

# **WITHIN A FOREST DARK**

for large orchestra

David Grahame Taylor

2016

“I found myself within a forest dark,  
for the straightforward pathway had been lost.”

— Dante Alighieri, *Inferno*

# within a forest dark

## INSTRUMENTATION

2 Flutes

1 Alto Flute (*dbl.* Piccolo)

2 Oboes

1 English Horn

2 Clarinets in B flat

1 Bass Clarinet in B flat

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in C

3 Trombones (2 tenor, 1 bass)

1 Tuba

Timpani

3 Percussion (split between players)

Bass Drum

Suspended Cymbal

Tam-Tam

Almglocken/Pitched Gongs\*

Tubular Bells

Glockenspiel

Crotales

Vibraphone\*\*

Marimba\*\*

Harp

Piano (*dbl.* Celesta)

Large Strings (at least 2 Contrabass with low C extensions)

Duration: c.a. 12'

Transposed Score

\* Or, something with a fairly high, pitched metallic gong-like sound with a complex overtone series.

\*\* In general, use medium-hard mallets throughout, except where musically inappropriate.

# within a forest dark

"I found myself within a forest dark,  
for the straightforward pathway had been lost."

– Dante, *Inferno*

## Program Note

Since ancient times, the forest has universally been a powerful symbol of mystery, darkness, and the unconscious mind in lore, legend and literature alike. It is a place where inner darkness is confronted and must be worked through. In Dante's *Inferno*, from which the title originates, the protagonist awakens to find himself deep within a forest, thus beginning his journey that leads him through Hell and Purgatory towards Paradise.

The typical journey is one filled with trials of many kinds: facing dangerous creatures (such as mythical beasts and witches), falling victim to temptation (Hansel and Gretel), and the possibility to lose oneself. The undergrowth often becomes so thick that one is uncertain if they will ever see the sun's light again, though as writer and psychologist Bruno Bettelheim notes, "when we succeed in finding our way out we shall emerge with a much more highly developed humanity." Through these endeavours, one comes out the other side changed and somewhat weathered.

Written in part as a response to Tori Takimitsu's *How Slow The Wind, Within a Forest Dark* is an emotionally dark work that uses this idea of the internal journey and transformation as a springboard. A signature part of the work is the fall of a major-tonality's tonic down a major 3<sup>rd</sup> to the flat-6 scale degree, in a way akin to shifting one's perspective and gaining a new understanding. This key note is also often used above the tonic, 'souring' an otherwise major sound.

The piece begins with a gentle awakening; bell-like sonorities piling upon one another, the world of the forest rising up around and enveloping the listener. A melody emerges, and the subsequent musical narrative of the work undergoes its own journey through darkness and perils in search of light. Melodic fragments appear, disappear and reappear, always slightly differently. After all is said and done, one finds a newly carved-out furrow on one's brow; a streak of a shadow that clings on, forever darkening one's spirit.

– February, 2016

## WITHIN A FOREST DARK

David Grahame Taylor

**4** Slowly, invokingly  $\text{♩} = 80$

Flute 1, 2  
Alto Flute dbl. Piccolo  
Oboe 1, 2  
English Horn  
Clarinet in B♭ 1, 2  
Bass Clarinet in B♭  
Bassoon 1, 2

Horn in F 1, 2  
Horn in F 3, 4  
Trumpet in C 1, 2, 3  
Trombone 1, 2  
Bass Trombone  
Tuba  
Timpani

Bass Drum  
Suspended Cymbal  
Tam-tam  
Almglocken  
Tubular Bells  
Crotales  
Glockenspiel  
Vibraphone

Marimba  
Harp *p like bells, sonorous*  
Piano  
Piano dbl. Celesta *pp like bells, sonorous, sink in*

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

Within A Forest Dark

2

## Within A Forest Dark

3

**A**

15

Fl. 1,2  
A. Fl.  
Ob. 1,2  
Cl. 1,2  
B.Cl.  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2,3  
Tbn. 1,2  
B.Tbn.  
Tba.  
Alm.  
Tub.B.  
Vib.  
Mar.  
Hpf.  
Pno.

1. **pp**  
3.  
**pp**

*l.v. semper*  
**p**

*poco* **p** *poco* **p** *poco* **p** *poco* **p** *poco* **p** *poco*

**A**

Vln. I  
Vln. II  
Solo Vla.  
Soli Vc.  
Cb.

3 soli (pizz)  
solo  
3 soli (pizz) unis. slight glide  
4 soli (pizz)

tutti arco  
**pp**  
tutti arco  
**pp**

**pp**

3  
24  
4

Within A Forest Dark

Fl. 1,2  
A. Fl.  
Ob. 1,2  
Eng.Hn.  
Cl. 1,2  
B.Cl.  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2,3  
Tbn. 1,2  
B.Tbn.  
Tba.  
Alm.  
Tub.B.  
Vib.  
Mar.  
Hpf.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Solo Vc.  
Vc.  
Cb.

**B**

21

*p*

*p*

*1. mp*

*pp*

*p*

*poco*

*mp*

*p*

*mf*

*p*

*mf*

*p*

*mp*

*mp*

*p*

*mp*

*mp*

*tr*

*tr*

*gliss.*

*mp*

*pp*

*div.*

*arco, non div.*

*pp*

## Within A Forest Dark

5

26

Fl. 1,2  
A. Fl.  
Ob. 1,2  
Eng.Hn.  
Cl. 1,2  
B.Cl.  
Bsn. 1,2

Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tpt. 3  
Tbn. 1,2  
B.Tbn.  
Tba.

Alm.  
Tub.B.  
Vib.  
Mar.

Hp.

Pno.

Vln. I  
div.  
*non arp.*  
*mp*

Vln. II  
div.  
*sul D*  
*pp*

Vla.  
*(tr)*  
div.  
*pp*

Solo Vc.  
*gliss.*  
*p*

Vc.

Cb.

C

This page of the musical score contains four systems of staves, each representing a different instrument or group of instruments. The instruments included are:

- Fl. 1,2
- A. Fl.
- Ob. 1,2
- Eng.Hn.
- Cl. 1,2
- B.Cl.
- Bsn. 1,2
- Hn. 1,2
- Hn. 3,4
- Tpt. 1,2
- Tpt. 3
- Tbn. 1,2
- B.Tbn.
- Tba.
- Alm.
- Tub.B.
- Vib.
- Mar.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

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- Tba.
- Alm.
- Tub.B.
- Vib.
- Mar.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamics and performance instructions include:

- pp
- mp
- mf
- p
- gliss.
- sul E
- sul A
- 3

Within A Forest Dark

D