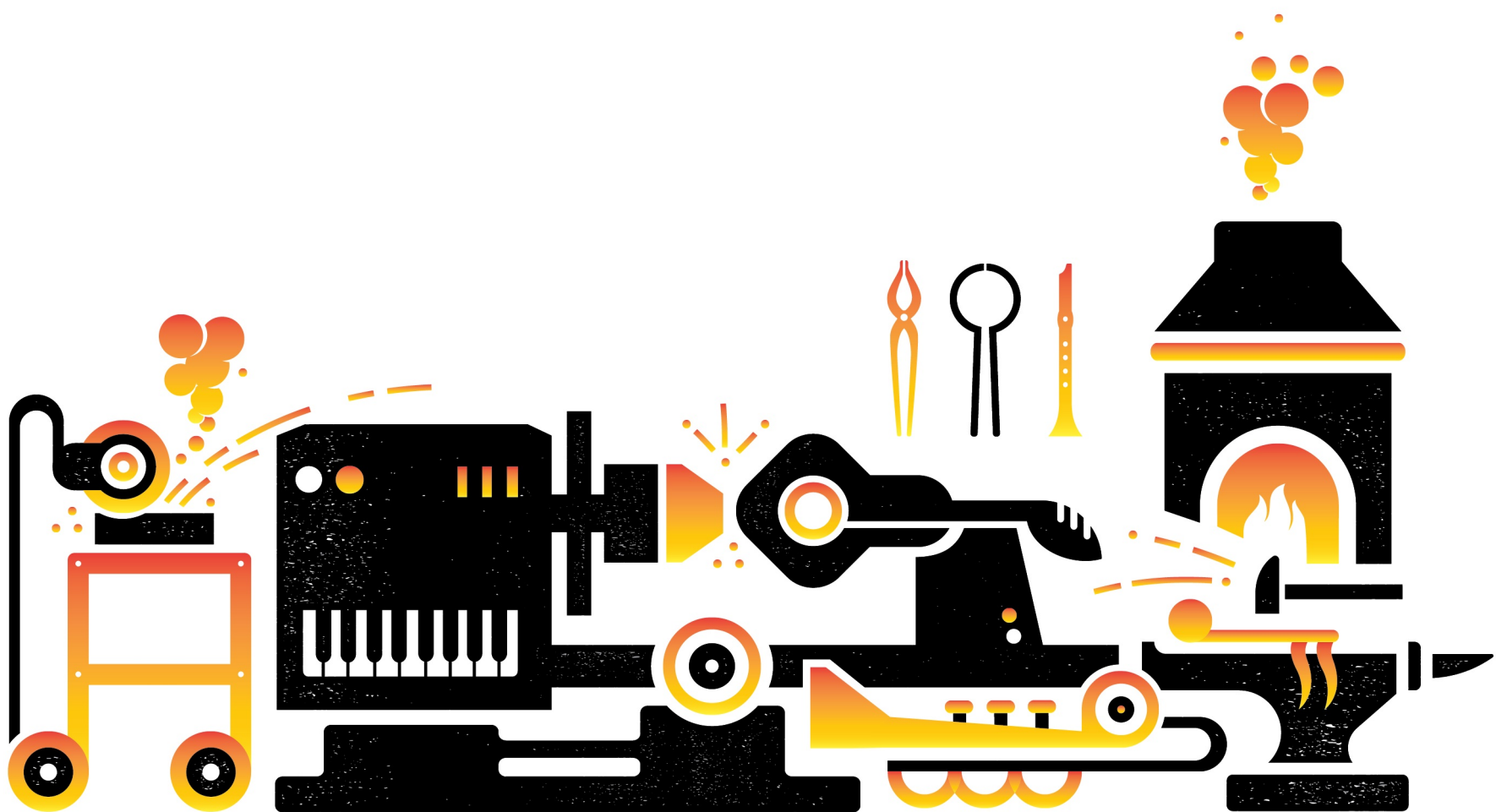




KYLE VANDERBURG

ONE SOWS FOR THE BENEFIT OF ANOTHER AGE

Orchestra





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Program Note

I started writing what would become *One Sows for the Benefit of Another Age* in 2013, as I was sketching ideas for what became a piano trio. I liked what I had created, but two things became evident: The piece was destined to be for orchestra, and I was not good enough as a composer to finish it. Over the next seven years, I kept returning to this piece in my spare time, adding some sections, tweaking some others, and at some point I gained the experience to finish it. But the trade-off was that I no longer had the time. At least until Spring of 2020, when the COVID-19 pandemic put most of my projects on hold, and I was able to return to—and finish—the work.

The title came last. My ideas while I was writing centered around Americana (I was listening to a lot of Copland, Barber, and Ives) and infusing my history and experience in the Ozarks and on the plains. I knew I wanted to make use of the idea of illumination, of dawn. I wanted to start in the shadows and end aglow. The darkness was such a defining feature that my working title was *Aegri Somnia*, loosely translated from Latin as "troubled dreams". As I continued working, I realized that the focus wasn't the darkness—the focus was the change.

I discuss change a lot in my teaching. Students often see change as transformative change—massive, radical, sweeping change, like winning the lottery, or winning an audition. Transformative change is easy—it usually involves hoping for a situation or a Deus ex Machina, and if it happens, it benefits us immediately. Iterative change, however—small, repeated, incremental change that builds up over time—is hard. An extra half-hour of work every day, a little extra contributed to savings every month, these changes add up over time and become significant. But it requires intention and action, and it doesn't reap immediate benefits. It may not end up benefitting *us* at all.

One Sows changes iteratively. It starts from a dark place, but is sprinkled with seeds of hope. A descending motive introduced in the violins brings us out of the darkness, albeit slowly. The idea spreads, develops, and eventually becomes part of a new idea, a new paradigm, that takes over.

In searching for a title, I came across "Serit ut alteri saeclo prosit," North Dakota's Latin state motto, whose English translation is the title of this work. It's a recent addition to the North Dakota statutes, but a timeless message. Our work isn't finished yet.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
Bass clarinet in B \flat *
2 Bassoons
Contrabassoon*
4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion 1 (Suspended Cymbal, Tam-tam, Triangle, Mark Tree)
Percussion 2 (Glockenspiel)
Strings

**Bass Clarinet and Contrabassoon are doubled in other parts and can be omitted if necessary.*

Duration: 9'30"

This work was engraved by NoteForge in Fargo. The music is set in Norfolk, provided by NYC Music Services. The text is set in Vollkorn, designed by Friedrich Althausen. The title font is Sonder Sans by Andrew Herndon. The cover was designed by Jamie Trosen Design + Creative. If you purchased a physical copy direct from us, it's likely you're holding Whip Cream Hemptone made by French Paper.

If we care this much about how it looks, imagine how much we care about how it sounds.

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14

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T.-t.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL SCORE

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A-C, B-C#

ffff

fff

ff

f

mf

pp

ppp

PERUSAL SCORE

NOT AUTHORIZED FOR PERFORMANCE

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

23

Timp.

T-t.

Glock.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

Tubular Bells

ff

sub. pp

33

With underlying tension (♩ = 88)

41

Broadly (♩ = 108)

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba.

Musical score for woodwinds and brass instruments, measures 33-41. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, Bsn. 2), Contrabassoon (Cbsn.), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), and Trombones (Tbn. 1, Tbn. 2, B. Tbn., Tba.). Dynamics include *mf*, *mp*, *pp*, *ff*, and *ff senza sord.*. A large watermark 'PERUSAL SCORE NOT AUTHORIZED FOR PERFORMANCE' is overlaid on the score.

33

With underlying tension (♩ = 88)

41

Broadly (♩ = 108)

Timp., Tub. B., Glock.

Musical score for percussion instruments, measures 33-41. The score includes parts for Timpani (Timp.), Tubular Bells (Tub. B.), and Glockenspiel (Glock.). Dynamics include *mp*, *f*, *pp*, and *ff*.

33

With underlying tension (♩ = 88)

41

Broadly (♩ = 108)

Vln. I, Vln. II, Vla., Vc., Cb.

Musical score for strings, measures 33-41. The score includes parts for Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *mp*, *pp*, *ff*, and *mf*.

58

64

accel. molto rit. Expansive (♩ = 80)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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58

64

accel. molto rit. Expansive (♩ = 80)
D - F, B♭ - A, C♯ - C

Timp.

Tub. B.

Glock.

Suspended Cymbal

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58

64

accel. molto rit. Expansive (♩ = 80)

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL SCORE
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Optimistic (♩ = 108)

67

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

rit.

f

mf

mf

f

mf

f

mf

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Optimistic (♩ = 108)

Timp.

Cym.

Glock.

pp < mf > pp

pp < mf >

Mark tree

rit.

Optimistic (♩ = 108)

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

f

mf

mf

mp

mf

mp

mf

mp

mf

mp

78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

M. tree

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL SCORE

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mf

mf

mf < *f* *mf*

mf < *f* *mf*

mf <

mf <

mf < *f* *mf* <

mf

mf

With increasing hope
(♩ = 160/♩ = 106 sempre)

molto accel.

89

Fl. 1 *f* *ff* *ff*

Fl. 2 *f* *ff* *ff*

Ob. 1 *f* *ff* *ff*

Ob. 2 *f* *ff* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl.

Bsn. 1 *f* *ff* *ff*

Bsn. 2 *f* *ff* *ff*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

With increasing hope
(♩ = 160/♩ = 106 sempre)

molto accel.

Timp.

M. tree

Glock. *f* *f*

With increasing hope
(♩ = 160/♩ = 106 sempre)

molto accel.

Vln. I *f* *ff* *mf*

Vln. II *f* *ff*

Vla. *ff*

Vc.

Cb. *pizz.*

118

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tub. B.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

124

PERUSAHAAN SCORE NOT AUTHORIZED FOR PERFORMANCE

Building intensity

147

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *tr* *mp* *f* *mf* *f*

Ob. 2 *mp* *f* *mf* *f*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2

Hn. 3 *mf*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2 *mf*

B. Tbn.

Tba.

159

Building intensity

Timp.

Tri.

Glock.

159

Building intensity

Vln. I *mf* *mp*

Vln. II *mf* *mp* arco

Vla. *pizz.* *f* *mf*

Vc. *pizz.* *f* *mf* *mp*

Cb. *f* *mf*

176

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tri.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *ff*

Tubular Bells

Tam-tam

pp *ff*

F - E

207

Animated

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

220

Animated

Timp.

T. t.

Glock.

220

Animated

Vln. I

Vln. II

Vla.

Vc.

Cb.

Spacious (♩ = 72)

252

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff* senza sord.

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Spacious (♩ = 72)

Timp. *fff*

Tub. B.

Glock.

Spacious (♩ = 72)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

259

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tub. B.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

mf

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