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Portfolio of Compositions and Technical Commentary

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Portfolio of Compositions and Technical Commentary

Kim B Ashton

Thesis presented in fulfilment of the requirements for the degree of Ph.D. in Music

King's College London, 2013

Abstract

The eight compositions in this portfolio explore how dissimilar or contrasting musical materials can coexist. Rather than creating block forms my intention in general is to mediate between materials, maintaining a sense of musical narrative. At a local level this mediation takes the form of various kinds of transition or juxtaposition, while on a larger scale musical materials return transformed or in altered contexts, often giving rise to flexible ritornello forms.

In *LINES* (for mixed quintet) opposing instrumental pairings rely on gesture and mode to set out contrasting territories, eventually leading to an uneasy truce in the closing processional. In *AXIAL* (for ensemble) delicate murmurings are interleaved with excursions into more vigorous territory; a kind of synthesis is achieved towards the end through layering.

BLACK ASTRIDE AND BLINDING (for ensemble) is characterised by a vigorous and often densely thematic language, in which the use of ritornello is central. Transformed versions of the opening paragraph return obsessively, sometimes interrupted by interludes but often leading organically into new territory. A related process informs *lunatic silver* (for bassoon and piano), in which a recurrent harmonic field acts as a balancing force to periods of increased harmonic or rhythmic activity, while the field itself undergoes agitation and development.

Sumwhyte wyth wodwos (for orchestra) involves binary oppositions, although as ever continuity is as important as rupture. The opposition set out at the beginning between thematic ambiguity and clear statement unfolds alongside a working out of the relationship between the prevailing 6/8 dance topics and more strident material.

In *DOTS* (for recorder consort) the extremely homogenous sound of the ensemble provides a backdrop for an exploration of the relationship between the individual and the collective.

A slightly different approach is in evidence in *Ryokan Songs* (for bass and piano), which sets aphoristic poetic gems by the Zen hermit. While each individual song does not feature strong contrasts, together they provide a multifaceted display of Zen practice – at once unified and diverse.

The text by the Brazilian modernist Haroldo de Campos which is set in *o lótus estala* (for baritone and orchestra) is as direct as Ryokan's poems but far more overtly dramatic. My setting follows the text as it explores the extremes of light and dark, reappearances of the opening's luminous harmonies being interspersed with forays into thicker textures or darker sonorities.

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King's College London, 17 December 2010

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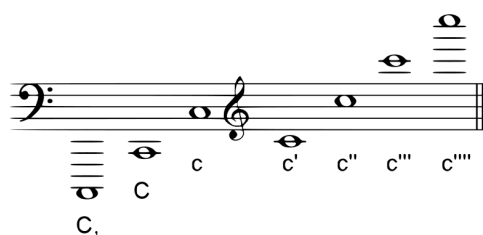
I am indebted to my supervisors Silvina Milstein and George Benjamin for their inspirational musicality and invaluable advice. I would also like to thank my wife Emily for her unstinting support, while thanks also go to my friends and colleagues Ewan Campbell, Edward Nesbit and Stephen Hicks.

Many thanks are due to the performers who have contributed to the recordings in this portfolio: Lontano and Ondaline de la Martinez; Thomas Faulkner and Matthew Fletcher; Consortium5 and NONCLASSICAL; Nina Ashton and Kausikan Rajeshkumar; Geoffrey Paterson and Rosie Burton; Luca Francesconi, The Gulbenkian Foundation and ENOA; The Orchestra of Opera North.

This thesis was made possible by a generous scholarship from the Arts and Humanities Research Council.

Conventions:

Generic note-names are designated by capital letters, while specific note-names follow the Helmholtz system:



III – Technical Commentary

1 – Introduction

The Oxford English Dictionary defines composition as

the action of putting together or combining; the forming (of anything) by combination of various elements [or] parts; the putting (of things) into proper position, order, or relation...

While these definitions do not refer specifically to musical composition, their focus on the action of bringing various elements into relationship with each other in the context of a whole is an accurate description of this portfolio's central concern.

As I experience it, the process of composition involves working out how (or if) the variety of often contrasting materials which present themselves when beginning the composition of a piece can coexist in meaningful ways. While material is frequently discarded during the compositional process, many of the pieces in this portfolio embody this journey to discover the 'proper position, order or relationship' of their constituent parts. Both musical pre-figurations or reminiscences (which create networks of mediating cross-references between musical regions) and more significant reprises – often transformed – play their part.

Although juxtaposition of contrasting materials does occur, in general the pieces in this portfolio are not directly concerned with the kinds of block form found in such pieces as Stravinsky's *Symphonies of Winds* or Birtwistle's *Carmen Arcadiae Mechanicae Perpetuum*; here, the predominance of juxtaposition as the means of musical progression results, for some commentators, in a disintegration of narrative

flow.¹ In contrast, the mediation between dissimilar materials in this portfolio takes place in the context of narrative structures, in which a sense of linear progression is generally maintained. Various kinds of transition tend to prevent ruptures in the musical surface, while the ordering of materials and sections is also of critical importance to the pieces' construction, in contrast with the temporal disturbance found in Stravinsky's music, which according to Taruskin 'often suggests multiple layers of a single unordered moment in time, presented in an arbitrary, nonsignificant sequence'.²

However, block forms do continue to exert a strong influence on my work, particularly via more recent developments in the work of such composers as Boulez, Jonathan Harvey, and Birtwistle. While certain classical formal prototypes (such as the *Formenlehre* sonata) involved a limited degree of contrast in the context of a musical argument whose outcome was to a certain extent predictable, the above mentioned composers explore a high level of musical contrast in 'free' structures in which I see a dialogue between 'strict' block formation and more linear progression. For example, Birtwistle's *Secret Theatre* reimagines the long notes which separated musical blocks in his earlier *Carmen Arcadiae*. Rather than functioning as gaps, signalling interruptions in the musical flow, in *Secret Theatre* the long notes appear variously as moments of hesitation, as elisions between sections, or – most radically –

¹ See Jonathan Kramer, *The Time of Music* (London: Schirmer, 1988), for an exploration of the non-linearity of musical time in *Symphonies of Winds*. The piece has excited a range of analytical approaches, including contributions from Hasty, Rehding, Somfai, van den Toorn, and Straus, amongst others. Edward T. Cone's seminal 'Stravinsky: The Progress of a Method' (*Perspectives of New Music* 1962, 1: 18-26), highlights several kinds of underlying continuity (some more convincing than others), while arguing that synthesis plays a significant role in the piece. Jonathan Cross, in contrast, suggests that the piece 'resists integration... its oppositions make little attempt at reconciliation' (*The Stravinsky Legacy* (Cambridge: CUP: 2005), p.25-26).

² Richard Taruskin, *Stravinsky and the Russian Traditions* (Oxford: OUP, 1996), p.1452.

as part of the extended melodic *cantus* itself. Moreover, the interaction of the ripieno or *continuum* with the concertante *cantus* is often characterised by an independence which results in the overlapping of individual sections of material, strengthening further the sense of an unbroken line even in the presence of otherwise unmediated musical regions.

Harvey's *Bhakti* offers another perspective on this dialogue. As he notes in his introduction to the piece, its twelve movements comprise 'thirty-six subsections [of] twelve types... each one occurs three times'.³ Despite this segmentation, not only are a number of the movements musically continuous, but the development that occurs each time material reappears gives the sense of linear progression through time, particularly in the case of the material which opens the piece. This might be contrasted with Stravinsky's *Symphonies*, where reappearances of material tend to be repeats or simple variations, thus lending the music a sort of timeless or static quality. In addition, in *Bhakti* the recurrent presence of a harmonic field centred on the opening g' helps to strengthen the feeling that the piece's diversity is contained within a greater unity.

Boulez also offers models of how musical fragments or dissimilar musical regions may be brought together in the context of more continuous musical wholes in pieces such as *Sur Incises* and *Memoriale*. Like *Bhakti*, *Memoriale* makes use of a unifying harmonic field which decreases the contrast between diverse musical regions, something reinforced by the piece's scoring in which a small ensemble is dominated throughout by a solo flute. In addition, the similarity of the blocks' lengths (in general the flute can play each block within one breath) prevents the listener from

³ Harvey, *Bhakti* (London: Faber, 1982), p.iii

settling into individual musical regions, thus encouraging a continuous linear understanding; there is a kind of periodicity in the blocks' relationships with each other. Moreover, in the latter half of the piece the horns are given extended countermelodic lines which elide the boundaries between previously discrete sections, giving the music an unceasing flow.

While the pieces in this portfolio are not necessarily closely modelled on these examples, their general approach – drawing on the twin poles of block and linear construction – has been highly influential. In terms of the reappearance of musical regions, which is a frequent theme in the work of the composers discussed, several of my pieces are dominated by particular musical regions which return more or less transformed, giving rise to a kind of flexible 'ritornello'. The level of transformation of these returns is directly related to their position in the musical narrative: while they are often influenced by their musical surrounds, they may also vary significantly as a result of contextual function.

Moreover, in the work of these composers questions of how musical materials relate to each other and to the 'centre' of the music's discourse seem to me to be continually under negotiation, concerns which are at the heart of my own composition. Definitive answers may not be possible or even necessary, but such questions are nevertheless what generates the music's form and its linear or narrative momentum.

A number of subordinate concerns accompany these central preoccupations. There is frequently a strong harmonic thread to the musical argument, as for example in *lunatic silver* or 'Life is like a dewdrop' from the *Ryokan Songs*. Another recurrent concern is the question of how individuals relate to the collective; this is particularly

close to the surface in *LINES*, *DOTS*, and *BLACK ASTRIDE AND BLINDING* and is also in evidence in the orchestral pieces.

Individual chapters deal with each piece in turn, while the epilogue sets out what the pieces share, as well as considering the ways in which their particular focuses have resulted in different approaches to the concerns set out above.

2 – Ryokan Songs

After attaining enlightenment Zen hermit Ryokan (c.1758-1831) left his monastery, returning to the world ‘with bliss-bestowing hands’,⁴ living and sharing his practice with people from all levels of society. His poetry reflects this deep engagement with spiritual practice and with the secular world – be it playing marbles with prostitutes or ball games with children. The poems I set in *Ryokan Songs* (for bass and piano) attracted me because of their simplicity and directness, including when dealing with difficult or painful matters such as loneliness or aging; other poems in contrast are joyful celebrations of nature or friendship. Unlike the other pieces in my portfolio, which are concerned with the development and transformation of materials in the context of extended musical arguments, the *Ryokan Songs* are in general brief and statement-like in character, eschewing extended development; this is in response both to the frieze-like nature of the texts, and to their brevity and simplicity. While individual songs do not necessarily feature strong internal contrasts, the set as a whole reflects the diversity of Ryokan’s life and practice.

i – ‘Zen master Ryokan’

While haiku are characterised by their brevity, Chinese-style poems are generally longer, with a minimum of four lines.⁵ However, this striking Chinese-style poem is unusually short and aphoristic for its genre, matching its arresting tone.

It seemed particularly appropriate to begin the set with this call to attention, which is immediately supported by the piano’s bell-like chords. The quick

⁴ John Stevens (trans.), *One Robe, One Bowl: The Zen Poetry of Ryokan* (New York: Weatherhill, 1977), p.17

⁵ *ibid.*, p.16

declamation of the following text evokes the intensity of the acutely-lived experience, as well as the suddenness of being brought back to attention; this is also the intended effect of the song's extreme brevity. The fermata – especially after the precipitate delivery of the preceding text – at once allows the gesture of the song to register, and encourages us to focus on the piano's sound as it decays. The sole melisma acknowledges the mind's tendency to be drawn into distraction or confusion; however, here focus is retained, as the voice returns to its opening note and the clarity of declamation.

ii – 'Spring flows gently'

The second poem gently celebrates the arrival of spring. The song contains incipient musical contrast, although the sparkling toccata-like semiquavers of b.11 which provide the contrast primarily serve a simple articulatory function: they precede the poem's second and third lines at bars 11 and 16, subsequently announce the song's brief climax in bars 27-28, and prefigure the end at b.31. This material could be seen to develop from the semiquavers which precede its first appearance, but in comparison to the fragmentation in these bars (9-10), its extended nature sets it apart, while it clearly *stands* apart from the more sustained writing (bar 12 or 17).

Modal regions are also used to articulate the song, starting in an open 'white-note' harmonic world (with the addition of F# and C#; the low Eb's offer momentary harmonic disturbance), by the second line (b.12) and particularly the somewhat static central passage (bars 17-21), where the harmony is more flat-side. The opening is recalled in this harmonic region in b.22, but the voice's B[♯] subsequently steers the piano back into the opening white-note mode, as the reprise of voice's first entry renews the song's sense of direction. On a smaller scale this harmonic move is then

repeated, the disturbing low E \flat now supported by B \flat (bars 27-28), before a return to the opening clarity. The voice closes the song by reversing the piano's opening notes: the gently dissonant ip -10 is transformed into a more conclusive ip -14.

iii – ‘We throw a little woollen ball’

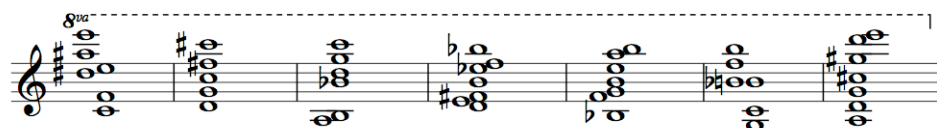
The child's game which is the subject of this poem inspired two levels of play in the music's construction. First, the vocal line's pitch construction, which displays a tendency towards registral fixing. In the first 17 bars, the registers of the opening A/G 9th remain constant, as do those of F and B \natural , while the remaining notes which are repeated (E \natural , B \flat , E \flat) are unfixed. D, which appears only once at the word 'secret', becomes focal in bars 19-21 (where the 'secret' begins to be revealed); in the same passage, the registers of A and G are inverted. The end of this process of 'revealing' is paralleled by the appearance of a new vocal pitch (C, b.22), although harmonically this is not particularly striking as C has been present almost throughout in the piano. However, in b.24 the voice reveals F# and C#, which do come from a more distant harmonic world, and complete an aggregate in the vocal line (the other notes here – C and G# – were each seen only once previously). The piano briefly echoes this arrival: the first of each of the next four paired gestures (bars 24-25) expands the song's opening trichord to a 'full' 7-note quasi-modal sonority, topped by the voice's final C#.

The second region of play is rhythmic, and involves the expansion (or disturbance) of the opening paired gesture. Beginning with the rhythmic hiccup which accompanies the vocal entry, by b.5 the gesture is extended, throwing the metric stress onto the half-beat; in b.10 the weaker second of the pair is harmonically thicker, reversing the previous relationship. After the harmonic and registral

expansion of bars 11-13, in b.14 the opening pattern is reversed in another way, with the shorter second chord now enjoying the metric stress. From b.18, the pattern is fragmented, often working against the voice and abounding in direct analogies with catching, throwing, and dropping.

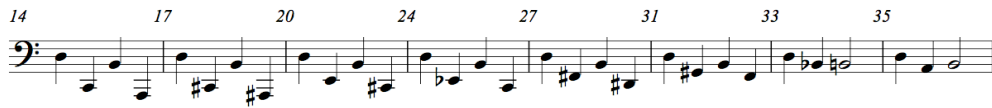
iv – ‘Soaring birds’

My setting is constructed from four layers which enter and die away in turn, three of which are governed by processes whose inevitability matches that hinted at in the text. The highest isorhythmic layer is the strictest – the opening chords consist of a *talea* of five durations (5, 19, 20, 7, and 15 semiquavers) with a *color* of seven chords. There are five repetitions of the *talea*, while during the sixth (b.23) this layer dies away.



Ex. 1: Seven chord *color* in ‘Soaring birds’

Due to its freer construction the second middle-register layer (b.8) is able to act in counterpoint with the other layers; its general tendency is towards expansion (in dynamic, temporal, and registral terms) leading to b.30’s climax. The third layer (b.14) is by contrast concerned with intervallic contraction, although the linearity of this process is disturbed at two points (between units 3-4 and 7-8):



Ex. 2: Left hand intervallic contraction

Finally the voice enters with an extended cantabile line, offering a human commentary on the preceding implacable natural processes. The first three vocal phrases begin (and the last ends) with closely related shapes; while the central entries are at the same level, overall the voice confirms the song's move from higher to lower registers.

The poem is pellucid and direct, its four independent images being presented with little commentary; similarly, my setting does not attempt to mediate closely between musical layers. However, alongside the overall registral descent and the internal consistency of each layer, two further aspects give the song its shape. The first is the arch which results from the consecutive entries of the musical strands, culminating in bars 20-25, where all four strands are present; this is both the texturally thickest passage, and the fullest in terms of its registral deployment. After the reverse process, the concluding solo voice recalls the texturally thin opening. The middle-register layer binds the song together, providing a kind of running commentary, its free interjections filling the space between the other materials, while lending the central passage a fragmentary continuity.

v – 'Spring birds'

Whilst much of Ryokan's poetry has no internal contrast, 'Spring birds' belongs to the category in which a change in poetic register or voice does occur: after two

contemplative lines, the last shifts into an invitation to drink which (in translation) introduces the first person plural.

My setting makes a further distinction: while certain moments in the voice's opening phrases are informed by birdcall-like gestures (for example the circular shape of 'birds', b.12, the lifted shape of 'song' in bars 13-14, and the precipitate ascent in b.15), the vocal setting of the text up to the word 'song' represents the human response to the 'real' birdcall which has preceded it in the piano. In fact, bars 11-17 could be seen as a shortened reprise of the opening, now as a piano-voice duet. The piano introduction sets up the song's pattern of alternation between periods of harmonic stasis and divergence: opening with a brief canonic texture (interrupted at the end of b.5), the first divergence arrives in bars 7-8 with a sudden shift of register. The subsequent flourishes return us to the opening g" while also preparing for the celebratory 'human' flourishes which characterize the song's second half.

Harmonic stasis can also build tension, as is the case from b.18 where, over an insistent pedal G^b, two pentatonic collections are gradually superimposed. Once both collections are complete, the upwards movement is extended as each hand cycles upwards through a 4-note section of its original collection (b.21-22). Once the upper register is reached, the tension is released by arpeggiatic flourishes, as well as by the sudden inclusion of the bass register, coinciding with the invitation to drink more sake. A pair of descending birdcall gestures in b.29 bring the music down from its exuberant heights to close the song with a brief reminiscence of the opening.

vi – 'Conversation'

Given that most of the piano's material consists of fragments of descending chromatic scale, the conflict between the poem's two viewpoints is articulated less through

contrast between materials or motives than by the pace and dynamic level of their presentation.

Spacing and register play important roles too; the opening chromatic descents (mostly in close positioning) give the music a ‘generic’ and thus slightly vulgar quality reflecting the discussion of marbles and brothel girls; this vulgarity is reaffirmed by b.3’s *fortissimo* descent in parallel tones. The quasi-pentatonic arpeggiations of bars 5 and 9 are similarly banal, though in a different sense, suggesting the seductive orient. These generic materials stand in strong contrast with the passage at b.10 (and b.17) where the chromatic material, now descending in ip 13s, provides a harmonic and registral space in which the voice floats. The piano c[#] in b.10 passes initially to the voice’s c’, continuing down the chromatic before coming to rest on the 12th note (D) in b.12. As well as the sadness and inevitability which chromatic descents have long suggested, here the contextually quick decays of individual notes (resulting from the extremely quiet dynamic and slow tempo) seem to touch on the poem’s underlying concern with the transience of existence. In the final descent, the chromatic octave is closed (E^b to E^b, bars 17 to 22), although the harmonic context (including E[♯] as well as the low F pedal) resists full conclusion.

vii – ‘The wind is fresh’

The only song to make substantial use of a time signature other than 4/4, ‘The wind is fresh’ is characterized by its prevailing 6/8 meter and dance-like rhythms. Although from the beginning the metric stress regularly shifts position – both within the vocal line and due to the piano’s frequently offbeat interjections – there is a consistent stress on the second quaver of each group of three (voice, bars 1, 2, 4, etc). This gives the rhythmic flow an unpredictable flexibility within the triple meter. The first page is a

quasi introduction, presenting only fragments of text (and, particularly in the piano, material), as if the protagonist is humming to himself, or hearing snatches of dance music in the air.

The piano flourishes in b.12 function as a call to attention, announcing the arrival of the poem's first line, at which point the meter briefly stabilises into an unambiguous 6/8 (bars 13-16). The first page's harmonic argument, however, which focussed on the relationship between b (voice, b.2) and c' (piano) is sidestepped at this point, a divergence subsequently echoed on metric and motivic levels in the parenthetical section comprising bars 18-24, where the poet contemplates the moon. In b.20, the piano steps further away from the song's previous territory, transferring the 'moon' material to the extremes of register. Bar 12's call to attention reappears to end this tangent in b.25, while the subsequent virtuosic passage brings the musical argument down from the heights into the register where it began and to the opening's concern with c' against b (b.28). This gives way briefly to the harmonic arrival at bars 34-35, where c' remains – supported both by the f a fifth below and e' in the voice – while B[♯] 'resolves' to B[♭] in the bass (an arrival suggested briefly in b.6, and echoed to end). The voice's virtuosic descent, echoing the piano's, transfers the C/B disagreement down an octave (b.41). After a balancing gesture in the piano in bars 43-44, a grace note figuration (harmonically echoing the left hand's descent in bars 26-27) returns us to the central register to finish.

viii – 'Life is like a dewdrop'

In contrast to the virtuosity of 'Spring birds' and 'The wind is fresh' – and to the opening vulgarity of 'Conversation' – the set's final song returns to the spiritual and emotional core of Ryokan's poetry in a farewell to life. The poem's delicate frailty

finds musical reflection in the fragility of the song's opening material, as well as in a carefully constructed harmonic argument in which sonorities derived from a single mode are inflected and prolonged before eventually achieving a qualified resolution.



Ex. 3: Mode in 'Life is like a dewdrop'

A simple appoggiatura motive (b.6) provides much of the material, and immediately sets up the contested relationship between $e\#/f\sharp'$ and $f\#'$. Very often paired with $g\#'$, this $f\#'$ (mostly fixed in register) is held as a pedal for much of the song and is a central strand in the harmonic argument. After being displaced down an octave in b.7 (and substituted for e' in b.8), $f\sharp'$ is transferred up the octave in b.9, via the upwards movement of the previous bars. This expansion away from the central focus is continued via the reasonably frequent but still 'foreign' $G\sharp$ (b.10, RH) through a'' to b'' in b.12 and – after a brief interruption – via the foreign $c\sharp'''$ to $c\#'''$ in b.18. Meanwhile, the left hand's $G\sharp$ under the vocal entry in bars 11-12 disturbs the $C\#$ major harmony implied above. This harmony is momentarily confirmed in b.12 with modal additions. This *ppp* confirmation serves at once to articulate the poem's opening line through harmonic release or arrival, and to prepare harmonically for the end of the song; from this point until b.34, $C\#$ only appears briefly in the bass, and these instances (bars 20 and 28) are in higher registers and more ambiguous harmonic contexts.

Acknowledging the potential finality of b.12/13's 'root position' $C\#$, in b.14 a fragment of the opening material returns to restart the flow of events. Via several non-modal harmonic inflexions, in b.18 the end-point of the ascent coincides with the

arrival on another 6-note modal sonority. Coinciding with a critical shift in the poem from universal to personal reflection – ‘my years are gone’ – this is closely related to the final sonority. The subsequent bars represent a loss of confidence both harmonically and in terms of musical direction: b.20 strays outside modal territory (E \flat and A \sharp) while the simultaneous loss of the previous directional voice-leading results in a return to the opening material, but now fragmented further by silence.

For the poem’s key last line, the voice appropriates the initial outlining of the piece’s harmonic territory or argument from b.6, transferred down an octave (b.29). Acknowledging this textual and musical crisis, the piano descends in contrary motion to the rare D \natural , a note whose previous appearances had been fleeting, mostly passing quickly to the less rare D \sharp (bars 2, 22 and 24). Indeed, this voice-leading is confirmed in the next chord (b.33) which simultaneously confirms the song’s other harmonic concerns: the F \sharp /G \sharp dyad is restated against F \natural (now in the bass). The A/B dyad which is paired with this chord of harmonic crisis (still in ‘appoggiatura’-release formation) both echoes the opening notes of the vocal line, and foreshadows the voice’s contribution to the final sonority. Finally, the original appoggiatura’s lower F \natural is transferred up the octave, providing some kind of answer to the central F \sharp /F \natural conflict, while C \sharp reappears in the lowest register. This confirmation of the mode’s fundamental pitch takes place, however, in the context of the sustained F \sharp as well as insistent A/B dyad; this harmonic grit sustains the tension and leaves the song’s end open.

3 – LINES

In *LINES* (for mixed quintet) opposing instrumental pairings rely on gesture and mode to set out contrasting territories, eventually leading to an uneasy truce in the closing processional. As well as recalling my initial visual inspiration – I imagined horizontal lines interlocking in different ways as they extended along a page – the piece’s title also refers to its means of construction, from the level of phrase and up. ‘Line’ thus refers both to melodic extension (the material tends to extend itself in additive, exploratory, ways) and to the piece’s narrative flow, which may not be specifically goal-based, but which always leads forwards, notwithstanding interruptions, reprises, or periods of stasis. Different kinds of line (square-edged flutes, more mellifluous strings) characterise the melodic construction in the pair of timbrally distinct duets which dominate the piece’s first half. In the same way the piece experiments, on the level of the paragraph, with various kinds of ‘narrative line’ – both continuous and fragmented; directional or static in varying degrees. Introducing the idea of ritornello, the piece’s various materials or musical regions are interspersed by reappearances of its opening material (up to bar 7 or 12), which in this case disturb as much as they articulate.

In their opening duet the flute and piccolo are very frequently in rhythmic unison, and this is matched by a use of modality inspired by the opening of Birtwistle’s *Secret Theatre*. Ritual, a favourite topic of Birtwistle’s, also informs parts of *LINES*, if in a manner less overtly theatrical than in *Secret Theatre*. At the opening, Birtwistle uses an [0,1,2,3,6,7,8,9] collection – i.e. two symmetrically placed chromatic tetrachords – around which the flute moves freely.⁶ Within this ‘freedom’,

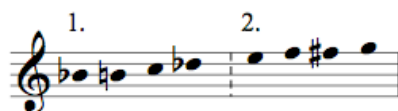
⁶ See Jonathan Cross, *Harrison Birtwistle* (London: Faber, 2000), p.54

Birtwistle creates a sense of direction in two ways. First, the outer extremes of the line converge inwards towards the fermata; second, Birtwistle introduces the notes of the modes gradually, such that the $A^b/A^{\natural}/B^b/B^{\natural}$ tetrachord appears only in the bar before the fermata:



Ex. 4: Mode use in *Secret Theatre*

In *LINES*, I not only drew on this use of mode to create movement on the level of the phrase or paragraph, but also – by using complementary sets – to create harmonic distinctions between larger musical regions. Two similarly related tetrachords are used to articulate the opening phrases in the flutes, in general tetrachord 2 being reserved for phrase ends or turning points (bars 3¹, 4-5 and 12; E is little used here). The end of the second flute phrase is an exception, both in its sustained nature, and its continued use of B (part of tetrachord 1); this pic 5, accompanied by the marimba gesture on the 4th beat, becomes thematic.



Ex. 5: Mode at opening of *LINES*

The flutes' pitch construction can also be read in terms of intervals: in the first two bars all but one of their intervals are ics 1 and 2, while $b.3^1$ contains pics 3 and 4. The next five beats return to ics 1 and 2 but finish on pic 5. In other words, the move from one of the mode's tetrachords to the other is matched by a move from ics 1 and 2 to

the relative relaxation of pics 3, 4 and 5. The use of notes foreign to the mode can also create a sense of harmonic movement, as at the local climax (b.18) where the foreign D# appears insistently alongside the modal but rarely used E. This move outside the mode is matched by the flutes' shift from rhythmic homophony to heterophony. The other instruments play several roles in this opening section: they support this pitch hierarchy (bars 3-4, where only modal notes are used), disturb it somewhat (the D# in bars 5-6 slightly destabilising), and suggest alternatives (in bars 12-14 the strings break away with A \flat , D \flat and G#).

This modal play continues at Fig.C, where the focus on the modal but previously avoided note E gives the music a new harmonic colour, thus articulating the beginning of the duet proper. Each phrase at Fig.C returns to the same F/E pic 11 to start, and the phrase lengths are at first similar. Periodic phrasing breaks down between Figures E and F, however, giving way to a single directional line; at the same time, mode use becomes freer, although aiming towards the further-out or foreign G# and A \flat for the high point.

The music in the flutes' opening duet is vigorous with a tendency to move towards the extremes of both dynamic and register (the calmer, more periodic section between Figures C and E is an exception). The frequent outcome is that the energy cannot be sustained, resulting in collapsing lines (bars 13 and 21, echoed at b.39). Figure B – the first telescoped reprise of the opening material – diverts this energy smoothly into something more continuous. A less common solution appears at b.46: although this passage functions as a transition, its immediate impact is of juxtaposition, the vigorous linear flute/string dominated discourse being interrupted cleanly by the homophonic solo marimba.

A counterpart to the flute duet, the second of piece's three sections is dominated by a string duet which alternates sustained writing with aggressive ritual fights or exchanges of material (strings at Fig.H; between strings and flutes at Fig.L). Until shortly before Fig.M, the music is still strongly influenced by mode, even if the new 'complementary' version is used more freely. Transposed to include the previously absent notes, it also avoids certain notes which were focal at the opening (C[♯] particularly).



Ex. 6: Transposed mode (from Fig.F)

Its use is particularly clear in the exchanges of material at Fig.H, where the instruments have one tetrachord as their territory (violin 1st tetrachord, viola 2nd), each stealing an extra note from the other. Through these ritual exchanges, the section as a whole is able to contain the violence of some of its passages into a continuous whole, without the collapses or interruptions that characterised the flute duet.

The one exception to this sense of continuity (b.90) follows a divergence. The passage at b.80 strays into a reference to the opening: without explicitly stating the opening material, it refers to it through pitch and motivic means (the violin remains on the contextually foreign opening c[♯]", while the viola's material in b.81 draws on b.10). Rather than leading into a proper reprise, however, the sense of dislocation that this engenders results in one of the few moments where the narrative line weakens, giving way to a 'timeless' moment of exploration of the space between A# and C (Fig.K). The juxtaposition at b.90 reasserts the musical flow and pre-empts two important shifts in the piece's language. First, from this point – and particularly after

Fig.O – the music is predominantly tutti (as opposed to duet-plus-accompaniment); second, mode use breaks down. The latter coincides at Fig.M with the appearance of a soundmass-like texture which results from the focus on the intersection of ascending and descending lines at the expense of pitch concerns. Although developing from the material of the ritual exchanges (e.g. bars 67-70; b.90), the extent of the material's sudden expansion causes a crisis answered by Fig.N's reprise.

At first the reprise is truncated, with the flutes reaching their pic 5 within five beats, but the extension of the percussive material (bars 108-112) lends it a weight that it would otherwise lack, and which helps to mark the moment as one of structural importance. The music's subsequent shift into calmer territory is suggested by the 'relaxation' of the flutes' pic 5 (bars 113-116), which is now sustained allowing exploration of the gentler tendencies hitherto passed over in this material. A kind of processional develops, underlaid by an irregularly pulsing B \flat which only dies completely in the last 9 bars; this percussive element, along with the marimba motive in b.116, helps to mediate between the contrasting areas. Similar elisions occur at both ends of the ritornello's final appearance at Fig.Q.

While these interruptions and the subsequent invasion at Fig.S disturb the closing processional's line, at the same time they are essential to the piece's musical logic. Having been characterised by sudden shifts of tone and material up to this point, a wholly unified final section would represent a strong break from the music's prevailing language, while also leaving questions about the function or significance of the vigorous music which preceded unanswered. In other words, while the relationships which obtain between the materials in the final section cannot be described as synthetic, the alternation of different kinds of music (now in the pattern of fast relaxing into slow, including the 'resolution' of the opening material into the

chorale-like closing processional) is intended to fit with the piece's prevailing modes of progression, but to be reasonably conclusive nevertheless. This said, the end does remain tense, due to the shifting instrumental relationships (the marimba takes over the chorale after Fig.T) and to the unresolved and dissonant reappearance of the piece's first note (C) over the otherwise conclusive F#–B pic 5.

4 – DOTS

DOTS (for recorder consort) was written for Consortium5, who were looking for short and dynamic pieces to complete their NONCLASSICAL label CD. The piece takes up one of the central concerns of my chamber music, that of the complex relationship between the individual and the collective, and projects this tension onto an extremely homogenous group of instruments. The consort consists at first only of trebles, with the piece's only substantial timbral contrast provided by a brief appearance of the contrabass. Much of the piece exploits the recorders' ability to create a blended collective sound, with moments of individuality standing out against this backdrop. The piece's title reflects its initially abstract inspiration, referring to the appearance of the score's first few pages which are covered in the small black dots that are semiquavers. However, during rehearsal I surprised myself by using poetic imagery to suggest the piece's atmosphere, which I later worked into a haiku:

Leaves rustle to start.
A low, exotic songbird;
Dancing to finish.

From the initial *fortissimo* articulation, the piece sustains a very limited set of pitches in close positioning, before a gradual expansion in terms of register, dynamics, and articulation styles, as well as pitch content. The three opening pitches are restated almost continuously in the first two bars, though in subtly fluctuating levels since the five instruments share only three (or four) notes. The brief early appearance of D (b.1, semiquavers 9-11 and 13-14) alongside the prevalent B/C/C# also ruffles the surface, while its subsequent disappearance calls the idea of linearity into question.

Notes are added gradually, leading to a white-note mode plus C# in b.9. This is subsequently 'dirtied' as the remaining notes appear, though still contained within

an octave. In b.15, however, both the generally smooth nature of the instrumental lines and this contained registral space are exploded. A quasi-canonic texture takes over, using a fully chromatic 14-note point (b.15, Treble 5), statements of which are irregularly interrupted by high notes, creating for the first time a 'two-part texture'. While not far from the opening in method, the chord at the cascading climax (b.19; largely static, though with boundary note variation) is now characterized by regular downwards patterning.

The appearance of the contrabass in the central section creates a more serious rupture in the group's already slightly uneasy homogeneity. As well contrasting in timbre and register, the contrabass moves away from the previous rhythmic unison and constant tutti texture, a move brought into stark relief by the other players' transformation of their previous rhythmic unison into pitch unison. Furthermore, its use of birdsong-like material is at odds with the soundmass nature of what preceded. The introduction of the descant (b.37) both draws on the contrabass's independent material and provides the piece's strongest registral and timbral heterogeneity. The following section (Fig.B) perhaps achieves the clearest balance between collective and individual tendencies, since each part is rhythmically independent but contributes to the overall homogeneity of sound and direction.

The short section at Fig.C mediates between the individuality of the central section's birdsong material and the collective (albeit rhythmically independent) soundmass of Fig.B, setting these tendencies against each other before moving towards rhythmic unison in bars 58-59. Despite one part's frantic bid for independence, these bars serve to introduce the communal homorhythms of the final section.

The main body of this communal dance uses only three chords – a ‘tonic’ chord (A) and two ‘approach’ chords, the boundary notes of which are reached by stepwise movement from the tonic chord. The preliminary chord progression (ABAC) is altered in bars 69-73 (ACAB), in order that the boundary notes lead outwards from b.71 to reach the widest-spaced and climactic chord (D) via three stepwise movements.

The image shows two musical diagrams. The first diagram, on the left, shows three chords labeled A, B, and C on a treble clef staff. Chord A is a D minor triad (D, F, A) with a flat sign above the staff. Chord B is a D minor triad (D, F, A) with a flat sign above the staff. Chord C is a D major triad (D, F#, A) with a sharp sign above the staff. The second diagram, on the right, shows a sequence of four chords labeled C, A, B, and D on a treble clef staff. Chord C is a D major triad (D, F#, A) with a sharp sign above the staff. Chord A is a D minor triad (D, F, A) with a flat sign above the staff. Chord B is a D minor triad (D, F, A) with a flat sign above the staff. Chord D is a D major triad (D, F#, A) with a sharp sign above the staff.

Ex. 7: Chords in concluding section of *DOTS*

While chord A is at first reiterated via simple dyadic alternations, the patterning gradually moves towards the cascades in b.67 which have a dance-like quasi-circular nature. The descant's slight dominance at the top of the texture is reflected in its 'melodic' gesture in b.66, where it is set apart by vibrato as well as by register and note-length. However, its otherness remains unthreatening to the group's singularity of purpose, and it is quickly subsumed into the collective.

5 – BLACK ASTRIDE AND BLINDING

Ted Hughes' poem *Wind*, from which the title of this piece for mixed ensemble is borrowed, uses vigorous language to describe the raging of a violent wind.⁷ The visceral sense of strength and power which the poem exudes directly inspired the assertive vigour which drives *BLACK ASTRIDE AND BLINDING*.

While like many of the other pieces *BLACK ASTRIDE* journeys through contrasting territories, it is also densely thematic in two ways. First, while the piece's basic building blocks are short, vital, often fragmented gestures, these strive to extend into longer lines and phrases, often through repetition or development. Second, following on the inquiry into ritornello begun in *LINES*, all of the piece's different musics return to be reworked, the opening paragraph reappearing most frequently, each time obsessively transformed and re-developed.

The following table shows the piece's tripartite structure, as well as reprises of material. In fact, all of the material apart from that in italics is derived from the opening, while there are often close relationships between this 'free' material and its surrounds (asterisks mark significant inter-sectional 'borrowings'; these tend to involve motivic reworking, as in the bass solo at Fig.I, which extracts and develops material from the wind trio interlude at Fig.F).

⁷ Ted Hughes: *Collected Poems* (London: Faber 2003), p.36

b.1	opening									
A		extension								
b.23			solo (viola)							
C				<i>chords</i>						
D					stasis - 5 ^{ths} + flute					
E						piano				
b.56							bold			
F								<i>trio</i>		
b.78							bold			
b.80						piano				
b.83					stasis - 5 ^{ths} + bassoon					
H					<i>stasis - interlude</i>					
I			solo (bass)					*		
J								<i>whispering</i>		
K									duet (str)	
b.148								<i>whispering</i>		
L									duet (br)	
M				<i>chords</i>						
P	opening									
S				<i>chords</i>						
T								<i>trio</i>		
b.256				<i>chords</i>						
U			solo (picc)					*		
W coda					stasis - periodic		*			
X						piano				
b.300					stasis - periodic		*			
b.305		extension								
Z	opening									

Table 1: Structure of *BLACK ASTRIDE AND BLINDING*

The first three bars provide the piece with much of its content, as well as pointing towards how the music will proceed. The pervasive opening [0,1,2] trichord is first stated as F-E-F#-E (trumpet/oboe). This is immediately contradicted by the piano and flute, who leave it open (F-E-F#). The accompanimental dyads are equally important; in bars 2-3 pic 7 (formed by the bass B₁ and the already-sounding f#^m) rises to a pic 10 (piano LH). With the addition of e' (RH), this pic 7 forms an [0,2,7] collection which echoes that formed in b.1 and subsequently becomes thematic

(Ex.8). Stacked as pic 7s (e'-b'-f#"), it is a vitally important sonority in several of this material's later reworkings, particularly those marked 'stasis' and 'bold' in the table.

1

2 - 3

56 (also at Fig.D)

{3,5,10} {11,4,6}

(0,2,7)_{Trn} (0,5,7)_{Trn}

[0,2,7] as stack of pic 7s

members of set class [0,2,7]

Ex. 8: [0,2,7] trichords in opening bars of *BLACK*

While the first 3 bars could be construed as two contradictory or conflicting statements, they could also be interpreted as an introduction to the piece's third utterance, the longer 'melodic' fragment which runs from b.4 to b.5¹, a reading supported much later at the reprise which begins the piece's final third. Such distinctions aside, the opening bars share an inability to extend melodically beyond units of four continuous semiquavers, a challenge that continues to haunt the piece. Although Hughes' windstorm is unrelenting, his use of adjectives such as 'crashing' and 'booming' (which suggest single events) tallied with my imagination of a force that despite its power is only able to express itself in short, vigorous or even violent moves.

The following passage (from b.11) consists almost exclusively of freely antiphonal statements of the chromatic trichord or fragments thereof. Its return at the original level (Fig.B) fails to provide closure, however, partly due to the nature of the accompaniment: the pizzicato explosion detracts from any sense of rhythmic stability.

Moreover, the first of the piece's divergences follows: the rather wild viola solo (b.23), though drawing on the ic 2s of the opening, somewhat breaks away from the fragmentary nature of its discourse – it manages some longer groups, such as that of ten notes in b.24, although with obvious strain. Along with the solo's slightly manic and quickly developing nature, this challenge to the nature of the piece's language almost manages to throw the music off course, with the subsequent block of climactic chords (Fig.C) echoing this interruption on a structural level. Arriving from nowhere, it is not until the end of the middle section at Fig.M that these chords make a significant reappearance, at which point their appearance is transformed in timbre and gesture (although their role is still climactic).

The short moment of calm at Fig.D functions as a counterbalance both to the pace at which the piece has developed thus far, and more locally to the exuberance of the preceding chordal section. It also serves as introduction to the subsequent transformations of the opening: by b.51, the focal e" of the opening has dropped an octave to form the bass of the e'-b'-f#" sonority which characterises the passage from b.56 (marked 'bold' in the table). This registral descent is matched by the phrase-structure at Fig.E, which displays a kind of periodicity not found previously; both of these factors signal a slight drop in intensity.

The oboe gesture in b.63, again derived from the opening's accompaniment, acts as a transition to the wind trio interlude. This material always functions as a transition, even in altered contexts (for example it acts as a transition from the interlude at b.74); this echoes such use in *Symphonies of Winds*, where the transition into Fig.6 only joins the same musical regions once in its four subsequent appearances. The music into which the oboe gesture leads (b.64) is not explicitly derived from the opening, but unlike the viola solo it is a closed unit – framed by this

transitional material – thus acting as a simple interlude, rather than pointing outside the piece.

The next two sections (both identified as ‘stasis’ in the table) together could be seen to close a small arch beginning at Fig.D. In fact, if Fig.C’s ‘chords’ are excluded, and the subsequent bass solo seen as a counterpart to the viola’s, then this arch extends from b.23 to Fig.J. (Echoing this, the opening appears in reverse (‘extension’—‘opening’) to close the whole piece.)

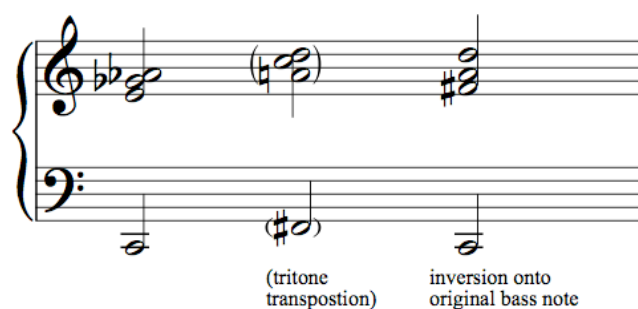
In the first of the sections of ‘stasis’ (b.83), the bassoon solo works against the stability of the sustained pic 7; its precipitate excitement (together with the heights reached by the treble instruments before Fig.H) is balanced by the second, longer period which follows. Harmonically Fig.H is a double relaxation of the thematic pic 7-stack which continues to be referred to via oscillations (the top pic 7 drops to b^b/f' , while the lower note drops to db' , forming a first inversion minor chord). Compared to the previous periods of ‘stasis’ (Fig.D, b.83), this harmonic change, and the lack of harmonic disturbance from a faster moving melodic part, render it quite different. While arguably derived from previous material, it is less thematically driven than an extension of a (fluctuating) harmony. It also contains the piece’s first *cantabile* (oboe and piano, b.103), even if this still proceeds in discrete linear groups or melodic fragments.

The bass solo closes this large formal unit. In part summative, it draws together opening material with material from the ‘free’ interlude at Fig.F, while the idea of gentle chordal accompaniment is drawn from Fig.H. However, the gradual ascent in both solo and accompaniment prevent any sense of closure.

The body of the piece’s shorter middle third alternates ‘whispering’ semiquavers with a pair of duets. Although taken directly from the end of the bass

solo (and making use of a transposed [0,1,2] trichord) the continuity of the viola's murmuring contrasts with the piece's frequent fragmentation, creating the sense of a new beginning. While abrupt and fragmented language returns at Fig.K, mediation is at work, with the cello's long e^{'''} providing a continuity absent at the opening. Secondly, the downward runs (bars 146-148) mediate between the short gestures of the duet and the continuity of the murmuring. This figuration is also used to reach the section's climax, where the violin's use (b.167) is significant: the opening trichord is split between the violin's f^{'''} and g^{b'''} against the bass E[♯]. Made possible by the bass's recent scordatura, the parts are able to resolve outwards to pic 4, suggesting an escape route from the trichord's constricted semitonal space.

In between re-articulations of this pic 4, the piano revisits the chords from Fig.C. Although the four-chord progression is now presented straightforwardly, on earlier and later appearances the chords are interspersed with transposed inversions of the kind used to simulate bells in *Boris Godunov*:



Ex.9: Reduction of bell chords, *Boris Gudunov* (Coronation Scene)

At Fig.C, the four-chord progression shown below is repeated four times; on repetition, each of the four chords is followed by increasing numbers of transpositions inverted to have the same bass (or latterly treble) notes, a process which results in the

sense of expansion tempered by tautology (Ex.10; notes shared with the original chords are shown as minims). From Fig.S, transposed inversions alternate freely with the chords at original pitch, in general in order to create contrary motion between outer parts (Ex.11).

b.35/2
original sequence
(ob, bsn, hn, tpt, vla, vc)

(1) (2) (3) (4)

b.37/2 (1) (2) (3) (4) (vln)

b.39 (1) (2) (3) (4) (b.41)

T(2) T(2) T(3) T(7) T(2) T(8) T(2) T(6) T(8) T(10) T(6)

b.41/2 (1)

b.41/4 (2)

b.42/0.5 (3)

b.42/2 (last semiquaver) (4)

T(2) T(8) T(3) T(7) T(8) T(11) T(1) T(7) T(5) T(1) T(6) T(8) T(6) T(7) T(7) T(5) T(3) T(0) T(5)

Ex.10: Chord reduction, Fig.C

236 **S** senza vib. *p* To Picc. *p*

Fl

Ob

Bsn

Hn

Pno

Vln

Vla

Vc

DB

CHORD: 3, T(1) 1, T(7) 4, T(11) 1, T(0) 2, T(0) 3, T(0) 3, T(1) 1, T(0) 2, T(0)

Ex.11: Chord use, Fig.S

Figure M's arrival on this low E \flat is significant: the 'resolution' of the opening trichord in the bass register disrupts the music's flow, because of its potential finality. After the piano's final chord has died away (b.177-178), the rest of the ensemble can only mimic this chord with sparse staccato in an extended period of harmonic stasis. This spaciousness acts as a counterbalance to the impetuosity of the previous music, but also reflects a loss of confidence in how to proceed, although from b.192 an accelerating process of transition signals a return of momentum as the music is drawn inexorably back towards its opening material.

Although soon more furious than ever, the reprise at Fig.P does show the influence of the preceding spaciousness through small repetitions or insertions of material (see below). Alternatively, it could be argued that these changes result from the structural role that this material is now playing, with the first expansion (b.204) in

particular serving to create more of a sense of arrival (given the incomplete rendering of the opening bars, which now function as lead-up).

The image displays a musical score for a symphony orchestra, comparing two versions of a section. The top part shows the opening, and the bottom part shows a lengthened reprise. The score is written for various instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Horn (Hn), Trumpet (Tp), Piano (Pno), Violin (Vn), Viola (Va), Cello (Vc), and Double Bass (DB). The tempo is marked as 'Vigorous' with a quarter note equal to 102 (Tempo 1). The score includes various musical notations such as dynamics (mf, f, ff, marcato), articulation (pizz., arco), and performance instructions (Vigorous). Red boxes highlight specific sections of the score, likely indicating differences between the two versions. The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The articulation includes pizzicato (pizz.) and arco. The performance instructions include 'Vigorous' and 'Tempo 1'. The score is written for various instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Horn (Hn), Trumpet (Tp), Piano (Pno), Violin (Vn), Viola (Va), Cello (Vc), and Double Bass (DB).

Ex.12: Opening compared with lengthened reprise (Fig.P)

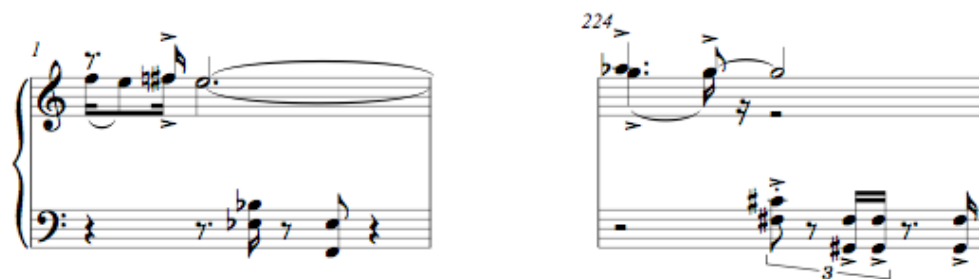
Either way – and although, echoing these changes, the piano’s solo is extended by five bars at Fig.Q – any sense of relaxation is eschewed from b.221 in the piece’s most furious passage, which draws on a climactic image in Hughes’ poem:

The house

Rang like some fine green goblet in the note

That any second would shatter it.⁸

Drawn entirely from the opening, the transposed trichord focuses insistently on g", while the accompanimental pics 7 and 10 eventually settle on the same relationship as at the opening.



Ex.13: Relation of accompaniment to melodic trichord (transposition: T₃)

In bars 225-226 the two trichord transpositions are set against each other as the piece’s opening bars are reprised against the rearticulated g". While this gestures towards the incomplete, still accelerating reprise before Fig.P, it also demonstrates the subordination of the opening’s harmonic focus to the unrelenting local centre: the trumpet ‘resolves’ up to g" in b.226. The tension is sustained even through a quasi-arrival point at b.229, with the actual arrival signalled in b.231 by the bassoon/cello gesture. The boundary notes of this ‘resolve’ the transposed trichord outwards (as at Fig.M); the difference here is that the g" persists against its own resolution (to f#').

⁸ *ibid.*

This f# itself then functions in the context of the untransposed trichord (cello/piano with viola, b.232), resolving outwards as before at Fig.S.

trichord resolves outwards by semitone (echoing Fig.M), G as 'local centre'

explicit statement of transposed trichord 223

'resolution' 231

232

S

260

(piano LH)

opening trichord again resolves outwards by semitone

Ex.14: Climactic trichord use

In this way, this climactic g", which is in some sense dissonant in function, resolves to itself at Fig.S. Subsequent melodic uses of the transposed trichord (violin/flute, Figures S-T) are no longer heard as dissonant, since the consonant bass E \flat grounds the start of each (bars 236, 242, 248); the low E \flat 's reappearance (b.260) signals the beginning of the end.

The coda (from Fig.W) is inspired by the conclusion of Beethoven's Op. 131, in which two quiet bars of invertible counterpoint are looped before a vertiginous accelerando and abrupt *fortissimo* finish. Prior to Fig.W in *BLACK ASTRIDE*, the language is often both fragmented and characterised by a sense of careering forward. For example, despite the elements of harmonic stability at b.83, the music is open-ended, driving forwards without a sense of periodicity. The coda approaches the material of the opening with a new intention: to contextualise the still-fragmented language within a flexibly periodic structure (the units, which are of variable length, each contain two smaller sub-units, as below).

Ex.15: Periodic structures in coda

Echoing the insertions which disturbed the closing processional in *LINES*, this periodicity is twice invaded by reprises of more open-ended material. While the first of these is short-lived (b.296), the second (in a contrast to *LINES*) is terminal: in b.305 the trumpet invades with gestures from the ‘extension’ material, leading into a close if drier-textured reprise of Fig.A.

At the end, against the high b'' and $f\#\'''$ (taken from the stack of pic 7s) the horn echoes the piece’s opening; its moves from F to E (bars 318-320) are spread over a 9th in this animated context. The final way out is provided by the bass, in the same ‘resolution’ as at Figures M and R; however, the violence of the accompanimental stabs, along with the ‘unresolved’ piccolo and oboe, give the final bars a breathless power and excitement which prevents a sense of easy conclusion in an echo of the tense and unresolved end of *Wind*:

We watch the fire blazing,

And feel the roots of the house move, but sit on,
Seeing the window tremble to come in,
Hearing the stones cry out under the horizons.⁹

⁹ *ibid.*

6 – lunatic silver

The title of this piece (for bassoon and piano) evokes moonlight while nodding to the age-old belief in the moon's mysterious influence on the human mind. The piece intersperses periods of contemplation with faster, more dynamic music, as though describing a journey through various moonlit regions (pensive; agitated; awestruck; exhilarated). While much of the piece proceeds quietly, as though with held breath, the energy which is mostly held contained finds release in the final orgiastic outburst.

In relation to the other pieces in the portfolio, *lunatic silver* offers a slightly different perspective on the process of mediation between dissimilar materials, due to the presence of a harmonic field which underpins several regions which are otherwise contrasting. Working definitions for the concept of the harmonic field are provided by Osmond-Smith – 'fixed pitch groupings characteristically dominated by one or two intervals'¹⁰ – and Reed Kelly Holmes, who describes them as 'referential sonorities often accompanied by the principle of nontransposition'.¹¹ In *lunatic silver* both these definitions hold: the harmonic field is clearly characterised by certain intervals and generally remains untransposed. Moreover, it acts as a referential sonority which both provides the basis for the musical argument and helps to articulate the form.

While itself subject to transformation as well as more local agitation or embellishment – and while never explicitly stated as such – the field's core is shown below. The presence of two doublings (C# and A) in this abstraction, as well as the relatively small number of pitch classes, set it apart from the kind of configurations generally favoured by Berio and Boulez.

¹⁰ David Osmond-Smith, *Berio* (Oxford: OUP 1991), p.24

¹¹ Holmes, 'Relational Systems and Process in Recent Works of Luciano Berio' (Ph.D. diss., University of Texas, 1981), p.158.



Ex.16: Reduction of harmonic field

The following table sets out the appearances of the harmonic field, alongside those periods when other harmonies replace or diverge from it. Brackets enclose brief areas of contrast within more extended sections.

Presence or influence of harmonic field	Appearances of other harmonies, or harmonic divergences
	Opening to Fig.A
Fig.A – b.25	<i>(Bars 26 – 28)</i>
Bars 29 – 65	
<i>(Bars 87 – 92)</i>	Bars 66 – 86
	b.93 – Fig.G
Fig.G – b.154	
<i>(Bars 162 – 163)</i>	Bars 155 – 161
	(Bars 164 – 169)
Fig.I – b.180	
	<i>(Bars 180-182)</i>
	Fig.J to end

Table 2: Appearance of harmonic field in *lunatic silver*

Use of the field often elides boundaries between musical regions, as shown below. Subsections within larger sections are shown in bold, while brackets enclose moments

of change within larger sections that are defined more by the harmonic field's presence or absence than contrast in material. Symbols in the central column show reprises or extensions of previous material.

Sections as defined by tempo (or material)	Description (Tempo marking)	Presence of harmonic field
b.1	Explosive	
b.7 <i>(Fig.A)</i>	Suddenly listening	Yes
b.26 <i>(b.29)</i>	Explosive *	Yes
Fig.B	Agitato	Yes
Fig.D	Meno mosso	Yes
b.66	Explosive *	
b.70 <i>(b.87)</i>	Travelling	Yes
Fig.E	'Agitato' °	Yes
b.92	Travelling ¥	
Fig.G	Transfixed	Yes
Fig.H <i>(b.155)</i> <i>(b.162)</i> <i>(b.164)</i> <i>(Fig.I)</i> <i>(b.180)</i> <i>(Fig.J)</i>	Leggiero	Yes
		Yes
		Yes

Table 3: Harmonic field use in relation to formal divisions

Despite the importance that the harmonic field eventually assumes, the piece opens in a harmonically unrelated region, in order that the harmonic field may be revealed at Fig.A as a point of arrival. The opening call to attention is followed by a period of quiet, introverted music concerned with timbre and decay, a pairing which recall the song 'Zen master Ryokan' with its strident opening and subsequent invitation to focussed listening. Much of this opening section (to Fig.B) explores timbral and harmonic differences between bassoon multiphonics and ordinary notes, in general placed adjacently. For example, b.5's multiphonic echoes the bassoon's previous F[♯] and f[♯], and the piano's sustained chord; this is reversed at b.17, the same multiphonic passing to a purer but closely akin piano chord.

Fig.A introduces the first elements of the harmonic field. Aside from the bassoon's B₁ and the piano's g^{#'''}, the motivic fragment at b.20⁴ serves to introduce the field's characteristic [0,4,8] augmented triad sonority. Borrowed from the opening of Ravel's *Ondine*, this sonority seemed particularly appropriate to the piece's evocation of moonlight.

The introduction is closed by a shortened reprise of the opening (b.26), transposed such that the bassoon's final note is the c^{#'} of the harmonic field; together with c^{♮'} this note is at the heart of the bassoon's musical argument throughout the subsequent section. Interspersed with occasional reminiscences (bars 36-38 and 44-45), the body of the passage from Fig.B is characterised by a thematicism of a rather different sort to that in *BLACK ASTRIDE*. Whereas the brittle, dense nature of the writing in *BLACK ASTRIDE* led to unstable and quickly shifting harmony, in *lunatic silver* the free repetition and extension of material takes place within a context of relative harmonic stasis, dominated by the harmonic field. Although the section ends as it began (Fig.D), this could be seen as the arrival point in a process derived from the harmonic field's constituent [0,4,8] collection: at b.51, accompanied by a sudden dynamic shift, the bass jumps up to G, then to e^b in b.54, resulting in increased harmonic/registral tension. Another such move would arrive at b'; however, because of its register, the reappearance of B₁ at Fig.D feels more like a return than an arrival. The increased rhythmic, harmonic, and dynamic excitement results in a motivic prefiguring of the following section (b.57); this kind of cross-referencing is one of *lunatic silver*'s characteristic means of mediating between materials.

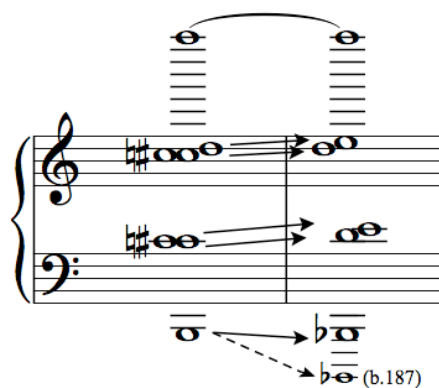
The re-use of the opening call to attention alongside the appearance of new, more harmonically kinetic material at b.70 gives the sense of a new beginning (particularly given the harmonic stasis and generally subdued dynamics of much of

the previous section). The bassoon's line demonstrates another way in which the material in *lunatic silver* extends itself freely: in contrast to the abrupt, contained gestures of *BLACK ASTRIDE*, its use of notes of irregular but similar lengths (triplet quaver to dotted quaver) gives a sense of unceasing forwards motion. At Fig.E this material is brought into close proximity with Fig.B's *Agitato* material in a brief interlude at the new tempo.

Aside from this cross-reference at Fig.E, the section from b.66 is the longest in the piece not derived from or influenced by the harmonic field, which returns at Fig.G (the piece's still heart, comparable to *AXIAL*'s central interlude). A new layer is added to the top of the field at b.131 – the [0,4,8] collection $c''/e''''/g\#''''$ – while in the lower register the field is often extended by D/D# (bars 123, 131, and 139). Alongside the central interruption (b.125), in another cross-reference the descending pic 7 motive in b.134 recalls b.21 while prefiguring its later use (from b.155).

Its low B \flat pointing towards the piece's final harmonic move, Fig.H also transfers the bassoon up an octave from its original focus around c' into its ghostly high register. The dialogue between these two registers – the 'human' middle and the otherworldly higher – provides much of the next passage's mostly suppressed energy. Although in terms of material, tempo and rhythmic movement, the section from Fig.H to the end is a whole, in some senses the passage between Figures H and I mediates between the quiet of the piece's centre and the final furious release of energy. This is partly due to the music's continued focus on decay and resonance, but the piano's continued high tessitura is also significant. While Fig.G is grounded by B $_1$, its sound world is dominated by the piano's upper register, a focus continued after Fig.H. Without bass after the initial B \flat (aside from a brief moment in b.162), it is the return of the bass B \flat_1 at Fig.I, announcing the return of the full harmonic field, which

releases the tension hitherto kept contained. This tension only increases with the piano's virtuosic figurations. In a possibly inevitable final step, focal elements of the harmonic field 'resolve' outwards at Fig.J, giving way to a breathless celebratory finish in which both instruments span their entire range, eliding the divisions between their 'normal' central registers and their stranger extremes.



Ex.17: 'Resolution' of harmonic field, Fig.J

7 – Sumwhyle wyth wodwos

In the Middle English story *Sir Gawain and the Green Knight*, amongst the many perils which the hero encounters are ‘wodwos’ or wild men: Caliban-like figures embodying the wilder and darker sides of human nature. In my imagination alongside such stereotypical characteristics these beings took on other more refined qualities including a certain grace of movement. Thus, after the savage woodwind cries which interrupt the hushed opening, the main body of the piece consists of a set of dances in 6/8 meter. Another concern, shared with moments in *AXIAL*, is the relationship between clear (thematic) ‘statement’ and more ‘ambiguous’ passages.¹²

One such moment begins the piece: in the first 2½ bars, most parts contribute to a harmonically static wash of sound, rather than emerging as individuals. At the end of b.2 harp, clarinet 2 and viola do emerge gently, preparing the ground for the piccolo fanfare which initiates the woodwind’s ip 13s. The stridency of these gestures, and the clarity of the falling melodic (014) shape (E♭ clarinet, bars 5-6) place these bars in the category of statement, in contrast with the opening’s ambiguity. However, these categories are not completely exclusive: the individual gestures of the 2nd clarinet, vibraphone and harp (b.3⁴) are somewhat contradictory (‘ambiguous’) in terms of local contour and rhythm, but together contribute to a collective upbeat. The same is true of bass instruments in b.5, even as they set up the timbral, registral and harmonic (E–B♭) oppositions between treble and bass.

¹² Jonathan Harvey suggests these categories or tendencies in *Circles of Silence* (Lewes: Sylph Editions, 2007), p. 29: ‘There must be clear statement of ideas, and intriguing dissolution of the ideas formed. Statement and ambiguity must *both* be strong. All statement, and the music is tediously obvious; all ambiguity, and the music is irritatingly vague.’ While he subsequently shows their applicability to parameters including form, timbre, harmony, and tempo, my use of the terms focuses on textural and/or thematic clarity.

This stark opposition is restated in bars 7-8, the strings filling the middleground in b.9 only temporarily before taking over the woodwind's material at Fig.A. The latter two of their middle-register chords describe a significant quasi-cadential move: although in fact transpositions of the same [0,1,2,5,7] collection, their deployment stresses semitonal descent, while the third chord's inversion highlights its pic 7 content (A^b to E^b and E^b to B^b):

The image shows a musical score for two staves (treble and bass) across three measures. The first measure (bar 8) contains two chords. The second measure (bar 9) contains two chords. The third measure contains two chords. Below the notation, there are two arrows. The first arrow points from the first measure to the second measure and is labeled 'T(3)'. The second arrow points from the second measure to the third measure and is labeled 'T(7)'.

Ex.18: 'Cadential' chord sequence, bars 8-9

As the treble crumbles at Fig.A the middleground is filled by brass; the d' which they highlight becomes one of the piece's main focuses, its influence extending from here until Fig.H in the first instance.

A brief passage at Fig.B allows the opening drama to settle (the piccolo/violin e''' echoing the woodwind cries), while also introducing the first dance via paired quavers (violin 2 and cello, bars 17-18). Within a largely consistent 6/8, the flexibility of these accompanimental pairs (often falling waltz-like on the weaker beats as well as stressing the stronger) balances the dance topic's elegance against an playful – or perhaps clumsy or primitive – unpredictability.

At Fig.C, the preceding piccolo/violin e''' multiplies into a harmonic cloud which freely echoes the accompaniments' falling figures. This very high

accompaniment provides sonic ambience or context around the middle-register ‘melodic line’, which is often rather simple or static:

Ex.19: Composite melodic line, Fig.C

The bareness of this line (with ‘primitive’ low wind accompaniment) is thus given deeper meaning by its orchestral context, being at once softened and enhanced. The piece’s opening shows this idea of context working horizontally. An early sketch began at b.4; the subsequently added hushed (‘ambiguous’) bars provide a context which enhances the wind’s ferocity, as well as setting up a ‘problem’ for the piece to return to.¹³ The two regions are not, of course, completely divorced from each other: harmonically, for example, the opening E^b provides the basis for the wind fanfares.

The halting flow of the dance’s first paragraph is partially the result of its phrase structure, which in general alternates longer units with smaller (see above; bars 27-28 are an exception). Many of the units are closed, beginning and/or ending with a melodic d’ (at the local highpoint (b.33) this is transferred up an octave). The dance’s second paragraph (Fig.E) changes this flow: rather than a succession of more-or-less

¹³ See T.W. Adorno, ‘On the Problem of Musical Analysis’ (trans. M. Paddison), *Music Analysis* 1982, 2: 169-187) for a problem-centered view of composition.

closed units, a longer passage leads towards a brief recollection of the strident material. While in b.46 the music seems to take up where it left off before this invasion, the appearance at Fig.G of the horn chords (from b.11) suggests some kind of mediation between regions, something also suggested by the first dance's conclusion: beneath a stable and extended d', cellos and violas play a simplified 'cadential' progression (b.54).

Echoing the 9ths which leapt up from the opening e^b', the second dance begins by bouncing off the first's concluding d'. This sense of responding to what came before also informs the music's lighter and freer flowing nature; the scoring – flute and viola duets – supports this shift into more delicate territory. In the absence of the paired-quaver accompaniment, and given the increased metrical flexibility, the sense of dance is mostly generated in 6/8 bars where flowing semiquavers delineate the meter (e.g. b.58, where the paired subdivisions of the semiquavers stress the quaver beats, leading to the second dotted crotchet beat). The lead up to Fig.K confirms this section's interlude-like nature: neither exactly akin to the first dance nor significantly contrasting, it began without a particular dramatic impetus. Furthermore, its conclusion echoes the first dance's, the 'cadence harmony' reappearing in upper strings and woodwind.

The subsequent passage (Figures K to N) is characterised by a counterpoint between its overall descent and its thematic foreground, which consists of faster moving fragments which fail to cohere into the kinds of line found previously. The section could be seen as the third part of a progression from the communality of the first dance, in which the whole orchestra participated, through the second dance with its focus on specific instrumental timbres, to this freer individuality where the communal sense of dance is absent. The expectant hush which follows (from Fig.N)

thus acts as a period of communal regrouping. The haziness is clarified before long, the oboe transferring the brass B \flat up to b \flat " (b.103), providing harmonic and timbral definition. This spacing echoes the 'primitive' natural harmonic sonority which opens Grisey's *Partiels*, particularly when the horn provides the sixth harmonic (b.109). Although the energy increases at Fig.P as a result of the horn's transfer of the central d' to d", the whirls of activity still essentially prolong the same harmony.

Figure R's harmonic denouement (in fact the tritone is simply 'transposed' up a tritone) both releases the tension that this sustained harmony had generated, and coincides with a reprise of the opening's strident music. As opposed to the somewhat static, expository nature of its first presentation, where it was set up against the more ambiguous opening, here it is continuous and mobile. Furthermore, as it leads into Fig.S the material begins to mutate into the hazier opening music, which is reprised in b.144 midway through a five-bar diminuendo, thus eliding what was previously a binary opposition.

Reversing b.4's initiatory 9th jumps, the last section (Fig.T) returns the discourse from the focus of the previous pas sage (e \flat "") to the central d' for a brief reprise of the first dance, closed by a darker inversion of the cadential progression (Ex.20). The second dance also reappears briefly (Fig.U), with the continuing violin descant a mediating influence.

155

156

(semitonal descents)

E \flat replaces A \flat (now also in descant) as bass

Ex.20: Reworking of cadential progression

The coda (Fig.V) presents another perhaps unexpected aspect of the wild man's experience. The piece ends on a note of grief, perhaps for something lost: the upwards $i\bar{p}13s$ of the opening's strident material (here substantially transformed) become descending $i\bar{c}1s$ (oboe, echoed by bassoon at Fig.W). These descending $i\bar{c}1s$ also have the effect of neutralising the material's B^b/E opposition, 'resolving' it into $pic5$. The final bars end with a gentle upsurge of energy, closing the piece with a reprise of the original cadential progression.

8 – o lótu^s estala

Brazilian modernist Haroldo de Campos describes his 1979 poem *Esboços para uma nékuia* as ‘[opposing] moments of infernal descent [with] paradisiacal moments of ecstatic epiphany’.¹⁴ Making use of ‘open form text’ (an approach characterised by syntactic and formal experimentation¹⁵), short fragments – sometimes single words, sometimes short phrases – are placed freely on the page, with ample space between them. One of the attractive features of open form poems is the interpretative freedom that they offer, as Harriet Tarlo notes: ‘we find [an] opportunity to be a creative (or, in Roland Barthes’ sense of the word, “writerly”) reader.’¹⁶ De Campos echoes this, suggesting that the paratactic text ‘invites [the reader] to reconstruct’ a meaningful passage through the poem. The text that I extracted to set in this piece thus offers a snapshot of one particular reading, focusing on love in its joyful and painful aspects. Though a fraction of the whole poem, the text is in sequence and retains the pattern of alternation between light and dark. Starting with a brief moment of each, the main body consists of a single juxtaposition of light and dark, before the spacious (light) end which sets the poem’s conclusion.

The piece unfolds less through motivic work than through contrasts in texture and orchestral colour, while the harmonic aspect is also important. The opening chord provides much harmonic material, returning whole as well as split into smaller constituents. Its whole-tone colouration is ambiguated by the addition of c", about which four of the remaining five notes are symmetrical. It also contains two transformations of set-class [0,1,5,7], a sonority which reappears frequently:

¹⁴ De Campos in Brasil and Smith (eds.), *Brazilian Poetry 1950-1980* (Middletown: Wesleyan, 1983), p.84

¹⁵ Harriet Tarlo (ed.), *The Ground Aslant* (Exeter: Shearsman, 2011), p.8

¹⁶ *ibid.*, p.9

members of set class **[0,1,5,7]**

Ex.21: Opening chord and subsets

While the importance of whole tones is recognized by the first harmonic move (the hexachord is transposed down a tone in b.3), its constituent pic 7s are echoed by the brief addition of a further pic 7 as descant (violins, b.1, alternating with g#"" a tone higher in b.7). The smooth surface of these chords is also ruffled by the flutes' fluttertonguing, as well as by other semitonal inflexions (e.g. flute 3 in bars 4-5, its A^b initiating the vocal part's oscillations in b.6).

Setting Portuguese for the first time, I was struck by its frequent non-pitched elements or extended consonants, which I often enhance: for example, in b.7 the voice extends the last syllable of 'lótus' (the voiceless palato-alveolar sibilant ʃ), a sound simulated simultaneously by the cymbal. Rather than exploiting the 'exotic' elements of the language, this approach sprang from an interest in mediating between singing, speech, and non-pitched elements. While as between Figures A and C such sibilants or whispering are associated with moments of 'darkness' in the poem, this relationship does not always hold, as in bars 31-32 where the excited extension of the fricative 'v' and subsequent whispering match the delicate string harmonics.

At Fig.A the focus begins to move from pitch towards more percussive non-pitched elements: in the strings, clear pitch is exchanged for several kinds of indeterminacy, while the thick wind/brass texture dwindles to a pair of *pianissimo* flutes. These whisperings continue at Fig.B, the sonic palette broadening to include

heavy percussion, while in the fragmented vocal line, pitch comes in and out of focus. Spoken or non-pitched speech sounds frequently bleed into the orchestra (in b.14, the baritone's sibilant is reflected in the violins' white-noise harmonics; in b.17, drums provide an echo chamber for the low-pitched spoken '*revérberos*'). Vocal pitches are frequently surrounded by silence or non-pitched elements, a sense of isolation or disorientation matched by the specific use of pitch: all 12 notes appear in an order that, although it returns, is new here:

The image shows a musical score for measures 14 through 17. The score is written for four instruments: double bass, baritone, viola (vla), and violin/vibraphone (vln/vibraphone). The key signature has one sharp (F#). The time signature is 4/4. The baritone part (bottom staff) contains a sequence of notes that represents an ordered 12-note collection. The notes are: G2 (marked with a 7), F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The viola part (top staff) has a long note in measure 14, followed by a rest in measure 15, and then a sequence of notes in measures 16 and 17. The violin/vibraphone part (top staff) has a sequence of notes in measures 16 and 17. The double bass part (middle staff) has a sequence of notes in measures 14, 15, and 17. The score includes various musical notations such as slurs, ties, and triplets.

Ex.22: First appearance of ordered 12-note collection

Love (*'o amor'*) ushers in the piece's central 'paradisiacal moment' (b.23), during which a *cantabile* vocal line unfolds over a harmonic sequence which consistently draws on smaller segments of the opening chord, in particular the [0,1,5,7] collection (which is also combined with its inversion at T₇, producing an [0,1,2,5,6,7] collection):

members of set class $[0,1,5,7]$ sum of $\{1,3,7,8\}$ and $\{1,2,6,8\}$ set class $[0,1,2,5,6,7]$ (wind/brass)

set class $[0,1,2,5,6,7]$

Ex.23: $[0,1,5,7]$ collections and combination to form $[0,1,2,5,6,7]$

At Fig.D these celebratory but earthy chords are contrasted with the hexachord from which they are drawn, which now appears above the voice as a harmonic cloud (bars 29-31³). The transitional wind and brass gesture in b.28 (a more conjunct version of that at Fig.A) mediates between these harmonic areas: the opening $[0,1,5,7]$ sonorities (e.g. E/Bb/C/F in clarinet) give way to whole-tone material (oboe 1, clarinet 1). After a brief string incursion into wind territory (b.33), these sonic and harmonic worlds are brought together, leading towards Fig.E where the baritone, brass and most of the wind sustain a D^b-based $[0,1,2,5,6,7]$ while the strings play the opening chord transposed. The highpoint is at Fig.F where the opening chord (transposed onto F) descends from the stratosphere and is attacked explosively by the whole orchestra. While $[0,1,5,7]$ still forms the basis of the harmonic sequence that follows (arriving at b.45⁴ on an $[0,1,2,5,7]$ collection arranged to hint at E minor, itself a subset of the larger $[0,1,2,5,6,7]$ set class), the xylophone duet adds much extra harmonic colour as well as climactic brightness.

This passage is at once climax and turning point, matching the point in the text where light turns into dark, with the ambiguous image of the exploding lotus of the title. With the move into darkness at Fig.G the harmonic argument collapses with

independent horizontal lines emerging; a momentary wind/brass focus on a^b" soon dissolves into harmonic confusion. The sonic world after Fig.H acknowledges this harmonic crisis; heavy percussion and string rustlings recall Fig.B, although here the vocal and percussion parts are more connected. The relationship with the earlier moment of darkness is strengthened by the horns' reference to b.17's reverberating string gesture (b.61), while the c#['] held from b.59 (flute) echoes that in b.14 and initiates the same 12-note sequence at Fig.J. First, however, the opening is recalled: balancing the upwards transposition at Fig.F, the opening chord now appears transposed below its original level by ic 4 (b.65); its gradual descent through the winds is balanced by the strings' rising gesture. Together, these recall the arpeggiations of the opening chord, while the baritone also reuses his opening notes. The strings' harmonic chord - akin to those at Fig.D - also refers locally to the harmonics before Fig.I, thus eliding the division between these two contrasting regions. In addition, the previously 'light' opening chord plumbs the registral depths for the first time in b.68.

The coda's texture - a line of single tones - attempts to translate the visual language of the poem into sound, in a manner not dissimilar to a passage in *AXIAL* (Fig.R). This moment seemed particularly appropriate for textual and dramatic reasons: first, the poem's concluding pages refer gently to their own construction:¹⁷

this poem
hangs
ignited frieze of
geraniums

¹⁷ De Campos in Brasil and Smith (eds.), *Brazilian Poetry 1950-1980* (Middletown: Wesleyan, 1983), p.75

happenstance

like a

While the words are spatially isolated, they still hold together with a delicate logic. Dramatically, the delicacy of the coda brings the preceding intensely climactic passage into strong relief, while its sonic sparseness reinvests the final chords with harmonic richness. From b.71 the 12-note sequence from b.13 returns (the final two notes are reversed), but what was previously fragmented now forms a seamless if timbrally and registrally disjunct line. Each note continues under its successor until just before the entry of the next note, resulting in a series of dyads. Entering while F is still sounding, the early G in b.75 acknowledges its altered position; this serves to prepare for the next section (bars 76⁴-82) where trichords are created by sustaining the notes for longer. Finally the same process creates four-note chords. In the latter sections, all 12 pitches appear but are now freely ordered (the notes of the decoration on 'gerânios' are not related to this quasi-serial process). At Fig.K, the final notes, which correspond to those of the opening chord, start to overlap further, bassoon 2's D^b providing the sixth and final note. The subsequent close reprise of the opening bars thus flows naturally out of this section.

Although the piece's final bars remain open-ended, matching the poem's inconclusive sentence structure, qualified closure is created via two means. The first is the semitonal relationship between the penultimate and final chords, which in b.91 are both five-note extractions from the opening hexachord. Although such a move might suggest tonal references, other harmonic factors are more significant: in a harmonic context where adjacent chords have generally shared much pitch content

(either via movement in tones, or by inversion), the semitonal move provides a quasi-cadential 'otherness' both in terms of contrasting pitch content and in terms of the movement itself, which is foreign to this harmonic world. Secondly, the last chord (excluding the violins, but with the missing sixth note F now in flute/piccolo) has the same pitches as the opening chord, but with D^b and F an octave higher. This leaves a single note isolated in the bass, the stable E^b being set apart from the chord above it.

9 – AXIAL

Elisabeth Bletsoe's poem *Here Hare Here*¹⁸ played an important part in the genesis of *AXIAL* (for ensemble): alongside a celebration of nature, her work also often makes use of open form text. In particular, her use of single words or phonemes surrounded by space (together with more traditional clauses and sentences) demonstrates a linguistic flexibility which is able to both 'embody and transcend [fragmentation]'.¹⁹ While not as concerned with structural juxtapositions or parataxis²⁰ as De Campos' *Esboços*, Bletsoe still contrasts different syntaxes and poetic registers. Nevertheless, her poem coheres with a delicate logic; in *AXIAL* I hoped to emulate this ability to gently hold together dissimilar or isolated materials both locally on occasion and more generally with regards to form. Echoing a feature of *Sumwhyle*, the piece interleaves 'ambiguous' and often static murmurings with more vigorous, strongly characterised material. The piece also builds on the concerns of *BLACK ASTRIDE*, its loosely cyclic structure akin to Jonathan Harvey's *Fourth Quartet*, which presents five cycles of the same process 'as if several lives are depicted, each dying and being reborn with traces of the previous ones'.²¹

The opening bar – which returns altered to close the piece – consists of two upbeat gestures: the flute's initial invitation is answered by the rest of the ensemble, who rework its down-up contour in a manner which immediately sets up the piece's

¹⁸ in Harriet Tarlo (ed.), *The Ground Aslant* (Exeter: Shearsman, 2011), pp. 108-110

¹⁹ Max Paddison, *Adorno's Aesthetics of Music* (Cambridge: CUP, 1997), p. 158

²⁰ The Oxford English Dictionary defines parataxis as 'the placing of propositions or clauses one after another, without indicating by connecting words the relation (of coordination or subordination) between them'

²¹ Jonathan Harvey, *The Genesis of Quartet No. 4* (unpublished – programme note received in person from the composer)

tension between delicacy and more forthright statement. As much contradiction as echo, clarinet 1 closes the second gesture by transferring the flute's d''' down an octave. However, the flutes maintain the original registral level in b.2, the open c#'''-b'''-d''' fragment closing (after the tutti interruption) on a stable g#'''-c#''' pic 5, an interval which dominates the opening and returns subsequently in this register. The static nature of this pic 5 is disturbed timbrally by the flutes' bisbigliandi, fluttertonguing, and (as in bars 3-4) the use of a fluttering technique exploited by Sciarrino in *Canzona di ringraziamento*; the rustlings or murmurings of this section's texture draw on Bletsoe's fascination with the sounds of nature and of the undergrowth in particular.

Harmonically, the flutes – and violins in bars 5-6 and 11-15 – explore the space between these notes, both finding other stable elements (e.g. b.9's pic 3) and stretching this limited space via the occasional quartertone. Although its constituents are never present simultaneously, the lower end of the harmonic field is dominated by another pic 5 – g and c' are shared between clarinet 1 (c', along with g#'' and c#''', being the strongest constituents of its multiphonic) and low strings. Although predominantly static, movement does occur dynamically and texturally (bars 15-16), and in terms of pitch/register (bars 17-19) where gestures ascend in the strings up to a sustained e''. The latter in fact represents a 'modulation' away from the predominance of the G#-C# pic 5, a harmonic change of direction which disturbs the music's flow. After the resulting silence in b.21, the opening material is used to restart the piece, bars 22-23 using tentative (or playful) fragments of the first bar, while the harp's *ff* gesture (Fig.D, from b.1) leads to a reprise of the flutes' G#-C# fluttering. This time, there is more movement, leading quickly to the section's highpoint; the speed with which this develops, together with the following passage's alternations between

livelier material (clarinet 2, Fig.E and bars 33-34), serve to prepare for the change of direction to come shortly.

The material of the first excursion at Fig.F ('the gates are open/ & all the paths are clear'²²) is much more vigorous and clearly defined, and describes a new harmonic region based on less stable elements: in the first part of the opening phrase, the clarinets focus on an E-F#-B \flat [0,2,6] collection, while the phrase ends on pic 10 (bars 39-40). However, the music does draw on what preceded. First, the focus is still on a pair of identical instruments; second, the strong sense of forward motion is mediated by elements of harmonic stasis, e' remaining focal until Fig.J (albeit with disturbances and tangents). Third, in a manner which recalls both the overall atmosphere of the opening, as well as the alternations with which it ended (Figures E-F), the music frequently drops to *piano*. These instances both recall specific moments (e.g. Fig G: b.34⁴), as well as foreshadow what is to come (b.65: Fig.J).

While Fig.H at first consolidates the vigorous material, this quickly succumbs to the established tendency of excitable development, this time veering off into unexpected harmonic and higher registral regions. In response to this, Fig.I reworks the material into more periodic structures, while also drawing together the previously isolated moments of reduced dynamics. Interpolation, however, continues to play an important role. While the interpolated material had previously been brief or fragmentary, the duet at Fig.J is a self-contained interlude, complete with its own phraseology and sound world. It is, however, strongly connected to the opening, particularly harmonically: while the focal G#-C# pic 5 is heard transposed downward by an octave, the harmonic field's other pic 5 (g-c') remains fixed.

²² Bletsoe, *Here Hare Here*, in Harriet Tarlo (ed.), *The Ground Aslant* (Exeter: Shearsman, 2011), p.108

Along with the first sustained double bass and the first C-string cello *arco*, the bass clarinet entrance (b.93) strengthens the piece's first substantial use of the bass register: in b.92, cello and bass invert the clarinets' vigorous material about the focal *e'* (outlining an E-D-B \flat [0,2,6] collection).

The image shows a musical score for two parts: Clarinets (Fig.F) and Cello/bass (Fig.M). The Clarinets part (Fig.F) starts at measure 38 and features a rhythmic pattern of eighth notes with triplet markings. The Cello/bass part (Fig.M) starts at measure 92 and features a similar rhythmic pattern, but with a key signature change to one sharp (F#) and a change in the bass line. The score is written on a grand staff with two staves for each part.

Ex.24: Inversion of clarinets' material in the bass

After the formal articulation that this use of the bass provides, the long passage between Figures M and Q takes a flexible new approach to the principle of interpolation. Although the musical surface still reflects the dissimilarity of its constituents, these are in general sewn together continuously. The differences between these materials are mediated through development, while the overall progress of the passage comes about organically rather than deriving from the energy which juxtaposition can provide. For example, from Fig.N (harp, bars 113 and 117) references to the subsequently climactic bell-material (prefigured as early as bars 41-42) coexist with references to the clarinet's vigorous duet (b.116) and the lively triplet-semiquaver material (b.120, originally heard at b.68). These disparate materials, however, all appear within a texture in which at least three (and generally more) instruments sustain long notes. The climax at Fig.O, then, is prepared for both by the brief appearances of its bell-material and by the overall nature of the discourse, in which notes (melodic or otherwise) are very often sustained well beyond their initial attack.

In this climactic passage the piece's concern with the relationship between stasis and dynamism takes a playful form, inasmuch as the (static) harmonic field is little altered until just before Fig.P, while its delivery imbues the musical surface with exuberant and clangorous movement. Although the six-crotchet period after which the field repeats remains reasonably stable, the free permutation of its seven notes (grace notes excluded) within this period give the passage an unpredictability enhanced by the occasional new note (b.128: a^{'''}, b.130: g^{#''}), as well as by the lowest note which fluctuates between e' and c'.

The image displays a musical score for a climactic passage, labeled 'Ex.25: Periodic restatements of harmonic field'. The score is written for a full orchestra and includes parts for Flutes (Fl 1, Fl 2), Clarinets (Cl 1, B. Cl.), Violins (Vln I, Vln II), Viola (Vla), and Basses (Vc). The music is in 4/4 time and features a complex, rhythmic texture with frequent six-crotchet periods. The score is marked with 'ff' (fortissimo) and includes performance instructions such as 'exuberant', 'poco en dehors', 'pizz' (pizzicato), and 'arco' (arco). A yellow highlight is placed under the Viola part in the lower section of the score, indicating a specific harmonic field. The score is numbered 21 in the top right corner.

Ex.25: Periodic restatements of harmonic field

In a manner which could be seen to frame the whole of this paragraph (Figures M-Q), the bass material of bars 93-94 returns to close the section (b. 142). While echoing an earlier moment of change (the move into Fig.M), this use of the contextually rare bass register helps to articulate this point as an important formal junction.

The piece's central interlude at Fig.Q, reworking the material of the first section, is intended to assume more body than its brevity suggests by way of a static, gently enveloping sonority. Rather than following a motivic or harmonic argument as in the previous section, the emphasis is on delicate shades of timbre and pitch, which highlight the change in the nature and speed of the music's language. On a formal level, the reappearance of this material serves to re-establish its importance in preparation for the piece's final section.

The passage which follows at Fig.R, flowing naturally out of the end of this interlude, draws on Bletsoe's interest in creating delicate connections between independent objects. Echoing her visual-poetic practice, this discourse of single tones in disparate registers is intended to be heard as a spacious but nevertheless connected single line. The passing of the same notes back and forth between instruments (as between flutes and upper strings in bars 161-164) is intended to encourage the application of the same connective listening strategy to notes in very different registers and timbres. Whilst the harmonic material is new, the musical process is actually related to Fig.O's harmonic rotations, even if the surface is much sparer with harmony that moves freely rather than permutating a fixed field. The frequent pic 5 sonority, as well as motivic fragments outlining ip 14s also connect this passage with what preceded. The passage is also an homage to the beginning of Nono's *Variazioni Canoniche* in which a single line is passed between instruments with extreme delicacy.

The brief explosion at Fig.S – initiated by the registral disturbance of the double bass in the previous bar – recalls the clarinet duet's [0,2,6] harmony, while subsequently reworking the first three bars of the section from Fig.R, albeit at the new dynamic level (bars 154-156 correspond to bars 167-171). Once again, this

interleaving mediation on a local level also has a larger-scale function, which in this case is to foreshadow the explosion of movement and volume at Fig.T, which in turn builds to the reprise of the climactic bell-material (Fig.U). In comparison with its previous incarnation, this music shifts much more quickly, both harmonically and in terms of its relationship to what surrounds: whilst it refers to Fig.O's climactic pitch field (clarinets and vibraphone, b.185) as well as the clarinet duet's [0,2,6] (bars 191-193), the passage also refers to the immediately preceding section. From b.186³, Fig.R is once again reworked; this becomes explicit at bars 189-190, where the texture thins to the single voices as before.

The harp and vibraphone chords which interrupt at Fig.V (set apart timbrally as well through homophony) serve to announce the beginning of the end, as well as subsequently articulating the closing section's phrase structure. This use of a short progression of chords as a punctuating and closing device was suggested by the descending harp motif which ends the second and last movements of Birtwistle's *Tragoedia* (as well as articulating two moments of change in the sixth movement, 'Strophe II'). In this piece, the pervasive sense of ritual is partly achieved through this use of a repeated object acting as a sign, something I also hoped to evoke in *AXIAL*.

Although not the end result of a dialectical process, the section between Figures W and Z does bring together previously distinct elements in a quasi-synthetic manner. While the flutes, harp and middle strings reprise the fluttering material of the opening (and Fig.Q), the clarinets drawn on the flute interlude at Fig.J. Below this, the double bass solo develops from Fig.F – the clarinets' vigorous duet – taking the rising ip 14 and ic 4 (now transformed to ic 3) as starting point. This is the piece's first extended use of *arco* double bass, as well as the instrument's first melodic material; on a structural level, it is also the first substantial use of the bass register (following

the use of the register to articulate key moments previously). My intention was to signal the approaching end of the piece with something new, even as it drew together or at least overlaid some of the piece's important materials. The sense of relaxation or resolution that the use of bass register gives – particularly arriving on the open E in bars 206 and 219 – derives partly from the music's previous suspension in a predominantly mid to high registral space. Moreover, as at the end of *BLACK ASTRIDE*, material which was previously open-ended is now reworked into periodic structures: the bass solo consists of three phrases (starting at Fig.W, b.208, and b.212), clearly articulated through repetition of melodic material, as well as via *forte* restatements of the harp/vibraphone chords.

The concluding sonority (bars 219-220) restates and combines two of the piece's key intervallic relationships: the G#/C# pic 5 remains at its lower transposition (clarinet 2, violin 2), while the previously 'dissonant' E/F# ip 14 (from Fig.F) is now much expanded (bass, flute) giving the chord an open sonority inflected by ic 4 (the E/G# major 3rd). However, the piece returns to its opening set of gestures to end; rather than being intended as a framing device, this return echoes the piece's loosely cyclic structure. The sense that things could begin again is reinforced by the final interval: the flutes move away from the G#/C# pic 5 to end on a more suggestive and less contextually stable pic 3.

10 – Epilogue

While the pieces in this portfolio are diverse in many ways, to a greater or lesser extent they all espouse a compositional approach preoccupied with bringing various elements into relationship with each other in the context of a whole. This preoccupation manifests itself differently in each case, with particularly distinct approaches being demonstrated in *LINES*, *BLACK ASTRIDE AND BLINDING*, *lunatic silver* and *AXIAL*.

LINES, the first to be written, introduces the idea of a ‘dominant’ set of material which reappears during the piece’s course, articulating its journey while in general tending to introduce new musical regions rather than itself providing the substance of the central argument.

By contrast, *BLACK ASTRIDE* obsessively reworks its opening paragraph, which more or less directly provides much of the piece’s content. Because of the scope of the transformations through which the material is put (alongside the occasional interlude) the piece is at once kaleidoscopically diverse and ‘logical’ or cohesive.

Drawing on the harmonic argument of such songs as ‘Life is like a dewdrop’, and echoing such models as Harvey’s *Bhakti* and Boulez’s *Memoriale*, *lunatic silver* is dominated by a harmonic field which draws together musical regions which would otherwise be discrete. The prolongation of this harmonic field at once creates static musical expanses and (perhaps because its presence is not absolutely continuous) a sense of harmonic tension.

AXIAL draws on elements of all the above – harmonically, developmentally, and in terms of its overall design – while its final section layers previously distinct

materials in a quasi-synthetic manner; it is also notable for its use of timbre and in particular register as structural devices.

The approach to composition which I have developed in this portfolio allows me to bring various materials into relationship with each other in a manner which does not downplay their dissimilarity, but which nevertheless results – I hope – in satisfactory musical wholes. Building on these pieces, I intend to continue this strand of my compositional research (as well as to address certain omissions) in several ways. *Foxglove* (a recent piece for soprano and ensemble) demonstrates the first way: embracing my predilection for pieces which are prone to changes of direction and character (be they sudden or gradual), in *Foxglove* these changes are articulated not by changes between different sets of motivic material, but rather by changes (often gradual) within one set of materials.

The second avenue I hope to explore further relates to the ways in which diverse materials function in the context of longer time-scales, both orchestral (drawing particularly on the explorations of colour in *o lotus estala*) and otherwise. Lasting seventeen minutes, *BLACK ASTRIDE* is the longest piece in the portfolio; I intuit that longer pieces would demand a simpler language. This could be achieved by reducing the number of contrasting materials within a piece; by expanding the time given to each one (in order that changes happen less frequently); or by clarifying the relationships between different materials, such that a number of contrasting materials can be grouped together into larger units.

Homogeneity of instruments (particularly in pairs as in *LINES*, *AXIAL*, and sections of *Sumwhyle*, but also in larger groups as in *DOTS*) also continues to fascinate me, with the ramifications that this has on the dynamics of chamber music formations.

Finally, coming to the omission, I intend to return to dramatic works (both opera and instrumental music theatre), with a particular interest in seeing how the principles of juxtaposition, transition, and elision function in the context of texted narrative forms.

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Ryokan Songs

for bass and piano
(2009)

Kim B Ashton

I

Zen master Ryokan!
Like a fool, like a dunce,
body and mind completely dropped off!

II

Spring flows gently –
the plum trees have bloomed.
Now the petals fall, mingling with the song of an uguisu.

III

We throw a little woollen ball back and forth.
I don't want to boast of my skill, but...
If someone asks me the secret of my art, I tell him
one, two, three, four, five, six, seven.

IV

Soaring birds disappear over the distant mountains,
leaves fall continually in the quiet garden.
Lonely autumn breezes.
An old monk in his black robe, I stand alone.

V

The spring birds have all returned
and their song drifts from every tree –
lets have another cup of sake.

VI

The black-robed monk plays marbles with the brothel girls –
what can be in his heart?

Sporting, playing marbles, as I pass through this floating world:
finding myself here, is it not good to dispel the bad dreams of others?

VII

The wind is fresh, the moon bright.
Let us spend the evening dancing
as a farewell to old age.

VIII

Life is like a dewdrop,
empty and fleeting:
my years are gone
and now, quivering and frail,
I must fade away.

Ryokan Songs

for Tom

I

Zen master Ryokan

Kim B Ashton

Bold, ♩ = 80

ff *p* (breathy)

Bass

Zen ma - ster Ry - o - kan! zen ma - ster!

Piano

ff marcato *fff*

8va

Red.

4 *mp* *mp* *p* *espr.*

— Like a fool, like a dunce, bo - dy and mind — com - plete - ly — dropped off!

(8)

lunga

II Spring flows gently

Flowing, ♩ = 80 - 84

5

mf

p *pp* *mf*

8va Spring flows, — spring — flows, —

Red.

9

flows gen - tly —

f *meno* *f*

8va

Red. *Red.*

12

p *f*

The plum trees have bloomed, have 3 3 5 bloomed.

sp *mp* *f*

15

p

Now,

ff

p

Ped.

18

now the now the

mp

p

mp

pp

8^{vb}

22

p

f

now the, Now the pe - tals

p

f

p lively

25

poco meno *f* warm

fall, fall, ming ling, ming ling

ff

Ped.

28

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

ming-ling with the song, song

pp

Ped.

31

pp

song of an u-gui-su

ff *pp*

Ped.

III

We throw a little woollen ball

Playful, ♩ = 96 - 104

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Playful, ♩ = 96 - 104'. The score includes various musical notations such as dynamics (p, mf, f), articulation (accents), and ornaments (trills, mordents). The piano part features complex textures with triplets, sixteenth-note patterns, and occasional octaves (8va). The vocal line is melodic and includes lyrics in English.

System 1: The vocal line begins with a rest, followed by the lyrics "We throw a". The piano accompaniment starts with a triplet of eighth notes. Dynamics include *p*.

System 2: The vocal line continues with "lit-tle woollen ball back and forth. I don't want to". The piano accompaniment features a triplet of eighth notes. Dynamics include *p*.

System 3: The vocal line continues with "boast of my skill, but if some-one asks me the". The piano accompaniment includes a *loco* section and a triplet of eighth notes. Dynamics include *p*.

System 4: The vocal line concludes with "se-cret, the se-cret of my art,". The piano accompaniment features a triplet of eighth notes and a section marked *8va*. Dynamics include *mf* and *f*.

15

mp *sp ma marcato; cresc.*

I tell him: one two, one

19

two three, one two three four five, one two three four

22

mf *p* *f*

five six, one two three four five six, five six seven

25

dim al fine *p* *pp*

IV Soaring birds

Serene, ♩ = 54

8^{va}

pp, LH always a little lighter than RH

(8)

RH (*)

RH

(8)

(8)

(*) If middle pedal available, use throughout to sustain each chord fully and avoid hand-crossing

10 (8)

16

ppp *Ped.* *pp* RH

19

p espress. 3 3

Soar - ing birds dis - a -

loco

(*) *p* *mf* *p* *8va*

Ped.

21

mp

ppear a - bove the dis - - tant

(8) RH

23

p

moun- tains. Leaves fall al - ways in the

(8) 3 3

Ped.

(*) If possible sustain until bar's end with middle pedal

26 *pp*

quiet gar - den, leaves fall.

mp *pp*

Ped. *8vb*

29 *f* (rit.)

(8)....

31 *p* *pp*

Lone - ly au - tumn bree - zes.

Ped.

34 *pp* *(mf)* *espress.* *ppp*

An old monk in his black robe, I stand a-lone.

V Spring birds

♩ = 69 - 72

Musical notation for the first system, measures 1-2. The right hand features a melodic line with a triplet of eighth notes in measure 2. The left hand has a bass line with a triplet of eighth notes in measure 2.

p *leggiero*
delicate use of Ped.

Musical notation for the second system, measures 3-4. The right hand continues with a melodic line and triplets. The left hand has a bass line with triplets and a fermata in measure 4.

Musical notation for the third system, measures 5-6. The right hand has a melodic line with a *mf* dynamic in measure 5 and a *pp* dynamic in measure 6. The left hand has a bass line with a triplet in measure 5 and a *Ped.* marking in measure 6.

Musical notation for the fourth system, measures 7-8. The right hand has a melodic line with a *f* dynamic in measure 7 and a *ff* dynamic in measure 8. The left hand has a bass line with a triplet in measure 7 and a *f marcato* dynamic in measure 8.

Musical notation for the fifth system, measures 9-10. The right hand has a melodic line with an *mp* dynamic in measure 9 and a *mf* dynamic in measure 10. The left hand has a bass line with a *ff* dynamic in measure 9 and a *f* dynamic in measure 10. There is an *8va* marking above the right hand and a *[LH loco]* marking below the left hand in measure 9. A *15ma* marking is present in measure 10.

11 *p*

The spring birds have all re -

13

turned, and their song, their song,

15

their song, song

17

drifts, _____

p *ff* *p*

[LH loco]

8^{va} 3 (b) 11:8 3

19

drifts, _____ drifts, _____ drifts _____

p *ff* *p*

più 3 *mf* 3 5

21

from ev - ery tree... Lets

f *celebratory*

8^{va} 3 15^{ma} *ff* *f* warm loco 8^{va} Ped.

23

have a - no - - - ther cup of

8^{va} Ped.

Detailed description: This system covers measures 23 and 24. The vocal line is in bass clef, 4/4 time, with a melodic line that spans across the bar line. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand features a series of sixteenth-note runs in the first half of measure 23, followed by a more melodic line in the second half. The left hand provides a steady accompaniment with eighth notes. Pedal markings are present at the end of both measures.

25

sa - - - ke, an - o - - - ther

brillante *più*

(LH loco) 8^{va} Ped.

Detailed description: This system covers measures 25 and 26. The vocal line continues with a melodic line in bass clef. The piano accompaniment features a right hand with a treble clef and a left hand with a bass clef. The right hand has a melodic line with eighth notes, marked *brillante* and *più*. The left hand has a bass line with eighth notes, marked "(LH loco)". Pedal markings are present at the end of both measures.

27

sa - - - ke, sa - ke,

meno *meno*

(8) loco 8^{va} Ped.

Detailed description: This system covers measures 27 and 28. The vocal line continues with a melodic line in bass clef, including a triplet in measure 27. The piano accompaniment features a right hand with a treble clef and a left hand with a bass clef. The right hand has a melodic line with eighth notes, marked *meno* and *loco*. The left hand has a bass line with eighth notes, marked *meno*. Pedal markings are present at the end of both measures.

29

musical score for measures 29-31. The score is in bass clef for the vocal line and treble clef for the piano accompaniment. The vocal line starts with a rest, followed by a note on a whole note, then a half note, and finally a quarter note. The lyrics "sa - ke." are written below the notes. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *p* (piano), *poco dim.* (poco diminuendo), *sp subito dolce* (subito dolce), and *pp* (pianissimo). Performance instructions include *8^{va}* (octave up) and *ped.* (pedal). A slur covers the piano accompaniment from measure 29 to 31.

32

musical score for measures 32-33. The score is in bass clef for the vocal line and treble clef for the piano accompaniment. The vocal line has a whole note rest in measure 32, followed by a whole note in measure 33 with the lyrics "mmm.". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *p* (piano), *ppp* (pianississimo), and *mf* (mezzo-forte). Performance instructions include *8^{va}* (octave up) and *mf* (mezzo-forte). A slur covers the piano accompaniment from measure 32 to 33.

VI Conversation

Lively ♩ = 76

f

The black- robed monk plays

3

mar - bles with the bro - thel girls. *poco meno* (♩ = 66)

(LH)

6 *A tempo mp*

What can be in his heart?

mf *mp* *f*

Red.

9 *Spacious, ♩ = 36 pp espress.*

Sport-ing, play-ing mar-bles, as I pass through this float - ing

poco meno *p* *ppp delicate*

Red. *Red.* *8^{va}* *8^{vb}*

Tempo 1

12 *p* *mf*

world. Find-ing my-self, find-ing my - self here,

ppp *mf*

$\text{♩} = 56$ rit.

16 *poco mf* *p* *sp* *mf*

is it not good to dis - pel the bad dreams

mp *pp* *mf*

Spacious, $\text{♩} = 36$

19 *p*

of oth - ers?

unobtrusive *pp* *ppp* loco

VII The wind is fresh

Lively, $\text{♩} = 56$
bouche fermée

p *mp* *p b.f.* *mp*

Let us spend, let us, let

mp marc.

p b.f. *mf*

us spend,

mf *p* *mf*

f *p b.f.*

let us spend the eve - ning,

mp trn

12

let us The wind is

f *mf* *f* *p*

(LH loco) *8va*

15

fresh the moon, the moon is

mp *sp* *mf*

Poco meno ♩ = 50

sp like clockwork

Ped.

19

bright bright moon

mf

A tempo rit. Poco meno

8vb sparing ped. use

23 *mf* **A tempo**

Bass clef staff with notes and lyrics: bright moon moon. Includes a triplet of eighth notes and a slur over the last two notes.

bright moon moon.

Piano accompaniment for measures 23-25. Includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics range from *mf* to *ff* and *f*. Includes a *Ped.* marking.

26

Bass clef staff with notes and lyrics: Let us. Includes a slur over the notes.

Let us

Piano accompaniment for measures 26-27. Includes a *8va* marking and a *mf* dynamic. Includes a *(LH loco)* marking.

(LH loco)

28

Bass clef staff with notes and lyrics: spend spend let us spend the. Includes a triplet of eighth notes and a slur over the last two notes.

spend spend let us spend the

Piano accompaniment for measures 28-30. Includes a *f marc* dynamic and a triplet of eighth notes in the right hand.

31

Bass clef staff with notes and lyrics: spend let us spend the eve - ning. Includes a triplet of eighth notes and a slur over the last two notes.

spend let us spend the eve - ning

Piano accompaniment for measures 31-33. Includes a *rinf.* marking and a *ff* dynamic. Includes a *8^{va}* marking at the end.

8^{va}

34 *ff*

dan - cing dan - cing dan cing dan - cing dan -

(8).....

rit.

38 *pp*
b.f.

cing

pp *mp* *p*

Ad.

Poco meno mosso (♩. = 52)

42 *p*

as a fare - well to old age...

p *p*

46

ppp

VIII

Life is like a dewdrop

Fragile, ♩ = 132

8^{va}

pppp 5
una corda
9:8 5

4

Half speed (♩ = 66)

pp 3

Life is_

loco

p *pp*

10

(*mf*) *pp*

like a dew - - drop,

ppp 3

mp

em - pty

pppp

p

ped.

— and flee - ting: my years are

sp.

mp

sp.

gone and now, qui ver ing

Tempo 1

pppp

8va

5

and frail,

pp

loco

9:8

27 *pp* *poco mp espress.*

frail, I must fade

p
tre corda *Ped.*

31 *ppp* bouche fermee

a - way...

poco mf mp dolce p ppp
Ped. una corda *Ped.*

36 *meno*

ppp pp

LINES

(2010)

Kim B Ashton

Instrumentation: Piccolo/Alto Flute

Flute

Xylophone/Marimba

Violin

Viola

Duration: c 8'30"

Score: in C

LINES

Kim B Ashton

Vigorous: $\text{♩} = 72$

Piccolo
(later Alto Flute)

fff marcato

Flute

fff marcato

Xylophone

Percussion

Violin

Viola

fff marcato

fff marcato

fff marcato

fff marcato

This musical score page features five staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), Violin I (Vln. I), and Viola (Vla.).

- Picc.:** Starts with a five-measure rest, then plays a triplet of eighth notes with a 'slap tongue' effect. It continues with a triplet of eighth notes, followed by a triplet of eighth notes with an accent (>). The piece concludes with a triplet of eighth notes and an 'ord.' (order) marking.
- Fl.:** Features a 'slap tongue' effect on a triplet of eighth notes, followed by a triplet of eighth notes with an accent (>). It includes an 'ord.' marking and ends with a triplet of eighth notes.
- Xyl.:** Begins with a triplet of eighth notes, followed by a triplet of eighth notes with an accent (>). It includes a 'marc.' (marcato) marking and ends with a triplet of eighth notes.
- Vln. I:** Starts with a triplet of eighth notes, followed by a triplet of eighth notes with an accent (>). It includes a 'ff' (fortissimo) dynamic marking and ends with a triplet of eighth notes.
- Vla.:** Starts with an 'arco' (arco) marking and a triplet of eighth notes, followed by a 'pizz.' (pizzicato) marking and a triplet of eighth notes. It includes a 'ff' dynamic marking and ends with a triplet of eighth notes.

The score includes various musical notations such as rests, triplets, accents, slurs, and dynamic markings. The Piccolo and Flute parts are marked with 'slap tongue' effects. The Viola part is marked with 'arco' and 'pizz.'.

This musical score page features five staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), Violin 1 (Vln. 1), and Viola (Vla.).

- Picc.:** Starts at measure 10 with a first ending (fl.) and a fortissimo (*fff*) dynamic. The part includes a triplet of eighth notes and a sixteenth-note triplet.
- Fl.:** Features a first ending (fl.) and a fortissimo (*fff*) dynamic. It includes a triplet of eighth notes and a sixteenth-note triplet.
- Xyl.:** Begins with a fortissimo (*ff*) dynamic, playing a series of chords and single notes.
- Vln. 1:** Starts with an arco section marked fortissimo (*fff*) and a sixteenth-note triplet. It then transitions to a pizzicato (*pizz.*) section and returns to arco with a fortissimo (*f*) dynamic and a sixteenth-note triplet.
- Vla.:** Plays an arco section marked fortissimo (*fff*) with a sixteenth-note triplet.

The score includes various musical notations such as first endings, triplets, and dynamic markings.

Picc. ¹³

Fl.

Xyl.

Vln. I

Vla.

This musical score page features five staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), Violin 1 (Vln. 1), and Viola (Vla.).

- Picc.:** Starts at measure 17. Features a melodic line with trills and triplets, marked *ff*. Includes fingerings 6, 5, 3, 5, 6, and 3.
- Fl.:** Features a melodic line with trills and triplets, marked *ff*. Includes fingerings 6, 5, 5, and 3.
- Xyl.:** Features a rhythmic pattern with accents and triplets, marked *f*. Includes a triplet of eighth notes marked *ff*.
- Vln. 1:** Features a melodic line with a triplet, marked *f*. Includes a *pizz.* (pizzicato) instruction. Later, it features a melodic line marked *ff* with a triplet.
- Vla.:** Features a melodic line with a triplet, marked *ff*. Includes *arco* and *pizz.* instructions. Later, it features a melodic line marked *ff* with a triplet.

This musical score page contains measures 19 through 24. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 19-24. Includes a trill in measure 19, sixteenth-note runs in measures 20-21, and a triplet in measure 22. Dynamics range from *mp* to *f*. Includes the instruction "To A. Fl." at the end of the staff.
- Fl. (Flute):** Measures 19-24. Features a trill in measure 19, sixteenth-note runs in measures 20-21, and a triplet in measure 22. Dynamics range from *mp* to *f*.
- Xyl. (Xylophone):** Measures 19-24. Includes a triplet in measure 19, a *mp* dynamic in measure 20, and a *pp* dynamic in measure 21. Includes the instruction "To Mar." in measure 20.
- Vln. I (Violin I):** Measures 19-24. Starts with *arco* in measure 19, switches to *pizz.* in measure 20, and returns to *arco col legno* in measure 21. Dynamics range from *p* to *f*.
- Vla. (Viola):** Measures 19-24. Starts with *arco* in measure 19, switches to *pizz.* in measure 20, and returns to *arco col legno* in measure 21. Dynamics range from *ppp* to *f*.

The score includes various performance instructions such as *arco*, *pizz.*, *sul pont.*, and *col legno*. It also features dynamic markings like *ppp*, *pp*, *mp*, *p*, and *f*. The time signature is 4/4.

Alto Flute

A. Fl.

23

B

Alto Flute

Musical score for Alto Flute (A. Fl.) and Flute (Fl.) parts, measures 23-26. The Alto Flute part begins with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) section, and then a piano (*p*) section with a *pp* dynamic. The Flute part starts with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) section, and then a piano (*p*) section with a *pp* dynamic. Both parts feature complex rhythmic patterns, including triplets and sixteenth notes, and are marked with *pp* dynamics. A dashed line indicates a continuation of the piece.

C

p but still cleanly articulated

p but still cleanly articulated

Mar.

Musical score for Maracas (Mar.) part, measures 23-26. The part begins with a *marcato* marking and a fortissimo (*ff*) dynamic. It features a rhythmic pattern of eighth notes and rests, with a *mp* dynamic marking. The score includes a *pp* dynamic marking and a *pp* dynamic marking. A dashed line indicates a continuation of the piece.

B

C

Vln. 1

Musical score for Violin 1 (Vln. 1) part, measures 23-26. The part begins with a *pizz.* marking and a fortissimo (*ff*) dynamic. It features a rhythmic pattern of eighth notes and rests, with a *mf* dynamic marking. The score includes a *pp* dynamic marking and a *pp* dynamic marking. A dashed line indicates a continuation of the piece.

Vla.

Musical score for Viola (Vla.) part, measures 23-26. The part begins with a *pizz.* marking and a fortissimo (*fff*) dynamic. It features a rhythmic pattern of eighth notes and rests, with a *mf* dynamic marking. The score includes a *pp* dynamic marking and a *pp* dynamic marking. A dashed line indicates a continuation of the piece.

This musical score page contains five staves for different instruments: A. Fl., Fl., Mar., Vln. 1, and Vla. The music is written in a key with one sharp (F#) and a 3/4 time signature. The A. Fl. and Fl. parts feature complex melodic lines with trills, triplets, and slurs. The Mar. part includes dynamic markings such as *du*, *dd*, and *duw*. The Vln. 1 part has a section marked *arco* with a triplet. The Vla. part includes a section marked *arco* with a trill and a triplet. The page number 10 is at the top right, and the rehearsal mark 27 is at the top left.

31

This musical score is for measures 31 and 32. It features five staves: A. Fl., Fl., Mar., Vln. 1, and Vla. The key signature has one sharp (F#) and the time signature is 3/4.

- A. Fl. and Fl.:** Both parts begin with a *mf* dynamic. They feature a melodic line with a trill-like figure in the first measure of each part. A dashed line connects measures 31 and 32 for both parts. Dynamics transition to *du* and then *d*. A box labeled **D** is placed above measure 32. The Fl. part includes a triplet of sixteenth notes in measure 32.
- Mar.:** Starts with *mp* and features a triplet of eighth notes in the first measure. Dynamics transition to *f* and then *du*. A box labeled **D** is placed above measure 32. The part concludes with a triplet of eighth notes.
- Vln. 1 and Vla.:** Both parts are marked *pizz.* (pizzicato) for the first measure. The Vln. 1 part then becomes *arco* (arco) and plays a series of sixteenth-note patterns. Dynamics range from *f* to *d*. The Vla. part plays a similar pattern with dynamics from *f* to *p*. A box labeled **D** is placed above measure 32. The Vla. part ends with a trill (*tr*) in measure 32.

This musical score page contains four staves: A. Fl. (Flute 1), Vla. (Viola), Vln. 1 (Violin 1), and Mar. (Maracas). The A. Fl. staff begins with a measure marked '34' and contains several triplet passages, some of which are bracketed and labeled 'senza vib.'. The Vla. staff features a tremolo section, followed by triplet passages marked with dynamics such as *mp*, *mf*, *f*, and *pp*. The Vln. 1 staff includes sections marked 'arco' and 'pizz.', with dynamics ranging from *mf* to *pp*. The Mar. staff includes a five-measure rest, followed by triplet passages marked *mf* and *f*, and a final section marked *p*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page features four staves: Violin 1 (Vln. 1), Viola (Vla.), Flute 1 (Fl.), and Maracas (Mar.).

- Vln. 1:** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *f*, *mf*, and *tenuto*. A box containing the letter 'E' is placed above the staff. The section concludes with a double bar line and a fermata.
- Vla.:** Starts with a bass clef and a key signature of one sharp (F#). It includes dynamic markings such as *f* and *mf*. A box containing the letter 'E' is placed above the staff. The section concludes with a double bar line and a fermata.
- Fl.:** Starts with a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *pp*, *ff*, and *mf*. A box containing the letter 'E' is placed above the staff. The section concludes with a double bar line and a fermata.
- Mar.:** Starts with a bass clef and a key signature of one sharp (F#). It includes dynamic markings such as *pp* and *f*. A box containing the letter 'E' is placed above the staff. The section concludes with a double bar line and a fermata.

Additional performance instructions include 'arco' for the strings and 'ord.' for the flute. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and various articulation marks.

This musical score is for measures 42-43. It features four staves: Flute 1 (Fl.), Maracas (Mar.), Violin 1 (Vln. 1), and Viola (Vla.).

- Flute 1 (Fl.):** Measures 42-43. Measure 42 starts with a *mf* dynamic and a triplet of eighth notes. Measure 43 features a *f* dynamic and a triplet of eighth notes. The staff concludes with a *ff* dynamic and a half note.
- Maracas (Mar.):** Measures 42-43. Measure 42 has a *mf* dynamic and a triplet of eighth notes. Measure 43 has a *f* dynamic and a triplet of eighth notes. The staff concludes with a *ff* dynamic and a half note.
- Violin 1 (Vln. 1):** Measures 42-43. Measure 42 has a *f marcato* dynamic and a triplet of eighth notes. Measure 43 has a *f marcato* dynamic and a triplet of eighth notes. The staff concludes with a *f marcato* dynamic and a half note.
- Viola (Vla.):** Measures 42-43. Measure 42 has a *f marcato* dynamic and a triplet of eighth notes. Measure 43 has a *f marcato* dynamic and a triplet of eighth notes. The staff concludes with a *f marcato* dynamic and a half note.

Performance markings include *pizz.* (pizzicato) and *arco* (arco) for the strings, and various dynamic markings (*mf*, *f*, *ff*) and articulation (*f marcato*) throughout.

F **Meno mosso, $\text{♩} = 66$**
senza vib.

45

A. Fl. *fff*

Fl. *fff*

pppp

bisbig. *pppp* + +

F **Meno mosso, $\text{♩} = 66$**

Mar.

fff

f

p

mf

p

pp

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

pp

pp ma cant. e espr.

50

A. Fl.

Musical notation for A. Flute part, measures 50-54. The staff contains a triplet of eighth notes marked "vib. ord." and a triplet of sixteenth notes marked "ddd".

Fl.

Musical notation for Flute part, measures 50-54. The staff contains a triplet of eighth notes.

Mar.

Musical notation for Maracas part, measures 50-54. The staff contains a triplet of eighth notes marked "p".

Vln. 1

Musical notation for Violin 1 part, measures 50-54. The staff contains a triplet of eighth notes marked "(ord.)" and "cant. e espr.". The dynamic "p" is indicated below the staff.

Vla.

Musical notation for Viola part, measures 50-54. The staff contains a triplet of eighth notes marked "p" and "pizz.". The dynamic "mp" is indicated below the staff.

55

G Con moto (♩ = c.88)

A tempo (♩ = 66)

A. Fl. *p* *pp*

Fl. *p*

Mar.

To Xyl.

mp

G Con moto (♩ = c.88)

A tempo (♩ = 66)

Vln. 1 *ord.* *mp* < *poco pesante*

Vla. *mp* *pizz.*

leggiero *p*

60 Xylophone

5
3
3

H Con moto (♩ = c.88)

Vln. 1

pp
p
f
mf pesante
5
3
3
5

H Con moto (♩ = c.88)

Vla.

dd
mf
f
3
6
3
glass (g)

64

A. Fl. *f*

Fl. *f*

Xyl. *f*

Vln. 1 *mf* *p* (fast) *p* (fast) (rit...) *f* pesante

Vla. *mf* *f*

The score consists of five staves. The A. Fl. and Fl. staves are mostly silent with a few notes at the end. The Xyl. staff features a triplet of eighth notes, followed by a series of eighth notes with accents, and a final triplet. The Vln. 1 staff begins with a triplet of eighth notes, followed by a series of eighth notes with accents, a section marked 'p (fast)' with a wavy line, a section marked '(rit...)' with a wavy line, a section marked '6' with a wavy line, and finally a section marked 'f pesante' with a wavy line. The Vla. staff features a triplet of eighth notes, followed by a series of eighth notes with accents, and a final triplet. Dynamics include *mf*, *p*, *f*, and *f*. Performance instructions include 'p (fast)', '(rit...)', and 'f pesante'.

67

A. Fl. *trill accel.* *h* *mp* *f*

Fl. *mp* *trill accel.* *h* *f*

Xyl. *mp* *f* *mf*

Vln. 1 *fp* *trill accel.* *h* *f*

Vla. *mf* *trill accel.* *h* *f*

Detailed description: This page of a musical score contains measures 67 through 70. It features five staves: A. Fl., Fl., Xyl., Vln. 1, and Vla. The A. Fl. part begins with a trill on a half note, marked *mp*, which accelerates and reaches *f* by the end of the measure. The Fl. part has a similar trill, starting *mp* and ending *f*. The Xyl. part has a triplet of eighth notes marked *mf*. The Vln. 1 part starts with a triplet of eighth notes marked *fp*, followed by a trill that accelerates and ends *f*. The Vla. part has a triplet of eighth notes marked *mf*, followed by a trill that accelerates and ends *f*. The score includes various musical notations such as trills, triplets, and dynamic markings.

rit. **I** As before (♩ = 66)

A. Fl. *rit.* **I** As before (♩ = 66)

I As before (♩ = 66)

Vln. 1 *rit.* **I** As before (♩ = 66)

cant. e espr.

mp

p *pp* *cant. e espr.*

p

mp

p

Vla. *p* *pp* *cant. e espr.* *mp* *p*

To Piccolo

J Con moto (♩ = c.88)

A. Fl. *p* **J** Con moto (♩ = c.88)

J Con moto (♩ = c.88)

Vln. 1 *mf* *p* *mp* *ord.* **J** Con moto (♩ = c.88)

clds du

flaut. 3

ord.

Vla. *mf* *p* *mp* *ord.*

pizz. mf

mp

p

clds

flaut.

mp

Vla. *pizz. mf* *mp* *p* *clds* *flaut.* *mp*

81

Fl.

Vln. 1

Vla.

K

84

A. Fl.

Fl.

K

Vln. 1

sul tasto e flaut.

Vla.

sul tasto e flaut.

pppp

pppp

pppp

Piccolo

pppp

dddd

pizz.

pppp

arco

pppp

L Con moto ma pesante (♩ = 80)

The musical score is written for five instruments: Piccolo, Flute (Fl.), Xylophone (Xyl.), Violin I (Vln. I), and Viola (Vla.). The tempo and style are marked as **L** Con moto ma pesante (♩ = 80). The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 90. The Piccolo part features a melodic line with sixteenth-note runs, marked with accents and dynamics *f* and *mf*. The Flute part has a similar melodic line with trills and accents, marked with dynamics *f* and *mf*. The Xylophone part has a rhythmic accompaniment with accents and dynamics *mf* and *f*. The Violin I and Viola parts have a melodic line with accents and dynamics *f marcato* and *pesante*. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page features four staves: Piccolo (Picc.), Flute (Fl.), Violin I (Vln. I), and Viola (Vla.).

- Picc. Staff:** Starts at measure 93. Features a triplet of eighth notes marked *f* well articulated. This is followed by a five-note descending scale, then a triplet of eighth notes, and a five-note ascending scale. A dynamic *f* is placed below the staff. The piece concludes with a trill and a final note.
- Fl. Staff:** Features a triplet of eighth notes marked *f* well articulated, followed by a five-note descending scale, a triplet of eighth notes, and a five-note ascending scale. The piece concludes with a trill and a final note.
- Vln. I Staff:** Begins with a triplet of eighth notes marked *f* pizz. (pizzicato), followed by an arco section. It includes a trill and a five-note ascending scale. The piece concludes with a five-note ascending scale and a triplet of eighth notes.
- Vla. Staff:** Features a triplet of eighth notes marked *f* pizz., followed by an arco section. It includes a trill and a five-note ascending scale. The piece concludes with a five-note ascending scale and a triplet of eighth notes.

Key performance instructions include *f* (forte), *f* well articulated, *pizz.* (pizzicato), *arco* (arco), and *trill*. Measure numbers 93, 5, 3, and 3 are indicated throughout the score.

96 (tr)

The musical score consists of five staves: Piccolo, Flute 1 (Fl.), Xylophone (Xyl.), Violin 1 (Vln. 1), and Viola (Vla.).

- Picc.:** Starts with a trill on a whole note, followed by sixteenth-note runs with trills. Includes dynamics *ff* and *f*. Fingerings include 6, 5, and 3.
- Fl.:** Features a trill on a whole note and sixteenth-note runs with trills. Includes dynamics *ff* and *f*. Fingerings include 5, 3, and 5.
- Xyl.:** Features a trill on a whole note, followed by sixteenth-note runs with trills. Includes dynamics *ff* and *f*. Fingerings include 3, 5, and 3.
- Vln. 1:** Features sixteenth-note runs with trills. Includes dynamics *mf* and *f*. Includes the instruction *pizz.* (pizzicato). Fingerings include 5, 3, and 5.
- Vla.:** Features sixteenth-note runs with trills. Includes dynamics *mf* and *ff*. Fingerings include 5, 3, and 5.

Measure 100 features a whole note chord with a trill on the Piccolo and Flute 1 staves, and a sixteenth-note run with a trill on the Xylophone staff.

This musical score page features five staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), Violin I (Vln. I), and Viola (Vla.).

- Picc.:** Starts at measure 99 with a **M** dynamic marking. The line contains a triplet of eighth notes (F4, G4, A4), followed by a sixteenth-note triplet (B4, C5, D5), and then a sixteenth-note triplet (E5, F5, G5). The **M** marking is placed above the first measure.
- Fl.:** Mirrors the Piccolo part with the same rhythmic and melodic patterns.
- Xyl.:** Features a single sixteenth-note triplet (F4, G4, A4) in the first measure, followed by a rest.
- Vln. I:** Begins with a **M** dynamic marking and the instruction *arco*. The line contains a sixteenth-note triplet (F4, G4, A4), followed by a sixteenth-note triplet (B4, C5, D5), and then a sixteenth-note triplet (E5, F5, G5).
- Vla.:** Mirrors the Violin I part with the same rhythmic and melodic patterns.

Dynamic markings include **M** (Molto) and **fff** (fortissimo). The score includes various musical notations such as treble clefs, stems, beams, and slurs.

This musical score page contains three systems of music for Piccolo (Picc.), Flute 1 (Fl.), Violin 1 (Vln. 1), and Viola (Vla.).

- System 1 (Measures 101-102):**
 - Picc.:** Measures 101 and 102. Measure 101 features a sixteenth-note triplet (fingered 5, 6, 6) and a dotted quarter note (fingered 7). Measure 102 features a dotted quarter note (fingered 7) and a half note (fingered 7).
 - Fl.:** Measures 101 and 102. Measure 101 features a sixteenth-note triplet (fingered 5, 5, 5) and a dotted quarter note (fingered 7). Measure 102 features a dotted quarter note (fingered 7) and a half note (fingered 7).
 - Vln. 1:** Measures 101 and 102. Measure 101 features a sixteenth-note triplet (fingered 5, 5, 5) and a dotted quarter note (fingered 6). Measure 102 features a dotted quarter note (fingered 6) and a half note (fingered 5).
 - Vla.:** Measures 101 and 102. Measure 101 features a sixteenth-note triplet (fingered 5, 5, 5) and a dotted quarter note (fingered 6). Measure 102 features a dotted quarter note (fingered 6) and a half note (fingered 5).
- System 2 (Measures 103-104):**
 - Picc.:** Measures 103 and 104. Measure 103 features a sixteenth-note triplet (fingered 3, 3, 3) and a dotted quarter note (fingered 6). Measure 104 features a dotted quarter note (fingered 6) and a half note (fingered 5).
 - Fl.:** Measures 103 and 104. Measure 103 features a sixteenth-note triplet (fingered 3, 3, 3) and a dotted quarter note (fingered 6). Measure 104 features a dotted quarter note (fingered 6) and a half note (fingered 5).
 - Vln. 1:** Measures 103 and 104. Measure 103 features a sixteenth-note triplet (fingered 3, 3, 3) and a dotted quarter note (fingered 6). Measure 104 features a dotted quarter note (fingered 6) and a half note (fingered 5).
 - Vla.:** Measures 103 and 104. Measure 103 features a sixteenth-note triplet (fingered 3, 3, 3) and a dotted quarter note (fingered 6). Measure 104 features a dotted quarter note (fingered 6) and a half note (fingered 5).

105

Picc. *ff*

Fl. *ff*

Vln. I *ff*

Vla. *ff*

This musical score page features five staves: Piccolo (Picc.), Flute (Fl.), Xylophone (Xyl.), Violin I (Vln. I), and Viola (Vla.). The music is written in 4/4 time and includes various performance instructions and dynamics. The Piccolo part begins at measure 107 with a forte (*ff*) dynamic and includes a trill marked with a box containing the letter 'N'. The Flute part also starts with a forte (*ff*) dynamic and features a long, sweeping melodic line. The Xylophone part includes a trill marked with a box containing 'N' and a section marked 'arco' (arco). The Violin I and Viola parts are marked with a box containing 'N' and feature complex rhythmic patterns with triplets and pizzicato (*pizz.*) markings. The score concludes with a 'To A. Fl.' instruction and a fermata over the final notes of the Flute part.

Alto Flute

Picc. *mp*

Fl. *mp*

O Calm, $\text{♩} = 60$

al niente

al niente

Xyl.

To Mar. *mf*

Marimba *pp*

Vln. 1 *mf*

Vla. *f*

O Calm, $\text{♩} = 60$

arco 5 *mp*

pizz. *p*

arco tasto *ppppp*

arco tasto *ppppp*

116

A. Fl.

Musical score for Alto Flute (A. Fl.). The staff begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 116 with a dynamic marking of *p* and a slur over a series of notes. Subsequent measures include slurs and dynamic markings such as *ddd* and *d*. The piece concludes with a final slur and a dynamic marking of *duu*.

Fl.

Musical score for Flute (Fl.). The staff begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 116 with a dynamic marking of *p* and a slur over a series of notes. Subsequent measures include slurs and dynamic markings such as *ddd* and *d*. The piece concludes with a final slur and a dynamic marking of *duu*.

Mar.

Musical score for Maracas (Mar.). The staff begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 116 with a dynamic marking of *p* and a slur over a series of notes. Subsequent measures include slurs and dynamic markings such as *d* and *duu*. The piece concludes with a final slur and a dynamic marking of *duu*.

Vln. 1

Musical score for Violin I (Vln. 1). The staff begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 116 with a dynamic marking of *p* and a slur over a series of notes. Subsequent measures include slurs and dynamic markings such as *ddd* and *d*. The piece concludes with a final slur and a dynamic marking of *duu*.

Vla.

Musical score for Viola (Vla.). The staff begins with a C-clef (alto clef) and a key signature of one sharp (F#). The music starts at measure 116 with a dynamic marking of *p* and a slur over a series of notes. Subsequent measures include slurs and dynamic markings such as *ddd* and *d*. The piece concludes with a final slur and a dynamic marking of *duu*.

al niente

al niente

pizz.

arco

A. Fl. **P** 122
pp p
duu
pid
dd
dd

Fl.
ppp
duu
dd

Mar.
p
mp
p
ff

Vln. 1
P
pizz. arco
p
duu
dd

Vla.
mp espr:
pizz. arco
duu
dd

Detailed description: This page of a musical score features five staves. The top staff is for the first flute (A. Fl.), starting at measure 122 with a piano (P) dynamic. It contains a melodic line with dynamics ranging from pianissimo (pp) to piano (p), and includes a triplet of eighth notes. The second staff is for the second flute (Fl.), playing a similar melodic line with dynamics from ppp to p. The third staff is for the maracas (Mar.), providing a rhythmic accompaniment with dynamics from p to fortissimo (ff), including a triplet of eighth notes. The fourth staff is for the first violin (Vln. 1), starting with a piano (P) dynamic and playing a pizzicato (pizz.) and arco (arco) passage with dynamics from p to mp. The fifth staff is for the viola (Vla.), playing a similar pizzicato and arco passage with dynamics from mp espr: to dd. The score includes various performance markings such as slurs, accents, and dynamic hairpins.

127 **Q** Vigorous: ♩ = 72

A. Fl. *(sempre pp)*

Fl. *(sempre pp)*

Mar.

Q Vigorous: ♩ = 72

Vln. 1 *pizz.*

Vla.

Musical score for measures 129-134, featuring five staves: A. Fl., Fl., Mar., Vln. 1, and Vla. The score is in 2/4 time and includes various dynamics and articulations.

- Measure 129:** A. Fl. and Fl. play a sixteenth-note triplet with accents and a *pp* dynamic. Mar. plays a dotted quarter note with an accent. Vln. 1 and Vla. play a dotted quarter note with an accent.
- Measure 130:** A. Fl. and Fl. continue with a sixteenth-note triplet, *pp*, and a slur. Mar. plays a quarter note with an accent. Vln. 1 and Vla. play a quarter note with an accent.
- Measure 131:** A. Fl. and Fl. continue with a sixteenth-note triplet, *pp*, and a slur. Mar. plays a quarter note with an accent. Vln. 1 and Vla. play a quarter note with an accent.
- Measure 132:** A. Fl. and Fl. continue with a sixteenth-note triplet, *pp*, and a slur. Mar. plays a quarter note with an accent. Vln. 1 and Vla. play a quarter note with an accent.
- Measure 133:** A. Fl. and Fl. continue with a sixteenth-note triplet, *pp*, and a slur. Mar. plays a quarter note with an accent. Vln. 1 and Vla. play a quarter note with an accent.
- Measure 134:** A. Fl. and Fl. continue with a sixteenth-note triplet, *pp*, and a slur. Mar. plays a quarter note with an accent. Vln. 1 and Vla. play a quarter note with an accent.

Key performance markings include *pp*, *ff*, *arco*, *pizz.*, and accents (>). The score also features slurs, ties, and triplet markings.

132 **R**

Calm (♩ = 60) as before

A. Fl.

Fl.

Mar.

R

Calm (♩ = 60) as before

Vln. 1

Vla.

S = at least 138 (unsynchronised)

137

repeat till cued

A. Fl.

pppp

repeat till cued

Fl.

pppp

repeat till cued

Mar.

pppp

repeat until cued

S = at least 138 (unsynchronised)

Vln. 1

sul pont.

repeat till cued

Vla.

pppp

repeat till cued

ddd

sul pont.

The image shows a musical score for three instruments: Flute 1 (Fl.), Flute 2 (A. Fl.), and Viola (Vla.). The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked *Allegro* (140). The score begins with a section marked "when cued." for all instruments. The Flute 1 part has a large slur over the first 16 measures, with a bracket indicating a speed change to reach the next section. The Flute 2 part also has a slur over the first 16 measures. The Viola part has a slur over the first 16 measures, with the instruction "when cued." written below it. The score then continues with a section marked "ord." (ordinario) for all instruments. The Flute 1 and Flute 2 parts have slurs over the next 16 measures, with arrows pointing to the "ord." instruction. The Viola part also has a slur over the next 16 measures, with an arrow pointing to the "ord." instruction. The score ends with a double bar line and a repeat sign.

T Collection point: synchronized.
repeat c. 5 times as cued

Calm (♩ = 60) as before
To Picc.

Piccolo

143

play first time only (of c. 5 repeats)

T Collection point: synchronized.
sul tasto repeat c. 5 times as cued

Calm (♩ = 60) as before

Musical score for measures 150-155, featuring Piccolo (Picc.), Flute (Fl.), Maracas (Mar.), Violin 1 (Vln. 1), and Viola (Vla.).

Measure 150: Picc. (p), Fl. (p), Mar. (p), Vln. 1 (pizz., p), Vla. (p). A boxed 'U' is present below the Picc. staff.

Measure 151: Picc. (p), Fl. (p), Mar. (p), Vln. 1 (pizz., p), Vla. (p). A boxed 'U' is present below the Picc. staff.

Measure 152: Picc. (p), Fl. (p), Mar. (p), Vln. 1 (pizz., p), Vla. (p). A boxed 'U' is present below the Picc. staff.

Measure 153: Picc. (p), Fl. (p), Mar. (p), Vln. 1 (pizz., p), Vla. (p). A boxed 'U' is present below the Picc. staff.

Measure 154: Picc. (p), Fl. (p), Mar. (p), Vln. 1 (pizz., p), Vla. (p). A boxed 'U' is present below the Picc. staff.

Measure 155: Picc. (p), Fl. (p), Mar. (p), Vln. 1 (pizz., p), Vla. (p). A boxed 'U' is present below the Picc. staff.

Additional markings include *arco* and *ppp* in the Vln. 1 and Vla. parts, and a five-measure slur in the Picc. part at the end of measure 155.

This musical score page, numbered 40, features five staves: Piccolo (Picc.), Flute (Fl.), Maracas (Mar.), Violin I (Vln. I), and Viola (Vla.). The Piccolo part begins at measure 156 with a dynamic marking of *p* and a slur over a series of notes, including a triplet of sixteenth notes marked *ddd*. The Flute part has a dynamic marking of *ddd* and a slur over a five-note passage marked with a '5' and a bracket. The Maracas part features a triplet of eighth notes marked *ddd* with a '3' and a bracket. The Violin I part starts with a dynamic marking of *p* and a slur over a series of notes, followed by a *ddd* marking and a slur over a five-note passage. The Viola part has a *ddd* marking and a slur over a five-note passage. The score is written in a key signature of one sharp (F#) and a common time signature (C).

DOTS

recorder quintet (2010)

Kim B Ashton

Instrumentation:

Five Treble recorders, one doubling Contrabass and Tenor, another doubling Descant.

Duration: 3'30"

Score in C

DOTS

Fast (at least ♩ = 105)

Kim Ashton

The musical score for "DOTS" by Kim Ashton is presented in a five-staff format. The top five staves are labeled "Treble" and the bottom five are labeled "Tr.". The first two Treble staves have additional labels: "(doubling CB & Tenor)" and "(doubling Descant)". The music is in 4/4 time and begins with a dynamic marking of *ff pp*. The piece is marked "Fast (at least ♩ = 105)". The notation consists of continuous eighth-note patterns with various accidentals (sharps and naturals) and slurs. The Tr. staves also feature eighth-note patterns, with a "3" above the first staff indicating a triplet. The score is divided into two measures by a vertical bar line.

5

Tr. *cresc. poco a poco*

Tr. *cresc. poco a poco*

Tr. *cresc. poco a poco*

Tr. *cresc. poco a poco*

Tr. *cresc. poco a poco*

7

9

Tr. *mp p* *mp* *più*

Tr. *mp p* *mp* *più*

Tr. *mp p* *mp* *più*

Tr. *mp p* *mp* *più*

Tr. *mp p* *mp* *più*

12

Tr. *sempre poco cresc.* *mf*

Tr. *sempre poco cresc.* *mf*

Tr. *sempre poco cresc.* *mf*

Tr. *sempre poco cresc.* *mf*

Tr. *sempre poco cresc.* *mf*

Detailed description: This block contains five staves of music for Tr. (Trumpet) parts, numbered 12 to 14. Each staff begins with the instruction 'sempre poco cresc.' and ends with a dynamic marking of 'mf'. The music is written in treble clef with a key signature of one sharp (F#). The first two measures (12-13) are in 3/8 time, and the final measure (14) is in 4/4 time. The notation features complex rhythmic patterns with many accidentals and slurs.

15

Tr.

Tr.

Tr.

Tr.

Tr.

Detailed description: This block contains five staves of music for Tr. (Trumpet) parts, numbered 15 to 17. The music is written in treble clef with a key signature of one sharp (F#). The first two measures (15-16) are in 4/4 time, and the final measure (17) is in 4/4 time. The notation features complex rhythmic patterns with many accidentals and slurs.

17

Tr.

cresc.

cresc.

cresc.

cresc.

cresc.

19

Tr.

f *ff marcato*

f *ff marcato*

f *ff marcato*

f *ff marcato*

f *ff marcato*

21

Tr.

Tr.

Tr.

Tr.

Tr.

Detailed description: This system contains five staves of music for measures 21 and 22. The first staff is marked with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together in groups of four or six. The second and third staves follow a similar rhythmic pattern but with different melodic lines. The fourth and fifth staves feature a more active bass line with frequent eighth-note patterns. The system concludes with a double bar line.

23

Tr.

Tr.

Tr.

Tr.

Tr.

Detailed description: This system contains five staves of music for measures 23 and 24. The first staff is marked with a treble clef and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes. The second staff includes a triplet of eighth notes in measure 24, indicated by a '3' above the notes. The third and fourth staves show a continuation of the melodic and harmonic patterns. The fifth staff has a more active bass line. The system concludes with a double bar line and a 2/4 time signature.

A Free tempo: parts not synchronised

To Contrabass

c. 10" - 15"

Tr. *p*

Tr. *p* with dynamic & microtonal inflections as desired extend and develop (*)

Tr. *p* fl. and \flat as desired variable speed as desired extend and develop (*)

Tr. *p* overblow ($sf > p$) 3 sing play extend and develop (*)

Tr. *p* sputato double tongue and in reverse extend and develop (*)

(*) Within overall dynamic of piano, you can also include outbursts of other dynamics. You may also make occasional incursions into the others' material if desired. Overall sound should be a continuous but quiet texture (do include rests, but not all at once!). You should remain on or very close to A=440 throughout.

poco meno $\text{♩} = 96$

cue 2nd player

28 C'bass

Cb. *ppp* *fff* *f* *fff* *mf* *mp*

Tr. *pp* *ff* *p* as before (with boxed material) bisbigliando (variable speed as desired) sputato

Tr. go up & down harmonics (also tongued)

cue 2nd player

32

Cb. *ppp* *fff* *f* *ff* *mf*

Tr. extend & develop (**) *ppp* *ff* *p* as before (with newer boxed material)

Tr. vib. (speed & amplitude variable) fl. (also combine with vib.) extend & develop (**)

Tr. (reflex tongue) extend & develop (**)

Tr. extend & develop (**)

(**) You may introduce elements of the new material as it approaches; you may also continue to use older material if desired.

35

Cb. *mp* *p* extend and develop

Tr. *ppp* *f* *fff* *ff* *5* *>*

Tr. descant leads you fast (unsync.) (***) legato *p* *ff* *pp*

Tr. *pp* variable speed as desired

Tr. bisbigliando (variable speed as desired) *pp*

To Descant *ppp* *f* *fff* *ff* *5* *>*

poco meno ♩ = 96

cue 3rd player

(***) Contrary to the previous extension/development, this is simply to be repeated continuously

10

40 To Tenor

fast (unsync.) (***)
legato

B All at $\text{♩} = 96$ (but notes unsync.)
breathe quickly as necessary

Tr. *pp*

D. *pp*

Tr. fast (unsync.) (***)
legato

Tr. fast (unsync.) (***)
legato

Tr. fast (unsync.) (***)
legato

43

T. fast (unsync.) (***)
legato

D. fast (unsync.) (***)
legato

Tr.

Tr.

Tr.

47

Musical score for measures 47-50. The score consists of five staves: T. (Trumpet), D. (Drum), and three Tr. (Trumpet) parts. The music is in 2/4 time and includes various rhythmic patterns and trills.

51

Musical score for measures 51-54. The score consists of five staves: T. (Trumpet), D. (Drum), and three Tr. (Trumpet) parts. The music includes trills, repeated patterns, and specific rhythmic motifs.

Tr. (b) trill

repeat x 6

D. repeat x 5

Tr. (b) trill

Tr. repeat x 5

Tr. repeat x 6

C Poco meno ♩ = 80

(i) with these notes (order and octave freely chosen), play very fast semiquavers, then slow as you diminuendo (unsynchronised) (ii) now play continuously fast semiquavers/quintuplet semis

Musical score for section C, measures 54-60. The score is written for five staves: Tuba (T.), Drum (D.), Trumpet 1 (Tr.), Trumpet 2 (Tr.), and Trumpet 3 (Tr.). The music is in 3/4 time. The Tuba part starts at measure 54 with a dynamic of *f* and includes a *pp* section. The Drum part starts at measure 54 with a dynamic of *fp* and includes *ff*, *mf*, and *ff* markings. The Trumpet parts (1, 2, and 3) all start at measure 54 with a dynamic of *f* and include *pp*, *spp*, *mf*, and *ff* markings. The Trumpet 2 and 3 parts also include a *molto* section. The score includes performance instructions such as 'diminuendo' and 'molto'. There are also boxed-in notes for the Trumpet parts labeled (i) and (ii).

D

accel. ♩ = 84 - 92

Musical score for section D, measures 58-64. The score is written for five staves: Tuba (T.), Drum (D.), Trumpet 1 (Tr.), Trumpet 2 (Tr.), and Trumpet 3 (Tr.). The music is in 3/4 time. The Tuba part starts at measure 58 with a dynamic of *sp* and includes a *f* section. The Drum part starts at measure 58 with a dynamic of *sp* and includes a *f* section. The Trumpet parts (1, 2, and 3) all start at measure 58 with a dynamic of *sp* and include a *f* section. The Trumpet 2 part includes a *manic* marking. The score includes performance instructions such as 'accel.' and 'manic'. There are also boxed-in notes for the Trumpet parts.

61

Musical score for measures 61-64. The score consists of five staves: T (Trumpet), D (Drum), and three Tr (Trumpet) parts. The music is in 5/4 time and features complex rhythmic patterns with frequent accents and slurs. Fingerings (5, 3) are indicated throughout. The key signature changes from one flat to one sharp between measures 62 and 63.

65

Musical score for measures 65-68. The score consists of five staves: T (Trumpet), D (Drum), and three Tr (Trumpet) parts. The music is in 4/4 time and features complex rhythmic patterns with frequent accents and slurs. Fingerings (5) are indicated throughout. A vibrato marking (vib.) is present in measure 66 on the D staff.

67

Musical score for measures 67-72. The score consists of five staves: T (Trumpet), D (Drum), and three Tr (Trumpet) parts. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The first four measures (67-70) feature a *ff* dynamic and are marked with a '5' below the notes, indicating a fifth finger fingering. The notes are eighth notes with accents. The last two measures (71-72) feature triplet eighth notes. The score includes various articulation marks such as accents and slurs.

69

Musical score for measures 69-74. The score consists of five staves: T (Trumpet), D (Drum), and three Tr (Trumpet) parts. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The first two measures (69-70) feature a *ff* dynamic and are marked with a '5' below the notes, indicating a fifth finger fingering. The notes are eighth notes with accents. The last three measures (71-73) feature triplet eighth notes. The score includes various articulation marks such as accents and slurs.

73

T. *fp* *ff* *fff* *ppp*

D. *fp* *ff* *fff* *ppp*

Tr. *fp* *ff* *fff* *ppp*

Tr. *fp* *ff* *fff* *ppp*

Tr. *fp* *ff* *fff* *ppp*

BLACK ASTRIDIE AND BLINDING

for ensemble (2011)

Kim B Ashton

Instrumentation: Flute (doubling piccolo)

Oboe
Bassoon
Horn
Trumpet
Piano
Violin
Viola
Cello
Bass (without C extension; scordatura at Fig. L)

Duration: c. 17'

Score: in C

BLACK ASTRIDE AND BLINDING

10 D. 10.4

Kim B Ashton

Vigorous $\downarrow = 102$

Flute *spiccato*

Oboe *ff*

Bassoon *ff*

Horn in F *ff*

Trumpet in B \flat *ff*

Piano *ff*

Violin *ff* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Viola *ff* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Cello *ff* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

D Bass *ff* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

8^{va}

Musical score for measures 8-17, featuring the following instruments and performance instructions:

- Flute (Fl):** Measures 8-17. Dynamics: *ff*. Includes a section marked **A** starting at measure 10.
- Oboe (Ob):** Measures 8-17. Dynamics: *f*, *ff*. Includes a section marked **A** starting at measure 10.
- Bassoon (Bsn):** Measures 8-17. Dynamics: *f*, *ff*.
- Horn (Hn):** Measures 8-17. Dynamics: *mf*, *f*.
- Trumpet (Tpt):** Measures 8-17. Dynamics: *mf*, *f*. Includes a section marked **A** starting at measure 10.
- Piano (Pno):** Measures 8-17. Dynamics: *mf*, *f*. Includes the instruction *molto marc. e secco* starting at measure 10. A section marked **A** starts at measure 10. A first ending bracket labeled *8^{va}. I* spans measures 14-15. A second ending bracket labeled *8^{va}. II* spans measures 16-17.
- Violin (Vln):** Measures 8-17. Dynamics: *ff*. Includes the instruction *pizz.* at measure 8 and *arco* at measure 9. A section marked **A** starts at measure 10.
- Viola (Via):** Measures 8-17. Dynamics: *f*. Includes the instruction *arco* at measure 8 and *pizz.* at measure 9. A section marked **A** starts at measure 10.
- Violoncello (Vcl):** Measures 8-17. Dynamics: *f*. Includes the instruction *arco* at measure 8 and *pizz.* at measure 9. A section marked **A** starts at measure 10.
- Double Bass (DB):** Measures 8-17. Dynamics: *f*. Includes the instruction *arco* at measure 8 and *pizz.* at measure 9. A section marked **A** starts at measure 10.

$\text{♩} = 84$ (Tempo 2), pesante

Fl 15

Ob

Bsn

Tpt

Trn

Pno

Vln

Vla

Vc

DB

B

$\text{♩} = 84$ (Tempo 2), pesante

Tempo 1 (♩ = 102)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl):** Features a melodic line with triplets and slurs, marked with dynamics *f* and *mf*.
- Oboe (Ob):** Mirrors the flute's melodic line, marked with *f* and *mf*.
- Bassoon (Bsn):** Provides a rhythmic accompaniment with triplets, marked with *f* and *mf*.
- Horn (Hn):** Plays a sustained harmonic accompaniment.
- Trumpet (Tpt):** Plays a rhythmic accompaniment with triplets.
- Piano (Pno):** Features a complex rhythmic accompaniment with triplets and sixteenth notes, marked with *f* and *8va*.
- Violin (Vln):** Plays a melodic line with triplets, marked with *f* and *pizz.*
- Viola (Via):** Plays a melodic line with triplets, marked with *f* and *pizz.*
- Violoncello (Vcl):** Provides a rhythmic accompaniment with triplets, marked with *f* and *arco*.
- Double Bass (DB):** Provides a rhythmic accompaniment with triplets, marked with *f* and *mf*.

The score includes a tempo marking of **Tempo 1 (♩ = 102)** and various performance instructions such as *pizz.*, *solo*, and *arco*.

C = 69 (Tempo 3), expansive

Piccolo

Fl 3/4 *ff*

Ob *f* warm

Bsn *f* warm

Hrn *ff* *cantab.*

Tpt *ff* warm

Pno *f*

Vln *f* *sul pont.*

Vla *f* *ord.*

Vc *ff*

DB *ff*

C = 69 (Tempo 3), expansive

f blend with wind

ff warm

ff warm

ff *arco*

Picc ³⁹

Ob

Bsn

Hrn

Tpt

Pno

Vln

Vla

Vc

DB

To Flute

pp

<

44 **D**

F1

(8) *l loco*

leggiere

scherz.

6

3

6

d

poco

arco

d

3

3

dd

Vln

Vln

Vla

52

[F] $\text{♩} = 84$ (Tempo 2)

Fl *p* *ff* *f* *mp* *f*

Ob *mf* *ff* *f* *du* *f*

Bsn *f*

Hrn *f* *mp* *f*

Trpt *f* *mp* *f*

Pno *f* *f* *f*

Vln *ff* *f* *f* *arco* *mf* *f* *arco* *b* *arco*

Vla *ff* *f* *f* *arco* *mf* *f* *arco* *b* *arco*

Vc *pizz.* *mf* *f* *arco* *mf* *f* *arco* *b* *arco*

DB *mp* *f* *f* *arco* *mf* *f* *arco* *b* *arco*

[F] $\text{♩} = 84$ (Tempo 2)

pizz. *mp*

Detailed description of the musical score: The score is for measures 52 through 59. It includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Horn (Hrn), Trumpet (Trpt), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The time signature is 4/4. A tempo change occurs at measure 53 to 84 beats per minute (Tempo 2), marked with a square 'F' and a fermata. The piano part (Pno) features complex textures with triplets and many sixteenth notes, often with a forte (f) dynamic. The strings (Vln, Vla, Vc, DB) play a rhythmic accompaniment, often with pizzicato (pizz.) in the beginning and later moving to arco. The woodwinds (Fl, Ob, Bsn) have melodic lines with various dynamics including piano (p), mezzo-forte (mf), fortissimo (ff), and forte (f). The score includes various articulations, slurs, and dynamic hairpins throughout.

This musical score page contains measures 58 through 63. The instrumentation includes Flute 1 (Fl 1), Oboe (Ob), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Piano (Pno), Violin (Vln), Viola (Via), Violoncello (Vc), and Double Bass (DB). The score is written in 4/4 time and features a variety of dynamics and articulations. Key performance instructions include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Specific techniques such as *pizz.* (pizzicato), *arco* (arco), and *agitato* (agitato) are marked. The score includes numerous slurs, accents, and fingerings (e.g., 3, 5, 6, 8). Measure 58 begins with a dynamic of *ff* and includes a triplet in the Flute 1 part. Measure 63 concludes with a dynamic of *mp* and a triplet in the Double Bass part.

64 **F** Poco meno mosso (♩ = 76)
p brightly articulated and flowing

Flute (Fl): *p* brightly articulated and flowing. Includes slurs, accents, and dynamic markings like *mp* and *d*.
Oboe (Ob): *spp*. Includes slurs, accents, and dynamic markings like *pp* and *d*.
Bassoon (Bsn): *spp*. Includes slurs, accents, and dynamic markings like *d* and *chuu*.
Horn (Hh): *p*. Includes slurs, accents, and dynamic markings like *d*.
Violin (Vln): *pizz.*. Includes slurs, accents, and dynamic markings like *mp* and *chuu*.
Viola (Via): *p*. Includes slurs, accents, and dynamic markings like *chuu*.
Double Bass (DB): *pizz.* and *d*. Includes slurs, accents, and dynamic markings like *chuu*.

69

Fl I *mf* *du* *f* *f*

Oboe *poco mf*, brightly articulated and flowing *f*

Bsn *du* *f*

Hn *f* *du* *f*

Tpt *con sord.* *f* *du* *f* *mf* *senza sord.*

Pno *f* *piu* *f*

Vln *mf* *du* *f* *f*

Vla *mf* *pizz* *du* *f* *du*

G A Tempo ♩ = 84

G A Tempo ♩ = 84

Fl 75

Ob

Bsn

Hrn

Tpt

Pno

Vln

Vla

Vc

DB

82

The musical score for measures 82-85 includes the following parts and details:

- Flute I (Fl):** Starts with *f* and *d* markings, followed by a *f* marking. Includes a triplet of eighth notes.
- Oboe (Ob):** Starts with *mf <*, followed by *fp* and *f* markings. Includes a triplet of eighth notes.
- Bassoon (Bsn):** Starts with *fp* and *f* markings. Includes a triplet of eighth notes and the instruction *ff molto marcato*.
- Horn (Hn):** Starts with *fp* and *fp* markings. Includes a triplet of eighth notes.
- Trumpet (Tr):** Starts with *fp* and *f* markings. Includes a triplet of eighth notes.
- Piano (Pno):** Starts with *f* and *f* markings. Includes a triplet of eighth notes.
- Violin I (Vln):** Starts with *f* and *f* markings. Includes a triplet of eighth notes, a *ch* marking with a 6-measure rest, and *pizz* and *f* markings.
- Viola (Via):** Starts with *f* and *f* markings. Includes a triplet of eighth notes, a *ch* marking with a 6-measure rest, and *f* and *pizz* markings.
- Violin II (Vln II):** Starts with *mf tenuto, agitato* and *f* markings. Includes a triplet of eighth notes, *arco* and *f* markings, and a 5-measure rest.
- Double Bass (DB):** Starts with *f* and *f* markings. Includes a triplet of eighth notes and *f* markings.

88

Fl *fp*

Ob *fp*

Bsn *fff cresc.*

Hn *fp*

Trpt *fp*

Pno *fff*

Vln *f*

Vla *p*

Vcl *f*

DB *f*

92

17

100

Fl, *Ob*, *Bsn*, *Hn*, *Pno*, *Vln*, *Vla*, *V.c.*, *DB*

Measures 100-102 are marked *pp*. Measure 100 includes the instruction *arco*. Measure 101 includes *p cantabile e espress.*. Measure 102 includes *with above*.

Flute (Fl): Features a melodic line with trills, slurs, and triplets. Measure 100 ends with a trill. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*. Measure 100 has a *100* marking above the first staff.

Oboe (Ob): Features a melodic line with trills, slurs, and triplets. Measure 100 has a *100* marking above the staff. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*.

Bassoon (Bsn): Features a melodic line with trills, slurs, and triplets. Measure 100 has a *100* marking above the staff. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*. Measure 100 has a *100* marking above the staff.

Horn (Hn): Features a melodic line with trills, slurs, and triplets. Measure 100 has a *100* marking above the staff. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*. Measure 100 has a *100* marking above the staff.

Piano (Pno): Features a melodic line with trills, slurs, and triplets. Measure 100 has a *100* marking above the staff. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*. Measure 100 has a *100* marking above the staff.

Violin (Vln): Features a melodic line with trills, slurs, and triplets. Measure 100 has a *100* marking above the staff. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*. Measure 100 has a *100* marking above the staff.

Viola (Vla): Features a melodic line with trills, slurs, and triplets. Measure 100 has a *100* marking above the staff. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*. Measure 100 has a *100* marking above the staff.

Violoncello (V.c.): Features a melodic line with trills, slurs, and triplets. Measure 100 has a *100* marking above the staff. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*. Measure 100 has a *100* marking above the staff.

Double Bass (DB): Features a melodic line with trills, slurs, and triplets. Measure 100 has a *100* marking above the staff. Measure 101 includes a slur over a triplet and a phrase marked *5*. Measure 102 includes a slur over a triplet and a phrase marked *5*. Measure 100 has a *100* marking above the staff.

This musical score page contains measures 108 through 115. The instruments and their parts are as follows:

- Flute (Fl):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.
- Oboe (Ob):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.
- Bassoon (Bsn):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.
- Horn (Hn):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.
- Piano (Pno):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.
- Violin (Vln):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.
- Viola (Vla):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.
- Violoncello (Vc):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.
- Double Bass (DB):** Measures 108-110 feature a melodic line with a *p* dynamic. Measures 111-115 continue with a melodic line, including a triplet in measure 115.

Additional markings include *pizz.* (pizzicato), *arco*, *dim*, *cantab.*, and *pp* dynamics. The score is written in 4/4 time and includes various articulation marks such as slurs and accents.

116 **I** $\text{♩} = 84$ (Tempo 2)

The musical score consists of eight staves: Flute (Fl), Oboe (Ob), Horn (Hn), Trumpet (Tpt), Piano (Pno), Violin (Vln), Viola (Via), and Double Bass (DB). The tempo is marked as $\text{♩} = 84$ (Tempo 2). The key signature has one sharp (F#). The score includes various musical notations such as triplets, dynamics (mf, p, f, ff), and performance instructions like 'arco' and 'pizz.'

Flute (Fl): Measures 116-121. Starts with a triplet of eighth notes (mf), followed by a half note (mp), and then a triplet of eighth notes (p). Ends with a triplet of eighth notes (mf).

Oboe (Ob): Measures 116-121. Starts with a triplet of eighth notes (mf), followed by a half note (mp), and then a triplet of eighth notes (p). Ends with a triplet of eighth notes (mf).

Horn (Hn): Measures 116-121. Remains silent.

Trumpet (Tpt): Measures 116-121. Remains silent.

Piano (Pno): Measures 116-121. Starts with a half note (p), followed by a half note (mp), and then a half note (p). Ends with a triplet of eighth notes (mf).

Violin (Vln): Measures 116-121. Starts with a half note (mf), followed by a half note (mp), and then a half note (p). Ends with a triplet of eighth notes (mf).

Viola (Via): Measures 116-121. Starts with a triplet of eighth notes (mf), followed by a half note (mp), and then a triplet of eighth notes (p). Ends with a triplet of eighth notes (mf).

Violoncello (Vc): Measures 116-121. Starts with a half note (mf), followed by a half note (mp), and then a half note (p). Ends with a triplet of eighth notes (mf).

Double Bass (DB): Measures 116-121. Starts with a half note (mf), followed by a half note (mp), and then a half note (p). Ends with a triplet of eighth notes (mf).

122

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

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

Hn *mf* *mf* with bass

Pno *mf* *f*

Vln *mp* *p* *mf*

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

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

DB *f* *f* *ff* *f* *ff*

123

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

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

Hn *mf* *mf* with bass

Pno *mf* *f*

Vln *mp* *p* *mf*

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

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

DB *f* *f* *ff* *f* *ff*

124

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

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

Hn *mf* *mf* with bass

Pno *mf* *f*

Vln *mp* *p* *mf*

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

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

DB *f* *f* *ff* *f* *ff*

125

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

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

Hn *mf* *mf* with bass

Pno *mf* *f*

Vln *mp* *p* *mf*

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

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

DB *f* *f* *ff* *f* *ff*

126

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

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

Hn *mf* *mf* with bass

Pno *mf* *f*

Vln *mp* *p* *mf*

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

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

DB *f* *f* *ff* *f* *ff*

127

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

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

Hn *mf* *mf* with bass

Pno *mf* *f*

Vln *mp* *p* *mf*

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

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

DB *f* *f* *ff* *f* *ff*

Detailed description: This is a page of a musical score for measures 122 through 127. The score is written for a full orchestra, including Flute (Fl), Oboe (Ob), Horn (Hn), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The music is in a key with one sharp (F#) and a 3/4 time signature. The score features various dynamics such as *mp* (mezzo-piano), *p* (piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *mf* with bass. Performance techniques like *pizz. secco* (pizzicato secco), *arco* (arco), and *pizz.* (pizzicato) are indicated. The score includes numerous slurs, accents, and fingerings (e.g., 3, 5, 6, 7). The measures are numbered 122 through 127 at the top of each system.

Fl 128 *f* *To Picc* **J**

Bsn *pp* **J**

Hn

Pno *ff* **J**

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

Vla *f* *ff* *pp* *whispering* *mf* *pp* *whispering* *mf*

Vc *mf* *pp* *whispering* *mf* *pp* *whispering* *mf*

DB *pizz.* *arco pesante e tenuto* *fpp* *ghoshty* *(alternative fingering)*

134

Piccolo

Vln

Vla

DB

K = 69 (Tempo 3)

Picc

139

Bsn

Pno

Vln

Vla

Vc

DB

144

Vln *pizz.* *arco* *mf* *sul pont.* *pizz.*

Via *mf* *sul pont.*

Vc *mf*



148

Picc *fff spp* *p*

Via *ord.* *fff spp* *p* *pizz. arco*

Vc *ff*

DB *pp*

153

Picc *mp* *f* 3
 Bsn *f* 3
 Hn *mf* con sord.
 Tpt *mf* 3
 Pno *dd* *mf* *f* *pp*
 Vln *f* *pp* *ord.* *pp* *d* 3
 Vla *duu* 5 *f* *pp* *ord.* *pp* *d* 3
 Vc *f* *pp* *ord.* *pp* *d* 3
 DB *pp* *ord.* *pp* *d* 3

Musical score for measures 153-158. The score includes parts for Piccolo, Bassoon, Horn, Trumpet, Piano, Violin, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The score contains various dynamics such as *mp*, *f*, *mf*, *pp*, *ppp*, *f*, *ff*, and *pp*. Performance instructions include *con sord.*, *arco flaut.*, *pizz.*, *ord.*, and *sempre quasi cresce*. Technical markings include slurs, accents, and fingerings (3, 5).

158

Picc

p *mf* *ff*

Ob

ff

Hh

pp *ff*

Tpt

pp *ff*

Pno

f

Vln

pizz. *d* *mf* *ff*

Vla

arco ord. *meno* *pizz.* *d* *ff*

Vc

arco ord. *meno* *pizz.* *f* *ff*

L

L

Musical score for measures 163-170, featuring Piccolo, Oboe, Bassoon, Horns, Trumpets, Piano, Violins, Violas, Violas, and Double Basses.

163

Picc: *mf* (trill)

Ob: *mf* (trill)

Bsn: *mf*

Hn: *sempre ff* (trill)

Tpt: *sempre ff* (trill)

Pno: *ff* (trill)

Vln: *arco*, *ff pesante e cresc.*, *pizz.*

Vla: *ff pesante e cresc.*

Vc: *ff*, *pizz.*, *pesante e cresc.*

DB: *ff*, *pizz.*

164

Picc: *ff* (trill)

Ob: *ff* (trill)

Bsn: *ff*

Hn: *ff* (trill)

Tpt: *ff* (trill)

Pno: *ff*

Vln: *arco*, *ff furioso*, *pizz.*

Vla: *ff furioso*

Vc: *ff furioso*, *pizz.*

DB: *ff*, *arco*, *ff molto marc.*

165

Picc: *ff* (trill)

Ob: *ff* (trill)

Bsn: *ff*

Hn: *ff* (trill)

Tpt: *ff* (trill)

Pno: *ff*

Vln: *arco*, *ff furioso*, *pizz.*

Vla: *ff furioso*

Vc: *ff furioso*, *pizz.*

DB: *ff*, *arco*, *ff molto marc.*

166

Picc: *ff* (trill)

Ob: *ff* (trill)

Bsn: *ff*

Hn: *ff* (trill)

Tpt: *ff* (trill)

Pno: *ff*

Vln: *arco*, *ff furioso*, *pizz.*

Vla: *ff furioso*

Vc: *ff furioso*, *pizz.*

DB: *ff*, *arco*, *ff molto marc.*

167

Picc: *ff* (trill)

Ob: *ff* (trill)

Bsn: *ff*

Hn: *ff* (trill)

Tpt: *ff* (trill)

Pno: *ff*

Vln: *arco*, *ff furioso*, *pizz.*

Vla: *ff furioso*

Vc: *ff furioso*, *pizz.*

DB: *ff*, *arco*, *ff molto marc.*

168

Picc: *ff* (trill)

Ob: *ff* (trill)

Bsn: *ff*

Hn: *ff* (trill)

Tpt: *ff* (trill)

Pno: *ff*

Vln: *arco*, *ff furioso*, *pizz.*

Vla: *ff furioso*

Vc: *ff furioso*, *pizz.*

DB: *ff*, *arco*, *ff molto marc.*

169

Picc: *ff* (trill)

Ob: *ff* (trill)

Bsn: *ff*

Hn: *ff* (trill)

Tpt: *ff* (trill)

Pno: *ff*

Vln: *arco*, *ff furioso*, *pizz.*

Vla: *ff furioso*

Vc: *ff furioso*, *pizz.*

DB: *ff*, *arco*, *ff molto marc.*

170

Picc: *ff* (trill)

Ob: *ff* (trill)

Bsn: *ff*

Hn: *ff* (trill)

Tpt: *ff* (trill)

Pno: *ff*

Vln: *arco*, *ff furioso*, *pizz.*

Vla: *ff furioso*

Vc: *ff furioso*, *pizz.*

DB: *ff*, *arco*, *ff molto marc.*

returne e string to e flat,
checking with pizz.

168

To Flute **M**

Picc **M**

Ob

Pho *fff*

Vln **M** *fff* *f*

Vla

Vc

DB *fff*

Flute *ddd*



Musical score for measures 179-186, featuring Flute (Fl), Oboe (Ob), Horn (Hrn), Piano (Pno), Viola (Via), Violin (Vc), and Double Bass (DB). The score includes various performance markings such as *ppp*, *pizz.*, *arco*, and articulation symbols like \dagger , \circ , and \ominus .

Flute (Fl): Measures 179-186. Includes trills (8, 5), slurs (6, 5), and a trill (3) in measure 186.

Oboe (Ob): Measures 179-186. Includes slurs (6, 5) and a slur (6) in measure 186.

Horn (Hrn): Measures 179-186. Includes a *ppp* marking in measure 179, a \dagger symbol in measure 181, an \circ symbol in measure 182, and a trill (3) in measure 186.

Piano (Pno): Measures 179-186. Includes a *ppp* marking in measure 181 and a slur (5) in measure 186.

Viola (Via): Measures 179-186. Includes *pizz.* markings in measures 179, 181, and 186, and *arco* markings in measures 180, 182, 184, and 185.

Violin (Vc): Measures 179-186. Includes *ppp* markings in measures 179, 181, and 183, and *arco* markings in measures 180, 182, 184, and 185.

Double Bass (DB): Measures 179-186. Includes *ppp* markings in measures 179 and 181, and *arco* markings in measures 180 and 185.

Flute (Fl): *pp*, trills, slurs, and a fermata in the final measure. *cresc. poco a poco* starting at the end.

Oboe (Ob): *pp*, trills, slurs, and a fermata in the final measure.

Horn (Hn): *pp*, trills, slurs, and a fermata in the final measure.

Piano (Pno): *pp*, complex textures with slurs and a fermata in the final measure.

Viola (Via): *pizz.* (pizzicato), *arco* (arco), *pp*, trills, and a fermata in the final measure.

Violoncello (Vc): *pizz.* (pizzicato), *arco* (arco), *pp*, trills, and a fermata in the final measure.

Double Bass (DB): *pp*, trills, and a fermata in the final measure.

Measures 188-194 are marked with a circled 'O'.

196

Fl
accél.
p sempre cresc.
mf

Ob
cresc. poco a poco
6
5
5
3
3
mf

Bsn
3
mf

Lin
+
6
p

Trp
f

Pno
ff

Vln
accél.
pizz.
mf

Vla
cresc. poco a poco
3
d
sempre cresc.
3
du
b
mf

Vc
cresc. poco a poco
d
sempre cresc.
b
du
b
mf

DB
3
3
mf

ff

204 **P** Vigorous $\text{♩} = 102$ (Tempo 1)

The musical score is written for a symphony orchestra and piano. The tempo is marked as **Vigorous** with a quarter note equal to 102 beats per minute (Tempo 1). The music is in 4/4 time and features a variety of dynamic markings and articulation.

Instrumental Parts:

- Flute (Fl):** Starts with a *ff* dynamic and features a melodic line with slurs and accents.
- Oboe (Ob):** Mirrors the flute's melody with a *ff* dynamic.
- Bassoon (Bsn):** Provides a rhythmic accompaniment with *ff* dynamics.
- Horn (Hn):** Features a *f marcato* passage with triplets.
- Trumpet (Tpt):** Plays a *f* melodic line with slurs.
- Piano (Pno):** Accompanies with *marcato* chords and a complex rhythmic pattern.
- Violins (Vln):** Play an *arco* accompaniment with *pizz.* (pizzicato) and *arco* passages.
- Viola (Via):** Similar to the violin part with *arco* and *pizz.* markings.
- Violoncello (Vc):** Features a *ff* melodic line with *pizz.* and *arco* passages.
- Double Bass (DB):** Provides a *ff* bass line with *pizz.* and *arco* markings.

The score includes several triplets, most notably in the piano and horn parts. Performance instructions such as "Vigorous" and "Tempo 1" are placed at the beginning of the section. Dynamics range from *f* (forte) to *ff* (fortissimo).

213

Fl 3 O

The score is for five instruments: Flute 1 (Fl), Piano (Pno), Violin (Vln), Viola (Vc), and Double Bass (DB). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score begins with a measure number of 213. The Flute part starts with a triplet of notes, followed by another triplet, and then rests. The Piano part is marked with a square 'O' and features a complex texture of sixteenth and eighth notes, including triplet figures and dynamic markings such as *f*, *mf*, *f*, *piu*, and *f*. The Violin and Viola parts are mostly silent, with a few notes in the Viola part marked with accents. The Double Bass part has a few notes in the first measure, including one marked *arco* and another marked *pizz.* A *rit.* (ritardando) marking is present at the end of the page. Various performance instructions and dynamic markings are throughout the score.

Pno O

Vln O

Vc O

DB O

arco

pizz.

rit.

Fl
Ob
Bsn
Tpt
Trp
Pno
Vln
Vla
Vc
DB

This page of a musical score covers measures 218 to 222. The instrumentation includes Flute (Fl), Oboe (Ob), Bassoon (Bsn), Trumpet (Tpt), Trombone (Trp), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The score is written for a full orchestra with piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The woodwinds and strings play complex rhythmic patterns, often in thirds. The piano part features dense chordal textures with triplets and dynamic markings such as *ff*, *f*, *mf*, and *fff*. Performance instructions include *pizz.* (pizzicato) for strings and *arco* (arco) for woodwinds. The score is written on a grand staff with ten staves, including a bass line for the double bass. The measures are numbered 218 through 222 at the bottom of each staff.

R = 69 (Tempo 3)

226

Fl

Ob

Bsn

Hrn

Trpt

Pno

R = 69 (Tempo 3)

Vln

Vla

Vc

DB

f furioso

fff furioso

Fl 232

Flute 1 staff showing notes with accidentals (b, b-flat, #) and articulation marks. A section marked 'S' contains the instruction 'senza vib.'.

Ob

Oboe staff showing notes with accidentals and articulation marks. A section marked 'S' contains the instruction 'senza vib.'.

Bsn

Bassoon staff showing notes with accidentals and articulation marks. A section marked 'S' contains the instruction 'senza vib.'.

Hrn

Horn staff showing notes with accidentals and articulation marks.

Tpt

Trumpet staff showing notes with accidentals and articulation marks.

Pno

Piano staff showing notes with accidentals and articulation marks.

Vln

Violin staff showing notes with accidentals and articulation marks. A section marked 'S' contains the instruction 'arco'.

Vla

Viola staff showing notes with accidentals and articulation marks. A section marked 'S' contains the instruction 'arco'.

Vc

Violoncello staff showing notes with accidentals and articulation marks. A section marked 'S' contains the instruction 'arco'.

DB

Double Bass staff showing notes with accidentals and articulation marks. A section marked 'S' contains the instruction 'arco'.

To Picc.

pizz. arco
p
3 flaut.

Piccolo

T Poco più mosso (♩ = 76)

senza vib.
[3]

p poco più *mp*

pppp

p poco più *mp*

mf

p

mp

mp

p

p

T Poco più mosso (♩ = 76)

sul tasto

d

pizz.

mp

pizz.

mp

dolce

mp

p

pizz.

mp

mp

243

F1

Ob

Bsn

Hrn

Pho

Vln

Vla

Vc

DB

Musical score for Flute 1, Oboe, Bassoon, Horn, and Piano. The Flute 1 part features a melodic line with a triplet of eighth notes and a sixteenth note. The Oboe and Bassoon parts have sustained notes. The Horn part has a melodic line with a triplet of eighth notes. The Piano part provides harmonic support with chords and a melodic line.

Musical score for Violin, Viola, Violoncello, and Double Bass. The Violin part includes a section marked 'sul tasto' and 'ord'. The Viola part has a melodic line with a triplet of eighth notes. The Violoncello and Double Bass parts have sustained notes and a melodic line with a triplet of eighth notes.

255 **A Tempo** (♩ = 69)

Picc *p* [vib. ord] **U** *solo*

Ob *> pp* *p* *3*

Pno *pp* *ritigling* *b*

Vln *arco* *du* *U* *quasi piccolo* *3* *mm/dd*

Vla *arco* *du*

Vc *du*

DB *arco* *3* *p*

267

Picc *mp* *mf* *f* *ch* *d* *mollo* *ddd* *dd* *piu* *d*
 Bsn *mp*
 Hn *mp*
 Pno *p* *mf* *f*
 Vln *pp* *pizz.* *arco* *mf*
 Vla *pp* *arco* *mf*

V $\text{♩} = 84$ (Tempo 2)

274

Picc *mf*

Ob *mf*

Bsn *mf*

Hn *mf*

Pno *mf*

Vln *pizz.*

Vla *pizz.*

Vc *pizz.*

DB *mf*

W $\text{♩} = 69$ (Tempo 3)

275

Picc *f*

Ob *pp*

Bsn *pp*

Hn *f*

Pno *pp*

Vln *pizz.*

Vla *p*

Vc *p*

DB *p*

W $\text{♩} = 69$ (Tempo 3)

276

Picc *pp*

Ob *pp*

Bsn *pp*

Hn *pp*

Pno *pp*

Vln *arco*

Vla *arco*

Vc *arco*

DB *arco*

W $\text{♩} = 69$ (Tempo 3)

277

Picc *p*

Ob *p*

Bsn *mf*

Hn *mf*

Pno *pp*

Vln *arco*

Vla *dolce*

Vc *dolce*

DB *mf espress.*

W $\text{♩} = 69$ (Tempo 3)

278

Picc *p*

Ob *p*

Bsn *mf*

Hn *mf*

Pno *pp*

Vln *arco*

Vla *dolce*

Vc *dolce*

DB *mf espress.*

W $\text{♩} = 69$ (Tempo 3)

279

Picc *p*

Ob *p*

Bsn *mf*

Hn *mf*

Pno *pp*

Vln *arco*

Vla *dolce*

Vc *dolce*

DB *mf espress.*

W $\text{♩} = 69$ (Tempo 3)

281

The score is for measures 281-288. The instruments and their parts are:

- Picc:** Starts with a *pp* dynamic, playing a triplet of eighth notes. Later, it has a *ppp* dynamic and a sixteenth-note triplet.
- Ob:** Mirrors the Piccolo's initial triplet, then has a *pp* dynamic and a sixteenth-note triplet.
- Bsn:** Mirrors the Piccolo's initial triplet, then has a *pp* dynamic and a sixteenth-note triplet.
- Hn:** Mirrors the Piccolo's initial triplet, then has a *pp* dynamic and a sixteenth-note triplet.
- Trpt:** Mirrors the Piccolo's initial triplet, then has a *pp* dynamic and a sixteenth-note triplet.
- Pno:** Features a *p* dynamic with a triplet of eighth notes, followed by a *pp* dynamic with a sixteenth-note triplet.
- Vln:** Starts with *pizz. secco*, then plays *arco* with a *p* dynamic and a triplet of eighth notes. Later, it has a *pp* dynamic with a sixteenth-note triplet.
- Vla:** Starts with *pizz. secco*, then plays *arco* with a *p* dynamic and a triplet of eighth notes. Later, it has a *pp* dynamic with a sixteenth-note triplet.
- Vcl:** Starts with *pizz. secco*, then plays *arco* with a *p* dynamic and a triplet of eighth notes. Later, it has a *pp* dynamic with a sixteenth-note triplet.
- DB:** Starts with *pizz. secco*, then plays *arco* with a *p* dynamic and a triplet of eighth notes. Later, it has a *pp* dynamic with a sixteenth-note triplet.

Measure 281 includes dynamics *pp*, *ppp*, and *pp*. Measure 282 includes dynamics *pp*, *ppp*, and *pp*. Measure 283 includes dynamics *pp*, *ppp*, and *pp*. Measure 284 includes dynamics *pp*, *ppp*, and *pp*. Measure 285 includes dynamics *pp*, *ppp*, and *pp*. Measure 286 includes dynamics *pp*, *ppp*, and *pp*. Measure 287 includes dynamics *pp*, *ppp*, and *pp*. Measure 288 includes dynamics *pp*, *ppp*, and *pp*.

288

Picc *p*
 Ob *dd*
 Bsn *d*
 Hrn *d*
 Trpt *pp*
 Pno *p*
 Vln *pizz.*
 Vla *pizz.*
 Vcl *pizz.*
 DB *pizz. secco*

Musical score for measures 288-295. The score includes parts for Piccolo, Oboe, Bassoon, Horn, Trumpet, Piano, Violin, Viola, Violoncello, and Double Bass. The music features various dynamics such as *p*, *pp*, *mf*, and *mf*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), *con sord.* (con sordina), *via sord.* (via sordina), *warm*, *espress.* (espressivo), and *mf*. The score contains complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings like *mf* and *mf*.

296

Picc $\text{♩} = 84$ (Tempo 2) $\text{♩} = 69$ (Tempo 3)
 Ob f mp f
 Bsn pp mf
 Hn pp
 Tpt mf mf
 Pno mp f mf ff *ringing* pp
 Vln $pizz.$ f mf f p pp p p
 Vla mp f f f p p p
 Vc f f f f f f f
 DB f f f f f f f ff mf *espress.*

Performance instructions: *arco*, *pizz.*, *con sord.*, *secco*, *ff*, *mf*, *mp*, *f*, *p*, *pp*.
 Rehearsal mark X at measure 296.

303 $\text{♩} = 84$ (Tempo 2)

Y $\text{♩} = 102$ (Tempo 1)

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

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

Bsn *f agitato* *piu* *ff*

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

Tpt *mf* *f* *ff*

Pno *f* *ff molto marc. e secco* *8^{va}.*

Vln *pizz.* *arco* *pizz.* *arco* *ff*

Vla *pizz. 6* *arco 3* *pizz. 3* *arco* *pizz.* *arco* *ff*

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

DB *f* *pizz.* *arco* *ff*

via sord.

310

Picc *sempre ff*
 Ob *sempre ff*
 Bsn *sempre ff*
 Hrn *ff*
 Tpt *ff*
 Pno *sempre ff*
 Vln *sempre ff*
 Vla *sempre ff*
 Vc *sempre ff*
 DB *sempre ff*

Musical score for measures 310-315. The score includes parts for Piccolo, Oboe, Bassoon, Horns, Trumpet, Piano, Violin, Viola, Violoncello, and Double Bass. Measure 310 features a piccolo triplet and a violin bow change. Measure 311 has a violin bow change. Measure 312 includes a violin bow change and a cello/piano pizzicato bow change. Measure 313 has a violin bow change. Measure 314 includes a violin bow change and a cello/piano pizzicato bow change. Measure 315 features a violin bow change and a cello/piano pizzicato bow change.

317

Musical score for measures 317-323. The score includes staves for Piccolo (Picc), Oboe (Ob), Bassoon (Bsn), Horn (Hrn), Trumpet (Tpt), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The score is marked with various dynamics and articulations:

- Picc: *ff*, triplets of eighth notes.
- Ob: *ff*, triplets of eighth notes.
- Bsn: *ff*, triplets of eighth notes.
- Hrn: *ff*, marked "solo", triplets of eighth notes.
- Tpt: *ff*, marked "marc.", triplets of eighth notes.
- Pno: *ff*, eighth and sixteenth notes.
- Vln: *arco* and *pizz.*, triplets of eighth notes.
- Vla: *arco* and *pizz.*, triplets of eighth notes.
- Vc: *pizz.*, eighth notes.
- DB: *pizz.*, eighth notes.

The score concludes with a ritardando (*rit.*) and a final *ff* dynamic.

lunatic silver

for bassoon and piano (2011)

Kim B Ashton

duration: c. 9'

performance notes: square note heads (referring to basic fingering rather than resultant sound) denote multiphonics. These are taken from Pascal Gallois' 'The techniques of bassoon playing' (Barenreiter, 2009). 36#6 denotes the 6th fingering found on page 36, etc.

The 'low F' multiphonic is fingered as a normal low F but without the first finger of the right hand (41#4).

The 'A = 440Hz' multiphonic is played exactly like a high A but with a relaxed embouchure (36#6).

The 'low Ab' multiphonic is fingered as a low Ab but with the addition of the C# and D keys with the thumb of the left hand (42#6).

The 'low A' multiphonic is fingered as an A but without the ring finger of the left hand (41#8).

Wide-ambit tremoli, discussed in the same publication, are abbreviated B.T. (Berio tremolo). Rather than each note sounding, rapid finger tremolo produces an "overtone profusion" (p.67).

Quarter-tones may be lipped or fingered at the player's discretion; their expressive quality is more important than absolute accuracy of tuning.

lunatic silver

for N (to J)

kim b ashton

Explosive ♩ = 120

bassoon

ff 7:8
emphatic

piano

ff marc.

5 5 5 3 3

Suddenly listening ♩ = 56

5 41#4 36#6

bassoon

pp *f* *pp*

piano

pp ringing

f

noisily release and depress

Ped.

11

pp *f* *pp* 3 3 41#4

8^{va} loco 3

Ped.

15

5 3 3 bisb.

3 delicate

Ped.

18

pp *mp* poco *pp* 3

mp *mf* *spp* 6 8^{va} (LH loco)

Ped.

21 4

36#6 42#6 ('M21')

p *p*

(8) | loco 8^{va}

p 5 3

(LH sempre loco)

Red. *Red.*

Explosive ♩ = 120

25

ff marc.

(8) | loco

ff marc.

Red.

B **Meno mosso, agitato**, ♩ = 100

29

pp *pp veiled*

p *pp veiled*

Red.

una corda

32

p 5

(8)

loco

Ped.

35

p *mf marc.* *p*

36#6 bisb.

p *poco* *mf marc.* *pp*

8va

Ped. tre corda

38

5 3 *p*

(8)

sempre pp

40

6 3 5 3

mp

(8) loco

43

mf 5 5 *pp* > whisper *pp*

poco pesante

mf *p* *meno* *pp*

Ped. 8va

46

3 B.T. 36#6

p dim. 5 5 5 3 *pp*

half pedal (8)

49

Musical score for measures 49-51. The score is in 3/4 time and consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure 49 features a bass line with a triplet of eighth notes and a grand staff with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 50 includes a *loco* marking and a *pp* dynamic. Measure 51 has a *mf marc.* dynamic and a *Red.* marking. Fingerings of 3 and 5 are indicated for various notes.

52

Musical score for measures 52-53. The score is in 3/4 time and consists of three staves. Measure 52 features a bass line with a triplet of eighth notes and a grand staff with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 53 includes a *B.T.* marking and a *mf* dynamic. Fingerings of 5 and 6 are indicated.

54

Musical score for measures 54-55. The score is in 3/4 time and consists of three staves. Measure 54 features a bass line with a triplet of eighth notes and a grand staff with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 55 includes a *f* dynamic and a *più* marking. Fingerings of 3 and 5 are indicated.

56

3
più 5 5

8^{va}
più 5

15^{ma}
3

smooth accel. -----

Ped.

58

accel to bar 59.

59

$\text{♩} = \text{c. } 132$

D **Meno mosso** $\text{♩} = 92$

p sempre dim. whisper *pp*

B.T.

61

36#6
6 3
pp p f

8^{va}
pp 3 3

Ped. Ped.

Explosive ♩ = 120

65

ff marc. 7:8

f

noisily release and depress

Travelling ♩ = 92

69

p animato, sempre quasi cresc.

f

pp

Red.

72

(mp)

p

74 *poco più*

5 3 41#4

77

5 (cresc.) 3

79 *mp* *mp animato*

3 3 3 5

81

5 3 3 5

83

Musical score for measures 83-85. The piece is in 3/4 time, changing to 4/4 at measure 84. The key signature has one sharp (F#). Measure 83 starts with a piano (*p*) dynamic. Measure 84 is marked *p animato*. Measure 85 is marked *pp*. The score includes a bass line with triplets and quintuplets, and a piano accompaniment with triplets and quintuplets.

86

Musical score for measures 86-87. The time signature changes to 7/8. Measure 86 is marked *mp*. Measure 87 is marked *p*. The score includes a bass line with a sextuplet and a piano accompaniment with a quintuplet and a triplet.

88

Musical score for measures 88-90. The key signature changes to two sharps (F# and C#). Measure 88 is marked *pp*. Measure 89 is marked *p*. Measure 90 is marked *una corda*. A box labeled 'E' is placed above the first measure of the piano part in measure 89. The score includes a bass line with a quintuplet and a piano accompaniment with triplets.

B.T.

12

90

90

p *pp*

3

8

8

Detailed description: This system contains measures 90 and 91. Measure 90 features a bass line with a half note G2, a quarter note A2, and a quarter note B2, all marked with a piano (*p*) dynamic. A slur covers these notes. The piano part has a complex texture with multiple voices, including a prominent eighth-note pattern in the right hand. Measure 91 continues the bass line with a quarter rest, a quarter note C3, and a quarter note D3, marked with a pianissimo (*pp*) dynamic. A triplet of eighth notes (C3, D3, E3) is indicated with a '3' above the notes. The piano part continues with similar textures. Both measures end with a double bar line and a common time signature of 8/8.

92

92

f

5 3 5

tre corda

8

4

8

4

Detailed description: This system contains measures 92, 93, and 94. Measure 92 has a bass line starting with a half note G2, followed by a quarter note A2 and a quarter note B2, marked with a forte (*f*) dynamic. The piano part features a complex texture with a prominent eighth-note pattern in the right hand. Measure 93 shows a change in the bass line to a quarter note C3, a quarter note D3, and a quarter note E3, marked with a forte (*f*) dynamic. The piano part continues with similar textures. Measure 94 features a bass line with a quarter note F3, a quarter note G3, and a quarter note A3, marked with a forte (*f*) dynamic. The piano part continues with similar textures. Both measures 93 and 94 end with a double bar line and a common time signature of 4/4. The instruction 'tre corda' is written below the piano part in measure 94.

95

95

3 3 3 3

4

4

Detailed description: This system contains measures 95, 96, and 97. Measure 95 features a bass line with a half note G2, a quarter note A2, and a quarter note B2, marked with a forte (*f*) dynamic. The piano part features a complex texture with a prominent eighth-note pattern in the right hand. Measure 96 shows a change in the bass line to a quarter note C3, a quarter note D3, and a quarter note E3, marked with a forte (*f*) dynamic. The piano part continues with similar textures. Measure 97 features a bass line with a quarter note F3, a quarter note G3, and a quarter note A3, marked with a forte (*f*) dynamic. The piano part continues with similar textures. Both measures 96 and 97 end with a double bar line and a common time signature of 4/4.

13 **F**

98

ff

3

41#8

3

3

3

Ped.

101 41#4

5

3

41#8

5

3

5

3

104

5

3

5

5

3

3

3

107 *ten.*

7:8 3 3

8^{va}

come campana

109

3 5 5

poco meno

111

5 5 5

15

113

36#6

41#8

Musical score for measures 113-116. The bass clef staff contains notes with dynamics *p* and *mp*. The grand staff (treble and bass clefs) features triplets and a quintuplet.

117

G Transfixed ♩ = 56

Musical score for measures 117-120. The bass clef staff includes dynamics *pp* and *f*, and markings *lip bend* and *lip vib.*. The grand staff includes dynamics *pp*, *delicate*, and *più*, along with *Ped.* markings.

121

Musical score for measures 121-124. The bass clef staff features a *gliss.* marking. The grand staff includes dynamics *pp* and *pppp*, and a triplet.

125 **Subito** ♩ = 120 **A tempo** (♩ = 56) 16

mp *pp*

mp *p* *pp*

8va

129 **rise up harmonics**

più *smooth rhythmic change*

mp *mp* *p*

8va

Ped.

133

if this harmonic cannot be reached,
go as high as possible before slurring
to 42#6 and then 36#6

mp

poco f *p* *pp*

8va

Ped.

H Leggiero, lontano ♩ = 126

138

pp mp ppp

loco

una corda

141

f p p

depress silently

tre corda

144

ppp p pp p

loco

36#6

147

Musical score for measures 147-149. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with triplets and a dynamic marking of *p*. The grand staff features a complex accompaniment with dense chordal textures and triplets. A first ending bracket labeled *8^{ma}* spans the final two measures of this system.

150

Musical score for measures 150-153. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top staff features a melodic line with triplets and dynamic markings: *poco più*, *mp*, *ff*, *ff*, and *mf*. The grand staff has a complex accompaniment with a first ending bracket labeled *8^{ma}* and a dynamic marking of *f* in the final measure.

154

Musical score for measures 154-156. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with triplets and a dynamic marking of *mf*. The grand staff features a complex accompaniment with dynamic markings of *mp*, *poco f*, and *mp*. A *Ped.* (pedal) marking is present at the bottom of the system.

157 *ten.*

p *f* *mf*

ppp *f*

160

f

furioso

163

furioso

furioso

165

Musical score for measures 165-170. The score is in 4/4 time. It features a bass line and a piano accompaniment. The piano part has a treble and bass staff. The bass line starts with a triplet of eighth notes. The piano part has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. There are dynamic markings of *ff* and *marc.* (marcato). There are also fingering numbers 3 and 5.

168

Musical score for measures 168-170. The score is in 4/4 time. It features a bass line and a piano accompaniment. The piano part has a treble and bass staff. The bass line starts with a triplet of eighth notes. The piano part has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. There are dynamic markings of *ff* and *sempre ff*. There are also fingering numbers 3 and 5. A first ending bracket labeled 'I' is present. A 'B.T.' (Basso Continuo) line is shown above the bass line.

171

Musical score for measures 171-176. The score is in 7/8 time. It features a bass line and a piano accompaniment. The piano part has a treble and bass staff. The bass line starts with a triplet of eighth notes. The piano part has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. There are dynamic markings of *fff* and *warm*. There are also fingering numbers 3 and 8. A 'loco' marking is present. Pedal markings are shown at the bottom.

174

Musical score for measures 174-175. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 174 is in 7/8 time, featuring a triplet of eighth notes in the treble and a five-note ascending scale in the right hand of the grand staff. Measure 175 is in 4/4 time, with a triplet of eighth notes in the treble and a triplet of eighth notes in the right hand of the grand staff. The bass line in 4/4 consists of a simple harmonic accompaniment.

176

B.T.

Musical score for measures 176-178. Measure 176 is in 7/8 time, with a bass line starting in the bass clef and moving to the treble clef. The right hand of the grand staff features a triplet of eighth notes and a six-note ascending scale. Measure 177 is in 7/8 time, continuing the six-note scale in the right hand. Measure 178 is in 5/8 time, featuring a triplet of eighth notes in the right hand. A *Ped.* (pedal) line is indicated below the grand staff, spanning from the beginning of measure 176 to the end of measure 178.

179

Musical score for measures 179-181. Measure 179 is in 5/8 time, with a bass line in the bass clef and a six-note ascending scale in the right hand of the grand staff. Measure 180 is in 4/4 time, featuring a five-note ascending scale in the right hand. Measure 181 is in 4/4 time, with a *più* dynamic marking and a triplet of eighth notes in the right hand. A *Ped.* (pedal) line is indicated below the grand staff, spanning from the beginning of measure 179 to the end of measure 181.

182 **J**

B.T.

22

fff wild

fff ringing

Ped.

8va

185

sempre fff

8va

188

fff

8va

Sumwhyle wyth wodwos

for orchestra (2011)

Kim B Ashton

*Sumwhyle wyth wormez he werrez, and with wolves als,
Sumwhyle with wodwos, that woned in the knarrez*
Sir Gawain and the Grene Knyzt, lines 720-721

ORCHESTRA

2 flutes (2nd doubling picc)
2 oboes (2nd doubling CA)
2 clarinets (1st doubling Eb, 2nd doubling bass)
1 bassoon, 1 contrabassoon

4 horns in F
2 trumpets
3 trombones
Tuba

Percussion 1. Xylophone, snare and tenor drums, susp cymbal, tomtoms (4)
Percussion 2. Vibraphone, bass drum, susp cymbal
Timpani

Harp

Violins 1
Violins 2
Violas
Cellos
Bassi

Duration c. 7'30"

SCORE in C

Sumhyle wyth wodwos

to R and the finding of paths

Kim B Ashton

$\text{♩} = 69$

Piccolo
mp *p* *pp bright* *f* *ff ferocious*

Flute 1
mp *pp* *p* *pp lontano* *p* *pp* *mp* *pp* *ff ferocious*

Oboe 1
mp *pp lontano* *ff ferocious*

Oboe 2
ff ferocious

Clarinet 1 in E♭
ff ferocious

Clarinet 2 in B♭
mp *pp lontano* *p* *pp* *mp poco en dehors* *mf* *ff ferocious*

Bassoon
pp lontano

Contrabassoon

Horn in F

Trumpet in B♭
con sord. (cup)
mp *pp lontano*

Trombone

Timpani
pp lontano

Percussion 1
Xylophone
ff

Percussion 2
Vibraphone
pp lontano *mf* *ff*

Harp
mp *pp* *mp* *mf* *ff*

$\text{♩} = 69$

Violin I
pizz. *mp* *pp* *mf* *ff* *mf* *ff*

Violin II
col legno battuto *p* *arco ord.* *pizz.* *mf* *ff*

Viola
p *arco* *solo* *mp* *p* *mf* *f* *ff* *tutti pizz.*

Violoncello
mp *pp lontano* *pizz.* *ff*

Double Bass
pizz. *pp*

8 A

Picc. *staccato* *ff*

Fl. 1 *ff* *staccato* *ff*

Ob. 1 *ff* *staccato* *ff*

Ob. 2 *To C. A.* *ff*

Es. Cl. *ff* *staccato* *ff*

Cl. 2 *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff* *a 2* *ff* *a 2*

Tpt. *con sord. (straight)* *ff* *via sord.* *ff* *a 2* *ff* *a 2*

Tbn. *ff* *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 Tenor Drum *ff* Snare *ff* *rim shots*

Perc. 2 *To Vib.*

Harp *ff*

Vln. I *(pizz.)* *arco* *f* *cresc.* *ff* *pizz.* *f cresc.* *pizz.*

Vln. II *(pizz.)* *arco* *f* *cresc.* *ff* *pizz.* *f cresc.* *pizz.*

Vla. *(pizz.)* *arco* *f* *cresc.* *ff* *pizz.* *f cresc.* *pizz.*

Vc. *arco* *ff* *div.* *f* *ff* *arco*

Db. *ff* *arco unis.*

5

11

Picc.

Fl. 1

Ob. 1

C. A.

E♭ Cl.

Cl. 2

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc 1

Perc 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

mf

p

pp

mezzo

mp

To B♭ Cl.

To Bass. Cl.

Cor Anglais

To Xyl.

Xylophone

To S. D.

Vibraphone

unis.

arco

pizz.

mf

ff

pp

f

ff

mf

p

pp

mf

p

mp

p

B $\text{♩} = 52 (4:3)$

C Pesante ma corrente

Picc. *pp*

Fl. I *p*

C. A. *p dolce*

B. Cl. Bass Clarinet (B \flat) *p*

Bsn. *p*

Cbsn. *pp*

Hn. *p dolce*

Tpt. *p*

Tbn. *p*

Timp. *pp*

Perc. 1 Snare Drum (rub with wire brush) To susp cym *p*

Hp. *p*

poco en dehors

less than contra poco en dehors

1. *con sord. poco* via sord.

2. *con sord. poco* via sord.

B $\text{♩} = 52 (4:3)$

C Pesante ma corrente

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp dolce*

Vc. *pp support wind*

Db. *pizz. p*

arco solo tutti

poco sul pont. arco sul IV solo pos nat tutti

pp poco cantabile

pp support wind

pp support wind

pp support wind

div. a 3

arco

pos nat. sul IV

ppp

pp

pizz.

D

Picc. *p delicate* *mp-mf* *mp*

Fl. I *mp* *mp* *mp-mf* *mp*

Ob. I *mp < mf warm*

C. A. *p* *mp* *mf warm*

B♭ Clarinet *pp less than C.A.* *p* *pp* *mf*

B. Cl. *mf*

Bsn. *p* *mp* *< mf* *mp*

Cbsn. *p* *mp* *< mf*

Hn. *pp blend with trombones* *mp* *< mf warm* *mp*

Tpt. *pp* *con sord. (straight)* *mf warm* *mp*

Tbn. *pp* *con sord.* *pp* *mf warm* *senza sord.*

Tba. *pp* *mf warm*

Timp. *mp* *< mf*

S. D. *mp* *mf* *To Xyl.*

Perc. 2 *mp* *mf*

Hp. *mp poco en dehors* *mf*

Vln. I *mp* *non div.* *p* *mp-mf* *mf*

Vln. II *mp* *non div.* *p* *mf* *2* *div. a 2* *mf* *sp*

Vla. *solo* *mp* *tutti div. (ord.)* *p* *solo* *tutti* *mp-mf* *mp*

Vc. *pp* *p* *pizz.* *arco* *unis.* *pizz.* *arco* *pizz secco* *mp*

Db. *pp* *p* *mf*

36 E

Fl. 1

Ob. 1

C. A. poco en dehors
pp p dolce mf f

Cl. 1 mp p > pp mf f

B. Cl.

Bsn. pp less than contra poco en dehors f

Cbsn. pp

Hn. p 1. + 3+ mp

Tpt.

Tbn. senza sord. mf f

Tbn. senza sord. mf f

Tbn. senza sord. mf f

Timp. mf

Cym. Xylophone mf f ff f

Perc 2 mf f 2 più 2 To B. D.

Hp. p mf f marc più

Vln. I unis. E div. unis. pp poco mf f più 3

Vln. II unis. pizz. arco mp mf f f

Vla. solo > p p < dolce sul pont. pizz. mf f più

Vc. arco mp p mf arco pizz. mf f pizz.

Vc. arco mp p mf arco pizz. mf f pizz.

Db. pizz. p mp mf f pizz.

43 **F**

Picc. *ff* *ff* *fff* *pp poco en dehors* *match violin solo*

Fl. I *ff* *mp*

Ob. I *ff* *fff* *solo* *mp dolce* *p*

C. A. *ff* *mp* *dolce* *p*

Cl. I *ff* *fff* *To E♭ Cl.* *p* *mp* *dolce* *p*

B. Cl. *fff* *mp* *To B♭ Cl.*

Bsn. *ff*

Cbsn. *ff* *fff*

Hr. *ff* *p* *mp dolce* *p*

Tpt. *ff*

Tbn. *ff*

Tba. *ff* *fff*

Timp. *ff*

Perc 1 *ff*

Perc 2 *f* *ff* *To Vib.*

Hp. *mp* *solo*

Vln. I *ff* *div. a 2* *fff* *pp* *pp* *solo* *pp* *match piccolo*

Vln. II *più* *ff* *fff* *pp*

Vla. *ff* *fff* *arco div.* *p* *poco* *mp*

Vc. *ff* *fff* *p* *poco* *arco* *pizz.*

Db. *ff* *fff* *p*

G 50 **H** Poco meno mosso 10

Picc. *poco meno* **pp** 5:4 *To Flute*

Fl. 1 *p* *mp* *grazioso* *p*

Fl. 2 *mp* *grazioso* *p*

Ob. 1 *mp*

C. A. *mp*

Cl. 2 *ppp* *p* *Clarinet in Bb*

Bsn. *p* *mp* *p*

Cbsn. *p*

Hr. *mf* *mp* *p* *mp* *p* *pp*

Tpt. *mp*

Tbn. *p dolce* *meno (less than horns)*

Tba. *p dolce* *meno (less than horns)*

B. D. *mp* *pp* *Vibraphone*

Hp. *mf* *p*

G **H** Poco meno mosso

Vln. I *poco meno* **pp** *5* *div a 3* *tutti* **pp** *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

Vln. II *pp match violin 1* *pp* *unis.* *pp* *pizz.* *mp*

Vla. *pizz.* *arco* *div. a 2* *mp* *accompanying flutes* *pizz.* *arco* *mp* *accompanying flutes* *pizz.* *mp*

Vc. *pizz.* *arco* *div.* *p* *mp*

Db. *pizz.* *arco* *mp* *p*

FL 1 *mp* *mp > p* *mp* *mf tenuto* *f* 4-6

FL 2 *mp* *fp* *mp* *p* *pp* *mf cantab.* *f* 4-6

Ob. 1 *pp* *mf*

C. A. *pp*

Es. Cl. *mp* *mf < f* 4-6

Cl. 2 *p grazioso* *p less than flute* *mp* *mf*

Bsn.

Hn.

Tpt.

Tbn.

Timp. *p*

Perc. 2 *pp* *mp* *pp* *f* 4-6

Hp. *p* *mp match flutes* *mf* *f ringing*

Vln. I *solo arco* *p* *grazioso less than flute* *mp* *f* *tutti (pos nat)* *mp* *mf*

Vln. II *solo* *pont.* *tutti (pos nat)* *mp* *mf*

Vla. *solo* *pont.* *tutti (pos nat)* *mp* *mf*

Vc. *p*

Db. *pizz.* *mp*

65

Fl. 1 *fp* *mf* *mp* *meno* *mp* *mf* *mp* **J**

Fl. 2 *mf* *p* *mp* *mf* *mp* *mp*

Ob. 1

Es. Cl. *fp*

Cl. 2 *mp*

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1 (Xyl) *mf* To cymbal *mp*

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

Hp. *mf* p.d.l.t. *mp* *f* ord. *f*

Vln. I tutti pizz. sul II *mf* **J**

Vln. II pizz. sul pont. *mf*

Vla. *mp* solo *mp dolce e grazioso* *f*

Vc. *mp* solo *mp dolce e grazioso* *f*

Db. *pp* *p*

13

K A Tempo (♩. = 52)

Fl. 1 *mp* *f cantabile* *mp* *f* *mf* *mp* *p* *pp lontano*

Fl. 2 *mp* *mf* *p*

Ob. 1 *f* *mf* *mp* *p* *pp lontano*

Cl. 2 To Bass. Cl. *p*

Bsn.

Hrn.

Tpt. con sord. *p*

Tbn. con sord. *p*

Perc. 1 Susp Cymbal soft sticks *pp* *p* To Xyl. *mf* Xylophone To S.D. (& T.D.) Snare Drum *pp*

Perc. 2 *p* *mp* *mf* To B. D. Bass Drum *pppp lontano* very soft sticks, sempre l.v.

Hp. *p* *mp*

(♩. = 52)

Vln. I arco *pp* pizz. *mf* arco marc. *mp* *p flaut* meno *ppp*

Vln. II arco *pp* div. *mf* *mp* *pp*

Vla. *mf* *ppp* *ppp* tutti pizz. *pp delicate*

Vc. *mf* *pp*

Db.

80 14

Fl. 1 *ppp* *pp* *ppp* *ppp* *p* *pp*

Fl. 2 *p lontano* *pp*

Ob. 1 *p*

Es. Cl. *pp lontano* *p* *mp* *pp*

Bass Clarinet (B \flat) *ppp lontano* *pp* *p* *p* *delicate* *pp*

Bsn. *pp lontano* *p* *p* *delicate* *pp*

Cbsn. *pp lontano*

Hn. 1. *con sord.* *pp*

Hn. 2. *con sord.* *pp*

Tpt. *pp lontano* *poco*

Tbn. *pp lontano* *poco*

Timp. *very soft sticks, sempre 1v.* *pppp lontano*

Perc. 1

B. D. *To Vib.* *Vibraphone medium-slow vib* *mp dolce*

Hp. *p*

Vln. I *div.* *pp* *p* *pp* *pp* *sul IV*

Vln. II *pizz.* *pp* *quite slow but unmeasured arco sul tasto* *ppp* *pp* *pizz.*

Vla. *arco sul tasto* *pp* *pizz.* *p* *arco sul tasto* *pp*

Vc.

Db.

Fl. 1

Ob. 1

C. A. To Ob.

E♭ Cl. *ppp* *pp* *p*

B. Cl. *ppp* *pp* *mf* *pp* To B♭ Cl.

Bsn. *pp*

Cbsn. *p* *p*

Hn.

Tpt. *pp* *mp* senza sord

Tbn. *p*

Timp. *pp*

Perc 1 Tenor soft sticks *ppppp* I.v. snare *pp*

Perc 2 *p* *p* *ppp* To B.D.

Hp. *mp* *mp* *p* *mf*

Vln. I *p* *mp* *p* *solo* M

Vln. II arco *p* *mp*

Vla. pizz. *p* *mp* arco (ord.) *pp* *p* *pp*

Vc. arco *pp* *mp* *pp*

Db. *p* *mp* arco *p*

96 N

Fl. 1

Ob. 1 *senza vib. (till Fig P)*
pp dolce

Bsn. *p*

Cbsn. *ppp* *pp lontano* *p* *pp* *p > pp*

Hn. *pp lontano*

Tpt. *pp lontano*

Tbn. *p* *pp lontano* *pp* *con sord.*

Tba. *solo* *p* *mp* *p* *pp lontano* *pp*

Timp. *pppp* *pp* *secco* *pppp* *l.v.*

Perc 1 *tenor* *pp*

Perc 2 *Bass Drum* *sempre l.v.* *pppp*

Hp. *p* *mp en dehors*

Vln. I N *half only* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp lontano* *pp*

Db. *pp lontano* *p* *pp* *p* *div.* *pizz.* *arco unis* *pp* *p* *pp* *mp* *pp*

Fl. 1 *pp* *pppp* *fp* senza vib. (till Fig P) **O**

Fl. 2 *pp* senza vib.

Ob. 1 *dolce*

Ob. 2 *pp dolce* Oboe senza vib. (till Fig P)

E♭ Cl. *pp dolce*

Cl. 2 Clarinet in B♭ *pppp*

Cbsn. *p* *poco* *mf*

Hr. *pppp* *mf* *mf* *mf* senza sord.

Tpt. *mf* *mf* *mf*

Tbn. 3. *p* *pp*

Tba. *p*

Timp. *pp* *ppp* poco en dehors

Perc 1 snare *pp*

Perc 2 To Vib. *p* Vibraphone very slow vib.

Hp. *mp* *p*

Vln. I **O**

Vla. *pp* but strong accents

Vc. *pp* but strong accents *pp* *mf* *p* unis *sim*

Db. *p* *mp* *pp* *mf* *p*

114

P

Fl. 1 *p* *f*

Fl. 2 *p* *mf* *f* (b)

Ob. 1 *p* *mf* *f*

Ob. 2 *p* *mf* *f*

Es. Cl. *f marc.*

Cl. 2 *mp* *f marc.*

Bsn. *mf match horns* *f*

Cbsn. *mf* *mp* *f* *ff* *mf* *ff > f*

Hn. *mf* *f* *fp* *f*

Tpt. *mf* *f*

Tbn. *ff* *mf*

Tba. *ff* *mf*

Timp. *rim shot* *f* *mf* *f*

Perc 1 *f* *fp* *f*

Perc 2 *mp* *mf* *ff* *f* *ff*

Hp. *mf* *f* *f* *ff*

Vln. I *f* *arco* *div. a 2* *più* *div. a 2*

Vln. II *f* *arco (unis.)* *più*

Vla. *pizz.* *ord.* *arco (unis.)*

Vc. *mp* *f* *(non harmonic)*

Db. *mf* *mp* *f* *ff* *mf* *ff > f*

Q Poco Maestoso

120

Fl. 1 *piu* *ff* *f* *ff*

Fl. 2 *piu* *ff* *f* *ff*

Ob. 1 *piu* *ff* *f* *ff*

Ob. 2 *piu* *ff* *f* *ff*

Ev. Cl. *ff* *f* *ff*

Cl. 2 *ff* *f* *ff*

Bsn. *f* *ff* *f* *ff*

Cbsn. *f* *ff* *f* *ff*

Hn. *piu* *ff* *ord.* *ff*

Hn. *piu* *ff* *ord.* *ff*

Hn. *piu* *ff* *ord.* *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *senza sord.* *f* *ff*

Tba. *f* *ff* *f* *ff*

Timp. *ff* *mf*

Perc 1

Perc 2 *mf* *f* To B.D.

Hp. *ff*

Vln. I *pizz* *arco* *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *arco* *f* *ff*

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

Db. *f* *ff* *f* *ff*

128

to picc.

1. (a 2) 2.

To Tom-t. Tom-toms* To Xyl.

Bass Drum

R A Tempo

pizz. ord.

arco

unis.

* If move is impractical, use snare and tenor in pattern s - t - t - s - t (snare preferably snare off)

Picc. Fl. 1 Ob. 1 Ob. 2 E♭ Cl. Cl. 2 Bsn. Cbsn. Hn. Tpt. Tbn. Tba. Perc 1 Perc 2 Hp. Vln. I Vln. II Vla. Vc. Db.

138

22

con sord. (cup)
fff p

Tom-toms
5-6
ff

To Xyl.
Vibraphone
fff

pizz.

unis.
cresc.

cresc.

arco
pizz.
fff

3 fff

S Tempo 1 (♩ = 69)

142

Picc. *mp* *p*

Fl. I *mp* *p* *pp* *p*

Ob. 1 *mp* *p*

Ob. 2

Es. Cl. *mp* *p*

Cl. 2 *mp* *p* *pp* *poco en dehors*

Bsn. *p* *pp*

Hn. *ff*

Tpt. *fff* *pp*

Tbn. *ff*

Timp. *fff* *p*

Perc. 1 Xylophone *ff* Cymbal *ff* To Snare

Perc. 2 *pp* *slow vib*

Hp. *fff* *p*

Vln. I *ff* *arco* *6^{va}* *fff* *p* *pp*

Vln. II *ff* *pizz.* *div.* *arco* *mp* *p*

Vla. *ff* *mp* *p* *div. a 2*

Vc. *ff* *arco* *subito* *mp* *p* *pp* *div. a 2*

Db. *ff* *pizz.* *mp* *p*

Picc. *pp* match violin 1 *pp*

Fl. I *p* *ppp* *pp*

Ob. 1

Cl. 2 *ppp*

Bsn. *meno* *ppp* *pp*

Cbsn. *pp*

Hn.

Tpt. *ppp*

Tbn.

Perc 2

Hp. *pp*

(8) *ppp* *solo* *ppp* *tutti* *ppp*

Vln. I *arco* *pp* *pizz.* *ppp* *arco* *ppp*

Vln. II *pp* *p* *ppp* *ppp* *div a 2* *ppp*

Vla. *solo* *mp* *p* *pp* *p* *pp* *tutti* *pp* *pizz.* *arco* *ppp*

Vc. *ppp* *solo* *p* *pp* *pp* *pizz.* *tutti* *pp* *arco* *ppp* *pizz.* *arco* *ppp* *div a 3* *ppp* *arco* *ppp* *pizz.* *arco* *ppp*

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

Db. *ppp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Picc. *pp*

Fl. 1 *pp* *mp>p* *mp* *warm*

Ob. 1 *pp dolente*

Es. Cl. *p* *ppp*

Cl. 2 *p* *ppp*

Bsn. *pp*

Hn. *pp*

Tpt.

Tbn.

Timp. *pp*

Perc 1 Snare Drum *pp*

Perc 2 *vib slow to medium* *p*

Hp *pp*

Vln. I *pp dolce* *3* *U* *pizz.* *p* *U* *pp* *(tutti)* *arco* *pp* *dolente*

Vla. *dolce* *pp* *pizz.* *arco* *p* *solo* *pp* *tutti* *pp*

Vc. *dolce* *pp* *pizz.* *arco* *p* *solo* *pp*

Vc. *dolce* *pp* *pizz.* *arco* *p* *solo* *pp*

Db. *pp* *pizz.* *arco* *p* *solo* *pp*

163

Picc. **W** *pp* 36

Ob. 1 *poco* *pp* *gentile*

Es. Cl. *pp* *p* *pp*

Cl. 2 *p* *pp*

Bsn. *dolente*

Hn. 1. *pp* *p*

Tbn. *pp* *p*

Timp.

Hp.

Vln. I *pp* *dolciss.* **W** *solo* *pp* *molto dolente*

Vln. II *pp* *pp*

Vla. *pizz.* *pp* *meno*

Vc.

Db. *pizz.* *pp*

170

Picc. *<mp* *mf* *ffmp* *pp* *ppp*

Ob. 1 *ff*

Es. Cl. *mf* *mf* *mf < fp*

Cl. 2 *mf* *mf* *mf < fp* *ppp*

Bsn. *ffmp* *pp*

Cbsn. *ffmp* *pp*

Hn.

Timp. *mp*

S. D. rub skin with palm of hand *p* *pp*

Perc 2 Bass Drum *mf* *ppp*

Hp. *ff* *f* *p* *pp*

Vln. I *tutti* *mf* *f* *p* *legato* *pp*

Vln. II *mf* *fp* *pp* *pp* *en dehors* *ppp*

Vla. *mf* *fp* *pp*

Vc. *arco* *mf* *fp* *pp*
pizz. *mf* *f* *pp*

Db. *mp* *mf*

o lótu^s estala

for baritone and orchestra (2012)

Kim B Ashton

ORCHESTRA

3 flutes (2nd doubling picc)

2 oboes

Cor Anglais

3 clarinets in Bb

2 bassoons

Contrabassoon

4 horns in F

3 trumpets

3 trombones

Tuba

Timpani

Percussion 1. Vibraphone, xylophone, tomtoms (4), susp cymbal, bell (mark) tree

Percussion 2. Tamtam, susp cymbal, chinese cymbal, wood block

Percussion 3. Bass & snare drums, xylophone

Baritone

Violins 1

Violins 2

Violas

Cellos

Bassi

Duration: c.5'

SCORE in C

(accidentals, which last for the whole bar, are valid only at the written octave)

TEXT

taken from "Esboços para uma Nékuia" by **Haroldo de Campos**

With thanks to Dr. Ivan P. de Arruda Campos and Editora Perspectiva for their kind permission

Apart from {between brackets}, where the international phonetic
alphabet is used, pronunciation is standard portuguese.

o lótus estala

desço até tocar no fundo
negros revérberos luz negra pólem no escuro asfódelos
dois corpos o AMOR
crisálidas ar ex pulsam
jorro! chuva de ouro
ENSOLARA
se encorpam num
CORPO canibal
o lótus estala no ócciput
o peso da descida
o amor e seu abutre o amor
o fundo
fundo
putresco
o lótus estala este poema
pende
aceso friso de gerânios
ocaso
como um

the lotus explodes

I descend until I touch the depths
asphodels
black reflected black light pollen in the dark
two bodies LOVE
chrysalises air ex pulsing
spurt! golden rain
SUNFILLS
embodied in a
the cannibal BODY
the lotus explodes in the occiput
burden of descent
love and its vulture love
the deep
depths
the lotus explodes this poem
hangs
ignited frieze of geraniums
happenstance
like a

o lótus estala

Kim B Ashton

$\text{♩} = 58$

s estala' by Kim B Ashton. The score is for a full orchestra and includes parts for Flutes, Oboes, Cor Anglais, Clarinets in Bb, Bassoon, Contrabassoon, Trumpets in Bb, Trombones, Tuba, Timpani, Percussion (Vibraphone and Bass Drum), Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a tempo of 58 bpm. It features various dynamics such as p dolce, mp, p, and pp, and includes performance instructions like 'senza vib' and '(vib ord.)'. The score is divided into two systems, with the second system starting at the bottom of the page. The Baritone part includes lyrics: 'o lótus estala'."/>

Flutes: *p dolce*, *pp*, *senza vib*, *(vib ord.)*

Oboes: *p dolce*, *pp*, *senza vib*, *(vib ord.)*

Cor Anglais: *p dolce*, *mp*, *mp (poco en dehors)*, *p*, *pp*, *senza vib*, *(vib ord.)*

Clarinets in Bb: *p dolce*, *pp*, *p*, *pp*, *pp*

Bassoon: *p dolce*, *pp*

Contrabassoon: *p dolce*, *> pp*

Trumpets in Bb: [Empty staff]

Trombones: [Empty staff]

Tuba: [Empty staff]

Timpani: [Empty staff]

Percussion: *Vibraphone medium vib.*, *mp*, *p*, *pp*, *Bass Drum*, *p*

Baritone: *p*, *o lótus estala*

Violin I: *pp*

Violin II: [Empty staff]

Viola: [Empty staff]

Violoncello: [Empty staff]

Double Bass: [Empty staff]

$\text{♩} = 58$

A $\text{♩} = 72$

Musical score for woodwinds and percussion:

- Flute (Fl.):** Two staves with dynamics: *f*, *ff*, *p*, *mf marc.*, *mf*, *p*
- Oboe (Ob.):** Two staves with dynamics: *mf < f*, *f marc.*, *mp*
- Clarinet in A (Cl. A.):** Two staves with dynamics: *mf < f*, *f marc.*, *f marc.*, *mf*
- Clarinet in Bb (Cl. Bb.):** Two staves with dynamics: *mf < f*, *f marc.*, *mf marc.*, *mp*
- Bassoon (Bsn.):** Two staves with dynamics: *f marc.*, *f marc.*, *mf*
- Contrabassoon (Cbsn.):** Two staves with dynamics: *f marc.*, *f marc.*, *mf*
- Horn (Hn.):** Two staves with dynamics: *mf - f - mf*, *ff*, *f marc.*, *f*
- Trumpet (Tpt.):** Two staves with dynamics: *f marc.*, *f*
- Trombone (Tbn.):** Two staves with dynamics: *f marc.*, *f*
- Tuba (Tba.):** Two staves with dynamics: *f marc.*, *f*
- Percussion (Perc.):** Includes Xylophone and Cymbal parts with dynamics: *ppp*, *mf*, *f*, *ff*

Baritone and String parts with lyrics:

Baritone (Bar.): *whisper*
 tus - lo - tus - esta - la
whisper
 e - s - ta - as - fo - (a - f - s - -)
mp

String parts (Vln. I, Vln. II, Vla., Vc., Db.):
 Dynamics: *f*, *mf*, *pp*
 Techniques: *pizz.*, *arco*, *senza arco*, *col leg batt.*, *unis.*

B ♩ = 44

12

Fl. *pp* *f* *mp* *To Picc.*

Ob. *pp* *mp*

Hn.

Tpt.

Tbn.

Timp. *pp*

sputato

Perc. *pp* *ppp*

Bass Drum *p* *pp*

Vibraphone *pp*

Bar. *mp* *p* *poco* *dolce*

des - ço a - té - to - car a - té - to - car no fun - do (a - f - fo - de - lo - ne - gros

B ♩ = 44

Vln. I *f* *p* *solo* *pp* *col leg batt* *pizz.*

Vln. II *arco* *mf* *pp* *gli altri* *p* *div. col leg batt* *pp*

Vla. *col leg batt.* *mf* *mp* *senza arco* *mp* *pp*

Vc. *col leg batt.* *mp* *p*

Db. *arco* *pp*

17 C Tempo 1 (♩ = 58)

Fl. 1. $\overset{\frown}{\text{3}}$ p

Ob. 3. p

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. ppp mp mf p mp p

Perc. Cymbal ppp mf p

Bar. spoken (sotto voce) mp mf (falsetto) mf mp pp p

Vln. I senza arco mp f col leg batt. mf pp senza arco p mf p front desk p arco p bow freely and often

Vln. II senza arco f col leg batt. mf pp senza arco p mf p gli atri p arco p bow freely and often

Vla. senza arco f col leg batt. mf pp senza arco p mf p div. pizz. p

Vc. col leg mf

Db. pizz. f p (cassa) mf

re-ver - ber - os luz - ne - gra pó - lem no es - - scu - ro mm - do dois - cor -

Piccolo

Picc. *mf*

Fl. *f* *ff* *f subito* *ff* *f subito*

Ob. *f* *ff*

Cl. *f* *ff* *f* *ff*

Bsn. *f* *ff*

Cbsn. *mf* *pizz* *f*

Hn. *mf* *mf* *f*

Tpt. *f*

Tbn. 1. *con sord.* *mf* 2. *(senza sord.)* *f* *ff* *f* *(senza sord.)*

Tba. *mf* *pizz* *f*

Timpani *mf* *mp* *mf*

Perc. *Cymbal* *p* *mp* *mf*

Vibraphone *mp* *mf*

Baritone *f* *mf* *poco f* *f* *f decisivo*

Vcl. *mf* *arco ord.* *div. a 2* *pizz.* *arco* *div.* *arco*

Vln. I *mf* *poco f* *f* *pizz.*

Vln. II *mp* *mf* *poco f* *f* *pizz.* *arco*

Vla. *arco* *mp* *mf* *f* *div. 3* *pizz.* *arco*

Vc. *arco ord.* *div. a 2* *pizz.* *arco* *div.* *arco*

Db. *f* *mf* *f* *pizz.* *arco* *en dehors*

pos. o a-mor a - - mor en-so-la - - ra cri-sa li - das ar - e-x - pul - sam

28 **D** 9

Picc. *pp* blend with violins

Fl. *mf* *p* *p* (poco en dehors)

Ob. *f* *mp* *pp* blend with strings

C. A. *f* *mf*

Cl. *f* *ten.* *p* *poco* *ppp*

Cbsn. *ff*

Hr. *f* (warm) *mf*

Tpt. *f* (warm) *mf*

Tbn. *f* (warm) *mf*

Tba. *f* (warm) *mp*

Timp. *ff* *mf*

Perc. 2. Cymbal *p* *mp* *p*

Bar. *p* excited *mf* *gliss.* *mf*

jo - tro! chu - v - a de ou - ro en

Vln. I *arco* *ten.* *p* *dolce* *mf* *p* *mf* *p* *sul pont.*

Vln. II *arco* *ten.* *p* *dolce* *mf* *p* *mf* *p* *sul pont.*

Vla. *arco* *ten.* *p* *dolce* *mf* *p* *mf* *p* *sul pont.*

Vc. *unis.* *p* *dolce* *mf* *p* *mf* *p* *sul pont.*

Db. *ff* *p*

33

Picc. *mp* with violins *poco più* *f* *mf* with violins

Fl. *mp* with strings *poco più* *f* *mf* with violins

Ob. *mf* *f* *più* *ff*

C. A. *mf* *f* *ff* > *p*

Cl. *mf* *f* *più*

Bsn. *mf* *f* *ff*

Cbsn. *mf* *f*

Hn. 1. *f* (warm) *f* con sord. *p* con sord. *p* con sord. *p*

Tpt. *p* con sord. *p* con sord. *p*

Tbn. *p*

Timp. *f*

Perc. *f* slow vib. 3 [Snare Drum] *ppp* *lontanissimo*

Bar. *f* *p*

so - la - ra. se - en - cor pam. o - num cor -

Vln. I *pos nat* *mf* *f* *ff* *molto d'arco*

Vln. II *pos nat* *mf* *f* *ff* *molto d'arco*

Vla. *pos nat* *mf* *f* *ff* *molto d'arco* solo *mp*

Vc. *pos nat* *mf* *f* *ff* *molto d'arco*

Db. *mf* *f* *ff* *molto d'arco*

E

E

38 To Flute 11

Picc. *ff* *ff-f sub* *ff*

Fl. *mf* *f* *ff*

Ob. *mf* *f marc.* *ff* *ff-f sub* *ff*

C. A. *mf* *f* *ff*

Cl. *mf* *f* *ff* *en dehors*

Bsn. *ff*

Cbsn. *ff*

Hn. *mf* *f* *mf > p* *mf > p* *mf* *ff-mp sub* *mf*

Tpt. *mf* *f* *ff* *via sord.* *ff*

Tbn. *mf* *f* *ff*

Tba. *mf* *ff*

Perc. *mp* *mf* *ff* *Xylophone* *Wood Block*

Bar. *po* *pizz.* *cu mi bal o lo tus* *ff*

Vln. I *f* *pizz.* *ff-mp sub* *arco* *sim.*

Vln. II *f* *ff-mp sub* *arco* *sim.*

Vla. *p* *mp* *tutti div a 2* *ff-mp sub* *arco* *sim.*

Vc. *pizz.* *mf* *f* *ff-mp sub* *arco* *sim.*

Db. *mf* *f* *pizz.* *ff*

Fl. *f* *ff* *f* *f* (3.) *f*
 Ob. *f* *ff*
 Cl. *f* *ff*
 Cbsn. *f* *ff*
 Hn. *f* *mf* *f* *ff* *f* *ff* *f* *ff*
 Tpt. *f* *ff*
 Tbn. *f* *ff*
 Tba. *f* *ff*
 Timp. *f* *pp* *f*
 Perc. *f* *mf*
 Bar. *f pesante*
 Vln. I *f* *ff* *f* *ff* *f pesante* *f pesante*
 Vln. II *f* *ff* *f* *ff* *f pesante*
 Vla. *f* *ff* *f* *ff*
 Vc. *f* *ff* *f* *ff* *f*
 Db. *f* *ff* *f* *ff*

(e)sta la no-ó cci-put ó pe-so pe-so
 sul IV

48

Fl. I

Fl. II

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Db.

pu - tres - co pe - so da d(e) - sci - da o a - mor

ff, *f*, *sfz*, *mf*, *pizz.*, *arco*, *via sord.*

52 **H**

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Hn. *ff*

Tpt. *ff*

Temp. *f* *ff* *f* *ff* *f* *ff* *f*

Perc. **Tom-toms** *ff* **Chinese cymbal** *ff* **Bass Drum** *ff* **Tam-tam** *mf*

Bar. *f* *ff* *f* *ff* *f* *ff* *f*

c se - u a - bu - tre... o - a - mor

H *pizz.* *ff* *ff* *ff* *ff*

Vln. I *div a 3* *senza arco* *f* *mp* *arco sul pont.* *mf > mp* *arco* *f*

Vln. II *div a 2* *senza arco* *f* *mp* *arco sul pont.* *mf > mp* *arco* *f* *molto sul pont.* *ff* *f*

Vla. *ff* *col leg batt.* *ff* *arco* *f*

Vc. *ff* *col leg batt.* *ff* *pizz.* *f*

Tempo 2 ($\text{♩} = 72$)

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cymbal *ppp*

Perc. *ppp*

Snare Drum *p* *f*

Bar. *mf* *p*

Vln. I *f* *mp* *mf molto d'arco* *p* *mf molto d'arco*

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

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

Vc. *f* *pizz.*

Db.

senza arco

arco sul pont.

pos nat.

col leg batt.

sul tasto

sul pont.

col leg batt.

pizz.

61 **I** Tempo 1 ($\text{♩} = 58$)

Picc. *ppp* *p* *poco* *pp*

Fl. *ppp* *p* *pp*

Ob. *pp*

C. A. *pp*

Cl. *p* *pp* *pp* *warm* *p*

Bsn. *p delicato* *pp* *p*

Cbsn. *pp* *p* *mp*

Hrn. *con sord.* *mp* *pp*

Hrn. *con sord.* *mp* *p*

Tba. *pp* *p*

[Vibraphone] medium vib. *pp* *p* *blend with bassoons*

Perc. *ppp delicate* *pp* *pp* *rim shot ord.* *Bass Drum* *pp* *mp*

Bar. *fun - do fun-do* **I** Tempo 1 ($\text{♩} = 58$) *o lo tus, esta*

Vln. I *pp* *solo* *ppp* *pp* *gli altri* *pp* *meno* *pp* *meno* *pp* *meno*

Vln. II *arco* *pp* *arco* *pp* *arco* *pp* *meno* *pp* *meno*

Vla. *mf* *pizz.* *pp* *col leg batt* *pizz.* *arco sul pont.* *pp* *pos nat.* *meno*

Vc. *mp* *div. pizz.* *p* *col leg batt* *pizz.* *pp < mp > pp* *arco* *pp* *meno*

Db. *mp* *p* *pp* *meno*

Picc. *pp* *p poco en dehors* *pp* *pp* *p³*

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

Ob. *pp* *pp* *pp blend with violins*

C. A. *pp* *pp less than picc* *pp* *pp blend with C.A.*

Cl. *pp* *pp* *pp* *pp*

Bsn. *pp* *pp*

Cbsn. *mf* *p* *pp senza sord.* *pp dolce*

Hn. *pp* *pp* *pp* *pp*

Tpt. *pp* *pp* *pp* *pp*

Tbn. *pp* *pp con sord.* *pp*

Tba. *pp*

Perc. *pp* *slow vib.* *pp* *pp dolce*

Bar. *pp* *pp* *poco più* *pp*

la est e po em a pen de a ce

Vln. I *p* *ppp* *col leg batt.* *p* *pp* *arco* *pp* *flaut.*

Vln. II *p* *ppp* *col leg batt.* *p* *pp* *arco* *pp* *flaut.*

Vla. *p* *ppp* *(sul IV)* *ppp* *pp* *pizz.* *pp* *pizz.*

Vc. *p* *ppp* *pp* *pp* *pizz.* *arco* *pp* *sul tasto* *pp* *pizz.*

Db. *pp* *p* *pp*

Picc. *mp* *f* *p* *pp*
 Fl. *pp* *pp less than cl* *pp poco en dehors*
 Ob. *less than cl* *pp blend with violins* *pp*
 C. A. *pp*
 Cl. *pp* *pp* *less than flutes* *p*
 Bsn. *pp* *pp* *p*
 Cbsn. *pp* *p* *pp* *warm*
 Hn. *pp*
 Tpt. *pp dolce*
 Tbn. *pp*
 Perc. *ppp*
 Bar. *poco piu* *(freely)* *pp* *pp*
 - so fri - so de ge - ra - - - nios o - - - ca - so -
 Vln. I *pp flaut* *solo* *tutti* *pp* *K*
 Vln. II *col leg batt.* *pizz* *p* *pp* *col leg batt.* *pizz* *pp*
 Vla. *arco* *pp*
 Vc. *pp*
 Db. *pizz* *p* *pp* *<mp> pp*

87 19

Picc. *dolce* *p* *pp* *p*

Fl. *dolce* *p* *pp*

Ob. *dolce* *pp dolce* *p* *pp*

C. A. *pp dolce* *p* (*poco en dehors*) *pp*

Cl. *pp dolce* *ppp* *pp* *p* *pp*

Bsn. *pp dolce* *pp*

Hr. *pp* blend with wind

Tpt.

Tbn.

Perc. *medium vib.* *p* *pp* *slow vib.* *ppp* *mp* *p* *pp*

Bar. *pp* co - mo co - mo um um

Vln. I *pp* *p* *pp*

Vln. II *arco* *p* *pp*

Vla. *ppp* *lontanissimo*

Vc. *ppp* *lontanissimo*

Db. *ppp* *lontanissimo*

AXIAL

for eleven-player ensemble (2012)

Kim B Ashton

*the gates are open
& all the paths are clear*

Elisabeth Bletsoe *Here Hare Here*

INSTRUMENTATION:

Flute 1 (doubling Alto Flute)

Flute 2 (doubling Piccolo)

Clarinet 1 in Bb

Clarinet 2 in Bb (doubling Bass Clarinet)

Vibraphone (doubling Bass Drum)

Harp

Violin 1

Violin 2

Viola


Cello

Double Bass

PLAYING TECHNIQUES:


Flutes:

+ bisbigliando (measured)

 trill with both D and D# trill keys simultaneously, while LH plays written notes

Clarinets:

+ bisbigliando (measured)

 unmeasured fast bisbigliando

Square note head indicates multiphonic fingered thus:



and with intended sound thus:



Duration: 12'

SCORE in C (accidentals last for the whole bar)

7

Fl 1 *mp* molto marcato 3

Fl 2 *mp* molto marcato 3

Cl 1 *pp* *p*

Cl 2 *pp* *p*

B. D. *pp* as before (wire brush) *(mf)* *p*

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

Vln I *poco s.p.* *pp* *mf* *poco s.p.* *p*

Vln II *pp* *pp* *pp* *p*

Via *arco* *pp* *pizz.* *col leg* *ord.* *pp* *pp*

Vc *pp* *pp* *pp* *pp* *pp* *pp*

DB *col leg bat* *pp* *p* *pp* *p*

B *arco pont* *p* *poco s.p.* *p*

pizz. sub-pont *pp* *p* *col leg bat* *arco poco s.p.* *p*

pos nat. *pp* *pp* *pp* *pp* *pp* *pp*

ord. gettato *pp* *pp* *pp* *pp* *pp* *pp*

pizz. *pp* *p* *pp* *p*

(sempre no tone)

Measure 13:

- Violin I:** *pp* harmonic arpeggio, *senza vib*, *pp* blend with cello apart from accents
- Violin II:** *mf* *gliss.*, *8va*, ON bridge (no note)
- Viola:** *mf*, *du*, *3*
- Violoncello:** *mf*, *du*, *3*, *ord.*
- Double Bass:** *mf*, *du*, *3*, *ord.*
- Harp:** *mf*, *du*, *3*, *ord.*
- Percussion:** *pp* wire brush, *p* stick, *To Vib.*, *p*

Measure 14:

- Violin I:** *pp*, *du*, *3*, *ord.*, *gliss.*, *sul I*, *arco*
- Violin II:** *pp*, *du*, *3*, *ord.*
- Viola:** *pp*, *du*, *3*, *ord.*
- Violoncello:** *pp*, *du*, *3*, *ord.*
- Double Bass:** *pp*, *du*, *3*, *ord.*
- Harp:** *pp*, *du*, *3*, *ord.*
- Percussion:** *pp*, *multi*, *5*

Dynamic and Performance Markings: *mf*, *pp*, *ppp*, *du*, *3*, *ord.*, *arco*, *gliss.*, *sul I*, *8va*, *ON bridge (no note)*, *poco pont.*, *wire brush*, *stick*, *To Vib.*, *multi*.

This musical score page, numbered 8, features a chamber ensemble of 18 instruments: Flute I (Fl 1), Flute II (Fl 2), Clarinet I (Cl 1), Clarinet II (Cl 2), Bassoon (Vib), Horn (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Via), Violoncello (Vc), Double Bass (DB), Harp (Hp), Bass Drum, and Vitaphone. The score is written in 4/4 time and includes a variety of musical notations such as dynamics (e.g., *pp*, *mf*, *f*, *ff*), articulation (e.g., *staccato*, *marcato*), and performance instructions (e.g., *arco*, *pizz.*, *pos nat*). A key signature change to one sharp (F#) is indicated at the bottom of the page. The score is divided into two systems, with a rehearsal mark 'E' appearing at the beginning of the second system. The first system includes measures 27-28, and the second system continues from measure 29. The instruments are arranged in staves from top to bottom: Fl 1, Fl 2, Cl 1, Cl 2, Vib, Hp, Vln I, Vln II, Via, Vc, DB, Hp, Bass Drum, and Vitaphone.

Vigorous, ♩ = 92

(vib ord)

Fl 1

pp senza vib

mf *ff*

[3]

[3]

[3]

Fl 2

pp senza vib

mf *ff*

[3]

[3]

[3]

Cl 1

f

mf *ff*

[3]

[3]

[3]

sp

f

ff marc.

[3]

[3]

Cl 2

f

ff

[3]

[3]

[3]

sp

f

ff

[3]

[3]

Vib

ff

med vib.

ff

[3]

[3]

Hp

ff

f

[3]

[3]

[3]

mf

d

ff

[3]

[5]

Vigorous, ♩ = 92

Vln I

ff

mf *ff*

[3]

[3]

[3]

pizz. arco

f

[3]

[5]

arco

Vln II

f

ff

[3]

[3]

[3]

pizz.

f

[3]

[5]

Vla

p

f

[3]

[3]

[3]

pizz.

f

[3]

[5]

Vc

f

ff

[3]

[3]

[3]

pizz.

f

[3]

[5]

DB

mp *p*

ff

[3]

[5]

[3]

[3]

ff

[3]

[5]

Musical score for measures 42-48, featuring Violin I, Violin II, Viola, Violoncello, Double Bass, Harp, Clarinet 1, Clarinet 2, Flute 1, Flute 2, and Vibraphone. The score includes dynamic markings such as *ff*, *f*, *mf*, *mp*, *p*, *pp*, *ppizz*, and *arco*. Performance instructions include *arco molto sul pont* and *pos nat*. A **G** chord symbol is present in measures 45 and 46. The Flute 1 part includes a *whisper tone* instruction. The score is written in treble clef with a key signature of one sharp (F#).

48

Fl I *ff*

Cl I *f*

Cl 2 *f*

Vib *ff*

Hp *ff*

Vln I *ff*

Vln II *ff*

Vla *f*

Vc *ff*

DB *f*

H

H

en dehors

Detailed description of the musical score: The score is for measures 48 to 52. It features a complex orchestration. The woodwinds (Flute I, Clarinet I, Clarinet 2) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play intricate patterns, often with triplets and slurs. The harp provides a rhythmic accompaniment. Dynamics range from *f* to *ff*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *en dehors* (played off to the side). A section marked **H** begins in measure 50. The score concludes with a final *ff* dynamic in measure 52.

This page of sheet music, labeled "12" at the top, covers measures 53 through 57. The score is arranged for an orchestra with the following parts and staves:

- Flutes (Fl 1, Fl 2):** Measure 53 begins with a forte (*f*) dynamic and features various melodic lines, including triplets and slurs. A first ending bracket labeled "1" spans from measure 56 to 57.
- Clarinets (Cl 1, Cl 2):** Similar to the flutes, they play melodic lines with forte (*ff*) dynamics and include triplets. A first ending bracket labeled "1" spans from measure 56 to 57.
- Violin I (Vln I):** Starts with a very forte (*ff*) dynamic and plays a melodic line with slurs and triplets. A first ending bracket labeled "1" spans from measure 56 to 57.
- Viola (Via):** Features a section marked "solo" in measure 53, with dynamics ranging from *ff* to *dd*. It includes triplets and slurs. A first ending bracket labeled "1" spans from measure 56 to 57.
- Violoncello (Vc) and Double Bass (DB):** Both parts are mostly silent (indicated by a flat line) throughout the measures.
- Harp (Hp):** Plays a sustained chord in measure 54, marked "sempre *ff*".
- Vibraphone (Vib):** Plays a melodic line with a "fast vib." instruction and a forte (*ff*) dynamic, including a triplet.

Dynamic markings throughout the score include *f*, *ff*, *dd*, *p*, *vivace*, and *rit.*. Performance instructions such as "solo" and "fast vib." are used to guide the conductor and performers.

60

Fl I *d* *mp* *p* *ppp* (senza vib) *ppp* (senza vib) To A. Fl.

Fl II *d* *mp* *p* *ppp* (senza vib) *ppp* (senza vib)

Cl I *p cold* *p cold*

Cl II *p cold* *p cold*

Vib *no vib.* *f* *mp* *f*

Hp *f* *f* *f* *f*

Vln I *mp* *f* *mp* *mp*

Vln II *poco meno* *mp* *p* *mp* *pizz ord*

Vla *poco piu* *mp* *p* *mp* *pizz secco*

Vc *mp* *pizz* *arco* *mp* *mp*

DB *mp* *mp* *mp* *mp*

67

Fl 1 **J** *pp* *Alto Flute* *lontano*

Fl 2 *pp* *lontano*

Cl 1 *d* *mp bright* *mf* *f* *poco ff*

Vib *mp bright* *f* *poco ff*

Hp *du* *f* *f* *pp*

Vln I *du* *d* *mf* *pp* *pizz.* *f*

Vln II *das* *d* *mf* *pp* *pizz.* *f*

Vla *arco* *d* *mf* *pp* *pizz.* *pp*

Vc *das* *du* *f* *f* *pizz.* *f*

DB *du* *pizz.* *du* *f* *f* *f*

The musical score consists of ten staves. From top to bottom: Flute 1 (Alto Flute), Flute 2, Clarinet 1, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure 67 begins with a section marked 'J'. Flute 1 and 2 play a melodic line with 'lontano' markings. Clarinet 1 and Violin 1/2 play a rhythmic accompaniment with triplets and dynamic markings ranging from *pp* to *ff*. The harp provides a steady accompaniment with chords and triplets. The double bass and cello play a bass line with triplets and dynamic markings.

A. Fl 1
 Fl 2
 Cl 1
 Vln I
 Vln II
 Vla
 Vc
 Db
 Hp
 Vib

Musical score for measures 74-115. The score includes parts for A. Fl 1, Fl 2, Cl 1, Vln I, Vln II, Vla, Vc, Db, Hp, and Vib. The music features complex rhythmic patterns with triplets, sextuplets, and various dynamics such as *ppp*, *p*, *mf*, and *f*. Performance instructions include *arco*, *pizz.*, and *ppp flaut*. A large bracket labeled **K** spans measures 74 through 115.

A. Fl *mp* *p* *but warm* *meno* *mf* *f* *pp* *f* *pp* *arco* *marc*

Fl 2 *p* *but warm* *meno* *pp* *mf* *f* *pp* *arco* *marc*

Cl 1 *f* *pp* *f* *pp* *arco* *marc*

Cl 2 *f* *pp* *f* *pp* *arco* *marc*

Vib *f* *pp* *f* *pp* *arco* *marc*

Hp *p* *f* *pp* *f* *pp* *arco* *marc*

Vln I *pp* *pizz.* *arco* *pp* *sul pont* *molto* *pos nat* *f* *arco* *marc*

Vln II *pp* *pizz.* *arco* *pp* *sul pont* *molto* *pos nat* *f* *arco* *marc*

Vla *pp* *arco* *pp* *sul pont* *molto* *pos nat* *f* *arco* *marc*

Vc *pp* *arco* *pp* *sul pont* *molto* *pos nat* *f* *arco* *marc*

DB *f*

90

A. Fl
f
M *senza vib*
3 *p dolce*

Fl 2
ff *mf*
f en dehors
senza vib
p dolce

Cl 1
To bass cl
mf
marc. e en dehors
5
senza vib
p dolce

Cl 2
ff
Bass Clarinet
en dehors
mf
mp dolce

Vib
f
en dehors
mp dolce

Hp
3
ff
marcato
mf <

Vln I
h \flat
3
ff
mp
M *senza vib*
p dolce senza vib

Vln II
h \flat
6
ff
pizz.
mp
p dolce

Vla
h \flat
h \flat
ff
en dehors
mp
p dolce

Vc
h \flat
h \flat
ff
arco
mp
mp dolce

DB
h \flat
arco
ff en dehors
f
mp
mp dolce

96

A. Fl. *du*
 Fl. 2 *du*
 Cl. 1 *du*
 B. Cl. *du*
 Vib. *du*
 Hp. *d en dehors*
 Vln. I *du*
 Vln. II *du*
 Vla. *du*
 Vc. *du*
 DB. *du*

Musical score for measures 96-100. The score includes parts for A. Fl., Fl. 2, Cl. 1, B. Cl., Vib., Hp., Vln. I, Vln. II, Vla., Vc., and DB. The music features various dynamics such as *f*, *du*, *p*, *du*, and *mf*, along with performance instructions like *en dehors*, *poco più*, *warm*, and *delicate*. There are also markings for *(vib ord)* and *with D.B.*

du with Bass Cl

113 *senza vib.* *dd*

114 *poco* *dd* *(vib ord.)* *fu* *f* *pizz.* *fu* *f* *(vib ord.)*

Instrumentation: A. Fl, Fl 2, Cl 1, B. Cl, Vib, Hp, Vln I, Vln II, Vla, Vc, DB.

Dynamic Markings: *dd*, *poco*, *f*, *pizz.*, *fu*.

Performance Instructions: *senza vib.*, *(vib ord.)*.

130

A. Fl *mp dolce* **P**

Fl 2 *mp dolce*

Cl 1 *mp dolce* (balance with flutes)

B. Cl *mf* *en dehors* *du* *dolce*

Vln I *pizz.* *arco* **P** *mp dolce* (balance with flutes)

Vln II *mp dolce* (balance with flutes)

Vla *mp dolce* (balance with flutes)

Vc *sp* *en dehors* *pizz.* *mf*

Db *mp en dehors* *arco* *ff*

Harp *mf* *du* *sempre poco en dehors* *mf*

Violoncello *mf* *arco*

Viola *mf* *arco*

Violini *mf* *arco*

Flauto *mf* *arco*

Clarinetti *mf* *arco*

Clarinetto Basso *mf* *arco*

Fagotto *mf* *arco*

Contrabbasso *mf* *arco*

Organo *mf* *arco*

Timpani *mf* *arco*

Chitarra *mf* *arco*

Basso *mf* *arco*

Violini *mf* *arco*

Viola *mf* *arco*

Violoncello *mf* *arco*

Contrabbasso *mf* *arco*

Organo *mf* *arco*

Timpani *mf* *arco*

Chitarra *mf* *arco*

Basso *mf* *arco*

Musical score page 23, measures 138-142. The score is written for a symphony orchestra, including Flutes (A, Fl. 1, Fl. 2), Clarinets (Cl. 1, Cl. 2), Violins (Vln I, Vln II), Viola, Violoncello (Vcl), Double Bass (DB), Harp (Hp), and Piccolo. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). Specific performance instructions include 'To Picc.', 'To Fl.', 'pizz.' (pizzicato), and 'arco' (arco). A tempo/mood marking 'Delicate, ♩ = 56' is present at the bottom of the page. The page number '23' is located at the bottom right.

145 Flute *ddd*

Picc *ddd*

Cl 1 *ppp* under harp

Vib *ddd* bowed (slow vib)

Hp *ddd* *meno* *pizz* *meno* *pp* 3

Vln I *ddd* *meno* *pp* 3 *pos nat.*

Vln II *ddd* *meno* *pp* 3 *pos nat.*

Vla *ddd* *arco ord.* *pp* 3 *pizz.* *pos nat.*

Vc *ddd* *col leg bat* *arco* *pp* 3 *col leg bat* *pos nat.*

DB *ddd* *pp* 3 *fu*

To B. D.

Annotations: *8va*, *5*, *3*, *ON bridge (no note)*, *tasio*, *meno*, *pizz.*, *pos nat.*, *col leg bat*, *arco*, *arco ord.*, *pp*, *ppp*, *fu*, *pp*.

Fl I: *flauti e dolci*
 Picc: *pp flauti e dolci*
 Cl I
 B. Cl
 Vln I: *arco*
 Vln II: *arco*
 Vla: *molto tasto*, *pos nat*
 Vc: *pizz secco*
 DB: *pp flauti e dolci*
 Hp: *d*, *dd*

The score consists of ten systems of staves. The Flute I part begins with a melodic line in the right hand, marked *flauti e dolci*. The Piccolo part has a similar melodic line in the right hand, also marked *pp flauti e dolci*. The Clarinet I and Bass Clarinet parts have rests. The Violin I and Violin II parts play arpeggiated figures in the right hand, marked *arco*. The Viola part has a melodic line in the right hand, marked *molto tasto* and *pos nat*. The Violoncello and Double Bass parts play a rhythmic pattern in the right hand, marked *pizz secco*. The Harp part has a melodic line in the right hand, marked *d* and *dd*.

Musical score for measures 164-171. The score includes parts for Flute I (Fl), Piccolo (Picc), Clarinet I (Cl I), Bass Clarinet (B. Cl), Vibraphone (Vib), Harp (Hp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc), and Double Bass (DB). Measure 164 begins with a section marker 'S'. The Flute I part features a dynamic of *p* and a triplet of eighth notes. The Piccolo part has a dynamic of *pp* and a triplet of eighth notes. The Clarinet I part has a dynamic of *mf* and a triplet of eighth notes. The Bass Clarinet part has a dynamic of *f* and a triplet of eighth notes. The Vibraphone part has a dynamic of *mf* and a triplet of eighth notes. The Harp part has a dynamic of *f* and a triplet of eighth notes. The Violin I part has a dynamic of *pp* and a triplet of eighth notes. The Violin II part has a dynamic of *mf* and a triplet of eighth notes. The Viola part has a dynamic of *p* and a triplet of eighth notes. The Violoncello part has a dynamic of *f* and a triplet of eighth notes. The Double Bass part has a dynamic of *ff* and a triplet of eighth notes. The score includes various performance instructions such as *f en dehors*, *pizz*, *arco*, *gettato*, *ord.*, *secco*, and *poco più*. The key signature is one sharp (F#) and the time signature is 4/4.

178

Fl I (f) *ff exuberant and ringing*

Picc *ff exuberant*

Cl I *ff exuberant*

Cl II *ff ringing*

Vib *ff exuberant*

Hp *ff exuberant & ringing*

Vln I *ff exuberant & ringing*

Vln II *ff ringing*

Vla *ff ringing*

Vc *ff*

DB *ff*

192

29

184

Fl *f*

Picc *f* *en dehors* *sempre en dehors*

Cl 1 *f* *en dehors* *(pas en dehors)*

Cl 2 *f* *en dehors*

Vln I *f* *pizz.* *arco*

Vln II *f* *pizz.* *arco*

Via *f* *pizz.*

Vc *f* *pizz.*

DB *f* *pizz.* *secco*

Hp *f* *pizz.*

This page of a musical score covers measures 189 to 194. The instruments and parts are as follows:

- Flute 1 (Fl 1):** Measures 189-194, marked *ff*. Includes the instruction "To Flute" at measure 190.
- Piccobello (Picc):** Measures 189-194, marked *ff*.
- Clarinet 1 (Cl 1):** Measures 189-194, marked *ff*. Includes the instruction "piti" at measure 189.
- Clarinet 2 (Cl 2):** Measures 189-194, marked *ff*.
- Violin (Vln I & II):** Measures 189-194, marked *ff*. Includes the instruction "pizz" (pizzicato) at measure 189.
- Viola (Via):** Measures 189-194, marked *ff*. Includes the instruction "arcco" (arco) at measure 189.
- Violoncello (Vc):** Measures 189-194, marked *ff*. Includes the instruction "arcco" at measure 189.
- Double Bass (DB):** Measures 189-194, marked *ff*. Includes the instruction "secco" at measure 189.
- Harp (Hp):** Measures 189-194, marked *ff*. Includes the instruction "8va" (8va) at measure 189.

The score features complex rhythmic patterns with many triplets and slurs. The dynamics are consistently *ff* (fortissimo) throughout. The key signature has one sharp (F#), and the time signature is 4/4.

199

Violin I: arco ord

Violin II: delicate

Viola: arco ord

Violoncello: arco ord

Double Bass: *poco*

Harp: *dd*

Vibraphone: *p*

200

Violin I: *gliss.*

Violin II: *ON bridge (no note)*

Viola: *ON bridge (no note)*

Violoncello: *ord.*

Double Bass: *d*

Harp: *dd*

Vibraphone: *p*

201

Violin I: *gliss.*

Violin II: *ON bridge (no note)*

Viola: *ON bridge (no note)*

Violoncello: *ord.*

Double Bass: *d*

Harp: *dd*

Vibraphone: *p*

202

Violin I: *gliss.*

Violin II: *ON bridge (no note)*

Viola: *ON bridge (no note)*

Violoncello: *ord.*

Double Bass: *d*

Harp: *dd*

Vibraphone: *p*

This page of a musical score contains the following parts and markings:

- Flute I (Fl I):** Features a melodic line with a trill (2/3), a triplet (3), and a dynamic marking of *d*. Includes the instruction "SENZA vib" (without vibrato).
- Clarinet I (Cl I):** Features a melodic line with a triplet (3) and a dynamic marking of *dd*.
- Clarinet II (Cl 2):** Features a melodic line with a triplet (3) and a dynamic marking of *dd*.
- Horn (Hp):** Features a melodic line with a triplet (3) and a dynamic marking of *dd*.
- Violin I (Vln I):** Features a melodic line with a triplet (3), a dynamic marking of *dd*, and the instruction "lontano" (distant).
- Violin II (Vln II):** Features a melodic line with a triplet (3) and a dynamic marking of *f*.
- Viola (Via):** Features a melodic line with a triplet (3) and a dynamic marking of *pizz.* (pizzicato).
- Violoncello (Vc):** Features a melodic line with a triplet (3), a dynamic marking of *pizz.*, and the instruction "arco" (arco).
- Double Bass (DB):** Features a melodic line with a triplet (3), a dynamic marking of *p*, and the instruction "poco pesante" (slightly heavy).

Other markings include *p* (piano), *dd* (double dynamic), and *f* (forte).

219

Fl I *mp* (vib ord)

Fl II *mf* (*du*) (*p*) (*mf*) (*vib ord*)

Cl I *pp* (*p*) (*mf*) (*f*) (*pp*) (*5*) (*3*)

Cl II *p*

Vln I *arco* (*pppp*)

Vln II *arco* (*p*) (*f*) (*pp*) (*f*) (*ppizz.*) (*secco*)

Via *pp* (*f*) (*ppizz.*)

Vc *pp* (*f*) (*ppizz.*)

DB *mp* (*p*)

Hp *f* (*p*) (*meno*) (*3*) (*f*)

Vib *pp* (*medium vib*) (*3*) (*bowed*) (*To B. D.*) (*Bass Drum*) (*mf*) (*f*)

Fl I *pppp* (*mf*) (*pp*) (*3*) (*5*)

Fl II *pppp* (*mf*) (*pp*) (*3*) (*5*)

Cl I *f* (*pp*) (*3*) (*5*)

Cl II *f* (*pp*) (*3*) (*5*)

Vln I *arco* (*pppp*) (*Z*) (*♩ = 92*) (*pp bright*) (*meno*) (*3*) (*f*)

Vln II *arco* (*p*) (*f*) (*pp*) (*f*) (*ppizz.*) (*secco*)

Via *pp* (*f*) (*ppizz.*)

Vc *pp* (*f*) (*ppizz.*)

DB *mp* (*p*)

Hp *f* (*p*) (*meno*) (*3*) (*f*)

Vib *pp* (*medium vib*) (*3*) (*bowed*) (*To B. D.*) (*Bass Drum*) (*mf*) (*f*)

Fl I *pppp* (*mf*) (*pp*) (*3*) (*5*)

Fl II *pppp* (*mf*) (*pp*) (*3*) (*5*)

Cl I *f* (*pp*) (*3*) (*5*)

Cl II *f* (*pp*) (*3*) (*5*)

Vln I *arco* (*pppp*) (*Z*) (*♩ = 92*) (*pp bright*) (*meno*) (*3*) (*f*)

Vln II *arco* (*p*) (*f*) (*pp*) (*f*) (*ppizz.*) (*secco*)

Via *pp* (*f*) (*ppizz.*)

Vc *pp* (*f*) (*ppizz.*)

DB *mp* (*p*)

Hp *f* (*p*) (*meno*) (*3*) (*f*)

Vib *pp* (*medium vib*) (*3*) (*bowed*) (*To B. D.*) (*Bass Drum*) (*mf*) (*f*)