

Commissioned by Dr. Derek Bromme

Witch of November

for flute and vibraphone

Deterling

For Preview Only

Witch of November

Op. 16,

for flute and vibraphone

ca. 5:00

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Any questions, contact me at iandeterling.com/contact



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 (flute, 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

Flute

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

p *pp* *p*

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 26

p *p* *mp*

28 *on the notes* *not.*

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

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 *mf* and *f*. The lower staff has dynamics *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*, and *f*. Annotations include "on the nodes" and "nat." above the upper staff.

Some pages have been omitted for preview

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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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

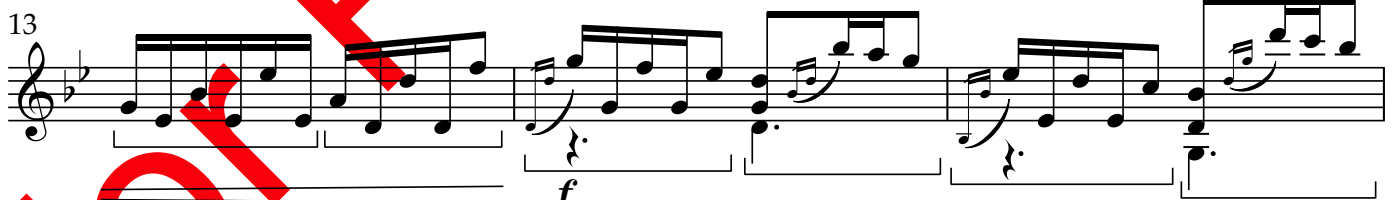
nat.



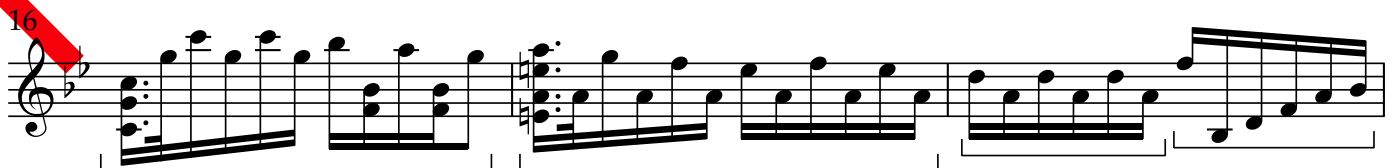
mf



p



f



p

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Witch of November, Op. 16

Ian Deterling

Flute

Piano

Slow, with rubato

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*

f

f

11

15

p *mf*

p

7