3

Pno

Vln I *p* *mp* *p* *mf* *p sub.* *f* *ff* *mf*

Vln II *mp* *p* *mp* *p* *mf* *p sub.* *f* *pp sub.* *f*

Vla *mp* *p* *mp* *p* *mf* *p sub.* *f* *pp sub.* *f*

Vc. *mf* *p* *mf* *p* *mf* *p sub.* *f* *pp sub.* *f*

D. B. *mp* *p* *mp* *p* *pp sub.* *f*

div.

bring out

BB

[illegible]

166 167 168 169

Fl. 1

Fl. 2

Ob. 1, 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 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.

f

mf

mp

p

ff

sub.

div.

on edge w/ wooden sticks

[DD] ♩ = 160 aggressive, unrelenting, spinning wildly

170

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 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. 1

Perc. 2

Perc. 3

Vln I

Vln II

Vla

Vc.

D. B.

171

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 FF

174 176

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.

December 2024
Paris