Millennial Opening

For Orchestra

By Glenn Stallcop

1999

Approximate time - 17 minutes

Instrumentation

3 Flutes
- 3rd doubles Piccolo

2 Oboes
2 Clarinets
Bass Clarinet/doubles Eb Piccolo Clarinet
2 Bassoons
4 French Horns
3 Trumpets
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion 1.
- Marimba
- Chimes
- Tenor Drum

Percussion 2.
- Suspended Cymbals (2)
- Cymbals (crash)
- Tambourine
- Gliss Gongs (2)
- Wood Block

Percussion 3.
- Wood Block
- Cowbell
- Tom-Toms (2)
- Bass Drum
- Large Tubular Wind Chimes
- Snare Drum
- Tambourine
- Triangle

Celesta
Harp
Strings

Score in C

MILLENNIAL OPENING

Program Notes

The idea for MILLENNIAL OPENING came from a vision expressed by Marshall McLuhan. He thought that as Western society was making the transition from a logical, regional, print-dominated society to that of an intuitive, electronic, global village , there would be a period in which inhabitants would be familiar with both. He thought that this had the potential for a great flourishing of thought, science, and art much like the Renaissance where people such as Shakespeare, Galileo, and Michelangelo had one foot in the Renaissance and one in the Middle Ages. It is my opinion that the end of the 20th Century has seen this flowering, which has been fueled by cross-cultural fertilization on a global scale. But I also see this opportunity fading as the old dies away and the new becomes fully assimilated.

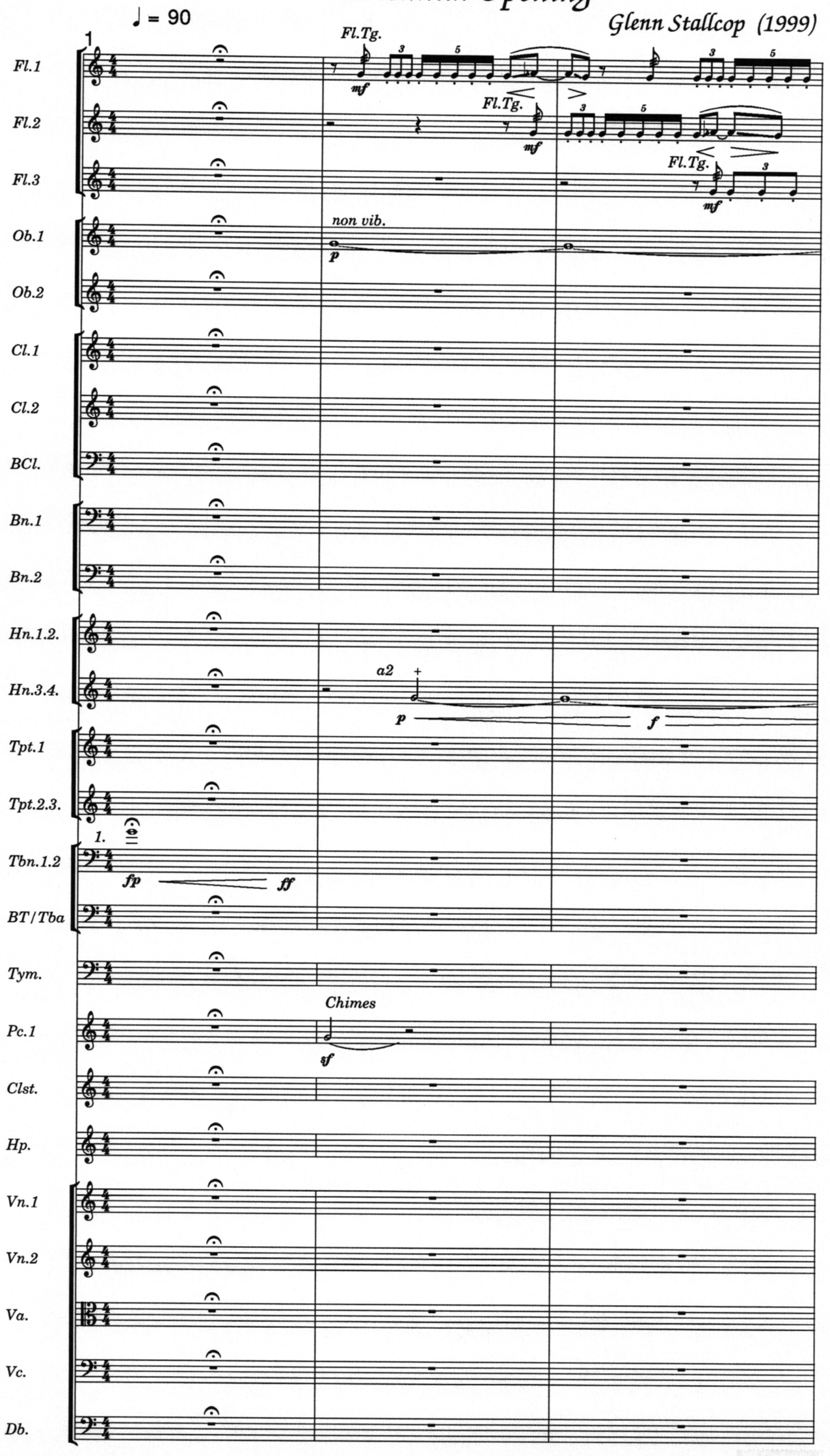
MILLENNIAL OPENING was conceived and written over a five-week period in the summer of 1999. My representation of this cultural hybrid is both picturesque and structural. For me, written music represents reason while improvisation represents intuition. I merge the two in a process which ends up being somewhat the reverse of what happens in Jazz. Instead of using a written work as the subject of improvisation (as happens in Jazz), I use a free improvisation as material for a written work. I use the improvisation as both a blueprint and a Rorschach test to suggest and grow the full composition. Composition allows me to realize the potential of the improvisation and emphasize its meaning. For this piece, I grew a fifteen minute work from a three and a half minute improvisation. The improvisation is, therefore, partly a moment-to-moment spiritual link to my subconscious, and partly a medium of suggestion or oracle. The resulting written work is probing and highly personal.

This work was funded in part by the Margaret Fairbank Jory Copying Assistance Program of the American Music Center.

Score in C

Millennial Opening

Glenn Stallcop (1999)



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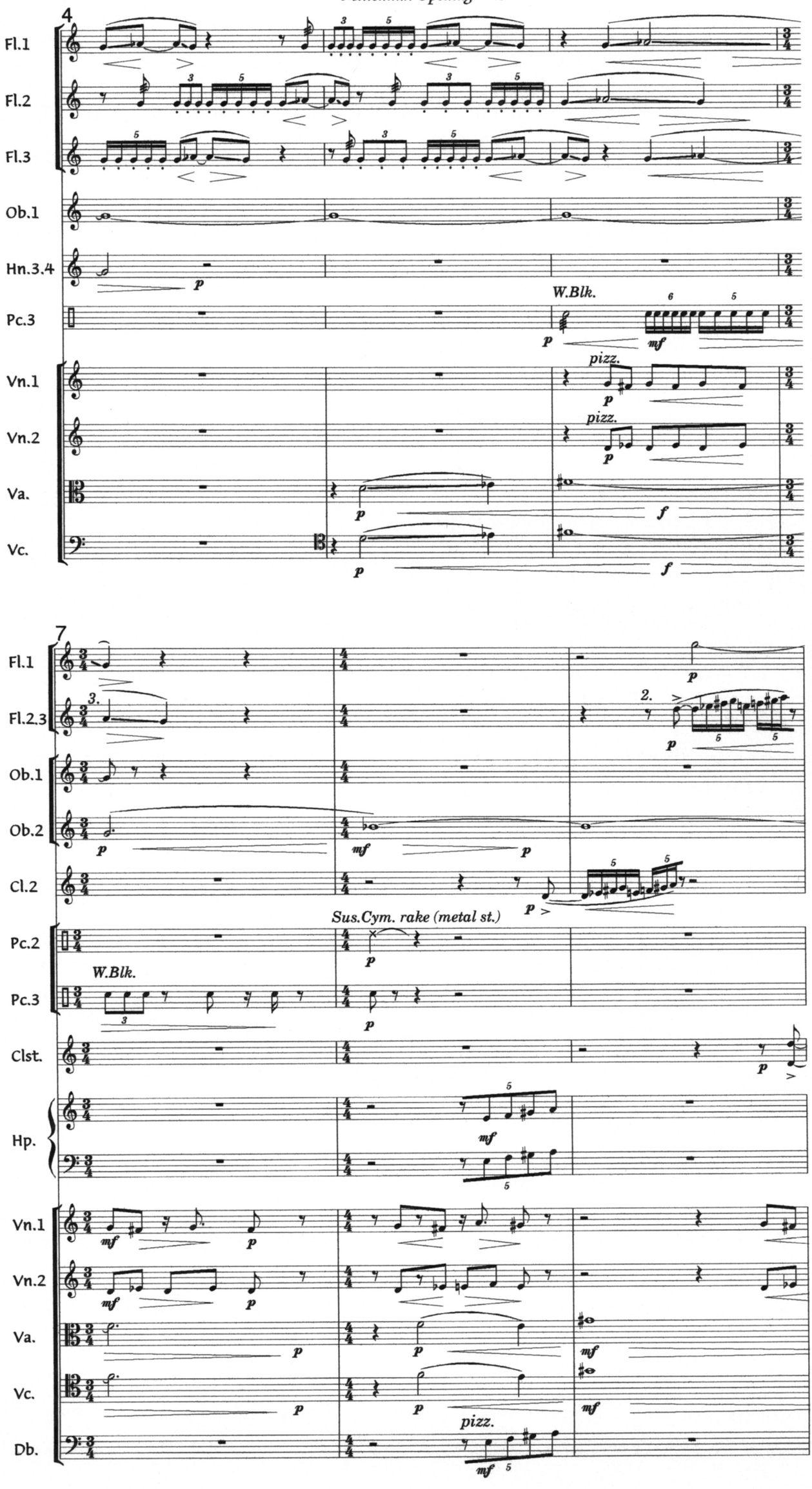
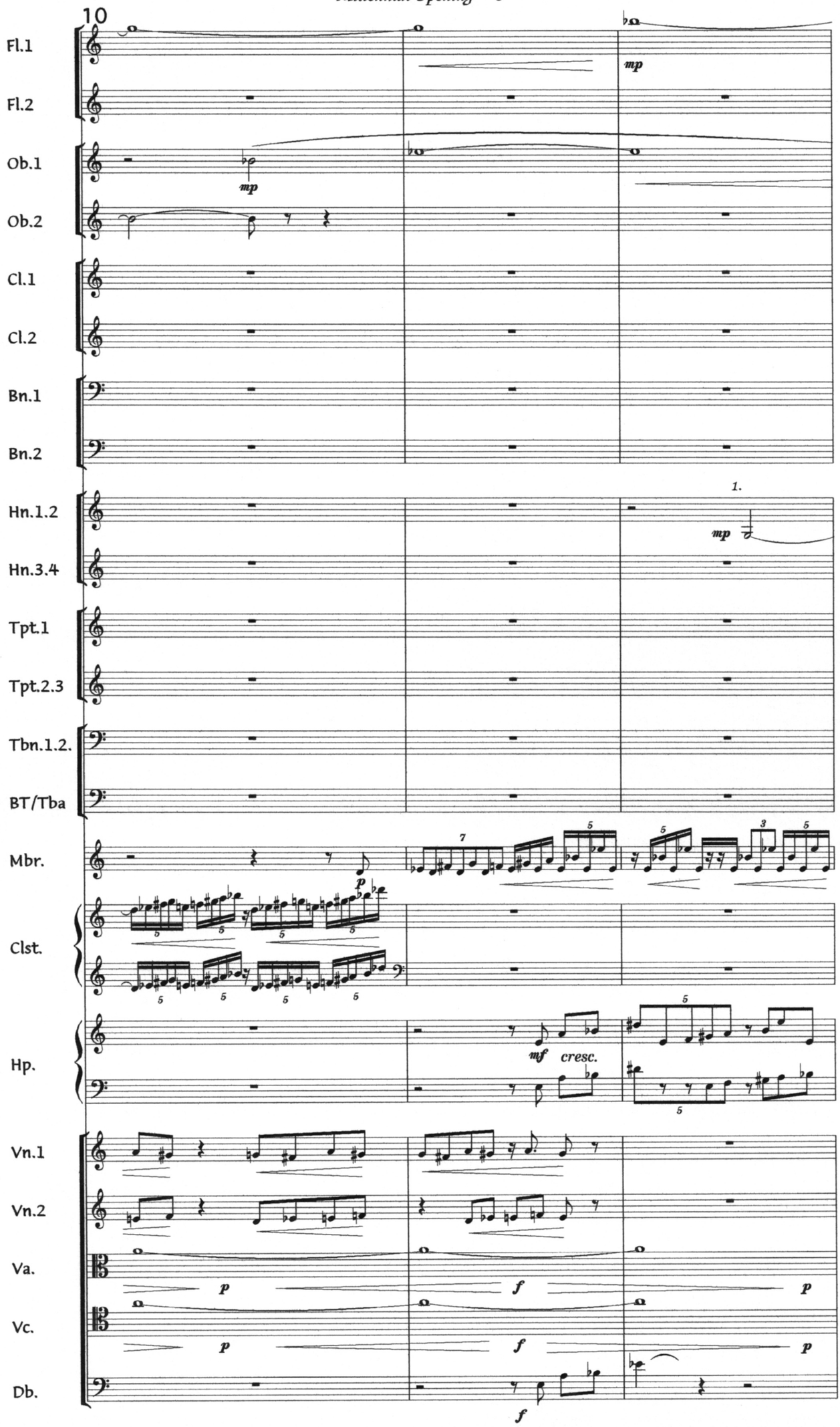
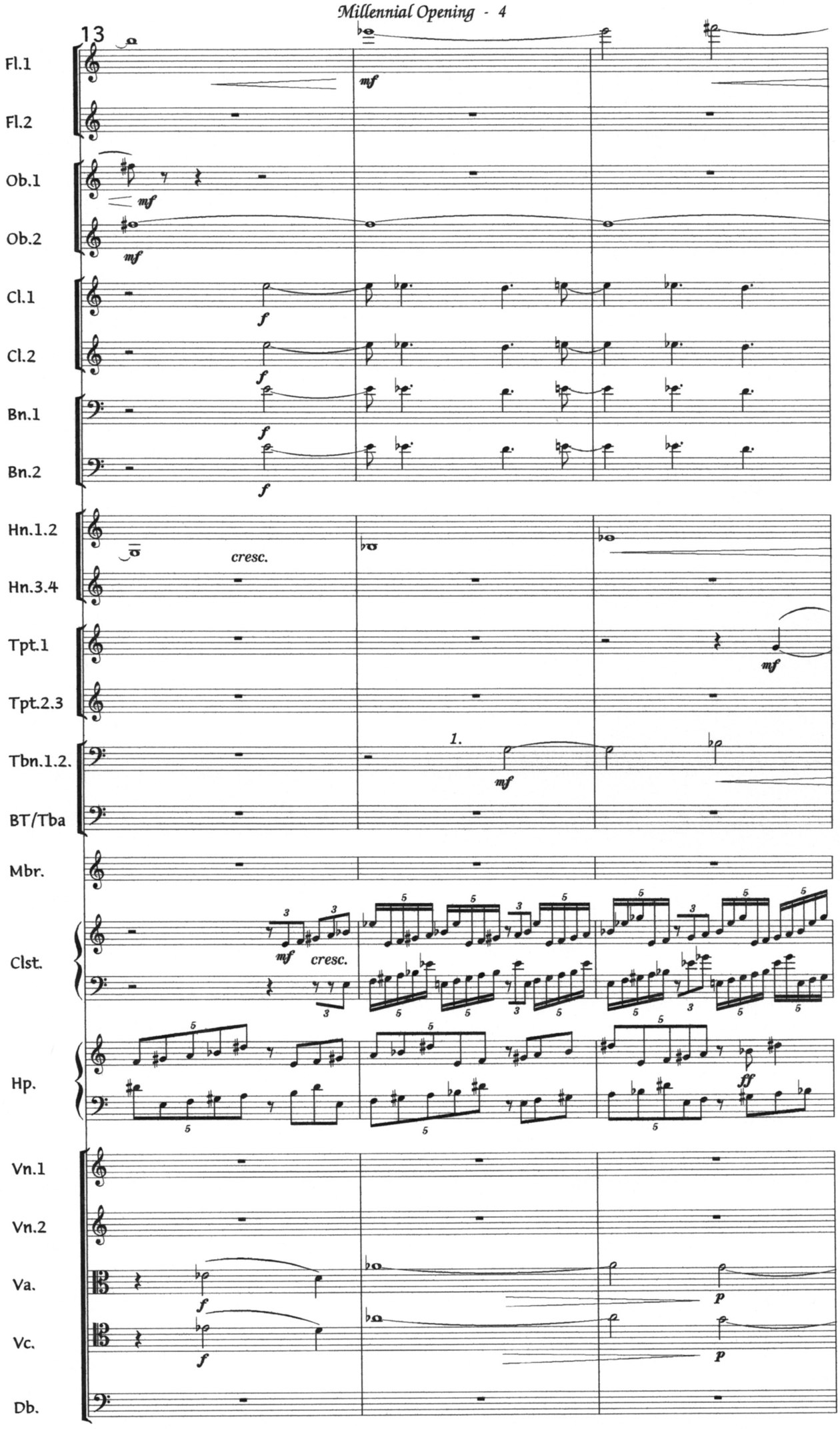
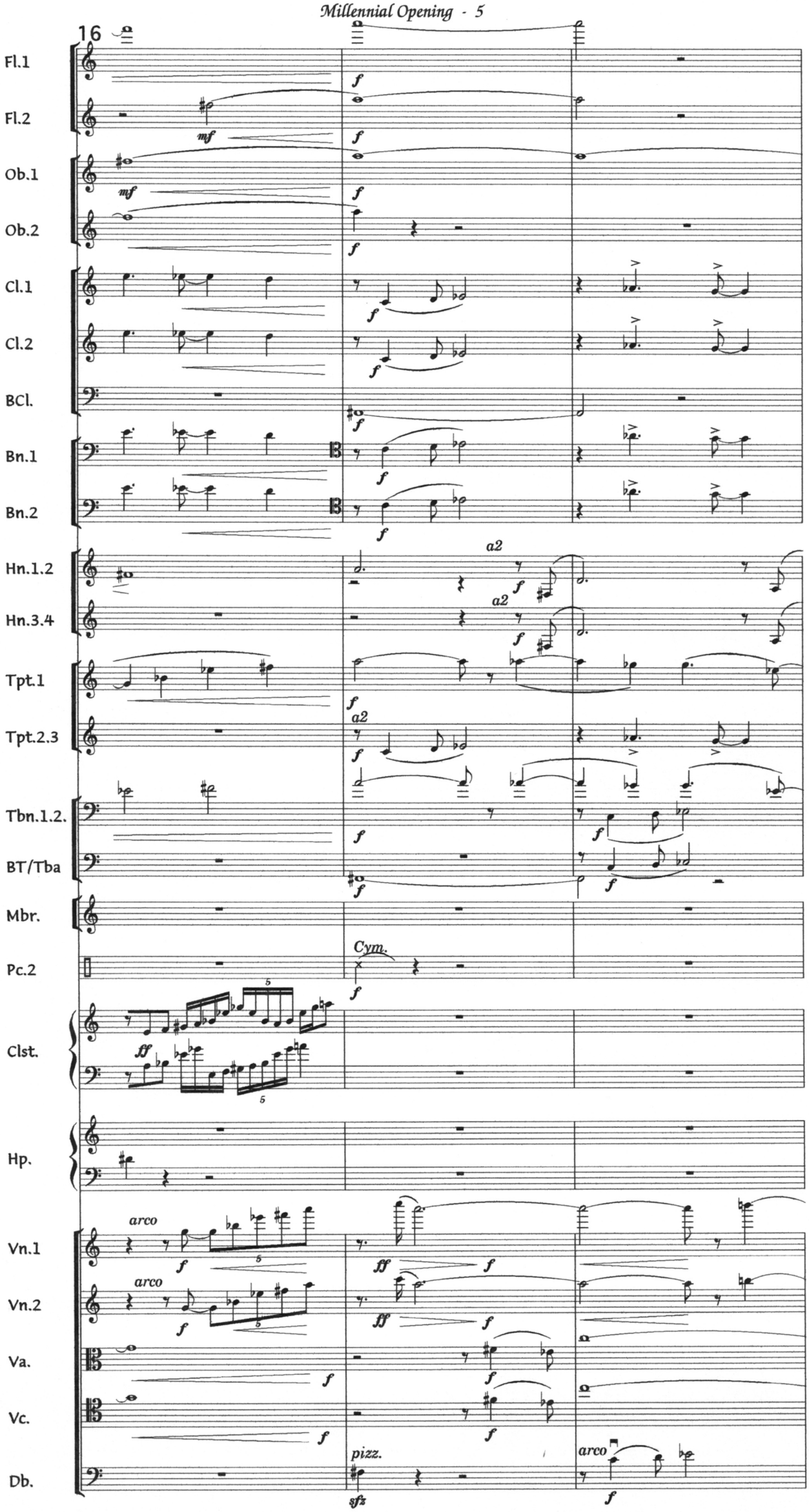
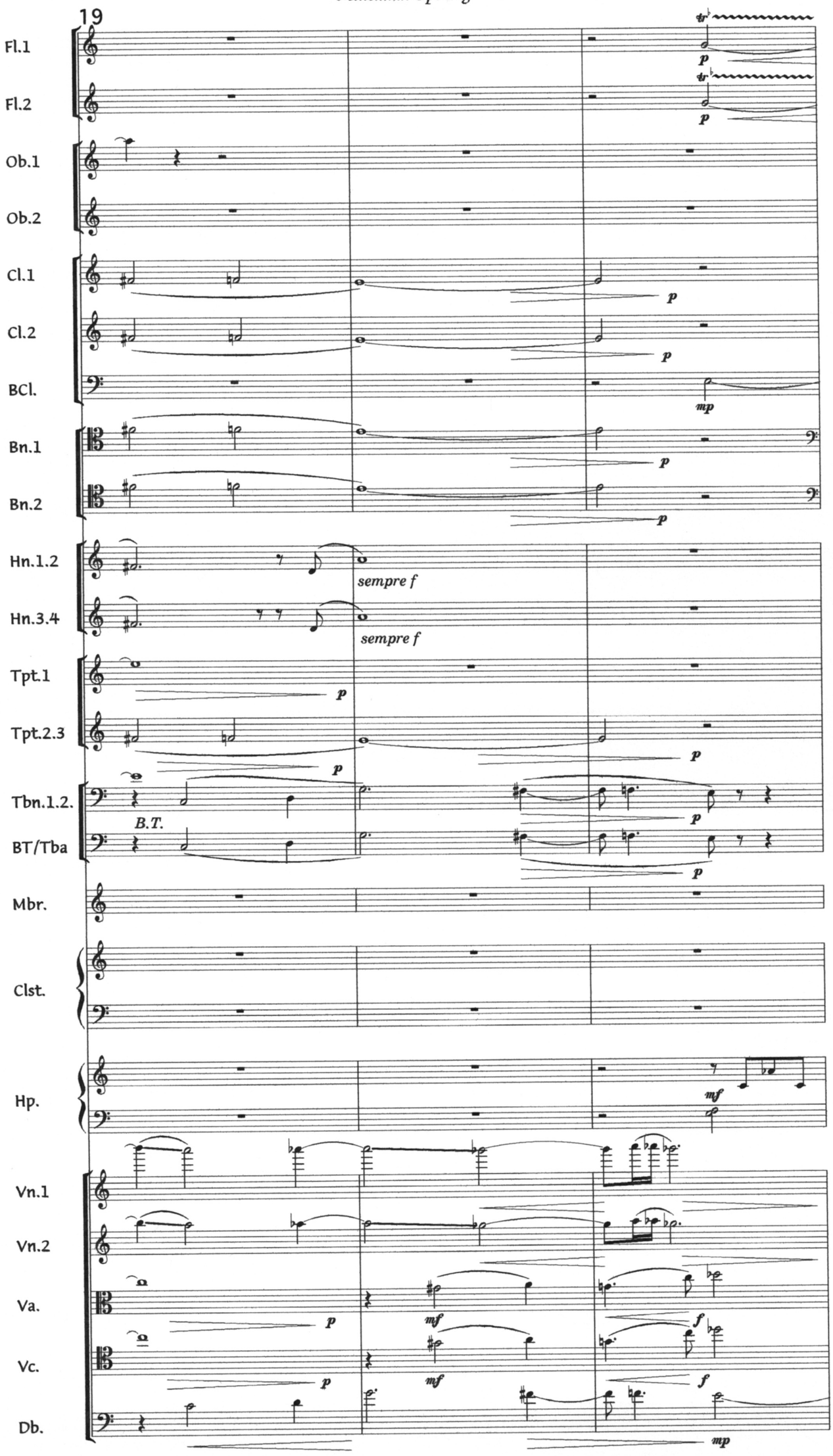
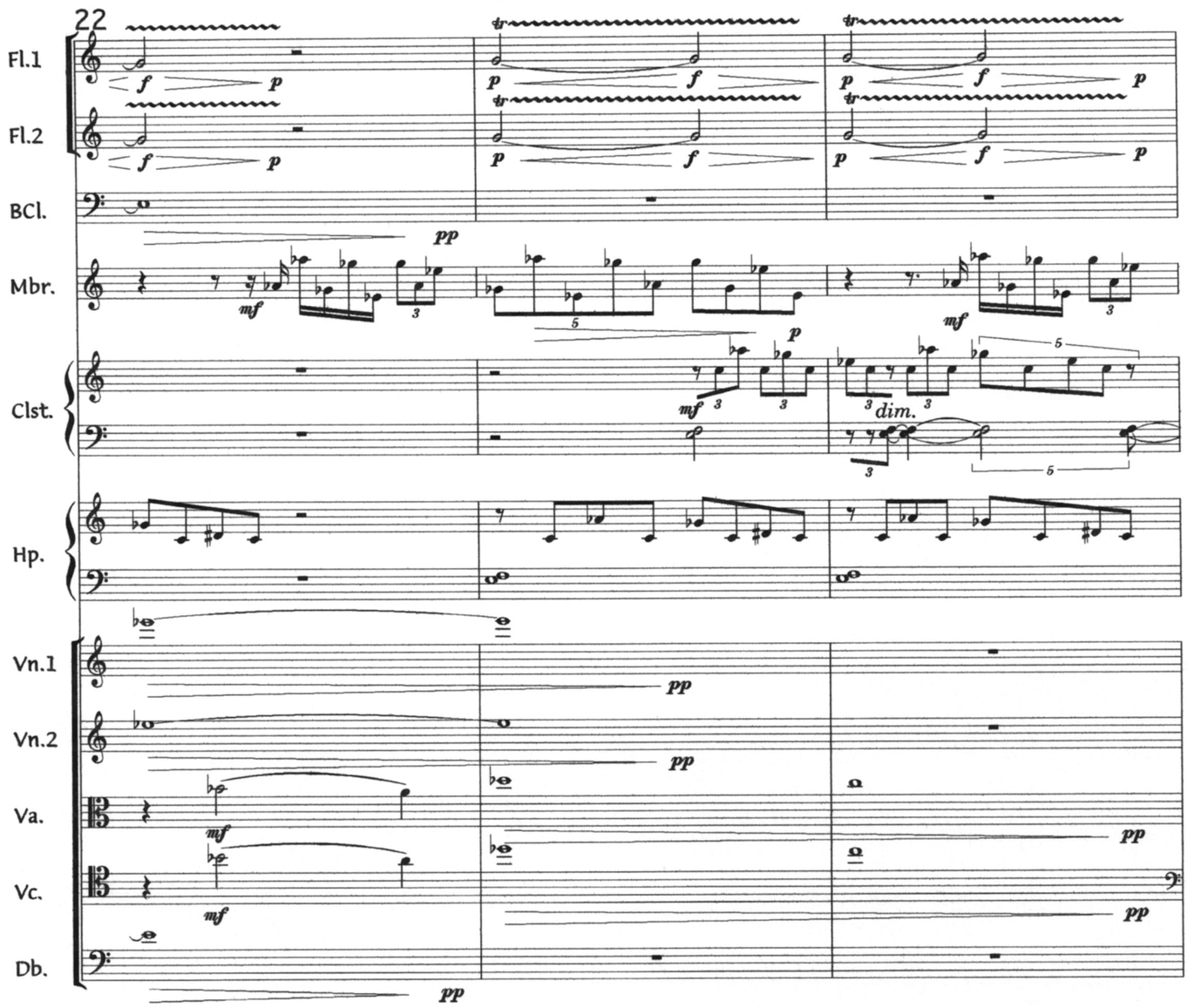

4
Fl.1
Fl.2
Fl.3
Ob.1
Hn.3.4
Pc.3
W.Blk.
Vn.1
pizz.
Vn.2
pizz.
Va.
Vc.
7
Fl.1
Fl.2.3
3.
2.
Ob.1
Ob.2
Cl.2
Pc.2
Sus.Cym. rake (metal st.)
Pc.3
W.Blk.
Clst.
Hp.
Vn.1
Vn.2
Va.
Vc.
pizz.
Db.

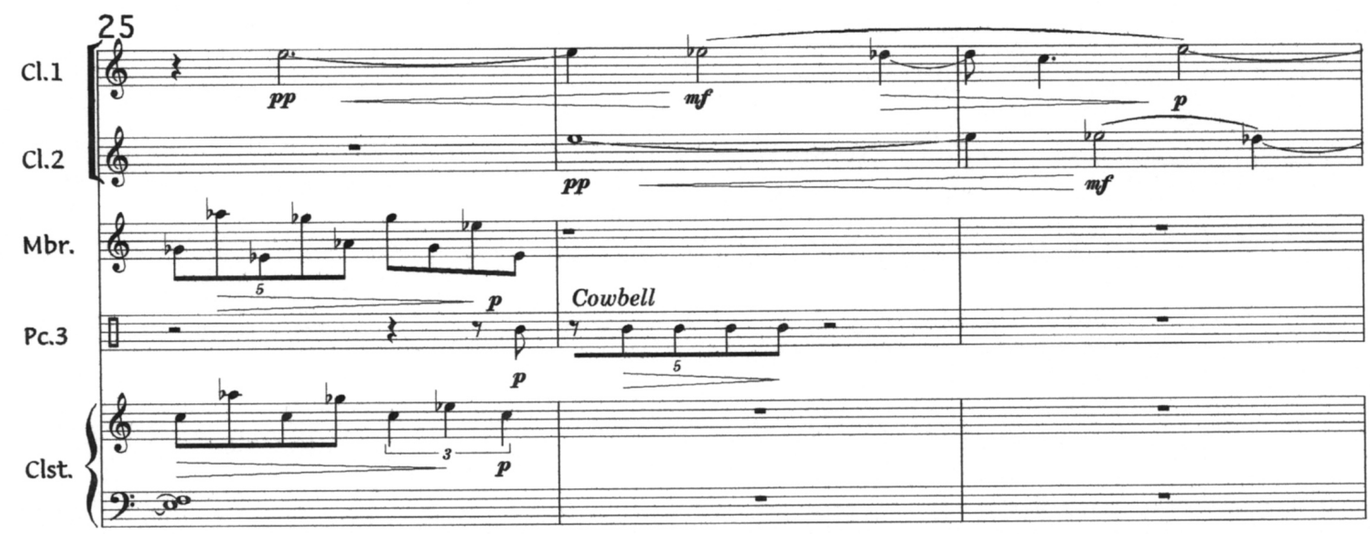

10
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Mbr.
Clst.
Hp.
Vn.1
Vn.2
Va.
Vc.
Db.
mp
1.
p
mf
cresc.
f

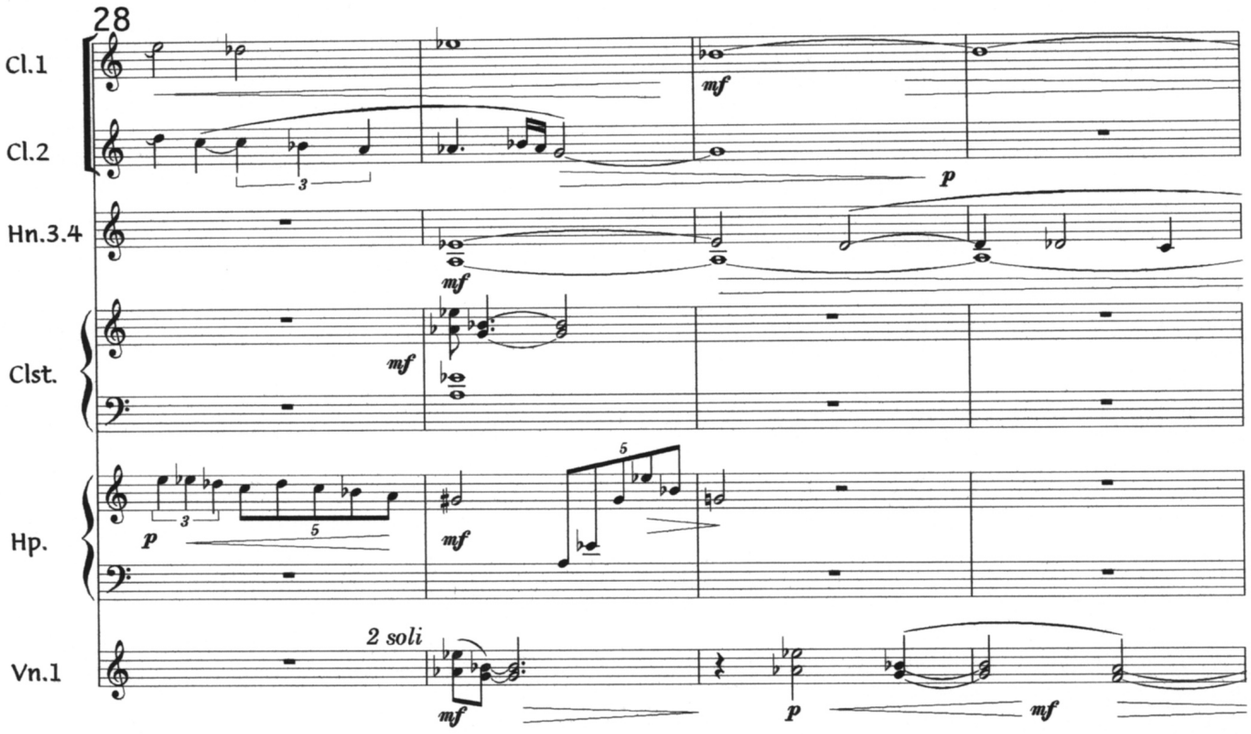

13
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Mbr.
Clst.
Hp.
Vn.1
Vn.2
Va.
Vc.
Db.
mf
f
cresc.
1.
ff
p

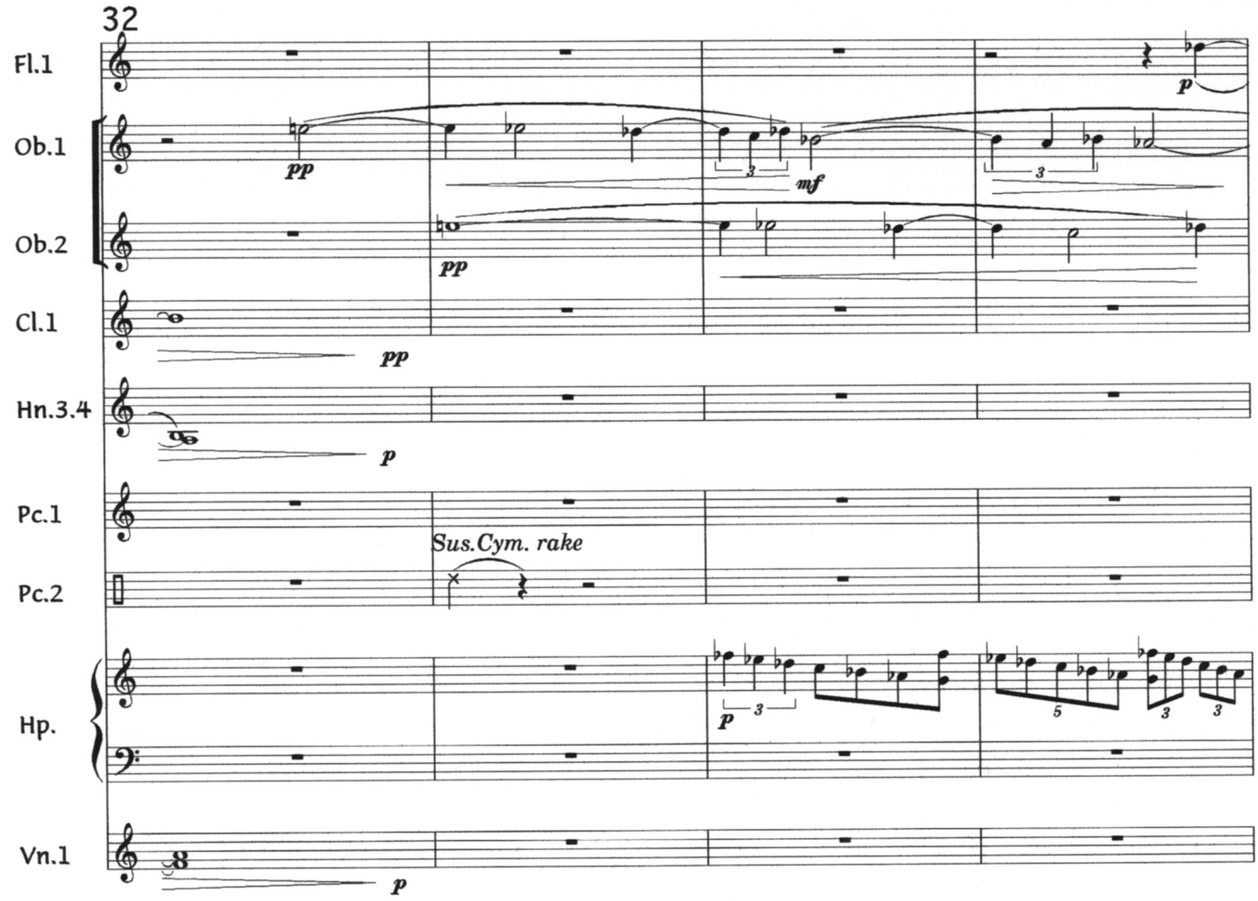

16
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
BCl.
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Mbr.
Pc.2
Clst.
Hp.
Vn.1
Vn.2
Va.
Vc.
Db.
a2
Cym.
arco
pizz.
sfz

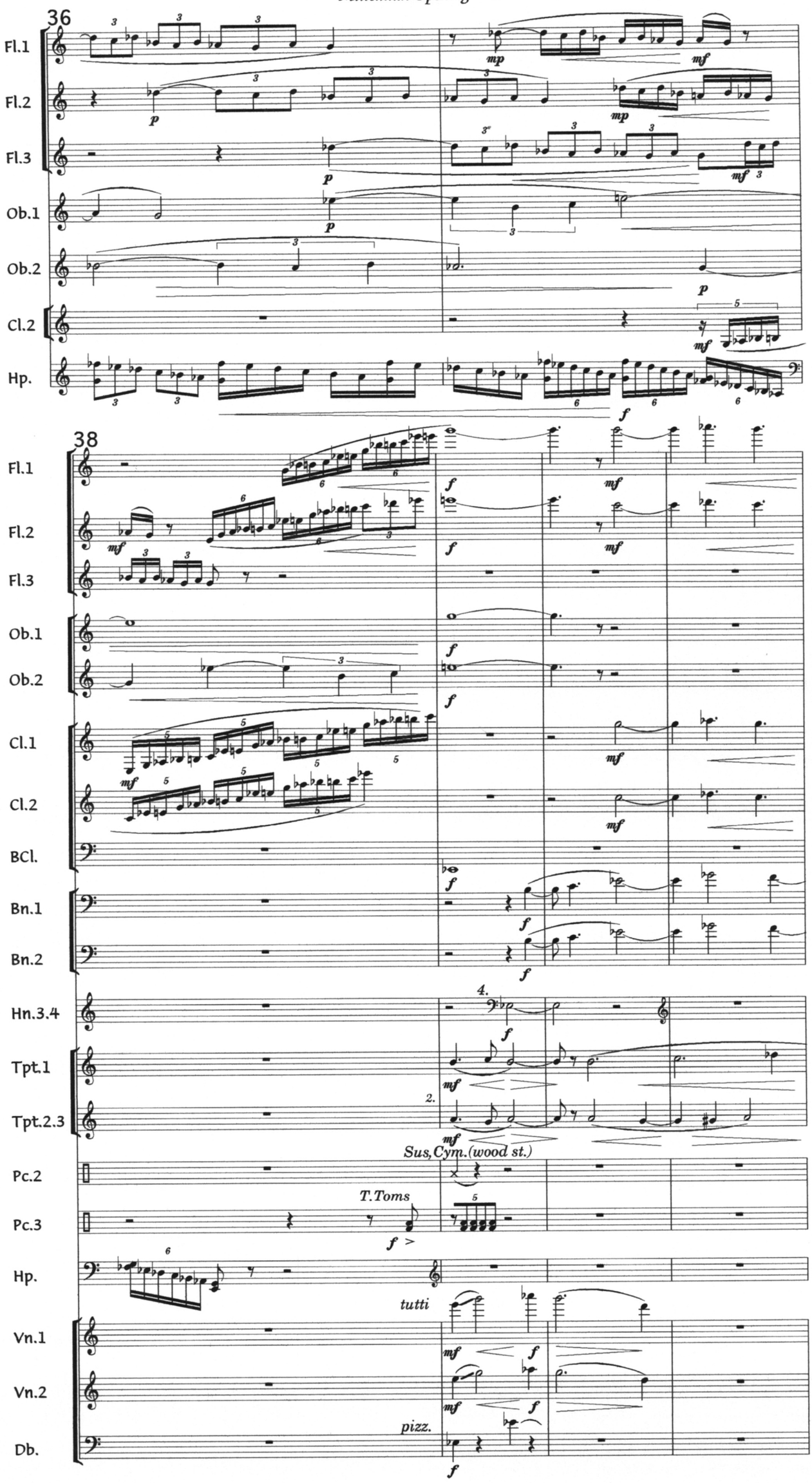

19
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
BCl.
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
B.T.
Mbr.
Clst.
Hp.
Vn.1
Vn.2
Va.
Vc.
Db.
p
mp
sempre f
mf
f

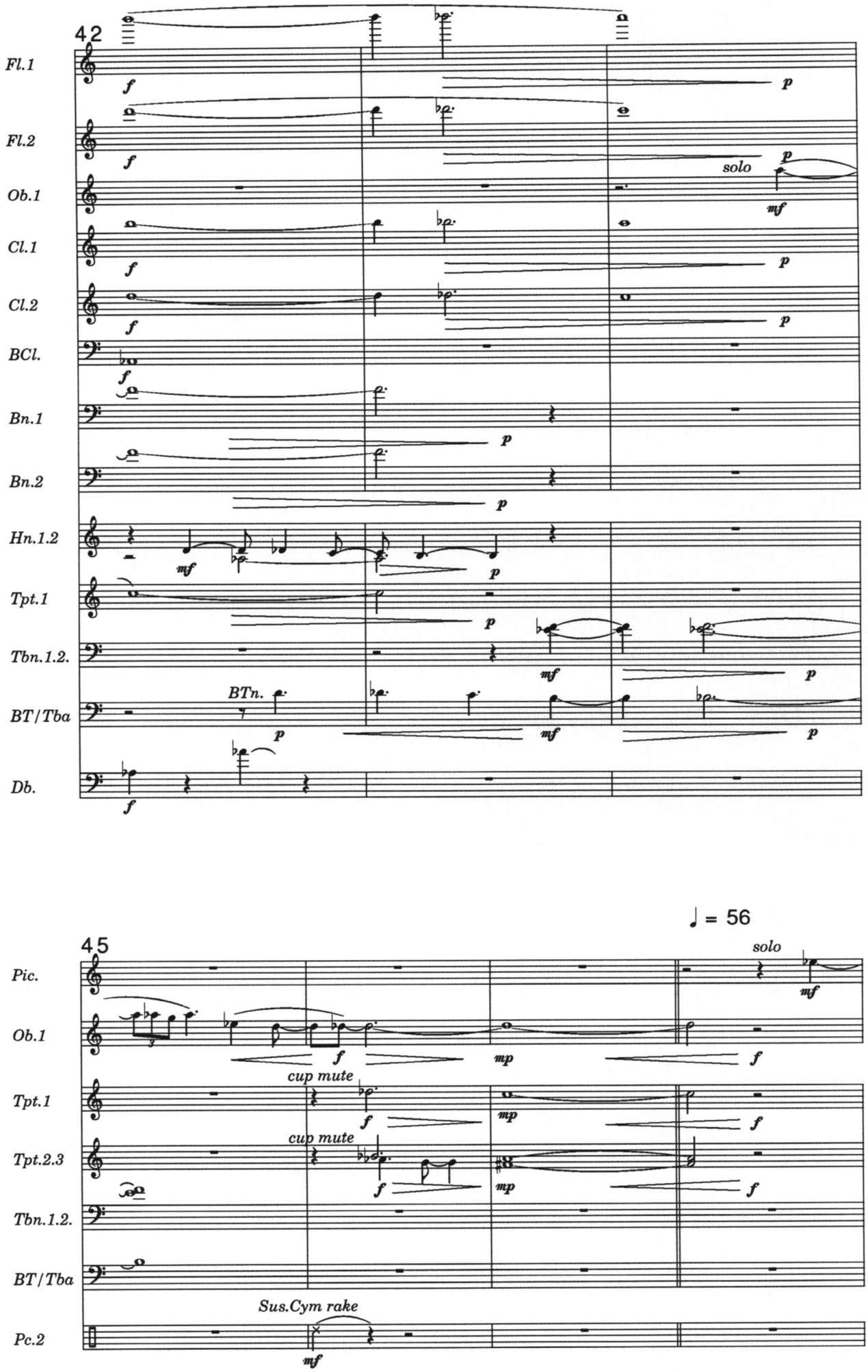

22
Fl.1
Fl.2
BCl.
Mbr.
Clst.
Hp.
Vn.1
Vn.2
Va.
Vc.
Db.
dim.

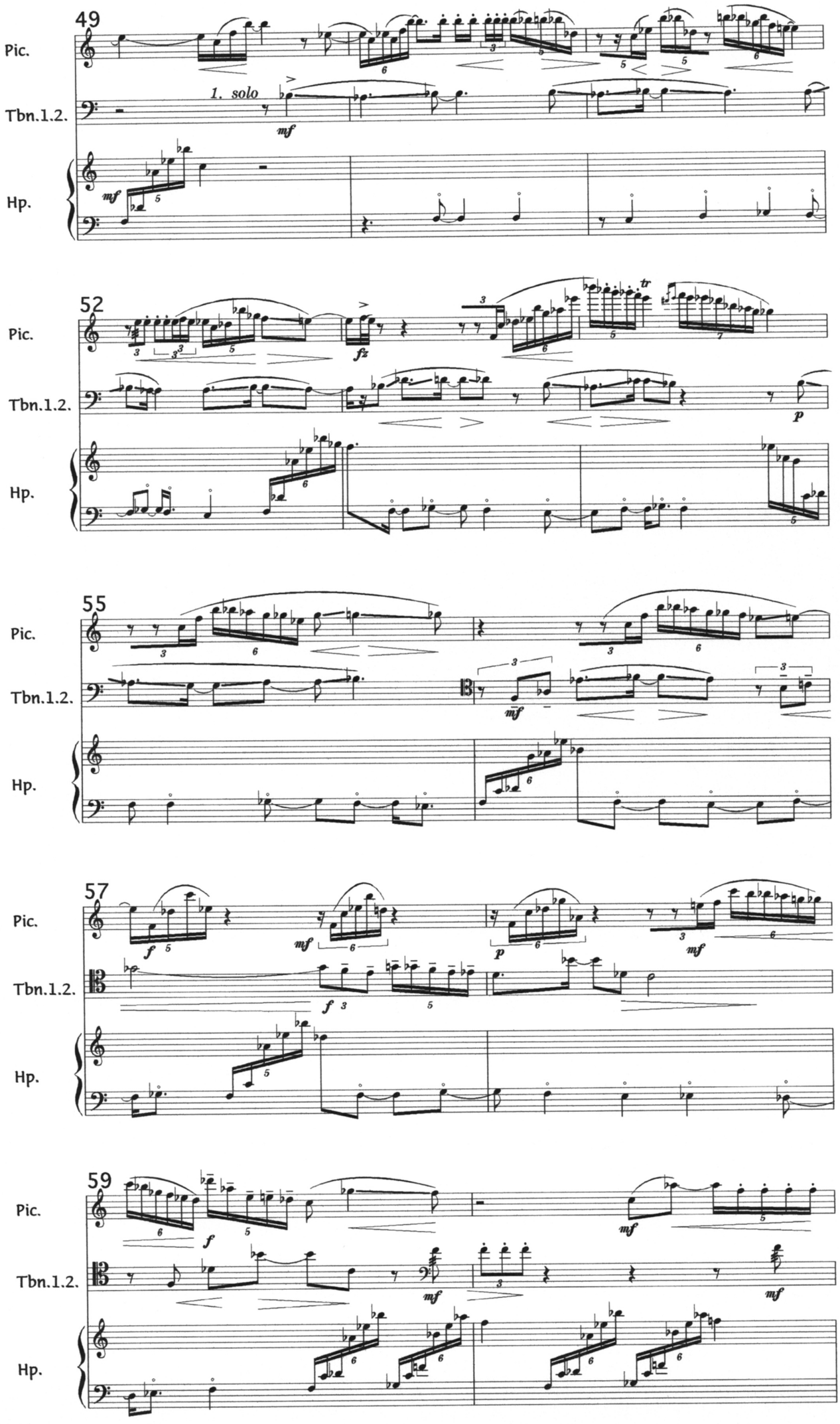

25
Cl.1
Cl.2
Mbr.
Pc.3
Clst.
Cowbell

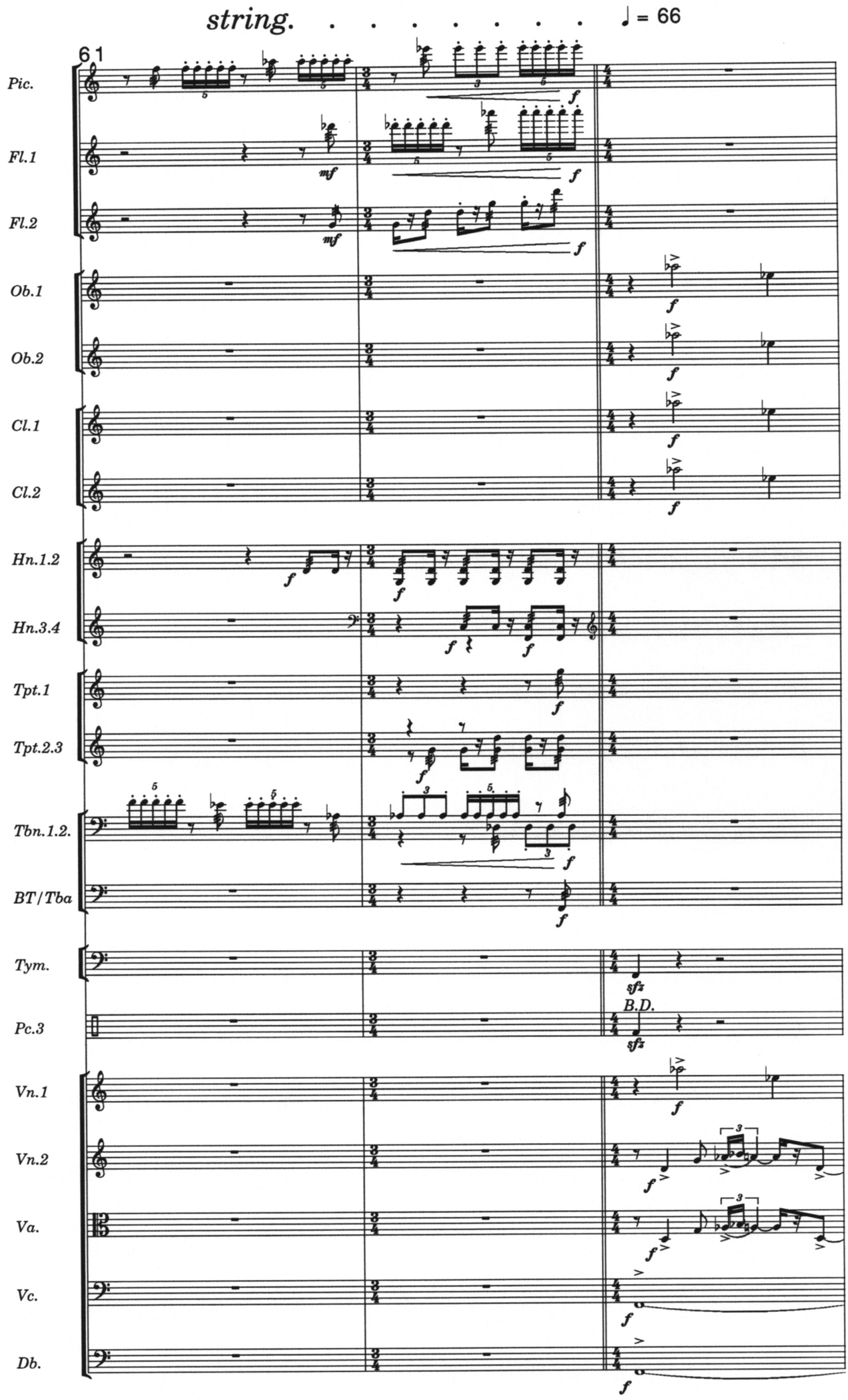

28
Cl.1
Cl.2
Hn.3.4
Clst.
Hp.
Vn.1
2 soli

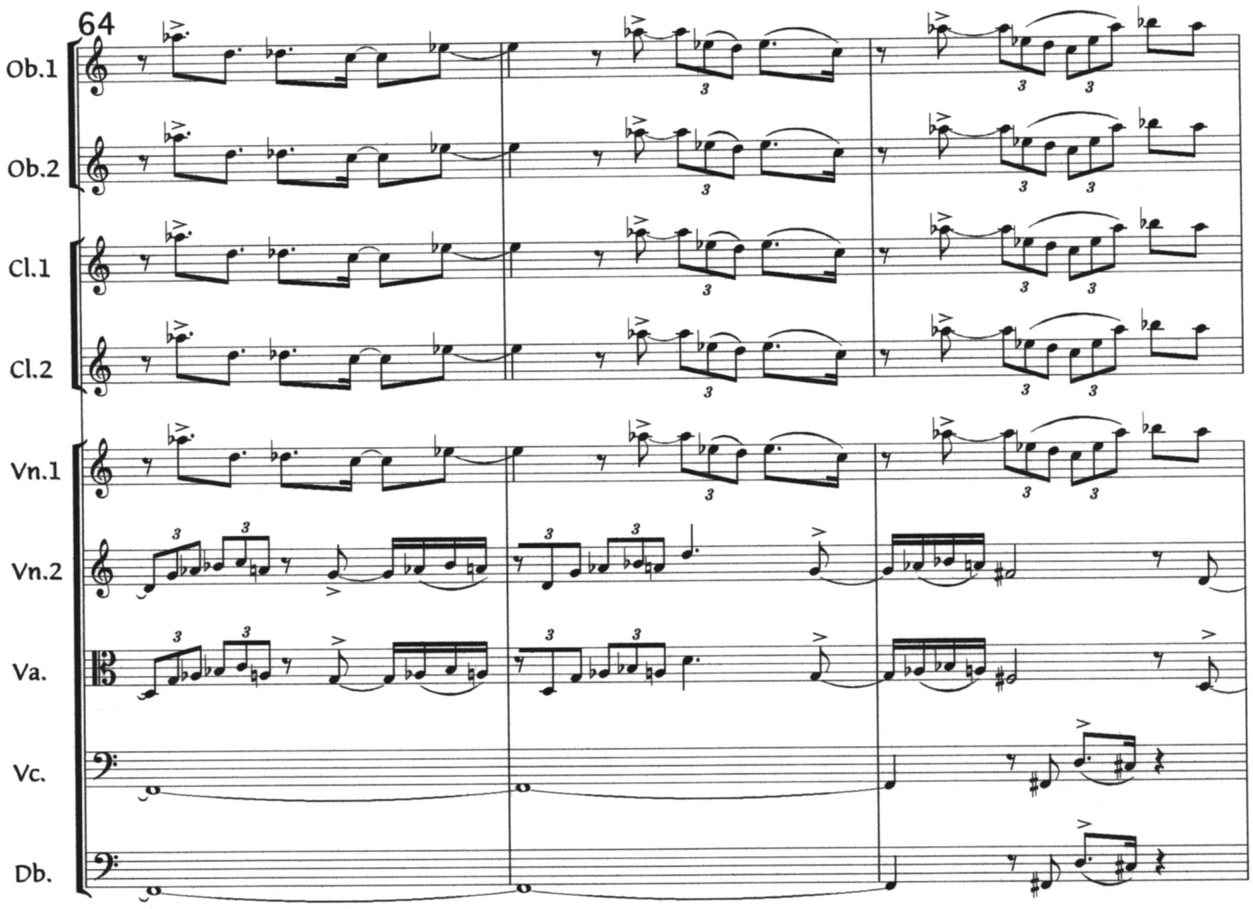

32
Fl.1
Ob.1
Ob.2
Cl.1
Hn.3.4
Pc.1
Pc.2
Sus.Cym. rake
Hp.
Vn.1

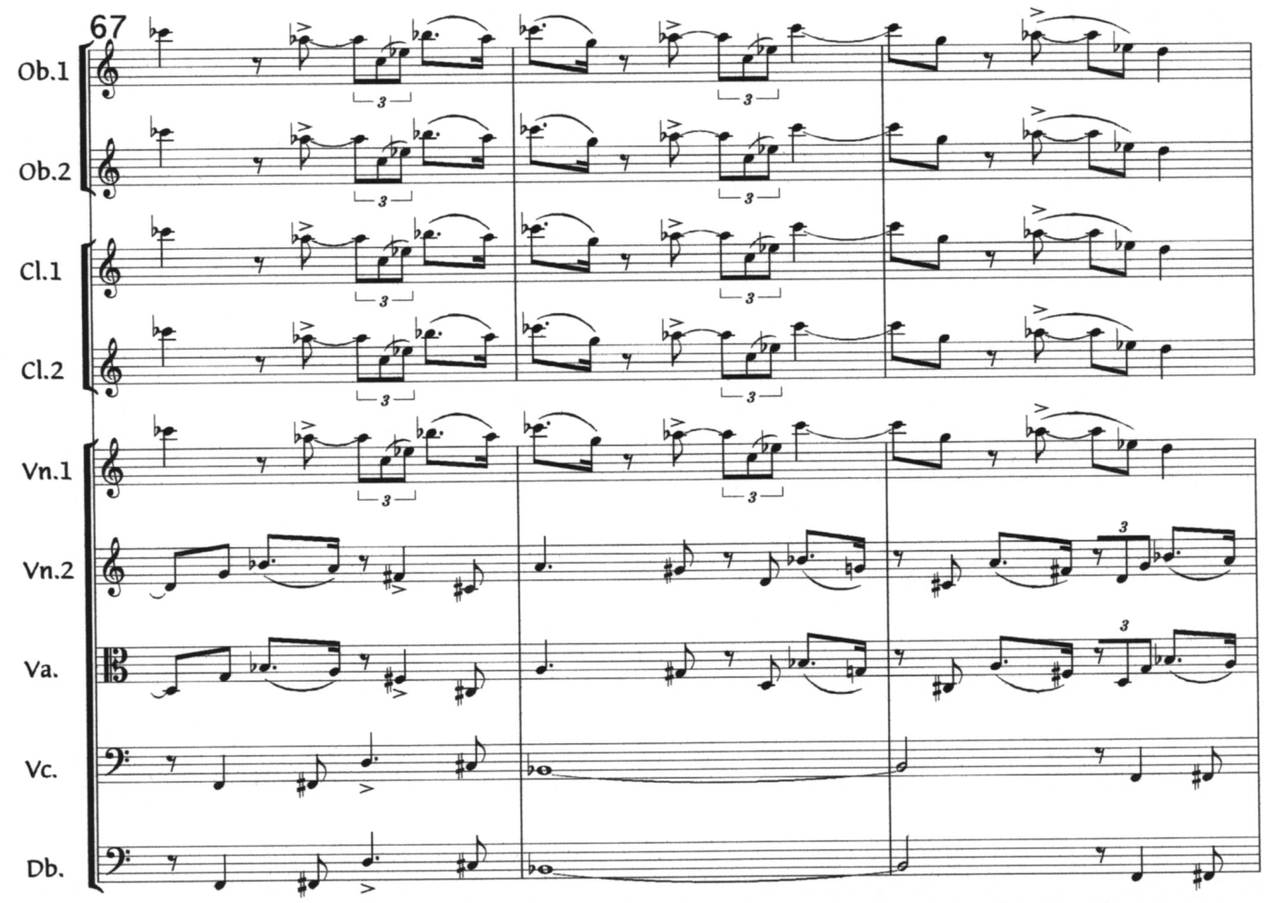

36
Fl.1
Fl.2
Fl.3
Ob.1
Ob.2
Cl.2
Hp.
38
Fl.1
Fl.2
Fl.3
Ob.1
Ob.2
Cl.1
Cl.2
BCl.
Bn.1
Bn.2
Hn.3.4
Tpt.1
Tpt.2.3
Pc.2
Pc.3
Hp.
Vn.1
Vn.2
Db.
Sus.Cym.(wood st.)
T.Toms
tutti
pizz.

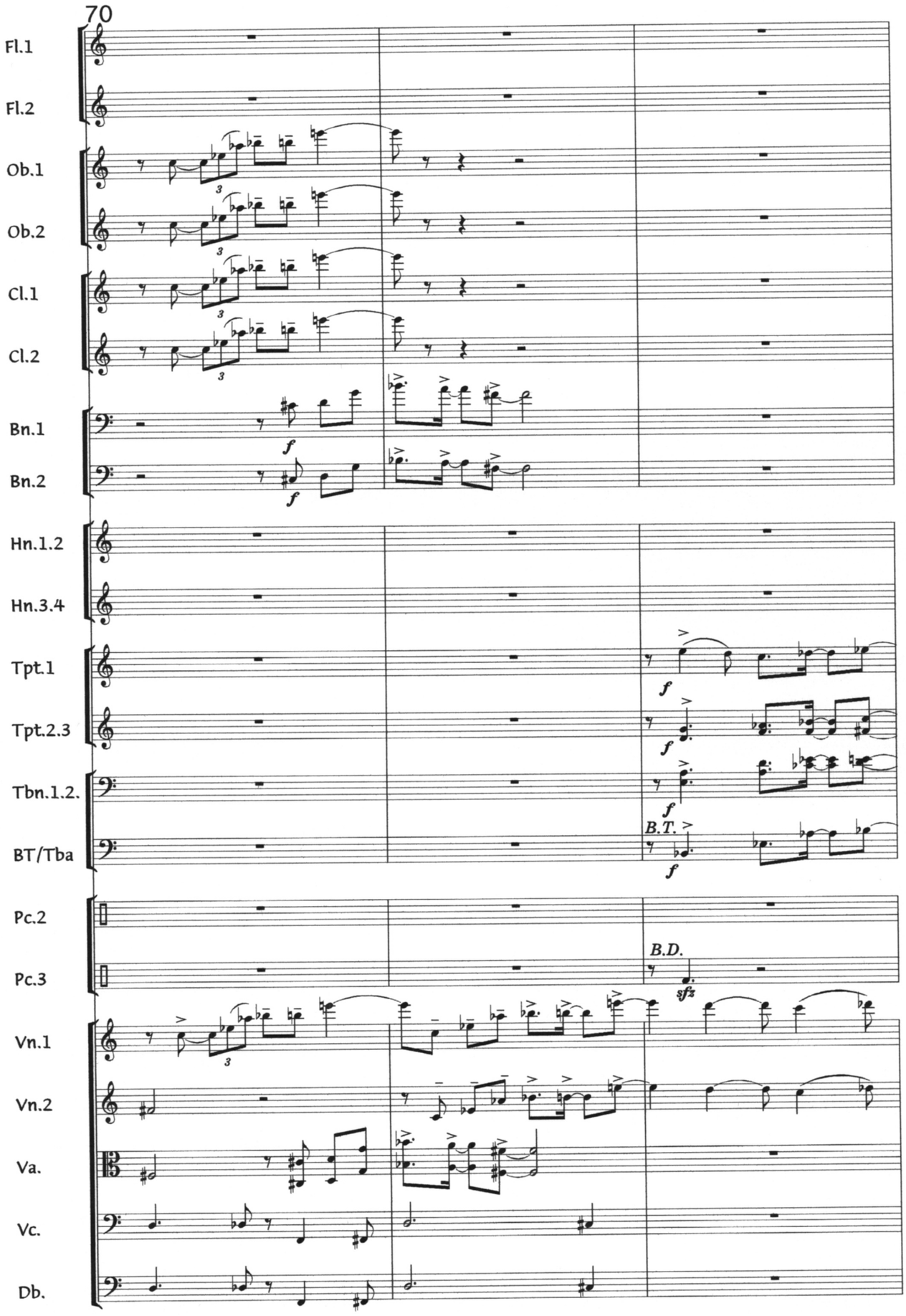

42
Fl.1
Fl.2
Ob.1
solo
Cl.1
Cl.2
BCl.
Bn.1
Bn.2
Hn.1.2
Tpt.1
Tbn.1.2.
BTn.
BT/Tba
Db.
♩ = 56
45
Pic.
solo
Ob.1
cup mute
Tpt.1
cup mute
Tpt.2.3
Tbn.1.2.
BT/Tba
Sus.Cym rake
Pc.2

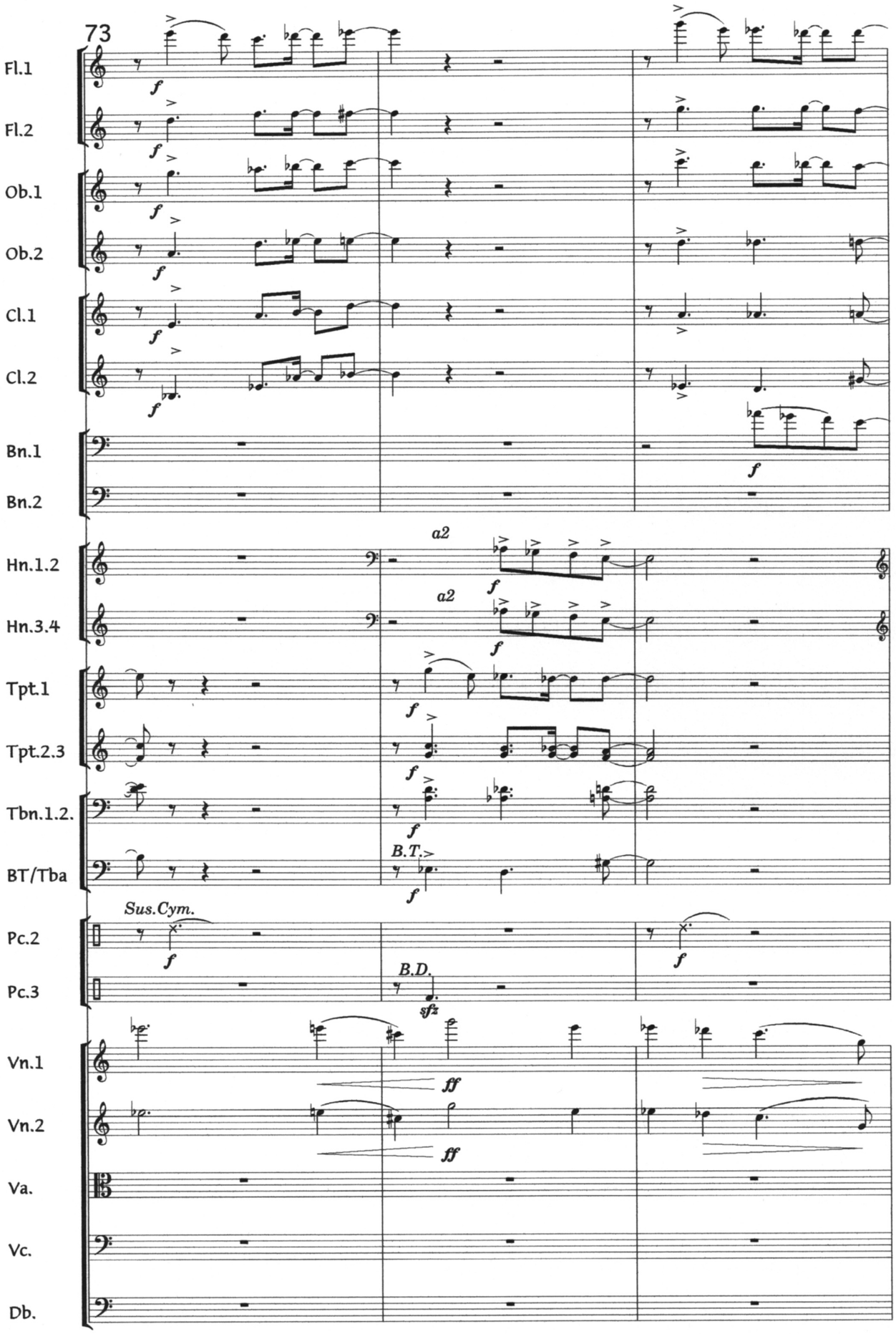

49
Pic.
Tbn.1.2.
1. solo
mf
Hp.
52
Pic.
fz
tr
Tbn.1.2.
p
Hp.
55
Pic.
Tbn.1.2.
mf
Hp.
57
Pic.
f
mf
p
mf
Tbn.1.2.
f
Hp.
59
Pic.
f
mf
Tbn.1.2.
mf
mf
Hp.

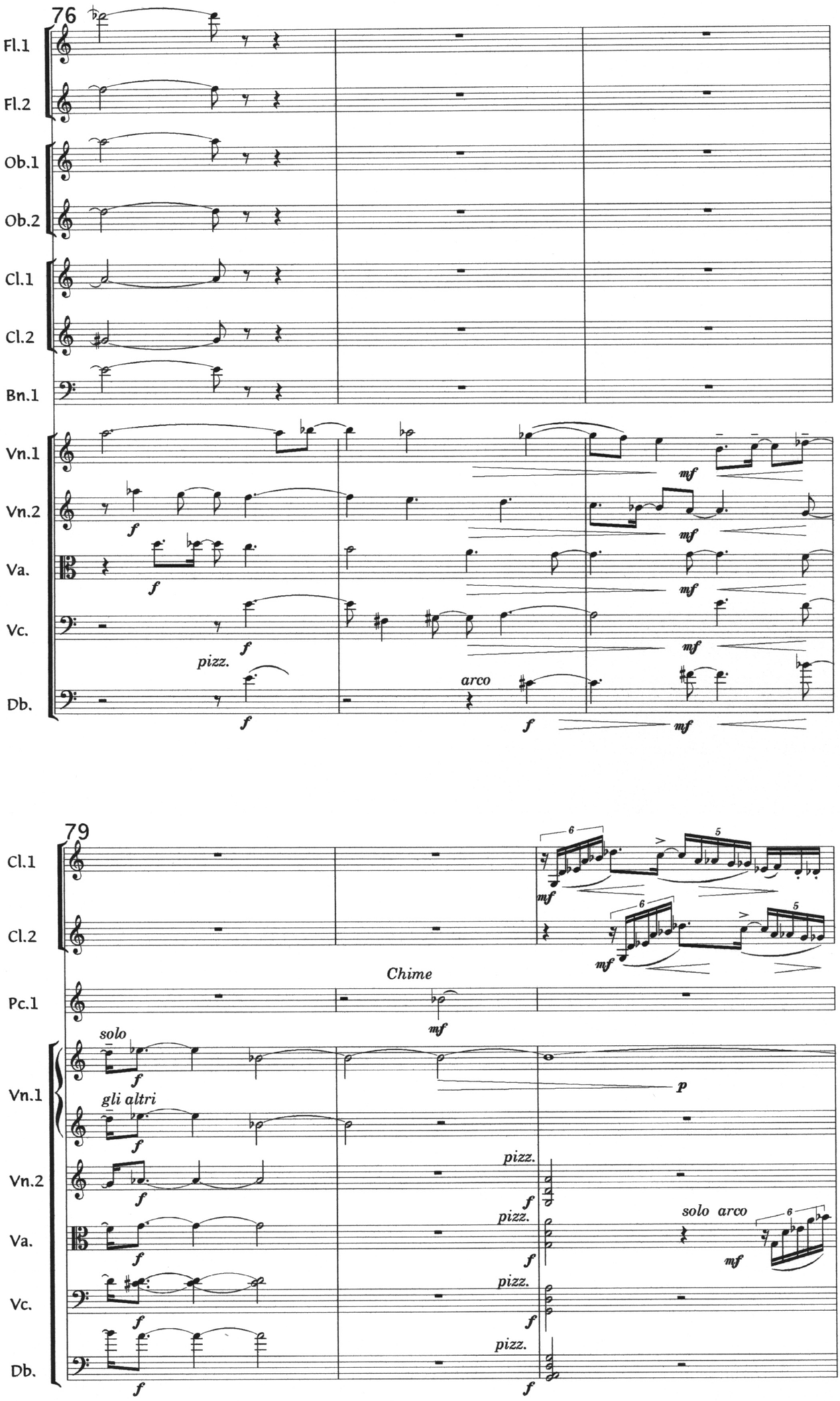

string. . . . . .
♩ = 66
61
Pic.
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Tym.
Pc.3
B.D.
Vn.1
Vn.2
Va.
Vc.
Db.

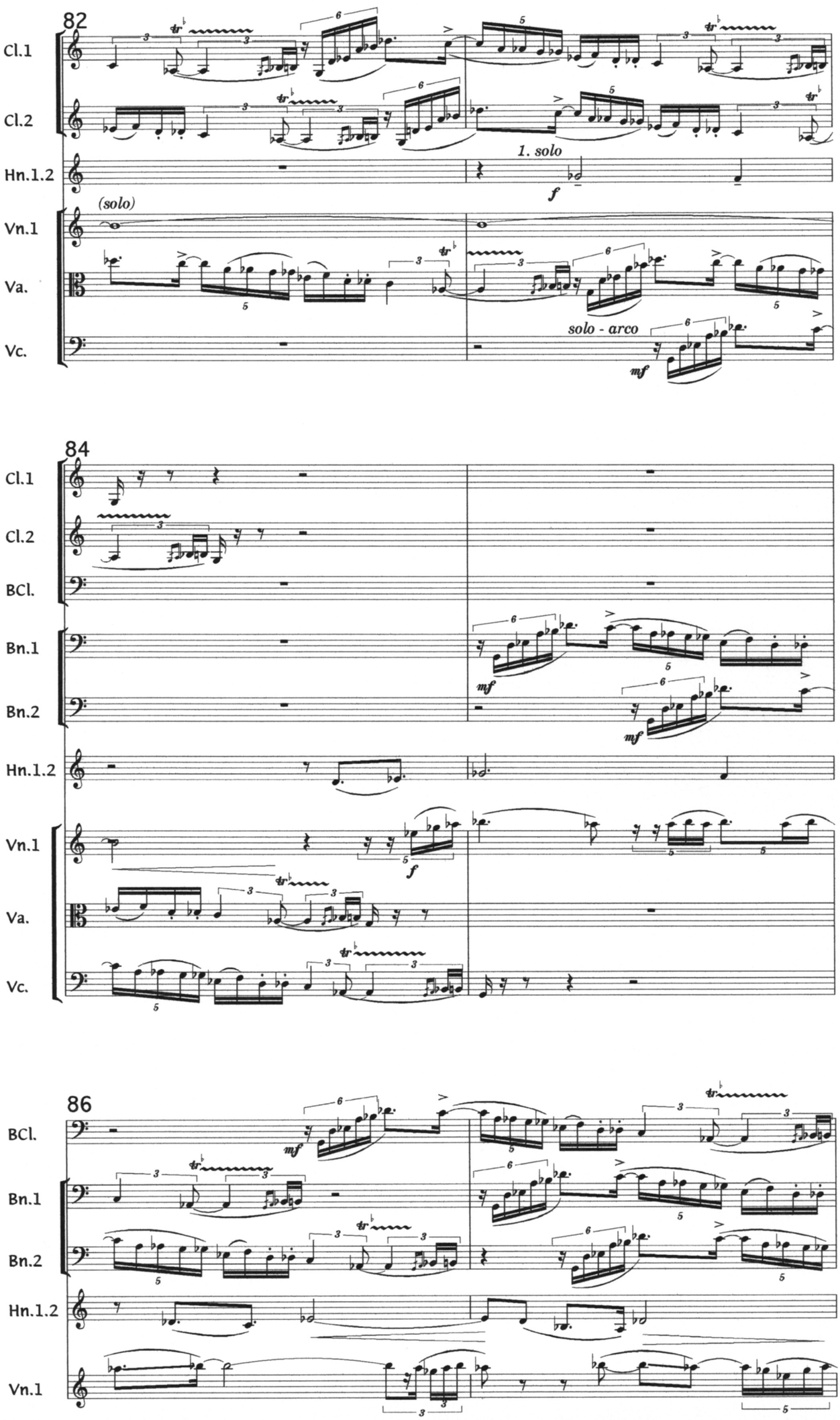

64
Ob.1
Ob.2
Cl.1
Cl.2
Vn.1
Vn.2
Va.
Vc.
Db.

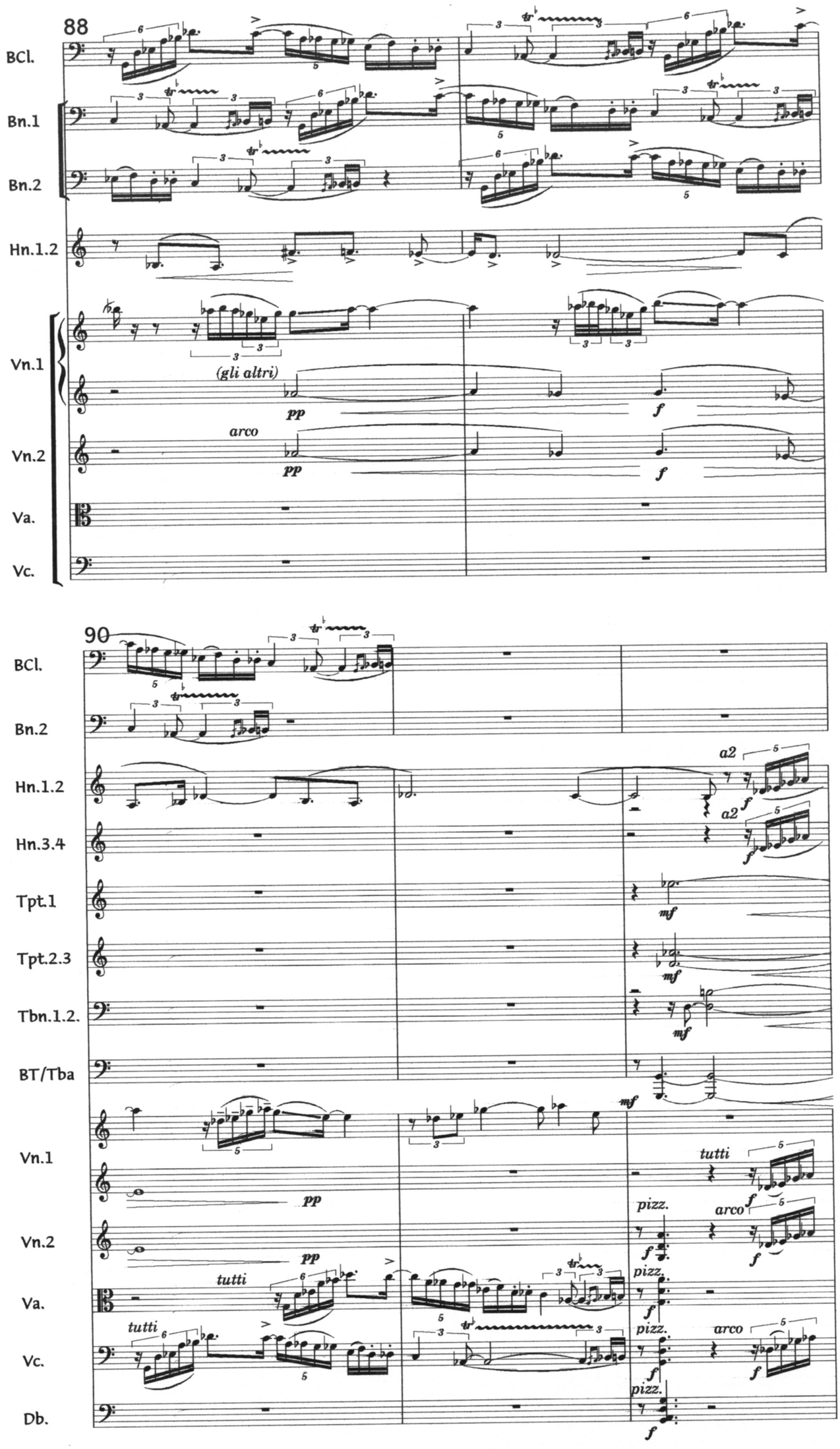

67
Ob.1
Ob.2
Cl.1
Cl.2
Vn.1
Vn.2
Va.
Vc.
Db.

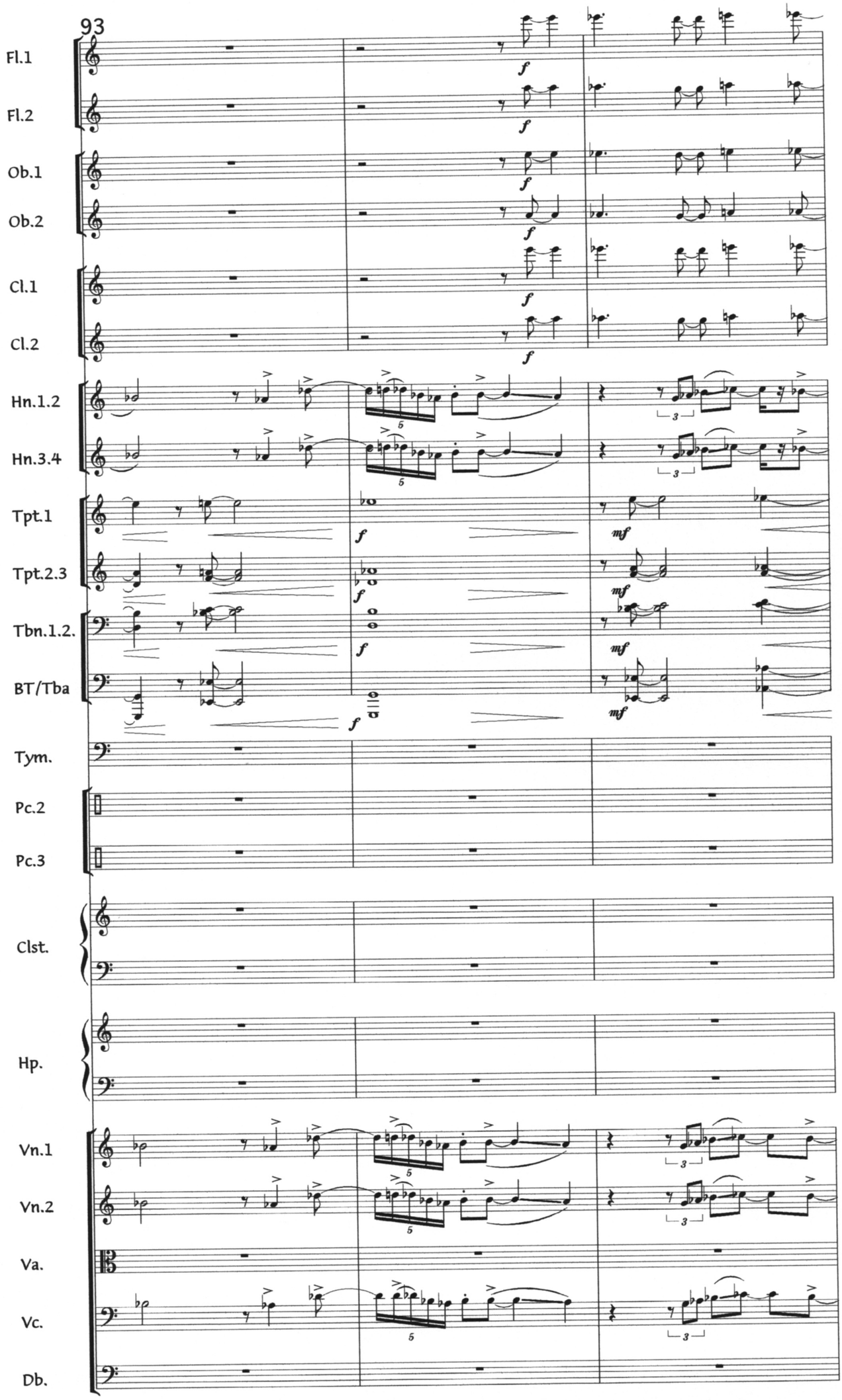

70
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
B.T.
Pc.2
Pc.3
B.D.
Vn.1
Vn.2
Va.
Vc.
Db.

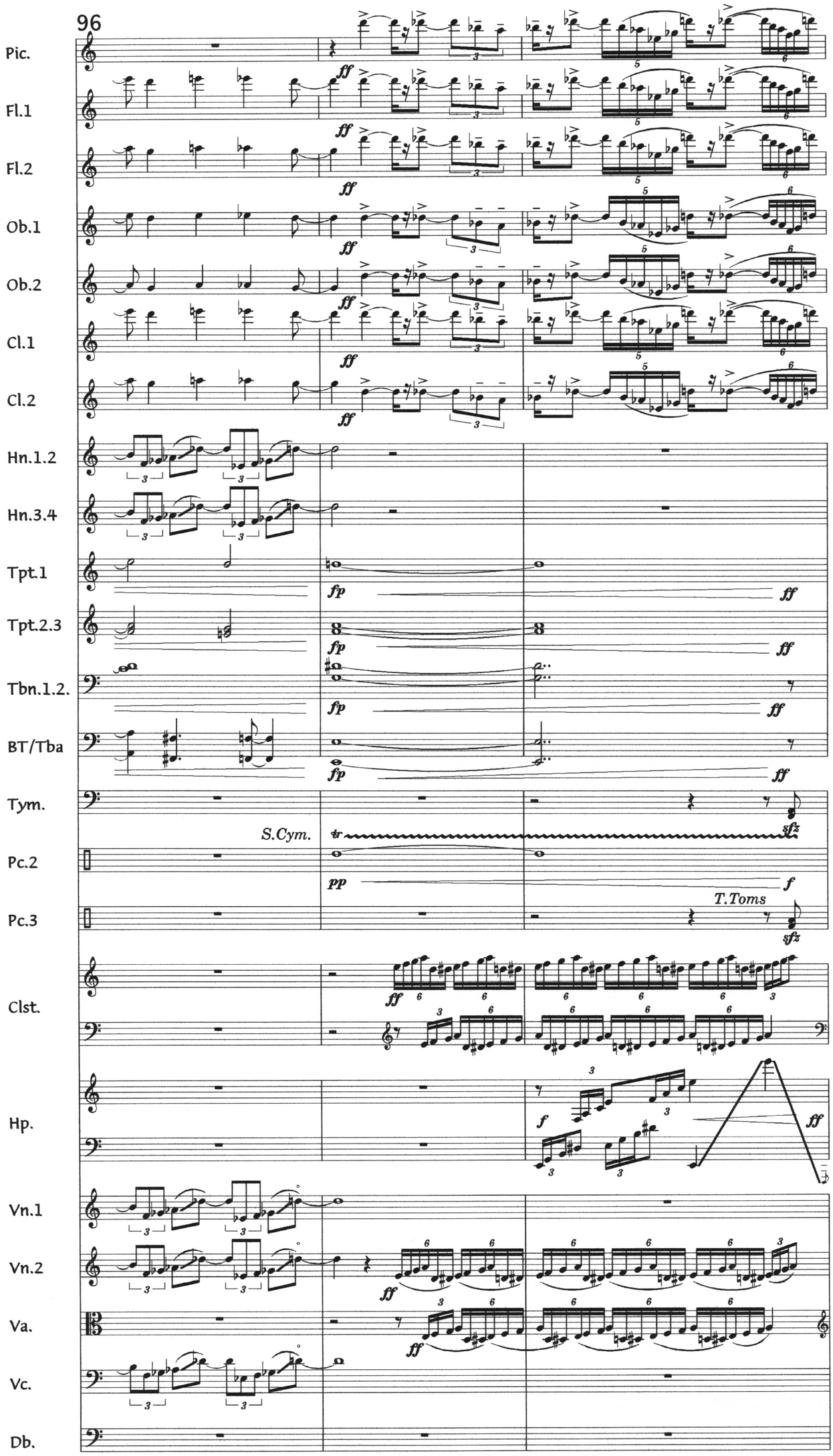

73
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Pc.2
Pc.3
Vn.1
Vn.2
Va.
Vc.
Db.
a2
a2
B.T.
Sus.Cym.
B.D.
f
ff

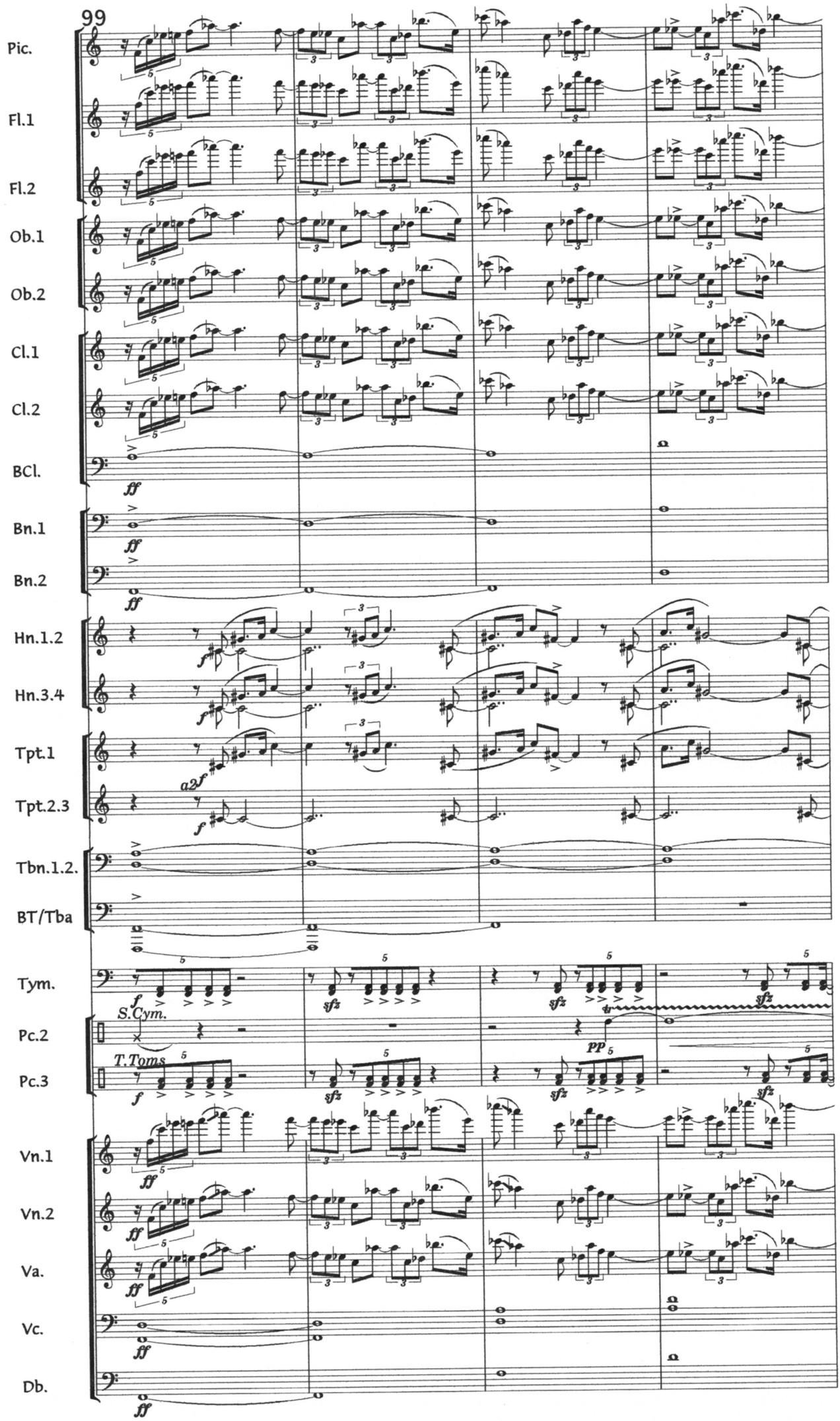

76
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Vn.1
Vn.2
Va.
Vc.
Db.
pizz.
arco
79
Cl.1
Cl.2
Pc.1
Chime
Vn.1
solo
gli altri
Vn.2
Va.
Vc.
Db.
pizz.
solo arco

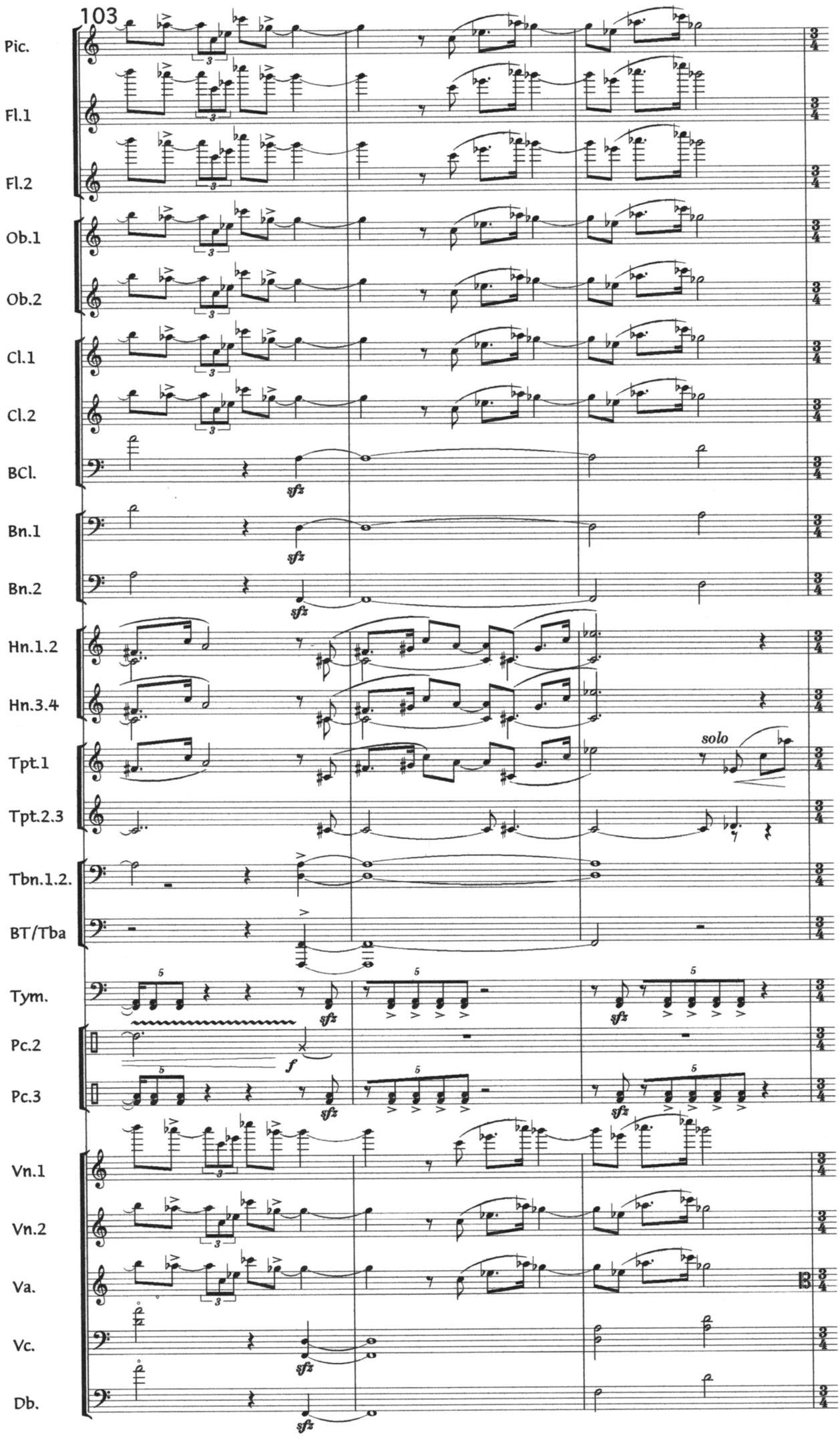

82
Cl.1
Cl.2
Hn.1.2
Vn.1
Va.
Vc.
(solo)
1. solo
f
solo - arco
mf
84
Cl.1
Cl.2
BCl.
Bn.1
Bn.2
Hn.1.2
Vn.1
Va.
Vc.
mf
f
86
BCl.
Bn.1
Bn.2
Hn.1.2
Vn.1

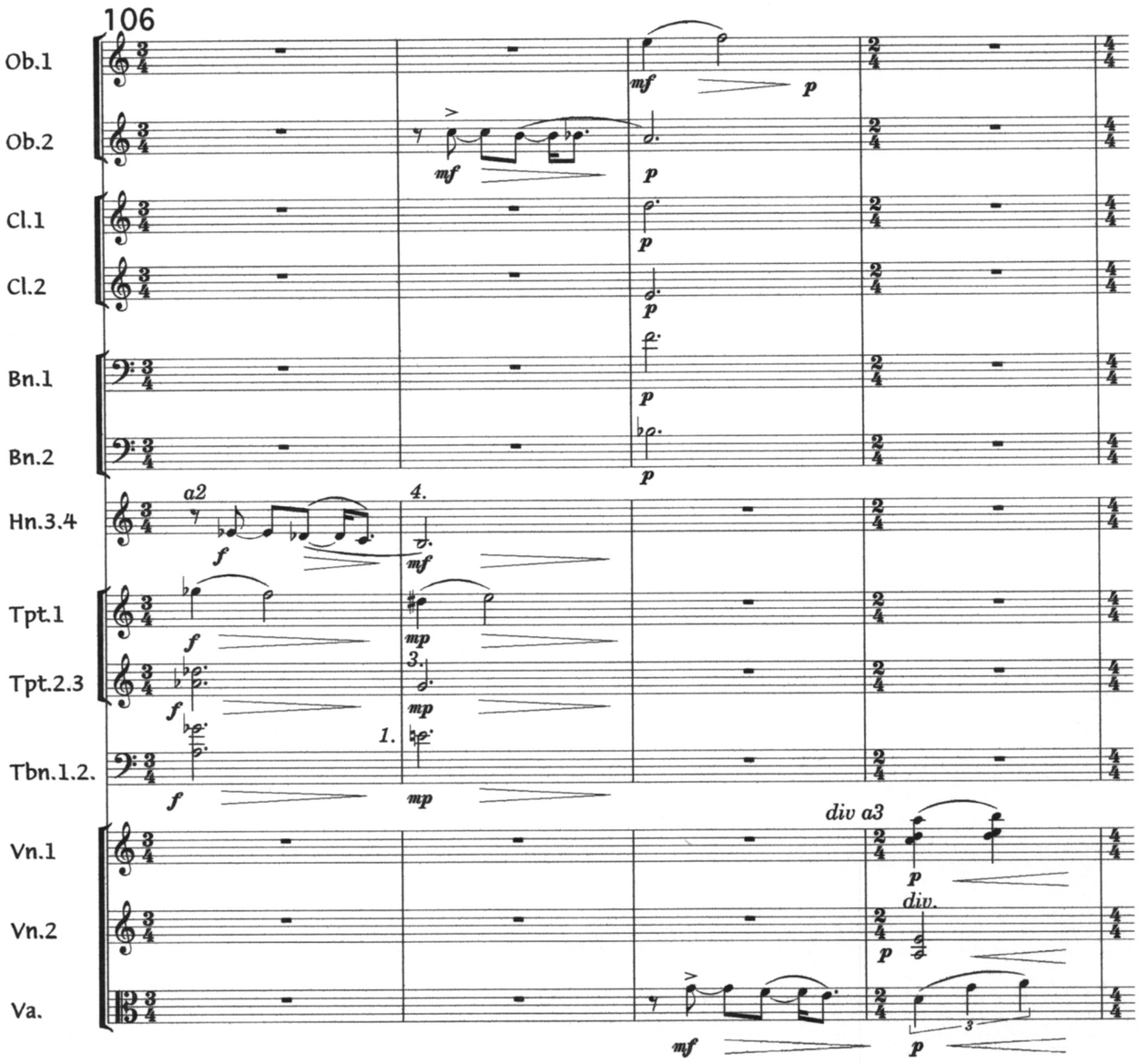

88
BCl.
Bn.1
Bn.2
Hn.1.2
Vn.1
(gli altri)
pp
f
Vn.2
arco
pp
f
Va.
Vc.
90
BCl.
Bn.2
Hn.1.2
a2
f
Hn.3.4
a2
f
Tpt.1
mf
Tpt.2.3
mf
Tbn.1.2.
mf
BT/Tba
mf
Vn.1
pp
tutti
f
Vn.2
pp
pizz.
f
arco
f
Va.
tutti
pp
pizz.
f
Vc.
tutti
pizz.
f
arco
f
Db.
pizz.
f

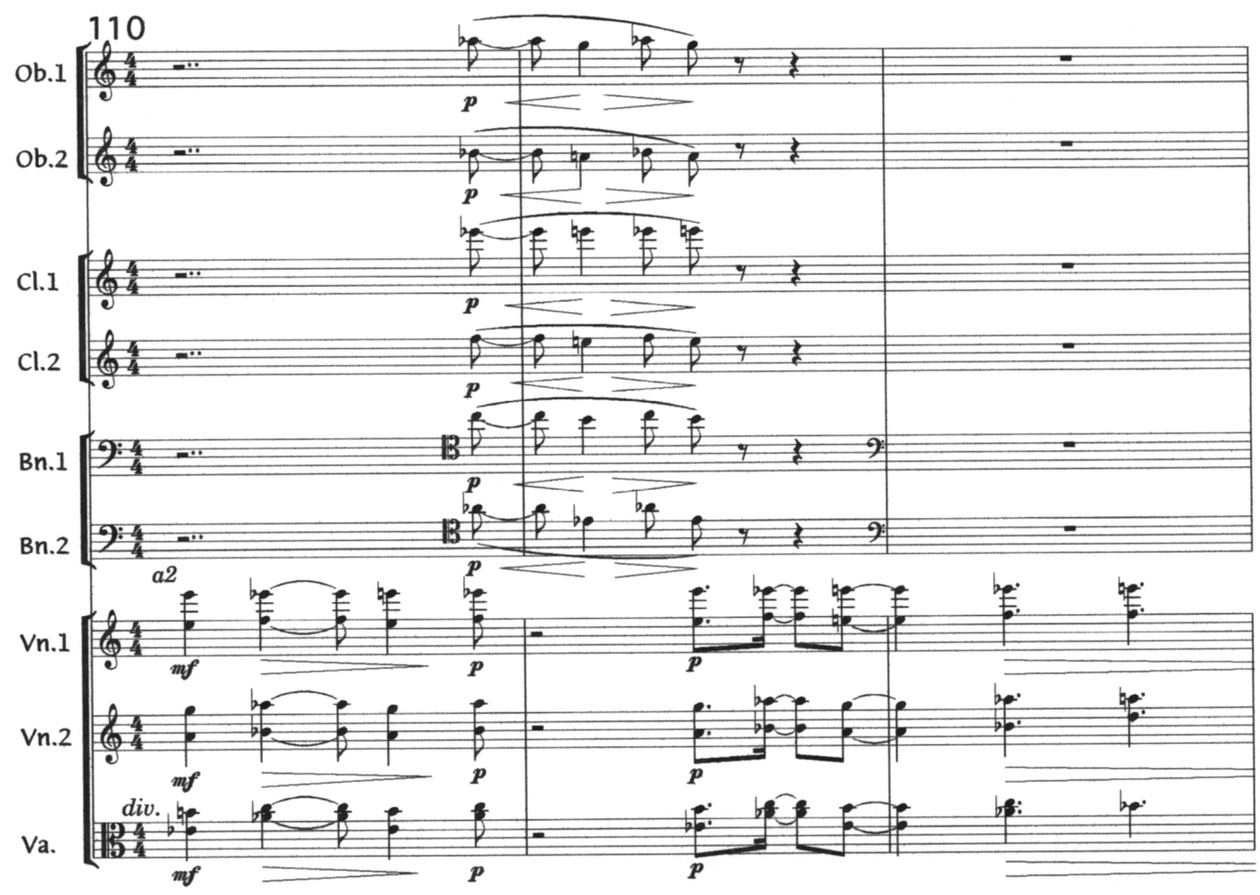

93
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Tym.
Pc.2
Pc.3
Clst.
Hp.
Vn.1
Vn.2
Va.
Vc.
Db.

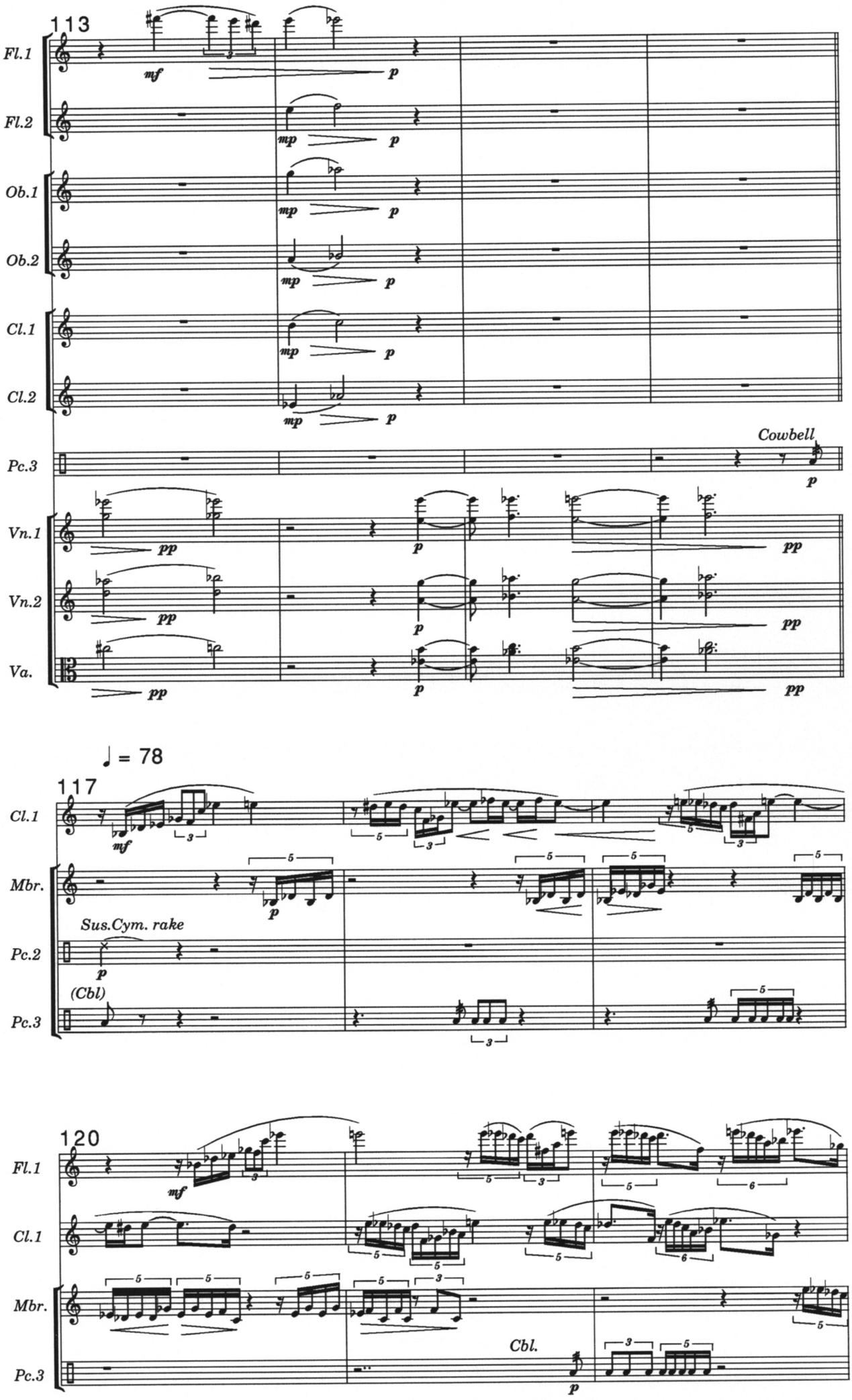

96
Pic.
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Tym.
S.Cym.
Pc.2
Pc.3
T.Toms
Clst.
Hp.
Vn.1
Vn.2
Va.
Vc.
Db.

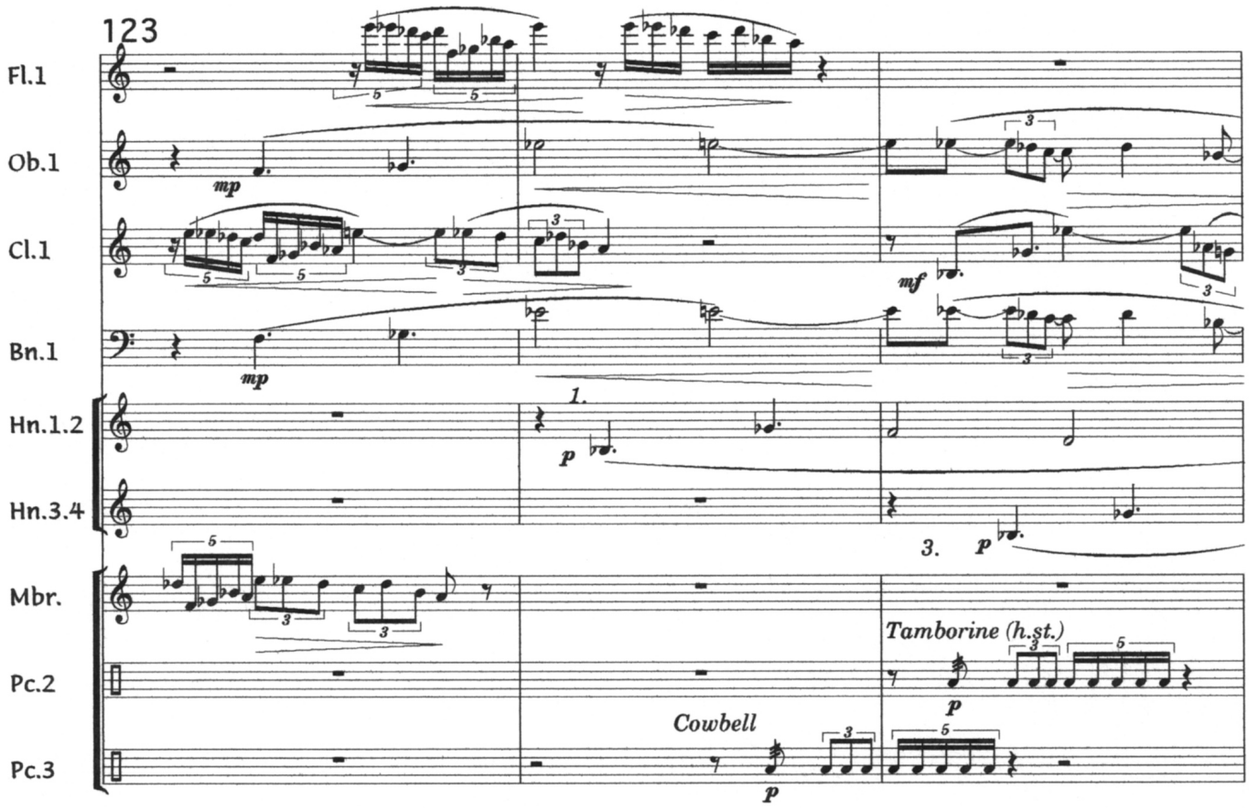

99
Pic.
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
BCl.
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Tym.
S.Cym.
Pc.2
T.Toms
Pc.3
Vn.1
Vn.2
Va.
Vc.
Db.

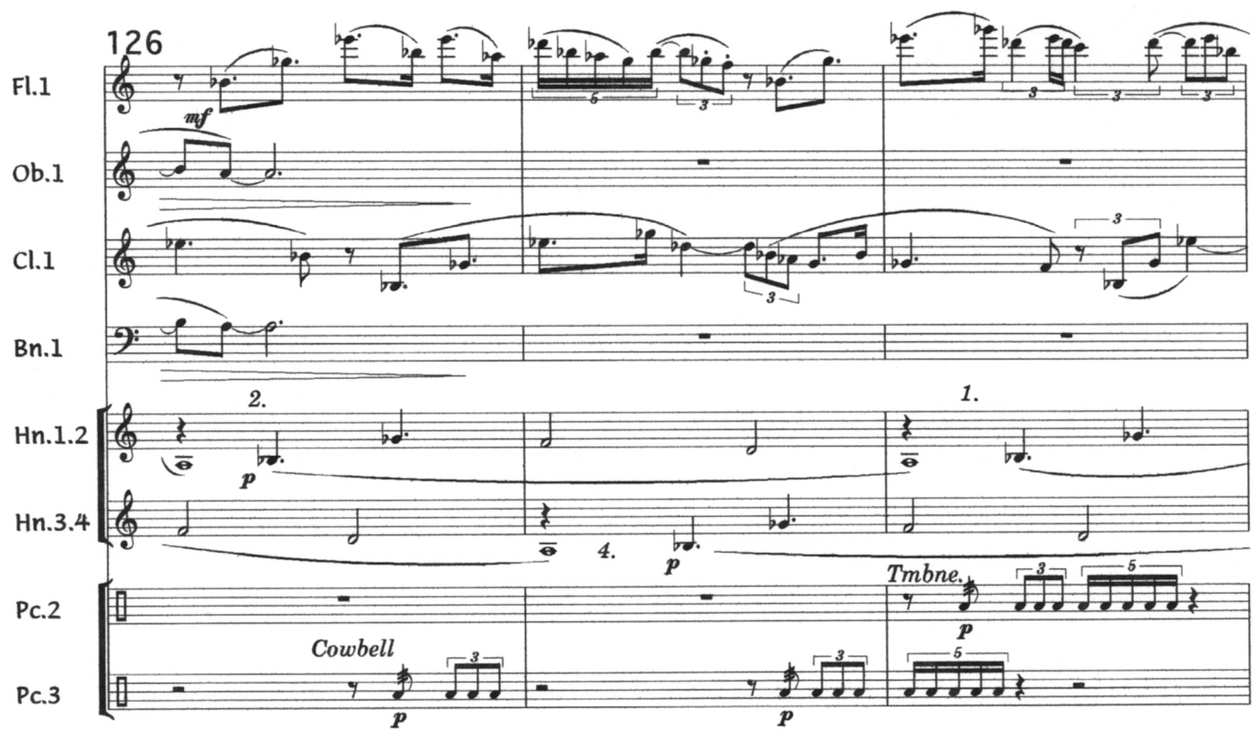

103
Pic.
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
BCl.
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Tym.
Pc.2
Pc.3
Vn.1
Vn.2
Va.
Vc.
Db.
solo
sfz
f

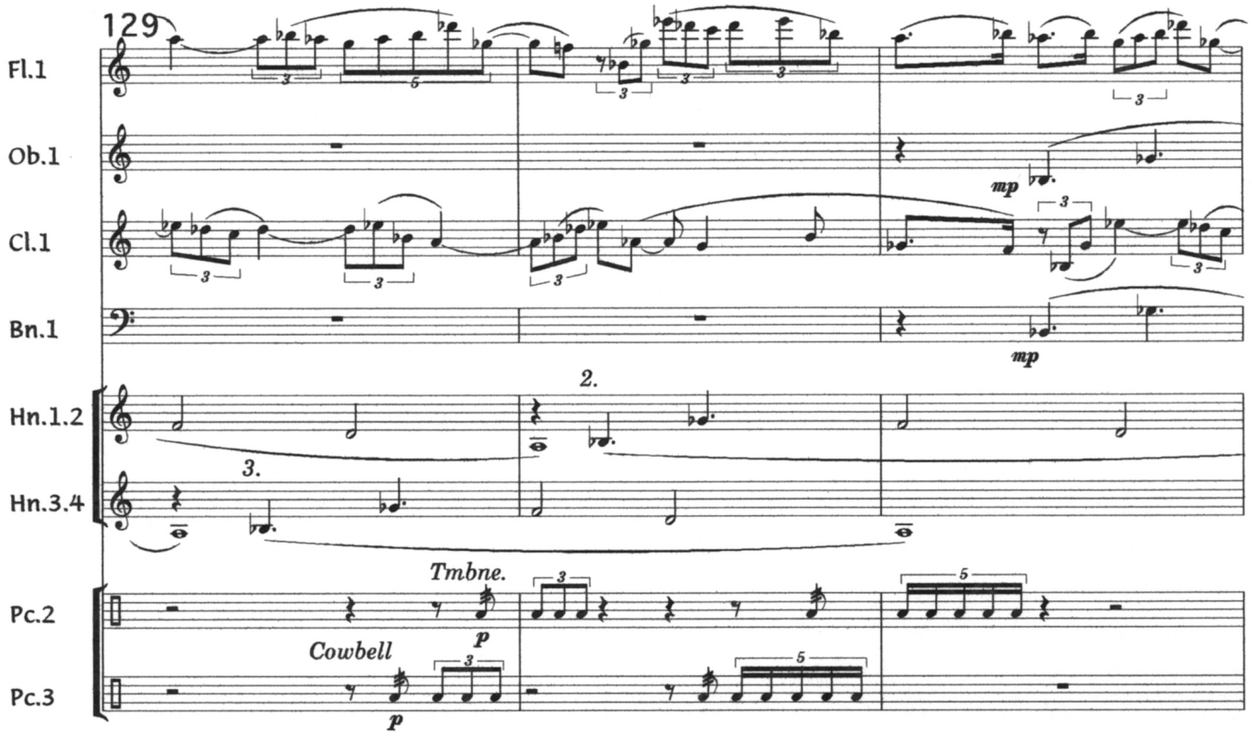

106
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
Vn.1
Vn.2
Va.
a2
4.
3.
1.
div a3
div.

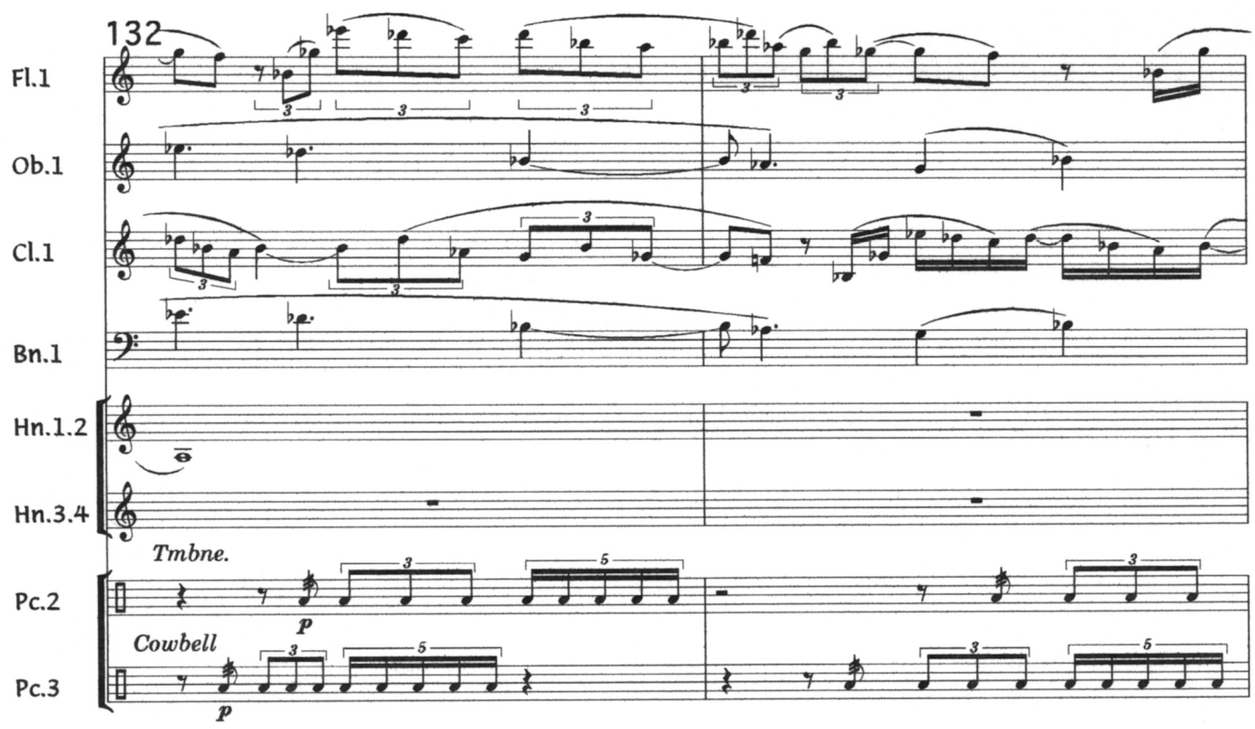

110
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2
Vn.1
Vn.2
Va.
a2
div.

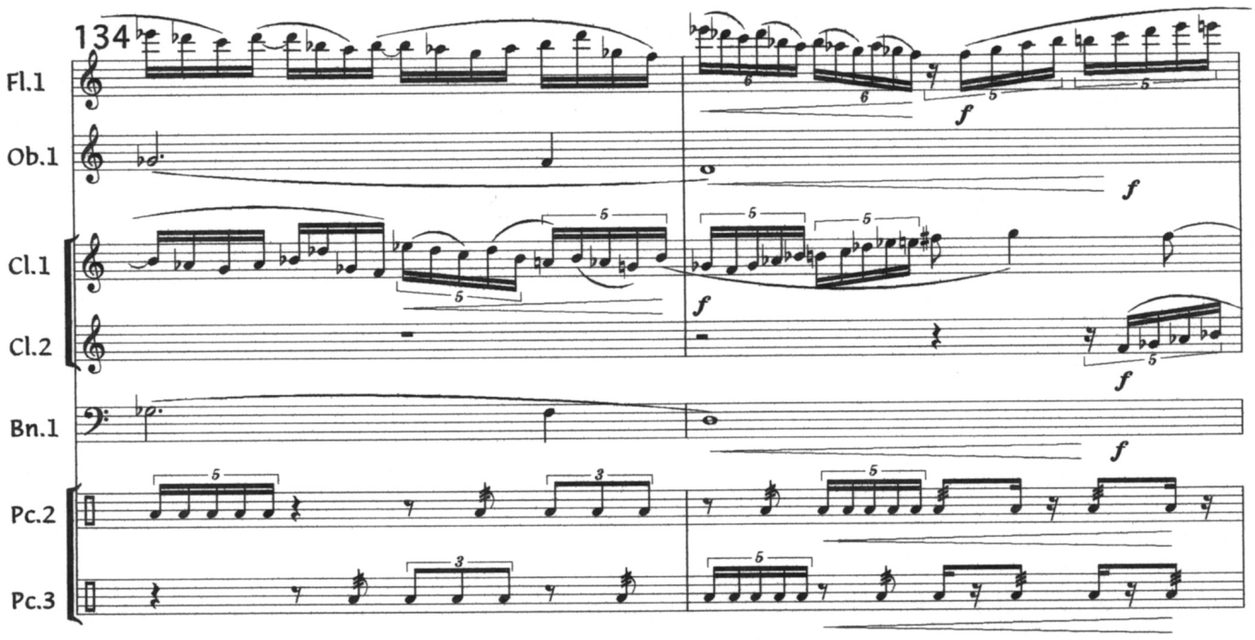

113
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Pc.3
Cowbell
Vn.1
Vn.2
Va.
♩ = 78
117
Cl.1
Mbr.
Sus.Cym. rake
Pc.2
(Cbl)
Pc.3
120
Fl.1
Cl.1
Mbr.
Cbl.
Pc.3

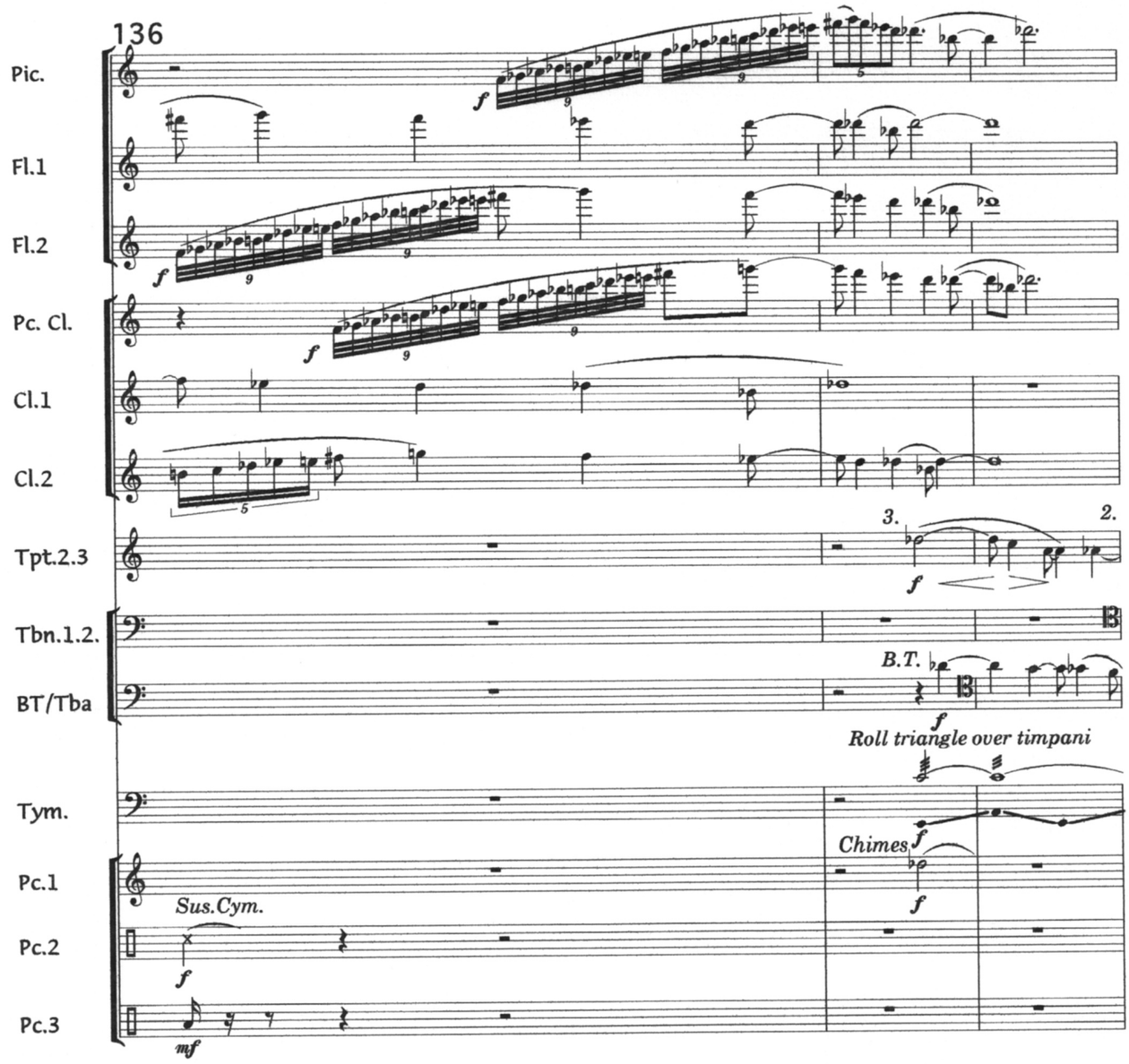

123
Fl.1
Ob.1
Cl.1
Bn.1
Hn.1.2
Hn.3.4
Mbr.
Pc.2
Pc.3
mp
mf
p
1.
3.
Tamborine (h.st.)
Cowbell

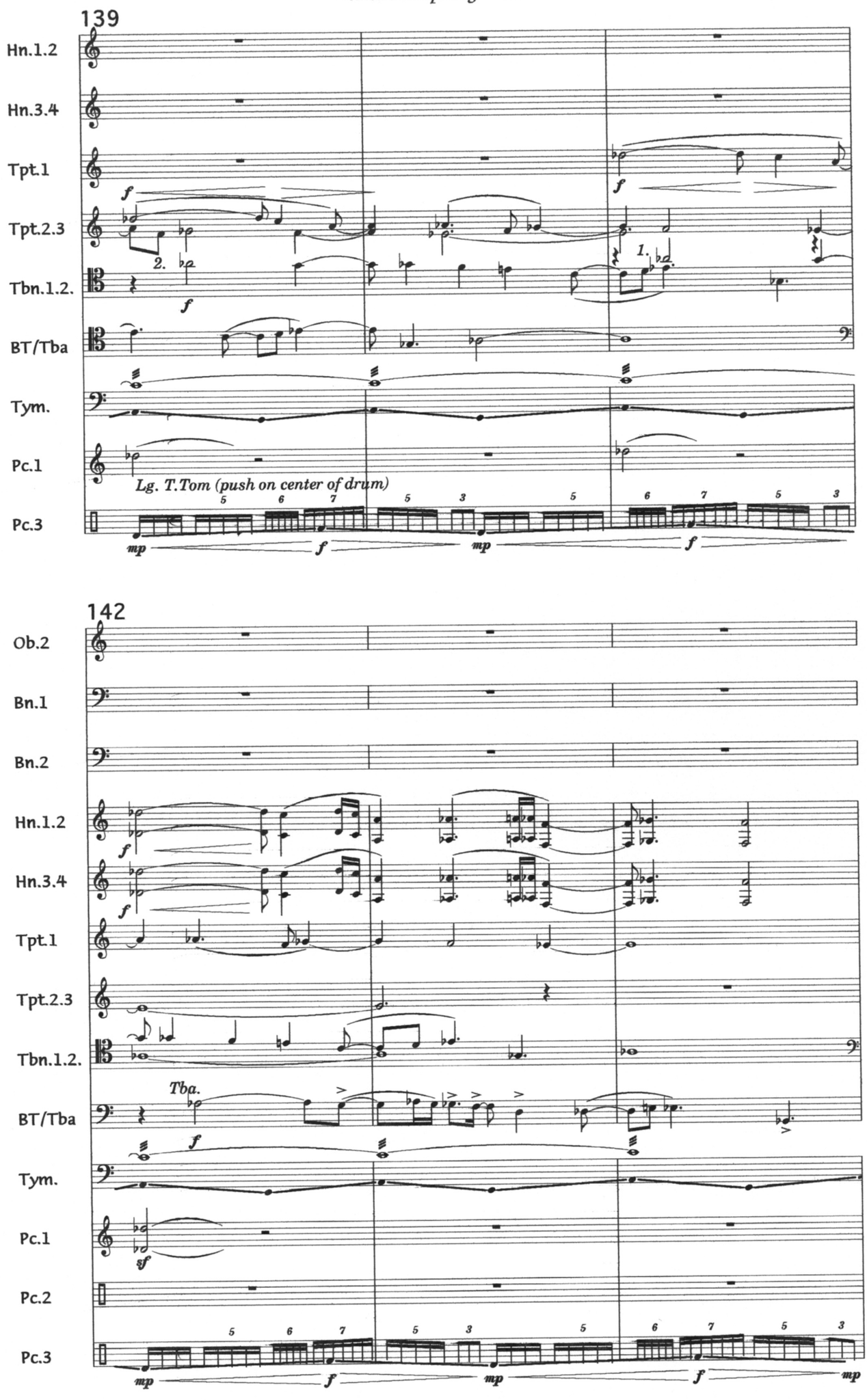

126
Fl.1
Ob.1
Cl.1
Bn.1
Hn.1.2
Hn.3.4
Pc.2
Pc.3
mf
p
2.
1.
4.
Tmbne.
Cowbell

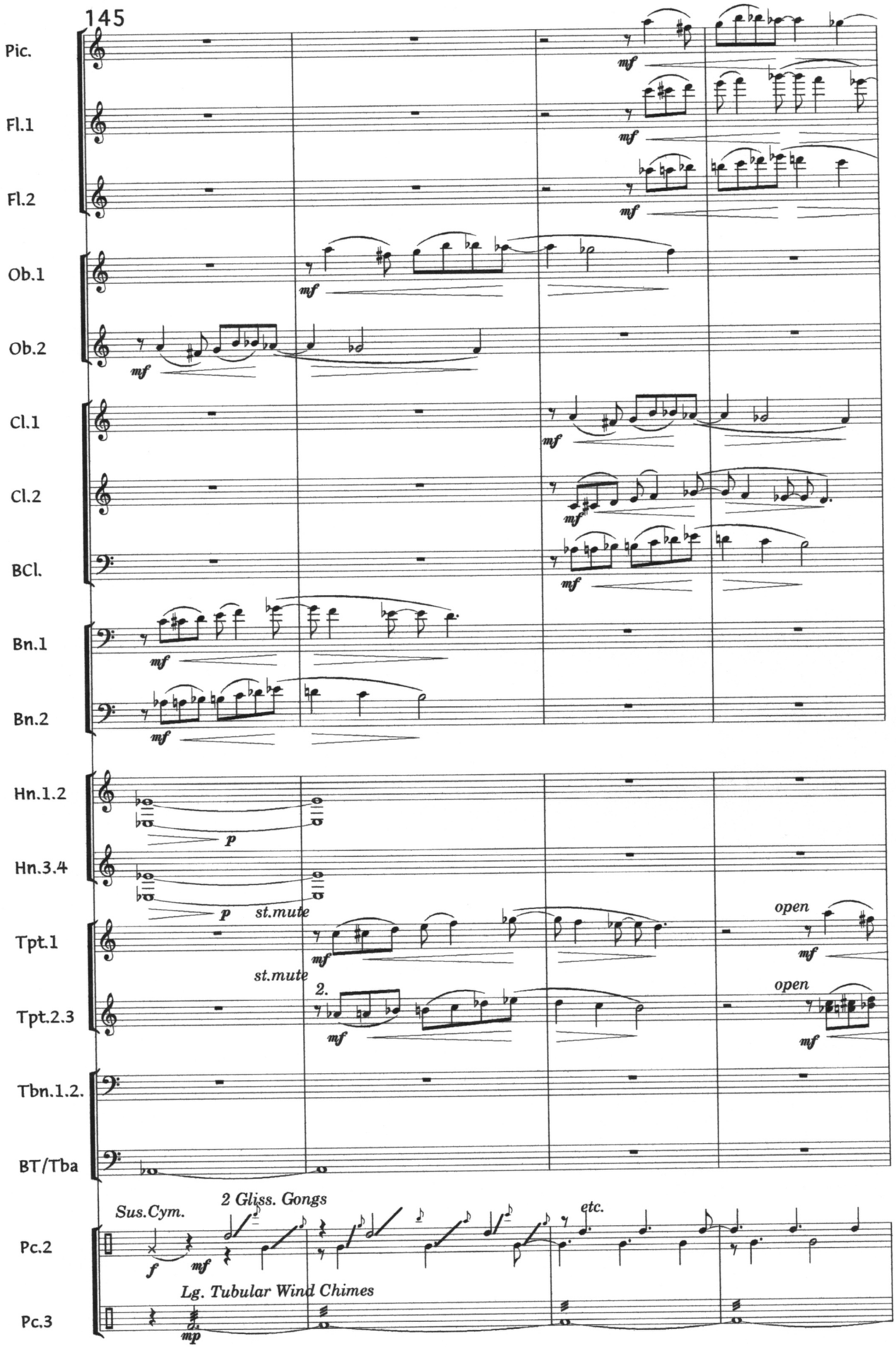

129
Fl.1
Ob.1
Cl.1
Bn.1
Hn.1.2
Hn.3.4
Pc.2
Pc.3
mp
mp
2.
3.
Tmbne.
p
Cowbell
p

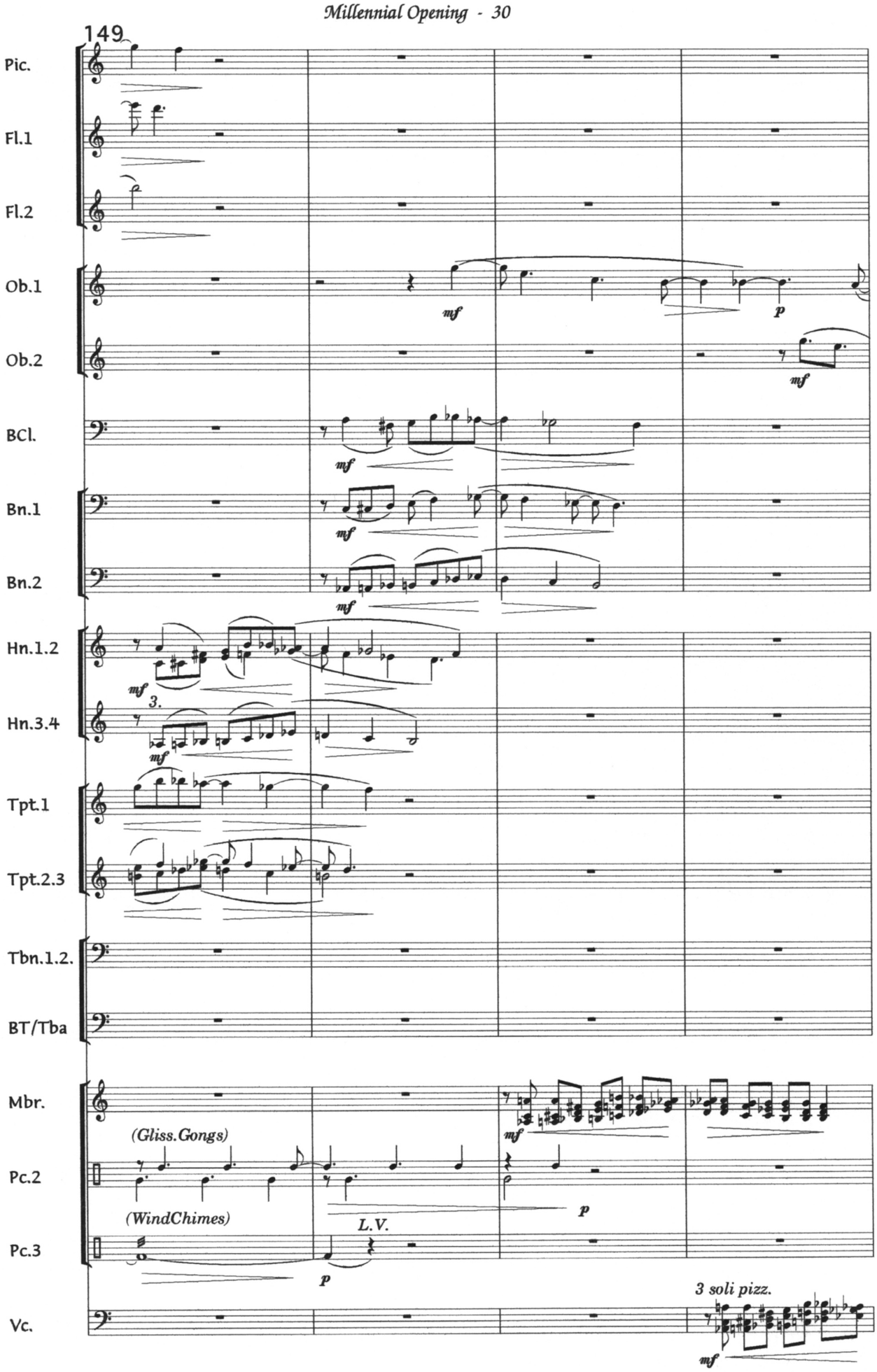

132
Fl.1
Ob.1
Cl.1
Bn.1
Hn.1.2
Hn.3.4
Tmbne.
p
Pc.2
Cowbell
Pc.3
p

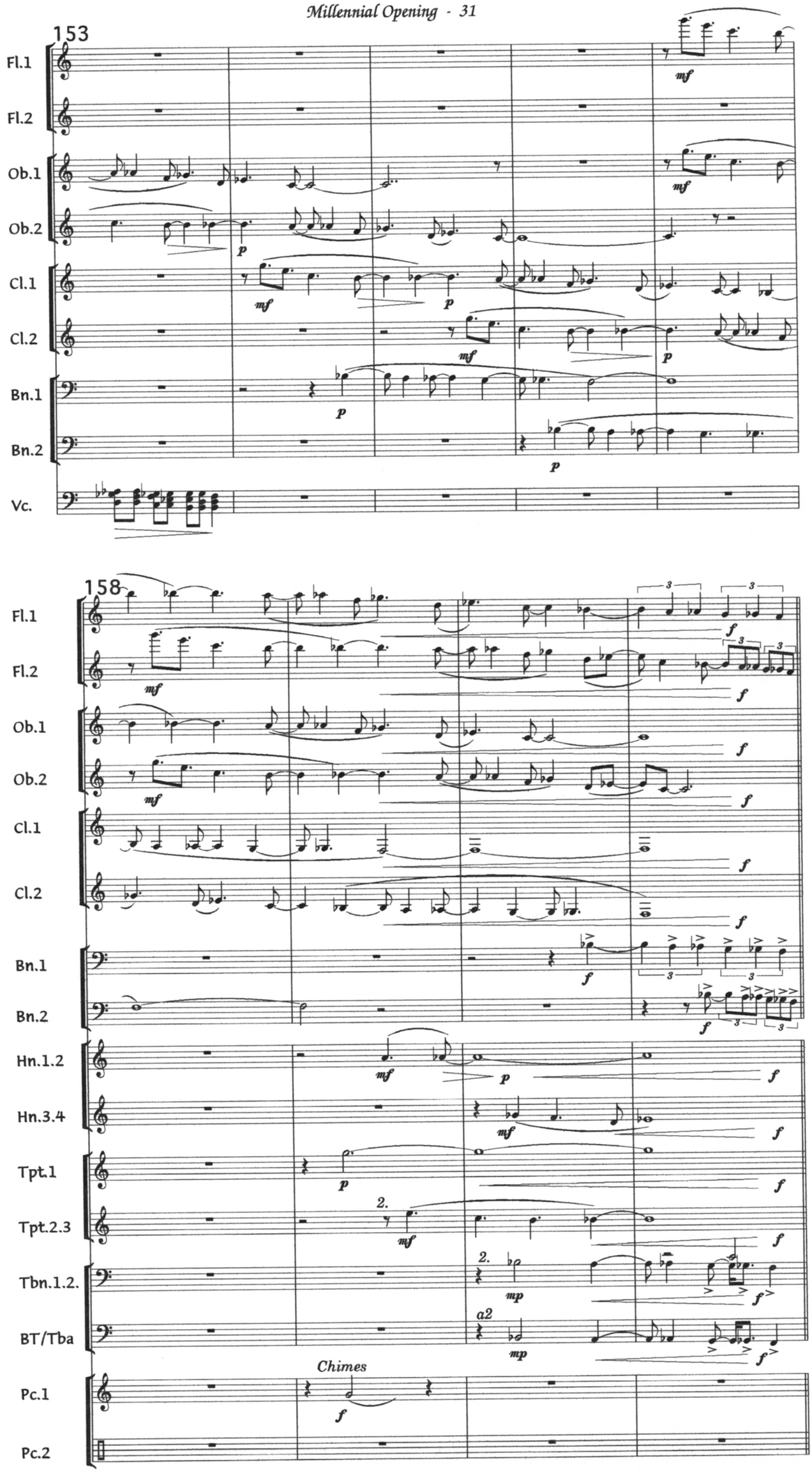

134
Fl.1
Ob.1
Cl.1
Cl.2
Bn.1
Pc.2
Pc.3


136
Pic.
Fl.1
Fl.2
Pc. Cl.
Cl.1
Cl.2
Tpt.2.3
3.
2.
Tbn.1.2.
BT/Tba
B.T.
Roll triangle over timpani
Tym.
Chimes
Pc.1
Sus.Cym.
Pc.2
Pc.3


139
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Tym.
Pc.1
Pc.3
Lg. T.Tom (push on center of drum)
142
Ob.2
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Tba.
Tym.
Pc.1
Pc.2
Pc.3


145
Pic.
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
BCl.
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Pc.2
Pc.3
mf
p
st.mute
open
2.
Sus.Cym.
2 Gliss. Gongs
etc.
f
mp
Lg. Tubular Wind Chimes


149
Pic.
Fl.1
Fl.2
Ob.1
Ob.2
BCl.
Bn.1
Bn.2
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Mbr.
Pc.2
Pc.3
Vc.
mf
p
3.
(Gliss.Gongs)
(WindChimes)
L.V.
3 soli pizz.


153
Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2
Vc.
158
Hn.1.2
Hn.3.4
Tpt.1
Tpt.2.3
Tbn.1.2.
BT/Tba
Pc.1
Pc.2
Chimes
a2