

Chroma the Great

for orchestra



*David Vess
(October 2014)*

davidvessmusic@gmail.com

Instrumentation

piccolo

flute

oboe

english horn in F

clarinet in Bb

bass clarinet in Bb

bassoon

contrabassoon

4 horns in F

2 trumpets in Bb

2 tenor trombones

bass trombone

tuba

percussion 1: crotales, bass drum, triangle

percussion 2: vibraphone, tam-tam

harp

strings

Score is transposed

Duration: 8 mins

Program Note

I have always loved Norton Juster's children's novel, *The Phantom Tollbooth*, for its incredible allegories and fun with the English language. Having re-read the story recently, I was struck by a chapter in the middle of the middle of the book, in which the main character, Milo, comes across an orchestra in the woods. Its conductor, Chroma the Great, directs the orchestra in creating color for their world. Certain instruments create certain shades of blue or green. The sunset and the sunrise are both pieces that are performed every day.

I loved this idea of conducting the sunrise, of playing the color of the sky, clouds and dayscapes. I based my tone poem on what I imagined the sound of Chroma the Great and his orchestra would be. From sunrise to the full height of day, to clouds and storm, and finally from sunset to nightfall, where Juster's words put it best: "The last colors slowly faded from the western sky, and, as they did, one by one the instruments stopped, until only the bass fiddles, in their somber slow movement, were left to play the night and a single set of silver bells, brightened the constellations. The conductor let his arms fall simply at his sides and stood quite still as darkness claimed the forest."

-David Vess

October 2014
Brighton, MA

Chroma the Great

a tone poem for orchestra

David Vess

October 2014
Brighton, MA

5 **4** Lively, shimmering $\text{♩} = 50$

(2014)

5 **4** Lively, shimmering $\text{♩} = 50$

Divisi

Violin I

Violin II

Viola

Violoncello

Contrabass

Pizz.

mp

pp

Divisi

pp

mp

pp

Sul tasto

Arco

Divisi

Sul tasto

pp

pp

7

Picc. -

Fl. -

Ob. -

E.H. *mp* *f* *mp* *f* *mf pp*

Cl. *mp* *f* *mp* *f* *mf pp*

B. Cl. *f* *mp* *f* *mp* *f* *mf pp*

Bsn. *mp* *mp* *f* *mp* *f* *mf pp*

Cbsn. *mp* *mp* *f* *mp* *f* *mf pp*

Hn. 1,2 -

Hn. 3,4 -

Tpt. 1,2 -

Tbn. 1,2 -

B. Tbn. -

Tba. -

with Straight mutes
solo *p f*
with Harmon mute, stem in

Timp. -

B. Drum *mp pp*

Vib. *mp* *f* *mp* *ped.* ** ped.*

Hp. -

Vln. I -

Vln. II -

Vla. *mf* *f* *ff* *f mp p*

Vc. -

Cb. -

13

15

Picc.

Fl.

Ob.

E.H.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

(Wah)

pp

mf

p

B. Tbn.

Tba.

Timp.

B. Drum

Triangle

f

Vib.

Hp.

Vln. I

pp

Vln. II

Vla.

Ord.

Vc.

p ppp mf

Cb.

19

Picc. Fl. Ob. E.H. Cl. B. Cl. Bsn. Cbsn.

f *f*

p *f* *p*

p *f*

p

6
4

Hn. 1,2 Hn. 3,4 Tpt. 1,2 Tbn. 1,2 B. Tbn. Tba.

p *f* *p*

p *f* *p*

v

mf

pp *mf*

Bass Drum

mp

ff

Hp.

6
4

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

mf *p* *pp*

mf *p* *pp*

mf *f*

Arco *p* *f*

Pizz. *mp* *f*

Musical score page 6, measures 25-26 and 54-55.

Measures 25-26: The score includes parts for Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., Cbsn., Hn. 1,2, Hn. 3,4, Tpt. 1,2, bn. 1,2, B. Tbn., Tba., Timp., Drums, Vib., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. Measure 25 starts with a piccolo and flute line, followed by oboe, English horn, clarinet, bass clarinet, bassoon, and double bassoon entries. Measures 25-26 feature dynamic markings like *mp*, *f*, and *p*. Measure 26 concludes with a dynamic *rit.* (ritardando). Measure 27 begins with a dynamic *p*.

Measures 54-55: The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 54 shows violin and cello entries with dynamic markings *p*, *mp*, and *f*. Measure 55 features a dynamic *rit.* (ritardando) followed by a dynamic *p*.

5
4
A tempo

30

Picc. *ff*

Fl. *ff* — *mp* *mf*

Ob. *ff* — *mp*

E.H. *ff* — *mp*

Cl. *ff* — *mp* *mf*

B. Cl. *ff* — *3*

Bsn. *ff*

Cbsn. *ff* — *3*

Hn. 1,2 *ff* — *p*

Hn. 3,4 *ff* — *p*

Tpt. 1,2 *ff*

Tbn. 1,2 *ff* — *p* *mf* — *p* *mp* Remove mutes

B. Tbn. *ff* — *p* *mf* — *p* *mp* Remove mute

Tba. *ff* — *3*

Tim. *f* *mp* — *p*

B. Drum

Vib. *ff* — *mp*

G nat.

Hp. *mf*

5
4
A tempo

Vln. I *p* — *ff*

Vln. II *ff* — *mf* *p* — *ff*

Vla. *ff* — *mf*

Vc. *fff* — *3*

Cb. *fff* — *3*

Musical score for orchestra, page 9, system 42. The score includes parts for Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., and Cbsn. The key signature changes from 3/8 to 4/4, then to 7/8, and finally to 4/4. Measure 1 starts with a trill in Picc. and Fl. Measure 2 shows a rhythmic pattern of eighth and sixteenth notes in Fl. and Ob. Measure 3 features a dynamic ff in E.H. Measure 4 shows a dynamic f in B. Cl. Measure 5 shows a rhythmic pattern of eighth and sixteenth notes in Cbsn.

Musical score for orchestra and percussion. The score includes parts for Hn. 1,2; Hn. 3,4; Tpt. 1,2; Tbn. 1,2; B. Tbn.; Tba.; Timp.; Triangle; B. Drum; and Perc. 2. The score shows various musical markings such as dynamic levels (ff, sf, p, f, mp), articulations (tr), and performance instructions (3).

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Triangle

B. Drum

Perc. 2

Musical score for orchestra showing measures 3-8. The score includes parts for Horn (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (C. b.), and Bassoon (Cb.). Measure 3 starts with sustained notes from Vln. I and Vln. II. Measure 4 begins with a dynamic *mf*. Measures 5-6 show rhythmic patterns with grace notes and slurs. Measure 7 starts with a dynamic *ff*, followed by a dynamic *mp* with a 3:1 measure ratio. Measure 8 concludes with a dynamic *mf* and an *Arco* instruction.

Musical score page 10, measures 49-50. The score includes parts for Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., Cbsn., Hn. 1,2, Hn. 3,4, Tpt. 1,2, Tbn. 1,2, B. Tbn., Tba., Timp., 3. Drum, Perc. 2, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. Measure 49 starts with a dynamic of **f** for Bsn. and Cbsn. followed by **mp**, **ff**, and **p** dynamics. Measure 50 begins with **ff** dynamics for Fl., Ob., Cl., and B. Cl. followed by **p**. The brass section (Tpt. 1,2, Tbn. 1,2, B. Tbn., Tba.) has a section labeled "Open" with dynamics **mp**, **ff**, and **p**. The woodwind section (Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., Cbsn., Hn. 1,2, Hn. 3,4) has dynamics **mp**, **ff**, and **p**. The timpani (Timp.) and percussion (Perc. 2) play sustained notes. The harp (Hp.) has a continuous eighth-note pattern. Measure 50 continues with the brass section playing eighth-note patterns. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play eighth-note patterns with dynamics **mp**, **f**, **mp**, **f**, and **mf** respectively. The bassoon (Bsn.) plays eighth-note patterns with dynamics **f** and **mp**.

60

Picc. -

Fl. -

Ob. -

E.H. espressivo *mp*

Cl. *espressivo mp* *p*

B. Cl. *espressivo p* *mp*

Bsn. *p* *mp*

Cbsn. -

Hn. 1,2 -

Hn. 3,4 -

Tpt. 1,2 -

Tbn. 1,2 with Straight mutes *f*

B. Tbn. with Straight mutes *f*

Tba. -

Timp. -

B. Drum Crotales espressivo *mp*

Perc. 2 -

Hp. *p*

Vln. I espressivo *p* *mf* *tr..... tr..... tr..... tr.....*

Vln. II *tr..... tr..... tr..... tr.....*

Vla. *tr..... tr..... tr..... tr.....* *mp*

Vc. *mf*

Cb. -

68

Picc. *mf*

Fl.

Ob. *tr.*

E.H. *(tr.)*

Cl. *tr.*

B. Cl. *(tr.)*

Bsn. *mp*

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Crot.

Perc. 2 *pp*

Hp.

Vln. I

Vln. II *tr.*

Vla. *(tr.)* *bz.*

Vc. *bz.*

Cb.

rit.

Moderate ♩ = 88

14

71

Picc. *ff* rit.

Fl. *ff* *mp*

Ob. *ff* *mp*

E.H. *p* *mp*

Cl. *ff* *mp*

B. Cl. *ff* *mp*

Bsn. *ff* *mp*

Cbsn. *ff* *mf* *mp*

Hn. 1,2 *ff* *fff* *mp* *a2*

Hn. 3,4 *ff* *fff* *mp* *a2*

Tpt. 1,2 *ff* *mp*

Tbn. 1,2 *ff* Open *ff* *mp*

B. Tbn. *ff* Open *ff* *mp*

Tba. *ff* *mf* *mp*

Tim. *ff* Solo *f* *3* *5*

Crot. *p* Bass Drum

Perc. 2 *f* Vibraphone *mf* Ped.

Hp. *ff* gliss. *ff* rit.

Moderate ♩ = 88

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

Slowly ♩ = 66

15

76

Picc. *fff*

Fl. *fff*

Ob. *fff*

E.H. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. 1,2 *fff*

Hn. 3,4 *fff*

Tpt. 1,2 to Harmon mutes *fff*

Tbn. 1,2 to Harmon mutes *fff*

B. Tbn. to Straight mute *fff*

Tba. *fff*

Timp. *ff*

B. D. *f*
(White note gliss.)

Vib. *pp* Crotales bowed

Hp. *mp*

p

with Harmon mutes, stem in. *p*

Wah *3+* *3+* *3+* *3+*

with Harmon mutes, stem in *mf*

a2

pp

3 *3*

3 *3*

** Led.*

pp

3 *3*

** Led.*

Slowly ♩ = 66

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

Divisi Sul tasto *pp*

Divisi Sul tasto *pp*

Sul tasto *pp*

Divisi Sul tasto *pp*

ord. *mp*

ord. *mp*

ord. *mp*

ord. *mp*

Unison

Unison

gliss. # *mp*

gliss.

ord.

Pizz.

Building ♩ = 80

16

83 **accel.**

Building ♩ = 80

This page contains ten staves of musical notation. The top section (measures 1-4) includes Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., and Cbsn. The middle section (measures 5-8) includes Hn. 1,2, Hn. 3,4, Tpt. 1,2, Tbn. 1,2, B. Tbn., Tba., Timp., Crot., Vib., and Hp. The bottom section (measures 9-12) includes Vln. I, Vln. II, Vla., Vc., and Cb. Various dynamics like *f*, *p*, *ff*, *pp*, *mf*, *mp*, *tr*, *gliss.*, and *Arco* are indicated. Measure 12 concludes with a fermata over the bassoon staff.

accel.

Building ♩ = 80

Divisi

This page continues the musical score from the previous page. It features five staves for Vln. I, Vln. II, Vla., Vc., and Cb. The violins play eighth-note glissandos in measures 1-4. Measures 5-8 show them playing eighth-note chords. Measures 9-12 show them playing eighth-note chords with dynamic markings *pp*, *Divisi*, *pp*, *Divisi*, *pp*, *Divisi*, and *pp*. The cello staff concludes with *Arco* and *pp*.

Musical score page 17, system 89. The score includes parts for Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., Cbsn., Hn. 1,2, Hn. 3,4, Tpt. 1,2, Tbn. 1,2, B. Tbn., Tba., Timp., Crot., Vib., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score features dynamic markings such as *pp*, *f*, *p*, *mf*, *tr*, *Tam-tam*, *Lv*, and *sul pont.* Rhythmic patterns include sixteenth-note figures and sustained notes with grace notes. The vocal line consists of continuous eighth-note patterns.

4 Brisk ♩ = 152

97

Picc.

Fl.

Ob. *mf* *mp* *p*

E.H. *mf* *mp* *p* *p* *mf*

Cl. *ff* *mp* *sfp* *sfp*

B. Cl. *ff* *mp* *sfp* *sfp*

Bsn. *ff* *p* *mf*

Cbsn.

Hn. 1,2 *ff*

Hn. 3,4 *ff* to Straight mute

Tpt. 1,2 *ff* with Straight mutes

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* *f*

B. Drum

Vibraphone

Tam.

Hp.

4 Brisk ♩ = 152

Sul tasto *mp* Ord. *sfp* *sfp*

Vln. I *f*

Vln. II *f* *mp*

Vla. *f* Sul tasto *mp* Ord. *sfp* *sfp*

Vc. *f* Sul tasto *p* Ord. *sfp* *sfp* Pizz. Pizz.

Cb. *ff* *mf* *mf*

108

104

Picc. -

Fl. -

Ob. *mf* -

E.H. *mf* -

Cl. *p sfp* - *f*

B. Cl. *p sfp* - *f*

Bsn. *sfp* - *f*

Cbsn. -

p - *mf* -

Hn. 1,2 - *mp* - *f*

Hn. 3,4 - *mp* - *f*

Tpt. 1,2 -

Tbn. 1,2 -

B. Tbn. -

Tba. -

p - *mf* -

f -

Timp. - *mf* -

p -

B. Drum -

Tam. -

108

Vln. I *p sfp* - *f*

Vln. II *p sfp* -

Vla. *p sfp* -

Vc. *p sfp* -

Cb. -

f

f

f

Divisi

f

ff

Arco

ff

110

Picc. -

Fl. espressivo *mf*

Ob. espressivo *mf*

E.H. -

Cl. -

B. Cl. -

Bsn. -

Cbsn. -

p

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1,2 -

Tbn. 1,2 *mf*

B. Tbn. *mf*

Tba. *mp*

pp

pp

pp

Timp. -

B. Drum -

Tam. -

Hp. *mp*

Vln. I espressivo *mf*

Vln. II -

Vla. -

Vc. -

Cb. -

114

p

Pizz.

sub. *mp*

Pizz.

sub. *mp*

p

117

7 **8** **4** **4** **7** **8** **3** **4** **2** **4** **3** **4** **4**

Picc.

Fl.

Ob.

E.H.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

B. Drum

Tam.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

126

Picc. *pp*

Fl. *ppp*

Ob.

E.H.

Cl. *ppp* *ppp*

B. Cl.

Bsn.

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

B. Drum

Tam.

Hp. *p*

Vln. I Solo *dolce* *p* *mf* *p* *mp* *n* *pp* *Divisi*

Vln. II *p* *pp* *mp*

Vla. *ppp* *p*

Vc.

Cb.

25

152 9 8 (2+2+2+3) 153 7

Picc. Fl. Ob. E.H. Cl. B. Cl. Bsn. Cbsn.

Musical score for orchestra and percussion, page 12. The score includes parts for Hn. 1,2; Hn. 3,4; sub.; Tpt. 1,2; Tbn. 1,2; B. Tbn.; Tba.; Timp.; B. Drum; and Tam. The score features various musical markings such as dynamic changes (f, ff), articulations (accents, slurs), and performance instructions (Open, tam-tam). The instrumentation is primarily brass and woodwind, with the bassoon and tuba providing harmonic support.

Musical score for orchestra, page 153, measures 9-153. The score includes parts for Horn (Hpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Bassoon (Cb.). Measure 9 starts with a dynamic *f*. Measures 10-153 show patterns for Vln. I, Vln. II, Vla., and Vc. Vln. I has a melodic line with grace notes and slurs. Vln. II and Vla. provide harmonic support with sustained notes and rhythmic patterns. Vc. has a continuous bass line. Cb. provides harmonic support with sustained notes. The score uses a 2+2+2+3 measure structure indicated by a bracket above the first four measures.

4 Brisk ♩ = 120

accel. . . .

167

This section of the score includes parts for Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., Cbsn., Hn. 1,2, Hn. 3,4, Tpt. 1,2, Tbn. 1,2, B. Tbn., Tba., Timp., B. Drum, and T.t. The instrumentation is primarily woodwind and brass. Dynamics include ff, f, and ff. The woodwind section plays eighth-note patterns, while the brass section provides harmonic support.

This section continues with the same instrumentation. The brass section (Hn. 1,2, Hn. 3,4, Tpt. 1,2, Tbn. 1,2, B. Tbn., Tba.) maintains its dynamic levels, with ff appearing in several measures. The woodwind section (Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., Cbsn.) also remains active with eighth-note patterns. The timpani (Timp.) and bass drum (B. Drum) provide rhythmic punctuation.

The double bassoon section (Hp.) is highlighted with sustained notes and slurs, marked sffz. The bassoon parts are shown in two staves.

4 Brisk ♩ = 120

accel. . . .

This final section features the string section (Vln. I, Vln. II, Vla., Vc., Cb.) playing eighth-note patterns. The woodwind section (Picc., Fl., Ob., E.H., Cl., B. Cl., Bsn., Cbsn.) continues to play eighth-note patterns. The brass section (Hn. 1,2, Hn. 3,4, Tpt. 1,2, Tbn. 1,2, B. Tbn., Tba.) provides harmonic support. The dynamic levels remain consistent with the previous sections.

Maestoso ♩ = 66

179

Picc. *fff*
Fl. *fff*
Ob. *ff* *mf*
E.H. *ff* *mf*
Cl. *ff* *mf*
B. Cl. *ff* *mf*
Bsn. *ff* *mf*
Cbsn. *ffff*
Hn. 1,2 *fff* *mp*
Hn. 3,4 *fff* *mp*
Tpt. 1,2 *fff* *mp*
Tbn. 1,2 *ff* *a2*
B. Tbn. *ffff* *mp*
Tba. *ffff* *mp*
Tim. *ffff* *mp*
B. D. *ff*
T.-t. *ff*
Hp.
Crotal. *mp*

Maestoso ♩ = 66

(8)

Vln. I *fff*
Vln. II *fff*
Vla. *fff*
Vc. *fff*
Cb. *ffff*

Crotal. *mp*

185

Picc. *pp*

Fl. *pp*

Ob.

E.H.

Cl. $\#$

B. Cl.

Bsn.

Cbsn. *p* *mp*

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba. *mp*

Timpani

Crot. *bowed* *mp* *p*

T-t. *p* Vibraphone *gliss.* *pp* *cliss.*

Hp.

Vln. I *pp*

Vln. II *p* Divisi *p* *p* *p*

Vla.

Vc. *p*

Cb. *p*

5 8 3 4 5 8 3 4

192

Picc. *n*

Fl.

Ob.

E.H. *n*

Cl.

B. Cl.

Bsn. *p* *n*

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Crot. *p* bowed *p* *p*

Vib. *p*

Hp. *mp* *p*

Vln. I

Sul tasto *ppp*

Vln. II Sul tasto *pp*

Vla. Sul tasto *pp*

Vc. *p* Divisi Pizz.

Cb.

201

Picc. Fl. Ob. E.H. Cl. B. Cl. Bsn. Cbsn.

Hn. 1,2 Hn. 3,4 Tpt. 1,2 Tbn. 1,2 B. Tbn. Tba.

Timp. Bass Drum p ppp ppp am-tam LVI pppp

Crot. Vib. Hp. Bass Drum p

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

molto rit.

Pizz. Pizz. pp ppp