

'17— North

Ricardo Ferro

Program Notes

'17-North is a vignette of an unfocused sonic world, as though perceiving itself from the outside. The work observes a musical object, or perhaps the shadow of an object, not quite familiar, but somehow hyper-charged with emotion and recognition, and the tension that arises from this state of in-betweenness. Its sound is sparse and expansive, coming in and out of focus progressively, though always veiled with a whisper-like secretive quality. The work is unconventional in its development of ideas, ever-changing while retaining small whispers of previous material. It treats the orchestra in a manner akin to chamber music, with its intimate soloistic quality through much of the duration of the piece. The music is unable to fully engage with its own sound world, always watching from afar quietly, as though unable to recognize itself, and occasionally bursting in outbreaks from its tension. Its unfamiliar landscape looms large beyond its sound, its duration only a fading image of itself.

Program note by the composer.

'17 – NORTH

For Orchestra

Written for the Dallas Symphony Orchestra

Ricardo Ferro

2023

*Winner of the American Composers Orchestra Earshot Competition
Written for the Dallas Symphony Orchestra*

Duration: ca. 10:00"

Technical Notes

Aleatoric Passages

This work makes frequent use of aleatoric repeats. Such passages are denoted with repeat signs followed by a solid extension line for the duration of the passage (see mm. 3-5 Vln I). An additional conductor cue is included in the score to denote the end of such a repeat. Throughout these passages in the strings particularly, the section should not play together. In all cases, players should cut off abruptly with the conductor cue, regardless of whether or not they have finished playing a repetition of the passage in question.


Extension Beams


Throughout the work, extended beam lines are used to denote how long a gesture should be held/repeated (see mm. 1 Piano). In cases where the end of this gesture does not coincide with a barline, the duration is included in square brackets for clarification.


Quarter Tones

The use of quarter tones throughout the work is not meant to be exact in tuning. Approximations of these are acceptable.

 Indicates that the note must be raised by a 1/4 tone

 Indicates that the note must be raised by a 2/4 tones

 Indicates that the note must be lowered by a 1/4 tone

 Indicates that the note must be lowered by a 2/4 tones

Woodwinds/Brass

f.t - Flutter-tongue

+ - unpitched tongue popping/key clicks



- Jet Whistle (flutes)

Square noteheads denote unpitched air sounds (accompanied by a written indication). However, during passages that rapidly alternate between pitched/unpitched timbres, the following symbols serve as a short-hand indication for these techniques:


- - unpitched (air sound)
- - pitched (ord.)
- ◐ - Half-pitched (airy tone)

Percussion/Piano/Harp

The use of 3 harmonicas, tuned in C, B, and Bb respectively, is necessary for this work. In addition to the aforementioned percussion setup, Perc. 1 and 3 require the use of one offstage tam-tam (medium size suggested, although not required) and one hand-held cymbal each. If the indication to strike the tam-tam with the hand-held cymbal is not possible, Perc. 1 should strike the tam-tam with a fairly hard beater, and Perc. 3 should use two cymbals.

Both the piano and harp require the use of a plectrum/plastic card to strum the strings when indicated, and a metal beater to touch against the vibrating strings to produce a buzzing tone.

Strings

Bow overpressure is indicated with a black wedge () above the indicated notes. Tone should be entirely lost to noise at the apex of the wedge.

Harmonic trills are notated with an auxiliary solid diamond notehead along with the trill indication. For clarity, the indication (harmonic) is included above the trill mark. To perform these, the player must alternate between regular finger pressure on the written note and harmonic pressure on the auxiliary note, producing a rapid alternation between ord. and artificial harmonic sounds.

Square noteheads denote palm-muted notes. The strings must be entirely muted by the left hand so that, when bowing the note, only a toneless bow sound is produced. In some cases, the specific string on which the technique is to be performed is indicated directly above.

S.P - Sul Ponticello

M.S.P - Molto Sul Ponticello

S.T - Sul Tasto

M.S.T - Molto Sul Tasto

Instrumentation

Piccolo

2 Flutes

2 Oboes

1 English Horn

2 Bassoons

1 Contrabassoon

4 Horns

3 Trumpets in C (1st doubling Bb Piccolo Trumpet)

3 Trombones

1 Tuba

Timpani

3 Percussion

1- Tam Tam, hand-held crash cymbal, 3 wood-blocks, snare drum, harmonica in C, offstage tam tam

2- Tam Tam, hand-held crash cymbal, 4 floor toms, harmonica in B

3- Tam Tam, hand-held crash cymbal, bass drum, sizzle cymbal (suspended) harmonica in Bb, offstage tam tam

1 Harp

1 Piano

Strings

Score in C

31 32 33

Picc. *mp sf sf sf mp sf mf*

Fl. 1.2 *f.t mf*

Ob. 1.2 *f.t poco sf sempre, swell freely*

C. A. *f.t poco sf sempre, swell freely*

Cl. in Bb 1.2 *f.t poco sf sempre, swell freely*

B. Cl. *f.t poco sf sempre, swell freely*

Bsn 1.2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in C 1

Tpt in C 2.3

Tbn. 1.2

Tbn. 3

Tba

Timp.

Perc. 1 *mp* come sopra *l.v.* Wood Block (Medium) [+ ♩.] Snare Drum

Perc. 2 4 Toms

Perc. 3 *sfz ff sfz*

Pno *mf sempre cresc*

Hp *mf sempre cresc*

Vln I *mp (harmonic) tr non div. fff*

Vln II *mp (harmonic) tr non div. fff*

Vla

Solo *ff p f mp ff p mp fff sfz*

Vc. 1

Vc. 2

D. B. 2

D. B. 3

34

35

Picc. *f.t.*
 Fl. 1 2
 Ob. 1 2 *cresc. poco a poco*
 C. A. *cresc. poco a poco*
 Cl. in Bb 1 2 *cresc. poco a poco*
 B. Cl. *cresc. poco a poco*
 Bsn 1 2
 Cbsn
 Hn in F 1 2
 Hn in F 3 4
 Tpt in C 1
 Tpt in C 2 3
 Tbn. 1 2
 Tbn. 3
 Tba
 Timp.
 Perc. 1 *ff* Wood Blocks Snare Drum
 Perc. 2 *ff*
 Perc. 3 *fff* Tam Tam *f* *mp* scrape metal needle lightly against vibrating tam tam (slight tremolo effect) l.v.
 Pno
 Hp
 Vin I 1 2 *mp* *fff* *gliss.*
 Vin II 1 2
 Vla 1 2
 Solo *jeté* *fff* *mp* *f*
 Vc. 1 2
 D. B. 2 3 *overpressure progressively*

45

46

47

E

Picc. *sf* *mf* *f.t* *sf*
 Fl. 1.2 *sf* *mf*
 Ob. 1.2 *sfz*
 C. A. *sfz*
 Cl. in Bb 1.2 *sfz*
 B. Cl. *mf* *f*
 Bsn 1.2 *mf* *f*
 Cbsn *mf* *f*
 Hn in F 1.2 *mf*
 Hn in F 3.4 *mf*
 Tpt in C 1 *pp*
 Tpt in C 2.3 *pp*
 Tbn. 1.2 *p* *f* [*+ d*]
 Tbn. 3 *p* *f* [*+ d*]
 Tba *p* [*+ d*]
 Timp. [*+ d*]
 Perc. 1 [*+ d*] tam-tam beater [*+ d*] *mf PPP*
 Perc. 2 [*+ d*] superball mallet [*+ d*] *mf*
 Perc. 3 [*+ d*] *mf*
 Pno [*+ d*] *sfz* [*+ d*]
 Hp [*+ d*] *sfz* [*+ d*]
 1 *Solo* *ff solo, molto espressivo*
 2 *gli altri*
 Vin I *pp* *M.S.P*
 1 *pp* *M.S.P*
 2 *pp* *M.S.P*
 1 *pp* *M.S.P*
 2 *pp* *M.S.P*
 Solo *mp* *f*
 Vc. [*+ d*] *mp* *f*
 gli altri *sfz* *pp* *jeté* *mp* *f*
 D. B. [*+ d*] *sfz* *mp* *f* *jeté*

Picc. *sf* *mf* *ff*

Fl. 1, 2 *sf* *mf* *ff*

Ob. 1, 2 *f* *mp*

C. A. *f* *mp*

Cl. in B \flat 1, 2 *f* *mp*

B. Cl. *mp* *f* *mp*

Bsn. 1, 2 *mp* *f* *mp*

Cbsn. *mp* *f* *mp*

Hn in F 1, 2 *mf* *sfz* *ff*

Hn in F 3, 4 *sfz* *ff*

Tpt in C 1 *ff*

Tpt in C 2, 3 *ff*

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

Tbn. 3 *mp* *sfz* *ff*

Tba. *mp* *sfz* *ff*

Timp.

Perc. 1 tam-tam beater [+ d] I.v. *mf PPP*

Perc. 2 superballet mallet [+ d] I.v. *mf*

Perc. 3 *mf*

Pno. *sfz* [+ d]

Hp. *sfz* [+ d]

Solo *ff* *sfz* *ff*

Vln I *ff* *sfz* *ff*

gli altri

Vln II 1 *mp* *mf*

Vln II 2 *mp*

Vla. *mp*

Solo *mp* *f* *mp* *mp* *f*

Vc. *sfz* *mp* *f* *mp* *mp* *f*

gli altri *mp* *mp* *f* *mp* *mp* *f*

D. B. *mp* *sfz* *mp* *f* *mp* *mp* *f*

To Piccolo Trumpet (B \flat)

molto rit.

61 **4/4** Sub. Pesante ♩ = 70 63 64 65

Picc. Fl. 1, 2 Ob. 1, 2 C. A. Cl. in Bb 1, 2 B. Cl. Bsn 1, 2 Cbsn Hn in F 1, 2 Hn in F 3, 4 Picc. Tpt in Bb Tpt in C 2, 3 Tbn. 1, 2 Tbn. 3 Tba Timp.

Perc. 1 Wood Block *p* *mf* *p* Tam Tam tam-tam beater *mf*

Perc. 2 superball mallet *mf*

Perc. 3 *mf*

Pno *sfz* hit bottom strings with palm *δba* (con ped.)

Hp *sfz* hit bottom strings with palm *δba*

4/4 Sub. Pesante ♩ = 70 **molto rit.**

Solo Vin I senza vib. senza dim. poco a poco più vib.

gli altri *p* *ff* senza dim.

1 *sfz* as little pitch content as possible pizz. M.S.P. *gliss.*

2 *sfz* as little pitch content as possible pizz. M.S.P. *gliss.*

Vla *sfz* as little pitch content as possible pizz. M.S.P. *gliss.*

Vc. *sfz* as little pitch content as possible pizz. (non div.) *mp* arco (harmonic) *ff* *mp* (harmonic)

D. B. *sfz*

71 **4/4** 73 74

Picc.

Fl. 1.2 *a2* [*+ d*] *f.t* toneless air sound [*+ d*] *f.t* toneless air sound

Ob. 1.2

C. A.

Cl. in Bb 1.2 *a2* toneless air sound *ppp senza cresc.* toneless air sound

B. Cl.

Bsn 1.2 *ppp senza cresc.* toneless air sound *ppp senza cresc.* toneless air sound

Cbsn

Hn in F 1.2

Hn in F 3.4

Picc. Tpt in Bb

Tpt in C 2.3

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Tbn. 3 *mp* *pp*

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3 *l.v.* *soft-mallets* *ppp*

Pno

Hp

Solo

Vin I

gli altri

1

Vin II 2

Vla *ppp* *mp* [*+ d*] palm-mute strings producing a toneless bow sound Sul IV

Vc. *mf* *p* *gliss.* [*+ d*] *ppp* *mp* palm-mute strings producing a toneless bow sound Sul IV

D. B. *pp* [*+ d*] *ppp* *mp* palm-mute strings producing a toneless bow sound Sul IV

H Unsettlingly still, da lontano

5
4

4
4

75

76

78

Picc. $\text{a}2$ [$+d$]

Fl. 1.2

Ob. 1.2

C. A.

Cl. in B \flat 1.2 $\text{a}2$

B. Cl.

Bsn 1.2

Cbsn

Hn in F 1.2

Hn in F 3.4

Picc. Tpt in B \flat

Tpt in C 2.3

Tbn. 1

Tbn. 2

Tbn. 3

Tba

Timp.

Piccolo Trumpet (B \flat)
solo, *molto rubato*
straight mute
half-valve

mf *mp*

1. *mp* *pp*

2. *mp* *pp*

3. *mp* *pp*

Perc. 1

Perc. 2

Perc. 3

Harmonica (C)
low end cluster (inhale)

Harmonica (B)
emerge as imperceptibly as possible low end cluster (inhale)

mf *p*

mf *p*

mp

8va

8va

l.v.

Pno

Hp

H Unsettlingly still, da lontano

5
4

4
4

Solo

Vin I

gli altri

1

Vin II

2

Vla

Vc.

D. B.

palm-mute strings [$+d$]
producing a toneless bow sound
Sul IV

ppp *mp* *mp* *p*

palm-mute strings [$+d$]
producing a toneless bow sound
Sul IV

ppp *mp* *mp* *p*

mf *p*

gliss.

palm-mute strings [$+d$]
producing a toneless bow sound
Sul IV

ppp *mp* *mp* *p*

80 **4/4** 81 82 83

Picc. Fl. 1.2 Ob. 1.2 C. A. Cl. in B \flat 1.2 B. Cl. Bsn 1.2 Cbsn

Hn in F 1.2 Hn in F 3.4 Picc. Tpt in B \flat Tpt in C 2.3 Tbn. 1 2 Tbn. 3 Tba Timp.

Perc. 1 Perc. 2 Perc. 3

Pno Hp

4/4

Solo Vin I gli altri 1 2 Vin II Vla Vc. D. B.

low end cluster (inhale) low end cluster (exhale) Harmonica (B \flat) high end cluster (exhale)

mf sf poco p sf poco

mp mf pp f.t. g^{na} ffp mp f.t. g^{na} ffp mp f.t. g^{na} sfz

97 **2/4** **4/4** 100 **3/4** **J** **4/4** 103 **4/4**

Picc. Fl. 1.2 Ob. 1.2 C. A. Cl. in Bb 1.2 B. Cl. Bsn 1.2 Cbsn

Hn in F 1.2 Hn in F 3.4 Picc. Tpt in Bb Tpt in C 2.3 Tbn. 1.2 Tbn. 3 Tba Timp.

Perc. 1 Perc. 2 Perc. 3 Pno Hp Vin I Vin II Vla Vc. D. B.

8va
mp
ff
ff
mp
mp
mp
poco sf
8va
hit bottom strings with palm
8va
scrape bottom strings with plectrum
poco sf
hit bottom strings with palm
8va

Tam-Tam strike tam tam with a cymbal
Tam-Tam strike tam tam with a cymbal
Tam-Tam strike tam tam with a cymbal
Harmonica (B)
tam-tam beater
mp ppp
I.v.
Tam. superball mallet
ppp
[+ d] I.v.
Sizzle Cymbal soft-mallets
ppp

a 2
f.t
toneless air sound
sf
a 2
toneless air sound
ppp senza cresc.
toneless air sound
ppp senza cresc.

mf
ppp

3 3 3 3

4/4 3/4 4/4 3/4 4/4 K

Picc. $\alpha 2$

Fl. 1.2 [+ d.]

Ob. 1.2

C. A.

Cl. in Bb 1.2 $\alpha 2$

B. Cl. sfff

Bsn. 1.2 $\alpha 2$ sfff

Cbsn. sfff

Hn in F 1.2 sfff

Hn in F 3.4 sfff

Picc. Tpt in Bb sfff

Tpt in C 2.3 f

Tbn. 1.2 sfff

Tbn. 3 sfff

Tba. sfff

Timp. sfff sf

Perc. 1 [d.] scrape metal needle lightly *mp* I.v. sfff strike tam tam with a cymbal sfff walk backstage

Perc. 2 Harmonica (B) 8^{va} mp sfff strike tam tam with a cymbal sfff Harmonica (B) 8^{va}

Perc. 3 [+ d.] I.v. sfff strike tam tam with a cymbal sfff walk backstage

Pno [+ d.] $\text{poco sf ma sempre sotto voce}$ [d.] hit bottom strings with palm 8^{ba} (con ped.) touch metal beater gently to vibrating strings producing a buzzing tone

Hp [+ d.] $\text{poco sf ma sempre sotto voce}$ 8^{ba} scrape bottom strings with plectrum 8^{ba} hit bottom strings with palm 8^{ba} touch metal beater gently to vibrating strings producing a buzzing tone

4/4 3/4 4/4 3/4 4/4 K

Vin I as little pitch content as possible pizz. sfff

Vin II as little pitch content as possible pizz. sfff

Vla as little pitch content as possible pizz. sfff

Vc. as little pitch content as possible pizz. sfff

D. B. as little pitch content as possible pizz. sfff

110

111 G.P 112

$\frac{3}{4}$ G.P

$\frac{4}{4}$ L

meno mosso 115

116

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B \flat 1.2
B. Cl.
Bsn 1.2
Cbsn

Hn in F 1.2
Hn in F 3.4
Picc. Tpt in B \flat
Tpt in C 2.3
Tbn. 1.2
Tbn. 3
Tba
Timp.

Perc. 1
Perc. 2
Perc. 3

from offstage
strike tam tam with a cymbal
fff

from offstage
strike tam tam with a cymbal
fff

Pno
Hp

[+ d]

poco *sf* ma sempre sotto voce

hit bottom strings with palm
sf (con ped.)

scrape bottom strings with plectrum
sf ma sempre sotto voce

hit bottom strings with palm
sf (con ped.)

touch metal beater gently to vibrating strings producing a buzzing tone

[+ d]

G.P

$\frac{3}{4}$ G.P

$\frac{4}{4}$ L

meno mosso

Vin I
Vin II
Vla
Vc.
D. B.

as little pitch content as possible pizz.
fff

as little pitch content as possible pizz.
fff

as little pitch content as possible pizz.
fff

as little pitch content as possible pizz.
fff

as little pitch content as possible pizz.
fff

117 G.P 118 119 120 M 122

Picc.

Fl. 1.2
mp → mf

Ob. 1.2

C. A.

Cl. in B♭ 1.2
mp → mf

B. Cl.

Bsn. 1.2

Cbsn.

Hn in F 1.2
mp → mf

Hn in F 3.4

Picc. Tpt in B♭
mf 3 3 3 ppp

Tpt in C 2.3
con sord.
mp → mf → p

Tbn. 1.2

Tbn. 3

Tba

Timp.
superball mallet
ppp

Perc. 1
strike tam tam with a cymbal
fff

Perc. 2
fff

Perc. 3
strike tam tam with a cymbal
fff

Pno
poco sf ma sempre sotto voce
hit bottom strings with palm
8_{ba} (con ped.)
touch metal beater gently to vibrating strings producing a buzzing tone
[+ d]
poco sf ma sempre sotto voce
hit bottom strings with palm
8_{ba} (con ped.)
touch metal beater gently to vibrating strings producing a buzzing tone

Hp
scrape bottom strings with plectrum
8_{ba}
poco sf ma sempre sotto voce
hit bottom strings with palm
8_{ba}
touch metal beater gently to vibrating strings producing a buzzing tone
[+ d]
scrape bottom strings with plectrum
8_{ba}
poco sf ma sempre sotto voce
hit bottom strings with palm
8_{ba}
touch metal beater gently to vibrating strings producing a buzzing tone

G.P M

Vin I

Vin II

Vla

Vc.
ppp → mp

D. B.
ppp → mp

123 124 125 126 127

Picc. Fl. 1.2 Ob. 1.2 C. A. Cl. in B \flat 1.2 B. Cl. Bsn 1.2 Cbsn

Hn in F 1.2 Hn in F 3.4 Picc. Tpt in B \flat Tpt in C 2.3 Tbn. 1.2 Tbn. 3. Tba

Timp. Perc. 1 Perc. 2 Perc. 3

Pno

Hp

Vin I Vin II Vla Vc. D. B.

gliss. [*+ d*] *l.v.*

[*+ d*] *poco sf ma sempre sotto voce* hit bottom strings with palm *8ba* (con ped.) touch metal beater gently to vibrating strings producing a buzzing tone [*+ d*]

[*+ d*] *scrape bottom strings with plectrum* *8ba* [*+ d*] [*+ d*] *poco sf ma sempre sotto voce* hit bottom strings with palm *8ba* touch metal beater gently to vibrating strings producing a buzzing tone [*+ d*]

ppp *mp* *ppp* *mp*