

Rosanna Gunnarsson

Imagining a Grand Canyon

Imagining a Grand Canyon

Rosanna Gunnarsson

♩ = 105

Flutes: Deep and loud inhale, AIR SOUND, "CHIII", AIR SOUND

Oboes: Deep and loud inhale, AIR SOUND, "CHIII", AIR SOUND

Clarinet in B♭: Deep and loud inhale, pp, p, pp, flz

Bassoons: pp, p, pp, p, pp

Horns in F: Deep and loud inhale, pp, p, pp

Trumpets in B♭: Deep and loud inhale, sordin, pp, p, pp

Trombone: Deep and loud inhale, sordin, pp, p

Percussion: ♩ = 105, sweep in circular motion on Gong, Bass drum, sweep in circular motion on Gong, pp, p, pp, pp

Violin I: p

Violin II: pp, p, pp

Viola: pp, p, pp, p, pp

Violoncello: pp, p, pp, p, pp

Contrabass: m.s.p, pp, p, pp

10

Fl. *p* *mf* *pp* poco *pp*

Ob. *pp* *p* *pp*

Cl. *pp* *p* *pp* *p* *mf* *p* *pp*

Bsn. *p* *pp* *pp* poco

Hn. *ppp* *pp* *p* *pp* *p* *pp* *pp* flz

Tpt. *pp* *p* *pp* flz

Tbn. *pp* *pp* *p* *pp* *p* *pp* flz

Perc. sweep in circular motion on Gong *pp* *p* cymbal cresc with brush *pp* *mf* sweep in circular motion on Gong *pp* *p*

Vln. I m.s.p. *pp* ord. *p* *mp* *pp*

Vln. II m.s.p. *pp* *p* *pp* ord. *pp*

Vla. *pp* *p*

Vc. m.s.p. *pp* ord.

Cb. ord. *ppp* *p* *pp* *ppp*

22 lip bend flz

Fl. *p* *pp*

Ob. *pp* *p* *pp* *ppp* flz

Cl. *pp* *p* *pp* *ppp* flz

Bsn. *pp* *ppp*

Hn. *p* *pp* *pp* *ppp*

Tpt. *pp* *p* *pp* *pp* ord.

Tbn. *pp* ord.

Perc. *pp* *pp* *p* *mf* cymbal cresc

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *pp*

Vc. *p* *pp*

Cb. *pp* *ppp* *p* *pp*

CLOSE VIEW 1

33

flz

Fl. *p* *pp* *mf* *mf* *f*

Ob. *p*³ *mf* Randomized tremolo with keyclicks *as loud as possible* *f*

Cl. *p* *f* Randomized tremolo with keyclicks *as loud as possible*

Bsn. *p* *f* *p* Randomized tremolo with keyclicks *as loud as possible*

Hn. *p* *p* *f* *p* Randomized tremolo with keyclicks *mf* *f*

Tpt. *p* Randomized tremolo with keyclicks *as loud as possible* *f*

Tbn. *as loud as possible* *f*

Perc. Triangle and cymbal woodblocks soft sticks *pp* *mf*

Vln. I *pizz* *p* arco *mf* *p* *PPP* *mf* *f*

Vln. II *pizz* *p* *f* *mf* *f*

Vla. *pizz* *p* *f* arco *mf* *p* *PPP* *f*

Vc. *pizz* *p* *f* *mf* *f*

Cb. *pp* *mf*

42

Air sound
Loud exhale

Fl. *f* *p* *f* *pp*

Ob. *mp* *p* *f* *pp*

Cl. *f* *p* *f* *pp*

Bsn. Air sound
Loud inhale *f* *as loud as possible*

Hn. *p* *mf* *f* *p* *mf*

Tpt. *f* *pp* *mf*

Tbn. Air sound
Loud inhale *p* *f* *as loud as possible* *p* *mf*

Perc. wood blocks *mp* *mf* *mf*

Vln. I sul pont *mp* *p* pizz *f* arco *p* *mf*

Vln. II sul pont *mp* *p* *pp* pizz *f* arco *p* *mf*

Vla. sul pont *mp* *p* *pp* pizz *f* *p* *f*

Vc. arco *mf* *pp* pizz *f* *p* ord. *p* *mf*

Cb. *p* *pp* *p* *mf*

DISTANT VIEW 2

50

flz

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Air sound Loud inhale

Air sound Loud inhale

Air sound Loud inhale

Air sound Loud inhale

Air sound Loud inhale

Air sound Loud inhale

sweep in circular motion on Gong

sweep in circular motion on Gong

pp *ppp* *p* *pp*

pp *ppp*

mf *p* *pp*

f *p*

mf *p*

pp

pp *poco* *p* *pp*

pp *p*

mf *p* *pp*

pp *p* *pp* *pp* *pp* *pp*

*p*³ *pp* *pp* *mp* *p* *mp*

*p*³ *pp* *pp* *mp* *p* *p* *mp*

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

pp *pp* *poco* *p*

pp *ppp* *p*

62

Fl. *p* *pp* *pp* *poco* *pp* *flz*

Ob. *p* *mp* *pp* *p* *p* *ppp*

Cl. *p* *p* *pp* *pp*

Bsn. *p* *pp* *p* *pp* *flz*

Hn. *p* *pp* *p* *pp* *flz*

Tpt. *pp* *p* *pp* *ppp*

Tbn. *pp* *p* *pp* *f*

Perc. *p* *pp* *p* *pp* *f*
 sweep in circular motion on Gong
 tom-tom wood blocks

Vln. I *p* *pp* *sul pont.* *ord.*

Vln. II *p* *pp* *p* *pp* *ord.*

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

Vc. *ppp*

Cb. *p* *pp*

CLOSEVIEW 2

This musical score, titled 'CLOSEVIEW 2', is for a woodwind quintet, brass section, percussion, and string ensemble. The score is written for measures 73 through 76. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and brass (Trumpet, Trombone) parts feature complex rhythmic patterns, often using quintuplets and slurs, with dynamic markings ranging from *pp* to *f*. The percussion part includes a snare drum with triplet and quintuplet patterns. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) provides harmonic support with various dynamics and articulations. The score is marked with a tempo of *pp* and includes performance instructions such as *poco*, *fitz*, and *Slap*.

Fl. *flz* *f* *ff*

Ob. *f* *mp* *5*

Cl. *5* *ff* *ff* Randomized tremolo with keyclicks *as loud as possible*

Bsn. *f* *mp* *5* Slap Randomized tremolo with keyclicks *as loud as possible*

Hn. *5* *ff* *ff*

Tpt. Randomized tremolo with keyclicks *as loud as possible*

Tbn.

Perc. *3* *5* *5* *p* *pp* *f*

Vln. I *pizz* *arco*

Vln. II *pizz* *f* *5* *pizz* *arco* *m.s.p* *mp*

Vla. *5* *f* *ff* *arco* *m.s.p* *mp*

Vc. *pizz* *f* *5* *ff* *arco* *m.s.p* *mp* *pp*

Cb. *m.s.p* *mp* *pp*

Randomized tremolo
with keyclicks
88

Air sound
Loud exhale

Fl. *as loud as possible* *f*

Ob. *as loud as possible* *f* flz

Cl. *f* *f*

Bsn. Air sound Loud inhale *f* Air sound Loud exhale *f* flz

Hn. Air sound Loud inhale *f* Air sound Loud exhale *f* *mf* *p*

Tpt. Air sound Loud inhale *f* flz

Tbn. Air sound Loud inhale *f* *p*

Perc. tom-tom *f* bass drum *pp* *f*

Vln. I m.s.p. *mp* *pp* *mf* *pp*

Vln. II *pp* *mf* *pp*

Vla. *pp* *mf*

Vc. ord. *mf*

Cb. *p*

94

Fl. *f* *f* *f* *p* *pp*

Ob. *f*

Cl. *f* *f* *p* *pp*

Bsn. *flz* *mf* *p*

Hn. *mf* *f*

Tpt. *mp* *f*

Tbn. *flz* *mf* *p* *add sordin*

Perc. *f* *pp* *f* *mf* *p* *pp*

Vln. I *pizz* *mp* *f* *p* *pp*

Vln. II *pizz* *p* *pp* *arco*

Vla. *mf* *p*

Vc. *mp* *f* *p*

Cb. *mf* *p*

slap

flz

Air sound
Loud exhale

Air sound
Loud inhale

Bass drum

add sordin

pizz

arco

DISTANT VIEW 3

100

whistle tone

ord.

Randomized tremolo with keyclicks

AIR SOUND 13

Fl.

pp

p

pp

p > pp

as loud as possible

"CHIII"

Ob.

whistle tone

pp

p

pp

p

flz

pp

"CHIII"

Cl.

pp

p

> pp

pp

p

pp

p

Bsn.

flz

pp < p

pp

as loud as possible

pp

p

Hn.

ord.

pp

ppp

pp

ppp

p

p

pp

p

Randomized tremolo with keyclicks

Tpt.

p

pp

ppp

p

flz

pp

Tbn.

flz

pp < p

pp

p

pp

p

Perc.

pp < mp

pp

mp

pp

p

Vln. I

arco

pp < p

ppp

pp < p

mp

pp < p

Vln. II

pp < p

ppp

pp < p

mp

pp < p

Vla.

pp < p

pp < p

mp

pp

p

Vc.

pp

p

mp

p

Cb.

pp

p

mp

p

112

Fl. *p* *pp* *p*

Ob. *p* *pp*

Cl. *pp* *p* *pp* *pp* *p*

Bsn. Randomized tremolo with keyclicks
as loud as possible *pp* *p* *pp*

Hn. *as loud as possible* *pp* *p* *pp*

Tpt. *pp*

Tbn. open/close sordin, wah-wah effect
p *mp* *p* *mp* *pp* *p* *mp* *p* *mp* *pp*

Perc. cymbal cresc with brush
pp *mp*

Vln. I *ppp* *pp* *p* *pp* *ord.*

Vln. II *ppp* *pp* *p*

Vla. *pp* *pp*

Vc. *p*

Cb. *p*

flz

m.s.p

ord.

122 15

Fl. *p* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Ob. *p* *pp* *flz* *pp*

Cl. *p* *flz* *pp*

Bsn. *p* *pp* *ppp*

Hn. *p*

Tpt. *p* *pp* *flz*

Tbn. *p* *mp* *p* *mp* *pp*
 open/close sordin, wah-wah effect

Perc. *pp* *p* *pp*
 cymbal cresc with brush

Vln. I *pp* *p* *pp* *ppp*

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

Vla. *p* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vc.

Cb.

128

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

mp

f

mf

p

ff

no sordin

HARD PRESSURE
Molto Sul Pont

HARD PRESSURE
Molto Sul Pont

CLOSE VIEW 3

Slap

136 AIR SOUND

Fl. *ff* "CHIII" *mp*

Ob. AIR SOUND *ff* "CHIII" *mf* 5

Cl. *ff* *mf* *f* flz

Bsn. *ff* *mp*

Hn. AIR SOUND *ff* "CHIII" flz *f*

Tpt. *mf* *f* flz *mf* 5

Tbn. AIR SOUND *ff* "CHIII" *mf* Tripple tounging *f*

Perc. sweep in circular motion on Gong *p* *mf* *pp* *mf* *f*

Vln. I

Vln. II

Vla. Bow behind the bridge *mf* *f* *pp* pizz *mf* 5

Vc. Bow behind the bridge *mf* *f* *p* *pp* pizz *mf* 5 arco *f*

Cb. *mf* *p* *pp* pizz *mf* 5 arco *f*

HARD PRESSURE
Molto Sul Pont

HARD PRESSURE
Molto Sul Pont

rit.

18

145

Fl. *mf* *f* *f*

Ob. AIR SOUND "CHIII" *mf*

Cl. AIR SOUND "CHIII" *mf* *f* *f*

Bsn. *mf* *f* *f*

Hn. *mf* *f* *p* *mf* *p*

Tpt. AIR SOUND "CHIII" *mf* *f*

Tbn. *f* *ff* *mp* *mf* *p*

Perc. *pp* *mf* *f* *p* sweep in circular motion on Gong

Vln. I *p* *mf* *mf* *f* *p*

Vln. II *p* *mf* *f* *mf* *f* *mf*

Vla. arco *mf* *f* *f*

Vc. *ff* *mp* *f* *p* *mf*

Cb. *mf* *f* *mf*

153

Fl. *mp* "CHIII" *f* *p pp*

Ob. *mp* "AIR SOUND" "CHIII" *pp*

Cl. *mf* *f* *pp*

Bsn. *p* *pp* "AIR SOUND" "CHIII"

Hn. *pp* *mf* *pp* *flz*

Tpt. *mp* *mf* *f*

Tbn. "AIR SOUND" "CHIII"

Perc. *mf* *mf* *f* Scrape with stick on gong

Vln. I *mf* *f* *m.s.p* *pp* *p*

Vln. II *mp* *mf* *f* *m.s.p* *mp* *pp* *p*

Vla. *mp* *mp* *mf* *f* *pp* *p*

Vc. *p* *mp* *mf* *f* *pp* *p*

Cb. *p* *pp* *mf* *f*

♩ = 105

DISTANT VIEW 4

164

This musical score is for 'Distant View 4' and spans measures 164 to 171. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is characterized by its dynamic range, with many parts starting at *ppp* (pianissimo) and moving through *pp* (pianissimo) and *p* (piano) to *mf* (mezzo-forte) and back to *ppp*. Key performance instructions include *flz* (flautissimo) for woodwinds and brass, and specific percussion techniques like 'gong' and 'cymbal cresc with brush'. The string section uses a variety of articulations and dynamics, often with long, flowing lines.

Rehearsal marks are present at the beginning of measures 164 and 171. The score concludes with a double bar line and repeat signs in the final measure.