

# Deportations

for piano, violin, viola and cello

(premiere version 2013)

Graham Flett

# Deportations

for piano, violin, viola and cello

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andante ♩ = 90

Violin *mf*

Viola *mp*

Cello *mp*

Piano *f* *mf*

with expressive intonation specifically on the 2nd and 4th beats

5

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

Vla. (*sim*)

Vc.

Pno. *p* *mf* *f* *mp*

9

Vln.

Vla.

Vc.

Pno.

*subito*

*f*

*15<sup>ma</sup>*

*mf*

12

Vln.

Vla.

Vc.

Pno.

*f*

*mf*

*p*

*8<sup>va</sup>*

*8<sup>va</sup>*

15

Vln.

Vla.

Vc.

Pno.

*mf*

*f*

*mf*

*loco*

Deportations

4

20

Vln.

Vla.

Vc.

Pno.

*p* *f* *mp* *f*

8<sup>va</sup> 8<sup>va</sup>

24

Vln.

Vla.

Vc.

Pno.

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

8<sup>va</sup> 8<sup>va</sup>

*pp* *mp* , loco

28

Vln.

Vla.

Vc.

Pno.

*mf*



30

Vln. Vla. Vc. Pno.

*f*

This system covers measures 30 to 32. The Violin part begins with a melodic line in 2/4 time, marked with a fermata and a hairpin. The Viola and Violoncello parts provide harmonic support with chords and moving lines. The Piano part features a complex texture with triplets and sixteenth-note patterns, marked with a forte (*f*) dynamic.

33

Vln. Vla. Vc. Pno.

*mf* *mp* *mf*

This system covers measures 33 to 36. The Violin part has a melodic line with accents and dynamics of *mf*. The Viola and Violoncello parts have chords and moving lines, with dynamics of *mp* and *mf*. The Piano part features a complex texture with triplets and sixteenth-note patterns.

37

Vln. Vla. Vc. Pno.

*f* *f*

*ff*

This system covers measures 37 to 40. The Violin part has a melodic line with accents and dynamics of *f*. The Viola and Violoncello parts have chords and moving lines, with dynamics of *f*. The Piano part features a complex texture with triplets and sixteenth-note patterns, marked with a fortissimo (*ff*) dynamic.

Deportations

6

41  $\text{♩} = 70$  - slower

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *ff* *pp*

46

Vln. *pp* *p*

Vla.

Vc.

Pno. *f* *mp*

51  $\text{♩} = 80$  - piu mosso

Vln. *mp* *mp*

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *mp*

Pno. *p* *f* *mp*

56

Vln. *pp* *ppp*

Vla. *ppp*

Vc. *fp*

Pno. *ff* *mp*

8<sup>va</sup>

Detailed description: This system contains measures 56 through 61. The Violin part starts with a half note in 2/4 time, then changes to 4/4, 3/4, 3/4, 4/4, and 4/4. Dynamics range from *pp* to *ppp*. The Viola part is mostly rests, with a few notes in 4/4 and 3/4. The Violoncello part has a *fp* dynamic. The Piano part features a triplet in measure 56, followed by a *ff* dynamic, and then *mp*. A first ending bracket labeled 8<sup>va</sup> spans measures 59-61.

62  $\text{♩} = 90$

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *pp* *p* *mf* *15<sup>ma</sup>*

8<sup>va</sup>

Detailed description: This system contains measures 62 through 65. The tempo is marked  $\text{♩} = 90$ . The Violin part has a *p* dynamic. The Viola and Violoncello parts also have a *p* dynamic. The Piano part starts with *pp*, then *p*, *mf*, and ends with a first ending bracket labeled 15<sup>ma</sup> in measure 65. A first ending bracket labeled 8<sup>va</sup> spans measures 63-65.

66

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *mp* *mf*

Detailed description: This system contains measures 66 through 71. The Violin part has a *p* dynamic. The Viola and Violoncello parts also have a *p* dynamic. The Piano part starts with *mp*, then *mf*. The system concludes with a first ending bracket in measure 71.

Deportations

8

71

71

Vln.

Vla.

Vc.

Pno.

*mf*

8va

Detailed description: This system covers measures 71 to 73. The Violin part (Vln.) starts with a melodic line in 4/4 time, moving to 2/4 and then 3/4. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with chords and moving lines. The Piano (Pno.) part features a complex texture with chords and a melodic line in the right hand, and a bass line in the left hand. A dynamic marking of *mf* is present. An 8va marking is shown above the piano part.

74

74

Vln.

Vla.

Vc.

Pno.

*f*

*mf*

*mp*

*ppp*

*ff*

*mp*

*ppp*

*ppp*

Detailed description: This system covers measures 74 to 76. The Violin part (Vln.) shows a dynamic progression from *f* to *mf* (with a fermata), then *mp*, and finally *ppp*. The Viola (Vla.) and Violoncello (Vc.) parts also show dynamic changes, with *f* and *mp* in the Viola, and *f* and *ppp* in the Vc. The Piano (Pno.) part features a *ff* dynamic in the right hand and *mp* in the left hand. A *ppp* marking is also present in the Vc. part.

77

77

Vln.

Vla.

Vc.

Pno.

*mp*

*f*

*p*

*ppp*

*f*

*mf*

*ppp*

*p*

*f*

8va

Detailed description: This system covers measures 77 to 80. The Violin part (Vln.) starts with a melodic line in 3/4 time, moving to 6/4, 3/8, 2/4, and 3/8. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with chords and moving lines. The Piano (Pno.) part features a complex texture with chords and a melodic line in the right hand, and a bass line in the left hand. Dynamic markings include *mp*, *f*, *p*, *ppp*, and *f*. An 8va marking is shown above the piano part.

82

Vln. *mf*

Vla. *(sim)*

Vc. *mf*

Pno. *p*, *pp*, *fz*

Detailed description: This system covers measures 82 to 85. The music is in 8/8, 3/4, 7/8, and 4/4 time signatures. The Violin part has a melodic line with some grace notes. The Viola part is marked *(sim)*. The Violoncello part has a rhythmic accompaniment. The Piano part features chords and arpeggiated textures, with dynamics ranging from *p* to *pp* and *fz*.

86

Vln. *subito*, *mf*, *mp*

Vla. *subito*, *fp*, *mp*

Vc. *subito*, *mp*, *mp*

Pno. *mf*, *f*

Detailed description: This system covers measures 86 to 88. The time signatures are 4/4, 3/4, and 3/4. The Violin part has a melodic line with triplets and a *subito* dynamic change. The Viola part has a rhythmic accompaniment with triplets and *fp* dynamic. The Violoncello part has a rhythmic accompaniment with triplets and *mp* dynamic. The Piano part features chords and arpeggiated textures, with dynamics ranging from *mf* to *f*.

89

Vln. *f*, *mf*, *p*

Vla. *mf*, *p*

Vc. *mf*, *p*

Pno. *mf*

Detailed description: This system covers measures 89 to 91. The time signatures are 3/4, 2/4, and 3/4. The Violin part has a melodic line with dynamics ranging from *f* to *p*. The Viola part has a rhythmic accompaniment with dynamics ranging from *mf* to *p*. The Violoncello part has a rhythmic accompaniment with dynamics ranging from *mf* to *p*. The Piano part features chords and arpeggiated textures, with dynamics ranging from *mf*.

Deportations

10

91

Vln. *mf* *f*

Vla. *f*

Vc. *mf* *f*

Pno. *p* *f*

95

Vln. *f*

Vla. *p* *f*

Vc. *p* *f*

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

98

Vln.

Vla.

Vc.

Pno.

100

Vln. *ff* *f* *mp* *f* *pp subito* *pp*

Vla. *ff* *mp*

Vc. *ff* *f* *p* *fp* *pp* *mf* *pp* *f* *pp*

Pno. *pp* *f* *pp* *f* *pp*

(8<sup>va</sup>)

Detailed description: This system covers measures 100 to 103. The Violin part starts with a fortissimo (ff) dynamic, followed by a crescendo to forte (f), then a decrescendo to mezzo-piano (mp), and another crescendo to forte (f). It features a triplet of eighth notes and a sixteenth-note figure. A 'subito' dynamic change to pianissimo (pp) occurs at measure 102. The Viola part begins with ff, then moves to mp. The Violoncello part starts with ff, followed by f, p, fp, pp, mf, pp, f, and pp. The Piano part has a complex texture with multiple dynamics including pp, f, and pp, and includes a sixteenth-note figure and a triplet. An 8va marking is present in the piano part.

104

Vln. *pp* *mp* *mf* *mp*

Vla. *pp* *mp* *mf* *mp*

Vc. *mp*

Pno. *p* *p* *f*

Detailed description: This system covers measures 104 to 106. The Violin part is mostly silent, with dynamics pp, mp, mf, and mp. The Viola part has dynamics pp, mp, mf, and mp. The Violoncello part has a dynamic of mp. The Piano part starts with p, then p, and ends with f. There are various rhythmic patterns and articulations throughout.

107

Vln. *ppp* *f*

Vla. *pp* *mp*

Vc. *pp* *mp*

Pno. *mp* *f*

Detailed description: This system covers measures 107 to 110. The Violin part starts with ppp and then moves to f. The Viola part has dynamics pp and mp. The Violoncello part has dynamics pp and mp. The Piano part starts with mp and then moves to f. The system concludes with a triplet in the piano part.

Deportations

12

109

Violin (Vln.) dynamics: *pp*, *mp*, *f*, *pp*. Features triplets and sixteenth-note runs.

Viola (Vla.) dynamics: *pp*, *mp*. Features sixteenth-note runs.

Violoncello (Vc.) dynamics: *pp*, *f*. Features sixteenth-note runs.

Piano (Pno.) dynamics: *mp*, *f*. Includes an 8va marking.

111

Violin (Vln.) dynamics: *mf*, *pp*. Features triplets and sixteenth-note runs.

Viola (Vla.) dynamics: *mp*, *p*. Features sixteenth-note runs.

Violoncello (Vc.) dynamics: *f*, *mp*. Features sixteenth-note runs.

Piano (Pno.) dynamics: *mp*, *f*. Includes an 8va marking.

114

Violin (Vln.) dynamics: *mf*, *mf* > *p*, *mf*. Features triplets and sixteenth-note runs.

Viola (Vla.) dynamics: *pp*, *mp*. Features sixteenth-note runs.

Violoncello (Vc.) dynamics: *mp*, *sfz*. Features sixteenth-note runs.

Piano (Pno.) dynamics: *mp*. Includes an 8va marking.



117

Vln. *pp* *f* *p* *pp*

Vla. *pp* *mp* *f* *p* *mf* *p* *sul tasto*

Vc. *pp* *mp* *f* *p* *sul tasto*

Pno. *mp* *f* *p*

122

♩ = 70 - slower

Vln. *ppp*

Vla. *pp* *ppp*

Vc. *pp* *pppp*

Pno. *f* *pp*

127

Vln. *pp* *ord. con sordino* *sul A* *sul A*

Vla. *p* *ord. con sordino* *sul C* *sul C*

Vc. *pp* *ord. con sordino* *sul D* *sul D*

Pno. *p*

Deportations

14

135

Vln. *sul A* *sul D* *sul A*

Vla. *sul G*

Vc. *pppp* *pp*

Pno.

141

Vln. *senza sordino*

Vla. *sul A* *senza sordino*

Vc. *sul D* *senza sordino*

Pno. *f* *mf*

148

Vln. *mf* *f* *(no trem.)*

Vla. *mf* *p* *f* *(no trem.)*

Vc. *mf* *f*

Pno. *ff* *fff* *fff*

156

*(no trem.)* *poco vib.*  $\text{♩} = 50$  *sul A* *sul D*

Vln. *ppp* *p*

Vla. *pp*

Vc. *pp*

Pno. *mf* *pp* *p*

# Deportations

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**andante** ♩ = 90

**Violin**  
*p* *f*

**Viola**  
*mp*

**Cello**  
*mp*

**Piano**  
*f* 3

**Vln.**

**Vla.**  
*(sim)*

**Vc.**

**Pno.**  
*mf* *p* *mf* *f*

Deportations

7

Vln.

Vla.

Vc.

Pno.

*(sim)*

*mp*

*subito*

*f*

*15<sup>ma</sup>*

11

Vln.

Vla.

Vc.

Pno.

*mf*

*f*

*15<sup>ma</sup>*

*8<sup>va</sup>*

14

Vln.

Vla.

Vc.

Pno.

*p*

*mf*

*f*

*pp*

*8<sup>va</sup>*

*loco*

Deportations

4

18

Violin (Vln.) dynamics: *pp*, *mf*, *f*  
Viola (Vla.) dynamics: *p*, *mp*, *f*, *mf*  
Violoncello (Vc.) dynamics: *mf*, *f*  
Piano (Pno.) dynamics: *mf*, *p*, *f*, *mp*  
Piano part includes triplets and an 8va marking.

22

Violin (Vln.) dynamics: *p*, *f*, *mp*  
Viola (Vla.) dynamics: *mp*, *p*, *f*, *mp*  
Violoncello (Vc.) dynamics: *p*, *f*, *mp*, *fp*  
Piano (Pno.) dynamics: *f*, *mf*, *pp*, *mp*  
Piano part includes triplets, an 8va marking, and a 'loco' marking.

26

Violin (Vln.) dynamics: *mf*  
Viola (Vla.) dynamics: *mf*  
Violoncello (Vc.) dynamics: *pp*, *mf*, *f*  
Piano (Pno.) dynamics: *f*, *mf*  
Piano part includes sextuplets and triplets.

Deportations

29

Violin (Vln.) and Viola (Vla.) parts for measures 29-32. The Violin part features a melodic line with a trill at the beginning and a triplet at the end. The Viola part provides harmonic support with sustained chords. The Violoncello (Vc.) part has a melodic line with dynamics *> p* and *f*. The Piano (Pno.) part includes a complex texture with a sextuplet in the right hand and triplets in the left hand.

30

Violin (Vln.) and Viola (Vla.) parts for measures 30-32. The Violin part continues its melodic line with a trill. The Viola part has sustained chords. The Violoncello (Vc.) part has a melodic line. The Piano (Pno.) part features a sextuplet in the right hand and triplets in the left hand, with a dynamic marking of *f* in the right hand.

33

Violin (Vln.) and Viola (Vla.) parts for measures 33-36. The Violin part has a melodic line with dynamics *mf*. The Viola part has chords with dynamics *mp* and *mf*. The Violoncello (Vc.) part has a melodic line with dynamics *mp* and *mf*. The Piano (Pno.) part includes a complex texture with triplets and sextuplets in both hands.



Deportations

6

37

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *8va*

41

[A] ♩ = 70 slower

Vln. *p* *sul tasto*

Vla. *p* *sul tasto*

Vc. *p* *sul tasto*

Pno. *ff* *ff* *ppp* *pp* *8va*

46

Vln. *pp* *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

Pno. *f* *8va*

Deportations

♩ = 80 - piu mosso

51

Vln. *ppp* *mp* *pp* *mp*

Vla. *ppp* *mp* *pp* *mp*

Vc. *ppp* *mp* *pp* *mp* *pp*

Pno. *p* *f* *mp*

(8<sup>va</sup>)

56

Vln. *ppp* *fp* *pp* *ppp*

Vla. *ppp* *fp* *ppp*

Vc. *ppp* *pp* *ppp*

Pno. *ff* *mp*

(8<sup>va</sup>)

**B** ♩ = 90

Vln. *pp* *mp* *pp*

Vla. *ppp* *mp* *pp*

Vc. *pp* *mp* *pp*

Pno. *p* *mf*

15<sup>ma</sup>

Deportations

8

66

Vln.

Vla.

Vc.

Pno.

*p*

*mp*

*mf*

71

Vln.

Vla.

Vc.

Pno.

*mf*

*8va*

74

Vln.

Vla.

Vc.

Pno.

*f*

*mf*

*mp*

*PPP*

*ff*

*mp*

*PPP*

*PPP*

*8va*

Deportations

77

77

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

Vla. *p* *ppp* *f*

Vc. *mf* *ppp* *p* *pp* *f*

Pno. *p* *f*

8<sup>va</sup>

Detailed description: This system contains measures 77-80. The Vln. part starts with a *p* dynamic, moves to *ppp*, then *mp*, and ends with *f*. The Vla. part starts with *p*, moves to *ppp*, and ends with *f*. The Vc. part starts with *mf*, moves to *ppp*, then *p*, *pp*, and ends with *f*. The Pno. part starts with *p* and ends with *f*. The key signature has two flats and the time signature changes from 3/4 to 6/4, then 3/4, and finally 4/4.

81

81

Vln. *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f* *mf* *f* (*sim*)

Vc. *mf* *f* *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f* *pp* *mf* *fz*

Detailed description: This system contains measures 81-85. The Vln. part has dynamics *mf*, *f*, *mf*, *f*, *mf*, *f*. The Vla. part has dynamics *mf*, *f*, *mf*, *f*, *mf*, *f* with a *(sim)* marking. The Vc. part has dynamics *mf*, *f*, *mf*, *f*, *mf*, *f*. The Pno. part has dynamics *mf*, *f*, *mf*, *f*, *pp*, *mf*, *fz*. The time signature changes from 4/4 to 3/4, then 2/4, 3/4, 2/4, and finally 3/4.

86

86

Vln. *subito mp* *mf* *f*

Vla. *subito f* *fp* *p* *f*

Vc. *subito f* *mp* *f*

Pno. *mf* *f*

Detailed description: This system contains measures 86-90. The Vln. part starts with *subito mp*, then *mf*, and ends with *f*. The Vla. part starts with *subito f*, then *fp*, *p*, and ends with *f*. The Vc. part starts with *subito f*, then *mp*, and ends with *f*. The Pno. part starts with *mf* and ends with *f*. The time signature changes from 3/4 to 2/4, then 3/4, 2/4, 3/4, and finally 3/4.

Deportations

10

89

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

Vla. *mp*

Vc. *mp* *mf* *p*

Pno. *mf*

3 6

Rea \*

92

Vln. *mf* *f*

Vla. *mp*

Vc. *mf* *f* *pp*

Pno. *p* *f*

3 3 3

8va

(balance 'out-of-tuneness'  
via lowering dynamic balance)

96

Vln. *f*

Vla. *p* *f*

Vc. *fp* *p* *f*

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

3 3 7

(8va)

99

Vln. *f*

Vla.

Vc.

Pno. *f*

8<sup>va</sup> - - - - -

102 *♩ = 70 slower*

Vln. *pp subito* *pp* *f*

Vla. *pp* *f*

Vc. *espress.* *mp* *subito f* *pp*

Pno. *mp*

8<sup>va</sup> - - - - -

105

Vln. *pp subito* *mp* *pp* *poco rall.* *sul pont. 6*

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

Vc. *fp* *pp* *poco rall.* *sul pont.*

Pno. *poco rall.* *pp*

Deportations

12

C

12

Vln. *sul tasto*

Vla. *ord.* *pp* *sul tasto* *mp* *mf* *mp*

Vc. *pp* *mp* *ord.* *b* *6* *3*

Pno. *p* *p* *6* *3*

113

Vln. *ppp* *f* *6* *3*

Vla. *pp* *mp*

Vc. *pp* *mp* *f* *pp* *3*

Pno. *mp* *f*

115

Vln. *pp* *mp* *f* *pp* *3* *3*

Vla. *pp* *mp* *f* *pp* *3* *3* *6* *3*

Vc. *f* *6* *6* *3*

Pno. *mp* *f* *3* *3* *8va*

117

Vln. *mf* 3 3 3 *pp*

Vla. *mp* *p* 3 3

Vc. *f* *mp*

Pno. *mp* *f*

Detailed description: This system covers measures 117 to 119. The violin part starts with a *mf* dynamic and features triplet patterns. The viola part has a *mp* dynamic, followed by a *p* dynamic section with triplet markings. The cello part begins with a *f* dynamic and a triplet, then moves to *mp*. The piano part has a *mp* dynamic in the first measure and a *f* dynamic in the second. The time signature changes from 4/4 to 3/4.

120

Vln. *mf* 3 *mf* *p* *mf*

Vla. *pp* *mp* 3

Vc. *mp* 6 *sfz*

Pno. *mp* 6 8<sup>va</sup>

Detailed description: This system covers measures 120 to 122. The violin part starts with a *mf* dynamic and a triplet, then has dynamics of *mf*, *p*, and *mf*. The viola part starts with *pp* and *mp*, then has a triplet. The cello part has a *mp* dynamic and a sextuplet, ending with *sfz*. The piano part has a *mp* dynamic, a sextuplet, and an 8va marking. The time signature changes from 3/4 to 3/2.

123

Vln. *pp* *f* *p* *pp*

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

Vc. *pp* *mp* *f* *p* 3

Pno. *mp* *f* *p* 3 8<sup>va</sup>

Detailed description: This system covers measures 123 to 125. The violin part starts with *pp*, then *f*, *p*, and *pp*. The viola part has dynamics of *pp*, *mp*, *f*, *p*, and *pp*, with a *sul tasto* marking. The cello part has dynamics of *pp*, *mp*, *f*, and *p*, with a triplet and *sul tasto* marking. The piano part has dynamics of *mp* and *f*, then *p*, with a triplet and 8va marking. The time signature changes from 3/2 to 3/4.



Deportations

14

128  $\text{♩} = 70$  slower

Vln. *ppp*

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

Vc. *pp* *pppp*

Pno. *f* *pp*

8<sup>va</sup>

**D**

Vln. *ord. con sordino* *sul A* *sul A* *sul D*

Vla. *pp* *ord. con sordino* *sul C* *sul G* *8<sup>va</sup>*

Vc. *ord. con sordino* *pp* *sul D* *8<sup>va</sup>*

Pno. *ppp*

142 *sul A* *sul A*

Vln. *sul A*

Vla. *sul G* *8<sup>va</sup>*

Vc. *pppp* *pp*

Pno.

148

Vln.

Vla.

Vc.

Pno.

*sul A*

*sul D*

*f*

*mp*

*p*

*8va*

154

Vln.

Vla.

Vc.

Pno.

*senza sordino*

*mf*

*mf*

*mf*

*f*

*mp*

*fff*

E ♩ = 50

Vln.

Vla.

Vc.

Pno.

*ppp*

*pp*

*pp*

*p*

*pp*

*ppp*

*mf*

*pp*

*p*

*sul A*

*sul D*

*3*

*VI/III*

Deportations

164

Vln. *p* *sul A* *pp* *sul D* *p* *ppp*

Vla. *ppp* *ppp* *ppp*

Vc. *very slow gliss* *p* *ppp* *p* *pp* *ppp*

Pno. *mf* *pp* *mp* *mf* *pp*

*gliss slightly sharp* *and back down*

*δ<sup>wa</sup>*

3 3 3 3

8

Detailed description: This musical score page, numbered 164, is for the piece 'Deportations'. It features four staves: Violin (Vln.), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The Violin part begins with a dynamic of *p* and includes performance instructions for *sul A* and *sul D*. The Viola and Cello parts are marked with *ppp* and *pp*. The Piano part includes dynamics of *mf*, *pp*, and *mp*, along with triplets and a glissando instruction. A specific performance instruction for the piano part is *δ<sup>wa</sup>*. The score concludes with a fermata over the final notes of all instruments.

# Why?

(Warum?, Op. 12, No. 3)

Robert Schumann  
(1810–1856)

**Langsam und zart**  
(Lento e teneramente)

The musical score is presented in five systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and a tempo marking of *Lento e teneramente*. The first system features a melodic line in the right hand with slurs and fingerings (3, 5, 2, 3, 2, 5, 4, 5, 4, 3), and a bass line with chords and single notes. The second system includes a *rit.* (ritardando) section followed by a return to *p (a tempo)*. The third system is marked *poco agitato* and features a *mf* (mezzo-forte) dynamic. The fourth system includes a *rit.* section and a return to *p (a tempo)*. The final system concludes with a *pp* (pianissimo) dynamic. Various performance markings such as *m.d.* (mezzo-dolce) and *acc.* (accents) are used throughout. Pedaling is indicated by asterisks (\*) in the bass staff.

A

Musical notation for measures 1-9. The score is written for two staves: Treble and Bass. The key signature has one flat (B-flat). The time signature is 4/4. The notation consists of chords and dyads, with some notes beamed together. Measure 1 starts with a treble chord (F4, A4, Bb4) and a bass chord (Bb2, D3, F3). Measure 2 has a treble chord (A4, Bb4, C5) and a bass chord (D3, F3, Ab3). Measure 3 has a treble chord (Bb4, C5, D5) and a bass chord (Bb2, D3, F3). Measure 4 has a treble chord (C5, D5, Eb5) and a bass chord (C3, Eb3, G3). Measure 5 has a treble chord (D5, Eb5, F5) and a bass chord (D3, F3, Ab3). Measure 6 has a treble chord (Eb5, F5, G5) and a bass chord (Eb3, G3, Bb3). Measure 7 has a treble chord (F5, G5, Ab5) and a bass chord (F3, Ab3, C4). Measure 8 has a treble chord (G5, Ab5, Bb5) and a bass chord (G3, Bb3, D4). Measure 9 has a treble chord (Ab5, Bb5, C6) and a bass chord (Ab3, Bb3, D4).

10

Musical notation for measures 10-18. The notation continues with similar chordal structures. Measure 10 has a treble chord (Bb5, C6, D6) and a bass chord (Bb3, D4, F4). Measure 11 has a treble chord (C6, D6, Eb6) and a bass chord (C4, Eb4, G4). Measure 12 has a treble chord (D6, Eb6, F6) and a bass chord (D4, F4, Ab4). Measure 13 has a treble chord (Eb6, F6, G6) and a bass chord (Eb4, G4, Bb4). Measure 14 has a treble chord (F6, G6, Ab6) and a bass chord (F4, Ab4, C5). Measure 15 has a treble chord (G6, Ab6, Bb6) and a bass chord (G4, Bb4, D5). Measure 16 has a treble chord (Ab6, Bb6, C7) and a bass chord (Ab4, Bb4, D5). Measure 17 has a treble chord (Bb6, C7, D7) and a bass chord (Bb4, C5, E5). Measure 18 has a treble chord (C7, D7, Eb7) and a bass chord (C5, Eb5, G5).

19

Musical notation for measures 19-27. Measure 19 has a treble chord (D7, Eb7, F7) and a bass chord (D5, F5, Ab5). Measure 20 has a treble chord (Eb7, F7, G7) and a bass chord (Eb5, G5, Bb5). Measure 21 has a treble chord (F7, G7, Ab7) and a bass chord (F5, Ab5, C6). Measure 22 has a treble chord (G7, Ab7, Bb7) and a bass chord (G5, Bb5, D6). Measure 23 has a treble chord (Ab7, Bb7, C8) and a bass chord (Ab5, Bb5, D6). Measure 24 has a treble chord (Bb7, C8, D8) and a bass chord (Bb5, C6, E6). Measure 25 has a treble chord (C8, D8, Eb8) and a bass chord (C6, Eb6, G6). Measure 26 has a treble chord (D8, Eb8, F8) and a bass chord (D6, F6, Ab6). Measure 27 has a treble chord (Eb8, F8, G8) and a bass chord (Eb6, G6, Bb6).

28

Musical notation for measures 28-36. Measure 28 has a treble chord (F8, G8, Ab8) and a bass chord (F6, Ab6, C7). Measure 29 has a treble chord (G8, Ab8, Bb8) and a bass chord (G6, Bb6, D7). Measure 30 has a treble chord (Ab8, Bb8, C9) and a bass chord (Ab6, Bb6, D7). Measure 31 has a treble chord (Bb8, C9, D9) and a bass chord (Bb6, C7, E7). Measure 32 has a treble chord (C9, D9, Eb9) and a bass chord (C7, Eb7, G7). Measure 33 has a treble chord (D9, Eb9, F9) and a bass chord (D7, F7, Ab7). Measure 34 has a treble chord (Eb9, F9, G9) and a bass chord (Eb7, G7, Bb7). Measure 35 has a treble chord (F9, G9, Ab9) and a bass chord (F7, Ab7, C8). Measure 36 has a treble chord (G9, Ab9, Bb9) and a bass chord (G7, Bb7, D8).

37

Musical notation for measures 37-45. Measure 37 has a treble chord (Ab9, Bb9, C10) and a bass chord (Ab7, Bb7, D8). Measure 38 has a treble chord (Bb9, C10, D10) and a bass chord (Bb7, C8, E8). Measure 39 has a treble chord (C10, D10, Eb10) and a bass chord (C8, Eb8, G8). Measure 40 has a treble chord (D10, Eb10, F10) and a bass chord (D8, F8, Ab8). Measure 41 has a treble chord (Eb10, F10, G10) and a bass chord (Eb8, G8, Bb8). Measure 42 has a treble chord (F10, G10, Ab10) and a bass chord (F8, Ab8, C9). Measure 43 has a treble chord (G10, Ab10, Bb10) and a bass chord (G8, Bb8, D9). Measure 44 has a treble chord (Ab10, Bb10, C11) and a bass chord (Ab8, Bb8, D9). Measure 45 has a treble chord (Bb10, C11, D11) and a bass chord (Bb8, C9, E9).

# Air Troika

*for piano, violin and cello*  
*composed for the Gryphon Trio*

# Air Troika

*for piano, violin and cello*

Graham Flett, 2013

composed for the Gryphon Trio (via Soundstreams)

duration, approx. 7 minutes

**troika** |ˈtroikə|

noun

1 a Russian vehicle pulled by a team of three horses abreast.

• a team of three horses for such a vehicle.

2 a group of three people working together, such as in the production of this musical work.

## Performance Notes

**Tempo:** In this piece there are specific tempi indications for the purpose of giving the performers a better sense of how they should distinguish sections, phrases, and gestures as they occur in the music. Despite the romantic elements of this piece, its realization should not be thought of in the same light.

**Fermatas** as well as enlarged **cesuras** (commas) suggest a momentary repose, the latter being shorter in duration.

### Techniques:

Strings: Natural harmonics are most often written with the sounding pitch occurring above the fingered-note.

Cello: Some harmonics are not-standard. In particular the 7th partial of the string, which is written in the following way (see below). This will require the performer to position their finger slightly lower than where they would normally play this note on the indicated string. The string is indicated with a roman numeral, with the partial superscripted next to the string number. Additionally, the sounding-pitch is written above on another staff. An out-of-tune effect will result from this sound, but the performer should be at peace with this non-tempered element of the music.



Piano: Pedal markings have often been specified and should be played (as written) before being *questioned* by the pianist. Overall, judicious and sensible use of the sustain-pedal is an expected part of the performance.

All other instrumental techniques are explained in detail in the score and do not need further explanation in these performance notes as they are well within standard practise for the 21st century.

**General:** Although the piece has tempi elements that could be labelled romantic, the performer would not like the lyrical aspects of the piece to be overdone or exaggerated too much.

**Accidentals** apply through the bar and apply to multiple octaves. Generally, in the case of the latter, as well as in other instances they are re-stated within a bar for further clarity.

NOTE:  
secondary staff for both the violin and cello  
is only to clarify the sounding pitch of harmonics, etc.

# Air Troika

composed for the Gryphon Trio

Graham Flett

Violin:  $\text{♩} = 58$  *anxiously* *glissandi gradually gets faster*  $p$   $f$   $ppp$   $\text{♩} = 112 - 120$  *calm against crazy*  $p$   $f$   $p$

Cello:  $\text{♩} = 58$  *anxiously* *glissandi gradually gets faster*  $p$   $f$   $ppp$   $\text{♩} = 112 - 120$  *calm against crazy*  $p$   $f$   $p$

Piano:  $\text{♩} = 58$  *expectingly*  $ff$   $\text{♩} = 112 - 120$  *crazy against calm*  $p$

Rehearsal mark:  $\text{Rea}$  \*

Vln.  $\text{♩} = 58$   $f$   $p$

Vc.  $\text{♩} = 58$   $f$   $p$

Pno.  $\text{♩} = 58$   $p$

Rehearsal mark:  $\text{Rea}$  \*



Air-Troika

*very serene*  
*with a very slow vibrato*      *senza vibrato*      *molto vibrato*      ♩ = 80

10 ♩ = 55      *pppp*      *mp*      *accelerando*      *pppp*

Vln. *8<sup>va</sup>*

10 ♩ = 55 *very serene*  
*sul tasto*      *pp*      *pppp*      *ord.*      1 (harmonic gliss)      *pppp*      *accelerando*      *mp*      *ppp*      ♩ = 80

Vc. *8<sup>va</sup>*

10 ♩ = 55 *becoming calm and restful*      *ppp*      *pp*      *mp*      *accelerando*      *pp*      ♩ = 80

Pno. *8<sup>va</sup>*  
play a uniform chromatic cluster  
depress silently before the beat  
only play loud enough so sympathetic resonance is attained

\*      \*



15 ♩ = 65 *slightly agitated*  
*senza vibrato*      *mp*      ♩ = 214 *much faster*      ♩ = 107      ♩ = circa 178 *meno mosso, skittishly*  
*sul pont.*

Vln. *pp*      *ppp*

15 ♩ = 65 *slightly agitated*  
*senza vibrato*      ♩ = 214 *much faster*      ♩ = circa 178 *meno mosso*

Vc. *mp*      *p*      *pp*

15 ♩ = 65      ♩ = 214 *much faster*      ♩ = circa 178 *meno mosso*

Pno. *pp*      *mp*      *8<sup>va</sup>*

\*      \*

Air-Troika

19  $\text{♩} = 65$  *sweet but unruly* *rall...*  $\text{♩} = \text{circa } 48$  *spiccato*  $\text{♩} = 65$  III  $\text{♩} = \text{circa } 81$  II

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

Vc.  $\text{♩} = 65$  *sweetly delicate* *rall...*  $\text{♩} = \text{circa } 48$  *grumpily* *becoming noise*  $\text{♩} = 65$  *pizz.*  $\text{♩} = \text{circa } 81$  *arco*

*p* *f* *ppp* *ff* *p* *ppp*

Pno.  $\text{♩} = 65$  *sadly recalling crazy* *rall...*  $\text{♩} = \text{circa } 48$  *8va*  $\text{♩} = 65$  *8va*  $\text{♩} = \text{circa } 81$

*p* *f* *p* *pp*

*ppp*

23 *slightly slower* III  $\text{♩} = 130$   $\text{♩} = 65$  III *sul pont.*  $\text{♩} = \text{circa } 48$   $\text{♩} = 96$  *double time / slipping down and then up* *ord.* *pp* *mf* *pp* *mf*

Vln. *ppp*

Vc. *slightly slower*  $\text{♩} = 130$   $\text{♩} = 65$  II  $\text{♩} = \text{circa } 48$   $\text{♩} = 96$  *double time / sliding up and then down* *pp* *mf* *pp* *mf*

Pno. *slightly slower*  $\text{♩} = 130$   $\text{♩} = 65$  *restful*  $\text{♩} = \text{circa } 48$   $\text{♩} = 96$  *double time | "because now is the time"* *mp* *pp*

*p* *pp*

*ppp*

Air-Troika

29 *dreamy molto vibrato* *rall...*  $\text{♩} = 55$  III *sul pont.* III *7* IV *ord.* 3  $\text{♩} = \text{circa } 81$

Vln. *pppp* *mp* *pppp* *mf* *sfz* *mp* *p*

Vc. *dreamy sul pont.* III *rall...*  $\text{♩} = 55$  *ord. con vibrato* *sul G / C - harmonic gliss alternating evenly between strings sounding harmonics while descending* *becoming enraged* *becoming noise* II *mp* *serenely*

Pno. *Depress silently (before the downbeat) play a uniform chromatic cluster* *pp*  $\text{♩} = 55$  *p*  $\text{♩} = \text{circa } 81$  *pp* *serenely*

*only play loud enough so sympathetic resonance is attained* *mp* *ff* *mp* *serenely*

33 III *molto vibrato*  $8^{\text{va}}$  *ppp*

Vln. *mp* *ppp*

Vc. *III* *5* *"irksome" - grain - mostly noise* *I arco / ord.* *pp* *calmly* *ppp* *mp* *II* *(harmonic gliss)*

Pno. *pp* *mp* *pp* *Depress silently (before the downbeat) play a uniform chromatic cluster* *mp* *"be that lingering crazy"* *only play loud enough so sympathetic resonance is attained* *mp*

Air-Troika

37  $\text{♩} = 144$

Vln. *briskly ord.* *mp* *IV* *pp* *sul pont.* *mp* *7:4*

Vc. *briskly* *pp* *emphatically* *fp* *ricochet* *sfz* *pizz.* *f* *molto vibrato (somewhat comic)*

Pno. *briskly* *mf* *8<sup>va</sup>* *p* *♯*

42 *ord.* *pp* *5* *ppp* *3* *rall...* *molto vibrato* *senza vibrato*  $\text{♩} = 115$  *norm. vibrato*

Vc. *arco* *mp* *ppp* *8<sup>va</sup>* *rall...* *fp* *pppp* *sul tasto* *f*

Pno. *8<sup>va</sup>* *p* *rall...* *slightly crazy*  $\text{♩} = 115$  *mp* *f* *♯* *mp*

47

Vln. *III* *5* *sul pont.* *mf* *7* *pizz.* *p* *3* *arco* *pp* *f* *= 77 - slower*

Vc. *II* *8va* *p* *subito f* *ppp* *fp* *becoming noise* *pizz.* *arco* *sul pont.* *mp* *7* *ricochet* *... ..* *= 77 - slower*

Pno. *8va* *p* *Depress silently (prior to event) play a uniform chromatic cluster* *only play loud enough so sympathetic resonance is attained* *8va* *= 77 - slower*

52

Vln. *II* *mp* *pp* *rall...* *ord.* *much faster (crazed)* *sul pont.* *ppp* *5* *(harmonic gliss)*

Vc. *ord.* *rall...* *pp* *much faster (crazed)* *3* *f > ppp*

Pno. *rall...* *much faster (crazed)* *3* *8va* *3* *3* *8va*

58

Vln. *ord.*  
*p* *mf* *ppp* *f*  
a little slower  
sul tasto

Vc.  
*p* *mf* *ppp* *p*  
a little slower  
sul tasto

Pno.  
*mf*  
"with a sense of ponderousness"

63

Vln. *mp* *f* *pp* *f*  
*meno mosso* *almost frantic sul pont.* *ord.*

Vc. *f* *pp* *ppp* *fp*  
*meno mosso* *play very high harmonics gliss between them ad lib.*

Pno. *mp* *f* *pp*  
*meno mosso - "and then, out of nowhere"* *Depress silently play a uniform chromatic cluster*  
*Pedal - judiciously*

66 *gradually rallentando (two bars/measures)*

Vln. *f pp p pp f sfz* - grain - mostly noise arco

Vc. *ppp < fp pppp < mf > pppp pp*

Pno. *pp*

Reo. \*

71 *grain - mostly noise* arco IV *very high IV harmonics*

Vln. *f p f pp*

Vc. *mf ppp f*

Pno. *mp mf f*

Reo. \*

78 *molto vibrato*

Vln. *pp*  $\bullet = 96$   $\bullet = 144$  *fast and frantic*

Vc. *p* *ord. III (harmonic gliss)* *"dreamy"* *ppp* *mf* *p* *fppp* *fast and frantic*

Pno. *mp* *depress silently before the beat* *play a uniform chromatic cluster* *ppp* *8va* *fast and frantic*

*only play loud enough so sympathetic resonance is attained*

83 *sul pont.* *col legno battuto* *II sul tasto* *pizz.* *arco* *mp* *slower - (♩ = circa 115)*

Vln. *mp* *pp* *mf* *mp*

Vc. *mf* *p* *mf* *pp* *slower - (♩ = circa 115)*

Pno. *f* *l.h.* *r.h.* *mf* *ppp* *p* *slower - (♩ = circa 115)*

*8va* *8va*

*Sea* \*



87

Vln. *p* *rall...* *IV*

Vc. *pizz.* *ppp* *arco* *sul pont.* *pp* *rall...* *harmonic gliss*

Pno. *mf* *pp* *rall...* *mf*

91

Vln. *mp* *(♩ = circa 80)* *slowly, sedately*

Vc. *p* *arco* *III* *(♩ = circa 80)* *slowly, sedately*

Pno. *p* *(♩ = circa 80)* *slowly, sedately*

97 **B** ♩ = 81 quick and bright

Vln. *p* *mf* *subito f* - grain - mostly noise arco **III** 3

Vc. *p* *subito f* *mp* 3 *p* *ff* becoming noise

Pno. *mf* *f* *mp* *sfz* *mf*

*sul G / C - harmonic gliss  
alternating evenly between strings  
sounding harmonics while descending*

100 *mf* *p* *ff* *mf* 5 *sul pont.*

Vln. *mf* *p* *ff* *mf* 5 *sul pont.*

Vc. *pizz.* *arco* 3 *p* *subito f*

Pno. 8va 3

*\**

103

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

Vc. *f* *mf* (harmonic gliss)

Pno. *mp* *f* *mp*

8va

Reo

106

Vln. *p* *f* *mp* *ord.*

Vc. *p* *f* *ricochet*

Pno. *ff* *mp* *f*

8va

Reo

109

Vln. *molto vibrato*  
*f* *mp* *p*

Vc. *mf*  
 - grain - mostly noise  
 arco

Pno. *mf* *mp*  
 play a uniform chromatic cluster depress silently before the beat  
 only play loud enough so sympathetic resonance is attained

113

Vln. *sul pont.* *ord.* *8va*  
*mf* *pp* *f* *ppp* *mp* *p* *p*

Vc. *pizz.* *arco*  
*pp* *sfz* *p* *mf* *p*

Pno. *p* *mp*  
*8va*  
*scord.*

Air-Troika

118 *slower*

Vln. *mp* *pp* III

Vc. *p* *fp* *mf* *f* *molto vibrato* 5

Pno. *f* *pp* *mp* 5 "melting away" 8va

122

Vln. *mp* *pp* III *senza vibrato* *mp*

Vc. *mp*

Pno. *pp* *mf* *p* *pp* *mp* 8va

128  $\#^b$  *pp*

Vln. 128 II *pp* III

Vc. 128 *pizz.* *mp* *ppp* arco norm. vibrato

Pno. 128 (B) *pp* *p* *arco* *vibrato*

132 *"skittishly"* *ppp* *p* *pp* *pppp* *mp*  $\text{♩} = 85 \text{ faster}$

Vln. 132 III *p* *f* *mp* *mp*  $\text{♩} = 85 \text{ faster}$

Vc. 132 *mf*  $\text{♩} = 85 \text{ faster}$

Pno. 132 *mf* *arco* \*

136 *ord.* *con vibrato*

Vln. *ppp* *mp* > *ppp* < *p* *mp* *fp* *pp* II

Vc. *pppp* *sul tasto* *ord.* *p* < *subito f* *mp*

Pno. *ppp* *pp* *f* *p*

*6* *5* *3*

*Rea*

141 *molto vibrato* *ord.*

Vln. > *pppp* *pp* *ppp*

Vc. *- grain -*  
*mostly noise*  
*(somewhat comic)* *p* *mp* > *pppp*

Pno. *pp* *mp* *p*

*5* *3*

*Rea*

147

Vln.

Vc.

Pno.

*p* *subito f* *arco* "refusing to die" *p*

151

Vln.

Vc.

Pno.

*ppp* *pppp* *pp* *pppp*

*molto vibrato* *senza vibrato*



# The Duke of Green

in four versions: *Keppel, Laurel, Mantis and Viridian*

— composed for the Ethos Collective —

soprano, flute, 2 percussion, keyboard, violin and cello

Graham Flett — 2013/14

# The Duke of Green

in four versions: *Keppel, Laurel, Mantis and Viridian*

Graham Flett 2013 to 2014

composed for the Ethos Collective

*soprano, flute, 2 percussion, keyboard, violin and cello*

## Front Matter

## Performance Notes

(for all versions)

### Measured Time & Proportional Notation

Several of the versions of the piece (Keppel, Laurel, Mantis, Viridian) have notated sections, or may be entirely written, in proportional notation. It should be noted then that this implies a greater looseness with regards to aligning the vertical elements of the music as they appear in the score.

**To help coordinate performance** (without a conductor) extensive amounts of instrumental cues have been provided in all of the instrumental parts. It may also be necessary for the performers to occasionally conduct or provide cues to other musicians within the ensemble.

Proportional sections also have a durational specification, a time-length that is either more exacting or open to a degree of flexibility. In either case it is suggested that some relation to clock-time be maintained by the ensemble, primarily in rehearsal, in order to facilitate that the music is performed as closely to the durational suggestion or indicated tempi.

a) Specific durations appear at rehearsal marks in the following way:

**A = 40 secs**

b) More flexible durations (also at rehearsal marks) look as follows:

**A** **proportional rhythm = circa 30 secs**

### Audio Segues & Triggered Audio (Viridian):

Suitable loud-speakers able to balance with the ensemble need to be integrated into the performance. Moreover, between each version there are **audio segues** of about 40 seconds which introduce the next version. In theory these audio files can be cued by any member of the ensemble, however, in the score this role has been assigned to the second percussionist (percussion 2). With the exception of the last versions (*Keppel* and *Viridian*), the triggering of these files needs to be done at the end of each version. This can be done using a device (computer) that can must be connected to suitable loud-speakers running in conjunction with any method, program or system that allows for these audio-files to be reliably and easily triggered.

Keppel: Audio-Segue\_Keppel  
Laurel: Audio-Segue\_Laurel  
Mantis: Audio-Segue\_Laurel  
Viridian: Audio-Segue\_Viridian\* + (8 additional Audio files)

\**Viridian* makes use of 8 audio files, each needing be triggered at specific times in the score. This will be explained later in the section specific to details for this version.

## **Full Performance & Selected Versions**

Full Performance: The Duke of Green should ideally be performed in its entire four-version-form. The recommended order by the composer is as follows: Keppel; Laurel; Mantis; Viridian. Other orderings are possible, however, a certain inherent dramatic arch, achieved from the latter ordering, will not be present. Therefore the composer encourages any alternate ordering to be done for good and sound aesthetic reasoning. Also, at this time, no audio segue exists for Viridian.

Selected Versions: A performance of one, two or three of the versions could be programmed. With regard to performing only one version, the composer stands behind the notion that each version is a stand alone composition. Performance of two or three of the versions once again raises questions about what ordering is most suitable for the given context.

## **Accidentals:**

In measured sections of the piece, accidentals apply throughout the bar and are specific to one octave. However in most versions of the piece, accidentals are re-applied for additional clarity.

This is especially seen in the following versions: *Keppel*, *Laurel* and *Viridian*. In these versions many moments feature bar lengths long enough to warrant this manner of notation.

## Instrumental Notes

(General: for all four versions)

### Soprano:

Text: The text in this piece is a combination of a broken form of solfège which is also combined with text from a jazz standard. Regarding pronunciation, the solfège may be interpreted freely by the performer. However, when English text clearly stands out, it should be pronounced as in whichever form of English the performer wishes to use.

To explain the non-linguistic sounds the performer will have to vocalise, the list below is provided. It is not, however, a solfège applying to the entire composition, rather a starting point to catalogue the potential sounds of the music used while composing the piece.



### Phrasing:

1. The standard conventions apply for all sections written in traditionally measured notation.
2. For sections in proportional notation slur marks have been used to indicate that a legato phrase needs to be made.
3. “freely in measured time” implies an amount of improvisation within a given amount of measured time (i.e. one bar). Example below:



**Flute:** C Flute | Piccolo | Glass Bottle (tuned roughly to A = 440 Hz).

All techniques for the flute and piccolo are within *normative* performance practice for the early 21<sup>st</sup> century.

**Glass Bottle:** The versions, *Keppel* and *Viridian*, feature the flute player occasionally performing sustained notes on a glass bottle. This featured sound is meant to be 'more or less' in tune and should sound different from the timbre of either the flute or piccolo. A larger bottle, sounding one octave lower than written, can also be used; however, the performer should avoid using a bottle sounding an octave higher.

## Percussion 1: required instruments listed below

Pitched: *Vibraphone;*

*Crotales* (8): A | Bb | B | C | C# | D | D# | E |

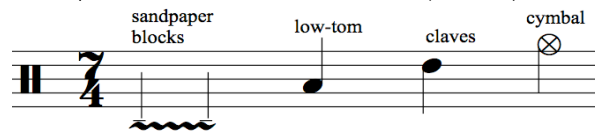
Non-pitched: *Sandpaper Blocks;*

*Low-Tom;*

*Claves* (mounted);

*Resonant Cymbal* (medium)

non-pitched sounds written on their own staff (see below):



## Percussion 2: required instruments listed below

Non-pitched: *Hi-hat;*

*Plastic Bag* (crispy, but not too loud or crackly – more than one can be used within the different movements, for added sonic variation);

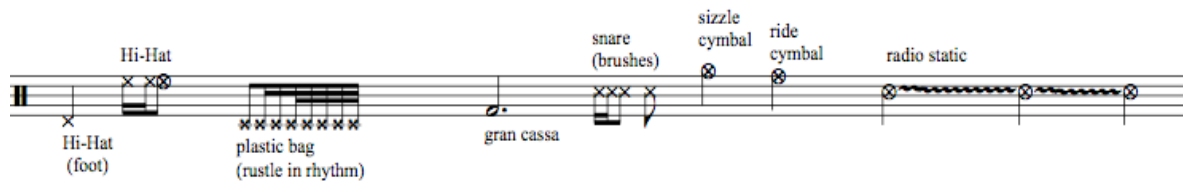
*Gran Cassa* (resonant and boomy);

*Snare*; *Sizzle Cymbal*; *Ride Cymbal*;

*White Noise Generator*\*;

*Salad Spinner* (old-fashioned one, or other un-pitched whirling sound);

non-pitched sounds written on their own staff (see below):



\*white-noise generator is typically referred to in the score as “radio static”

## Keyboard:

The performer is to have suitable amplification and speakers that balance with the ensemble, ideally creating a sense of acoustic directionality and blend. The amplification of the keyboard must be separate from the amplification of the audio files (mentioned above).

The piece was composed with a *Wurlitzer* sound in mind, however, the range used throughout the piece is too large to be accommodated by an actual instrument of this nature. Instead, the performer can either use a comparable keyboard sound, or make use of a virtual Wurlitzer sound by using software (patches) connected to a keyboard (the sound would then be amplified from a any device, i.e. such as computer, that has the desired keyboard sounds).

It is ideal if the keyboard sound can be subtly varied from version to version. However the composer wishes to avoid giving exacting instructions on this matter, preferring instead for the performer to identify and decide upon variations of the suggested sound (i.e. quasi Wurlitzer) that the performer feels are suitable, effective and appropriate for this composition.

At the time of writing this description (late 2014), using a program such as Logic Audio (and its output) was sufficient for providing a descent Wurlitzer keyboard sound.

### **Violin and Cello:**

Certain string techniques do occur throughout the four versions of *The Duke of Green* — primarily they are as follows:

- col legno (tratto & battuto);
- circular bowing;
- playing natural and artificial harmonics;
- using various forms of bow pressure to realize degrees of noisier sounds.

It is the hope of the composer that anything less standardized or unfamiliar for the performers will be sufficiently explained in the score and or parts.

Graham Flett, 2014



Canada Council  
for the Arts

Conseil des arts  
du Canada

The composer wishes to gratefully acknowledge the **Canada Council for the Arts** for assisting the creation of this composition.

# The Duke of Green

Keppel

written for the Ethos Collective  
soprano, flute, 2 percussion, keyboard, violin and cello

Graham Flett

proportional rhythm = circa 45secs

This musical score system includes parts for Soprano, Flute, Vibraphone, Percussion 1, Percussion 2, Keyboard/Wurlitzer, Violin, and Cello. The Soprano part is mostly silent. The Flute part features 'quiet key clicks, imitating the "tapping" sound of the claves' with a *pppp* dynamic. Percussion 1 includes a 'super-ball on bass drum sustained sound - *ad lib.*' and 'claves - play as quietly and quickly as possible' with a *pppp* dynamic. Percussion 2 features a 'snare drum, snare on, make a continuous sound with a thin chain' with dynamics ranging from *fp* to *ff*. The Keyboard/Wurlitzer part uses 'very soft mallets' and includes instructions to 'Select 6 to 7 notes to play from the following pitches - play notes separately -' with dynamics from *mp* to *pppp*. The Violin part is marked 'col legno tratto / re-articulate when needed' with a *pp* dynamic. The Cello part includes 'sul C', 'sul pont / noisy', and '7th harmonic (sul C) slightly flat' with dynamics from *pp* to *p*.

2 proportional rhythm = circa 20 secs

This musical score system includes parts for Soprano, Flute, Vibraphone, Percussion 1, Percussion 2, Keyboard, Violin, and Cello. The Soprano part is silent. The Flute part is marked 'to piccolo' with a *mf* dynamic. The Vibraphone part includes 'in a slow and relatively even sequence, play 5 of the following notes' with a *mp* dynamic. Percussion 2 features 'with brushes play in quasi unison with left-hand of keyboardist leave a at least 10 notes out of this phrase, decide in the moment which ones' with a *p* dynamic. The Keyboard part is marked 'play unsteadily with occasional accelerandi and decelerandi' with a *mp* dynamic. The Violin part is marked 'ultra-noise / more pitched' with dynamics from *mp* to *ppp*. The Cello part includes 'sul pont.', 'ord.', and 'sul tasto' with dynamics from *mp* to *pp*.

**3**  
 proportional rhythm = circa 20 secs

Sop. *piccato*

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

Vib. *very soft mallets (4)* *sfz* *pp* *p* *sfz*

Perc.2 *radio-statio* *fp* *fp* *mf* *p*

Keys *freely, proportional rhythm with occasional rubato* *mp* *f*

Vin. *p* *con sordino* *sul tasto* *fp* *pp* *mf* *ppp*

Vc. *pp* *circular bowing* *p* *fp* *pp* *ord. sul C* *mp*

**4**  
 proportional rhythm = circa 25 secs

Sop. *mp* *pp* *mp* *pp*  
 heard they crowd - ed the floor he heard they crowd - ed the floor Got as far as the door door

Fl. *p* *mf* *mf* *ppp* *pause singer leads*

Vib. *p* *mp* *mf* *ppp* *pause singer leads*

Perc.2 *gently crumple plastic bag after every utterance from the singer — for longer notes, make a more continuous sound* *p* *f* *pp*

Keys *mf* *f* *p* *ppp* *pause singer leads*

Vin. *rain / mostly noise* *less bow pressure dynamically - under the voice* *p* *mf* *ppp* *senza sordino* *ppp* *pause singer leads*

Vc. *p* *mf* *ppp* *riocchet* *ppp* *pause singer leads*



The Duke of Green — Keppel

proportional rhythm = circa 20-25 secs

5

sprechgesang  
mf

fp

mi-ssed the... Sat - ur day Ah... they - crowd - ed floor foo n't bare it with out you the

Fl. *ppp* *f*

Vib. *p* *mf*

Perc.2 *ppp* *mp* *ppp*  
*salad spinner, slow rotation but audible*

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

Vln. *pp* *mp* *pp*  
*ord.* *leave a pause between notes* *circular bowing*

Vc. *pp* *mp* *p* *pp*  
*molto sul pont.*

proportional rhythm = circa 20-25 secs

6

mf *ordinario*

I'd vi - - vi - vi - vi - sit the club got far as ass tho door aa

Fl. *mp* *f* *ppp* *p* *mf*  
*back to C flute*

Perc.1 *ppp* *pp* *p* *ppp*  
*sandpaper block stop when hi-hat (perc2) has finished closing*

Perc.2 *mf*  
*hi-hat: slowly depress with foot salad spinner: make small motions*

Keys *ppp* *mf*  
*chords 5 notes from the following* *play all notes in any order - passively*  
*more or less steady in rhythm*

Vln. *p* *pp* *arco*  
*ord.* *altr-noise* *sul pont.* *arco sul tasto*

Vc. *f* *fp*  
*grain / noise* *circular bowing*

The Duke of Green — Keppel

proportional rhythm = circa 30 secs

7 *mf*  
Sop. he ee da fe more aa more he why stir up mem - o - ries he Oh,

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

Vib. bowed crotales *mp* *sim* *pp* *mf* *ppp*  
vibraphone *pp* *mf* *ppp*

Perc.2 *mf* *ff* *pp*  
salad spinner, medium rotation becoming faster and then naturally decaying

Keys *f* *f* *p*  
play after flute begins note together with strings *sim.* *sim.*

Vln. *mf* *f* *p*  
*sal tasto* - play after flute begins note cycle through these four notes (in any octave) together with keyboard, cello *sim.* *sim.*

Vc. *mf* *f* *p*  
*sal tasto* - play after flute begins note cycle through these four notes (in any octave) together with keyboard, violin *sim.* *sim.*

A proportional rhythm = circa 30 secs

8 *pp* *mf* *f* *mp* *pp*  
Sop. might have gone but what for Aw - ful - ly dif - fer - - - - - rent ee  
glass bottle (or resonant bottle) note within a minor third of the soprano

Fl. *ppp* *f* *ppp*

Vib. *f*

Perc.2 brushes on snare *ppp* *f* *ppp*  
make uneven

Keys *f*  
with your own sense of pulse aiming for togetherness at the end of this long measure

Vln. *f*  
in-time with vlc pizz.

Vc. *mf* *f*  
in-time with vln pizz.

proportional rhythm = circa 30 secs

9

Sop. *mp* *pp* *p* *f* *p* *f* *mp* *f* *pp* *p* *mf* *>*  
 ce fo he more dee ee in don't croaking

Fl. *p* *pp* *fp*  
 aeolian sound (noisy)

Perc. 1 *p* *mp* *pp* *PPPP* *mf*  
 sandpaper blocks rub together in rhythm  
 claves

Perc. 2 *pp* *f* *PPP* *mp* *f* *p* *pp* *PPP*  
 super-ball on gran cassa sustained sound - *ad lib.*  
 (sim) hi-hat

Keys *ff* *mf* *f* *mp*

Vin. *p* *ppp* *p*  
 arco between half pressure and full pressure  
 molto sul pont. sul G / D

Vc. *p* *ppp* *p*  
 arco circular bowing molto vib

B in rhythm - slowly

♩ = circa 80

Sop. (whispered, without being over-dramatic) (sim) *p* *mf*  
 I guess my mind's more at ease But nevertheless, why stir up  
 get don't round more much

Fl. *pp* *mf* *fp* *f* *fp*

Vib. *p* *mp* *mf* *turn motor on*

Perc. 1 (brushes + one drum stick)

Perc. 2 *pp* *mf* *PPPP* *pp* *f* *PPP*  
 radio static

Keys *p*

Vin. *pp* *p* *p* *ppp* *pp* *sul G* *ppp* *pp* *ppp* *ppp*  
 ricochet (sim) ricochet

Vc. *mp* *p* *p* *ppp* *pp* *sul G* *ppp* *pp* *ppp*  
 pizz. arco

The Duke of Green — Keppel

proportional rhythm = circa 25 secs

14

Sop. *mp* *f* *mp* *pp*  
 might have gone but what for might have gone but what \_ for  
click any available keys for added noise

Fl. *mf* *p*

Vib. *mp* *f* *bowed*

Perc.2 *f* *continue (solo)*  
*salad spinner, fast rotation that eventually becomes rather slow*

Keys *f* *mp* *f*

Vln. *pp* *p*  
*ord.* *half finger as if playing natural harmonics*

Vc. *f* *grain/noise* *sim. .... ord.* *p*  
*pizz.*

proportional rhythm = circa 15 - 20 secs

15

Sop. less the ne - ver more much the fee

Fl. *ppp*  
*whistle tone*

Vib.

Perc.1 *pp* *(sim)*  
*super-ball on bass drum sustained sound - ad lib.*

Perc.2

Keys *mp*  
 (c) (d)

Vln.

Vc.

**proportional rhythm = circa 20 secs**

16

Sop. *p* guess my mind's more ease — *mp* but ne - ver - the - less why stir — boo a - ny more ee aa

Fl. *aeolian / breathy sound*

Vib. *bowed vibraphone* *lv*

Perc.1 *claves - play after and in between flute instances* *pp*

Perc.2 *radio static - play after claves* *pp* *plastic bag* *mf* *pp* *fp*

Keys *mf* *mp*

Vln. *sul tasto* *ppp* *noisy - very little bow pressure*

Vc. *begin sul tasto... then circular bowing* *ppp* *noisy - very little bow pressure*

**proportional rhythm = circa 15 secs**

17

Sop. *diff - er - rent* *got as far* *ne - ver - the - less*

Fl. *aeolian / breathy sound*

Vib.

Perc.1 *p* *f* *mp* *f* *pp*

Perc.2 *gently rustle crispy plastic bag* *mp* *sf* *p* *sf* *pp*

Keys *mf* *ppp* *fp*

Vln. *col legno battuto* *ppp* *mp*

Vc. *circular bowing* *mp* *ppp*

The Duke of Green — Keppel

proportional rhythm = circa 15 - 20 secs

18

Sop. *p* *mf* *f* *f*  
a - - - ny - - - more - - - don't get

Fl. *p*

Perc.1 *mp* *p* *f* *p* *pp*  
*claves - play freely - actually with no real sense of rhythm*

Perc.2 *p* *f* *pp*  
*brushes on snare*

Keys *mp*  
(c) (d) (d)

Vin. *p* *fp* *mp* *fp*

Vc. *pp* *mp* *p* *f*  
*molto sul tasto* *molto sul pont.* *air-noise*

19  $\text{♩} = 61$   
in rhythm

Sop. *fp* *pp*  
Got as far Got as far as the door

Fl. *ppp* *p* *ppp*

Vib. *mp* *f* *p*

Perc.2 *ppp* *mf* *decaying naturally*

Keys *ppp* *fp*

Vin. *mp* *ppp*

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

**Vibraphone (solo): — with motor / soft mallets:**

**Allow the sound to be sustained for a long time as the musicians prepare all necessary parts for the next version (Laurel) of the piece.**

**Prepared audio (electronics) will sound for roughly 1 minute.**

*bell-like*

25

*mf*

*l.v.*

The image shows a musical score for a vibraphone solo. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter note on G4 (F#4), followed by a dotted quarter note on A4, and then a half note on B4. A long, curved line (sustain) extends from the B4 note across the staff to the end. The bottom staff is in bass clef and contains a single half note on G3. A long, curved line (sustain) extends from this note across the staff to the end. The dynamic marking *mf* is placed below the first staff, and *l.v.* is placed below the second staff.

Score in C

Lighting cue, Laurel - #A9BA9D

# The Duke of Green

## Laurel

Graham Flett

written for the Ethos Collective  
soprano, flute, 2 percussion, keyboard, violin and cello

proportional rhythm = circa 45secs

**Soprano**

**Percussion 1**  
use very small and light sticks  
claves  
*pp*

**Percussion 2**  
super-ball on bass drum sustained sound - *ad lib.*  
*(stim)*  
bass drum (normal mallet)  
*p* *f* *p*

**Keyboard: Wurliitzer**  
*f* *p* *f* *pp*

**Violin**  
*con sordino*  
*air-noise*  
*pp* *mp* *ppp*

**Cello**  
*con sordino*  
*air-noise*  
*sul C*  
*pp* *p*  
*(still con sordino - slightly muted)*  
*pizz.*

A proportional rhythm = circa 30secs

**Sop.**

**Fl.**  
*pp*

**Vib.**  
*soft mallets / pedal when needed / no motor!*  
*mp*

**Perc.2**  
super-ball on bass drum sustained sound - *ad lib.*  
*pp* *mp* *p*

**Keys**

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

**Vc.**  
*mp*

Graham Flett © 2013 / 2014

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score available through the C.M.C.



3 **proportional rhythm = circa 25secs**

Sop.

Vib.

Perc.1

Perc.2 *slowly close*  
*kick with foot* *(sim)*  
**mp**

Keys *freely, proportional rhythm*  
*with occasional rubato*

Vln. *(still con sordino)*  
*pizz.*  
**mf**

Vo. **mf**

4 **proportional rhythm = circa 25secs**

Sop. **mp** *pp* **mp** **pp**  
dee ger a dee - much more foo get a a - round ha aa foo fee dee ma door

Vib.

Perc.1

Perc.2 *bass drum*  
*(normal)* **pp**

Keys *pause*  
*singer leads*

Vln. *senza sordino*  
*pizz.* **p** *pause*  
*singer leads*

Vo. *senza sordino*  
*pizz.* **p** *arco / floochet* *pause*  
*singer leads*

5 **proportional rhythm = circa 25secs**

*p* *mf* *mp*

Sop. heard they crowd - ed crowd - ed the floor he boo boo he he

*NOTE: two mallets: one hand soon - ready the bow for the next measure*

Vib. *close hi-hat slowly and then open it - while also scraping top cymbal with a coin* *(sim)* *subito*

Perc. 2 *p*

Keys

Vin. *mp*

Vo. *pizz.* *p*

6 **proportional rhythm = circa 25secs**

*f*

Sop. boo boo he why stir up ma ha ries

*more or less with the soprano* *after the soprano* *f*

Fl.

Vib. *bowed* *mf*

Perc. 2

Keys

Vin. *f* *p* *after the flute* *apoco sul tasto*

Vo. *mf* *sul pnt.* *f* *ord.*

The Duke of Green — Laurel

proportional rhythm = circa 35secs

Sop. *mf* *not exact, rambly*  
Oh dar-ling da fe more aa more I guess fe my mind's fe he

Fl. *ppp*

Vib. bowed crotale *mp* l.v. *sim* vibraphone trem. *ppp* *f* *pppp*

Perc.2 make an uneven rolling sound on bass drum play with loose brushes *mp* *ppp* plastic bag, beautifully rustled *mp*

Keys

Vin. *con sordino* *pp* *fp* *mp* *ppp* *p*

Vc. arco / *con sordino* *pp* *fp* *mp* *p*

**B** proportional rhythm = circa 30secs

Sop. *mf* Got as far as the ee as far as the hñore door *p* *whispy* *mf* *ord.* *fp*

Fl. *mp* *ad lib. key-clicks (percussive) always after claves - about, mid*

Perc.1 use very small and light sticks *pp* claves *pp*

Perc.2 *still beautifully rustled* *mp* *p* super-ball on bass drum sustained sound - *ad lib.*

Keys *mp* *pp* *fp*

Vin. arco *sul tasto* *ppp* *mf* *pp*

Vc. arco *sul tasto* *ppp* *mf* *pp*

C proportional rhythm = circa 35secs

The Duke of Green — Laurel

walk slowly in a circle,  
i.e. the perimeter of the ensemble

9 **pp** **f** **pp**

Sop. more door for floor

Fl. *freely, at peace with your own sense of pulse yet still aiming for togetherness at the end of this long measure*

Vib. *soft-ish mallets* **f** *follow the flute player and play in unison if possible*

Perc.2 **p** *begin radio static (fade in)* *(increase volume of radio-static with free hand)* **f** **sfz**

Keys **mf** *with your own sense of pulse aiming for togetherness at the end of this long measure*

Vln. *in-time with vlc* *pizz.* **f**

Vc. *pizz.* *in-time with vln* **mf** **f**

10 proportional rhythm = circa 35secs

10

Sop. aa ee fe been in - vi - ted - on

Fl. **p** **pp**

Perc.1 *sandpaper blocks rub together in rhythm* **p** **mp** **pp** **fp**

Perc.2 *Gran Cassa: soft vibraphone mallet*

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

Vln. *arco* **ppp** **fp** *stop playing when keyboard plays low note* **p**

Vc. *arco* **ppp** **fp** *stop playing when keyboard plays low note* **p**

**D** proportional rhythm = circa 30sees

Sop. *ee da more ma boo he foo ee da more ma he foo*

Fl. *aeolian / breathy sound*  
*f mp p fp*

Vib. *struck crotale, mallet = not too metallic sounding*  
*p*

Perc.2 *super-ball on bass drum sustained sound - ad lib.*  
*p mp f*

Keys *f*

Vln. *pp*

Vcl. *sul C arco*  
*ppp*

proportional rhythm = circa 30sees

12 Sop. *ee da ma boo aa hee foo ee da more ma hee foo*

Fl.

Vib. *bowed vibraphone*  
*bow 2 of any of the following 5 notes*  
*f*

Perc.2 *snare drum / brushes*  
*ppp*

Keys *p fp*

Vln. *pizz. f* *arco p* *noisy, little bow pressure*

Vcl. *pizz. f* *sul pont. pp* *noisy, little bow pressure*

The Duke of Green — Laurel

13 E - in rhythm - *flowingly*  
♩ = circa 60

Sop. *mp* the door more at *mf* more at esse ee *mp* ee foo he boo dee ee he aa da *ppp* boo more ee dee *mf* parlando unassumingly Ah...

Fl. *pp* *mf* *fp* *f* *fp*

Vib. *p* *mp* *mf* play note and then turn motor on.

Perc.2 *claves*

Keys *p* *8va*

Vln. *mp* *p* *ppp* *mp*

Ve. *mp* *pizz.* *p* *arco*

17 proportional rhythm = circa 18 - 26 secs

Sop. *f* dee more ma you

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

Perc.1 *mf* *ppp* *mf* *ppp* use very small and light sticks

Perc.2 *f* *p* *f* *mf* *f* *p* *f* *pp* plastic bag bass drum - normal -

Keys

Vln. *f* *p* *f* *mf* *pizz.* *mp* senza sordino col leno battuto

Ve. *mf* *f* *pp* *arco / ord.* senza sordino col legno tratto

The Duke of Green — Laurel

♩ = 61  
18 In Rhythm

Sop. *f*  
ne ver\_\_ the less more \_\_\_\_\_ he ce *rall...*

Fl. *mf* *mp* *fp* *pp* *p*  
blurry and not too square *rall...*

Vib. *mp* *rall...*

Perc.2 *p* *ppp* *f* *ppp* *rall...*

Keys *f* *mp* *f subito* *rall...*

Vln. *pp* *mp* *p* *con sordino* *rall...*  
arco circular bowing (sim)

Vc. *f* *p* *pp* *mf* *pp* *con sordino* *rall...*  
pizz arco

23 proportional rhythm = circa 15secs

Sop. Thought I'd vi - sit - the club aa \_\_\_\_\_

Fl. *f*

Vib. bowed vibraphone *lv.*

Perc.1 *pp* *claves - play after and in between flute instances*

Perc.2 *mf* *ppp* *drag thin chain across skin of gran cassa*

Keys *f* *mp* *8va*

Vln. *ppp* *sul pont...noisy - very little bow pressure*

Vc. *ppp* *begin sul tasto... then circular bowing* *sul pont...noisy - very little bow pressure*

24 proportional rhythm = circa 14 - 16secs

Sop. ee de more could n't bare it with out ee you

Fl. *aeolian / beathy sound*

Perc.1 *lightly rub sandpaper blocks together to create a textural sound*  
*mp sf p sf pp*

Perc.2 *with brushes, leave chain on gran cassa*  
*f > > > > ppp mp*

Keys *mf ppp fp*

Vin. *ord.*

Vo. *ord.*

25 proportional rhythm = circa 20secs

Sop. ny more ee fe

Fl. *p*

Perc.1 *claves - play freely - actually with no real sense of rhythm*  
*mp*

Perc.2 *mf mp*

Keys *mp f*

Vin. *sul pont...noisy - very little bow pressure*  
*pp*

Vo. *sul pont...noisy - very little bow pressure*  
*pp*



26 in rhythm

Sop. why stir up mem - or - ries

Fl.

Vib. *bowed crotales* *f* *ppp* *p* *to vibes harder mallets* *ppp* *f*

Perc. *mp*

Keys *ppp* *fp*

Vln. *ord.* *mp* *ppp*

Vcl. *sul tasto*

**Vibraphone (solo): — with motor / soft mallets:**

**Allow the sound to be sustained for a long time as the musicians prepare all necessary parts for the next version (Mantis) of the piece.**

**Prepared audio (electronics) will sound for roughly 1 minute.**

...mantis

*bell-like*

Vib. *l.v.*

# The Duke of Green

Graham Flett

## Mantis

written for the Ethos Collective  
soprano, flute, 2 percussion, keyboard, violin and cello

♩ = 55 Slow

Soprano

Vibraphone

Percussion 1

Percussion 2

Keyboard: Wurliitzer

Violin

Cello

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

claves

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

air-noise sul C

air-noise sul G

*p* *pizz.* *mf*

**A**

WITH MOTOR ON - full

Vib.

Perc. 1

Perc. 2

Keys

Vln.

Vo.

*pp* *mf*

hi-hat (slowly close with foot)

*sim* *pizz.*



The Duke of Green - Mantis

18 *p* *f* *p* *pp*

Sop. he boo boo he he boo boo he ee boo more ma da da aa he

Fl. *pp* *mp* *ppp*

Vib. *pp* To Bowed Crotales

Perc. 2

Keys

Vln. *p*

Vc. *poco rit.* *f*

22 *mf*

Sop. ee he ee da fee more aa more he aa fee fee he

Fl.

Vib. bowed crotale *l.v.* *sim* back to vibes 2 mallets / one hand

Perc. 1

Perc. 2 *mp* *pp* *mp* *l.v.*

Keys

Vln. *pp* *fp* *mp* *p* *mp* *pp* *arco ord.*

Vc. *pp* *fp* *mp* *p* *mp* *pp*

The Duke of Green - Mantis

26 **B**

Sop. *pp* ee — *mf* ee da more ee

Fl. *mp* as quiet as possible

Vib. *p* *ppp*

Perc. 1

Perc. 2 *p* *mf* *pp* *mp* *p*

crumple crispy plastic shopping bag

Keys *mp* *mf*

Vln. *p* *pp* *ppp* *mf* *mp*

arco sul tasto

Vo. *p* *pp* *pppp* *ppp* *mf* *mp*

arco sul tasto

31 *take more time as desired*

Sop. he fee ee da more more aa — ee fee foo he more dee ee —

Fl.

Vib. bowed vibraphone *p* *and the soprano may take more time*

claves

Perc. 1 *mp* *pp* *p*

Perc. 2 *p* *ppp* *mp* *to brushes & static radio*

Keys *f* *and the soprano may take more time*

Vln. *pp* *p* *ord.* *mp* *ppp* *and the soprano may take more time*

Vo. *pp* *p* *ord.* *mp* *pp* *and the soprano may take more time*

37 *pp* *whirl for effect*

Sop. *more*

Fl. *f*

Vib. *f* *rhythm = with hi-hat*

Perc. 2 *begin radio static (fade in)* *(increase volume of radio-static with free hand)* *rhythm = with vibes*

Keys *mf* *f*

Vln. *pizz.* *mf* *f*

Vo. *mf* *f* *mf*

41

Sop.

Fl. *ppp* *ppp* *fp*

Vib. *sandpaper blocks rub together in rhythm* *3* *3* *p* *mp* *pp*

Perc. 2 *quickly ramp-up & down volume* *sfz* *to brushes on snare* *f*

Keys *ff* *mf*

Vln. *arco* *ppp* *f*

Vo. *arco* *ppp* *f*

The Duke of Green - Mantis

47

Sop. *mf*  
ee da ma boo hee foo ee da more ma hee foo ee da

Fl. *f*

Vib. bowed crotale - l.v.

Perc. 1 *(sim)* 3 3 *p* l.v.

Perc. 2 *pp* *ff* *pp* *p* l.v. *(stim)* *ppp*

Keys *f*

Vn. *pp* *pizz.* *arco* *f* *p*

Vo. *pp* *f* *make very sonorous and rich*

55

Sop. *f* *p* *fp mp*  
ma boo hee foo ee da more ma hee foo ee da more fee ee ma hee fee

Fl.

Vib. *(sim)* *sandpaper blocks rub together in rhythm* 3 *mf* *pp*

Perc. 2 *mp* *pp* *ff*

Keys *f* *f*

Vn. *fp* *pizz.* *arco* *p* *mf* *pp* *ff* *mf*

Vo. *mp* *sul tasto* *pp* *ff* *mf*

**E** 62

Sop. -

Fl. - with very little vibrato  
*pp* - *pppp*

Vib. - Vibes - (still with Motor) bowed crotale l.v. Vibes - *sim*

Perc. 2 - large ride with soft mallets *p* - single with metal rod - bass drum

Keys - *p*

Vln. - sul D air-noise *pp* air-noise sul D

Vo. - *pp*

68

Sop. -

Fl. - *p* - *mp* - *ppp*

Vib. - bowed crotale - l.v. Vibes - *sim* *f* - *mp* - bowed crotale - l.v. medium-soft mallets

Perc. 1 -

Perc. 2 - (sim) - soft mallet

Keys - *mp*

Vln. - ord. *pp* - *mf* - *pp* - *f* - *ppp*

Vo. - ord. *pp* - *mf* - *ppp*



**E 75** *f* *chest voice* *normal head voice* *f*

Sop. *more* *fo* *more* *he* *ee* *ee* *fo* *he* *boo* *dee* *ee* *he* *aa* *aa* *boo* *more* *ee* *dee*

Fl. *pp* *mf* *fp* *f*

Vib. *p* *mp* *mf* *interpret rhythm loosely go with the soprano*

Perc. 2 *claves*

Keys

Vin. *p*

Vo. *pizz.* *f* *arco* *p*

**78** *mp*

Sop.

Fl. *fp* *p* *mf* *p* *mp* *mf*

Vib. *turn motor on*

Perc. 2 *(brushes + one drum stick)* *brushes on snare* *mf* *ppp* *mf* *ppp* *f* *p* *f* *pp* *mf* *f* *p* *f* *pp*

Keys

Vin.

Vo.

81

Sop. *p* *f*  
dee more ma boo more dee more dee more he ee

Fl. *f* *fp* *p* *mf* *pp*  
blurry and not too square

Vib. *mf* *bring out as much as possible* *to vibes*

Perc. 1 *mf* *ppp*

Perc. 2 *f* (not overpowering) *f* *soft mallets (2 in one hand) + brush* *mp*

Keys *f* *8va* *p*

Vin. *sul tasto* *pp* *fp* *mf* *pp*

Vo. *sul tasto* *pp* *fp* *mp* *pp* *mf* *pp*

85

Sop.

Fl. *mf* *mp* *fp* *ppp*

Vib. (Motor still on) *lv*

Perc. 1 *sandpaper blocks rub together in rhythm* *ppp*

Perc. 2 *ctreular strokes with brush* *ppp* *p* *pp*

Keys *f* *mp*

Vin. *sul tasto* *ppp* *mf* *p* *pp* *ord.* *p*

Vo. *f* *make clear pizz. but not dominat*

The Duke of Green - Mantis

92 (♩ = 59)

Sop. *fresco in measured time* *in strict time*  
boo boo boo boo aa he aa

Fl. *f*

Vib. *mp* *mf* *f*

Perc. 1

Perc. 2 *mf*

Keys *f*

Vln. *mp* *sul D air-noise pp*

Vc. *pp*

98

Sop. ee de more aa he

Fl. *whistle tone* *15* *ppp*

Vib.

Perc. 1

Perc. 2 *crumple crispy plastic shopping bag mp* *brushes on snare f* *ppp*

Keys *warm and mellow* *p* *f*

Vln. *f*

Vc. *mf*

104 *mf* *p* *mf*

Sop. ee fee he fee ee da more more aa

Fl.

Vib. To Bowed Crotales  
stick on ride  
brush on sizzle  
l.v. *sim*

Perc. 2 *p* *mp*

Keys *f* *mp* *(sim)* *p*

Vln. *p* *f* *pp*

Vo. *p* *f* *pp*

Sop. *p* *fp*  
ee fee foo more dee ee more

Fl. *ppp* *p* *ppp*

Vib. to vibes

Perc. 2 *f* *mp* *p*

Keys

Vln. *mp* *ppp*

Vo.

**Vibraphone (solo): — with motor / soft mallets:**

**Allow the sound to be sustained for a long time as the musicians prepare all necessary parts for the next version (Viridian) of the piece.**

**Prepared audio (electronics) will sound for roughly 1 minute.**

*...viridian*  
*bell-like*

The musical notation consists of two staves. The top staff is in treble clef and contains a single note on the second line (F#4) with a fermata above it. The bottom staff is in bass clef and contains a single note on the first line (C4) with a fermata below it. A long horizontal line connects the two notes, indicating they are sustained together. The word "Vib." is written to the left of the top staff, and "l.v." is written to the right of the bottom staff.

# The Duke of Green

Graham Flett

## Viridian

soprano, flute, 2 percussion, keyboard, violin and cello

**A = 40 secs**

**Soprano:** don't get

**Flute:** acolian sound

**Vibraphone:** - bowed vibraphone -

**Percussion 2:** audio starts; snare drum, snare on, make a continuous sound with a thin chain; take chain off of snare drum and place on gran cassa leave it there throughout the rest of the piece

**Keyboard: Wurlitzer:**

**Violin:** ord.

**Cello:** sul D air-noise; sul pont.; air-noise; ord.; air-noise; sul tasto

**B = 20 secs**

**Sop.:** could n't get ne-ver-the-less without you awf-ly diff-er-ent

**Fl.:**

**Perc. 1:**

**Perc. 2:** audio starts; with brushes play in quasi unison with left-hand of keyboardist

**Keys:** mf; play unsteadily with occasional accelerandi and decelerandi

**Vin.:** sul A; circular bowing

**Vc.:** sul pont.; ord.; sul tasto

The Duke of Green — Viridian Green

**C = 25 secs**

Sop. *p* Sa - tur - ma - day

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

Vib. *bow one from chord below do not repeat a note in a different octave.*  
*(sim)* *vibes: four mallets*

Perc.1 *p* *mf*

Perc.2 *audio starts* *ghin oases* *p*

Keys *freely, proportional rhythm with occasional rubato*  
*mf* *mp* *f* *p*

Vln. *p* *con sordino* *sul tasto* *ord.* *mf* *ppp* *fp*

Vc. *circular bowing* *ord. sul C* *mp* *p* *pp*

**D = 25 secs**

Sop. *mp* ee da crowd - ed the floor I heard they crowd - ee the floor as far as got the

Fl. *p* *ppp*

Vib. *f* *claves* *mf*

Perc.2 *audio starts* *mp* *p* *pp* *pp* *plastic bag*

Keys *mp* *mf* *mf*

Vln. *grain / all noise* *mp*

Vc. *con sordino* *p* *p* *circular bowing* *ppp*

**E = 25 secs**

*sprechgesang*  
*mf*  
23 missed the Sat - ur day heard *tr* *fp* they crowd-ed the floor why stir up *ord.* could-n't bare it with out you the *sfz*

Fl. *ppp* *fp* *p*

Perc.1 *claves - space freely in proportion with bar* *mp* *(sim)* *sfz* *pp* *to vibes: one soft mallet and bow*

Perc.2 *audio starts*

Keys *mf* *f* *p* *mp*

Vln. *ord.* *pp* *ppp*

Vc. *molto sul pont.* *pp* *mp* *ppp* *senza sordino* *p* *pp*

**F = 25 secs**

28 *mf* *sprechgesang* the ha the club - I'd vi sit the the ha *p* get as far as the door the - floor *f* *p* *pp*

Fl. *more or less with the soprano* *mp* *f* *p* *mp*

Vib. *more or less steady in rhythm*

Perc.1 *p* *ppp*

Perc.2 *audio starts*

Keys *p* *fp* *mp* *mf* *pp*

Vln. *ord.* *p* *pp* *ord.* *altr.*

Vc. *pizz.* *grain / noise* *pp* *sul G* *sul pont.* *fp* *ppp*



**G = circa 30-35 secs**

33 *normal head voice*  
*mf* *f* *mf* *mp*  
Sop. more at ease my mind's more at ease why stir up mem - o - ries with - out ee da

Vib. bowed crotale *ppp* *lv.* *sim* *sim* *back to vibes: motor on, soft mallets*

Perc.2 *mp* *f* *ppp*  
audio starts radio static

**H J = 60 | everything in time**

39 *f* *p* *f*  
Sop. Might have have gone gone but what for

Fl. *glass bottle* *mp* *ff* *ppp*

Vib. *f*

Perc.2 *mf* *tr* *f* *f*  
audio starts gran cassa + move chain around on skin

Keys *mf* *f* *f*

Vin. *arco* *mp* *f*

Vc. *pizz* *mp* *f*

I circa 35 seconds

restive and introspective

45 Sop. make very quiet whooshing sounds delicate and fragile *pppp* *sfz* *mp* *sim. to before*

Fl. "copy" the whooshing sounds of the singer - breathy sound effects *f* *pppp* *p* repeat earlier sounds

Perc.1 sandpaper blocks *pp* *p* *mf* *pp* *p* *ppp* *fp*

Perc.2 turn on the static leave it on at a quiet dynamic until told to stop *f* *pp* *f* *pp* *p* *f* *pp* *f* *pp*

Keys *f*

Vin. *8va* sul pont. *ppp* *p*

Va. very high / Sul E col legno battuto. *sf* *pp* very high / Sul A col legno battuto. *pp*

12 circa 35 seconds

53 Sop. dar-ling I guess my mind's *p*

Fl. aeolian sound *p*

Vib. bowed *pppp* *f* *sim*

Perc.1 low tom - very thin sticks *p* *pp* *mf* *pppp*

Perc.2 stop radio-static sound gran cassa + chain effect *mp* *pp* *pppp*

Keys *f*

Vin. *8va* very high / Sul E col legno battuto. *p* *mp* *pppp* *pp*

Va. sul D molto sul tasto col legno battuto. very high / Sul A col legno battuto. *pp* *p* *pp* *pp*

**J-1a** duration circa 25 seconds

63 *p*

Sop. more at ease why up stir mem - o - ee ma a round much got an - y

Fl.

Vib. ord. 2 medium mallets *p mp p mp*

Perc.2 audio starts gran cassa plastic bag : not too loud but rustle enough to be heard in the overall texture gran cassa *pp mf p*

Keys *mp mf f sfz*

Vln. *p ppp*

Vc. *f pizz. arco p*

**J-1b** duration circa 25 seconds

75

Sop. dance I guess my mind's more more at ease ease

Fl. glass bottle *mp* piccolo

Vib. *pp*

Perc.2 stick on ride brush on sizzle *p mp*

Keys *mp p f*

Vln. *p* grain ord.

Vc. *p f ppp* sustain very high an unstable harmonics — sul A or D

**J-2a**

duration circa 25 seconds

87

Sop. *p* heard they crowd - ed \_\_\_\_\_ the floor ... heard they \_\_\_\_\_ spoken Ah... dates been in vi ted on \_\_\_\_\_

Fl.

Vib. *p* *mp* *p* *mp*

Perc.2 *p* *f* *mp*

Keys *arco* *p* *ppp*

Vln. *p* *ppp*

Vc. *pizz.* *f* *arco* *p*

**J-2b**

duration circa 25 seconds

99

Sop. round \_\_\_\_\_ much a \_\_\_\_\_ don't \_\_\_\_\_ here \_\_\_\_\_ get \_\_\_\_\_ a \_\_\_\_\_ ny \_\_\_\_\_

Fl. *glass bottle / vary sound*

Vib. *pp*

Perc.1

Perc.2 *f* *mp* *ppp* *plastic bag (dyn):* *pppp* *natural decrescendo of object* *(spinner fades)* *15<sup>me</sup>*

Keys

Vln. *molto sul tasto* *pp* *grain* *p*

Vc. *col legno battuto / very high harmonics : Sul A / D* *mp* *sfz* *p* *play after every time you hear perc 2 play the cymbal*

111 **J-3a** (duration circa 25 seconds)

Sop.

Fl.

Vib.

Perc.1

Perc.2

Keys

Vln.

Ve.

*p* *mp* *p*

audio still continuing

move cahn on skin of drum, create texture

*mp* *f*

*p* *ppp*

*pizz.* *f* *p* *p*

123 **J-3b** (duration circa 25 seconds)

Sop.

Fl.

Vib.

Perc.1

Perc.2

Keys

Vln.

Ve.

Aw - ful - ly diff - er - rent with - out

*p* *f* *pp*

glass bottle

*pp*

sandpaper blocks, rub together in a very steady way

*p*

super-ball on bass drum

*f* *pppp*

*p* *15<sup>ms</sup>*

*mf* *pp* *fp* *p*

rain

col legno battuto / very high harmonics : Sul A / D  
freely but in balance with the rest of the other instrumentms

**J-4a** duration circa 25 seconds

135

Sop. *p*  
you don't get I guess my mind's at ease

Fl. *pizzicato*

Vib. *p mp*

Perc. 2

Keys *8va*

Vln. *arco p PPP*

Vc. *sul pont. pp f PPPP*

**J-4b** duration circa 25 seconds

147

Sop. Got as far as the door

Fl. *glass bottle*

Vib. *pp* bowed vibraphone *lv.* bowed crotale *lv.*

Perc. 2 *f* *pppp* natural decrescendo of object

Keys *p mf p* *15va*

Vln. *pp* *sul A arco p*

Vc. *con sordino*

Vibraphone (solo): — with motor / soft mallets:

Allow the music to decay and then play one of the following 3 phrases, depending on which version is to be follow. Allow the sound to be sustained for a long time as the musicians prepare all necessary parts for the next version of the piece. If this is the last version played, refrain from playing anything and let all other sounds decay.

*...keppel*  
bell-like

*mf* 1.v.

*...mantis*  
bell-like

1.v.

*...laurel*  
bell-like

1.v.

# Large Rhythmic Canon

*5 against 6; against 7 against 11; and then insert half that duration at specific instances – endure*

Graham Flett



# Large Rhythmic Canon

*5 against 6; against 7 against 11; and then insert half that duration at specific instances – endure*

## Graham Flett (circa 2013)

The Large Rhythmic Canon is essentially an arithmetical process for organising semiquaver values over a substantial duration of time. Principally, the *LRC* is about how four different rhythmic values overlap and interact. Also, the principle governing aspect of this canon deals with how these rhythmic values have different durations, specifically occupying a period of time equivalent to 5, 6, 7, and 11 semiquavers. These different rhythms were then superimposed over one another, resulting in a very extended rhythmic structure – one that repeats only after the occurrence of 2,310 semiquavers (or nearly 145 bars of 4/4 time).

Another key feature of the *LRC* is that when each of these rhythmic values is applied to a line of music (so that they can be understood as traditional voices) the initial structure of the *LRC* reveals frequent alignments of two voices, as well as an occasional overlapping of three of these voices — in the score accents have been used to indicate these points of alignment.

The initial opening of the *LRC*, shows how the respective semiquaver values of 5, 6, 7, and 11 overlap. But this example also demonstrates how occurrences between these voices share entrances. In this way, overlapping periodicities become an important structural element in the design of the *LRC*. Furthermore, these moments are pivotal to the structure, as they provide meeting-points between various voices. These latter moment also function as junctions for my own ‘interpretation’ of the rhythmic canon.

Expanding on the aforementioned involves describing how these types of overlapping moments became places where I decided to cut into the *LRC*. In short, this act of cutting into the canon, was done for the purpose of inserting an amount of space (rest) between the rhythms. Similarly, the way in which such an amount of rest was determined was also based upon an arithmetical logic — whereby the amount of rest added to the *LRC* was exactly half of the canon’s total duration. And given the total duration of the *LRC* (2,310 semiquavers) this amount of time was then halved; thereby equating to a proportion of added-rest that is equivalent to 1,155 semiquavers.

An additional point to mention is how the initial beginning of the canon starts with all four voices; each voice setting off at the same time (something which does not occur again until the canon has been fully completed). However, this initial and simultaneous beginning is soon interrupted. Furthermore, this process of interruption was repeated at locations in the canon when such shared entrances (of two voices) would have occurred. Such an intervention delays the first occurrence of shared entrances; and, instead of choosing to allow the canon to continue, I opted to add brief amounts of space.

Lastly — and in connection to the duration of added space present in the *LRC* — the main rule applied to these moments of rest was that no gap in the texture could be shorter than 3 semiquavers. This meant that the amount of time assigned to each break in the *LRC* was, to a limited degree, indeterminate. In practise, this means the *LRC* gradually includes a total amount of rest equivalent to 1,155 semiquavers. This total amount of rest represents a halving of the total value of the rhythmic canon (2,310 semiquavers). And, the way in which this rest was added into the texture was a fairly unrestricted process; therefore it is a process that could have resulted — if applied differently — in a range of outcomes.

Another “procedural” detail of the *LRC* is what happens when two or three voices overlap. Specifically I want to clarify that when three voices overlap it changes the entrance of other voices in the canon. This occurs because when such an overlap occurs, any other voice that was in the process of finishing, but was interrupted by the secondary process of adding rest, is now allowed to remain. However, once the canon resumes, the interrupted voice consequentially silenced for the remaining amount of its duration.

(the above is based on an extract from my PhD dissertation, Graham Flett, 2016)

# realising the piece

## **General**

- the piece should be realised with engaging and well-conceived sonic material.

## **When performing the work at a slow tempo**

- the instruments should have a good degree of sustain.
- the instruments should not decay too quickly.
- non-pitched or pitched instruments\* are fine.

## **When performing the work at a fast or fast tempo**

- the instruments should be able to articulate the rhythms clearly
- non-pitched or pitched instruments are fine.

## **Starting the work at one tempo and reaching another**

- this is fine and so too are changes of tempo provided they happen between sections, this will ensure a gradual speeding up or slowing down.

\* pitched instrumental interpretations should devise a system of tones that relates to or somehow reflects the internal musical mechanics embedded into the canon.

## **Dynamics**

- a large range (or lack thereof) of dynamics could be added to piece
- playing the piece at one constant dynamic could also be possible, the exception to this might be do make a distinction for the unison accents.

# Large Rhythmic Canon

5 against 6; against 7 against 11; and then insert half that duration at specific instances – endure

A

Musical score for four voices (Voice 1, Voice 2, Voice 3, Voice 4) in 4/4 time. The score is divided into two measures. The first measure is labeled "conducted silence" for all voices. The second measure contains rhythmic notation for each voice part, featuring complex rhythmic patterns and rests.

Musical score for four voices (vox1, vox2, vox3, vox4) in 4/4 time. The score is divided into two measures. The first measure is labeled "8" and contains rhythmic notation for each voice part. The second measure contains rhythmic notation for each voice part, featuring complex rhythmic patterns and rests.

B

Musical score for four voices (vox1, vox2, vox3, vox4) in 4/4 time. The score is divided into two measures. The first measure is labeled "13" and contains rhythmic notation for each voice part. The second measure contains rhythmic notation for each voice part, featuring complex rhythmic patterns and rests.

17 C

vox1  
vox2  
vox3  
vox4

23

vox1  
vox2  
vox3  
vox4

D E

29

vox1  
vox2  
vox3  
vox4

F

Musical score for section F, measures 35-42. It features four vocal parts: vox1 (treble clef), vox2 (treble clef), vox3 (bass clef), and vox4 (bass clef). The music is in 4/4 time and includes dynamic markings such as  $\frac{2}{4}$ ,  $\frac{5}{16}$ , and  $\frac{4}{4}$ . Measure numbers 35, 36, 37, 38, 39, 40, 41, and 42 are indicated at the start of their respective staves.

G

Musical score for section G, measures 43-50. It features four vocal parts: vox1 (treble clef), vox2 (treble clef), vox3 (bass clef), and vox4 (bass clef). The music is in 4/4 time and includes dynamic markings such as  $\frac{2}{4}$ ,  $\frac{5}{16}$ , and  $\frac{4}{4}$ . Measure numbers 43, 44, 45, 46, 47, 48, 49, and 50 are indicated at the start of their respective staves.

H

I

J

Musical score for sections H, I, and J, measures 49-56. It features four vocal parts: vox1 (treble clef), vox2 (treble clef), vox3 (bass clef), and vox4 (bass clef). The music is in 4/4 time and includes dynamic markings such as  $\frac{3}{4}$ ,  $\frac{7}{4}$ , and  $\frac{4}{4}$ . Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated at the start of their respective staves.

K

55

vox1

vox2

vox3

vox4

L

M

64

vox1

vox2

vox3

vox4

N

73

vox1

vox2

vox3

vox4

O

Musical score for section O, measures 80-87. It features four vocal parts: vox1 (soprano), vox2 (alto), vox3 (tenor), and vox4 (bass). The score is written in treble clef for vox1 and vox2, and bass clef for vox3 and vox4. The key signature has one flat (B-flat). The time signature changes from 3/4 to 3/8, then to 3/4, and finally to 4/4. The music consists of rhythmic patterns with various note values and rests.

P

Musical score for section P, measures 88-95. It features four vocal parts: vox1 (soprano), vox2 (alto), vox3 (tenor), and vox4 (bass). The score is written in treble clef for vox1 and vox2, and bass clef for vox3 and vox4. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4. The music consists of rhythmic patterns with various note values and rests.

Q

Musical score for section Q, measures 96-103. It features four vocal parts: vox1 (soprano), vox2 (alto), vox3 (tenor), and vox4 (bass). The score is written in treble clef for vox1 and vox2, and bass clef for vox3 and vox4. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4, then to 4/4, and finally to 3/4. The music consists of rhythmic patterns with various note values and rests.

102

102

vox1

vox2

vox3

vox4

Detailed description: This system contains measures 102 through 108. It features four vocal staves labeled vox1, vox2, vox3, and vox4. The music is written in a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The parts are staggered, creating a rhythmic canon effect. Measure numbers 102 and 108 are indicated at the beginning of the first and last staves respectively.

109

109

vox1

vox2

vox3

vox4

Detailed description: This system contains measures 109 through 114. It features four vocal staves labeled vox1, vox2, vox3, and vox4. The music continues in common time (C). The rhythmic patterns are consistent with the previous system, showing a clear staggered entry of voices. Measure numbers 109 and 114 are indicated at the beginning of the first and last staves respectively.

R

115

115

vox1

vox2

vox3

vox4

Detailed description: This system contains measures 115 through 120. It features four vocal staves labeled vox1, vox2, vox3, and vox4. The music continues in common time (C) until measure 116, where it changes to 3/4 time. It returns to common time (C) in measure 118 and changes to 2/4 time in measure 120. The notation includes various rhythmic values and rests. Boxed letters 'R' and 'S' are placed above the staves in measures 116 and 120 respectively. Measure numbers 115 and 118 are indicated at the beginning of the first and third staves respectively.



T

Musical score for measures 122-128. The score is for four vocal parts: vox1 (treble clef), vox2 (treble clef), vox3 (bass clef), and vox4 (bass clef). The music is in 4/4 time. A box containing the letter 'T' is positioned above the first measure. Measure numbers 122 and 123 are indicated at the beginning of the first and second staves respectively. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and ties.

Musical score for measures 129-135. The score is for four vocal parts: vox1 (treble clef), vox2 (treble clef), vox3 (bass clef), and vox4 (bass clef). The music is in 4/4 time. Measure numbers 129 and 136 are indicated at the beginning of the first and fourth staves respectively. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and ties.

U

Musical score for measures 136-142. The score is for four vocal parts: vox1 (treble clef), vox2 (treble clef), vox3 (bass clef), and vox4 (bass clef). The music is in 4/4 time. A box containing the letter 'U' is positioned above the first measure. Measure numbers 136 and 136 are indicated at the beginning of the first and fourth staves respectively. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and ties.

V

Musical score for section V, measures 142-147. The score is for four voices (vox1, vox2, vox3, vox4). The key signature is one flat (B-flat). The time signature is 3/4. The score shows a complex rhythmic pattern with various note values and rests. The first measure (142) starts with a treble clef and a 3/4 time signature. The second measure (143) has a 3/8 time signature. The third measure (144) has a 4/4 time signature. The fourth measure (145) has a 3/4 time signature. The fifth measure (146) has a 3/4 time signature. The sixth measure (147) has a 3/4 time signature.

W

Musical score for section W, measures 148-153. The score is for four voices (vox1, vox2, vox3, vox4). The key signature is one flat (B-flat). The time signature is 3/4. The score shows a complex rhythmic pattern with various note values and rests. The first measure (148) starts with a treble clef and a 3/4 time signature. The second measure (149) has a 5/4 time signature. The third measure (150) has a 4/4 time signature. The fourth measure (151) has a 3/4 time signature. The fifth measure (152) has a 3/4 time signature. The sixth measure (153) has a 3/4 time signature.

X

Musical score for section X, measures 154-159. The score is for four voices (vox1, vox2, vox3, vox4). The key signature is one flat (B-flat). The time signature is 3/4. The score shows a complex rhythmic pattern with various note values and rests. The first measure (154) starts with a treble clef and a 3/4 time signature. The second measure (155) has a 2/4 time signature. The third measure (156) has a 5/16 time signature. The fourth measure (157) has a 4/4 time signature. The fifth measure (158) has a 3/4 time signature. The sixth measure (159) has a 3/4 time signature.

Y

Musical score for four voices (vox1, vox2, vox3, vox4) from measure 160 to 165. The score is in a 4-part setting. Measures 160-162 show the vocal lines with various rhythmic patterns and slurs. Measure 163 contains a whole rest for all voices. Measures 164-165 continue the vocal lines. A box containing the letter 'Y' is positioned above the score.

Musical score for four voices (vox1, vox2, vox3, vox4) from measure 166 to 171. The score continues the 4-part setting. Measures 166-171 show the vocal lines with various rhythmic patterns and slurs.

Z

Musical score for four voices (vox1, vox2, vox3, vox4) from measure 172 to 177. The score continues the 4-part setting. Measures 172-177 show the vocal lines with various rhythmic patterns and slurs. A box containing the letter 'Z' is positioned above the score.

AA

Musical score for section AA, measures 178-183. It features four vocal parts: vox1 (soprano), vox2 (alto), vox3 (tenor), and vox4 (bass). The score is written in treble clef for vox1 and vox2, and bass clef for vox3 and vox4. The key signature has one flat. The time signature changes from 2/4 to 3/4 at measure 180, and then to 4/4 at measure 182. The music consists of rhythmic patterns with various note values and rests.

BB

Musical score for section BB, measures 184-189. It features four vocal parts: vox1 (soprano), vox2 (alto), vox3 (tenor), and vox4 (bass). The score is written in treble clef for vox1 and vox2, and bass clef for vox3 and vox4. The key signature has one flat. The time signature changes from 2/4 to 3/4 at measure 186, to 3/8 at measure 187, and to 4/4 at measure 188. The music consists of rhythmic patterns with various note values and rests.

Musical score for section starting at measure 191. It features four vocal parts: vox1 (soprano), vox2 (alto), vox3 (tenor), and vox4 (bass). The score is written in treble clef for vox1 and vox2, and bass clef for vox3 and vox4. The key signature has one flat. The time signature is 4/4. The music consists of rhythmic patterns with various note values and rests. A small asterisk (\*) is placed above the first staff at measure 195.

CC

Musical score for measures 197-203. The score is for four voices: vox1 (Soprano), vox2 (Alto), vox3 (Tenor), and vox4 (Bass). The music is in 4/4 time. Measures 197-203 show a rhythmic canon where each voice part enters with a specific rhythmic motif and then continues with a similar pattern. The motifs are: vox1 (quarter, quarter, quarter, quarter), vox2 (quarter, quarter, quarter, quarter), vox3 (quarter, quarter, quarter, quarter), and vox4 (quarter, quarter, quarter, quarter). The score includes a double bar line at the end of measure 203.

Musical score for measures 204-209. The score is for four voices: vox1 (Soprano), vox2 (Alto), vox3 (Tenor), and vox4 (Bass). The music is in 4/4 time. Measures 204-209 continue the rhythmic canon. The motifs are: vox1 (quarter, quarter, quarter, quarter), vox2 (quarter, quarter, quarter, quarter), vox3 (quarter, quarter, quarter, quarter), and vox4 (quarter, quarter, quarter, quarter). The score includes a double bar line at the end of measure 209.

DD

Musical score for measures 210-215. The score is for four voices: vox1 (Soprano), vox2 (Alto), vox3 (Tenor), and vox4 (Bass). The music is in 4/4 time. Measures 210-215 continue the rhythmic canon. The motifs are: vox1 (quarter, quarter, quarter, quarter), vox2 (quarter, quarter, quarter, quarter), vox3 (quarter, quarter, quarter, quarter), and vox4 (quarter, quarter, quarter, quarter). The score includes a double bar line at the end of measure 215.

EE

219

Four vocal staves (vox1, vox2, vox3, vox4) in 4/4 time. The score starts at measure 219. The first system contains measures 219-224, and the second system contains measures 225-228. The music features a rhythmic canon with various note values and rests.

FF

230

Four vocal staves (vox1, vox2, vox3, vox4) in 4/4 time. The score starts at measure 230. The first system contains measures 230-235, and the second system contains measures 236-239. The music features a rhythmic canon with various note values and rests.

GG

236

Four vocal staves (vox1, vox2, vox3, vox4) in 4/4 time. The score starts at measure 236. The first system contains measures 236-241, and the second system contains measures 242-245. The music features a rhythmic canon with various note values and rests.

242

vox1

vox2

vox3

242

vox4

The image shows a musical score for a piece titled "Large Rhythmic Canon" on page 16. The score is arranged for four vocal parts, labeled vox1, vox2, vox3, and vox4. The music is written in a single system with four staves. The first three staves (vox1, vox2, and vox3) are in treble clef, while the fourth staff (vox4) is in bass clef. The score begins at measure 242, indicated by a "242" above the first staff. The music consists of rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. The time signature changes from 5/4 to 4/4 in the second measure of the system. The piece concludes with a double bar line and a repeat sign (//) at the end of the system.

# Valley of Years

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for String Quartet and gamelan (*laras pelog*)





# Valley of Years

for String Quartet and gamelan (*laras pelog*)

Graham Flett | 2013-2016

## Guide for string players

### 1. Scordatura

Appearing below is a visual explanation of the scordatura for each instrument.

Please note that, with the exception of the viola, each performer is responsible for re-tuning one string on their instrument.

The image displays musical notation for four string instruments: Violin I, Violin II, Viola, and Cello. Each instrument has two staves: 'Sounding' and 'Strings'. The notation shows the pitch of the strings and the resulting sounding pitch. Cent deviations are indicated by circled numbers: -14 for Violin I and Cello, and -31 for Violin II and Viola. The Viola's 3rd string is shown with a dashed box and a sharp sign, indicating it is retuned up by a quarter tone.

### 2. Cents

The encircled numbers are cent deviations\* from the written pitch. These occur only in the sounding staff. Performers should make sure that their re-tuned strings match up with what is written above. How to achieve this is explained in the next section. The viola's 3rd string (G) is retuned up by a quarter tone.

\* cent deviations are a theoretical division of one semi-tone. One semi-tone is represented by an increase / decrease of 100 cents.

It is generally noted that differences smaller than 5 cents cannot be perceived. However, in this score they have been included, largely to assist the composer with analysis.

### 3. Tuning the Scordatura to the Specific Harmonics from the Cello (\*see note)

**Step 1:**

**Cello tuning:** Strings IV, III, and II may be tuned to equal temperament or pure 5ths, however, such a small distinction will accumulate throughout the ensemble. For this explanation tunings (i.e. cent numbers) were conceived with strings IV, III, II being in equal temperament.

*sul D — vlc*

(-14) (sounding pitch)

**Step 2:**  
To tune the scordatura string on the cello play the 5th harmonic on the 2nd string (sul D).  
This provides a clear reference for the re-tuning of string I (sul A).

**IMPORTANT:** Please tune this way as it ensures that the re-tuned string is in **just intonation** as opposed to equal temperament or another tuning.

Note: The F# will be 2 octaves higher.

*sul A — vlc*

**Step 3:**

Violin I: Tune strings I, III, and IV to equal temperament, then re-tune the scordatura string (down) to the open re-tuned string of the cello (note the difference in octaves).

**Step 4:**

**Violin II tuning:**

The cello plays the 7th harmonic\* on their 3rd string. Violin II tunes their string IV to this pitch.

*sul G*

\*This isn't a *common practice* harmonic, but it is very possible to play this pitch by playing a harmonic where you would play a slightly flat F (on string III, sul G).

(-31) (sounding pitch)

Vln II: re-tuned string *sul G*

(-31) (sounding pitch in scordatura)

Violin II can then double-check this pitch (at the same octave) by playing the following harmonic **at this position on the re-tuned string**.

**Step 5:**

**Tuning the Viola (part 1)**

The cellist plays the 7th harmonic\* on string II. The viola then tunes their 2nd string (sul D) to this pitch.

*sul D*

(-31)

re-tuned viola string *sul D*

(-31)

**Step 6:**

**Tuning the Viola (part 2)**

The cellist plays the 11th harmonic (\*see note) on their 2nd string.

The viola then tunes their 2nd string (sul D) to this pitch.

Alternately, this pitch can be found by using a tuner and tuning the 3rd string a quarter tone higher.

*sul D!!*

\* The 11th harmonic can be found very high on the string, very close to the bridge. If this is too difficult, the above artificial harmonic can be played (on any string) and this will provide a suitable reference (only 1 cent lower).

*sul G*

The pitch can be double-checked (at the same octave) by playing the following harmonic. (please note the alto clef)

The pitch can be double-checked by playing the following harmonic. (note the difference in octaves)

**Step 7:**

After following the above procedure the quartet should now be "in tune" and thus ready to play the piece.

**\*Note:** A tuner could be used to acquire the same results as I have described above. However, this method establishes a better understanding of the scordatura and in doing so, I believe, the string-quartet will have a better knowledge and understanding of how their individual pitches relate as a whole.

#### 4. Open Strings and Natural Harmonics

This piece essentially consists of *the string quartet playing natural harmonics* (and open strings) on the strings of their instruments. Occasionally they are instructed to play an artificial harmonic, but more often the music prefers the more characteristic sound of natural harmonics.

This situation in combination with a scordatura-tuning can create notational challenges. Please accept I am still fine-tuning this composition and I am building upon a collaboration I had with Canada's **Bozzini Quartet** in 2011, where many of the approaches and techniques used to notate this idea were personally recommended to me.

#### 5. Techniques and Notation Explained

The following explanation is to help the performer understand how specific natural harmonics can be played (ranging from the fundamental, open string, to the 11th harmonic).

The use of a string indication (in Roman numerals) plus a superscripted number serve to form a combined indication instructing the musician to the specific harmonic they should produce on a specified string. Thus:

$\text{IV}^2$  = 4th string, 2nd harmonic

or

$\text{II}^{11}$  = 2nd string, 11th harmonic

Note 1: This instruction should never be confused with Baroque continuo practice (the results would be very very different!).

Note 2: There are often a range of options to produce the specified sounds. However the composer has tried to accommodate the musician by providing the most dependable and pragmatic way of achieving the sounds in the piece. As well as keeping the player in a particular region of the instrument when playing a succession of certain harmonics.

Note 3: The performer is free to adapt their part and find alternatives. The only condition with doing this is that the performer should (unless faced with an extreme difficulty) maintain playing on the same string so that the sonority of that specified string is maintained.

#### 6a. Approximate Position of Desired Harmonics

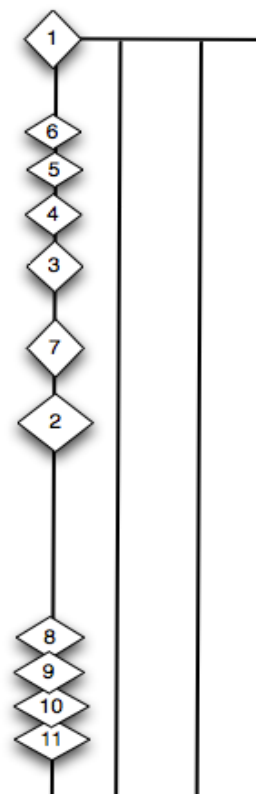
The diagram to the right provides an approximation of where all the natural harmonics (in this piece) can be found.

**Note** > Natural Harmonics (for the **8th, 9th, 10th, and 11th** harmonics):

These harmonics are **always hard to find**, but through my consultation with the **Bozzini Quartet**, I was informed that playing them close to the bridge was a reliable way to execute them (even though they can also be found on the fingerboard between the 6th harmonic extending to the nut of the instrument).

However, playing these less standard natural harmonics (in this high position) will involve the removal of the player's thumb from behind the neck — which is often considered unorthodox for most violinists and violists. Furthermore, playing this "high-up" inherently implies that the performer will have to bow the string *sul ponticello*.

In this piece, if it is easier for the musician to play the 8th, 9th, 10th, or 11th harmonics (or any other harmonic for that matter) in a different position than written, it is perfectly acceptable to do this. However, the only condition being that **the pitch needs to be found on the indicated string** as the timbre achieved from this specification is an important aspect within the composition.



6b. Detailed Position of Desired Harmonics (violin 1, violin 2, viola, and cello)

Violin I

Listed ways playing harmonics (up to the 11th partial) as they occur in this piece.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)  
 bottom staff = finger position

IV

III

II

\*scordatura string

I

## Violin II

Listed ways playing harmonics (up to the 11th partial)  
as they occur in this piece.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)  
bottom staff = finger position

\*scordatura string

IV

III

II

I

The score displays four systems of staves, labeled IV, III, II, and I from top to bottom. Each system consists of two staves: a top staff for sounding pitch and a bottom staff for finger position. The systems are organized into four columns, each representing a different harmonic partial (2nd through 11th). The notation includes various harmonic symbols such as  $IV^2$ ,  $IV^3$ ,  $IV^4$ ,  $IV^5$ ,  $IV^6$ ,  $IV^7$ ,  $IV^8$ ,  $IV^9$ ,  $IV^{10}$ , and  $IV^{11}$  for the top system;  $III^2$  through  $III^{11}$  for the second system;  $II^2$  through  $II^{11}$  for the third system; and  $I^2$  through  $I^{11}$  for the bottom system. Circled numbers indicate finger positions, and dashed lines with circled numbers indicate scordatura string positions. Some notes are marked with an asterisk (\*). The bottom staff of each system shows the finger positions for the notes in the top staff, with some positions marked with circled numbers.

Viola

Listed ways playing harmonics (up to the 11th partial)  
as they occur in this piece.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)  
bottom staff = finger position

IV

III

\*scordatura string

II

\*scordatura string

I

Cello

Listed ways playing harmonics (up to the 11th partial) as they occur in this piece.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)  
bottom staff = finger position

IV

IV<sup>2</sup> IV<sup>3</sup> IV<sup>4</sup> IV<sup>5</sup> IV<sup>6</sup> *8<sup>va</sup>-* IV<sup>7</sup> *8<sup>va</sup>-* IV<sup>8</sup> IV<sup>9</sup> IV<sup>10</sup> IV<sup>11</sup>

III

III<sup>2</sup> III<sup>3</sup> III<sup>4</sup> III<sup>5</sup> III<sup>6</sup> *8<sup>va</sup>-* III<sup>7</sup> *8<sup>va</sup>-* III<sup>8</sup> III<sup>9</sup> III<sup>10</sup> III<sup>11</sup>

II

II<sup>2</sup> II<sup>3</sup> II<sup>4</sup> *8<sup>va</sup>-* II<sup>5</sup> II<sup>6</sup> *15<sup>ma</sup>-* II<sup>7</sup> *15<sup>ma</sup>-* *15<sup>ma</sup>-* II<sup>8</sup> II<sup>9</sup> II<sup>10</sup> II<sup>11</sup>

\*scordatura string

I

I<sup>2</sup> I<sup>3</sup> I<sup>4</sup> *8<sup>va</sup>-* I<sup>5</sup> I<sup>6</sup> *15<sup>ma</sup>-* I<sup>7</sup> *15<sup>ma</sup>-* *15<sup>ma</sup>-* I<sup>8</sup> I<sup>9</sup> I<sup>10</sup> I<sup>11</sup>



7a. Notation: regarding the repetition of indicated harmonics

The image shows a musical score for four instruments: Vln I (plyd), Vln II (plyd), Vla. (plyd), and Vc. (plyd). The score is divided into four measures. Harmonic indications are placed above the staves: (15<sup>ma</sup>) in the first measure, III<sup>10</sup> and II<sup>9</sup> in the second, III<sup>11</sup> in the third, and III<sup>9</sup> and III<sup>8</sup> in the fourth. Red dashed boxes outline specific passages in each instrument's part. Callouts explain: 1) In the second measure, when the same harmonic is repeated, no additional indication is needed. 2) In the third measure, no harmonic indication occurs because it is evident from the context. 3) In the fourth measure, the harmonic is played exactly the same as the preceding harmonic from the previous bar.

The above examples (outlined) explain how the roman numeral harmonic indications are not used when they can be interpreted as being redundant (implied by the context).

The examples below (outlined) refer to how open strings are played. The first outlined box shows how a left hand pizzicato is specified (as it normally is). But when an open string is played — arco — the roman numeral indication with a superscripted "1" is used.

The image shows a musical score for Vla. (plyd) in 2/4 time. The first measure contains a left-hand pizzicato, indicated by a '+' sign below the note and a red dashed box. The second measure contains a note with a Roman numeral II<sup>1</sup> above it, also in a red dashed box. The third measure contains a note with a Roman numeral IV<sup>2</sup> above it. The fourth measure contains a note with a Roman numeral IV<sup>3</sup> above it.

## Gamelan – Performance Notes

The details of the featured 7-note *laras* (scale) owes its origins to a collaboration that started with Ensemble Gending in the summer of 2013. This ensemble gave me tuning and instrumentation details specific to their gamelan (see the following pages to see the two handouts I received). However, for future performances the specifics of this tuning system are in this score as a suggestion to help other ensembles understand how this piece came into existence.

What is most imperative, is that any ensemble wanting to perform the work adhere to a seven-note *laras* pelog. Presently, the score is composed for **saron peking, saron barung, saron demung, kendhang, kenong (doubling kethuk), and kempul**. It would be possible to expand on this arrangement, provided the gamelan part is balanced with the string quartet. This could of course also be facilitated by amplifying the string quartet.

This is not a traditional approach (which would usually use a 5-note subset), but my hope is that the music — as it has been composed — can be adjusted and accommodated without too much trouble to the requirements of an ensemble interested in performing the work (especially for a group having more than 5 players).

Doing the above may involve adding more instruments than I have written for in this version of the score, as well as adjusting and sharing certain instrumental roles. For this reason, I purposefully kept the notation of this piece open-ended; thereby, doing my best to adjust to the “standard deviation to the norm” inherent to most gamelan ensembles.

### Kendhang (percussion)

- This notation for this percussion instrument has been written for four drums.
- The percussionist should perform with their hands (thus, no sticks).
- The part can be adapted for a suitable equivalent to kendhang (perhaps mrdangam could work)
- The lowest note (2nd space) is the largest drum and this progresses upwards for the next successive three drums.
- If using only three drums, the highest note could be interpreted as an accent on the highest or second highest drum.
- The notation is specific with regards to rhythm, however, the performer may embellish the patterns even further if they are able to do so. Respect to the low/medium/high/highest organization of the sonority should be maintained, unless the performer can invent an adequate or “superior” pattern.

The following passage from the score should suffice as an illustration of the above.

kendhang

*f*      *p*      *pp*

# Original handout material from Ensemble Gending (part 1)

## Range and notation of gamelan *Kyai antara bawana lan bawana (pelog)*

ACTUAL SOUND (approximate pitch)

The musical score displays the approximate pitch ranges for various instruments in the pelog scale. The instruments and their corresponding staves are:

- saron peking (sp)
- saron barung (sb)
- saron demung (sd)
- gender panerus (gp)
- (pelog barang)
- gender barung (gb)
- (pelog barang)
- slenthem (sl)
- bonang panerus (bp)
- bonang barung (bb)
- kendhang (see details)
- gambang (gbg)
- kenong (N)
- gong/kempul (GP)

Legend: k = kempyang, T = kethuk

## Original handout material from Ensemble Gending (part 2)

Range and notation of gamelan *Kyai antara bawana lan bawana (pelog)*

NOTATION (approximate pitch)

The image displays musical notation for various instruments in a gamelan ensemble. The notation is arranged in a system of staves, each labeled with an instrument name and its abbreviation. The instruments and their abbreviations are:

- saron peking (sp)
- saron barung (sb)
- saron demung (sd)
- gender panerus (gp)
- (pelog barang)
- gender barung (gb)
- (pelog barang)
- slenthem (sl)
- bonang panerus (bp)
- bonang barung (bb)
- kendhang (see details)
- gambang (gbg)
- kenong (N)
- gong/kempul (GP)

The notation uses various clefs (treble and bass) and includes notes with accidentals (sharps, flats, and naturals). Some notes are marked with 'T' (kethuk) or 'k' (kempyang). The notation is presented in a way that shows the approximate pitch of the notes for each instrument.

Legend:  
 T = kethuk  
 k = kempyang





6

A ♩ = 65

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

kemayang

11

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

*f*

*mf*

IV<sup>6</sup>

IV<sup>7</sup>

III<sup>6</sup>

IV<sup>7</sup>

8<sup>va</sup>-IV<sup>8</sup>

III<sup>2</sup>

IV<sup>2</sup>

8<sup>va</sup>-IV<sup>11</sup>

I<sup>5</sup>

II<sup>7</sup>

I<sup>6</sup>

15<sup>ma</sup>-I<sup>7</sup>

II<sup>2</sup>

I<sup>1</sup>

Detailed description: This is a page of a musical score, measures 11 through 14. The score is arranged in a system with ten staves. The top four staves are for woodwinds: (sp) Soprano Saxophone, (sb) Alto Saxophone, (sd) Soprano Saxophone (8va), and (kd) Clarinet in D. The next three staves are for woodwinds: (N) Bassoon, (kt) Clarinet in Bb, and (kp) Clarinet in Bb. The fifth staff is for the Grand Piano (GP). The bottom five staves are for strings: Vln I (Violin I), Vln II (Violin II), Vla. (Viola), and Vc. (Violoncello). The woodwind parts feature various rhythmic patterns and dynamics, with *f* and *mf* markings. The string parts are primarily sustained notes with some movement, and include figured bass notation (e.g., IV<sup>6</sup>, III<sup>2</sup>, I<sup>5</sup>, II<sup>7</sup>, I<sup>6</sup>, II<sup>2</sup>, I<sup>1</sup>) and octave markings (8<sup>va</sup>, 15<sup>ma</sup>). A circled '11' is in the top left corner.



(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

III<sup>7</sup> IV<sup>8</sup> IV<sup>9</sup> III<sup>9</sup> IV<sup>10</sup> III<sup>9</sup>

(8<sup>va</sup>) (8<sup>va</sup>) (8<sup>va</sup>) (8<sup>va</sup>) (8<sup>va</sup>) (8<sup>va</sup>)

15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup>

II<sup>8</sup> II<sup>9</sup> II<sup>10</sup> I<sup>9</sup>

II<sup>11</sup> II<sup>10</sup> III<sup>10</sup>

Detailed description: This page of a musical score covers measures 15 through 18. It features a multi-staff arrangement. The top three staves are for strings: (sp) Soprano Part, (sb) Second Bass, and (sd) Second Double Bass. The next three staves are for woodwinds: (kd) Keyboard, (N) Clarinet, and (kt/kp) Clarinet/Piccolo. The bottom four staves are for strings: Vln I, Vln II, Vla., and Vc. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Technical markings for string players include fingering (e.g., III<sup>7</sup>, IV<sup>8</sup>, IV<sup>9</sup>, III<sup>9</sup>, IV<sup>10</sup>, III<sup>9</sup>), octave indications (8<sup>va</sup>), and natural harmonics (15<sup>ma</sup>). The Vln I and Vln II parts have a sharp sign on the second line of the staff. The Vln II part includes a plus sign below the staff in measure 15. The Vc. part includes a sharp sign on the second line of the staff in measure 15. The score is divided into four measures, with a repeat sign at the end of measure 18.

B

19

(sp) *mp*

(sb) *mp*

(sd) *mp*

(kd) *f* *p* *f* *mp*

(N) *mp* *p*

(kt) *mp* *p*

(kp)

(GP) *p*

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

IV<sup>11</sup> 8<sup>va</sup> III<sup>11</sup> 15<sup>ma</sup> II<sup>1</sup> III<sup>2</sup>

IV<sup>8</sup> 8<sup>va</sup> IV<sup>7</sup> I<sup>7</sup> IV<sup>6</sup>

II<sup>11</sup> 15<sup>ma</sup> I<sup>2</sup>

III<sup>9</sup> 8<sup>va</sup> II<sup>7</sup> III<sup>7</sup>

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

*pp*

III<sup>3</sup> III<sup>4</sup> II<sup>3</sup> III<sup>5</sup>

I<sup>6</sup> IV<sup>5</sup> IV<sup>4</sup>

I<sup>3</sup> I<sup>4</sup>

II<sup>5</sup> III<sup>5</sup> III<sup>4</sup>

Detailed description: This page of a musical score contains measures 23 through 26. It features eight staves for strings and woodwinds. The top three staves are for flutes (sp, sb, sd), the next three for woodwinds (kd, N, kt/kp), and the bottom three for strings (Vln I, Vln II, Vla., Vc.). The score includes various musical notations such as rests, notes, and slurs. Performance instructions like *pp* and fingering numbers (e.g., III<sup>3</sup>, I<sup>6</sup>) are present. The time signature changes from 2/4 to 4/4 at the end of each system.

C

(sp) *f* *p*

(sb) *f* *p*

(sd) *f* *p*

(kd)

(N)

(kt) *p*

(kp)

(GP) *mf*

Vln I *pp* II<sup>5</sup> III<sup>7</sup> 15<sup>ma</sup>-II<sup>7</sup> III<sup>8</sup> 15<sup>ma</sup>-III<sup>9</sup> II<sup>8</sup>

Vln II *pp* IV<sup>2</sup> 15<sup>ma</sup>-I<sup>11</sup> I<sup>1</sup> 15<sup>ma</sup>-II<sup>11</sup>

Vla. *pp* IV<sup>5</sup> IV<sup>6</sup> 8<sup>va</sup>-IV<sup>6</sup> I<sup>8</sup> 15<sup>ma</sup>-I<sup>8</sup> 15<sup>ma</sup>-I<sup>9</sup>

Vc. III<sup>2</sup> III<sup>11</sup> 8<sup>va</sup>-IV<sup>11</sup>

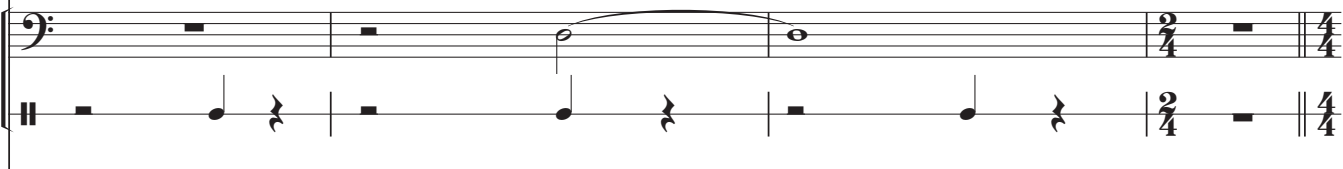
*pp*

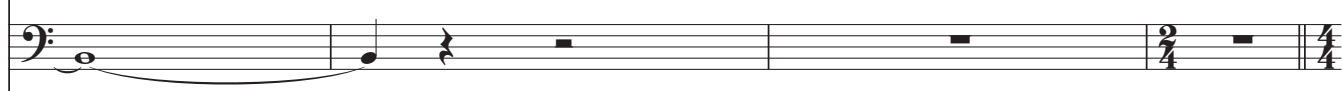
(sp) 

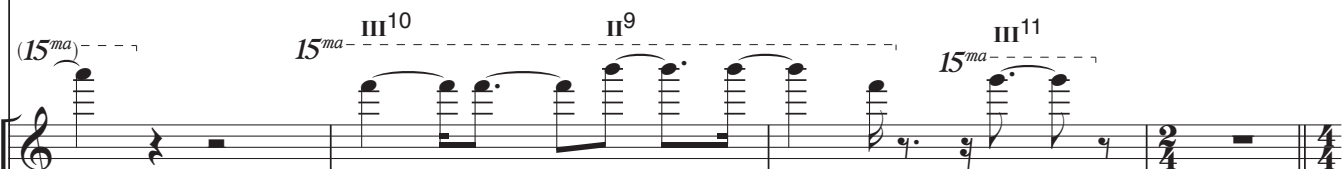
(sb) 

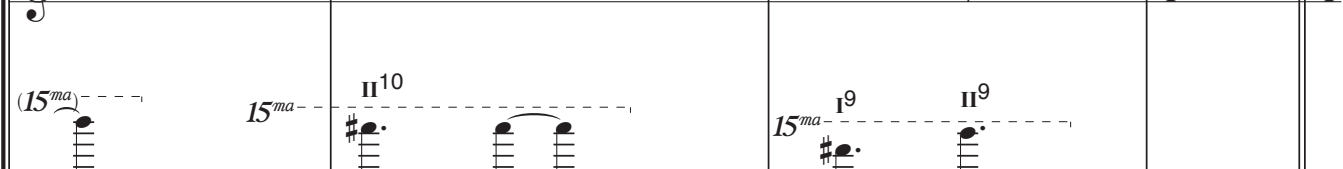
(sd) 

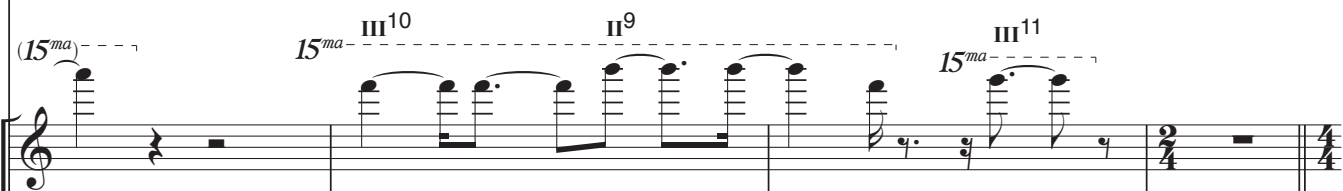
(kd) 

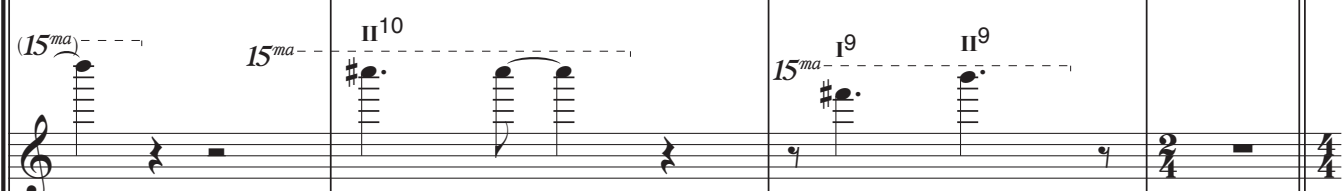
(N) 

(kt) 

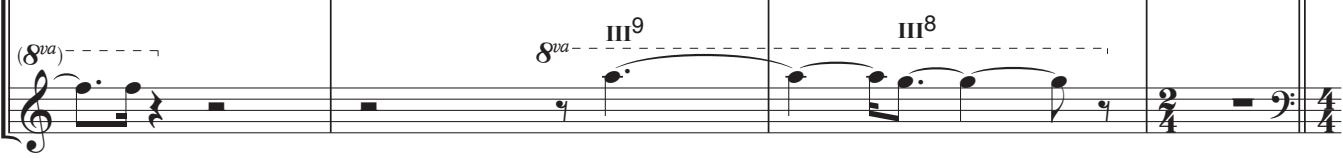
(kp) 

(GP) 

Vln I 

Vln II 

Vla. 

Vc. 

D

E

(sp) *mf*

(sb) *mf*

(sd)

(kd) *f*  $\rightrightarrows$  *p* *p*

(N) *mf*

(kt) *mp* **kempyang**

(kp)

(GP) *mp*

Vln I *mf* II<sup>11</sup> 15<sup>ma</sup> II<sup>11</sup> II<sup>1</sup> II<sup>2</sup> II<sup>3</sup> II<sup>4</sup> I<sup>4</sup>

Vln II *mf* I<sup>7</sup> II<sup>7</sup> I<sup>6</sup> I<sup>5</sup> I<sup>4</sup> II<sup>4</sup>

Vla. *mf* II<sup>1</sup> IV<sup>2</sup> IV<sup>3</sup> IV<sup>5</sup>

Vc. *mf* III<sup>7</sup> IV<sup>7</sup> IV<sup>6</sup> IV<sup>5</sup>

Musical score for measures 39-42, featuring strings and keyboard. The score includes parts for (sp), (sb), (sd), (kd), (N), (kt), (kp), (GP), Vln I, Vln II, Vla., and Vc. The keyboard part (kd) includes dynamic markings: *sfz*, *mf*, *f*, *mp*, *f*, and *pp*. The string parts include fingering and bowing indications such as *II<sup>5</sup>*, *II<sup>6</sup>*, *I<sup>6</sup>*, *II<sup>8</sup>*, *15<sup>ma</sup>*, *II<sup>9</sup>*, *II<sup>10</sup>*, *III<sup>4</sup>*, *III<sup>5</sup>*, *IV<sup>7</sup>*, *III<sup>7</sup>*, *III<sup>8</sup>*, *III<sup>3</sup>*, *IV<sup>3</sup>*, *IV<sup>1</sup>*, and *I<sup>11</sup>*.

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.



(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

This musical score page, numbered 51, contains the following parts and markings:

- (sp)**: Soprano part, mostly rests.
- (sb)**: Soprano part with melodic lines.
- (sd)**: Soprano part with melodic lines.
- (kd)**: Korbass (Korbass) part with a 7-measure rest, *p* dynamic, and *pp* dynamic markings.
- (N)**: Bassoon part with a 3-measure rest.
- (kt)**: Trompete (Trumpet) part, mostly rests.
- (kp)**: Trompete (Trumpet) part, mostly rests.
- (GP)**: Bassoon part with a 3-measure rest.
- vln I**: Violin I part with fingering *IV<sup>4</sup>*, *I<sup>5</sup>*, and *IV<sup>5</sup>*.
- vln II**: Violin II part with fingering *I<sup>4</sup>*, *I<sup>3</sup>*, and *I<sup>3</sup>*.
- vla.**: Viola part with fingering *II<sup>4</sup>*, *II<sup>5</sup>*, and *III<sup>6</sup>*.
- vc.**: Violoncello part with fingering *I<sup>4</sup>* and *IV<sup>2</sup>*.

The score is divided into four measures with time signatures  $\frac{2}{4}$ ,  $\frac{5}{16}$ , and  $\frac{4}{4}$ . It includes various musical notations such as rests, dynamics (*p*, *pp*), and fingering numbers.

H

(sp) *mf*

(sb) *mf*

(sd) *mf*

(kd) *mf* *p* *f*

(N)

(kt) *mf* kethuk

(kp)

(GP) *mf*

Vln I *I*<sup>7</sup> *IV*<sup>7</sup> *8va* *IV*<sup>8</sup>

Vln II *I*<sup>2</sup> *I*<sup>1</sup> *I*<sup>11</sup> *15<sup>ma</sup>* *I*<sup>10</sup> *15<sup>ma</sup>*

Vla. *II*<sup>6</sup> *II*<sup>7</sup> *8va* *III*<sup>9</sup> *15<sup>ma</sup>* *II*<sup>8</sup>

Vc. *IV*<sup>1</sup> *I*<sup>11</sup> *15<sup>ma</sup>* *II*<sup>11</sup> *15<sup>ma</sup>*

I

J

(sp) *pp* *mf*

(sb) *mf*

(sd) *pp*

(kd) *pp* *f* *p* *mf* *p* *pp*

(N) *mp* *mf*

(kt) *pp*

(kp)

(GP) *mp* *mf*

Vln I *pp* *p* *III<sup>1</sup>* *IV<sup>2</sup>*

Vln II *pp* *p* *II<sup>7</sup>* *I<sup>6</sup>* *I<sup>6</sup>*

Vla. *pp* *p* *II<sup>2</sup>* *I<sup>1</sup>*

Vc. *pp* *p* *II<sup>7</sup>* *I<sup>6</sup>*

*IV<sup>9</sup>* *8va*

*II<sup>10</sup>* *II<sup>9</sup>* *15<sup>ma</sup>*

*IV<sup>1</sup>* *II<sup>8</sup>* *15<sup>ma</sup>*

*III<sup>10</sup>* *III<sup>11</sup>* *8va* *II<sup>11</sup>* *15<sup>ma</sup>*

*II<sup>10</sup>* *II<sup>9</sup>* *15<sup>ma</sup>* *I<sup>7</sup>* *II<sup>7</sup>* *I<sup>6</sup>*

(sp)  
(sb)  
(sd)

(kd)  
(N)  
(kt)  
(kp)

*ppp* *mf* *p*

*pp*

(GP)

*pp*

Vln I  
Vln II  
Vla.  
vc.

*IV*<sup>4</sup> *III*<sup>4</sup>

*15<sup>ma</sup>* *II*<sup>6</sup>

*II*<sup>5</sup> *IV*<sup>4</sup> *III*<sup>3</sup>

*I*<sup>3</sup> *II*<sup>4</sup> *II*<sup>5</sup> *I*<sup>5</sup>

*II*<sup>6</sup> *II*<sup>5</sup> *I*<sup>3</sup> *II*<sup>3</sup>

K

67

Musical score for measures 67-70. The score is in 5/16 time and features the following parts:

- (sp) Soprano: *mp* (measures 67-68), *mf* (measures 69-70)
- (sb) Alto: *mp* (measures 67-68), *mf* (measures 69-70)
- (sd) Tenor: *p* (measures 67-68), *mf* (measures 69-70)
- (kd) Keyboard: *mp* (measures 67-68), *f* (measures 69-70)
- (N) Bassoon: *mp* (measures 67-68), *mf* (measures 69-70)
- (kt) Clarinet: *mp* (measures 67-68), *mf* (measures 69-70)
- (kp) Bass Clarinet: *mp* (measures 67-68), *mf* (measures 69-70)
- (GP) Contrabass: *p* (measures 67-68), *mf* (measures 69-70)
- Vln I: *f* (measures 67-68), *mf* (measures 69-70)
- Vln II: *f* (measures 67-68), *mf* (measures 69-70)
- Vla.: *f* (measures 67-68), *mf* (measures 69-70)
- Vc.: *f* (measures 67-68), *mf* (measures 69-70)

Measure 67 contains rests for all parts. Measure 68 begins with the instrumental entries. Measure 69 continues the instrumental entries. Measure 70 concludes the instrumental entries.

"alok" - vocal anticipation before gong

L

(sp) *f* *ff* *mp*  
 (sb) *mp*  
 (sd) *f* *ff* *f* *p*  
 (kd) *ff* *f* *mp* *pp*  
 (N) *f* *mp*  
 (kt) *f* *mp*  
 (kp) *f* *mp*  
 (GP) *f* *mp*  
 Vln I *mp*  
 Vln II *mp*  
 Vla. *mp*  
 Vc. *mp*

"alok" - vocal anticipation before gong  
 "alok" - vocal anticipation before gong  
 "alok" - vocal anticipation before gong  
 "alok" - vocal anticipation before gong  
 "alok" - vocal anticipation before gong  
 "alok" - vocal anticipation before gong

III<sup>7</sup> III<sup>8</sup> IV<sup>9</sup>  
 15<sup>ma</sup> 8<sup>va</sup>  
 IV<sup>11</sup> IV<sup>10</sup> I<sup>11</sup> IV<sup>9</sup>  
 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>  
 II<sup>9</sup> I<sup>8</sup> II<sup>10</sup>  
 15<sup>ma</sup> 15<sup>ma</sup>  
 II<sup>1</sup> II<sup>11</sup> III<sup>11</sup> II<sup>10</sup> II<sup>9</sup>  
 15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup> 15<sup>ma</sup>

M

(sp) *pp*

(sb) *pp*

(sd) *mf*

(kd) *f pp mf f p mf pp f*

(N)

(kt)

(kp)

(GP)

Vln I *p*  $8^{va}$  IV<sup>11</sup> II<sup>1</sup>

Vln II *p*  $8^{va}$  IV<sup>8</sup>  $8^{va}$  IV<sup>7</sup> I<sup>7</sup>

Vla. *p*  $15^{ma}$  I<sup>10</sup>  $15^{ma}$  I<sup>11</sup> I<sup>1</sup>

Vc. *p*  $15^{ma}$  II<sup>8</sup>  $15^{ma}$  II<sup>7</sup>



(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

N

(sp) *ff mp*

(sb) *ff mp*

(sd) *ff mp*

(kd) *f p f ff pp*

(N) *r 3*

(kt) (kp)

(GP) *f*

Vln I *mf p f p*

Vln II *mf f p*

Vla. *f p*

Vc. *f p*

II<sup>3</sup> III<sup>6</sup>

IV<sup>4</sup> I<sup>5</sup> IV<sup>4</sup> IV<sup>3</sup> IV<sup>2</sup>

I<sup>4</sup> IV<sup>3</sup> IV<sup>4</sup> IV<sup>5</sup>

II<sup>4</sup> III<sup>5</sup> II<sup>2</sup>

(sp)

(sb)

(sd)

(kd)   
*sfx* *mp* *mf*

(N)

(kt)

(kp)

(GP)

Vln I   
 II<sup>6</sup>

Vln II   
 IV<sup>1</sup> I<sup>2</sup>

vla.   
 I<sup>7</sup>

Vc.   
 III<sup>2</sup> II<sup>4</sup>

(sp) (sb) (sd) (kd) (N) (kt) (kp) (GP) vln I vln II vla. vc.

*p ppp mf sfz mp sfz p mp*

*mp mf mp*

*mp mf*

*mp mf*

II<sup>7</sup> III<sup>9</sup> II<sup>9</sup> I<sup>11</sup> II<sup>11</sup> II<sup>9</sup> IV<sup>7</sup> IV<sup>8</sup> IV<sup>9</sup> III<sup>1</sup> IV<sup>1</sup>

15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

Detailed description: This page of a musical score, numbered 91, contains measures 91 through 94. The score is arranged in a grand staff with multiple parts. The woodwind section includes Soprano Saxophone (sp), Alto Saxophone (sb), Soprano Saxophone (sd), Keyboard (kd), Clarinet (N), Clarinet (kt), and Bassoon (kp). The string section includes Grand Piano (GP), Violin I (vln I), Violin II (vln II), Viola (vla.), and Violoncello (vc.). The keyboard part (kd) is highly active, featuring dynamic markings of *p*, *ppp*, *mf*, *sfz*, *mp*, *sfz*, *p*, and *mp*, along with accents and a 7-measure rest. The string parts (vln I, vln II, vla., vc.) feature melodic lines with dynamic markings of *mp* and *mf*. Various fingering and performance instructions are provided, including *15<sup>ma</sup>* (15th measure), *8<sup>va</sup>* (8va), and specific fingering numbers like II<sup>7</sup>, III<sup>9</sup>, II<sup>9</sup>, I<sup>11</sup>, II<sup>11</sup>, II<sup>9</sup>, IV<sup>7</sup>, IV<sup>8</sup>, IV<sup>9</sup>, III<sup>1</sup>, and IV<sup>1</sup>.

P

(sp) *ff*  
 (sb) *ff*  
 (sd) *ff*  
 (kd) *f*  
 (kt) *mf* **kethuk**  
 (kp)  
 (GP) *mf*  
 Vln I *f*  
 Vln II *f*  
 Vla. *f*  
 Vc. *f*

(sp)   
 (sb)   
 (sd)

(kd)   
 (N)   
 (kt)   
 (kp)   
 (GP)

Vln I   
 Vln II   
 Vla.   
 Vc.

Musical score for measures 103-106. The score includes parts for (sp), (sb), (sd), (kd), (N), (kt), (kp), (GP), Vln I, Vln II, Vla., and Vc. The music is in 2/4 and 4/4 time signatures. Dynamics include *pp*, *mf*, and *mp*. Fingerings and bowings are indicated throughout.

Measure 103: (sp) and (sb) play a melodic line with a sharp sign. (sd) has a whole note chord with a sharp sign. (kd) has a complex rhythmic pattern with accents. (N) has a whole note chord. (kt) and (kp) have whole notes. (GP) has a whole note chord.

Measure 104: (sp) and (sb) continue the melodic line. (sd) has a whole note chord. (kd) continues the rhythmic pattern. (N) has a whole note chord. (kt) and (kp) have whole notes. (GP) has a whole note chord.

Measure 105: (sp) and (sb) continue the melodic line. (sd) has a whole note chord. (kd) continues the rhythmic pattern. (N) has a whole note chord. (kt) and (kp) have whole notes. (GP) has a whole note chord.

Measure 106: (sp) and (sb) continue the melodic line. (sd) has a whole note chord. (kd) continues the rhythmic pattern. (N) has a whole note chord. (kt) and (kp) have whole notes. (GP) has a whole note chord. Vln I and Vln II have a melodic line with fingerings. Vla. has a melodic line with fingerings. Vc. has a melodic line with fingerings.

(sp) *pp*

(sb)

(sd)

(kd)

(N)

(kt) *f*

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

*15<sup>ma</sup>- I<sup>8</sup>*

*II<sup>9</sup>*

*15<sup>ma</sup> II<sup>10</sup>*

*15<sup>ma</sup> I<sup>11</sup>*

*15<sup>ma</sup> III<sup>11</sup>*

*II<sup>9</sup>*

*II<sup>7</sup>*

*8<sup>va</sup> III<sup>8</sup>*

*III<sup>9</sup>*

*8<sup>va</sup> IV<sup>11</sup>*

*III<sup>10</sup>*

*III<sup>1</sup>*

*15<sup>ma</sup> I<sup>11</sup>*

*8<sup>va</sup> IV<sup>9</sup>*

*15<sup>ma</sup> I<sup>9</sup>*

*I<sup>8</sup>*





(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

IV<sup>4</sup>

I<sup>5</sup>

I<sup>6</sup>

I<sup>6</sup>

IV<sup>6</sup>

IV<sup>3</sup>

I<sup>3</sup>

II<sup>3</sup>

III<sup>5</sup>

II<sup>4</sup>

III<sup>6</sup>

II<sup>6</sup>

IV<sup>6</sup>

I<sup>4</sup>

IV<sup>3</sup>

I<sup>4</sup>

I<sup>3</sup>

IV<sup>2</sup>

IV<sup>1</sup>

*mf*

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

*f*

*f*

*f*

*f*

IV<sup>7</sup> 8<sup>va</sup> 15<sup>ma</sup> I<sup>8</sup> 15<sup>ma</sup> I<sup>9</sup> 8<sup>va</sup> IV<sup>9</sup>

I<sup>2</sup> 15<sup>ma</sup> I<sup>10</sup> 15<sup>ma</sup> I<sup>9</sup>

II<sup>6</sup> III<sup>7</sup> 8<sup>va</sup> II<sup>7</sup> III<sup>8</sup> 15<sup>ma</sup> II<sup>8</sup> 8<sup>va</sup> III<sup>9</sup> 15<sup>ma</sup> II<sup>9</sup> 15<sup>ma</sup>

I<sup>11</sup> 15<sup>ma</sup> IV<sup>1</sup> 15<sup>ma</sup> I<sup>10</sup> 15<sup>ma</sup> II<sup>10</sup> 15<sup>ma</sup>

(sp) *mf*

(sb) *mf*

(sd) *mf*

(kd) *mf*

(N) *mf*

(kt) *kethuk*

(kp)

(GP) *p* *mf*

Vln I *mf* IV<sup>10</sup> 8<sup>va</sup> IV<sup>11</sup> 8<sup>va</sup> III<sup>1</sup> IV<sup>2</sup> IV<sup>2</sup>

Vln II *mf* I<sup>8</sup> 15<sup>ma</sup> II<sup>7</sup> I<sup>6</sup>

Vla. *mf* III<sup>11</sup> 8<sup>va</sup> II<sup>1</sup> II<sup>2</sup> I<sup>1</sup> II<sup>2</sup>

Vc. *mf* II<sup>9</sup> 15<sup>ma</sup> II<sup>7</sup> I<sup>6</sup>

Musical score for measures 127-130, featuring various instruments including strings, woodwinds, and keyboard. The score is in 4/4 time and includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The instruments are labeled as follows:

- (sp) Soprano Saxophone
- (sb) Soprano Saxophone
- (sd) Soprano Saxophone
- (kd) Keyboard
- (N) Bass
- (kt) Trombone
- (kp) Trombone
- (GP) Bass
- Vln I Violin I
- Vln II Violin II
- Vla. Viola
- Vc. Violoncello

The score includes various musical notations such as notes, rests, and dynamic markings. The keyboard part (kd) features a *mp* dynamic and includes a *7* fingering. The string parts (Vln I, Vln II, Vla., Vc.) include figured bass notation (e.g., IV<sup>4</sup>, III<sup>4</sup>, II<sup>6</sup>, III<sup>3</sup>, IV<sup>4</sup>, II<sup>3</sup>, I<sup>3</sup>, II<sup>4</sup>, I<sup>4</sup>, II<sup>5</sup>, II<sup>4</sup>).

T

(sp) *pp*

(sb) *pp*

(sd) *pp*

(kd) *pp*

(N) *p*

(kt) *p*

(kp) *p*

(GP) *p*

Vln I *IV<sup>6</sup>* *IV<sup>7</sup>* *III<sup>7</sup>* *IV<sup>8</sup>* *15<sup>ma</sup>* *III<sup>8</sup>*

Vln II *III<sup>2</sup>* *IV<sup>2</sup>* *8<sup>va</sup>* *IV<sup>10</sup>*

Vla. *I<sup>6</sup>* *II<sup>7</sup>* *I<sup>7</sup>* *15<sup>ma</sup>* *II<sup>9</sup>*

Vc. *I<sup>3</sup>* *I<sup>1</sup>* *15<sup>ma</sup>* *II<sup>11</sup>* *II<sup>1</sup>* *15<sup>ma</sup>* *II<sup>10</sup>*

Musical score for measures 135-138. The score includes parts for woodwinds and strings. The woodwind parts are: (sp) Soprano Saxophone, (sb) Alto Saxophone, (sd) Soprano Saxophone (8va), (kd) Clarinet in D, (N) Bassoon, (kt) Clarinet in Bb, (kp) Clarinet in Bb, and (GP) Bassoon. The string parts are: Vln I, Vln II, Vla., and Vc. The keyboard part is also present. The score is in 4/4 time and features various musical notations including slurs, ties, and dynamic markings. The woodwind parts have specific fingering and breath marks. The string parts have specific fingering and bowing marks. The keyboard part has specific fingering and pedaling marks.

8

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

*8va* IV<sup>10</sup> III<sup>9</sup> 15<sup>ma</sup> *8va* IV<sup>10</sup> IV<sup>11</sup>

I<sup>10</sup> 15<sup>ma</sup> IV<sup>8</sup> *8va*

II<sup>10</sup> 15<sup>ma</sup> I<sup>9</sup> I<sup>10</sup> II<sup>11</sup> I<sup>10</sup>

II<sup>9</sup> 15<sup>ma</sup> *8va* III<sup>10</sup> III<sup>9</sup> *8va* III<sup>9</sup> 15<sup>ma</sup> II<sup>8</sup>

(sp)  *f*

(sb)  *f*

(sd) 

(kd)  *f*

(N) 

(kt)  *f* **kethuk**

(kp) 

(GP)  *mf*

Vln I  *f* III<sup>11</sup> 15<sup>ma</sup> III<sup>1</sup> III<sup>3</sup>

Vln II  *f* 8<sup>va</sup> IV<sup>7</sup> I<sup>6</sup>

Vla.  *f* I<sup>1</sup> I<sup>11</sup> IV<sup>1</sup> IV<sup>2</sup>

Vc.  *f* II<sup>7</sup> II<sup>6</sup> III<sup>6</sup>



(sp) 

(sb) 

(sd)   
8 *f*


(kd)   
*f*

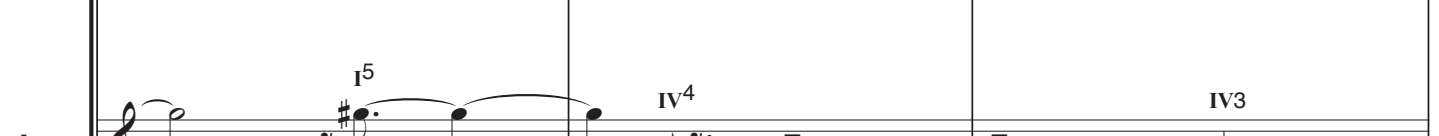
(N)   
-3-

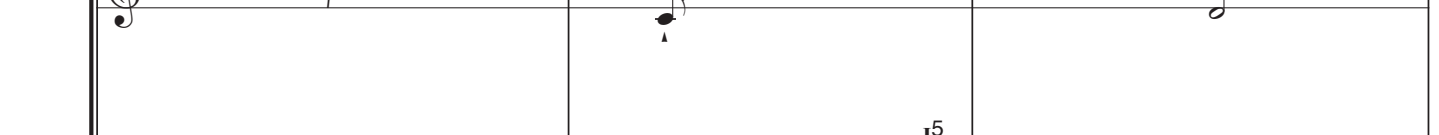
(kt) 


(kp) 

(GP) 

Vln I   
III<sup>4</sup> II<sup>4</sup>

Vln II   
I<sup>5</sup> IV<sup>4</sup> IV<sup>3</sup>

Vla.   
IV<sup>3</sup> I<sup>5</sup> *fp* IV<sup>4</sup>

Vc.   
III<sup>5</sup> III<sup>4</sup> II<sup>3</sup> *fp*

(sp) (sb) (sd) (kd) (N) (kt) (kp) (GP)

Vln I Vln II Vla. Vc.

(sp) *mf*

(sb) *p*

(sd) *p*

(kd) *p* *f p* *pp* *p*

(N)

(kt)

(kp)

(GP) *pp*

Vln I *pp*

Vln II *pp*

Vla. *pp*

Vc. *pp*

"alok" - vocal anticipation before gong

W

get slower

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

"alok" - vocal anticipation before gong

"alok" - vocal anticipation before gong

"alok" - vocal anticipation before gong

"alok" - vocal anticipation before gong

15<sup>ma</sup> II<sup>11</sup>

II<sup>1</sup>

II<sup>11</sup>

mf

15<sup>ma</sup> II<sup>8</sup> I<sup>7</sup>

15<sup>ma</sup> II<sup>7</sup>

mf

8<sup>va</sup> IV<sup>11</sup>

III<sup>1</sup>

mf

8<sup>va</sup> III<sup>7</sup>

IV<sup>8</sup>

IV<sup>7</sup>

III<sup>6</sup>

mf

157 ♩ = 58

♩ = 40

Musical score for orchestra and strings, measures 157-160. The score is written in 2/4 time, with a key signature of one sharp (F#). The tempo is marked as ♩ = 58. The score includes parts for (sp), (sb), (sd), (kd), (N), (kt), (kp), (GP), Vln I, Vln II, Vla., and vc. The (kd) part features dynamic markings of *f*, *p*, *f*, and *p*. The (N) part includes a triplet marking. The Vln I part includes fingering markings I<sup>1</sup>, II<sup>3</sup>, and I<sup>2</sup>. The Vln II part includes fingering markings I<sup>6</sup>, I<sup>5</sup>, and II<sup>6</sup>. The Vla. part includes fingering markings IV<sup>2</sup> and III<sup>2</sup>. The vc. part includes fingering markings III<sup>6</sup>, IV<sup>6</sup>, III<sup>5</sup>, and IV<sup>6</sup>. The score is divided into four measures, with a 3/4 time signature change at the end of measure 159.



♩ = 45

♩ = 56

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

kethuk

Vln I

Vln II

Vla.

Vc.

II<sup>5</sup>

II<sup>6</sup>

mf

II<sup>3</sup>

mf

III<sup>4</sup>

III<sup>5</sup>

mf

IV<sup>4</sup>

III<sup>3</sup>

III<sup>2</sup>

mf

♩ = 66


♩ = 72


Musical score for measures 167-169. The score includes parts for (sp), (sb), (sd), (kd), (N), (kt), (kp), (GP), Vln I, Vln II, Vla., and Vc. The tempo changes from 66 to 72. The key signature changes from one sharp to one flat. The score includes various musical notations such as dynamics (f), articulation (>), and fingering (6, 5, 3, 2, 5, 6, 3).


Measures 167-169. Tempo: ♩ = 66 (measures 167-168), ♩ = 72 (measure 169). Key signature: one sharp (measures 167-168), one flat (measure 169). Dynamics: *f* in measure 168. Articulation: > in measure 169. Fingering: 6, 5, 3, 2, 5, 6, 3.



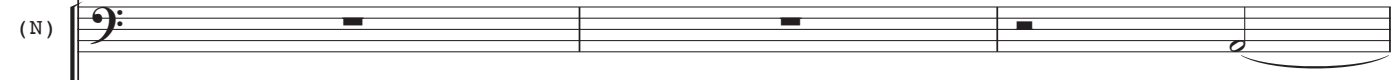
Y

(sp) 

(sb)  *ff*

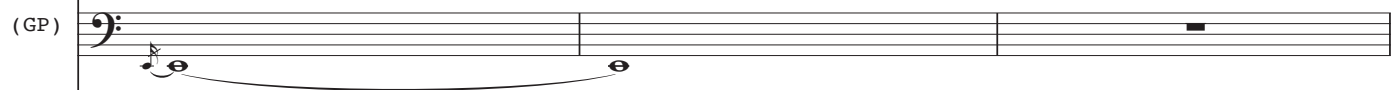
(sd)  *ff*

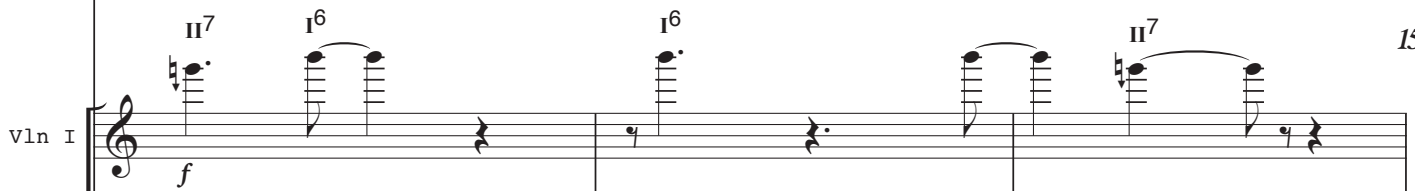
(kd)  *ff*

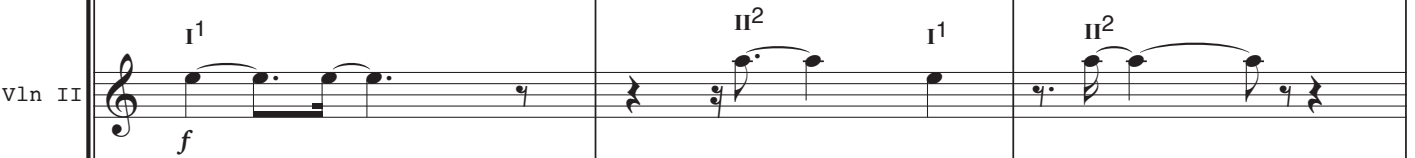
(N) 

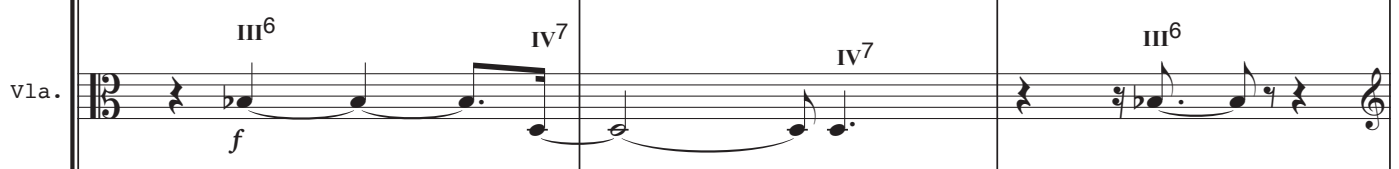
(kt) 

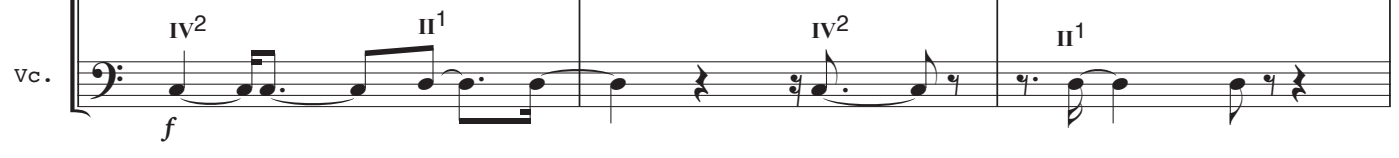
(kp) 

(GP) 

Vln I  *f*

Vln II  *f*

vla.  *f*

Vc.  *f*

15<sup>ma</sup>

(sp)  
(sb)  
(sd)  
(kd)  
(N)  
(kt)  
(kp)  
(GP)

Detailed description: This section of the score contains seven staves for percussion and keyboard instruments. The snare drum (sp) part features a rhythmic pattern of eighth and sixteenth notes. The soprano (sb) and alto (sd) parts have melodic lines with various articulations. The keyboard (kd) part is a complex accompaniment with many sixteenth notes. The guitar (GP) part has a simple bass line. The other parts (N, kt, kp) are mostly rests.

Vln I  
Vln II  
Vla.  
vc.

Detailed description: This section of the score contains four staves for string instruments. The Violin I (Vln I) part has notes with fingering and bowing indications like  $\Pi^8$ ,  $I^7$ ,  $\Pi^9$ , and  $I^9$ . The Violin II (Vln II) part has notes with fingering like  $\Pi^1$ ,  $\Pi^1$ ,  $\Pi^{11}$ , and  $\Pi^{10}$ . The Viola (Vla.) part has notes with fingering like  $\text{8va} - \text{III}^7$ ,  $\text{IV}^8$ , and  $\text{8va} - \text{IV}^{10}$ . The Violoncello (vc.) part has notes with fingering like  $\text{8va} - \text{IV}^{11}$ ,  $\text{IV}^1$ ,  $\text{8va}$ ,  $\text{15ma} - \text{I}^{11}$ , and  $\text{15ma} - \text{I}^{10}$ . The strings play a melodic line with various articulations and dynamics.

This musical score page contains measures 176, 177, and 178. The instruments and parts are as follows:

- (sp)**: Soprano part, treble clef, 8va.
- (sb)**: Soprano part, treble clef.
- (sd)**: Soprano part, treble clef, 8va.
- (kd)**: Keyboard part, grand staff.
- (N)**: Bassoon part, bass clef.
- (kt)**: Clarinet part, treble clef.
- (kp)**: Clarinet part, bass clef.
- (GP)**: Bassoon part, bass clef.
- Vln I**: Violin I part, treble clef, with fingerings II<sup>11</sup>, 15<sup>ma</sup>, and I<sup>10</sup>.
- Vln II**: Violin II part, treble clef, with fingerings II<sup>9</sup>, 15<sup>ma</sup>, and II<sup>8</sup>.
- Vla.**: Viola part, treble clef, with fingerings III<sup>9</sup>, 8<sup>va</sup>, III<sup>10</sup>, and IV<sup>11</sup>.
- Vc.**: Violoncello part, bass clef, with fingerings IV<sup>8</sup>, 8<sup>va</sup>, 15<sup>ma</sup>, and I<sup>9</sup>.

The score includes various musical notations such as slurs, accents, and dynamic markings. The string parts feature complex fingering patterns and octave shifts.

Z

179

Musical score for measures 179-181. The score includes parts for woodwinds and strings. The woodwind parts are: (sp) Soprano Saxophone, (sb) Alto Saxophone, (sd) Soprano Saxophone (8va), (kt) Clarinet in Bb, (kp) Clarinet in C, and (GP) Bassoon. The string parts are: Vln I, Vln II, Vla., and Vc. The keyboard part is (kd). The score is in 4/4 time and features various dynamics and articulations. The woodwinds play melodic lines, while the strings provide harmonic support. The keyboard part features a rhythmic pattern. The score includes dynamic markings such as *f*, *mp*, and *8va*. The woodwind parts include fingering and breath marks. The string parts include fingering and bowing marks. The keyboard part includes fingering and articulation marks.

(sp) *f*

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I *(15<sup>ma</sup>)* IV<sup>2</sup> IV<sup>2</sup> I<sup>4</sup> IV<sup>3</sup>

Vln II II<sup>6</sup> III<sup>6</sup> II<sup>4</sup>

Vla. *(8<sup>va</sup>)* III<sup>2</sup> III<sup>3</sup> III<sup>4</sup>

Vc. I<sup>8</sup> 15<sup>ma</sup> I<sup>6</sup> ? IV<sup>5</sup> I<sup>6</sup> IV<sup>4</sup>

Musical score for measures 185-187, featuring strings and woodwinds. The score is in 2/4 time and includes parts for (sp), (sb), (sd), (kd), (N), (kt), (kp), (GP), Vln I, Vln II, Vla., and Vc. The woodwinds (N, kt, kp) and guitar (GP) are silent throughout. The string parts (Vln I, Vln II, Vla., Vc.) feature melodic lines with various fingering and bowing indications.

Instrument parts and their notation:

- (sp): Soprano Saxophone, Treble clef, 2/4 time.
- (sb): Soprano Saxophone, Treble clef, 2/4 time.
- (sd): Soprano Saxophone, Treble clef, 2/4 time.
- (kd): Keyboard, Grand staff, 2/4 time.
- (N): Bassoon, Bass clef, 2/4 time.
- (kt): Clarinet, Bass clef, 2/4 time.
- (kp): Clarinet, Bass clef, 2/4 time.
- (GP): Guitar, Bass clef, 2/4 time.
- Vln I: Violin I, Treble clef, 2/4 time.
- Vln II: Violin II, Treble clef, 2/4 time.
- Vla.: Viola, Bass clef, 2/4 time.
- Vc.: Violoncello, Bass clef, 2/4 time.

Key features and markings:

- Measures 185-187 are marked with a circled '185' at the top left.
- The time signature is 2/4 throughout.
- Woodwinds (N, kt, kp) and guitar (GP) are silent, indicated by whole rests.
- String parts (Vln I, Vln II, Vla., Vc.) feature melodic lines with various fingering and bowing indications.
- Violin I: I<sup>5</sup>, I<sup>5</sup>, IV<sup>4</sup>
- Violin II: III<sup>4</sup>, II<sup>3</sup>, III<sup>4</sup>
- Viola: II<sup>4</sup>
- Violoncello: I<sup>4</sup>, IV<sup>3</sup>
- Keyboard (kd) includes a triplet of eighth notes in measure 187.

AA *get faster*

187

Musical score for the AA section, measures 187-190. The score includes staves for various instruments and vocal parts:

- (sp) Soprano: Treble clef, 2/4 and 4/4 time signatures. Melodic line with eighth and sixteenth notes.
- (sb) Alto: Treble clef, 2/4 and 4/4 time signatures. Mostly rests.
- (sd) Tenor: Treble clef, 2/4 and 4/4 time signatures. Mostly rests.
- (kd) Keyboard: Treble clef, 2/4 and 4/4 time signatures. Rhythmic accompaniment with sixteenth notes.
- (N) Bassoon: Bass clef, 2/4 and 4/4 time signatures. Mostly rests.
- (kt) Kettuk: Treble clef, 2/4 and 4/4 time signatures. Rhythmic accompaniment.
- (kp) Korp: Treble clef, 2/4 and 4/4 time signatures. Rhythmic accompaniment.
- (GP) Gong: Bass clef, 2/4 and 4/4 time signatures. Rhythmic accompaniment.
- Vln I: Treble clef, 2/4 and 4/4 time signatures. Melodic line with dynamics like  $I^6$ ,  $IV^5$ ,  $I^6$ ,  $I^7$ , and  $IV^6$ .
- Vln II: Treble clef, 2/4 and 4/4 time signatures. Melodic line with dynamics like  $III^3$ .
- Vla.: Bass clef, 2/4 and 4/4 time signatures. Melodic line with dynamics like  $II^5$  and  $III^7$ .
- Vc.: Bass clef, 2/4 and 4/4 time signatures. Melodic line with dynamics like  $IV^2$  and  $I^2$ .

♩ = 82

190

Musical score for measures 190-192. The score includes parts for strings (sp, sb, sd, vln I, vln II, vla., vc.), woodwinds (kd, N, kt, kp), and brass (GP). The tempo is marked as ♩ = 82. The score features various musical notations, including accidentals, dynamics, and performance instructions. The string parts include specific fingering and bowing techniques such as  $15^{ma}$ ,  $8^{va}$ , and  $15^{ma}$ . The woodwind parts include slurs and accents. The brass part includes a dynamic marking of  $6$ .



get slower

(sp) Musical notation for soprano part (sp) in treble clef, 2/4 time signature. It features a melodic line with a sharp sign, a slur, and a fermata. A measure rest is present in the second measure. A fifth fingering (5) is indicated above the final note.

(sb) Musical notation for soprano part (sb) in treble clef, 2/4 time signature. It features a long note with a slur and a fermata, followed by a measure rest.

(sd) Musical notation for soprano part (sd) in treble clef, 2/4 time signature. It features a long note with a slur and a fermata, followed by a measure rest.

(kd) Musical notation for keyboard part (kd) in piano clef, 2/4 time signature. It features a rhythmic accompaniment with a slur and a fermata. A measure rest is present in the second measure. The instruction "suddenly - slow things down" is written above the part.

(N) Musical notation for bass part (N) in bass clef, 2/4 time signature. It features a measure rest in the second measure.

(kt) Musical notation for keyboard part (kt) in piano clef, 2/4 time signature. It features a measure rest in the second measure.

(kp) Musical notation for keyboard part (kp) in piano clef, 2/4 time signature. It features a measure rest in the second measure.

(GP) Musical notation for guitar part (GP) in bass clef, 2/4 time signature. It features a measure rest in the second measure.

Vln I Musical notation for Violin I part (Vln I) in treble clef, 2/4 time signature. It features a melodic line with a slur and a fermata. Chordal markings IV<sup>11</sup> and IV<sup>1</sup> are present. A dashed line indicates the 8<sup>va</sup> (octave) position.

Vln II Musical notation for Violin II part (Vln II) in treble clef, 2/4 time signature. It features a melodic line with a slur and a fermata. Chordal markings III<sup>7</sup> and III<sup>7</sup> are present. A dashed line indicates the 8<sup>va</sup> (octave) position.

Vla. Musical notation for Viola part (Vla.) in treble clef, 2/4 time signature. It features a melodic line with a slur and a fermata. Chordal marking III<sup>1</sup> is present. A dashed line indicates the 15<sup>ma</sup> (fifteenth) position.

Vc. Musical notation for Violoncello part (Vc.) in bass clef, 2/4 time signature. It features a melodic line with a slur and a fermata. Chordal marking I<sup>7</sup> is present. A dashed line indicates the 15<sup>ma</sup> (fifteenth) position.

Musical score for measures 196-199. The score includes parts for (sp), (sb), (sd), (kd), (N), (kt), (kp), (GP), Vln I, Vln II, Vla., and Vc. The key signature is B-flat major (BB) and the time signature is 4/4. The tempo is marked as ♩ = 62. Dynamics include *p*, *pp*, and *mp*. Fingerings and bowings are indicated with numbers and symbols like  $\hat{>}$ . The woodwind parts (N, kt, kp, GP) are mostly silent with rests. The string parts (Vln I, Vln II, Vla., Vc.) play melodic lines with various fingering and bowing instructions.

get slower

♩ = 46

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

vla.

vc.

*mf*

*p*

kempyang

*mf*

III<sup>4</sup>

IV<sup>6</sup>

III<sup>5</sup>

IV<sup>6</sup>

IV<sup>7</sup>

III<sup>3</sup>

IV<sup>3</sup>

III<sup>2</sup>

IV<sup>2</sup>

I<sup>4</sup>

II<sup>6</sup>

I<sup>5</sup>

II<sup>7</sup>

I<sup>2</sup>

II<sup>3</sup>

II<sup>2</sup>

I<sup>1</sup>

(sp) *mp*

(sb)

(sd)

(kd) *sfz*

(N)

(kt)

(kp)

(GP)

Vln I *8va* III<sup>7</sup> IV<sup>8</sup> IV<sup>9</sup> III<sup>8</sup> *15ma*

Vln II *8va* IV<sup>6</sup> IV<sup>11</sup> IV<sup>10</sup> I<sup>11</sup> *15ma*

Vla. I<sup>7</sup> II<sup>8</sup> II<sup>9</sup> I<sup>8</sup> *15ma*

Vc. II<sup>1</sup> II<sup>11</sup> III<sup>11</sup> *8va* *15ma*

Musical score for measures 208-211, featuring strings and woodwinds. The score includes parts for Soprano (sp), Alto (sb), and Tenor (sd) voices, all marked *mf*. The keyboard (kd) part is also marked *mf*. The bassoon (N) part has a *f* dynamic marking. The guitar (GP) part is marked *f*. The string section (Vln I, Vln II, Vla., Vc.) is marked *pp*. The woodwind section (kt, kp) is marked *f*. The score includes various musical notations such as dynamics, articulation, and fingering.

Measures 208-211:

- Measures 208-209: *mf* dynamics for voices and keyboard.
- Measure 210: *f* dynamic for bassoon and guitar.
- Measures 210-211: *pp* dynamics for strings.

String parts include fingering and dynamic markings:

- Vln I: *pp*,  $15^{ma}$ ,  $III^9$ ,  $IV^{11}$ ,  $III^1$ ,  $III^{11}$ ,  $15^{ma}$ ,  $III^2$
- Vln II: *pp*,  $8^{va}$ ,  $IV^9$ ,  $IV^8$ ,  $15^{ma}$ ,  $I^8$ ,  $8^{va}$ ,  $IV^7$ ,  $I^7$
- Vla.: *pp*,  $15^{ma}$ ,  $I^9$ ,  $15^{ma}$ ,  $II^{11}$ ,  $15^{ma}$ ,  $I^{11}$ ,  $II^1$ ,  $I^2$
- Vc.: *pp*,  $8^{va}$ ,  $III^{10}$ ,  $II^8$ ,  $15^{ma}$ ,  $II^7$ ,  $III^8$

Musical score for measures 212-215. The score includes parts for Soprano (sp), Alto (sb), Tenor (sd), Korbass (kd), Horn (N), Clarinet (kt), Bassoon (kp), Contrabass (GP), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), and Violoncello (Vc.).

Measure 212: Soprano (sp) has a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Alto (sb) has a melodic line starting with a quarter note G3, followed by quarter notes A3, B3, and C4. Tenor (sd) has a melodic line starting with a quarter note G2, followed by quarter notes A2, B2, and C3. Korbass (kd) has a rhythmic accompaniment of eighth notes. Horn (N), Clarinet (kt), and Bassoon (kp) are silent. Contrabass (GP) has a melodic line starting with a quarter note G1, followed by quarter notes A1, B1, and C2. Violin I (Vln I) has a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Violin II (Vln II) has a melodic line starting with a quarter note G3, followed by quarter notes A3, B3, and C4. Viola (Vla.) has a melodic line starting with a quarter note G2, followed by quarter notes A2, B2, and C3. Violoncello (Vc.) has a melodic line starting with a quarter note G2, followed by quarter notes A2, B2, and C3.

Measure 213: Soprano (sp) has a melodic line starting with a quarter note D5, followed by quarter notes E5, F5, and G5. Alto (sb) has a melodic line starting with a quarter note D4, followed by quarter notes E4, F4, and G4. Tenor (sd) has a melodic line starting with a quarter note D3, followed by quarter notes E3, F3, and G3. Korbass (kd) has a rhythmic accompaniment of eighth notes. Horn (N), Clarinet (kt), and Bassoon (kp) are silent. Contrabass (GP) has a melodic line starting with a quarter note D1, followed by quarter notes E1, F1, and G1. Violin I (Vln I) has a melodic line starting with a quarter note D4, followed by quarter notes E4, F4, and G4. Violin II (Vln II) has a melodic line starting with a quarter note D3, followed by quarter notes E3, F3, and G3. Viola (Vla.) has a melodic line starting with a quarter note D2, followed by quarter notes E2, F2, and G2. Violoncello (Vc.) has a melodic line starting with a quarter note D2, followed by quarter notes E2, F2, and G2.

Measure 214: Soprano (sp) has a melodic line starting with a quarter note E5, followed by quarter notes F5, G5, and A5. Alto (sb) has a melodic line starting with a quarter note E4, followed by quarter notes F4, G4, and A4. Tenor (sd) has a melodic line starting with a quarter note E3, followed by quarter notes F3, G3, and A3. Korbass (kd) has a rhythmic accompaniment of eighth notes. Horn (N), Clarinet (kt), and Bassoon (kp) are silent. Contrabass (GP) has a melodic line starting with a quarter note E1, followed by quarter notes F1, G1, and A1. Violin I (Vln I) has a melodic line starting with a quarter note E4, followed by quarter notes F4, G4, and A4. Violin II (Vln II) has a melodic line starting with a quarter note E3, followed by quarter notes F3, G3, and A3. Viola (Vla.) has a melodic line starting with a quarter note E2, followed by quarter notes F2, G2, and A2. Violoncello (Vc.) has a melodic line starting with a quarter note E2, followed by quarter notes F2, G2, and A2.

Measure 215: Soprano (sp) has a melodic line starting with a quarter note F5, followed by quarter notes G5, A5, and B5. Alto (sb) has a melodic line starting with a quarter note F4, followed by quarter notes G4, A4, and B4. Tenor (sd) has a melodic line starting with a quarter note F3, followed by quarter notes G3, A3, and B3. Korbass (kd) has a rhythmic accompaniment of eighth notes. Horn (N), Clarinet (kt), and Bassoon (kp) are silent. Contrabass (GP) has a melodic line starting with a quarter note F1, followed by quarter notes G1, A1, and B1. Violin I (Vln I) has a melodic line starting with a quarter note F4, followed by quarter notes G4, A4, and B4. Violin II (Vln II) has a melodic line starting with a quarter note F3, followed by quarter notes G3, A3, and B3. Viola (Vla.) has a melodic line starting with a quarter note F2, followed by quarter notes G2, A2, and B2. Violoncello (Vc.) has a melodic line starting with a quarter note F2, followed by quarter notes G2, A2, and B2.

Musical score for measures 216-218, featuring parts for (sp), (sb), (sd), (kd), (N), (kt), (kp), (GP), Vln I, Vln II, Vla., and Vc. The score includes various musical notations such as notes, rests, and fingerings, along with performance markings like *15<sup>ma</sup>*, *8<sup>va</sup>*, and fingering numbers (e.g., III<sup>7</sup>, II<sup>7</sup>, I<sup>11</sup>, IV<sup>8</sup>, IV<sup>9</sup>, IV<sup>11</sup>, IV<sup>10</sup>).

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

III<sup>7</sup> II<sup>7</sup> 15<sup>ma</sup> II<sup>8</sup> III<sup>9</sup> III<sup>10</sup> III<sup>11</sup>

15<sup>ma</sup> I<sup>11</sup> 15<sup>ma</sup> II<sup>11</sup> I<sup>11</sup> II<sup>10</sup>

I<sup>7</sup> 8<sup>va</sup> IV<sup>8</sup> 8<sup>va</sup> IV<sup>9</sup>

III<sup>1</sup> 8<sup>va</sup> IV<sup>11</sup> IV<sup>10</sup>

DD *get faster*

(sp) *f*

(sb) *f*

(sd) *f*

(kd) *f*

(N)

(kt) *f*

(kp)

(GP) *mf*

Vln I *mf* II<sup>1</sup>

Vln II *mf* I<sup>7</sup>

Vla. *mf* IV<sup>1</sup>

Vc. *mf* 8<sup>va</sup>-IV<sup>9</sup> 8<sup>va</sup>-IV<sup>8</sup>



$\text{♩} = 100$

*still getting faster*

$\text{♩} = 140$

(sp)   
 (sb)   
 (sd)   
 (kd)   
 (N)   
 (kt)   
 (kp)   
 (GP)   
 Vln I   
 Vln II   
 Vla.   
 Vc.

Musical score for measures 223-230. The score includes parts for strings (sp, sb, sd), woodwinds (kd, N, kt, kp), and chamber instruments (GP, Vln I, Vln II, Vla., Vc.). The tempo is marked as  $\text{♩} = 100$  and  $\text{♩} = 140$ , with the instruction *still getting faster*. The key signature has one sharp (F#) and the time signature is 4/8. The score features various fingering and articulation markings, including slurs, accents, and specific fingerings (e.g., II<sup>2</sup>, I<sup>1</sup>, II<sup>3</sup>, II<sup>4</sup>, II<sup>7</sup>, I<sup>5</sup>, II<sup>5</sup>, III<sup>1</sup>, III<sup>2</sup>, IV<sup>4</sup>, III<sup>5</sup>, IV<sup>5</sup>).

EE

still getting faster

$\text{♩} = 160$

231

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

*f*

*f*

*f*

*f*

II<sup>5</sup>

I<sup>4</sup>

II<sup>6</sup>

II<sup>7</sup>

I<sup>5</sup>

II<sup>4</sup>

II<sup>3</sup>

II<sup>2</sup>

IV<sup>5</sup>

III<sup>5</sup>

IV<sup>7</sup>

III<sup>3</sup>

IV<sup>3</sup>

**kethuk**

**FF**

♩ = 80

236

(sp) (sb) (sd)

(kd)

(N)

(kt) (kp)

(GP)

Vln I

Vln II

Vla.

Vc.

(sp)

(sb)

(sd)

(kd)

(N)

(kt)

(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

(15<sup>ma</sup>) I<sup>10</sup>

I<sup>1</sup> IV<sup>1</sup> I<sup>3</sup> IV<sup>3</sup> IV<sup>4</sup>

II<sup>8</sup> 15<sup>ma</sup> II<sup>7</sup> III<sup>7</sup> II<sup>5</sup> II<sup>4</sup> III<sup>4</sup>

(8<sup>va</sup>) IV<sup>11</sup> II<sup>1</sup> III<sup>3</sup> II<sup>3</sup> III<sup>5</sup>

I<sup>8</sup> IV<sup>6</sup> IV<sup>4</sup> I<sup>3</sup>

even a little faster until the end

(sp) *ff*

(sb) *ff*

(sd) *ff*

(kd) *ff*

(N)

(kt) *kethuk*

(kp)

(GP) *f*

Vln I *ff* IV<sup>5</sup> I<sup>7</sup> IV<sup>7</sup> 15<sup>ma</sup> I<sup>9</sup> I<sup>10</sup>

Vln II *ff* III<sup>4</sup> II<sup>1</sup> III<sup>1</sup> 15<sup>ma</sup> III<sup>11</sup> 8<sup>va</sup> IV<sup>11</sup>

Vla. *ff* II<sup>5</sup> II<sup>7</sup> 8<sup>va</sup> III<sup>9</sup> III<sup>10</sup>

Vc. *ff* IV<sup>1</sup> 15<sup>ma</sup> II<sup>11</sup>

(sp)

(sb)

(sd)

(kd)

(N)

(kt)  
(kp)

(GP)

Vln I

Vln II

Vla.

Vc.

The score consists of nine staves. The top three staves are for strings: (sp) Soprano Part, (sb) Subpart, and (sd) Soloist. The next three staves are for woodwinds: (kd) Clarinet, (N) Bassoon, and (kt/kp) Trumpet. The bottom three staves are for woodwinds: Vln I, Vln II, Vla., and Vc. The score includes various musical notations such as notes, rests, and articulations. Specific markings include  $15^{ma}$ ,  $8^{va}$ ,  $IV^{10}$ ,  $IV^{11}$ ,  $III^1$ ,  $IV^2$ ,  $IV^3$ ,  $III^8$ ,  $III^7$ ,  $8^{va}-IV^7$ ,  $III^5$ ,  $8^{va}$ ,  $II^{10}$ ,  $II^1$ ,  $IV^1$ ,  $II^3$ ,  $II^9$ ,  $II^7$ , and  $I^6$ . The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

"alok" - vocal anticipation before gong

(sp) *f*  
 (sb) *f*  
 (sd) *f*  
 (kd) *f* *pp*  
 (N) *f*  
 (kt) *f*  
 (kp) *f*  
 (GP) *f*  
 Vln I *f* *pp*  
 Vln II *f* *pp*  
 Vla. *f* *pp*  
 Vc. *f* *pp*

# Ghost Estates

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for String Quartet

Graham Flett | 2014-2016





# Ghost Estates for String Quartet

Graham Flett | 2014-2016

*Written in memory and in dedication to Bob Gilmore.*

## Guide for string players

### 1. Scordatura

Appearing below is a visual explanation of the scordatura for each instrument.

Please note that, with the exception of the viola, each performer is responsible for re-tuning one string on their instrument.

The image displays musical notation for four string instruments: Violin I, Violin II, Viola, and Cello. Each instrument has two staves: 'Sounding' (the pitch heard) and 'Strings' (the pitch written on the instrument).  
- **Violin I:** The sounding staff shows a sharp sign on the second line (F#) with a circled '-14' above it. The strings staff shows a natural sign on the second line (F).  
- **Violin II:** The sounding staff shows a sharp sign on the second line (F#) with a circled '-31' above it. The strings staff shows a natural sign on the second line (F).  
- **Viola:** The sounding staff shows a sharp sign on the second line (F#) with a circled '-31' above it. A dashed box encloses the sharp sign and the '-31' on the sounding staff. The strings staff shows a natural sign on the second line (F).  
- **Cello:** The sounding staff shows a sharp sign on the second line (F#) with a circled '-14' above it. The strings staff shows a natural sign on the second line (F).

### 2. Cents

The encircled numbers are cent deviations\* from the written pitch. These occur only in the sounding staff. Performers should make sure that their re-tuned strings match up with what is written above. How to achieve this is explained in the next section. The viola's 3rd string (G) is retuned up by a quarter tone.

\* cent deviations are a theoretical division of one semi-tone. One semi-tone is represented by an increase / decrease of 100 cents.

It is generally noted that differences smaller than 5 cents cannot be perceived. However, in this score they have been included, largely to assist the composer with analysis.

### 3. Tuning the Scordatura to the Specific Harmonics from the Cello (\*see note)

**Step 1:**

**Cello tuning:** Strings IV, III, and II may be tuned to equal temperament or pure 5ths, however, such a small distinction will accumulate throughout the ensemble. For this explanation tunings (i.e. cent numbers) were conceived with strings IV, III, II being in equal temperament.

**Step 2:**  
To tune the scordatura string on the cello play the 5th harmonic on the 2nd string (sul D).  
This provides a clear reference for the re-tuning of string I (sul A).  
**IMPORTANT:** Please tune this way as it ensures that the re-tuned string is in **just intonation** as opposed to equal temperament or another tuning.

Note: The F# will be 2 octaves higher.

**Step 4:**

**Violin II tuning:**

The cello plays the 7th harmonic\* on their 3rd string. Violin II tunes their string IV to this pitch.

\*This isn't a *common practice* harmonic, but it is very possible to play this pitch by playing a harmonic where you would play a slightly flat F (on string III, sul G).

Violin II can then double-check this pitch (at the same octave) by playing the following harmonic **at this position on the re-tuned string**.

**Step 5:**

**Tuning the Viola (part 1)**

The cellist plays the 7th harmonic\* on string II. The viola then tunes their 2nd string (sul D) to this pitch.

**Step 6:**

**Tuning the Viola (part 2)**

The cellist plays the 11th harmonic (\*see note) on their 2nd string.

The viola then tunes their 2nd string (sul D) to this pitch.

Alternately, this pitch can be found by using a tuner and tuning the 3rd string a quarter tone higher.

\* The 11th harmonic can be found very high on the string, very close to the bridge. If this is too difficult, the above artificial harmonic can be played (on any string) and this will provide a suitable reference (only 1 cent lower).

The pitch can be double-checked (at the same octave) by playing the following harmonic. (please note the alto clef)

The pitch can be double-checked by playing the following harmonic. (note the difference in octaves)

**Step 7:**

After following the above procedure the quartet should now be "in tune" and thus ready to play the piece.

**\*Note:** A tuner could be used to acquire the same results as I have described above. However, this method establishes a better understanding of the scordatura and in doing so, I believe, the string-quartet will have a better knowledge and understanding of how their individual pitches relate as a whole.

#### 4. Open Strings and Natural Harmonics

This piece essentially consists of *the string quartet playing natural harmonics* (and open strings) on the strings of their instruments. Occasionally they are instructed to play an artificial harmonic, but more often the music prefers the more characteristic sound of natural harmonics.

This situation in combination with a scordatura-tuning can create notational challenges. Please accept I am still fine-tuning this composition and I am building upon a collaboration I had with Canada's **Bozzini Quartet** in 2011, where many of the approaches and techniques used to notate this idea were personally recommended to me.

#### 5. Techniques and Notation Explained

The following explanation is to help the performer understand how specific natural harmonics can be played (ranging from the fundamental, open string, to the 11th harmonic).

The use of a string indication (in Roman numerals) plus a superscripted number serve to form a combined indication instructing the musician to the specific harmonic they should produce on a specified string. Thus:

$\text{IV}^2$  = 4th string, 2nd harmonic

or

$\text{II}^{11}$  = 2nd string, 11th harmonic

Note 1: This instruction should never be confused with Baroque continuo practice (the results would be very very different!).

Note 2: There are often a range of options to produce the specified sounds. However the composer has tried to accommodate the musician by providing the most dependable and pragmatic way of achieving the sounds in the piece. As well as keeping the player in a particular region of the instrument when playing a succession of certain harmonics.

Note 3: The performer is free to adapt their part and find alternatives. The only condition with doing this is that the performer should (unless faced with an extreme difficulty) maintain playing on the same string so that the sonority of that specified string is maintained.

#### 6a. Approximate Position of Desired Harmonics

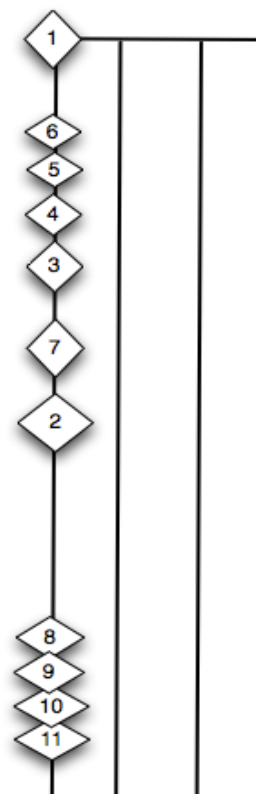
The diagram to the right provides an approximation of where all the natural harmonics (in this piece) can be found.

**Note** > Natural Harmonics (for the **8th, 9th, 10th, and 11th** harmonics):

These harmonics are **always tricky to find**, but when in consultation with the Bozzini Quartet I was informed that playing them close to the bridge was a reliable way to execute them (even though they can also be found on the fingerboard between the 6th harmonic extending to the nut of the instrument).

However, playing these less standard natural harmonics (in this high position) will involve the removal of the player's thumb from behind the neck — which is by and large is considered unorthodox for most violinists and violists. Furthermore, playing this "high-up" inherently implies that the performer will have to bow the string *sul ponticello*.

In this piece, if it is easier for the musician to play the 8th, 9th, 10th, or 11th harmonics (or any other harmonic for that matter) in a different position than written, it is perfectly acceptable to do this. However, the only condition being that **the pitch needs to be found on the indicated string**. This is largely because the timbre achieved from this specification is an important aspect within the composition.



6b. Detailed Position of Desired Harmonics (violin 1, violin 2, viola, and cello)

Violin I

Listed ways of playing harmonics up to the 11th partial.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)  
 bottom staff = finger position

IV

III

II

\*scordatura string

I

Violin II

Listed ways of playing harmonics up to the 11th partial.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)  
bottom staff = finger position

\*scordatura string

IV

III

II

I

Viola

Listed ways of playing harmonics up to the 11th partial.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)  
bottom staff = finger position

IV

Diagram IV: Shows harmonics IV<sup>2</sup> through IV<sup>11</sup>. The top staff (sounding pitch) has circled numbers: +2, -14, +2, -31, +4, -14, and #2. The bottom staff (finger position) shows notes on the strings with finger positions indicated by dots. Harmonics IV<sup>8</sup>, IV<sup>9</sup>, IV<sup>10</sup>, and IV<sup>11</sup> are marked with a dashed line and the label 8<sup>va</sup>.

III

\*scordatura string

Diagram III: Shows harmonics III<sup>2</sup> through III<sup>11</sup>. The top staff (sounding pitch) has circled numbers: +1, -15, +1, -32, -18, +3, and \*-15. The bottom staff (finger position) shows notes on the strings with finger positions indicated by dots. Harmonics III<sup>8</sup>, III<sup>9</sup>, III<sup>10</sup>, and III<sup>11</sup> are marked with a dashed line and the label 8<sup>va</sup>.

II

\*scordatura string

Diagram II: Shows harmonics II<sup>2</sup> through II<sup>11</sup>. The top staff (sounding pitch) has circled numbers: -31, -31, -29, -31, -29, \*-2, -12, -31, -27, -29, and \*-30. The bottom staff (finger position) shows notes on the strings with finger positions indicated by dots. Harmonics II<sup>8</sup>, II<sup>9</sup>, II<sup>10</sup>, and II<sup>11</sup> are marked with a dashed line and the label 15<sup>ma</sup>.

I

Diagram I: Shows harmonics I<sup>2</sup> through I<sup>11</sup>. The top staff (sounding pitch) has circled numbers: +2, -14, +2, -31, +4, -14, and #2. The bottom staff (finger position) shows notes on the strings with finger positions indicated by dots. Harmonics I<sup>8</sup>, I<sup>9</sup>, I<sup>10</sup>, and I<sup>11</sup> are marked with a dashed line and the label 8<sup>va</sup>.

Cello

Listed ways of playing harmonics up to the 11th partial.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)  
 bottom staff = finger position

**IV**

**III**

**II**

\*scordatura string

**I**



7a. Notation: indicating harmonics (non-traditional)

In the above figure (a) traditional harmonic (3rd partial on the 4th string) is notated. In the above figure (b) harmonics are notated in the manner found in Ghost Estates; whereby, a roman numeral refers to the string and a superscripted number indicates the sounding partial.

7b. Notation: harmonics inferred from context

The above extract (see the outlined boxes) demonstrates how the 'roman numeral harmonic indications' are not present over every note; thus, they are not present when they can be inferred from the musical context.

7c. Notation: open string and left-hand pizzicato

The above extract details how open strings are specified:

- a) shows a standard left hand pizzicato.
- b) shows an open string that is played with the bow (arco). In this case the Roman numeral indication with a superscripted "1" is used.

This score is a performance version.  
The actual pitches can be discerned by  
cross-referencing the played pitches  
(fingered positions) with the scordatura,  
which is explained in the front matter  
of this score. Please see the latter for  
further detail and explanation.

Graham Flett

# Ghost Estates

String Quartet

♩ = 65

A

Violin I: *ppp* *mp* *ppp* *f* *p* *pp* *mp*

Violin II: *pp* *mp* *p* *mp* *p*

Viola: *ppp* *mp* *pp* *mf* *p* *pp* *f* *pp* *f*

Cello: *ppp* *mf* *p* *mf* *p* *mf* *p*

Violin I fingering: IV<sup>5</sup>, IV<sup>5</sup>, III<sup>4</sup>, IV<sup>5</sup>, III<sup>4</sup>, IV<sup>6</sup>

Violin II fingering: III<sup>3</sup>, IV<sup>4</sup>, III<sup>3</sup>, III<sup>2</sup>

Viola fingering: II<sup>5</sup>, II<sup>5</sup>, I<sup>4</sup>, II<sup>5</sup>, I<sup>5</sup>

Cello fingering: II<sup>4</sup>, II<sup>4</sup>, II<sup>3</sup>

Vln. I: *pp* *p* *pp* *pp* *f* *mp*

Vln. II: *p* *mp* *f* *mp*

vla.: *pp* *ppp* *p* *pp* *f* *p*

Vlc.: *p* *ppp* *f*

Vln. I fingering: IV<sup>7</sup>, III<sup>6</sup>, IV<sup>7</sup>, IV<sup>8</sup>, III<sup>7</sup>, IV<sup>8</sup>

Vln. II fingering: IV<sup>2</sup>, IV<sup>11</sup>

Viola fingering: II<sup>7</sup>, I<sup>6</sup>, I<sup>7</sup>, II<sup>8</sup>

Violoncello fingering: II<sup>2</sup>, II<sup>11</sup>

Violoncello performance instruction: *l.v.*

Ghost Estates

2

Musical score for measures 10-12, featuring four staves: Vln. I, Vln. II, Vla., and Vlc. The score includes dynamic markings (mp, pp, p, mf, f) and fingering/positioning annotations (e.g., 8<sup>va</sup>, 15<sup>ma</sup>, IV<sup>9</sup>, III<sup>9</sup>, IV<sup>10</sup>, I<sup>10</sup>, II<sup>10</sup>, I<sup>9</sup>, III<sup>10</sup>, II<sup>10</sup>).

B

Musical score for measures 13-16, featuring four staves: Vln. I, Vln. II, Vla., and Vlc. The score includes dynamic markings (mp, ppp, mf, p, pp, mf) and fingering/positioning annotations (e.g., 8<sup>va</sup>, IV<sup>11</sup>, III<sup>11</sup>, III<sup>2</sup>, IV<sup>8</sup>, IV<sup>7</sup>, I<sup>7</sup>, IV<sup>6</sup>, II<sup>11</sup>, I<sup>2</sup>, IV<sup>1</sup>, III<sup>9</sup>, II<sup>7</sup>, III<sup>7</sup>).

Musical score for measures 17-20, featuring four staves: Vln. I, Vln. II, Vla., and Vlc. The score includes dynamic markings (p, mp, f, p, mf, pp, mp) and fingering/positioning annotations (e.g., III<sup>3</sup>, III<sup>4</sup>, II<sup>3</sup>, III<sup>5</sup>, IV<sup>5</sup>, I<sup>6</sup>, IV<sup>4</sup>, I<sup>3</sup>, I<sup>4</sup>, II<sup>5</sup>, III<sup>5</sup>, III<sup>4</sup>).

**C**

21

Vln. I:  $II^5$ ,  $III^7$ ,  $15^{ma}-II^7$ ,  $III^8$ . Dynamics: *fp*, *pp*, *mf*, *pp*, *mp*.

Vln. II:  $IV^2$ ,  $15^{ma}-I^{11}$ ,  $I^1$ . Dynamics: *fp*, *p*.

Vla.:  $IV^5$ ,  $IV^6$ ,  $8^{va}-IV^6$ ,  $15^{ma}-I^8$ . Dynamics: *pp*, *mp*.

Vlc.:  $III^2$ . Dynamics: *mp*. *l.v.*

24

Vln. I:  $15^{ma}-III^9$ ,  $II^8$ ,  $III^{10}$ ,  $II^9$ ,  $15^{ma}-III^{11}$ . Dynamics: *pp*, *mp*, *ppp*, *f*, *pp*, *fp*.

Vln. II:  $15^{ma}-II^{11}$ ,  $15^{ma}-II^{10}$ ,  $15^{ma}-I^9$ ,  $II^9$ . Dynamics: *pp*, *p*, *f*, *p*.

Vla.:  $(15^{ma})$ ,  $15^{ma}-I^9$ ,  $IV^9$ ,  $IV^{10}$ . Dynamics: *ppp*, *mp*.

Vlc.:  $8^{va}-IV^{11}$ ,  $8^{va}-III^9$ ,  $III^8$ . Dynamics: *mp*, *mf*, *p*.

**D**

29

Vln. I:  $15^{ma}-II^{11}$ . Dynamics: *p*, *pp*, *mp*.

Vln. II:  $I^7$ ,  $II^7$ ,  $I^6$ ,  $I^5$ . Dynamics: *p*, *mf*, *mp*.

Vla.:  $(arco) I^1$ ,  $IV^2$ ,  $IV^3$ . Dynamics: *mp*, *p*, *mf*, *pp*.

Vlc.:  $III^7$ ,  $IV^7$ ,  $IV^6$ . Dynamics: *pp*, *mp*, *mp*.

E

32

Vln. I *mp* II<sup>4</sup> I<sup>4</sup> II<sup>5</sup> II<sup>6</sup> I<sup>6</sup> *ppp* *f*

Vln. II *mp* I<sup>4</sup> II<sup>4</sup> II<sup>3</sup> II<sup>2</sup> *p*

Vla. IV<sup>5</sup> III<sup>4</sup> III<sup>5</sup> IV<sup>7</sup>

Vlc. IV<sup>5</sup> III<sup>3</sup> IV<sup>3</sup>

35

Vln. I *p* II<sup>8</sup> *mp* II<sup>9</sup> *pp* II<sup>10</sup>

Vln. II *mp* I<sup>1</sup> *mf* *mp* II<sup>10</sup> II<sup>9</sup>

Vla. *f* III<sup>7</sup> *p* III<sup>8</sup> *mp* III<sup>9</sup> *f* *p* III<sup>9</sup> *pp*

Vlc. IV<sup>1</sup> *pp* *mp* *mp* I<sup>11</sup> *p* I<sup>10</sup> *pp*

F

39

Vln. I *ppp* II<sup>11</sup> I<sup>1</sup> *p* *pp* ord. arco II<sup>1</sup>

Vln. II *p* III<sup>9</sup> *pp* II<sup>7</sup>

Vla. *8va* IV<sup>11</sup> (arco) II<sup>1</sup> *p* *mp*

Vlc. *p* I<sup>9</sup> *f* I<sup>8</sup> *pp* *mp* *fp*

G

Musical score for section G, measures 43-45. The score is in 4/4 time and features four staves: Vln. I, Vln. II, Vla., and Vlc. Measure 43 starts with a *p* dynamic. Vln. I has an *(arco)* marking and a *sfz* dynamic. Vln. II has a *pp* dynamic that increases to *mp* and then *p sfz*. Vla. has a *p* dynamic that increases to *pp*. Vlc. has a *p* dynamic. Measure 44 continues with various dynamics and includes a *sfz* marking. Measure 45 ends with a *mp* dynamic. Fingering numbers (I-IV) are indicated above notes.

Musical score for section G, measures 46-48. The score is in 4/4 time and features four staves: Vln. I, Vln. II, Vla., and Vlc. Measure 46 starts with a *f* dynamic. Vln. I has a *p* dynamic. Vln. II has a *f* dynamic. Vla. has a *f* dynamic. Vlc. has a *< f* dynamic. Measure 47 continues with various dynamics and includes a *ppp* dynamic. Measure 48 ends with a *mp* dynamic. Fingering numbers (I-IV) are indicated above notes.

H

Musical score for section H, measures 49-51. The score is in 4/4 time and features four staves: Vln. I, Vln. II, Vla., and Vlc. Measure 49 starts with a *pp* dynamic. Vln. I has a *mp* dynamic. Vln. II has a *pp* dynamic. Vla. has a *mp* dynamic. Vlc. has a *pp* dynamic. Measure 50 continues with various dynamics and includes a *sfz* marking. Measure 51 ends with a *mp* dynamic. Fingering numbers (I-IV) and octave markings (*8<sup>va</sup>*, *15<sup>ma</sup>*) are indicated above notes.

I

53

Vln. I *8va* *IV<sup>9</sup>*

Vln. II *15<sup>ma</sup>-II<sup>10</sup>* *15<sup>ma</sup>-II<sup>9</sup>* *p* *f*

Vla. *8va* *III<sup>10</sup>* *III<sup>11</sup>* *8va* *mp* *f*

Vlc. *15<sup>ma</sup>-II<sup>10</sup>* *15<sup>ma</sup>-II<sup>9</sup>* *mf* *p* *f*

J

54

Vln. I *IV<sup>1</sup>* *III<sup>1</sup>* *IV<sup>2</sup>* *pp*

Vln. II *15<sup>ma</sup>-II<sup>8</sup>* *15<sup>ma</sup>-II<sup>7</sup>* *I<sup>6</sup>* *15<sup>ma</sup>-I<sup>6</sup>* *pp* *mp*

Vla. *15<sup>ma</sup>-II<sup>11</sup>* *II<sup>2</sup>* *I<sup>1</sup>* *pp* *mp*

Vlc. *I<sup>7</sup>* *II<sup>7</sup>* *I<sup>6</sup>* *pp* *mp*

57

Vln. I *IV<sup>4</sup>* *III<sup>4</sup>* *p* *mf* *p* *mf* *f*

Vln. II *15<sup>ma</sup>-II<sup>6</sup>* *II<sup>5</sup>* *IV<sup>4</sup>* *III<sup>3</sup>* *f* *mp* *mf* *f*

Vla. *I<sup>3</sup>* *II<sup>4</sup>* *II<sup>5</sup>* *III<sup>3</sup>* *I<sup>5</sup>* *p* *mp > pp* *mf* *fp* *mp*

Vlc. *II<sup>6</sup>* *II<sup>5</sup>* *I<sup>3</sup>* *II<sup>3</sup>* *f* *mp* *mf* *fp* *p* *pp*

**K**

62 III<sup>6</sup> p f III<sup>7</sup> mp  
Vln. I  
Vln. II arco IV<sup>2</sup> mp pp mf pp p  
Vla. II<sup>7</sup> I<sup>6</sup> p mf I<sup>7</sup>  
Vlc. II<sup>2</sup> II<sup>1</sup> 15<sup>ma</sup>-II<sup>11</sup> p mf p fp

**L**

66 III<sup>8</sup> 15<sup>ma</sup> p mf IV<sup>9</sup> 8<sup>va</sup>  
Vln. I  
Vln. II 8<sup>va</sup> IV<sup>10</sup> 15<sup>ma</sup> I<sup>11</sup> 8<sup>va</sup> IV<sup>9</sup> mp mf f p  
Vla. 15<sup>ma</sup> II<sup>9</sup> I<sup>8</sup> 15<sup>ma</sup> II<sup>10</sup> mp f p  
Vlc. 8<sup>va</sup> III<sup>11</sup> II<sup>10</sup> 15<sup>ma</sup> II<sup>9</sup> p ppp f p

**M**

70 8<sup>va</sup> IV<sup>11</sup> pp II<sup>1</sup> III<sup>3</sup> mf p mf  
Vln. I  
Vln. II 8<sup>va</sup> IV<sup>8</sup> 8<sup>va</sup> IV<sup>7</sup> I<sup>7</sup> IV<sup>6</sup> I<sup>6</sup> pp mf  
Vla. 15<sup>ma</sup> I<sup>10</sup> I<sup>11</sup> arco I<sup>1</sup> IV<sup>2</sup> I<sup>3</sup> pp ppp p mf  
Vlc. 15<sup>ma</sup> II<sup>8</sup> II<sup>7</sup> III<sup>7</sup> III<sup>6</sup> pp mf p mf



75

Violin I: III<sup>4</sup> (p), mf, II<sup>3</sup> (p, mf, p, f)

Violin II: IV<sup>4</sup> (mf), I<sup>5</sup>, IV<sup>4</sup> (p), I<sup>5</sup> (mp), I<sup>5</sup> (mf), IV<sup>4</sup>

Viola: IV<sup>3</sup> (mf), I<sup>4</sup> (mp), I<sup>4</sup> (p), IV<sup>3</sup>

Violoncello: III<sup>5</sup> (mf), II<sup>4</sup> (mp), III<sup>5</sup> (p), II<sup>4</sup> (mp), mf, pp, III<sup>5</sup> (p)

N

79

Violin I: III<sup>6</sup> (mf), pp, II<sup>6</sup> (mp)

Violin II: IV<sup>3</sup> (mf), IV<sup>2</sup> (mp), I<sup>2</sup> (p), mp

Viola: IV<sup>4</sup> (mf), IV<sup>5</sup> (mp), I<sup>7</sup> (mp)

Violoncello: II<sup>2</sup> (mf), III<sup>2</sup> (mp)

O

84

Violin I: 15<sup>ma</sup> III<sup>7</sup> (pp, mf, pp), 15<sup>ma</sup> III<sup>9</sup> (mf), 15<sup>ma</sup> II<sup>9</sup> (pp)

Violin II: 15<sup>ma</sup> I<sup>11</sup> (p, mp, f), 15<sup>ma</sup> II<sup>11</sup> (mf), 15<sup>ma</sup> I<sup>9</sup> (p)

Viola: 8<sup>va</sup> IV<sup>7</sup> (p), 8<sup>va</sup> IV<sup>8</sup> (mf), 8<sup>va</sup> IV<sup>8</sup> (pp, mf)

Violoncello: mp, sul tasto, pp, 8<sup>va</sup> III<sup>10</sup> (pp, fp), 8<sup>va</sup> IV<sup>1</sup> (p)

88 (15<sup>ma</sup>)

Vln. I *f* *mp* *f* *mf* l.v.

Vln. II (15<sup>ma</sup>) I<sup>9</sup> 15<sup>ma</sup>-II<sup>9</sup> 15<sup>ma</sup> I<sup>7</sup> II<sup>8</sup>

Vla. 8<sup>va</sup> IV<sup>9</sup> 8<sup>va</sup>-IV<sup>10</sup> 8<sup>va</sup>-IV<sup>11</sup> *f* *mp* *f* *mute*

Vlc. (8<sup>va</sup>) III<sup>7</sup> *mf* *pp* *mf*

92 **P** col legnospiccato

Vln. I I<sup>1</sup> II<sup>2</sup> II<sup>3</sup> II<sup>4</sup> *p* *mf* *mf*

Vln. II II<sup>7</sup> I<sup>6</sup> II<sup>7</sup> I<sup>6</sup> I<sup>5</sup> II<sup>5</sup> *mp* *mf*

Vla. IV<sup>2</sup> III<sup>1</sup> III<sup>2</sup> IV<sup>4</sup> *p* *f* *p* *mf* *sfx*

Vlc. IV<sup>7</sup> III<sup>6</sup> IV<sup>7</sup> III<sup>4</sup> *p* *pp* *p* *sfx* *mf*

96 *rit.*

Vln. I I<sup>5</sup> II<sup>7</sup> I<sup>6</sup> *p* *f* *pp* *mp* *pp*

Vln. II II<sup>4</sup> II<sup>3</sup> I<sup>2</sup> II<sup>2</sup> I<sup>1</sup> *p* *f* *mf* *mp* *p*

Vla. IV<sup>6</sup> III<sup>5</sup> IV<sup>7</sup> *mp* *pp* *fp* *f* *mp* *pp*

Vlc. IV<sup>4</sup> III<sup>2</sup> IV<sup>2</sup> *mp* *ppp* *mp*

**Q** ♩ = 53

100

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *mf sfz*

Vla. *pp* *mp* *p* *sul tasto*

Vlc. *mp* *sfz* *mp* *p* *mp*

II<sup>8</sup> I<sup>8</sup> II<sup>9</sup> I<sup>10</sup> I<sup>11</sup>

15<sup>ma</sup> III<sup>11</sup> II<sup>9</sup> 8<sup>va</sup> III<sup>8</sup> III<sup>9</sup> 8<sup>va</sup> IV<sup>11</sup> III<sup>10</sup> III<sup>7</sup> III<sup>8</sup> III<sup>9</sup> III<sup>10</sup> III<sup>11</sup> I<sup>9</sup> I<sup>8</sup>

104

Vln. I *mf* *p* *f* *pp*

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

Vla. *mf* *mp* *mp*

Vlc. *mf* *mf* *f* *p* *mf*

(15<sup>ma</sup>)<sup>-</sup> VI<sup>1</sup> I<sup>2</sup> arco I<sup>3</sup> III<sup>7</sup> III<sup>6</sup> III<sup>11</sup> III<sup>2</sup> II<sup>1</sup> III<sup>3</sup> II<sup>2</sup> IV<sup>6</sup> IV<sup>7</sup> IV<sup>5</sup> I<sup>6</sup>

108

Vln. I *p* *mp* *f* *mp*

Vln. II *p* *mp* *f* *mp*

Vla. *pp* *mp* *f* *mp*

Vlc. *pp* *p* *mp* *f* *pp* *mp*

I<sup>4</sup> IV<sup>3</sup> IV<sup>4</sup> I<sup>5</sup> I<sup>6</sup> II<sup>4</sup> IV<sup>3</sup> I<sup>3</sup> III<sup>4</sup> II<sup>3</sup> III<sup>5</sup> II<sup>4</sup> III<sup>6</sup> II<sup>6</sup> I<sup>5</sup> IV<sup>6</sup> I<sup>4</sup> IV<sup>3</sup> I<sup>4</sup> I<sup>3</sup>

112 I<sup>6</sup> IV<sup>6</sup> 15<sup>ma</sup> IV<sup>7</sup> I<sup>8</sup> 15<sup>ma</sup> I<sup>9</sup> 8<sup>va</sup> IV<sup>9</sup>

Vln. I *f* *pp* *mp* *p* *fp* *mp* *pp* *fp*

Vln. II *f* *mp* *mp* *pp* *fp*

Vla. III<sup>6</sup> II<sup>6</sup> III<sup>7</sup> 8<sup>va</sup> II<sup>7</sup> III<sup>8</sup> II<sup>8</sup> III<sup>9</sup> 15<sup>ma</sup> II<sup>9</sup> *sfz* *pp* *mp* *p* *mp* *sfz* *mf* *fp*

Vlc. IV<sup>2</sup> arco IV<sup>1</sup> 15<sup>ma</sup> I<sup>11</sup> IV<sup>1</sup> 15<sup>ma</sup> I<sup>10</sup> 15<sup>ma</sup> II<sup>10</sup> *f* *p* *mp* *mf* *ppp* *mp* *mf* *fp*

R

117 8<sup>va</sup> IV<sup>10</sup> 8<sup>va</sup> IV<sup>11</sup> IV<sup>2</sup> IV<sup>2</sup>

Vln. I *p* *mp* *mf* *p* *pp*

Vln. II 15<sup>ma</sup> I<sup>8</sup> II<sup>7</sup> I<sup>6</sup> *p* *mf* *mf*

Vla. 8<sup>va</sup> III<sup>11</sup> II<sup>2</sup> arco I<sup>1</sup> II<sup>2</sup> *p* *mf*

Vlc. 15<sup>ma</sup> II<sup>9</sup> II<sup>7</sup> I<sup>6</sup> *p* *sfz* *mf* *p* *pp*

S

121 IV<sup>4</sup> IV<sup>5</sup> III<sup>4</sup> IV<sup>6</sup>

Vln. I *f* *p* *mf* *sfz*

Vln. II II<sup>6</sup> III<sup>3</sup> IV<sup>4</sup> III<sup>2</sup> *f* *mp* *p* *f* *sfz*

Vla. II<sup>3</sup> I<sup>3</sup> II<sup>4</sup> I<sup>4</sup> II<sup>4</sup> *f* *f* *p* *mf* *pp* *fp*

Vlc. II<sup>5</sup> II<sup>4</sup> I<sup>3</sup> *f* *p* *mf*

**T**

126

Vln. I: *mf* *IV*<sup>7</sup> *f* *pp* *sfz* *f* *15<sup>ma</sup>-III*<sup>8</sup>

Vln. II: *pp* *mf* *8<sup>va</sup>-IV*<sup>10</sup> *mf* *ff*

Vla.: *mp* *sfz* *I*<sup>6</sup> *II*<sup>7</sup> *I*<sup>7</sup> *15<sup>ma</sup>-II*<sup>9</sup> *mf* *ff*

Vlc.: *mp* *p* *f* *15<sup>ma</sup>-II*<sup>11</sup> *mf* *mute* *15<sup>ma</sup>-II*<sup>10</sup> *mp* *ff*

129

Vln. I: *p* *f* *pp* *mp* *pp* *f* *8<sup>va</sup>-IV*<sup>10</sup> *15<sup>ma</sup>-III*<sup>9</sup> *8<sup>va</sup>-IV*<sup>10</sup> *8<sup>va</sup>-IV*<sup>11</sup>

Vln. II: *mp* *pp* *mp* *sfz* *15<sup>ma</sup>-II*<sup>10</sup>

Vla.: *mp* *p* *mf* *mp* *15<sup>ma</sup>-II*<sup>10</sup> *15<sup>ma</sup>-I*<sup>9</sup> *15<sup>ma</sup>-I*<sup>10</sup> *II*<sup>11</sup>

Vlc.: *mp* *p* *mf* *mp* *15<sup>ma</sup>-II*<sup>9</sup> *8<sup>va</sup>-III*<sup>10</sup> *8<sup>va</sup>-III*<sup>9</sup>

132

$\text{♩} = 58$

Vln. I: *mf* *sfz* *III*<sup>11</sup> *III*<sup>1</sup>

Vln. II: *pp* *f* *8<sup>va</sup>-IV*<sup>8</sup> *8<sup>va</sup>-IV*<sup>7</sup> *mf*

Vla.: *mp* *mf* *I*<sup>10</sup> *15<sup>ma</sup>-I*<sup>11</sup> *(arco)* *I*<sup>1</sup> *p* *f* *sfz*

Vlc.: *p* *f* *8<sup>va</sup>-III*<sup>9</sup> *15<sup>ma</sup>-II*<sup>8</sup> *II*<sup>7</sup> *p* *f* *II*<sup>6</sup> *mp* *f*

U  $\text{♩} = 62$

136

Vln. I: III<sup>3</sup> (p), III<sup>4</sup> (f), II<sup>4</sup> (p < f), II<sup>4</sup> (p < f)

Vln. II: I<sup>6</sup> (pp), I<sup>5</sup> (mp), IV<sup>4</sup> (pp > sfz), IV<sup>3</sup> (p < f)

Vla.: IV<sup>2</sup> (mf), IV<sup>3</sup> (< ff), IV<sup>3</sup> (mp), I<sup>5</sup> (mf), IV<sup>4</sup> (p)

Vlc.: III<sup>6</sup> (mf), III<sup>5</sup> (p), III<sup>4</sup> (f), III<sup>4</sup> (mp), II<sup>3</sup> (pp < fp)

140

Vln. I: III<sup>6</sup> (p), III<sup>7</sup> (mf), III<sup>7</sup> (sfz), II<sup>7</sup> (mp), III<sup>8</sup> (p), III<sup>8</sup> (pp), III<sup>8</sup> (mf)

Vln. II: IV<sup>2</sup> (mf), IV<sup>2</sup> (p), I<sup>1</sup> (f), I<sup>1</sup> (pp), I<sup>11</sup> (sfz)

Vla.: IV<sup>5</sup> (< f >), IV<sup>5</sup> (mp), IV<sup>5</sup> (f), IV<sup>5</sup> (pp), I<sup>8</sup> (f), I<sup>8</sup> (p), I<sup>8</sup> (mf)

Vlc.: III<sup>3</sup> (mp), II<sup>2</sup> (p), II<sup>2</sup> (f), mute (mp), IV<sup>1</sup> (p), IV<sup>1</sup> (f), III<sup>11</sup> (mp), III<sup>11</sup> (pp), III<sup>11</sup> (mf)

V

144

Vln. I: III<sup>10</sup> (pp), III<sup>10</sup> (f), II<sup>9</sup> (15<sup>ma</sup>), II<sup>9</sup> (15<sup>ma</sup>), II<sup>9</sup> (15<sup>ma</sup>)

Vln. II: II<sup>10</sup> (15<sup>ma</sup>), II<sup>10</sup> (15<sup>ma</sup>), II<sup>10</sup> (15<sup>ma</sup>), II<sup>10</sup> (15<sup>ma</sup>)

Vla.: IV<sup>8</sup> (8<sup>va</sup>, mf), IV<sup>9</sup> (8<sup>va</sup>, mp), IV<sup>9</sup> (8<sup>va</sup>, f), IV<sup>9</sup> (8<sup>va</sup>, p), II<sup>10</sup> (f)

Vlc.: III<sup>10</sup> (8<sup>va</sup>, mf), IV<sup>10</sup> (8<sup>va</sup>, mp), III<sup>9</sup> (8<sup>va</sup>, mf), III<sup>9</sup> (8<sup>va</sup>, f)

147

vln. I *mf* *ff* *mf* *pp*

vln. II *mf* *p* *fp* *pp*

vla. *mf* *p* *pp*

vcl. *mf* *mp* *p* *pp*

II<sup>10</sup> 15<sup>ma</sup> II<sup>9</sup> 15<sup>ma</sup> II<sup>8</sup> 15<sup>ma</sup> I<sup>7</sup> 15<sup>ma</sup> II<sup>11</sup> 15<sup>ma</sup> I<sup>11</sup>

**W** *rit.*  $\text{♩} = 40$

150

vln. I *mp* *mp* *mp* *pp*

vln. II *p* *p* *f* *pp*

vla. *ppp* *fp* *pp*

vcl. *mf* *pp* *mf* *pp*

I<sup>1</sup> II<sup>2</sup> I<sup>1</sup> II<sup>3</sup>

15<sup>ma</sup> II<sup>7</sup> 15<sup>ma</sup> I<sup>6</sup> 15<sup>ma</sup>

III<sup>1</sup> IV<sup>2</sup>

IV<sup>7</sup> III<sup>6</sup> III<sup>6</sup> IV<sup>8</sup>

153

vln. I *ppp* *p*

vln. II *ppp* *sfx*

vla. *ppp*

vcl. *ppp* *f* *p* *mp* *ff*

I<sup>2</sup> II<sup>4</sup>

I<sup>5</sup> II<sup>6</sup>

III<sup>2</sup> IV<sup>6</sup> IV<sup>5</sup>

X

157

Vln. I: II<sup>5</sup> *pp*, I<sup>4</sup> *p*, II<sup>5</sup>, I<sup>4</sup>, II<sup>5</sup> *pp*

Vln. II: II<sup>4</sup> *p*, I<sup>3</sup> *pp*

Vla.: IV<sup>5</sup> *pp*, IV<sup>5</sup> *sfz*, III<sup>4</sup> *mp*

Vlc.: IV<sup>4</sup> *p*, III<sup>3</sup> *mp* *pp*, III<sup>3</sup> *mp*, IV<sup>4</sup> *f* *p*, IV<sup>4</sup> *mp*, III<sup>3</sup> *pp*

♩ = 59  
accel.

♩ = 72

160

Vln. I: II<sup>6</sup> *mp*, I<sup>5</sup> *f*, *pp*

Vln. II: II<sup>3</sup> *mp*, II<sup>3</sup>, I<sup>2</sup> *mf*, *pp*

Vla.: III<sup>5</sup> *mp*, III<sup>5</sup> *p*, IV<sup>6</sup> *mp* *pp*

Vlc.: III<sup>2</sup> *mp*, IV<sup>3</sup> *p* *mf* *p*, IV<sup>3</sup> *fp* *pp*

Y

164

Vln. I: I<sup>5ma</sup> *mf*, I<sup>6</sup>, I<sup>6</sup>, I<sup>5ma</sup>, I<sup>7</sup> *mp* *pp*

Vln. II: I<sup>1</sup> *mf*, II<sup>2</sup>, II<sup>2</sup> *mp* *pp*

Vla.: III<sup>6</sup> *pp* *mf*, IV<sup>7</sup> *p* *f* *pp*, III<sup>6</sup> *p* *mf*

Vlc.: IV<sup>2</sup> *mf* *ff* *p*, IV<sup>2</sup>, *p* *f*



167

vln. I *f* *p* *fp* *mf* *f* *mf*

vln. II *mp* *pp* *p* *f* *mf*

vla. *mf* *p sfz* *f* *p*

vlc. *f* *pp* *f* *mp* *f* *mp*

II<sup>8</sup> I<sup>7</sup> 15<sup>ma</sup> II<sup>9</sup> 15<sup>ma</sup> I<sup>9</sup>

II<sup>1</sup> 15<sup>ma</sup> III<sup>11</sup> 15<sup>ma</sup> III<sup>10</sup> II<sup>9</sup>

8<sup>va</sup> III<sup>7</sup> IV<sup>8</sup> 8<sup>va</sup> IV<sup>10</sup> III<sup>9</sup>

8<sup>va</sup> IV<sup>11</sup> 8<sup>va</sup> I<sup>11</sup> 15<sup>ma</sup> I<sup>10</sup> 15<sup>ma</sup>

171

vln. I *p* *pp* *mf* *pp*

vln. II *ppp* *p* *mp* *sfz*

vla. *ppp* *mp* *p* *fp* *mf*

vlc. *f* *p* *mp* *f* *mf*

15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup>

II<sup>11</sup> 15<sup>ma</sup> I<sup>11</sup> 15<sup>ma</sup> I<sup>10</sup> 15<sup>ma</sup>

15<sup>ma</sup> 15<sup>ma</sup> 15<sup>ma</sup> III<sup>9</sup>

8<sup>va</sup> III<sup>10</sup> IV<sup>11</sup> 8<sup>va</sup> I<sup>9</sup>

15<sup>ma</sup> 8<sup>va</sup> IV<sup>8</sup> 15<sup>ma</sup> I<sup>9</sup> 8<sup>va</sup> I<sup>9</sup>

**Z**

174

vln. I *mf* *p* *f* *pp* *mf* *p* *fp* *p*

vln. II *II<sup>7</sup>* *II<sup>7</sup>* *II<sup>6</sup>* *III<sup>6</sup>*

vla. *p* *mf* *f* *mp*

vlc. *mf* *f* *sfz* *mf* *p*

I<sup>1</sup> 15<sup>ma</sup> I<sup>11</sup> 15<sup>ma</sup> I<sup>1</sup> 15<sup>ma</sup> IV<sup>2</sup> IV<sup>2</sup>

II<sup>7</sup> II<sup>7</sup> II<sup>6</sup> III<sup>6</sup>

8<sup>va</sup> III<sup>11</sup> III<sup>2</sup> III<sup>3</sup>

8<sup>va</sup> IV<sup>7</sup> 15<sup>ma</sup> I<sup>8</sup> I<sup>6</sup> IV<sup>5</sup> I<sup>6</sup>

178

Vln. I: I<sup>4</sup>, IV<sup>3</sup>, I<sup>5</sup>, I<sup>5</sup>, IV<sup>4</sup>. Dynamics: mf, mp, mf, f, p.

Vln. II: II<sup>4</sup>, III<sup>4</sup>, II<sup>3</sup>, III<sup>4</sup>, II<sup>3</sup>. Dynamics: pp, p, p, f, ff, p, f.

Vla.: III<sup>4</sup>, II<sup>4</sup>. Dynamics: p, f, mp.

Vlc.: IV<sup>4</sup>, I<sup>4</sup>, IV<sup>3</sup>. Dynamics: ppp, f, mp, f, p.

AA

182

Vln. I: I<sup>6</sup>, IV<sup>5</sup>, I<sup>6</sup>, I<sup>7</sup>, IV<sup>6</sup>, IV<sup>7</sup>, I<sup>9</sup>. Dynamics: mf, p, mf, f, p, ppp, sfz.

Vln. II: III<sup>3</sup>, III<sup>3</sup>, III<sup>2</sup>, III<sup>1</sup>. Dynamics: mf, f, mp, sfz, pp.

Vla.: II<sup>5</sup>, III<sup>7</sup>, II<sup>7</sup>, 8<sup>va</sup>-III<sup>9</sup>. Dynamics: p, f, pp, sfz.

Vlc.: IV<sup>2</sup>, I<sup>2</sup>, sul tasto, 15<sup>ma</sup>-II<sup>10</sup> ord., mp. Dynamics: fp, mf, pp, ppp, mp.

186

Vln. I: IV<sup>9</sup>, I<sup>10</sup>, IV<sup>10</sup>, IV<sup>11</sup>, IV<sup>1</sup>. Dynamics: p, f, mf, p.

Vln. II: 8<sup>va</sup>-IV<sup>10</sup>, IV<sup>9</sup>, III<sup>7</sup>, III<sup>7</sup>. Dynamics: p, f, p.

Vla.: III<sup>10</sup>, 8<sup>va</sup>, 15<sup>ma</sup>-II<sup>10</sup>, sul tasto. Dynamics: p, f, mf, p.

Vlc.: (15<sup>ma</sup>)-II<sup>9</sup>, I<sup>7</sup>. Dynamics: p, pp, p, fp.

**BB**

190

Vln. I: *mf* *arco* *p* *f* *mp* *f* *p* *f* *mp*

Vln. II: *mf* *p* *f* *p* *f* *pp* *f* *mp*

Vla.: *f* *pp* *f* *mp* *mp*

Vlc.: *ppp* *f* *pp* *mp* *pp* *mp*

IV<sup>2</sup> III<sup>1</sup> IV<sup>3</sup> III<sup>2</sup> IV<sup>4</sup> IV<sup>5</sup> III<sup>4</sup>

IV<sup>7</sup> IV<sup>6</sup> III<sup>5</sup> III<sup>3</sup> IV<sup>4</sup>

II<sup>2</sup> II<sup>3</sup> I<sup>2</sup> I<sup>3</sup> II<sup>4</sup> II<sup>5</sup>

II<sup>7</sup> I<sup>5</sup> I<sup>5</sup> I<sup>4</sup>

*rit.*

♩ = 48

194

Vln. I: *f* *p* *mf* *mf* *mp* *f*

Vln. II: *pp* *fp* *mf* *mp* *f*

Vla.: *f* *pp* *mp* *mp*

Vlc.: *f* *ppp* *f* *mp* *sfx*

III<sup>4</sup> IV<sup>6</sup> III<sup>5</sup> IV<sup>6</sup> IV<sup>7</sup>

III<sup>3</sup> IV<sup>3</sup> III<sup>2</sup> IV<sup>2</sup>

I<sup>4</sup> II<sup>6</sup> I<sup>5</sup> II<sup>7</sup>

II<sup>4</sup> I<sup>2</sup> II<sup>3</sup> II<sup>2</sup> I<sup>1</sup>

198

Vln. I: *mf* *f* *mf*

Vln. II: *mp* *pp* *f* *pp* *mp* *pp* *p*

Vla.: *pp* *f*

Vlc.: *mp* *pp* *mf* *p*

IV<sup>8</sup> IV<sup>9</sup> III<sup>8</sup>

IV<sup>11</sup> IV<sup>10</sup> I<sup>11</sup>

I<sup>7</sup> II<sup>8</sup> II<sup>9</sup> I<sup>8</sup>

II<sup>11</sup> III<sup>11</sup>

X

CC

Musical score for measures 202-205. The score is for four staves: Vln. I, Vln. II, Vla., and Vlc. Measure 202 starts with a *p* dynamic. Vln. I has a *15<sup>ma</sup>* and *III<sup>9</sup>* marking. Vln. II has an *8<sup>va</sup>* and *IV<sup>9</sup>* marking. Vla. has a *15<sup>ma</sup>* and *I<sup>9</sup>* marking. Vlc. has an *8<sup>va</sup>* and *III<sup>10</sup>* marking. Measure 203 continues with *p* dynamics. Vln. I has an *8<sup>va</sup>* and *IV<sup>11</sup>* marking. Vln. II has an *8<sup>va</sup>* and *IV<sup>8</sup>* marking. Vla. has an *15<sup>ma</sup>* and *II<sup>11</sup>* marking. Vlc. has a *15<sup>ma</sup>* and *II<sup>8</sup>* marking. Measure 204 features a *mf* dynamic. Vln. I has a *15<sup>ma</sup>* and *III<sup>11</sup>* marking. Vln. II has an *15<sup>ma</sup>* and *I<sup>8</sup>* marking. Vla. has an *15<sup>ma</sup>* and *I<sup>11</sup>* marking. Vlc. has an *II<sup>7</sup>* marking. Measure 205 ends with a *III<sup>2</sup>* marking.

Musical score for measures 206-209. Measure 206 starts with a *f* dynamic. Vln. I has *III<sup>3</sup>* and *III<sup>4</sup>* markings. Vln. II has an *IV<sup>5</sup>* marking. Vla. has an *IV<sup>3</sup>* marking. Vlc. has an *II<sup>5</sup>* marking. Measure 207 continues with *f* dynamics. Vln. I has an *III<sup>5</sup>* marking. Vln. II has an *I<sup>5</sup>* marking. Vla. has an *IV<sup>4</sup>* marking. Vlc. has an *III<sup>4</sup>* marking. Measure 208 features a *mf* dynamic. Vln. I has a *mf > p < f* dynamic marking. Vln. II has an *IV<sup>6</sup>* marking. Vla. has an *IV<sup>5</sup>* marking. Vlc. has an *II<sup>5</sup>* marking. Measure 209 ends with a *p* dynamic. Vln. I has an *II<sup>5</sup>* marking. Vln. II has an *I<sup>6</sup>* marking. Vla. has an *IV<sup>6</sup>* marking. Vlc. has an *II<sup>1</sup>* marking.

Musical score for measures 210-213. Measure 210 starts with a *pp* dynamic. Vln. I has *III<sup>7</sup>* and *II<sup>7</sup>* markings. Vln. II has a *15<sup>ma</sup>* and *I<sup>11</sup>* marking. Vla. has an *I<sup>7</sup>* marking. Vlc. has an *8<sup>va</sup>* and *IV<sup>11</sup>* marking. Measure 211 continues with *p* dynamics. Vln. I has an *mf* dynamic marking. Vln. II has an *II<sup>11</sup>* marking. Vla. has an *8<sup>va</sup>* and *IV<sup>8</sup>* marking. Vlc. has an *8<sup>va</sup>* and *IV<sup>11</sup>* marking. Measure 212 features a *pp* dynamic. Vln. I has a *pp* dynamic marking. Vln. II has an *II<sup>10</sup>* marking. Vla. has an *8<sup>va</sup>* and *IV<sup>9</sup>* marking. Vlc. has an *IV<sup>10</sup>* marking. Measure 213 ends with a *ppp* dynamic. Vln. I has a *15<sup>ma</sup>* and *III<sup>10</sup>* marking. Vln. II has a *15<sup>ma</sup>* and *III<sup>11</sup>* marking. Vla. has a *15<sup>ma</sup>* and *I<sup>11</sup>* marking. Vlc. has an *8<sup>va</sup>* and *IV<sup>9</sup>* marking.

**DD** ♩ = 92

214

Vln. I: II<sup>1</sup> *f*, II<sup>2</sup> *pp*, sul pont I<sup>1</sup>, II<sup>3</sup> *p < fp*, II<sup>4</sup>

Vln. II: I<sup>7</sup> *p*, II<sup>7</sup> *mf*, I<sup>5</sup> *pp*, II<sup>5</sup>

Vla.: (15<sup>ma</sup>)<sub>1</sub>, sul pont IV<sup>1</sup> *f* > *pp*, l.v., ord. IV<sup>4</sup>

Vlc.: (8<sup>va</sup>)<sub>1</sub>, 8<sup>va</sup>-IV<sup>8</sup> *pp*, III<sup>5</sup> *p* > *f* > *pp*, IV<sup>5</sup>

**EE** ♩ = 130

♩ = 160

225

Vln. I: II<sup>5</sup> *f*, I<sup>4</sup>, II<sup>6</sup>, II<sup>7</sup>, I<sup>5</sup>

Vln. II: II<sup>4</sup> *f*, II<sup>3</sup>, II<sup>2</sup>

Vla.: IV<sup>5</sup> *f*, III<sup>5</sup>, IV<sup>7</sup>

Vlc.: III<sup>3</sup> *f*, IV<sup>3</sup> *mf*

♩ = 80

230

Vln. I: 15<sup>ma</sup>-I<sup>7</sup>, 15<sup>ma</sup>-II<sup>8</sup>, 15<sup>ma</sup>-II<sup>9</sup>, 15<sup>ma</sup>-I<sup>8</sup>, II<sup>11</sup> *ff*

Vln. II: II<sup>1</sup>, 15<sup>ma</sup>-III<sup>11</sup>, 15<sup>ma</sup>-II<sup>10</sup>, 15<sup>ma</sup>-III<sup>9</sup> *ff*

Vla.: 8<sup>va</sup>-III<sup>7</sup>, 8<sup>va</sup>-III<sup>8</sup>, 8<sup>va</sup>-IV<sup>10</sup> *mf*, 8<sup>va</sup>-III<sup>10</sup> *ff*

Vlc.: *f*, 8<sup>va</sup>-IV<sup>10</sup>, 8<sup>va</sup>-IV<sup>9</sup> *mf*, 15<sup>ma</sup>-I<sup>9</sup> *p*

233

(15<sup>ma</sup>)

Vln. I

Vln. II

Vla.

Vlc.

15<sup>ma</sup> I<sup>10</sup>

I<sup>1</sup>

I<sup>3</sup>

IV<sup>3</sup>

IV<sup>4</sup>

II<sup>8</sup>

II<sup>7</sup>

III<sup>7</sup>

II<sup>5</sup>

II<sup>4</sup>

III<sup>4</sup>

(8<sup>va</sup>)

IV<sup>11</sup>

II<sup>1</sup>

III<sup>3</sup>

II<sup>3</sup>

III<sup>5</sup>

I<sup>8</sup>

IV<sup>6</sup>

IV<sup>4</sup>

I<sup>3</sup>

*p* *ff* *mf* *f* *p* *ff* *p* *f* *p* *f* *p* *f* *fp* *p* *ff* *sfz*

**FF**

237

Vln. I

Vln. II

Vla.

Vlc.

IV<sup>5</sup>

I<sup>7</sup>

IV<sup>7</sup>

15<sup>ma</sup> I<sup>9</sup>

I<sup>10</sup>

8<sup>va</sup> IV<sup>10</sup>

IV<sup>11</sup>

III<sup>4</sup>

III<sup>11</sup>

15<sup>ma</sup>

8<sup>va</sup> IV<sup>11</sup>

15<sup>ma</sup> III<sup>8</sup>

III<sup>7</sup>

II<sup>5</sup>

II<sup>7</sup>

8<sup>va</sup> III<sup>9</sup>

III<sup>10</sup>

15<sup>ma</sup> II<sup>10</sup>

15<sup>ma</sup> II<sup>11</sup>

15<sup>ma</sup> II<sup>9</sup>

*p* *f* *sfz* *f* *ff* *f* *pp* *mf* *sfz* *sfz* *f* *p* *ff* *p* *ff* *f* *p* *ff* *p* *f* *f* *p* *ff* *p* *f*

(8<sup>va</sup>)

241

Vln. I

Vln. II

Vla.

Vlc.

arco

III<sup>1</sup>

IV<sup>2</sup>

IV<sup>3</sup>

III<sup>3</sup>

IV<sup>4</sup>

III<sup>3</sup>

IV<sup>4</sup>

IV<sup>5</sup>

(15<sup>ma</sup>)

8<sup>va</sup> IV<sup>7</sup>

III<sup>5</sup>

IV<sup>5</sup>

III<sup>4</sup>

IV<sup>5</sup>

II<sup>1</sup>

sul pont

IV<sup>1</sup>

ord.

II<sup>3</sup>

II<sup>4</sup>

I<sup>3</sup>

II<sup>4</sup>

II<sup>5</sup>

II<sup>7</sup>

I<sup>6</sup>

II<sup>6</sup>

II<sup>5</sup>

II<sup>4</sup>

II<sup>4</sup>

II<sup>4</sup>

*p* *ff* *ff* *ff* *ff* *ff* *p* *ff* *ff* *ff* *p* *ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff* *ff* *p*

# Lembah tahun

Gamelan Kyai antara bawana lan bawana (pelog)

Graham Flett

composed between 2013-2016





## **Lembah Tanum**

Graham Flett (composed between 2013-2013)

Written for – *Gamelan Kyai antara bawana lan bawana (pelog)*

This piece was originally composed for Ensemble Gending. A workshop version of the composition (actually for gamelan and string quartet) was partially performed by this same ensemble and the Doelen string quartet in the summer of 2013.

In conjunction with completing the above composition (for string quartet and gamelan) I decided to also realize this piece for just gamelan ensemble. The title – if it has been translated *sensibly* into Indonesian – should mean *Valley of Years*, which refers again to the name of my composition written for string quartet and gamelan.

### **Performance Note**

The original details of the 7-note *laras* (scale) — presented to me by Ensemble Gending — naturally affected the tuning and orchestration of this piece. In lieu of this, I have presented the original tuning and instrumentation details from this Ensemble Gending in the front matter of this score (see the following pages to see the two handouts I received).

The specifics of this tuning system is a suggestion to help other ensembles understand how this piece came into existence. Personally, what is most imperative, is that any ensemble wanting to perform the work adhere to a seven-note *laras pelog*. Admittedly, this is not a traditional approach (which would usually use a 5-note subset), but my hope is that the music — as it has been composed — can be adjusted and accommodated without too much trouble to the requirements of an ensemble interested in performing the work (especially for a group having more than 5 or so players). Of course, doing the latter may involve adding more instruments than I have scored for in this version of the score as well as adjusting and sharing certain instrumental roles. For this reason, I purposefully kept the notation of this piece open-ended; thereby, doing my best to adjust to the “standard deviation to the norm” inherent to most gamelan ensembles.

# Original handout material from Ensemble Gending (part 1)

## Range and notation of gamelan *Kyai antara bawana lan bawana (pelog)*

NOTATION (approximate pitch)

The musical score consists of 14 staves, each representing a different instrument. The instruments and their corresponding staves are:

- saron peking (sp)
- saron barung (sb)
- saron demung (sd)
- gender panerus (gp)
- (pelog barang)
- gender barung (gb)
- (pelog barang)
- slenthem (sl)
- bonang panerus (bp)
- bonang barung (bb)
- kendhang (see details)
- gambang (gbg)
- kenong (N)
- gong/kempul (GP)

The notation uses standard musical symbols: treble clefs for most instruments, a bass clef for slenthem and gong/kempul, and a double bass clef for gambang. The key signature is one flat (B-flat). The mode is pelog, indicated by the absence of natural notes and the presence of sharp and flat accidentals. The score shows the approximate pitch ranges for each instrument.

Legend for Kenong (N) and Gong/Kempul (GP):

- T = kethuk
- k = kempyang

# Original handout material from Ensemble Gending (part 2)

## Range and notation of gamelan *Kyai antara bawana lan bawana (pelog)*

ACTUAL SOUND (approximate pitch)

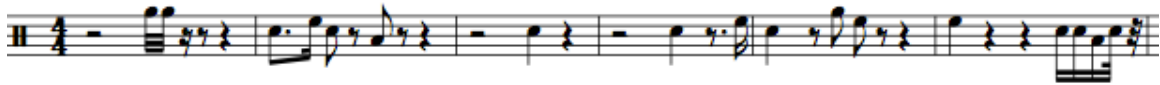
saron peking (sp) Swa-----  
 saron barung (sb)  
 saron demung (sd) ( 1 2 3 4 5 6 7 )  
 gender panerus (gp)  
 (pelog barung)  
 gender barung (gb)  
 (pelog barung)  
 slenthem (sl)  
 bonang panerus (bp) Swa-----  
 bonang barung (bb)  
 kendhang (see details)  
 gambang (gbg)  
 kenong (N) k T = kethuk k = kempyang  
 gong/kempul (GP) 1 2 3 4 5 6 7

**Kendhang** (percussion)

Has simply been written for four drums. The lowest note (2<sup>nd</sup> space) is the largest drum and this progresses upwards for the next successive three drums. If using only three drums, the highest note could be interpreted as an accent on the highest or second highest drum.

The notation is specific with regards to rhythm, however, the performer may embellish the patterns even further if they are able to do so. Respect to the low/medium/high/highest organization of the sonority should be maintained, unless the performer can invent an adequate or “superior” pattern.

The following passage from the score should suffice as an illustration of the above.



Graham Flett - 2017

Gamelan  
Kyai antara bawana lan bawana (pelog)

**Lembah tahun**  
"balungan" form for Valley of Years.

Graham Flett

♩ = 55

This system contains the first seven staves of the score. The top three staves are for saron peking, saron barung, and saron demung, all in 4/4 time with a tempo of 55. The Percussion staff follows, marked *mp*. Below it are the kenong and kethuk staves, with the kethuk marked *p*. The bottom staff is for the gong/kempul, also marked *p*. The music is in 4/4 time and features a mix of melodic lines and rhythmic patterns.

**A** ♩ = 65

This system contains the next seven staves of the score, starting with a section marked **A** and a tempo of 65. The staves are labeled (sp), (sb), (sd), Perc., (N), (kt.), and (GP). The (sp), (sb), and (sd) staves are in treble clef, while the others are in bass clef. The Perc. staff is marked *mf*. The (kt.) staff is marked *mp*. The (GP) staff is marked *f*. The music continues with melodic and rhythmic development.

12 8

(sp)

(sb)

(sd)

Perc.

(N)

(kt.)

(GP)

*mp*

17 8

(sp)

(sb)

(sd)

Perc.

(N)

(kt.)

(GP)

**B**

*f*

*f*

*f*

*f*

Musical score for measures 22-24. The score includes parts for Soprano (sp), Alto (sb), Soprano Drum (sd), Percussion (Perc.), Bassoon (N), Kettledrum (kt.), and Grand Piano (GP). The key signature has one flat (B-flat) and the time signature is 4/4. Measure 22 starts with a 2/4 time signature change. Dynamics include *mf*, *p*, and *mp*.

Musical score for measures 25-27, marked with a 'C' time signature change to common time (C). The score includes parts for Soprano (sp), Alto (sb), Soprano Drum (sd), Percussion (Perc.), Bassoon (N), Kettledrum (kt.), and Grand Piano (GP). The key signature has one flat (B-flat) and the time signature is common time. Dynamics include *pp* and *mp*.

**D**

(sp) 33 8 *mp*

(sb) *mf* *p* *pp*

(sd)

Perc. 33 *mf*

(N) 33

(kt.) 33

(GP) 33 *mf* *f*

**E**

(sp) *f*

(sb) *f*

(sd) *f*

Perc. 38 *f*

(N) 38

(kt.) 38

(GP) 38



F

Musical score for measures 43-48, section F. The score is in 2/4 time. It includes staves for SP (Soprano), SB (Soprano), SD (Soprano), Perc. (Percussion), N (Bass), kt. (Kettledrum), and GP (Bass). The music features a variety of notes, rests, and dynamic markings such as *ff* and *mp*. There are also performance instructions like *subito p* and *subito*. A box labeled 'F' is positioned above the first staff. A box labeled 'G' with a tempo marking of  $\text{♩} = 53$  is positioned above the first staff of the second system.

G  $\text{♩} = 53$

Musical score for measures 47-52, section G. The score is in 2/4 time. It includes staves for SP (Soprano), SB (Soprano), SD (Soprano), Perc. (Percussion), N (Bass), kt. (Kettledrum), and GP (Bass). The music features a variety of notes, rests, and dynamic markings such as *mp* and *subito p*. There are also performance instructions like *subito* and *subito p*. A box labeled 'G' with a tempo marking of  $\text{♩} = 53$  is positioned above the first staff.

52 8 H

(sp) 

(sb) 

(sd) 

Perc. 

(N) 

(GP) 

57 8 I J

(sp) 

(sb) 

(sd) 

Perc. 

(N) 

(kt.) 

(GP) 

62 8

(sp)

(sb)

(sd)

Perc.

(N)

(GP)

*mp* *pp* *p*

*mp* *f*

**K**

(sp)

(sb)

(sd)

Perc.

(N)

(GP)

*f*

*f*

*f*

*f*

72 vocal anticipation before gong

(sp) *mp*

(sb) *mp*

(sd) *mp*

Perc.

(N) *ff*

(GP) *mp*

**L**

(sp)

(sb)

(sd) *f*

Perc. *pp*

(N)

(GP)

**M**

Musical score for measures 81-84. The score is written for five parts: (sp) Soprano, (sb) Alto, (sd) Tenor, Perc. (Percussion), (N) Bass, and (GP) Grand Piano. The key signature is one flat (B-flat) and the time signature is 4/4. Measure 81 starts with a treble clef and a key signature change to one flat. The percussion part features a complex rhythmic pattern with sixteenth and thirty-second notes, marked with a *p* dynamic. The bass and grand piano parts have simpler melodic lines. Dynamics include *p* and *mf*. There are also some performance markings like *mf* and *mf* in the bass and grand piano parts.

**N** get faster towards bar 90

Musical score for measures 85-88. The score is written for five parts: (sp) Soprano, (sb) Alto, (sd) Tenor, Perc. (Percussion), (N) Bass, and (GP) Grand Piano. The key signature is one flat and the time signature is 4/4. Measure 85 starts with a treble clef and a key signature change to one flat. The percussion part features a complex rhythmic pattern with sixteenth and thirty-second notes, marked with a *ff* dynamic. The bass and grand piano parts have simpler melodic lines. Dynamics include *f* and *ff*. There are also some performance markings like *f* and *ff* in the bass and grand piano parts.

♩ = 70

The musical score is arranged in a system with six staves. The top three staves are for strings: (sp) Violin I, (sb) Violin II, and (sd) Violoncello. The bottom three staves are for Percussion (Perc.), (N) Clarinet, and (GP) Bassoon. The score is divided into two systems. The first system starts at measure 80 and ends at measure 89. The second system starts at measure 90 and ends at measure 98. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. Dynamics include *mp*, *p*, *mf*, *pp*, and *f*. A box labeled 'O' is placed above the first measure of the first system, and a box labeled 'P' is placed above the first measure of the second system. The Percussion part features a complex rhythmic pattern with accents and slurs. The string parts have various articulations and dynamics. The woodwind parts have melodic lines with slurs and accents.

101

(sp) *ff*

(sb) *ff*

(sd)

Perc. *ff*

(N)

(kt.) *ff*

(GP) *ff* *mp*

Q ♩ = 53

(sp) *p*

(sb) *p*

(sd) *p*

106 Perc. *subito p*

106 (N) *p*

106 (GP)

114

(sp)

(sb)

(sd)

Perc.

(N)

(GP)

*mp* *p* *pp*

*mp* *p* *pp*

*p*

122

**R**

(sp)

(sb)

(sd)

Perc.

(N)

(GP)

*mp*

*mp*

*mp*

*p* *f* *mp* *f* *p* *f* *p*

*mf*

*mf*



**S**

(sp) *mf* *f*

(sb) *mf* *f*

(sd) *mf*

Perc. *mf* *f*

(N)

(GP)

**T**

(sp) *mp* *mf* *f* *p*

(sb) *mp* *mf* *f* *p*

(sd) *f* *p* *mf* *f* *p*

Perc. *f* *p* *pp* *p* *mf*

(N)

(GP) *ff*

U ♩ = 62

138

(sp) *mp* *f*

(sb) *mp* *f*

(sd) *mp*

Perc. *f*

(N) *mf*

(GP)

143

(sp) *f*

(sb)

(sd)

Perc. *ff*

(N)

(kt.)

(GP)

147 V

(sp) *subito p*

(sb) *p*

(sd) *mp*

Perc.

(N) *mf*

(kt.)

(GP)

152

(sp) *mp* *mf* *f* vocal anticipation before gong

(sb) *mp* *mf* *f* vocal anticipation before gong

(sd) *mf* *f* vocal anticipation before gong

Perc. *mf* *ff*

(N) *f* vocal anticipation before gong

(GP) vocal anticipation before gong *f*

8  $w = 40$

(sp)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{16}$

(sb) *mp*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{16}$

(sd)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{16}$

156 Perc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{16}$   
*mp* *f* *p* *f* *p*

156 (N)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{16}$   
*p* *mp*

156 (GP)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{16}$   
*pp*

162 X

(sp)  $\frac{5}{16}$   $\frac{4}{4}$

(sb)  $\frac{5}{16}$   $\frac{4}{4}$

(sd)  $\frac{5}{16}$   $\frac{4}{4}$   
*p* *f*

162 Perc.  $\frac{5}{16}$   $\frac{4}{4}$  *more soloistic*  
*mf* *f*

162 (N)  $\frac{5}{16}$   $\frac{4}{4}$

162 (GP)  $\frac{5}{16}$   $\frac{4}{4}$   
*mf*

166

(sp)

(sb)

(sd)

Perc.

(N)

(kt.)

(GP)

Y

♩ = 72

(sp)

(sb)

(sd)

Perc.

(N)

(kt.)

(GP)

175

(sp)

(sb)

(sd)

Perc.

(N)

(kt.)

(GP)

Z

(sp)

(sb)

(sd)

Perc.

(N)

(GP)

186 AA ♩ = 81

(sp) (sb) (sd) Perc. (N) (GP)

*mf*

191

(sp) (sb) (sd) Perc. (N) (kt.) (GP)

BB ♩ = 61

(sp) *p* *pp*

(sb) *p* *pp*

(sd) *mp* *p* *pp*

Perc. *mp* *pp* 7:4

(N) 196

(kt.) 196

(GP) 196

(sp) 203

(sb) 202

(sd) 202

Perc. 202 7:4

(N) 202

(kt.) 202

(GP) 202 *p*



CC ♩ = 52

(sp) *mf* *pp* *mf*

(sb) *mf* *p* *mf*

(sd) *mf* *p* *mf* *p*

208

Perc. *mf* *p*

(N) *p*

(GP) 208

214

(sp) *p*

(sb) *p* *mf*

(sd) *mf*

214

Perc. *mp* *mf* *mp*

(N) *p*

(GP) 214 *mp*

DD ♩ = 104

(sp) *mf*

(sb) *mp*

(sd) *mp*

Perc.

(N)

(GP)

EE ♩ = 160

(sp) *f*

(sb) *f*

(sd) *f*

Perc.

(N) *f*

(GP) *f*

FF ♩ = 84

233

(sp) *subito p* *mf* *f*

(sb) *subito p* *mf* *f*

(sd) *mf* *f*

Perc. *mp* *sfz* *mp* *f*

(N)

(kt.)

(GP) *mf*

239

(sp) *ff*

(sb) *ff*

(sd) *ff*

Perc.

(N)

(GP)

GG ♩ = 88

(sp) *mf* *f*

(sb) *mf* *f*

(sd) *mf* *ff* *f*

Perc. 243

(N) 243

(kt.) 243

(GP) 243

248

(sp) *vocal anticipation before gong* ♩ = 55

(sb) *vocal anticipation before gong*

(sd) *vocal anticipation before gong*

Perc. 248 *ppp*

(N) 248

(kt.) 248 *vocal anticipation before gong*

(GP) 248

# Rustic Sea Riser

Solo Bass Clarinet / Electronics / Movie — Version - December 2014

Graham Flett

# Rustic Sea Riser

Solo Bass Clarinet / Electronics / Movie — Version - March 2015

## NOTES:

This piece exists in connection with a video file with embedded audio. In performance the musician plays along to this video, articulating the music as it has been written, a simple click-track can be used to better synchronis the two parts.

B. Cl.

Fingering diagrams for the first staff:

- Diagram 1: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G.
- Diagram 2: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line and a '+' sign.
- Diagram 3: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line and a '+' sign.
- Diagram 4: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.
- Diagram 5: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.

B. Cl.

Fingering diagrams for the second staff:

- Diagram 1: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.
- Diagram 2: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line and a note with a sharp sign (G#).
- Diagram 3: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.
- Diagram 4: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.

\* Embouchure (lip-down)

B. Cl.

Fingering diagrams for the third staff:

- Diagram 1: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.
- Diagram 2: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.
- Diagram 3: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.
- Diagram 4: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.
- Diagram 5: Finger 1 on G, 2 on A, 3 on B, 4 on C, 5 on D, 6 on E, 7 on F, 8 on G. Includes a wavy line.

# Rustic Sea Riser

Solo Bass Clarinet / Electronics / Movie  
Workshop Version - November 2014

Graham Flett

♩ = 65

Scene: *Homemade Submarine (descent)*

film & audio cues



4/4

Bass Clarinet

begin with after cue mark

*distantly observing*

*p* *f* *p*

B. Cl.

*mp* *pp* *p*

B. Cl.

*mp*

B. Cl.

*mf* *f* *p*

B. Cl.

*fff* *ppp* *mp*



B. Cl.

*mf*

B. Cl.

*p mp f > p mp*

lip down

B. Cl.

*mf ppp pppp mf*

lip down

B. Cl.

*pppp mp*

B. Cl.

*p mf*

lip down lip up

♩ = 53

B. Cl. *subito p* *ff* *mp*

This musical staff for B. Cl. begins with a tempo marking of ♩ = 53. The piece starts in 2/4 time, then changes to 5/16, then 4/4, and finally returns to 2/4. The dynamics are marked as *subito p*, *ff*, and *mp*.

B. Cl. *p* *ppp* *mf* *pp* *fp*

lip down or up lip up

This musical staff for B. Cl. starts in 2/4 time, changes to 5/16, then 4/4, and ends in 3/4. Dynamics include *p*, *ppp*, *mf*, *pp*, and *fp*. Articulation instructions "lip down or up" and "lip up" are present.

B. Cl. *pp* *mp* *ppp* *mf* *p*

lip up

This musical staff for B. Cl. starts in 3/4 time, changes to 7/4, then 4/4, and ends in 4/4. Dynamics include *pp*, *mp*, *ppp*, *mf*, and *p*. An articulation instruction "lip up" is present.

B. Cl. *pp* *f* *pppp* *sfz* *mf*

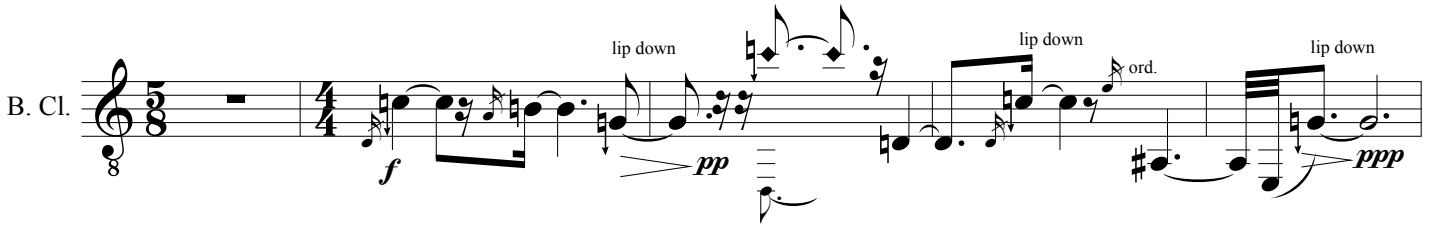
5/16

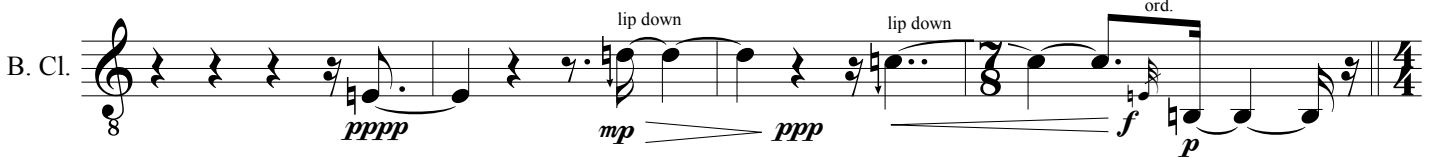
This musical staff for B. Cl. starts in 2/4 time, changes to 3/4, then 2/4, then 3/8, and ends in 5/16. Dynamics include *pp*, *f*, *pppp*, *sfz*, and *mf*. A tempo marking of 5/16 is shown at the end.

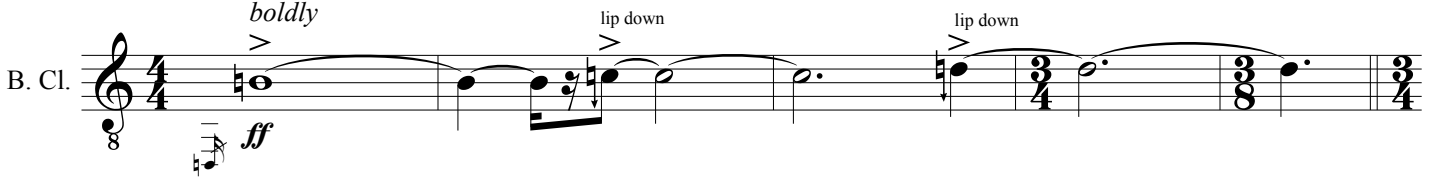
B. Cl. *f* *mp* *pp* *mf* *p* *ppp* *fp*

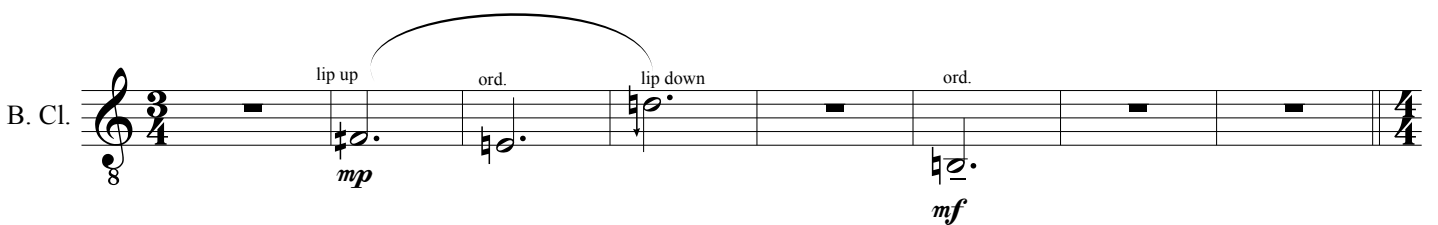
harmonic slur lip down lip up or down

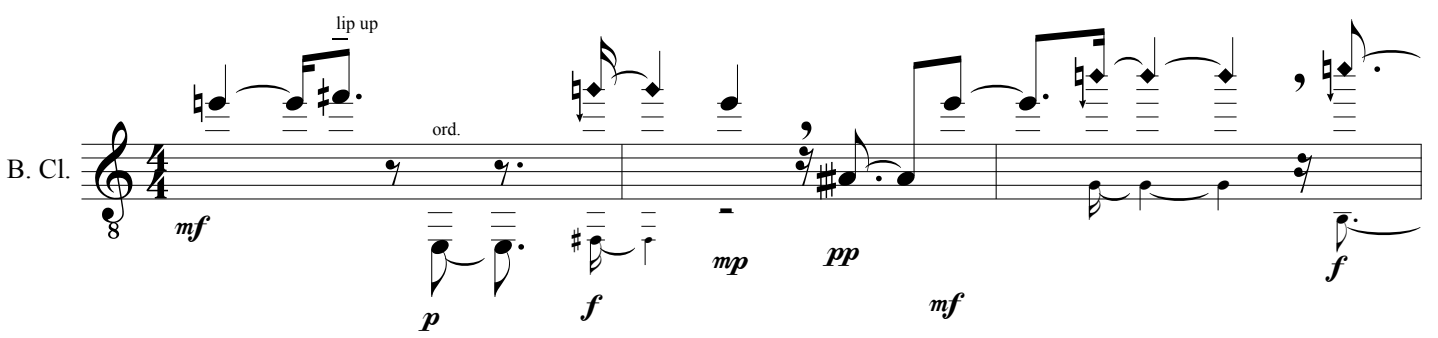
This musical staff for B. Cl. starts in 2/4 time, changes to 4/4, then 4/4, and ends in 5/8. Dynamics include *f*, *mp*, *pp*, *mf*, *p*, *ppp*, and *fp*. Articulation instructions "harmonic slur", "lip down", and "lip up or down" are present.

B. Cl.  Musical notation for B. Cl. staff 1. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a rest for 8 measures, then begins with a dynamic of *f*. It features several slurs and accents, with dynamic markings of *pp* and *ppp*. Performance instructions include "lip down" and "ord." (order).

B. Cl.  Musical notation for B. Cl. staff 2. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a rest for 8 measures, then begins with a dynamic of *pppp*. It features several slurs and accents, with dynamic markings of *mp*, *ppp*, *f*, and *p*. Performance instructions include "lip down" and "ord." (order).

B. Cl.  Musical notation for B. Cl. staff 3. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a rest for 8 measures, then begins with a dynamic of *ff* and the instruction "boldly". It features several slurs and accents, with dynamic markings of *ff* and *mf*. Performance instructions include "lip down" and "ord." (order).

B. Cl.  Musical notation for B. Cl. staff 4. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a rest for 8 measures, then begins with a dynamic of *mp*. It features several slurs and accents, with dynamic markings of *mp* and *mf*. Performance instructions include "lip up", "ord.", and "lip down".

B. Cl.  Musical notation for B. Cl. staff 5. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a rest for 8 measures, then begins with a dynamic of *mf*. It features several slurs and accents, with dynamic markings of *p*, *f*, *mp*, *pp*, and *mf*. Performance instructions include "lip up" and "ord." (order).

B. Cl. *8* *8va*

101 *8* *4/4* *♩ = 53*

cues. *4/4* *Scene: out of water*

B. Cl. *8* *pp* *lip down* *p* *lip up* *mp* *lip down*

B. Cl. *8* *ord.* *lip down* *ord.* *lip down* *ord.*

B. Cl. *8* *lip down* *lip down* *ord.* *lip down* *2/4* *4/4*

B. Cl. *8* *ord.* *lip down* *lip up* *lip down* *lip up* *ord.* *lip down* *2/4* *4/4*

B. Cl. *lip up* *ord.* *(sim)* *mp*

Musical notation for B. Cl. staff 1, measures 1-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melodic line with various articulations and dynamics. Performance instructions include "lip up" above the first measure, "ord." above the second measure, and "(sim)" above the third measure. The dynamic marking "mp" (mezzo-piano) is placed below the final measure.

B. Cl. *pp*

Musical notation for B. Cl. staff 2, measures 9-16. The notation includes a treble clef and a 4/4 time signature. The music features a melodic line with various articulations and dynamics. The dynamic marking "pp" (pianissimo) is placed below the first measure.

*submerged scene* *mp*

B. Cl. *mf* *mp* *p* *pp* *ppp* *pppp*

Musical notation for B. Cl. staff 3, measures 17-24. The notation includes a treble clef and a 4/4 time signature. The music features a melodic line with various articulations and dynamics. Dynamic markings are placed below the notes: "mf" (mezzo-forte) at the start, "mp" (mezzo-piano) at measure 18, "p" (piano) at measure 19, "pp" (pianissimo) at measure 20, "ppp" (pianississimo) at measure 21, and "pppp" (pianissimissimo) at measure 22. A crescendo hairpin is shown between measures 21 and 22.

# veranderen stasis

— *percussion, clarinet, string trio* —

# veranderen stasis

Composed for Distractfold — *percussion, clarinet, string trio*

Graham Flett

♩ = 84

Clarinet in B♭

Percussion

Violin

Viola

Cello

*pppp*

*f* *mp* *sfz* *p* *sfz* *mp* *mf*

con sordino sul pont.

con sordino sul pont.

con sordino ord.

5

B♭ Cl.

Perc.

Vln.

Vla.

Vc.

*pp* *pppp*

*ppp* *5:4* *half pressure* *ord.* *pppp*

*ppp* *5:4* *half pressure* *pppp*

*ppp* *5:4* *half pressure* *pppp*

9

B♭ Cl.

Perc.

Vln.

Vla.

Vc.

*p* *pppp* *p* *pppp*

*p* *f* *mf* *sfz* *p* *mp* *p*

*pppp*

13

B♭ Cl. *pppp* *pp*

Perc. *mp* *mp*

Vln. *pp* *ppp*

Vla. *pp*

Vc. *pp* *ppp* *pizz.*

Measures 13-16: B♭ Clarinet has a complex rhythmic pattern with slurs of 12, 12, 14, 12, and 14 notes. Percussion has a triplet of eighth notes. Violin has a triplet of eighth notes and a slur of 12 notes. Viola has a slur of 12 notes. Violoncello has a triplet of eighth notes and a pizzicato section.

17

B♭ Cl. *ppp* *mp* *p*

Perc. *sfx* *p* *f* *p* *mp*

Vln. *pp* *senza sordino*

Vla. *pp* *senza sordino*

Vc. *pp* *arco senza sordino*

Measures 17-20: B♭ Clarinet has slurs of 12, 10, 5, 3, 3, and 3 notes. Percussion has a triplet of eighth notes, a snare drum hit (*sfx*), and a triplet of eighth notes. Violin and Viola have a slur of 12 notes. Violoncello has a slur of 12 notes and a triplet of eighth notes.

21

A

B♭ Cl. *ppp* *p* *ppp*

Perc.

Vln. *pppp*

Vla. *pppp*

Vc. *pppp*

Measures 21-24: B♭ Clarinet has slurs of 12, 14, 12, 10, 12, and 14 notes. Percussion is silent. Violin, Viola, and Violoncello have a slur of 12 notes.



25

B♭ Cl. *pp* *p* *ppp*

Perc. *p* *mf* *sfz* *p*

Vln. con sordino sul tasto

Vla. con sordino sul tasto

Vc. con sordino sul tasto

28

B♭ Cl. *pp* *pppp*

Perc.

Vln. *pp* *pppp* *pp*

Vla. *pp* *pppp* *pp*

Vc. *pp* *pppp* *pp*

*sul A* *half pressure: sim. to before*

32

B♭ Cl. *pp* *pppp*

Perc.

Vln. *ppp* *slow gliss becoming natural harmonics*

Vla. *pp* *sul D*

Vc. *pp* *pizz.* *p* *mf*

B

36

Bs Cl.

Perc.

Vln.

Vla.

Vc.

senza sordino

senza sordino

senza sordino

*p*

*mf*

*sfx*

*p*

*ppp*

*p*

sul tasto

sul tasto

arco sul tasto

40

Bs Cl.

Perc.

Vln.

Vla.

Vc.

*pppp*

*ppp*

*p*

*pppp*

*pppp*

*pp*

43 (transposed: C# - down - with B key)

Bs Cl.

Perc.

Vln.

Vla.

Vc.

*p*

*ppp*

*p*

*mf*

*sfx*

*p*

*f*

*mp*

con sordino

ord.

*pppp*

*pp*

ord.

ord. sul C

con sordino

con sordino

*ppp*

47

B♭ Cl. *pppp* *pp* *pppp*

Perc.

Vln. *pppp* *mp* *p*

Vla. *mp*

Vc. *pizz.* *arco* *mf*

**C** *slower* *a tempo* ♩ = 84

(G# - up - with F# key)

B♭ Cl. *pppp* *p*

Perc. *f* *mf* *sfx*

Vln. *pp* *mp* *pp* *mf* *ppp*

Vla. *pp* *mp* *pp* *mf*

Vc. *pp* *mp* *pp* *mf*

55

B♭ Cl. *pppp* *ff*

Perc. *p* *f* *p*

Vln. *ppp* *mp*

Vla. *pp*

Vc. *arco* *p*

59

Bs Cl.

Perc.

Vln.

Vla.

Vc.

pp

half pressure: sim. to before

5

3

62

Bs Cl.

Perc.

Vln.

Vla.

Vc.

pppp

p

pppp

pp

pp

pp

pizz.

pp

66

Bs Cl.

Perc.

Vln.

Vla.

Vc.

pppp

ppp

pppp

arco

ppp

D

70

Bs. Cl. *pppp* *p*

Perc.

Vln. *mp*

Vla. *ppp*

Vc. *ppp*

74

Bs. Cl. *pp* *pppp*

Perc. *p* *mf* *sfx* *p*

Vln. *pp* *ppp*

Vla.

Vc.

78

Bs. Cl. *pp* *pppp*

Perc.

Vln. *pp* *pppp* *pizz.* *mf* *pp*

Vla. *pp* *ppp*

Vc. *pp* *p* *ppp*

81

Bs. Cl. *mp* *pp*

Perc.

Vln. *pppp* *p* *pppp*

Vla. *pppp* *mp* *pppp*

Vc. *pppp* *mp* *pppp*

85

Bs. Cl. **E** *slower*

Perc. *p* *mf* *sfz* *p* *f*

Vln. *col legno tratto* *mf* *senza sordino* *melting onto ... arco* *pppp*

Vla. *col legno batt.* *sfz* *pppp* *senza sordino* *melting onto ... arco* *pppp*

Vc. *col legno batt.* *sfz* *pppp* *senza sordino* *melting onto ... arco* *pppp* **?**

90

Bs. Cl.

Perc. *subito: interrupting* *f* *mf* *sfz* *p* *f*

Vln. *ppp* *con sordino*

Vla. *ppp* *con sordino*

Vc. *ppp* *con sordino*

98 *a tempo*

B♭ Cl. *ppp*

Perc.

Vln. *p*

Vla. *p*

Vc. *p*

101

B♭ Cl. *p*

Perc.

Vln. *mp*

Vla. *mp*

Vc. *mp*

104

B♭ Cl.

Perc. *?*

Vln. *mf* *pp* *fp*

Vla. *mf* *pp* *fp*

Vc. *mf* *pp* *fp*

Quasi Zither:  
move slide while striking strings  
increase/decrease pitch respective to the path of the line

108 **F** ♩ = 102 *faster*

Bs. Cl. *pppp*

Perc. *pp* *mp* *p* *pp*

Vln. *pp* *morendo* *senza sordino* *more fluid* *pp* *mp*

Vla. *pp* *morendo* *senza sordino* *more fluid* *mp*

Vc. *pp* *morendo* *senza sordino* *more fluid* *pp* *mp*

114

Bs. Cl. *pppp* *pp* *pppp* *pp* *mf*

Perc.

Vln. *ppp* *ppp* *mp*

Vla. *pizz.* *arco*

Vc. *pizz.* *p* *mp* *arco* *p* *mp*

118 *smear - alla Gershwin*

Bs. Cl. *p* *mp* *fp* *smear - alla Gershwin*

Perc. *ff* *mp* *f* *sfz* *f*

Vln. *fp* *mp* *mf* *ff*

Vla. *fp* *mp* *pizz.* *mf* *arco* *mf* *ff*

Vc. *fp* *mp* *pizz.* *mf* *arco* *f* *ff*



122

B♭ Cl. *< f* *mp* *p*

Perc.

Vln. *p* *fp* *ppp* *pp* *mf* *ppp*

Vla. *p* *fp* *ppp* *pp* *mf* *ppp*

Vc. *p* *fp* *ppp* *f* *pp* *mf* *ppp*

127

B♭ Cl. *ppp* *ff* *mf* *f*

Perc. *ppp* *ff* *mf* *f*

Vln. *fp* *ppp* *p* *pppp*

Vla. *fp* *pppp* *p* *pppp*

Vc. *f* *p* *pppp* *f* *p* *pppp*

131

B♭ Cl. *pp*

Perc. *ppp* *ff* *mp* *ppp* *ff*

Vln. *mf* *pppp* *con sordino* *p* *pppp*

Vla. *mf* *pppp* *con sordino* *p* *pppp*

Vc. *f* *mf* *pppp* *con sordino* *p* *pppp*

136

B♭ Cl.

Perc.

Vln.

Vla.

Vc.

Quasi Zither:  
move slide while striking strings  
increase/decrease pitch respective to the path of the line

*mp*

*mf*

*fp*

*p*

*ppp*

*mf*

*p*

141

B♭ Cl.

Perc.

Vln.

Vla.

Vc.

*rall...*

*mp*

*pp*

*mp*

*pp*

*rall...*

*mp*

*pp*

♩ = 96  
(F# -down- with E key)

145

B♭ Cl.

Perc.

Vln.

Vla.

Vc.

**G**

*pp*

*pppp*

*mf*

*p*

*pppp*

*p*

*pppp*

*ff*

*mp*

*f*

*mp*

*sfx*

*f*

150

B♭ Cl. *pppp* *p* *pppp*

Perc.

Vln. *pppp* *mp*

Vla. *pppp*

Vc. *ppppp* *mp*

154

B♭ Cl. *mf*

Perc.

Vln. *pp* *mp*

Vla. *mp* *pp*

Vc. *pp* *mf* *ppp*

158

B♭ Cl. *pppp* *p* *pp* *mf* *ppp*

Perc. *ff* *mp* *f* *sfz* *f*

Vln. *ppp*

Vla. *pp*

Vc. *mp* *pp*

162

162

B♭ Cl. *fp* *p* *pp* *f*

Perc.

Vln. *p* *ppp* *p* *mp*

Vla. *p* *ppp*

Vc. *mf* *ppp* *fp*

Measures 162-165. B♭ Clarinet: *fp*, *p*, *pp*, *f*. Percussion: rests. Violin: *p*, *ppp*, *p*, *mp*. Viola: *p*, *ppp*. Violoncello: *mf*, *ppp*, *fp*. Includes a circled '2' in a box.

166

166

B♭ Cl. *pp* *mf* *f*

Perc. *fp* *mp*

Vln. *pp* *ppp* *mp*

Vla. *mp* *ppp* *mf*

Vc. *p* *fp*

Measures 166-170. B♭ Clarinet: *pp*, *mf*, *f*. Percussion: *fp*, *mp*. Violin: *pp*, *ppp*, *mp*. Viola: *mp*, *ppp*, *mf*. Violoncello: *p*, *fp*. Includes a circled '15'.

171

171

B♭ Cl. *sfx* *ppp* *mf*

Perc. *f* *mp*

Vln.

Vla. *fp*

Vc. *ppp* *f*

Measures 171-174. B♭ Clarinet: *sfx*, *ppp*, *mf*. Percussion: *f*, *mp*. Violin: rests. Viola: *fp*. Violoncello: *ppp*, *f*.

# Proposition of Fossils

Written for Omega Impact



# Proposition of Fossils

Graham Flett, 2015

Written for Omega Impact:

recorder(s); bassoon (doubling as speaker); bass clarinet;  
elec. guitar and prepared electric guitar (doubling as speaker and impromptu vocalist);  
piano; percussion (drum-kit); double bass;

## Regarding the present version of the score

This piece was worked out between myself and the ensemble/band known as Omega Impact.

The present version of the score was arrived at largely as a performance template — allowing myself and the group to improvise around a strict framework that corresponded with a film. For pragmatic and logistical reasons getting this piece together (in one and half rehearsals) involved using a click-track and seven headphones.

In general, the reader of the score should note that the details regarding the electronics are not highly detailed in this score.

The piece also encouraged a great deal of improvisation in specified sections and therefore the notation is, at times, only suggestive.

## Current Documentation and Future Performances

I currently recognize that for this piece to be performed by other ensembles will require significant revisions to the score. However, for the scope of my present research and documentation related to this PhD I have included this score in order to document certain compositional practices that are connected to the central ideas I have presented in my commentary.

Please visit this URL for the most recent performance and documentation of this composition.  
<https://www.youtube.com/watch?v=FeEj2hNiCV0> (or just search for: Proposition of Fossils)







Transposed Score

# Proposition of Fossils

*Restive Formation of the Rustic Sea Riser*  
Written for Omega Impact

Graham Flett

Movie: Time & Cues

Electroines

Tempo: ♩ = 60

- Movie - Time&Cues

Elec.

A ♩ = 60

- Movie - Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Prep. Guil.

Pno.

Perc.

D.B.

bass drum + symbol

ff

Proposition of Fossils

2

**B** 13 seconds 24 **14 seconds**

- Movie - Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Prep. Guit.

Pno.

Perc.

D.B.

*Restive formation; based on the principle that its circulation of content would overspill the container.*

**C** 30 seconds

- Movie - Time&Cues

Elec.

A. Rec.

Prep. Guit.

Pno.

Perc.

D.B.

*make textured sounds on keys or interior of piano, do not depress or sound any pitches*

*Play Styrofoam - rub a pencil or sounding object against it; at varying speeds.*

*rub sounding-object on string IV - quiet texture*

*fp* *mf* *pppp*

*pp* *mf* *pppp*

*p*

13 seconds

26

- Movie - Time&Cues

Elec.

A. Rec.

Prep.Guit.

Pno.

Perc.

D.B.

D

Bounce Fun-ball stick (sul pont.) on or just after the boater driver's burp.

Resonant knock on interior of piano frame on or just after the boater driver's burp.

cymbals

pp

mp

apply to drum-kit freely - within 12 seconds

E 32 seconds

- Movie - Time&Cues

Elec.

A. Rec.

Gtr.

Prep.Guit.

Perc.

D.B.

E 32 seconds

brushes

pp

f

freely

f

mp

strike with fore-finger (sul tasto)

mp

p

Quickly: get to Prepared Guitar

pppp

Proposition of Fossils

29 [F] 20 seconds 30 25 seconds 31 19 seconds

- Movie - Time&Cues

Elec.

A. Rec.

B. Cl. *breathily - quiet punctuation, lowest register*

Prep.Guit.

Pno. [F] 20 seconds 25 seconds 19 seconds  
*optional: bow piano strings OR make other resonant sounds*

Perc. *cymbals - impetuous light / atmospheric sounds*  
*mp*

*pp*

*Now in the same formula Narcissus — in a similar kind of deception — the self brought onto the still water drawn from confidence encoded into a dull belief.*

32 [G] ♩ = 60 33 34 35

- Movie - Time&Cues

Elec.

A. Rec.

B. Cl. *sim.*

Prep.Guit.

Pno. [G] ♩ = 60  
*on the image of striking stones*  
*p* *f* *mf* *mf* *pp* *mp* *mf*

Perc. *on the image of striking stones*  
*p* *pizz.* *brushes* *f* *p*

D.B. *on the image of striking stones*  
*p* *f* *p*

Proposition of Fossils

36 37 38 39 40

- Movie - Time&Cues

Elec.

A. Rec.

B. Cl.

Gtr.

Prep.Guit.

Pno.

*mf* *ff*

*distantly observing*

*p* *f*

*mf* = 65

play as an accented stopped note (if possible)

41 42 43 44 45 46 47 48 49 50

- Movie - Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Prep.Guit.

Pno.

Perc.

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

Double-Audio-*Percussion*

Proposition of Fossils

6 ♩ = 60

1 18 seconds

- Movie -  
Time&Cues

Elec.

A. Rec.

Gtr. *Guitar Conductors / Cues*

Prep. Guit.

Pno. *mp*

Perc. *cymbal or other sound*  
*pp*

D.B. *pizz.*  
*p*

Gregorz or Graham (possibly spoken through cone) say:  
"system granted to **begin** those who **remade up** and offer  
a **hand** of **promising** something like a **fair** hand."

52 ♩ = 65

- Movie -  
Time&Cues

Elec.

A. Rec.

Bsn. *p*

B. Cl. *ppp* → *mp*

Gtr.

Prep. Guit.

Pno. *mf*

Perc. *f* → *p* → *f*

D.B. *arco*

Proposition of Fossils

Musical score for measures 60-67. The score includes staves for A. Rec., Bsn., B. Cl., Gtr., Pno., and Perc. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mf*, *p*, *mp*, *f*, and *p*. A box at the end of measure 67 contains the instruction: "Use (sudden) Tempo Change".

Musical score for measures 68-76. The score includes staves for A. Rec., Bsn., Gtr., Pno., Perc., and D.B. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as  $\text{♩} = 98$  and  $\text{♩} = 60$ . Dynamics include *p*, *mf*, *f*, *fff*, and *p*. Annotations include "Guitar Conducts / Cues", "improvise if desired", and "alternate rhythm with 3 to 4 divergent sounds". A box at the end of measure 72 contains the instruction: "Get Tempo from Audio".

Proposition of Fossils

8

**L 14 seconds** **M 18 seconds**

Movic: Time/Cues

Elec.

A. Rec. *(make an unusual tone)* *(dim)* *(enf)*

Gtr. *Voice: "You show a unusual position on dotus. What's up? What's down?"*

Prep. Guit.

Pno. **L 14 seconds** **M 18 seconds**  
*pp* *(quasi piano keys)*

Perc.

D.B. *p*

**N 18 seconds**

Movic: Time/Cues

Elec.

A. Rec.

B. Cl. *Clarinet Conducts / Cues*

Prep. Guit. *Guitar Conducts / Cues* *Cue (sudden) Tempo Change*

Pno. **N 18 seconds**  
*f* *p* *mp* *mf* *8va*

Perc.

D.B.



Proposition of Fossils

♩ = 65

82 83 84 85 86 87 88 89 90

Movic-TimofCies

Elec.

A. Rec.

B. Cl.

Gtr. *Guitar Conducts*

Prep. Guit.

Pno. *(8<sup>va</sup>)*

Perc. *Double-Audio Percussion*

P 16 seconds

92

Movic-TimofCies

Elec.

A. Rec.

B. Cl. *Clarinet Conducts / Cues*

Gtr.

Prep. Guit.

Pno. *16 seconds*

Perc. *Improvise if desired*

D.B. *pizz.* *arco*

*mf* *ppp*

Proposition of Fossils

10 Q  $\text{♩} = 98$

94 95 96 97

- Movie -  
Time&Cues

Elec.

A. Rec.

B. Cl. Cue (sudden)  
Tempo Change

Gtr. *mp*

Prep. Guit.

Pno. Q  $\text{♩} = 98$   
*f* *p* *mp* *f*

Perc.

D.B.

98 R 15 seconds Guitar Conducts

- Movie -  
Time&Cues

Elec.

A. Rec.

B. Cl.

Prep. Guit.

Pno. R 15 seconds  
guitar the keys or make a grating percussive sound  
*mp*

Perc. make a grating / scratchy sound  
*mp*

D.B. make a grating / scratchy sound  
*mp*

Proposition of Fossils

♩ = 65

100 101 102 103 104 105 106 107 108

- Movie -  
TupakClas

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Perc.

Double-Audio-Drum

mf mp p fpp

♩ = 60

109 110 111 112 113 114

- Movie -  
TupakClas

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Prep. Guit.

Pno.

Perc.

D.B.

mf f

carry on with a thinly textured groove until bar 113 (2/4 bar)

Brushes

Proposition of Fossils

12

$\text{♩} = 78$

Musical score for measures 115-118. The score includes staves for Movie-Timed Cues, Elec., A. Rec., B. Cl., Gtr., Prep. Guit., Pno., Perc., and D.B. The tempo is marked  $\text{♩} = 78$ . Measure 115 has a 6/4 time signature. Measure 116 has a 3/4 time signature. Measure 117 has a 2/4 time signature. Measure 118 has a 3/4 time signature. A box in measure 115 contains the text "Use (sudden) Tempo Change". Dynamics include *mf* and *f*. The piano part features a "stopped string" instruction in measure 116.

$\text{♩} = 53$

Musical score for measures 120-123. The score includes staves for Movie-Timed Cues, Elec., A. Rec., B. Cl., Gtr., Prep. Guit., Pno., Perc., and D.B. The tempo is marked  $\text{♩} = 53$ . Measure 120 has a 4/4 time signature. Measure 121 has a 3/4 time signature. Measure 122 has a 3/4 time signature. Measure 123 has a 7/4 time signature. A box in measure 120 contains the text "Get Tempo from Cues". A box in measure 121 contains the text "Guitar Conducts / Cues". Dynamics include *mf*, *p*, *pp*, *fp*, *ppp*, and *mf*. The piano part features a "stopped string" instruction in measure 120 and a "(sem)" instruction in measure 121.

122 [V] 22 seconds

125 [W] 22 seconds

Movie-Timed/Cues

Elec.

A. Rec.

Bsn.

B. Cl. [Clarinet Conductors / Cues]

Prep. Guit.

Pno.

Perc.

D.B.

*Speaking of dreams and having a contemplative attitude about almost all of those terrors (errors).*

*Requirement number one, a degree of unknowing, that puts the wolf far away from the sheep.*

Cue (sudden)  
Tempo Change

126 [W]  $\text{♩} = 53$

127

128

129

130

131

132

133

Movie-Timed/Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Prep. Guit.

Pno.

Perc.

$\text{♩} = 53$

stopped string

Proposition of Fossils

14

X 19 seconds

- Movie -  
Timest/Cues

Elec.

B. Cl. [Clarinets Conducts / Cues] [Cue (Sudden) Tempo Change]

Gtr. not at the same time as piano  
*mf* *ff* *mp*

Prep. Guit.

Pno. *mp* not at the same time as guitar  
*mp*

Perc. *mp* freely - circa 12 seconds

D. B. *mf* pizz.

Y ♩ = 80

- Movie -  
Timest/Cues

Elec.

B. Cl. [Clarinets Conducts]

Gtr. (optional solo) *f*

Prep. Guit.

Pno. ♩ = 80

Perc. wooden sound

140 141 142 143

- Movie -  
Tim&Cues

Elec.

B. Cl.

Gtr. G D [Guitar Conducts]

Prep. Guit.

Pno. *gently* *p* *mf* *sfz* *8va* *mf* *ff* *8va*

Perc.

144 145 146 147 148 149 150 151 152

- Movie -  
Tim&Cues

Elec.

A. Rec.

B. Cl. [Cut Tempo from Click] *mf* *sfz* *mf* *pp* *mf* *p* *ppp* *fp*

Prep. Guit.

Perc. [Z] *♩* = 53 [Double-Audio-Permutation] *pp*

D.B. *arco* *pp* *with h.c. on low note*

154 **AA 26 seconds**

- Movie -  
Time&Cues

Elec.

A. Rec.

B. Cl. **Clarinet Conducts / Cues** (if needed)

Prep. Guit.

Pno. **AA 26 seconds**  
*f* interior harmonics  
pick your favourite partial and never repeat the same tone

Perc. **Improvise - cymbal scrapes, build tension with images**

154 **26 seconds**

- Movie -  
Time&Cues

Elec.

A. Rec.

B. Cl. **Cue (out&in)**  
**Tempo Change**

Prep. Guit.

Pno. **26 seconds**  
*f* interior harmonics  
pick your favourite partial and never repeat the same tone

Perc. **Improvise - cymbal scrapes, build tension with images**

D.B. *secco*  
*pp* *mp* *mf* *f*



Proposition of Fossils

155 **BB** ♩ = 60

156 157 158 159 160 161

- Movie -  
Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Prep. Guit.

Pno.

Perc.

D. B.

**BB** ♩ = 60

pp

pp

p

mp

mf

f

stopped string

pizz.

p

mf

Get Tempo from Click

163 164 165 166 167 168 169

- Movie -  
Time&Cues

Elec.

A. Rec.

B. Cl.

Prep. Guit.

Pno.

Perc.

**CC** ♩ = 65

**CC** ♩ = 65

pp

pp

pppp

pppp

mp

ppp

ppp

Double Audio (gong)

interior harmonics (octave or 20th)

Double Audio (Percussion)

(sim)

Proposition of Fossils

♩ = 53

170 171 172 173 174 175 176 177 178 179 180 181 182

Movie, Time&Cues

Elec.

A. Rec.

B. Cl. *boldly* *ff* *mp* *mf* *p*

Prep. Guit.

Pno. ♩ = 53

Perc.

**DD** ♩ = 60

184 185 186 187 188 189 190 191 192

Movie, Time&Cues

Elec.

A. Rec.

Bsn. *p*

B. Cl.

Prep. Guit.

Pno. **DD** ♩ = 60 *mf* *p* *8va*

D.B.

Proposition of Fossils

EE ♩ = 106

194 195 196 197 198 199

Mus. Tim&Cres

Elec.

A. Rec.

Bsn.

Clarinet Conducts

B. Cl.

Prep. Guit.

Pno.

Perc.

D.B.

light sticks  
accent time with a suitable sound,  
but not too loudly

*f*

*mf*

*mp*

*f*

*mf*

Proposition of Fossils

200 201 202 203 204 205 206 207

- Movie -  
Timed Clues

Elec.

A. Rec. *mf*

Bsn. *ff*

B. Cl.

Gtr. *ff*

Prep. Guil.

Pno. *ff*

Perc.

D.B. *f*

The image displays a musical score for the piece 'Proposition of Fossils', page 20. The score is organized into a grid with measures 200 through 207. The instruments and parts included are: Movie-Timed Clues (represented by a vertical bar), Elec. (Electric guitar), A. Rec. (Acoustic guitar) with a dynamic marking of *mf*, Bsn. (Bassoon) with a dynamic marking of *ff*, B. Cl. (Bass Clarinet), Gtr. (Guitar) with a dynamic marking of *ff*, Prep. Guil. (Prepared Guitar), Pno. (Piano) with a dynamic marking of *ff*, Perc. (Percussion), and D.B. (Double Bass) with a dynamic marking of *f*. The score is written in 4/4 time. The A. Rec. part features a melodic line with notes such as G4, A4, B4, and C5. The Bsn. and Gtr. parts play a rhythmic pattern of eighth notes. The Pno. part has a complex texture with many notes, and the D.B. part plays a bass line with notes like G2, F2, and E2. The Perc. part has a simple rhythmic pattern.

Proposition of Fossils

208 209 210 211 212 213 214 215

Music  
Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Prep. Guit.

Pno.

Perc.

D.B.

216 217 218 219 220 221 222 223 224 225

Movie - Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Prep. Guit.

Pno.

Perc.

D. B.

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

**FF** ♩ = 60

227

Movie - Time&Cues

Elec.

A. Rec.

B. Cl.

Prep. Guit.

Pno.

D. B.

**FF** ♩ = 60

*mf* *mp* *pp* *p* (sim.)

arco

depress silently (a beat earlier)  
strum string with other hand

228 46 seconds

-Movie-  
Time&Cues

Elec.

A. Rec.

B. Cl.

Prep. Guit.

Guitar Conducts / Cues

Pno.

46 seconds

*ff*

Lv.

GG ♩ = 70

230 231 232 233 234 235 236

-Movie-  
Time&Cues

Elec.

A. Rec.

Ban.

B. Cl.

Prep. Guit.

Guitar Conducts

Pno.

GG ♩ = 70

interior harmonic  
octave or 5th

Proposition of Fossils

♩ = 53

very gradual accel. begins until bar 256

237 238 239 240 241 242 243 244 245 246

- Movie -  
TimokCues

A. Rec.

B. Cl.

Prep. Guit.

Pno.

interior harmonic  
make it dark

♩ = 65

247 248 249 250 251 252 253 254 255 256 257

- Movie -  
TimokCues

A. Rec.

B. Cl.

Gtr.

Pno.

♩ = ♩.

259 260 261 262 263 264 265 266 267

- Movie -  
TimokCues

Elec.

A. Rec.

Gtr.

Pno.

Perc.

D.B.

Guitar Conducts

Clarinets Conducts

brushes (light)  
marcato accent = slightly open hi-hat

repeat and vary

accent with  
light cymbal hits

*p* play quiet but make present  
open music-head indicates a  
circular movement with brush.

*p* arco - play sustained harmonics,  
match heard frequencies if possible



II ♩ = 65

269 270 271 272 273 274 275 276

- Movie -  
TandemCues

Elec.

A. Rec. *double melody in bass*  
*p*

Bsn. *p* *mf* *pp*

B. Cl.

Gtr. *mf* *pp* *f* *mp*

Pno. II ♩ = 65  
*mp* *f*

Perc. *something like this*  
*p*

D.B. *arco* *mf* *drums enter*

277 278 279 280 281 282 283

- Movie -  
TandemCues

A. Rec. *mf*

B. Cl.

Gtr. *mf* *pp* *f* *mp*

Pno. *f*

Perc. *p*

D.B. *arco* *mf* *drums enter*



297 298 299 300 301 302

- Movie -  
Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Pno.

Perc.

D.B.

*p*

*p*

*mf*

*slowly it getting  
drawn out by electronics*

*slowly it getting  
drawn out by electronics*

*slowly it getting  
drawn out by electronics*

304 305 306 307 308

- Movie -  
Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Prep. Guit.

Pno.

Perc.

$\text{♩} = 65 \mid \text{♩} = 33.5$

*mp*

*mp*

*mp*

*(sim) make subtle variations*

*Waddy - suggested distribution (2 cymbals + hi-hat)*

res-tive for-ma-tion is gone. But I re-main here ba-sed on the prin-ple res-tive for-ma-tion is

Proposition of Fossils

309 310 311 312 313

- Movie -  
Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Gtr.

Prep. Guit.

Pno.

Perc.

D.B.

But I re... main here

roughly in time

sys-tem gran - ted... to be - queth... some - thinglike a... fair... hand

*mf*

play all four notes one time in each bar  
make them roughly even in length

The image shows a page of a musical score for 'Proposition of Fossils', page 28. The score is divided into five measures, numbered 309 to 313. The instruments and parts are: - Movie - Time&Cues, Elec., A. Rec., Bsn., B. Cl., Gtr., Prep. Guit., Pno., Perc., and D.B. The vocal line (A. Rec.) has lyrics: 'But I re... main here' in measure 309, and 'sys-tem gran - ted... to be - queth... some - thinglike a... fair... hand' in measures 312 and 313. The B. Cl. part has a performance instruction 'roughly in time' in measure 310. The Perc. part has a dynamic marking '*mf*' in measure 309 and a performance instruction 'play all four notes one time in each bar make them roughly even in length' in measure 313. The Pno. part has a performance instruction 'play all four notes one time in each bar make them roughly even in length' in measure 313.

Proposition of Fossils

314 315 316 317

- Movie -  
Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Prep. Guit.

Pno.

Perc.

D.B.

*mf* for those who ram-ble up! and take a le-vel of of-prom-i-nence some-thing like a fair hand

(same notes - alter orderings) *mf* (sim) *mf* (sim) *mf*

318 319 320 321

- Movie -  
Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Prep. Guit.

Pno.

Perc.

D.B.

But I re- here

res-tive for-ma-tion is gone But I re-main here

*mp*

(sim) *mf*

Proposition of Fossils

30

322 323 324 325

- Movie - Time&Cues

Elec.

A. Rec.

Bsn.

B. Cl.

Prep.Guit.

Pno.

Perc.

D.B.

Proposition of Fossils

KK ♩ = 53

327 328 329 330 331

- Movie -  
Time&Cues

Elec.

A. Rec.

B. Cl.

KK ♩ = 53

Perc.

*mf*

Proposition of Fossils

32

332

333

334

335

- Movie -  
Time&Cues

Elec.

A. Rec.

B. Cl.

Perc.

D.B.

The musical score is organized into six staves. The top staff, labeled '- Movie - Time&Cues', contains a single cue mark at the beginning of measure 332. The 'Elec.' staff has cue marks at the start of measures 332, 333, 334, and 335. The 'A. Rec.' staff has cue marks at the start of measures 332, 333, 334, and 335. The 'B. Cl.' staff features a melodic line starting in measure 332 with dynamics *mp*, *p*, *pp*, *ppp*, and *pppp* indicated below the notes. The 'Perc.' staff shows a rhythmic pattern of eighth notes with stems, starting in measure 332. The 'D.B.' staff has a melodic line starting in measure 332 with dynamics *mp*, *p*, *pp*, *ppp*, and *pppp* indicated below the notes. Vertical bar lines separate the measures, and a double bar line is at the end of measure 335.