

Commissioned by Dr. Derek Bromme

# Witch of November

for cello and vibraphone

Deterling



For Preview Only

# Witch of November

Op. 16

for cello 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 (cello, 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.



Commissioned by Dr. Derek Bromme

# 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

Violoncello

*p* *pp* *p*

play grace notes as tightly as possible to the terminating note

In tempo (♩.=50)

6

on the nodes nat.

*mf*

(vibes)

play

like an echo

*p* *pp* *p*

play grace notes as tightly as possible to the terminating note

11

*f*

15

*p*

*p* *mf*

Witch of November, Op. 16 - Full Score

19 *poco rall.* *A tempo*

mf p f fp

*p* *fp*

26

This system contains measures 19 through 22. The right hand starts with a mezzo-forte (mf) dynamic, then piano (p), then forte (f), and finally fortissimo (fp). The left hand starts with piano (p) and ends with fortissimo (fp). A tempo change from 'poco rall.' to 'A tempo' occurs between measures 21 and 22. A rehearsal mark '26' is placed above measure 22.

23

p mp

This system contains measures 23 through 26. The right hand starts with piano (p) and ends with mezzo-piano (mp). The left hand starts with piano (p) and ends with mezzo-piano (mp). A rehearsal mark '26' is placed above measure 24.

28 *on the notes* *nat.*

p mp pp mp pp

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

This system contains measures 28 through 33. The right hand starts with piano (p), then mezzo-piano (mp), then pianissimo (pp), then mezzo-piano (mp), and finally pianissimo (pp). The left hand starts with piano (p), then mezzo-piano (mp), then piano (p), and finally piano (p). The instruction 'on the notes' is above measure 29, and 'nat.' is above measure 30.

34

p mp p mp p

This system contains measures 34 through 37. The right hand starts with piano (p), then mezzo-piano (mp), then piano (p), then mezzo-piano (mp), and finally piano (p). The left hand starts with piano (p), then mezzo-piano (mp), then piano (p), then mezzo-piano (mp), and finally piano (p).

38 *poco rit.* *A tempo*

mp p mp p

This system contains measures 38 through 41. The right hand starts with mezzo-piano (mp), then piano (p), then mezzo-piano (mp), and finally piano (p). The left hand starts with mezzo-piano (mp) and ends with piano (p). A tempo change from 'poco rit.' to 'A tempo' occurs between measures 39 and 40.

Witch of November, Op. 16 - Full Score

42

42

*p* *mf* *f*

*p* *mf* *f*

Musical score for measures 42-45. The system consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic, followed by mezzo-forte (*mf*) and forte (*f*) dynamics. The bass staff also begins with *p*, followed by *mf* and *f*. The music features a mix of eighth and sixteenth notes with some slurs.

46

46

Musical score for measures 46-49. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with slurs and some grace notes. The bass staff provides a rhythmic accompaniment with slurs. The dynamics are not explicitly marked in this system.

50

50

*p* *mp*

*p* *mp*

Musical score for measures 50-53. The system consists of two staves: a treble staff and a bass staff. The treble staff starts with a piano (*p*) dynamic, followed by mezzo-piano (*mp*). The bass staff also starts with *p* and *mp*. The music continues with eighth and sixteenth notes.

54

54

*f* *f* *f* *mf*

*fp*

Musical score for measures 54-57. The system consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with slurs and dynamics of *f* and *mf*. The bass staff starts with a fortissimo-piano (*fp*) dynamic. The music concludes with a double bar line.

58

58

on the nodes nat. on the nodes nat.

*mf* *mf*

*f* *f* *mf* *f* *mf*

Musical score for measures 58-61. The system consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line with slurs and dynamics of *mf*. Above the treble staff, there are markings "on the nodes" and "nat." (natural). The bass staff has a rhythmic accompaniment with slurs and dynamics of *f* and *mf*.

Some pages have been omitted for preview



# Witch of November, Op. 16

Ian Deterling

Slow, with rubato

4

In tempo (♩.=50)

2

(vibes)

Musical notation for measures 1-8. The piece begins with a 4-measure rest, followed by an 8-measure rest, and then a 2-measure rest. The notation is in bass clef with a key signature of two flats and a 6/8 time signature.

9

Musical notation for measures 9-12. Measure 9 starts with a 7-measure rest. The notation includes dynamic markings *p*, *pp*, and *p*. Performance instructions include "play like an echo" and "play grace notes as tightly as possible to the terminating note".

13

Musical notation for measures 13-16. Measure 13 starts with a 7-measure rest. The notation includes a dynamic marking *f*.

17

Musical notation for measures 17-20. The notation includes dynamic markings *p*, *mf*, and *p*.

21

poco rall. . . . . A tempo

Musical notation for measures 21-24. Measure 21 starts with a 7-measure rest. The notation includes dynamic markings *fp* and a 2-measure rest at the end.

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.*

*mf*

*p*

*f*

*p*

# Witch of November, Op. 16

Ian Deterling

Slow, with rubato

Violoncello

Piano

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

*p* *pp* *p*

6 In tempo (♩.=50)

(vibes)

play like an echo

*p* *pp* *p*

play grace notes as tightly as possible to the terminating note

*mf* *p* *mf* *p*

11

*f* *f*

15

*p* *mf* *p*