



dayton hare

ESTUARY

for orchestra

(2023)

dayton hare

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Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B-flat (2nd doubles Bass Clarinet)
2 Bassoons

4 Horns in F (w/ straight mute)
3 Trumpets in C (w/ harmon mute)
2 Trombones (w/ harmon mute)
Bass Trombone (w/ harmon mute)
Tuba (w/ straight mute)

Percussion 1: Glockenspiel (w/ knitting needles)
Percussion 2: Crotales (w/ knitting needles and two bows), Bass Drum, Suspended Cymbal
Percussion 3: Vibraphone (w/ soft yarn mallets and two bows)
Timpani

Harp
Celesta (or synthesizer with celesta sound)

Violin I
Violin II
Viola
Cello
Double Bass

SCORE IN C

Program Note







The Colorado River is the lifeblood of the American Southwest. Starting from its headwaters in the Rockies, throughout an otherwise arid region the river irrigates vast hectares of agricultural land and provides millions of people with drinking water. As one of those millions during my childhood, thoughts of where the water came from or where it went rarely crossed my mind. But today, as climate change places an ever greater strain on the river system, I often think about its imperiled future. A combination of drought, poor planning, and bad policy nearly emptied the river’s reservoirs last year, but for decades before it had been drying up downstream, dammed and diverted for human consumption. At the Colorado’s mouth, where in centuries past the river formed an estuary with the Gulf of California, the desert has overtaken the riverbed and water rarely reaches the ocean. Now, like so much of the natural world in the anthropocene, the estuary exists only in the traces left behind in the memory of the earth. My piece follows the river’s course, from the stillness of snow-capped peaks to the stillness of the dry desert riverbed, in what I hope is my own small contribution to this memory.

Notes for Performance

General

The score is in C. Notes are written at sounding pitch, with the exception of the usual octave transpositions for Celesta, Glockenspiel, Crotales, and Double Bass.

This piece uses a combination of sixth tones and quarter tones. Sixth tones are similar in tuning to the 7th harmonic, and are indicated by an arrow adjustment to an accidental.

	1/4 sharp		3/4 sharp
	1/4 flat		3/4 flat
	1/6 sharp		4/6 flat

Winds

Flutes as asked to produce whisper/whistle tones. If found to be inaudible in the performance space, quietly play random harmonics on the given fundamental, immitating the instability of whistle tones.


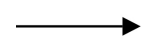
Percussion

Percussionists are asked to play Glockenspiel and Croatles with knitting needles as beaters in order to achieve a lighter sound.

Harp

Harp harmonics are notated an octave below the desired sounding pitch.

Strings

sul pont.	Play with the bow close to the bridge
sul tast	Play with the bow over the fingerboard
ord.	Ordinary bow placement
	Scratch Tone produced by heavy bow pressure
	Move from one playing technique to another

SCORE IN C

for the Yale Philharmonia

Estuary

Dayton Hare

♩ = 60 With a profound sense of stillness, the wind whistles over snow-capped peaks

random whistle tones on fundamental, as loud as possible, breath as needed

11

Flute

Oboe

Clarinet in Bb

Bassoon

♩ = 60 With a profound sense of stillness, the wind whistles over snow-capped peaks

11

French Horn in F

Trumpet in C

Trombone

Bass Trombone

Tuba

Timpani

♩ = 60 With a profound sense of stillness, the wind whistles over snow-capped peaks

Glock. w/ knitting needles

Crotales arco

Vibraphone arco

11

Percussion 1

Percussion 2

Percussion 3

♩ = 60 With a profound sense of stillness, the wind whistles over snow-capped peaks

11

Celesta

Harp

♩ = 60 With a profound sense of stillness, the wind whistles over snow-capped peaks

11

Violin I

Violin II

Viola

Violoncello

Double Bass

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Flutes (Fl.), Oboes (Ob.), Clarinets in Bb (Cl. in Bb), Bassoons (Bsn.), French Horns in F (F. Hn in F), Trumpets in C 2 (Tpt in C 2), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Cello (Cel.), Double Bass (D. B.), Violins I & II (Vln I 3-4, Vln II), Viola (Vla.), and Violoncello (Vc.).

The score is written in 2/4 time. The key signature is one flat (Bb). The page number 12 is visible in the top left corner. The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). There are also performance instructions like "poco rit." (poco ritardando) and "II 8va" (second octave).

The score is divided into measures, with a large bracket indicating a section starting at measure 16. The notation includes various musical symbols, such as slurs, ties, and articulation marks.

21a tempo

29

1

Fl.

2

1

Ob.

2

1

Cl. in Bb

2

1

Bsn

2

21a tempo

29

1

F. Hn in F

2

3

4

1

Tpt in C

2

3

1

Tbn.

2

B. Tbn.

Tba

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21a tempo

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1-2

Vln I 3-4

5-6

Vln II

Vla

Vc.

D. B.

21a tempo

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This page of a musical score is for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Flutes (Fl.), Oboes (Ob.), Clarinets in Bb (Cl. in Bb), Bassoons (Bsn.), French Horns in F (F. Hn in F), Trumpets in C (Tpt in C), Trombones (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc. 1, 2, 3), Cello (Cel.), Double Bass (Db.), Violins I (Vln I), Violins II (Vln II), Viola (Vla.), and Cello/Double Bass (Cel./Db.).

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings (pp, p, mp, pp). It also features performance instructions like "bisbigliando" (whispering) and "tr" (trill). The page is numbered 41 in the top right corner.

This image shows a page from a musical score, likely for a symphony. The page is numbered 45 at the top left and 48 at the top center. The score is written for a large ensemble of instruments, including:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets in B-flat (Cl. in Bb)
- Bassoons (Bsn.)
- F Horns in F (F. Hn in F)
- Trumpets in C (Tpt in C)
- Trombones (Tbn.)
- Tuba (Tba.)
- Timpani (Timp.)
- Percussion (Perc. 1, 2, 3)
- Cello (Cel.)
- Harp (Hp)
- Violins I (Vln I)
- Violins II (Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *p*, *mf*, *f*, *mp*, *mf*). A rehearsal mark is present at measure 48, indicated by a box with the number 48. The page is divided into two systems, with the first system ending at measure 47 and the second system starting at measure 48.

This page of a musical score, likely for a symphony, contains staves for the following instruments and parts:

- Flutes (Fl.):** Two staves (1 and 2) with dynamic markings *mf*, *f*, and *mp*.
- Oboes (Ob.):** Two staves (1 and 2) with dynamic markings *mf*, *f*, and *mp*.
- Clarinets in Bb (Cl. in Bb):** Two staves (1 and 2) with dynamic markings *mf*, *f*, and *pp*. A note on staff 2 indicates "To B. Cl."
- Bassoons (Bsn.):** Two staves (1 and 2) with dynamic markings *f* and *mf*.
- Horns in F (F. Hn in F):** Four staves (1, 2, 3, 4) with dynamic markings *mf*, *mp*, and *p*.
- Trumpets in C 2 (Tpt in C 2):** Three staves (1, 2, 3) with dynamic markings *mf*, *mp*, and *p*.
- Trombones (Tbn.):** Two staves (1 and 2) with dynamic markings *mf*, *mp*, and *p*.
- Bass Trombone (B. Tbn.):** One staff with dynamic markings *mp* and *p*.
- Tuba (Tba):** One staff with dynamic markings *p* and *mp*.
- Timpani (Timp.):** One staff.
- Percussion (Perc.):** Three staves (1, 2, 3).
- Cello (Cel.):** Two staves.
- Double Bass (Db.):** Two staves.
- Violins I (Vln I):** Four staves (1-4) with dynamic markings *mf*, *mp*, and *p*.
- Violins II (Vln II):** Four staves (1-4) with dynamic markings *mf*, *mp*, and *p*.
- Viola (Vla):** One staff with dynamic markings *mf*, *mp*, and *p*.
- Double Bass (D. B.):** One staff with dynamic markings *mf*, *mp*, and *p*.

The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings (*mf*, *f*, *mp*, *p*, *pp*) and articulation markings (*acc.*) are present throughout. A performance instruction "To B. Cl." is noted on the Clarinet in Bb staff.

57♩ = 72 Regaining clarity, flowing

1

FL.

2

1

Ob.

2

Cl. in B♭ 1

B. Cl.

1

Bsn.

2

1

F. Hn in F

2

3

4

1

Tpt in C 2

2

3

1

Tbn.

2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp

57♩ = 72 Regaining clarity, flowing

Vln I

1-4

Vln II

5-8

Vla.

1-3

Vc.

4-6

D. B.

[illegible]

[illegible]

[illegible]

91 95 poco rit...a tempo

1 Fl. *p* *mp* *p* *mp* *p* *mp* *p*

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

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

2 Ob. *pp* *p* *pp*

Cl. in Bb 1 *p* *mp* *p* *mp* *p*

B. Cl. *p*

1 Bsn. *p* *mp*

2 Bsn.

91 95 poco rit...a tempo

1 F. Hn in F

2 F. Hn in F

3 F. Hn in F

4 F. Hn in F

1 Tpt in C 2

3 Tpt in C 2

1 Tbn.

2 Tbn.

B. Tbn.

Tba

Timp.

91 95 poco rit...a tempo

Perc. 1

Perc. 2

Perc. 3

91 95 poco rit...a tempo

Cel. *pp*

Hp *pp*

91 95 poco rit...a tempo

I Vla

II Vla

Vla

Vc.

D. B.

[illegible]

105

This musical score page contains measures 105 through 110. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bass Clarinet (B. Cl.), Bassoon (Bsn.), French Horn in F (F. Hn in F), Trumpet in C (Tpt in C), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Cello (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is written for a full orchestra. Measures 105-110 show a complex orchestral texture with various dynamics and articulations. The woodwinds and brass sections have melodic lines, while the strings provide a rhythmic and harmonic foundation. The percussion section includes timpani rolls and other rhythmic patterns. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

113

accel.....♩ = 72 Emerging from the sound, with movement

111

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. in B♭

2 Cl. in B♭

1 B. Cl.

2 B. Cl.

1 Bsn

2 Bsn

113

accel.....♩ = 72 Emerging from the sound, with movement

1 F. Hn in F

2 F. Hn in F

3 F. Hn in F

4 F. Hn in F

1 Tpt in C

2 Tpt in C

3 Tpt in C

1 Tbn.

2 Tbn.

1 B. Tbn.

2 B. Tbn.

1 Tba

2 Tba

1 Timp.

2 Timp.

113

accel.....♩ = 72 Emerging from the sound, with movement

1 Perc. 1

2 Perc. 2

3 Perc. 3

113

accel.....♩ = 72 Emerging from the sound, with movement

1 Cel.

2 Cel.

1 Hp

2 Hp

113

accel.....♩ = 72 Emerging from the sound, with movement

1 Vln

2 Vln

1 Vla

2 Vla

1 Vc.

2 Vc.

1 D. B.

2 D. B.

117

Fl.

Ob.

Cl. in Bb

B. Cl.

Bsn

F. Hn in F

3

4

Tpt in C

3

1

2

B. Tbn.

Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp

I

II

Vla

Vc.

D. B.

[illegible]

140

rit.....♩ = 48

1

Fl.

2

1

Ob.

2

Cl. in B♭ 1

B. Cl.

1

Bsn

2

rit.....♩ = 48

1

2

3

4

1

Tpt in C: 2

3

1

Tbn.

2

B. Tbn.

Tba

Timp.

rit.....♩ = 48

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp

rit.....♩ = 48

I

Vln

II

Vla

Vc.

D. B.