

Andrew Nathaniel McIntosh

Inch and Mile

for chamber orchestra

(2011 – 2012, revised 2016)

PLAINSOUND MUSIC EDITION

*commissioned by Chris Rountree
and the wild Up modern music collective*

Instrumentation:

Flute/Piccolo
2 Bb Clarinets/2 Bass Clarinets
Bassoon

Horn in F
2 Bb Trumpets
2 Trombones

4 Percussionists

Violins 1 and 2*
Violas*
Cellos*
Basses*

*Ideally this piece would be performed with full string sections. However, it is possible to do it with as few as 9 players and still have all of the solo and divisi string parts covered (4 violins, 2 violas, 2 cellos, and 1 bass).

The percussion set-up is as follows:

- 4 snare drums (one for each)
- 2 bass drums (II and III)
- 2 octaves of crotales (II)
- glockenspiel – needs to be a model that can be bowed (I)
- 2 medium crash or ride cymbals for bowing (I and III)
- 2 high crash or ride cymbals for bowing (IV)
- 6 wine glasses in 2 matched sets of 3 - pitches are unspecified but should be generally very high (III and IV)
- 4 pieces of ringing metal or loud bells: G4, C#5 x 2 (tuned slightly different if possible), and G5 (I and III)
The metal should be something capable of piercingly loud volume and clear pitch, such as recycled oxygen canisters or hand bells played with hard mallets. Tuned aluminum pipes or bell plates would also be possible. Milder “orchestral” sounding metal like tubular bells or nipple gongs are possible if none of the options above are available.
- 1 bow for each percussionist

Duration: 18 minutes

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(♩ = 1/4 flat, ♯ = 1/4 sharp, ♭ = 1/6 flat, ♯ = 1/6 sharp)

♩ = 75

The score is for a 12-piece ensemble. The tempo is marked as ♩ = 75. The music is in 5/4 time, with a key signature of one flat (Bb). The score is divided into systems. The first system includes Flute, Clarinet in Bb (two parts), and Bassoon. The second system includes Horn in F, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, and Trombone 2. The third system includes Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The fourth system includes Violin 1, Violin 2, Viola 1, Violoncello 1, and Contrabass. Dynamics include *p*, *mp*, *mf*, *f*, and *plunger mute*. Performance instructions include *solo*, *(nat. m10 above tbn 2)*, *(nat. 7 below tpt 1)*, and *plunger mute*. The score includes various musical notations such as slurs, ties, and articulation marks.

11 **A**

Fl. *f*

Cl. 1

Cl. 2 (P5 above Hn) *f*

Bsn. *f* *b^b* *mf*

Hn. *f* *mp* *f* *f* *fp* *rubato*

Tpt. 1 *f* senza sord. *f*

Tpt. 2 *f* *f*

Tbn. 1 *f* *f* *mp*

Tbn. 2 *f* *f* *mp*

Perc. 1

Perc. 2 Bass Drum *p dim* (pppp)

Perc. 3 Bass Drum *p dim.* (pppp)

Perc. 4

Vln. 1 *f* *mf* *mp*

Vln. 2 *f* *mf* *mp*

Vla. *f* div. non div. III IV *mp*

Vc. *f* IV IV (7^o) *mf* *mp*

Cb. *f* I *mf* *mp*

19 **B**

Fl. *f* *p* flutt. *mp* *mp*

Cl. 1 *p* flutt. *mp*

Cl. 2 *f* *p* *mp*

Bsn.

Hn. *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *p*

Tbn. 2

Perc. 1

Perc. 2 *ppp*

Perc. 3 *ppp*

Perc. 4

Vln. 1 *gliss.* *pp* *mf* *mp* *mf* *II III*

Vln. 2 *gliss.* *pp* *mf* *mp* *mf* *II III*

Vla. *mf* *pp* *mf* *mp* *mf* *I II*

Vc. *mf* *pp* *mf* *mp*

Cb. *I (8°)* *mf* *mp*

30 (P5 above Vlms)

C

Fl. *f* *mf* *p*

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf*

Bsn. *f* *mf* *f* *p*

Hn. *f* *mf* *f* *solo*

Tpt. 1 *p* *f* *senza sord.*

Tpt. 2 *mf*

Tbn. 1 *f* *mf* *f*

Tbn. 2 *f* *mf* *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1 *f* *p* *pp*

Vln. 2 *f* *mf* *pp*

Vla. *f* *mf* *pp*

Vc. *mf* *f* *2 soli* *mp* *mf*

Cb. *f* *mf* *f*

D

41

Fl.

Cl. 1

Cl. 2
flutt.
p

Bsn.

Hn.

Tpt. 1
plunger mute, fully closed
flutt.
p

Tpt. 2
plunger mute
p

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2
ppp

Perc. 3
ppp

Perc. 4

Vln. 1

Vln. 2

Vla.
solo
mf

Vc.
solo
p

Cb.
solo
f
p

tutti (oct. above vcl)

53

E **F**

Fl. *f* *mf* *f*

Cl. 1 *f* *p* *ppp* *mf*

Cl. 2 *f* *p* *ppp* *mf*

Bsn. *f* *f*

Hrn. *p* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *f*

Tbn. 1 *mp*

Tbn. 2 *mp*

Perc. 1

Perc. 2 *ppp* *sim.* To Snare

Perc. 3 *ppp* *sim.* To Snare

Perc. 4

Vln. 1 *mp cresc.* *f* *mf* *f*

Vln. 2 *mp cresc.* *f* *p* *mf* *f*

Vla. *non div.* *cresc.* *f* *mf* *f*

Vc. *cresc.* *f* *mf* *f*

Cb. *mf* *f* *f*

(oct. above cl 2)

(oct. above tpt 1)

straight mute

straight mute

(P4 above tbn 2)

(unis. w/vla)

III
IV

div.

div.

div.

div.

G

66

Fl.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

f

pppp

div.

sol.

III

(nat. 7 above hn)

-18c

(+35c from Eb)

(oct. above tbn 1)

(P4 below horn)

with harmon mute, (nat. 7 above tbn 2)

(+35c from Eb)

with harmon mute, no stem

(M10 below tbn 1)

(oct. above tbn 2)

(unis. w/tbn 2)

3/4

H

80 ♩ = 55

I (unis. w/ cl 1)

Fl.

Cl. 1

Cl. 2

Bsn.

Hn. (nat. 7 above tbn 1) solo (nat. 7 below tpt 2)

Tpt. 1 senza sord.

Tpt. 2 senza sord.

Tbn. 1 senza sord.

Tbn. 2 senza sord.

Perc. 1 Snare Drum

Perc. 2 Snare Drum

Perc. 3 Snare Drum

Perc. 4 Snare Drum

Vln. 1

Vln. 2

Vla.

Vc.

Cb. tutti

ff

fff

(M10 above horn)

(P5 above horn)

(unis. w/horn)

(M10 above horn)

fff

div.

div.

fff

fff

fff

fff

90 **J** (unis. w/tpt 2)

Fl. *ff* *f*

Cl. 1 (oct. above horn) *ff* *f* *mp* (P5 above vln 2) *mf*

Cl. 2 (oct. above tbn. 1) *ff* *f* *mp* *mf* (unis. w/horn)

Bsn. *ff* *mp*

Hn. *ff* *f* *mp* (P4 above tpt 2)

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tbn. 1 *ff* *f* *mp*

Tbn. 2 *ff* *f* *mp*

Perc. 1 To Glock

Perc. 2 To Bass Drum

Perc. 3 To Metal Metal *p* To Bass Drum

Perc. 4 To Glasses

Vln. 1 (P4 above vln 2) *ff* *f* *mf* solo *f*

Vln. 2 div. (unis. w/vla + tpt) *ff* *f* *mf*

Vla. (unis. w/cl) *ff* *f* *mf*

Vc. (unis. w/ibn) *ff* *f* non div.

Cb. *ff* *f*

101

Fl. *f* *mf* *mp* *mp*

Cl. 1 *mp* *mp* solo *mf*

Cl. 2 *mp*

Bsn. *mf* *pp*

Hn. *mf* *mp*

Tpt. 1 straight mute *mf* *mp* *p*

Tpt. 2 straight mute *mf* *mp* *p*

Tbn. 1

Tbn. 2

Perc. 1 $\text{H} \frac{2}{4}$

Perc. 2 $\text{H} \frac{2}{4}$

Perc. 3 $\text{H} \frac{2}{4}$

Perc. 4 $\text{H} \frac{2}{4}$

Vln. 1 *tutti* *mf* *f* *mf* *div.* *mp* *tutti*

Vln. 2 *f* *mf* *div.* *tutti* *mp*

Vla. *f* *mf* *div.* *tutti* *mp*

Vc. *div.* III *mf* IV *mp* *p* *mf* *p*

Cb. II *mf* *mp* *p*

114

Fl. *p* *pp* *pp*

Cl. 1 *mp* *pp* To Bass Clarinet

Cl. 2 *pp* To Bass Clarinet

Bsn. *pp* *p*

Hn.

Tpt. 1 *pp*

Tpt. 2 *pp* *pp*

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2 Bass Drum *pppp*

Perc. 3 Bass Drum *pppp*

Perc. 4

Vln. 1 *p* *div.* *pp* *div.*

Vln. 2 *p* *div.* *pp* *tutti*

Vla. *p* *pp* *div.*

Vc. *pp* *pp*

Cb. *pp* *pp*

126 **N** ♩ = 70

Fl.

Cl. 1 Bass Clarinet in B \flat

B. Cl. 2 Bass Clarinet in B \flat

Bsn.

Hn. (nat. 7 above cellos)

Tpt. 1 harmon mute, no stem (slow gliss with tuning slide)

Tpt. 2 harmon mute, no stem (slow gliss with tuning slide)

Tbn. 1 harmon mute, no stem (slow gliss, P5 below tpt 1)

Tbn. 2 harmon mute, no stem (slow gliss, P5 below tpt 2)

Perc. 1 Glockenspiel hard plastic mallets

Perc. 2 Perc. 3 Perc. 4

Vln. 1 Vln. 2

Vla. solo (non div.) (nat. 7 above cellos) with rubber practice mute

Vc. solo with rubber practice mute

Cb. solo with rubber practice mute

mp *mf* *p* *pp* *pppp* *mf* *p* *pp*

5:6 5:6 5:6 5:6 5:6 5:6

(\flat) (\flat) (\flat) (\flat) (\flat) (\flat)

III IV II III

II II

13

132

Fl.

B. Cl. 1
(nat. 7 above vcl. 1)

B. Cl. 2

Bsn.

Hn.
dim. *p* *mf* *mp dim.*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.
(unis. w/bass cl) *-20c* *mf*

Vc.
(oct. above bass cl)

Cb.

0

138

Fl. *(slow gliss, unis w/vln)*
 (#) (♯) p

B. Cl. 1 To Cl. *p*

B. Cl. 2 To Cl. *p*

Bsn. *mf* *mp*

Hn. *mf dim.* *mp dim.*
 5:6 (unis. w/bass cl 1) 5:6 6:5

Tpt. 1 (♯) (♯) (♯) (♯)

Tpt. 2 (♯) (♯) (♯) (♯)

Tbn. 1 (♯) (♯) (♯) (♯)

Tbn. 2 (♯) (♯) (♯) (♯)

Perc. 1

Perc. 2 *dim.* To Crotales

Perc. 3 *dim.* To Glasses

Perc. 4

Vln. 1 con sord. *(slow gliss, always P5)*
 (#) (♯) div. *p* (♯) (♯)

Vln. 2 solo (unis. w/bass cl) *f* *mf* con sord. *p*
 remove practice mute con sord. (regular) tutti, div., con sord.

Vla. *mf* *mp* *p* *IV*

Vc. *(nat. 7 above bass)* *f* *mf* *p* *(slow gliss, unis. w/vln)*
 (#) (♯) (♯) (♯) (♯) *(slow gliss, P5 above vcl 1)*
 (#) (♯) (♯) (♯)

Cb. *p*

P

♩ = 50

(unis. w/crot.)
Piccolo

150

Fl. *mp*

B. Cl. 1 *p*

B. Cl. 2 *p*

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pp*

To Picc.

arco

Crotales *arco*

168

Picc. *(unis. w/crot.)*

Cl. 1

Cl. 2 *mp*

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3 *Wine Glasses arco*

Perc. 4 *Wine Glasses arco mp*

Vln. 1 *senza sord. solo non vib. (unis. w/picc) mp*

Vln. 2 *senza sord. solo non vib. (unis. w/perc) non vib. III mp*

Vla. *senza sord. solo senza sord. II mp*

Vc.

Cb.

Q

177

Picc.

Cl. 1

Cl. 2 (unis w/vln 1)

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1 (unis w/vla)

Vln. 2 (III)

Vla. (I, II) (unis w/vln 1)

Vc. (with rubber practice mute) *p*

Cb. (with rubber practice mute) (very slow glissando) *mp*

R

185 (unis w/vln 2) (unis w/cl 2)

Picc. (unis w/vln 2)

Cl. 1 (unis w/vla)

Cl. 2 (unis w/vln 1)

Bsn.

Hn.

Tpt. 1 with straight mute (extremely slow gliss, down 1/4 tong over 19 mm.) *mf*

Tpt. 2 with straight mute (extremely slow gliss, down 1/4 tong over 19 mm.) *mf*

Tbn. 1 with straight mute (very slow glissando) *mf*

Tbn. 2 with straight mute (very slow glissando) *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1 (unis w/vla)

Vln. 2

Vla.

Vc. (extremely slow gliss, remaining 2 oct. + P4 below trumpet)

Cb. (extremely slow gliss, remaining 2 oct. + P5 below trumpet)

194

Picc.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(unis. w/ crot.)

To Bass Clarinet

gradual dim.

gradual dim.

gradual dim.

To Metal

To Metal

To Cymbals

(unis. w/vla)

T

♩ = 70

204

Picc.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

211

Picc.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 2

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(I solo)
(M3 above vcl)

IV

(I solo)
IV

(II solo)

IV

IV (7°)

II

U

218

Picc.

Cl. 1

B. Cl. Bass Clarinet in B \flat
pp *ff*

Bsn. *pp* *ff*

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 2 *ff*

Perc. 2

Perc. 3 *ff*

Perc. 4

Vln. 1

Vln. 2 *pp* *ff*
Tutti, div. senza sord.

Vla. *pp* *ff*
Tutti, div. senza sord.

Vc. *pp* *ff*
Tutti, non div. senza sord.

Cb. *pp* *ff*
Tutti arco

V

225

Picc. *ff*

Cl. 1 *ff*

B. Cl.

Bsn.

Hn. *ff* senza sord.

Tpt. 1 *ff* senza sord.

Tpt. 2 *ff* senza sord.

Tbn. 1 *ff* senza sord.

Tbn. 2 *ff* senza sord.

Perc. 2

Perc. 2 *ff* hard mallets

Perc. 3

Perc. 4 *pp* High cymbals, with drum sticks *cresc. poco a poco to m. 245* *slightly adjust speed of tremolo at every new attack*

Vln. 1 *ff* *Tutti div.* senza sord.

Vln. 2

Vla.

Vc. IV III

Cb.

231 **W**

This page of a musical score contains measures 231 through 236. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Piccolo (Picc.), Clarinet 1 (Cl. 1), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 231 is marked with a 'W' in a box. The woodwind and brass sections feature prominent triplet patterns. The strings play a rhythmic accompaniment with eighth notes and quarter notes. Percussion parts include various rhythmic patterns and sustained sounds. The score includes numerous musical notations such as triplets, slurs, and dynamic markings.

238

Picc.
Cl. 1
B. Cl.
Bsn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc. 2
Perc. 2
Perc. 3
Perc. 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

The score consists of 15 staves. The top four staves (Picc., Cl. 1, B. Cl., Bsn.) feature a melodic line with frequent triplets. The next four staves (Hn., Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2) also feature melodic lines with triplets. The Percussion section includes three staves: Perc. 2 (top two staves) with triplets and Perc. 3 (middle staff) with quintuplets. Perc. 4 (bottom staff) features a complex rhythmic pattern with triplets. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) provides harmonic support, with the Cello and Contrabass parts including figured bass notation (IV III).

243

X poco rit.

Picc. *fff*

Cl. 1 *fff* To Bass Cl.

B. Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Perc. 2 *fff* To Cymbal

Perc. 2 *fff*

Perc. 3 *fff* To Cymbal

Perc. 4 *f* arco

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

251

Picc.

Cl. 1
 To Bb Clarinet

B. Cl.
 To Bb Clarinet

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc. 1
 Medium Cymbal, *arco*
f

Perc. 2
 arco
f

Perc. 3
 Medium Cymbal, *arco*
f

Perc. 4

Vln. 1
 dim.

Vln. 2
 non div.
 3
 pp

Vla.
 non div.
 3
 pp

Vc.

Cb.

Z

261

Picc. 40-60"

Cl. 1 *match a pitch from the bowed cymbals and hold as quietly as possible, breathe as needed* 40-60"
pppppp

Cl. 2 *match a pitch from the bowed cymbals and hold as quietly as possible, breathe as needed* 40-60"
pppppp

Bsn. 40-60"

Hn. 40-60"

Tpt. 1 40-60"

Tpt. 2 40-60"

Tbn. 1 40-60"

Tbn. 2 40-60"

Perc. 1 40-60"

Perc. 2 40-60"

Perc. 3 40-60"

Perc. 4 40-60"

Vln. 1 *match a pitch from the bowed cymbals and hold as quietly as possible* 40-60"
con sord. *pppppp*

Vln. 2 *match a pitch from the bowed cymbals and hold as quietly as possible* 40-60"
con sord. *pppppp*

Vla. *match a pitch from the bowed cymbals and hold as quietly as possible* 40-60"
con sord. *pppppp*

Vc. *match a pitch from the bowed cymbals and hold as quietly as possible* 40-60"
con sord. *pppppp*

Cb. 40-60"