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**Citation:** Crankshaw, A. J. (2025). Wildermusic - Composing With, From and About the Natural World. (Unpublished Doctoral thesis, Guildhall School of Music & Drama)

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# Notes from a Wilderness

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*Amy Crankshaw*

FOR ORCHESTRA

6'30"

2023

## PROGRAMME NOTE

'Notes from a Wilderness' is inspired by my detailed account of a hike I did along the Emerald Pool route in the Groendal Wilderness Area, South Africa, many years ago as a 15-year-old scout. At the time, I documented the adventure in my hiking logbook, which I still possess today and which played an integral part in shaping the musical material of the piece.

The topographical map of the hiking route informs the overall structure of the work: ascending Ten Stop Hill and traversing the plateau, before descending to Emerald Pools.

Much of my creative process involved finding ways to musicalise my multi-sensory, visceral experiences of the geological features, climate, and vegetation as recorded in my logbook. Additionally, I drew from my embodied memory of the wider area, having hiked through this wilderness many times.

© Amy Crankshaw

## INSTRUMENTATION

1 Piccolo

1 Flute

1 Oboe

1 Clarinet in Eb

1 Clarinet in Bb, doubling Bass Clarinet in Bb

1 Soprano Saxophone

1 Alto Saxophone

1 Tenor Saxophone

1 Baritone Saxophone

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

1 Bass Trombone

1 Tuba

1 Timpanist:

- 2 Timpani, doubling Bass Drum (using normal beaters and a superball mallet)

3 Percussionists:

- 3 Congas

- Temple blocks

- Suspended tambourine

- Thunder sheet

- 2 Cowbells

- Triangle

- Vibraphone (using mallets and 2 bows)

1 Piano

Violin I

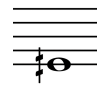


Violin II



Viola


Violoncello


Contrabass

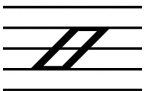
## PERFORMANCE NOTES

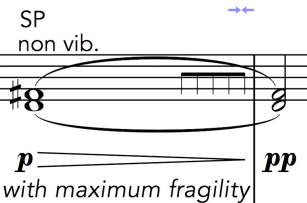
QUARTERTONES (examples given in treble clef)		
One quarter sharp		This pitch is E quarter-sharp. It lies halfway between E and F natural.
One quarter flat		This pitch is B quarter-flat. It lies halfway between B natural and B flat.
Three quarters sharp		This pitch is F three-quarters-sharp. It lies halfway between F sharp and G natural.
(The same principles apply to all notated quartertone pitches)		

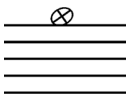
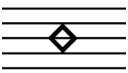
SCOOPS	
	Start the sound from below the pitch
	Start the sound from above the pitch

DECRESCENDO TO SILENCE	
	Use the entirety of the given time value to gradually reach silence

WAH-WAH / VOLUME VIBRATO (using wide vibrato sign)	
	Oscillate between two volume levels, within the general range of the given dynamic. This can be achieved in the winds by adjusting air pressure, and in the strings by adjusting bow pressure. It should create a sort of 'wah-wah' effect.

WHISTLE	
	Choose two pitches, with an interval no larger than a major 2 <sup>nd</sup> . Whistle back and forth between them, slowly or quickly (ad lib.) Try not to match anyone else's pitch or pace. Find your own unique way. Use glissandi sometimes, to transition between the notes. Take a short rest whenever you need to

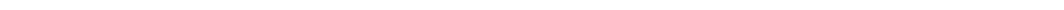
BOW PLACEMENTS		
dis.	distortion sound	Use heavy bow pressure with slow bow speed to create a gritty distortion sound.
molto SP, "with maximum fragility"	<p>SP non vib. </p> <p><i>p</i> with maximum fragility <i>pp</i></p>	<p>Play the sustained notes molto SP, without changing bow direction.</p> <p>Use a bow pressure that causes the bow to jerk several times on the strings during the sustained movement, creating a free rhythm. The result should be a brittle, textured gesture and sound.</p> <p>This technique should be utilized throughout the given time value of all the tied notes.</p>

Sul pont. + air sound		Alternate ad lib. between an air sound and sul ponticello. Tremolo ad lib. to add more fragility. The given pitch(es) should be audible within these textured sounds.
Bow on the bouts		Create white noise by bowing the C-bouts (the middle, indented section of the wooden body). Alternate between normal bowing and tremolo, ad lib.
Bow on the tailpiece		Create white noise by bowing the tailpiece Alternate between normal bowing and tremolo, ad lib.

<b>GLISSANDI</b>
Glissandi should use the full time-value of the note on which they start to reach the destination pitch. The rate of change in pitch should be fairly equally distributed across the duration of the glissandi.

#### NOTE ABOUT PERCUSSION

- A superballet mallet is required for the Timpani part
- Two bows, as well as medium and soft mallets, are required for the Vibraphone part (Percussion 3).



# Notes from a Wilderness

Emerald Pool route, Groendal Wilderness, South Africa

Amy Crankshaw

## 1. TEN STOP HILL

$\text{♩} = 90$

The score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flute, Oboe, E♭ Clarinet, B♭ Clarinet (dbl. Bass Cl.), Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon 1, and Bassoon 2. The brass section includes Horns 1, 2 in F; Horns 3, 4 in F; Trumpet 1 in B♭; Trumpet 2 in B♭; Trombone 1; Trombone 2; Bass Trombone; and Tuba. The percussion section includes Timpani (C, D), Congas (with hands), Cowbells, and Temple blocks. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part features a prominent low-frequency rumble in the bass register. Performance markings include *f* energetically, *gliss.*, *mp*, *fff*, *ppp*, *non vib. throughout*, and *dramatic*. The score is divided into measures by vertical bar lines.

A

Full Score in C

3

This page of a musical score, page 3, features a full orchestra and woodwind section. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), E♭ Clarinet (E♭ Cl.), Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3, 4), Trumpets 1 & 2 (Tpt. 1, 2), Trombones 1 & 2 (Trb. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion 1 (PERC 1), Percussion 2 (PERC 2), and Percussion 3 (PERC 3). The string section includes Violin I (Vin. I), Violin II (Vin. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and C major. It begins with a section marked 'A' and includes various dynamics such as *f*, *mf*, *ff*, *ppp*, and *pp*. Performance instructions include 'gliss.' for glissandos, 'sub.' for sub-octaves, and 'Thunder sheet with drum sticks' for Percussion 1. A 'Thunder sheet' is also indicated for Percussion 2. The score concludes with a section marked 'A'.

**B**

Full Score in C

9

Picc. *mp* *p*

Fl. *mp* *p* *pp*

Ob. *mp* *p* *pp*

E♭ Cl. *p* *pp*

Cl. *mp* *p* *pp* *gliss.* *To B. Cl.*

Alto Sax. *p* (wah-wah / wide vibrato)

Ten. Sax. *p* (wah-wah / wide vibrato)

Bari. Sax. *mp* *p* *pp*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p* *pp*

Hn. 1, 2 *mp* *p* *ppp* *mute*

Hn. 3, 4 *mp* *p* *ppp* *mute*

Trb. 1 *p* *mp*

Trb. 2 *p* *mp*

B. Tbn. *p* *mp*

Tba. *mp* *p* *pp*

Temp. *f* *f sim.* *To B. D.*

PERC. 1 *To Tamb.*

PERC. 2 *To Cow.* *Cowbells* *f* *(dampen)*

PERC. 3 *Temple Blocks* *f*

**B**

Vin. I *f* *wildly* *<fff*

Vin. II *wildly* *<fff*

Vla. *f* *wildly* *<fff*

Vc. *f* *wildly* *<fff*

Cb. *f* *wildly* *<fff*

*f* *wildly* *<fff*



18

B. Cl. *To Cl.*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

Tba.

B. D. *To Timp.* *Timpani*

PERC. 1 *To Thunder sh.*

PERC. 2

PERC. 3 *Vibraphone*

Pno.

Vin. I

Vin. II

Vla.

Vc.

Cb.

*f*

*solli*

*p*

*f*

*mp*

*gliss.*

*mp*

*ppp*

*mf*

*solli (follow baritone saxophone)*

*mf*

*laboriously*

*p*

*8<sup>th</sup>*

D

Full Score in C

26 ♩ = 60

Picc. *f wildly* *mp*

Fl. *f wildly* *mp*

Ob. *f wildly* *mp*

E. Cl. *f wildly* *mp*

Cl. Clarinet in B<sub>♭</sub> *f wildly* *mp*

Sop. Sax. *f wildly* *mp*

Alto Sax. *f* (wah-wah / wide vibrato) *mf* *mp*

Ten. Sax. *mf* *f* *mp* (wah-wah / wide vibrato)

Bsn. 1 *mf* *mp* (wah-wah / wide vibrato)

Trb. 1 *mf* *f* *p* gliss.

Trb. 2 *mf* *f* *p* gliss.

B. Tbn. *mf* *f* *p* gliss. gliss.

Timp. *mf* Bass Drum *mf*

PERC. 1 Thunder sheet with drum sticks *f* L.V. To Congas Congas *mf*

PERC. 2 (Cowbells) *f* *mp* *f* To Temple Blocks

PERC. 3 Vibraphone medium hard mallets *mf* *f*

D

♩ = 60

Vn. I *f* *f* gliss.

Vn. II *f* *f* gliss.

Vla. *f* *f* gliss.

Vc. *f* *f* gliss.

Cb. *f* *f* gliss.

30 (wah-wah / wide vibrato)

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bsn. 1

B. D. *mp*

PERC. 1 *p* solo (optional improvisation until end of bar 30) *mf* *p* *mf* *p* To Thunder sh.

PERC. 3

Vin. I *mp* sul tasto *ppp*

Vin. II *mp* sul tasto *ppp*

Vla. *mp* sul tasto *ppp*

Vc. *mp* sul tasto *ppp*

Cb.

34

Picc.

Fl.

Ob.

E♭ Cl.

Cl.  
Bass Clarinet in B♭

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Trb. 1

Trb. 2

B. Tbn.

B. D.

PERC. 3

L.V.

Pno.

15 min

mp  
glistening

Vln. I

Vln. II

Vla.

Vc.

div.  
normal bow placement

gliss.  
gliss.

mp

ppp

gliss.  
gliss.

ppp

gliss.  
gliss.

mp

ppp

gliss.  
gliss.

mp

ppp

tutti

p

ppp

p

ppp

p

ppp

F

Full Score in C

2. PLATEAU  
♩ = 54

Picc. *mf* solo *zesty*

E♭ Cl. *mf* solo *gliss.*

Hn. 1, 2 whistle\* *p*

Hn. 3, 4 whistle\* *p*

Tpt. 1 whistle\* *p*

Tpt. 2 whistle\* *p*

Trb. 1 whistle\* *p*

Trb. 2 whistle\* *p*

B. Tbn. whistle\* *p*

\* whistle:  
 - choose two pitches, with an interval no larger than a major 2nd  
 - whistle back and forth between them, slowly or quickly (ad lib.)  
 - try not to match anyone else's pitch or pace. find your own unique way.  
 - use glissandi sometimes, to transition between the notes  
 - take a short rest whenever you need to

Pno. *mf* *zesty*

\*\* Bow on the bouts or tailpiece:  
 - Create an air sound / white noise by bowing the bouts  
 - Alternate between normal bowing and tremolo, ad lib.  
 - Retake when necessary  
 - Explore many possibilities of the sound

\*\*\* Sul pont. & air sound:  
 - Use any or all of the given pitches, switching between pitches at any time.  
 - Ad lib. between air sound and sul pont  
 - Tremolo ad lib. to create a fragile sound

Vln. I transition to air sound with pitch → sul pont. & air sound\*\*\*

Vln. II transition to air sound with pitch → sul pont. + air sound\*\*\*

Vla. transition to white noise (no pitch) → white noise

Vc. bow on the bouts\*\*  
*p*  
 dry, like shrubland  
 (play "f" to sound *p*)

Cb. bow on the tailpiece\*\*  
*p*  
 dry, like shrubland  
 (play "f" to sound *p*)

42

Hn. 1, 2  
Hn. 3, 4  
Tpt. 1  
Tpt. 2  
Trb. 1  
Trb. 2  
B. Tbn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

add G ad lib.  
mute on  
mute on

G

Full Score in C

46

Picc. *p*

Fl. *p*

Ob. *p*

Ei. Cl. *p*

B. Cl. *ppp* *expressively* solo (wah-wah / wide vibrato) *mf* (non vib.)

Sop. Sax. *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

PERC. 1 Thunder sheet *mf* L.V. *mf* To T. Bl.

PERC. 2 Temple Blocks *mf* Cowbells *mf*

Pno. *mp*

\*\*\*\* Brittle bowing:  
 - Use the mute  
 - Play the sustained notes *molto SP*, without changing bow direction.  
 - Use a bow pressure that causes the bow to jerk several times on the strings during the sustained movement, creating a free rhythm. The result should be a brittle, textured gesture and sound.  
 - This technique should be utilised throughout the given time value of all the tied notes.

G

Vln. I *mf* solo *expressively*

Vln. II brittle bowing\*\*\*\* (*tutti, non div.*) *p* dry, like shrubland *pp* sub. (continue brittle bowing) *p*

Vla. brittle bowing\*\*\*\* *p* dry, like shrubland *pp* sub. (continue brittle bowing) *p*

Vc.

Cb.

50

Picc. *mp*

Fl. *mp*

Ob. *mp*

E♭ Cl. *mp*

B. Cl. *pp*

Sop. Sax. *mp*

Hn. 1, 2 *To Shk.*

Hn. 3, 4 *To Shk.*

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

B. Tbn.

(metal frame)

Timp. *mf* *To B. D.* *mf*

PERC. 2 (Cowbells) *mf*

Vin. I distortion ord. *mf* (solo) *f* *f* *p* *mf* *f* *p* *mf* *pp*

(gli altri)

Vin. II sub. *pp* *p* *mf* *mp*

Via. sub. *pp* *p* *mf* *mp*

Vc. normal bowing (with artificial harmonics) *mp* mimic the whistling in the winds

ord. non vib. *ppp*

Cb.

H

Full Score in C

54

Picc. *mp*

Fl. *mp*

Ob. *mp*

E♭ Cl. *mp*

B. Cl. *mp*

Sop. Sax. *p whistle\**

Alto Sax. *p whistle\**

Ten. Sax. *p whistle\**

Bari. Sax. *p whistle\**

Bsn. 1 *p whistle\**

Bsn. 2 *p whistle\**

*p*

Hn. 1, 2 *p* *pp*

Hn. 3, 4 *p* *pp*

Tpt. 1 *To Shk.* *p* *pp*

Tpt. 2 *To Shk.* *p* *pp*

Trb. 1 *To Shk.* *p* *pp*

Trb. 2 *To Shk.* *p* *pp*

B. Tbn. *To Shk.* *p* *pp*

Tba. *To Shk.* *p* *pp*

Shaker (provided at rehearsal)

*p* *pp*

PERC. 1 Temple Blocks *p*

PERC. 2 *f* *p*

H

Vin. I *jeté solo* *mf* *p* *mf* *playfully*

Vin. II *ppp* *p* *pp sub.*

Vla. *ppp* *p* *pp sub.*

Vc. *bow on the bouts\*\** *p (play 'ff' to sound p)*

Cb. *p*

1

3. DESCENT TO EMERALD POOL  
♩ = 72

58

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 2

Hn. 3, 4

Trb. 1

Trb. 2

B. Tbn.

Tba.

To Hn.

To Tpt.

Trumpet in Bb

To Tbn.

Trombone

To Tbn.

Trombone

To Tbn.

To Tbn.

To Tbn.

To Tba.

pp

1

♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord. (non vib.)

ppp

mp

ff

gliss.

normal bowing

ppp

mp

ff

gliss.

gliss.

f

61

Picc. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

Es. Cl. *f* *p*

B. Cl. *f* *p*

Hn. 3, 4 *To Hn.* *Horn in F*

Tbn. 1 *Trombone* *mf* *mp* *Use entire duration to bend the pitch downwards*

Tbn. 2 *mf* *mp* *Use entire duration to bend the pitch downwards*

B. Tbn. *Bass Trombone* *mf* *mp* *Use entire duration to bend the pitch downwards*

Tba. *Tuba* *mf* *mp* *Use entire duration to bend the pitch downwards*

B. D. *Bass Drum* *mf* *p* *Timpani* *f* L.V. *mp* L.V. *Gliss. downwards on the resonance. Strike the D once only on the attack.* *Use pedal to create a wide vibrato/wah-wah effect on the resonance after striking.*

PERC. 2 *fff*

PERC. 3 *mp* *So* *with 2 bows retake where needed to create as sustained a sound as possible*

Pno. *mp* *ppp*

Vln. I *tutti* *mp* *sub.* *p* *(wah-wah / wide vibrato)*

Vln. II *mp* *sub.* *p* *(wah-wah / wide vibrato)*

Vla. *mp* *sub.* *p* *(wah-wah / wide vibrato)*

Vc. *mp* *sub.* *p* *(wah-wah / wide vibrato)* *non vib.* *p* *mp*

Cb. *gliss.* *mp* *sub.* *p* *(wah-wah / wide vibrato)* *non vib.* *p* *mp*

65

Alto Sax. *ppp* *mp* *ppp*

Ten. Sax. *ppp* *mp* *ppp*

Bari. Sax. *ppp* *mp* *ppp*

Bsn. 1 (wah-wah / wide vibrato) *ppp* *mp* *ppp*

B. Tbn. *pp*

Timp. (metal frame) *f*

PERC. 1 Thunder sheet (optional improvisation) *mf* wildly *mf* siml. To Bass Drum

PERC. 2 Temple Blocks *mf*

PERC. 3

Vin. I non vib. *ppp* *p*

Vin. II non vib. *ppp* *p*

Vla. non vib. *ppp* *p*

Vc. *mf* *ppp* *p* (wah-wah / wide vibrato)

Cb. *mf* *ppp* *p* *gliss.*

J

$\text{♩} = 60$

70

B. Cl. *p* mysteriously, expressively

Alto Sax. *ppp* *p* *ppp*

Ten. Sax. *ppp* *p* *ppp*

Bsn. 1 *ppp* *p* *ppp*

Bsn. 2 (wah-wah / wide vibrato) *ppp* *p* *ppp*

Tpt. 1 Trumpet in B $\flat$  *mp* *pp* solo

Timpani *p* L.V. *mp* L.V. *superball scrape + pedal*

PERC. 1 Bass Drum *mf* *p* To Congas

PERC. 2 Cowbells *mf* To Triangle

PERC. 3

J

$\text{♩} = 60$

Vln. I (non vib.) *pp*

Vln. II (non vib.) *pp*

Vla. (non vib.) *pp*

Vc. *gliss* *pp* *gliss*

Cb. (non vib.) *gliss* *pp* *gliss*

75

Fl.

B. Cl.

Tpt. 1

Tpt. 2

PERC. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p* *p* *mf* *> p*

(non vib.)

*mp* *pp*

solo

gli altri

jeté

(each player must play ad lib.)

*p* chattering

sim.

(ad lib.)

Solo Viola

*mf* dis. ord.

(each player must play ad lib.)

jeté

*p* chattering

sim.

(ad lib.)

pizz.

*mp* indulgently L.V.

*ppp*

80

B. Cl.

Timp.

B. D.

PERC. 3

Vln. I

Vla.

Vc.

Cb.

*mp* indulgent *p* *p* (non vib.)

superball without pedal

superball scrape + pedal

Congas

*mf*

dis. ord.

jeté

*f*

pizz.

*p* L.V.

arco (play on string IV)

*ppp* *mp* *ppp*

**K**

**K**

solo



97

Picc. *ppp*

Fl. *ppp*

E♭ Cl. *ppp*

B. Cl. *mp* (non vib.) *mf*

Alto Sax. *ppp*

Ten. Sax. *ppp*

Bsn. 1 *ppp*

B. D. *mp* *mp* *f*

PERC. 1 Congas *ff*

PERC. 2 Cowbells *f* *f*

PERC. 3 L.V. L.V. L.V.

Pno. *mp* sincerely

Vin. I *pp* tutti *mf* *p* sub. *mf* (gliss. must be as gooey as possible)

Vin. II *pp* *mf* *p* sub. *mf* (gliss. must be as gooey as possible)

Vla. *pp* *mf* *p* sub. *mf* (gliss. must be as gooey as possible)

Vc. arco non vib. *pp* *mf* *p* sub. *mf* (gliss. must be as gooey as possible)

Cb. bow on the tailpiece\*\* *p* *mf* *p* sub. *mf* (play "f" to sound p)

102

Fl. *mp* indulgently *mf* *p*

E♭ Cl. *p* *mp*

B. Cl. *p*

Alto Sax. non vib. *pp* *p*

Ten. Sax. non vib. *pp* *p*

Bsn. 1 *p* *mp*

Bsn. 2 *mp* *p*

Hn. 1, 2 *mp* *p* *mp* *p*

Hn. 3, 4 *mp* *p* *mp* *p*

PERC. 1 *mp* *ppp* *mf* *p* *fff* *mp* *ppp*

PERC. 2 Cowbells *mf* *f*

PERC. 3 (keep pedal going) L.V. L.V.

Pno.

Vin. I *mp* *ppp* *mf* sub. *gliss.* *mp* *p*

Vin. II *mp* *ppp* *mf* sub. *gliss.* *mp* *p*

Via. *mp* *ppp* *mf* sub. *gliss.* *mp* *p*

Vc. *mp* *ppp* *mf* sub. *gliss.* *mp* *p*

Cb. *mp* *ppp* *mf* sub. ord. *gliss.* *p*

107

PERC. 1  
Cowbells  
*mf* *p*

PERC. 2  
*fff*

PERC. 3  
(pedal off)

Vin. I  
*gliss.*  
*fff*  
transition to air sound / white noise (no pitch)

Vin. II  
*gliss.*  
*fff*  
transition to air sound / white noise (no pitch)

Vla.  
*gliss.*  
*fff*  
transition to air sound / white noise (no pitch)

Vc.  
*gliss.*  
*fff*  
transition to air sound / white noise (no pitch)

Cb.  
*gliss.*  
*fff*  
transition to air sound / white noise (no pitch)