

commissioned by the Windsor Symphony

Jeffrey Ryan

... and there was ...

for chamber orchestra

Perusal Copy

Instrumentation:

flute
oboe
Bb clarinet
bassoon

horn in F
Bb trumpet
tenor trombone

percussion (1 player): glass wind chimes
suspended cymbal
small tam-tam
bass drum
marimba
vibraphone
glockenspiel

strings (single or section)

Performance notes:

Score in C; all instruments are written as sounding except for the contrabass, which sounds one octave lower, and the glockenspiel, which sounds two octaves higher.

All glissandi should begin immediately upon sounding the first pitch; glissandi of duration greater than a quarter are notated with an opening eighth note along with the required duration.

When a string section is used (as opposed to single strings), the *div. ad lib* passages may be divided at the discretion of the performers, in order to facilitate clarity of performance.

Total performance time 3'25"

Programme note:

... and there was ... was written at the request of Susan Haig, music director of the Windsor Symphony, to be included as part of a large cycle of short works commissioned from a number of different Canadian composers. Each work represents its composer's response to the theme of the cycle, "Morning Music."

For me, the hour or so before sunrise is a very magical time. The quiet stillness is profound and almost tangible. The colours in the sky change subtly and imperceptibly; only in fleeting moments does the progression surface into our conscious awareness. Our senses become heightened; a feeling of anticipation grows. Finally, as the sun appears over the horizon, what was once an enveloping darkness becomes ablaze with light.

The title is a quotation from the text of Haydn's *Creation*, "and there was light."

... and there was ... was commissioned by the Windsor Symphony with assistance from The Laidlaw Foundation. It was premiered January 24, 1997, by the Windsor Symphony, conducted by Susan Haig, as part of the Symphony's Canadian Music Festival at Assumption University Chapel in Windsor, Ontario.

commissioned by the Windsor Symphony

... and there was ...

Jeffrey Ryan

1 ♩ = 48

fl
ob
cl
bn
hn
tpt
trb
perc
vn I
vn 2
va
vc
cb

glass wind chimes
(single stroke with hand)
p

small tam-tam
(brass mallets)
n. *f*

non-vib.
(div. ad lib)

ppp

non-vib. (non-div.)

ppp (III)(IV) 6 (II)

non-vib.
sempre non-div. (III) (IV)

non-vib.
(div. ad lib)

gl. *gl.* *gl.* *gl.*

ppp

A

6

fl *ppp* *mf* 6 6 n.

ob *dolce* *ppp* *pp*

cl *alternate between two fingerings 3 3 3 *ppp* *mf* 3 6 3 n.

bn *alternate between two fingerings *ppp* *mf* 3 6

hn straight mute *sfp*

tpt straight mute *sfp*

trb straight mute *sfp*

perc n. *f*

vn 1 *con vib.*

vn 2 *con vib. (div. ad lib)*

va *con vib.* gl. *mf*

vc *con vib.* gl. *mf*

cb *ppp*

9

fl *pp* 6

ob 6 *alternate between two fingerings 6

cl *fl.* 6 *pp* *pp*

bn 6 *n.* *pp* 5 5 5

hn *pp* *ppp* *p* *pp*

tpt *pp* *ppp* *p* *pp*

trb *pp* *ppp* *p* *pp*

perc *n.*

vn 1 3

vn 2 *gl.* *mf* *ppp* 3 3

va *ppp* *gl.* *mf* *ppp* *gl.* *gl.*

vc *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

cb

11

fl *mp*

ob *mp* 6

cl *mp* 6

bn *mp* 5 *tr* *non-trill* 5

hn *mp*

tpt *mp*

trb *mp*

perc *f*

vn 1 *mp* *f* *mp sub.* *f*

vn 2 *mp* *f* *mp sub.* *f*

va *mp* *f* *mp* *f*

vc *mp* *f* *mp* *f*

cb *mp* *f* *mp* *f*

Perusal Copy

13

fl *f*

ob *f*

cl

bn *f*

hn *f*

tpt *f*

trb *f*

perc

vn 1 *mp sub.* *f*

vn 2 *mp sub.* *f*

va *mp sub.* *f*

vc *mp* *f*

cb *mp* *f*

Perusal Copy

B

14

fl
f < *ff* *f* *n.*

ob
f < *ff* *f* *n.*

cl
f < *ff* *f* < *ff* *pp* *tr* *p poss.*

bn
f < *ff* *f sub.* *p* > *n.*

hn
f < *ff* *f* < *ff* > *f* *ppp* *via sord.*

tpt
f < *ff* *f* < *ff* > *f* *n.* *via sord.*

trb
f < *ff* *f* < *ff* > *f* > *pp* *via sord.*

perc
bass drum *marimba* *bass drum* *marimba*
mf *f* < *ff* *mf* *f* < *ff* *n.*

vn 1
(non-div.) *sfp* < *ff* *sfp* < *ff* > *mf* *ppp* *tr*

vn 2
(non-div.) *sfp* < *ff* *sfp* < *ff* > *mf* *n.* *sul tasto* *mf* > *pp* *mf* > *pp*

va
sfp < *ff* *sfp* < *ff* > *mf* *n.* *sul tasto* *mf* > *pp* *mf* > *pp*

vc
sfp < *ff* *sfp* < *ff* > *p* > *n.* *sul tasto (non-div.)* *mf* > *pp* *mf* > *pp*

cb
f < *ff* *f* > *p* > *n.*

19



fl

ob

cl *non-trill* 6:4 *tr*

bn *ppp* 3

hn

tpt

trb

perc *tam-tam (soft beater)* *susp. cymbal (scrape with coin)*
pp p ppp p

vn 1 *tr* *gl.* *tr* *gl.* *tr*

vn 2 *con sord. (norm.)*
p > ppp p > ppp

va *con sord. (norm.)*
p > ppp p > ppp

vc *con sord. (norm.)*
p > ppp p > ppp

cb *pizz.*
pp

23

fl *fl*

ob

cl *p*

bn *p*

hn *pp*

tpt *p*

trb *pp*

perc

vn 1 *tr*

vn 2 *slow gliss. to highest note on D/G strings*

va *slow gliss. to highest note on G/C strings*

vc *slow gliss. to highest note on A/D strings*

cb

6 12 12

(open) (open) (open)

C

♩ = 72

25

fl dolce fl. mp dolce

ob p mf

cl dolce mf

bn mf

hn dolce mp

tpt mf

trb mf dolce

perc vib. (motor on med-fast) (soft mallets) mp (pedal ad lib. to allow sound to blur) dolce

vn 1 mf f sul pont. p

vn 2 n. via sord. sul pont. p

va n. via sord. pp

vc n. via sord. sul pont. p

cb



28

fl. *fl.* *fl.* *fl.*

ob

cl

bn

hn

tpt

trb

perc

vn 1 *p* *p* *f*

vn 2 *p* *p* *f*

va *f* *pp* *f* *pp* *f*

vc *p* *p* *f*

cb

This page of a musical score, numbered 10, contains measures 28 through 31. It features a full orchestral arrangement. The woodwind section includes two flutes (fl.), oboe (ob), clarinet (cl), and bassoon (bn). The brass section consists of horn (hn), trumpet (tpt), and trombone (trb). The percussion (perc) part is active throughout. The string section includes Violin 1 (vn 1), Violin 2 (vn 2), Viola (va), Violoncello (vc), and Contrabass (cb). Dynamics such as *fl.*, *p*, *f*, and *pp* are indicated. A large 'Perusal Copy' watermark is overlaid on the page.

31 *fl.* *fl.* *fl.* *fl.*

mp

p *f* *p sub.* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

norm.

arco *p* *f* *gl.* *gl.*

mf

6

D

34

fl *mf*

ob *mf*

cl

bn *f*

hn *mf*

tpt *dolce e legato* *mf*

trb *mf*

perc *pp* *mp* *pp* *mp*

vn I *norm.* *p sub.* *mf* *p* *mf*

vn II *poco sul pont.* *p* *6* *tr* *6*

va *poco sul pont.* *p* *6* *tr* *6*

vc *f* *gl.* *p* *f* *gl.* *p*

cb *3*

36

fl

ob

cl

bn

mf \curvearrowright *mp*

tr

hn

mp

tr

tpt

trb

gl.

perc

pp

mp

vn 1

p

tr

vn 2

6

tr

va

6

tr

vc

f \curvearrowright *p*

gl.

cb

3

38

fl

ob

cl

bn

mf *f* *mp* *f*

tr

hn

mf *f* *mp* *f*

tr

tpt

trb

perc

pp sub. *mf* *pp sub.* *mf*

vn 1

mf

tr

6

tr

6

tr

6

tr

6

tr

6

va

6

6

6

6

vc

f *ff* *p* *ff*

cb

3

3

40

fl

ob

cl
mf

bn
mf

hn
mf

tpt

trb
mf

perc
pp sub.

vn 1

vn 2

va

vc

cb

f

E

42

♩ = 96

fl *p* *ff* *p* *ff* *sfp* *tr*

ob *p* *ff* *p* *ff* *sfp* *tr*

cl *ff* *p* *ff* *p* *ff* *sfp* *tr*

bn *p* *ff* *p* *ff* *sfp* *tr*

hn *ff* *p*

tpt *ff* *p*

trb *ff* *p*

perc *ff*

vn 1 *f* *norm.* *gl.*

vn 2 *f* *gl.*

va *norm.* *ff* *fff* *ff* *fff* *sfp* *gl.*

vc *ff* *fff* *ff* *fff* *sfp* *gl.*

cb *arco* *f*

51

fl *ppp* *f poss.*

ob *ppp* *f poss.*

cl *ppp* *f poss.*

bn *ppp* *f poss.*

hn *ppp* *f poss.*

tpt *ppp* *f poss.*

trb *ppp* *f poss.*

perc *glock.* *pp*

vn 1 *(div. ad lib)* *ppp* *f poss.*

vn 2 *(div. ad lib)* *ppp* *f poss.*

va *(div. ad lib)* *ppp* *f poss.*

vc *(div. ad lib)* *ppp* *f poss.*

cb *(♭)** *ppp* *f poss.*

**if low C available*