

Tristan Rhys Williams

Kapur

veil for double bass and ensemble

Performance notes:

Duration: 10 minutes

General:



Crescendo to the loudest, most extreme dynamic possible in context

"f"

Forte dynamic in "" "" represents the intensity (equivalent to loud playing) not the resulting volume of a gesture - used for techniques that do not inherently provide loud results



Unspecified, articulated pitch mid-glissando

Piccolo / Flute:

max. d. tongue



double tongue as fast as possible

flzg.



flutter-tongue

w.t.

whistle tone - always in high register, use open/controlled embouchure and low air pressure

'S'-----

(shown above staff) sound a long 'sssss' through mouth-piece in conjunction with the above technique (duration denoted by solid line ending with a hook)

rip

flutter-tongued arpeggio created by over-blowing notated tone - get as far up harmonic series as possible

'tch!'

speak 'tch' sound (as in Chaplin) through mouth-piece - always clipped and explosive

breath pulse

heavy, pulsing effect (always to quaver beat) like an exaggerated and mechanical vibrato

bisb.

alternation between notated pitch and one of its alternative fingerings* (as seamlessly as possible) - 'murmurando'

* Overblown from different fundamental (controlled embouchure) providing a transparent, gossamer sound without vibrato

Clarinet / Bass Clarinet:

multi.

multiphonic (fundamental given), always push partials higher and

gradually increase distortion

flutter-tongue

(toneless) Square note-heads denote the toneless sound of blowing with prescribed fingerings, providing constantly shifting quality of sound (resulting from changes in air column) and faint key sound (also used in conjunction with a flutter-tongue quality)

1/2 air allow more audible 'air sound' through from mouth (used in conjunction with flzg.)



gradual shift from one playing technique to another (i.e. from air sound to a full, clean tone sound without vib.)



out of control vibrato

bisb. alternation between notated pitch and one of its alternative fingerings* (as seamlessly as possible) - 'murmurando'

* Overblown from different fundamental (controlled embouchure) providing a transparent, gossamer sound without vibrato

Horn:

flzg.



flutter-tongue

+ stopped

o open

1/2 + half-stopped - veiled tone-quality



gradual transition from one of the above to the next (fingering and lip control have to compensate for the change in pitch, although inevitable micro-tonal fluctuations are encouraged, avoid the natural semi-tone fluctuation). This will cause slight breaks in glissandos (which have been taken into consideration).

(toneless) Square note-heads denote the toneless sound of blowing with half-valved prescribed fingerings, providing constantly shifting quality of sound and faint key sound (resulting from changes in air column). Always used in conjunction with phonetic sounds spoken through mouth-piece:

'f'---- long 'f' as in 'fleece', not dissimilar to natural blowing technique


'x'---- guttural, phlegmy 'ch' - as in Bach

- 'sh'---- long 'sh' - as in shoe
- 'tch!' speak 'tch' sound (as in Chaplin) through mouth-piece - always clipped and explosive
- fall fall from highest possible pitch in context (have all three keys down so that the intervals between pitches as you fall down the series are closer together)

Harp: (with several plectrums Δ)



Tune this a-sharp up quarter-tone

clash  pluck strings forcefully enough to make strings hit each other when they vibrate

ped. port. trill continuously chug pedal up and down between two notches



plectrum(s) - have several on stand-by

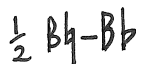
behind pegs use plectrum on strings behind pegs between two approximate areas that are convenient in context (always notated between highest and lowest point) - resulting in high-frequency, non-determinant pitch

rub vertically scrape low, ribbed strings with plastic 30cm ruler continuously at a regular, slow speed

knuckle knock sound-board at most resonant area with knuckle (have plectrum in fist or between two fingers)



arpeggio - very fast



pedal held between two notches for slightly distorted/metallic sound

Harmonics should sound one octave higher than notated

Piano:

Lid fully open. Remove music stand from the slots and place further back on frame.



Chromatic cluster (between two outer specified pitches)



White-note cluster (between two outer specified pitches)



Black-note cluster (between two outer specified pitches)




Slap area under keyboard with palm

hammer




Use toy hammer (wood or plastic * can be provided by composer) to strike the metal frame (supporting highest notes) inside piano. Rest hammer on cloth on the top right-hand surface of piano.



Accented, percussive pedal depression (most effective with hard leather soled shoes).  note-head used for more continuous, rhythmic passages



Slide foot off pedal - causing mechanism to snap back violently.  note-head used after continuous, rhythmic passages



Catch resonance of previous chord/cluster



Third pedal



Diamond note-heads for silently depressed keys - either to be caught with third ped. for resonance purposes or to be 'silently' depressed directly after an accented attack of the same chord/cluster - providing 'echo-like' extension of notes



Play notes on keyboard while fully dampening the strings inside the piano with fingers - creating a dead, 'wood' sound

'cluster gliss.' Like a 'glissandoing' slab of chromatic clusters (use sleeve)

vib. Hold vibrating device (can be provided by composer) tightly against metal frame nearest low notes of piano with pedals down. Have (switched off) on a cloth on left-hand surface of piano

Violin, Violoncello and Double Bass:

(Vn & Vc: First section calls for relatively quick changes between arco and strummed - the strummed cells are best without bow, try having bow on lap or somewhere accessible)

All giassandi should be equally distributed (cross note-heads are used to denote unspecified, articulated pitches between two outer pitch bands)



Strum, use more than one finger to produce a violent sound



Slap fingerboard with palm of hand from above, while fingering the previously strummed chord. This technique will provide a non-determinant pitch but aim for a predominantly 'wood' sound



Highest possible note on strings



Natural harmonic



Artificial harmonic (strings usually specified)

sp

sul ponticello

st

sul tasto

br

play directly on bridge (high, non-determinant sound with little pitch content)

flaut.

Light, low pressure, floating bow

Scr.



Scratch-bow (press bow deep into the string creating a scratchy sound)

c.l.

col legno - use wood of bow

batt.

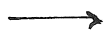
Lightly percussive (in this context) action - bounce bow off string without ricochet

ric....

Ricochet-bow, drop the bow onto the string and allow, or cause to bounce for specified duration

1/2 c.l.t.



Half col legno tratto: Draw some of the wood of the bow across strings - producing a dim, ghostly tone quality



Gradual change of position between two areas



Constantly shifting, vertical swishing, brushing motion between sp and st

The 'TAB' clef represents the four strings of the instrument (bottom line represents string IV). These are to be played 'tonelessly' by lightly covering strings with palm (denoted by ) and constantly moving fingers/palm up and down finger-board (denoted by ) - resulting in slightly shifting timbre and snatches of sound suggestive of harmonics. The instruction 'toneless' should not be taken literally (do not fully mute strings) as the resulting shifts between a whistling and dry brushing sound is desirable. Experiment with varying finger pressure for a varied timbral palette. The overall effect of this technique should be that of 'white-sound'.

Additional Double Bass techniques:

Three note chords should be played with an angled bow at the 'st' position.

In addition to the vertical brushing motion described above a circular action (promoting increased friction between bow and strings) is called for.



e.g. b.23 - Trill-wobble on highest harmonic beyond finger-board on string I



Play this cell continuously until \longrightarrow



Snap/Bartok pizzicato

TRW
London, 2008

Kapur

Score

Tristan Rhys Williams

$\text{♩} = 68$

Double Bass
I
II
III
IV
st→sp vertical ↓
circular ↻
III
IV st
II
"f"
mf

Piccolo
max. d. tongue
flzg
"pizz."
"f"
+

Bass Clarinet
multi. x
x
f

Horn in F

Harp
D \sharp C \flat B \sharp
E \sharp F \flat G \sharp A \sharp
clash C \flat - C \sharp
ped. port. tr.
l.v.
sfz

Piano
15
hammer
sfz

Violin
str.
ff
arco
br.
sp→st
vertical ↓
"f"

Cello
str.
arco
br.
sp→st
vertical ↓

II 1/2 sp
III

ord.
I II 1/2 sp

5

D.B.

Picc.

BCl.

Hn.

Hp.

Pno.

Vln.

Vc.

'tch!' *sf*

rip *ff*

'S' "pizz." *f*

'tch!' *sf*

(toneless) flzg

multi. x

f

flzg + *f*

(toneless) 'f' - - 'x' - - 'sh'

f

behind pegs *f*

rub *f*

plastic

soundboard

knuckle *ff*

sfz

5 15

sfz

str. *ff*

arco *f*

st → sp

br.

str. *f*

arco *f*

st → sp

br.

f

scr. ord. 1/2 sp st → sp vertical circular

D.B. *ff* *mf* "f"

Picc. *ff* 3 3 3

BCl. (toneless) flzg "f" multi. *f* <

Hn. fall (toneless) 'f' - 'x' - 'sh' "f"

Hp. behind pegs "f" rub plastic clash Cb - C# ped. port. tr. l.v. *fffz*

Pno. 9 15 "f"

Vln. str. *ff* arco br. sp → st "f"

Vc. str. *ff* arco br. sp → st "f"

The musical score is divided into eight staves, each with specific performance instructions and dynamics:

- D.B. (Double Bass):** Starts at measure 12 with *mf*. Includes fingerings (II, III, IV, st) and dynamic markings *ff* and *mf*. Performance instructions include *scr. ord.*, *1/2 sp*, and *scr. ord.*.
- Picc. (Piccolo):** Starts at measure 12 with *f*. Includes articulation marks (+) and dynamic markings *sf* and *ff*. Performance instructions include *'S' "pizz."*, *'tch!*, *max. d. tongue*, *flzg*, and *'S' "pizz."*.
- BCl. (Bass Clarinet):** Starts at measure 12 with *f*. Includes articulation marks (x) and dynamic marking *ff*. Performance instructions include *(toneless)* and *flzg*.
- Hn. (Horn):** Starts at measure 12 with *ff*. Includes articulation marks (x) and dynamic marking *f*. Performance instructions include *1/2 + flzg* and *'f' - - - 'x' - - - - 'sh'*.
- Hp. (Harp):** Starts at measure 12 with *f*. Includes performance instructions like *behind pegs*, *plastic*, *rub*, *soundboard*, *knuckle*, and *knuckle*. Dynamic markings include *ff* and *ffz*.
- Pno. (Piano):** Starts at measure 12 with *f*. Includes performance instructions like *arm clusters* and dynamic marking *f*.
- Vln. (Violin):** Starts at measure 12 with *ff*. Includes performance instructions like *str.*, *arco*, and *br. sp → st*. Dynamic marking *f* is also present.
- Vc. (Violoncello):** Starts at measure 12 with *ff*. Includes performance instructions like *str.*, *arco*, and *br. sp → st*. Dynamic marking *f* is also present.

D.B. 16 *mf* *st* III II I I II III *sim.* *mp*

Picc. 16 *'tch!'* *sf* *rip* *ff*

BCl. *multi. x* *x* *(toneless) flzg* *f* *"f"*

Hn. 16 *flzg* *'tch!'* *(toneless) 'f' - - - 'x' - - - 'sh'* *"f"* *ff*

Hp. 16 15 *behind pegs* *plastic* *rub* *clash* *Cb - C4* *ped. port. tr.* *l.v.* *ff*

Pno. 16 *cluster gl.* *ff* *(silently)* *Sost. P*

Vln. 16 *str.* *ff* *arco* *st → sp* *br.* *"f"*

Vc. 16 *str.* *ff* *arco* *st → sp* *br.* *"f"*

→ sp

increase DISTORTION....
accel. independently...

a tempo

br.

ff

20

D.B.

Picc.

'S' "pizz." 'tch!'
"f" *ff*

multi. x x x

BCl.

f

Hn.

flzg
ff

20

Hp.

behind pegs

△

"f"

rub

⊕ C_b

plastic

2015

Pno.

ff

(Sost. P)

Vln.

str. *ff*

Vc.

str. *ff*

D.B.
I
sp
f
23
f
sp → st
1/2 c.l.
ric.
sp → st
c.l.
light batt.
sp
1/2 c.l.
ric.
sf > *sf* > *pp* *sf*

Picc.
23
3 3

BCl.
multi. x x
f
fall
ff
(toneless)
flzg
"f"

Hn.
23
ff

Hp.
23 15
soundboard
knuckle
ff
sffz

Pno.
23
(silently)
arm clusters
sffz

Vln.
23

Vc.
23

Sost. P

→ st sp → st c.l. light batt. → sp → st sp → st c.l. light batt. → sp → st sp → st

ric..... 3 1/2 c.l. ric..... ric..... 3 1/2 c.l. ric..... ric.....

D.B.

sf *pp* *sf* *sf* *pp* *sf* *sf*

Picc.

max. d. tongue flzg

ff

BCL.

multi. *f*

Hn.

(toneless) 'f' - - - 'x' - - - 'sh'

"f"

Hp.

clash Cb - Ch ped. port. tr. *sf*

Pno.

(2) (2) (2)

(2) → → →

Vln.

str. *ff* arco "f" br. sp → st

Vc.

str. *ff* arco br. sp → st "f"

commodo

a tempo

III
IV
str.

ff *sfz* *ff* *sfz* *ff*

I str. II

III
IV
str.

29

29

29

29

29 15

29

29

29

l.v. sempre

l.v. sempre
re-depress 'silently' -
catching resonance

mf

sf *p*

scr. st. flaut. sp.

II III

sfz *p*

scr. st. flaut. sp.

II III

sfz *p*

D.B.

Fl.

Cl.

Hn.

Hp.

Pno.

Vln.

Vc.

D.B. 32 *ff* *sffz* *ff* *ff* *sffz*

Fl. 32 *espr.* *p* breath pulse: *molto vib. poss.*

Cl. 32 *p* 1/2 air flzg. → tone (senza vib.) → 1/2 air flzg. *p*

Hn. 32 *p* 1/2 +

Hp. 32 *p* *pp* 1/2 B \natural - B \flat B \natural *p*

Pno. 32

Vln. 32 *pp* 1/2 c.l.t. ord. III IV

Vc. 32 *pp* 1/2 c.l.t. ord. I II

Detailed description of the musical score: This page contains the musical score for the piece 'Kapur', page 10. It features seven staves: Double Bass (D.B.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The score begins at measure 32. The D.B. part is highly rhythmic and dynamic, with markings for *ff*, *sffz*, and *ff*. The Flute part includes 'espr.' and 'breath pulse' markings, with dynamics ranging from *p* to *molto vib. poss.*. The Clarinet part has '1/2 air flzg.' markings and a dynamic of *p*. The Horn part features '1/2 +' markings and a dynamic of *p*. The Harp part has a complex rhythmic pattern with triplets and dynamics of *p* and *pp*, with a key signature change from B \natural to B \flat . The Piano part is mostly silent, indicated by rests. The Violin and Violoncello parts have '1/2 c.l.t. ord.' markings and a dynamic of *pp*.

D.B.
35
IV II
ff
I II str.
ff *sffz*
III II
ff
I II str.
ff *sffz*

Fl.
35 *espr.* breath pulse:
p
1/2 air flzg. → tone (senza vib.) → 1/2 air flzg.

Cl.
p

Hn.
35
p

Hp.
35
pp 1/2 B \sharp - B \flat B \sharp l.v. sempre

Pno.
35
mf
re-depress 'silently' - catching resonance
p

Vln.
35
III IV
scr. st flaut. sp
sffz p

Vc.
35
I II
scr. st flaut. sp
p
sffz

D.B.
Measures 39-42: Bass clef, 3/4 time. Measure 39: *ff*, IV ♯ II ⊕. Measure 40: *ff*, I II str. ⊕. Measure 41: *ff*, III ♯ II ⊕. Measure 42: *ff*, I II str. ⊕.

Fl.
Measures 39-42: Treble clef. Measure 39: *p*, *espr.*, 1/2 air flzg. → tone (senza vib.). Measure 40: *p*, bisb. Measure 41: *p*, molto vib. poss. Measure 42: *p*, bisb., 1/2 air flzg. → tone (senza vib.).

Cl.
Measures 39-42: Treble clef. Measure 39: *p*. Measure 40: *p*. Measure 41: *p*. Measure 42: *p*.

Hn.
Measures 39-42: Treble clef. Measure 39: *p*, + → o → +, 3. Measure 40: *p*, + → o → +, 3. Measure 41: *p*, 1/2+. Measure 42: *p*, + → o → +, 3.

Hp.
Measures 39-42: Grand staff. Measure 39: *p*, *pp*. Measure 40: *p*, 1/2 B♭ - B♭. Measure 41: *p*, B♭. Measure 42: *pp*, 1/2 B♭ - B♭.

Pno.
Measures 39-42: Grand staff. Measure 39: *pp*. Measure 40: *pp*. Measure 41: *pp*. Measure 42: *pp*.

Vln.
Measures 39-42: Treble clef. Measure 39: *pp*, 1/2 c.l.t. ord. Measure 40: *pp*. Measure 41: *pp*. Measure 42: *pp*.

Vc.
Measures 39-42: Bass clef. Measure 39: *pp*, 1/2 c.l.t. ord. Measure 40: *pp*. Measure 41: *pp*. Measure 42: *pp*.

D.B. 43 *ff* *ff* *sfz* *ff* *sfz* *ff* I str. II str. III II str. IV II

Fl. 43 *p* bisb. 1/2 air flzg. tone (senza vib.)

Cl. 43 *p* 1/2 air flzg. tone (senza vib.)

Hn. 43 *p* 3 + + 3

Hp. 43 *p* *pp* B \flat l.v. sempre 3 3 3 3

Pno. 43 *mf* re-depress 'silently' - catching resonance (p) sf

Vln. 43 *sfz* *p* scr. st flaut. sp III IV 1/2 c.l.t. ord. *pp*

Vc. 43 *sfz* *p* scr. st flaut. sp II III I II 1/2 c.l.t. ord. *pp*

The musical score for page 14 of 'Kapur' includes the following parts and instructions:

- D.B. (Double Bass):** Starts at measure 47. Includes fingerings (I, II, III, IV), bowings (str.), and dynamics (*ff*, *sfz*).
- Fl. (Flute):** Starts at measure 47. Includes a *bisb.* (bis) instruction and dynamics (*p*).
- Cl. (Clarinet):** Starts at measure 47. Includes *1/2 air flzg.* (half air flutter tonguing), *multi.* (multiplication), and dynamics (*p*).
- Hn. (Horn):** Starts at measure 47. Includes *1/2 +* (half plus) and dynamics (*p*).
- Hp. (Harpsichord):** Starts at measure 47. Includes *1/2 B \natural - B \flat* and *B \natural* instructions, and dynamics (*pp*, *p*).
- Pno. (Piano):** Starts at measure 47. Shows rests in both staves.
- Vln. (Violin):** Starts at measure 47. Shows rests in both staves.
- Vc. (Violoncello):** Starts at measure 47. Shows rests in both staves.

D.B. 51 I str. II *ff* *sffz* III *ff* I str. II *ff* *sffz* IV *ff* II

Fl. 51 breath pulse: *p*

Cl. 51 *p* 1/2 air flzg. → tone (senza vib.) → 1/2 air flzg.

Hn. 51 *p* 3 3

Hp. 51 *B \flat* *l.v. sempre* *p* *pp* 1/2 *B \flat* - *B \flat* 3 3 3 3 3 3

Pno. 51 *mf* re-depress 'silently' - catching resonance *sf* *p*

Vln. 51 III scr. flaut. *sf* *p* I/II st. flaut. *sp* 1/2 c.l.t. ord. *pp*

Vc. 51 I str. II *sf* *p* 1/2 c.l.t. ord. *pp*

D.B. 55 I II str. *ff* *sfz* III II *ff* *sfz* I II str. *ff* *sfz* *commodo*

Fl. 55 breath pulse: *p*

Cl. 55 bisb. *mf* 1/2 air flzg. *p* tone (senza vib.) 1/2 air flzg. *p*

Hn. 55 1/2 + *p* + 3 + 3

Hp. 55 *p* B \natural *pp* 1/2 B \natural - B \flat

Pno. 55

Vln. 55

Vc. 55

a tempo
arco
st → sp
vertical ↓

circular ↻

III st
II
IV

59

D.B.

"f"

mf

Picc.

59

B.Cl.

59

Hn.

flzg

f

59

Hp.

59

Pno.

59

hammer

59

Vln.

str.

ff

arco

st → sp

br.

59

Vc.

str.

ff

arco

st → sp

br.

"f"

ord.
63 II III *sfz* *mf* ord.
ord.
I II *sfz* *mf* ord.
D.B.

63 *ff*
Picc.

multi. x x
f
BCl.

(toneless)
'f' --- 'x' --- 'sh' --- 'f' --- 'x'
"f"
Hn.

63
Hp.

clash *sfz*
F^b - F[♯]
ped. port. tr.
vib.
"f"
Pno.

63 sp → st
Vln.

63 sp → st
Vc.

scr. ord. ord. st→sp vertical ↑ circular II III IV st

D.B. *ff* *mf* "f" *mf*

Picc. max. d. tongue flzg w.t. 'tch!' "f"

BCl. (toneless) flzg "f"

Hn. fall *ff*

Hp. behind pegs Δ "f" F \flat plastic rub

Pno. *sfz*

Vln. str. *ff* arco br. sp→st "f"

Vc. str. *ff* arco br. sp→st "f"

D.B. 71 *scr. ord.* *ord.* *scr. ord.* *ord.* *ff* *mf* *fff* *mf*

Picc. 71 *rip* *ff*

BCl. *multi. x* *x* *x* *f*

Hn. 71 (toneless) 'f' 'x' 'sh' 'f' 'x' "f"

Hp. 71 *15* *soundboard* *ff* *knuckle*

Pno. 71 *15* *vib.* "f"

Vln. 71

Vc. 71

75

D.B. *st* III II IV IV II III *sim.* increase DISTORTION....
accel. independently...

Picc. *w.t.* "f" 'tch!

BCl. (toneless) *flzg* "f"

Hn. 1/2 + *flzg* (toneless) *ff* "f"

Hp. behind pegs "f" *rub* plastic

Pno. arm clusters *fff*

Vln. *str.* *ff* *arco* *st* → *sp* *br.* *sp* → *st* "f"

Vc. *str.* *ff* *arco* *st* → *sp* *br.* *sp* → *st* "f"

79

sp

a tempo

br.

IV

sp

sf

sp → st

1/2 c.l.

ric.

ric.

D.B.

ff

f

sf

sf

Picc.

ff

3 3 3

BCl.

multi. x

f

Hn.

79

'x' - - - 'sh' - - - 'f' - - - 'x'

Hp.

79

F^b - F[♯]

ped. port. tr.

clash

ffz

Pno.

79

vib.

"f"

Vln.

79

Vc.

79

sp → st sp → st *a tempo*

1/2 c.l.
ric. ric.

commodo

86 3 *sf* *sf* *ff*

D.B.

86

Picc.

86

B.Cl.

86

Hn.

86

Hp.

l.v. sempre

86

Pno.

cluster gl. *ff* *mf*

l.v. sempre
re-depress 'silently' -
catching resonance

scr. *st.* *flaut.*
sp. *fl.*

II III *sfz* *p*

scr. *st.* *flaut.*
sp. *fl.*

II III *sfz* *p*

Vln.

Vc.

D.B. 89 I II str. *ff* *sfz* *ff* I II str. *ff* *sfz*

Fl. 89 *p* *espr.* *bisb.* breath pulse: *1/2 air fitzg.* *tone (senza vib.)* *1/2 air fitzg.* *bisb.*

Cl. 89 *p* *mf*

Hn. 89 *p* *1/2 +*

Hp. 89 *p* *pp* *1/2 B \natural - B \flat* *B \natural* *p*

Pno. 89

Vln. 89 *pp* *1/2 c.l.t. ord.* III IV

Vc. 89 *pp* *1/2 c.l.t. ord.* I II

D.B. 93 *ff* *str.* *fffz*

Fl. 93 *p* *espr.* *bisb.* *breath pulse:*

Cl. 93 *p* 1/2 air *flzg.* → tone (senza vib.) → 1/2 air *flzg.*

Hn. 93 *p*

Hp. 93 *pp* 1/2 B \natural - B \flat B \natural *l.v. sempre*

Pno. 93 *mf* re-depress 'silently' - catching resonance *sf* *p*

Vln. 93 *fffz p* *scr. st flaut. sp*

Vc. 93 *fffz p* *scr. st flaut. sp*

97

D.B. *ff* *ff* *fffz* *ff*

Fl. *espr.* *p* *bisb.* *p* *breath pulse:*

Cl. *p* *1/2 air fizg.* *tone (senza vib.)* *1/2 air fizg.* *multi. x* *p* *1/2 air fizg.* *tone (senza vib.)*

Hn. *p* *p* *p*

Hp. *p* *pp* *1/2 B \natural - B \flat* *B \natural* *pp* *1/2 B \natural - B \flat*

Pno.

Vln. *pp* *1/2 c.l.t. ord.*

Vc. *pp* *1/2 c.l.t. ord.*

Detailed description: This page of a musical score for 'Kapur' (page 27) features seven staves. The Double Bass (D.B.) staff starts at measure 97 with a forte (*ff*) dynamic, including fingering (IV, II) and bowing (I, II) instructions. The Flute (Fl.) staff begins with *espr.* and *p*, followed by a *bisb.* section and a *breath pulse:* section. The Clarinet (Cl.) staff has a *p* dynamic and includes markings for *1/2 air fizg.*, *tone (senza vib.)*, and *multi. x*. The Horn (Hn.) staff features *p* dynamics and triplet markings. The Harp (Hp.) staff is divided into two parts, with dynamics *p* and *pp*, and includes *1/2 B \natural - B \flat* markings. The Piano (Pno.) staff contains rests. The Violin (Vln.) and Viola (Vc.) staves start at measure 97 with *pp* dynamics and *1/2 c.l.t. ord.* markings.

101

D.B. *ff* *sfz* *ff*

Fl. *p* bisb.

Cl. *p* bisb.

Hn. *p*

Hp. *p* *pp* *B \flat* *l.v. sempre*

Pno. *mf* re-depress 'silently' - catching resonance

Vln. *scr. st. flaut. sp. sfz p* *pp* *1/2 c.l.t. ord.*

Vc. *scr. st. flaut. sp. sfz p* *pp* *1/2 c.l.t. ord.*

105

D.B. *ff* *str.* *ffz* *ff* *ffz*

Fl. *molto vib. poss.* *p* *bisb.*

Cl. *espr.* *p* *bisb.* *espr.*

Hn. *p* *p*

Hp. *1/2 B \natural - B \flat* *B \natural* *pp* *1/2 B \natural - B \flat*

Pno.

Vln.

Vc.

Detailed description of the musical score: The score is for a full orchestra. The Double Bass (D.B.) part starts at measure 105 with a forte (*ff*) dynamic, playing a rhythmic pattern with string accents (*str.*) and a *ffz* (fortissimo with accent) dynamic. The Flute (Fl.) part features a melodic line with a *molto vib. poss.* (molto vibrato possible) instruction and a *p* (piano) dynamic, including a *bisb.* (bisbigliando) effect. The Clarinet (Cl.) part also has a melodic line with *espr.* (espressivo) markings and a *p* dynamic, featuring triplet patterns and *bisb.* effects. The Horn (Hn.) part plays a rhythmic accompaniment with a *p* dynamic, including triplet patterns and a $1/2^+$ note value. The Harp (Hp.) part provides a complex accompaniment with a *pp* (pianissimo) dynamic, featuring a $1/2$ note value and a *B \natural* chord. The Piano (Pno.) part is mostly silent, indicated by a circled \emptyset symbol. The Violin (Vln.) and Viola (Vc.) parts are also mostly silent, indicated by a circled \emptyset symbol.

109

D.B. *ff* *ff* *fff* *ff*

Fl. *espr.* *bisb.* *p*

Cl. *bisb.* *espr.* *p*

Hn. *p*

Hp. *B \natural* *l.v. sempre* *p* *pp* *1/2 B \natural - B \flat*

Pno. *re-depress 'silently' - catching resonance* *mf* *sf* *p*

Vln. *III scr.* *IV st.* *flaut.* *sp* *fff* *p* *pp* *1/2 c.l.t. ord.*

Vc. *I scr.* *II st.* *flaut.* *sp* *fff* *p* *pp* *1/2 c.l.t. ord.*

113

D.B. *ff* *fffz* arco st → sp vertical ↑ ↓ "f"

Fl. *espr.* *bisb.* *p*

Cl. *molto vib. poss.* *p* *bisb.* *espr.*

Hn. *1/2 +* *p* *p* *1/2 +*

Hp. *113* *B \natural* *p* *pp* *1/2 B \natural - B \flat*

Pno. *113*

Vln. *113* *I ord.* *II* *p*

Vc. *113* *III ord.* *IV* *p*

Detailed description of the musical score: The score is for page 31 of a piece titled 'Kapur'. It features eight staves: Double Bass (D.B.), Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The music begins at measure 113. The D.B. part has a complex rhythmic pattern with dynamic markings *ff* and *fffz*, and includes a section marked 'arco st → sp vertical' with a wavy line. The Flute part has a melodic line with 'espr.' and 'bisb.' markings and a dynamic of *p*. The Clarinet part has a melodic line with 'molto vib. poss.', 'bisb.', and 'espr.' markings, and a dynamic of *p*. The Horn part has a melodic line with '1/2 +' markings and a dynamic of *p*. The Harp part has a complex rhythmic pattern with triplets and a dynamic of *pp*. The Piano part has a simple accompaniment with a dynamic of *p*. The Violin part has a melodic line with 'I ord.' and 'II' markings and a dynamic of *p*. The Violoncello part has a melodic line with 'III ord.' and 'IV' markings and a dynamic of *p*.

sub
pont.
scr. —————
slow, heavy bow (deep into string)

st
II
III

117 circular 

D.B. 

Picc. 

BCl. 

Hn. 

Hp. 

Pno. 

Vln. 

Vc. 

121

ord. I II > > > > st

D.B. *fff* *mf* *ff* *mf* (♭₂)

scr. ord. st

121

Picc.

121

BCl. multi. x x x *f*

121

Hn.

121

Hp.

121

Pno.

121

ord. *p* arco st → sp "f"

Vln.

ord. IV II *p* arco st → sp "f"

Vc.

125

st→sp vertical ↑

circular ↻

sub pont.

scr. slow, heavy bow (deep into string)

II III IV st

D.B. *f* *ff* *mf*

Picc. *p*

BCl.

Hn. 125 1/2 + *p*

Hp. 125 clash $F\flat - F\sharp$ *ped. port. tr.* $F\flat$ *l.v.* *sfz*

Pno. 125 *p*

Vln. 125 *br.* *sp→st* *br.* *sp→st* I ord. II *p*

Vc. 125 *br.* *sp→st* *br.* *sp→st* II ord. I *p*

scr. III ord. IV st
scr. ord. II III st

129

D.B.

ff *mf* *fff* *mf*

Picc.

max. d. tongue flzg

ff

BCl.

(toneless) flzg

"f"

Hn.

129

Hp.

129

behind pegs Δ

"f" rub

plastic

Pno.

129

15

Vln.

129

Vc.

st $\xrightarrow{\hspace{10em}}$ sp
III II IV IV II III *sim.* increase DISTORTION.....
accel. independently...

133 I II \circ

D.B. pp 6 6

Picc. 133 w.t. 'tch!' "f" flzg

B.Cl. 133

Hn. 133

Hp. 133

Pno. 133 15 *sfz* hammer sfz

Vln. 133

Vc. 133

a tempo

137 *br.* *ff*

sp *f*

sp *1/2 c.l.* *ric.* *st* *sp* *1/2 c.l.* *ric.* *st* *ord.* *tip* *sp* *1/2 c.l.* *ric.*

sf *sf* *pp* *3* *3* *sf*

137 *'tch!*

137 *+* *ff* (toneless) *f*

137

137 *vib.* *"f"* *ff*

137 *str.* *ff*

str. *ff*

D.B.

Picc.

BCl.

Hn.

Hp.

Pno.

Vln.

Vc.

→ st sp → st ord. tip
ric..... 3
sp → st sp → st ord. tip
1/2 c.l. ric..... ric..... 3
sp → st sp → st
1/2 c.l. ric..... ric.....

D.B. *sf* *pp* *sf* *sf* *pp* *sf* *sf*

Picc.

BCl.

Hn. 'x' 'sh' 'f' 'x' 'sh' 'f' 'x' 'sh'

Hp.

Pno.

Vln.

Vc.

freely explore harmonics,
continuously shifting between st and sp
flaut.

144 De-tune string IV to a low, loose buzz

D.B.

Fl.

Cl.

Hn.

Hp.

Pno.

Vln.

Vc.

mp

p

espr.

bisb.

1/2 air flzg. → tone (senza vib.) → 1/2 air flzg.

p

pp

1/2 B \natural - B \flat

mf

l.v. sempre

re-depress 'silently' - catching resonance

sf

p

II scr. flaut.
III st sp

1/2 c.l.t. ord.

III IV

scr. st flaut.
II III sp

I 1/2 c.l.t. ord.
II

sfz *p*

pp

pp

148

D.B.

Fl.

Cl.

Hn.

Hp.

Pno.

Vln.

Vc.

multi. x

p

espr.

p 1/2 air flzg. → tone (senza vib.) → 1/2 air flzg.

bisb.

p

1/2 +

p

pp 1/2 B \natural - B \flat

B \natural

p

mf

re-depress 'silently' - catching resonance

p

sfz

III scr. IV st flaut. sp

sfz p

I II scr. st flaut. sp

sfz p

152

D.B.

Fl. *espr.* *p* *bisb.*
1/2 air fitzg. → tone (senza vib.) → 1/2 air fitzg.

Cl. *p* multi. x x

Hn. *p* 3 3 1/2+

Hp. *p* *pp* 1/2 B \natural - B \flat B \natural *p*

Pno.

Vln. 1/2 c.l.t. ord. *pp*

Vc. 1/2 c.l.t. ord. *pp*

156

I
II
str.

ff *sfz*

D.B.

156 *espr.* *p* *bisb.*

1/2 air *figg.* → tone (senza vib.) → 1/2 air *figg.*

Fl.

156 + → + → +

p

Hn.

156 *pp* 1/2 B \natural - B \flat B \flat *l.v. sempre*

Hp.

156 *mf* re-depress 'silently' - catching resonance

Pno.

156 *scr. st* *flaut. sp* *sfz* *p*

Vln.

156 *scr. st* *flaut. sp* *sfz* *p*

Vc.

160

D.B.

Fl.

Cl.

Hn.

Hp.

Pno.

Vln.

Vc.

espr. *bisb.* *espr.* *bisb.*

p *p* *p* *p* *p* *pp* *pp*

1/2 air flzg. → tone (senza vib.)

1/2 air flzg.

molto vib. poss.

1/2 air flzg. → tone (senza vib.)

1/2 +

1/2 B \natural - B \flat B \natural 1/2 B \natural - B \flat

III IV 1/2 c.l.t. ord.

I II 1/2 c.l.t. ord.

freely explore harmonics,
continuously shifting between st and sp

164

D.B. arco flaut. mp

Fl. 164 espr. bisb. p 1/2 air flzg. tone (senza vib.)

Cl. 1/2 air flzg. p

Hn. 164 3 p

Hp. 164 Bb l.v. sempre p pp

Pno. 164 mf re-depress 'silently' - catching resonance sf (p)

Vln. 164 III IV scr. st flaut. sp 1/2 c.l.t. ord. sffz p pp

Vc. I II scr. st flaut. sp 1/2 c.l.t. ord. p pp

