

STILL SKY BELLS

For large ensemble

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Stef Conner

STILL SKY BELLS (2010)

For large ensemble: flute/alto flute; oboe/cor anglais; clarinet/bass clarinet; percussion: vibraphone/tam-tam/glockenspiel/rin (C4 - C5)/Chinese war drum/Thai gongs (C4 - C5)/bamboo sticks and newspaper in a wooden bowl; harp; piano; mandolin; guitar; violin; viola; violoncello and contrabass.

Premiered at Huddersfield Contemporary Music Festival in November 2010, by The Nieuw Ensemble. Composed as part of the HCMF Yorkshire Young Composers' Professional Development Programme.

Duration c. 20 minutes

Notation Key

General

Senza Misura

Senza Misura passages in this piece use approximate spacial notation and are not strictly proportional. Conductor cues are given, within which performers judge the duration of their material individually (approximate timings are sometimes indicated). Accidentals apply only to the notes they precede. When individuals play un-metered material, barlines are shown if it is necessary to continue to follow the conductor (in order to resume metered material at a particular point); barlines are hidden when it is possible for the player to ignore the conductor for a significant period of time.



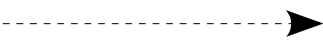
Appoggiatura: play the grace notes on the beat, thus within the duration of the note they precede.



Acciaccatura: play the grace notes before the beat, thus within the duration of the note or rest before the note they precede.



As high/low as possible



Gradual change from one state to another. Thus, if an arrow appears between two notes, performers should arrive at the new state by the second, having transitioned gradually.



'Extender': spacial representation of note length. In measured passages, duration is indicated by the number of bars the extender covers, unless it is extended by a duration of less than a bar, in which case note values are shown above the staff. In *senza misura* passages, durations are spacial and approximate.



As above, but indicates the length of time taken by a motive, rhythm and/or pitch collection.

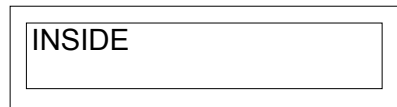


Performers repeat given notation in their own independent tempo. Required parameters (e.g. pitch in this example) are given and others are left to performers' discretion. Extenders are used to show duration. Accidentals apply only to the note they immediately precede.



Each player is given a bell and stick. When this graphic is shown, players strike their bell in any irregular rhythm, beginning with dense, frequent hits and gradually subsiding. Usually, these gestures follow percussion events, which the bells should seem to rebound from. Players should listen to each-other, passing gestures around the ensemble and responding to ideas.

Piano

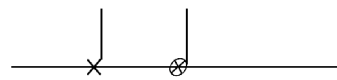


Play inside piano, striking or plucking the strings as directed.



Play piano strings with percussion sticks.

Percussion



Damped, un-resonant stroke.



Scrunched up newspaper, manipulated to create a rustling sound. Duration of effect is shown on a hidden staff. And speed is indicated by 'moderate', 'fast' or 'slow'.



As above, but combined with bamboo sticks, placed in any non-metallic bowl and moved around, to create a rustling, clicking texture.



As above, but without the newspaper.

Plucked Strings



Applies to harp only. All notes should sound for their written duration only and are damped immediately afterwards, with whichever hand is available. Continues to apply until the direction 'ord.' is given, although reminders are sometimes used.



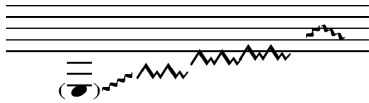
String is damped to create a semi-pitched note.



String is damped completely.

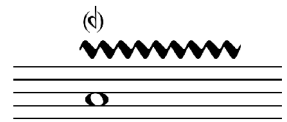


Rustling texture, with as little audible pitch as possible, created by scraping multiple wound strings with fingernails in fast, erratic and interrupted movements. Duration of effect is shown on a hidden staff. And speed is indicated by 'moderate', 'fast' or 'slow'.

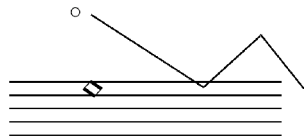


Pitched, rustling texture, created by scraping indicated string with fingernail in fast, erratic and interrupted movements; move finger up frets to create a textured glissando.

Bowed Strings



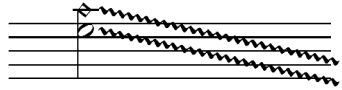
Exaggerated vibrato, distorting the pitch by a microtonal interval.



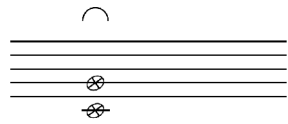
Natural harmonic glissandi on indicated string. Lines indicated rough speed of glissandi and whether to begin on a harmonic or open string. Otherwise, this notation is very approximate and detail of pitch and speed is left to performers' discretion.



Artificial harmonic glissando, maintaining 4th interval (rather than distance) between fingers and thus creating a pitch bend from one note to another. Do not re-articulate the final pitch.



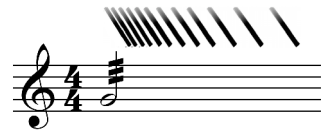
Artificial harmonic glissando, maintaining the same space between fingers on the string, creating a 'seagull' effect in which pitch slides and leaps.



Bow indicated strings behind the bridge.



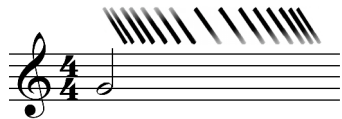
Bowed, non-measured tremolo, which accelerates from relatively slow repeated notes to a tremolo played as fast as possible.



Bowed, non-measured tremolo, which begins as fast as possible then decelerates dramatically.



Bowed, non-measured tremolo, which begins slowly, accelerates and then decelerates.



Bowed, non-measured tremolo, which begins fast, decelerates and then accelerates.



Gradually apply more bow pressure to create an increasingly coarse tone.

Abbreviations (plucked and bowed strings)

p.s.p. *poco sul ponticello*
s.p. *sul ponticello*
m.s.p. *molto sul ponticello*
s.t. *sul tasto*

p.d.l.t. *Prés de la table*
b.n. *play with bottle neck.*
bisb. *bisbigliando*

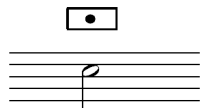
Woodwind



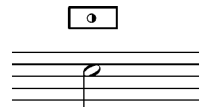
Breathy but pitched notes.



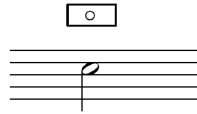
Un-pitched breath sounds into instrument without any leakage, unless directed. Pitches indicate preferred fingering, which changes the timbre of the breath sound.



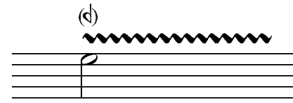
Mouthpiece completely sealed by mouth.



Mouthpiece half open, allowing some leakage.



Mouthpiece open (normal playing position).



Exaggerated vibrato (combined with either 'lip vib.' or 'm.p.b.')



Breath glissando, created by adding or removing fingers as fast as possible. N.b. all pitched glissandi involve bending notes and are never fingered in this way.



Change fingering rapidly and randomly.



Strong attack without tonguing

Abbreviations

- m.p.b. mouth piece bend
- d.a. diaphragm accent
- l.b. lip bend
- lip vib. lip vibrato
- fl. flutter tongue
- l. lip tremolo
- n.t. not tongued

Phonetic Symbols

- [ɑ] 'a' as in 'father'
- [i] 'ee' as in 'see'
- [u] 'oo' as in 'boot'
- [ɔ] 'oor' as in 'door'
- [ʃ] 'sh' as in 'shoe'
- [ϕ] blowing - lips pursed

Still Sky Bells

For The Nieuw Ensemble

Stef Conner

Flute $\text{♩} = c. 50$

Clarinet in B \flat

Vibraphone   Play vib. part with one hand; hold t.-t. beater ready in the other

Harp

Guitar

Violin $\text{♩} = c. 50$

Viola

Violoncello

Contrabass

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A

♩ = 56 Grim, sluggish and evil

Fl. *m.p.b. (d)* *n.t.* *tr. rall.* *mf* *ff* *mf*

Ob. *8va* *lip vib. (d)* *mf* *mp* *ff* *mf* *p*

Cl. *pp* *mp* *mf* *fff* *mp* *mf* *ff* *mf* *mp* *f* *ppp*

Vib. *pp* *mp* *p* *mf* *f* *Tam-tam*

Hp. *mp* *mp* *ff* *ord.*

Pno. *ff* *mp* *pp* *mf* *f* *mf* *ff* *11*

Gtr. *p* *ff* *mp* *ff* *mp* *fff* *pp*

Mand. *ff* *pp* *ff* *fff* *7*

Vln. *mp* *p* *fff* *pp* *3* *p(sub.)*

Vla. *p* *mf* *p* *mf* *mp* *mf* *ff* *ppp* *p* *pp*

Vc. *3* *3* *tr.* *p(sub.)* *p*

Cb. *pp* *mf* *f* *mp* *ff* *fff* *pp* *ppp*

Bass Clarinet in B_♭ *ppp*

Ord. vib. *(n.)* *m.s.p.* *ppp* *p*

ord. vib. *ppp*

Fl. *pp* *mf* *mp* *pp* *p* *ppp* *pp*

Ob. Remove reed *mf* *p* *f* *mp* *ff*

B. Cl. *p* *mp* *p* *mp* *pp* *p* *pp* *p*

Perc. Bamboo Sticks (and paper) in non-metallic bowl *pp* *mp* *pp* Tam-tam *mp*

Hp. *mp* *mf*

Pno. *mp* *ppp - mp ad lib.* *mp*

Gtr. *mp* *ppp* *p* *f* *mp*

Mand. *p* *ppp* *mf* *mp*

Vln. *norm.* *mp*

Vla. (n.) *m.s.p.* *pp* *mp* *pp* *pp*

Vc. *pp* *pp* *p* *p* *pp*

Cb. *p* *mp* *p* *mp* *pp* *p* *pp* *mp*

B

fast

slow ----> fast ----> slow

fast -> slow ----> fast ----> slow

very slow ----> fast ----> slow

slow ----> fast ----> slow

very slow ----> fast ----> slow

INSIDE *ppp - mp ad lib.* *mp* scrape with nail

Ord. vib. s.t. ----> norm.

Ord. vib. *pp* *p*

b.n.

22

Fl. *m.p.b.* *p* *mp* *mf* *ff* *fast --> very fast --> fast* *mp* *ff* *mp*

Ob. Replace reed *ppp* Remove reed *ff* *p* *mf* *p* *f*

B. Cl. *mp* *mf* *f*

Perc. Thai Gongs *pp* Bamboo Sticks (and paper) in non-metallic bowl *pp* Rin *mf*

Hp. *f* *mf*

Pno. *p* *mf*

Gr. *pp* *mf*

Mand. *mp* *p* *f* *pp*

Vln. *p* *mf* *Harmonic glissandi ad lib. (sul D)*

Vla. *pp* *mf* *pp* *mp* *pp* *f* *mf* *norm.*

Vc. *p* *mp* *p* *mp* *pp* *f* *mf* *norm.*

Cb. *p* *mp* *p* *mp* *mf* *mf* *mp*

C (middle C fingering with G sharp key)

INSIDE

p *mp* *pp* *mf*

(n.) --> m.s.p. norm.

(n.) --> m.s.p. norm.

Senza Misura: c. 7-10"

D

fast

Alto Flute

Flute

34

Fl. *ff* *mp* *p* *mp* *f* *f* *f* *ff* *f* *ff* *f*

Ob. *mf* *ff* *mf* *f* *mf* *ff* *f*

B. Cl. *f* *p* *f* *p* *f* *pp* *mf* *p* *ff* *f* *ff* *f*

Perc. *mf* *p* *mp* *mf* *mf* *pp* *mp* *pp* *ppp*

Hp. *pp* *mf* *f* *ff* *mf*

Pno. *pp* *f* *p*

Gtr. *ppp* *(pp - f ad lib.)* *mf* *f* *s.p.*

Mand. *mf* *pp* *ppp* *mf* *p* *p* *mp*

Vln. *p* *p* *mf* *mp* *mf* *f* *f* *f* *f* *f* *f* *f*

Vla. *p* *norm.* *p* *mf* *mp* *mf* *f* *f* *f* *f* *f* *f* *p.s.p.*

Vc. *mf* *mp* *mp* *mf* *mp* *ff* *f* *f* *f* *f* *f* *f*

Cb. *p* *mp* *ff* *f* *f*

Begin with conductor then rall. into independent (only slightly slower) tempo.

Begin with conductor then accel. into independent (only slightly faster) tempo.

Begin with conductor then accel. into independent tempo.

punctuate with sporadic accents (>) (>) (>)

INSIDE

8th *pp* *f*

Tam-tam

Thai Gongs

E ♩ = 43 Hideously indulgent

Fl. m.p.b. (c) n.t. tr. rall. **Alto Flute**

Ob. **Cor Anglais**

Cl. **Tam-tam** **Glockenspiel**

Vib. **ord.**

Hp.

Pno.

Gr. **norm.**

Mand.

Vln. **E** ♩ = 43 Hideously indulgent

Vla.

Vc.

Cb. **rall.**

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes Alto Flute, Cor Anglais, and Clarinet. The percussion section includes Tam-tam and Glockenspiel. The string section includes Violin, Viola, Violoncello, and Contrabass. The piano and harp are also present. The score is in 4/4 time and features a variety of dynamics from *pp* to *fff*. Performance instructions include *tr.* (trills), *rall.* (rallentando), and *ord.* (order). The score is divided into two systems, with the second system starting at measure 51. The tempo is marked as ♩ = 43 and the mood is 'Hideously indulgent'. The key signature has one flat (B-flat).

54

A. Fl. *m.p.b.* *5* *mp* *p* *pp* *mf* *rit.* *m.p.b.*

C. A. *pp* *p*

Cl. *f* *f* *p* *ff* *f* *f* *ff* (alternate fingering) *l.b.* *5* *3* *5*

Glock. *mf* Rin

Hp. *pp* *p* *mp* *p* *pp* *mf* *p* *mp* *fff* *mf* *mp* *p* (ord.) *p.d.l.t.* punctuate trem. with sporadic grace notes

Mand. *mp* *ff* *mp* *mf* *mp* *p* insert grace-note sporadically throughout gesture

Vln. *s.t.* *pp* *mp* *rit.* *norm.* *mf*

Vla. *s.t.* *f* *pp* *mp*

Vc. *s.t.* *f* *pp* *mp* *norm.* *f* *3* *mf* *mp*

Cb. *f* *pp* *mp*

A tempo (♩ = 43)

F

59

A. Fl. *m.p.b.* *7* *d.a.* *5* *7* *m.p.b.* *5* *3* *m.p.b.* *3*

C. A. *f* *p* *f* *p* *mf*

Cl. *f* *ff* *f* *f* *fff*

Rin. *ff* *pp* *mp* *pp* *mp*

Hp. *ord.* *sec.* *f* *fff* *ff* *f* *mf*

Pno. *f* *ff*

Gtr. *ff* *fff* *ff* *f* *mf* *mp*

Mand. *f* *ff*

A tempo (♩ = 43)

Vln. *f* *mp* *f*

Vla. *norm.* *f* *p* *mp*

Vc. *f* *p* *ff* *f* *p* *mp*

Cb. *norm.* *f* *p* *f* *ppp* *p*

F

64

A. Fl. *f* *p* *ff* *ff* *mp* *mf* *pp*

C. A. *f* *mp* *mf* *mp*

B. Cl. *f* *ff* *mf* *ff* *mf* *f* *f* *f* *ff* *mp* *f*

Rin. *ff* *pp* *mf* Rin

Hp. *ff* *ff* *p* *ff* *f* *mf* *mp* *ff* *p.d.l.t. sec.*

Pno. *pp*

Gtr. *f* *mf* *ff*

Mand. *ff*

Vln. *mf* *mp* *mf* *p* *mf*

Vla. *mf* *sfz* *p* *mp* *pp* *mp* *mf* *mp*

Vc. *f* *sfz* *p* *mf* *pp* *f* *mf* *p* *f*

Cb. *f* *sfz* *p* *f* *mp* *f* *mf* *p* *f*

Tam-tam *arco* *pp* *mf*

Harmonic glissandi ad lib. (sul E)

[u] - [o] - [u]

m.p.b. 3 5 fl. 3

p.d.l.t. ord. 5 3

p.d.l.t. sec. 5 7

G

70

rit.

A. Fl. *p* *mf* *pp* *mf* *p* *pp*

C. A. *sfz* *ppp* *mp* *f* *mf*

B. Cl. *f* *p* *pp* *ff* *mf* *mp* *ff* *mf* *f*

Rin. Chinese Drum Thai Gongs *mf*

Hp. (p.d.l.t.) (sec.) *ff* *mp* *mp* *p* *ff* *mp*

Pno. *p* *ff* I.v., as long as poss.

Gr. *mp* *f* *mp*

Mand.

G

(n.)-----> s.p.

Vln. *mp* *f* *mp* *pp* *mp* *pp* *norm.* *p*

Vla. *mp* *f* *mp* *p* *pp* *norm.* *p*

Vc. *mp* *f* *mp* *p* *mp* *f* *p*

Cb. *pp* *f* *mp* *p* *mp* *f* *p*

rit.

A tempo (♩ = 43)

H

A. Fl. *mf* *f*

C. A. *pp* *f* *mp* *mf* *f* *sfz*

B. Cl. *ff* *ff* *mf*

Gongs. *ff* Chinese Drum

Hp. *mp* *mf*

Pno. *p* *ff*

Gtr. *ff*

Mand. *ff*

A tempo (♩ = 43)

H

Vln. *pp* *p* *mf* *mp* *sfz*

Vla. *pp* *mp* *f*

Vc. *pp* *mp* *f*

Cb. *mf* *mp* *f*

81

A. Fl. Flute

C. A. Oboe

B. Cl. Bassoon

C. D. Cymbal

Hp. Harp

Pno. Piano

Gr. Guitar

Mand. Mandolin

Vln. Violin

Vla. Viola

Vc. Violoncello

Cb. Contrabasso

Rin. Triangle

Tam-tam

f, *mp*, *ff*, *fff*, *mf*, *pp*, *p*, *f*

sec. 3, ord. 5

3, 5, 3, 5

I ♩ = c. 56 Languid

85

Fl.

Ob.

B. Cl. Clarinet in B \flat

T.-t. Glockenspiel Tam-tam

Pno.

INSIDE

Detailed description of the musical score for measures 85-90. The score is for a full orchestra. The top staves are for Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B. Cl. Clarinet in B \flat). The middle staves are for Triangle (T.-t.), Glockenspiel, and Tam-tam. The bottom staff is for Piano (Pno.). The tempo is marked 'Languid' with a quarter note equal to approximately 56 beats per minute. The key signature has one flat (B \flat). The time signature changes from 4/4 to 2/4, then 3/4, and finally 5/4. Dynamics range from *ppp* to *fff*. The piano part includes a boxed section with fingering (5, 3) and dynamics (*mp*, *mf*, *f*) for a five-note sequence.

I ♩ = c. 56 Languid

Vln.

Vla.

Vc.

Cb.

Detailed description of the musical score for measures 85-90 for the string section. The staves are for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked 'Languid' with a quarter note equal to approximately 56 beats per minute. The key signature has one flat (B \flat). The time signature changes from 4/4 to 2/4, then 3/4, and finally 5/4. Dynamics range from *ff* to *mp*. The Violin part includes a triplet of eighth notes in the 2/4 section.

96 **J**

Fl. *p* *mp* *p* *pp* *p* *mf* m.p.b.

Ob. *pp* *p* *pp* *mp* *mf* *p* Remove reed

Cl. *p* *ppp* *p* *ff* *mp* *ff*

Vib. *mp* *pp* *mp* *mp* *f* *p* *f*

Hp. (ord.) *f* *mp* *fff* *p* *ppp* arco Glockenspiel *ff* *f* p.d.l.t.

Pno. *pp* *p* (*ppp* - *mp* ad lib.)

Gtr. *f* *mf* *f* *ff* *f* *ff* s.p.

Mand. *f* *ff* *f* *ff*

Vln. *mp* *mf* *p* *mp* *p* *mf* *p* *mf* *p*(sub.)

Vla. *pp* *mf* *ff* *p*(sub.) (n.) *mp* s.p. norm.

Vc. *p* *mf* *p* *mf* *p* (n.) *mp* s.p. norm.

Cb. *p* *pp* *p* *mp* Harmonic glissandi sul C.

Improvise with given pitches, in order. Retain rhythmic character of previous 2 bars. Begin to incorporate occasional, subtle E 'punctuations'.

103

Fl. *p* *pp* *p* *mf* *p* *p < f* *mp* *pp*

Ob. *mp* *ff* *ff* 3 (in.) (eg.) (in.) fast

Cl. *pp* *p* *mf* *p* 5 3 i.b.

Vib. *p* *f* *mp* *mf*

Hp. ord. p.d.l.t. *f* *fff* 3 *f* *ff* *mf* *ff* *mp* *p* *mf* *ppp* *mp*

Pno. *ppp - p ad lib.*

Gtr. *fff* 3 *ff* *f* *mp* *p* *pp* *mf* *mp*

Mand. *fff* *ff* *mp* *ff* *p* *f* *mf*

Vln. *f* *p* *ppp* *mp* 3 *p* 3

Vla. *p* *f* *p* *ppp* *p* *mp* *ppp* alternate ad lib. ord. 5

Vc. *f* *p* *ppp* *mp* *pp* (n.) *s.p.*

Cb. *f* *p* *ppp* *pp* (n.) *s.p.*

Vibraphone arco

Glockenspiel (ord.)

Fast *fast* *slow*

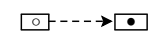
Fast *fast*

ppp - p ad lib.

alternate ad lib.

(n.) *s.p.*

K



m.p.b.

112

Fl. *fast* *p* *mf* *pp* *mp* *pp* *mf*

Ob. *ff* *Replace reed*

Cl. *f*

Perc. *Vibraphone* *pp* *mp* *p* *pp* *p* *pp* *ppp* *pp* *p* *mp* *mf* *p* *mp* *pp*

Hp. *p* *mp* *pp* *mp* *p* *mf* *p* *pp* *pp* *p* *mp* *mf* *mp* *p* *pp* *p*

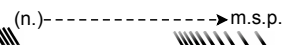
Pno. *p* *ppp* *p* *pp* *mp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *mp* *p* *pp*

Gtr. *p* *pp* *mp* *pp* *p* *mp* *pp* *ppp* *mp* *mf* *mp* *mf* *mp* *5* *mf* *mp* *5* *p*

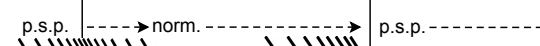
Mand.

Red. (do not lift)

K



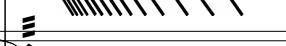
(n.) -> m.s.p.



p.s.p. -> norm.



(n.) -> s.p.



norm. -> m.s.p.

Vln. *ppp* *p*

Vla. *p* *ppp*

Cb. *p* *ppp*

This musical score page contains measures 121 through 126. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 121-122 feature a melodic line with dynamics *f* and *p*. Measures 123-124 are rests. Measures 125-126 feature a melodic line with dynamics *sfz*, *p*, *ff*, and *pp*. Includes a *m.p.b.* marking and a 5-measure rest.
- Oboe (Ob.):** Measures 121-124 are rests. Measures 125-126 feature a melodic line with dynamics *ppp* and *pp*.
- Clarinet (Cl.):** Measures 121-122 feature a melodic line with dynamics *ff*. Measures 123-124 are rests. Measures 125-126 feature a melodic line with dynamics *ppp* and *pp*. Includes a *fast* marking and an 8-measure rest.
- Percussion (Perc.):** Features a rhythmic pattern with dynamics *mf*, *pp*, *p*, *pp*, *ppp*, *pp*, *mp*, *mf*, *p*, and *mp*.
- Harp (Hp.):** Features a melodic line with dynamics *mp*, *p*, *pp*, *mp*, *p*, *mf*, *pp*, *pp*, *p*, *mp*, *ppp*, *pp*, *p*, *mp*, and *mf*.
- Piano (Pno.):** Features a melodic line with dynamics *p*, *pp*, *p*, *pp*, *mp*, *pp*, *ppp*, *pp*, *pp*, *ppp*, *pp*, *ppp*, *p*, and *mp*.
- Guitar (Gtr.):** Features a melodic line with dynamics *mf*, *pp*, *pp*, *p*, *mp*, *pp*, *mp*, *mf*, *mp*, and *mf*.
- Mandolin (Mand.):** Features a melodic line with dynamics *mf*, *mp*, *f*, *p*, *mp*, *f*, *p*, and *mf*.
- Violin (Vln.):** Measures 121-124 are rests. Measures 125-126 feature a melodic line with dynamics *ppp*, *p*, and *ppp*.
- Viola (Vla.):** Measures 121-124 are rests. Measures 125-126 feature a melodic line with dynamics *ppp*, *p*, and *p*.
- Cello (Vc.):** Features a melodic line with dynamics *mf*, *p*, *ppp*, *p*, and *pp*. Includes *m.s.p.* and *norm.* markings.

128 *fl.* (alternate fingering)

f

p *mf*

mf *p* *f*

pp *mp* *mf*

pp

mf *pp* *p* *pp* *ppp* *pp* *p* *mp* *mf*

mp *p* *pp* *mp* *p* *pp* *mp* *p* *mf* *p* *pp* *ppp* *pp* *p* *mp* *mf*

p *p* *pp* *p* *pp* *mp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *mp*

mp *p* *mf* *pp* *pp* *p* *mp* *pp* *ppp* *pp* *ppp* *mp* *mf*

p *mf* *pp* *pp* *p* *mp* *pp* *ppp* *pp* *ppp* *mp* *mf*

p *mf*

mp *pp* *mf* *pp* *pp* *sfz* *mf*

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

mp *pp* *f* *mf* *f* *pp* *mf* *ppp* *mp* *sfz* *mf*

135

Fl. *p* *mf* *f* *f* *f* *f* *f*

Ob. *mp* *f* *f* *ff* *f* *ff* *ff*

Cl. *p* *mp* *f* *p* *mf* *fast*

Perc. *fff* *mf* *ff* *mf* *ff*

Harp (Hp.) *mp* *p* *p* *p* *p* *mp*

Piano (Pno.) *p* *p* *p* *ppp*

Guitar (Gtr.) *mp* *mf* *mf* *pp* *p*

Mandolin (Mand.) *p* *f* *mf* *mp* *mf* *f* *mf*

Vln. *p* *sfz* *f* *f* *ff* *f* *ff* *f* *ff*

Vla. *mp* *f*

Vc. *mp* *sfz* *f*

Cb. *fff* *f* *mf*

L **L**

fl. *fl.* *fl.* *m.p.b.* *m.p.b.* *m.p.b.*

Rin
Chinese War Drum
rim
centre *fff*

m.s.t.

pizz.

f *mf* *f* *ff* *ff* *ff* *ff* *ff*

M ♩ = 47 (← ♩ = 5 →) ♩ = 3 (→)

rit. ♩ = c. 40 m.p.b. ♩ = 50

Fl. ¹⁴² *f* *3*

Ob. *f* *5* *ff*

Perc. Glockenspiel
Vibraphone *ppp* *pp*

Hp. *pp* *pp* *pp* *p* *mp* *ppp*

Pno. *ppp* *ppp* Ped. (Do not lift)

Gtr. *ppp* *mp*

Mand. *p* *mp* *5* *mf* *p* *f* *3*

M ♩ = 47 (← ♩ = 5 →) ♩ = 3 (→)

rit. ♩ = c. 40 ♩ = 50

Vln. *pp* *3* *f* *ff*

Vla. *p* *ppp* s.t.

Cb. *ppp* s.t.

149

Fl. *m.p.b.* *mf* *mf* *ff* *mf* *f* *mf* *mp*

(E fingering with G sharp key)
tr. accel. *m.p.b.*

Ob. *mp* *mf* *mf* *f*

Cl. *mf*

Perc. (Glock.) Chinese War Drum rim centre *mp* *ff* *ppp* *p* Bamboo sticks (and paper)

Hp. *mp*

Pno. *mf* pluck string

Gtr.

Mand. *mp*

Vln.

Vla. *p* m.s.p.

Vc. *pp* *f* *mf* *mf* *mp* pizz. arco

Cb. *p* m.s.p.

N

156

Fl. *mp* *f* *mp* *mf* *p* *mp* *mf* *f* *mp* *mf* *f* *mf* *mp*

Ob. *p* Remove reed *fast* *f* *ff*

Cl. *f* *p* *ff*

Perc. *p* *pp* (*p - f* ad lib.)

Hp. *mp* *pp* 8^{sub} *b*

Pno. *pp* 8^{sub} *b*

Gtr. *mp*

Mand. *p* *mp* *p* s.p.

Vla. *p* *norm.* *p* *ppp* *mp* *ppp* *p* *s.t.*

Vc. *mf* *p* *ppp* *mp* *s.t.* *p*

Cb. *p* *norm.* *mp*

moderate -----> fast -----> moderate -----> very slow

fast -----> slow

O ♩ = 60 $\leftarrow \text{♩} = \text{♩} \rightarrow$

164

Fl. *f* *mf* *f* *tr* *tr* *m.p.b.* *ff* *f* *mp* *pp* *fast*

Cl. *mf* *ff*

Perc. *pp* *mf* *ppp* *mf* *ppp* *moderate* *fast* *slow* *fast* *moderate*

Hp. *p* *mf* *pp* *mp* *p.d.l.t.* *ord.* *bisb.* *bisb. rall.*

Pno. *pp* *mf* *pp* *mp* *ppp* *p* *5* *3* *6* *5* *(gradually lift damper pedal)*

Gtr. *pp* *mp* *pp*

Mand. *mp* *f* *5* *mf*

Vla. *s.p.* *(s.p.)* *norm.* *pp* *(s.p.)* *norm.* *m.s.p.*

Vc. *norm.* *ff* *p* *pp* *p*

Cb. *arco s.p.* *ppp* *pp* *p* *pp*

O ♩ = 60 $\leftarrow \text{♩} = \text{♩} \rightarrow$

rall. (♩ = c.40) ♩ = 50

P

171

Fl. [o] [u] [u] mf mp p f

Ob. mf p ff

Cl. p mp pp f

Perc. very slow fast slow pp mp pp Tam-tam Vibraphone

Hp. f

Pno. mp ppp mp pp f

Gr. f mf

Mand. f

Vin. f p

Vla. pp p pp mf p

Vc. pp p ppp p mp p mp f pp ppp

Cb. p mp p mp f mp

slow -----> fast -----> slow

slow -----> fast -----> slow

Senza vib unless marked

182

Fl.

Cl.

Vibr.

Hp.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Cb.

Play vib. part with one hand; hold t.-t. stick in the other

Senza vib unless marked

Senza vib unless marked

Senza vib unless marked

Senza vib unless marked

6 ppp p pp ppp pp p pp

7 p ppp pp mf p

6 9 5 ppp mp

11 7 3 3 tr 3 5

mp mp pp p mf pp mf mp mf p

3 jeté 3 tr 5 5 3

ppp pp ppp pp 3 3 mp mp mf p 9 mp

3 3 3 3

p pp p pp p p p pp pp

5 10 7 5

tr 3 3 3 3 3 5

ppp pp pp pp p mp

9 5 3 3

p ppp mp mf fff mf fff

tr

mp

186 *m.p.b.(c)* *tr* *tr rall.*

Fl. *mf* *ff* *p* *ff*

Ob. *mf* *mp* *ff* *mf* *lip vib. (c)* *p* *mf*

Cl. *pp* *mp* *mf* *fff* *mp* *mf* *ff* *mf* *mp* *f* *mp*

Perc. *pp* *mp* *p* *mf* *f* *Tam-tam* *Vibraphone*

Hp. *mp* *mp* *ff* *ff*

Pno. *ff* *mp* *pp* *mf* *f* *mf* *ff* *pp* *mf* *ff*

Gtr. *p* *ff* *mp* *ff* *mp* *ff* *fff* *pp*

Mand. *ff* *pp* *ff* *mf* *mp* *fff* *pp*

Vln. *mp* *p* *fff* *fff* *pp*

Vla. *p* *mf* *mf* *mp* *mf* *ff* *mp* *ff* *ff* *p* *ff*

Vc. *mf* *ff* *fff*

Cb. *pp* *mf* *f* *mp* *ff* *fff* *fff*

sost. ped. *Ped.*

188 **Q** tr. accel. m.p.b. (d)

Fl. *mf* *pp* *ppp* *pp*

Ob. *ff* *mp* *mp* *f*

Cl. *f* *mf* *ff* *mf* *mp* *fff* *mf* *pp* *mf* *p* *mp* *pp* *p*

Vib. *mf* *p* *mp* *pp* *mf* *pp* *ppp* *p*

Hp. *mp* *mp* *ff* *mp* *p* *mf*

Pno. *pp* *ff* *mp* *mp*

Gtr. *fff* *ff* *mp* *ff* *mp* *ff* *p* *mp* *ppp*

Mand. *pp* *ff*

Vln. *fff* *mp* *mf* *p* *mp* *p* *mp* *mf* *pp* *mf* *pp*

Vla. *mf* *mp* *mf* *p* *mf* *p* *mp* *mf* *mp*

Vc. *mf* *fff* *mp* *ppp* *p*

Cb. *ff* *mp* *f* *p* *mf* *pp* *mp* *p* *pp*

Musical score for measures 190-192, featuring Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Fl. (Flute): Measure 190 starts with *p* and a 6-measure slur. Measure 191 continues with *ppp*. Measure 192 has a fermata.

Vln. (Violin): Measure 190 starts with a 7-measure slur, dynamics *mp*, *pp*, *mp*. Measure 191 has an 11-measure slur. Measure 192 has a fermata.

Vla. (Viola): Measure 190 has a 5-measure slur. Measure 191 includes a trill (*tr*) and a 3-measure slur. Measure 192 includes a *jeté* (trill) and a 3-measure slur, dynamics *pp*, *ppp*. Measure 193 has a 7-measure slur, dynamics *pp*. Measure 194 has a fermata.

Vc. (Violoncello): Measure 190 starts with *ppp*, *p*, *pp*. Measure 191 has a 3-measure slur, dynamics *p*. Measure 192 has a 3-measure slur, dynamics *pp*. Measure 193 has a *ppp*. Measure 194 has a fermata.

Cb. (Contrabass): Measure 190 has a 3-measure slur, dynamics *ppp*. Measure 191 has a trill (*tr*) and a 3-measure slur, dynamics *pp*. Measure 192 has a 10-measure slur. Measure 193 has a 5-measure slur. Measure 194 has a 7-measure slur, dynamics *ppp*. Measure 195 has a fermata.