

Tonia Ko

Her Land, Expanded

for orchestra with optional video

Score

2024



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Tonia Ko (2024)

***Her Land, Expanded** was co-commissioned by American Composers Orchestra and Carnegie Hall.*

The world premiere was given by the American Composers Orchestra, conducted by Rei Hotoda, at Zankel Hall at Carnegie Hall, New York City, on March 12, 2024

Duration: approximately 14:30

Instrumentation

2 Flutes (II= piccolo)

2 Oboes

2 Clarinets in B-flat

2 Bassoons

2 Horns in F

2 Trumpets in C

1 Trombone

1 Tuba

Timpani

2 Percussion (vibraphone, tubular bells, small splash cymbal, med. susp. cymbal, snare drum, tam-tam [shared], bass drum)

Harp

Piano

Violin I

Violin II

Viola

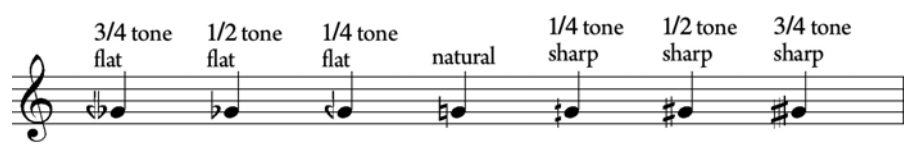
Violoncello

Double bass (with C extension)

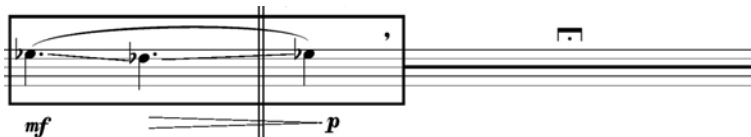
Performance Notes

General

- For the accompanying film by Alexandra Cuesta, please contact the composer directly for materials and instructions (toniako@gmail.com)
- Accidentals last until the end of each measure. Courtesy accidentals are given.
- Microtones are notated with the following symbols:



- Unmeasured time is enclosed vertically by double barlines and marked horizontally with a bracket. The duration is shown in seconds ("). Such unmeasured durations can deviate 1-2 seconds depending on musical context.



- Aleatoric events are enclosed by a box. They are to be repeated for the duration of the horizontal line until appearance of the vertical marker. These repeated events could include short pauses indicated by breath marks.

Winds & Brass

- In general, quarter-tones can be performed in any manner chosen by the performer (with fingering changes, embouchure, etc.). Horns are encouraged to use harmonic partials where possible.

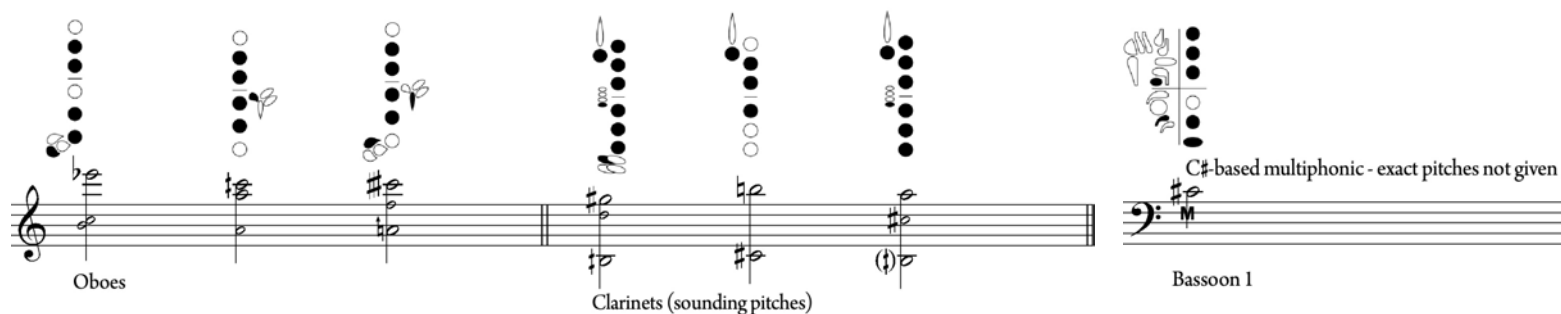


- Fluttertongue (*flz.*)



- Bisbigliando/ timbre trill: change to any alternate/ enharmonic fingering on the indicated rhythm. Slight microtonal deviations are desired and should not be corrected.

- The following multiphonics are used for oboes, clarinets, and bassoons. Alternatives with similar pitch/ timbre content are acceptable.



- Trumpets require straight and harmon mutes. Trombone requires straight and cup mutes. A mute is also necessary for Tuba.

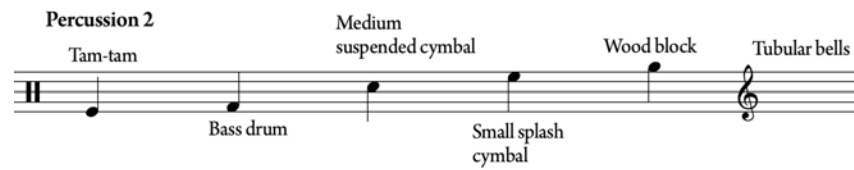
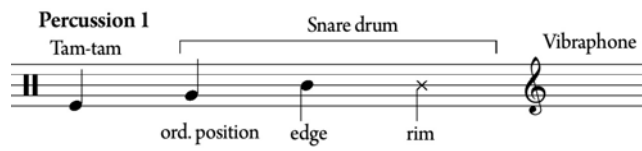
Performance Notes cont'd.

Percussion

- Initial tuning of timpani:



- Notation key for percussion:



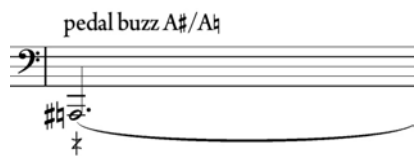
Harp



- Près de la table (p.d.lt): pluck the strings very close to the soundboard for a dry, slightly muted sound



- Bisbigliando: rapid tremolo between enharmonic strings



- Pedal buzz: prepare the pedal halfway between indicated accidentals to create a sustained buzzing sound when the string is plucked.

Strings

- Natural harmonics are notated with the node to be touched and the string number (I-IV), with the open string given in parentheses at the first instance, for clarity. For double bass, bars 1- 67 are notated at sounding pitch/ actual octave for added flexibility in choosing the playing position. Note durations in parentheses are sometimes given over the open diamond noteheads for rhythmic clarity.



- Harmonics trill (violins only): holding the main note down, trill with the touch-4 harmonic to create a shimmering sound.



- Slow and wide *molto vibrato* (violins only): this vibrato should be more exaggerated than normal *espressivo* playing and the pitch should be warbly. Do not synchronize speed with neighbors.

- Harmonics glissando (violins only): slide left hand up and down the indicated string, touching the string lightly, to create a series of natural harmonics, indicated by a diamond notehead. The general direction of movement is suggested by glissandi lines but can be *ad lib.*, movement should be unsynchronized amongst individual section members.



Program Notes

Her Land, Expanded is composer Tonia Ko's second collaboration with filmmaker Alexandra Cuesta. In their respective mediums, the artists share interests in the experimentation of form and the poetic fragmentation of materials. Despite being inspired by ideals and techniques of the European avant-garde, this piece presents an outsider's perspective in multiple ways. For both artists, the concepts behind *Her Land, Expanded* feel autobiographical. Cuesta's Ecuadorian background and Ko's roots in Hong Kong and Hawai'i give them unique vantage points on the loss of nature and the complex effects of colonization.

Both music and visuals contain the rhetoric of a litany, a repetitive prayer for lost landscapes. The piece is a lament on the expansion of human settlement over nature and indigenous ways of life. Cuesta's film evokes a feeling of displacement where nowhere is truly home: a woman's face is isolated and overwhelmed equally by thick rainforest undergrowth and unforgiving cityscapes. Ko's score is similarly a 'lost' soundscape, inspired by a field recording of tolling church bells in an eerie minor key. These plaintive sounds were subjected to a digital process of spectral freezing before being transcribed intricately for orchestra.

Her Land, Expanded

4/4 ♩=116 *bright and searing*

Flutes 1.2

Oboes 1.2

Clarinets in Bb 1.2

Bassoons 1.2

Horns in F 1.2

Trumpets in C 1.2

Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

Small splash cymbal stick

p, *pp*, *ppp*

(natural harmonics at sounding pitch/ actual octave)

Musical score for measures 6-10. Instruments include Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Perc. 2 (splash cymb.), Hp., Vln. I & II, Vla., Vc., and Db. Dynamics range from *pp* to *sf*. Measure 7 includes a *simile lv.* instruction. Measure 9 includes *pp* and *ppp* dynamics.

Musical score for measures 11-15. Instruments include Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Perc. 1 (Vibraphone), Perc. 2, Hp., Vln. I & II, Vla., Vc., and Db. Measure 11 includes a *3/4* time signature change. Measure 12 includes a *4/4* time signature change and a section marked **A** with tempo *♩=108 slightly softened* and performance instructions: *warmly*, *soft mallets*, *motor off*, and *always with Ped., lv.* Dynamics range from *pp* to *mp*. Measure 14 includes *pp crisp* and *p* dynamics.

FL. 1
2

Ob. 1
2

Cl. 1
2

Perc. 1
(Vib.) 3 3 3
pp *mp*
(splash cymb.)

Perc. 2

Hp.

Vln. I
p *mp*

Vln. II
p *mp*

Vla.
p *mp*

Vc.
mp *pp*

Db.
mp *pp*

16 17 18 19

B

FL. 1
2

FL. 2

Ob. 1
2

Cl. 1
2

Hn. 1
2

Perc. 1
3 3 3

Perc. 2

Hp.

Vln. I
mp *pp* *p* *mf* *sub.p* *mp* *p* *mf*

Vln. II
mp *pp* *p* *mf* *sub.p* *mp* *p* *mf*

Vla.
mp *pp* *p* *mf* *sub.p* *mp* *p* *mf*

Vc.
mp *pp* *p* *mf* *sub.p* *mp* *p* *mf*

Db.
mp *pp* *p* *mf* *sub.p* *mp* *p* *mf*

20 21 22 23 24

div. unis.
simple harmonics

FL. 1

FL. 2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

C Tpt. 1
2

Tbn.

Tba.

Timp.

Perc. 1 (Vib.)

Perc. 2 (splash cymb.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

25 26 27 28 29

C

FL. 1 *mf* *p*

FL. 2 *mf* *mf* *p*

Ob. 1 2 *mf* *mp* *p* *mp* *mf*

Cl. 1 2 *mf* *mp* *f* *pp*

Bsn. 1 2

Hn. 1 2 *ppp* *p* *pp* *p* *pp* *mp*

C Tpt. 1 2

Tbn.

Tba.

C

Timp.

Perc. 1 *mp* *mf* *p* *mp*

Perc. 2 *mp*

Hp.

Pno.

C

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

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

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

Vc. *mf* *p* *mp*

Db. *mf* *p* *mp*

⑥

poco rit. ♩=100 more emphatic

FL. 1
FL. 2
Ob. 1
2
Cl. 1
2
Bsn. 1
2

Hn. 1
Hn. 2
C Tpt. 1
2
Tbn.
Tba.

poco rit. ♩=100 more emphatic

Timp.
Perc. 1
Perc. 2
Hp.

poco rit. ♩=100 more emphatic

Vln. I
Vln. II
Vla.
Vc.
Db.

FL. 1
FL. 2
Ob. 1
2
Cl. 1
2
Bsn. 1
2
Hn. 1
Hn. 2
C Tpt. 1
2
Tbn.
Tba.

2/4 3/4 4/4 **D** suddenly sunken

mf *p* *hazy* *mp* *pp*

mf *p* *hazy* *pp*

mf *p* *mp* *pp*

f *p* *mp* *pp*

mp *pp*

f *p* *hazy* *mp* *pp*

f *mp* *brassy* *pp*

mp *pp*

Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

2/4 3/4 4/4 **D** suddenly sunken

mp *pp*

f *pp* *hazy* *mp*

pp *mp*

mf *mp* *warmly* *(still bright & sharp)*

mp *tolling, bell-like*

pp *mf* *p* *mf* *mp*

pp *mf* *p* *mf* *mp*

pp *mf* *p* *con sord.* *pp* *hazy*

f *mp* *sostenuto* *pp*

f *mp* *con sord.* *iv* *simile harmonics* *pp* *hazy* *iv*

(still at sounding/actual pitch)

FL. 1
FL. 2
Ob. 1
2
Cl. 1
2
Bsn. 1
2
Hn. 1
Hn. 2
C Tpt. 1
2
Tbn.
Tba.

Timp.
Perc. 1
(Vib.)
Perc. 2
(splash cymb.)
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Db.

F

FL. 1 *poco* *pp* *p* *pp* *mp* *p* *mf* *p* *poco* *mf*

FL. 2 *mp* *mf*

Ob. 1
2

Cl. 1
2 *pp* *p* *mp* *pp* 1.

Bsn. 1
2 *pp* *p* *mp* *pp*

Hn. 1 *p* *pp* *p* *mf* *p* *poco*

Hn. 2 *fp* +

C Tpt. 1
2 *p* *pp*

Tbn.
Tba.

F

Timp. *pp* *p* *pp* *mp* *pp*

Perc. 1 (Vib.) *mp*

Hp.

Pno. *mp* *pp*

F

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

Vln. II *poco sul pont.* *non div.* *p* *pp*

Vla. *mp*

Vc. *pp* *p* *mp* *pp*

Db. *mp*

rit. ... **G** ♩=92 hardening

FL. 1 *mf* *p* *mp* *p* *f* *mf*

FL. 2 *p*

Ob. 1 2 *p* *pp*

Cl. 1 2 *p* *pp*

Bsn. 1 2 *p* *pp* *sub.mf* *p*

Hn. 1 *p* *mf* *p* *mp* *p* *f* *mf* *solo*

Hn. 2 *p* *pp* *sub.mf* *p*

C Tpt. 1 2

Tbn.

Tba.

rit. ... **G** ♩=92 hardening

Timp. *p* *pp*

Perc. 1 *pp* Tam-tam *mp*

Perc. 2 Tubular Bells *mf* lv. always

Hp. *sub.mf* *p*

Pno. *pp* *f*

rit. ... **G** ♩=92 hardening

Vln. I ord. *mf* heavy

Vln. II ord. *mf* heavy

Vla. *p* *pp* *sub.mf* *p* senza sord.

Vc. *p* *pp* *sub.mf* *p*

Db. *pp*