

Transposed score

# *The Making of the Sleigh*

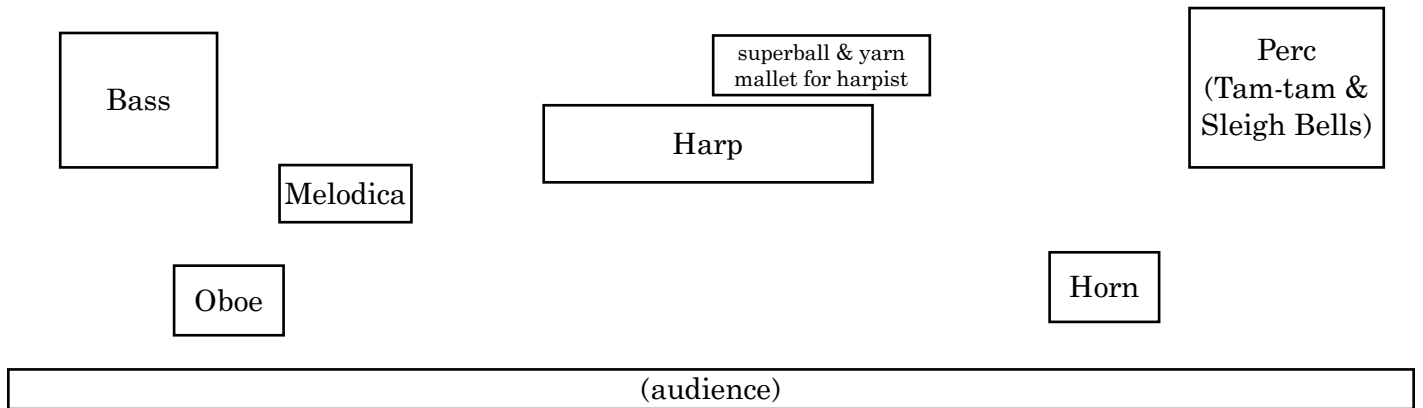
for Oboe, Horn, Percussion, Melodica, Harp, and  
Bass

*by Aidan Gold*

Duration: 8 min.

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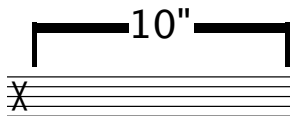
## Setup



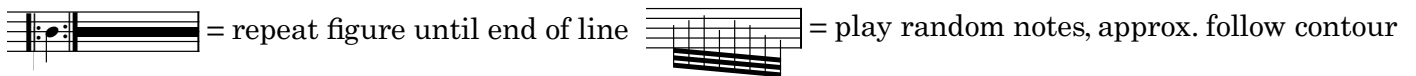
## Performance Notes

In two sections of the piece (reh. **G** pg. 9 & reh. **K** pg. 12-13) the *Oboe*, *Melodica*, and *Horn* players are asked to move around the harp. Enough space should be left surrounding the harp so that all the players can comfortably walk around it. If this is not possible, there should at least be enough space for the performers to stand behind the harp while playing.

## Notation



= open meter. The approximate duration of the bar is given in seconds.



$\text{♩}$  = when a duration is unclear (e.g. this harmonic could either be a half or quarter) the small parenthesized note above indicates duration.

= (for harp) forcefully depress pedal *to* this position (in this case, the pedal would start at  $C^b$  and  $C^{\sharp}$  then be pushed to  $C^{\sharp}$ ) so that the pitch ( $C^{\sharp}$ ) sounds in the resonance of the strings.

$\oplus$  = dampen;  $\circ$  = snap pizz. (for harp, produce by striking the soundboard with the plucking finger)

$\text{♩}$  = buzzing sound (produced either via pedal buzz or thunder gliss., specified in score)

= (for winds) blow air through instrument (no pitch)

= (for winds) quick, irregular breath articulation throughout the given note

I, II, III, IV = (for bass) string indications; msp = molto sul ponticello

= (for bass) overpressure/scratch; the height of the black indicates the amount of pressure (in this example moving from overpressure to ord. pressure)

# The Making of the Sleigh

Aidan Gold

$\text{♩} = 72$   $\text{♩} = 54$  **poco accel.**.....**rit.**.....

hum (in most comfortable octave)

Oboe

Horn in F

Percussion

Melodica

Harp

Double Bass

*pp* blend with bass

*p* dark, solemn

*mf*

Tam-tam

*pp*

hum (in most comfortable octave)

*pp* blend with horn

forcefully depress pedals to written positions, letting all strings ring

drag superball down any low string

*f*

*f*

*p* dark, solemn

*mf*

**A**  $\text{♩} = 72$   $\text{♩} = 54$  **accel.**..... **rit.**.....

hum

Ob.

Hn in F

Perc.

Mel.

Hp

D. B.

*pp*

*p*

*mf*

Tam-tam

*pp*

hum

(superball)

*f*

*f*

*p*

*mf*

The Making of the Sleigh

13 **B** ♩ = 72

♩ = 54

play instrument

poco accel.....

Ob.

Hn in F

Perc.

Mel.

play instrument

(superball)

Hp

D. B.

*pp* — *sfz*

*p cresc. poco a poco*

*sfz*

*p*

*f*

(*ff*)

*f*

*p cresc. poco a poco*

E# A# D# A# F#

19

rit.

Ob.

Hn in F

Perc.

Mel.

Hp

D. B.

*p* — *f*

*mf* — *f*

*cresc.*

*fff*

*f*

*f*

*cresc.*

*fff*

*mf* — *f* intense

*cresc.*

*sul pont.*

The Making of the Sleigh

23 **C** ♩ = 72

Ob. *pp* blow air & random key clicks (freely vary speed)  
blow air & randomly move valve keys (freely vary speed)

Hn in F *f* blow air (no pitch)  
Tam-tam drag tip of snare stick across inst. *pp*

Perc. *f* *pp*

Mel. *pppp* poss. (like an echo) < *f* > *p* < *f* > *ppp* > *ppp*  
freely meander chromatically, not lingering on any pitch

Hp

D. B. *fff* *p* *mf* *pp*  
molto sul pont. IV continuously change bow angle/position to bring out various harmonics & colors  
*gliss.* *gliss.*

27 5" *pp* at random moments introduce a hint of pitch in the air noise

Ob. *freely*

Hn in F *freely*

Perc. *freely*

Mel. *freely*

Hp *pp* sit as if lost in thought, trying to figure out what to do next

D. B. *pp* *freely*  
free harm. gliss. sul II

The Making of the Sleigh

28 **D** ♩ = 72

smoothly move into and away from the written pitches, as if they are emerging from the fog of the air sounds (air & key clicks)

Ob. *p* *ppp* *p* *ppp*

Hn in F smoothly move into and away from the written pitches, as if they are emerging from the fog of the air sounds (air & key clicks) *p* *ppp* *p* *ppp* *p* *ppp*

Perc.

Mel. smoothly move into and away from the written pitches *p* *ppp* *p* *ppp*

Hp quickly lift your head with a puzzled expression, as if you might have an idea but don't know what it is yet *p* shake your head, as if you didn't like what you just played *p*

D. B. *f* *p* *ppp* *p* *ppp*

33 (air & key clicks)

Ob. *mf* *ppp sub.* (air & key clicks)

Hn in F *mf* *ppp sub.* *p*

Perc.

Mel. *mf* *ppp sub.* *p*

Hp *mf* smile as if you are happy with yourself (gliss. above tuning discs) *p* *f*

D. B. *mf* *ppp sub.* *p*

*ffz*

# The Making of the Sleigh

**molto accel.** ..... ♩ = 160 ♩ = 120 **rit.**.....

**E**

slowly & freely improvise using the given pitches (in this octave only)

Ob. *p* *ppp distant*

Hn in F *ppp distant*

Perc. -

Mel. slowly & freely improvise using the given pitches (in this octave only) *ppp distant*

Hp *p cresc.* *f* *p* *f dim.* *bish.*

(as if it is getting stuck in your head)

D. B. slowly & freely improvise using the given pitches (in this octave only)  
sul tasto *ppp distant*



..... ♩ = 72

42

Ob. -

Hn in F -

Perc. -

Mel. -

Hp *p* *f* *p* *f* *fff*

*as if thinking hard about which note to put underneath the figure* *trail off, like you didn't like how either of those notes sounded* *increasingly frustrated*

D. B. -

The Making of the Sleigh

**F**

Wistfully ♩ = 60

8"

Ob. (air & key clicks) *ppp* <> freely

Hn in F (air & key clicks) *ppp* <> freely

Perc.

Mel. freely meander chromatically *ppp* <> freely

Hp (very frustrated) (thunder)  $\$$  freely take a couple deep breaths *mf* dreamily, as if improvising

D. B. free harm. gliss. sul II *ppp* <> freely

**molto accel.**..... ♩ = 160

slowly & freely improvise

Ob. *p* — *ppp* distant

Hn in F *p* — *ppp* distant

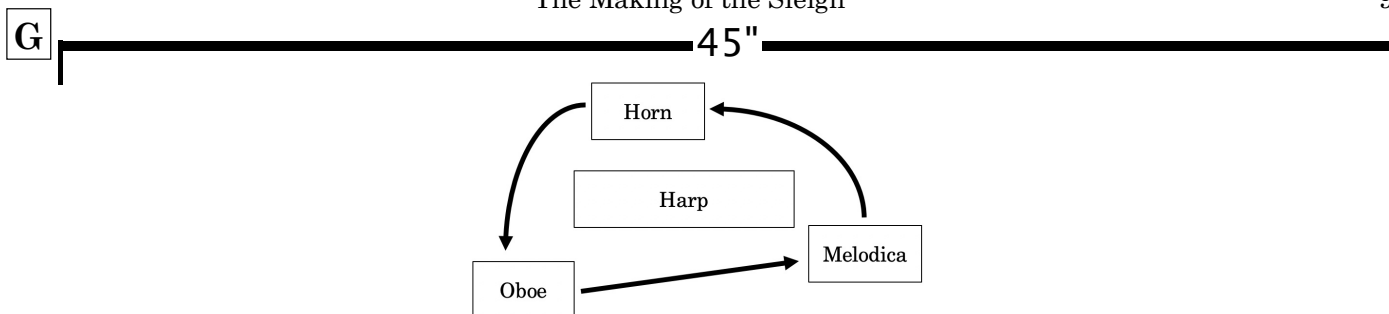
Perc.

Mel. *p* — *ppp* distant

Hp *f* suddenly furrow your eyebrows and look at the harp, as if you were just reminded of something *p cresc.* — *ff* — *sfz*

D. B. *p* — *ppp* distant





**Oboe, Melodica, and Horn:** Throughout this section, slowly walk in a counterclockwise circle around the harp (the exact speed is up to the performers). Try to space yourselves relatively evenly around the harp.

If there is not enough space on stage to allow this, the three musicians can alternatively stand behind and to the side of the harp and alternate positions.

When you are **BEHIND THE HARP** (such that the audience can only see you by looking through the harp strings), randomly move between and repeat the following cells (no need to synchronize with other players):

**Oboe**

**Horn**

**Melodica**

If you are in **ANY OTHER POSITION** in the circle, randomly move between and repeat the following cells (no need to synchronize with other players):

**Oboe**

**Horn**

**Melodica**

Near the end of this section, **Oboe, Horn, & Melodica** should all gather behind the harp and stop circling. Then they should cue rehearsal **H**.

(**Harp, Bass, and Percussion: tacet** for this section)

The Making of the Sleigh

**H** ♩ = 72 *accel.* ..... ♩ = 96 *rit.* .....

(played from behind the harp)

Ob. *p cresc. poco a poco* *f* ————— *ff*

(played from behind the harp)

Hn in F *p cresc. poco a poco* *f* ————— *ff*

Perc. —————

(played from behind the harp)

Mel. *p cresc. poco a poco* *f* ————— *ff*

Hp

D. B.

**I** ♩ = 60 *rit.* .....

walk back to normal playing position (arrive at normal playing pos.)

Ob. —————

walk back to normal playing position (arrive at normal playing pos.)

Hn in F —————

Tam-tam struck in center *ppp*

Perc. *p* —————

walk back to normal playing position (arrive at normal playing pos.)

Mel. —————

slow, relaxed arpegg. ord. p.d.l.t. ord.

*f* *molto espr.* *f* *p* *pp*

ord. ————— *molto sul pont.*

D. B. *f* ————— *p*

**J** 60"

**Oboe, Horn, Melodica, and Bass:** repeatedly play the 8-bar chorale on this page throughout this section, staying together with each other. The **Harp** will play a series of chords and glissandi which act as a "filter" for what register of the chorale is heard at any given time. If you are (approx.) within the range of the harp's last chord (above the lowest note and below the highest), play the chorale as written. If you are outside this range, continue to play the chorale but shift to the following techniques:  
**Oboe, Horn, & Melodica:** air sound & key clicks; **Bass:** bow on bridge, light finger pressure  
 If you are hovering on the boundary, try for an "inbetween" sound (e.g. molto sul pont for **Bass**)

During the final ~6 seconds of this section, the chorale should disappear entirely into air sound, and the **Oboe** and **Melodica** should make their way to either side of the harp.

**Harp:** play the following passage completely independently of the other musicians (all timings approximate)

The Making of the Sleigh

**K** ♩ = 72

stand in front of harp, looking through harp to make eye contact with melodica player

as soon as the harpist's palm blocks your eye contact with the melodica player, begin fast random chromatic noodling while moving your head/upper body around. Take breaths as needed while noodling.

Ob. 67

Hn in F

Perc.

Mel.

Hp

(gliss. above tuning discs)

8va

sfz

stand behind harp, looking through harp to make eye contact with oboe player

as soon as the harpist's palm blocks your eye contact with the oboe player, begin fast random chromatic noodling while moving your head/upper body around. Take breaths as needed while noodling.

strike palm on strings and hold it there, dampening strings. Place your palm so that it blocks the eye contact between the oboe and melodica players. (may be in a different register depending on where they are looking)

Ob. 70

Hn in F

Perc.

Mel.

Hp

Make eye contact with the melodica player again just as you arrive at this note.

sim. - move when the harpist blocks eye contact

sim. - make eye contact with melodica player again

Make eye contact with the oboe player again just as you arrive at this note.

sim. - move when the harpist blocks eye contact

sim. - make eye contact with oboe player again

slide palm across strings (without taking palm off strings) to a new location that once again blocks the eye contact between oboe & melodica

(sim. make & break eye contact until reh. L)

73

Ob. *pp* *p* *mf* *p* *mf*

Hn in F

Perc.

Mel. *pp* *p* *mf* *p* *mf*

(sim. make & break eye contact until reh. L)

sim. (direction and angle of slide is determined entirely by the position of the oboe & melodica)

Hp

D. B.

**||** *accel.* ..... ♩ = 120 **||**

80

Ob. *p cresc.*

Hn in F

Perc. Tam-tam  
scrape w/tri. beater

Mel. *p cresc.*

Hp

D. B.

The Making of the Sleigh

**L** ♩ = 88

turn away from harp and walk back to normal playing position

83

Ob. *ff*

Hn in F

Perc. *f*

Mel. *ff*

Harp *(f)*

D. B.

swipe palm across strings in rhythm, following the indicated directions (exact register is up to the performer). Keep palm on the strings.

86

Ob. (arrive at normal playing position)

Hn in F *f* stopped

Perc. Tam-tam w/tri. beater *p* *f* scrape w/tri. beater *p*

Mel. (arrive at normal playing position)

Harp

D. B. *p* *mf* *f* *mf*

col legno ord. → msp

I pizz.

*flz.*

89 **M**

Ob. *p* *sfz* *open*

Hn in F *sfz* *f* *p*

Perc. *f* *p < f* *p < f*

Mel. *p* *f* rapid random articulations with mouth

Hp *f*

D. B. *sfz* *f > mf* *f >* *sfz* *f*

col legno ord. msp pizz. arco pizz. col legno ord. msp

93

Ob. *f* *p* *sfz*

Hn in F *f* *sfz*

Perc. *p < f*

Mel. *f* *fp*

Hp *ff* p.d.l.t.

D. B. *f >* *p < f* *f*

ord. arco molto sul pont. col legno ord. msp

96 N

Ob. *f* 3 *sfz*

Hn in F *f* 3 *open* *f* 3 *p*

Perc. *f*

Mel. *f* 3 *f*

Hp

D. B. *pizz.* *arco* *sul tasto* *mf driving* *p* *sfz* *mf*

Detailed description: This system covers measures 96 and 97. The Oboe (Ob.) plays a triplet of eighth notes starting in measure 96, marked *f* and *sfz*. The Horn in F (Hn in F) has a triplet of eighth notes in measure 96 marked *f*, and in measure 97, it plays an "open" triplet marked *f* and *p*. The Percussion (Perc.) has a single eighth note in measure 96 marked *f*. The Melody (Mel.) has a triplet of eighth notes in measure 96 marked *f* and another triplet in measure 97 marked *f*. The Harp (Hp) has a single eighth note in measure 96. The Double Bass (D. B.) starts with a pizzicato eighth note in measure 96, then switches to arco in measure 97, playing a driving eighth-note pattern marked *mf driving*, *p*, *sfz*, and *mf*. A box with the letter 'N' is above the Oboe staff in measure 96. Double bar lines are at the end of each measure.

98

Ob. *ff* 3 *f* 3

Hn in F *f* 3 3

Perc. *p* *f*

Mel. *ff* 5 *pp* *f*

Hp

D. B. *(sul tasto)* *sul pont.* *sul tasto* *p* *sfz* *mf*

Detailed description: This system covers measures 98 and 99. The Oboe (Ob.) plays a triplet of eighth notes in measure 98 marked *ff*, and a triplet in measure 99 marked *f*. The Horn in F (Hn in F) has a triplet of eighth notes in measure 98 marked *f* and another triplet in measure 99 marked *f*. The Percussion (Perc.) has a triplet of eighth notes in measure 98 marked *p* and *f*. The Melody (Mel.) has a quintuplet of eighth notes in measure 98 marked *ff* and a triplet in measure 99 marked *pp* and *f*. The Harp (Hp) is silent in both measures. The Double Bass (D. B.) has a triplet of eighth notes in measure 98 marked *p*, *sfz*, and *mf*. In measure 99, it plays a triplet of eighth notes marked *p*, *sfz*, and *mf*. Performance directions include *(sul tasto)*, *sul pont.*, and *sul tasto*. Double bar lines are at the end of each measure.



100

Ob. *f* *sfz* *f*

Hn in F *f* *f*

Perc.

Mel. *p* *f* *ff* *ff*

Hp

D. B. *f cresc.*

sul pont. → ord.

rit. ....  $\text{♩} = 40$   $\text{♩} = 54$

103

Ob. *ff*

Hn in F *ff* *brassy* *fff*

Perc. slowly & dramatically lift sleigh bells from container Sleigh Bells

Mel. *fff*

Hp pedal buzz (all notes)

D. B. *ff cresc.* *fff poss. pizz.*

106  $\text{♩} = 72$  flz.

Ob. *fff* *p* *fff*

Hn in F *fff* *fff strident*

Perc. Tam-tam *mf*

Mel. *fff* *fff strident*

Hp

D. B. ord. arco *fff* *p* msp *fff* *p* ord.

109

Ob. *p* *fff*

Hn in F *p* *fff*

Perc.

Mel. *p* *fff* gliss.

Hp

D. B. (ord.) *fff* *p* *fff* *p* msp ord. msp ord.

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111 **P** ♩ = 54

Ob. *fff* *fff strident*

Hn in F *fff* *fff strident*

Perc. Sleigh Bells *fff* Tam-tam *mf*

Mel. *fff* *gliss.*

Hp pedal buzz (all notes) *ffff poss.* pizz.

D. B. *fff* arco msp → ord. *fff* *p*

114

Ob. *fff* *p* *fff*

Hn in F *fff* *p* *fff*

Perc.

Mel. *fff* *fff* *p* *fff*

Hp

D. B. msp → ord. → msp → ord. *fff* *p* *fff* *p* *fff*

The Making of the Sleigh

**Q**  $\text{♩} = 54$

117

Ob. *fp* *fff*

Hn in F *fp* *fff*

Perc. Tam-tam *pp cresc.* *fff*

Mel. *p* *gliss.* *fff*

Hp pedal buzz *fff poss.*

D. B.

**accel.**.....  $\text{♩} = 66$

119

Ob. *flz.* *fff*

Hn in F *fff*

Perc. *fff*

Mel. *gliss.* *fff*

Hp *fff*

D. B.

**R**

20"

121

Ob.

Hn in F

Perc.

Mel.

Hp

D. B.

freely repeat & alternate between the given figures throughout this bar  
freely add rests between figures

freely repeat & alternate between the given figures throughout this bar  
freely add rests between figures

freely repeat & alternate between the given figures throughout this bar  
freely add rests between figures

freely repeat & alternate between the given figures throughout this bar  
freely add rests between figures

The Making of the Sleigh

122 **S** ♩ = 60

Ob. *p* *fff*

Hn in F *p* *fff*

Perc. Tam-tam *f* (damp) Sleigh Bells *fff*

Mel. *p* *fff*

Hp *fff* *gliss.*

D. B. ord. *p* *molto sul pont.* *gliss.* *fff*