

Commissioned by Dr. Derek Bromme

# Witch of November

for bass clarinet  
and vibraphone

Deterling

For Preview Only

# Witch of November

Op. 16

for bass clarinet and vibraphone

ca. 5:00

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## Program Notes

The “witch” in *Witch of November* is a personification of the prevailing winds that blow across the Great Lakes region in late autumn. Beginning with impressionistic wind chimes, the vibraphone evokes the approaching tempest. The ‘Witch’ appears as descending tritones (bass clarinet, measure 21) and begins to conjure the destructive power of Lake Superior with its churning melody. After a harrowing storm, the winds drift away, leaving behind a calm lake under a clear, frosty night.

Commissioned by Dr. Derek Bromme, tuba

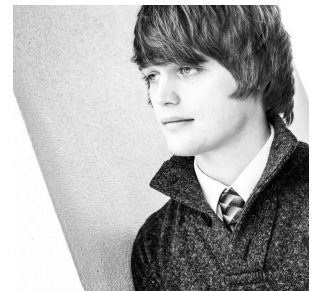
Premiered on January 25, 2022 at the University of Wisconsin-Superior.

Dr. Derek Bromme, tuba

Dr. Brett Jones, vibraphone.

## About the Composer

Ian Deterling is a composer of aesthetically intriguing works for varied instrumentation. Blending tradition with contemporary practice, his music engages audiences by being authentic, relevant, and memorable. Deterling’s pieces have been performed both nationally and internationally, most notably by members of renowned orchestras such as the London Symphony Orchestra, São Paulo State Symphony, National Theatre Orchestra in Brasilia, Jerusalem Symphony Orchestra, National Symphony Orchestra of Taiwan, and San Antonio Symphony. In addition, his compositions and arrangements have been performed around the world by professional and amateur chamber ensembles, international festivals, and other types of cultural institutions. Mr. Deterling earned his Bachelor of Science in Music at the University of Wisconsin-Superior in Superior, Wisconsin and his Master of Music in Composition from Stephen F. Austin State University in Nacogdoches, Texas. He loves to spend his free time trying out new vegan recipes, going for jogs in the woods, and enjoying classic horror films with family and friends.



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# Witch of November, Op. 16

Ian Deterling

Slow, with rubato

heavy, medium rubber mallet (like wind chimes) on the nodes (like an echo) nat.

gradually morph into tempo

Vibraphone

Bass Clarinet in B $\flat$

*p* *pp* *p*

play grace notes as tightly as possible to the terminating note

In tempo (♩.=50)

on the nodes nat.

6

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

(vibes) play like an echo

play grace notes as tightly as possible to the terminating note

11

*f* *f*

15

*p* *p* *mf*

Witch of November, Op. 16 - Full Score

19 *poco rall.* *A tempo*

*mf* *p* *f* *fp*

*p* *fp*

23

*p* *p* *mp*

28 *on the nodes* *nat.*

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

*p* *mp* *p* *p*

34

*p* *p* *mp* *p* *mp* *p*

38 *poco rit.* *A tempo*

*mp* *p* *mp* *p*

*p*

Witch of November, Op. 16 - Full Score

42

Two staves of music. The upper staff has dynamics *p*, *mf*, and *f*. The lower staff has dynamics *p*, *mf*, and *f*.

46

Two staves of music. The upper staff has dynamics *p*, *mf*, and *f*. The lower staff has dynamics *p*, *mf*, and *f*.

50

Two staves of music. The upper staff has dynamics *p* and *mp*. The lower staff has dynamics *p* and *mp*.

54

Two staves of music. The upper staff has dynamics *f* and *mf*. The lower staff has dynamics *f* and *mf*.

58

Two staves of music. The upper staff has dynamics *mf* and *f*. The lower staff has dynamics *f*, *mf*, *f*, and *mf*. Annotations include "on the nodes" and "nat.".

Some pages have been omitted for preview



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Bass Clarinet in B $\flat$

# Witch of November, Op. 16

Ian Deterling

Slow, with rubato

In tempo (♩.=50)

(vibes)

Musical notation for measures 1-8. Measure 1 has a fermata. Measures 2-4 are marked with a '4' above the staff. Measures 5-8 are marked with a '2' above the staff. The key signature has one flat.

Musical notation for measures 9-12. Measure 9 starts with a fermata. Measure 10 has a '7' above the staff. Measure 11 has a '7' above the staff. Measure 12 has a '7' above the staff. Dynamics: *p*, *pp*, *p*. Performance instructions: "play" above measure 10, "like an echo" above measure 11, "play grace notes as tightly as possible to the terminating note" below measures 10-12. A hairpin crescendo is shown at the end of measure 12.

Musical notation for measures 13-16. Measure 13 starts with a fermata. Measure 14 has a '7' above the staff. Measure 15 has a '7' above the staff. Measure 16 has a '7' above the staff. Dynamics: *f*. A hairpin crescendo is shown at the end of measure 16.

Musical notation for measures 17-20. Measure 17 starts with a fermata. Measure 18 has a '7' above the staff. Measure 19 has a '7' above the staff. Measure 20 has a '7' above the staff. Dynamics: *p*, *mf*, *p*. A hairpin crescendo is shown at the end of measure 20.

Musical notation for measures 21-24. Measure 21 starts with a fermata. Measure 22 has a '7' above the staff. Measure 23 has a '7' above the staff. Measure 24 has a '7' above the staff. Dynamics: *fp*. Performance instruction: "poco rall." above measure 21, "A tempo" above measure 22. A hairpin crescendo is shown at the end of measure 24. A '2' is written above the final measure.

Vibraphone

# Witch of November, Op. 16

Ian Deterling

Slow, with rubato

heavy, medium rubber  
mallet (like wind chimes)

on the nodes  
(like an echo)

nat.

gradually morph into tempo

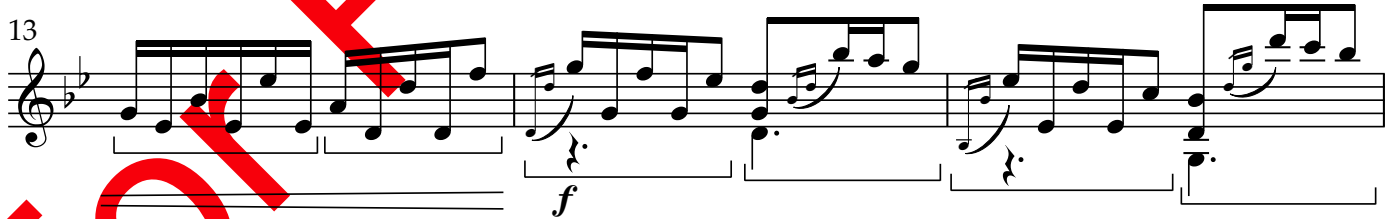
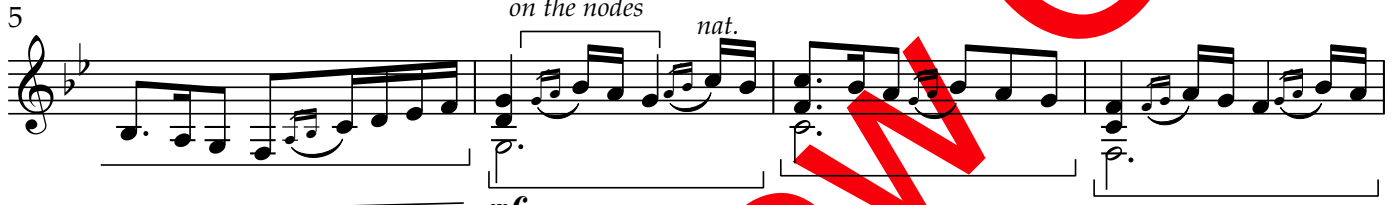


*p*      *pp*      *p*  
play grace notes as tightly as possible to the terminating note

In tempo (♩.=50)

on the nodes

nat.



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# Witch of November, Op. 16

Ian Deterling

Slow, with rubato

Bass Clarinet in Bb

Piano

play grace notes as tightly as possible to the terminating note gradually morph into tempo

*p pp p*

6 In tempo (♩.=50)

(trills)

play like an echo

*p pp p*

play grace notes as tightly as possible to the terminating note

*mf p mf p*

11

*f*

15

*p mf*

*p*