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# The Far Green Country

For orchestra

By  
Lincoln Sandham  
B.M., Baldwin Wallace University, 2016

A Thesis  
Submitted to the Faculty of the  
School of Music of the University of Louisville  
In Partial Fulfillment of the Requirements  
For the Degree of

Master of Music in Music Composition

School of Music  
University of Louisville  
Louisville, Kentucky

May 2018

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# The Far Green Country

For Orchestra

By  
Lincoln Sandham  
B.M., Baldwin Wallace University, 2016

A Thesis Approved on

May 2, 2018

By the following Thesis Committee:

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Steve Rouse  
Thesis Director

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Marc Satterwhite

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Kimcherie Lloyd

## DEDICATION

This thesis is dedicated to my wife and family  
who have supported and encouraged me  
every step of the way.

## ACKNOWLEDGEMENTS

Dr. Steve Rouse for his invaluable advice and experience, his kind, supportive, and thoughtful guidance, and for countless hours dedicated to making both this Thesis and my time at UofL a successful and rewarding experience. His professionalism and dedication to being the best composer and teacher he can be are priceless models, and have caused me to grow as a composer, musician, and person throughout my time as his student.

Thanks to my committee members, Dr. Marc Satterwhite and Kimcherie Lloyd for their critique, support, and enthusiasm to help.

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# INSTRUMENTATION

## Transposed Score

3 Flutes (3<sup>rd</sup> double Piccolo)  
3 Oboes  
3 Clarinets in Bb  
2 Bassoons

4 Horns in F  
3 Trumpets in C  
3 Trombones  
Tuba

Timpani

Percussion 1  
Marimba (range A2-Bb5\*), Suspended Cymbal, Vibraphone (may be shared, also bowed), Glockenspiel

Percussion 2  
Vibraphone (may be shared, also bowed), Tam-tam, Suspended Cymbal

Percussion 3  
Bass Drum, Crotales (range C4-C6\*, sounding 15ma, bowed), Suspended Cymbal

Harp

Piano

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

Duration: ca. 17 minutes  
Movement 1 – 5 minutes 30 seconds  
Movement 2 – 4 minutes 40 seconds  
Movement 3 – 7 minutes 15 seconds

\*if middle C=C4



## PROGRAM NOTE

This work was inspired by a beautiful image from J.R.R. Tolkien's *The Lord of the Rings*:

*“And then it seemed to him that as in his dream in the house of Bombadil, the grey rain-curtain turned all to silver glass and was rolled back, and he beheld white shores and beyond them a far green country under a swift sunrise.”*

*~The Return of The King, Book VI chapter 9*

This imagery inspired the three movements of this work. The first, *The Gray Raincurtain*, depicts a violent end, the world crashing down around you. The musical material of this movement gradually unravels – the piece is built in several waves, each becoming more and more tumultuous and disturbed, until the final crest shatters and leaves a deafening silence in its wake.

The second movement, *Silver Glass*, is an in-between place – a transformation from one state of being to another. The sound of silver glass is created with bowed percussion instruments, the rest of the orchestra gradually adding their voices to create a glistening halo of sound.

The final movement, *The Far Green Country*, emerges from this halo and embodies the excitement and joy of arriving home after a long absence. This movement rotates through key centers, slowly adding accidentals to the orchestral texture, creating the feeling of running ever upward and upward, each step of the way more euphoric than the last.

## Transposed Score

♩ = 112 **Foreboding** 1 - The Gray Raincurtain

Lincoln Sandham

2 3 4 5 6 7

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bassoon 1

Bassoon 2

Bassoon 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

**♩ = 112 Foreboding**

2 3 4 5 6 7

Violin 1

Violin 2

Viola

Violoncello

Double Bass

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The page is numbered 8 through 14 at the top, indicating measures. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1 (Marimba), Perc. 2 (Tam-tam), Perc. 3 (Bass Drum), Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The score includes various musical notations such as notes, rests, dynamics (p, f, pp, mf), and articulation marks. The page is numbered 8 through 14 at the top, indicating measures. The instruments listed on the left are: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1 (Marimba), Perc. 2 (Tam-tam), Perc. 3 (Bass Drum), Hp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The score includes various musical notations such as notes, rests, dynamics (p, f, pp, mf), and articulation marks.

15 16 17 18 19 20 21 22

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

15 16 17 18 19 20 21 22

pizz.



31 32 33 34 35

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

36 37 38 39 fl. t.

Fl. 1 *f*

Fl. 2 *mf* *p*

Fl. 3 *p* *mf*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *mf*

Bsn. 3 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno. *mf*

Vln. 1 arco *p* *f* pizz. *mp* arco *p*

Vln. 2 arco *p* *f* pizz. *mp* arco *p*

Vla. arco *p* *f* pizz. *mp* arco *p*

Vc.

Db.

40

Poco piu mosso ca.  $\text{♩} = 120$ , anxious

41

42

43

44

45

46

47

48

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

41

42

43

44

45

46

47

48

Vln. 1

Vln. 2

Vla.

Vc.

Db.



49505152535455

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

49505152535455

Vln. 1

Vln. 2

Vla.

Vc.

Db.

56

57

58

59

60

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

56

57

58

59

60

Vln. 1

Vln. 2

Vla.

Vc.

Db.

musical score page 9, measures 56-60

6162636465

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

6162636465

Vln. 1

Vln. 2

Vla.

Vc.

Db.

66676869

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

66676869

Vln. 1

Vln. 2

Vla.

Vc.

Db.

70 71 72 73 74 75

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

767778798081

Fl. 1

*mf*

Fl. 2

*mf*

Fl. 3

*mf*

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

*f**mf**f**mf*

Hp.

Pno.

*f**pp**f**p**pp*

Vln. 1

Vln. 2

Vla.

*f*

Vc.

Db.

*(f)*

86

This page of the musical score covers measures 90 through 96. The instrumentation includes a full symphony orchestra. The woodwinds (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba) are active throughout the measures. The strings (Violins 1-2, Viola, Violoncello, and Double Bass) provide a rhythmic and harmonic foundation. The percussion section (Timpani, Maracas, Triangle, and Bells) adds texture and emphasis. The score is written in 3/4 time and features a variety of musical notations, including dynamics (e.g., *mf*, *p*, *f*, *ff*), articulations (e.g., accents, slurs), and phrasing marks. The key signature is one flat (B-flat major or D minor).



979899100101102

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This page contains the musical score for measures 97 through 102. The score is arranged in two systems. The first system includes woodwinds (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3), brass (Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba), percussion (Timpani, Maracas, Triangle, Bells, Cymbals, Snare, Bass Drum, Hi-Hat), and piano. The second system includes strings (Violins 1-2, Viola, Violoncello, Double Bass). The score features various musical notations including notes, rests, dynamics (pp, ff, f, p), articulation (accents, slurs), and fingerings. Measure 102 is highlighted with a box around the measure number.

103104105106

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

111

112

113

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Piccolo

Marimba

*mf*

*f*

*mp*

accel.

114

115

116

117

118

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

T.-t.

B. D.

Hp.

Pno.

114

115

116

117

118

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This page of a musical score contains measures 119 through 123. The instruments and parts shown are:

- Flutes (Fl. 1, Fl. 2):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Piccolo (Picc.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Oboes (Ob. 1, Ob. 2, Ob. 3):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Clarinets (Cl. 1, Cl. 2, Cl. 3):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Bassoons (Bsn. 1, Bsn. 2, Bsn. 3):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Trumpets (CTpt. 1, CTpt. 2, CTpt. 3):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Tuba (Tba.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Timpani (Timp.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Maracas (Mar.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Tam-tam (T.-t.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Bass Drum (B. D.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Harp (Hp.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Piano (Pno.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Violins (Vln. 1, Vln. 2):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Viola (Vla.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Violoncello (Vc.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.
- Double Bass (Db.):** Playing eighth-note patterns in measures 119-121, then holding a whole note in measure 122.

The score includes a tempo change to "Half time" at measure 122, with a tempo marking of  $\text{♩} = 100$ . The page also includes a rehearsal mark "122" and a tempo change to "Half time" at measure 122, with a tempo marking of  $\text{♩} = 100$ .



rit. 127 128 129 130 131 132 133 134 = 40

Fl. 1

Fl. 2

Picc.

To Flute

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

CTpt. 1

CTpt. 2

CTpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Cym.

T.-t.

B. D.

Hp.

Pno.

rit. 127 128 129 130 131 132 133 134 = 40

Vln. 1

Vln. 2

Vla.

Sul IV

Vc.

Db.



## 2 - Silver Glass

**Flute 1**  
Flute 2  
Flute 3  
Oboe 1  
Oboe 2  
Oboe 3  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Bassoon 1  
Bassoon 2  
Bassoon 3  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Trombone 3  
Tuba  
Timpani  
Vibraphone 1  
Vibraphone 2  
Bowed Crotale  
Harp  
Piano  
Violin 1  
Div. by stand  
even stands  
Violin 2  
Div. by stand  
odd stands  
even stands  
Viola  
Div. by stand  
odd stands  
even stands  
Violoncello  
Double Bass

**Tempo:**  $\text{quarter note} = 50$

**Measure Numbers:** 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

**Performance Instructions:**  
con sord.  
cup mute  
con sord.  
con sord.  
f sempre  
f sempre  
f sempre  
mf  
D $\flat$ CB $\flat$  | E $\flat$ FGA $\flat$

**Dynamics:** pp, p, mf, f

**Articulation:** accents, slurs, triplets

14151617181920212223242526

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Vib. 1

Vib. 2

Crot.

Hp.

Pno.

14151617181920212223242526

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This page of the musical score covers measures 27 through 37. The instrumentation includes woodwinds, brass, percussion, and strings, along with a piano. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The woodwind section (Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3) and brass section (Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba) are active throughout the measures. The percussion section (Timpani, Vibraphone 1-2, Cymbals, Snare Drum, Bass Drum) provides rhythmic support. The string section (Violins 1-2, Viola, Violoncello, Double Bass) and piano are also present. The score includes various musical notations such as notes, rests, dynamics (p, n, pp, mf, pp), and articulation marks. The key signature is one flat (B-flat major or D minor).



44

45

46 **rit.**

47

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Vib. 1

Vib. 2

Crot.

Hp.

Pno.

44

45

46 **rit.**

47

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Piccolo

To Flute

end harmonic, keep stopped note non vib.

hold ped. until downbeat of 48

*pp* *mp* *n* *mf* *ppp*

48

a tempo (♩= 50)

49

50

51

52

53

54

55

56

57

58

59

attacca

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Vib. 1

Vib. 2

Crot.

Hp.

Pno.

48

a tempo (♩= 50)

49

50

51

52

53

54

55

56

57

58

59

attacca

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3 - The Far Green Country

**♩ = 56 anxious, expectant.**

2 3 4 5 6 7 8 9 10 11 12 13

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bassoon 1

Bassoon 2

Bassoon 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

**♩ = 56 anxious, expectant.**

2 3 4 5 6 7 8 9 10 11 12 13

Violin 1

Violin 2

Viola

Violoncello

Double Bass

div. norm. (outside/inside)

stagger bowing

*p*

*pp*

*mf*

*p*

*mf*

*> p*

*mf*

*3*

*ff*

*p*

*f*

*pp*

*pp*

solo

solo

Harp omit 1st measure if movement 2 is played.

*f*

*(f)*

(DCB|EFGA)

14 15 16 17 18 19 20 21 22 23 24 25

Fl. 1 *pp* *f* *p* *pp* *mf* *n* *pp* *mf*

Fl. 2 *pp* *mf* *p* *pp* *mf* *n* *pp* *mf* *f*

Fl. 3 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Ob. 1 *mf* *p* *mf* *pp* *mf* *n* *pp* *mf* *f*

Ob. 2 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Ob. 3 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Cl. 1 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Cl. 2 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Cl. 3 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Bsn. 1 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Bsn. 2 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Bsn. 3 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Hn. 1 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Hn. 2 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Hn. 3 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Hn. 4 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

CTpt. 1 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

CTpt. 2 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

CTpt. 3 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Tbn. 1 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Tbn. 2 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Tbn. 3 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Tba. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Timp. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Perc. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Perc. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Perc. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Hp. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Pno. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Vln. 1 *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

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

Vla. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Vc. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*

Db. *pp* *mf* *n* *pp* *mf* *n* *pp* *mf* *f*



[illegible]

394041424344

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Cym.

Cym.

Cym.

Hp.

Pno.

394041424344

Vln. 1

Vln. 2

Vla.

Vc.

Db.

46 ♩ = 120 subito

47 48 49 50

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
CTpt. 1  
CTpt. 2  
CTpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Timp.  
Glock.  
Cym.  
Crot.  
Hp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Glockenspiel, brass mallets  
To Vibes.  
Vibraphone, med. rubber  
p l.v. sempre  
play single pitches at random,  
alternate hands in ♩ rhythm.  
div.  
pp

515253545556

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

Vib.

Crot.

Hp.

Pno.

515253545556

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

636465666768

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Mar.

Vib.

Crot.

Hp.

Pno.

636465666768

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

This musical score page contains measures 75 through 80. The instrumentation includes:

- Flutes (Fl. 1, 2):** Fl. 1 has a melodic line starting in measure 79, marked *f*. Fl. 2 is silent.
- Oboes (Ob. 1, 2, 3):** Ob. 1 has a melodic line starting in measure 79, marked *f*. Ob. 2 and 3 are silent.
- Clarinets (Cl. 1, 2, 3):** All three are silent.
- Bassoons (Bsn. 1, 2, 3):** Bsn. 1 has a melodic line starting in measure 79, marked *f*. Bsn. 2 and 3 are silent.
- Horns (Hn. 1-4):** Horns 1-4 have sustained notes with dynamics *mp* and *n* (natural). Horn 1 has a *p* (piano) dynamic in measure 79.
- Trumpets (CTpt. 1-3):** CTpt. 3 has a "straight mute" instruction in measure 80.
- Trombones (Tbn. 1-3, Tba.):** Trombones 1-3 and Tuba (Tba.) have sustained notes with dynamics *n* and *mp*.
- Timpani (Timp.):** Silent.
- Percussion (Glock., Vib., Crot., Hp., Pno.):** Glockenspiel (Glock.), Vibraphone (Vib.), and Crotales (Crot.) have melodic lines with triplets. Harp (Hp.) and Piano (Pno.) have sustained notes.
- Strings (Vln. 1, 2, Vla., Vc., Db.):** Violins 1 and 2 have melodic lines starting in measure 79, marked *f* and *unis.* (unison). Viola (Vla.) is silent. Violoncello (Vc.) and Double Bass (Db.) have sustained notes with dynamics *pp* and *mp*.



81 82 83 84 85 86

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

Vib.

Crot.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Piccolo

*mf*

*f*

*p*

*n*

(straight mute)

*p*

*f*

*n*

To Cym.

Sus. Cym. med. yarn

*port.*

*ff*

*n*

*mf*



[illegible]

979899100

Fl. 1

*mf*

Fl. 2

*mf*

Fl. 3

Ob. 1

stagger breathe with Oboe 2

Ob. 2

stagger breathe with Oboe 1

Ob. 3

Cl. 1

*mf*

Cl. 2

*mf*

Cl. 3

*mf*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

*p*

Hn. 2

*n*

Hn. 3

*p*

Hn. 4

*n*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

*p*

Tbn. 2

*n*

Tbn. 3

*p*

Tba.

*p*

*mf*

*p*

Timp.

Glock.

Cym.

*n*

*mf*

Crot.

Hp.

Pno.

*4*

*D#*

979899100

Vln. 1

*ff*

Vln. 2

*ff*

Vla.

*ff*

Vc.

Db.

[illegible]

105106107108109

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

Cym.

Crot.

Hp.

Pno.

105106107108109

Vln. 1

Vln. 2

Vla.

Vc.

Db.

110

111

112

113

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

Cym.

Croc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

114115116

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

T.-t.

Crot.

Hp.

Pno.

114115116

Vln. 1

Vln. 2

Vla.

Vc.

Db.



117 118 119 120

Fl. 1

Fl. 2

Picc. **Piccolo**

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

T.-t. **Tam-tam**

Crot.

Hp. **l.v.**

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

121

♩ = 60

122

123

124

125

126

127

128

accel.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Glock.

T.-t.

Crot.

Hp.

Pno.

121

♩ = 60

122

123

124

125

126

127

128

accel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

129 ♩ = 140

130 131 132 133 134

Fl. 1 *mf*

Fl. 2 *mf*

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tba.

Timp.

Glock.

T.-t.

Crot.

Hp. *f*

Pno. *f*

129 ♩ = 140

130 131 132 133 134

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mf*

Db. *p*



141 142 143 144 145 146

Fl. 1 *f* *fff*

Fl. 2 *f* *fff*

Picc. *f* *fff*

Ob. 1 *p* *fff*

Ob. 2 *p* *fff*

Ob. 3 *p* *fff*

Cl. 1 *p* *fff*

Cl. 2 *p* *fff*

Cl. 3 *p* *fff*

Bsn. 1 *p* *fff*

Bsn. 2 *p* *fff*

Bsn. 3 *p* *fff*

Hn. 1 *p* *f* *p* *fff*

Hn. 2 *p* *fff*

Hn. 3 *f* *p* *fff*

Hn. 4 *p* *fff*

C Tpt. 1 *p* *fff*

C Tpt. 2 *p* *fff*

C Tpt. 3 *p* *fff*

Tbn. 1 *p* *fff*

Tbn. 2 *p* *fff*

Tbn. 3 *p* *fff*

Tba. *fff*

Timp. *fff*

Glock. *fff*

Vib. *p* *fff*

B. D. *f* *fff*

Hp. *fff*

Pno. *fff*

Vln. 1 141 142 143 144 145 146 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

# CURRICULUM VITAE

Lincoln Sandham

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## Education

University of Louisville (UofL), Louisville, KY  
Master of Music, Music Composition, 2016-present (degree expected in May 2018)

Baldwin Wallace University (BW), Berea, OH  
Bachelor of Music, Music Composition, 2013-2016 – *Cum Laude*

## Primary Instructors

Composition:

Dr. Steve Rouse – Coordinator, Composition and Creative Studies, UofL  
Dr. Clint Needham – Composer-in-residence, BW  
Dr. Jonathan Sokol – Assistant Professor, Composition, BW

Conducting:

Miss Kimcherie Lloyd – Director, Orchestral Studies, UofL  
Dr. Dirk Garner – Artistic Director, Bach Festival; Chair, Conducting and Ensembles

Dept. BW

Dr. Brendan Caldwell – Associate Professor, Conducting; Director, Wind Ensembles, BW

Dr. Katherine Kilburn – Composition Performance Coordinator, BW

Piano:

Dr. Robert Mayerovitch – Chair, Keyboard Dept., BW  
Miss Olga Radosavljevich – Preparatory Piano Dept., Cleveland Institute of Music

Voice:

Dr. Joanne Uniatowski – Associate Professor, Voice, BW  
Miss Marla Berg – Director, Opera Program, Kent State University

## Teaching Experience

2016-present: Theory Lab Coordinator and Teaching Assistant, University of Louisville.  
Duties include substitute teaching for all sections of Music Theory, administering skills audits, grading, group and one-on-one tutoring, and coordinating and promoting the theory-tutoring lab at UofL. Involves all levels of theory from remedial to advanced post-tonal.

## Awards and Honors

2015-2016 – Elinore Barber Music Scholarship Honoring the Memory of Dr. Albert Schweitzer

2013-2016 – BW Transfer Scholar's Award for Academic Talent and Achievement in the Classroom

2016 – Selected as soloist, BW Honors Recital

2015 – Selected as soloist, BW Convocation Recital

2015 – BW Dean's List Spring

2014 – C7 Prize for Choral Composition (awarded for *Falling Slowly in Love* for SATB Choir and Piano)

2014 – BW Dean's List Fall

2014 – BW Dean's List Spring

2013 – BW Dean's List Fall

2013 – Outstanding Music Student, Lakeland Community College

## Performance Experience

Keyboard:

2017 – Serve as Harpsichordist for the UofL Early Music Ensemble

2016 – BW Symphonic Wind Ensemble Season and regional tour, including performance at the Kennedy Center in Washington D.C.

## Performance Experience Continued

*Short Ride in a Fast Machine* by John Adams – Synthesizer 1

*Advance Always* by Clint Needham

*Concerto No. 2 for Marimba and Wind Ensemble* by David Gillingham

2016 – BW Symphony Orchestra Student Composer Concert (rehearsal and premieres of student works)

*Prestidigitation* by Kevin Thompson

*Expectations* by Bradley Vogel

*Avalanche* by Jacob Holmes

2016 – BW University Focus Festival, featuring the works of David Lang

*Orpheus Over and Under* by David Lang– Piano 1

*Memory Pieces* by David Lang – Soloist

2013-2016 – Served as solo and chamber pianist for the BW Composition Department, rehearsing and performing student compositions.

2015 – BW New Music Ensemble

*Paraphrase on Themes of Brian Eno* by Timothy Andres

*Lullaby* by Ned Rorem

*Chaconne* by John Harbison

*Velvet Hammer* by Sean Friar

2013 – BW University Focus Festival, featuring the works of Christopher Theofanidis

*Etenraku* by Christopher Theofanidis

Voice:

2017-Present – UofL Cardinal Singers – Tenor 1

2016-2017 – UofL Collegiate Chorale – Tenor 1 – Select performances:

*Symphony No. 2* by Gustav Mahler with the Louisville Orchestra

*Saint Chapelle* by Eric Whitacre

*La Petenera* by Carlos Sanchez Gutierrez – Soloist

2013-2016 – BW University Choir – Tenor 1 – Select performances:

*St. Matthew Passion* by J.S. Bach

*Mass in B Minor* by J.S. Bach

*St. John Passion* by J.S. Bach

*Magnificat in D* by J. S. Bach

*Wie schön leuchtet der Morgenstern* by J.S. Bach

*Requiem* by Herbert Howells

*Messages to Myself* by Christopher Theofanidis (BW Focus Festival)

## Masterclasses

Andrew Norman

Carlos Sanchez Gutierrez

Transient Canvas

Loris Ohannes Chobanian

David Lang

Christopher Theofanidis

## Works List

2017:

The Gray Raincurtain – Orchestra – 17 minutes

For Bass Trombone and Piano – 7 minutes, *Commissioned by Noal McLimore*

Sonorous Compass – Small Wind Ensemble – 6 minutes, *Commissioned by Paul Vickous*

New Work (in progress) – String Quartet – n/a, *Commissioned by the Grove City College String Quartet*

When You Are Old and Grey – Medium Voice and Piano – 5 minutes 30 seconds

Look Back On Time – SATB Choir – 5 minutes

In Short – Orchestra – 1 minute (for the UofL Orchestra's Fanfare Project)

Agnus Dei – SATB Choir – 4 minutes 30 seconds

2016:

Final – Voice and Electronics – 6 minutes

Alignment – Brass Quintet and Percussion – 5 minutes 30 seconds

The Chair – Electronics (for the *Fyoo-zh-en* dance festival, BWU) – 4 minutes

Resonant Attacks – Solo Piano – 2 minutes

Night Sketches – Bass Clarinet and Marimba (for *Transient Canvas*) – 2 minutes

2015:

29 July, 1856 – Chamber Orchestra and Soprano – 6 minutes

### Works List Continued

Breathe – Wind Ensemble – 6 minutes

Suddenly, Light – SATB or SSAA Choir – 3 minutes 30 seconds

Unorthodox Quintet – Clarinet, Saxophone, Piano, and 2 Double Basses – 4 minutes

Mourning – Piano Trio – 12 minutes

Transformations – Orchestra – 7 minutes (for the BW Symphony Orchestra)

Fusion – Electronics (for the *Fyoo-zh-en* dance festival, BWU) – 5 minutes

2014:

Moment for Clarinet, Violin, and Piano – Clarinet, Violin, and Piano – 3 minutes

Falling Slowly in Love – SATB Choir and Piano – 4 minutes

Phases – Flute, 2 Clarinets, Alto Saxophone, Bb Trumpet, Marimba, Harp, Piano, and Double Bass – 5 minutes

Lament – Piano Trio – 6 minutes

2013:

Mallets and Hammers – Piano, Marimba, and Vibraphone – 12 minutes

Forgotten Carousel – Solo Piano – 2 minutes

The Town Wakes Up – Clarinet, Horn, and Piano – 3 minutes

Conversation with a Brook – Solo Piano – 3 minutes

### References

Steve Rouse – Professor of Composition, Composition Department Chair, UofL  
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steve.rouse@louisville.edu  
2301 South 3<sup>rd</sup> St., Louisville, KY, 40208

Rebecca Jemian – Assistant Professor of Music Theory, Coordinator of Music Theory, UofL  
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Dirk Garner – Bach Festival Artistic Director, BW  
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49 Seminary St, Berea, OH 44017

Robert Mayerovitch – Keyboard Department Chair, BW  
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