

Jack Frederick

# Extinction Studies

Postlude – Humans

For Orchestra



“Towards” by Jack Frederick

## Program Note:

This is the 7<sup>th</sup> and final piece in the set titled “Extinction Studies,” a set which includes pieces written about species of plants and animals native to North America which have gone extinct.

Though the rest of these studies have been explicitly about these species of once living organisms, this piece is different in that the population of humans have only grown over the course of recent history.

If awareness is not raised about the species that make up study 1-6, the cycle is doomed to keep repeating, until a day arrives where it's too late to save many major groups of plants and animals.

This postlude is meant to demonstrate that humans are not protected from this cycle. By not having more consideration for the life that surrounds us, we are sure to fall victim to extinction, much like the species we've sent to the same fate.

This piece is modeled around old time Appalachian banjo music, which I find to be beautiful, yet haunting. The song explicitly quoted is “O Death”, with the creation commonly credited to Lloyd Chandler.

The tune is about having a conversation with death itself, which represents my theme of being past a point of no return for humanity, where extinction is inevitable, and we must credit this downfall with inconsiderateness fueled by greed.

# Instrumentation:

2 Flutes (2<sup>nd</sup> flute doubles on Piccolo)

2 Oboes (2<sup>nd</sup> Oboe doubles on English Horn)

2 Clarinets in Bb (2<sup>nd</sup> Clarinet doubles on Bass Clarinet)

2 Bassoons

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2 Bb Trumpets

2 Horns in F

2 Trombones

1 Tuba

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1 Timpani

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1 Percussion:

Large Crash Cymbal, Snare Drum, Vibraphone

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1 Harp

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Strings

**Duration: 5'**

**\*Transposed Score**

# Extinction Studies

## Postlude - Humans

Jack Frederick (ASCAP)

### Spiritual Lamenting ♩ = 42-46

The score is for a section titled "Spiritual Lamenting" with a tempo of ♩ = 42-46. It is a transposed score for a full orchestra. The instruments and their parts are as follows:

- Flute 1:** Enters in the third measure with a melodic line, marked *mp*.
- Flute 2:** Remains silent throughout this section.
- Oboe 1:** Remains silent throughout this section.
- Oboe 2 (English Horn):** Remains silent throughout this section.
- Clarinet in B♭ 1:** Features a "solo" section starting in the second measure, marked *mp*. It includes a triplet of eighth notes.
- Clarinet in B♭ 2 (Bass Clarinet):** Enters in the third measure with a sustained note, marked *mp*.
- Bassoon 1/2:** Remains silent throughout this section.
- Horn in F 1/2 (Horn 1):** Enters in the third measure with a sustained note, marked *p*.
- Trumpet in B♭ 1/2:** Remains silent throughout this section.
- Trombone 1:** Remains silent throughout this section.
- Trombone 2:** Remains silent throughout this section.
- Tuba:** Remains silent throughout this section.
- Timpani:** Remains silent throughout this section.
- Percussion (Vibraphone):** Enters in the second measure with a melodic line, marked *mp*. It features a triplet of eighth notes. The tuning is specified as G# A# C# E F#.
- Harp:** Enters in the second measure with a melodic line, marked *mp*. It features a triplet of eighth notes. The tuning is specified as G# A# C# E F#.
- Violin I:** Enters in the third measure with a melodic line, marked *pp*. It includes a "divisi" instruction.
- Violin II:** Enters in the third measure with a sustained note, marked *pp*. It includes a "divisi" instruction.
- Viola:** Remains silent throughout this section.
- Cello:** Remains silent throughout this section.
- Contrabass:** Remains silent throughout this section.



12

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B $\flat$  Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

B $\flat$  Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

Vib.

Hp.

Vln. I

Vln. II

S. Vla.

Vla.

Vc.

Cb.

solo

*mp*

3

Horn 2

*p*

con sord. - straight a2

*p*

arco

let ring

*pp*

*ppp*

solo

*mf*

gli altri div. a2

3

gliss.

*mp*

gliss.

*mp*

gliss.

*mp*











**C** Resonant and careful, like chimes ♩ = 54

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Hp.

*mf*

*p*

*p*

*mp*

*pp*

Horn 2

*p*

senza sord.

*p*

*p*

*p*

*pp*

With Large Yarn Mallet  
Struck like a bass drum

*p*

*pp*

3

G#

**C** *pp* Resonant and careful, like chimes ♩ = 54

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

sul tasto  
div.

33

This page of the musical score, titled "Extinction Studies", contains measures 33 through 35. The instrumentation includes woodwinds, brass, percussion, harp, and strings. The score is written for a full orchestra with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a melodic line with triplets and accents in measure 33, followed by a dynamic marking of *mp* and a crescendo hairpin.
- Woodwinds:** Ob. 1, E. Hn., B♭ Cl. 1, B. Cl., and Bsn. 1/2. B♭ Cl. 1 has a melodic line with accents and a dynamic marking of *mp*.
- Brass:** Hn. 1/2, B♭ Tpt. 1/2, Tbn. 1, Tbn. 2, and Tuba. The Horns, Trumpets, and Trombones play a rhythmic pattern of eighth notes with accents and a dynamic marking of *p*.
- Percussion:** Timp. (Timpani) and S.Dr. (Snare Drum). S.Dr. plays a steady eighth-note pattern.
- Harp:** Hp. plays a melodic line with a dynamic marking of *mf* and a sixteenth-note triplet in measure 34.
- Strings:** Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). Vln. II has a long, sustained note with a dynamic marking of *mf*.

36

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*ppp*

*p*

*pp*

*fp*

*fp*

*fp*

div. molto sul pont.

sul tasto div.

div. molto sul pont.



42

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*a2*

*airy - almost without pitch*

*fp*

March-like ♩ = 80

45

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B $\flat$  Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

B $\flat$  Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Piccolo

To Oboe

To Bb Clarinet

To Crash Cymbal

A#

*ppp*

*p*

*pp*

*fp*

*fp*

*8va*

*ord.*

**D**

Musical score for woodwinds and percussion. The score is in 4/4 time and features a key signature of one sharp (F#). The instruments and their parts are:

- Fl. 1:** Starts with a sixteenth-note scale (marked *f*), followed by a sixteenth-note scale (marked *f*), and ends with a triplet (marked *f*).
- Picc.:** Mirrors the Fl. 1 part.
- Ob. 1:** Enters in the second measure with a sixteenth-note scale (marked *ff*), followed by a triplet (marked *f*).
- Ob. 2:** Mirrors the Ob. 1 part.
- B♭ Cl. 1:** Starts with a sixteenth-note scale (marked *f*), followed by a sixteenth-note scale (marked *f*).
- B♭ Cl. 2:** Mirrors the B♭ Cl. 1 part.
- Bsn. 1/2:** Enters in the second measure with a sixteenth-note scale (marked *ff*), followed by a triplet (marked *f*).
- Hn. 1/2:** Enters in the second measure with a sixteenth-note scale (marked *ff*), followed by a triplet (marked *f*).
- B♭ Tpt. 1/2:** Enters in the second measure with a sixteenth-note scale (marked *ff*), followed by a triplet (marked *f*).
- Tbn. 1:** Enters in the second measure with a sixteenth-note scale (marked *f*), followed by a triplet (marked *f*).
- Tbn. 2:** Mirrors the Tbn. 1 part.
- Tuba:** Mirrors the Tbn. 2 part.
- Timp.:** Enters in the second measure with a sixteenth-note scale (marked *mf*), followed by a triplet (marked *f*).
- C. Cym.:** Enters in the second measure with a sixteenth-note scale (marked *mf*), followed by a triplet (marked *f*).
- Hp.:** Enters in the second measure with a sixteenth-note scale (marked *mf*), followed by a triplet (marked *f*).

**D**

Musical score for strings. The score is in 4/4 time and features a key signature of one sharp (F#). The instruments and their parts are:

- Vln. I:** Starts with a sixteenth-note scale (marked *mf*), followed by a sixteenth-note scale (marked *fp*), and ends with a sixteenth-note scale (marked *ff*).
- Vln. II:** Mirrors the Vln. I part.
- Vla.:** Enters in the second measure with a sixteenth-note scale (marked *fp*), followed by a sixteenth-note scale (marked *ff*).
- Vc.:** Mirrors the Vla. part.
- Cb.:** Enters in the second measure with a sixteenth-note scale (marked *fp*), followed by a sixteenth-note scale (marked *ff*).

53

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

C. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

54

54

54

54

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

C. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*f*

*mf*

Horn 1

6

3

5

7

5

4

4

4



56

E

Fl. 1  
*ff*

Picc.  
*ff*

Ob. 1

Ob. 2

B♭ Cl. 1  
6

B♭ Cl. 2  
6

Bsn. 1  
6

Bsn. 1/2  
6

Hn. 1/2  
a2  
*ff*

B♭ Tpt. 1/2  
*ff*

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.  
ord.

Hp.

Vln. I

Vln. II  
*ff*

Vla.  
*ff*

Vc.  
pizz.  
unis.

Cb.

Horn 1

Tpt. 1

*f*<sup>3</sup>

*sub. p*

*sub. p*

E

58

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
Bsn. 1/2  
Hn. 1/2  
B $\flat$  Tpt. 1/2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
S.Dr.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

3 3  
*f*  
*f*  
5  
5  
7 3 3  
*mf* 3  
3 4  
5 5  
a2 6  
*mf* 6  
a2  
*p*  
3 4  
3 4  
*f*  
*f*  
5  
unis.  
5

61

Fl. 1 *mp*

Picc.

Ob. 1 *mf*

Ob. 2 *mf*

B $\flat$  Cl. 1 *mp*

B $\flat$  Cl. 2

Bsn. 1/2 *f*

Hn. 1/2

B $\flat$  Tpt. 1/2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba

Timp. *mp*

S.Dr. *p*

Hp.

Vln. I *p* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f*

Cb. *f*

63

Fl. 1

Picc.  
*mp*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2  
*mp*

Bsn. 1  
Bsn. 1  
a2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

6

7

67

Fl. 1  
*f*

Picc.  
*f*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2  
*f*

Tbn. 1

Tbn. 2

Tuba  
*ff*

Timp.  
*ff*

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.  
*ff*

Cb.  
*ff*

**F** Suddenly ♩ = 42-46

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1  
solo  
mf

B♭ Cl. 2

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.  
*p* — *mp*  
With Large Yarn Mallets

S.Dr.  
*p* — *mp*

Hp.

**F** Suddenly ♩ = 42-46

Vln. I

Vln. II

Vla.

Vc.  
div.  
*mp*  
gliss.

Cb.  
*mp*  
gliss.

*mp*



77

This page of the musical score, titled "Extinction Studies", page 27, contains measures 77 through 80. The score is arranged in a standard orchestral format with the following parts:

- Fl. 1**: Flute 1, rests throughout.
- Picc.**: Piccolo, rests throughout.
- Ob. 1**: Oboe 1, rests throughout.
- E. Hn.**: English Horn, rests throughout.
- B $\flat$  Cl. 1**: Bass Clarinet 1, rests in measures 77-79, then plays a triplet of eighth notes (F $\sharp$ , G $\sharp$ , A $\sharp$ ) in measure 80, marked *mf*.
- B. Cl.**: Bass Clarinet 2, rests throughout.
- Bsn. 1/2**: Bassoon 1/2, rests throughout.
- Hn. 1/2**: Horn 1/2, rests throughout.
- B $\flat$  Tpt. 1/2**: Trumpet 1/2, rests throughout.
- Tbn. 1**: Trombone 1, rests throughout.
- Tbn. 2**: Trombone 2, rests throughout.
- Tuba**: Plays a half note (F $\sharp$ ) in measure 77, a half note (G $\sharp$ ) in measure 78, and a half note (A $\sharp$ ) in measure 79, all tied to a whole note (B $\sharp$ ) in measure 80.
- Timp.**: Timpani, rests throughout.
- S.Dr.**: Snare Drum, rests throughout.
- Hp.**: Harp, rests throughout.
- Vln. I**: Violin I, rests throughout.
- Vln. II**: Violin II, rests in measures 77-79, then plays a melodic line in measure 80, marked *p*.
- Vla.**: Viola, plays a melodic line in measures 77-79, marked *unis.*, and rests in measure 80.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabass, plays a half note (F $\sharp$ ) in measure 77, a half note (G $\sharp$ ) in measure 78, and a half note (A $\sharp$ ) in measure 79, all tied to a whole note (B $\sharp$ ) in measure 80.

81

*accelerando*

Fl. 1

Picc.

Ob. 1

E. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*accelerando*

*p*

*p*

7

7

85 March-like ♩ = 80

Fl. 1

Picc.

Ob. 1

E. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tuba

Timp.

S.Dr.

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

**March-like ♩ = 80**

87

Fl. 1  
*f*

Picc.  
*f*

Ob. 1

E. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2  
*f*

Tbn. 1

Tbn. 2

Tuba  
*ff*

Timp.  
*ff*

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.  
*ff*

Cb.  
*ff*

*p*