

**Potentials in a World of Becoming: Ecological
Correspondence in Compositional Practice**

Nathaniel Otley

A Portfolio submitted in partial
fulfilment of requirements for the
degree of Master of Music(Composition)

Sydney Conservatorium of Music

University of Sydney

December 2022

I declare that the research presented in this submission is my own work and it contains no material that has been submitted for the award of a higher degree.

Signed:

Date: 23/12/2022

Portfolio of Compositions

1. *Mycelium* (2022)

for bass flute, trumpet, percussion, electric guitar, electric keyboard,
violin, 'cello, double bass

Premiere: September 4th 2022 as part of the 2022 Royaumont Académie
Voix Nouvelles

Marie Ythier and Ensemble ICTUS

Conductor: Tom De Cock

Bass Flute: Michael Schmid

Trumpet: Susana Santos Silva

Percussion: Gerrit Nulens

Electric Guitar: Tom Pauwels

Electric Keyboard: Jean-Luc Plouvier

Violin: Aisha Orazbayeva

'Cello: Marie Ythier

Double Bass: Hugo Abraham

Royaumont Abbey, Asnières-sur-Oise, France

Duration: 13 minutes

2. *drawing together, apart* (2021)

for orchestra

Recording Session: October 30th 2021

Orchestra Wellington

Conductor: Marc Taddei

Michael Fowler Centre, Wellington, New Zealand

Duration: 8 minutes

3. Detritus (2022)

for orchestra

Premiere September 23rd 2022 as part of the 2022 SOUNZ New Zealand
Composer Sessions

New Zealand Symphony Orchestra (NZSO)

Conductor: Benjamin Northey

Michael Fowler Centre, Wellington, New Zealand

Duration 8 minutes

4. *Whale Fall* (2022)

for chamber orchestra

Premiere: October 21st 2022

Sydney Conservatorium of Music New Music Ensemble

Conductor: Roger Benedict

Sydney Conservatorium of Music, Sydney, Australia

Duration: 13 minutes

5. *Etchings of Light* (2021)

for string quartet

Recorded: August 19th 2022 as part of June in Buffalo 2022

Arditti Quartet

Violin 1: Irvine Arditti

Violin 2: Ashot Sarkissjan

Viola: Ralf Ehlers

'Cello: Lucas Fels

Buffalo, New York, USA

Duration: 12 minutes

6. *Marine Snow* (2022)

for alto flute, bass clarinet, percussion, violin, viola, 'cello

Premiere: July 8th 2022 as part of the 2022 Nelson Composers Workshop

Alto Flute: Hannah Darroch

Bass Clarinet: Debbie Rawson

Percussion: Justin DeHart

Violin: Mark Menzies

Viola: Alex MacDonald

'Cello: Heather Lewis

Conductor: Nathaniel Otley

Nelson Centre for Musical Arts, Nelson, New Zealand

Duration 8 minutes

7. *Phytoplankton* (2022)

for flute and bass flute

Premiere: 2023 Melbourne Australia

ELISION Ensemble

Duration: 9 minutes

Recordings and scores can be individually accessed using the link below:

<http://bit.ly/3HSOXoQ>

Full Score

Mycelium

Lauréat de la Fondation Royaumont
Œuvre écrite dans le cadre de l'Académie Voix Nouvelles 2022

Nathaniel Otley

Mycelium (2022)

Nathaniel Otley

For Bass Flute, Trumpet, Percussion, Electric Guitar, Keyboard, Violin, Cello,
Contrabass
Duration c. 12 minutes

Written for Marie Ythier and the musicians of the ICTUS Ensemble for the 2022
Royaumont Voix Nouvelles Academy.

Premiered September 4th 2022 at the 2022 Royaumont Voix Nouvelles Academy
by Marie Ythier, Michael Schmid, Susana Santos Silva, Gerrit Nulens, Tom Pauwels,
Jean-Luc Plouvier, Aisha Orazbayeva, Hugo Abraham and Tom De Cock.

Programme Note

Mycelium are networks of fungal threads that weave webs that connect individual mushrooms into larger organic communities. These communities vary in scope and scale and can occur in a variety of places but it is underground where they really excel, growing into staggeringly large interconnected fungal networks. These mycelium perform many vital ecological processes including most notably the breaking down of organic matter in a process that provides nutrients for both the mushrooms themselves as well as a myriad of other organisms. These symbiotic relationships are essential to the health of many of the world's ecosystems and this forging of interspecies dependence teaches us much about the interconnected nature of our world.

This work seeks to weave knots and webs of interconnection within a musical context, with disparate material, temporalities and instrumental combinations being used to create sonic ecosystems that unfold over time in a variety of ways, most notably by engaging with unpredictability and volatility as the musical material gets broken down to the point of rupture, a rupture that in and of itself opens up new areas of vibrant potentiality.

Nathaniel Otley is a composer from Aotearoa New Zealand. He completed a Bachelor of Music with Honours at the University of Otago in 2019 and in 2021 he was awarded a William Georgetti scholarship to undertake masters study at the University of Sydney where he is supervised by Professor Liza Lim and Dr Benjamin Carey. Nathaniel's research examines the implications and potentialities of ecological thinking in compositional practice with a particular interest in finding vibrant sonic ecosystems through collaborative practice and a vulnerable engagement with sound.

Performance Notes

Flute

┆ - air through instrument (closed position)

↓
┆ - in through instrument

↑
┆ - out through instrument

U - ordinary playing position

∩ - disengaged playing position, airy

∩ - closed playing position

b s
h a
- tongue ram

┆ - unpitched vocalisation (bracketed vowels underpin consonants)
/u/ (a/)

7 3
- flutter tongue bracketed passage

Trumpet

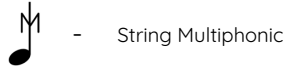
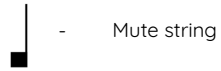
A Harmon Mute is required.

Square noteheads indicate air through instrument.

Cross noteheads indicate tongue stops

Diamond Noteheads are used to indicate distorted tone, quiet and strained.

Strings:



String Abbreviations

m.s.t. - molto sul tasto

s.t. - sul tasto

n. - normale

s.p. - sul pont

m.s.p. - molto sul pont

c.l.b. - col legno battuto

c.l.t. - col legno tratto

o.b. - on bridge

The above techniques are cancelled by the markings ord. or arco.

Cello

Scordatura C string down to Bb.

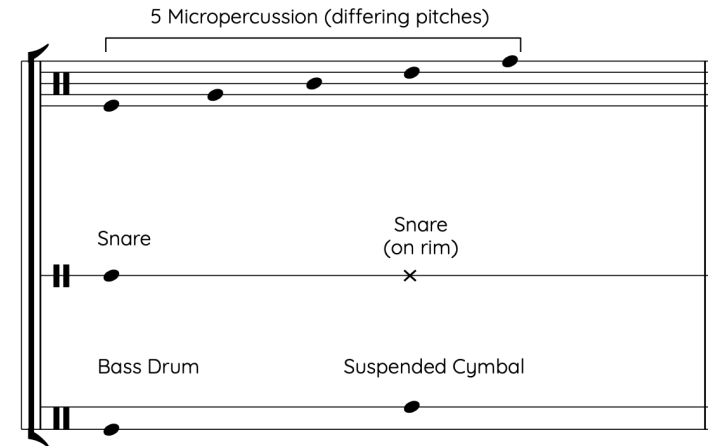
Both a tablature and sounding staff are provided.

Double Bass

Written for Bass Tuned D-A-D-A

Percussion

Unpitched percussion key:

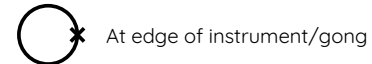
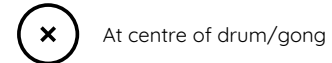


Percussionist need: Beaters, Brushes, Small household brush (eg. shoe brush.)

Percussionist may find in more resonant acoustics that the snare needs to be off for the duration of the work.

Alternatively piccolo snare or another small drum may be found to be more suitable.

Symbol guide:



- Arrows between above symbols indicate movement between contact points



Keyboard

Exact sounds should be chosen by the player. The following tone colour descriptions are listed in the piece.

- Dark, Metallic
- Resonant, Metallic
- Bright, Resonating
- Wooden
- Chamber Organ

Distortion is to be obtained through the modulation wheel. Varying points of modulation wheel distortion

- Ord. (no distortion)
- Mild distortion
- Distortion
- Heavy distortion

These are only to be used as a guide though and the player is encouraged to manipulate the distortion within these levels for musical effect.

A volume pedal is essential for the execution of this work.

Electric Guitar

Varying levels of distortion are called for in the piece:

- Ord. (no distortion)
- Mild distortion
- Distortion
- Heavy distortion

These are only to be used as a guide though and the player is encouraged to manipulate the distortion within these levels for musical effect.

A volume pedal is necessary for the performance of this work.

Glissandi- where notes are specified (either in brackets or as specific destinations) then execute normally. When no destination is indicated the gliss should be executed using a tremolo bar (normally also indicated t.b.)

Bottleneck is also required



- Mute strings at notated location

Mycelium

for Marie Ythier and the musicians of ICTUS

Nathaniel Otley

$\text{♩} = 54$

Bass Flute
p *f* *mp* *f* *p* *ff* *f*

Trumpet in Bb
p *f*

Percussion
Micropercussion *mp* *pp*
Snare *p* *ppp*
Suspended Cymbal
Bass Drum *pp*

Electric Guitar
p *mf*

Keyboard
resonant, metallic → distortion *mf*

Violin
 $\text{♩} = 54$ *pizz.* *f* *f* *mf* *f* *p* *f* *p* *f* *p*

Violoncello
Played *mf* *pizz.* *s.p.* *arco* *c.l.t.* *s.p.* *s.t.* *1/2 lg* *ord.* *s.p.* *f* *pizz.* *f* *arco* *c.l.t.* *f*

Contrabass
mp *pizz.* *m.s.p.* *(pizz.)* *f* *ord.* *s.p.* *f* *pizz.* *f* *c.l.b.* *jete* *pizz.* *f* *ff*

8

B. Fl. *f* *p* *f*

Tpt. harmon mute *mf* *f*

Perc. *pp* *mf* *p* *pp* *p* *mf*

E. Gtr.

Kbd. *ord.* *ffpp*

Vc. *p* *arco* *ffpp* *f* *p* *flaut.* *pp* *gliss.* *mf* *non flaut.*

Cb. *pizz.* *mf*

Detailed description of the musical score: This page contains the musical notation for measures 8 through 12. The instruments are arranged vertically: B. Fl., Tpt., Perc., E. Gtr., Kbd., Vln., Vc., and Cb. The B. Fl. part features complex rhythmic patterns with slurs and accents, marked with dynamics *f*, *p*, and *f*. The Tpt. part has a melodic line with a 'harmon mute' marking and dynamics *mf* and *f*. The Perc. part consists of rhythmic patterns with dynamics *pp*, *mf*, *p*, *pp*, *p*, and *mf*. The E. Gtr. part has a few notes in measure 8. The Kbd. part has a bass line with an 'ord.' marking and a dynamic of *ffpp*. The Vc. part has a complex melodic line with various markings: *p*, *arco*, *ffpp*, *f*, *p*, *flaut.*, *pp*, *gliss.*, *mf*, and *non flaut.*. The Cb. part has a few notes with a 'pizz.' marking and a dynamic of *mf*. The score includes various performance instructions such as slurs, accents, and dynamic markings.

15 *accel.* $\text{♩} = 72$ 7

B. Fl. *f* *mp* *f* *p* *f* *f* *fp*

Tpt. *pp* *f* *p* *f* *mp*

Perc. *p* *mf*

E. Gtr. *pp* *mp* *p* *mf* *mf* *fp*

Kbd. *fp* *fp*

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

Vc. *f* *p* *f* *p* *mf* *p* *ff* *p*

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

gliss. *distortion* *distortion* *jete s.p.* *iii ord.* *s.p. IV* *gliss.* *s.p.* *s.p.* *arco* *m.s.p.* *s.p.*

20

B. Fl. *f mp f p f* *mp f* *f*

Tpt. *f* *f* *p*

Perc. (snare on) household brush vary speed and pressure to create dynamic texture *p* *f*

E. Grtr. *f* *f mp mf*

Kbd. *f* *p < fpp mp pp fpp* *fpp*

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

Vc. *ff p mf p f* *f* *p arco p arco n. f*

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

Annotations: U, 2+3, ord., jete, s.p., n., c.l.t., flaut., non flaut., pizz., arco, n.

25

B. Fl. *ff* *fp* *ff*

Tpt. *mf* *fp* *f* *p* *f* *p* *ff* *fp* *f*

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

E. Gtr. *p* *mp* *gliss.* *ord* *mf* *f*

Kbd. *fpp* *p* *f* *distortion*

Vln. *p* *ff* *p* *f* *s.p.* *ff*

Vc. *p* *ff* *f* *s.p.* *ff*

Cb. *ff* *s.p.* *gliss.*

Detailed description of the musical score: The score is for page 9, starting at measure 25. It features eight staves: B. Fl., Tpt., Perc., E. Gtr., Kbd., Vln., Vc., and Cb. The music is in 3/4 time and includes various dynamic markings and performance instructions. The B. Fl. part starts with a *ff* dynamic and includes slurs and ties. The Tpt. part has a range of dynamics from *mf* to *ff*. The Perc. part includes a 'snare off' instruction and various rhythmic patterns. The E. Gtr. part features 'ord distortion', 'gliss.', and 'ord' markings. The Kbd. part has a *fpp* dynamic and a 'distortion' instruction. The Vln. and Vc. parts have dynamics ranging from *p* to *ff* and include 's.p.' (sostenuto) markings. The Cb. part starts with a *ff* dynamic and includes 's.p.' and 'gliss.' markings.

10 29 $\text{♩} = 54$

E. Gtr. *f* *f* *f* *fp*

Vln. *f* *jete*

Vc. *f* *ff* *mp* *ff* *f* *gliss.*

Cb. *f* *ff* *ff* *pp* *ff* *p* *f*

s.p. *c.l.b. jete* *c.l.t.* *c.l.b. jete* *c.l.t.*

increased distortion *ord. distortion*

33 household brush, dynamic texture *mf* *ord. mf* *f* *ord.* *f* *triangle beater* *mp*

E. Gtr. *f* *mp* *gliss.* *f* *ord.* *p*

Kbd. *dark, metallic* *fp* *p* *fff* *mf*

Vln. *ord.* *p* *jete* *mp* *pp* *ord.* *p* *f*

Vc. *p* *IV* *p* *ff* *pp* *f* *IV s.p.* *f* *s.p.* *ord.* *gliss.* *mp*

Cb. *arco* *f* *6* *5* *p* *f*

40 **accel.** $\text{♩} = 66$ 10"-15" 11

B. Fl. *mf* *ff* *f* *ff*

Tpt. *mp* *f*

Perc. *p* *mp* *f*

E. Gtr. *f* *p* *fp* *mf*

Kbd. *fpp* *mfp* *pp*

Vln. *p* *f* *mf* *p* *ff* *f*

Vc. *ff* *f* *f*

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

Performance instructions: *distortion*, *high distortion*, *ord.*, *triangle beater*, *normal beater*, *change bow deliberately ad lib.*, *arco s.t.*, *arco s.p.*, *pizz.*, *flzg.*, *acc.*, *s.p.*, *m.s.p.*, *g/ass.*

46 $\text{♩} = 66$

B. Fl. mf p / t - t - t - t / f i - u

Tpt. *senza sord. highly distorted squeaks etc.* pp pp p

Perc. (snare on) pp triangle beater

E. Gtr. distorted dry like raindrops ppp $< fmp$ pp mf $< fp$ pp

Kbd. p fp fp fpp

Vln. pp p ff p

Vc. pp p ff p

Cb. pp pp ff m.s.p.

55

B. Fl. *pp* *p* /i - i/ *mf* *mf*

Tpt. *pp* *p* *pp* highly distorted squeaks etc. *pp* +

Perc. *pp* *p* *pp* *f* *p*

E. Gtr. *pp* *mf* > *p* *mf* > *p* *pp* *mp*

Kbd. highly distorted *fp*

Vln. pizz. m.s.p. *f* *ff* arco s.p.

Vc. pizz. m.s.p. *f* *ff* *ff* pizz. + arco s.p. +

Cb. pizz. m.s.p. *f* *ff* *fp*

64

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

Tpt. *mp*

Perc. *ppp* *mp* *f* *mp* *fp*

E. Gtr.

Kbd. *p* *mp* chamber organ

Vln. *f* *pp* *f*

Vc. *fp* *f* *p* *ff* *p* *f*

Cb. *f* *p* *f* *f* *p* *f*

pizz *arco* *m.s.p.* *pizz* *arco* *ord* *n.* *s.p.* *jete* *ord* *m.s.p.* *jete*

68 $\text{♩} = 48$

B. Fl. *p* *mf* /t - t - t - t - t - t - t - t/ /s/

Tpt. *p* *f* *pp* *p* *fp* *fp*

Perc. *pp* *mf* *pp* *p*

E. Gtr.

Kbd. *pp* *f* *stb* $\text{♩} = 48$

Vln. *ppp* *f* *f* *pizz* *f*

Vc. *f* *p* *pizz.* *arco* *jete* *mf*

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

Annotations: *U*, *harmon mute*, *tr*, *tr+*, *s.t.*, *n.*, *ord*, *s.p.*, *jete ord.*, *arco + pizz.*, *m.s.p.*, *tr*, *tr+*, *tr*, *tr+*, *tr*, *tr+*

Dynamic markings: *pp*, *mf*, *p*, *f*, *ppp*, *mp*, *ff*, *fp*, *f*, *mf*, *pp*, *ff*, *mp*, *ff*, *f*, *mp*, *f*, *mp*

74 $\text{♩} = 72$

B. Fl. *f* *ff* *mp* /t-k-t-k - t-k-t-k-t-k-t-k/ *ff* *p* *f* *mp* *f* *mp*

Tpt. *fp* *f* *p* *f* *p* *f* *pp* *f* *mp*

Perc. *p* *f* *p* *mf* *p* *mp*

E. Gtr. *p* *mf* *p* *mf* (t.b.) *f* *p* *f*

Kbd. *pp* *mf* *p* wooden distortion wooden ord.

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

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

Cb. *f* *fp* *ff* *pp* *mp* *gliss* *sp.*

arco jete ord. m.s.p. → n₃ 5 5 → m.s.p. II III II *gliss* → sp.

B. Fl. *p* *f* *p* *f* *f* *ff* *p*

Tpt. *p* *f* *mf*

Perc. *p*

E. Gtr. *f* *pp* *mf*

Kbd. *bright, resonant fpp* *f* *pp* *mp* *pp* *mf* *distortion*

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

Vc. *ord (s.p.)* *Elliss* *f* *p* *f espress.*

Cb. *f* *ff* *pizz.* *arco* *p*

83

B. Fl. *f* *ff* *p* *f*

Tpt. *mp* *pp* senza sord.

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

E. Gtr. *p* *mf* distorted

Kbd. *p* dark, metallic

Vln. *f* *ff* *s.p.*

Vc. *p* *ff* *gliss.* *f* *ord.* *f* *p*

Cb. *f* *gliss.* *p*

86 $\text{♩} = 54$

B. Fl. *f* *ff*

Tpt. *ff* *mf*

Perc. *mp* *f* *p* *f* *hard mallets*

E. Gtr. *p* *f* *pp* *mf* *gliss.*

Kbd. *ff* *ppp* *mf* *mf* *mf* *mf* *mf*

Vln. *mp* *ff* *ff* *pizz.*

Vc. *ff*

Cb. *ff* *jete* *ord* *m.s.p.*

92

B. Fl. *mf* *ff* *p* *ff* *mp*

Tpt. *p* *mf* *ff* *mp*

Perc. *p* *f* *mp*

E. Gtr. *p* *ff*

Kbd. *mf* *mp* *mf* *mp* *mp* *sempre*

Vln. *ff* *p*

Vc. *s.p.* *gliss.* *mp* *ff* *m.s.p.* *p* *ff* *ff* *arco* *jete* *n.* *p*

Cb. *s.p.* *gliss.* *mp* *ff* *m.s.p.* *p* *ff* *ff* *arco* *jete* *n.* *p*

106

U

B. Fl. *ff* *p* *f* *ff*

Tpt. *mf* *p* *f* *ff* senza sord

Perc. *f* *ff* *mf*

E. Gtr. *mf* *bright, resonant* *ff* *f* *mp*

Kbd. *mf* *ff* *loco*

Vln. *f* *ff*

Vc. *ff* *ff* c.l.b. jete

Cb. *ff* *ff* c.l.b. jete

116

B. Fl. $\text{♩} = 72$
mp *f* *fmp* *ff* *fmp* *ff* *mf* *ff* *mf* *f*

Tpt. *p* *pp* *f*

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

E. Gtr. *pp* *p* *pp* *mp* *mp* *distortion ord.* *Lib. ad lib.*

Kbd. *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. *mp* *ppp* $\text{♩} = 72$ *f* *mf* *mp* *f* *f* *mf* *ord*

Vc. *ppp* *f* *mf* *mp* *f* *f* *f* *ord*

Cb. *ppp* *f* *mf* *f* *f* *f* *f* *ord* *p*

distorted as before
soft mallets
as before
c.l.b. jete
arco jete
arco jete
ord

124

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

Tpt. *f > p* *f > pp* *mf* *p* *fp*

Perc. *mf* *pp* *mp*

E. Gtr. *pp* *fpp* *p* *mp* *pp*

Kbd. *fpp* *chamber organ*

Vln. *ff* *mp* *p* *p* *fp* *mp > pp* *mp* *f* *p* *ff* *f* *mp* *f*

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

Cb. *ff* *mp* *mp* *fp* *f* *f* *f*

musical notation including dynamics, articulation, and performance instructions.

130

B. Fl. *mf* *f* *pp* *mp* *f* *pp* *mp*

Tpt. *f* *pp* *mp*

Perc. *mp* *pp*

E. Gtr. *mf* *mp* *p* *mp*

Kbd. *pp* *fpp* *bright, resonant* *p* *f* *p*

Vln. *pp* *p* *pp* *mp* *jete*

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

Cb. *arco* *n.* *s.p.* *mf* *ff* *p* *f* *p* *mf* *p* *gliss.* *mp* *f* *ord.*

bottle neck (pitches off end of fretboard are approximate)

jete

gliss.

ord.

137

B. Fl. *f* *mp* *ff*

Tpt. *p* *mf* *mf* *f* *f > p* *f* *mp*

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

E. Gtr. *p* *mf* *fp* *f*

Kbd. *fpp* *f > p* *< fp*

Vln. *mp* *f* *ord.* *ff* *f* *p* *s.p.*

Vc. *ff* *mp* *f* *jete n.* *c.l.b. jete s.p. n. s.t.*

Cb. *mp* *f* *f* *jete* *c.l.b. jete s.p. n. s.t.*

tr. o. + *gliss.* *ord. distortion* *dark, metallic* *jete s.p.* *s.t.* *s.p. n. s.t.* *n.* *c.l.b. jete s.p. n. s.t.*

The score is for a multi-instrumental ensemble. The instruments and their parts are:

- B. Fl. (Bass Flute):** Remains mostly silent throughout the piece.
- Tpt. (Trumpet):** Also remains mostly silent.
- Perc. (Percussion):** Features a 'snare on' instruction in the second measure. The third system includes complex rhythmic patterns with dynamics *p*, *mp*, and *p*, and fingerings 3, 5, 6, 7, and 6.
- E. Gtr. (Electric Guitar):** Starts with *mp* and *gliss.* markings. The third system features a *f* dynamic and a *gliss.* marking.
- Kbd. (Keyboard):** Starts with *mp*. The third system features a *f* dynamic and a *pp* dynamic.
- Vln. (Violin):** Features a *fp* dynamic in the first system and *ff*, *mf*, and *f* dynamics in the third system.
- Vc. (Violoncello):** Starts with *mf*. The third system features *p*, *f*, *ff*, and *f* dynamics. Includes *arco*, *sp.*, *pizz.*, and *s.t.* markings, as well as fingering numbers 3, 5, 3, 5, 3, 5, 3, 5, 3, 5.
- Cb. (Cello):** Starts with *f*. Includes *pizz.* and *b* markings.

The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

147

B. Fl. *mf* 5 7 *f* 7 *mf* *ff* 27

Tpt. *mf* 5 *p* *f* *tr* +

Perc. *mp* *f* *mp*

E. Gtr. *p* 3 *mf* 6 *f* 6

Kbd. *mf* 7 *p* 7 *f* *mf* 7 *f* *bright, resonant*

Vln. *ff* *mf* *p* *ff* *f* *ff* *m.s.p.* *s.p.* *ff*

Vc. *ff* *ff* *mf* 6 *ff* *ff* *m.s.p.*

Cb. *ff* *s.p.* 3 5 6 *n.* *p*

accel.

B. Fl.

Tpt.

Perc.

E. Gtr.

Kbd.

Vln.

Vc.

Cb.

snare off

mf

f

p

f

mf

p

mf

mf

f

gliss.

gliss.

mf

f

ff

153 - $\text{♩} = 88$

B. Fl. *mf* *ff* 7 5 29

Tpt. *mp* *p* *mp* senza sord

Perc. *f*

E. Gtr. *f* *f* *gliss.* *mf* 5 5

Kbd. *dark, metallic* *distorted* *f* *p* *mf*

Vln. $\text{♩} = 88$ 6 7 6 *ff* 7 *fp* *f* 5 7 7 *ff* +

Vc. *ff* *gliss.* *gliss.* *gliss.* 5 3 3

Cb. *m.s.p.* 5 *ff* *mf* *ff* *gliss.*

30

156

B. Fl.

Tpt.

Perc.

E. Gtr.

Kbd.

Vln.

Vc.

Cb.

$\text{♩} = 62$

mp *f* *mp* *ff*

p *mf* *ff*

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

f *p* *mf* *ff*

mf *fp* *mf* *p* *ff*

pp

mf *ff*

gliss. *ff*

m.s.p. *fp* *ff*

bright, resonant

160

B. Fl.

Tpt.

Perc.

E. Gtr.

Kbd.

Vln.

Vc.

Cb.

165

B. Fl. *p* *f* *ff* *mp* *f* *accel.* *p*

Tpt. *p* *ff* *harmon mute* *p*

Perc. triangle beater *f*

E. Gtr. *ord.* *pp*

Kbd.

Vln. *f* *accel.*

Vc. *m.s.p.* *f* *gliss.* *pizz + arco* *f* *ff*

Cb. *c.l.b.* *s.l. → s.p.* *f* *pizz.* *f*

♩ = 72

B. Fl. *ff* /fi u ta k-ta *f* /i /u - - - i/ *p* *f* *p* *mf* *p* *mf* *p* *f* *f* *mp* *f*

Tpt. *f* *pp*

Perc. household brush dynamic texture *p* *f* *p* *f* triangle beater

E. Gtr. *p*

Kbd. *p* *mp* *fp*

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

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

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

ord. jete s.p. arco c.l.b. jete s.p. n. pizz. s.p. arco ord. jete s.p. pizz. s.p. n.

B. Fl. *mf* *f* *p* *mf* *ff*

s/ /s /k-t-k-t-k-t-k - t-k-t-k-t-k-t-k-t-k-t-k-t-k-t-k/ /t-t-t/ /fi u

Tpt. *pp* *mp*

Perc. household brush dynamic texture *mf* snare on at some point ad lib *pp*

E. Gtr.

Kbd. chamber organ *p*

Vln. arco s.p. jete *f* *p* *f* *p* *ff*

Vc.

Cb.

B. Fl. */s/* */t-k-t-k/* *mp* *p* */s/* *f* *mp* *f* *pp*

Tpt. *mf* *mp* *f*

The B. Fl. part features a melodic line with lyrics: /s/ /t-k-t-k/ /s/ /t-k-t-k-t-k-t-k-t-t-t-t-t-t-t-t/. Dynamics range from mp to pp. The Tpt. part has a rhythmic accompaniment with dynamics from mf to f.

Perc. household brush dynamic texture *ppp*

The Percussion part consists of a single line with a 'household brush dynamic texture' marked ppp. It features a series of notes with a long slur across them.

E. Gtr. *ppp* *gliss.*

The Electric Guitar part has a melodic line with a triplet and a glissando. Dynamics are ppp and gliss.

Kbd. *fpp* *pp* *fpp*

The Keyboard part has a melodic line with a triplet and a glissando. Dynamics are fpp, pp, and fpp.

Vln. *ppp* *p*

Vc. m.s.p. *ppp* *p*

Cb. m.s.p. *ppp* *p*

The Violin, Viola, and Cello parts have long, sustained notes. Dynamics are ppp and p.

195 $\text{♩} = 66$

B. Fl. *mf* *ff* *p* *f* *p* *f* *f* *ff*

Tpt. *mf* *mp* *f* harmon mute (lip bends) *gliss.* *gliss.*

Perc. household brush dynamic texture *pp* *p* triangle beater *p* ord. *f* ord. *mf*

E. Gtr. *f* bottleneck *p* *gliss.* *gliss.* *gliss.* *gliss.*

Kbd. dark, metallic *ffpp* *f* *fp* chamber organ *p* *mf*

Vln. $\text{♩} = 66$ *p* *pp* *ff* jete 3 ord. 5

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

Cb. pizz *ff* arco *p* *f* 6

U 6 7

37

201

B. Fl. *rall.* *mf*

Tpt. *f* *pp* *harmon mute* *ad lib speed of trill (generally slower)*

Perc. *mf* *hard stick* *pp household brush* *hard stick* *ppp household brush* *p* *ppp*

E. Gtr. *pp*

Kbd. *rall.* *pp* *p* *ppp*

Vln. *ppp* *p* *pizz* *p* *jete s.p.* *p*

Vc. *ppp* *p* *pizz* *p* *jete s.t.* *jete s.p.* *p*

Cb. *ppp* *p* *pizz* *p* *c.l.b. s.t. jete* *p*

drawing together, apart

Nathaniel Otley

drawing together, apart (2021)

for orchestra

Nathaniel Otley

drawing together, apart is an ecological exploration of the inner workings of an orchestra. The title is deliberately ambiguous and broad but at its most literal highlights the ambiguity and potentialities of the word 'draw' as it can both be used in the context of drawing things together and drawing them apart. To leave the potential of this title here, however, would be ill advised as in its other meanings the word draw has other connections to music and the orchestra: when writing or annotating scores we are so often drawing, and in the orchestra the drawing of a bow across the strings is fundamental to string playing, wind players also draw breath, and in any one piece percussionists play instruments drawn from a much larger collection. The vast potentialities suggested by this title allows for the creation and fostering of ecological interconnection both within the piece, within the orchestra playing it, and to the wider world.

Instrumentation:

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

4 Horns

3 Trumpets

2 Trombones

Bass Trombone

Tuba

Timpani

3 Percussion

[Bass Drum, Snare Drum, Tam-Tam, Suspended Cymbal, Temple Blocks (5), Crotales]

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Nathaniel Otley is a composer and performer from Ōtepoti, Dunedin. He completed a Bachelor of Music with Honours at the University of Otago in 2019 and is currently undertaking a Master of Music at the Sydney Conservatorium on a William Georgetti scholarship researching the implications and potentialities of ecological thinking in compositional practice.

His compositions have been performed in New Zealand, Australia and Japan by artists including the Argonaut Ensemble, the NZSO, NZ Trio, Tosiya Suzuki, Yoshie Ueno, Mark Menzies and many more. In 2019 he was a featured young composer at the Bendigo International Festival for Exploratory Music (BIFEM) as part of their Reo Hou future voices New Zealand programme. His piece *Recalibration* for violin and electronics won the 2019 University of Otago Lilburn Trust Composition Competition and he was also among the winners of the 2019 NZ Trio Impetus composition competition. As an orchestral composer Nathaniel is a three time finalist in the NZSO TODD corporation young composers award and was the 2019 winner with his piece *biosphere degradation*.

Technical Notes

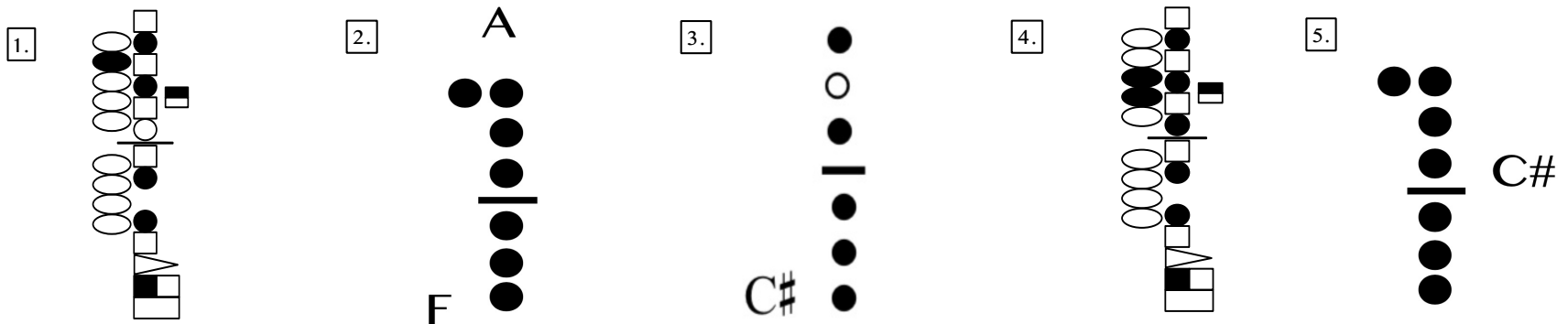
Quater Tones



Wind and Brass

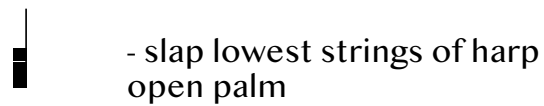
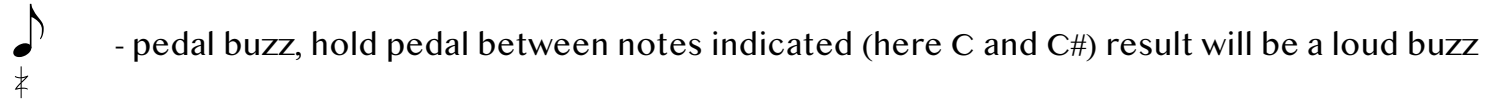


Multiphonics

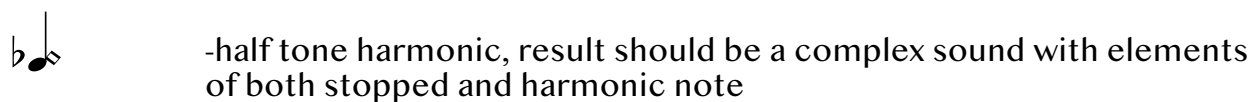
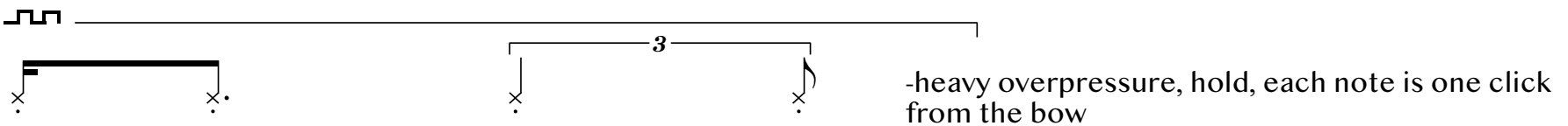
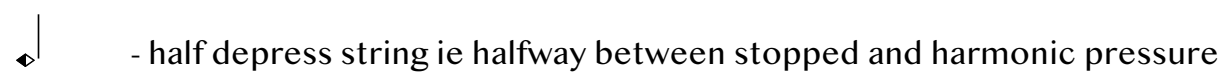
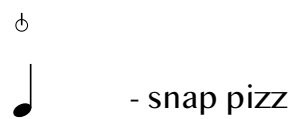
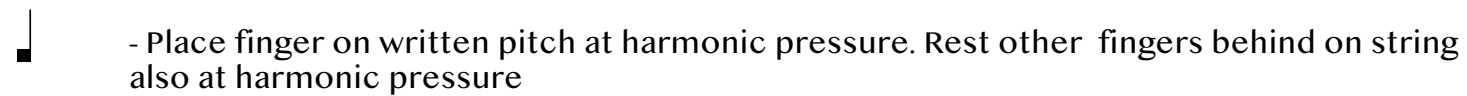


Harp

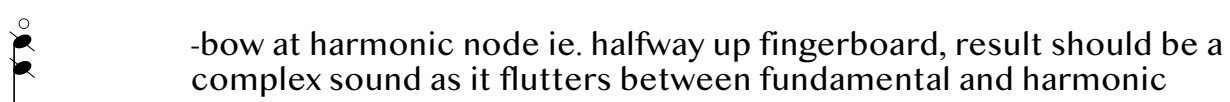
C/C#



Strings



h.n.



Bow Position Abbreviations

m.s.t. - molto sul tasto
s.t. - sul tasto
n. - normale
s.p. - sul pont
m.s.p. - molto sul pont
bridge - on bridge

Bow Technique Abbreviations

c.l.b. - col legno battuto
c.l.t. - col legno tratto

The above techniques are cancelled by the marking arco.

h.n. - bow at harmonic node (see above)

drawing together, apart

Deliberate ♩=55

Flute 1-2
 Oboe 1-2
 Clarinet in B♭1-2
 Bassoon 1-2
 Horn in F 1-4
 Trumpet in B♭1-3
 Trombone 1-2
 Bass Trombone
 Tuba
 Timpani
 Percussion 1-3
 Harp

Deliberate ♩=55

Violin I
 Violin II
 Viola
 Violoncello
 Double Bass

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

A2 air, *air*, *flzg*, *soft mallets (activate resonance)*, *brushes slowly drag across membrane*, *Tam-Tam (activate resonance)*

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Moving ♩=65

This section of the score includes the parts for Flute (Fl. 1-2), Oboe (Ob. 1-2), Clarinet (Cl. 1-2), Bassoon (Bsn. 1-2), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-2, B. Tbn., Tba.), and Timpani (Timp.). The percussion section (Perc. 1-3) includes Bass Drum, Suspended Cymbal, and Tam-Tam. The Harp (Hp.) part is also present. The woodwinds and strings (in the section below) play a moving line at a tempo of ♩=65. Dynamics range from *ppp* to *mf-pp*. The brass parts are marked with *pp* and *p*. The Timpani part is marked with *ppp*, *mp*, and *ppp*. The Percussion parts are marked with *ppp* and *mp*.

This section includes the parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The strings play a moving line at a tempo of ♩=65. Dynamics range from *mf* to *ff*. The parts include markings for *pizz.* (pizzicato), *c.l.b.* (cresc. lib.), *s.l.* (sforz. lib.), and *arco* (arco). The Double Bass part is marked with *ppp*.

This page of a musical score, page 7, covers measures 31 through 36. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1-2:** Flute parts with melodic lines and dynamics ranging from *mp* to *mf*.
- Ob. 1-2:** Oboe parts with melodic lines and dynamics ranging from *mp* to *mf*.
- Cl. 1-2:** Clarinet parts with melodic lines and dynamics ranging from *mp* to *mf*.
- Bsn. 1-2:** Bassoon parts with melodic lines and dynamics ranging from *mp* to *mf*.
- Hn. 1-4:** Horn parts with sustained notes and dynamics ranging from *p* to *pp*.
- Tpt. 1-3:** Trumpet parts with sustained notes and dynamics ranging from *p* to *pp*.
- Tbn. 1-2:** Trombone parts with sustained notes and dynamics ranging from *mp* to *pp*.
- B. Tbn.:** Baritone Trombone part with sustained notes and dynamics ranging from *mp* to *pp*.
- Tba.:** Tuba part with sustained notes and dynamics ranging from *mp* to *pp*.
- Timp.:** Timpani part with sustained notes and dynamics ranging from *mf* to *pp*.
- Perc. I:** Percussion I part, including Crotales, with dynamics ranging from *p* to *mf*.
- Hp.:** Harp part with sustained notes and dynamics ranging from *mf* to *pp*.
- Vln. I:** Violin I part with dynamics ranging from *p* to *mp* and includes *arco n. g.* and *gliss.* markings.
- Vln. II:** Violin II part with dynamics ranging from *p* to *mp* and includes *arco n.* and *gliss.* markings.
- Vla.:** Viola part with dynamics ranging from *p* to *mp* and includes *arco n.* and *gliss.* markings.
- Vc.:** Violoncello part with dynamics ranging from *p* to *mf* and includes *arco n.* and *pizz.* markings.
- Db.:** Double Bass part with dynamics ranging from *p* to *mf* and includes *arco n.* and *pizz.* markings.

The score features a variety of dynamic markings including *p*, *pp*, *mp*, *mf*, and *ff*. It also includes performance instructions such as *arco n. g.*, *gliss.*, and *pizz.* (pizzicato). The music is written in a 4/4 time signature.

40 *rall.* *A Tempo* ♩=65

Fl. 1-2 *p* *f* *p*

Ob. 1-2 *f* *p*

Cl. 1-2 *f* *p*

Bsn. 1-2 *f* *p*

Hn. 1-4 *mf* *p* *mp* *ff*

Tpt. 1-3 *mf* *p*

Tbn. 1-2 *mf* *p* *mf*

B. Tbn. *mf* *p* *mf*

Tba. *mf*

Temp. *f* *hard mallets*

Perc. 1-2 *mf* *Suspended Cymbal* *arco* *mf*

Hp. *f* *f* *Pedal Buzz* *C/C#*

rall. *A Tempo* ♩=65

Vln. I *pizz.* *f* *p* *f > p* *arco* *pp*

Vln. II *pizz.* *f* *mp* *f > p* *arco* *pp*

Vla. *pizz.* *f* *p* *f > p* *arco* *pp*

Vc. *f* *p* *f > p*

Db. *pizz.* *f* *p* *f > p*

45 *rall.* Deliberate ♩=55 *accel.* Moving ♩=65 Deliberate ♩=55

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f*

Bsn. 1-2 *f* *mp*

Hn. 1-4 *mf* *gliss.* *f*

Tpt. 1-3 *f* *mf* *f*

Tbn. 1-2 *mf* *p* *f*

B. Tbn. *mf* *p* *f*

Tba. *mp* *p* *mf*

Timp. *p* *pp < p* *mf*

Perc. 1-3 *Crotales* *Suspended Cymbal* *Tam-Tam* *mf* *mp*

Hp. *f* *Pedal Buzz C/C#*

Vln. I *mf* *p* *gliss.* *p* *f* *arco m.s.p.* *mp*

Vln. II *mf* *p* *gliss.* *p* *f* *arco m.s.p.* *mp*

Vla. *f* *p* *arco* *iv* *div* *m.s.p.* *5* *pizz.* *arco m.s.p.* *mp*

Vc. *f* *p* *arco* *iv* *div* *m.s.p.* *5* *pizz.* *arco m.s.p.* *mp*

Db. *div A3* *p*

This page of a musical score, numbered 10, contains parts for various instruments. The instruments and their parts are as follows:

- Fl. 1-2:** Flute parts, marked *pp* with the instruction "A2 air flzg."
- Cl. 1-2:** Clarinet parts, marked *pp* with the instruction "A2 air flzg."
- Bsn. 1-2:** Bassoon parts, marked *pp* with a triplet of eighth notes.
- Hn. 1-4:** Horn parts, marked *p* with a triplet of eighth notes.
- Tbn. 1-2:** Trombone parts, marked *pp* with the instruction "con sord." and "slow gliss around E-Gb chromatic cluster ad. lib."
- B. Tbn.:** Tuba part, marked *pp* with the instruction "con sord." and "slow gliss around E-Gb chromatic cluster ad. lib."
- Timp.:** Timpani part, marked *pp* and *p* with the instruction "thumb roll emerging from string texture".
- Vln. I & II:** Violin parts, marked *ff*, *pp*, *mp*, and *pp*. Includes instructions: "II,IV c.i.t. n. -> m.s.t. -> s.p. -m.s.t.", "arco. on bridge", "m.s.p.", "bridge", and "m.s.t.". The *ff* section includes a triplet of eighth notes.
- Vla.:** Viola part, marked *ff*, *pp*, *mp*, and *pp*. Includes instructions: "II,III c.i.t. n. -> m.s.t. -> s.p. -m.s.t.", "arco. on bridge", "m.s.p.", "bridge", and "m.s.t.". The *ff* section includes a triplet of eighth notes.
- Vc.:** Violoncello part, marked *pp*, *mp*, and *pp*. Includes instructions: "arco. on bridge", "m.s.p.", "bridge", and "m.s.t.". The *pp* section includes a triplet of eighth notes.
- Db.:** Double Bass part, marked *p*, *pp*, *mp*, and *pp*. Includes instructions: "arco. on bridge", "m.s.p.", "on bridge", "bridge", and "m.s.t.". The *p* section includes a triplet of eighth notes.

Moving $\text{♩} = 65$

A2 whistle tone ad. lib.
o o o etc.

Fl. 1-2
Ob. 1
Cl. 1-2

Tbn. 1-2
B. Tbn.
Tba.

Timp.

Bass Drum
Suspended Cymbal
Tam-Tam
Temple Blocks

Hp.

Vln. I
Vln. II
Vla.
Vc.
Db.

C#, D, Eb, Fb, G, A, Bb

This page of a musical score, numbered 12, contains parts for various instruments. The score is organized into systems for each instrument group. The instruments and their parts are:

- Fl. 1:** A single staff with a *mf* dynamic marking at the end of the system.
- Ob. 1:** A single staff with dynamics *p*, *mf*, and *mp*. It includes a circled '5' above a measure.
- Cl. 1-2:** Two staves with dynamics *p* and *mf*.
- Bsn. 1:** A single staff with dynamics *pp* and *mf*. It includes a circled '4' above a measure.
- Hn. 1-4:** Four staves with dynamics *p* and *mf*. The top two staves have a circled '+' above a measure.
- Tpt. 1-3:** Three staves with a circled '3' above a measure and a *mp* dynamic marking.
- Perc. 1-2:** Two staves. The top staff is labeled 'Temple Blocks' and has a circled '6' above a measure. The bottom staff includes 'Suspended Cymbal' and 'arco' markings.
- Hp.:** A grand staff with a *mf* dynamic marking.
- Vln. I and Vln. II:** Four staves (two for each section) with dynamics *p*, *mf*, and *p*. Each staff includes the instruction 'con sord. s.p.'.

89 *rall.* *Deliberate* $\text{♩} = 55$

Fl. 1-2 *p* *p*

Ob. 1 *mp*

Cl. 1-2 *mf*

Bsn. 1 *mp*

Hn. 1-4 *f* *f* *in Db (F23)*

Tpt. 1-3 *mf* *mf* *A2 air* *mf* *mf* *mf*

Tbn. 1-2 *mf* *pp* *mf*

B. Tbn. *mf* *p* *mf* *senza sord* *air*

Tba. *mf* *mf* *senza sord* *air*

Timp. *ppp* *gliss.* *mf*

Perc. 1-3 *mp* *pp* *mf* *mf* *Tam-Tam*

Hp. *mf*

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *mf* *senza sord* *n.*

Vc. *pp* *mf* *senza sord* *div A3* *n.*

Db. *mf* *senza sord* *n.*

This page contains the musical score for measures 94 through 100. The instruments and their parts are as follows:

- Fl. 1-2:** Flute parts, dynamics: *mp*, *p*, *ff*.
- Ob. 1-2:** Oboe parts, dynamics: *mp*, *p*, *ff*.
- Cl. 1-2:** Clarinet parts, dynamics: *mp*, *p*, *ff*.
- Bsn. 1-2:** Bassoon parts, dynamics: *mp*, *p*, *ff*.
- Hn. 1-4:** Horn parts, dynamics: *p*, *mf*, *p*, *f*.
- Tpt. 1-3:** Trumpet parts, dynamics: *f*, *mp*, *mf*, *p*, *f*. Includes markings for *flzg.* and *ord.*
- Tbn. 1-2:** Trombone parts, dynamics: *p*, *mp*, *p*, *f*.
- B. Tbn.:** Baritone Trombone part, dynamics: *p*, *mp*, *p*, *f*.
- Tba.:** Tuba part, dynamics: *p*, *mp*, *p*, *f*.
- Timp.:** Timpani part, dynamics: *p*, *f*.
- Perc. 1:** Percussion part, includes *Crotales* and *arco* markings, dynamics: *f*.
- Hp.:** Harp part, includes *pedal buzz* marking, dynamics: *f*.
- Vln. I:** Violin I parts, dynamics: *mp*, *p*, *mf*, *p*, *f*, *p*. Includes *senza sord n.* marking.
- Vln. II:** Violin II parts, dynamics: *mp*, *p*, *mf*, *p*, *f*, *p*. Includes *senza sord n.* marking.
- Vla.:** Viola parts, dynamics: *p*, *mp*, *p*, *ff*, *f*.
- Vc.:** Cello parts, dynamics: *p*, *mp*, *p*, *ff*, *f*, *mf*.
- Db.:** Double Bass part, dynamics: *p*, *mp*, *p*, *ff*, *f*, *mf*.

105
Fl. 1-2 *A2* tongue ram

Bsn. 1 *p*

Hn. 1-4 *p* in G (Bb12)

Tpt. 1-3 *A2* tongue ram *mf* air *f* tongue ram

Tbn. 1-2 *A2* tongue ram *mf* air *f* tongue ram *pp* con sord

B. Tbn. tongue ram *mf* air *f* tongue ram *pp* con sord

Tba. tongue ram *mf* air *f* tongue ram *pp* con sord

Perc. 1 *Crotales* *arco* *p*

Hp. *mf* *p*

Vln. I *m.s.p.* *ppp*

Vln. II *m.s.p.* *ppp*

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

Vc. *mp* *p*

Db. *p* *mf* *pp*

Musical score for page 16, measures 113-118. The score includes parts for the following instruments:

- Fl. 1-2:** Flute parts with dynamics *pp* and *pp*, and instruction "A2 air".
- Ob. 1-2:** Oboe parts with dynamics *pp* and *pp*, and instruction "remove reed".
- Cl. 1-2:** Clarinet parts with dynamics *pp* and *pp*, and instruction "A2 air".
- Bsn. 1-2:** Bassoon parts with dynamics *pp* and *pp*, and instruction "remove reed".
- Hn. 1-4:** Horn parts with dynamics *p* and *p*.
- Tpt. 1-3:** Trumpet parts with dynamics *pp* and *pp*, and instruction "con sord".
- Tbn. 1-2:** Trombone parts with dynamics *p* and *ppp*, and instruction "senza sord air".
- B. Tbn.:** Baritone Trombone part with dynamics *pp* and *ppp*, and instruction "senza sord air".
- Tba.:** Tuba part with dynamics *pp* and *ppp*, and instruction "senza sord air".
- Perc. 1-3:** Percussion parts including Bass Drum, Suspended Cymbal, and Tam-Tam, all with dynamics *pppp*.
- Vln. I:** Violin I parts with dynamics *mp* and *p*, and instruction "III, IV c.l.t. sp. → m.s.t. → n.". Includes a "bridge" section.
- Vln. II:** Violin II parts with dynamics *mp* and *p*, and instruction "III, IV c.l.t. sp. → m.s.t. → n.". Includes a "bridge" section.
- Vla.:** Viola parts with dynamics *pp* and *p*, and instruction "sp.". Includes a "bridge" section.
- Vc.:** Violoncello parts with dynamics *pp* and *p*, and instruction "sp.". Includes a "bridge" section.
- Db.:** Double Bass part with dynamics *p*, *pp*, and *mf*, and instruction "pizz." and "c.l.b. sp. → m.s.t.".

Detritus

Nathaniel Otley

Detritus (2022) for Large Orchestra

Nathaniel Otley

Duration c. 7'30"

Instrumentation:

3 Flutes (3rd doubling Piccolo)
3 Oboes (3rd doubling Cor Anglais)
2 Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns
3 Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani

3 Percussion:

Percussion 1: Bass Drum, 8" Roto-Tom, Steel Coil, C3 Almglocken, Db3 Button Gong, 2 Woodblocks

Percussion 2: Tam-Tam, 16" Roto-Tom, Snare Drum, Ab3 Almglocken, G3 Button Gong, 2 Bongos

Percussion 3: Thundersheet, 12" Roto-Tom, Triangle, Db4 Almglocken, C4 Button Gong, 2 Temple Blocks

(Note: when two of a percussion instrument are called for they should be of differing pitches)

Harp

Strings
(min. 12/10/8/6/4)

Score is Transposing

Background:


Detritus is an exploration of sound that might otherwise be overlooked. Sound that one might discard in a practice room, find outside the concert hall, or dismiss as lacking in interest. By focussing in on that sound we pay attention to the potentialities of instruments and their sounds and these instruments in turn lead us into a sound world that is exceedingly energetic and vibrant.

Biography


Nathaniel Otley is a composer and performer from Ōtepoti, Dunedin. He completed a Bachelor of Music with Honours at the University of Otago in 2019 and is currently undertaking a Master of Music at the Sydney Conservatorium on a William Georgetti scholarship researching the implications and potentialities of ecological thinking in compositional practice.

His compositions have been performed in New Zealand, Australia and Japan by artists including the Argonaut Ensemble, the NZSO, Orchestra Wellington, NZ Trio, Tosiya Suzuki, Yoshie Ueno, Mark Menzies and many more. In 2019 he was a featured young composer at the Bendigo International Festival for Exploratory Music (BIFEM) as part of their Reo Hou future voices New Zealand programme. His piece Recalibration for violin and electronics won the 2019 University of Otago Lilburn Trust Composition Competition and he was also among the winners of the 2019 NZ Trio Impetus composition competition. As an orchestral composer Nathaniel is a three time finalist in the NZSO TODD corporation young composers award and was the 2019 winner with his piece biosphere degradation.

Flute

 blow air through instrument (closed position)

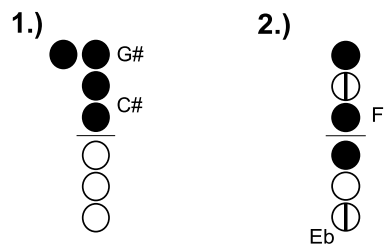
Clarinet

 air sound (through instrument)


Oboe and Bassoon

 air sound (reed removed)

Wind Multiphonics

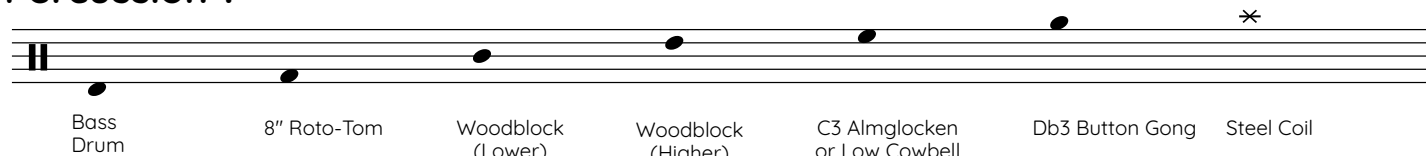


Brass

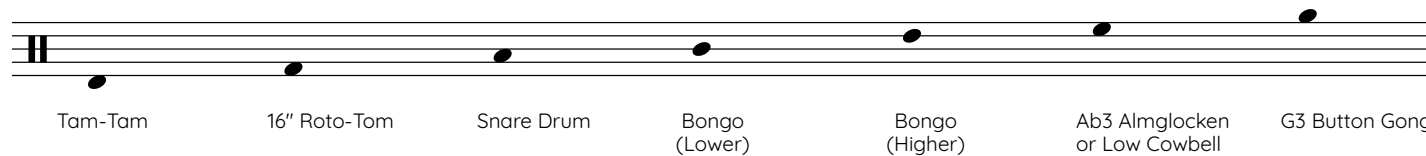
 toneless, air noise

 tongue ram

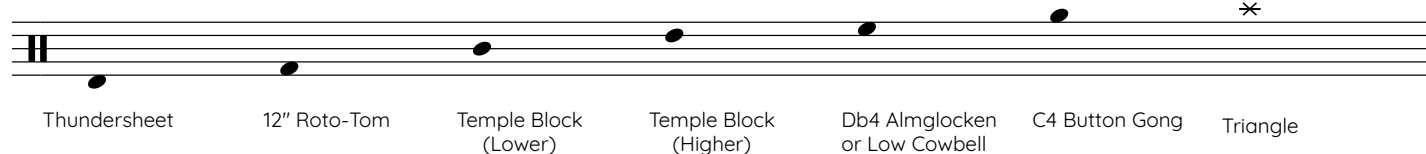
Percussion 1



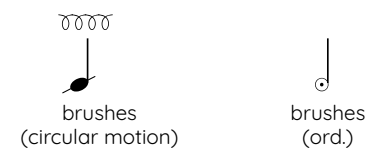
Percussion 2



Percussion 3




All Percussion




Percussionists need: beaters, brushes, superball

Percussionists should generally let everything ring on l.v. but use personal discretion as to where this may not be desirable
If using cowbells instead of almglocken they should be of three different pitches

Harp


 t.k.
tuning key gliss, slide tuning key along string to raise pitch after plucking
play on notated string


 gliss.
pedal gliss. don't rearticulate when slurred

 hit strings with open palm
in general pitch area notated

Strings

   
Harmonics can be notated any of the above ways

 Half depress string, between regular and harmonic pressure

 Muted string, place finger on written pitch and rest other fingers behind on string also at harmonic pressure

String Abbreviations

m.s.t. - molto sul tasto
s.t. - sul tasto
n. - normale
s.p. - sul pont
m.s.p. - molto sul pont

c.l.b. - col legno battuto

c.l.t. - col legno tratto

o.b. - on bridge

The above techniques are cancelled by the markings ord. or arco.

Detritus

(Transposing Score)

Nathaniel Otley

$\text{♩} = 56$

Flutes 1-3

Oboe 1-3

Clarinet in B \flat 1-2

Bass Clarinet in B \flat

Bassoon 1-2

Contrabassoon

Horn in F 1-4

Trumpet in C 1-3

Trombone 1-2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

hard mallets

Brushes, circular motion

pp

pp con sord

pp con sord

pp con sord.

pp con sord.

pp con sord.

pp

mp

mf

p

p

mf

p

mf

pp

mf

p

p

mf

mf

t.k.

mf

$\text{♩} = 56$

p

mp

pp

p

mp

pp

p

mp

pp

p

mp

pp

pizz.

mp

pizz.

mp

8 $\text{♩} = 42$ [A] $\text{♩} = 56$ a3

Fl. 1-3 *pp*

Ob. 1-3 *pp*

Cl. 1-2 *pp*

B. Cl. *pp*

Bsn. 1-2 *pp*

Cbsn. *pp*

Hn. 1-4 *pp*

C Tpt. 1-3 *pp*

Tbn. 1-2 *pp* *mp*

B. Tbn. *pp* *mp*

Tba. *pp* *mp*

Timp. *p* *mf*

Perc. 1 *mf* *p* *mp* *mf* *p* *f*

Perc. 2 ord. (brushes) *pp* *mp* ord. *p* *mf* *mp* *p*

Perc. 3 *p* *mf* *p*

Hp. *mf* *f*

Vln. I *pp* *f* *pizz.* *p* *pp* *mp* *mf* arco *f* *arco* *pizz.* *p* *mf*

Vln. II *pp* *f* *pizz.* *p* *pp* *mp* *mf* arco *f* *arco* *pizz.* *p* *mf*

Vla. *pp* *f* *pizz.* *p* *pp* *mp* *mf* arco *f* *arco* *pizz.* *p* *mf*

Vc. arco *pp* *f* *pizz.* *p* *pp* *mp* *mf* div A3 *f* *div.* *mf*

Db. arco *pp* *f* *pizz.* *p* *pp* *mp* *mf* *f* *div.* *mf*

19

Fl. 1-3

Ob. 1-3

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

a3 reed removed

a2 reed removed

(ord.)

mf p f p f p pp f p

pp f p

pp air p mf

pp f p mf

pp p mf p

pp p mp p

Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

p

p

p

p

p

p

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

ff pedal gliss.

pp f mp mf mp

mp mf mp

mp pp mf mp

Vln. I

Vln. II

Vla.

Vc.

Db.

c.l.t. slow, circular bowing

pp mf

pp mf

c.l.t. slow, circular bowing

pp mf

c.l.t. slow, circular bowing

pp mf

c.l.t. slow, circular bowing non div.

pp mf

B arco ord. m.s.p. pp

arco ord. m.s.p. pp

arco ord. m.s.p. pp

arco ord. m.s.p. pp

arco ord. m.s.p. pp

27 $\text{♩} = 42$ $\text{♩} = 56$ C

Fl. 1-3
replace reed

Ob. 1-3
replace reed

Cl. 1-2
ord.
p

B. Cl.
replace reed
p *mf* *p* *f* ord.
mp

Bsn. 1-2
mp

Cbsn.
p *mf* *p* *f*

Hn. 1-4
p

C Tpt. 1-3
senza sord.
p

Tbn. 1-2
p *f* *p*
senza sord.

B. Tbn.
p *f* *p*
senza sord.

Tba.
p

Timp.
mf *mf* *f*

Perc. 1
p *f* *p* *mf* *p*

Perc. 2
p *f* *p* *mf* *p*

Perc. 3
p *f* *p* *mf* *p*

Hp.
t.k. *mp* t.k. *f* *ff* pedal gliss.

Vln. I
 $\text{♩} = 42$ $\text{♩} = 56$ arco ord.
p *f* *pp* *mf*

Vln. II
arco ord.
pp *mf*

Vla.
arco ord.
pp *mf*

Vc.
arco ord.
pp *mf*

Db.
arco ord.
pp *mf* c.l.t. n. 3 *mf* c.l.t. n. 5 *f*

37 **D**

Fl. 1-3 *pp* 3 to picc.

Ob. 1-3 *pp*

Cl. 1-2 *pp*

B. Cl. *p* *mf*

Bsn. 1-2 *p* *mf*

Cbsn. *mp* *p*

Hn. 1-4 *p* *f*

C Tpt. 1-3 *p* *f* con sord.

Tbn. 1-2 *pp* *f* con sord.

B. Tbn. *pp* *f* con sord. gliss.

Tba. *pp* *f* con sord.

Timp. *mp* *mf*

Perc. 1 *f* *p*

Perc. 2 *f* *p*

Perc. 3 *f* *p*

Hp. *f* hit lowest strings.

Vln. I *f* *p* *ppp* c.l.t. slow, circular bowing

Vln. II *f* *p* *ppp* c.l.t. slow, circular bowing

Vla. *f* *p* *ppp* c.l.t. slow, circular bowing

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

Db. *p* *ff* *mp* *f*

43

Picc. *p* *mf* *pp*

Fl. 1-2 *p* *mf* *pp*

Ob. 1-3 *p* *mf* *pp*

Cl. 1-2 *p* *mf* *pp*

B. Cl. *p* *mf* *pp*

Bsn. 1-2 *p* *mf* *pp*

Cbsn. *mf* *pp*

Hn. 1-4 *pp* *mp* *pp*

C Tpt. 1-3 *pp* *mp* *pp*

Tbn. 1-2 *pp* *mp* *pp*

B. Tbn. *pp* *mp* *pp*

Tba. *pp* *mp* *pp*

Timp. *pp* *mp* *pp* *mf* *pp*

Perc. 1 *mp* *pp* *mf* *pp* *mf* *pp*

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

Perc. 3 *mp* *mf* *pp* *mp* *p* *mf* *pp*

Hp.

Vln. I *mf* *p*

Vln. II *mf* *p*

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

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

Db. *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

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

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

Db. *mf* *p*

54 $\text{♩} = 48$

Picc. p f pp

Fl. 1-2 p f pp

Ob. 1-3 p f pp

Cl. 1-2 $p < f$ mp f mp f p p f pp

B. Cl. p mf p p f

Bsn. 1-2 p mf p p f

Cbsn. p mf p p f

Hn. 1-4 $flzg$ mf p mf p f

C Tpt. 1-3 $senza sord.$ mf f p f

Tbn. 1-2 mp p f

B. Tbn. mp p f fp

Tba. mp p mf

Timp. $superball$ pp f

Perc. 1 f mp

Perc. 2 f mp

Perc. 3 f mp

Hp.

54 $\text{♩} = 48$

Vln. I f pp mf p f ff mf mp ff

Vln. II f pp mf p f ff mf mp ff

Vla. f pp mf p f ff mf mp ff

Vc. f f mf ff f p mf ff mf mp ff

Db. f f mf ff f p mf ff mf mp ff

Annotations: *pizz.*, *div*, *unis.*, *arco ord.*, *s.p.*, *n.*, *arco div a3*, *unis arco jete*, *div*, *unis arco ord.*, *arco*

68 **F** (2+3)

Picc. *pp* *mp*

Fl. 1-2 *pp* *mp*

Ob. 1-3 *pp* *mp*

Cl. 1-2 *pp* *mp* to C.A.

B. Cl. *pp* *mp*

Bsn. 1-2 *pp* *mp*

Cbsn. *pp* *mp*

Hn. 1-4 *f* *pp*

C Tpt. 1-3 *p* *f* *p* tongue ram

Tbn. 1-2 *p* *f* *p* tongue ram

B. Tbn. *p* *f* *p* tongue ram

Tba. *mp* *f* *p* tongue ram

Timp. *f* *pppp* ord.

Perc. 1 *mf* *pppp*

Perc. 2 *pppp*

Perc. 3 *pppp*

Hp. *f* *mf* t.k. pedal gliss. t.k.

Vln. I *f* *p* o.b. non div (o.b.)

Vln. II *f* *p* o.b. non div (o.b.)

Vla. *f* *p* o.b. non div (o.b.)

Vc. *f* *p* o.b. non div (o.b.)

Db. *p* div. n. o.b.

G

♩ = 56

Picc.
 Fl. 1-2
 Ob. 1-3
 Cl. 1-2
 B. Cl.
 Bsn. 1-2
 Cbsn.

Hn. 1-4
 C Tpt. 1-3
 Tbn. 1-2
 B. Tbn.
 Tba.

Timp.
pp

Perc. 1
pp
 Perc. 2
pp
 Perc. 3
pp

Hp.
p

G

♩ = 56

Vln. I
pizz.
p
 Vln. II
pizz.
p
 Vla.
pizz.
p
 Vc.
pizz.
p
 Db.

88 H

Picc. *mp*

Fl. 1-2 *p*

Ob. 1-2 *pp* *p*

C. A. *pp* *mp*

Cl. 1-2 *pp* *pp*

B. Cl. *pp*

Bsn. 1-2 *pp*

Cbsn. *pp*

Hn. 1-4

C Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 *mp* *p*

Perc. 2 (brush) *p*

Perc. 3 *mp* *pp*

Hp.

Vln. I *mf* *p* *pp* III, IV c.l.t. slow, circular bowing

Vln. II *mf* *p* *pp* *p*

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

Vc. *pp* *mf* *mf* *mf* pizz. senza sord.

Db. *p* *p* *mf* *mf* pizz.

96 rall.

Picc. rall.

Fl. 1-2

Ob. 1-2 *mf* *p*

C. A. *f*

Cl. 1-2 *pp* *p*

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

Bsn. 1-2 *pp*

Cbsn. *f* *pp*

Hn. 1-4 *pp* *mp* *p*

C Tpt. 1-3 *pp* ord. con sord. *mp* *p*

Tbn. 1-2 *pp* ord. con sord. *mp* *p*

B. Tbn. *pp* ord. con sord. *mp* *p*

Tba. *pp* ord. con sord. *mp* *p*

Timp. *mp* *pp* lv.

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

Perc. 2 *pp* *p* lv.

Perc. 3 *p* *pp* lv.

Hp. *f* tk tk tk

Vln. I *mp* *p* ord. o.b.

Vln. II *pp* *mp* *p* ord. o.b.

Vla. *f* *pp* *mp* *p* ord. o.b.

Vc. *f* *mf* *p* ord. o.b.

Db. *f* *pp* *mf* *p* ord. o.b.

III, IV c.i.t. slow, circular bowing

c.i.t. slow, circular bowing

senza sord

gliss

lv.

ord. o.b.

Whale Fall

for Chamber Orchestra

Nathaniel Otley

Whale Fall (2022) for Chamber Orchestra

Nathaniel Otley

Written for the Sydney Conservatorium New Music Ensemble

Duration: c. 12 Minutes

Programme Note:

When the body of a dead whale falls to the ocean floor at a great depth (over 1km below the surface) the potential exists for there to spring up immensely complex, localised ecosystems that are supported by the carcass of the now dead whale. These whale falls can end up supporting entire ecosystems for decades, changing over time as differing nutrients and minerals are made available and used by the flora and fauna that participate in this unusual but fascinating ecosystem.

Instrumentation:

Flute

Oboe

Clarinet in Bb

Bassoon

2 Horns in F

Trumpet in C

Bass Trombone

Tuba

Percussion

(Temple Blocks, Almglocken, Bass Drum, Crotales, Glockenspiel, Tam-Tam)

Harp

Piano

2 Violins

Viola

Cello

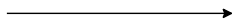
Double Bass

Score is Transposing

Nathaniel Otley is a composer and performer from Otepoti, Aotearoa. He completed a Bachelor of Music with Honours at the University of Otago in 2019 and is currently undertaking a Master of Music at the Sydney Conservatorium on a William Georgetti scholarship researching the implications and potentialities of ecological thinking in compositional practice.

His compositions have been performed in New Zealand, Australia and Japan by artists including the Argonaut Ensemble, the NZSO, Orchesrra Wellington, NZ Trio, Tosiya Suzuki, Yoshie Ueno, Mark Menzies and many more. In 2019 he was a featured young composer at the Bendigo International Festival for Exploratory Music (BIFEM) as part of their Reo Hou future voices New Zealand programme. His piece *Recalibration* for violin and electronics won the 2019 University of Otago Lilburn Trust Composition Competition and he was also among the winners of the 2019 NZ Trio Impetus composition competition. As an orchestral composer Nathaniel is a three time finalist in the NZSO TODD corporation young composers award and was the 2019 winner with his piece *biosphere degradation*.

All:



- Arrows indicate a transition between techniques (eg. open/closed, m.s.p./m.s.t., harmonics etc.)

Flute



Sing through instrument. 8ve transposition if necessary.

Horn



Open Stopped Half Stopped

Horn Players are also called to sing through instrument whilst playing. This should be done at the notated pitch (transposing) or at an 8ve transposition if absolutely necessary.

Harp

t.k.



tuning key gliss, slide tuning key along notated string to raise pitch after plucking



pedal gliss. don't rearticulate when slurred

Piano



muted: pitch audible



muted: completely stifle pitch



harmonics: achieved by placing finger between soundboard (right) and dampers (left)



scrape plastic card ie. credit card along notated string

Strings



Overpressure: Lasts for the duration of the black bar.

Bow Position Abbreviations

- m.s.t. - molto sul tasto
- s.t. - sul tasto
- n. - normale
- s.p. - sul pont
- m.s.p. - molto sul pont
- o.b. - on bridge

Bow Technique Abbreviations

- c.l.b. - col legno battuto
- c.l.t. - col legno tratto

The above techniques are cancelled by the marking arco.

Multiphonic Fingerings:

1.) 2.) 3.) 4.) 5.) 6.) 7.) R F# Eb 8.) 9.) F Eb 10.) 11.)

12.) 13.) D# 14.) C# C B 15.) F# 16.) C 17.) 18.) Eb 19.) G# C# 20.) C# C B 21.) Eb 22.) C 23.) C#

Whale Fall

Transposing Score

Nathaniel Otley

$\text{♩} = 66$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C

Bass Trombone

Tuba

Percussion

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Temple Blocks

with fingers

p pp mf mp pp p^3

mf mp f p

p f p

$\text{♩} = 66$

Musical score for measures 8-17. The score includes parts for Horn 1 (Hn. 1), Horn 2 (Hn. 2), Voice, and Percussion (Perc.).

- Hn. 1:** Measures 8-17. Dynamics: *p*, *mf*, *ff*, *mp*, *< f*, *mp*. Includes triplets and accents.
- Hn. 2:** Measures 8-17. Dynamics: *p*, *mf*, *ff*, *mp*, *f*. Includes triplets and accents.
- Voice:** Measures 8-17. Dynamics: *p*, *mf*, *ff*, *mp*, *f*. Includes triplets and accents.
- Perc.:** Measures 8-17. Dynamics: *mf*, *p*. Includes triplets and accents.

ord. Almglocken



Musical score for measures 18-27. The score includes parts for Horn 1 (Hn. 1), Horn 2 (Hn. 2), B. Tbn., Tba., and Percussion (Perc.).

- Hn. 1:** Measures 18-27. Dynamics: *p*, *< mf*, *> p*, *pp*, *mf*, *p*, *mf*, *fp < mf*, *p*. Includes accents.
- Hn. 2:** Measures 18-27. Dynamics: *p*, *mf*, *p*, *p*, *mf*, *p*, *fp < mf*, *p*. Includes accents.
- B. Tbn.:** Measures 18-27. Dynamics: *mf*, *p*, *< mf*. Includes accents.
- Tba.:** Measures 18-27. Dynamics: *p*, *< mf*. Includes accents.
- Perc.:** Measures 18-27. Dynamics: *mp > pp*, *mp > p*. Includes triplets and accents.

(Voice) (Voice)

(Almglocken)

$\text{♩} = 46$

29

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

Ob. *p* *mf* *p* *mf* *p*

Cl. *p* *mf* *p* *mf* *p*

Bsn. *p* *mf*

Hn. 1 flzg. *mf* *p* *f* in Gb *mp*

Hn. 2 *mf* *p* *f*

C Tpt. con sord. *mp* *p* *f* flzg.

B. Tbn. *mf* *p* *f* *pp*

Tba. *mf* *p* *f* *pp*

Perc. Crotales arco *mp* *p* *mp*

Hp. *mf* bisbig. *f* *mf*

Pno. *mf* *pp* *

Vln. 1 *p* *mp* *pp* *pp* *f* *p* *mf* *pp* *mf*

Vln. 2 s.p. *mf* *pp* *pp* *f* *p* *mf* *pp* *mf*

Vla. s.p. *mf* *pp* *f* *p* *mf* *pp* *mf*

Vc. s.p. *p* *mf* *pp* *pp* *gliss.* *gliss.* *mf* *p* *mf*

Db. s.p. *fmp* m.s.p.

40

Fl. *p* *mf* 5 6 3 (d)

Ob. *p* 5 7 *f* *p* 3 *mf* [1]

Hn. 1 *p* *gliss.* 3 3

Hn. 2 3

Perc. Bass Drum with brushes, slow swirls *pp*

Hp. *mf* 5 3 *f* 3 *mp* 14

Pno. (s) *p* 6 5 *f* (b)

Vln. 1 *f* pizz 5

Vln. 2 *f* pizz.

Vla. (b)

Vc. c.l.t. *p*

Db. c.l.t. *p*

Fl. *f*

Ob. *p*

Cl. *f* *pp* *p* *f* *p* *p*

Bsn. *f* *mf* *p* *f* *p* *p*

Hn. 1

Hn. 2

C Tpt. *p* *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Perc. *mf*

Hp. *f* *ff* pedal gliss *mp*

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

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *f* *mp*

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

Db. *f* *f* *f* *p*

air. flzg. *p* *f* *p* *p*

air ord. *p*

reed removed *p* *f* *p* *p*

senza sord. air. flzg. *p* *f* *p*

air *f* *p*

air *f* *p*

increase speed of swirls to generate dynamic change

tuning key gliss (t.k.) *mp*

r.h.

pizz.

arco on bridge

pizz.

arco on bridge

47

Cl.

Bsn.

C Tpt.

B. Tbn.

Tba.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

replace reed

air.

pp

t.k.

f pedal gliss

p

mp

m.s.p.

pp

f

p

f

p

m.s.p.

pp

f

p

f

p

Fl. *p* *f*

Ob. *p* *f* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hn. 1 *p* *f* *gliss.*

Hn. 2 *p* *f* *gliss.*

C Tpt.

B. Tbn. *p* *mf* *gliss.*

Tba.

Perc. *mp* *ord.*

Hp. *mp* *f* *tk.*

Pno. *f*

Vln. 1 *f* *p* *f* *arco* *m.s.p.* *pp*

Vln. 2 *f* *p* *f* *arco* *m.s.p.* *pp*

Vla. *f* *p* *f* *arco* *m.s.p.* *pp*

Vc. *mf* *ff*

Db. *mf* *ff* *gliss.*

57 $\text{♩} = 56$

Ob. *pp*

Cl. *pp*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. *p* con sord.

B. Tbn. *p* air.

Perc. Bass Drum *f p* superball drag around membrane *mp > p* when not tied over and with no rest abruptly change direction *f p* *mp > pp*

Hp. *p*

Pno. *mp* *mf* grab hold of string fully dampened

Vln. 1 *ppp* *pp*

Vln. 2 *ppp* *pp*

Vla. *ppp*

Vc. *pp* *p* *< f* *p* o.b. m.s.p. o.b.

Db. *pp* *p* *< f* *p* o.b. m.s.p. o.b.

68 $\text{♩} = 72$ [6]

Ob. *pp* *f*

Cl. *p*

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

Pno. *mf*

with plastic card, scrape along aprox 25cm of string

Vln. 1 *ff* *mf* *f* *pp* *gliss.*

Vln. 2 *ff* *mf* *f* *pp*

Vla. *f* *mf* *f* *5* *9*

Vc. *f* *mf* *mp* *f* *p* *gliss.*

Db. *f* *mf* *mf* *p* *m.s.p.*

n. → s.t. → n. → m.s.t. → s.p. → m.s.t.

n. → s.t. → n. → m.s.t. → s.p. → m.s.t.

n. → m.s.t. → s.p. m.s.t. → s.p.

n. → m.s.t. → s.p. m.s.t. → s.p.

n. → m.s.t. → s.p. m.s.t. → s.p.

72

s.p.

s.p.

m.s.p.

s.p.

m.s.p.

76 [8]

Fl. *mp*

Ob. *p* *mp*

Cl. *mp* [7]

Bsn. *p* *mp* [10]

Perc. *p* Temple Blocks fingers *mf*

Vln. 1 *mf* *gliss.*

Vln. 2 *mf* *3*

Vla. *gliss.* *gliss.* *p* *f* *mp* *ff* *5* *3* *5* *IV* *gliss.*

Vc. *gliss.* *p* *f* *5*

Db. *gliss.* *f* *p* *<f* *pp*

81

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1 *p* in C *mp*

Hn. 2 *p* in C *mp*

C Tpt. (con sord.) *mp*

B. Tbn. con sord. *p* *mp*

Tba. con sord. *p* *mp*

Perc. (fingers) *mf* *p* *f*

Hp. *p*

Pno. *mf*

Vln. 1 *p* *s.p.* *p*

Vln. 2 *p* *s.p.* *p*

Vla. *p* *ff* *p* *f* *mp* *m.s.p.* *f* *p*

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

Db. *p*

*at svs if no C extension

86

Fl. *p* *f* 7

Ob. *p* 3 7 *f* 11.

Cl. *p* *mf* *pp* 12.

Bsn. *p* 3 *mf* 7 *p*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. *p*

Pno. *f* 3 8th

Vln. 1

Vln. 2

94

Fl. *p* 3 *mf* *pp* *ff* 13. *mf* *pp* *p* 14.

Ob. 9. *pp* *mf* *p* *ff* 16. *mf* *mp* 3

Cl. *mf* *p* *ff* 15. *mf*

Bsn. 10. *mf* *pp* *pp* *ff* 17. *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. *pp*

Perc. Almglocken 3 *mp* *mf* 5 *ff*

100

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

Ob. *f* *mp* *f* *p*

Cl. *pp* *mp* *f* *p*

Bsn. *mp* *pp* *f* *p*

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*
in Bb

C Tpt. *pp* *f*
senza sord.

B. Tbn. *pp* *f*
senza sord.

Tba. *pp* *f*
senza sord.

Perc. Glockenspiel *pp* *mp* *pp*

Hp. *mp* *f* *pp*

Pno. *p* *fp* *mf* *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

20.

18.

19.

17.

106

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp* *p*

Hn. 1 *pp* *p* *pp*

Hn. 2 *pp* *p* *pp*

C Tpt. *pp* *p* *pp*

B. Tbn.

Tba.

Perc. Tam-tam
superball
p

Hp. *mf* *pp* *mf*

Pno. *mp* *ff*
with plastic card, scrape along aprox 30cm of string

Vln. 1 *ff* *gliss.*
n. → m.s.t.

Vln. 2 *ff* *gliss.*
n. → m.s.t. → n.

Vla. *ff* *gliss.*
n.

Vc. *ff* *gliss.*
n.

Db. *ff*
n.

113

Cl. *mf*

Hn. 1 *mf* in Ab

Hn. 2 *mf*

C Tpt. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. *f* *p*

Hp. t.k. *f*

Pno. grab hold of string fully dampened *mf* 7 9 3

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

118

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

Ob. *f* *p* *mf* *p* *f*

Cl. *f*

Bsn. *f* *p* *f*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. *f*

B. Tbn. *f*

Tba. *f*

Perc. *f* Glockenspiel *mf*

Hp. *mp* *ff*

Pno. *f*

Vln. 1 *gliss.* *ff*

Vln. 2 *m.s.t.* *gliss.* *gliss.* *ff*

Vla. *gliss.* *gliss.* *ff*

Vc. *gliss.* *gliss.* *ff*

Db. *ff*

G.P. 19

122 ♩ = 66

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

Perc. Temple Blocks (fingers) *pp* *mp* *mf*



130 sing through instrument

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

Perc. To T.t. *mp* Tam-tam superball *mp* *p*

Vln. 1 con sord. *ppp*

Vln. 2 con sord. *ppp*



138

Fl. *p* *p* *mf*

Perc. Temple Blocks fingers *p*

Vln. 1

Vln. 2

Fl. *mf*

Ob. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. *f*

B. Tbn. *f*

Tba. *f*

Perc. Bass Drum superball *f* *ppp*
 keep steady, consistent as little pitch deviation as practical
 hit lowest strings with palms

Hp. *mf* *ff* *p* t.k.

Pno. *ff* *p*
 C, Db, E, F, Gb, A#, B
 with plastic card, scrape along approx 30cm of string

Vln. 1 *ff* *pp* s.p.

Vln. 2 *ff* *pp* s.p.

Vla. *ff* *f* *p* m.s.p. IV 5 7 5

Vc. *ff*

Db. *ff*

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



153

B. Tbn.

Perc.

Vla.

Vc.

Db.

159

Fl. *air*
p
remove mouthpiece
air

Cl. *p*

C Tpt. *air*
p

B. Tbn. *pp* *mf* *pp*
gliss.

Tba. *air*
p

Perc. *mp* *mf* *p* *f* *p*
as before, trying to fit written melodic contour
(dynamics are for overall feel)

Vc. *mf* *p* *mf* *p* IV

Db. *mf* *gliss.* *gliss.* *gliss.* *p*

30" approx.

166

Perc. *f* *pp*
continue contouring melodies using superball mallet varying their length and intensity while gradually dying away (finish before the double bass)
written contours are just an optional guide

Vc. *mf*
using the peg, create a single sustained line imitating the bass drum, gradually descending until the string loses pitch and becomes a rumble, fading to nothing after aprox. 20"
written contour just an optional guide

Db. *f* *pp*
imitate the Bass Drum creating glissandi melodies, trending downward in pitch, finish following your imitation of the final bass drum iteration
written contours just an optional guide

ETCHINGS OF LIGHT

NATHANIEL OTLEY

Etchings of Light (2021)

for String Quartet

Duration: 10 minutes

Programme Note:

The existence of light filtered through a tree canopy onto the forest floor is a simple yet delicate and fleeting image. Key to this interaction is the existence of space, in between, and ambiguity as the light passes through the often moving tree canopy through the space below to create sometimes static, sometimes moving etchings on the earth. *Etchings of Light* is the outcome of a process of sonic experimentation and ecological interrogation of this process with fleeting, unstable sounds and physical and sonic space being explored and changed as the piece progresses.

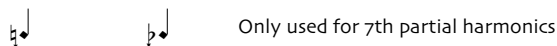
Nathaniel Otley is a composer and performer from Ōtepoti, Aotearoa (Dunedin, New Zealand). He completed a Bachelor of Music with Honours at the University of Otago in 2019 and is currently undertaking a Master of Music at the Sydney Conservatorium researching ecological thinking in compositional practice.

Technical Notes:

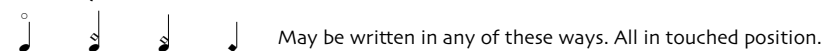
Quarter Tones



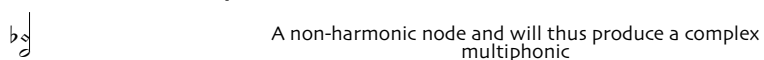
Smaller microtones



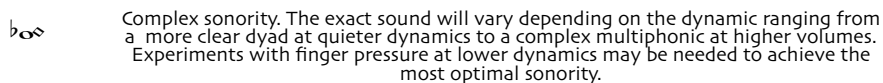
Natural/Artificial Harmonics



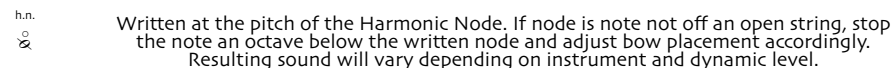
Diminished 5th Multiphonics



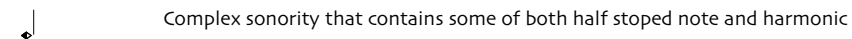
Half Tone Harmonics



Harmonic Node Bowing



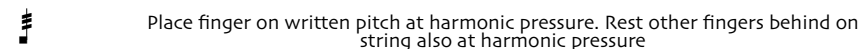
Half Depress String



Wide Vibrato Shake (Harmonic Pressure)



Muted String



Bow Pressure Variation



Bow Technique Abbreviations

c.l.b. - col legno battuto
c.l.t. - col legno tratto
1/2 lg. - 1/2 legno - Play with both wood and hair

The above techniques are cancelled by the marking ord.

→ - Move between techniques

~ - Lateral sweep of bow along string
(i.e. from s.t. to s.p. etc.)

Bow Position Abbreviations

m.s.t. - molto sul tasto
s.t. - sul tasto
n. - normale
s.p. - sul pont
m.s.p. - molto sul pont

h.n. - bow at harmonic node (see above)

Viola - if the octave can't be reached in bar 8 gliss down to Bb touched fourth on G string

ETCHINGS OF LIGHT

EXPOSED, DELICATE ♩ = 54

NATHANIEL OTLEY

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and features various dynamics and articulations. Violin I includes markings such as *pp*, *p*, *mf*, *pp*, *f*, and *ppp*, along with techniques like *ord.*, *s.p.*, *1/2 lg.*, *3*, *7*, and *m.s.t.*. Violin II includes *pp*, *p*, *pp*, *mp*, *mp*, *p*, *ff*, and *ppp*, with techniques like *ord.*, *s.p.*, *1/2 lg.*, *m.s.t.*, and *n.*. Viola includes *mp*, *pp*, *mf*, *p*, *mf*, and *f*, with techniques like *ord.*, *s.p.*, *1/2 lg.*, *n.*, and *5*. Violoncello includes *pp*, *p*, *mp*, *mf*, *p*, *mp*, *pp*, *mp*, *ppp*, and *p*, with techniques like *ord.*, *s.p.*, *1/2 lg.*, *n.*, and *3*.

Musical score for Violin I, Violin II, Viola, and Violoncello, starting at measure 8. Violin I includes *mf*, *ppp*, *p*, *mp*, and *pp*, with techniques like *s.t.*, *m.s.p.*, and *s.p.*. Violin II includes *p*, *mf*, *p*, *pp*, and *mp*, with techniques like *s.t.*, *II n.*, and *s.p.*. Viola includes *mf*, *p*, *mf*, *pp*, and *mf*, with techniques like *II s.t.*, *s.p.*, *pizz.*, *1/2 lg n.*, and *c.l.t. s.t.*. Violoncello includes *mp*, *p*, *mf*, *p*, *pp*, and *p*, with techniques like *pizz.*, *arco. n.*, and *s.p.*.

4 16

VLN. I

VLN. II

VLA.

VC.

ppp p pp f pp m.s.p. mp pp s.t.

pp s.p. f pp mp pp p

(c.i.t.) pp < p

ord. IV s.p. jete mp mp < f pp

pp mp m.s.p. p < f

22

VLN. I

VLN. II

VLA.

VC.

p mf pp m.s.p. p s.t. 5 6 mp mf > p

pp < f ppp < mf pp m.s.t. (toneless) s.p. IV pp < f p pp > f

s.p. s.t. II/III s.t. s.p. m.s.p. pp < f > p pp s.p.

ppp < p ppp < p pp < mf mf > mf

53

VLN. I

VLN. II

VLA.

VC.

m.s.p. s.p. (IV) n. s.p. (IV) 1/2 lg m.s.t.

mf pp mf fpp

n. m.s.p. (IV) s.p. s.t. m.s.t.

pp mp pp mf pp f'pp

mp pp mp mf p

IV h.n. IV s.p. m.s.p. m.s.p.

p pp mf

58

VLN. I

VLN. II

VLA.

VC.

s.p. s.t. c.l.t. 1/2 lg n. c.l.t. m.s.t. m.s.t. s.p. m.s.t.

mp pp p p mp p mf pp p pp

s.p. s.p. 6 s.p. mp p mp mp p

1/2 lg m.s.t. ord. 8va 8va 3 p pp

m.s.p. jete ord 1/2lg s.t. arco. h.n.

p mf mf ppp p

66

VLN. I

ord. h.n. jete s.p. ord. s.p. II s.p.

ppp mf mf p fp f f pp

VLN. II

IV s.p. jete s.p. ord. s.p. IV h.n.

ppp mf p f ppp

VLA.

IV s.p. jete s.p. ord. h.n.

ppp mf pp mf f pp pp mp > pp f ppp

VC.

s.p. h.n. m.s.t. → n.

ppp f pp mp > pp f pp

75

VLN. I

s.p.

pp p f pp f mp pp p pp p

VLN. II

p ppp p > pp mp > pp

VLA.

p ppp p > pp p pp⁴ < p

VC.

s.p. GLISS. GLISS.

< mf p ppp mp pp p 3 pp p

jete ord.

83

VLN. I

VLN. II

VLA.

VC.

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

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

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

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

8va

s.p.

ord.

ord.

jete n.

ord.

s.p.

8va

IV s.p.

s.t.

jete ...

m.s.p.

90

VLN. I

VLN. II

VLA.

VC.

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

p *mf* *pppp* *pp* *pp* *p*

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

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

8va

n.

s.t.

m.s.p. (almost on bridge)

IV s.p.

IV s.p.

jete → trem

SLIGHTLY MOVING ♩ = 66

ppp → *mp*

10

98

VLN. I

VLN. II

VLA.

VC.

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

8va *8va* *8va*

3 *5*

c.l.t. III, IV n. *m.s.t.* *s.p.* *s.t.* *m.s.t.*

h.n. *1/2 lg. s.t.* *GLISS.* *3* *s.p.*

+ *+* *5* *3* *7* *3* *s.t.*

103

VLN. I

VLN. II

VLA.

VC.

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

8va ord. *con sord. m.s.p.* *(IV)*

c.l.t. m.s.t. *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *s.p.*

GLISS. *c.l.t. s.t.* *s.p.* *s.p.* *s.p.* *s.p.*

arco m.s.p. *s.p.*

109 s.t. → s.p.

VLN. I arco s.p. *pp* *f* *pp* *mf* 10 11

VLN. II senza sord. *mf* 1/2 lg. n. *mf*

VLA. arco *pp* *mf* 1/2 lg. n. 5 *p* *mf* *Gliss.*

VC. IV n. → m.s.p. 7 3 5 h.n. *mf* *f* *mf* *pp*

113 jete 1/2 lg s.t. 3 5 3 3 ord. m.s.p.

VLN. I *pp* *mp* *pp* *p* *p* *mp* *p* *pp* *f* *p*

VLN. II s.t. 5 3 3 3 ord. IV m.s.p. 7 3 *pp* *mf/pp* *p* *p* *mp* *f* *mf*

VLA. ord. jete 1/2 lg s.t. ord. n. m.s.p. *pp* *p* *pp* *mf* *pp* *f* *p* *f*

VC. m.s.t. h.n. III n. → s.p. → h.n. 1/2 lg. m.s.t. 5 ord. s.p. 3 *p* *pp* *f* *p* *pp* *f* *mp* *f* *p*

118

(m.s.p.) 5 3

VLN. I *f* *pp* $\frac{1}{2}$ lg. s.t. *p* *f* *p* ord. m.s.p.

VLN. II 3 *p* IV arco s.t. *pp* *mf* 7 *p* c.l.t. n.

VLA. 3 *mp* *f* m.s.p. *pp* 3

VC. *ff* III,IV h.n. m.s.t. *p* s.p. *mp* h.n. s.t. *pp* s.p. *f* h.n. *p* *f* *pp* $\frac{3}{+}$ *mf*

121

VLN. I 3 *f* *p* 3 *mf* *p* 3 *f* 4 (IV) 10"

VLN. II 3 *mf* *p* c.l.b. jete c.l.t. arco *mp* *p* *f*

VLA. 3 5 *mp* *pp* 7 5 *f* *p* *mp* *ff*

VC. *p* 7 *mf* 5 *p* m.s.p. *p* *mp* *ff*

137

IV

VLN. I

VLN. II

VLA.

VC.

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

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

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

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

3 3 5 (III) 7 3

1/2 lg. n. s.p. 3

ord. h.n. jete h.n.

II (II)

142

(III)

VLN. I

VLN. II

VLA.

VC.

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

ppp *ppp* *ppp*

mp *mp* *ppp* *ppp*

mp *ff* *ppp* *p*

m.s.t. m.s.p. ord. m.s.p. m.s.p. h.n.

3 3 3 5 3

Full Score

Marine Snow

Nathaniel Otley

Marine Snow (2022)

Nathaniel Otley

for Bass Flute, Bass Clarinet, Percussion, Violin, Viola, Cello

Duration: approximately 7 minutes


Marine snow is the steady sinking of mostly organic detritus in the ocean, much of which catches the light and appears like falling snow. Aside from being a notable visual phenomenon it also serves a vital ecological process, moving energy and nutrients from the light rich upper zones of the ocean into the darker zones beneath.

General:


Score is transposing.

Arrows indicate gradual moving between positions. (air-ord, s.p.-s.t. etc.)


Flute




 Air through instrument (Closed Position) In through instrument (Closed Position) Out through instrument (Closed Position)




 air (normal position) half air, half pitch ord.


 - Tongue Ram: Finger top pitch, resultant tone approximately bottom pitch


 - Percussive vocalisation through flute, underpin top consonant with bracketed vowel. This one in open position, when notated with a square notehead perform in closed position


/t/ (a/)


 - Colour trill, maintain the same pitch

Clarinet:

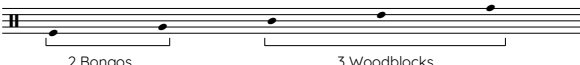

 - Air through instrument


 - Tongue Slap

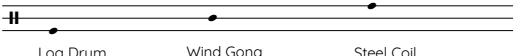

 - Colour trill, maintain the same pitch

Percussion

High set up





Low set up




Along with these permutations a Glockenspiel is also needed. This is notated as usual in treble clef. Beaters are required for all instruments.

Strings


 - Harmonics may be written in any of these ways. All in touched position.


 - A non-harmonic node notated harmonic will produce a complex multiphonic


 - Half depress string: between harmonic and normal pressure



 - Muted string. Place finger on written pitch at harmonic pressure. Rest other fingers behind on string also at harmonic pressure

Bow Technique Abbreviations

c.l.b. - col legno battuto
 c.l.t. - col legno tratto
 1/2 lg. - 1/2 legno - Play with both wood and hair

The above techniques are cancelled by the marking ord.

→ Move between techniques


 - Lateral shake of bow along string (i.e. from s.t. to s.p. etc.)

Bow Position Abbreviations

m.s.t. - molto sul tasto
 s.t. - sul tasto
 n. - normale
 s.p. - sul pont
 m.s.p. - molto sul pont
 o.b. - on bridge

Marine Snow

(Transposing Score)

Nathaniel Otley

♩ = 48

Alto Flute

Bass Clarinet in B \flat

Percussion

Violin

Viola

Violoncello

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

air.

bisbig.

jete

gliss.

c.l.t. (n.)

m.st.

n.

III s.t.

n.

c.l.t. s.t.

arco s.p.

A. Fl.
6 (tr) *p* *mf* 7 *p* *mp*

B. Cl.
air. *pp* *p* *f* *p* *mp*
3 5

Perc.
pp *mf* *pp* *mf* 9 *p* *mp*

Vln. 1
pp s.p. I, II

Vla.
c.l.t. s.t. 1/2 lg s.p. *mp* *p* arco IV 7th partial

Vc.
7 *mf* *p* c.l.t. *mf* *p* arco *p* *f* m.s.p. 3 5

Detailed description of the musical score: This page contains six staves of music. The top staff is for Alto Flute (A. Fl.), starting with a trill (tr) and a sixteenth-note figure, followed by a melodic line with dynamics *p*, *mf* 7, *p*, and *mp*. The second staff is for Bass Clarinet (B. Cl.), marked 'air.' and featuring a *pp* dynamic, followed by a melodic line with dynamics *p*, *f*, *p*, and *mp*. The third staff is for Percussion (Perc.), showing rhythmic patterns with dynamics *pp*, *mf*, *pp*, *mf* 9, and *p*. The fourth staff is for Violin 1 (Vln. 1), with a *pp* dynamic and a 's.p.' (sul ponticello) marking. The fifth staff is for Viola (Vla.), with markings for 'c.l.t.', 's.t.', '1/2 lg', 's.p.', and 'arco IV 7th partial', and dynamics *mp* and *p*. The bottom staff is for Violoncello (Vc.), with markings for '7', 'c.l.t.', 'arco', 'm.s.p.', and '3 5', and dynamics *mf*, *p*, *mf*, *p*, *p*, and *f*.

• —————> • —————> •

12

A. Fl.

B. Cl.

Perc.

Vln. 1

Vla.

Vc.

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

tongue slap

f *mf* *p*

p *mf* *p*

Glockenspiel

p *mf* *pp*

arco n. jete. → ord.

pizz. *f* *mp* *p* *mf* *pp*

→ m.s.p. → s.t. pizz. *p* *mf* *p* *mf* *pp*

pizz. *f* *mf* *pp*

arco c.l.t. s.p. *mf* *ff* *mp*

/t-t-t-t/ (/a → o/)

7 7 3 5 6 3 5

17

A. Fl. *mf* /s - / *ff* /t-t-t-t-t/ *p* *mf* *pp*

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

Perc. *mp* *pp* *mf*

Vln. 1 *pp* *f* *mf* *f* *p* *mf*

Vla. *pp* *p* *f* *p* *mf*

Vc. *mf* *p* *ff* *p*

1/2 lg. n. 5 ord. → m.s.p. arco IV 7th partial

pizz. arco o.b. jete pizz. arco o.b.

Detailed description of the musical score: The score is for measures 17 through 21. It features five staves: A. Flute, B. Clarinet, Percussion, Violin 1, and Viola/Vcello. The A. Flute part starts with a triplet of eighth notes (fingering /s - /) and a sixteenth-note triplet (fingering /t-t-t-t-t/), followed by a half note and a quarter note. The B. Clarinet part has a half note, a quarter note, and a half note. The Percussion part has a half note and a quarter note. The Violin 1 part has a half note, a quarter note, and a half note. The Viola/Vcello part has a half note, a quarter note, and a half note. The Vcello part has a half note, a quarter note, and a half note. The score includes various dynamics (mf, ff, p, pp, mp, f) and articulation markings (pizz., arco o.b., jete). There are also fingering and bowing indications.

29

A. Fl. *pp* *bisbig.* *f* tongue ram

B. Cl. *mp* *f* tongue slap *5*

Perc. *mp* *p*

Vln. 1 *p* *p* *f* > *mp* *mf* *pp* *gliss.* *IV m.s.p.* *3*

Vla. *mf* *p* *f* > *mp* *mf* *pp* *gliss.* *3*

Vc. *mf* *p* *f* > *mp* *mf* *pp* *gliss.*

Detailed description of the musical score: The score is for measures 29-34. The A. Fl. part starts with a *pp* dynamic and a *bisbig.* marking, followed by a *f* dynamic and a 'tongue ram' instruction. The B. Cl. part has a *mp* dynamic and a 'tongue slap' instruction, with a '5' marking. The Perc. part has *mp* and *p* dynamics. The Vln. 1 part has dynamics *p*, *p*, *f* > *mp*, *mf*, and *pp*, with 'gliss.' markings and a '3' marking. The Vla. part has dynamics *mf*, *p*, *f* > *mp*, *mf*, and *pp*, with 'gliss.' markings and a '3' marking. The Vc. part has dynamics *mf*, *p*, *f* > *mp*, *mf*, and *pp*, with 'gliss.' markings.

♩ = 66

A. Fl.

52

Musical notation for Alto Flute (A. Fl.) in 4/4 time. The piece starts at measure 52. The tempo is marked as ♩ = 66. The notation includes various dynamics: *pp*, *f*, *p*, *mf*, and *mp*. There are also articulation marks such as accents (↑), slurs, and breath marks (→). Fingerings are indicated with numbers 3, 5, and 7.

B. Cl.

Musical notation for Bass Clarinet (B. Cl.) in 4/4 time. The notation includes dynamics: *pp*, *p*, *pp*, and *mp*. It features triplet markings (3) and a quintuplet (5). The piece concludes with a fermata.

Perc.

Musical notation for Percussion (Perc.) in 4/4 time. It includes a *ppp* dynamic marking and a specific instrument instruction: "Steel Coil". A triplet of notes is marked with *mf*.

Vln. 1

Musical notation for Violin 1 (Vln. 1) in 4/4 time. It includes dynamics: *p*, *mp*, and *pp*. There are articulation marks such as *c.l.t.* (crescendo/decrescendo hairpins) and a quintuplet (5).

Vla.

Musical notation for Viola (Vla.) in 4/4 time. It includes dynamics: *mf*, *p*, *f*, and *ff*. There are articulation marks such as *c.l.b.* (crescendo/decrescendo hairpins), *s.t.* (staccato), *s.p.* (spiccato), and a triplet (3).

Vc.

Musical notation for Violoncello (Vc.) in 4/4 time. It includes dynamics: *mp*, *ppp*, and *p*. There are articulation marks such as *jete.* (staccato) and *s.p.* (spiccato).

65

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

B. Cl. harmonics *f*

Perc. Glockenspiel *mp* 5 *p* *mf* *p* 5

Vln. 1 *ppp* 3 *f* 9 *p*

Vla. *mf* *pp* *mf* *p* m.s.p.

Vc. *p* *ff*

Detailed description of the musical score: The score is for measures 65-68. It features six staves: A. Fl., B. Cl., Perc., Vln. 1, Vla., and Vc. The key signature has one flat (B-flat), and the time signature changes from 4/4 to 3/4 and back to 4/4. The A. Fl. part starts with a quarter rest, followed by a quarter note G4, then a quarter rest. In measure 66, it has a quarter rest, then a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. Dynamics are *pp*, *mf*, *p*, and *f*. There are accents and a triplet of eighth notes. The B. Cl. part has a quarter rest, then a quarter note G4, then a quarter rest. In measure 68, it has a quarter note G4 with a 'harmonics' marking and a *f* dynamic. The Perc. part features a Glockenspiel with a *mp* dynamic and a '5' marking. The Vln. 1 part has a quarter rest, then a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Dynamics are *ppp*, *f*, and *p*. There are slurs, a triplet of eighth notes, and a 9-measure rest. The Vla. part has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Dynamics are *mf*, *pp*, *mf*, and *p*. There is a 'm.s.p.' marking. The Vc. part has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Dynamics are *p* and *ff*.

69

A. Fl.

B. Cl.

Perc.

Vln. 1

Vla.

Vc.

G.P.

/t-t-t-t-t/
 (/a → o/)

f → *p*

mp *f*

f *mf* *pp* *f*

mp *p* 5 *pp* *ppp*

c.l.t. s.t. s.t. s.p.

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

c.l.b. c.l.t. s.p. → s.t.

3 *f* *mf* > *pp* *mf* > *pp* *mp*

pizz. c.l.t. s.t. s.t. s.p. s.t.

3 *f* *pp* *mf* > *pp* *mp*

Detailed description of the musical score: The score is for measures 69-72. It features five staves: A. Fl., B. Cl., Perc., Vln. 1, and Vc. The key signature has one sharp (F#) and the time signature is 5/4. Measure 69 starts with a treble clef and a key signature of one sharp. The flute part has a dynamic of *ff* and includes a trill with the notation /t-t-t-t-t/ and (/a → o/). The clarinet part has a dynamic of *f* and includes a five-measure rest. The percussion part has a dynamic of *mp* and includes a five-measure rest. The violin part has a dynamic of *mp* and includes a three-measure rest. The viola part has a dynamic of *f* and includes a three-measure rest. The violoncello part has a dynamic of *f* and includes a three-measure rest. Measure 70 starts with a treble clef and a key signature of one sharp. The flute part has a dynamic of *mp* and includes a six-measure rest. The clarinet part has a dynamic of *mf* and includes a seven-measure rest. The percussion part has a dynamic of *pp* and includes a five-measure rest. The violin part has a dynamic of *pp* and includes a six-measure rest. The viola part has a dynamic of *mf* and includes a six-measure rest. The violoncello part has a dynamic of *pp* and includes a six-measure rest. Measure 71 starts with a treble clef and a key signature of one sharp. The flute part has a dynamic of *f* and includes a five-measure rest. The clarinet part has a dynamic of *pp* and includes a five-measure rest. The percussion part has a dynamic of *ppp* and includes a five-measure rest. The violin part has a dynamic of *mf* and includes a six-measure rest. The viola part has a dynamic of *mf* and includes a six-measure rest. The violoncello part has a dynamic of *mf* and includes a six-measure rest. Measure 72 starts with a treble clef and a key signature of one sharp. The flute part has a dynamic of *f* and includes a five-measure rest. The clarinet part has a dynamic of *f* and includes a five-measure rest. The percussion part has a dynamic of *ppp* and includes a five-measure rest. The violin part has a dynamic of *mp* and includes a six-measure rest. The viola part has a dynamic of *mp* and includes a six-measure rest. The violoncello part has a dynamic of *mp* and includes a six-measure rest.

16 74

A. Fl.

B. Cl.

Perc.

Vln. 1

Vla.

Vc.

Detailed description: This page of a musical score covers measures 74 to 77. It features five staves: A. Fl., B. Cl., Perc., Vln. 1, and Vla. Vc. The A. Fl. part includes fingerings for G# and Bb tr. The B. Cl. part has fingerings for G# and Bb tr. The Perc. part includes dynamics pp, p, and pp. The Vln. 1 part includes dynamics mp, pp, mp, p, and mf, with articulation markings s.t., c.l.t., and arco s.p. The Vla. part includes dynamics mf and p, with articulation marking s.t. The Vc. part includes dynamics mf, pp, f, p, and p, with articulation marking arco s.p. The score is in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

bisbig.

78

A. Fl.

B. Cl.

Perc.

Vln. 1

Vla.

Vc.

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

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

p *p*

p *mf* *p* *p*

mp *p* *pp* *p*

pp *p*

gliss. *c.l.t. st.* *3* *5* *arco m.s.p.* *III 7th Partial* *m.s.p.*

bisbig.

Detailed description of the musical score: The score is for measures 78-81. It features six staves: A. Fl., B. Cl., Perc., Vln. 1, Vla., and Vc. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 78 starts with a treble clef and a key signature change to one flat. The flute part has triplets and dynamics *mp*, *p*, *mf*, and *p*. The clarinet part has dynamics *pp*, *p*, *pp*, *mp*, and *pp*. The percussion part has dynamics *p* and *p*. The violin part has dynamics *p* and *mf*. The viola part has dynamics *mp*, *p*, *pp*, and *p*. The cello part has dynamics *pp* and *p*. Performance instructions include *gliss.*, *c.l.t. st.*, *3*, *5*, *arco m.s.p.*, *III 7th Partial*, and *m.s.p.*. A *bisbig.* instruction is present above the flute staff in measure 81.

82

A. Fl. *p* *mp* *p* *pp*

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

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

Vln. 1 *pp* *p* *mp* *pp* arco IV m.s.p.

Vla. *mp* *p* *pp* arco m.s.p.

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

gliss.

c.l.t. n.

3 *5* *9* *7*

Detailed description of the musical score: The score is for measures 82-85. It features five staves: A. Fl., B. Cl., Perc., Vln. 1, and Vla. (with Vc. below). The key signature has one flat (B-flat), and the time signature changes from 4/4 to 5/4 at the end of measure 84. Dynamics range from *pp* to *mf*. Articulations include triplets, slurs, and glissandos. The Percussion part includes a snare drum pattern with dynamic markings. The string parts (Vln. 1, Vla., Vc.) feature complex rhythmic patterns and dynamic swells. The woodwinds (A. Fl., B. Cl.) have melodic lines with dynamic markings. The score includes rehearsal marks 3, 5, 7, and 9.

Phytoplankton

Nathaniel Otley

Phytoplankton (2022)

For Flute and Bass Flute
Duration: 8'30"

Nathaniel Otley

Written for Paula Rae and Eliza Shephard of the ELISION Ensemble

Performance Notes:

Glissandi of a semitone should be done via lip bend. If the lower pitch that results is not exactly a semitone this is of no concern.

Clicks - Two types of mouth click are called for in the piece. Palate clicks are drier clicks achieved by pulling the tongue forcefully down from the hard palate into the mouth cavity. What I call tongue clicks begin in the same way but differ in that the player should allow the tongue to rebound off the bottom of the mouth. Thus the tongue clicks are less sharp and more resonant than the palate clicks. Notation on opposite page.

Singing through the instrument occurs at a number of places in the piece and is always written on a second staff. Ideally these instances should be done at pitch although octave transpositions are perfectly acceptable. In many cases these vocalisations call for the changing of the vowel that underpins the consonant vocalisation (normally a v consonant so there is some steady airflow across the mouthpiece). This alters the spectral profile of the sound. For bass flute these vocalisations are written at concert pitch.

Vowels:

This is fraught with potential issues and misunderstandings given I am a New Zealander writing for Australian players and our vowels are quite different. As such I have used International Phonetic Alphabet vowels, a guide to which can be found here:

https://en.wikipedia.org/wiki/IPA_vowel_chart_with_audio

ʃ - is a sh vocalisation

Programme Note:

Phytoplankton are essential participants in a number of crucial ecological processes, forming the base of almost all marine food webs and producing a large percentage of global oxygen through photosynthesis. While invisible to human eyes the majority of the time during springtime these phytoplankton often form large algal blooms that can be seen from space. They also move at the complete mercy of ocean drifts and currents, with the plankton half of their name being derived from the Greek for wanderer/drifter (planktos). This piece explores some of these characteristics in a variety of ways including drifting sonic lines and self-sustaining energies

Notations

↓ air through instrument (closed position)

↓ breath out through instrument (closed position)

↑ breath in through instrument (closed position)

• ord.

• half air half pitch

• air

• transition between levels of pitch/air

↓ tongue ram (finger top pitch, resultant tone bottom pitch)

↓ percussive vocalisation through flute, underpin top consonant with bracketed vowel

/u/ (/a/)

↓ tongue click: resonant tongue click, instructions in performance notes

palate clicks
palate clicks: alter position of tongue on pallet and underpinning vowel to achieve pitch contour

Flutter Tongue Bracketed Passage

Phytoplankton

Nathaniel Otley

Flute $\text{♩} = 76$

Bass Flute

Fl.

B. Fl.

B. Fl.

pp

mp

p

ff

mf

ff

ff

mf

p

mp

f

mp

ff

ff

mf

p

mf

p

f

ff

ff

mp

p

gliss.

ff

mp

p

<

29

FL. *f* *p* *f* *mp* *f* *p*

B. FL. *pp* *mf* *p* *f* *pp* *f*

/s/ */s/* */s/* */s/*

34

FL. *mf* *p* *pp* *mp* *p* *p* *f*

B. FL. *mp* *p* *mp* *pp* *f* *p* *mf*

♩ = 63

40

FL. *p* *f* *p* *f* *p* *mf*

B. FL. *p* *f* *ff*

46

FL. *p* *mf* *p* *f* *p* *mf*

B. FL. *f* *pp* *mf* *p* *p* *mf* *f* *mp*

tr. */s/* *(/s/)* */s/*

accel.

6

51 $\text{♩} = 63$

FL. *f* 6 6 5 *mf* 3 7 *f* 5 *p* *gliss.*

B. FL. *f* 5 6 *f* *mf* *f* 3 *f* *p*

57

FL. *mp* *f* *p* *f* *pp* *mp* *p* *mp* *pp*

B. FL. *f* *mf* *f* *p* *mp* *p* *mf* *p*

64

FL. *f* *pp* *f* *ff*

B. FL. *f* *p* *mf* *pp*

palate clicks

Vocalisation

Fingering Only



whispered vocalisation into the flute (pitchless)

Breath

Fingering

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

p

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

/s/ *p*

mf *f* *p*

Breath

Fingering

Fl. B. Fl.

94

Fl.

(/s/) *f* /s/ /t/-/k/

ord.

p

B. Fl.

mf /a/ /s/ /s/

Fl. B. Fl.

98

Fl.

Phonetic annotations: /s/ /ʃ/ /s/ /f/ /s/ /a/ /t/ /k/ /t/ /a/

Dynamics: *p*, *mf*, *p* < *f*, *f*

B. Fl.

Dynamics: *mf*, *p*, *mf*, *p*, *f*

♩ = 76

104

Fl.

Dynamics: *p*, *mf*, *p*, *f*, *mp*, *f*, *ff*

B. Fl.

Dynamics: *p*, *mf*, *mp*, *f*, *ff*

Vocalisation

FL.

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

/v/ (/ə - - - o - u /)

Fingering only

B. FL.

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

/ʃ - i - u /

whistle tones ad lib.

palate clicks *f*

Fingering only

FL.

p *mf* *f*

/v/ (/ə - - - o - u /)

ord.

Fingering only

B. FL.

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

Vocalisation

/v/ (/ə /)

/v/ (/o - u /)

Fingering only

whistle tones ad lib.

palate click

127 (2+2+2+3) 11

FL. ord. *p* *mf* *p* *f* /t - t - t - t/ (/ə/)

B. FL. (2+2+2+3) /ʃ/ *p* /s/ *mf* /ʃ/ /jī - u/ *f* *p* *mf* *ff*

132 Without measure, slowly moving through vowel set. (breath when necessary)

FL. /v/ (/ə - - - o/) *p* /v/ (/u/) *pp* *mf* /v/ (/u - o - i - ε - a/) *pp* *mp*

B. FL. ord. *p* /v/ (/i - u/) *p* *mf* /v/ (/i/) *pp* *mf* /v/ (/i - ε - a - ε - a/) *pp* *mp*

Vocalisation