

# Postcards

for full orchestra

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## **instrumentation**

piccolo

flute

oboe I & II

clarinet in B<sub>♭</sub> I & II

bass clarinet

bassoon I & II

alto & tenor saxophone

trumpet in B<sub>♭</sub> I & II

horn in F I & II

trombone I & II

tuba

### **percussion I (stage right)**

snare drum

medium or large tam-tam

unspecified pitched temple blocks or woodblocks

large suspended cymbal

small (7-8") suspended hand cymbals

various unspecified sized and pitched gongs

small trap kit

### **percussion II (stage left)**

snare drum

medium or large tam-tam

unspecific pitched temple blocks or woodblocks

large suspended cymbal

small (7-8") suspended hand cymbals

various unspecified sized and pitched gongs

field drum

piano

strings

## **program notes**

*Postcards* is a set of four miniatures written in commemoration of travels undertaken during the summer of 2005. Each movement is a snap shot or postcard recollecting some of the more memorable experiences during a five-week adventure from Far East Asia to the North Eastern United States.

### **I. Bukit Timah**

Bukit Timah is Singapore's largest nature preserve. One afternoon friends and I embarked upon a 10km hike through the dense jungle park. After a brief sighting of monkeys in the tree canopy high above, the only wildlife encounter was that of hearing very loud cicada-type insect noises reverberating through the trees. The unidentified sounds came from opposite ends of the jungle in a call and response manner, resolving to a quarter step and fading away just as the afternoon rain began.

### **II. Hong Kong Street Scene**

In perpetual motion, flowing with electricity, overpowering all the senses, a jungle of concrete and steel that never rests...This is a depiction of an adventure through the heart of the city. Wading through a constant sea of people one cross walk at a time... Finding our selves in a music store, my friend Russ and I sampled the entire stock of gongs and hand cymbals for an hour and a half while our companion patiently waited.

### **III. Echoes Stride Across Scargo Lake**

From the South Pacific to the serene calm of Cape Cod...I found myself in the small town of Dennis, Massachusetts in the employ of the Cape Playhouse, performing a scintillating production of *Ain't Misbehavin'*!

### **IV. A Slight Detour**

Ah, I-95 in the summer...

On the Jersey turnpike five plus hours,  
thirty miles north of Baltimore,  
accident up ahead and construction on the Potomac...

7:30pm - Pull off the first exit possible and aim the van west toward the setting sun, through the rolling hills of Maryland and Virginia.

9:00pm - Almost hit a deer.

11:00pm - Crossed the Potomac on a two lane bridge in western Maryland...

1:00am - Drove through Manassas Junction,  
the cross-tie fences line the road to greet those who care to notice.  
The struggles of our nation's yesterdays  
covered in a thin veil of fog.  
Then, as they often do, Thoughts turned to home.

\*score in C  
piccolo and double bass are transposed

# Postcards

## I. Bukit Timah

Atmospheric

$\text{♩} = 60$

**Piccolo**

**Flute**

**Oboe I&II**

**Clarinet in B $\flat$  I&II**  
sing and play relative unison  
*mf*  
as an insect - err on the side of more noise than pitch  
ord. gliss =  $\text{♩}$   
a2 > gliss =  $\text{♩}$   
II sing and play relative unison  
*f*

**Bass Clarinet**  
growl tone  
*mf*  
as an insect - err on the side of more noise than pitch  
growl tone

**Bassoon I&II**

**Alto & Tenor Sax.**

**Horn in F I&II**

**Trumpet in B $\flat$  I&II**

**Trombone I&II**

**Tuba**

**Percussion 1**  
 $\text{♩} = 60$   
small (7"-8") sus. cymbal on stand with hard yarn mallets  
*pp* < *p*

**Percussion 2**  
 $\text{♩} = 60$   
small (7"-8") sus. cymbal on stand with hard yarn mallets  
*pp* < *p*  
div.

**Violin I**  
con sord. *pp*  
8va-

**Violin II**  
*pp*

**Viola**

**Violoncello**

**Double Bass**  
sul D  
half trem. sempre sul pont.  
*mf* *f*

$\text{♩} = \text{quarter flat}$

11

Ob. I&II

A. & T. Sx.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Alto

as an insect -  
err on the side  
of more noise  
than pitch  
air tone

a2 > gliss =

ord. then gliss to air tone

*f*

*fp*

*p*

div.

unis.

con sord.

div.

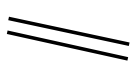
*pp*

sempre sul pont.

half trem.

*f*

11



20

B> Cl. I&II

B.Cl.

Bsn. I&II

A. & T. Sx.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vc.

D.B.

a2 I. ord. II. sing and play relative unison

a2 ord. gliss =

gliss =

ord.

*f*

*ff*

growl tone

ord. then gliss to air tone

*fp*

(temple blocks or different pitched woodblocks with semi-hard mallet)

secco *ppp*

secco *ppp*

half trem.

gliss =

half trem.

sul G

half trem.

*ff*

*mf* *ppp*

*ff*

*ff*

20

Picc. *ppp* Key clicks. Begin slowly and speed up over time.

Fl. *ppp* (as rain)

Ob. I&II *ppp* sing and play relative unison

B♭ Cl. I&II *mf* *mp* *p* Key clicks. Begin slowly and speed up over time. (as rain)

B. Cl. *mf* *ppp*

Bsn. I&II *ppp* Key clicks. Begin slowly and speed up over time. (as rain)

A. & T. Sx. *ppp* Key clicks. Begin slowly and speed up over time. (as rain)

Hn. I&II *fp* a2 Breath into instrument.

B♭ Tpt. I&II *ppp* (as a slight breeze)

Tbn. I&II *ppp*

Tba. *ppp*

Perc. 1 *p* (strike small sus. cymbal with mallet handle) Sporadic finger taps on sus. cymbal and fingernail taps on tam-tam.

Perc. 2 *ppp*

Vln. I *ppp* While double stop is being played, starting from last desk inside chair, begin random pizz., mute strings with left hand to create unpitched sound.

Vln. II *ppp*

Vla. *ppp*

Vc. *pp* con sord. ord. senza sord. Choose one option. Pizz. randomly, mute string with lefthand or tap body of instrument with fingers. In either case sound should be unpitched.

D.B. *mf* *p* *ppp* Tutti (as rain)

## II. Hong Kong Street Scene

**With intensity, direction, and purpose**

♩ = 76

Piccolo *f* air tone gliss ord. to air tone

Flute *f* gliss

Oboe I&II *mp* a2

Clarinet in B $\flat$  I&II *mf* a2

Bass Clarinet *f*

Bassoon I&II *mp* a2

Alto & Tenor Sax. *f* a2

**With intensity, direction, and purpose**

♩ = 76

Horn in F I&II *f* a2

Trumpet in B $\flat$  I&II *mf* a2

Trombone I&II *mf* a2

Tuba *mp*

(quarter note rhythmic unisons should be slightly out of sync, creating a doppler effect)  
(snare drum with sticks and snare on)

Percussion 1 *mf* (snare drum with sticks and snare on)

Percussion 2 *mf*

Piano *f*

**With intensity, direction, and purpose**

♩ = 76

Violin I *f* *8va* sempre sul pont. senza sord. gliss = (unless otherwise notated)

Violin II *f* sempre sul pont. senza sord. gliss = (unless otherwise notated)

Viola *mf* senza sord. unis. gliss

Violoncello *f* *div.*

Double Bass *f* *ord.* *unis.*

7

gliss ord.

ord. then gliss to air tone

ord.

to air tone

gliss ord.

ord. then gliss to air tone

gliss

Picc.

Fl.

Ob. I&II

B♭ Cl. I&II

B. Cl.

Bsn. I&II

A. & T. Sx.

Hn. I&II

B♭ Tpt. I&II

Tbn. I&II

Tba.

Perc. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

7



air tone then gliss to ord.

Picc.

Fl.

Ob. I&II

B♭ Cl. I&II

B.Cl.

Bsn. I&II

A. & T. Sx.

Hn. I&II

B♭ Tpt. I&II

Tbn. I&II

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

div. sul tasto

ppp

ord.

p molto <

unis.

ppp

p molto <

Picc. *ff* air tone *ord.* gliss to air tone gliss *ord.* *ord. then gliss to air tone* *ord.*  
 Fl. *ff* gliss  
 Ob. I&II *mf*  
 B♭ Cl. I&II *f*  
 B. Cl. *ff*  
 Bsn. I&II *mf*  
 A. & T. Sx. *ff*  
 Hn. I&II *ff*  
 B♭ Tpt. I&II *f*  
 Tbn. I&II *f*  
 Tba. *f*  
 Perc. 2  
 Pno. *ff*  
 Vln. I *ff* *8va* unis. *sempre sul pont.* gliss  
 Vln. II *ff* *sempre sul pont.* unis. gliss  
 Vla. *f* unis. gliss  
 Vc. *ff* unis.  
 D.B. *ff* unis. div. unis.

to air tone      ord. gliss      ord. then gliss to air tone

Picc. *gliss*

Fl. *gliss*

Ob. I&II *sub. pp* solo Ob. I *n*

B♭ Cl. I&II *sub. pp* solo Cl. II *n*

B. Cl. *n*

Bsn. I&II

A. & T. Sx.

Hn. I&II

B♭ Tpt. I&II *sub. pp* solo

Tbn. I&II

Tba. *pp* *sub. ppp*

Perc. 1 (ready gongs and cymbals)

Perc. 2 (ready gongs and cymbals)

Pno. *sub. pp*

Vln. I *gliss* *sub. pp* solo *con sord. soli div. a5 8va- ppp 8va-*

Vln. II *gliss* *sub. pp* solo *con sord. soli div. a5 8va- ppp 8va-*

Vla.

Vc.

D.B. *div.* *first desk* solo 1st chair *pizz.* *sub. pp* *n* *pp* *n*

23

### Quasi ad lib. Coda

B♭ Cl. I&II *pp* *gliss* *n* *solo Cl. I* *pp*

B.Cl. *pp*

### Quasi ad lib. Coda

Perc. 1

Perc. 2

improvise freely with gongs and cymbals of various sizes. Experiment as if you were a non percussionist set free in a music store filled with equipment. Experiment with various mallets, fingers, everyday objects from your pockets, etc... Begin apprehensively, gaining confidence and curiosity as you continue.

### Quasi ad lib. Coda

Vln. I *mp* *n*

Vln. II *mp* *n*

D.B. *solo 2nd chair arco* *mp* *solo 3rd chair* *mp*

When a bow change is necessary, freely utilize rhythm notated.

23

### III. Echoes Stride Across Scargo Lake

$\bullet = 50-60$  **Slow Ballad**

Piano

*molto dolce*  
*mp*

Double Bass

solo  
senza sord.

sempre pizz.

*mf*

5

*molto dolce*  
Alto Feel at liberty to embellish the given melody, but keep within the character of the moment. (Blues in concert F)

A. & T. Sx.

*p*  
(improvise slow ballad on trap set)

Perc. 1

*p*

Pno.

*p*

D.B.

10

A. & T. Sx.

*mf*

Perc. 1

Pno.

D.B.

10

15

A. & T. Sx. *f* *p* *molto dolce*

B $\flat$  Tpt. I&II solo Tpt. I with harmon mute (plunger in) Feel at liberty to embellish the given melody, but keep within the character of the moment. (Blues in concert F) *p* gliss gliss

Perc. 1

Pno. *mf* *p*

D.B. *f* *p*

15

$\text{♩} = 100-120$

**Riten. Doppio movimento**

**A Tempo**

20

B $\flat$  Cl. I&II solo Cl. I Mischievously! *f*

B $\flat$  Tpt. I&II

Perc. 1

Pno. *sub. mf*

D.B. *mf* *p*

20

25

**Molto rubato espressivo**

B $\flat$  Tpt. I&II *f* *s* *mp* *p* senza sord.

Perc. 1

Pno. *p* *f*

D.B. *mf*

25

29

# A Tempo Pushing, with fire

A. & T. Sx. *f* *f*

B♭ Tpt. I&II *f* *gliss* *gliss*

Perc. 1 *mf* *f*

Pno. *f*

D.B. *f* *ff*

29

34

## Molto rit.

B♭ Cl. I&II *f* *pp*

A. & T. Sx. *ff* *fp*

B♭ Tpt. I&II *ff* *p*

Perc. 1 (sus. cymbal) *pp*

Pno. *ff*

D.B. *pp*

34

\* Only play upper lines if no C extension is available

38

## Molto rit.

A. & T. Sx. *molto dolce* *p*

Perc. 1 (snare with brushes) *ppp* (sus. cymbal)

Pno. *ppp* *Tutti*

D.B. *solo* *p* *arco*

38

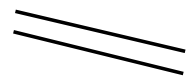
# IV. A Slight Detour

$\text{♩} = 120-126$  **With mystery and determination**  
(Through the wilds and over the Potomac)

Violin II *div. a3 con sord.*  
first two desks *mp*

Viola *div. a3 con sord.*  
*mp*

Violoncello *con sord.*  
first desk *p*



6

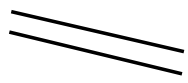
Vln. I *con sord.*  
third desk *p*

Vln. II *div. a4*

Vla. *div. a4*

Vc. *div. a3*

6



11

Vln. I *enter second desk*  
*enter first desk*

Vln. II *div. a4*

Vla. *div. a4*

Vc. *div. a3*

11

n



15 **molto espressivo**

Bsn. I&II *mp* *a2* *sub. mf*

Vln. I *Tutti div. a3*

Vln. II *Tutti div. a3* *pp* *8va* *div. a4*

Vla. *div.*

Vc. *half senza sord.*

D.B. *p* *molto espressivo* *sub. mf*

15 *mp* *sub. mf*

20

Bsn. I&II *f* *mp*

Pno.

Vln. I *div. a3* *mf* *Lea.* *\* Lea.* *\* Lea.*

Vln. II *8va* *div. a3*

Vla. *div. a3*

Vc. *sub. mp*

D.B. *f*

20

**Shockingly!**  
(missing a deer)

**Pressing, with confidence and wonder**  
**Molto espressivo**

24

Picc. *ff* *fff* *f*

Fl. *ff* *fff* *f*

Ob. I&II *a2* *ff* *fff* *f*

B♭ Cl. I&II *a2* *ff* *fff* *f*

B. Cl. *ff* *f*

Bsn. I&II *sub. ff*

A. & T. Sx. *ff* *brassy* \* Tenor

Hn. I&II *con sord. sempre* *a2* *ff*

B♭ Tpt. I&II *con sord. sempre* *a2* *ff* *fff* *f*

Tbn. I&II *con sord. sempre* *a2* *ff*

Tba. *ff*

Perc. 1 (scrape large tam-tam with triangle beater) *ff* let ring

(snare drum with sticks and snare on) *f*

Perc. 2 (sus. cymbal on stand with hard yarn mallets) *p* *ff* *p*

**Pressing, with confidence and wonder**  
**Molto espressivo**

Pno. *ff* *sub. p*

Vln. I *sub. f* *div.* *mp*

Vln. II *sub. f* *div.* *mp*

Vla. *sub. f* *div. a3*

Vc. *Tutti div.* *sub. ff*

D.B. *ff*

24

29

B.Ci.

Pno. *mf*

Vln. I *div. a3 sempre* *sub. mf*

Vln. II *div. a3* *div. a4* *sub. mf* *div. a3*

Vla. *div.* *div. a3*

Vc. *unis.*

D.B.

29

Musical score for page 34, featuring various instruments including woodwinds, brass, percussion, piano, and strings. The score includes dynamic markings such as *mp*, *p*, *mf*, *f*, and *pp*. Performance instructions include "senza sord." and "(sus. cymbal on stand with soft yarn mallets)". The score is divided into systems for woodwinds, brass, percussion, piano, and strings.

**Woodwinds:** B.C.I., Bsn. I&II, A. & T. Sx., Hn. I&II

**Brass:** B $\flat$  Tpt. I&II, Tbn. I&II, Tba.

**Percussion:** Perc. 1

**Piano:** Pno.

**Strings:** Vln. I, Vln. II, Vla., Vc., D.B.



off stage if possible  
(as a memory)

Picc. *p*

Fl. *ppp*

Ob. I&II *ppp*

B♭ Cl. I&II *ppp*

Bsn. I&II *pp*

A. & T. Sx.

Hn. I&II *pp* sempre

lontano

solo Tpt. I with straight mute *mf*

Tbn. I&II *pp* con sord.

Tba.

Perc. 1 *pp* sempre (large tam-tam with soft mallet) let ring

Perc. 2 *p* (as a memory) off stage if possible (field drum with sticks) feel at liberty to improvise on the given cadence but keep within the character of the moment

Pno. *pp* (as artificial harm. sounding two 8va higher) sempre

Vln. I *sub. pp* sempre (as artificial harm. sounding two 8va higher) sempre

div. a3 sempre

Vln. II *sub. pp* sempre

div. a3

Vla. *sub. pp* sempre

div. a4

Vc. *sub. pp* sempre

div.

D.B. *sub. pp* sempre

42

Picc. *p*

Ob. I&II *pp*

Bsn. I&II *pp*

Hn. I&II *pp*

B<sup>b</sup> Tpt. I&II *Il con sord. p* *pp* *(as a memory) mf*

Tbn. I&II *Il con sord. pp*

Tba. *pp*

Perc. 2

Pno.

Vln. I *8va* *div. a3*

Vln. II *8va*

Vla. *div. a3*

Vc. *unis.*

D.B. *unis.*

Picc.

Fl. *mf*

Ob. I&II

B♭ Cl. I&II *pp*

B.Cl. *pp*

Bsn. I&II *pp*

A. & T. Sx. *pp*

B♭ Tpt. I&II *pp* *sub. p*

Tbn. I&II

Perc. 2

Pno.

Vln. I *div. a4*

Vln. II

Vla. *div. a4*

Vc.

D.B. *div.*



51

Molto rit.

Picc. *ppp* *n*

Fl. *pp* *ppp* *n*

B♭ Cl. I&II

Bsn. I&II *pp* *n*

B♭ Tpt. I&II *sub. mf*

Perc. 2

Pno. *p* *n*

Vln. I *div. a3* *n*

Vln. II *n*

Vla. *div. a3* *n*

Vc. *n*

D.B. *unis.* *n*

51

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