solace of articulation

solo clarinet d’amore and eight virtuoso players

Chris Dench

solace of articulation

(2022-3)

solo **clarinet d'amore** and eight virtuoso players

for Richard Haynes
&
Ensemble Manufaktur für Aktuelle Musik

"...In any case, writing it has filled an hour and brought the solace of articulation..."
—*Reprobates*, by John Stubbs, p19

flute (with B foot)/piccolo
Solo: clarinet d'amore
bassoon
soprano trombone + mutes: straight & plunger
percussion: vibraphone, glockenspiel, and untuned set-up
piano/melodica
violin
viola
cello

duration: ~30': I—14'; II (p. 48)**—9'; cadenza** (p. 86)**—2'; III** (p. 89)**—5'**

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Program note:

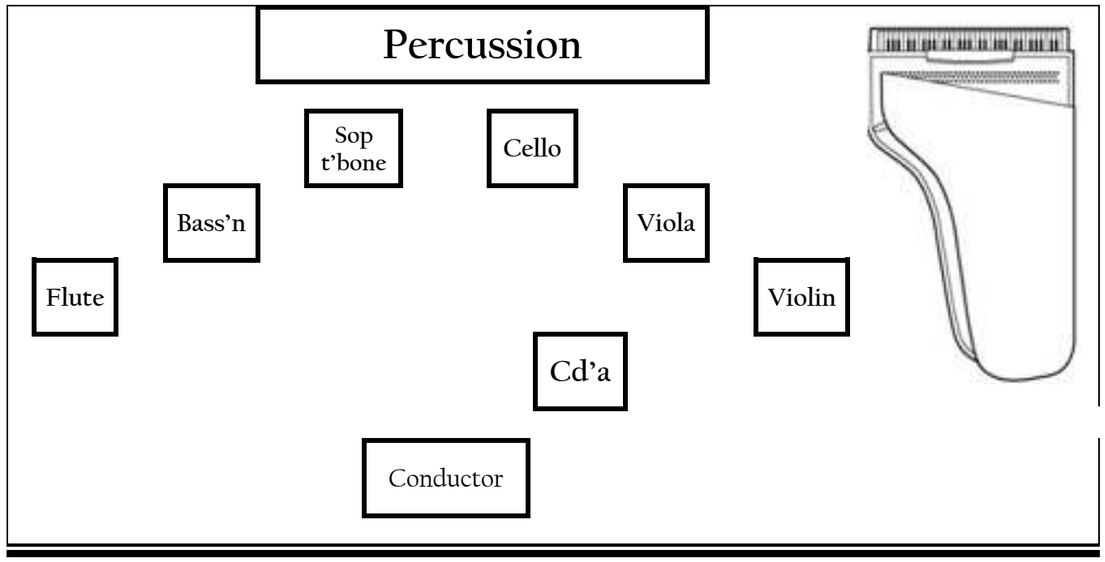
Early on in his book *Reprobates*, John Stubbs writes of a letter that it "is looking for a favour, though even [the author] himself is unsure what form that boon might take. In any case, writing it has filled an hour and brought the solace of articulation; it is sealed and dispatched" (p.19). For my purposes it doesn't matter who the author is; suffice to say that he is writing 410 years ago this fortnight; he is a gentleman, a Master of Chancery, who has just been swindled out of almost his entire estate. One of his sons is expensively invalid, another is a hunt-following blockhead, and the third is an indiscreet, spendthrift, narcissist who has just been sacked by the letter's intended recipient. As Stubbs indicates, the author is in despair—the writing of the letter is at least partly therapeutic.

The details and circumstances of the letter are unimportant for this work; it is the notion of *forming thoughts into argument as catharsis* that is the basic premise of **solace of articulation**. This experience is doubtless a commonplace, but that does not make it any less consequential for each writer. As with all such processes, digressions and contradictions, hesitations and festinations, and even irrelevancies are part of the pattern.

The clarinet d'amore is, in **solace of articulation**, the 'author'—the *prima materia* is sloughed-off by the soloist, and the other players then shape it into lines more suited to their instrument. This process does not always happen sequentially; as in all my pieces, time does not operate entirely linearly. The piece falls into three arches, which shorten in the approximate ratio 3:2:1; they could be loosely characterised as *impressionist*, *analytic*, and *chiasmic*; within this general shape, there is a fair amount of unpredictability. In lieu of a major cadenza there is an extended 'exegetical' duet for clarinet d'amore and soprano trombone—which may be the very first-ever of its kind—between the *analytic* and *chiasmic* sections.

The work was written between October 2022 and May 2023 at the request of Richard Haynes, for himself to perform with Ensemble Manufaktur für Aktuelle Musik.

Suggested stage layout:



Performance notes:

1 This work was written as a chamber concerto for Richard Haynes and his newly-developed modern **clarinet d'amore**, which transposes in G, down a fourth. The soloist's performance part is accordingly notated in G; the solo part in the score, however, is at pitch.

Richard Haynes and Ensemble Manufaktur für Aktuelle Musik have **exclusivity to performances of this work for a period of three years from the date of first performance**. As clarinet d'amore is a rare instrument, once this exclusivity period is over performances of the work on either a basset horn in F, or a basset clarinet in A, are also authorised. There will be separate, slightly adjusted, solo parts for these two alternative featured instruments. These *ossia*s are *not* shown in the score. Nothing else in the score changes in these alternative versions.

2 Accidentals only apply to the notes they immediately precede, excepting strings of repeated notes which continue until a new pitch is introduced.

Clarinet d'amore makes use of an unusual clef: the treble clef with a small *8 beneath*, meaning an octave lower; it continues until cancelled by a treble clef, with the word LOCO adjoining. This clef is a convenience *for score use only*; the part is transposed and notated as normal. No other ***8va***s are used in the clarinet part. Very occasionally the solo part utilises a bass clef (at pitch)—*in the score only*, the part is notated as usual.

Piano/percussion: note that a treble clef with a small *8* at the top, and a bass clef with a small *8* beneath mean that the entire stave is one octave above/below notated pitch. These continue until cancelled by a normal treble or bass clef, with the word LOCO adjoining.

In this score tremolo signs ≡ mean *fluttertongue*, or string tremolando, or drum roll, or flute harmonic trill, usually as fast as possible irrespective of the number of slashes—the few exceptions are clearly indicated. Rapidly repeated notes are written out in full.

3 The score is notated at a nominal 3 cm = 1 second. In some sections the on-page beats have been shortened to allow of better pagination. In these instances (which are not indicated) the proportions *within beats* remain uniform.

NB: metronomic tempi given in the score are abstract reflections of the architecture, and consequently ***suggestions***. Take all sections at speeds that seem idiomatic rather than slavishly follow the metronome—effect is more important than exactitude—with interpretative tempo choices and a judicious hint of *rubato*.

In this score
Rall(entando) means *gradually get slower*
Rit(enuto) means *a sudden holding back of tempo*
Both only persist as long as the brace indicates.

4 **Dynamics**—there are nine degrees of dynamic in this piece:

pppp—ppppp—ppp—pp—p—mf—f—ff—fff—ffff—fffff

Dynamics should be not be treated as a simple linear soft→loud: they function as variations in the *local* context. Note that there is no *mp* dynamic: ***mf*** is midway between ***p*** and ***f***. The extreme dynamics are rarely used and should be considered primarily rhetorical, as 'stage-whisper' and 'cry out' respectively. *Sforzati* increase in loudness: ***mfz—fz—sfz***, etc.

5 Emphases – are used to indicate either slight stresses or a hint of *detaché*; context will be the guide. Hard attacks > are used to indicate pitches that need to be brought out—context will govern the extent to which these pitches need to be *martellato*. Bracketed hard attacks (>) simply flag that the prevailing dynamic in which the attack occurs is quiet, and the attack is to be more a matter of tone-colour than volume.

6 **Prosodic indications**: the indications above the beam have to do with metric stress—they are mostly found in the percussion. The emphasis mark ‒ doubles as indicating a strong stress, and ˘ indicates a weak; they can appear in either order. The dynamics should underline these patterns.

7 A **double-slash** // indicates that a parameter abruptly changes, from **vibrato** to **no vibrato**, or ***sul tasto*** to ***ordinario***, for example.

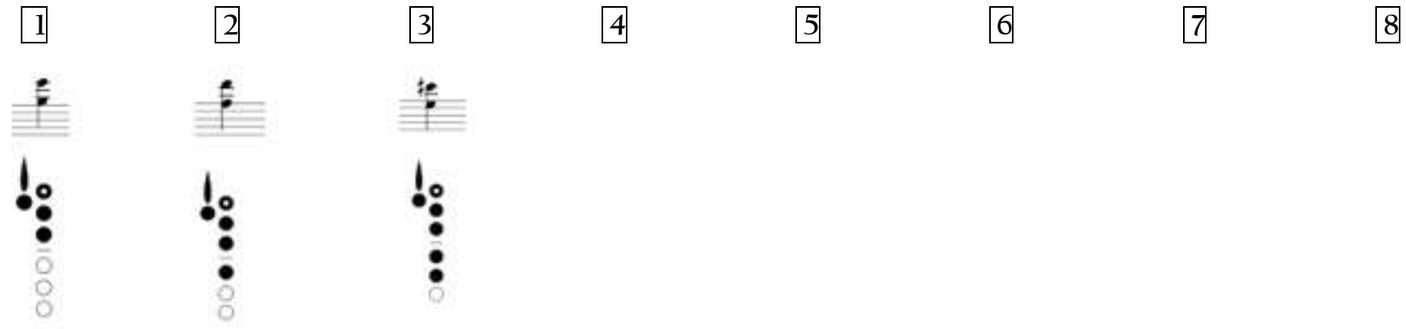
An **arrow** → means that a parameter changes gradually, from whatever is prevailing at the beginning to whatever is indicated at the end of the arrow.

8 There are two degrees of fermata in this piece. Neither is of a specific duration, and should be established in rehearsal. Size is a guide, a small triangle is shorter than a large, but both are shorter than a square:

indicating a brief suspension of activity;

meaning a longer pause.

9 **Clarinet d'amore solo**: there are several dyadic multiphonics in this piece. These are numbered in the score from 1 upwards:



Note that the pitches provided in the score for these dyads are rough approximations.

At various points in the piece, but particularly in the closing sections of **II** and **III**, the clarinetist d'amore is required to raise their bell high, jazz-style. This is indicated by U (for "up") preceded by and followed by an arrow. The player should raise the bell gradually during the music under the first arrow, and lower to normal playing position, marked as D (for "down") during the music under the second arrow. In the absence of an arrow, normal playing position is indicated by ORD. For clarity these indications are in *hexagonal* boxes. ½U simply means to raise the bell part way.

10 **Woodwinds**: multiphonics are indicated by a boxed letter M above the stave. Where indicated, these should emerge from the previous pitch. No secondary pitches have been suggested—specific, and preferably stable, multiphonics are better decided-on in rehearsal. The primary (notated) pitch should where possible be present in the soundblock, but the continuity of sound-envelope takes precedence—choose them primarily for fingering-contiguity. Where the boxed M has a number after it—M1 and so on—this indicates that these are different multiphonics derived from the same fingering.

Circled numbers above pitches indicate alternative fingerings. These should go from ① closest to normal fingering/timbre, to ④ furthest from normal fingering /timbre. In general, odd-numbered fingerings should be slightly raised pitch, and even slightly lowered pitch.

The sign ∨ at the front of a notehead indicates that there should be a slight drop of pitch immediately before the new attack. For trombone a slight shift of the slide, for woodwind a slight down-bend of the pitch. This gesture almost always occurs in the middle of pulsed or repeated notes.

11 **Flute**: a B foot is necessary. If one is absolutely not available consult the composer for *ossias*.

12 **Soprano trombone**: I have written for this instrument conservatively, but on the basis that it *does* have an F valve. On the rare occasions that the valve is required *ossias* are provided for valveless instruments. Some high-note *ossias* have also been provided.

13 **Piano**: In this piece a continuing line with the ③ symbol means sustained by middle pedal for the indicated duration.

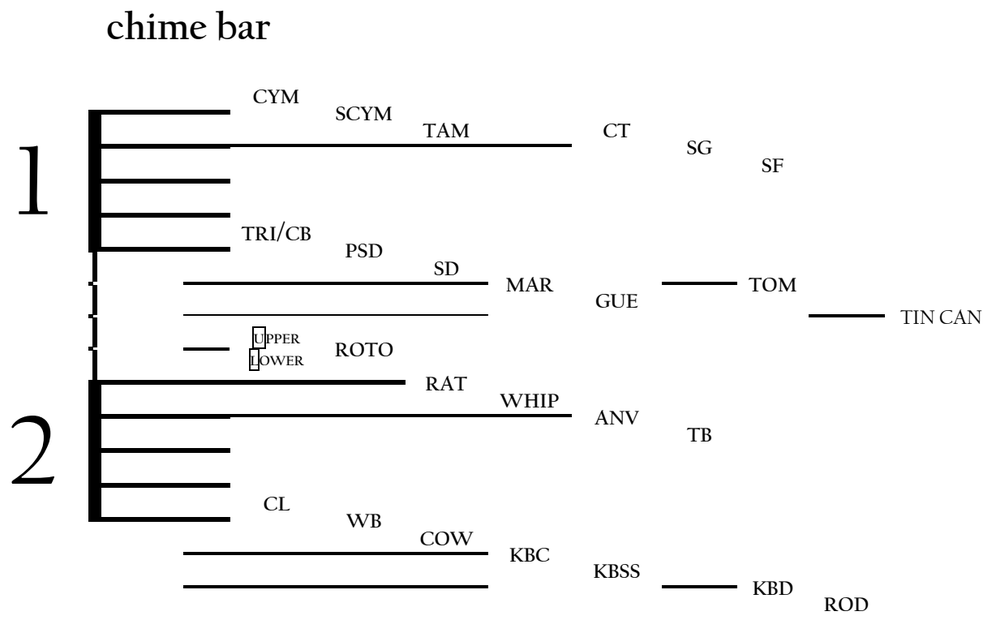
14 Untuned percussion:

[see note 17 below]	Tamtam (medium/large) TAM	Chime bar (in A 440)	Kick bass drum KBD	Metal/wood rod (long) ROD	Slide flute (unpitched) SF	Shot glass SG
Triangle TRI	Crotale bell— small, untuned CB	Piccolo snare drum (snares on throughout) PSD	Snare drum SD	Tomtom (large) TOM	Rototom (single) ROTO	Tin can 15-20cm TIN CAN
Claves— one laid flat CL	Ratchet— mounted RAT	Slapstick/whip (mounted clapper) WHIP	Maraccas— mounted MAR	Guero— mounted GUE	Anvil— mounted ANV	Ceramic tile (medium-small) CT
Wood block— mounted (large) WB	Temple block— mounted (medium) TB	Cowbell— mounted (medium) COW	Cymbal (large) CYM	Sizzle cymbal (medium/large) SCYM	Kitchen bowl (medium: ceramic) KBC	Kitchen bowl (large: stainless steel) KBSS

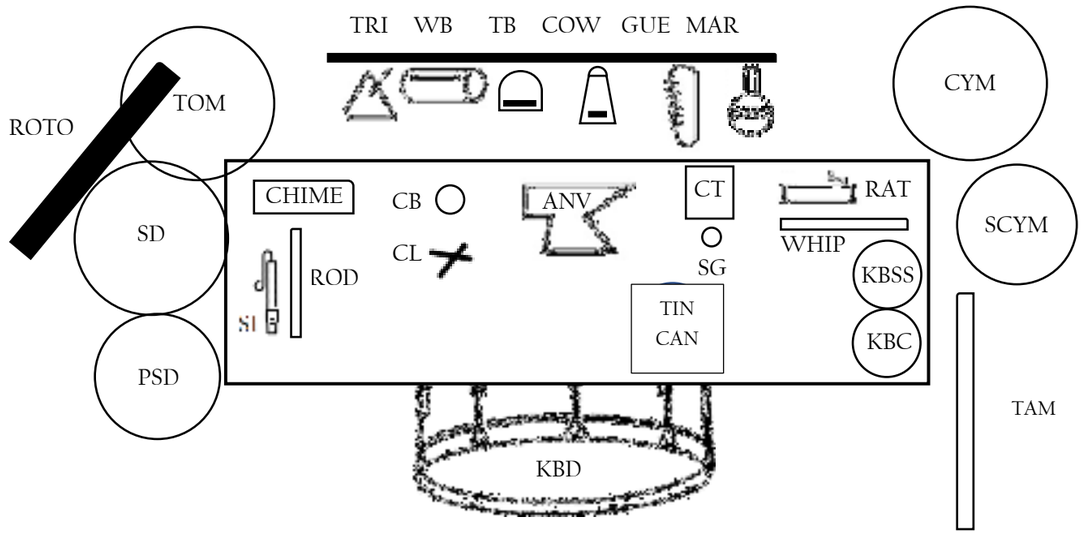
Sticks: VERY HARD: VH – SOFT: S – wire brushes WBR – plastic/bamboo chopsticks (or knitting needles, etc) – metal sticks (screw, etc)

the player is free to make substitutions and adaptations while retaining the character of the sounds

15 Score layout:



16 Percussion layout suggestion:



17 Percussion details:

All the percussion instruments used in this piece appear singly: *one* woodblock, *one* cowbell, etc. As they have to match the clarinet d'amore, they should be midrange to large in size, and chosen to be consonant with the clarinet sound.

Sticking indications are somewhat idealised and function as *suggestions*—it is understood that concessions will inevitably be made. Many of the rapid changes can be achieved by having two sticks in each hand, one soft, one hard, or a chopstick, etc. Only a couple of hardnesses are actually suggested: VH and VS; otherwise the player should select appropriate sticks inbetween those two extremes. Similarly, the ROD and chopstick designations could also be achieved by instead using the grip end of normal sticks: their slight whippiness being a sonic benefit. The player is invited to solve the sticking as they best choose, and use whatever seems serviceable. **Chime bar**: only one is required, in A-440.

- **Cymbal** should be noticeably larger than **sizzle cymbal**—the abbreviations D and R mean **dome** and **rim** respectively.
- **Tamtam** should be as big as can be reasonably sourced.

For **sizzle cymbal**, **cymbal**, and **tamtam** note that M = midface—when not indicated D, R, or M, strike as normal (between midface and rim). The arrow from one to the other means a movement across the face of the cymbal/tamtam either as a single stroke (a sweep) or as progressive repeated notes. Edge, E, means striking the thin side of the cymbal/tamtam rather than the face. BOW indicates bowing the edge of the cymbal/tamtam for the notated duration: standard bowing marks apply (ᵛ up-bow; ⊓ down-bow). Use the same contrabass BOW as for vibraphone.

- **Cymbal, tamtam, and sizzle cymbal** are each played (once) with a *screw*. This should be a standard metal builders' screw, longish: about 10cms. Drag it downwards across the rim of the cymbal/tamtam to make a guero-like sound—the notated rhythm gives the speed. Allow to ring. Do not be too aggressive!
- **Sizzle cymbal**, **cymbal**, **tamtam**, **triangle**, and all other sustained sounds should always be allowed to ring on.
- **Crotale bell:** some kind of antique/finger cymbal or other similar small bell of non-specific pitch. The **triangle** may be used instead, if necessary.
- For the *coperto* sections, a heavy cloth is put on the skin of the **tomtom**—this should be at least upholstery-weight material. If wished, a larger bass drum could substitute for the **tomtom** where the *coperto* use is called for. Or the front skin of the kick bass drum could be struck.
- The **claves** will need to be firmly fixed in place; an alternative resonant dry wood sound is acceptable if this proves problematic (but *not* another woodblock).
- The **anvil** can be any solid but resonant largeish piece of metal, but the effect should be fairly dry.
- The **ratchet** is required to make controlled repeated clacking sounds—any such device will do, but if nothing satisfactory can be found a second, higher-pitched **woodblock** can be substituted.
- The **whip/slapstick** should be a clapper that can be played flat.
- **Rod** can be either metal or wood (cooking skewers, say, which can also be used as sticks), and is tapped from the grip end upwards [↑] and downwards [↓] against a solid surface, such as the table-edge (or **anvil**, etc). The effect should be of a rising and falling impact—the sound should be predominantly that of the **rod**, not the table/anvil. A louder version of the same effect is also achieved by similarly tapping a side drum stick against the edge of the table.
- A largish **tin can** is required, perhaps 15-20 cm diameter, with or without lid, as preferred. It should be held upside-down by the player, and the bottom struck with a moderate-sized coin. The strike points are indicated as C—centre, M—midpoint, and E—edge; → indicates a transition between these strike points. Try to choose a tin that has quite varied tone-colours across it's strike zone. If all else fails a smaller tin may be used.
- The **slide flute** only appears briefly but for the duration of that entry it coopts the entire upper percussion system. A bigger one, is preferable, if possible. In this entry the top line of the stave is the upper boundary and the bottom line the lower. Try to emulate the pitch line as notated.
- Similarly, the single entry of the **rototom** coopts the entire stave, and the top line of the stave is the upper boundary and the bottom line the lower. Try to emulate the pitch line as notated.
- My thanks to Alex Meagher for road-testing this set-up, and Graham Leak for the excellent ideas.

18 **Tuned percussion** instruments used are:

Vibraphone: also utilising a contrabass BOW. The notated duration indicates the bowing duration, but the pedal line shows how long the sound should continue. There is also a request during G4 and G5 that a sandbag be placed on the sustain bar to allow for independent ring-on—any method of achieving the same outcome is acceptable.
Glockenspiel: positioned to the right hand side of the vibraphone, either slightly above and behind the vibes, or at right angles to it, parallel to the bars—the part is uncomplicated.

19 **Melodica** is performed by the pianist—the part is fairly simple—and is notated within the piano line; piano and melodica are never used together. It should have a range including F3 to C6, such as the Hohner Student 32, and need not be particularly good quality. It should have a long air-tube attached to the mouthpiece so the player does not have to hold the instrument

up—the material is designed to be played with both hands. It is used here for its *colour*—other electronic keyboards may be substituted, but preferably with a volume control to emulate the melodica's breath envelope. It is probably best placed on a table at the pianist's right hand side.

20 **Strings**: a string of microtonal pitches under a slur with an asterisk (*) should be played with a single finger, with short *portamenti*, and under a single bow-stroke.

SOLACE OF ARTICULATION

·FOR CLARINET D'AMORE AND ENSEMBLE·

CHRIS DENCH
(2022-3)

A1

AUSTERFLY

♩ = 58

FLUTE

CLAR D'AMORE SOLO

PIANO

VIOLIN

VIOLA

CELLO

EXPRESSIVELY

FLUTE

PIANO

CELLO

FLUTE

PIANO

CELLO

A2

INTENSELY

FLUTE

PIANO

(PED)

VLA

CELLO

A3 SLOWER

FL

CDA

PIANO

VLN

VLA

CELLO

RIT.

~ ♩=50

6 A1

A Tempo (♩=58)

FL.

CDA

ENERGETICALLY

VIBES

P'O

(PED)

VLN

VLA

CELLO

A5 COLLA PARTE

A6

FL

CDA

RALL.

WITH 'BOUNCE'

VIBES

KBD

P'O

(PED)

VLN

VLA

CELLO

FL

CDA

VIBES

P'O

VLN

VLA

CELLO

FL

CDA

VIBES

P'O

VLN

VLA

CELLO

10

FL

CDA

BASSOON

SOP TROMB

VIBES

P'O

VLN

VLA

CELLO

H (COLLA PARTE)

A7

SMOOTHLY

HAND-DAMP PREVIOUS NOTE

FLAMBO/ANTLY

PIZZ.

ARCO

AB ♩=56

B1 ♩=50 HESITANTLY

COLLA PARTE

FL

CDA

SOLO: RUBATO

BSSN

SOP TROMB

VIBES

TAKE BOW

P'O

½ (CATCH RESONANCE)

(SIM.)

VLN

VLA

CELLO

12 ♩=45

CDA

BSSN

VIBES
BOWED

(PED)

CDA

VIBES
BOWED

(PED)

CDA

VIBES
BOWED

(PED)

CDA

STB

VIBES
BOWED

(PED)

CELLO

B2 ♩=58

TAKE 5

(NO VIB.)

B2

CDA

BSSN

STB

VLN

VLA

CELLO

NO VIB.

*SOPRANO TROMBONE: ↓ MEANS RAPID DOWN/UP PORTAMENTO JUST BEFORE BEGINNING OF NOTE

14

FLUTE

CDA

BSSN

STB

VIBES

VLN

VLA

CELLO

B3

FL

CDA

CANTABILE

BSSN

STB

VIBES

BOW

PIANO

(HANDS: IF NECESSARY)

POCO PESANTE

RH: SLIGHTLY MARCATO IN pp

VLN

VLA

CELLO

8VA

8VA

16

FL

CDA

BSSN

STB

VIBES

BOWED

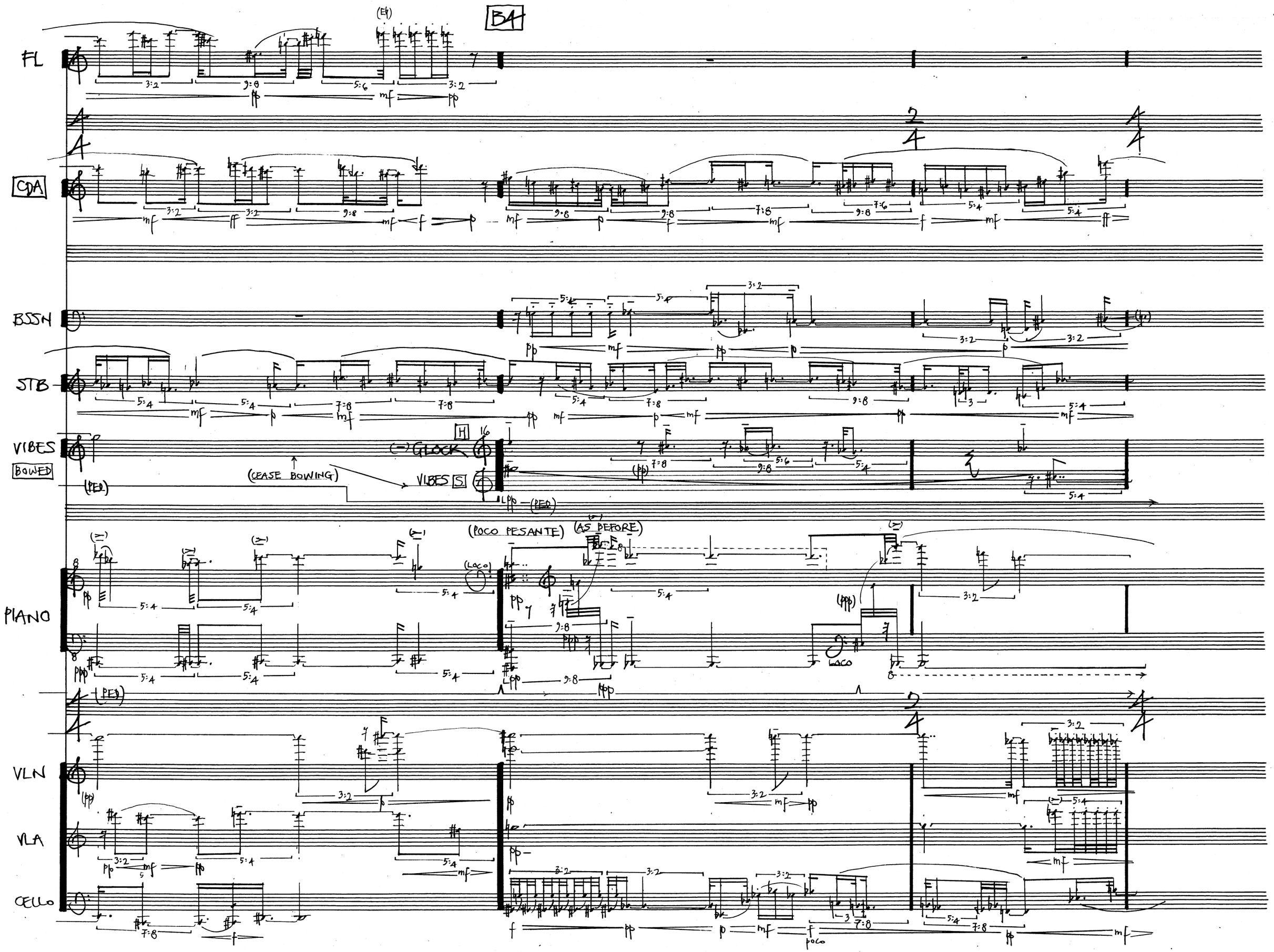
PIANO

(LED)

VLN

VLA

CELLO


B4
FL
CDA
BSSN
STB
VIBES
BOWED
(PED)
(CEASE BOWING)
H
16
(-) GLOCK
VIBES S
(POCO PESANTE)
(AS BEFORE)
(LOCO)
PIANO
VLN
VLA
CELLO
poco

18

SINUOUSLY

FL

CDA

BSSN

STB

GLOCK

VIBES

PIANO

VLN

VLA

CELLO

COLLA PARTE

B5 ♩=60 A TEMPO

FL

CDA

BSSN

STB

GLOCK

VIBES

PIANO

VLN

VLA

CELLO

Loco

PIZZ

ARCO

ORD (VLB)

20

COLLA PARTE

G ♩=86 A TEMPO — SOLOISTICALLY

FL

CDA

BSN

RUBATO

STB

BOW

VIBES

PIANO

(PED)

VLN

VLA

CELLO

C2

FL

CDA

BSSN

STB

VIBES

BOWED

PIANO

VLN

VLA

CELLO

(*IF NO B FOOT LIP AS LOW AS POSSIBLE)

poco

22

RALL.

C3 ♩=60

FL

CDA

BSSN

STB

VIBES

BOWED

(PED.)

PIANO

VLN

VLA

CELLO

D1 ♩=66

FL

CDA

SMOOTHLY

BSSN

STB

VIBES

(DISCARD BOW)

(PED)

PIANO

VLN

VLA

CELLO

24

FL

CDA

BSSN

STB

VIBES

BOWED

PIANO

VLN

VLA

CELLO

SONOROUSLY

FL

CLA

BSSN

STB

VIBES

BOWED

PIANO

VLN

VLA

CELLO

26

D3

POCO RIT.

A TEMPO

FL

CLA

FLAMBOYANTLY

BSSN

POCO RIT.

STB

(* MICROINTERVALS ABOVE/BELOW D4)

VIBES

BOWED

(HAVE 5 READY)

PIANO

VLN

VLA

CELLO

PIZZ.

poco

DA

FL

CDA

BSSN

STB

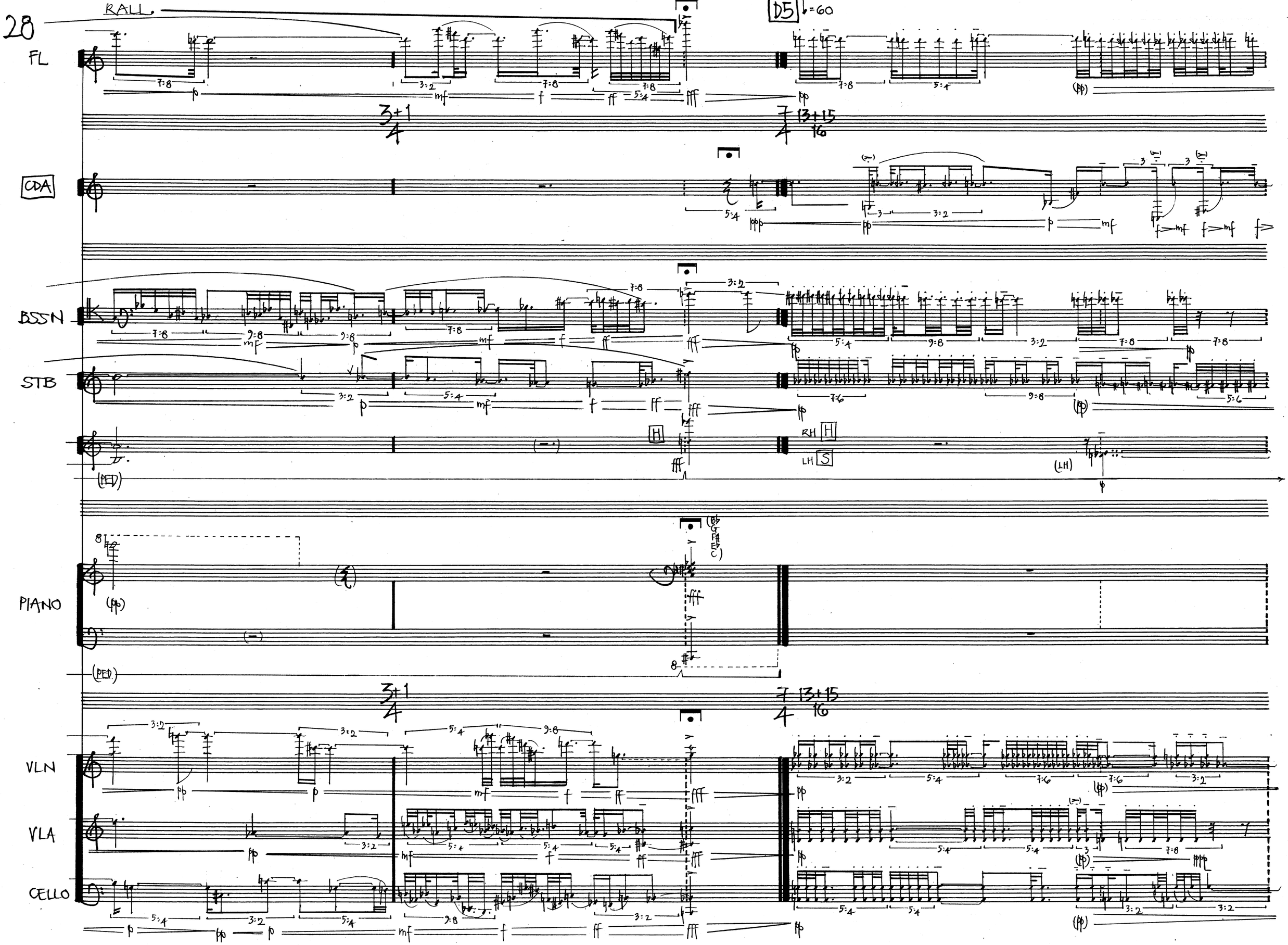
VIBES

PIANO

VLN

VLA

CELLO


28
RALL.
D5 ♩=60
FL
CDA
BSSN
STB
PIANO
VLN
VLA
CELLO
RH H
LH S
(PED)
(LH)
3+1
4
7
4
13+15
16

FL

TO PICCOLO

COLLA PARTE

PICCOLO

E1 ♩=66

FL.

CDA

(AH)

BSSN

STB

(AS BEFORE)

VIBES

(PED)

TAMTAM

(VIBES MALLET)

PIANO

VLN

VLA

CELLO

SP

(ORD.)

(poco)

30

E2 ♩=60

PICC

CJA

BSSN

STB

VIBES

PIANO

VLN

VLA

CELLO

RALL.

F1 ♩=58 UNEASILY STILL

PICC

FL.

(ORD.)

CDA

FL.

(ORD.)

BSSN

STB

VIBES

H

S

(HAND-DAMP)

TO UNTUNED PERCUSSION

(PED)

TO SILENCE

PIANO

(CHAFFE)

(CAFFEBb)

(PED)

VLN

VLA

CELLO

MOLTO LEGATO

32

PICC

CDA

BSSN

STB

PERC.

PIANO

VLN

VLA

CELLO

Fl.

ORD.

TOM TOM

(SOFT STICKS)

PIZZ.

PICC

CDA

BSSN

STB

TOMTOM

PIANO

VLN

VLA

CELLO

FL.

ORD.

PIZZ.

TO PICCOLO SNARE DRUM (SD STICKS)

(PED)

34

F2 SINUOUSLY

PICC

CLA

BSSN

STB

PICCOLO
SD

PIANO

VLN

VLA

CELLO

FLCC

CDA

BSSN

STB

PICCOLO
SD

(SNARES ON
SD STICKS)

PIANO

VLN

VLA

CELLO

*PITCHES UNDER SLUR = ONE FINGER, ONE BOW

36

PICC

CDA

BSSN

STB

PICCOLO
SD

PIANO

VLN

VLA

CELLO

TO TAM TAM

(PED)

(ORD)

SP

(ORD.)

F3 COLLA PARTE

PICC

CDA

BSSN

STB

TAMTAM

PIANO

VLN

VLA

CELLO

poco

RUBATO

* SEE PREFACE FOR FINGERING DETAILS

(poco)

(ord.)

TO SNARE DRUM

SNARES ON / SD STICKS

38 A TEMPO

PICC

CBA

BSSN

STB

SD

PIANO

VLN

VLA

CELLO

TO SIZZLE CYMBAL

WIRE BRUSHES

F4 COLLA PARTE

PICC

CBA

RUBATO

sffz sfz fz

M

→ORD

BSSN

STB

SIZZLE CYM.

(WIRE BRUSHES)

TO SNARE DRUM

SD STICKS

PIANO

(PED)

(CATCH A LITTLE RESONANCE, BRIEFLY)

VLN

VLA

CELLO

ST.

ORD.

(MOLTO)

40

A TEMPO

PICC

CDA

BSSN

STB

SD

(KIMSHOTS)

SNARES OFF

PIANO

VLN

VLA

CELLO

F5 ♩=60

PICC

TO FLUTE

CDA

BSSN

STB

SD
(NO SNARES)

poco

(COUNT THROUGH)

PIANO

(PED)

VLN

VLA

CELLO

42

FL

CDA

BSSN

STB

PERC

MOUNTED MARACCA

SIDE DRUM STICKS

(MARACCA)

TO CHOPSTICKS*

(*OR KNITTING NEEDLES, ETC)

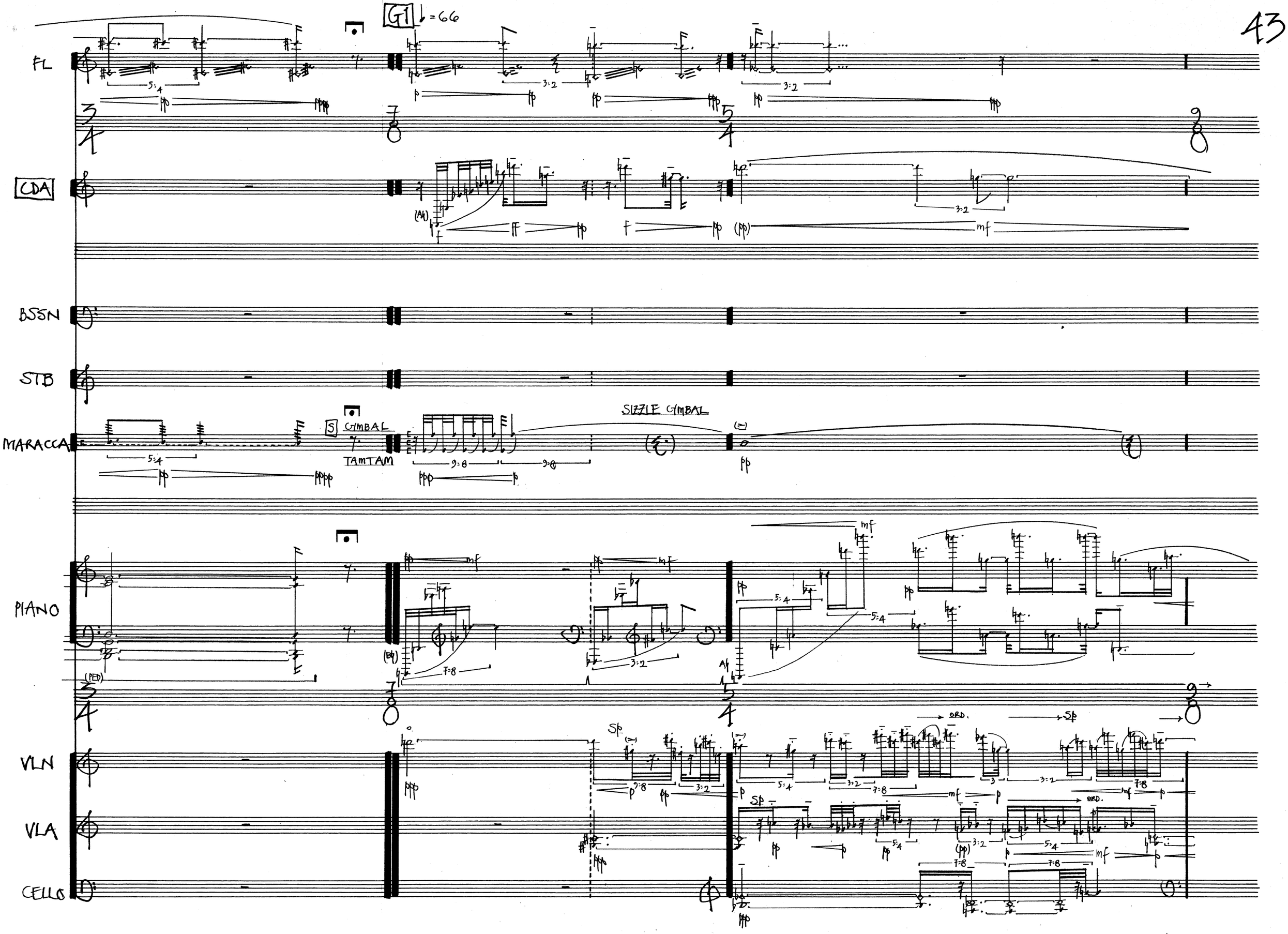
PIANO

(PED)

VLN

VLA

CELLO


G1
♩=66
FL
CDA
BSSN
STB
MARACCA
S
GIMBAL
TAMTAM
SIZZLE GIMBAL
PIANO
VLN
VLA
CELLO
ORD.
Sp

44

FL

VERY BREATHY

G2 → ORD.

CDA

BSSN

STB

CYMS
TT

CIMBAL

(15) TAMTAM

SIZZLE CYM.

PIANO

(PED.)

VLN

VLA

CELLO

ORD.

SP

FL

CDA

BSSN

STB

(SIZZ/M)

G3

KICK BASS DRUM

TAMTAM*

RIM

*(HARD WOOD STICKS)

CENTRE

TAKE HEAVY TAMTAM MALLET

PIANO

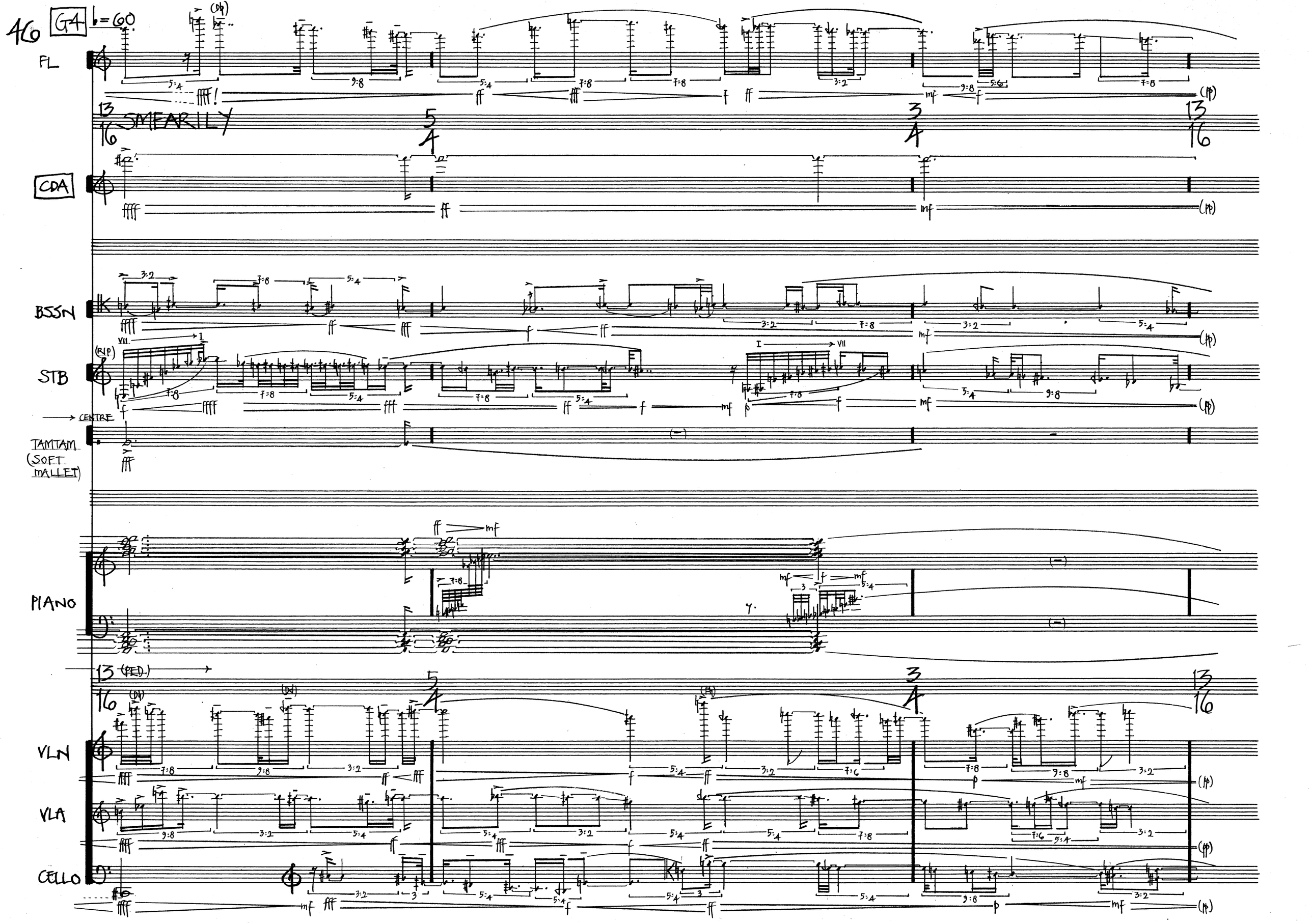
(PED.)

ORD.

VLN

VLA

CELLO


46
G4
♭=60
FL
SMEARILY
CDA
BSSN
STB
(RIP)
CENTRE
TAMTAM
(SOFT MALLET)
PIANO
(PED.)
VLN
VLA
CELLO

G5

G6

FL

GHOSTLY

CDA

poco

BSSN

GHOSTLY

STB

TAKE (STRAIGHT) MUTE

PERC

(SANDBAG ONTO VIBES PEDAL)

TO VIBRAPHONE — BOWED

(PED.)

PIANO

(PED)

(TURN TO MELODICA)

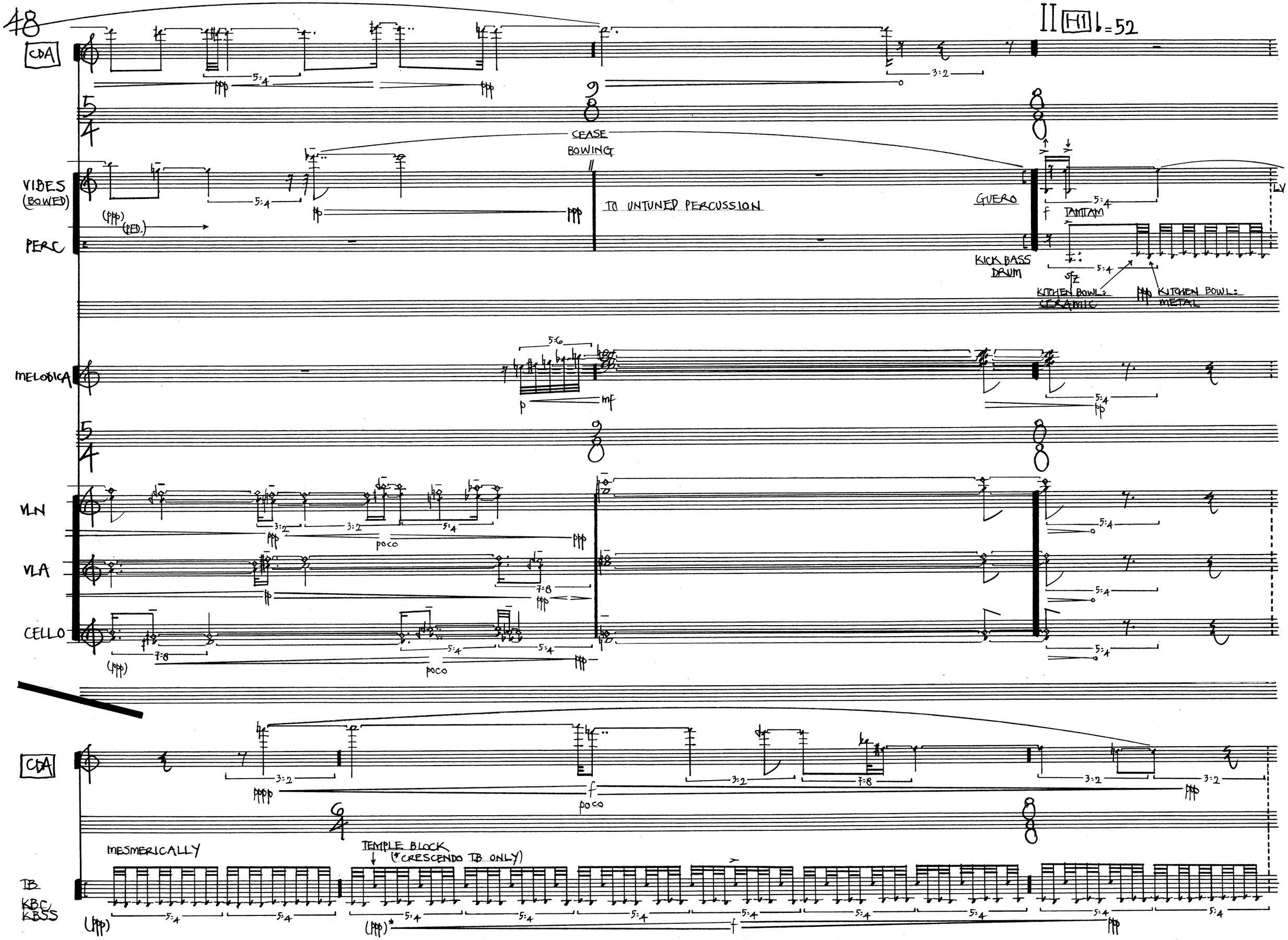
(RELEASE WHEN SILENT)

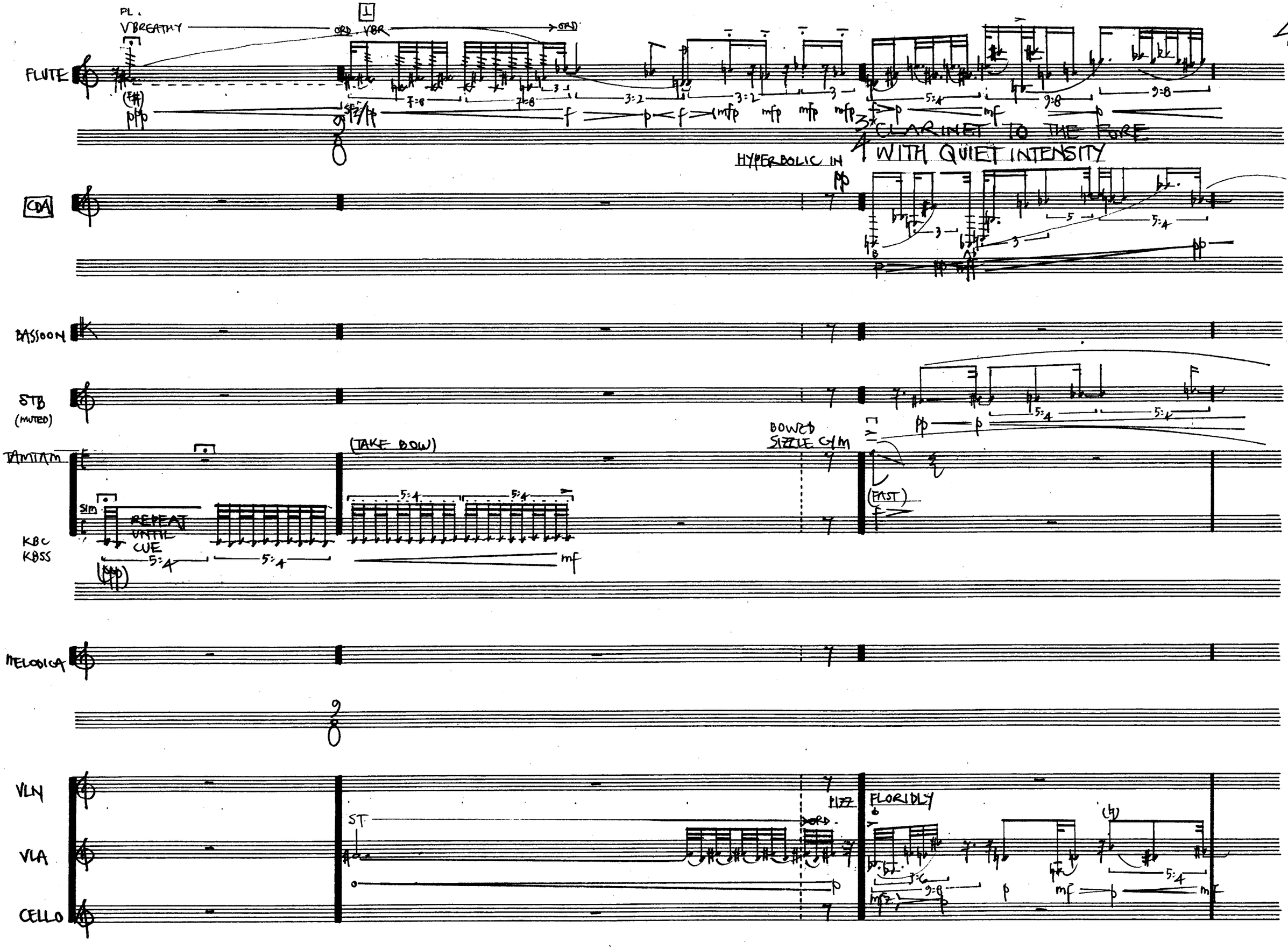
VLN

(PORT.)

VLA

CELLO


II H1 ♩= 52
CDA
VIBES (BOWED)
PERC
MELODICA
VLN
VLA
CELLO
CEASE BOWING
TO UNTUNED PERCUSSION
GUERO
TAMTAM
KICK BASS DRUM
KITCHEN BOWL: CERAMIC
KITCHEN BOWL: METAL
LV
poco
MESMERICALLY
TEMPLE BLOCK
(*CRESCENDO TB ONLY)
TB
KBC/KBSS


FLUTE
PL.
VBREATHY
ORD. VBR
ORD
CLARINET TO THE FORE
WITH QUIET INTENSITY
HYPERBOLIC IN
CDA
BASSOON
STB
(MUTED)
TAMTAM
(TAKE BOW)
BOWED
SIZZLE CYM
(FAST)
SIM
REPEAT
UNTIL
CUE
KBC
KBSS
MELODICA
VLN
VLA
CELLO
ST
PIZZ
FLORIDLY

50

FLUTE

CDA

BASSOON

STB
(MUTED)

MARACCA
(STICKS)

TEMPLE BL.

WOOD BL.

TB

WB

MELODICA

VLN

VLA

CELLO

ARCO

PIZZ.

ARCO

H2

FLUTE

CDA

BASSOON

STB
(MUTED)

MAR

TB
WB

MELODICA

VLN

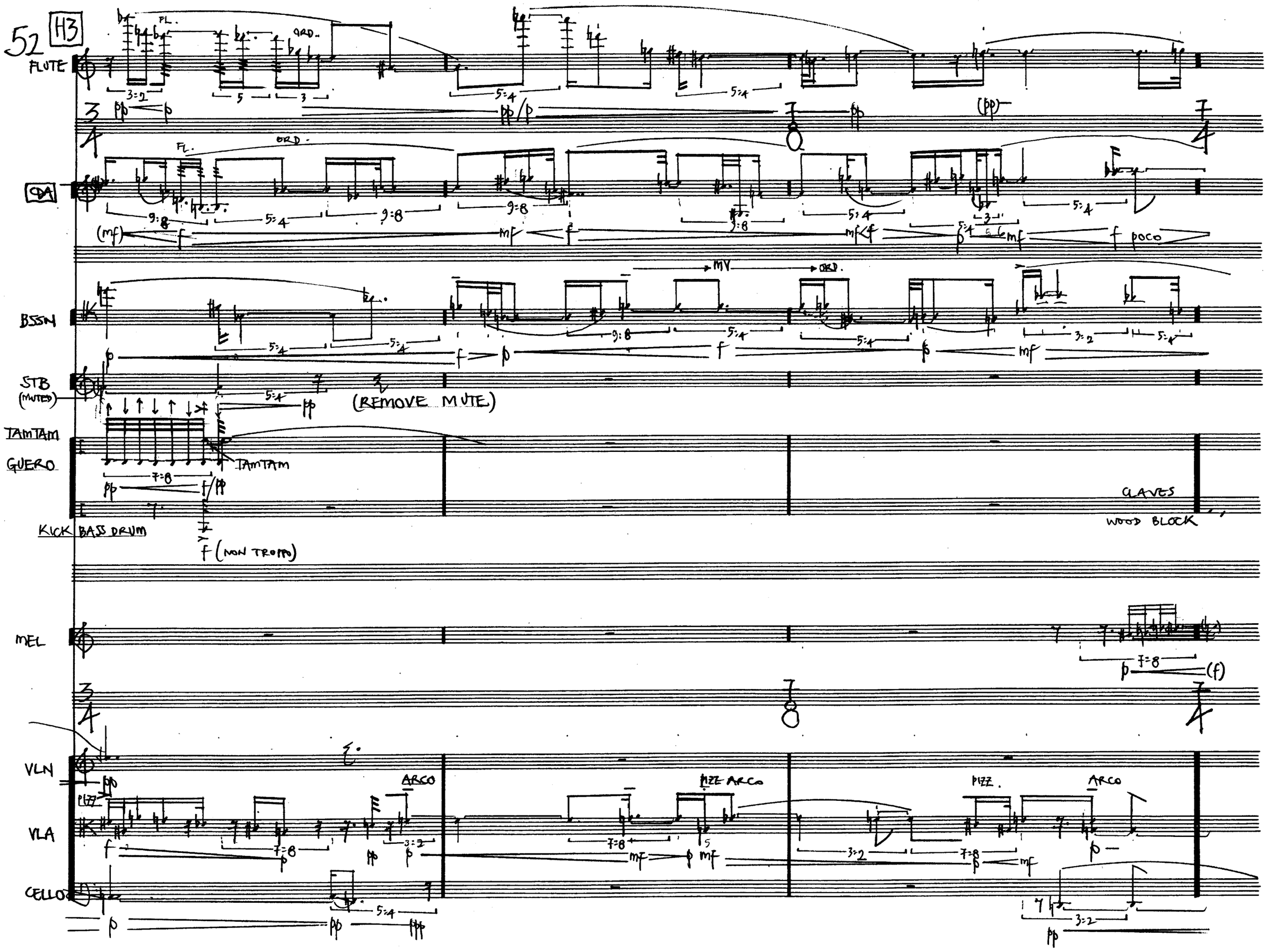
VLA

CELLO

(STICKS)

SIZZLE CYM

GUERO


52
H3
FLUTE
FL.
ORD.
CDA
BSSN
MV
STB
(MUTED)
(REMOVE MUTE)
TAMTAM
GUERO
TAMTAM
KICK BASS DRUM
f (NON TROPPO)
CLAVES
WOOD BLOCK
MEL
VLN
VLA
CELLO
PIZZ
ARCO
PIZZ ARCO
PIZZ.
ARCO

H4 ♩=60

J1 AS FAST AS POSSIBLE

FLUTE

CDA

BSSN

STB

AUTOMATON-LIKE

WOOD BLOCK CLAVES

(UNCHANGINGLY)

NB CLAVES SHOULD BE SLIGHTLY LOUDER THAN WOODBLOCK

KBD

MEL

VLN

VLA

CELLO

poco

54

J2

FLUTE

CDA

BSSN

STB

PERC.

MEL

VLN

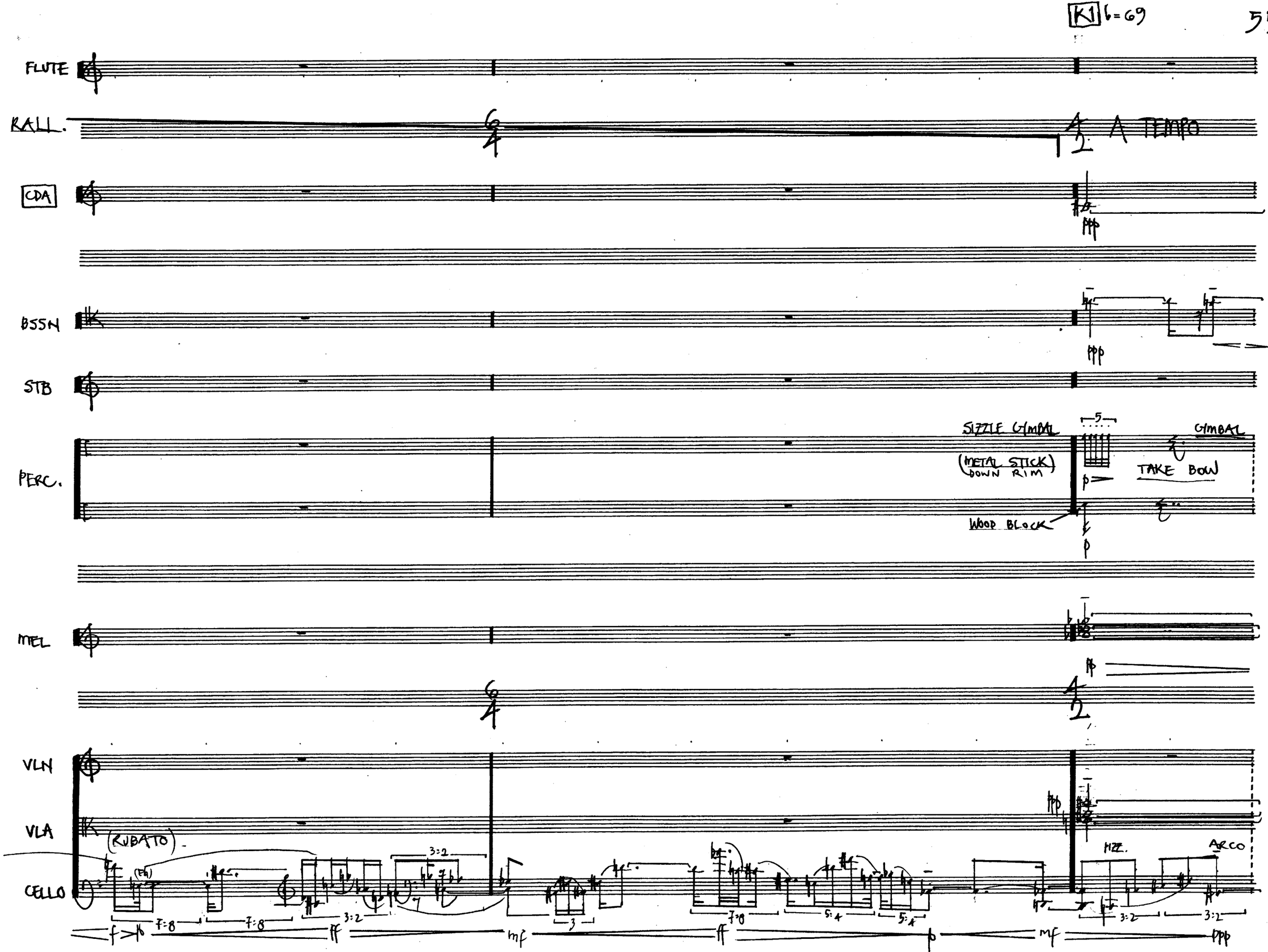
VLA

CELLO

RALL.

MOLTO

RUBATO


K1 ♭=69
FLUTE
RALL.
A TEMPO
CDA
BSSN
STB
PERC.
SIZZLE GYMBAL
(METAL STICK)
DOWN RIM
GYMBAL
TAKE BOW
WOOD BLOCK
MEL
VLN
VLA
(RUBATO)
CELLO
HZZ.
ARCO

56

FLUTE

CDA

BSSN

STB

TAKE PLUNGER MUTE

BOWED CYMBAL

SIZZLE CYM.

MEL

VLN

VLA

CELLO

sp

ord

FLUTE

Fl. ord.

CDA

BSSN

STB

PLUNGER MUTE

(ONE SLOW STROKE)

GUERO

MARACCA (STICKS)

DISCARD PLUNGER

TEMPLE BLOCK

MEL

VLN

VLA

CELLO

58

FLUTE

CDA

BSSN

STB

PERC.

MEL.

VLN

VLA

CELLO

K2

Loco

(Loco)

CYMBAL

(WOOD STICK)

TR (STRIKE DOME AND SLIDE TO RIM)

WOOD BLOCK

FLUTE

CDA

BSSN

STB

PERC.

SIZZLE CYM.

MEL

VLN

VLA

CELLO

NO VIB.

60

FLUTE

ORD.

CLM

BSSN

STB

SIZZLE CYM.

R

MARACCA*

GUERO

(MARACCA)

*STICKS

MEL

VLN

(VIB.-ORD.)

SP ORD

VLA

CELLO

K3

FLUTE

(ppp) MORE EXTROVERTEDLY CONTRACTING

CDA

ORD.

BSSN

STB

COUNTER BELL

CERAMIC TILE

(TAKE BOW)

TEMPLE BLOCK

WOOD BLOCK

KICK BASS DRUM

MEL

5p

ORD.

VLN

VLA

CELLO

PIZZ.

(PULLED SLIGHTLY)

ARCO

62

FLUTE

K4

CDA

(Fl)

BSSN

STB

SIZZLE CYMBAL

(BOW)

(LY)

JIN CAN

MEL

VLN

VLA

CELLO

ST

ORD.

FLUTE

CDA

BSSN

STB

ORD.

SIZZLE CYM (WIRE BRUSHES)

TAMTAM (WB)

MEL

VLN

VLA

CELLO

ORD

LOCO

64

FLUTE

ORD.

CVA

E SIM.

BSSN

STB

TAMTAM (WB)

GUERC

COWBELL

VLN

VLA

CELLO

PIZZ.

ARCO

RALL. → MUCH SLOWER

ACCEL. →

FLUTE

CDA

SUDDENLY STILL

BSSN

STB

PICCOLO SIDE DRUM

MARACCA

WOOD BLOCK

MEL

VLN

PIZZ.

ARCO

VLA

CELLO

66 K5 ♩=60~

FLUTE

WILDLY IMPROVISATORILY

CDA

INTERJECTING

15÷4

BSSN

STB

mf (mf)

SHOTGLASS

TRIANGLE

CHIME BAR

KBC

KBSS

MEL

CONTROLLEDLY

VLN

MUTE

TREM. SP

VLA

MUTE

CELLO

MUTE

FLUTE

CDA

BSSN

STB

CHIME BAR

KBD KBSS

MEL

VLN

VLA

CELLO

SHOT GLASS

CROTALE / BELL

VERY STILL

FLUTE

CDA

BSSN

STB

TIN CAN (WITH COIN)

KATCHET

MEL

VLN

VLA

CELLO

L2

FLUTE

CLA

BSSN

STB

RATCHET

MEL.

VLN

VLA.

CELLO

70
FLUTE
CDA
BSSN
STB
ROD
(TAPPED ON SIDE OF TABLE)
(BASE)
(TIP)
MEL.
VLN
VLA
CELLO
ppp
pp
p
(ppp)
5:4
3:2
3
4

FLUTE

CBA

BSSN

STB

ANVIL (METAL MALLET)

MEL

VLN

VLA

CELLO

FLUTE

CDA

BSSN

STB

PERC.

CYMBAL

(LIGHT STICKS)

MEL.

DESOLATELY

VLN

VLA

CELLO

♩=60

L4 (♩=60)

FLUTE

CDA

BSSN

STB

CERAMIC TILE

(WOOD STICKS)

(ADD CLOTH TO TOMTOM HEAD)

MEL

TO PIANO

loco

VLN

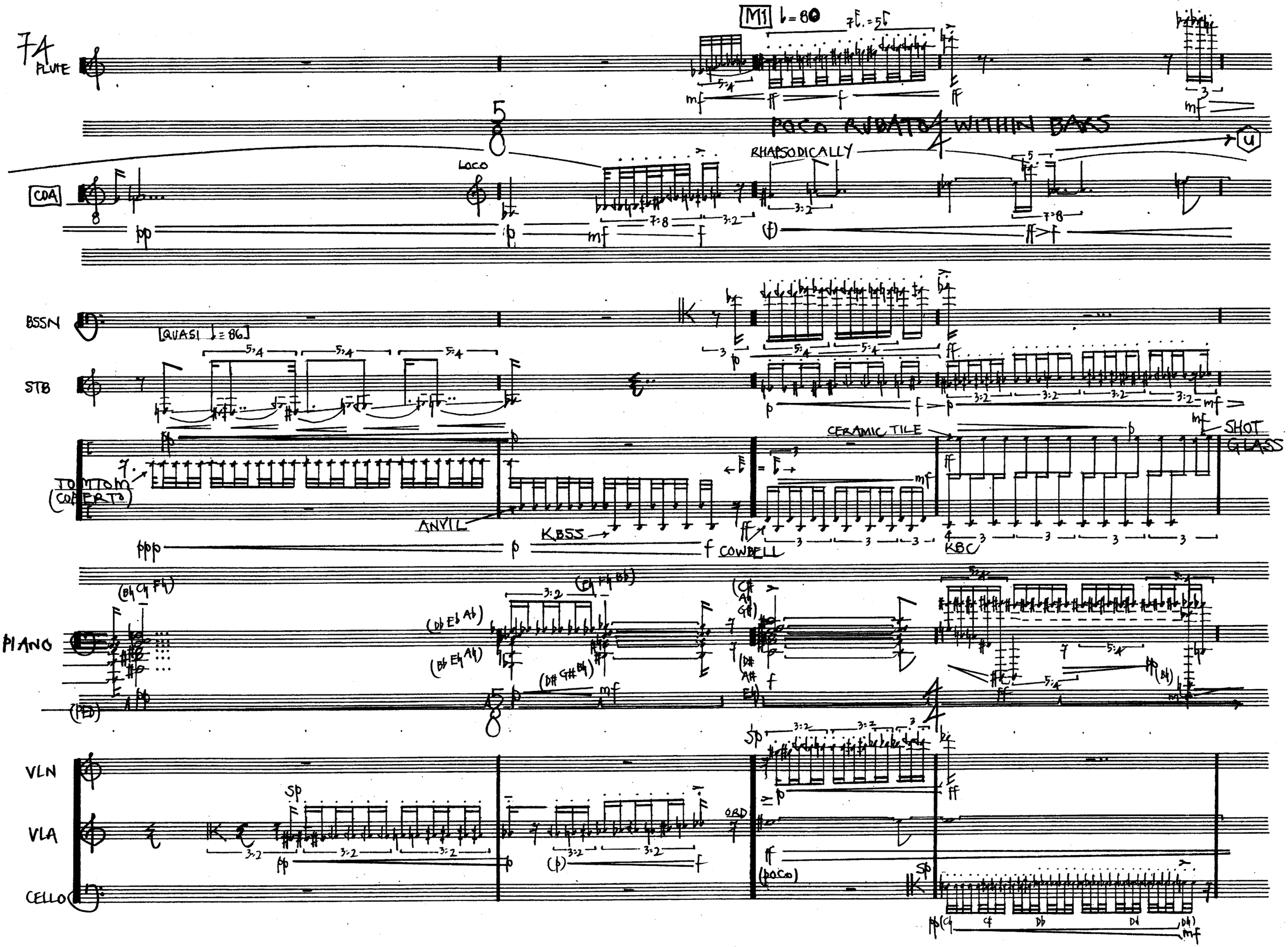
VLA

CELLO

REMOVE MUTE

REMOVE MUTE

REMOVE MUTE


74
FLUTE
M1
POCO RUBATO WITHIN BARS
RHAPSODICALLY
CDA
LOCO
BSSN
[QUASI ♩= 86]
STB
TOMTOM (COPERTO)
ANVIL
KBSS
CERAMIC TILE
COWBELL
KBC
SHOT GLASS
PIANO
(PED)
VLN
VLA
CELLO
ORD
(poco)

m2

FLUTE

CDA

BSSN

STD

CERAMIC
TILE
SHOTGLASS

PICCOLO SNARE DRUM

KBD.

TAMTAM

CYMBAL (NEAR RIM — SHARP SOUNDS)

WOODBLOCK
TEMPLEBLOCK
COWBELL

KBDS

KBD. CLAVES

PIANO

PED

VLN

VLA

CELLO

(DOUBLE-TONGUED)

m3 ♩ = 60

FLUTE

CDN

ORD.

BSSN

STB

fz TOM TOM

CERAMIC TILE

TAM TAM

TAKE SLIDE FLUTE

CLAVES (p)

ANVIL (p)

WOODBLOCK

TEMPLE BLOCK

COWBELL

KBD

KBSS (p)

PESANTE IN 5

PIANO

(PED)

VLN

VLA

CELLO

SP

ORD.

N1 ♩= 46 A TEMPO

FLUTE

RALL. MOLTO

SLOWLY

SUMMATIONALLY

CDA

loco.

BSSN

STB

(IRONICALLY)

SLIDE FLUTE

TOM TOM

(PART.)

GUERO (SLOW SINGLE STROKE)

MARACCA

PIANO

PED.

(LOCO)

VLN

VLA

CELLO

PIZZ.

78

FLUTE

CDA

BSSN

STB

PERC

MARACCA

CYMBAL

WOOD BLOCK

(SWEEP STICK ACROSS FACE)

PIANO

VLN

VLA

CELLO

(ARCO)

FLUTE

CDA

BSSN

STB

RATCHET

(ONE RAPID TURN)

N2

O.B.

MOLTO

SIZZLE CYM.

MARACCA

PIANO

PED

VLN

VLA

CELLO

80

FLUTE

BREATHY

fl.

ORD.

CDA.

BSSN.

STB.

PERC.

(REMOVE CLOTH FROM TOMTOM FACE)

ROTOTOM

(DISCRETE DESCENDING PITCHES — NOT A GLISS.)

PIANO

PED.

VLN.

VLA.

CELLO

N3

FLUTE

CDA

BSSN

STB

TOMTOM

ROTO TOM

*(PRESS SKIN OF DRUMHEAD ON OFF-BEATS)

TAMTAM

(SOFT HEAVY MALLET)

PIANO

PED.

VLN

VLA

CELLO

82

FLUTE

CDA

BSSN

STB

SIZZLE CYMBAL (SCISSOR TREM.)

COWBELL

WOOD BLOCK ANVIL SHOT (WB A SG CB) (WB A SG CB)

GLASS

PIANO

PED

VLN

VLA

CELLO

FLUTE

CDA

RUBATO

BSSN

(SMOOTH, UNRUSHED)

STB

TO VIBRAPHONE/TAKE BOW

WOOD BLOCK

MARACCA

PIANO

(LOCO)

PED

VLN

VLA

CELLO

84 N4

FLUTE

CDA

BSSN

STB

VIB. (BOWED)

PIANO

VLN

VLA

CELLO

RUBATO

LOCO

TO SIZZLE CYMBAL/TAMTAM/KBD

(NO PEDAL)

FLUTE

CDA

BSSN

STB

PIANO

VLN

VLA

CELLO

A TEMPO

N5

RIT

D

(HARD MALLETS)

SIZZLE CIMBAL

R

WOOD BLOCK

TAMTAM

KBD

KBSS

KBC

ANVIL

WB

A

SG

SHOT GLASS

(molto)

molto

86

FLUTE

NG ♩=80 IMPROVISATORILY

FG

3:2 5:6 7:8

CDA

5:4 3 3:2 3:2

sfz mf sfz p

BSSN

STB

KBD
KBSS

A WB A WB A A CB A CB A A A A

5:4 5:4 5:4 5:4 5:4 5:4

COWBELL

CYMBAL

3:2

GUERO

(REMOVE SANDBAG FROM VIBRAPHONE PEDAL)

mfz p mf

PIANO

VLN

VLA

CELLO

5:4

CDA

STB

EVILLY

EXPANSIVELY

CDA

STB

FL.

ORD.

CDA

STB

Loco

NT

FRAGMENTARILY

ORD.

INTENSELY

CDA

STB

FLORIDLY

poco

III 01 ♩=69 GRISEYLY

FLUTE

CBA

FLIRTATIOUSLY

RALL.

BSSN

STB

SOMBRELY

PERC.

TAM TAM

COWBELL

TO VIBRAPHONE

PIANO

VLN

VLA

CELLO

90

02 ♩ = 60

FLUTE

2 BALL.

COLLA PARTE

CDA

BSSN

STB

CRESC.

VIBES

GLOCK

VIBES

VIBES LOCO

(PED.)

PIANO

Loco

Loco

(PED.)

VLN

CRESC.

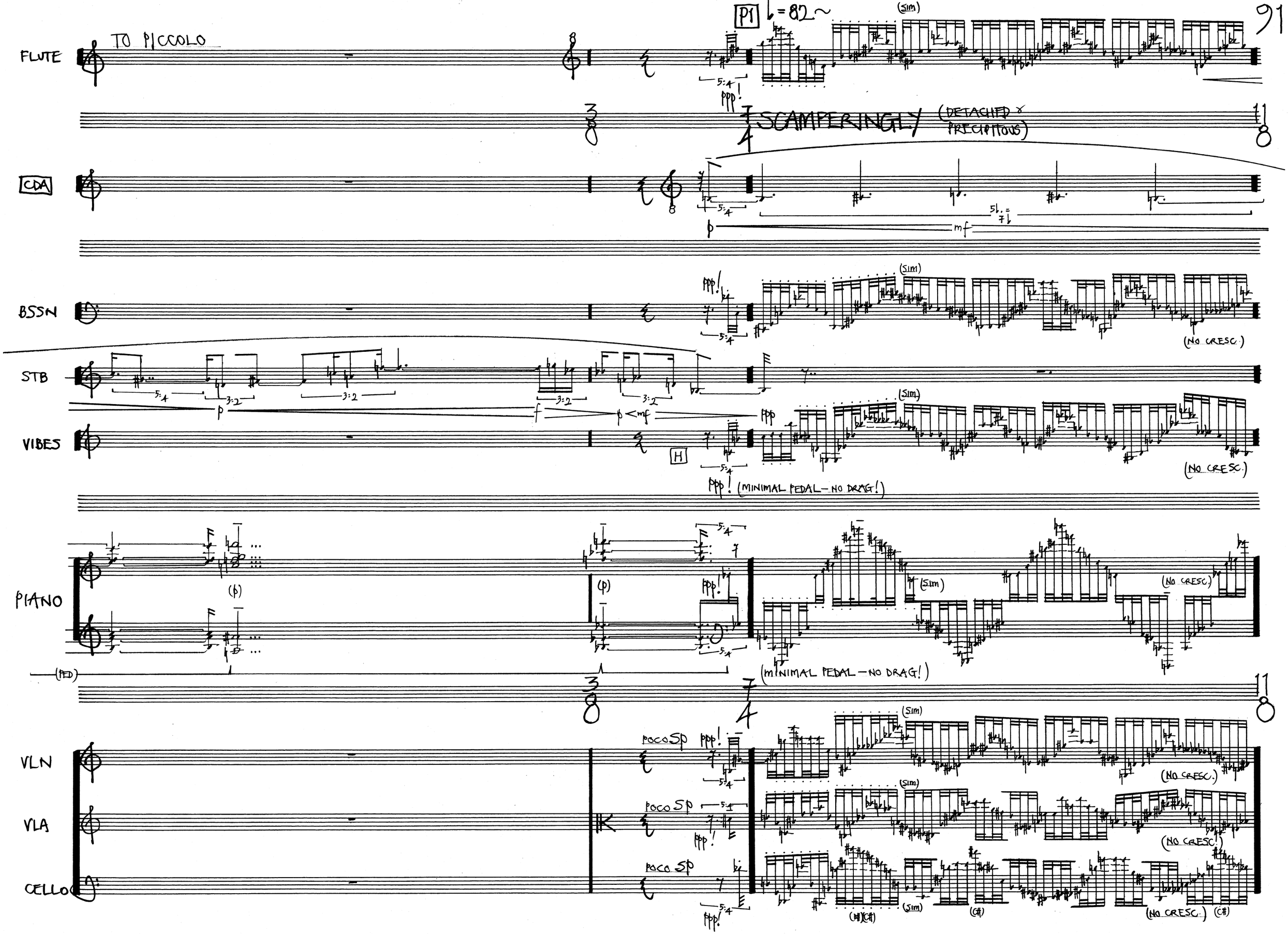
VLA

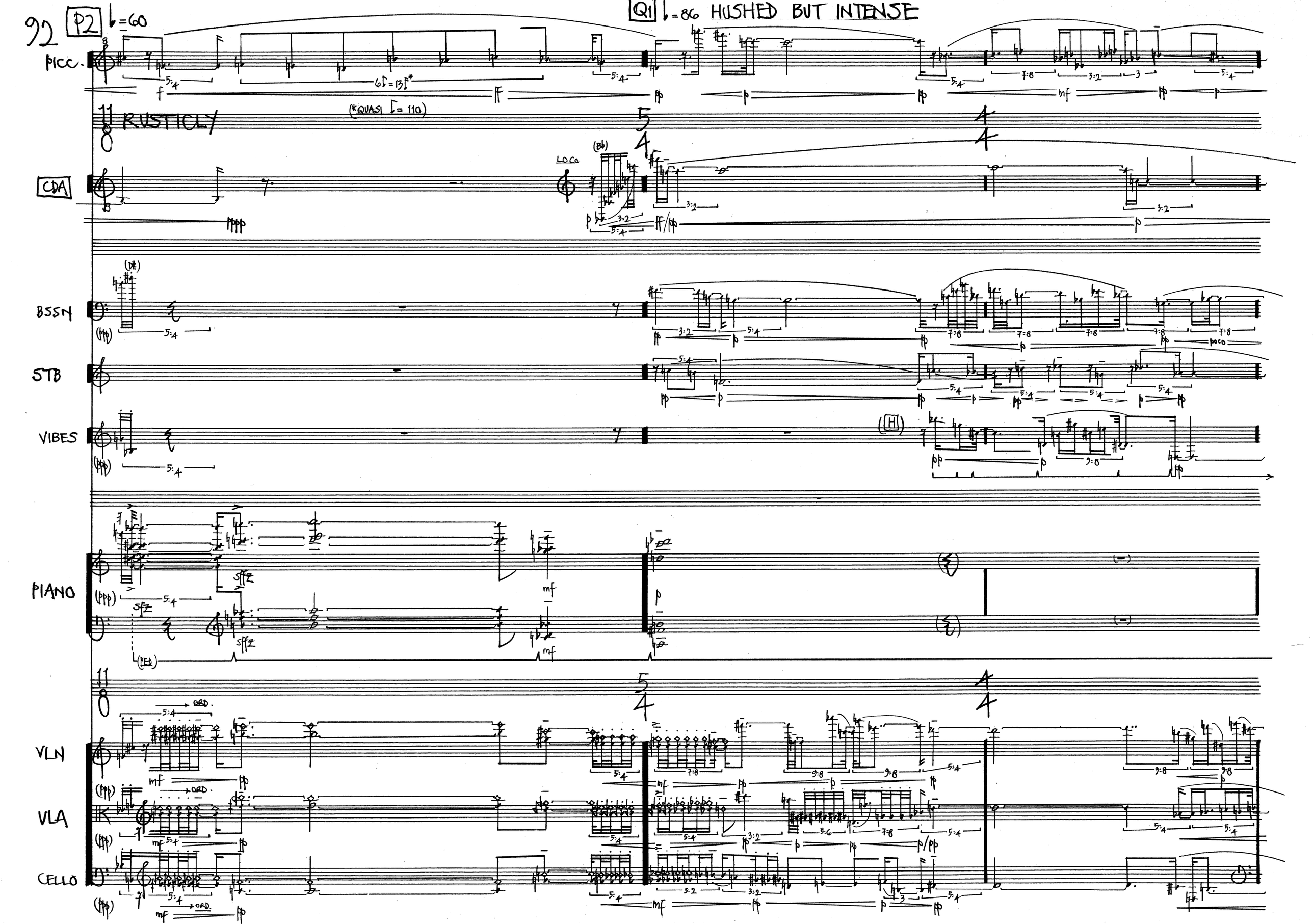
CRESC.

dim.

dim.

CELLO


FLUTE
TO PICCOLO
P1
♩= 82~
(SIM)
ppp!
SCAMPERINGLY (DETACHED & PRECIPITOUS)
CDA
p
mf
BSSN
(NO CRESC.)
STB
p
f
p<mf
VIBES
H
ppp
(MINIMAL PEDAL—NO DRAG!)
PIANO
(p)
(PED)
VLN
VLA
CELLO
poco sp
(C#)


92
P2
♩=60
Q1
♩=86 HUSHED BUT INTENSE
PICC.
(*QUASI ♩= 110)
RUSTICLY
CDA
LOCO
BSSN
STB
VIBES
PIANO
VLN
VLA
CELLO
ORD.

PICC

CDA

BSSN

STB

VIBES

PIANO

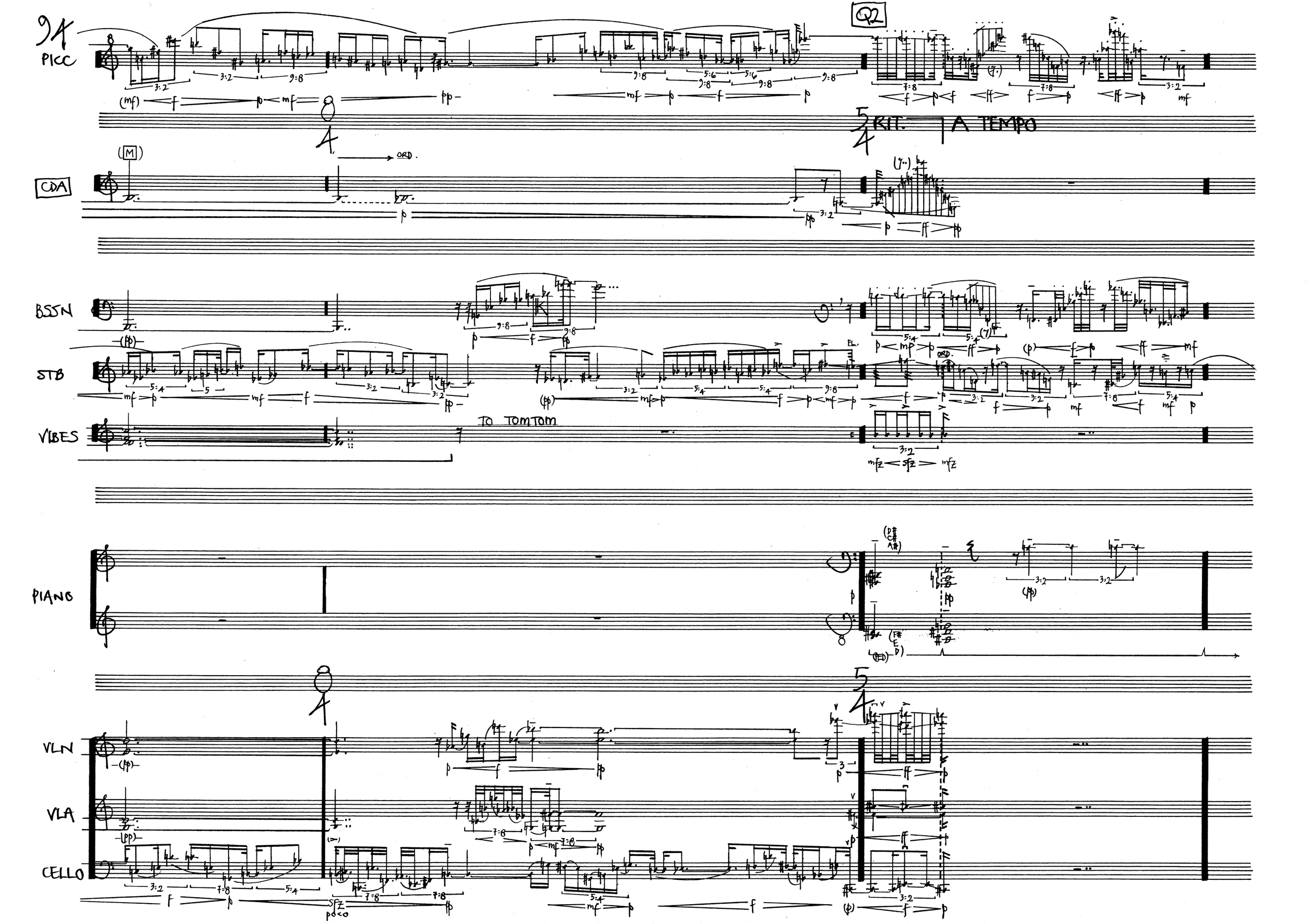
VLN

VLA

CELLO

4 x S

M


94
PICC
Q2
RIT.
A TEMPO
CDA
ORD.
BSSN
STB
VIBES
TO TOMTOM
PIANO
VLN
VLA
CELLO

PICC

CDA

BSSN

STB

PERC.

PIANO

VLN

VLA

CELLO

M1

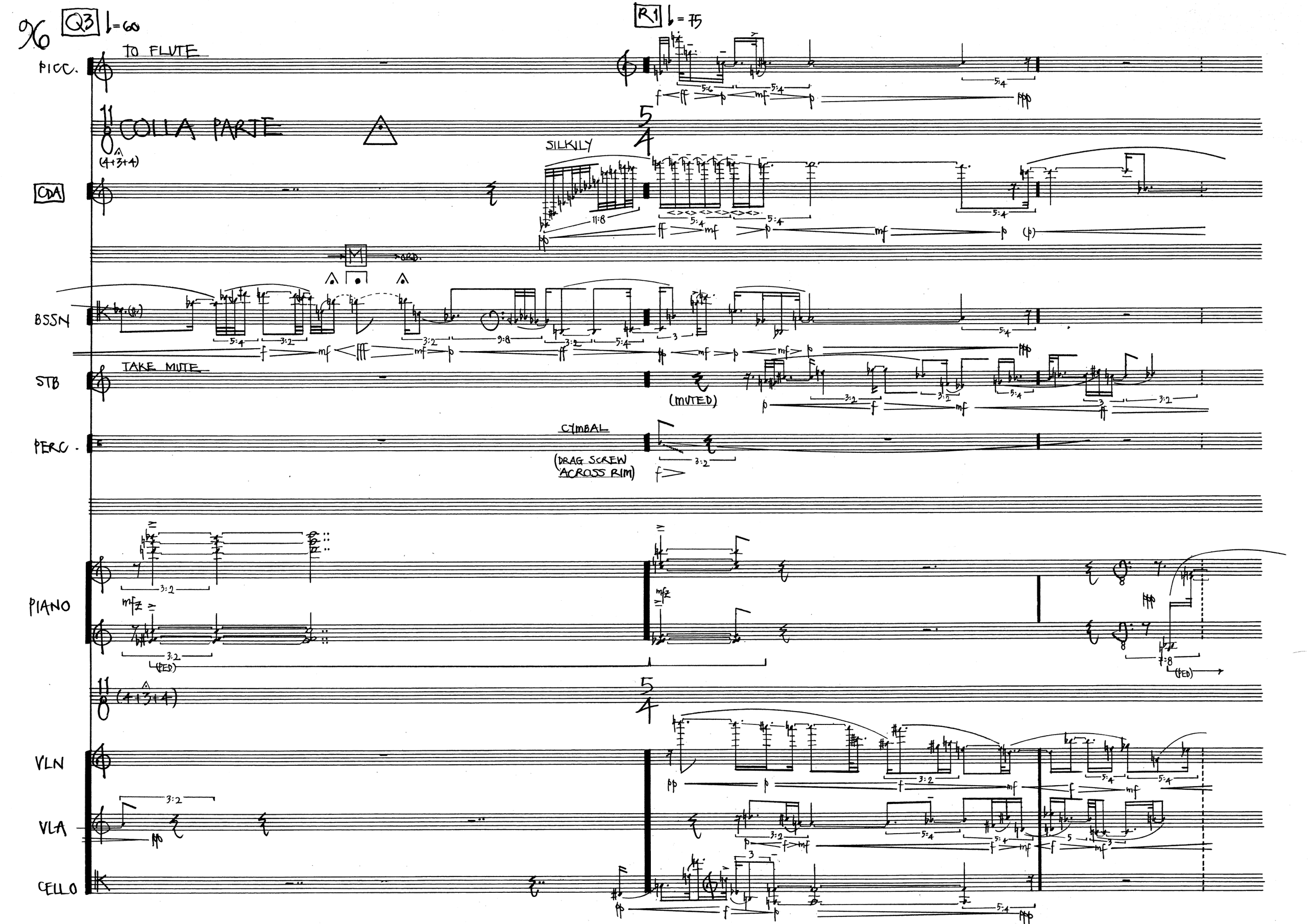
M2

ORD.

PIZZ.

ARCO

(LOCO)


96
Q3 ♩=60
R1 ♩=75
PICC.
TO FLUTE
COLLA PARTE
(4+3+4)
CDA
SILKILY
BSSN
ORD.
STB
TAKE MUTE
(MUTED)
PERC.
CYMBAL
(DRAG SCREW ACROSS RIM)
PIANO
(PED)
VLN
VLA
CELLO

FLUTE

SINUOUSLY

CDA

Loco

BSSN

STB

PERC.

TAMTAM

(WITH SCREW AS BEFORE)

PIANO

(PED.)

Loco

(PED.)

VLN

VLA

CELLO

98

R2

FLUTE

CDA

BSSN

STB

PERC.

TOM TOM H

ANVIL

PIANO

VLN

VLA

CELLO

RIT. (poco)

A TEMPO

FLUTE

CDA

BSSN

STB

PERC.

SIZZLE CYMBAL
(SCREW)

PIANO

(PED)

VLN

VLA

CELLO

100

R3 ♩=60

FLUTE

CDA

BSSN

STB

REMOVE MUTE

PERC.

VIBRAPHONE VS

COLLA PARTE

PIANO

(PED.)

VLN

VLA

CELLO

51 ♩=63

FLUTE

CDA

BSSN

STB

VIBES

(PED.)

PIANO

(PED.)

VLN

VLA

CELLO

A TEMPO - EXPANSIVELY (BUT DO NOT OVERWHELM CLARINET)

AS IF RECKLESSLY

ORD.

LOCO

BELL HIGH

102

FLUTE

CDA

BSSN

STB

VIBES

PIANO

VLN

VLA

CELLO

FLUTE

CDA

BSSN

STB

VIBES

PIANO

VLN

VLA

CELLO

104

FLUTE

S3

5/4

CLA

BSSN

STB

VIBES

PIANO

(LED.)

VLN

VLA

CELLO

54 ♩ = 60

FLUTE

(FLUTE TACET)

3+1/4 RALL.

3+5/16 A TEMPO

CDA

BSSN

(BASSOON TACET)

STB

(SOPRANO TROMBONE TACET)

VIBES

TO TAMTAM

TO END:
COLLA PARTE

PIANO

(PED)

3+1/4

3+5/4 16

VLN

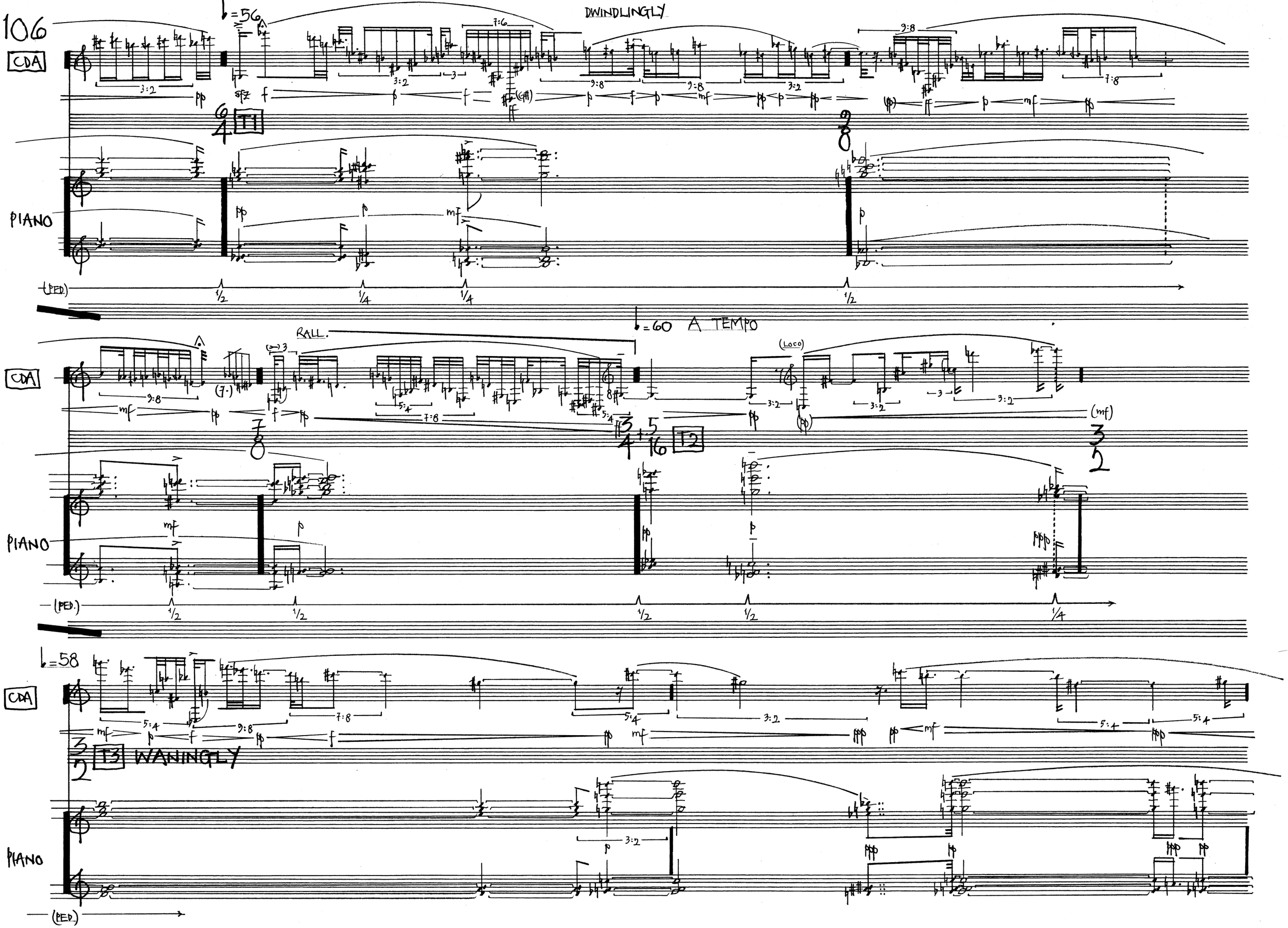
(VIOLIN TACET)

VLA

(VIOLA TACET)

CELLO

(CELLO TACET)


CDA
PIANO
DWINDLINGLY
T1
RALL.
A TEMPO
(LOCO)
T2
T3
WANINGLY
(PED.)

RALL.

CDA

PERC

PIANO

TAMTAM

VS

WHIP

(PED)

10 JUNE 2023 BLACK HILL STUDIO