

Commissioned by Dr. Derek Bromme

# Witch of November

for contrabass clarinet  
and vibraphone

Deterling

For Preview Only

# Witch of November

Op. 16

for contrabass 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 (contrabass 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

Contrabass Clarinet in B $\flat$

*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 first staff is in treble clef and the second in bass clef. Measure 19 starts with a mezzo-forte (mf) dynamic. Measure 20 is piano (p). Measure 21 is forte (f). Measure 22 is fortissimo (fp). The tempo changes from 'poco rall.' to 'A tempo' between measures 20 and 21. A hairpin crescendo is shown under the first staff from measure 19 to 22. A box with the number '26' is placed above measure 22.

23

p p mp

This system contains measures 23 through 27. The first staff is in treble clef and the second in bass clef. Measure 23 is piano (p). Measure 24 is piano (p). Measure 25 is piano (p). Measure 26 is piano (p). Measure 27 is mezzo-piano (mp). A hairpin crescendo is shown under the first staff from measure 23 to 27.

28 *on the nodes* *nat.*

p mp pp mp pp p

This system contains measures 28 through 33. The first staff is in treble clef and the second in bass clef. Measure 28 is piano (p). Measure 29 is mezzo-piano (mp). Measure 30 is piano-pianissimo (pp). Measure 31 is mezzo-piano (mp). Measure 32 is piano-pianissimo (pp). Measure 33 is piano (p). The instruction 'on the nodes' is written above measure 29, and 'nat.' is written above measure 30. A hairpin crescendo is shown under the first staff from measure 28 to 33.

34

p mp p mp p

This system contains measures 34 through 37. The first staff is in treble clef and the second in bass clef. Measure 34 is piano (p). Measure 35 is mezzo-piano (mp). Measure 36 is piano (p). Measure 37 is mezzo-piano (mp). A hairpin crescendo is shown under the first staff from measure 34 to 37.

38 *poco rit.* *A tempo*

mp p mp p

This system contains measures 38 through 41. The first staff is in treble clef and the second in bass clef. Measure 38 is mezzo-piano (mp). Measure 39 is piano (p). Measure 40 is mezzo-piano (mp). Measure 41 is piano (p). The tempo changes from 'poco rit.' to 'A tempo' between measures 39 and 40. A hairpin crescendo is shown under the first staff from measure 38 to 41.

Witch of November, Op. 16 - Full Score

42

Musical score for measures 42-45. The top staff is in treble clef and the bottom staff is in bass clef. Dynamics include *p*, *mf*, and *f*.

46

Musical score for measures 46-49. The top staff is in treble clef and the bottom staff is in bass clef. Dynamics include *p*, *mf*, and *f*.

50

Musical score for measures 50-53. The top staff is in treble clef and the bottom staff is in bass clef. Dynamics include *p* and *mp*.

54

Musical score for measures 54-57. The top staff is in treble clef and the bottom staff is in bass clef. Dynamics include *f* and *mf*.

58

Musical score for measures 58-61. The top staff is in treble clef and the bottom staff is in bass clef. Dynamics include *mf* and *f*. Performance instructions include "on the nodes" and "nat."

Some pages have been omitted for preview



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Contrabass Clarinet in B $\flat$

# Witch of November, Op. 16

Ian Deterling

Slow, with rubato

In tempo (♩.=50)

4 2 (vibes)

9 play like an echo p pp p  
play grace notes as tightly as possible to the terminating note

13 f

17 p < mf p

21 poco rall. A tempo fp 2

Vibraphone

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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

*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*

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# Witch of November, Op. 16

Ian Deterling

Slow, with rubato

Contrabass Clarinet in Bb

Piano

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

*Red* *p* *pp* *p*

6 In tempo (♩.=50)

(vibes)

play like an echo

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

play grace notes as tightly as possible to the terminating note

11

*f* *f*

15

*p* *mf* *p*