

Programme Notes

This piece was written as an improvisation for solo double bass. The opening section introduces the mood for the meditation. The material gradually becomes more embellished but is punctuated by a strong, narrow figure which gains more importance as the piece progresses. The balance shifts again as you enter a more restless mood before the work concludes with a rising.

Meditation Unaccompanied Double bass

Programme Notes

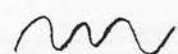
This piece was written as an improvisation for solo double bass. The opening section introduces the basis for the meditation. The material gradually becomes more embellished but is punctuated by a strange cadence figure which gains more importance as the piece progresses. This cadence figure expands into a more restful mood before the work mournfully unwinds to nothing.

- let the notes fall away like a sigh

- begin the notes from nothing

* The small notes are intended to be ornamented grace notes to be given their full value, making the overall tempo to be played full on

Key



- vibrato speed



- 1/4 tone flat



- let the note fall away like a sigh



- begin the note from nothing

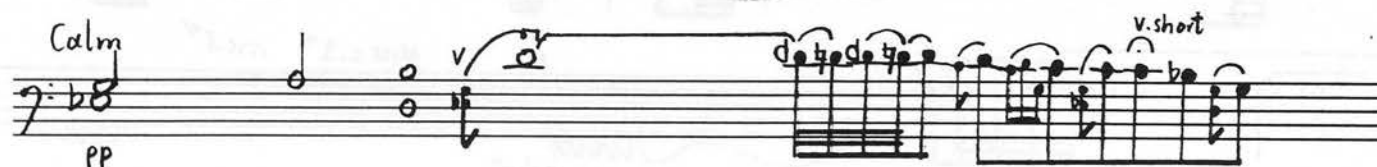
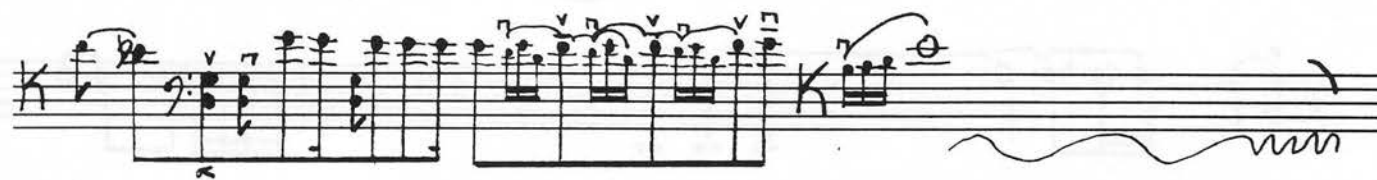
* The small notes are intended to be ornamental grace notes to be given their full value, making the overall phrase to be played rubato.

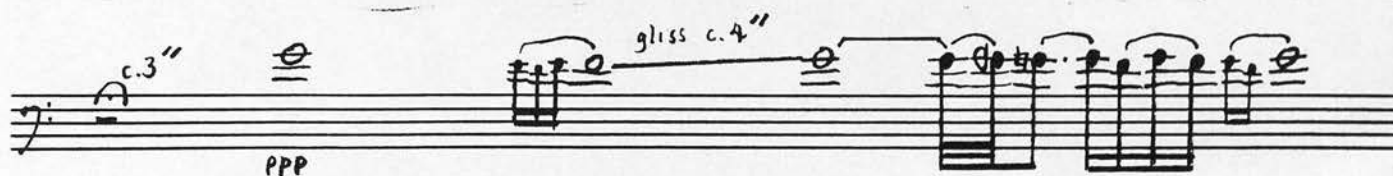
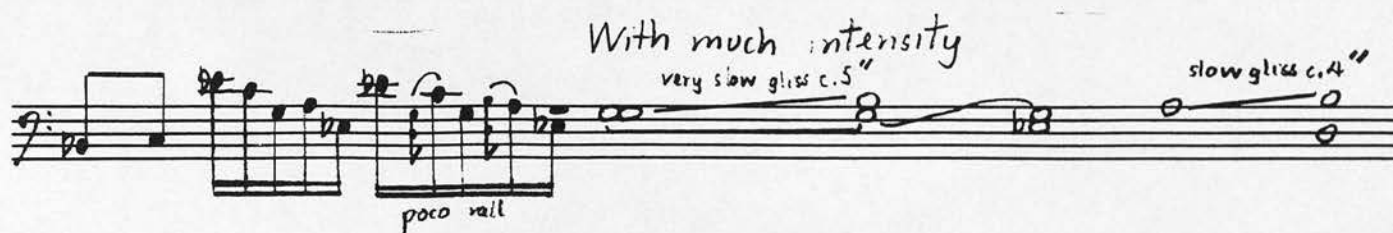
Meditation

Handwritten musical score for "Meditation". The score consists of multiple staves with various musical notations, including glissandos, slurs, and dynamic markings.

Key markings and instructions include:

- very slow gliss c. 6"** (multiple instances)
- slow gliss c. 4"**
- very quick gliss**
- gliss c. 3"**
- gliss c. 5"**
- gliss c. 6"**
- gliss c. 5"** (marked $\text{♩} = 120 \text{ c.}$)
- v. short**
- pp** (pianissimo)
- sol 2-**
- 2** (measure number)
- 3** (measure number)
- 8** (measure number)
- D G** (initials)
- *** (star symbol)
- 1** (measure number)
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- 100** (measure number)





Handwritten musical notation on two staves. The first staff contains two measures of music. The first measure has a half note G4, a half note F4, a half note E4, and a half note D4, all beamed together. The second measure has a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The first staff is marked with *mf* and *PPP*. The second staff contains two measures of music. The first measure has a half note G4, a half note F4, a half note E4, and a half note D4, all beamed together. The second measure has a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The second staff is marked with *mp* and *PPP*. The third staff contains two measures of music. The first measure has a half note G4, a half note F4, a half note E4, and a half note D4, all beamed together. The second measure has a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The third staff is marked with *p* and *very gradually fade away to nothing*. The fourth staff contains two measures of music. The first measure has a half note G4, a half note F4, a half note E4, and a half note D4, all beamed together. The second measure has a half note C4, a half note B3, a half note A3, and a half note G3, all beamed together. The fourth staff is marked with *p* and *very gradually fade away to nothing*.

Ornette D Clennon

8 mins 17/5/93

This programme was written as a working paper for the author who has the
elephant and seal. The music is very reflective as the title suggests and is
strongly evocative of the relationship of the couple as I knew them before
they were married.

Memories
Clarinet in Bb and Viola

Memories

Slow $\text{♩} = 60c.$
Lyrical

Clarinet Bb

Viola

PPP

gliss.

short

p

5:4

rubato, warm

3

gliss

5:4

rubato, warm

gliss

PPP

rubato

3

gliss

gliss

sub ppp

3

3

gliss

Programme Notes

These sketches seemed to be the only ones of the sort in which the composer was not at all sure of himself. All of them were made with the same view and object as the other sketches of the "Symphony" and "Concerto".

This music inspired me to write the notes of the "Symphony". The structure of the piece is very simple and is based on the same principle as the "Concerto". The first movement is a simple melody in the key of G major. The second movement is a more complex melody in the key of D major. The third movement is a simple melody in the key of G major. The fourth movement is a more complex melody in the key of D major. The fifth movement is a simple melody in the key of G major. The sixth movement is a more complex melody in the key of D major. The seventh movement is a simple melody in the key of G major. The eighth movement is a more complex melody in the key of D major. The ninth movement is a simple melody in the key of G major. The tenth movement is a more complex melody in the key of D major. The eleventh movement is a simple melody in the key of G major. The twelfth movement is a more complex melody in the key of D major. The thirteenth movement is a simple melody in the key of G major. The fourteenth movement is a more complex melody in the key of D major. The fifteenth movement is a simple melody in the key of G major. The sixteenth movement is a more complex melody in the key of D major. The seventeenth movement is a simple melody in the key of G major. The eighteenth movement is a more complex melody in the key of D major. The nineteenth movement is a simple melody in the key of G major. The twentieth movement is a more complex melody in the key of D major. The twenty-first movement is a simple melody in the key of G major. The twenty-second movement is a more complex melody in the key of D major. The twenty-third movement is a simple melody in the key of G major. The twenty-fourth movement is a more complex melody in the key of D major. The twenty-fifth movement is a simple melody in the key of G major. The twenty-sixth movement is a more complex melody in the key of D major. The twenty-seventh movement is a simple melody in the key of G major. The twenty-eighth movement is a more complex melody in the key of D major. The twenty-ninth movement is a simple melody in the key of G major. The thirtieth movement is a more complex melody in the key of D major. The thirty-first movement is a simple melody in the key of G major. The thirty-second movement is a more complex melody in the key of D major. The thirty-third movement is a simple melody in the key of G major. The thirty-fourth movement is a more complex melody in the key of D major. The thirty-fifth movement is a simple melody in the key of G major. The thirty-sixth movement is a more complex melody in the key of D major. The thirty-seventh movement is a simple melody in the key of G major. The thirty-eighth movement is a more complex melody in the key of D major. The thirty-ninth movement is a simple melody in the key of G major. The fortieth movement is a more complex melody in the key of D major. The forty-first movement is a simple melody in the key of G major. The forty-second movement is a more complex melody in the key of D major. The forty-third movement is a simple melody in the key of G major. The forty-fourth movement is a more complex melody in the key of D major. The forty-fifth movement is a simple melody in the key of G major. The forty-sixth movement is a more complex melody in the key of D major. The forty-seventh movement is a simple melody in the key of G major. The forty-eighth movement is a more complex melody in the key of D major. The forty-ninth movement is a simple melody in the key of G major. The fiftieth movement is a more complex melody in the key of D major. The fifty-first movement is a simple melody in the key of G major. The fifty-second movement is a more complex melody in the key of D major. The fifty-third movement is a simple melody in the key of G major. The fifty-fourth movement is a more complex melody in the key of D major. The fifty-fifth movement is a simple melody in the key of G major. The fifty-sixth movement is a more complex melody in the key of D major. The fifty-seventh movement is a simple melody in the key of G major. The fifty-eighth movement is a more complex melody in the key of D major. The fifty-ninth movement is a simple melody in the key of G major. The sixtieth movement is a more complex melody in the key of D major. The sixty-first movement is a simple melody in the key of G major. The sixty-second movement is a more complex melody in the key of D major. The sixty-third movement is a simple melody in the key of G major. The sixty-fourth movement is a more complex melody in the key of D major. The sixty-fifth movement is a simple melody in the key of G major. The sixty-sixth movement is a more complex melody in the key of D major. The sixty-seventh movement is a simple melody in the key of G major. The sixty-eighth movement is a more complex melody in the key of D major. The sixty-ninth movement is a simple melody in the key of G major. The seventieth movement is a more complex melody in the key of D major. The seventy-first movement is a simple melody in the key of G major. The seventy-second movement is a more complex melody in the key of D major. The seventy-third movement is a simple melody in the key of G major. The seventy-fourth movement is a more complex melody in the key of D major. The seventy-fifth movement is a simple melody in the key of G major. The seventy-sixth movement is a more complex melody in the key of D major. The seventy-seventh movement is a simple melody in the key of G major. The seventy-eighth movement is a more complex melody in the key of D major. The seventy-ninth movement is a simple melody in the key of G major. The eightieth movement is a more complex melody in the key of D major. The eighty-first movement is a simple melody in the key of G major. The eighty-second movement is a more complex melody in the key of D major. The eighty-third movement is a simple melody in the key of G major. The eighty-fourth movement is a more complex melody in the key of D major. The eighty-fifth movement is a simple melody in the key of G major. The eighty-sixth movement is a more complex melody in the key of D major. The eighty-seventh movement is a simple melody in the key of G major. The eighty-eighth movement is a more complex melody in the key of D major. The eighty-ninth movement is a simple melody in the key of G major. The ninetieth movement is a more complex melody in the key of D major. The ninety-first movement is a simple melody in the key of G major. The ninety-second movement is a more complex melody in the key of D major. The ninety-third movement is a simple melody in the key of G major. The ninety-fourth movement is a more complex melody in the key of D major. The ninety-fifth movement is a simple melody in the key of G major. The ninety-sixth movement is a more complex melody in the key of D major. The ninety-seventh movement is a simple melody in the key of G major. The ninety-eighth movement is a more complex melody in the key of D major. The ninety-ninth movement is a simple melody in the key of G major. The hundredth movement is a more complex melody in the key of D major.

Invocation

Flute, Clarinet in Bb, Violin, Cello and Guitar

Programme Notes

"They saw what seemed to be tongues of fire that separated and came to rest on each of them. All of them were filled with the Holy Spirit and began to speak in other tongues as the Spirit enabled them" Acts 2:3,4 (NIV)

This quote inspired me to explore the nature of religious ecstasy. The structure of the piece remains very simple and is dictated by the quote. The mood begins in a subdued manner as the near unison is energising. The texture fragments as each instrument takes a turn to solo as the guitar acts as a sort of heart beat in the background. The instruments become more frenzied as the ecstasy increases until the whole ensemble lands on the unison of the beginning but in a greatly energised form as each instrument is "speaking" their version of "other tongues".

Invocation

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on five staves: Flute (FL), Clarinet (CLT), Violin, Cello, and Electric Guitar. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp', 'cres', 'f', 'ppp', and 'nr. bridge'. There are also handwritten annotations in red ink, including 'more note' and 'bisbigliando'. The score is divided into measures by vertical bar lines.

Handwritten musical score for a string quartet, featuring five staves with various musical notations and performance instructions. The score includes dynamic markings such as *pppp*, *pp*, *f*, *ppp*, and *sub ppp*, as well as performance directions like *breathy*, *more note*, *norm.*, *f*, *slap*, *less note*, *normal*, *cres*, *ppp*, *senga vib*, and *sub ppp*. The notation includes notes, rests, and slurs across the staves, with a 5:4 time signature indicated at the top.

Handwritten musical score for five instruments: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar. The score is divided into four measures.

Measure 1:

- Fl:** Notes with dynamics *pp* and *pp*. Annotations: "breathy more note", "slap tongue".
- Cl:** Notes with dynamic *pp*. Annotation: "no Cres".
- Vln:** Notes with dynamic *pp*. Annotation: "nr. bridge".
- C:** Notes with dynamic *pp*. Annotation: "nr. bridge".
- Guitar:** Notes with dynamic *pp*. Annotation: "P snap".

Measure 2:

- Fl:** Notes with dynamic *pp*. Annotation: "no Cres".
- Cl:** Notes with dynamic *pp*. Annotation: "no Cres".
- Vln:** Notes with dynamic *pp*. Annotation: "Senza vib".
- C:** Notes with dynamic *pp*. Annotation: "Senza vib".
- Guitar:** Notes with dynamic *pp*. Annotation: "P snap".

Measure 3:

- Fl:** Notes with dynamic *pp*. Annotation: "norm".
- Cl:** Notes with dynamic *pp*. Annotation: "norm".
- Vln:** Notes with dynamic *pp*. Annotation: "norm".
- C:** Notes with dynamic *pp*. Annotation: "norm".
- Guitar:** Notes with dynamic *pp*. Annotation: "disbiglando".

Measure 4:

- Fl:** Notes with dynamic *pp*. Annotation: "5:4".
- Cl:** Notes with dynamic *pp*. Annotation: "5:4".
- Vln:** Notes with dynamic *pp*. Annotation: "5:4".
- C:** Notes with dynamic *pp*. Annotation: "5:4".
- Guitar:** Notes with dynamic *pp*. Annotation: "p".

Other annotations include "ppp very breathy" and "ppp".

Handwritten musical score for five instruments: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar. The score is divided into four measures.

Measure 1:

- Fl:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Cl:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Vln:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- C:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Guitar:** Notes with dynamic *pp*. Annotation: "ppp extremely light".

Measure 2:

- Fl:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Cl:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Vln:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- C:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Guitar:** Notes with dynamic *pp*. Annotation: "ppp extremely light".

Measure 3:

- Fl:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Cl:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Vln:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- C:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Guitar:** Notes with dynamic *pp*. Annotation: "ppp extremely light".

Measure 4:

- Fl:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Cl:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Vln:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- C:** Notes with dynamic *pp*. Annotation: "ppp breathy, less note".
- Guitar:** Notes with dynamic *pp*. Annotation: "ppp extremely light".

Other annotations include "breathy slap tongue", "gloss. imperceptibly", and "ppp".

5

FL norm p

CLT mp

Vln 5:4

C

Vitar

pp touch string lightly no. bridge

play these notes successively as pp upper + lower mordents of E₁ in a rustling manner.

p

Calm

10

FL

CLT

Vln

C

Vitar

fslap tongue

f

normal

pppp

pp

ppp

ppp senza vib

Snap

under tone of violin

5:4

3:4 (4)

Handwritten musical score for measures 1-4. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar.

Flute (Fl): Measures 1-2 contain a wavy line. Measure 3 has a note with *ppp* and *no vib.* Measure 4 has a note with *ppp ben marcato*.

Clarinet (Cl): Measures 1-2 contain a wavy line. Measure 3 has a note with *5:4* and *no cresc.* Measure 4 has a note with *5:4* and *no vib.*

Violin (Vln): Measures 1-2 contain a wavy line with *gliss very slowly*. Measure 3 has a note with *3:2*. Measure 4 has a note with *mp*.

Cello (C): Measures 1-2 contain a wavy line. Measure 3 has a note with *3:2*. Measure 4 has a note with *mp*.

Guitar: Measures 1-2 contain a wavy line. Measure 3 has a note with *f*. Measure 4 has a note with *mf*.

Handwritten musical score for measures 25-27. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar.

Flute (Fl): Measure 25 has a note with *slap tongue*. Measure 26 has a note with *cres*. Measure 27 has a note with *pp*.

Clarinet (Cl): Measures 25-27 contain a wavy line. Measure 26 has a note with *5:4*.

Violin (Vln): Measures 25-27 contain a wavy line. Measure 26 has a note with *5:4*.

Cello (C): Measures 25-27 contain a wavy line. Measure 26 has a note with *f* and *norm*. Measure 27 has a note with *f*.

Guitar: Measures 25-27 contain a wavy line. Measure 26 has a note with *5:4*.

30

Fl

Cl

Vln

C

guitar

mp

slap tongue

breathy less note

normal

ppp nr. bridge, very agitated

p play as evenly across the beat as possible

31

Fl

Cl

Vln

C

guitar

mf

gliss very slowly

gliss very slowly

senza vib

nr. bridge

Handwritten musical score for the first system, featuring five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar.

Flute (Fl): Starts with a whole note G4. A bracket labeled "35" spans the next measure, which contains a rapid sixteenth-note scale. A dynamic marking *f* is present. The final measure has a bracket labeled "5:4" and contains a half note A4.

Clarinet (Cl): Starts with a whole note G4. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present.

Violin (Vln): Starts with a whole note G4. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present. A wavy line labeled "molto cres" is written below the staff.

Cello (C): Starts with a whole note G4. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present. A wavy line labeled "molto cres" is written below the staff.

Guitar: Starts with a whole note G4. A bracket labeled "3" spans the next measure, which contains a triplet of eighth notes. A dynamic marking *f* is present.

Handwritten musical score for the second system, featuring five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar.

Flute (Fl): Starts with a whole note G4. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present.

Clarinet (Cl): Starts with a whole note G4. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present.

Violin (Vln): Starts with a whole note G4. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present.

Cello (C): Starts with a whole note G4. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present. A bracket labeled "5:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present.

Guitar: Starts with a whole note G4. A bracket labeled "3" spans the next measure, which contains a triplet of eighth notes. A dynamic marking *f* is present. A bracket labeled "3:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present. A bracket labeled "3:4" spans the next measure, which contains a half note A4. A dynamic marking *f* is present.

Additional markings include "senza sord" (without mutes) and "molto cres" (much crescendo) written below the Violin and Cello staves.

Handwritten musical score for the first system, measures 1-4. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Double Bass (B). The key signature is one sharp (F#). The tempo is marked "molto agitato".

Measure 1: Flute has a triplet of eighth notes. Clarinet has a complex melodic line with slurs and ties. Violin has a whole note. Cello has a half note marked "quickly". Double Bass has a triplet of eighth notes.

Measure 2: Flute has a half note. Clarinet has a melodic line with a slur. Violin has a half note. Cello has a half note. Double Bass has a half note.

Measure 3: Flute has a half note. Clarinet has a melodic line with a slur. Violin has a half note. Cello has a half note. Double Bass has a half note.

Measure 4: Flute has a half note. Clarinet has a melodic line with a slur. Violin has a half note. Cello has a half note. Double Bass has a half note.

Tempo: *molto agitato*

Dynamic: *f*

Tempo marking: *♩ = 92*

Handwritten musical score for the second system, measures 5-8. The score includes parts for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Double Bass (B). The key signature is one sharp (F#). The tempo is marked "molto agitato".

Measure 5: Flute has a melodic line with a slur. Clarinet has a melodic line with a slur. Violin has a half note. Cello has a half note. Double Bass has a half note.

Measure 6: Flute has a melodic line with a slur. Clarinet has a melodic line with a slur. Violin has a half note. Cello has a half note. Double Bass has a half note.

Measure 7: Flute has a melodic line with a slur. Clarinet has a melodic line with a slur. Violin has a half note. Cello has a half note. Double Bass has a half note.

Measure 8: Flute has a melodic line with a slur. Clarinet has a melodic line with a slur. Violin has a half note. Cello has a half note. Double Bass has a half note.

Tempo: *molto agitato*

Dynamic: *f*

Tempo marking: *♩ = 92*

Performance instructions: *senza vib*, *fslap tongue*

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar. The music is in G major (one sharp) and 4/4 time. The Flute part features a complex melody with slurs, ties, and a "slap tongue" instruction. The Clarinet part has a similar melodic line. The Violin part plays a rhythmic accompaniment. The Cello part has a bass line with a "molto cres" (molto crescendo) marking. The Guitar part provides a rhythmic accompaniment with a "molto cres" marking. The score is handwritten and includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for "The Sound of Silence" featuring Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar. The score is written on five staves. The Flute part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Clarinet part is in treble clef with a key signature of one sharp (F#). The Violin part is in treble clef with a key signature of one sharp (F#). The Cello part is in bass clef with a key signature of one sharp (F#). The Guitar part is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "molto cresc" and "sub p". There are also handwritten annotations like "5:4" and "5" indicating specific measures or phrases.

Handwritten musical score for five instruments: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar. The score is written on five staves.

Flute (Fl): The first staff shows a melodic line starting with a ff (fortissimo) dynamic. A bracket above the staff indicates a $5:4$ ratio. The notation includes various accidentals and articulation marks.

Clarinet (Cl): The second staff is marked "very resonant". It features a melodic line with a f (forte) dynamic. A bracket above the staff indicates a $5:4$ ratio.

Violin (Vln): The third staff shows a melodic line with a f (forte) dynamic. A bracket above the staff indicates a $5:4$ ratio. The notation includes various accidentals and articulation marks.

Cello (C): The fourth staff shows a melodic line with a f (forte) dynamic. A bracket above the staff indicates a $5:4$ ratio. The notation includes various accidentals and articulation marks.

Guitar: The fifth staff shows a melodic line with a f (forte) dynamic. The notation includes various accidentals and articulation marks.

Handwritten musical score for five instruments: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar. The score is written on five staves.

Flute (Fl): The first staff shows a melodic line with a $5:6$ ratio indicated above the staff. The notation includes various accidentals and articulation marks.

Clarinet (Cl): The second staff shows a melodic line with a $3:2$ ratio indicated above the staff. The notation includes various accidentals and articulation marks.

Violin (Vln): The third staff shows a melodic line with a $5:4$ ratio indicated above the staff. The notation includes various accidentals and articulation marks.

Cello (C): The fourth staff shows a melodic line with a $5:4$ ratio indicated above the staff. The notation includes various accidentals and articulation marks.

Guitar: The fifth staff shows a melodic line with a $5:4$ ratio indicated above the staff. The notation includes various accidentals and articulation marks.

Handwritten musical score for five staves (Fl, Clt, Vln, C, and Guitar) across two measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl: First measure has a triplet of eighth notes. Second measure has a wavy line above the staff.

Clt: First measure has a triplet of eighth notes. Second measure has a triplet of eighth notes.

Vln: First measure has a triplet of eighth notes. Second measure has a triplet of eighth notes with a 5:4 ratio indicated.

C: First measure has a complex rhythmic pattern. Second measure has a triplet of eighth notes.

Guitar: First measure has a complex rhythmic pattern. Second measure has a triplet of eighth notes.

Dynamic markings: *sim* (second measure, Vln), *v* (second measure, C).

Handwritten musical score for five staves (Fl, Clt, Vln, C, and Guitar) across two measures. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl: First measure has a long note. Second measure has a complex rhythmic pattern.

Clt: First measure has a complex rhythmic pattern. Second measure has a complex rhythmic pattern.

Vln: First measure has a complex rhythmic pattern. Second measure has a complex rhythmic pattern.

C: First measure has a complex rhythmic pattern. Second measure has a complex rhythmic pattern.

Guitar: First measure has a complex rhythmic pattern. Second measure has a complex rhythmic pattern.

Dynamic markings: *molto cres* (second measure, Vln), *ff* (second measure, C).

Annotations: *slap tongue, breathy, less note* (first measure, Fl), ** tr⁺* (second measure, Clt).

* Enharmonic trill : + = normal fingering
0 = alternative

Fl

normal, molto cres

Ott

Vln

C

gliss. vary slowly
on the C string

slap tongue,
breathy more note

5:4

5:4

3

11

Fl

Ott

Vln

C

Bassoon

f

ff

f

5

5

5

Handwritten musical score for the first system, measures 1-4. The staves are labeled Fl, Clt, Vln, C, and Guitar.

Fl: Measures 1-4. Measure 1 has a triplet of eighth notes. Measure 2 has a 5:4 ratio marking. Measure 3 has a 5:4 ratio marking. Measure 4 has a *trmb* marking. The staff ends with a double bar line and a repeat sign.

Clt: Measures 1-4. Measure 1 has a 5:4 ratio marking. Measure 2 has a 5:4 ratio marking. Measure 3 has a 5:4 ratio marking. Measure 4 has a *trmb* marking. The staff ends with a double bar line and a repeat sign.

Vln: Measures 1-4. Measure 1 has a 5:4 ratio marking. Measure 2 has a 5:4 ratio marking. Measure 3 has a 5:4 ratio marking. Measure 4 has a *trmb* marking. The staff ends with a double bar line and a repeat sign.

C: Measures 1-4. Measure 1 has a 7:8 ratio marking. Measure 2 has a 7:8 ratio marking. Measure 3 has a 7:8 ratio marking. Measure 4 has a 7:8 ratio marking. The staff ends with a double bar line and a repeat sign.

Guitar: Measures 1-4. Measure 1 has a 7:8 ratio marking. Measure 2 has a 7:8 ratio marking. Measure 3 has a 7:8 ratio marking. Measure 4 has a 7:8 ratio marking. The staff ends with a double bar line and a repeat sign.

Handwritten musical score for the second system, measures 5-8. The staves are labeled Fl, Clt, Vln, C, and Guitar.

Fl: Measures 5-8. Measure 5 has a 7:8 ratio marking. Measure 6 has a 7:8 ratio marking. Measure 7 has a 7:8 ratio marking. Measure 8 has a 7:8 ratio marking. The staff ends with a double bar line and a repeat sign.

Clt: Measures 5-8. Measure 5 has a 7:8 ratio marking. Measure 6 has a 7:8 ratio marking. Measure 7 has a 7:8 ratio marking. Measure 8 has a 7:8 ratio marking. The staff ends with a double bar line and a repeat sign.

Vln: Measures 5-8. Measure 5 has a 7:8 ratio marking. Measure 6 has a 7:8 ratio marking. Measure 7 has a 7:8 ratio marking. Measure 8 has a 7:8 ratio marking. The staff ends with a double bar line and a repeat sign.

C: Measures 5-8. Measure 5 has a 7:8 ratio marking. Measure 6 has a 7:8 ratio marking. Measure 7 has a 7:8 ratio marking. Measure 8 has a 7:8 ratio marking. The staff ends with a double bar line and a repeat sign.

Guitar: Measures 5-8. Measure 5 has a 7:8 ratio marking. Measure 6 has a 7:8 ratio marking. Measure 7 has a 7:8 ratio marking. Measure 8 has a 7:8 ratio marking. The staff ends with a double bar line and a repeat sign.

Annotations:

- Measure 5: *7:8*
- Measure 6: *7:8*
- Measure 7: *7:8*
- Measure 8: *7:8*
- Measure 5: *5:4*
- Measure 6: *5:4*
- Measure 7: *5:4*
- Measure 8: *5:4*
- Measure 5: *molto cres.*
- Measure 6: *molto cres.*
- Measure 7: *molto cres.*
- Measure 8: *molto cres.*
- Measure 5: *Calmly*

Handwritten musical score for the first system, featuring five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar.

The Flute part begins with a melodic line marked "normal". The Clarinet part has a melodic line with a trill. The Violin part features a melodic line with a trill and a fermata, marked "ff". The Cello part has a melodic line with a trill. The Guitar part has a melodic line with a trill.

Handwritten notes include "normal", "ff", and a wavy line indicating a tremolo or vibrato effect.

Handwritten musical score for the second system, featuring five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Guitar.

The Flute part has a melodic line with a trill, marked "ff", and includes the handwritten note "slap tongue, breathy, less note." The Clarinet part has a melodic line with a trill. The Violin part has a melodic line with a trill. The Cello part has a melodic line with a trill. The Guitar part has a melodic line with a trill.

Handwritten notes include "ff", "slap tongue, breathy, less note.", "more note 3", "flutter tongue", and a tempo marking "♩ = 60".

Handwritten musical score for five staves: Fl, Clt, Vln, C, and Guitar. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 5:4, indicated by a bracket above the first measure of each staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The Flute staff (Fl) features a "slap tongue" instruction and a fortissimo (ff) marking. The Clarinet staff (Clt) also includes a fortissimo (ff) marking. The Violin staff (Vln) has a fortissimo (ff) marking. The Cello staff (C) and Guitar staff (Guitar) both have fortissimo (ff) markings. The score is divided into two systems, with the first system ending at the first measure of the second system.

Handwritten musical score for five staves: Fl, Clt, Vln, C, and Guitar. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 5:4, indicated by a bracket above the first measure of each staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The Flute staff (Fl) features a "normal" instruction. The Clarinet staff (Clt) also includes a "normal" instruction. The Violin staff (Vln) has a "normal" instruction. The Cello staff (C) and Guitar staff (Guitar) both have fortissimo (ff) markings. The score is divided into two systems, with the first system ending at the first measure of the second system.

Handwritten musical score for five staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), and Guitar. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 5:4. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *α* (piano). The notation includes various musical symbols like slurs, ties, and accidentals.

Handwritten musical score for five staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), and Guitar. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 5:4. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *α* (piano). The notation includes various musical symbols like slurs, ties, and accidentals. A measure number '75' is visible at the beginning of the first staff.

Handwritten musical score for the first system, measures 1-3. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Double Bass (Bass).

Measure 1: Flute has a 5:4 time signature bracket. Clarinet has a 5:4 time signature bracket. Violin has a 5:4 time signature bracket. Cello has a 5:4 time signature bracket. Double Bass has a 5:4 time signature bracket.

Measure 2: Flute has a 5:4 time signature bracket. Clarinet has a 5:4 time signature bracket. Violin has a 5:4 time signature bracket. Cello has a 5:4 time signature bracket. Double Bass has a 5:4 time signature bracket.

Measure 3: Flute has a 5:4 time signature bracket. Clarinet has a 5:4 time signature bracket. Violin has a 5:4 time signature bracket. Cello has a 5:4 time signature bracket. Double Bass has a 5:4 time signature bracket.

Handwritten notes and markings include: *f*, *breathy more note*, *mf*, and various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 4-6. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Double Bass (Bass).

Measure 4: Flute has a 5:4 time signature bracket. Clarinet has a 5:4 time signature bracket. Violin has a 5:4 time signature bracket. Cello has a 5:4 time signature bracket. Double Bass has a 5:4 time signature bracket.

Measure 5: Flute has a 5:4 time signature bracket. Clarinet has a 5:4 time signature bracket. Violin has a 5:4 time signature bracket. Cello has a 5:4 time signature bracket. Double Bass has a 5:4 time signature bracket.

Measure 6: Flute has a 5:4 time signature bracket. Clarinet has a 5:4 time signature bracket. Violin has a 5:4 time signature bracket. Cello has a 5:4 time signature bracket. Double Bass has a 5:4 time signature bracket.

Handwritten notes and markings include: *f*, *mf*, and various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for measures 17-19, systems 1 and 2. The score is written for five staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), and Double Bass (Db). The key signature is one sharp (F#). The time signature is 5:4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 17-18) features a wavy line in the Flute part and a wavy line in the Cello part. The second system (measures 18-19) features a wavy line in the Flute part and a wavy line in the Cello part. The score is marked with a 'K' in the first measure of each system. The dynamic markings include 'p' (piano) and 'f' (forte).

Handwritten musical score for measures 20-22, system 3. The score is written for five staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), and Double Bass (Db). The key signature is one sharp (F#). The time signature is 5:4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first measure (measure 20) features a wavy line in the Flute part and a wavy line in the Cello part. The second measure (measure 21) features a wavy line in the Flute part and a wavy line in the Cello part. The third measure (measure 22) features a wavy line in the Flute part and a wavy line in the Cello part. The score is marked with a 'K' in the first measure of each system. The dynamic markings include 'pp' (pianissimo) and 'mf' (mezzo-forte).

Free $\text{♩} = 60$

Fl 5:4 c.10''

always loud and intense

Cl c.15''

breathy more note

An c.10''

let bow bounce, always loud and intense

C c.15''

always loud and intense

Guitar c.20''

Fl c.10''

slap tongue, breathy, less note

Cl c.10''

Vln c.15''

C c.10''

let bow bounce

Guitar c.10''

always loud and intense

Handwritten musical score for the first system, featuring five staves (Fl, Clt, Vln, C, Guitar) with various musical notations and performance instructions.

Fl: $\sim c. 10''$ (above staff), *harsh tonguing* (below staff), $\sim c. 15''$ (above staff).

Clt: *breathy, slap tongue, less note* (below staff), $\sim c. 10''$ (above staff), *sec* (below staff).

Vln: $\sim c. 10''$ (above staff), $\sim c. 10''$ (above staff).

C: *do* (below staff), *do* (below staff).

Guitar: $\sim c. 10''$ (above staff).

Handwritten musical score for the second system, featuring five staves (Fl, Clt, Vln, C, Guitar) with various musical notations and performance instructions.

Fl: $\sim c. 10''$ (above staff), $\sim c. 5''$ (above staff), *flutter tongue* (below staff), $\sim c. 10''$ (above staff), $\sim c. 5''$ (above staff).

Clt: $\sim c. 5''$ (above staff), $\sim c. 10''$ (above staff), *hold until out of breath* (below staff).

Vln: $\sim c. 10''$ (above staff), $\sim c. 10''$ (above staff), *hold until out of breath* (below staff), $\sim c. 10''$ (above staff).

C: *do* (below staff), $\sim c. 5''$ (above staff), *do* (below staff).

Guitar: $\sim c. 10''$ (above staff).

Hidden Song
String Quartet

Programme Notes

This is a protest piece. The quartet was prompted by a community project, run by the Scottish Chamber Orchestra, focusing on the global decimation of the rain forests. As part of the preparation for the project we listened to a recording of the natural sounds of a rain forest. I found it quite difficult to "tune" into the recording at first until my ears grew accustomed to the complexity of sound. The quartet evokes this sporadic and fleeting texture that I heard on the recording. As on the recording there is an emergence of a strange type of order in amongst all of that sound, the quartet mirrors the natural sounds using large cycles of material underpinning the song in the middle section. The word "Hidden" in the title refers to the mysterious hidden beauties of nature, which must be preserved at all costs.

Hidden Song

Free $\text{♩} = 60c$

Violin I

$c.5''$

$c.10''$

ppp con sord, nr. bridge, touch the string lightly

senza vib almost inaudible

pizz gently

make sure everyone has finished this section before continuing

Free $\text{♩} = 60c$

Violin II

$c.6''$

pppp con sord

senza vib almost inaudible

pizz gently, ppp

Arco

almost inaudible

make sure everyone has finished this section before continuing

Free $\text{♩} = 60c$ cue VII

Viola

$c.5''$

ppp con sord, nr. bridge

senza vib touch the string lightly, almost inaudible

make sure everyone has finished this section before continuing

Free $\text{♩} = 60$ cue VII

Cello

$c.6''$

$c.10''$

pppp con sord

pizz gently

Arco, almost inaudible

make sure everyone has finished this section before continuing

c. 10" cue viola - cue VII - - - - - c. 5"

almost inaudible ppp

make sure everyone reaches C before going on

pi33 3 ppp

c. 10" cue viola - cue VII - - - - - c. 6"

almost inaudible

senza sord ppp lge < p ppp con sord

make sure everyone reaches C before going on

pppp

c. 10" almost

touch the string lightly. nr. bridge

ppp 3 3 p ppp nr bridge

make sure everyone reaches C before going on

Arco 3 3 3 3 pi33 Arco pppp

c. 10" PPP touch string lightly. nr. bridge senza sord

make sure everyone reaches C before going on

pppp

(Handwritten musical score for Viola)

C.2" cue viola

slowly

pppp touch string lightly nr. bridge

senza vib

senza sord. col leg. let bow

con sord. normal

pizz

Arco pppp

pizz

repeat until everyone has finished

C.2" cue viola

cue VI

very slowly almost imperceptibly C.5"

nr. bridge

touch string lightly

hold until cello takes over

Senza vib

Senza col leg let bow bounce

con sord. normal. almost inaudible

ppp touch string lightly

almost inaudible

repeat until everyone has finished

C.2"

almost inaudible

Senza sord col leg. let bow bounce

touch string lightly. normal

Senza vib

norm con sord

nr. bridge pppp

pizz

Arco touch string lightly nr. bridge

pppp touch string lightly nr. bridge

pizz take over from VI

Arco touch string lightly

Senza vib

ppp pizz gentle

ppp

Senza sord pppp nr. bridge

pizz

Arco con sord. ppp touch string lightly

repeat or everyone has finished

Handwritten musical score for strings, featuring multiple staves with notes, rests, and performance instructions. The score is divided into sections labeled I, II, and III.

Section I:

- Staff 1: *pppp* (pizzicato), *Arco. touch string lightly. nr. bridge* (arco, touch string lightly, near bridge).
- Staff 2: *wait for signal from cello before going on*.
- Staff 3: *Arco. almost inaudible*, *Sanga sord. senza vib.* (Sanga sord., senza vib.).

Section II:

- Staff 4: *pppp*, *Arco. ppp. touch string lightly. nr. bridge*.
- Staff 5: *Arco. pp. normal*, *pppp almost inaudible*, *nr. bridge. fpp*.
- Staff 6: *wait for signal from cello before going on*.
- Staff 7: *lightly touch string. almost inaudible*.

Section III:

- Staff 8: *c. 2"*, *wait for signal from cello before going on*.
- Staff 9: *pppp almost inaudible*, *Arco senza sord.* (Arco senza sord.).
- Staff 10: *give sign to the other to continue*.

Other markings include *P133* and *c. 2"* (crescendo 2 seconds).

4 $\text{♩} = 40$ very slow + sustained (bar = c. 12")

5

Handwritten musical score for strings (Violins I, Violins II, Violas, Cellos) with performance instructions.

Violin I (VI): *PPPP senza vib. sul G. very grad. cres*

Violin II (VII): *PPPP very grad. cres.*

Viola (Via): *PPPP. very grad. cres.*

Cello (C): *Arco. pp nr. bridge* (with triplets and *c. 6"*)

Violin I (VI): *FPP cres*, *give signal to PP cello.*, *grad. cres*

Violin II (VII): *PPP cres*, *PP*, *grad. cres*

Viola (Via): *PPP cres*, *wait for*, *PP*, *grad. cres*

Cello (C): *wait for*, *c. 10"*, *c. 10" c. 5"*, *very slowly*, *d = 54c*, *c. 24"*, *normal rubato ppp*, *cue viola*, *Free d = 60*, *con sord. pp lightly touch string.*

Violin I (VI): *give signal to cello*, *p warm*

Violin II (VII): *p warm*, *cue cello*, *Free d = 60*, *PP 3*

Viola (Via): *p*, *wait for VI*, *c. 5"*, *con sord. ppp. nr. bridge*

Cello (C): *with much expression*, *short*, *long*

nr. bridge
 8/8 long
 almost inaudible
 PFP
 P 33

Arco pp nr. bridge
 c. 5"
 nr. bridge

Free d = 60
 cue VI 8va
 P 33

con sord. ppp touch strings lightly.
 nr. bridge
 c. 2"
 Arco
 nr. bridge
 P
 P 33
 almost inaudible
 pp. always touch strings lightly

with much expression
 d = 54c.
 senza sord. ppp
 con sord. c. 5"

normal. p
 gentle short
 c. 4"
 con sord. c. 5"

senza sord. ppp touch strings lightly
 con ord. almost inaudible
 d = 60
 ppp

lightly touch string. nr. bridge

$\text{♩} = 54c.$

with much expression

$\text{♩} = 60c.$

con sord. normal

senza sord *pp*

con sord

Short $\frac{4}{4}$

coll. leg. senza sord. nr. bridge.
(let bow bounce)

signal to abbas
that you have
finished before
going on

VII

$\text{♩} = 54c.$

pp 33-p

Arco. *pp*

keep repeating
until signal for
VI before going on

Vla

$\text{♩} = 54c.$

almost inaudible
con sord

senza sord.
touch string lightly

ppp. normal

wait for signal
from VI
before going on

$\text{♩} = 54c.$

normal. *p*.
with much expression

senza sord *ppp*

Short

con sord

wait for
signal
from
before going on

Handwritten musical score for three staves. The top staff features a melodic line with a trill and a triplet. The middle staff includes a triplet and a fermata. The bottom staff contains a triplet and a fermata.

Handwritten musical score for three staves. The top staff includes a tempo marking $\text{♩} = 54c.$. The middle staff features a triplet and a fermata, with the instruction *grad. dim.* below it. The bottom staff includes a triplet and a fermata, with the instruction *gentle* below it.

Handwritten musical score for three staves. The top staff includes a triplet and a fermata, with the instruction *grad. dim.* below it. The middle staff features a triplet and a fermata, with the instruction *gentle* below it. The bottom staff includes a triplet and a fermata, with the instruction *always ppp. senza sord.* below it.

Handwritten musical score for three staves. The top staff includes a triplet and a fermata, with the instruction *grad. dim.* below it. The middle staff features a triplet and a fermata, with the instruction *gentle. always ppp. senza sord.* below it. The bottom staff includes a triplet and a fermata, with the instruction *gentle. always ppp. senza sord.* below it.

Handwritten musical score for strings, featuring staves for Violin I, Violin II, Viola, and Violoncello. The score includes various musical notations such as notes, rests, and dynamic markings, along with performance instructions in Italian and English.

Violin I:

- grad dim
- wait for signal from VII
- senza sord
- WARM
- give signal to continue

Violin II:

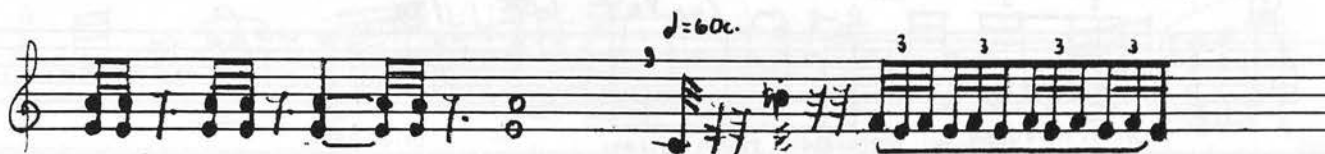
- give signal to VI
- grad. cres
- pp warm!
- wait for signal from VI before going on

Viola:

- grad. cres.
- pp warm!
- wait for signal from VI before going on

Violoncello:

- grad. cres
- pp warm!
- wait for signal from VI before going on



J=60c.

con sord. pp



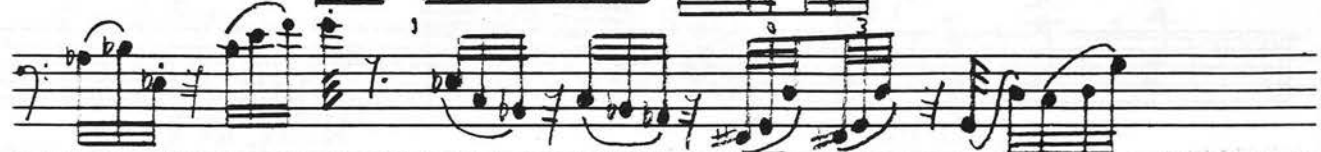
J=60c.

*pp con sord. nr. bridge,
touch strings lightly*



J=60c.

con sord almost inaudible



VI

VI

con sord ppp

touch string lightly. nr. bridge

VII

VII

almost inaudible

ppp

Arco. nr. bridge

lightly touch string.

Vla

Vla

ppp

C

C

Arco. nr. bridge ppp

ppp

Arco. pp

col. leg. let bow bounce.

VI

Arco. ppp. nr. bridge

p 33

grad dim

almost inaudible

8"

VII

Arco

p 33

grad. dim.

almost inaudible

6"

Vla

3

2

3

C

grad. dim

almost inaudible

5"

8"



Musical notation for Va, treble clef. The staff contains a melodic line with eighth notes and a 'grad. dim' marking. Below the staff is a second staff with a bass clef, containing a few notes and a double bar line.

Ornette D Clennon

11 mins 28/11/91

Voice, Flute, Clarinet in Eb, viola, percussion and electronic drone

Programme Notes

Daughter : My dark eyes are feeling very sleepy mother.

Mother : If you are sleepy Jana, have your supper and go to bed.

Daughter : After supper, sweet mother, my eyes won't fall asleep. For there will come, sweet mother, my first Love. And he will knock, sweet mother, on our gate. And he will say, sweet mother, come let me in

Soldier : Come let me in Jana, so that I can tell you something. So that I can tell you something Jana, that the two of us love each other. For I am parched, sweet Jana, like flax for water. Like flax for water Jana, like basil for dew.

The above text is a rough translation of a Bulgarian love song called "Drem ka mi se" (My dark eyes). The voice is sung in traditional Bulgarian calling style, characterised by an almost nasal but powerful timbre. The vocal line is matched by the Eb clarinet in pungence, while it introduces a new melody which is to compete with the vocal line in prominence. The structure of the piece balances improvisatory elements with more co-ordinated sections, as every one has full flexibility in expressing their parts. The melody is fragmented by the other instruments, who shadow the vocal line, as the voice improvises ever more complex embellishments in Bulgarian style until the material is fully improvised. The drone underpinning the work has a similar quality in timbre to the voice, as it "sings" its part with minor fluctuations in pitch. The voice draws in the improvised sections with a return to the original material.

The piece ends as it began, with the drone ebbing away. It is the percussion, however, that imparts a sort of hallucinatory quality to the piece, as the percussionist improvises all the way through on the variety of gongs from the Javanese gamelan orchestra.

Prayer

very long 20"

voice explore 1/4 tone inflections

#9 Ah

Drone bo

c. 30"

voice #9 Ah

long c. 8"

gently oscillate between notes

ppp p ppp sim

long c. 8"

gently oscillate between notes

ppp long c. 4" long ppp long sim

Vla gently oscillate between notes

ppp

various long

Drone bo

Handwritten musical score for the first system, featuring a voice part and empty staves for flute, clarinet, violin, viola, cello, and double bass.

Staff 1: Voice
 Tempo: *Rubato*
 Key: D major (indicated by two sharps)
 Time: 3/4
 Lyrics: *dpemka-mu ce dpe-me, mau-ko Ha yep-Hu-Te o-yu*
 Performance markings: *cue gong*, *mf*, *l.v.*

Staff 2: Flt

Staff 3: Clt

Staff 4: Vla

Staff 5: Vln

Staff 6: Vln

Staff 7: Vln

Staff 8: Vln

Staff 9: Vln

Staff 10: Vln

Staff 11: Vln

Staff 12: Vln

Staff 13: Vln

Staff 14: Vln

Staff 15: Vln

Staff 16: Vln

Staff 17: Vln

Staff 18: Vln

Staff 19: Vln

Staff 20: Vln

Staff 21: Vln

Staff 22: Vln

Staff 23: Vln

Staff 24: Vln

Staff 25: Vln

Staff 26: Vln

Staff 27: Vln

Staff 28: Vln

Staff 29: Vln

Staff 30: Vln

Staff 31: Vln

Staff 32: Vln

Staff 33: Vln

Staff 34: Vln

Staff 35: Vln

Staff 36: Vln

Staff 37: Vln

Staff 38: Vln

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Staff 40: Vln

Staff 41: Vln

Staff 42: Vln

Staff 43: Vln

Staff 44: Vln

Staff 45: Vln

Staff 46: Vln

Staff 47: Vln

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Staff 83: Vln

Staff 84: Vln

Staff 85: Vln

Staff 86: Vln

Staff 87: Vln

Staff 88: Vln

Staff 89: Vln

Staff 90: Vln

Staff 91: Vln

Staff 92: Vln

Staff 93: Vln

Staff 94: Vln

Staff 95: Vln

Staff 96: Vln

Staff 97: Vln

Staff 98: Vln

Staff 99: Vln

Staff 100: Vln

Handwritten musical score for the second system, featuring a voice part and empty staves for flute, clarinet, violin, viola, cello, and double bass.

Staff 1: Voice
 Tempo: *Rubato*
 Key: D major (indicated by two sharps)
 Time: 3/4
 Lyrics: *ko Tu ce dpe-me, mau-ko Ha yep-Hu-Te o-yu*
 Performance markings: *cue rlt*, *cue flt+gong*, *start rubato*, *ad lib*, *mf*, *l.v.*

Staff 2: Flt

Staff 3: Clt

Staff 4: Vla

Staff 5: Vln

Staff 6: Vln

Staff 7: Vln

Staff 8: Vln

Staff 9: Vln

Staff 10: Vln

Staff 11: Vln

Staff 12: Vln

Staff 13: Vln

Staff 14: Vln

Staff 15: Vln

Staff 16: Vln

Staff 17: Vln

Staff 18: Vln

Staff 19: Vln

Staff 20: Vln

Staff 21: Vln

Staff 22: Vln

Staff 23: Vln

Staff 24: Vln

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Staff 83: Vln

Staff 84: Vln

Staff 85: Vln

Staff 86: Vln

Staff 87: Vln

Staff 88: Vln

Staff 89: Vln

Staff 90: Vln

Staff 91: Vln

Staff 92: Vln

Staff 93: Vln

Staff 94: Vln

Staff 95: Vln

Staff 96: Vln

Staff 97: Vln

Staff 98: Vln

Staff 99: Vln

Staff 100: Vln

Improvise occasional ornamentation

cue flute

Handwritten musical score for the first system. The vocal line (treble clef) includes lyrics: "dre-ma mi sa", "dre-me maj - ko", "na cer ni", "te o - ci", "A - koti". The piano accompaniment (treble clef) includes the instruction "wait for voice" and "cue vla". The score features various musical notations including triplets, slurs, and accidentals.

start ad lib
boba

Improvise 1/4 tone beating between Abs

Handwritten musical score for the second system. The vocal line (treble clef) includes lyrics: "sa", "dre-me", "Ja", "no", "Ve", "ce", "riaj", "pa", "le", "gaj". The piano accompaniment (treble clef) includes the instruction "wait for voice" and "cue vla + gongs". The score features various musical notations including slurs, accidentals, and dynamic markings like "mf".

Score for the first system of the musical score, featuring staves for Voice, Flute (Flt), Clarinet (Clt), Viola (Vla), Percussion (Perc), and Drone.

Voice: wait for clt

Flt: wait for clt

Clt: *ppp* *vs* *cue gongs*

Vla: wait for clt

Perc: *ppp*

Drone: *bo*

Score for the second system of the musical score, featuring staves for Voice, Flute (Flt), Clarinet (Clt), Viola (Vla), Percussion (Perc), and Drone.

Voice: *move with flt* *pp Ah gentle* *move with voice* *pp Ah:* *gently oscillate between notes*

Flt: *pp gentle* *cue voice + flt + gongs*

Clt: *long c. 8"* *cue vla*

Vla: *p* *3* *c. 4"*

Perc: *p*

Drone: *bo*

Handwritten musical score for the first system, featuring staves for Voice, Flute, Clarinet, Viola, Percussion, and Trombone.

The Viola part includes a melodic line with a *mf* dynamic marking and a triplet of eighth notes. The Clarinet part features a triplet of eighth notes and a *vs* (vibrato) marking.

Handwritten musical score for the second system, continuing the arrangement for Voice, Flute, Clarinet, Viola, Percussion, and Trombone.

The Voice part includes the lyrics: "dpe-ka-mu ce dpe-me, ma-k-o". Above the lyrics, the instruction "Extremely ornamented" is written with a circled 'o'.

The Viola part includes a melodic line with a *f* dynamic marking and a wavy line indicating oscillation.

The Percussion part includes a rhythmic pattern with a *f* dynamic marking and a wavy line.

Handwritten annotations include: "continue oscillation until cue from vla" and "Improvise around this fragment until cue from clt".

Handwritten musical score for the first system, featuring staves for Voice, Flute, Clarinet, Viola, Percussion, and Drone.

Voice: Ha yep - #v — te o — yu A — ko Tu ce — dpe-me 9 — Ho

Flute: Includes a melodic line with notes and rests, and a section of rapid sixteenth-note runs.

Clarinet: Features complex, fast-moving passages with many beamed notes and slurs.

Viola: Contains sparse, sustained notes with some accidentals.

Percussion: A single line with a few rhythmic markings.

Drone: A single line with a sustained note and some movement.

Handwritten musical score for the second system, continuing the pieces for Voice, Flute, Clarinet, Viola, Percussion, and Drone.

Voice: Be ye pay na — re — ra. Includes the instruction: "Continue to improvise around melody" with an arrow pointing right.

Flute: Includes the instruction: "taking frequent breaks to allow the texture to 'breathe'" with an arrow pointing right. Below this, it says: "Improvise using these notes in all octaves available (long notes + breaks available also!)" with an example of a note.

Clarinet: Features complex, fast-moving passages with many beamed notes and slurs.

Viola: Contains sparse, sustained notes with some accidentals. Includes the instruction: "Improvise around fragments of melody" with a bracketed section.

Percussion: A single line with a few rhythmic markings.

Drone: A single line with a sustained note and some movement.

Handwritten musical score for a rehearsal mark, featuring staves for Voice, Flt, Clt, Na, Perc, and Trone. The score includes handwritten annotations and musical notation.

Staff 1 (Voice): Empty staff.

Staff 2 (Flt): Handwritten annotation: "Take over 'solo' from clt".

Staff 3 (Clt): Handwritten annotation: "unbit cue from flute".

Staff 4 (Na): Empty staff.

Staff 5 (Perc): Empty staff.

Staff 6 (Trone): Handwritten annotation: "bo".

Staff 7 (Voice): Empty staff.

Staff 8 (Flt): Empty staff.

Staff 9 (Clt): Handwritten annotation: "wait for flute".

Staff 10 (Na): Empty staff.

Staff 11 (Perc): Empty staff.

Staff 12 (Trone): Handwritten annotation: "bo".

Handwritten musical score for the first system, featuring staves for Viola, Flute, Clarinet, Viola, Percussion, and Drone.

Viola: Starts with a rest, then has a note with the instruction "wait for clt cue".

Flute: Starts with a rest, then has a note with the instruction "voice over clt ad lib".

Clarinet: Starts with a rest, then has a note with the instruction "vs" and "ppp".

Viola: Starts with a rest, then has a note with the instruction "cue vla" and "mp".

Percussion: Starts with a rest, then has a note with the instruction "gently oscillate between notes".

Drone: Starts with a rest, then has a note with the instruction "bo".

Handwritten musical score for the second system, featuring staves for Voice, Flute, Clarinet, Viola, Percussion, and Drone.

Voice: Starts with a rest, then has a note with the instruction "wait for clt cue".

Flute: Starts with a rest, then has a note with the instruction "wait for clt cue".

Clarinet: Starts with a rest, then has a note with the instruction "stop" and "breathe".

Viola: Starts with a rest, then has a note with the instruction "stop" and "breathe".

Percussion: Starts with a rest, then has a note with the instruction "stop" and "breathe".

Drone: Starts with a rest, then has a note with the instruction "bo".

Handwritten musical score for a multi-staff ensemble. The staves are labeled on the left: *voice*, *fl*, *tr*, *Ma*, *perc*, and *drone*.

Staff 1 (voice): Features a melodic line with various dynamics and performance instructions. At the top right, there is a diagram of a fretboard with a scale run. The staff includes notes like *ff*, *cue flt + vla + gong*, and *wait for voice*.

Staff 2 (fl): Contains melodic fragments with dynamics such as *ff* and *cue flt + vla + gong*.

Staff 3 (tr): Shows melodic lines with dynamics like *ff* and *wait for voice*.

Staff 4 (Ma): Includes a long note with a dynamic of *ff* and a marking *c. 4"*.

Staff 5 (perc): Features a long horizontal line with a dynamic of *ff* and a marking *l.v.*

Staff 6 (drone): Contains a long horizontal line with a dynamic of *ff*.

Continuation of the handwritten musical score. The staves are labeled on the left: *voice*, *fl*, *tr*, *Ma*, *perc*, and *drone*.

Staff 1 (voice): Starts with *wait for cue*. Includes a section marked *Improvise 1/4 tone inflection* and *off with flt vla*. Ends with *wait for cue from voice*.

Staff 2 (fl): Includes *overblow ad lib*, *f*, and *off with flt vla*.

Staff 3 (tr): Includes *cue voice + gong*, *off with flt vla*, and *wait for cue from voice*.

Staff 4 (Ma): Includes *f*, *c. 4"*, and *off with flt vla*.

Staff 5 (perc): Includes *Improvise soft tremolandi on gongs* and *pp*.

Staff 6 (drone): Contains a long horizontal line.

Handwritten musical score for the first system, featuring staves for Voice, Flt, Clt, Vla, Perc, and Drone.

Staff 1: Voice
 Notes: *2* *3* *4* *5* *6* *7* *8* *9* *10*
 Lyrics: *dre-ma-mi se dre-me maj-ko*
 Performance notes: *cue flt, clt vla* (above measure 10), *wait for flt cue* (above measure 11), *cue voice cue* (below measure 11), *ni* (above measure 12), *te* (above measure 13), *long c. 10"* (below measure 13).

Staff 2: Flt
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*
 Performance notes: *pp* (below measure 1), *p* (below measure 10), *pp* (below measure 11), *wait for voice cue* (below measure 11), *long c. 10"* (below measure 12).

Staff 3: Clt
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*
 Performance notes: *p* (below measure 10), *pp* (below measure 11), *long c. 10"* (below measure 12).

Staff 4: Vla
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*
 Performance notes: *p* (below measure 10), *pp* (below measure 11).

Staff 5: Perc
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*

Staff 6: Drone
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*

Handwritten musical score for the second system, featuring staves for Voice, Flt, Clt, Vla, Perc, and Drone.

Staff 1: Voice
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*
 Lyrics: *o — ci A — ko ti se — dra-me Ja — no*
 Performance notes: *cue clt* (above measure 3), *wait for clt* (above measure 9), *cue flt* (below measure 10), *vs* (above measure 10).

Staff 2: Flt
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*
 Performance notes: *wait for voice cue* (below measure 1), *3* *4* (below measure 10), *vs* (above measure 10).

Staff 3: Clt
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*
 Performance notes: *3* *4* (below measure 3), *ppp* (below measure 3), *vs* (above measure 10).

Staff 4: Vla
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*
 Performance notes: *wait for voice cue* (below measure 1).

Staff 5: Perc
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*

Staff 6: Drone
 Notes: *1* *2* *3* *4* *5* *6* *7* *8* *9* *10*

Handwritten musical score for five staves. The notation includes various notes, rests, and dynamic markings like "pp" and "f". There are also some handwritten annotations above the staves.

Viol. I

Viol. II

Viola

Vcllo

Basso

one

two

three

four

five

gently oscillate between the notes

finish ad libitum

gently oscillate between the notes

finish ad libitum

gently oscillate between the notes

finish ad libitum

finish ad libitum

bo

Why?

Flute, Clarinet in Bb, Violin, Cello, Suspended Cymbal and tape

Programme Notes

This lament was written in 1994 at the height of the Rwandan crisis and was premiered by the One Voice Ensemble in a British Red Cross charity concert. It was the news footage of the crisis shown on the BBC which compelled me to write this work, as I watched horrified and helpless. The answer to the needless suffering has not been an easy one and from the perspective of three years on, is barely an answer at all.

The work opens with a plaintive melody on clarinet, which is taken up by the other instruments. The melody line that was introduced on clarinet opens up into four parts on a pre-recorded tape as the melody is transformed into a free flowing improvisation. This, the middle section, is supported by the ensemble as it drifts in and out of the texture. It is the cello this time who ends the work with a solo version of the original theme, perhaps contemplating a possible end to the pain of the then Rwandan refugees.



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Why?

$\text{♩} = 60c.$

Handwritten musical score for the first system, measures 1 through 5. The instruments listed on the left are Flute, Clarinet Bb, Violin, Cello, Bowed Cymbal (hub, middle, rim), and Tape.

Measure 1: Flute and Clarinet Bb have whole rests. Violin and Cello have whole notes with the handwritten instruction "con sord. senza vib". Bowed Cymbal has a whole note with "con sord senza vib".

Measure 2: Flute and Clarinet Bb have whole rests. Violin and Cello have whole notes. Bowed Cymbal has a whole note.

Measure 3: Flute and Clarinet Bb have whole rests. Violin and Cello have whole notes. Bowed Cymbal has a whole note.

Measure 4: Flute and Clarinet Bb have whole rests. Violin and Cello have whole notes. Bowed Cymbal has a whole note.

Measure 5: Flute and Clarinet Bb have whole rests. Violin and Cello have whole notes. Bowed Cymbal has a whole note. The Tape part has a single eighth note marked "soft sticks ppp".

Handwritten musical score for the second system, measures 6 through 10. The instruments listed on the left are Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym).

Measure 6: Flute has a whole rest. Clarinet has a quarter note. Violin and Cello have whole notes. Suspended Cymbal has a whole note.

Measure 7: Flute has a whole rest. Clarinet has a quarter note. Violin and Cello have whole notes. Suspended Cymbal has a whole note.

Measure 8: Flute has a whole rest. Clarinet has a quarter note. Violin and Cello have whole notes. Suspended Cymbal has a whole note.

Measure 9: Flute has a whole rest. Clarinet has a quarter note. Violin and Cello have whole notes. Suspended Cymbal has a whole note.

Measure 10: Flute has a whole rest. Clarinet has a quarter note. Violin and Cello have whole notes. Suspended Cymbal has a whole note.

Handwritten musical score for the first system, featuring five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym).

The Flute part is mostly silent, with a few notes in the final measure. The Clarinet part features a melodic line with triplets, slurs, and dynamic markings including *vs.*, *pp*, and *l.v.*. The Violin part has a sustained note with a *vs.* marking. The Cello part has a sustained note with a *vs.* marking. The Suspended Cymbal part has a sustained note with a *vs.* marking.

A

Handwritten musical score for the second system, featuring five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym).

The Flute part has a few notes in the final measure. The Clarinet part features a melodic line with triplets, slurs, and dynamic markings including *vs.*. The Violin part has a sustained note with a *vs.* marking. The Cello part has a sustained note with a *vs.* marking. The Suspended Cymbal part has a sustained note with a *vs.* marking.

Handwritten musical score for "The Rose Tree" featuring Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), and Percussion (Perc). The score is written on five staves. The Flute part begins with a melody in the first measure, marked with a forte (f) dynamic. The Clarinet part enters in the second measure with a melody, marked with a mezzo-forte (mf) dynamic. The Violin part enters in the third measure with a melody, marked with a mezzo-forte (mf) dynamic. The Cello part enters in the fourth measure with a melody, marked with a mezzo-forte (mf) dynamic. The Percussion part enters in the fifth measure with a melody, marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for 'L'Allegretto' by Beethoven, measures 24-27. The score is for a full orchestra and includes parts for Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), Bassoon (Fg), and Percussion (Cym.). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The score shows measures 24, 25, 26, and 27. Measure 24 starts with a forte (f) dynamic. Measure 25 has a mezzo-forte (mf) dynamic. Measure 26 has a piano (p) dynamic. Measure 27 has a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and articulation marks.

Handwritten musical score for the first system, measures 1-4. The staves are labeled Fl, Cl, Vln, C, Svs, and Cym.

Measures 1-4:

- Fl:** Measure 1 has a 5:4 interval and a triplet. Measure 2 has a triplet. Measure 3 has a triplet. Measure 4 is a whole rest.
- Cl:** Measure 1 has a 5:4 interval and a triplet. Measure 2 has a triplet. Measure 3 has a triplet. Measure 4 has a triplet.
- Vln:** Measure 1 has a whole note. Measure 2 has a whole note. Measure 3 has a whole note. Measure 4 has a triplet.
- C:** Measure 1 has a whole note. Measure 2 has a triplet. Measure 3 has a whole note. Measure 4 has a whole note.
- Svs:** Measure 1 has a whole note. Measure 2 has a whole note. Measure 3 has a whole note. Measure 4 has a whole note.
- Cym:** Measure 1 has a whole note. Measure 2 has a whole note. Measure 3 has a whole note. Measure 4 has a whole note.

Dynamic marking: *p* (piano) is written below the Cym staff in measure 4.

Handwritten musical score for the second system, measures 5-8. The staves are labeled Fl, Cl, Vln, C, Svs, and Cym.

Measures 5-8:

- Fl:** Measure 5 has a 3:4 interval. Measure 6 has a 3:4 interval. Measure 7 has a triplet. Measure 8 has a triplet.
- Cl:** Measure 5 has a 3:4 interval. Measure 6 has a triplet. Measure 7 has a triplet. Measure 8 has a triplet.
- Vln:** Measure 5 has a whole note. Measure 6 has a whole note. Measure 7 has a whole note. Measure 8 has a whole note.
- C:** Measure 5 has a whole note. Measure 6 has a whole note. Measure 7 has a whole note. Measure 8 has a whole note.
- Svs:** Measure 5 has a whole note. Measure 6 has a whole note. Measure 7 has a whole note. Measure 8 has a whole note.
- Cym:** Measure 5 has a whole note. Measure 6 has a whole note. Measure 7 has a whole note. Measure 8 has a whole note.

Dynamic markings: *f* (forte) is written below the Fl and Cl staves in measure 7. *p* (piano) is written below the Cym staff in measure 8.

Handwritten musical score for the first system, measures 1-3. The staves are labeled Fl, Clt, Vln, C, and Sus. Cym. The Flute part begins with a melodic line, followed by a rest and then a tremolo. The Clarinet part has a melodic line with a 5:4 ratio indicated. The Violin part has a melodic line with a 3:4 ratio indicated. The Cello part has a melodic line with a 3:4 ratio indicated. The Suspended Cymbal part has a melodic line with a 3:4 ratio indicated. The score includes various musical notations such as notes, rests, and dynamic markings like *p*.

Handwritten musical score for the second system, measures 4-6. The staves are labeled Fl, Clt, Vln, C, and Sus. Cym. The Flute part has a melodic line with a 3:4 ratio indicated. The Clarinet part has a melodic line with a 5:4 ratio indicated. The Violin part has a melodic line with a 3:4 ratio indicated. The Cello part has a melodic line with a 3:4 ratio indicated. The Suspended Cymbal part has a melodic line with a 3:4 ratio indicated. The score includes various musical notations such as notes, rests, and dynamic markings like *pppp*, *grad. cres.*, and *mp*.

pppp grad. cres. — — — — — mp

Handwritten musical score for 'The Rose Tree' featuring Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), and Percussion (Sus, Cym). The score is written on five staves. The Flute and Clarinet parts are in treble clef, while the Violin, Cello, and Percussion parts are in bass clef. The Flute and Clarinet parts feature complex melodic lines with many triplets and sixteenth notes. The Violin part also features triplets. The Cello and Percussion parts are mostly rests, with some notes in the Cello part. The Percussion part includes a snare drum (Sus) and a cymbal (Cym). The score is marked with '6' in the top right corner.

Handwritten musical score for "The Wind" by Gustav Mahler, measures 1-4. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), Suspended Cymbal (Sus. Cym), and Snare Drum (Srd). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score features various musical notations including triplets, slurs, and dynamic markings like "ppp" and "l. v.". There are also handwritten notes like "senga sord" and "gliss".

Handwritten musical score for the first system, measures 45 to 48. The staves are labeled Fl, Clt, Vln, C, and Sus Cym.

Fl: Measures 45-48 contain eighth-note patterns with triplets and slurs. Measure 45 has a 5:4 ratio indicated above the staff.

Clt: Measures 45-48 contain eighth-note patterns with triplets and slurs. Measure 46 has a 5:4 ratio indicated above the staff.

Vln: Measures 45-48 contain eighth-note patterns with triplets and slurs. Measure 46 has a 5:4 ratio indicated above the staff.

C: Measures 45-48 contain a single note in measure 45, a whole note in measure 46, and a wavy line in measure 47.

Sus Cym: Measures 45-48 contain a single note in measure 45, a whole note in measure 46, and a whole note in measure 47.

Handwritten musical score for the second system, measures 49 to 52. The staves are labeled Fl, Clt, Vln, C, and Sus Cym.

Fl: Measures 49-52 contain eighth-note patterns with triplets and slurs. Measure 49 has a 5:4 ratio indicated above the staff.

Clt: Measures 49-52 contain eighth-note patterns with triplets and slurs. Measure 49 has a 5:4 ratio indicated above the staff.

Vln: Measures 49-52 contain eighth-note patterns with triplets and slurs. Measure 49 has a 5:4 ratio indicated above the staff.

C: Measures 49-52 contain a single note in measure 49, a whole note in measure 50, and a whole note in measure 51.

Sus Cym: Measures 49-52 contain a single note in measure 49, a whole note in measure 50, and a whole note in measure 51.

Dynamic markings: *f* (forte) in measure 50, *p* (piano) in measure 51, and *l.v.* (lento) in measure 52.

Handwritten musical score for the first system, featuring five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym). The score includes various musical notations such as triplets (3), 5:4 ratios, and a "very slow gliss" instruction. The key signature has one flat (B-flat). The bottom staff shows a dynamic marking of *p* and a "l.v." (longa) symbol.

Handwritten musical score for the second system, featuring five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym). The score includes various musical notations such as triplets (3), 5:4 ratios, and a "pp" (pianissimo) dynamic marking. The key signature has one flat (B-flat). The bottom staff shows a dynamic marking of *pp* and a "l.v." (longa) symbol.

Handwritten musical score for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Cymbals (Cym). The score includes various musical notations such as notes, rests, and dynamic markings.

Flute (Fl): Starts with a 60 measure rest, followed by a 5:4 measure rest, then a 3-measure rest, and finally a 3-measure rest. A "very slow gliss" is indicated over the first 3 measures.

Clarinet (Cl): Starts with a 5:4 measure rest, followed by a 3-measure rest, and finally a 3-measure rest.

Violin (Vln): Starts with a 3-measure rest, followed by a 5:4 measure rest, then a 3-measure rest, and finally a 3-measure rest. A "gliss" is indicated over the first 3 measures.

Cello (C): Starts with a 3-measure rest, followed by a 5:4 measure rest, then a 3-measure rest, and finally a 3-measure rest. A "gliss" is indicated over the first 3 measures. The score ends with a "sempre sol D" marking.

Cymbals (Cym): Indicated by a small "1" at the beginning of the staff.

E

Handwritten musical score for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Cymbals (Cym). The score includes various musical notations such as notes, rests, and dynamic markings.

Flute (Fl): Starts with a 65 measure rest, followed by a 1-measure rest, and finally a 1-measure rest. A "hold until cue from conductor" instruction is written above the staff. A "breathe as necessary" instruction is written below the staff. The score ends with a "Free (1=60-72)" marking.

Clarinet (Cl): Starts with a 65 measure rest, followed by a 1-measure rest, and finally a 1-measure rest. A "hold until cue from conductor" instruction is written above the staff. The score ends with a "Free (1=60-72)" marking.

Violin (Vln): Starts with a 65 measure rest, followed by a 1-measure rest, and finally a 1-measure rest. A "hold until cue from conductor" instruction is written above the staff.

Cello (C): Starts with a 65 measure rest, followed by a 1-measure rest, and finally a 1-measure rest. A "hold until cue from conductor" instruction is written above the staff. The score ends with a "(sol D)" marking.

Cymbals (Cym): Indicated by a small "1" at the beginning of the staff.

* Blow through instrument without producing note, letting the natural whistling sounds come through

Handwritten musical score for the first system, featuring staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym).

- Flute (Fl):** Starts with a whole note chord. A circled "1" with a downward arrow indicates a cue. A note with a circled "8" is marked "c. 8''". A bracket labeled "natural harmonic" spans from the cue to the "8" note. A bracket labeled "cue to flt" is below the cue. A bracket labeled "cue to cym" is below the "8" note.
- Clarinet (Cl):** Starts with a whole note chord. A triplet of eighth notes is marked "ppp". A sharp sign (#) is present. A note is marked "ppp".
- Violin (Vln):** Starts with a whole note chord.
- Cello (C):** Starts with a whole note chord.
- Suspended Cymbal (Sus Cym):** Starts with a whole note chord. A bracket labeled "c. 6''" is above the staff. A bracket labeled "l.v." is below the staff.

Handwritten musical score for the second system, featuring staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym).

- Flute (Fl):** Starts with a series of notes. A bracket labeled "natural harmonics ppp (as is possible)" is below the staff. A bracket labeled "cue to vln+cello" is below the staff. A note is marked "Improvise in 8 values (1=60c) around these harmonics emphasising whistle tones". A bracket labeled "until cue from conductor" is below the staff.
- Clarinet (Cl):** Starts with a triplet of eighth notes marked "pppp - almost breath noises". A sharp sign (#) is present. A note is marked "long".
- Violin (Vln):** Starts with a whole note chord. A bracket labeled "hold until cue from conductor" is below the staff.
- Cello (C):** Starts with a whole note chord. A bracket labeled "hold until cue from conductor" is below the staff.
- Suspended Cymbal (Sus Cym):** Starts with a whole note chord.

Handwritten musical score for measures 4 and 5. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym).

Measure 4:

- Fl: Rest, then a sharp attack marked with a circled 4 and a downward arrow.
- Cl: Long note, marked "long c. 10''". Dynamic: ppp . A box labeled "cue to cym" with an upward arrow points to the measure.
- Vln: Sustained notes with a slur.
- C: Sustained notes with a slur.
- Sus Cym: Sustained notes with a slur, marked "p".

Measure 5:

- Fl: Rest, then a sharp attack marked with a circled 5 and a downward arrow.
- Cl: Long note, marked "long c. 10'' (breathe as necessary)". Dynamic: ppp . A box labeled "cue to flt" with a downward arrow points to the measure.
- Vln: Sustained notes with a slur.
- C: Sustained notes with a slur.
- Sus Cym: Sustained notes with a slur, marked "p".

Handwritten musical score for measures 6 and 7. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Suspended Cymbal (Sus Cym).

Measure 6:

- Fl: Rest, then a sharp attack marked with a circled 6 and a downward arrow.
- Cl: Long note, marked "long c. 10'' (breathe as necessary)". Dynamic: mp . A box labeled "cue to flt" with a downward arrow points to the measure.
- Vln: Sustained notes with a slur.
- C: Sustained notes with a slur.
- Sus Cym: Sustained notes with a slur, marked "p".

Measure 7:

- Fl: Rest, then a sharp attack marked with a circled 7 and a downward arrow.
- Cl: Long note, marked "long c. 10'' (breathe as necessary)". Dynamic: ppp . A box labeled "cue to flt" with a downward arrow points to the measure.
- Vln: Sustained notes with a slur.
- C: Sustained notes with a slur.
- Sus Cym: Sustained notes with a slur, marked "p".

6

Fl $\hat{A}$ hold until cue from conductor

Clt Φ whistle tones

cue to vln + cello

mp 3 3 3 mp grad cres---

Vln $\hat{A}$ hold until cue from conductor

C $\hat{A}$ hold until cue from conductor

Sus

Cym

7

Fl $\hat{A}$ (Φ)

cue to cym

Clt Φ mp

Vln $\hat{A}$ (Φ)

C $\hat{A}$ (Φ)

Sus

Cym p l.v.

Handwritten musical score for the first system, featuring staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Percussion (Sus, Cym). The score includes various musical notations and performance instructions.

Flute (Fl): The staff begins with a circled 8 and a circled 9. Above the staff, there are notes with a 6:4 ratio and a circled 13. The word "harmonies" is written to the right. A circled 4 is written below the staff.

Clarinet (Cl): The staff features a series of notes with a crescendo hairpin. Below the staff, there are triplets of notes and a double bar line.

Violin (Vln): The staff has a circled 6 and a circled 8. Below the staff, there are notes with a circled 6 and a circled 8, followed by the instruction "hold until cue from conductor".

Cello (C): The staff has a circled 6 and a circled 8. Below the staff, there are notes with a circled 6 and a circled 8, followed by the instruction "hold until cue from conductor".

Percussion (Sus, Cym): The staff has a circled 6 and a circled 8. Below the staff, there are notes with a circled 6 and a circled 8.

Performance Instructions:

- "cue to vln+cello" with an arrow pointing to the Violin and Cello staves.
- "cue to fl" with an arrow pointing to the Flute staff.
- "hold until cue from conductor" written twice, once for the Violin and once for the Cello.

Handwritten musical score for the second system, featuring staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Percussion (Sus, Cym). The score includes various musical notations and performance instructions.

Flute (Fl): The staff features a series of notes with a crescendo hairpin. Above the staff, there are notes with a 7:4 ratio and a circled 13.

Clarinet (Cl): The staff features a series of notes with a crescendo hairpin. Below the staff, there are notes with a circled 6 and a circled 8.

Violin (Vln): The staff has a circled 6 and a circled 8. Below the staff, there are notes with a circled 6 and a circled 8.

Cello (C): The staff has a circled 6 and a circled 8. Below the staff, there are notes with a circled 6 and a circled 8.

Percussion (Sus, Cym): The staff has a circled 6 and a circled 8. Below the staff, there are notes with a circled 6 and a circled 8.

Performance Instructions:

- "vs" written between the Clarinet and Violin staves.
- "7:4" written above the Flute staff.

Handwritten musical score for the first system, measures 10 to 14. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), Suspended Cymbal (Sus Cym), and Tape.

Measure 10: Flute plays a whole note G4. Clarinet has a box labeled "live to tutti + tape" above a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note with "PPP" below it. Tape is marked with a long line.

Measure 11: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Measure 12: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Measure 13: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Measure 14: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Handwritten musical score for the second system, measures 15 to 19. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (C), Suspended Cymbal (Sus Cym), and Tape.

Measure 15: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Measure 16: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Measure 17: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Measure 18: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Measure 19: Flute plays a whole note G4. Clarinet has a triplet of eighth notes. Violin and Cello play whole notes. Suspended Cymbal has a whole note. Tape is marked with a long line.

Handwritten musical score for measures 1-14. The staves are labeled on the left: Fl, Clt, Vln, C, Sus Cym, and Tape. The Flute (Fl) staff has a whole note G4 in measure 1 and a whole note G4 in measure 14. The Clarinet (Clt) staff has a melodic line starting in measure 1, with a triplet of eighth notes in measure 2, and continues with eighth and sixteenth notes. The Violin (Vln) staff has a whole note G4 in measure 1 and a whole note G4 in measure 14. The Cello (C) staff has a whole note G2 in measure 1 and a whole note G2 in measure 14. The Suspended Cymbal (Sus Cym) staff has a whole note G4 in measure 1 and a whole note G4 in measure 14. The Tape staff has a continuous line with an arrow pointing right.

Handwritten musical score for measures 15-18. The staves are labeled on the left: Fl, Clt, Vln, C, Sus. Cym., and Tape. The Flute (Fl) staff has a whole note G4 in measure 15 and a whole note G4 in measure 18. The Clarinet (Clt) staff has a melodic line starting in measure 15, with a triplet of eighth notes in measure 16, and continues with eighth and sixteenth notes. The Violin (Vln) staff has a whole note G4 in measure 15 and a whole note G4 in measure 18. The Cello (C) staff has a whole note G2 in measure 15 and a whole note G2 in measure 18. The Suspended Cymbal (Sus. Cym.) staff has a whole note G4 in measure 15 and a whole note G4 in measure 18, with the dynamic marking *ppp* in measure 15. The Tape staff has a continuous line with an arrow pointing right.

Fl

Hr

3

3

vs

tacet until
cue from conductor

Vln

C

Sus
Cym

Tape

Fl

Hr

Vln

C

Sus
Cym

Tape

ppp grad. cre

[F] A very gradual tutti crescendo

85

Fl

Cl

Vln

C

Sus Cym

Tape

grad. cres

sol grad. cres.

mf

tutti

cue to tutti

86

Fl

Cl

Vln

C

Sus Cym

Tape

Handwritten musical score for measures 95-96. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), Suspended Cymbal (Svs Cym), and Tape. The key signature is one flat (Bb). Measure 95 features half notes for Fl, Cl, Vln, and C, and a quarter note for Svs Cym. Measure 96 features a whole note for Fl, a half note for Cl, a half note for Vln, a half note for C, and a quarter note for Svs Cym. The Tape staff shows a continuous line with an arrow pointing right.

Handwritten musical score for measures 100-101. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), Suspended Cymbal (Svs Cym), and Tape. The key signature is one flat (Bb). Measure 100 features quarter notes for Fl, Cl, Vln, and C, and a quarter note for Svs Cym. Measure 101 features quarter notes for Fl, Cl, Vln, and C, and a quarter note for Svs Cym. The Tape staff shows a continuous line with an arrow pointing right.

Handwritten musical score for measures 105-109. The score includes staves for Flute (Fl), Oboe (Olt), Violin (Vln), Cello (C), Double Bass (Bs), and Tape. A box labeled "G" is above measure 105. The Flute part has a long note with a crescendo hairpin and a forte (f) dynamic. The Oboe part has a long note with a crescendo hairpin and a forte (f) dynamic. The Violin part has a long note with a crescendo hairpin and a forte (f) dynamic. The Cello part has a long note with a crescendo hairpin and a forte (f) dynamic. The Double Bass part has a long note with a crescendo hairpin and a forte (f) dynamic. The Tape part has a complex rhythmic pattern with a "cue to tutti" instruction and a forte (f) dynamic. The score is marked with a "G" in a box above measure 105.

Handwritten musical score for measures 110-114. The score includes staves for Flute (Fl), Oboe (Olt), Violin (Vln), Cello (C), Double Bass (Bs), and Tape. The Flute part has a long note with a crescendo hairpin and a forte (f) dynamic. The Oboe part has a long note with a crescendo hairpin and a forte (f) dynamic. The Violin part has a long note with a crescendo hairpin and a forte (f) dynamic. The Cello part has a long note with a crescendo hairpin and a forte (f) dynamic. The Double Bass part has a long note with a crescendo hairpin and a forte (f) dynamic. The Tape part has a complex rhythmic pattern with a "cue to tutti" instruction and a forte (f) dynamic. The score is marked with a "G" in a box above measure 110.

Handwritten musical score for measures 115-120. The score includes staves for Flute (Fl), Clarinet (Cl), Bassoon (Bsn), Cello (C), Double Bass (DB), and Percussion (Perc). The Flute part features a melodic line with a *pp* dynamic. The Clarinet part has a *very slow gliss* (glissando) marked with a wavy line. The Bassoon part has a *flautando - sul bast.* (flautando - sul bass) marking. The Cello part has a *flautando - sul bast.* marking. The Double Bass part has a *mp l.v.* (mezzo-piano, largo) marking. The Percussion part has a *mp* (mezzo-piano) marking. The score is marked with measure numbers 115, 116, 117, 118, 119, and 120.

Handwritten musical score for measures 120-125. The score includes staves for Flute (Fl), Clarinet (Cl), Bassoon (Bsn), Cello (C), Double Bass (DB), and Percussion (Perc). The Flute part features a melodic line with a *ppp* (pianissimo) dynamic. The Clarinet part has a *ppp* (pianissimo) dynamic. The Bassoon part has a *ppp* (pianissimo) dynamic. The Cello part has a *con sord* (con sordina) marking. The Double Bass part has a *ppp* (pianissimo) dynamic. The Percussion part has a *ppp* (pianissimo) dynamic. The score is marked with measure numbers 120, 121, 122, 123, 124, and 125.

Handwritten musical score for measures 125-130. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), Double Bass (us), and Double Bass (ym). The Flute and Clarinet parts are marked *ppp*. The Violin part features a complex melodic line with triplets and a glissando. The Cello part has a melodic line with triplets. The Double Bass part is marked *p* and *l.v.*. A large arrow points to the right at the bottom of the page.

Handwritten musical score for measures 130-135, marked with a box containing the letter 'I'. The score includes staves for Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), Double Bass (us), and Double Bass (ym). The Flute and Clarinet parts are marked *mf* and *always very warm*. The Violin part features a complex melodic line with triplets and a glissando. The Cello part has a melodic line with triplets. The Double Bass part is marked *p* and *l.v.*. The Cello part is marked *molto rubato* and *pp - sempre!*.

Handwritten musical score for 'The Swan' by Camille Saint-Saëns, measures 135-138. The score is for five parts: Flute (Fl), Clarinet (Cl), Violin (Vn), Cello/Double Bass (Cb), and Piano (P). Measure 135 shows the Flute and Clarinet playing half notes, while the Violin and Cello play eighth notes. Measure 136 continues the same patterns. Measure 137 features a 5:4 ratio marking over the Violin and Cello parts, and a 3:4 ratio over the Cello part. Measure 138 shows the Flute and Clarinet playing half notes, while the Violin and Cello play eighth notes. The Piano part is marked 'p' and 'grad. dim.'.

Handwritten musical score for "The Little Boat" by J. S. Zerk. The score is for five staves: Flute (Fl), Clarinet (Cl), Violin (Vln), Cello (C), and Double Bass (vs ym). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked "Allegretto". The score is divided into four measures. The Flute part has whole notes. The Clarinet part has whole notes, with a sharp sign on the second measure. The Violin part has a triplet of eighth notes in the first measure, followed by eighth notes, and a triplet of eighth notes in the third measure. The Cello part has a triplet of eighth notes in the first measure, followed by eighth notes, and a triplet of eighth notes in the third measure. The Double Bass part has whole notes. The score ends with a double bar line and a fermata over the final note.

Fl *tarot to end*

Cl *tarot to end*

Mn *tarot to end*

C *Free (d: 50)*
mf with much passion

Sus *tarot to end*

Cym *tarot to end*

ello *5:4*

ello *long*

Ornette D Clennon

10 mins 8/8/94

Tribute to Mr. King
Organ

Commissioned by Michael Bonaventure with the financial assistance of the
Scottish Arts Council and the Hope Scott Trust

Performance Notes

The following notes are master combinations and are to be used for all movements. This will obviously prove useful during the performance as the required steps will have already been chosen. If any dancer has to modify the process the modification of steps will have to be performed by themselves. These are my preferred settings. The settings might well vary in the future, modified depending on the dancer used. The settings are to be used as a guide, as the settings have been numbered and is listed in the order of the steps, making the precise moment the combination is to be loaded.

1-1 Move 1: Dancer

2-1 Move 2: Dancer

3-1 Move 3: Dancer

4-1 Move 4: Dancer

5-1 Move 5: Dancer

To Michael Bonaventure

Initial master combinations:

1-1 Move 1: Dancer

2-1 Move 2: Dancer

3-1 Move 3: Dancer

4-1 Move 4: Dancer

5-1 Move 5: Dancer

6-1 Move 6: Dancer

7-1 Move 7: Dancer

8-1 Move 8: Dancer

9-1 Move 9: Dancer

10-1 Move 10: Dancer

11-1 Move 11: Dancer

12-1 Move 12: Dancer

13-1 Move 13: Dancer

14-1 Move 14: Dancer

15-1 Move 15: Dancer

16-1 Move 16: Dancer

17-1 Move 17: Dancer

18-1 Move 18: Dancer

19-1 Move 19: Dancer

20-1 Move 20: Dancer

21-1 Move 21: Dancer

22-1 Move 22: Dancer

23-1 Move 23: Dancer

24-1 Move 24: Dancer

25-1 Move 25: Dancer

26-1 Move 26: Dancer

27-1 Move 27: Dancer

28-1 Move 28: Dancer

29-1 Move 29: Dancer

Performance Notes

The following notes are manual combinations that are to be preset for both movements. This will obviously save effort during the performance, as the required stops will have already been chosen. If the organ has no facility for presets the manipulation of stops will have to be performed by assistants. These are my preferred settings. The settings might well need to be slightly modified depending on the organ being played. Each manual combination setting has been numbered and is indicated in the score by arrows showing the precise moment the combination is to be employed.

I - I have a Dream

Opening setting

Sw. Bourdon (16')

8' Ch. Bourdon or Gamba

8' Ped. Flutes 32', 16', 8'

Individual manual combinations

Sw. 1 Flute 4', Sesquialtera

*Gt. 1 Flute 4', Twelfth 2 2/3

Ch. 1 Flute 8', Bourdon 8', Flute 4'

*Ped. 1 Flutes 32', 16', 8'

(*Gt. and Ped. combinations are coupled.)

Sw. 2 Flute 4', Principal 4', Sesquialtera

Gt. 2 Flute 4', Twelfth 2 2/3, and Sw./Gt.

Ch. 2 Flute 8', Bourdon 8', Flute 4', Nazard 2 2/3

Ped. 2 Flutes 32', 16', 8'

Sw. 3 Flute 4', Principal 4', Sesquialtera, Fifteenth

Gt. 3 Flute 4', Principal 4', Twelfth, Sw./Gt.

Ch. 3 Flute, Bourdon 8', Flute 4', Nazard 2 2/3, Piccolo 2'

Ped. 3 Flutes 32', 16', 8', 4', Ch./Ped.

Sw. 4 Flute 4', Principal 4', Sesquialtera, Fifteenth, octave coupler

Gt. 4 Flute 4', Principal 4', Twelfth, Fifteenth, Sw./Gt.

Ch. 4 Flute, Bourdon 8', Flute 4', Nazard 2 2/3, Piccolo 2', Tierce 1 3/5

Ped. 4 Flutes 32', 16', 8', 4'

Sw. 5 As above, adding Oboe 8'

Gt. 5 As above, adding mixture

Ch. 5 As above, adding octave coupler, Sw./Ch.

Ped. 5 As above, adding Sw./Ped.

Sw. 6 As above, adding clarion 4'

Gt. 6 As above, adding light diapason 8', high mixture

Ch. 6 As above, adding clarinet or oboe 8'

Ped. 6 As above

Sw. 7 As above, adding trumpet 8'

Gt. 7 As above, adding tromba 8', Clarion 4'

Ch. 7 As above

Ped. 7 As above, adding Trombone 16

II - Free at last, free at last, thank God Almighty we are free at last

General Combinations

- 1 Sw. : Gamba 8', Flute 8', Bourdon 8', Flute 4'
Gt. : Flute 8', Bourdon 8', Ch./Gt.
Ch. : Flute 8', Bourdon 8', Nazard 2 2/3"
Ped. : Flutes 32', 16', 8', 4' and Sw./Ped.
- 2 Sw. : As above, adding Diapason 8', Principal 4'
Gt. : As above, adding Diapason 8', Flute 4', Sw./Gt. and taking off Ch./Gt.
Ch. : Tromba 8', Sw./Ch.
Ped. : As above, adding Gt./Ped
- 3 Sw. : As above, adding Fifteenth 2', mixture, oboe 8'
Gt. : As above, adding Principal 4', Twelfth 2 2/3"', Fifteenth 2'
Ch. : Tromba 8', Tuba 8', Sw./Ch.
Ped. : As above, adding Trombone 16', Tromba 8'
- 4 Sw. : As above, adding high mixture or octave coupler
Gt. : As above, adding mixtures
Ch. : As above, adding Clarion 4'
Ped. : As above, adding Ch./Ped.

Diminuendo by stop reduction.

Programme Notes

I I have a Dream

II Free at last, free at last, thank God Almighty we are free at last

The tribute refers of course to the civil rights leader Dr. Martin Luther King. Written as a companion piece to "What has happened to all that Beauty?", this work for organ follows the sentiments of the famous rallying speech, "I have a Dream" made by Dr. King in 1963. The speech is essentially a snap shot of the times but still has an incredible resonance with our times in the nineties. The aspirations of freedom in the speech still have yet to be completely realised. The universality of freedom from oppression is so relevant where infringements of human rights still take place on a regular basis around the world.

However, instead of looking too far afield for injustice we need only to look in our own back yard. The Stephen Lawrence case most recently examined by the Home Secretary highlights the extreme inadequacies of our own judicial system, particularly as it relates to crimes of a racial nature. This case and many others will not be resolved over night but makes the content of "I have a Dream" all the more pressing for our times. A twist of intrigue which made the inspiration for the work all the more vivid, is the reopening of the trial of James Earl Ray, who confessed to assassinating Dr. King. The King family have decided upon a retrial as James Earl Ray claims to have recanted his confession after three days, implicating the FBI in a conspiracy. What does it mean when freedom of speech for human rights is suspected to have been quashed from the very top by the most powerful nation on earth? The ramifications of this line of thought are quite disturbing. The piece itself is divided into two movements.

The first movement entitled "I have a Dream" is expansive in nature and ponders on its title, as the sonorities gently unfold. The melody in this movement gains its inspiration from a Tibetan folk song, which is very haunting yet strangely ambiguous. The second movement is headed by the quote "Free at last, free at last, thank God Almighty we are free at last". The material for this movement explores the emerging and not too distant future of Black American music of that time and takes inspiration from artists like Marvin Gaye and James Brown. Underlying the stylistic references is a strong religious tone as expressed by Gospel music. I wanted to show the relationship between groove music, soul, funk and jazz as all embracing a quality of celebration despite the often dire circumstances such music was created in, as the Black American artists reflected the political issues of the times by virtue of living in them. This movement is as much a tribute to their resilience and artistic brilliance as is it to Dr. King and his vision.

Tribute to Mr. King

I have a dream

Using implements to keep the keys depressed sustain in the following order:

c. 10" c. 20" gently + slowly oscillate between notes, c. 6" each. with slow tremulant

ch ①

Keep sustained throughout
(Flutes 32', 16', 8')

ch. sustain throughout

c. 5" c. 5" c. 5" c. 5" c. 5" c. 5"

c. 5" c. 5" c. 5" c. 5" c. 10"

v. short let the sustained "6" sing through

Gt. Tr. 8' FL 8' Vgd - Tr 8'

L.H.

Improvise around this fragment

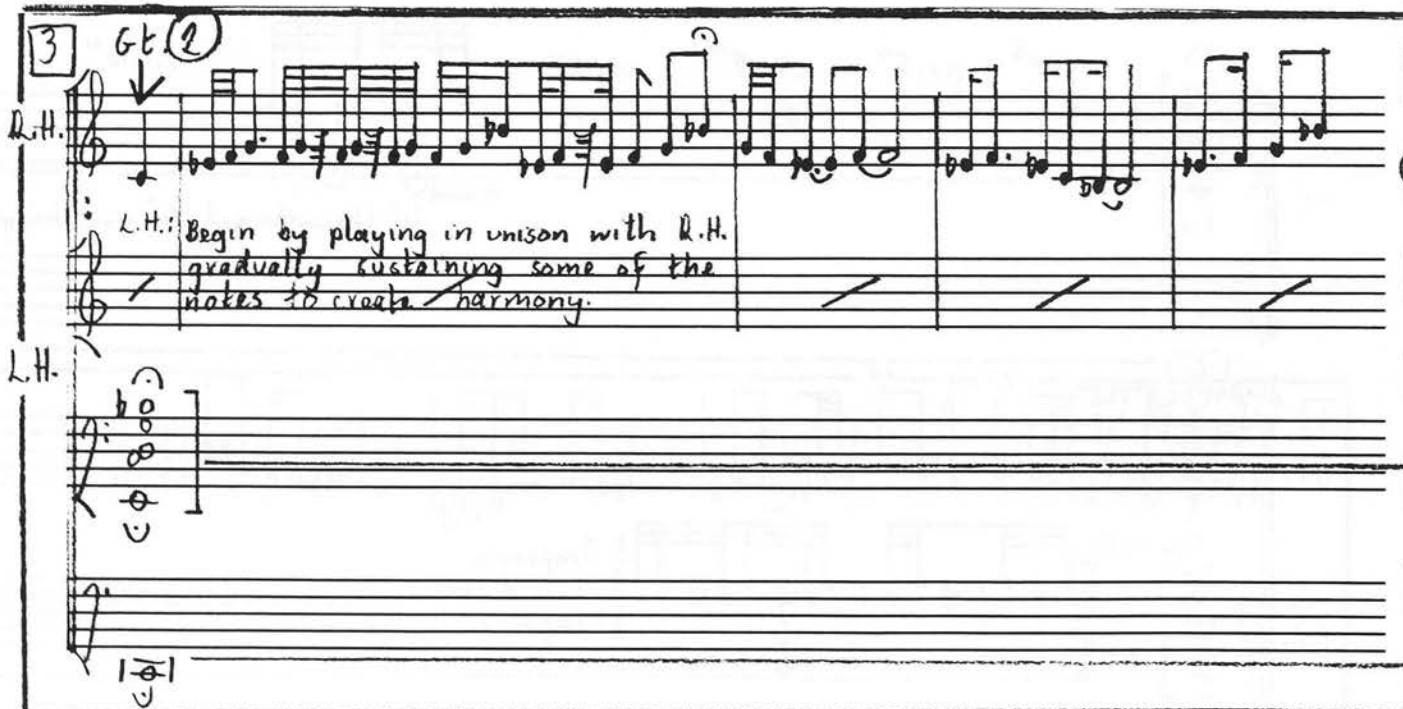
X5 R.H.:
Begin by picking out fragments of notes of
melody i.e. missing out some of the
notes in sequence and in time.
Do not play complete melody until



oox [2]



SEGUE



L.H.: Begin by playing in unison with R.H.
gradually sustaining some of the
notes to create harmony.

Handwritten musical notation on a grand staff. The top staff contains a melodic line with a repeat sign and a multiplier $\times 5$. The bottom staff is empty.

Handwritten musical notation on a grand staff. The top staff contains a melodic line. The bottom staff contains a bass line with a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Handwritten musical notation on a grand staff. The top staff contains a melodic line with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff contains a bass line with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes a key signature change to one flat (F major) and a common time signature (C). The text "R.H. begin to sustain notes" and "ad libitum" is written below the staff. The text "L.H. continue the process from last box. gradually insert grace note fragments into unison line and sustained harmony, ad libitum." is written below the staff.

Handwritten musical notation on a grand staff. The top staff contains a melodic line with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff contains a bass line with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes a key signature change to one flat (F major) and a common time signature (C). The text "Gradually add Gt. (3), Sw. (3), Gt. (4) Sw. (4)" is written below the staff. The text "Gradually add Ch. (2), (3), (4)" is written below the staff.

Handwritten musical notation on a grand staff. The top staff contains a melodic line with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff contains a bass line with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes a key signature change to one flat (F major) and a common time signature (C). The text "Gradually add Gt. (3), Sw. (3), Gt. (4) Sw. (4)" is written below the staff. The text "Gradually add Ch. (2), (3), (4)" is written below the staff.

Handwritten musical notation on a grand staff. The treble clef staff contains a melodic line with a large slur over a series of notes, and a box around a specific section. The bass clef staff is mostly empty with some diagonal lines. A circled '1' is above the first measure, and an 'X5' is written at the end of the staff.

Handwritten musical notation on a grand staff. The treble clef staff contains a melodic line with a large slur over a series of notes. The bass clef staff is mostly empty with some diagonal lines. A circled '1' is above the first measure.

5 a.H. 2'

Gradually add Gt. (5), Sw. (5). On last repeat add Sw. (6), box $\frac{1}{2}$ closed; then gradually open box.

Add Ch. (6)

+ Gt. Pedal.

Handwritten musical notation on a grand staff, marked with a box number '5'. The treble clef staff contains a melodic line with a large slur over a series of notes. The bass clef staff is mostly empty with some diagonal lines. A circled '1' is above the first measure.

Handwritten musical notation on a grand staff. The treble clef staff contains a melodic line with a large slur over a series of notes. The bass clef staff is mostly empty with some diagonal lines. A circled '1' is above the first measure.

Gradually add drones + sustain throughout using implements

X10

11.2.2025

8

R.H.

Create counterpoint between R+L/Hs
with slow ad lib oscillation

L.H.

Slowly release each key until all the drones have ceased.
Complete process over entire 10 repetitions

X10

9

Gt. ⑥

Ch. ⑤ - ④ - ③ - ②

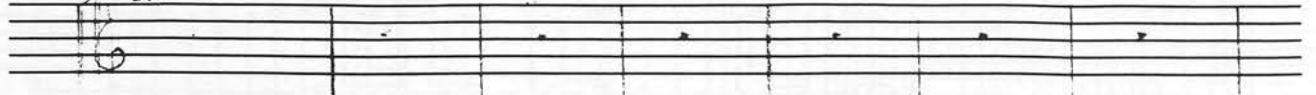
L.H:

Gradually stop playing chords over
entire 10 repetitions

Free at last, free at last, thank God Almighty we are free at last

8

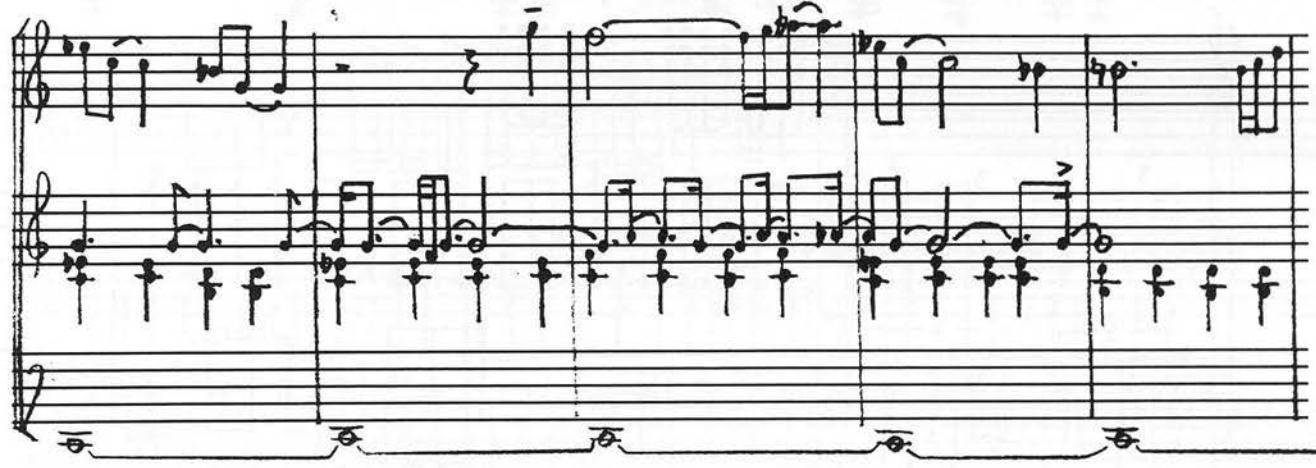
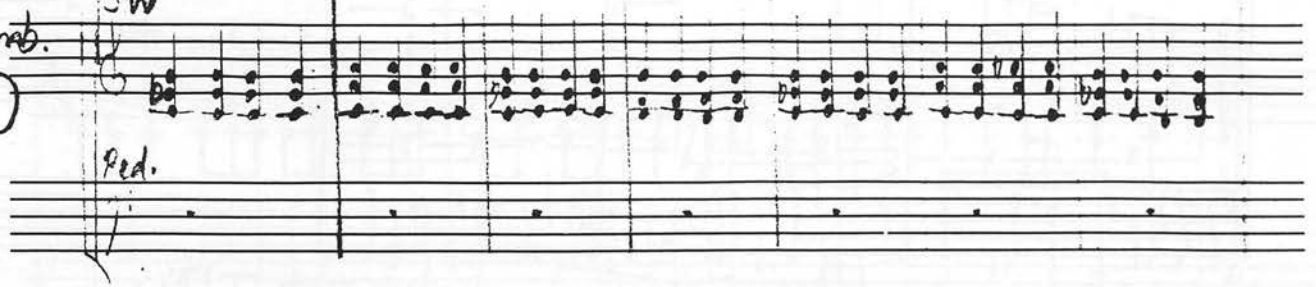
Solemn $\text{♩} = 50 \text{ca.}$
Gt.



Comb. SW

①

Ped.



Handwritten musical score, first system. It consists of three staves. The top staff has a treble clef and contains a melodic line with various notes and rests. The middle staff has a treble clef and contains a series of chords, many of which are marked with a '3' indicating a triplet. The bottom staff has a bass clef and contains a bass line. The word "loco" is written in the upper right area of the system.

Handwritten musical score, second system. It consists of three staves. The top staff has a treble clef and contains a series of chords, many of which are marked with a '3' indicating a triplet. The middle staff has a treble clef and contains a series of chords, many of which are marked with a '3' indicating a triplet. The bottom staff has a bass clef and contains a bass line.

$\text{♩} = \text{♩}$. Relaxed, easy!

Handwritten musical score, third system. It consists of three staves. The top staff has a treble clef and contains a series of chords, many of which are marked with a '3' indicating a triplet. The middle staff has a treble clef and contains a series of chords, many of which are marked with a '3' indicating a triplet. The bottom staff has a bass clef and contains a bass line.

swing the

Handwritten musical score, fourth system. It consists of three staves. The top staff has a treble clef and contains a series of chords, many of which are marked with a '3' indicating a triplet. The middle staff has a treble clef and contains a series of chords, many of which are marked with a '3' indicating a triplet. The bottom staff has a bass clef and contains a bass line.

This image shows a handwritten musical score on ten staves, organized into five systems of two staves each. The notation is dense and complex, featuring a variety of musical symbols including notes, rests, and accidentals. The first system (staves 1-2) begins with a treble clef and a key signature of one flat (B-flat). The second system (staves 3-4) continues the composition with similar notation. The third system (staves 5-6) introduces a bass clef on the left staff. The fourth system (staves 7-8) features a treble clef on the left staff. The fifth system (staves 9-10) concludes the piece with a double bar line and a final note. The notation includes many beamed notes, suggesting a fast tempo or a complex rhythmic pattern. There are also some markings that look like '7' or '77' which might be figured bass or specific performance instructions. The handwriting is clear but shows signs of being a working draft or a personal manuscript.

Comb. $\text{♩} = \text{♩}$ still laid back

Handwritten musical score for guitar and drums. The score is written on 12 staves, organized into six systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. Key annotations include:

- Sw.** (Swing) at the top left.
- 6t.** (Guitar) and **grad accel.** (gradual acceleration) in the second system.
- ♩ = c. 60** (Quarter note equals approximately 60 beats per minute) in the third system.
- ch.** (Chorus) in the eighth system.
- Gt.** (Guitar) in the tenth system.

The score features complex rhythmic patterns, including triplets and syncopation, and includes dynamic markings like **pp** (pianissimo) and **sf** (sforzando). The notation is dense, with many beamed notes and rests, indicating a fast and intricate piece of music.

Comb. ③

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

This is a handwritten musical score for a 12-measure piece. The score is written on ten staves, organized into five systems of two staves each. The notation is complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. There are several triplets indicated by a '3' over a group of notes. A tempo or performance instruction 'Comb. ③' is written in the upper right. A time signature '♩ = ♩' appears twice. A measure number '70' is written above one of the staves. The notation includes many slurs, ties, and dynamic markings, suggesting a highly technical and expressive piece. The handwriting is in dark ink on aged paper.

Handwritten musical score system 1, featuring a treble and bass staff. The music is in 4/4 time and includes a tempo marking *(marcato)*. The notation is dense, with many beamed notes and rests.

Handwritten musical score system 2, continuing the piece. The notation remains dense with many beamed notes and rests, maintaining the 4/4 time signature.

Handwritten musical score system 3, continuing the piece. The notation remains dense with many beamed notes and rests, maintaining the 4/4 time signature.

Handwritten musical score system 4, continuing the piece. The notation remains dense with many beamed notes and rests, maintaining the 4/4 time signature. The system includes several performance markings: *Getting wild + frenzied*, *grad. accel.*, *Comp* (with a circled 4), and *(unis)*.

(Ch)

(Gt)

$\text{♩} = c. 66$

90

100

14

This is a handwritten musical score for guitar and voice. It consists of four systems of staves. The first system includes a vocal line (labeled '(Ch)') and a guitar line (labeled '(Gt)'). The guitar line is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as '♩ = c. 66'. The first system ends with a measure number of 90. The second system continues the guitar and vocal parts. The third system includes a measure number of 100. The fourth system concludes the piece. The notation is dense, featuring many sixteenth and thirty-second notes, particularly in the guitar part. There are some handwritten annotations and corrections throughout the score.

Handwritten musical score, first system. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals and dynamic markings.

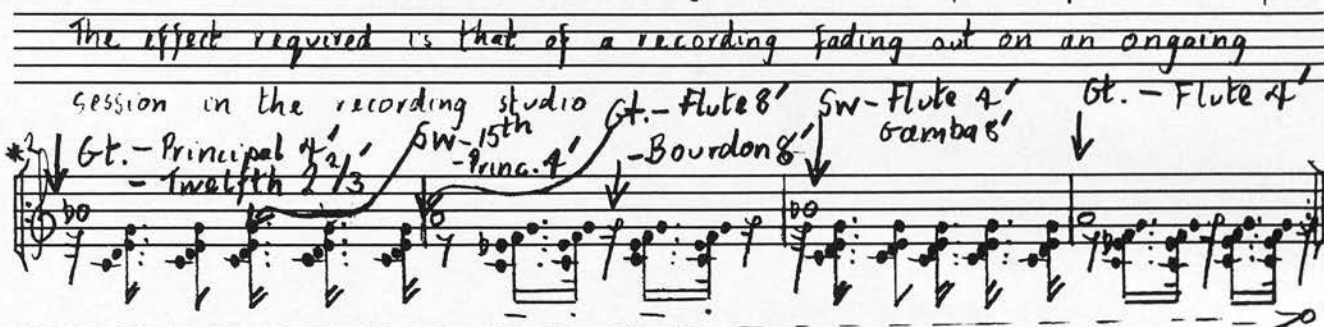
Handwritten musical score, second system. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals and dynamic markings.

Handwritten musical score, third system. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals and dynamic markings. The text "Getting calmer" is written above the middle staff, and the number "120" is written above the right end of the system.

Handwritten musical score, fourth system. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals and dynamic markings. The text "3 3 3 3 3 3" is written above the first measure of the top staff.



*This diminuendo should be executed using a combination of swell pedal and stops.



2nd time close the swell box

*2 repeat ad lib for maximum flexibility for fade out

*3 Sw: Flute 8', Bourdon 8' only over 1 or 2 repeats, gradually close Sw. box to minimum. Remove Bourdon of flute (whichever is stronger) for final 2 bars

Ornette D Clennon

20 mins 16/7/97

What has happened to all that Beauty?
Voice, String Quartet and Live Electronics

Commissioned by The Edinburgh Contemporary Arts Trust with the
financial assistance of the Scottish Arts Council

Participatory Notes

The first thing I did was to go to the library and look for the book. I found it in the section on the history of the city. It was a small book, but it was very interesting. I read it and found out a lot of things about the city. I was very happy to find it.

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The vocal quality desired is one of purity. That is to say that there should be little or no vibrato and the vowel sounds are to be sung as purely as possible. When there are two consecutive vowel sounds together they must be articulated with a glottal stop rather than with a diaphragmatic push. This will ensure the full articulation of the vowel sound.

The grace notes in the part imply a sort of yodelling, particularly when in descending motion. It is of extreme importance that the natural break in the voice can be heard when negotiating the leaps, as this will enhance the yodelling effect. So that the voice is not unduly put under strain by the effort needed to project, the voice will be slightly amplified so that the soft effects can be realised without undue effort.

The violins and the cello will have a pick-up microphone attached to them in order for them act as triggers for the live electronic component. Failing this, the players will be provided with pedals in order to manually trigger the live electronics at specified places marked in their parts and score.

A very quiet yet ever changing tempered major third (i.e. the interval size will be varied by cents, creating differently tempered thirds) will be slowly and randomly diffused around the hall, generated by Max programming.

Each time the trigger is hit from any of the instruments with a microphone or the pedals (the cue in the individual parts and the score will be a middle C, either for the program to react to, once the note has been played or for the players to depress their pedals) there will be a sudden impulse of sound around the hall consisting of an abrupt increase of both volume and speed of diffusion momentarily. The psychological effect the tempered thirds will have on the voice and the players together with their intonation will be an interesting experiment which will always change from performance to performance.

Programme Notes

What has happened to all that Beauty? The title alludes to a line from a collection of essays called "The Fire Next Time" by the black American writer James Baldwin. In the second of the essays, Baldwin chronicles the racism taking place against the black community in sixties America. From his personal experience of racism Baldwin eloquently describes a cultural ethos pervading at that time and the future implications if such an ethos were to persist. In an essay that essentially mirrors the "I have Dream" speech of Dr. Martin Luther King in 1963, Baldwin asks, "What will happen to all that Beauty?". He refers, of course, to those countless individuals, whose souls have been eroded to a state of hopelessness.

I wrote this piece in response to the One Million Man March held in Washington in 1996. For me, it was of huge significance that this march had to take place, as the problems that Baldwin spoke of in his essays have not really been resolved. Even though the largely southern state Apartheid of the pre-Civil Rights Movement has been vanquished, there still remains a socio-political divide, as illustrated by the Rodney King-Los Angeles riots and more recently the much publicised court case against OJ Simpson.

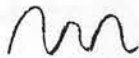
Much of the beauty Baldwin talks of has by and large vanished as we look into the nineties where black on black violence is being left to fester in the community, whose poverty is firmly connected to economic factors, by the larger, richer, white community at large in both the United States and here in the United Kingdom. The title of this work bemoans this sentiment.

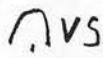
The work itself is divided into two seamless sections, the first of which is a sort of contemplation of the issues outlined above. The voice takes over in an attempt to unravel some of the questions posed by the strings. This section leads to the second, whose material is based on the Tanzanian liberation song "Tetsuswela" which is more upbeat in character than the first section. There is an ever present drone which begins some where near the start of the second section. The drone is triggered, by the instrumentalists, to suddenly leap in and out of the general texture whilst it is being subtly manipulated through different temperings - the major third is minutely expanded and contracted, creating an almost subliminal drama as the tension, brought about by some of the more dissonant temperings interacting with the more consonant, forms a substructure for the second section.

Key

 - let the note fall as in a sigh (bend note)

 - 1/4 tone flat (natural, flat b and sharp # respectively)

 - vibrato speed

 - very short, rubato pause

 - small break like a breath mark

 - bring note in from nothing

What has happened to all that Beauty?

$\text{♩} = 72c.$

*1 Soprano Voice

In the distance *v. short*

*2 V *con sord senza vib* *p* *v. short*

*2 V *con sord senza vib* *p* *v. short*

Viola *con sord senza vib* *p* *v. short*

*2 Cello *con sord senza vib* *p*

Live electronics

1 15 *v. short* 20

v. short

v. short

v. short

Gradually coming nearer

Handwritten musical score for measures 25 to 30. The score is written for four staves: VI, VII, Vla, and C. The key signature has two flats (B-flat and E-flat). The time signature is 3/8. Measure numbers 25, 28, and 30 are indicated. Performance markings include "v. short" (very short) above notes in measures 25, 28, and 30 on all staves. In measure 28, the Vla staff has "Intense" written above it and "norm" (normal) below it. A dynamic marking of **f** (forte) is present in measure 29 on the Vla staff. The C staff has a dynamic marking of **mf** (mezzo-forte) in measure 30.

Handwritten musical score for measures 35 to 40. The score is written for four staves: VI, VII, Vla, and C. The key signature has two flats. The time signature is 3/8. Measure numbers 35 and 40 are indicated. Performance markings include "v. sh." (very short) above notes in measures 35 and 40 on the VI and VII staves. In measure 38, the Vla staff has a dynamic marking of **f** (forte). In measure 40, the Vla staff has a dynamic marking of **f** and a **3** (triple) marking. The C staff has a **3** (triple) marking in measure 40.

Handwritten musical score for measures 45 to 50. The score is written for four staves: VI, VII, Vla, and C. The key signature has two flats. The time signature is 3/8. Measure numbers 45 and 50 are indicated. A section marker **A** is placed above the VI staff in measure 48. Performance markings include "v. sh." (very short) above notes in measures 45 and 48 on the VI and VII staves. In measure 48, the Vla staff has a dynamic marking of **p** (piano). In measure 49, the Vla staff has a dynamic marking of **Intense** and a **norm** (normal) marking. In measure 50, the Vla staff has a dynamic marking of **f** (forte). The C staff has a dynamic marking of **p** (piano) in measure 50.

Handwritten musical score for four staves (VI, II, Vla, C) in 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "c senza sord sul tasto" is present. The score is numbered 60 at the end.

Handwritten musical score for four staves (VI, VII, Vla, C) in 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'vs' and '65'. The staves are labeled VI, VII, Vla, and C.

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is in 2/8 time and consists of 15 measures. The key signature has one flat (B-flat). The tempo/mood is marked "Intense". The score includes various musical notations such as slurs, accents, and dynamic markings like "mf", "f", and "p". There are also handwritten notes like "3 norm.", "on the string", and "f".

Handwritten musical score for VI, VII, Vla, and C. The score is in 3/8 time and features various musical notations including triplets, slurs, and dynamic markings.

VI: *v*, *f*, *mf*, *3*

VII: *f*, *3*

Vla: *3*

C: *3*

Handwritten musical score for VI, VII, Vla, and C. The score is in 3/8 time and features various musical notations including triplets, slurs, and dynamic markings.

VI: *senza sord*, *sub. tasto*, *95 Wild*, *f*, *3*

VII: *f*, *3*

Vla: *f*, *3*

C: *Intense*, *f*, *3*

Handwritten musical score for VI, VII, Vla, and C. The score is in 3/8 time and features various musical notations including triplets, slurs, and dynamic markings.

VI: *100*, *3*

VII: *3*

Vla: *3*

C: *3*

Handwritten musical score for the first system, measures 110 to 115. The staves are labeled VI, VII, Vla, and C. The key signature has one flat (B-flat). Measure 110 features a triplet in VI and VII, and a triplet in Vla. Measure 111 has a triplet in VI and VII, and a triplet in Vla. Measure 112 has a triplet in VI and VII, and a triplet in Vla. Measure 113 has a triplet in VI and VII, and a triplet in Vla. Measure 114 has a triplet in VI and VII, and a triplet in Vla. Measure 115 has a triplet in VI and VII, and a triplet in Vla.

Handwritten musical score for the second system, measures 116 to 121. The staves are labeled VI, VII, Vla, and C. The key signature has one flat (B-flat). Measure 116 features a triplet in VI and VII, and a triplet in Vla. Measure 117 has a triplet in VI and VII, and a triplet in Vla. Measure 118 has a triplet in VI and VII, and a triplet in Vla. Measure 119 has a triplet in VI and VII, and a triplet in Vla. Measure 120 has a triplet in VI and VII, and a triplet in Vla. Measure 121 has a triplet in VI and VII, and a triplet in Vla.

Handwritten musical score for the third system, measures 122 to 127. The staves are labeled VI, VII, Vla, and C. The key signature has one flat (B-flat). Measure 122 features a triplet in VI and VII, and a triplet in Vla. Measure 123 has a triplet in VI and VII, and a triplet in Vla. Measure 124 has a triplet in VI and VII, and a triplet in Vla. Measure 125 has a triplet in VI and VII, and a triplet in Vla. Measure 126 has a triplet in VI and VII, and a triplet in Vla. Measure 127 has a triplet in VI and VII, and a triplet in Vla.

Handwritten musical score for measures 135 to 140. The score includes staves for Voice, VI (Violin I), VII (Violin II), Vla (Viola), and C (Cello).

Measure 135 is marked with a boxed 'C' and 'ppp' (pianissimo) dynamics. The key signature has one sharp (F#). The time signature is 3/8. The Voice part has a melodic line with a fermata. The VI and VII parts have complex rhythmic patterns with triplets. The Vla part has a melodic line with a fermata. The C part has a melodic line with a fermata.

Measure 140 is marked with a boxed 'C' and 'ppp' (pianissimo) dynamics. The key signature has one sharp (F#). The time signature is 3/8. The Voice part has a melodic line with a fermata. The VI and VII parts have complex rhythmic patterns with triplets. The Vla part has a melodic line with a fermata. The C part has a melodic line with a fermata.

Handwritten musical score for measures 145 to 150. The score includes staves for Voice, VI (Violin I), VII (Violin II), Vla (Viola), and C (Cello).

Measure 145 is marked with a boxed 'C' and 'ppp' (pianissimo) dynamics. The key signature has one sharp (F#). The time signature is 3/8. The Voice part has a melodic line with a fermata. The VI and VII parts have complex rhythmic patterns with triplets. The Vla part has a melodic line with a fermata. The C part has a melodic line with a fermata.

Measure 150 is marked with a boxed 'C' and 'ppp' (pianissimo) dynamics. The key signature has one sharp (F#). The time signature is 3/8. The Voice part has a melodic line with a fermata. The VI and VII parts have complex rhythmic patterns with triplets. The Vla part has a melodic line with a fermata. The C part has a melodic line with a fermata.

Handwritten musical score for "The Rose Tree" featuring five staves: Voice, VI, VII, Vla, and C. The score includes measures 150 and 155, with various musical notations such as notes, rests, and dynamic markings like "p" and "mim".

Handwritten musical score for "The Song of the Shrike" by Ralph Vaughan Williams. The score is for five parts: Voice, VI (Viola), VII (Violin), Vla (Violoncello), and C (Cello). It features a complex arrangement of notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple notes. The tempo is marked "Allegretto" and the time signature is "3/8". The score includes various performance instructions such as "grad. change to 'Ah'", "Emphatic", "ff", and "short". The score is written on a single page with a large, bold title at the top.

170 175

Voice

grad. towards back of throat

grad. towards back of throat

VI

VII

Vla

C

180 185

Voice

Ah

VI

VII

Vla

C

use heel of bow

use heel of bow

10 $\text{♩} = 60$ With much expression as

Handwritten musical score for the first system. The staves are labeled Voice, VI, VII, Vla, and C. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked $\text{♩} = 60$. The instruction "With much expression as" is written above the first staff. The first staff (Voice) begins with a *mf* dynamic and contains a melodic line with a fermata. The VI staff has a *pppp!* marking with a fermata. The VII, Vla, and C staves contain whole rests.

Handwritten musical score for the second system. The staves are labeled Voice, VI, VII, Vla, and C. The first staff (Voice) features a triplet of eighth notes marked with a '3' and a slur, followed by a melodic line with a fermata. Below the first staff, the text "e-e-e-e-e-e" is written. The VI, VII, Vla, and C staves contain whole rests. At the end of the system, there is a *sul tasto pppp!* marking with a fermata on the C staff. The text "grad. change" and "grad. to back of throat" is written below the Voice staff.

Handwritten musical score for the first system, featuring five staves: Voice, VI, VII, Vla, and C.

Voice: The melody is written in treble clef with a key signature of one sharp (F#). It includes various ornaments and slurs. The lyrics "e-e-e-e-e-e-e" are written below the first staff. The word "Ah" is written below the second staff, with an arrow pointing to the end of the phrase. The word "v.s." is written above the staff at two points.

VI: The staff contains a few notes, including a sharp sign (#) and a measure marked with a brace and a "7".

VII: The staff contains a few notes, including a sharp sign (#) and a measure marked with a brace and a "7".

Vla: The staff contains a few notes, including a sharp sign (#) and a measure marked with a brace and a "7".

C: The staff contains a few notes, including a sharp sign (#) and a measure marked with a brace and a "7".

Dynamic markings: "p133" and "pppp" are written below the VI staff. "sul tad!" and "pppp!" are written below the Vla staff.

Handwritten musical score for the second system, featuring five staves: Voice, VI, VII, Vla, and C.

Voice: The melody is written in treble clef with a key signature of one sharp (F#). It includes various ornaments and slurs. The lyrics "e-e-e-e-e-e-e" are written below the first staff. The word "Ah" is written below the second staff, with an arrow pointing to the end of the phrase. The word "v.s." is written above the staff at two points.

VI: The staff contains a few notes, including a sharp sign (#) and a measure marked with a brace and a "7".

VII: The staff contains a few notes, including a sharp sign (#) and a measure marked with a brace and a "7".

Vla: The staff contains a few notes, including a sharp sign (#) and a measure marked with a brace and a "7".

C: The staff contains a few notes, including a sharp sign (#) and a measure marked with a brace and a "7".

Dynamic markings: "p133" and "pppp" are written below the VI staff. "sul tad!" and "pppp!" are written below the Vla staff.

Handwritten musical score for five staves, all labeled "Voice". The notation includes various notes, rests, and dynamic markings. Key annotations include:

- Staff 1: * Δ v.s. (above the staff), Ah-o-e, bo e-oo, wavy line.
- Staff 2: e-Ah, e-o, e-o, o-e, Ah, grad. change.
- Staff 3: Ah o $\rightarrow$ Ah, e-l-oo, e o, 3, Ah, wavy line.
- Staff 4: Ah, e-l-l-l, e, 3e l l l-o, e $\rightarrow$, Δ v.s.
- Staff 5: Ah, Ah in back of throat, e o, a, e o e oo $\rightarrow$ Ah, Δ v.s.

Handwritten musical score for five staves, labeled E, VI, VII, Vla, and C. The notation includes notes, rests, and dynamic markings. Key annotations include:

- Staff E: Δ v.s. (above), norm. (above), e o e o Ah $\rightarrow$ e e e e e e, o, e o e-l-l-l, wavy line.
- Staff VI: wait for voice, ppp senza vib, a.
- Staff VII: wait for voice, extremely slow glissando (a), senza sord senza vib, ppp wait for voice.
- Staff Vla: senza sord senza vib, ppp, wait for voice.
- Staff C: wait for voice, ppp senza vib.

Voie

VI

VII

Vla

C

Voie

VI

VII

Vla

C

2.15

extremely slow glissando

sub
ppp

Handwritten musical score for the first system, measures 1 through 10. The staves are labeled Voice, VI, VII, Vla, and C.

Measure 1: Voice has a half note G4, a quarter note A4, and a half note B4. VI has a whole note G3. VII has a whole note G3. Vla has a whole note G3. C has a whole note G3.

Measure 2: Voice has a half note C5, a quarter note D5, and a half note E5. VI has a whole note A3. VII has a whole note A3. Vla has a whole note A3. C has a whole note A3.

Measure 3: Voice has a half note F5, a quarter note G5, and a half note A5. VI has a whole note B3. VII has a whole note B3. Vla has a whole note B3. C has a whole note B3.

Measure 4: Voice has a half note B5, a quarter note C6, and a half note D6. VI has a whole note C4. VII has a whole note C4. Vla has a whole note C4. C has a whole note C4.

Measure 5: Voice has a half note E6, a quarter note F6, and a half note G6. VI has a whole note D4. VII has a whole note D4. Vla has a whole note D4. C has a whole note D4.

Measure 6: Voice has a half note A6, a quarter note B6, and a half note C7. VI has a whole note E4. VII has a whole note E4. Vla has a whole note E4. C has a whole note E4.

Measure 7: Voice has a half note D7, a quarter note E7, and a half note F7. VI has a whole note F4. VII has a whole note F4. Vla has a whole note F4. C has a whole note F4.

Measure 8: Voice has a half note G7, a quarter note A7, and a half note B7. VI has a whole note G4. VII has a whole note G4. Vla has a whole note G4. C has a whole note G4.

Measure 9: Voice has a half note C8, a quarter note D8, and a half note E8. VI has a whole note A4. VII has a whole note A4. Vla has a whole note A4. C has a whole note A4.

Measure 10: Voice has a half note F8, a quarter note G8, and a half note A8. VI has a whole note B4. VII has a whole note B4. Vla has a whole note B4. C has a whole note B4.

Handwritten musical score for the second system, measures 11 through 12. The staves are labeled Vla, VI, VII, Vla, and C.

Measure 11: Vla has a half note G4, a quarter note A4, and a half note B4. VI has a whole note G3. VII has a whole note G3. Vla has a whole note G3. C has a whole note G3.

Measure 12: Vla has a half note C5, a quarter note D5, and a half note E5. VI has a whole note A3. VII has a whole note A3. Vla has a whole note A3. C has a whole note A3.

Handwritten musical score for the first system, featuring five staves:

- Voice:** Treble clef. The first measure contains a whole note with a circled 'p' above it. The second measure contains a wavy line with the handwritten text "back of throat" below it. The third measure contains a whole note with "Ah norm." written to its right.
- VI:** Treble clef. The first measure contains a whole note.
- VII:** Treble clef. The first measure contains a whole note.
- Vla:** Alto clef. The first measure contains a whole note.
- C:** Bass clef. The first measure contains a whole note.

Handwritten musical score for the second system, featuring five staves:

- Voice:** Treble clef. The first measure contains a half note. The second measure contains a whole note. The third measure contains a triplet of eighth notes, with the number '3' above it. The notes are labeled 'e-e-e' and 'i-b-e' below them.
- VI:** Treble clef. The first measure contains a half note. The second measure contains a whole note. The third measure contains a triplet of eighth notes, with the number '3' above it.
- VII:** Treble clef. The first measure contains a half note. The second measure contains a whole note. The third measure contains a triplet of eighth notes, with the number '3' above it.
- Vla:** Alto clef. The first measure contains a half note. The second measure contains a whole note. The third measure contains a triplet of eighth notes, with the number '3' above it.
- C:** Bass clef. The first measure contains a half note. The second measure contains a whole note. The third measure contains a triplet of eighth notes, with the number '3' above it.

Handwritten musical score for the first system, measures 225 to 230. The score includes staves for Voice, VI, VII, Vla, and C.

Measure 225: The Voice staff begins with a melodic line. Below the staff, there are rhythmic markings: 0, e, 30 0, e 0 0. The VI and VII staves have rhythmic markings: <7, <7, <7, <7. The Vla and C staves have rhythmic markings: <7, <7.

Measure 230: The Voice staff has a melodic line with a fermata. Below the staff, there are rhythmic markings: e, 3e, e, wait for voice. The VI, VII, Vla, and C staves have a fermata and the text "wait for voice".

Handwritten notes include "Ah" and "vs" above the Voice staff in measure 230.

Handwritten musical score for the second system, measures 231 to 236. The score includes staves for Voice, VI, VII, Vla, and C.

Measure 231: The Voice staff begins with a melodic line. Below the staff, there are rhythmic markings: 0 - 0³ - 0 - e - e³ - e. The VI, VII, Vla, and C staves have rhythmic markings: 0, 0, 0, 0.

Measure 236: The Voice staff has a melodic line with a fermata. Below the staff, there are rhythmic markings: 3, e, e, 00, 00. The VI, VII, Vla, and C staves have a fermata and the text "wait for voice".

Handwritten notes include "extremely slow gliss" above the Vla staff in measure 236.

Handwritten musical score for measures 1 and 2. The staves are labeled: Voite, VI, VII, Vla, and C.

Voite: Measure 1 contains a half note G4, a half note A4, and a half note B4. Measure 2 contains a wavy line indicating a tremolo or sustained note.

VI: Measure 1 contains a half note G4. Measure 2 contains a half note G4.

VII: Measure 1 contains a half note G4. Measure 2 contains a half note G4.

Vla: Measure 1 contains a half note G4. Measure 2 contains a half note G4.

C: Measure 1 contains a half note G2. Measure 2 contains a half note G2.

Handwritten musical score for measures 3 and 4. The staves are labeled: Voite, VI, VII, Vla, and C.

Voite: Measure 3 is marked with a rehearsal mark 235 and contains a half note A4. Measure 4 contains a half note B4, a half note C5, and a half note D5, with a fermata over the last two notes. A long line with an arrow points from the first measure of measure 4 to the second measure of measure 4, labeled "Ah".

VI: Measure 3 contains a half note G4. Measure 4 contains a half note G4.

VII: Measure 3 contains a half note G4. Measure 4 contains a half note G4.

Vla: Measure 3 contains a half note G4. Measure 4 contains a half note G4.

C: Measure 3 contains a half note G2. Measure 4 contains a half note G2.

Handwritten musical score for the first system, featuring five staves: Voice, VI, VII, Vla, and C.

Staff 1 (Voice): Melody in treble clef. Notes include *e*, *e*, *e*, *e*, *e*, *o*, *v*, *o*, *e*. A slur covers the final notes, with a *3 2* fingering indicated below. The syllable *Ah* is written under the final notes.

Staff 2 (VI): Treble clef. Contains a whole note chord and a wavy line indicating a vibrato or tremolo effect.

Staff 3 (VII): Treble clef. Contains a whole note chord and a wavy line.

Staff 4 (Vla): Treble clef. Contains a whole note chord and a series of eighth notes with a *5:4* ratio indicated above.

Staff 5 (C): Bass clef. Contains a whole note chord.

Handwritten musical score for the second system, featuring five staves: Voice, VI, VII, Vla, and C.

Staff 1 (Voice): Melody in treble clef. Notes include *e*, *o*, *e*, *o*, followed by a wavy line and the syllable *Ah*. A slur covers the final notes, with a *3* fingering indicated above. The syllable *Ah* is written under the final notes. The text *back of throat normal* is written below the final notes.

Staff 2 (VI): Treble clef. Contains a whole note chord.

Staff 3 (VII): Treble clef. Contains a whole note chord and a wavy line.

Staff 4 (Vla): Treble clef. Contains a whole note chord and a wavy line.

Staff 5 (C): Bass clef. Contains a whole note chord.

Handwritten musical score for the first system, measures 1-2.

Measures: 1 and 2.

Voices: Soprano (Soprano), Alto (Alto), Tenor (Tenor), Bass (Bass).

Instrumentation: Violin I (VI), Violin II (VII), Viola (Vla), Cello (C).

Notes: The score is in G major (one sharp). Measure 1 contains vocal entries for Soprano, Alto, and Tenor. Measure 2 continues the vocal lines and includes instrumental entries for Violin I, Violin II, and Cello. The Cello part features a 5:4 ratio marking above a series of notes.

Handwritten musical score for the second system, measures 3-4.

Measures: 3 and 4.

Voices: Soprano (Soprano), Alto (Alto), Tenor (Tenor), Bass (Bass).

Instrumentation: Violin I (VI), Violin II (VII), Viola (Vla), Cello (C).

Notes: Measure 3 features vocal entries for Soprano, Alto, and Tenor. Measure 4 continues the vocal lines and includes instrumental entries for Violin I, Violin II, and Cello. The Cello part features a 5:4 ratio marking above a series of notes.

F

2+5

Voice

Ah

3

e o e o

Ah

back of throat

VI

VII

Vla

C

touch C string lightly and very slow
gliss up + down harmonics

Voice

e-o
norm.

Ah

3:2

VI

VII

Vla

C

very slow harmonic gliss.

16 1-116c

♩ = 60

150

3

2-2-2-2-2-2

Wait for voice

wait for voice

wait for voice

wait for voice

wait for voice

Violin sample, looped for c. 7'

330 Hz for c. 52"

364 Hz 386-319 cents : $\frac{5}{4}$

pppp

5:4

very slow gliss on A string

↓ ↓ ↓ ↓

7 7 7 7

22

255

Handwritten musical score for the first system, measures 255-258. The score includes staves for Voice (V), Violin I (VI), Violin II (VII), Viola (Va), Cello (C), and Live Electronics (Elec.).

- Violin I (VI):** Features a 5:4 ratio bracket over measures 255-256 and a 3:2 ratio bracket over measures 257-258.
- Violin II (VII):** Includes a "gliss" instruction with a downward arrow in measure 255.
- Viola (Va):** Features a 5:4 ratio bracket over measures 255-256 and a 3:2 ratio bracket over measures 257-258.
- Cello (C):** Includes a "slow gliss on C string" instruction with a downward arrow in measure 255 and "on G string" with a wavy line in measure 258.
- Live Elec.:** Shows a rhythmic pattern of eighth notes in measure 255 and quarter notes in measures 257-258.

Handwritten musical score for the second system, measures 259-260. The score includes staves for Voice, Violin I (VI), Violin II (VII), Viola (Va), Cello (C), and Live Electronics (Elec.).

- Voice:** Includes the lyrics "We we e o e o" and a "wait for voice" instruction in measure 259. Measure 260 begins with "In time".
- Violin I (VI):** Includes a "wait for voice" instruction in measure 259 and a 3:2 ratio bracket in measure 260.
- Violin II (VII):** Includes a "wait for voice" instruction in measure 259 and a 3:2 ratio bracket in measure 260.
- Viola (Va):** Includes a "wait for voice" instruction in measure 259 and a 3:2 ratio bracket in measure 260.
- Cello (C):** Includes a "wait for voice" instruction in measure 259 and a "slow gliss" instruction in measure 260.
- Live Elec.:** Includes a note: "+ 330hz grad. increase to 334.125hz over 64 1/2".

[H] $\text{♩} = 60$ $\text{♩} = 112$ $\text{♩} = 60$

Voice: *we we e o e o*

VI

VII

Vla

C

Live Elec

$\text{♩} = 112$ $\text{♩} = 60$

Voice: *we we e o e o*

VI

VII: *slow glass (10)*

Vla

C

Live Elec

Handwritten musical score for a multi-instrument ensemble. The score is written on six staves, labeled on the left as Voice, VI, VII, VI₄, C, and Live Elec. The tempo is marked as $\text{♩} = 112$ and the time signature is 12/8.

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "attacca" is written at the bottom right of the score.

Lyrics are written below the Voice staff: "ne ne e o o o".

Dynamic markings include *p* (piano) and *ff* (fortissimo).

Other markings include "ces" and "vs" above the Voice staff, and "attacca" at the bottom right.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on six staves: Voice, VI (Violin I), VII (Violin II), Vla (Viola), C (Cello), and Live Elec (Live Electric Guitar). The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, triplets, and dynamic markings. The title "The Sound of Silence" is written at the top. The score is dated 2005 and 2007.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on ten staves. The first staff is labeled "Voice" and contains the vocal melody. The second staff is labeled "VI" (Violin I). The third staff is labeled "VII" (Violin II). The fourth staff is labeled "Vla" (Viola). The fifth staff is labeled "C" (Cello). The sixth staff is labeled "Live" and "Loc" (Locust). The seventh staff is labeled "300" and "310". The eighth staff is labeled "300" and "310". The ninth staff is labeled "300" and "310". The tenth staff is labeled "300" and "310". The score includes various musical notations such as notes, rests, and dynamic markings. At the bottom, there are handwritten notes: "334-125h3 for 1. 594", "407.820 cents : 81/64", and "<7 <7".

120

Voice

VI

VII

Vla

C

Live Kloc

f *mf* *Mm pp* *f* *mf* *f*

530

Voice

VI

VII

Vla

C

Live Kloc

f *mf* *f* *mf* *f* *mf*

I

340

Score for measures 340-349. The score includes staves for Voice, VI, VII, Vla, C, Live, and Elec. The music features various musical notations including notes, rests, and dynamic markings (mf, f). The key signature is one flat (Bb).

Measures 340-349. The score includes staves for Voice, VI, VII, Vla, C, Live, and Elec. The music features various musical notations including notes, rests, and dynamic markings (mf, f). The key signature is one flat (Bb).

350

360

Score for measures 350-360. The score includes staves for Voice, VI, VII, Vla, C, Live, and Elec. The music features various musical notations including notes, rests, and dynamic markings (mf, f). The key signature is one flat (Bb).

Measures 350-360. The score includes staves for Voice, VI, VII, Vla, C, Live, and Elec. The music features various musical notations including notes, rests, and dynamic markings (mf, f). The key signature is one flat (Bb).

Live Elec: +334.175 Hz grad. increase to 336 Hz over 1.70"

A handwritten musical score for a piece titled "The Rose Tree". The score is written on six staves, each with a different instrument or voice part. The parts are labeled on the left: "Voice", "VI", "VII", "Vla", "C", and "Live Klee". The notation is in treble clef for all parts. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like "Mm", "mf", and "F". The score is written in ink on a piece of paper that has some aging and staining.

Handwritten musical score for "Elegy" by Chopin. The score is written on six staves, each with a 3/8 time signature. The staves are labeled as follows:

- Voice:** The top staff, featuring a treble clef and a key signature of one flat (B-flat). It contains a melody with various rests and notes.
- VI:** The second staff, featuring a treble clef and a key signature of one flat. It contains a melody with triplets and dynamic markings like *mf* and *f*.
- VII:** The third staff, featuring a treble clef and a key signature of one flat. It contains a melody with triplets and dynamic markings like *mf* and *f*.
- Vla:** The fourth staff, featuring a treble clef and a key signature of one flat. It contains a melody with triplets and dynamic markings like *mf* and *f*.
- C:** The fifth staff, featuring a bass clef and a key signature of one flat. It contains a melody with triplets and dynamic markings like *mf* and *f*.
- Live Eleg:** The bottom staff, featuring a bass clef and a key signature of one flat. It contains a melody with triplets and dynamic markings like *mf* and *f*.

The score includes various musical notations such as triplets, dynamic markings (*mf*, *f*), and a key signature of one flat. The tempo is marked "3/8".

37

Voice

VI

VII

Vla

C

Live Elec

400

Voice

VI

VII

Vla

C

Live Elec

47 47

Handwritten musical score for the first system, measures 87-92. The staves are labeled: Voice, VI, VII, Vla, C, and Live Elec. The music features complex rhythmic patterns with triplets and sixteenth notes. The key signature has one flat (B-flat). The bottom staff, labeled 'Live Elec', includes a downward-pointing arrow and the handwritten number '77'.

Handwritten musical score for the second system, measures 93-98. The staves are labeled: Voice, VI, VII, Vla, C, and Live Elec. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. The bottom staff, labeled 'Live Elec', includes downward-pointing arrows and the handwritten number '77'. At the bottom right, there is a handwritten note: '326hz for C16"'. The page number '930' is written above the first measure of the second system.

Handwritten musical score for the first system, measures 1 through 10. The staves are labeled on the left: Voice, VI, VII, Vla, C, Live Elec. The music features a key signature of one flat (B-flat) and a 3/8 time signature. The notation includes various note values, rests, and triplets, with some notes marked with a '3' above them. The bottom staff, labeled 'Live Elec', has two downward-pointing arrows. The system concludes with a double bar line and a right-pointing arrow.

Handwritten musical score for the second system, measures 11 through 20. The staves are labeled on the left: Voice, VI, VII, Vla, C, Live Elec. The notation continues with similar musical elements as the first system, including triplets and dynamic markings. The bottom staff, labeled 'Live Elec', includes the text '336 us grad decrease to 324 by over c.' at the end of the system. The system concludes with a double bar line and a right-pointing arrow.

440

Voice

VI

VII

Vla

C

Live

Elec

329-622 h3 for c. 23"

384-360 cents : 8192/6561

L7

C74

500

Voice

VI

VII

Vla

C

Live

Elec

Emphatic

Emphatic

Emphatic

Emphatic

L7

Handwritten musical score for the first system. The staves are labeled: Voice, VI, VII, Vla, C, and Live Elec. The key signature has one sharp (F#). The time signature is 3/8. The score includes various musical notations such as notes, rests, and dynamic markings (f, f^z). The lyrics are: "We we e o ne ne e o e-o-e-o-e e". Above the first staff, there is a box containing the letter "L" and the number "510". Above the last staff, there is a box containing the number "523". Below the Live Elec staff, there is a handwritten note: "grad decrease to 325.926 over c. 13".

Handwritten musical score for the second system. The staves are labeled: Voice, VI, VII, Vla, C, and Live Elec. The key signature has one sharp (F#). The time signature is 3/8. The score includes various musical notations such as notes, rests, and dynamic markings (f, f^z). The lyrics are: "e-o-e e-0-e We we e o e-o-ee o-we we e o". Above the first staff, there is a box containing the number "530". Below the Live Elec staff, there is a handwritten note: "325.926 hz for c. 13". At the bottom of the page, there is a handwritten note: "364.907 cents : 100/81".

Handwritten musical score for the first system, featuring staves for Voice, VI, VII, Vle, C, and Live & Rec. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "e o e e We We e-o-e o-e-o e o e o e 3". The staves are marked with various musical notations, including triplets and slurs. The bottom staff, labeled "Live & Rec", shows a series of downward-pointing arrows and the number "47" repeated three times.

Handwritten musical score for the second system, featuring staves for Voice, VI, VII, Vle, C, and Live & Rec. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "o e We We e-o-e e o e o e We We o e". The staves are marked with various musical notations, including triplets and slurs. The bottom staff, labeled "Live & Rec", shows a series of downward-pointing arrows and the number "47" repeated five times. A handwritten note at the bottom of the system reads: "+325-426hz grad increase to 530hz over 5.22".

575

Voice

pp Mm

VI

VII

Vla

C

Live Elec

580

Voice

pp very fluid Mm

grad. open to "Ah" breathy Ah

VI

VII

Vla

C

Live Elec

siempre dim

520

520

extremely slow gliss
relishing microtonal inflections

Voice

Live

Klec

595

595

Voice

Live

Klec

al niente

Ornette D Clennon

15 mins 16/1/95

Orchestra

Movements
Symphony Orchestra

3 flts (1st, double picc, 12 oboes (2nd) 3 bassoons 4

3 trumpets (Bb) 3 trombones 2 db

percussion I - timbales (high and low), conga and snare drum in

percussion II - kending, low gong in C, suspended cymbal

piano

celesta

vibraphone

strings - 10, 8, 8, 8, 6

Performance Notes

The first section of this piece is unmeasured and is co-ordinated by cues. Each player will have cues for the other players written in their individual part. This will enable them to see when the other entries take place. The conductor will then give a discreet beat to confirm the timing of each entry. The first page of the piece will show this clearly. Each entry is co-ordinated in the score by a measured rest which is meant as an approximate guide to the conductor and player, so actual note correlation is not as important as the shape of the gesture - the correlation of the notes being incidental. So the figure on page two should exceed the desks of the violins in a sweeping motion, the cues being an approximation of the time of entry but not an indication of the note with which it should sound.

Orchestra

3 flts (1st double picc.) 2 obs cor anglais 3 clts (Bb) 3 bassoons 4
horns

3 trumpets (Bb) 3 trombones tuba

percussion I - timbales (high and low), congo and prayer bowl in
Bb

percussion II - kenong, low gong in C, suspended cymbal

piano

celeste

vibraphone

strings - 10, 8, 8, 8, 6

Performance Notes

The first section of this piece is unmetered and is co-ordinated by cues. Each player will have cues for the other players written in their individual part. This will enable them to see when the other entries take place. The conductor will then give a discreet beat to confirm the timing of each entry. The first page of the piece will show this clearly. Each entry is co-ordinated in the score by a measured rest which is meant as an approximate guide to the conductor and player, so actual note correlation, is not as important as the shape of the gesture - the correlation of the notes being incidental. So the figure on page two should ascend the desks of the violins in a sweeping motion, the cues being an approximation of the time of entry but not an indication of the note with which it should sound.

The material in the boxes, however, is in strict time and must be conducted. This material will emerge from the free movement which will still need discreet cueing to be given by the conductor. The box on page two and subsequent pages of the score will illustrate this. As this first section progresses, the metered material will become more frequent as the unmetered becomes less so, until page ten is reached when everything is in strict time. The free section starting on page thirty three works in the same way as the opening.

structure for the work. The piece plays on the ideas of what constitutes foreground and background material. The work deliberately uses the orchestra as a collection of chamber players as the intimacy of the fragmented material is made clear. Despite the fragmented nature of the material, certain free flowing passages fleetingly emerge from the scurrying fragments before being subsumed by the whole again. As the fragments themselves become less fragmented the material undergoes a gradual change as a unison melody striding the entire orchestra unfolds. The melody begins to twist and turn in against itself as it forms clouds of harmonies, whilst meandering through the various sections of the orchestra. The melody almost begins to evaporate as the fragmented material returns to end the work but not without a couple of interesting diversions along the way.

Programme Notes

This symphonic work is a tone poem describing the view of the sea as seen from Wemyss Bay on the west coast of Scotland. I was particularly impressed with the interplay of light on the surface of the sea and the way in which the clouds, partially obscuring the sun, would form a combination of sun rays and mystical pools of light on the horizon. The view was ever changing as the sun would emerge from behind the clouds and the aquatic fireworks of the sun's reflection on the sea would dance in what seemed to be a random manner. After a while of meditating upon this sight, the seemingly random formations began to make a strange kind of sense to me, as I began to hear sounds and textures that seemed to come from the sea and the sun.

The more mundane idea of a glass of water falling to the deck and shattering into many fragments in a kind of outwardly spiralling motion, also fascinated me as I accidentally dropped a glass of water on the floor. This accident was made remarkable for me because I viewed the falling glass in a slow motion, much like that of a film, and observed the shattering motion at what seemed to be close quarters.

These two images of the shattering glass and the sea formed the basic structure for the work. The piece plays on the ideas of what constitutes foreground and background material. The work deliberately uses the orchestra as a collection of chamber players as the intimacy of the fragmented material is made clear. Despite the fragmented nature of the material, certain free flowing passages fleetingly emerge from the scurrying fragments before being subsumed by the whole again. As the fragments themselves become less fragmented the material undergoes a gradual change as a unison melody striding the entire orchestra unfolds. The melody begins to twist and turn in against itself, as it forms clouds of harmonies, whilst meandering through the various sections of the orchestra. The melody almost begins to evaporate as the fragmented material returns to end the work but not without a couple of interesting diversions along the way.

-16''c

[illegible]

Handwritten musical score for "Solo 1." featuring four staves of music. The score includes various annotations and dynamics:

- Staff 1:** Labeled "Solo 1." at the top left. It begins with a treble clef and a key signature of one flat. The music is written in a complex, rhythmic style with many beamed notes and slurs. Dynamics include *ppp* (pianissimo) and *mf* (mezzo-forte). A tempo marking of *Allegro* is visible.
- Staff 2:** Continues the melodic line from the first staff, with similar rhythmic complexity and dynamic markings.
- Staff 3:** Features a more active, rhythmic pattern, possibly for a keyboard or guitar accompaniment. It includes a *ppp* marking and a tempo marking of *Allegro*.
- Staff 4:** Continues the rhythmic pattern of the third staff, with a *ppp* marking.

The score is written on a single page with a large, bold "A" in the left margin. The handwriting is in black ink on aged, slightly yellowed paper. The music is written in a style that suggests a 20th-century composition, possibly for a solo instrument or a small ensemble.

[illegible]

[illegible]

[illegible]

Flt
Ob
Cor Anglais
clts
Trg
Hrns
high
low
Congo
Gg Drayer bowl
Kerang
Gong
sus cymbal

dh1
"2
VI
"3
"4
"5

dh1
VII
"2
"3
"4

dn1
Vla
"2
"3
"4

cello
"1
"2
"3
"4

dh1
DB
"2
"3

1:50

pppp

pppp

pppp

1:50c

con sord
pppp - almost inaudible

con sord
pppp - almost inaudible

Solo 1

pp

Solo 1

pp

Solo 1

pp

Solo 1

pp

Solo 1

pp

Solo 1

Solo 1

Solo 1

Solo 1

1:50c

extremely slow gliss

repeat until cue from conductor

conductor

repeat until cue from conductor

conductor

repeat until cue from conductor

conductor

repeat until cue from conductor

conductor

10 VLA IN 3 + DE IN 1
CUE FROM
HORN I

SOLI VI
GONG
CUE FROM HORN I

ELLO IN 3
CUE FROM SOLI VI

B

4
4
4

very grad. rec.
mod. grad. rec.
very grad. rec.

Fl.

Clarinet

Clts

Ing

Horns

Timbales high
Conga low
Bb Player bowl
Kerang
Gong
Sub-ensemble

VI

VII

Vla

Cello

75

Handwritten musical notation for strings, featuring multiple staves with complex rhythmic patterns and dynamic markings.

4
4
4

Handwritten musical notation for strings, featuring multiple staves with complex rhythmic patterns and dynamic markings.

hold until cue
from conductor
ppp
hold until cue
from conductor
ppp
hold until cue
from conductor
ppp
hold until cue
from conductor
ppp

extremely slow gliss.
hold until cue from conductor

hold until cue from conductor

very slow gliss.
hold until cue from conductor

[illegible]

Handwritten musical score for various instruments and voices. The score is written on multiple staves, with some staves containing handwritten notes and markings.

Top Staff: I. II. *wait until cue from conductor*

Timbales: high, low, (1-2-3-4)

So. Prayer bowl: Karoning, Dang, (1-2-3-4)

dh 1: 1, 2, 3, 4

VII: 3, 4

dh 1: 1, 2, 3, 4

Na: 2, 3

dh 1: 1, 2, 3, 4

Cello: 2, 3, 4

Handwritten markings: *dim*, *ppp*, *dim -*, *ppp*, *dim -*, *ppp*

Handwritten musical score for 'The Last Days of Pompeii' by Richard Strauss, measures 15-18. The score includes parts for Timbales (high and low), Gong, Eb Prayer Drum, Xylophone, Gong, and Sus. cymbal, as well as Violins I and II. The music is in 3/4 time and features various dynamics like pp, f, and crescendos.

Part. I
Part. II

Violin
I

Violin
II

Viola

(211)

De

Handwritten musical score for a symphony, page 40. The score is written on multiple staves for various instruments including Flutes (Fl), Oboes (Ob), Cor Anglais, Clarinets (Cl), Bassoons (Fag), Horns, Trumpets, Trombones, Tuba, Piano, Celesta, Vibraphone, Timbales, Bongos, and Cymbals. The score includes dynamic markings such as mp, pp, f, and p, and performance instructions like "muta p. cc", "extremely grad. cres.", and "soft sticks". The notation includes notes, rests, and slurs, with some parts marked "legato".

Fl. I, II, III
 Ob. I, II
 Cor Anglais
 Clt. I, II, III
 Fag. I, II, III
 Horns
 I, II
 II, III
 Trumpet I, II, III
 Trombone I, II, III
 Tuba
 Piano
 Vibraphone
 Timbales high
 low
 Conga
 Bb Prayer bowl
 Korumong
 Olong
 Sus cymbal
 VI
 VII
 Vla
 C
 DB

Handwritten musical score for a symphony orchestra, featuring staves for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Piano, Vibraphone, and Percussion (High Tom, Gong, Kettles, Bells, Cymbals, Snare Drum, Bass Drum). The score includes musical notation, dynamics (e.g., *mf*, *f*, *pp*), and performance instructions (e.g., "extremely grad. cres", "grad. cres", "gentle").

I, II
 Fl
 III
 Ob I, II
 Cor Anglais
 I, II
 Cl
 III
 I, II
 Fag
 III
 I, II
 Horns
 II, IV
 Trump I, II, III
 Trombone I, II, III
 Tuba
 Piano
 I
 Timbales high
 I
 Timbales low
 Gong
 II
 Bb Dr. Band
 Karonag
 Gong
 Sss. symbol
 dk 1, 2
 dk 3
 Violin
 I
 dk 4
 dk 5
 dk 1
 dk 2
 Violin
 II
 dk 3
 dk 4
 Viola dk 1, 2
 dk 3
 Cello dk 1, 2
 dk 3
 DB

Handwritten musical score for a large orchestra, page 75. The score includes parts for:

- Flutes (Fls):** I, II
- Oboes (Ob):** I, II
- English Horns (Cm. Anglars)**
- Clarinets (Cls):** I, II
- Bassoons (Fag):** I, II
- Horns:** I, II, III, IV
- Trumpets:** I, II, III, IV
- Trombones:** I, II, III, IV
- Tuba**
- Piano** (una corda)
- Timpani** (high, low)
- Snare Drum** (snare)
- Violins:** I, II (divided into groups 1-4)
- Violas** (divided into groups 1-4)
- Cello/Double Bass (Cello/Dbk)** (divided into groups 1-4)

The score is written in a single system across 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *una corda*). The page number 75 is visible in the top right corner.

[illegible]

Handwritten musical score for orchestra and strings. The score is written on multiple staves, with instrument names listed on the left. The notation includes various musical symbols, notes, rests, and dynamic markings. Large handwritten numbers (4, 4, 4, 4) are visible on the right side of the score, likely indicating measures or sections. The score is divided into several systems, with the first system starting at measure 1 and the last system ending at measure 114.

Instrument list (from top to bottom):

- Flts I, II
- Ob I, II
- Cor Anglais
- Clts I, II
- Fag I, II
- Horns I, II
- Trump I, II
- Tromb I, II
- Tuba
- Piano
- Perc I: Timbales, Snare, Bb Drum
- Perc II: Kettles, Gong, Suspended Cymbal
- Violin I: dk 1, 2, 3, 4, 5
- Violin II: dk 1, 2, 3, 4, 5
- Viola: dk 1, 2, 3, 4, 5
- Cello: dk 1, 2, 3, 4, 5
- DB

Dynamic markings and other annotations include:

- molto cresc*
- molto decres*
- mf* (mezzo-forte)
- mf natural harmonics*
- f* (forte)
- pp* (pianissimo)
- pp*

Measure numbers are indicated at the top of the staves: 1, 4, 7, 10, 13, 16, 19, 22, 25, 28, 31, 34, 37, 40, 43, 46, 49, 52, 55, 58, 61, 64, 67, 70, 73, 76, 79, 82, 85, 88, 91, 94, 97, 100, 103, 106, 109, 112, 114.

Handwritten musical score for a large orchestra. The score is written on a system of staves, with each staff labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Instrument List (from top to bottom):

- I
- Flt II
- III
- J
- Ob
- II
- Cor Anglais
- I
- II
- III
- I
- Fag II
- III
- I, II
- Horns
- II, III
- Trump I, II, III
- Trump IV, V
- Tuba
- Piano
- Celesta
- Vibraphone
- Timbales
- High
- Low
- Conga
- Bb Frejo
- Sand
- Mesong
- Crang
- Sis-rymbel
- dh 1
- " 2
- VI
- " 3
- " 4
- " 5
- dh 1
- VII
- " 3
- " 4
- dh 1, 2
- Vla
- dh 1, 2
- " 3, 4
- dh 1
- DB
- " 23

Handwritten Annotations and Dynamics:

- pppp** (pianissimo) markings are present on several staves, including Flt II, Ob, Fag II, and various strings.
- grad. dim.** (gradual diminuendo) markings are present on the Horns and Trump sections.
- mf** (mezzo-forte) and **mp** (mezzo-piano) markings are present on the Piano and Timbales sections.
- dim.** (diminuendo) markings are present on the VI, VII, and string sections.
- mf Pad.** (mezzo-forte pad) is written near the Piano staff.
- l.v.** (lento vivace) is written near the Timbales and Piano sections.
- ppp** (pianissimo) markings are present on the VI, VII, and string sections.

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105

Fl II

III

I

Oc II

Cor. Angl.

I

Clt II

III

I

Fag II

III

I, II

Horns

II, III

Trump I, II, III

Tromb. I, II, III

Tuba

Piano

Celeste

Violoncelle

Triangle

8b. Prager Bells

h.r. Gong

Gong in C

Sus. cym.

dk 1

" 2

Violin I

" 3

" 4

" 5

dk 1

" 2

Violin II

" 3

" 4

" 5

Vcllo

dk 12

" 3

" 4

" 5

dk 1

" 2

dk 3

dk 4

dk 5

dk 6

dk 7

dk 8

dk 9

dk 10

dk 11

dk 12

dk 13

dk 14

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dk 384

dk 385

<

Handwritten musical score for a symphony, featuring various instruments and sections. The score is written on multiple staves, with some parts marked "H" (Harp) and "G" (Guitar). The notation includes notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The score is divided into measures, with some measures containing multiple notes and rests. The instruments listed on the left include Flute I, II, III; Oboe I, II; Cor Anglais; Clarinet I, II, III; Bassoon I, II, III; Horns I, II, III, IV; Trumpet I, II, III; Trombone I, II, III; Tuba; Piano; Celeste; Violophone; Timbale high, low; Conga; Bongos; Maracas; and various percussion instruments. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 3/4. The tempo is marked "Allegretto". The score is divided into measures, with some measures containing multiple notes and rests. The instruments listed on the left include Flute I, II, III; Oboe I, II; Cor Anglais; Clarinet I, II, III; Bassoon I, II, III; Horns I, II, III, IV; Trumpet I, II, III; Trombone I, II, III; Tuba; Piano; Celeste; Violophone; Timbale high, low; Conga; Bongos; Maracas; and various percussion instruments. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 3/4. The tempo is marked "Allegretto".

* The bowing has been omitted since a smooth, seamless line is desired as *sempre legato* implies

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked 'f' (forte) and 'p' (piano). The instruments listed on the left include Flute I, Oboe II, Cor Anglais, Clarinet I, Bassoon I, Trumpet I, Trombone I, Tuba, Piano, Cello, Violoncello, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked 'f' (forte) and 'sempre legato'. The instruments listed on the left include Flute I, Flute II, Clarinet, Bassoon, Horn I, Horn II, Trumpet, Trombone, Tuba, Piano, Cello, Violoncello, Violin I, Violin II, Viola, Double Bass, and Double Bassoon. The score is divided into measures, with some measures containing multiple staves for different instruments. The handwriting is in ink on aged paper.

This is a handwritten musical score for a large orchestra and ensemble. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left include:

- I (Violin I)
- Fl (Flute)
- III (Violin III)
- Ob (Oboe)
- II (Violin II)
- Clarinet (Clarinet)
- III (Violin III)
- I (Violin I)
- II (Violin II)
- III (Violin III)
- IV (Violin IV)
- Trumpet (Trumpet)
- II (Violin II)
- III (Violin III)
- Trombone (Trombone)
- II (Violin II)
- III (Violin III)
- Tuba
- Piano
- Celeste
- Violoncelle (Violoncelle)
- Timbales (Timbales)
- High (High)
- Low (Low)
- Congos (Congos)
- Bongos (Bongos)
- Maracas (Maracas)
- Gong (Gong)
- Suona (Suona)
- VI (Violin VI)
- VII (Violin VII)
- Vla (Viola)
- C (Cello)
- DB (Double Bass)

The score is written in a single system, with measures numbered 1 through 100. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *mf*, *pp*). There are also some handwritten annotations and corrections throughout the score.

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Handwritten musical score for a large orchestra and ensemble. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance instructions.

Instrument/Section Labels (from top to bottom):

- I
- II
- III
- IV
- V
- VI
- Cor Anglais
- I
- II
- III
- IV
- V
- VI
- Flg
- I
- II
- III
- IV
- V
- VI
- Horns in F
- I
- II
- III
- IV
- V
- VI
- Trumpets in Bb
- I
- II
- III
- IV
- V
- VI
- Trombones in Bb
- I
- II
- III
- IV
- V
- VI
- Tuba
- Piano
- Celeste
- Vibraphone
- Timbales high
- low
- Conga
- Bb Bongos
- Maracas
- Gong
- Suzy cymbal
- VI
- VII
- Vla
- C
- DS

Performance Instructions and Markings:

- grad. cresc.* (gradual crescendo)
- con. cresc.* (concentrated crescendo)
- pp con. cresc. grad. open* (pianissimo concentrated crescendo gradual opening)
- very grad. cresc.* (very gradual crescendo)
- molto cresc.* (much crescendo)
- f* (forte)
- pp* (pianissimo)
- pp con. cresc. grad. open* (pianissimo concentrated crescendo gradual opening)
- very grad. cresc.* (very gradual crescendo)
- molto cresc.* (much crescendo)

The score is densely written with musical notation, including notes, rests, and various performance instructions. The notation is handwritten and appears to be a working draft or a composer's score.

[illegible]

GP c. 7"

(perc) I
Flts II
III
Ob I
II
Cor Anglais
I
Clf II
in Bb
III
I
Fag II
III
I, III
Horns in F
II, IV
Trump I, II, III
in Bb
Tromb I, II, III
Tuba
Piano
Celeste
Vibraphone
Timbales high
low
Conga
Bb Prayer Bowl
Kerang
Gong
Sus. cymbal
VI
VII
dh I
" 2
Vla
" 3
" 4
dh I
" 2
Cello
" 3
" 4
dh I
DB
" 2
" 3

wait for c. 10"

Free J. 60c

PPP

GP c. 7"

wait for c. 9"

Free J. 60c

wait for next cue

lightly touch strings

Free J. 60c

wait for cue from conductor

ppr. bridge, can send. lightly touch strings. cellos only.

PPP

Free J. 60c

wait for cue from conductor

GP c. 5"

I

Score for various instruments including Flute I, Flute II, Clarinet I, Clarinet II, Cor Anglais, Oboe I, Oboe II, Bassoon I, Bassoon II, Horns I, Horns II, Trumpets I, Trumpets II, Trombones I, Trombones II, Tuba, Piano, Celeste, Vibraphone, Timbales, high low conga, BB Player band, Xerong, bang, sus-cymbal, VI, VII, dhl, Vla, Cello, and DB.

Handwritten notes and musical notation on the right side of the page, including "TO HORNS 1, 2, 3, 4 CUE FROM CELLO DX."

Handwritten musical notation and notes on the right side of the page, including "Solo Free J: 60c", "con sord lightly touch string", and "Solo Free J: 60c".

Flt I
 Flt II
 Flt III
 Ob
 Clarinet
 Clarinet I
 Clarinet II
 Clarinet III
 Fag I
 Fag II
 Bassoon I
 Bassoon II
 Bassoon III
 Tuba
 Piano
 Celeste
 Vibraphone
 High
 Low
 Conga
 Bongos
 Maracas
 Shaker
 Tambourine
 VI
 VII

Flute 1 60r.

Flute 2 60rppf

Flute 3 60r.

ppp

pp

60

PPP ^{to} hold until we hear contractor
- stopper retaining a. retaining

PPP ^{to} hold until we hear contractor
- stopper retaining a. retaining

Handwritten musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like "ppp" and "pp". There are also handwritten annotations in red ink, including "Solo 1. Free disc." and "hold until cue from conductor".

Handwritten musical score for orchestra and woodwinds. The score includes parts for Flute (Fl), Oboe (Ob), Cor Anglais, Clarinet (Cl), Bassoon (Fag), Horns (Horns), Trumpet (Trump), Trombone (Tromb), Tuba, Piano, Celesta, Vibraphone, Timbales, and Cello. The score is marked with various cues and dynamics, including "TO HORNS 1,2,3,4 STOP CUE FROM CLARINET 1", "TO CLARINET 1 CUE AD LIB (AFTER VLA DK.1)", "TO VIOLA DK.1 CUE FROM CELLO DK.3", "TO VIOLA DK.4 CUE AD LIB (AFTER VLA DK.1)", "TO VIOLA DK.3 CUE AD LIB (AFTER VLA DK.4)", "TO VIOLA DK.2 CUE AD LIB (AFTER VLA DK.3)", and "TO CELLO DK.3 CUE AD LIB". The score also includes dynamic markings such as "pp", "ppp", "f", and "mf".

Fl II

Ob I

Cor Anglais

Cl I

Fag II

Horns I

Horns II

Trump I, II, III

Tromb I, II, III

Tuba

Piano

Celesta

Vibraphone

Timbales high low Conga 35 Maracas Bongos Kenanga Gong sus cymbal

Vla I

Vla II

Cello I

Cello II

Cello III

Annotations:

- ③ TO HORNS 1,2,3,4 STOP CUE FROM CLARINET 1
- ⑦ TO CLARINET 1 CUE AD LIB (AFTER VLA DK.1)
- ① TO CELLO DK.3 CUE AD LIB
- ④ TO VIOLA DK.4 CUE AD LIB (AFTER VLA DK.1)
- ⑤ TO VIOLA DK.3 CUE AD LIB (AFTER VLA DK.4)
- ⑥ TO VIOLA DK.2 CUE AD LIB (AFTER VLA DK.3)

Dynamic markings: pp, ppp, f, mf, hold until cue from conductor, repeat until cue from conductor, wait for cue from conductor.

c. 30"

c. 10"

10/11 1/2 (♩=60c)

Handwritten musical score for various instruments including Fl, Ob, Cor Anglais, Clt, Fag, Horns, Trump, Tromb, Tuba, Piano, Celesta, Vibraphone, high/low congo, Bb Prayerband, Kenong, Gang, Sus cymbal, VI, dhl, Vla, Cello, and DB. The score includes performance instructions such as "TO CLARINET 3 CUE AD LIB (AFTER CLT.1)", "10 HORNS 1,2,3,4 CUE AD LIB (AFTER CELLO DK.1)", "TO CELLO DK.1 CUE AD LIB (AFTER CLT.3)", and "STRINGS: VIOLA CELLO DOUBLEBASS". It also features dynamic markings like "ppp", "pp", and "very grad. cresc.", along with tempo markings like "♩=60c".

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K

6 1 92c

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Handwritten musical score for a large orchestra and ensemble. The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Instrument List (from top to bottom):

- Flt I
- Flt II
- Oboe I
- Clarinet I
- Clarin II
- Flg
- Horns I
- Horns II
- Trumpet I
- Trumpet II
- Tromb I
- Tuba
- Piano
- Celeste
- Vibraphone
- Maracas
- Bongos
- Sus. cym.
- VI
- dk12
- VII
- 34
- dk12
- Vla
- 34
- dn12
- Cellb
- 34
- 1B

Key Musical Features:

- Flt I:** Features a complex melodic line with many sixteenth notes.
- Oboe I:** Plays a series of eighth notes.
- Clarinet I:** Features a melodic line with some grace notes.
- Flg:** Includes a section marked "grad dim" (gradual diminuendo).
- Horns I & II:** Play sustained notes with some dynamics like "pp" (pianissimo).
- Trumpets & Trombones:** Several parts include "grad dim" markings.
- Piano:** Features a rhythmic pattern of eighth notes.
- Celeste:** Plays a rhythmic pattern similar to the piano.
- Vibraphone:** Plays a rhythmic pattern similar to the piano.
- Maracas, Bongos, Sus. cym.:** These percussion parts enter later in the score, marked with "mf" (mezzo-forte).
- VI (Violoncello):** Includes a section marked "grad dim".
- VII (Violoncello):** Features a melodic line.
- 34 (Violoncello):** Features a melodic line.
- dk12 (Double Bass):** Features a melodic line.
- Vla (Viola):** Features a melodic line.
- 34 (Viola):** Features a melodic line.
- dn12 (Double Bass):** Features a melodic line.
- Cellb (Cello):** Features a melodic line.
- 34 (Cello):** Features a melodic line.
- 1B (Double Bass):** Features a melodic line.

185

Piano

Celeste

Vibraphone

This system contains measures 185 through 190. The Piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The Celeste and Vibraphone parts provide a rhythmic accompaniment with chords and single notes.

5 (1:42 c.) 8 (1:1)

Piano

Celeste

Vibraphone

This system contains measures 190 through 195. The Piano part continues its intricate melodic line. The Celeste and Vibraphone parts maintain their accompaniment, with some changes in texture and dynamics.

195

Piano

Celeste

Vibraphone

high
Tambourine
low
Congo
BB Player
Kampong
Dang
S. cymbal

This system contains measures 195 through 200. The Piano and Celeste parts are active, while the Vibraphone has some rests. The percussion section, including Tambourine, Congo, BB Player, Kampong, Dang, and S. cymbal, provides a steady rhythmic foundation.

Handwritten musical score for orchestra and piano. The score includes staves for Flute I & II, Oboe I & II, Cor Anglais, Clarinets I & II, Bassoon, Horns I-IV, Trumpets I-III, Trombones I-III, Tuba, Piano, Celeste, Vibraphone, Timpani, Snare Drum, Cymbals, Triangle, Gong, and Violins I & II. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *f*, *mp*, and *sfz*. A large section of the score is marked "Piano" and contains dense, rapid passages for the keyboard instruments.

L
A
J. 60.

1. II
Flt:
III
I. II
Ob
Cor Anglais
I. II
III
II
I. II
III
II
I. III
Horns
II. IV
Trumpet I-III
Trumpet IV
Tuba
Piano
Celeste
Viola
Violoncello
Double Bass
High
Low
Conga
Bongos
Percussion
Drum
Vib
Vib
Vib
C
DB

pp - can hold
stagger breathing as necessary.

p stagger breathing as necessary
p breathe as necessary

pp - can hold
stagger breathing as necessary

dh1
dh2
dh3
pp

Handwritten musical score for "The Lord of the Rings" by Howard Shore. The score is written on multiple staves for various instruments and vocals. The instruments listed on the left include Flute, Oboe, Clarinet, Bassoon, Saxophone, Trumpet, Trombone, Tuba, Piano, Cello, Violoncello, Violin, Viola, and Double Bass. The score features complex musical notation, including notes, rests, and dynamic markings such as "mp", "mf", "f", "p", "grad. cresc.", and "grad. decr.". The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into measures by vertical bar lines, and the measures are numbered at the bottom of the page.

* In this section, it would help if the condenser kept a small constant heat visible, in order to aid coordination, which is only approximate (entirely not to scale)

* This section would also benefit from a small conductor's beat for approximate coordination.

20 mins 12/3/93

Journey Across the Horizon
Mezzo soprano, Mixed Voices, Chamber Orchestra and Audience
participation

Programme Notes

The piece is divided into five sections.

I - Inner Journey

The voice leads this movement as the Rag Laft is being used as a harmonic/melodic backdrop. The rag itself is very dark and unstable as it would normally be sung at dawn. The image of a woman sitting up through the night waiting for her lover to return is important, as there is a sensual nature to the rag. The way in which the rag relates to the tonic drone, as it unfolds, is also interesting as it makes for striking dissonances.

In this movement the voice, supported by soloists from the orchestra, creates a meditative journey. The harmonies that underpin this journey are essentially static but have the effect of moving as tonal dissonances and implied resonances of the harmony are explored. As the melody becomes ever more

Orchestra

double woodwind (II flt doubling alto and II ob doubling cor anglais)

4 horns 2 trumpets (Bb) 2 trombones tuba

piano

vibraphone

marimba

percussion I - kenong, gong in C, triangle

percussion II - timbales (high and low) and congo

percussion III - bass drum

6-8 mixed voices and monochord in C

strings - 6, 6, 4, 4, 2

II - Meditation

This movement is a slow, meditative journey. The melody is played by the voice, as the piano plays a low, sustained drone. The effect of the piano is to create a sense of a low, sustained drone, which is heard by the inner ear, until the pitches of the melody are gradually voiced by the orchestra, starting with the high pitched and quiet strings. The difference between the piano and the orchestra is eventually voiced by the orchestra and is immediately taken into other sections before returning to an interval extension of a fourth by the difference tones, played by the full orchestra. It is at this point that the mixed voices join the texture with their overtone singing, before ending the movement.

III - Contemplation

A slow, contemplative melody prevails in this movement as it gradually layers itself in the score during section. Various groups of voices of the melody are interspersed and superimposed onto the drone. New moving layers of melody, creating a curious texture of tension and release, are layered onto the cells in the brass and later in the strings and the texture together, as the movement links uninterrupted into the fourth movement.

IV - Return to Home

From whispers actually using the voices of the players in the orchestra, a native American spiritual chant - Spirit of the Red Man - slowly emerges. The whispering noises are sculpted in lower brass staves over which the chant is gently intoned by the brass. The chant gradually builds until the audience is

Programme Notes

The piece is divided into five sections.

I - Inner Journey

The voice leads this movement as the Rag Lalit is being used as a harmonic/melodic backdrop. The rag itself is very dark and unstable as it would normally be sung at dawn. The image of a woman sitting up through the night waiting for her lover to return is important, as there is a sensual nature to the rag. The way in which the rag relates to the tonic drone, as it unfolds, is also interesting as it makes for striking dissonances.

In this movement the voice, supported by soloists from the orchestra, creates a meditative journey. The harmonies that underpin this journey are essentially static but have the effect of movement as microtonal dissonances and implied resonances of the harmony are explored. As the melody becomes ever more abstracted, reaching a state of pure contour, the harmony begins a subtle shift towards the upper partials already contained in the harmony. When the harmony is eventually stripped of its drone the harmonic shift is quite marked as the melodic material resonates in quite a different way to before.

II - Meditation

This movement looks at the psychoacoustic phenomenon of Difference Tones. This section begins with a high pitched drone against which a simple melody is played. The combination of drone and melody creates a distinct third part in the inner ear, as this part is composed entirely of difference tones. The aural effect of this phenomenon will come across as a somewhat strange buzzing in the ear, until the pitches become more discernible. As the third melody is gradually voiced by the orchestra, extremely high pitched and quiet clarinet flourishes, designed to interfere with the range of the difference tone melody, can be heard. The difference tone melody is eventually voiced by the orchestra and is immediately taken into other harmonic realms briefly before returning to an intervallic expansion of a fourth by its difference tones, played by the full orchestra. It is at this point that the mixed voices join the texture with their overtone singing, before ending the movement.

III - Contemplation

A slow cantus firmus like melody prevails in this movement as it gradually layers itself in the entire string section. Various speeded up versions of the melody are interspersed and superimposed onto the dense, slow moving layers of melody, creating a curious tableau of familiar yet strange fragments. Bell like calls in the brass and later in the strings bind the texture together, as the movement links uninterruptedly into the fourth movement.

IV - Return to Home

From whispers actually using the voices of the players in the orchestra, a native American spiritual chant - Spirit of the Red Man - slowly emerges. The whispering noises are sculpted to form sound scapes over which the chant is gently intoned by the brass. The chant gradually builds until the audience is

invited to join in. At this point the solo voice soars above audience and orchestra coming down back into near silence.

V - Postlude

The voice slowly unwinds to atmospherical sounds of the gong, bringing the work to a wistful close.

I Inner Journey

*

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Clts I, II
 in Eb

Fag I, II

Solo Viola

Solo Viola

Solo Viola

Solo Viola

Solo Cello

Solo Cello

Solo Cello

Solo Cello

Doublebass

* strings in general not to change bowing at bar lines

[illegible]

Handwritten musical score for a string quartet and vocal soloist. The score is divided into two systems, I and II, with a repeat sign at the beginning of system II. The instruments listed on the left are: Flute I, Flute II, Piano, Violophone, Mezzo Soprano, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mf, f, etc.). There are also handwritten annotations in the margins, including "use bow", "L.v.", "norm", "breathy", and "gliss up+down harmonics of D+A".

Handwritten musical score for a string quartet and vocal soloist, continuing from the previous page. The score is divided into two systems, I and II, with a repeat sign at the beginning of system II. The instruments listed on the left are: Flute I, Flute II, Piano, Violophone, Mezzo Sop, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mf, f, etc.). There are also handwritten annotations in the margins, including "use bow", "L.v.", "norm", "breathy", and "gliss up+down harmonics of D+A".

Handwritten musical score for a large ensemble, featuring various instruments and vocal parts. The score includes staves for Flute I, Flute II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Piano, Violophone, Mezzo Soprano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is heavily annotated with performance instructions, dynamics, and musical markings. Key annotations include:

- Flute I:** "split + overblow note", "surrounding harmonics ad lib", "create complex texture", "grad. int.", "grad. dec.", "normal texture", "mp", "p", "f", "3", "5", "7", "9", "11", "13", "15", "17", "19", "21", "23", "25", "27", "29", "31", "33", "35", "37", "39", "41", "43", "45", "47", "49", "51", "53", "55", "57", "59", "61", "63", "65", "67", "69", "71", "73", "75", "77", "79", "81", "83", "85", "87", "89", "91", "93", "95", "97", "99", "101", "103", "105", "107", "109", "111", "113", "115", "117", "119", "121", "123", "125", "127", "129", "131", "133", "135", "137", "139", "141", "143", "145", "147", "149", "151", "153", "155", "157", "159", "161", "163", "165", "167", "169", "171", "173", "175", "177", "179", "181", "183", "185", "187", "189", "191", "193", "195", "197", "199", "201", "203", "205", "207", "209", "211", "213", "215", "217", "219", "221", "223", "225", "227", "229", "231", "233", "235", "237", "239", "241", "243", "245", "247", "249", "251", "253", "255", "257", "259", "261", "263", "265", "267", "269", "271", "273", "275", "277", "279", "281", "283", "285", "287", "289", "291", "293", "295", "297", "299", "301", "303", "305", "307", "309", "311", "313", "315", "317", "319", "321", "323", "325", "327", "329", "331", "333", "335", "337", "339", "341", "343", "345", "347", "349", "351", "353", "355", "357", "359", "361", "363", "365", "367", "369", "371", "373", "375", "377", "379", "381", "383", "385", "387", "389", "391", "393", "395", "397", "399", "401", "403", "405", "407", "409", "411", "413", "415", "417", "419", "421", "423", "425", "427", "429", "431", "433", "435", "437", "439", "441", "443", "445", "447", "449", "451", "453", "455", "457", "459", "461", "463", "465", "467", "469", "471", "473", "475", "477", "479", "481", "483", "485", "487", "489", "491", "493", "495", "497", "499", "501", "503", "505", "507", "509", "511", "513", "515", "517", "519", "521", "523", "525", "527", "529", "531", "533", "535", "537", "539", "541", "543", "545", "547", "549", "551", "553", "555", "557", "559", "561", "563", "565", "567", "569", "571", "573", "575", "577", "579", "581", "583", "585", "587", "589", "591", "593", "595", "597", "599", "601", "603", "605", "607", "609", "611", "613", "615", "617", "619", "621", "623", "625", "627", "629", "631", "633", "635", "637", "639", "641", "643", "645", "647", "649", "651", "653", "655", "657", "659", "661", "663", "665", "667", "669", "671", "673", "675", "677", "679", "681", "683", "685", "687", "689", "691", "693", "695", "697", "699", "701", "703", "705", "707", "709", "711", "713", "715", "717", "719", "721", "723", "725", "727", "729", "731", "733", "735", "737", "739", "741", "743", "745", "747", "749", "751", "753", "755", "757", "759", "761", "763", "765", "767", "769", "771", "773", "775", "777", "779", "781", "783", "785", "787", "789", "791", "793", "795", "797", "799", "801", "803", "805", "807", "809", "811", "813", "815", "817", "819", "821", "823", "825", "827", "829", "831", "833", "835", "837", "839", "841", "843", "845", "847", "849", "851", "853", "855", "857", "859", "861", "863", "865", "867", "869", "871", "873", "875", "877", "879", "881", "883", "885", "887", "889", "891", "893", "895", "897", "899", "901", "903", "905", "907", "909", "911", "913", "915", "917", "919", "921", "923", "925", "927", "929", "931", "933", "935", "937", "939", "941", "943", "945", "947", "949", "951", "953", "955", "957", "959", "961", "963", "965", "967", "969", "971", "973", "975", "977", "979", "981", "983", "985", "987", "989", "991", "993", "995", "997", "999", "1001", "1003", "1005", "1007", "1009", "1011", "1013", "1015", "1017", "1019", "1021", "1023", "1025", "1027", "1029", "1031", "1033", "1035", "1037", "1039", "1041", "1043", "1045", "1047", "1049", "1051", "1053", "1055", "1057", "1059", "1061", "1063", "1065", "1067", "1069", "1071", "1073", "1075", "1077", "1079", "1081", "1083", "1085", "1087", "1089", "1091", "1093", "1095", "1097", "1099", "1101", "1103", "1105", "1107", "1109", "1111", "1113", "1115", "1117", "1119", "1121", "1123", "1125", "1127", "1129", "1131", "1133", "1135", "1137", "1139", "1141", "1143", "1145", "1147", "1149", "1151", "1153", "1155", "1157", "1159", "1161", "1163", "1165", "1167", "1169", "1171", "1173", "1175", "1177", "1179", "1181", "1183", "1185", "1187", "1189", "1191", "1193", "1195", "1197", "1199", "1201", "1203", "1205", "1207", "1209", "1211", "1213", "1215", "1217", "1219", "1221", "1223", "1225", "1227", "1229", "1231", "1233", "1235", "1237", "1239", "1241", "1243", "1245", "1247", "1249", "1251", "1253", "1255", "1257", "1259", "1261", "1263", "1265", "1267", "1269", "1271", "1273", "1275", "1277", "1279", "1281", "1283", "1285", "1287", "1289", "1291", "1293", "1295", "1297", "1299", "1301", "1303", "1305", "1307", "1309", "1311", "1313", "1315", "1317", "1319", "1321", "1323", "1325", "1327", "1329", "1331", "1333", "1335", "1337", "1339", "1341", "1343", "1345", "1347", "1349", "1351", "1353", "1355", "1357", "1359", "1361", "1363", "1365", "1367", "1369", "1371", "1373", "1375", "1377", "1379", "1381", "1383", "1385", "1387", "1389", "1391", "1393", "1395", "1397", "1399", "1401", "1403", "1405", "1407", "1409", "1411", "1413", "1415", "1417", "1419", "1421", "1423", "1425", "1427", "1429", "1431", "1433", "1435", "1437", "1439", "1441", "1443", "1445", "1447", "1449", "1451", "1453", "1455", "1457", "1459", "1461", "1463", "1465", "1467", "1469", "1471", "1473", "1475", "1477", "1479", "1481", "1483", "1485", "1487", "1489", "1491", "1493", "1495", "1497", "1499

C

Flute
Clarinet
Bassoon
Oboe
Violin I, II
Viola
Cello
Double Bass
Percussion

grad - nr bridge - norm

gliss up + down harmonies of D + G
gliss up + down nr bridge

Improvise around note groups
always ppp except for A - creating flood texture - cue from conductor
softest poss. sticks barely audible

not too many '4's'

ppp f ppp fppp

* *Improvise along the lines*

ppp f ppp fppp

Handwritten musical score for a symphony orchestra, featuring staves for various instruments including Flute I, Oboe I, Cor Anglais, Clarinet I, Clarinet II, Bassoon I, Piano, Violoncello, Violin I, Violin II, Viola, Double Bass, and Cello. The score includes dynamic markings (mp, mf, f, p, pp, cresc., decresc.), articulation (acc., stacc., marcato), and performance instructions (e.g., "rough int. duration line", "gliss up+down harmonics of B+A together"). The notation is dense, with many notes, rests, and slurs.

5

Handwritten musical score for a large orchestra and vocal soloist. The score is written on multiple staves, including woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II), strings (Violins I & II, Violas, Cellos, Double Basses), brass (Horns I & II, Trumpets I & II, Trombones I & II, Tuba), piano, vibraphone, and various percussion instruments (Xenogong, Gong, Triangle, Timbales, Congo, Bass drum, Mezzo Soprano). The score includes dynamic markings (ff, f, mf, p, sf, sfz, sfz), articulation (acc, marc, sfz, sfz), and performance instructions (e.g., "rough", "stagger breathing as necessary", "post-embouchure", "rapid glissando", "grad. change", "grad. cresc.", "grad. decr."). The score is written in a single system, with measures numbered 1 through 10. The tempo is marked "Allegro". The key signature is one flat (B-flat major or D minor). The score is written in a single system, with measures numbered 1 through 10. The tempo is marked "Allegro". The key signature is one flat (B-flat major or D minor).

Handwritten musical score for a large ensemble. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance markings such as dynamics (e.g., *ff*, *mf*, *ff* *cres*), articulation (e.g., *stacc*, *legato*), and phrasing (e.g., *ff rough - stagger as before*, *ff rough*, *ff* *cres*, *ff* *grad* *cres*). The score is organized into measures, with some measures containing multiple notes or rests. The overall layout is dense and detailed, typical of a professional musical score.

Instrument/Section labels on the left:

- III II
- Obl I
- Obl II
- Cl I
- Cl II
- Bag I, II
- Harps
- II III
- II IV
- Trump I, II
- Tromb I, II
- Tuba
- Piano
- Vibraphone
- Kenong
- Gong inc
- Triangle
- Timbales
- Bass drum
- Conga
- Alto Sop
- VI
- VII
- Vla
- C
- PS

Handwritten musical score for a large ensemble. The score includes staves for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II, Trombones I & II, Tuba, Piano, Vibraphone, Kenong, Gong in C, Triangle, Timbales, Conga, Bass drum, Mixed Voices, Mezzo Soprano, Violins I & II, Viola, Cello, Double Bass, and various percussion instruments. The score is written in a complex, handwritten style with many annotations and dynamic markings. A large section of the score is enclosed in a red box, containing instructions for improvisation. The score is divided into measures by vertical bar lines, and there are various musical notations such as notes, rests, and accidentals.

* Individual cellists should improvise the timing
of the sliding towards bridge and back as well as the rate
of harmonic glissando

* Voices should be amplified
& voices maximum

Handwritten musical score for a large ensemble. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance markings such as dynamics (ppp, p, f, ff), articulation (accents, slurs), and tempo markings (Allegro, Andante). The score is organized into measures, with some measures containing multiple notes or rests. The instruments listed on the left include Flute I & II, Clarinet I & II, Horn I & II, Trombone I & II, Trumpet I & II, Piano, Harp, Gong, Triangle, Mallets, Snare Drum, Cymbal, and Viola. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4. The handwriting is in black ink on a white background.

* VS = very short
= the pause only applies to horns

Handwritten musical score for "The Rose Tree" by J. S. Bach, BWV 639. The score is written on ten staves, with the first staff being the treble clef and the others being the bass clef. The music is in G major and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The title "The Rose Tree" is written at the top left, and the composer's name "J. S. Bach" is written at the top right. The score is numbered "639" at the bottom right.

Handwritten musical score for multiple instruments, including Flute II, Clarinet, Violin I, Violin II, Viola, and Cello. The score is written on staves with various musical notations, including notes, rests, and dynamic markings such as *ppp*, *f*, *no dim*, and *long*. The notation includes slurs, ties, and other musical symbols. The score is organized into measures, with some measures containing multiple notes or rests. The instruments are listed on the left side of the page, and the score is written on staves that are grouped together for each instrument. The handwriting is in black ink on a white background.

Atta

15

- *1 the difference tones are written in 5b matching the part
- *2 where the overlap occurs fade away, handing over to next instrument

pp = p = pp crescendo pp

* To produce flattened difference tone, lip down

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including Flutes I & II, Oboes I & II, Clarinets I & II, Double Basses, Violins I & II, and Cello. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines, and there are some handwritten annotations and corrections throughout.

Handwritten musical score for a symphony orchestra, featuring staves for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various musical notations, including notes, rests, and dynamic markings such as *mf*, *ben cantabile*, and *pp*. The score is divided into measures by vertical bar lines, with a large bracket indicating a section spanning measures 1 through 10. The notation is in a standard musical staff format, with clefs and key signatures visible.

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Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two systems, each containing multiple staves for different instruments and voices.

System 1 (Top):

- Flutes:** Fl I, Fl II
- Oboes:** Ob I, Ob II
- Clarinets:** Cl I, Cl II
- Bassoons:** Fag I, Fag II
- Violins:** VI (Violin I), VII (Violin II)
- Viola**
- Cello**
- Doublebass**

System 2 (Bottom):

- Horns:** Horns in F (I, II, III, IV)
- Trumpets:** Trump I, II
- Trombones:** Tromb I, II
- Tuba**
- Piano**
- Vibraphone**
- Timbales**
- Bass Drum**
- Violin I**
- Violin II**
- Voice**
- Cello**
- Doublebass**

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *ppp*, *sub p*, *grad cresc*, *mp*, *norm*, *f norm*). There are also performance instructions like "ben cantab" and "hard sticks Samphala".

[illegible]

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Handwritten musical score for a symphony orchestra, page 17. The score includes staves for various instruments and dynamic markings.

Instrument Staves (from top to bottom):

- Flute I (Fl I)
- Flute II (Fl II)
- Oboe I (Ob I)
- Oboe II (Ob II)
- Clarinet I (Cl I)
- Clarinet II (Cl II)
- Bassoon I (Fag I)
- Bassoon II (Fag II)
- Trumpets (Fians)
- Vibraphone
- Drum 1, 2 (dk 1, 2)
- VI (Violins I & II)
- dk 1 (Drum 1)
- VII (Violins I & II)
- dk 2, 3 (Drum 2, 3)
- Viola (dk 1)
- Violoncello (dk 1)
- dk 2 (Drum 2)
- DB (Double Bass)

Dynamic Markings and Performance Instructions:

- Flute I:** *diff. tones*, *mf*, *pp*, *mp*, *ppp*
- Oboe II:** *diff. tones*, *mf*, *pp*, *mp*, *ppp*
- Clarinet II:** *ppp*, *mp*, *ppp*
- Bassoon II:** *ppp!*
- Vibraphone:** *use bow pp l-v*
- Drum 1, 2:** *dk 1*, *pp*
- Violins I & II:** *pp*, *mp*, *f*, *dim*, *pp*, *ppp*
- Viola:** *on C string pp cul tasto*, *p*
- Violoncello:** *pp*

III Contemplation

♩ = 60

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Handwritten musical score for the first system of "III Contemplation". The score is written for a large orchestra, including strings, woodwinds, and brass. The tempo is marked as ♩ = 60. The score is divided into measures, with some measures containing handwritten notes and markings. The instruments listed on the left are: Clts I, II; Fag I, II; Solo Viola; dk1 Vla; Solo Vla; dk2 Vla; Solo Cello; dk1 C; Solo Cello; dk2 C; Solo double bass; and dk2 PB. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*.

Handwritten musical score for the second system of "III Contemplation". The score continues the orchestral arrangement, featuring similar instrumentation to the first system. The tempo remains ♩ = 60. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*. The instruments listed on the left are: Clt I, II; Fag I, II; Vla; dk1 Vla; Vla; dk2 Vla; C; dk1 C; C; dk2 C; PB; and PB. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*.

Handwritten musical score for the third system of "III Contemplation". The score continues the orchestral arrangement, featuring similar instrumentation to the first system. The tempo remains ♩ = 60. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*. The instruments listed on the left are: Clt I, II; Fag I, II; Vla; dk1 Vla; Vla; dk2 Vla; C; dk1 C; C; dk2 C; PB; and PB. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*.

[6]

Handwritten musical score for a symphony orchestra and soloists. The score is written on 25 staves, each with a label on the left:

- Flts II
- Fag I
- Horns I, II
- II, IV
- Piano
- Librophore
- dk 1
- Vln I "2
- "3
- dh 1
- Vln II "2
- "3
- dh 1
- la Soli
- dh 2
- dh 1
- llo Soli
- dh 2
- B Soli

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- mf* (mezzo-forte) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.
- p* (piano) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.
- l.v.* (lento vivace) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.
- extremely slow* in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.
- 3* (triplets) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.
- 5* (quintuplets) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.

The score is written in a single system, with each staff containing a line of music. The notation is in a standard musical style, with notes, rests, and other symbols clearly visible. The handwriting is in black ink on a white background.

Handwritten musical score for a large orchestra and choir. The score is written on 21 staves, each with a label on the left. The labels are: Flts I, Flg, Hrn, Hrn II, Tuba, Piano, Vibraphone, Dn I, Vln I 2, Vln I 3, Vln II 2, Vln II 3, Dn I, Vla Solo, Dn 2, Dk I, Cello Solo, Dn 2, and Doublebass. The music is written in a system of staves, with various musical notations including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The handwriting is in black ink on a white background. The score is a page from a larger manuscript, as indicated by the page number 21 in the top right corner.

FL I, II

Ob I, II

Cl I, II

Fag I, II

Horns I, II

Trump I, II

Tromb I, II

Tuba

Piano

Vibraphone

dk I

VI "2

"3

dk I

VII "2

"3

dk I

Ma soli

dk 2

dk I

ello soli

dk 2

pb

mp warm

ligato / detached

l.v.

3

5

6

7

8

9

10

11

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The image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fag), Horns (Horn), Trumpet (Trump), Trombone (Tromb), Tuba, Violin (Viol.), Viola, Cello, Double Bass (Sou. Weibass), and Piano (P). The score is written in a standard musical notation with various notes, rests, and dynamic markings. Handwritten annotations are present, including "grad cresc" (gradual crescendo) and "on string" (arco on string). The page is numbered "12" at the top center.



* @ snap p33

PANDUPUS SCORE SYSTEM PRINTED IN ENGLAND COPYRIGHT © PANDUPUS LTD 1976 "BINDING EDGE"

Handwritten musical score for a symphony orchestra, page 25. The score includes staves for Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Trumpet I & II, Trombone I & II, Tuba, Euphonium, Violin I & II, Viola, Cello, Double Bass, and Percussion (Marimba, Snare Drum, Cymbals, Triangle, Gong, Chimes, Tom-toms, and Mallets). The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, dynamics (mf, f, p), articulation (accents, staccato), and performance instructions (e.g., 'on string', 'extremely slow gliss', 'slow gliss'). The score is divided into measures by vertical bar lines. The page number '25' is written in the top right corner.

IV Return Home

Handwritten musical score for the first system, measures 1-15. The staves are labeled on the left: Horns (I, II, III, IV), Trump (I, II), Tromb (I, II), Tuba, and Mezzo Sop. The score includes various musical notations such as notes, rests, and dynamic markings like *grad. cres.*, *grad. decres.*, *ppp*, and *mf*. There are also handwritten annotations in the margins, including "the voice must come to the fore in this section so therefore must be amplified" and "not to be voiced until definite pitch is notated".

Handwritten musical score for the second system, measures 16-31. The staves are labeled on the left: Alto Flute, Horns (I, II, III, IV), Trump (I, II), Tromb (I, II), Tuba, Keronag, Gong, Triangle, Timbales, Conga, Bass drum, Mixed Voices, Mezzo Sop, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*, *mf*, and *pp*. There are also handwritten annotations in the margins, including "Blow through instrument producing whistle tones" and "cluster of notes between specified region".

* : cluster of notes between specified region
- ad lib. tone inflections around any chosen note from cluster

* : improvise flat inflections

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Flt I
Alt Flute
Ovl I, II
Cl I
Cl II
Fag I, II
Horns I, II, III, IV
Trump I, II
Tromb I, II
Tuba
Piano
Vibraphone
Kerning
Gong
Triangle
Timbales
Longo
Bass Drum
Mixed Voices
Mozzo Sop
VI
VII
Vla
Cello
DB

* This accelerando mainly applies to brass and percussion
- at this point the rest of the orchestra can almost afford to ignore accelerando

*² + = stamp feet on floor
◆ = clap

Flts I, II
Ob I, II
Cl I, II
Fag I, II
Horns I, II
II, IV
Trump I, II
Tromb I, II
Tuba
Kerning
Bong
Triangle
Timbales
Conga
Bass Drum
VI
VII
Vla
Cello
DB

Flts I, II
Ob I, II
Cl I, II
Fag I, II
Horns I, II
II, IV
Trump I, II
Tromb I, II
Tuba
Kerning
Bong
Triangle
Timbales
Conga
Bass Drum
VI
VII
Vla
C
DB

*1 + = closed
O = open
*2 dampen drum head -
achieving more of a
"thud" sound

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 1 = 60
 Flts I, II
 Ob I, II
 Clt I, II
 Fag I, II
 Horns II IV
 Trmp I, II
 Tromb I, II
 Tuba
 Piano
 Viaphone
 Acoustic organ
 Triangle
 Timbales
 Conga
 Bass drum
 Mixed Voices
 VI
 VII
 Vla
 Cello
 DB
 110 form
 from the string

* gliss up harmonics of C + G strings

Handwritten musical score for "The Great Wall" by John Williams. The score is written on 24 staves. The top staves are for the orchestra, including strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba), and percussion (Tempo, Timpani, Triangle, Bongos, Bass Drum). The bottom staves are for the vocal soloist (Soprano), the Audience, and the Chorus (VI, VII, Vla, C, DB). The score includes various musical notations such as notes, rests, dynamics (p, mf, f, cresc., decresc.), and articulation marks. The title "The Great Wall" is written at the top left, and the composer's name "John Williams" is at the top right. The score is dated "1988" and "1989".

* As close to a "6" as possible
- The audience must feel free to stamp or clap to the rhythm as well

*² still with amplification

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fl I, II
ob I, II
clt I, II
Fag I, II
Horns I, II
Trump I, II
Tromb I, II
Tuba
Piano
Vibraphone
Xenonorg
Bong
Triangle
Timbales
Congo
Bass Drum
Mixed
Voices
Mezzo Sop
Audience
VI
VII
Vla
C
DB

Handwritten notes at the bottom right of the page.

Handwritten musical score for a large ensemble, including orchestral instruments, percussion, mixed voices, and a soloist. The score is written on multiple staves, with the following parts listed on the left:

- Fl I, II
- Ob I, II
- Cl I, II
- Fag I, II
- Horns I, II, III, IV
- Trump I, II
- Tromb I, II
- Tuba
- Piano
- Vibraphone
- Xenon Gong Triangle
- Timbales Conga Sassi Drum
- Mixed Voices
- Mezzo Sop
- Audience
- VI
- VII
- Vla
- C
- DB

The score includes various musical notations, including notes, rests, and dynamic markings. The Mezzo Sop part includes lyrics and performance instructions:

Mm grad open Ah Ah grad change O → Mm
 Ah Ah grad close → Mm
 O — e — a — O Mm grad open

The Audience part includes the word "Om" repeated across several measures.

At the bottom left, a handwritten note reads: "Arrows merely indicate precise start of vowel sound (i.e. with grace notes)".

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Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on a system of staves. The instruments and voices are listed on the left side of the page:

- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe I (Ob. I)
- Oboe II (Ob. II)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)
- Bassoon I (Bsn. I)
- Bassoon II (Bsn. II)
- Trumpet I (Trp. I)
- Trumpet II (Trp. II)
- Trumpet III (Trp. III)
- Trombone I (Tbn. I)
- Trombone II (Tbn. II)
- Trombone III (Tbn. III)
- Baritone (Bar.)
- Bass (B.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Cello (C.)
- Double Bass (DB)
- Handbell (Handbell)
- Triangle (Triangle)
- Timpani (Timp.)
- Congo (Congo)
- Castanets (Castanets)
- Mixed Voices (Mixed Voices)
- Messa Sop (Messa Sop)
- Audience (Audience)

The score is written in a system of staves. The notation includes various musical symbols, including notes, rests, and dynamic markings. The score is written in a system of staves. The notation includes various musical symbols, including notes, rests, and dynamic markings. The score is written in a system of staves. The notation includes various musical symbols, including notes, rests, and dynamic markings.

Handwritten musical score for the first system, featuring five staves. The instruments listed on the left are: **Kenong**, **Gong**, **Triangle**, **Timbales**, **Cong**, **Bass drum**, and **Mirzo Sop**. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *pppp*, and *ppp*. Below the staves, there are handwritten annotations including *Ah*, *Min*, and *th*, along with arrows indicating musical flow or performance cues.

Handwritten musical score for the second system, also featuring five staves with the same instrument list as the first system. The notation continues with notes, rests, and dynamic markings. Below the staves, there are handwritten annotations including *Ah*, *Min*, and *th*, with arrows indicating musical flow or performance cues.

*allow drum head to fully resonate