

Eric Galluzzo

Jungle Hunt

for orchestra

For personal use only

September 2024

Instrumentation

- * 2 Flutes (2nd doubling Piccolo)
- * 2 Oboes
- * 2 Clarinets (2nd doubling Bass Clarinet)
- * 2 Bassoons (2nd doubling Contrabassoon)

- * 4 Horns in F
- * 3 Trumpets in C (3rd possibly in B \flat)
- * 3 Trombones
- * Tuba

- * Timpani
- * Percussion 1 (3 toms, snare drum, 4,3-octave marimba)
- * Percussion 2 (bass drum, suspended cymbal, tam-tam, 3 wood blocks)

- * Harp
- * Strings (no C extensions necessary for double bass)

Duration

ca. 1'30"

Performance Notes

The score is notated in C. The piccolo sounds an octave higher than written; the contrabassoon and double bass sound an octave lower than written. Since this is a highly programmatic work inspired by a specific image, I have used film scoring conventions in notating the music: large time signatures, horns scored top down rather than 1-3-2-4, and numbers next to every bar. Accidentals last throughout the bar. It may be helpful to conduct all 10/8 and 5/4 bars in two (3 + 2) so as to smooth over the transition between them. At times (such as bar 47) some parts are playing in 10/8 and some in 5/4.

This work does not employ any unusual extended techniques. However, I have attempted to give every player some interesting passages to play. Some of these passages, particularly the winds in bars 37-38, may be somewhat challenging. The flute and clarinet tremolos should all be quite achievable, the flute using the D trill key where necessary (e.g. bar 25). The top G in the oboe in bar 26 is high but standard in modern concert music. Trumpet 3 should perhaps employ a B \flat trumpet for more solidity on the lower notes (bars 30-32).

Program Notes

This piece depicts an indigenous hunter traversing a dangerous jungle. The music starts by setting the scene, describing the jungle itself. At rehearsal letter C, the hunt starts, with a focus on the hunter. We hear the suspense and action building until rehearsal letter E, at which point an enormous deer spirit appears striding majestically before the hunter. Finally, as the hunter is overcome by awe, we "zoom out" to see the whole jungle again; the opening melody returns at rehearsal letter F and the music ends triumphantly.

The piece uses two main motifs. The first motif, a sequence of rising thirds derived from the first three notes of the main melody (at rehearsal letter A), permeates the work. The other main motif is the driving 10/8 rhythmic pattern. It appears first as an unpitched ostinato in the toms, but is later elaborated in the cellos and basses. Variants of this second motif are developed throughout the "hunt" section. Finally, as the piece draws to a close, all the musical material is used, including the second motif being echoed briefly in the horn countermelody at bar 54, to tie the whole work together.

6 7 A 9 10

Fl. 1/2

Ob. 1,2

Cl. in Bb 1

B. Cl.

Bsn. 1,2

Hn in F 1,2

Hn in F 3/4

Tpt in C 1,2,3

Tbn. 1/2

B. Tbn.

Tba

Timp.

Tom.

B. Dr.

Hp

Vln I

Vln II

Vla

Vc. (div.)

D. B.

6 7 8 9 10

f *p*

mf mp

mp p

p *f*

p *f*

div. arco

arco *p* *mf*

p *mf*

p *mf*

This musical score is for the piece "Jungle Hunt" and covers measures 26 through 29. The instrumentation includes:

- Flutes (Fl. 1, Fl. 2)
- Oboe (Ob. 1.2)
- Clarinet in Bb (Cl. in Bb 1)
- Bass Clarinet (B. Cl.)
- Bassoon 1 (Bsn 1)
- Bassoon 2 (Bsn 2)
- Horn in F 1.2 (Hn in F 1.2)
- Horn in F 3.4 (Hn in F 3.4)
- Trumpet in C 1.2.3 (Tpt in C 1.2.3)
- Trombone 1 & 2 (Tbn. 1, 2)
- Bass Trombone (B. Tbn.)
- Tuba (Tba)
- Timpani (Timp.)
- Maracas (Mar.)
- Bass Drum (B. Dr.)
- Harpsichord (Hp)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

Key features of the score include:

- Measures 26 and 27 are marked with a **5/4** time signature.
- Measures 28 and 29 are marked with a **4/4** time signature.
- Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano).
- The Maracas part begins in measure 26 with a *f* dynamic.
- The Horns and Trumpets play chords in measures 28 and 29, with dynamics ranging from *p* to *f*.
- The Bassoon 1 part has a melodic line in measures 28 and 29, with dynamics *f* and *mf*.
- The Double Bass part has a rhythmic pattern in measures 26 and 27, and a melodic line in measures 28 and 29.

flz. 50 51 52 53 54 *mf* ord.

Fl. 1 2

Ob. 1 2 *p* *cresc.* *mp* *f*

Cl. in Bb 1 *p* *cresc.* *mp* *f*

B. Cl. *mp*

Bsn 1 *p* *f*

Cbsn *f*

Hn in F 1.2

Hn in F 3 4

Tpt in C 1.2 3 *p* *cresc.* *mf*

Tbn. 1 2 *p* *mf*

B. Tbn. *mf*

Tba *f*

Timp.

Sn. Dr. Sn. Dr. *pp* *cresc.*

W. Bl. 1

W. Bl. 2

W. Bl. 3

Hp

Vln I *pp* *div.* *cresc.*

Vln II *pp* *pizz.* *cresc.*

Vla *p* *pizz.*

Vc. *p*

D. B.

50 51 52 53 54

45 44 E 46 47

Fl. 1 2

Ob. 1.2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1 2

Hn in F 1.2

Hn in F 3 4

Tpt in C 1.2

Tpt in C 3

Tbn. 1 2

B. Tbn.

Tba

Timp.

Sn. Dr.

Tam.

Hp

Vln I

Vln. II (div.)

Vla

Vc.

D. B.

3 4 10 8 5 4

mp *ff* *pp sub.* *pp cresc.* *mf* *ff* *pp* *pp* *pp sub.* *pp sub.* *pp* *p* *cresc.* *pp* *pp sub.* *pp sub.* *pp sub.* *pp*

Tam.

F# Ab D#

pp

45 44 45 46 47

Jungle Hunt

55 54 55 56

Fl. 1

Picc.

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1.2

Hn in F 3
4

Tpt in C 1.2.3

Tbn. 1.2

B. Tbn.

Tba

Timp.

Tom.

Sus. Cym.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

Picc.

ff 6 6

ff 6 6

ff 6 6

ff 6 6

ff

ff

ff

p *ff*

G# A# *ff*

55 54 55 56

57 58 G 60

Fl. 1
Picc.
Ob. 1.2
Cl. in Bb 1.2
Bsn 1
2
Hn in F 1.2
Hn in F 3.4
Tpt in C 1.2.5
Tbn. 1.2
B. Tbn.
Tba
Timp.
Tom.
Sus. Cym.
Hp
Vln I
Vln II
Vla
Vc.
D. B.

ff 6 6
ff 6 6
ff 6 6
ff 6 6
a2
a2
a2
a2
a2
p
gliss.

57 58 59 60

Fl. 1

Picc.

Ob. 1.2

Cl. in Bb 1.2

Bsn 1

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2.3

Tbn. 1.2

B. Tbn.

Tba

Timp.

Tom.

Tam.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

61

62

63

64

ff

Cbsn

ff

a2

f

p

ff

Tam.