

# Wild October Jones

For Chamber Ensemble (Alto Flute, Cello, Percussion, & Piano)

Duration: approx. 6 minutes

Melody Eötvös

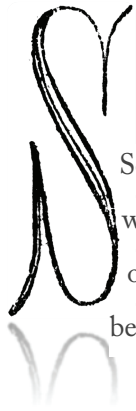
(812) 369-6993

[melodyeotvos.com](http://melodyeotvos.com)

[melody.eotvos@hotmail.com](mailto:melody.eotvos@hotmail.com)

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## Program Notes



Several summers ago (which was actually winter in Australia) I spent some time in Melbourne. I was at one of my first record fairs and happened to be curiously browsing through several albums of playing cards as a distraction while a friend finished shopping. They were rather special cards because of the particular edition and 'frontispiece' each had. So, I was flipping through pages and pages of these cards and then one suddenly jumped out at me. It was a reproduction of a beautiful painting that depicted a train passing a horse-carriage at full speed, and the carriage halting to avoid a collision, and a young woman falling off the back of the carriage. The whole image has a very warped and animated perspective to it. I bought that single card there and then for \$3. Now, several years later I found it while cleaning out a box of souvenirs I'd gathered over the past 5 years or so, and decided to research it a little. After some intensive googling I discovered the painting belonged to an Indiana artist Thomas Hart Benton, and that we have several of his works throughout the IU Bloomington campus. For me this was too serendipitous to ignore and I busily set about writing a piece based on this very painting, *Wreck of Old '97*.

# Wild October Jones

For Chamber Ensemble

Melody Eötvös (2015)

$\text{♩} = 54$

This system contains the first four staves of the score. The Alto Flute staff (top) features a melodic line with dynamics *p*, *f*, *p*, *p*, *f*, and *pp*. The Vibraphone staff (second) is marked *med. yarn mallets* and *mf*. The Violoncello staff (third) is marked *sul pont.* and includes dynamics *p*, *mf*, and *pp*. The Piano staff (bottom) is marked *mp* and *pp*. The time signature is 4/4.

**A**  $\text{♩} = \text{♩}$ . ( $\text{♩} = 54$ )

This system contains the next four staves. The Alto Flute staff (A. Fl.) has dynamics *pp* and *mf*. The Vibraphone staff (Vib.) is silent. The Violoncello staff (Vc.) is marked *(sul pont.)* and includes dynamics *mf*, *p*, *mf*, and *p*, with the instruction *accentuate all rhythms and articulations*. The Piano staff (Pno.) is silent. The time signature is 6/8.

7

A. Fl. *pp* *mp* *f* *timbre trill*

Vib. *p* *mf*

Vc. *mf* *mp* *continue harmonic trem ascending in 3rds* *sim.*

Pno. *mp* *pizz inside piano* *mf*

8<sup>va</sup> Ped. *pp*

10

A. Fl. *pp* *p* *mp* *accel.*

Vib. *pp* *pp* *mf* *p* *Vibraphone*

Vc. *quasi sul pont.* *pp* *mf* *mp* *ord.* *tr*

Pno. *ord. (keyboard)* *pp* *mf*

8<sup>va</sup> Ped. *pp*

58 *overblow to harmonics*

A. Fl.

Vib.

Vc.

Pno.

61

A. Fl.

Vib.

Vc.

Pno.

64 *poco rit.*  $\text{♩} = 40$

A. Fl.

Vib.

Vc.

Pno.

66 **H** ♩ = 138

A. Fl. *ppp* *p* *ppp*

Vib. Tam-tam *ppp* *pp*

Vc. *mf* *pp* *p*

Pno. *pp* *mf* *8va* *8va*

69

A. Fl.

T.-t. *p* To B. D.

Vc. *mf* *p* *mf* *p* *f* *p* *mf* *sul G*

Pno. *p* *mf* *p* *8va* *8va*

N

105

A. Fl. *fp* *f* *mp*

Vib.

Vc. *arco*  
*Flautando*  
*p*

Pno. *pp* *f* *(mp)*  
*gliss.*  
*pedal lightly*

O

108

A. Fl. *f* *p* *p*

Vib. *ppp*  
To Cym. Small sus. Cymbal - with brushes  
brush lightly at the edge - *ad. lib* increasingly syncopated rhythm

Vc. *ord.* *f* *mp* *f* *mp*  
*sul tasto*

Pno. *sim. gliss.* *(mp)*  
*pedal lightly*

112

A. Fl. *fp* *f* *mp* *f*

Cym.

Vc.

Pno.

114

A. Fl. **P** *p*

Cym. *mf* *pp*

Vc. *sul pont.* *f* *ord.*

Pno.



117 *residual, breathy tone*

A. Fl.

Cym.

Vc.

Pno.

*p*

*mf*

119 *overblow to harmonics*

A. Fl.

Cym.

Vc.

Pno.

*p*

*mf*

**Q**

121

A. Fl.

Cym.

Vc.

Pno.

*ff*

*chromatic clusters  
approx. range - two hands*

123

Fl.

Cym.

Vc.

Pno.

*f*

*fff*

*ff*

**R**

125

Fl.

Cym.

Vc.

Pno.

*n*

*sul pont.*

*tr*

*gliss.*

*pp*

*mf*

*pp*

Ped.