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Au dela movements: for Soprano and six instruments

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"Au delà" Movements.

for Soprano and six instruments.

Keith D. Howard.

Submitted in partial fulfilment of the requirements
for the degree of M.A. in Music at the
University of Durham, May 1980.

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Declaration: I, Keith David Howard, hereby declare that
this composition is entirely my own work, and that
it has been specially composed for the degree of M.A.
in Music at the University of Durham.

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20. AUG. 1984

Instrumentation

Soprano

Violin/Viola (for middle section: Pastiche of third movement only) } both players with a set of oriental chimes.



Cello


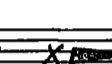
Flute/Piccolo (also required to play gluck in the coda)

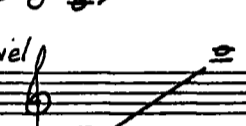
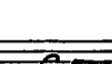
Clarinet in B^b/Bass Clarinet in B^b/Clarinet in E^b (transposed in the score)

Guitar

Percussion. One player, battery:

Vibraphone  notated 

Xylophone  notated 

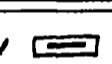
Glockenspiel  notated  N.B. If not available then a low octave Glockenspiel may be used, being the bottom note on Vibraphone


2 Crotales (different pitches)

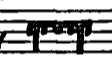
1 Suspended Cymbal

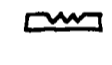
2 Bongos (or congas)

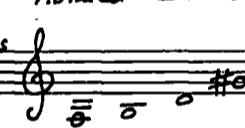
1 Bass Drum

Wood Block notated 








Claves notated 

Wood Chimes notated 

Guiro notated 

4 Roto Toms pitched thus 

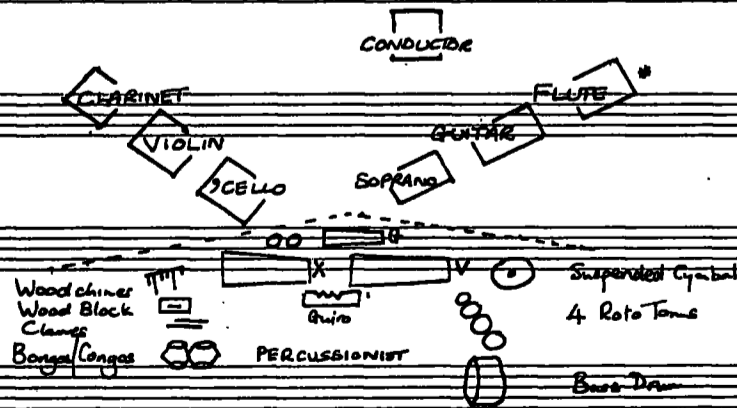
Played with sticks:

-  Rubber (Hard) *  Double-headed (Soft + Hard)
-  Bound (Medium)  Double-headed (Medium + Hard)
-  Felt (Soft)
-  Wood
-  Wire

with bow (Vibraphone only, double bass bow)

* For page 1 ff and pages 35-36. I will provide these if necessary.
 .. 41-43.
 .. 52-55.

Arrangement of Instruments




* Flute in coda to move to glockenspiel unless a second glockenspiel is on hand.



Notation


Accidentals apply only to the note they precede, unless a note is repeated without a break.


Quarter tones are notated thus: \sharp and \flat , except where the pitch is raised by an indeterminate amount, where \sharp is used for sharp and \flat for flat. Fingerings are given in the case of Flute and Clarinet, although these do not necessarily need to be adhered to.


Clarinet is written transposed. Normal octave transpositions apply for appropriate instruments.


 : glissando


 : and  : portamento

 : leave note to vibrate


 : flutter tonguing (wind), tremolo (strings, percussion).

 : breath marks


 : wait for next cue


 : long pause (wait for conductor).


(N) : "normal" playing position after effects


 : very fast note

For the voice:

 : very high note

 : very low note

 : whispered, appropriate pitch.

 : almost whispered, very breathy.

- additional symbols are given for the solo section in the second movement on page 28.

- Accidents are given where necessary in the score.

In unbarred sections the same beat continues unless otherwise stated.

Texts:

In Sanskrit, phonetic symbols of the International Phonetic Alphabet.

Translations, from John Brough: "Bees from the Sunset."

1

piranti: manhu: padleibhijo bngax sara: tu: sara:x,
h3sax fava:lam ghranti: dhin gdatvasansdjas5.

Destiny surely is unjust.
The bees it has decreed
Shall feed on lotus honey and pollen dust.
On water weed
The geese must
Feed.

2

a:ju varjafam nana:m parimitam ra:brau taduktam gatam,
tasja: dhasja parasja tja: dham aparam ba:latravni:dhatrayo;
sejam yja: dhuir jagadu: khasahitam sera: dibhio ni: jatgi,
dzivver: varitana: gatfati: fatatana: saukjahu kuto: x pra: ri: na: m.

A man lives long who lives a hundred years:
Yet half is sleep and half the rest gain
Old age and childhood. For the rest, a man
Lives close companion to disease and tears,
Losing his long, working for other men.
Where can joy find a space in this short span?

3

kalva:to divasefvarasa kiranaix seba:pi:to mastake,
vas5 de5 an:tapan vidhivafa:t bilvaja mu:lam gata:x;
tatrapu: asja mahaphaleja patata bhagnamsafabdam sirax,
prajo gatfati: jatra bhagjarahitax tatraiva ja:ntja: padax.

Seking shelter from the sun,
A bald man sat beneath the bilva tree.
A fruit fell down
And broke his crown.
It often happens that an unfortunate man is followed by
misfortune wherever he goes.

II.

III.

4

tsaja: mantha:rsi: vikraio:ga: kri:paykri:pama swam manja: marnax
pri: on,
t5akab5 vada:ma: tideran: khuram abhi:krjama: rnei: asja: st5a;
wi: fra: mpu: eilitanej tayeri: ta: miti: ri: tas taneiva: rdafa,
bra: mndax parama: rta eva sita: r5n loka saki: lej t5ra.

A ray is caught in a bowl,
And the cat licks it, thinking it's milk;
Another threads its way through tree branches
And the elephant thinks he has found a later-stalk.
Half asleep a girl reaches out
And tries to rearrange the moonbeams on the bed,
To share the beam.
It is the moon that is drunk with its own light
But the world that is confused.

5

ka5sit pam5pati: ma: mkrati: ruk5ara: t5u,
5ei khuz t5ama: bha: varame5tia v5idam prajam,
jeku rajha: m purareib5 j5ta: skapasu: phasviranaj b5ent,
t5a: r5b5at5 skailitava: mih: manemejttan.

A man speaks harsh words against me:
I forgive him, then go on my way rejoicing.
But then I am sad again,
To think that I was the cause of this regrettable lapse
From good manners.

6

br5nkn: a t5e(t5t5...)kora: kt5i;
sva: galoka s5ghvans ghi:;
br5npri: a jadi: max sja: rnei;
sva: galoka my5heina ghi:;

"Dearest, if you will love me true,
What use are the joys of heaven to me?
But if you will not love me true,
What use are the joys of heaven to me?"

Pastiche

7

piranti: manhu: padleibhijo bngax kej sara: tu: sara:x,
h3sax fava:lam ghranti: dhin gdatvasansdjas5.

Destiny surely is unjust.
The bees it has decreed
Shall feed on lotus-honey and pollen dust.
On water weed
The geese must
Feed.

Coda

Notes on the Texts

The six poems are from the "Subhāsītāvatī of Vallabhadeva" (Peterson, 1961); "Sanskrit Chrestomathia" (Bohttingk, 1909); and "Bhaktihārī Poem" (Miller, 1967). The translations are taken from "Poems from the Sanskrit" (Brough 1968 Penguin) - as follows:

- I: Peterson 690 ; Brough 50.
- II: Miller 200 ; Brough 4.
- III: Miller 39 ; Brough 74
- IV: Peterson 1994 ; Brough 83.
- V: Bohttingk 118 ; Brough 58.
- VI: Bohttingk 193 ; Brough 87.
- VII: Peterson 690 ; Brough 50.

.... with my thanks to Philip Rawson for taping the Sanskrit poems so that I could transcribe them.

Pronunciation

Phonetic symbols: Vowels: i: seat (si:t)

- i: seat (si:t)
- ɪ (fr) furish (fɪrɪʃ)
- e neck (nek)
- ə (fr) pas (pə)
- aɪ father (fɑ:ðə)
- ɔ (fr) black (blæk)
- ɔ: shawl (ʃɔ:l)
- o (fr) domein (domeɪn)
- u good (gʊd)
- ʊ (fr) food (fu:ɪd)
- ə butter (bʌtə)
- E (fr) aile (eɪ)
- ə (fr) apparat (əpəɪt)
- aɪ (fr) tant (tɑ:n)
- ɸ (fr) rocheux (rɔʃɸ)

- Diphthongs:
- eɪ great (greɪt)
 - aʊ show (ʃoʊ)
 - aɪ high (haɪ)
 - ɔɪ boy (bɔɪ)
 - ɪə steer (stɪə)

- Nasal Vowels:
- ɛ̃ (fr) vinge (vɛ̃)
 - ɑ̃ (fr) ment (mɑ̃)
 - ɔ̃ (fr) son (sɔ̃)

- Semi-consonants:
- ʃ yellow (jɛləw)
 - w wall (wɔ:l)
 - ɥ (fr) huit (ɥi)

Consonants p, b, t, d, k, g, m, n, f, s, z, r, h - all as in English.

- ŋ as in bring (brɪŋ)
- ʒ as in vision (vɪʒən)
- x as in lach (lɑx) (Genoa etc)

- Combinations
- ʃ as in shin (ʃɪn)
 - tʃ church (tʃɜ:tʃ)
 - dʒ dew (dʒu)

Notes for pronunciation:

- 1) Sanskrit aspirations: kh, gh, ch, jh, dh, th, ph, bh. Although considered as a single consonant in Sanskrit they are given two symbols in "Ananta's Elements".
- 2) Where a symbol is given in brackets - (n) - it is to be sung very lightly. This is especially the case with all (x) sounds.
- 3) No punctuation is given in the Sanskrit, therefore punctuation should be according to natural line and phrase. In the score this is indicated by a line between phonetic symbols. The space is the given available freedom in interpretation and inflection of the line. If a phrase mark is given over the notes it should be strictly adhered to.

"Au delà" Movements. I.

$\text{♩} = 58$

Flute (weak tone) pp (weak tones)

Guitar

V = \boxed{pp} ^{#1} (master off) very soft

Percussion. Ped. (until sound dies)

Flute

Clarinete in B \flat

Guitar

Percussion

finger vibrato

mf subito

2 notes

sf sf sf sf sf

(N) change fingering: $\text{B}\flat$, $\text{F}\sharp$, $\text{E}\flat$, $\text{C}\sharp$

#1: Use these double headed sticks until page 9. Hereafter the required head will be given for each section until page 9. A third stick (soft, single headed) is required on page 2.



Flute *pp* (weak tone)

Clarinet *sfp* (N) *R. Eb* *sfp* *R.* (N) *sfp* *pp* *increase vibrato*

Cello

Guitar *mp* *5:4*

2 Percussion *take third stick* *pp* *Pad*

Soprano *mf* *mp* *5:4*

Flute *pi* *mf* *mf* *mf* *f* *f* *p subito* *mf* *(normal vibrato)*

Clarinet *ten ten ten* *mf* *mf* *mf* *f* *f* *p subito*

Cello *pp* *3:2* *non vibrato* *mf* *3:2*

Guitar *mp* *p* *mp* *mp*

Percussion *pp* *2 crotales* *pp* *f* *pp* *mf* *pp* *mf*

* 1 : 12th harmonics (flute).
 * 2 : Percussion as before, double headed sticks.
 PANOPUS SCORE SYSTEM

Soprano *pp* *mp* *subito f*
 pi — va — n — a — ti:

Flute *p subito* niente..... *pp* *sf* *sf*

Clarinete *(poco)* *pp* *mf* *sf* *f*

Cello *mp* *ppp* *(molto)*

Guitar *mp sempre* *vibrato* *p* — *mp* *mf*

Percussion *barely audible, pedal each chord.* *f*

♩ = 72 Più Mosso

Soprano *dolce, p.* *3:2* van-ti:

Flute *ppp* *vib.*

Clarinete *mf* *pp* *vibrato* *vibrato*

Cello *poco stringendo* *ff* *mp* *pp* *slow gliss.*

Guitar *mp* *f* *f*

Percussion *I crotale, highest pitch.* *f* *f*

#1: Finger gliss (Guitar).

ad lib.

Soprano: *man hu:*

Violin: *mf*, *take cue from Soprano*, *bounce the bow*, *subito p. lyrico*, *(sempre p)*

Percussion: *ff*

♩ = 60 Meno mosso

Soprano: *mf*, *p subito, mezza voce.*, *poco*, *pp*

Soprano: *pi van ti: man hu:*

Flute: *pp*, *(Weak tones)*, *(N)*, *(gradually to multiphonics)*

Clarinet: *pp*, *(Weak tones)*, *(N)*, *(Gradually to multiphonics)*

Violin: *colla voce.*, *5:4*, *pp*, *poco*

Cello: *pp b.*

Guitar: *mp*, *pp*, *mp*, *p*, *pp*, *8:2*

Percussion: *ppp*, *ppp*, *ppp*, *1 crotale, lower pitch*, *sempre ppp*

*1: Double headed sticks as before

B.

Flute *mp* *p* (*sim.*) *dolce.*

Clarinet *p* (*sim.*) *dolce* *pp*

Violin *pizz.* *mf*

Cello *mf* *pizz.*

Guitar *mf* *f* *pp* *pp* *pp*

Percussion *pp* *pp* *pp* *pp*

Red *Red* *Red*

Soprano *p* *(9)* *p* *... niente...*

Flute *p* *subto mf 3:2* *mp* *mf* *p* *V.S.*

Clarinet *ct* *mp* *mf* *p*

Violin *arco* *mp* *mf* *arco* *mf*

Cello *arco* *mp* *na lyrico* *mp* *slow glissando* *mp (non cresc.)*

Guitar *damp*

Perc. *Cotale, highest pitch.* *mf* *(damp immediatly)*

Ad Lib

take note from guitar

Soprano: *pad lei - bhi jo*

Flute: *gradually increase vibrato to flutter tonguing.*

Clarinet: *sf*, *sf*, *marcato, p.*

Violin: *slow glissando, change bows as necessary....*, *ppp sempre*

Cello: *ppp sempre, slow glissando, change bows as necessary between C4 and F#*

Guitar: *f*, *mf*

Soprano: *piva - nti*

Flute: *marcato, p.*, *no vibrato!.... (breathe quickly, as necessary)*, *pp*

Clarinet: *sf*, *sf*, *marcato, p.*, *no vibrato!.... (breathe quickly, as necessary)*, *pp*

Violin: *no vibrato!....*, *pp*

Cello: *no vibrato!....*, *pp*

Guitar: *pp*

take note from guitar

Soprano *Ad Lib.* *lightly* *sara: (x)* *sara:* V.S.

Flute *(with Clarinet)* *(N)* *(N)* *(with Clarinet)* *(N)* *(N)*

Clarinet *(with Flute)* *(N)* *(N)* *(with Flute)* *(N)* *(N)*

Guitar

Soprano *pp* *triste* V.S.

Percussion *pp* *allow to fade completely before moving on* *f*

*1: Voice. Glissando to highest note in range.

Soprano *poco* E

Va: la: (m)

Flute *pp sempre, dolce.* *lightly, giocoso p.*

Clarinet *pp sempre, dolce.* *lightly, giocoso p.* *To Bass Clarinet*

Violin *p* *pp* *(single bows)* *bounce the bows*

Cello *p* *pp*

Guitar *l.v.*

Soprano *pp* *5:4* *p* *subito pp* *p subito* *3:2* *cresc.*

Flute *(weak tones)* *3:2*

Violin *subito non vibrato!* *poco a poco vibrato...* *6:4* *normal vibrato...* *3:2* *3:2* *pp* *(colla voce)* *sempre pp.* *p* *pp* *mp* *(athm)* *pp*

Cello *5* *4* *5* *4* *pppp, ab first barely audible...*

Guitar *pp* *mp* *mp*

Percussion *Motor on* *pp* *pp* *pp* *pp* *3:2*

Ped

Ad Lib.

wait for voice

wait for cello

*almost a whisper at approximate pitch, gradually, lose all rhythm.

Soprano

na (n) ti: d)hin g dai x- vā s-ā nō d-ja sō

Flute

(weak tones)

gradual crescendo

f

subito p

off with voice.

Guitar

mp

(damp)

Drum

P

(Motor off. To X)

Ped. ----- ↑

♩ = 42

approx 3 sec.

Flute

ff

Bass C.

ff

Violin

ff

Cello

bounce the bow

Guitar

Tune low E down to E^b

ff

Percussion

ff

(damp)

allows to fade completely. lv.

allows to fade completely. lv.

V.S.

$\text{♩} = 42$

$\text{♩} = 60$

Flute *subito* *ff* *p* *sfz*

Bass Cl. *ff* *p* *sfz*

Violin *bounce the bow.....* *ff* *arco* *p* *sfz* *bounce the bow.....*

Cello *bounce the bow.....* *ff* *arco* *p* *sfz* *bounce the bow.....*

Guitar *f* *allow to fade to completely* *ff* *tam* *ff* *tam*

Drum *l.v.* *l.v.*

||

Piu mosso

Flute *mf* *f* *ff* *p* *pp*

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

Violin *bounce the bow.....* *mp* *mf* *f* *ff* *arco* *p* *pp*

Cello *mp* *mf* *f* *ff* *f*

Guitar *wait for guitar* *ff* *Ritardando*

Drum *l.v.* *mp* *l.v.* *Mf* *(damp)* *MP (non cresc)* *7:4*

♩ = 84

G Calmato

Very soft, do biss.

Con sordini; very little vibrato throughout.

f *mp* *(poco)* *f* *Sempre p.*

1 damp

f (sempre)

pp throughout, barely audible Ped

a: — 7 — jur var fa fa ta — m — var

3:2 *mp* *5:4* *3:2* *p*

3:2 *f (sempre)* *pp* *(damp)* *(Sordina) Ped.*

1.v. *6:4* *(damp)* *1.v.*

ROCO CRESC

sa sa sa tam — ru — na: m — pa — ri — mi — tam

Soprano *pp cresc(poco)* *ritmico* *softly* *3:2*

ra: ——— } trau } ga ——— } tam } tasja ——— } d.has ——— }

Cello *poco sf* *mp* *gliss* *f subito* *ff* *mf* *f* *3:2*

Percussion *mf* *mp* *mp* *pp* *ped.*

pp seape *ped.*

Soprano *pp* *3:2* *3:2* *3:2* *dolce p* *poco cresc* *4:3*

ja ——— } parasja.tfa:d.hamaparanh } ba: la ——— } tra vri: dhatva ——— } yo ——— }

Cello *p* *pp* *pp* *(poco)* *(lightly)* *mp marcato (ma non subito var)*

Percussion *4:3* *pp* *3:2*

No Break!!

*1: Soprano. Very breathy sound, rhythmic but almost whispered to start with.
 *2: Percussion. A single soft stick or else changing to double headed [23] will be necessary to facilitate this passage

Pochiss. accel →

♩ = 84

I.

Soprano

Flute

Bass Cl.

Cello

Bassoon

vja: dhi-vi

8m

8va

b₂

b₃

b₄

b₅

b₆

b₇

b₈

sf

ff

p

dim... poco... a... poco...

arco vib. normale

p

poco

(with Flute) 5:4

ff

extremely rapid glissandi

to G

lv.

lv.

Soprano

Bass Cl.

Violin

Cello

Bassoon

ga du: khaa a hi tam se va: di bhi a ni ja te

lightly, softly

mp

very lyrical, sempre p

3:2

3:2

3:2

6:4

6:4

6:4

mp

mp

p

chimes

chimes

2 crotches

L'istesso tempo

Flute

Bass Cl.

Violin

Cello

Guitar

Percussion

mf. *mf* *ff*

Col legno battuto

Col legno battuto

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

2 Bongos #1

allow both guitar and xyl to fade completely before going on to the next bar

♩=92 Poco più mosso

Flute

Bass Cl.

Violin

Cello

Guitar

Percussion

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

arco mf *mp* *mf* *mf* *f* *ff*

arco mf *f* *ff*

f *mp* *f* *ff*

pp *mf* *pp* *mp* *f* *ff*

x1: Percussion's double headed sticks (medium wood) [pp] for the section from here to page 25 will facilitate the quick change.

Flute *ff*

Bass Cl. *ff*

Violin *f* *pp sul pont.*

Cello *mf* *mp*

Guitar *mf* *f* *5:4*

Bassoon *mp* *mf* *3:2*

straight on!

above the instruments

Soprano *2* *kal* *3* *va:* *7* *to* *3*

Flute

Bass Cl. *mp subito* *mp* *mf* *ff*

Violin *sempre pp sul pont.*

Cello *mp* *mf* *mf (above voice)*

Guitar *lightly* *5:4* *5:4* *mp* *pp* *motor off* *mp* *Red*

Bassoon *mp* *pp* *motor off* *mp*

♩ = 76 *Meno mosso*

Soprano *mp* di: va se () vara

Flute *subito p*

Bar. Cl. *mf* *Subito p.*

Violin *arco* *arco normale* *mp*

'Cello *f* *mf* *arco* *single bow p* *sul pont. very soft* *arco normale* *mp*

Guitar *f* *mf* *single bow p* *mp*

Percussion *f* *(dang)* *(dang)* *p*

♩ = 69 *Poco meno mosso* *acceleranda*

Soprano *Louder - mf* si: a ki-i- ra na-i: (x)

Flute *mf*

Bar. Cl. *mf*

Violin *sul pont. p* *arco normale* *mp* *mf* *f*

'Cello *sul pont. p* *arco* *mp* *mf* *f*

Guitar *mp* *mf* *mp* *mf* *f*

Percussion *mp* *mf* *mp* *mf* *f* *mf (not too loud)* *mf*

Flute *ff* $\overbrace{3:2}$

Bas Cl. *ff* *poco dim.* *grad. becoming flatter* $\overbrace{3:2}$ *molto*

Violin *f* *mf* *f* *p sul pont.*

Cello *f sempre* *mf* *f* *f sempre* *f* *p sul pont.* *Bounce the bow*

Guitar *ff* *ff* *f*

Bassoon *2 Borgia* *mf* *f* *f* *To V = pp*

Ad Lib. *

Soprano *short!* $\overbrace{5:4}$ $\overbrace{3:2}$
 sē:ta:pi: to — ma:sta — ke — vā.šō — (n)

Flute *mp* *short!* *sempre subito voce* $\overbrace{3:2}$ *repeat ad lib*

Bas Cl. *giocoso* $\overbrace{5:4}$ $\overbrace{3:2}$ $\overbrace{3:2}$ $\overbrace{3:2}$

Violin *(p sul pont.)* *sempre subito voce* $\overbrace{5:4}$ $\overbrace{3:2}$ *repeat ad lib*

Cello *(p sul pont.)* *mf* *mf* *p* *repeat ad lib*

Guitar *pp (cch)* *mf sostenuto* *ham* *ham* *repeat to end of bar*

Bassoon *V = pp* *p ad lib* *repeat ad lib*

short! Ped

*1. All parts ad lib. Soprano should be loudest, all other parts "subito".
 Each part... Clarinet wait at end (no repeat); Guitar, no breaks between repeats; Vibraphone softly build up a chord texture, repeat as necessary. Conductor wait for voice to finish before going on.

♩ = 118

Ad Lib. #1

Soprano: *f* de-*f*3 an-a:ta pa (M)

Flute: *sempre subito voce*, *5:4*, *3:2*, *repeat ad lib.*

Base Cl.: *mp*, *senza misura*, *5:4*

Violin: *sempre subito voce*, *5:4*, *3:2*, *repeat ad lib.*, *straight on!*

Cello: *mf*, *p*, *repeat ad lib.*

Guitar: *mf*, *ham.*, *repeat to end of bar*, *straight on!*

Percussion: *P giocoso*, *ad lib. senza misura*, *repeat ad lib.*

Ped.

♩ = 80

Flute: *lightly*, *p subito*, *more*

Base Cl.: *ff*, *p subito*, *more*

Violin: *mf*, *3:2*, *p subito*, *p subito*, *mp*, *poco*

Cello: *mf*, *3:2*, *p subito*, *p subito*, *mp*, *poco*

Guitar: *mf*, *3:2*, *f*, *mp*, *mf (subito)*

Percussion: *2 Bongos - finger #2*, *mp*, *mf*, *mp*, *5x1*, *V.S.*

#1: All parts as before.
 #2: Percussion alternating between 2 Bongos ad lib.

Soprano *ad lib* (between *mf* and *mp*)
repeat ad lib
 vidhiva:ta — bilvas:ja —

Flute *mp* *p Cantabile*

Bass Cl. *mp* *p*

Violin *mp* *mf* *p*

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

Grand *ad lib, match voice dynamic* *repeat ad lib*

Percussion *mf* *p (sempre)* *mf* *p (sub)/gradual crescendo*

2x!

to Xii
5.2+1.2

Soprano *mf* *poco*
 mu: lam ga ta: 3 (x) 7 3

Flute *grad to forte*

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

Violin *mf* *mp sul pont* *p (arco)* *sul pont. pp.*

Cello *mp sul pont* *mf arco normale* *p (arco)* *sul pont pp.*

Grand *colla voce* *mp* *mf* *mp* *mf*

Percussion *P* *Bongok* *f* *mp* *f* *mp*

6:4

3.2 *2.2* *3.2* *2.2* *7.2*

M.

$\text{♩} = 72$ A little slower

Soprano *mf* *3:2* *3:2* *3:2* *dim* *mpc. dim.*
tatrapias ja ma ha:pha lei na patata: a: bh ag na

Flute *mf* *3:2* *p* *cantabile*

Base Cl. *p* *cantabile*

Violin *sul pont. very softly, but getting louder by gradual degrees* *mp*

Cello *sul pont. very softly, but getting louder by degrees* *mp*

Guitar *f* *mf* *5:4* *5:4* *mf* *lv* *p*

Perc. *mf* *mp* *mp*

Soprano *angular, poco staccato* *f* *5* *7*
ma ha:pha lei ma safab da m

Flute *subito mf* *3:2* *3:2* *3:2* *3:2* *f* *3:2*

Base Cl. *ff* *mf* *f*

Violin *mf* *f*

Cello *mf* *f*

Guitar *mf* *ff* *f* *5:4* *5:4*

Perc. *p* *mf* *ff* *f* *mf*

Flute

Guitar

5 ff sf 3 5 ff sf 4 ff sf

(open) 8 8 8

ppp as possible... allow to speak slowly.

short 5:4

A

Faster ♩=60 Tempo primo ♩=50

4 7 mp 5 pp niente cresc 4 2 sfz

4 8 4 mp sea pre 4 4 Pasquato

mp delicate # - b

3:2 5:4

f sf sf P

repeat ad lib. gradually getting slower, and fading away so that nothing remains when the guitar ends

take care from guitar

take care from flute

mp

tempo libitum but not slow

3:2 3:2 3:2 3:2

mf f p mp 5 mp f mp 6 pp

mp f subito (slow mp.) (stop mp.)

subitop

SEGUE

*1: Guitar play melisma, stop immediately flute reaches end rest. Repeat notes or leave some out as necessary.

2'15" 2'20" 2'25"

mf *f* *urgent, almost nervous* (no da.)

Soprano: ta (t) (e) (ta) taye ri: ta: [miti:] ritas
(fit in words in basket as and when you like)

Perussion: *f*

2'30" 2'35" 2'40"

mf *f* *only if necessary*

Soprano: ta mei va: (r)da fa

Perussion: *f* *bad right hand hit stick with stick* *p*
each time dampen immediately after third stroke.

2'45" 2'50" 2'55"

semp. mf *relaxed, very long sustained notes, no breath if possible* *about 2 seconds*

Soprano: ta mei i va: af) da a fa a

Perussion: *mf* *voice must be heard above perussion* *damp, then to V*

(x1: Perussion; hit sticks with stick each time)

Flute

Guitar

f (non arco) *f* *pp* delato

3:2 6:4

a tempo

finger gliss (ad lib.)

mf (no di:) *f* *mf* *f* *mf*

[NB - 6th chord changes]

Flute

Guitar

p *pp* *mp* *pp* *p* *sf* (*pp*)

[Same quaver pulse]

p (no di:) *mf* *Anger* *gliss*

$\text{♩} = 100$

Flute

Guitar

pp *subito f* *ff* *diminuendo... poco... a... poco... mp*

[Same quaver pulse]

$\text{♩} = 50$

f *semp.*

Flute

Guitar

f fast but lyrical, much rubato, ad lib., *poco rall.* *a tempo*

ff subito. Rhythmically very precise (as fast as practical).

*1: Flute and Guitar: Guitar fast notes throughout, which will mean that the groups of 8 notes do not coincide with each flute phrase. Guitar must wait to start with Flute on the second downbeat.

Flute

Guitar

(... allow rhythmic tenuto as necessary)

repeat until cue, getting more and more marcato

Flute

ff

blown key passage

molto dim. eral.

f > * ff > #x

tran. flute

J=42

G.

slow arpeggio

mp

colla. flute to end of movement

Flute

mf dim

p

pp

3:2

5:4

grad. ma. vib. to flutte.

trunnu

ppp

mp

$\text{♩} = 92$

B.

Poco meno mosso

Piccolo

Clarinete

Violin

Viola

Guitar

Percussion

Handwritten musical score for the first system, measures 1-4. The score includes staves for Piccolo, Clarinet, Violin, Viola, Guitar, and Percussion. The Piccolo and Clarinet parts feature complex rhythmic patterns with triplets and sixteenth notes. The strings play a melodic line with dynamic markings like *f*, *pp*, and *f*. The guitar part has a *mf* dynamic. The percussion part includes 4 Rototoms and is marked *pp*. A large handwritten '7' is present in the center of the system.

Piccolo

Clarinete

Violin

Viola

Guitar

Percussion

Handwritten musical score for the second system, measures 5-8. The score continues with the same instruments. The Piccolo and Clarinet parts have dynamic markings *f* and *p subito*. The strings have dynamic markings *p*, *mf*, and *p subito*. The guitar part has dynamic markings *f*, *mf*, and *p*. The percussion part has dynamic markings *mf* and *f*. A large handwritten '9' is present in the center of the system.

Soprano *mp*
fi-fi-fi-fi-

Piccolo *p subito*
f *f* *f*

Cl. in E^b *f* *f* *f*
mp *f* *p subito* *mp* *p* *f*

Violin *f* *sal pont.* *mp* *p*

Viola *f* *f* *f*
f *p subito* *sal pont.*

Guitar *f* *mp* *mf* *f*
mf *mf* *mf* *f*

Percussion *P* *P* *P* *P*
Pedal

Piccolo *ff* *p* *ff*

Cl. in E^b *ff* *p* *ff*
ff *ff* *ff*

Violin *mf*

Viola *P* *mf*

Guitar *mf* *f* *ff*

Percussion *mf* *P* *mf* *f* *mf* *f*

Pedal

take off from the same speed, but fairly free.

1 *ff* *ff* *ff*

SEQUE

Clarinete in E^b

rit.

mf \leftarrow f \leftarrow f

molto ... rit. dim.

Clarinete in E^b

p mp \rightarrow pp p \rightarrow pp f. subito

Clarinete in E^b

f mp \leftarrow p mp \leftarrow mf mp \leftarrow f ff

5:4

Cello

SEGUE

a1: The bar lines in the Clarinet solo are for guidance only: the Clarinet should remain ad lib. throughout.

♩ = 84
E.

♩ = 76

Poco meno mosso.

lyra, mp.

Soprano: ka — stit — pum a

Piccolo: *ff* *mf*

Clarin. in Eb: *P*

Violin: *P* *mf* *mp*
sul pont. *arco normale*

Cello: *P* *mf* *f* *sul pont.* *(poco)*

Guitar: *mp* *mf*

Drum: *f* *mp*
(dum)
thing heard to end of page allow to resound freely

Soprano: si — pa — ti: — ma: kra — ti: — ruk sa: a: — tyun sei

Piccolo: *f* *ff* *mf*

Clarin. in Eb: *f* *ff* *mf*

Violin: *P* *mf subito* *mf* *P*

Cello: *Sul pont.* *arco normale* *(tempo p)*

Guitar: *mp* *mf* *mp* *mf* *mf*
arco normale
3:2 *3:2* *3:2* *3:2*

Drum: *mp* *mf* *pp* *mf*
(Change sticks head)

*1: Percussion: double headed sticks [] as before

Soprano
p *mf* *mp subito*
 k. hu — 7 — kṛ ma: bha: — va — ra — mei — bi: a

Piccolo
ff

Clarinets in E
ff

Violin
arco normale
mf *mf* *f*

Cello
p *mf* *mf* *f*
Sal ponticello
mf *mf* *f*
(Ona bau →)

Guitar
mp *mf* *f*
p subito *mf subito*
f *delicato pp* *(damp)*

Perussion #1
p *mf* *f*
lightly, allow to resonate freely as before *(damp)*

84. Poco più mosso

Soprano
p *mf*
 vi: — dam — prai — am — (E) — ku — (M)

Violin
p *mf* *p*
Sal ponticello

Cello
p *mf* *f* *mf* *p*
ancora *ancora* *lyrical, solo* *mf* *mf* *figura bno* *Sal ponticello*

Guitar
mp (very strict yamas) *mp (still strict tri)* *mf* *mf* *mf*
lv *figura bno*

Perussion #1
pp *f (damp)* *p* *pp* *f (damp)*

#1: Double headed sticks, as before.

Soprano *mf* *p* *pp(echo)* *mp*
 ra-jham pu-na-rei ba (reba) ja.ta.ska pa-su-u: u:

Piccob
 Clarinet

Violin *(solo) mf* *p* *mf* *pp* *f*
subito

Cello *mf* *pp* *mf* *f*
ritardando *staccato*

Guitar *mf* *f*

Percussion *p* *mp*

Soprano *(continua) sempre* *sabito p*
 u: phas vir an ai b jent

Piccob
 Clarinet

Violin *mf* *pp* *mf* *f*
Sol partielle

Cello *mf* *pp* *mf* *f*
Sol partielle

Guitar *mp* *molto p* *f*

Percussion *p* *mp* *f*

Soprano *pp* (s) ga. lo. ka (loka loka) *pp* ko — ra: — kti: —

Flute *ppp*

Clarinet in B \flat *pp*

Viola *mp* *pp* niente

Cello *ppp* *Sostenuto* *pp* niente

Guitar *mp* *pp* *Fig. no. 1* *Fig. no. 2* *Fig. no. 3*

Soprano

Flute *pp* *mf* *mp* *molto p*

Clarinet in B \flat *pp* *mf subito* *mp*

Viola *pp* (no dir) *p* *pp* *p* *pp*

Cello *pp* (no dir) *pp* *mp*

Guitar *mp*

7

H.
 very deep, resonant - "in the style of Edith Piaf." [Sim. to letter H]

Soprano
 3 6 5
 svar-ga lo ka-sugh-vei-na ghi:

Flute
 Clarinet B♭
 Viola
 Cello
 Guitar
 Percussion

mp, *ppp*, *pp*, *pp*, *pp*, *pp*, *pp*
molto sostenuto, *molto sostenuto*, *molto sostenuto*
 (etc)

Soprano
 6 5

Flute
 Clarinet B♭
 Viola
 Cello
 Guitar
 Percussion

f, *pp sempre*, *pp sempre*, *pp sempre*, *pp sempre*
f subito, *f subito*, *f subito*
mp, *mp*, *mp*, *f*

*1

$\text{♩} = 76$
I. Più mosso.

Sopano

Flute

Clar. in B♭

Viola

Cello

Guitar

4 Roto Toms
damp as before

Handwritten musical score for the first system, including dynamics like *mf*, *p*, *f*, *pp*, *mp*, and *psb*.

Sopano

Flute

Clar. in B♭

Viola

Cello

Guitar

Handwritten musical score for the second system, including lyrics: *t ven pri - a - - - - - è - - - - - a*. Dynamics include *p*, *mp subito*, *f*, *sf*, *p*, *sf*, *delicato p*, and *delicato mp*.

*1: ♩ = ♩ throughout.

f subito (non dir) **J.** *mp*

Soprano *f subito*
jadi: ja di: ma(x) ja di:

Flute *f subito*
mf *mf* (no. cresc.)

Clarinet B♭ *f*
mf

Viola *f*
mf *mf* *f*

Cello *f*
mf *mf* *f*

Guitar *mf*
mf *mp*

Percussion *f* Claves (damp)
mf *mf*

p (molto) *f*

Soprano *ma* (x)

Flute *mp* *mf* *f*

Clarinet B♭ *f*

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

Cello *f* *mf* *f*

Guitar *f* *legato* *mf* *mp*

Percussion *mp* *damp* *f* *mp*

*1: Viola and Cello: change bow for each note, but as legato as possible.

♩ = 60

K **Meno mosso**

p throughout; *svng* as before.

Soprano

Ja i: a (x) sjar me i sva: r ga lo ka mu ghei no go

Flute

flute

Clar. in Bb

flute

Viola

pp sul tasto

Cello

pp sul tasto

Guitar

mp poco a poco diminuendo...al...

Percussion

pp Ped

Soprano

hi: tvën kri: a ja di: ma(x)

Flute

mp

Clar. in Bb

pp, *mp*, *mf*, *pp*, *pp sempre*

Viola

pp, *pp sempre*

Cello

mp, *pp con sordini*

Guitar

p (above the strings) dynamic, *mf*, *finger vib.*

Percussion

Spanso *subitof* $\frac{3:2}{}$ **N.**
 Flute *break tones* $\frac{5:4}{}$ *pp* *sf* *sf* *f*
 Clarinet *pp* *sfp* *sf* *f*
 Violin *con sordini*
 Cello *con sordini* *pp sempre*
 Guitar *p* *mp* *mf*
 Percussion *pp* *mf* *f* *p* *(damp immediately)*
 2 Crotales

Violin *subito mf* $\frac{3:2}{}$ $\frac{5:4}{}$ *f* *f* *(one bow)* *ff* *(one bow)*
 Cello *f* *pp* *subito* *arco* *sf* *f* *col legno* *ff*

Flute

Clarinet B \flat

Violin

Cello

Double Bass

Brass

Motor on!

Catala

$\text{♩} = 60$

3

2

pp (weak tone)

(N)

(low as necessary)

repeat to [O]

(no cresc)

non sordini

pizz.

3:2

3:2

(art. harmonics)

pp

(art. harmonics)

ppp very strict, no bend, no vibrato

3:2

f

pp subito

Soprano

Flute

Clarinet B \flat

Violin

Cello

Double Bass

mp (above the instruments)

pad lei bhi jo da gar kei sara: tu: sara: niente

3

4

4

mp

sempre pp, legato

sempre pp

pp

pp

pp

*1: Permission: Change to double-headed (medieval head) sticks.

(P)

Soprano *hold on the breath, very, very softly*
nanti: do hin gduiã sã ã dja sã

Flute (on Glock) *3:2*
Stempre piano a fine

Clarinet *f f f mp mf p pp pp gradually getting softer and softer...*

Violin *chimes*

Cello *chimes*

Guitar *mp* *mp vggently* *(no arp)* *mp* *b* *l.v.*

Drum *d...l...m...i...n...u...e...*

(Pd)

(no mt)

Soprano *niente*

Clarinet *until the end...* *(niente...)*

Drum *d...d...d...*

(Pd) *(keep pedal down until the end of the piece)*

KDH.
 Durham, September 1979; Hazelton, May 1980.

