

# COMPOSITION PORTFOLIO

Ten Compositions  
and Commentaries.

Grainne Mulvey.

D. Phil.

The University of York.

Dept. of Music.

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**THESIS  
CONTAINS  
TAPE  
CASSETTE**

## ABSTRACT

The world of contemporary music is a vast, wonderful and yet daunting place. There are so many different styles that it is impossible to classify them. Today, composers are exploring a wide gamut of techniques, introducing notions and ideas from other artistic, scientific and mathematical worlds. There are so many different avenues to explore that there is a danger of becoming too specialised as a reaction to all the possibilities.

Whatever way one chooses to work, the composer's aim is still to bring an idea from its embryonic stage to a work that fits together as a cohesive, logical whole. Over my period of study for the PhD, I have explored a number of techniques to this end, specifically, instrumental technique, and the relationship between structure and the art of expanding motifs. My portfolio consists of ten compositions and commentaries thereon which represents the overall development in my work from *Too Many Avenues* (1995) up to *La Corbière* (1998).

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Commentaries on the above works.

# COMMENTARIES ON WORKS

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## INTRODUCTION

I began my studies at the University of York in January 1995. Prior to this period I completed a Master of Arts Degree in Composition at The Queen's University of Belfast.

I achieved a certain degree of technical proficiency in my time in Belfast, particularly in the area of rhythmic procedures and in mastering the art of notation. I spent considerable time studying scores to explore and analyse various textures. The core areas during the course of my study were extended techniques on instruments and the art of orchestration.

Since I undertook the Masters Degree on a part-time basis, I did not have the chance to interact with other colleagues in this discipline to the extent that I would have liked. I felt that I missed out by not having the opportunity to discuss ideas and concepts that can make such a difference to one's approach to composition.

Although this was a very fruitful period in my development, I nevertheless was aware that there were other important areas of knowledge and technique that I needed to address. My first concern was to become more proficient in utilising techniques relating to structure. My instinct in the past had been to write intuitively and to let structure take its own shape.

A related area of concern to me was that of organising material. I feel that in the past, my work contained too many ideas and there was a tendency to ignore the possibilities within small motifs. I did not always see the possibilities in the smallest cell of information. By contrast, an example of how I remedied this can be seen in *Maelstrom* (1996), where all the consequences grow out of the

first four notes. I could see that technical proficiency and more efficient organisation of material would enable me to express myself in a more satisfying way.

In 1994, I was fortunate to win the Composers' Class of the Young Musician of the Future Competition in Ireland. This was the catalyst in providing a further opportunity for study, as I met my present supervisor, Professor Nicola LeFanu, (who adjudicated in the competition) after the award ceremony.

Coming to the University of York provided me with the right environment to achieve my aims. I could now take advantage of all the marvellous opportunities available in a vibrant centre of musical learning such as 1, access to library with books and scores, 2, opportunities to work and trade ideas with other composers, 3, to write for various combinations of instruments, 4, the experience of working with instrumentalists and, 5, participating in workshops with professional ensembles. It was hugely helpful to be able to hear my compositions being performed and experimentation was greatly facilitated in an environment where results could be immediately heard. In general, I felt that there were no limitations to what could be tried and there was access to a huge reservoir of ideas and techniques.

In a period of approximately 4 years, I have built up a series of pieces ranging from small forces to full orchestra. I now feel that I can formulate ideas more rapidly, I am better equipped to organise material and I have an increased knowledge of instrumentation and orchestration. I am altogether happier with my technique and am better prepared to take on commissions, feeling confident that I can rise to the challenges that are ahead.

TOO MANY AVENUES (1995)  
for octet

*Too Many Avenues* was composed during the Advanced Composition Course at Dartington International Summer School. The "Icebreaker Ensemble" had an unusual line-up consisting of wind, saxophones, electric guitar, bass guitar and percussion. Each member of the ensemble played several instruments, so I was able, for example, to write for piano and guitar, both played by the same person. This was an interesting situation.

The title parallels the problems of being stuck in a maze. There are many directions one can take, but the problem is in deciding which one will lead to the centre, or the way out?

Composing it involved a more intuitive process than in my later pieces. The first two phrases in the tenor and baritone saxophone form the basis from which all other events unfold, evolving by drawing on specific pitches from these phrases (see example 1). There are five sections in this piece.

All five form one continuous movement, mirroring the many paths within the maze itself. These are as follows:

- section 1: bar 1 to 25,
- section 2: bar 26 to 33,
- section 3: bar 34 to 46,
- section 4: bar 47 to 81,
- section 5: bar 82 to 95.

The first section comprises mainly arabesque figures, which centre on 5ths, 4ths, semitones and tritones. To see their evolution, see example 1, 1a, 1b and 2a. When the bass part takes over the motif at bar 15, there is a further expansion based on the opening intervals. Example 2b and 3a illustrate the vertical relationships derived from these intervals. Triads serve as cadential points as well as points which relieve intervallic tension (see example 3(b)). The triads



transpose in semitones, underpinned by the blues scales (based on these triads) in the bass part. The final rhythmic flourish restates the opening material.

The rhythmic language evolves from the arabesques and the opening phrases in the saxophones. Small arabesques evolve into larger rhythmic units, or into homophonic sections. Thus all initial material presented is addressed later. These procedures are developed more systematically in later pieces.

Ex. 1 "Too Many Avenues"

Opening pitch material  
1995  
Baritone Saxophone. First 4 Bars.

Musical notation for Baritone Saxophone, first 4 bars. The notes are: Bb, Bb, G, F# (quarter), F# (quarter), G, G, F# (quarter), G.

TENOR SAXOPHONE Pitch material  
FIRST 4 BARS.

Musical notation for Tenor Saxophone, first 4 bars. The notes are: Bb, Bb, G, F# (quarter), Bb.

EXAMPLE 1(a)

Musical notation for Flute, Bar 10. The notes are: Bb, Bb, G, F# (quarter), G. Fingering numbers 5, 7, 9 are written below the notes.

Ex 1(b)

Musical notation for Bass Baritone. The notes are: Bb, Bb, G, F# (quarter), G, F# (quarter), G, G, F# (quarter), G, G, F# (quarter), G, F# (quarter), G. Articulations include Semi, 5th, TRI., 4th, Tri., 5th, Semi, Semi, Semi, 7th(Semi), Semi, TRI, Semi, Semitone, 5th.

Ex 2(a)

"Too Many Avenues"

Sop. Saxophone  
BAR 26 (Not transposed)

A4.  
Per. 4th

Sop. sax Bar 28 TO 29

Ex 2(b) Not Transposed.

Alt. Sax  
A4  
5th Tone  
S. 4th  
5th  
Aug 4th  
S  
A 4th

BASS. BAR 26 TO 28

BASS GUITAR (Aug 4th interval outlined)

Aug 4th

B48. Ex. 3a <sup>ser</sup> Too Many Avenues

Handwritten musical notation for Ex. 3a, showing measures 49, 50, 52, and 56. The notation includes notes, rests, and dynamic markings such as *mp* and *Dim 8*. Chord symbols like *A8*, *D13*, and *A#* are present. The key signature is one sharp (F#).

BAR 82 TO 83. Sop. SAX. NOT TRANSPOSED. Ex 3(b)

Handwritten musical score for Ex. 3(b), measures 82 to 83. The score is for five instruments: Soprano Saxophone (Sop. SAX), Alto Saxophone (Alto SAX), Guitar, Cello, and Bass Guitar. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano Saxophone part is marked *mp*. The Cello part is marked *mf*. The Bass Guitar part is marked *f*. The notation includes notes, rests, and dynamic markings. The guitar part includes a *Pizz* (pizzicato) marking. The score is divided into two systems by a vertical bar line.

WOBURN STRUGGLES ON (early 1996)  
for chamber orchestra

*Woburn Struggles On* draws its inspiration from a Samuel Beckett play called *Cascando* (meaning tumbling or faltering). Woburn, a tramp, represents the creative artist and his or her struggle in realising artistic aims. Woburn is constantly trying to push a boat out to sea. This mirrors the artist's struggle in trying to fulfil himself or herself in a particular craft. Woburn eventually pushes this boat out to sea, but even then, he is uncertain of his destiny. He is torn between his domicile and the vastness of the sea which symbolises unknown territory and isolation. Although this piece is not programmatic, it nevertheless attempts to mirror Woburn's endeavours.

Struggle is the main issue in this piece. I have attempted to depict this by deliberate slow cross rhythms in the opening section, particularly emphasising 4:7 in the opening bar and 5:4 at bar 8, in regular crotchets. These cross rhythms eventually diminish in time, as exemplified at bar 25, where triplet minims against four crotchets are followed by triplet crotchets against four quavers in bar 26, finally contracting to triplet quavers against two quavers. After this section the metric modulation quickens the pace and cross rhythms diminish to form semiquavers, as at bar 48, where cello and double bass are pitted against each other in a 4:5 cross rhythm. In the Beckett play, Woburn moves the boat closer to the sea each time he attempts to push it out; the diminishing cross rhythms are my metaphor for his progress.

The harmonic and melodic language provide another metaphor to portray this struggle, through the use of seventeen chords based on the overtone series which move from maximal dissonance to consonance. (When upper partials are

transposed out of their native context to the bass parts the naturally consonant harmonics are transformed to convey dissonance.) Example 1, which is based on the fundamental note C, shows the opening chord of the piece and the various notes extracted from the series. In example 2, the double bass plays the fundamental note D, while the rest of the instruments play notes extracted from the overtone series.

Example 3 illustrates one of the cluster chords used in close formation at bar 12. These chords were devised as alternative material to the chords based on the overtone series and serve as an extra reservoir of material to depict struggle.

My intention was to concentrate principally on texture, but an elusive flute melody penetrates the texture in the last section from bar 102 to bar 114, underpinned by sustained chords in the strings and arabesques in the celesta part. The rhythmic motion is gradually stilled. Thus Woburn's mission is accomplished, despite an aura of uncertainty, since he is still unsure of his destiny.

# "Wobner Struggles On" Ex 1.

## C. overtone Series

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17

## Piccolo Opening chord Bar 2. (Quarter tone inflection)

VLN1

VLN2.

VLA

V.C. 4:7

C.B. 4:7

Woburn Struggles On" Ex. 2.

Overtone Series Based on D.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17.

Bar 109

Trumpet *p* *f*
  
 Celesta *mf* 5 6 5 6, 9, 12, 10, 11, 8
   
 VLN 1 *p*
  
 VLN 2 *p*
  
 VLA *p*
  
 V.C. *p*
  
 C.B. *p*



Woburn Struggles On Ex 3.

Bar 12 Example of cluster chord.

Pic

ob 1.

ob 2.

cl B<sup>b</sup>

Bar cl

Fag 1.

Fag 2

Hrn 1 3 5

C.B.

Choro. in cluster

SOUNDSCAPE (1996)  
for instrumental trio and electronics

Soundscape was written during the *Avante Garde* Composition Course, Schwaz, Austria, which I attended in September 1996.

Each participant was required to write for specific instrumental forces and to incorporate a part for electronics. We were introduced to the use of various electronic equipment and techniques involving the use of, for example, midi, graphics and samplers. Because the course lasted only two weeks, it was not feasible to explore all facets in depth and I chose the Yamaha GX77 midi Sampler. This gave me quite a large palate of pre-recorded sounds to investigate, and eventually I settled on a few specific types which I felt would blend effectively with the textures which I wished to compose with the instrumental ensemble. These samples ranged from low rumbling noises to percussive and low pitched sustained sounds. Different transpositions of the samples via the midi keyboard produce a timbral variation of the original sound source.

I used 3 sets of pitch material and set 4 was based on the overtone series starting on the fundamental C (see example 1).

As is apparent from example 1, each set has pitches in common; thus it is possible to metamorphose one into the other without dramatically changing the overall character of each individual strand. None of these sets are stated directly as they function as a reservoir of material both melodically and harmonically. The quartertones are used as inflections and serve to shade particular pitches. There are six salient sections in this piece:

section 1: bar 1 to 48,

- section 2: bar 49 to 109,
- section 3: bar 110 to 122,
- section 4: bar 123 to 146,
- section 5: bar 147 to 160,
- section 6: bar 161 to 208 (coda.)

Each section leads directly into the next. The first section is full of rapid antiphonal gestures in both the strings and percussion parts, while the electronic part acts as a sustained background. Initially the pitch material is almost indiscernible as I wanted each gesture to unfold and expand gradually as the piece progressed. (See examples 2 and 5.) As the gestures expand pitches are mixed from each set. For example, in the last section of the piece, the violin part from bar 184 uses notes from set 1, 3 and 4 at bar 192, while the electronic part uses set 4 (see example 3). Similarly, the cello line at bar 195 juxtaposes set 3 and 4 until the end (see example 4). My pitch processes work essentially in a linear fashion; the harmonic soundworld is a result of melodic strands gradually stretching as the piece moves in time.

"SOUNDSCAPE"

EX 1. SET 1

SET 2.

SET 3.

SET 4.

"SOUNDSCAPE" Ex 2.

bar 8 to 9.

VLN. 3

Perfect 5th.

Per. 4th

SET 3

5th

4th

TONE

Cello Bar 9

5

TONE

SET 1

AUG 4th

Bar 14 VLN.

5

AUGMENTED 4th.

# "Soundscape" Ex 3.

SET 1

o b o b q o b o b q a

Violin. Bar 184 To 188

Violin part for Set 1, bars 184-188. Includes chords with accidentals and stems, some notes marked with 'te' and 'f'. Rhythmic markings like '3' and '4' are present below the staff.

Continuation of the violin part for Set 1, showing chords with accidentals and stems, with a '3' marking below.

SET 3

o o o o b o b o b o

Violin BAR 192

Violin part for Set 3, bar 192. Includes chords with stems and accidentals, with a '3' marking below.

PART OF SET 4

o o o b o o o #o o #o b q o o b o

# "Soundscape" Ex. 4.

SET 3

A musical staff in treble clef containing a sequence of seven notes: a whole note, followed by three quarter notes, and three half notes with flats. The notes are connected to the notes in the Cello part below by lines.

Cello BAR 195 TO 199.

A cello part for bars 195 to 199. It consists of five measures of chords. The first measure has a triplet of eighth notes with a '4' above. The second measure has a triplet of eighth notes with a '3' below. The third measure has a quintuplet of eighth notes with a '5' below. The fourth and fifth measures have chords with slurs and dots above. The sixth measure has a chord with a sharp sign above.

Part of.

SET 4.

A musical staff in treble clef containing a sequence of seven notes: a whole note, followed by three quarter notes, and two half notes with flats. The notes are connected to the notes in the Cello part below by lines. A downward arrow is placed above the second half note.

Cello. BAR 205

A cello part for bar 205. It consists of four measures of chords. The first measure has a chord with a '4' below. The second and third measures have chords with fingerings '2' and '3' below. The fourth measure has a chord with a '2' below and a slur above.

# "SOUNDSCAPE" EX 5.

Cello bar 83 Ostinato. Contracted

"Swing"  
cello bar 128 To 129 Expanded

Violin Ostinato Similar intervals  
bar 88 (Last beat) Contracted

CELLO bar 126 Expanded.



RELENTLESS (1996)  
for violin and piano

This piece is a purely intuitive composition. Its title mirrors the music because it is like one continuous breath from beginning to end. The lack of repose is somewhat taxing on the players. Initially the piano has the dominant role; its rhythmic and harmonic motion move at a faster pace in comparison to the violin part. The latter is confined to long sustained double stopping, which outlines one continuous melodic strand. Gradually, however, the violin part begins to move at a quicker pace, so there is a shift in roles by bar 33 (example 1). The piano here is confined to reiterating chords while the violin begins to dominate the texture and at bar 57 takes over the rapid demi-semiquaver, semiquaver motifs. The piano part is pushed to the background until bar 71 where it unleashes itself with more ferocity and the violin returns to its sustained notes. At the metric modulation, bar 89, both parts begin to work together and material is shared between them up until bar 121. By this point, both parts have exhausted all the former material and the piano ends at extreme registers, while the violin ends on its lowest note, G, the pedal on which it commenced.

BAR 33  
Violin AND PIANO

Relentless.

The musical score for Bar 33 is written on three staves. The top staff is for Violin (treble clef, 3/4 time), the middle for Piano (bass clef, 3/4 time), and the bottom for Bass (bass clef, 4/4 time). The music is marked 'Relentless.' and includes dynamic markings like 'f' and 'piano'. Fingerings and slurs are indicated throughout.

**Violin (Top Staff):** Treble clef, 3/4 time. Starts with a quarter rest, followed by a quarter note G4 (finger 1), a quarter note A4 (finger 2), a quarter note B4 (finger 3), and a quarter note C5 (finger 4). A slur covers the last three notes, with a '5' above it. A fermata is placed over the final note C5.

**Piano (Middle Staff):** Bass clef, 3/4 time. Starts with a quarter note G3 (finger 1), a quarter note A3 (finger 2), a quarter note B3 (finger 3), and a quarter note C4 (finger 4). A slur covers the last three notes, with a '5' above it. A fermata is placed over the final note C4.

**Basso (Bottom Staff):** Bass clef, 4/4 time. Starts with a quarter note G2 (finger 1), a quarter note A2 (finger 2), a quarter note B2 (finger 3), and a quarter note C3 (finger 4). A slur covers the last three notes, with a '3' above it. A fermata is placed over the final note C3.

MAELSTROM (1996)  
for string quartet

Unlike my later pieces, Maelstrom does not rely on any specific system. This piece was conceived intuitively, so that everything that transpires in the music is a result of the first four notes that are presented in each of the string parts (see example 1(a)). The first movement is a prelude to the second, introducing several isolated gestures, which evolve in the course of the piece. For example, at bar 4, the cello inverts the initial intervals set up at the beginning, playing pizzicato. This has repercussions at bar 5, where the first long melodic phrase begins to unfold (see example 2(a)). As the piece progresses, this melodic motif expands (eg. bars 23 to 28, violin 1 and 2) The other motifs evolve in a similar fashion. By the end of the movement, all parts ascend to harmonics, a semitone apart, mirroring the contracted opening.

Movement 2 is a culmination of all the elements in Movement 1, expanding or magnifying them. For example, the motif at bar 6, Movement 1, is presented in the opening of Movement 2 and developed into longer musical phrases (see example 2(b)). The climax is a sustained dance of cross-rhythms derived from the pizzicato figures in the first movement. In the coda the rhythmic values are gradually augmented, leading to an elimination of the arabesque figures.

# Maelstrom Ex1a

VLN 1

VLN 2.

VLA.

V.C.

## Example 1b

F# - F<sup>b</sup> = Semitone

o = Perfect 4th

o = Major 3rd.

#o = Aug. 4th.

#oo = TONE

4o = Dim Octave (maj 7th)

o = perfect 5th

o = Minor 6th.

o = minor 7th.

o = Minor 9th

EX. 2a.

MAELSTROM.

CELLO BAR 4

CELLO BAR 4

Pizz

3

MINOR 3RD

CELLO BAR 5 TO 9.

CELLO BAR 5 TO 9.

M3

5

3

5

7

5

p

CELLO

5

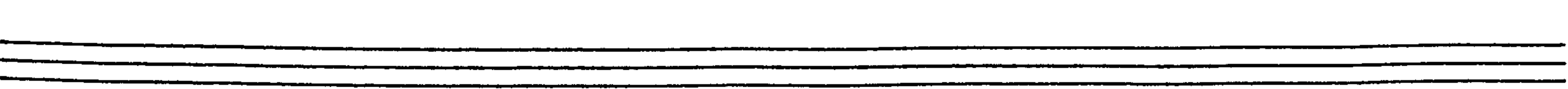
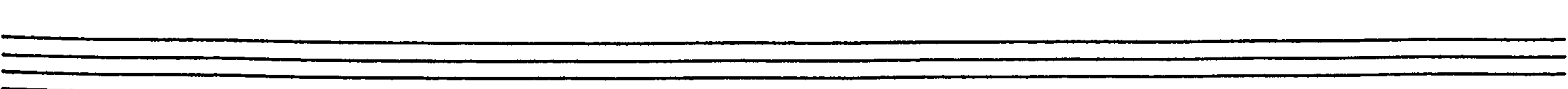
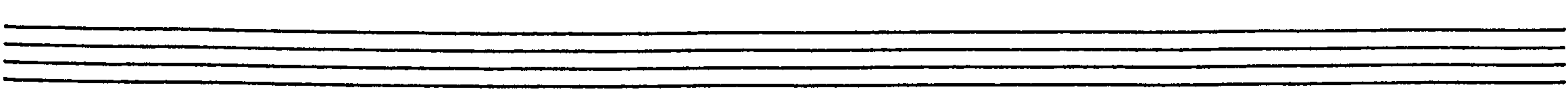
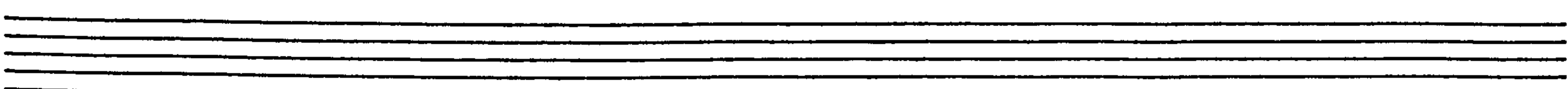
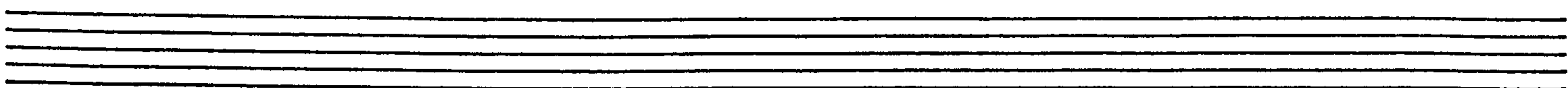
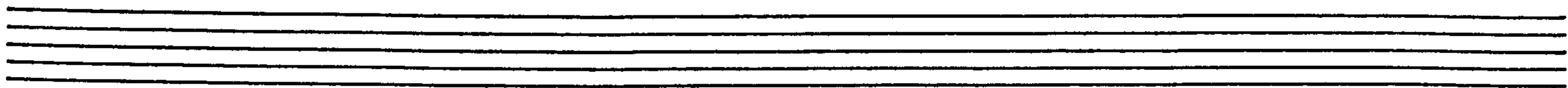
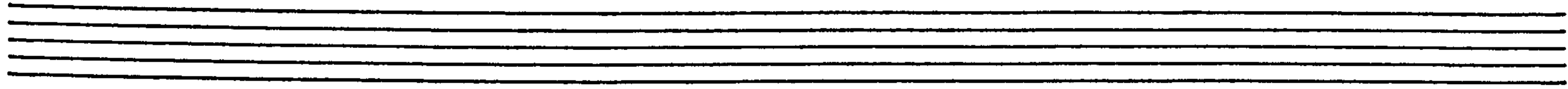
M3

3RD

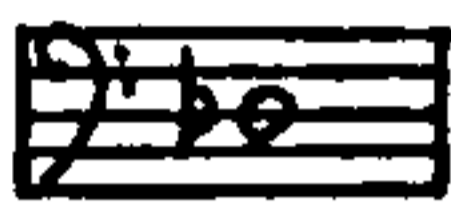

VLN 1 Mov. 2. Maelstrom Ex 2b.

bar 1 *poco*

VLN 2. *poco*




DEFIANCE (1997)  
for saxophone, cello and piano


Defiance was composed for the virtuoso saxophonist John-Edward Kelly and the Alloys Ensemble. John-Edward Kelly possesses a saxophone built in 1928, according to the original acoustical specifications of Adolphe Sax. The reed and conical bore of this design allows the player to sustain a wider range of notes than normal, from  to . Kelly can play very fast passages in the higher register, is able to execute quarter tones in all registers, and can achieve a wide range of multiphonics. Notes on all these facets of saxophone playing written by John-Edward Kelly enabled me to explore many of these technical aspects available to him and his particular instrument. (I was also pleased to have had the opportunity of hearing him rehearse Professor Nicola LeFanu's Saxophone Concerto in Bristol, which exploited many of these musical techniques.)

I based this piece on twenty-four hexachords (see example 1) related by a loose form of metamorphosis. The opening two minutes of music are based on the first and second hexachords, the source of both horizontal and vertical pitch material (see example 2). One can find four chords juxtaposed at bar 107; in the ensuing bars, chords 13, 14, 15 and 16 are in operation, and this procedure continues chronologically, moving through the chart of chords. When all are the hexachords have been introduced, the chain of metamorphosis is varied, all the hexachords being chosen freely and intuitively from the chart.

Some of these hexachords are similar to cluster formations, and are associated with rapid scalic passages or motifs in arabesques. Other hexachords have diatonic implications if spelled in close formation. The latter serve as a basis for relieving tension at certain cadential points. This is particularly evident

from the fifth section to the end, where chords 21, 22, 23, and 24 are juxtaposed, but chord 21 is emphasised by prolongation, creating a feeling of A<sup>b</sup> modality.

The rhythmic language is mainly derived intuitively. I spent a considerable time devising exercises through which to explore cross-rhythms. The opening rhythmic motif is derived from the 4:7 cross rhythm in semiquavers and is exemplified in the following example: 

Throughout various sections of the piece I used palindromes derived from the above in full and in part. For example, the piano in the opening states the final two units of the 4:7 cross rhythm as follows: 

Another rhythmic feature is the use of arabesques either in rhythmic durations or in free time, as in the second section of the piece from bar 46 to 77, where constant rhythmic motion prevails. These rhythmic motifs run their course but are stilled from bar 151 to 181 (the fourth section). At bar 167, a melody unfolds in slow rhythmic motion in contrast to these busier textures.

The final, modal section is a free accompanied cadenza for the saxophone with passing references to the earlier palindromic ideas.



Ex. 1.

# "Defiance" 1997.

Musical notation for measures 1 through 9. The notation is written on two staves (treble and bass clef) and consists of chords. Measure numbers 1 through 9 are written above the staff.

Musical notation for measures 10 through 18. The notation is written on two staves (treble and bass clef) and consists of chords. Measure numbers 10 through 18 are written above the staff.

Musical notation for measures 19 through 24. The notation is written on two staves (treble and bass clef) and consists of chords. Measure numbers 19 through 24 are written above the staff.

"DEFIANCE" 1997. Ex. 2.

BAR 8.

Sax. chord 1

Cello. ARCO Sul Pont

Piano Chord 2

BAR 17 chord 2

chord 1

from chord 2

Sax. chord 2

Cello chord 1

Piano chord 1+2

chord 1

chord 1

Mixture of chord 1+2

chord 1+2

chord 1 T

chord 2.

SEXTET UNO (1997)  
for flute, clarinet, violin, cello, piano and percussion

This sextet was commissioned by the Concorde Ensemble which champions contemporary music in Ireland and abroad. It was premiered in February, 1998 in the National Concert Hall, Dublin.

This piece was inspired by a David Attenborough documentary on eels. I was fascinated by the long cyclic journey undertaken by the eels from the Sargasso Sea to the rivers and ponds of continental Europe, only to return to the Sargasso to spawn and die.

This journey functioned as a premise for structuring the piece, mirroring the seven stages of an eel's existence in one continuous movement, as follows:

- section 1: bar 1 to 54,
- section 2: bar 55 to 103,
- section 3: bar 104 to 162,
- section 4: bar 163 to 207,
- section 5: bar 208 to 262,
- section 6: bar 263 to 281,
- section 7: bar 282 to 303.

I devised a graph which enabled me to monitor the piece and it helped in deciding the type of music which would, perhaps, suggest this journey. For instance, the opening consists of tremolandi in the strings and occasional arabesques in the piano in an attempt to convey the birth of the elver.

I devised 30 types of chords as a reservoir of harmonic and linear material (see example 1). The opening uses a mixture of chords 26 and 27, evoking a bitonal flavour in order to create suspense and tension.

I chose chords from my chart with similar intervallic properties, which would allow me to gradually metamorphose one chord into another (see example 2). These chords generate the horizontal as well as the vertical material of the music. The piece is primarily concerned with texture, so there are few places where explicit melody appears. At bar 189 in the crotales, a type of ephemeral melody is allowed, though it is rather overwhelmed by the ostinato in the piano and the long sustained notes in the other instruments.

For the most part I have used arabesque figures which expand into larger rhythmic lines. Homophonic passages such as at bar 104 to 162, or from bar 262 to 274, serve as a culmination of these figures, confirming their initial purpose and importance to the development of the piece. In short, the micro-rhythms become macro phrases; that is, a magnified version of the beginning.

Ex. 1

SEXTET UNO.

Musical notation for measures 1-11. The system consists of two staves. Measure numbers 1 through 11 are written above the top staff. The notation includes various chords with accidentals (sharps and flats) and stems.

Musical notation for measures 12-20. The system consists of two staves. Measure numbers 12 through 20 are written above the top staff. Measure 13 has a circled 'o' above it. Measure 19 has 'or' written above it. The notation includes various chords with accidentals and stems.

Musical notation for measures 21-30. The system consists of two staves. Measure numbers 21 through 30 are written above the top staff. The notation includes various chords with accidentals and stems. At measure 26, the top staff changes to a treble clef and the bottom staff changes to a bass clef.

Ex 2.

Pic. bar 36.

Chord 22

Handwritten musical score for Ex 2, measures 36-37. The score includes five staves: Piccolo (Pic.), Clarinet, Violin (VLN.), Viola (V.C.), and Piano (P.F.). The Piccolo part has a triplet of eighth notes. The Clarinet part has a quarter note with a flat. The Violin and Viola parts have a whole note chord. The Piano part has a sequence of chords with fingerings 5 and 7, and various accidentals (flats, sharps, naturals).

Bar 38

Pic Choro 21

Choro 22

Handwritten musical score for Bar 38, measures 38-40. The score includes five staves: Piccolo (Pic.), Violin (VLN.), Viola (V.C.), Vibraphone (Vib), and Piano (PIANO). The Piccolo part has a triplet of eighth notes. The Violin and Viola parts have a whole note chord with dynamics *sfzmp*. The Vibraphone part has a sequence of chords with fingerings 5 and 7, and various accidentals. The Piano part has a sequence of chords with fingerings 5 and 7, and various accidentals, with dynamics *mf5 [con ped]* and *loco*.

b 168 P.F.  
chord 28

# SEXTET UNO. Ex. 3.

bar 167 to 168 using notes from chord 3 enharmonically  
ie D<sup>b</sup>

Piccolo:

bar 177 PIANO

bar 184. PIANO

Part of  
Chord 3

bar 188 Flute TRANSFORMATION.

Similar Intervals.

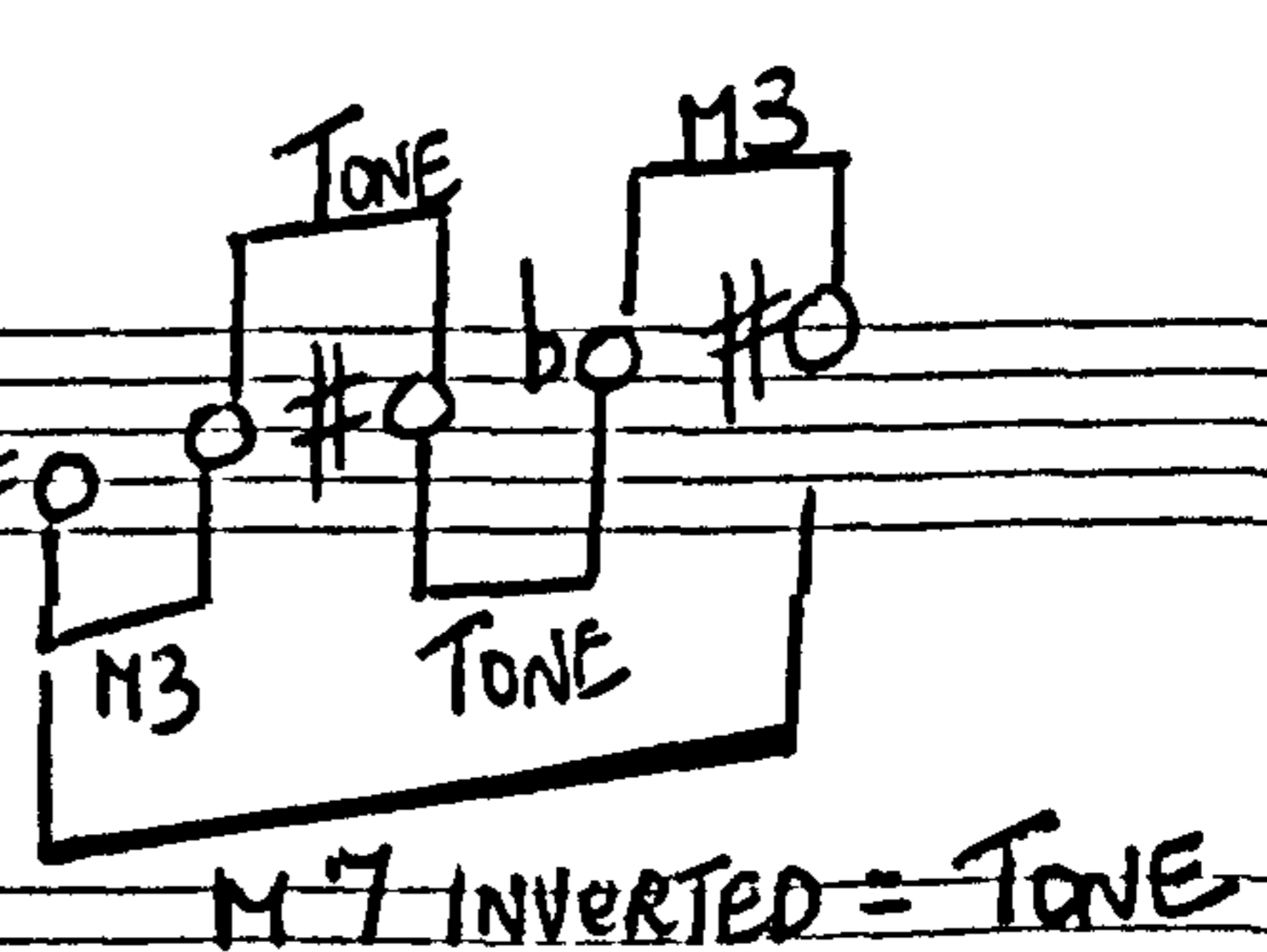
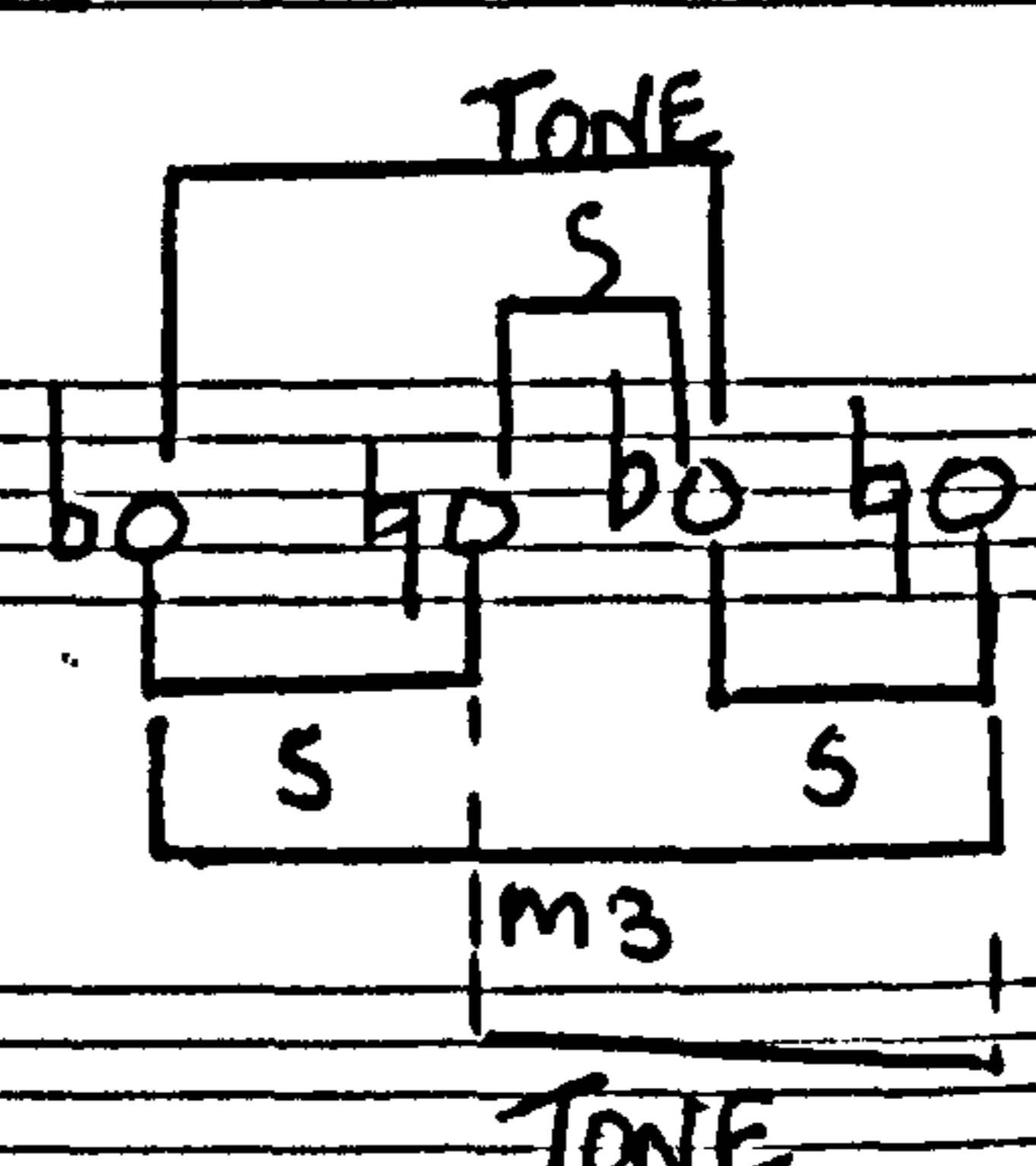
clarinet

Violin note from chord 28.

chord 3

chord 28

chord 3



DIVERGE AND MERGE (1997)  
for orchestra

Diverge and Merge was commissioned by the University of York Orchestra and was premiered by them on the 10th December 1997. It was later performed by the National Symphony Orchestra of Ireland on the 6th February 1998. It is a response to the vivid lines and curvatures which dominate a sketch of two mountain slopes by the African artist James Dorothy. The sketch was a literal stimulus in creating both the gestures and the larger structures of the piece.

Like Sextet Uno this is a one movement piece, comprising four main sections, sub-divided into nine smaller ones. The four main sections are as follows:

- section 1: bar 1 to 66,
- section 2: bar 67 to 94,
- section 3: bar 95 to 129,
- section 4: bar 130 to 176.

I organised my pitch material into a matrix, in the form of a magic square (see example 1). In example 1 the horizontal row represents the prime. The first vertical row to the left of the square represents the inversion.

Example 1	E	F	B	B <sup>b</sup>	A	D	A <sup>b</sup>	C	F <sup>#</sup>	G	E <sup>b</sup>	C <sup>#</sup>	= Prime
	E <sup>b</sup>												
	A												
	B <sup>b</sup>												
	B												
	F <sup>#</sup>												
	C												
	A <sup>b</sup>												
	D												
	C <sup>#</sup>												
	F												
	G	=	Inversion										



The horizontal strands represent transpositions of the prime, vertical strands represent transpositions of the inversion (see example 2). There are various random ways of accessing this matrix. For this piece, I used material in vertical or horizontal formats as opposed to my later piece, *Horrendous Elation*, where I accessed specific areas of the matrix framework in a spiral fashion (this is discussed further in the note on the later piece).

The opening section utilises the matrix in various ways. In example 3, eleven pitches are presented both from the prime and the inversion. The horns' motifs use pitches 3 to 9 in linear manner, while vertically the harmony concentrates on the pitches E and F. Later, at bar 10, more pitches from the prime are included in the harmonic framework. The pitch material accumulates to the point of chromatic saturation. Eleven of the pitches of the prime are notated in canon at various rhythmic speeds from bar 53 to 66 (see example 4), omitting the 12th pitch C#, which is reserved until bar 67 for a cadential point. Here the register is at its highest point in the piece, mirroring the apex of the mountain sketch.

This section is then followed by semiquaver activity from bar 86 to 94, centring on the semitone intervals within the prime. These intervals are integral to the texture of the piece. Where rhythmic activity occurs with arabesque figures, the main interval is the semitone and tone. Thus this type of texture is used to create an unsynchronised web of sound, devoid of melodic delineation. In the last section, from bar 130 to 176, a dense web of sound at a slower speed is created by accumulating all the horizontal pitch material from the matrix in stratified counterpoint.

Example 6 is the collection of rhythmic cells which I devised to function as a palate somewhat analagous to the chord palates I have used in previous pieces.

As in previous works the small motifs expand in the course of the piece. The cells call up one another and accumulate into larger groupings by association. The way they actually work can be observed in example 7. A brief synopsis of this piece can be seen in example 8.

Ex. 2

# MATRIX

R = RETROGRADE

P = PRIME

		← R											
	P →												
I I = INVERSION ↓	I	E	F	B	B <sup>b</sup>	A	D	A <sup>b</sup>	C	F <sup>#</sup>	G	E <sup>b</sup>	C <sup>#</sup>
	E <sup>b</sup>	E	B <sup>b</sup>	A	A <sup>b</sup>	D <sup>b</sup>	G	B	F	F <sup>#</sup>	D	C	
	A	B <sup>b</sup>	E	E <sup>b</sup>	D	G	C <sup>#</sup>	F	B	C	A <sup>b</sup>	F <sup>#</sup>	
	B <sup>b</sup>	B	F	E	E <sup>b</sup>	A <sup>b</sup>	D	F <sup>#</sup>	C	C <sup>#</sup>	A	G	
	B <sup>b</sup>	C	F <sup>#</sup>	F	E	A	E <sup>b</sup>	G	C <sup>#</sup>	D	B <sup>b</sup>	A <sup>b</sup>	
	F <sup>#</sup>	G	C <sup>#</sup>	C	B	E	B <sup>b</sup>	D	A <sup>b</sup>	A	F	E <sup>b</sup>	
	C	C <sup>#</sup>	G	F <sup>#</sup>	F	B <sup>b</sup>	E	A <sup>b</sup>	D	E <sup>b</sup>	B	A	
	A <sup>b</sup>	A	E <sup>b</sup>	D	C <sup>#</sup>	F <sup>#</sup>	C	E	B <sup>b</sup>	B	G	F	
	D	E <sup>b</sup>	A	A <sup>b</sup>	G	C	F <sup>#</sup>	B <sup>b</sup>	E	F	D <sup>b</sup>	B	
	C <sup>#</sup>	D	A <sup>b</sup>	G	F <sup>#</sup>	B	F	A	E <sup>b</sup>	E	C	B <sup>b</sup>	
	F	F <sup>#</sup>	C	B	B <sup>b</sup>	E <sup>b</sup>	A	C <sup>#</sup>	G	A <sup>b</sup>	E	D	
	RI	G	A <sup>b</sup>	D	C <sup>#</sup>	C	F	B	E <sup>b</sup>	A	B <sup>b</sup>	F <sup>#</sup>	E

R.I. = RETROGRADE INVERSION

EX. 3 (a)

OPENING

HORN 1 *Poco*  
 Horn 2 *Poco*

PRIME = E, F, B, B<sup>b</sup>, A, D, A<sup>b</sup>, C, F<sup>#</sup>, G, E<sup>b</sup>, C<sup>#</sup>

HORN 1

HORN 2

HORN 1 = B<sup>b</sup>, A, D, A<sup>b</sup>, G omitting F<sup>#</sup> the 9th pitch  
 HORN 2 = B, B<sup>b</sup>, A, D, A<sup>b</sup>, F<sup>#</sup> omitting C the 8th pitch

3(b)

BAR 10. Pitch Material Vertically

HORN 1 AND 2

Trumpet 1+2

TRON 1

TRON 2

TRON 3

Tuba

# EX4.

TR 1, bar 53 to 56. ELEVEN pitches presented from PRIME

bar 55 to 64.

Flute 1.

Ex. 5. TR1. b. 160. <sup>DIVERGE AND MERGE.</sup> three strands of matrix linearly.




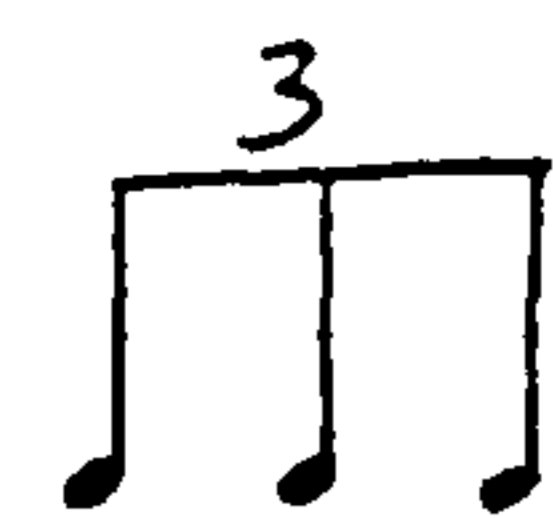
Handwritten musical notation for three strands (TR1, TR2, TR3) in 4/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The strands are labeled as follows:


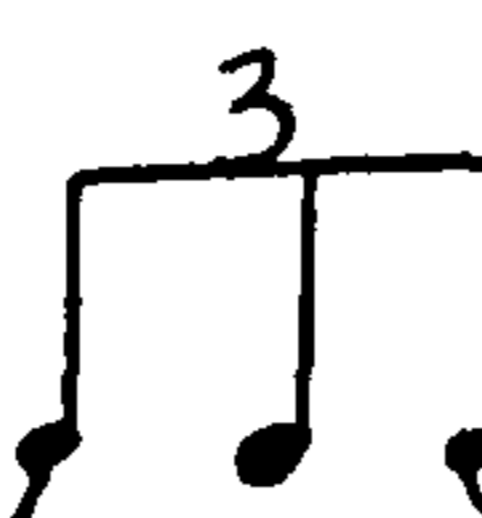
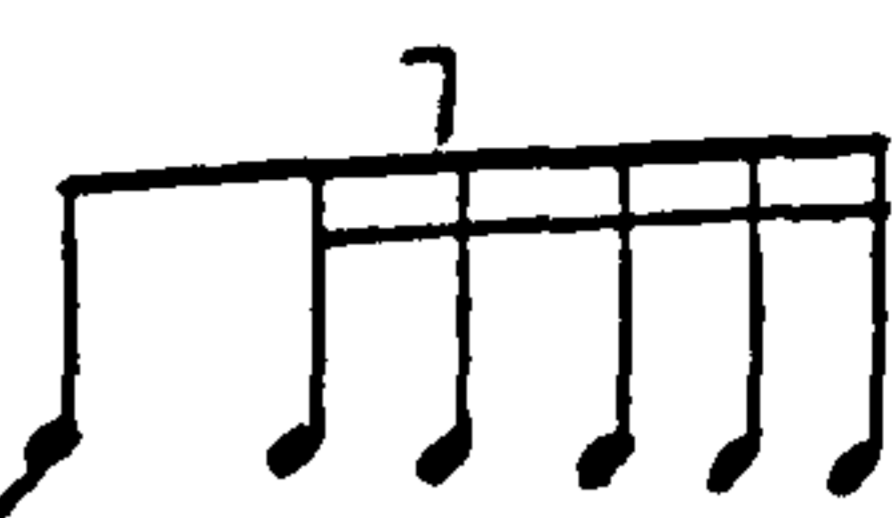
- TR1. PRIME: Includes a triplet of eighth notes, a quarter note with a '5' above it, and a section labeled 'b.161' with a series of notes.
- TR2. 6th Row: Includes a quarter rest, a quarter note with a sharp, a triplet of eighth notes, and a section labeled '3' with a quarter note.
- TR3. Last Row: Includes a quarter rest, a quarter note with a flat, a quarter note with a sharp, a quarter note with a flat, and a section labeled '5' with a quarter note.

Each strand ends with 'etc.' and is followed by several empty staves.


EX. 6


Rhythmic Figures


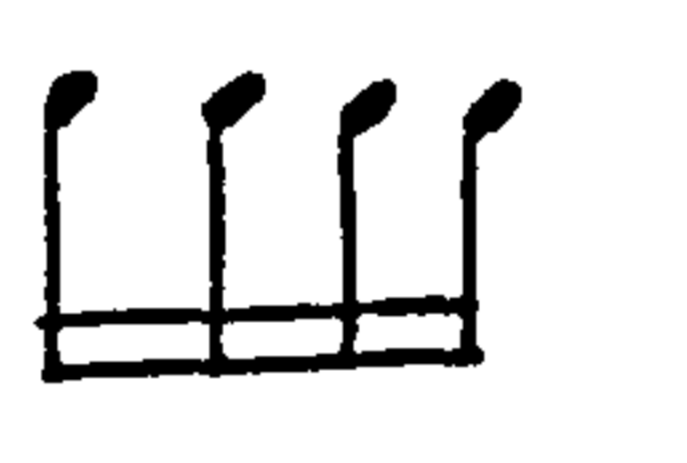
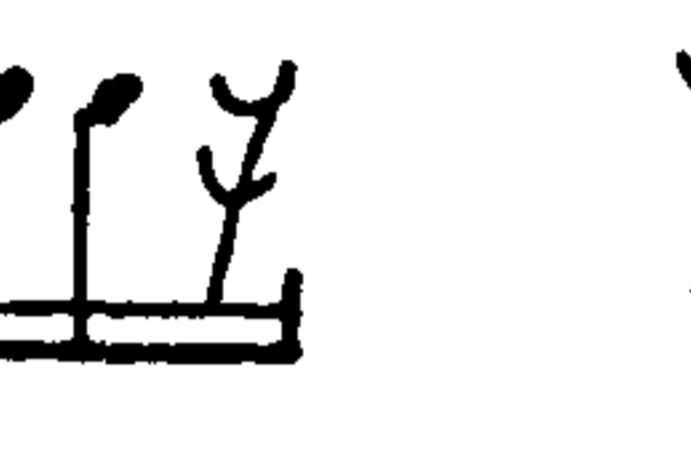
(a) <sup>(aug)</sup>      } Repeated note figure.


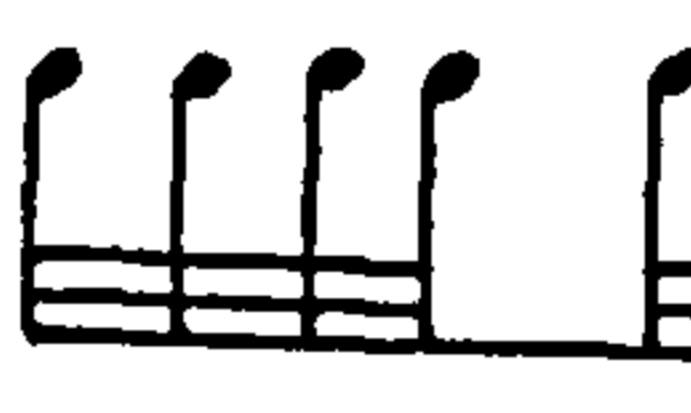

(b)   


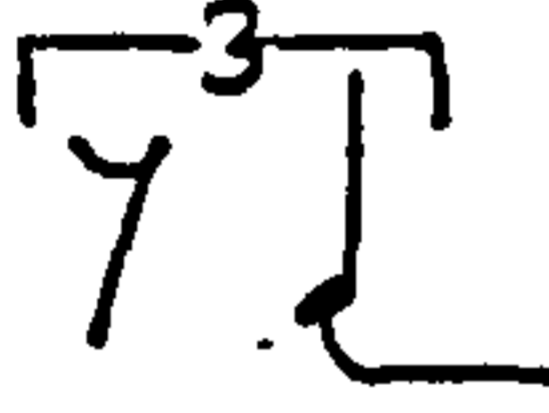



(b) (Augmented)   

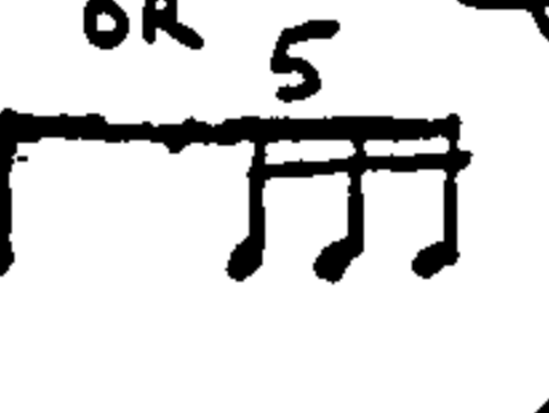
(c) 


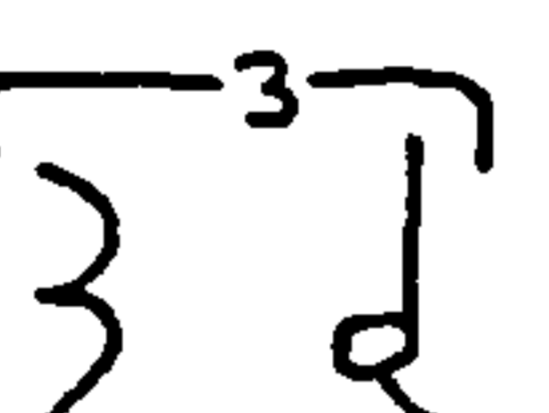
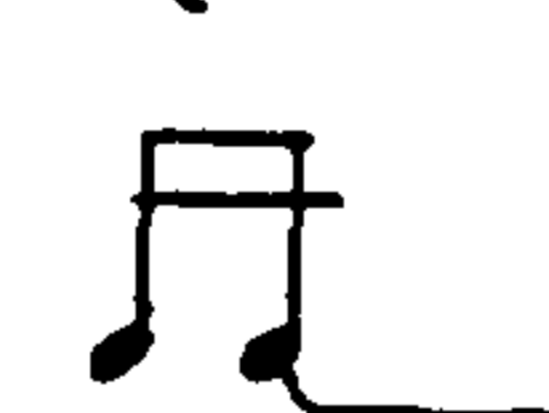
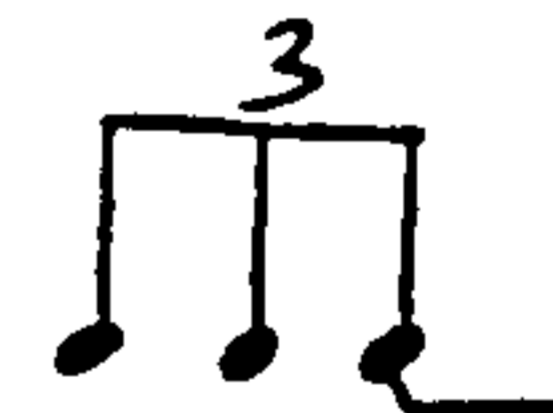

(c) augmented. 

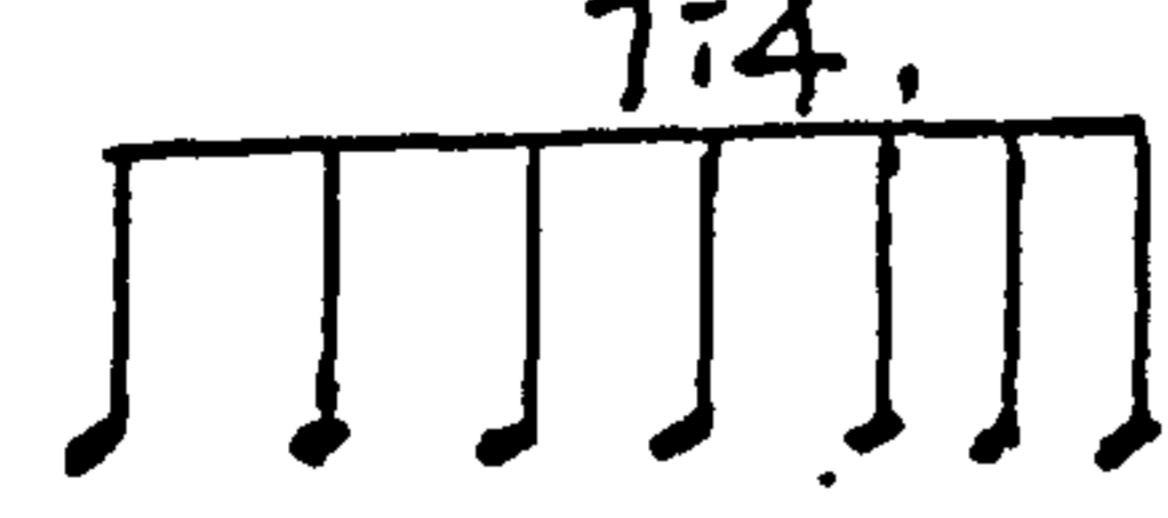
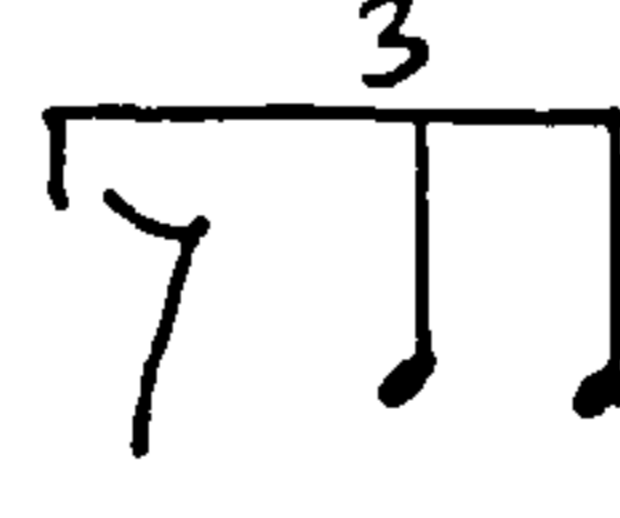

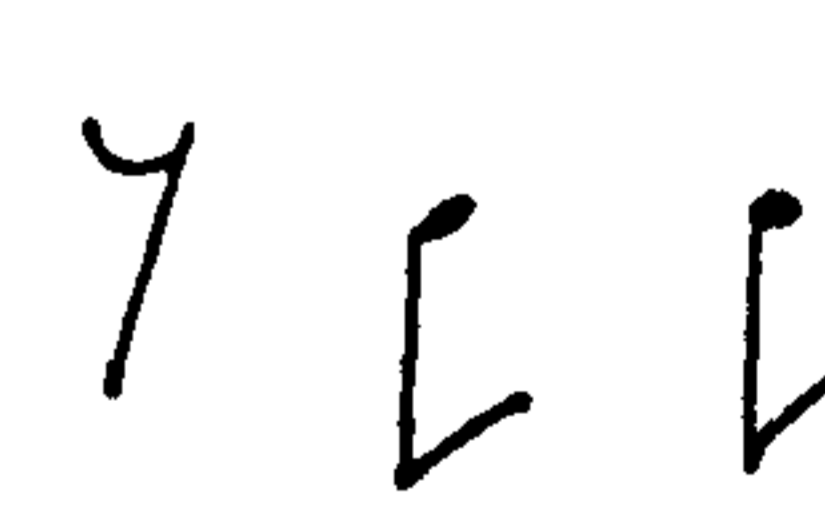
(d)   



(dim)   




(e)     

OR 

Augmented     

Possible (f)    

(g)  

(h)   

(i) 

Handwritten musical score for flute and oboe with annotations. The score is divided into three systems. The first system is for Flute 1 (Fl. 1) and Oboe 1 (Ob. 1). The second system is for Flute 2 (Fl. 2) and Oboe 2 (Ob. 2). The third system is for Trombone 1 (Tromb. 1). Annotations include 'B. 18', 'B. 19', 'B. 22', 'B. 44', 'Augmented', 'p cresc', 'p', 'spr', '3', '5', '7', 'etc.', and 'exactly.'

Examples Above 2 (E) in Flutes + Oboes at bar 18.

(e) Augmented in Clarinets bar 19.

(a) Repeated note figure in Bassoon 3.

(b) Augmented in 3rd Trombone at bar 44.



SECTION 2  
 Tempo  $\downarrow = 93$   
 BAR 1 to 22

Prime  
 Opening Pitch material  
 vertically  
 and  
 horizontally.  
 Strings imitate same material in Pizz.  
 B<sup>b</sup> = Horns 1+2  
 A, D, C, F#  
 G = Trumpets;  
 D + E<sup>b</sup> and vertically  
 Fragments taken from rhythmic strands.  
 (a), (b), (c) and (e)  
 Percussion has short interjections.  
 Strings rhythmic (a), + Jete, Col Legno batubato.  
 Same pitch material

SECTION 3  
 Tempo  $\downarrow = 54$   
 BAR 67 to 85

Strings at highest register, fuller sound, though initially in Harmonics.  
 C#, (the 12th pitch, not used before) is introduced in Violin 1.  
 Harp, Celesta and vibraphone manipulate pitch material from other areas of matrix.  
 Elongated rhythmic material in strings.  
 Fragments of (B), (C) and (e).  
 (a) is used in vib., cel., and Harp.

SECTION 4  
 Tempo  $\downarrow = 97$   
 BAR 94 to 99

4 semitones of opening pitches.  
 Rhythm (a) and part of (c) in wind and Percussion also.

SECTION 5  
 Tempo sempre  $\downarrow = 86$   
 BAR 95 to 111

Ascending and descending passages in strings and wind. Interjections in wind, brass and percussion.

SECTION 6  
 Tempo  $\downarrow = 60$   
 BAR 112 to 129

Spiralling of prime in strings. Mixture of various rhythmic strands in all instruments including percussion, when entry occurs.  
 Mixture of (a), (e) in trumpets rhythmically.  
 Vertical and diagonally strands of matrix.  
 Pitch material from bottom of chart; B, C#, F#, D, B<sup>b</sup>, A, A<sup>b</sup>, C, almost in imitation

SECTION 7  
 Tempo  $\downarrow = 98$   
 BAR 130 to 156

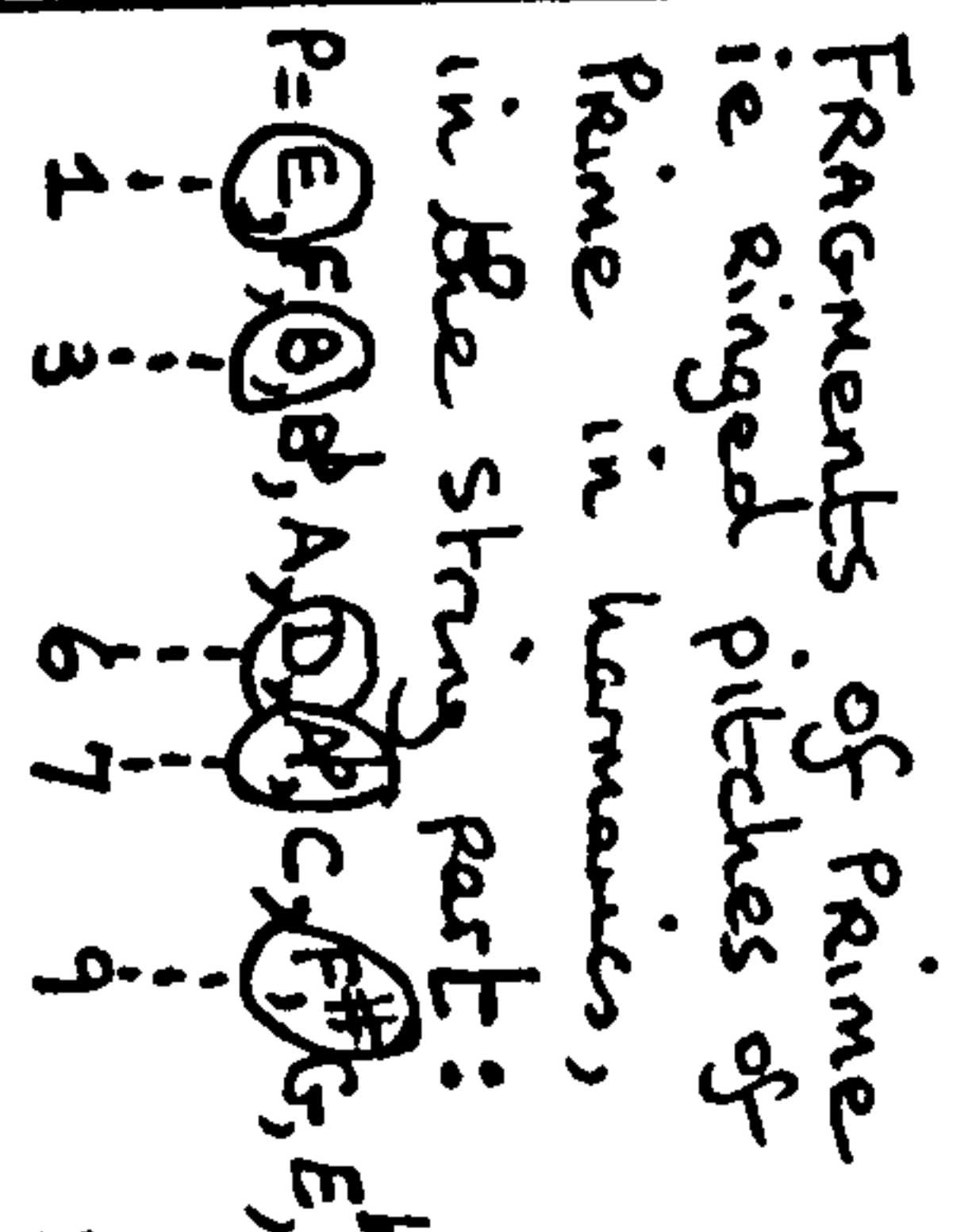
Static high strings. Double bass have rhythm (a). Mixture of (d), (e), (b), (c) and (a) used in all strings.  
 (a) in bar 138 in brass elongated to bar 156.

SECTION 8  
 Tempo  $\downarrow = 98$   
 BAR 157 to 168

Culmination of all pitch material and rhythmic strands. Prime again restated in strings, fragmented in wind, brass and percussion to bar 168.

SECTION 9  
 Tempo  $\downarrow = 98$   
 BAR 168 to END

High harmonics in strings. Interjections in brass. Contrition and elongated parts of prime. E.g. Bassoon 3 B 168 to 172.



The Prime is stated with all rhythmic elements employed in most of instrument. LAST flourish in Percussion bar 174.

Rhythm (a). All homogeneous at 173. apart from Percussion chord = C#, E, A<sup>b</sup>, A, B, D, G. from Matrix Prime.

HORRENDOUS ELATION (1998)  
for orchestra

*Horrendous Elation* for Orchestra was commissioned by the National Symphony Orchestra of Ireland and the Ulster Orchestra of Northern Ireland.

As in *Diverge and Merge*, I used a magic square as the matrix of all melodic and harmonic material (see example 1), but I wished to clarify further my use of pitch material in building up a palate of intervallic associations. Example 2 illustrates my use of the first six pitches of the prime and the inversion which, in aggregate, have the following pitches in common: E<sup>b</sup>, D, E and A. However, the harp introduces the pitches F and C, (part of the inversion), while the second violin parts have F# and C# (part of the prime). These four pitches in various formations are used frequently as part of the harmonic soundworld in the piece having the property of being able to structure both symmetrical and asymmetrical chords (see example 3).

A new device employed throughout this piece is spiral motion within the matrix framework which gave me a concise method of honing in on specific areas of the matrix. (It also economises in the use of pitch material.) Example 4 illustrates how I used the top left corner of the matrix, commencing at bar 6 in the vibraphone part. At bar 10, the piccolo begins a series of spirals which transfer to other wind instruments in canon until bar 19. Later on, this device is broadened to incorporate linear strands of the matrix. An example of this procedure can be heard at bar 112 in the cor-anglais, starting on the note G, (the 10th pitch of the prime). It moves linearly to B, B<sup>b</sup>, E<sup>b</sup>, D, E, A, thence to C (the 7th pitch of the prime) and finally to F, A<sup>b</sup>, G, B, B<sup>b</sup>.

I found the spiral, both as device and metaphor, to be a useful tool for building up strands of material as well as enlarging the proportions of the piece. In hindsight, certain passages in *Diverge and Merge*, could have been improved by using this technique, and I determined to achieve a clarity and economy of pitch material in the present work in order to bring out subtleties of detail and proportion.

The use of rhythm in this piece is largely intuitive, although exercises converting the pitches of the matrix to numbers allowed me to explore various rhythmic patterns, some of which I found to my purpose.



# EX. 2. HORRENDOUS ELATION.

bar 4 Strings First 6 Pitches of Prime:

VLN1 div

(1)  $E^b, D, E, A, C^\#, F^\#$

(2)

(3)

4

div VLN2

(1)

(2)

HARP; FIRST 6 Pitches in INVERSION;  
 $E^b, E, D, A, F, C$

Harp bar 2.

$b, b, b, b, b, b$  etc.

Ex 3

Harmonic Language.

symmetrical chord

bar 20.

M7  
Oboe 2  
TONE  
Cor-Anglais  
= M7th. OR TONE INVERTED  
7th or Semitone inverted  
D7  
Clar 1  
OR Dim 3rd inverted

BAR 30. Asymmetrical chords.

Trom 1. #F  
Trom 2  
Trom 3. 3  
Tuba  
#F  
Symmetrical chord.

Bass Cl.

bar 40 in lower wind

#F  
5  
Fag 1  
5  
Fag 2  
5  
Contra Fag  
5

EXA

# SPIRAL Motion. — HORRENDOUS ELATION

Handwritten musical notation on five staves showing a spiral motion of notes:

Staff 1: E<sup>b</sup> D → (E) → A C<sup>#</sup>

Staff 2: E → E<sup>b</sup> → F B<sup>b</sup> D

Staff 3: D ← C<sup>#</sup> ← E<sup>b</sup> A<sup>b</sup> C

Staff 4: (A) ← A<sup>b</sup> ← B<sup>b</sup> E<sup>b</sup> G

Staff 5: F E F<sup>#</sup> B E<sup>b</sup>

Vibraphone. BAR 6.

Handwritten musical notation for Vibraphone, Bar 6, in 4/4 time. The melody consists of eighth notes: E<sup>b</sup>, D, E, A, C<sup>#</sup>, B<sup>b</sup>, D, E<sup>b</sup>, A<sup>b</sup>, C.

Vibraphone BAR 9.

Handwritten musical notation for Vibraphone, Bar 9, in 5/4 time. The melody consists of eighth notes: E<sup>b</sup>, D, E, A, C<sup>#</sup>, B<sup>b</sup>, D, E<sup>b</sup>, A<sup>b</sup>, C.

Piccolo SPIRAL FROM BAR 10 TO BAR 12.

Handwritten musical notation on five staves showing a spiral motion of notes for Piccolo:

Staff 1: E<sup>b</sup> D → E A C<sup>#</sup>

Staff 2: E (E<sup>b</sup>) F B<sup>b</sup> D

Staff 3: D C<sup>#</sup> E<sup>b</sup> A<sup>b</sup> C

Staff 4: A ← A<sup>b</sup> ← B<sup>b</sup> E<sup>b</sup> G

Staff 5: F E F<sup>#</sup> B E<sup>b</sup>

Piccolo: b. 10 to 12.

Handwritten musical notation for Piccolo, bars 10 to 12, in 5/4 time. The melody consists of eighth notes: E<sup>b</sup>, D, E, A, C<sup>#</sup>, B<sup>b</sup>, D, E<sup>b</sup>, A<sup>b</sup>, C.

LA CORBIÈRE (1998)  
for soprano and four percussionists

In 1998 I was very fortunate to have met Anne Le Marquard Hartigan, a published poet, sculptor and painter. She subsequently sent me a collection of her poetry called *Immortal Sins*. I was very impressed by this collection and decided to set one of her works in this volume, *La Corbière*, for soprano voice and four percussionists.

*La Corbière* is based on a harrowing account of the shipwreck of a boatload of French women, prostitutes, who had been shipped to Jersey for the entertainment of Nazi soldiers during World War II. On the return to France, their ship was wrecked in fog, on the very rocky coastline of La Corbière. The bodies were never recovered and were seen for days, sometimes alone, sometimes in clusters, their peroxide hair floating on the waves.

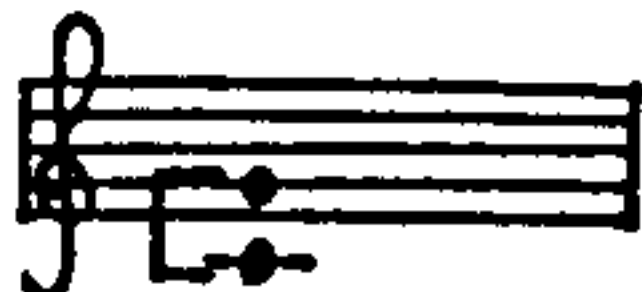
To me, the poem is extremely emotive and powerful in its use of language. I was drawn to its play on words, its imagery and symbolism. The poem works on a number of levels. On the one hand, it is a requiem for these women, lamenting the awful life these women had and regretting their demise. It also depicts the hypocrisy of mankind, in that had there been 'ordinary' citizens in the shipwreck, they would almost certainly have been saved, but it was because these women were prostitutes that nobody bothered to attempt a rescue.

In setting this poem, I avoided string instruments, feeling that their association with war documentaries where they are often used to evoke sadness and despair might sound too sentimental or clichéd. I chose tuned and untuned percussion, favouring metallic and skin sounds. The tubular bell sounds are used to evoke the bell used when fog obscures the coastline; bells are used at religious



services too, so I used them in connection with the Latin phrase 'requiem aeternam dona eis domine'.

The text is spartan; the stanzas are mainly of broken sentences such as, 'Lot their lot got their lot Deserved.' There are passages based on word play such as 'Corbière hair air air air air'. In response, I used a variety of vocal techniques. Two in particular are sprechgesang, (half sung, half spoken), and sprechstimme (spoken). Chant-like vocal lines are used to highlight the use of alliteration or where religious connotations occur. Quarter tone inflections convey a grieving or mournful effect (see example 1). Alliteration in the text is also reflected by the use of verbal rhythms in the percussion parts as at system 12 where the tom-toms mirror the verbal rhythms of the mechanical soprano chant.

The initial pitch material is the notes C, F# and G, until system 9, where the notes E, D and their quarter tone inflections open up the range, albeit limited, between . This constriction conveys the sense of mourning. Not until E, the 17th system, is the vocal part allowed to expand further. At this point the mood changes to evoke a secure world which addresses home life, and the many 'traditional' roles of the female. This is reflected in the expansion of the register and the opening up of the harmonic soundworld (see example 2 and 2b)

Throughout the work, the shades of my harmonic palate are related to associations within the text: *mother, bread, sweet, pink, baby* etc. Likewise, the instrumental textures structure the work by reflecting the mood of each section of the poem.

The process of opening out, as the child grows to adulthood, is reversed at system 25 where the mood becomes stark, nervous and fearful. In the last violent

section, rolls on thunder sheet, low tom-tom and tam-tam build up resonances which lead to the climax (system 38). The piece closes with the voice singing a broken chant, accompanied by occasional interjections on the tubular bells.

\*\*\*\*\*

I have enjoyed my time in York immensely. I would like to thank my supervisor, Professor Nicola LeFanu, for all her unstinting help, encouragement and accessibility during my time at study. Finally, many thanks to my brother, Ger, for his help and support.

System 3.

Ex 1. La Corbière.

Soprano Chant-Like

Re-qui-em  
mp

ae-ter-nam  
mp

do-na  
mp

eis  
p

dan-i-ne  
p

Tubular Bells.  
p

Chant using Aliteration.

Soprano. System 13.

The grate grind grit growl  
mf

Other Chant-Like Passages mirrored by percussion.

Soprano. System 12.

Stop  
mf

clap

clap

flop

Snack

Lack

back

Toms  
mp

Part of La Corbière Ex. 2 (a)  
System 19. celesta.

Vibraphone

Ex 2 (b) System 19 into 20.

$D^b$  modality To C modality

System 19 END celesta System 20.

Vib.

"TOO MANY AVENUES".

GRAINNE MULVEY.  
1995.

"TOO MANY AVENUES".

1995.

FOR 8 PERFORMERS.

DURATION: 4' 11".

SCORE TRANSPOSED.

INSTRUMENTATION:

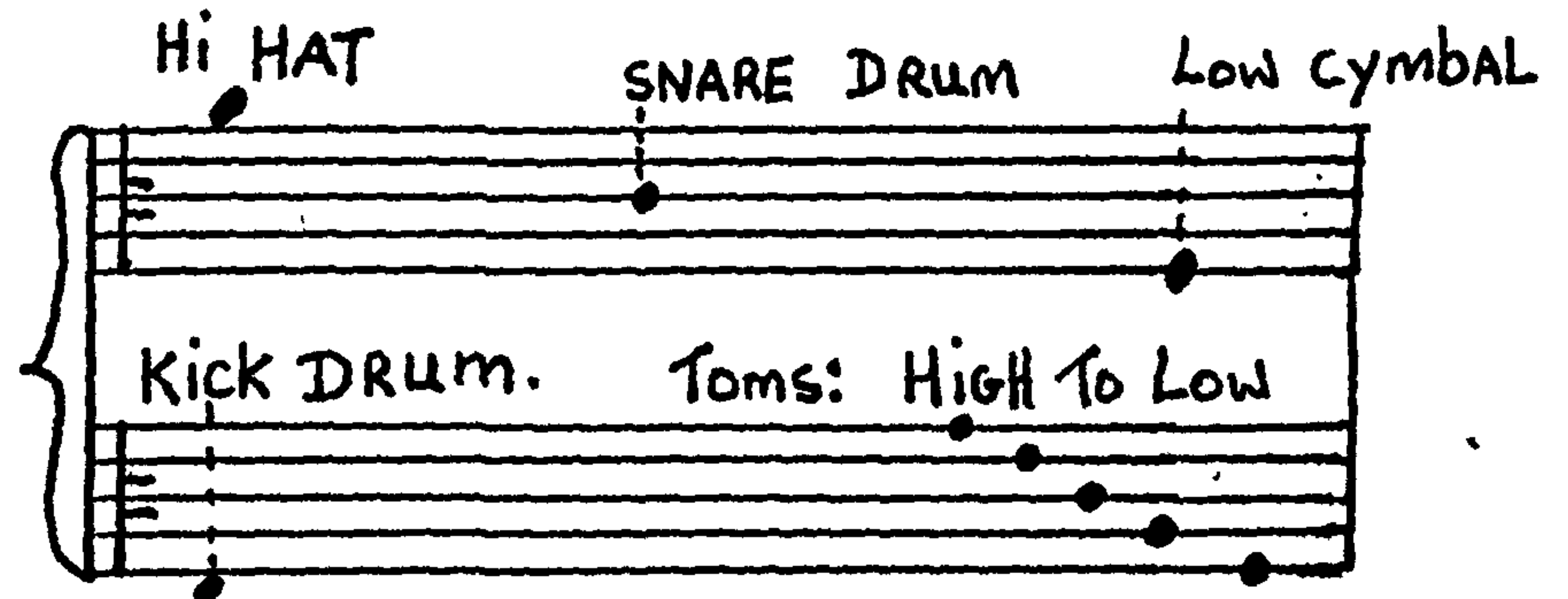
PLAYER 1: FLUTE, TREBLE FLUTE IN G, PICCOLO.

PLAYER 2: ALTO FLUTE, TREBLE FLUTE IN G.

PLAYER 3. TENOR SAXOPHONE IN B<sup>b</sup> , SOPRANO SAXOPHONE IN B<sup>b</sup> .

PLAYER 4. BARITONE SAXOPHONE IN E<sup>b</sup> , ALTO SAXOPHONE IN E<sup>b</sup> .

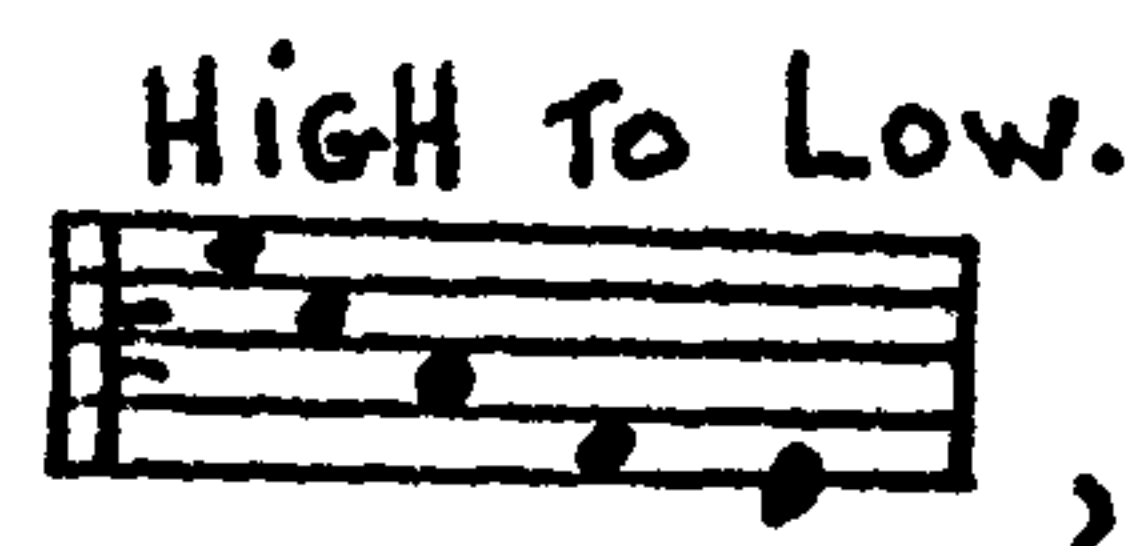
PLAYER 5. PIANO, DRUM KIT:

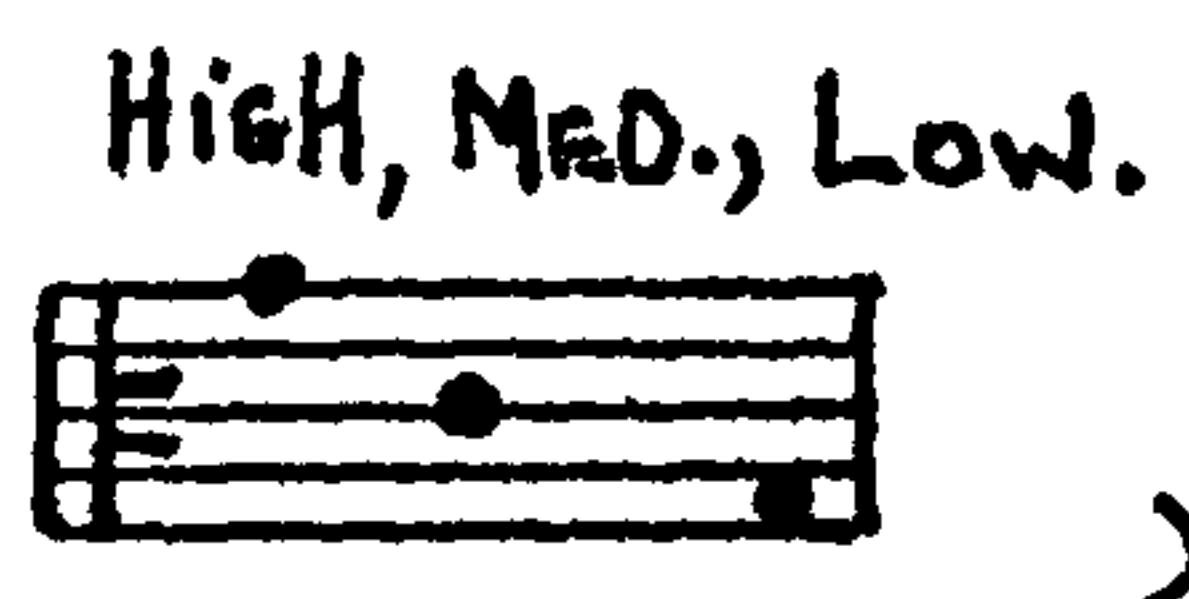


Hi HAT:

+ = CLOSED, 0 = OPENED.

ELECTRIC BASS GUITAR, (BASS 2) AND ELECTRIC GUITAR.

PLAYER 6. PERCUSSION: OCTOPADS (5 TOMS) : 

3 CONGAS:  , MARIMBA.

PLAYER 7. CELLO.

PLAYER 8. ELECTRIC BASS GUITAR (BASS 1 )

ALL SHARPS AND FLATS LAST FOR DURATION OF BAR UNLESS MARKED  
BY A ♯ SIGN.

"Too Many Avenues"

G. Mulvey '95.

A

5  $\text{♩} = 73 (\text{♩} = 146)$  6 7 (4+3) 4 16

TENOR SAX B $\flat$  *mp*

BARITONE SAX E $\flat$  *mf*

6

TENOR SAX B $\flat$

BARITONE SAX E $\flat$

9 3 8 3 10 4

♩ = 60

Flute *mp*

ALTO flute *mp*

Tenor SAX B $\flat$  *f* *mf* *mf*

BARITONE SAX E $\flat$  *f* *mf* *mf*

PIANO *mf* *f*

OCTOPADS 5 TOMS. *mf* *f*

Handwritten musical score for measures 11-12. The score includes parts for Flute, Alto Flute, Tenor Sax Bb, Baritone Sax Eb, Piano, and Octopans 5 Toms. The time signature changes from 4/4 to 2/4 between measures 11 and 12. Dynamics include *mf*, *f*, and *p*. Fingering numbers (5, 3) and articulation marks are present.

Handwritten musical score for measures 13-14. The score includes parts for Flute, Alt. Flute, Tenor Sax Bb, Baritone Sax Eb, Piano, Oct. Toms, Cello, and Bass Guitar. The time signature changes from 4/4 to 5/4 between measures 13 and 14. Dynamics include *f*, *mp*, *mf*, and *p*. Fingering numbers (5, 3, 10, 6, 9) and articulation marks are present.



15

Handwritten musical score for system 15. The score is in 4/4 time and consists of seven staves:

- FL.** (Flute): Starts with a 2-measure rest, then plays a melodic line with dynamics *f* and *mf*.
- ALT. FL.** (Alto Flute): Plays a melodic line with dynamics *f*, *mf*, and *sfz*.
- TEN. SAX Bb** (Tenor Saxophone): Plays a melodic line with dynamics *mf* and *f*.
- BAR. SAX Eb** (Baritone Saxophone): Plays a melodic line with dynamics *mf* and *f*.
- P.F.** (Piano/Forte): Shows piano accompaniment with dynamics *f* and *mf*.
- 5 Taps OCT.** (5 Taps Octave): Plays a melodic line with dynamics *p* and *mf*.
- CELLO.** (Cello): Plays a melodic line with dynamics *mp* and *mf*.
- BASS GUITAR**: Plays a melodic line with dynamics *mf*, *sfz*, *dim*, and *sfz dim*.

18

Handwritten musical score for system 18. The score is in 4/8 time and consists of six staves:

- FL.** (Flute): Starts with a 4-measure rest, then plays a melodic line with dynamics *mf* and *f*. Includes a 5-measure rest with a tempo marking *♩ = 60*.
- ALT. FL.** (Alto Flute): Plays a melodic line with dynamics *mf* and *f*. Includes a 7:4 ratio marking.
- TENOR SAX Bb** (Tenor Saxophone): Plays a melodic line with dynamics *mf* and *f*.
- BARITONE SAX Eb** (Baritone Saxophone): Plays a melodic line with dynamics *mf* and *f*.
- CELLO.** (Cello): Plays a melodic line with dynamics *mf* and *mf sub*. Includes a 5:4 ratio marking.
- BASS.** (Bass): Plays a melodic line with dynamics *f* and *mf*. Includes a 6:4 ratio marking.

7 8 22 5 4  $\text{♩} = 60$  5 8  $\text{♩} = 60$

FL.

ALT. FL.

TENOR SAX B♭

BARITONE SAX E♭

DRUM KIT.

OCTO. STOMS.

CELLO.

BASS.

Hi or Snare

3 or Snare

Cresc

Kick Drum Toms

mf

mp

mf

f

mf

f

mf

f

3 8 25 4 3  $\text{♩} = 60$

FL.

ALT. FLUTE

SOP. SAX B♭

ALT. SAX.

DRUM KIT.

OCTOPANS

CELLO

BASS

Snare

Snare

Tom Toms

Hi hat or S

Hi or S

Hi or S

Hi or S

(Kick Drum)

f

(Kick Drum)

(Low Tom) (Kick Drum)

(Kick Drum)

(K.D.)

Toms

3

Toms

3

mf

f

mf

f

f

f

sfz

mf

sfz

mf

f

ff

f

ff

f

ff

mf

mf



**B**

33

5

TREBLE  
G. Flute

alto  
flute

Sop  
Sax

alt.  
Sax

3  
CONGAS

CELLO

BASS

Go To MARIMBA

35

3

TREBLE  
FLUTE

alto  
flute

Sop  
Sax

ALT.  
Sax

CELLO

BASS 2.

BASS 1.

4

4

4

37

5  
4

3  
4

TREBLE FLUTE G

ALTO FLUTE

Sop Sax Bb

ALT. Sax

CELLO

BASS 2

BASS 1

Handwritten musical score for measures 37-40. The score is arranged in a system with six staves. The top two staves are for Treble Flute G and Alto Flute. The next two are for Soprano Saxophone Bb and Alto Saxophone. The bottom two are for Cello, Bass 2, and Bass 1. The music is in 7/4 time. Measure 37 starts with a 5/4 time signature. Measure 38 has a 3/4 time signature. Measure 39 has a 5/4 time signature. Measure 40 has a 3/4 time signature. Dynamics include mp, mf, f, and psub. There are various articulations and slurs throughout the score.

39

5  
4

3  
4

40

Treble Flute G

Alto Flute

Sop. Sax Bb

ALTO Sax

CELLO

BASS 2

BASS 1

Handwritten musical score for measures 39-40. The score is arranged in a system with six staves. The top two staves are for Treble Flute G and Alto Flute. The next two are for Soprano Saxophone Bb and Alto Saxophone. The bottom two are for Cello, Bass 2, and Bass 1. The music is in 7/4 time. Measure 39 has a 5/4 time signature. Measure 40 has a 3/4 time signature. Dynamics include mf, f, and psub. There are various articulations and slurs throughout the score.

41

$\frac{3}{4}$   $\frac{4}{4}$

TREBLE Flute G

alto Flute

Sop. Sax B♭

alt. sax

marina

CELLO.

BASS 2.

BASS 1.

44

45 *Piccolo*

To Piccolo

To TREBLE G Flute

TREBLE flute

Sop. Sax B♭

alt. sax

MARINA

CELLO.

BASS 2.

BASS 1.



57 5 8 6 10 60 8 7

Pic.  $\text{sf}$   $\text{f}$   $\text{sf}$   $\text{f}$   $\text{sfz}$   $\text{f}$

TREBLE  
Gr. Flute  $\text{sf}$   $\text{f}$   $\text{sf}$   $\text{f}$   $\text{sfz}$   $\text{f}$

Sop.  
Sax Bb  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{f}$   $\text{sfz}$   $\text{mf}$

alto  
Sax.  $\text{f}$   $\text{mf}$   $\text{f}$   $\text{f}$   $\text{sfz}$   $\text{mf}$

Octaves  
STOMS  $\text{mf}$   $\text{mf}$   $\text{f}$   $\text{f}$   $\text{sfz}$   $\text{mf}$

Cello  $\text{sfz}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{sfz}$   $\text{f}$

Bass  $\text{sfz}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{sfz}$   $\text{f}$

61 6 2 5 65 10(2+2+2+4) 8

Pic.  $\text{sfz}$   $\text{mf}$   $\text{sfz}$   $\text{mp}$   $\text{mf}$   $\text{sf}$   $\text{f}$   $\text{sf}$   $\text{sf}$   $\text{Dim}$   $\text{f}$

Treble  
Flute  $\text{sfz}$   $\text{mf}$   $\text{sfz}$   $\text{mp}$   $\text{mf}$   $\text{sf}$   $\text{f}$   $\text{sf}$   $\text{sf}$   $\text{Dim}$   $\text{f}$

Sop  
Sax Bb  $\text{sfz}$   $\text{mp}$   $\text{sfz}$   $\text{p}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{f}$   $\text{f}$   $\text{Dim}$   $\text{mf}$

alto  
Sax.  $\text{sfz}$   $\text{mp}$   $\text{sfz}$   $\text{p}$   $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{f}$   $\text{f}$   $\text{Dim}$   $\text{mf}$

Octaves  
5 Toms  $\text{f}$   $\text{sfz}$   $\text{sfz}$   $\text{f}$   $\text{f}$   $\text{sf}$   $\text{sf}$   $\text{mp}$

Cello  $\text{mf}$   $\text{sfz}$   $\text{sfz}$   $\text{ff}$   $\text{sfz}$   $\text{ff}$   $\text{sfz}$   $\text{mf}$

Bass.  $\text{mf}$   $\text{sfz}$   $\text{sfz}$   $\text{ff}$   $\text{sfz}$   $\text{ff}$   $\text{sfz}$   $\text{mf}$



67

6 8 (4+2) 10 (2+2+4+2) 8 (3+2+3) 5 70 3 8

Pic. *sf* *f* *sf* *f* *sf* *f* *f* *f*

TREBLE Flute G. *sf* *f* *sf* *f* *sf* *f* *f* *f*

Sop. Sax. *f* *mf* *f* *mf* *f* *mf* *f* *f*

alt. Sax. *f* *mf* *f* *mf* *f* *mf* *f* *f*

Octo. ST *mf* *mp* *f* *f* *sfz* *sfz* *mf* *sfz*

CELLO. *sfz* *mp* *f* *f* *sfz* *sfz* *mf* *sfz*

BASS. *sfz* *mp* *f* *f* *sfz* *sfz* *mf* *sfz*

74 10 (2+2+4+2) 4 75 3 8 4 8 5 80 2 8

Pic. *f* *mf sub* *f* *sf* *sfz* *sf* *sf* *sf*

TREBLE Flute G. *f* *mf sub* *f* *sf* *sfz* *sf* *sf* *sf*

Sop. Sax. *f* *mp sub* *f* *f* *sfz* *f* *mf* *sf*

alt. Sax. *f* *mp sub* *f* *f* *sfz* *f* *mf* *sf*

Octo. *sfz* *sfz* *mf* *f* *f* *f* *f* *f*

CELLO. *f* *sfz* *f* *sfz* *sfz* *sfz* *sfz* *f*

BASS. *f* *sfz* *f* *sfz* *sfz* *sfz* *sfz* *f*

82 4/4 D J=54

5/4

Flute

Trable flute in G

Sop. sax.

alt. sax.

guitar

MAEIN

CELLO

BASS

mp

mf

Pizz

Arco

f

84

85

Flute

Trable flute in G

Sop. sax.

alt. sax.

guitar

MAR.

V.C.

BASS

sf

mp

f

Arco

Pizz



**E**

6/8 **91**  $\text{♩} = 108$

5/8

6/8

5/8

4/4 **95**  $\text{♩} = 54$

Flute *fff*

Trable Flute mG. *fff*

Sop. Sax B $\flat$  *fff*

alt. sax *fff*

Guitar *ff*

mar *ff*

Cello. *ff*

D. Bass *ff*

*subf* *ff*

*subf* *ff*

*subf* *ff*

# Woburn Struggles On

for chamber orchestra

Grainne Mulvey  
1996

A

7  $\text{♩} = 55.$

1

Pic

Oboe 1

Oboe 2

Clar. B $\flat$

Bass Clar.

Bassoon 1

Bassoon 2

Horn in F

TR. in C

Timp.

V. 1

V. 2

VLA.

V.C.

C.B.

*Pizz*

*f*

*Pizz*

*f*

*Pizz*

*f*

*Arco*

4:7

*sfz p* *sfz p* *sfz p* *sfz p* *sfz.*

4:7

*sfz p* *sfz p* *sfz p* *sfz p* *sfz.*

Handwritten musical score for a symphony orchestra. The score is organized into systems for various instruments. Above the staves, the time signatures are indicated as 7/4, 4/4, 7/4, and 5/4.

**Instrument Staves:**

- Pic:** Piccolo, starting with a circled '5'.
- Oboe 1 & 2:** Oboe parts with dynamic markings like *mf*, *p*, and *mp*.
- Cl<sup>b</sup>:** Clarinet in B-flat.
- Basscl.:** Bass Clarinet.
- Bass 1 & 2:** Bass parts with dynamic markings like *sfz*, *f*, and *p*.
- Hrn.:** Horns.
- Triu. C.:** Trumpets in C.
- Timps:** Timpani.
- V. 1. & 2.:** Violins.
- VLA.:** Viola.
- V.C.:** Violoncello.
- C.B.:** Contrabass.

**Performance Markings:**

- Dynamic markings: *sfz*, *f*, *mf*, *p*, *mp*.
- Articulation: *sfz pub*, *pizz*, *arco*.
- Tempo/Speed markings: *4:7*, *8:7*.
- Other: *Arco*, *X*.

Handwritten musical score for a symphony orchestra. The score is divided into three measures by vertical bar lines. Above the first measure, the number '5' is written, and above the second measure, the number '3' is written. Above the third measure, the number '5' is written. The instruments listed on the left are: Pic, Oboe 1, Oboe 2, Clarinet Bb, Bass Clarinet, Bass 1, Bass 2, Horn, Trumpet, Timpani, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, dynamics (sfz, p, mp, f, mf), articulation (accents), and performance instructions like 'Pizz' and 'ARCO'. The first measure is marked with a '5' and a circled '8' above the Piccolo staff. The second measure is marked with a '3' above the Piccolo staff. The third measure is marked with a '5' above the Piccolo staff. The Piccolo part features a complex rhythmic pattern in the first measure, followed by a long note in the second measure. The Oboe 1 part has a melodic line with accents and dynamics. The Oboe 2 part has a melodic line with dynamics and articulation. The Clarinet Bb part has a melodic line with dynamics and articulation. The Bass Clarinet part has a melodic line with dynamics and articulation. The Bass 1, Bass 2, Horn, Trumpet, and Timpani parts have rhythmic patterns. The Violin 1, Violin 2, Viola, Violoncello, and Contrabass parts have rhythmic patterns with 'Pizz' markings. The word 'ARCO' is written in the Contrabass part in the second measure.



5  
4

10

Pic

Oboe 1

Oboe 2

Cl. B<sup>b</sup>

Bass Cl.

Bass 1.

Bass 2.

Hrn.

Tr. C.

Timps

VLN. 1

VLN. 2

VLA.

V.C.

C.B.

4 4 12 3 5 4 4

Pic. *p sub.* 5

Oboe 1. *f sub p*

Oboe 2. *f* *p sub*

CLB<sup>b</sup> *s f sub p*

Bass Cl. *f* *p sub*

Bass 1. *f* *p sub*

Bass 2. *f* *p sub*

Hrn. *mp* 5

Tr. C. *mp* 6 7 *CON SORD.*

Timps

V. 1.

V. 2.

VLA. 3

V. C.

C. B. *Arco.* *marcato ord* 6 *f* *p sub* *mp*

4 7 5  
4 4 4

15

Pic  
mf  
f

Oboe 1.  
mf  
f

Oboe 2.  
mf  
f

CL.B.  
mf  
f  
mp

BASS CL.  
mf  
f  
4:7

BASS 1.  
mf  
f  
4:7

BASS 2.  
mf  
f  
4:7

HARF.  
mf  
f

TRC.  
mf  
f  
5 6 6

Timps  
mf  
f  
4:7  
To Toms.

V.1.  
f  
Pizz

V.2.  
f  
Pizz

VLA.  
f  
Pizz

V.C.  
f  
Pizz  
4:7

C.B.  
mf  
f  
4:7

5  
4 17

4  
4

2  
4

Pic. *mf* *p*

Oboe 1. *mp* *mf* *p*

Oboe 2. *p* *mf* *p*

Cl<sup>b</sup> *p* *mf* *p*

Bass Cl. *p* *mf* *p* *f*

Bass 1. *p* *mf* *p* *f*

Bass 2. *p* *mf* *p* *f*

Hrn. *p* *mf* *p* *f*

Tr. C.

Toms:

V. I. *Arco* *Sul Pont* *p*

V. 2. *Arco* *Sul Pont* *p*

VLA. *Arco* *Sul Pont* *p*

V.C.

C.B.

Musical score for a symphony orchestra, measures 19 to 20. The score includes parts for Piccolo, Oboe 1, Oboe 2, Clarinet Bb, Bassoon 1, Bassoon 2, Horns, Trumpets, Toms, Violins 1 & 2, Viola, Violoncello, and Contrabass.

**Measures 19-20:** Piccolo, Oboe 1, Oboe 2, and Clarinet Bb play a melodic line starting with a half note G4 (Piccolo) and moving through various intervals. Dynamics range from *mf* to *p*.

**Measures 21-22:** The woodwinds continue with a more complex melodic line, featuring triplets and sixteenth notes. Dynamics include *mp*, *mf*, *mp*, and *6 mp*.

**Measures 23-24:** The woodwinds play a sustained melodic line. Dynamics are *p* and *5*.

**Measures 25-26:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 27-28:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 29-30:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 31-32:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 33-34:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 35-36:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 37-38:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 39-40:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 41-42:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 43-44:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 45-46:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 47-48:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 49-50:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 51-52:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 53-54:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 55-56:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 57-58:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 59-60:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 61-62:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 63-64:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 65-66:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 67-68:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 69-70:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 71-72:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 73-74:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 75-76:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 77-78:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 79-80:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 81-82:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 83-84:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 85-86:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 87-88:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 89-90:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 91-92:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 93-94:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 95-96:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 97-98:** The woodwinds play a melodic line with dynamics *mf* and *5*.

**Measures 99-100:** The woodwinds play a melodic line with dynamics *mf* and *5*.

Handwritten musical score for a symphony orchestra, page 9. The score is divided into two systems by a double bar line. The first system covers measures 1-4, and the second system covers measures 5-8. The time signature is 4/4.

**Instrumentation and Part Details:**

- Piccolo (Pic):** Measures 1-4, dynamic *f*. A handwritten "2" and "2a" are above the first measure.
- Oboe 1 (Obce 1) and Oboe 2 (Obce 2):** Measures 1-4, dynamic *f*. Both parts have a "5" written below the first measure.
- Clarinet in B-flat (Cl. B<sup>b</sup>):** Measures 1-4, dynamic *f*.
- Bassoon (Bass Cl.):** Measures 1-4, dynamic *f*.
- Bass 1 and Bass 2:** Measures 5-8, dynamic *mf*.
- Horn in F (Hrn. F):** Measures 5-8, dynamic *f*. Includes a "Cuisse" section with triplets and a "6" above a triplet.
- Trumpet in C (Tr. C):** Measures 1-4, dynamic *mp*. Includes "CON SORD" and "Poco" markings. Measures 5-8, dynamic *f*. Includes a "3" above a triplet.
- Trombone (Toms.):** Measures 1-4, dynamic *p*. Includes "Poco a poco ond" and "Subp" markings. Measures 5-8, dynamic *mp*.
- Violin 1 (V. I.) and Violin 2 (VL 2):** Measures 1-4, dynamic *f*. Includes "Poco a poco ond" markings.
- Viola (VLA.):** Measures 1-4, dynamic *f*. Includes "Poco a poco ond" and "pizz" markings.
- Violoncello (V. C.) and Contrabass (C. B.):** Measures 5-8, dynamic *f*. Includes "Pizz" and "4:5" markings.



6 7 [B]  
5  
♩ = 5  
♩ = 87 APPROX.

7  
4

4/4 [27]

Pic

Oboe 1

Oboe 2

CL B<sup>b</sup>

Bassd.

Bass 1

Bass 2

HrNF

TR. C.

Timps

V. I

V. 2

VLA.

V.C.

C.B.

Arco

sul ponticello

pizz

stacc

marcato

mf

sfz

mf

mf



7 4 29  
 Pic  
 Oboe 1  
 Oboe 2  
 CLB  
 Bass cl.  
 Bass 1  
 Bass 2  
 Horn F.  
 Tr. C.  
 Timps  
 V. I.  
 V. 2  
 VLA.  
 V.C.  
 C.B.  
 2 30 4 5  
 4 4  
 mf p  
 p mf  
 mf  
 mf  
 mf  
 mf  
 f  
 Sempre Con Cuivre  
 mp mp  
 Con sord.  
 mp mp  
 To Toms.  
 Pizz  
 p P  
 Pizz  
 p P  
 Pizz  
 P  
 sub  
 Pizz P Arco  
 mp SF2 mp  
 Pizz Arco  
 mp SF2 mp

5  
4 32

4  
4

3  
4

Pic.  
Oboe 1  
Oboe 2  
Cl. B.  
Basscl.  
Bass 1  
Bass 2

HRN.  
TR. C.  
Toms

V. 1. *Collegno Battute*  
V. 2. *Collegno Battute*  
VLA.  
V.C. *Pizz*  
C.B. *Pizz*

3 4 **34** 5 4 **35** 4 4 3 4

Pic

Oboe 1

Oboe 2

CLB

Bassoon

Bass 1

Bass 2

Horn F

TRC

Toms

V.I.

V.2

VLA

V.C.

C.B.

C  $\text{♩} = 1.$   
6  $\text{♩} = 87$   
8

3  
4 37

9  
8 40

6  
8

4  $\text{♩} = 87.$

Pic  
 Oboe 1  
 Oboe 2  
 Clarinet Bb  
 Bassoon  
 Bass 1  
 Bass 2  
 Horn F.  
 Tr. C.  
 Toms  
 V. I.  
 V. 2.  
 VLA.  
 V.C.  
 C.B.

*sfz*  
*ms*  
*6*  
*sfz* *sub*  
*sub part*  
*mp*  
*sub part*  
*4:3*  
*mp*  
*sub part*  
*5:3*  
*mp*  
*Pizz*  
*f*  
*Pizz*  
*f*  
*Arco*  
*f*

4/4  $\text{♩} = 87$ .      6/8  $\text{♩} = \text{♩} = 87$ .      3/4  $\text{♩} = 87$ .      2/4 [45]      5/4

Pic.    Oboe 1.    Oboe 2.    Cl. B $\flat$     Bass Cl.    Bass 1    Bass 2    Har. F.    Tr. C.    Toms    V.I.    V.2.    VLA.    V.C.    C.B.

*mf*    *mp*    *mp*    *p*    *mf*    *mp*    *mp*    *p*    *mf*    *mp*    *p*

*sul Pont*    *f*    *sul Pont*    *f*    *sul Pont*    *f*    *sul Pont*    *f*    *Pizz*    *Arco*    *Psub*    *Arco*    *Psub*

*f*    *f*    *f*    *f*    *f*    *f*    *f*    *f*    *f*    *f*    *f*    *f*    *f*    *f*

*4+3*    *4+3*    *5:3*    *5:3*    *5*    *5*    *5*    *5*

*Arco*    *Pizz*    *Arco*    *Psub*    *Arco*    *Psub*    *Arco*    *Psub*

5  
46 4  
Pic

Oboe 1  
p

Oboe 2  
f mf f mf

Cl. B.  
mf

Bass Cl.  
Bass 1.  
Bass 2.

Hr. F.  
ORD.  
p f p sfz psub sfz p

Tr. C.  
SENZA SORD.  
p f p f p 3 f 5 p f 3 p

Toms.  
mf psub

V. 1  
V. 2  
VLA.  
V.C.  
C.B.

5  
4  
4  
5  
4

5/4 **48** 4/4 5/4 **50** 2/4

Pic. *P sub* *f*

Oboe 1. *P sub* *f*

Oboe 2. *P sub* *f*

Cl. B<sup>b</sup> *P sub* *f*

Bass Cl. *f*

Bass 1. *mf* *f*

Bass 2. *mf* *f*

Hrn. F. *f*

Tr. C. *f*

Toms *f* *mf* *sfz* *mp* *mf* *To Timps*

V.1.

V.2.

VLA.

V.C. *mf* *sfz p*

C.B. *mf* *sfz p*

51  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Pic

Oboe 1

Oboe 2

CL B

Bassoon

Bass 1

Bass 2

Hrnf.

TR.C.

Timps

V.I.

V.2.

VLA.

V.C.

C.B.

mf 5

sfz p

mf

mp

poco

mp

poco

mf

mp

mf

mp

sfz p

sfz

sfz

sfz

sfz

sfz

5:4

5:4

3

mp

Sul Pont

mf

mp CRESC

sul Pont

mp CRESC.

sul Pont

mp CRESC.

Poco a Poco sul Pont

mp

5

5

5

5

Poco a Poco sul Pont



4

4 [54]

[55]

Handwritten musical score for a symphony orchestra. The score is divided into two systems, 54 and 55.

**System 54:**

- Pic:** Piccolo, rests.
- Oboe 1:** Melodic line with slurs and dynamics *mf*.
- Oboe 2:** Rests.
- CL B<sup>b</sup>:** Rests.
- Bass Cl:** Rests.
- Bass 1:** Rests.
- Bass 2:** Rests.
- Horn F:** Rests.
- Tr. C:** Trumpet C, melodic line with dynamics *f* and *p*.
- Timp:** Timpani, rests.
- V. 1:** Violin I, melodic line with dynamics *mf* and *f*, marking *Sempre cresc.*
- V. 2:** Violin II, melodic line with dynamics *mf* and *f*, marking *Sempre cresc.*
- VLA:** Viola, melodic line with dynamics *mf* and *f*, marking *Sempre cresc.*
- V.C.:** Violoncello, rests.
- C.B.:** Contrabasso, rests.

**System 55:**

- Pic:** Piccolo, melodic line with dynamics *mf* and *sfz*.
- Oboe 1:** Melodic line with dynamics *sfz*.
- Oboe 2:** Melodic line with dynamics *sfz*.
- CL B<sup>b</sup>:** Melodic line with dynamics *sfz*.
- Bass Cl:** Melodic line with dynamics *sfz*.
- Bass 1:** Melodic line with dynamics *sfz*.
- Bass 2:** Melodic line with dynamics *sfz* and *Cuivre*.
- Horn F:** Rests.
- Tr. C:** Trumpet C, rests, marking *Con sord*.
- Timp:** Timpani, rests.
- V. 1:** Violin I, rests, marking *Psub*.
- V. 2:** Violin II, rests, marking *Psub*.
- VLA:** Viola, rests, marking *Psub*.
- V.C.:** Violoncello, rests, marking *Poco a Poco*.
- C.B.:** Contrabasso, rests, marking *Poco a Poco*.

Handwritten musical score for a symphony orchestra. The score includes parts for Piccolo, Oboe 1, Oboe 2, Clarinet in B-flat, Bassoon, Bass 1, Bass 2, Horns (marked *cuivre*), Trumpets (marked *Con Sord*), Timpani (marked *ad lib*), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into measures 56, 57, 58, 59, and 60. It features various musical notations including dynamics (p, sfz, mp), articulation (accents, slurs), and performance instructions (Arco, Pizz, Cresc). The bottom of the page contains empty staves.

61 4/4 J=60.

5  
4

4  
4

Handwritten musical score for a symphony orchestra. The score is divided into three systems by vertical bar lines. The instruments listed on the left are Piccolo, Oboe 1, Oboe 2, Clarinet in B-flat, Bassoon, Bassoon 1, Bassoon 2, Horn in F, Trumpet in C, Low Bass Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mp, pp, mf, f). Performance instructions like "Sul Tasto" are written above the strings. Fingerings and articulation marks are also present throughout the score.

4 4 5 4 4

63

Pic

Oboe 1

Oboe 2

CLB

Bass Cl.

Bass 1

Bass 2

Hrn.

Tr. C.

LOWI  
BASS  
DRUM

V. I.

V. 2

VLA

V. C.

C-B

mf

f

mp

p

sfz

ord

arco.

Sul Tasto

Pizz

Psabf

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

**Tempo/Measure Markings:** 4/4 (65), 5/4, 4/4

**Instruments and Parts:** Pic, Oboe 1, Oboe 2, CL.B., Basscl., Bass 1, Bass 2, Horn F., Tr.C., Low Bass Drum, V.I., V.II., V.III., V.IV., C.B.

**Dynamic Markings:** p, mp, mf, f, pp, sfz, *Sul Pontic*, *Poco sul Tasto*, *Sul Tasto*, *ord*

**Performance Indications:** *Sul Pontic*, *Poco sul Tasto*, *Sul Tasto*, *ord*

**Technical Details:** The score includes numerous slurs, ties, and fingerings (e.g., 3, 5, 6, 7). It is written in a key signature of one sharp (F#) and a time signature of 4/4, with a tempo marking of 65. The piece is divided into three measures, with the second measure being in 5/4 time.

4

5

4

4 67

4

4

Handwritten musical score for a symphony orchestra, page 25. The score is divided into two systems, each with a 4-measure first system and a 4-measure second system. The instruments listed on the left are:

- Pic. (Piccolo)
- Oboe 1
- Oboe 2
- Cl. Bb (Clarinet in Bb)
- Bass Cl. (Bass Clarinet)
- Bass 1
- Bass 2
- Hrn. F. (Horn in F)
- Tr. C. (Trumpet in C)
- BASS DRUM
- V. 1. (Violin 1)
- V. 2. (Violin 2)
- VLA. (Viola)
- V.C. (Violoncello)
- C.B. (Contrabass)

The score includes various musical notations such as dynamics (p, mp, sfz, pp, f), articulation (accents, slurs), and performance instructions (e.g., *sul Pont*, *sul Tasto*, *Pizz*, *ord*). Fingerings and breath marks are also present throughout the score.

Handwritten musical score for a symphony orchestra, measures 69-70. The score is divided into two systems, with measure 69 on the left and measure 70 on the right. The key signature is one sharp (F#) and the time signature is 4/4.

**Measures 69-70:**

- Piccolo (Pic):** Melodic line with dynamics *p* and *f*.
- Oboe 1 (Obce1):** Melodic line with dynamics *f* and *p*.
- Oboe 2 (Obce2):** Melodic line with dynamics *p* and *f*.
- Clarinet in B-flat (CL B<sup>b</sup>):** Melodic line with dynamics *p* and *mf*.
- Bass Clarinet (Bass CL):** Melodic line with dynamics *p* and *mf*.
- Bass 1:** Rhythmic accompaniment with dynamics *mf* and *p*.
- Bass 2:** Rhythmic accompaniment with dynamics *p* and *f*.
- Horn in F (Hrn. F):** Melodic line with dynamics *p*, *sfz.*, *mp*, and *pp*.
- Trumpet in C (Tr. C):** Melodic line with dynamics *p*, *mp*, and *pp*.
- BASS DRUM:** Indicated by a double bar line.
- V.I. (Violin I):** Melodic line with dynamics *pp*, *mp*, *cresc.*, and *mf*. Includes the instruction *Poco a poco sul fort*.
- V.2. (Violin II):** Melodic line with dynamics *p* and *f*. Includes the instruction *Sul Tasto.*
- VLA. (Viola):** Melodic line with dynamics *p* and *mf*. Includes the instruction *Sul Fort*.
- V.C. (Violoncello):** Melodic line with dynamics *f* and *sp*. Includes the instruction *Sul Fort*.
- C.B. (Contrabasso):** Melodic line with dynamics *mp* and *f*.

Handwritten musical score for a symphony orchestra, page 27. The score is divided into three measures, each with a 4/4 time signature. The instruments and their parts are as follows:

- Piccolo (Pic):** Measures 1 and 3 have melodic lines with dynamics *p* and *f*. Measure 2 is silent.
- Oboe 1:** Measures 1 and 3 have melodic lines with dynamics *f* and *p*. Measure 2 is silent.
- Oboe 2:** Measures 1 and 3 have melodic lines with dynamics *p* and *f*. Measure 2 is silent.
- Clarinet in B-flat (CLB):** Measures 1 and 3 have melodic lines with dynamics *f* and *mf*. Measure 2 is silent.
- Bass Clarinet (BassCl.):** Measures 1 and 3 have melodic lines with dynamics *mf* and *p*. Measure 2 is silent.
- Bassoon 1 (Bass.1.):** Measures 1 and 3 have melodic lines with dynamics *p* and *sf*. Measure 2 is silent.
- Bassoon 2 (Bass.2.):** Measures 1 and 3 have melodic lines with dynamics *p* and *mf*. Measure 2 is silent.
- Horn in F (Hrn.F.):** Measures 1 and 3 have melodic lines with dynamics *p* and *pp*. Measure 2 is silent.
- Trumpet in C (Tr.C.):** Measures 1 and 3 have melodic lines with dynamics *p* and *f*. Measure 2 is silent.
- Bass Drum:** Measures 1 and 3 have a single drum hit. Measure 2 is silent.
- Violin 1 (V.1.):** Measures 1 and 3 have melodic lines with dynamics *p* and *f*. Measure 2 is silent.
- Violin 2 (V.2.):** Measures 1 and 3 have melodic lines with dynamics *p* and *f*. Measure 2 is silent.
- Viola (VLA.):** Measures 1 and 3 have melodic lines with dynamics *mf* and *p*. Measure 2 is silent.
- Violoncello (V.C.):** Measures 1 and 3 have melodic lines with dynamics *f* and *p*. Measure 2 is silent.
- Double Bass (C.B.):** Measures 1 and 3 have melodic lines with dynamics *p* and *f*. Measure 2 is silent.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#).



73 4 5 4

Pic

Oboe 1

Oboe 2

CL.B

Bass Cl.

Bass 1.

Bass 2.

Hrnf.

Tr.C.

Bass Drum

V.1.

V.2.

VLA.

V.C.

C.B.

*cuivre*

*Senza Sord*

*Sul Tasto*

*Sul Pant*

*Sul Pant bet*

*P*, *f*, *mf*, *psub*

75

4/4

5

4/4

Pic

Oboe 1.

Oboe 2.

CL.B<sup>b</sup>

Bass cl.

BASS 1.

BASS 2.

HRN.F.

TR.C.

Bass Drum

V.I.

V.2.

VLA.

V.C.

C.B.

*Sul Tasto*

*Sul Part*

*Poco a Poco sul Part*

*f*, *P*, *mf*, *Sfz*, *Psul*

77 4  
4

5  
4

4  
4

Pic. *Sfz psub* *mf* *p* *Sfz psub* *mf* *p*

Oboe 1 *f* *p* *f* *p*

Oboe 2 *f* *p* *mf* *f* *p* *mf* *p*

CLB. *pp* *p* *f* *psub* *mf* *f*

BASS CL. *p* *mf* *p* *Sfz psub*

BASS 1 *mp* *mf* *psub* *mf*

BASS 2 *p* *f* *psub* *mf*

Hrn. F. *f* *p* *f* *p*

TRC. *p* *mp* *f* *p* *mp* *mf*

Bass drum

V.I. *Sul Pont* *Poco a Poco ord* *pp* *f* *sub* *mf* *f* *sub* *mf* *ord*

V.2. *mf* *f* *psub* *mf* *f* *ord*

VLA. *mf* *ord* *mp* *mf* *mp*

V.C. *Ord Marcato* *f* *ord* *mf* *mf* *ord*

C.B. *Marcato* *f* *mf* *mf* *ord*

Empty musical staves for additional instruments.

Handwritten musical score for a symphony orchestra, page 31. The score is divided into two systems by a double bar line. The first system covers measures 79 and 80, and the second system covers measures 81 and 82. The time signature is 4/4 throughout.

**Instrumentation and Parts:**

- Piccolo (Pic):** Measures 79-80: *f* psub, *mf*, *p*; Measures 81-82: *sfz* psub, *sfz*.
- Oboe 1 (Obce1):** Measures 79-80: *f*, *p*; Measures 81-82: *f*, *p*.
- Oboe 2 (Obce2):** Measures 79-80: *f* psub, *mf*; Measures 81-82: *f* psub, *mf*.
- Clarinet in B-flat (CLB):** Measures 79-80: *p*sub, *mf*; Measures 81-82: *p*, *mf*.
- Bass Clarinet (Basscl):** Measures 79-80: *p*; Measures 81-82: *p*, *mf*.
- Bass 1 (Bass1):** Measures 79-80: *p*, *f* psub, *mf*; Measures 81-82: *p*, *mf*.
- Bass 2 (Bass2):** Measures 79-80: *p*, *mf*; Measures 81-82: *p*, *f* psub, *mf*.
- Horn (Hrn.):** Measures 79-80: *f*, *mp*; Measures 81-82: *p*, *f*.
- Trumpet in C (TR.C):** Measures 79-80: *p*, *f*, *p*; Measures 81-82: *p*, *mp*, *f*, *p*, *mf*.
- Bass Drum (BASS DRUM):** Measures 79-80: *f*; Measures 81-82: *More To Timps*.
- Violin 1 (V.1):** Measures 79-80: *p*, *sf* psub, *mf*; Measures 81-82: *p*, *f* psub, *mf*.
- Violin 2 (V.2):** Measures 79-80: *f* psub, *mf*; Measures 81-82: *f*, *p*, *mf*.
- Viola (VLA):** Measures 79-80: *mp*, *mp*, *mf*; Measures 81-82: *mp*, *mf* psub, *mf*.
- Violoncello (V.C.):** Measures 79-80: *Marcato*, *f*; Measures 81-82: *Marcato*, *f*, *p*.
- Contrabass (C.B.):** Measures 79-80: *Marcato*, *f*; Measures 81-82: *Marcato*, *f*, *p*.

Handwritten annotations include measure numbers (79, 80, 81, 82) and dynamic markings such as *f*, *mf*, *p*, *sfz*, *mp*, *sf*, *mp*, *mf*, *p*, *mf*, *sf*, *mp*, *f*, *p*, *mf*, *sf*, *mp*, *f*, *p*, *mf*, *sf*, *mp*, *f*, *p*, *mf*. There are also performance instructions like "More To Timps" and "Marcato".

81 4 4 5 3 E 5

4 4 4 4 5

Pic *p* *f* *psub* *mf* *f* *sfz* *psub*

Oboe 1 *f* *p* *mf* *f* *sfz*

Oboe 2 *p* *f* *psub* *mf* *f* *sfz* *psub*

CL B♭ *p* *mf* *f* *sfz* *psub*

Bass Cl. *p* *sfz* *psub* *mf* *f* *sfz* *psub*

Bass 1 *p* *mf* *f* *sfz* *psub*

Bass 2 *p* *mf* *f* *sfz* *psub*

Hrn. F. *p* *sfz* *psub* *mf* *f* *sfz* *psub*

Tr. C. *p* *sfz* *psub* *mf* *f* *sfz* *psub*

Timp *p* *mf* *f* *sfz* *psub*

V. 1. *p* *sfz* *psub* *mf* *f* *sfz* *psub*

V. 2. *p* *mf* *f* *sfz* *psub*

VLA. *mf* *psub* *mf* *mp* *mf* *f* *sfz* *psub*

V.C. *p* *mf* *f* *sfz* *psub*

C.B. *p* *f* *sub* *mf* *f* *sfz* *psub*

5  
4  
84

Pic

Oboe 1.

Oboe 2.

CLB<sup>b</sup>

BASS CL

BASS 1

BASS 2

Hrn. F.

Tr. C.

Timp

V. 1.

V. 2.

VLA.

V. C.

C. B.

3  
4 85

2  
4

6  
4

2  
4

*p*, *mf*, *f*, *ff*, *poco*, *sub*

Handwritten musical score for a symphony orchestra, page 34. The score is divided into five measures, each with a time signature: 2/4, 3/4, 2/4, 4/4, 2/4, and 5/4. The instruments listed on the left are Piccolo (Pic.), Oboe 1 (Oboe 1.), Oboe 2 (Oboe 2.), Clarinet Bass (Cl. B.), Bassoon 1 (Bass 1.), Bassoon 2 (Bass 2.), Horns (Horn F.), Trumpets (Tr. C.), Timpani (Timp), Violin 1 (V. 1.), Violin 2 (V. 2.), Viola (VLA.), Violoncello (V.C.), and Contrabass (C.B.).

The score includes various musical notations such as dynamics (e.g., *ff*, *mf*, *pp*, *ppsub*, *psub*), articulation (accents, slurs), and performance instructions like "To Toms." and "Sul Pont Poco a Poco ord". The Piccolo part starts with a circled number 88. The score is densely written with notes, rests, and dynamic markings across all staves.

5  
4 F

4  
4

5  
4

Pic. sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

Oboe 1. sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

Oboe 2. sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

CL. B<sup>b</sup> sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

Bass CL sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

BASS 1. sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

BASS 2. sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

Hrn. sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

TR. C. sfz mf sfz sfz sfz sfz sfz sfz sfz sfz

Toms To Timps

V. 1. mp sul Pont

V. 2. mp sul Pont

VLA. mp sul Pont

V. C. mp sul Pont

C. B. Pizz Arco sfz sfz sfz sfz sfz sfz Arco sul Pont Pizz Arco sfz



5  
4  
95

Pic. *f*

Oboe 1. *f*

Oboe 2. *f*

Cl. B. *f*

BASS CL. *sfz*

BASS 1. *sfz*

BASS 2. *sfz*

Hrn. F. *sfz*

TR. C. *f*

Timp.

V. I. *sempre mp*

V. 2. *sempre mp*

VLA. *sempre mp*

V. C. *sempre mp*

C. B. *mp*

4  
4

5  
4

197 5/4

3

Pic. *f* *ff*

Oboe 1 *f* *ff*

Oboe 2 *f* *ff*

CL.B. *f* *ff*

Bass Cl. *f* *ff*

BASS 1 *f* *ff*

BASS 2 *f* *ff*

Hrn. *mf* *f* *ff*

Tr.c. *f* *ff*

Timps. *molto cresc* *Poco a Poco ord* *sempre cresc*

V.1. *f* *ff*

V.2. *f* *ff*

VLA. *f* *ff*

V.C. *f* *ff*

C.B. *f* *ff*

*molto cresc*

Handwritten musical score for a symphony orchestra. The score includes parts for Piccolo, Oboe 1 & 2, Clarinet in B-flat, Bassoon 1 & 2, Horns, Trumpets in C, Timpani, Violins 1 & 2, Viola, Violoncello, and Contrabass. The music is written in 4/4 time with a tempo of 100 and a key signature of one sharp (F#). A rehearsal mark [99] is present at the beginning. A dynamic marking of  $fff$  is indicated, along with a performance instruction "go to flute". A boxed "G" and "4 d=30" are also present. The score features various dynamic markings such as  $fff$ ,  $ppp$ ,  $mp$ , and  $ppp$  subr. There are also performance instructions like "To CELESTA" and "Expressive." with a fermata. The bottom of the page shows empty staves.

103

105

FLUTE. *pp* *mf* *ppp* *mf* *ppp* *mp*

Oboe 1. *f* *ppp*

Oboe 2. *p* *sfz*

CLB<sup>b</sup>

BASS CL. *p* *sfz*

BASS 1.

BASS 2.

HRN.

TR. C.

CELESTA *Expressive* *mf* *5* *Poco a poco sul 5° Tasto* *mf* *5* *mf* *5*

V. I. *Poco a poco sul Tasto*

V. 2. *Poco a poco sul Tasto*

VLA. *Poco a poco sul Tasto*

V. C. *Poco a poco sul Tasto*

C. B. *Poco a poco sul Tasto*

106

FLUTE. *mf* *ppp* *p* *f* *pp* *mf* *ppp*

Oboe 1.

Oboe 2.

CL. B<sup>b</sup> *p* *sf* *ppp*

BASS CL.

BASS 1.

BASS 2.

HRN.

TR. C. *p* *f*

Celesta *mf* *sf* *ppp* *mf* *ppp*

V. I. *Poco a Poco ord.* *Sempre mp*

V. 2. *Poco a Poco ord.* *Sempre mp*

VLA. *Poco a Poco ord.* *Sempre mp*

V. C. *Poco a Poco ord.* *Sempre mp*

C. B. *Poco a Poco ord.* *Sempre mp*

*expressive*

*Gradually Put mute in*

5  
2

4  
2

110

FLUTE: Flz. p, Flz. mf, Flz. pp, Flz. f

Oboe 1

Oboe 2

CL. B<sup>b</sup>

BASS CL.

BASS 1.

BASS 2.

HRN. ORD mp, mf, ppp

TR. C. P, ppp.

CELESTA: ms, 5, 6, 5, Cresc, 5, 6, 5, mp, mf, 5, Cresc.

V. 1.

V. 2.

VLA.

V. C.

C. B.

(Empty musical staves)

113

115

FLUTE. *p* *ff*

Oboe 1. *mp* *pp*

Oboe 2. *pp* *mf* *ppp*

CL. B♭. *mp*

BASS CL.

BASS 1.

BASS 2.

Hrn.

Tr. C. *Con Sord.* *p*

CELESTA *f* *f*

V. I. *Sempre cresc.* *ff*

V. 2. *Sempre cresc.* *ff*

VLA. *Sempre cresc.* *ff*

V. C. *Sempre cresc.* *ff*

C. B. *Sempre cresc.* *ff*

116

Flute

Oboe 1.

Oboe 2.

CL. B<sup>b</sup>

Bass cl.

Bass 1.

Bass 2.

Han.

TR. C.

CELESTA.

V. 1.

V. 2.

VLA.

V. C.

C. B.



# **SOUNDSCAPE**

G. Mulvey  
1996

1996.

DURATION CIRCA 10 MINS.

SCORE IN C.

INSTRUMENTATION.

VIOLIN.




CELLO.



PERCUSSION:

VIABRAPHONE, LOW CYMBAL; , HIGH CYMBAL (BOWED); ), AND ),

HIGH TAM TAM; , LOW TAM TAM; ,

4 TOM TOMS (HIGH TO LOW) , SNARE DRUM; ,

BASS DRUM; , 4 CHINESE GONGS , 3 CHINESE BOWLS, 

M3 CHIMES, FINGER CYMBALS; , M3; .

TAPE: YAMAHA GX77 USING KEYBOARD (MIDI).

$\sharp = \frac{1}{4}$  SHARP,  $\sharp\sharp = \frac{3}{4}$  SHARP,  $\flat = \frac{1}{4}$  FLAT,  $\flat\flat = \frac{3}{4}$  FLAT.

ALL FLATS AND SHARPS LAST FOR DURATION OF BAR UNLESS MARKED BY 

SIGN.

# 'SOUNDSCAPE'

G. MULVEY. 1996.

**Violin (V.L.N.):** 4/4 time signature. Includes markings for *Sul Pontic*, *mp*, and *pp*. A *Sfz* marking is present at the end of the piece.

**Viola (V.C.):** 4/4 time signature. Includes a *mf* marking.

**Percussion (PER. Vib.):** 4/4 time signature. Includes a *mf* marking and the instruction *To Low Central*.

**Tape:** 4/4 time signature. Includes markings for *pp*, *mf*, *sfz*, and *pp*. A *Sfz* marking is present at the end of the piece.

**Other markings:** *pp*, *mf*, *mp*, *Sfz*, *Sul Pontic*, *To Low Central*, *Middle*, *highest I. 59. Octave.*

Vn → D  
Vc → D

4/4 10

d L

(3)  
(4)

(3)  
(4)

2 4

VLN.

Sub point

Sub point

Sub point

mf

8va

Sub point

f

mp

V.C.

mf

f

mf

p

mf

p

Low cymbal

T. high cymbal

pp

mf

ppp

ff

mp

high cymbal.

To Low cymbal

mp

mf

T.A.P.E.

mf

mf

mp

15

Handwritten musical score for Violin (VLN.), Viola (V.C.), Percussion (PER.), and Tape. The score is in 4/4 time and consists of four systems of staves.

**System 1:**

- VLN.:** Treble clef, 4/4 time. Notes:  $2^b$ ,  $3^d$ ,  $4$ ,  $2^b$ ,  $3^d$ ,  $4$ ,  $5^d$ ,  $4$ . Dynamics:  $f$ ,  $mf$ ,  $pp$ .
- V.C.:** Treble clef, 4/4 time. Notes:  $2^b$ ,  $3^d$ ,  $4$ ,  $2^b$ ,  $3^d$ ,  $4$ . Dynamics:  $f$ ,  $mf$ ,  $f$ . Includes "Sul pontic" marking.
- PER.:** Treble clef, 4/4 time. Notes:  $2^b$ ,  $3^d$ ,  $4$ ,  $2^b$ ,  $3^d$ ,  $4$ . Dynamics:  $p$ ,  $f$ . Includes "Low cymbal" marking.
- TAPE:** Treble clef, 4/4 time. Notes:  $2^b$ ,  $3^d$ ,  $4$ ,  $2^b$ ,  $3^d$ ,  $4$ . Dynamics:  $f$ ,  $p$ .

**System 2:**

- VLN.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ ,  $5^d$ ,  $4$ . Dynamics:  $mf$ ,  $pp$ .
- V.C.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $p$ . Includes "Sul pontic" marking.
- PER.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $p$ ,  $ppp$ ,  $f$ . Includes "To High Cymbal" marking.
- TAPE:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $mf$ ,  $f$ .

**System 3:**

- VLN.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ ,  $5^d$ ,  $4$ . Dynamics:  $mf$ ,  $f$ .
- V.C.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $mf$ . Includes "Sul pontic" marking.
- PER.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $p$ ,  $f$ . Includes "To Low Cymbal Bowed" marking.
- TAPE:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $mf$ ,  $f$ .

**System 4:**

- VLN.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $pp$ .
- V.C.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $mf$ .
- PER.:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $p$ ,  $f$ .
- TAPE:** Treble clef, 4/4 time. Notes:  $3^d$ ,  $4$ ,  $3^d$ ,  $4$ . Dynamics:  $mf$ ,  $f$ .

Handwritten musical score for VLN., V.C., PER., and TAPE. The score is written on four staves and includes various musical notations, dynamics, and performance instructions.

**Staff 1 (VLN.):** Features complex rhythmic patterns with notes and rests. Dynamics include *pp*, *f*, and *mp*. Includes markings for *Jéte.* and *mp*. A *Cluster* instruction is present near the end of the staff.

**Staff 2 (V.C.):** Contains rhythmic notation with notes and rests. Dynamics include *mf* and *f*. Includes markings for *Jéte.* and *mf*.

**Staff 3 (PER.):** Features rhythmic notation with notes and rests. Dynamics include *pp*, *f*, and *pp*. Includes markings for *To high cymbal.* and *Low Bowed cymbal.*

**Staff 4 (TAPE):** Contains rhythmic notation with notes and rests. Dynamics include *mp*. Includes markings for *Cluster* and *mp*.

**Other markings:** The score includes various dynamic markings (*pp*, *f*, *mp*, *mf*), performance instructions (*Jéte.*, *To high cymbal.*, *Low Bowed cymbal.*, *Cluster*), and rhythmic notations (notes, rests, beams, slurs).

25

Handwritten musical score for Violin (VLN.), Violoncello (V.C.), and Percussion (PER.). The score is written on five staves. The Violin staff (top) includes markings for 'sul ponticello' and 'ord'. The Violoncello staff (middle) includes markings for 'pizz' and 'ord'. The Percussion staff (bottom) includes markings for 'TAM TAM', 'To Low TAMBORINE', and 'Ta Low TAMBORINE'. The score features various musical notations such as triplets, slurs, and dynamic markings like 'pp', 'mf', 'f', and 'sforzando'.

30

2/4

4/4

3/4

(3/4)d

(3/4)d

2/4

VLN.

Violin staff with notes and dynamics. Dynamics include *mp* and *ppp*. There are handwritten annotations *3* and *4* above the staff.

Pizz

V.C.

Viola staff with notes and dynamics. Dynamics include *ppp*, *sfz*, and *p*. There are handwritten annotations *3* and *4* above the staff.

To high symbol

PER.

Percussion staff with notes and dynamics. Dynamics include *p* and *sfz*. There are handwritten annotations *3* and *4* above the staff.

TAPE.

Tape staff with notes and dynamics. Dynamics include *ms-*, *p*, and *pp*. There are handwritten annotations *3* and *4* above the staff.

Jete

Violin staff with notes and dynamics. Dynamics include *pp*, *mf*, *f*, and *ms-*. There are handwritten annotations *3* and *4* above the staff.

Viola staff with notes and dynamics. Dynamics include *pp*, *mf*, and *f*. There are handwritten annotations *3* and *4* above the staff.

baw.

Percussion staff with notes and dynamics. Dynamics include *p* and *sfz*. There are handwritten annotations *3* and *4* above the staff.

Down octave.

Tape staff with notes and dynamics. Dynamics include *mf*. There are handwritten annotations *3* and *4* above the staff.



Handwritten musical score for a percussion ensemble, featuring four staves: VLN., V.C., PER., and TAPE. The score is divided into two systems, 35 and 40.

**System 35:**

- VLN.:** Starts with a 3/4 measure marked "Sul Tasto" and a 4/4 measure. Dynamics include *mp*.
- V.C.:** Features a 3/4 measure marked "Jete sul Tasto" and a 4/4 measure. Dynamics include *mp* and *p*.
- PER.:** Includes a 3/4 measure marked "To Low Tam Tam" and a 4/4 measure. Dynamics include *pp* and *mp*. A note is marked "To Low Cymbal".
- TAPE:** Includes a 3/4 measure marked "To Low Tam Tam" and a 4/4 measure. Dynamics include *pp* and *mp*.

**System 40:**

- VLN.:** Starts with a 3/4 measure and a 4/4 measure. Dynamics include *mp*.
- V.C.:** Includes a 3/4 measure and a 4/4 measure. Dynamics include *mp* and *mf*. A note is marked "ord".
- PER.:** Includes a 3/4 measure and a 4/4 measure. Dynamics include *mp* and *mf*. A note is marked "Low Cymbal".
- TAPE:** Includes a 3/4 measure and a 4/4 measure. Dynamics include *mp* and *mf*.

Additional markings include "2d", "ORD.", "3", "4", "L-3", "L-5", and various accidentals (sharps, flats, naturals).

Handwritten musical score for four staves: VL.N., V.C., PER., and TAPE. The score is written in 3/4 time and includes various musical notations, dynamics, and performance instructions.

**VL.N. (Violin):** Starts with a box containing '41' and a '3 4' time signature. It features a melodic line with dynamics *mp*, *mf*, *sfz psub*, and *f*. There are markings for *tr* (trill) and *4 d* (fourteenth notes). A box containing '45' is present. The staff ends with a *mf* dynamic.

**V.C. (Viola):** Starts with a *p* dynamic and includes a *pp* dynamic. It features a melodic line with dynamics *mf*, *p*, and *sfz psub*. There are markings for *3* (triplets) and *4 d*. The staff ends with a *mf* dynamic.

**PER. (Percussion):** Includes the instruction "To Low Tam Tam" and a *mp* dynamic. It features a rhythmic pattern with a *98* marking. The staff ends with a *mf* dynamic.

**TAPE:** Features a rhythmic pattern with dynamics *mf* and *sfz psub*. It includes markings for *3* and *4 d*. The staff ends with a *mf* dynamic.

Other markings include *Low symbol* and *98* in the percussion staff, and *3* and *4 d* in the tape staff.

Handwritten musical score for Violin (Vln.), Violoncello (V-c.), Percussion (PER.), and Tape. The score is divided into two systems.

**System 1:**

- Vln.:** Starts with a 2/4 time signature, then changes to 3/4 and 4/4. Includes markings: "3 a bit faster", "50", "♩ = 60", "P sfz PPP", and "mp molto cresc ppsub".
- V-c.:** Features a triplet of eighth notes with the instruction "(1) Jeté" and "sfz".
- PER.:** Includes a triplet of eighth notes with "sfz" and a section labeled "To VIBRAPHONE." with a 2/4 time signature.
- Tape:** Includes a triplet of eighth notes with "sfz" and a section labeled "pp highest octave." with a 3/4 time signature.

**System 2:**

- Vln.:** Continues with a 5/4 time signature and includes the instruction "CHANGE I 52".
- V-c.:** Continues with a 5/4 time signature.
- PER.:** Continues with a 5/4 time signature.
- Tape:** Continues with a 5/4 time signature.

Additional markings include "To I 52" and "CHANGE I 52" written vertically on the right side of the page.

52

Handwritten musical score for Violin (Vln.), Violoncello (V.c.), Vibraphone (Vib), and Tape. The score is written on four staves with various musical notations, including dynamics, articulation, and performance instructions.

**Violin (Vln.):** Starts with a 4/4 time signature and a key signature of one flat. Dynamics include *mp*, *sfz p*, *mf*, and *mp*. Includes a circled measure number (4) 55.

**Violoncello (V.c.):** Starts with a 4/4 time signature and a key signature of one flat. Dynamics include *sfz p*, *mf*, *sfz*, *psub*, *mf*, *psub*, and *sfz*. Includes a circled measure number (4) 55.

**Vibraphone (Vib):** Starts with a 4/4 time signature and a key signature of one flat. Dynamics include *sfz p* and *sfz*. Includes a circled measure number (4) 55.

**Tape:** Starts with a 4/4 time signature and a key signature of one flat. Dynamics include *sfz p* and *sfz*. Includes a circled measure number (4) 55.

Additional markings include *up highest*, *simile*, and various articulation marks like accents and slurs.



L  
dr

58

The score consists of three staves: Vln., Vln.C., and Vib. The Vln. staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains measures 58, 59, and 60, marked with a box. Dynamics include *mf*, *sfz sf*, *mf*, *mf*, *f*, *sfz sf*, *mf*, *mf*, and *ff*. The Vln.C. staff has a similar key signature and time signature, with dynamics *mf*, *mf*, *f*, *sfz sf*, *mf*, *mf*, and *f sfz sf*. The Vib. staff includes a trill (tr) and dynamics *mp*, *mf*, *mf*, *mf*, *mf*, and *f*. A section of the Vib. staff is marked with a box and contains the instruction: "DOWN extreme button Hold cluster from Bottoms C." The score ends with a repeat sign.

Handwritten musical score for Violin (V.N.), Violoncello (V.C.), Vibraphone (Vib.), and Tape. The score is written on four staves with various musical notations, including dynamics, articulation, and performance instructions.

**Violin (V.N.):** Starts with a 4/4 time signature and a key signature of one flat. The first staff contains a melodic line with dynamics *ff* and *sf-z mf*. The second staff continues the melody with dynamics *f* and *mp*. The third staff features a complex rhythmic pattern with dynamics *sf* and *mp*. The fourth staff has dynamics *f* and *mp*.

**Violoncello (V.C.):** Starts with a 4/4 time signature and a key signature of one flat. The first staff contains a melodic line with dynamics *sf-z mf* and *ff*. The second staff continues the melody with dynamics *sf-z mf* and *ff*. The third staff features a complex rhythmic pattern with dynamics *sf-z mf* and *ff*. The fourth staff has dynamics *sf-z mf* and *ff*.

**Vibraphone (Vib.):** Starts with a 4/4 time signature and a key signature of one flat. The first staff contains a melodic line with dynamics *mf* and *mf*. The second staff continues the melody with dynamics *mf* and *mf*. The third staff features a complex rhythmic pattern with dynamics *mf* and *mf*. The fourth staff has dynamics *mf* and *mf*.

**Tape:** The tape part consists of four staves with various musical notations, including dynamics *mf* and *mf*.

**Performance Instructions:** The score includes various performance instructions such as *ff* (fortissimo), *sf-z mf* (sforzando-zwischen mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also markings for *Motor on!* and *Ped* (pedal).

65

Handwritten musical score for Violin (VLN.), Violoncello (V.C.), Vibraphone (Vib.), and Tape. The score is written on four staves. The Violin part starts with a treble clef and a 4/4 time signature, featuring a melodic line with various dynamics (mf, mp, f) and articulation (accents, slurs). The Violoncello part uses a bass clef and 4/4 time, with a similar melodic line. The Vibraphone part is in 4/4 time, showing a sequence of chords and notes with dynamics (mf, p) and a 'Motor off.' marking. The Tape part is in 4/4 time, primarily consisting of sustained notes and rests, with a 'Ped' (pedal) marking. The score includes numerous performance instructions such as 'mf', 'mp', 'f', 'p', 'sfz', 'pizz', 'Motor off.', and 'Ped'. There are also some handwritten annotations like 'L3', 'L5', and 'S2'.

To P251.



b

4

4

68

VLN.

V.C.

Vib

SE 51 P2/51

TAPK.

dr

Handwritten musical score for Violin (VLN.), Viola (V.C.), and Vibraphone (Vib). The score is written on five staves. The Violin staff (top) has a dynamic of *mp* and includes markings for *8ve*, *sul Pont*, and *pp*. The Viola staff (middle) has a dynamic of *p* and includes markings for *sul Pont*, *mp*, and *p*. The Vibraphone staff (bottom) has a dynamic of *p* and includes markings for *Marcato*, *mf*, and *f*. The score includes various musical notations such as notes, rests, and slurs.

P2.51

SE 51 P2/51

b

70

4/4 Sul Pont

dr

5  
4

Poco a poco ord

VLN. *pp* *sfz* *p* *mf* *f*

V.C. *sfz* *f* *sfz* *ord* *sfz* *psub* *p* *sfz*

Vib *p* *f*

Tape *pp* *f* *mp*

3  
4

♩

72

3  
4

♩ 4 4 4 4

5 4

sul pont  
mf  
p  
sfz

VLN.

sul pont  
p  
f  
mf  
pp

V.C.

Vib

Tape

175

Handwritten musical score for Violin I (Vln.), Violin II (Vc.), Viola (Vib.), and Tape. The score is written in 4/4 time and includes various performance instructions and dynamic markings.

**Vln. I:** Starts with a dynamic of *mf*. Includes a section labeled "Separate bows." with a *f* dynamic. The piece concludes with a large "A" marking.

**Vc.:** Features a section labeled "Record-?" with a *f* dynamic. Includes a boxed-in section labeled "Sub. Part" with a *d.* marking and a *f* dynamic.

**Vib.:** Includes a section labeled "Motor on" with a *mf* dynamic, and a section labeled "Motor off" with a *p* dynamic. A *ppp* dynamic is also present.

**Tape:** Features a section labeled "Motor on" with a *mf* dynamic, and a section labeled "Motor off" with a *p* dynamic. A *ppp* dynamic is also present.

**Other markings:** The score includes various performance instructions such as "Motor on", "Motor off", "Record-?", "Separate bows.", "Sub. Part", "de-faded", "d.", "mp", "mf", "f", "ppp", and "ped".

79

80

Vln.  $\frac{4}{4}$

V.c.  $\frac{4}{4}$

Vib.  $\frac{4}{4}$

Tape.  $\frac{4}{4}$

6

83

4/4

VLN.

Handwritten musical notation for Violin I, measures 83-85. Includes dynamics *f*, *sfz > mf*, and *p*. A box highlights a passage with the annotation "see part".

6

85

4/4

VLN.

Handwritten musical notation for Violin I, measures 85-87. Includes dynamics *p* and *mf*. A box highlights a passage with the annotation "see part".

V.C.

Handwritten musical notation for Violoncello, measures 83-85. Includes dynamics *mf*.

3/4

4/4

VIB.

Handwritten musical notation for Viola, measures 83-85. Includes dynamics *p* and *ped*.

3/4

4/4

Topc

Handwritten musical notation for Treble Clef, measures 83-85. Includes dynamics *p*.

3/4

4/4

6

85

4/4

VLN.

Handwritten musical notation for Violin I, measures 85-87. Includes dynamics *mf* and *p*.

4/4

4/4

VIB.

Handwritten musical notation for Viola, measures 85-87. Includes dynamics *mf*.

4/4

4/4

Topc

4/4

4/4

Handwritten musical score for Violin (VLN.), Viola (V.C.), Vibraphone (VIB.), and Tape. The score is written in 4/4 time and includes various performance instructions and dynamics.

**Violin (VLN.):** The score begins with a *Sul Tasto* instruction and a *mf* dynamic. It features several passages with *pp* (pianissimo) and *f* (forte) dynamics, and includes a section marked *Sul Ponticello* (Sul Pont) with a *psub* (pizzicato sul ponticello) instruction. A *ord.* (ordinario) section is also present.

**Viola (V.C.):** The score includes a *Poco a poco ord.* (Poco a poco ordinario) instruction and a *Sul Ponticello* section with a *psub* instruction.

**Vibraphone (VIB.):** The score includes a *ms* (marcato) instruction and a *mf* (mezzo-forte) dynamic.

**Tape:** The score includes a *mf* (mezzo-forte) dynamic and a *pp* (pianissimo) dynamic.

**Other markings:** The score includes various musical notations such as slurs, accents, and dynamic markings (*pp*, *mf*, *f*, *ms*, *psub*).

b

89

4/4

VLN. 4/4

90

5/4

4/4

b

4/4

4/4

dr

5/4

4/4

dr

5/4

4/4

5/4  
4/4  
Poco a Poco ord - - - - - ord

2/4

Handwritten musical notation for Violin I (VLN. 1) across five staves. It includes various notes, rests, and dynamic markings such as *pp* and *crece*.

Crece - - - - -

ord - - - - - ord

Poco a Poco

ord - - - - - ord

V.C. 9/4

6/4

4/4

5/4

4/4

dr

ord - - - - - ord

2/4

Handwritten musical notation for Violin II (V.C. 2) across five staves. It includes various notes, rests, and dynamic markings such as *pp* and *crece*.

Crece - - - - -

Vib 4/4

5/4

4/4

5/4

4/4

dr

ord - - - - - ord

2/4

Handwritten musical notation for Vibraphone (Vib) across five staves. It includes various notes, rests, and dynamic markings such as *mp* and *p*.

mp

p

ms

mp

mp

mp

mp

mp

10 I 52

Motor on Ped

4/4

5/4

4/4

dr

ord - - - - - ord

2/4

Handwritten musical notation for Tape across five staves. It includes various notes, rests, and dynamic markings such as *mp* and *ped*.

Tape 4/4

5/4

4/4

5/4

4/4

dr

ord - - - - - ord

2/4



94

2/4

Vln.

*Cresc*

95

2/4

*Cresc*

*accell*

*molto cresc*

5/4

*accell*

*molto cresc*

V.c.

*Cresc*

94

Vib

MIDDLE OCTAVE 2 BUTTONS

152

HIT HARD

94

Tape

*sfz*

199  $\text{♩} = 100$   
a tempo

Handwritten musical score for Violin (VLN), Viola (VIB.), and Tape. The score is written on five staves. The Violin (VLN) staff has a tempo marking of 100 and 'a tempo'. The Viola (VIB.) staff has a tempo marking of 100. The Tape staff has a tempo marking of 100. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, ff), and performance instructions like 'Ped' and 'gradually Press down'. The staves are labeled VLN, V.C., VIB., and TAPE at the bottom.

103

5 (fake Heugliss To F#)  
4 (d. - 1 - 1) 4

3 Marcato

105

3

4

3  
mp  
P

VLN.

(fake Heugliss To F)

(d. - 1 - 1)

3  
f

V.C.

To TOMS AND HI-HAT CYMBAL. AND SNARE DRUM.

Vib

To P2 43 up.

change to P2 43 (great wall)

Tape

Handwritten musical score for Violin (VLN.), Violoncello (V.C.), Percussion (PER.), and Tape. The score is divided into measures 108, 109, and 110.

**Measure 108:** VLN. starts with a 4-measure rest, then plays a melodic line with dynamics *p* and *mp*. V.C. plays a complex chordal texture with dynamics *mf* and *sfz*. PER. has a 4-measure rest. TAPE. has a 4-measure rest.

**Measure 109:** VLN. continues with a melodic line, dynamics *mp* and *sfz*. V.C. plays a complex texture with dynamics *mf* and *sfz*. PER. has a 4-measure rest. TAPE. has a 4-measure rest.

**Measure 110:** VLN. continues with a melodic line, dynamics *mp* and *sfz*. V.C. plays a complex texture with dynamics *mf* and *sfz*. PER. has a 4-measure rest. TAPE. has a 4-measure rest.

Additional markings include *Arco*, *Pizz Stringendo*, *Toms*, and *UP BUTTON*. The score is marked with various dynamics such as *p*, *mp*, *mf*, *sfz*, and *sfz mp*.

Handwritten musical score for Violin (VLN), Violoncello (V.C.), Percussion (PER), and Tape. The score is divided into measures 114 and 115.

**Measure 114:**

- VLN:** Starts with a dynamic of *mf*. The melody features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the first three notes, and another slur covers the last three. A *6 8* fingering is indicated above the first two notes.
- V.C.:** Labeled "Stingolo pizz". The bass line consists of notes: G2, A2, B2, C3, B2, A2, G2. A slur covers the first three notes, and another slur covers the last three. A *6 8* fingering is indicated above the first two notes.
- PER:** Features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the first three notes, and another slur covers the last three. A *6 8* fingering is indicated above the first two notes.
- Tape:** Shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the first three notes, and another slur covers the last three. A *6 8* fingering is indicated above the first two notes.

**Measure 115:**

- VLN:** Starts with a dynamic of *mf*. The melody features a sequence of notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the first three notes, and another slur covers the last three. A *6 8* fingering is indicated above the first two notes.
- V.C.:** Labeled "Arco". The bass line consists of notes: G2, A2, B2, C3, B2, A2, G2. A slur covers the first three notes, and another slur covers the last three. A *6 8* fingering is indicated above the first two notes.
- PER:** Features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the first three notes, and another slur covers the last three. A *6 8* fingering is indicated above the first two notes.
- Tape:** Shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the first three notes, and another slur covers the last three. A *6 8* fingering is indicated above the first two notes.

Additional markings include dynamics such as *f*, *mf*, *mp*, and *pp*, and performance instructions like *sfz* and *pp*.

**Handwritten Musical Score for Violin, Viola, Percussion, and Tape.**

**Violin (Vln.):** Starts with a **120** tempo marking. The score includes dynamics such as *sfz*, *mf*, *p*, *mp*, *mfz*, *cresc.*, and *mfz cresc. sfz mf*. It features complex rhythmic patterns with triplets and sixteenth notes.

**Viola (V-c):** Features dynamics like *f*, *mf*, *mp*, *mp subs*, and *High cymbal*. It includes a *hard side* marking and a *snare* drum symbol.

**Percussion (PER):** Includes dynamics *p*, *mf*, *mp*, *sfz p*, and *pswr p*. It contains a *dim* marking and a *pswr* (snare drum) symbol.

**Tape:** The bottom two staves are labeled **Tape** and contain rhythmic patterns with notes and rests.

**Other Annotations:** The score includes various performance instructions such as *mfz p cresc*, *mp*, *mp subs*, *High cymbal*, *hard side*, *snare*, *dim*, *mfz p*, *pswr p*, *mfz cresc. sfz mf*, and *simile*. There are also boxed numbers **120** and **125**, and a circled **L**.

**TOP 255**

Handwritten musical score for Violin I (VLN. I), Violin II (VLN. II), and Percussion (PER.).

**Violin I (VLN. I):** Features complex rhythmic patterns with triplets and sextuplets. Dynamics include *sfz*, *mp*, and *mf*. Performance instructions include *detache*.

**Violin II (VLN. II):** Mirrors the rhythmic complexity of Violin I. Dynamics include *sfz*, *mp*, and *mf*.

**Percussion (PER.):** Provides a rhythmic accompaniment with patterns of eighth and sixteenth notes, often marked with asterisks and accents (>). Dynamics include *mf*.

**Other markings:** The score includes various performance markings such as *sfz*, *mp*, *mf*, *detache*, and accents (>). Measure numbers 136 and 130 are indicated in boxes.

132

VLN

135

VC

PER

TAR



Handwritten musical score for Violin (VLN.), Violoncello (V.C.), and Percussion (Per.). The score is divided into two systems, with measures 137 and 140 marked in boxes.

**System 1 (Measures 137-140):**

- VLN. (Violin):** Starts with a triplet of eighth notes (G4, F#4, E4) marked *mp cresc*. This is followed by a triplet of eighth notes (D4, C4, B3) marked *f*. The system concludes with a triplet of eighth notes (A3, G3, F3) marked *mf cresc*.
- V.C. (Violoncello):** Starts with a triplet of eighth notes (G3, F3, E3) marked *p mp*. This is followed by a triplet of eighth notes (D3, C3, B2) marked *f*. The system concludes with a triplet of eighth notes (A2, G2, F2) marked *mp*.
- Per. (Percussion):** Features a triplet of eighth notes marked with an asterisk (\*).

**System 2 (Measures 141-144):**

- VLN. (Violin):** Starts with a triplet of eighth notes (E4, D4, C4) marked *mf*. This is followed by a triplet of eighth notes (B3, A3, G3) marked *cresc*. The system concludes with a triplet of eighth notes (F3, E3, D3) marked *cresc*.
- V.C. (Violoncello):** Starts with a triplet of eighth notes (E3, D3, C3) marked *mp*. This is followed by a triplet of eighth notes (B2, A2, G2) marked *cresc*. The system concludes with a triplet of eighth notes (F2, E2, D2) marked *cresc*.
- Per. (Percussion):** Features a triplet of eighth notes marked with an asterisk (\*).

The score includes various musical notations such as triplets, dynamics (*mp*, *f*, *mf*, *cresc*), and articulation marks (accents, asterisks).

Slower Here.

145

142

Handwritten musical score for Vln., V.c., Perc., and Tap.

**Vln.:** Measures 142-145. Includes markings: *mf*, *f*, *mf*, *mp*, *mf*. A tempo change to *Slower Here.* is indicated at measure 145. A dynamic marking *mf* is present at the end of the section.

**V.c.:** Measures 142-145. Includes markings: *mf cresc*, *f cresc*, *Poco Sub Pont*, *Poco a Poco ord*, *cresc*. A dynamic marking *mf* is present at the end of the section.

**Perc.:** Measures 142-145. Includes markings: *Low cymbal*, *mp*, *f*. A dynamic marking *mf* is present at the end of the section.

**Tap:** Measures 142-145. Includes markings: *mf*, *Sfz*, *To Low TAM TAM*. A dynamic marking *mf* is present at the end of the section.

Other markings include *mf*, *mp*, *f*, *Sfz*, and *To Low TAM TAM*.

Handwritten musical score for Violin (VLN), Violoncello (V.C.), and Percussion (PER.).

**Violin (VLN):** Starts at measure 1148. Includes markings for *crenc*, *sul part*, *ord*, *mf*, *p*, *sfz*, *ff*, and *mf*. Time signatures include 2/4 and 4/4.

**Violoncello (V.C.):** Includes markings for *sul part*, *ord*, *mf*, and *mp*. Time signatures include 2/4 and 4/4.

**Percussion (PER.):** Includes markings for *Low Tam Tam* and *To High Tam Tam*. Time signatures include 2/4 and 4/4.

**Tape:** Includes markings for *mf* and *p*. Time signatures include 2/4 and 4/4.

Measure numbers 1148 and 150 are boxed. The score features various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for Violin (VLN.), Violoncello (V.C.), and Percussion (PER.).

**Violin (VLN.):** Starts with a dynamic marking of *mf*. The score includes a box containing the number 153. The piece features various rhythmic patterns, including triplets and sixteenth notes. A section is marked *dim* (diminuendo). The piece concludes with a dynamic marking of *sfz f*.

**Violoncello (V.C.):** Features a melodic line with a triplet and a section marked *ff* (fortissimo). A *sub* (subito) dynamic marking is present. The piece ends with a dynamic marking of *f*.

**Percussion (PER.):** Includes a section marked *LOW TAM.* (Low Tom-tom) and another section marked *To Low TAM.* The piece concludes with a dynamic marking of *f*.

**Tape:** The bottom staff is labeled "Tape" and contains a few notes.

Handwritten musical score for Violin I (VLN.), Violin II (V.C.), Percussion (PER.), and Tape. The score includes various performance instructions and dynamic markings.

**Violin I (VLN.):** Starts with a **157** in a box. The first staff contains a melodic line with triplets and slurs. Above the staff, there is a boxed **2** and **160**. The instruction "molto vibrato" is written above the staff. The dynamic marking **ff** appears below the staff. The second staff continues the melodic line with the instruction "overtone flageolet" written above.

**Violin II (V.C.):** Starts with a **158** in a box. The first staff contains a melodic line with triplets and slurs. The dynamic marking **sfz** is written below the staff. The second staff continues the melodic line with the instruction "overtone flageolet" written above.

**Percussion (PER.):** The first staff contains a rhythmic pattern with the instruction "To BASS DRUM." written below. The dynamic marking **mp** is written below the staff. The second staff contains a rhythmic pattern with the instruction "To CHINESE BOWLS + CHIMES" written below. The dynamic marking **ff** is written below the staff.

**Tape:** The first staff contains a rhythmic pattern with the instruction "To CHINESE GONGS." written below. The dynamic marking **mp** is written below the staff. The second staff contains a rhythmic pattern with the instruction "To CHINESE BOWLS + CHIMES" written below. The dynamic marking **ff** is written below the staff. The third staff contains a rhythmic pattern with the instruction "P2.55 BRASS ORCHESTRA DOWN BUTTON. LOWEST NOTE" written below. The dynamic marking **mp** is written below the staff. The fourth staff contains a rhythmic pattern with the instruction "Middle Band" written below. The dynamic marking **mp** is written below the staff.

**Other markings:** "flageolet overtones" is written above the first staff of VLN. "overtone flageolet" is written above the second staff of VLN. "P5uk" is written above the second staff of PER. "P2.55" is written in large bold letters in the center of the page.

Handwritten musical score for Violin I (VLN), Violin II (V.C.), Percussion (PER), and Tape. The score is in 3/4 time and consists of four measures.

- Violin I (VLN):** Melodic line with slurs and accents. Measure numbers 162, 165, and 168 are boxed. Marking: *Sample p*.
- Violin II (V.C.):** Melodic line with slurs and accents. Marking: *p*.
- Percussion (PER):** Includes *M3 CHINES* (marked *f mp*), *Cresce* (marked *p*), and *Chinese Bells* (marked *pp*). Instruction: *Run stick around rim*.
- Tape:** Rhythmic pattern marked *mf*.

The score concludes with a double bar line and repeat dots.







Handwritten musical score for four staves: Violin (VLN.), Violoncello (V.C.), Percussion (PER.), and Tape. The score is in 4/4 time and includes various musical notations such as dynamics (pp, mp, ppp, p), articulation (accents, slurs), and performance instructions (e.g., "To Finger Cymbals", "To Low Cymbal", "Jete").

**Staff 1: VLN.**  
 Measures 187-190. Includes dynamics *pp*, *mp*, and *ppp*. Performance instruction: "8ve".

**Staff 2: V.C.**  
 Measures 187-190. Includes dynamics *mp* and *pp*. Performance instruction: "Cologno".

**Staff 3: PER.**  
 Measures 187-190. Includes dynamics *ppp* and *p*. Performance instructions: "To Finger Cymbals" and "To Low Cymbal".

**Staff 4: Tape.**  
 Measures 187-190. Includes dynamics *pp* and *ppp*. Performance instruction: "Jete".

Measure numbers 187, 188, 189, and 190 are indicated at the top of the staves.

Handwritten musical score for Violin (Vln.), Violoncello (V.C.), and Percussion (Per.). The score is divided into measures 193, 195, and 200. The key signature has one sharp (F#) and the time signature is 4/4.

**Violin (Vln.):** Features melodic lines with various articulations and dynamics. Dynamics include *pp*, *pp<sub>sub</sub>*, *mp*, *mf*, and *p*. There are several triplet markings (3) and slurs.

**Violoncello (V.C.):** Provides a harmonic and rhythmic accompaniment. It includes a section labeled "CHINESE BOWLS" with a *mf* dynamic. There are also triplet markings and slurs.

**Percussion (Per.):** Includes parts for "FINGER CYMBALS" and "Play Rim of bowl". The "FINGER CYMBALS" part has a *p* dynamic and includes triplet markings. The "Play Rim of bowl" part has a *p* dynamic. There are also *mf-p* markings.

**Tempo/Character:** The score is marked with a *d* (allegretto) tempo and a 2/4 time signature at the beginning of the page.

**Measure Markers:** Measures 193, 195, and 200 are clearly indicated with dashed lines and boxed numbers.

Handwritten musical score for Violin I (VLN), Violin II (V.C.), Viola (V.C.), Percussion (PER.), and Tape. The score includes measures 203, 205, and 208. The Violin parts feature dynamics such as *f*, *mp*, *p*, and *ppp*. The Percussion part includes a section for the "TOP OF M3 drums" with specific rhythmic patterns and dynamics like *mf* and *p*. A performance instruction reads "To Chinese high bow - play on rim". The Tape part includes a section with a dynamic of *ppp*.

R E L E N T L E S S .

FOR VIOLIN AND PIANO.

GRAINNE MULVEY  
1996.

R E L E N T L E S S .

1996.

G.MULVEY.

DURATION CIRCA 10 MINUTES.

INSTRUMENTATION.

VIOLIN.

PIANO.

+ = LEFT HAND PIZZ IN VIOLIN.

 = AS FAST AS POSSIBLE, EITHER FOR DURATION

OF BAR OR NOTE.

+ =  $\frac{1}{4}$  SHARP,  $\sharp$  =  $\frac{3}{4}$  SHARP,  $\flat$  =  $\frac{1}{4}$  FLAT,  $\flat$  =  $\frac{3}{4}$  FLAT.

ALL FLATS AND SHARPS LAST FOR DURATION OF BAR UNLESS

MARKED BY  SIGN.

"RELENTLESS"

G. Mulvey. 1996.

1 1=48

VLN.  $\frac{3}{4}$

2 oct. -

P.F.  $\frac{3}{4}$  2. Oct. *pp*

3

VLN.  $\frac{3}{4}$

P.F.  $\frac{3}{4}$  *pp* **CRESC**

4

VLN.  $\frac{3}{4}$

P.F.  $\frac{3}{4}$  *pp* **Sempre cresc.** *sul Pont.*

6

VLN.  $\frac{3}{4}$  *pp* **Cresc.**

P.F.  $\frac{3}{4}$  *pp* **Cresc.**

7

VLN. *sf* 3 *gvc* *b* *7* *p* *5* *gvc* *mp* *9*

P.F. *sfz* *gvc* *p* *gvc* *p* *gvc* *mp* *9*

*sfz* *gvc* *7* *p* *5* *gvc* *mp* *9*

8

VLN. *p* *mp* *mp*  *dolce*

P.F. *p* *mp* *mp dolce*

*gvc* *mp* *mp dolce*

9

SULA

VLN. *mp* *cresc* *f* *3* *5*

P.F. *mp* *cresc* *f* *3* *5* *sfz* *f* *gvc* *7*

11

VLN. *mp*

P.F. *gvc* *pp sub.* *5* *9*

*pp sub.*

12

VLN. *sfz* *f*

P.F. *Ceese*

13

VLN. *pp*

P.F. *mf* *Ceese* *f*

15

VLN. *mf* *sfz* *mp* *f* *f*

P.F. *mf* *mp* *Ceese*

*Sul Pont* *ord*

17

VLN. *sfz*

P.F. *mf* *mp* *P* *pp*

*DRD* *Sul Pont* *DRD*



19 *ord*  
VLN. *sfz*

P.F. *cresc* *mp cresc* *p cresc*

21 VLN. *sfz*

P.F. *ms* *cresc* *cresc*

23 VLN. *sfz* *sfz*

P.F. *sf* *sf* *sf* *sf*

25 VLN. *sf* *sf*

P.F. *sf* *sf* *sf* *sf*

27

VLN. *f*

P.F. *sf*

29

VLN. *f*

P.F. *dim.*

*Sul Pont.*

31

VLN. *sfz*

P.F. *f*

33

VLN. *f*

P.F. *sfz*

*Pizz.* *Arco.*

36 *f* expressive

VLN. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

P.F. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

39

VLN. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

P.F. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*dim*

42

VLN. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

P.F. *p* *pp* *p* *p* *p* *p* *p* *p* *p* *p*

45

VLN. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

P.F. *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

48

Handwritten musical score for measures 48-50. The system includes a Violin (VLN.) staff and a Piano/Forte (P.F.) grand staff. The VLN. staff starts with a *mf* dynamic and features a triplet of eighth notes, followed by a quarter note, and then a group of five notes. The P.F. staff has a *mp* dynamic and contains a complex accompaniment with various chords and rhythmic patterns. There are handwritten annotations like *mp+*, *P+*, and *P* throughout the system.

51

Handwritten musical score for measures 51-52. The VLN. staff includes markings for *Sul Pont*, *ord*, *Sul Tasto*, and *pp*. The P.F. staff features dynamics such as *pp*, *mf*, *sfz*, and *mp*. There are also notes like *8 bass* and *5* written below the grand staff.

53

Handwritten musical score for measures 53-54. The VLN. staff has *Sul Pont* and *ord* markings. The P.F. staff includes dynamics like *mp*, *mf*, *sfz*, and *fff*. There are also notes like *Caese 6* and *Caese 5* written below the grand staff.

55

Handwritten musical score for measures 55-56. The VLN. staff includes *Sul Pont* and *ord* markings. The P.F. staff features dynamics like *mp*, *mf*, and *sfz*. There are also notes like *Sub* and *Caese* written below the grand staff.

57

Sul Pont

ord.

VLN. *mf* *9 cresc* *molto cresc* *sfz*

P.F. *f* *3 cresc* *sfz* *sfz*

59

Marche 3

VLN. *sfz* *mf* *sfz* *sfz*

P.F. *sfz* *sfz* *sfz* *sfz*

62

Sul Pont

ord.

VLN. *molto cresc* *sfz* *sfz*

P.F. *3mp* *mp* *mp* *mp*

64

66

VLN. *sfz* *sfz p*

P.F. *sfz simile* *sfz simile*

67

VLN. *sf* *mp* *cresc* *sul Tasto* *ord*

P.F. *sf* *sf* *sf* *sf* *sul Pont*

70

VLN. *mf* *fff*

P.F. *mp* *f* *fff* *fff*

DRD. *mp* *f* *fff*

72

VLN. *mf* *f*

P.F. *sf* *sf* *f* *mf*

74

VLN. *mf* *f* *mf* *mf*

P.F. *f* *f* *f* *mf*

ORD.

VLN. *mf* *5* *mf*

P.F. *ms-6* *mp* *7* *6* *pp* *pp* *ORD.*

Su Part

VLN. *mp cresc* *ms*

P.F. *7* *pp* *pp* *6* *7* *6* *7*

VLN. *cresc* *f* *3*

P.F. *5* *pp* *7* *5* *5* *ms* *7*

VLN. *mf* *f* *p*

P.F. *cresc* *7* *f* *pp cresc* *ms* *p* *cresc* *ms* *p*

88

$\sqrt[6]{\text{F}} = \text{F} | \text{J} = 73 \text{ Approx.}$

VLN.

P.F.

91

VLN.

P.F.

95

VLN.

P.F.

99

101

VLN.

P.F.



102

Ord.

Sul Pont

VLN. *mf* *cresc*

P.F. *mp*

104

Ord.

VLN. *psub cresc* *mf*

P.F.

106

VLN. *mf* *f* *mp* *mf* *sfz*

P.F. *cresc*

108

*cresc.*

109

VLN. *sfz* *f* *mp* *mf* *mf*

P.F. *mf* *sfz* *f* *sfz* *f* *sfz* *f*

**110**

VLN.  $\text{mp}$   $\text{sfz}$   $f$

P.F.  $\text{ppsub}$   $\text{staccato}$   $\text{Marcato}$   $\text{Sub}$

*Handwritten notes: su, d. = 73*

**113**

VLN.  $\text{mf}$   $\text{sfz}$   $\text{sfz}$   $\text{sfz}$

P.F.  $\text{cresc}$   $\text{cresc}$

*Handwritten notes: Marcato, 5:4*

**116**

VLN.  $\text{sf}$   $\text{mf}$   $\text{sfz}$   $\text{sfz}$

P.F.  $\text{molto cresc.}$   $\text{molto cresc.}$

*Handwritten notes: Marcato, 5:4, 10:9*

**118** **120**

VLN.  $\text{sfz}$   $\text{sfz}$   $f$   $f$   $\text{sfz}$

P.F.  $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$

*Handwritten notes: fake gliss, 9:6, 9:6, 13, sfz, sf*

**121**

*fake gliss*

VLN. *crec* *fff* *mf*

P.F. *fff* *simile* *mp sub* *mp*

*fff* *simile* *stacc* *mp sub* *mp*

**126**

VLN. *mf* *2nd* *dim* *mp* *dim* *2nd* *P*

P.F. *P* *P* *P* *P* *PP*

*stacc* *P* *stacc* *stacc* *P*

**131** **133**

VLN. *dim* *2nd* *PP* *dim* *2nd* *PPP* *PPPP*

P.F. *PP* *PPP* *PPP* *PPP*

*stacc* *PP* *stacc* *PPPP*

" M A E L S T R O M "

FOR STRING QUARTET.

GRAINNE MULVEY.  
1996.

"MAELSTROM"

FOR STRING QUARTET.

1996.

DURATION CIRCA. 12 MINUTES.

VIOLIN 1.

VIOLIN 2.

VIOLA.

CELLO.

NOTATIONS.



= AS FAST AS POSSIBLE.



= REPEAT FOR DURATION OF BAR, OR BARS.



= ACCELL.



= RITARD.

+  $\sharp$  =  $\frac{1}{4}$  SHARP,       $\sharp\sharp$  =  $\frac{3}{4}$  SHARP,       $\flat$  =  $\frac{1}{4}$  FLAT,       $\flat\flat$  =  $\frac{3}{4}$  FLAT.

ALL FLATS AND SHARPS LAST FOR THE DURATION OF A BAR, UNLESS

MARKED WITH A  $\flat$  SIGN.

MAELSTROM.  
FOR STRING QUARTET.

G. Mulvey 1996.

**A**  $\text{♩} = 75$

1

V.I. Sul Pont. SFZ Psub

V.II. Sul Pont. SFZ Psub

V.LA. Sul Pont. SFZ Psub

V.C. SFZ Psub

5

V.I. Pizz. Sul Pont. Arco. PP

V.II. mf

V.LA. mf

V.C. sul Tasto. P Expressive

8

V.I. DRD

V.II. Pizz. mf 5 Arco. DRD

V.LA. Pizz. mf 6 Arco. DRD

V.C. mf 5 DRD

10

V.I. Pizz. mf Sul Tasto. 6 mf mp

V.II. mf

V.LA. sul Tasto. mf 5 CRESC 5

V.C. Pizz. mf 5 Arco. mp sul Tasto. mf

1

B

13

V.I. *f* *sub* *Arco* *Sul Tasto* *V* *ORD* *f* *Pizz* *Rall*

V.II. *mf* *Arco* *Sul Tasto* *V* *ORD* *f* *Pizz* *Rall* *Arco.*

V.LA. *mf* *f* *P* *f* *Pizz* *Rall*

V.C. *f* *sub* *ORD* *f* *Pizz* *Rall*

16

V.I. *Arco.* *Marcato* *♩ = 150*

V.II. *Arco.* *Marcato*

V.LA. *sfz* *Arco*

V.C. *sfz* *Arco*

19 *♩ = 75*

V.I. *mf* *Arco* *Pizz* *6* *mf*

V.II. *mf* *Arco* *Pizz* *6* *mf*

V.LA. *mp* *marcato*

V.C. *mp* *marcato*

C 23

V.I. *Arco* *mp* *mf* *sub* *f*

V.II. *Arco* *mf* *p* *f* *mf*

V.LA. *Poco a Poco sul Pont* *Sul Pont*

V.C. *sul Pont* *pp*

26

29

33 Poco a Poco ord ----- ord

D

♩ = 150

37



a. Tempo  
Molto Vib  $\downarrow = 75$

41

V.I. *molto cresc*

V.2. *molto cresc*

VLA. *molto cresc*

V.C. *molto cresc*

45

*fff*

E slower.  
47  $\downarrow = 60$

V.I. *mf*  $\rightarrow$  *p*

V.2. *sempre fff* *f*  $\rightarrow$  *p*

VLA. *sempre fff* *f*  $\rightarrow$  *p*

V.C. *ff*  $\rightarrow$  *p*

*Sul Pont*

*pp*

48

V.I. *mf*  $\rightarrow$  *mp* *Sul Pont* *ord* *pp* *mf* *Sul Pont* *ord* *pp*

V.2. *mf*  $\rightarrow$  *pp* *Sul Pont* *ord* *mf* *Sul Pont* *ord* *pp*

VLA. *Sul Pont* *ord* *mf* *Sul Pont* *ord* *mf* *Sul Pont* *ord* *pp*

V.C. *ord.* *mf* *Sul Pont* *ord* *mf* *Sul Pont* *ord* *pp*

*4* *5*

50

Handwritten musical score for measures 50-51. The score includes staves for V.I., V.2, VLA., and V.C. in 4/4 time. Performance instructions include *sul Pont*, *mf*, *ord*, *Psub*, and *P*. Measure 50 features a *sul Pont* marking and a *mf* dynamic. Measure 51 includes a *P* dynamic and a *sul Pont* marking. A *Poco a Poco ord.* instruction is written above the staves.

51

Handwritten musical score for measures 52-53. The score includes staves for V.I., V.2, VLA., and V.C. in 4/4 time. Performance instructions include *sul Pont*, *ord*, *Psub*, *mf*, and *P*. Measure 52 features a *sul Pont* marking and a *mf* dynamic. Measure 53 includes a *P* dynamic and a *sul Pont* marking.

53

57

Handwritten musical score for measures 54-57. The score includes staves for V.I., V.2, VLA., and V.C. in 4/4 time. Performance instructions include *mf*, *f*, *P*, *pp*, and *ppp*. Measure 54 features a *mf* dynamic. Measure 55 includes a *f* dynamic. Measure 56 includes a *P* dynamic. Measure 57 includes a *ppp* dynamic.

# Mov. 2 "Maelstrom"

$\text{♩} = 14$

①

VLN1 *Rco* *p* *mf* *mf* *3 Psub*

VLN2 *Rco* *mf*

VLA. *5* *4*

V.C. *5* *4*

④

VLN1 *p* *mf* *mf* *3* *5* *Psub*

VLN2 *mf* *Psub* *Poco a Poco Sul Pont.* *mf* *3* *5* *Psub*

VLA. *5* *4*

V.C. *5* *4*

⑦

VLN1 *Poco a Poco Sul Pont.* *mp* *mf* *3* *5* *p*

VLN2 *mf* *Sfz* *Psub* *5* *7*

VLA. *5* *4*

V.C. *5* *4*

⑩

VLN1 *mf* *Sfz* *mp* *mf* *mf* *3*

VLN2 *mf* *Psub* *mf* *5* *3* *mf* *3* *5* *5* *sul A Yin*

VLA. *5* *mp* *3* *Sfz* *3* *Psub*

V.C. *5* *4*

①④ *Sul Pont* *ORD*

VLN1  
VLN2  
VLA  
V.C.

①⑦ *Jeté* *Sul Tasto.*

VLN1  
VLN2  
VLA  
V.C.

②①

VLN1  
VLN2  
VLA  
V.C.

②② *Sul Pont* *Poco a Poco* *ORD*

VLN1  
VLN2  
VLA  
V.C.

25

VLN 1  
mp

VLN 2  
f

VLA.  
mf

V.C.  
p sfz

28

VLN 1  
mp

VLN 2  
f

VLA.  
Poco a Poco

V.C.  
mp sfz

31

VLN 1  
p

VLN 2  
p

VLA.  
f Psub

V.C.  
mp

34

VLN 1  
f

VLN 2  
p

VLA.  
mp

V.C.  
sfz Psub

37

VLN1. *mp* *Sfz* *p* *sub*

VLN2. *gliss.* *f* *Sfz* *p* *sub*

VLA. *mf* *f*

V.C. *mp* *Sfz* *mf* *f*

40

*tr* *f* *mf* *Sfz* *mp* *sub* *f* *mf* *mp*

43

VLN1. *tr* *f* *p* *sub* *mf* *tr* *mf* *mp* *mf*

VLN2. *mf* *tr* *mf* *mp* *mf* *mp* *mf*

VLA. *mf* *mp* *mf* *f* *p* *sub* *mf* *mp*

V.C. *mf* *mp* *mf* *f* *mp* *mf* *f*

47

*f* *mp* *sub* *Sfz* *mp* *sub* *tr* *mf* *mp* *mf* *mf* *mf*

50

51

Handwritten musical score for measures 51-53. The score is for four staves: Violin 1 (VLN1), Violin 2 (VLN2), Viola (VLA), and Violoncello (V.C.).

- VLN1:** Features a melodic line with triplets and quintuplets. Dynamics include *mp* and *f*.
- VLN2:** Features a melodic line with a *Sfz* dynamic and a *p sub* marking.
- VLA:** Features a melodic line with a *tr* (trill) marking and a *f* dynamic.
- V.C.:** Features a bass line with a *mp* dynamic.

54

A  
J=60

Handwritten musical score for measures 54-57. The score is for four staves: Violin 1 (VLN1), Violin 2 (VLN2), Viola (VLA), and Violoncello (V.C.).

- VLN1:** Features a melodic line with a *f* dynamic.
- VLN2:** Features a melodic line with a *f* dynamic.
- VLA:** Features a melodic line with a *p* dynamic and a *Sul Pont* marking.
- V.C.:** Features a bass line with a *mp* dynamic and a *P sul Tasto* marking.

58

Handwritten musical score for measures 58-61. The score is for four staves: Violin 1 (VLN1), Violin 2 (VLN2), Viola (VLA), and Violoncello (V.C.).

- VLN1:** Features a melodic line with a *f* dynamic.
- VLN2:** Features a melodic line with a *f* dynamic.
- VLA:** Features a melodic line with a *p* dynamic and a *Sul Pont* marking.
- V.C.:** Features a bass line with a *mp* dynamic and a *col legno battuto* marking.

62

Handwritten musical score for measures 62-65. The score is for four staves: Violin 1 (VLN1), Violin 2 (VLN2), Viola (VLA), and Violoncello (V.C.).

- VLN1:** Features a melodic line with a *mp* dynamic and a *Sfz Psub* marking.
- VLN2:** Features a melodic line with a *p* dynamic and a *Sfz Psub* marking.
- VLA:** Features a melodic line with a *p* dynamic and a *Sfz Psub* marking.
- V.C.:** Features a bass line with a *p* dynamic and a *Sul Pont* marking.

65

Handwritten musical score for measures 65-68. The score is for four staves: VLN1, VLN2, VLA, and V.C. The key signature has one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with triplets and slurs. Performance markings include *Sul Pont*, *mp*, *f*, *psub*, *Sfz*, and *p*. The V.C. part includes a *p* marking and a triplet. The VLN1 part has a *Sul Pont* marking and a triplet. The VLN2 part has a *Sul Pont* marking and a triplet. The VLA part has a *Sul Pont* marking and a triplet. The V.C. part has a *Sul Pont* marking and a triplet.

68

Handwritten musical score for measures 68-71. The score is for four staves: VLN1, VLN2, VLA, and V.C. The key signature has one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with slurs and triplets. Performance markings include *Sul Pont*, *mp*, *f*, *psub*, *Sfz*, and *p*. The VLN1 part has a *Sul Pont* marking and a triplet. The VLN2 part has a *Sul Pont* marking and a triplet. The VLA part has a *Sul Pont* marking and a triplet. The V.C. part has a *Sul Pont* marking and a triplet.

71

Handwritten musical score for measures 71-74. The score is for four staves: VLN1, VLN2, VLA, and V.C. The key signature has one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with slurs and triplets. Performance markings include *Sul Pont*, *mp*, *f*, *psub*, *Sfz*, and *p*. The VLN1 part has a *Sul Pont* marking and a triplet. The VLN2 part has a *Sul Pont* marking and a triplet. The VLA part has a *Sul Pont* marking and a triplet. The V.C. part has a *Sul Pont* marking and a triplet.

74

Handwritten musical score for measures 74-77. The score is for four staves: VLN1, VLN2, VLA, and V.C. The key signature has one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with slurs and triplets. Performance markings include *Sul Pont*, *mp*, *f*, *psub*, *Sfz*, and *p*. The VLN1 part has a *Sul Pont* marking and a triplet. The VLN2 part has a *Sul Pont* marking and a triplet. The VLA part has a *Sul Pont* marking and a triplet. The V.C. part has a *Sul Pont* marking and a triplet.



**77** **B**

Handwritten musical score for measures 77-79. The score includes staves for Violin 1 (VLN1), Violin 2 (VLN2), Viola (VLA), and Violoncello/Double Bass (V.C.). The key signature has one sharp (F#). Measure 77 shows a dynamic of *sfz* *p* with a fermata over the violin parts. Measure 78 features *Sul Tasto* markings for the violin and viola parts. Measure 79 concludes with a *Sul Tasto* marking and a *pp* dynamic in the violin parts.

**80**

Handwritten musical score for measures 80-82. The key signature has one sharp. Measure 80 features a *Sul Pont.* marking. Measure 81 shows *Sul Tasto* markings for the violin and viola parts. Measure 82 features a *Sul Tasto* marking and a *pp* dynamic in the violin parts.

**83**

Handwritten musical score for measures 83-85. The key signature has one sharp. Measure 83 features a *Sul Pont.* marking. Measure 84 shows *Sul Tasto* markings for the violin and viola parts. Measure 85 features a *Sul Tasto* marking and a *pp* dynamic in the violin parts.

**86**

Handwritten musical score for measures 86-88. The key signature has one sharp. Measure 86 features a *Sul Tasto* marking. Measure 87 shows *Sul Pont.* markings for the violin and viola parts. Measure 88 features a *Sul Tasto* marking and a *pp* dynamic in the violin parts.

89

Sul Tacto

Sul Pont

VLN1

VLN2

VLA.

V.C.

ORD

PP

f

5

3

4

3

4

3

4

3

4

Cresc

pp

94

Sul Pont

VLN1

VLN2

VLA.

V.C.

ORD

mp

mf

Sul Pont

psub

b2.

15

14

Psub

b2.

98

(d)

Accell

VLN1

VLN2

VLA.

V.C.

ORD

mp

ACCCELL

18

17

18

20

20

19

22

20

19

b2.

101

Pao a Pao

ORD = 100-120 Approx

marcato

VLN1

VLN2

VLA.

V.C.

ORD

mf marcato

ORD

mf marcato

ORD

mf marcato

ms

14

15

6

7

7

5

6

7

6

6

7

6

7

7

6

7

6

7

Cresc

Cresc

Cresc

Cresc

MP Cresc

(104)

VLN1  
VLN2  
VLA  
V.C.

Sempre cresc

SSS

SSS

SSS

SSS

SSS

(107)

VLN1  
VLN2  
VLA  
V.C.

$\text{♩} = 60$

mp

mp

mp

mp

MP

SSS

(110)

VLN1  
VLN2  
VLA  
V.C.

Rall

Rall

Rall

RALL

mf

mf

mf

mf

mf

mf

mf

mf

mf

(114)

VLN1  
VLN2  
VLA  
V.C.

mf

mf

mf

mf

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

(124)

DEFIANCE.

1997.

COMMISSIONED BY JOHN EDWARD KELLY.

FOR THE ALLOYS ENSEMBLE.

GRAINNE MULVEY.  
1997.

DEFIANCE.

This piece was originally written for a saxophone built in 1928 according to the original acoustical specifications of Adolphe Sax. It transpires that an extra one and a half octaves can be obtained, hence the extremely high register in places. An ossia has been appended for players who possess the modern saxophone.

DEFIANCE.

1997.

DURATION CIRCA. 11 MINUTES.

SCORE IN C.

INSTRUMENTATION:


ALTO SAXOPHONE IN  $E^b$ .

CELLO.

PIANO.

NOTATIONS:

 = SLOW BECOMING FAST.

 = FAST BECOMING SLOW.

 = REPEAT FIRST NOTE OF BEAT.

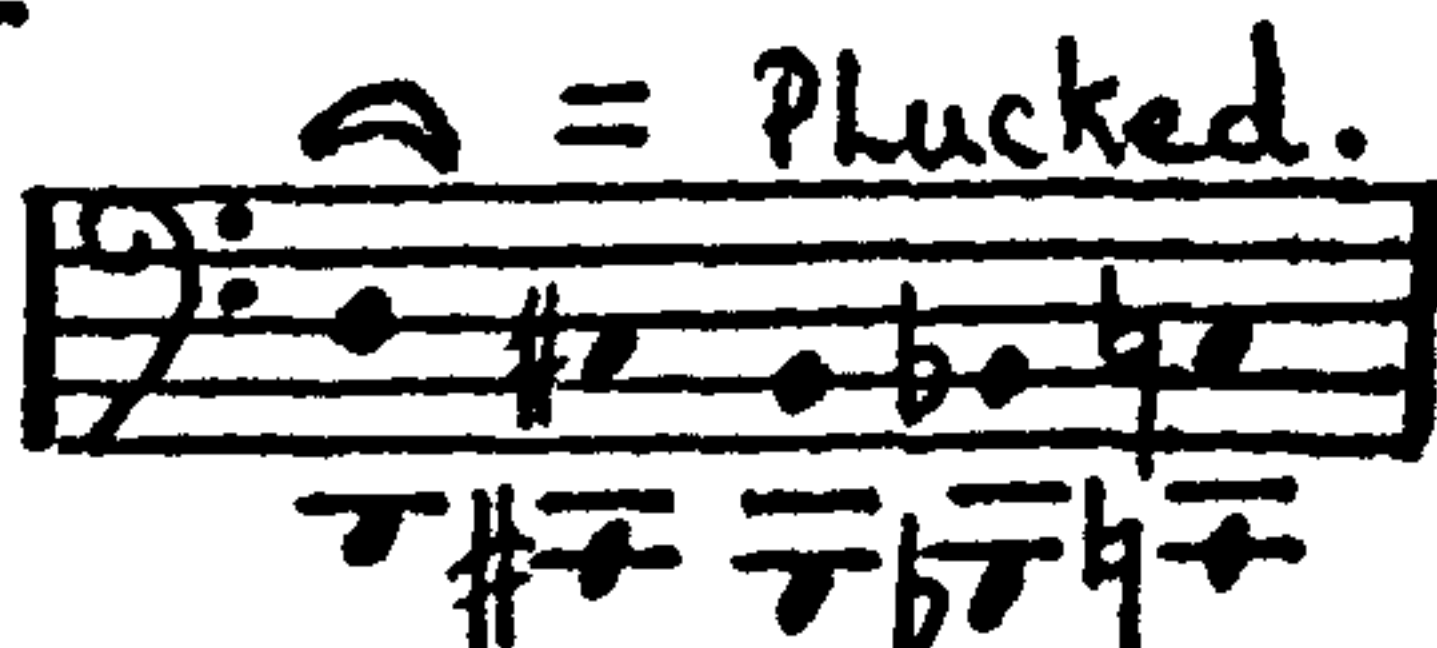
$\flat = \frac{1}{4}$  FLAT,

$\flat = \frac{3}{4}$  FLAT,  $\sharp = \frac{1}{4}$  SHARP,

$\sharp\sharp = \frac{3}{4}$  SHARP.


 = 5 NOTES TO BRACKETED MEASURE ABOVE.

PIANO: PREPARE NOTES FOR INSIDE OF PIANO IN SLOW SECTION:



PEDAL AT OWN DISCRETION, BUT PEDAL VERY LIGHTLY AT FAST SECTIONS.

 = HAND CLUSTERS.

 = ELBOW CLUSTERS.

Alternative notes = 

# "DEFIANCE"

G. Mulvey 1997

A 1  $\text{♩} = 90$

SAX.  $\text{sfz } p$   $\text{mf} \rightarrow \text{f sub.}$   $p$

V.C. *Marcato*  $\text{sfz} \rightarrow \text{ff}$

P.F.  $\text{ff}$   $\text{sf}$

8basso  $\text{sf}$

15va

Sax.  $p$   $f$   $\text{pp}$   $\text{pp} \rightarrow p$   $\text{mp}$

V.C.  $p$   $f$

P.F.  $\text{mf}$   $\text{ff}$

8basso  $\text{sfz}$

15va

Sax.  $\text{sfz}$   $f$

V.C.  $f$   $\text{mf}$   $\text{pp}$

P.F.  $\text{mf cresc.}$   $\text{mp}$   $\text{pp}$

8basso  $\text{mf cresc.}$   $\text{mp}$   $\text{pp}$

15va

*Arco Sub. Part.*

9

Musical score for measures 9-10. The score includes parts for Saxophone (Sax.), Violoncello (V.C.), and Piano/Forte (P.F.).

- Sax.:** Measures 9-10. Measure 9 features a triplet of eighth notes with a *mf* dynamic. Measure 10 features a sixteenth note with an *sfz* dynamic, followed by a crescendo to *f*. Measure 11 features a half note with a *mp* dynamic, followed by a crescendo to *f* and a *Psub* (Pianissimo Subito) marking.
- V.C.:** Measures 9-10. Measure 9 features a triplet of eighth notes with a *mp* dynamic. Measure 10 features a sixteenth note with a *f* dynamic, followed by a *Psub* marking.
- P.F.:** Measures 9-10. Both staves are marked with *ppp* (pianissimo) and have a *8va* (octave up) marking.

11

Musical score for measures 11-12. The score includes parts for Saxophone (Sax.), Violoncello (V.C.), and Piano/Forte (P.F.).

- Sax.:** Measures 11-12. Measure 11 features a half note with a *pp* dynamic. Measure 12 features a half note with an *sfz* dynamic, followed by a *Psub* marking.
- V.C.:** Measures 11-12. Measure 11 features a half note with a *pp* dynamic. Measure 12 features a half note with a *sfz* dynamic, followed by a *Psub* marking. A *mf* dynamic is also indicated.
- P.F.:** Measures 11-12. Measures 11-12 feature complex harmonic structures with *pp* and *sfz* dynamics. A *8va* marking is present. A *8basso* (octave down) marking is also present.

13

Musical score for measures 13-14. The score includes parts for Saxophone (Sax.), Violoncello (V.C.), and Piano/Forte (P.F.).

- Sax.:** Measures 13-14. Measure 13 features a half note with a *sfz* dynamic, followed by a *P* (piano) dynamic. Measure 14 features a half note with a *f* dynamic, followed by a *P* dynamic.
- V.C.:** Measures 13-14. Measure 13 features a half note with a *mf* dynamic. Measure 14 features a half note with a *f* dynamic, followed by a *P* dynamic.
- P.F.:** Measures 13-14. Measures 13-14 feature complex harmonic structures with *P* and *mf* dynamics. A *8basso* marking is present.



14

Sax. *mf*

V.C. *f* *sub. Pat. b e d e b e d e*

P.F. *f* *mf*

16

Sax. *mp* *sfz p* *mf* *sfz Psub* *mf* *mf* *Expressive.*

V.C. *p* *mf* *f* *f* *f* *f* *f*

P.F. *mp* *mp* *p* *p* *p*

18

Sax. *f* *Psub* *mf*

V.C. *Arco.* *mf* *mp* *mf*

P.F. *8bass* *mf* *mp*

20

Sax. *mf* *p* *mf*

V.C. *p* *Sul Pont.* *ord* *sfz*

P.F. *8basso* *f* *8basso*

22

Sax. *p* *mf* *mp*

V.C. *Psub sfz p* *Sul Pont.* *mf Psub* *Poco a Poco ord*

P.F. *pp* *pp* *pp* *pp cresc.*

24

Sax. *mf* *ff* *p* *ff*

V.C. *ord.* *mf* *ff* *f* *ff*

P.F. *f* *mp* *f* *ff* *8basso* *8basso*

26

Sax. *f* *p*

V.C. *mp*

P.F. *mf* *p* *8basso* *15va* *mp*

28

Sax. *mp* *mf* *p*

V.C. *mf* *f*

P.F. *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

*15va* *15basso* *19* *19*

30

Sax. *mf* *p* *mp* *mf cresc.*

V.C. *p* *mf* *p* *mf* *p*

P.F. *mp* *p* *8basso* *9* *10* *11*

5.

b.34 ossia

33

Sax. *Sfz p* *f* *p* *mf* *f*

V.C. *mf* *f* *mf* *f*

P.F. *f* *f* *mp* *p*

b.34 ossia Sax. *f* *mp* *tr* *tr f*

Sax. *f* *mp*

V.C. *mf* *Sfz. mf. sub.*

P.F. *f* *mf* *mf* *mf cresc* *mf cresc*

b.38 ossia Sax. *f* *psub* *cresc*

38

Sax. *Psub.*

V.C. *Sul. font* *Pico a POCO Ord* *ORD* *Sfz. p*

P.F. *Psub.* *Psub.* *mp* *p*

40

Sax. *mf* *f* *p*

V.C. *mf* *sfz* *mp* *mf* *p*

P.F. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *pp*

15 basso. *sfz*

Ossia. *b4* *b2* *Sulc.*

42

Sax. *mp* *sfz* *p* *f* *f*

V.C. *mf* *sfz* *f* *mf*

P.F. *mp* *pp*

8 basso *sfz* *sfz* *sfz* *sfz*

44

Sax. *f* *p*

V.C. *pp*

P.F. *mp* *mp* *p*

Sul Pont. *b4* *p4* *b5* *b4*

B

46

Sax. *p* *mf* *cresc.* *f*

V.C. *Pizz* *f* *arco* *sfz* *mf*

P.F. *pp* *mf* *pp*

24

48

Sax. *p* *mf*

V.C. *sul. part* *mf* *Poco a Poco Ord.....* *p*

P.F. *mp cresc.* *p cresc.*

26

50

Sax. *alternative* *p* *mf* *cresc.* *f*

V.C. *sul part* *mf* *p. cresc.* *f* *sul part.* *poco a poco ord* *mp*

P.F. *mp* *sfz* *p*

14

Sax *ossia*  
mp 3 3

52

Sax. *mp* 3 3

V.C. *Arca* 3 5 3

P.F. *mf* 21 *mf* 28

54

Sax. *f* 16

V.C. *Sul Tasto* *mf* 10 *f* 15

P.F. *mf* 19

56

Sax. *mp* 19. *mf* 13

V.C. *Sul Tasto* *f* 10

P.F. *mf* 11

b58. Ossia

Sax. *mf* *p* *causa*

58

Sax. *mf* *p* *f*

V.C. *mf* *Sfz* *mf* *mp* *f*

(d. *oro.* *f* *be* *+*)

*sul Tasto*

P.F. *mp* *mf* *Sfz* *Sfz* *p*

*isoa.*

b60 ossia

Sax. *p* *mf* *f*

60

Sax. *p* *pp*

V.C. *pp*

*sul Pont.*

P.F. *f* *Sfz* *Sfz* *p*

*ave.*

62

Sax. *mp* *Sfz* *p*

*alternative*

V.C. *p*

*sempre sul Pont.*

P.F. *mp* *mp* *pp* *ppp*

*ave.*



**64**

Sax. *alternative* *alternative B1.*

V.C. *Sul. Tasto.* *DRD* *Sul. Pont.*

P.F. *8ve* *Poco* *Poco* *Poco* *8ve* *Poco* *Poco*

**66**

Sax. *f* *p* *p*

V.C. *Sul. Pont.* *Sul. Pont.* *Sul. Pont.*

P.F. *8ve* *8ve* *8ve*

**68** **70**

Sax. *p* *mp* *mf*

V.C. *Sul. Pont.* *Sul. Pont.*

P.F. *8ve* *8ve*

**11**

71

Sax. *mp* *pp cresc* *f*

V.C. *sul Pont.* *mf* *p* *mp* *mf*

P.F. *p* *mp* *mf* *pp cresc.*

74

Sax. *pp cresc* *mf* *p cresc.*

V.C. *sul Pont Poco a Poco Ord* *p* *mf*

P.F. *pp* *f* *pp* *mf*

76

Sax. *f. p sub.* *f* *p* *f* *mf*

V.C. *col legno battute.* *f* *mf* *mp* *mp* *mp*

P.F. *mf cresc.*

Very little pedal here

C

♩ = 180

78

Sax. (2+3) (3+4) (2+2+2) (4+5)

V.C. (2+3) (3+4) (2+2+2) (4+5)

P.F. (2+3) (3+4) (2+2+2) (4+5)

mf

f

ORD.

82

Sax. (2+2) (5+6)

V.C. (2+2) (5+6)

P.F. (2+2) (5+6)

mp

f

mf sub

Pedal lightly

f

mf

84

♩ = 180 ♩ = 90.

85

Sax. (2+3) (4+3) (4+2) 88 (6+3)

V.C. (2+3) (4+3) (4+2) (6+3)

P.F. (2+3) (4+3) (4+2) (6+3)

mf

f

p

mf

p

89 (2+2) (6+5)

Sax. *f* *sf*

V.C. (2+2) (8+3) *f* *sfz*

P.F. (2+2) (6+5) *mf*

92 (3+2) (3+4) (2+2+2) (5+4)

Sax. *mf* *ff*

V.C. (2+3) (3+4) (2+2+2) (5+4) *mf* *ff*

P.F. (2+3) (3+4) (2+2+2) (5+4) *mp* *sfz* *p*

Pedal VERY Lightly.

96 (2+2) (6+5)

Sax.

V.C. (2+2) (6+5)

P.F. (2+2) (6+5) *mf* *mp*

99

Sax (3+2) (4+4) (2+2+2) (3+3+3)

V.C. (3+2) (4+4) (2+2+2) (3+3+3)

P.F. (3+2) (4+4) (3+3) (3+3+3)

*Pizz* *Arco* *Pizz* *Pizz Arco*

*Sfz* *p* *mp* *Sbano*

103

Sax. (2+2) (4+4+3)

V.C. (2+2) (4+4+3)

P.F. (2+2) (4+4+3)

*mf*

106

Sax (2+2+1) (2+2+3) (3+3) (5+4) 109

V.C. (3+2) (2+2+3) (3+3) (5+4)

P.F. (3+2) (2+2+3) (3+3) (4+5)

*f* *mf* *mf* *f* *mf*

*mf* *ppp* *ppp*

110 (2+2) (6+5)

Sax. *mf* *f* *p* *mf*

V.C. (2+2) (6+5) *Pizz* *mp* *f*

P.F. (2+2) (6+5) *pp* *mf* *mf*

113 *allegretto*

Sax. *mf* *mp* *lyrical (6+3)*

V.C. *Pizz* *Arco.* *mp* *f* (3+3+3)

P.F. *mp* *dim* *pp* (3+3+3) *Poco* *Sempre pp* *ppp*

116 (2+2) (3+5+2)

Sax. *f* *psub* *mf* *sfz* *mf*

V.C. (2+2) (5+6)

P.F. (2+2) (5+6) *p* *pp*

*b18 ossia* Sax *mf* *sfz* *mf*

Ossia (5+8) (3+2) (3+4) Poco (3+3) (3+3+3)

**119** (5+8) (3+2) (3+4) Poco (3+3) (3+3+3)

Sax. *dim* *mp cresc mf* *Psub cresc* *mf*

V.C. (5+8) (3+2) (3+4) (3+3) (3+3+3)

P.F. *8ve* *be. bi* *pp sempre*

Sax. *b. 124 ossia*

**124** (5+6) *3* *3* *5* *3* *Sfz*

V.C. (2+2) (5+6)

P.F. *pp sempre.* *p* *p*

Sax. *mp cresc* *mf* *mp Psub cresc.* (3+3+3)

**127** *mp* *mf* *mp Psub.* (3+3+3)

V.C. (3+3+3)

P.F. *mp* *mp* *Poco* (3+3+3)

Handwritten musical score for Saxophone, Violin/Celli (V.C.), Piano/Forte (P.F.), and Saxophone (Sax.).

**Measures 130-132:**

- Sax. (top):** *Ossia.* b.130 (2+2), *mp cresc.* b.132 *mp cresc.*
- Sax. (middle):** 130 (2+2), (5+6), *f.*, *mp.*
- V.C.:** (2+2), (5+6)
- P.F.:** (2+2), *mp*, (5+6), *mp*, *p*, *mp*

**Measures 133-137:**

- Sax. (top):** *Ossia.* b.133 (3+4), *mf*, (3+4), (3+2), (4+3), (3+3), *sfz*, *sfz*
- Sax. (middle):** 133 (3+4), (3+2), (4+3), (3+3), *mf*, *sfz*, *sfz*
- V.C.:** (3+4), (3+2), (4+3) *Arco.*, (2+2+2)
- P.F.:** (3+4), (3+2), (4+3) *mf*, (3+3), *baba be be baba be be baba baba*

**Measures 137-140:**

- Sax. (top):** 137 (5+4), *Ossia.* (2+2), (5+6), (140) *cresc.*, *f.*, *f.*
- Sax. (middle):** 137 (5+4), (2+2), (5+6), (140)
- V.C.:** (5+4), (2+2), (5+6), *f.*
- P.F.:** (5+4), *mp.*, *pp*, (2+2), (5+6), *pp*, *pp*



Ossia b 142 (4+5)  
 Sax. *mf* *Psub cresc.*

141 Sax *sfz* *mf* *Psub* (4+5)

V.C. *f* (4+5)

P.F. *cresc.* (4+5)

Ossia b 143 (2+2) Sax *mf* *sfz* *Psub cresc.*

144 Sax *f* *mf* *sf* *mf* *Psub*

V.C. (2+2) *Poco a poco* *oss.* (5+6) *sf*

P.F. (2+2) *Sempre cresc.* *Sempre cresc.*

Ossia b 147 *molto rall.* Sax *f* *cresc.* *molto rall.*

147 Sax *f* *molto rall.* *fff* *ff* *fff* *fff*

V.C. *Molto Rall.* *fff* *USE ELBOWS.* *ffff*

P.F. *molto Rall.* *f* *cresc.* *Sempre cresc.* *fff* *3/2*

Sax. <sup>ossia.</sup> b 149

Sax. <sup>149</sup> *molto molto Rall* **fff**  $\text{♩} = 45$  **fff**

V.C.  $\text{3:2}$   $\text{3}$  *Pizz LH* **ppp**

P.F. Hold Pedal down FOR DURATION of bar.

Sax. <sup>b. 153 ossia.</sup> <sup>153</sup> **ppp** **pp** **ppp** *Expressively* *Expressively* **mp**

V.C. *colapno battute* **mf**  $\text{3}$   $\text{3}$   $\text{6}$  **mf**

P.F. **f** *INSIDE Piano.* *Phuck INSIDE Piano. Let sound RING for duration of bar.* *Ped*

Sax. <sup>b157. ossia.</sup> <sup>bis 8.</sup> <sup>157</sup> **mf** **p** <sup>159</sup> **p** <sup>159</sup>

V.C.  $\text{3}$   $\text{3}$   $\text{5}$   $\text{3}$  **mf** **mf** **mf**

P.F. **f** *Simile* **f** **f**

160

Sax. *Poco Poco* *fz.* *p* *mf* *mf*

V.C. *mf* *mf* *Arco. Sul Pont.*

P.F. *f* *f* *f*

163

Sax. *oro.* *pp* *p* *p* *5* *3* *5*

V.C. *Arco. sul Pont.* *mp* *mf*

P.F. *f* *f* *f*

166

Sax. *p* *mp* *mf*

V.C. *3:2* *Sul Tasto* *mp* *p* *mp* *mf*

P.F. *f* *f* *f*

169

Sax. *p* *mp* *mf* *mf*

V.C. *p* *mf* *p* *pp* *Sul Pont*

P.F. *f* *f* *f* *f*

172

Sax. *p* *mp* *p* *mp* *p* *mp*

V.C. *p* *p* *mp* *p* *mp*

P.F. *f* *mf* *mf* *mf*

*Poco* *Poco* *Poco* *Poco*

175

alternative notes

180

Sax. *mp* *mf* *f* *mp* *mf* *p* *mp* *pp*

V.C. *mf* *f* *mp* *mf* *p* *mp* *pp*

P.F. *mp* *ORD.* *ORD.*

*Poco a Poco ORD.* *Sul Pont Poco a Poco ORD.*

D

♩ = 180.  
♩ = 90.

181

Sax. *ppp* *p* *pp* *sfz.* *p* *mf* *sfz*

V.C. *ppp* *p*

P.F.

187

Sax. *Poco* *f* *p* *p* *sfz*

V.C. *Arco.* *f*

P.F. *sfz* *f*

190

Sax. *ff* *mf* *p*

V.C. *sfz* *sfz* *mf*

P.F. *f* *f* *p*

Sax. <sup>200</sup> <sup>5+5</sup> <sup>201</sup>

Sax. <sup>197</sup> (3+2) (2+2) (4+5) <sup>200</sup> (5+5)

V.C. (3+2) (2+2) (4+5) (2+2+6)

P.F. (3+2) (2+2) (4+5) (2+2+6)

Sax. <sup>202</sup> (4+2+2+2+1) <sup>203</sup> (2+2)

V.C. (4+4+2+1) (2+2)

P.F. (4+4+2+1) (2+2)

Sax. <sup>206</sup> <sup>207</sup>

V.C. Pizz Arcs Pizz

P.F.

Handwritten musical score for Saxophone, Violin/Cello, and Piano/Forte. The score is divided into systems. The first system includes measures 188-209. The second system includes measures 210-213. The third system includes measures 214-217. The score features various dynamics such as *sf*, *fff*, *f*, *mf*, *mp*, *p*, *pp*, and *ppp*. Performance instructions include *ossia*, *8ve*, *sfz*, *sfz2*, *sfz2b*, *8basso*, *Aro*, *Pizz*, and *crase*. There are also markings for *3* (triplets) and *8ve* (octave) with dashed lines. The score concludes with a double bar line and a repeat sign.

214 FINE.

Final system of the handwritten musical score, including measures 214-217. The Saxophone part is silent. The Violin/Cello part is marked *pp*. The Piano/Forte part includes a *ppp* marking and an *8ve* marking with a dashed line. The system ends with a double bar line and a repeat sign.

S E X T E T U N O .

DEDICATED TO JANE O'LEARY AND CONCORDE.

p4  
p9

\$101 Afl

299/300 etc why report 5/4?

GRAINNE MULVEY  
1997.



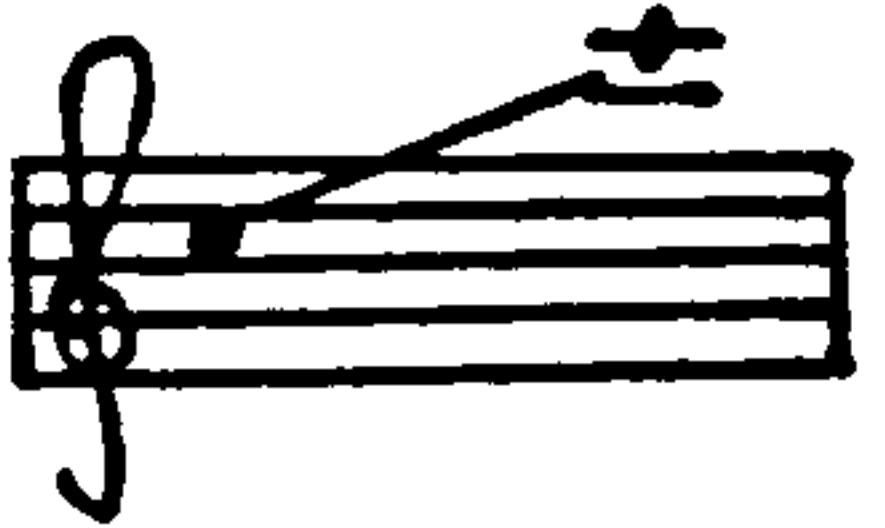
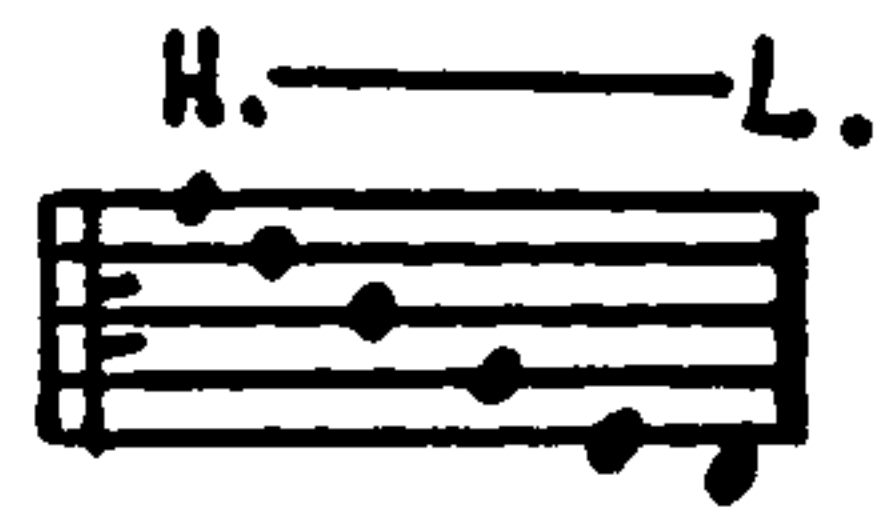
SEXTET UNO.

COMMISSIONED BY CONCORDE WITH FUNDS  
PROVIDED BY THE ARTS COUNCIL OF IRELAND.

DURATION CIRCA. 13½ MINUTES.

SCORE IN C.

INSTRUMENTATION:

1. PICCOLO, FLUTE, ALTO FLUTE.
2. CLARINET IN B<sup>b</sup> , BASS CLARINET B<sup>b</sup> .
3. VIOLIN.
4. CELLO.
5. PERCUSSION: VIBRAPHONE. CROTALES: ,
- TOMS FROM HIGH TO LOW: 
6. PIANO.

NOTATION.

ALL FLATS AND SHARPS LAST FOR THE DURATION OF A BAR EXCEPT  
WHEN CANCELLED BY A NATURAL.

QUARTER TONES:  $\sharp = \frac{1}{4}$  SHARP,  $\sharp\sharp = \frac{3}{4}$  SHARP,  $\flat = \frac{1}{4}$  FLAT,  $\flat\flat = \frac{3}{4}$  FLAT.

$\uparrow$  = HIGHEST NOTE POSSIBLE.

 = SLOW BECOMING FAST.

 = FAST BECOMING SLOW

 = SLOW TO FAST TO SLOW.



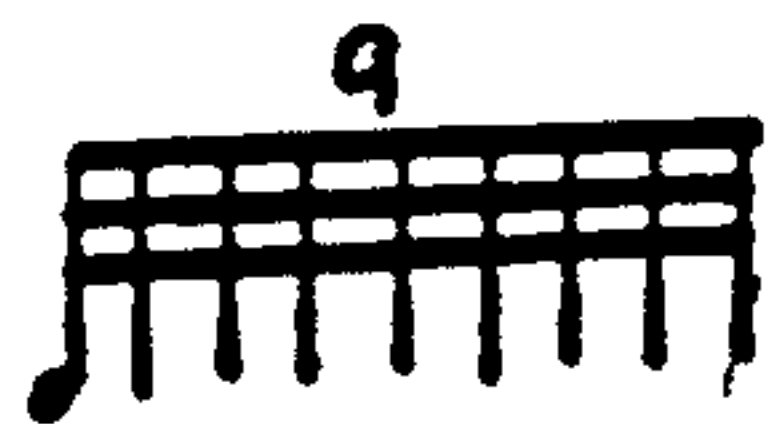
= AS FAST AS POSSIBLE WITHIN SPECIFIED DURATION

IN BRACKET.



= REPEAT NOTES IN BOX AND CONTINUE AS LONG AS THE

LINE IS IN PLACE.



= REPEAT SAME NOTE FIGURATION AS BEFORE.



= BLACK NOTE CLUSTER = CROTCHET.



= CHROMATIC NOTE CLUSTER.



= QUAVER CLUSTER ETC.

+ ON CLARINET = SLAP TONGUE, BARTOK PIZZ.



= BARTOK PIZZ.

PEDAL IN PIANO USED AT PLAYERS DISCRETION EXCEPT WHERE A LOT OF NOTES OCCUR, THEN IT SHOULD BE USED SPARINGLY. THE SAME PRINCIPLE APPLIES TO VIBRAPHONE. STICKS USED AT DISCRETION, EXCEPT WHEN SHOWN.

# "SEXTET UNO"

G. MULVEY 1997.

**A**  $\downarrow = 54$

1

Poco.

VLN.

V.C.

Vib.

P.F.

pp

p

5

Ped.

5

VLN.

V.C.

Vib.

P.F.

pp

pp 5

Ped.

9

Poco

VLN.

V.C.

Vib.

P.F.

pp

p

Poco sul D.

pp

mp

10

13

VLN.

V.C.

Vib

P.F.

mp, pp, 3, 9, 5, 6

15

VLN.

V.C.

Vib

P.F.

mp, pp, 7, 5, Psub, 7

18

FL1.

VLN.

V.C.

Vib.

P.F.

mp, 3, 6, 5, 10, mp, Sub DOR Sub C.

**21** *To Piccolo.*

FL. *mp* *pp* *tr.*

VLN. *mp* *p*

V.C. *mp* *p*

Vib. *mf* *tr.* *5* *6* *5*

P.F. *mf* *5* *6*

*8bass* *mf*

**25**

Pic. *mp* *mf*

VLN. *mp* *pp*

V.C. *mp* *pp*

Vib. *p*

P.F. *cresc.* *sfz.*

28

Pic.  $\text{3/4}$

CL.  $\text{3/4}$

VLN.  $\text{3/4}$

V.C.  $\text{3/4}$

Vib.  $\text{3/4}$

PREPARE 6 MALLETS.

*Handwritten notes:*  $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$  (circled)  
*Dynamic markings:*  $mp$ ,  $mf$ ,  $f$ ,  $p$   
*Performance instructions:*  $\text{tr}$ ,  $\text{P}$

30

VLN.  $\text{3/4}$

V.C.  $\text{3/4}$

*Dynamic markings:*  $ppp$ ,  $pp$ ,  $mf$ ,  $f$   
*Performance instructions:*  $\text{tr}$ ,  $\text{P}$

35

Pic.  $\text{3/4}$

CL.  $\text{3/4}$

VLN.  $\text{3/4}$

V.C.  $\text{3/4}$

Vib.  $\text{3/4}$

P.F.  $\text{3/4}$

*Dynamic markings:*  $p$ ,  $mp$ ,  $mf$ ,  $f$   
*Performance instructions:*  $\text{tr}$ ,  $\text{P}$ ,  $\text{Psub.}$ ,  $\text{EXPRESSIVE}$ ,  $\text{8ve}$

37

Musical score for measures 37-38. Instruments include Piccolo (Pic.), Clarinet (CL.), Violin (VLN.), Viola (V.C.), Vibraphone (Vib.), and Piano/Forte (P.F.).

Measure 37: Piccolo has a melodic line starting with a dynamic of *mp* and a slur. Clarinet has a rest. Violin and Viola have a sustained chord with dynamics *sfz mp*. Vibraphone has a melodic line with dynamics *mp* and a slur. Piano/Forte has a rest.

Measure 38: Piccolo has a melodic line with dynamics *mp* and a slur. Clarinet has a rest. Violin and Viola have a sustained chord with dynamics *sfz mp*. Vibraphone has a melodic line with dynamics *mp* and a slur. Piano/Forte has a melodic line with dynamics *mp* and a slur.

39

Musical score for measures 39-40. Instruments include Piccolo (Pic.), Clarinet (CL.), Violin (VLN.), Viola (V.C.), Vibraphone (Vib.), and Piano/Forte (P.F.).

Measure 39: Piccolo has a melodic line with dynamics *mp* and a slur. Clarinet has a rest. Violin and Viola have a sustained chord. Vibraphone has a melodic line with dynamics *mp* and a slur. Piano/Forte has a melodic line with dynamics *mp* and a slur.

Measure 40: Piccolo has a melodic line with dynamics *mp* and a slur. Clarinet has a rest. Violin and Viola have a sustained chord. Vibraphone has a melodic line with dynamics *mp* and a slur. Piano/Forte has a melodic line with dynamics *mp* and a slur.

41

Handwritten musical score for measures 41-42. The score includes staves for Piccolo (Pic.), Clarinet (Cl.), Violin (VLN.), Viola (V.C.), and Violoncello (Vib.).

- Pic.:** Starts with a dynamic of *pp*. From measure 42, it features a complex melodic line with slurs and fingerings (5, 5, 6, 6). Dynamics include *f*.
- Cl.:** Features a melodic line with slurs and dynamics of *sfz* and *psub.*
- VLN.:** Features a melodic line with slurs and dynamics of *psub.*
- V.C.:** Features a melodic line with slurs and dynamics of *psub.*
- Vib.:** Features a melodic line with slurs, dynamics of *mp*, and fingerings (3, 5, 5, 3).

43

Handwritten musical score for measures 43-44. The score includes staves for Piccolo (Pic.), Clarinet (Cl.), Violin (VLN.), Viola (V.C.), Violoncello (Vib.), and Piano/Forte (P.F.).

- Pic.:** Features a melodic line with slurs and dynamics of *mf*.
- Cl.:** Features a melodic line with slurs, dynamics of *mp* and *mf*, and fingerings (7, 9).
- VLN.:** Features a melodic line with slurs and dynamics of *mp*.
- V.C.:** Features a melodic line with slurs and dynamics of *mp*.
- Vib.:** Features a melodic line with slurs and dynamics of *sfz*.
- P.F.:** Features a piano accompaniment with slurs and dynamics of *mf* and *f*.



46

Pic. *f* *mp*  
 CL *f* *mp*  
 VLN. *f* *sul pont. mp* *Poco a Poco* *ORD.*  
 V.C. *f* *sul pont. 7* *Poco a Poco* *ORD.*  
 Vib. *mf* *cresc* *f*  
 P.F. *p*

48

Pic *pp* *mf* *f*  
 CL *mf* *mf*  
 VLN. *[82] p*  
 V.C. *[82] p*  
 Vib *mf*  
 P.F. *p*

52

Pic

CL.

VLN.

V.C.

Vib

P.f.

Handwritten musical score for measures 52-54. The score includes parts for Piccolo (Pic), Clarinet (CL.), Violin (VLN.), Viola (V.C.), and Vibraphone (Vib). The Piccolo part starts with a triplet of eighth notes. The Clarinet part has a dynamic marking of *mp* followed by *f*. The Violin and Viola parts have a dynamic marking of *mp*. The Vibraphone part has dynamic markings of *mp*, *f*, and *pp*. There are also performance markings like *tr* (trill) and *tr* (trill) on the Vibraphone. The score is written in 4/4 time and features various accidentals and fingerings.

54

55 B

Pic

CL.

VLN.

V.C.

Vib

P.F.

Handwritten musical score for measures 54-55. The score includes parts for Piccolo (Pic), Clarinet (CL.), Violin (VLN.), Viola (V.C.), Vibraphone (Vib), and Piano/Forte (P.F.). The Piccolo, Clarinet, Violin, and Viola parts all have a dynamic marking of *f*. The Vibraphone part has a dynamic marking of *f* and includes the instruction "Motoron." with a circled *sf*. The Piano/Forte part has dynamic markings of *mp*, *mf*, and *mp*. The score is written in 4/4 time and features various accidentals and fingerings.

56

Vib. P.F.

58

Vib. P.F.

61

Pic. P.F.

63

Pic. Cl. P.F.

66 *To Flute.*

Pic. *To Bass Cl.*

CL.

P.F.

68 **C** **10**

BASS CL.

VLN.

V.C.

P.F.

8 bass

PEDAL VERY lightly.

71

FL.

BASS CL.

VLN.

V.C.

Vib

P.F.

72

FL. *f* *ff* *fff*

BASS CL.

VLN. *MARCATO.* *sfz.* *ff* *mf* *ff* *ARCO.* *fff*

V.C. *sfz.* *sfz.* *sfz.* *sfz.*

Vib *f* *ff* *f*

P.F.

74

FL. *f*

BASS CL. *mf*

VLN. *ff* *mf sub.* *mf*

V.C. *ARCO.* *f* *mf* *Pizz.* *mf* *sfz* *sfz*

Vib *f* *mp*

P.F. *mf* *mf* *mp*

76

Handwritten musical score for measures 76-77. The score includes staves for Bass Cl., Vln., V.C., and Vib. The Bass Cl. staff has a handwritten note "why again?" above it. The Vln. staff has markings "Poco a Poco" and "Cresc.". The V.C. staff has markings "Arco.", "sfz", and "sfz.". The Vib. staff has markings "sfz.". There are several boxed-in musical passages in the Vln., V.C., and Vib. staves.

78

Handwritten musical score for measures 78-79. The score includes staves for Fl., Bass Cl., Vln., V.C., Vib., and P.F. The Fl. staff has a boxed-in musical passage with markings "sf" and "7:4". The P.F. staff has markings "sf" and "sf 7". There are also some markings "sue" above the P.F. staff.

D

80  $\text{♩} = 60$  as if cutoff. To Piccolo

Fl.  
Bass Cl.  
VLN.  
V.C.  
Vib.  
P.F.

as if cutoff.  
mf sul Pont.  
ORD. tr.  
mf. Psub.  
sul Pont.  
P  
f  
mp  
8ve

82  $\text{♩} = 90$   $\text{E}^7$   $\frac{3+3+2}{8}$

Pic.  
Bass cl.  
VLN.  
V.C.  
Vib.  
P.F.

Psub  
Poco  
Sul Tasto.  
Poco  
P  
3  
5  
4:3  
Pizz  
Arco. Sul Tasto.  
mp  
mf  
P  
5:4  
5:3

85 (3+2)

3:2 mf

(2+2+3)

pp sfz

P [sf]

Pizz sfz Arco

P [sf] mp mf

Sempre Sul Tasto

P

Pizz sfz Arco Sul. bat 5:4

mp mp

6:4

5:4 3:2 mf

8 base f Psub

f Psub

90 (3+4)

mp

sfz

mf

sfz

sfz

mp

ord sfz

mp

Sul Pont.

sfz p

Pizz Arco Sul Pont

sfz p

sfz

4:3 mp

Marcato f

Marcato sfz



95 (2+2+3)

To ALTO flute. (3+3+3)

(3+2)

Musical score for measures 95-97. Instruments include Piccolo (Pic), Bass Clarinet (Bass Cl.), Violin (VLN.), Viola (V.C.), Vibraphone (Vib.), and Piano/Forte (P.F.).

Measures 95-97 are marked with dynamics *p* and *mf*. Measure 97 includes a *9:6* ratio. The score features various rhythmic patterns and articulations such as *sul Tasto.* and *oro*.

98 (3+3)

(4+3)

(3+3+3)

Musical score for measures 98-100. Instruments include Alto Flute (ALTO flute), Bass Clarinet (Bass Cl.), Violin (VLN.), Viola (V.C.), Vibraphone (Vib.), and Piano/Forte (P.F.).

Measures 98-100 are marked with dynamics *mp* and *mf*. Measure 100 includes a *9:6* ratio. The score features various rhythmic patterns and articulations such as *Psub.*, *tr*, and *Sul Tasto.*

101 (3+2) (3+2)  $\text{♩} = 180$  (4+4)

Alto Fl. *f* *sfz* *sfz* *mf*

Bass Cl. *mp* *f* *sfz* *sfz* *mf*

V.L.N. *f* *Pizz.* *sfz* *sfz*

V.C. *p* *f* *sfz* *sfz* *mf*

Vib. *sfz* *sfz*

P.F. *sfz* *sfz*

8basso *sfz* *sfz*

ORD

106 (4+3) (4+5) (5+6)

Bass Cl. *mf*

V.C. *mf*

109 (3+3+2) (4+3) III (4+4) (6+5)

Pic *mf* *mf* *sfz* *mf*

Bass Cl. *mp Sub* *To B<sup>b</sup> Clarinet.*

V.L.N. *mf* *mf* *sfz* *mf*

V.C. *mp*

115 (4+4)

Pic *mf*

V.L.N. *mf*

116 (6+5) To flute (3+3+2) (4+4) 120

Pic. *mf*

Vln. *mf*

Vib. *mf*  
*Marcato*

P.F. *mf*  
*Staccissimo*

sbasso. *sfz*

121 (5+6) (5+5) (6+5) 124 >(4+4)

Fl. *f*

CL.B. *f*

Vln. *f*

V.C. *f*

Vib. *f*  
*To Toms*

P.F. *f*

126

(5+6)

(4+3)

(5+5)

(4+4)

130

(3+4)

FL.

CLB

VLN.

V.C.

Toms

P.F.

8basso

131

(4+3)

(5+6)

(4+4)

135

(5+5)

FL.

CLB

VLN.

V.C.

Toms

P.F.

8basso

136 (5+6) **G** (5+6) (2+3+3) 139 (6+5)

To Piccolo.

FL. *f*

CL. B *f*

VLN. *f marcato.*

V.C. *f*

Toms *f sfz sfz sfz f sfz sfz Psub sfz >>>*

P.F. *f*

141 (3+4+3) (6+2) (3+4) (4+5) (4+4) *Poco*

Pic *P*

CL. B *Poco*

VLN. *Poco*

V.C. *Poco*

Toms *mp sub mf sfz sfz sfz mp sub*

(5+5) 147 (4+4) (5+6) 150 (4+5)

Pic. *[fff]* Sub. *mp* *[sfz]*  
 Cl. B. *[fff]* Sub. *Poco.* *mp* *[sfz]*  
 VLN. *[fff]* Sub. *mp* *Poco.* *[sfz]*  
 V.C. *[fff]* Sub. *mp* *[sfz]*  
 Toms *[ff]* Sub. *Sfz Sfz Psub.* *[sfz]* *mf* *Sfz mf*

152 (5+5) (5+5) 155 (6+7)

Pic. *Poco.* *mf* *ff* *Sfz* *mp*  
 Cl. B. *Poco.* *mf* *ff* *Sfz* *mp*  
 VLN. *Poco.* *mf* *ff* *Sfz* *mp*  
 V.C. *Poco.* *mf* *ff* *Sfz* *mp*  
 Toms *Sfz mf Sfz mf Sfz mf* *Sfz Sfz Sfz* *mf* *Sfz Sfz Sfz Sfz*

156 (3+3+2) (4+4) (5+5) (3+4+5)

Pic. *mf* *f* *f* *Sfz* *Sfz* *Sfz* *Sfz*  
 Cl. B. *mf* *f* *f* *Sfz* *Sfz* *Sfz* *Sfz*  
 VLN. *mf* *f* *f* *Sfz* *Sfz* *Sfz* *Sfz*  
 V.C. *mf* *f* *f* *Sfz* *Sfz* *Sfz* *Sfz*  
 Toms *Sfz Sfz Sfz mf* *f*

160 (5+5) (3+4) H (4+4)

Pic. *mp mp mp mp molto cresc.* *SF sfz [ppsub]*

CLB *mp mp mp mp molto cresc* *SF sfz [ppsub]*

VLN. *mp mp mf mp sub molto cresc* *SF sfz [ppsub]*

V.C. *mp mp mf submp molto cresc* *SF sfz [ppsub]*

Toms. *sf* TO CROTALES.

8 basso

164 (4+4) 165 (4+4) (4+4) (4+4) 168 (4+4)

Pic. *mp mp*

VLN.

V.C.

P.F. *pp pp pp pp pp pp pp* *Simile*

169 (4+4) 170 (4+4) 172 (4+4) 174 (4+4)

Pic. mp mp mp mp

CL. B<sup>b</sup> mp mp

VLN. mp mp mp mp

V.C. Jete Jete Jete Jete Jete Jete  
mf mf mf mf mf mf

P.F. % % % % % %

176 (4+4) 179

Pic. mp mp To Flute.

CL. B<sup>b</sup> mp mp

VLN. mp mp

V.C. Jete Jete Jete Jete Jete Jete  
mf mf 3:2 mf 3:2 mf 3:2 mf 3:2

P.F. % % % %



180 (4+4) (4+4) 182 (4+4) (4+4)

FL.

CL. B $\flat$

VLN.

V.C.

P.F.

184 (4+4) (4+4) 186 (4+4) (4+4) 188 (4+4)

FL.

CL. B $\flat$

VLN.

V.C.

P.F.

189 (4+4) 190 (4+4) (4+4) (4+4) (4+4) 194 (4+4)

Flute: *p*, *f*, *mp*, *f*, *mp*

CLB: *p*, *f*, *mp*, *f*, *mp*

VLN.: *p*, *f*, *mp*, *f*, *mp*

V.C.: *p*, *f*, *mp*

CROTALES: *mf*, *f*, *p*

P.F.: *pp*

(4+4) 195 (4+4) (4+4) 198 (4+4) (4+4) 200 (4+4)

FL.: *f*, *p*

CLB.: *f*, *p*

VLN.: *pp*

V.C.: *mp*

Crotales: *mf*

P.F.: *mp*, *dim*

201

(4+4)

(4+4)

(4+4)

(4+4)

205  
(4+4)

Musical score for measures 201-205. Instruments include FL. (Flute), CL.B. (Clarinet Bb), VLN. (Violin), V.C. (Viola/Celli), Crotale (Cymalom), and P.F. (Piano/Forte). The score features dynamic markings such as *mf*, *f*, *pp*, and *mp*. The Crotale part includes the instruction *Cresc.*. The P.F. part includes *pp* and *mp* markings.

206

(4+4)

To Piccolo (4+4+2)

(4+4+2)

210 (4+4+2)

Musical score for measures 206-210. Instruments include FL. (Flute), CL.B. (Clarinet Bb), VLN. (Violin), V.C. (Viola/Celli), Crotale (Cymalom), and P.F. (Piano/Forte). The score features dynamic markings such as *f*, *mf*, and *pp*. The P.F. part includes *mf* and *pp* markings. The Crotale part includes the instruction *To Piccolo*. The P.F. part includes *mf* and *pp* markings.

211 (4+4+2) (4+4+2) (4+4+2) 214 (4+4+2)

Pic. *f*

CLB *mf*

VLN *sul Pont. b<sub>2</sub>* *mp*

V.C. *sul Pont.* *mp*

P.F.

8 bars

215 (4+4+2) (4+4+2) (4+4+2) (4+4+2)

Pic *mf* *mp* *mf*

CLB *f* *mf* *mp* *mf*

VLN *sfz* *pizz* *p*

V.C. *sfz* *pizz* *p*

P.F. *mp*

*Poco a Poco oed.* *oro.* *oro.* *oro.*

*Crese.* *Crese.*

8 bars

219 (4+4+2)

220 (4+4+2)

(4+4+2)

(4+4+2)

Musical score for measures 219-220. Instruments: Pic, CLB, VLN, V.C., P.F., and Basses. The score includes various musical notations such as notes, rests, and dynamic markings like *sfz* and *p*. Performance instructions like *Pizz* and *Arco* are present. The bass line is indicated by a dashed line labeled "Basso".

223 (4+4+2)

(5+5)

(2+3+2+3)

(5+6)

Musical score for measures 223-226. Instruments: Pic, CLB, VLN, V.C., P.F., and Basses. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *mp*, and *sfz*. Performance instructions like *Pizz*, *Arco*, and *Cresc* are present. The bass line is indicated by a dashed line labeled "Basso".

227 (5+5) (4+4+2) 229 (2+4+4) 230 (4+4+2)

Pic

CLB

VLN.

V.C.

P.F.

231 (4+4+2) (4+4+2) (4+4+4)

Pic

CLB

VLN.

V.C.

P.F.

mf CRESC.

mf CRESC.

mp CRESC.

mp CRESC.

235 (4+4+2) (4+4+2) 237 (4+4+2)

Pic

CLB

VLN.

V.C.

P.F.

8basso

239 (4+4+2) (4+4+2) 241 242

Pic

CLB

VLN.

V.C.

TONS.

P.F.

mf

mp

mf cresc.

mf cresc.

molto cresc.

molto cresc.

Sempre cresc.

Sempre cresc.

Handwritten musical score for measures 243-246. The score includes staves for Piccolo (Pic), Clarinet in B-flat (CLB), Violin (VLN), Viola (V.C), Tom-toms (Toms), and Piano/Forte (P.F.).

Measure 243: (4+4+2) **243**

Measure 244: (4+4+2)

Measure 245: **245** (4+6)

Measure 246: **246** (5+4)

Dynamic markings include *ff* and *sfz*. Performance instructions include *15va* and *15va-7*. The bottom of the page shows a dashed line for the Bassoon (Basso).

Handwritten musical score for measures 247-250. The score includes staves for Piccolo (Pic), Clarinet in B-flat (CLB), Violin (VLN), Viola (V.C), Tom-toms (Toms), and Piano/Forte (P.F.).

Measure 247: **247** (6+4)

Measure 248: (4+5)

Measure 249: (3+4+3) **249**

Measure 250: **250**

Dynamic markings include *sfz* and *sfz2*. Performance instructions include *MARCATO* and *marcato*. The bottom of the page shows a dashed line for the Bassoon (Basso).



251 (5+5) (2+2) (5+4) 254 (+2+2+2+2+2) 255

Pic  
CL.B.  
VLN.  
V.C.  
TONS  
P.F.

*sfz sfz sfz sfz sfz*

*15va 3 3 3 3 3*

256 (2+2+2+2) (2+2+2+1) 260 (2+3)

Pic  
CL.B.  
VLN.  
V.C.  
TONS  
P.F.

*sfz sfz sfz sfz sfz*

*15va 3 3 3 3 3*

♩ = 60.

262

J

264

Musical score for measures 262-264. Instruments include Piccolo (Pic), Clarinet Bass (CLB), Violin (VLN.), Violoncello (V.C.), Tom-toms (Toms), and Piano (P.F.). The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *sfz* to *ffff*. A section starting at measure 264 is marked "TO VIBRAPHONE".

266

TO FLUTE.

TO BASS CLARINET.

Musical score for measures 266-270. Instruments include Piccolo (Pic), Clarinet Bass (CLB), Violin (VLN.), Violoncello (V.C.), Vibraphone (Vib), and Piano (P.F.). The score shows a transition for the Piccolo and Clarinet Bass to *pp*. The Vibraphone part includes a melodic line with a "Cow Ped" marking and a "CLEAR PEDAL" instruction at the bottom. Dynamics include *pp* and *f*.

269

270

Musical score for measures 269-270, primarily for the Vibraphone (Vib.). The score shows a melodic line with sixteenth notes and rests.

271

FLUTE

BASS CL.

VLN.

V.C.

Vib

P.F.

273

FL.

BASS CL.

VLN.

V.C.

Vib

P.F.

275

Flute. *f* *mp* *mf* *mp* *f* *psub* *mf*

Basscl. *p* *CRES.* *f* *mf* *f* *psub* *mf*

Vln. *mf* *mf* *mf* *mf* *f* *mf* *f*

V.C. *mf* *mf* *mf* *mf* *f* *mf* *f*

Vib. *psub* *mf* *mf* *mf* *f* *mf* *f*

P.F. *p* *mf* *p* *mf* *mf* *mf* *mp*

277

Flute. *f* *mf* *mf* *mf* *f* *mf* *mf*

Basscl. *mp* *dim* *p* *f* *dim* *mf*

Vln. *p* *mf* *mf* *mf* *mf* *mf* *mp*

V.C. *f* *mp* *p* *mp* *p*

Vib. *f* *f* *f* *f* *f* *f* *f*

P.F. *mp* *mp* *mp* *mf* *f* *mf* *f*

279

Flute *To Piccolo*

Bass Cl. *crex*

Vln. *mp*

V.C. *mp*

Vib.

P.F. *mf* *mp*

6:5 4:3 3:2

282

285

Pic *ov.*

Bass Cl. *mp* *f* *3f* *mp* *f* *6p* *f* *mp*

Vln. *sul for.* *mp*

V.C. *sul for.* *mp*

Vib.

P.F. *sfz* *f* *mf* *mp*

7:5 *8va*

5:7

286

Pic

Basscl

VLN.

V.C

VIB

P.F.

*p sfz psub mf mp*

*f f mp*

*mp p sfz.*

288

289

Pic

Basscl

VLN.

V.C

VIB

P.F.

*motor on motor off*

*f Peo mp 5 6 f 2 mp*

*P [Coo Ped]*

293

ORD.

ORD.

MANIC!

294

295

Exact REPEAT of bar 294.

Handwritten musical score for measures 294 and 295. The score is arranged in a system with six staves: Piccolo (Pic), Bassoon (Bass), Violin (VLN.), Viola (V.C.), Vibraphone (Vib), and Piano/Forte (P.F.). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with a dynamic of *ffff* (fortississimo). Measure 294 contains a complex rhythmic pattern with many sixteenth notes. Measure 295 is an exact repeat of measure 294. The score includes various musical notations such as slurs, ties, and articulation marks.

297

298

299

300

301

302

303

FINE

Handwritten musical score for measures 297 through 303. The score continues with the same six staves as the previous section: Piccolo (Pic), Bassoon (Bass), Violin (VLN.), Viola (V.C.), Vibraphone (Vib), and Piano/Forte (P.F.). The key signature remains one sharp (F#) and the time signature is 3/4. The music is marked with dynamics ranging from *pp* (pianissimo) to *f* (forte). Measure 297 is mostly rests. Measure 298 begins with a *tr* (trill) and *pp* dynamic. Measure 299 has a *pp* dynamic. Measure 300 is marked *f* and includes the instruction "stop as if cut off." Measure 301 is marked *f* and includes the instruction "stop as if cut off." Measure 302 is marked *f* and includes the instruction "stop as if cut off." Measure 303 is marked *fff* and includes the instruction "stop as if cut off." The score includes various musical notations such as slurs, ties, and articulation marks.

" DIVERGE

AND

MERGE "

FOR ORCHESTRA.

DEDICATED TO

BRENDAN AND JOSEPHINE MULVEY (my parents!),

my SUPERVISOR PROFESSOR NICOLA LE FANU

AND CONDUCTOR DR. JOHN STRINGER.

GRAÏNE MULVEY 1997



DURATION Approx 10. mins.

SCORE IN C.

INSTRUMENTATION:

- 1 Piccolo.
- 2 FLUTES.
- 2 OBOES.
- 1 COR ANGLAIS
- 2 CLARINETS B<sup>b</sup>
- 1 BASS CLARINET
- 3 BASSOONS
- 4 HORNS IN F
- 3 TRUMPETS B<sup>b</sup>
- 3 TROMBONES
- 1 TUBA

CELESTA

HARP

Timpani =

3 PERCUSSION:

PERCUSSION 1 = 5 TOM TOMS - HIGH, MEDIUM AND LOW

XYLOPHONE AND CROTALS

PERCUSSION 2: 5 TEMPLE BLOCKS: HIGH MEDIUM AND LOW

VIBRAPHONE AND TUBULAR BELLS

PERCUSSION 3: BASS DRUM: AND TAN TAN =

STRINGS = VIOLIN 1, VIOLIN 2, VIOLA, CELLO, DOUBLE BASS.

ALL SHARPS AND FLATS LAST FOR THE DURATION OF METER  
UNLESS CANCELLED BY ♯ SIGN.

+ = 1/4 SHARP    ## = 3/4 SHARP.

♭ = 1/4 FLAT    ♭♭ = 3/4 FLAT.

|||| = AS FAST AS POSSIBLE

||||:— = REPEAT GROUP OF NOTES FOR DURATION OF BAR.

||| = REPEAT PARTICULAR NOTE FOR DURATION OF BEAT.

5<sup>th</sup> DIVERGE AND MERGE

A 1 5♩=93

Handwritten musical score for a symphony orchestra. The score is divided into five measures, each with a 4/4 time signature. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais, Bassoon 1, 2, and 3, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Celesta, Harp, Timpani, Tom Tom, Bass Drum, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score contains various musical notations such as notes, rests, dynamics (p, mp, mf, f), and performance instructions like 'col legno battuto' and 'cresc.'. There are also some handwritten annotations in the woodwind and string parts.

Handwritten musical score for a symphony orchestra. The score is divided into measures with time signatures 4/4, 6/4, 5/4, and 5/4. It includes dynamic markings like p, mp, mf, and f, and performance instructions such as 'poco' and 'Jaki'. The instruments listed are:

- Pic
- FL 1
- FL 2
- ob. 1
- ob. 2
- Cor Ang
- CL B<sup>b</sup> 1
- CL B<sup>b</sup> 2
- Basscl.
- Fag. 1
- Fag. 2
- Fag. 3
- Hrn. 1
- Hrn. 2
- Hrn. 3
- Hrn. 4
- TRB 1
- TRB 2
- TRB 3
- Trom. 1
- Trom. 2
- Trom. 3
- Tuba.
- Timps
- PER. 1 Tom-toms
- PER. 2
- Bass Drum
- Vln. Div.
- Vln. 2 div.
- Vln. Div.
- V. C. Div.
- C-B div.

Handwritten musical score for a symphony orchestra, page 3. The score is organized into systems for various instruments. At the top, the time signature is indicated as 4/4, 5/4, 4/4, 5/4, and 4/4 across the measures. The instruments listed on the left include Piccolo (Pic), Flutes 1 and 2 (FL 1, FL 2), Oboes 1 and 2 (ob 1, ob 2), Clarinets Bb 1 and 2 (CLB 1, CLB 2), Bass Clarinet (Bass Cl.), Bassoon 1, 2, and 3 (Fag 1, Fag 2, Fag 3), Horns 1, 2, 3, and 4 (Horn 1, Horn 2, Horn 3, Horn 4), Trumpets 1, 2, and 3 (Tr 1, Tr 2, Tr 3), Trombones 1, 2, and 3 (Trom 1, Trom 2, Trom 3), Tuba, Timpani (Timp.), Percussion 1 (PER 1 Tom Tom), Percussion 3 (PER 3 Bass Drum), Violins 1 and 2 (VLN 1, VLN 2), Viola (VLA), Violoncello (V.C.), and Contrabass (C.B.). The score contains detailed musical notation including notes, rests, and dynamic markings such as *mf*, *mf cresc.*, *f*, *sfz*, *pp*, *p*, and *mp*. Performance instructions like *Pizz.* (Pizzicato) and *sfz* (Sforzando) are also present. The score is divided into measures by vertical bar lines, with some measures containing multi-measure rests.

Musical score for various instruments including Pic., FL 1, FL 2, Ob 1, Ob 2, Cor Angl, CL B 1, CL B 2, Bass cl, Fag 1, Fag 2, Fag 3, Tam 1, Tam 2, Tam 3, Tuba, Timps, PER 3, GAME CASA, VLn div, VLN 2 div, VLA div, V.C div, C.B. div.

Time signatures: 4/4, 3/4, 3/4, 5/4, 4/4, 5/4.

Dynamic markings: mp, mf, f, P, sfz, Psub, f.

Performance instructions: *Pizz*, *f*.

Handwritten musical score for orchestra and percussion. The score is divided into measures 24 and 25. The instruments listed on the left are: Pic, FL. 1, FL. 2, Cl. 1, Cl. 2, C.A., Cl. 1, Cl. 2, Bass Cl., Fag. 1, Fag. 2, Fag. 3, Horn 1, Horn 2, Horn 3, Horn 4, Tr. 1b, Tr. 2b, Tr. 3b, Tr. 1, Tr. 2, Tr. 3, Tuba, Timp., Perc. 1 (Tom Tom), Perc. 2 (Tympani), Perc. 3 (Gong/Castanets).

Measure 24 starts with a 5/4 time signature. Measure 25 starts with a 4/4 time signature. The score includes various musical notations such as dynamics (p, mp, mf, f, sfz), articulation (acc, marc), and performance instructions (Horn mute). The percussion parts are marked with 'mp' and 'f'.

26

29

5 4 5 4 4 4

Pic *mf*

FL1 *mf*

FL2

Ob1

Ob2

Cor Angl

Hen1 *sfz* *sub* *cresc*

Hen2 *sfz* *sub* *cresc*

Hen3 *sfz* *sub* *cresc*

Hen4 *sub* *cresc*

Trp1 *mf* *cresc*

Trp2 *mf* *cresc*

Trp3 *mf* *cresc*

Tuba *mf* *cresc*

PER1 Ton Tom

PER2 Tomps Clad *mp* *mf*

PER3 Bass Drum *sfz*

Vln div *f* *ord. Jaki*

Vla div *f* *ord. Jaki*

Vc div *f* *ord. Jaki*

C.B. div *f* *Jaki*

30

34

Musical score for woodwinds and strings. The score is divided into four systems, each containing four measures. The instruments and their parts are:

- Pic:** Piccolo
- Fl. 1. & 2.:** Flutes 1 and 2
- Ob. 1. & 2.:** Oboes 1 and 2
- C.A.:** Clarinet in A
- Tr. 1B, 2B, 3B:** Trombones 1B, 2B, 3B (parts 1B, 2B, 3B are mostly silent with the instruction "SENZA SORD" (without mutes))
- Tr. 1, 2, 3:** Trombones 1, 2, 3
- Tuba:** Tuba
- Timp.:** Timpani
- PCA 1, 2, 3:** Percussion 1, 2, 3 (Tom-Toms, Temple Blocks, Bass Drum)

Tempo changes are indicated by the number of measures per bar: 5/4, 4/4, 5/4, 4/4. Dynamic markings include *mp*, *f*, *p*, *sfz*, *mf*, *poco*, and *be.*. Other markings include *sub* and *mfz*.



35

39

4 5 4 5 4 5

4 4 4 4 4 4

Pic

FL 1

FL 2

Ob. 1.

Ob. 2.

C. A.

CL B<sup>b</sup> 1

CL B<sup>b</sup> 2

Bass CL.

Fag. 1.

Fag. 2.

Fag. 3.

4 5 4 5 4 5

4 4 4 4 4 4

Horn 1.

Horn 2.

Horn 3.

Horn 4.

TRON 1.

TRON 2.

TRON 3.

4 5 4 5 4 5

4 4 4 4 4 4

Timp.

PER 1  
Tom-tom

PER 2  
Tambourine

PER 3  
Bass Drum

5 AD

Pic  
 FL1  
 FL2  
 Ob1  
 Ob2  
 C-A  
 CL1B  
 CL2B  
 Basscl  
 Fag1  
 Fag2  
 Fag3  
 Hrns 1  
 Hrns 2  
 Hrns 3  
 Hrns 4  
 TR1  
 TR2  
 TR3  
 Tron1  
 Tron2  
 Tron3  
 Tuba  
 Tmps  
 PER 1 Tom Toms  
 PER 2 Temple Bcl  
 PER 3 SandCassa  
 V.1.1  
 V.1.2  
 V.2  
 VLA  
 V.C.  
 C.B.

44 48

4 5 4 5

4 4 4 4

Pic.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

C.A.

Cl. 1.

Cl. 2.

Basscl.

Fag. 1.

Fag. 2.

Fag. 3.

Han. 1.

Han. 2.

Han. 3.

Han. 4.

Ta. 1.

Tr. 2.

Tr. 3.

Tran. 1.

Tran. 2.

Tran. 3.

Tuba.

Timp.

PER 1.  
Tom Tom

PER 3.  
Bass drum

49

3  
2

3  
4

6  
8 <sup>D</sup>  
8 1=46.

57

9 a tempo  
8 1.93

accel

Pic

FL1.

FL2.

Ob1.

Ob2.

CA.

CL1.

CL2.

Bass.

Fag1.

Fag2.

Fag3.

Han 1.

Han 2.

Han 3.

Han 4.

Tr 1♯

Tr 2♯

Tr 3♯

Tron 1.

Tron 2.

Tron 3.

Tuba

Timps.

PER 1  
Tom Tom

PER 2  
Tamp. Blk

PER 3  
snare drum

VI.  
div

V. 2  
div

Vla  
div

V.c  
div

CB

58  $\text{♩} = 93$  6 9 6 9 4  $\text{♩} = 93$  *Molto Rall.* E 67  $\text{♩} = 54$

Pic

FL1.

FL2.

Ob1.

Ob2.

C.A.

CL1B

CL2B

Bass Cl.

Fag1.

Fag2.

Fag3.

Han 1.

Han 2.

Han 3.

Han 4.

TR1B

TR2B

TR3B

Trom 1.

Trom 2.

Trom 3.

Tuba.

Timps

PER 1  
Tamtoms

PER 2  
Temple Blocks

PER 3  
Bongos Drum

V.1  
div

V.2  
div

VLA  
div

V.C  
div

C.B.

6 9 6 9 4

*Senza Solo*

*Senza Solo*

*Senza Solo*

*Take off large low cymbal*

*To Xylophone*

*To Vibraphone*

*Use Perc at a discretion*

*To Tam Tam*

*To Bass Drum*

*pp*

68 71 3 5 4 4

Celesta

Harp

VL1 div

VL2 div

VLA div

V.C div

C.B div

74

5 4 4 5 4

CELESTA

Harp.

Pea 2. Vib.

78

4 4 5 4

VLN 1 div.

VLN 2 div.

VLA div.

V.C div.

C.B. div.

The musical score is arranged in a system with multiple staves. At the top, measures 74 and 78 are boxed. Above the staves, the numbers 5, 4, 4, 5, 4 are written for measures 74-78, and 4, 4, 5, 4 are written for measures 78-81. The instruments listed on the left are CELESTA, Harp., Pea 2. Vib., VLN 1 div., VLN 2 div., VLA div., V.C div., and C.B. div. The Pea 2. Vib. staff has a handwritten note 'nota on' above it. The VLN 1 and 2 staves are divided into two parts each, with staves numbered 1-4 and 5-8 respectively. The VLA and V.C staves are also divided into two parts each, with staves numbered 1-2 and 3-4 respectively. The C.B. staff is divided into two parts, with staves numbered 1-2 and 3-4 respectively. The score includes various musical notations such as notes, rests, and dynamics (mp, p, mf, f).

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79 5 4 4 4 81 5 4 4 4

Celesta

Harp

Pce 2 Vib

Vln I div

Vln II div

Vln III div

Vln IV div

Vln V div

Vln VI div

Vln VII div

Vln VIII div

Vln IX div

Vln X div

Vln XI div

Vln XII div

Vla div

Vcl div

Cb I div

Cb II div



82

4/4 5/4 4/4 4/4 85

♩ = 86 approx.

Harp.

Pea 2. Vib

Vln1 dis

Vln2 dis

VLA dis

Vc. dis

Cb. dis

mp mf sfz f

motor off

pp poco sfz

dim

sfz

f

F

86

5 1-86 APPROX.

4

89

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pic  
FL1  
FL2  
ob1  
ob2  
CL1  
CL2

Per 1. Xylo.  
Per 2. Vib.

Hand mallet

Vln1 div.  
Vln2 div.  
Vla div.  
V.C. div.  
C.B. div.

90

6 4 4 5 4

Pic

Fl1

Fl2

Ob1.

Ob2.

Cl1.

Cl2.

Perc. 1. xyl.

Perc. 2. vib.

VLA1 div.

VLA2 div.

VLA div.

V-c div.

92

93

G

95

4  
4

Pic  
Fl 1  
Fl 2  
Ob 1  
Ob 2  
Cl B 1  
Cl B 2

Woodwind section staves including Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet Bb 1, and Clarinet Bb 2. The notation includes complex rhythmic patterns with slurs and dynamic markings such as *sfz* and *f*.

Hrn 1  
Hrn 2  
Hrn 3  
Hrn 4  
Tron 1  
Tron 2  
Tron 3  
Tuba

Brass section staves including Horns 1-4, Trumpets 1-3, and Tuba. The notation is mostly rests with dynamic markings like *sfz* appearing at the end of the section.

Timp.  
PER 1 xylo.  
PER 2 vib.  
PER 3 Bass Drum

Percussion section staves including Timpani, Percussion 1 (xylophone), Percussion 2 (vibraphone), and Percussion 3 (bass drum). The notation includes melodic lines for xylo and vib with dynamic markings like *f* and *p*.

VLN 1.  
div  
VLN 2  
div  
VLA  
div  
V.C  
div  
DB.  
div

String section staves including Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The notation features complex rhythmic patterns with slurs and dynamic markings such as *pp*, *f*, and *sfz*. The instruction "Poco a Poco" is written above the Violin 1 staff.

Pic  
Fl1  
Fl2  
Ob1  
Ob2  
CA  
CL1b  
CL2b  
Bass cl.

Hrn.1  
Hrn.2  
Hrn.3  
Hrn.4  
Tr1b  
Tr2b  
Tr3b  
Tron1  
Tron2  
Tron3  
Tuba

Timps:  
Perc.  
Gong/Cym.

Vln.1  
div.  
Vln.2  
div.  
Vla  
div.  
V.c  
div.  
C.B  
div.

100  
8(4+3)

5  
4

6  
8

5  
4

104  
7  
8(4+3)

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Pic  
 Fl1  
 Fl2  
 Ob1  
 Ob2  
 C.A.  
 ClB1  
 ClB2  
 Bass Cl.  
 Fag1  
 Fag2  
 Fag3  
 Horn 1.  
 Horn 2.  
 Horn 3.  
 Horn 4.  
 Tr1B.  
 Tr2B.  
 Tr3B.  
 Trom 1.  
 Trom 2.  
 Trom 3.  
 Tuba  
 Timp.  
 Perc 3.  
 Grand Cas.  
 Vln 1  
 div  
 Vln 2  
 div  
 Vla.  
 div  
 V-c  
 div  
 C.B.  
 div

105

5  
4

4  
4

108

5  
4

Handwritten musical score for a symphony orchestra. The score is divided into four systems, each corresponding to a measure number (4, 5, 4, 5) written above the staves. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets in Bb and C, Bassoon, Fagots 1, 2, and 3, Horns 1-4, Trumpets in Bb, 2Bb, and 3Bb, Trombones 1, 2, and 3, Tuba, Violins 1 and 2 (divided), Viola, Violoncello, and Double Bass (divided). The score contains various musical notations such as notes, rests, dynamics (e.g., mf, f, sfz, p, mp), articulation (e.g., cresc, decresc), and performance instructions (e.g., 'senza sord'). The bottom system includes a section for 'Aco' (Acoustic) instruments with 'MP sub' and 'MP sub' markings.

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5/4 4/4 7/8 (4+3) 5/4 =60. 4/4

Ob 1  
Ob 2  
C.A.  
Cl 1b  
Cl 2b  
Basscl  
Fag 1  
Fag 2  
Fag 3  
Hrn 1  
Hrn 2  
Hrn 3  
Hrn 4  
Tram 1  
Tram 2  
Tram 3  
Tuba  
Timp.  
Pca 3  
Vln 1 div  
Vln 2 div  
Vla div  
V.C. div  
D.B.



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113

4  
4

5  
4

4 116

Vln1  
div

Vln2  
div

Vln  
div

V.C.  
div

C.B.

Senza Sord  
Senza Sord  
Senza Sord  
Senza Sord  
Senza Sord

4 117

5 120

Harp

Per 1.  
Cantab.

Per 2.  
Vib.

4

5  
4

Vln 1  
div

Vln 2  
div

Vln  
div

V.C.  
div

C.B.

psub.

121 *Hanna Mule* 124

Tr 1B  
Tr 2B  
Tr 3B  
Hrp  
Perc 1 cymbals  
Perc 2 Vib.  
VLN 1 div  
VLN 2 div  
VLA div  
V.C. div  
C.B.

125

Tr 1B *SENZA SOLO*  
Tr 2B *Senza Solo*  
Tr 3B

Perc 1 cymbals *To Toms*  
Perc 2 Vib.

VLN 1 div  
VLN 2 div  
VLA div  
V.C. div  
C.B.

5  
4 126

Pic

Fl.1

Fl.2

ob.1

ob.2

c.a.

Cl.1

Cl.2

Bass cl.

128

4  
4

Tr. 3. B

SENZA SORD.

5  
4

Vln.1

div

Vln.2

div

Vla.

div

V.c.

div

C.B.

129

I

♩ = approx 98.

135

The musical score is written for a full symphony orchestra. It begins at measure 129 and ends at measure 135. The tempo is marked as approximately 98 beats per minute. The score includes parts for the following instruments:

- Piccolo
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Clarinet in A (Cl. A)
- Clarinet in Bb 1 (Cl. Bb 1)
- Clarinet in Bb 2 (Cl. Bb 2)
- Bass Clarinet (Bass Cl.)
- Bassoon 1 (Fag. 1)
- Bassoon 2 (Fag. 2)
- Bassoon 3 (Fag. 3)
- Horn 1 (Hrn. 1)
- Horn 2 (Hrn. 2)
- Horn 3 (Hrn. 3)
- Horn 4 (Hrn. 4)
- Trumpet 1 (Tr. 1)
- Trumpet 2 (Tr. 2)
- Trumpet 3 (Tr. 3)
- Trombone 1 (Ton. 1)
- Trombone 2 (Ton. 2)
- Trombone 3 (Ton. 3)
- Tuba
- Violin 1 (VLN. 1)
- Violin 2 (VLN. 2)
- Viola (VLA.)
- Violoncello (V.C.)
- Double Bass (D.B.)

The score contains various musical notations, including dynamics (pp, p, mf, f), articulation (accents, slurs), and performance instructions (e.g., 'Sub' for a substitute). The key signature is one flat (Bb), and the time signature is 4/4. The score is written in a standard orchestral format with multiple staves for each instrument.

136

140

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FL1  
FL2  
Ob1  
Ob2  
Bass Cl.  
Fag1  
Fag2  
Fag3  
Hrn1  
Hrn2  
Hrn3  
Hrn4  
TR1b  
TR2b  
TR3b  
Tran1  
Tran2  
Tran3  
Tuba  
Tmps.  
PER1  
Ton Toms  
PER2  
ViB.  
PER3  
Tan Tan.  
VLN1  
vio  
VLN2  
vio  
VLA.  
vio  
VC.  
dio  
C.B.

141

146

Handwritten musical score for a symphony orchestra. The score is divided into measures with time signatures of 2/2 and 4/4. The instruments listed on the left are:

- Pic.
- Fl. 1.
- Fl. 2.
- Ob. 1.
- Ob. 2.
- Bass Cl.
- Fag. 1.
- Fag. 2.
- Fag. 3.
- TRB. 1.
- TRB. 2.
- TRB. 3.
- Harp.
- PER. 1. Xylo.
- PER. 2. Vib.
- C.B.

The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *mp*, *pp*, *sfz*), articulation (e.g., *sub*, *acc*), and performance instructions (e.g., "To Toms", "To Tubular Bells"). The manuscript is written in black ink on a white background.

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Pic  
 Hrn 1  
 Hrn 2  
 Hrn 3  
 Hrn 4  
 Tron 1  
 Tron 2  
 Tron 3  
 Tuba  
 Harp  
 Per 1  
 Toms.  
 Vln 1  
 div  
 Vln 2  
 div  
 Vla  
 div  
 V.c.  
 div  
 C.B.

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153

J

Sample 1-98.

158

7(2+2+3)  
8

9  
8

4  
4

Handwritten musical score for a symphony orchestra, measures 153-158. The score includes parts for Woodwinds (Flutes, Oboes, Clarinets, Bassoons), Brass (Trumpets, Trombones, Tuba), Percussion (Toms, Bass Drum), Timpani, and Strings (Violins, Violas, Violoncello, Double Bass). The notation includes various dynamics (mf, sfz, p, f, sf), articulation (accents, slurs), and performance instructions like 'Psub' and 'mf'. Measure numbers 7, 8, 9, and 4 are written above the staves in the later measures.



4 159

163

Handwritten musical score for a symphony orchestra, spanning measures 159 to 163. The score is divided into several sections:

- Woodwinds:** Piccolo (Pic.), Flutes 1 & 2 (Fl. 1, Fl. 2), Oboes 1 & 2 (Ob. 1, Ob. 2), Clarinets in A (C.A.), Clarinets in Bb (Cl. 1b, Cl. 2b), Bassoon (Bassoon), Fagots 1, 2, & 3 (Fag. 1, Fag. 2, Fag. 3).
- Brass:** Horns 1, 2, 3, & 4 (Horn 1, Horn 2, Horn 3, Horn 4), Trumpets 1, 2, & 3 (Tr. 1b, Tr. 2b, Tr. 3b), Trombones 1, 2, & 3 (Trom. 1, Trom. 2, Trom. 3), Tuba.
- Timpani & Percussion:** Timpani (Timps.), Percussion 1 (Perc. 1 Tom Toms), Percussion 2 (Perc. 2 Tubular Bells), Percussion 3 (Perc. 3 Bass Drum).
- Strings:** Violins 1 & 2 (Vln. 1 div., Vln. 2 div.), Viola (Vla. div.), Violoncello (V.c. div.), and Contrabass (C.B.).

The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *mf*, *f*, *p*), articulation marks, and performance instructions like "Con Sord." and "Sordina Sord.". The key signature is one flat (Bb) and the time signature is 4/4.

Pic.  
 Fl1  
 Fl2  
 Ob1  
 Ob2  
 C.A.  
 Cl1b  
 Cl2b  
 Bass Cl.  
 Fag1  
 Fag2  
 Fag3  
 Horn 1.  
 Horn 2.  
 Horn 3.  
 Horn 4.  
 TR1b  
 TR2b  
 TR3b  
 Tron 1  
 Tron 2  
 Tron 3  
 Tuba  
 Timps.  
 PER1  
 Tom Toms  
 PER2  
 Tubular Bell  
 PER3  
 Bass Drum  
 Vln 1  
 div  
 Vln 2  
 div  
 Vla  
 div  
 V.c.  
 div  
 c.b.

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Pic.  
 Fl.1.  
 Fl.2.  
 Ob.1.  
 Ob.2.  
 C.A.  
 Cl.1B.  
 Cl.2B.  
 Bass Cl.  
 Fag.1.  
 Fag.2.  
 Fag.3.  
 Horn 1.  
 Horn 2.  
 Horn 3.  
 Horn 4.  
 Tr.1B.  
 Tr.2B.  
 Tr.3B.  
 Trom.1.  
 Trom.2.  
 Trom.3.  
 Tuba.  
 Timp.  
 PER.1.  
 Xylo.  
 PER.2.  
 Vi.B.  
 PER.3.  
 Bass Drum.  
 VLN.1.  
 dis.  
 VLN.2.  
 dis.  
 VLA.  
 dis.  
 V.C.  
 C.B.

172

175

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Handwritten musical score for a symphony orchestra. The score is divided into two systems, 172 and 175. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in A, Bb, and Eb, Bassoon, Fagots 1, 2, and 3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Celesta, Harp, Timpani, Percussion (Perc 1, Xylophone, Perc 2, Vibraphone, Perc 3/Bass Drum), Violins 1 and 2 (divided), Viola, Violoncello, and Contrabass.

The score features various musical notations such as dynamics (e.g., *f*, *mf*, *ff*, *sfz*), articulation (accents, slurs), and performance instructions (e.g., *sempre cresc*, *f cresc*). The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is G major (one sharp), and the time signature is 2/2.

5  
4 176

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Pic. -  
 Fl. 1. -  
 Fl. 2. -  
 Ob. 1. -  
 Ob. 2. -  
 C.A. *sf cresc*  
 Cl. 1B *sf cresc*  
 Cl. 2B *sf cresc*  
 Bass Cl. *sf cresc*  
 Fag. 1. *sf cresc*  
 Fag. 2. *sf cresc*  
 Fag. 3. *sf cresc*  
 5 *sf cresc*  
 4  
 Horn 1. *sf cresc*  
 Horn 2. *sf cresc*  
 Horn 3. *sf cresc*  
 Horn 4. *sf cresc*  
 Tr. 1B *sf cresc*  
 Tr. 2B *sf cresc*  
 Tr. 3B *sf cresc*  
 Trom. 1. *sf cresc*  
 Trom. 2. *sf cresc*  
 Trom. 3. *sf cresc*  
 Tuba. *sf cresc*  
 5 *sf cresc*  
 4  
 Celesta *sf cresc*  
 Harp. *sf cresc*  
 Timps. *sf cresc*  
 Per. 1. *sf cresc*  
 xyla. *sf cresc*  
 Perc. 2. *sf cresc*  
 Vib. *sf cresc*  
 Perc. 3. *sf cresc*  
 5 *sf cresc*  
 4  
 Vln. 1. *sf cresc*  
 div. *sf cresc*  
 Vln. 2. *sf cresc*  
 div. *sf cresc*  
 Vla. *sf cresc*  
 div. *sf cresc*  
 V.C. *sf cresc*  
 div. *sf cresc*  
 c.B. *sf cresc*  
 5 *sf cresc*  
 4

York Oct 26th 1997

"Horrendous

Elation"

1998

COMMISSIONED BY R.T.E  
AND THE ULSTER ORCHESTRA.

In Memoriam  
MARGARET LONG

# SCORE IN C

DUR. CIRCA 12 MINS

## INSTRUMENTATION:

- 1 Piccolo.
- 2 Flutes.
- 2 oboes
- 1 Cor Anglais
- 2 Clarinets in B<sup>b</sup>
- 1 Bass Clarinet
- 2 Bassoons
- 1 Contra Bassoon.
- 4 Horns in F.
- 3 Trumpets in B<sup>b</sup> (optional C)
- 3 Trombones
- 1 Tuba.
- 1 Celesta.
- 1 Harp

Timpani =

PERCUSSION 1 = Vibraphone, Xylophone, Low TAM TAM, 5 TAM TAMS <sup>High to Low</sup>,  
Crotales Tubular BELLS.

PERCUSSION 2 = Low TAM TAM, Vibraphone, Crotales  
GRAND CASSA =

PERCUSSION 3 = 5 CONGAS <sup>High to Low</sup>, Low TAM TAM

## STRINGS

Violin V-1 = (1), (2), (3), (4) div.

Violin V-2 = (1), (2) div.

Viola 1

Viola 2

Cello 1

Cello 2

DOUBLE BASS.

$\sharp = 1/4$  sharp,  $\#\# = 3/4$  sharp.  $\flat = 1/4$  flat,  $\flat\flat = 3/4$  flat.

REPEAT BOX for duration of bar or duration marked in or over box

ie:

= as fast as possible

= free time.

N.B. All flats and sharps last for duration of bar unless marked by  $\sharp$  SIGN.

Handwritten musical score for a symphony orchestra. The score is organized into systems, with each system containing staves for various instruments. Above the staves, there are handwritten numbers indicating measures or counts: 5, 6, 3, 4, 2, 4. The instruments listed on the left include Pic, Fl1, Fl2, Ob1, Ob2, Cora, Cl1B, Cl2B, Bass Cl, Fag1, Fag2, Contra Bass, Hr1, Hr2, Hr3, Hr4, TR1, TR2, TR3, Trm1, Trm2, Trm3, Tuba, Harp, Timp, Perc 1 Vib., Perc 2, Low TANTAN, Vln 1, Vln 2, Vla, Vcl, and C.B. The score includes musical notation such as notes, rests, and dynamic markings like *p*, *mf*, and *pp*. There are also some handwritten annotations and markings throughout the score.



Handwritten musical score for a symphony orchestra. The score is divided into four systems, each with a time signature of 3/4, 6/4, 5/4, and 6/4 respectively. The instruments listed on the left include Piccolo, Flutes 1 & 2, Oboes 1 & 2, Cor Anglais, Clarinets (Bb, Bb, Bass), Bassoon, Fagots 1 & 2, Contra Fagot, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Harp, Timpani (PER 1 Vib, PER 2 Low Tom Tom), Violins 1 & 2 (divided), Viola, Violoncello, and Double Bass.

The score features various musical notations such as dynamics (mp, mf, p), articulation (accents), and performance instructions like "day square" and "psub". The right side of the page shows the ending of the piece with a double bar line and a repeat sign.

Handwritten musical score for a symphony orchestra. The score is divided into four measures, with time signatures 3/4, 4/4, 2/4, 4/4, 3/4, and 6/4 indicated at the top. The instruments listed on the left include Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (C.A., Cl. B, Cl. A), Bassoon, Fagot 1, Fagot 2, Contrabassoon, Horns (Horn 1-4), Trumpets (TR 1-3), Trombones (Trom 1-3), Tuba, Harp, Timpani (Timps), Percussion (PER 1 Vib, PER 2 Low TANTAN), Violins (VLN 1 div, VLN 2 div), Viola (VLA), Violoncello (V.C.), and Double Bass (C.B.). The score contains various musical notations such as notes, rests, dynamics (e.g., *mf*, *psub*, *mp*, *p*, *pp*, *cresc*, *dim*), and articulation marks. The first measure is marked with a circled '12' and the last with a circled '19'. The bottom of the page features the Manopus logo and the page number '3'.

185

6

3

Musical score for orchestra and woodwinds, measures 185-191. The score includes staves for Piccolo (Pic.), Flutes 1 and 2 (FL1, FL2), Oboes 1 and 2 (Ob1, Ob2), Cor Anglais (Cor Ang.), Clarinets 1 and 2 (CL1, CL2), Bass Clarinet (BASS CL), Bassoons 1 and 2 (Fag1, Fag2), Contrabassoon (Ccontra fag), Horns 1-4 (Horn 1-4), Trumpets 1-3 (TR1B, TR2B, TR3B), Trombones 1-3 (Trom 1-3), Tuba, Celesta, Harp, Timpani (Timps), Percussion 1-3 (PER1, PER2, PER3), Violins 1 and 2 (Vln1, Vln2) divided into four parts each, Viola (VLA), Violoncello (V.C.), and Contrabass (C.B.).

Measure 185: Pic. (Pcesc.), FL1 (mp), FL2, Ob1, Ob2 (p), Cor Ang. (mf), CL1 (mf), CL2 (mf), BASS CL, Fag1, Fag2, Ccontra fag, Horn 1-4, TR1B, TR2B, TR3B, Trom 1-3, Tuba, Celesta, Harp (mp), Timps, PER1, PER2, PER3, Vln1, Vln2, VLA, V.C., C.B.

Measure 186: Pic. (Pcesc.), FL1 (p), FL2, Ob1, Ob2 (p), Cor Ang. (mp), CL1 (mp), CL2 (mp), BASS CL, Fag1, Fag2, Ccontra fag, Horn 1-4, TR1B, TR2B, TR3B, Trom 1-3, Tuba, Celesta, Harp (mp), Timps, PER1, PER2, PER3, Vln1, Vln2, VLA, V.C., C.B.

Measure 187: Pic. (Pcesc.), FL1 (p), FL2, Ob1, Ob2 (p), Cor Ang. (mp), CL1 (mp), CL2 (mp), BASS CL, Fag1, Fag2, Ccontra fag, Horn 1-4, TR1B, TR2B, TR3B, Trom 1-3, Tuba, Celesta, Harp (mp), Timps, PER1, PER2, PER3, Vln1, Vln2, VLA, V.C., C.B.

Measure 188: Pic. (Pcesc.), FL1 (p), FL2, Ob1, Ob2 (p), Cor Ang. (mp), CL1 (mp), CL2 (mp), BASS CL, Fag1, Fag2, Ccontra fag, Horn 1-4, TR1B, TR2B, TR3B, Trom 1-3, Tuba, Celesta, Harp (mp), Timps, PER1, PER2, PER3, Vln1, Vln2, VLA, V.C., C.B.

Measure 189: Pic. (Pcesc.), FL1 (p), FL2, Ob1, Ob2 (p), Cor Ang. (mp), CL1 (mp), CL2 (mp), BASS CL, Fag1, Fag2, Ccontra fag, Horn 1-4, TR1B, TR2B, TR3B, Trom 1-3, Tuba, Celesta, Harp (mp), Timps, PER1, PER2, PER3, Vln1, Vln2, VLA, V.C., C.B.

Measure 190: Pic. (Pcesc.), FL1 (p), FL2, Ob1, Ob2 (p), Cor Ang. (mp), CL1 (mp), CL2 (mp), BASS CL, Fag1, Fag2, Ccontra fag, Horn 1-4, TR1B, TR2B, TR3B, Trom 1-3, Tuba, Celesta, Harp (mp), Timps, PER1, PER2, PER3, Vln1, Vln2, VLA, V.C., C.B.

Measure 191: Pic. (Pcesc.), FL1 (p), FL2, Ob1, Ob2 (p), Cor Ang. (mp), CL1 (mp), CL2 (mp), BASS CL, Fag1, Fag2, Ccontra fag, Horn 1-4, TR1B, TR2B, TR3B, Trom 1-3, Tuba, Celesta, Harp (mp), Timps, PER1, PER2, PER3, Vln1, Vln2, VLA, V.C., C.B.

21

♩ = 100-110 Approx

A

Pic

FL1

FL2

Ob1

Ob2

Cor Anglais

CLB1

CLB2

Bass cl.

Fag1

Fag2

Contra fag.

Horn 1.

Horn 2.

Horn 3.

Horn 4.

TRB1.

TRB2.

TRB3.

TRM1.

TRM2.

TRM3.

Tuba.

Celesta

Harp.

Timp

Xylo

Vib

Perc

Vln1

Vln2

Vla1

Vla2

Vc1

Vc2

C.B.



3 4 3 4 7

4 4 4 4 8

Pic

FL 1

FL 2

Ob 1

Ob 2

Cor Ang

CLB 1

CLB 2

Bass Cl.

Fag 1.

Fag 2.

Contax Fag.

Hrn 1.

Hrn 2.

Hrn 3.

Hrn 4.

TRB 1.

TRB 2.

TRB 3.

Tron 1.

Tron 2.

Tron 3.

Tuba.

CELESTA

Harp.

3 4 3 4 7

4 4 4 4 8

Timps

PER 1. XYLO.

PER 2. VIB.

PER 3. CONGA.

VLN 1 (1) div

(2)

(3)

(4)

VLN 2 (1) div

(2)

VLA 1

VLA 2.

V.C. 1

V.C. 2.

C.B.

mp sfz sfz mp sfz sfz marcato mp

sf submp

7.

[36] 7 (4+3) 2 4 5 4 4 5

Pic  
FL1  
FL2  
Ob1  
Ob2  
Cor Anglais  
CL B1  
CL B2  
Bass Cl.  
Fag 1  
Fag 2  
Contra Bg.  
Horn 1  
Horn 2  
Horn 3  
Horn 4  
TR 1B  
TR 2B  
TR 3B  
Tron 1  
Tron 2  
Tron 3  
Tuba  
CELESTA  
Harp  
Timp  
Per 1. Xyla  
Per 2. Vib.  
PER3 CONGRS  
VLA1 (1)  
dis (2)  
(3)  
(4)  
VLA2 (1)  
(2)  
VLA1  
VLA2  
V.C1  
V.C2  
C.B.

8

5  
4

4  
4

5  
4

3  
4

5  
4

Pic

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cor. Angl.

Cl. Bb 1

Cl. Bb 2

Bass Cl.

Fag. 1

Fag. 2

Contrabass

Horn 1

Horn 2

Horn 3

Horn 4

Tr. Bb 1

Tr. Bb 2

Tr. Bb 3

Trom. 1

Trom. 2

Trom. 3

Tuba

Cbata

Harp

Timp.

PER 1 Xylo.

PER 2 Vib.

PER 3 Congas

VLN 1 (a)

VLN 1 (b)

VLN 1 (c)

VLN 1 (d)

VLN 2 (a)

VLN 2 (b)

VLA 1

VLA 2

V.C. 1

V.C. 2

C.B.



5 4 3 4 5 4 5 8 4

Pic. 4 4 4 4 4 4

Fl.1. 4 4 4 4 4 4

Fl.2. 4 4 4 4 4 4

Ob.1. 4 4 4 4 4 4

Ob.2. 4 4 4 4 4 4

Cor Angl. 4 4 4 4 4 4

Cl.1b 4 4 4 4 4 4

Cl.2b 4 4 4 4 4 4

Bass Cl. 4 4 4 4 4 4

Fag.1. 4 4 4 4 4 4

Fag.2. 4 4 4 4 4 4

Contr. Bg. 4 4 4 4 4 4

Hrn.1. 4 4 4 4 4 4

Hrn.2. 4 4 4 4 4 4

Hrn.3. 4 4 4 4 4 4

Hrn.4. 4 4 4 4 4 4

TR 1b 4 4 4 4 4 4

TR 2b 4 4 4 4 4 4

TR 3b 4 4 4 4 4 4

Tran.1. 4 4 4 4 4 4

Tran.2. 4 4 4 4 4 4

Tran.3. 4 4 4 4 4 4

Tuba. 4 4 4 4 4 4

Celesta 4 4 4 4 4 4

Harp. 4 4 4 4 4 4

Timps. 4 4 4 4 4 4

PER.1. 4 4 4 4 4 4

xylo. 4 4 4 4 4 4

PER.2. 4 4 4 4 4 4

ViB. 4 4 4 4 4 4

PER.3. 4 4 4 4 4 4

CONTRAS. 4 4 4 4 4 4

VLA1 4 4 4 4 4 4

div. 4 4 4 4 4 4

(2) 4 4 4 4 4 4

(3) 4 4 4 4 4 4

(4) 4 4 4 4 4 4

VLA2 4 4 4 4 4 4

div. 4 4 4 4 4 4

(2) 4 4 4 4 4 4

VLA1 4 4 4 4 4 4

VLA2 4 4 4 4 4 4

V.C.1 4 4 4 4 4 4

V.C.2 4 4 4 4 4 4

CB. 4 4 4 4 4 4

5 4 3 4 5 4 5 8 4

mf sfz

10.





Pic. 3/4 58

Fl.1. 4/4

Fl.2. 4/4

Ob.1. 5/4

Ob.2. 4/4

Cor Angl. 3/4

Cl.1B 4/4

Cl.2B 4/4

Bass Cl. 5/4

Fag.1. 3/4

Fag.2. 4/4

Contra Bg. 5/4

Horn.1. 3/4

Horn.2. 4/4

Horn.3. 5/4

Horn.4. 4/4

TR1B 3/4

TR2B 5/4

TR3B 4/4

Trom.1. 3/4

Trom.2. 5/4

Trom.3. 4/4

Tuba 3/4

Celesta. 5/4

Harp. 4/4

Timps. 3/4

PER.1. 5/4

xylo. 4/4

PER.2. 3/4

VIB. 5/4

PER.3. 4/4

CONGAS. 3/4

Vln.1. (1) 5/4

dir. (2) 4/4

(3) 3/4

(4) 5/4

Vln.2. (1) 3/4

dir. (2) 4/4

Vla.1. 3/4

Vla.2. 4/4

V.C.1. 3/4

V.C.2. 4/4

C.B. 3/4







*Slightly Faster.*

76

2  
4

7 (2+2+3)  
16

2  
4

Pic  
 Fl. 1.  
 Fl. 2.  
 Ob. 1.  
 Ob. 2.  
 Cor Anglais  
 Cl. 1 B.  
 Cl. 2 B.  
 Bass Cl.  
 Fag. 1.  
 Fag. 2.  
 Contra. B.  
 Hr. 1.  
 Hr. 2.  
 Hr. 3.  
 Hr. 4.  
 Tr. 1 B.  
 Tr. 2 B.  
 Tr. 3 B.  
 Tr. 1.  
 Tr. 2.  
 Tr. 3.  
 Tuba.  
 CELESTA.  
 Harp.  
 Timp.  
 PER. 1.  
 xylo.  
 PER. 2.  
 castles.  
 PER. 3.  
 congas.  
 VLN 1 (1)  
 div.  
 (2)  
 (3)  
 (4)  
 VLN 2 (1)  
 div.  
 (2)  
 VLA 1  
 VLA 2  
 V.C. 1.  
 V.C. 2.  
 C.B.

Musical score for page 17, showing various instruments and their parts. The score includes woodwinds (Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bass Clarinet, Fagots, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), strings (Violins, Violas, Violoncellos, Contrabass), and percussion (Timpani, Xylophone, Castanets, Congas). The score features dynamic markings such as *f*, *dim*, *p*, *cresc.*, and *poco a poco*. There are also performance instructions like *ORD.* and *Poco a Poco*. The score is divided into measures with time signatures  $\frac{2}{4}$ ,  $\frac{7}{16}$ , and  $\frac{2}{4}$ .

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80 a tempo

2/4 5/16 4/4 5/4 6/4 4/4

Pic

Fl1.

Fl2.

Ob1.

Ob2.

Cor-Ingls

ClB1.

ClB2.

Bass Cl.

Trp 1.

Trp 2.

Contra-Trp.

Hrn 1.

Hrn 2.

Hrn 3.

Hrn 4.

Tr 1b.

Tr 2b.

Tr 3b.

Tron 1.

Tron 2.

Tron 3.

Tuba.

CELESTA.

Harp.

Tymp

PER 1. xylo.

PER 2. Castalao.

PER 3. CONGAS

Vln1(1) dir

(2)

(3)

(4)

Vln2(1) dir

(2)

Vln 1

Vln 2

V.C.1

V.C.2

C.B.

Handwritten musical notation and dynamics (mp, sf, f) are present in the lower sections of the score, including parts for Tron 1-3, Tuba, and the string quartet.

4/4

5 8      9 (6+3) 7 (4+3) 8      5 8

Pic. *f* *crsc*

Fl.1. *mp* *crsc*

Fl.2. *mp* *crsc*

ob.1. *mp* *crsc*

ob.2. *mp* *crsc*

Cor-Anglin *mp* *crsc*

ClB<sup>b</sup>1. *mp* *crsc*

ClB<sup>b</sup>2. *mp* *crsc*

Bass Cl. *mp* *crsc*

Fag.1.

Fag.2.

Contra-Bj.

5 8      9 16      7 8      5 8

Hrn1.

Hrn2.

Hrn3.

Hrn4.

TRB<sup>b</sup>1.

TRB<sup>b</sup>2.

TRB<sup>b</sup>3.

Trom1.

Trom2.

Trom3.

Tuba.

5 8      9 16      7 8      5 8

Celesta.

Haep.

5 8      9 16      7 8      5 8

Timps.

PER1 *mf*

Vibraphone *mf*

PER2 *mf*

Ceobalos *mf*

PER3 *mf*

Congas.

5 8      9 16      7 8      5 8

VLN 1 (1) *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

VLN 1 (2) *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

VLN 1 (3) *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

VLN 1 (4) *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

VLN 2 (1) *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

VLN 2 (2) *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

VLA.1. *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

VLA.2. *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

V.C.1. *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

V.C.2. *Poco a Poco... (d.)* *oro* *mf* *sub. Tasto*

C.B. *mf*

5  $\frac{9}{8}$  3  $\frac{3}{8}$  *suddenly Much faster* 10 3 *a tempo* 4 3 2

8 (3+2) 16+8 8 (4+3) 16 (5+5) 4 4 4 4

Pic. Fl.1. Fl.2. Ob.1. Ob.2. Cor-Anglais. Cl.B.1. Cl.B.2. Bass Cl. Fag.1. Fag.2. Contra Bg. Hr.1. Hr.2. Hr.3. Hr.4. Tr.1.B. Tr.2.B. Tr.3.B. Tron.1. Tron.2. Tron.3. Tuba. Celesta. Harp. Timp. Pk.1. Vibraphon. Pk.2. Cymbals. Pk.3. Congas. Vln.1 (U) div. (2) (3) (4) Vln.2 (U) div. (2) Vla.1. Vla.2. V.C.1. V.C.2. C.B.

The score is written in a complex, handwritten style. It includes various musical notations such as notes, rests, and dynamic markings. The tempo changes are clearly marked: 'suddenly Much faster' and 'a tempo'. The score is organized into systems, with each instrument or section having its own staff. The time signatures are highly irregular, reflecting the complex rhythmic structure of the piece.

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2/4  $\frac{5}{8}(3+2)$   $\frac{7}{8}(2+3+2)$  4/4 5/4 3/4

Pic.  
Fl.1.  
Fl.2.  
Ob.1.  
Ob.2.  
Cor-Anglais  
Cl.B $\flat$ 1.  
Cl.B $\flat$ 2.  
Bass Cl.  
Fag.1.  
Fag.2.  
Cmbra-fag.

Hrn.1.  
Hrn.2.  
Hrn.3.  
Hrn.4.  
Trp.1.  
Trp.2.  
Trp.3.  
Tron.1.  
Tron.2.  
Tron.3.  
Tuba.  
CELESTA.  
Haap.  
Timps.  
PER. 1. *To Tan Tan heavy billed mallets. To vics.*  
PER. 2. *Castles.*  
PER. 3. *Congas.*  
Vln.1 (1)  
Vln.1 (2)  
Vln.1 (3)  
Vln.1 (4)  
Vln.2 (1)  
Vln.2 (2)  
VIA.1.  
VIA.2.  
V.C.1.  
V.C.2.  
C.B.

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Pic.  
 Fl.1.  
 Fl.2.  
 Ob.1.  
 Ob.2.  
 Cor-Angl.  
 Cl. B.1.  
 Cl. B.2.  
 Bass Cl.  
 Fag. 1.  
 Fag. 2.  
 Contra-fag.  
 Horn 1.  
 Horn 2.  
 Horn 3.  
 Horn 4.  
 Tr. 1. B.  
 Tr. 2. B.  
 Tr. 3. B.  
 Trom. 1.  
 Trom. 2.  
 Trom. 3.  
 Tuba.  
 Celesta.  
 Harp.  
 Timp.  
 Perc. 1. Vibraphone.  
 Perc. 2. Cymbals.  
 Perc. 3. Congas.  
 Vln. 1 (1) dir.  
 (2)  
 (3)  
 (4)  
 Vln. 2 (1) dir.  
 (2)  
 Vla. 1.  
 Vla. 2.  
 V.C. 1.  
 V.C. 2.  
 C.B.

To Loui Tam Tam

5 109

4

7 8

2 4

3 4

3 3  
8+16

3 3  
4 4  $\text{♩} = 75 \text{ approx.}$

4 4

Pic.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Con. Angles

Cl. B. 1.

Cl. B. 2.

Bass Cl.

Fag. 1.

Fag. 2.

Contra fag.

5 4

7 8

2 4

3 4

3 3  
8+16

3 3  
4 4 *cresc.*

4 4

Hrn. 1.

Hrn. 2.

Hrn. 3.

Hrn. 4.

Tr. B. 1.

Tr. B. 2.

Tr. B. 3.

Tr. 1.

Tr. 2.

Tr. 3.

Tuba.

5 4

7 8

2 4

3 4

3 3  
8+16

3 3  
4 4

4 4

Cel. Est.

Harp.

5 4

7 8

2 4

3 4

3 3  
8+16

3 3  
4 4

4 4

Timp.

PER 1

PER 2

PER 3

CONGAS.

5 4

7 8

2 4

3 4

3 3  
8+16

3 3  
4 4

4 4

Vln 1 (1)

div

(2)

(3)

(4)

Vln 2 (1)

div

(2)

Vln 1

Vln 2

V. C. 1.

V. C. 2.

C. B.

To Vias.

To Crotalos

*mp*

*mp*

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115

Pic  
 Fl.1  
 Fl.2  
 Ob.1.  
 Ob.2.  
 Cor-Anglic.  
 Cl. B.1.  
 Cl. B.2.  
 Bass Cl.  
 Fag. 1.  
 Fag. 2.  
 Contr. Fag.  
 Horn 1.  
 Horn 2.  
 Horn 3.  
 Horn 4.  
 Tr. B. 1.  
 Tr. B. 2.  
 Tr. B. 3.  
 Tromp. 1.  
 Tromp. 2.  
 Tromp. 3.  
 Tuba  
 Celesta.  
 Harp  
 Timp.  
 Perc. 1. Castles.  
 Perc. 2. Vibs.  
 Perc. 3. Congas.  
 Vln. 1 (1) dir.  
 (2)  
 (3)  
 (4)  
 Vln. 2 (1) dir.  
 (2)  
 Vla. 1.  
 Vla. 2.  
 V.C. 1.  
 V.C. 2.  
 C.B.

PANOPUS SCORE SYSTEM 3 PRINTED IN ENGLAND COPYRIGHT © PANOPUS LTD 1978

Handwritten musical score for a symphony orchestra. The score is organized into systems, with measures 119 and 126 boxed at the top. The instruments listed on the left include Pic, Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cor. Angles, Cl. B. 1, Cl. B. 2, Bass Cl., Fag. 1, Fag. 2, Contr. fag., Horn 1, Horn 2, Horn 3, Horn 4, Tr. 1 B., Tr. 2 B., Tr. 3 B., Tr. 1, Tr. 2, Tr. 3, Tuba, Celesta, Harp., Timp., Perc. 1 (Crotals), Perc. 2 (Vib.), Perc. 3 (Cymbals), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola 1 (Vla 1), Viola 2 (Vla 2), Violoncello 1 (V.c. 1), Violoncello 2 (V.c. 2), and Contrabass (Cb.).

The score features various musical notations such as notes, rests, and dynamics. Dynamics markings include *mf*, *mp*, *f*, *dim*, *pp*, *cresc.*, and *mp*. There are also performance instructions like *div.* and *rit.*. The time signature changes throughout the piece, with measures 119 and 126 boxed at the top.



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5 <sup>127</sup> 4 5 4 5 <sup>131</sup> 4 5 4 4 <sup>136</sup>

Pic.

Fl.1.

Fl.2.

Ob.1.

Ob.2.

Cor-Angls

CLB<sup>b</sup>1.

CLB<sup>b</sup>2.

Bass Cl.

Fag.1.

Fag.2.

Contra-fag.

Hrn 1.

Hrn 2.

Hrn 3.

Hrn 4.

TR1<sup>b</sup>.

TR2<sup>b</sup>.

TR3<sup>b</sup>.

Tron 1.

Tron 2.

Tron 3.

Tuba.

Celesta.

Harp.

Timp.

PER 1  
Crotales

PER 2  
VIBS

PER 3  
CANTAS.

VLA 10) dir. (2) (3) (4)

VLA 20) dir. (2)

VLA 1.

VLA 2.

V.C. 1.

V.C. 2.

C.B.

137

145

147

153

Pic  
 Fl. 1.  
 Fl. 2.  
 Ob. 1.  
 Ob. 2.  
 Cor. Angl.  
 Cl. B. 1.  
 Cl. B. 2.  
 Bass Cl.  
 Fag. 1.  
 Fag. 2.  
 Contra-fag.  
 Harp 1.  
 Harp 2.  
 Harp 3.  
 Harp 4.  
 Tr. 1 B.  
 Tr. 2 B.  
 Tr. 3 B.  
 Trom. 1.  
 Trom. 2.  
 Trom. 3.  
 Tuba.  
 Celesta  
 Harp  
 Timps  
 Perc. 1. Crotals.  
 Perc. 2. Vibs.  
 Perc. 3. Congas.  
 VLIN(1) dir  
 (2)  
 (3)  
 (4)  
 VLIN(2) dir  
 (2)  
 VLA 1  
 VLA 2  
 V.C. 1  
 V.C. 2  
 C.B.

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5/4      4/4      4/4      5/4

Pic

Fl1.

Fl2.

Ob1

Ob2.

Cor-Anglais

Cl1

Cl2

Bass Cl.

Fag1

Fag2

Contra-fag.

Horn 1

Horn 2.

Horn 3.

Horn 4.

Tr1b.

Tr2b.

Tr3b.

Trom 1

Trom 2.

Trom 3.

Tuba.

Celesta.

Harp.

Timps

PER 1

PER 2

PER 3

Violins

VLA 1.

VLA 2.

V.C. 1

V.C. 2

C.B.

Handwritten: *Landing of Bliss (R-d)*

Handwritten: *do*, *dir*

**5** 159

Pic. 4  
 Fl. 1. 4  
 Fl. 2. 4  
 Ob. 1. 4  
 Ob. 2. 4  
 Cor-Angl. 5  
 Cl. B. 1. 4  
 Cl. B. 2. 4  
 Bass Cl. 4  
 Fag. 1. 4  
 Fag. 2. 4  
 Contra-fag. 4  
 Horn 1. 4  
 Horn 2. 4  
 Horn 3. 4  
 Horn 4. 4  
 Tr. B. 1. 5  
 Tr. B. 2. 4  
 Tr. B. 3. 4  
 Trom. 1. 4  
 Trom. 2. 4  
 Trom. 3. 4  
 Tuba. 4  
 CELERA. 4  
 Harp. 5  
 Timp. 4  
 Perc. 1. 5  
 C. B. D. 4  
 Perc. 2. 5  
 Vib. 4  
 Perc. 3. 5  
 Cam. 4  
 Vln. 1 (U) 4 (d. d. - duration of gliss)  
 dir. (a) 4 (P. d. a gliss duration)  
 (b) 4 sf molto cresc  
 (c) 4 sf molto cresc  
 (d) 4 sf molto cresc  
 Vln. 2 (U) 4  
 dir. (a) 4 sf molto cresc  
 (b) 4 sf molto cresc  
 Vln. 1. 4  
 Vln. 2. 4 sf molto cresc  
 V.C. 1. 4 sf molto cresc  
 V.C. 2. 4 sf molto cresc  
 C.B. 4 sf molto cresc

5 163 4 F 5 166 4 4

Pic. (d.)

Fl1. *ff* *sf* *pp*

Fl2. *ff* *sf* *pp*

Ob1.

Ob2.

Cor-Anglin

Cl1b.

Cl2b.

Bascl.

Fag1.

Fag2.

Contra-Bag.

Hrn1.

Hrn2.

Hrn3.

Hrn4.

Tr1b.

Tr2b.

Tr3b.

Tron1. *mp*

Tron2. *mf* *mp* *p*

Tron3. *mf* *mp* *p*

Tuba. *mf* *mp* *p*

CELESTA.

Harp.

Timps

PER.1 *mf* *p* *pp* *To Toms*

PER.2 *mf* *p* *pp* *To Bass Drum.*

PER.3 *mf* *p* *pp*

VLN1(U) *fff* *ff* *f* *mf*

dir. (2)

(3)

(4)

VLN2(U) *fff* *ff* *f* *mf*

dir. (2)

(2)

VLA 1 *fff* *ff* *f* *mf*

VLA 2 *fff* *ff* *f* *mf*

V.C.1 *fff* *ff* *f* *mf*

V.C.2 *fff* *ff* *f* *mf*

C.B. *fff* *ff* *f* *mf*

31. (d. = duration of film)

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170

172

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

Pic  
Fl.1.  
Fl.2.  
Ob.1.  
Ob.2.  
Cor-Anglos  
Cl.♭1.  
Cl.♭2.  
Bass cl.  
Fag.1.  
Fag.2.  
Contrefag.  
Hrn.1.  
Hrn.2.  
Hrn.3.  
Hrn.4.  
Tr.1♭.  
Tr.2♭.  
Tr.3♭.  
Trom.1.  
Trom.2.  
Trom.3.  
Tuba.  
CELESTA.  
Haap.  
Timps.  
PER.1  
Tom Toms.  
PER.2.  
GRAND CASAL.  
PER.3  
CONGAS.  
VLN 1a  
dir.  
(2)  
(3)  
(1)  
VLN 2a  
dir.  
(2)  
VLA 1.  
VLA 2.  
V.C.1.  
V.C.2.  
C.B.

176

Pic  
 Fl.1.  
 Fl.2.  
 Ob.1.  
 Ob.2.  
 Cor-Anglais  
 Cl. B.1.  
 Cl. B.2.  
 Bass Cl.  
 Fag. 1.  
 Fag. 2.  
 Contra-Fag.

Horn 1.  
 Horn 2.  
 Horn 3.  
 Horn 4.  
 Tr. 1. B.  
 Tr. 2. B.  
 Tr. 3. B.  
 Trom. 1.  
 Trom. 2.  
 Trom. 3.  
 Tuba.

Celesta.  
 Harp.

Timp.  
 PER 1  
 Tom Toms.  
 PER 2  
 Grand Cass.  
 PER 3.  
 Congas.

VLN 1 (1)  
 dir.  
 (2)  
 (3)  
 (4)  
 VLN 2 (1)  
 dir.  
 (2)  
 VLA. 1.  
 VLA. 2.  
 V.C. 1.  
 V.C. 2.  
 C.B.



3182

Pic  
Fl1.  
Fl2.  
Ob1.  
Ob2.  
Cor-Angls  
Cl1b  
Cl2b  
Bass Cl.  
Fag1.  
Fag2  
Contra-fag.  
Hrn 1.  
Hrn 2.  
Hrn 3.  
Hrn 4.  
TRB 1.  
TRB 2.  
TRB 3.  
TRbn 1.  
TRbn 2.  
TRbn 3.  
Tuba.  
Celesta.  
Harp.  
Timps  
PER 1  
TAM TAM  
PER 2  
GRAND CAHON  
PER 3  
CONCAS.

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3 **188** 2 3 2 3 2 3 2 3

4 4 4 4 4 4 4 4

Pic. Fl.1. Fl.2. Ob.1. Ob.2. Con-Angel. Cl. B.1. Cl. B.2. Bass cl. Fog.1. Fog.2. Contra-Fog.

Han.1. Han.2. Han.3. Han.4. Tr. B.1. Tr. B.2. Tr. B.3. Tr. A.1. Tr. A.2. Tr. A.3. Tuba. Celesta. Harp. Timp. Perc. 1. Tom Toms. Perc. 2. Grand Cassa. Perc. 3. Congas.

3 194 4 G 2 3 4 4

Pic.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cor. Angl.

Cl. B. 1.

Cl. B. 2.

Bass Cl.

Fag. 1.

Fag. 2.

Contm. - Jug.

Hrn. 1.

Hrn. 2.

Hrn. 3.

Hrn. 4.

Tr. B. 1.

Tr. B. 2.

Tr. B. 3.

Tr. 1.

Tr. 2.

Tr. 3.

Tuba.

Celesta

HARP

TIMPS.

PER. 1  
Tom Tom

PER. 2  
GROSS CAS.

PER. 3  
CONCAS.

VLN 1 (1)

div.

(2)

(3)

(4)

VLN 2 (1)

div.

(2)

VLA 1.

VLA 2.

V.C. 1.

V.C. 2.

C.B.

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2 199

204

Pic.

Fl.1.

Fl.2.

Ob.1.

Ob.2.

Con. Angl.

Cl.1♭

Cl.2♭

Bass Cl.

Fag.1.

Fag.2.

Contra-fag.

Hrn.1.

Hrn.2.

Hrn.3.

Hrn.4.

Tr.♭1.

Tr.♭2.

Tr.♭3.

Tam.1.

Tam.2.

Tam.3.

Tuba

Celesta

Harp

Tymp.

PER 1  
Tom Tom.

PER 2  
Grande Cassa.

PER 3  
Cassa na.

Vln.1 (1)  
div.

(2)

(3)

(4)

Vln.2 (1)  
div.

(2)

Vln.1.1.

Vln.1.2.

Vcl.1.

Vcl.2.

C.B.

3 205

2 4

4 4

2 4 210

3 4

Pic.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cor. angl.  
 Cl. 1  
 Cl. 2  
 Bass Cl.  
 Fag. 1  
 Fag. 2  
 Contrabass  
 Horn 1  
 Horn 2  
 Horn 3  
 Horn 4  
 Trp. 1  
 Trp. 2  
 Trp. 3  
 Trom. 1  
 Trom. 2  
 Trom. 3  
 Tuba  
 Celesta  
 Harp.  
 Timp.  
 Perc. 1  
 Tubular bells  
 Perc. 2  
 Cymbals  
 Perc. 3  
 Low Tom Tom.

Vln. 1 (1)  
 div.  
 (2)  
 (3)  
 (4)  
 Vln. 2 (1)  
 div.  
 (2)  
 Vla. 1  
 Vla. 2  
 V.C. 1  
 V.C. 2  
 C.B.

3 214

215

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo (Pic), Flutes 1 and 2 (Fl 1, Fl 2), Oboes 1 and 2 (Ob 1, Ob 2), Cor Anglais, Clarinets 1 and 2 (Cl 1, Cl 2), Bass Clarinet (Bass Cl.), Fagot 1 and 2 (Fag 1, Fag 2), and Contra-Bassoon (Contra-Bog). The middle section features Horns 1-4 (Horn 1-4), Trumpets 1-3 (Tr 1-3), Trombones 1-3 (Tron 1-3), and Tuba. The bottom section includes Cymbals (Celas), Harp, Timpani (Timps), and three sets of Percussion (Per 1-3). The string section at the bottom consists of Violins 1 and 2 (Vln 1, Vln 2), Violoncellos (V.c. 1, V.c. 2), and Double Basses (C.B.). The score is divided into measures by vertical bar lines, with time signatures (3/4 and 2/4) indicated at the top of each measure group. Dynamic markings such as *mf* (mezzo-forte) and *p* (piano) are used throughout to indicate volume. Various musical notations, including slurs, accents, and phrasing slurs, are present to guide the performer's interpretation.

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Handwritten musical score for a symphony orchestra. The score is divided into five systems, each containing multiple staves for different instruments. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais, Clarinets in Bb 1 and 2, Bassoon, Fagots 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tenors 1-3, Tuba, Cymbals, Harp, Timpani, Percussion (PEA 1, PEA 2, PEA 3, Low Tom Tom), Violins 1 (4 parts), Violins 2 (2 parts), Violas 1 and 2, Violoncellos 1 and 2, and Contrabass.

The score features complex rhythmic patterns and dynamic markings. Above the first system, there are tempo markings:  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ , and  $\text{♩} = 75$ . Above the second system, there are tempo markings:  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ , and  $\text{♩} = 75$ . Above the third system, there are tempo markings:  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ , and  $\text{♩} = 75$ . Above the fourth system, there are tempo markings:  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ , and  $\text{♩} = 75$ . Above the fifth system, there are tempo markings:  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ ,  $\text{♩} = 75$ , and  $\text{♩} = 75$ .

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, *pp*, *f*, and *sf*. There are also performance instructions like "Remove Low cymb." and "Psub".



**237**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$  **235**  $\frac{3}{4}$   $\frac{2}{4}$

**Pic.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**FL1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**FL2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Ob 1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Ob 2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Cor. Anglai.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**CLB<sup>b</sup> 1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**CLB<sup>b</sup> 2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Bass Cl.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Fag 1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Fag 2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Contra-Fag.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Horn 1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Horn 2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Horn 3.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Horn 4.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**TRB<sup>b</sup> 1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**TRB<sup>b</sup> 2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**TRB<sup>b</sup> 3.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Trom 1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Trom 2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Trom 3.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Tuba.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Celista.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Harp.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Timps.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Par. 1 Tubular Bells.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Par. 2 Castles.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Par. 3 Low Tam Tam.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Vln 1 (1) div.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**(2)**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**(3)**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**(4)**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Vln 2 (1) div.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**(2)**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Vln 1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**Vln 2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**V.C. 1.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**V.C. 2.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

**C.B.**  $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Pic.  
Fl. 1.  
Fl. 2.  
Ob. 1.  
Ob. 2.  
Cor Anglais.  
CL B<sup>b</sup> 1.  
CL B<sup>b</sup> 2.  
Bass Cl.  
Fag. 1.  
Fag. 2.  
Contra Fag.  
Hrn. 1.  
Hrn. 2.  
Hrn. 3.  
Hrn. 4.  
Tr B<sup>b</sup> 1.  
Tr B<sup>b</sup> 2.  
Tr B<sup>b</sup> 3.  
Trom. 1.  
Trom. 2.  
Trom. 3.  
Tuba.  
Celesta  
Harp.  
Tmps.  
Per. 1. Tubular Bells.  
Per. 2. Crochets.  
Per. 3. Low Tom Tom.  
VLN. 1. (1)  
div. (2)  
(3)  
(4)  
VLN. 2. (1)  
div. (2)  
VLA. 1.  
VLA. 2.  
V.C. 1.  
V.C. 2.  
C.B.

246 3 2 3 245

4 4 4 4 4

Pic. FL 1. FL 2. Ob. 1. Ob. 2. Cor Anglais. CL B<sup>1</sup>. CL B<sup>2</sup>. Bass Cl. Fag 1. Fag 2. Contra-Fag. Hrn 1. Hrn 2. Hrn 3. Hrn 4. TR B<sup>1</sup>. TR B<sup>2</sup>. TR B<sup>3</sup>. Trom 1. Trom 2. Trom 3. Tuba. Celta. Harp. Timps. Perc 1. Tubular Bells. Perc 2. Crotales. Perc 3. Low Tom Tom. Vln 1 (1) dir: (2) (3) (4). Vln 2 (1) dir: (2). Vla 1. Vla 2. Vc. 1. Vc. 2. C.B.

(( LA CORBIÈRE ))

BASED ON TEXT BY

Anne Le Marquand Hartigan.

"La Corbière" text by ANNE LE MARQUAND HARTIGAN.

Circa. 10 mins.

Score in C.



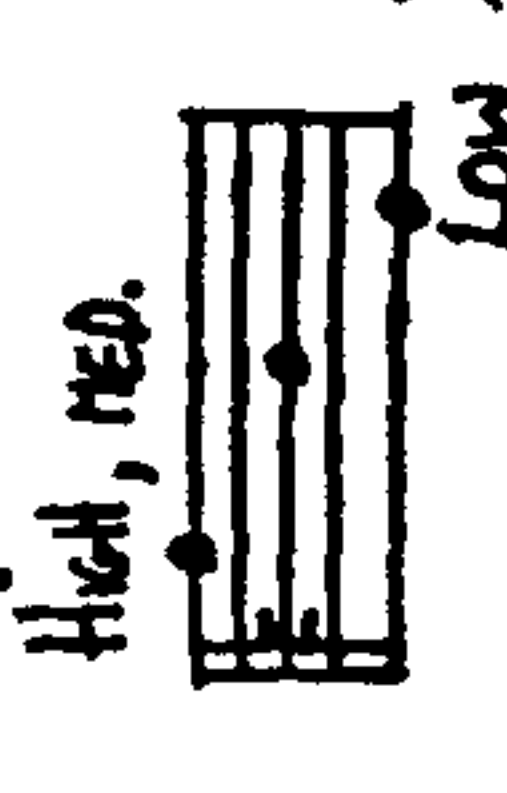
Scored For:


Soprano.

4 Percussionists.



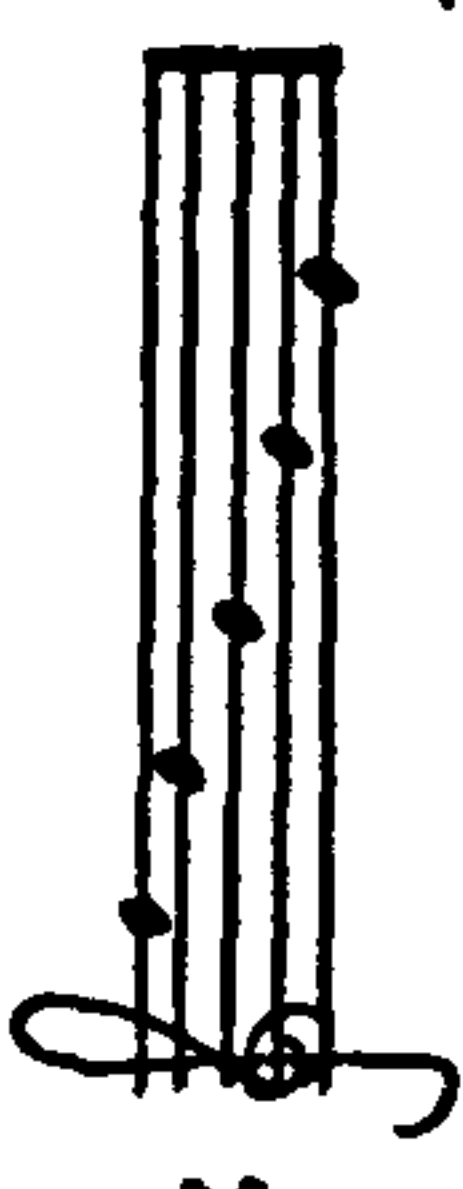

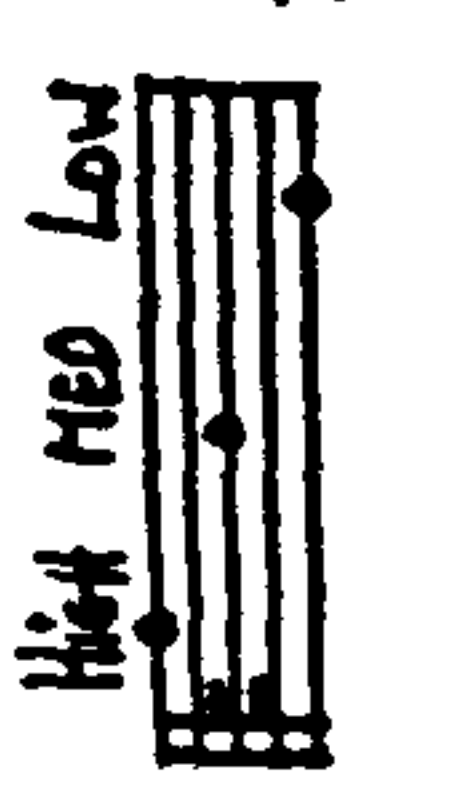
Percussion 1 = Maracas = , Rainmaker = , Celesta, Bamboo Chimes , Claves .

Percussion 2 = Tubular Bells, 5 Tom Toms , Vibraphone, Gran Cassa , 1 Bow.

Percussion 3 = Bamboo Chimes , Low Tam Tam , 3 Cymbals , 1 Bow, 1 Metal Beater,

1 Basin of Water for Chinese Gong, Gradually Immersed in Water: 

Crotales.

Percussion 4 = Gran Cassa , Vibra Slap , 5 Cowbells Bowed and Tuned as follows: , Thunder Sheet , 3 Cymbals , 1 Bow.

Voice: x = spoken, or whispered \* = Sprechgesang (half sung, half spoken)

Notation: d = 1/4 tone flat, ♭ = 3/4 tone flat, ♯ = 1/4 tone sharp, ♯♯ = 3/4 tone sharp.

# PERCUSSION POSITIONS;

PER 2.

PER. 4

PER 3.

PER. 1

# EXERPTS FROM "LA CORBIÈRE"

Poem by ANNE LE MARQUAND HARTIGAN.

Corbière Corbière

hair hair ae-ae-air

Corbière bier Corbière bière La Corbière

Requiem aeternam dona eis domine

Corpus, Christi, Corpus, Christi,

Lot their Lot got their Lot Deserved

their Lot harlot harlot harlot harlot

WHORE:

Rise up ye strong whores. Rise. Rise.

WHORE WHORE WHORE WHORE WHORE WHORE  
WHORE WHORE WHORE

Harlot Har lot Har lot Harlot Harlot Har lot

Rise up ye strong whores.

Sisters rise up Strong.

Strong Sisters

wronged Sisters.

I will weep for thee

Maven for thee

in the strong salt sea will long for thee  
sing for thee sea sister water sister

banshee for thee

weep for thee as the salt sea seep for thee

stop clop clop flop smack lack back

the rock teeth the rock teeth the teeth

the grate grind grit growl the suck back

shoal growl hiss hawl hiss hawl

gravel drawl drawl down suckback

WHOOORERE.

Nothing,

There is nothing.

Nothing but sea

straight. Flat. Empty. Iron.

Terrible as tin.

A lining fallen from the grey sky.

Nothing.

Bereft

Bereft

Bereft.

Marriage home Mother child  
good sweet clean Bread home

bed Sheetswhite Mother

now found safe clean  
safe bread found soft

warm mother Baby pink clean

sweet home soft good warm

when now safe always together  
Pure Good

warm bread white now food

warm cosy Mother sister Child

gentle good Holy nowgentle

Never soft always good always

always all ways all ways

ways ways

ways

Apart Gap

Broken open now alert

Not alert Not now please

Stop. No. Not That.

Here. Don't Please stop

Don't No Not that

Mothersaid pleasedon't

No not. I don't

Like this Like this

Like this Like this

Likethis Likethis

Not that

Like this Notthat

that that that that that that



this this this this this  
that that that that that

sand sand sand sand sand  
sand

COLD WET WILD COLD DRY BABY  
BREAST FOOT Mouth LIPS BREAST BELLY CUNT  
LOVE CUNT BREAST LIPS MOUTH COLD

Ripped. Eaten digested. Afloat in  
a shark's belly. A lunch for lobsters.  
The eyeballs float apart. The peroxide  
hair slimmed. Teeth and nose bridges litter  
the floorbed your seabed your last bed.

Your Lovers. Your time-machines.  
Your nothings. Your holes.  
Your forgetting. Your guilt-holder.  
Your silences. Your dirt. Your rubbish.  
Your hate. Your violence.  
Your punchball. Your face, your Mother.  
Your enemy, your lies, your memory  
Your toilet, your headache your madness  
Your money. YOURS. Your expense account  
Your throw away. Your useless Your dustbin.  
Your disposable. Your waste. Possessed.  
Owned for an hour. Bought. Sold.  
Less than cattle. Herded.

No ONE is Coming.

No ONE is coming

No ONE is Coming with arms to dip

No strong arms to dip down you out from

The sea's terror. No one.

There are no bears,

Only a harsh gulls cry.

# "La Corbriere"

G. Mulvey '98

①  $\text{♩} = 55$  Approx  
Whispered

6"  $\text{♩}$  5"  $\text{♩}$  5"  $\text{♩}$  5"  $\text{♩}$

Sop. pp Cor-bi-ère Cor-bi-ère Cor-bi-ère Cor-bi-ère p bier

②

Sop. p Cor-bi-ère p bier mf

PER 1  
MARACAS

PER 2  
Tubular Bells

PER 3  
Bamboo Chimes

PER 4  
GAM CASIA AND VIERA SLAP

(Clench with both hands) mf

(don't dampen) mf

vib. slap f

mf mp

③

Sop. Chant-Like

3"  $\text{♩}$  3"  $\text{♩}$  3"  $\text{♩}$  3"  $\text{♩}$  3"  $\text{♩}$

Re-qui-em mp

ae-tae nam mp

do-na mp

eis mp

do-na p

PER 1  
MARACAS

PER 2  
Tubular Bells

PER 3  
Bamboo Chimes

PER 4  
GAM CASIA + VIERA SLAP

5"  $\text{♩}$  3"  $\text{♩}$  3"  $\text{♩}$  3"  $\text{♩}$  3"  $\text{♩}$

mf

f

f

f

④

A

Sop Spoken Angely Sneeringly  
 Spoken Angely Sneeringly  
 their Lot Got their Lot  
 Lot Got their Lot

PER 1 MARACAS  
 PER 2 TUBULAR Bells  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA

Spoken Angely Sneeringly  
 their Lot Got their Lot  
 Lot Got their Lot

PER 1 MARACAS  
 PER 2 TUBULAR Bells  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA

Spoken Angely Sneeringly  
 their Lot Got their Lot  
 Lot Got their Lot

PER 1 MARACAS  
 PER 2 TUBULAR Bells  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA

Spoken Angely Sneeringly  
 their Lot Got their Lot  
 Lot Got their Lot

PER 1 MARACAS  
 PER 2 TUBULAR Bells  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA

⑤

Sop Soft and chanting  
 des-carved their Lot  
 Har-Lot Har-Lot Har-Lot  
 Har-Lot Har-Lot Har-Lot

PER 1 MARACAS  
 PER 2 TON TONS  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA

Soft and chanting  
 des-carved their Lot  
 Har-Lot Har-Lot Har-Lot  
 Har-Lot Har-Lot Har-Lot

PER 1 MARACAS  
 PER 2 TON TONS  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA

Soft and chanting  
 des-carved their Lot  
 Har-Lot Har-Lot Har-Lot  
 Har-Lot Har-Lot Har-Lot

PER 1 MARACAS  
 PER 2 TON TONS  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA

Soft and chanting  
 des-carved their Lot  
 Har-Lot Har-Lot Har-Lot  
 Har-Lot Har-Lot Har-Lot

PER 1 MARACAS  
 PER 2 TON TONS  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA

Soft and chanting  
 des-carved their Lot  
 Har-Lot Har-Lot Har-Lot  
 Har-Lot Har-Lot Har-Lot

PER 1 MARACAS  
 PER 2 TON TONS  
 PER 3 BAMBOO CHIMES  
 PER 4 GRAND CASSA



8

Sop.  $9''$   $6''$

Strong  $f$   $mp$   $mp$   $mp$

Sis-bers  $mp$   $mp$   $mp$   $mp$

to whisper  $mp$   $mp$   $mp$   $mp$

PER 1 MARACAS  $pp$

PER 2 TONS  $mp$

PER 3 3 cymbals High, med, low  $pp$

PER 4 Grand Chmbr.  $pp$

To Tubular Bells  $mp$   $mf$   $mf$   $mf$

Bowed Cymbal (Middle)  $mp$   $mf$   $mf$   $mf$

To Cowbells (5 Cowbells)  $mp$   $mf$   $mf$   $mf$

Bowed Cowbells  $mp$   $mf$   $mf$   $mf$

9

Sop.  $9''$   $6''$

Strong  $f$   $mp$   $mp$   $mp$

Sis-bers  $mp$   $mp$   $mp$   $mp$

to whisper  $mp$   $mp$   $mp$   $mp$

PER 1 MARACAS  $pp$

PER 2 Tubular Bells  $mp$

PER 3 3 cymbals High, med, low  $pp$

PER 4 Cowbells  $pp$

To Tubular Bells  $mp$   $mf$   $mf$   $mf$

Bowed Cymbal (Middle)  $mp$   $mf$   $mf$   $mf$

To Cowbells (5 Cowbells)  $mp$   $mf$   $mf$   $mf$

Bowed Cowbells  $mp$   $mf$   $mf$   $mf$

Ritard  $mf$   $mf$   $mf$   $mf$

Sprechgesang  $mf$   $mf$   $mf$   $mf$

In the strong salt sea will  $mf$   $mf$   $mf$   $mf$

for thee  $mf$   $mf$   $mf$   $mf$

Long for thee  $mf$   $mf$   $mf$   $mf$

To Vibraphone  $mf$   $mf$   $mf$   $mf$

10

11







**17** Spoken  $\text{♩} = 50-60$   $\text{♩} = 55-60$

Sop  
 Bar-oft  $p$  Bar-oft  $pp$  Whispa  $pp$  Mar-riage  $mp$  home  $mp$  mo-ther  $mp$

PER 1  
 Celesta  $ppp$

PER 2  
 VIB.  $p$

PER 3  
 Celesta  $p$

PER 4  
 Cymbal  $p$

**18**

Sop  
 child  $mp$  good  $p$  sweet  $p$  clean  $mf$  Bread  $mp$  home  $mf$  bed  $mf$

PER 1  
 Celesta  $pp$

PER 2  
 VIB.  $p$

PER 3  
 Celesta  $mp$

PER 4  
 Cymbals  $ppp$



21

Handwritten musical score for rehearsal mark 21. It features a Soprano line and four Percussion parts (PER 1-4). The Soprano part includes lyrics: "soft", "warm", "When now", "safe", "all ways", and "mf". The Percussion parts include various rhythmic patterns and dynamics such as "mp", "mf", "p", and "pp". Specific percussion notes are marked with "Bowed" and "with 8' beater". The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings.

22

Handwritten musical score for rehearsal mark 22. It features a Soprano line and four Percussion parts (PER 1-4). The Soprano part includes lyrics: "to go", "ther", "Pure", "good", "Warm bread", "White non", "dim", and "pp". The Percussion parts include various rhythmic patterns and dynamics such as "mp", "mf", "p", and "pp". Specific percussion notes are marked with "Bowed" and "with soft beater". The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings. The Percussion part 4 includes the instruction "Take up bow".



25

Whispered. No pitch

Sop.  
PER1  
CELESTA  
PER2  
VIB.  
PER3  
Celestes  
PER  
Cymbals

NERVOUSLY, but not too fearful

26

Sop.  
PER1  
MARCAS BAMB. CHIMES  
PER2  
TOMS  
PER3  
LOW TAM TAM.  
PER4  
Cymbals



29

Sop [Musical staff with lyrics: that, that, that, this, this, this, that, that, that, this, this, this, becoming a whisper - Sand Sand Sand Sand Sand Sand Sand Sand Sand Sand Sand Sand]

PER1  
Hi-Hats  
Cymbals  
Claves

PER2  
Toms

PER3  
Low  
TAM  
TAM

PER4  
Cymbals

[Musical staves for percussion instruments]

To Clave

30

Sop [Musical staff with lyrics: cold, wet, wild, cold, DRY m.f. simile Baby, LIPS, BREAST, BREAST, BELLY, CUNT, LOVE, CUNT, BREAST, LIPS, MOUTH, cold, cold, cold, cold, cold, cold, cold, cold, cold, cold]

PER1  
Claves

PER2  
Toms

PER3  
Low  
TAM  
TAM

PER4  
Cymbals

[Musical staves for percussion instruments]

31

Sop [Musical staff with lyrics: EA-BEN, EA-BEN, Di-ge-tes-tes, AFFLOAT IN A SHARKS BELLY, A LUNCH FOR LOBSTERS]

PER3  
Low  
TAM  
TAM

PER4  
Cymbals

[Musical staves for percussion instruments]

32

Sop. The EYEBALLS FLOAT APART The PEROXIDE HAIR SLIMMED FEETH AND NOSE BRIDGES LITTER THE FLOORED

PER1 CLAVES

PER2 TONS

PER3 LOW TAM TON

PER4 Cymbals

Bowed cymbal

SCRAPE SIDE

SCRAPE

To CHINESE LOW GONG + BASIN OF WATER

To THUNDER SHEET

Bowed

mp

33

Sop. YOUR SEABED YOUR LAST BED

PER1 CLAVES

PER2 TONS

PER3 CHINESE GONG

PER4 THUNDER SHEET

H = 60 Approx.

G.P. (SPOKEN, BECOMING LOUDER LITTLE BY LITTLE)

YOUR LOV-ERS

YOUR TIME M-CHINES

YOUR NO-THINGS

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

IMMERSE GONG IN WATER

Gradually immerse gong in water

IMMERSE IN WATER

SCRAPE

pp

pp

pp



34

Sop. *your holes mp*  
*your for-get-tings mp*  
*your mp*  
*guilt hol-der. mp*  
*your Si-len-ces mp*  
*your dirt mp*  
*your Rub-bish mp*  
*your hate mp*

PER 1 CLAVES  
 PER 2 TOMS  
 PER 3 LOW TAM  
 PER 4 THUNDER SHEET

35

Sop. *your vio-lence mp*  
*your punch ball mp*  
*your face mp*  
*your no-ther mp*  
*your EN-emy mp*  
*your LIES mp*  
*your MEM-ory mp*  
*your bot-let mp*  
 (BECOMING ANGRIER)

PER 1 CLAVES  
 PER 2 TOMS + GRASS  
 PER 3 LOW TAM  
 PER 4 THUNDER SHEET

36

Shouted

SOP  
 your head-aches  
 your mad-ness  
 your no-ney  
 your ex-pense ac-counts  
 your thom a-way

PER1  
CLAVES

PER2  
Toms  
+ GRAM  
CASSA

PER3  
LOW  
TAM  
TAM

PER4  
Thunder  
Sheet.

37

SOP  
 your the-less  
 your dust-bin  
 your dis-pos-a-ble  
 your waste  
 owned for an hour  
 bought  
 sold

PER1  
CLAVES

PER2  
Toms  
+ GRAM  
CASSA

PER3  
LOW  
TAM  
TAM

PER4  
Thunder  
Sheet

To GRAM CASSA

mp

Cresc

Cresc

Cresc

