

Alexandra Gardner

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# Lantana

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oboe and soundtrack

(2022)

PERUSAL SCORE — NOT FOR PERFORMANCE

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## **Lantana**

COMMISSIONED BY

Mary Lynch Vanderkolk  
Carl Colvin  
Aaron Hill  
Jennet Ingle  
Dane Phillipsen  
Nancy Rumbel

### **About the work**

*Lantana* was commissioned by Seattle Symphony Principal Oboist Mary Lynch Vanderkolk in consortium with several other oboists. The soundtrack is created exclusively from oboe recordings Mary made for this project in the early months of the COVID-19 pandemic. While developing the score and electronic material, my audio software continually emitted sparkling, buoyant sounds (quite regardless of my mood). An image of the small-but-mighty lantana flower came to mind; its bright circles of color seem like an ideal fit for a radiant piece full of bubbling motion and vibrant contrast. It exudes joy no matter how the weather behaves.

[alexandragardner.net](http://alexandragardner.net)

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**A. Gardner Music**

## Performance Notes:

**For audio soundtrack, please contact alex@alexandragardner.net**

Accidentals apply for the length of one quarter note.

The soundtrack is a mixed stereo track to be played to the audience.

The oboe should be lightly amplified with (if available) a small amount of reverb, and mixed with the soundtrack, so both parts sound like they occupy the same space. A monitor for the performer may be necessary depending on the performance space.

Clock timings are indicated throughout the score to help the performer stay oriented in time and note significant events and audible cues in the soundtrack. These timings are moderately flexible – 1-2 seconds of “wobble room” is always available. It may be helpful to use a stopwatch.

↓ = fixed cues in the soundtrack.

The soundtrack rhythmic examples in the score are meant as a guide and are not exact. The performer can use the initial pulses as a tempo indication and can then play independently from the electronic rhythms.

The performer should seek to enter the sound world of the soundtrack as much as possible. For example, crossfades between performer and electronics should sound like the two parts are melting together.

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Duration: 6:00

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**Bright, sparkling** ♩ = 120

Oboe

*p* *f*

Start audio  
↓  
slow fade in...

Soundtrack

0:00

**spinning**

*f* *p* *f*

0:12 0:16

*p* *mf* *ff*

*f* *mp* *mf* *3* *3* *3* *3* *3*

0:24 0:29 0:33

4"

*f* sempre

6:4

lilting gesture fades in...

0:37

0:44

buoyant

*mf*

*mp*

6"

*f*  $\rightarrow$  *p*

shift to darker tonality

7:4

0:54

0:59

1:04

*mp*

low tones disappear into sparkling texture...

1:12

*f*

*p*

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *f*, *mp*, and *mp*. There are triplet markings (3) and a 7:4 ratio marking. The staff is divided into two measures with time signatures 1:20 and 1:25.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *mf* and *f*. There are triplet markings (3). The staff is divided into two measures with time signatures 1:25 and 1:32.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *p* and *f*. The staff is divided into two measures with time signatures 1:32 and 1:40.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *ff*, *mf*, *ff*, and *f*. There are triplet markings (3). The staff is divided into three measures with time signatures 1:40, 1:44, and 1:48. The first measure is labeled "buildup of intensity". The second measure is labeled "pulsing sparkles...". The third measure is labeled "sim.".

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *f* and *f*. There are triplet markings (3). The staff is divided into two measures with time signatures 1:48 and 1:54.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings *p* and *f*. The staff is divided into two measures with time signatures 1:54 and 1:58. The first measure is labeled "brighter pulsing".

*f* 3 7:4 *p*

2:06

10" Lyrical, glowing ♩ = 60  
*mp* *f* *mp* *mf*  
 \*clap\*

2:10 2:16 2:20 2:40

*f* *mp*  
 slow textural/tonal transformation... fade in lilting phrase...

3:00

*mf* *f* *p* *f* *p* *f*

wild pitch bend up to rhythmic glitches \*crash\* pulsing sparkles to next cue  
*p*

7:6 3:40



Spirited ♩ = 120

\*clap\*  
sparkles continue w/out pulse...

3:56

fade in many-layered oboe loop...

4:11

extra sassy

4:26

relaxing

p