SYMPHONY IN THREE MOVEMENTS

1989

Charles Shere

For Robert Erickson

EAR PRESS : HEALDSBURG : 2019

SYMPHONY IN THREE MOVEMENTS

I: Landscape. Darkness. Menace. Terror.
♩ = 69; ♩= 60. duration ca. 6:15 page 1

Abrupt and quietly menacing, with sudden shrill outburst at m. 65

II: Introspection. Calm. Repose. Affirmation.
♩ = 60; ♩ = 72; ♩ = 84; ♩ = 60. duration ca. 7:30 page 35

Calm and neutral setting in strings, from which the winds develop a steadily growing affirmative mood.

III: Dance. Obsession. Wonder. Complicity.
♩ = 132; ♩ = 96 and 108; ♩ = 132. duration ca. 6:15 page 66

Driving and mechanistic, with terrace dynamics. Before close, a trancelike interruption in shifting tempi and dynamics.

Total duration ca. 20 minutes.

Note: this work is called *Symphony in Three Movements*, not in homage to Igor Stravinsky, but because the tempi are carefully contrived to make the three movements develop a logical motion both within and among themselves. Performance tempi will of course be affected by external considerations, especially room acoustics; but it is hoped that any performance will respect the proportions of the indicated tempi.

This symphony is dedicated to my teacher, Robert Erickson. It was written as a memorial for my friend, Tom Guernsey, who was dying as it was composed.

Instrumentation

3 flutes (1 alt. with piccolo)
2 oboes (2 alt. with English horn)
1 English horn
2 clarinets in A (1 alt. with Eb cl. and bass cl.)
1 bass clarinet
3 bassoons (1 alt. with contrabassoon)

4 horns in F
3 trumpets in C
4 trombones (alto, tenor, bass, contrabass)

harp
piano
timpani
three percussionists:
1: bongos, tomtom, high snare drum, high wood block, chime, bass drum, bells, xylophone, marimba
2: lion's roar, muted cymbal, bells, vibraphone, medium snare drum, low snare drum
3: bass drum, anvil, slapstick, bicycle horn, bells, suspended cymbal, tambourine, crash cymbals

strings (all capable of divisi a2)

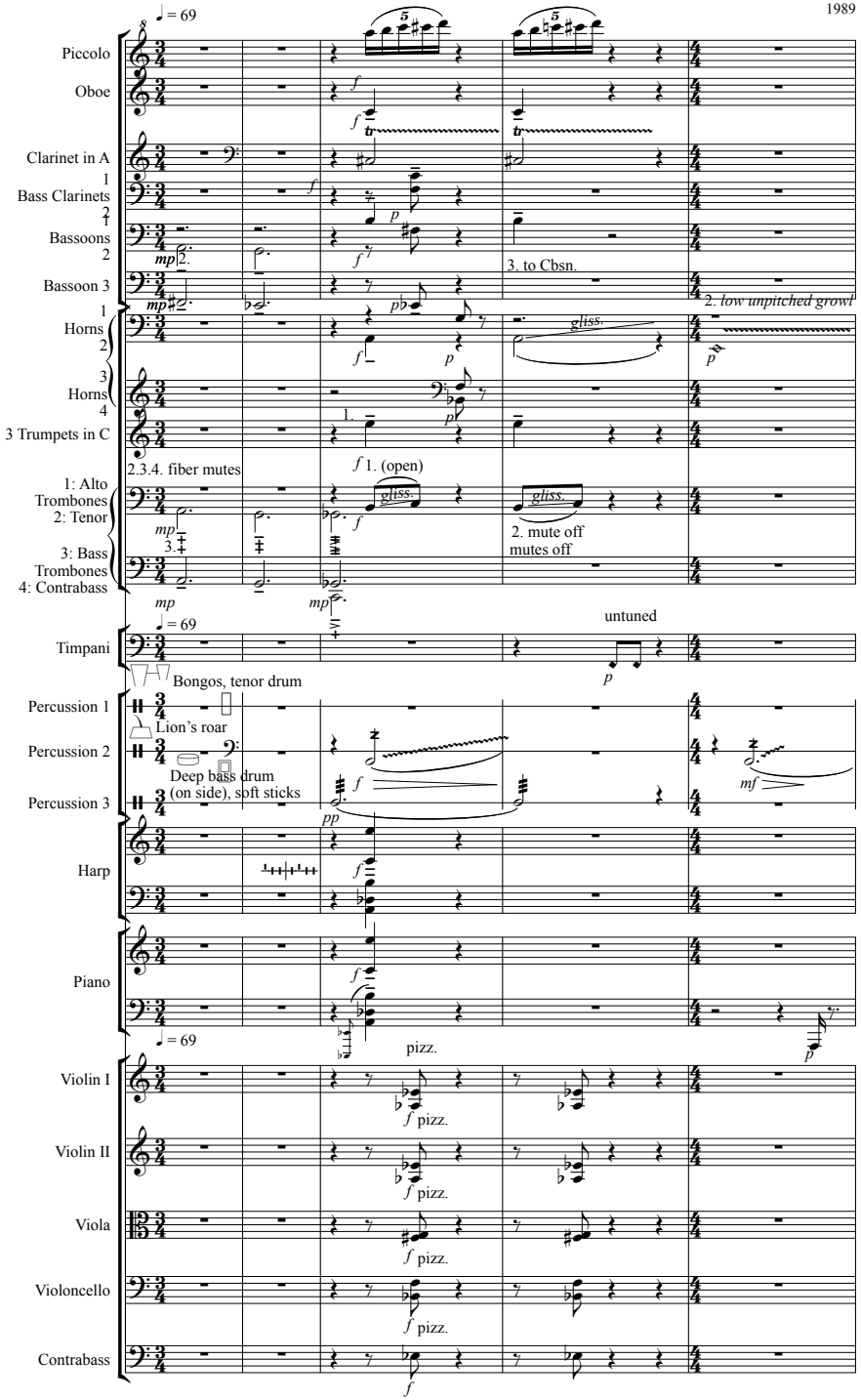
Note: The bells, required at the close of the second movement (p. 64), can be played by a number of musicians to approximate the sound of deep distant bells. See suggestion in the appendix on p. 106.

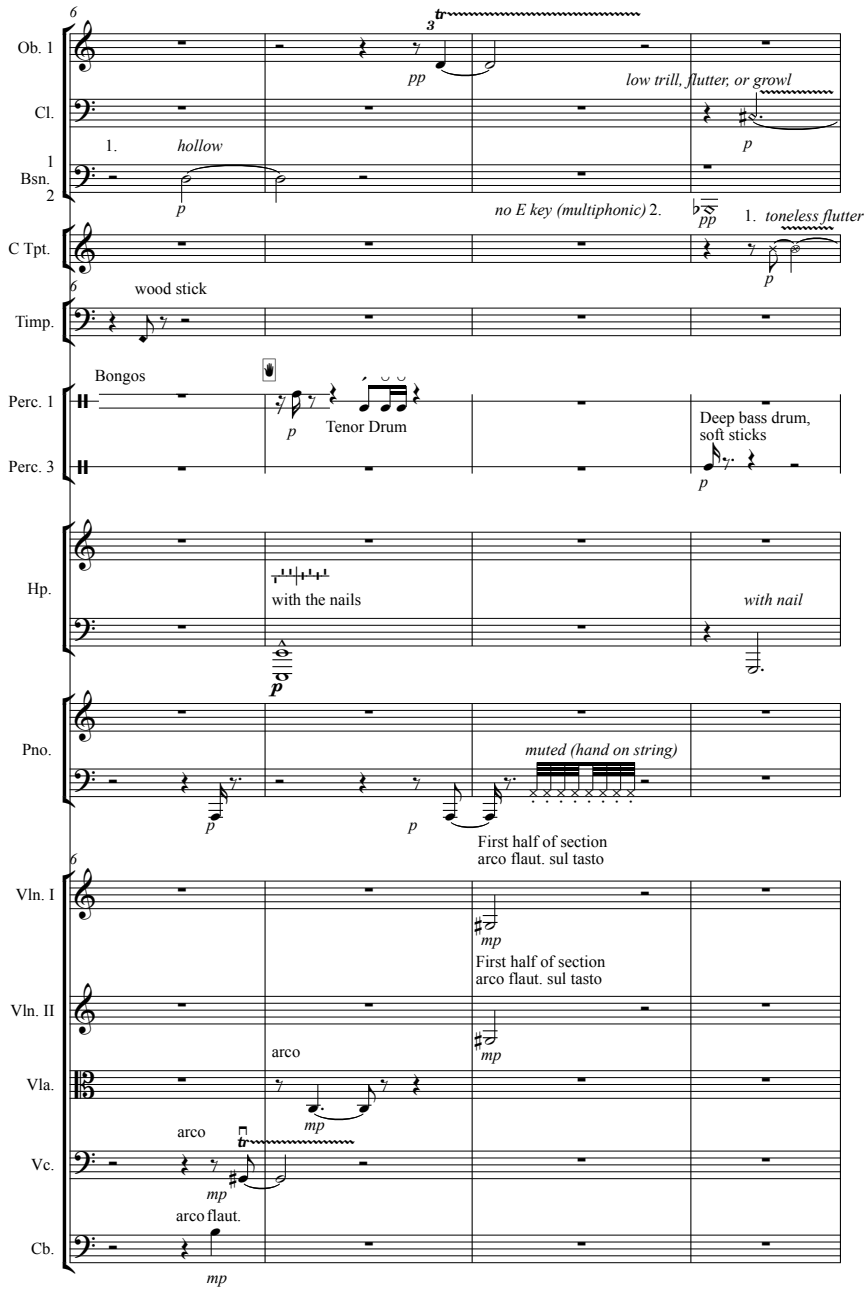
Premiere: Kent Nagano, Berkeley Symphony Orchestra, April 28, 1989, on a program with Beethoven's Ninth Symphony.

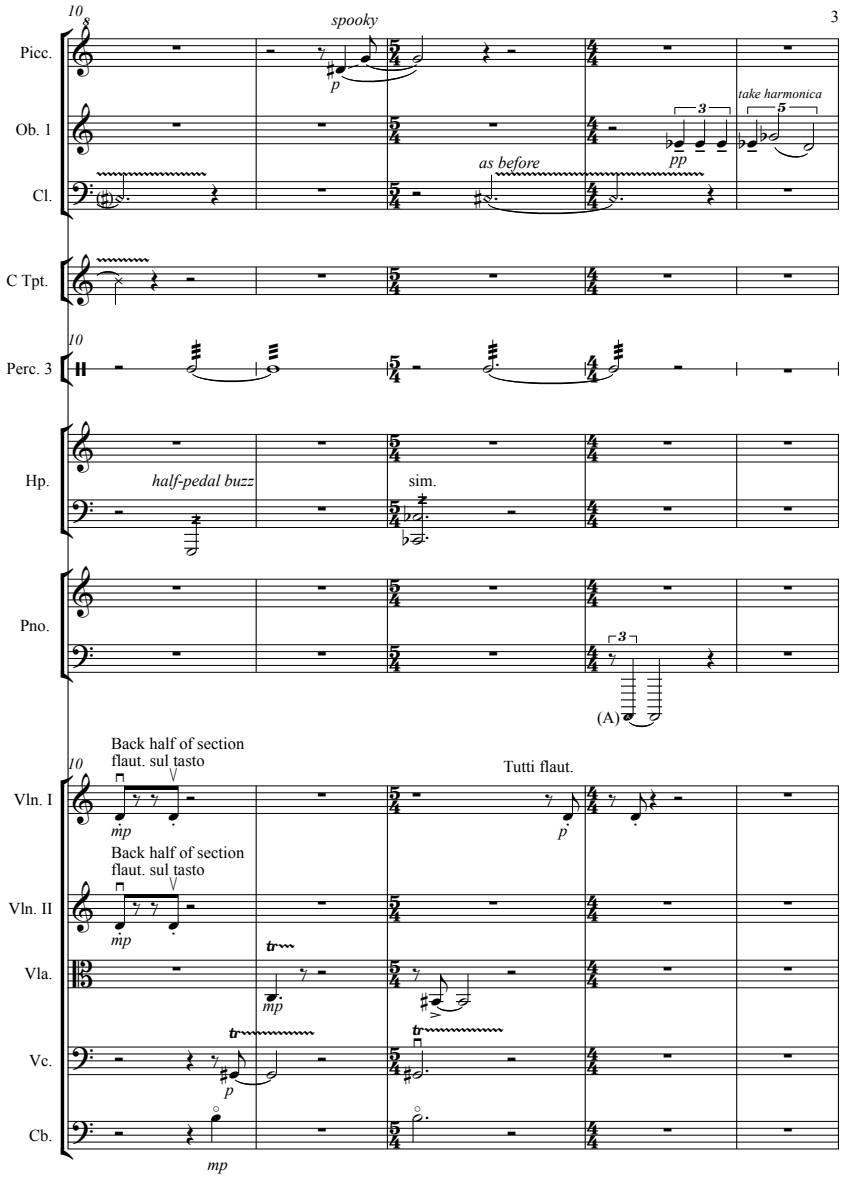
I

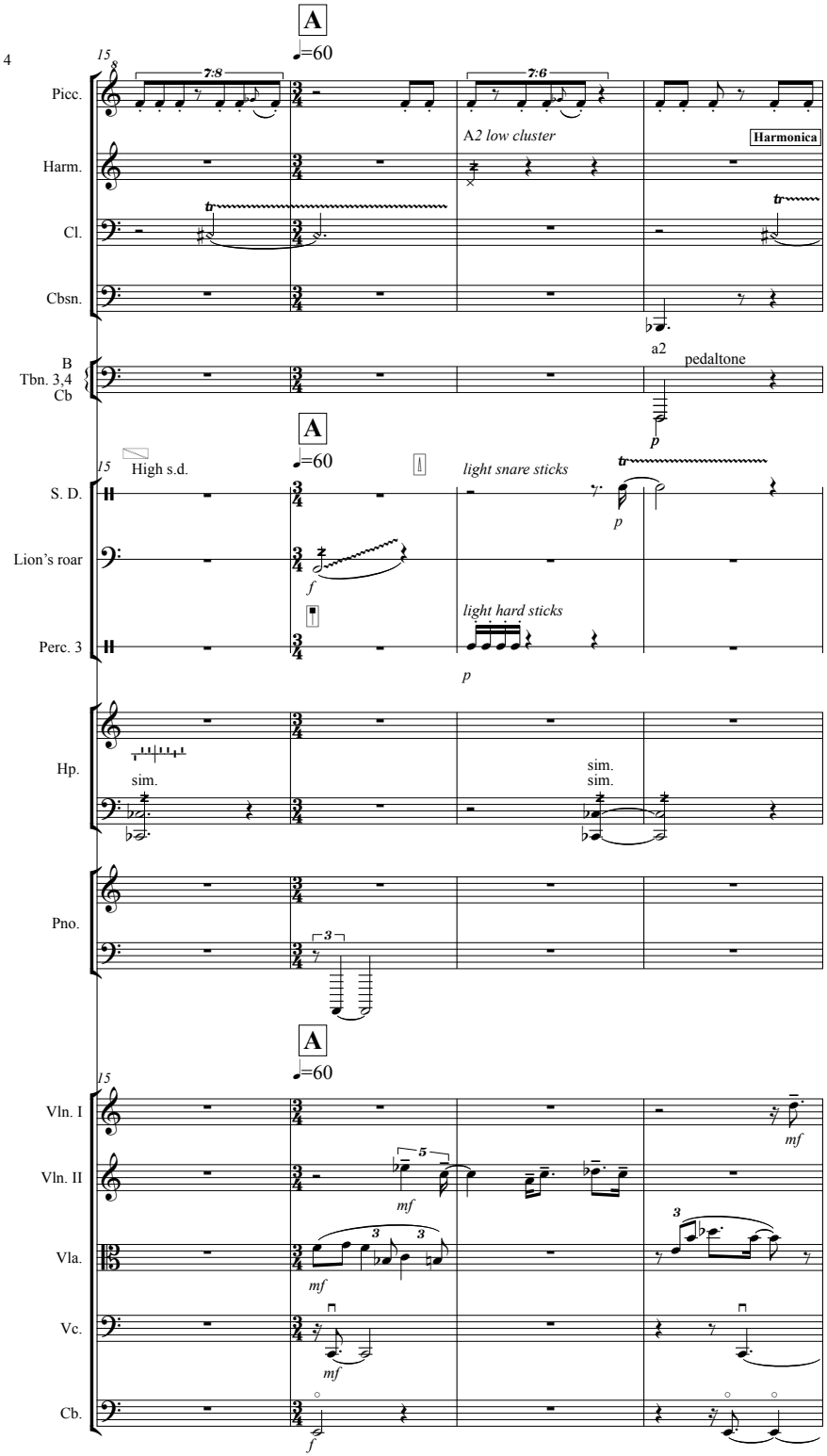
Landscape. Darkness. Menace. Terror.

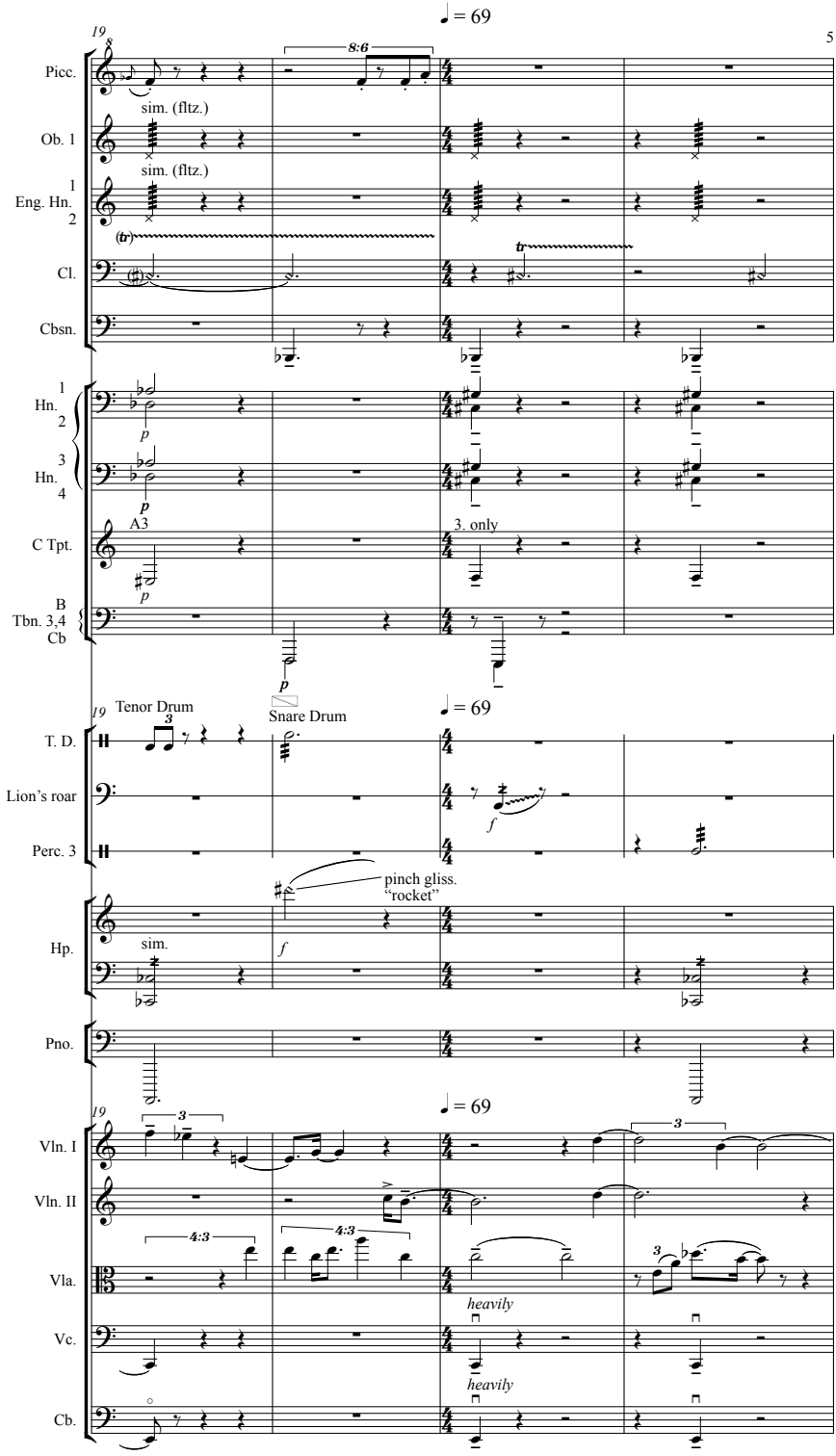
Charles SHERE
1989

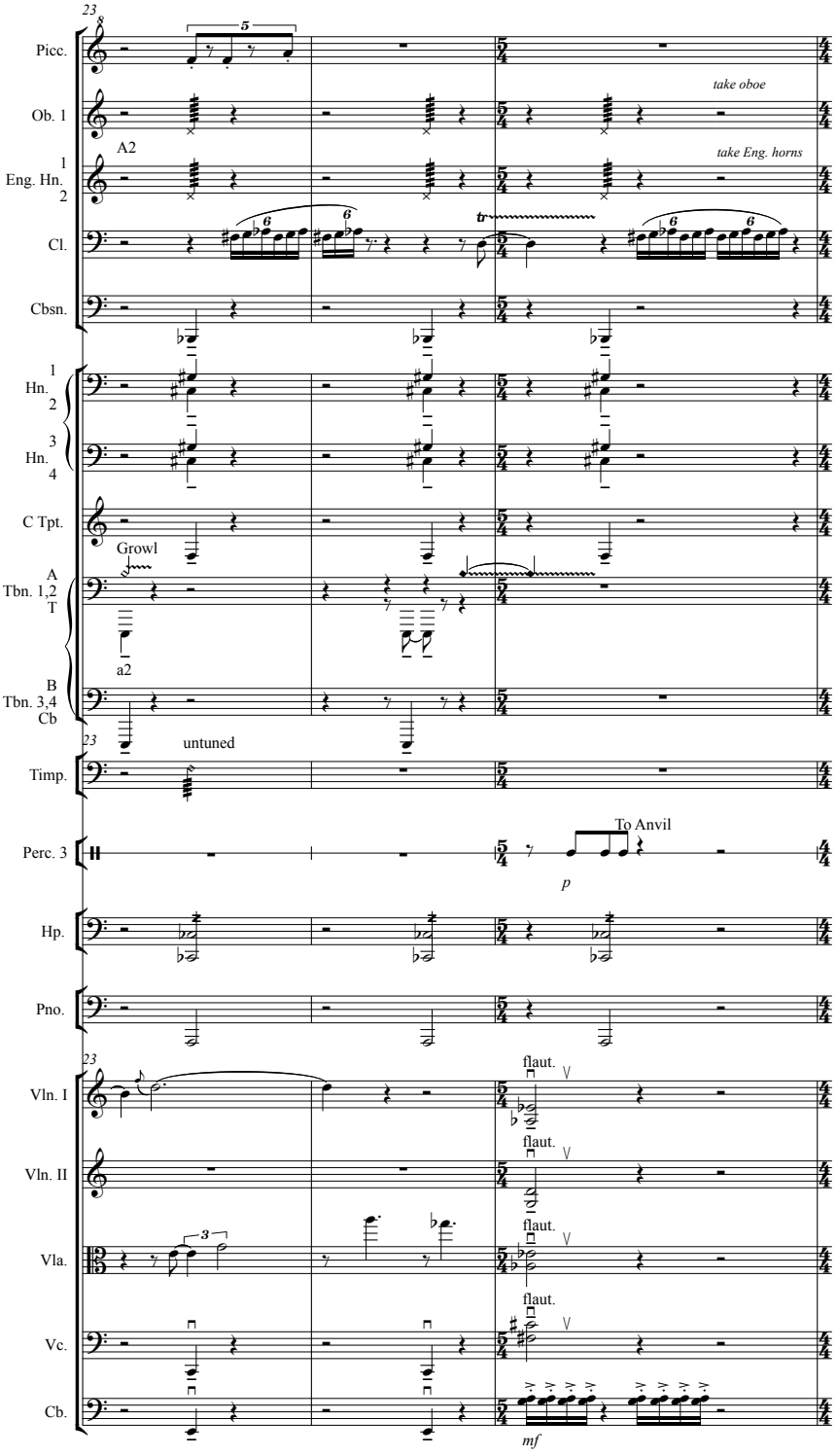


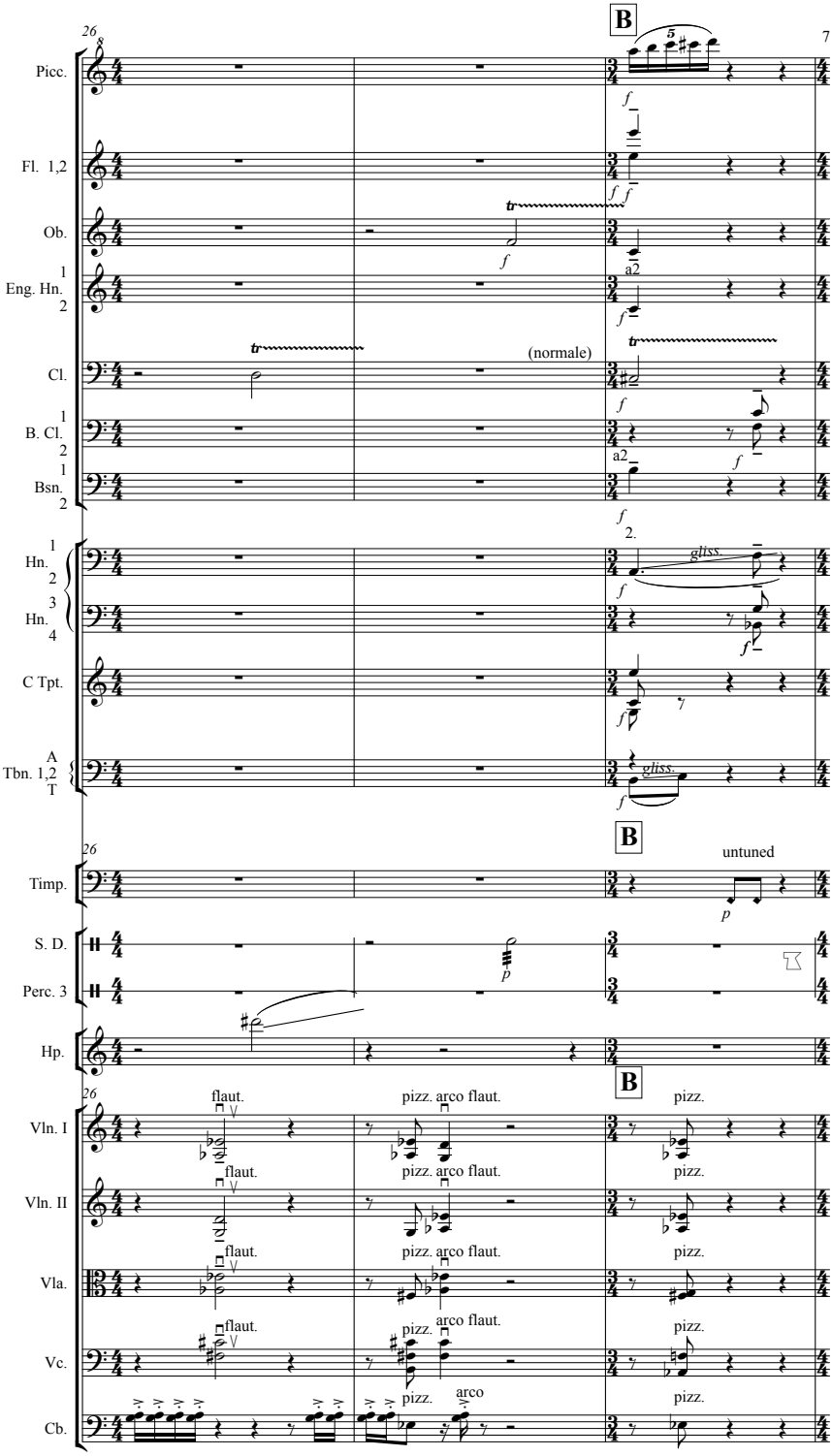

Ob. 1
Cl.
Bsn. 1 2
C Tpt.
Timp.
Perc. 1
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
low trill, flutter, or growl
p
1. hollow
p
no E key (multiphonic) 2.
pp
1. toneless flutter
p
wood stick
Bongos
p
Tenor Drum
Deep bass drum, soft sticks
p
with the nails
p
with nail
muted (hand on string)
p
p
First half of section
arco flaut. sul tasto
mp
First half of section
arco flaut. sul tasto
mp
arco
mp
arco
mp
arco flaut.
mp

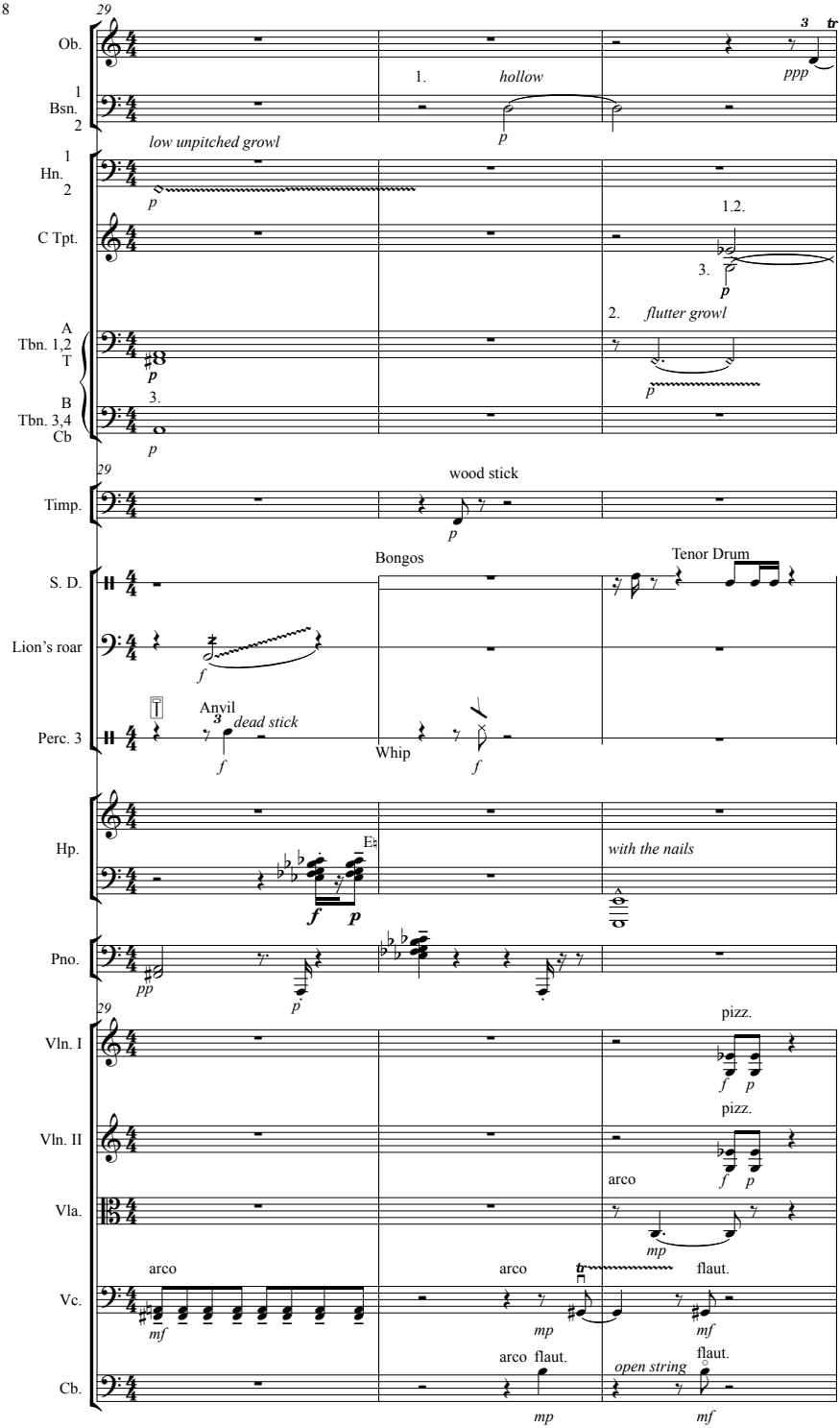

10
spooky
Picc.
p
Ob. 1
take harmonica
3
5
pp
as before
Cl.
C Tpt.
10
Perc. 3
Hp.
half-pedal buzz
sim.
Pno.
3
(A)
Back half of section
flaut. sul tasto
10
Tutti flaut.
Vln. I
mp
p
Back half of section
flaut. sul tasto
Vln. II
mp
Vla.
tr
mp
Vc.
tr
tr
p
Cb.
mp

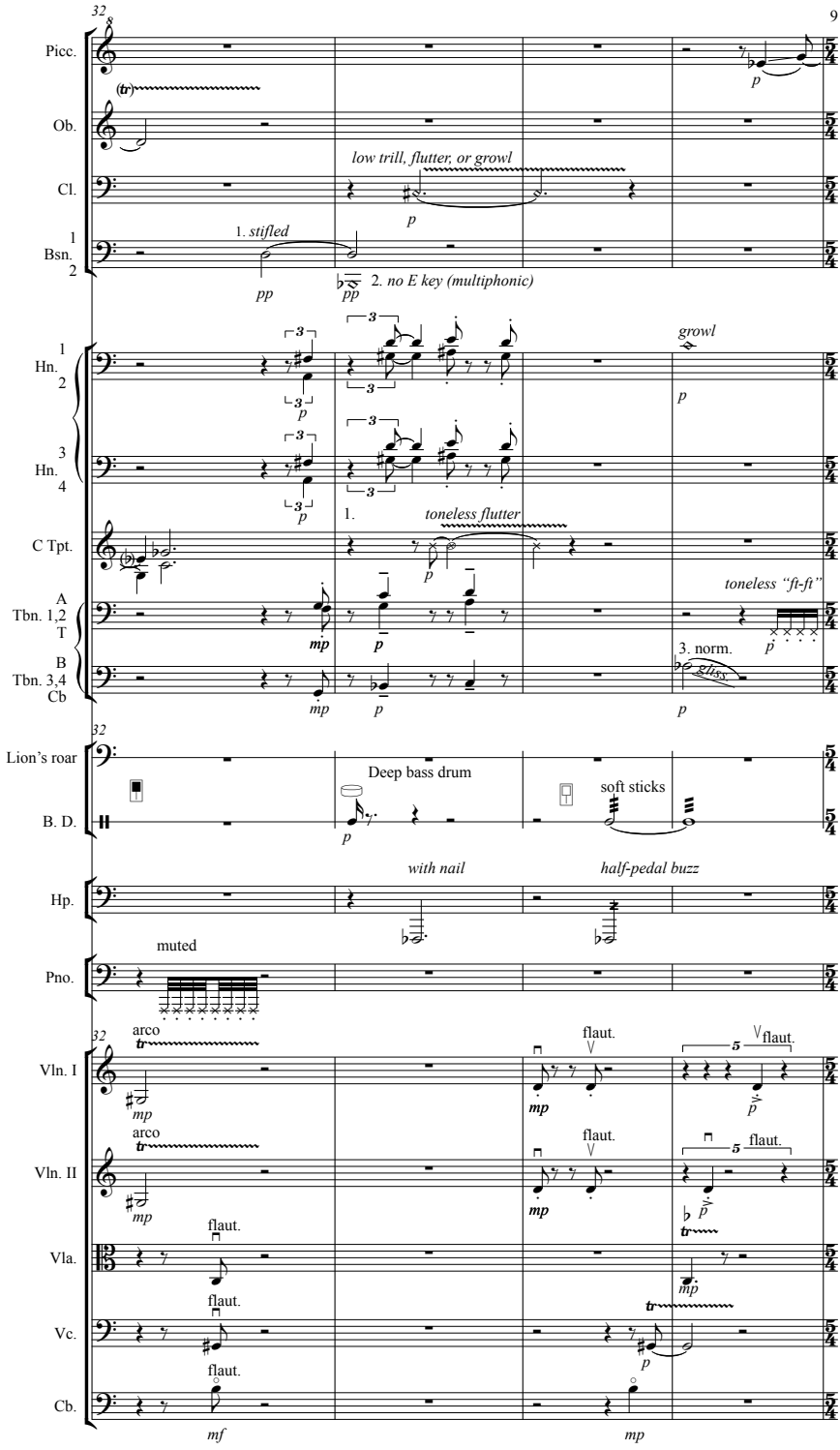

A
♩=60
15
Picc.
7:8
7:6
A2 low cluster
Harmonica
Harm.
Cl.
Cbsn.
a2
pedaltone
B
Tbn. 3,4
Cb
High s.d.
light snare sticks
S. D.
Lion's roar
light hard sticks
Perc. 3
Hp.
sim.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

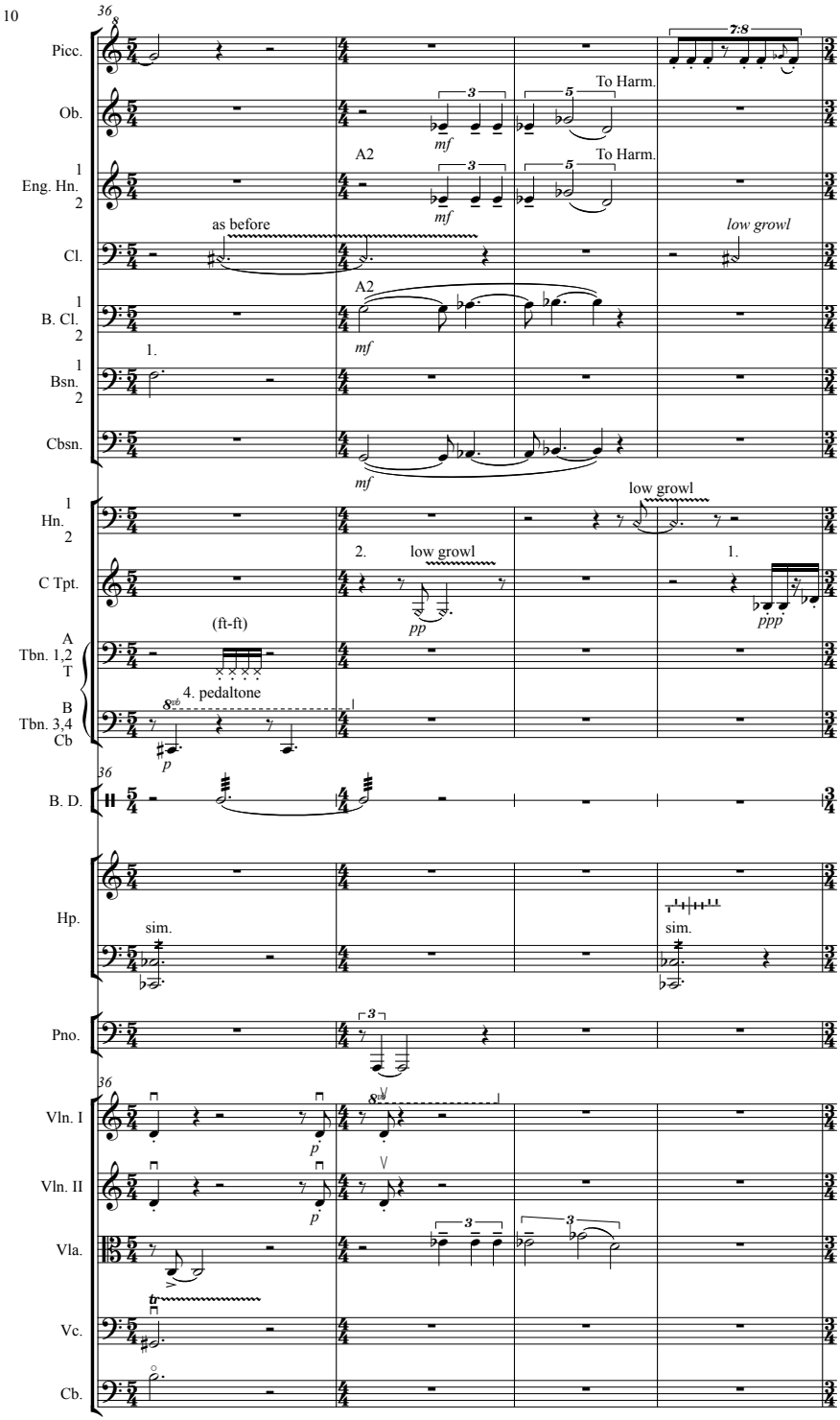

♩ = 69
19
8:6
Picc.
sim. (fltz.)
Ob. 1
sim. (fltz.)
1
Eng. Hn.
2
(tr)
tr
Cl.
Cbsn.
1
Hn.
2
p
3
Hn.
4
p
A3
3. only
C Tpt.
p
B
Tbn. 3,4
Cb
p
19
Tenor Drum
Snare Drum
♩ = 69
T. D.
Lion's roar
f
Perc. 3
pinch gliss.
"rocket"
Hp.
sim.
f
Pno.
19
♩ = 69
3
3
Vln. I
Vln. II
4:3
4:3
3
Vla.
heavily
Vc.
heavily
Cb.

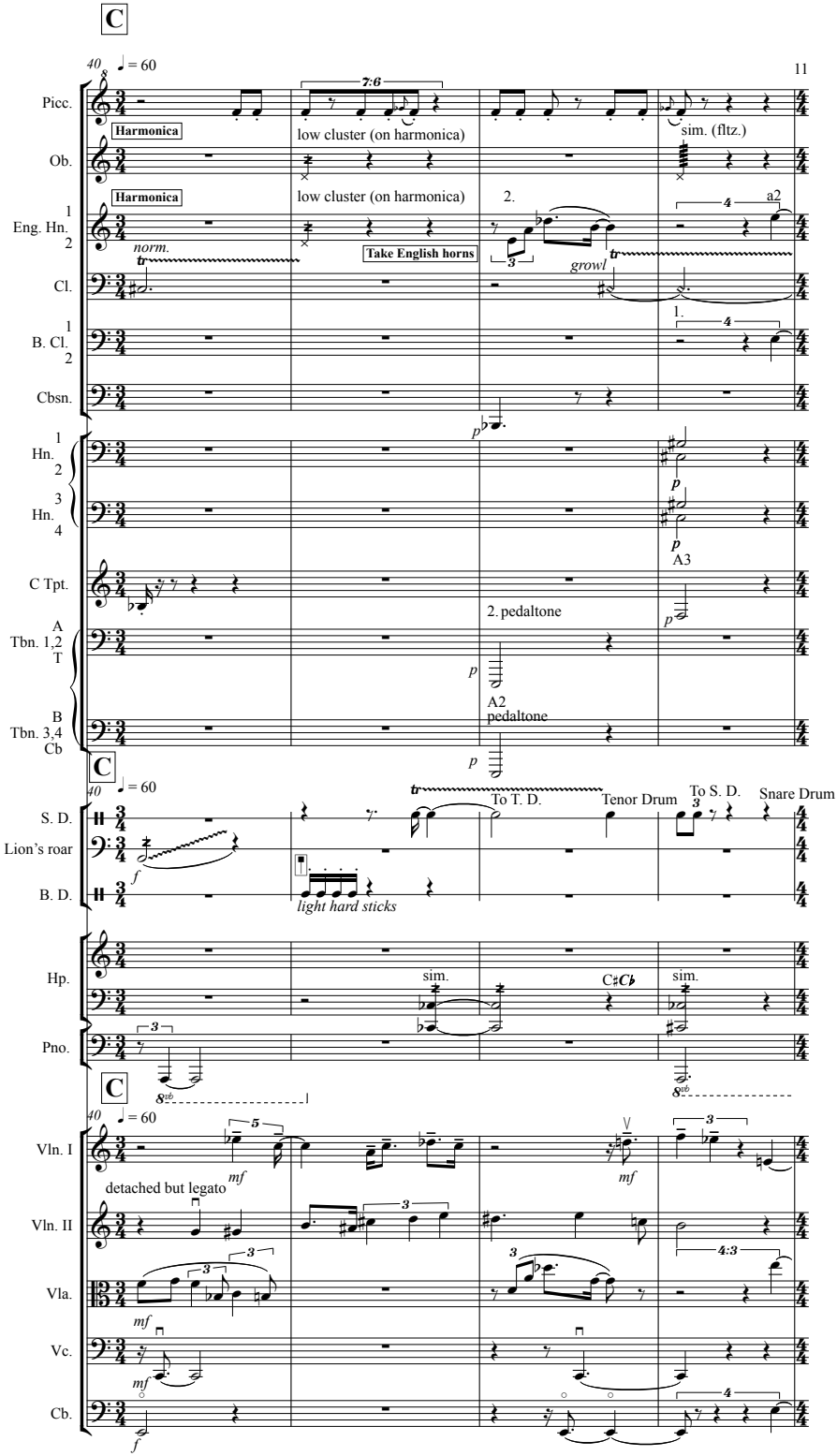

23
Picc.
Ob. 1
take oboe
A2
take Eng. horns
1
Eng. Hn.
2
Cl.
Cbsn.
1
Hn.
2
3
Hn.
4
C Tpt.
Growl
A
Tbn. 1,2
T
a2
B
Tbn. 3,4
Cb
23
untuned
Timp.
To Anvil
Perc. 3
p
Hp.
Pno.
23
flaut.
Vln. I
flaut.
Vln. II
flaut.
Vla.
flaut.
Vc.
Cb.
mf

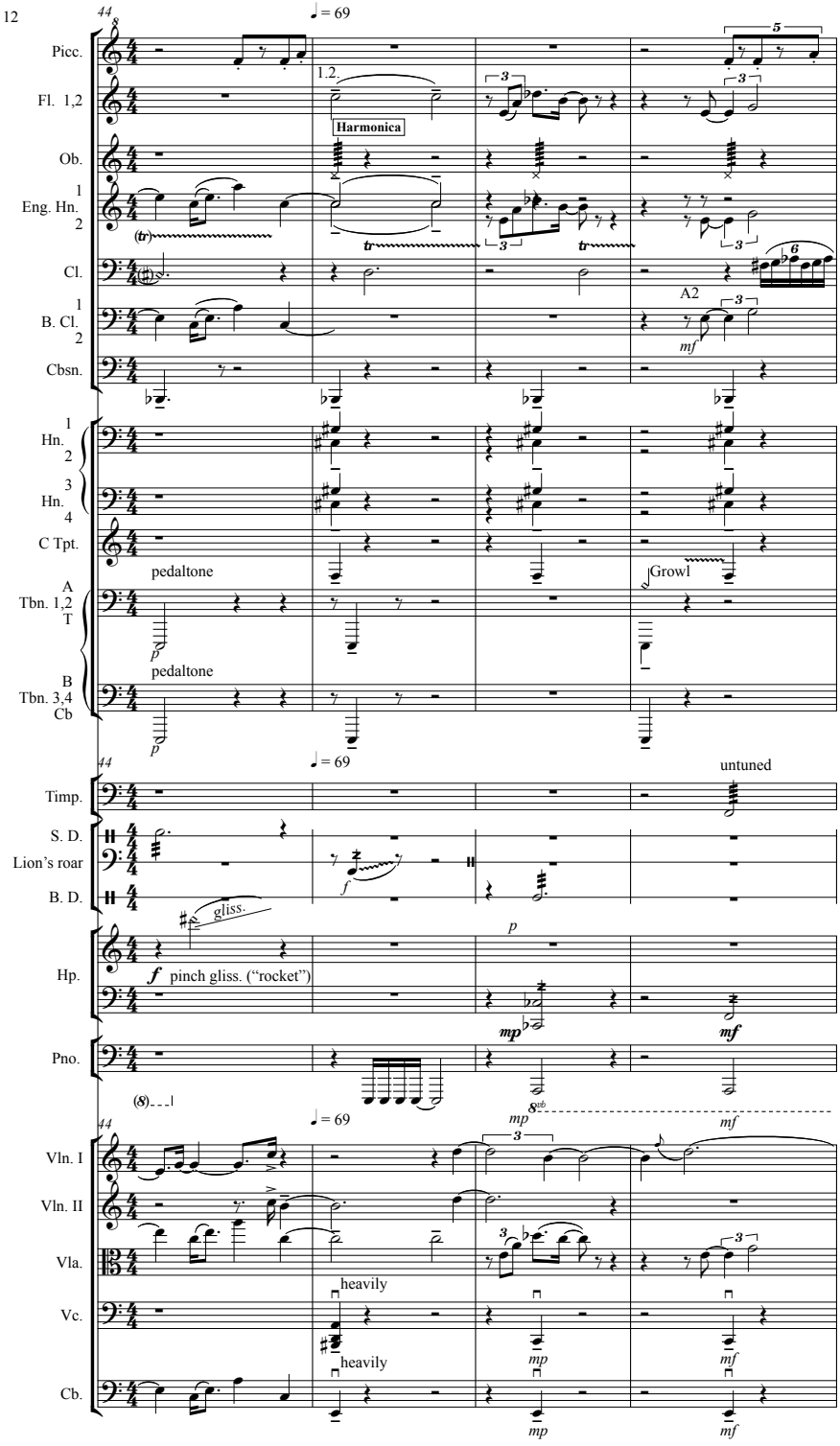

26
B
7
Picc.
Fl. 1,2
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
a2
(normale)
Hn.
C Tpt.
Tbn. 1,2
gliss.
Timp.
untuned
S. D.
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
flaut.
pizz.
arco flaut.
arco

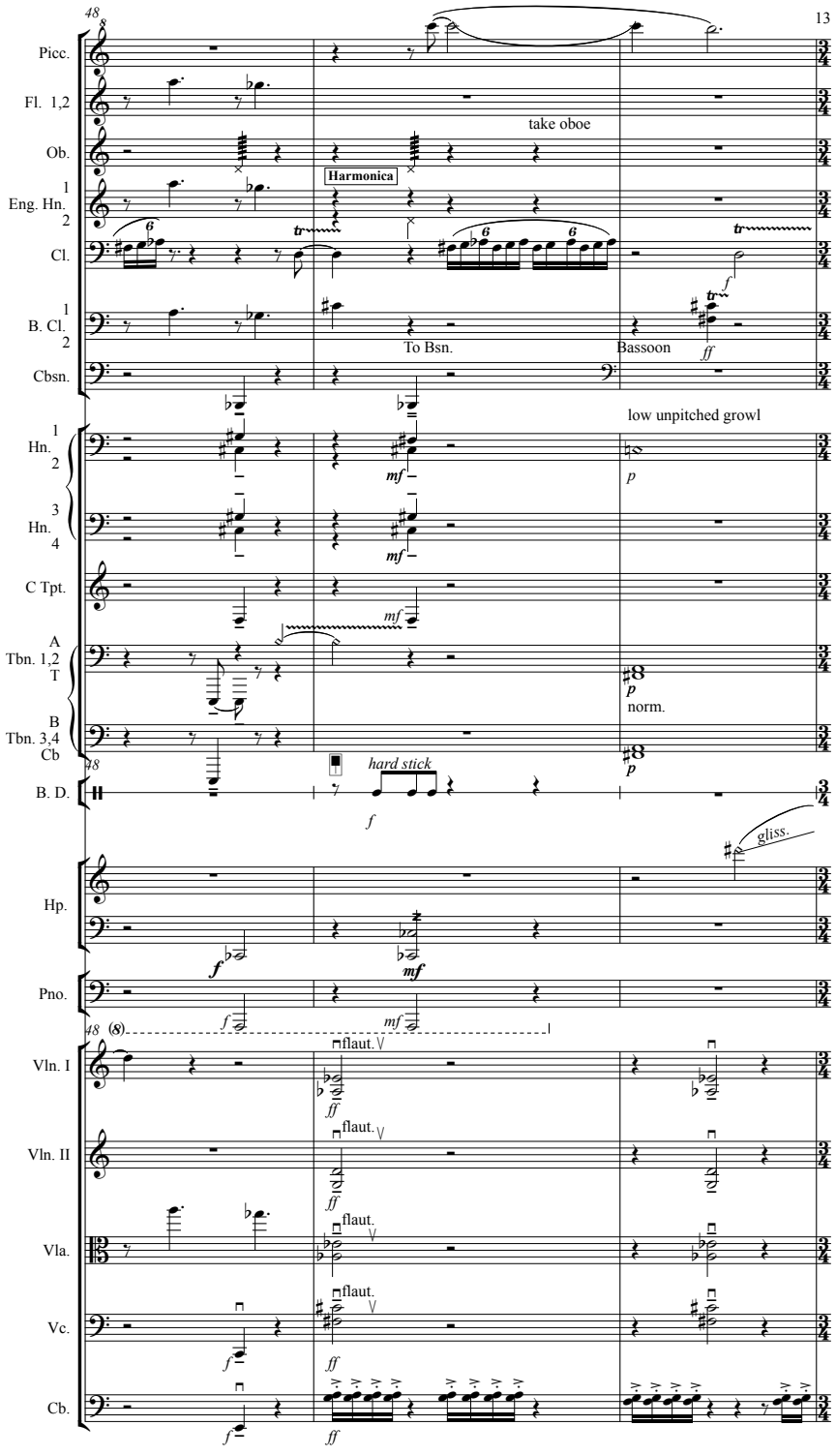

29
Ob.
1
Bsn.
2
1.
hollow
ppp
low unpitched growl
1
Hn.
2
C Tpt.
1.2.
3.
2.
flutter growl
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
3.
29
Timp.
wood stick
Bongos
Tenor Drum
S. D.
Lion's roar
Anvil
dead stick
Perc. 3
Whip
Hp.
with the nails
Pno.
29
Vln. I
pizz.
Vln. II
pizz.
arco
Vla.
arco
arco
flaut.
Vc.
arco flaut.
flaut.
open string
Cb.

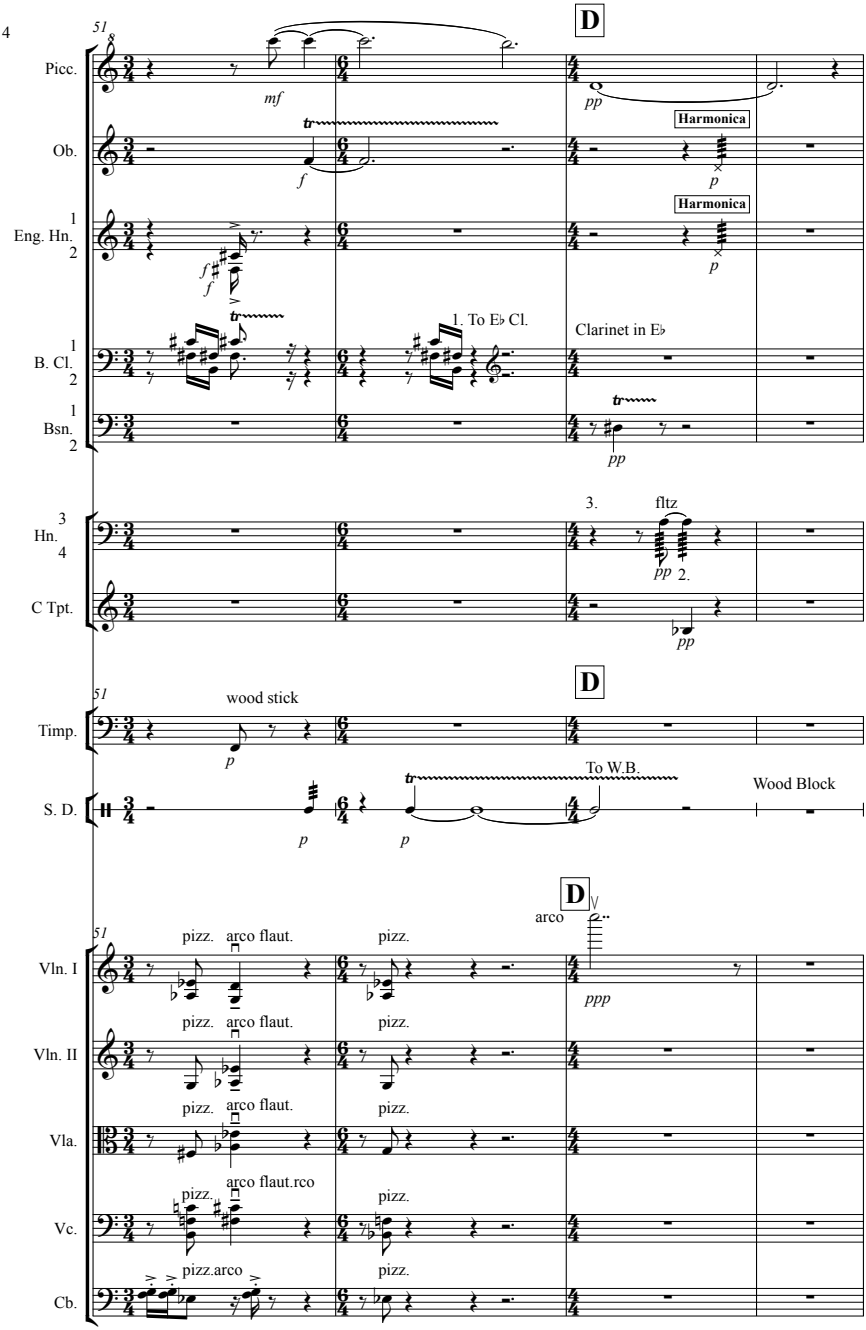

32
Picc.
(tr)
p
Ob.
low trill, flutter, or growl
Cl.
p
1
Bsn.
2
1. stifled
pp
pp
2. no E key (multiphonic)
1
Hn.
2
3
Hn.
4
3
p
growl
p
1.
toneless flutter
C Tpt.
p
toneless "ft-ft"
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
mp
p
3. norm.
gliss.
p
32
Lion's roar
B. D.
Deep bass drum
p
soft sticks
with nail
half-pedal buzz
Hp.
muted
Pno.
32
arco
Vln. I
mp
flaut.
mp
5
flaut.
p
arco
Vln. II
mp
flaut.
mp
5
flaut.
flaut.
Vla.
mp
flaut.
Vc.
p
flaut.
Cb.
mf
mp

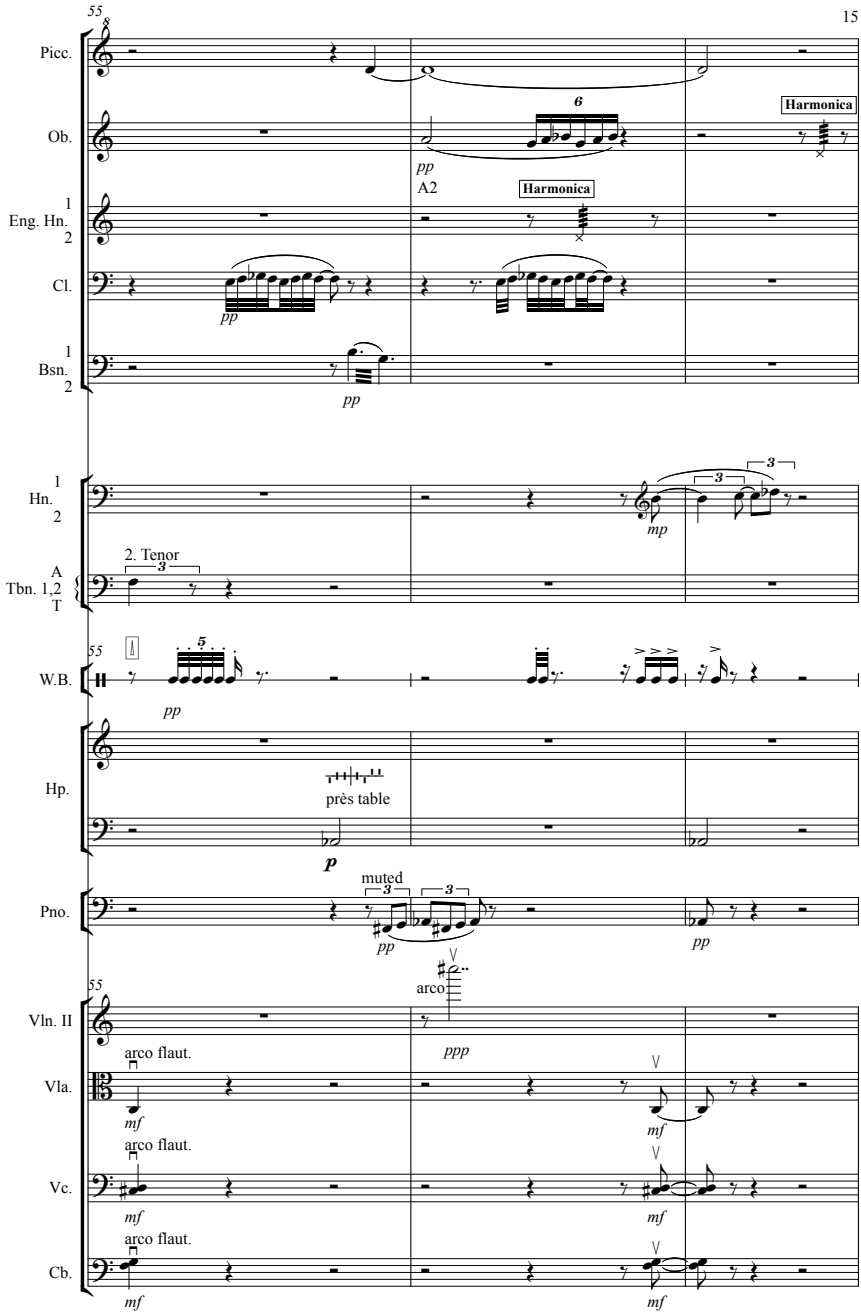

36
Picc.
7:8
Ob.
To Harm.
mf
A2
Eng. Hn.
1
2
To Harm.
mf
as before
low growl
Cl.
A2
B. Cl.
1
2
mf
1.
Bsn.
1
2
Cbsn.
mf
Hn.
1
2
low growl
2.
low growl
1.
C Tpt.
pp
ppp
(ft-ft)
A
Tbn. 1,2
T
4. pedaltone
B
Tbn. 3,4
Cb
p
36
B. D.
Hp.
sim.
sim.
Pno.
36
Vln. I
p
Vln. II
p
Vla.
Vc.
Cb.

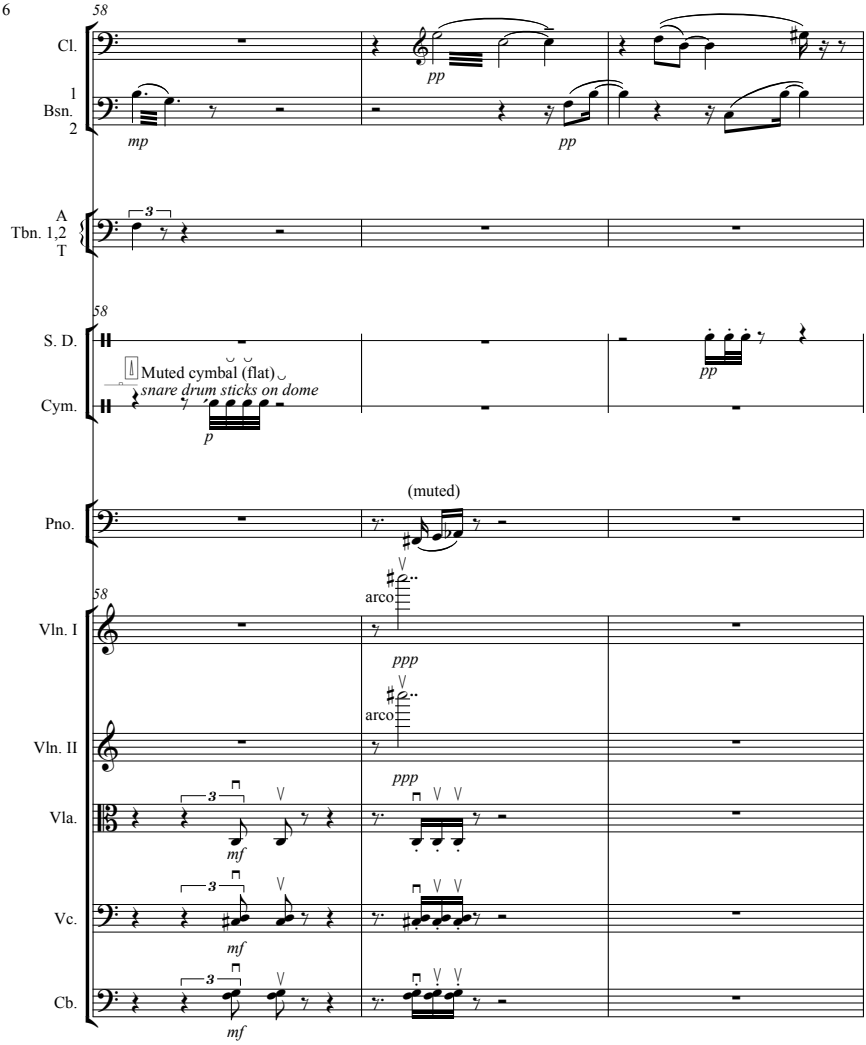

C
40
♩ = 60
Picc.
Harmonica
low cluster (on harmonica)
sim. (fltz.)
Ob.
Harmonica
low cluster (on harmonica)
2.
a2
Eng. Hn. 1 2
norm.
Take English horns
growl
Cl.
B. Cl. 1 2
1.
Cbsn.
Hn. 1 2
Hn. 3 4
p
A3
C Tpt.
2. pedaltone
A Tbn. 1,2 T
A2
pedaltone
B Tbn. 3,4 Cb
To T. D.
Tenor Drum
To S. D.
Snare Drum
S. D.
Lion's roar
B. D.
light hard sticks
Hp.
sim.
C♯C♭
Pno.
8vb
Vln. I
mf
detached but legato
Vln. II
Vla.
Vc.
Cb.
f

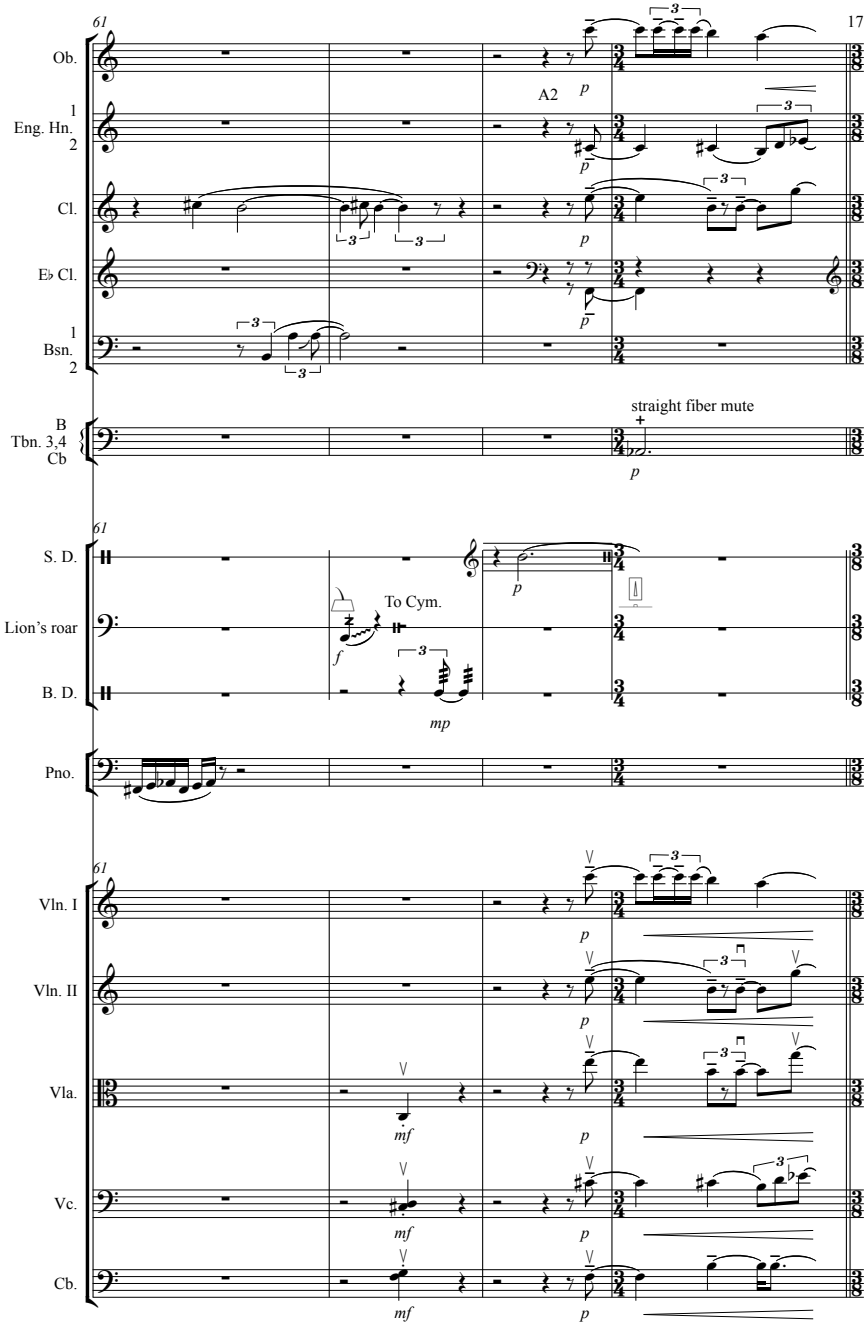

44
♩ = 69
Picc.
Fl. 1,2
1.2.
Harmonica
Ob.
Eng. Hn. 1 2
Cl.
B. Cl. 1 2
A2
mf
Cbsn.
Hn. 1 2
Hn. 3 4
C Tpt.
pedaltone
Growl
A Tbn. 1,2 T
B Tbn. 3,4 Cb
pedaltone
44
♩ = 69
untuned
Timp.
S. D.
Lion's roar
B. D.
gliss.
f
p
Hp.
f pinch gliss. ("rocket")
mp
mf
Pno.
8vb
44
♩ = 69
mp
mf
Vln. I
Vln. II
Vla.
heavily
Vc.
heavily
mp
mf
Cb.
mp
mf

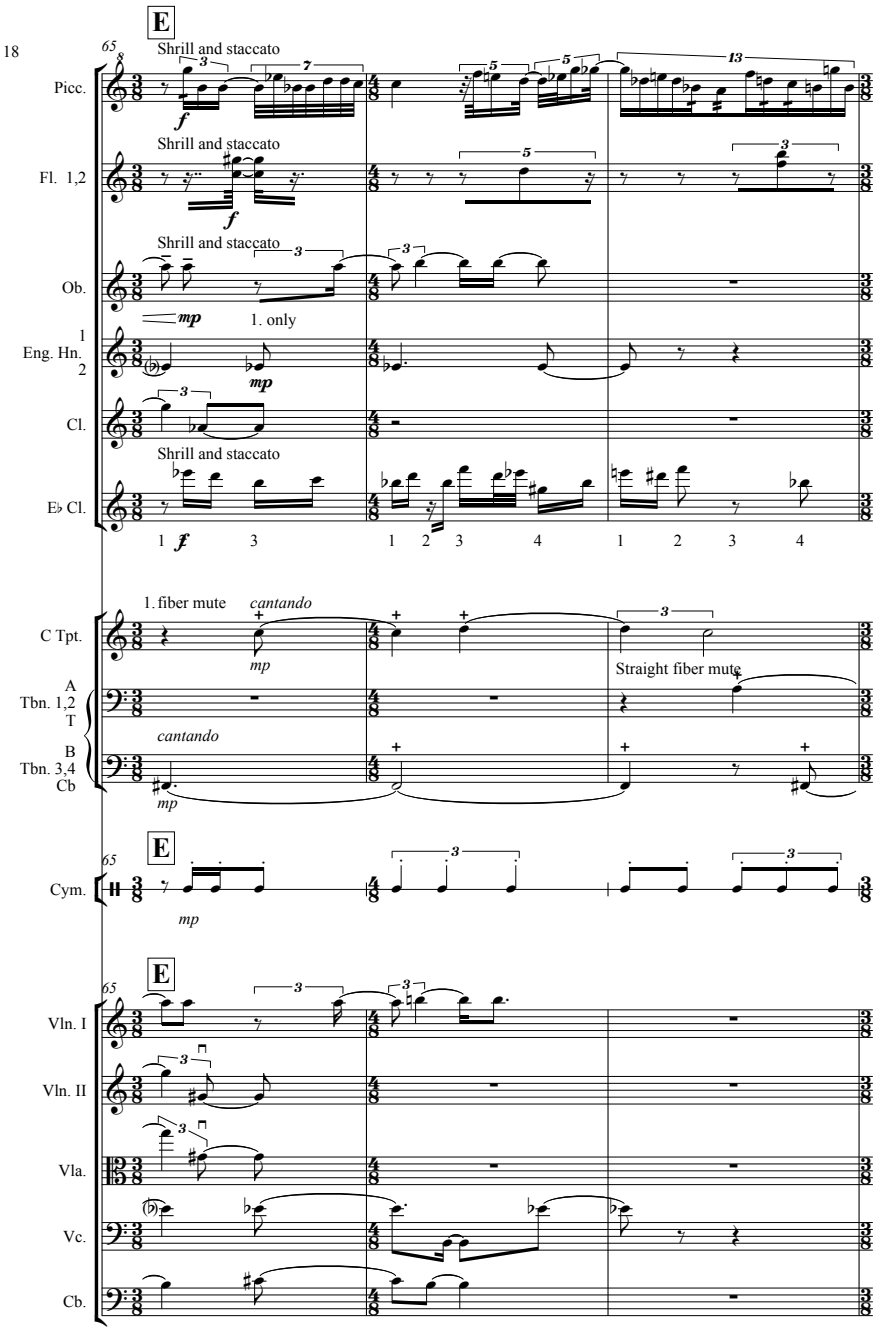

48
Picc.
Fl. 1,2
take oboe
Ob.
Harmonica
1
Eng. Hn.
2
Cl.
1
B. Cl.
2
To Bsn.
Bassoon
Cbsn.
low unpitched growl
1
Hn.
2
3
Hn.
4
C Tpt.
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
norm.
48
B. D.
hard stick
gliss.
Hp.
Pno.
48
(8)
flaut.
Vln. I
Vln. II
Vla.
Vc.
Cb.

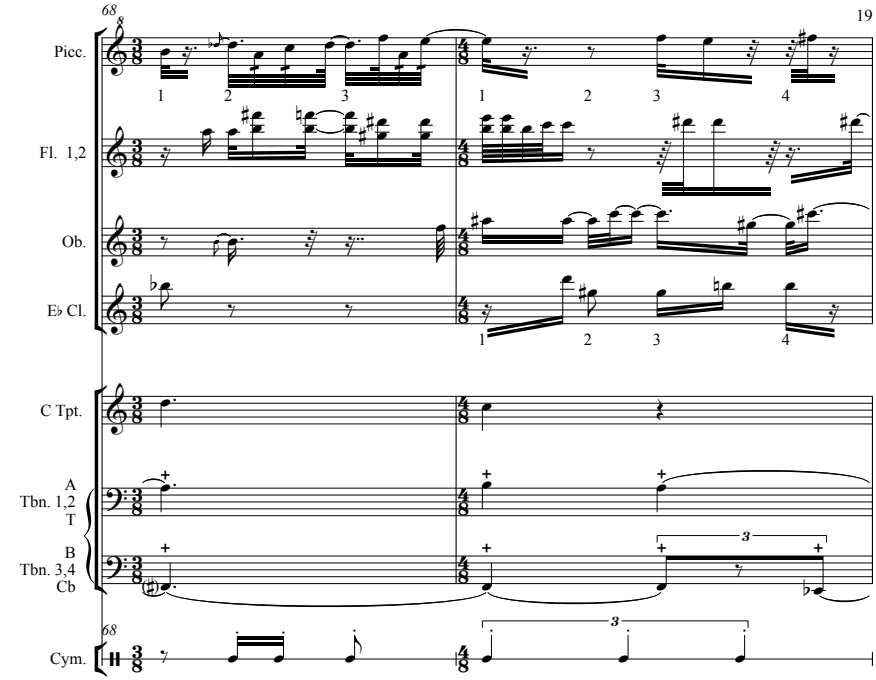

51
D
Picc.
mf
pp
Harmonica
Ob.
f
p
Harmonica
1
Eng. Hn.
2
f
f
p
1. To E♭ Cl.
Clarinet in E♭
1
B. Cl.
2
1
Bsn.
2
pp
3.
fltz
3
Hn.
4
pp
2.
C Tpt.
pp
51
D
wood stick
Timp.
p
To W.B.
Wood Block
S. D.
p
p
51
D
arco
pizz.
arco flaut.
pizz.
ppp
Vln. I
pizz.
arco flaut.
pizz.
Vln. II
pizz.
arco flaut.
pizz.
Vla.
arco flaut.rco
pizz.
pizz.
Vc.
pizz.arco
pizz.
Cb.

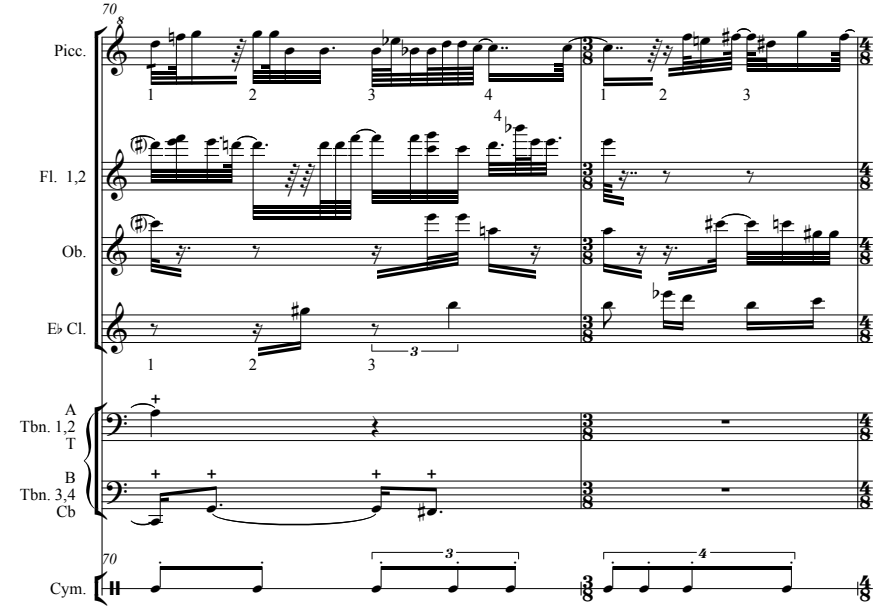

55
Picc.
Ob.
Harmonica
pp
A2
Harmonica
1
Eng. Hn.
2
Cl.
pp
1
Bsn.
2
pp
1
Hn.
2
mp
2. Tenor
A
Tbn. 1,2
T
55
W.B.
pp
Hp.
près table
p
muted
Pno.
pp
pp
arco
55
Vln. II
arco flaut.
ppp
Vla.
mf
arco flaut.
mf
mf
Vc.
mf
arco flaut.
mf
mf
Cb.
mf
mf

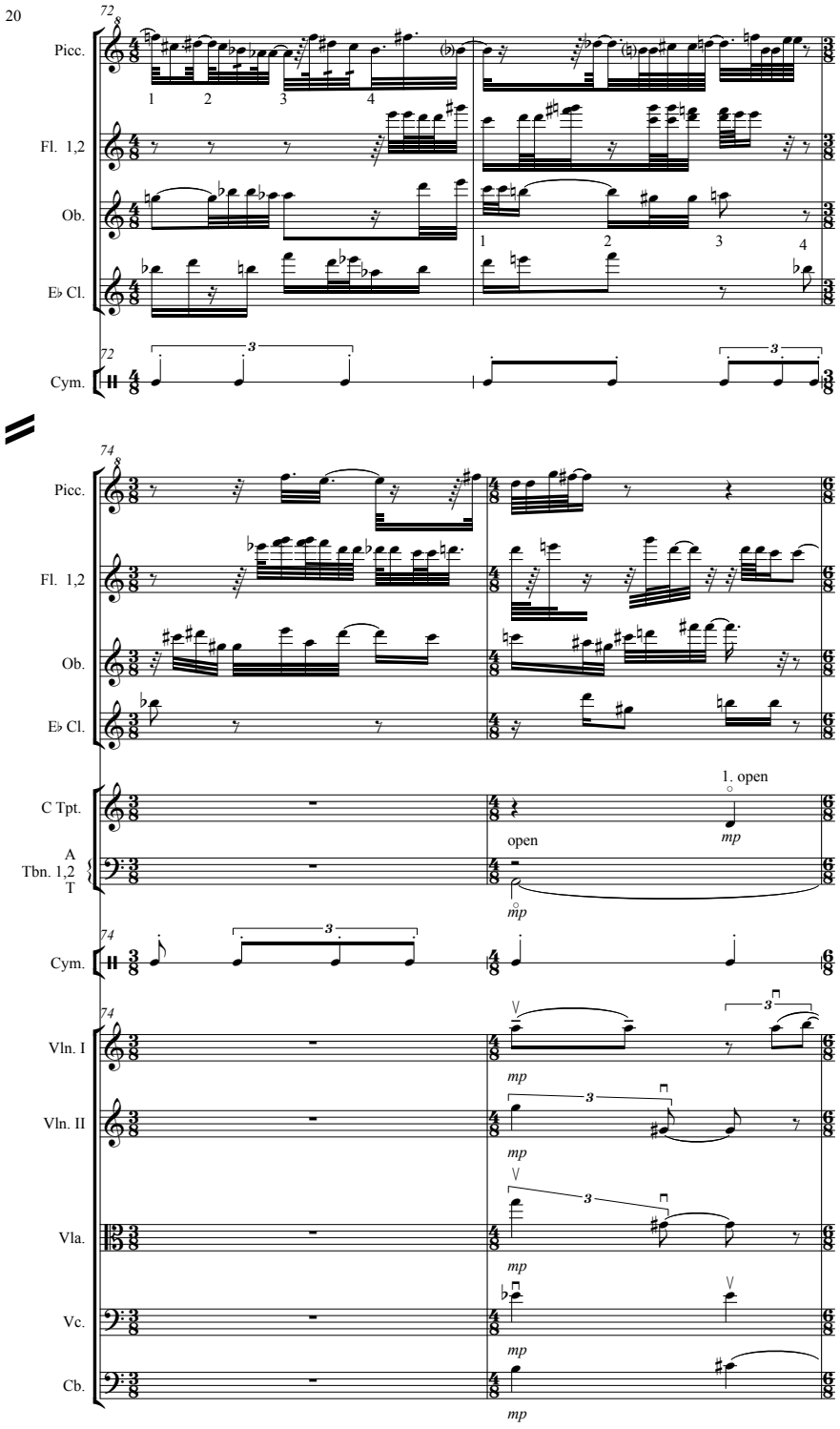

58
Cl.
1
Bsn.
2
pp
mp
pp
A
Tbn. 1,2
T
3
58
S. D.
Muted cymbal (flat)
snare drum sticks on dome
Cym.
p
pp
(muted)
Pno.
58
arco
Vln. I
ppp
arco
Vln. II
ppp
Vla.
3
mf
Vc.
3
mf
Cb.
3
mf

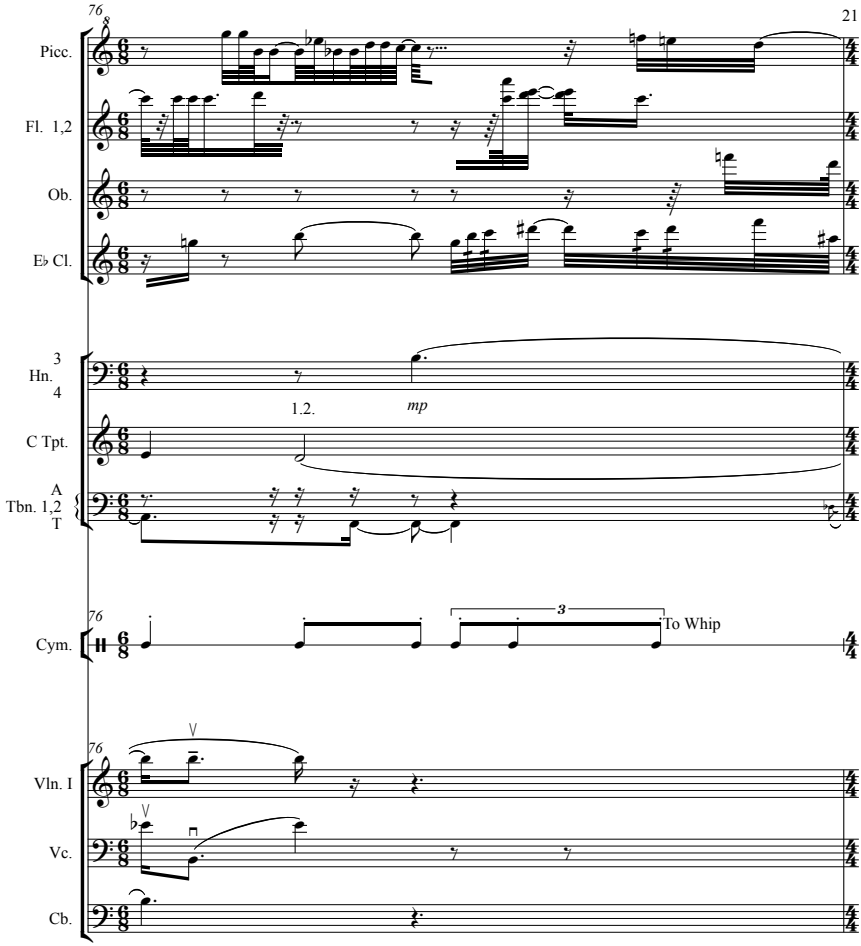

61
Ob.
A2
p
1
Eng. Hn.
2
p
Cl.
p
E♭ Cl.
p
1
Bsn.
2
B
Tbn. 3,4
Cb
straight fiber mute
p
61
S. D.
p
To Cym.
Lion's roar
f
B. D.
mp
Pno.
61
Vln. I
p
Vln. II
p
Vla.
mf
p
Vc.
mf
p
Cb.
mf
p

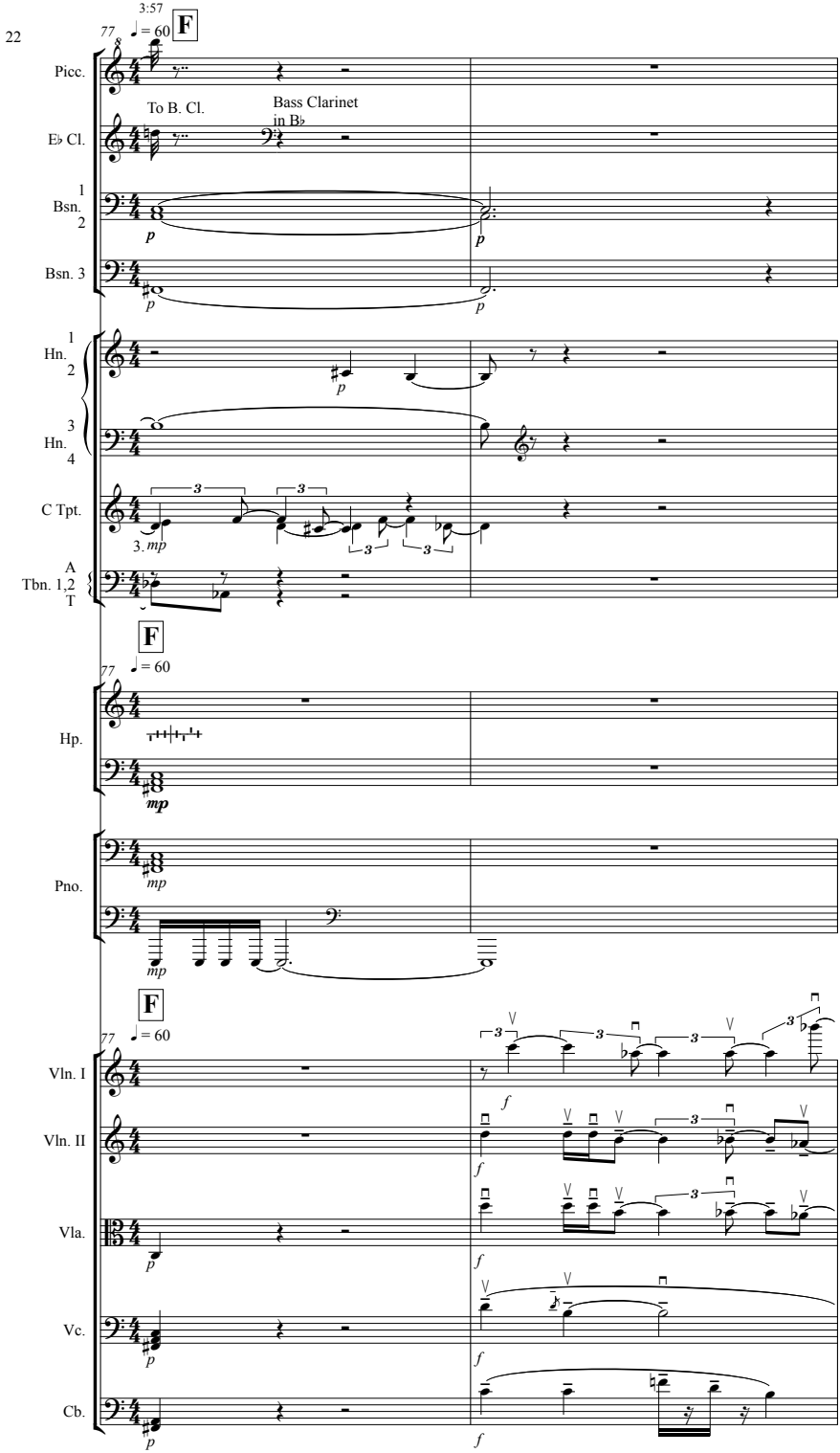

E
65
Shrill and staccato
Picc.
Fl. 1,2
Ob.
mp
1. only
Eng. Hn.
Cl.
E♭ Cl.
f
1. fiber mute
cantando
C Tpt.
Straight fiber mute
A Tbn. 1,2 T
B Tbn. 3,4 Cb
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

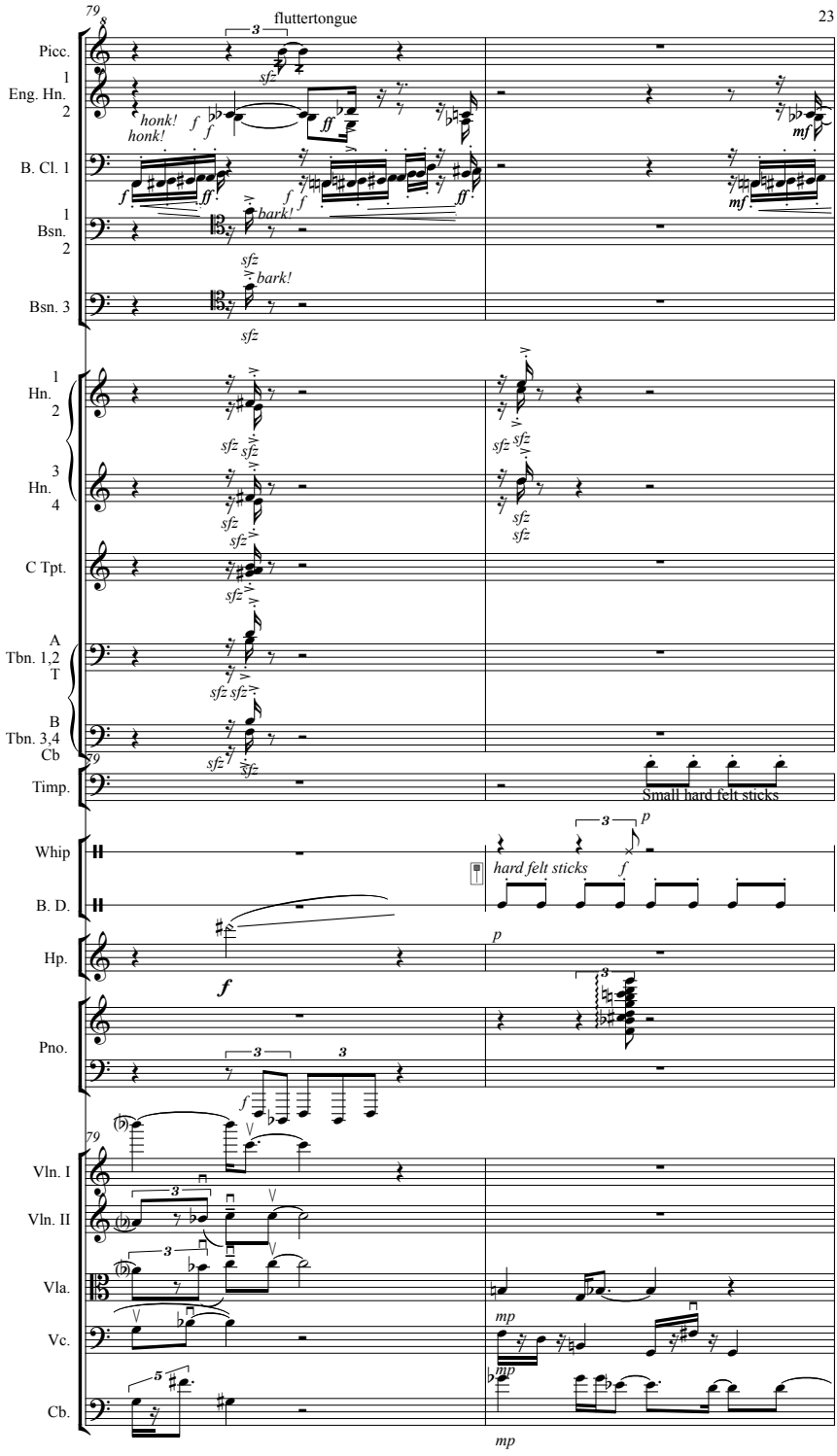

68
Picc.
Fl. 1,2
Ob.
E♭ Cl.
C Tpt.
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
Cym.

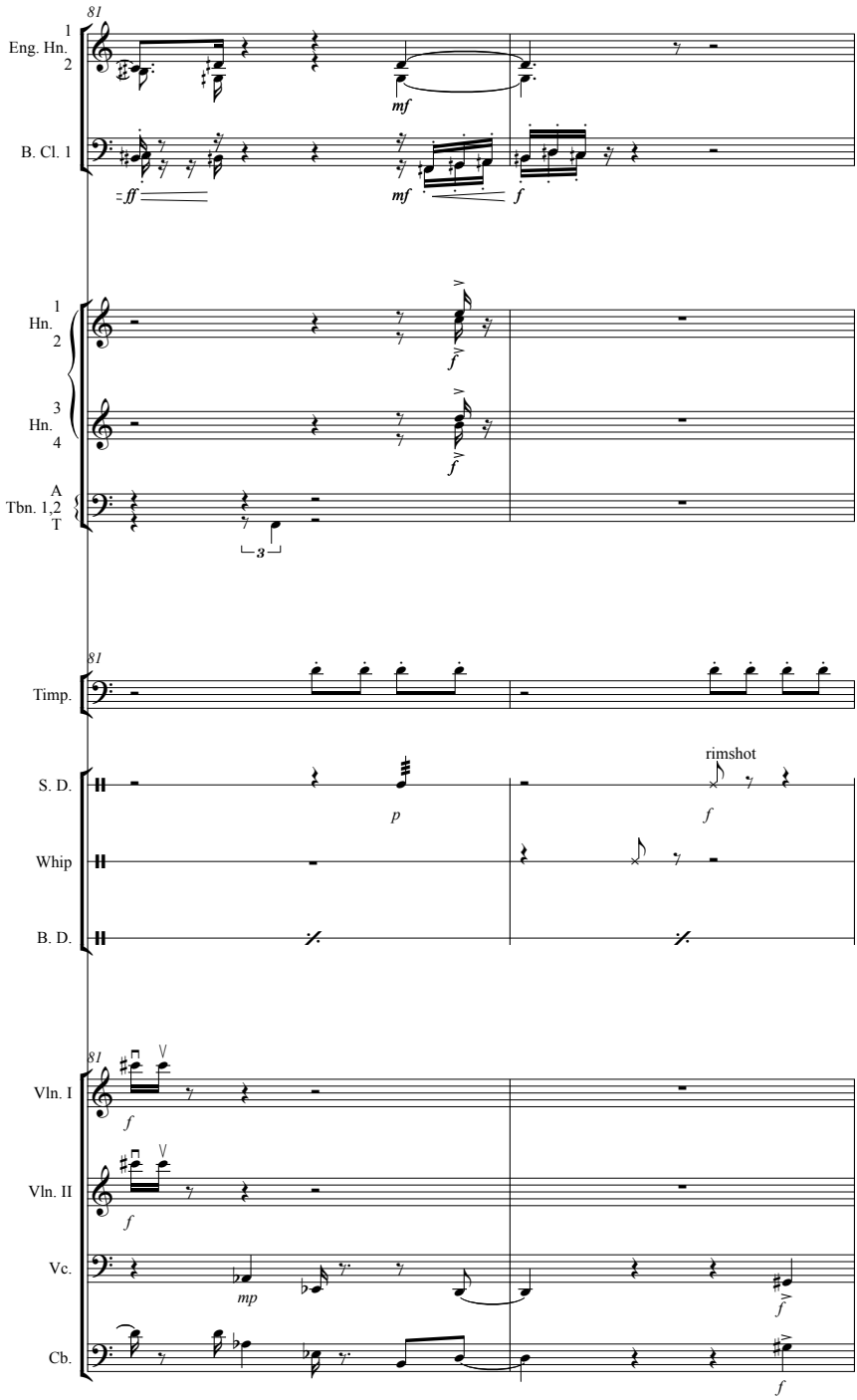

70
Picc.
Fl. 1,2
Ob.
E♭ Cl.
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
Cym.

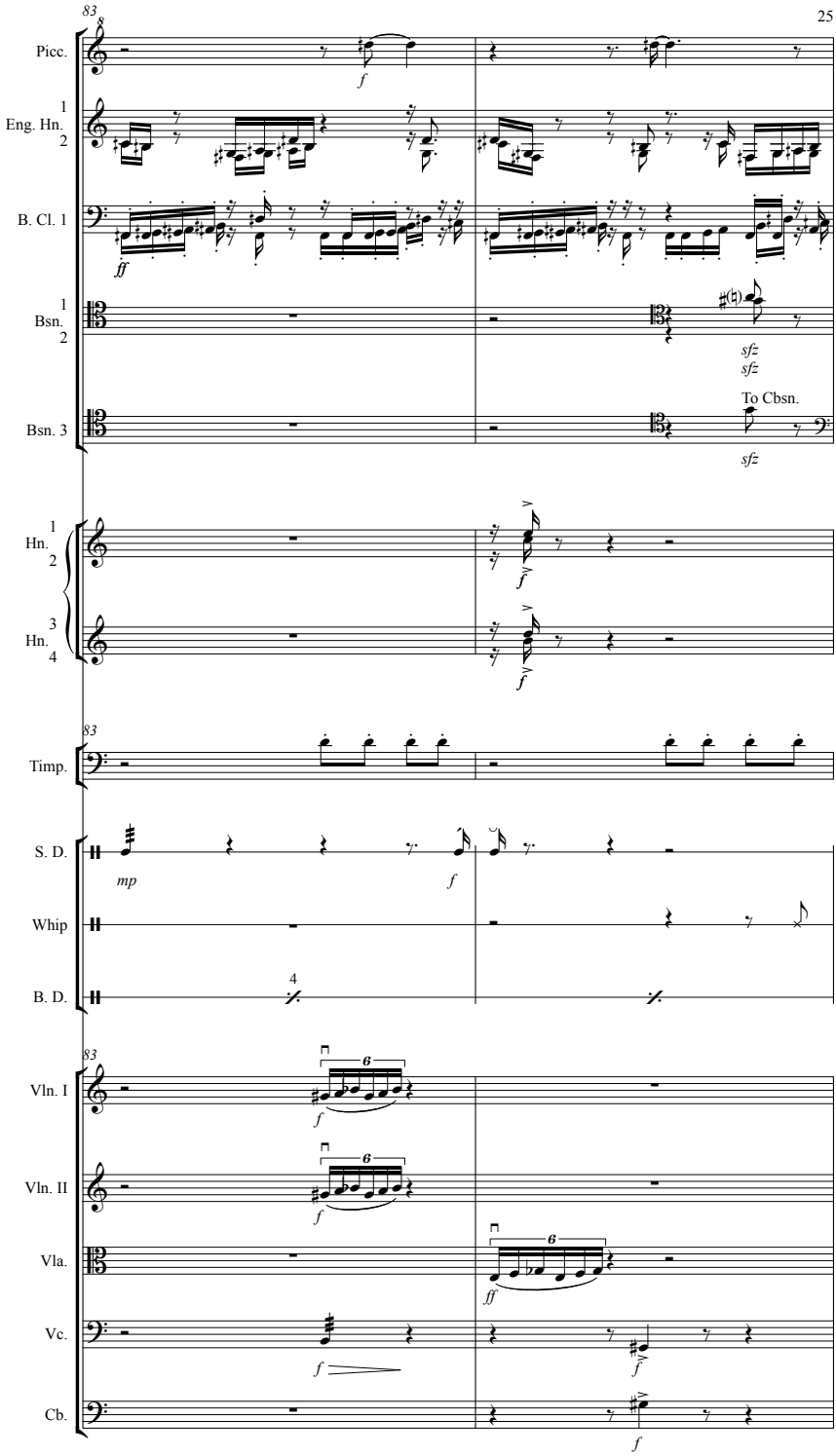

72
Picc.
Fl. 1,2
Ob.
E♭ Cl.
Cym.
74
C Tpt.
1. open
open
mp
A
Tbn. 1,2
T
Vln. I
Vln. II
Vla.
Vc.
Cb.

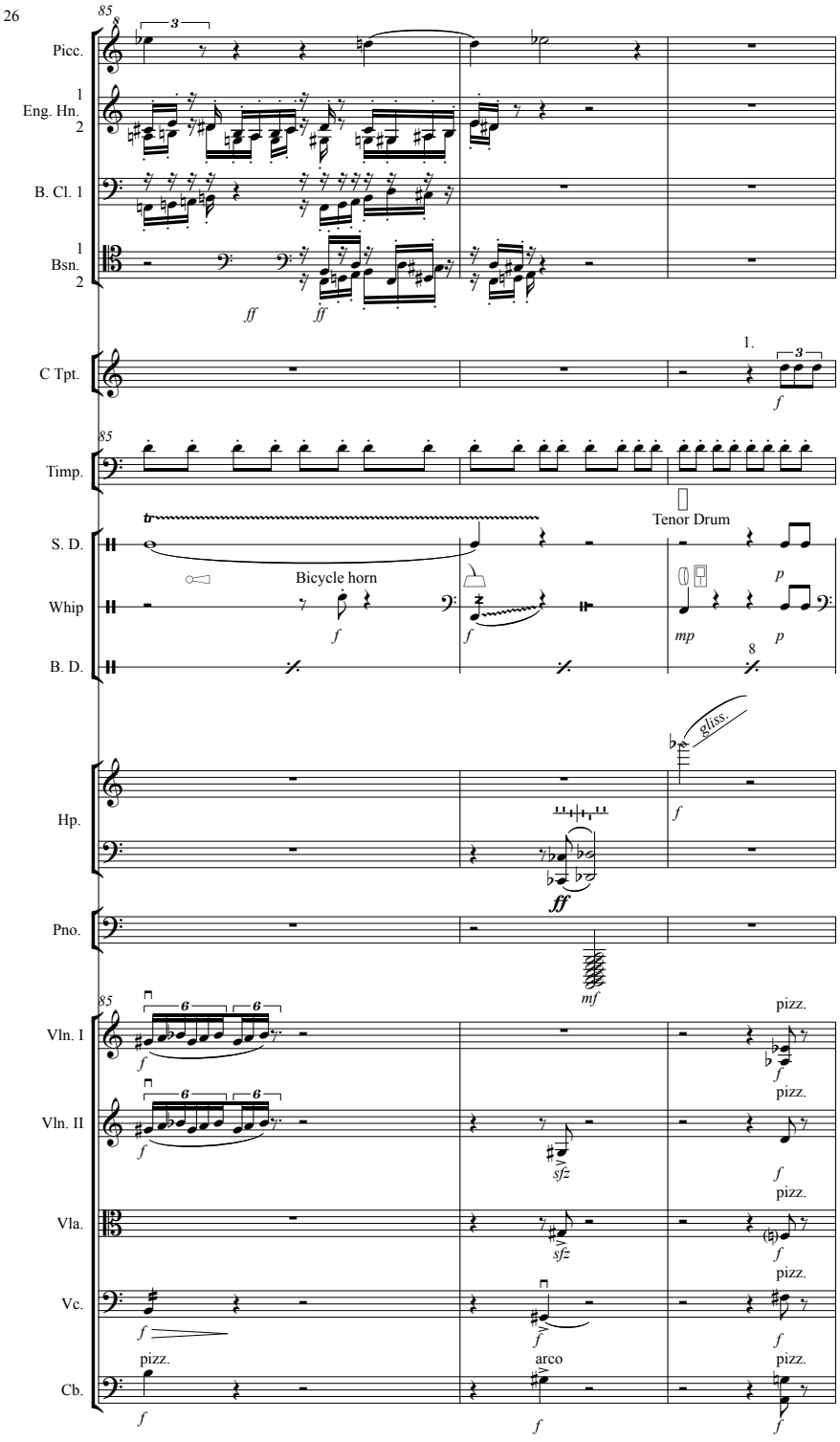

76
Picc.
Fl. 1,2
Ob.
E♭ Cl.
3
Hn.
4
1.2.
mp
C Tpt.
A
Tbn. 1,2
T
76
Cym.
3
To Whip
76
Vln. I
Vc.
Cb.

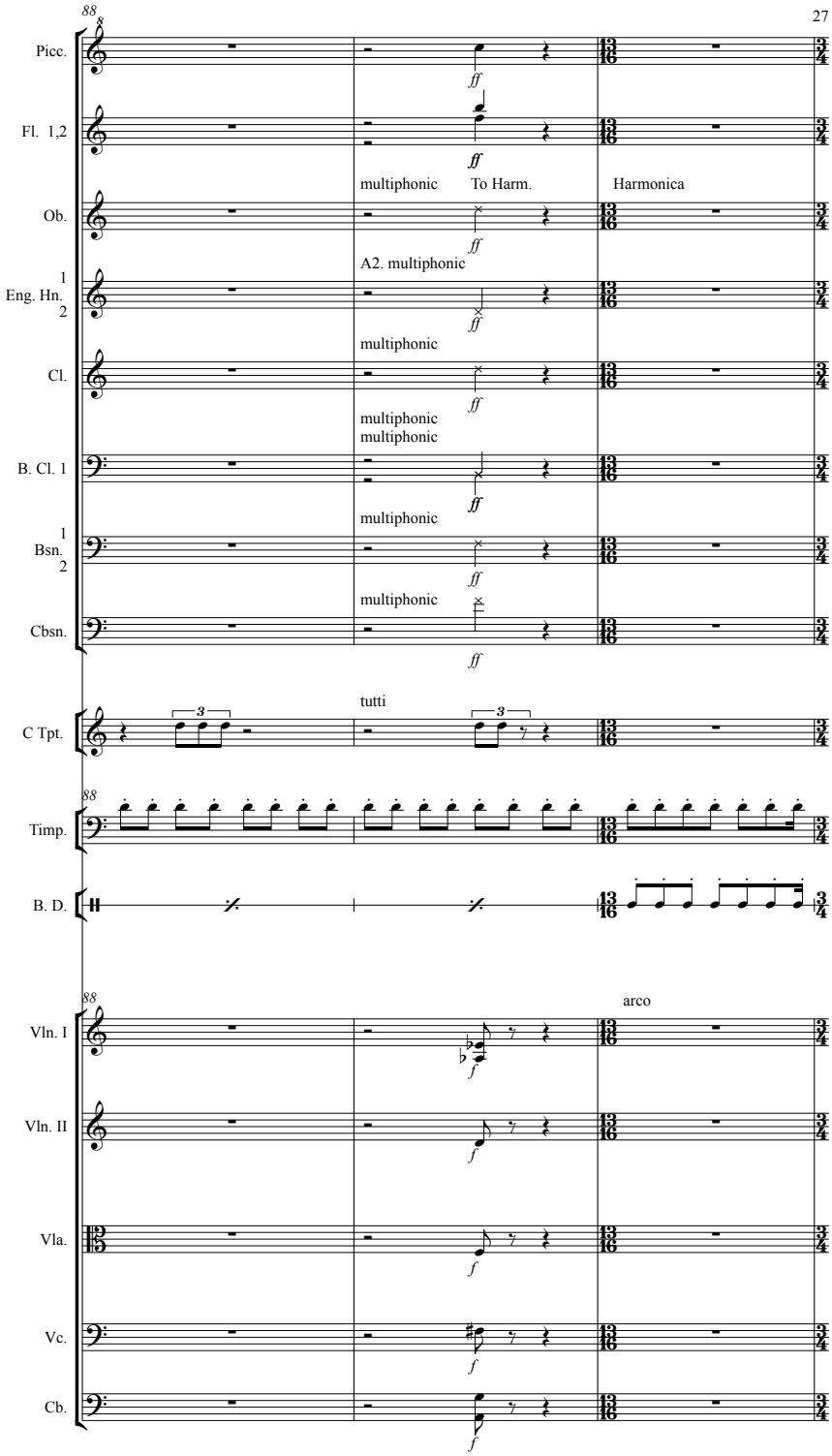

3:57
77
♩ = 60
F
Picc.
To B. Cl.
Bass Clarinet in B♭
E♭ Cl.
1
Bsn.
2
Bsn. 3
p
1
Hn.
2
3
Hn.
4
C Tpt.
3. mp
A
Tbn. 1,2
T
F
77
♩ = 60
Hp.
mp
Pno.
mp
F
77
♩ = 60
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p

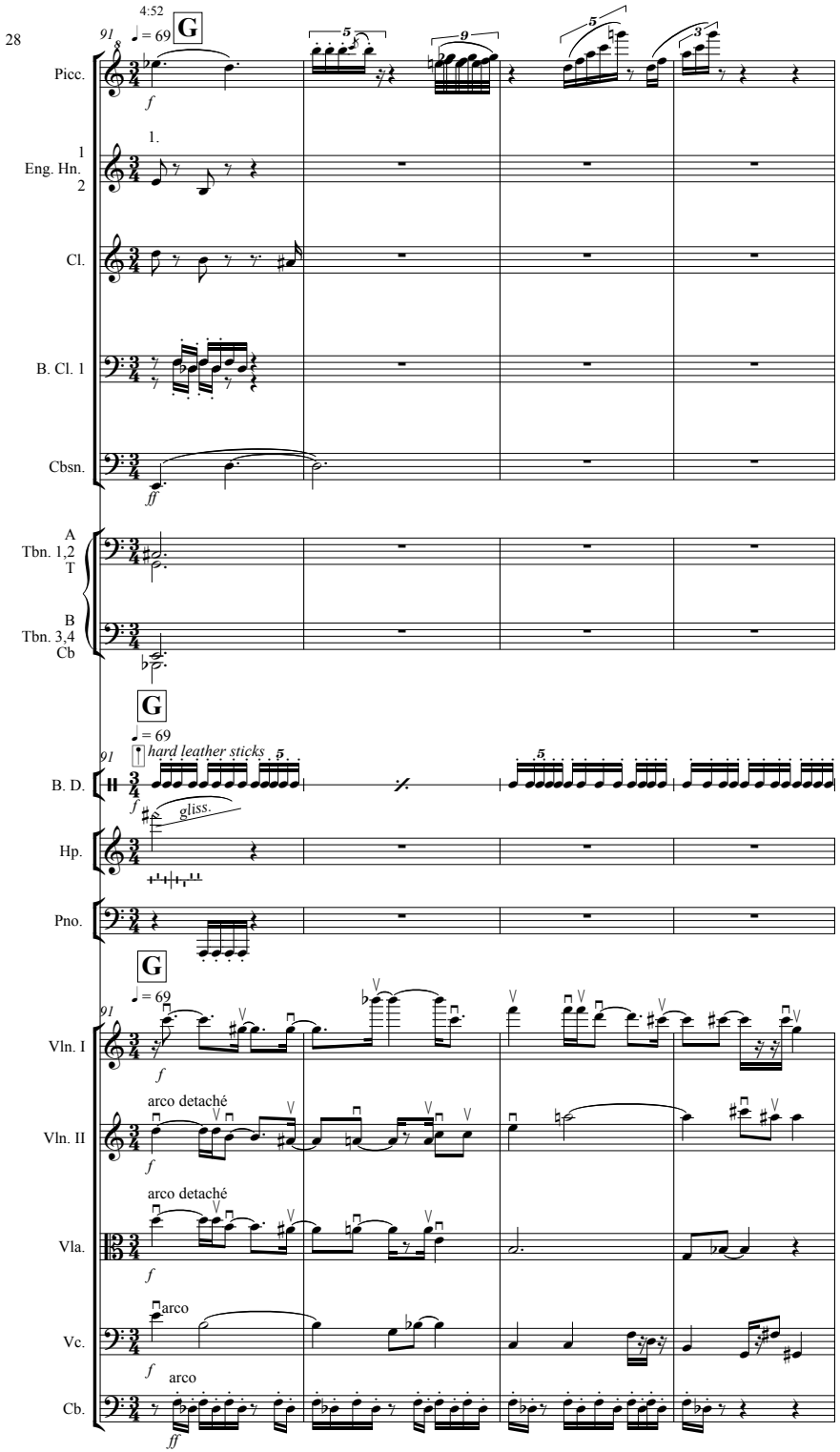

79
fluttertongue
Picc.
1
Eng. Hn.
2
honk!
honk!
B. Cl. 1
1
Bsn.
2
bark!
Bsn. 3
sfz
bark!
1
Hn.
2
3
Hn.
4
C Tpt.
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
79
Timp.
Small hard felt sticks
Whip
B. D.
hard felt sticks
Hp.
Pno.
79
Vln. I
Vln. II
Vla.
Vc.
Cb.

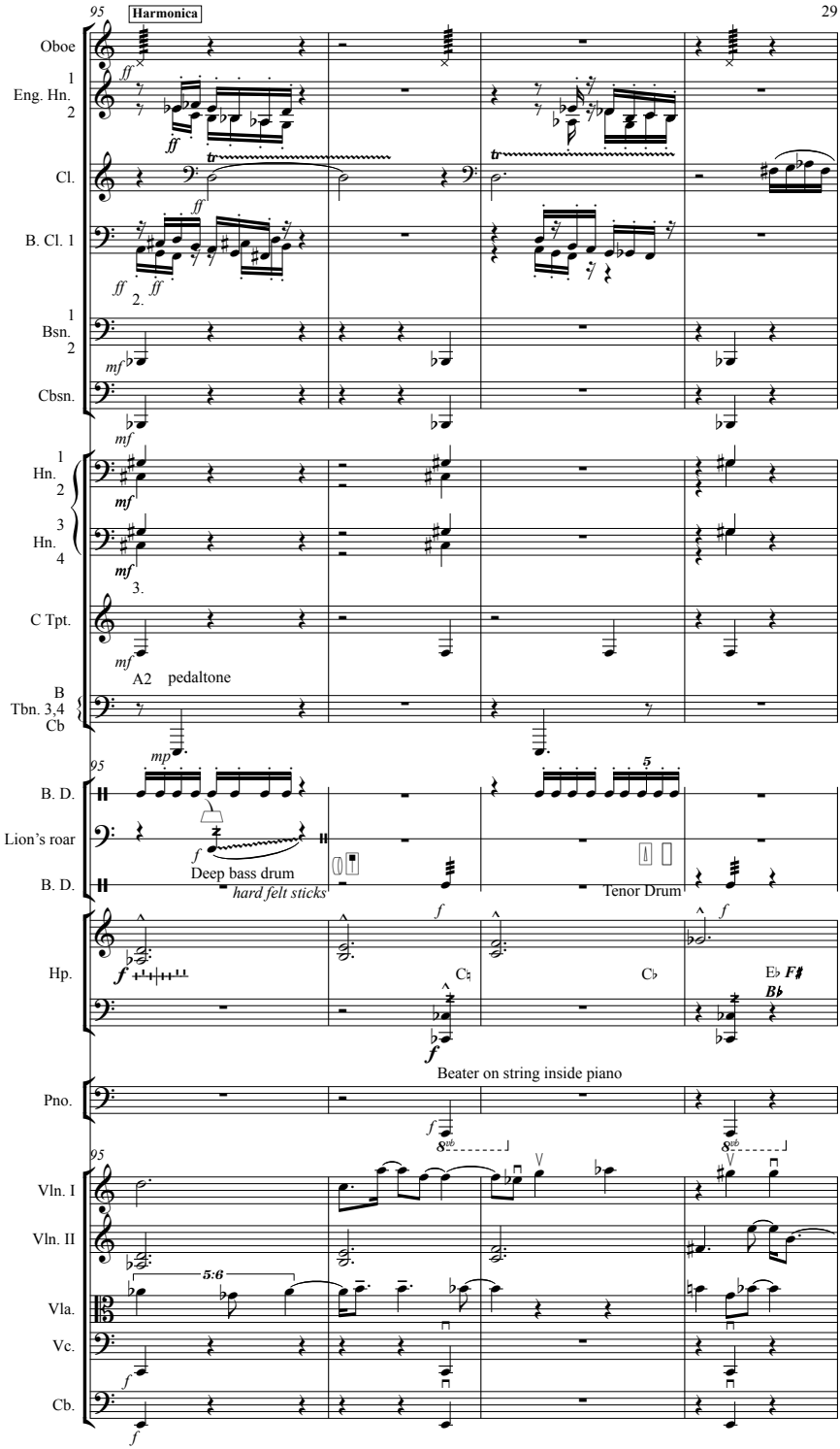

81
1
Eng. Hn.
2
B. Cl. 1
mf
ff
mf
f
1
Hn.
2
3
Hn.
4
A
Tbn. 1,2
T
f
f
3
81
Timp.
S. D.
Whip
B. D.
p
rimshot
f
81
Vln. I
Vln. II
Vc.
Cb.
f
f
mp
f
f


83
Picc.
f
1
Eng. Hn.
2
B. Cl. 1
ff
1
Bsn.
2
sfz
sfz
To Cbsn.
Bsn. 3
sfz
1
Hn.
2
3
Hn.
4
f
f
83
Timp.
S. D.
mp
f
Whip
B. D.
4
83
Vln. I
6
f
Vln. II
6
f
Vla.
6
ff
Vc.
f
f
Cb.
f

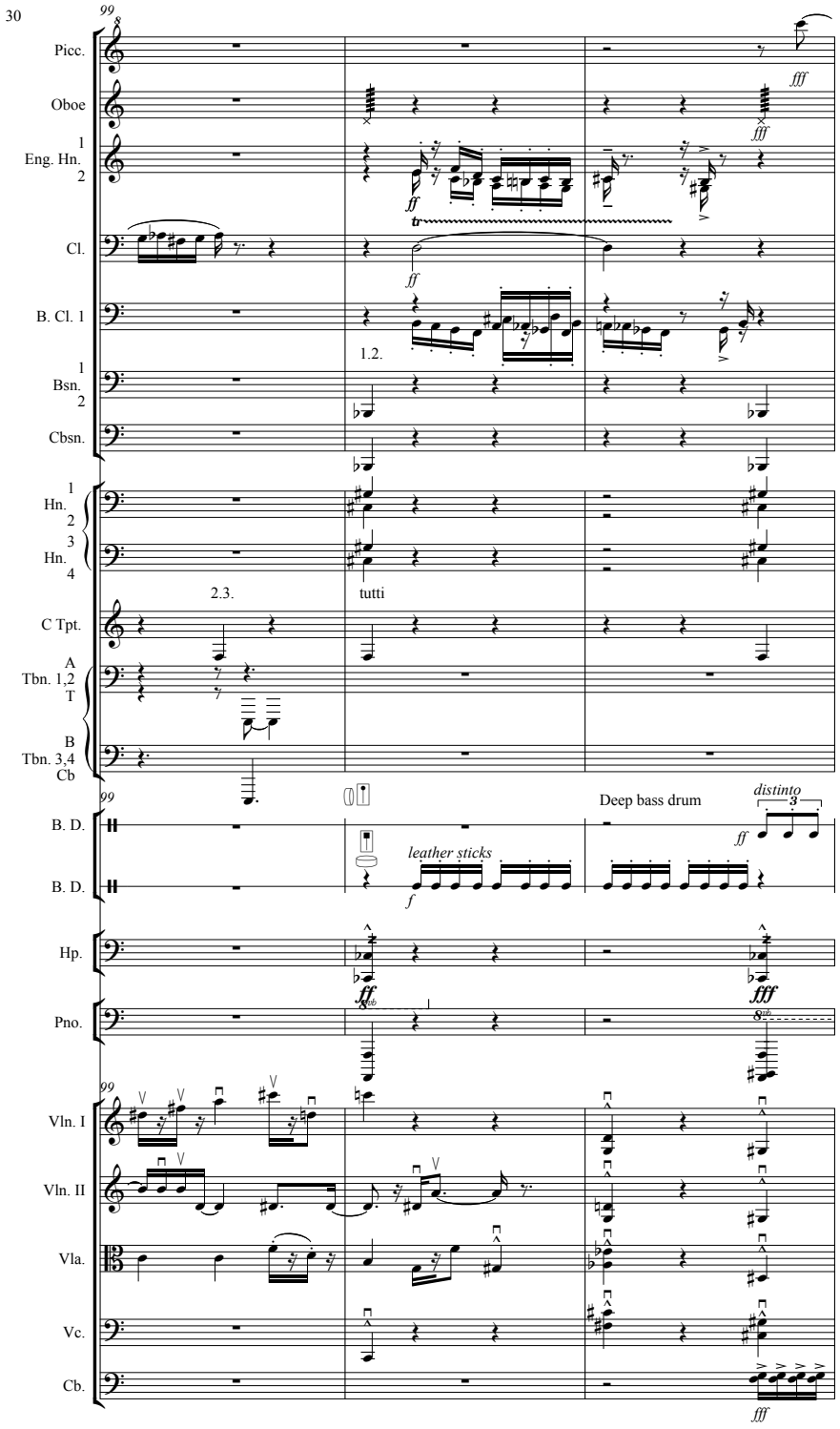

85
Picc.
1
Eng. Hn.
2
B. Cl. 1
1
Bsn.
2
ff
ff
C Tpt.
1.
f
85
Timp.
S. D.
Tenor Drum
Bicycle horn
Whip
B. D.
f
f
mp
p
p
8
Hp.
gliss.
f
ff
Pno.
mf
85
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
sfz
arco
f

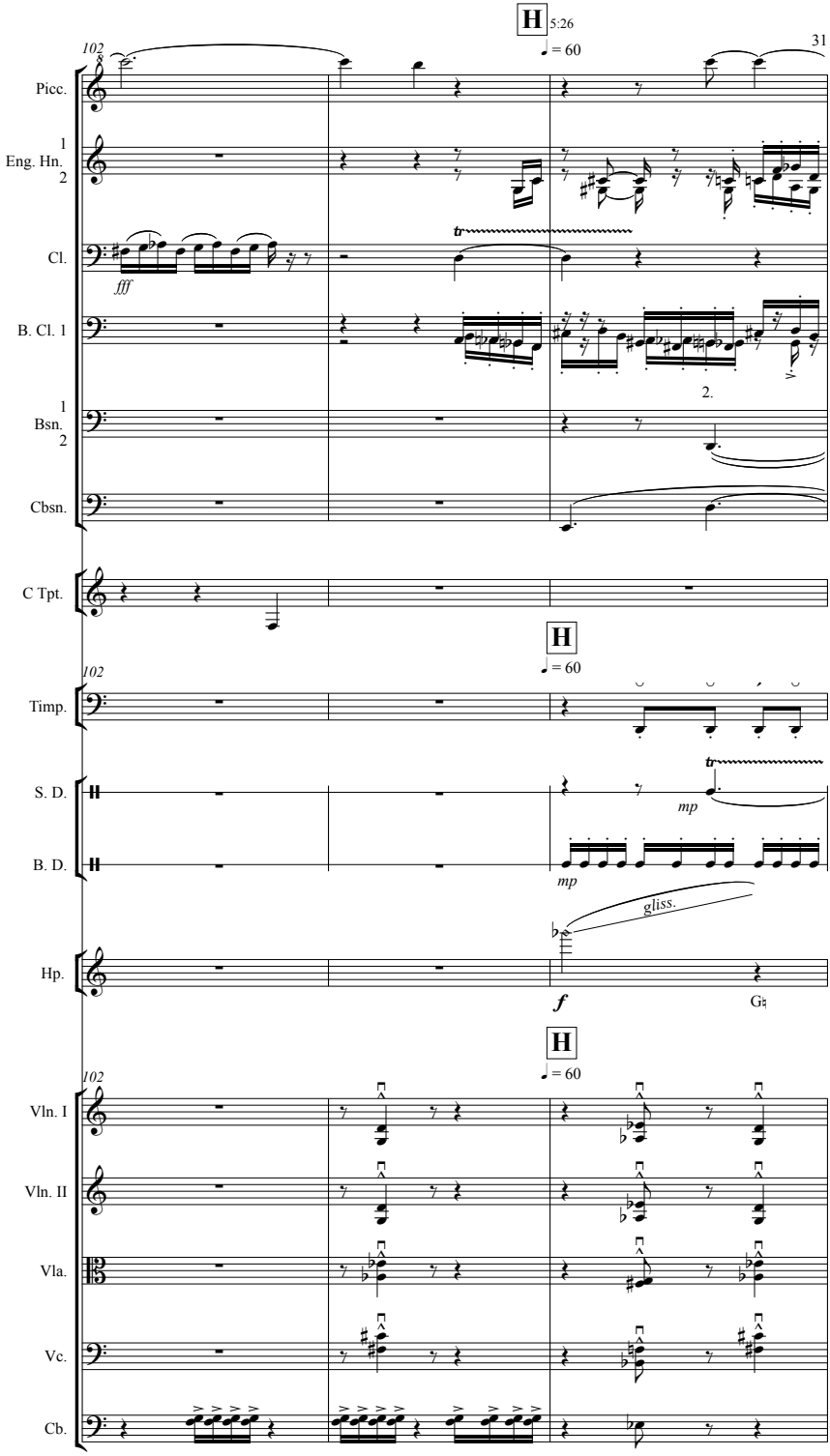

88
Picc.
ff
Fl. 1,2
ff
multiphonic
To Harm.
Harmonica
Ob.
ff
A2. multiphonic
1
Eng. Hn.
2
ff
multiphonic
Cl.
ff
multiphonic
multiphonic
B. Cl. 1
ff
multiphonic
1
Bsn.
2
ff
multiphonic
Cbsn.
ff
tutti
C Tpt.
3
3
88
Timp.
B. D.
88
arco
Vln. I
f
Vln. II
f
Vla.
f
Vc.
f
Cb.
f

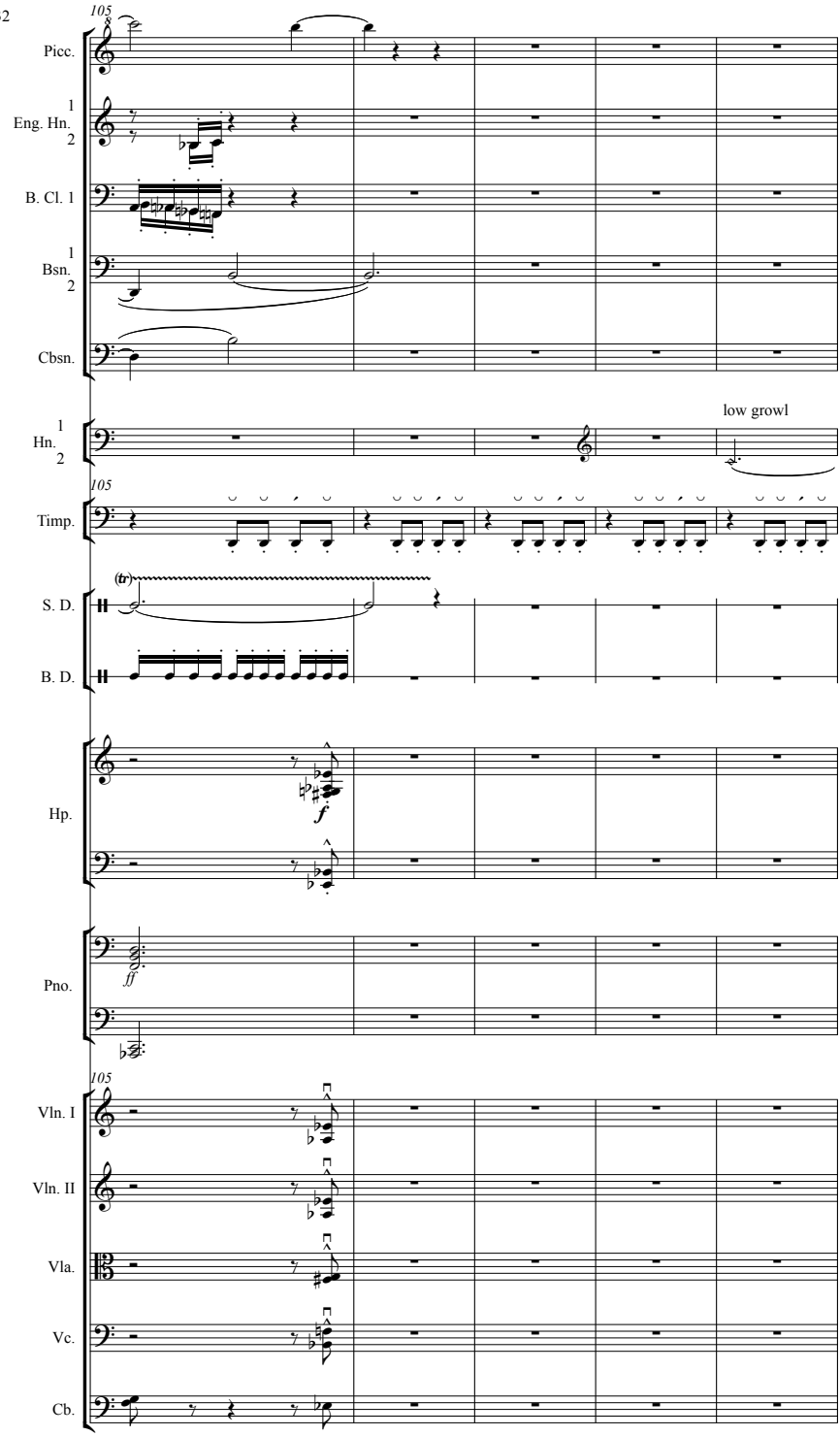

4:52
G
♩ = 69
Picc.
1.
1
Eng. Hn.
2
Cl.
B. Cl. 1
Cbsn.
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
G
♩ = 69
hard leather sticks
B. D.
gliss.
Hp.
Pno.
G
♩ = 69
Vln. I
Vln. II
arco detaché
arco detaché
Vla.
arco
Vc.
arco
Cb.

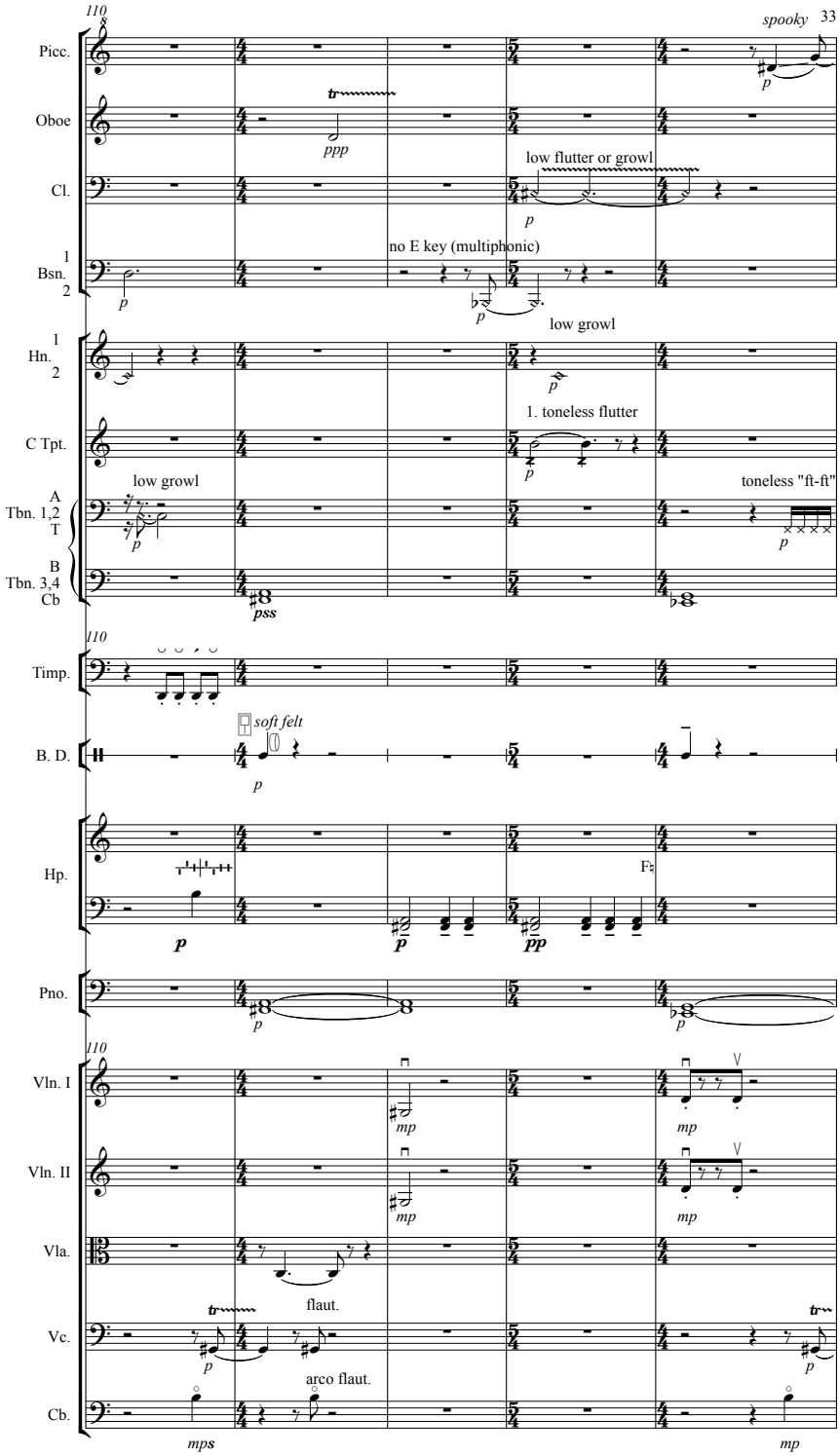

95
Harmonica
Oboe
1
Eng. Hn.
2
Cl.
B. Cl. 1
1
Bsn.
2
Cbsn.
1
Hn.
2
3
Hn.
4
C Tpt.
A2 pedaltone
B
Tbn. 3,4
Cb
95
B. D.
Lion's roar
B. D.
Deep bass drum
hard felt sticks
Tenor Drum
Hp.
Pno.
Beater on string inside piano
95
Vln. I
Vln. II
Vla.
Vc.
Cb.

Loudest Point in I



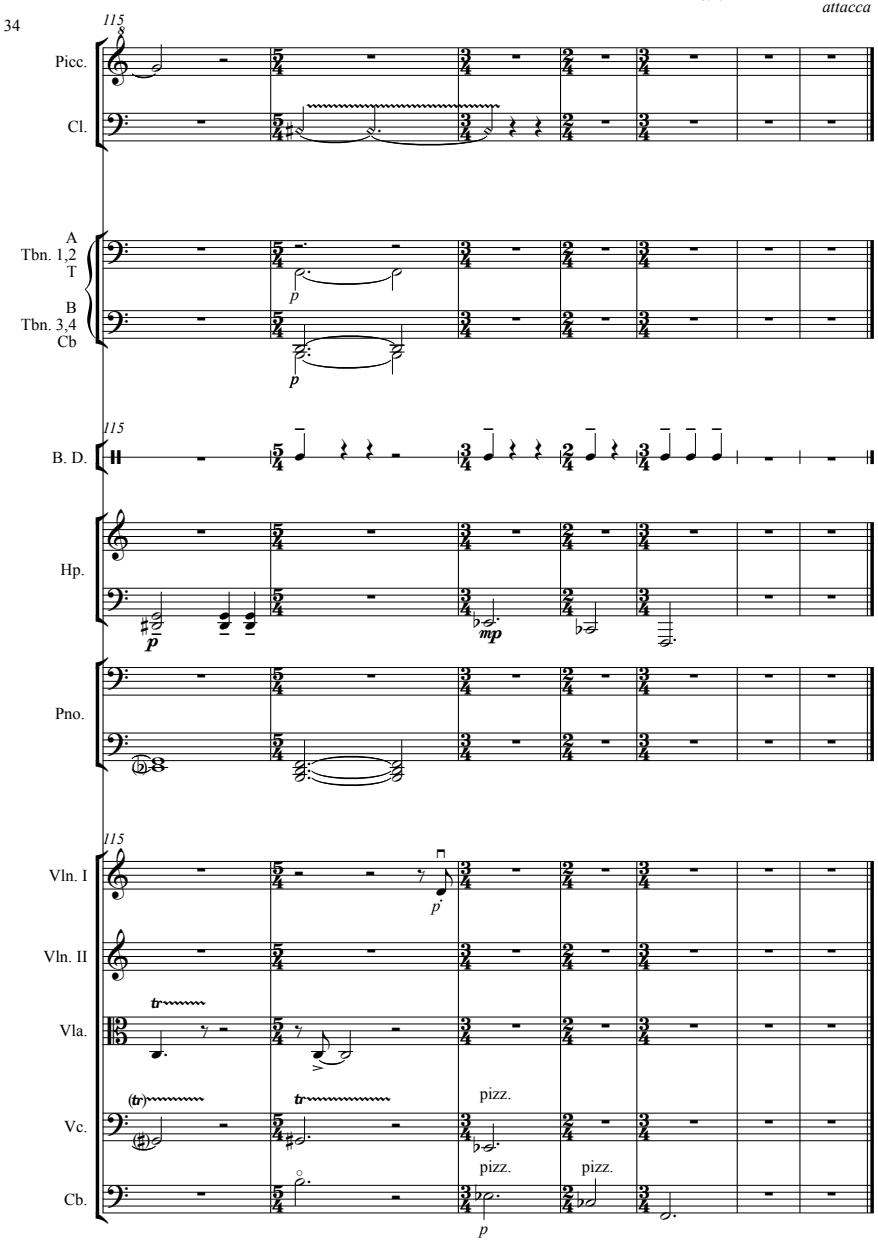

H
5:26
= 60
31
102
Picc.
1
Eng. Hn.
2
Cl.
fff
B. Cl. 1
2.
1
Bsn.
2
Cbsn.
C Tpt.
H
= 60
102
Timp.
S. D.
mp
B. D.
mp
gliss.
Hp.
f
H
= 60
102
Vln. I
Vln. II
Vla.
Vc.
Cb.


105
Picc.
1
Eng. Hn.
2
B. Cl. 1
1
Bsn.
2
Cbsn.
1
Hn.
2
low growl
105
Timp.
(tr)
S. D.
B. D.
Hp.
f
Pno.
ff
105
Vln. I
Vln. II
Vla.
Vc.
Cb.


110
Picc.
Oboe
ppp
Cl.
low flutter or growl
no E key (multiphonic)
1
Bsn.
2
low growl
1
Hn.
2
1. toneless flutter
C Tpt.
low growl
toneless "ft-ft"
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
pss
110
Timp.
soft felt
B. D.
Hp.
Pno.
110
Vln. I
Vln. II
Vla.
flaut.
Vc.
arco flaut.
Cb.
mps
mp

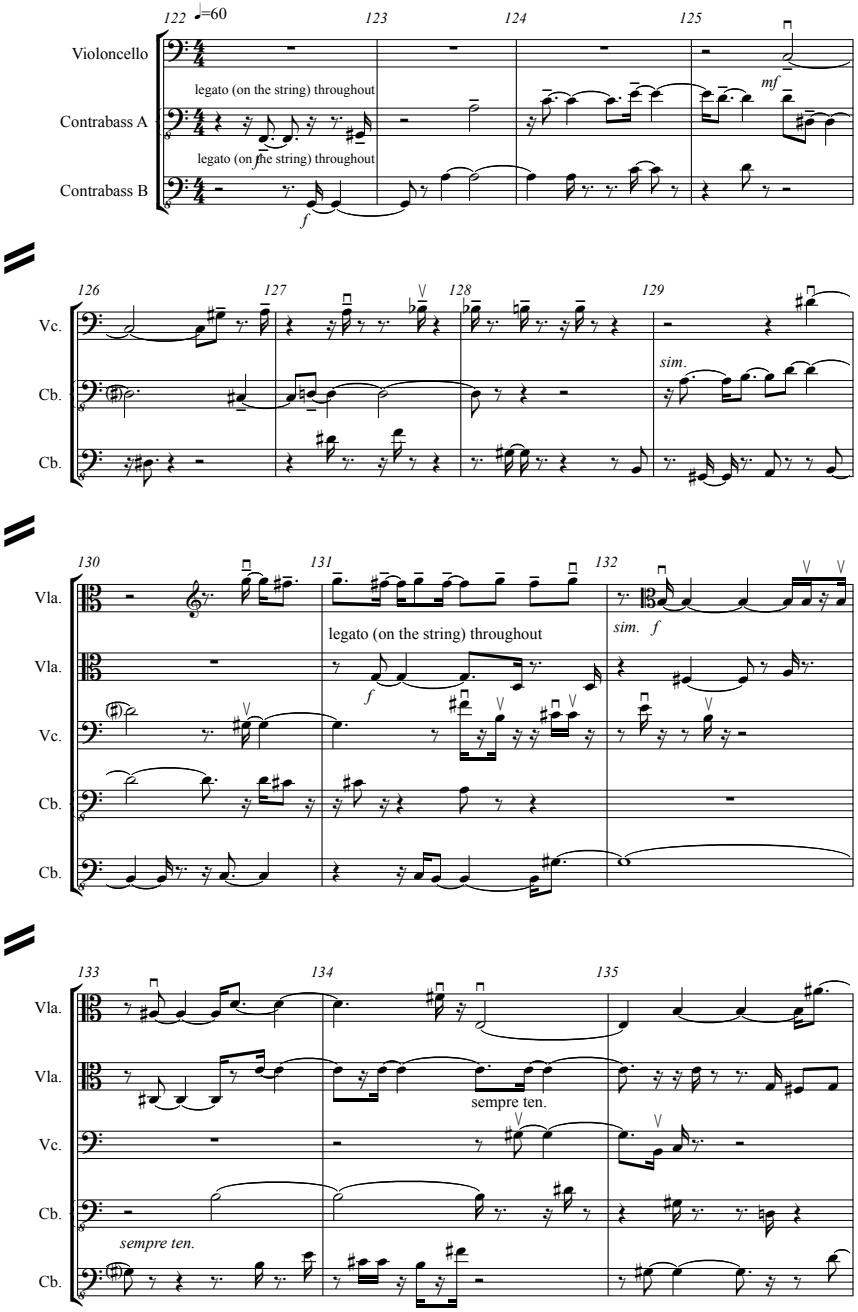
6:20

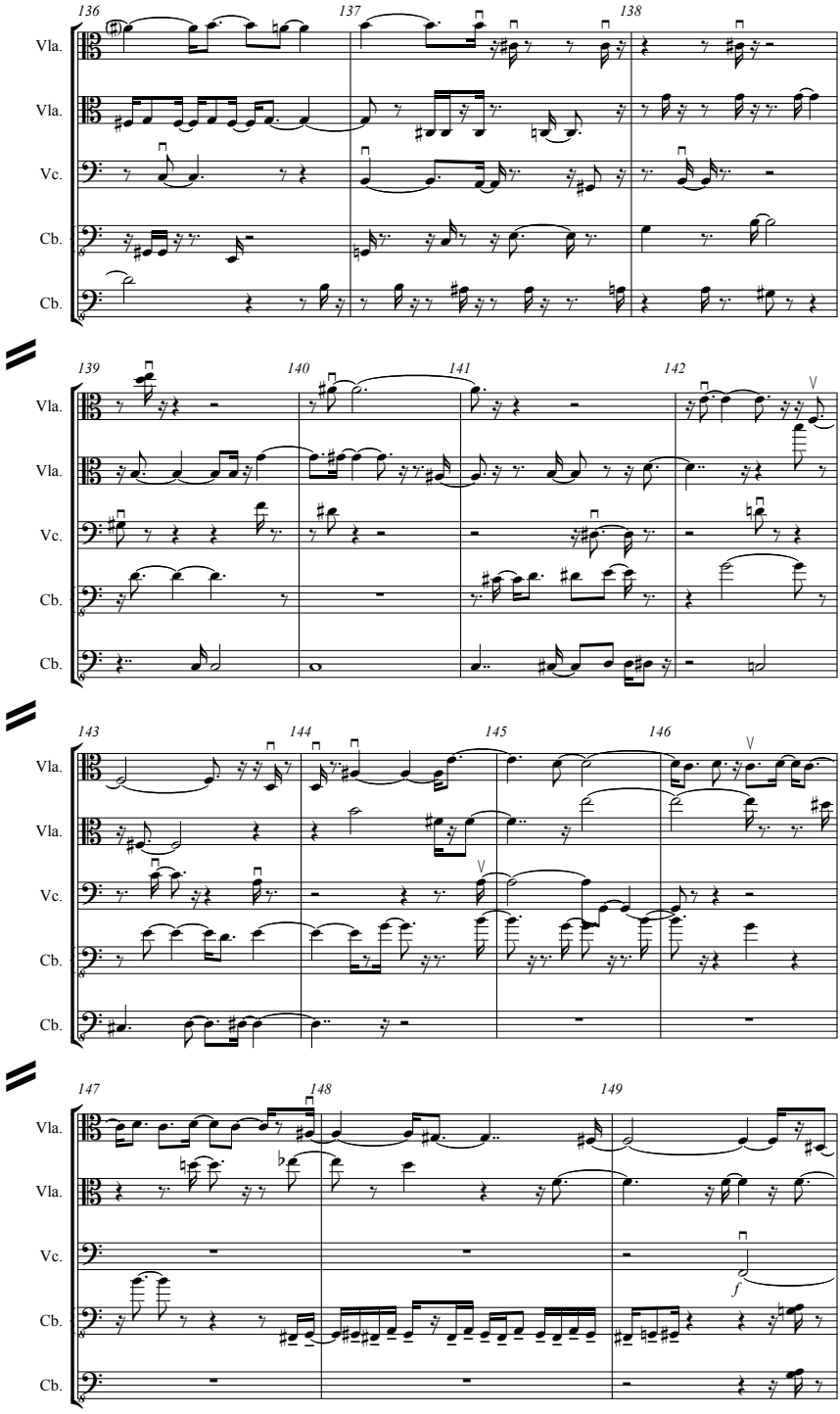
attacca

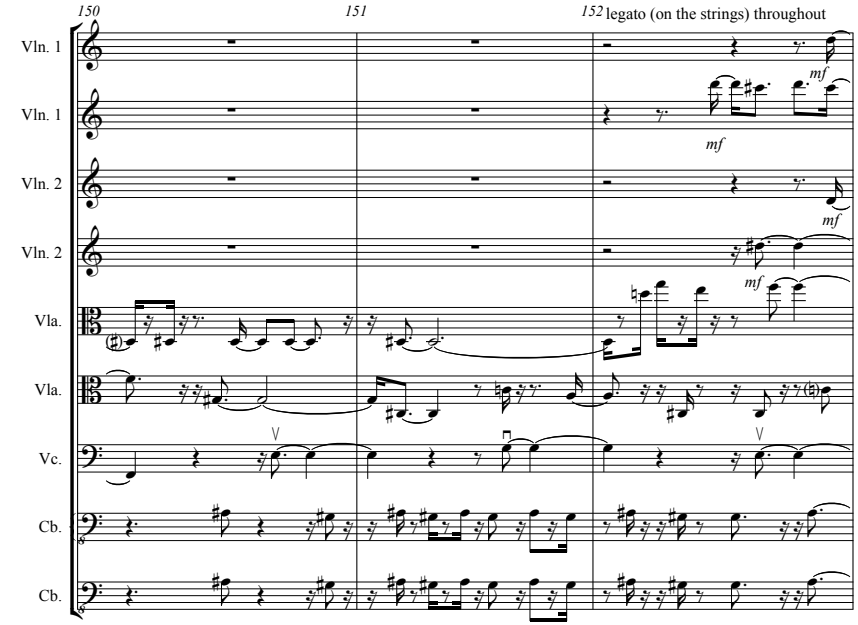

115
Picc.
Cl.
A
Tbn. 1,2
T
B
Tbn. 3,4
Cb
p
p
115
B. D.
Hp.
p
mp
Pno.
115
Vln. I
p
Vln. II
Vla.
tr
Vc.
tr
pizz.
Cb.
pizz.
pizz.
p

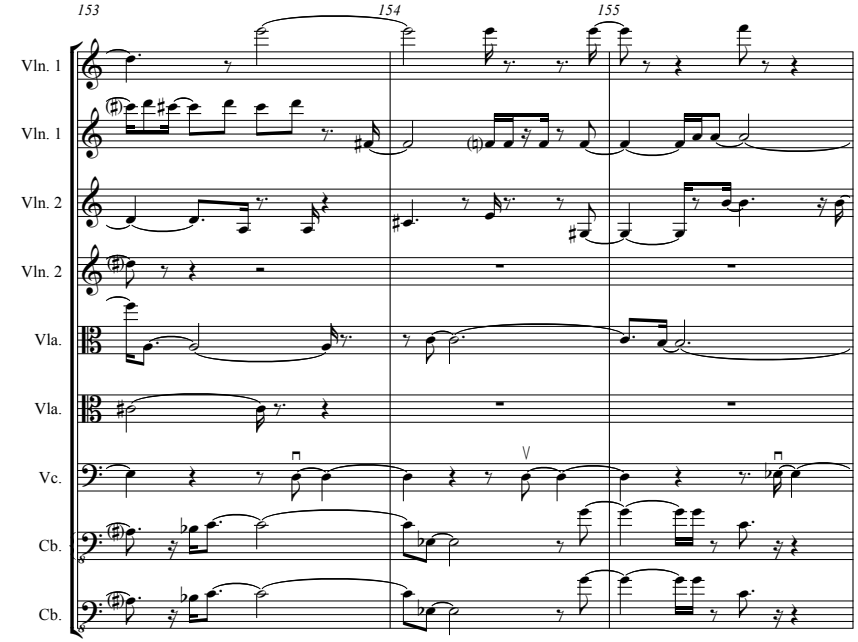
II

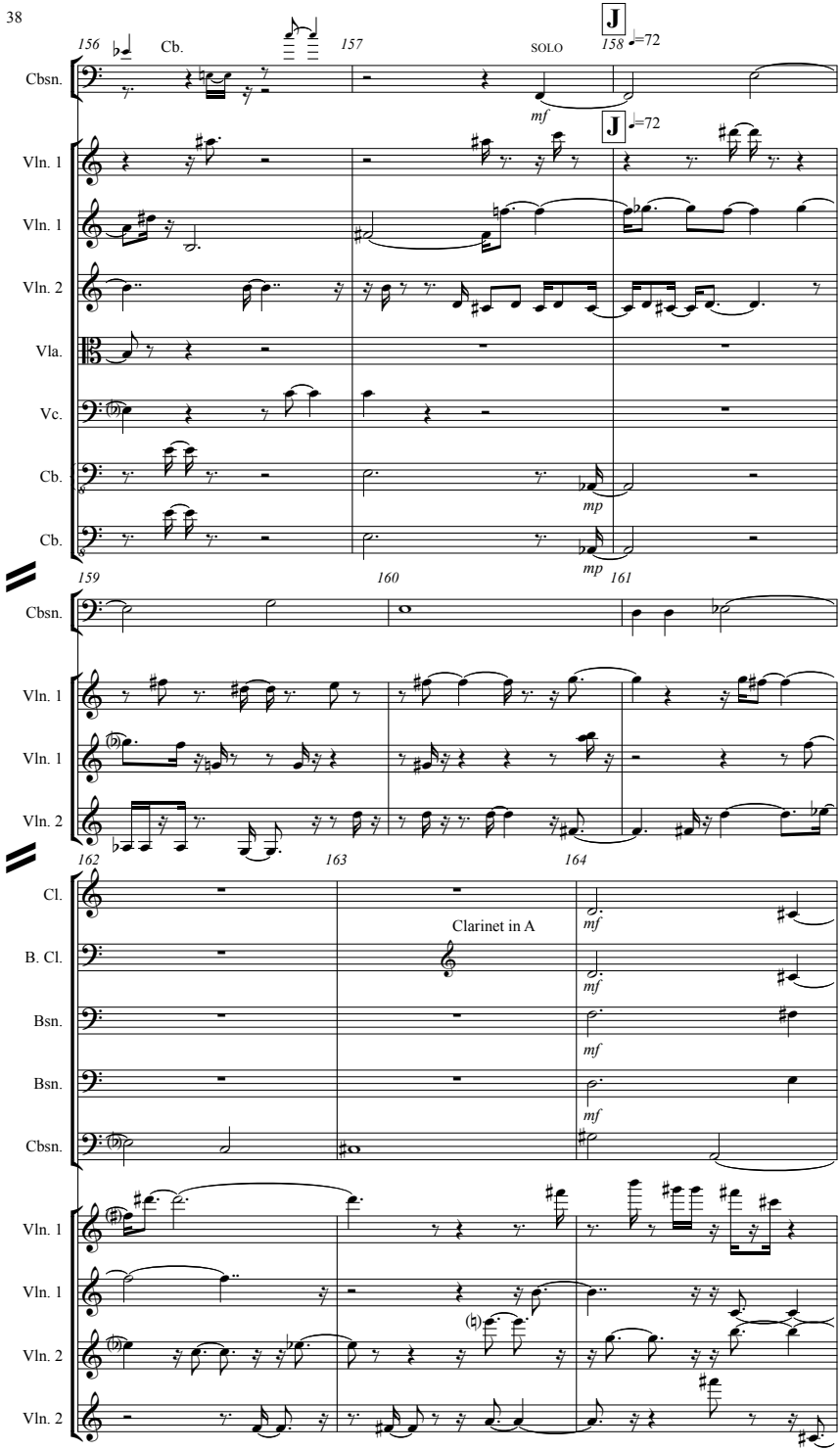
Introspection. Calm. Repose. Affirmation.

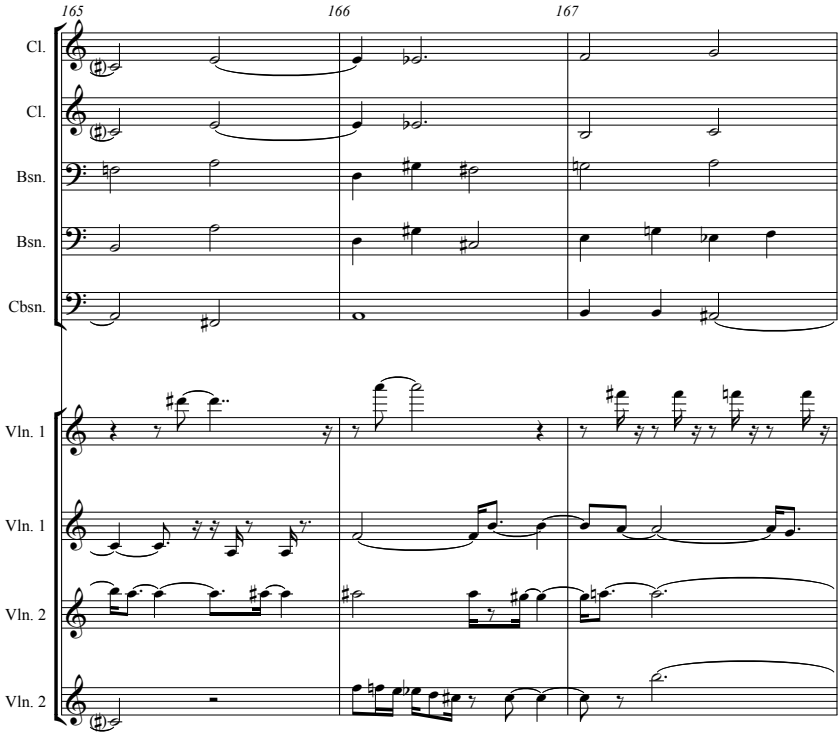


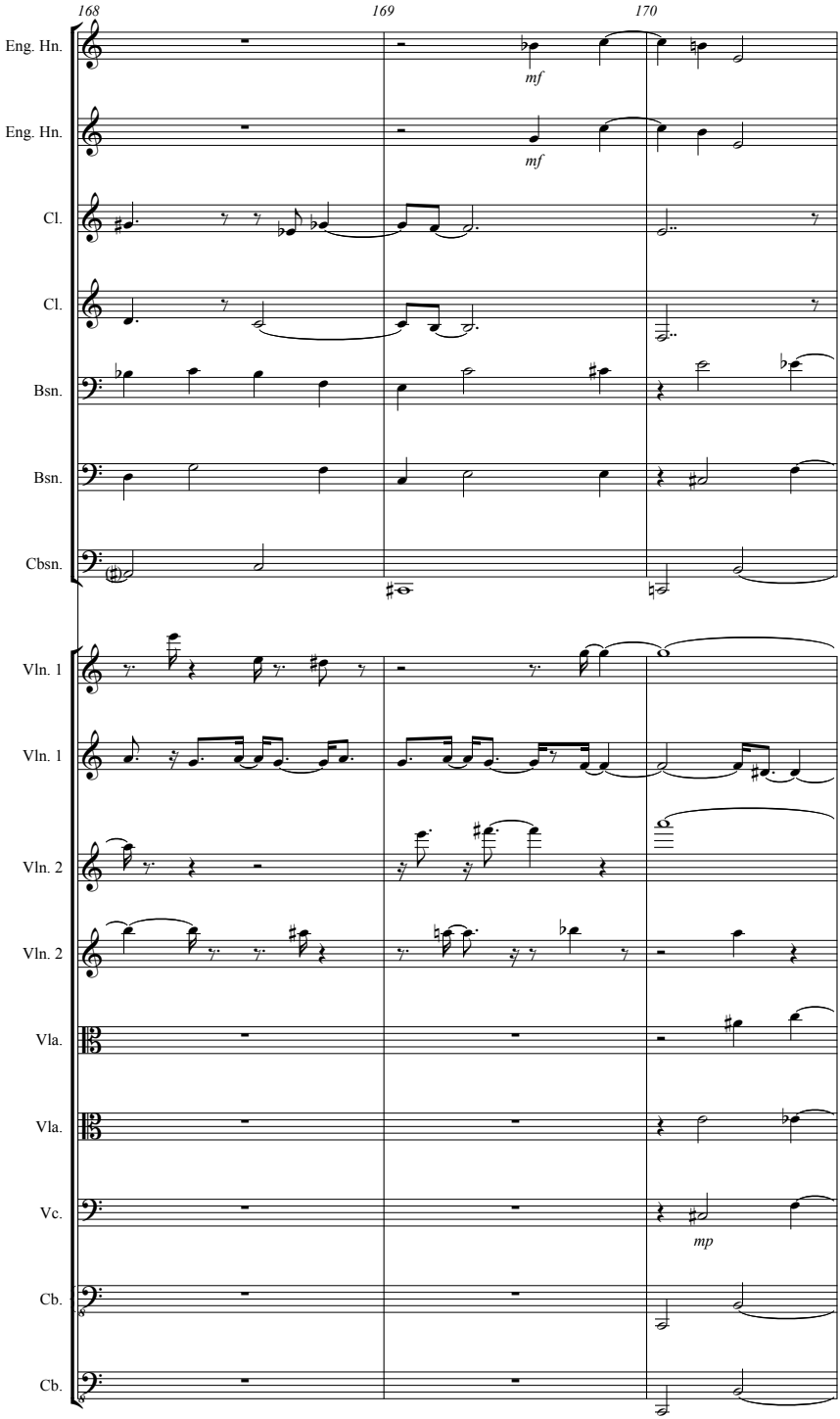

136
137
138
Vla.
Vla.
Vc.
Cb.
Cb.
139
140
141
142
Vla.
Vla.
Vc.
Cb.
Cb.
143
144
145
146
Vla.
Vla.
Vc.
Cb.
Cb.
147
148
149
Vla.
Vla.
Vc.
Cb.
Cb.
f

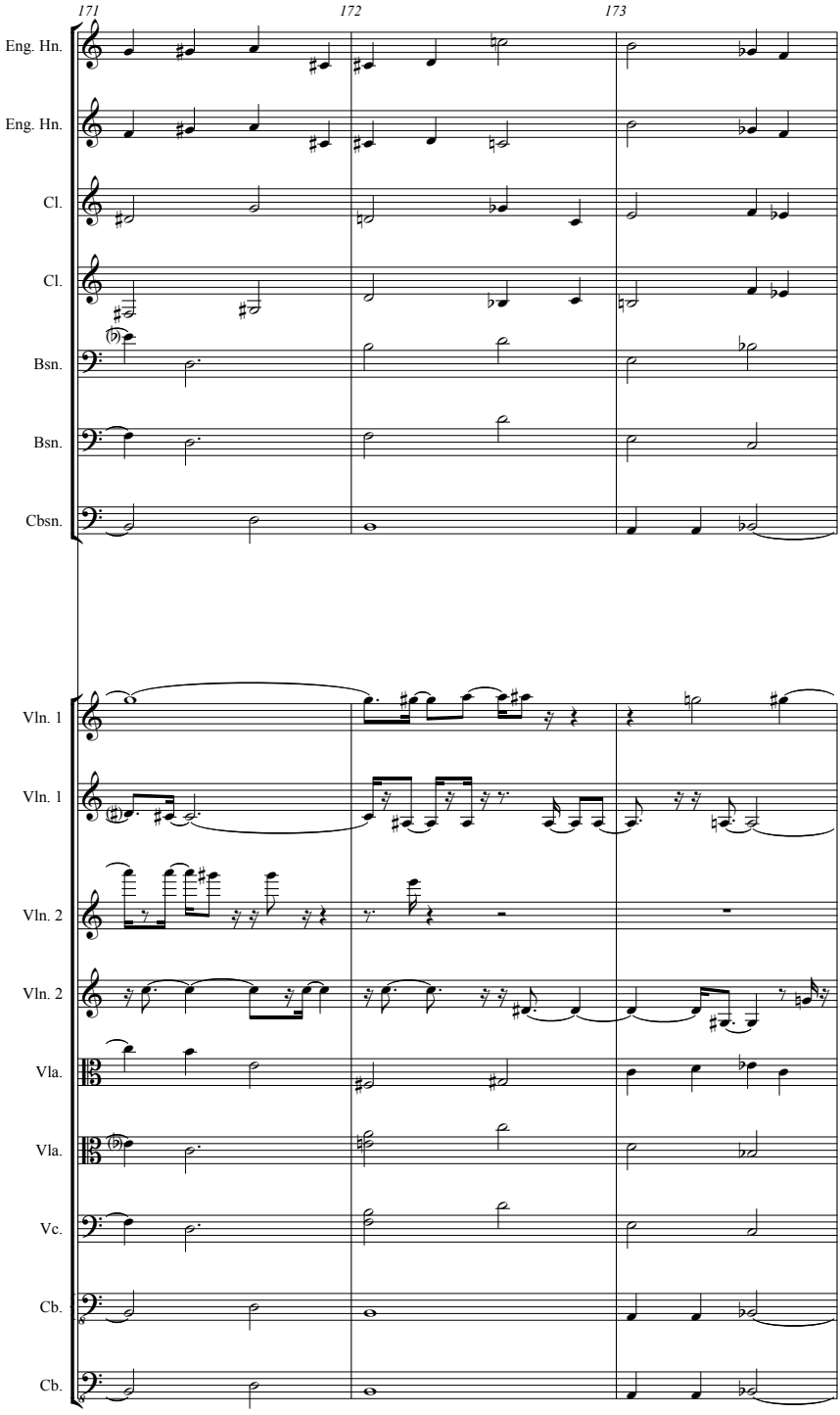

150
151
152
legato (on the strings) throughout
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.
mf
mf
mf
mf

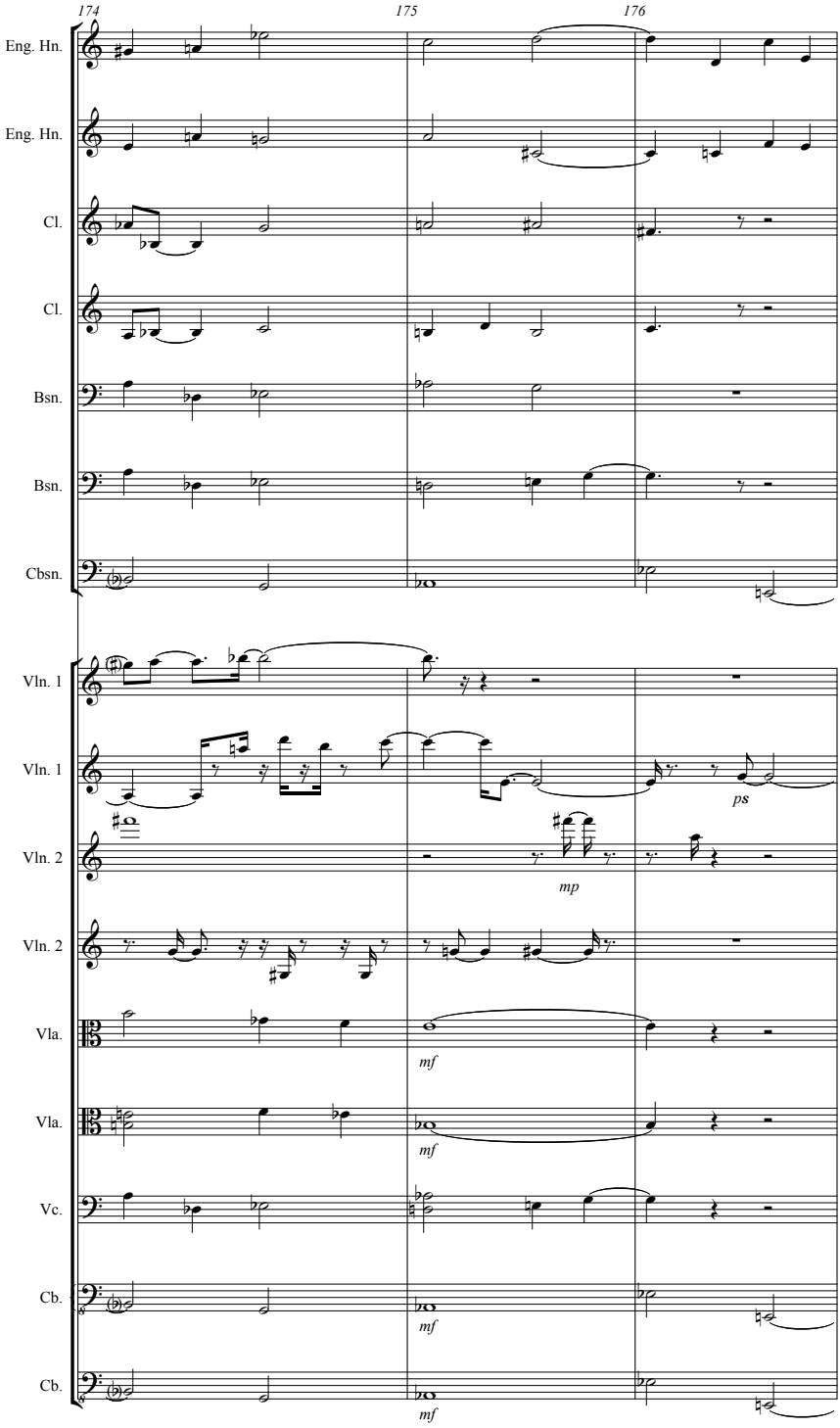

153
154
155
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.

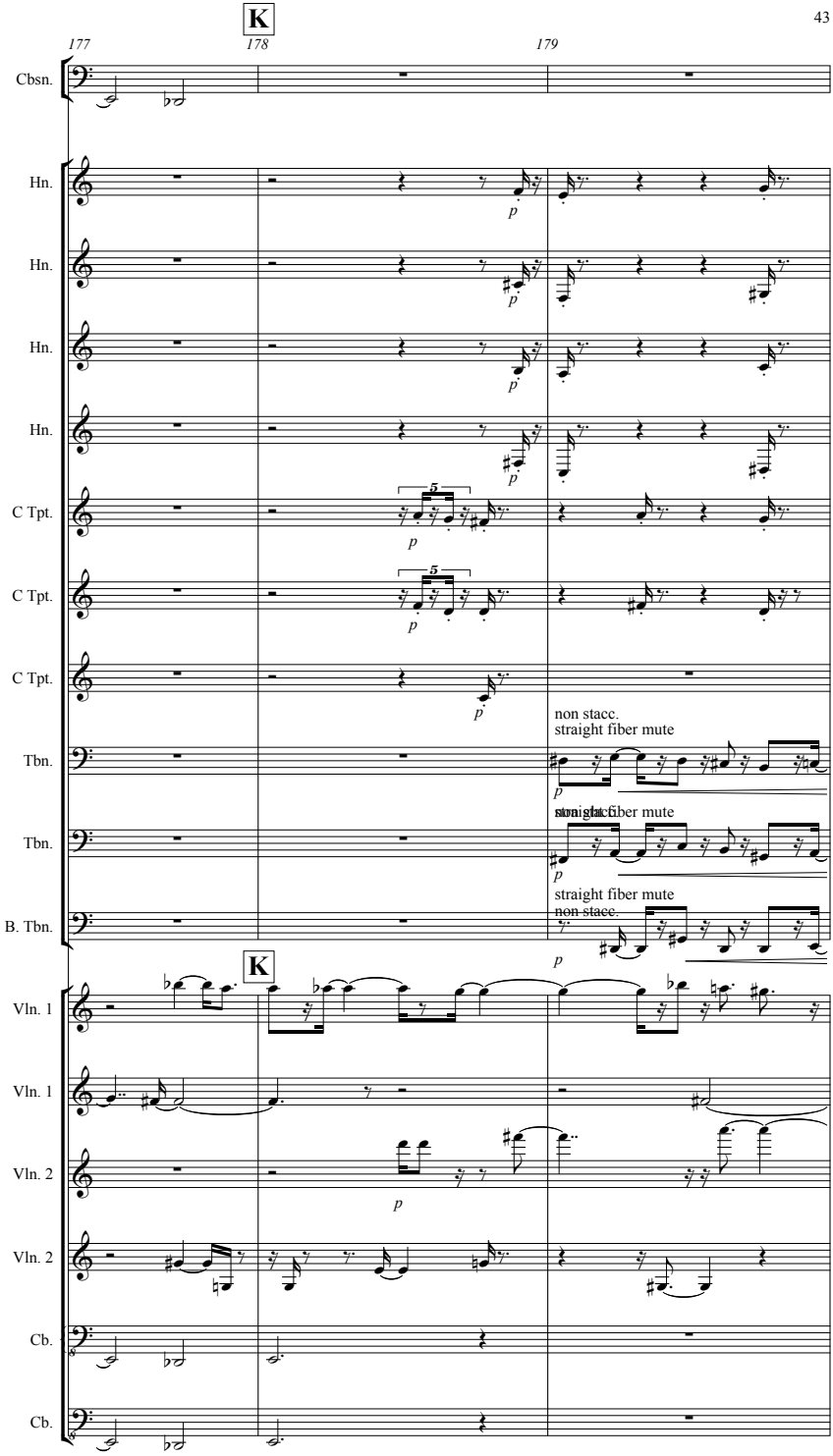

156
Cb.
157
SOLO
158
♩=72
Cbsn.
mf
Vln. 1
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cb.
mp
mp
159
160
161
Cbsn.
Vln. 1
Vln. 1
Vln. 2
162
163
164
Cl.
Clarinet in A
B. Cl.
Bsn.
Bsn.
Cbsn.
mf
Vln. 1
Vln. 1
Vln. 2
Vln. 2

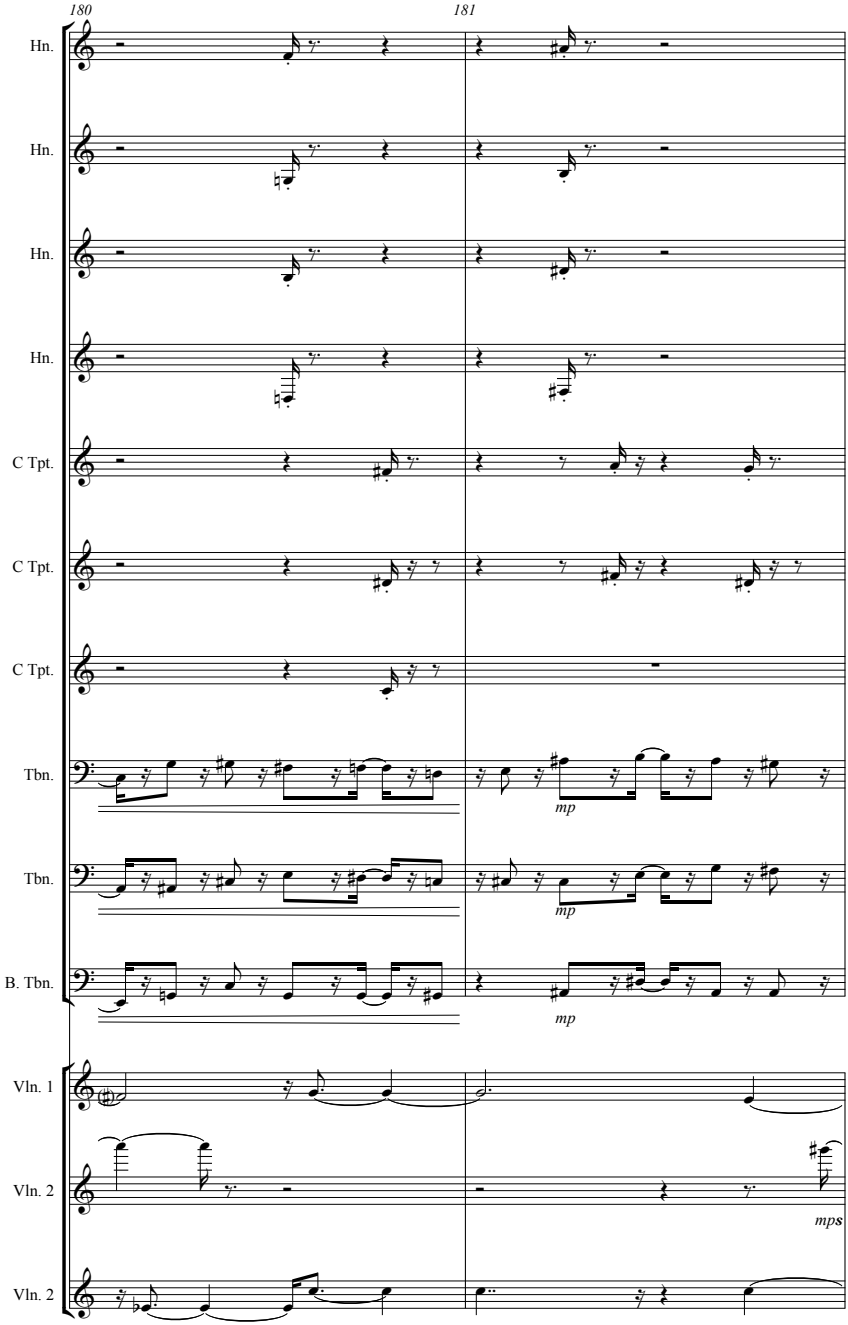

165
166
167
Cl.
Cl.
Bsn.
Bsn.
Cbsn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2

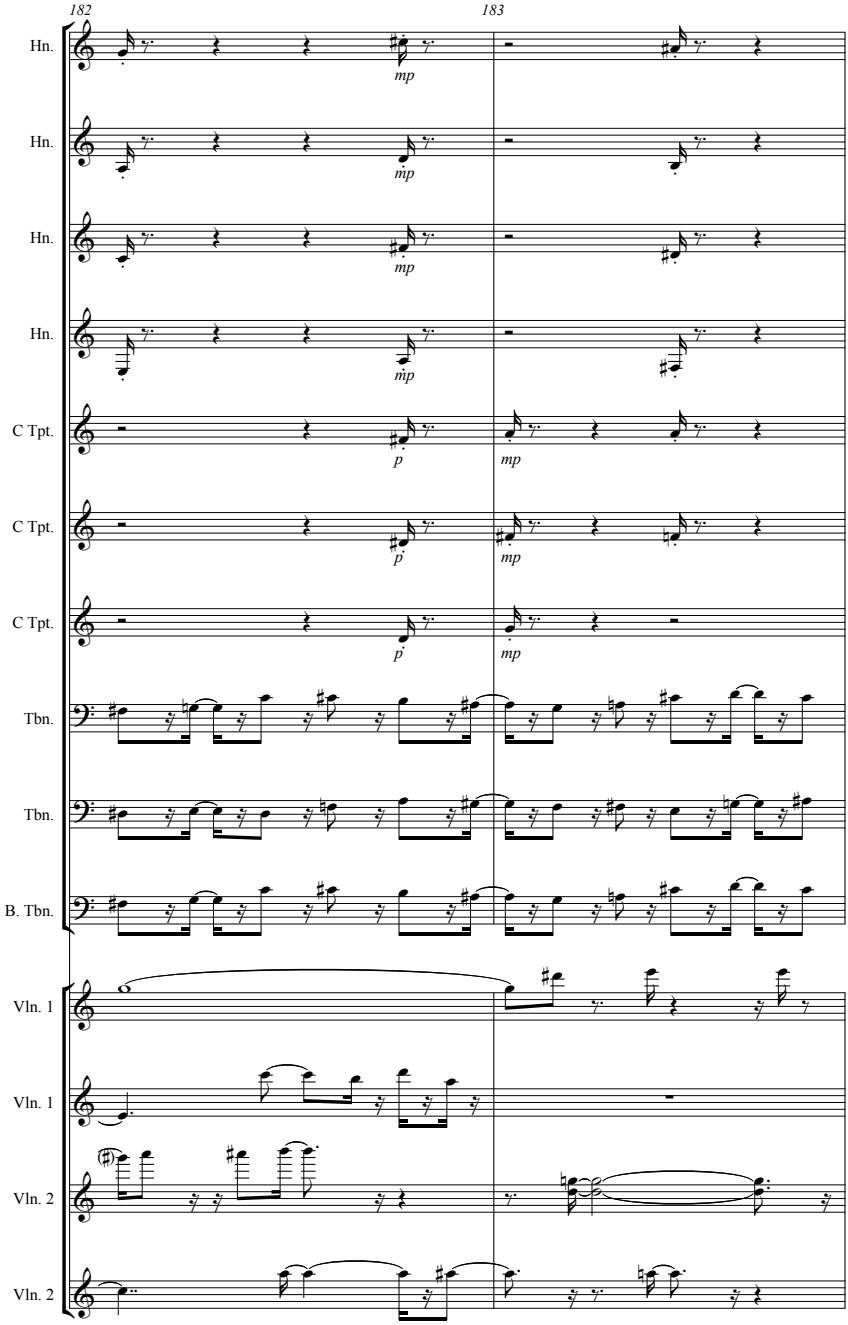

168
169
170
Eng. Hn.
mf
Eng. Hn.
mf
Cl.
Cl.
Bsn.
Bsn.
Cbsn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
mp
Cb.
Cb.

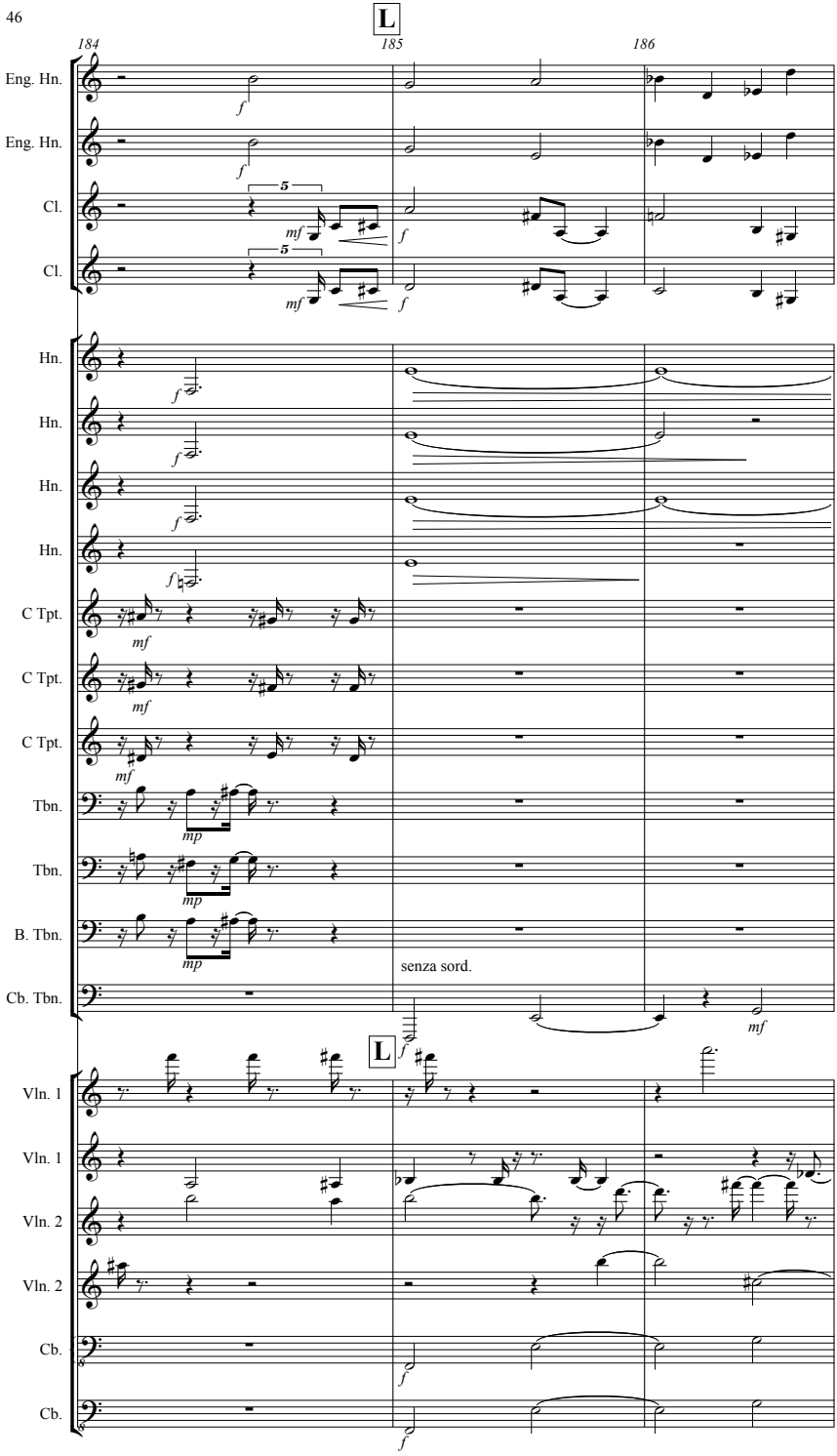

171
172
173
Eng. Hn.
Eng. Hn.
Cl.
Cl.
Bsn.
Bsn.
Cbsn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.

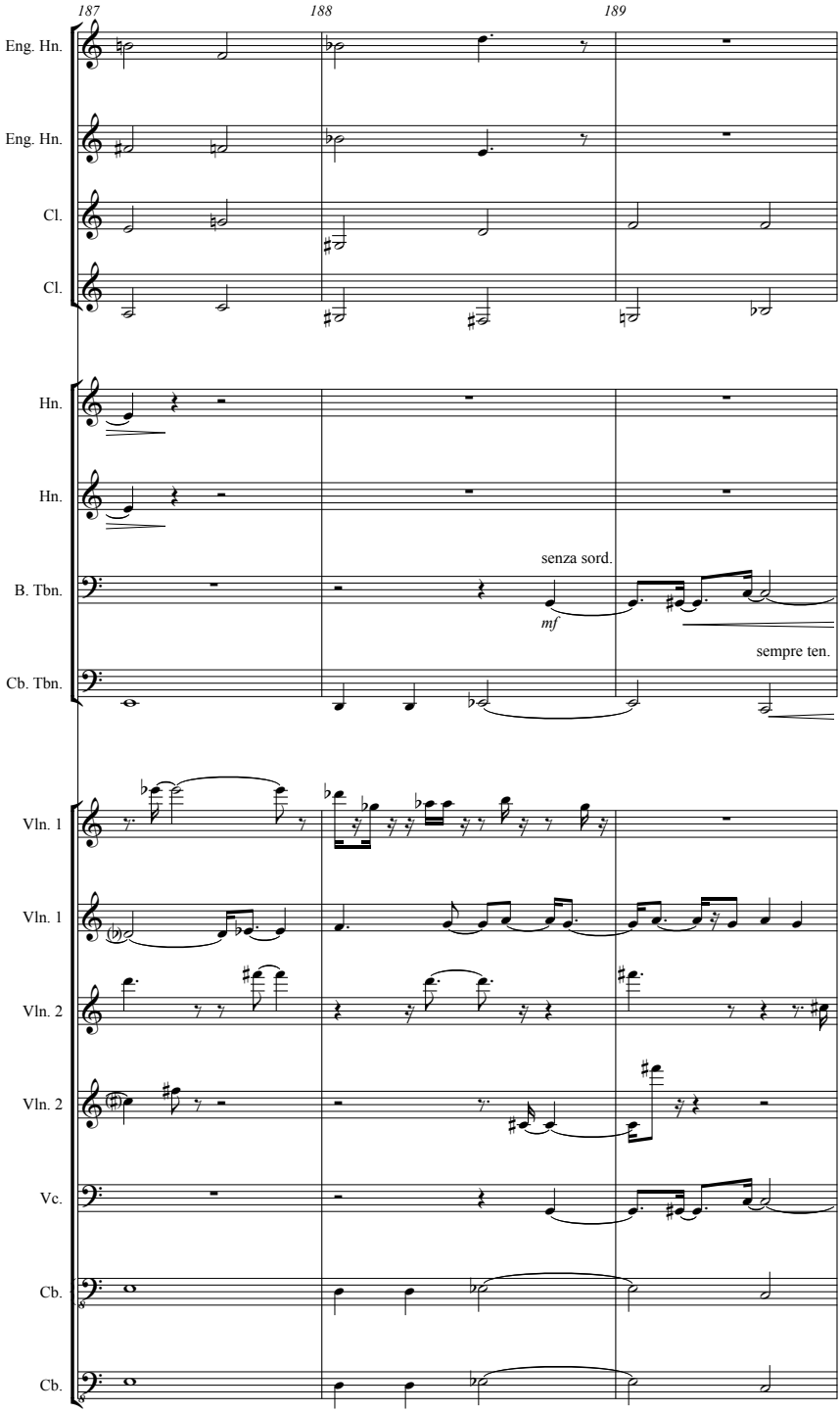

174
175
176
Eng. Hn.
Eng. Hn.
Cl.
Cl.
Bsn.
Bsn.
Cbsn.
Vln. 1
Vln. 1
ps
Vln. 2
mp
Vln. 2
Vla.
mf
Vla.
mf
Vc.
Cb.
mf
Cb.
mf

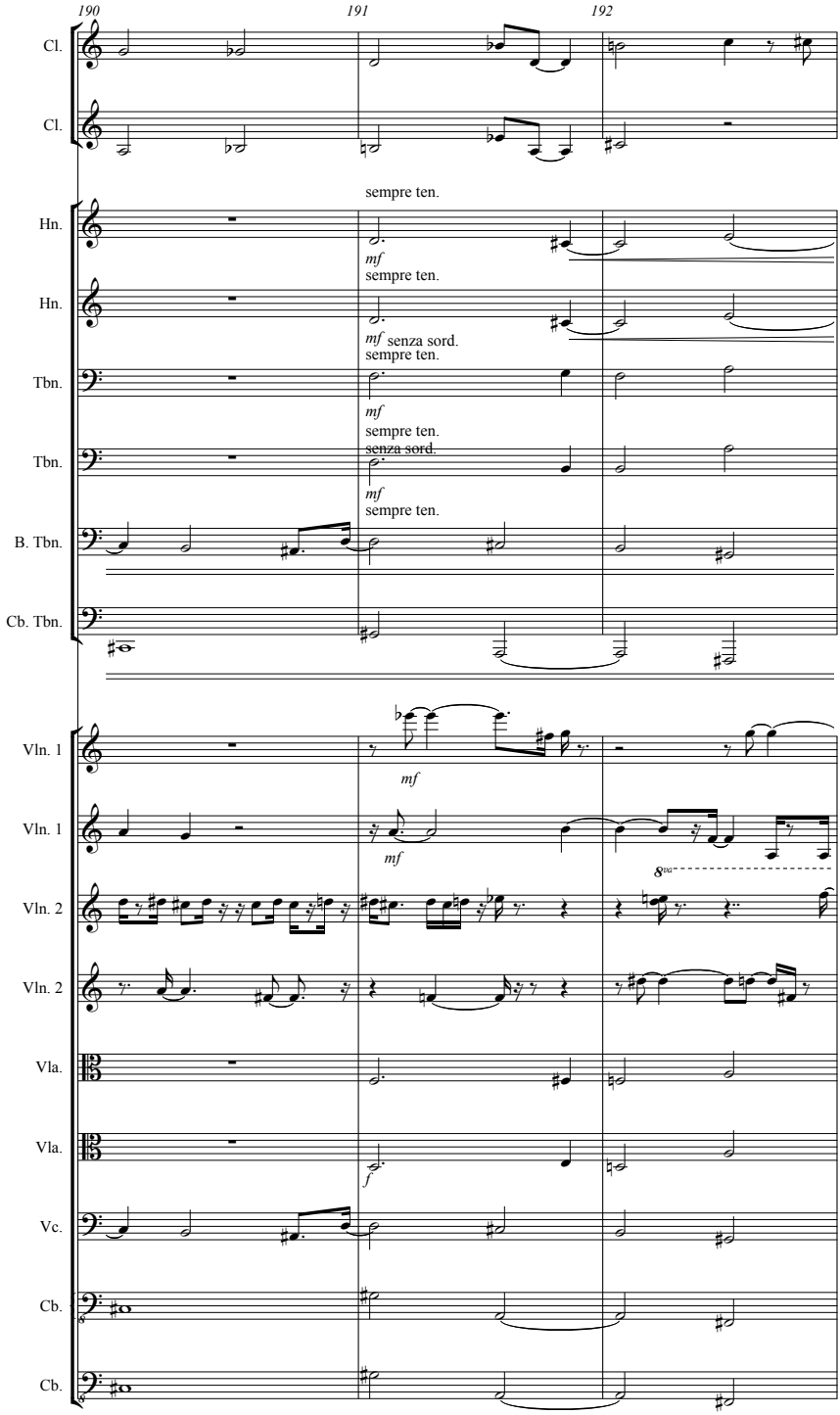

K
177
178
179
Cbsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
p
non stacc.
straight fiber mute
K
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Cb.
Cb.

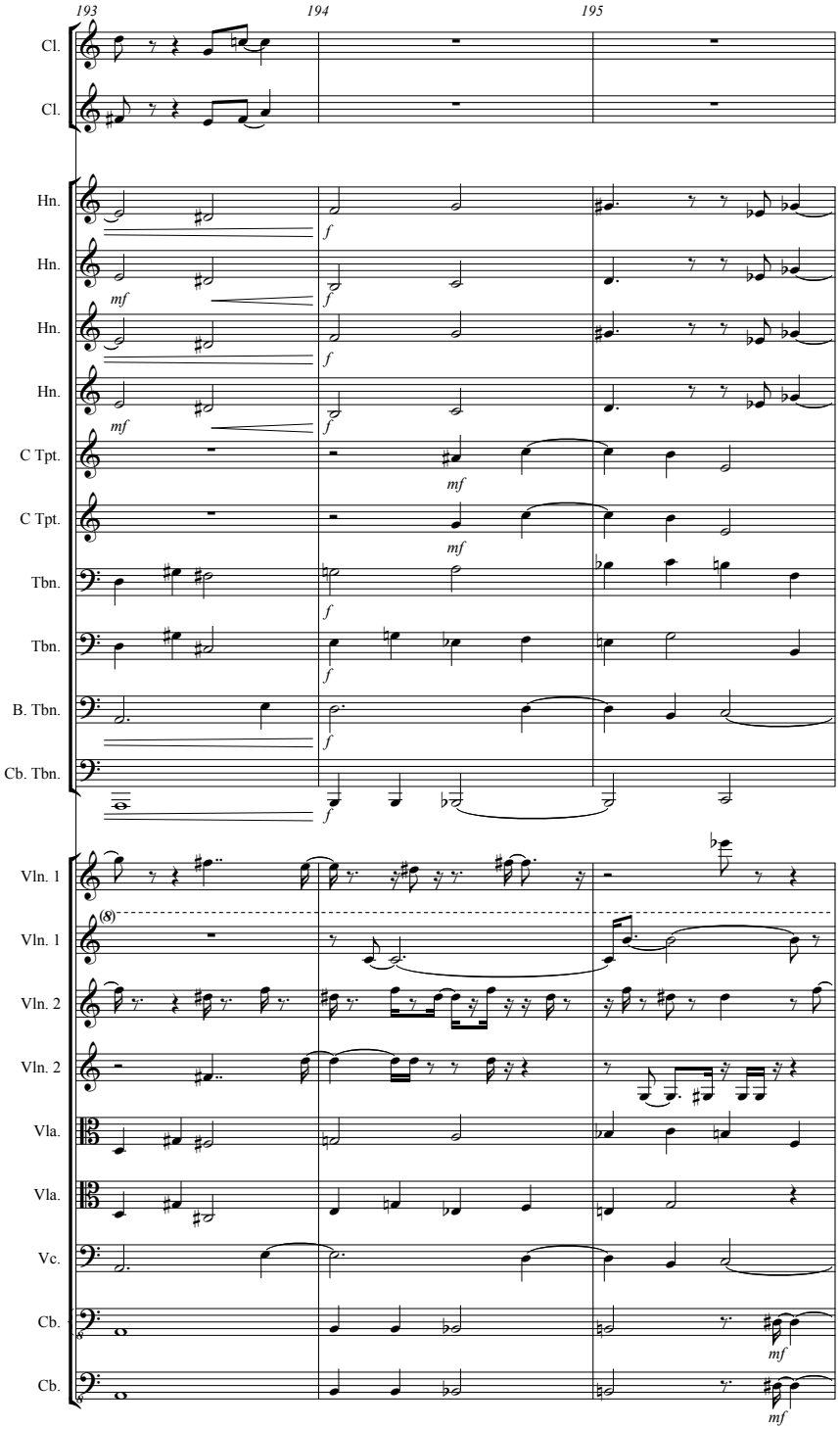

180
181
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
mp
mp
mp
Vln. 1
Vln. 2
Vln. 2
mps

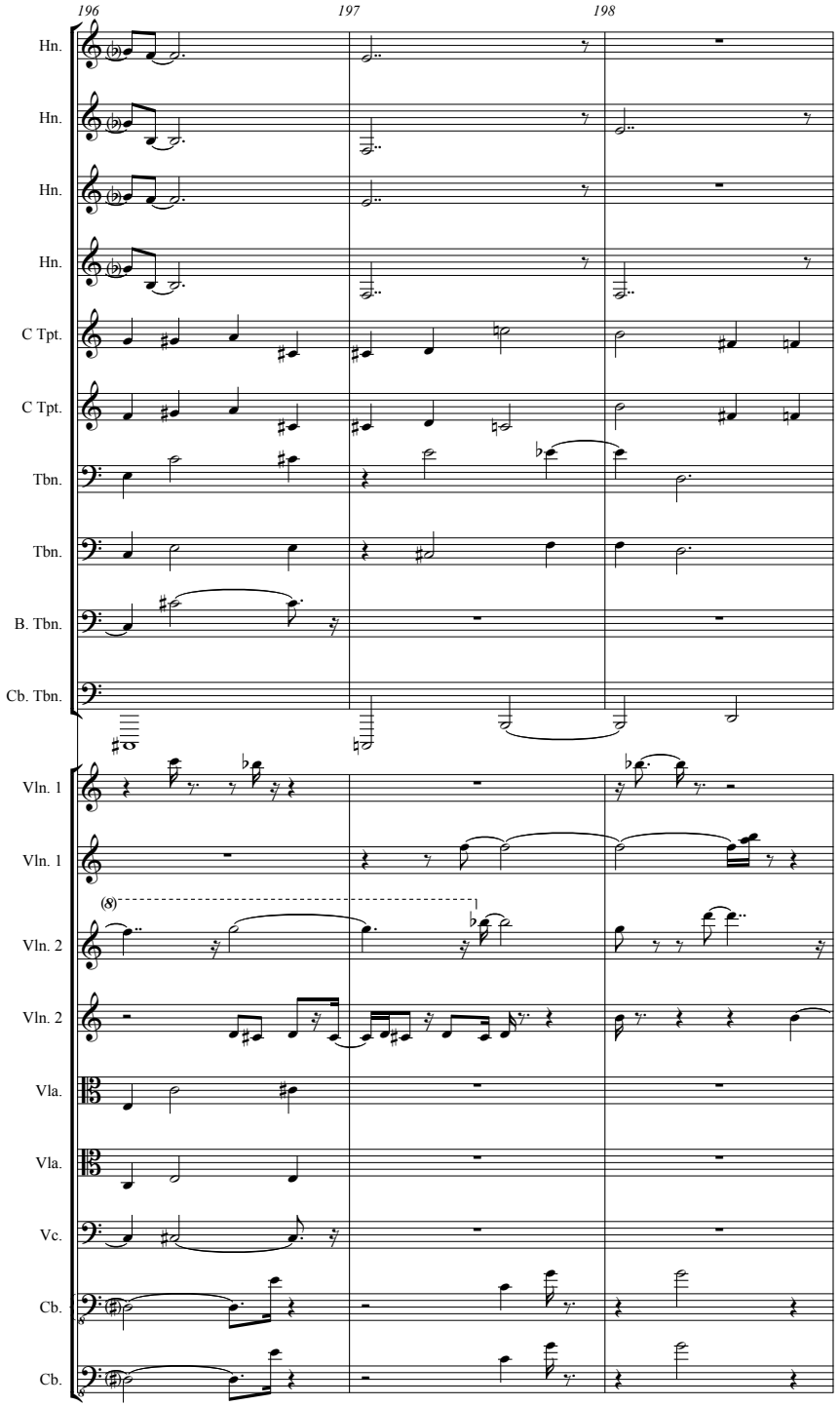

182
183
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
mp
p

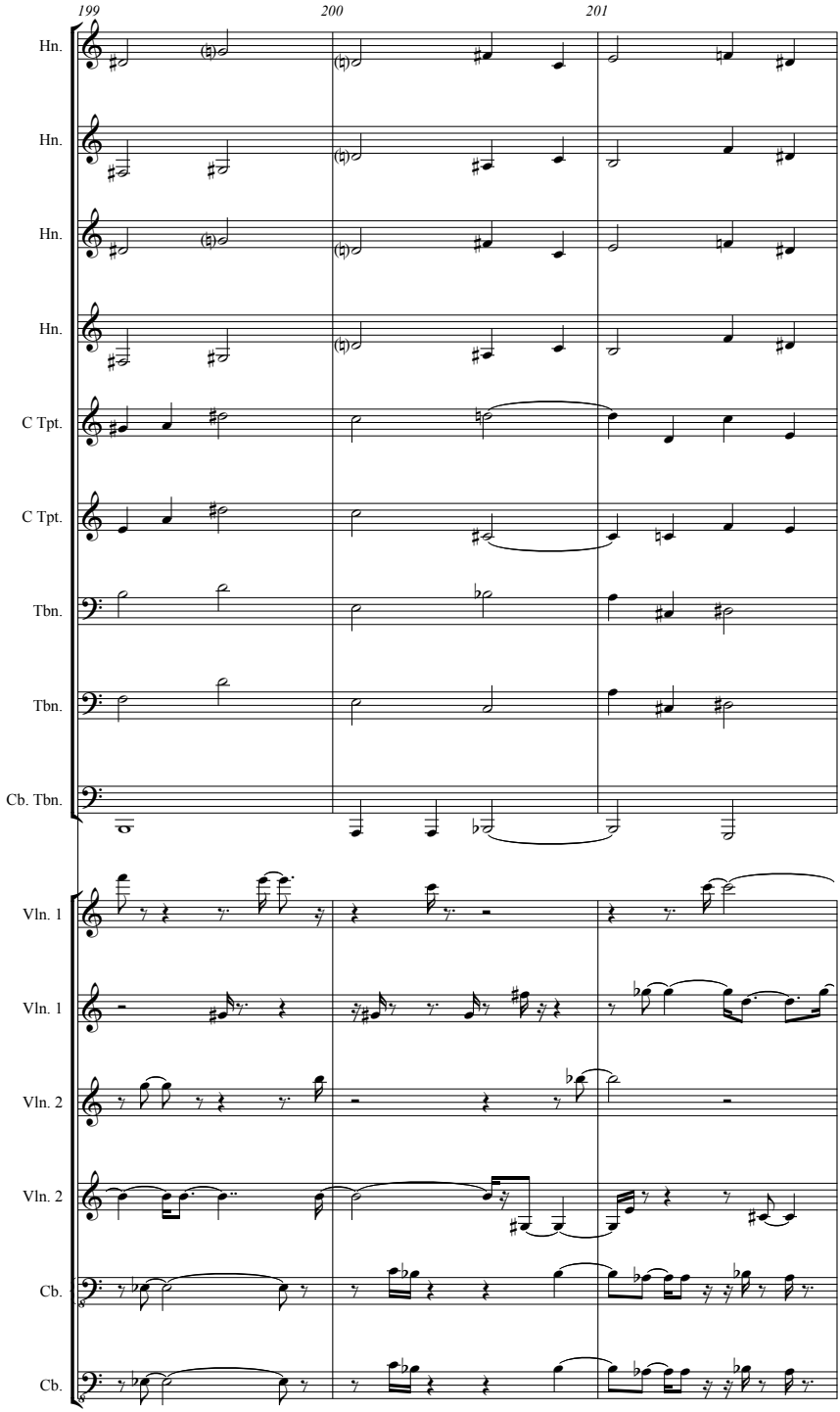

L
184
185
186
Eng. Hn.
Eng. Hn.
Cl.
Cl.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Cb. Tbn.
senza sord.
L
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Cb.
Cb.

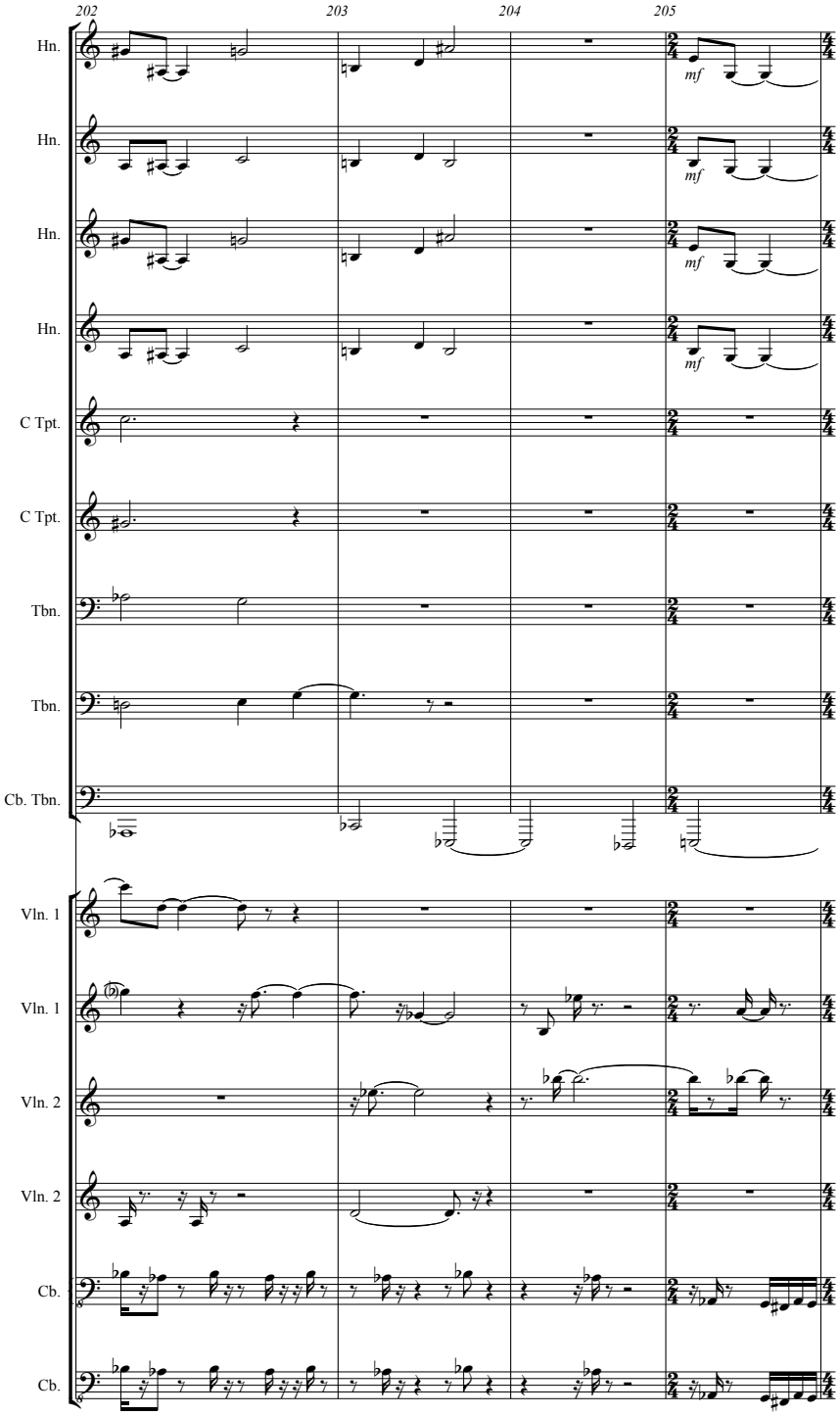

187
188
189
Eng. Hn.
Eng. Hn.
Cl.
Cl.
Hn.
Hn.
B. Tbn.
Cb. Tbn.
senza sord.
mf
sempre ten.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vc.
Cb.
Cb.

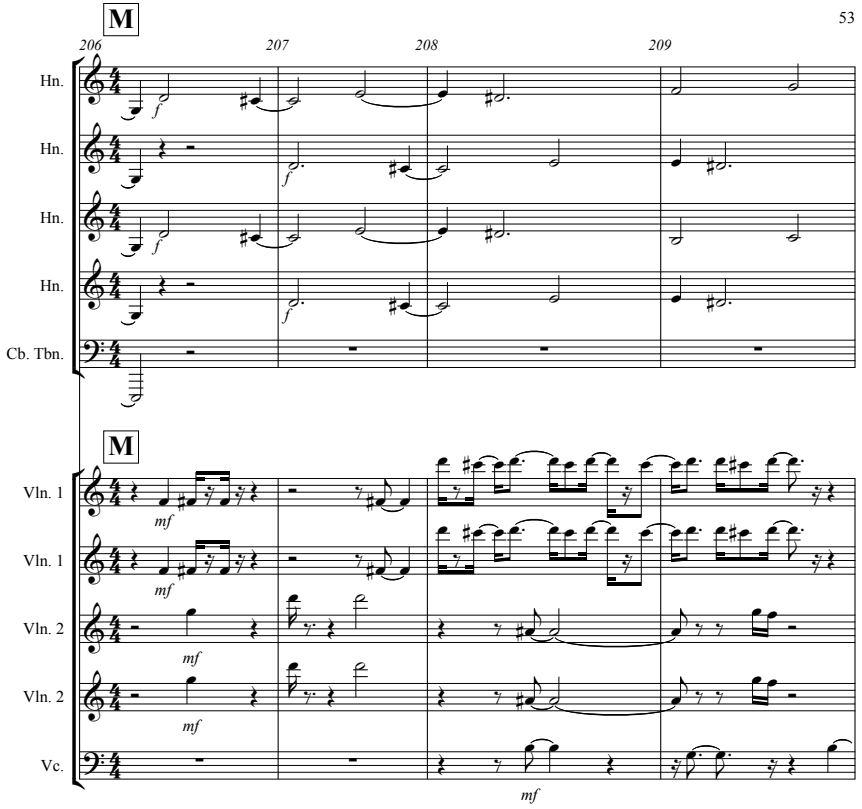

190
191
192
Cl.
Cl.
sempre ten.
Hn.
mf
sempre ten.
Hn.
mf senza sord.
sempre ten.
Tbn.
mf
sempre ten.
senza sord.
Tbn.
mf
sempre ten.
B. Tbn.
Cb. Tbn.
Vln. 1
mf
Vln. 1
mf
8va
Vln. 2
Vln. 2
Vla.
Vla.
f
Vc.
Cb.
Cb.

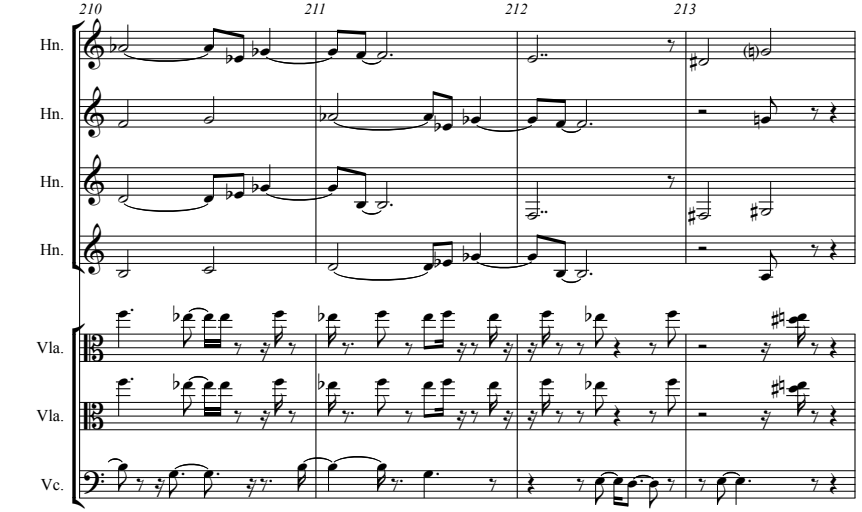

193
194
195
Cl.
Cl.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Cb. Tbn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.
mf
f

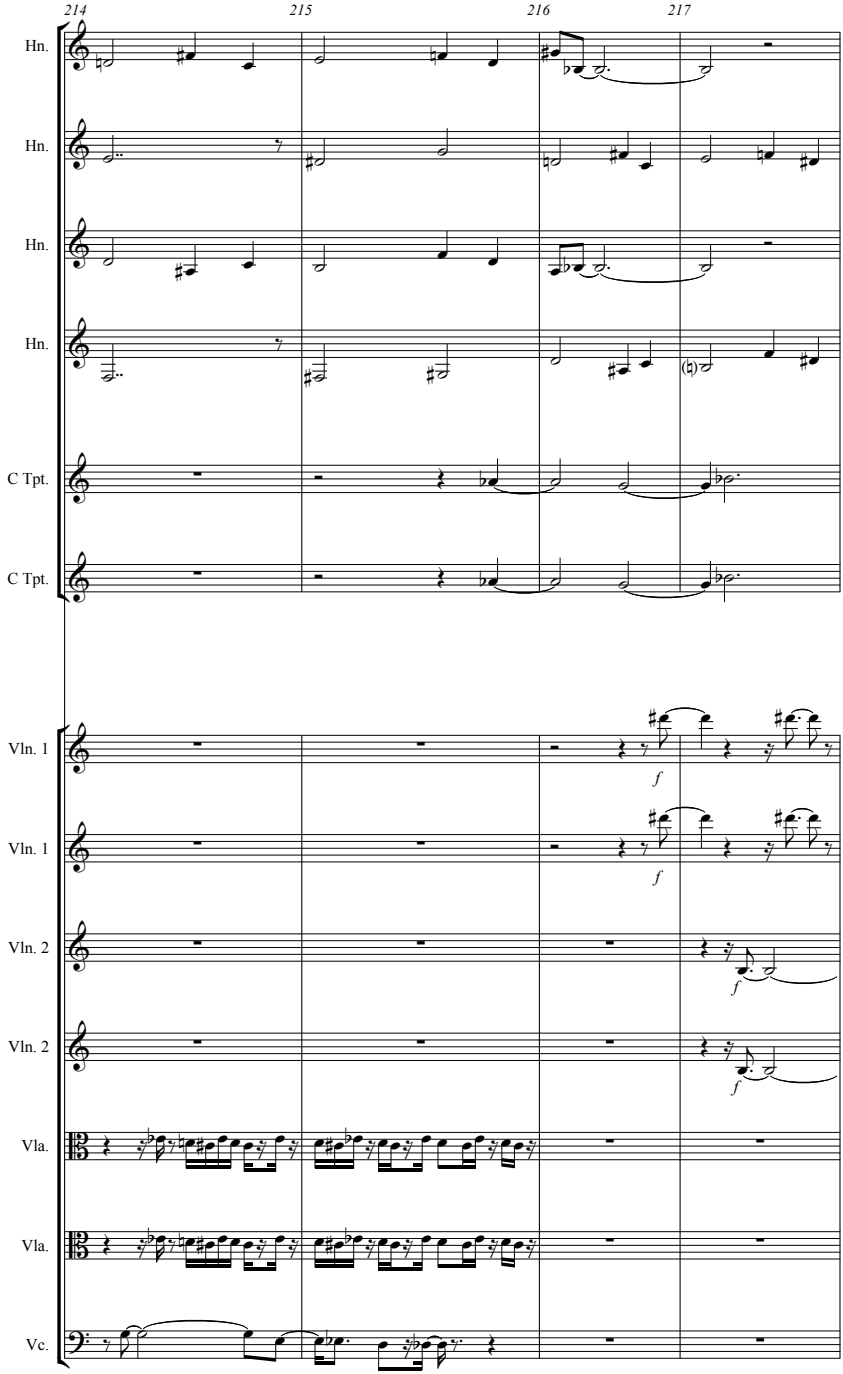

196
197
198
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Cb. Tbn.
Vln. 1
Vln. 1
(8)
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.

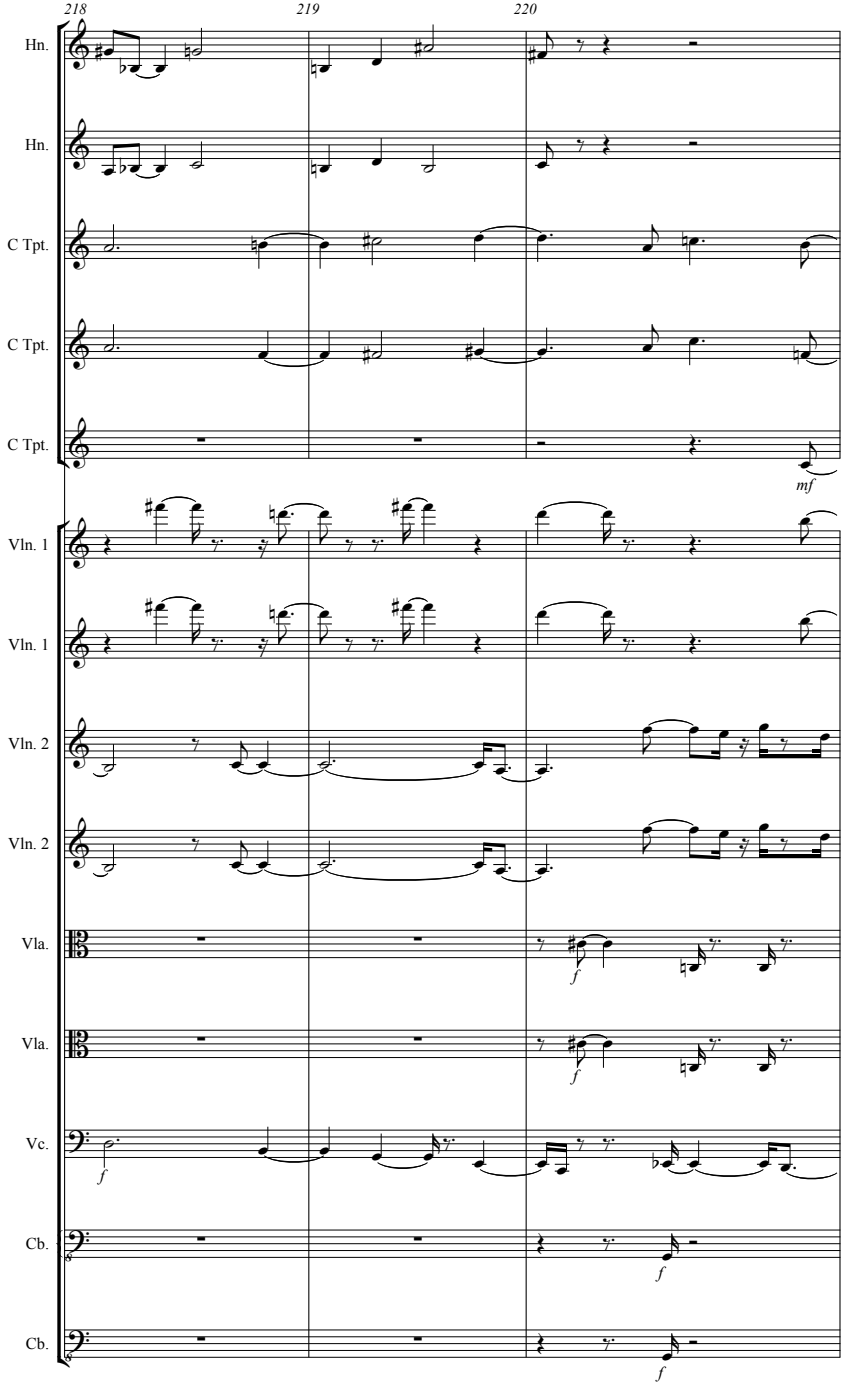

199
200
201
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
Cb. Tbn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Cb.
Cb.

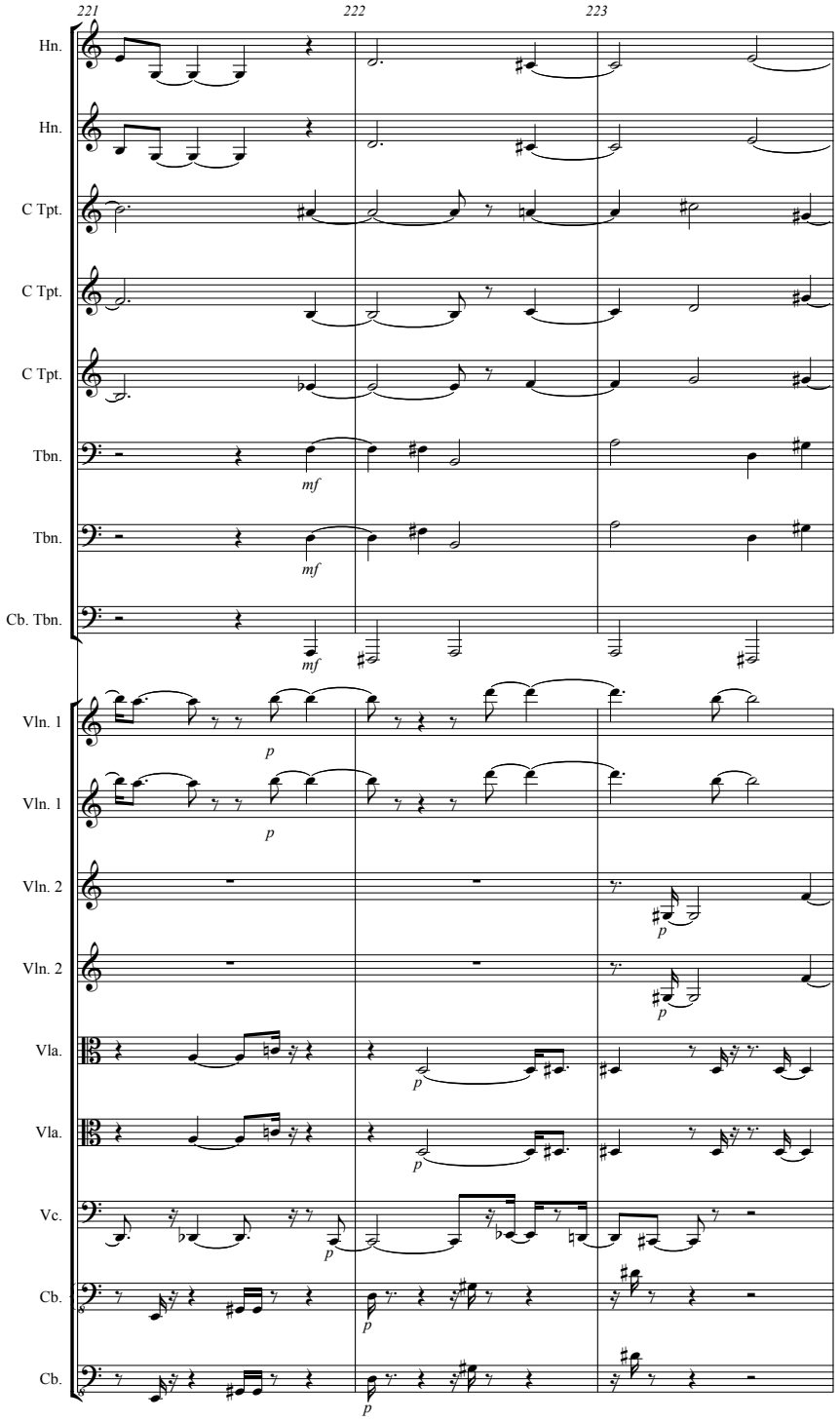

202
203
204
205
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tbn.
Cb. Tbn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Cb.
Cb.
mf
mf
mf
mf

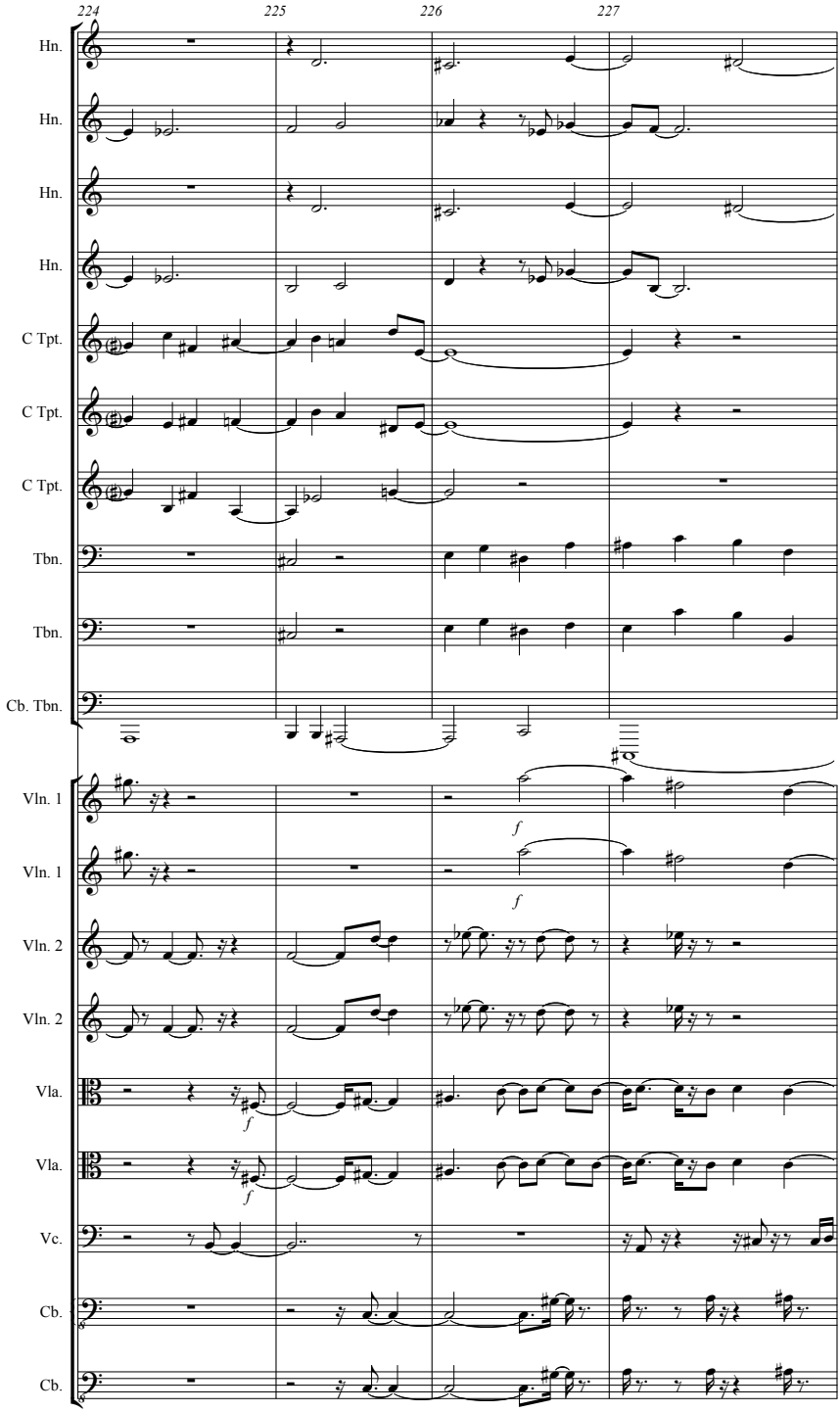

M
206
207
208
209
Hn.
Hn.
Hn.
Hn.
Cb. Tbn.
M
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vc.
f
mf

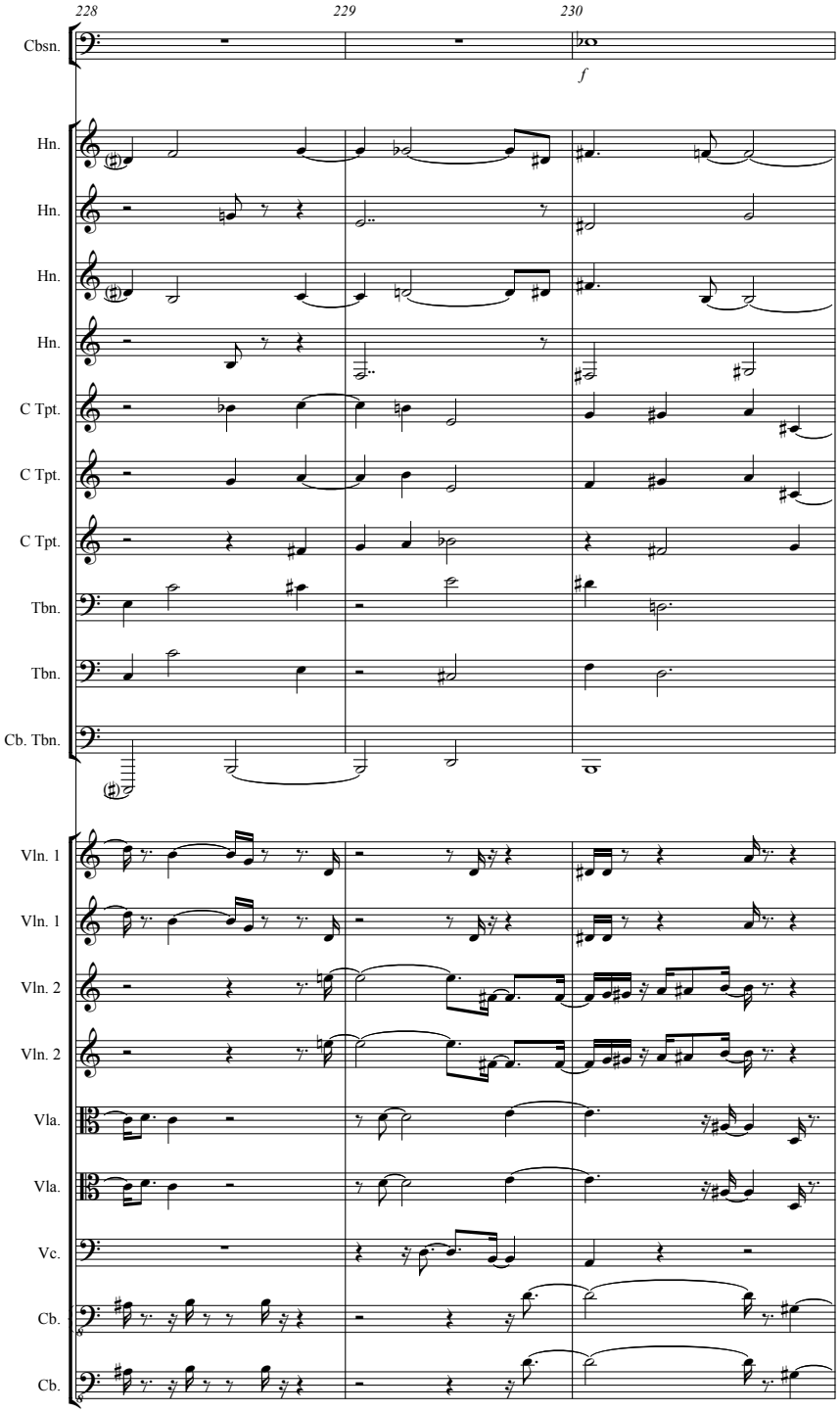

210
211
212
213
Hn.
Hn.
Hn.
Hn.
Vla.
Vla.
Vc.

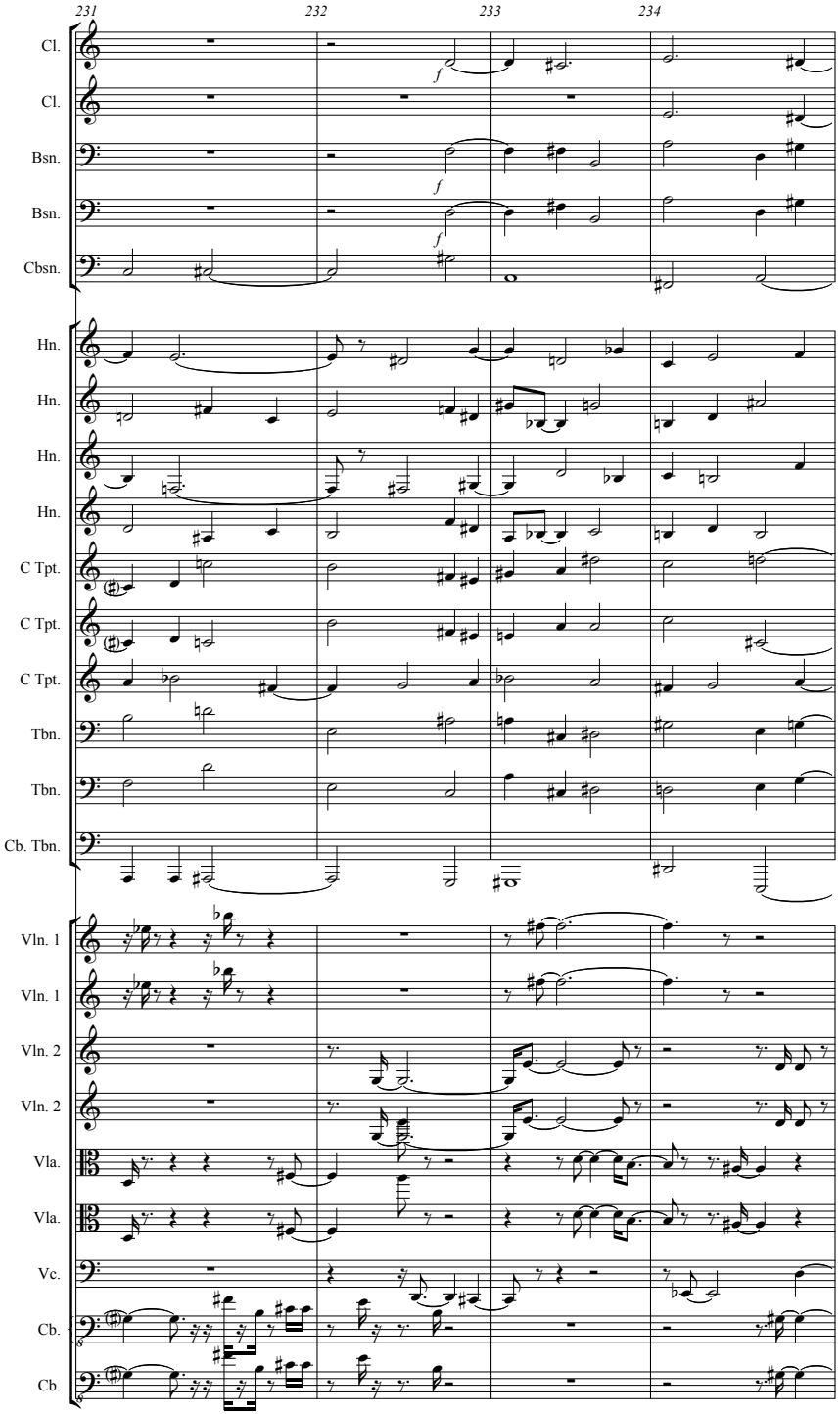

214
215
216
217
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
f
f
f
f

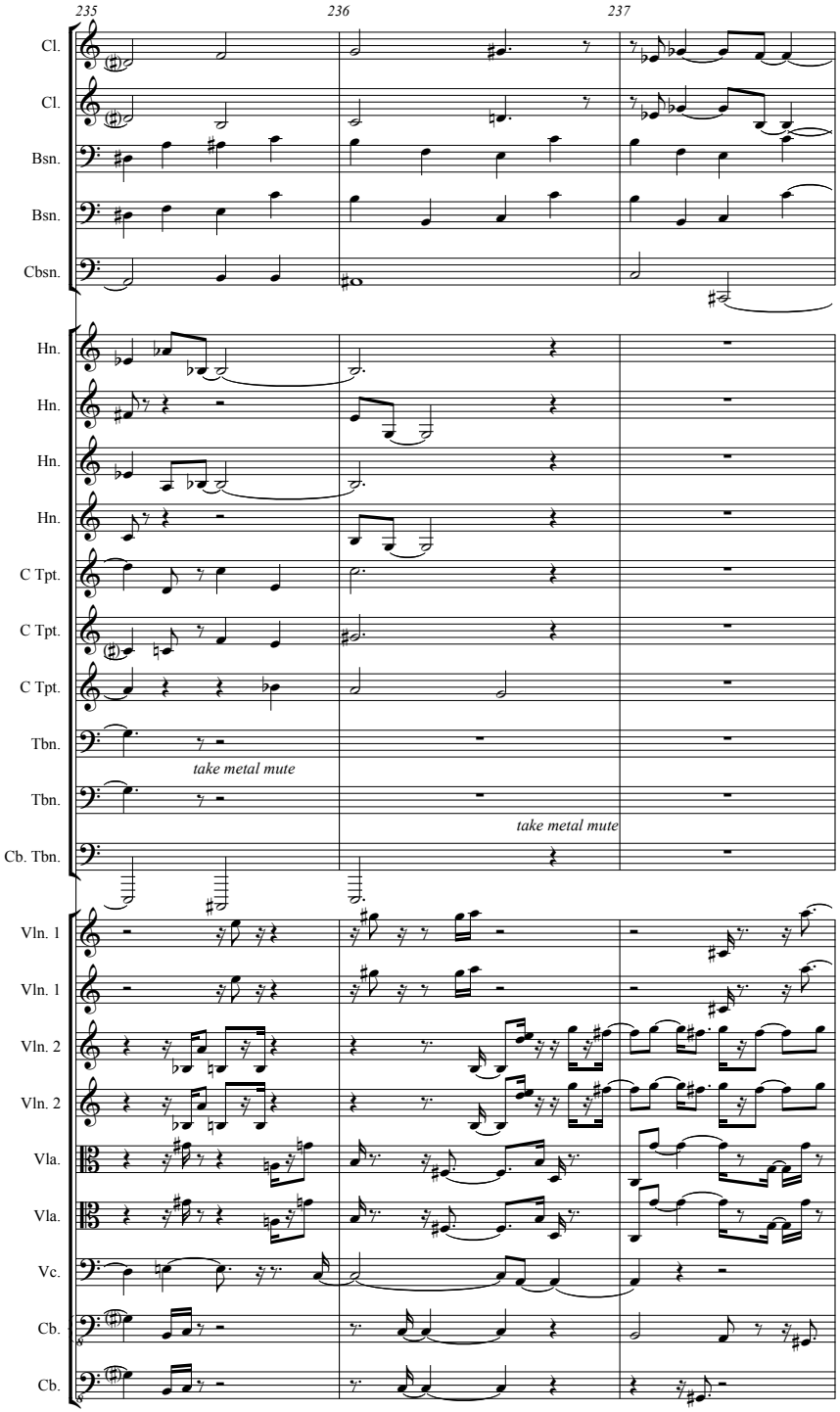

218
219
220
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
mf
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.
f
f
f
f
f

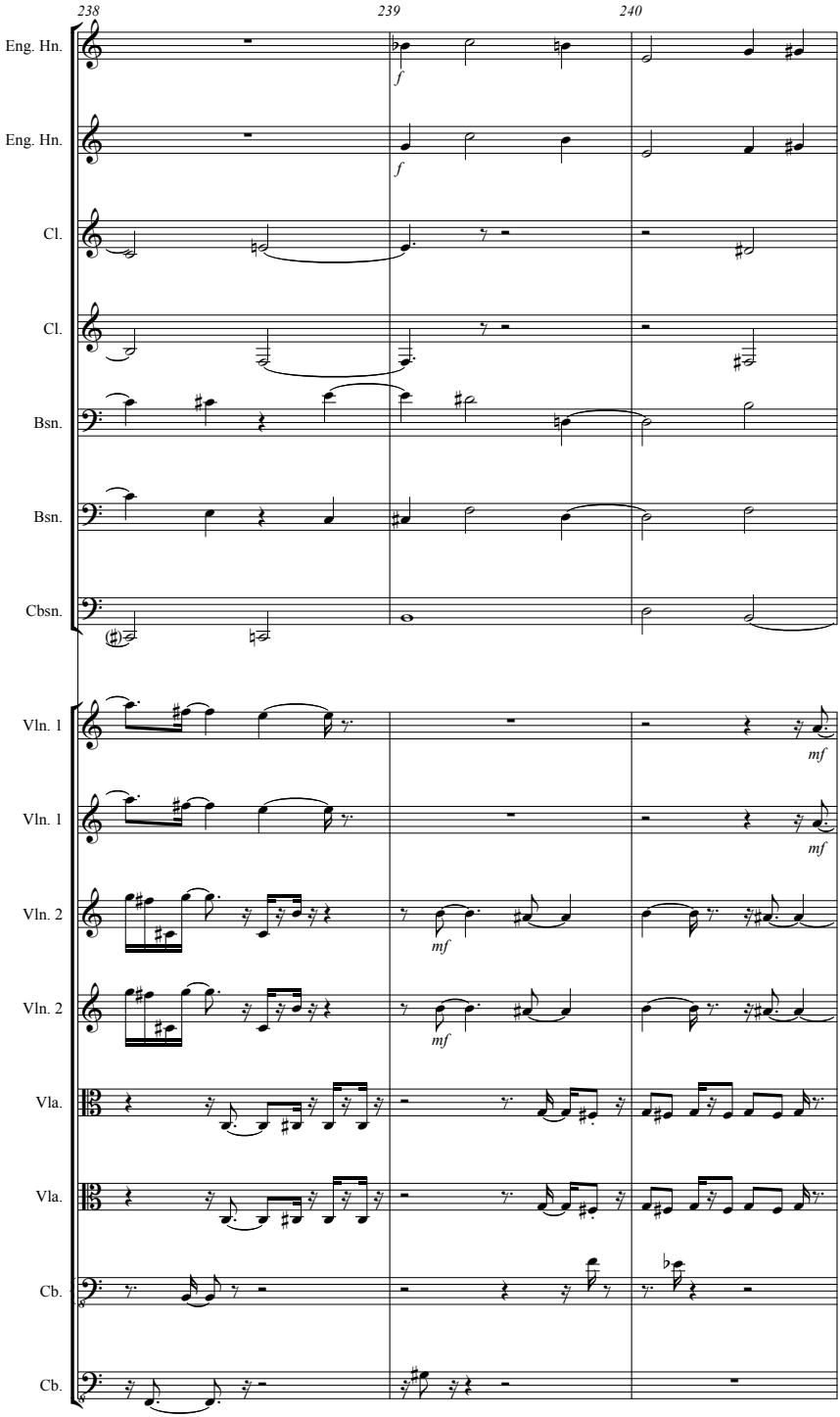

221
222
223
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
mf
Tbn.
mf
Cb. Tbn.
mf
Vln. 1
p
Vln. 1
p
Vln. 2
p
Vln. 2
p
Vla.
p
Vla.
p
Vc.
p
Cb.
p
Cb.
p

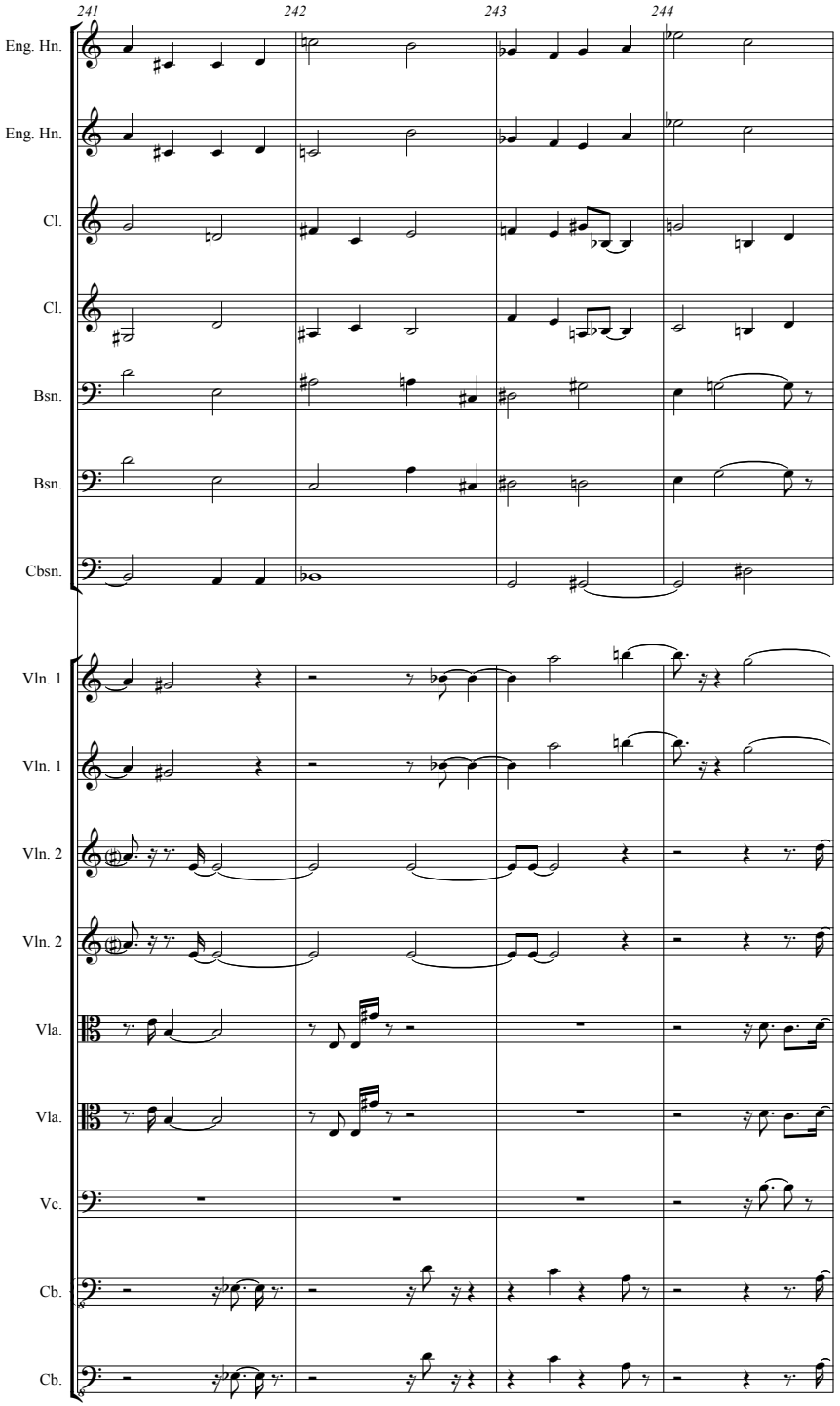

224
225
226
227
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
Cb. Tbn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.
f
f
f
f

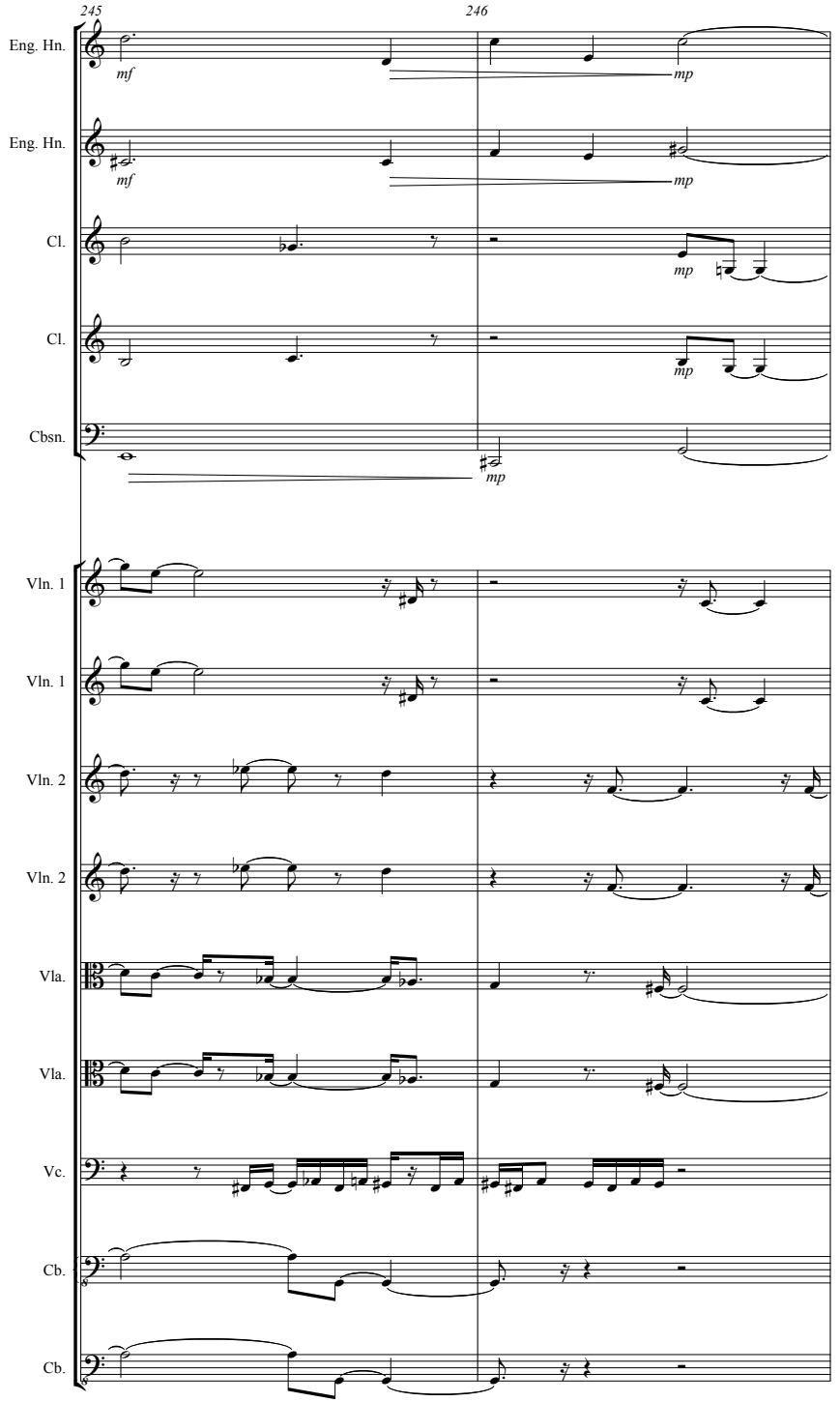

228
229
230
Cbsn.
f
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
Cb. Tbn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.

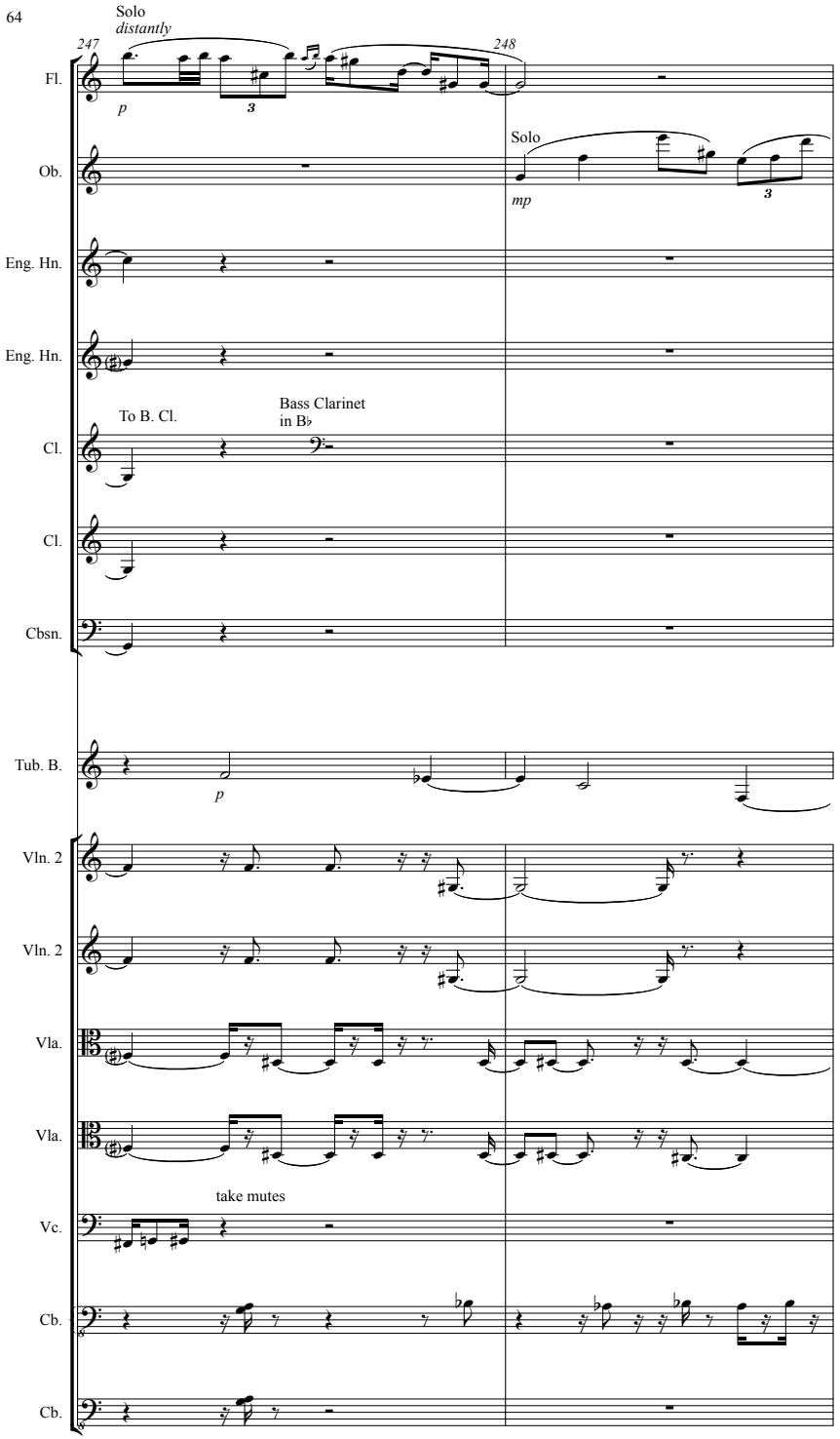

231
232
233
234
Cl.
Cl.
Bsn.
Bsn.
Cbsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
Cb. Tbn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.

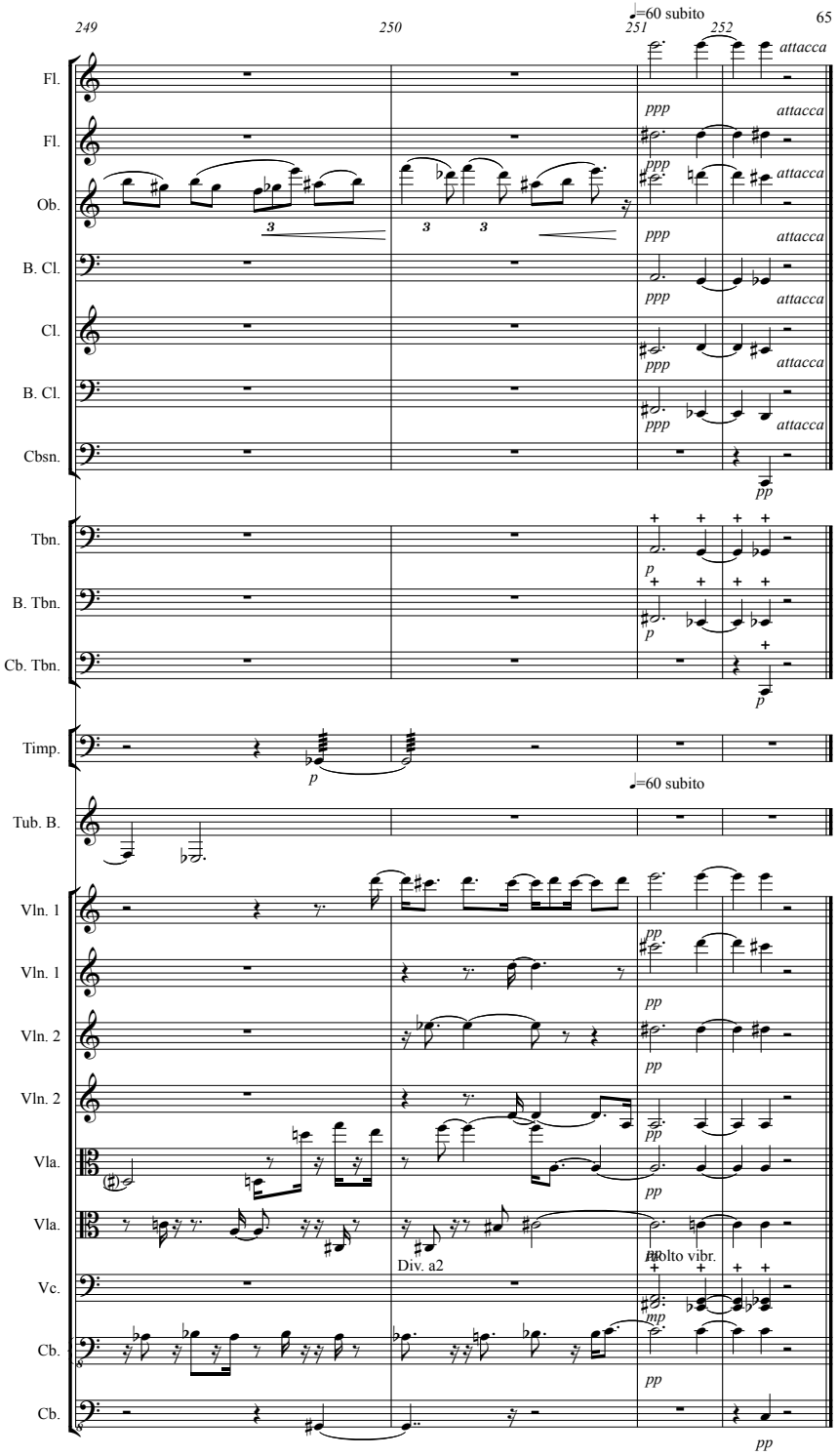

235
236
237
Cl.
Cl.
Bsn.
Bsn.
Cbsn.
Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
take metal mute
Tbn.
take metal mute
Cb. Tbn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.


238
239
240
Eng. Hn.
Eng. Hn.
Cl.
Cl.
Bsn.
Bsn.
Cbsn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Cb.
Cb.
f
f
mf
mf
mf
mf

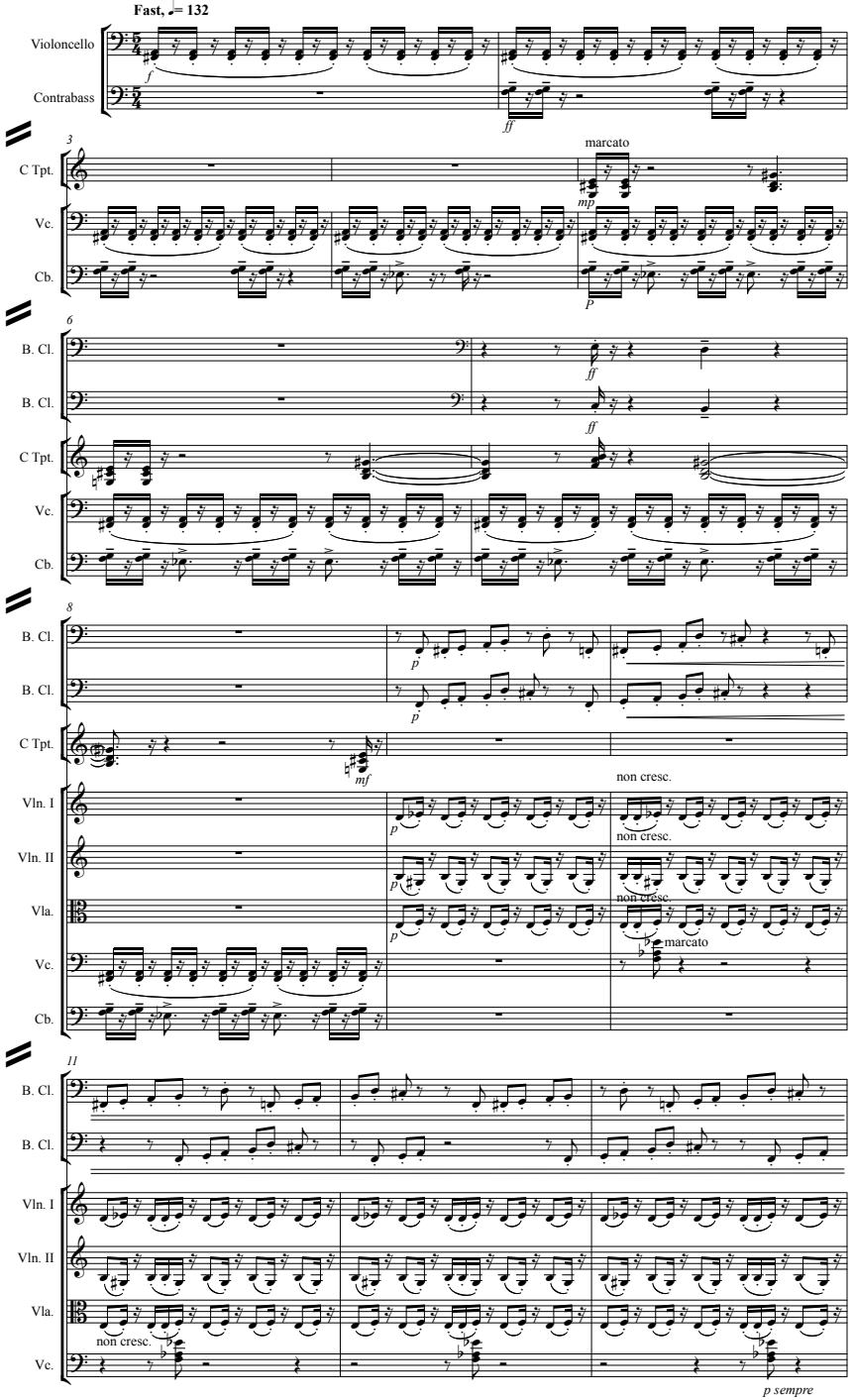

241
242
243
244
Eng. Hn.
Eng. Hn.
Cl.
Cl.
Bsn.
Bsn.
Cbsn.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.

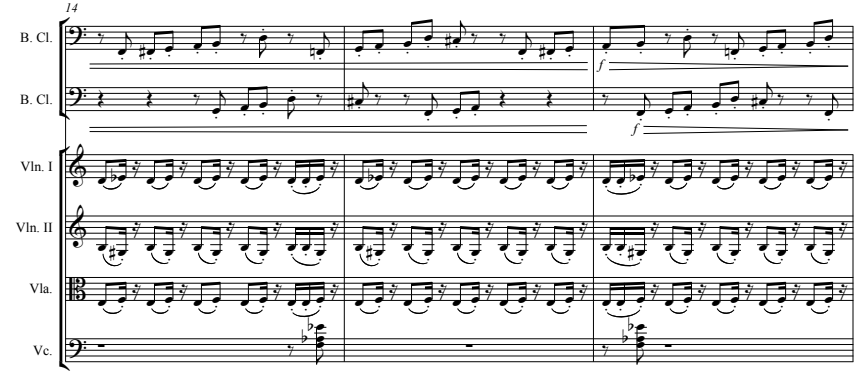

245
246
Eng. Hn.
mf
mp
Eng. Hn.
mf
mp
Cl.
mp
Cl.
mp
Cbsn.
mp
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.

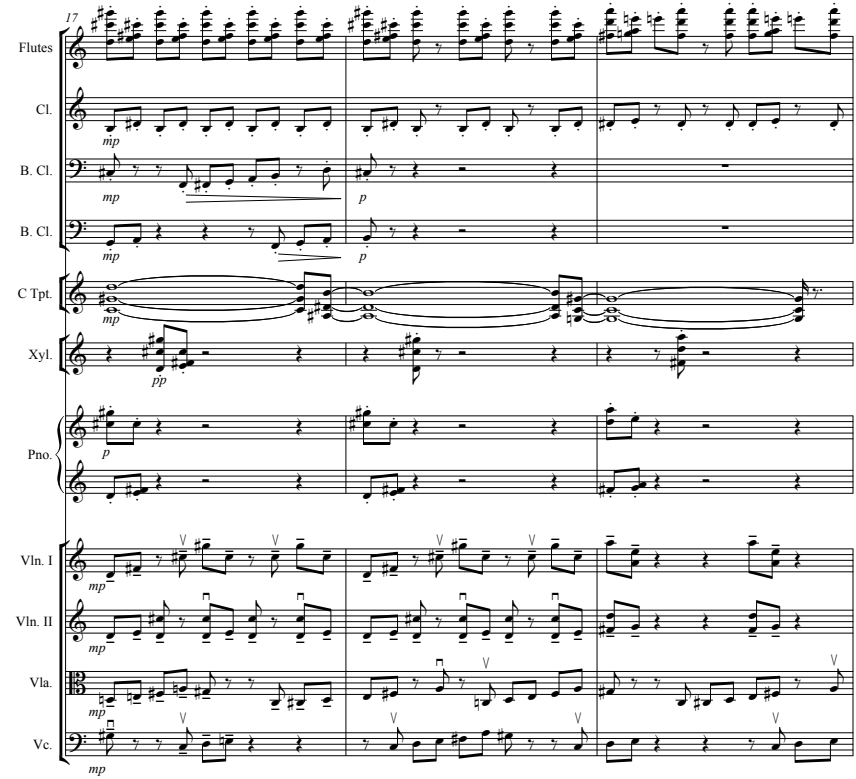

Solo
distantly
247
248
Fl.
p
3
Ob.
Solo
mp
3
Eng. Hn.
Eng. Hn.
To B. Cl.
Bass Clarinet
in B♭
Cl.
Cl.
Cbsn.
Tub. B.
p
Vln. 2
Vln. 2
Vla.
Vla.
take mutes
Vc.
Cb.
Cb.

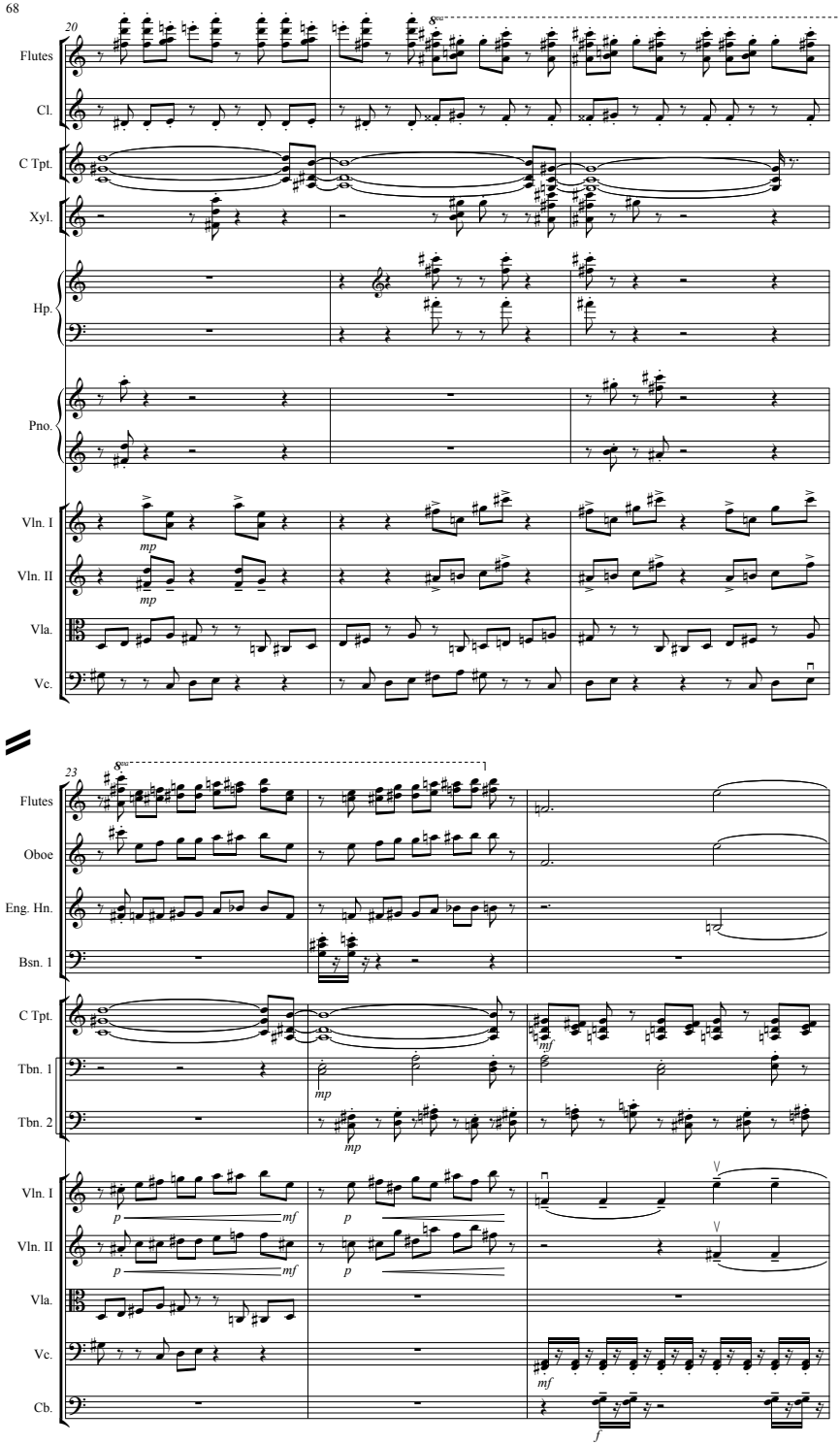

249
250
251
252
♩=60 subito
attacca
Fl.
Fl.
Ob.
B. Cl.
Cl.
B. Cl.
Cbsn.
Tbn.
B. Tbn.
Cb. Tbn.
Timp.
Tub. B.
Vln. 1
Vln. 1
Vln. 2
Vln. 2
Vla.
Vla.
Vc.
Cb.
Cb.
Div. a2
molto vibr.
ppp
pp
p
mp

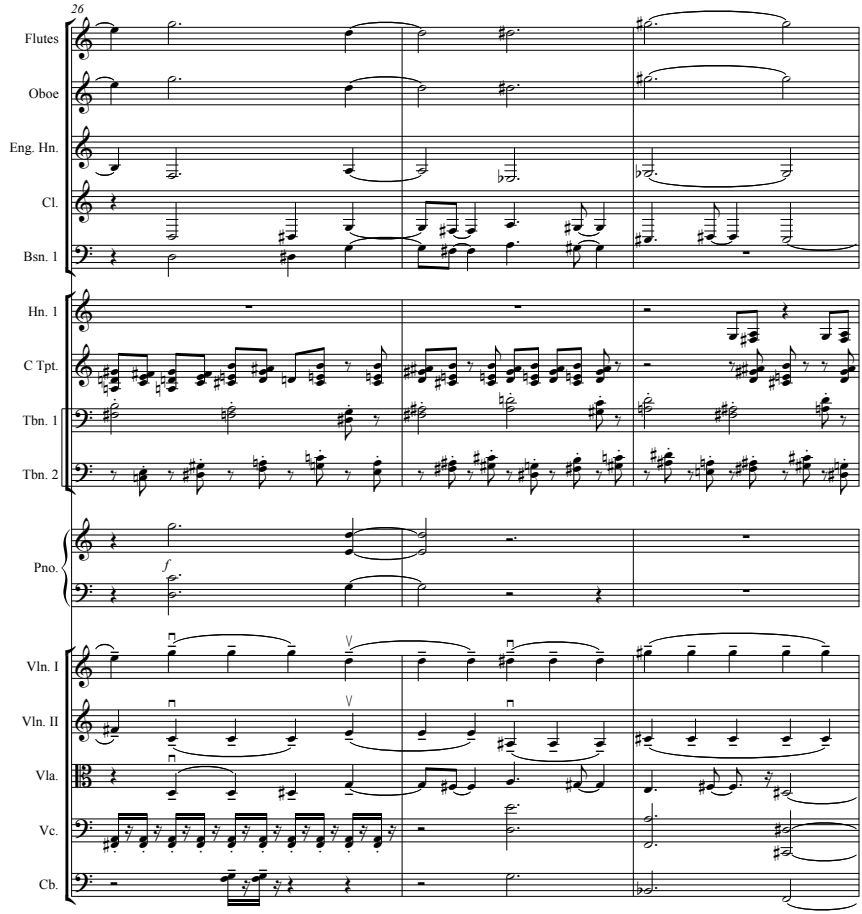
Fast, ♩= 132

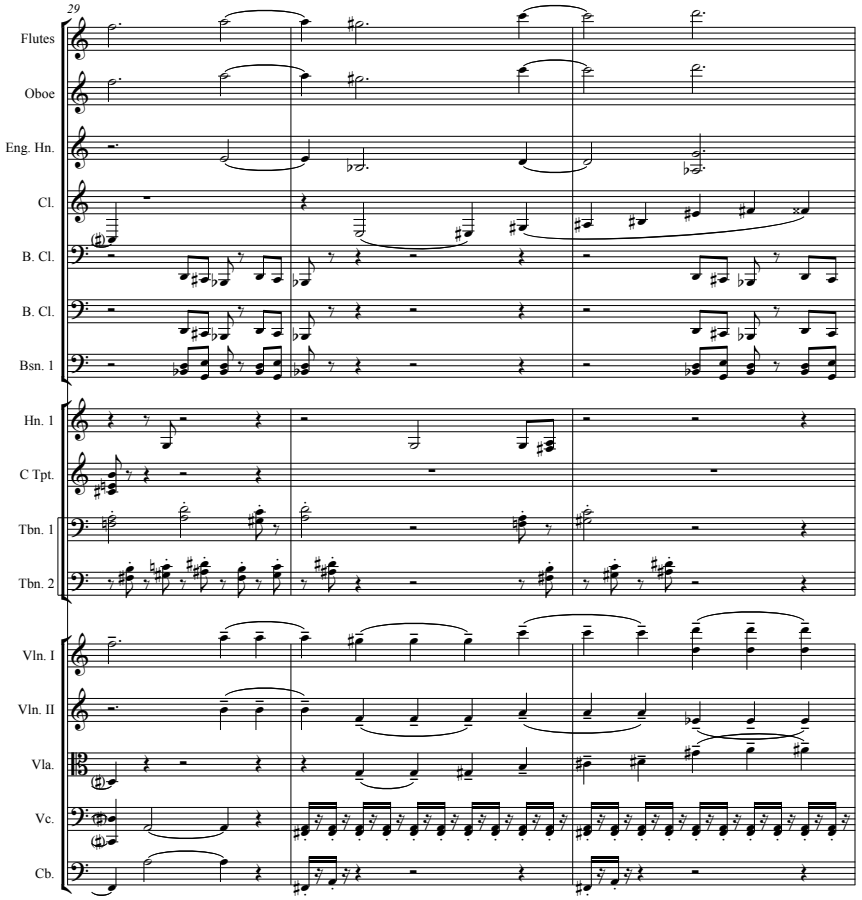

Violoncello
Contrabass
f
ff
3
C Tpt.
Vc.
Cb.
marcato
mf
P
6
B. Cl.
B. Cl.
C Tpt.
Vc.
Cb.
ff
ff
8
B. Cl.
B. Cl.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
mf
p
p
p
non cresc.
non cresc.
non cresc.
marcato
11
B. Cl.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
non cresc.
p sempre

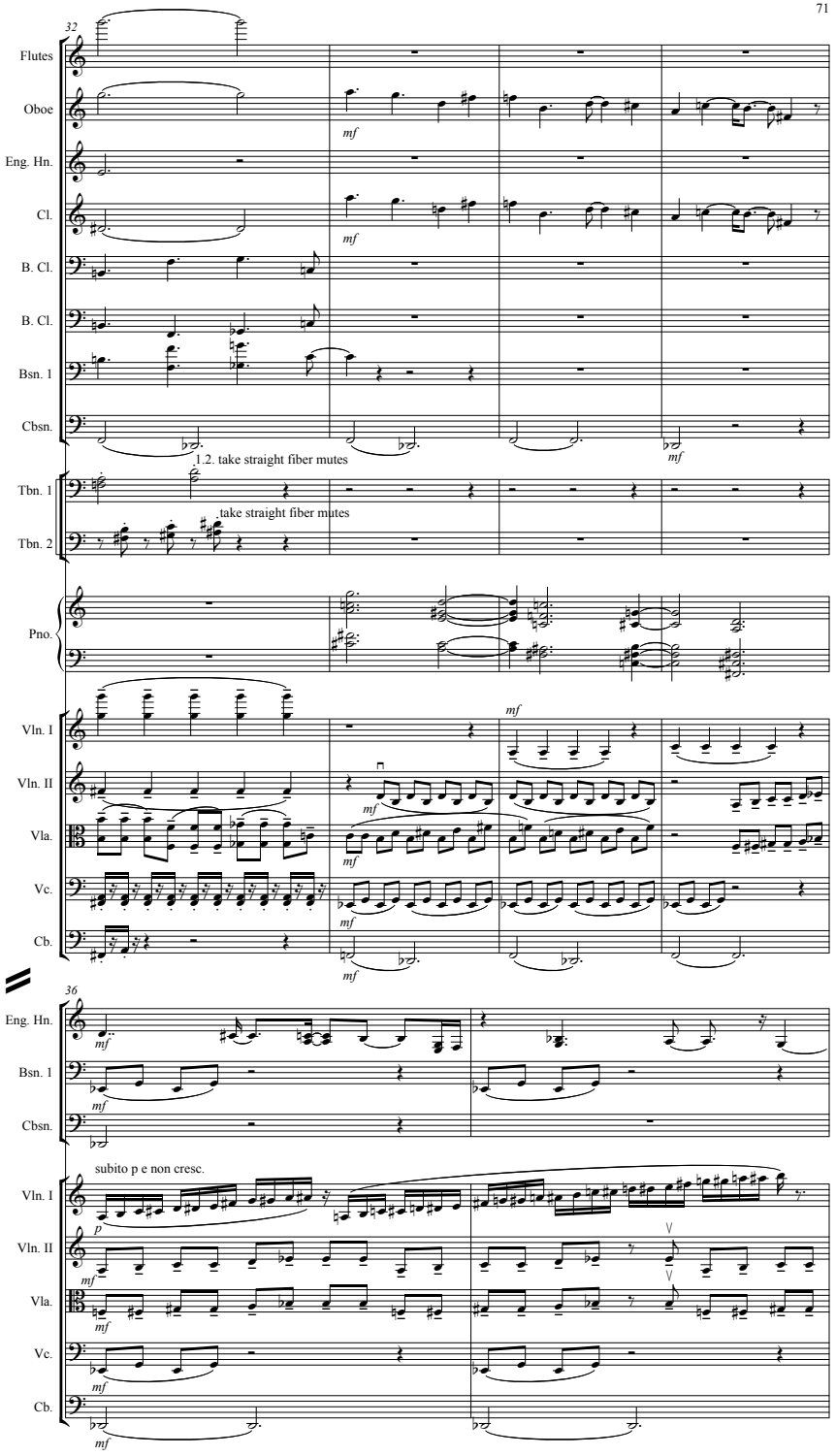

14
B. Cl.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
f
f

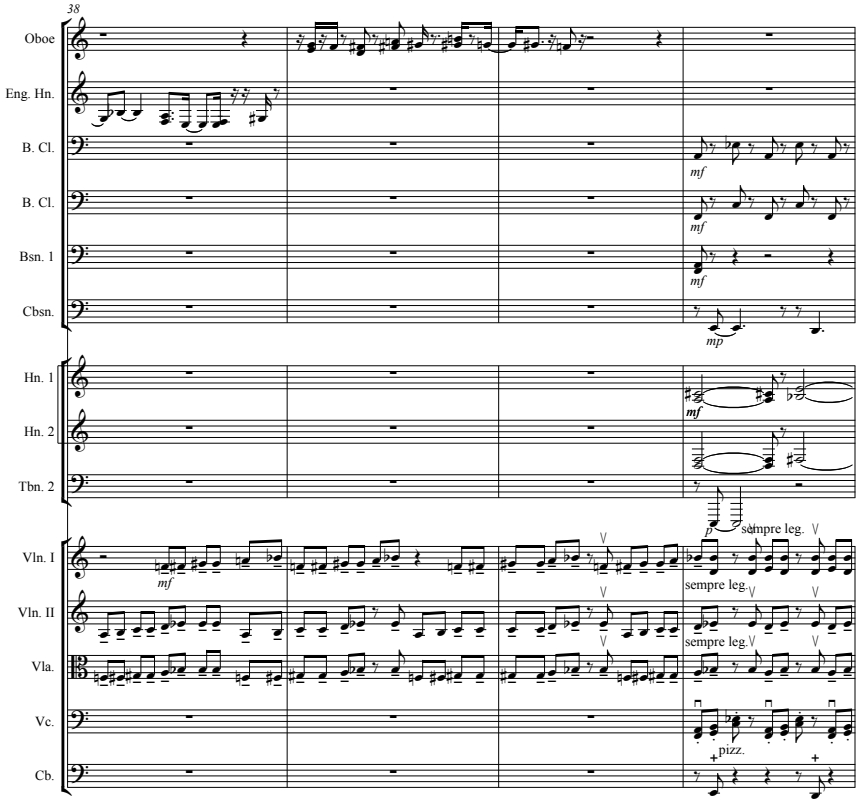

17
Flutes
Cl.
B. Cl.
B. Cl.
C Tpt.
Xyl.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
mp
p
mp
p
mp
pp
p
mp
mp
mp
mp

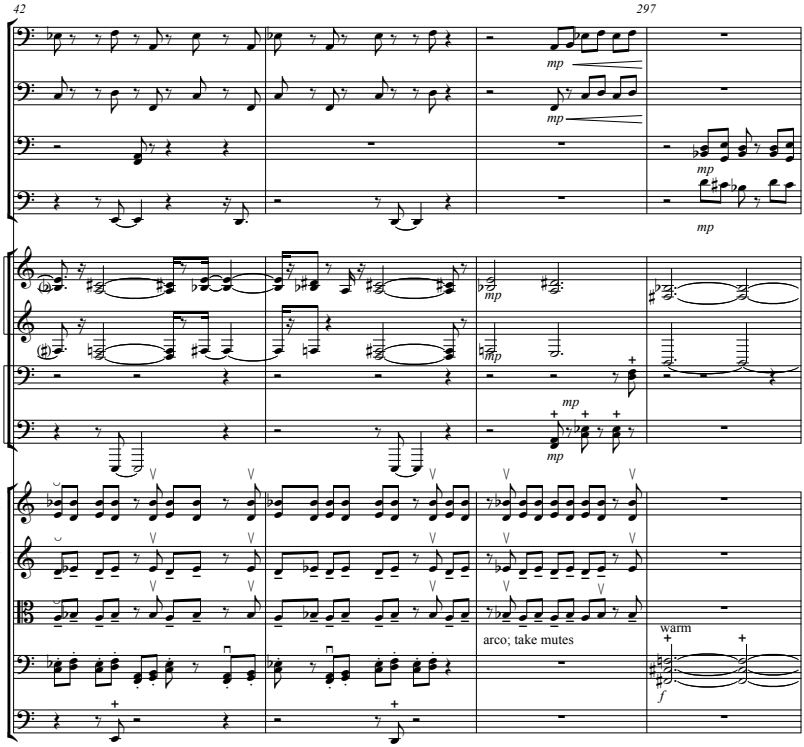

20
8va
Flutes
Cl.
C Tpt.
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
mp
23
8va
Flutes
Oboe
Eng. Hn.
Bsn. 1
C Tpt.
Tbn. 1
Tbn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
mp
p
mf
p
mf
p
mf
f

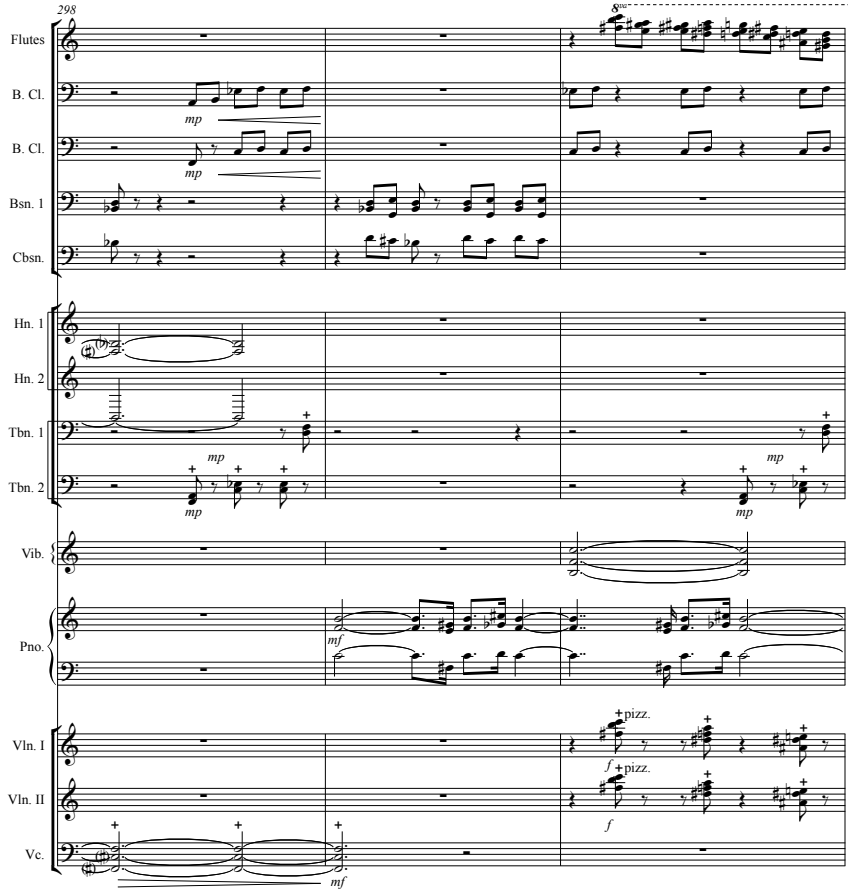

26
Flutes
Oboe
Eng. Hn.
Cl.
Bsn. 1
Hn. 1
C Tpt.
Tbn. 1
Tbn. 2
Pno.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

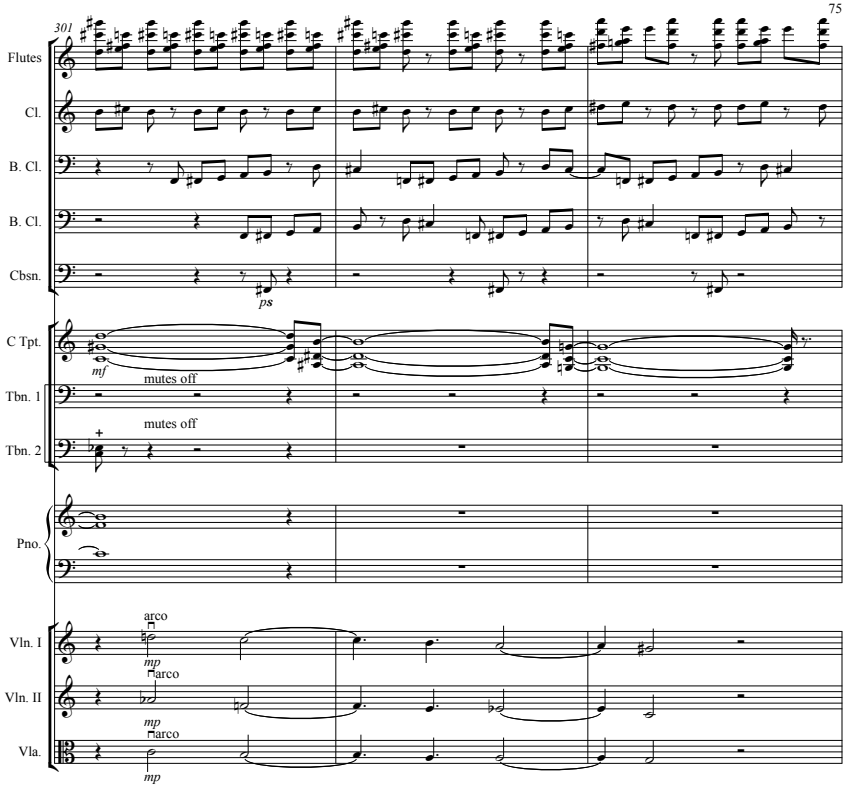

29
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Hn. 1
C Tpt.
Tbn. 1
Tbn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

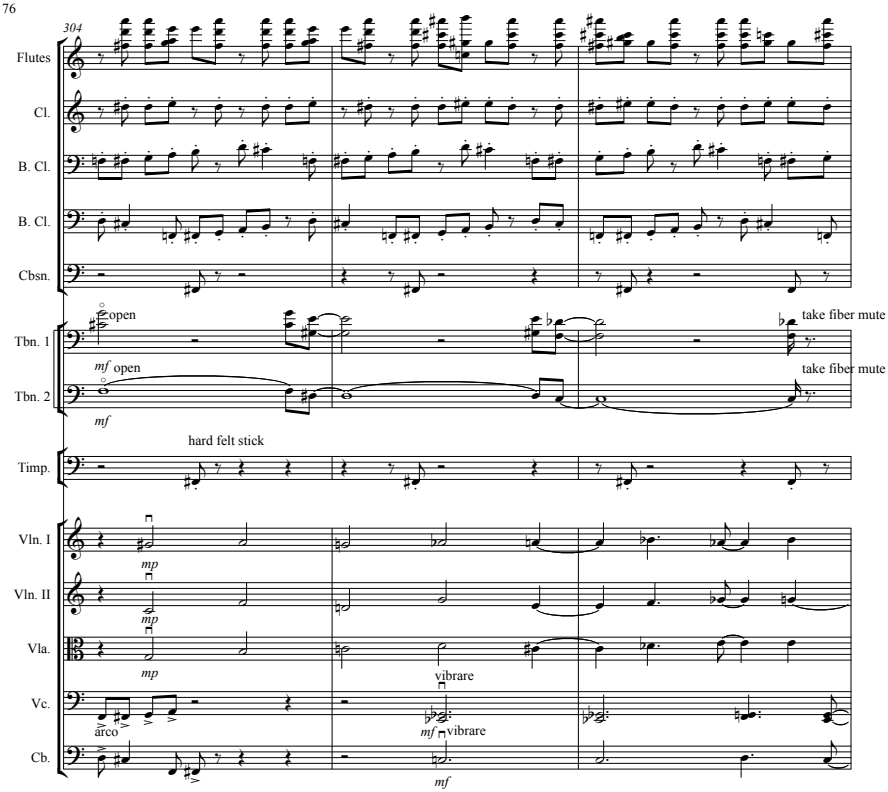

32
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
mf
1.2. take straight fiber mutes
Tbn. 1
take straight fiber mutes
Tbn. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
36
subito p e non cresc.
p

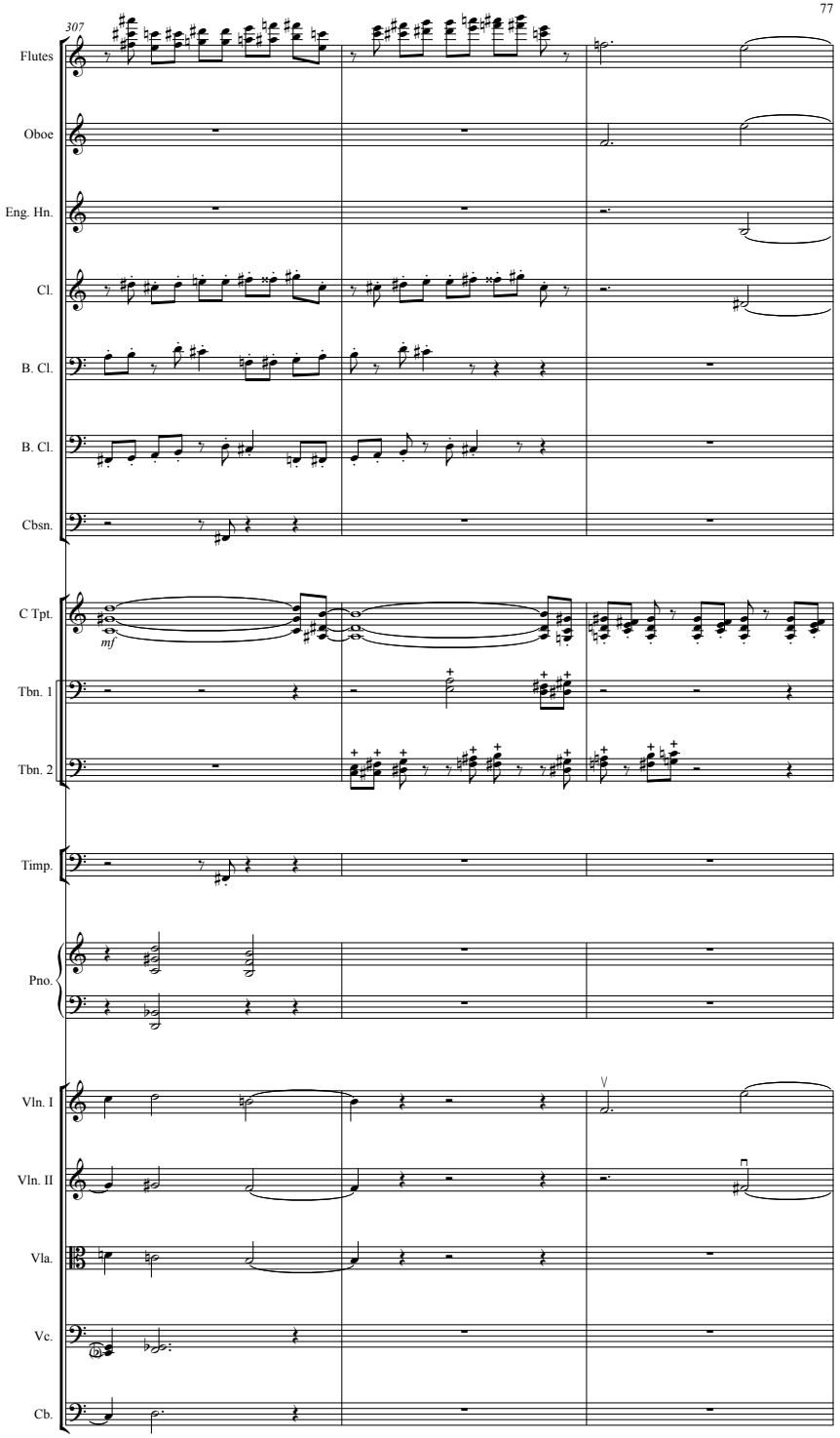

38
Oboe
Eng. Hn.
B. Cl.
mf
B. Cl.
mf
Bsn. 1
mf
Cbsn.
mp
Hn. 1
mf
Hn. 2
Tbn. 2
p
sempre leg.
Vln. I
mf
sempre leg.
Vln. II
sempre leg.
Vla.
Vc.
pizz.
Cb.

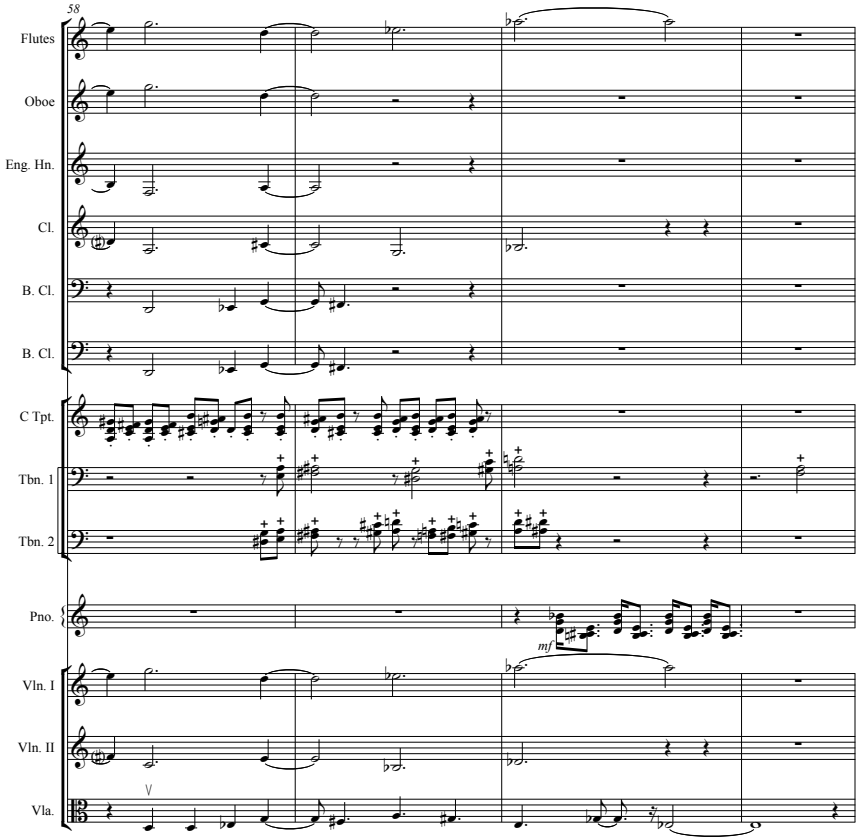

42
297
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
arco; take mutes
warm
f

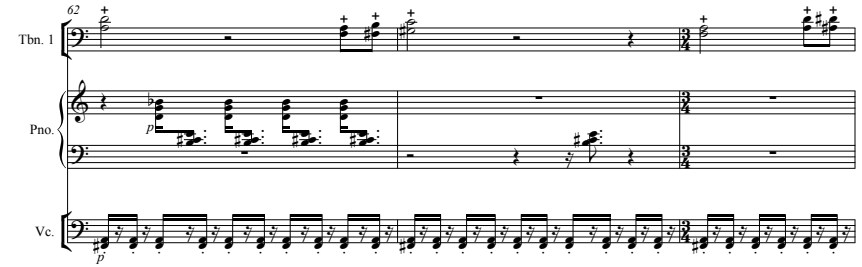

298
8va
Flutes
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Vib.
Pno.
Vln. I
Vln. II
Vc.
mp
mf
f
pizz.

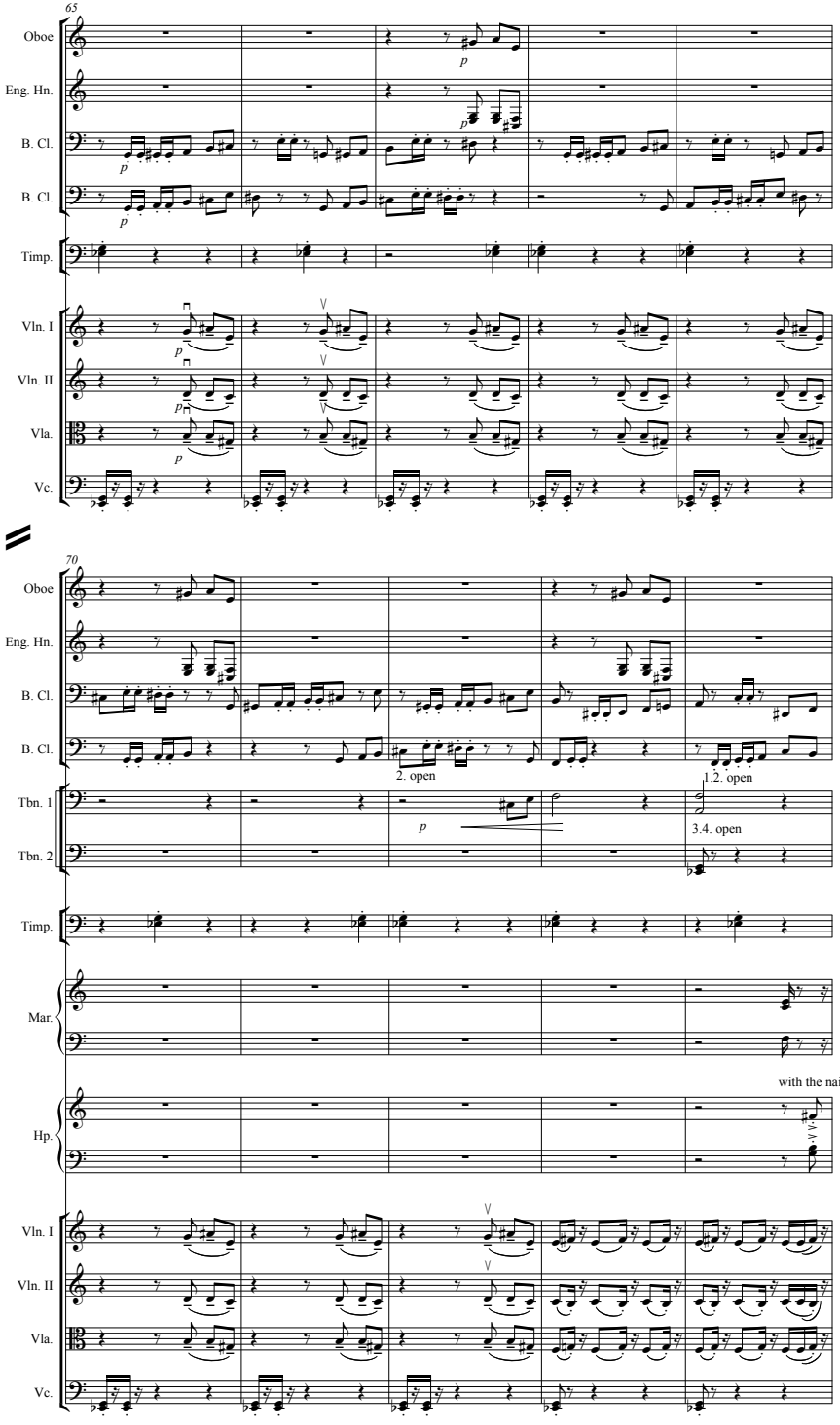

301
Flutes
Cl.
B. Cl.
B. Cl.
Cbsn.
ps
C Tpt.
mf
mutes off
Tbn. 1
mutes off
Tbn. 2
Pno.
Vln. I
arco
mp
Vln. II
arco
mp
Vla.
arco
mp

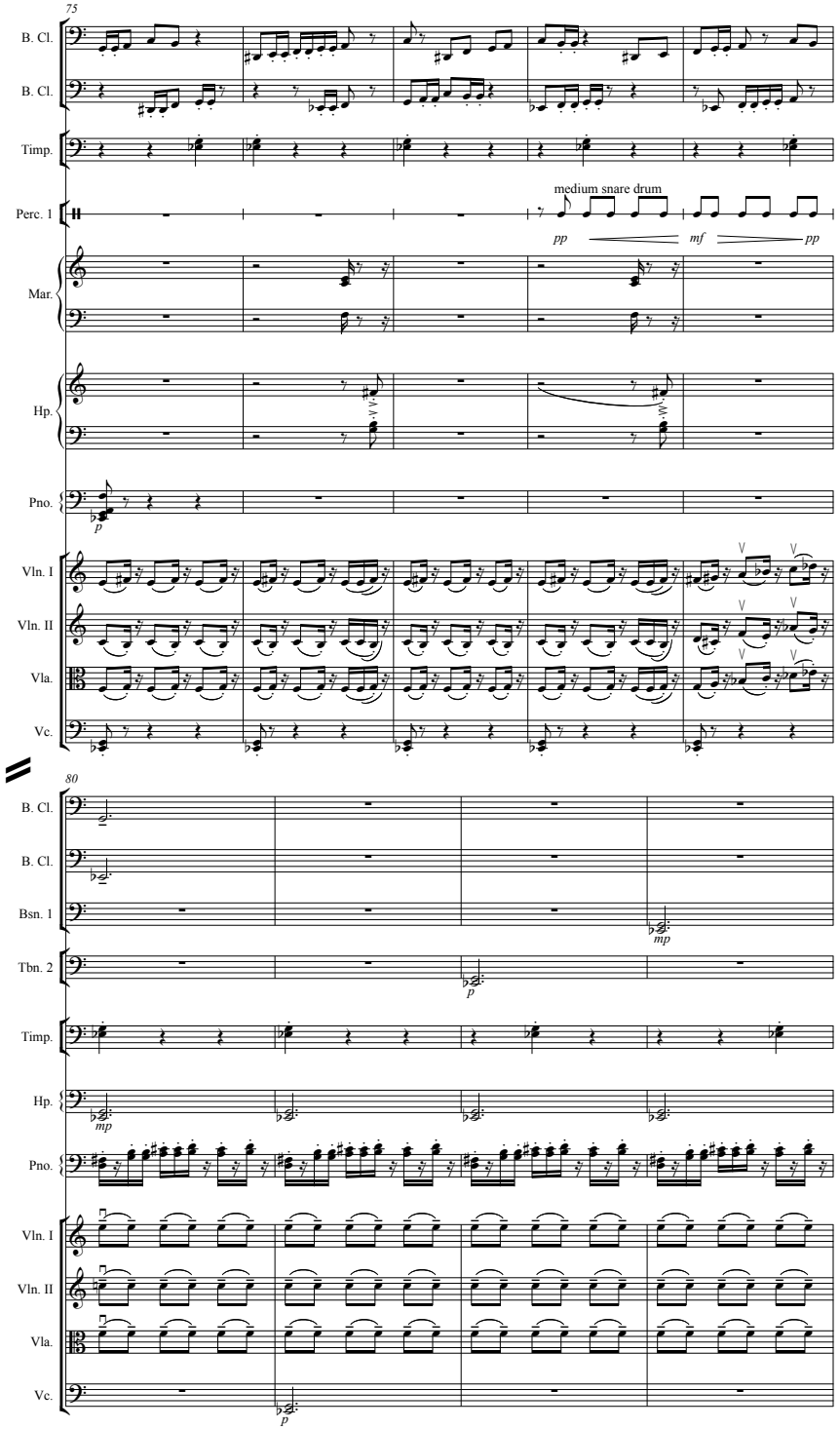

304
Flutes
Cl.
B. Cl.
B. Cl.
Cbsn.
Tbn. 1
Tbn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
take fiber mute
mf open
take fiber mute
mf
hard felt stick
mp
mp
mp
vibrare
arco
mf vibrare
mf

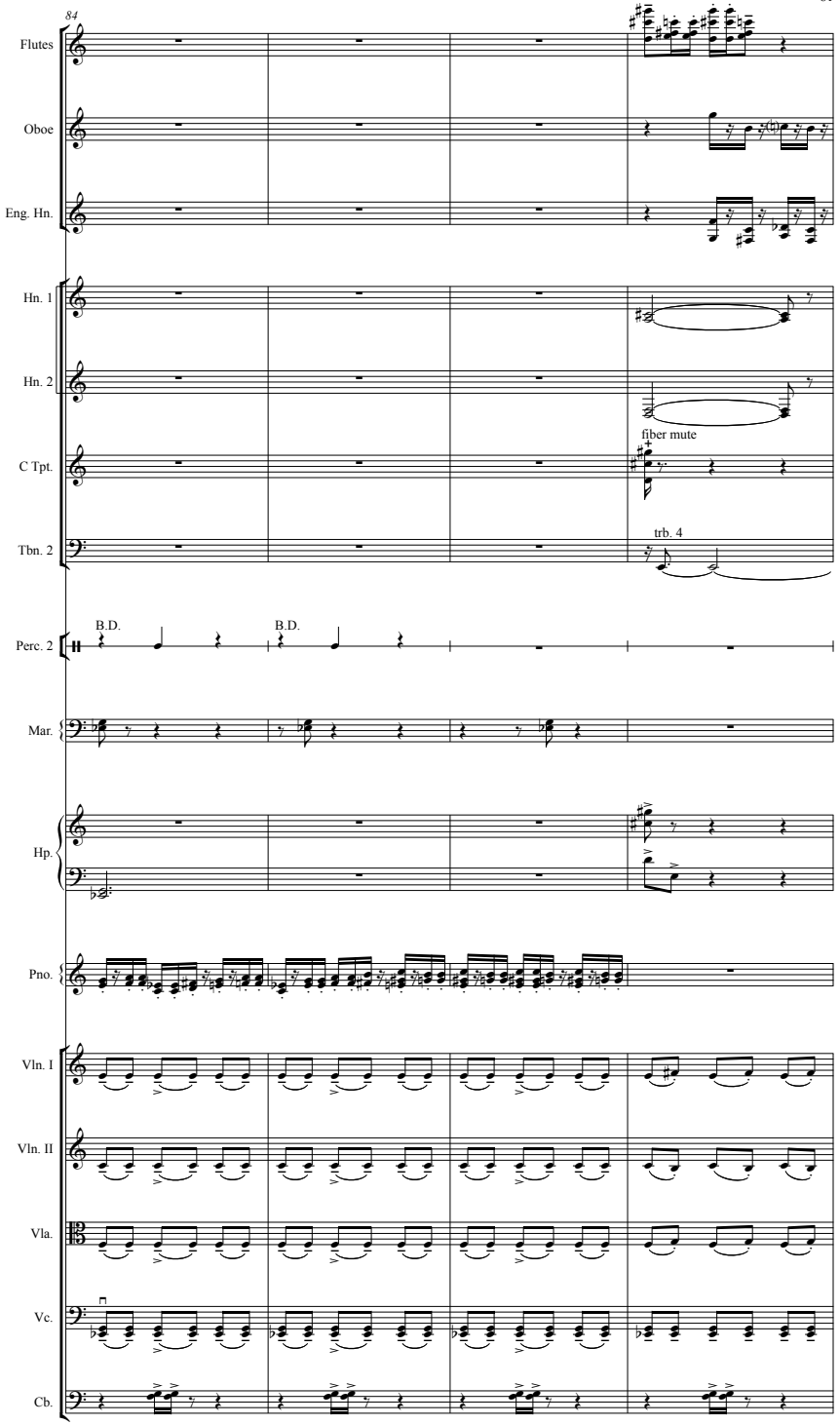

307
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Cbsn.
C Tpt.
mf
Tbn. 1
Tbn. 2
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

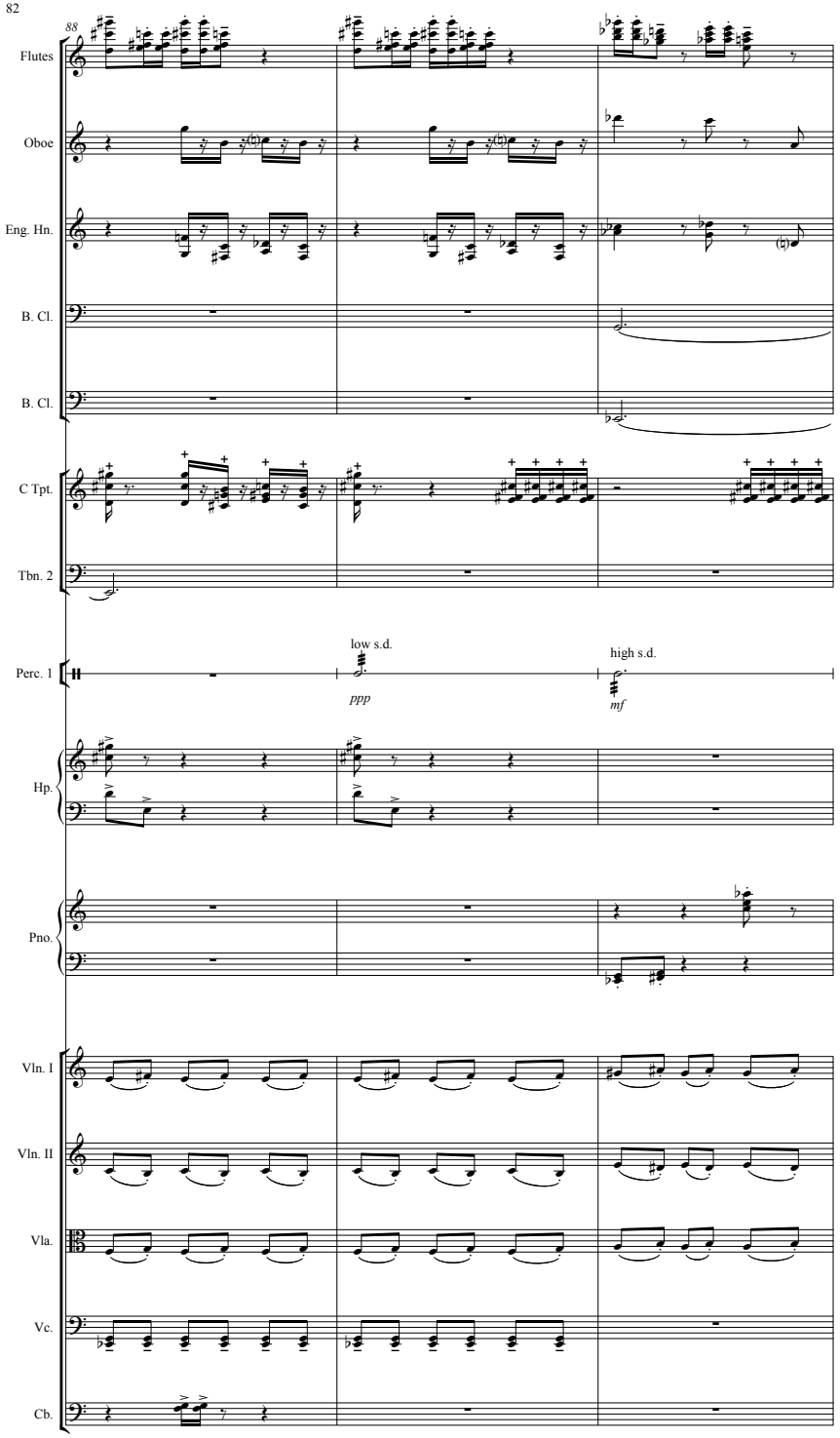

58
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
C Tpt.
Tbn. 1
Tbn. 2
Pno.
mf
Vln. I
Vln. II
Vla.

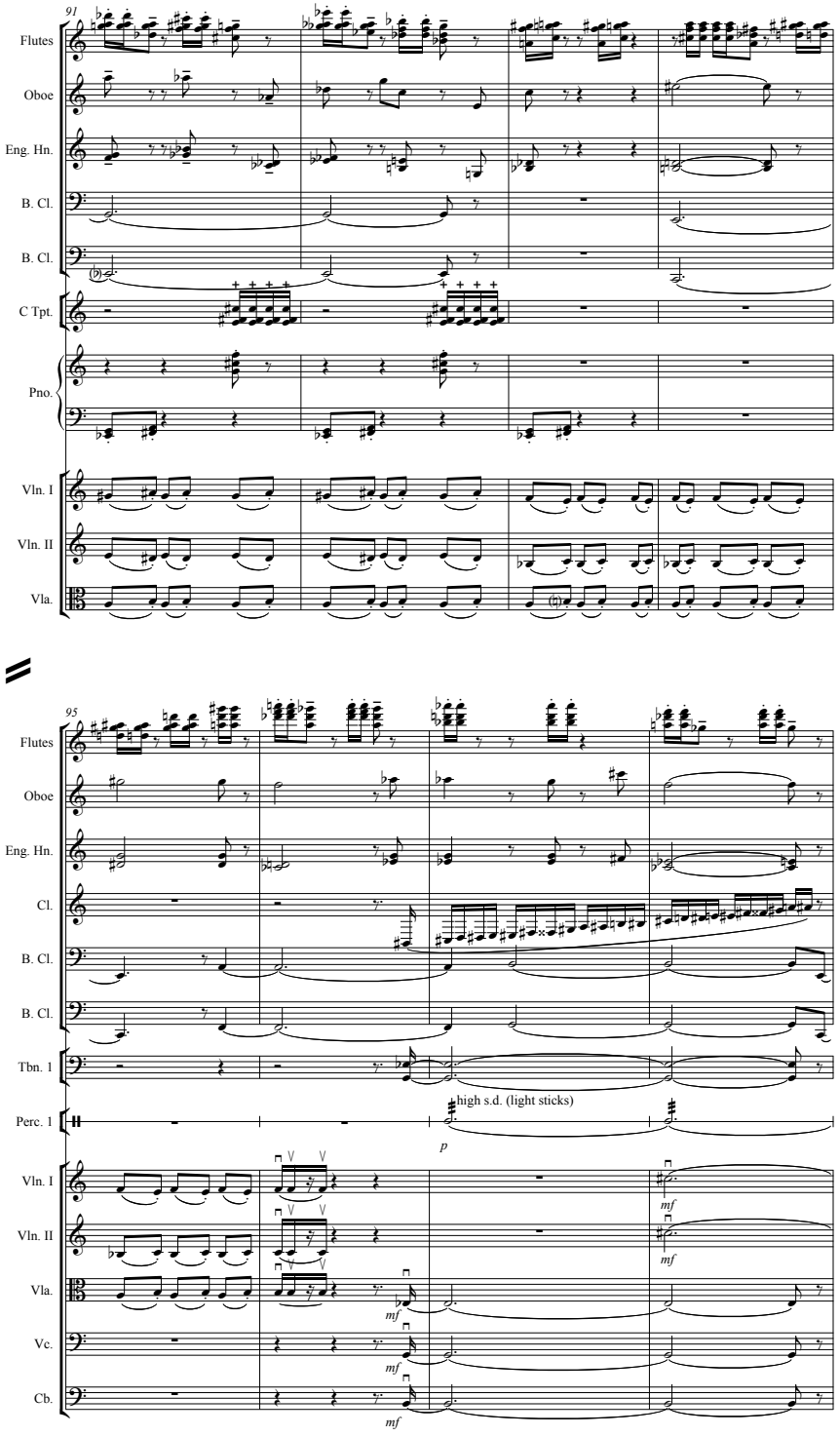

62
Tbn. 1
Pno.
p
Vc.
p

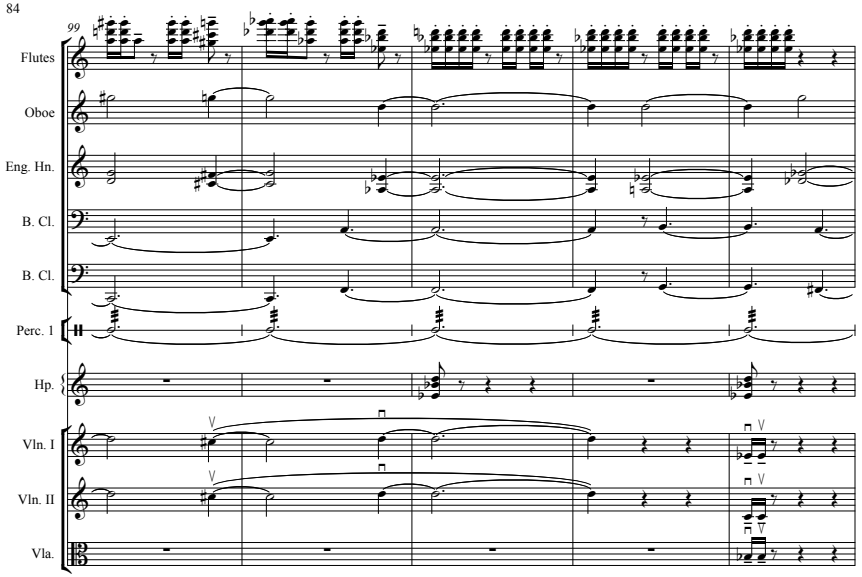

65
Oboe
Eng. Hn.
B. Cl.
B. Cl.
Timp.
Vln. I
Vln. II
Vla.
Vc.
p
70
Tbn. 1
Tbn. 2
Mar.
Hp.
2. open
1.2. open
3.4. open
with the nail

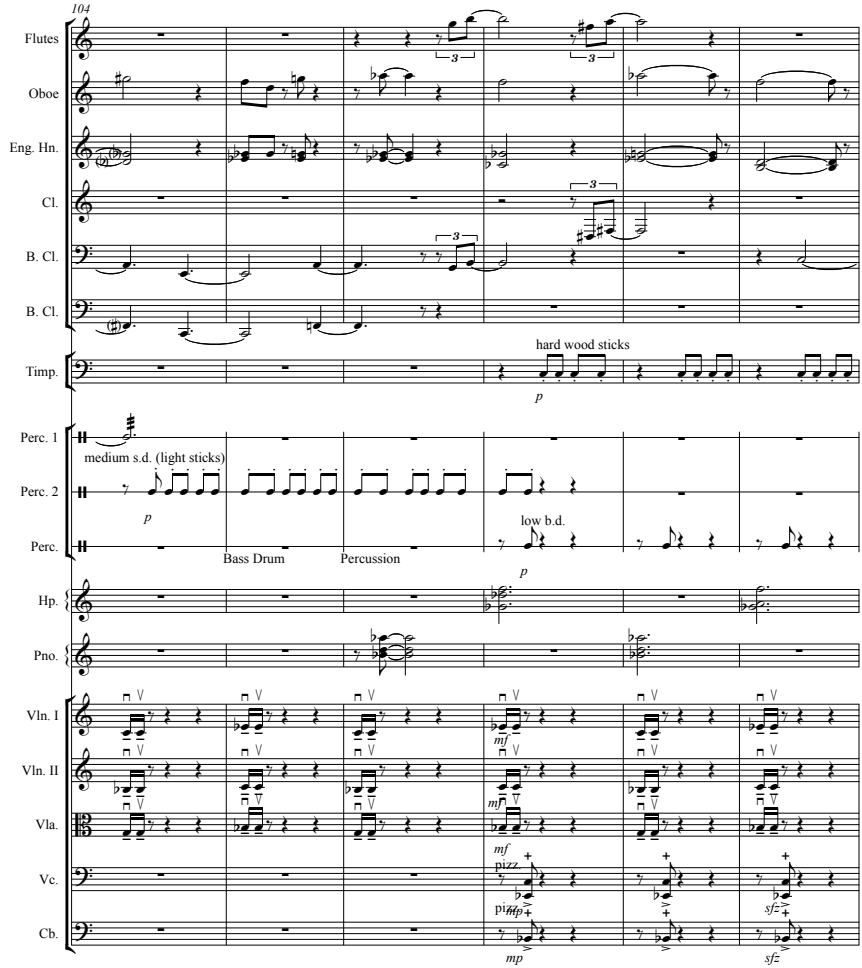

75
B. Cl.
B. Cl.
Timp.
Perc. 1
medium snare drum
pp
mf
pp
Mar.
Hp.
Pno.
p
Vln. I
Vln. II
Vla.
Vc.
80
B. Cl.
B. Cl.
Bsn. 1
mp
Tbn. 2
p
Timp.
Hp.
mp
Pno.
Vln. I
Vln. II
Vla.
Vc.
p

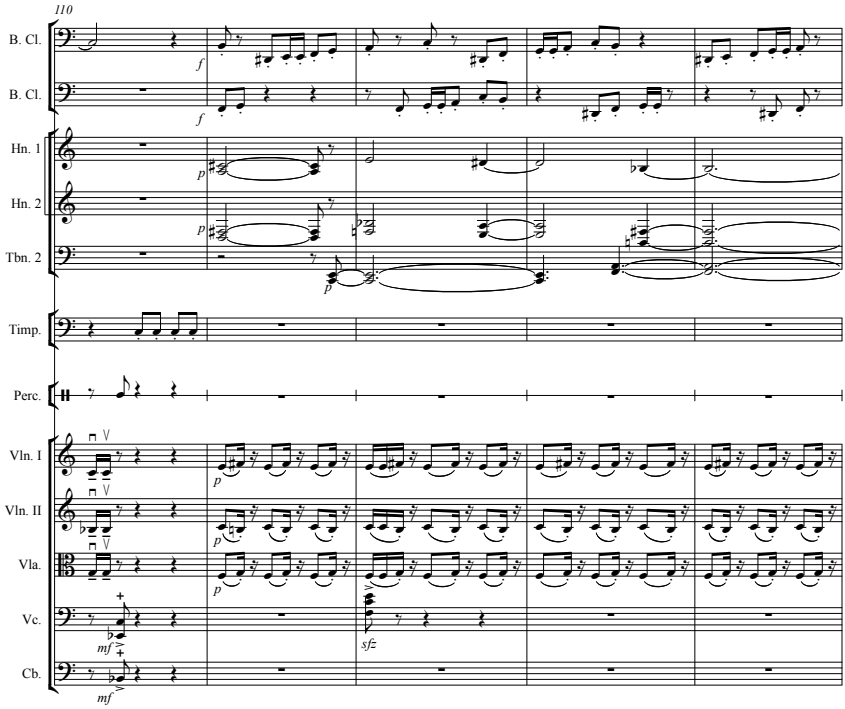

84
Flutes
Oboe
Eng. Hn.
Hn. 1
Hn. 2
fiber mute
C Tpt.
trb. 4
Tbn. 2
B.D.
B.D.
Perc. 2
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

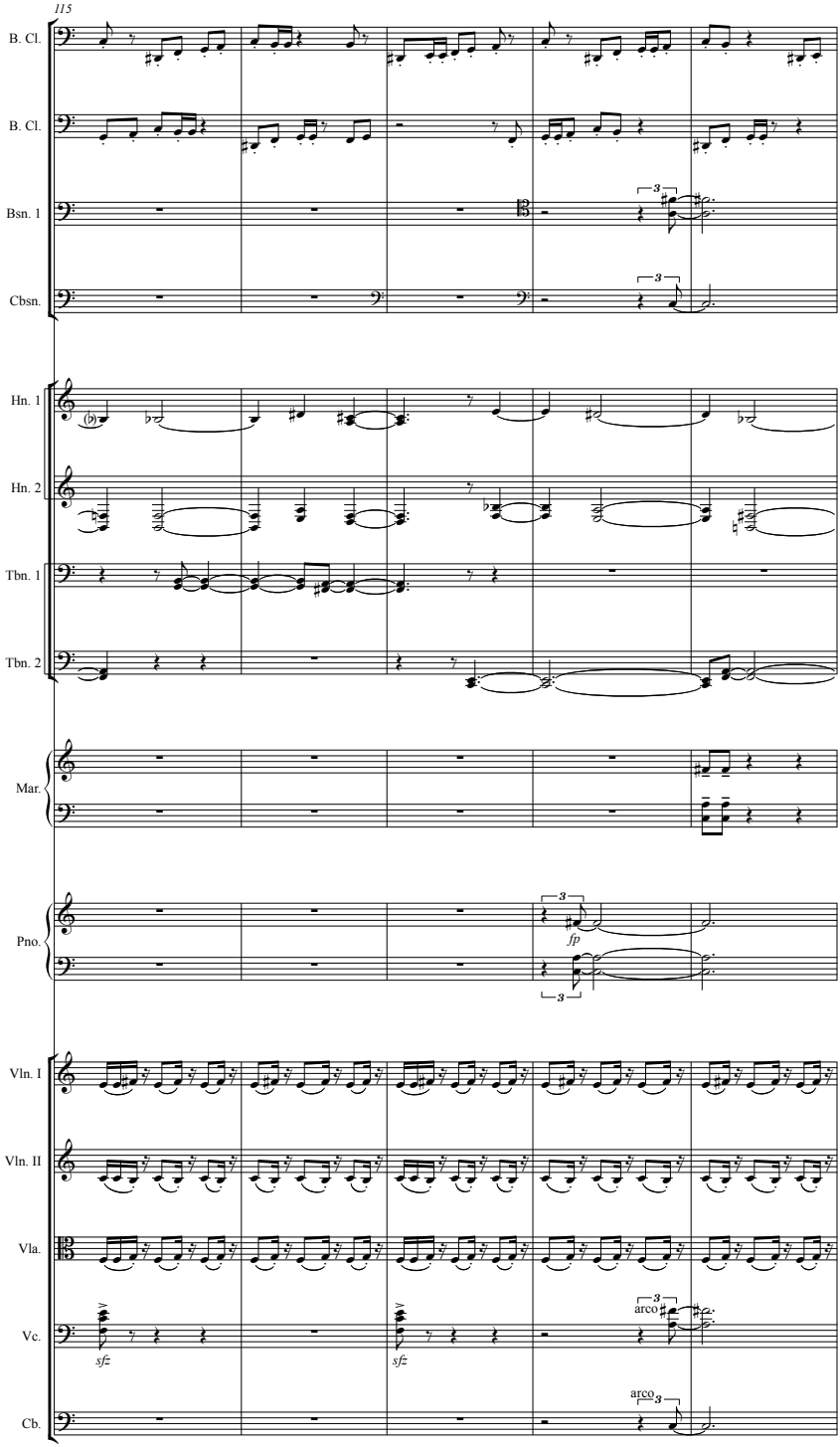

88
Flutes
Oboe
Eng. Hn.
B. Cl.
B. Cl.
C Tpt.
Tbn. 2
Perc. 1
low s.d.
ppp
high s.d.
mf
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

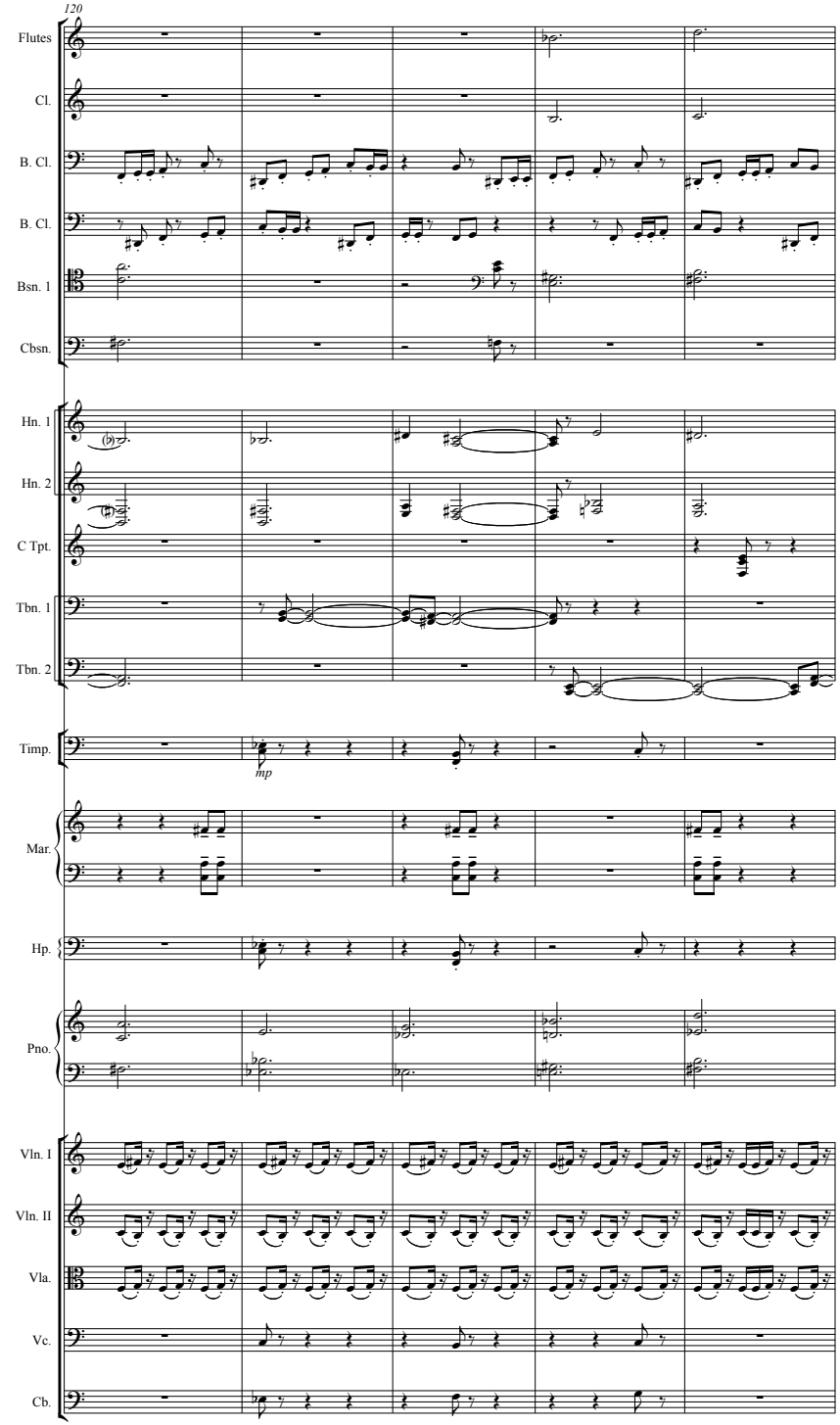

91
Flutes
Oboe
Eng. Hn.
B. Cl.
B. Cl.
C Tpt.
Pno.
Vln. I
Vln. II
Vla.
95
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Tbn. 1
Perc. 1
high s.d. (light sticks)
p
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf

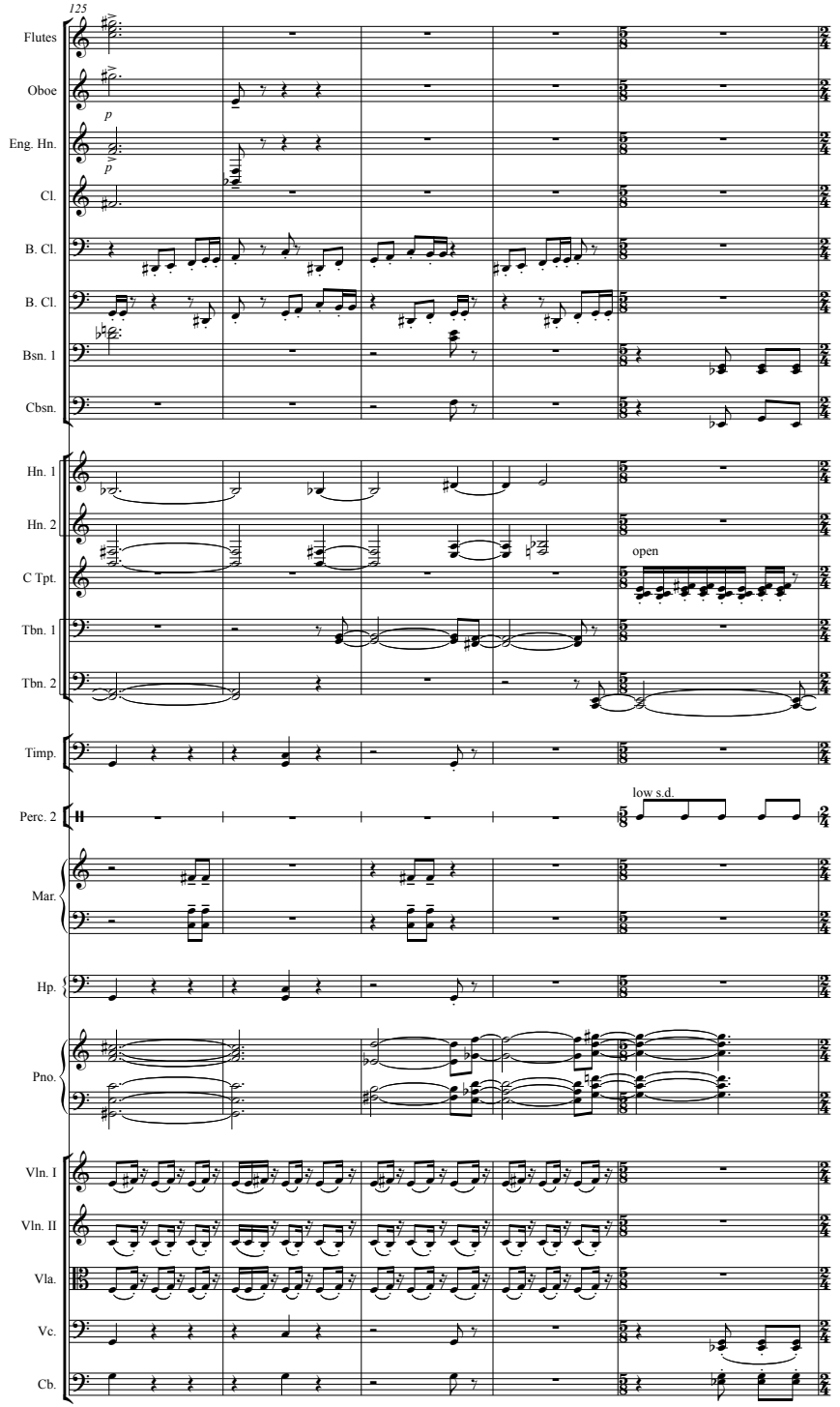

99
Flutes
Oboe
Eng. Hn.
B. Cl.
B. Cl.
Perc. 1
Hp.
Vln. I
Vln. II
Vla.

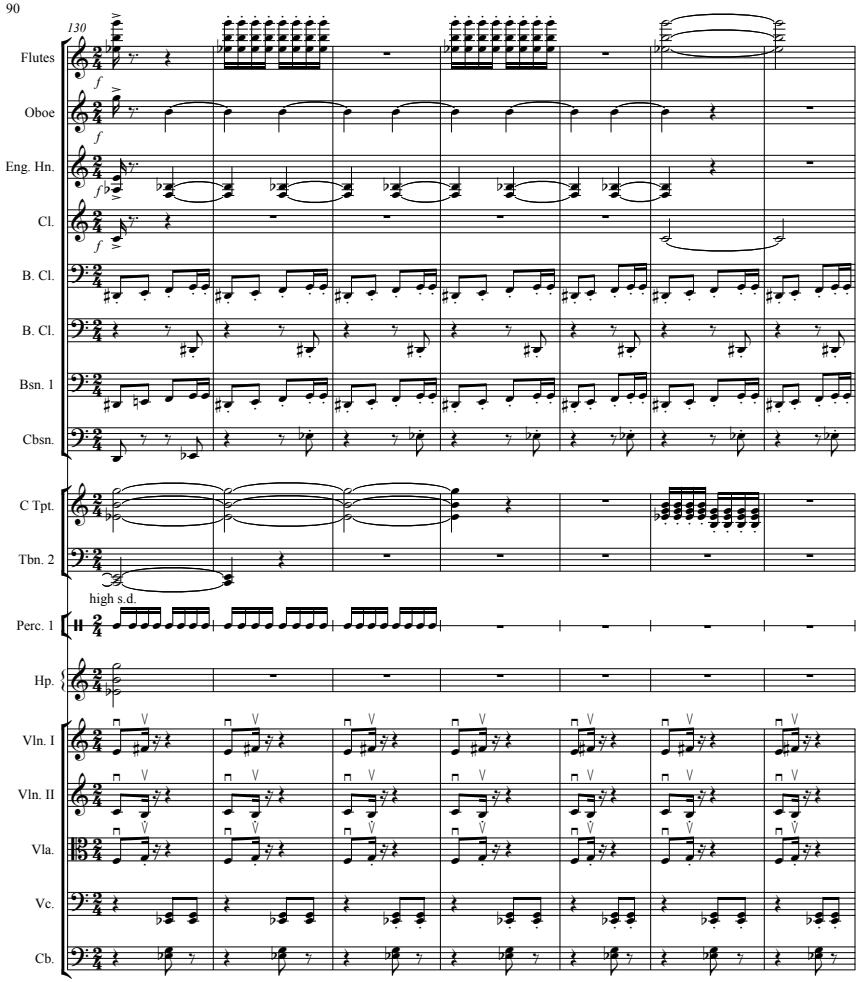

104
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Timp.
hard wood sticks
p
Perc. 1
medium s.d. (light sticks)
Perc. 2
p
Perc.
low b.d.
Bass Drum
Percussion
p
Hp.
Pno.
Vln. I
mf
Vln. II
mf
Vla.
mf
pizz
Vc.
pizz
mp
Cb.
mp
sfz
sfz

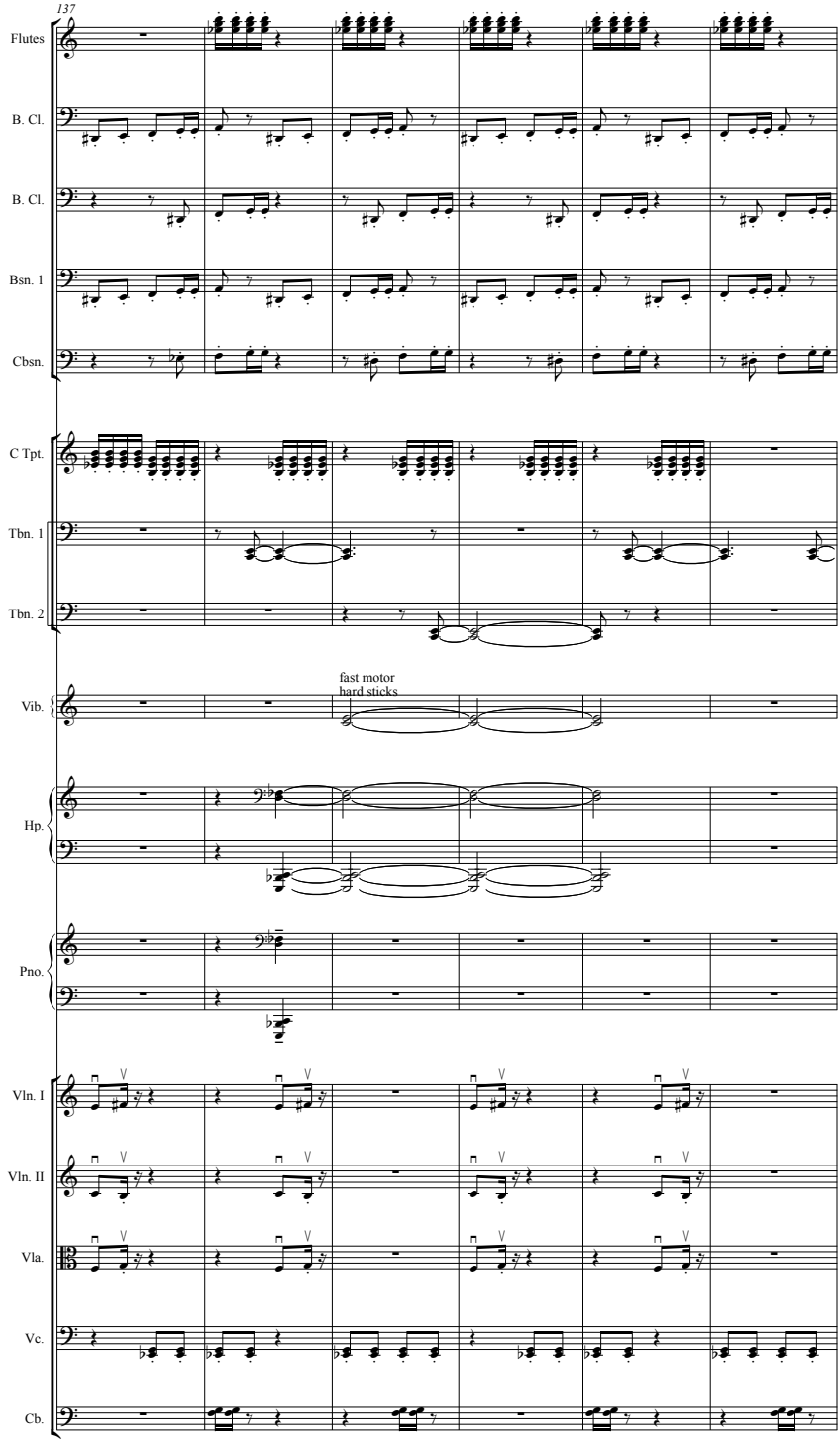

110
B. Cl.
B. Cl.
Hn. 1
Hn. 2
Tbn. 2
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
p
p
p
p
mf
mf
sfz

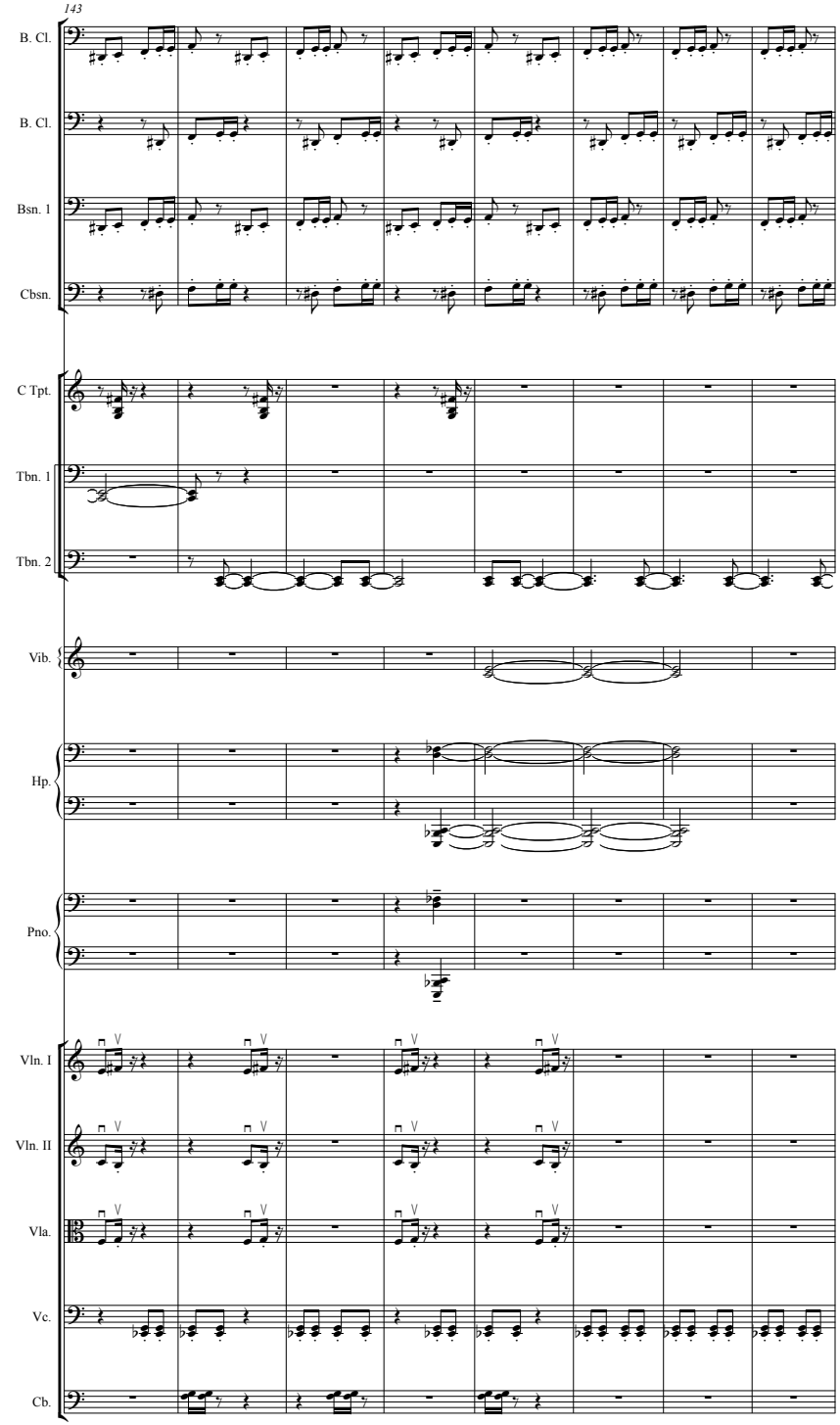

115
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Mar.
Pno.
fp
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
arco
Cb.
arco

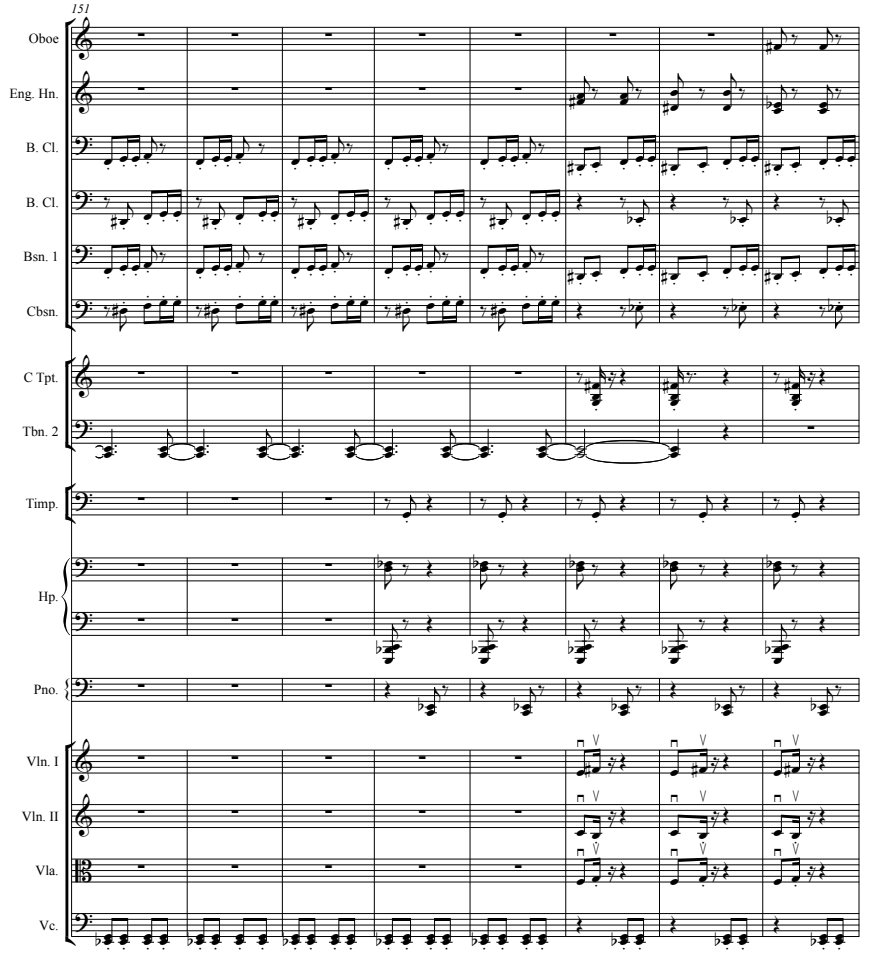

120
Flutes
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
C Tpt.
Tbn. 1
Tbn. 2
Timp.
mp
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

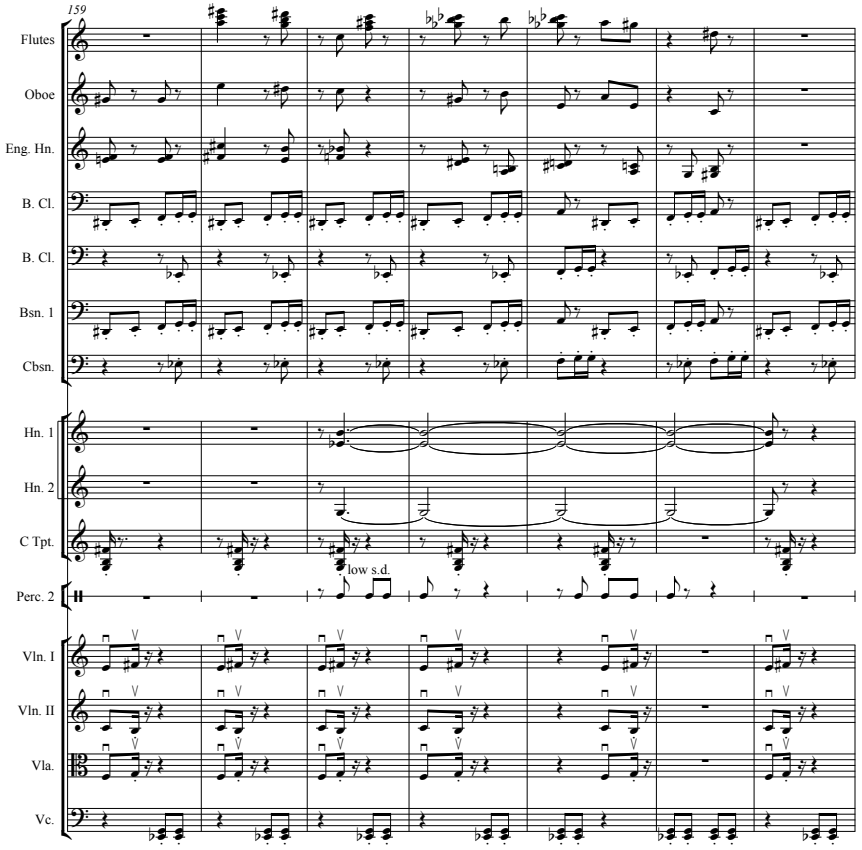

125
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
C Tpt.
Tbn. 1
Tbn. 2
Timp.
Perc. 2
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
open
low s.d.

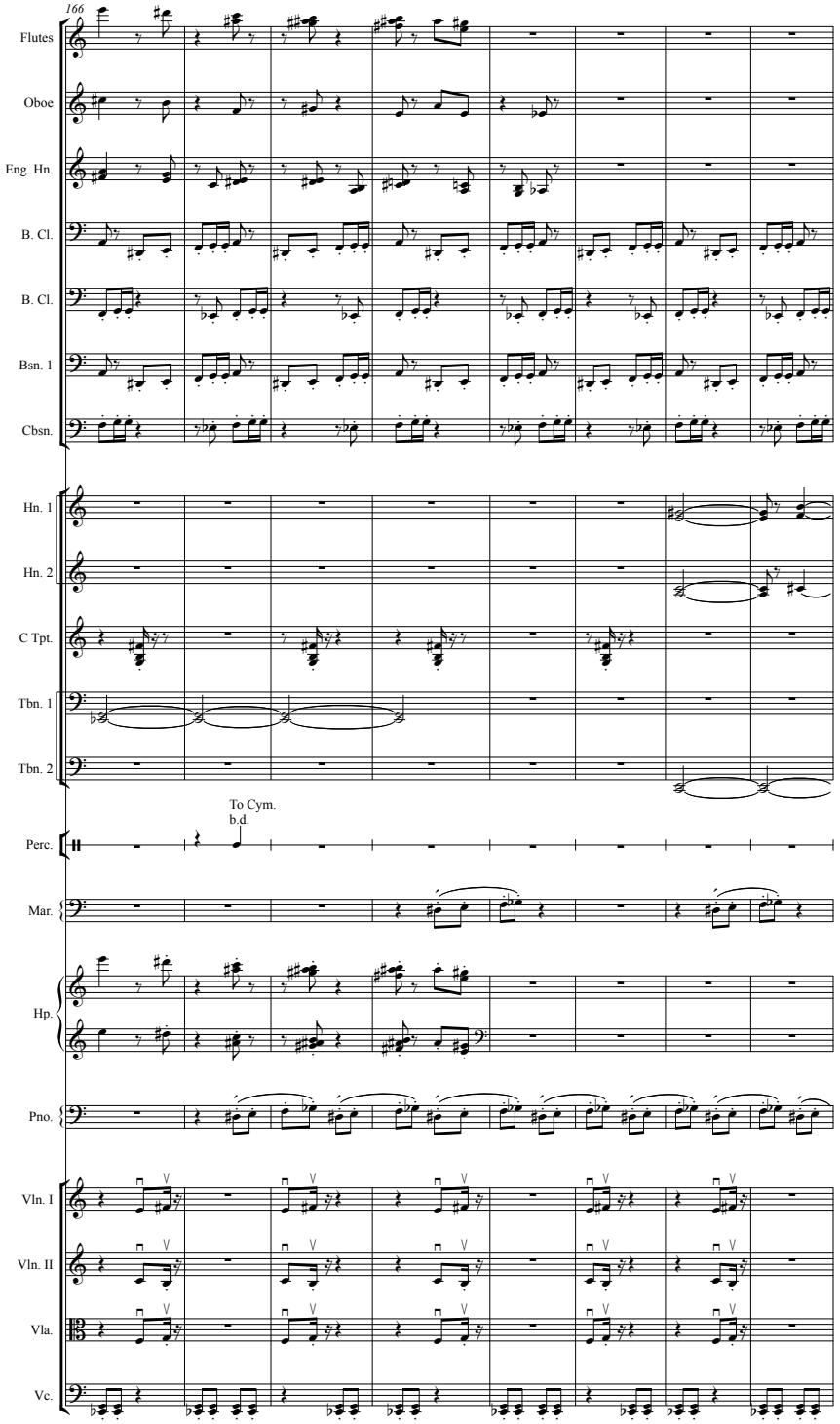

130
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
C Tpt.
Tbn. 2
high s.d.
Perc. 1
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

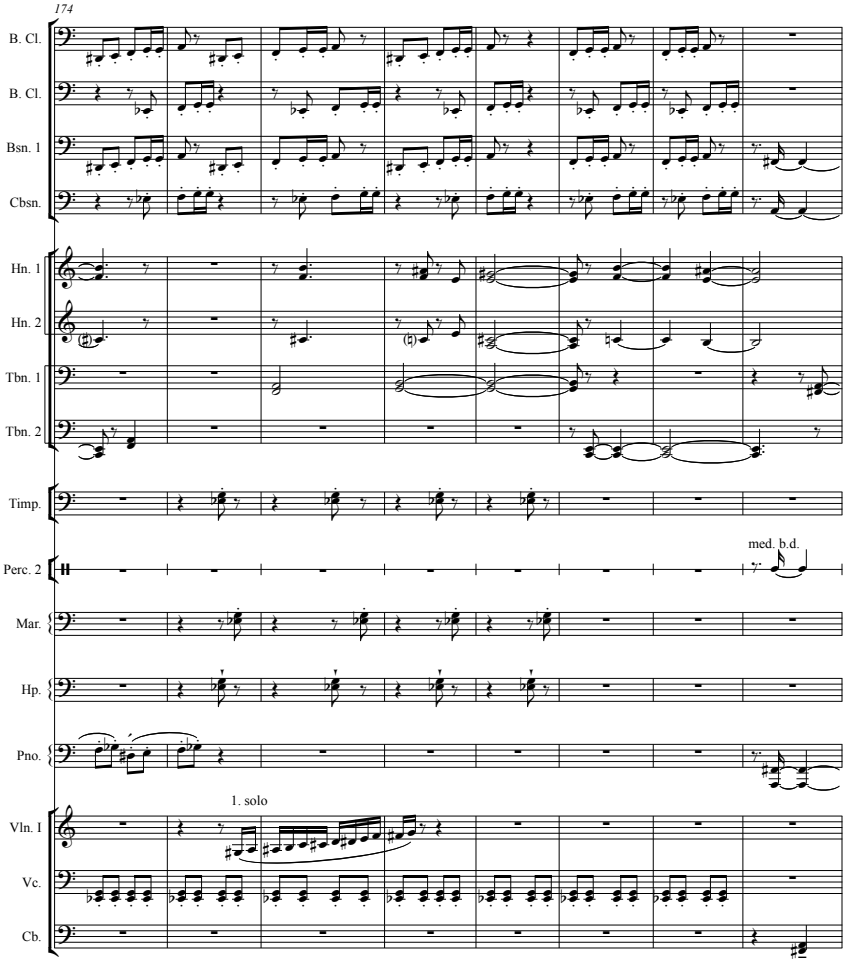

137
Flutes
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
C Tpt.
Tbn. 1
Tbn. 2
Vib.
fast motor
hard sticks
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

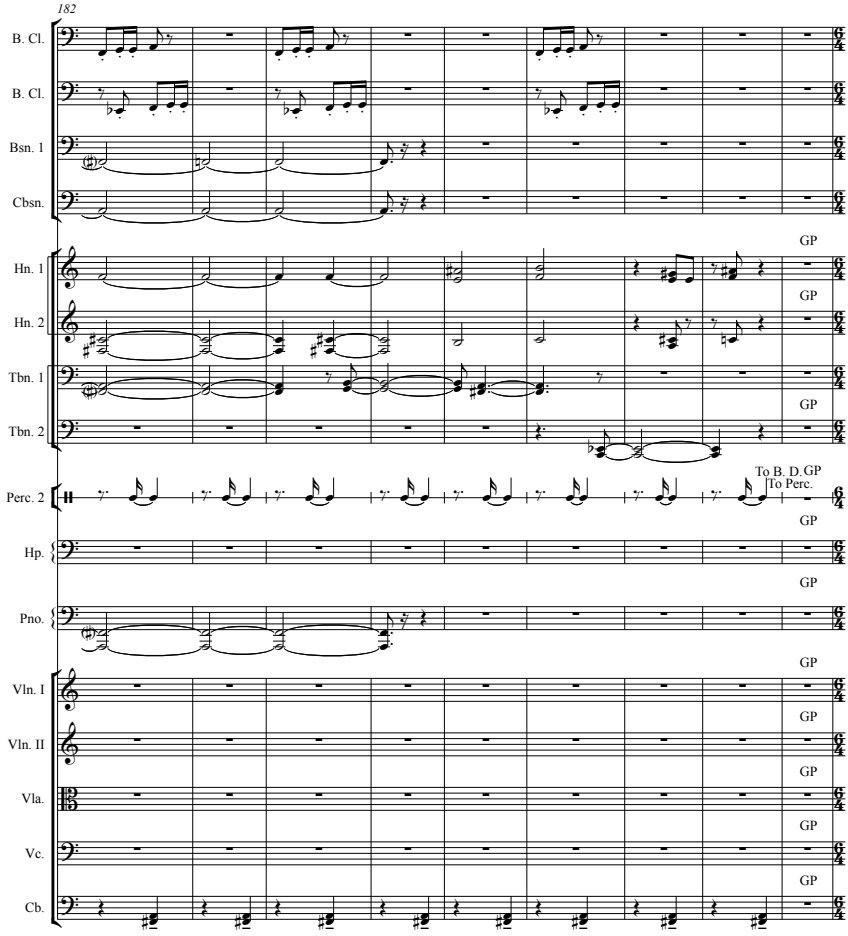

143
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
C Tpt.
Tbn. 1
Tbn. 2
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

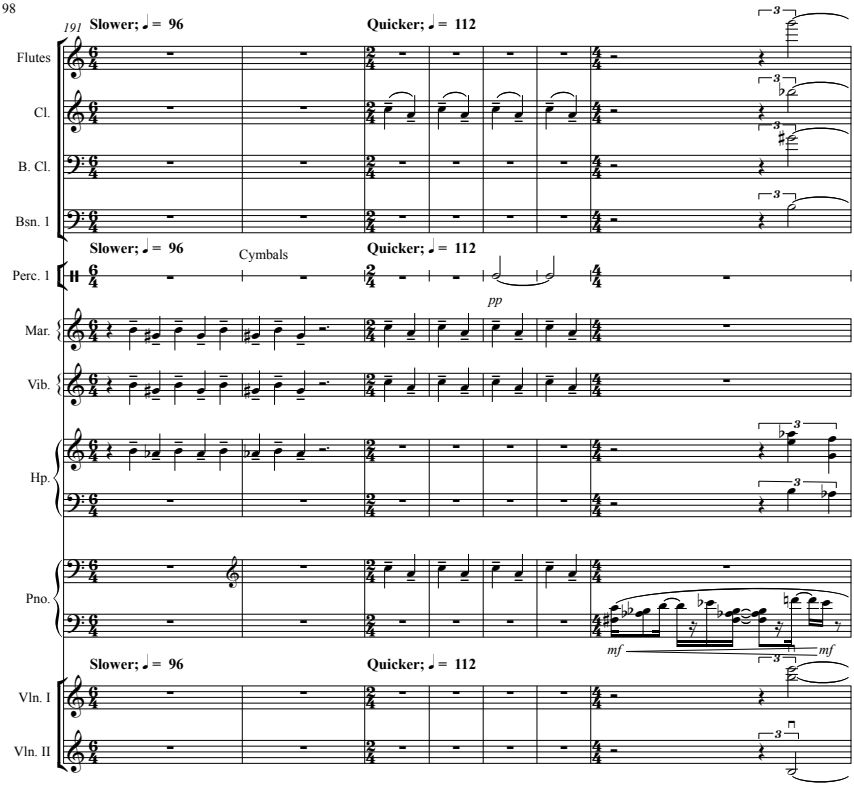

151
Oboe
Eng. Hn.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
C Tpt.
Tbn. 2
Timp.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.

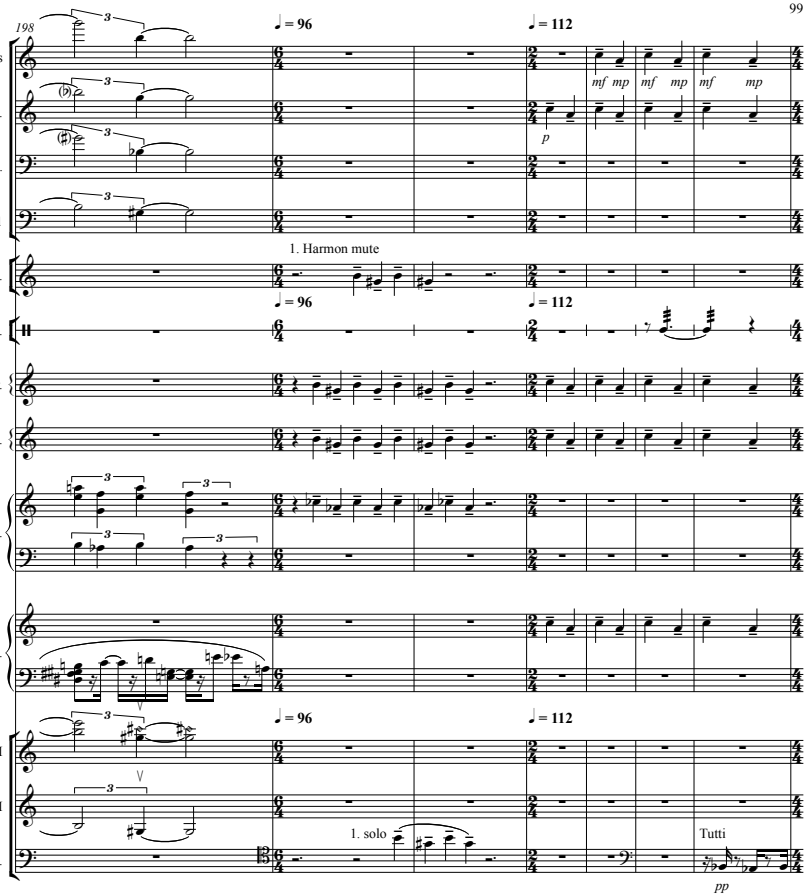

159
Flutes
Oboe
Eng. Hn.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
C Tpt.
Perc. 2
low s.d.
Vln. I
Vln. II
Vla.
Vc.

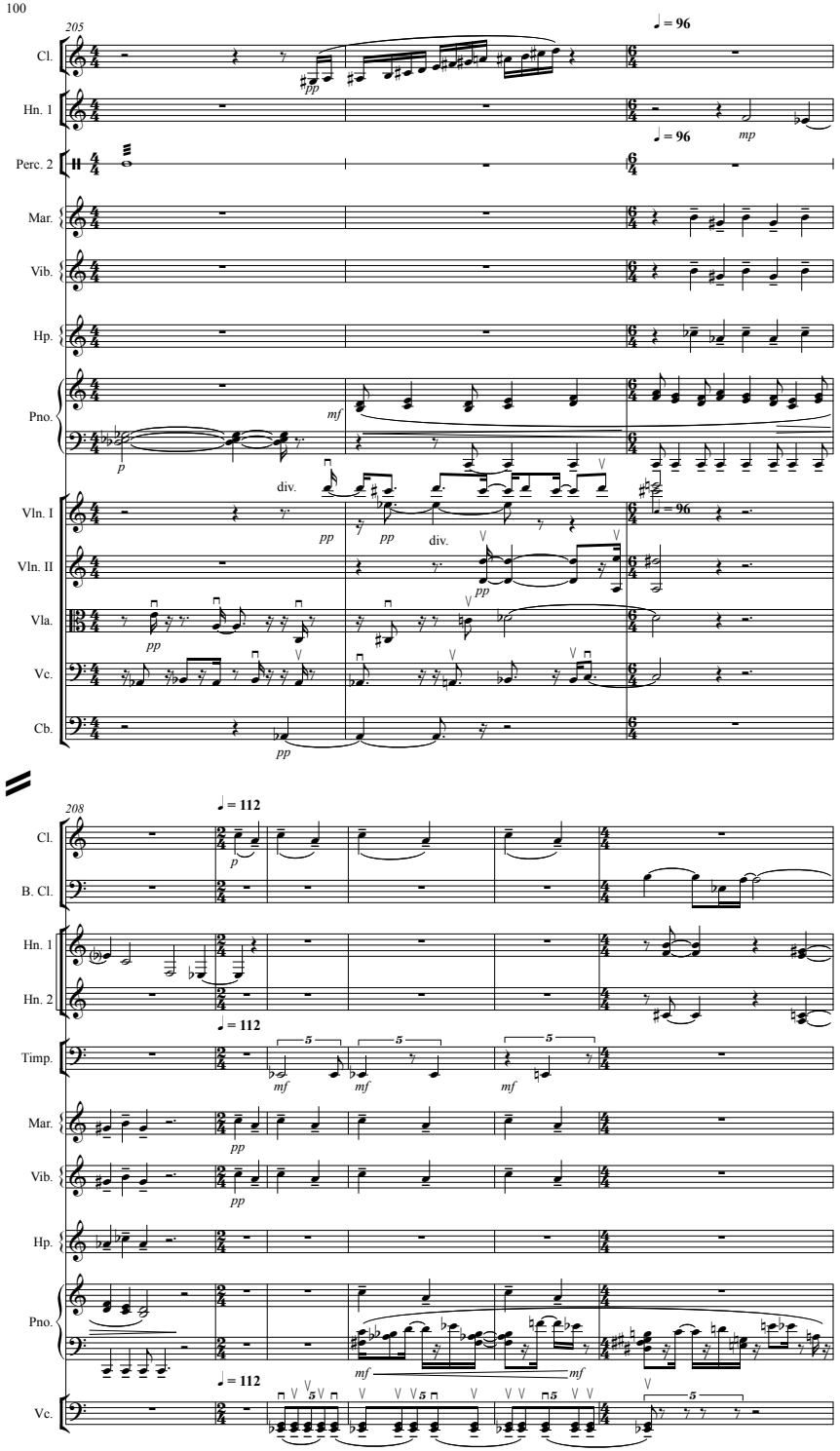

166
Flutes
Oboe
Eng. Hn.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
C Tpt.
Tbn. 1
Tbn. 2
To Cym.
b.d.
Perc.
Mar.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.

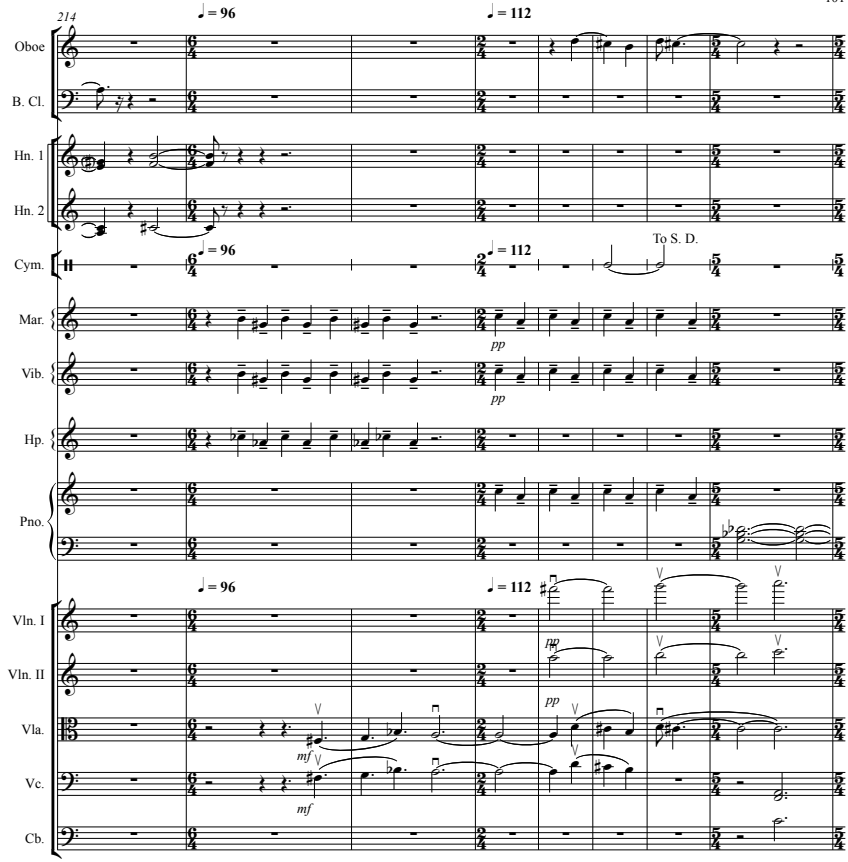

174
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Timp.
Perc. 2
med. b.d.
Mar.
Hp.
Pno.
1. solo
Vln. I
Vc.
Cb.

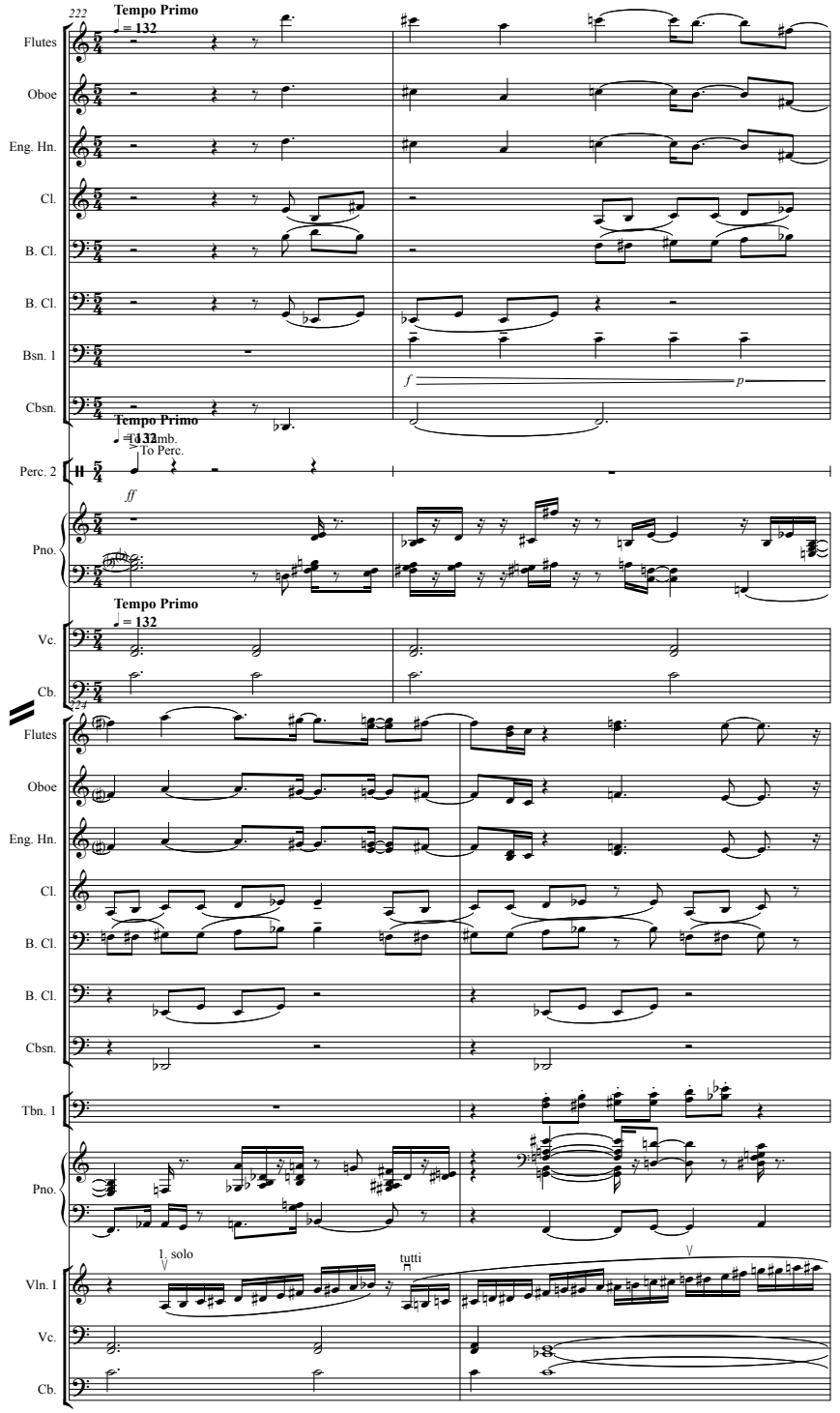

182
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
GP
To B. D. GP
To Perc.

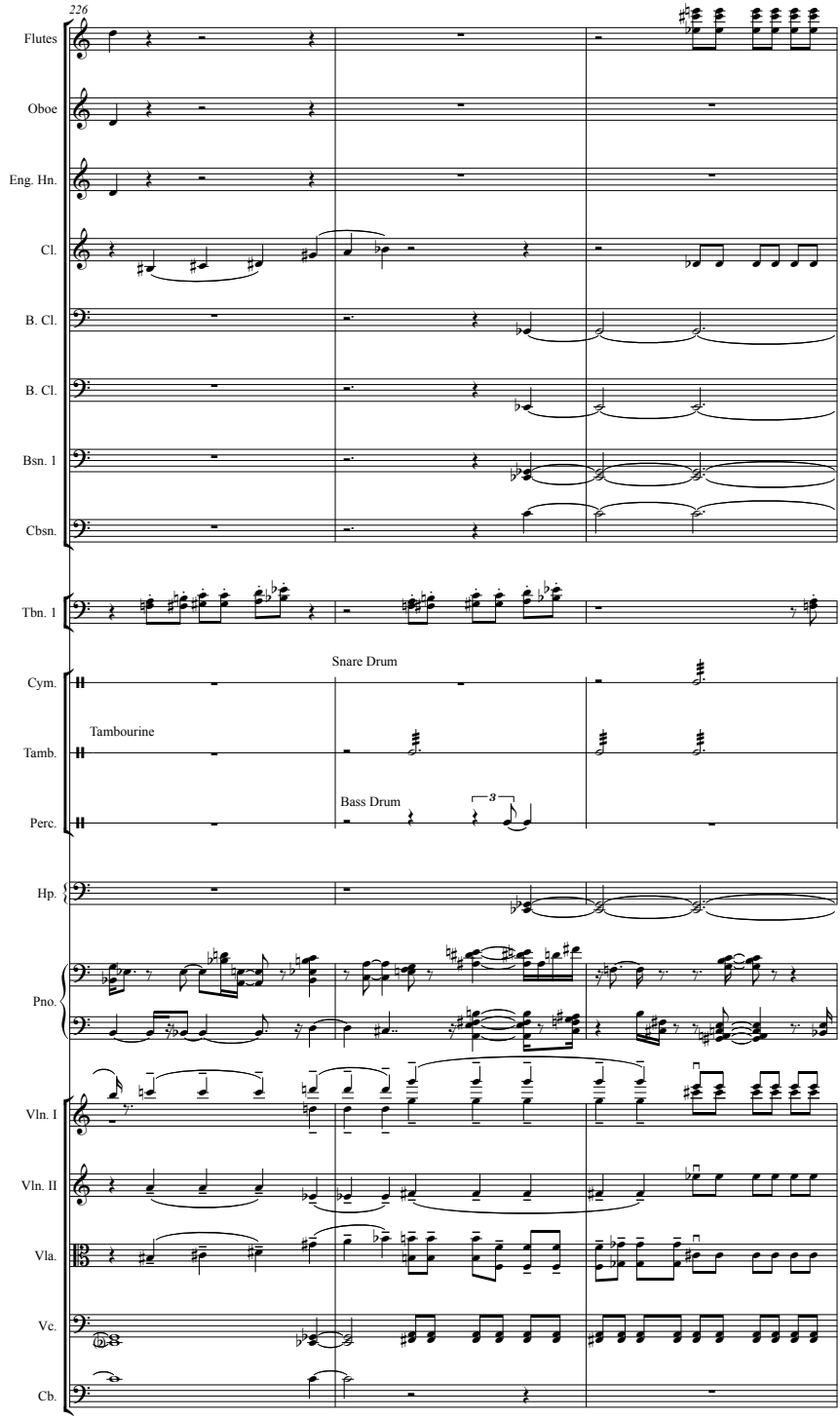

191
Slower; ♩= 96
Quicker; ♩= 112
Flutes
Cl.
B. Cl.
Bsn. 1
Slower; ♩= 96
Cymbals
Quicker; ♩= 112
Perc. 1
pp
Mar.
Vib.
Hp.
Pno.
mf
mf
Slower; ♩= 96
Quicker; ♩= 112
Vln. I
Vln. II

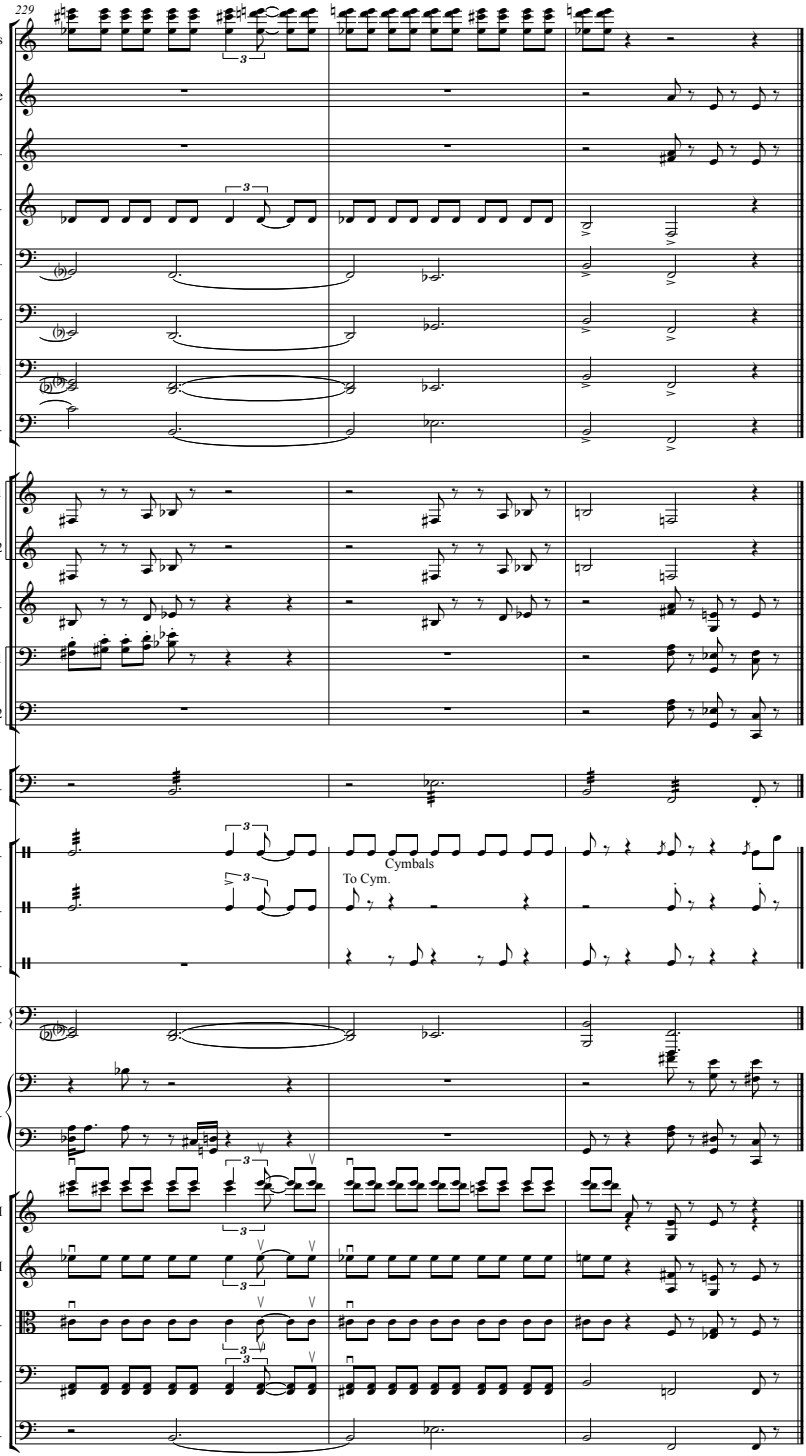

198
♩ = 96
♩ = 112
Flutes
Cl.
B. Cl.
Bsn. 1
C Tpt.
1. Harmon mute
Cym.
Mar.
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vc.
1. solo
Tutti
mf mp mf mp mf mp
p
pp


205
♩ = 96
Cl.
Hn. 1
Perc. 2
Mar.
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
mf
p
div.
208
♩ = 112
B. Cl.
Hn. 2
Timp.

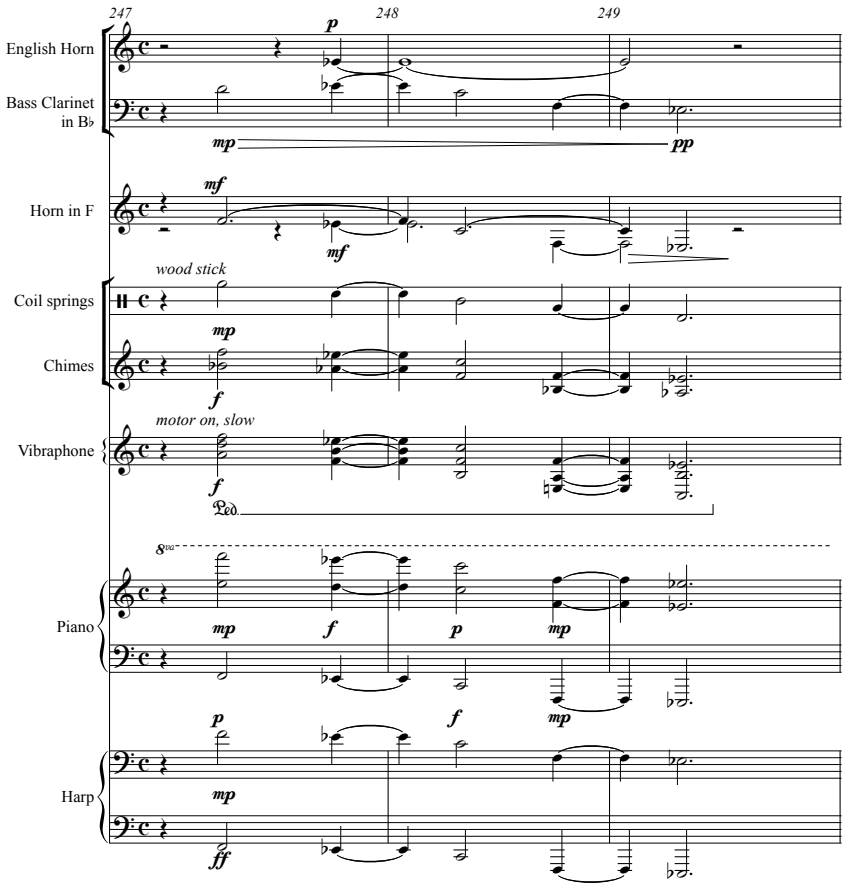

214
♩ = 96
♩ = 112
Oboe
B. Cl.
Hn. 1
Hn. 2
Cym.
To S. D.
Mar.
pp
Vib.
pp
Hp.
Pno.
Vln. I
Vln. II
pp
Vla.
mf
Vc.
mf
Cb.


222
Tempo Primo
♩ = 132
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
f
p
Tempo Primo
♩ = 132
Perc. 2
To Perc.
ff
Pno.
Tempo Primo
♩ = 132
Vc.
Cb.
224
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Cbsn.
Tbn. 1
Pno.
I. solo
tutti
Vln. I
Vc.
Cb.


226
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Tbn. 1
Snare Drum
Cym.
Tambourine
Tamb.
Bass Drum
3
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


229
Flutes
Oboe
Eng. Hn.
Cl.
B. Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
C Tpt.
Tbn. 1
Tbn. 2
Timp.
S. D.
Tamb.
Perc.
Cymbals
To Cym.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

APPENDIX



Suggestionn for realization of the part for bells at the end of the second movement. The coil springs supply ictus; the main frequencies desired are in the French horns and the harp; other instruments supply over- and undertones, the varying dynamics providing a hocketing effect.

The overall dynamic should always be well in the background of the orchestra; dynamics indicated here are meant only with respect to the other “bell” parts. The best effect may be made by using offstage instruments, if possible. In no case should electronic instruments, synthesizers, or pre-recorded material be used.

Program Note

The *Symphony in Three Movements* was written in response to a request from Kent Nagano, who is firmly committed to the continued virility of contemporary music. The request was — is — not an easy one to consider. The very word "symphony" is daunting: one is immediately challenged by the great tradition and its greatest representatives. In a time when "pretentious" is the ready dismissal for any serious gesture it is dangerous to attempt a conversation with Beethoven's Ninth. The composer and his musical language, and the measure of the community which has shaped both of them, are unlikely to withstand the inevitable comparison.

But the impetus that results in symphonic music is alive in our time too. Even if only to bring new admiration to the heritage of past masters, and new energy to the performance of their music, present work must continue. But it must respond to its own imperatives while it converses with the past. Art must speak in general terms to universal experiences — but in a language expressive of its own time, informed by present values.

A symphony is a public event; a social event. Its music must be responsible to its audience and performers, if they are to be responsive to it. Its forms must be coherent enough to facilitate understanding on a single hearing, performance on a tight rehearsals schedule. Yet coherence is neither very present nor even necessarily admirable in our lives. For a modernist to compose a symphony is almost a contradiction in terms.

My Symphony in Three Movements is a deliberate attempt to confront these issues. I have tried to keep the occasion of its performance — kits public nature — in mind. As well as the traditional form implied by its title, it has a content, a "program." It can be misleading to reduce musical programs to verbal terms. Musical meaning is not verbal meaning. But if program notes may help direct the listener away from verbal or "pictorial" listening, they are worth writing.

Most succinctly, the Symphony is "about" terror, calm and compulsion. Each of the three movements is in fact a motion within one of these states, and from one state to another. Their context — the area of action, if you like — is natural in the first movement, personal in the second, social in the third. The three movements participate in a formal structure. The tempo steadily

increases. Key structural points are marked as special events. Each of the three large sections is composed of three smaller ones in turn.

The musical content is in many cases recycled. The first movement may be familiar, in its outlines and details, to those who know *Tongues*, a work for poet and chamber orchestra composed for the Arch Ensemble in 1978. The second movement is a kind of very free chaconne based on *Screen*, originally for string quartet. The third movement is entirely new, but captures some "ambient" material: a tango from my recent micro-opera *I Like It to Be a Play*; the warning signals sounded by baggage carts at the Dallas airport.

Tongues was "about" death and disruption; *Screen* is meant to be serene and arbitrary, like a natural landscape. The third movement is "about" complicity, about the transformation of private and personal contemplations into social and physical gestures. In a sense, that is what a composer does when writing a symphony.

Charles Shere
Berkeley, April 1989

FIRST EDITION