Commissioned by Dark Inventions.

The first performance was given by Dark Inventions, (conducted by Christopher Leedham) at The Engine House, Manchester, on 8th May 2014.

Also published as part of UYMP’s Firewheel Anthology (ISMN M 57036 615 6).

Duration: c. 9 ½ minutes

The score is in C
INSTRUMENTATION

Flute

Percussion:

High singing bowl (H.s.b.)
Low singing bowl or large glass/pyrex bowl (L.s.b.)
Coarse rattle
Vibraphone
2 Bongos - high and mid
2 Tom-toms - high and mid
Bass drum
Large suspended cymbal
5 temple blocks

(N.B. a double bass bow is required for the vibraphone and cymbal)

Violin

Cello

PERCUSSION NOTATION

The lower pitch is interchangeable with other pitches in a similar register
PERFORMANCE NOTES

General

All grace notes are to be placed before the beat.

Trills are to the note indicated in brackets.

\[\text{Exponential crescendo} \text{ (i.e. the speed of the crescendo begins slowly and accelerates exponentially)}\]

\[\text{Crescendo dal niente}\]

\[\text{Diminuingo al niente}\]

\[\text{Molto vibrato} \text{ — this should be interpreted freely, increasing and decreasing in intensity with dynamic variations. At loud dynamics, the vibrato should be at its most exaggerated (i.e. very rapid and moving from a quartetone to a semitone above and below the central pitch).}\]

\[\#\] Three-quarter sharp (+1.5 semitones)

\[\dagger\] Quarter sharp (+0.5 semitones)

\[\flat\] Quarter flat (-0.5 semitones)

\[\bflat\] Three-quarter flat (-1.5 semitones)

Flute

\[\text{Crossed noteheads indicate unpitched breath sounds}\]

Percussion

\[\text{Rotate singing bowl beater around bowl to produced sustained drone (sometimes takes a few seconds to sound)}\]

Strings

String players should assume that they are playing \textit{senza vibrato} unless specifically instructed otherwise.

\begin{itemize}
  \item \textit{ST} \textit{sul tasto}
  \item \textit{MST} \textit{molto sul tasto}
  \item \textit{SP} \textit{sul ponticello}
  \item \textit{MSP} \textit{molto sul ponticello}
\end{itemize}
Calm and meditative, but with growing unease

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*) Rotate singing bowl stick around rim to create sustained tone.

**) Accents = unarticulated staccato.
*) These harmonics are unstable and completely pure-sounding tones are not expected. Lot of bow noise at loud dynamics is desirable.
D With suppressed nervous energy

Fl.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.

Fl.

Perc.

Vln.

Vc.
Urgent and insistent $\approx c. 110$

Fl.

Perc.

Vln.

Vc.

T. Bl.

senza vib.

Temple Blocks

Bongo I

senza vib.