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Philip Cashian

String Quartet No.1

Commissioned by the Bingham Quartet with funds provided by an Arts Council Dio Award.

First performance given by the Bingham Quartet in the Wigmore Hall, 30 June 1988. First performance of the revised version given by Melissa Kleibart, Susanne Ebner, Jenny Douglass and Darrett Adkins on 12 August 1990 in the Theatre Concert Hall, Tanglewood.

duration c. 13 mins.

A CD recording of this work is available on NMC 006.

String quartet No. 1

Philip Cashian

♩=c.66 Calmo e molto delicato

1 violin

sul tasto

ppp

2 violin

sul tasto

ppp

viola

pizz

ppp

'cello

pp sempre

(make changes of bow as imperceptible as poss.)

4.

pp

ppp

p

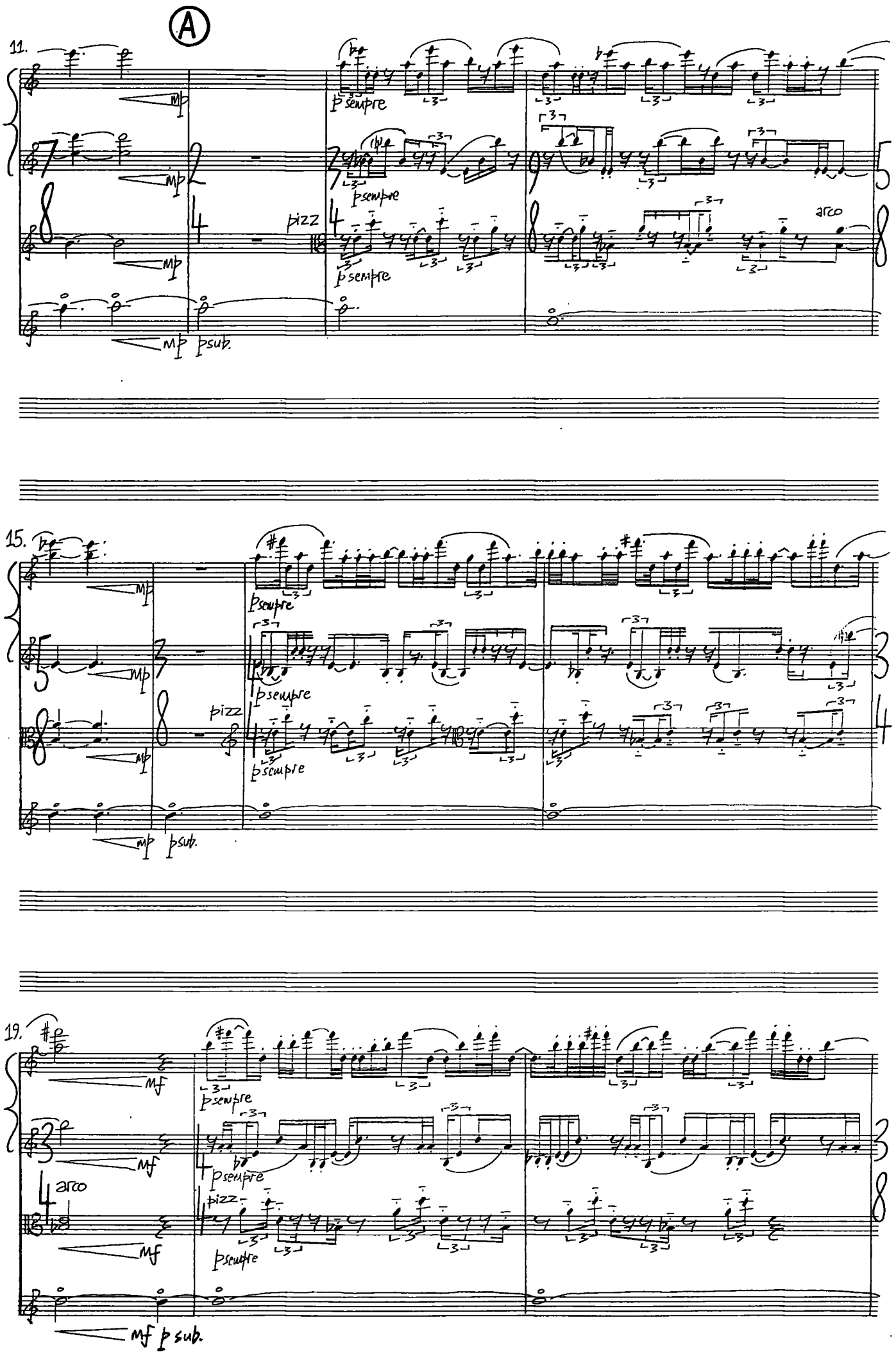
7.

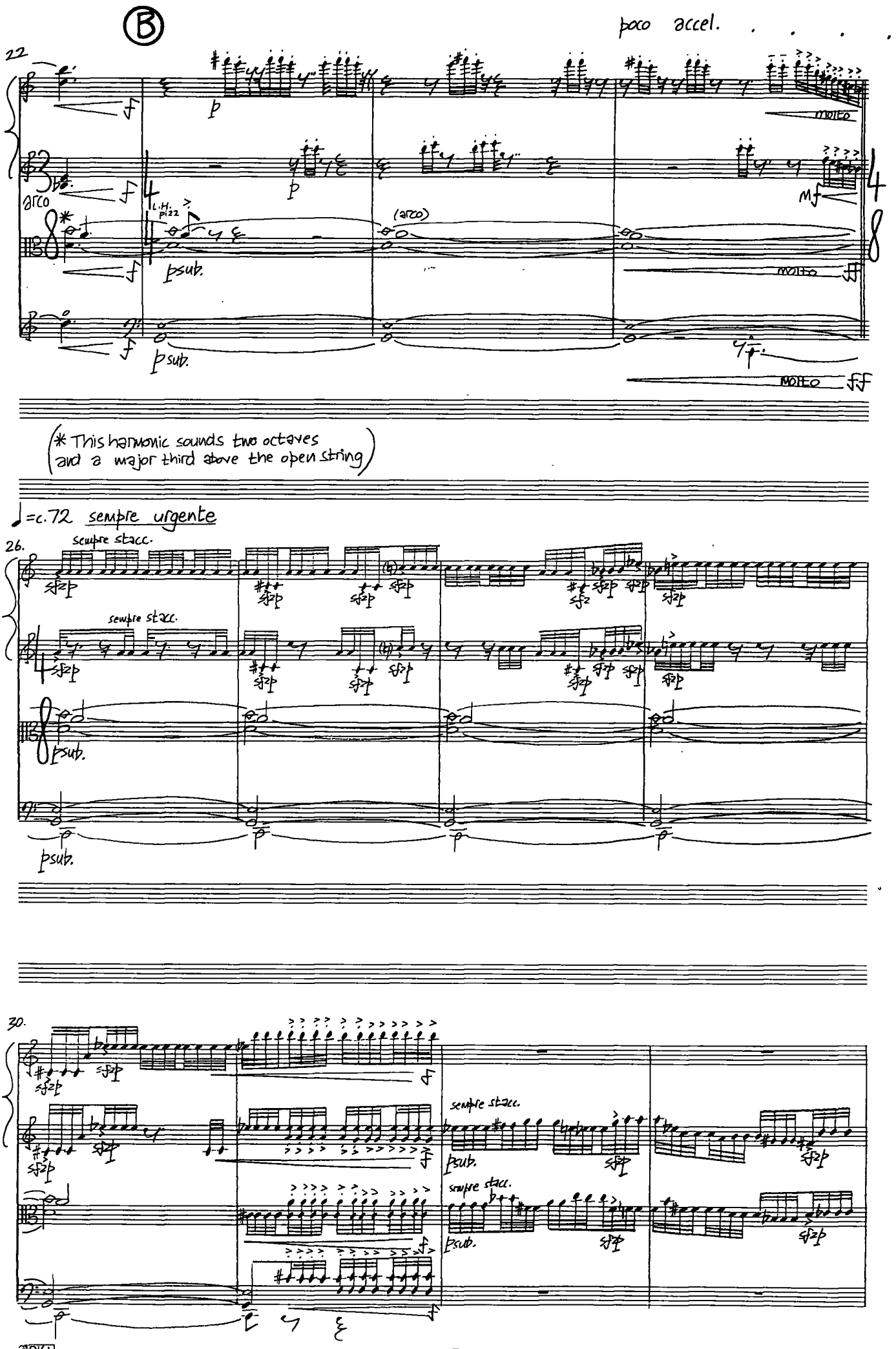
pp

p sempre

norm.

arco


A
11.
mp
p sempre
pizz
arco
mp p sub.
15.
mp
p sempre
pizz
mp p sub.
19.
mf
p sempre
arco
pizz
mf p sub.


B
poco accel.
22
molto
arco
L.H. pizz
(arco)
psub.
molto
molto
(* This harmonic sounds two octaves and a major third above the open string)
♩=c.72 sempre urgente
26.
sempre stacc.
sempre stacc.
psub.
psub.
30.
sempre stacc.
psub.
sempre stacc.
psub.

34.

38.

sempre stacc.

p sempre

sempre stacc.

42.

pizz

poco . .

a . .

pizz

poco . .

a . .

D16b PANOPUS SCORE-SYSTEM

46.

pizz arco pizz arco

sfzp sfzp sfz sfz mp sfz sfz arco f molto ff

sfzp sfzp f mp sub. sfz sfz sfz. mp molto ff

poco cresc. 5 5 arco mp pizz arco sfz f molto ff

poco cresc. 5 5 sfz sfz sfz sfz mp molto ff

D

50.

p sub. poco mf sempre

mp sub. con sord.

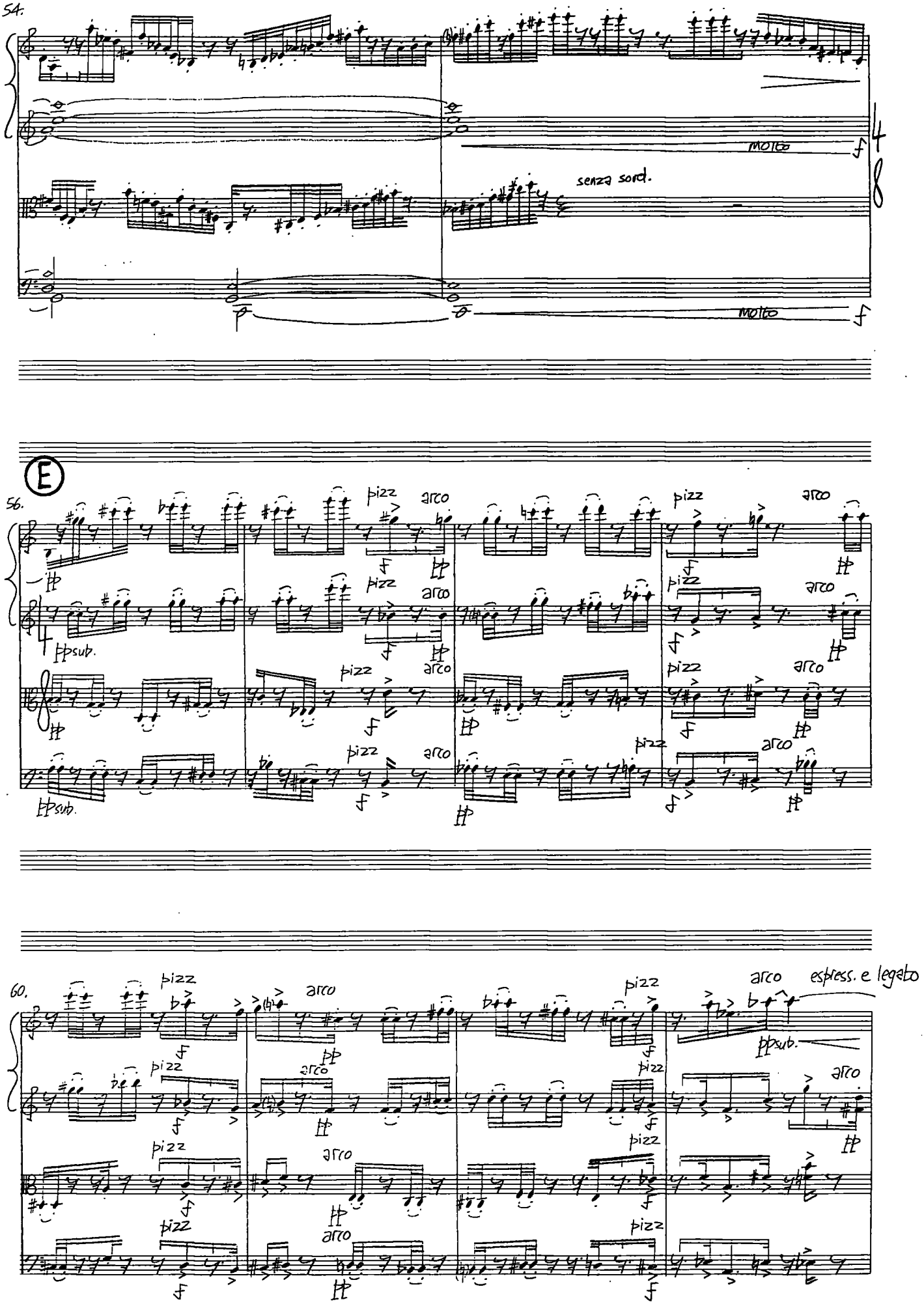
p poco mp mp sempre

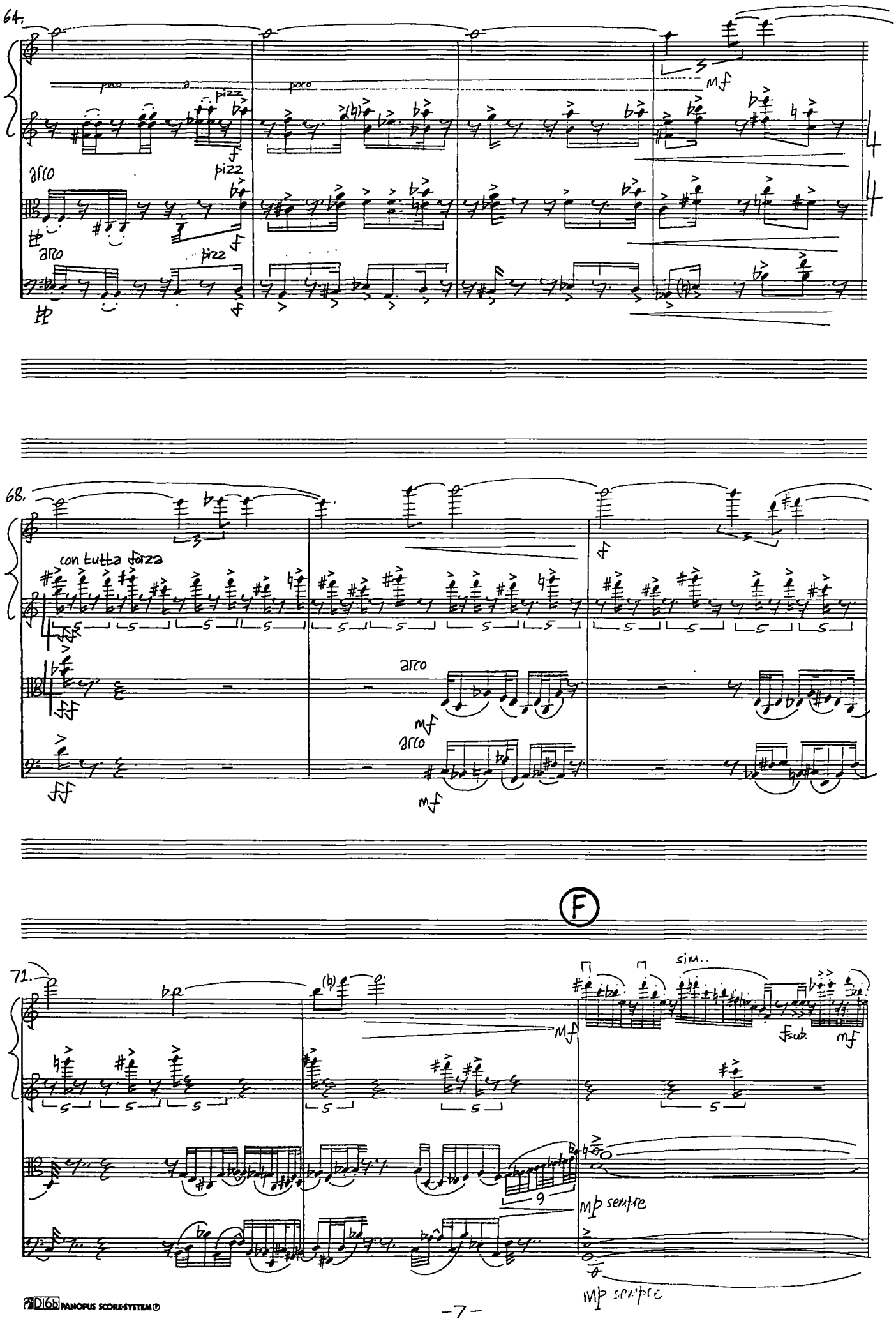
mp sub.

52.

p

p


54.
molto
senza sord.
molto
E
56.
pizz
arco
ppsub.
60.
arco espress. e legato
ppsub.


64.
poco a poco
pizz
arco
mf
68.
con tutta forza
arco
F
71.
sim.
fsub.
mp sempre

74.

sub.f

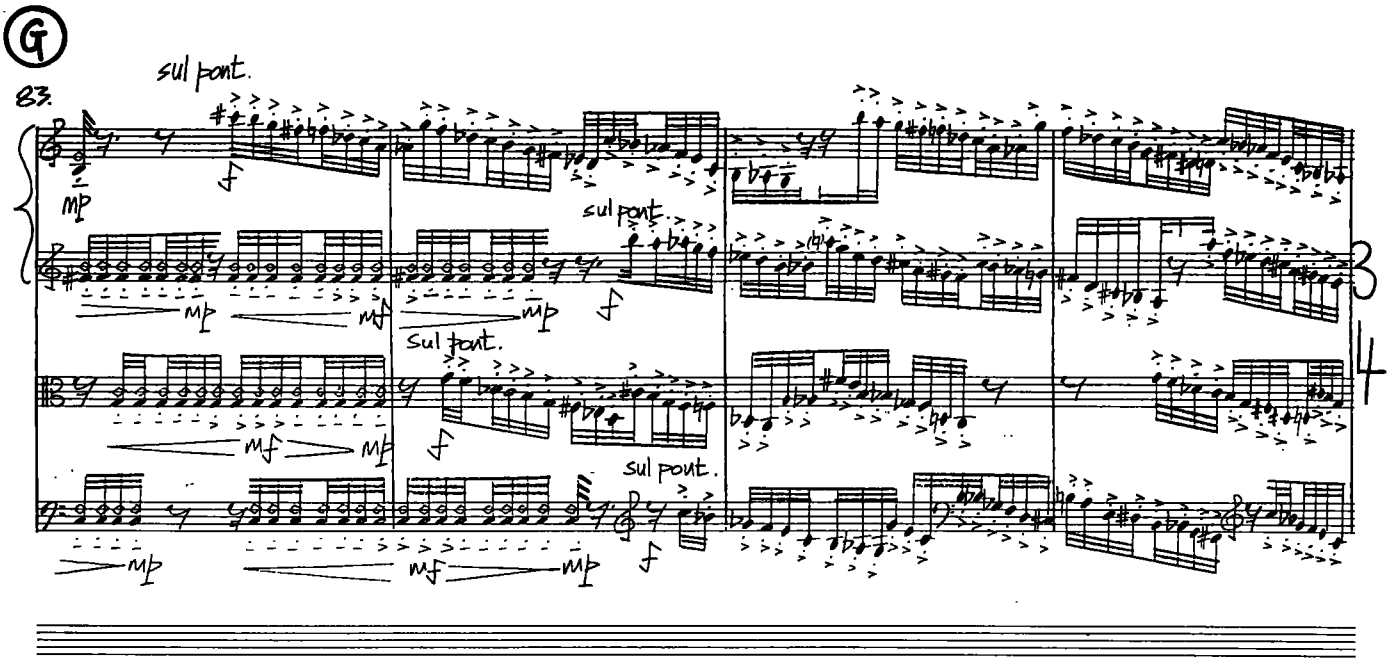
(ff)

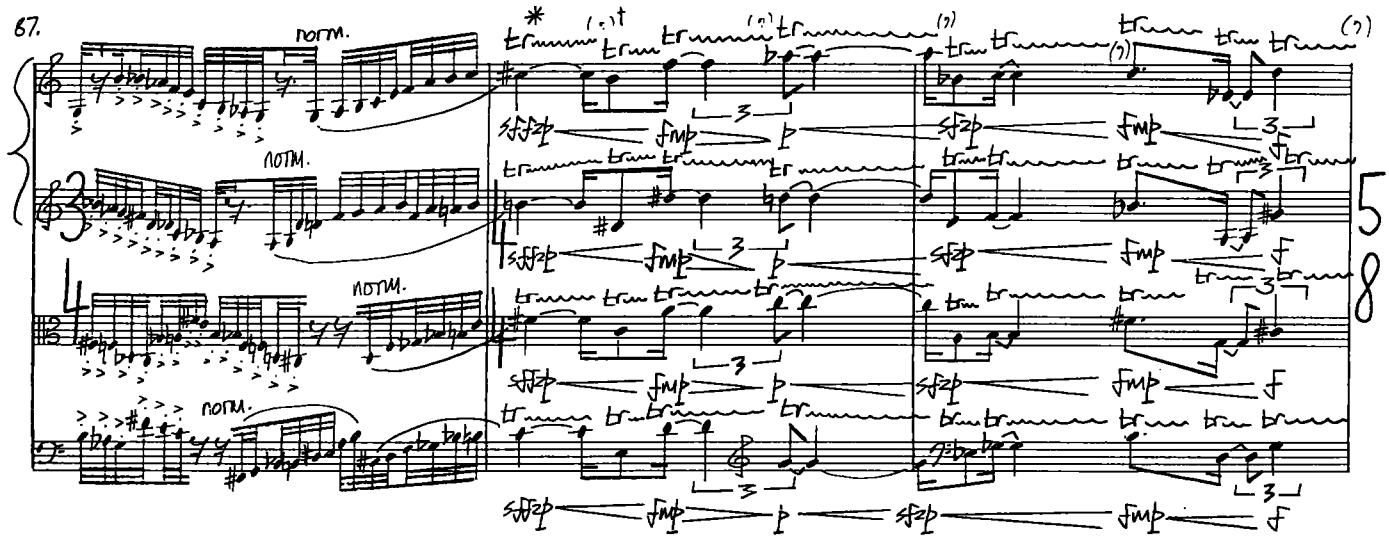
76.

arco

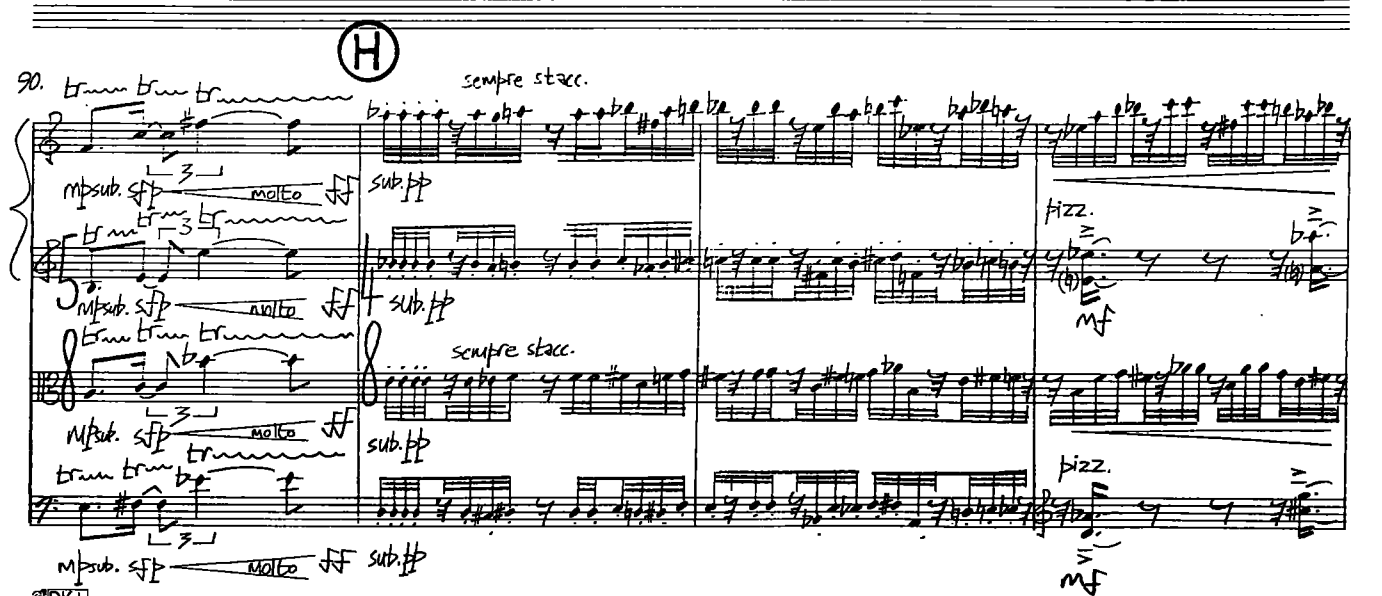
(ff)

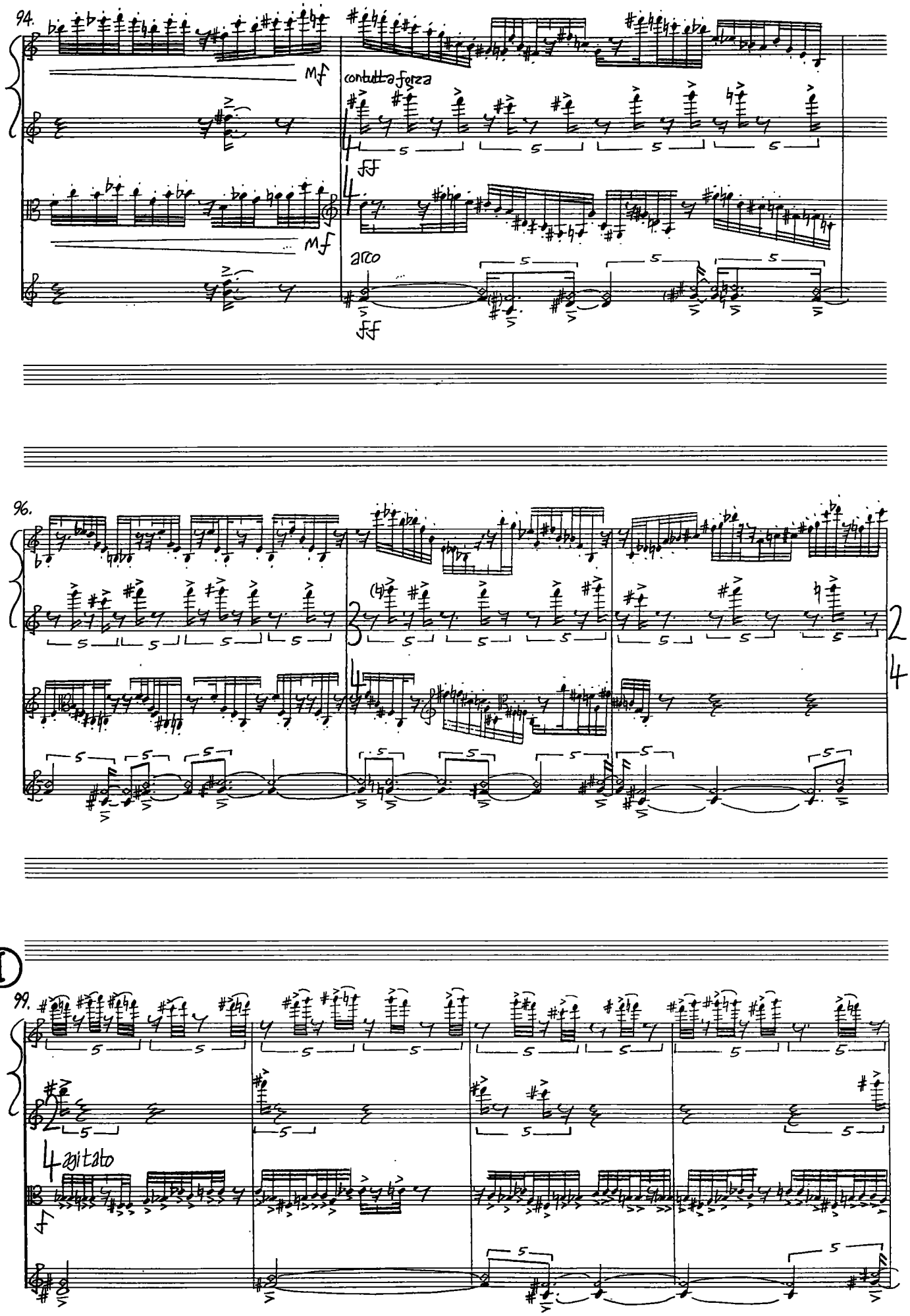
79.





(* all semitone trills) († numbers placed for articulation)




94.
mf
con tutta forza
ff
mf
arco
ff
96.
2
4
I
99.
agitato

poco accelerando . . . . poco più movimento (♩=c. 78)

103.

sul tasto sempre stacc.

sfzp

sfz

mf sempre

(ff)

sul tasto sempre stacc.

sfzp

pizz.

sfz

mf sempre

107.

ord. sul tasto (stacc.)

fsub. psub.

ord. sul tasto (stacc.)

fsub. psub.

ord. sul tasto (stacc.)

fsub. psub.

ord. sul tasto (stacc.)

fsub. psub.

111.

Ⓙ

ord. → sul tasto stacc.

(p)

fsub.

p sempre

SLOW GLISSANDO

sfz

(mf)

ord. → sul tasto stacc.

fsub.

p sempre

sfz

(mf)

114.

SLOW GLISSANDO

117.

sfz (mf)

sfz (mf)

120.

sfz (mf)

sempre espress. e legato

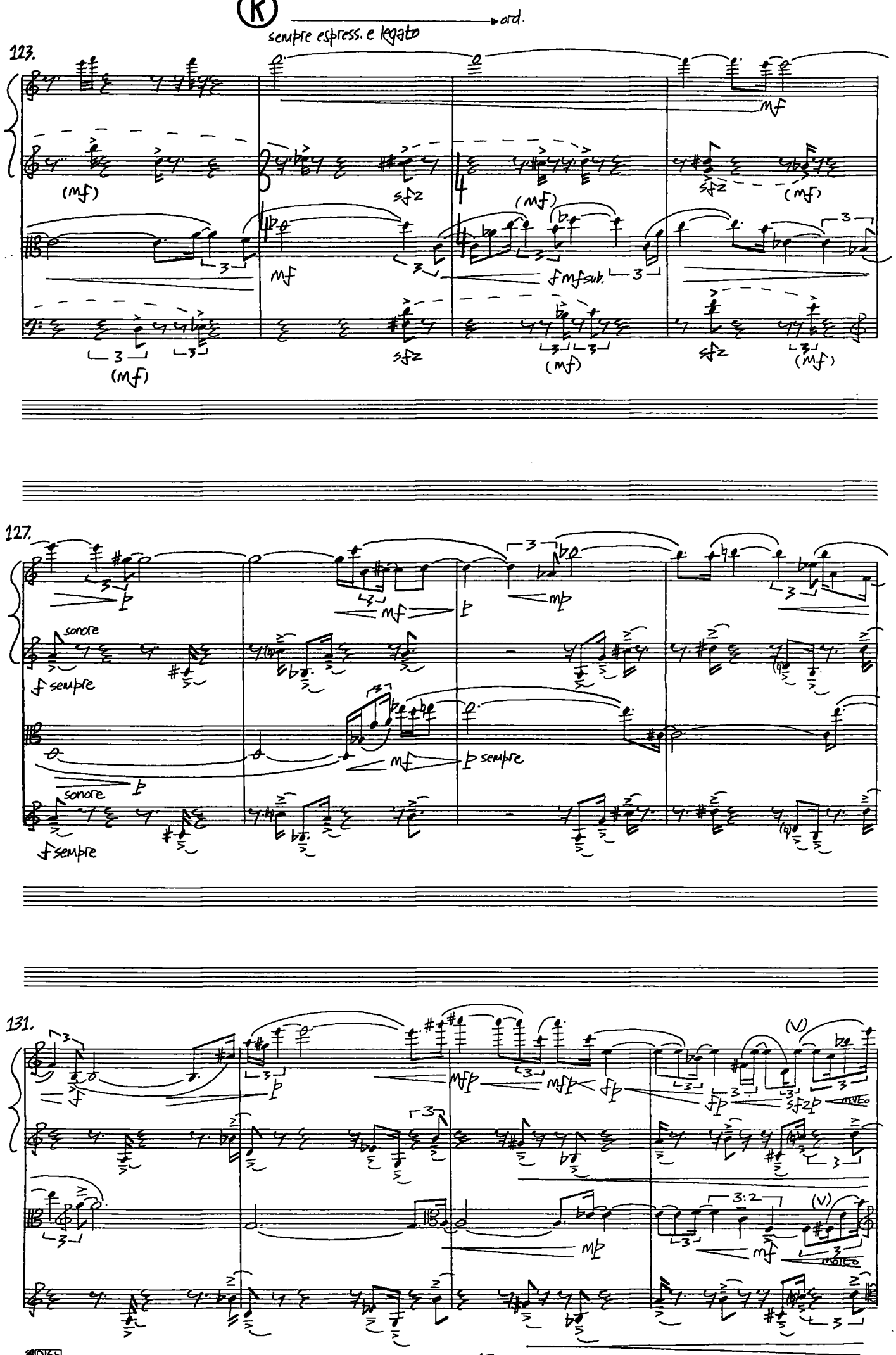
ord.

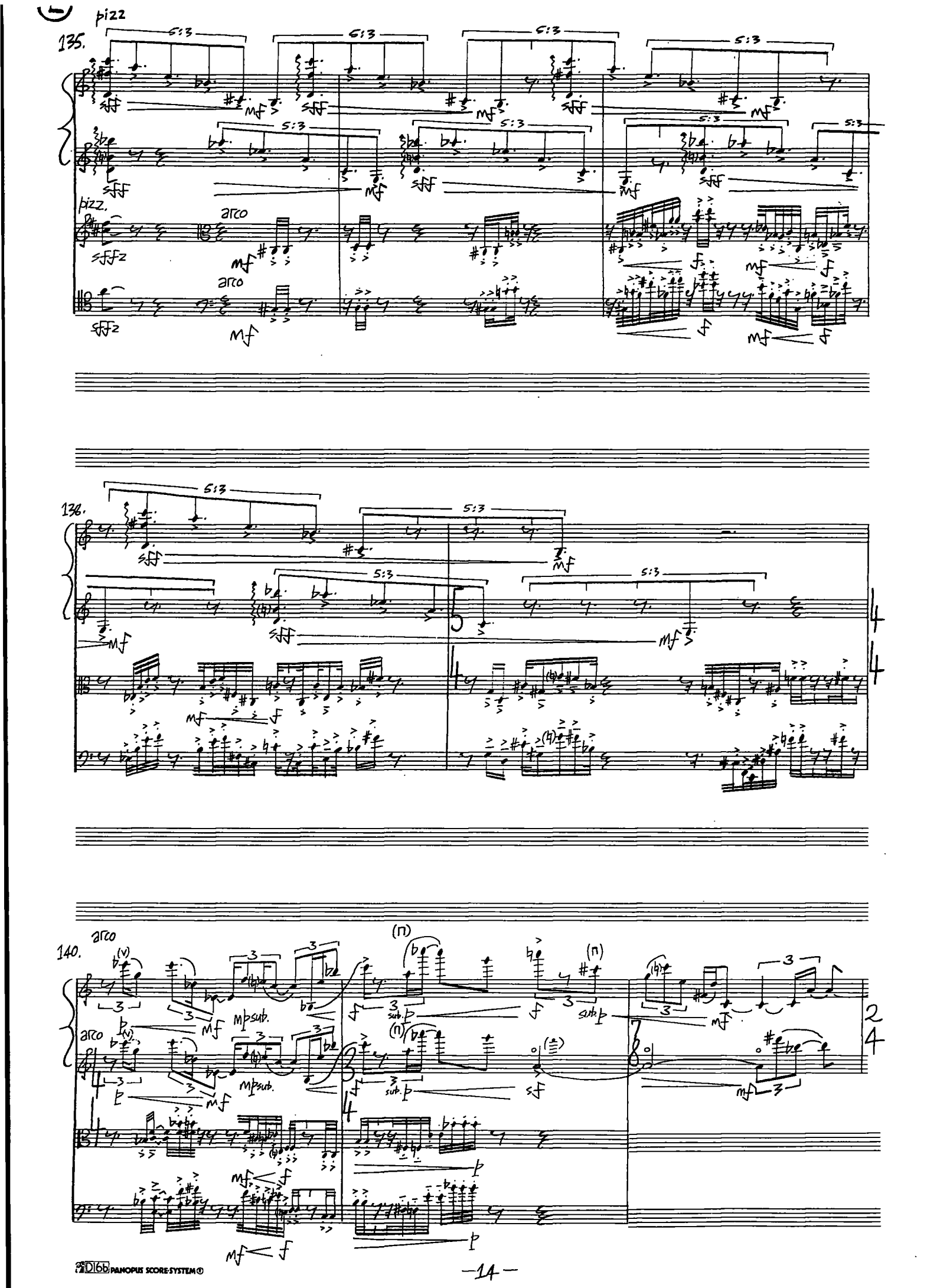
poco

mp

sfz

sfz (mf)


(K)
sempre espress. e legato
ord.
123.
mf
(mf)
sfz
mf
fmfsub.
127.
sonore
f sempre
mf
p sempre
131.
mfp
fp
sfzp
(V)
mf
3:2
molto


pizz
135.
5:3
sff
mf
pizz.
arco
sffz
136.
140.
mp sub.
sub. p
p
sf
f

143.

146.

M

58

sfzp

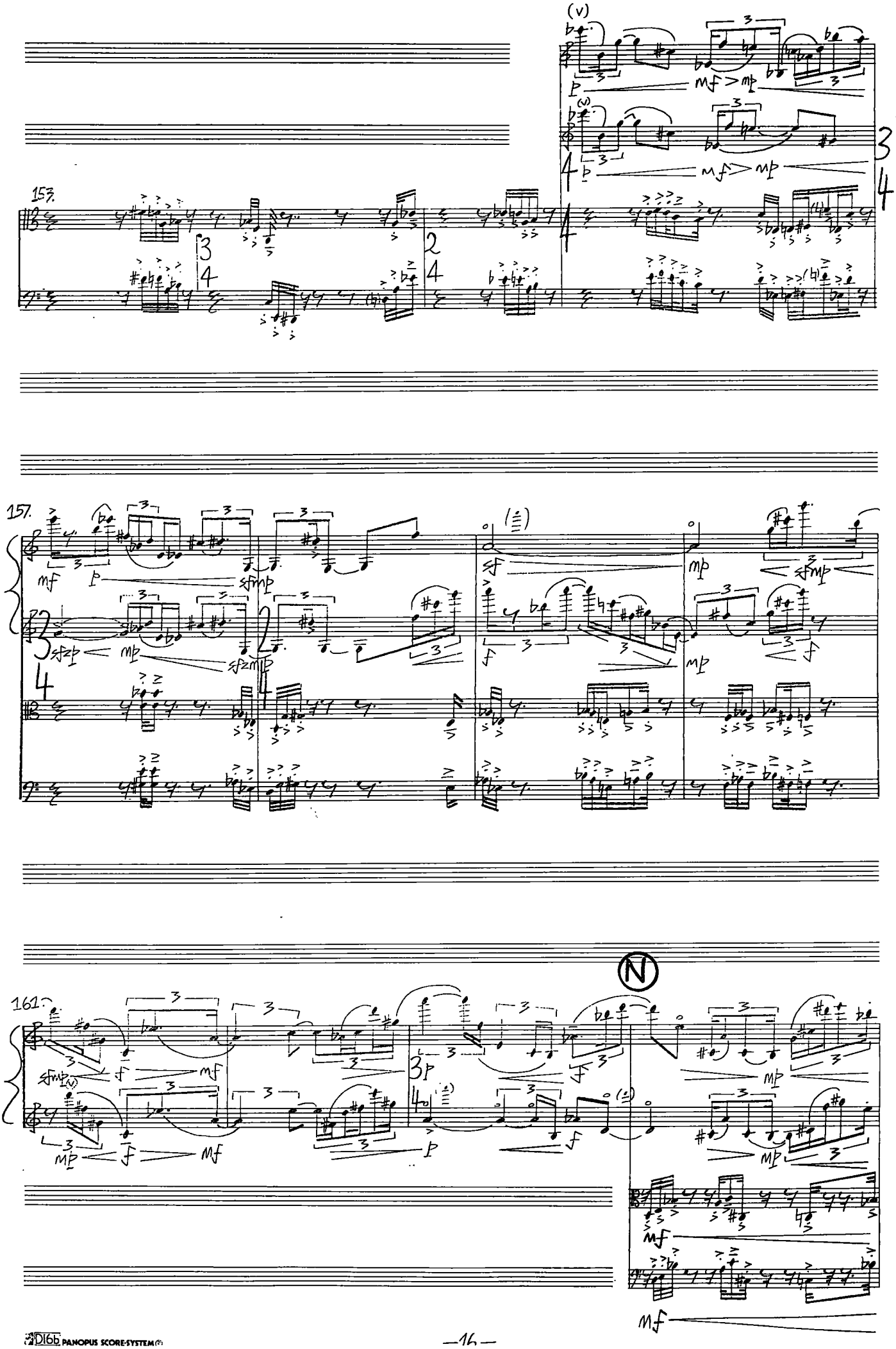
sfzp

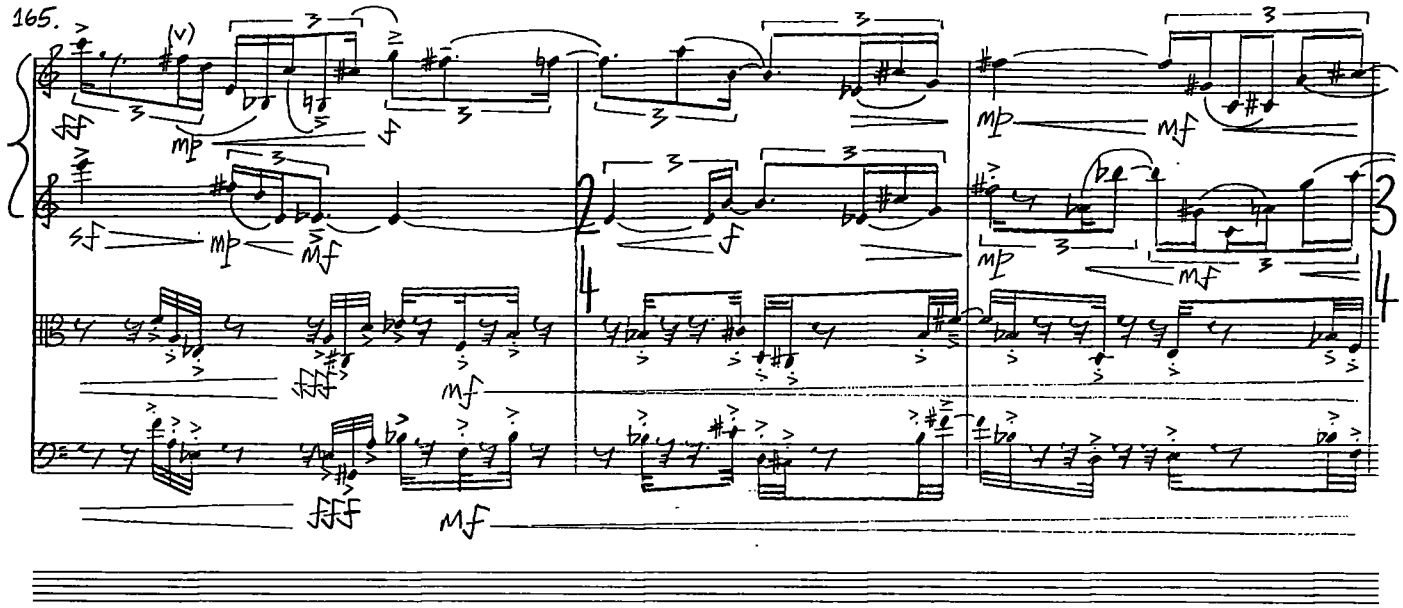
sfzp

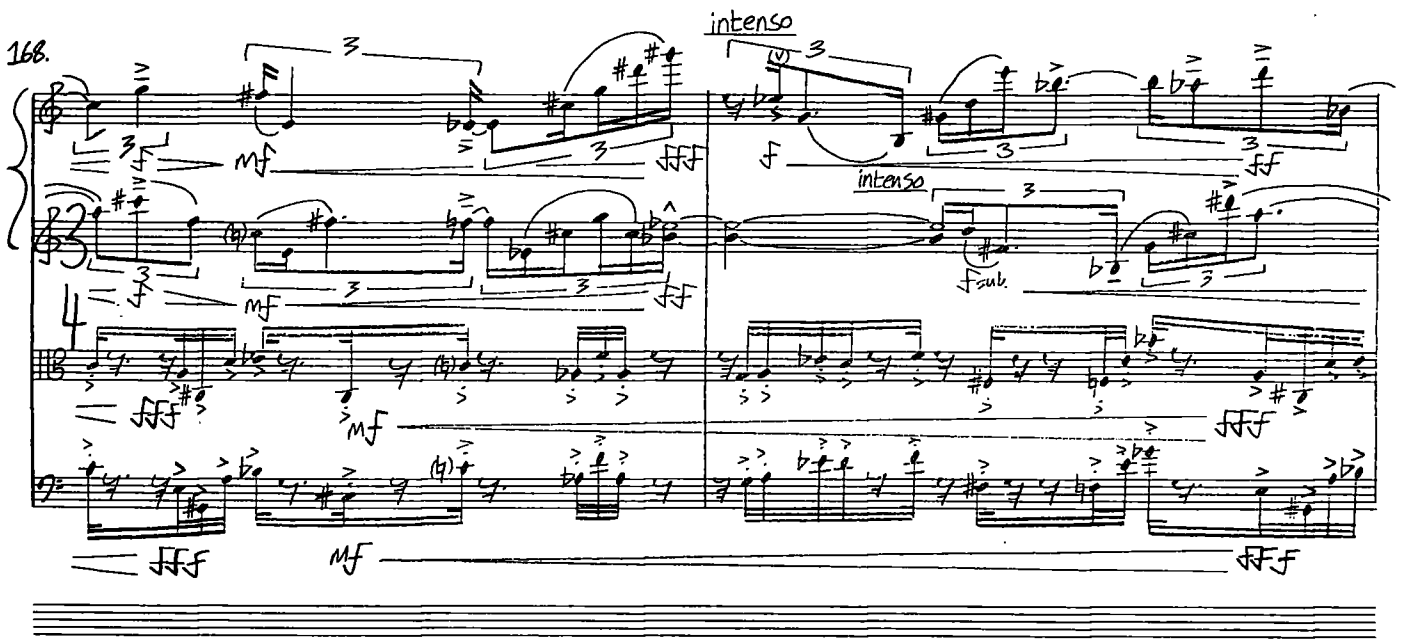
f sempre

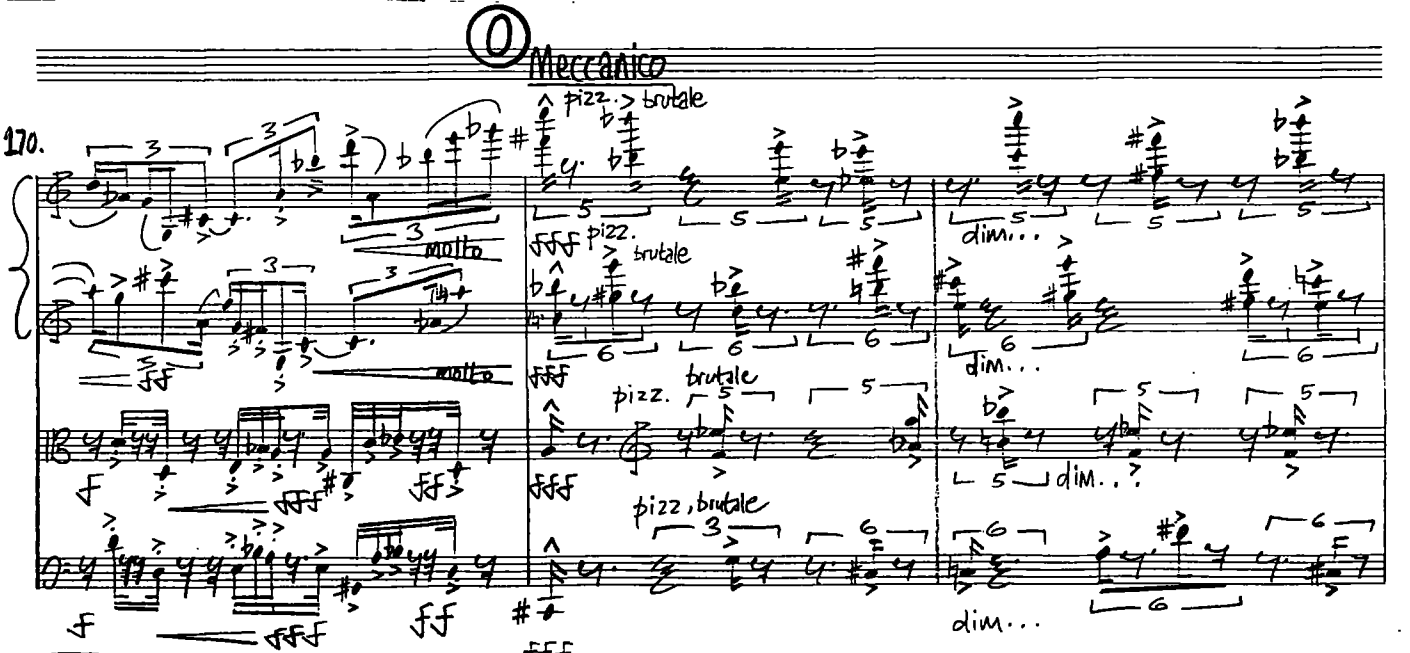
f sempre

149.


(v)
mf > mp
p
mf > mp
153.
157.
mf
p
sfmp
sfzp
mp
sfzmp
sf
mp
sfmp
f
mp
f
161.
N
sfmp
f
mf
mp
f
mf
3p
p
f
mp
mp
mf
mf


165.
mp
mf
ff
fff


168.
intenso
mf
ff
fff
f sub.


Meccanico
170.
pizz. brutale
molto
fff
dim...

173.

(ff) (dim...) (f)

(ff) (dim...) (f)

(ff) (dim...) (f)

(ff) (dim...) (f)

177.

(mf) (dim.) (mp)

(mf) (dim.) (mp)

(mf) (dim.) (mp)

(mf) (dim.) (mp)

(P)

181.

(dim.) p

(dim.) p

arco

p sempre (changes of bow as imperceptible as poss.)

♩=c.66 Calmo...

186.

mp sempre

arco, con sord espress.

pp — mp — pp

p — mp — p

189.

pp — mp — pp

p — mp — p — mf — p

Q

(...e delicato)

193.

arco

sul tasto

p

pp

arco, sul tasto

p

pizz

pp

mf p

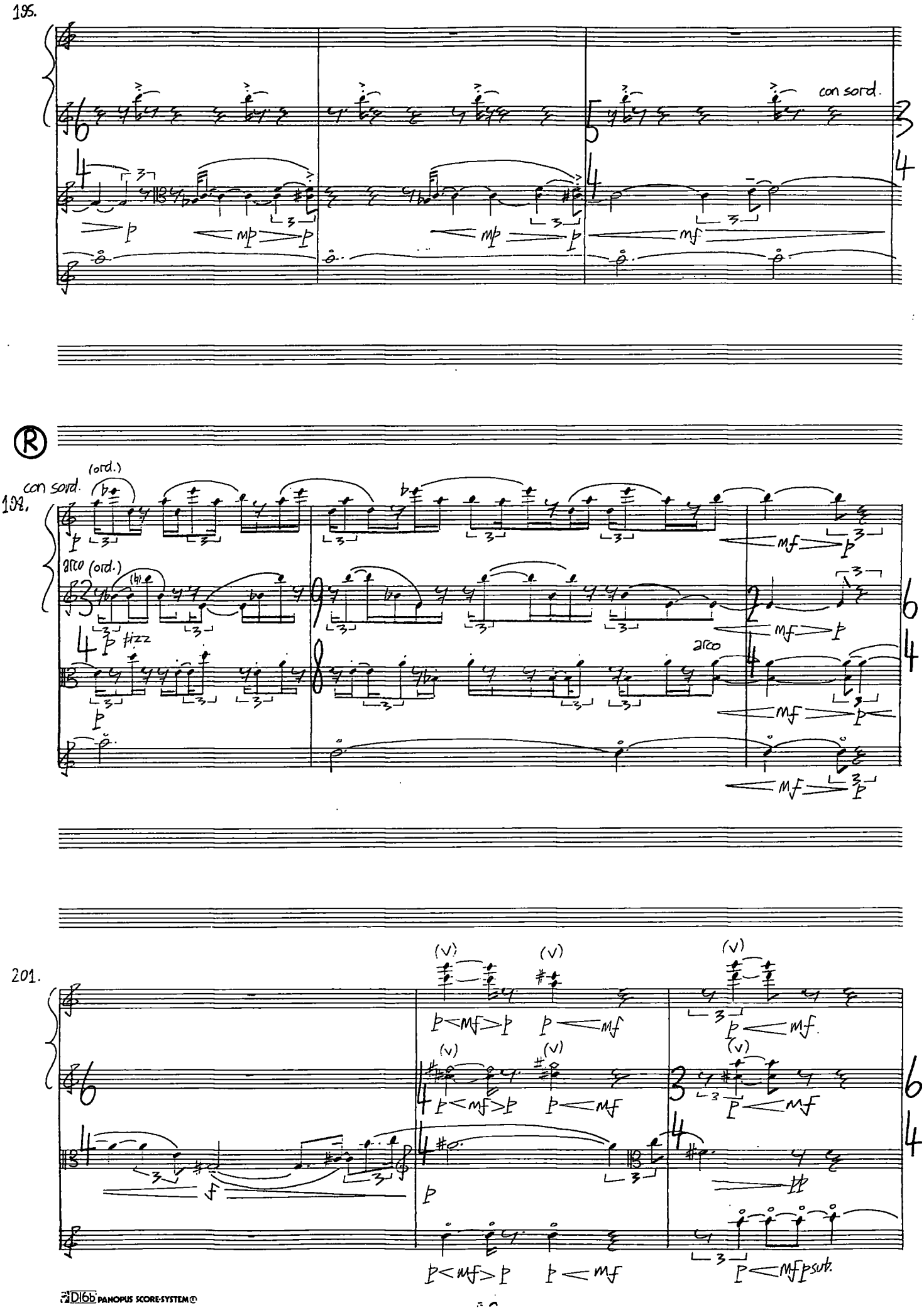
pizz.

p

mf

arco, con sord.

(p)


198.
con sord.
p
mp
p
mp
p
mf
R
198.
con sord.
(ord.)
p
mf
p
arco (ord.)
p fizz
mf
p
p
arco
mf
p
mf
p
201.
(v)
p
mf
p
(v)
p
mf
(v)
p
mf
(v)
p
mf
(v)
p
mf
(v)
p
mf
f
p
p
mf
p
p
mf
p
mf p subito

← ♪ = ♩ → = c.78 poco più mosso

204.

(V)

p<mf>p

mf

p

p<mf>p

mf

ponticello

sempre stacc.

p mp p

f

p

ppp pizz.

pp

p<mf>p

mf

207.

ponticello

sempre stacc.

pp sempre

mp

pp

mp

ponticello

sempre stacc.

pp sempre

209.

ponticello

sempre stacc.

pp

poco p

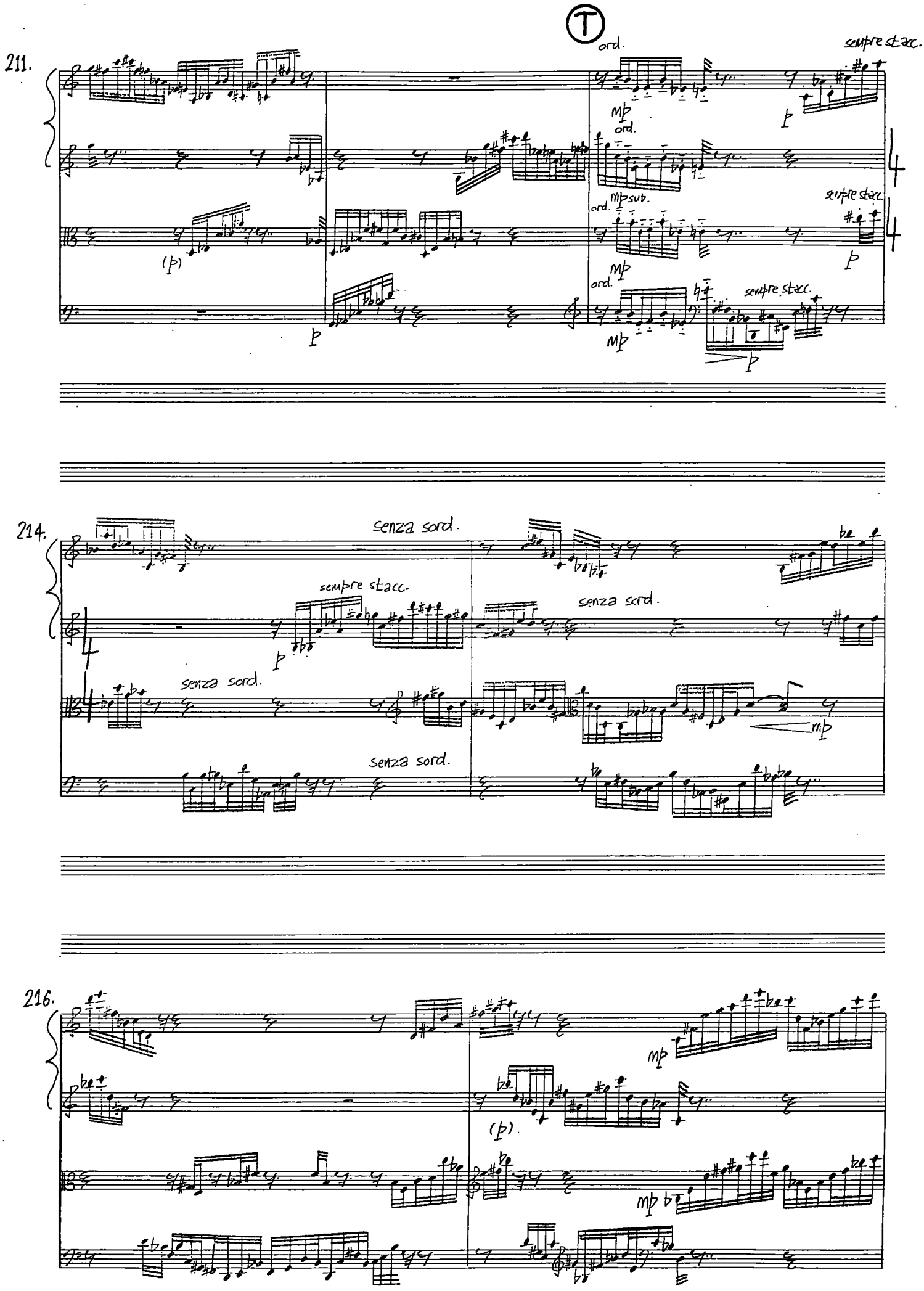
(p sempre)

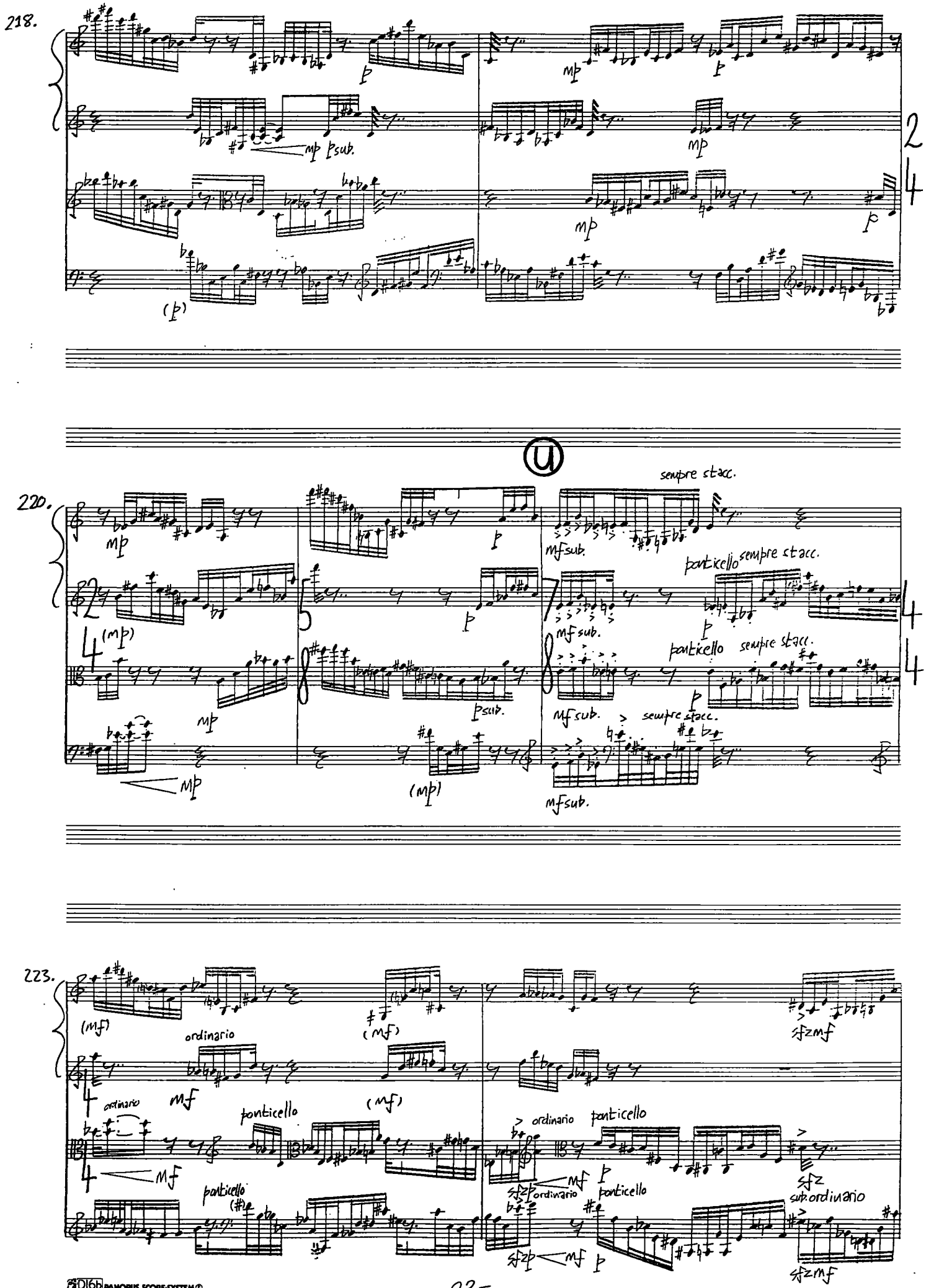
pp

poco p

(sim.)

p sempre


211.
T
ord.
sempre stacc.
mp
ord.
mp sub.
ord.
sempre stacc.
(p)
mp
ord.
sempre stacc.
214.
senza sord.
sempre stacc.
senza sord.
senza sord.
senza sord.
senza sord.
mp
216.
mp
(p).
mp



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225.

ponticello

ordinario

227.

ord.sub.

ponticello

ordinario

V

sub. ordinario

230.

sempre stacc.

ponticello

ordinario

233.

ord. sub.

sub. ponticello

sempre stacc.

ponticello

ordinario

ff sub.

236.

sub. ordinario

ponticello

ordinario

ordinario

ff sub.

W

239.

ponticello

ordinario

ordinario

ff sub.

241.

pizz. arco pizz.

ponticello ord. ponticello ordinario

pizz. arco pizz.

ponticello

pizz. arco pizz.

pizz. arco pizz.

con molto energia

243. (pizz)

arco sempre stacc.

(sempre p)

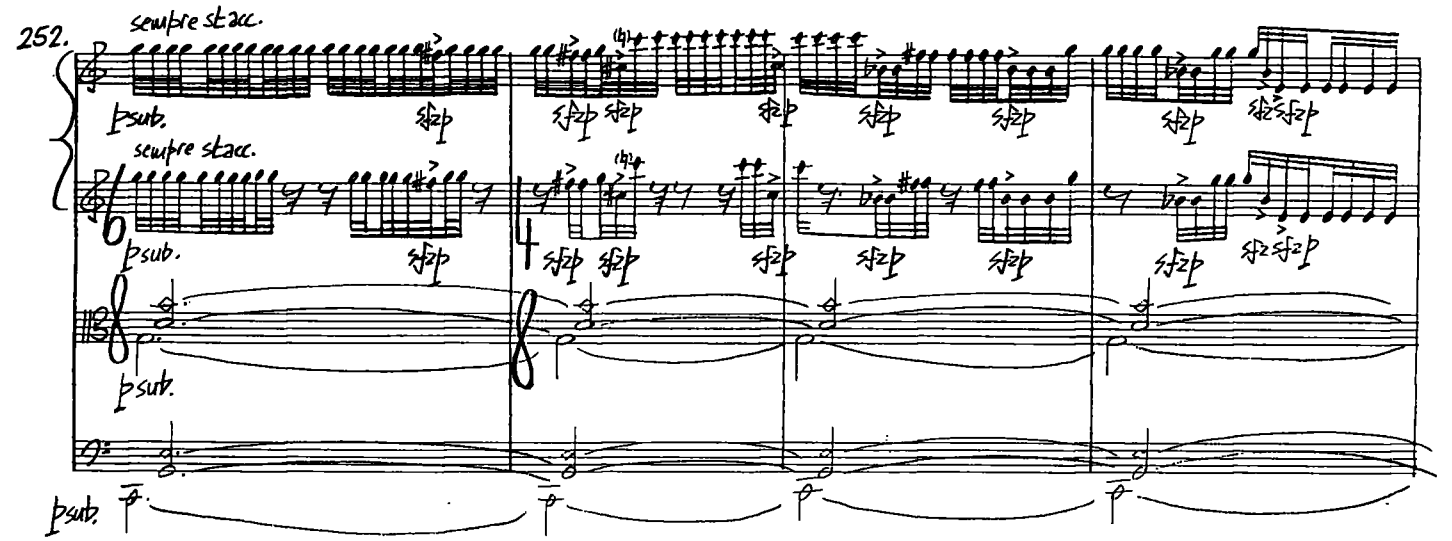
arco sempre stacc.

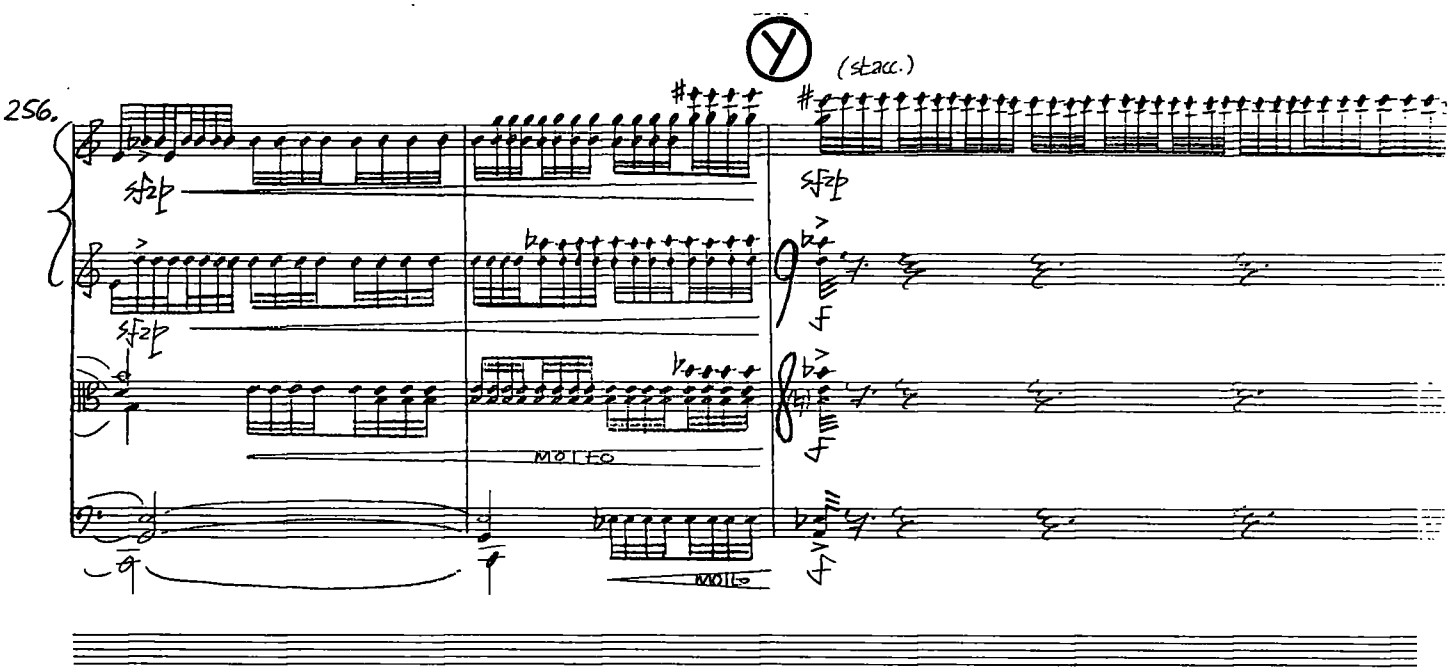
(pizz) (sempre p)

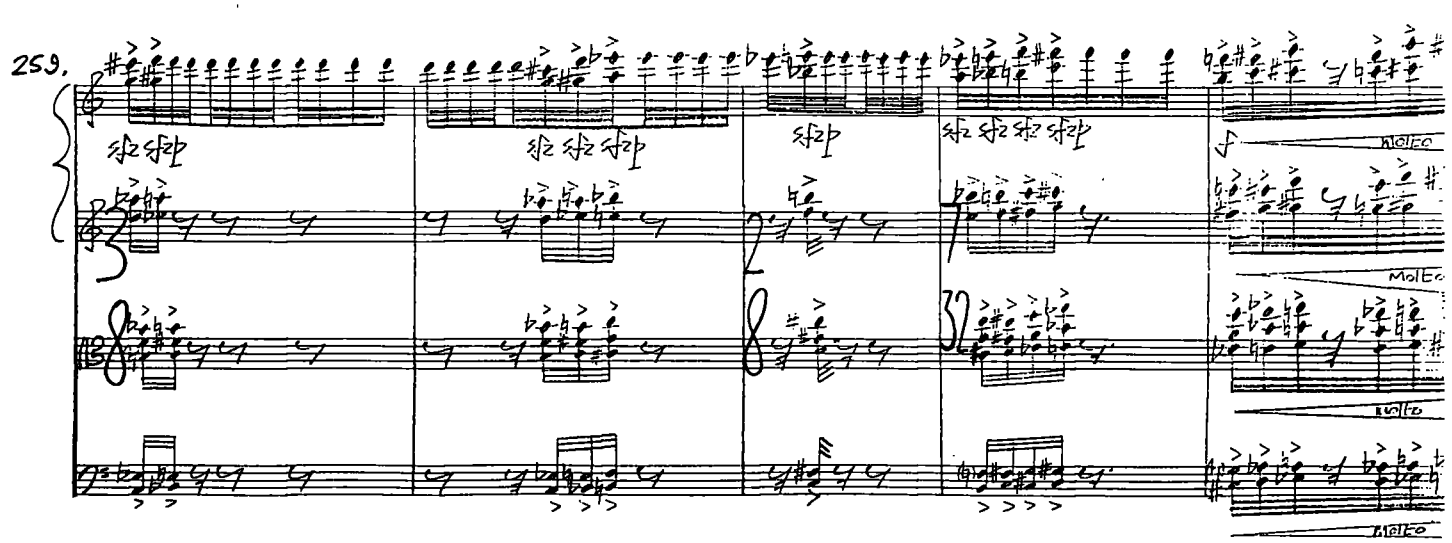
249.

arco

arco


252.
sempre stacc.
sempre stacc.
p sub.
p sub.
p sub.
p sub.


256.
Y
(stacc.)
molto
molto


259.
molto
molto
molto
molto

Z

264.

mentè

(lunga pausa)

Philip Cashian
London
12-2-8

(revised March '89)

D16b PANOPUS SCORE-SYSTEM

Philip Cashian

Nightmaze

for orchestra

Instrumentation

3 flutes (3 = picc./1 = alto)
3 oboes (3 = C Ang.)
3 clarinets (3 = bass)
3 bassoons

4 horns
4 trumpets
3 trombones
tuba *(The brass should be split into 2 antiphonal groups.)*

4 percussion (1 = Bass Dr/Tub.Bells/Toms/Whip/Vibes
2 = Marimba/Toms/Tenor Dr/Glass Chimes/Crotales/
Hi-hat/3 = Hi-hat/Maracas/Susp.cym/Glock/Glass Chimes/
Chimes/Tamtams/4 = Bass Dr/Tamtams/Mark Tree/
Vibes/Marimba

Timpani

Harp

Strings (16/14/12/10/8)

SCORE in C

(duration c. 15 minutes)

Commissioned by the BBC for the BBC National Orchestra of Wales 1991 tour of Japan.
First performance conducted by Tadaaki Otaka in the Symphony Hall, Osaka, 11/5/91.

Awarded the Britten Prize in 1991.

NIGHTMAZE

Philip Cashian

♩c. 48 decrel. → [♩c. 36] sub. ♩c. 48 decrel. → [♩c. 36] sub. ♩c. 48

Cor Anglais

espress.

Tub. Bells

1

2

perc.

3

Bass Drum

4

Ton-bons

Timpani

Harp

(gracefully fall in pitch.)

super ♪

maracas

sup. cym.

(*sup. cym. strokes and maraca twists should always get faster/slower with crescendo/diminuendo.)

6.

Alt. Fl.

ob. 1

Cor Ang.

Tub. bells

1

2

perc.

3

4

Timp.

Hp.

D.Bs.

div.

2

pizz.

arco

(Each wind instrument should remain at the same dynamic level as its first entry.)

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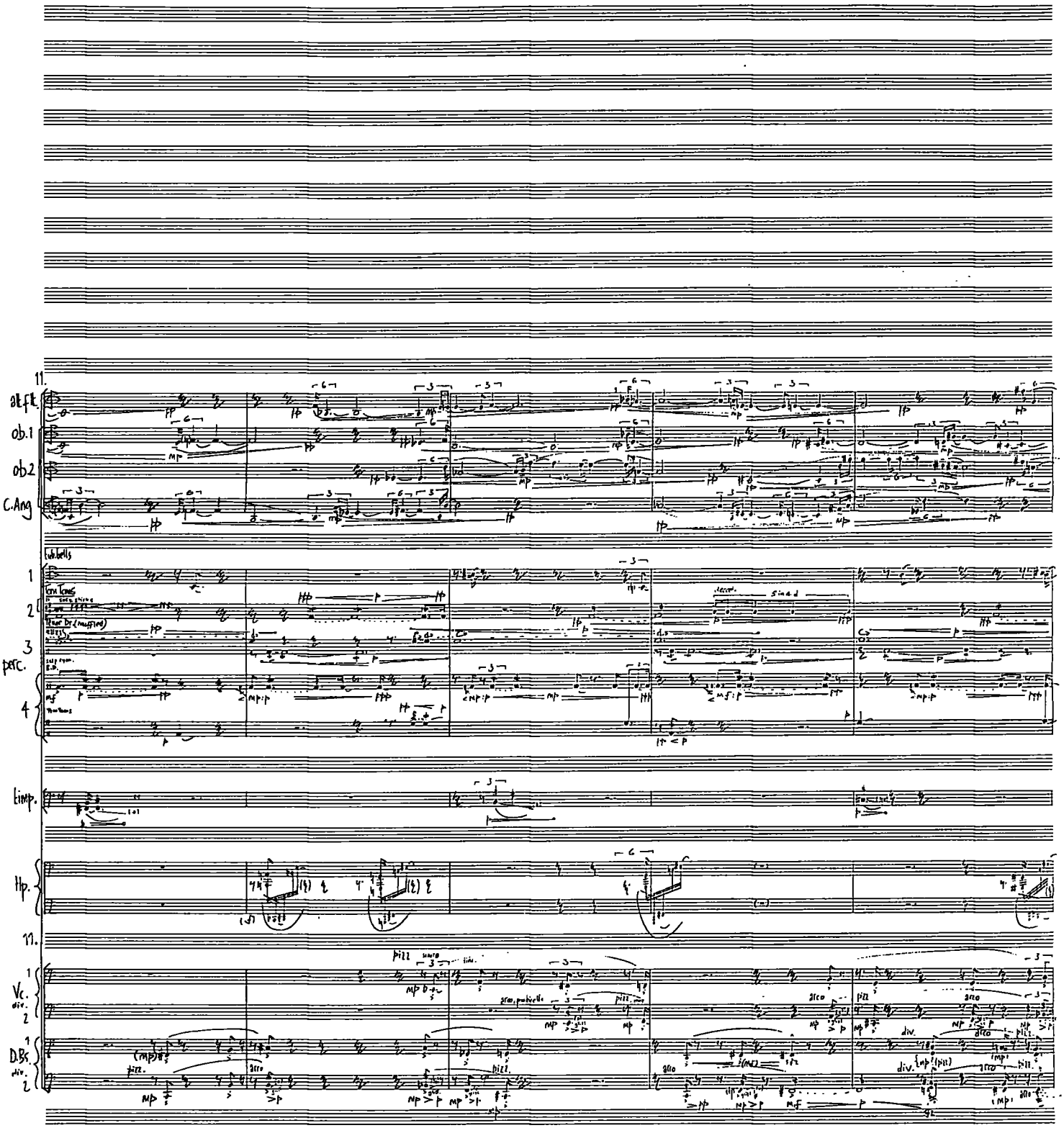

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poco accel. . . . . c.56 rit. . . .

16.

B

picc.

fl. 2

fl. 1 + fl.

ob. 1

ob. 2

c. Ang.

cl. 1

cl. 2

tub. bells

1

bass

2

bass drum

3

sus. cym.

4

T-Tom

B

timp.

Hp.

16.

poco accel. c.56 rit.

con sord.

molto espress.

vla.

1

2

c.

3

4/5

1

2

D.B.s

3

4

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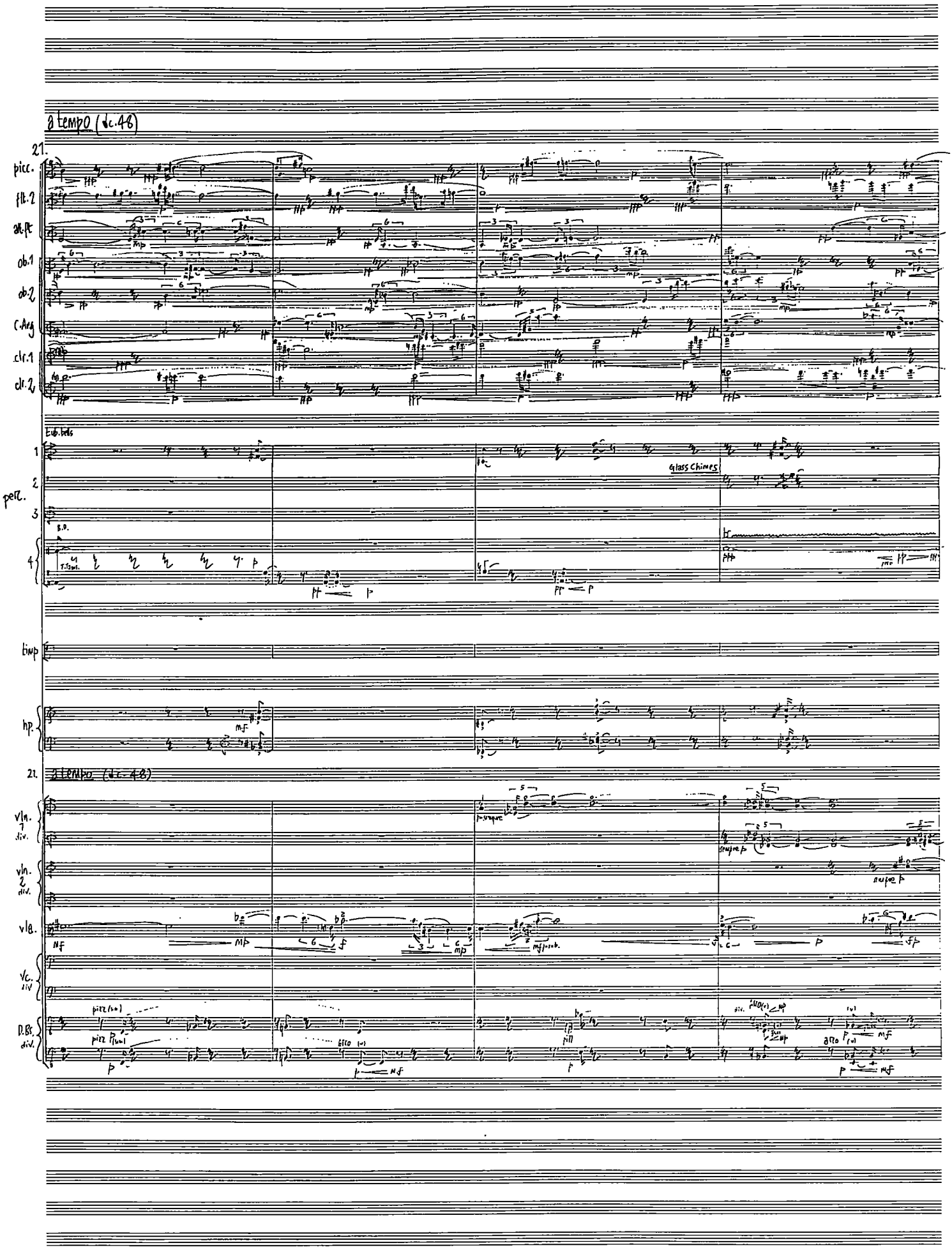

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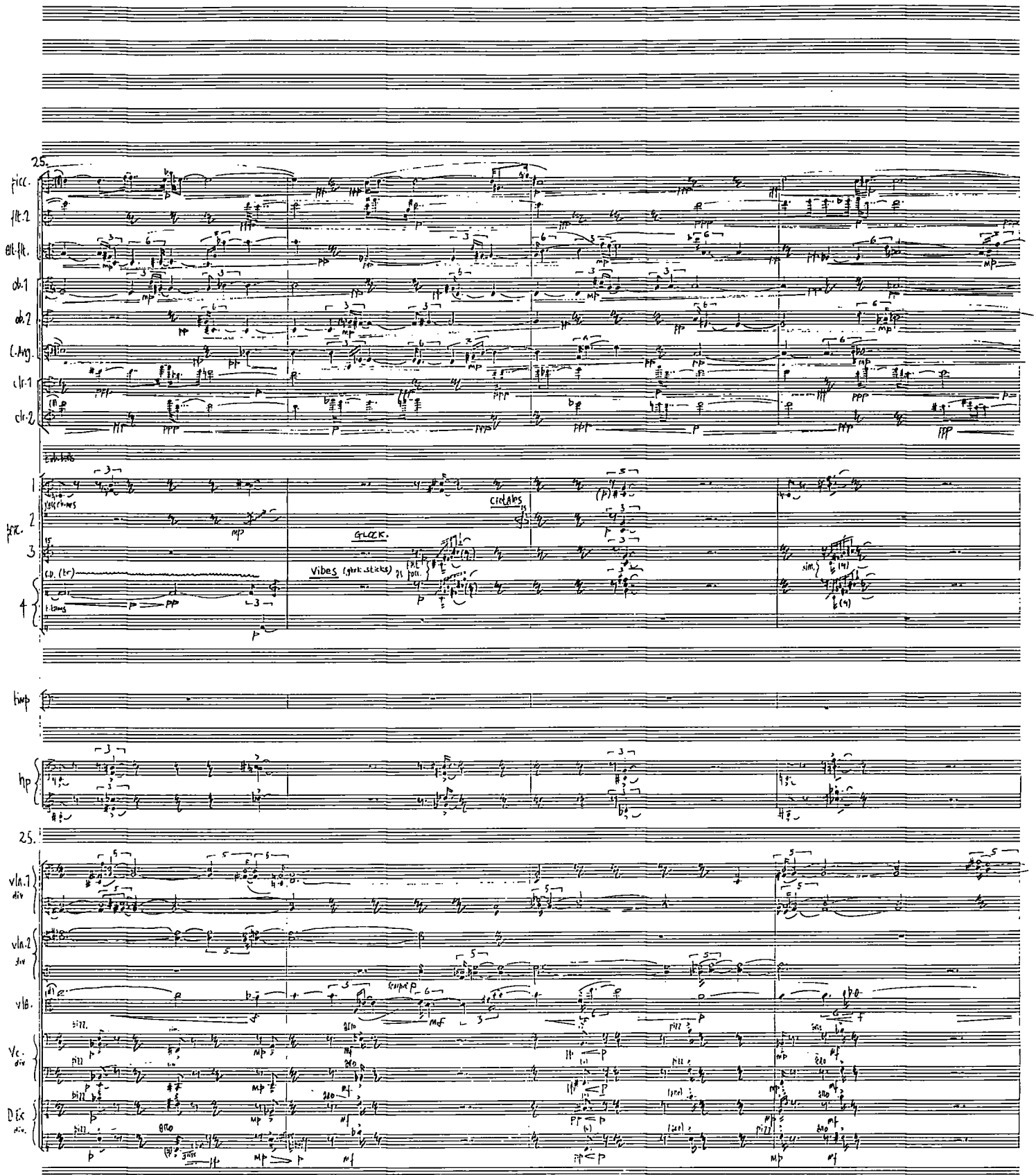

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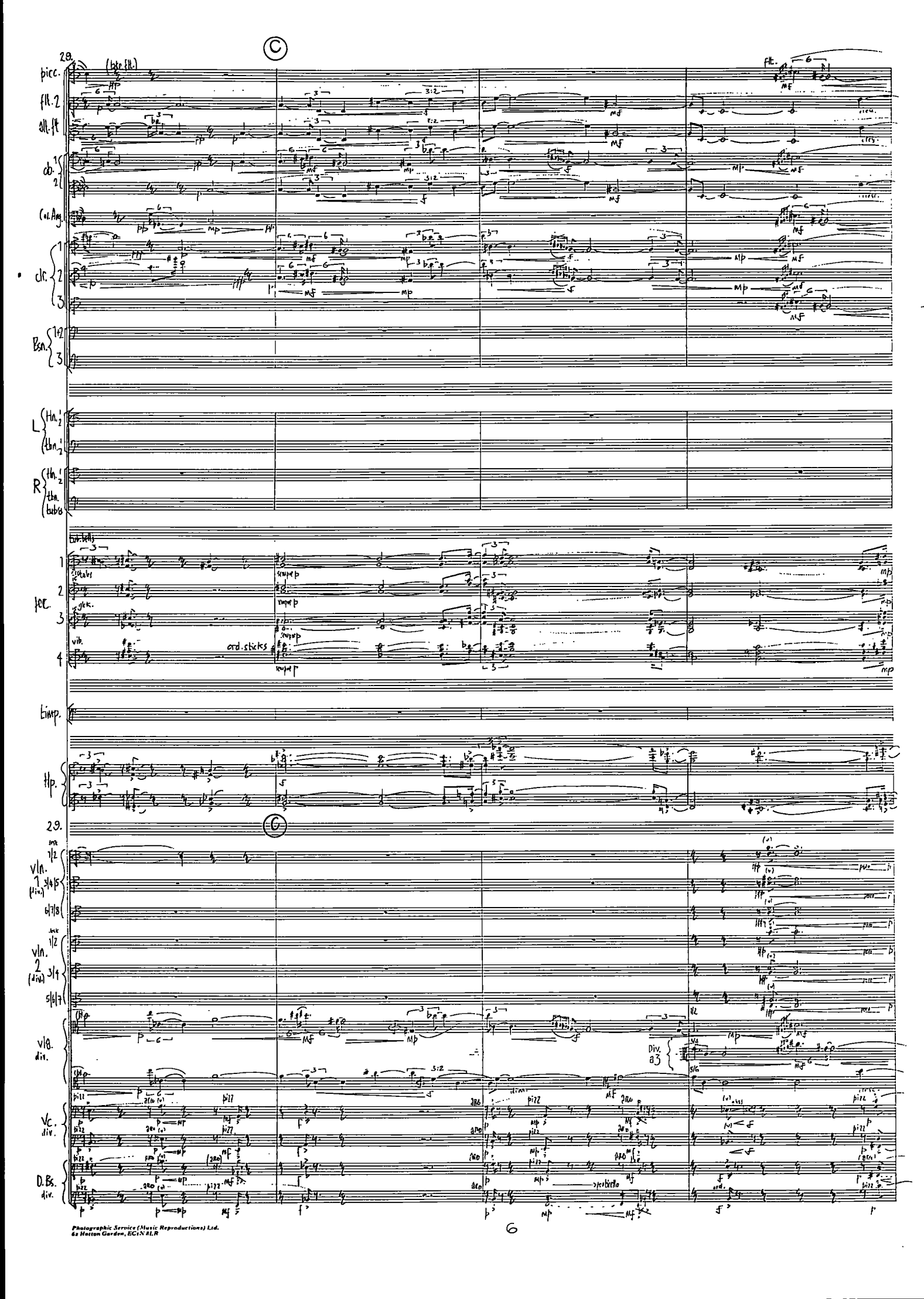
C
29.
picc.
(bke fl.)
fl. 2
all. fl.
ob. 1 2
Cor. Ang.
cl. 1 2 3
Bsn. 1+2 3
L Hn. 1 2 Tbn. 1 2
R Hn. 1 2 Tbn. Tuba
perc. 1 2 3 4
ord. sticks
Timp.
Hp.
29.
G
vln. 1 (div.) 1/2 3/4/5 6/7/8
vln. 2 (div.) 1/2 3/4 5/6/7
vla. div.
Div. a3
Vc. div.
D.Bs. div.
pizz.
arco
ord.
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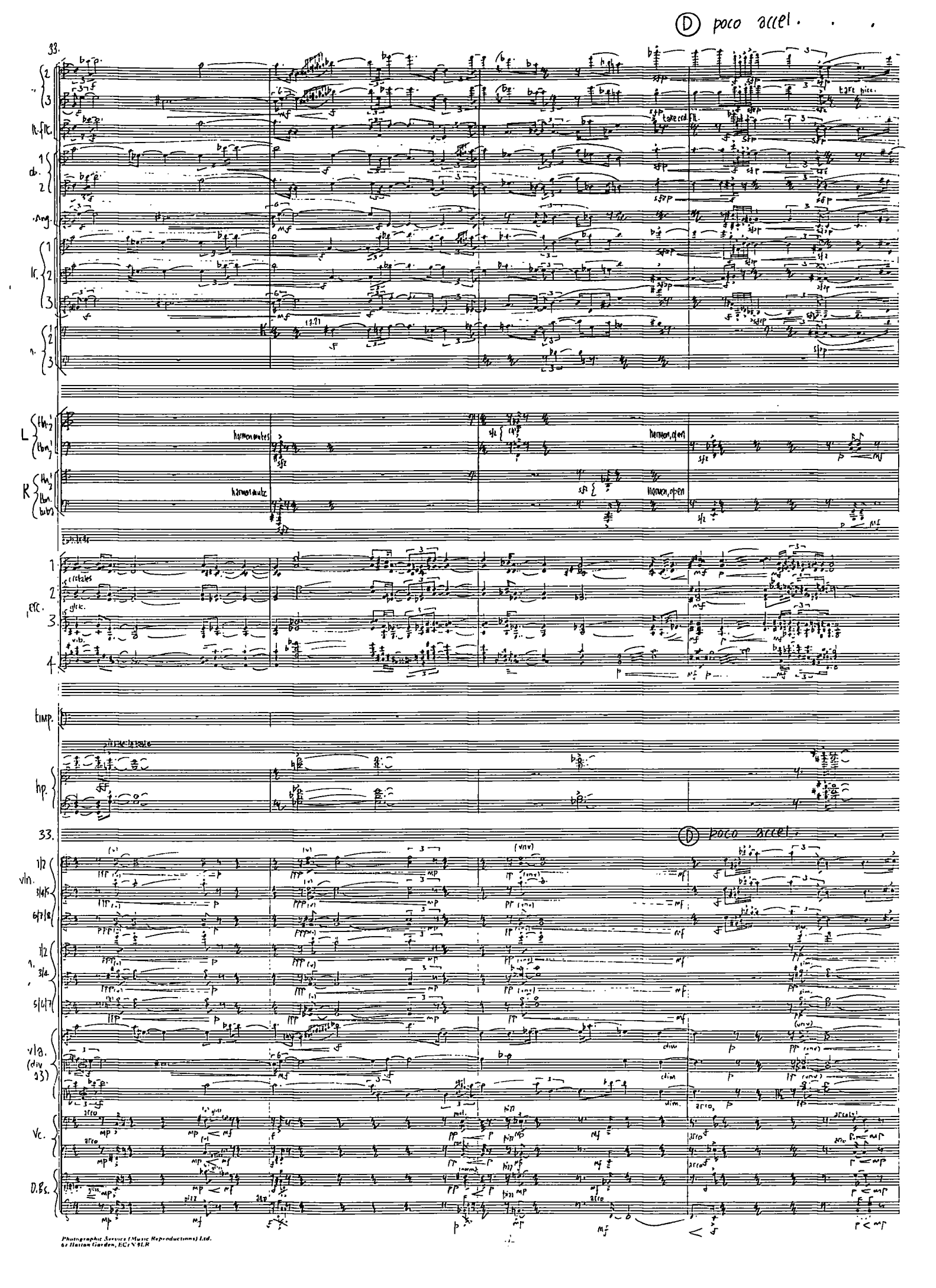
62 Hatton Garden, EC1N 8LR
6



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(accel.) →

(♩=c.60)

37.

Fl. 1 2 picc. 3

ob. 1 2

C.Ang.

cl. 1 2 3

Bsn. 1 2 3

tutti

L Hn. 1 2 tbn. 1

R Hn. 1 2 tbn. (tub.)

sempre cont. sfz

sempre cont. sfz

molto

sub. bells

per. 1 2 3 4

pick.

vib.

cresc.

timp.

ord.

molto

Hp.

Arm.

37. (accel.) (♩=c.60)

vln. 1 (unis.)

vln. 2 1/2 3/4 5/6/7 (div.)

molto

vla. 1 2 3 (div.)

pizz.

vc. (div.)

arco

pizz.

D.Bs. (div.)

arco

pizz.

molto

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♩= c.120 (E)

40.

flt. 1 2 / picc. 3 — (take fl.)

ob. 1 2 / Eng. 3 — (take ob.)

cl. 1 2 3

bsn. 1 2 3 — (take bsn.)

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

bell bells

per. 1 2 crotales 3 gick. 4 vib.

(* Fast, quasi improvisando. Vary order of notes ad lib.)

timp.

hp.

40. ♩= c.120 (E)

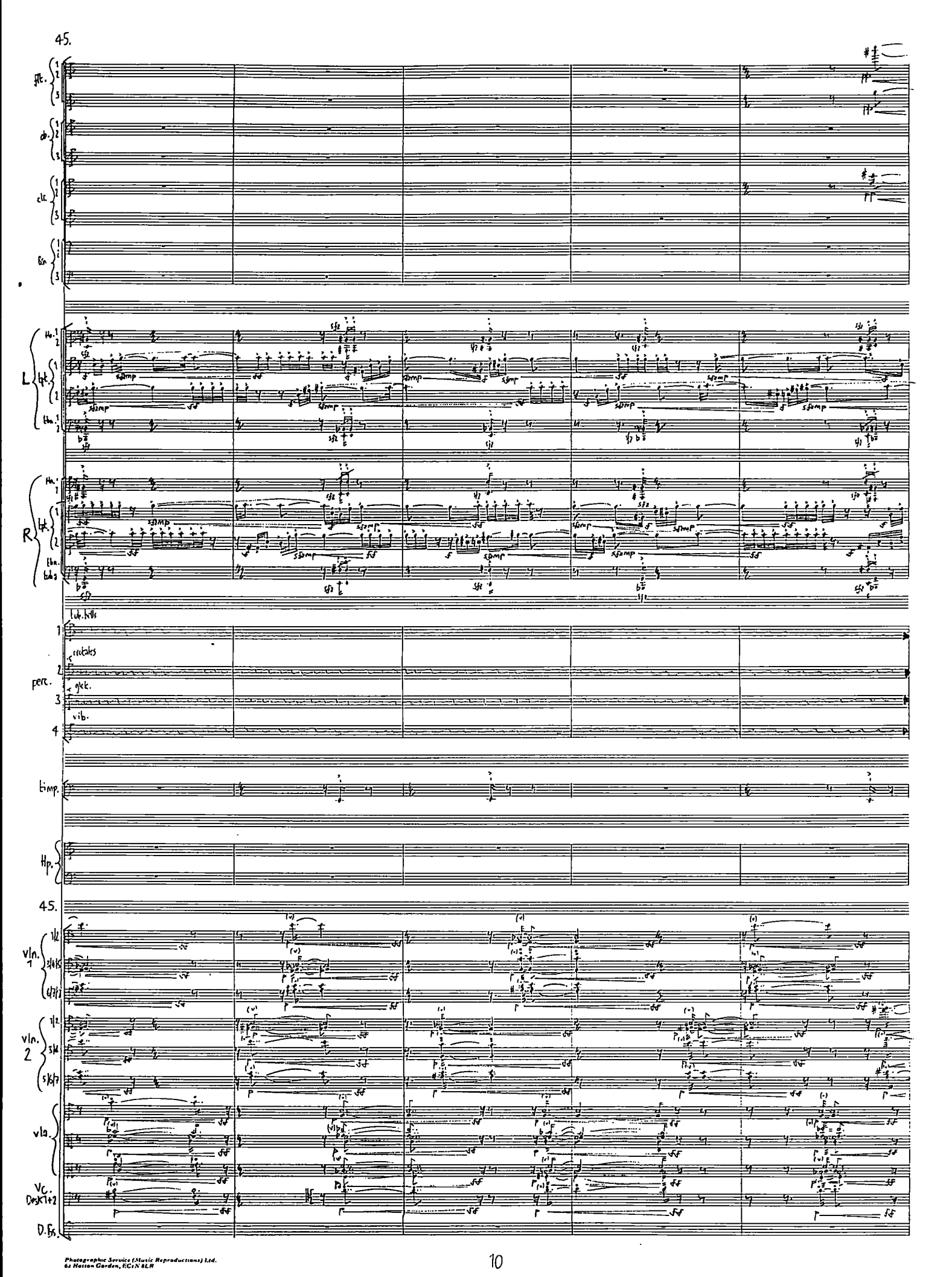
vln. 1 1.2 — 1/2, 3/4/5, 6/7/8

vln. 2 — 1/2, 3/4, 5/6/7

vla. div. 3

Vc. (div.) — Pizz 1+2

D.Bs (div.)



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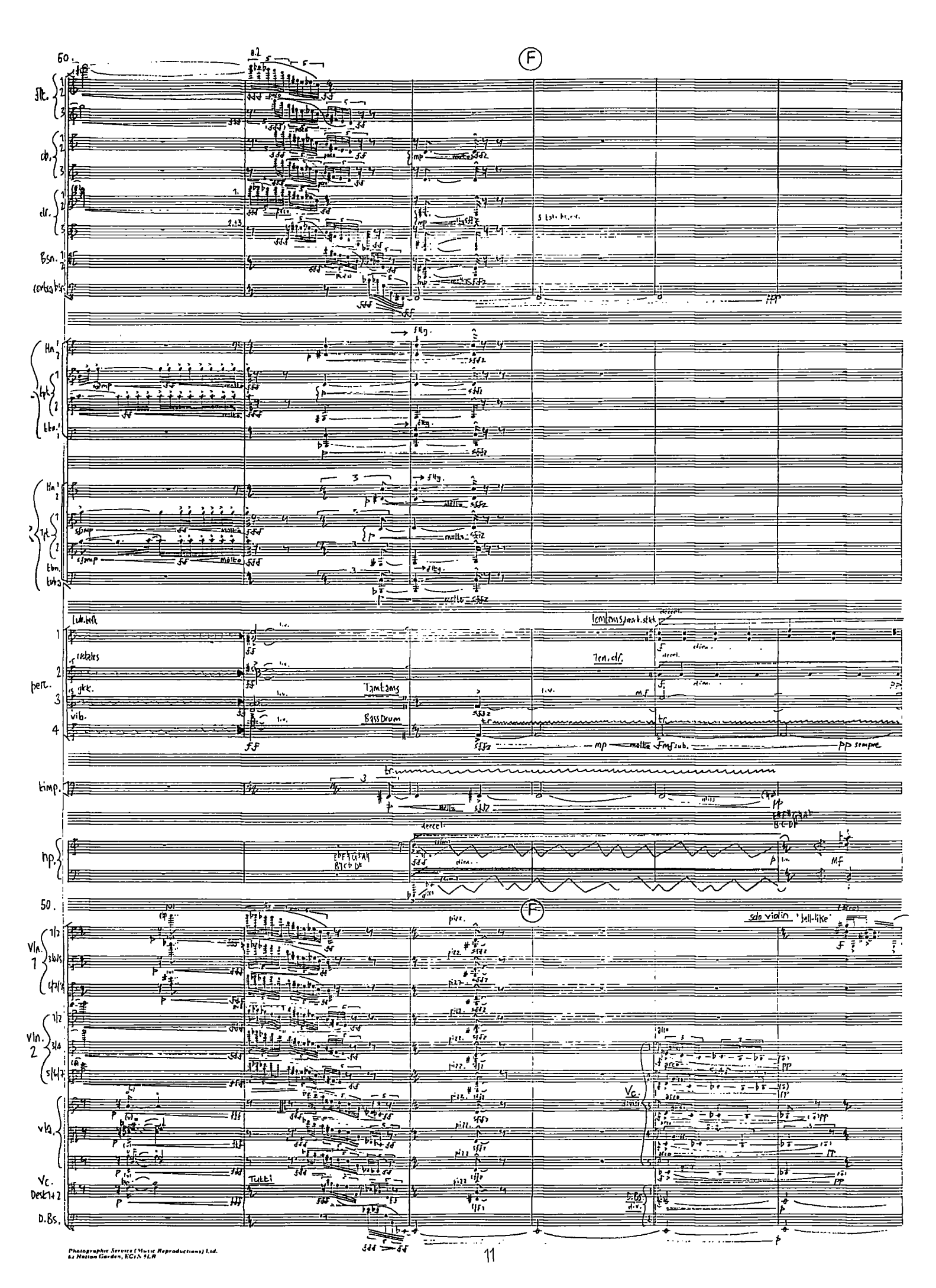

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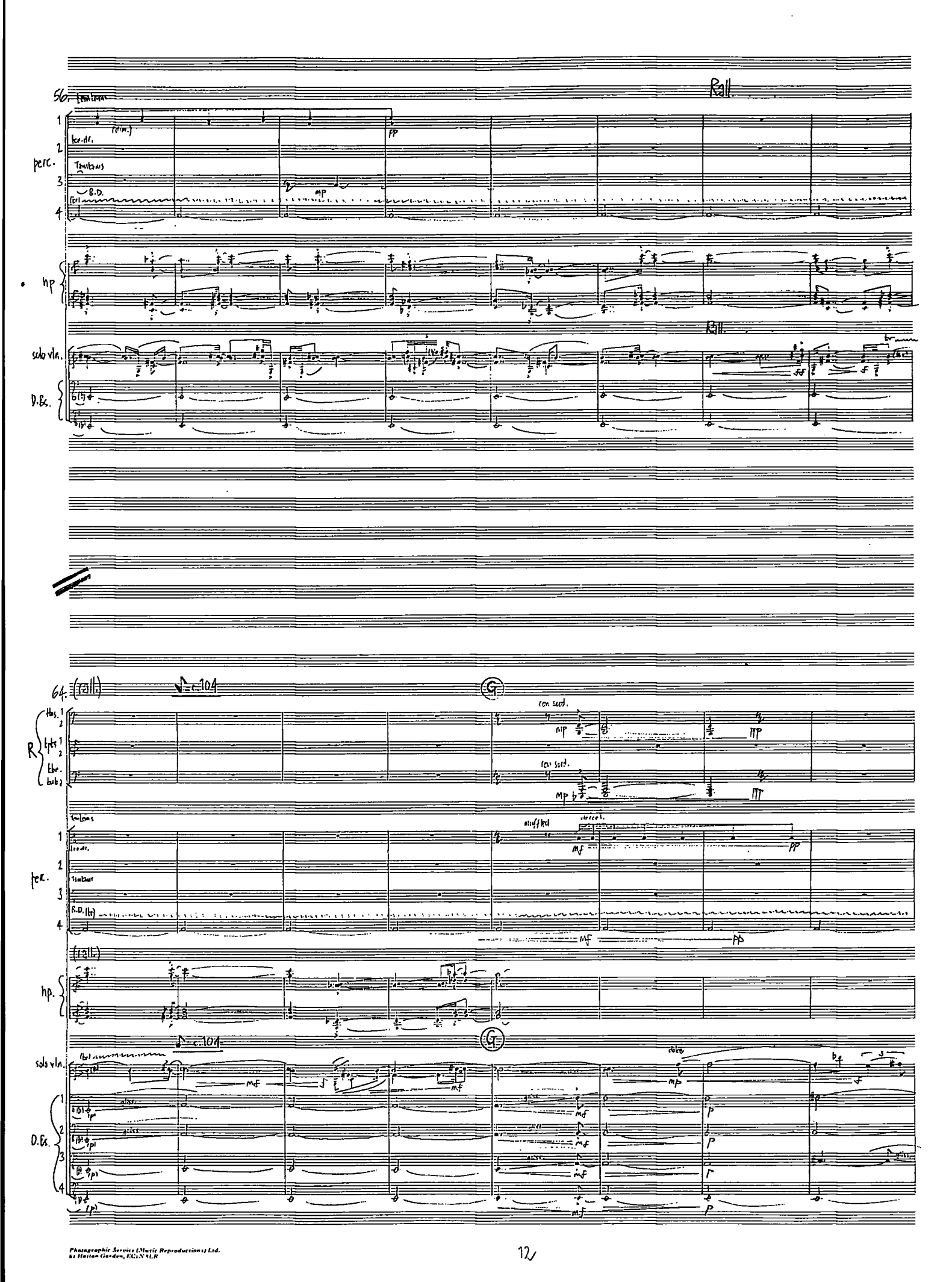

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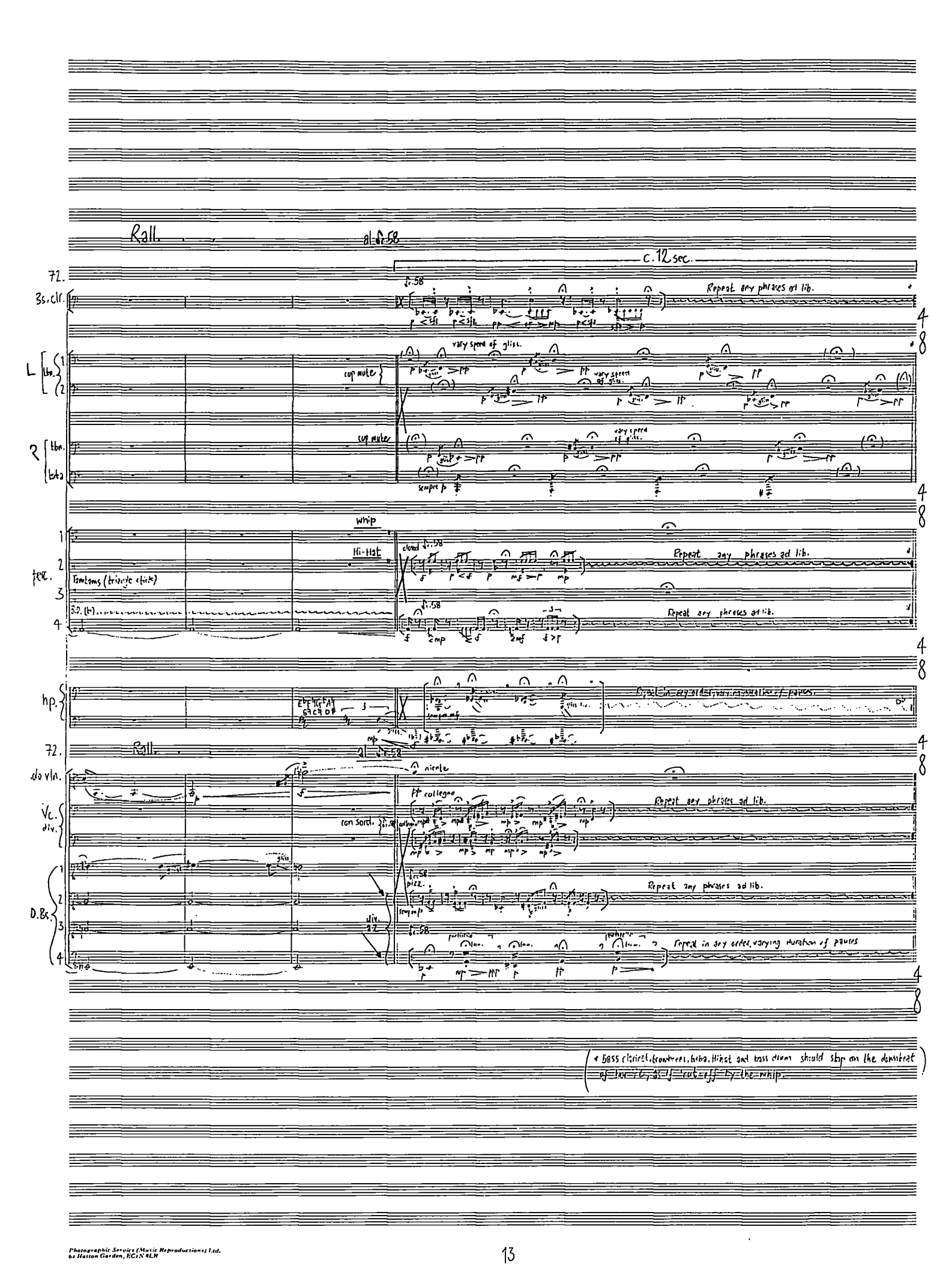

(* bass clarinet, trombones, tuba, Hi-hat and bass drum should stop on the downbeat of bar 16, just cut off by the whip.)

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76. 4/8 ♩=c 66 (H)

whip

perc. (triangle stick)

Hi-Hat

Tomtoms

P.D.

hp.

pas de la balle

76. 4/8 ♩=c 66 (H)

vla. div. a3

con sord.

Vc. div. a3

'warmer' vib. → norm.

D.Bs. div. a3

(# div. 1.2 – inside + outside players.)

(# D.Bass nat. harmonics sound as written)

84. poco accel. rit. a tempo (♩=c 66)

vibes

(pedaled)

perc.

T.Tom.

(soft stick)

hp.

E♯ F♯ G♯ A♯ B♯ C♯ D

84. poco accel. rit. a tempo (♩=c 66)

vla. (div.)

con sord.

'warmer' vib.

norm.

Vc. (div.)

D.Bs. (div.)

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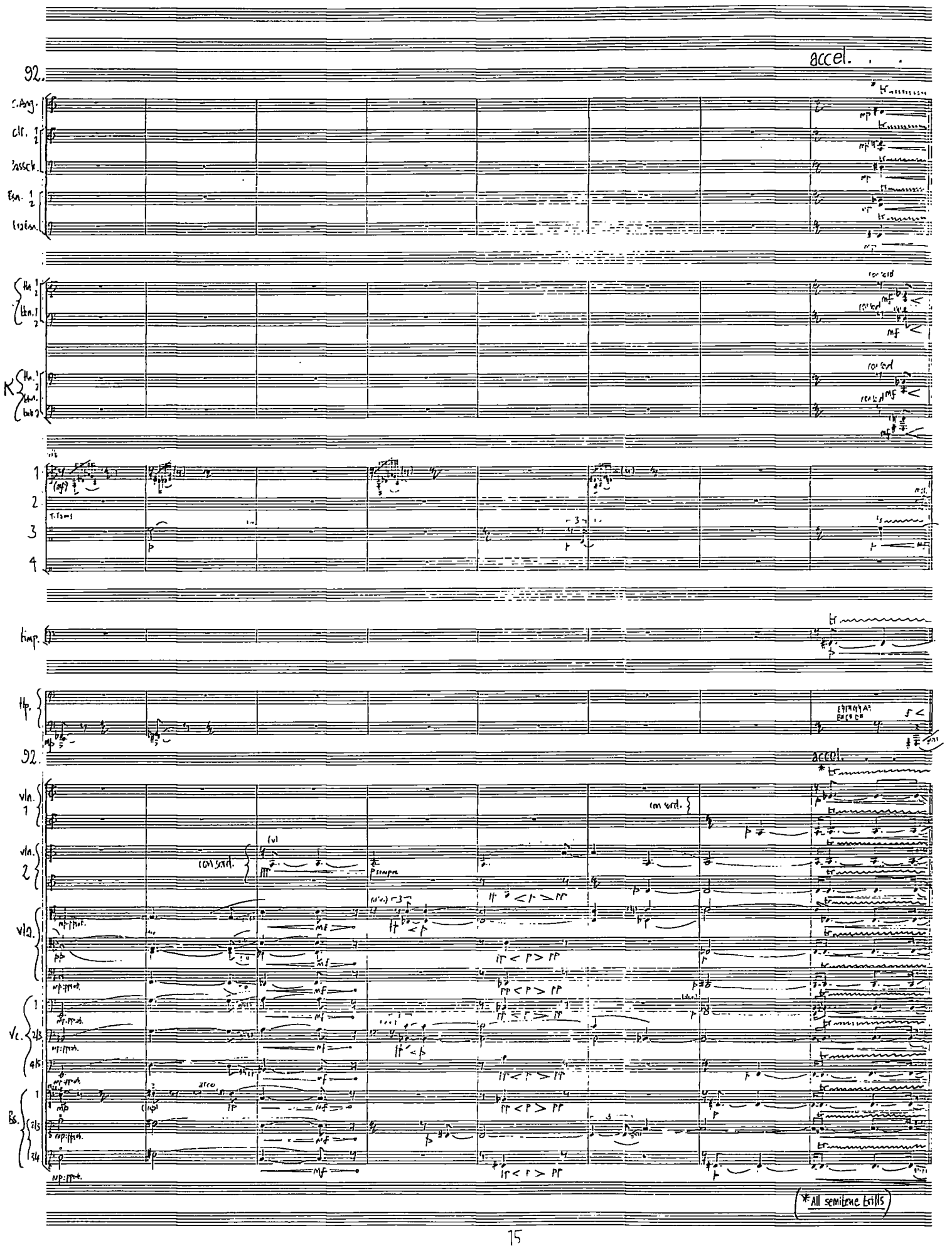

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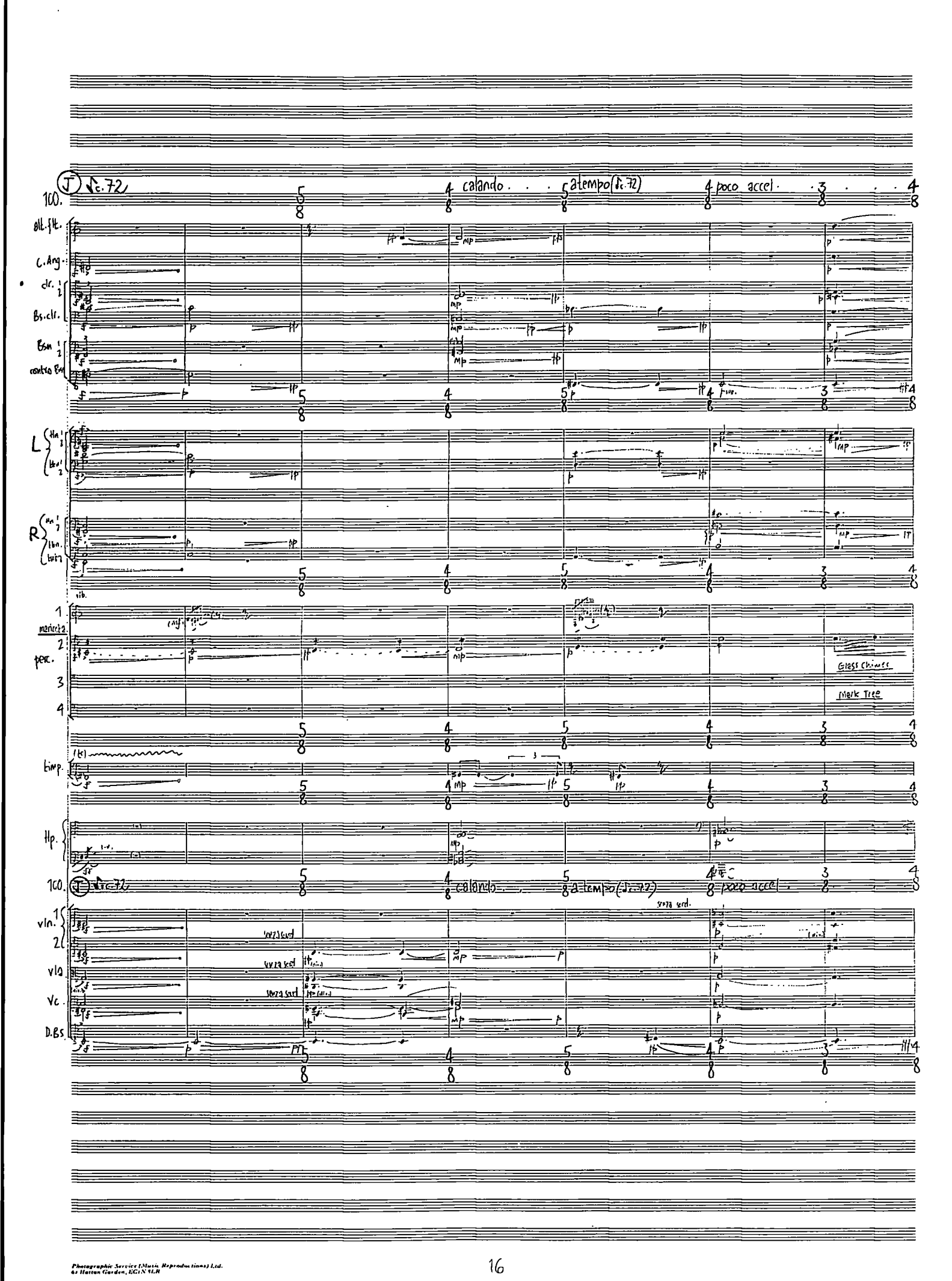

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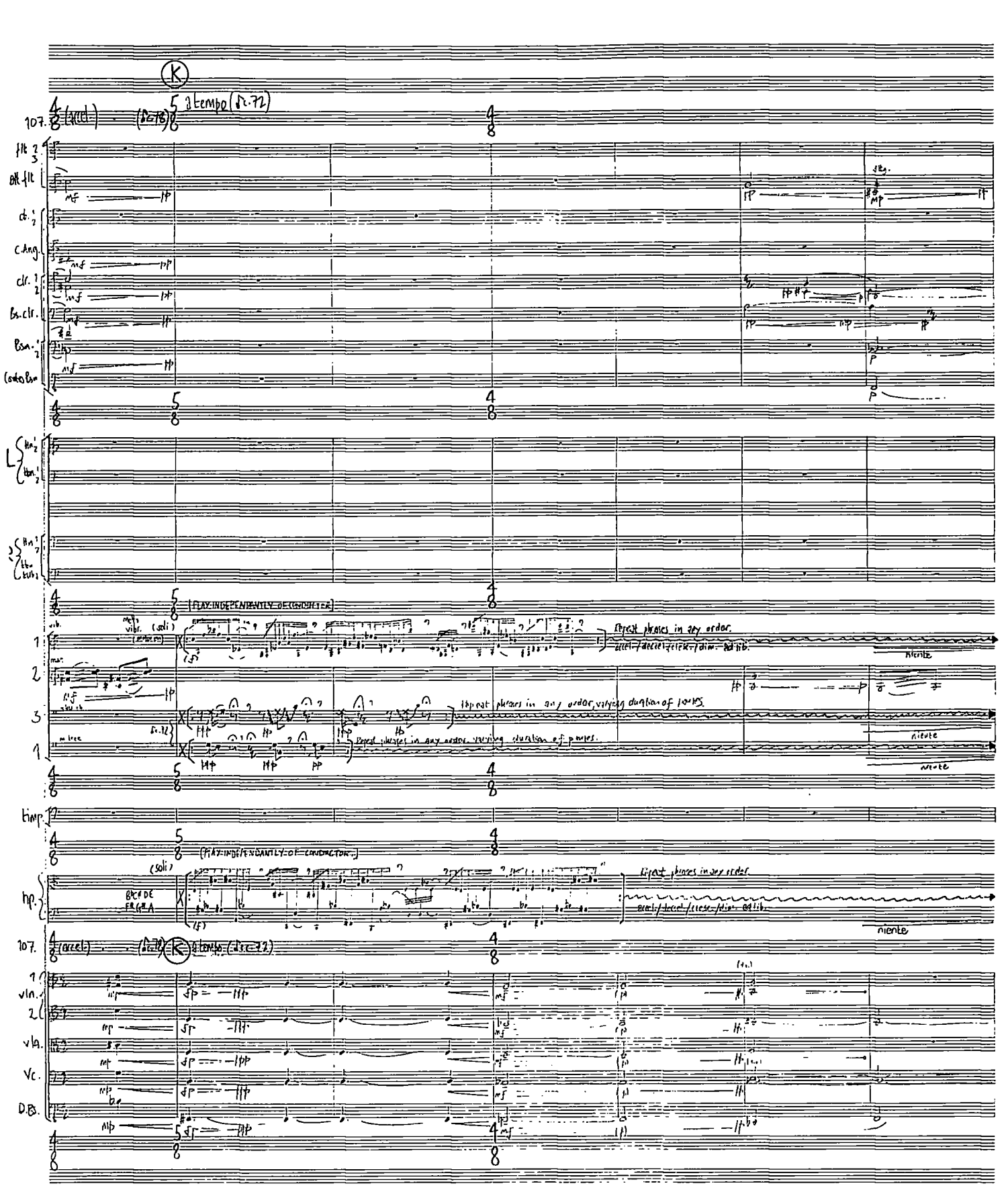

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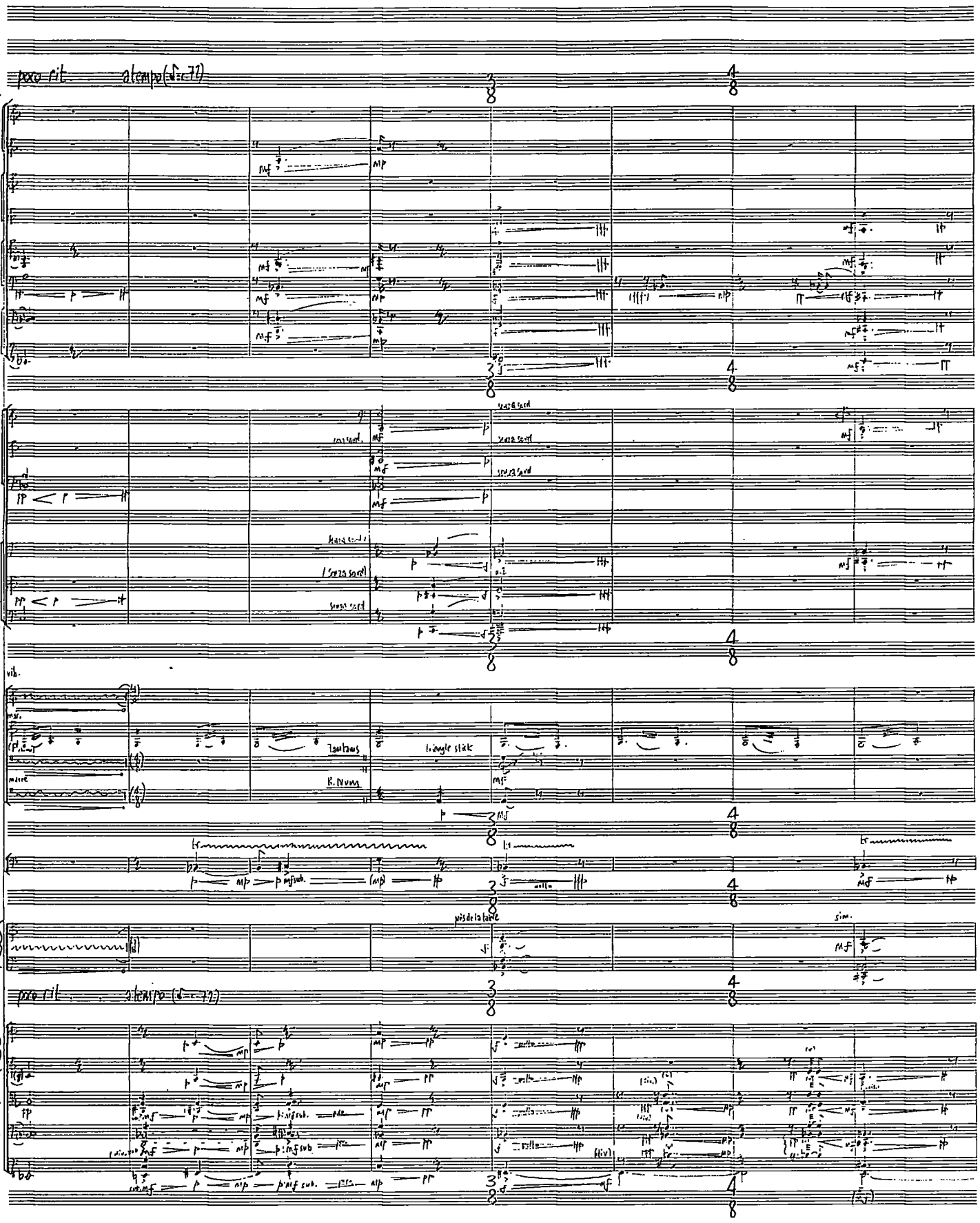

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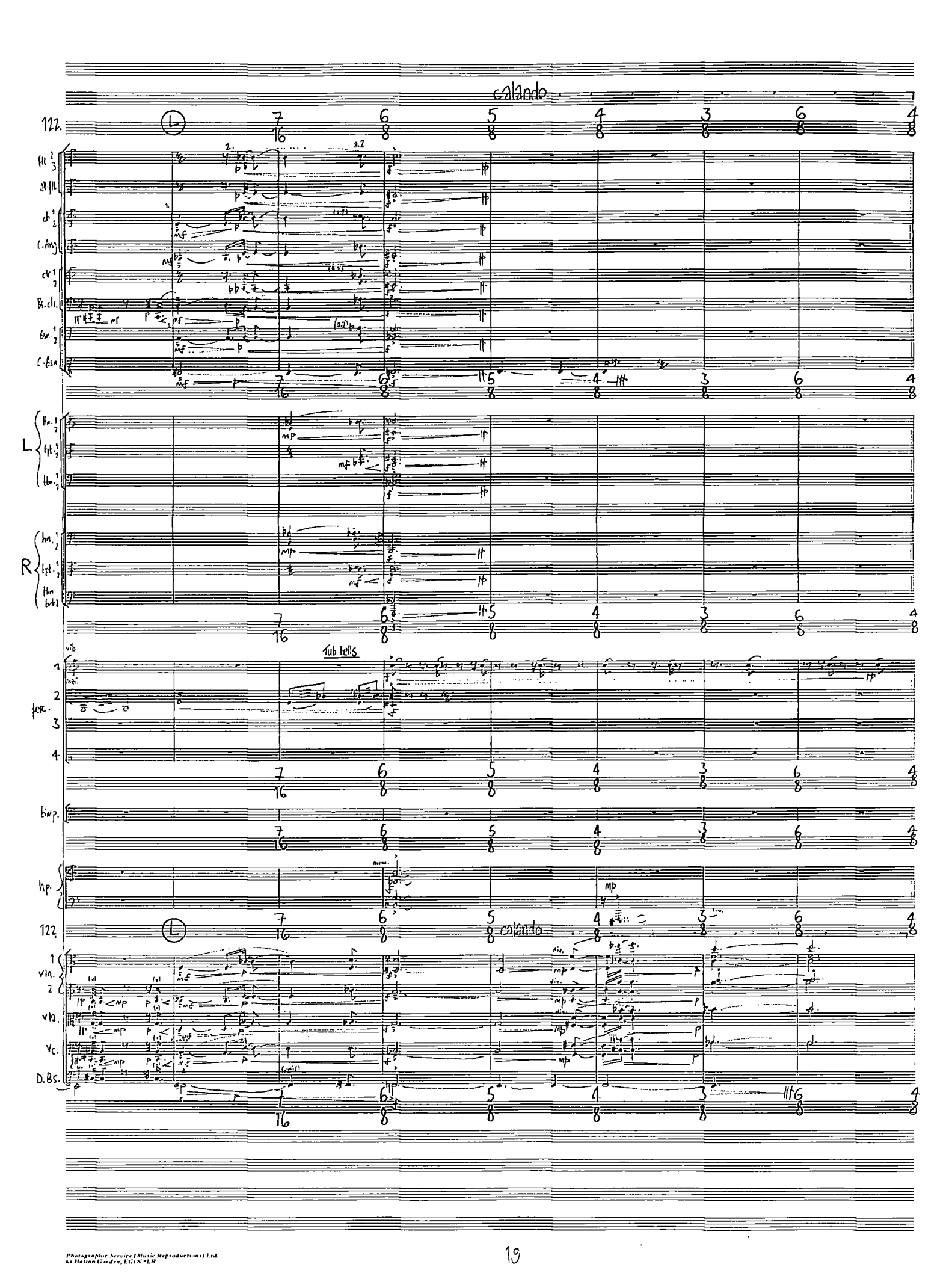

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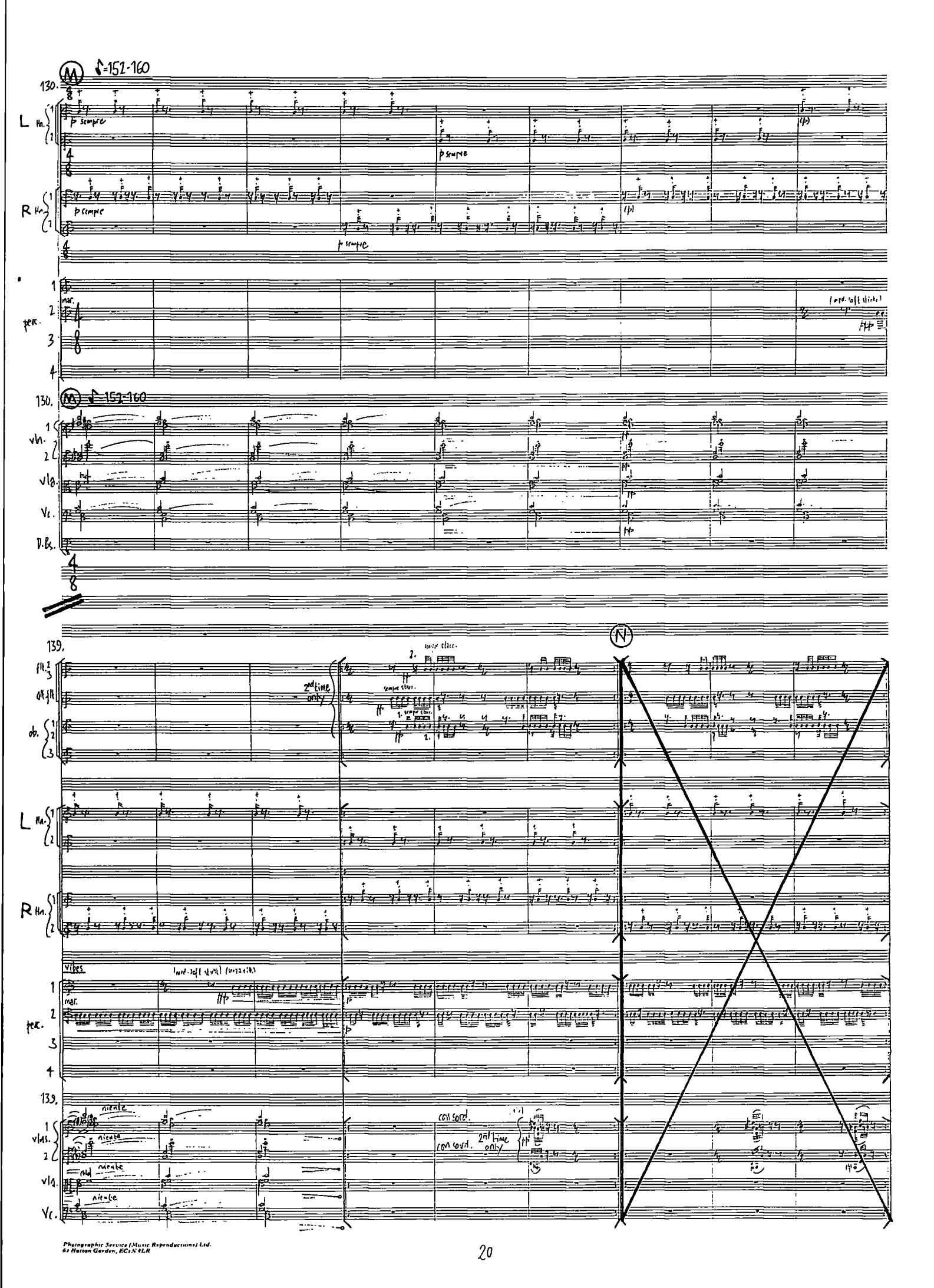

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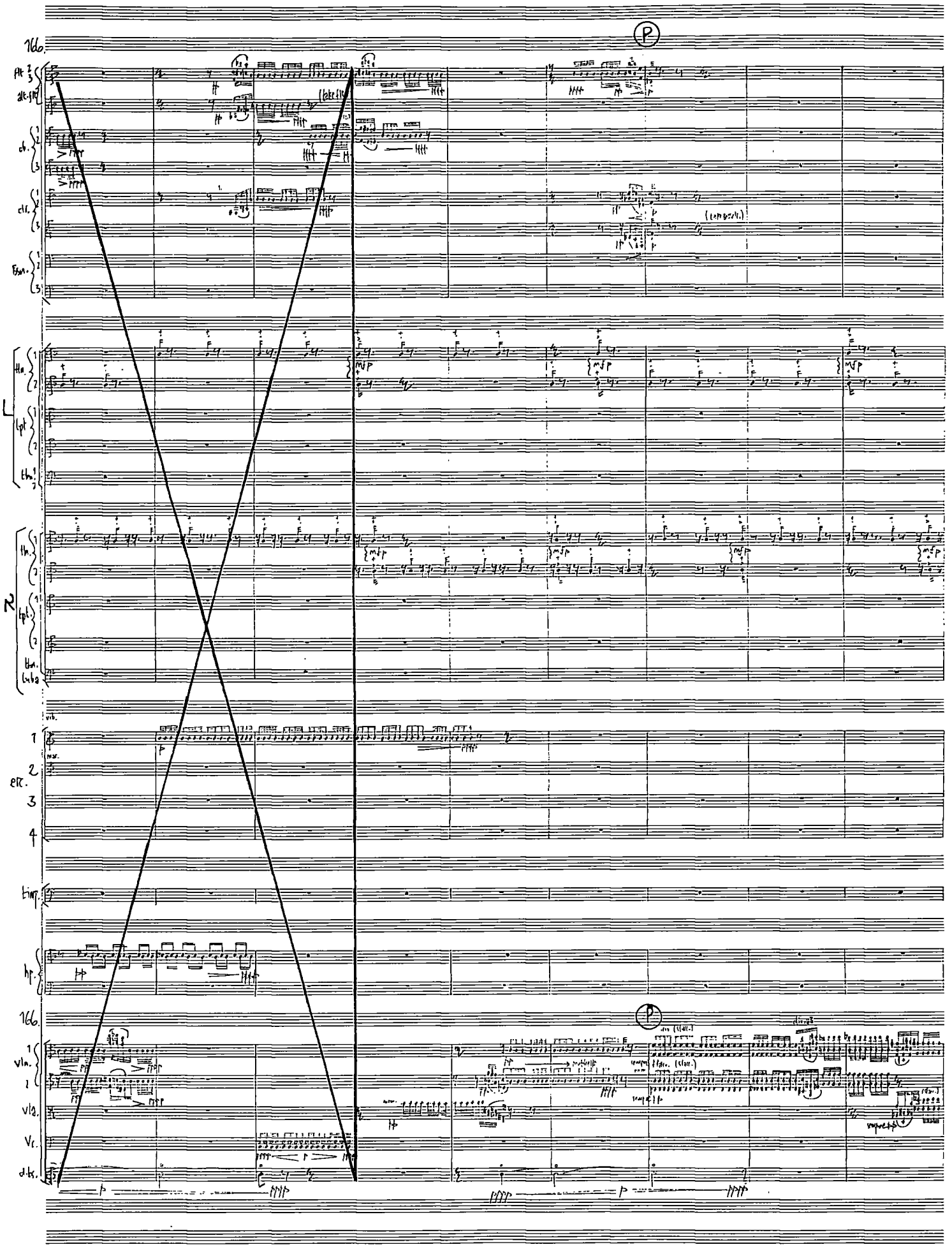

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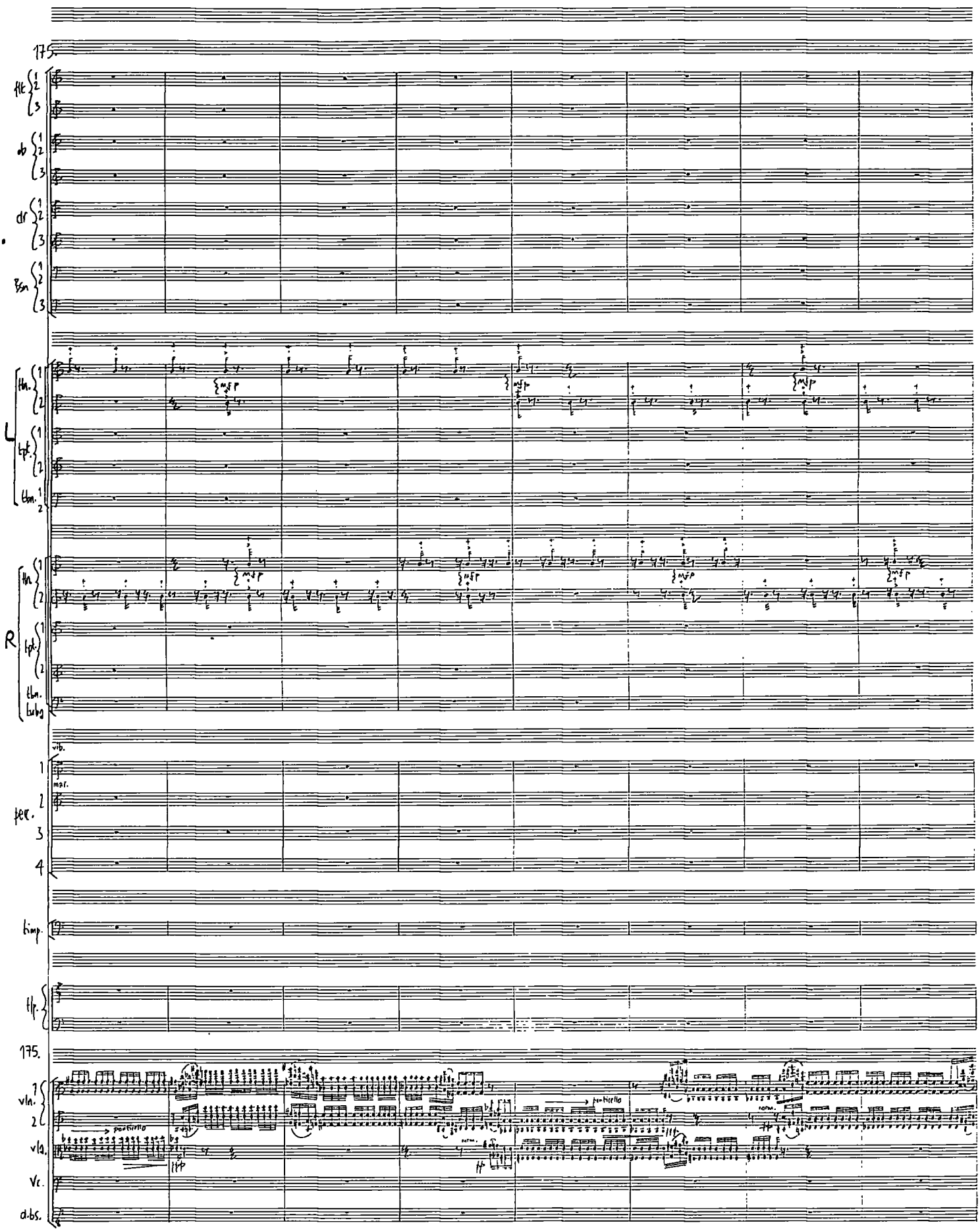
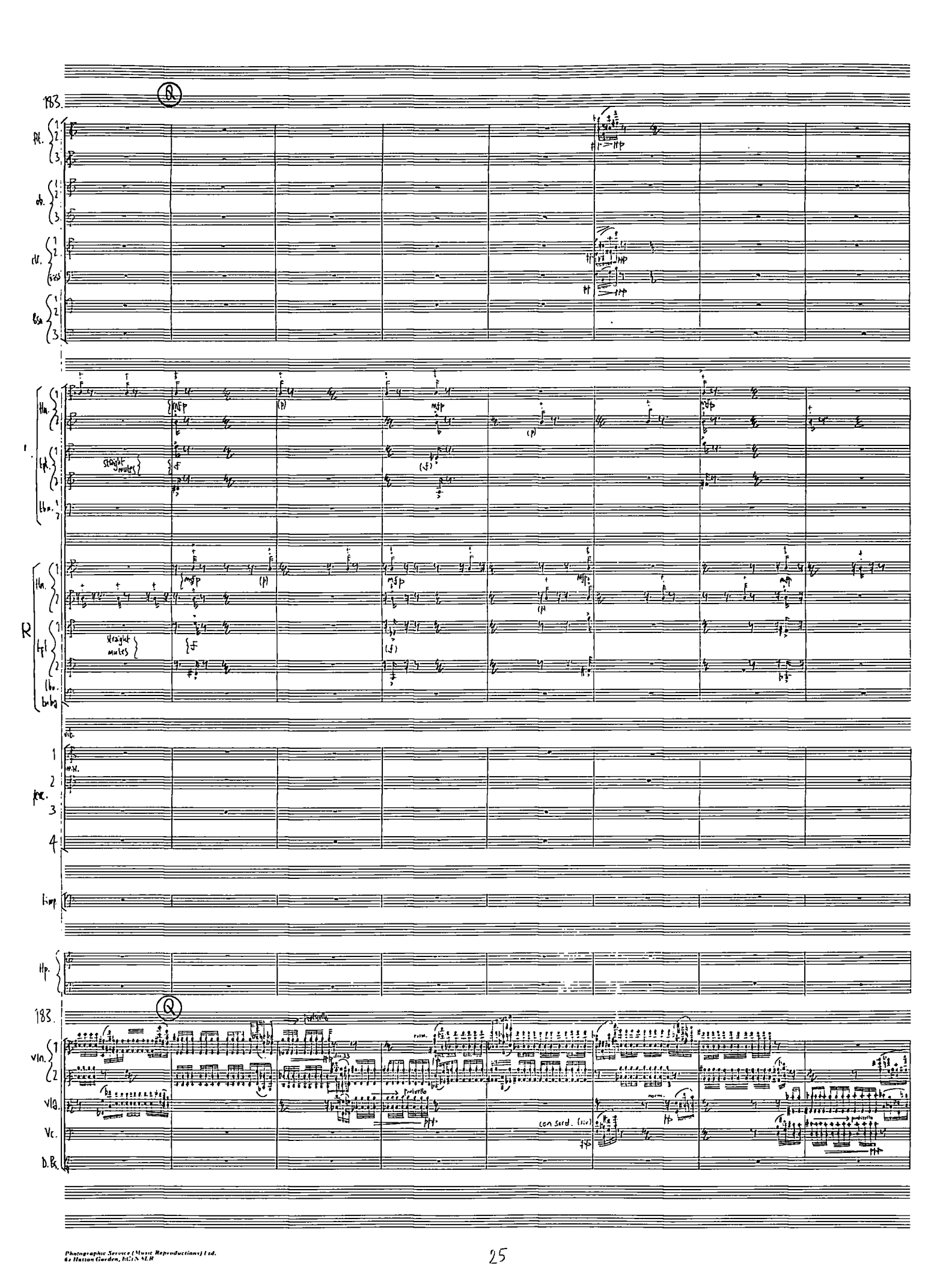

175.
fl/c
ob
clr
Bsn
Hn.
Tpt.
Tbn.
L
R
Hn
Tpt.
Tbn.
Tuba
vib.
mar.
perc.
timp.
Hp.
175.
vln.
vla.
Vc.
db.s.
portando
tenuto
tenuto
mf
mf
mf



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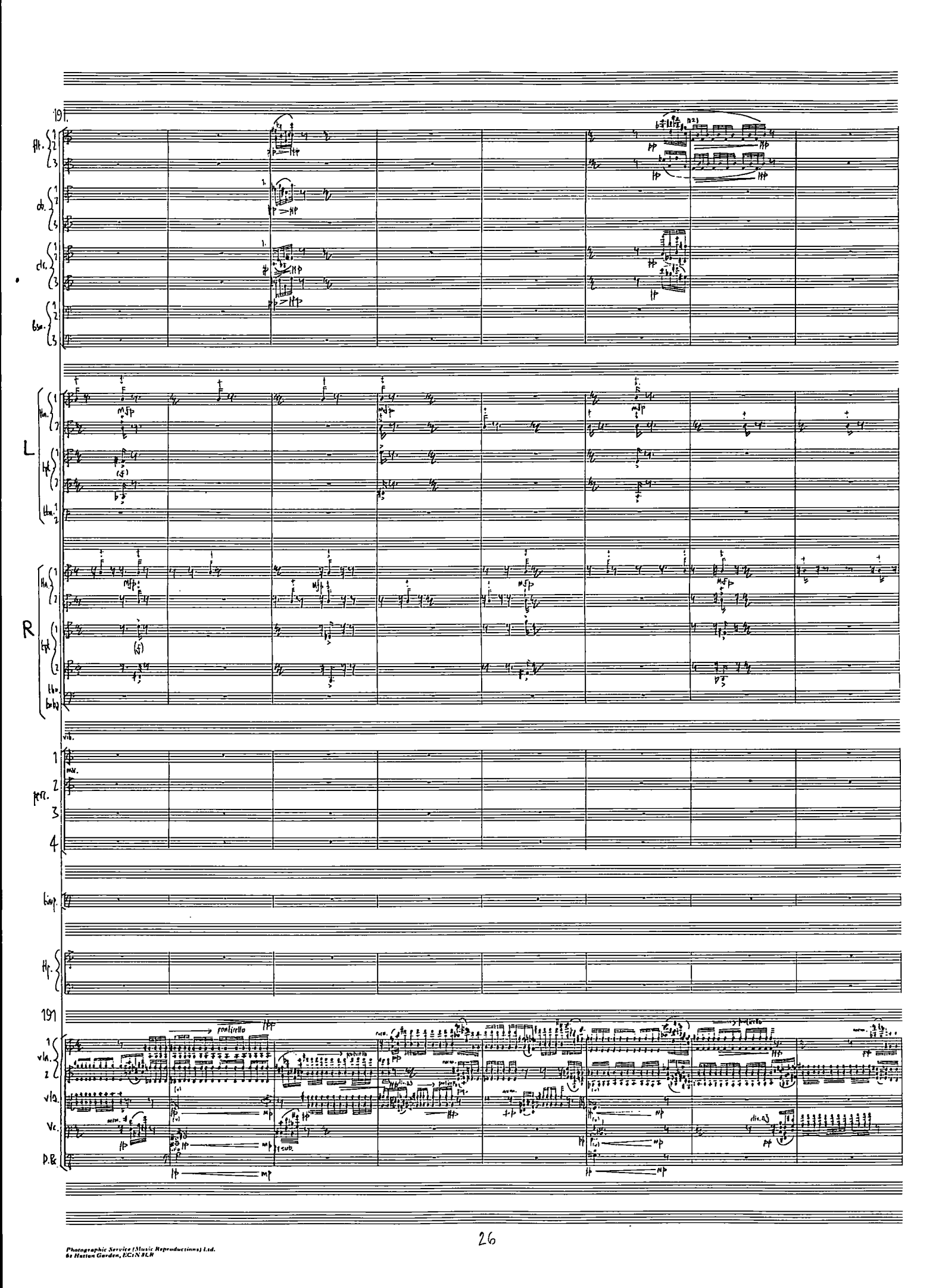

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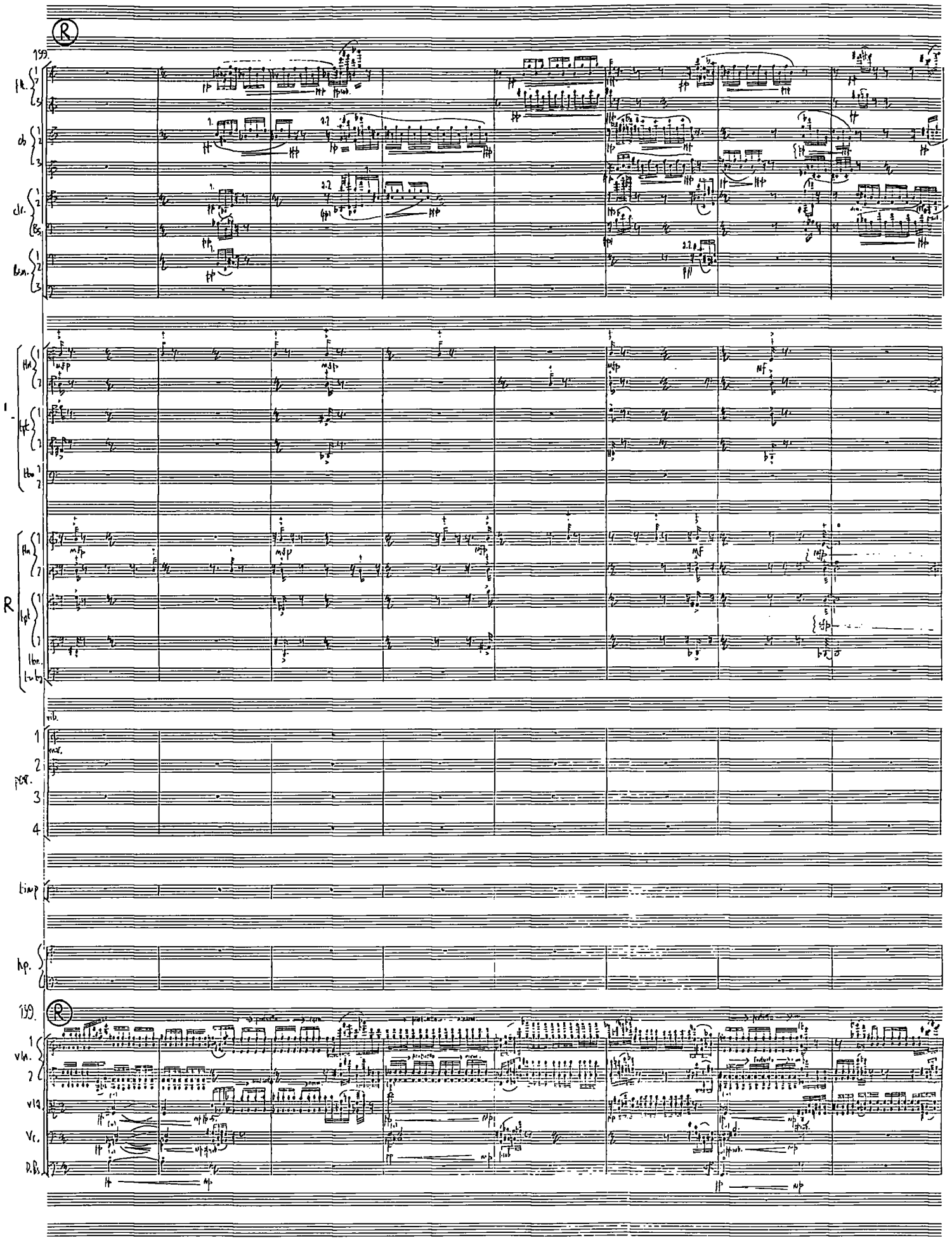

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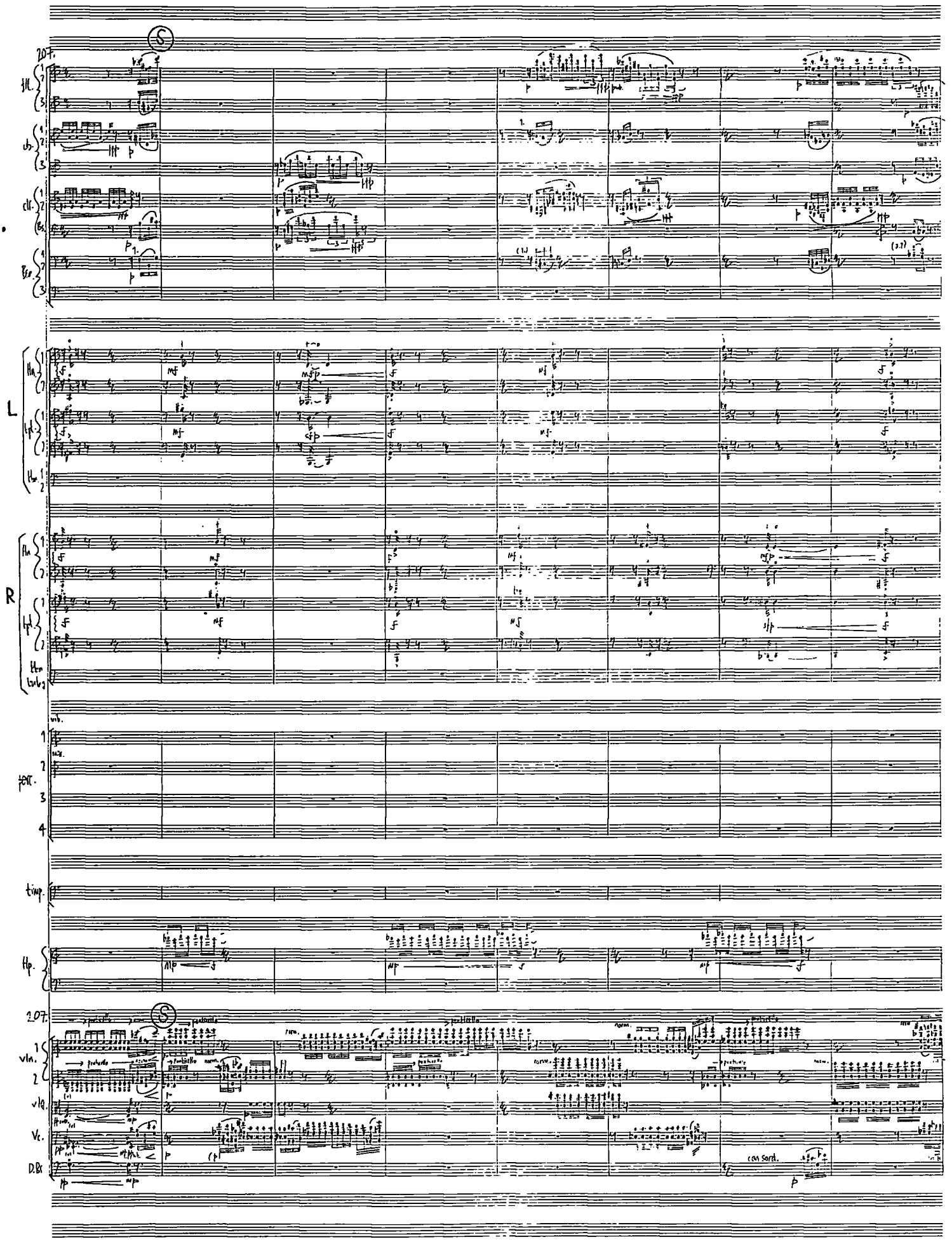

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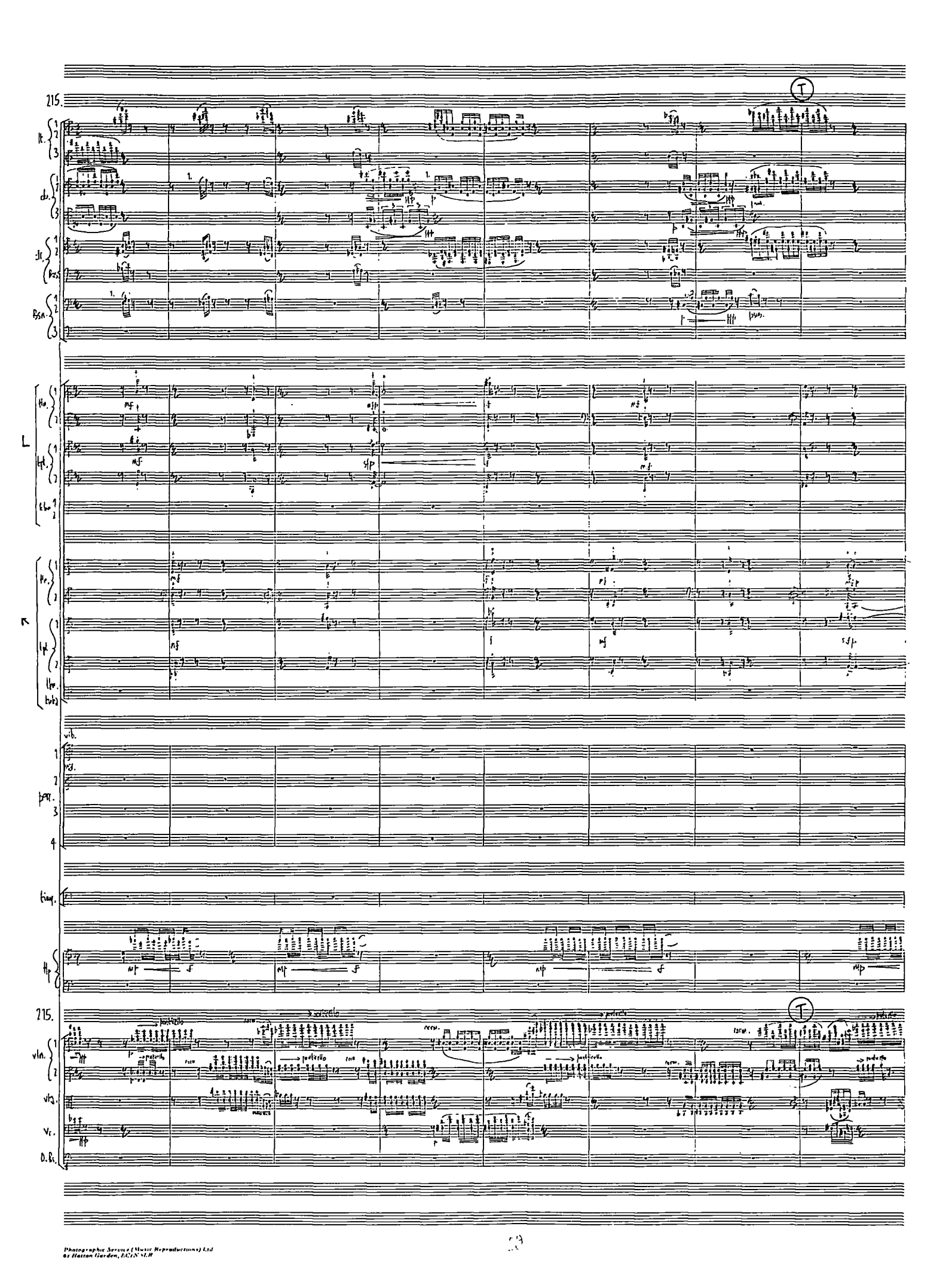

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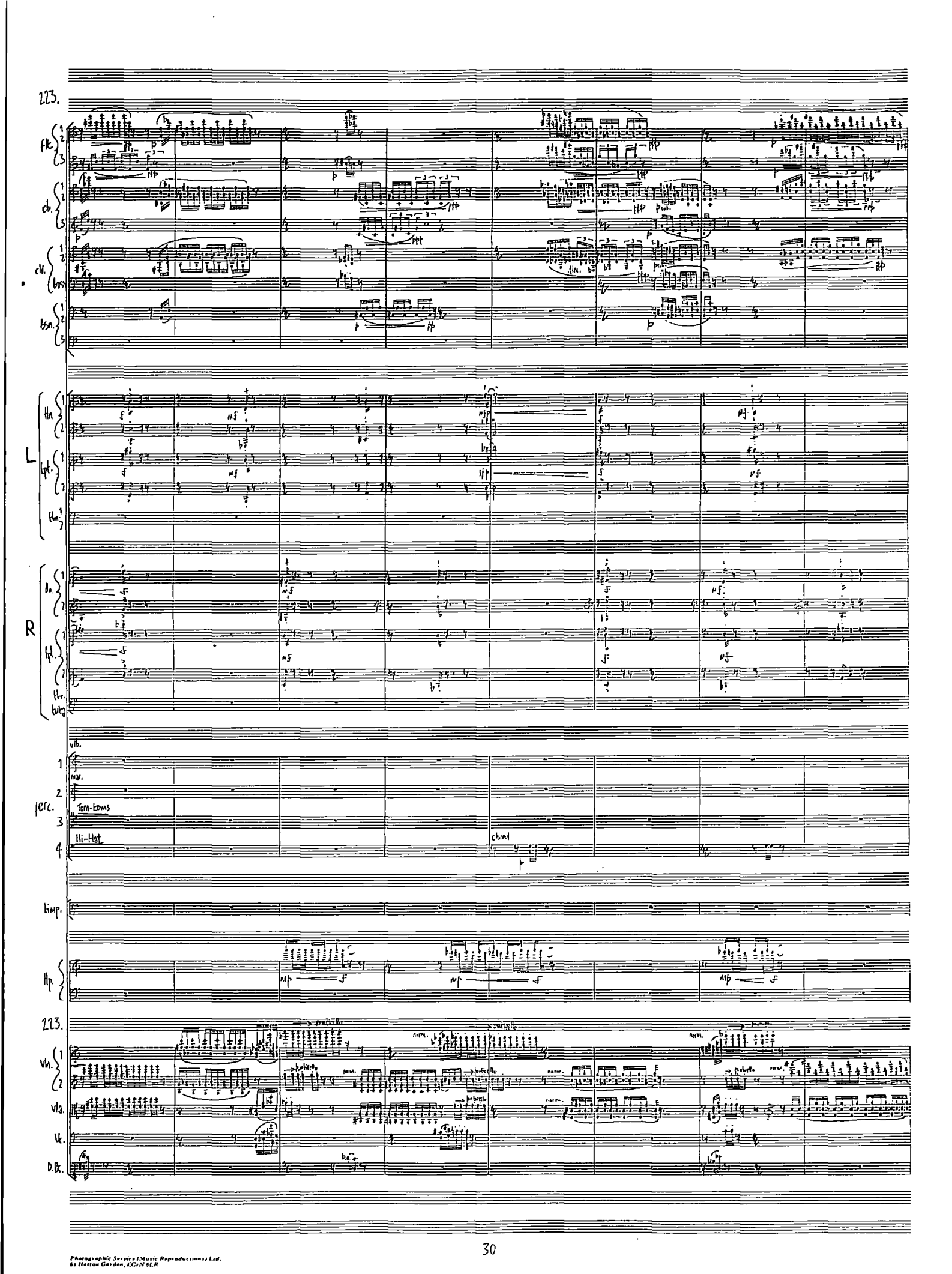

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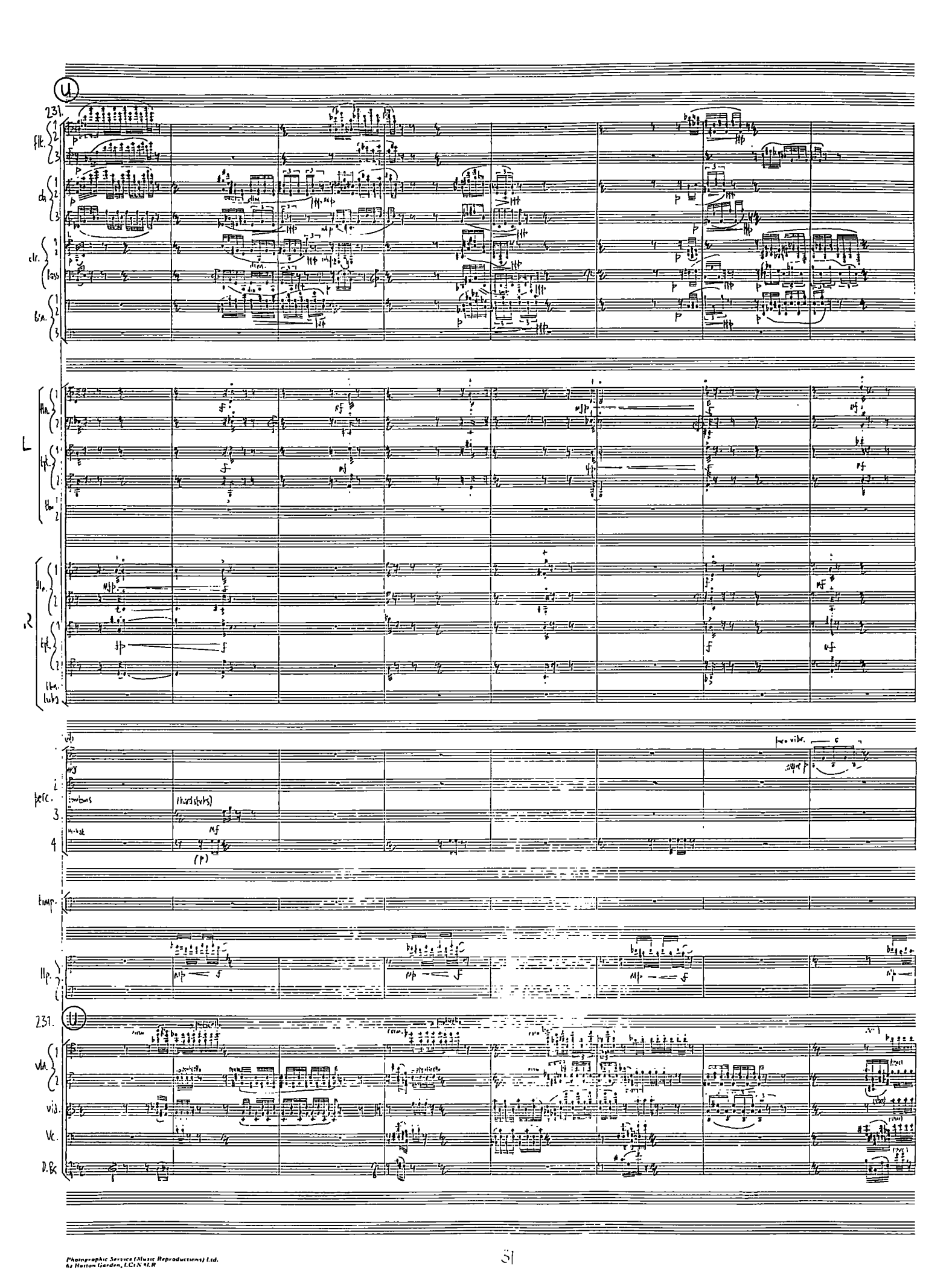

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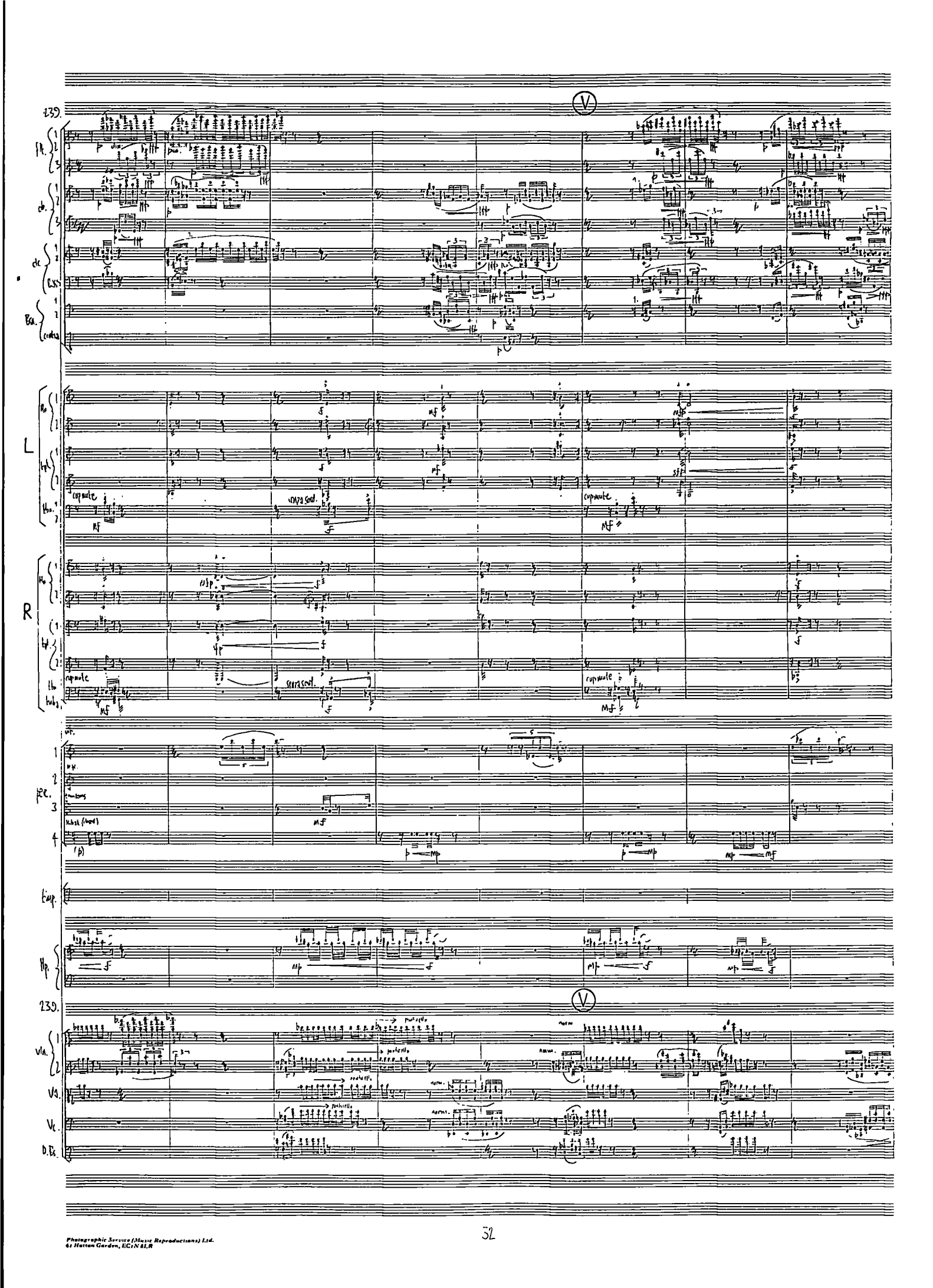

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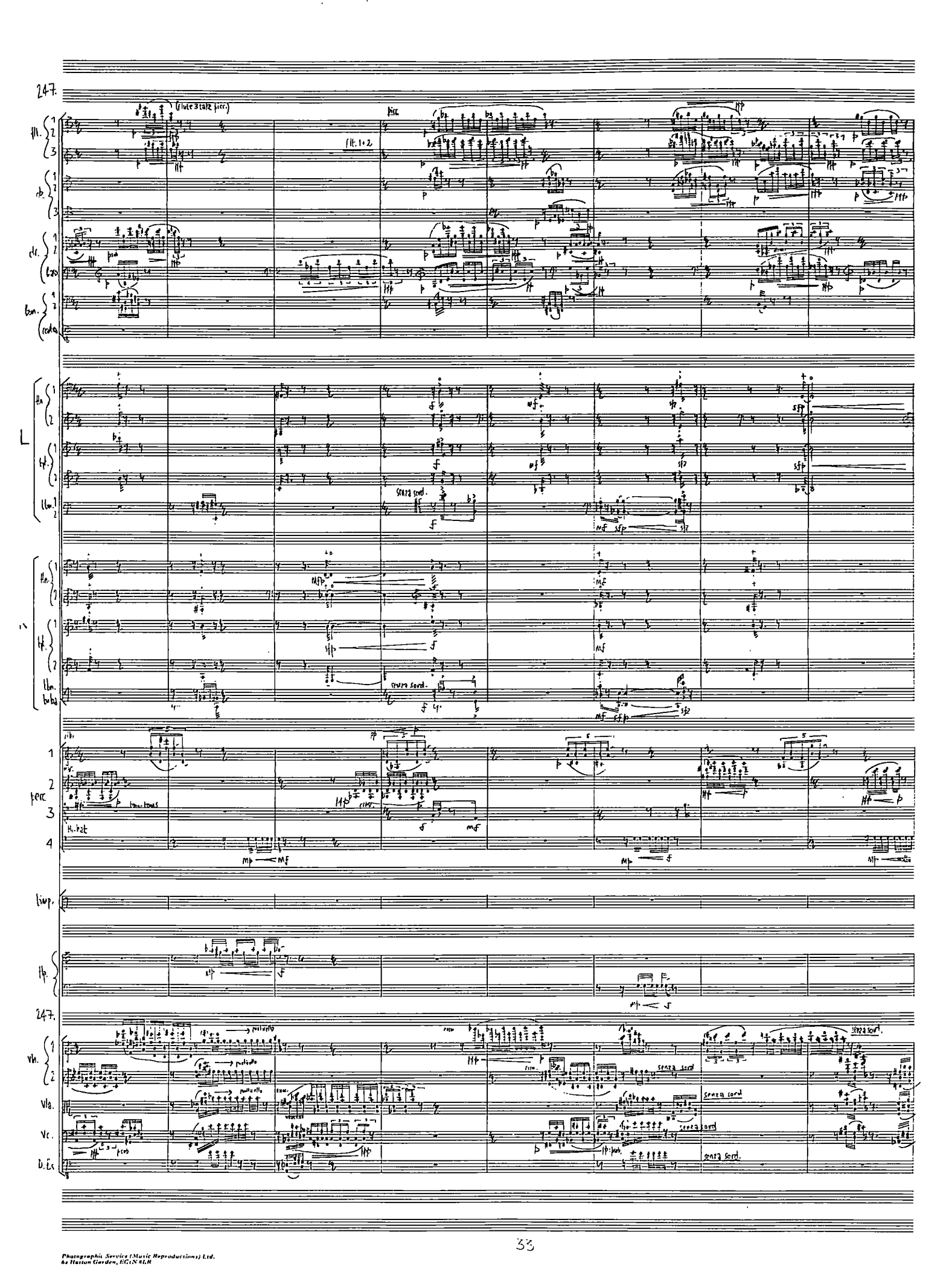

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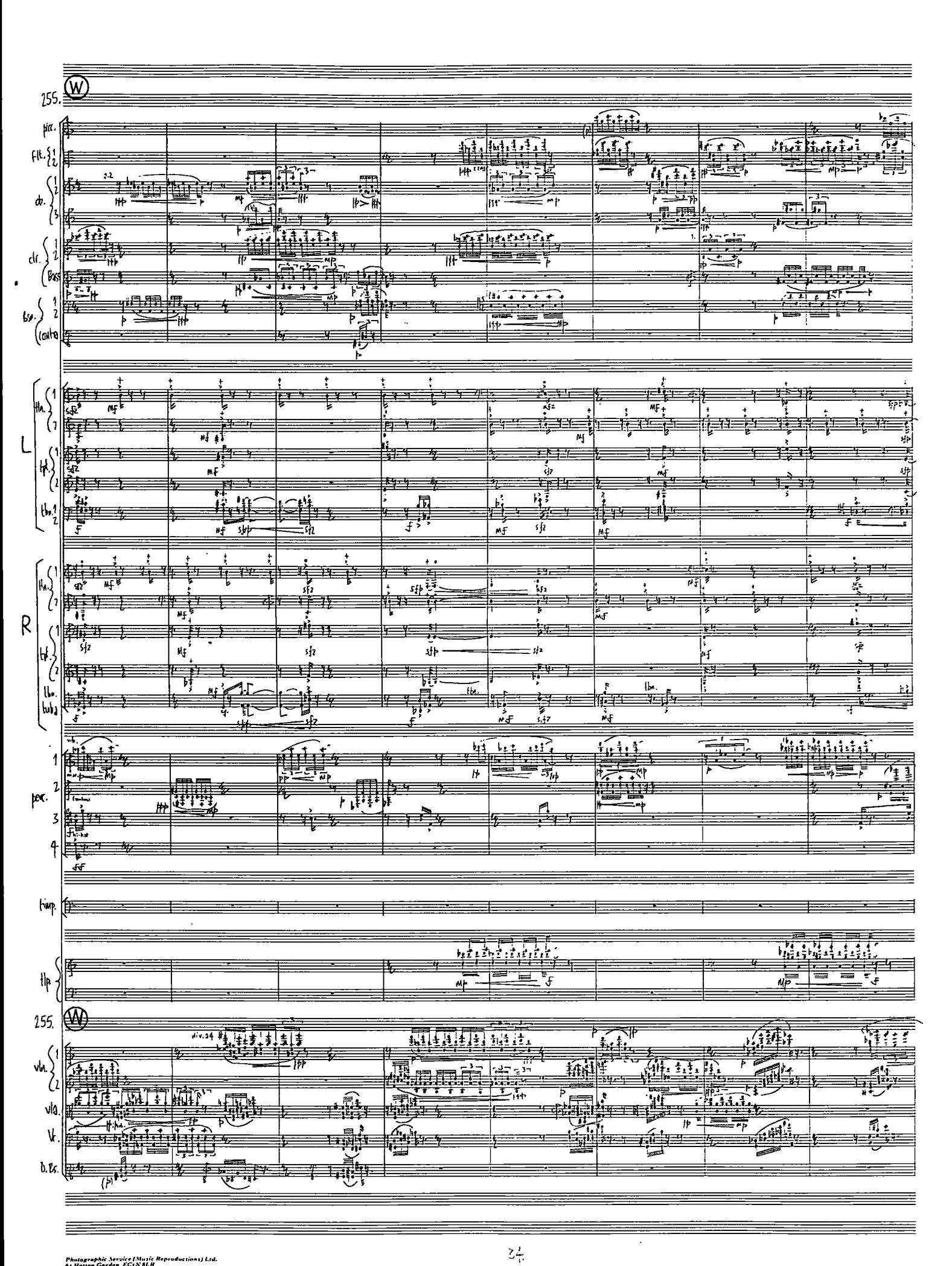

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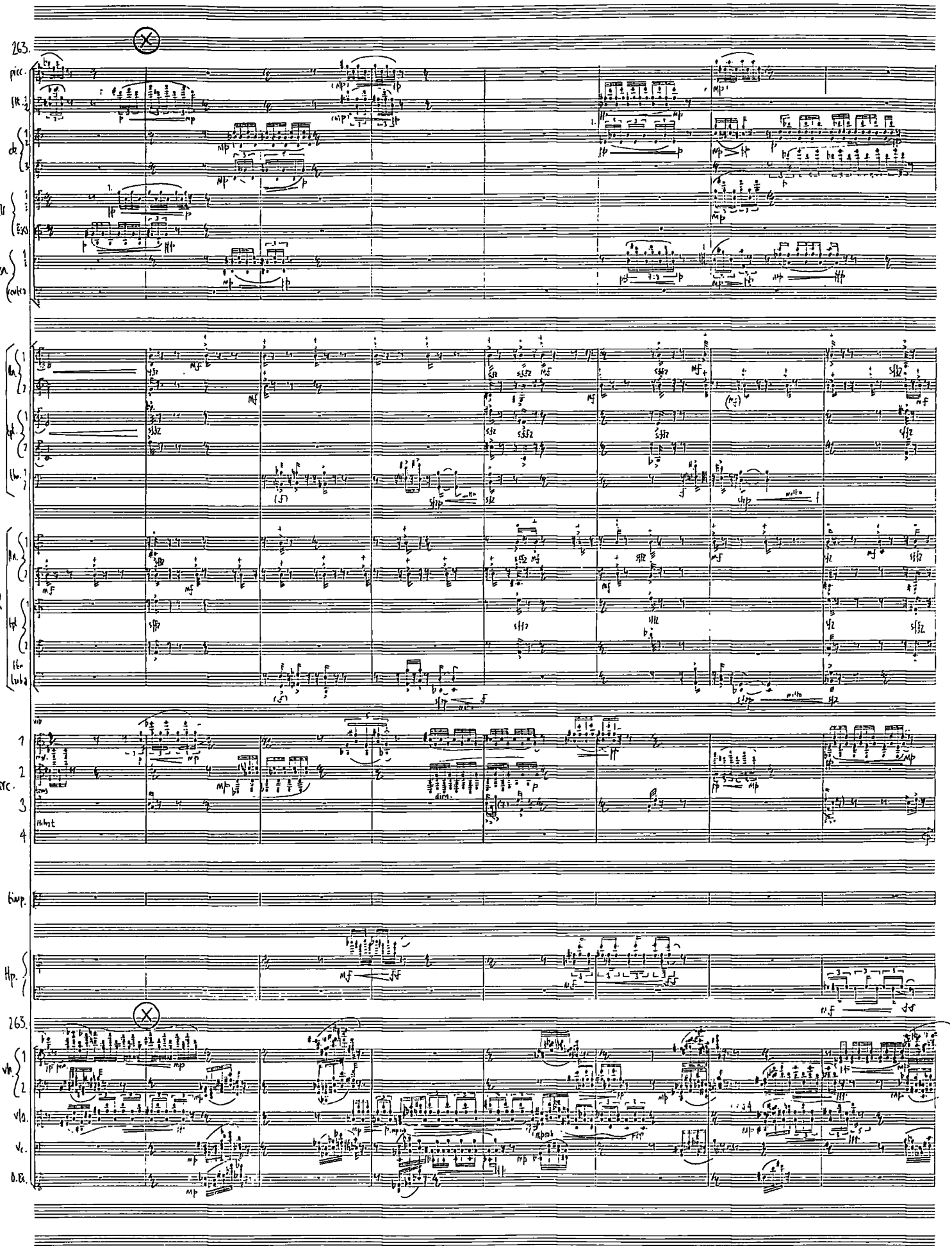

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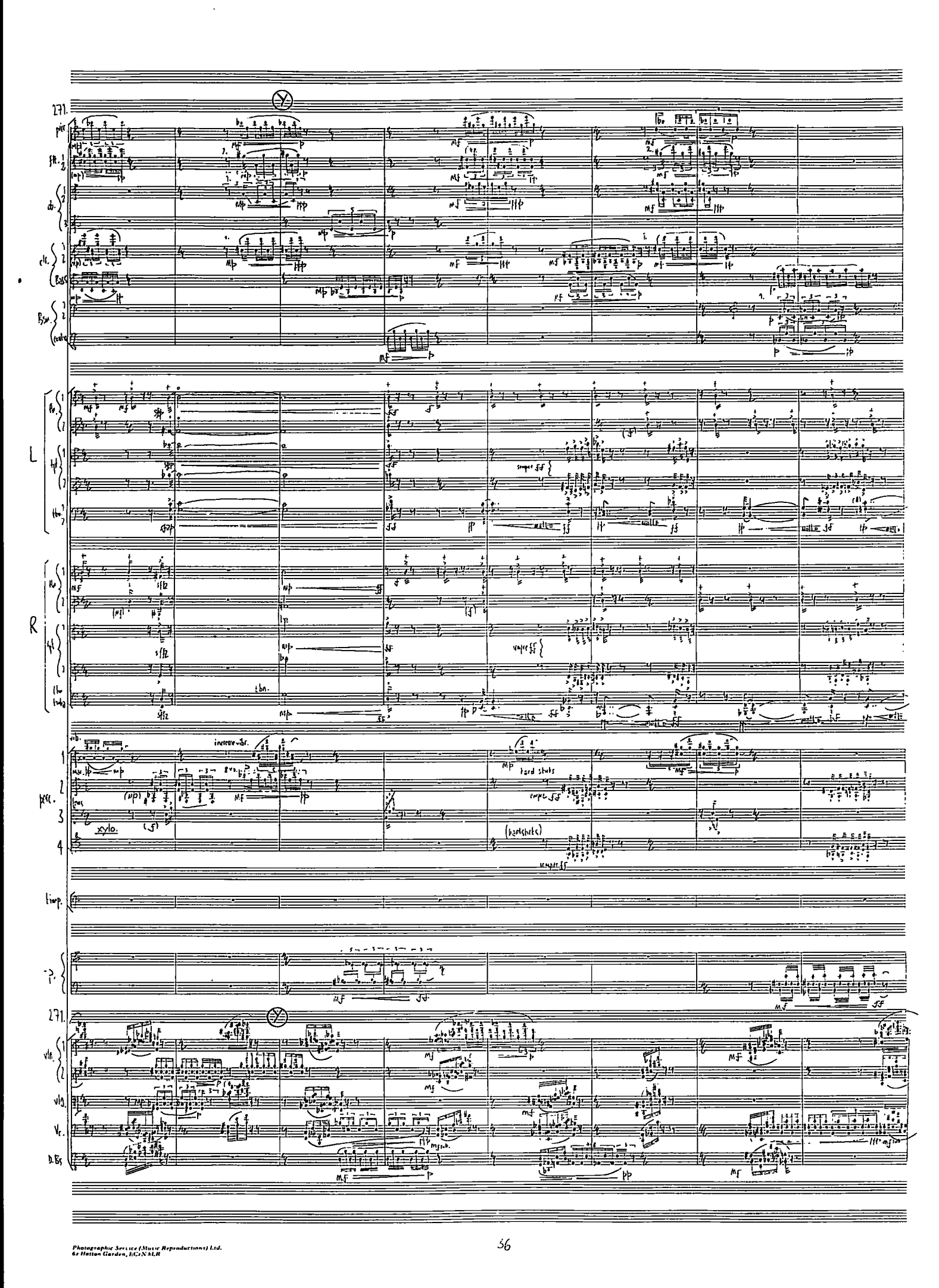

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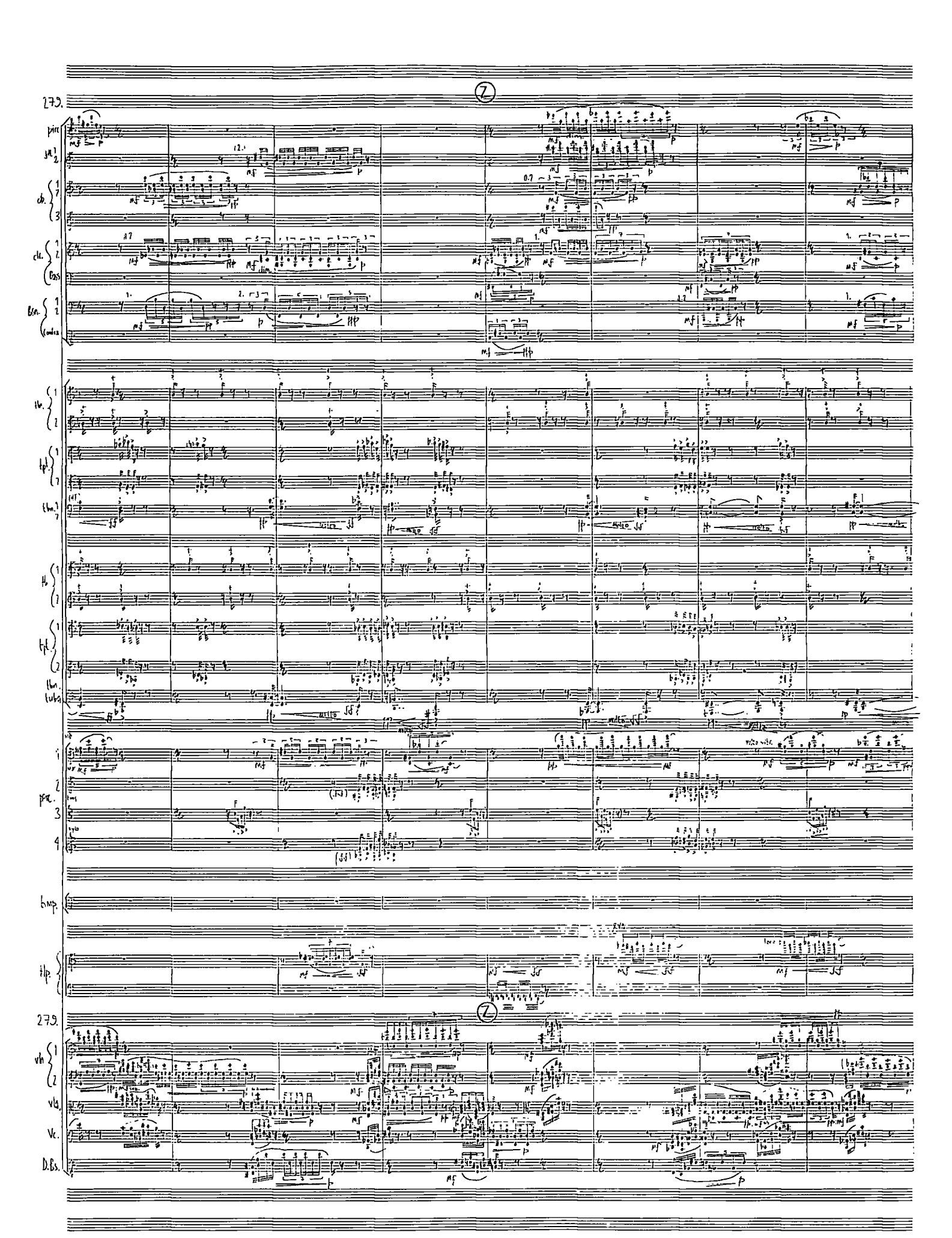

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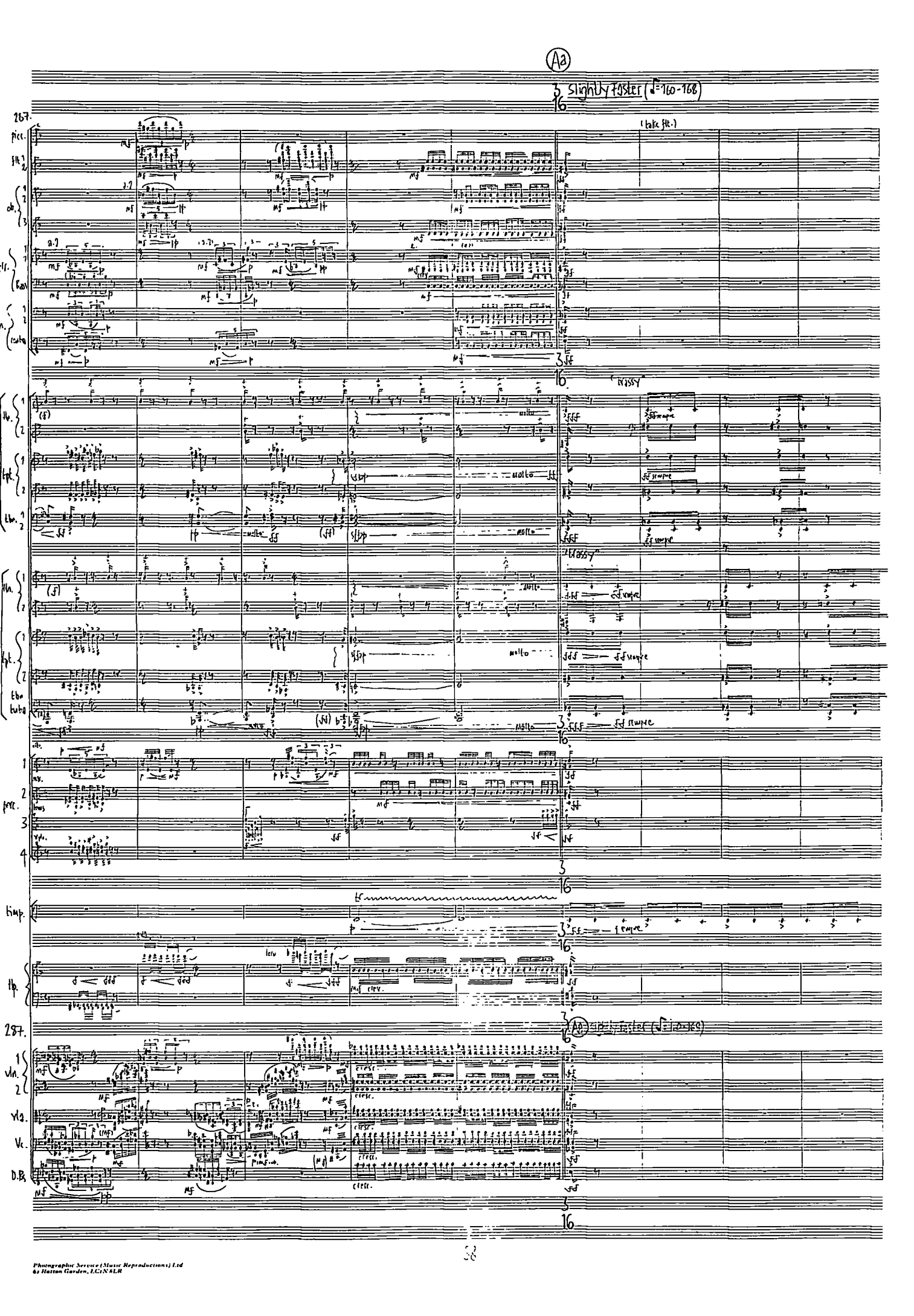

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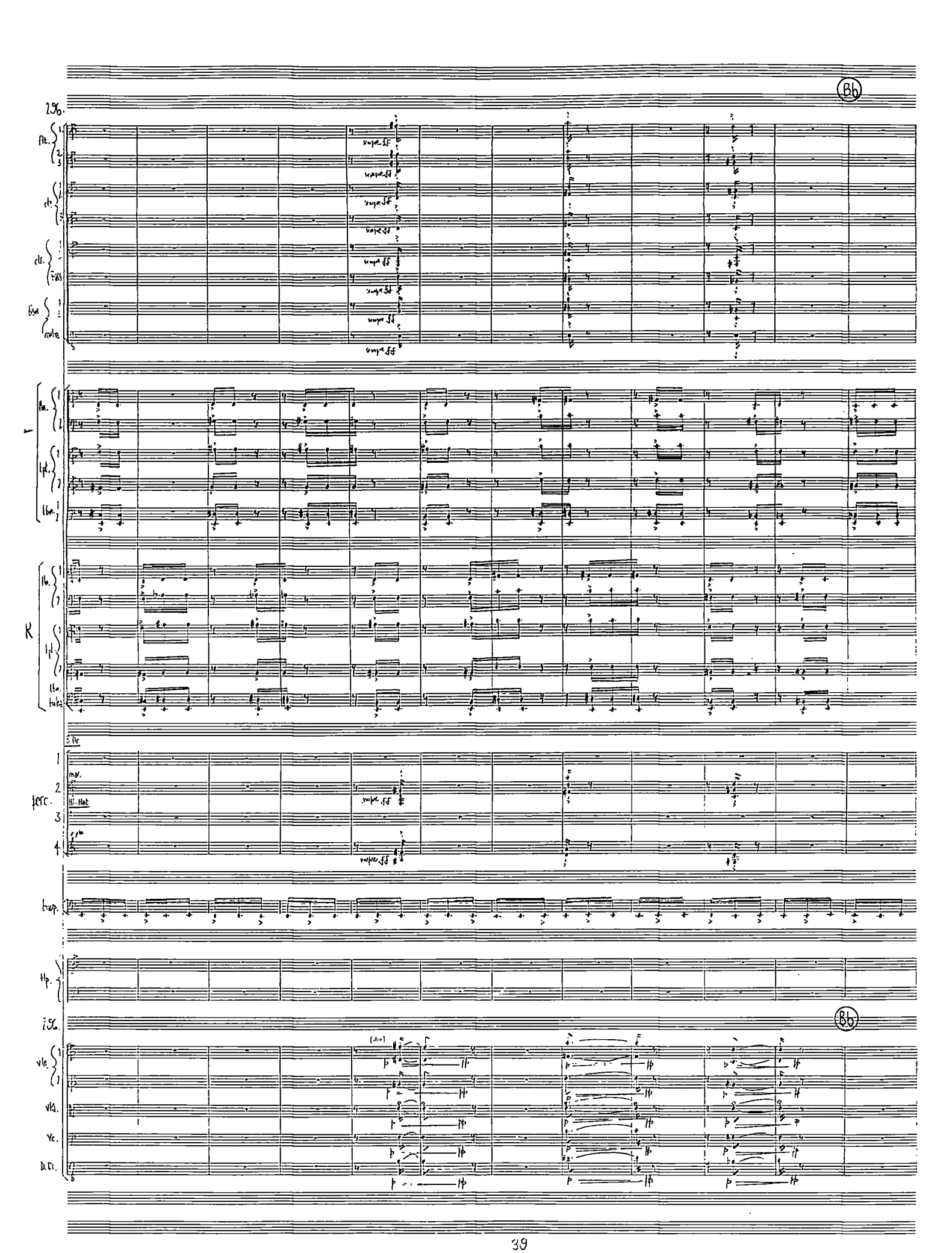

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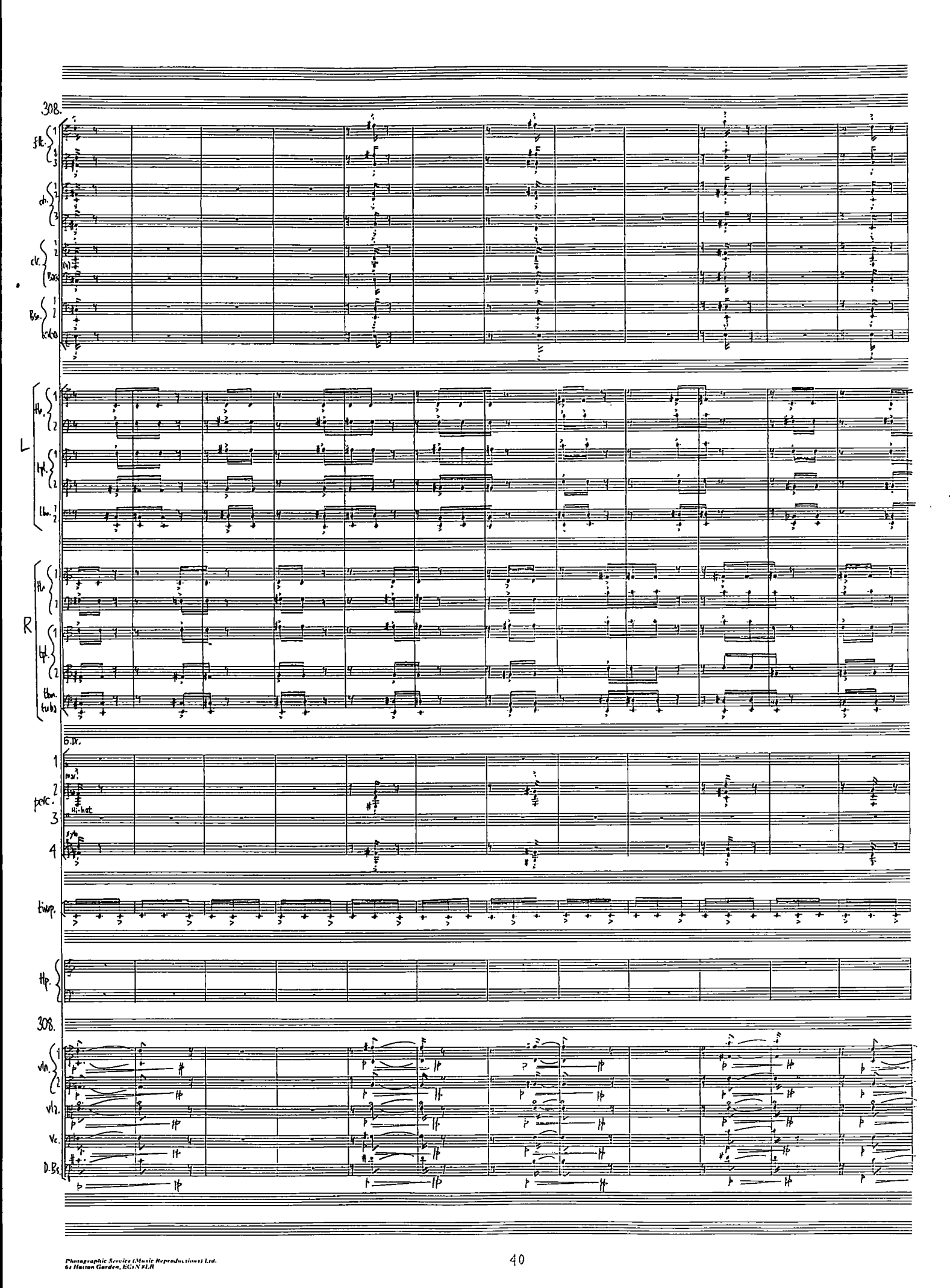

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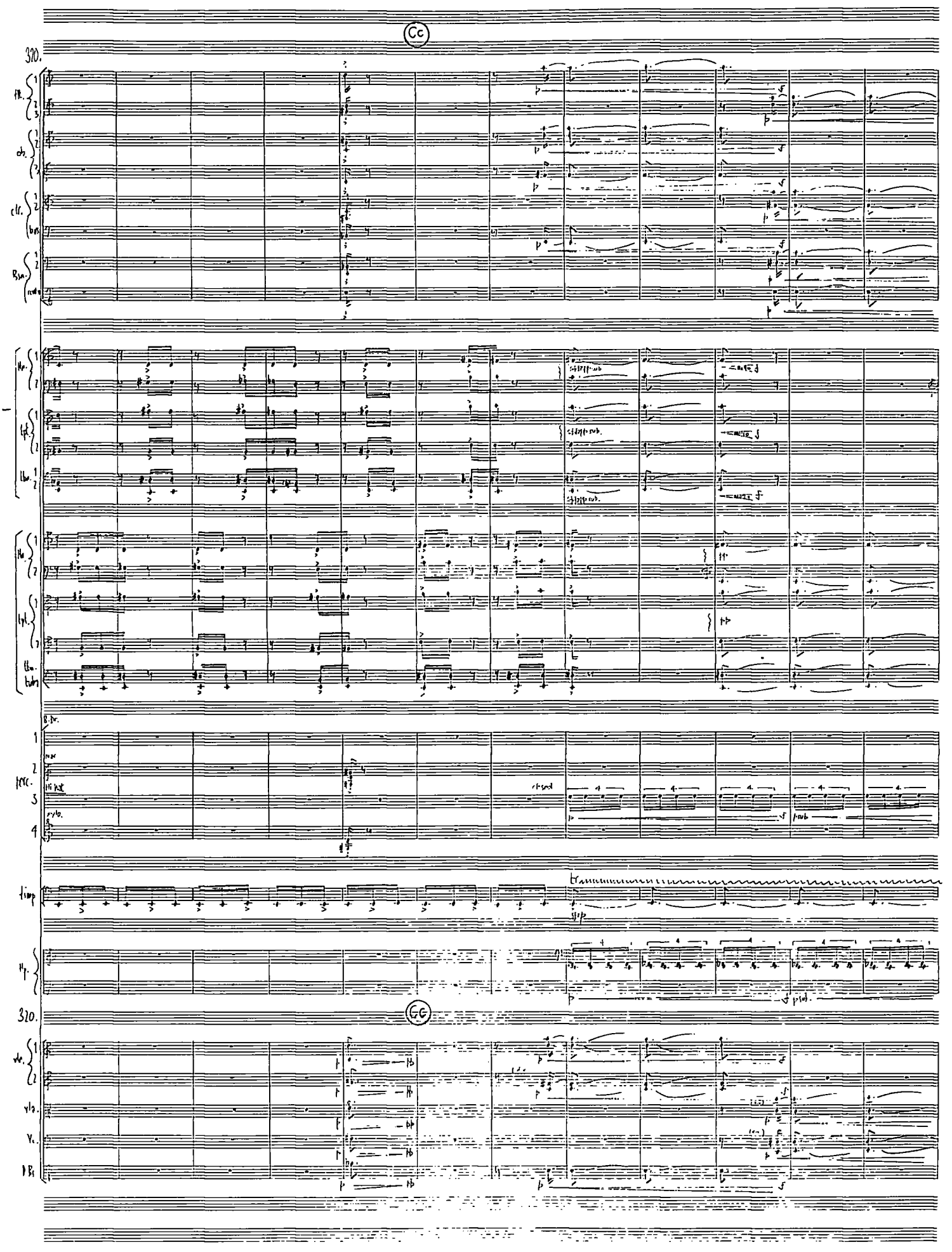

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Dd

332

fl.

cl.

cl.

bsn.

L

fl.

hrn.

tbn.

R

fl.

hrn.

tbn.

perc.

timp.

Hp.

Dd

332

vn.

vla.

vc.

D.Bs.

Philip Cashian London September '90 - February '91

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Philip Cashian

Faint Harps and Silver Voices

for Chamber Orchestra

Instrumentation

2 flutes (1 = picc./2 = alto)
2 oboes (2 = C Ang.)
2 clarinets (2 = bass)
2 bassoons

2 horns
2 trumpets

3 percussion (1 = Vibes/Toms/S+L Gongs/Susp. Cym Sizz. Cym/2 = Xylo/Crotales (octave)/Tenor and Bass Dr/ M.Gong/S=M Susp. Cym/Sizz. Cym/L Gong/3 = Glock/ Marimba/Side Dr/M=L Tamtam/M Susp Cym Vibes/Marimba

Harp

Piano/Celeste

Strings (8/6/6/4/2)

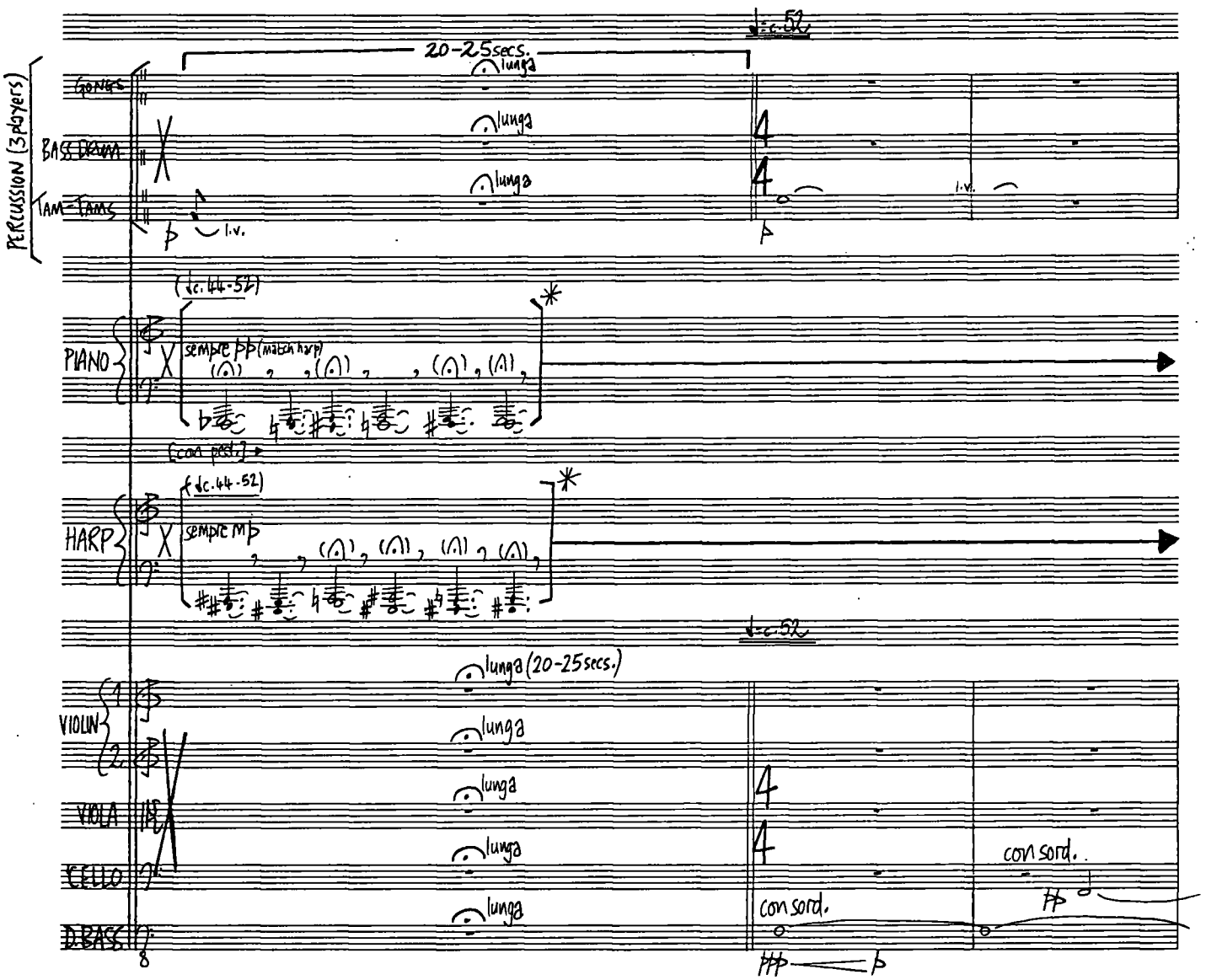
SCORE in C

(duration c. 13 minutes)

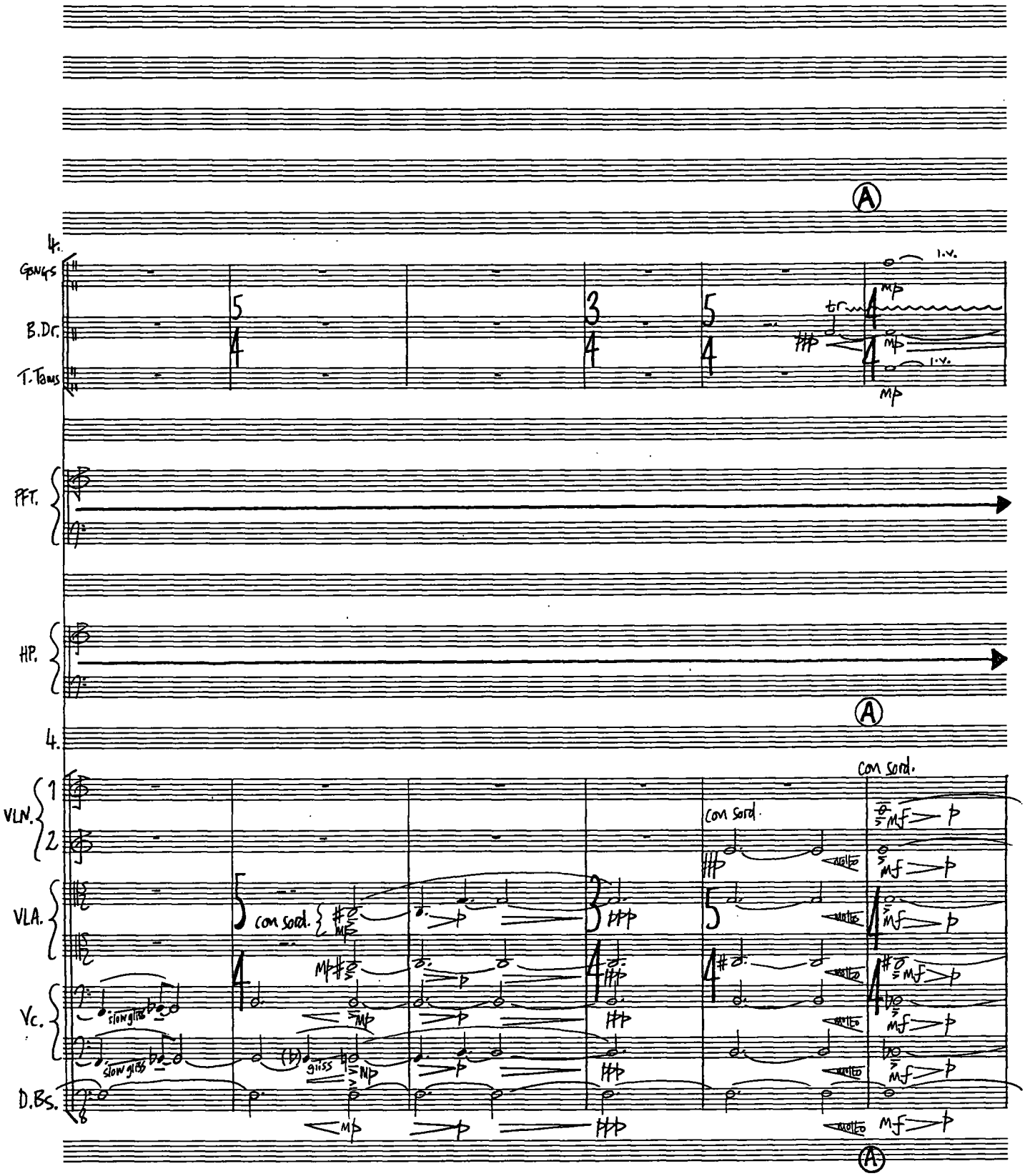
Commissioned by the Britten Pears Foundation for the Aldeburgh Festival. First performance given by the Britten-Pears Orchestra, conducted by Oliver Knussen, at Snape Maltings, 16 June 1992, during the 45th Aldeburgh Festival.

faint harps and silver voices

PHILIP CASHIAN



(*PLAY NOTES IN ANY ORDER. VARY DURATION OF PAUSES, WHICH ARE AD LIB.)



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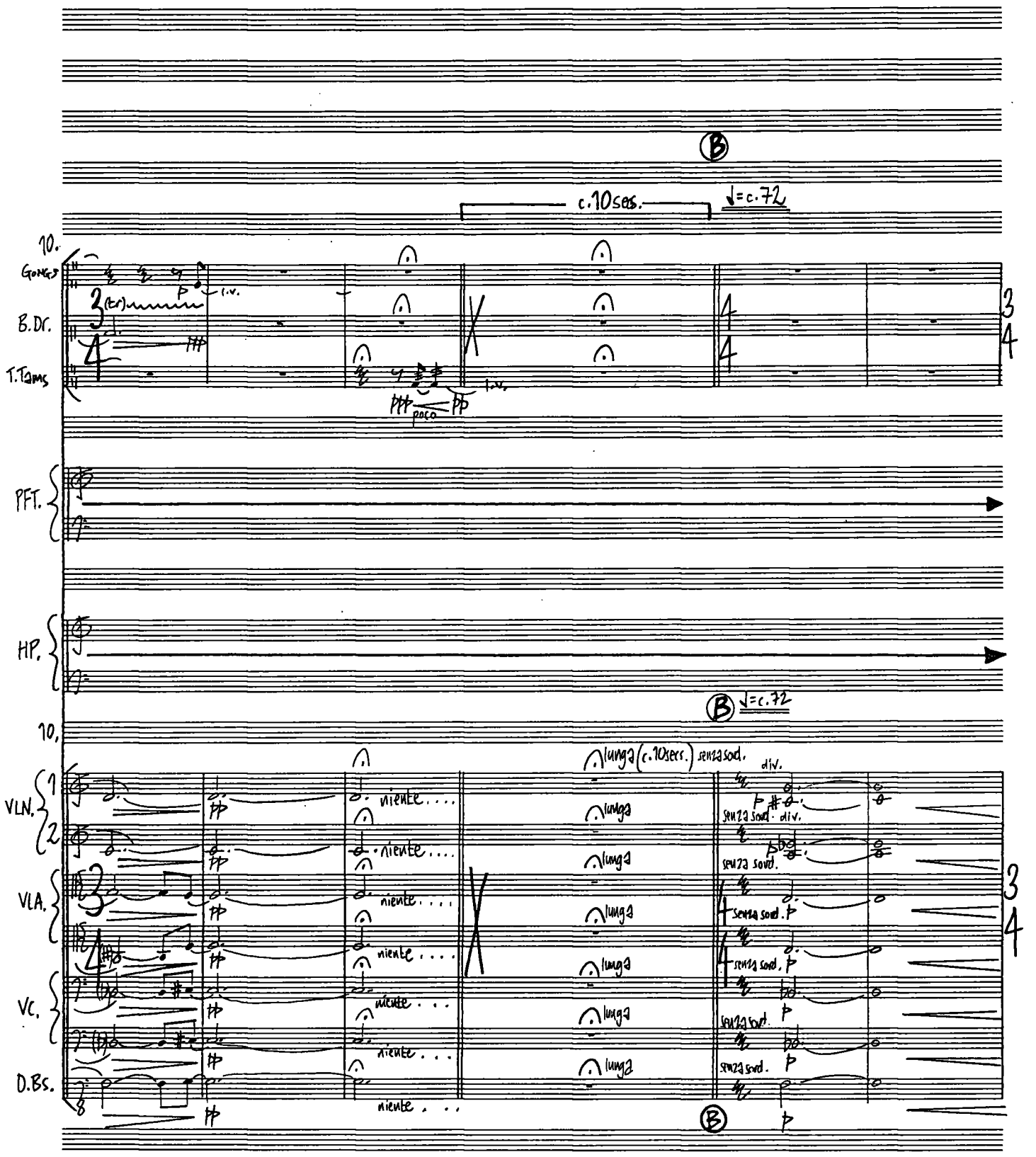

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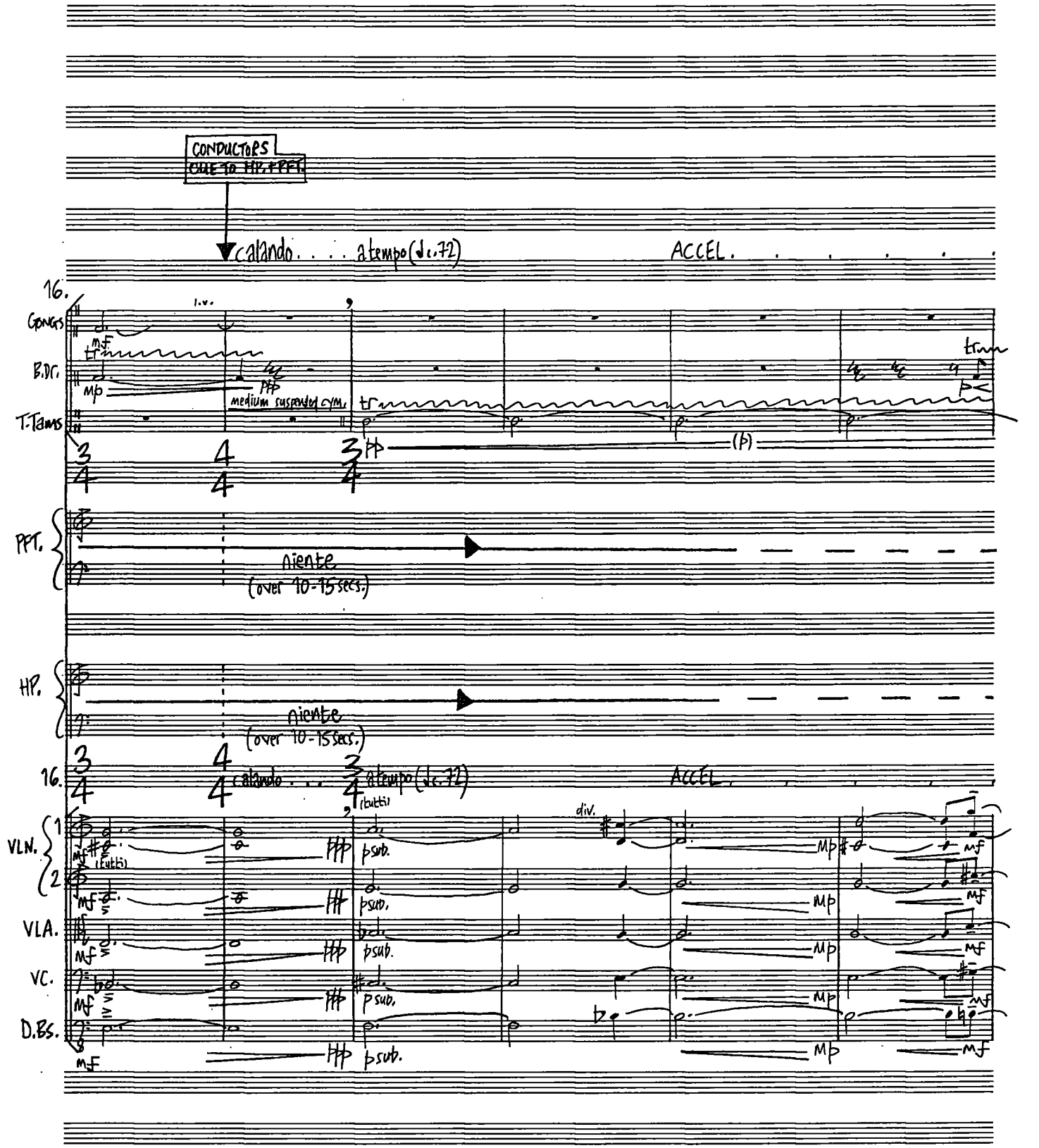

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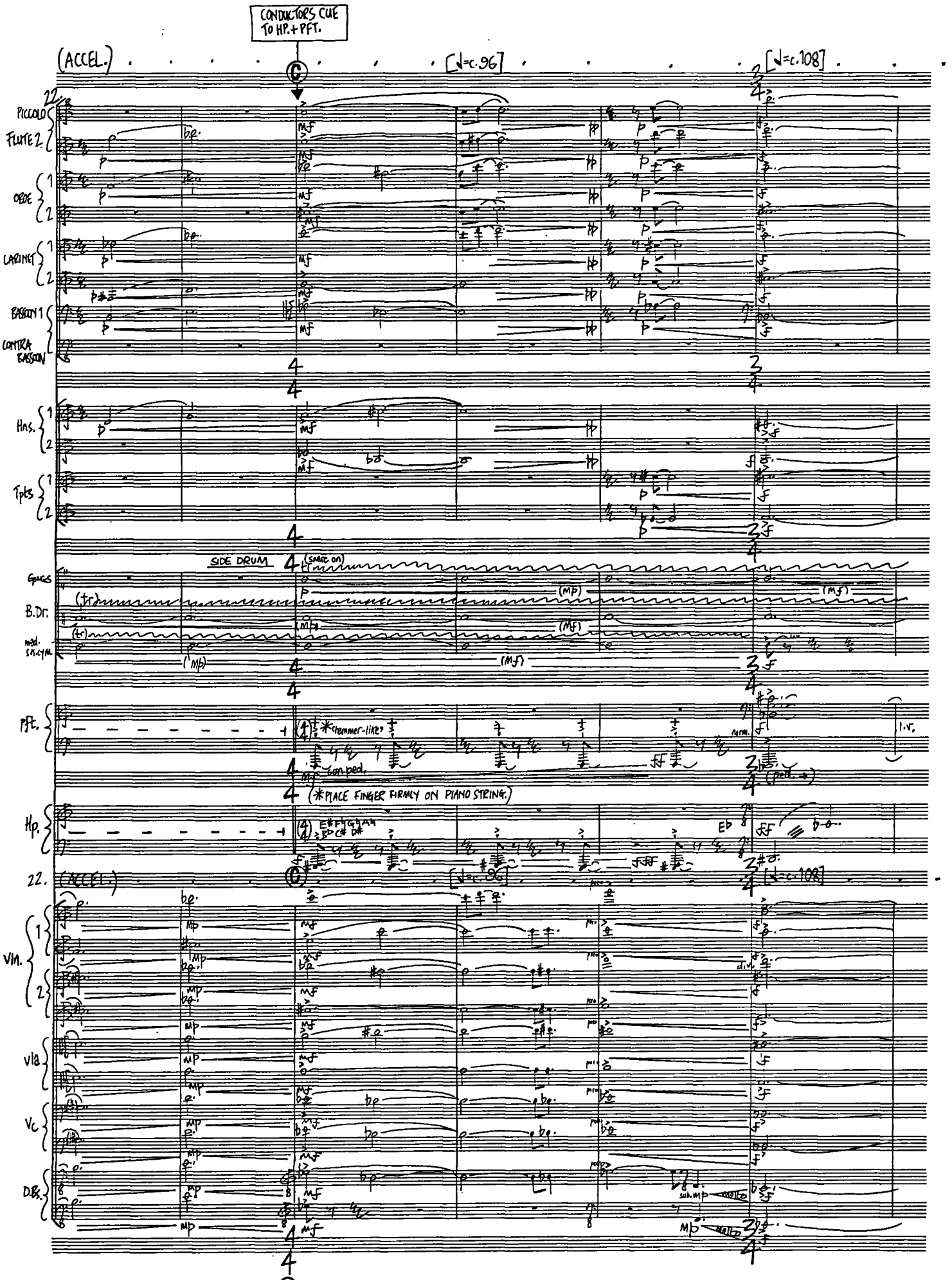

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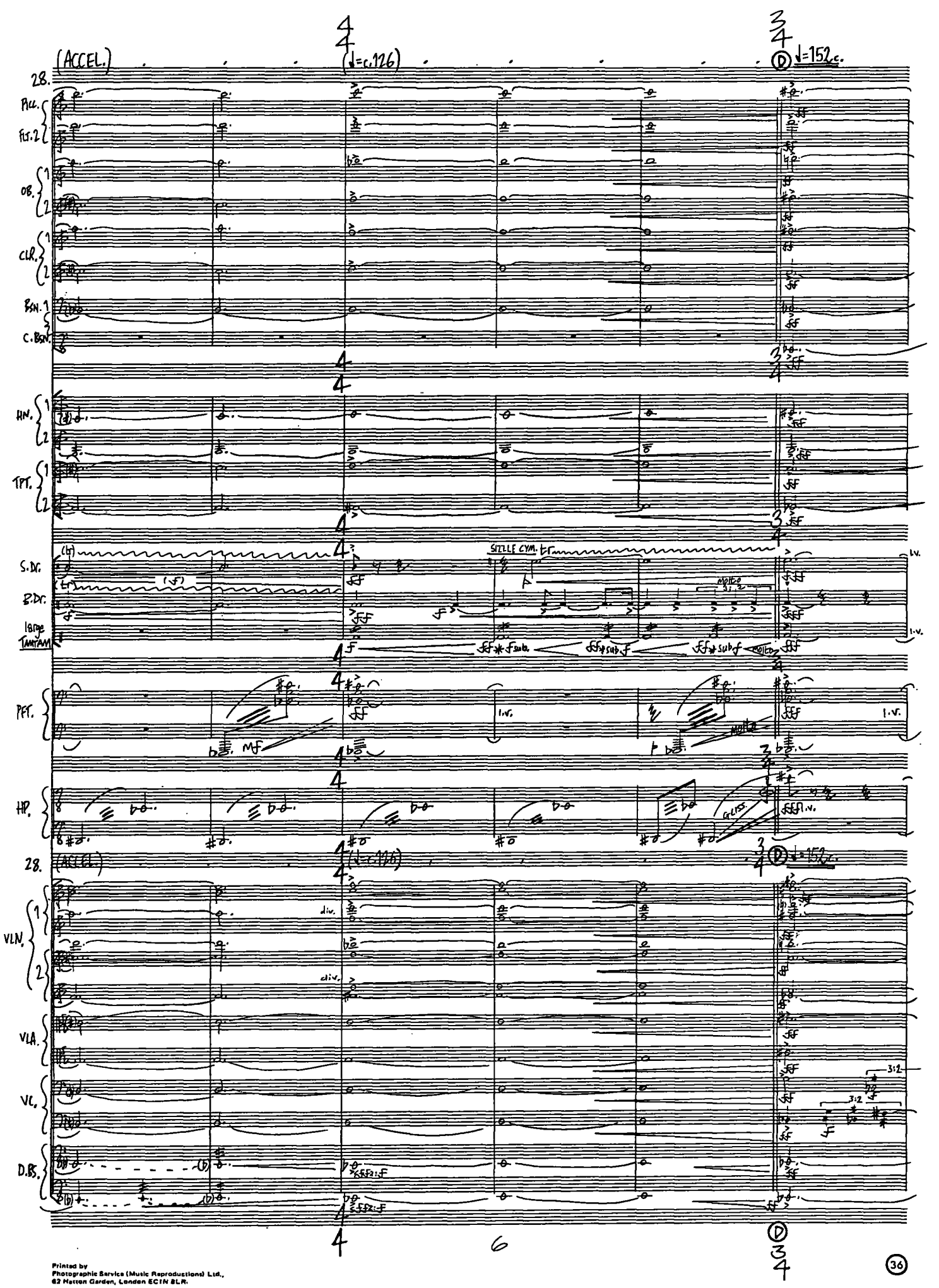

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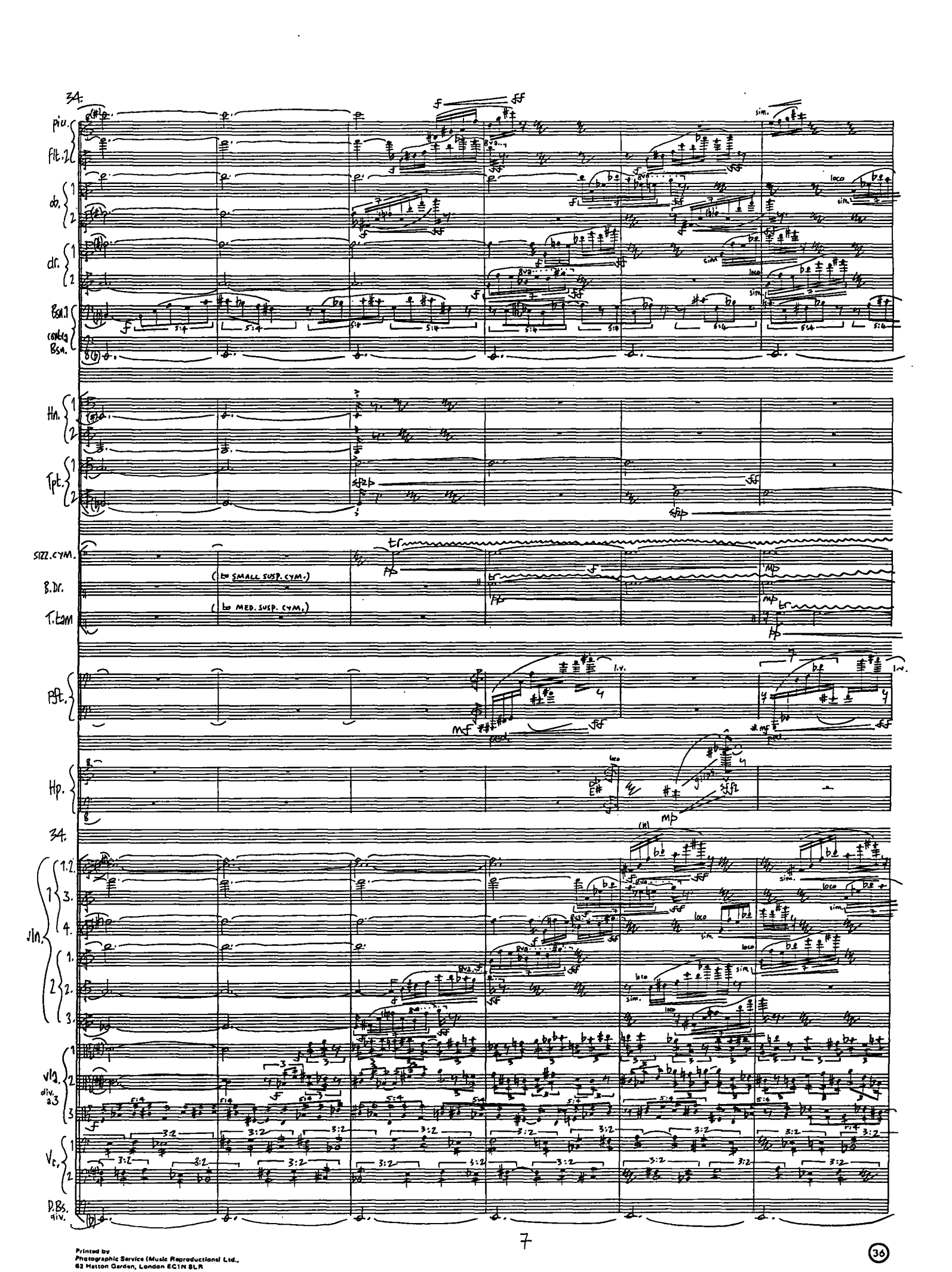

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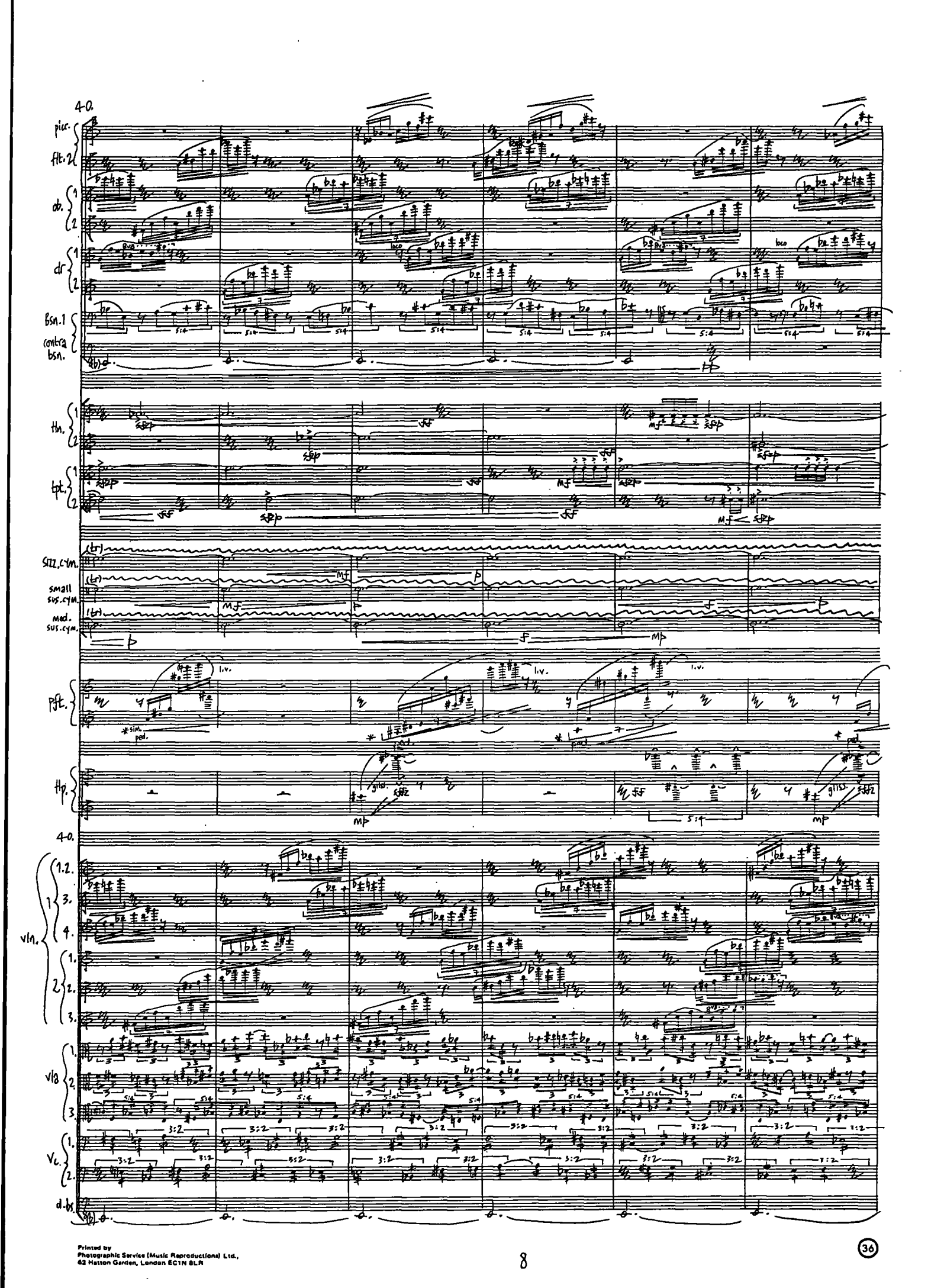

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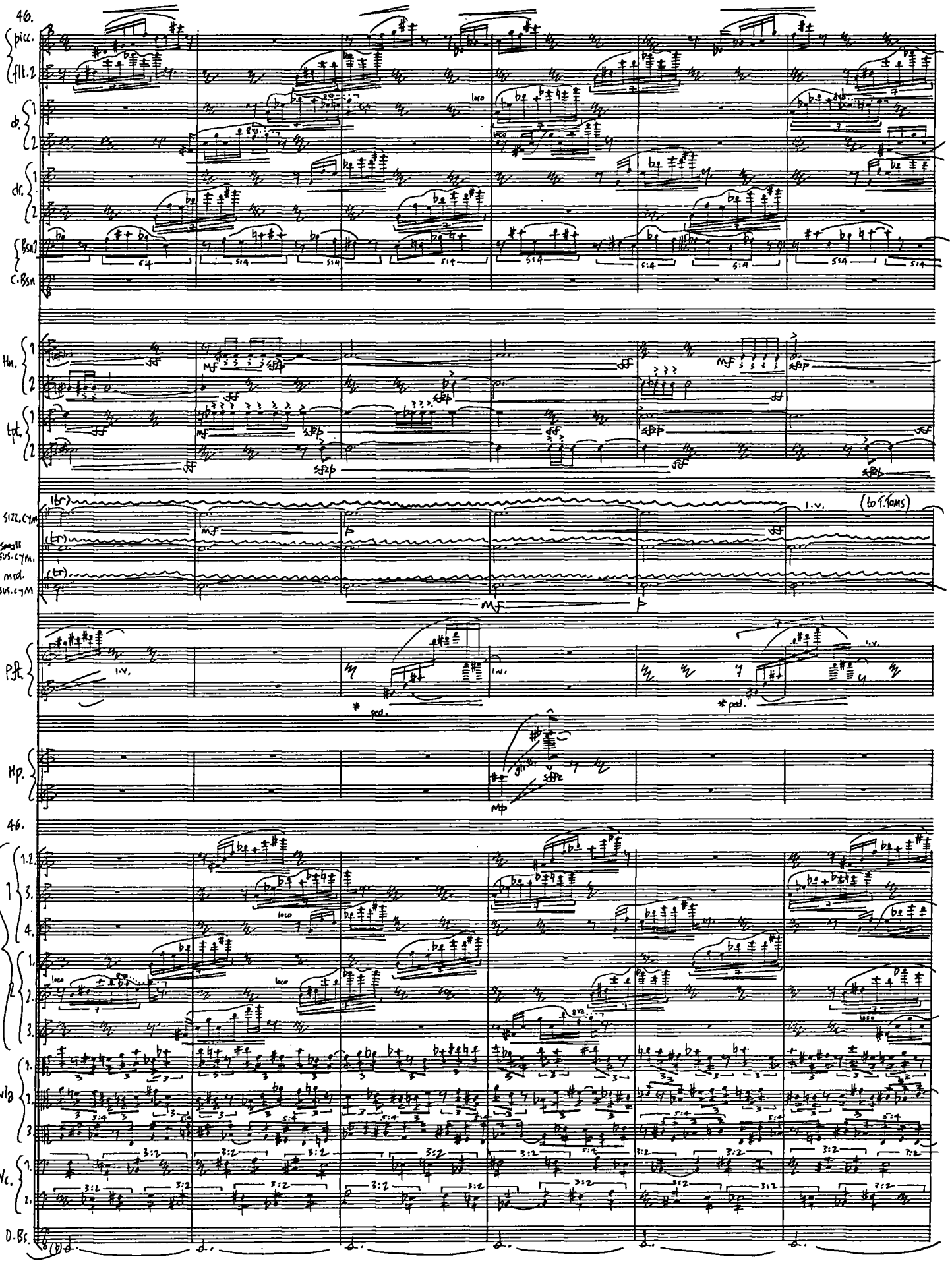

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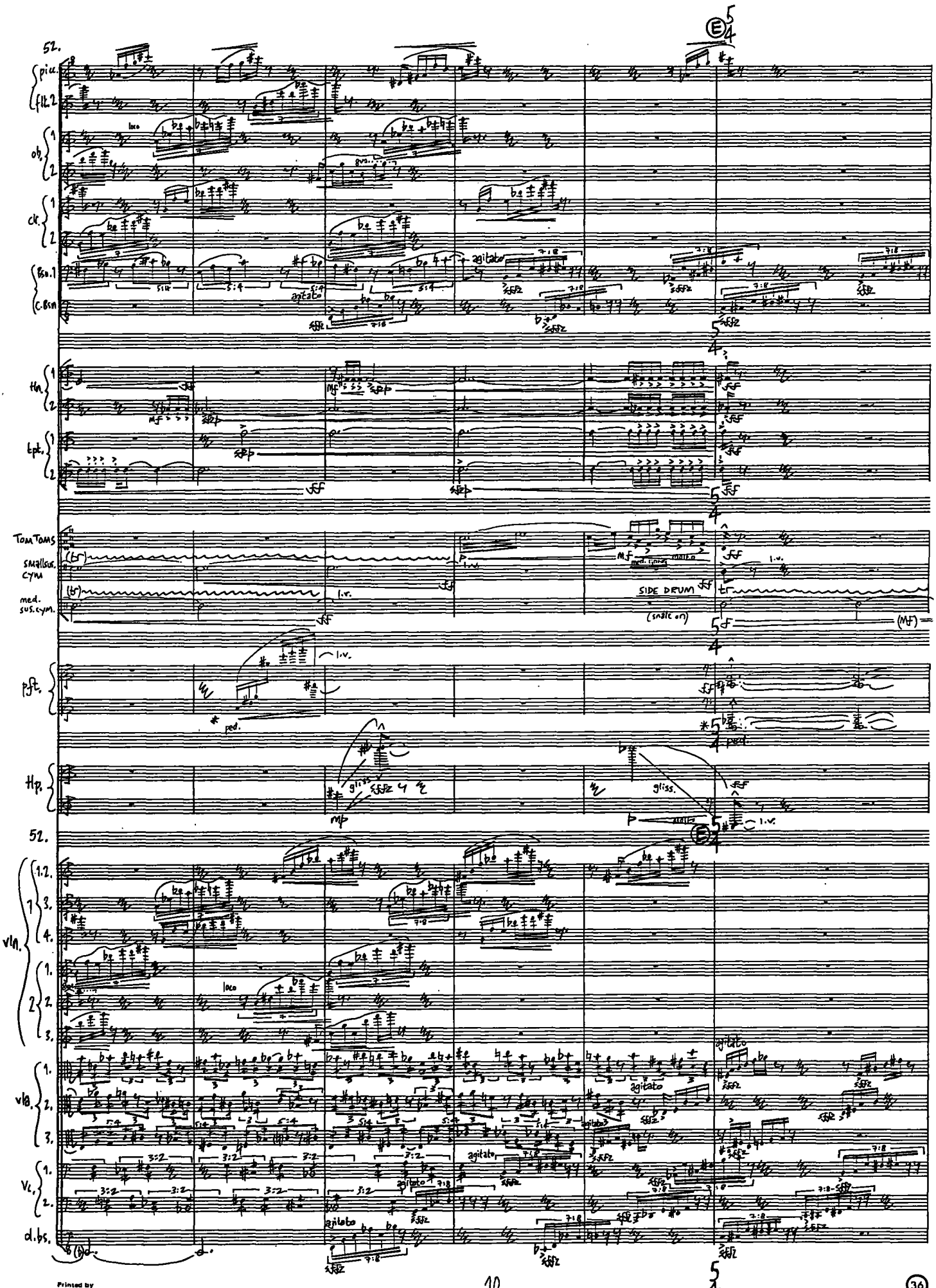

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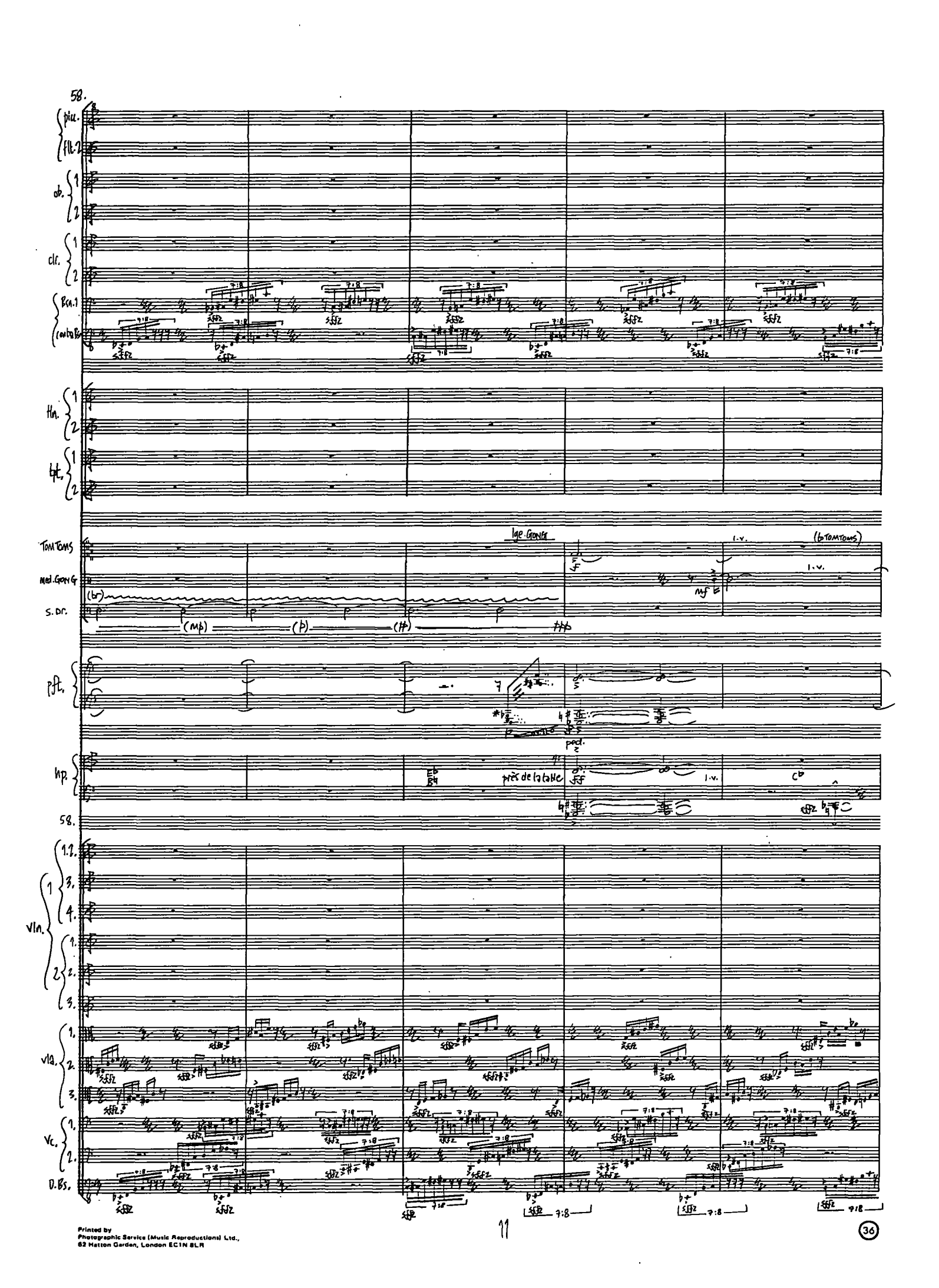

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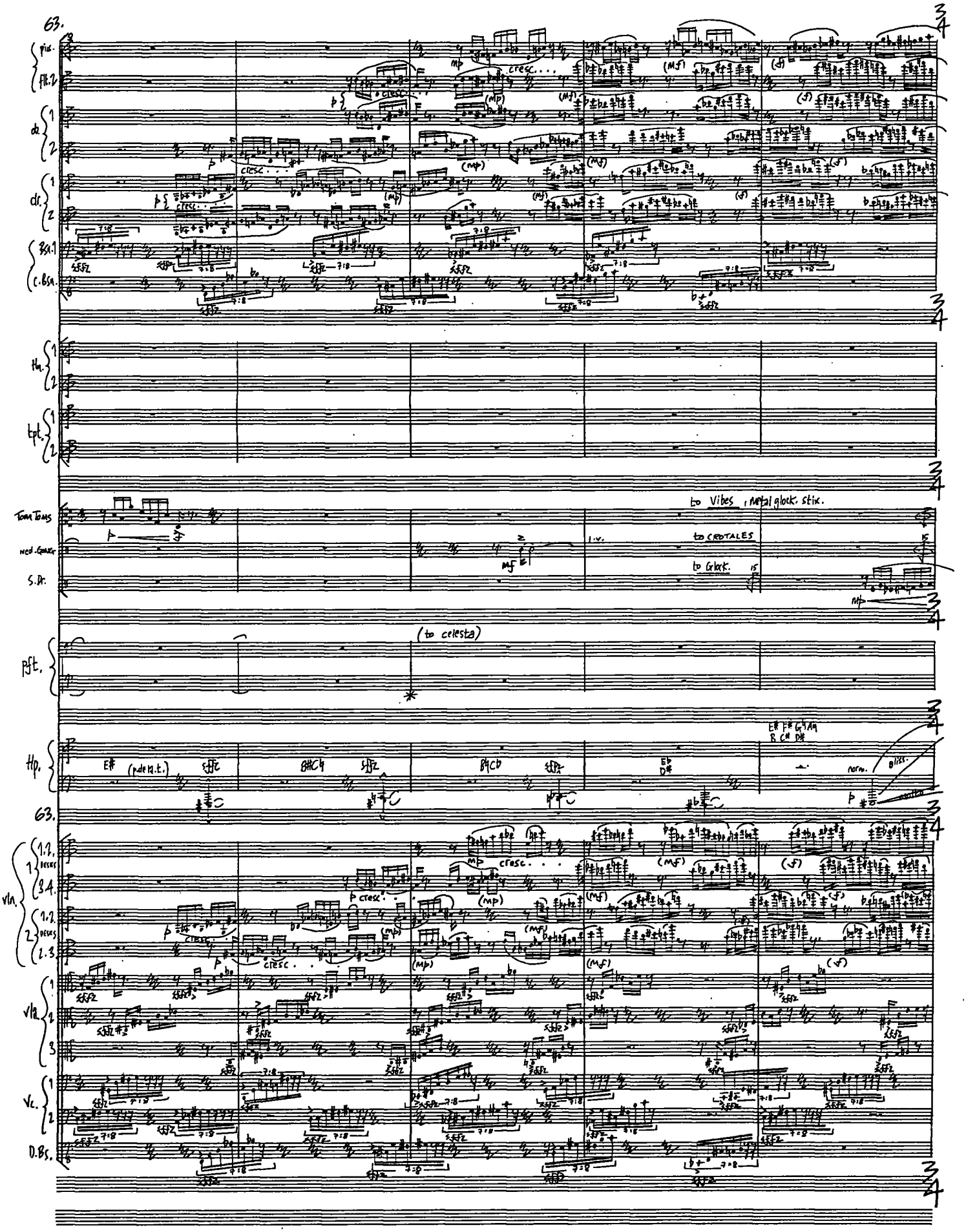

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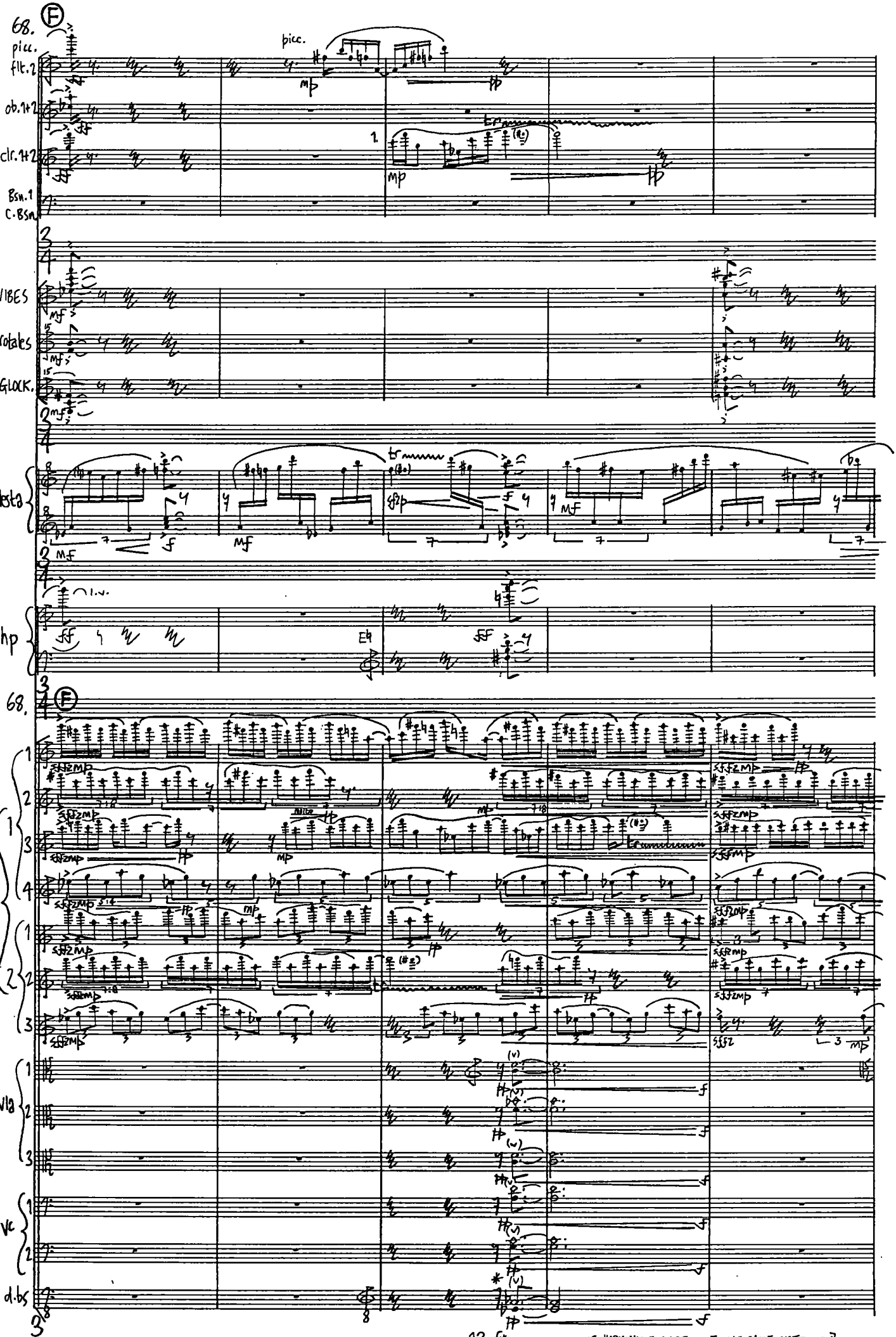

13 [*ANY ALTERNATIVE HARMONIC THAT PRODUCES THE SAME NOTE MAY BE USED IF PREFERED]

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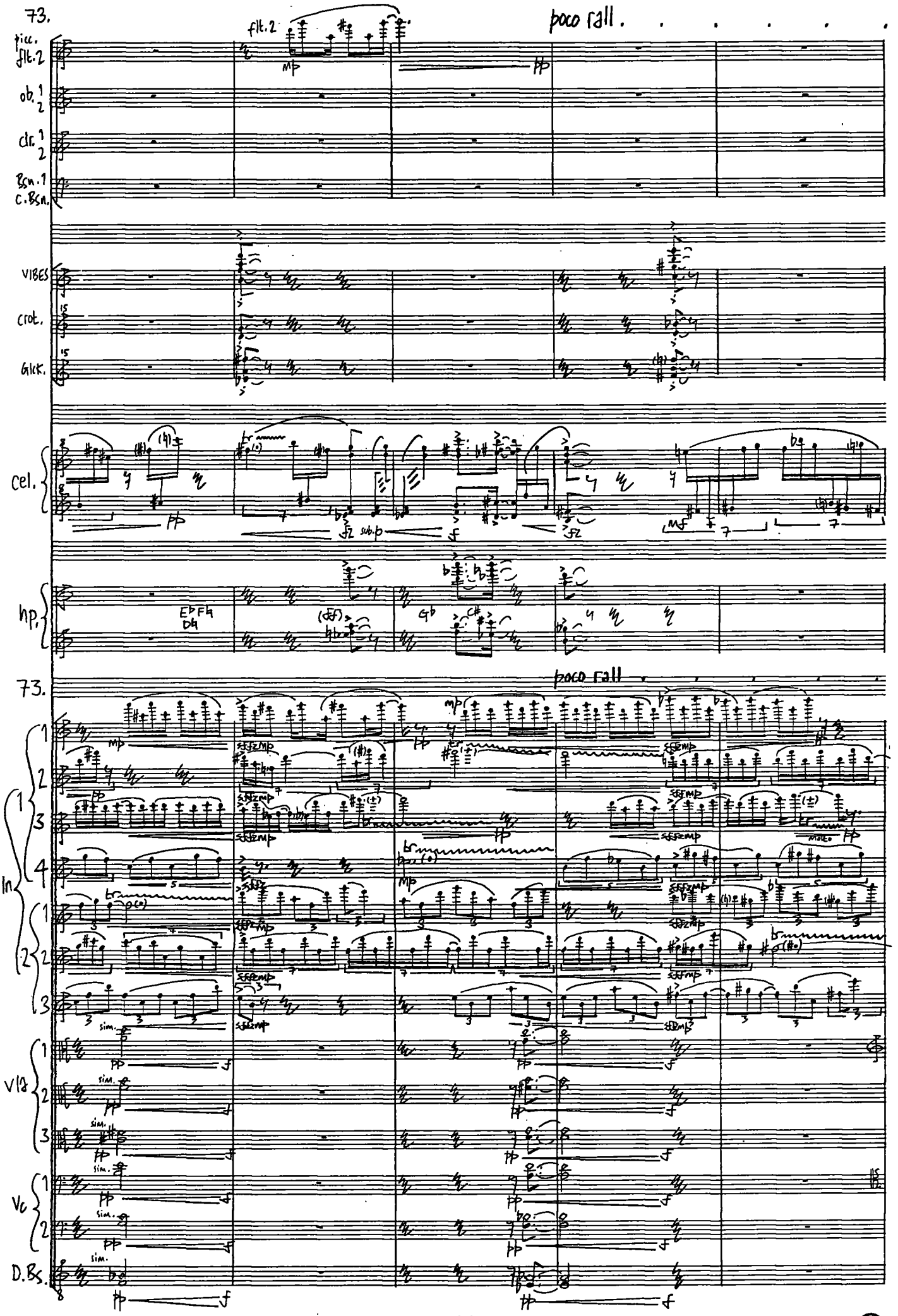

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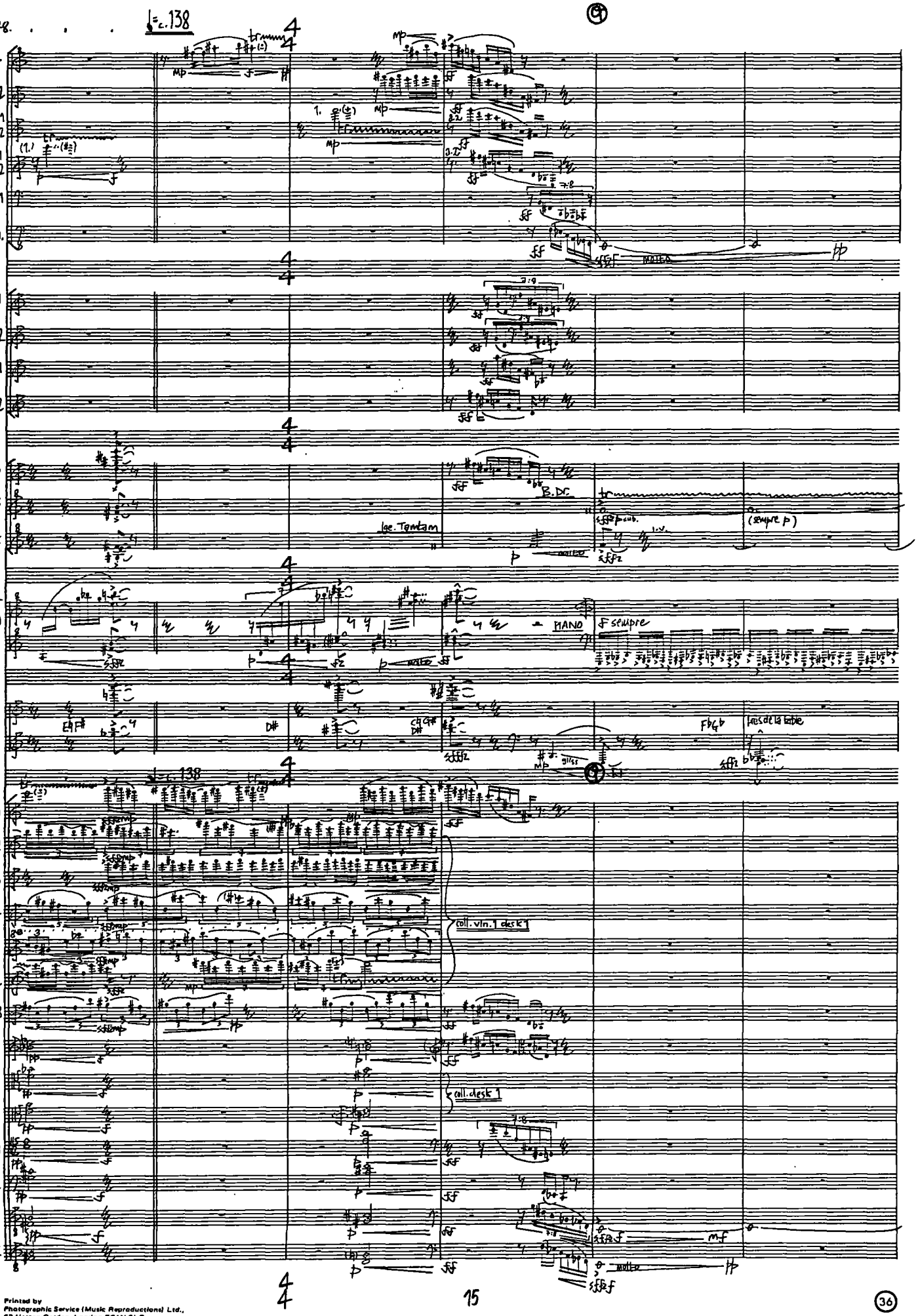

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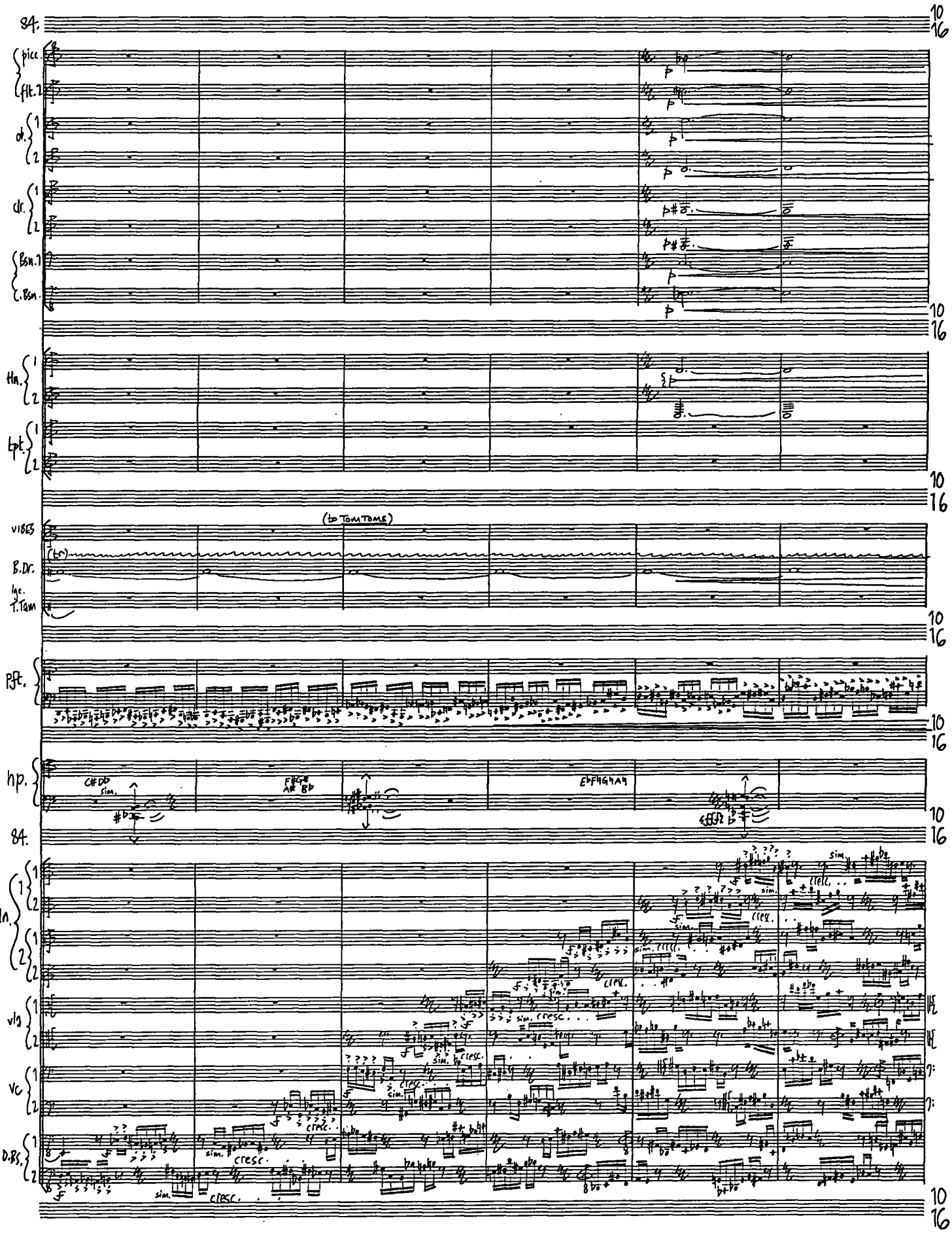

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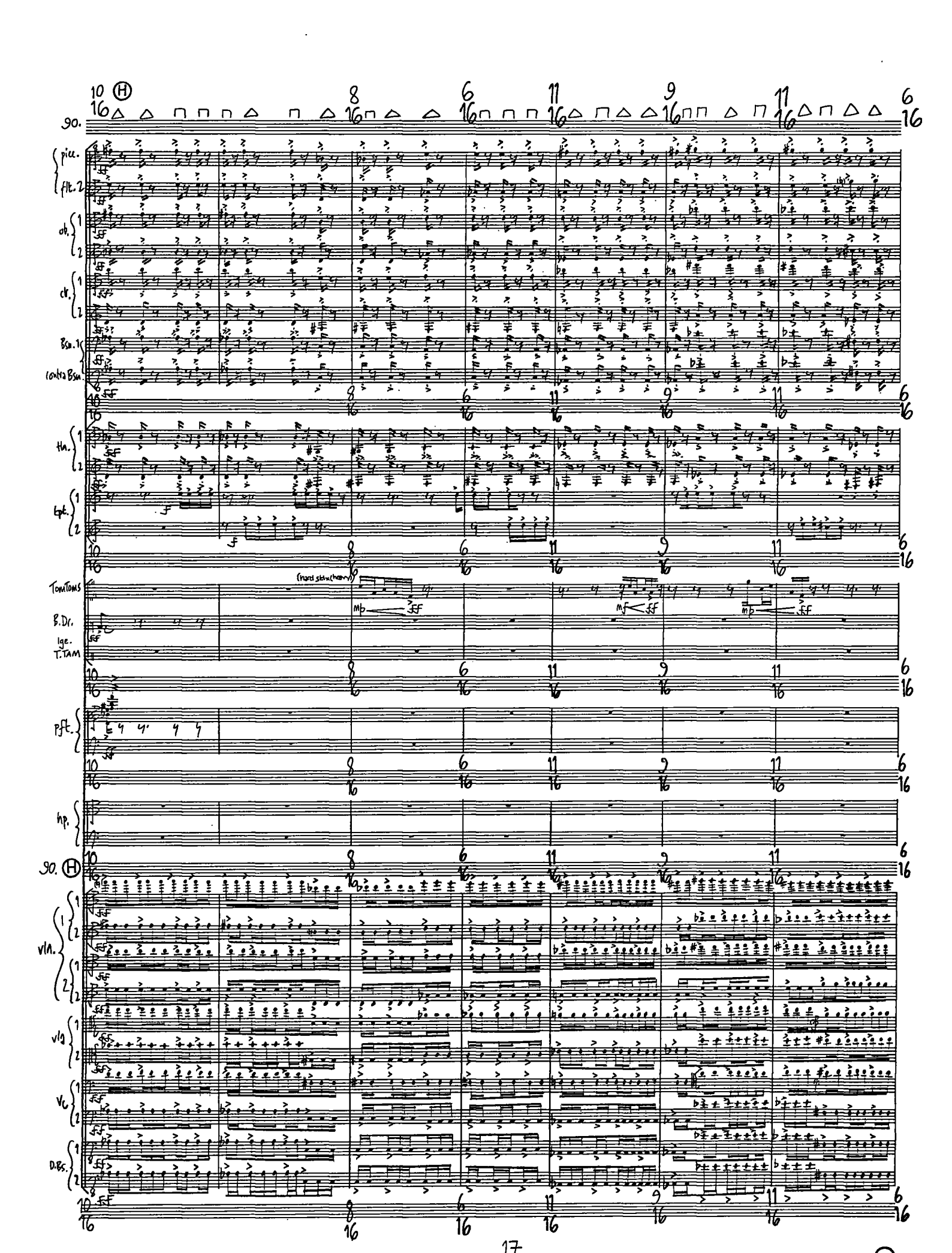

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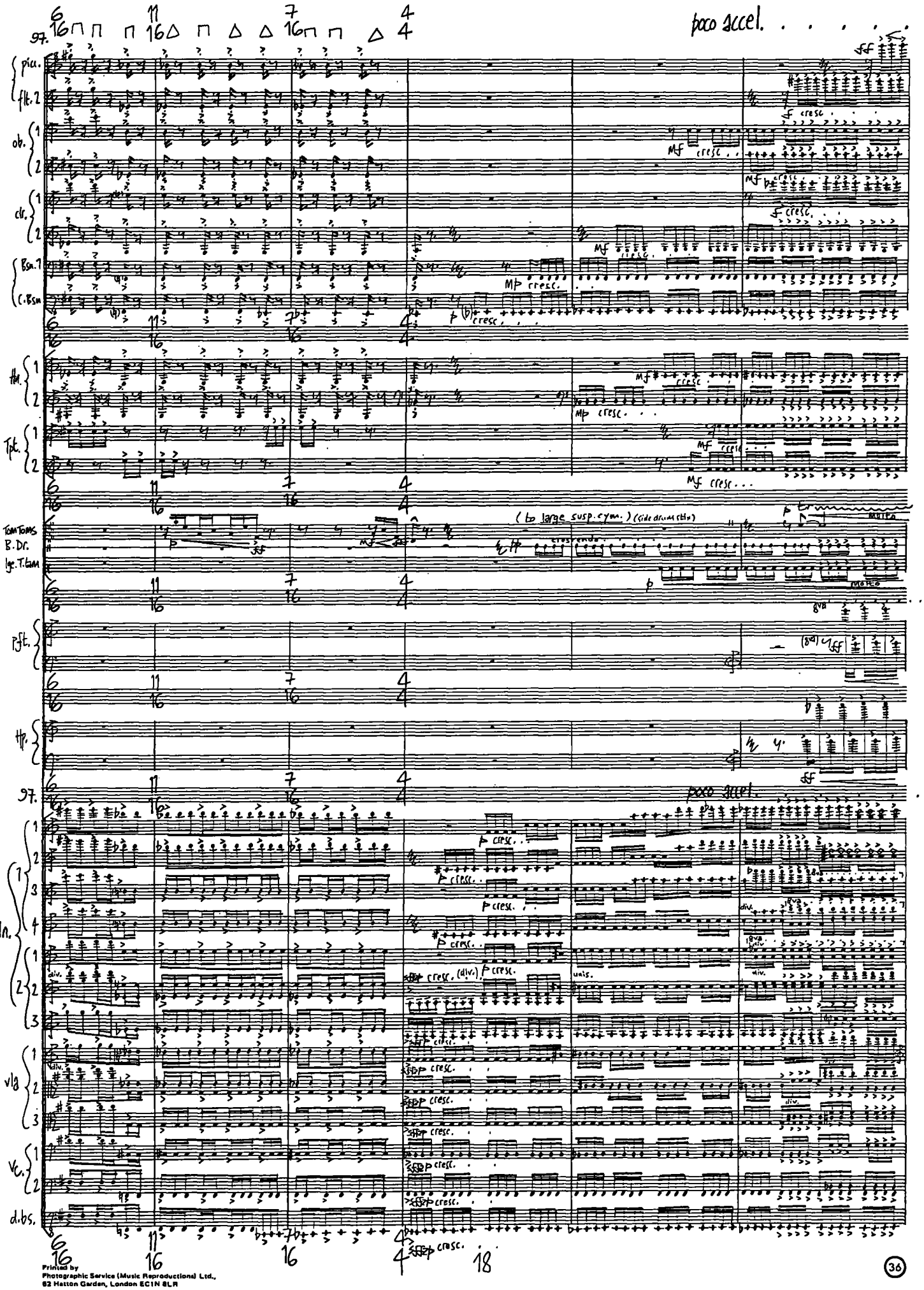

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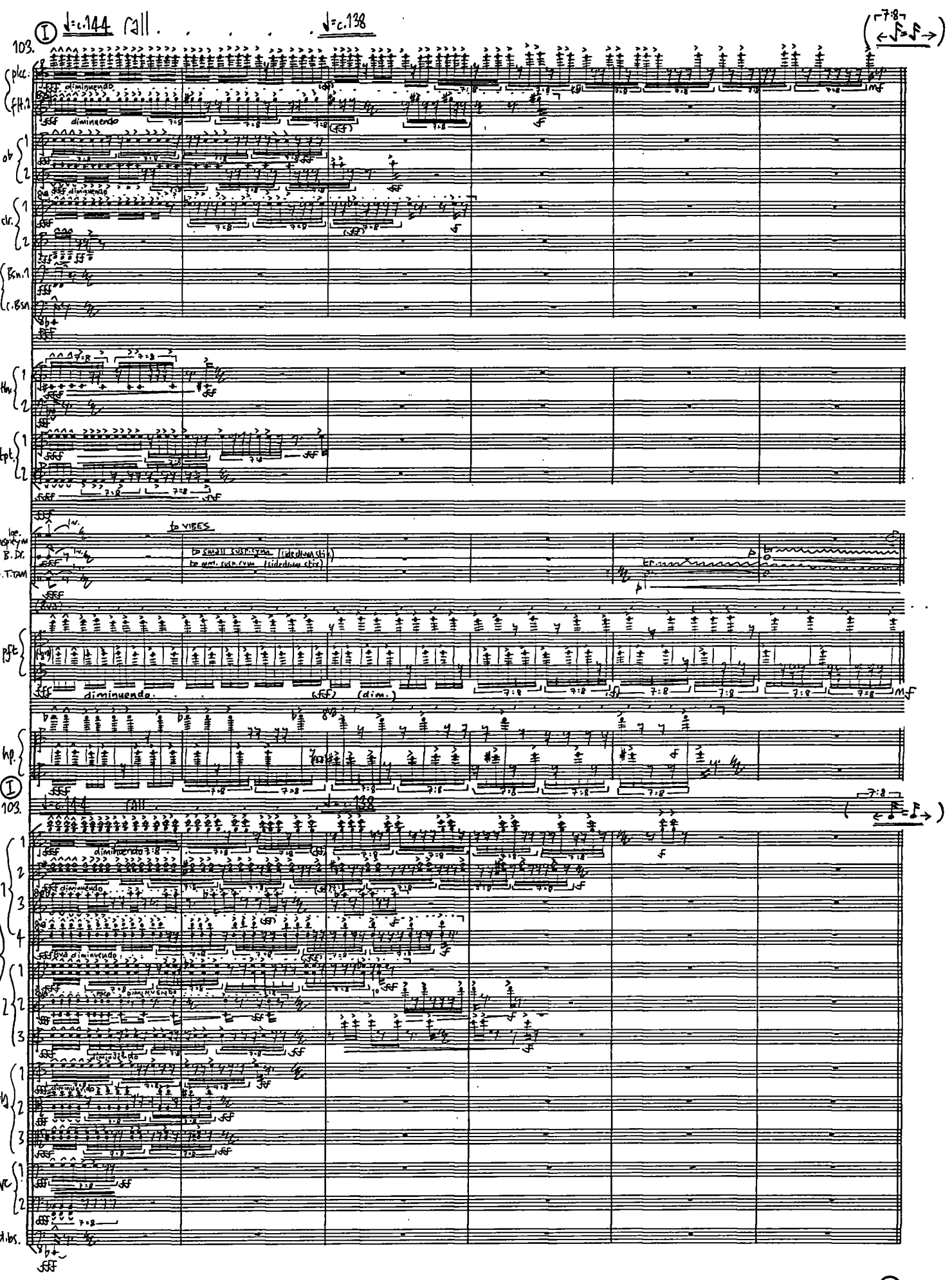

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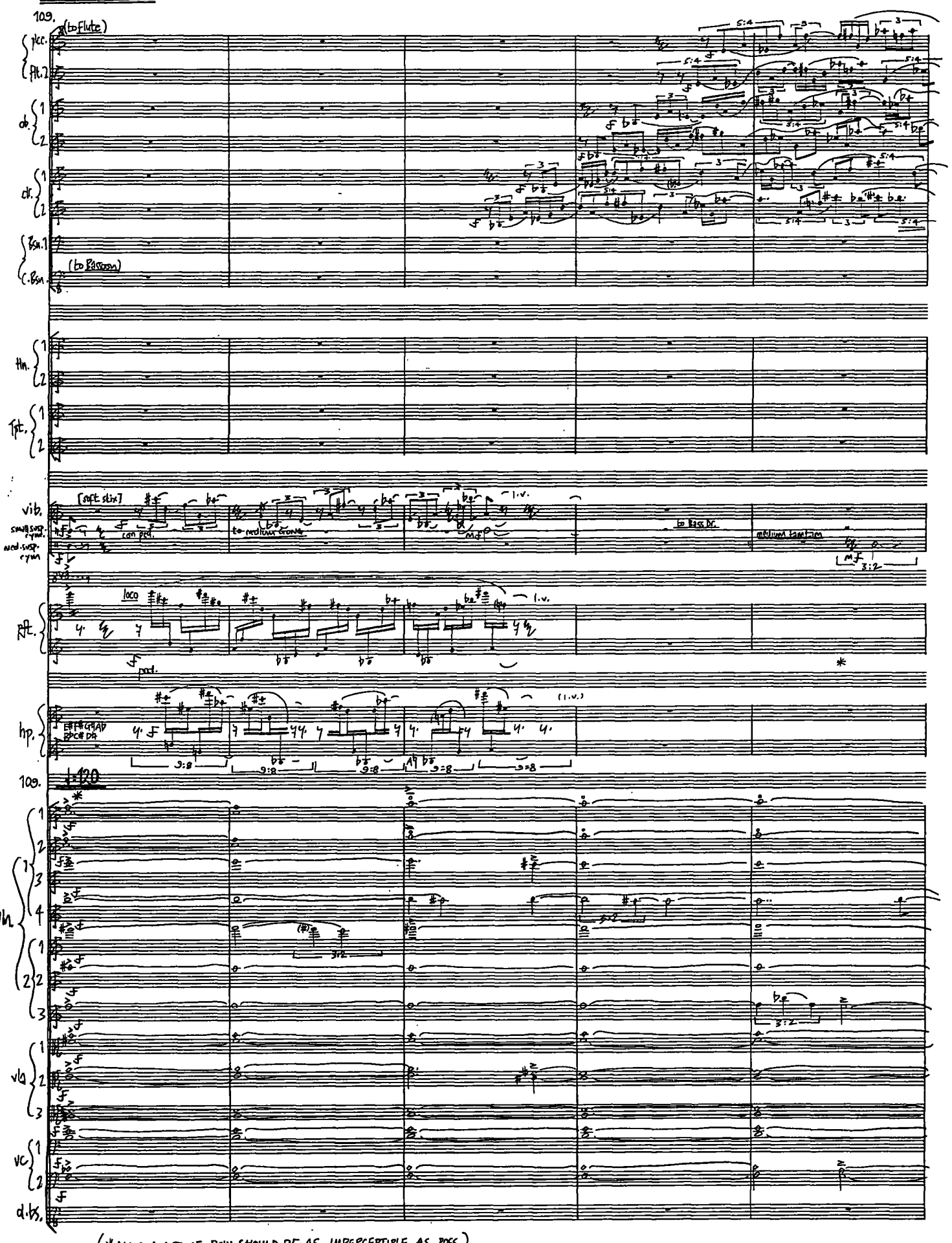

(*ALL CHANGES OF BOW SHOULD BE AS IMPERCEPTIBLE AS POSS.)

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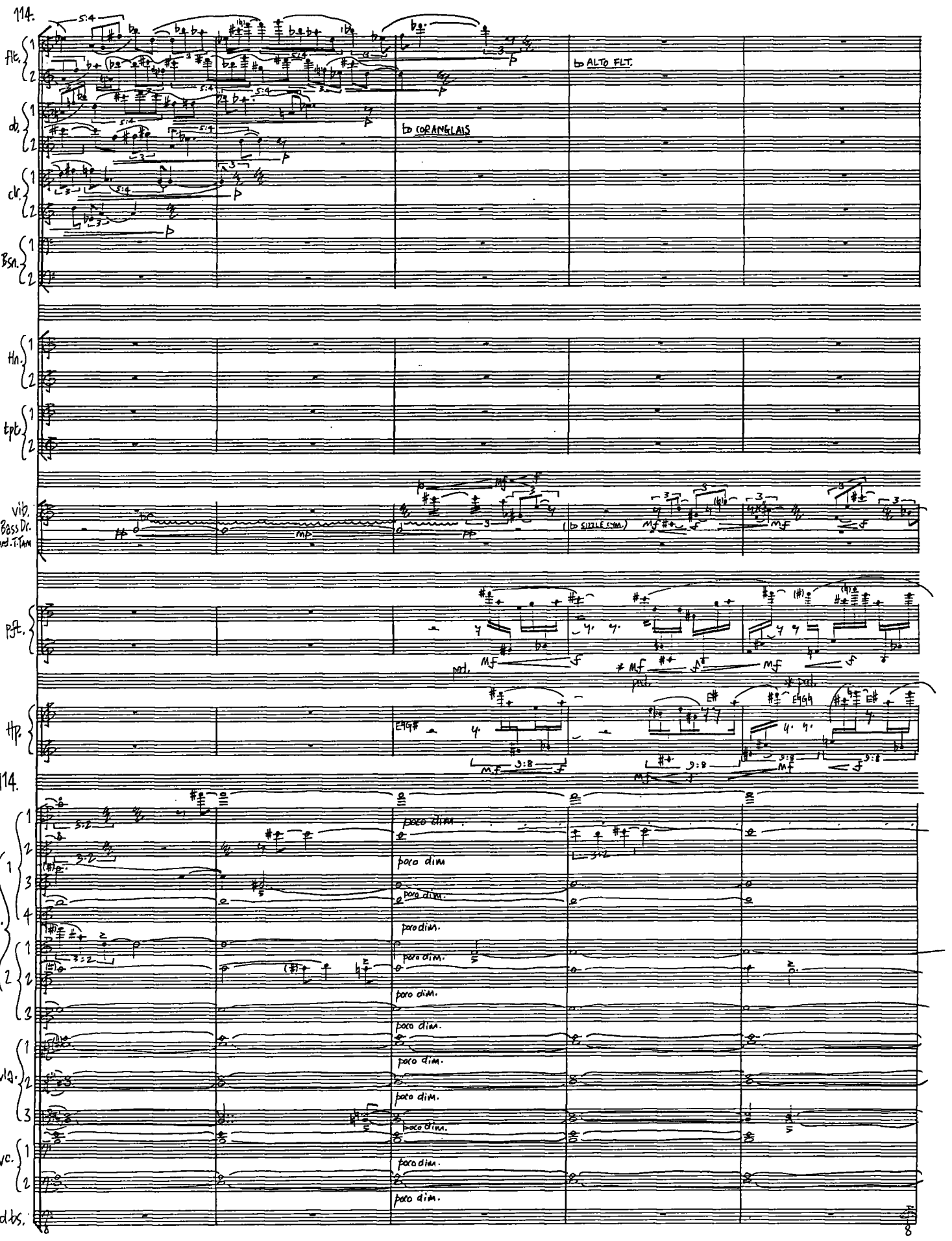

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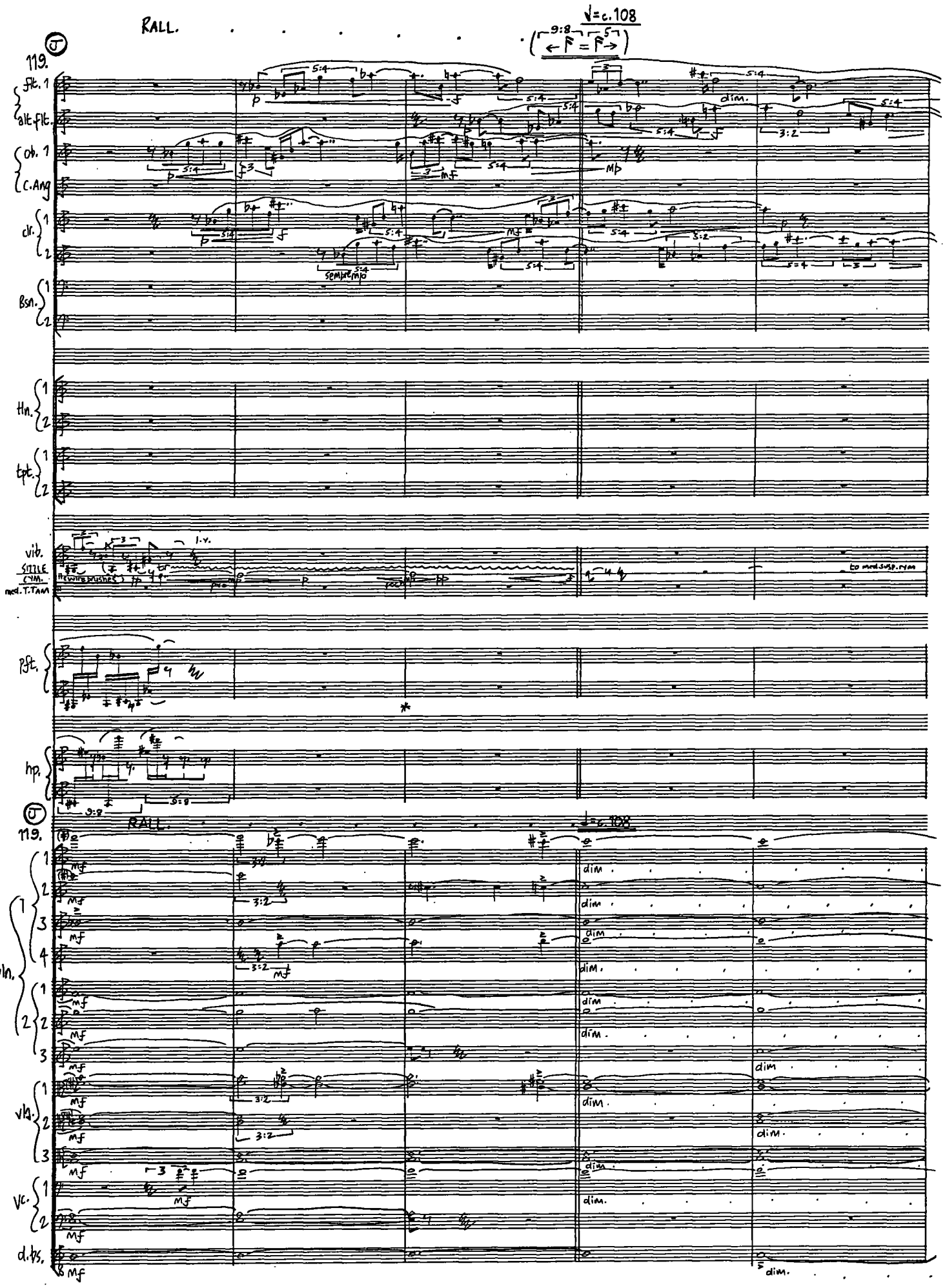

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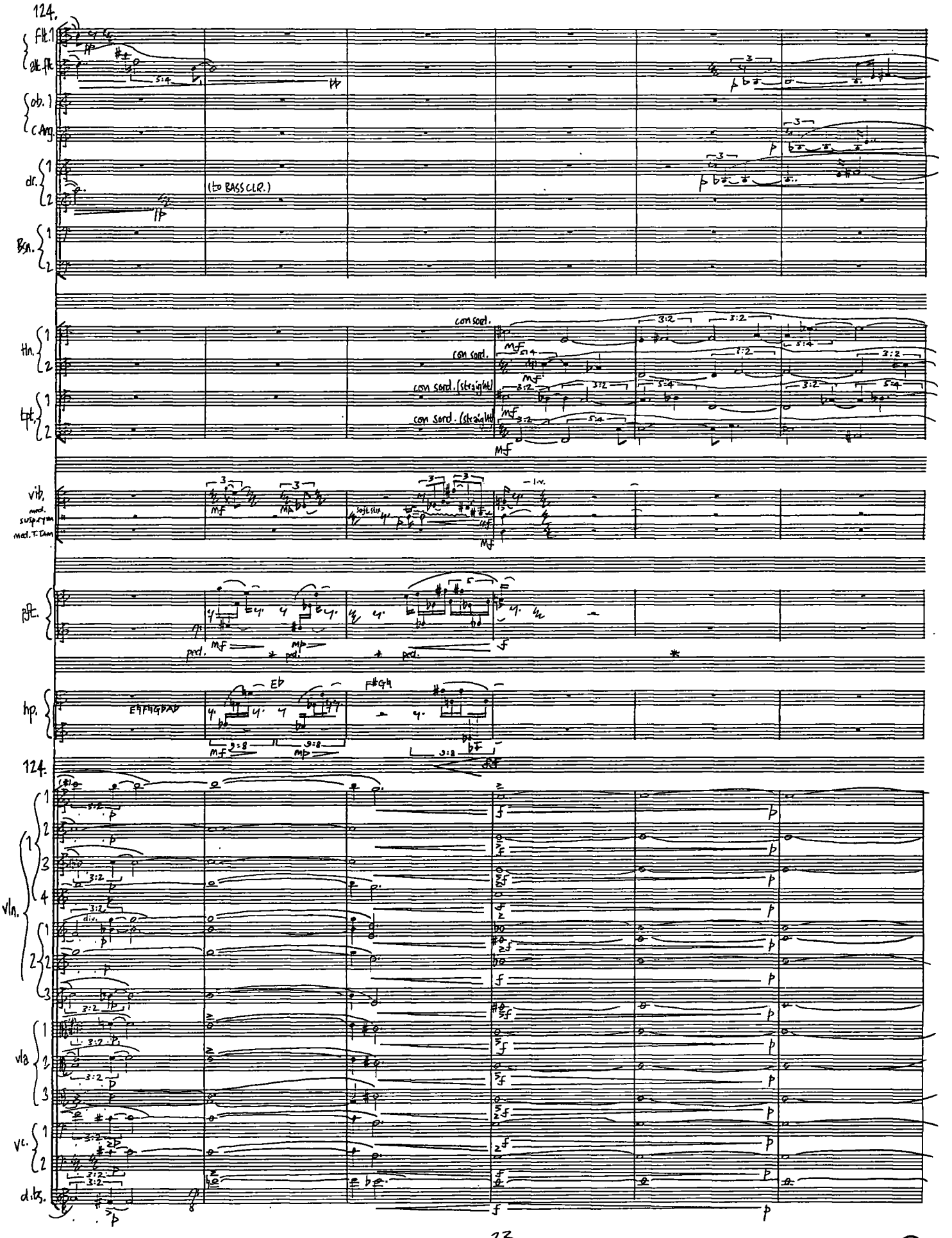

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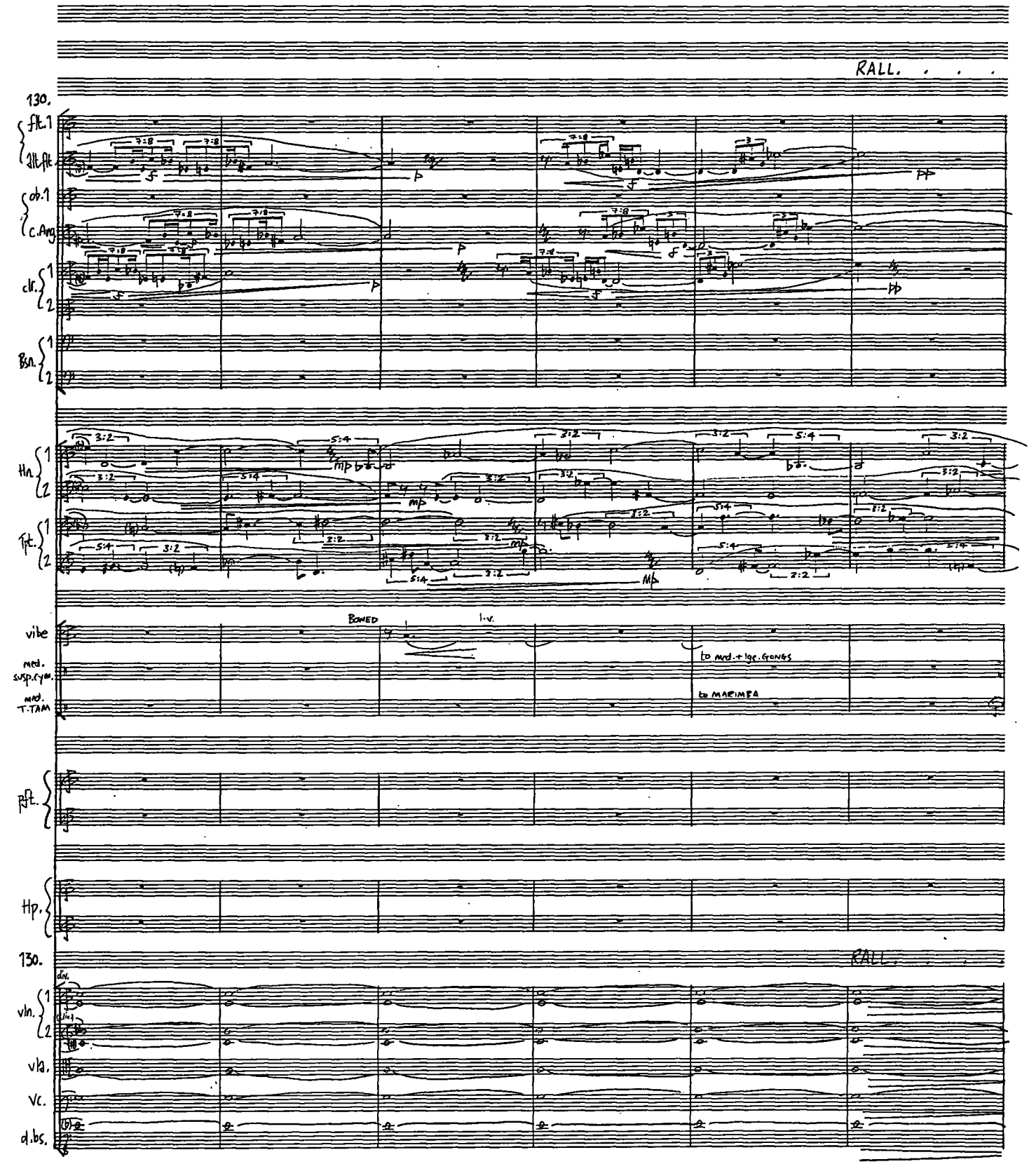

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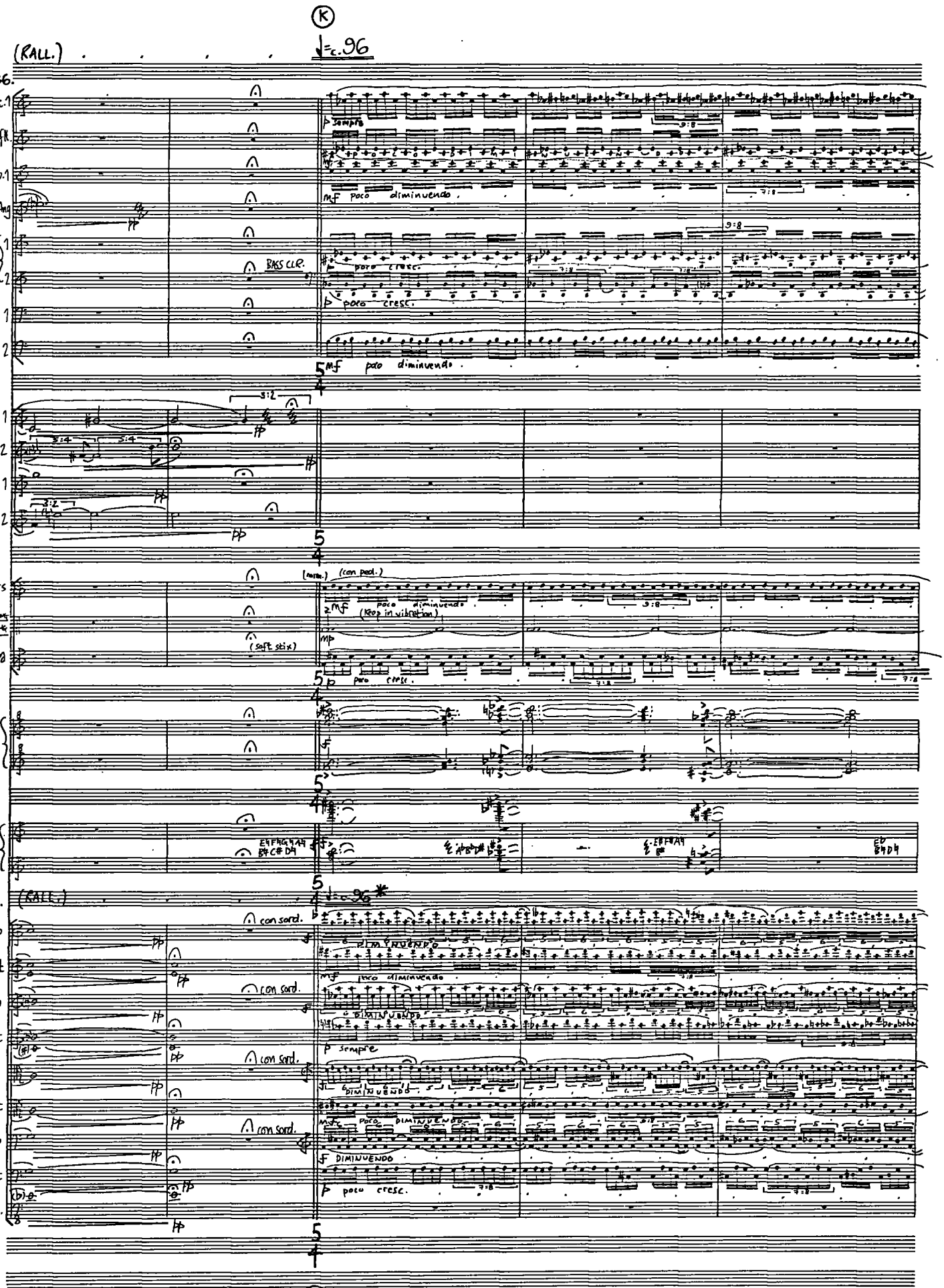

(* solo string quartet sempre f)

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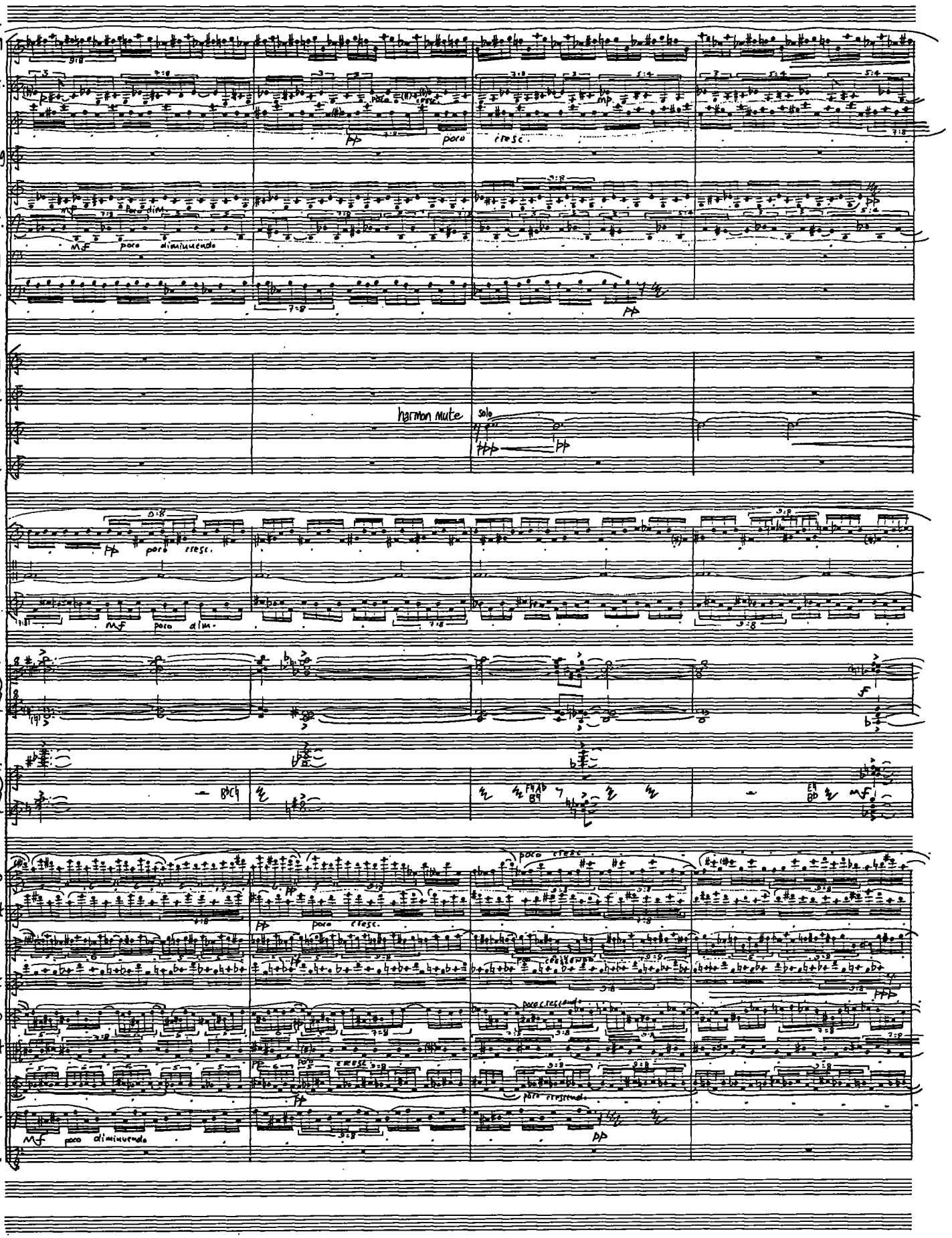

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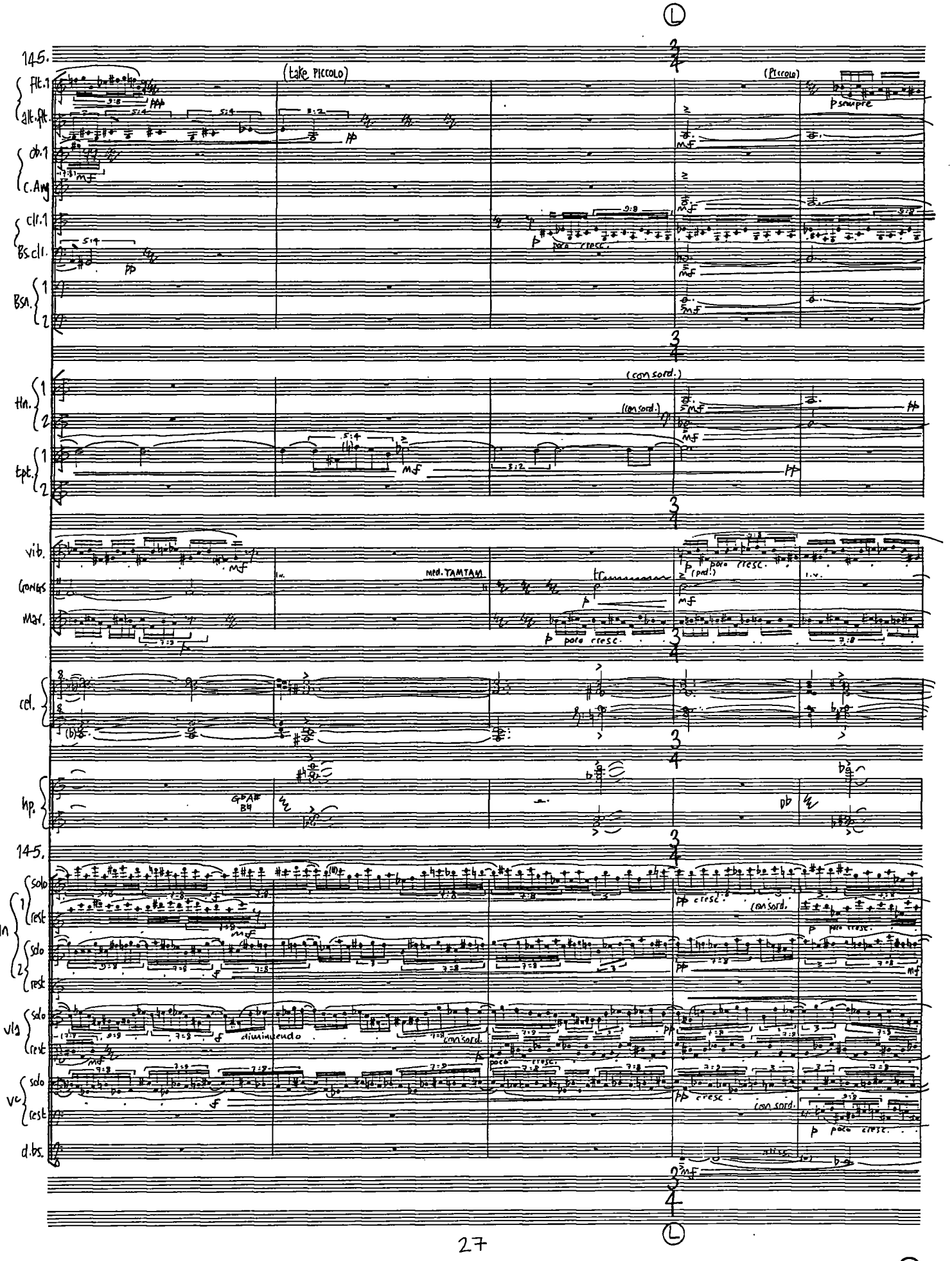

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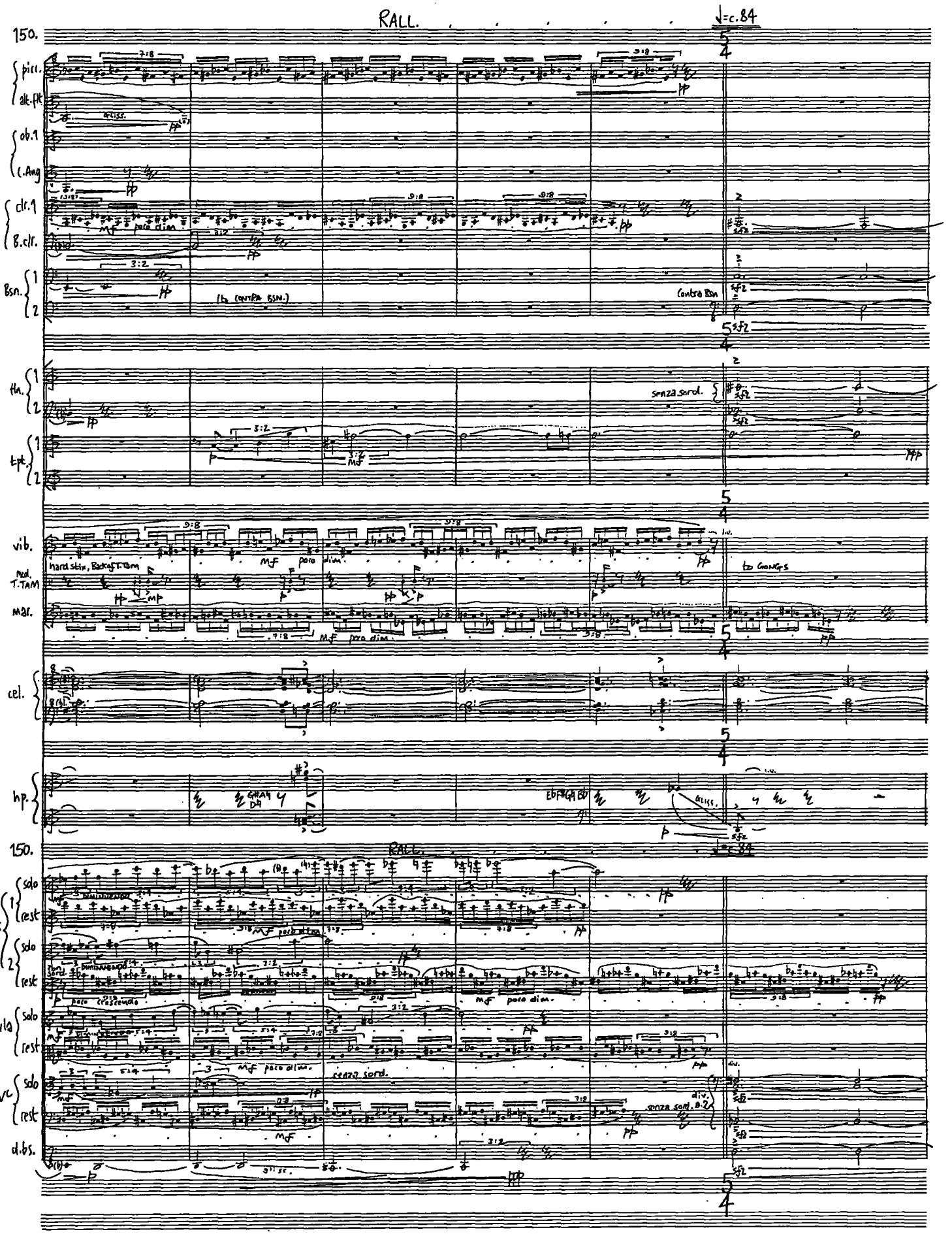

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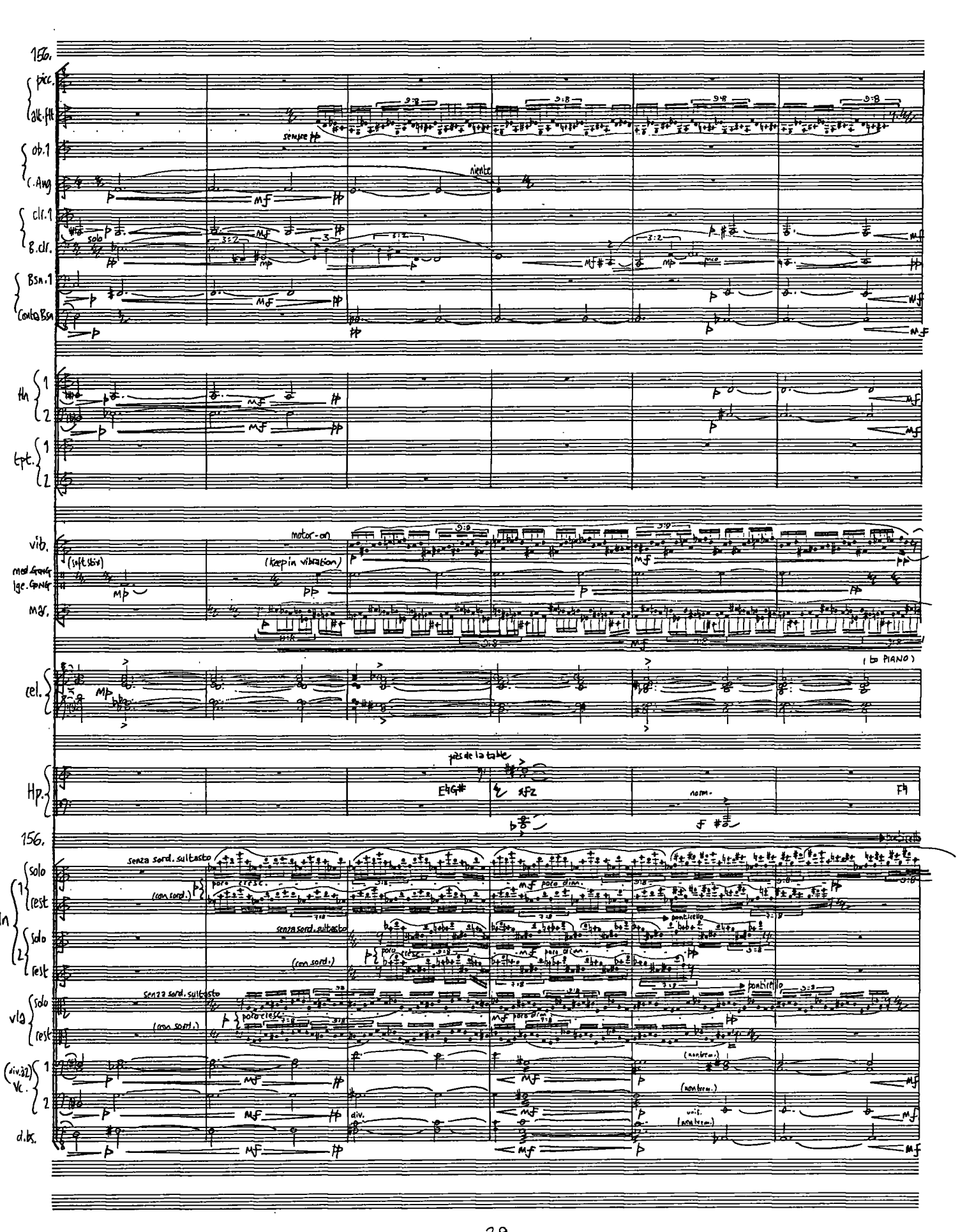

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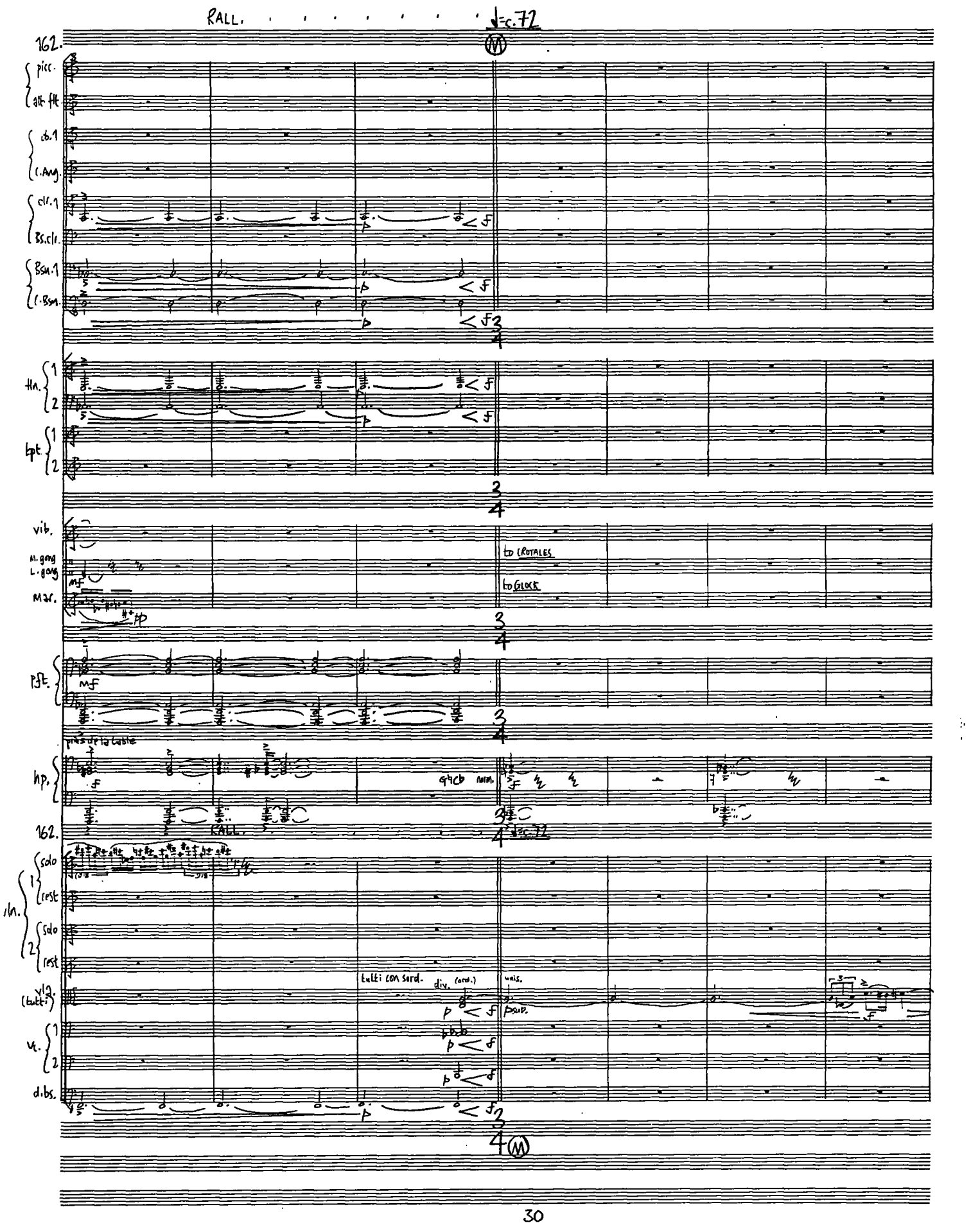

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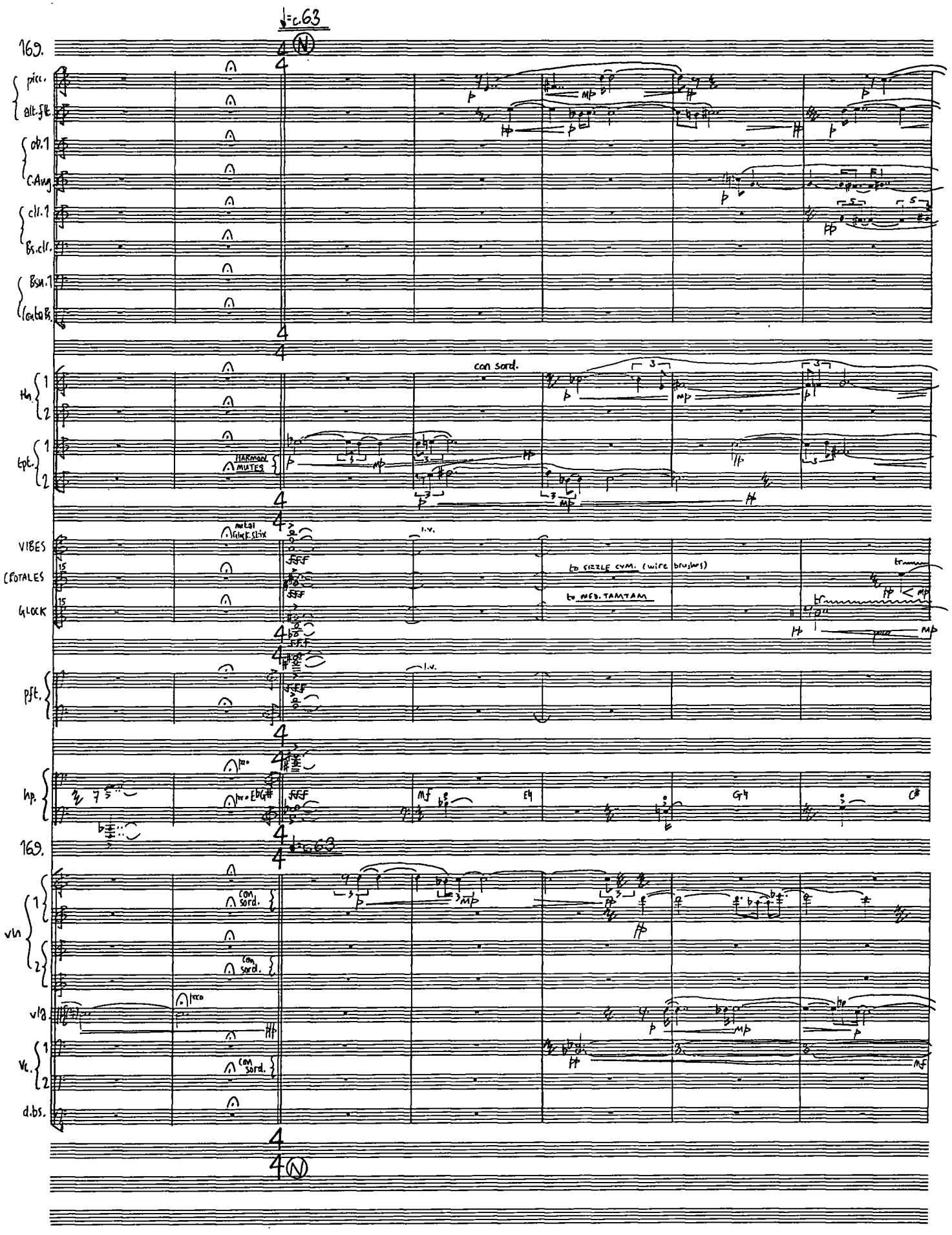

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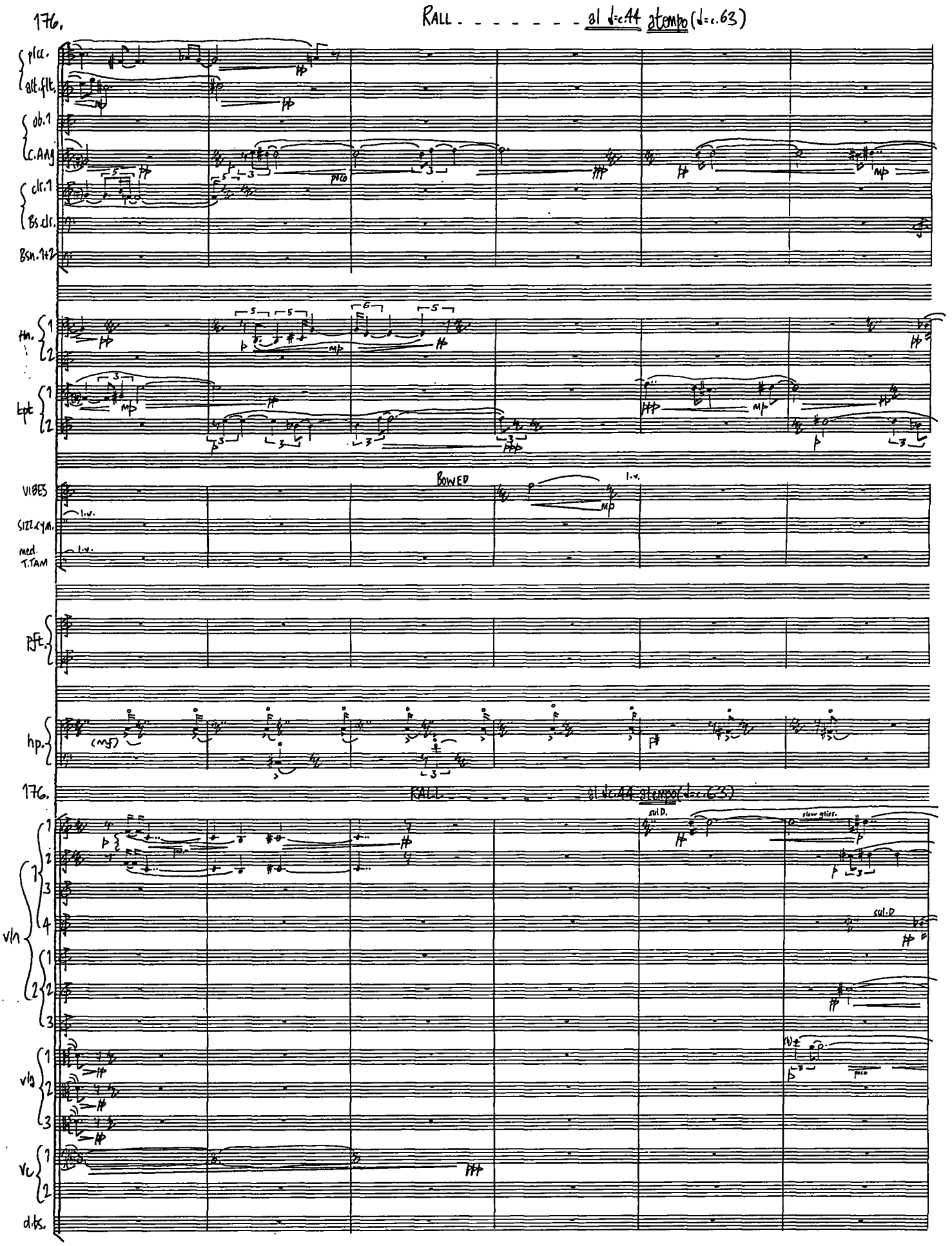

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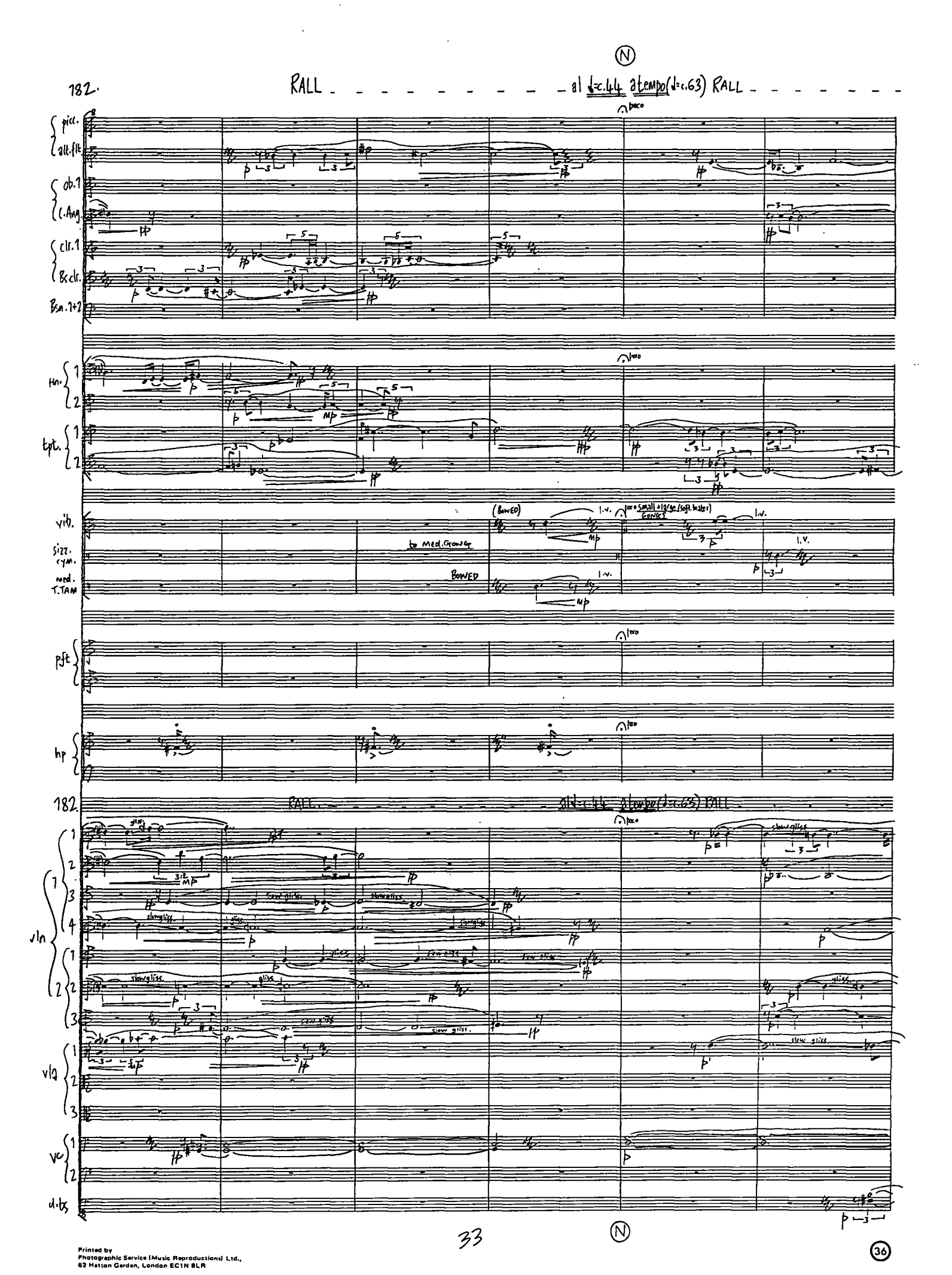

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188. (RALL.) - - - - - - - ♩=c.44

c.8secs.

picc.
alt.flt
cl.1
C.Ang
clr.1
Bs.clr.
Bsn.1+2

hn 1 2

tpt 1 2

niente . . . . . .

small cymbals
large
med.
GONG
med.
T.TAM

vibes

SMALL CYM.

BOWED

l.v.

c.8secs.

pft

hp

188. (RALL.) ♩=c.44

c.8secs.

vln 1 1 2 3 4
vln 2 1 2 3

slow gliss.

niente.

gliss.

vlg 1 2 3

vc 1 2

db.

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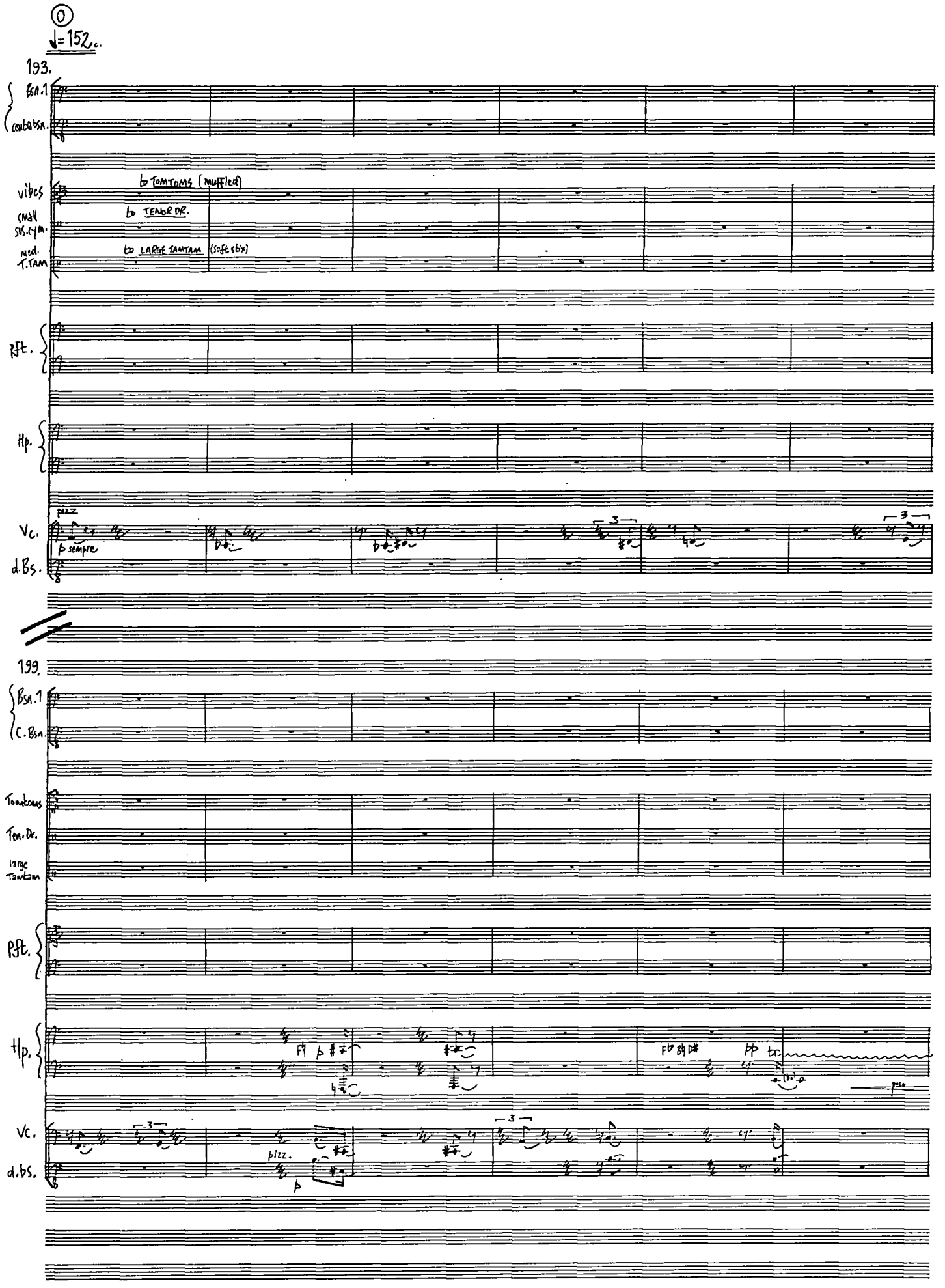

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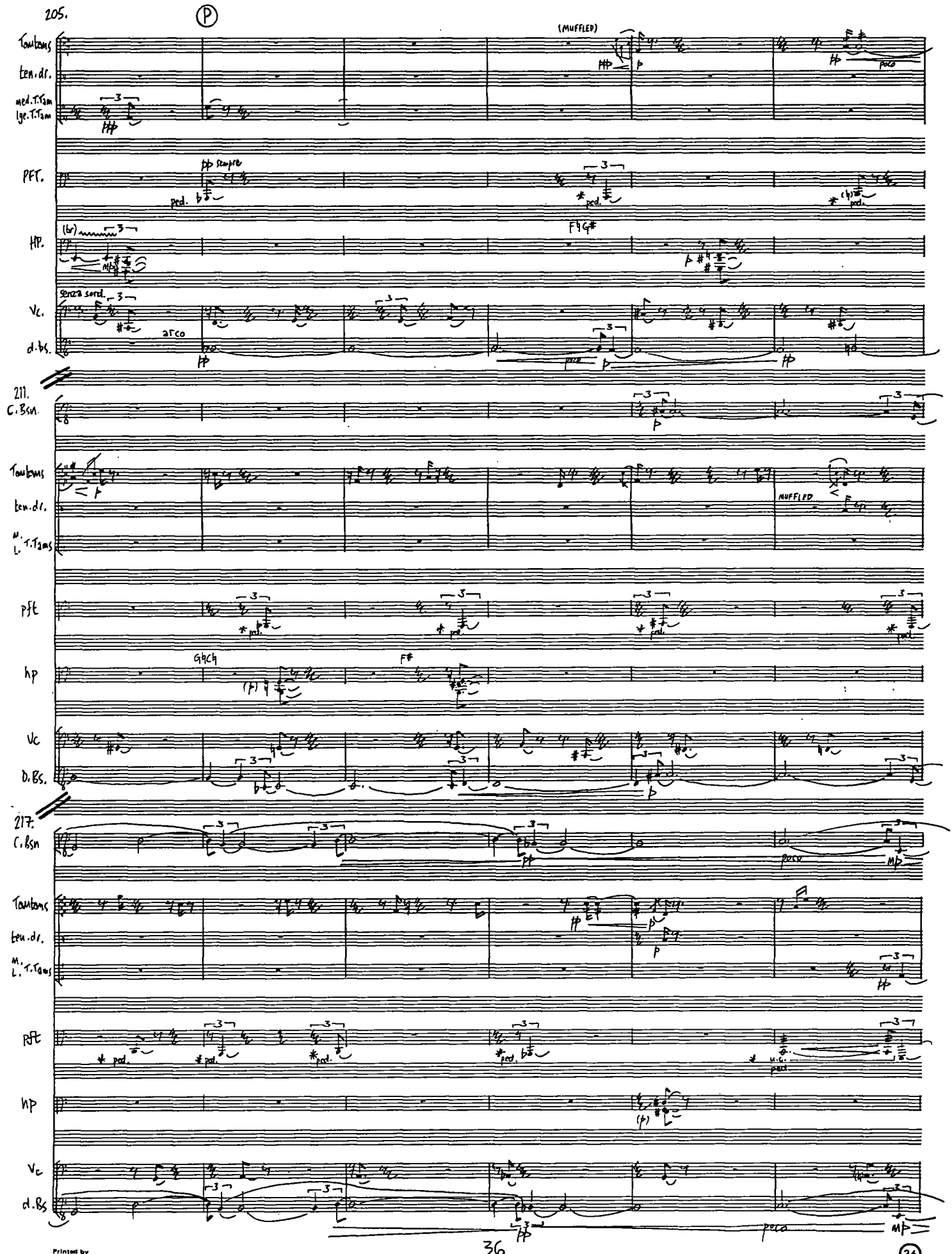
205.
P
Tomtoms
ten.dr.
med.T.Tam
lge.T.Tam
(MUFFLED)
pfff
poco
pff sempre
pft.
ped.
Hp.
(br)
F♮G♯
senza sord.
Vc.
arco
d.bs.
211.
C.Bsn.
MUFFLED
pft
hp
G♮C♮
F♯
Vc
D.Bs.
217.
C.Bsn
u.c.
ped.
36
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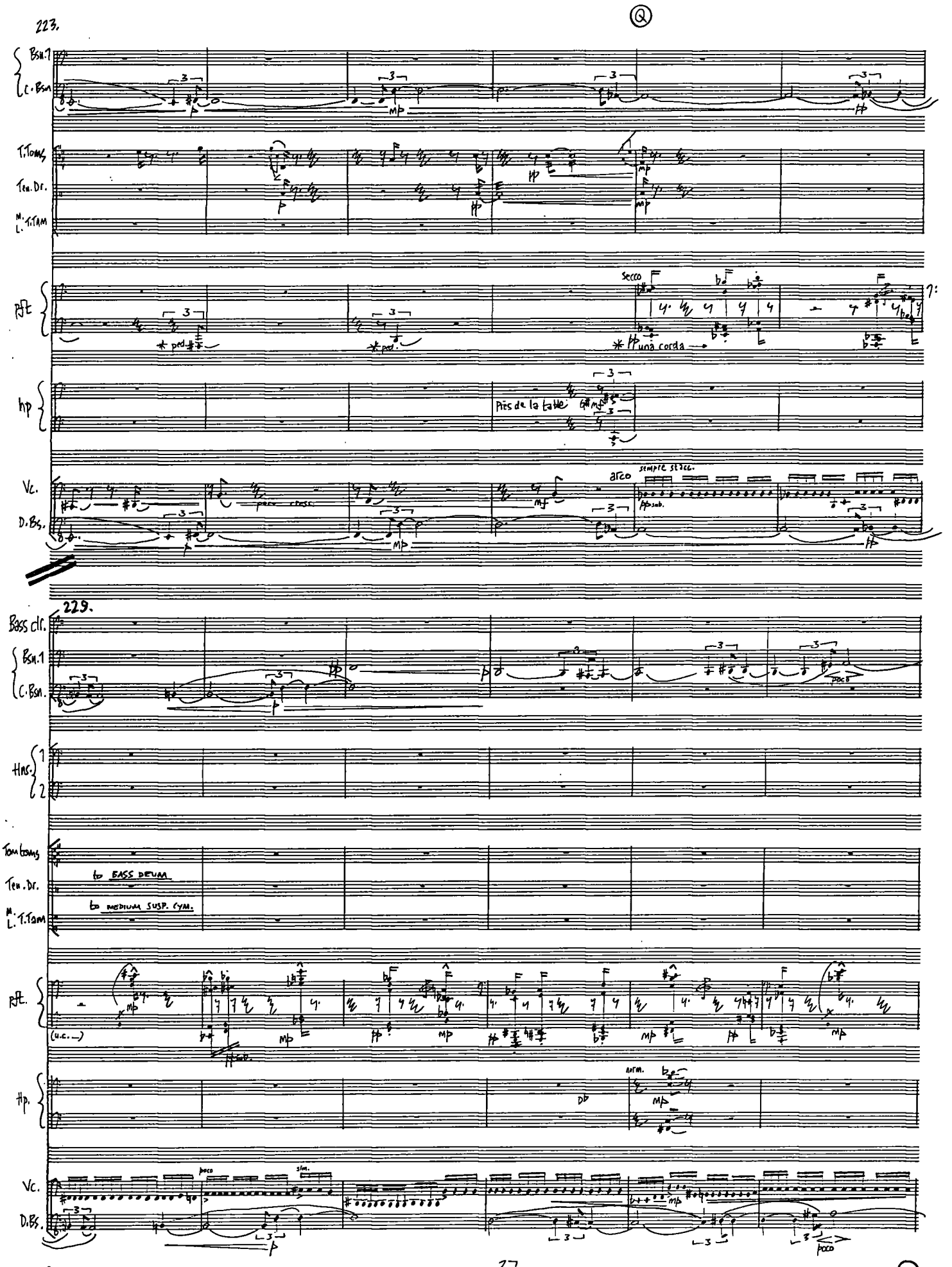

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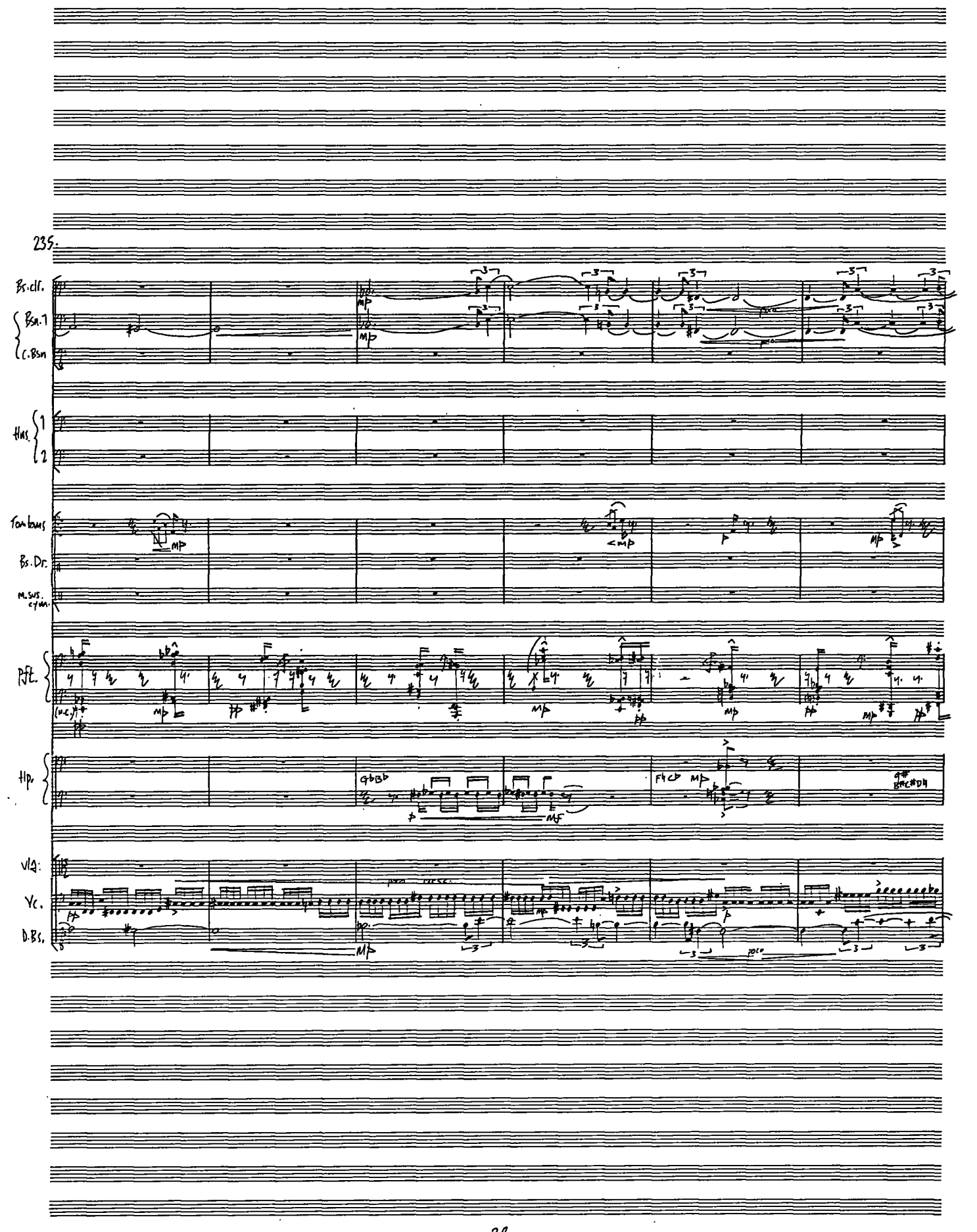

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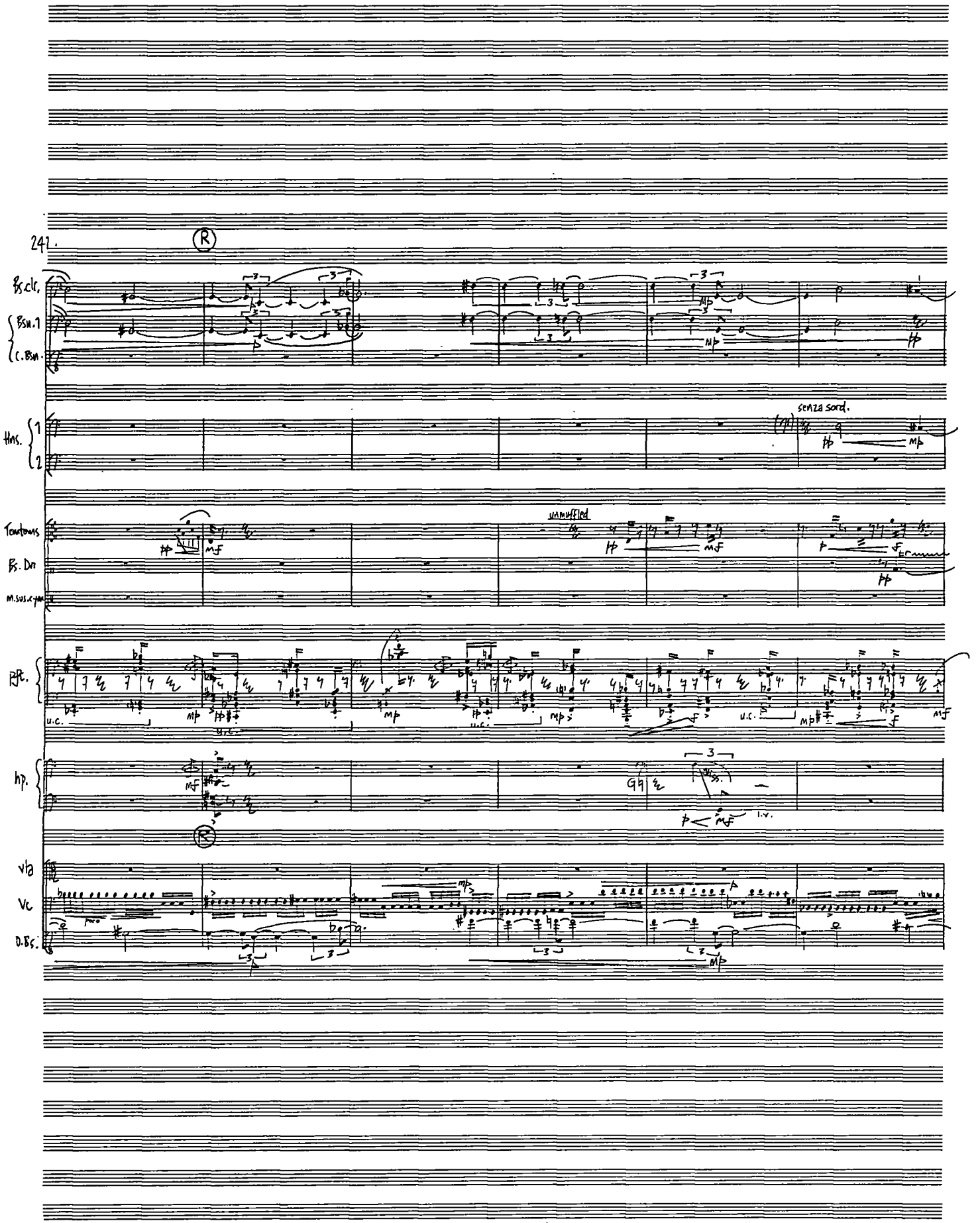

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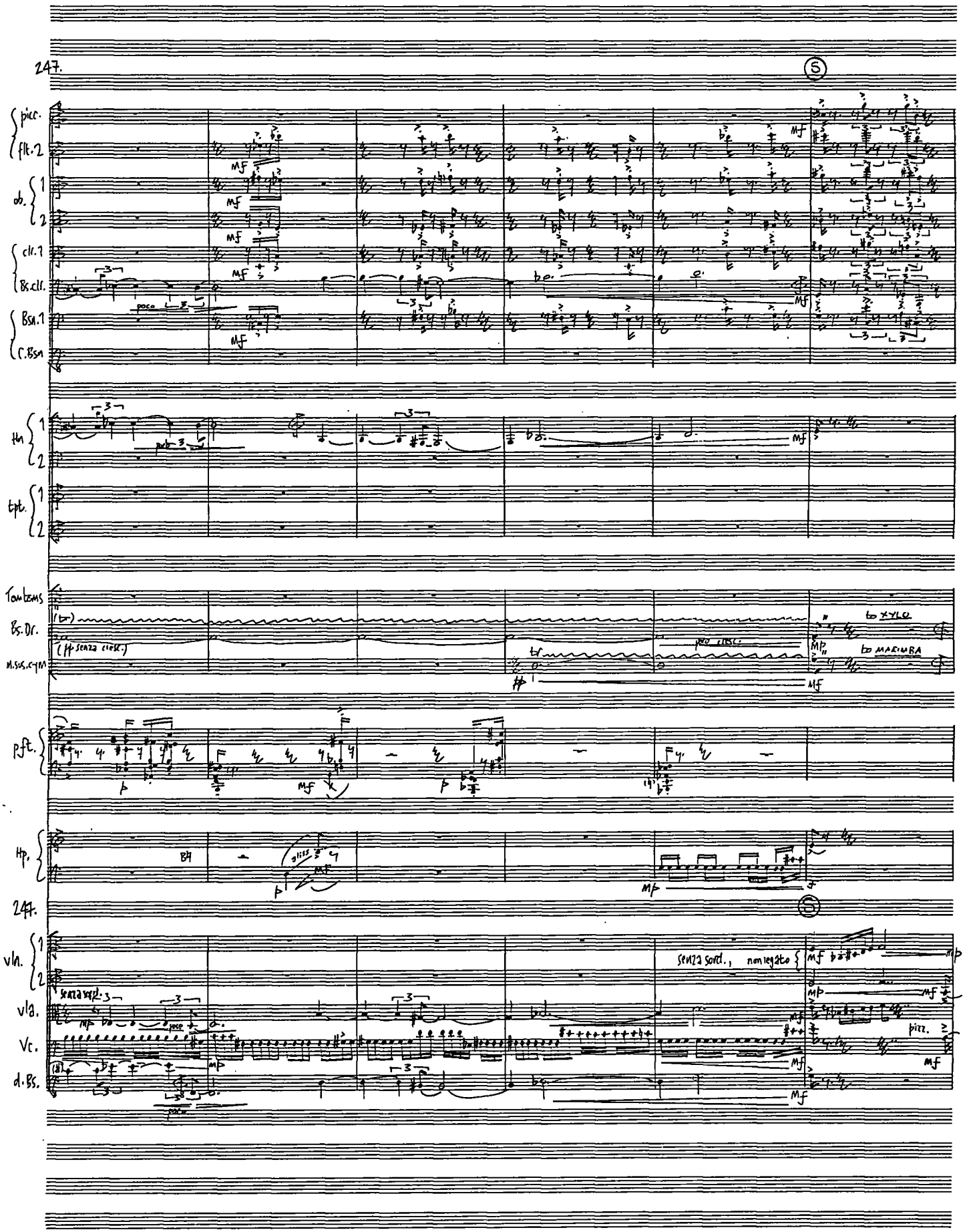

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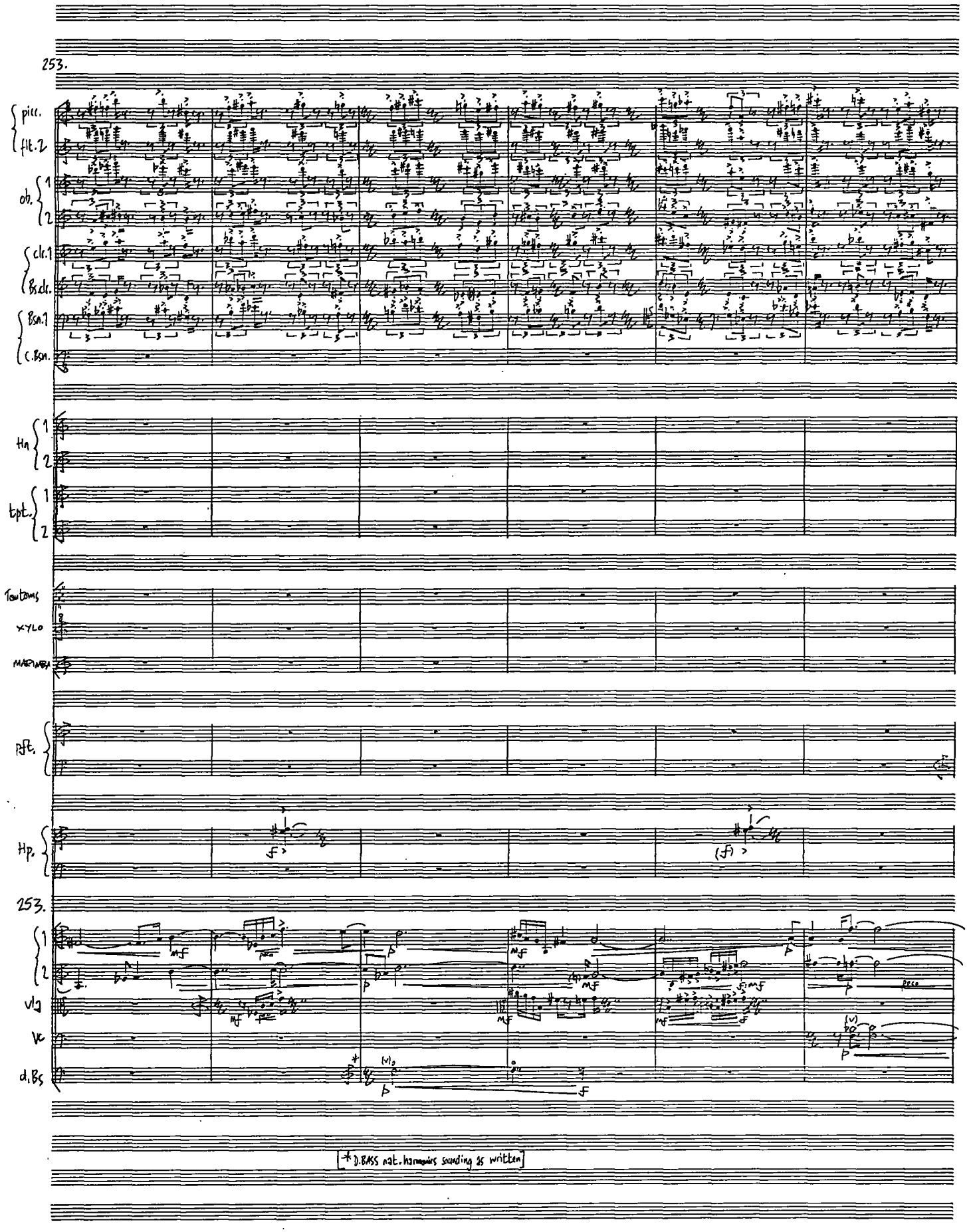

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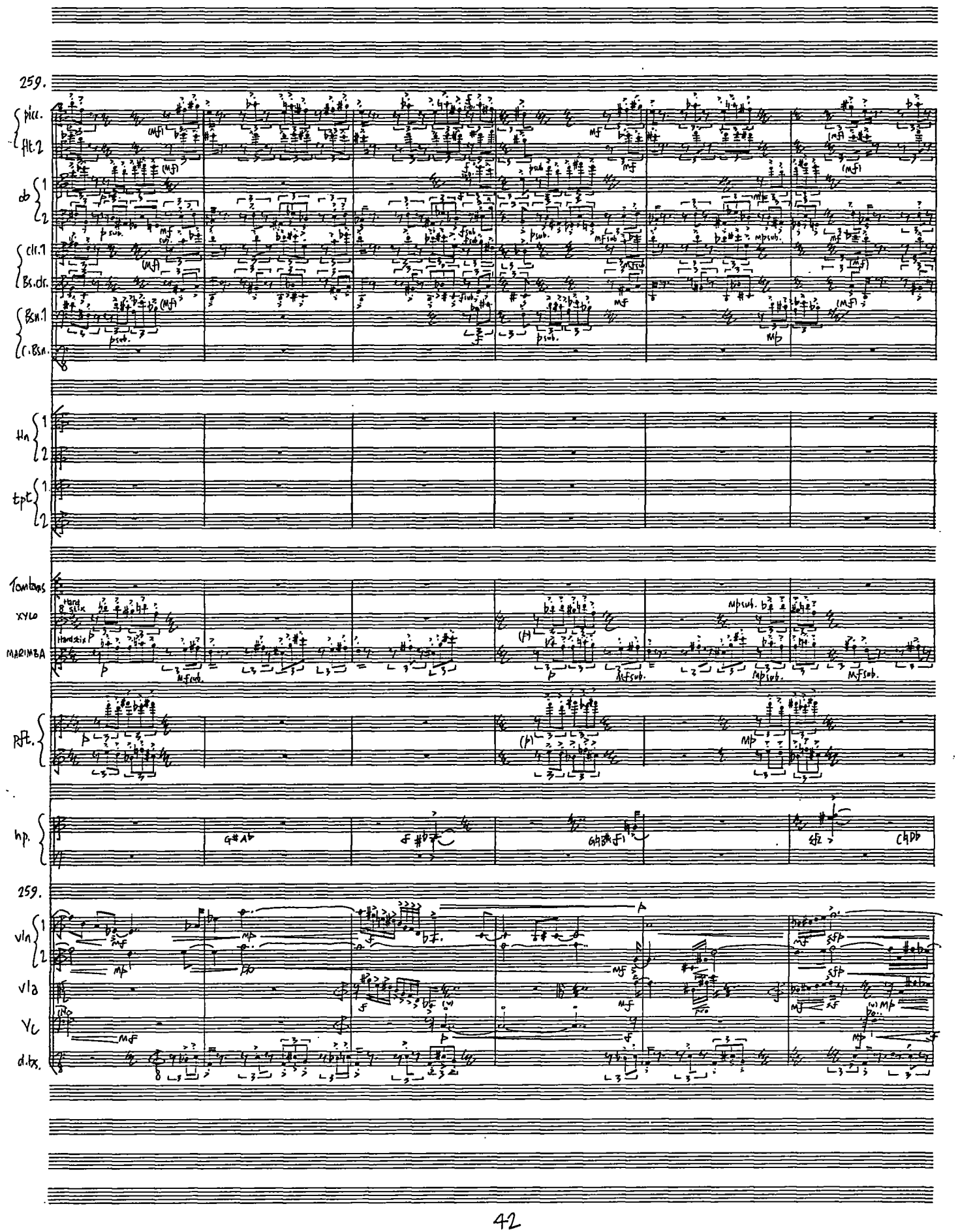

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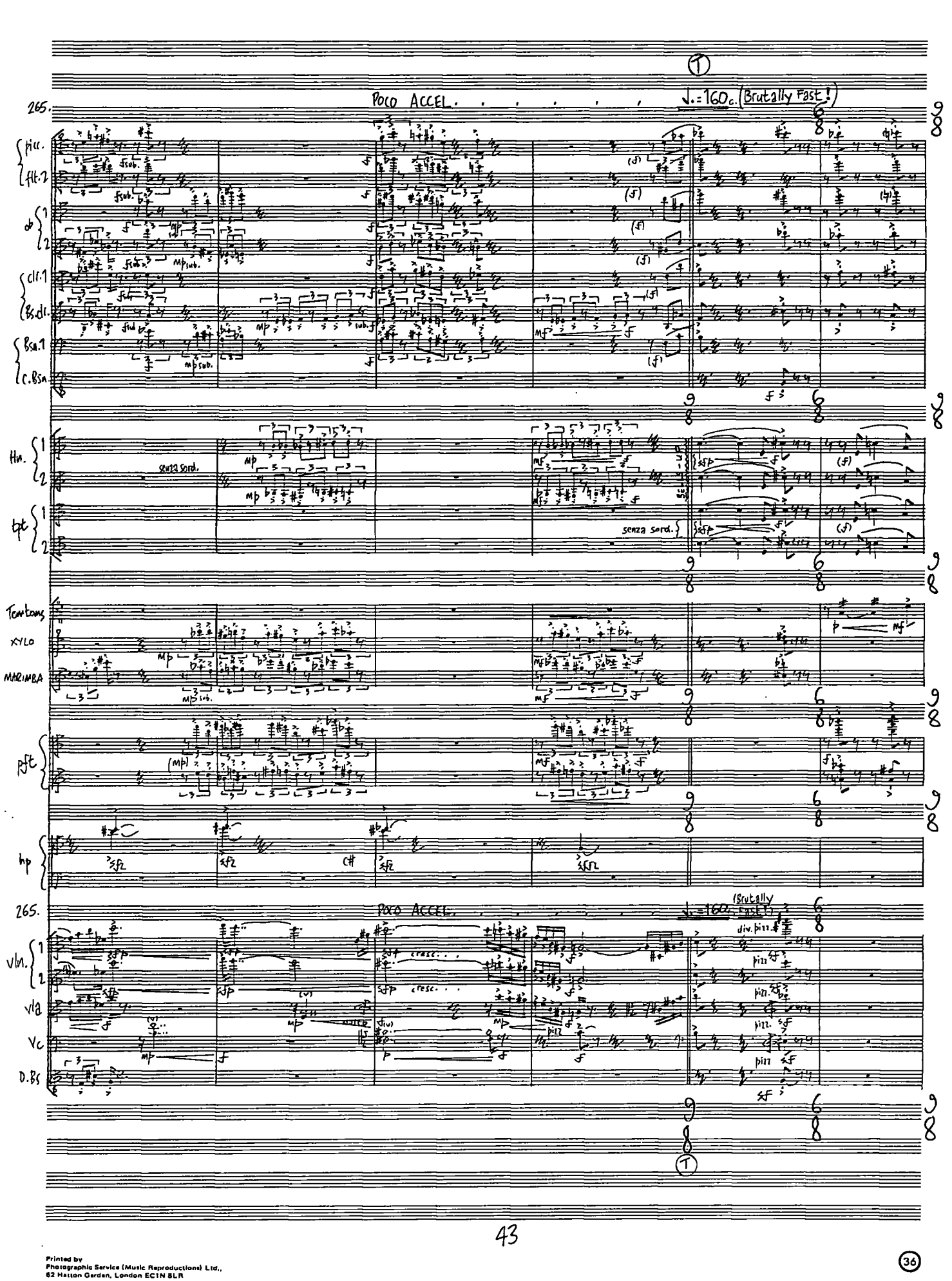

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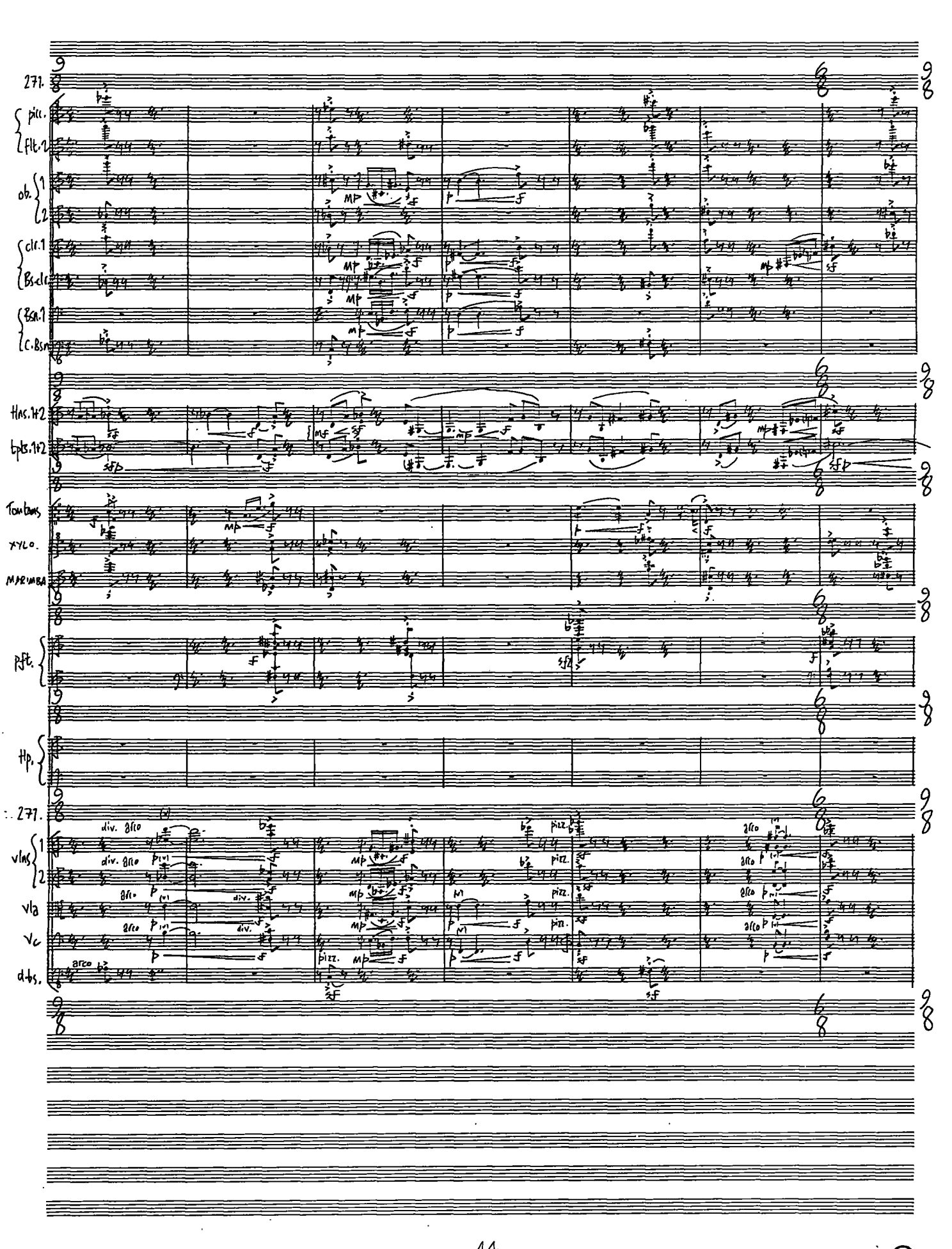

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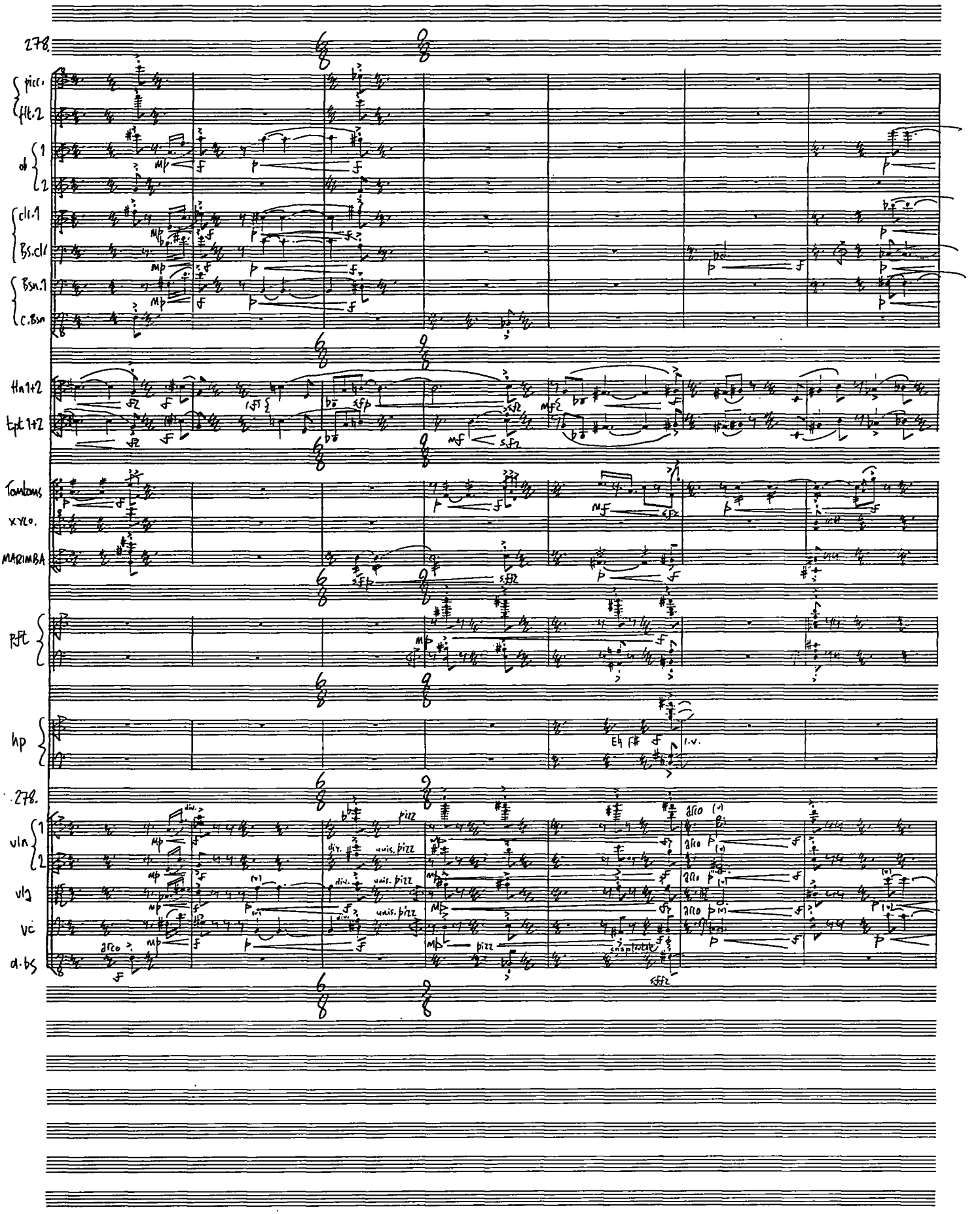

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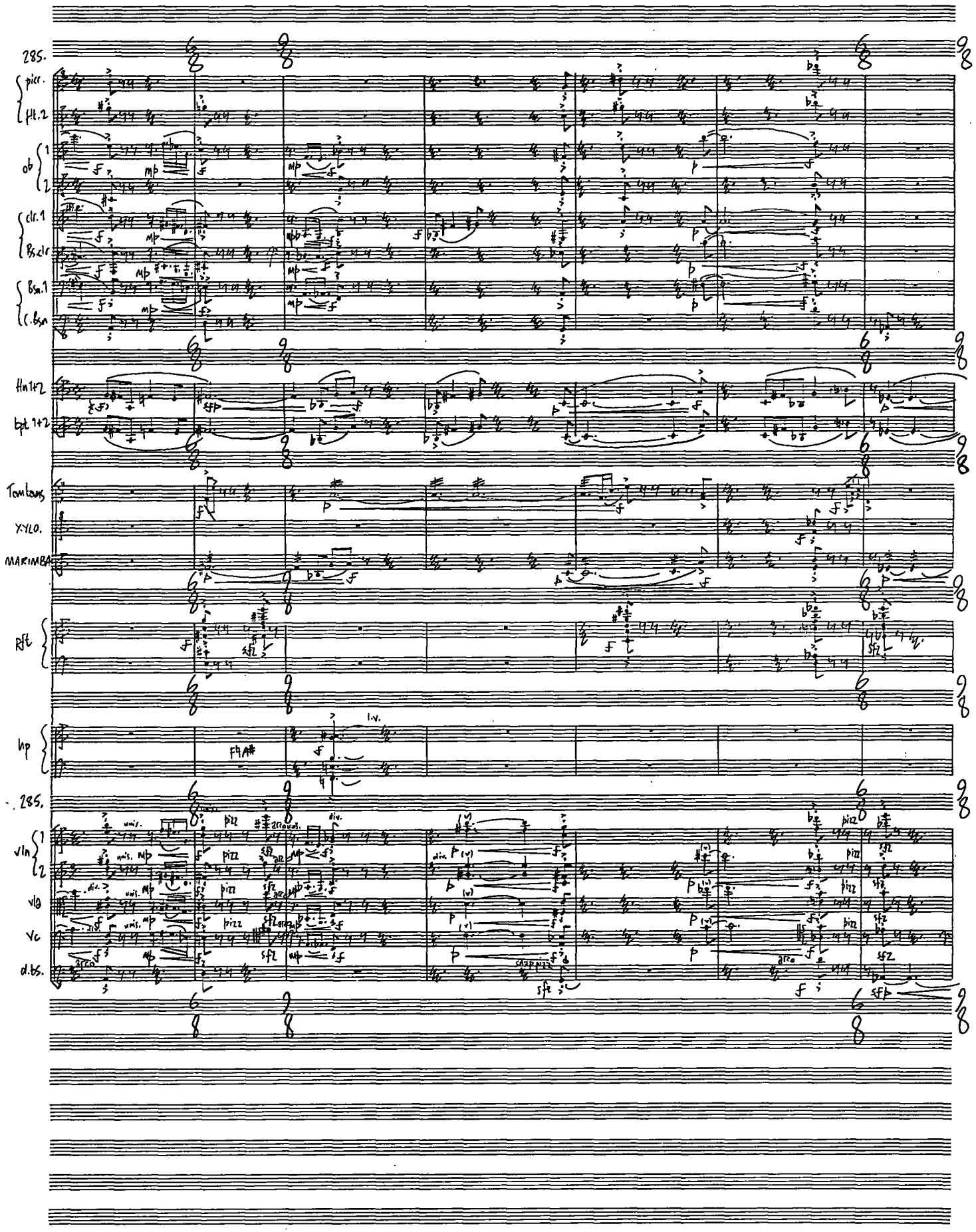

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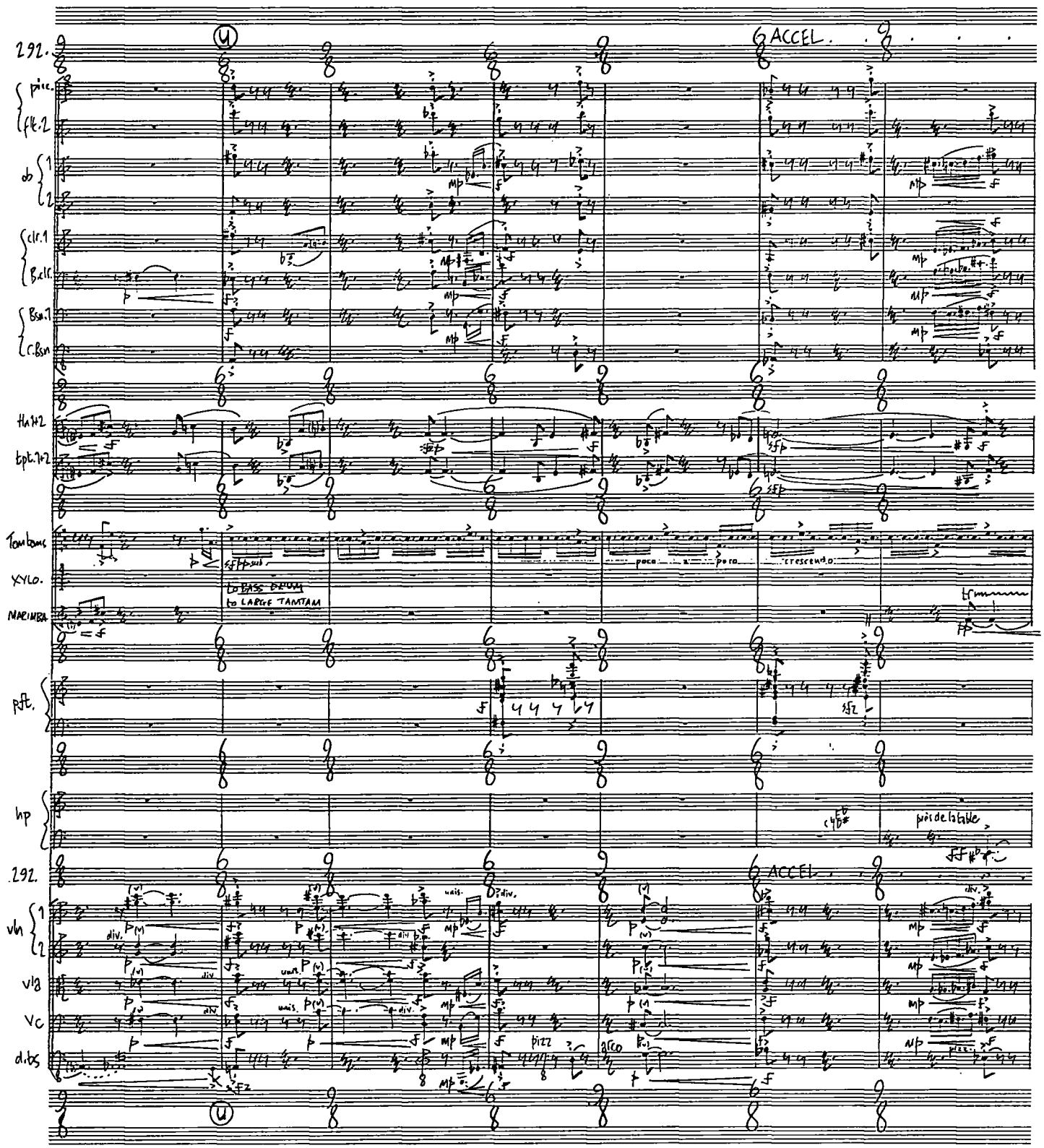

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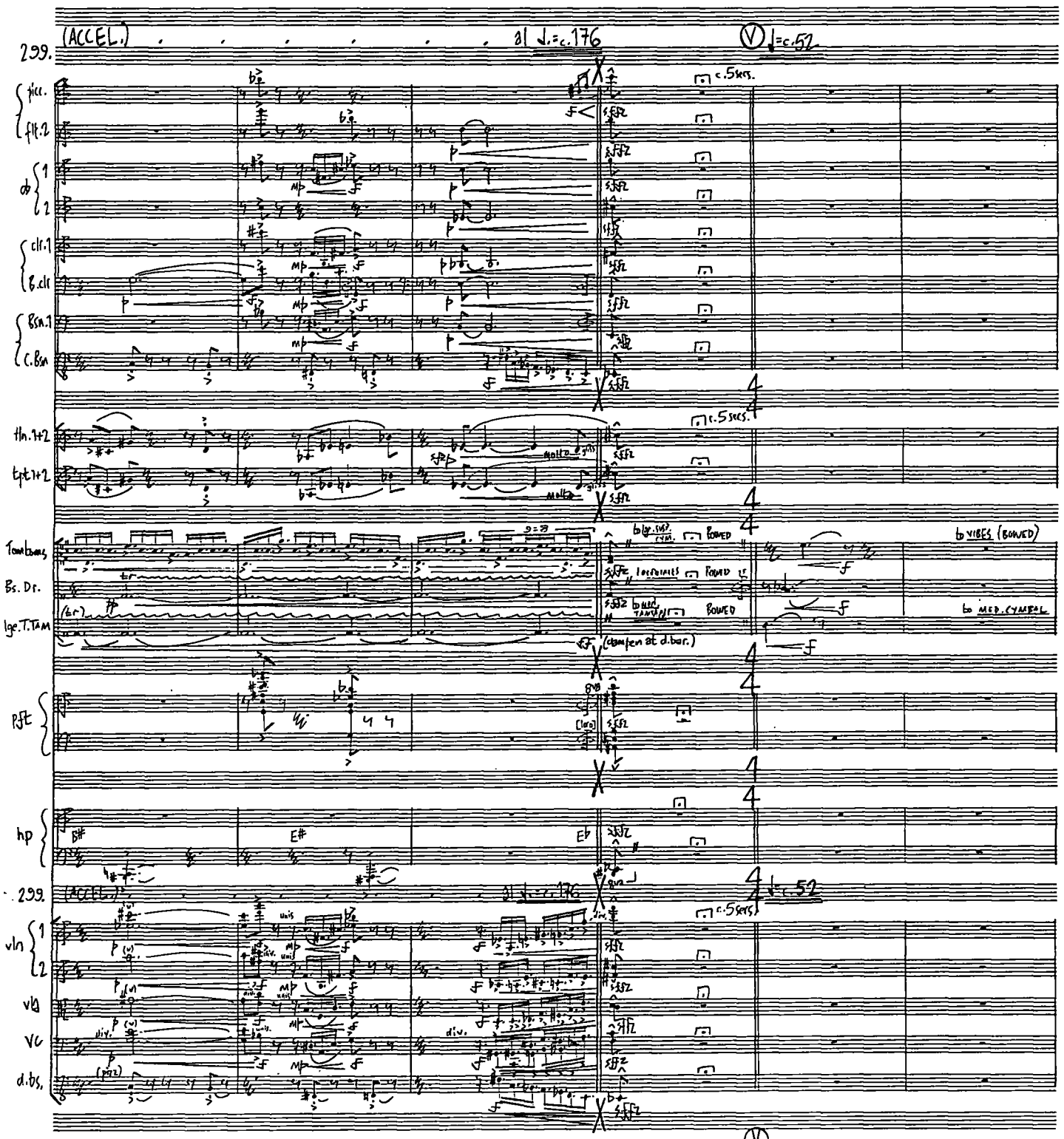

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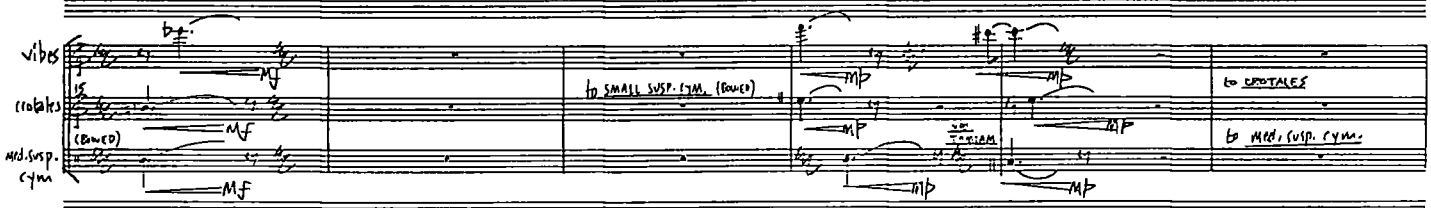
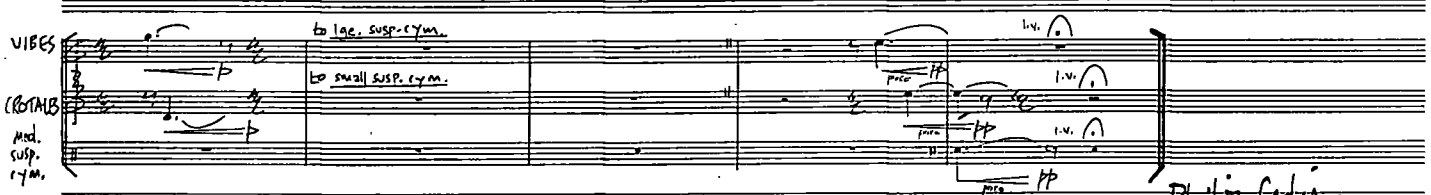
305.



311.



Philip Glass

London, Feb.-May 1992

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Philip Cashian

Shaking the Sky

Three movements for ten players

Instrumentation

flute (alto/ picc.)
clarinet in Bb (Eb/ bass)
horn
percussion (6 cowbells/ ped. bass dr./ 2 t.tams/
2 susp. cym/ glock/ vibe/ mar/ crtls.)
piano
2 violins
viola
cello
double bass

SCORE in C

(duration c. 15 minutes)

Movements may be performed on their own as shorter, independent pieces

Commissioned by the Pittsburgh New Music Ensemble with funds provided by the Holst and Britten-Pears Foundations. First performance given by the P.N.M.E. conducted by David Stock, Pittsburgh, February 1994.

SHAKING THE SKY : three movements for ten instruments

PHILIP CASHIAN

I : INTRODUCTION

♩=168, relentless + manic

*alto flute — sffffz molto dim. (f) (mf) (mp) p

*Bass clarinet — sffffz p

*Horn — sffffz molto p

6 cowbells — (hard, wooden stix) ** ff f (sempre)

piano — sffz; sffz (ped.)

violins 1 — molto intenso (∩v∩) sffffz molto dim. (f) (mf) (mp)

violins 2 — molto intenso (∩v∩) sffffz molto dim. (f) (mf) (mp)

viola — molto intenso (∩v∩) sffffz molto dim. (f) (mf) (mp)

'cello — molto intenso (∩v∩) sffffz molto dim. (f) (mf) (mp)

d. bass — sffffz molto dim. (f) (mf) (mp)

(*SCORE in C)

(** The cowbells should be loud but they shouldn't drown the strings!)

© Philip Cashian 1993

7.

alt. flute

Bs.clr.

Hn.

COWBELLS

PFT.

vlns. 1

vlns. 2

vla.

Vc.

d.bs.

flt.g.

mp

molto f

p

molto f

mp

molto f

'hammer-like'

** +

(sim.) +

l.v.

l.v.

l.v.

l.v.

sffz

sffz

sffz

(** place finger firmly on piano string, strike key hard so the note resonates)

increase vib.

ord.

p

sf

molto

pp

sffz

molto

(* increase vibrato until there is almost a 1/4 tone beat.)

13.

a. flt.

B.clr.

Hn.

cowbells

Hpt.

vln. 1

vln. 2

vla.

Vc.

d.bs.

A

19.

a. flt.

B. clr.

Hn.

cowbells

Pft.

norm., loco

loco

vib.

vln. 1

vln. 2

vla

Vc

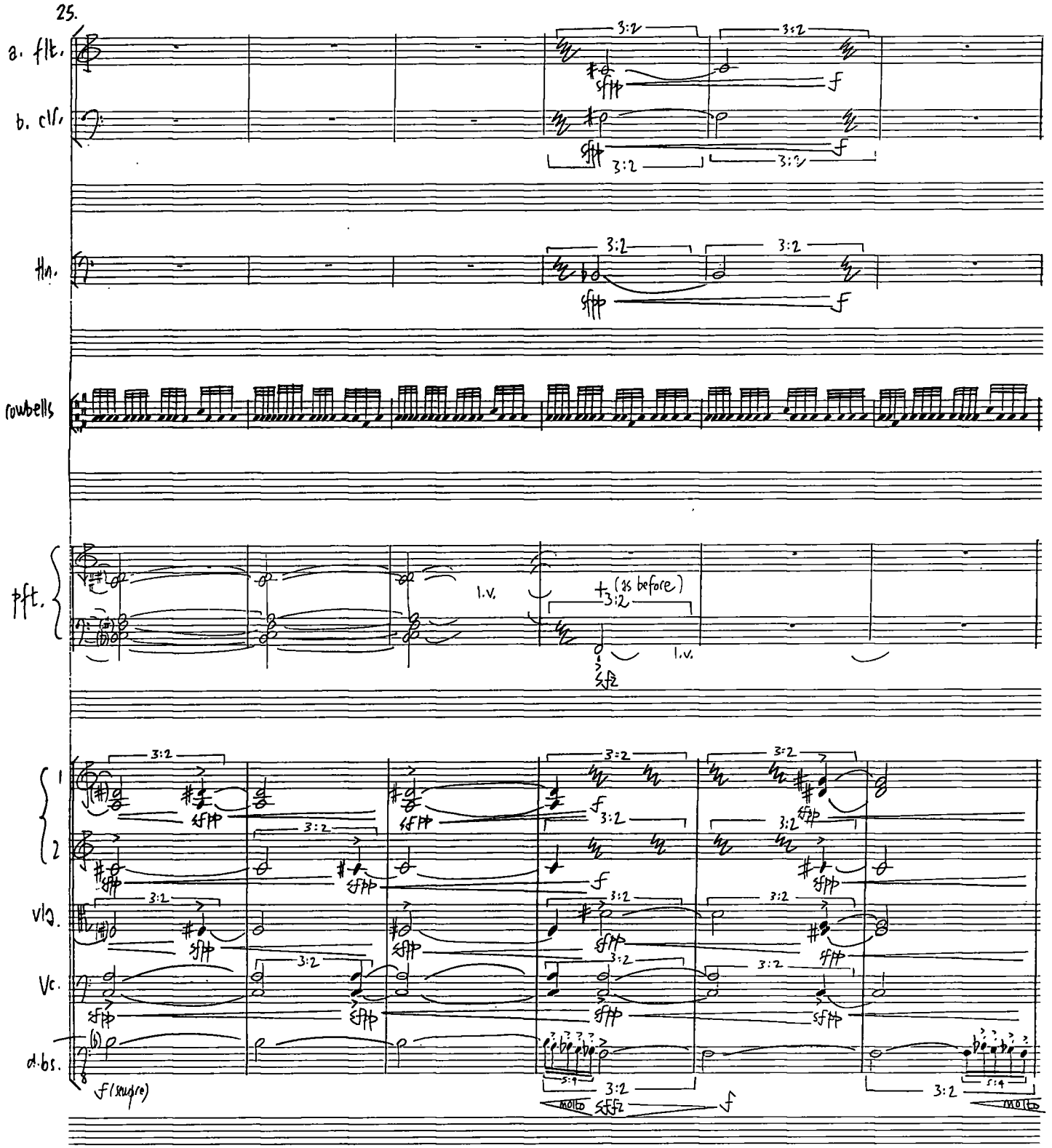
d. bs.

3:2

molto

sub.

(* ¼tone 'bent' as before, bar 8.)


25.
a. flt.
b. clr.
Hn.
rowbells
pft.
l.v.
(as before)
vlg.
Vc.
d.bs.
3:2
sfpp
f
f (sul pic)
molto

31.

a. flt.

bs. clr.

Hn

cowbells

Pft.

(sin.) +

l.v.

norm.

vln. 1

vln. 2

vla.

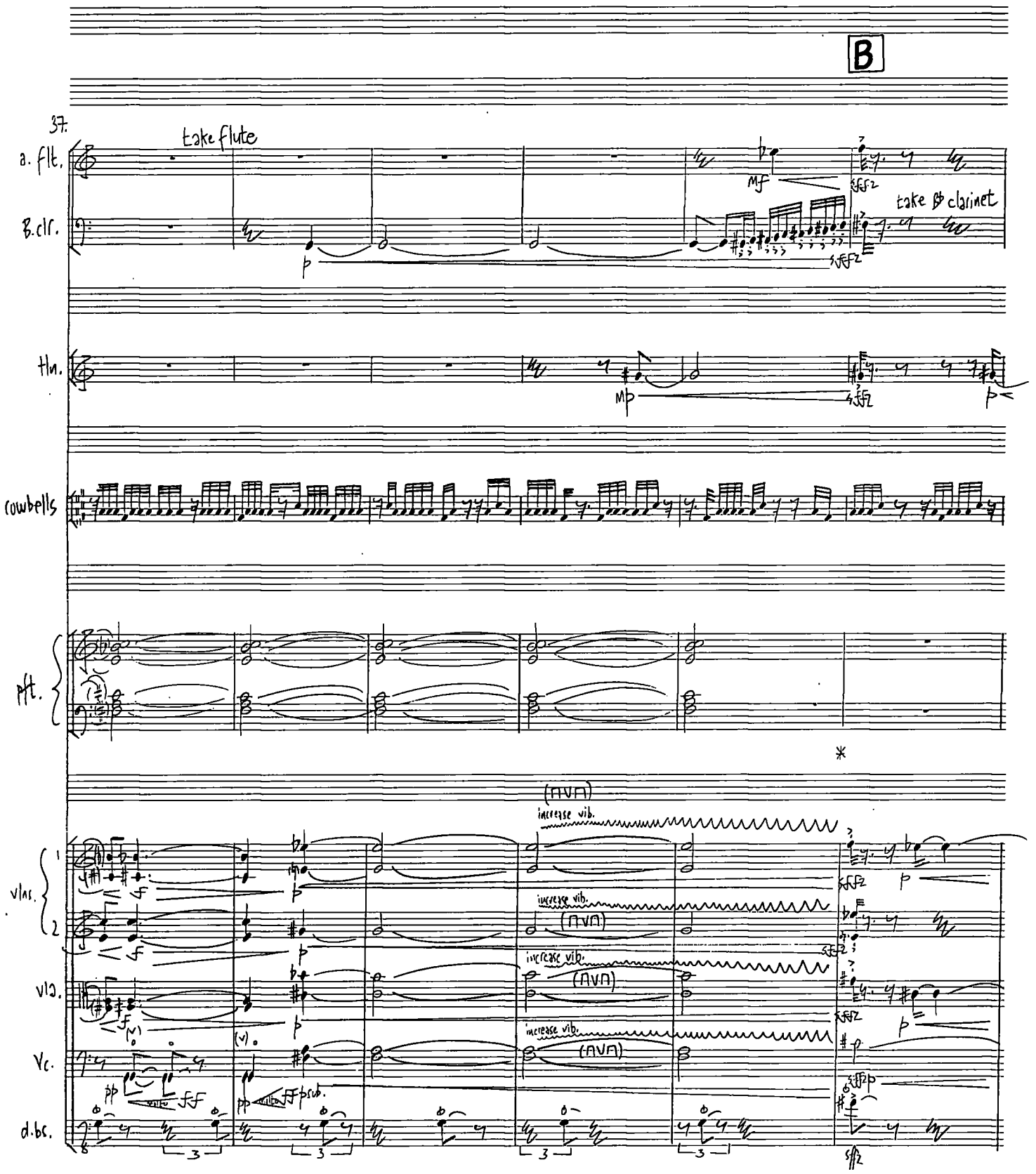
vc.

pizz.

arco

sim.

d. bs.


B
37.
a. flt.
take flute
B.clr.
take B♭ clarinet
mf
sfz
hn.
mp
p
cowbells
pft.
vlns.
1
2
vla.
vc.
d.bs.
increase vib.
(NVN)
pp
ff
fp sub.

43.

flt.

B♭ clr.

Hn.

Cowbells

Pft.

vlns. 1

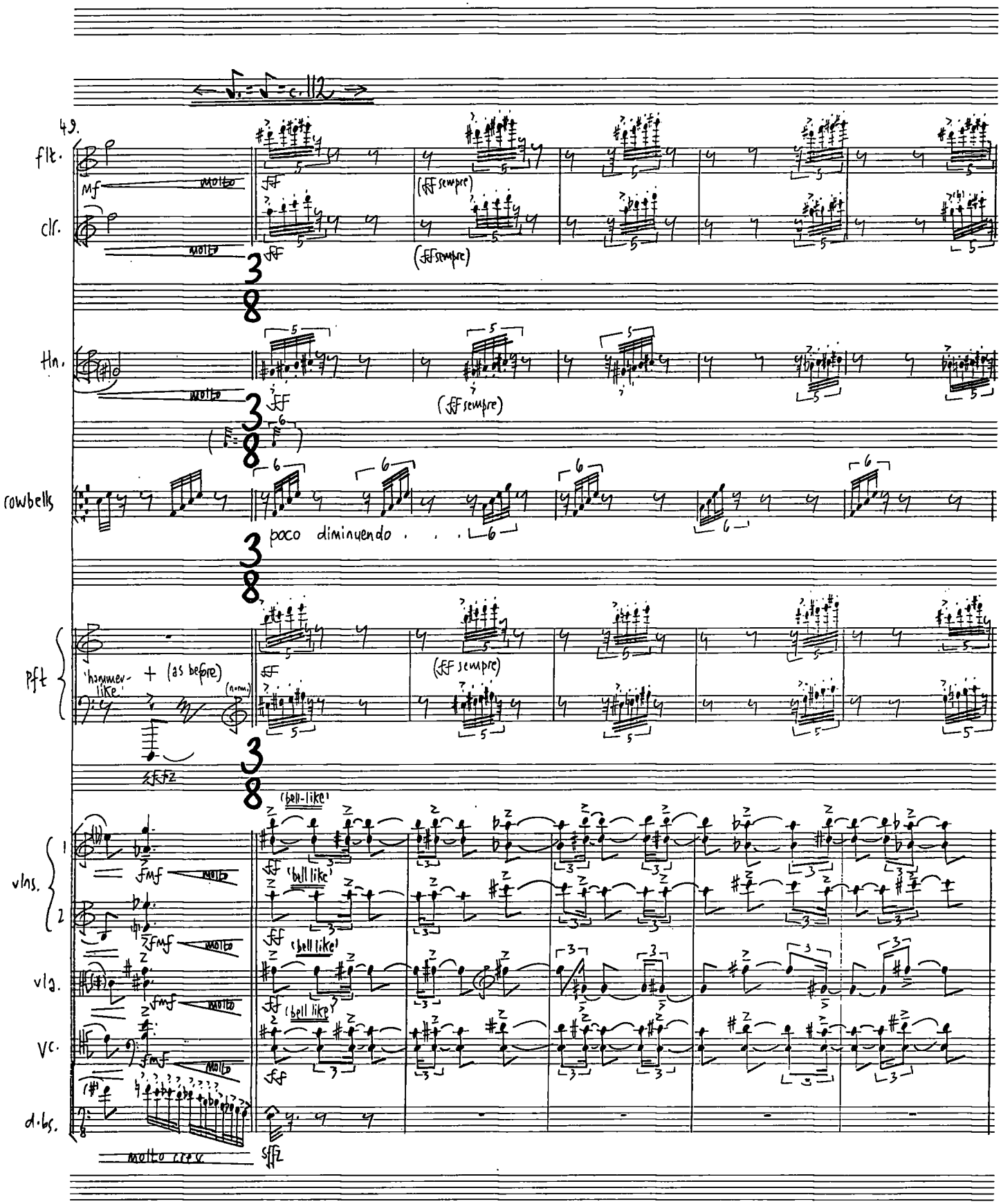
vlns. 2

vla.

Vc.

arco

d.bs.


49.
flt.
clr.
hn.
rowbells
pft
vlns.
vla.
vc.
db.
mf
molto
ff
(ff sempre)
poco diminuendo
'hammer-like'
+ (as before)
(a-mm)
sffz
(bell-like)
'bell like'
fmf
molto cresc

55.

flt.

clr.

Hn.

cowbells

(f) (poco dim. . .)

(mf)

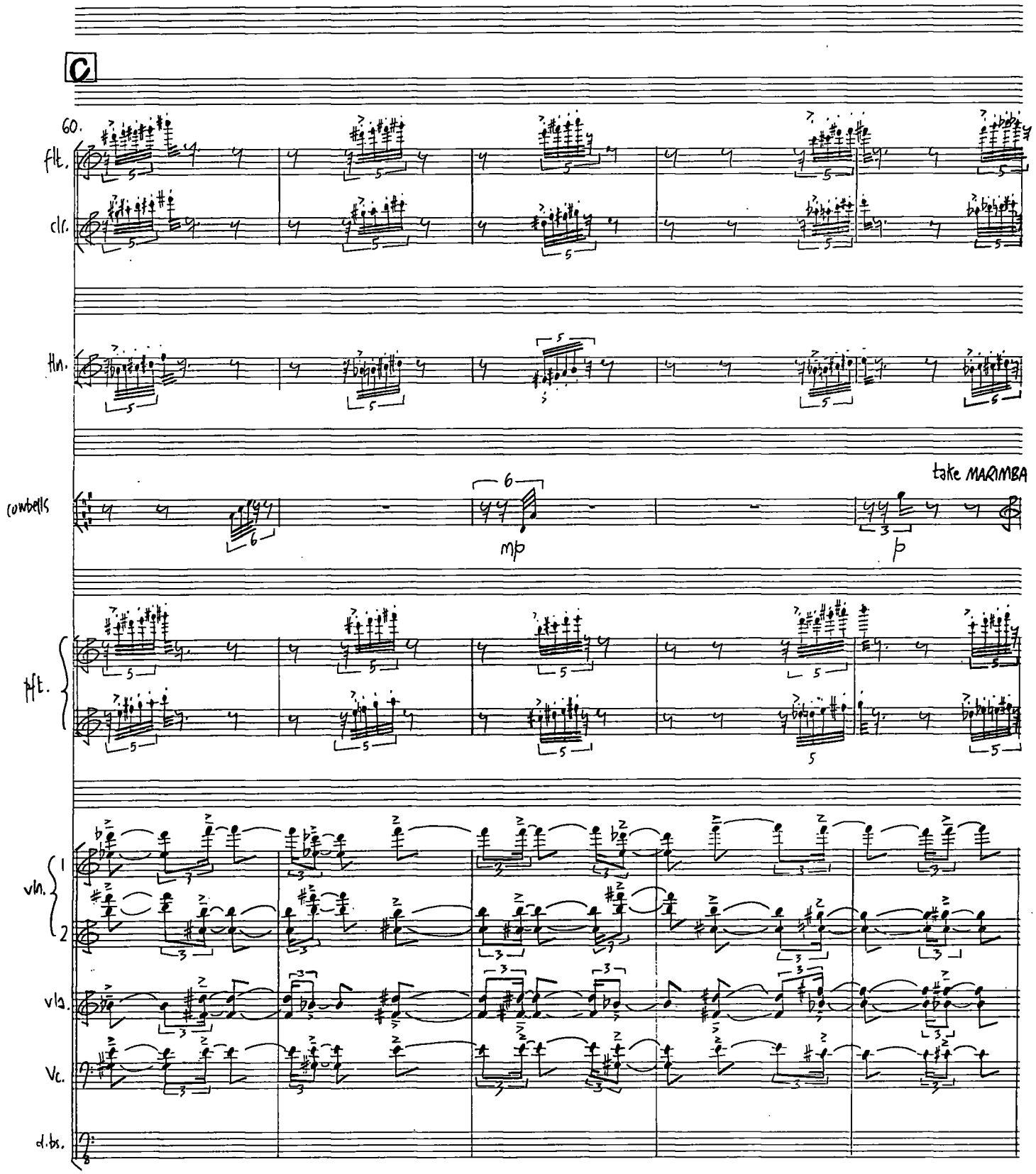
Pft.

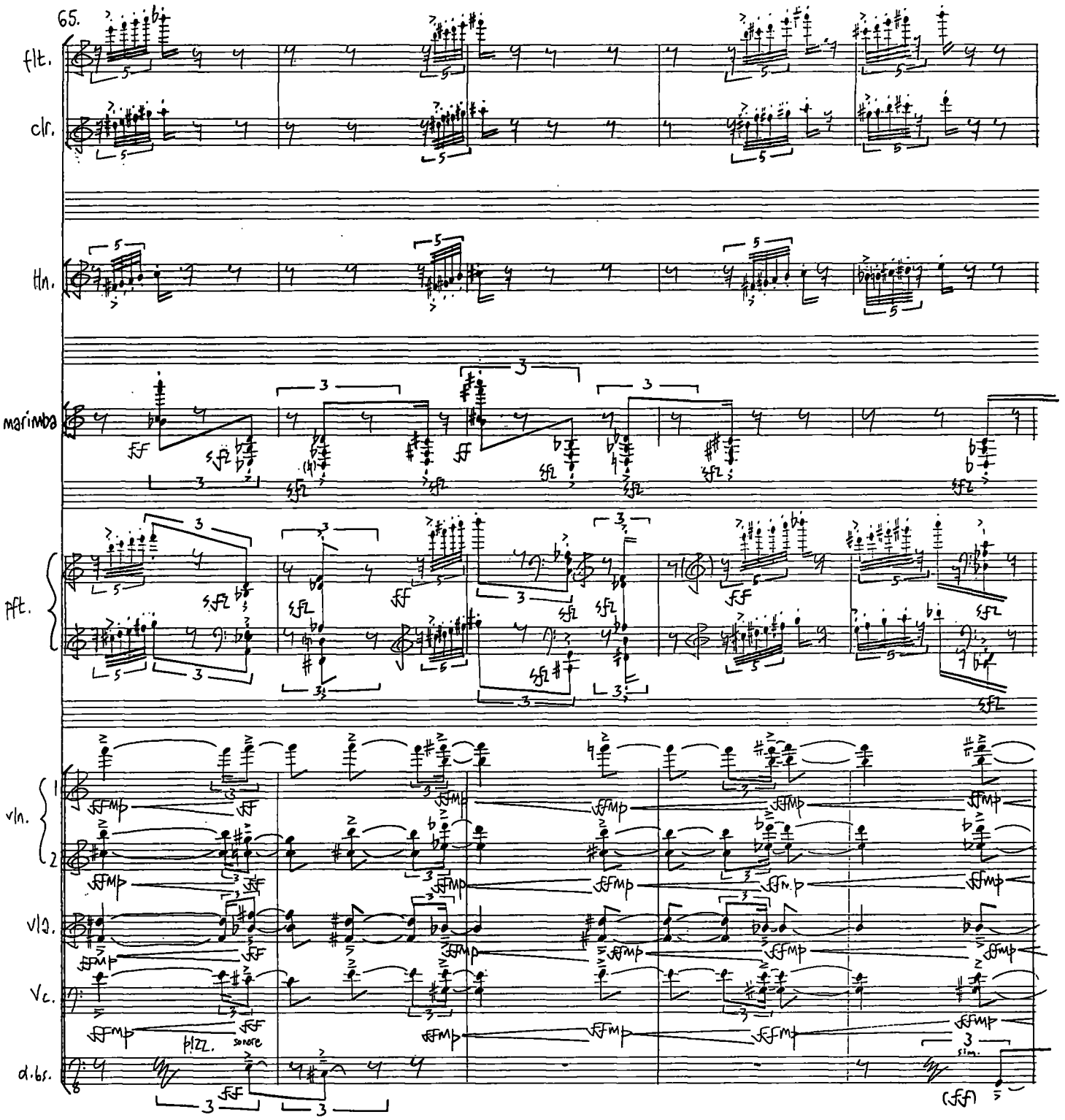
vln. 1 2

vla.

Vc.

d.bx.


C
60.
flt.
clr.
hn.
cowbells
take MARIMBA
mp
p
pft.
vln.
1
2
vla.
Vc.
db.


65.
flt.
clr.
Hn.
marimba
pft.
vln.
vla.
Vc.
pizz.
sonore
d.bs.
sim.

70.

flt.

cl.

(ff)

(ff)

tb.

(ff)

Cowbells

Take MARIMBA

marimba

sfz

pft.

vn. 1

vn. 2

vla.

vc.

d.bs.

ff mp

ff p

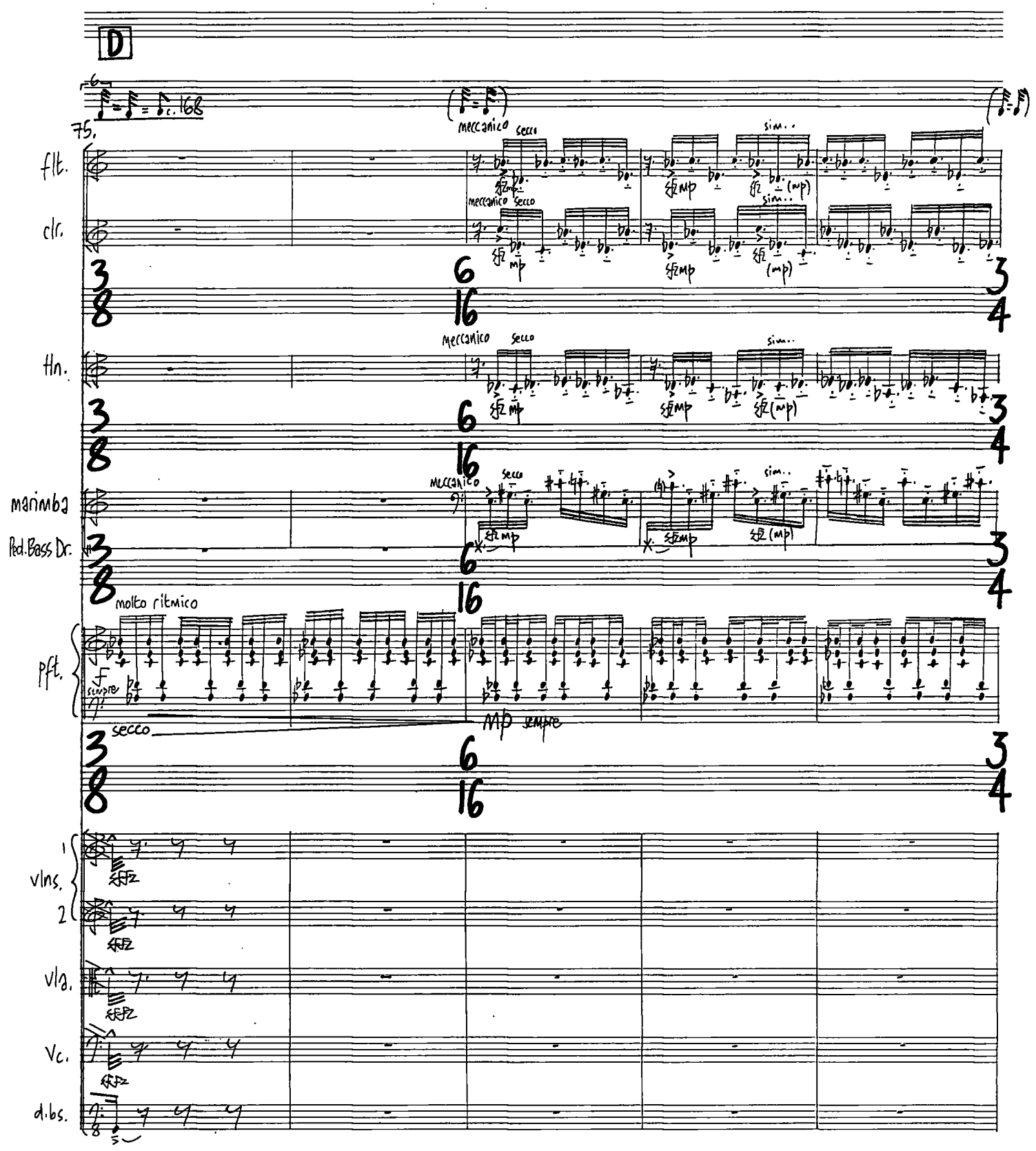
molto

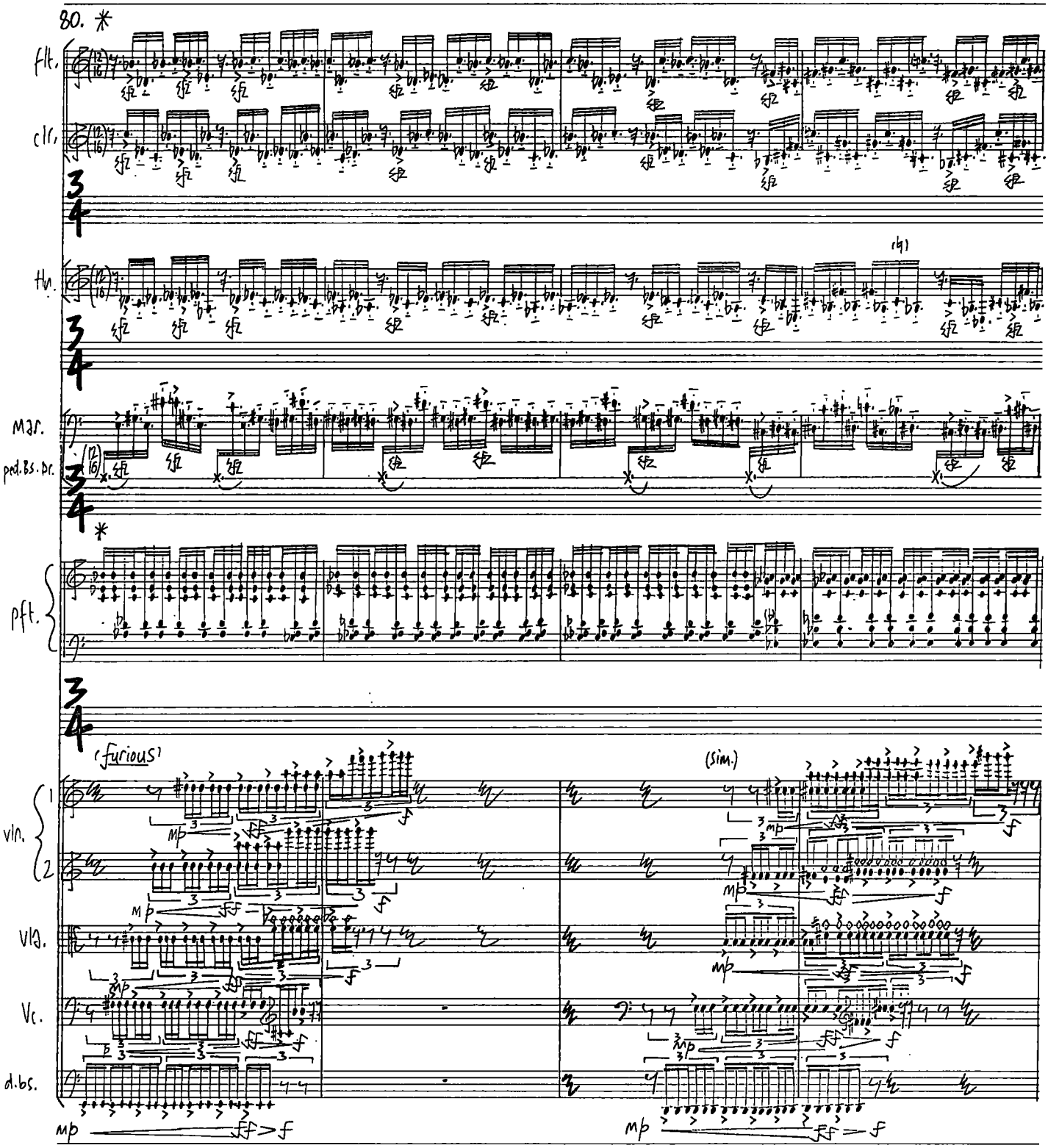
molto cresc.

gliss.

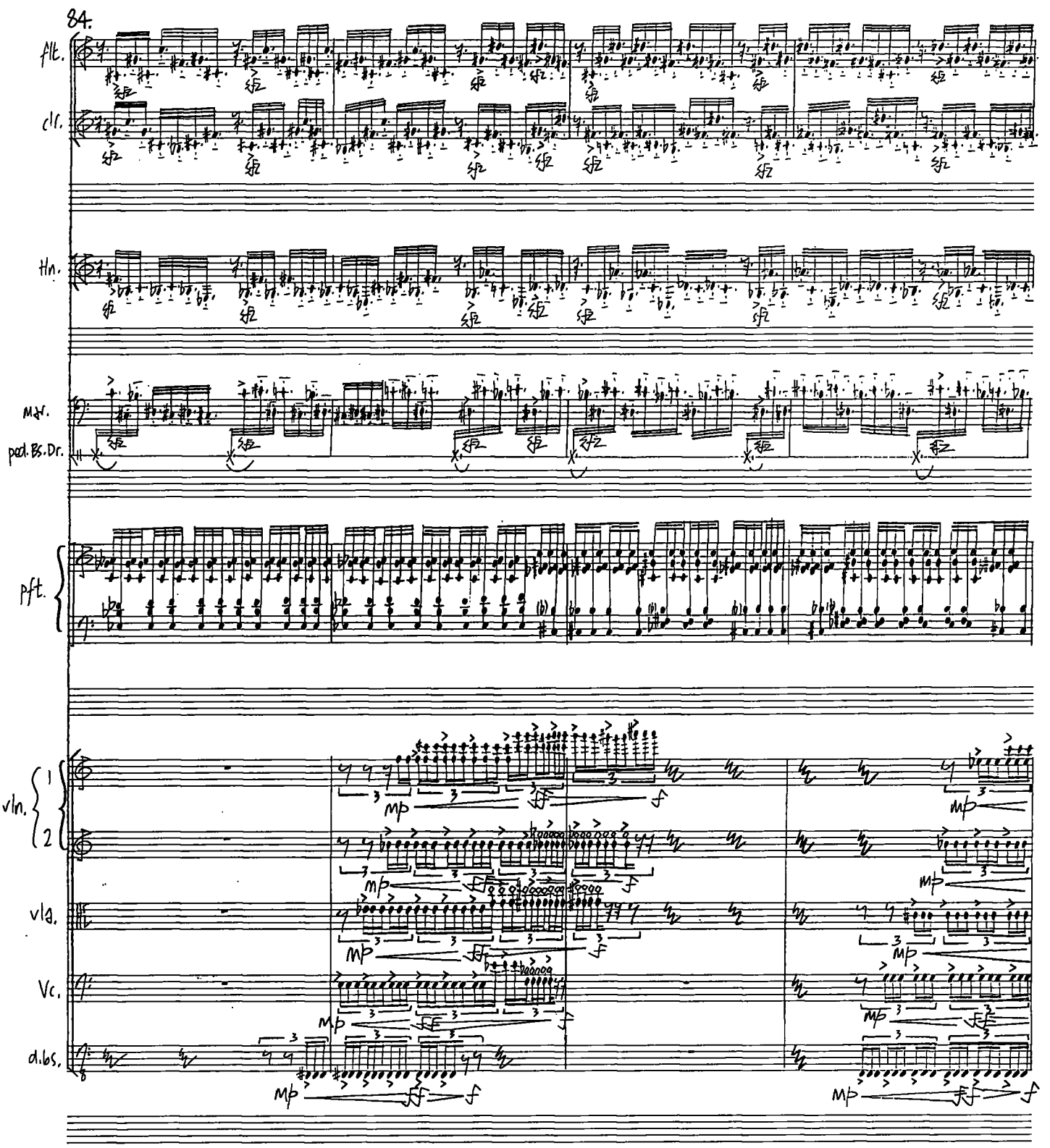
(pizz. sonore)

(* molto ritmico)


D
75.
meccanico
secco
sim..
flt.
clr.
hn.
marimba
Red.Bass Dr.
molto ritmico
pft.
secco
mp sempre
vlns.
vla.
Vc.
d.bs.



(* The piano and wind must maintain an 'mp' dynamic, except for the accented sfz.)


84.
flt.
clr.
Hn.
Mar.
perc. Bs. Dr.
pft.
vln. 1
2
vla.
Vc.
db.s.
mp
f

88.

flt.

(mp)

clr.

(mp)

Hn.

(mp)

mar.

ped. Bs. Dr.

(mp)

pft.

vln. 1

2

molto

molto

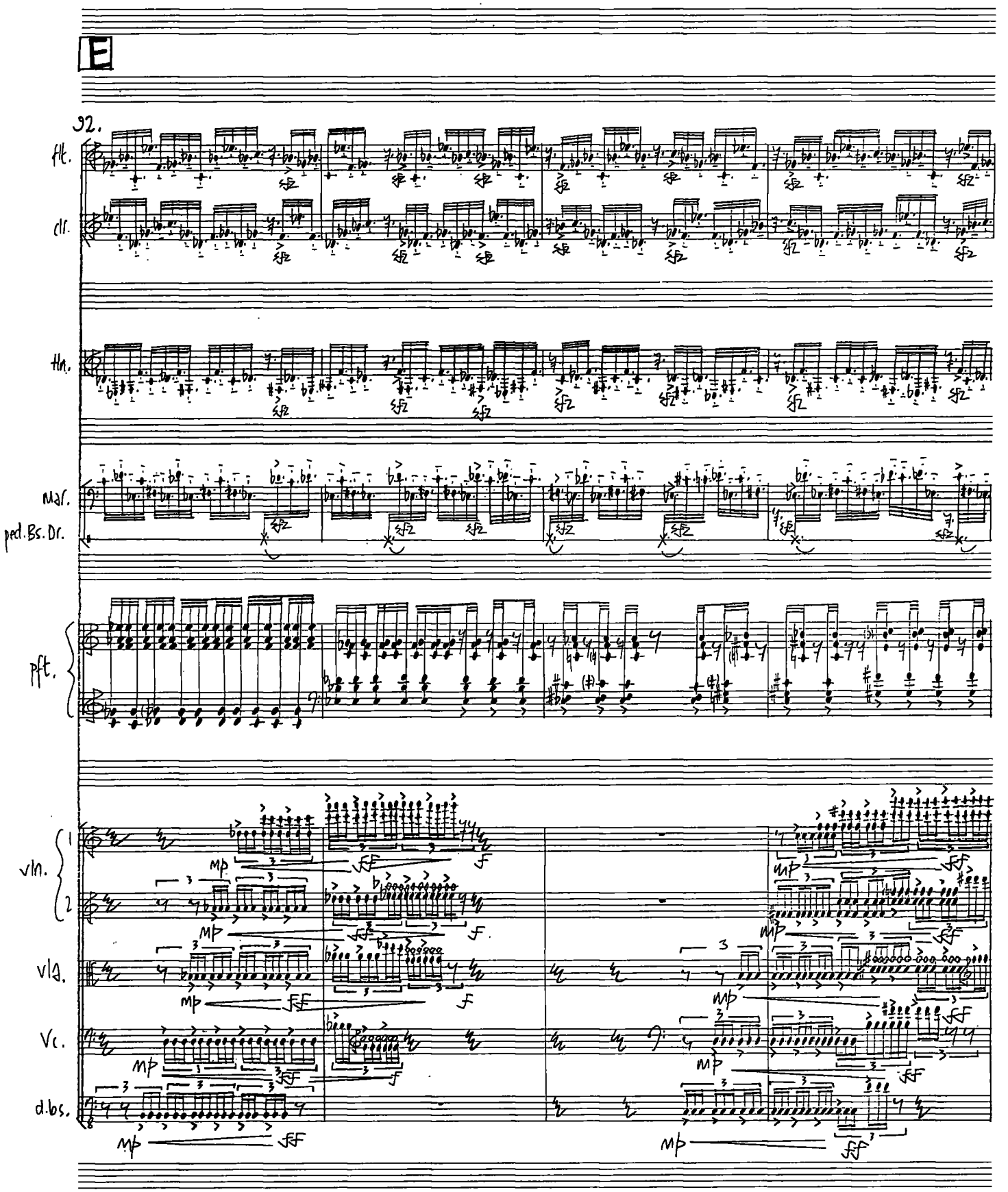
vla.

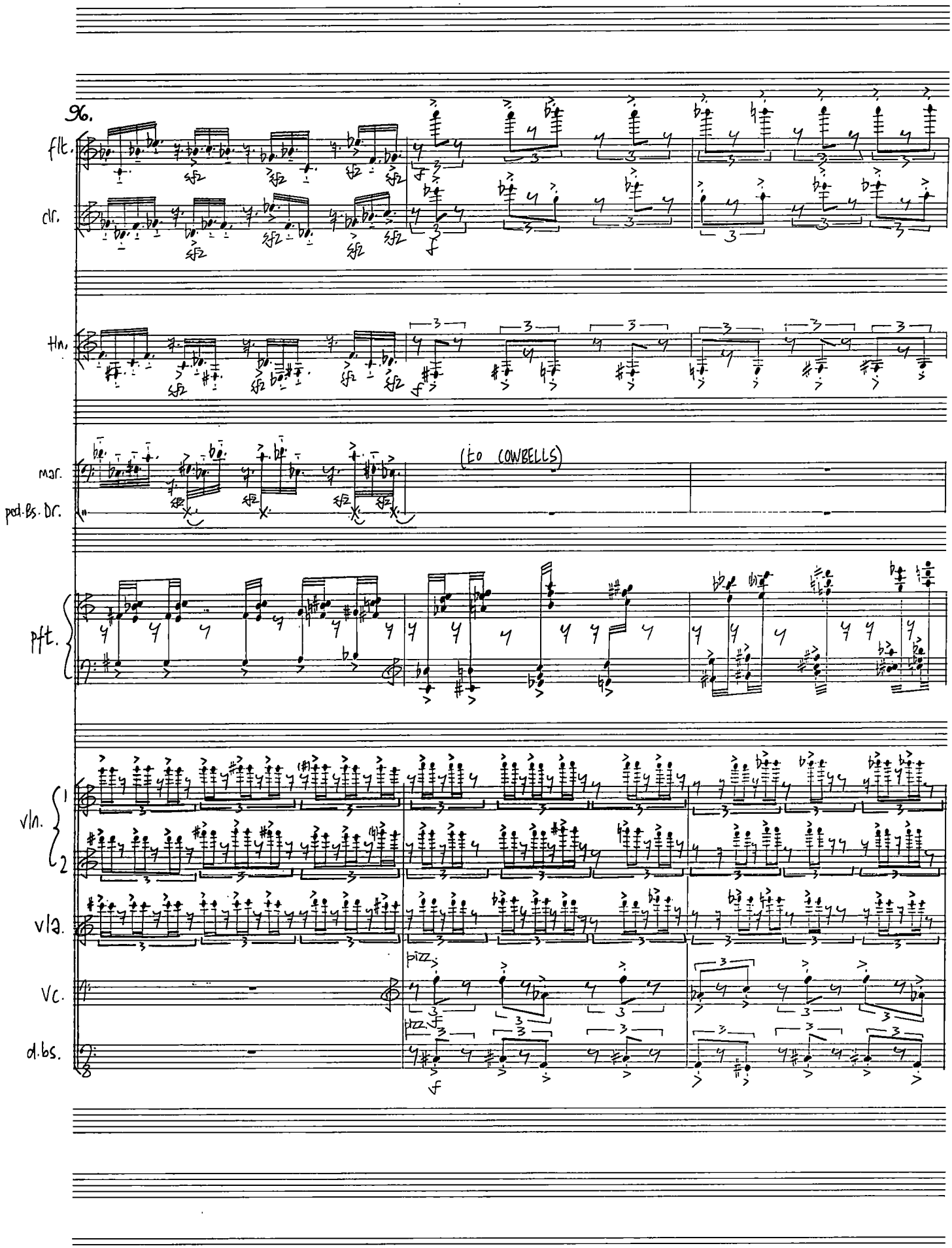
Vc.

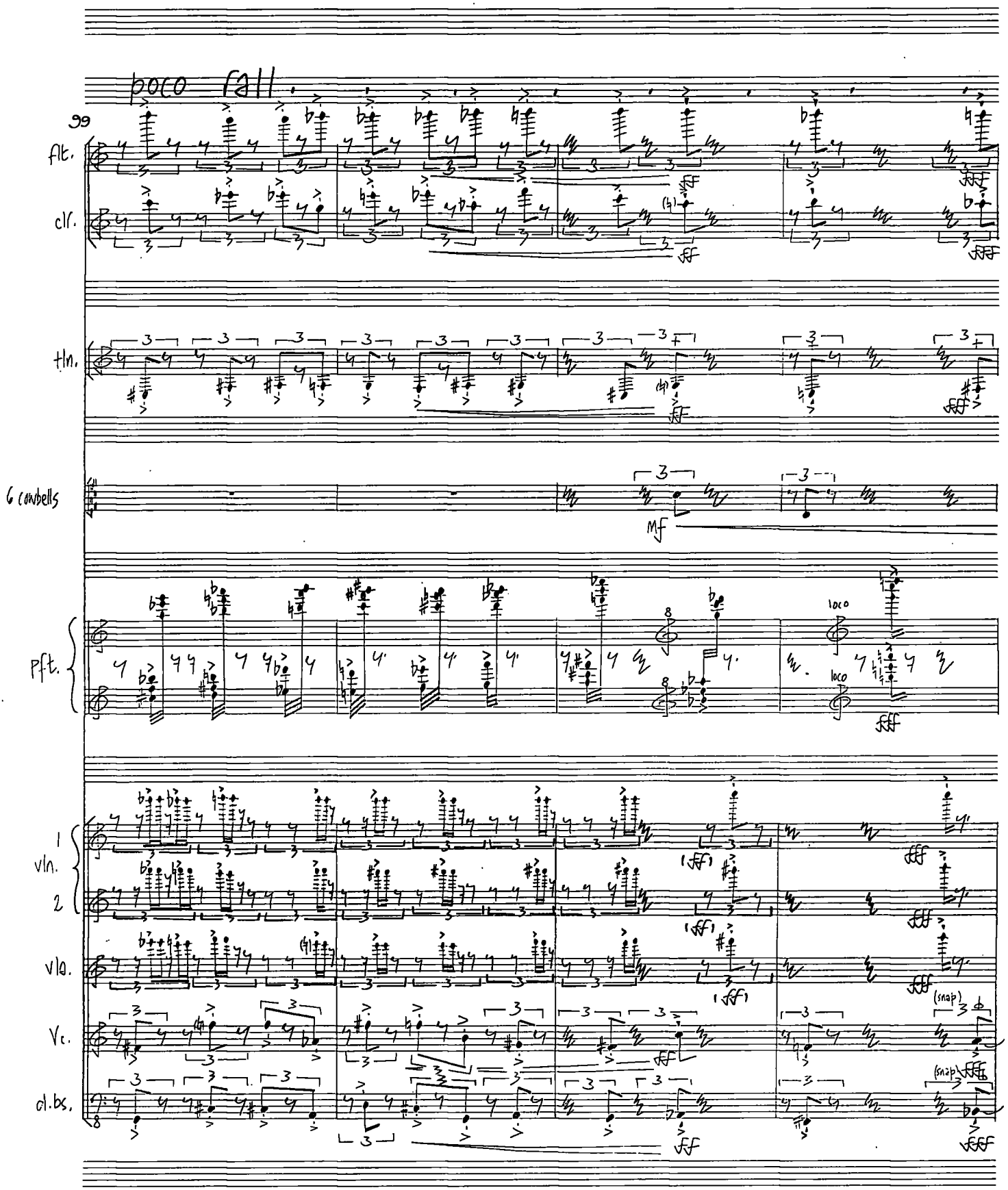
mp

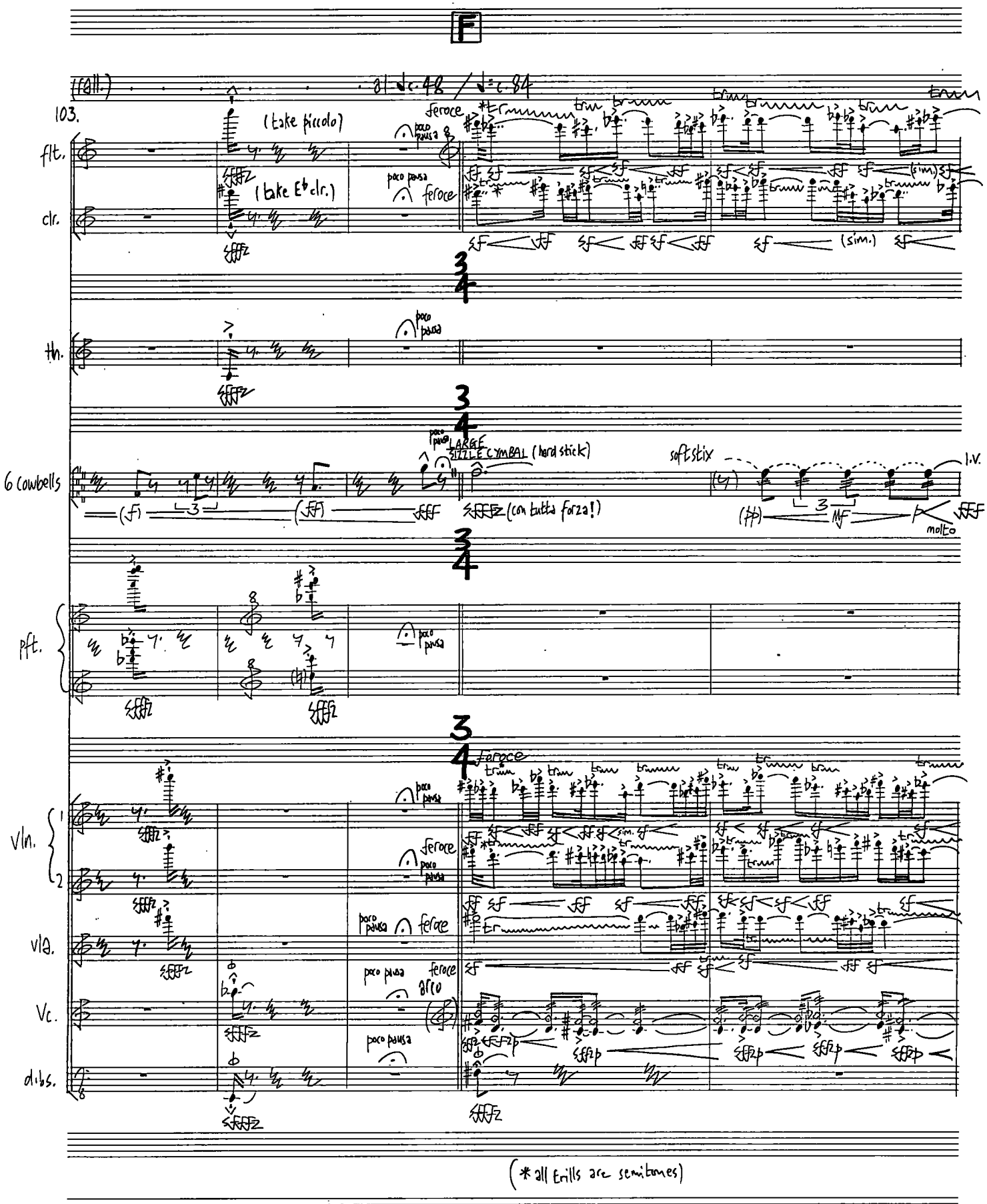
d.bs.

mp


E
92.
fl.
cl.
hn.
mar.
ped.Bs.Dr.
pft.
vln.
1
2
vla.
Vc.
d.bs.
mp
ff
f


96.
flt.
clr.
hn.
mar.
ped.Bs.Dr.
(to COWBELLS)
pft.
vln.
1
2
vla.
pizz.
vc.
pizz.
d.bs.


poco rall.
99
flt.
clr.
tbn.
6 cowbells
mf
Pft.
loco
vln. 1
vln. 2
vla.
Vc.
(snap)
cb.bs.


F
103.
flt.
(take piccolo)
clr.
(take E♭ clr.)
feroce
poco pausa
(sim.)
hn.
6 cowbells
LARGE SIZZLE CYMBAL (hard stick)
(con tutta forza!)
soft stix
l.v.
molto
pft.
vln.
vla.
Vc.
dbs.
arco
(* all trills are semitones)

108.

piccl.

E♭clr.

Hn.

sizzle cym.

l.v.

(soft stick)

VIBES

mobar-on

(*all semitone trills)

Pft.

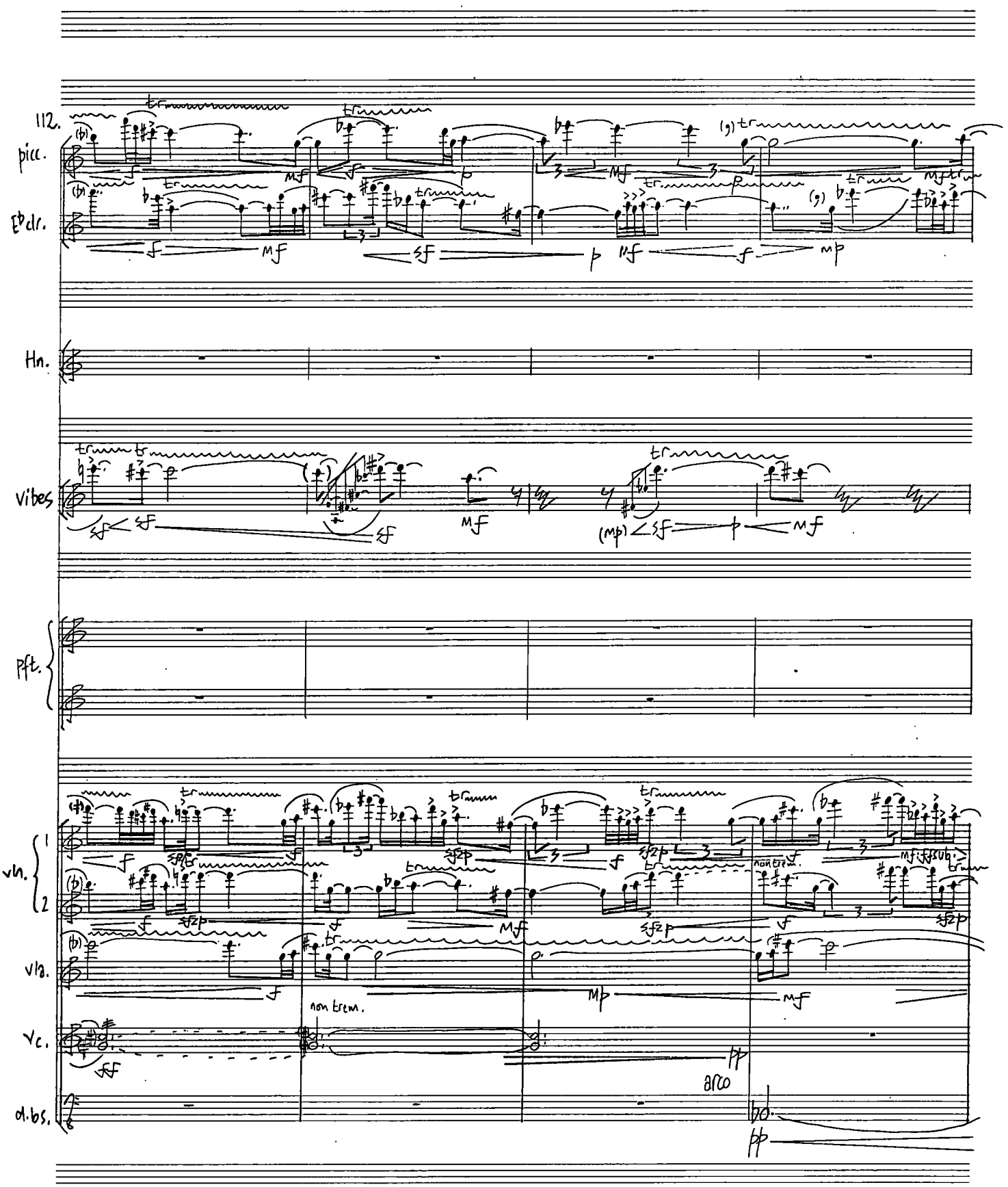
vln. 1

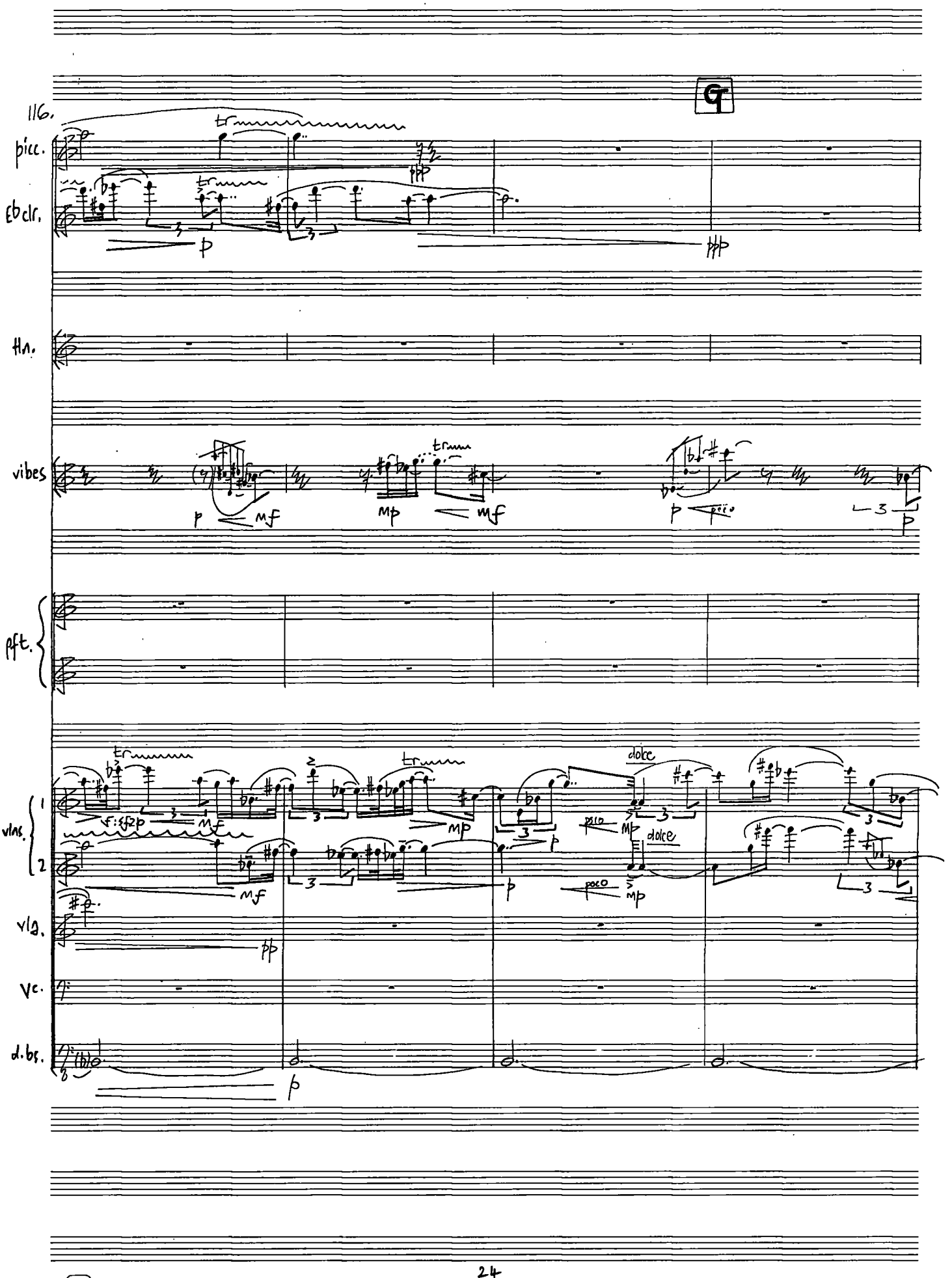
vln. 2

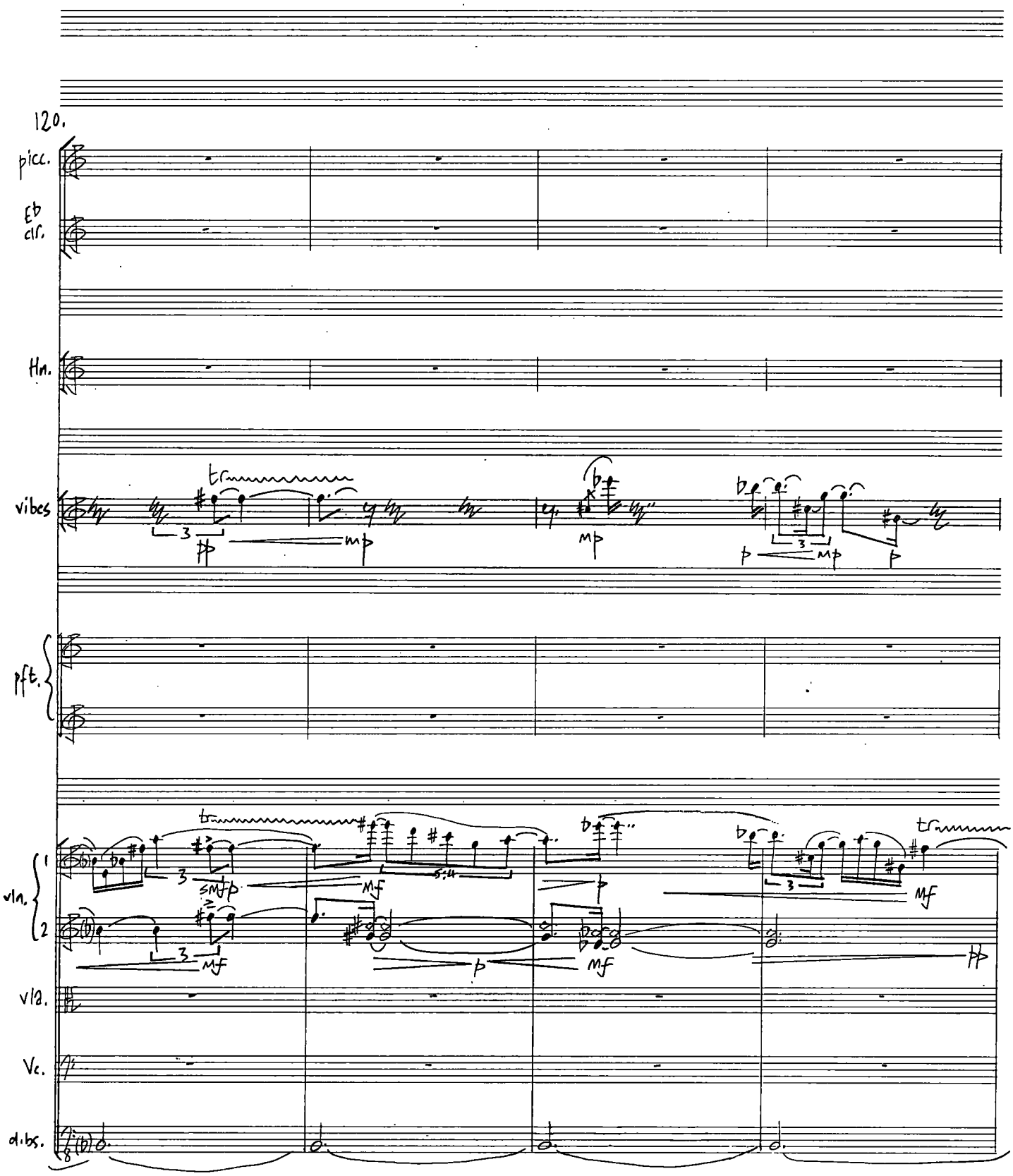
vla.

vc.

d.bs.


112.
picc.
E♭cl.
Hn.
Vibes
Pft.
vln.
1
2
vla.
Vc.
cb.bs.
non trem.
arco


116.
G
picc.
Eb clr.
Hn.
vibes
pft.
vlns.
1
2
vla.
vc.
d.bs.
tr
dolce
poco
poco dolce


120.
picc.
E♭ clr.
Hn.
vibes
pft.
vln. 1
vln. 2
vla.
Vc.
d.bs.

poco rall.

124.

picc.

E♭ clr.

tbn.

vibes

tr

Large Tamtam

Aft.

poco rall.

molto espress. (solo)

vln. 1

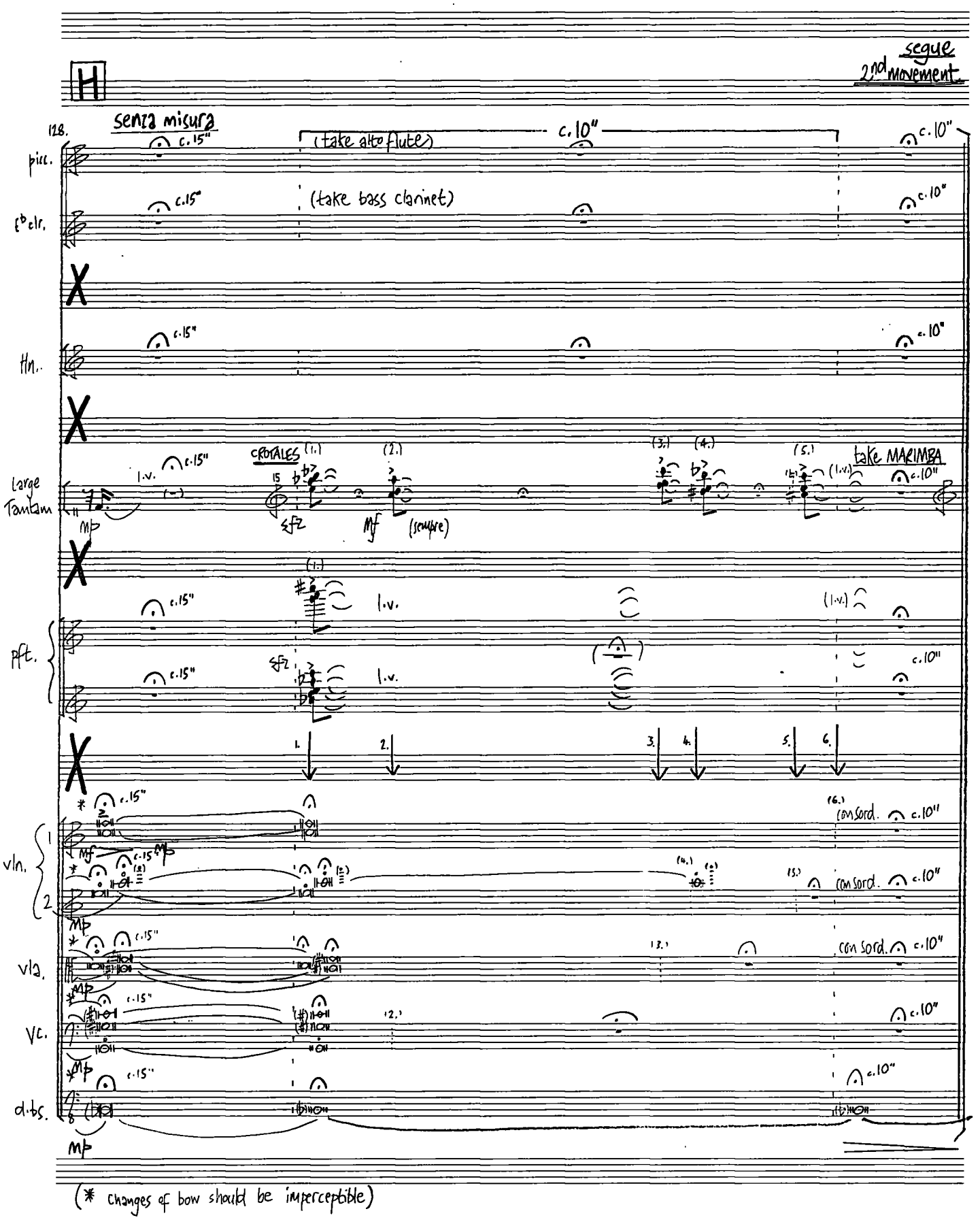
vln. 2

vla.

Vc.

d.bs.

poco


H
segue
2nd movement
128.
senza misura
c.15"
(take alto flute)
c.10"
piccolo
(take bass clarinet)
E♭ clr.
Hn.
Large Tamtam
mp
CROTALES
sfz
mf
(sempre)
take MARIMBA
pft.
l.v.
vln. 1
vln. 2
vla.
vc.
db.
con sord.
(* changes of bow should be imperceptible)

quasi recitativo, dark and menacing

II : ARIA

1 2 3 4 5 6 7 8

alto flute — 'frozen' — c. 3 secs.** (colla voce) — A — p

Bass clarinet — mf — pp — p

Horn — SOLO — c. 3 secs. — mf — pp — mp

marimba — c. 3 secs. (colla voce) — pp — poco a poco cresc. (p) (mp)

piano — c. 3 secs. (colla voce) — strike with palms of hand. (cluster) — (l.v.) — mp — (l.v.) — sim. — (l.v.) — (ped.) — p — (ped.)

vln. I — 'frozen' — con sord. senza vib. — vib. — senza vib. — A — pp — con sord senza vib. — molto — mf — vib. — senza vib. — p — niente

vln. II — pp — con sord. senza vib. — molto — mf — vib. — senza vib. — p — niente

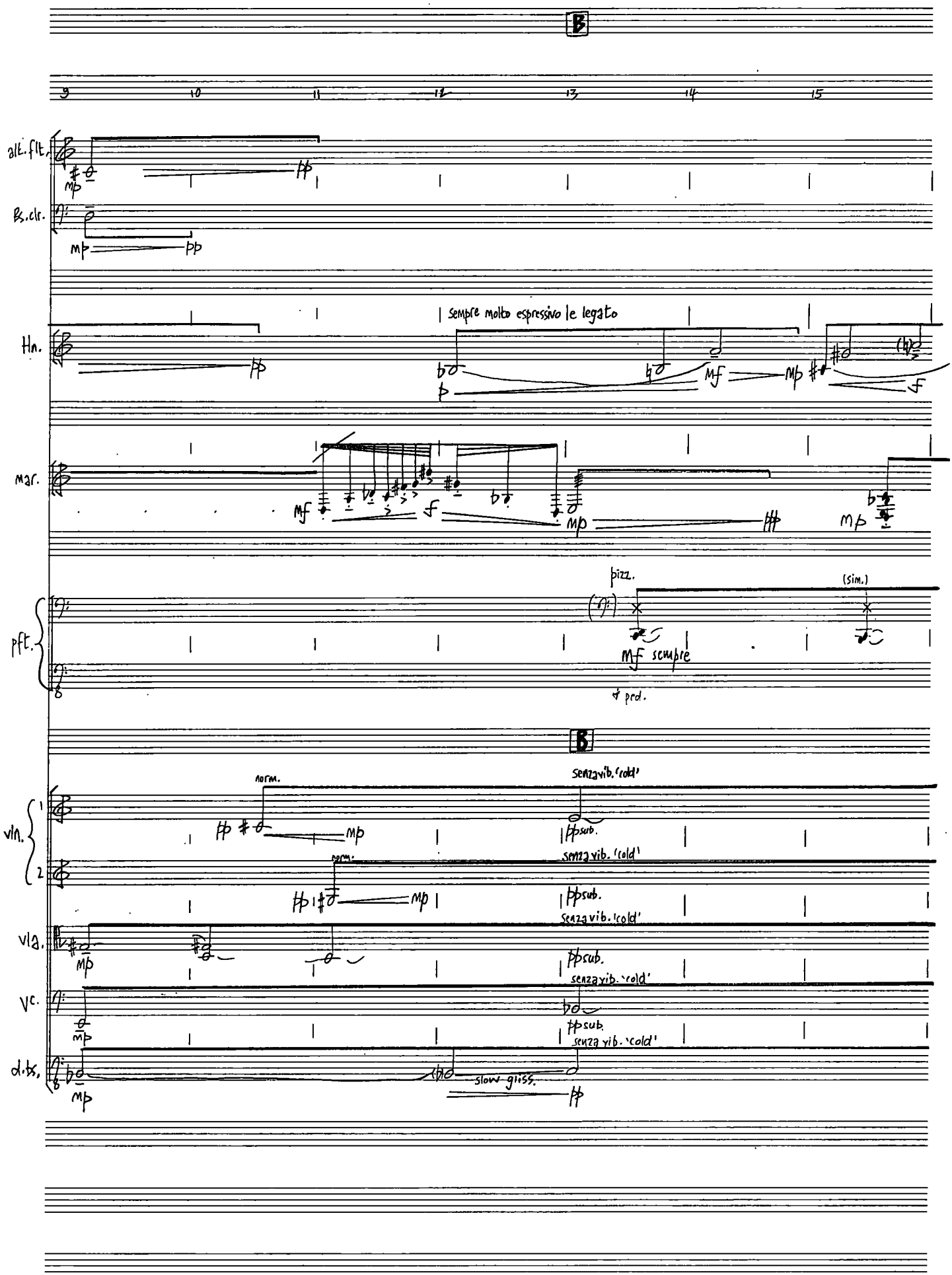
vla. — con sord. senza vib. — molto — mf — vib. — senza vib. — norm.

Vc. — pp — molto — mf — vib. — p — con sord.

db. — pp — molto — mf — pp — p

(* = inside piano)

(** Conductor should give a downbeat every 3 seconds.)


B
9
10
11
12
13
14
15
alt. flt.
mp
pp
Bs. cl.
mp
pp
Hn.
pp
sempre molto espressivo le legato
mf
mp
f
mar.
mf
f
mp
pp
mp
pft.
pizz.
(sim.)
mf sempre
ped.
B
vln. 1
norm.
pp
mp
senza vib. 'cold'
ppsub.
vln. 2
norm.
pp
mp
senza vib. 'cold'
ppsub.
vla.
mp
senza vib. 'cold'
ppsub.
vc.
mp
senza vib. 'cold'
ppsub.
db.
mp
slow gliss.
pp

16 17 18 19 20 21 22

alt. flt.

Bs. clr.

tbn.

Mar.

Pft.

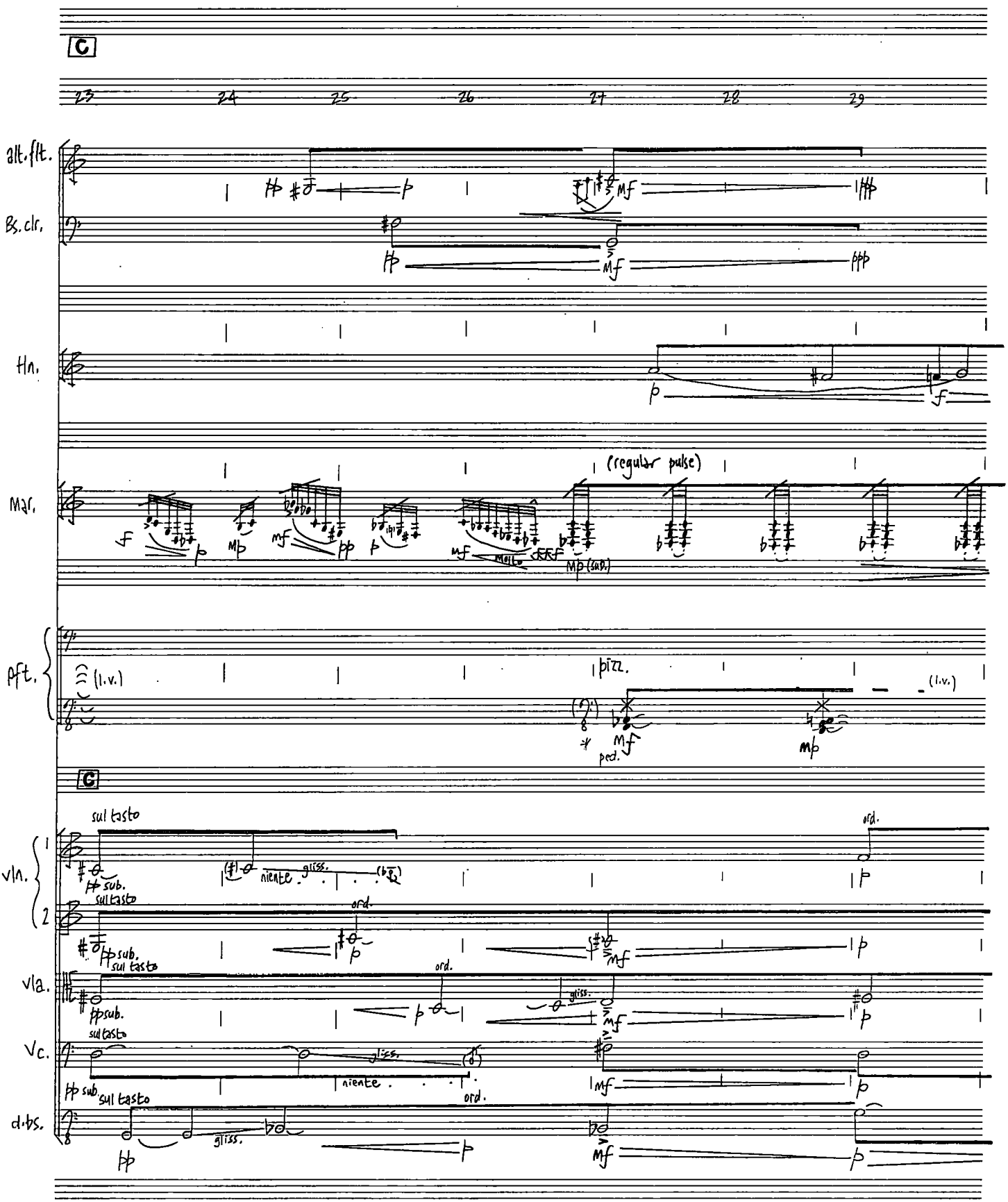
vlns. 1 2

vla.

Vc.

d.bs.

(* Make sure gliss. lasts exactly to the end of the bar)


C
23
24
25
26
27
28
29
alt. flt.
Bs. clr.
Hn.
Mar.
(regular pulse)
molto
Pft.
(l.v.)
pizz.
ped.
C
sul tasto
ord.
sub.
niente
gliss.
vln. 1
vln. 2
vla.
Vc.
db.
ppp

30 31 32 33 34 35 36

D

alt. flt.

Bs. clr.

Hn.

Mar.

(fast as poss.)

Pft.

strike with palm of hand

(l.v.)

mp

ped.

D

increase vib. molto intenso decrease vib. (ord.)

Vln. 1

increase vib. molto intenso decrease vib. (ord.)

Vln. 2

increase vib. molto intenso decrease vib. (ord.)

Vla.

increase vib. molto intenso decrease vib. (ord.)

Vc.

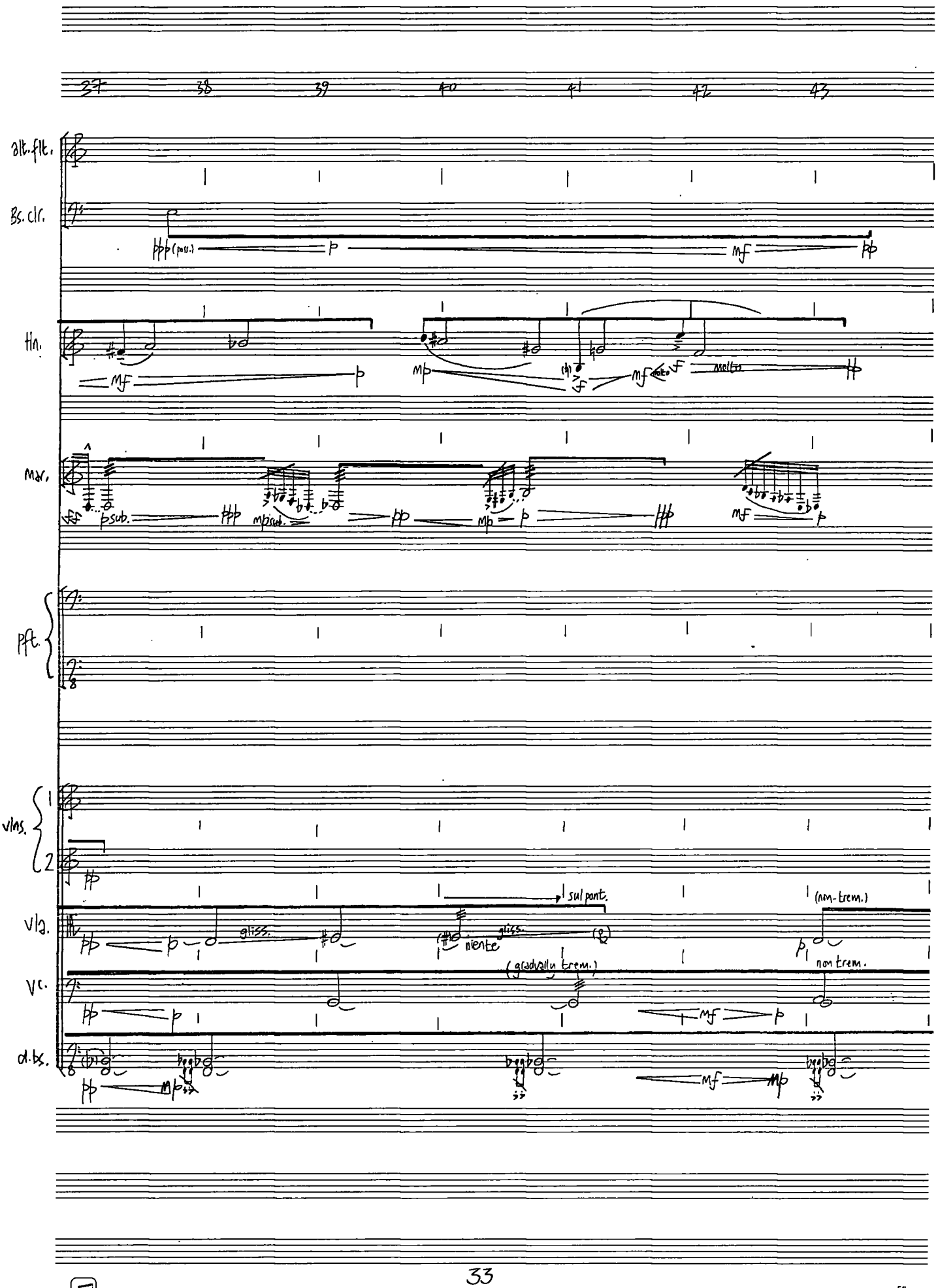
gliss.

increase vib. decrease vib. (ord.)

Db.

molto intenso

(* as in 1st movement)


37
38
39
40
41
42
43
alt. flt.
Bs. clr.
pp (poco)
p
mf
pp
Hn.
mf
p
mp
mf
molto
pp
Mar.
pp sub.
pp
mp sub.
pp
mp
p
pp
mf
p
Pft.
Vlns.
1
2
pp
Vla.
pp
p
gliss.
sul pont.
niente
gliss.
(nm-trem.)
p
nom trem.
Vc.
pp
p
(gradually trem.)
mf
p
cl. bs.
pp
mp
mf
mp

44 45 46 47 48 49 50

E

alt. flt.

flty.

(norm.)

mp molto ff pp sub. mp ppp

tr

Bs. clr.

mf: p sub. < mp molto ff pp sub. mp

tbn.

p mf sub. mp pp p

mar.

sed.

pp ffff

HARD STIX (fast & pass.)

mf ff

pft.

(as before)

(l.v.)

gliss

mp ped.

E

vln. 1

tr

senza sord.

mp molto ff pp p

senza sord.

vln. 2

mp molto ff

vla.

gliss.

mf: p sub. mp molto ff pp sub. mp p gliss.

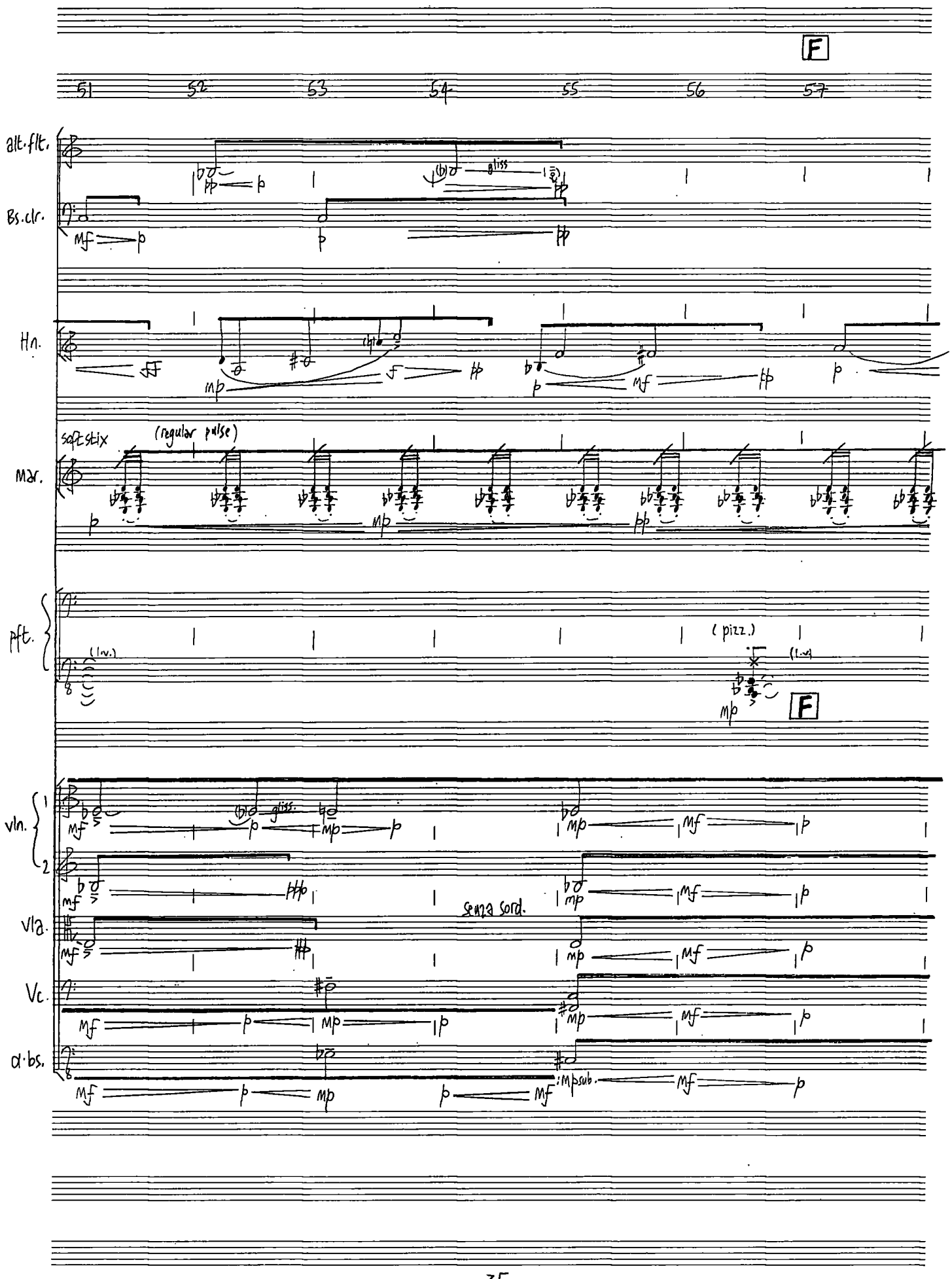
Vc.

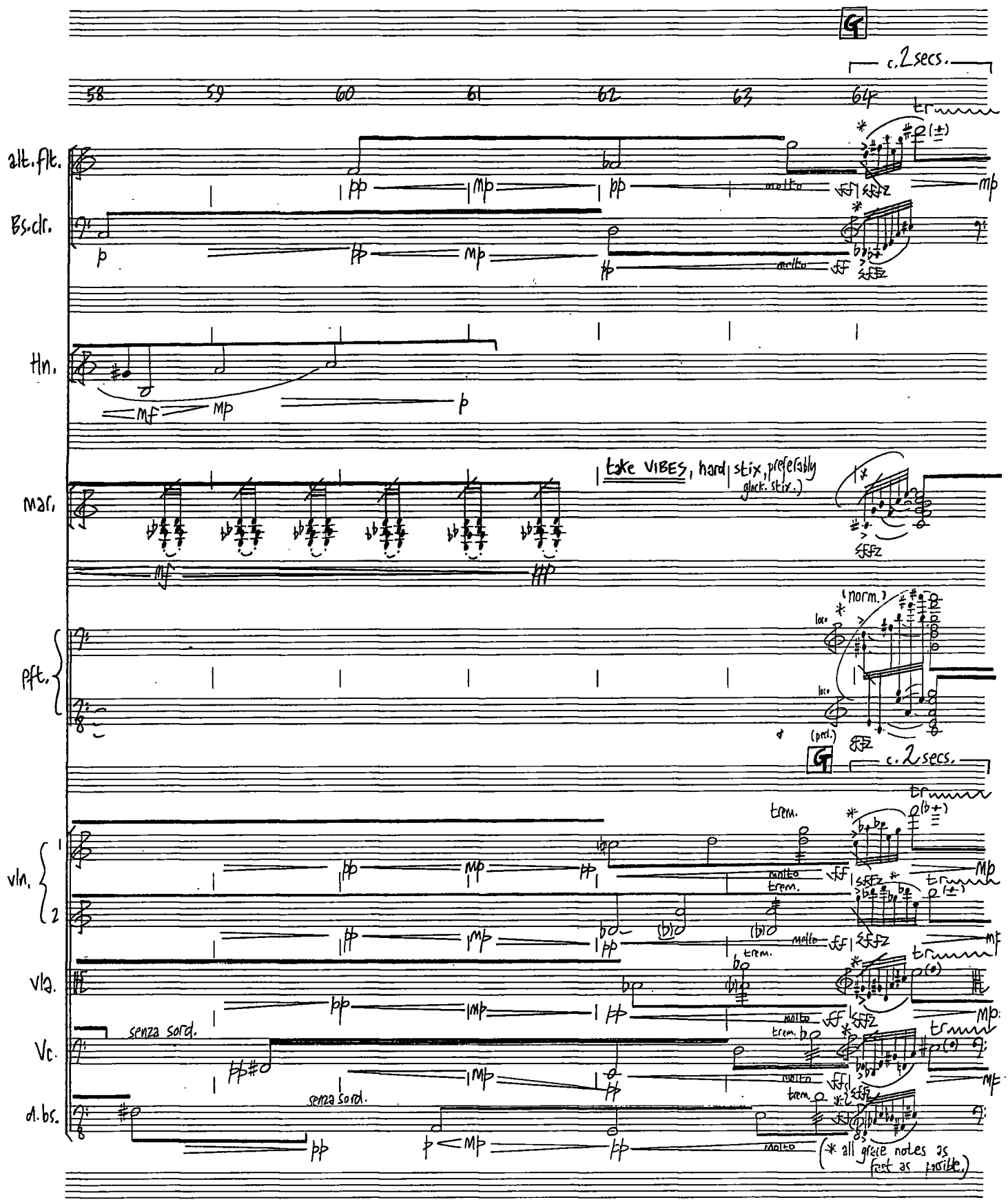
mf: p sub. < mp molto ff pp sub. mp p

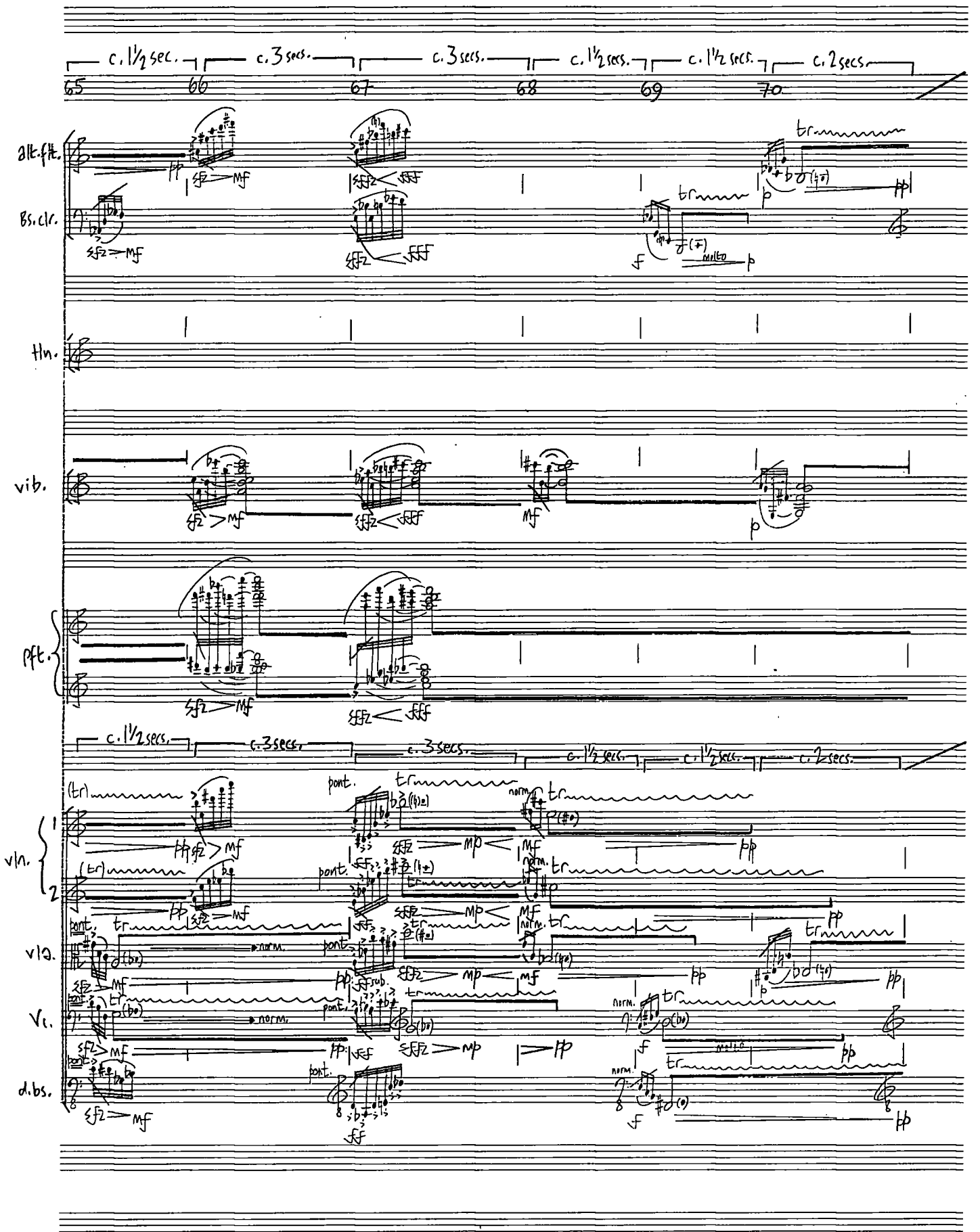
d. bs.

gliss.

mf: p sub. mp molto ff p mp p


F
51
52
53
54
55
56
57
alt. flt.
gliss
Bs. clr.
Hn.
Mar.
soft stix
(regular pulse)
pft.
(lv.)
(pizz.)
(lv.)
F
vln.
1
2
gliss.
vla.
senza sord.
Vc.
d. bs.
mp sub.


G
c. 2 secs.
58
59
60
61
62
63
64
alt. flt.
Bs. clr.
tbn.
mar.
take VIBES, hard stix, preferably glock. stix.)
pft.
(norm.)
(perf.)
vln. 1
vln. 2
vla.
Vc.
senza sord.
d. bs.
trem.
molto
(* all grace notes as fast as possible.)


c. 1½ sec.
c. 3 secs.
c. 3 secs.
c. 1½ secs.
c. 1½ secs.
c. 2 secs.
65
66
67
68
69
70
alt. fl.
Bs. cl.
Hn.
vib.
Pft.
vln. 1
vln. 2
vla.
Vc.
d. bs.
tr
pp
sfz
mf
fff
p
f
molto
pont.
norm.
mp

H

71 c. 4 secs. 72 c. 1½ secs. 73 c. 5 secs. 74 c. 6 secs. 75 c. 3 secs. 76 (s.m.)

alt. flt.

"frozen"

Bs. clr.

Hn.

vib.

soft stix.

take MARIMBA

pft.

c. 4 secs. c. 1½ secs. c. 5 secs. c. 6 secs. "frozen" c. 3 secs. (lim.)

vln. 1

vln. 2

vla.

vc.

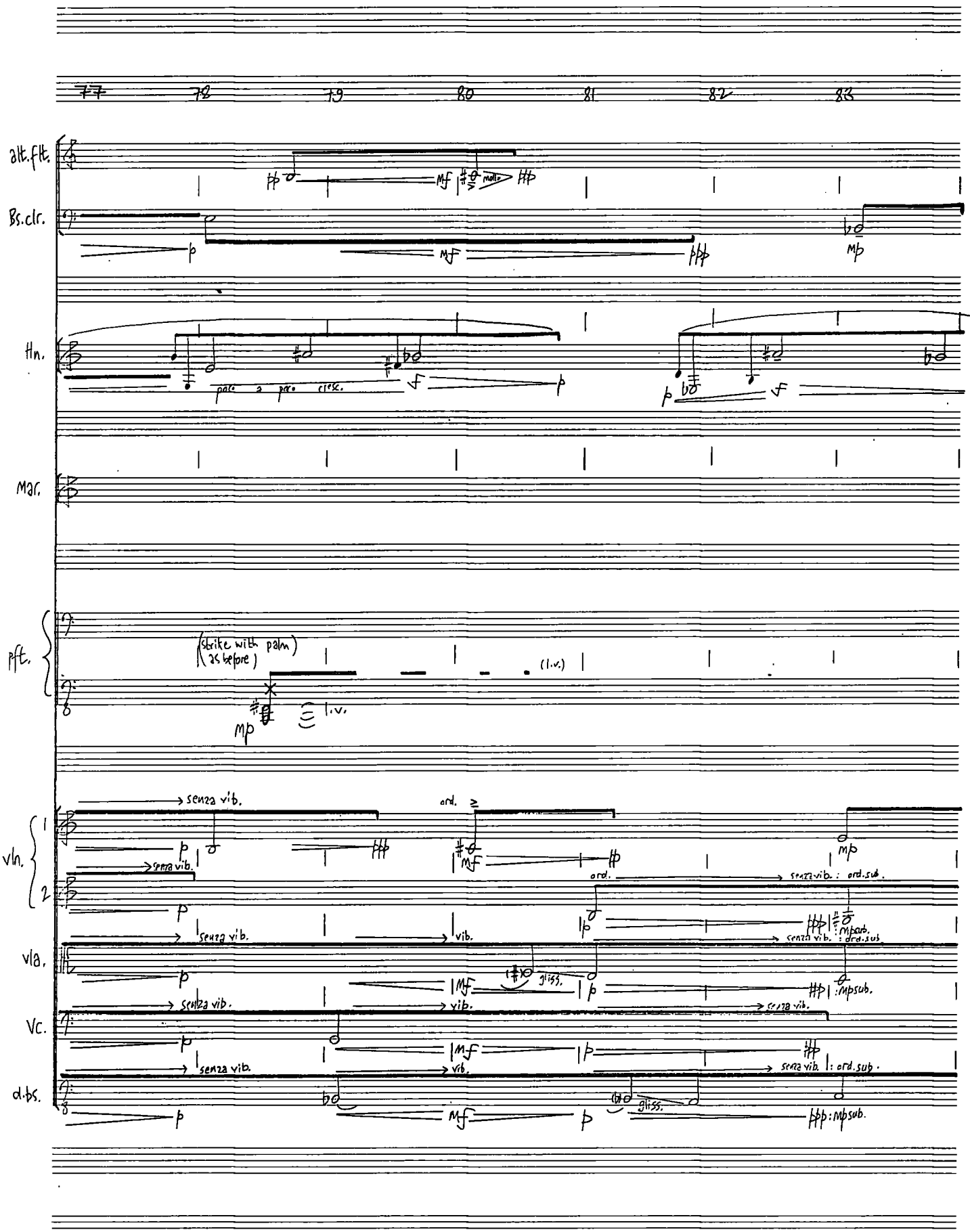
d. bs.

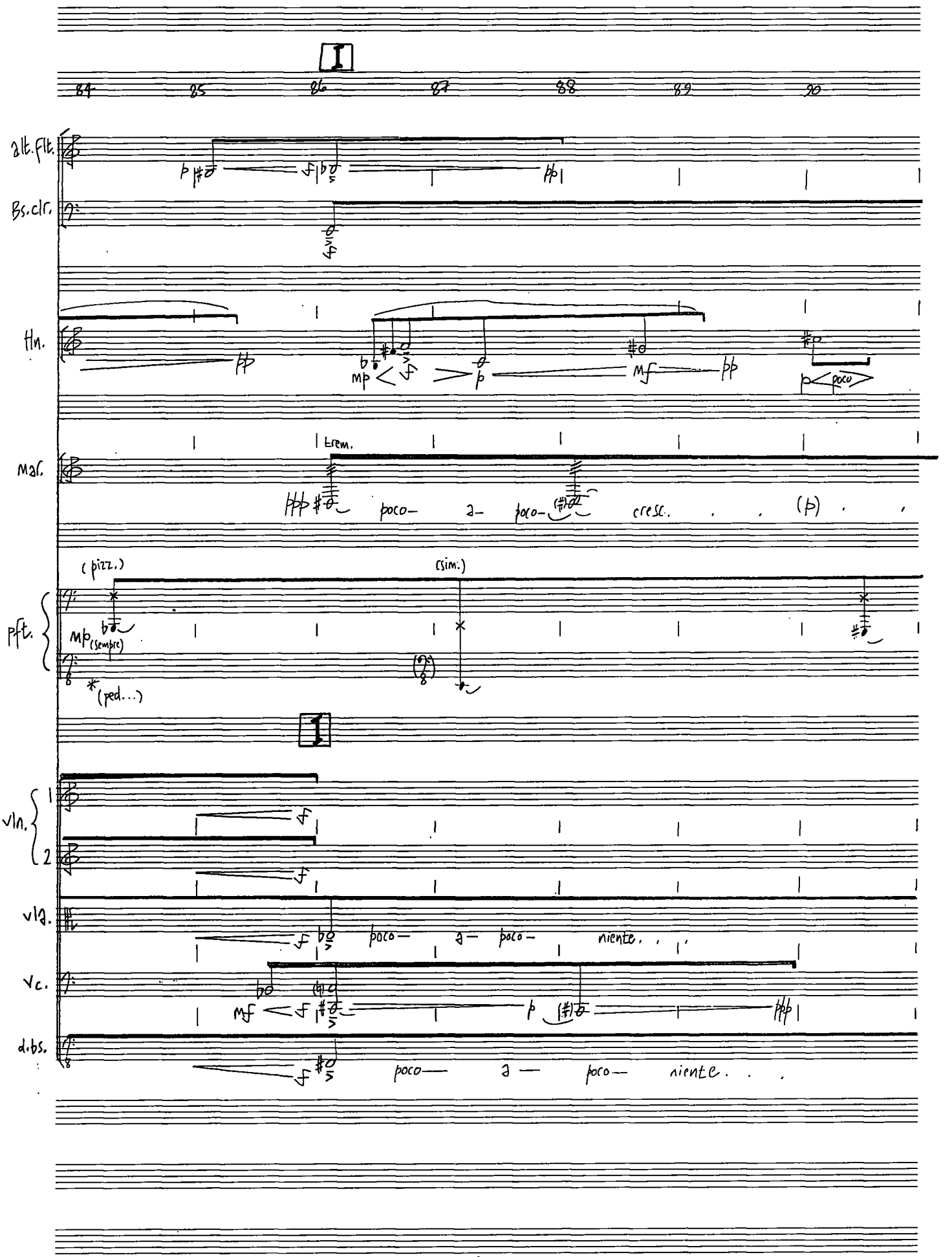
con sord.

norm.

senza vib.

vib.


77
78
79
80
81
82
83
alt.flt.
Bs.clr.
Hn.
Mar.
Pft.
vln.
vla.
Vc.
d.bs.
pp
mf
molto
p
mf
ppp
mp
poco a poco cresc.
f
p
p
f
(strike with palm)
(as before)
mp
l.v.
(l.v.)
senza vib.
ord.
mf
senza vib.
ord.
senza vib. : ord.sub.
senza vib.
vib.
senza vib.
mpsub.
ord.sub.
mf
gliss.
senza vib.
vib.
senza vib.
:mpsub.
senza vib.
vib.
senza vib.
: ord.sub.
p
mf
p
gliss.
ppp:mpsub.


I
84
85
86
87
88
89
90
alt. flt.
Bs. clr.
Hn.
mp
poco
Trem.
Mar.
ppp
poco-
a-
poco-
cresc.
(p)
(pizz.)
(sim.)
Pft.
mp (sempre)
*(ped...)
1
Vln.
1
2
Vla.
poco-
a-
poco-
niente.
Vc.
mf
p
ppp
d.bs.
poco-
a-
poco-
niente.

91 92 93 94 95 96 97

Bs.cl.

(niente . . .)

Hn.

p mf mp f pp mp p p

mar.

(mf) f poco a poco dim.

pft.

(mp)

vla.

d.bs.

(niente)

poco rall.

98 99 100 101 102 103

Hn.

mp poco mp pp poco p

mar.

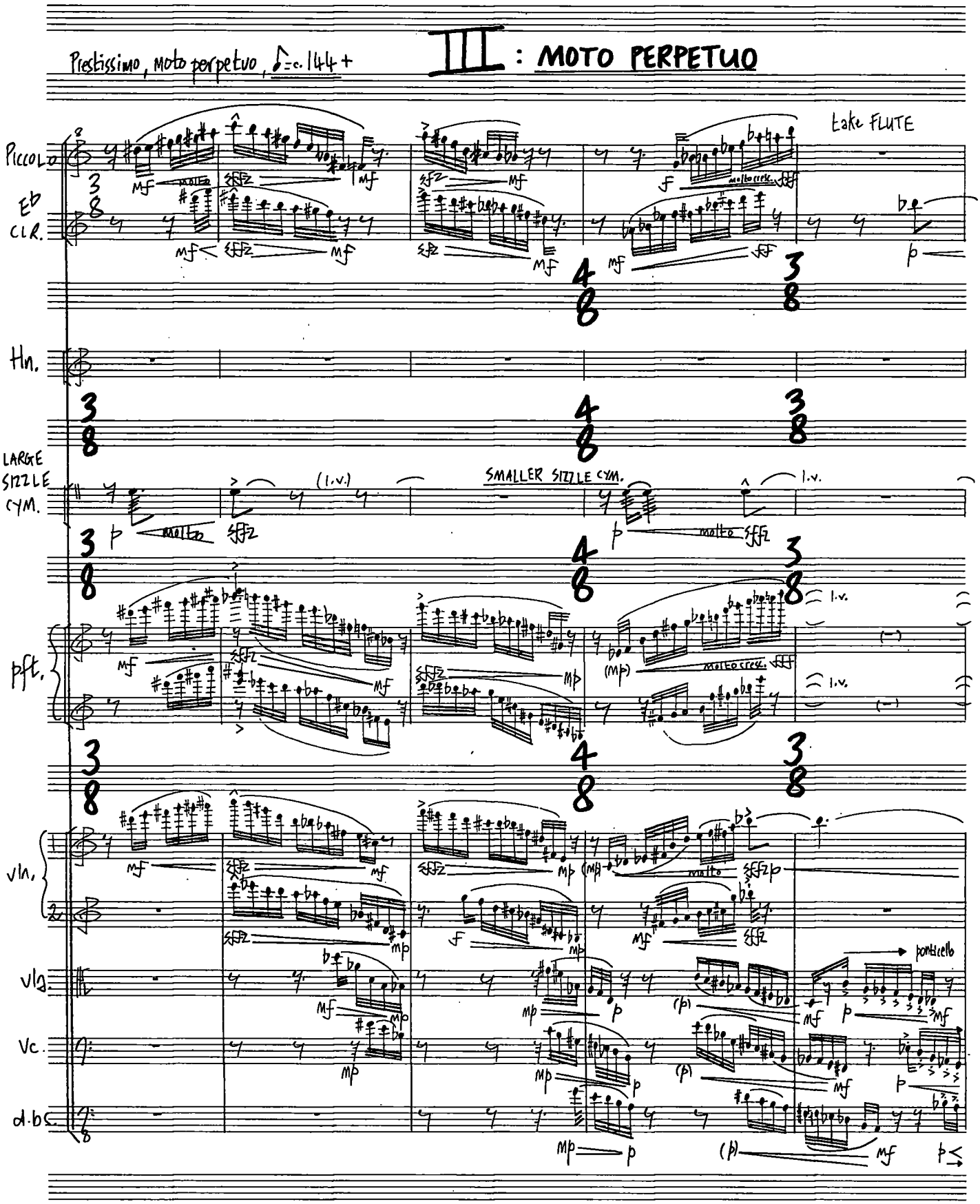
(p) (pp) ppp

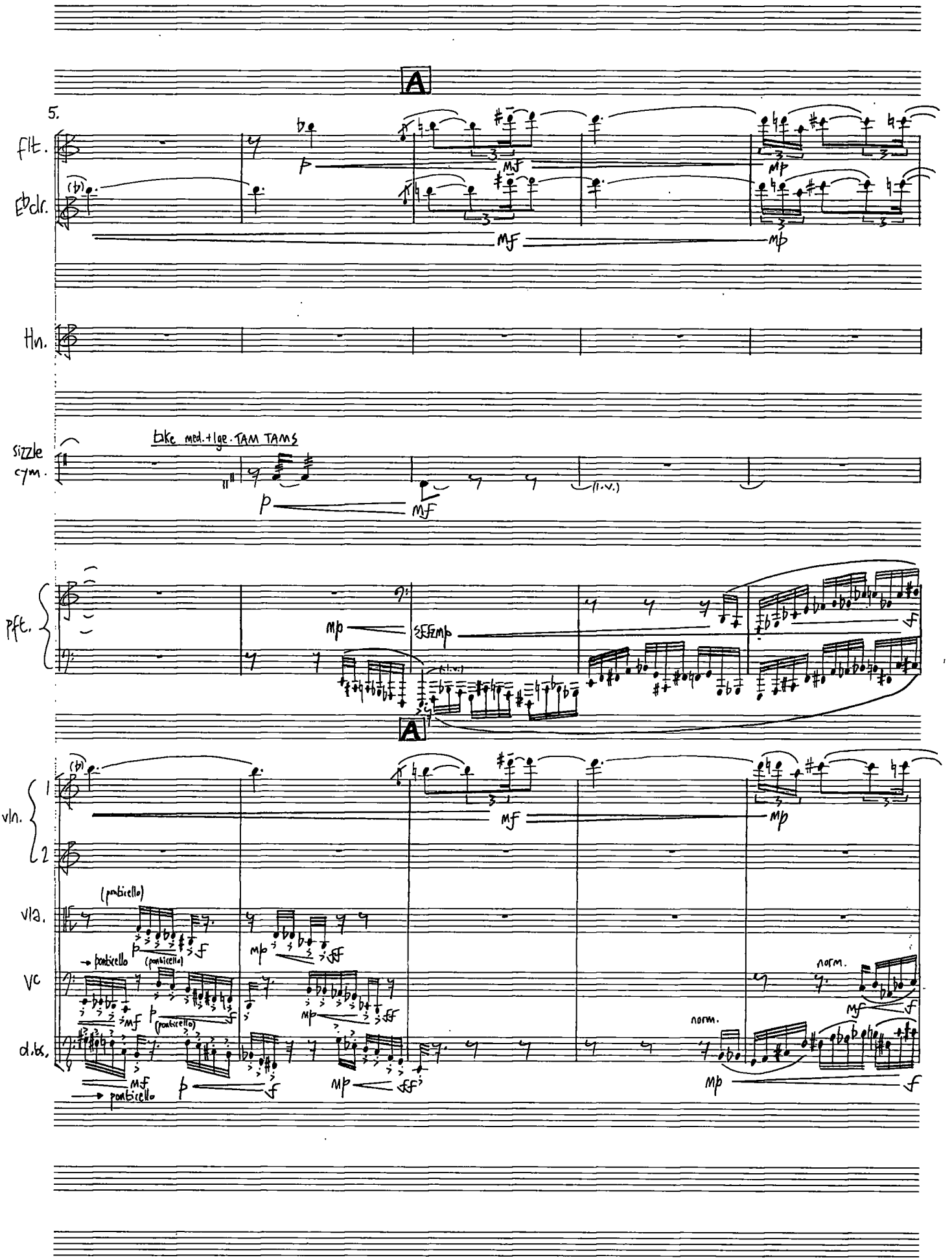
poco rall.

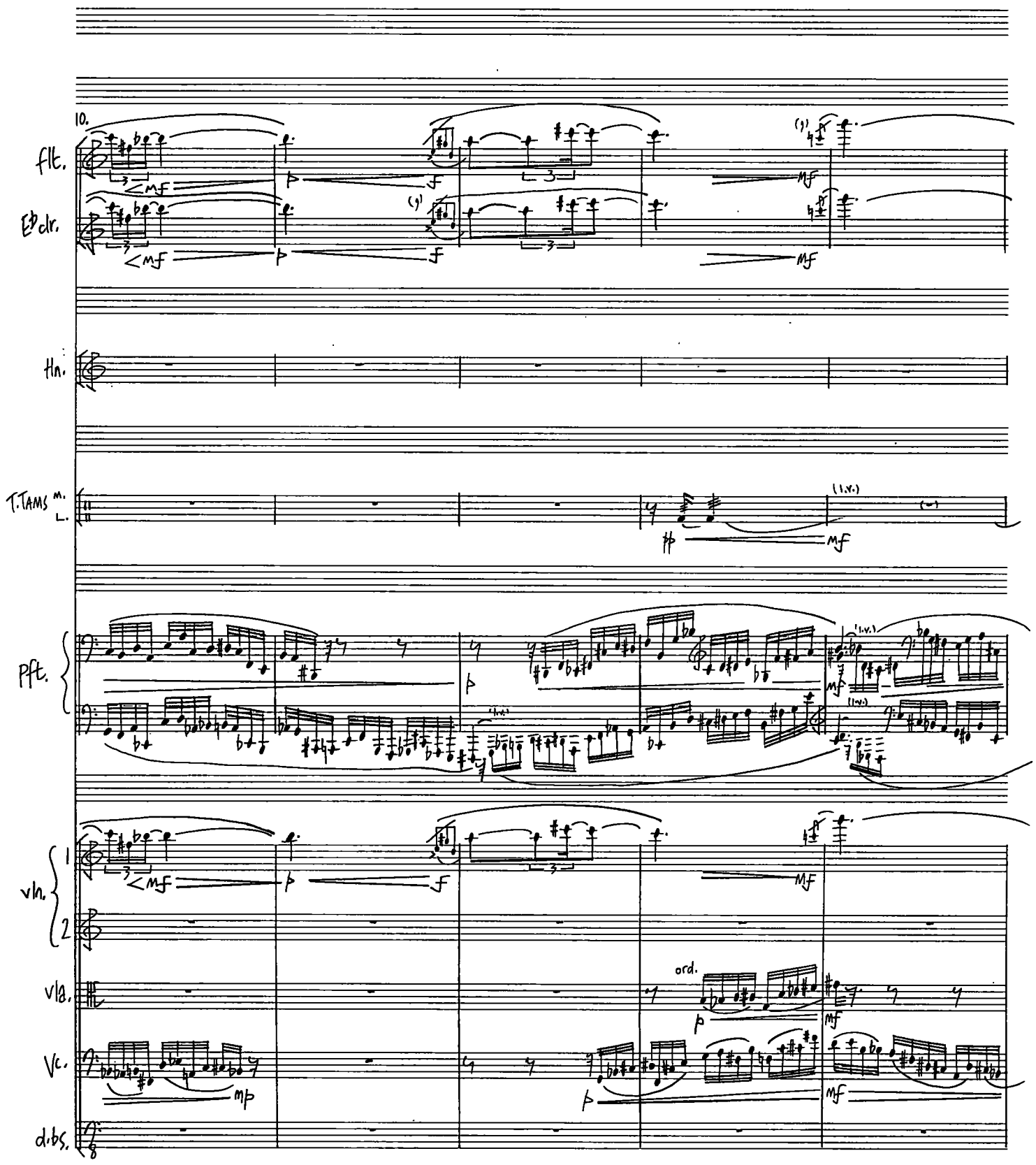
pft.

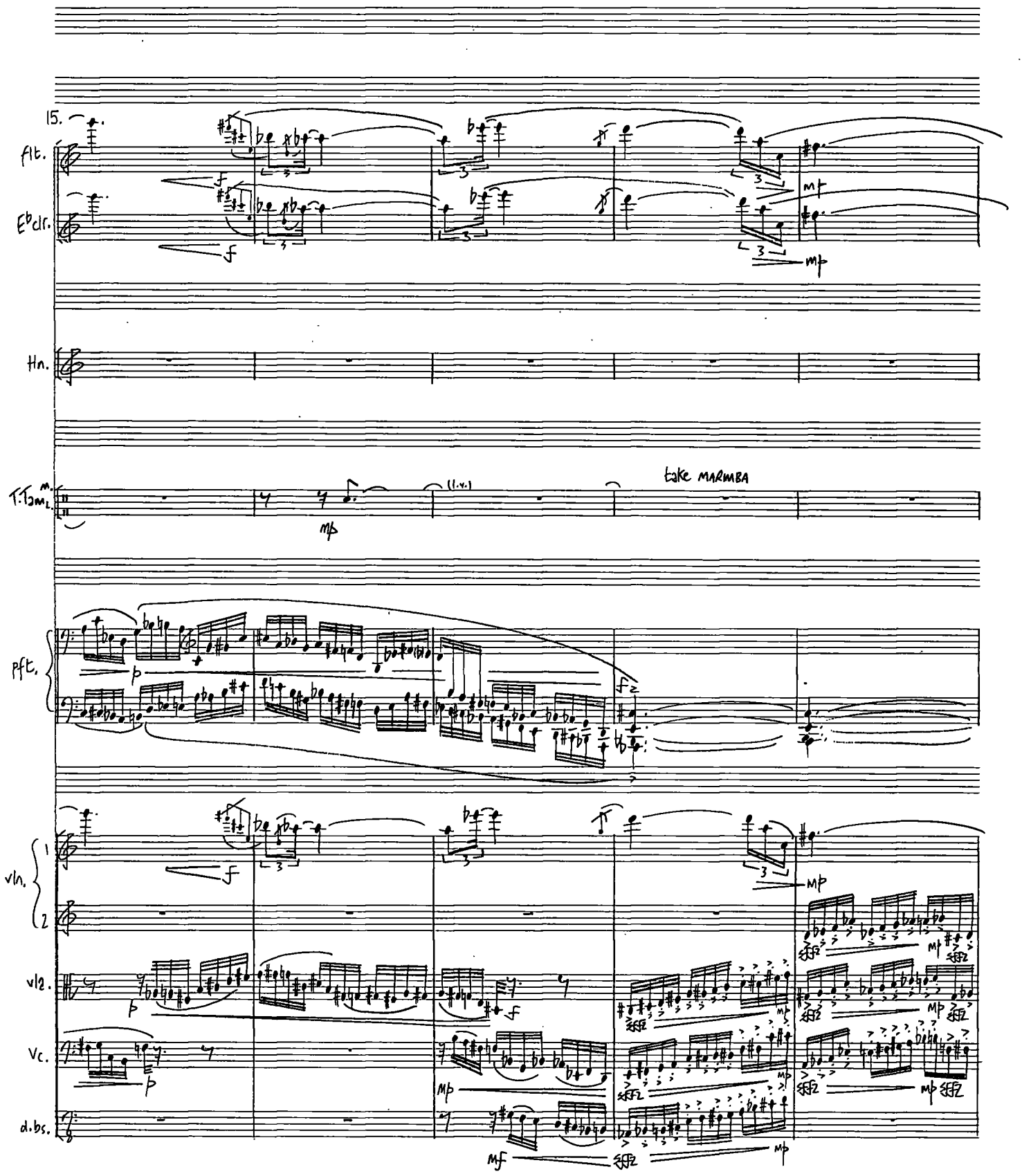
(p)

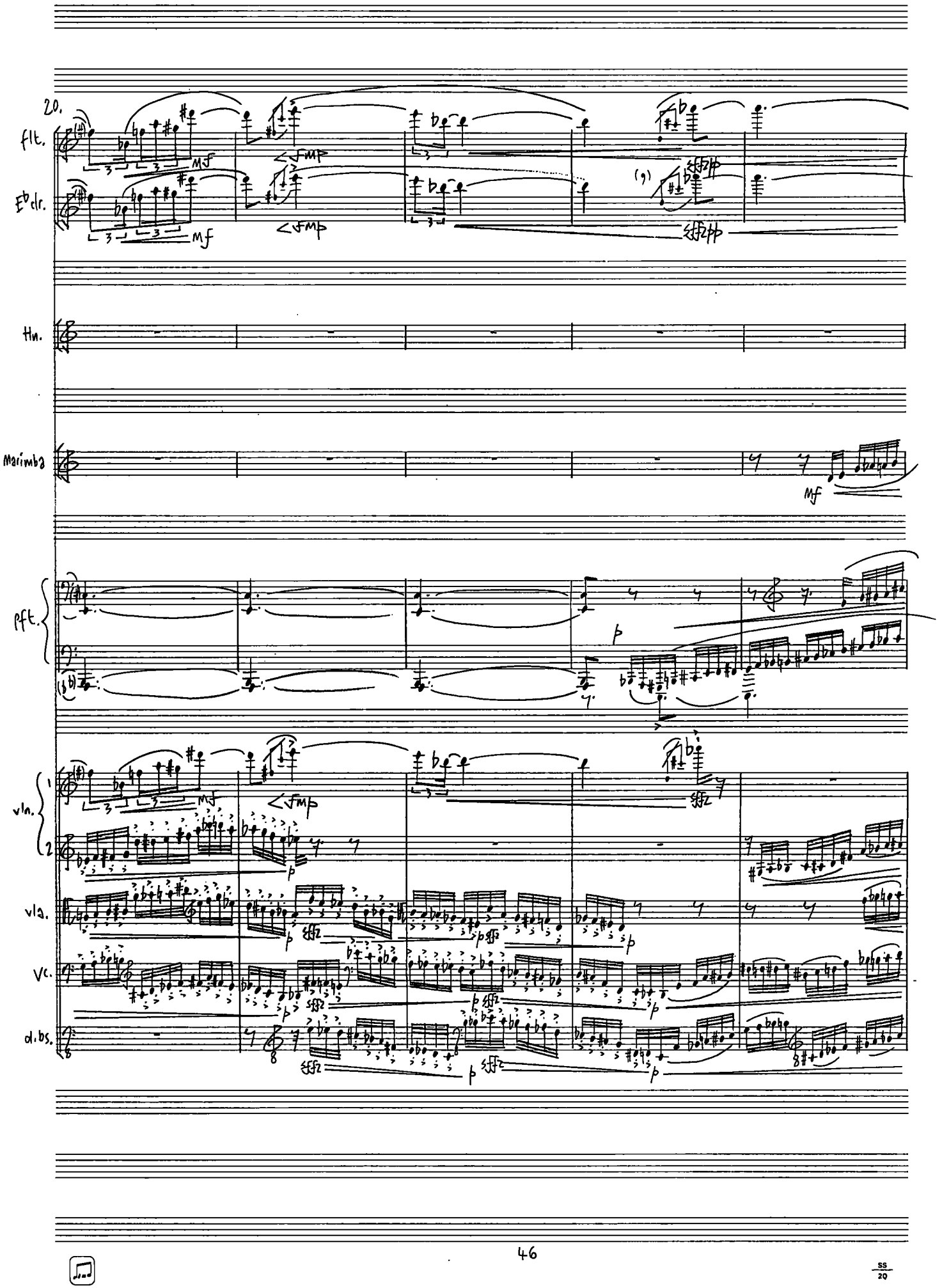
*

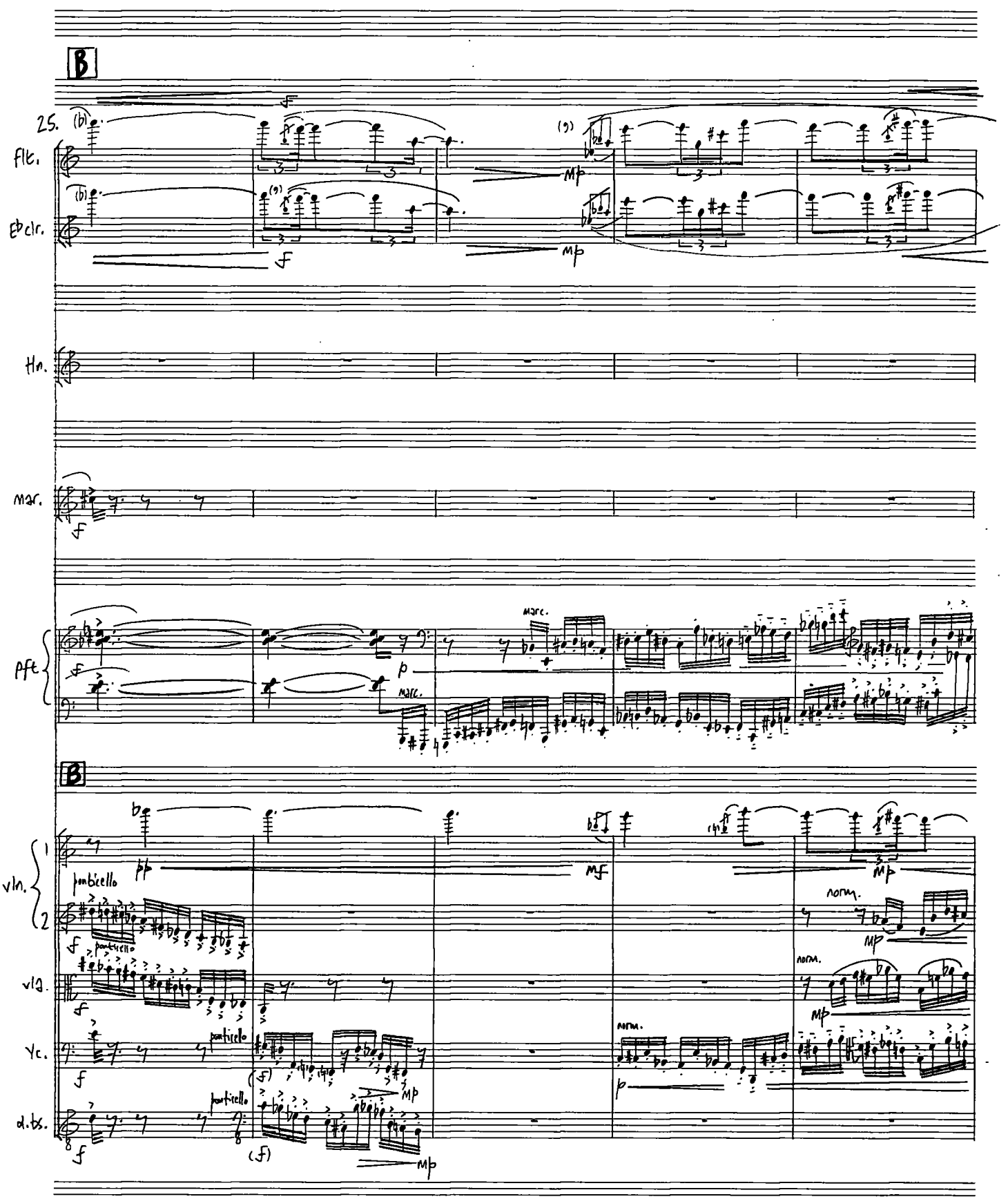

Prestissimo, moto perpetuo, ♪=c.144+
III : MOTO PERPETUO
take FLUTE
Piccolo
Eb Cl.
Hn.
LARGE SIZZLE CYM.
SMALLER SIZZLE CYM.
pft.
vln.
vla.
Vc.
d.b.
molto cresc.
molto
pizzicato


A
5.
flt.
E♭cl.
Hn.
sizzle cym.
take med.+lge. TAM TAMS
(l.v.)
Pft.
A
vln.
1
2
vla.
(ponticello)
→ ponticello
vc
norm.
d.b.
→ ponticello


10.
flt.
E♭ clr.
Hn.
T.Tams
M.
L.
Pft.
vln.
1
2
vla.
ord.
Vc.
d.bs.


15.
Flt.
E♭clr.
Hn.
T.Tom.
take MARIMBA
Pft.
vln. 1
vln. 2
vla.
Vc.
d.bs.


20.
flt.
E♭clr.
Hn.
Marimba
Pft.
vln.
vla.
vc.
d.bs.
mf
p


B
25.
Flt.
E♭ clr.
Hn.
Mar.
Pft.
marc.
B
Vln. 1
Vln. 2
pizzicello
norm.
Vla.
Vc.
D.bs.

30.

flt.

E♭ clr.

(legato)

mp

fp

Hn.

mar.

stacc.

(sim.)

mp

f

aft.

stacc.

f

vln. 1

vln. 2

stacc.

p

f

mp

fp

vla.

stacc.

(sim.)

mp

ponticello

sfp

Vc.

stacc.

(sim.)

mp

pontiçello

sfp

dbs.

stacc.

(sim.)

p

mp

pontiçello

sfp

35.

flt.

E♭ cl.

poco cresc.

Hn.

mar.

pft.

psub!

vln. 1

vln. 2

(sim.)

pontiello

(pont.)

vla.

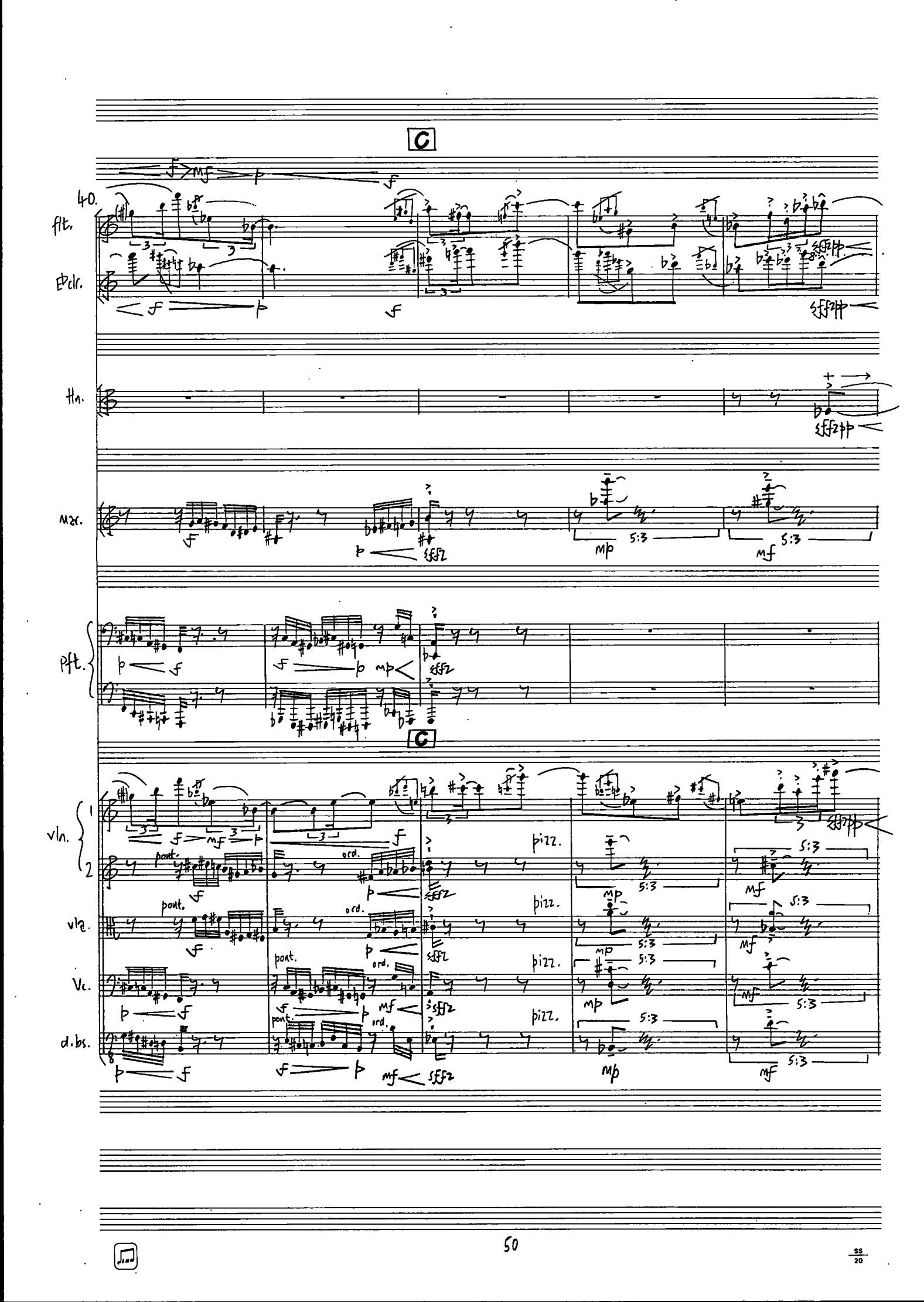
pontiello

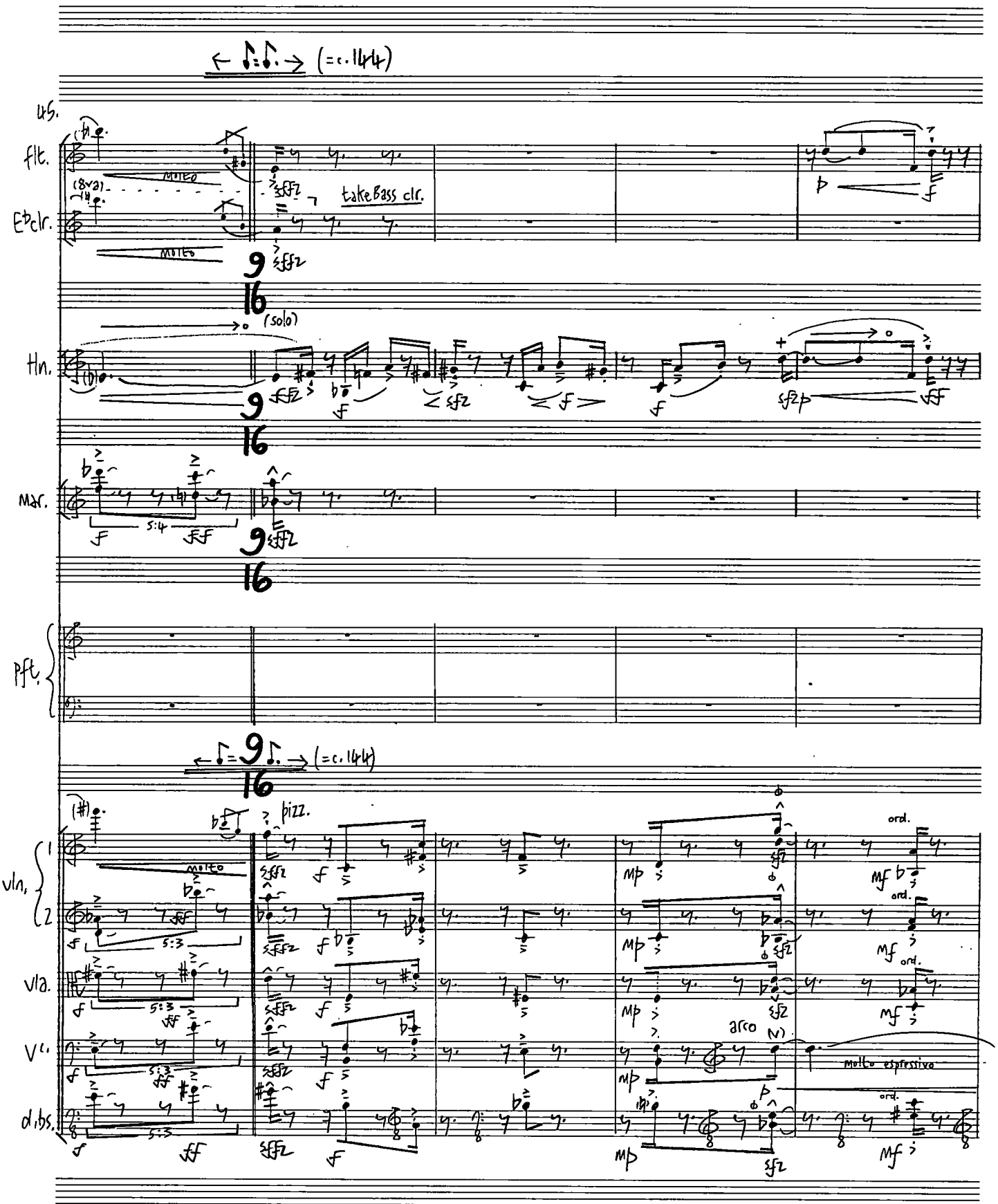
ord.

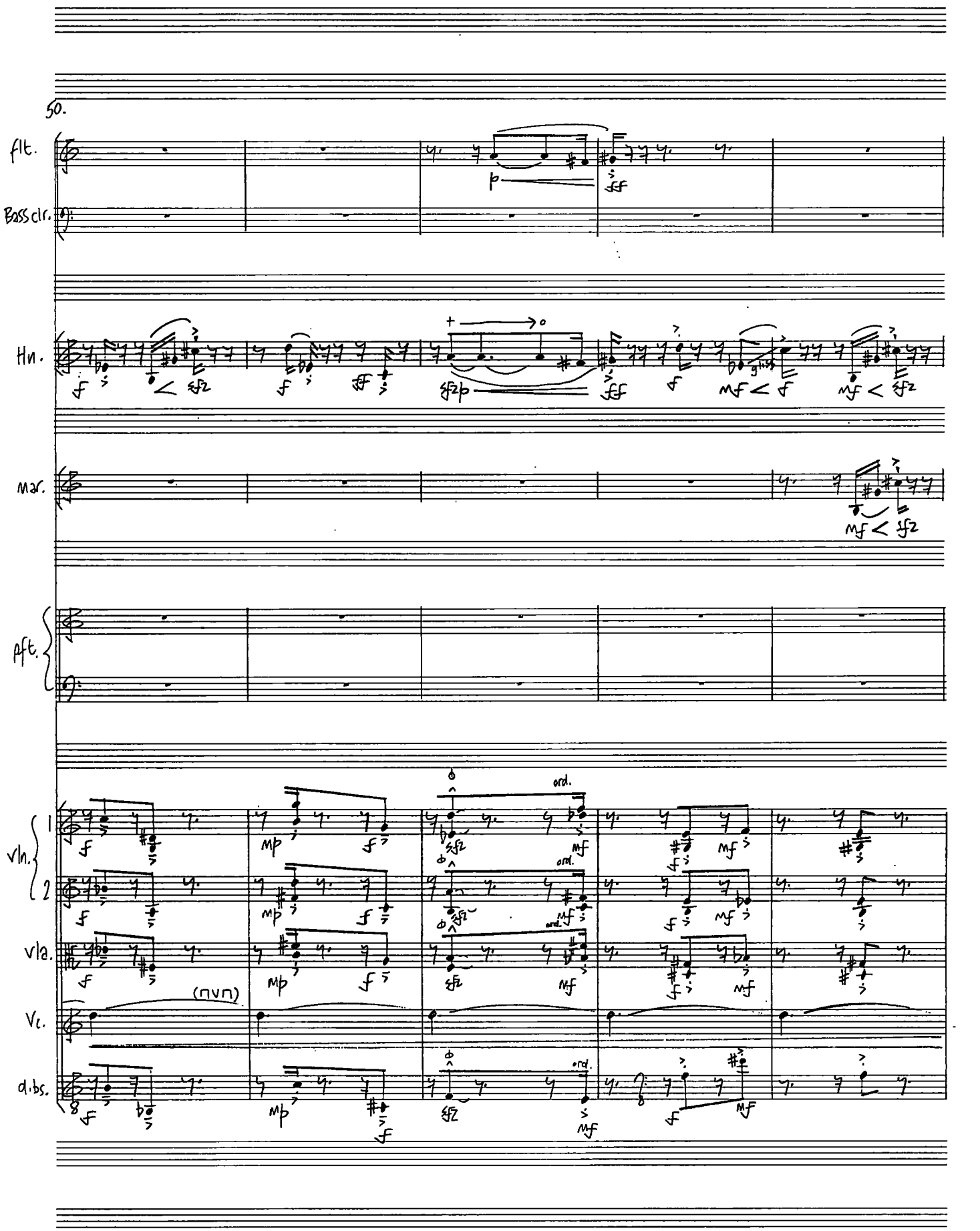
vc.

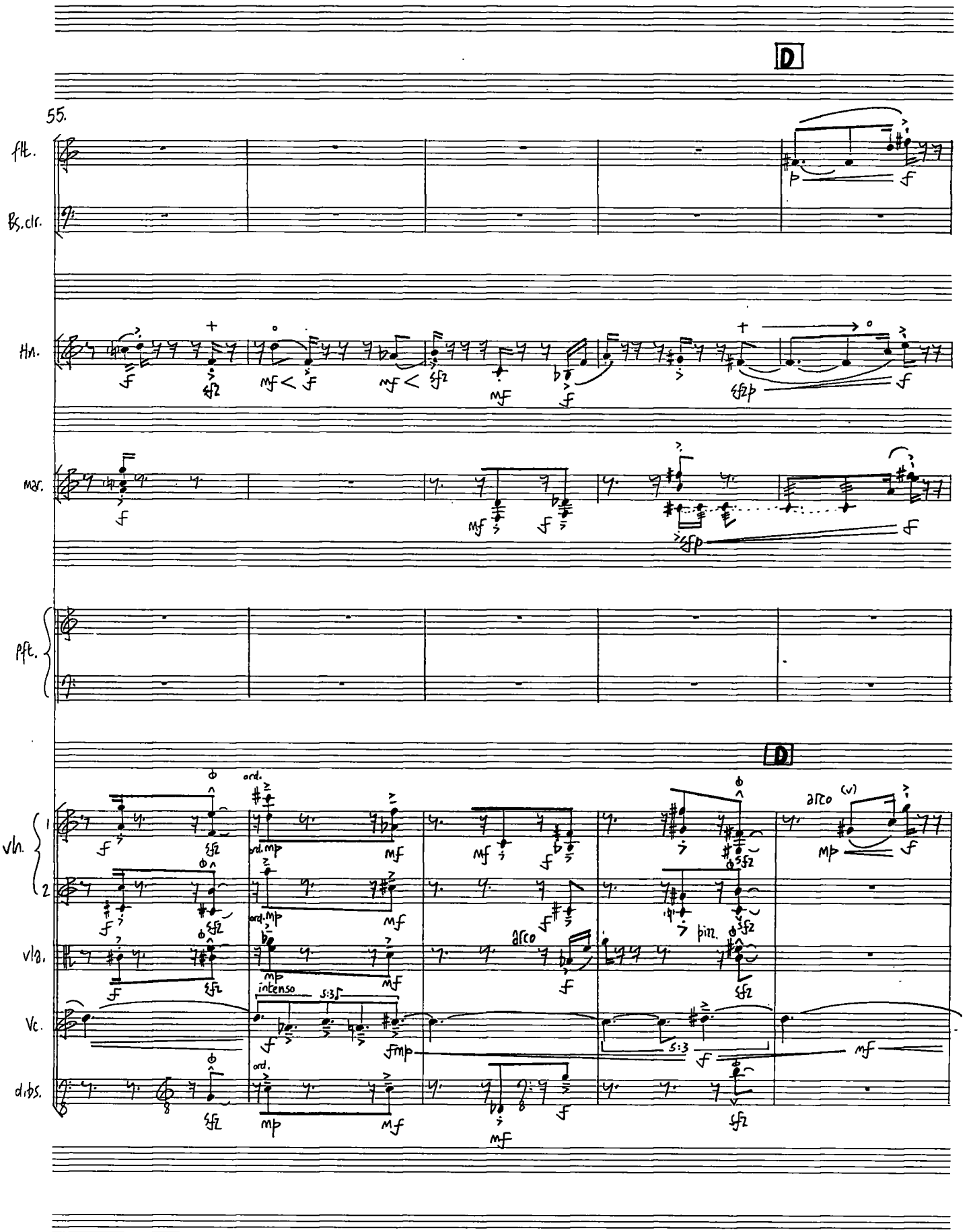
ord.

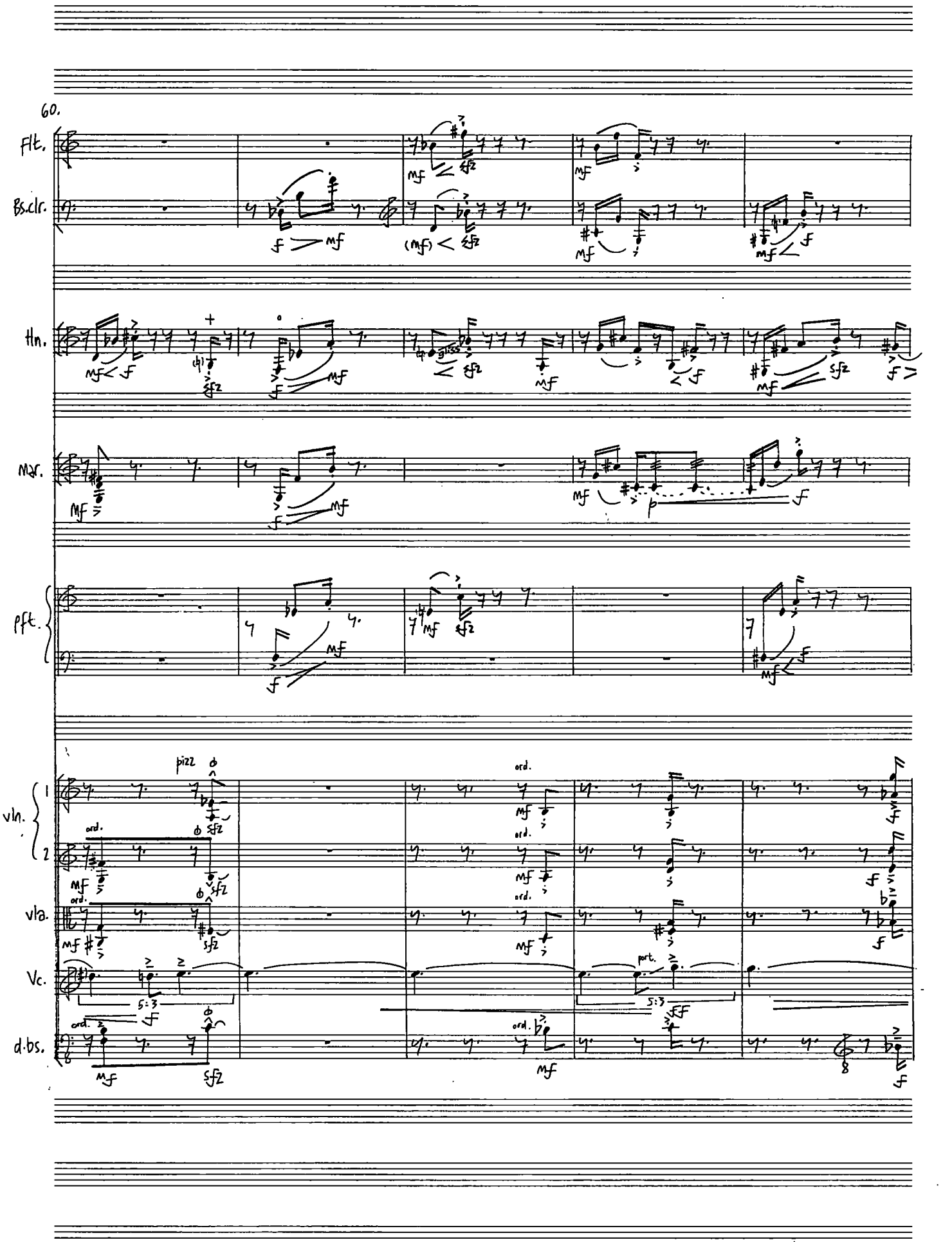
d.bs.

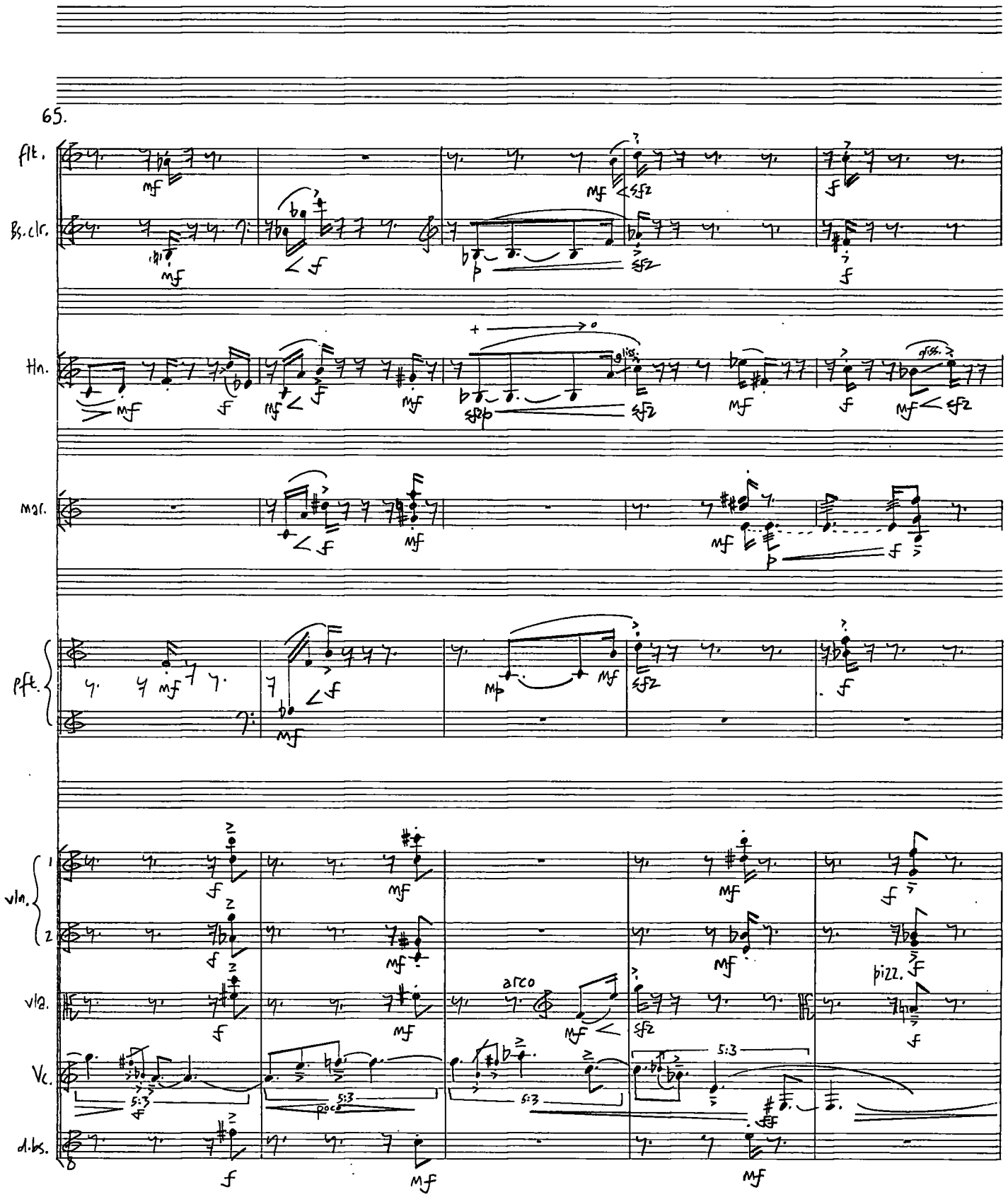

C
40.
flt.
B♭cl.
Hn.
Mar.
Pft.
C
vln. 1
vln. 2
vla.
Vc.
d.bs.
pont.
ord.
pizz.
5:3

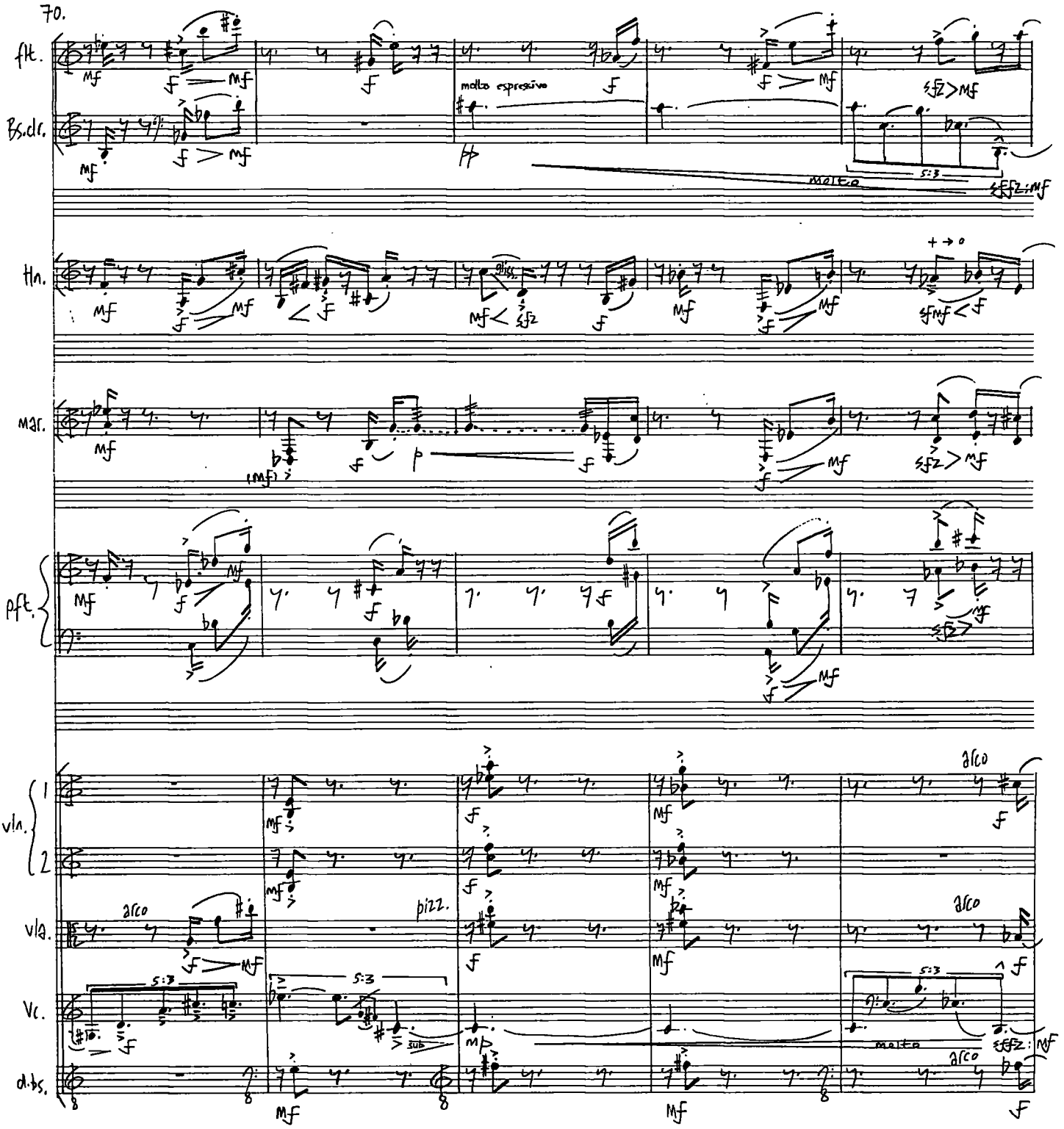

(=c.144)
Ob.
flt.
E♭clr.
molto
take Bass clr.
Hn.
(solo)
Mar.
5:4
Pft.
pizz.
ord.
vln. 1
vln. 2
vla.
Vc.
db.
5:3
arco
molto espressivo

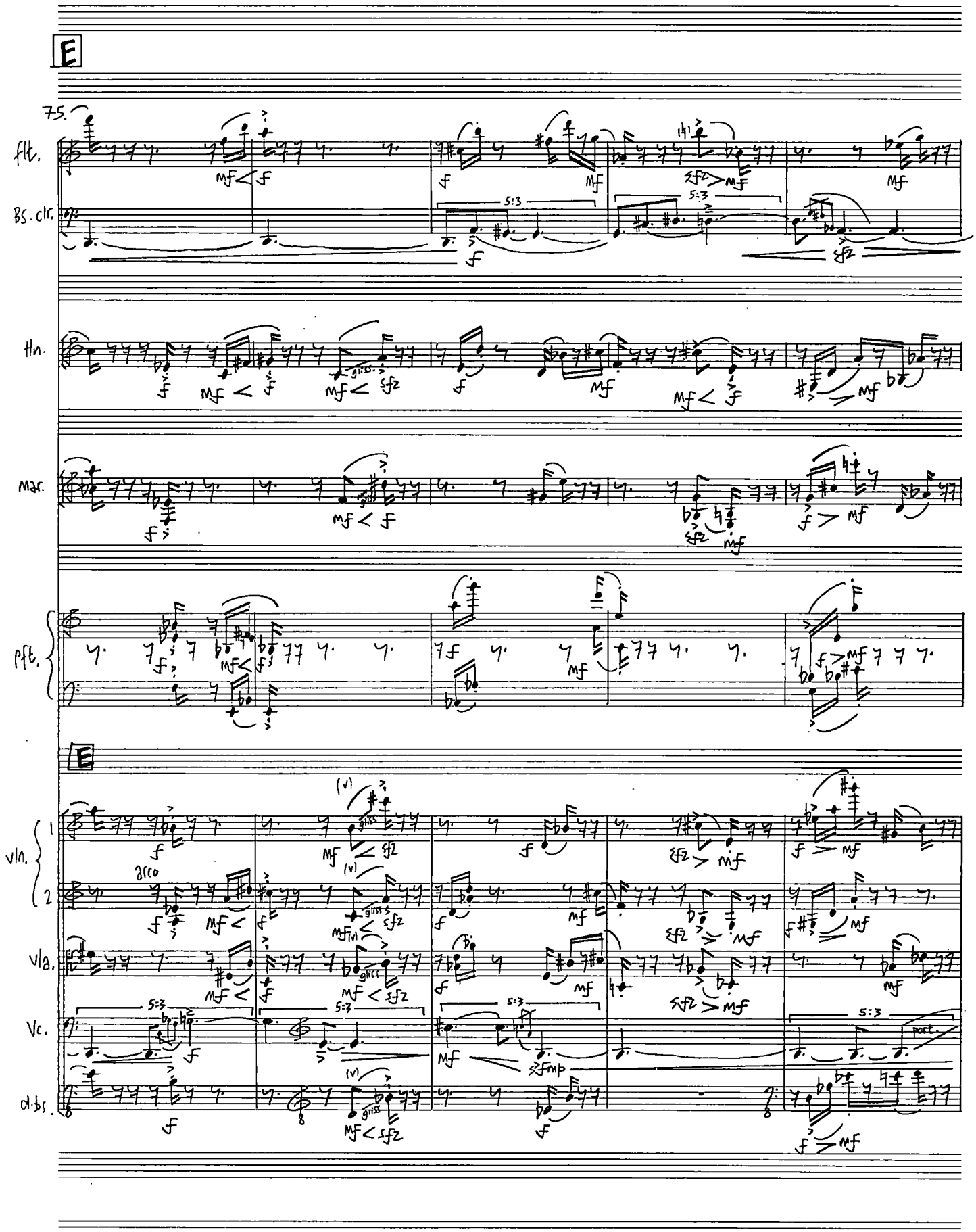

50.
flt.
Bass clr.
Hn.
mar.
Pft.
vln. 1
vln. 2
vla.
Vc.
d.bs.
ord.
(nvn)

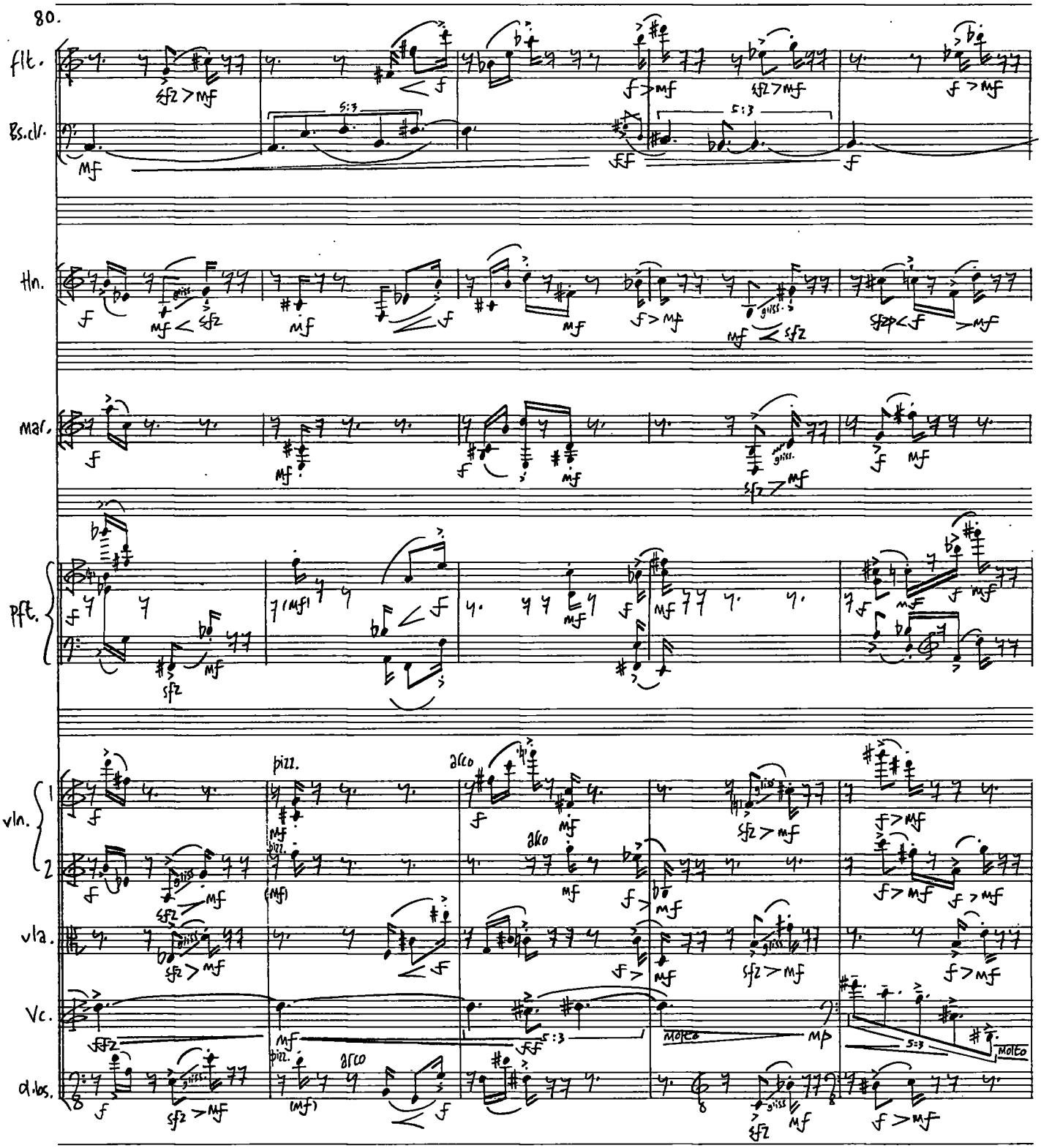

D
55.
flt.
Bs.clr.
Hn.
mar.
pft.
D
vln.
1
2
vla.
Vc.
dbs.
ord.
arco
pizz.
intenso
5:3

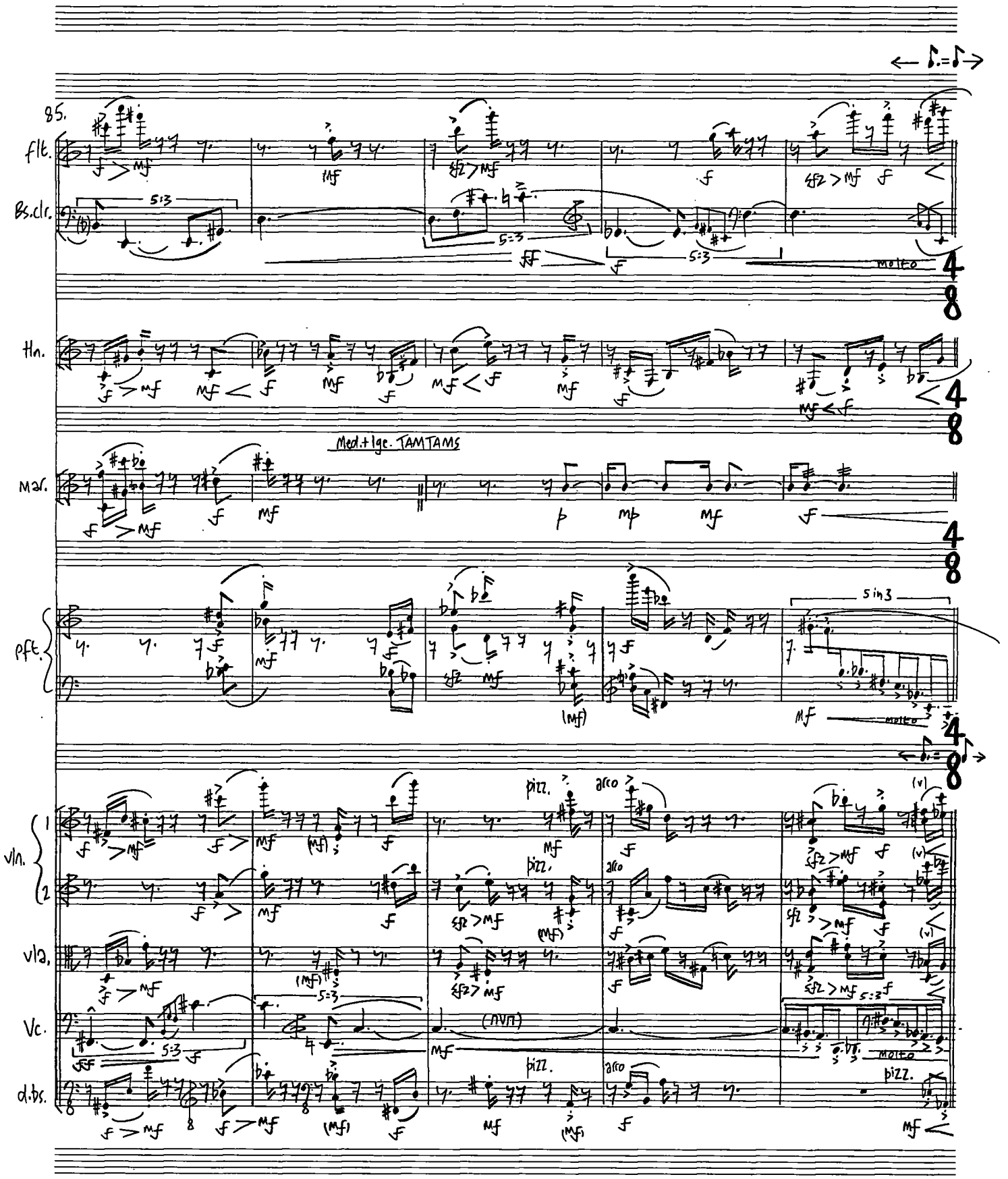

60.
Flt.
Bs.clr.
Hn.
Mar.
Pft.
vln.
1
2
vla.
Vc.
d.bs.
pizz
ord.
port.
5:3

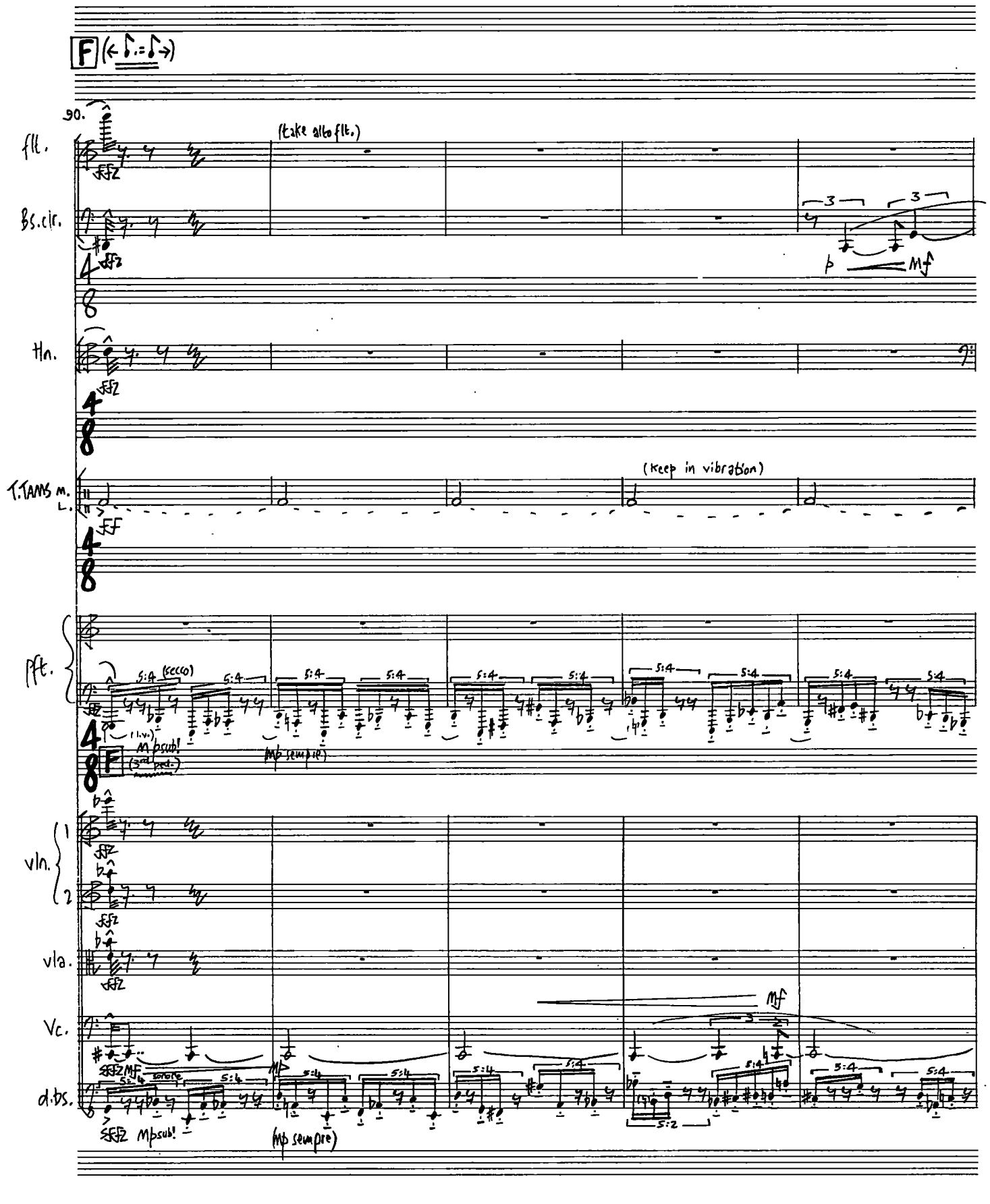

65.
flt.
Bs.clr.
Hn.
mar.
pft.
vln.
vla.
Vc.
d.bs.
arco
pizz.
5:3
poco

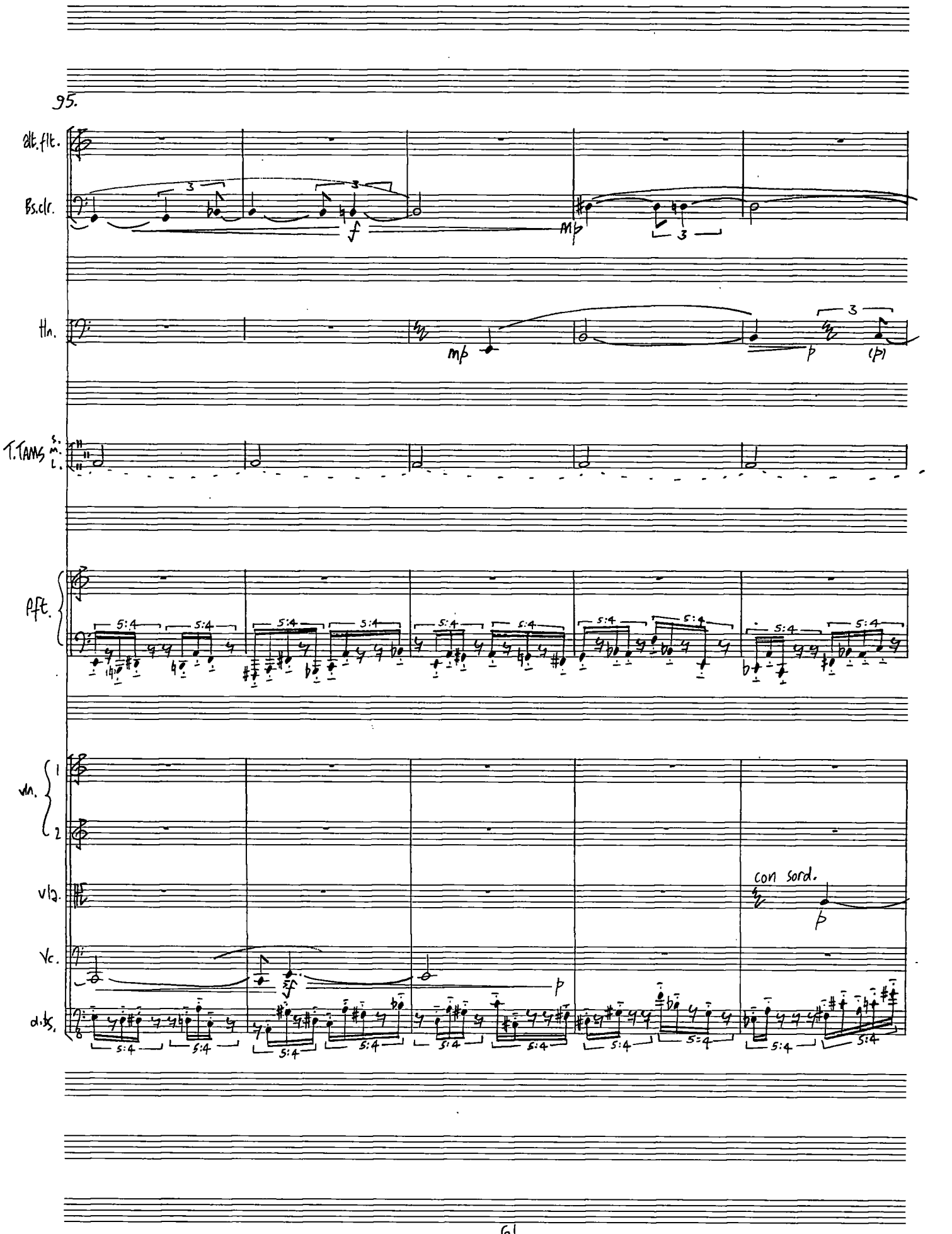

70.
flt.
Bs.cl.
molto espressivo
molto
5:3
hn.
mar.
pft.
vln.
1
2
vla.
arco
pizz.
Vc.
sub
db.s.

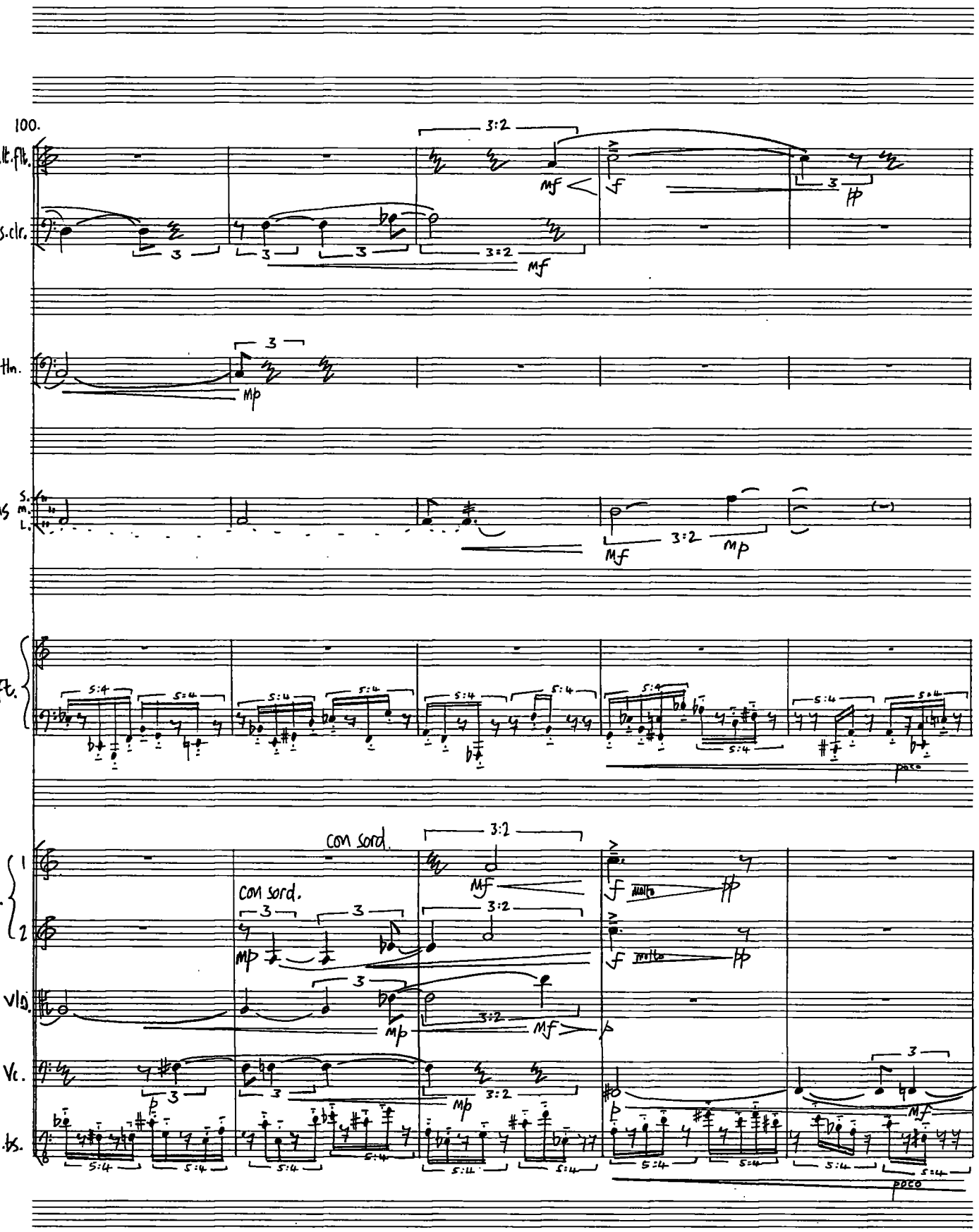

E
75.
flt.
Bs. clr.
Hn.
Mar.
Pft.
E
vln.
1
2
vla.
Vc.
db.s.
arco
5:3
gliss.
(v)
port.

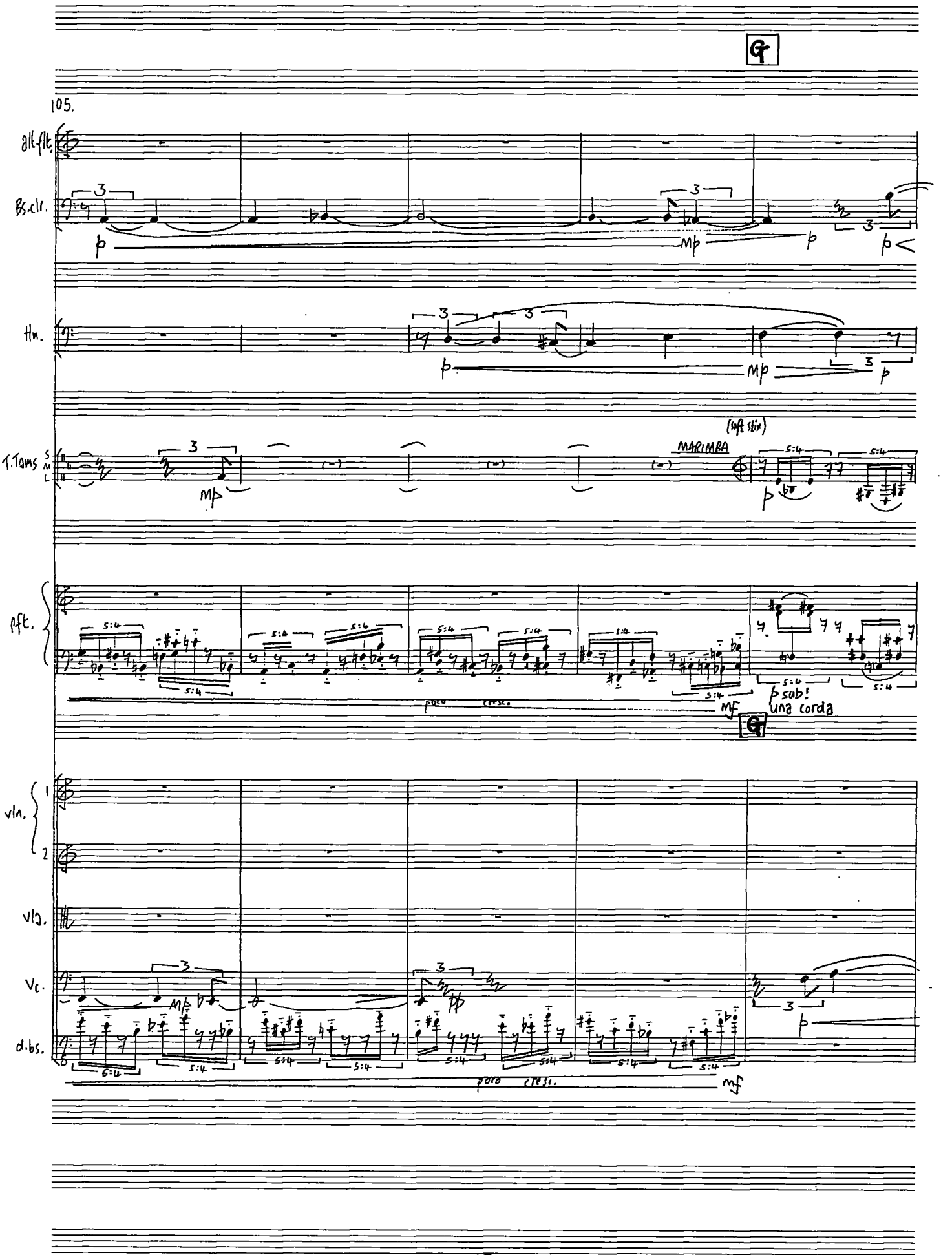

80.
flt.
Bs.cl.
Hn.
mar.
Pft.
vln.
vla.
Vc.
d.bs.
pizz.
arco
molto

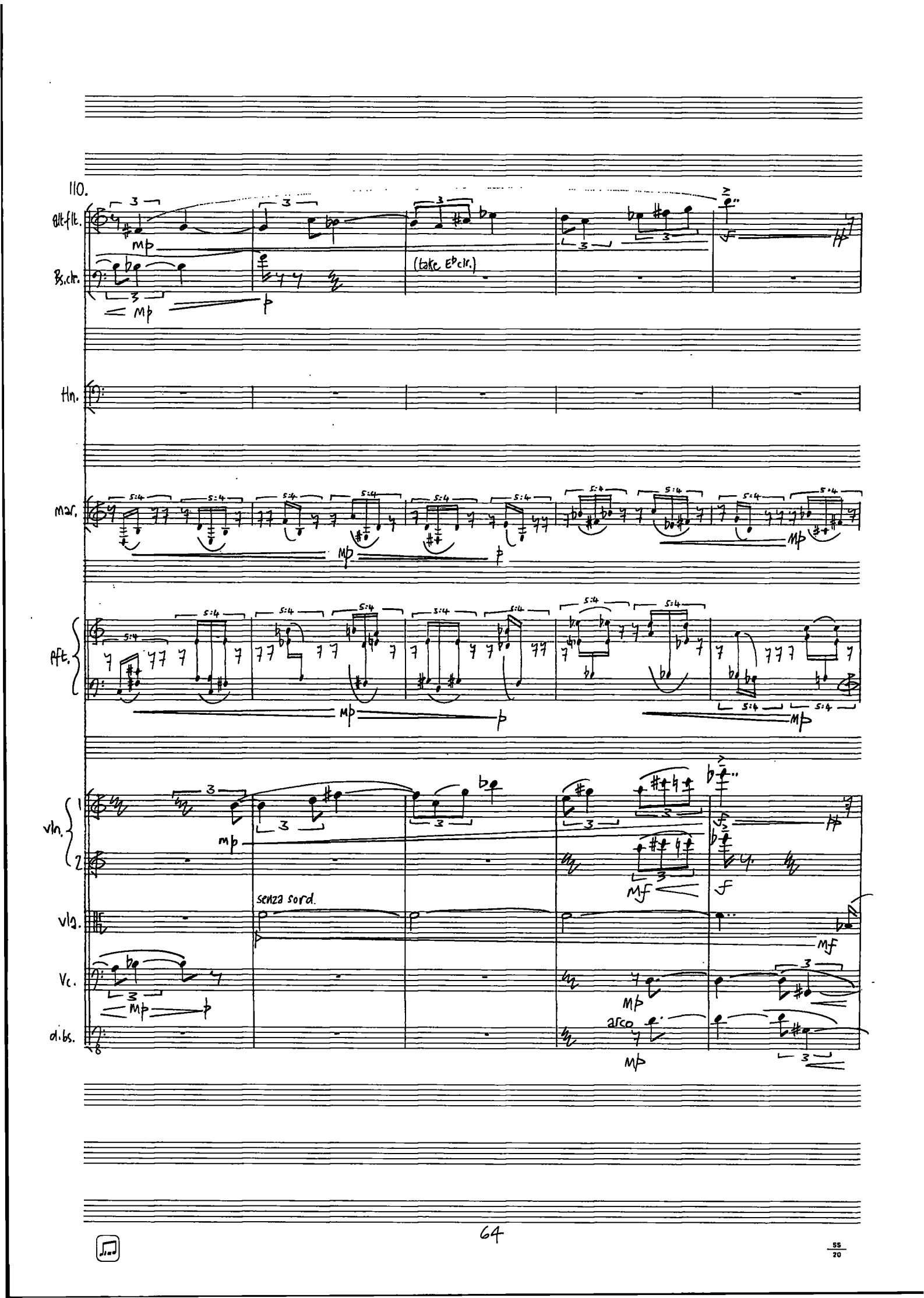

85.
flt.
Bs.clr.
Hn.
Med.+lge. TAMTAMS
Mar.
pft.
vln.
vla.
Vc.
db.
molto
pizz.
arco
5 in 3

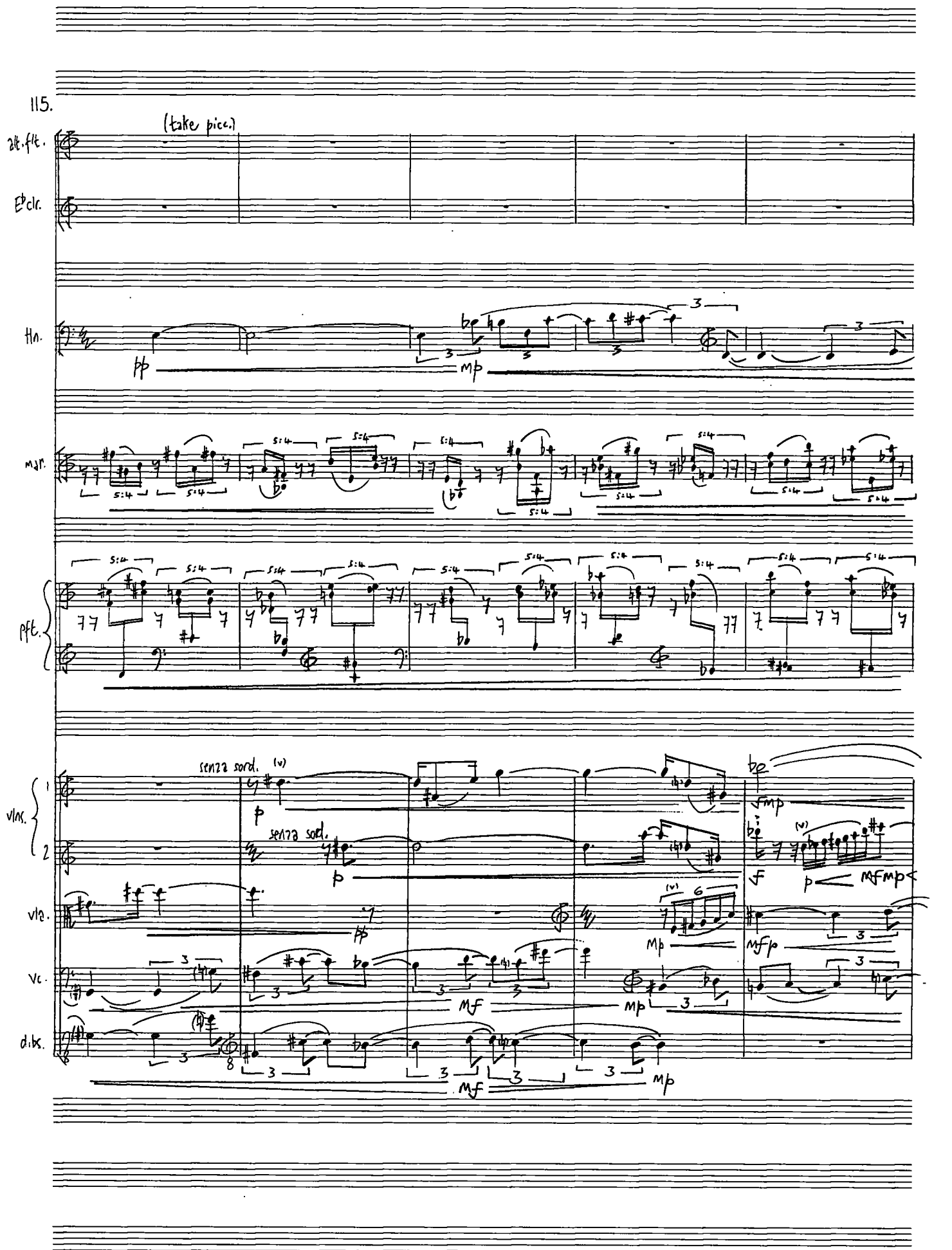

F
90.
flt.
(take alto flt.)
Bs.clr.
Hn.
T.Tams M.
L.
(keep in vibration)
pft.
(secco)
(l.v.)
mp sub!
(3rd ped.)
(mp sempre)
vln.
vla.
Vc.
mf
db.s.
sotto
mp sub!
(mp sempre)

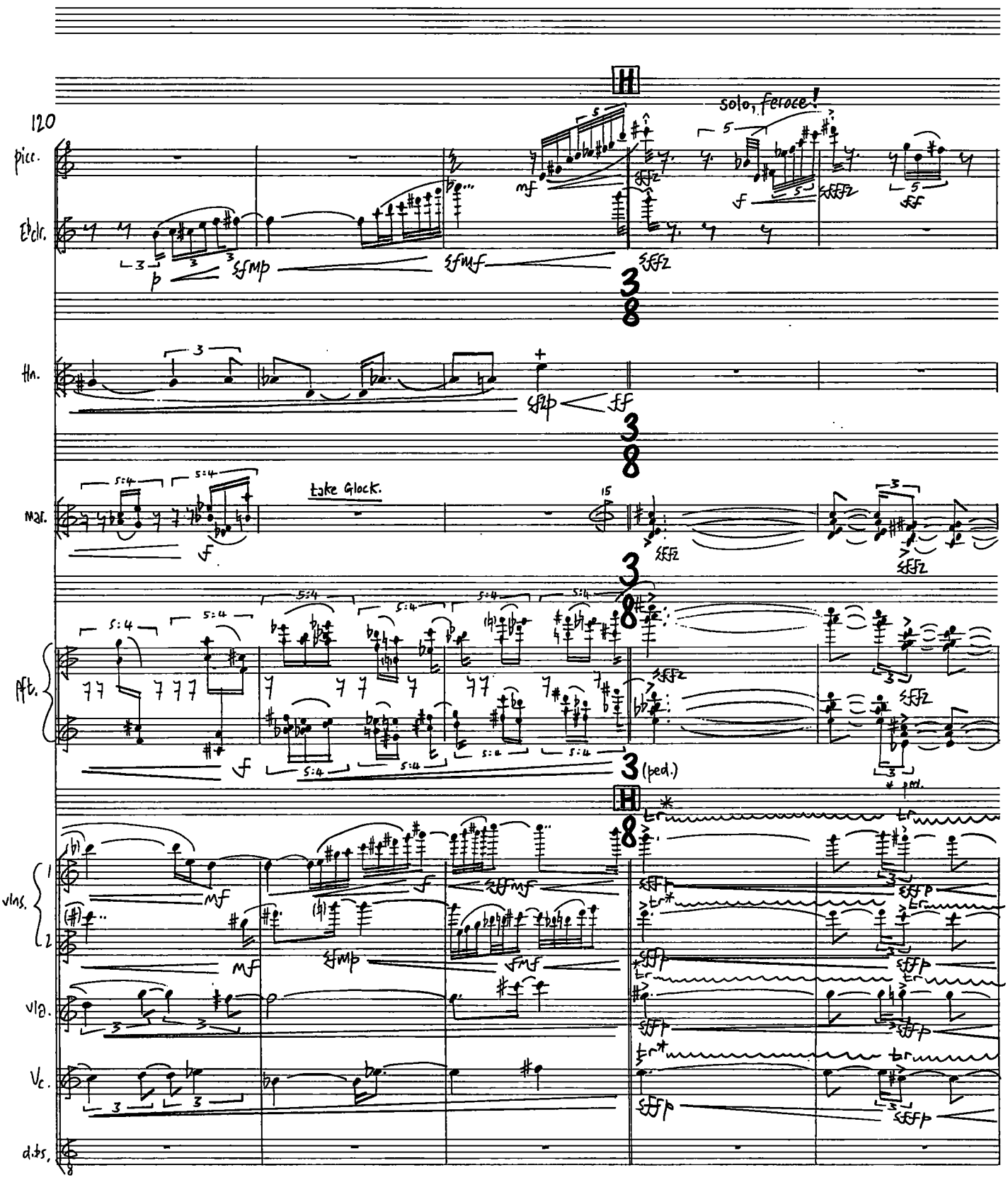

95.
alt. flt.
Bs. clr.
Hn.
T. Tams
s.
m.
l.
Pft.
vn.
1
2
vla.
con sord.
Vc.
dbs.


100.
alt.fl.
Bs.clr.
Hn.
T.Tams
S.
M.
L.
Pft.
vln.
1
2
con sord.
con sord.
vla.
Vc.
d.bs.
poco
poco

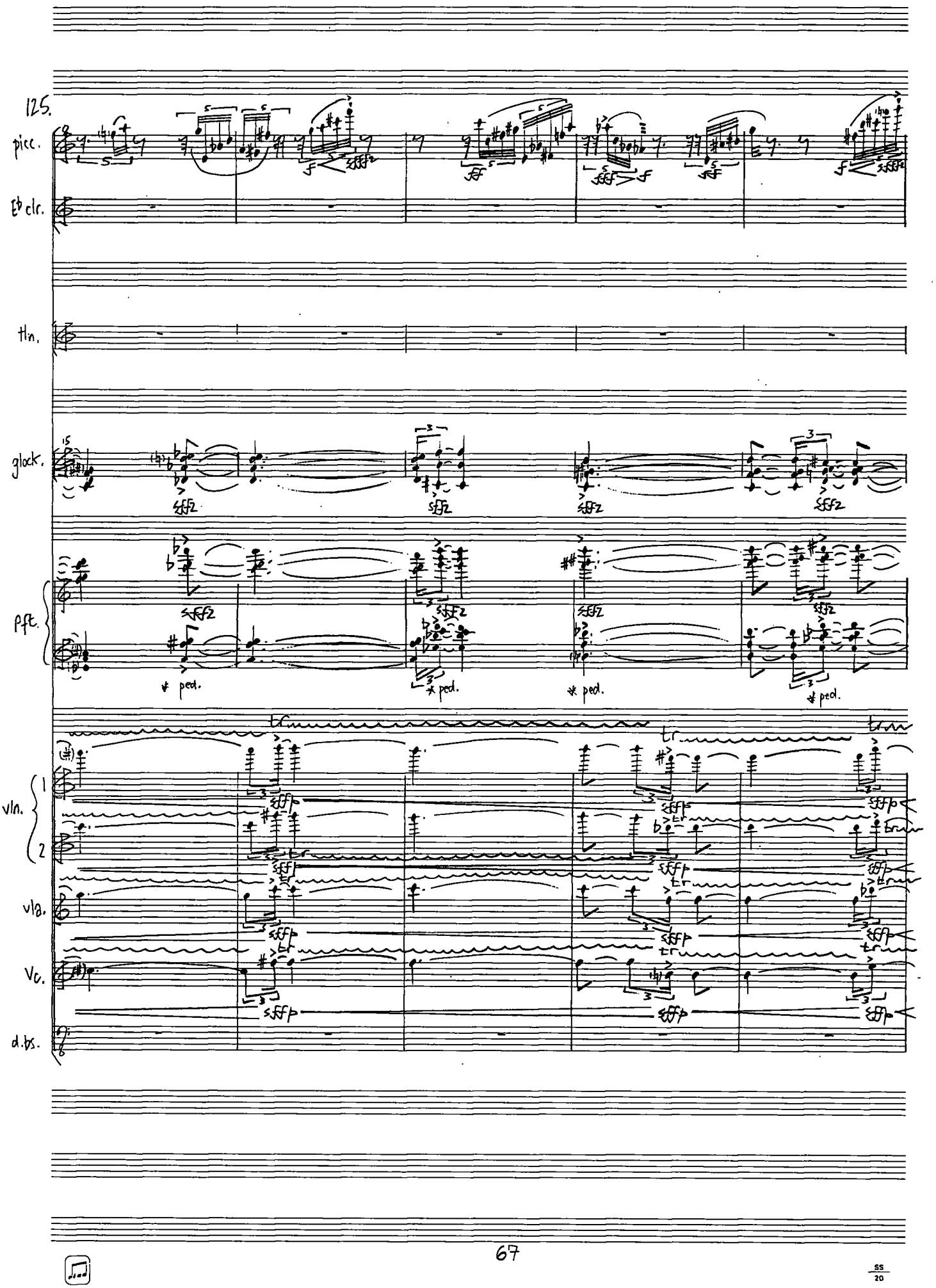

G
105.
alt.flt.
Bs.clr.
Hn.
T.Toms
S
M
L
(left stick)
MARIMBA
Pft.
poco cresc.
mf
p sub!
una corda
G
vln.
1
2
vla.
Vc.
d.bs.
poco cresc.
mf

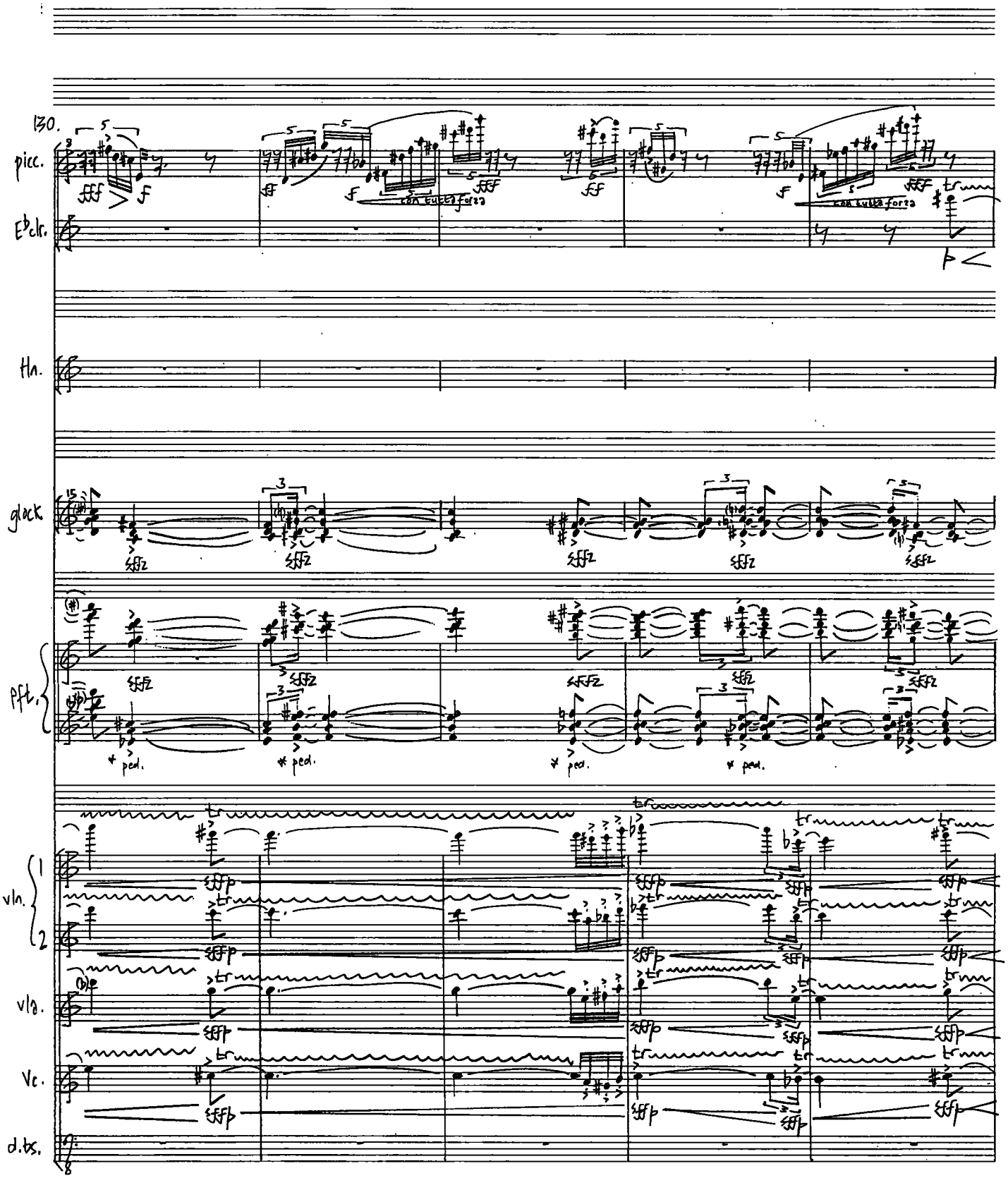

110.
alt.flt.
Bs.clr.
(take Eb clr.)
Hn.
mar.
Hrt.
vln. 1
vln. 2
senza sord.
vla.
Vc.
arco
db.
mp
p
mf
f

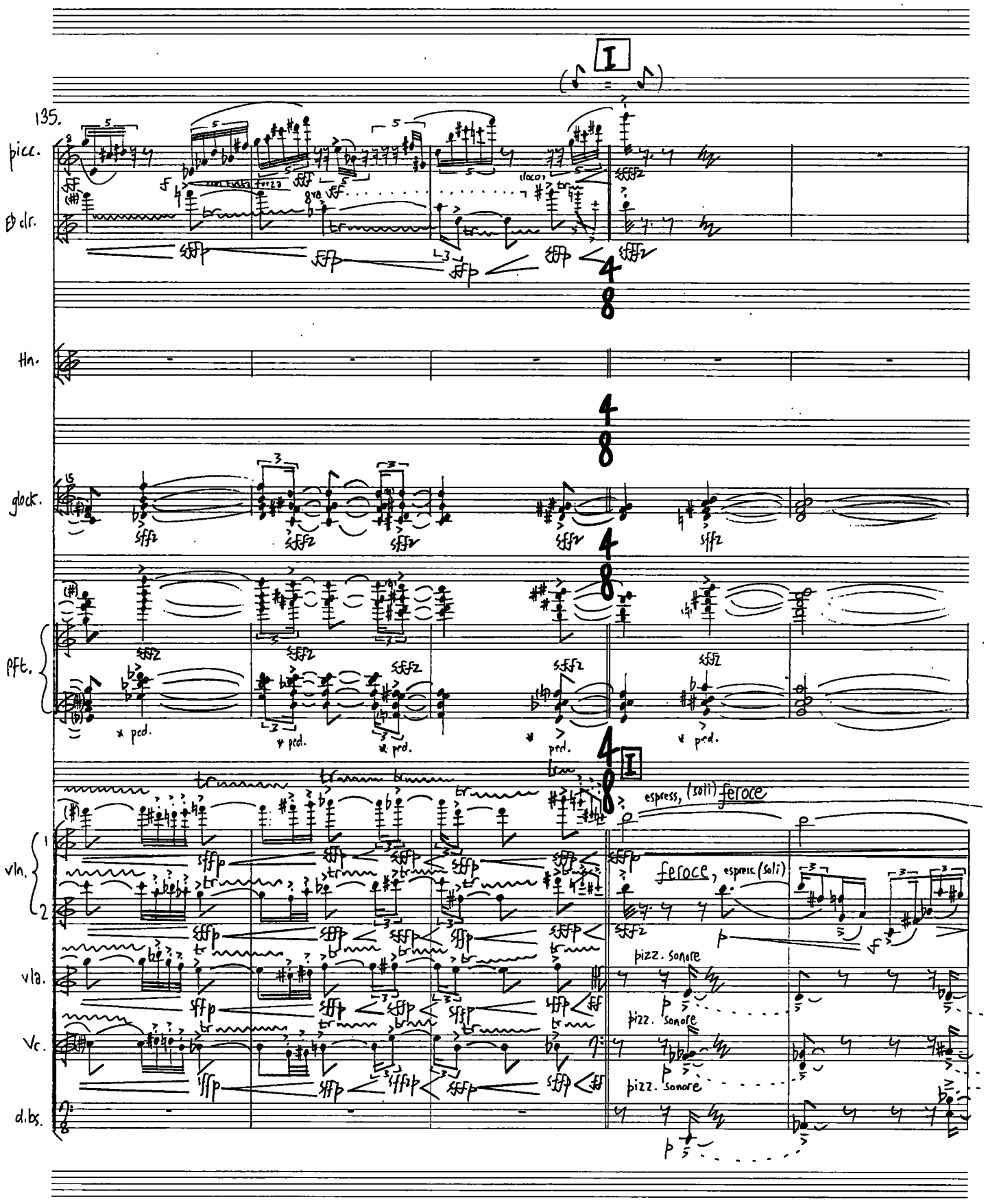

115.
(take piece.)
alt. flt.
E♭ clr.
Hn.
pp
mp
mar.
pft.
vlns.
1
2
senza sord.
senza sord.
p
p
vla.
pp
mp
vc.
mf
mp
d.bs.
mf
mp
mfmp
mfp



(* all trills semitones)


125.
picc.
E♭ clr.
tbn.
glock.
pft.
vln.
1
2
vla.
vc.
d.bs.
ped.


130.
picc.
con tutta forza
con tutta forza
E♭clr.
Hn.
glock.
pft.
* ped.
* ped.
* ped.
* ped.
vln. 1
vln. 2
vla.
Vc.
d.bs.


I
135.
picc.
B♭ clr.
non troppo forzato
8va
loco
hn.
glock.
pft.
* ped.
vln.
espress. (soli) feroce
feroce, espress. (soli)
vla.
pizz. sonore
Vc.
d.bs.

140.

glock.

pft.

* ped.

vln. 1 2

vla.

Vc.

d.bs.

(* Grace notes always on the beat)

145.

glock.

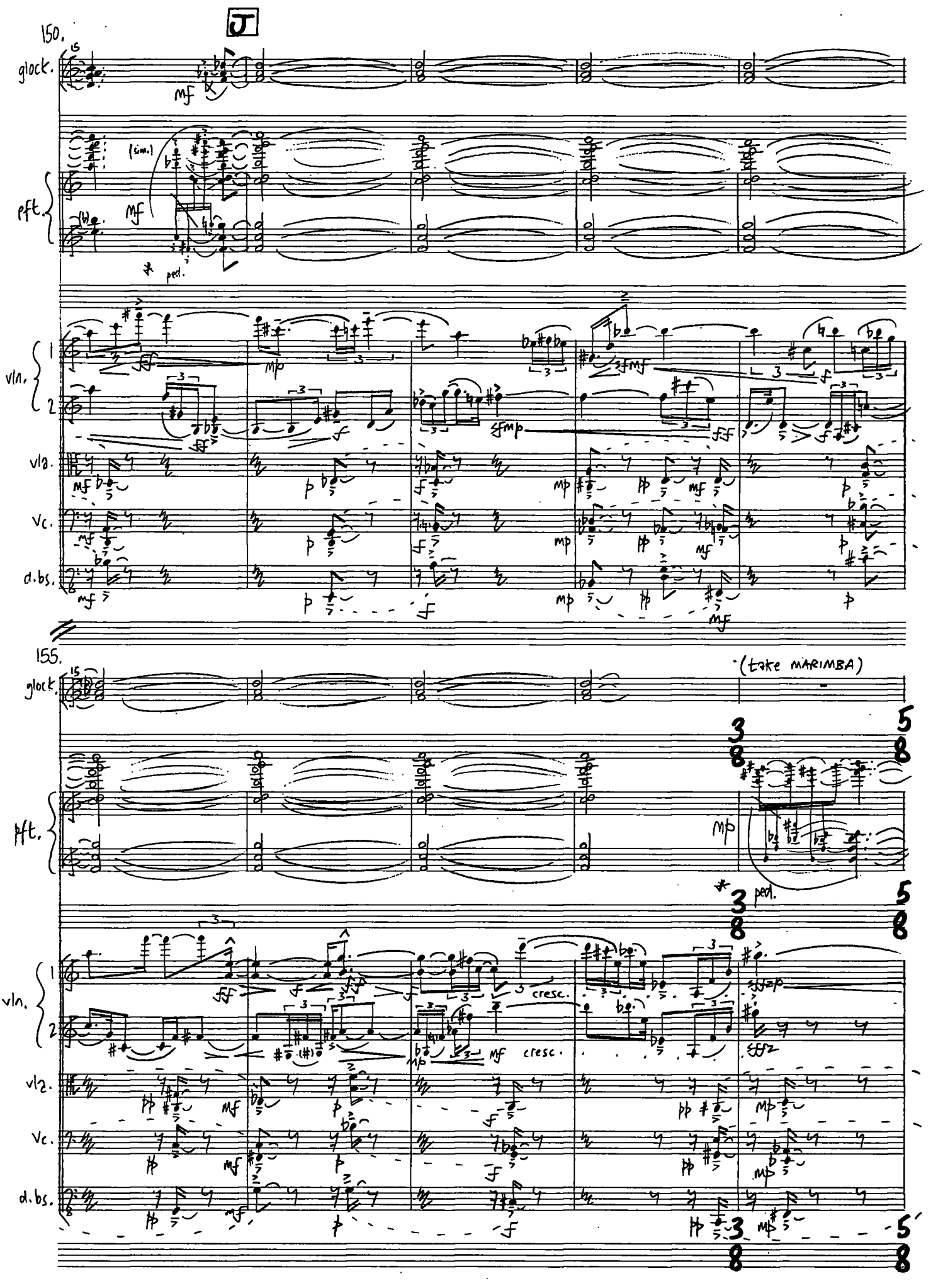
pft.

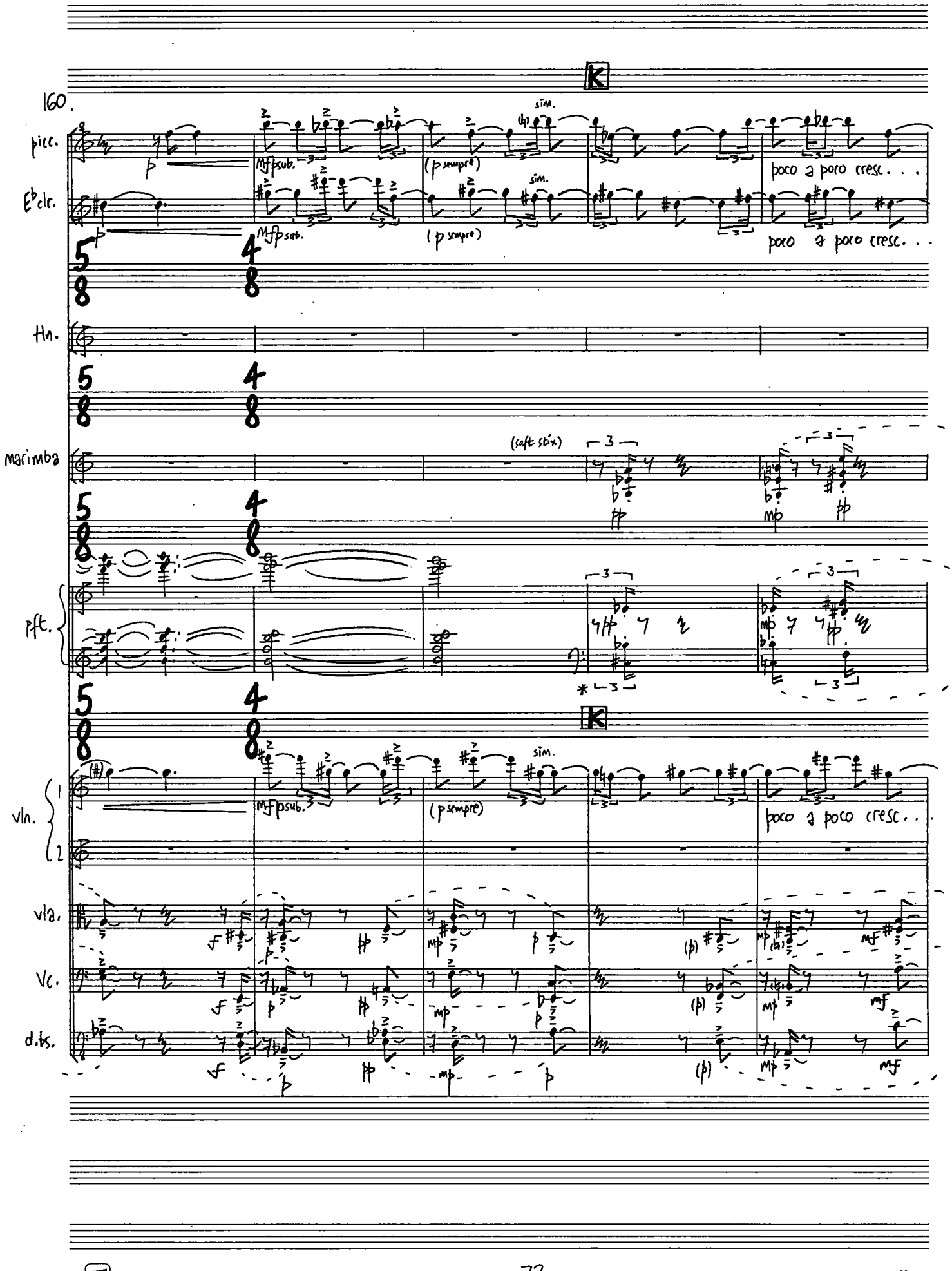
vln. 1 2

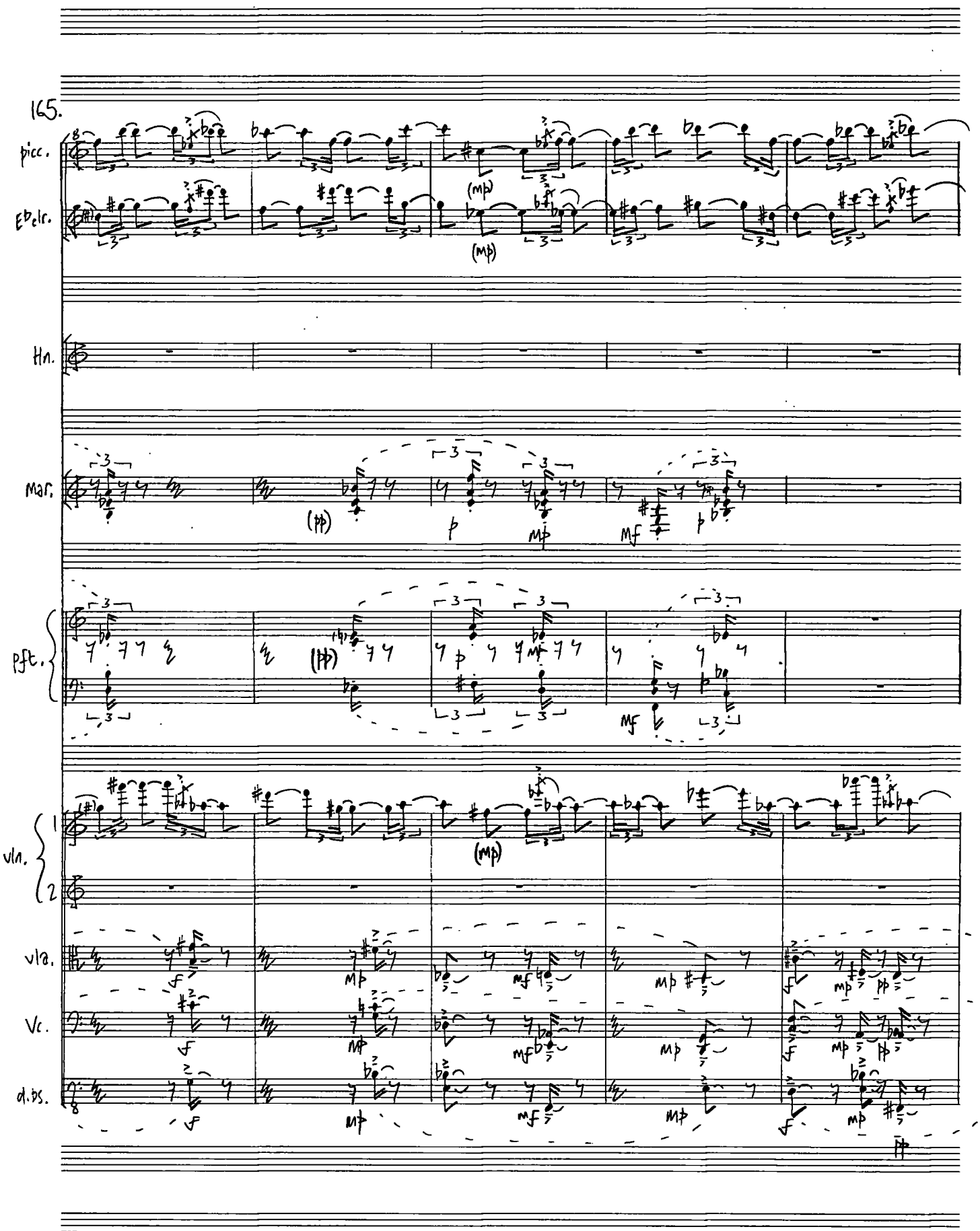
vla.

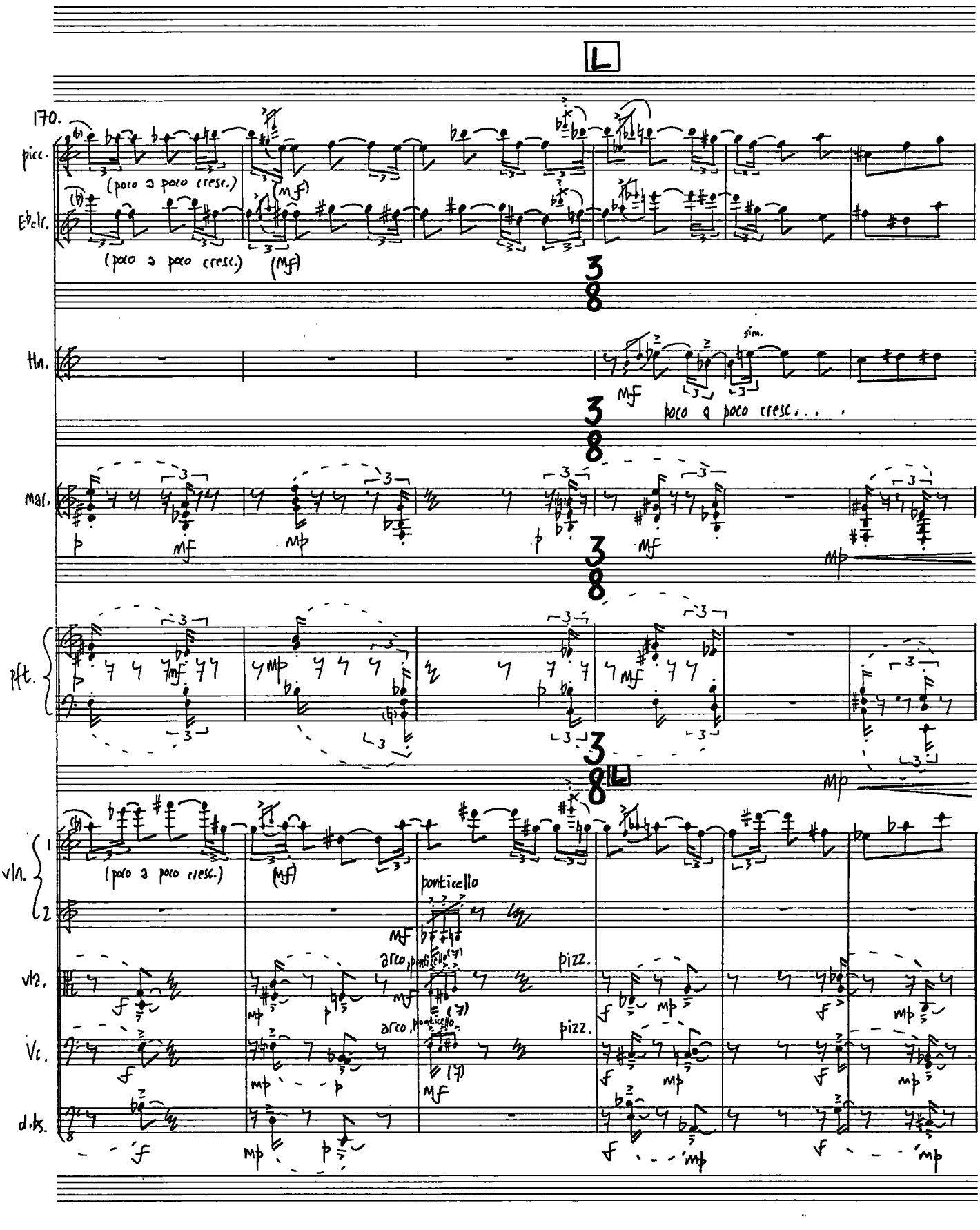
Vc.

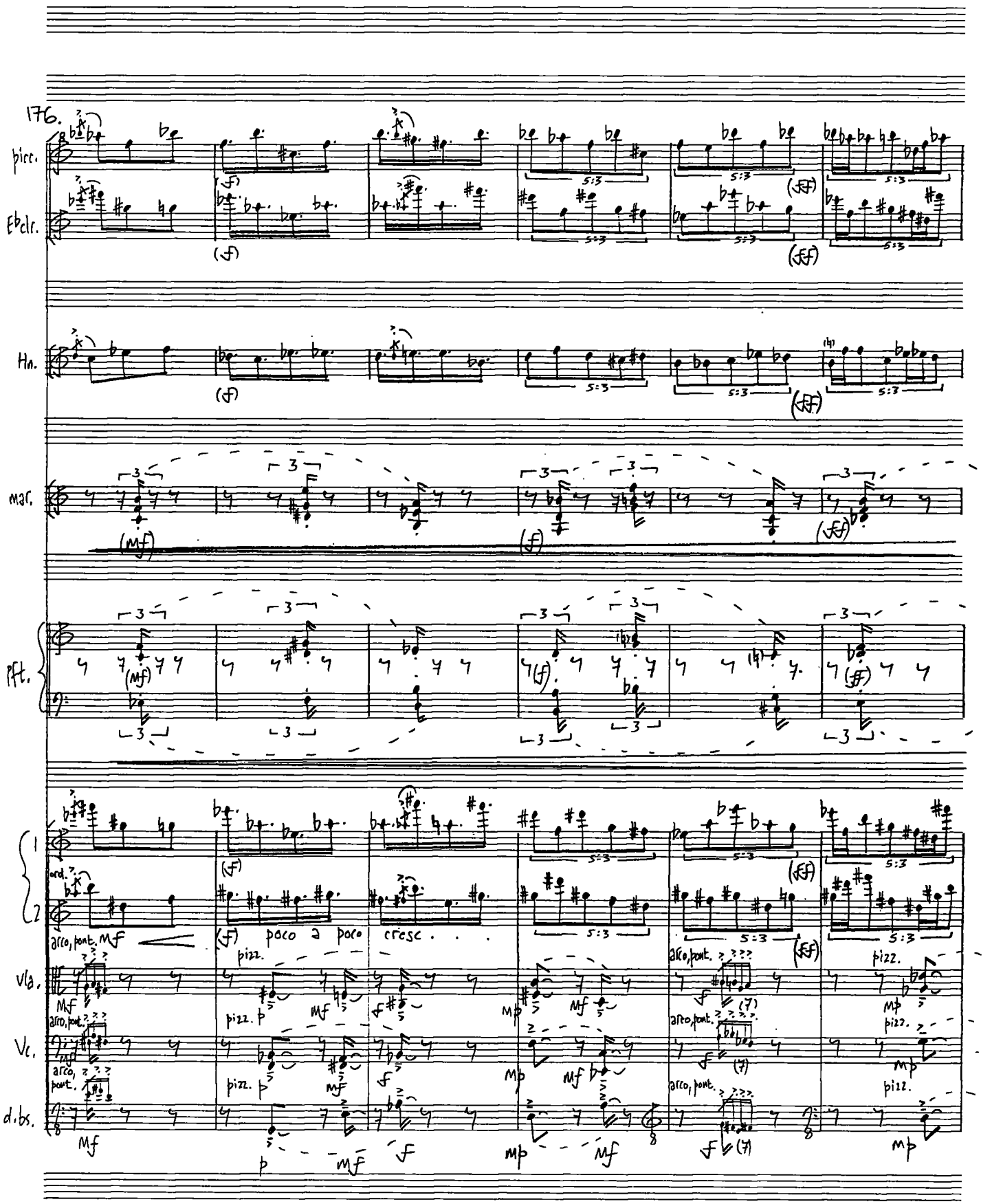
d.bs.


J
150.
glock.
pft.
(sim.)
ped.
vln.
vla.
Vc.
d.bs.
155.
(take MARIMBA)
cresc.


K
160.
picc.
E♭ clr.
mf p sub.
(p sempre)
sim.
poco a poco cresc. . .
Hn.
marimba
(soft stix)
pft.
vln.
vla.
Vc.
d.bs.


165.
picc.
E♭ cl.
Hn.
Mar.
Pft.
vln.
1
2
vla.
Vc.
db.


L
170.
picc.
(poco a poco cresc.)
(mf)
E♭cl.
(poco a poco cresc.)
(mf)
3/8
Hn.
mf
sim.
poco a poco cresc. . . .
3/8
Mar.
p
mf
mp
p
mf
mp
3/8
Pft.
p
mf
mp
p
mf
mp
3/8
L
vln. 1
(poco a poco cresc.)
(mf)
vln. 2
ponticello
mf
arco, ponticello
pizz.
vla.
f
mp
p
mf
f
mp
f
mp
Vc.
arco, ponticello
pizz.
f
mp
p
mf
f
mp
f
mp
d.bs.
f
mp
p
f
mp
f
mp


176.
picc.
E♭clr.
Hn.
mar.
Pft.
1
2
ord.
arco, pont.
poco a poco
cresc.
pizz.
Vla.
Vc.
d.bs.

182.

poco a poco accel. al fine . . . .

picc.

E♭ clr.

Hn.

scorrevole

Mar.

TAM-TAMS

Pft.

scorrevole

(3rd ped.)

poco a poco accel. al fine . . . .

vln. 1

vln. 2

arco, ponticello

vla.

arco, ponticello

scorrevole (ponticello)

arco

scorrevole, ponticello

Vc.

arco, ponticello

scorrevole (ponticello)

c.bs.

187.

picc.

Eclr.

mp

Hn.

mp

TiTAMS

(l.v.)

mf

take large sizzle cym. + ped. B.Dr.

Pft.

mp

POCO . . . . . A . . poco . . POCO . . . . CRESCENDO . . . . (mf)

(8va . . . . .)

vlns. 1

scorrevole, bambiello

mp

2

scorrevole, bambiello

p

vla.

Vc.

d.bs.

mp

(accel...)

192.

piccl.

E♭clr.

Hrn.

lge. SIZZLE CYM.

ped. Bs. Dr.

pft.

(cresc.)

(ped.)

(accel...)

vln. 1

vln. 2

sul E pizz.

vla.

sul A pizz.

Vc.

sul A pizz.

d. bs.

sul G pizz.

Philip Cashian

London, 17/12/93

Philip Cashian

Chamber Concerto

for sixteen players

Commissioned by Birmingham Contemporary Music Group with financial assistance from West Midlands Arts and the following Investors as part of BCMG's Sound Investment scheme:

Kiaran Asthana, Joyce and Peter Pollock, Sue Clugston, Michael B.Squires,

Jim Hawkins, Timothy and Rosemary Thorp, Colin Matthews, anonymous

Instrumentation

flute (alto/ picc.)
oboe
clarinet in Bb (Eb)
clarinet in A (bass)
bassoon
horn
trumpet
percussion 1 (lge.sizzle cym./ med.tamtam/ vibes/
5 tomtoms/ 2 log drums/ claves)
percussion 2 (med.,small,v.small cymbals/ marimba/
hi-hit/ bass drum/ maracas/ 5 tomtoms/ metal chimes)
piano
harp
2 violins
viola
cello
double bass

SCORE in C

(duration c. 17 minutes)

First performance given at the Adrian Boult Concert Hall, Birmingham on the 29th October 1995 by the Birmingham Contemporary Music Group, conducted by Elgar Howarth.

CHAMBER CONCERTO

Philip Cashian

♩=c.152, with a sense of urgency...

alto flute — solo — p sempre

percussion 1. — med. Tamtam — p — (l.v.)

harp — mp — (l.v.)

d. bass — pizz. — mp

5.

alt. flt.

Bass cl. (2) — p < mp

Perc. 1.

Harp — mp — (l.v.)

d. bass — arco (v) — p < mp — pizz. — (mp)

D20 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12715

9.

Alt. flt.

Bs. clr.

p < mp

Perc. 1

(l.v.)

Hp.

mp

d. bs.

(v)

p < mp

pizz.

(mp)

13.

Alt. flt.

Bs. clr.

p < mp

p < mp

mp > p

Perc. 1

hp.

(l.v.)

mp

Violin 1

sul tasto

d. bs.

arco (v)

p < mp

pizz.

p

pizz.

mp

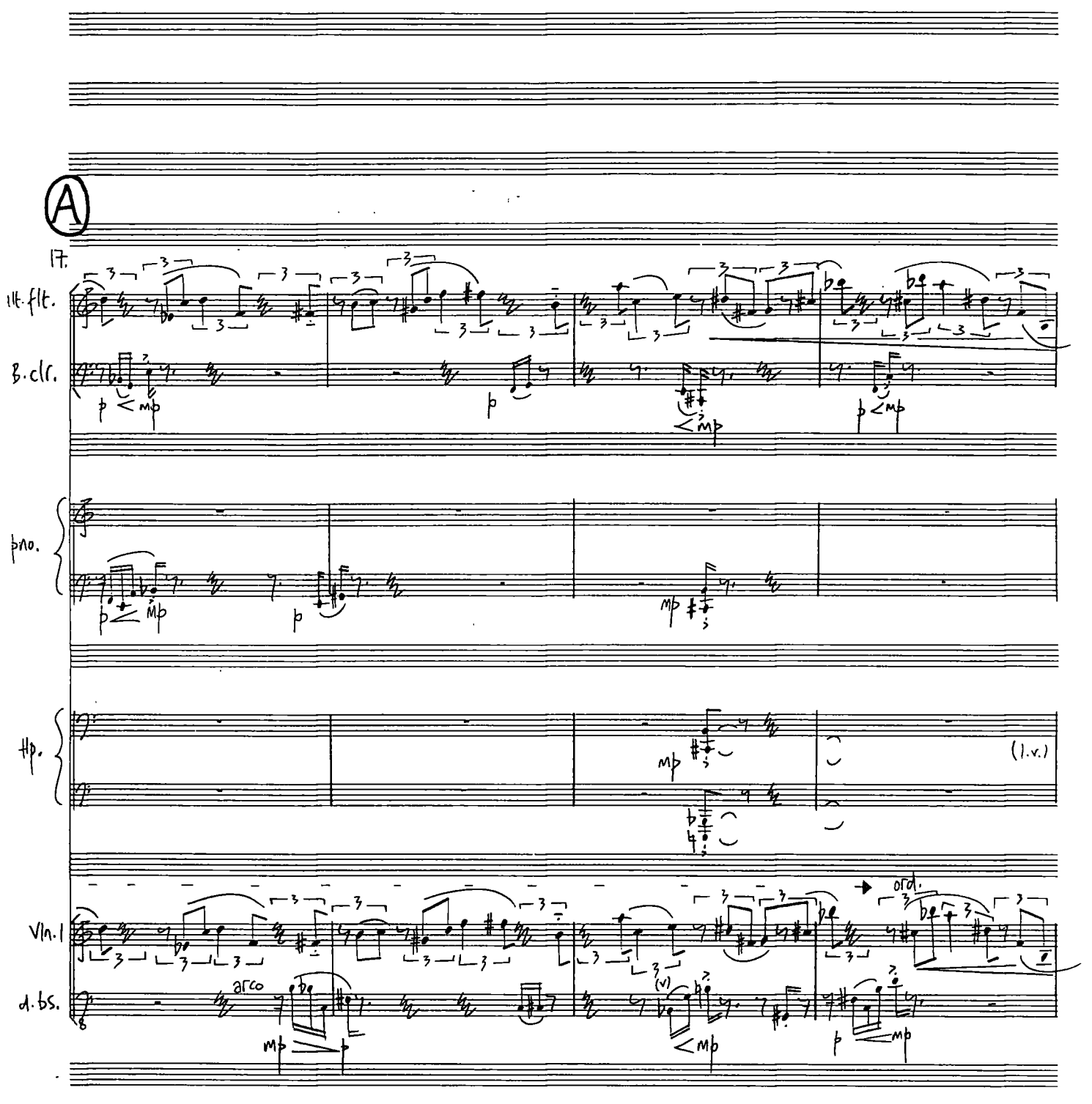
pizz.

p

arco

pizz.

< mp > p



D20 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12715

21.

alt. flt.

mp sempre

ob.

mp

(mp)

clr.

mp sempre

B.clr.

(mp)

sim.

Bsn.

Hn.

mp

tpt.

mp

(mp)

maraca

mp

(mp)

vc.

1

2

Tom Toms

pno.

mp

sim.

Hp.

vln.

1

mp sempre

pizz.

2

mp

pizz.

vla.

mp

(mp)

Vc.

pizz

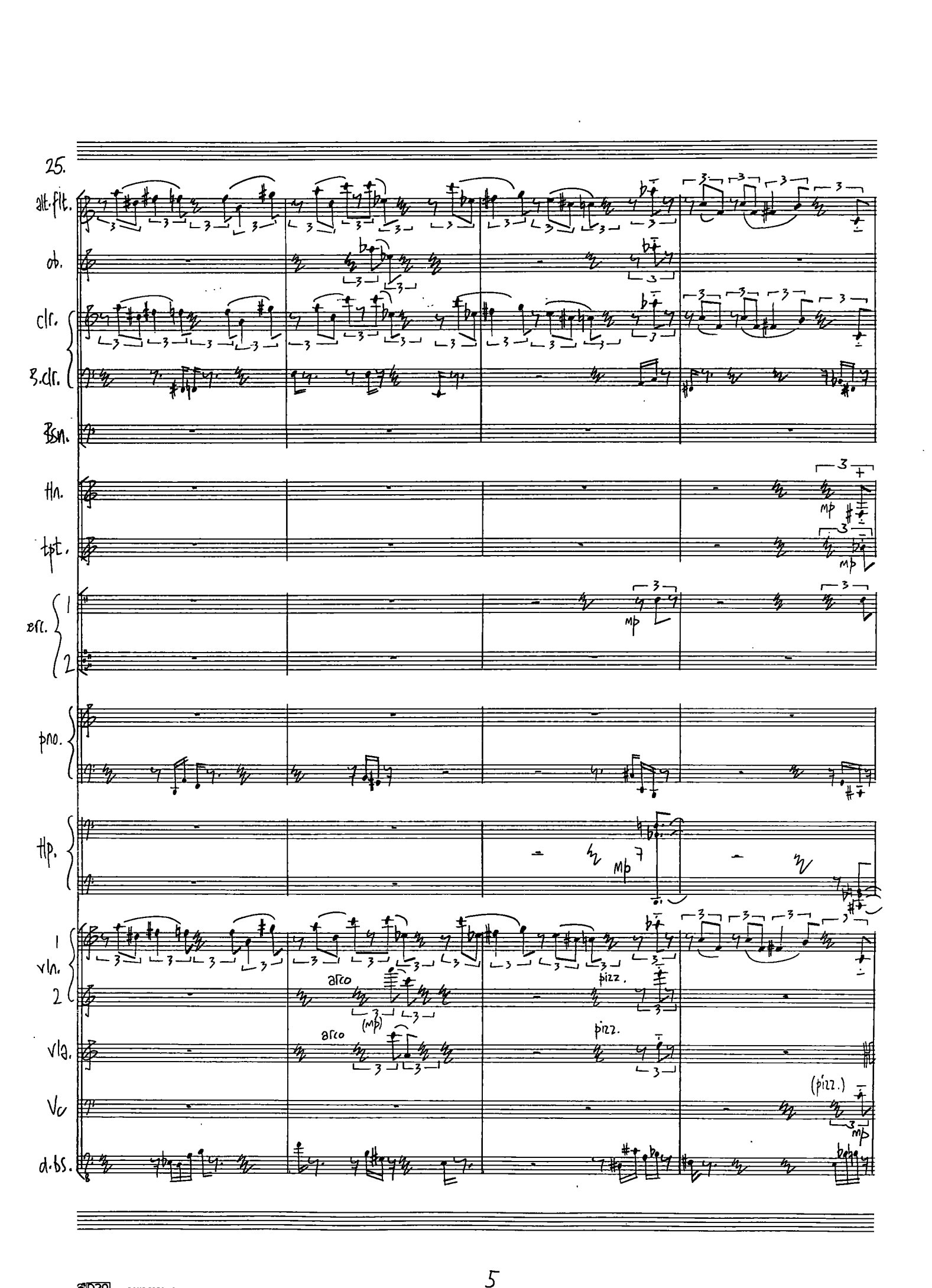
mp

p

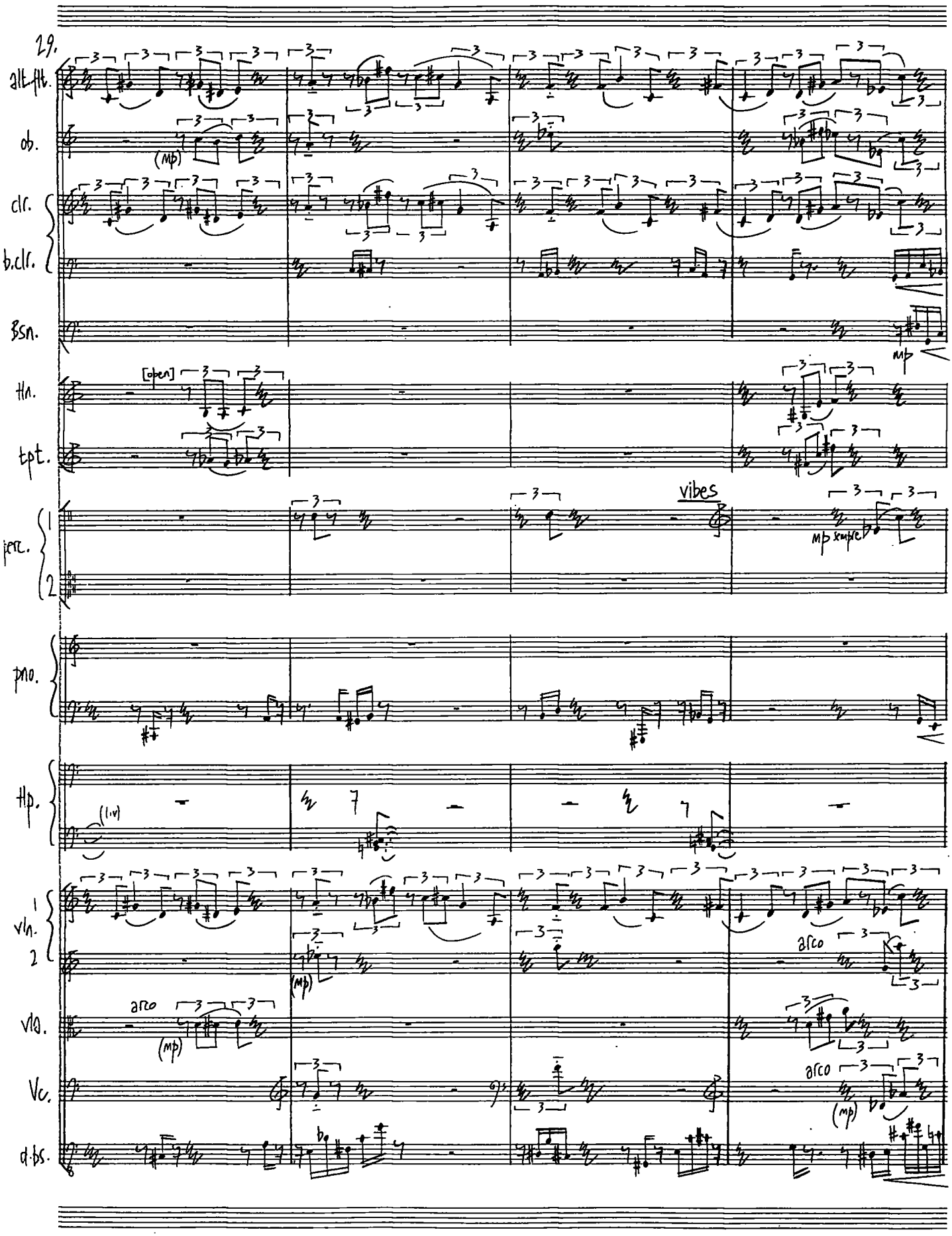
d. bs.

(mp)

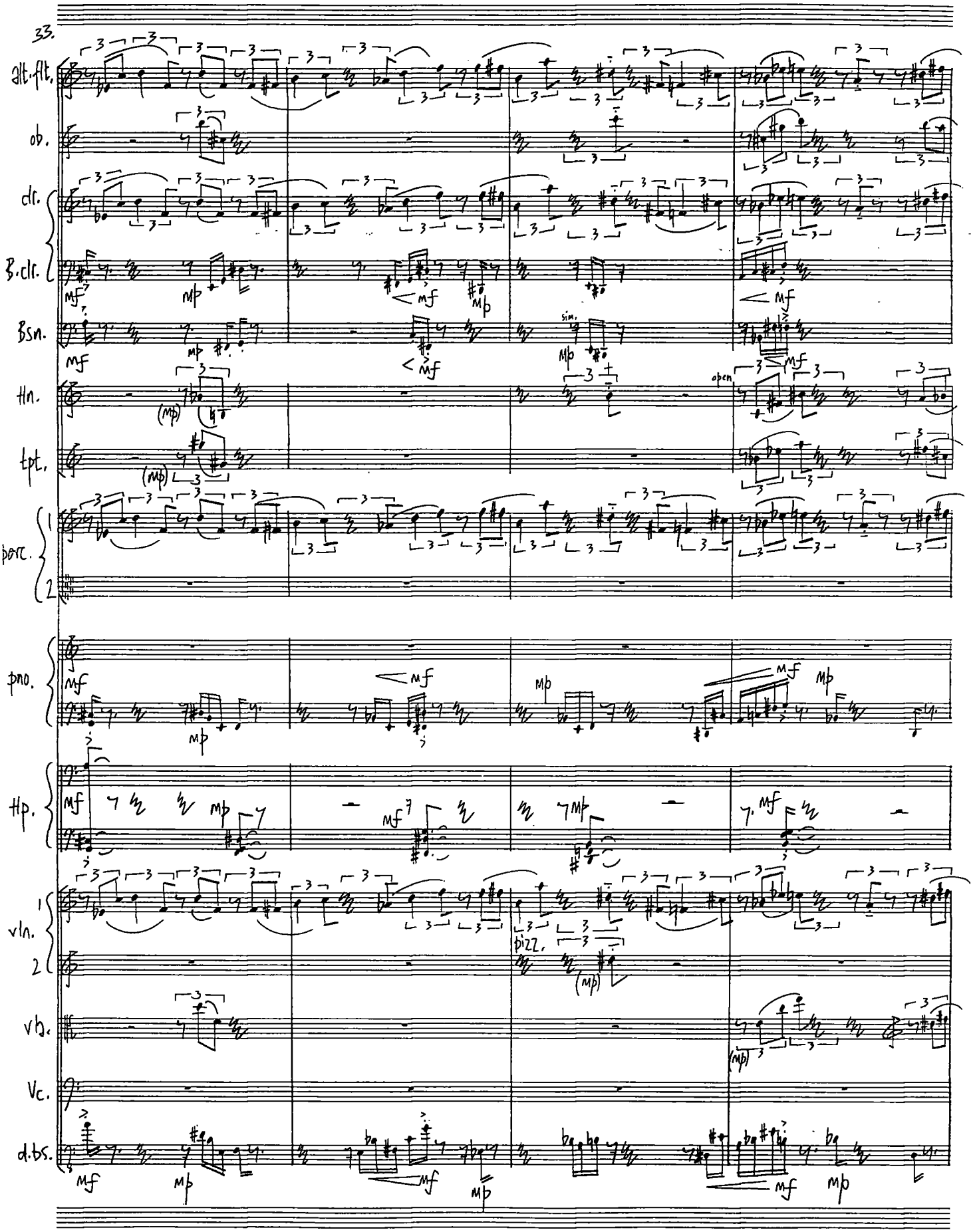
sim.



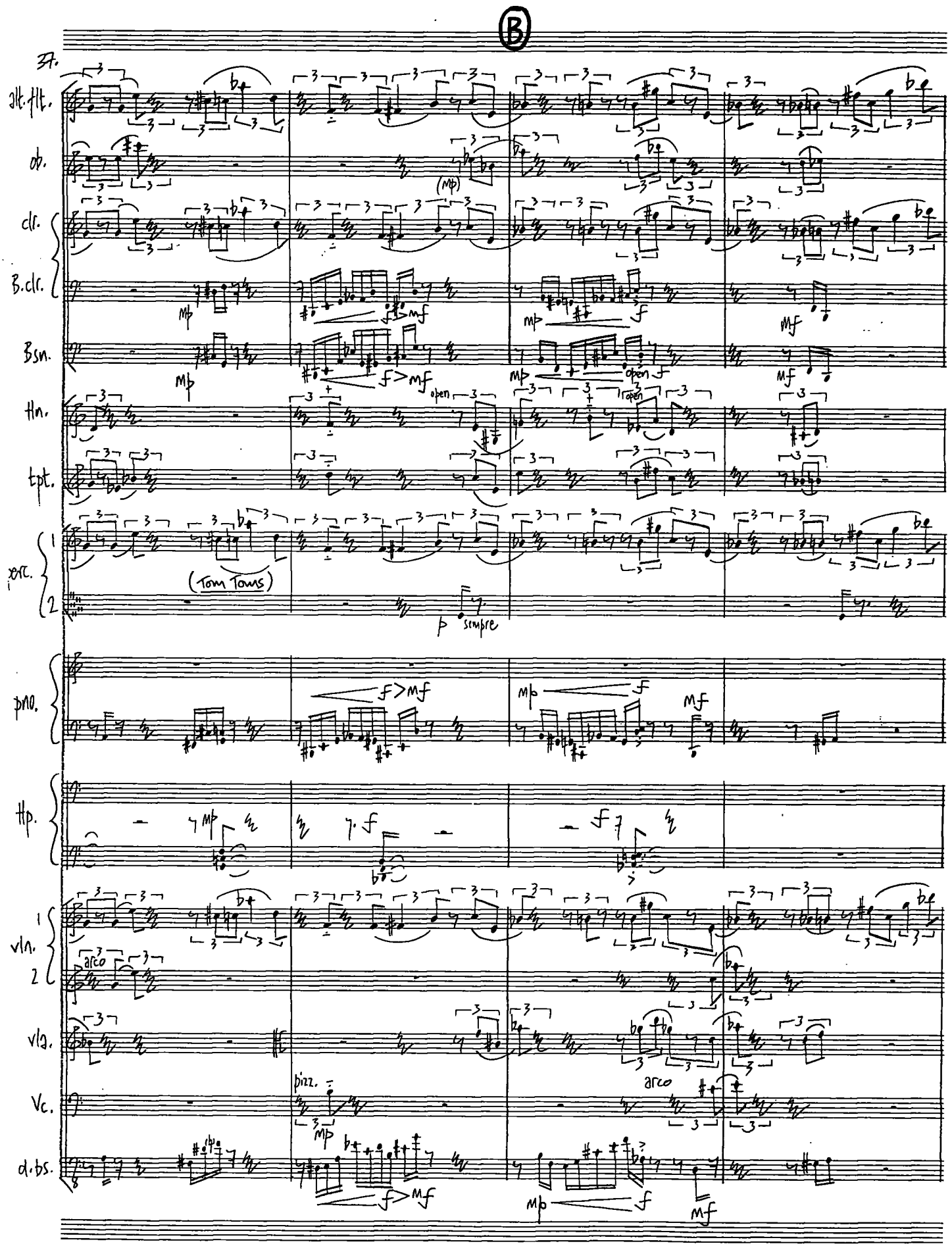
D20 PANOPUS SCORE-SYSTEM(R)
Order Ref. No. 12715



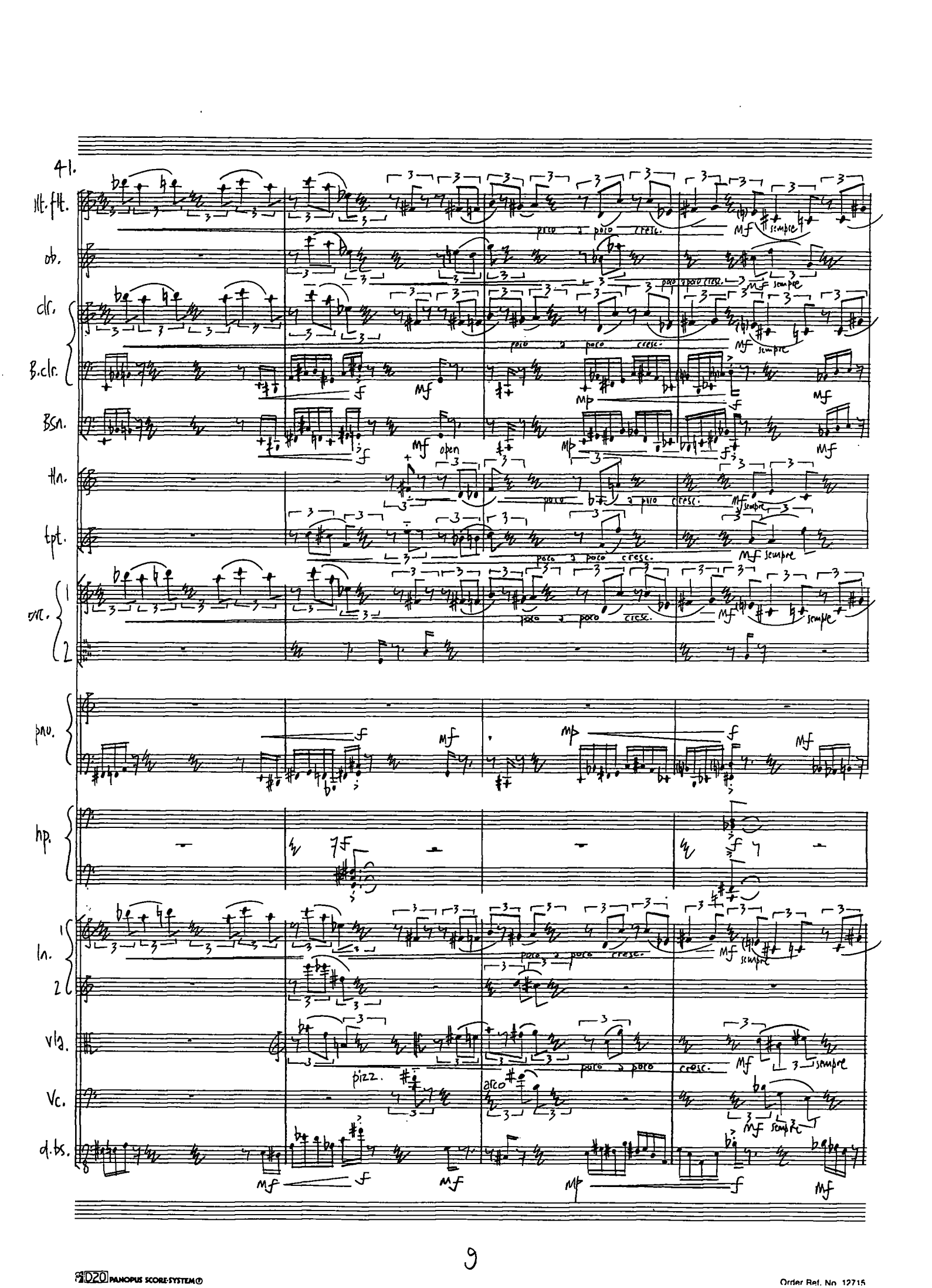
D20 DAMORIS SCORE-SYSTEM®
Order Ref. No. 12715



D20 PANOPLUS SCORE-SYSTEM®
Order Ref. No. 12715



D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715



PANOPUS SCORE-SYSTEM®
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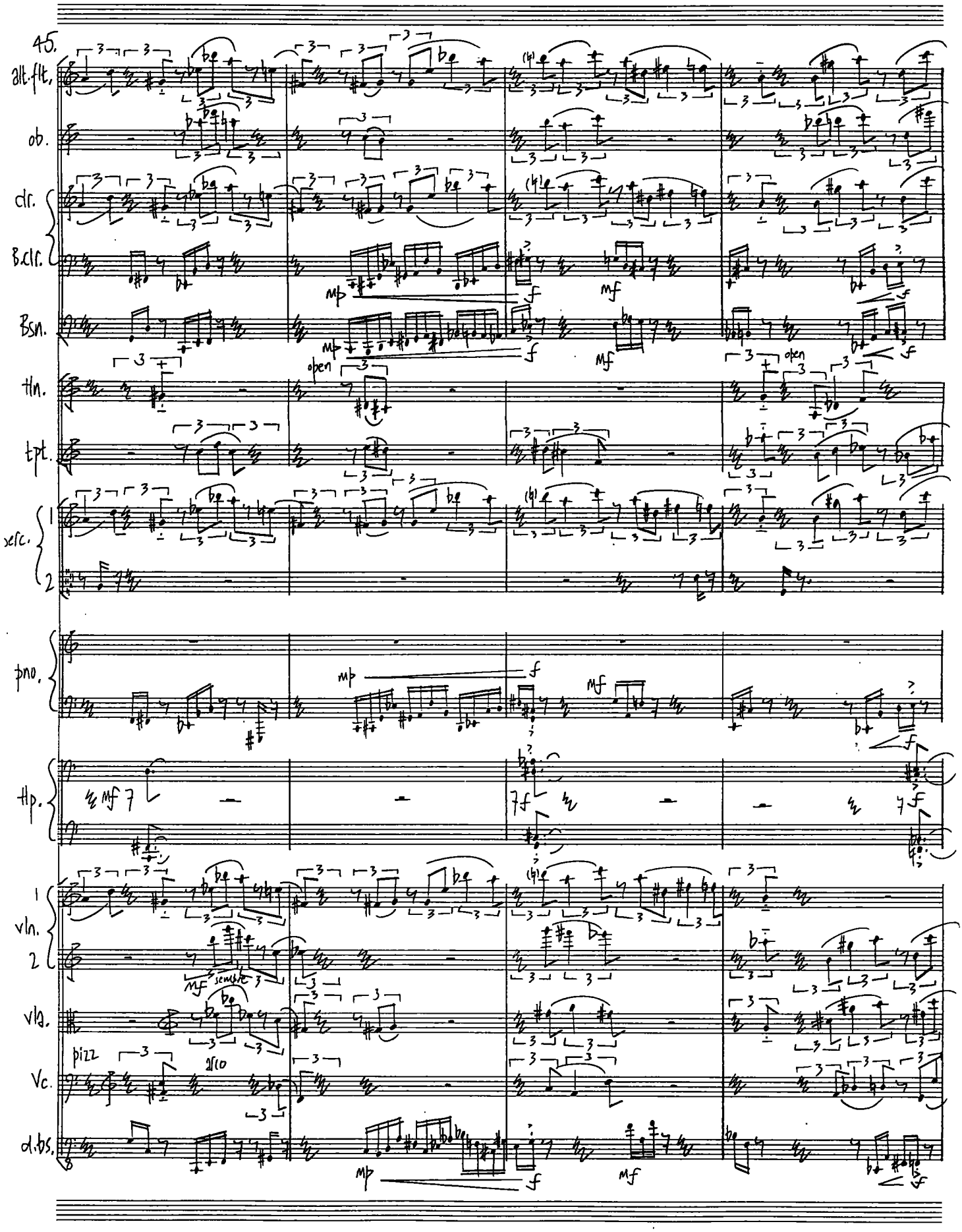

D20 PANOPUS SCORE-SYSTEM®

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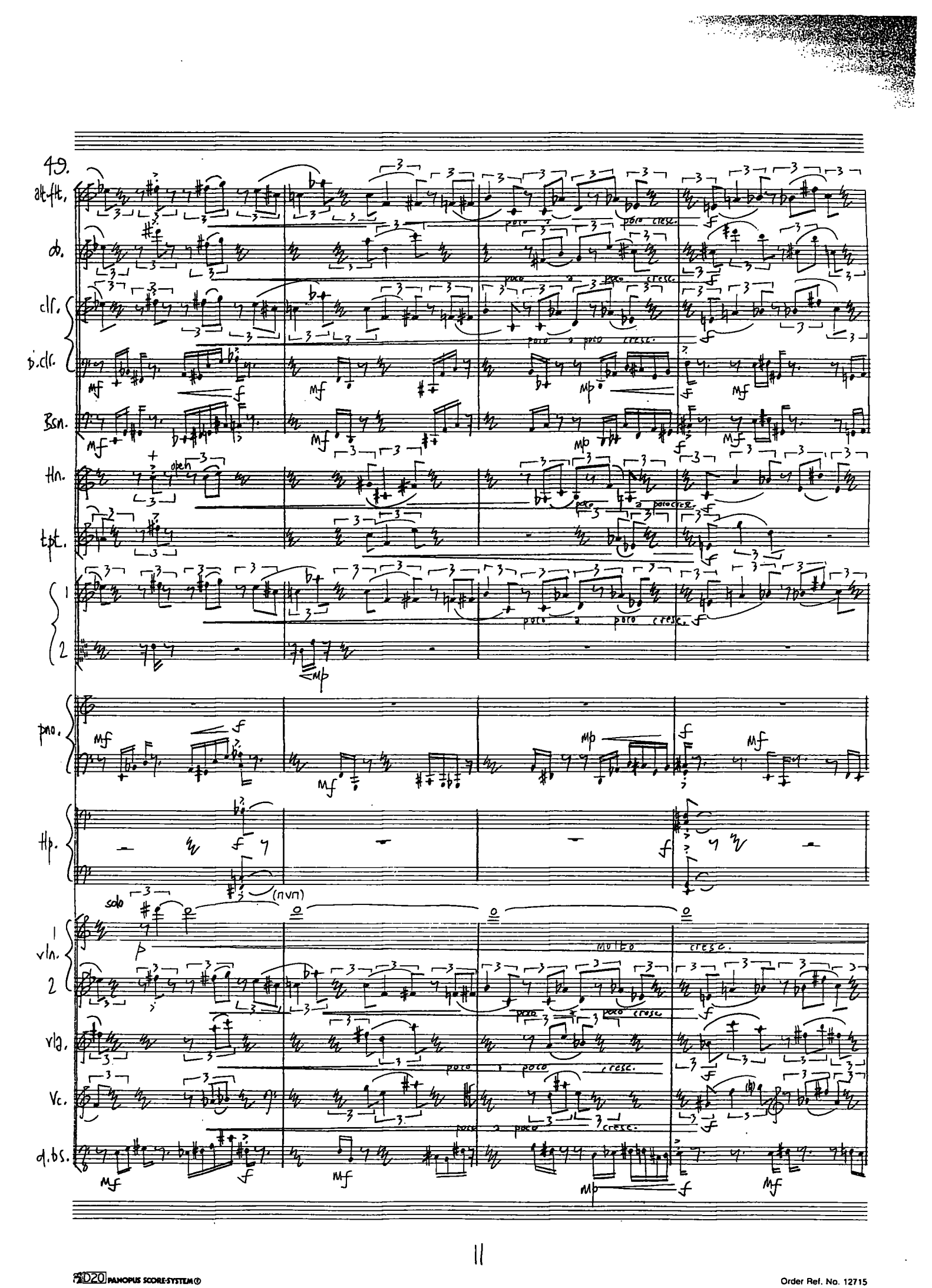

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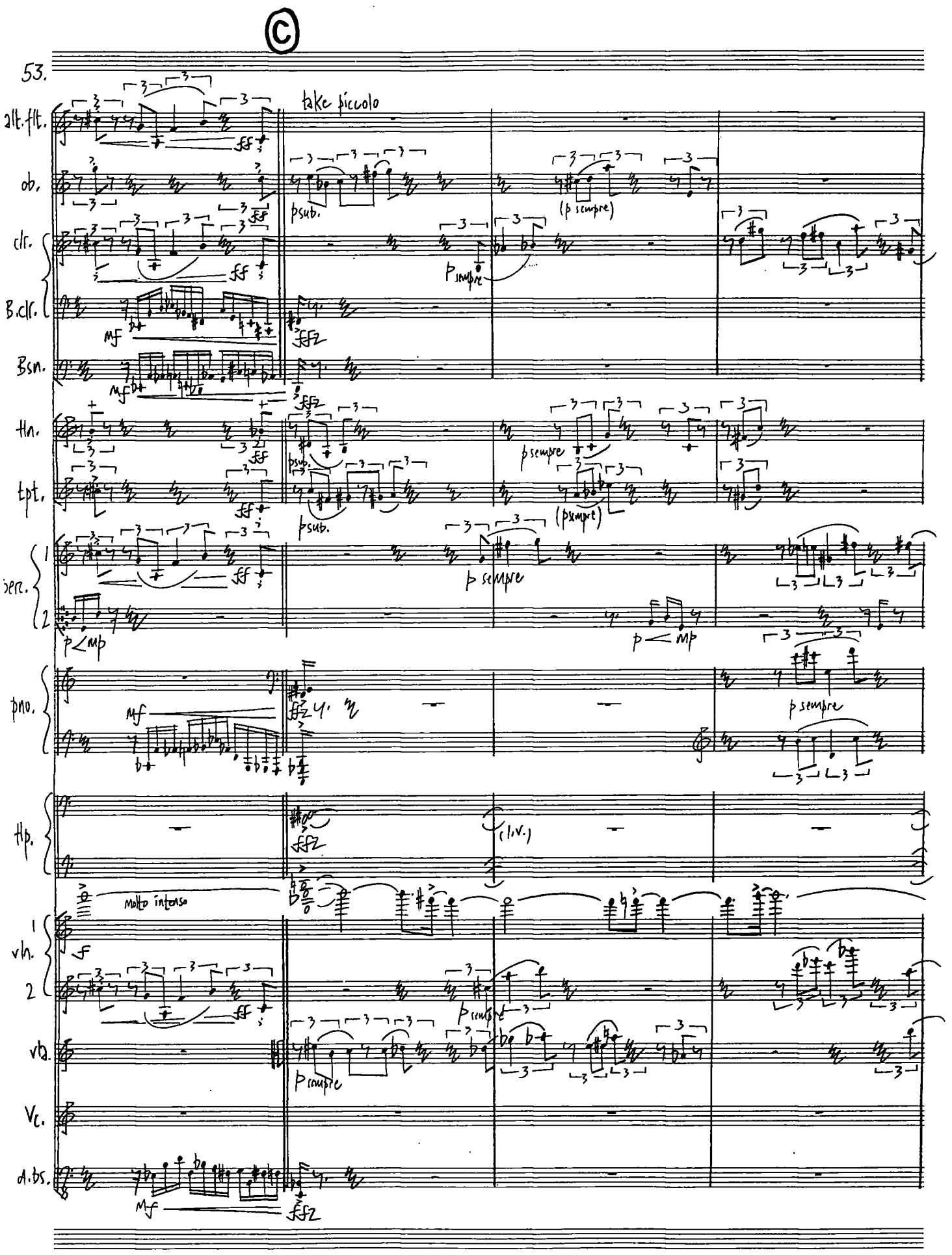

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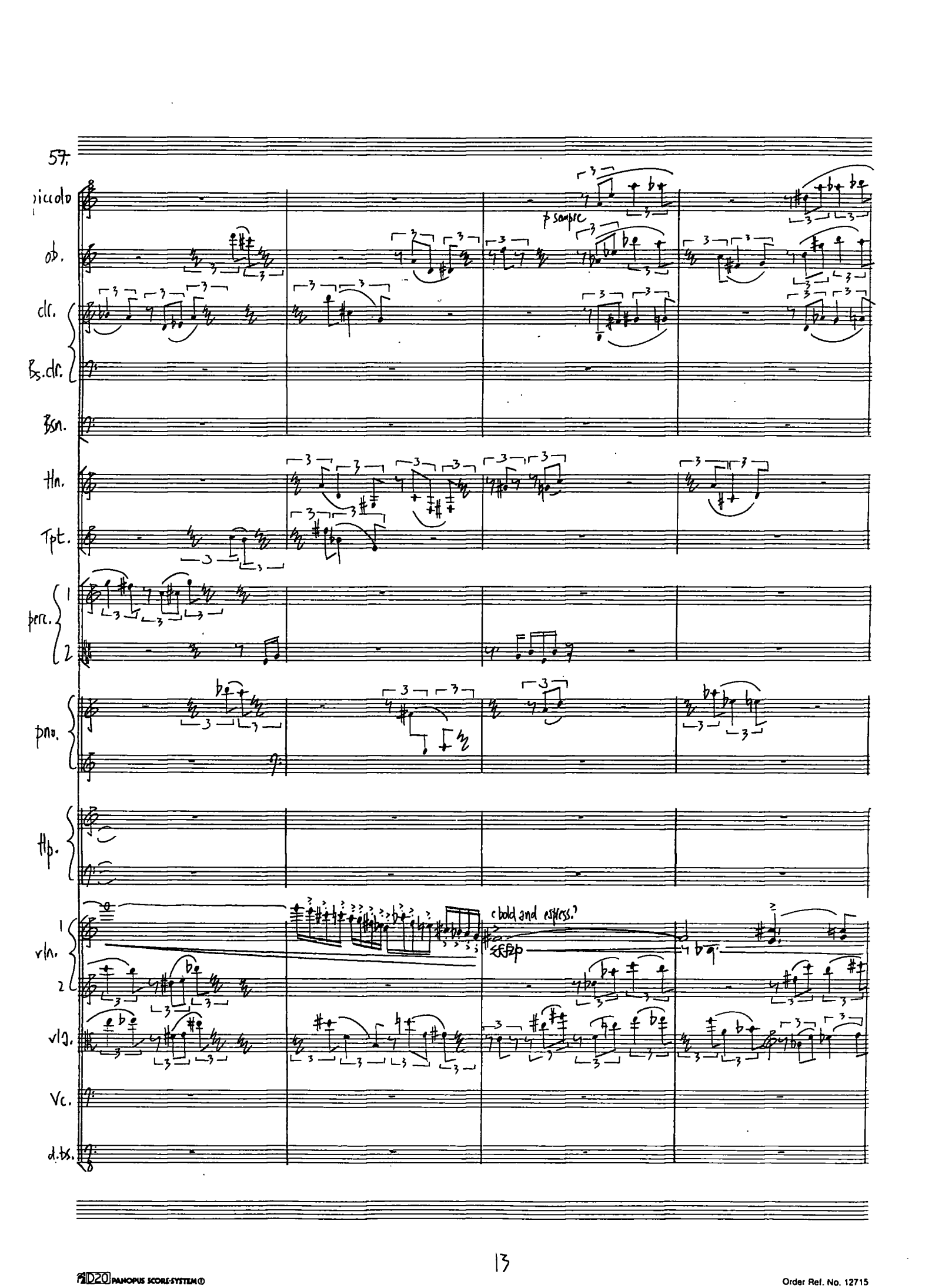

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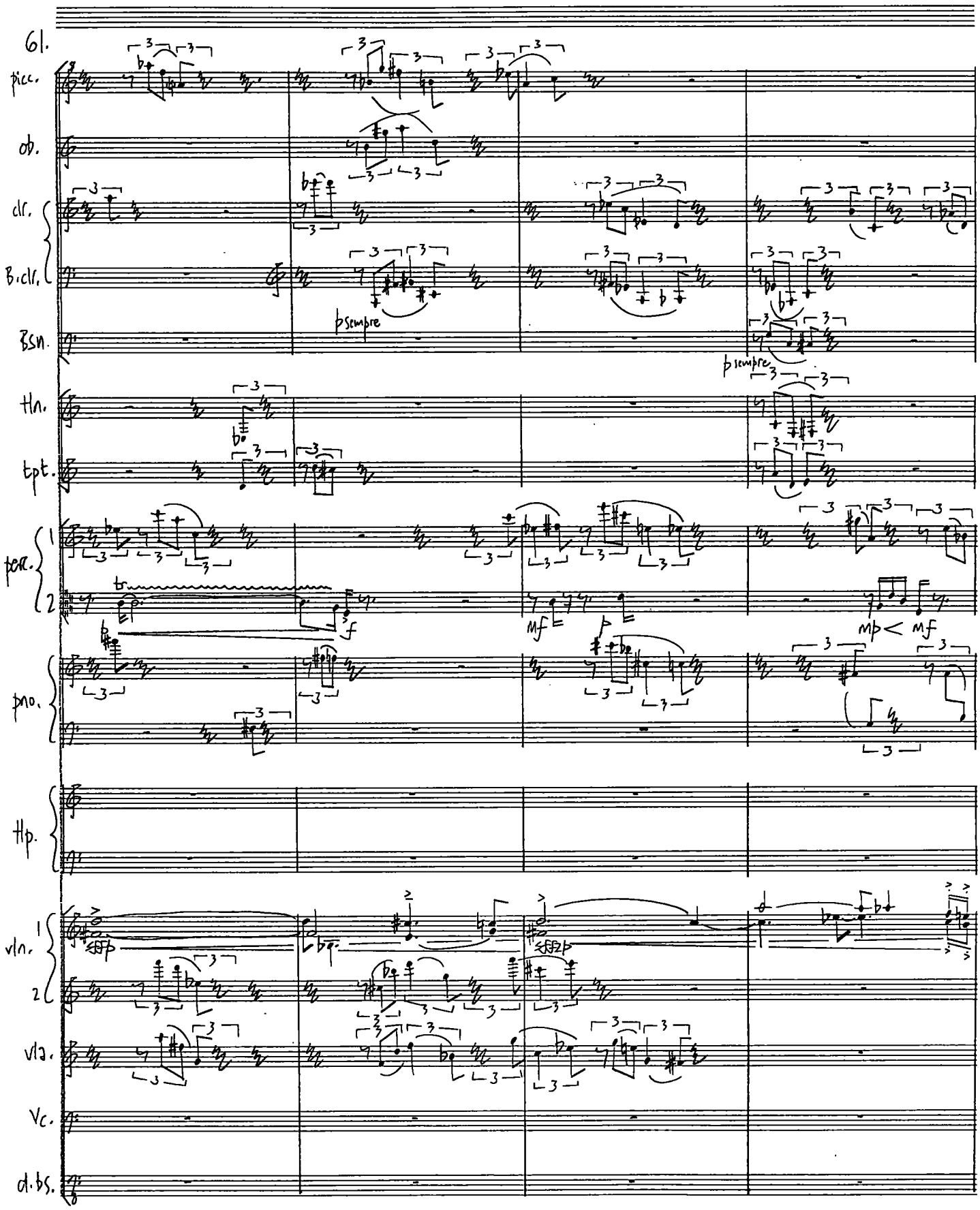

D20 PANOPUS SCORE-SYSTEM ©

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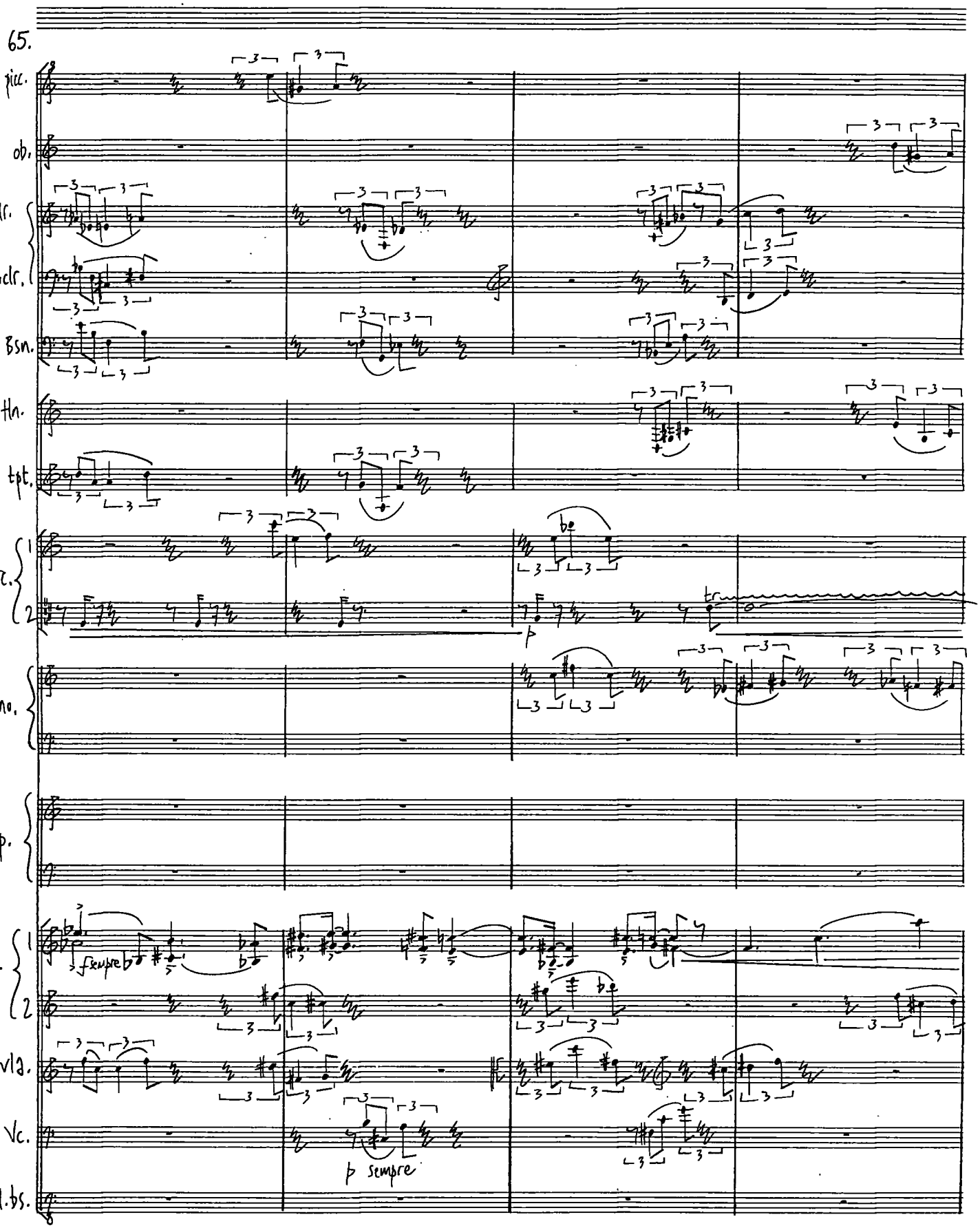

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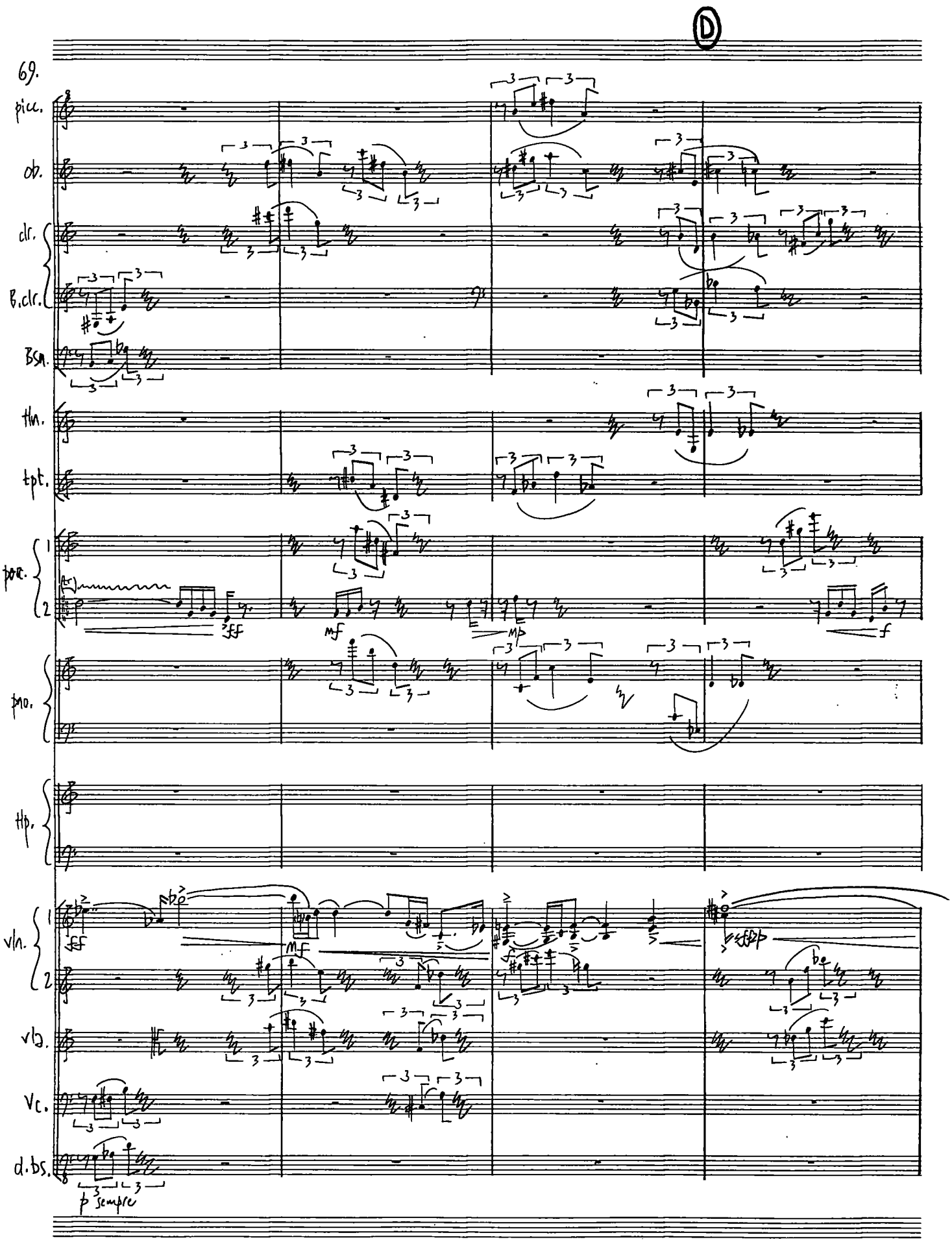

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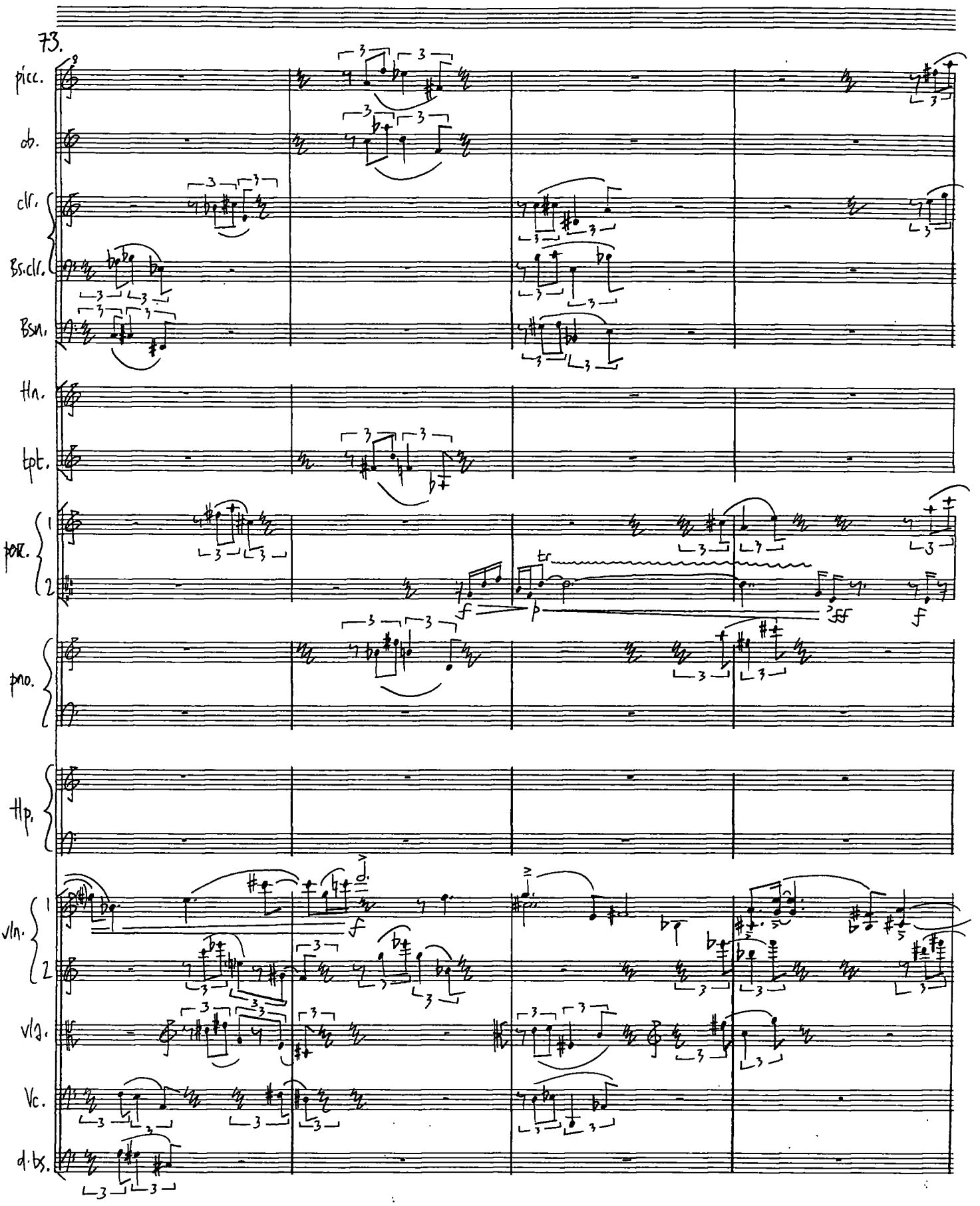

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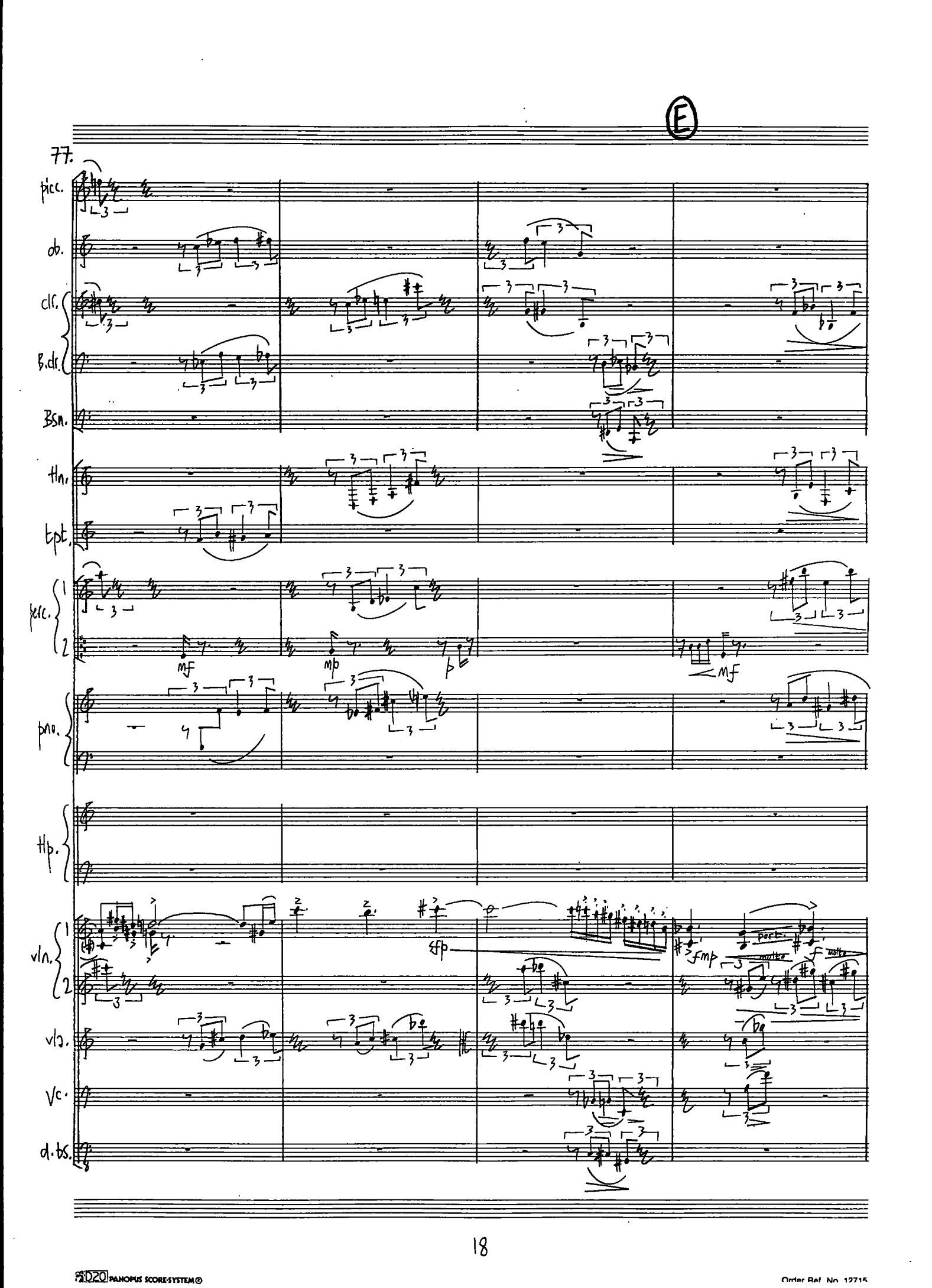

PANOPUS SCORE-SYSTEM®
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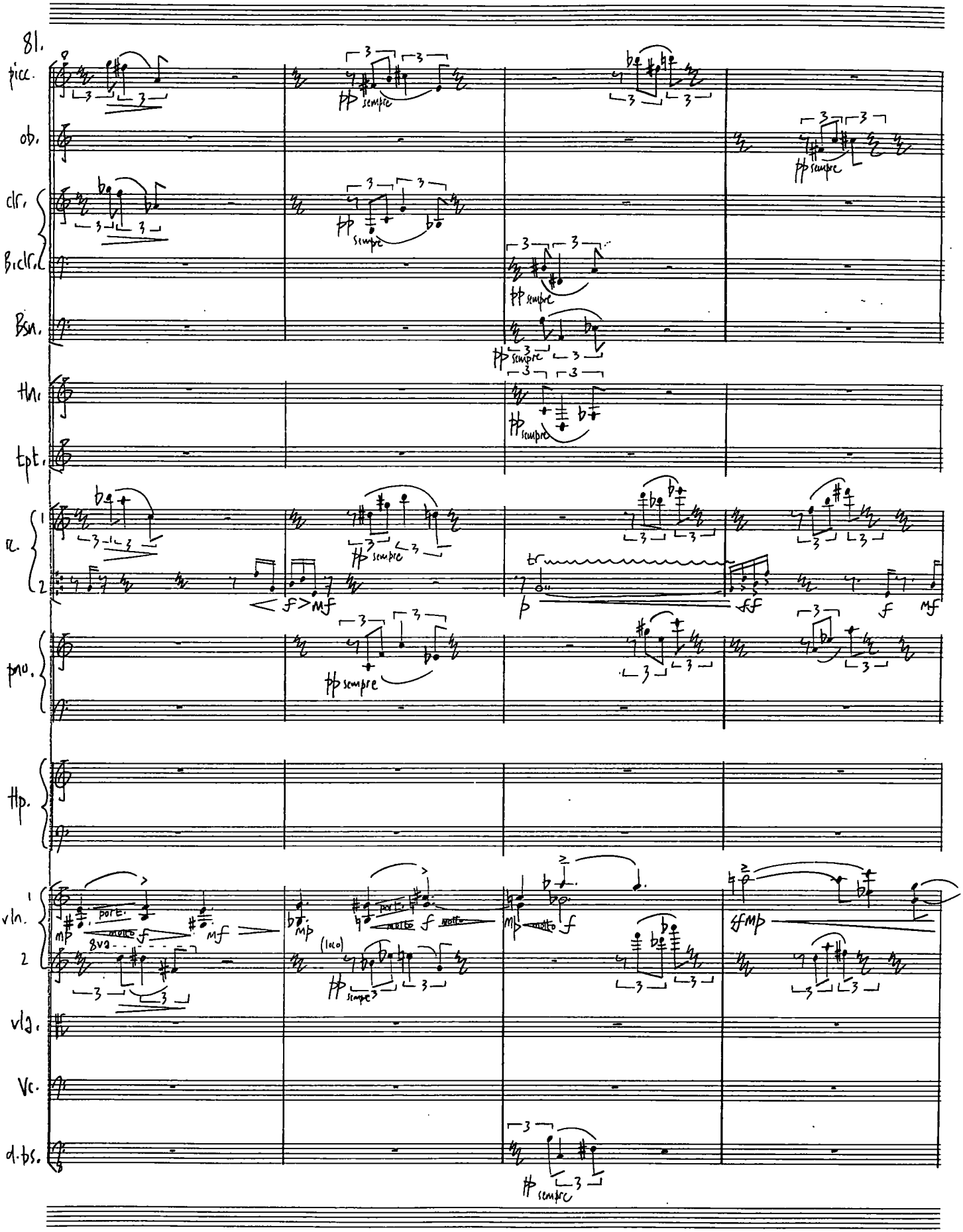
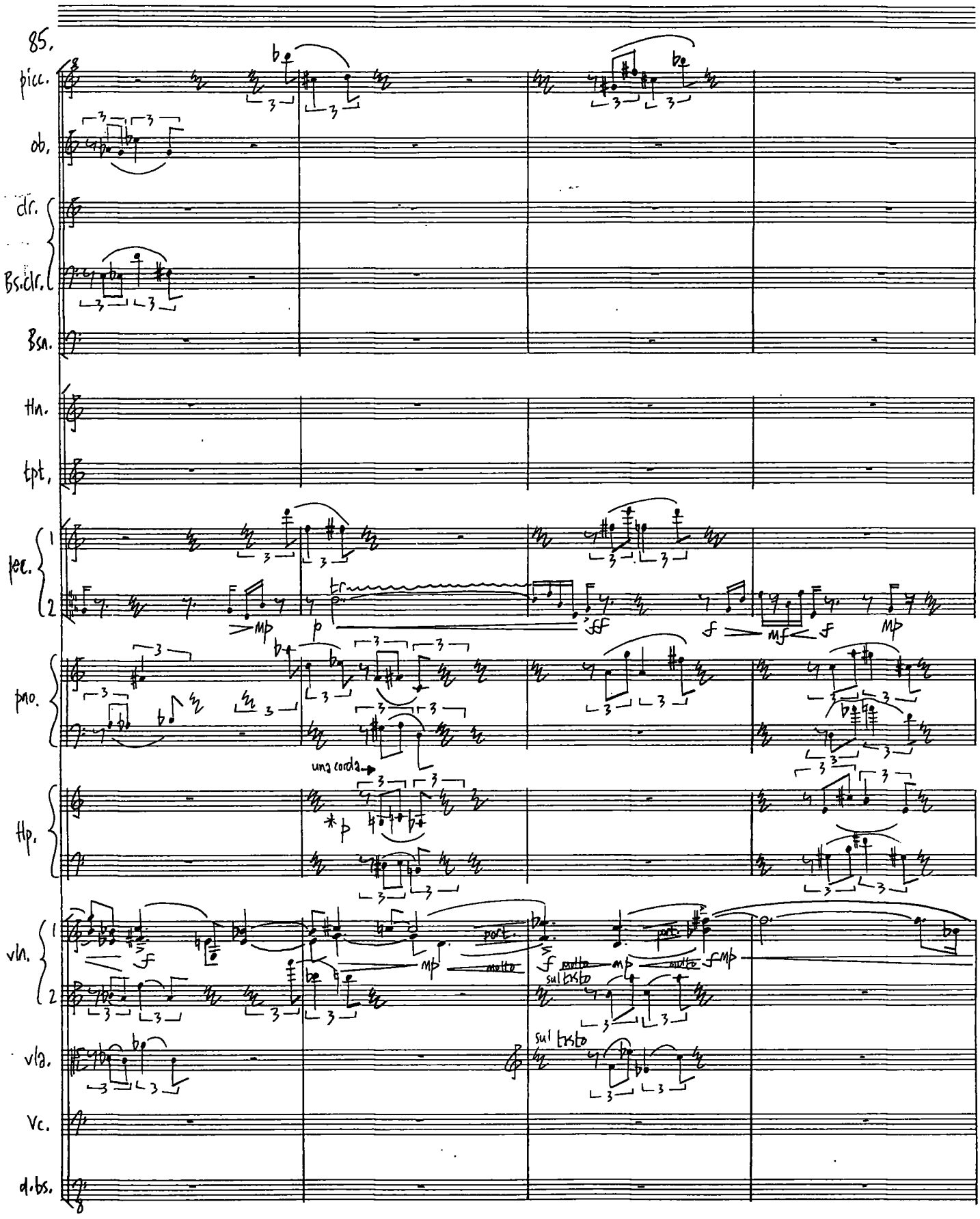


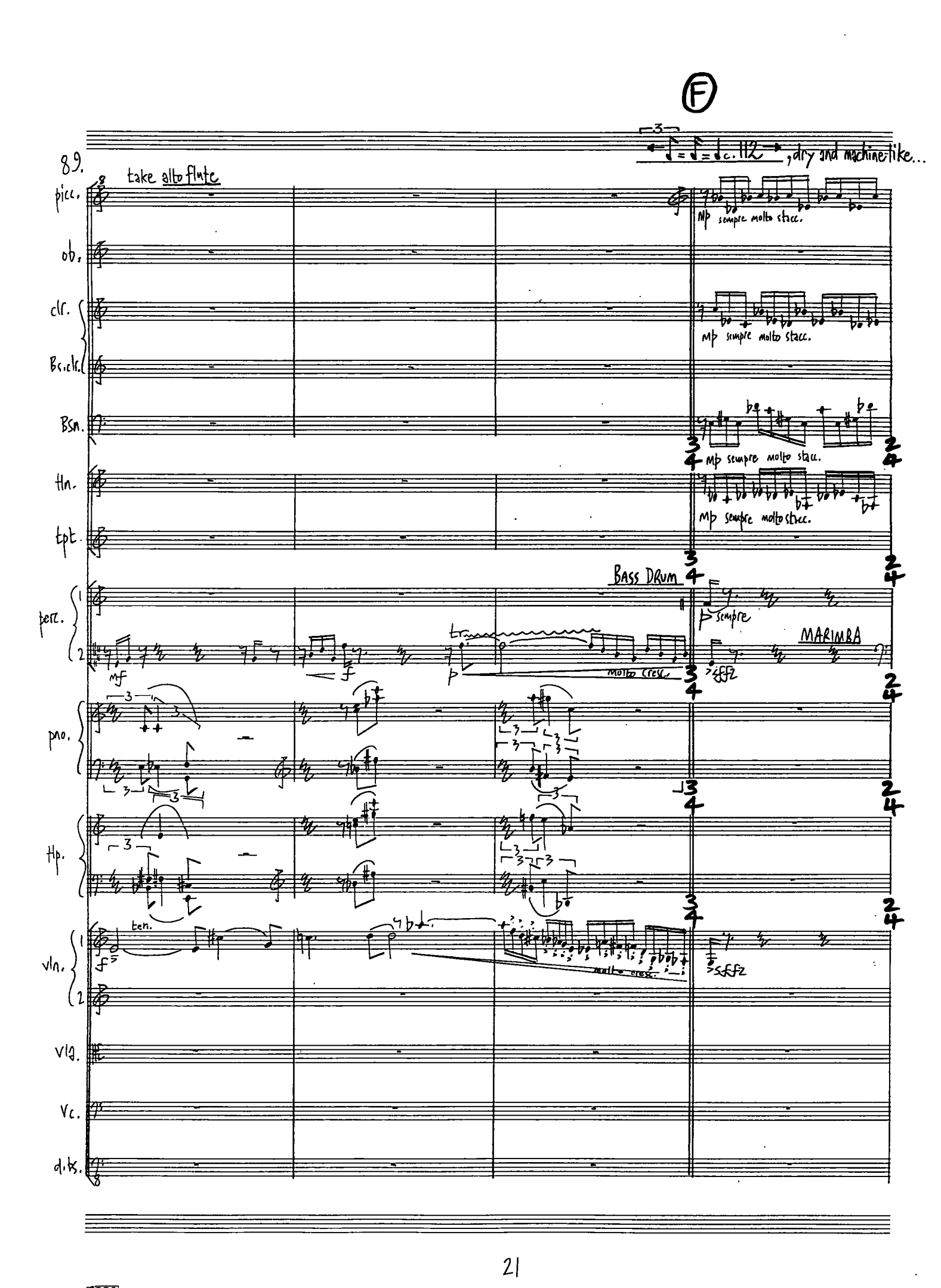
D20 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12715



[*HARP DYNAMIC SHOULD MATCH THE PIANO UNTIL DOUBLEBAR.]

PANOPUS SCORE·SYSTEM®
Order Ref. No. 12715



2020 PRIMORIS SCORE-SYSTEM®
Order Ref. No. 12715

93.

alt. flt.

ob.

molto stacc.

cl.

B. cl.

molto stacc.

Bsn.

Hn.

con sord.

Tpt.

molto stacc.

perc.

(marimba)

mp sempre molto stacc. f mp

99.

alt. flt.

ob.

cl.

B. cl.

Bsn.

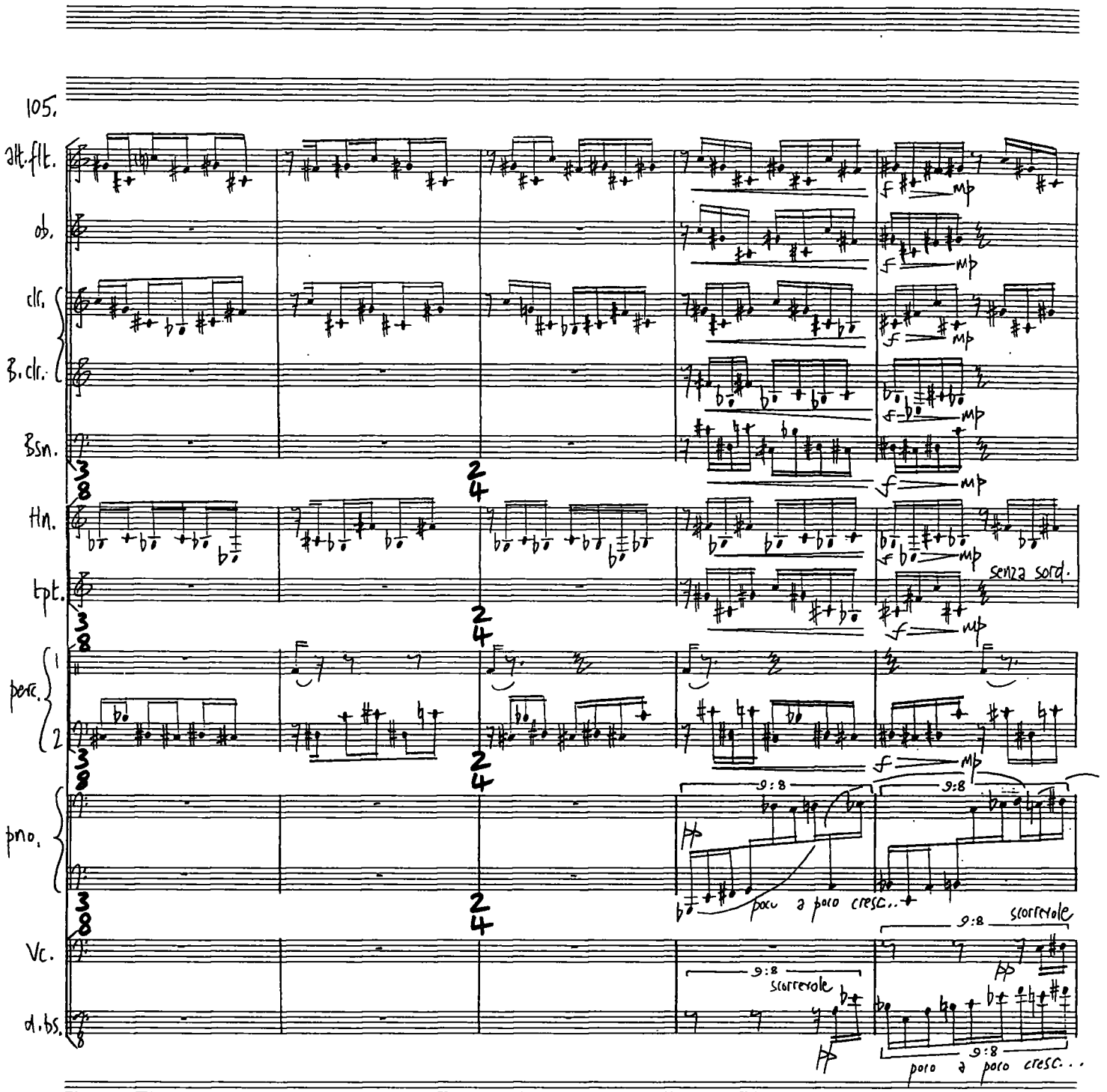
Hn.

Tpt.

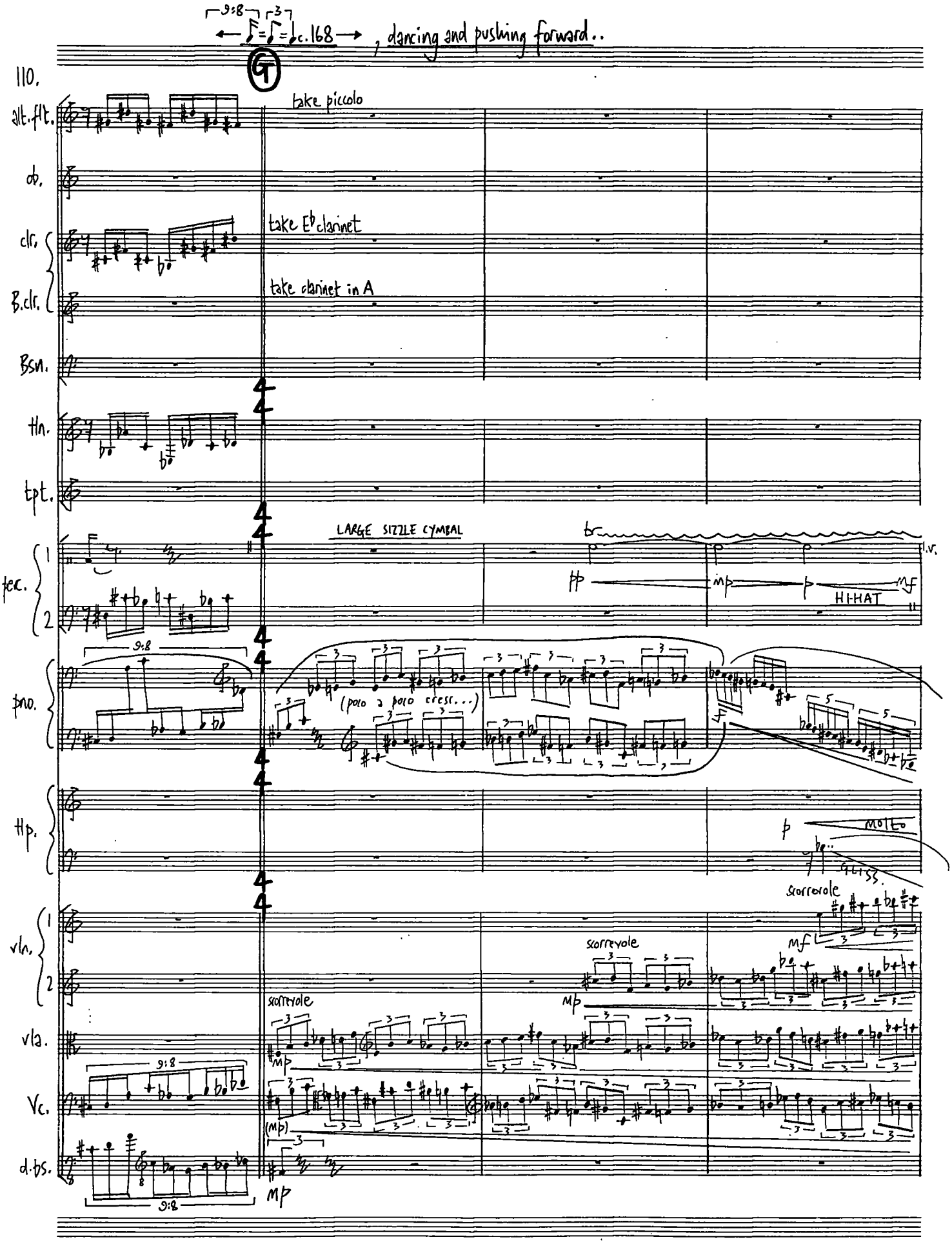
perc.

PANOPUS SCORE-SYSTEM®

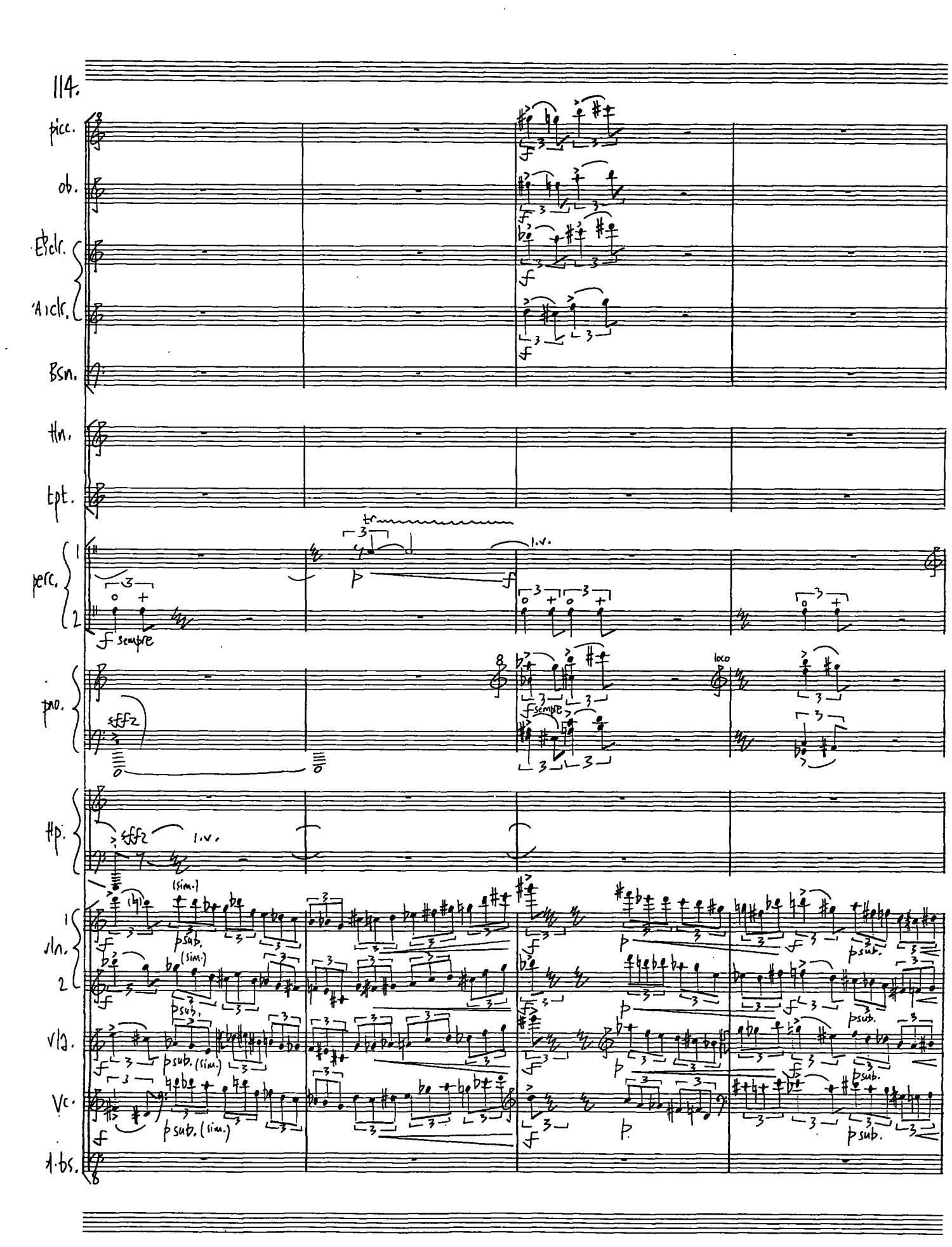
Order Ref. No. 12715



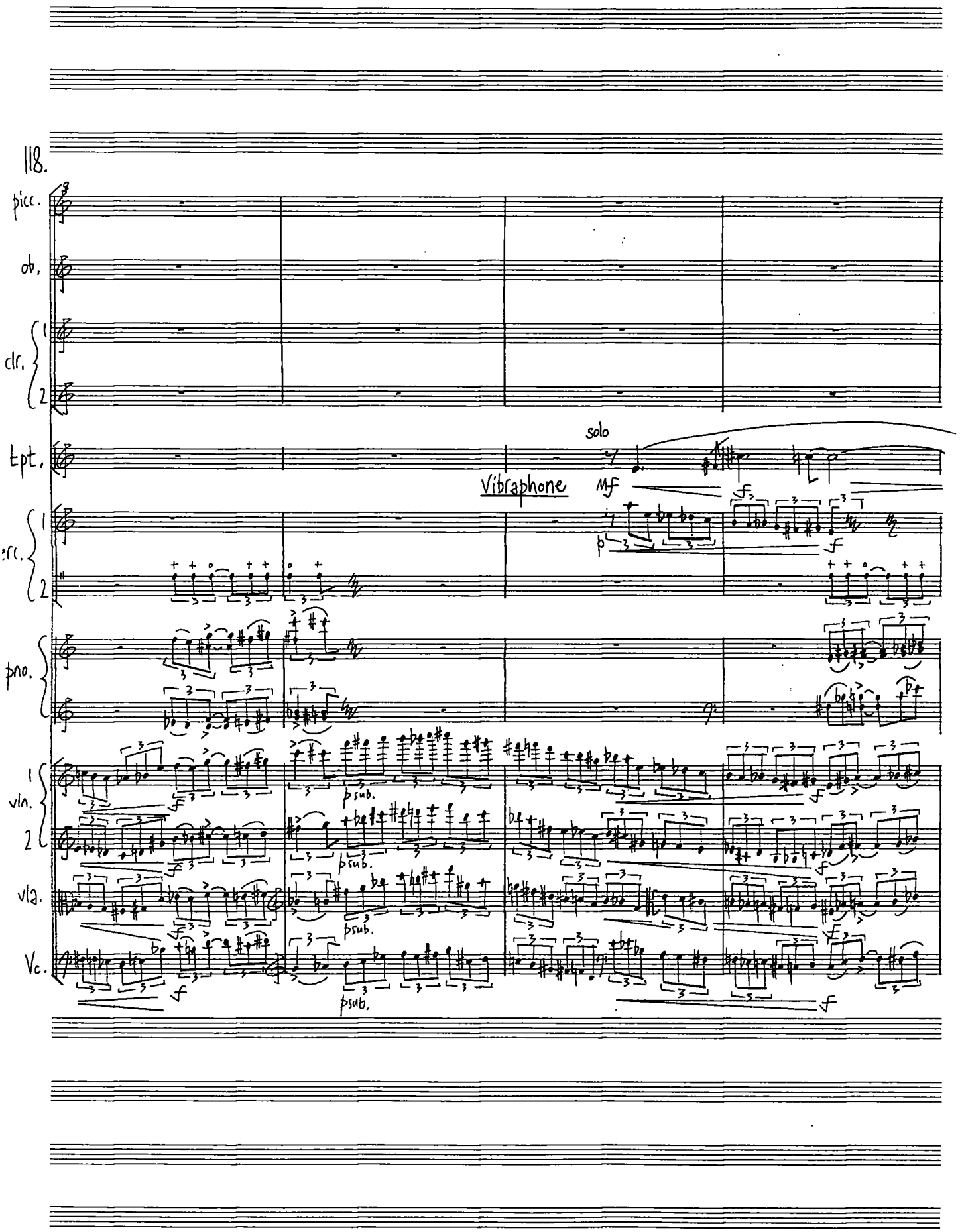
D20 PANOPUS SCORE-SYSTEM©
Order Ref. No. 12715

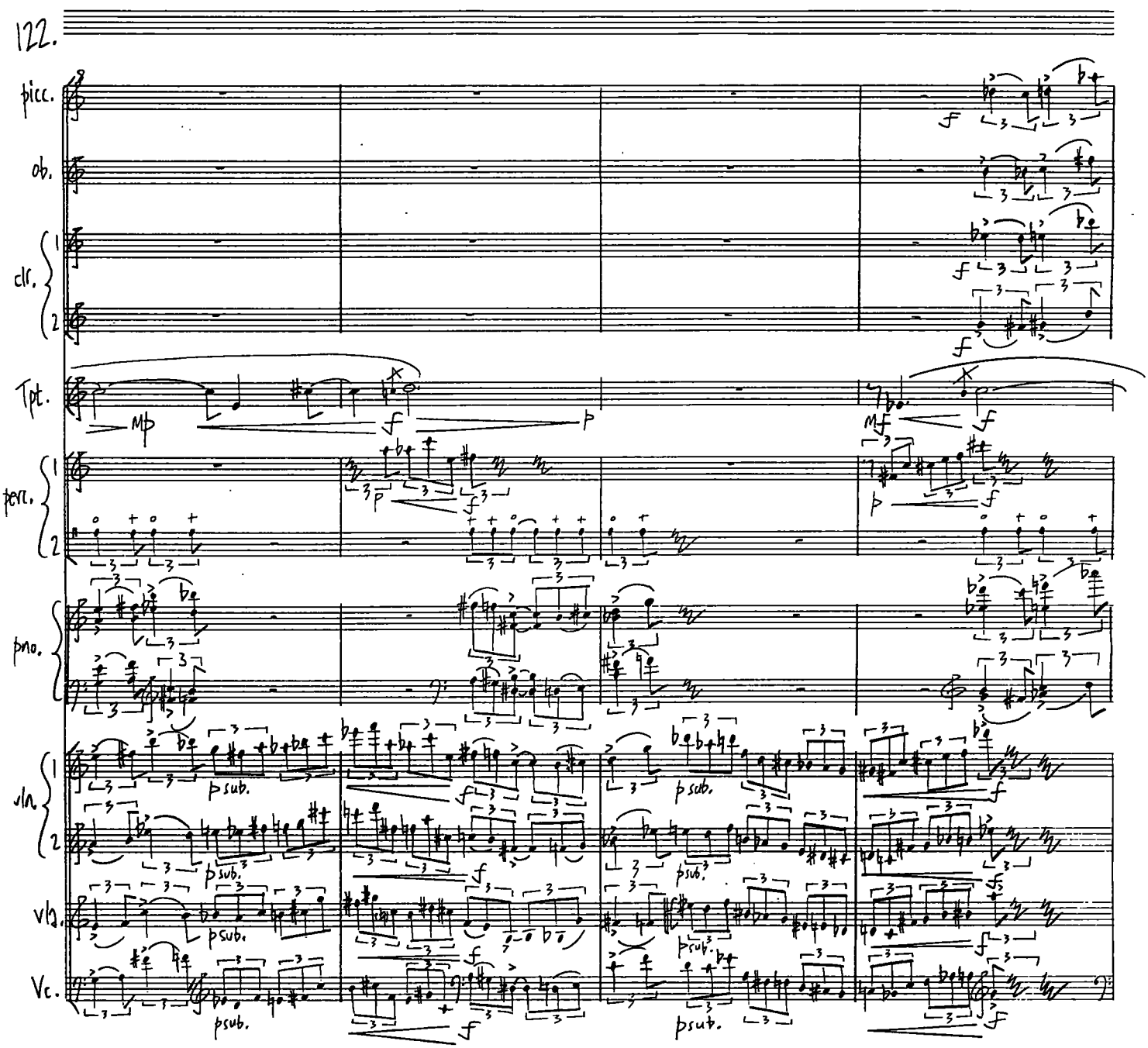


D20 PANOPUS SCORE-SYSTEM©



D20 PANOPUS SCORE-SYSTEM®


118.
picc.
ob.
clr.
1
2
tpt.
solo
Vibraphone
mf
p
perc.
1
2
pno.
vln.
1
2
vla.
Vc.
psub.
psub.
psub.



D20 PANOPUS SCORE-SYSTEM®
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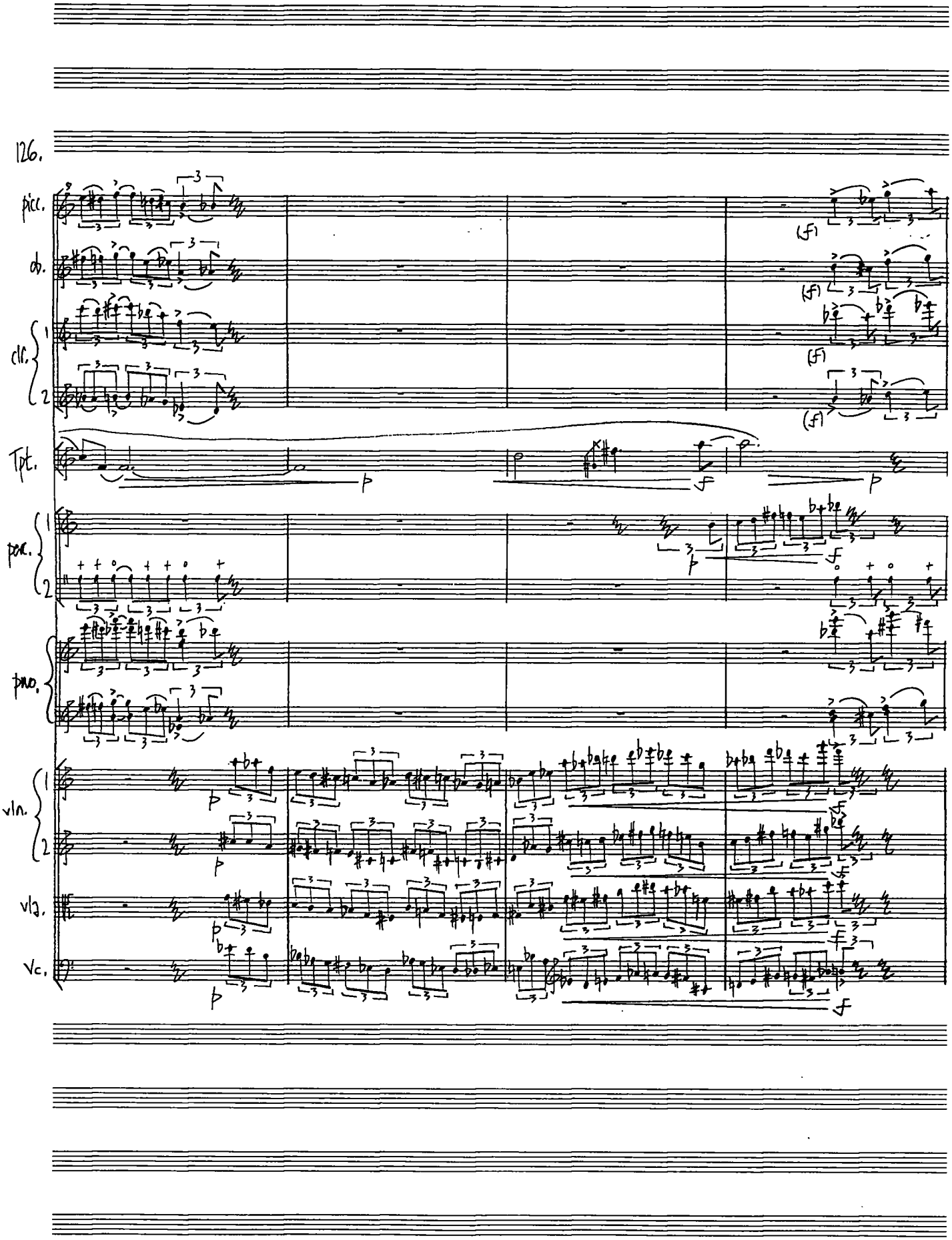
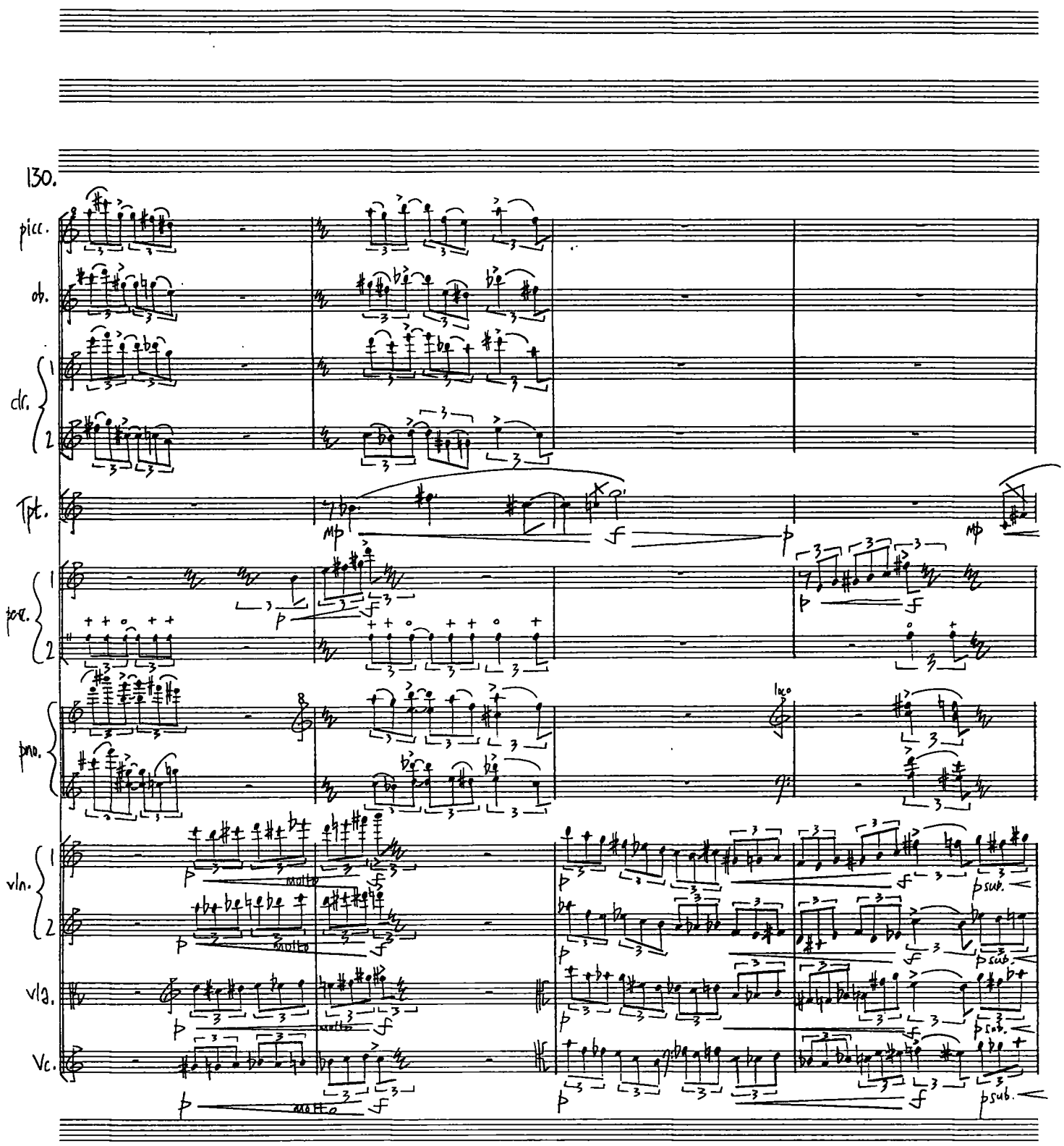


D20 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12715



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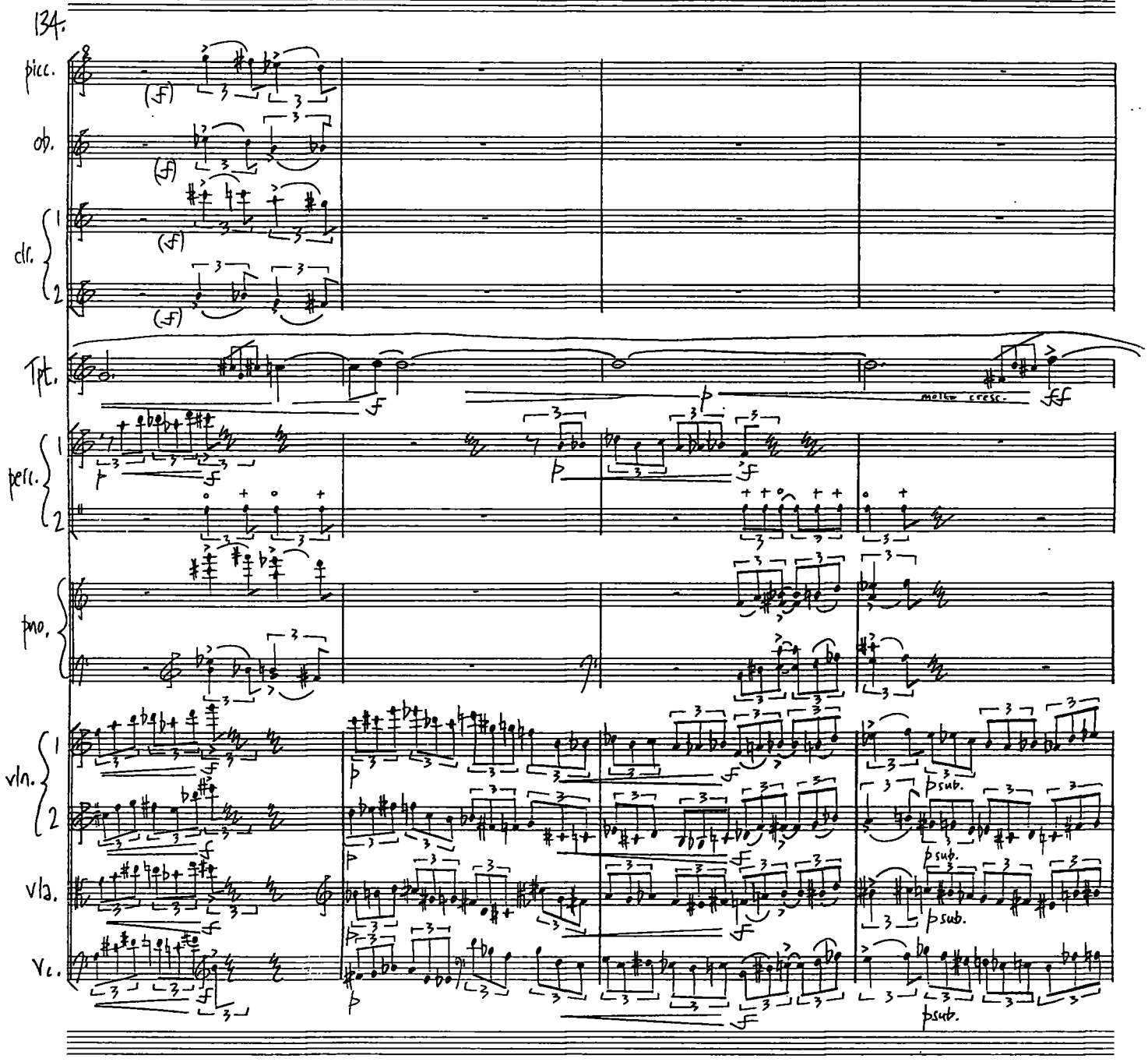

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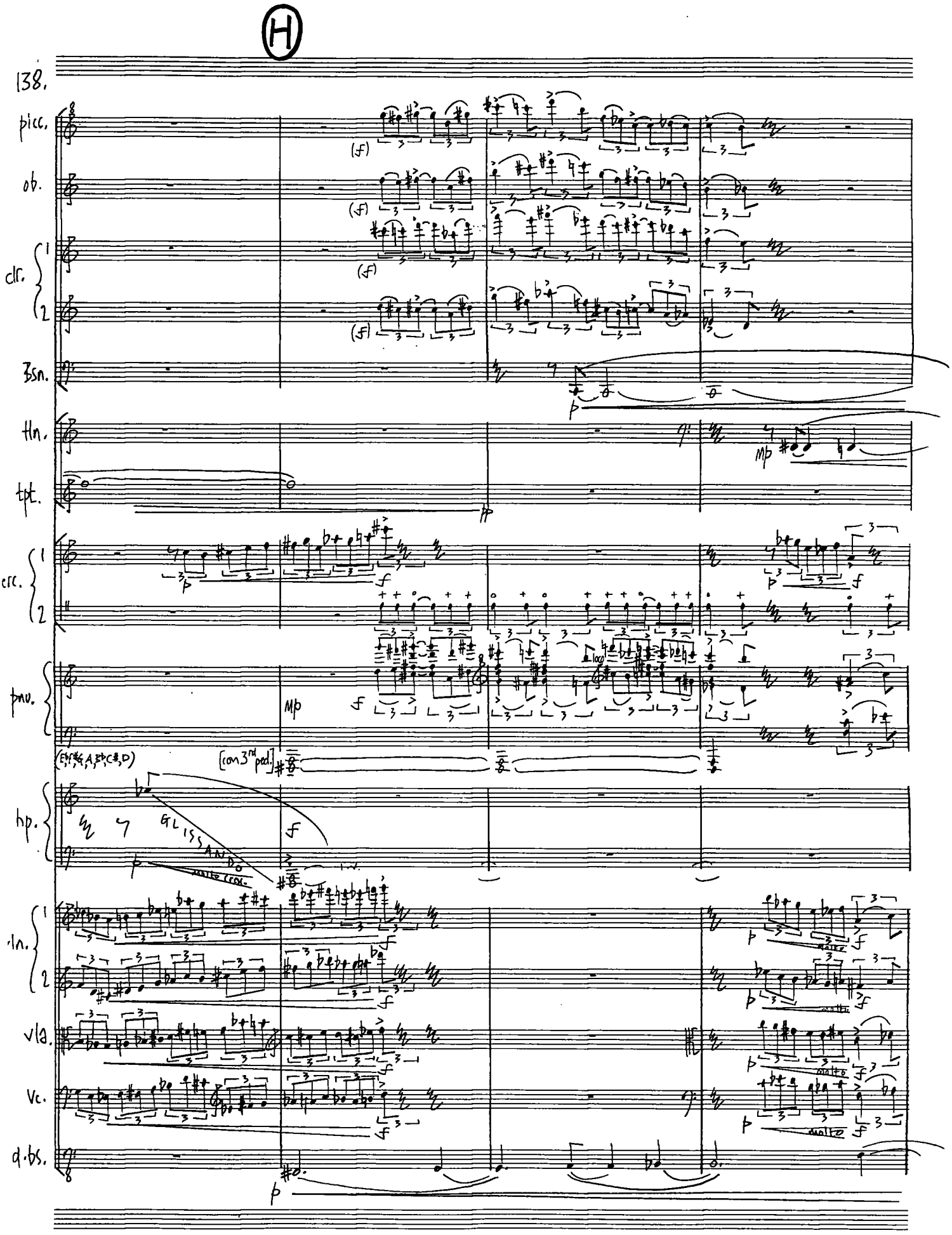

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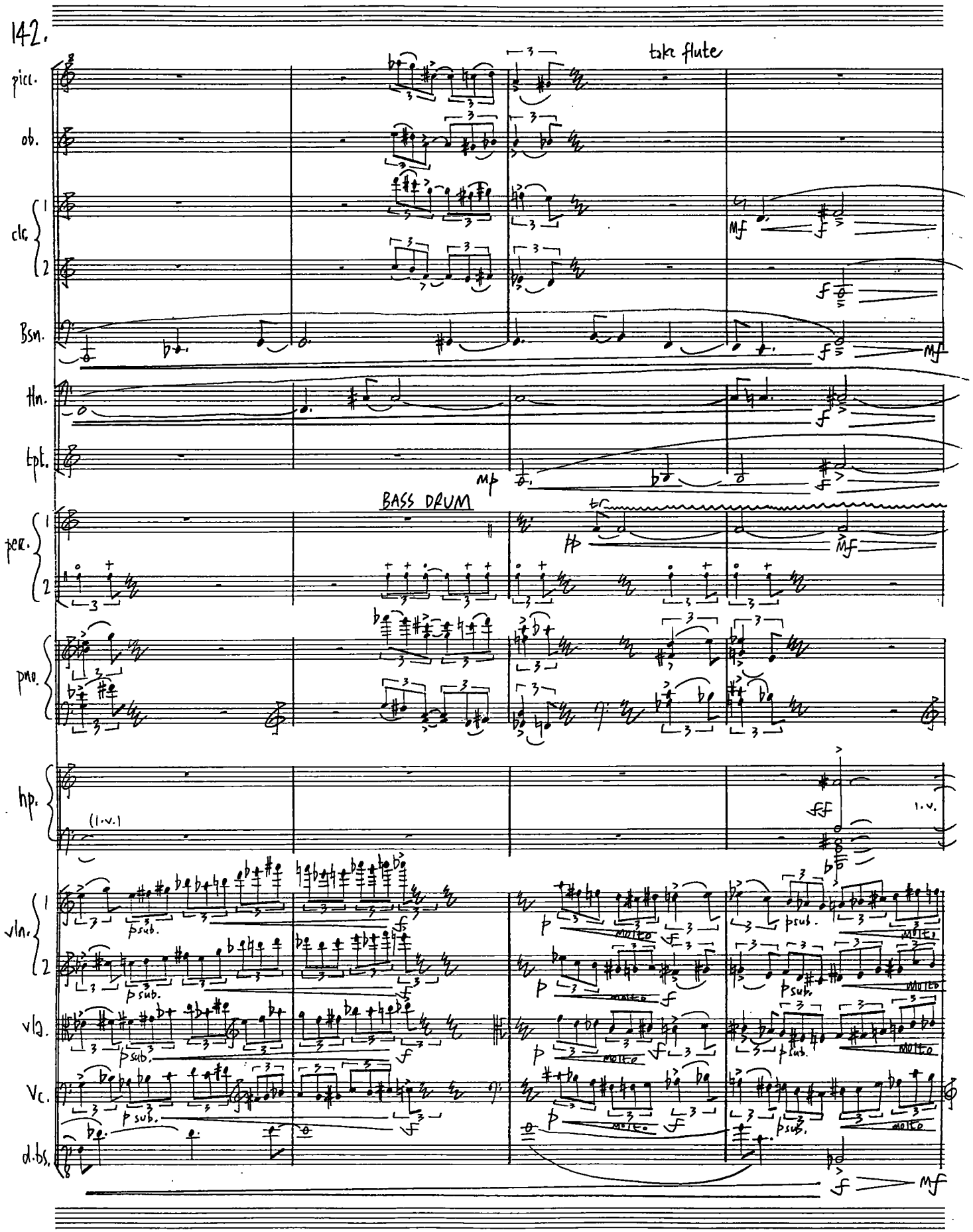
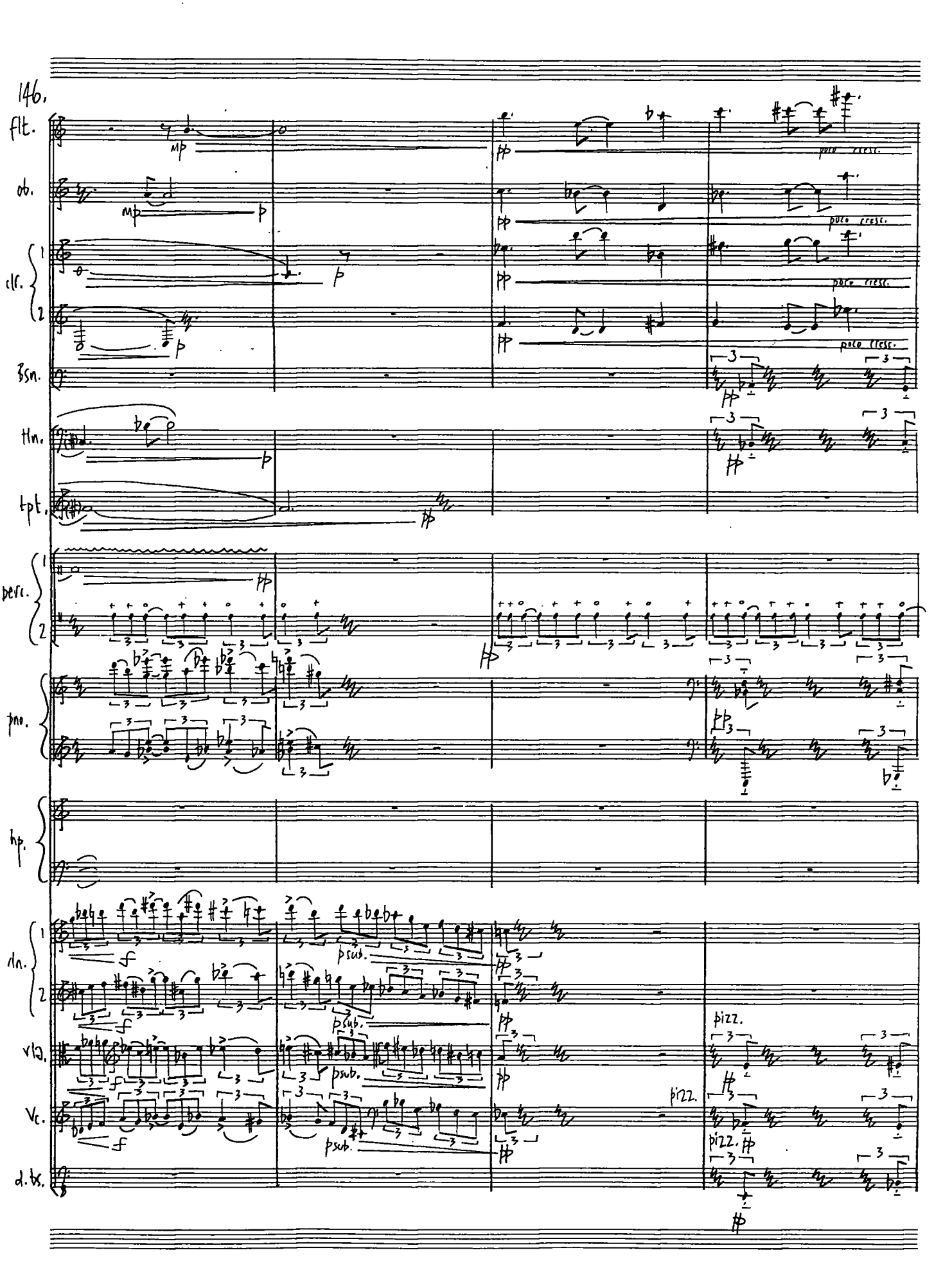
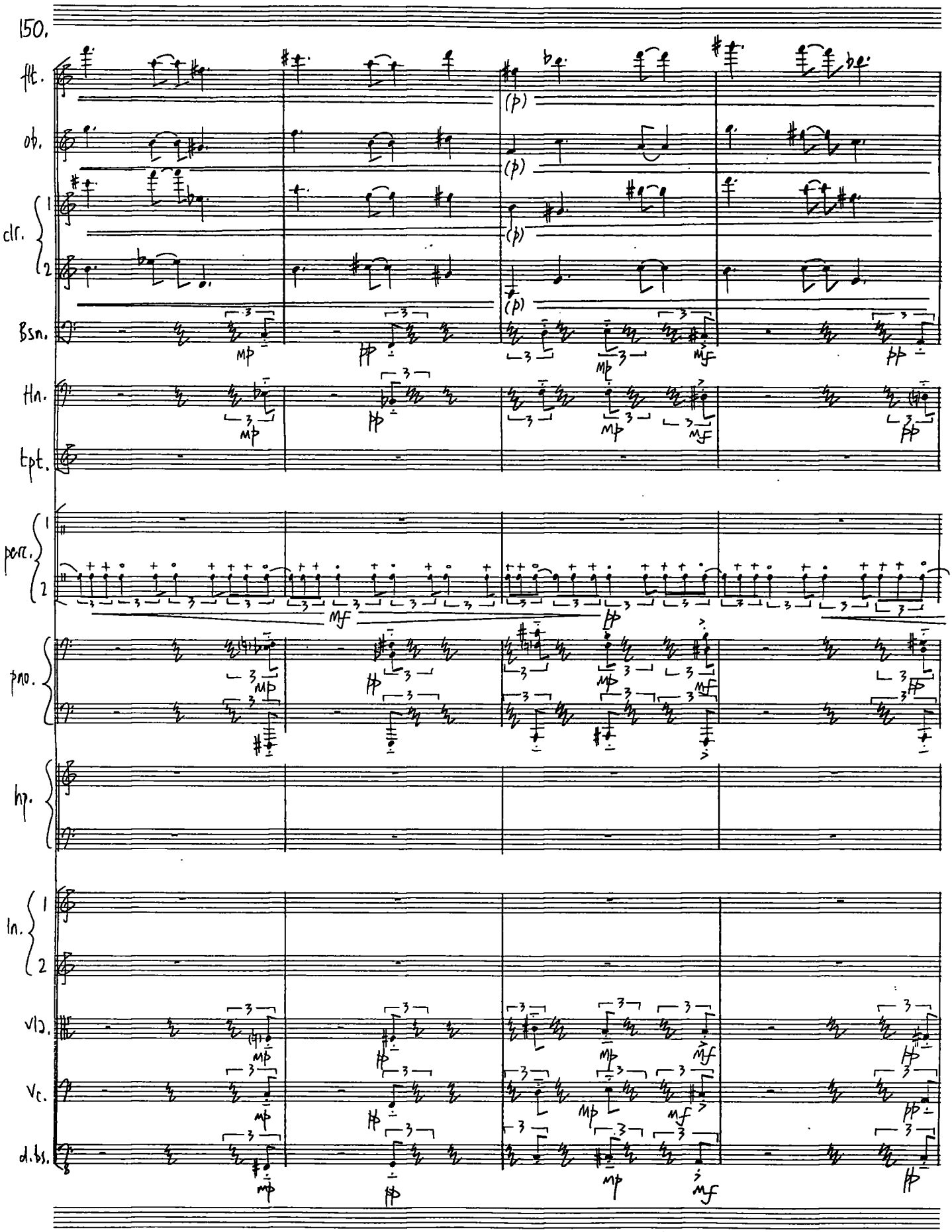


D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715

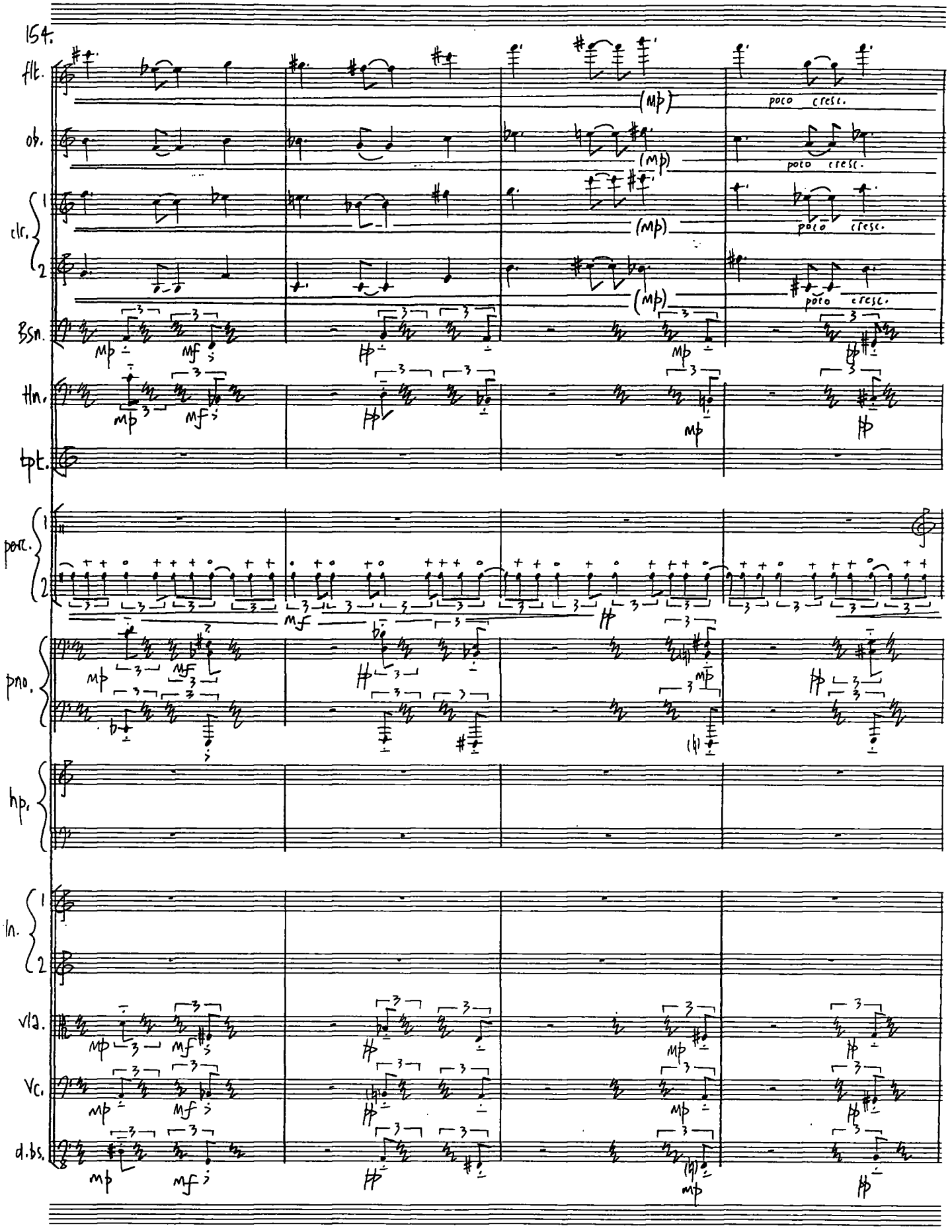


SD20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 17115

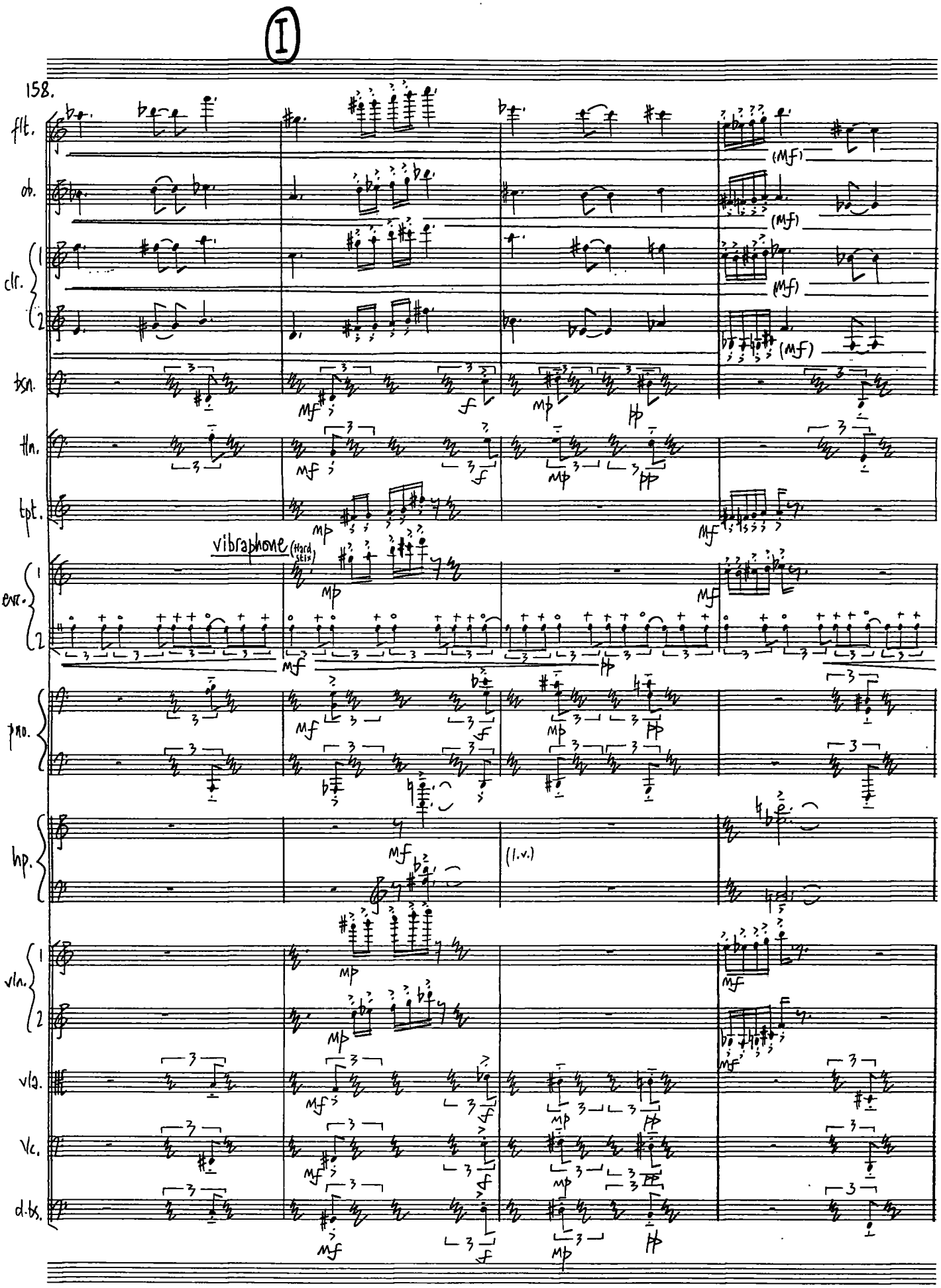


D20 PANOPUS SCORE-SYSTEM©

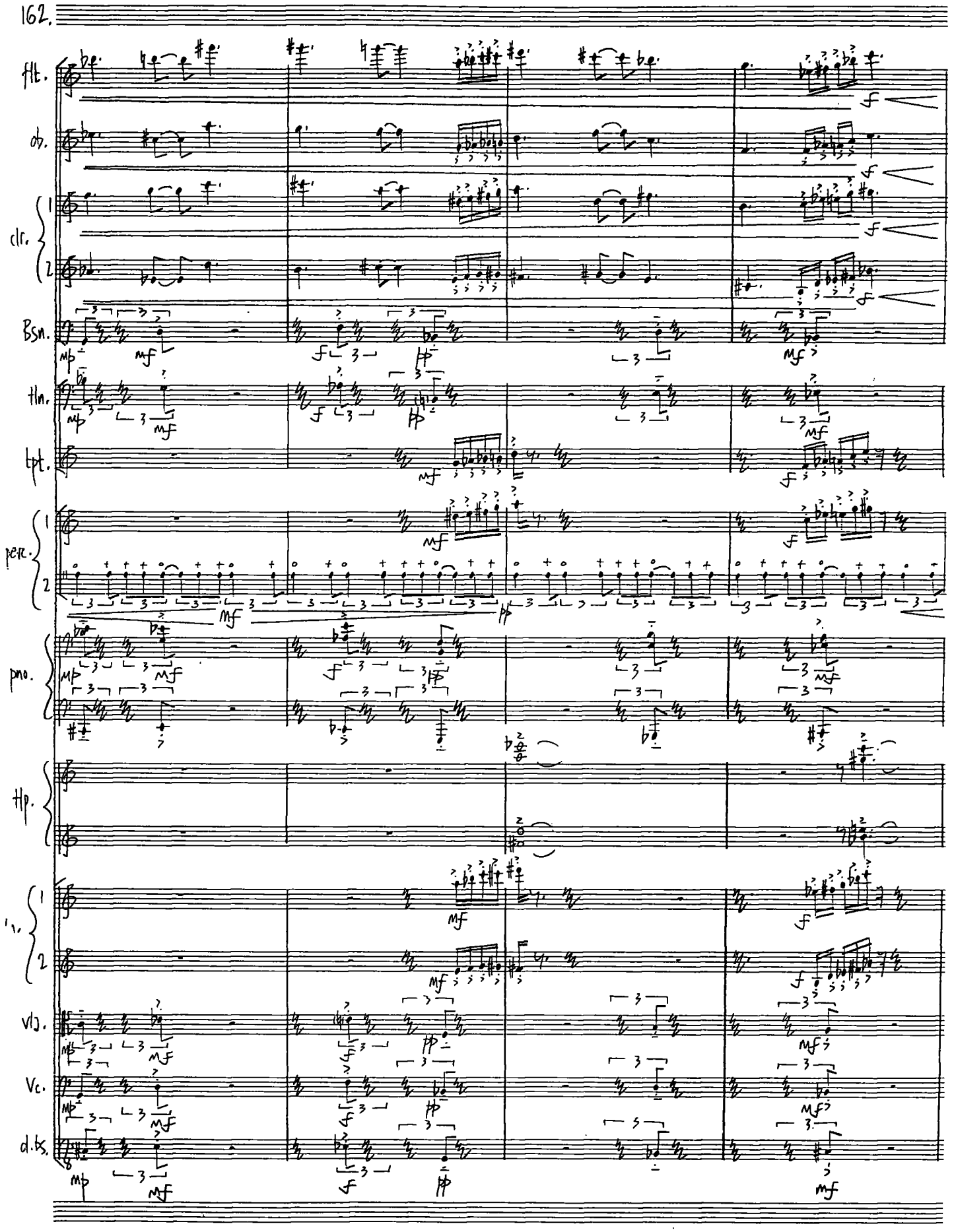
Order Ref. No. 12715



D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715



D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715



D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715

166. (♩=c.56) Cadenza I

take piccolo

flt.

ob. — sffz solo, fantastico — 5:3 — sempre sf

clr. 1, 2 — sffz

Bsn. — f — sffz

Hn. — f — sffz

tpt. — sffz

ctr. 1, 2 — sffz

pno. — f — sffz

hp. — sffz — (l.v.)

vln. 1, 2 — sffz

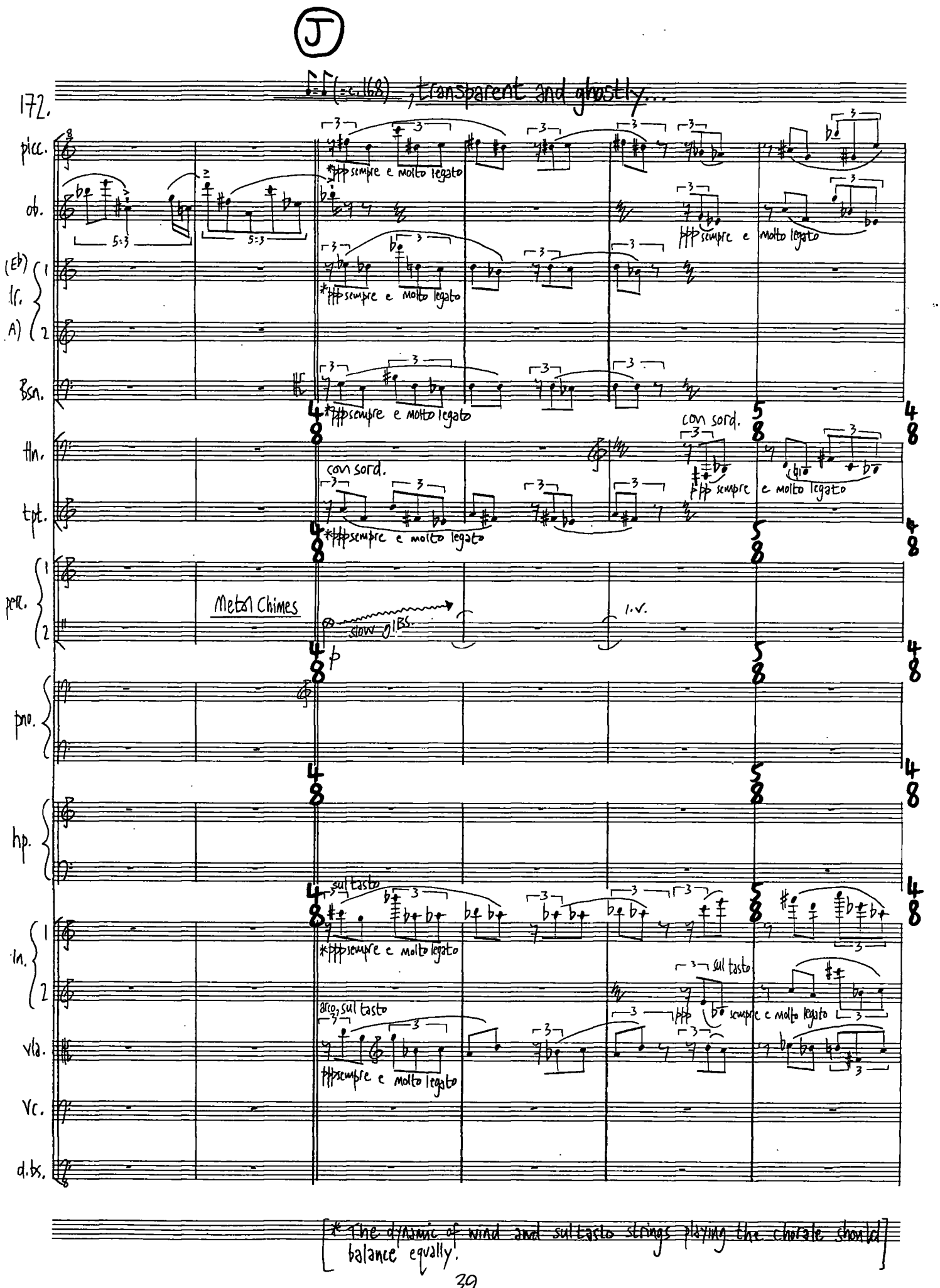
vla. — f — sffz

Vc. — f — sffz

d.bs. — f — sffz

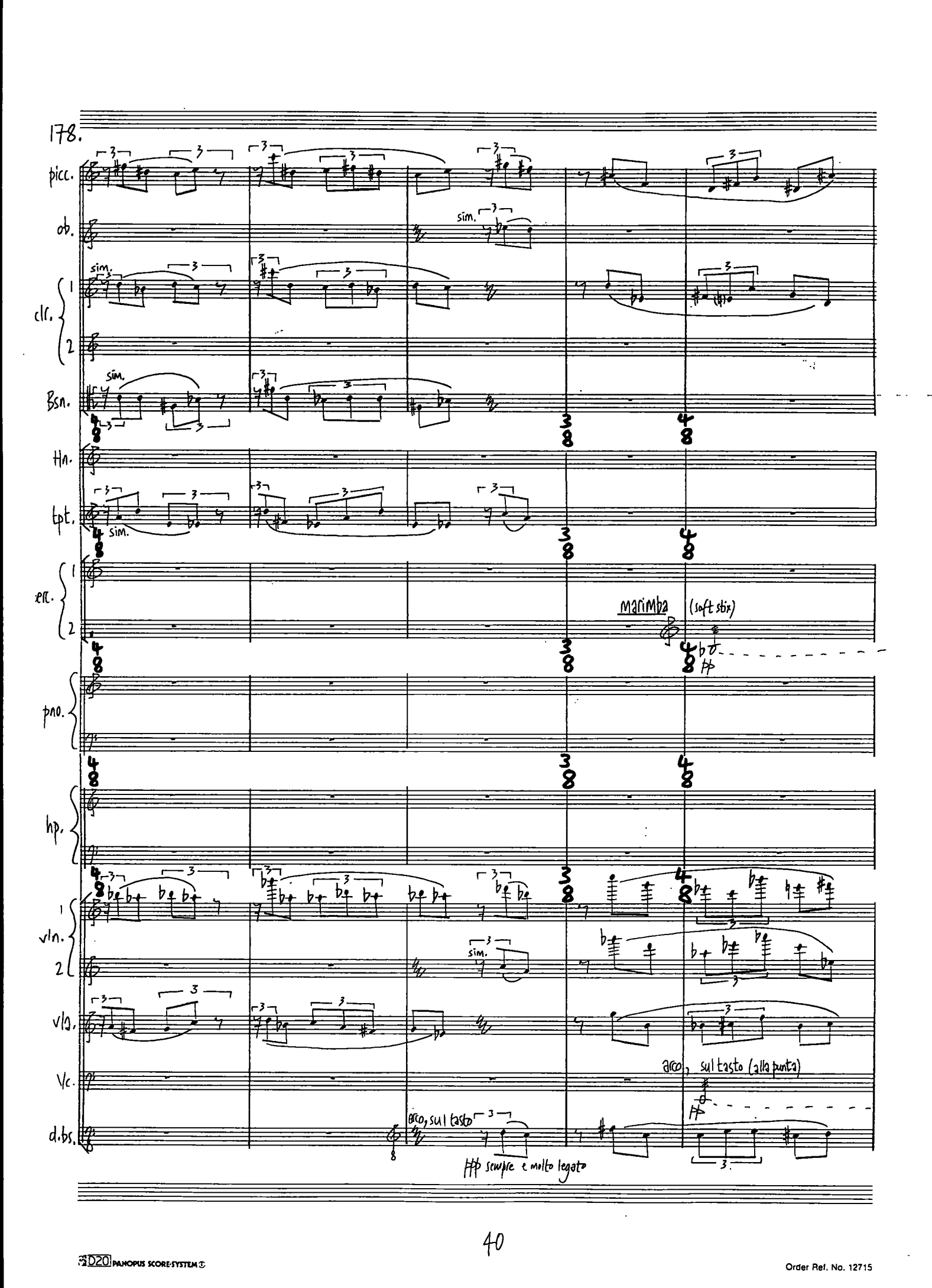
D20 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12715



[* The dynamic of wind and sul tasto strings playing the chorale should balance equally.]

3D20 PANOPUS SCORE-SYSTEM ®
Order Ref. No. 12715



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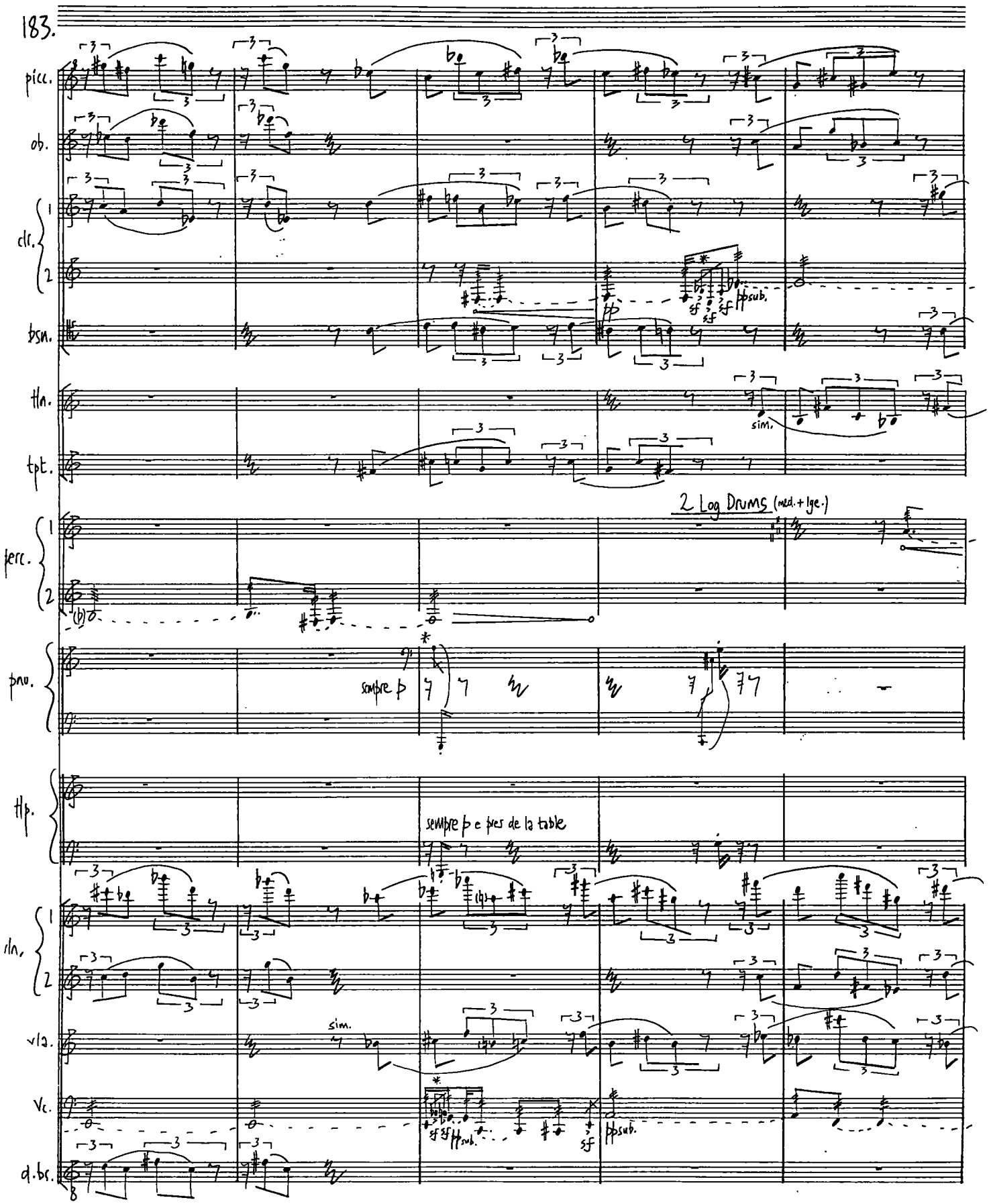


[* Grace notes always before the beat.]

D20 PANOPUS SCORE·SYSTEM®
Order Ref. No. 12715

188.

picc.

ob.

clr. 1

clr. 2

pp sub.

sim.

(pp sub.)

bsn.

hn.

tpt.

perc. 1

perc. 2

pp

sf sub.

pp

sf sf sf sf sf pp sub.

pno.

sim.

hp.

vln. 1

vln. 2

8va

vla.

vc.

sim.

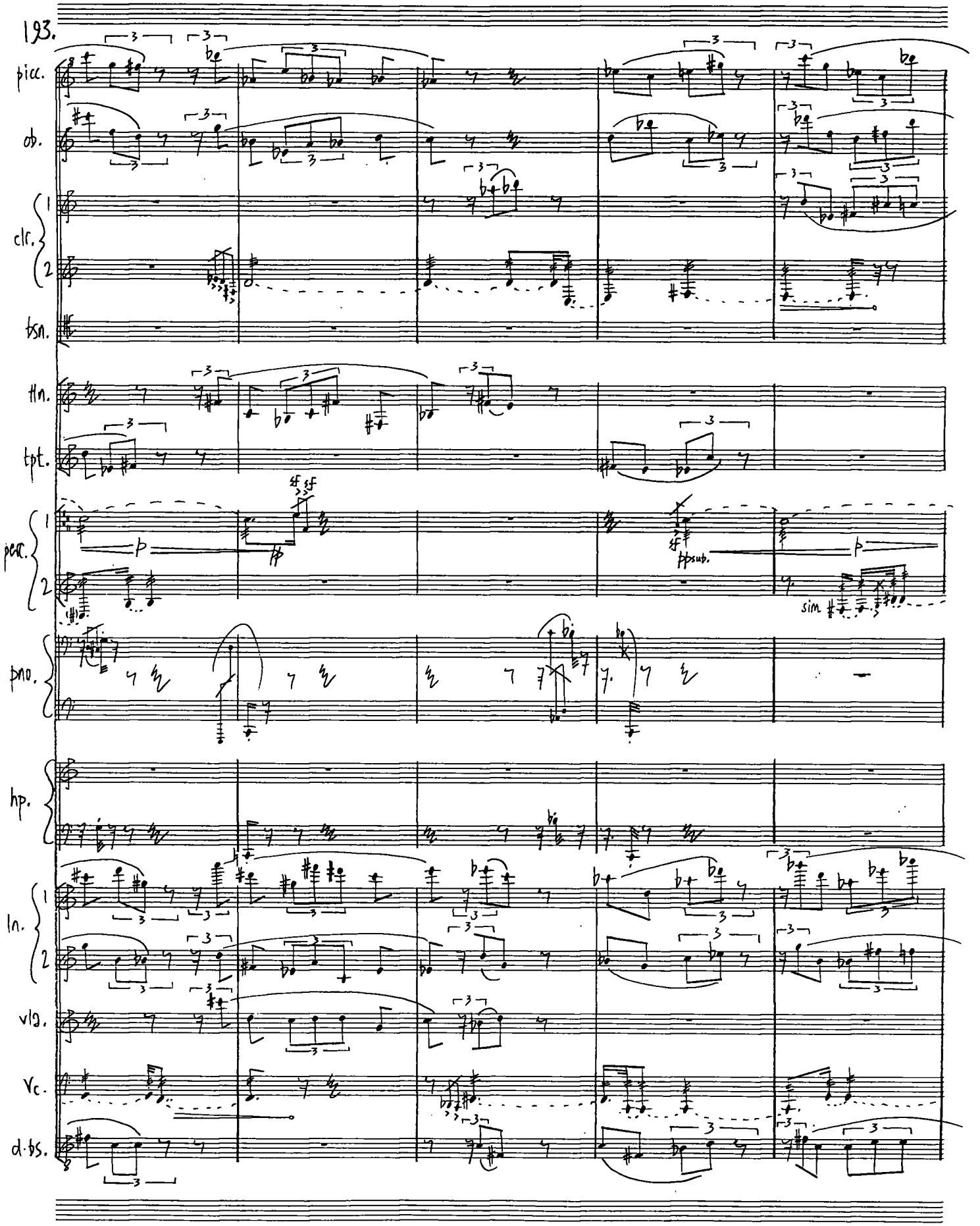
(pp sub.)

(sim.)

d.bs.

D20 PANOPUS SCORE-SYSTEM®

Order Ref. No. 12715



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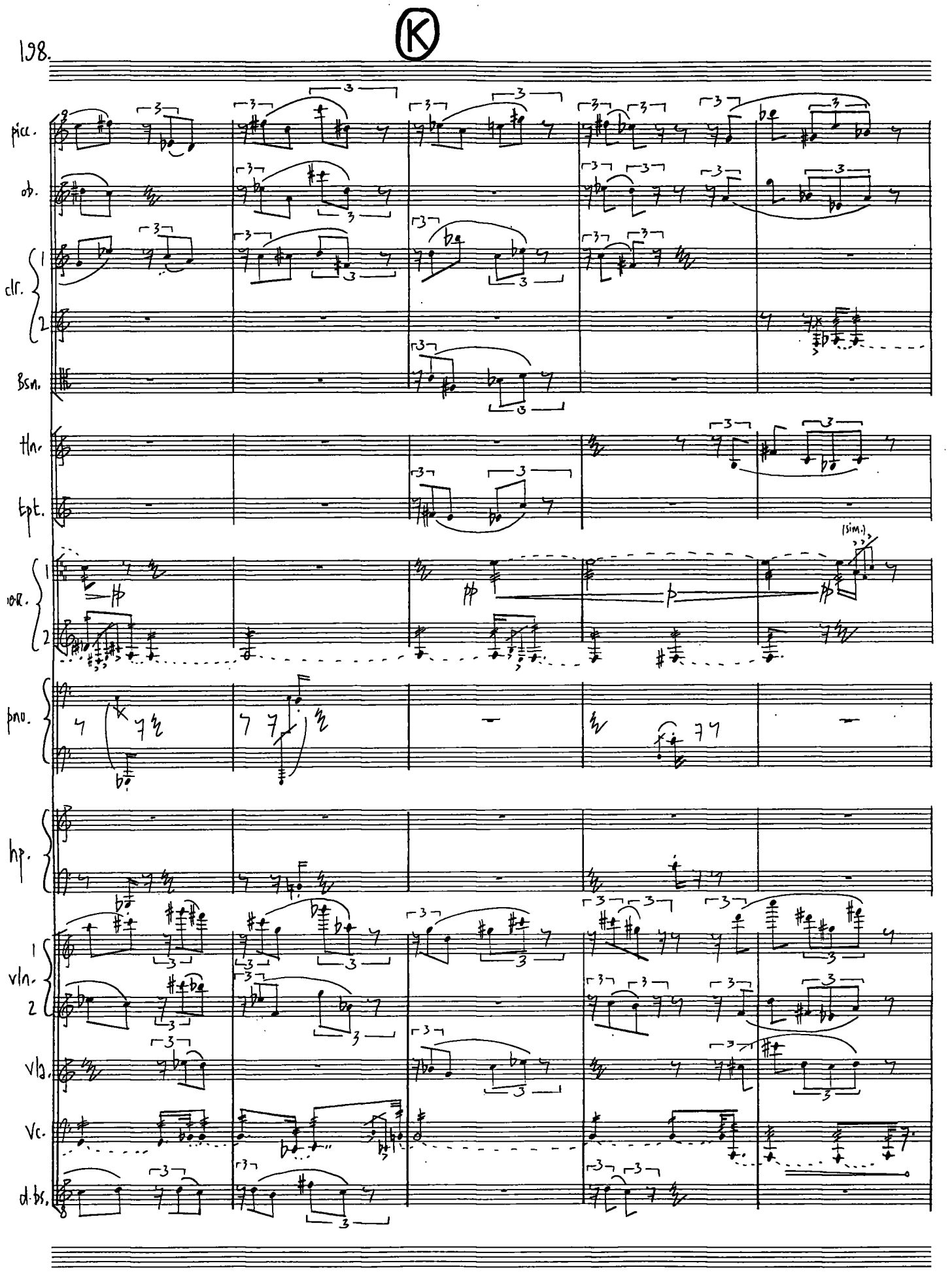

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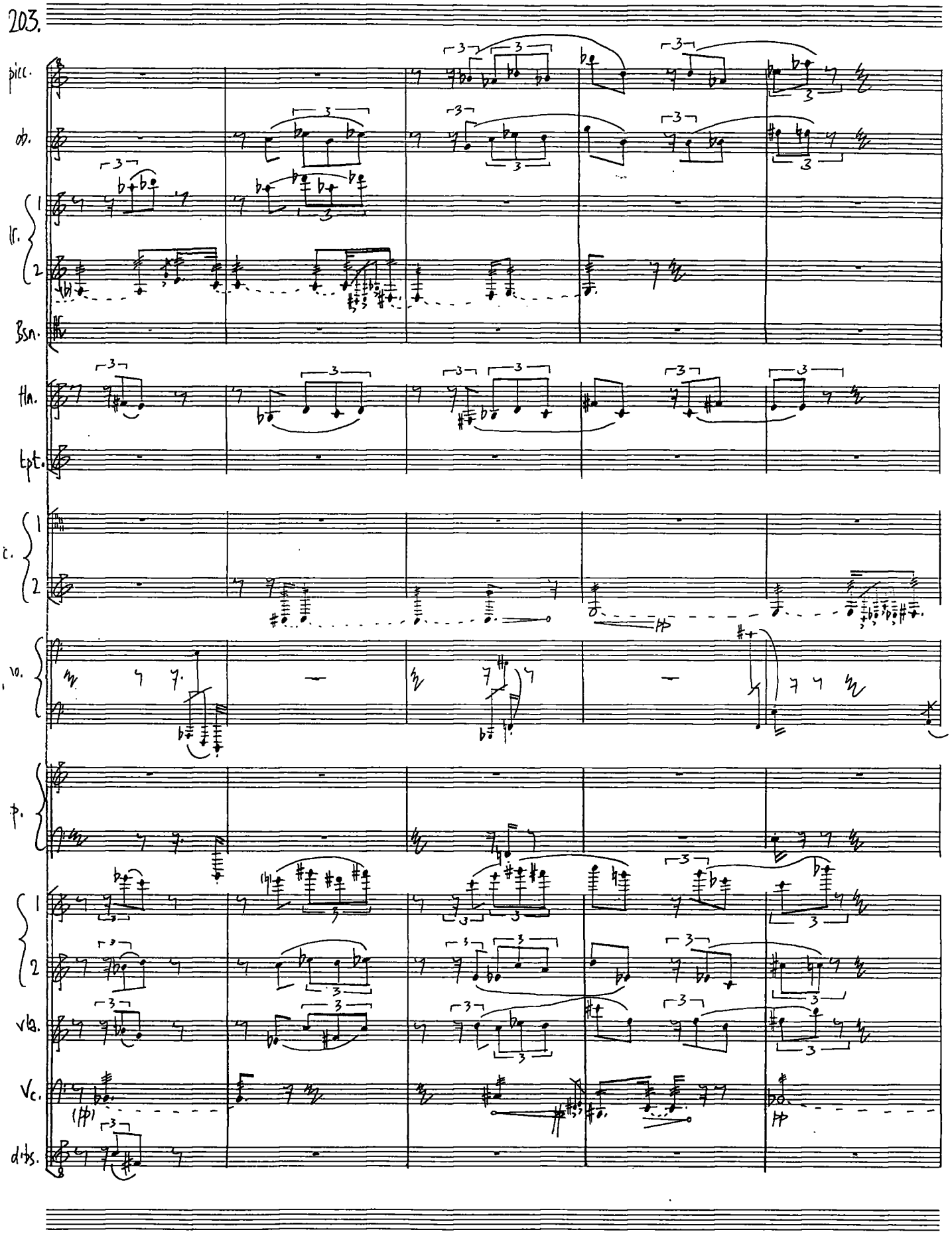
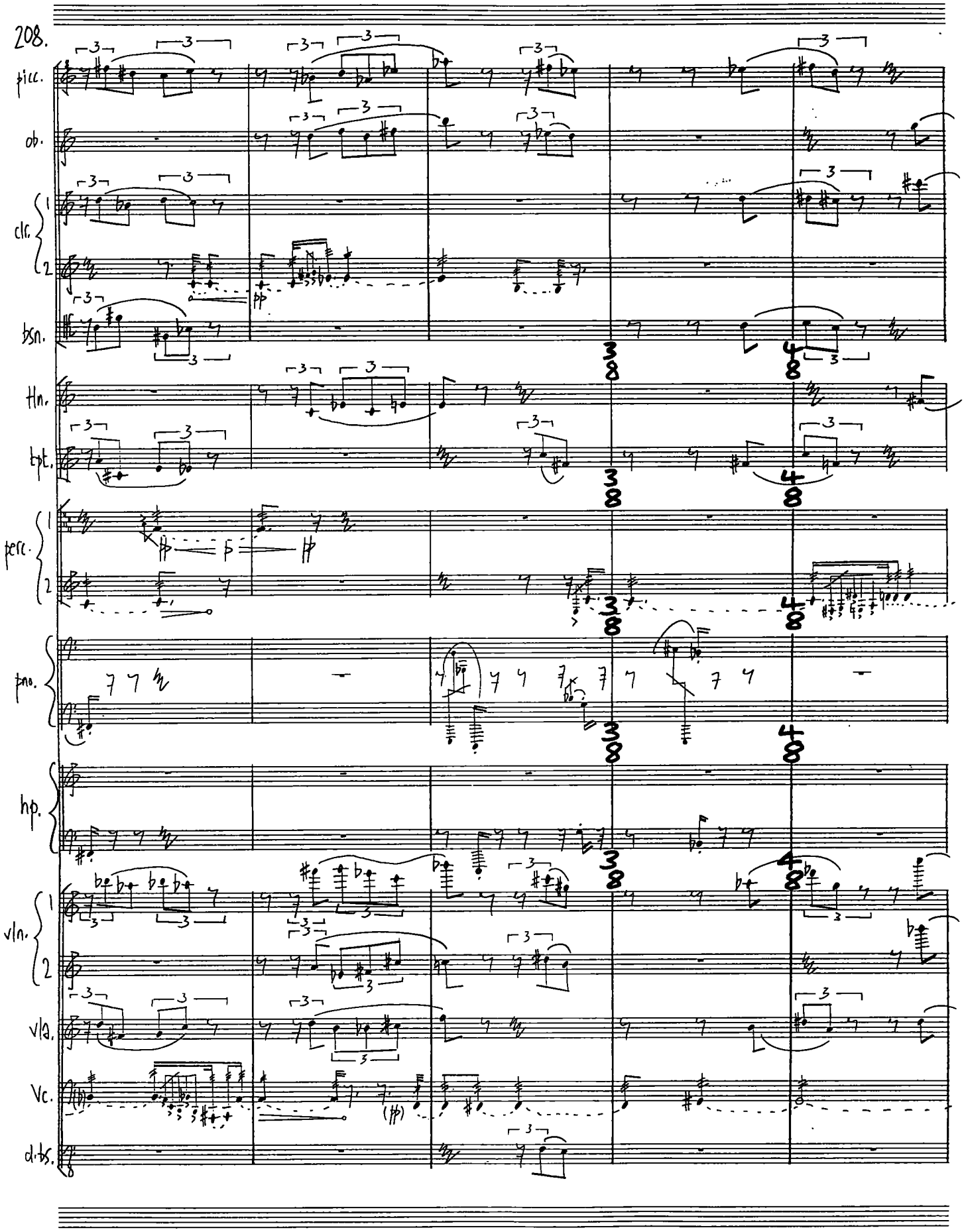
Order Ref. No. 12715

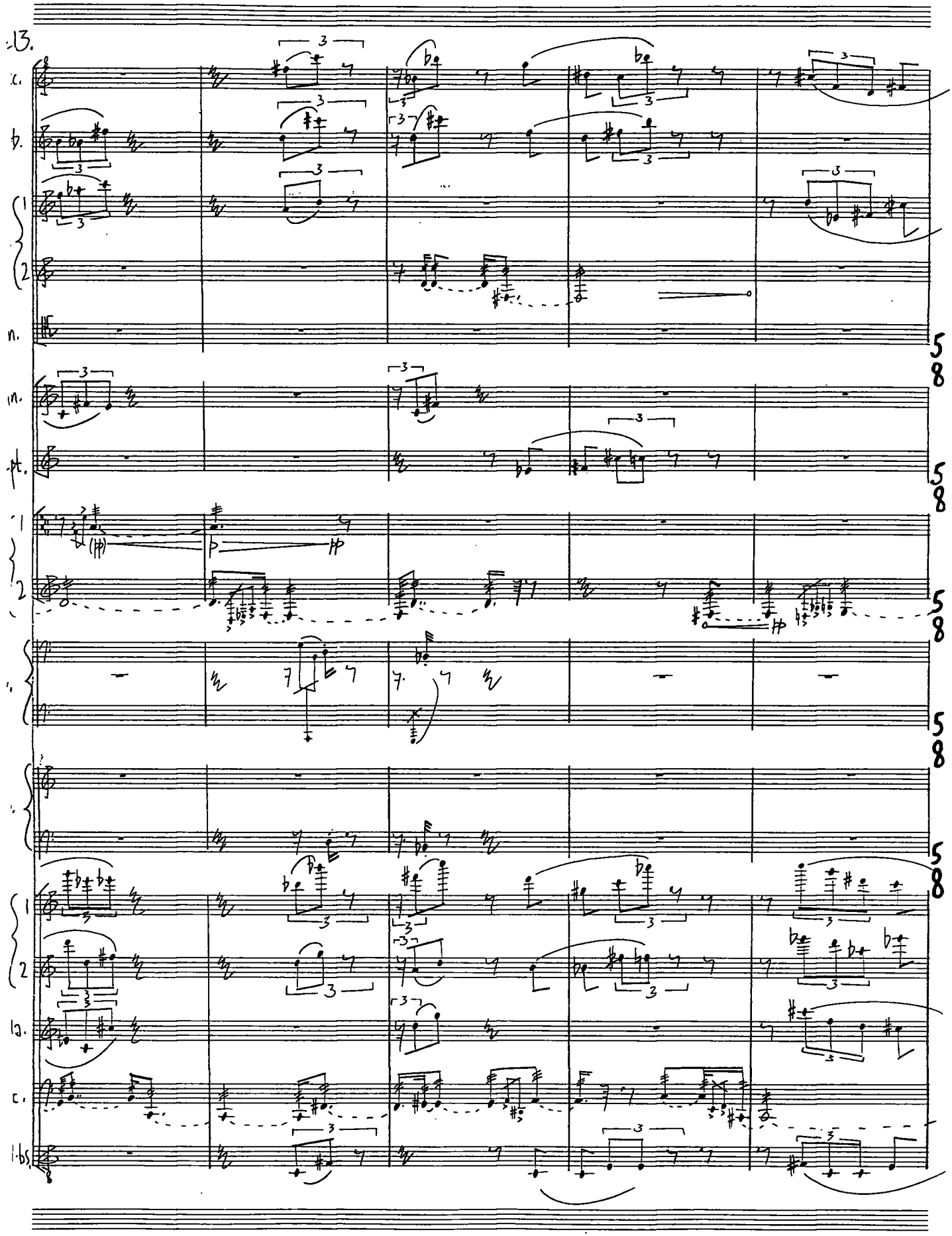


D20 PANOPUS SCORE-SYSTEM®

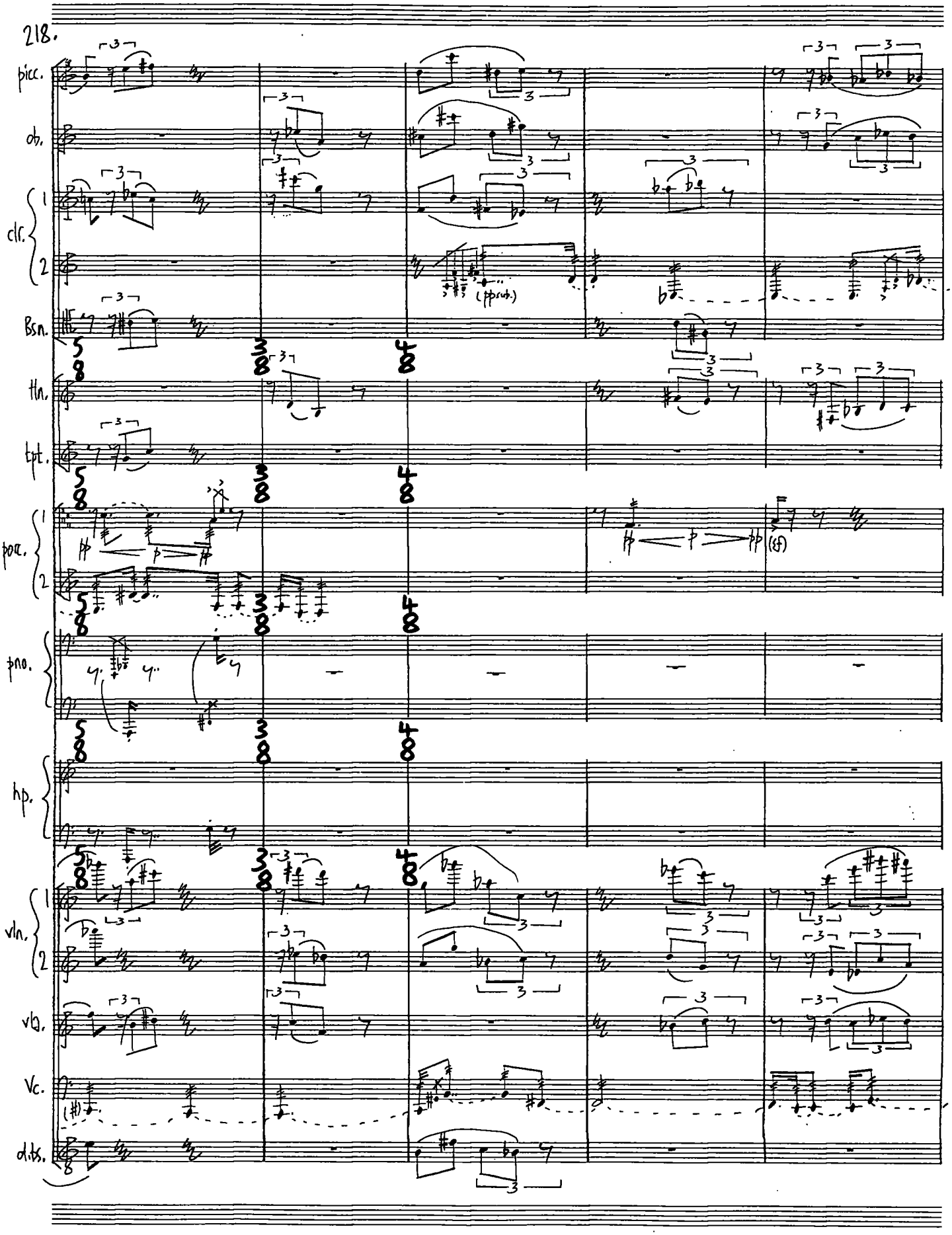
Order Ref. No. 12715



D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715

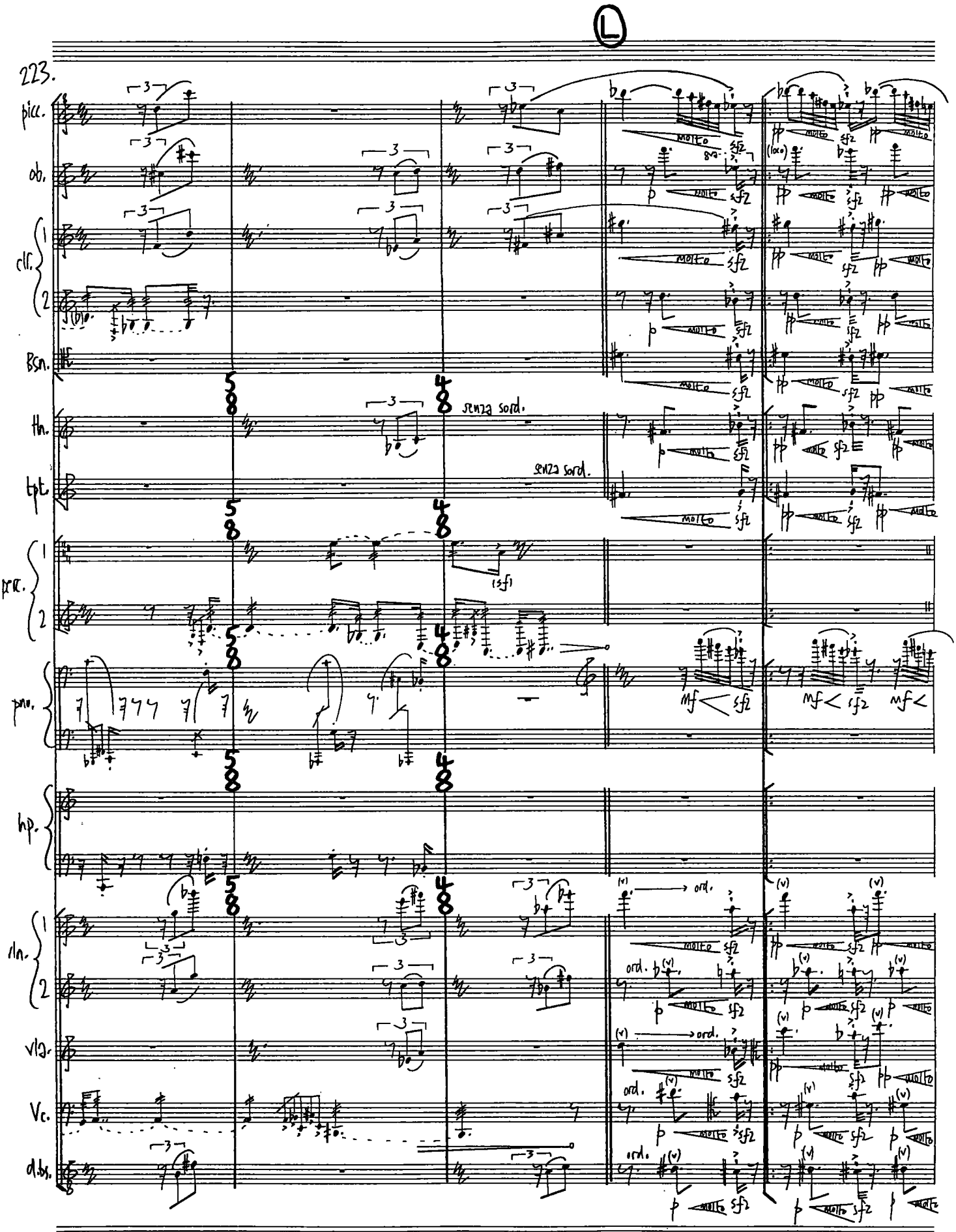


D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715



D20 PANOPUS SCORE-SYSTEM©

Order Ref. No. 12715



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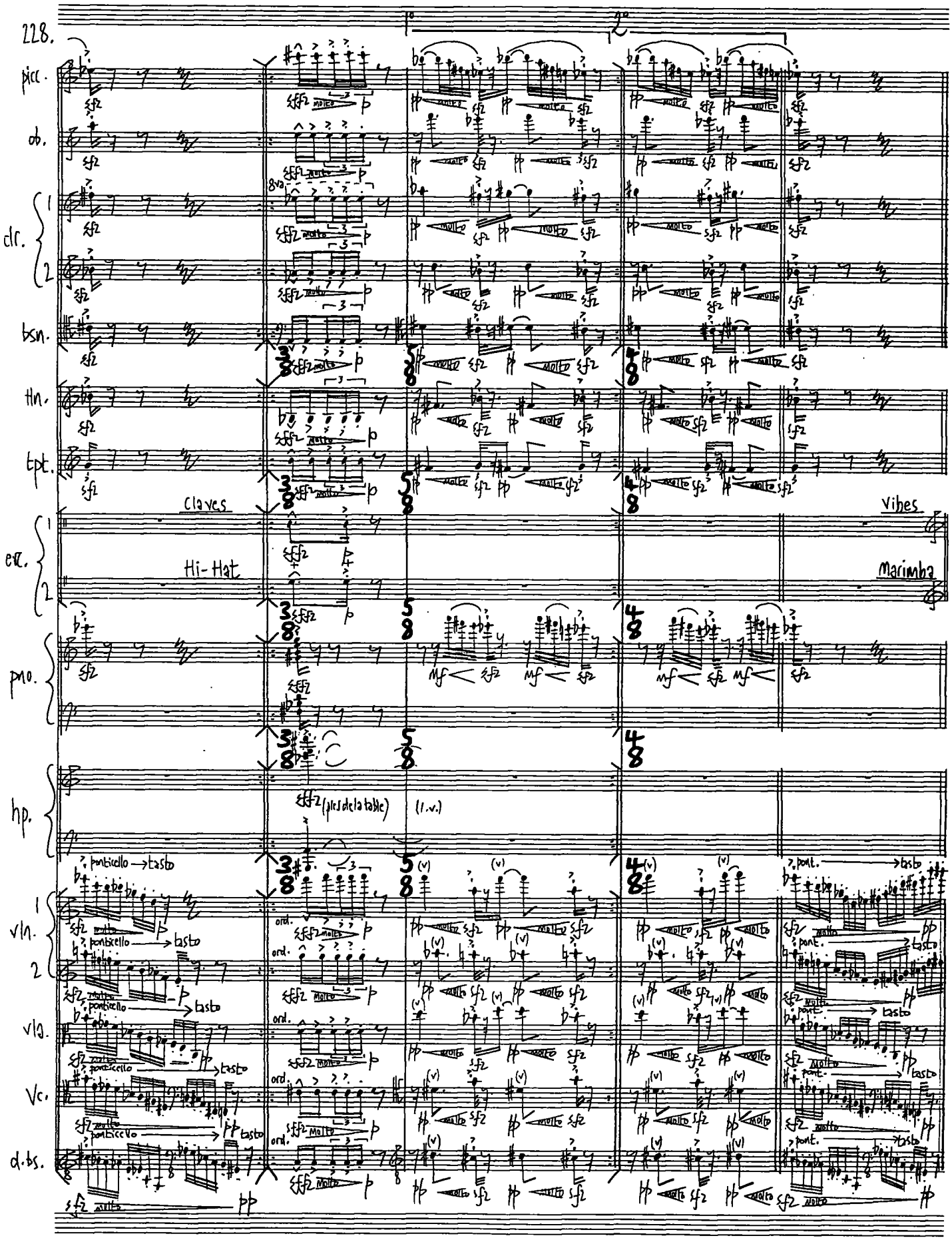

D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715

♩=c. 152, a little slower

233.

clr. 2 — solo — pp — sf sf sf pp sub. — sim. — pp sub. — pp sub. — pp sub.

perc. 1 — sf — sim.

perc. 2 — sf — pp — sf — pp

pno. — molto secco — sempre pp

hp. — molto secco, nonn. — sempre pp

vln. 1

vln. 2

pizz., molto secco

Vc. — pp sempre

238.

clr. 2 — pp sub. — pp sub. — pp sub. — pp sub.

perc. 1

perc. 2 — sf — sf pp — sf — sf pp

pno.

hp.

Vc.

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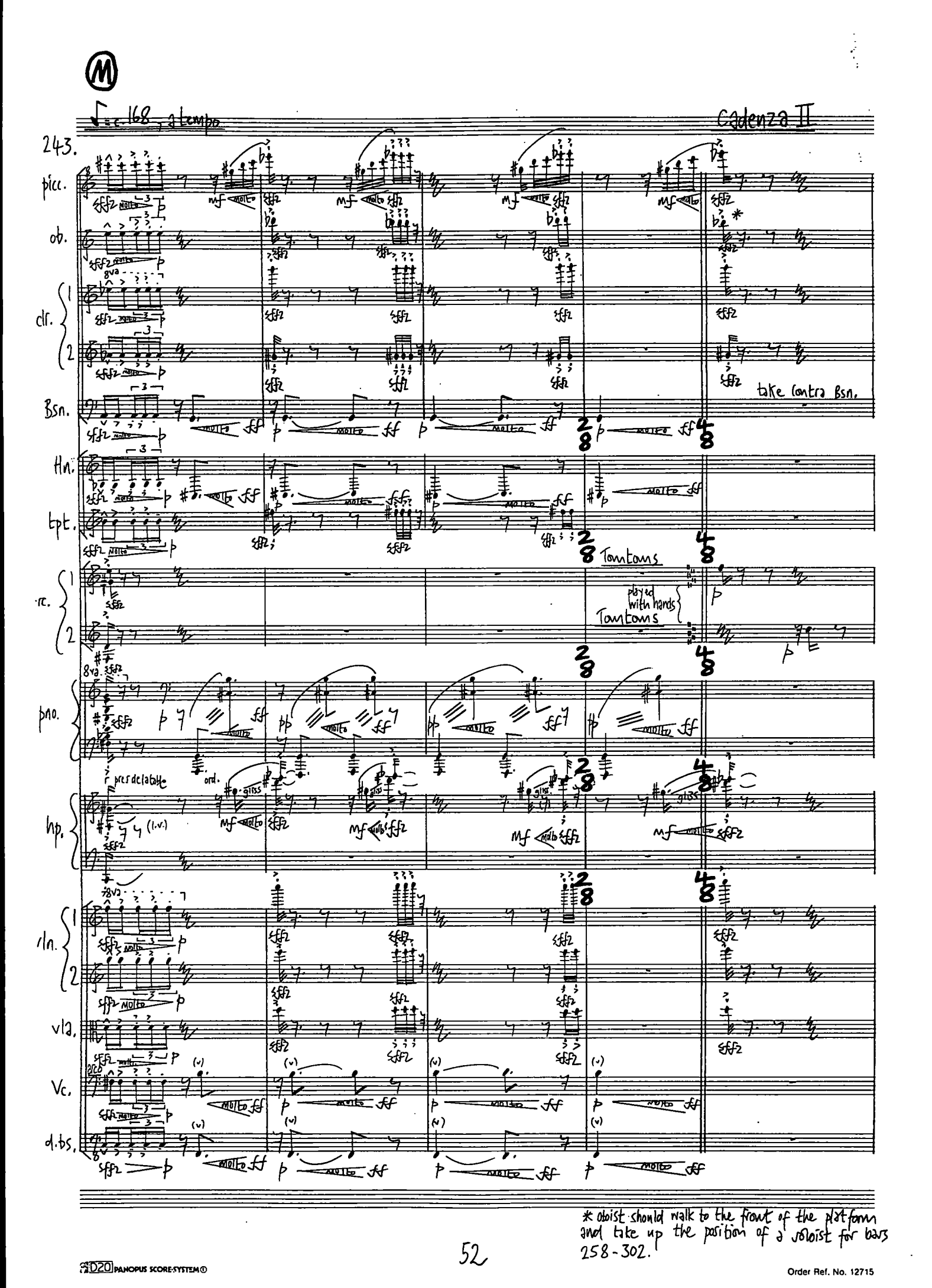
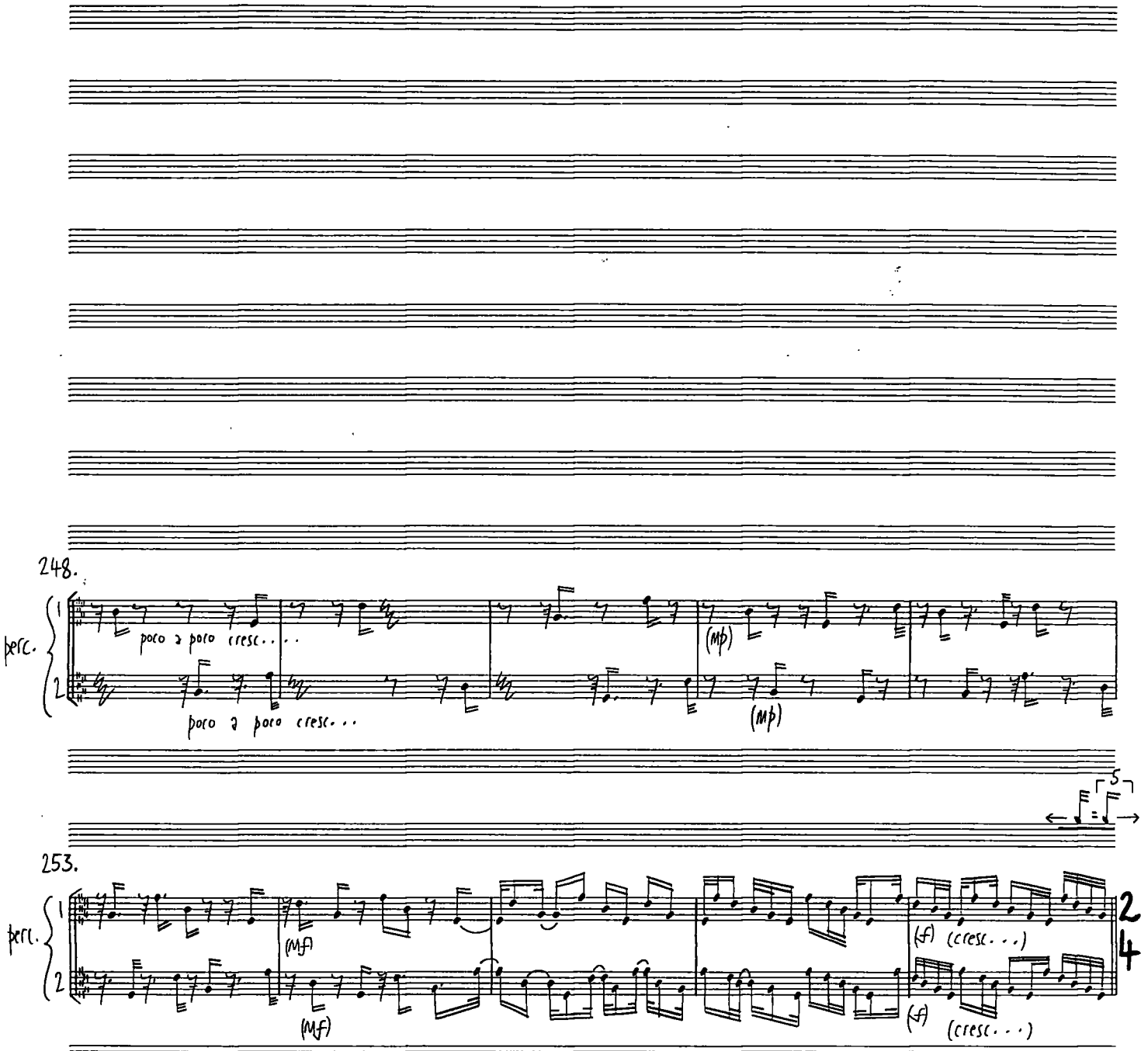
Order Ref. No. 12715


M
♩= c. 168, a tempo
Cadenza II
243.
picc.
ob.
cl.
Bsn.
take contra Bsn.
Hn.
tpt.
Tomtoms
played with hands
Tomtoms
pno.
hp.
pres de la table
ord.
glissando
vln.
vla.
Vc.
d.bs.
molto
* oboist should walk to the front of the platform and take up the position of a soloist for bars 258-302.
52
D20 PANOPUS SCORE-SYSTEM
Order Ref. No. 12715



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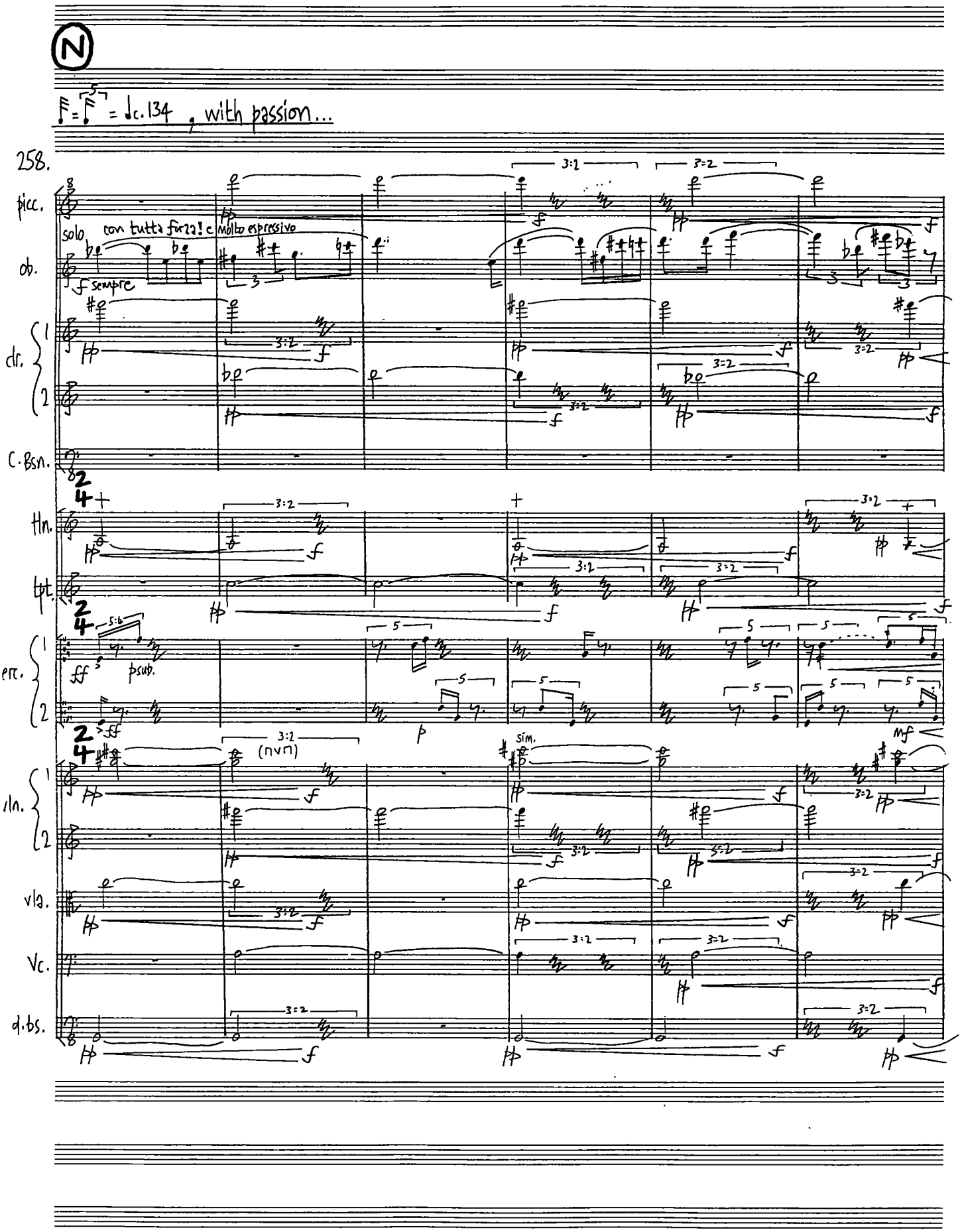

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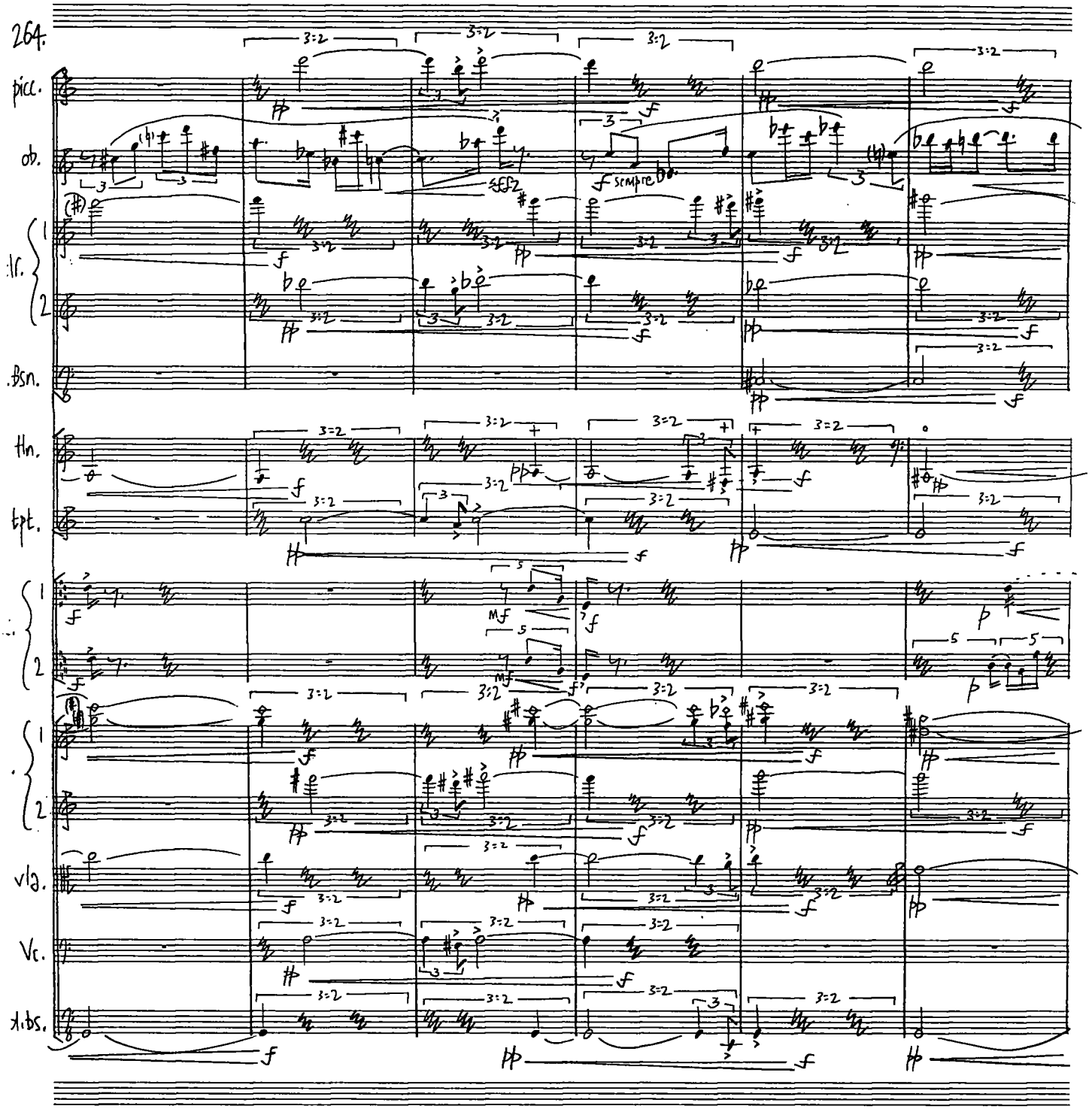
Order Ref. No. 12715



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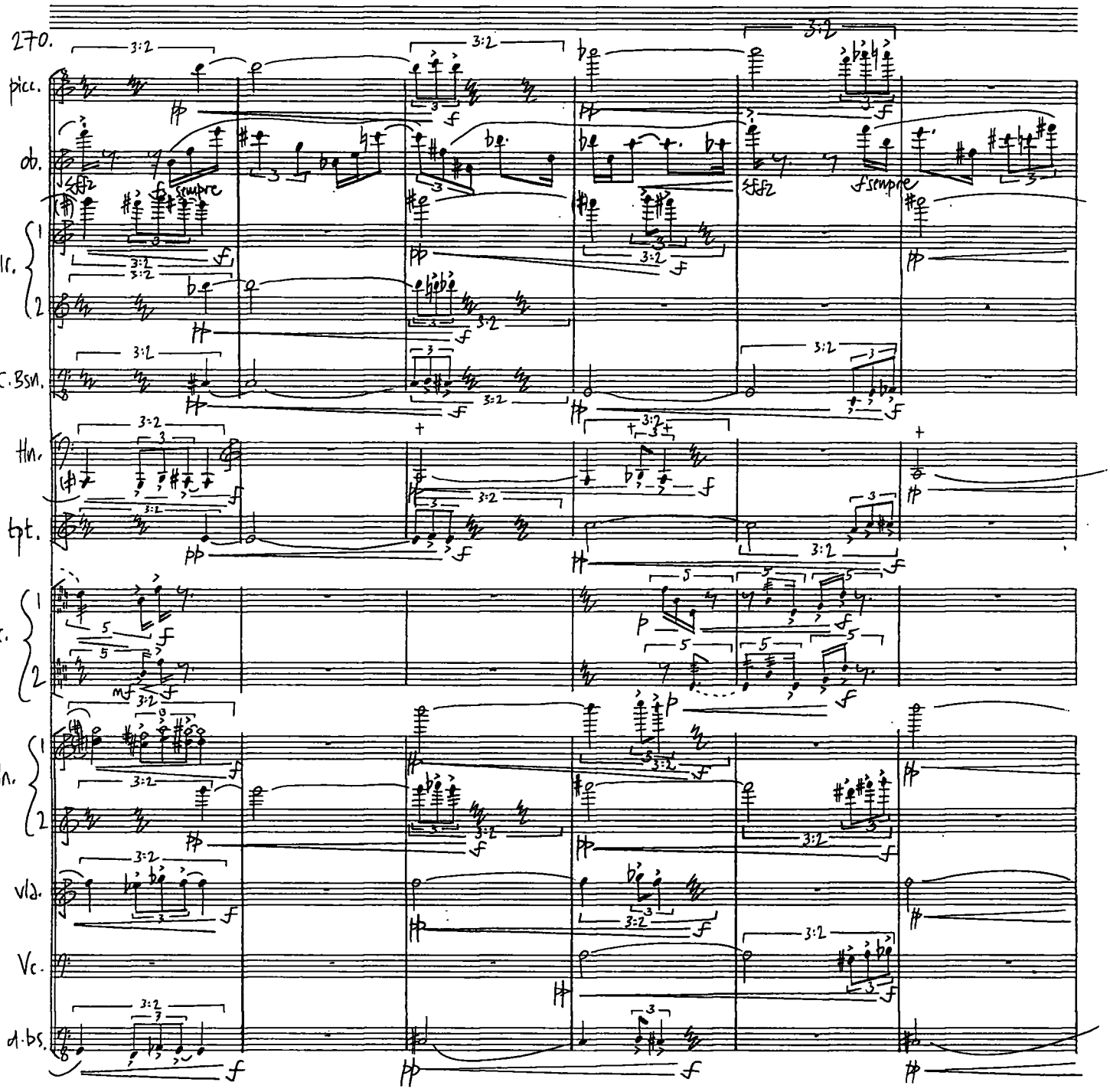

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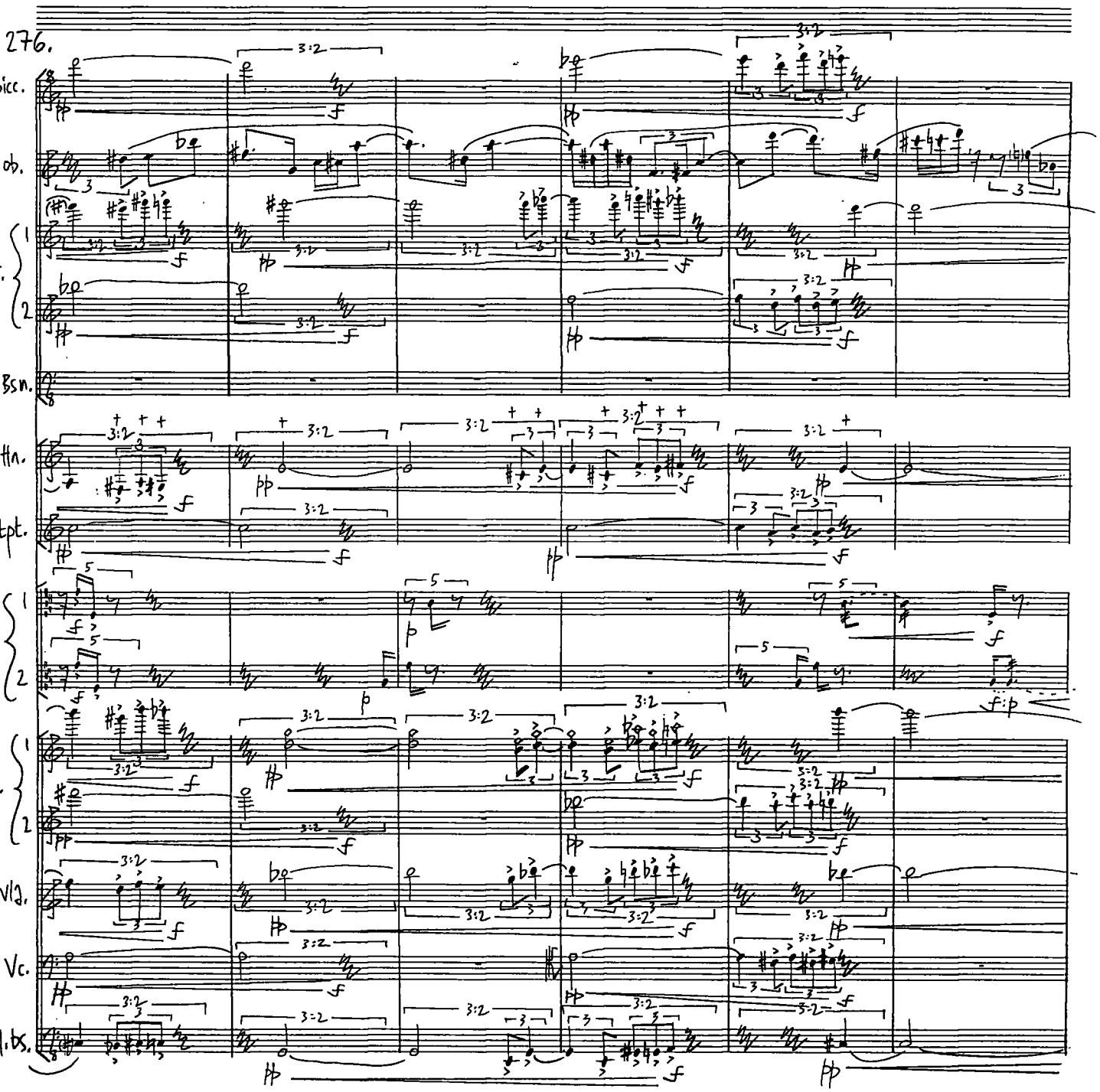

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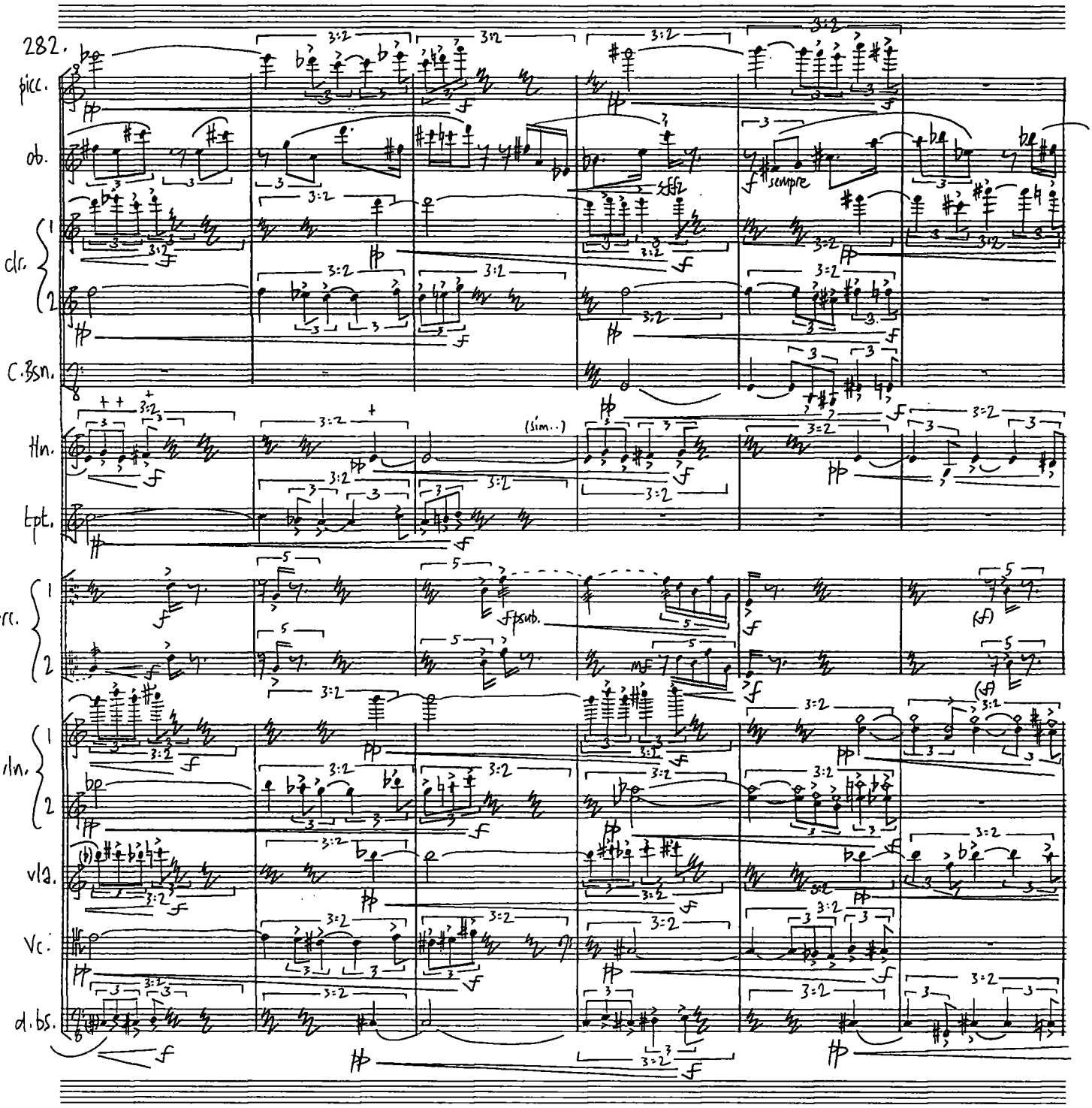

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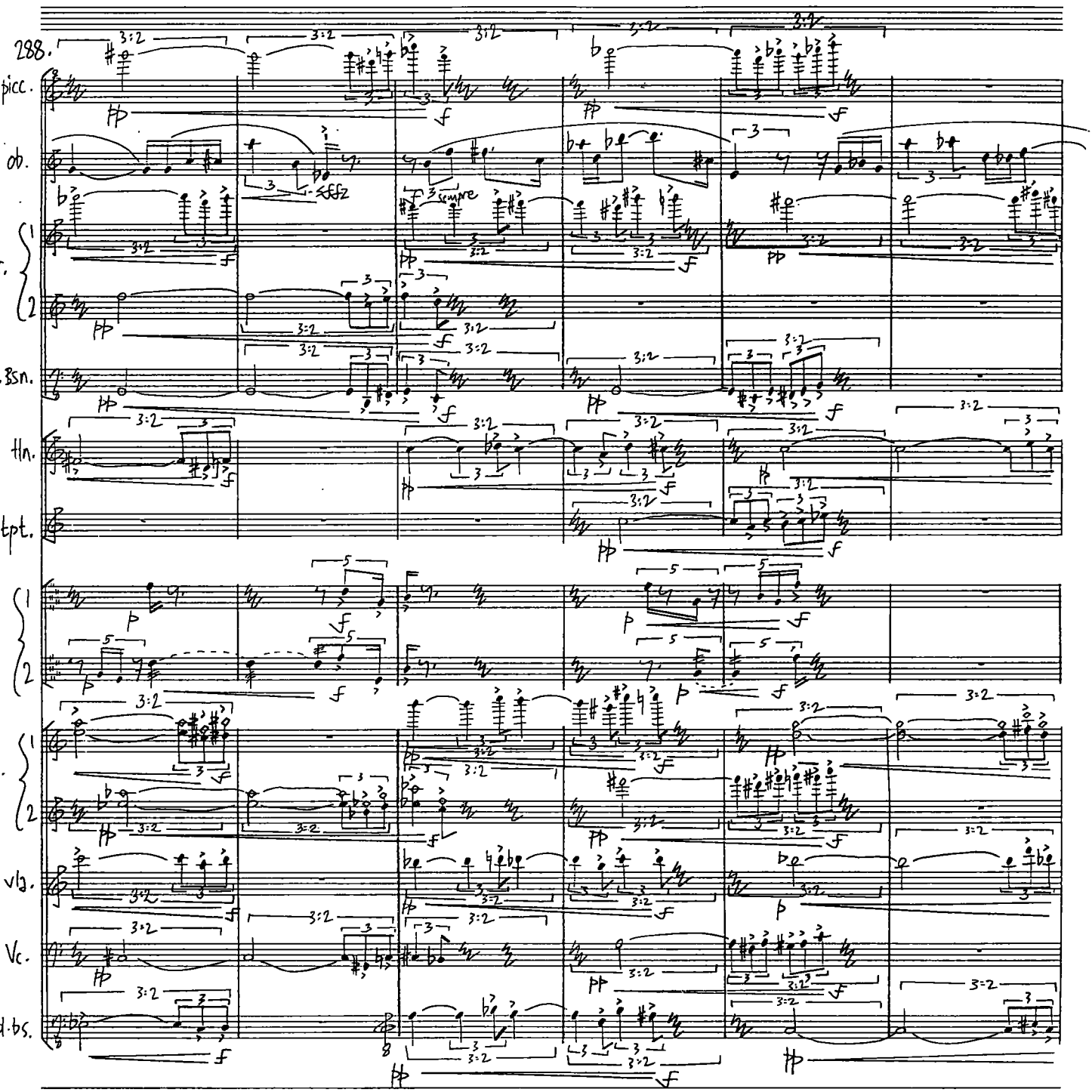

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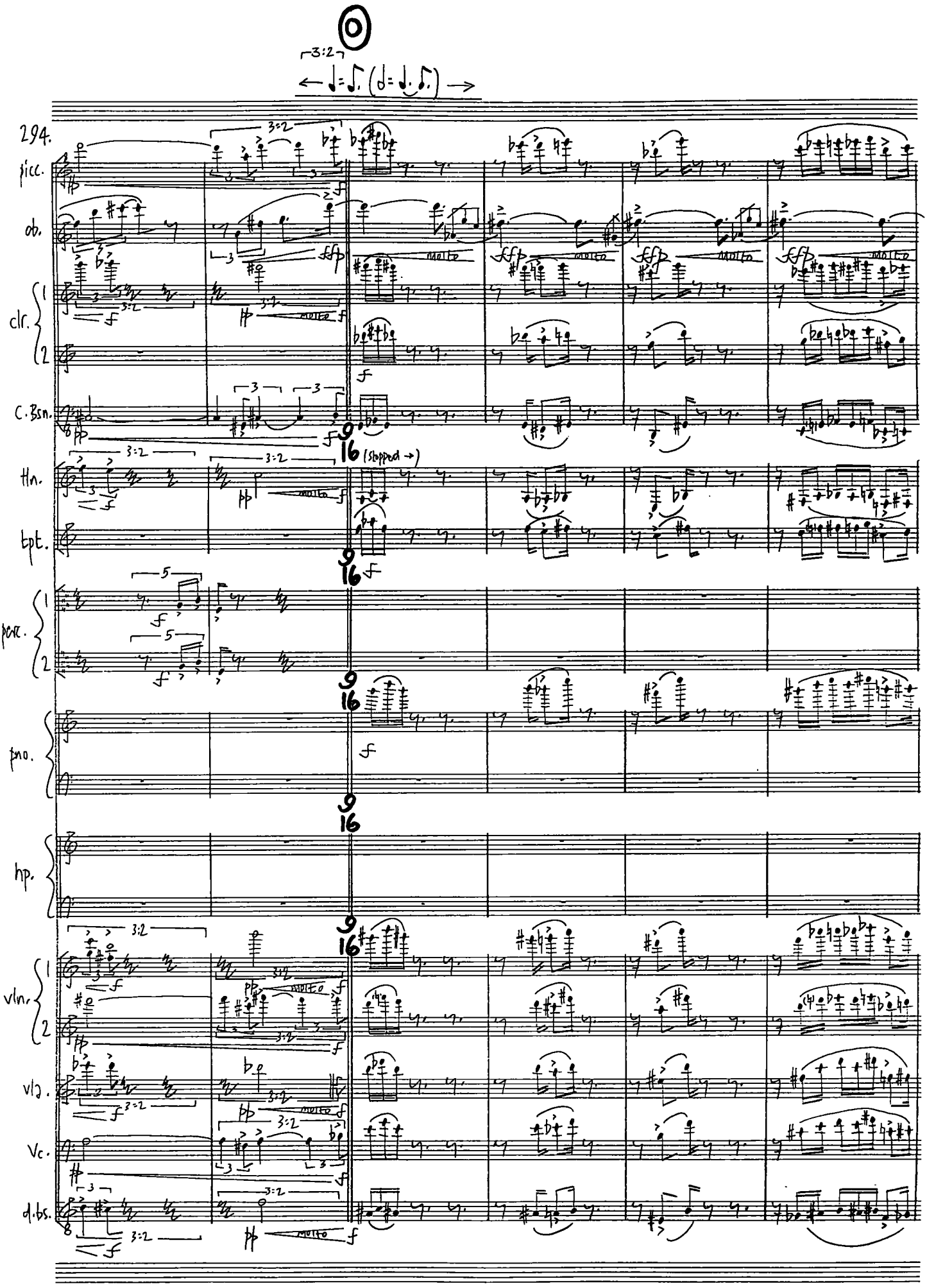

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♩=c.144, slightly faster, hard and driving...

300.

picc.

take flute

(Return to seat)

ob.

sffp molto

sffp molto

sffz

p (senza cresc.)

clr. 1 2

c.Bsn.

Hn.

tpt.

Log Drums

(medium hard stix)

Marimba

p (senza cresc.)

no.

hp.

mf sempre

vln. 1 2

p (senza cresc.)

vlg.

Vc.

d.bs.

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306.

flt.

mp

3:2

molto

ffz: f sempre sost.

ob.

cl. 1

cl. 2

p

molto

ffz: f sempre sost.

c. Bsn.

Hn.

tpt.

mf

ffz

f sempre sost.

perc. 1

perc. 2

f

ffz

mf sempre

pno.

mf

ffz

hp.

vln. 1

vln. 2

ffz: f sempre sost.

mf

pizz

ffz

f sempre

sost.

vla.

ffz

Vc.

db.

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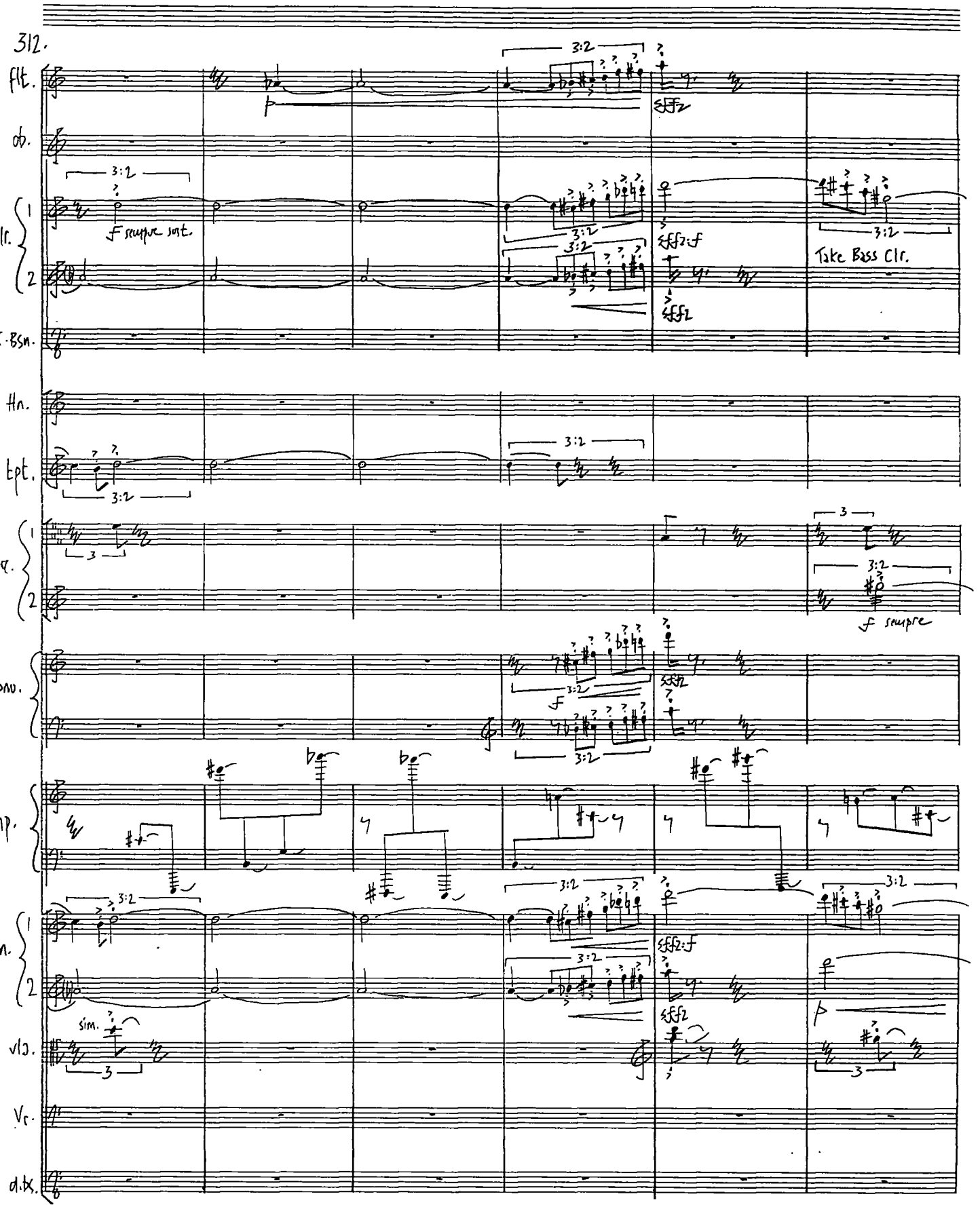

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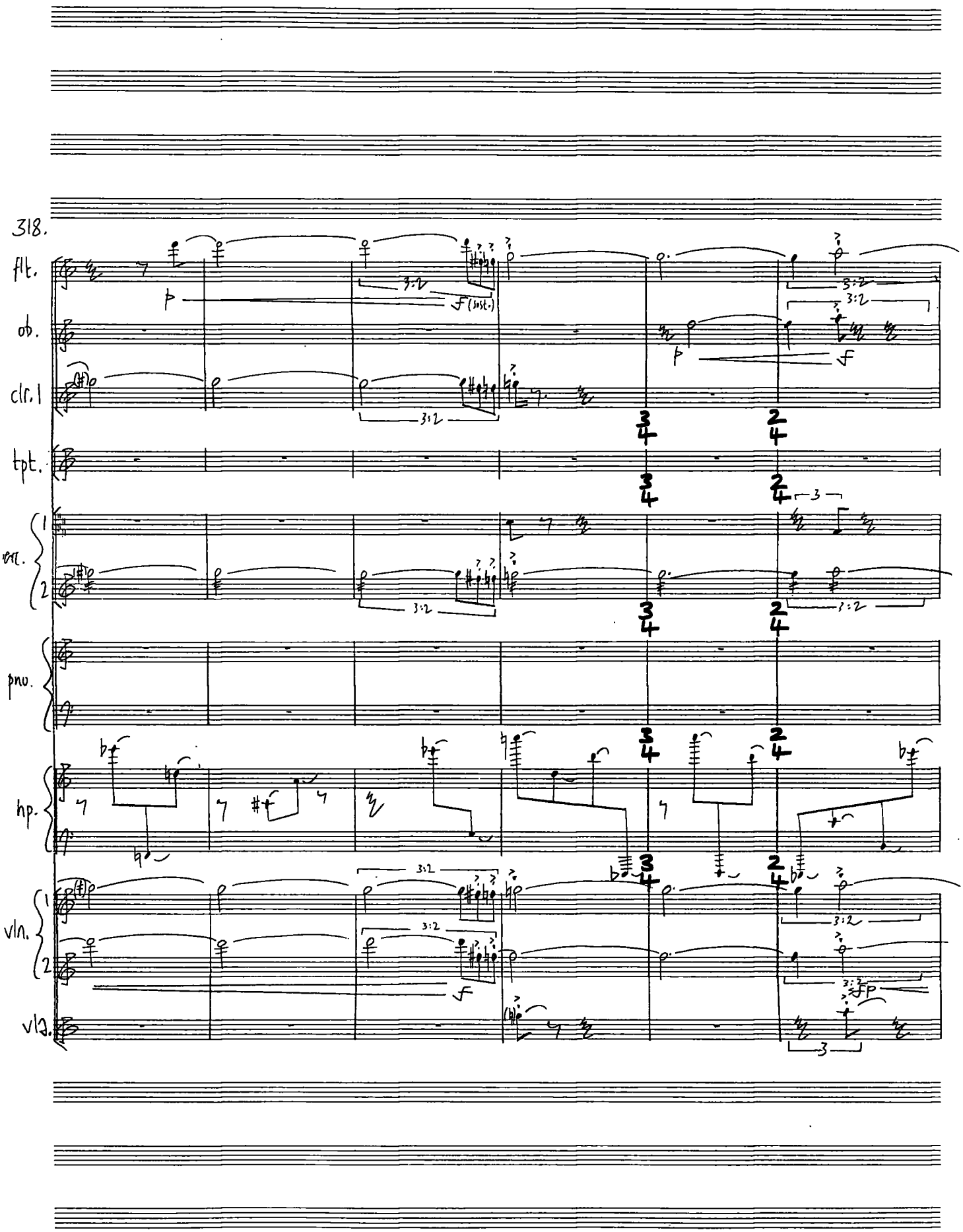

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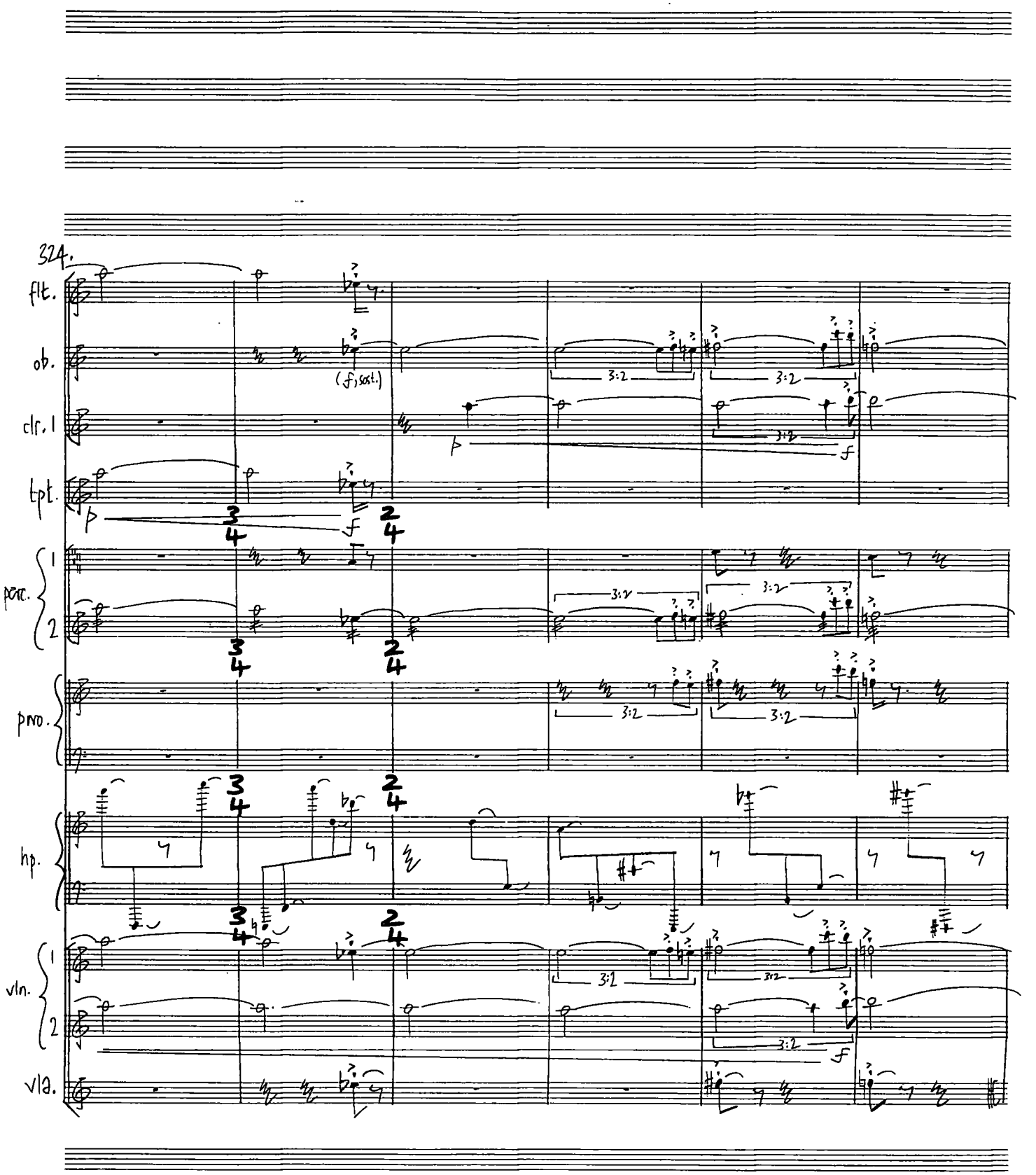

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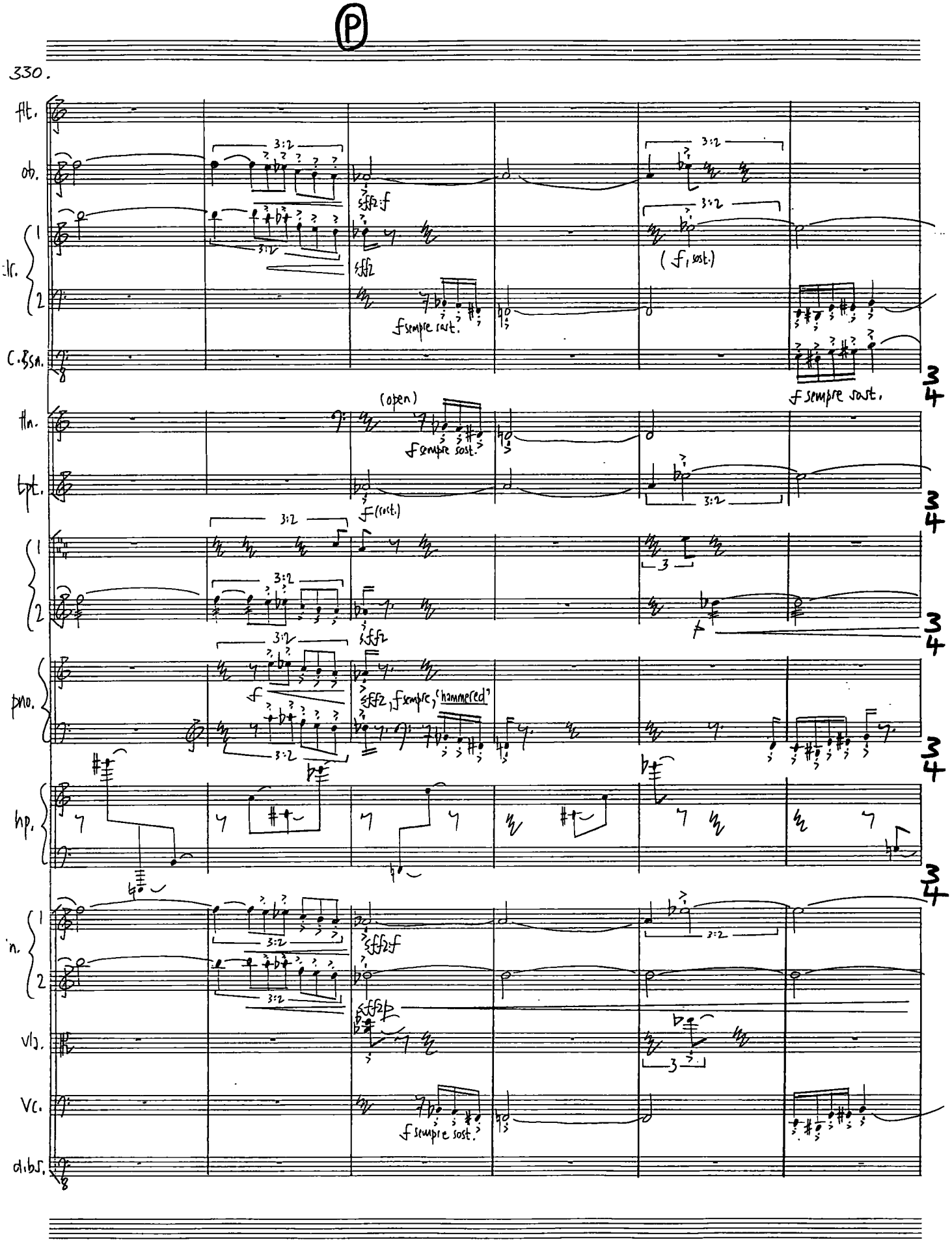

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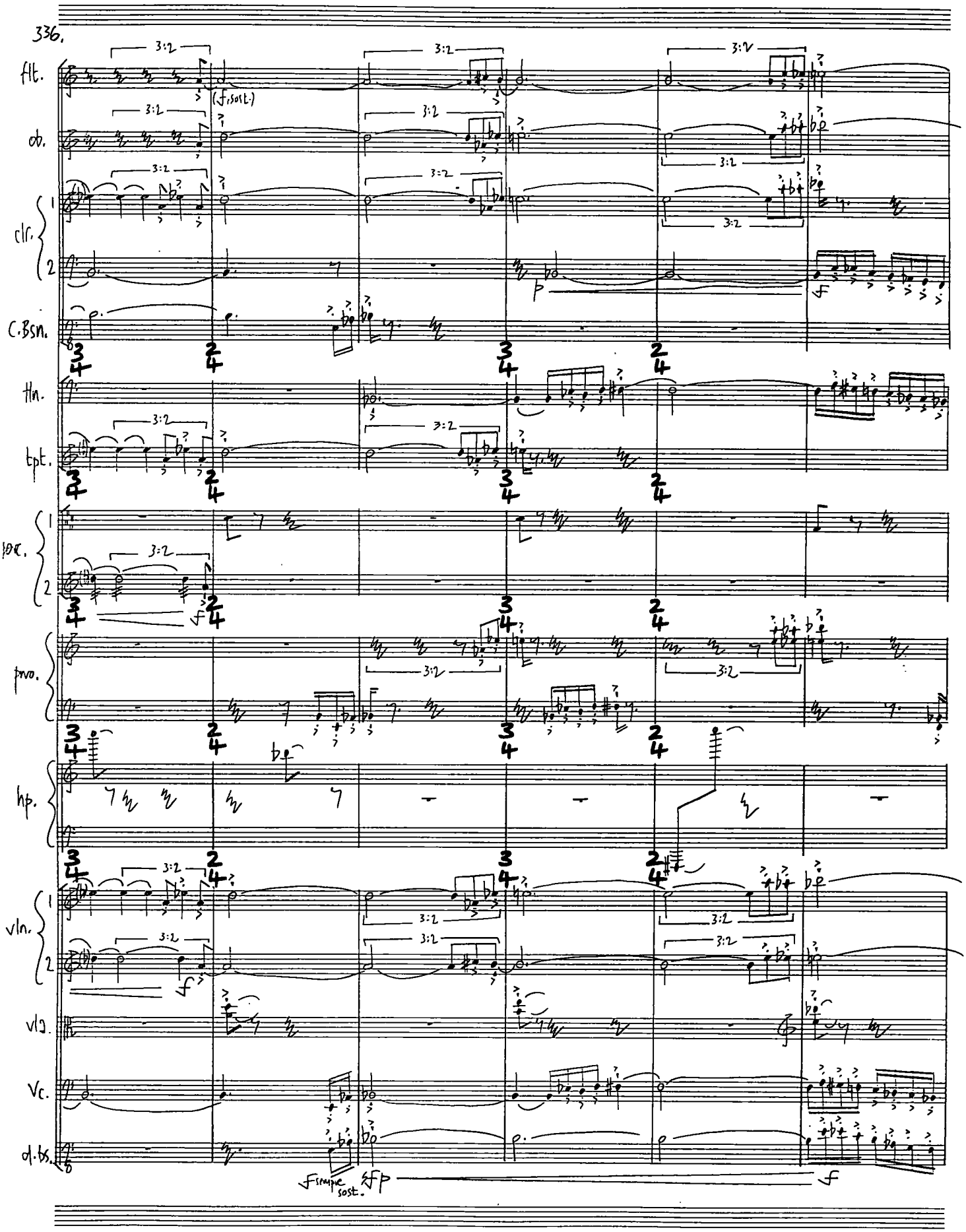

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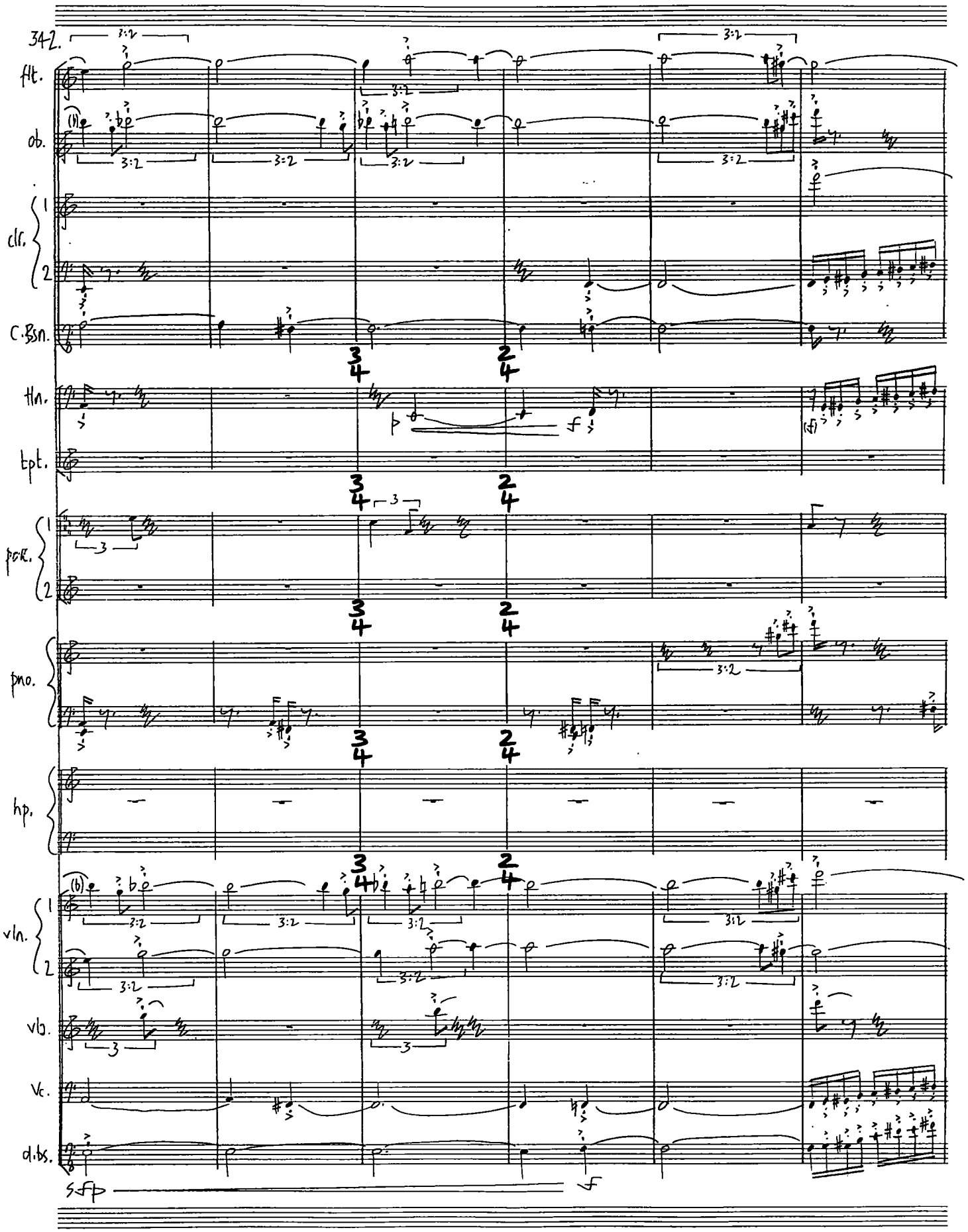

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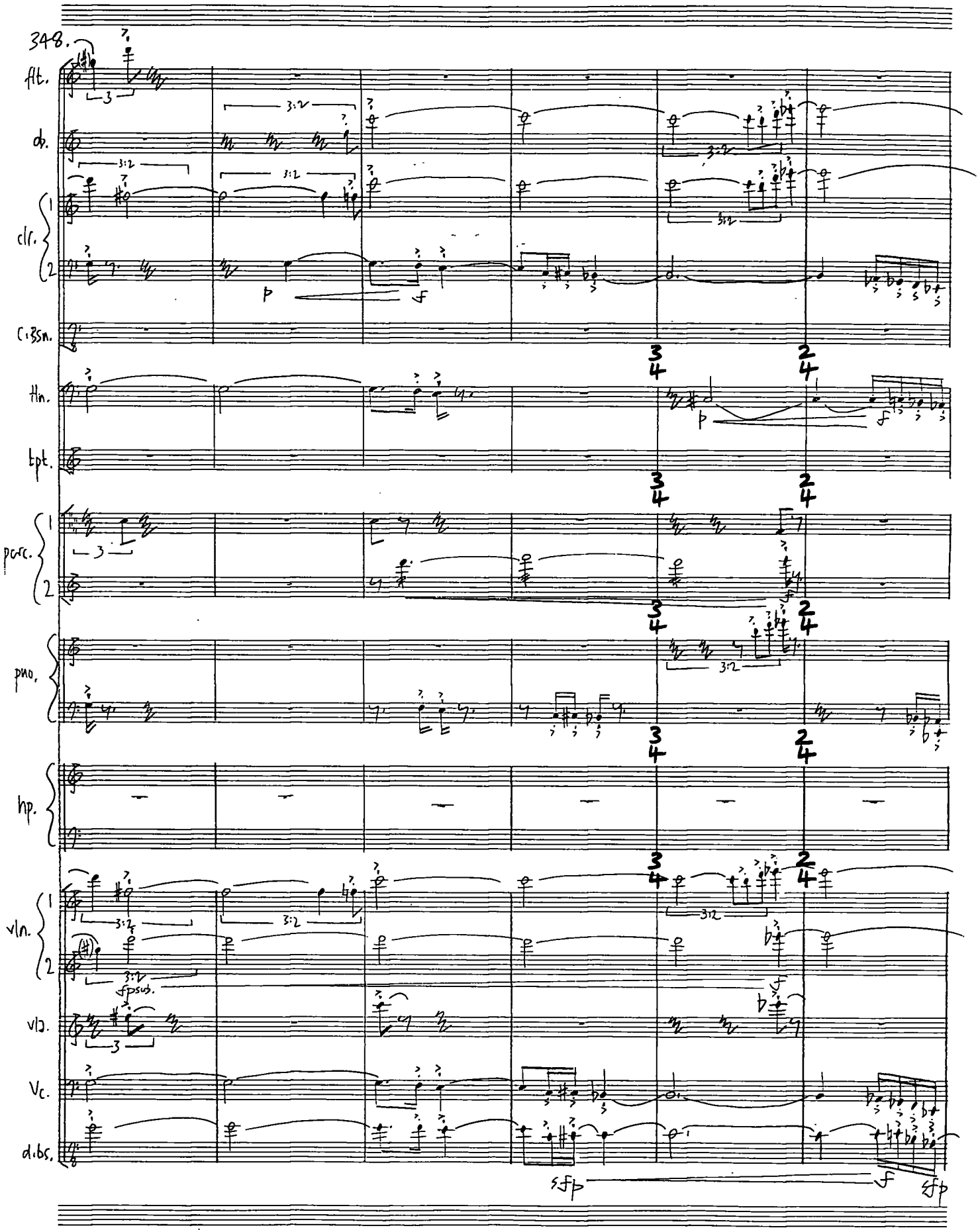

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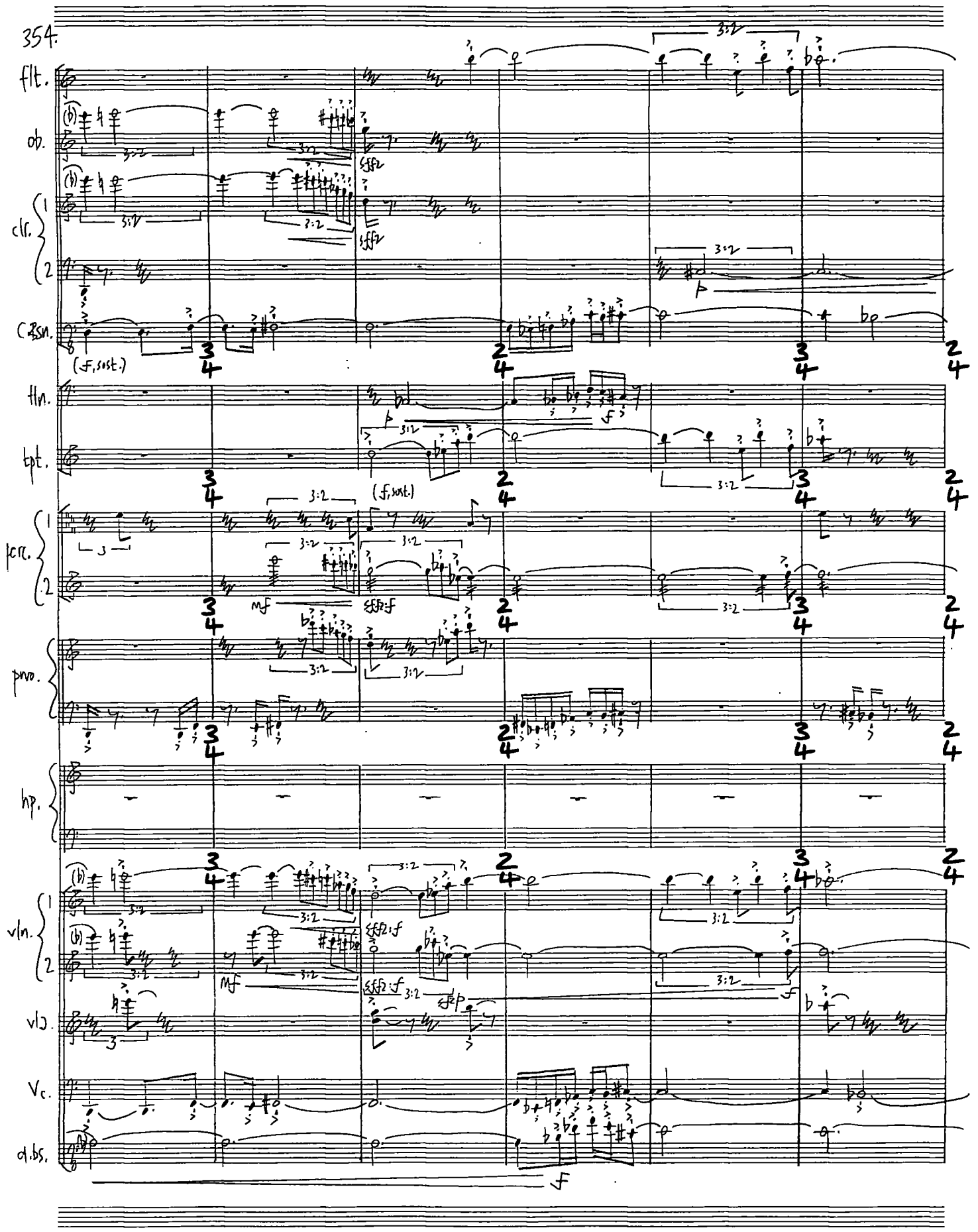

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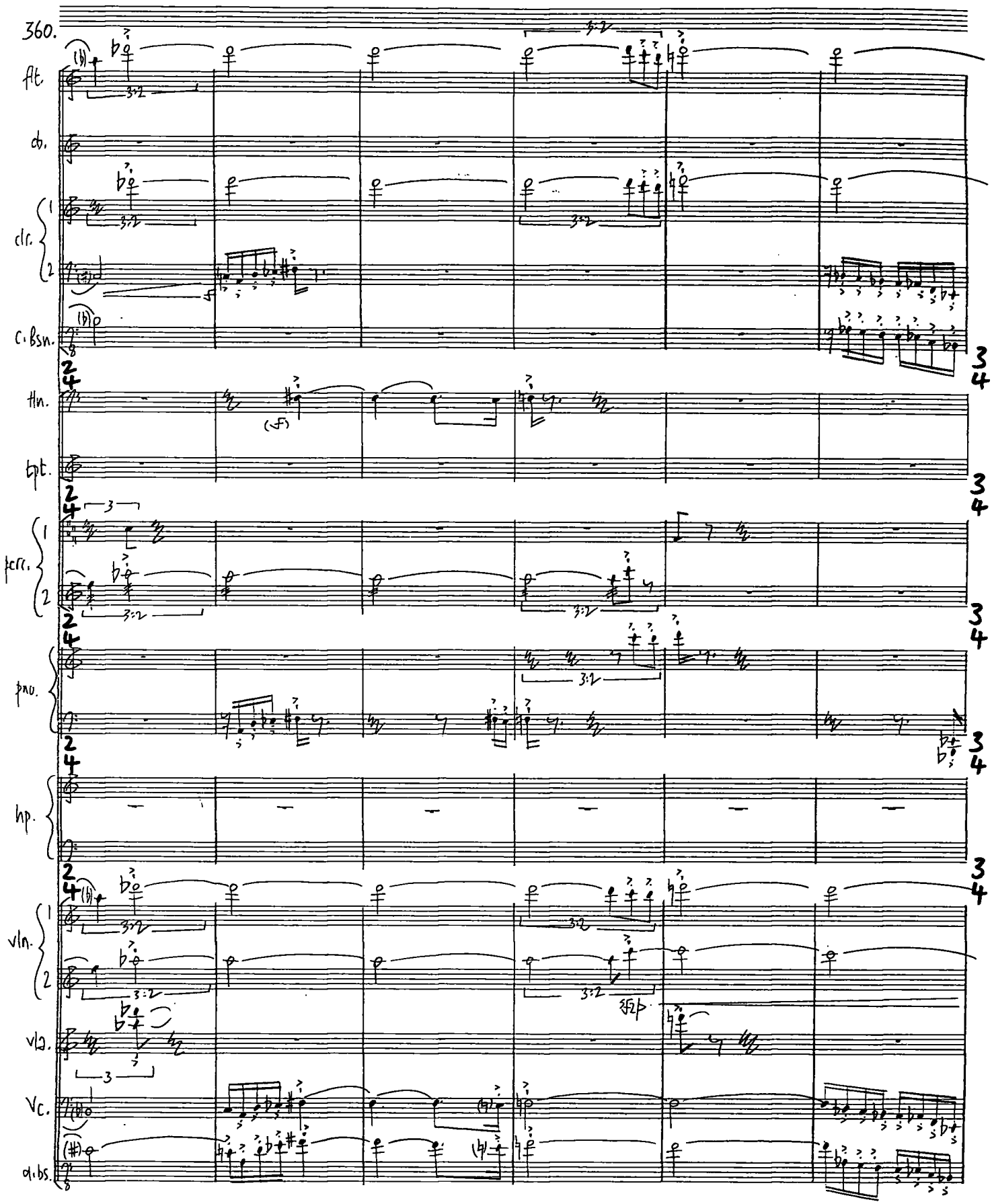

PANOPLIS SCORE-SYSTEM
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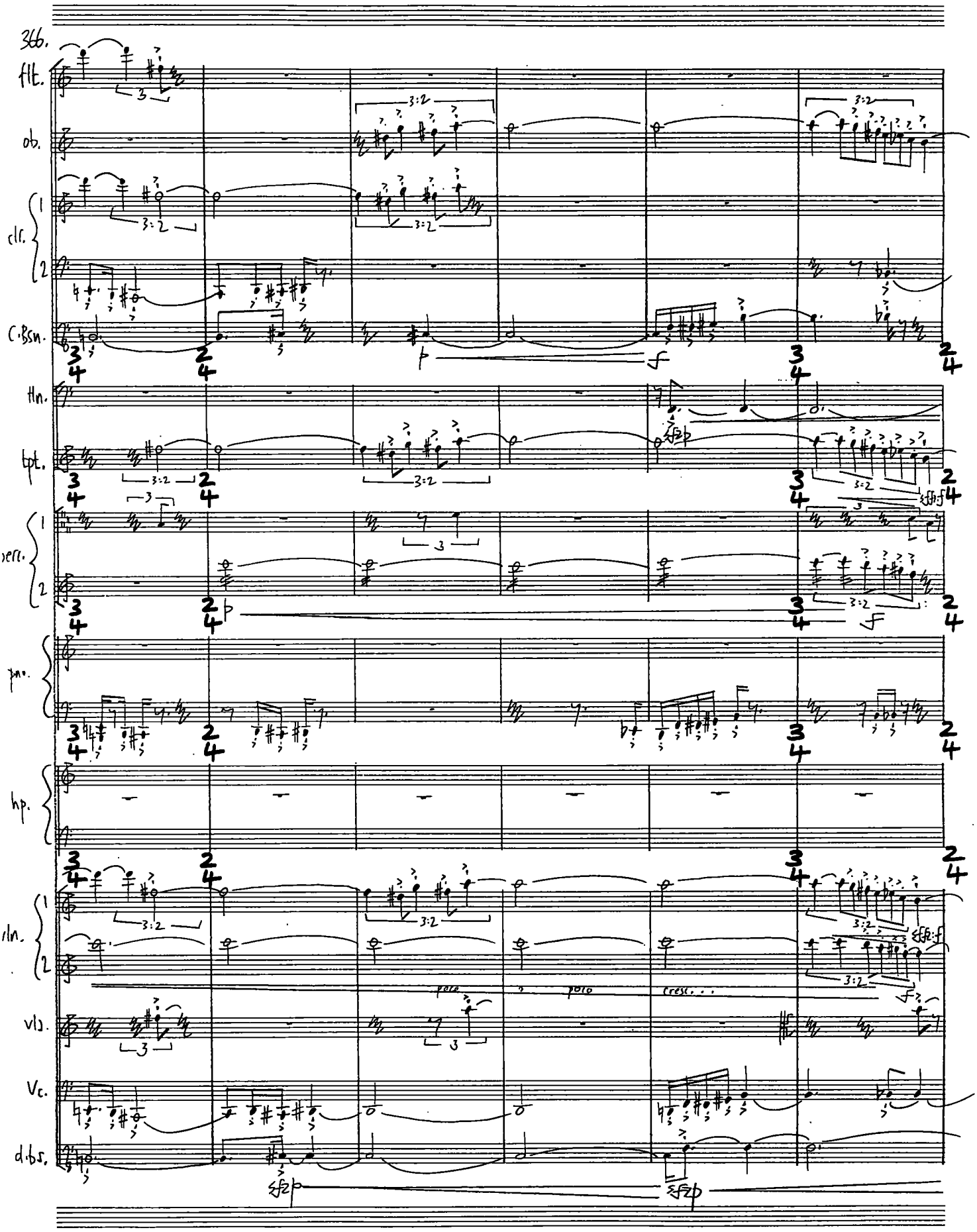

D20 DANDRIK SCORE-SYSTEM®
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A.C.C.E.L.E.R.A.N.D.O. . . . . (2) ♩=♩=c.152

372.

flt.

ob.

clr.

c.Bsn.

Hn.

tpt.

Bass Drum

Tam-Tam

perc.

pno.

hp.

vln.

vla.

Vc.

dbs.

D20 PANOPUS SCORE-SYSTEM®

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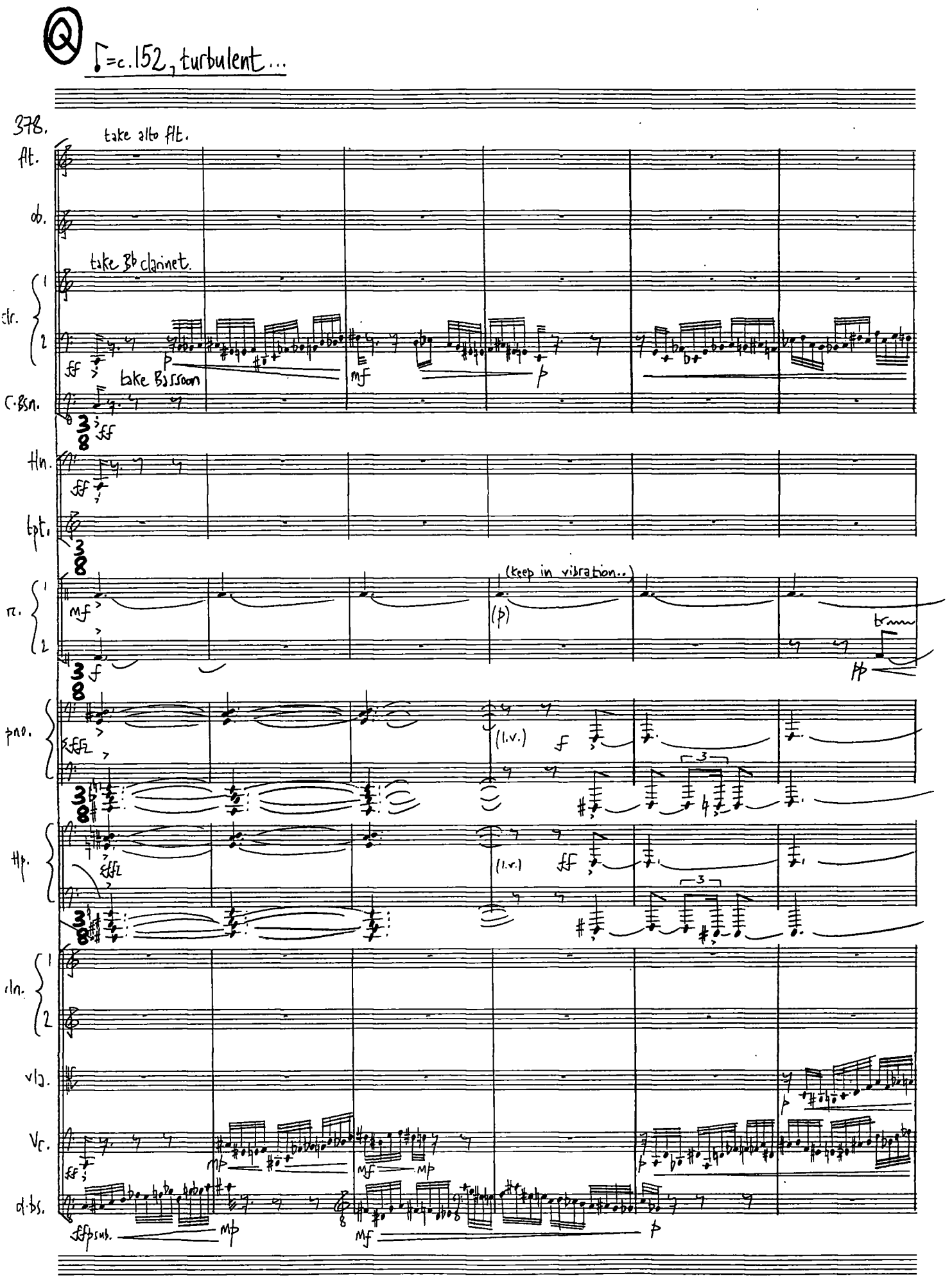

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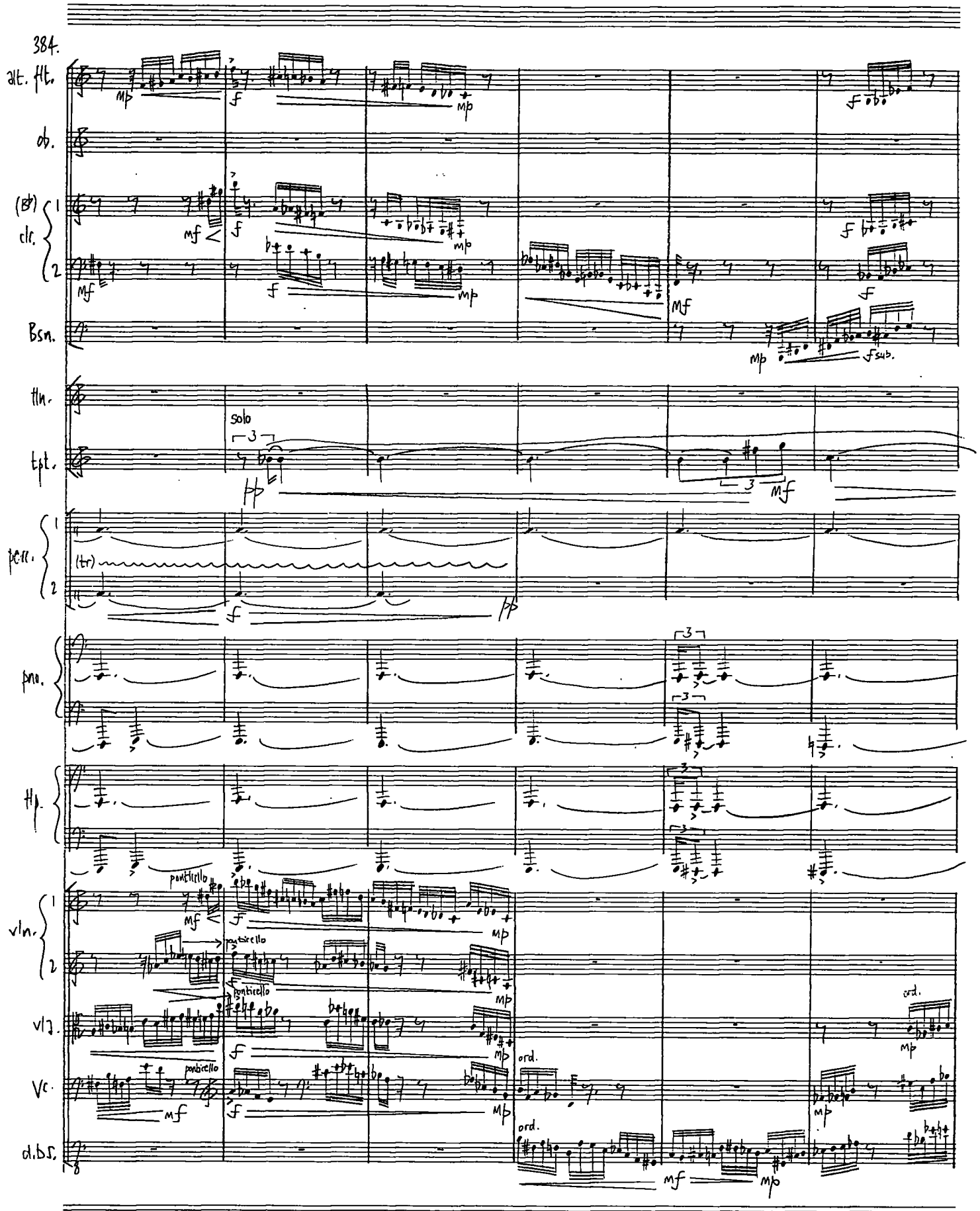

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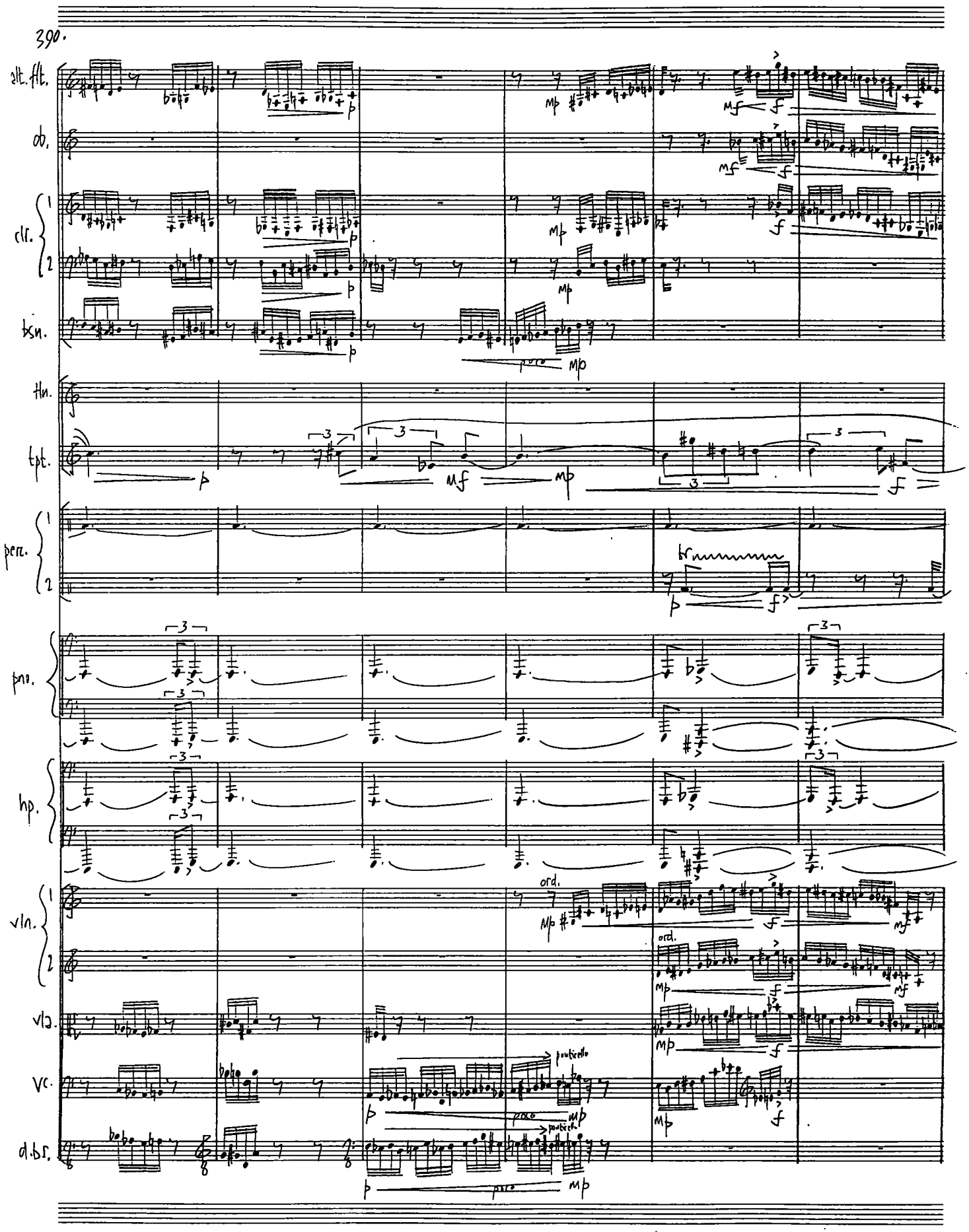

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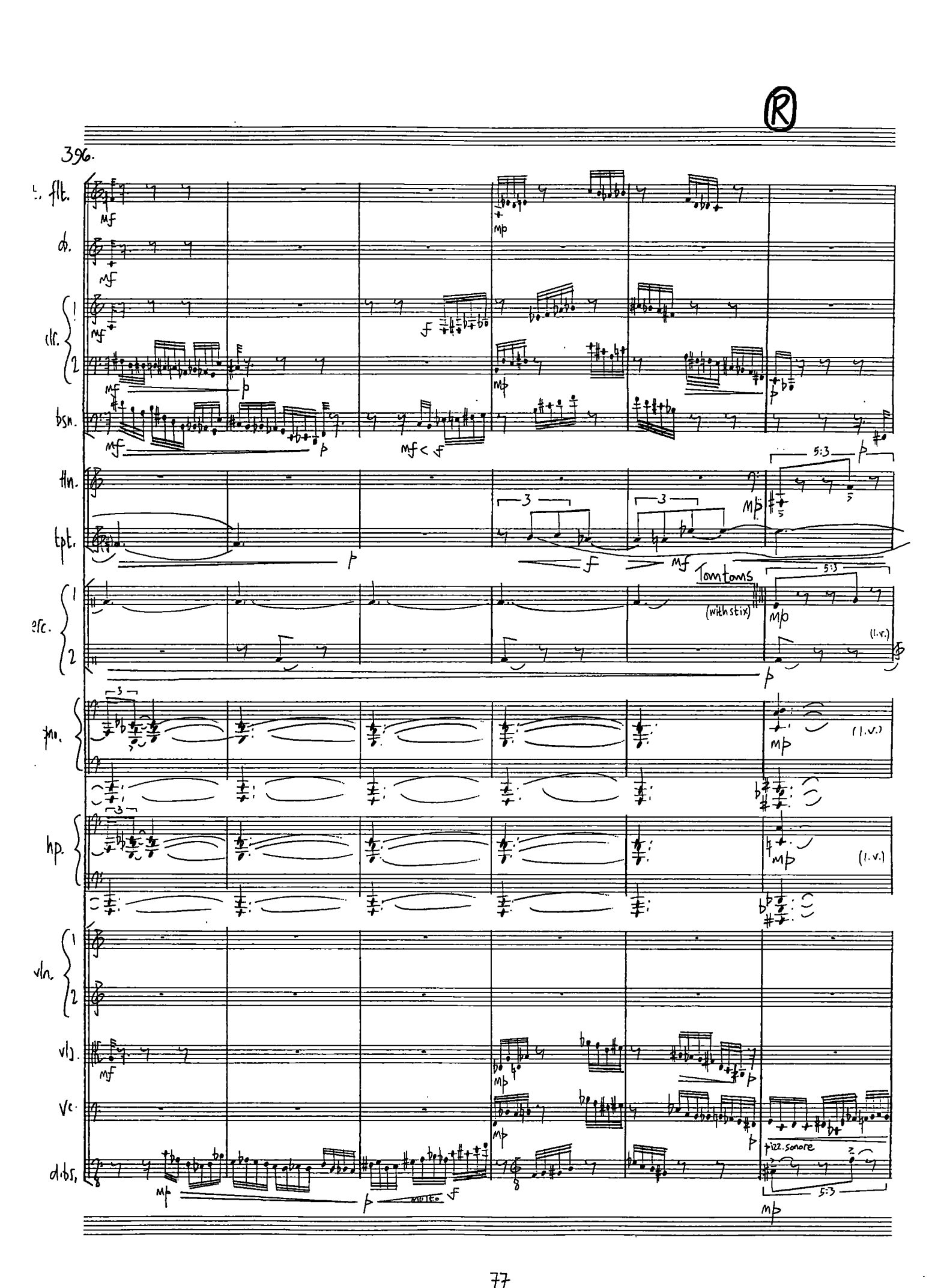

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alt. flt.

ob.

clr. 1

clr. 2

take clr. in A

bsn.

hn.

poco — a — poco — crescendo

tpt.

perc. 1

poco — a — poco — crescendo

perc. 2

Marimba

pno.

(l.v.)

poco — a — poco — crescendo

hp.

(l.v.)

vln. 1

vln. 2

vla.

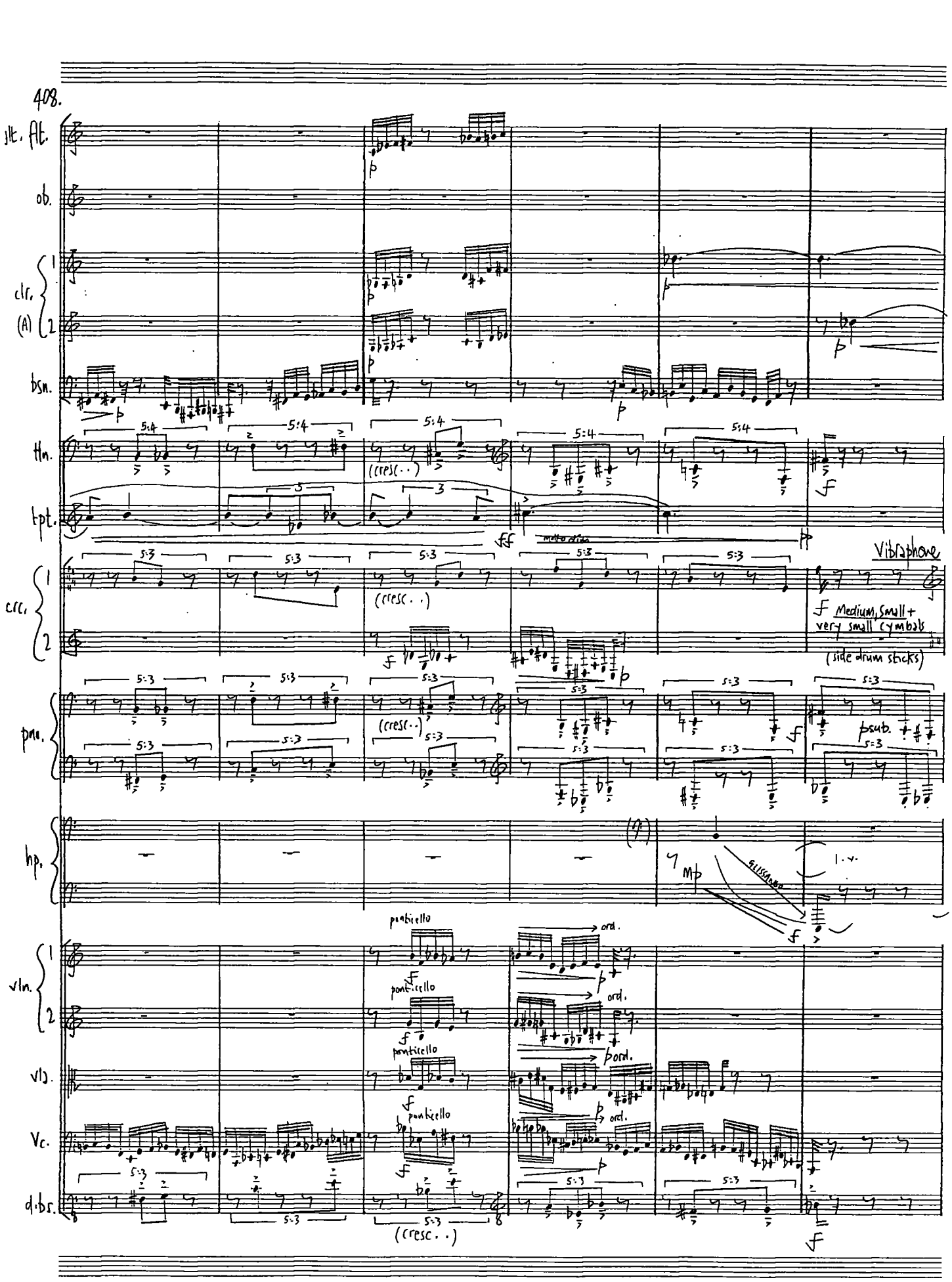
vc.

dbs.

poco — a — poco — crescendo

D20 PANOPUS SCORE-SYSTEM©

Order Ref. No. 12715



2020 PANOPUS SCORE-SYSTEM®
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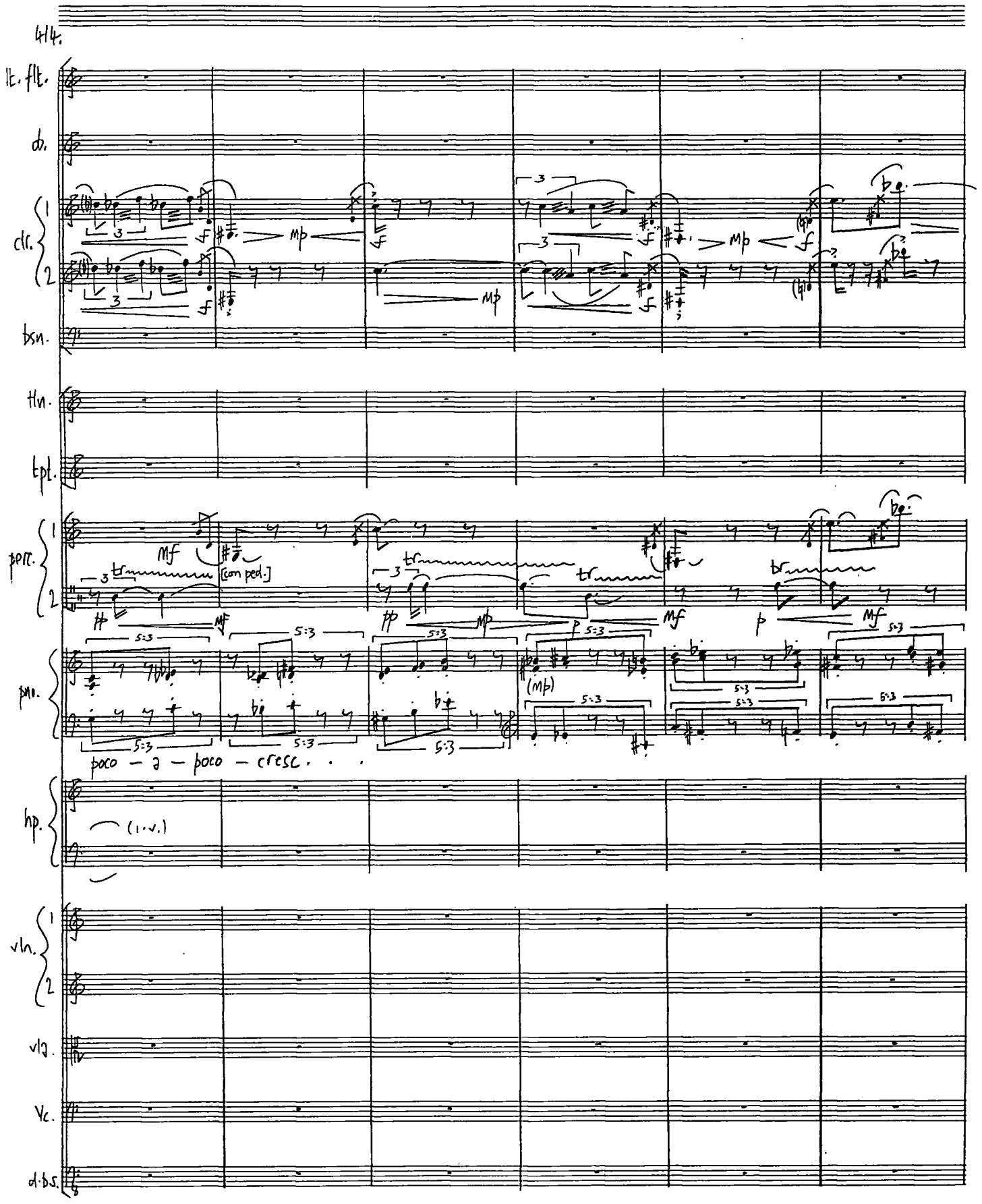

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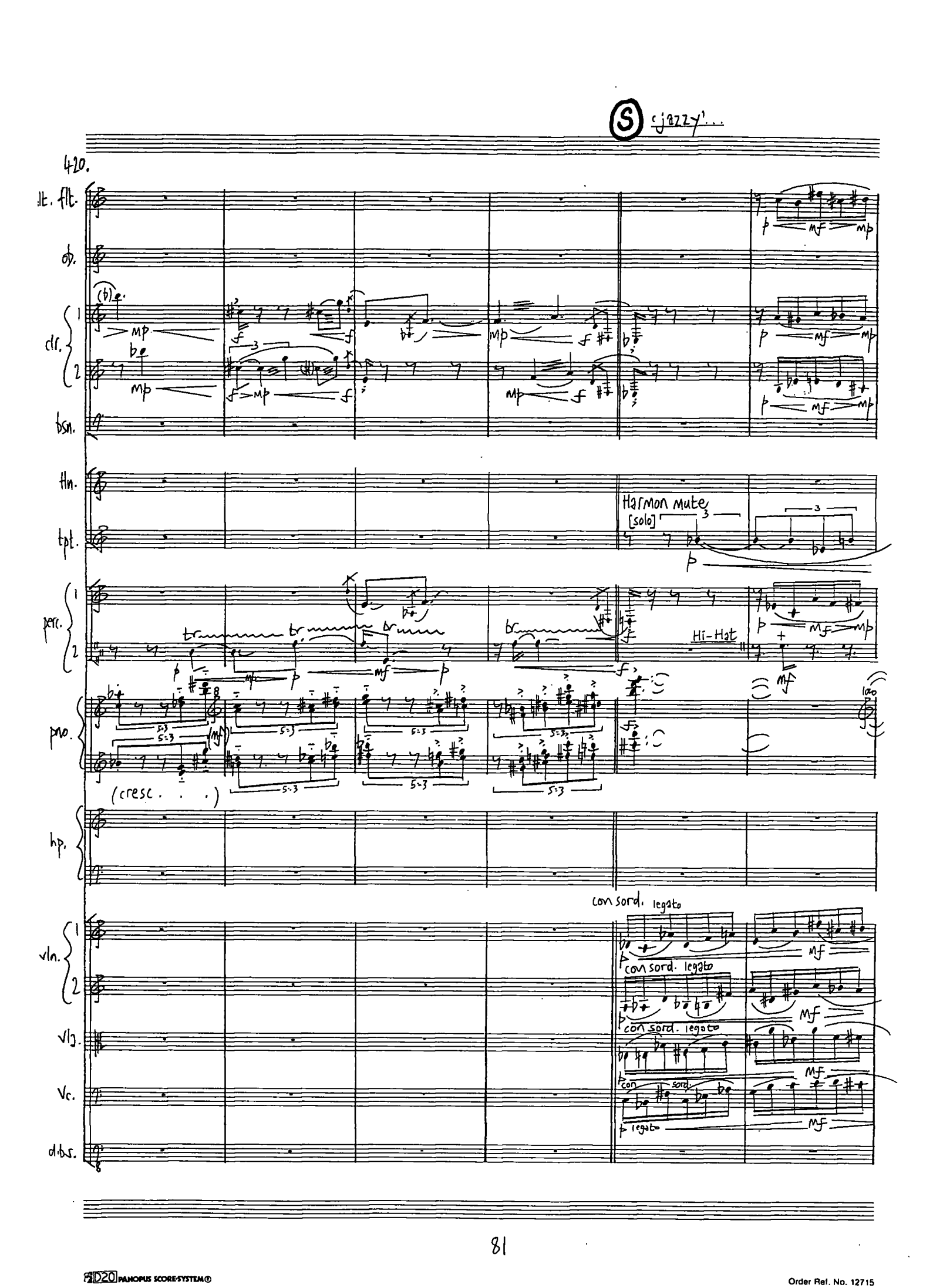

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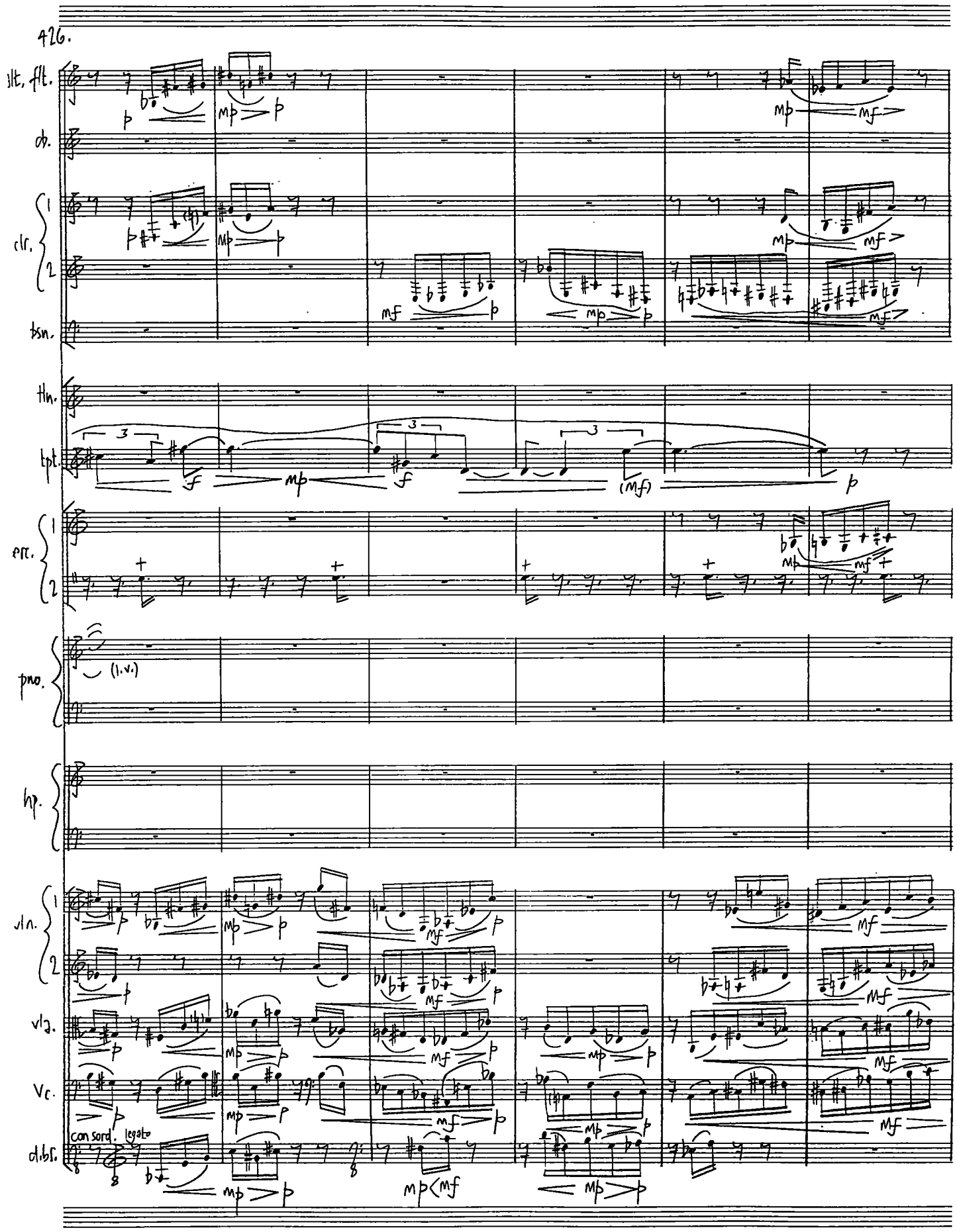

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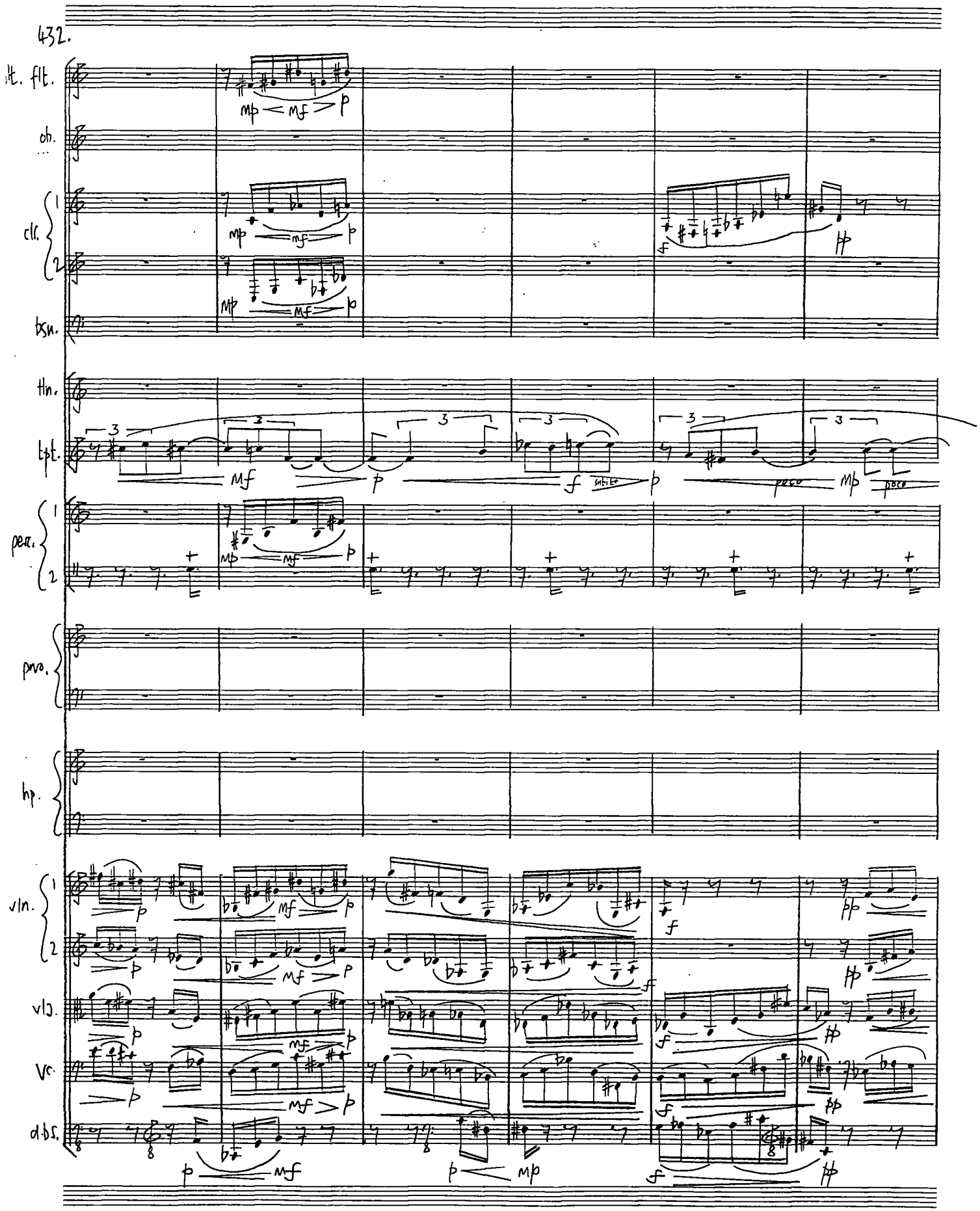

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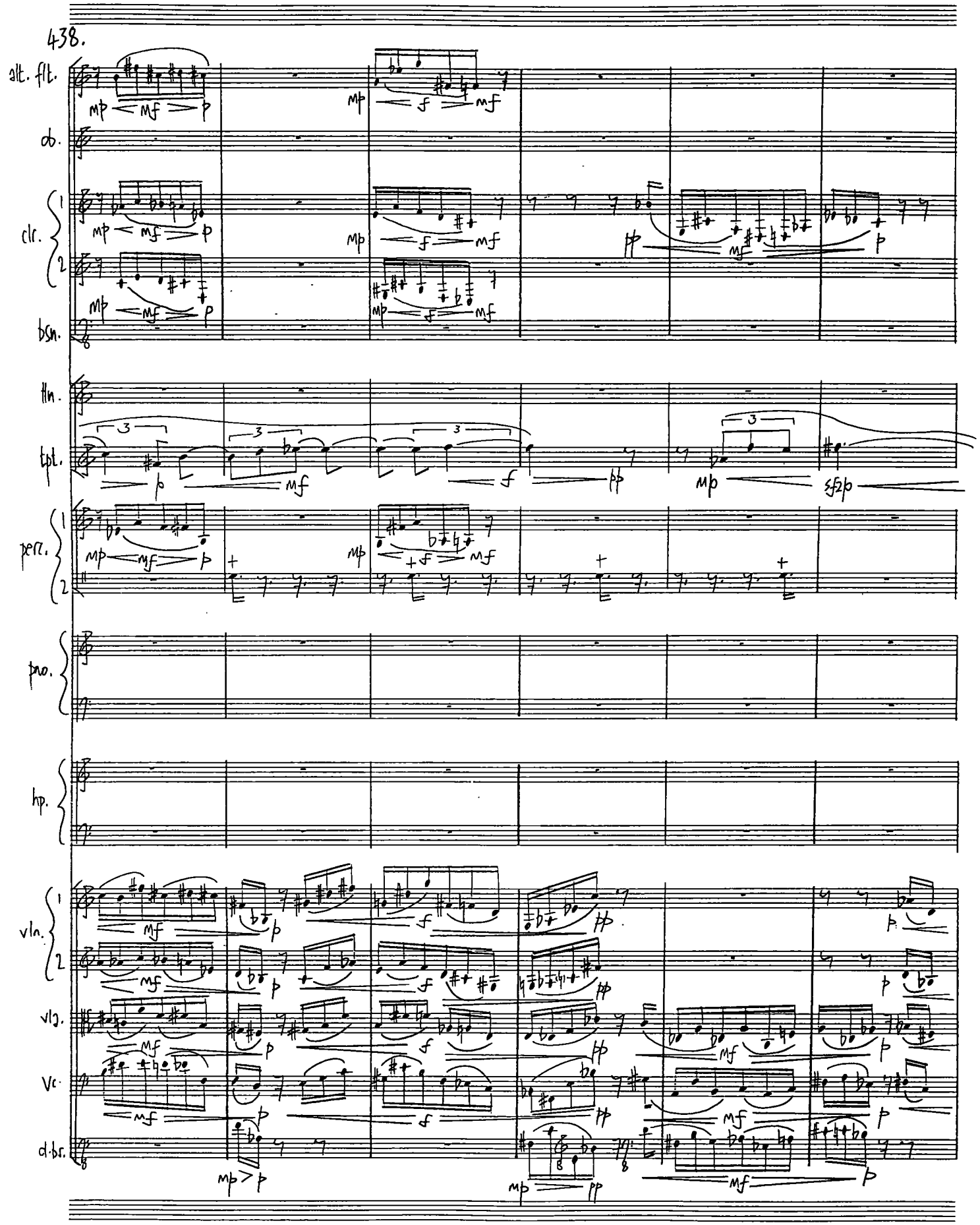

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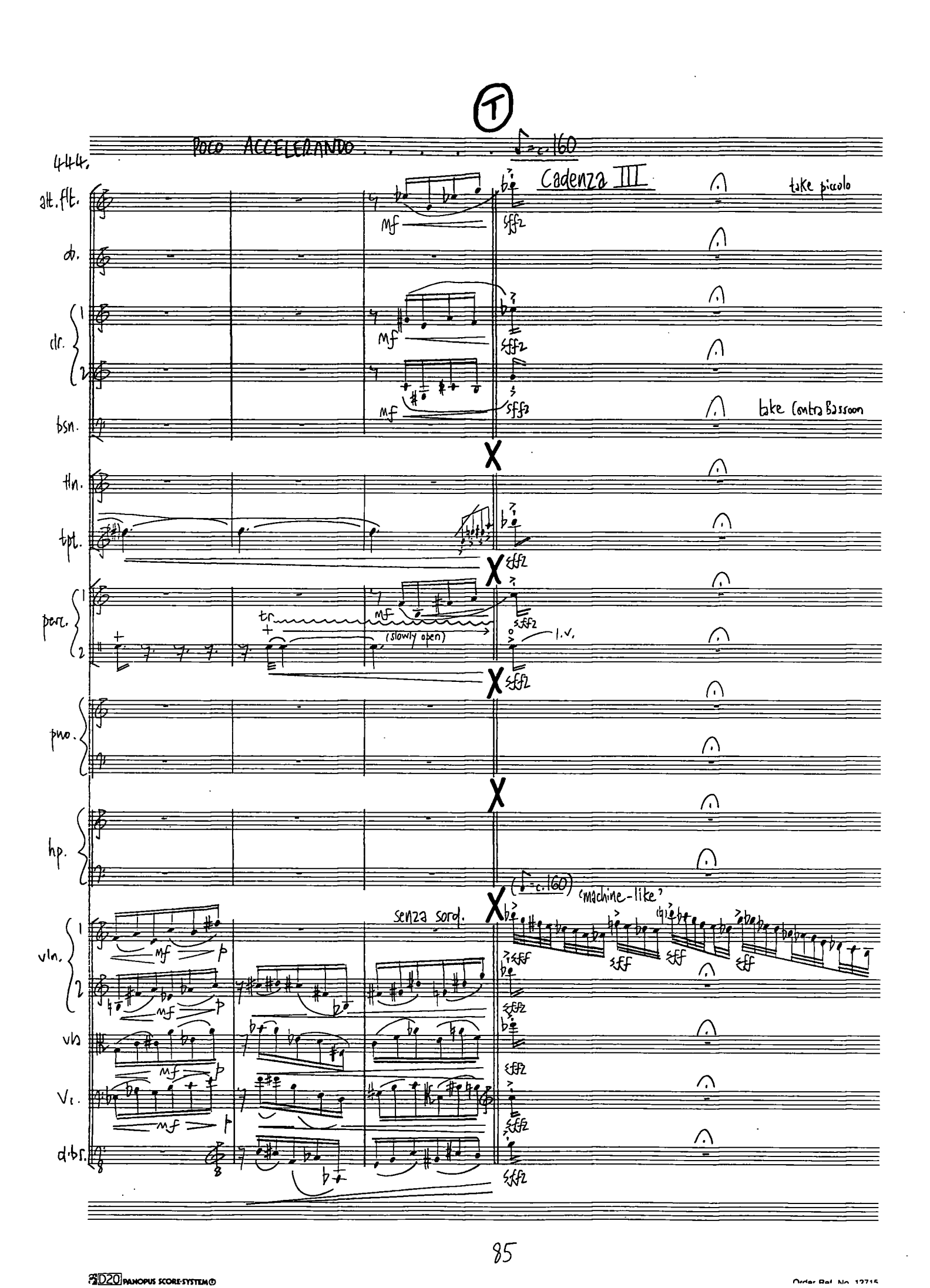

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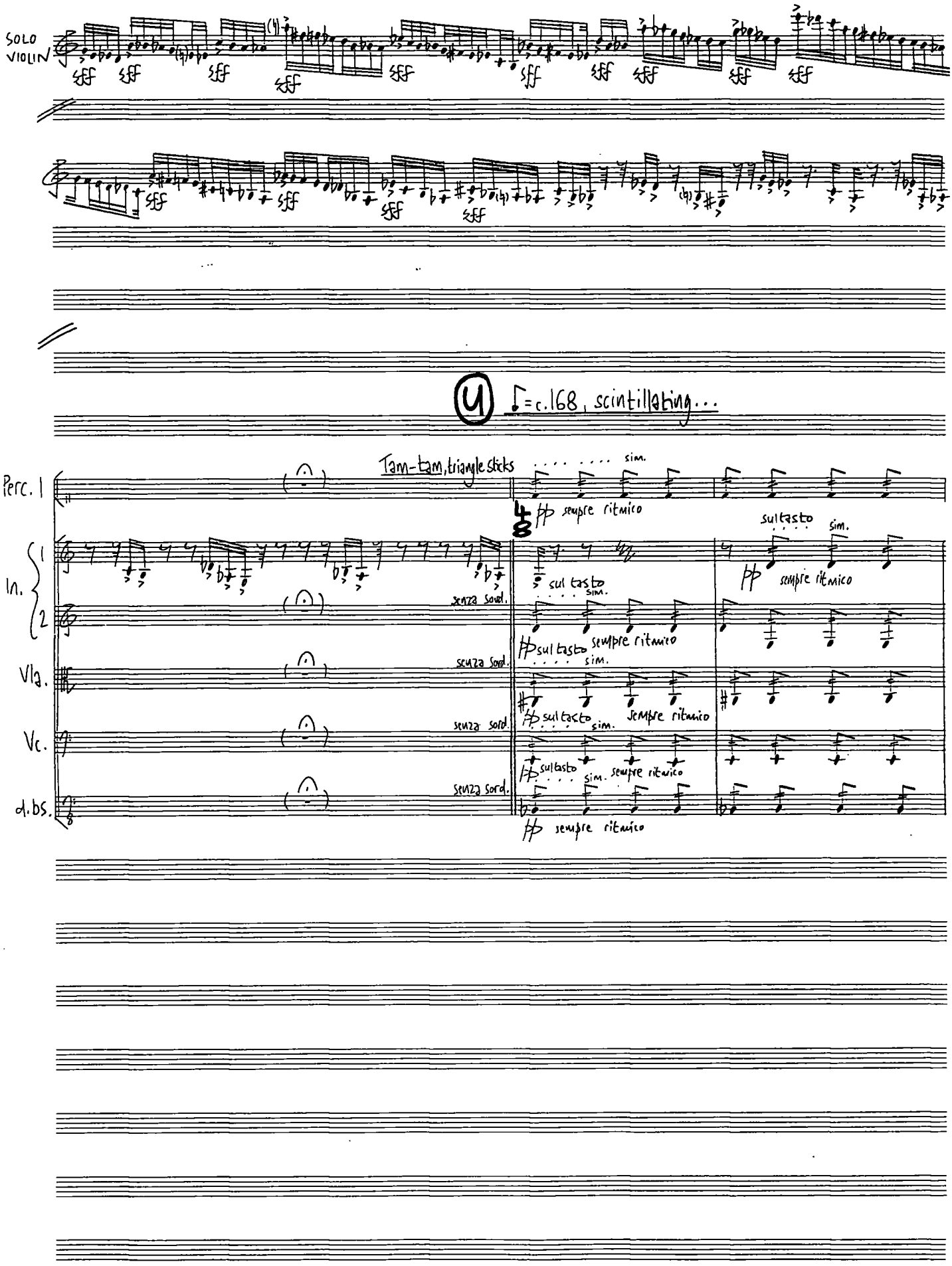

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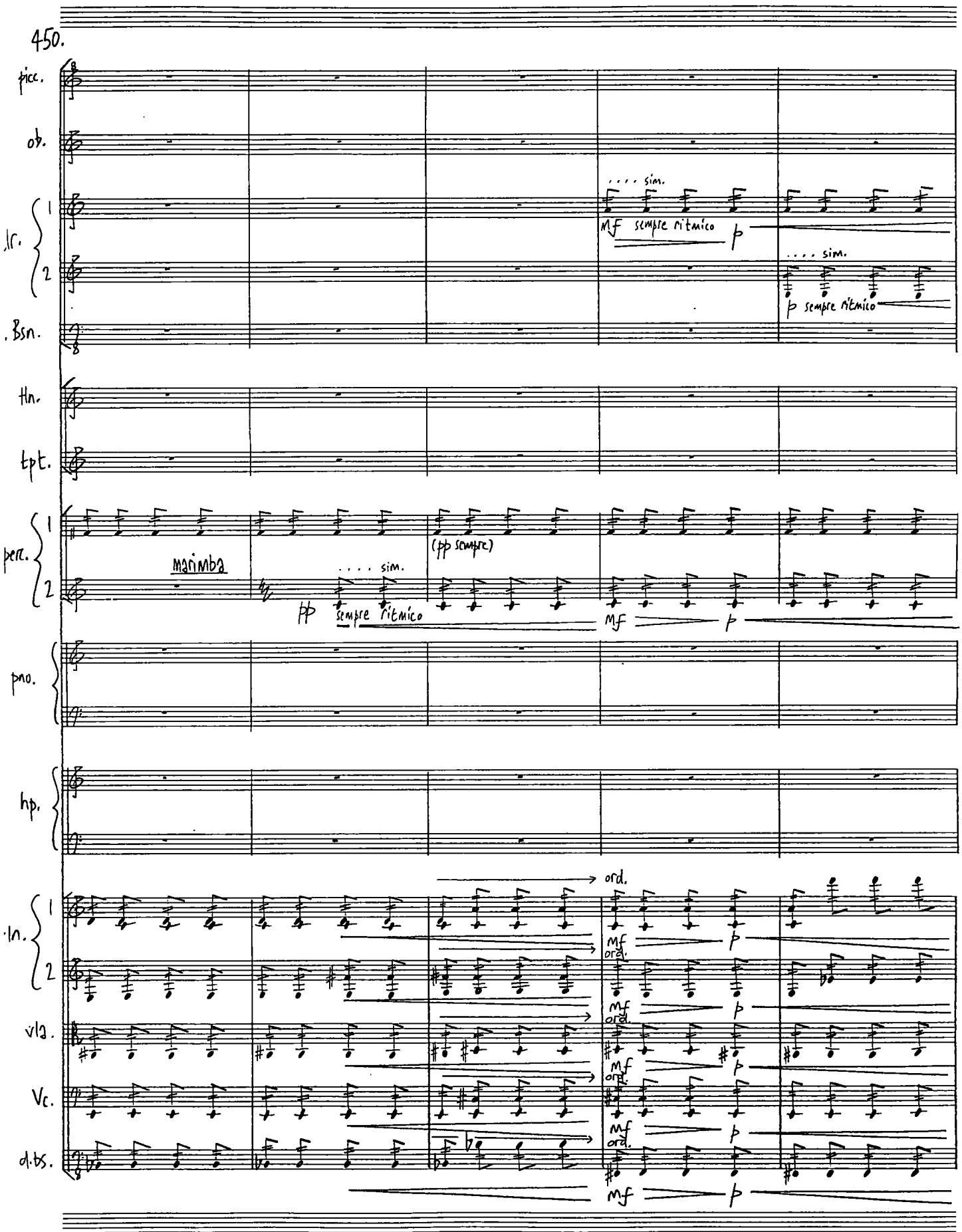

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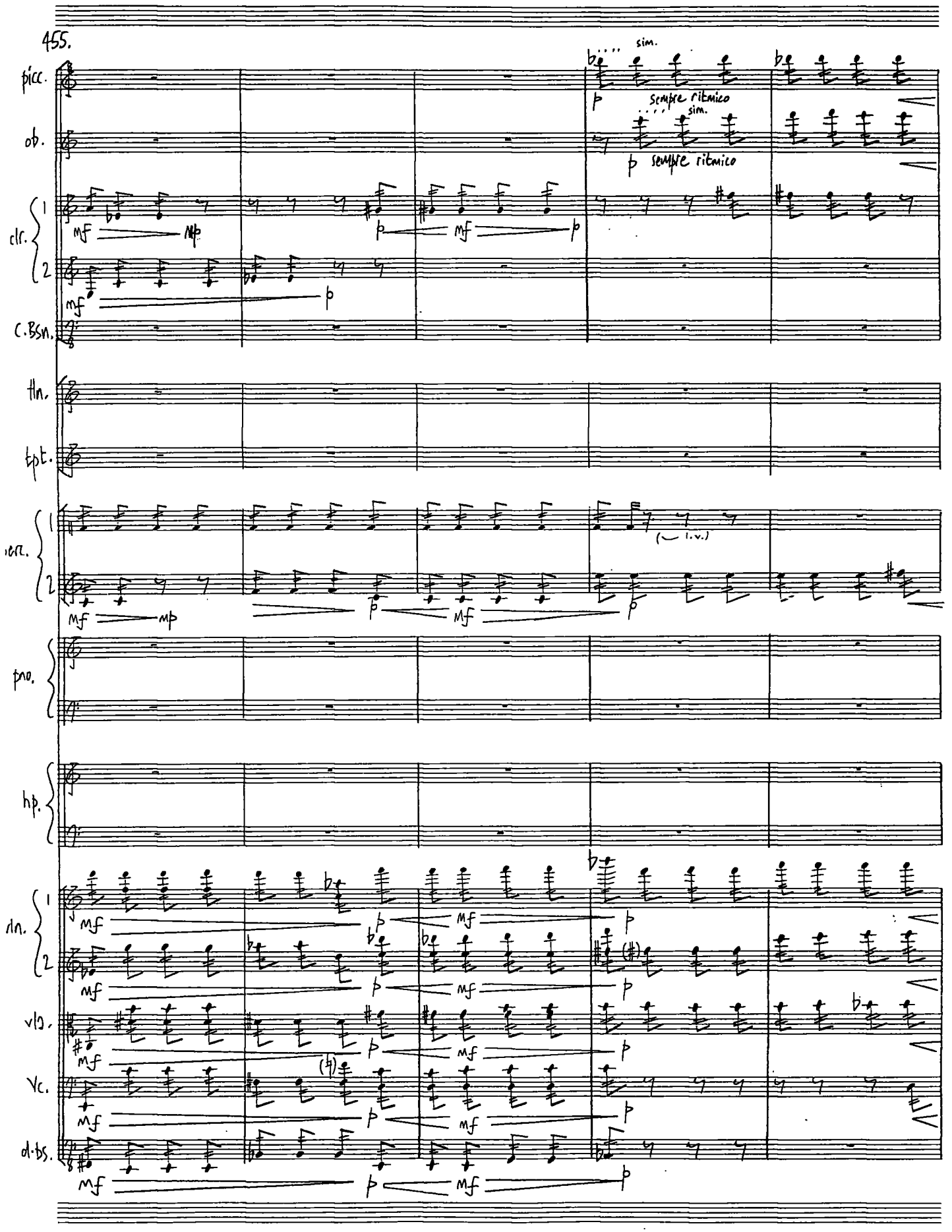

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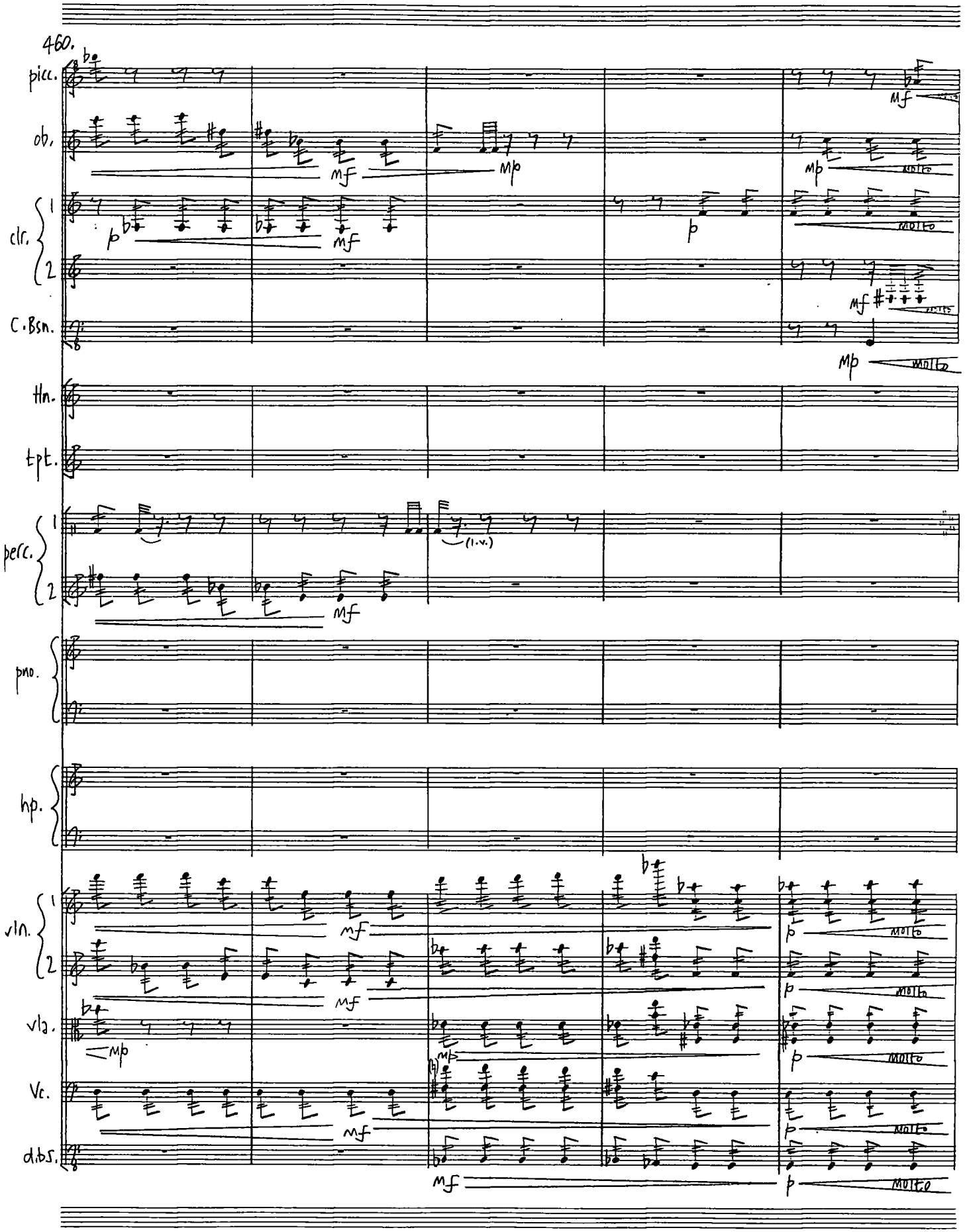

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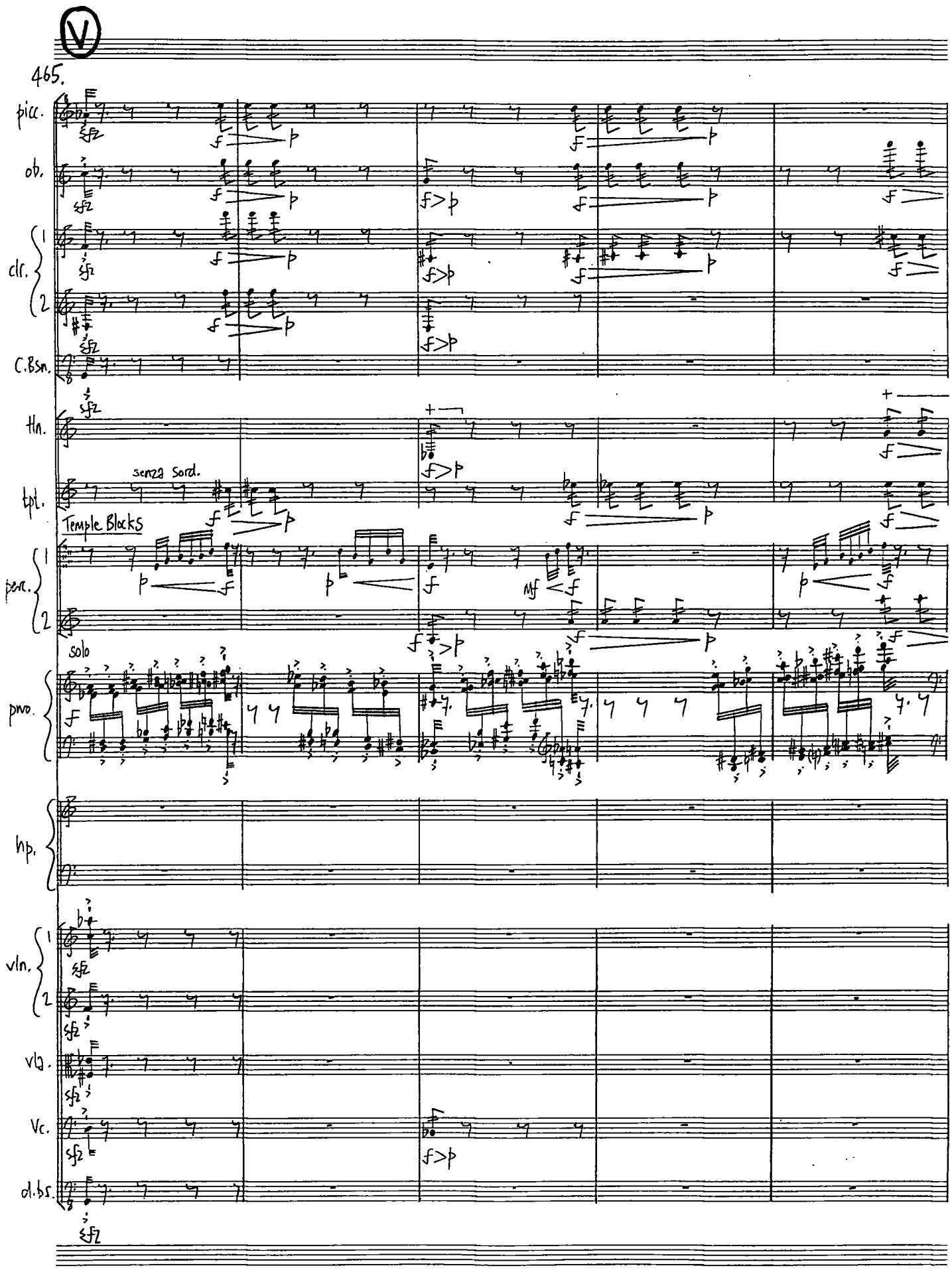

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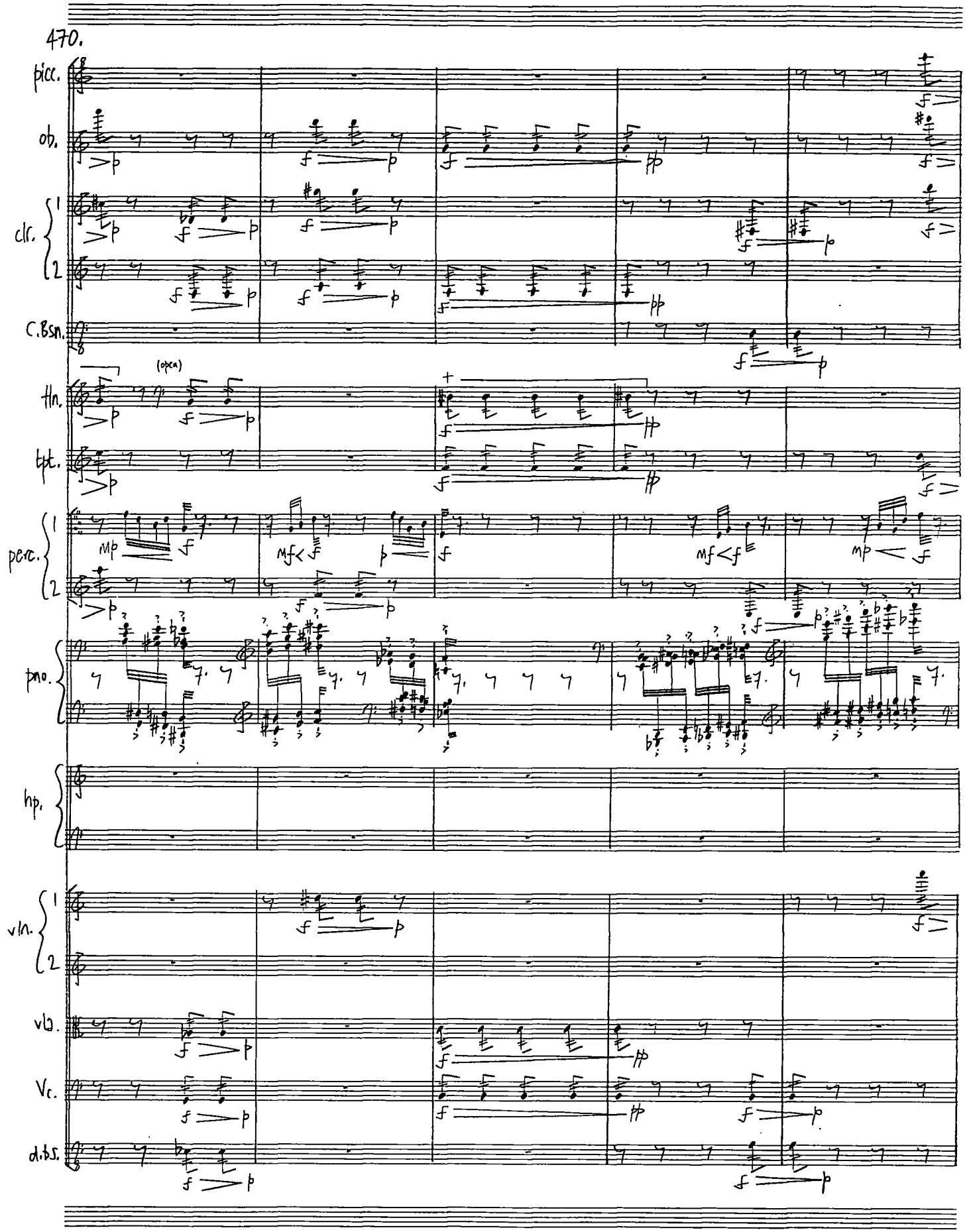

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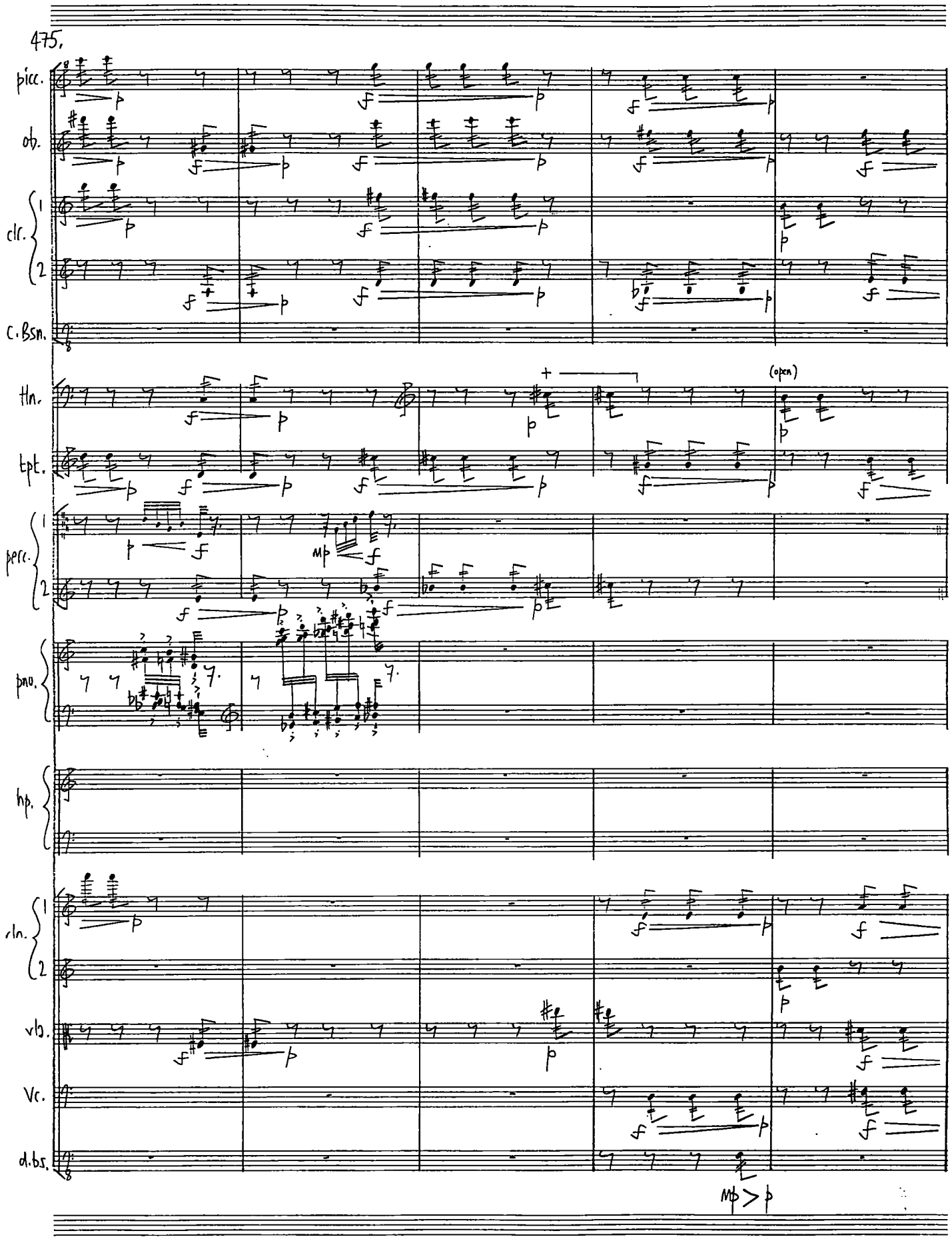

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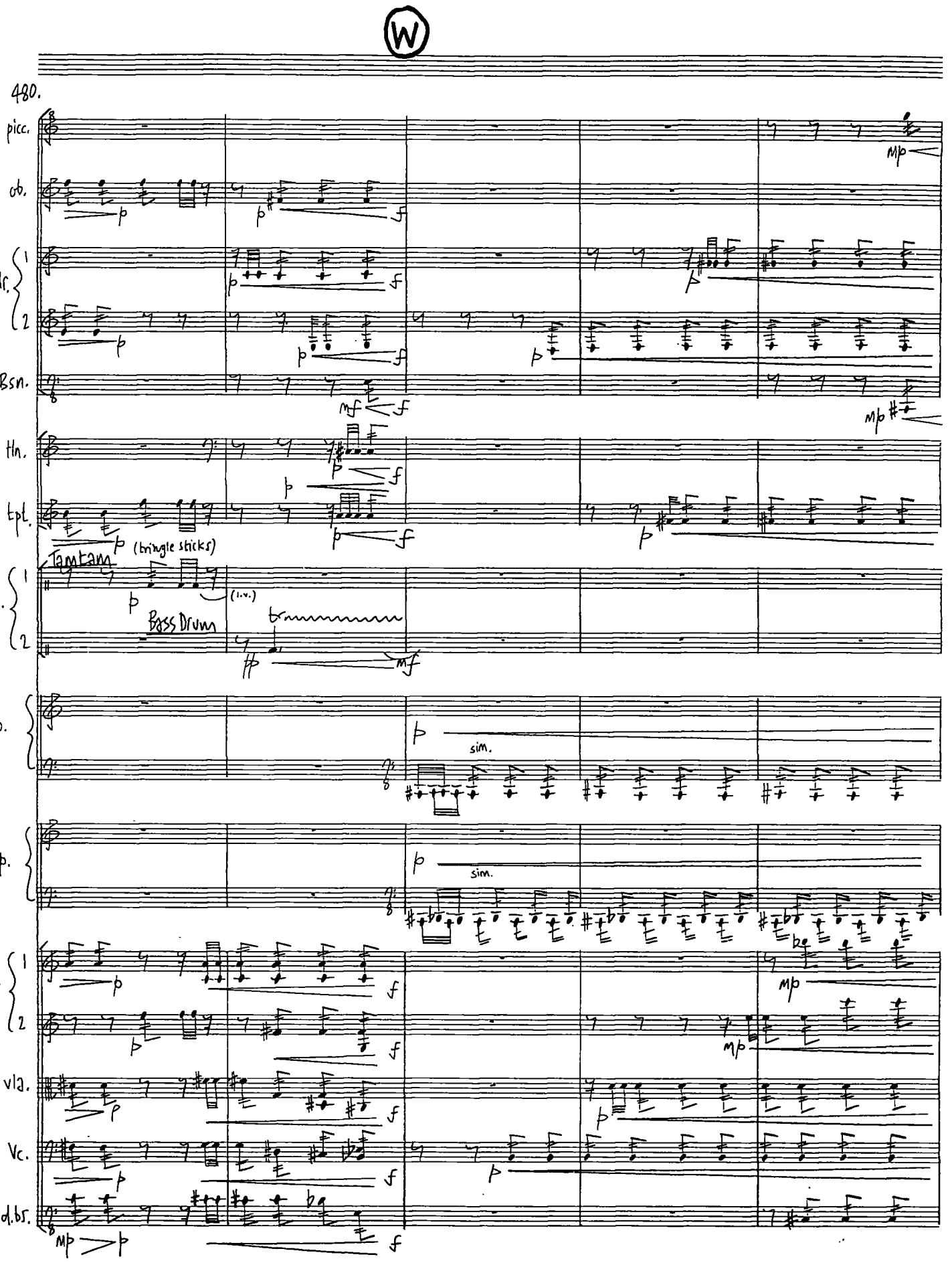

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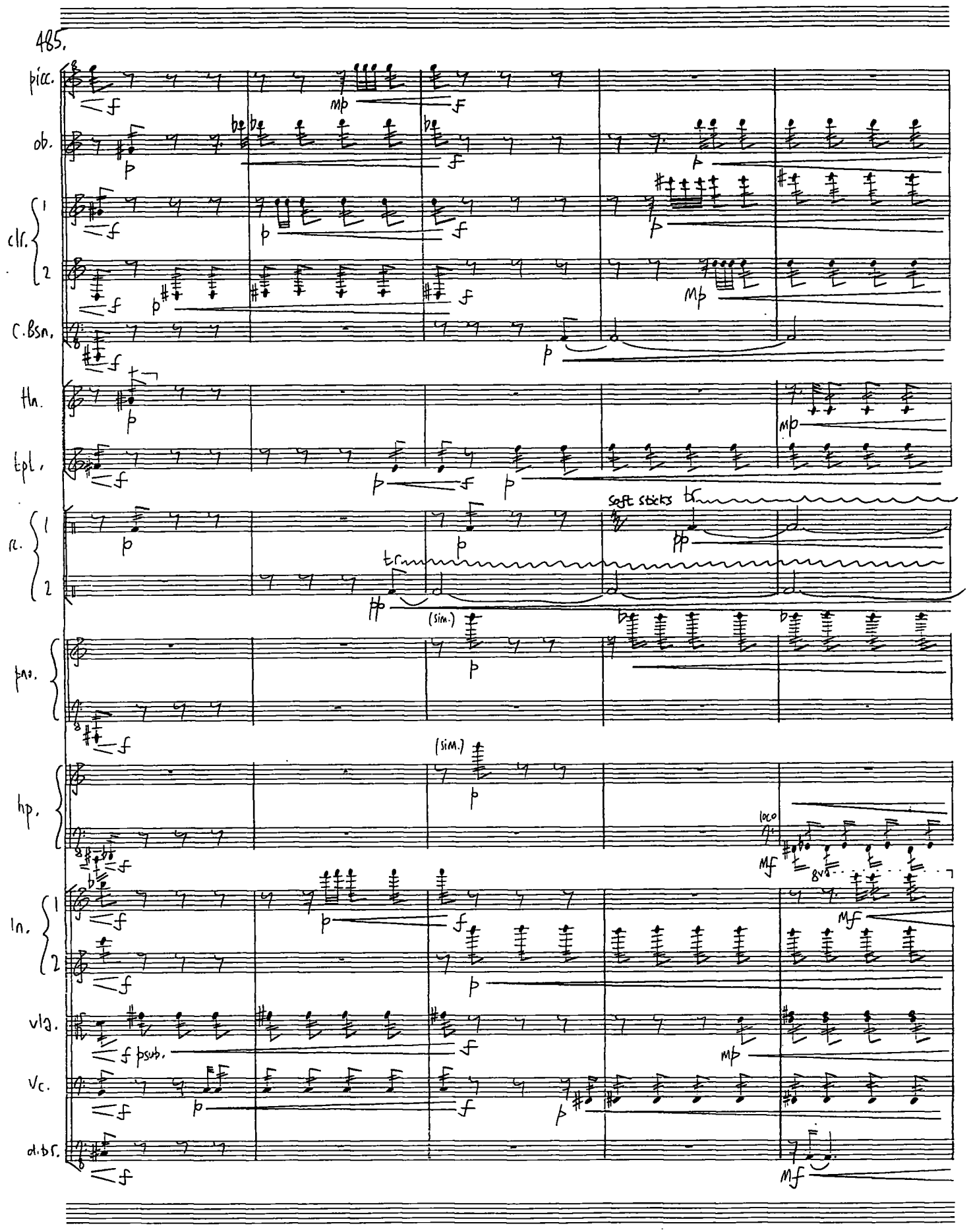

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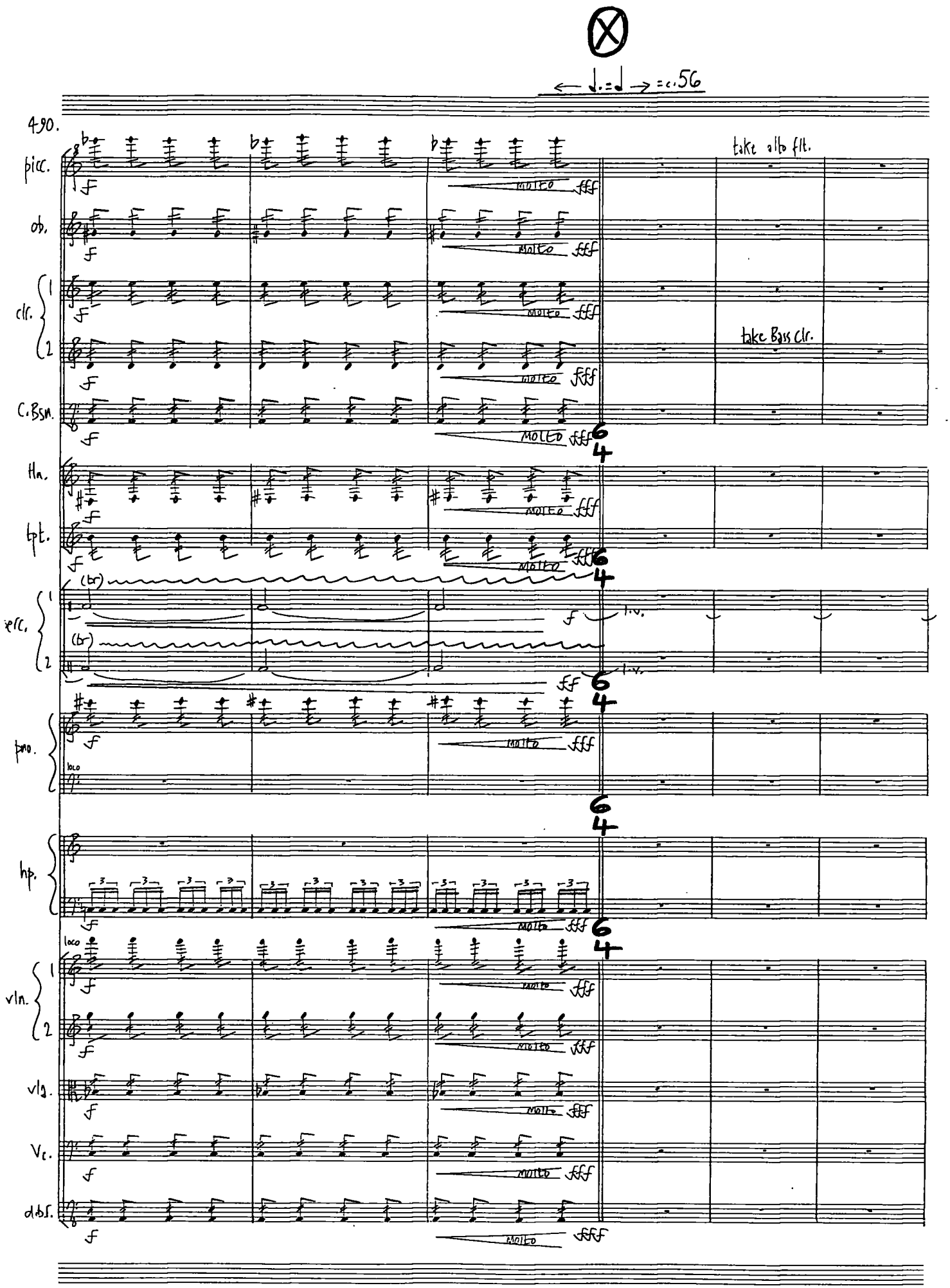

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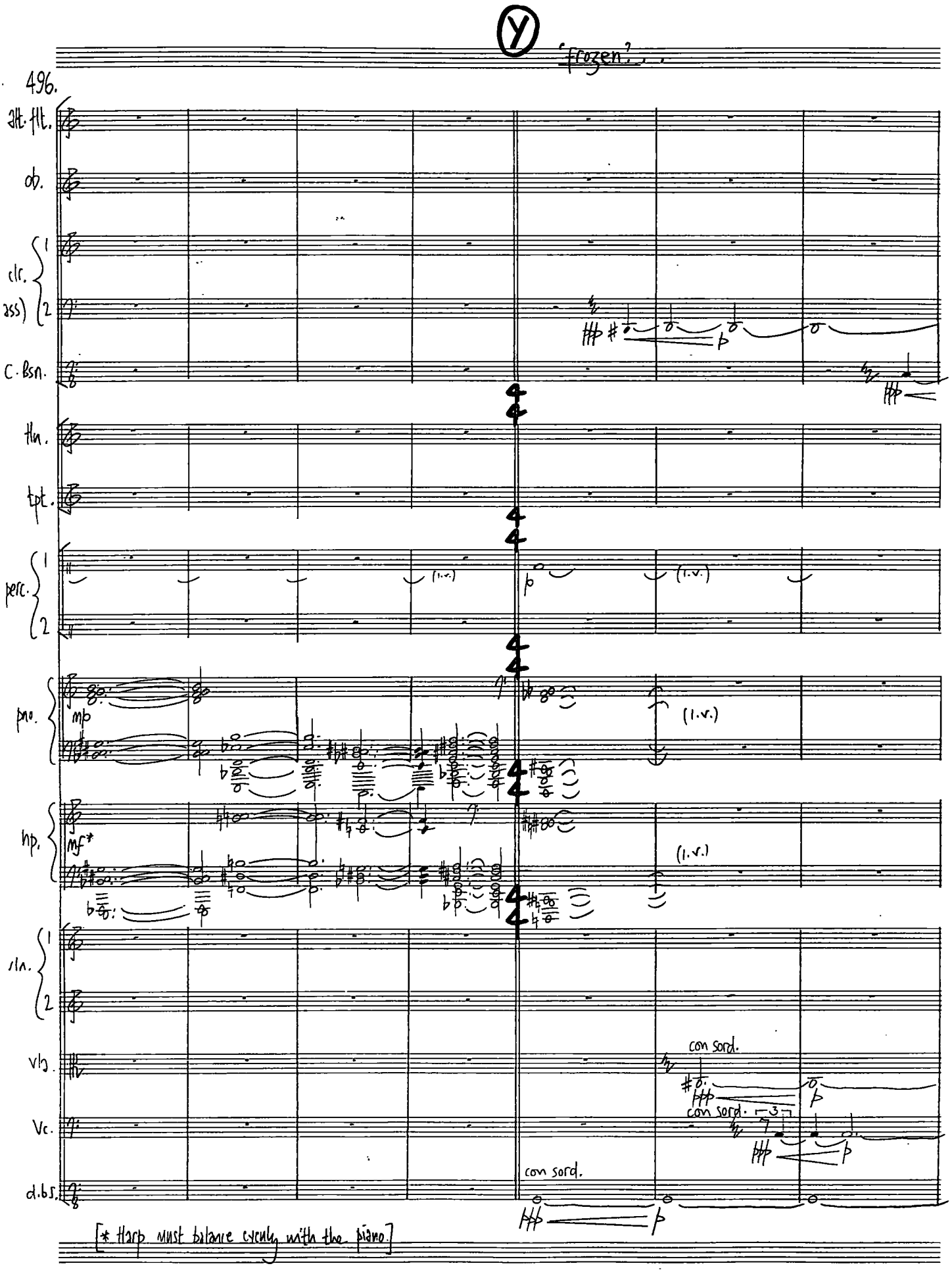


3D20 PANOPUS SCORE-SYSTEM®
Order Ref. No. 12715

503.

alt-flt.

ob.

clr. 1

clr. 2

C.Bsn.

con sord.

Hn.

tpt.

harmon mute

perc. 1

perc. 2

pno.

hp.

l.v.

con sord.

vln. 1

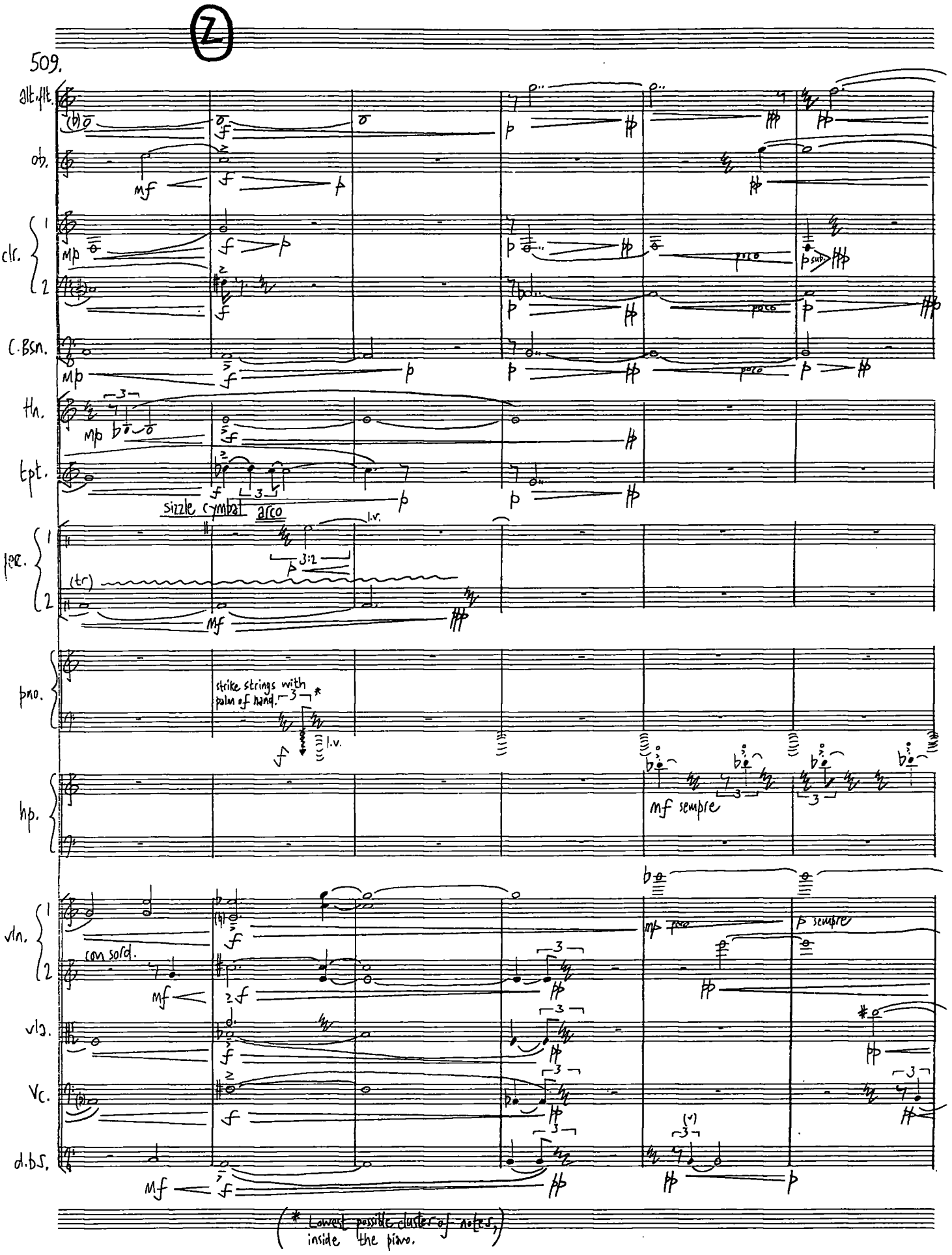
vln. 2

vla.

Vc.

dbs.

2020 PANOPUS SCORE·SYSTEM(R)



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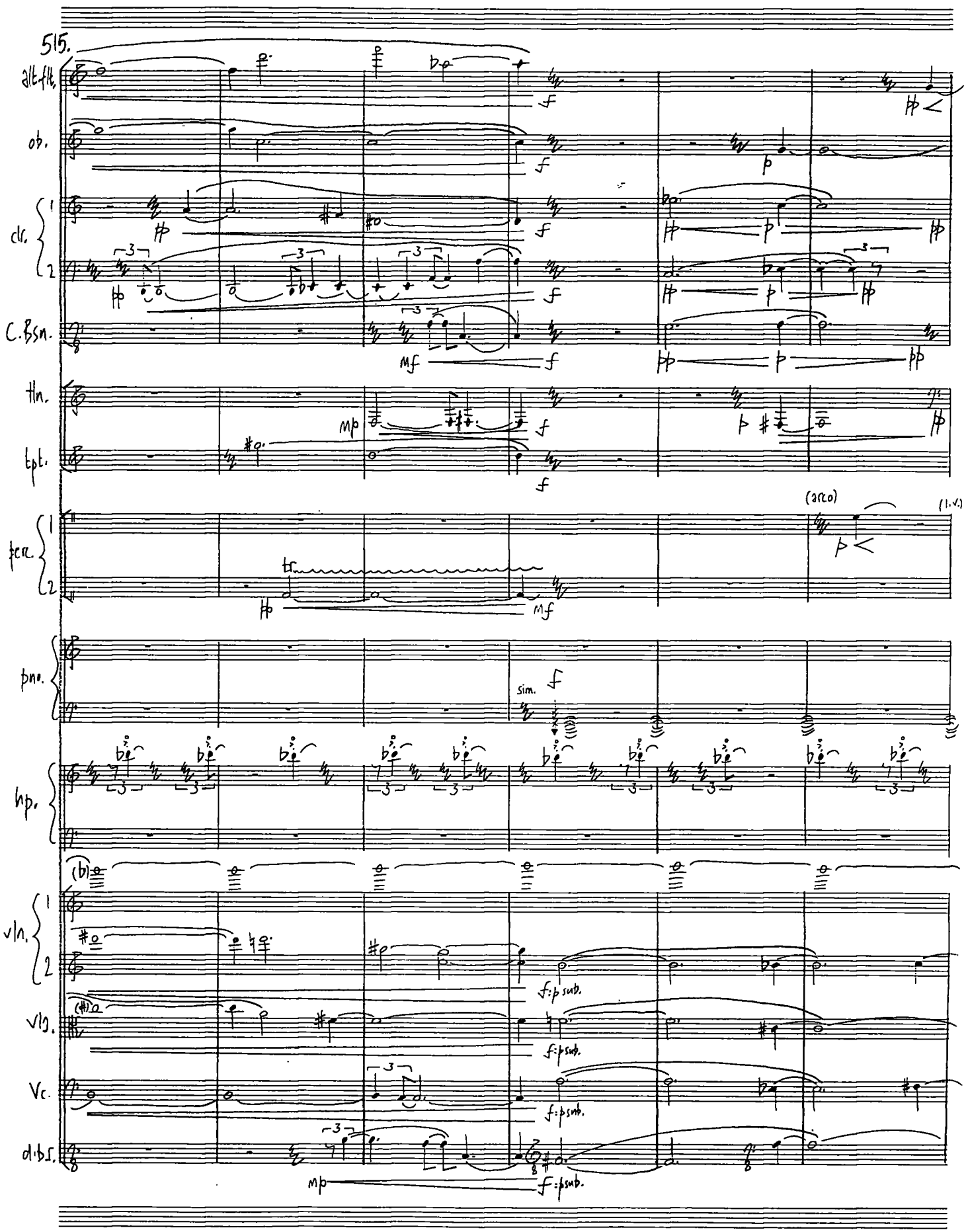
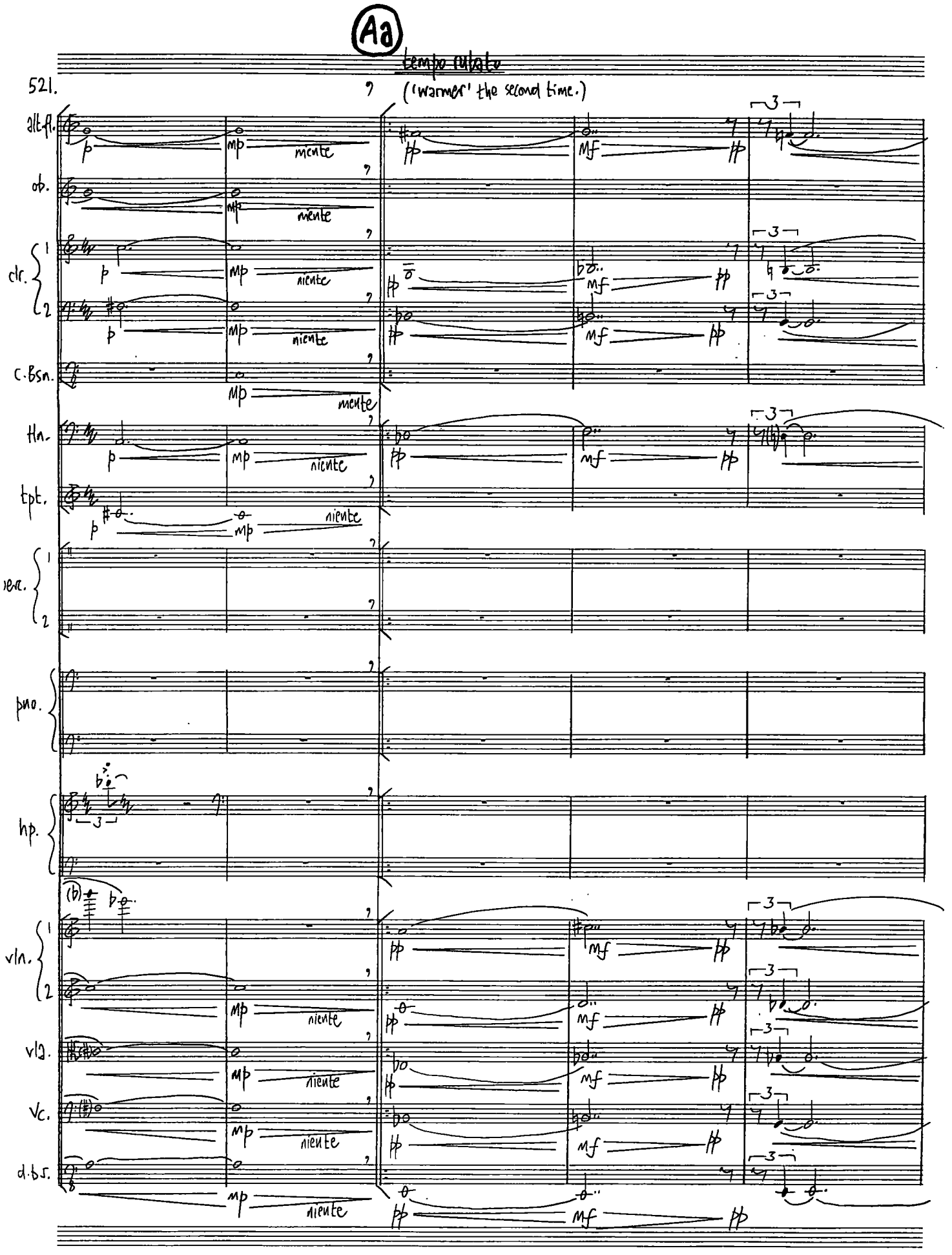


2020 PANOPLIS SCORE-SYSTEM®

Order Ref. No. 12715



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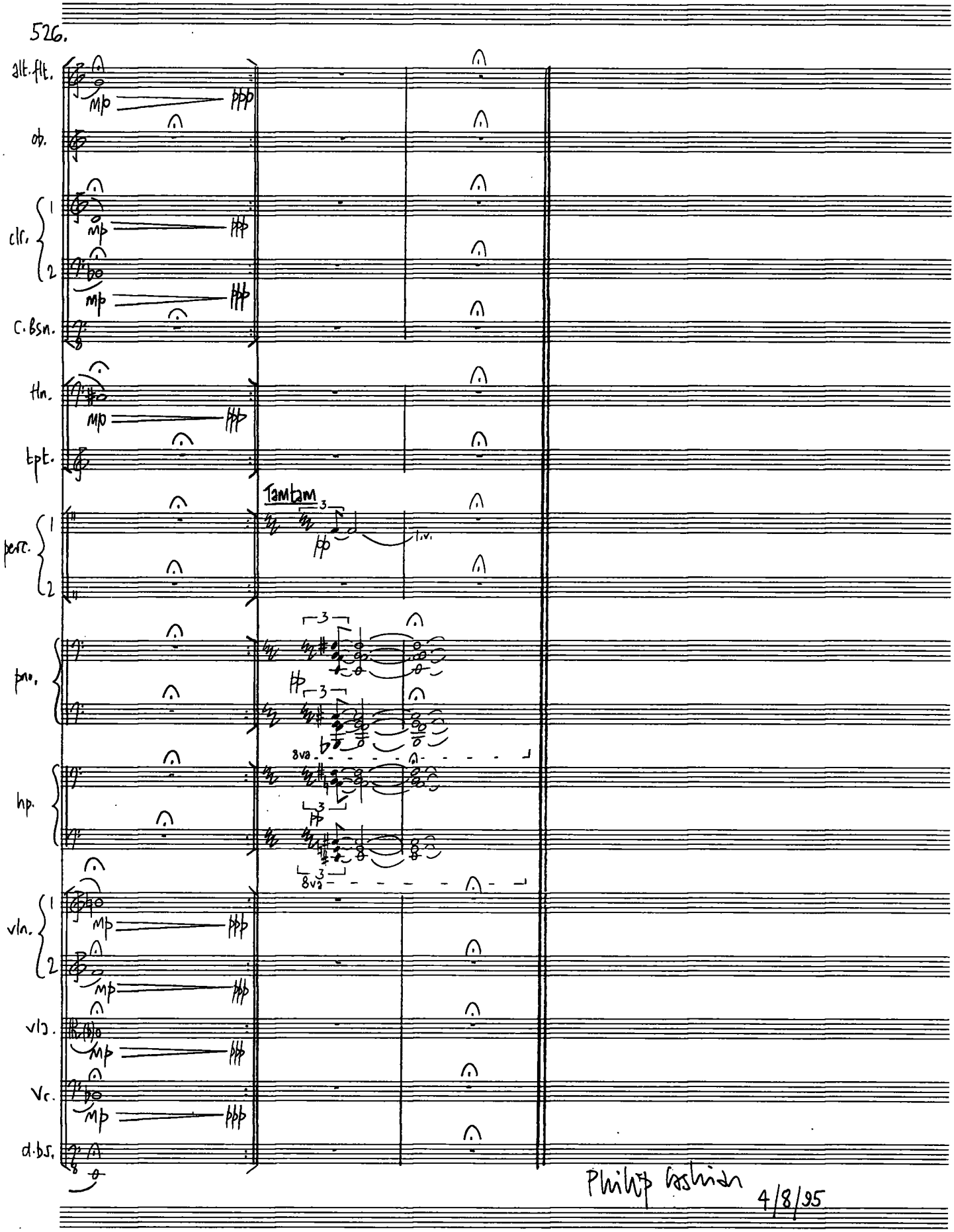

Philip Cashian 4/8/95

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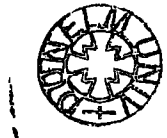
Philip Cashian

Blue Circus

solo clarinet and ensemble



Instrumentation

Solo clarinet in Bb/ bass clr.

Violin
Viola
Cello
D. Bass
Vibraphone

Score in C

(duration c.10 mins.)

Commissioned by the Composers Ensemble with an award from the Holst Foundation. First performance given by Alan Hacker and the Composers Ensemble, conducted by Stefan Asbury, in St. John's, Smith Square, 11/1/92.

DLUL CIRCUS

— for John and Mary —

Philip Cashian

Sec. 138, explosively!

clarinet in Bb*

(med. hard stiz) motor-off

vibraphone

pizz. arco

violin

viola

'cello

d. bass

[* score in C]

8.

Ⓐ

clr.

vib.

vln.

vla.

vc.

bs.

[* D.Bass nat. harmonics sound as written]

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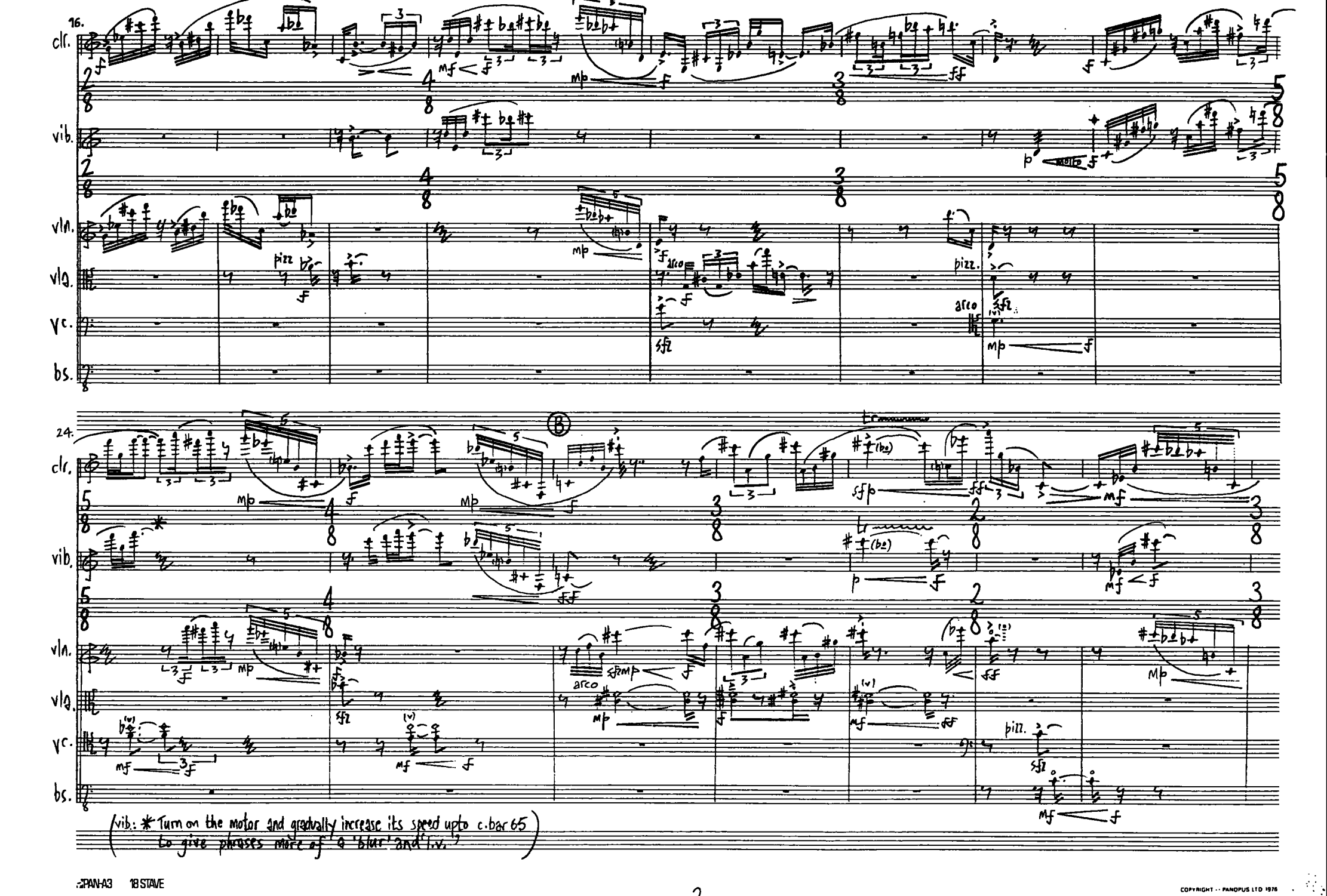

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31.

clr.

vib.

vln.

vla.

vc.

bs.

38.

clr.

vib.

vln.

vla.

vc.

bs.

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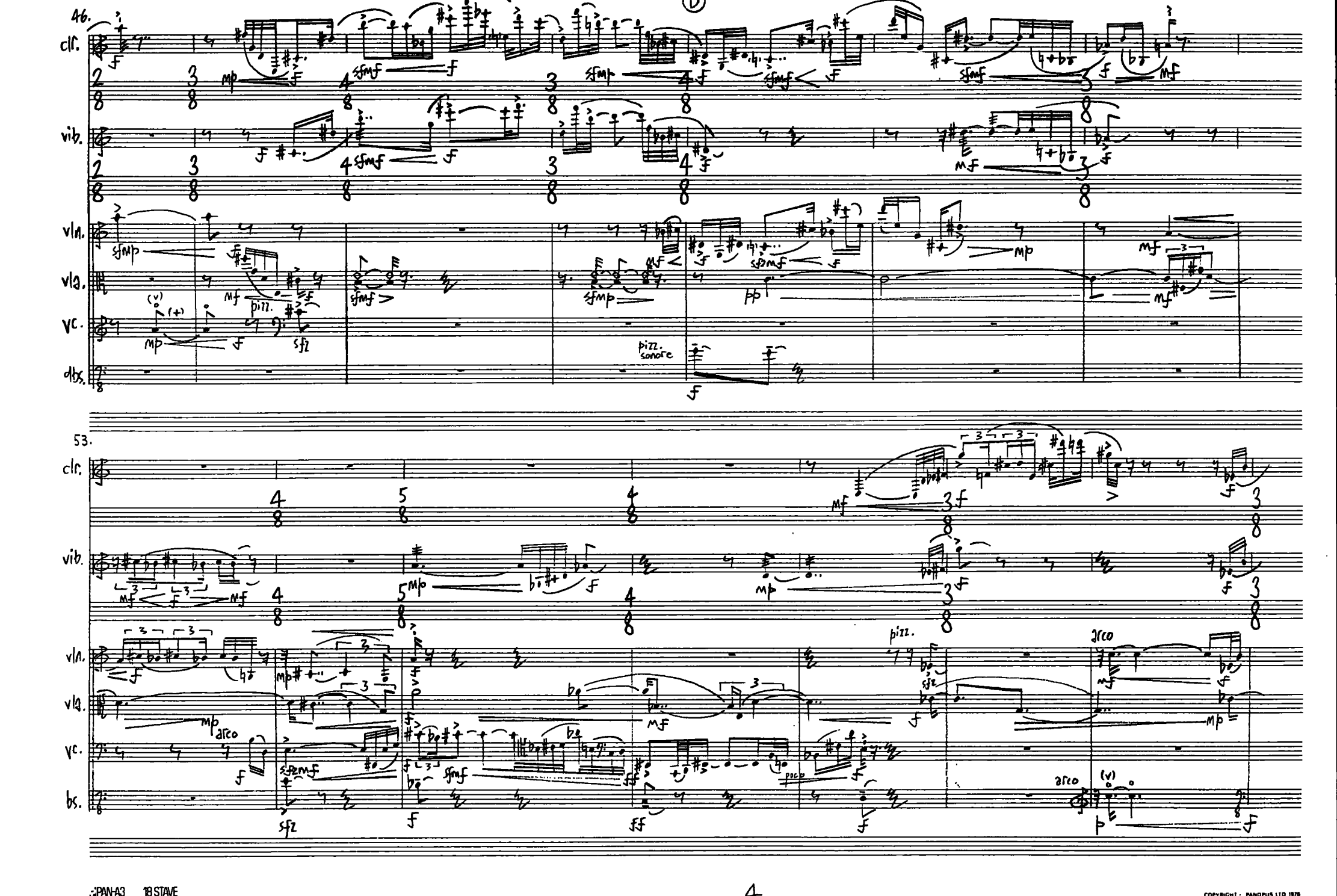

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60.

clr.

vib.

vln.

vla.

vc.

bs.

pizz.

arco

pizz. sonore

68.

clr.

vib.

vln.

vla.

vc.

bs.

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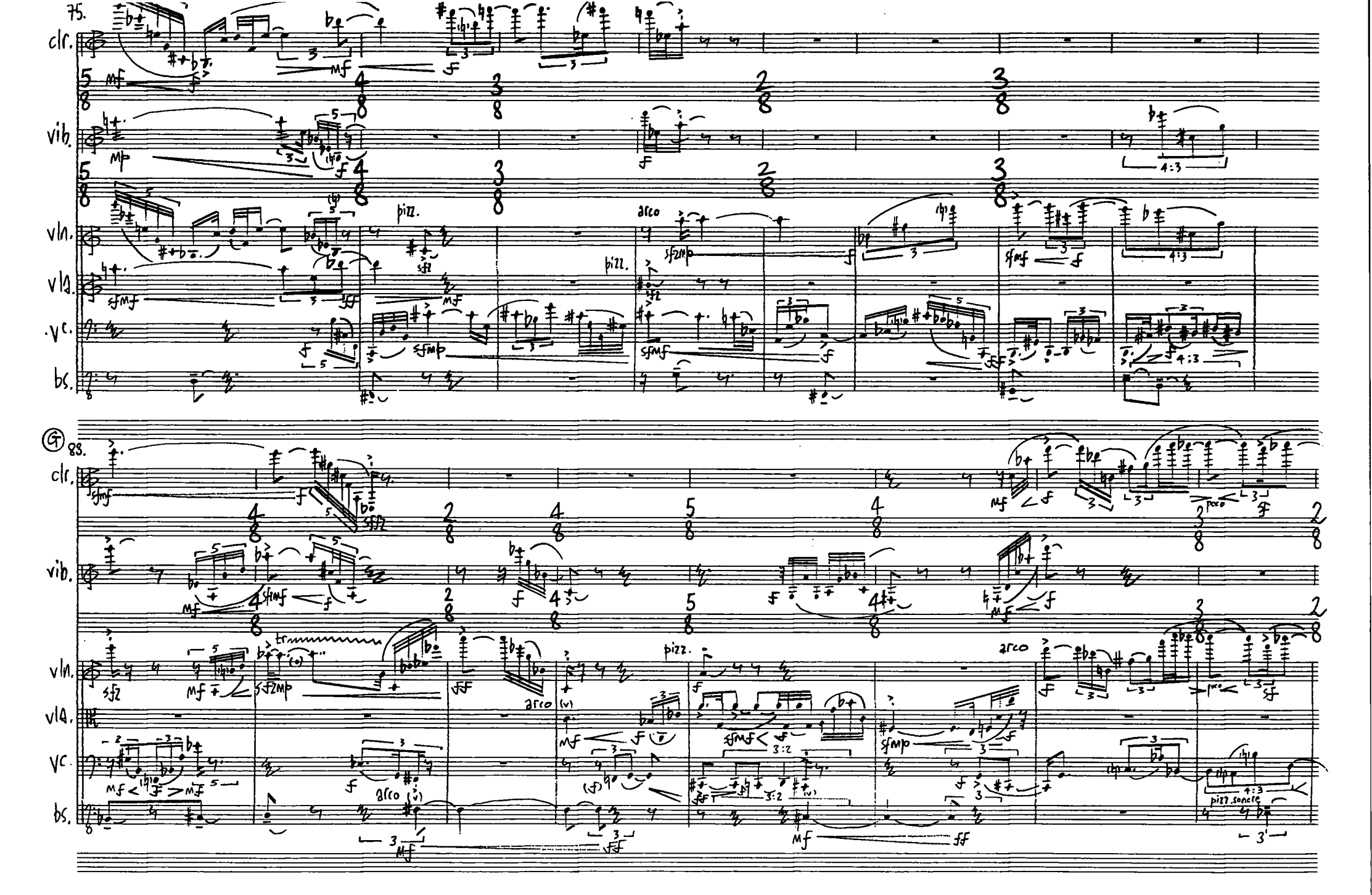

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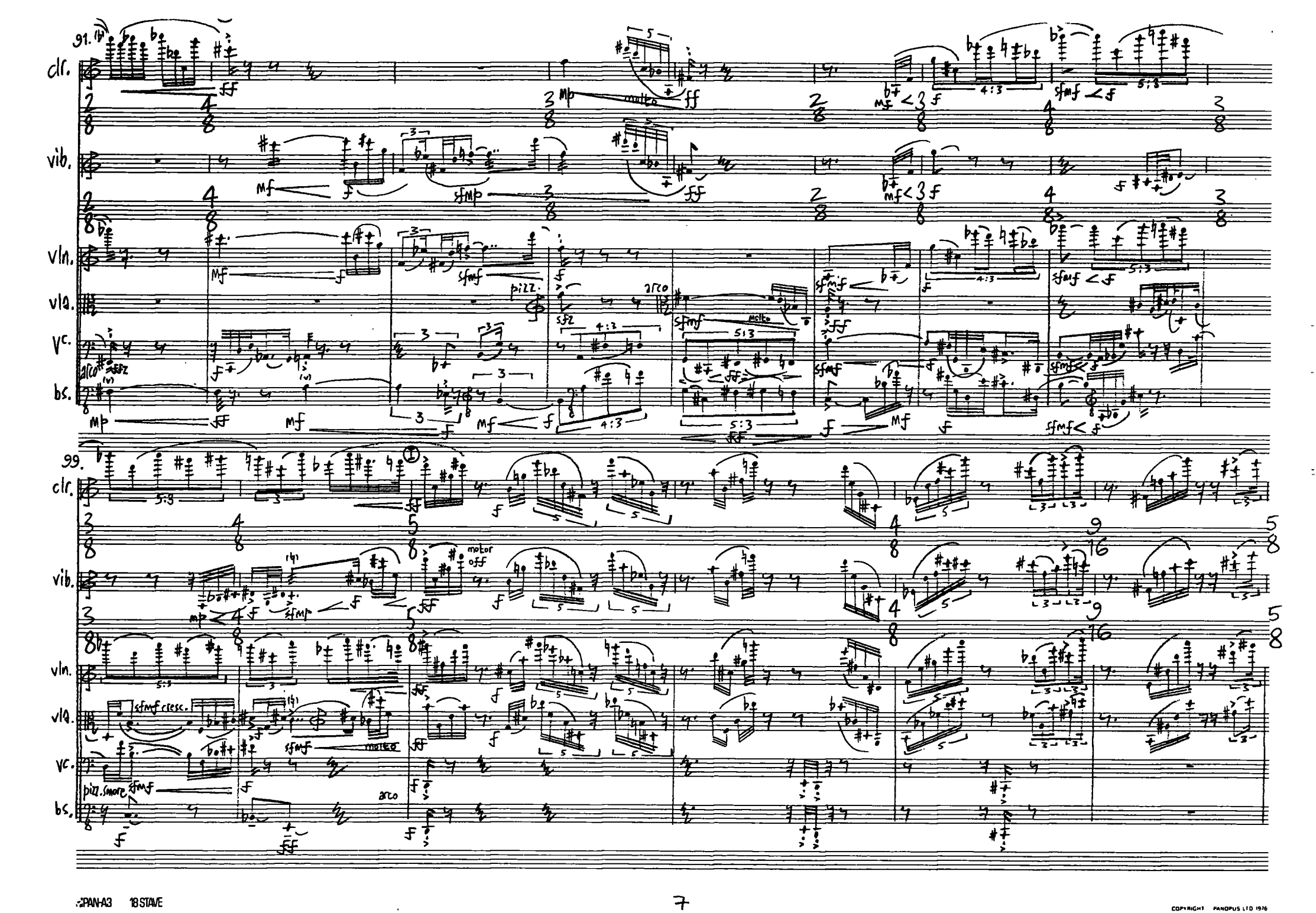

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105.

clr.

vib.

vln.

vla.

vc.

dbs.

111.

clr.

ppp rub!

vib.

vln.

vla.

vc.

d.bs.

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117.

clr.

poco a poco cresc.

vib.

vln.

vla.

Vc.

dbs.

ACCELERANDO

L

♩= c. 152

123.

clr.

endo

ff

vib.

secco

ff

accel.

vln.

vla.

Vc.

dbs.

cresc.

cresc.

ff

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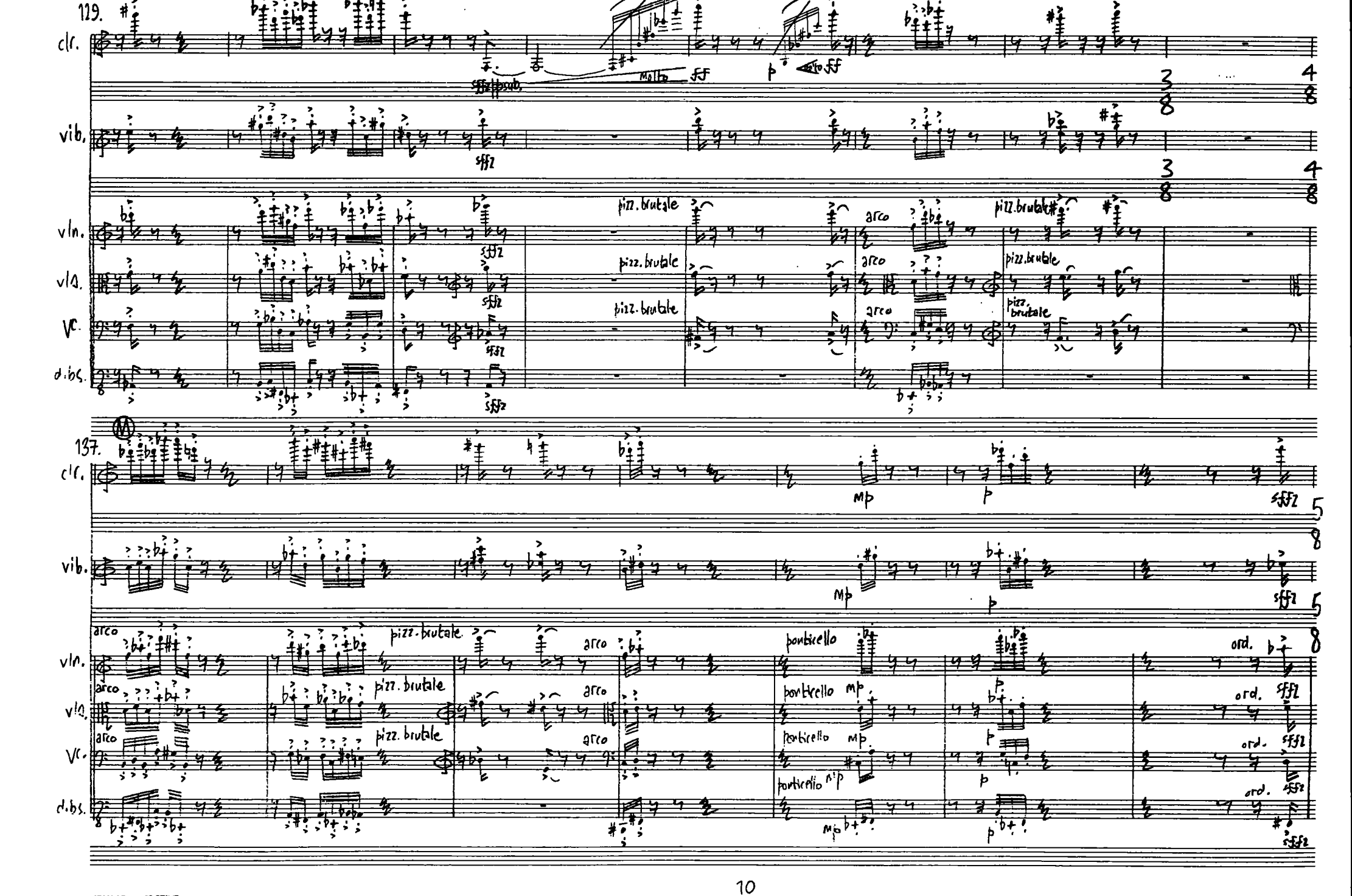

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144.

frantico

clr.

vib.

vln.

vla.

vc.

dbs.

sim.

sim.

sim.

sfz pp sub.

sfz pp sub.

pizz.

mf

153.

clr.

vib.

vln.

vla.

vc.

dbs.

dim.

dim.

dim.

(mf)

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162.

cl.

vib.

(v. soft stix)

sempre p

ped.

vln.

vla.

vc.

db.s.

sim.

sul tasto, delicato

p sempre

arco

[* Stop bow as if 'frozen']

170.

1tempo (♩=c.152)

cl.

vib.

vln.

vla.

vc.

db.s.

ord.

pizz.

ponticello

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177.

clr.

vib.

vln.

vla.

vc.

d.bs.

(pizz.)

ord.

molto

183.

solo, espress.

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192.

clr.

fsub. psub. fsub. psub. mf sfz p molto sffz f mf sfz mf

vib.

f mf sfz p molto sffz mf sfz mf

vln.

vla.

vc.

d.bs.

f mf sim. sfz sim. sfz sim. sfz pizz. norm. (f)

gliss. gliss. f mf f

⑥ a little slower (♩= c. 138-144)

201.

clr.

f sfz p molto sffz con tutti forza ff

vib.

(v. soft stix) sempre p ped. l.v.

vln.

sul tasto, delicato p sempre (sim.)

vla.

sul tasto, delicato p sempre (sim.)

vc.

p sempre (sim.)

d.bs.

arco p sempre

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209.

cl.

sim.

a tempo

molto

vib.

l.v.

ped.

vln.

vla.

vc.

d.bs.

pizz.

217.

Slightly faster (♪=c. 160-168)

cl.

mf

sfz

vib.

vln.

pizz. brutale

molto

ff

vla.

pizz. brutale

vc.

brutale

d.bs.

ord.

brutale

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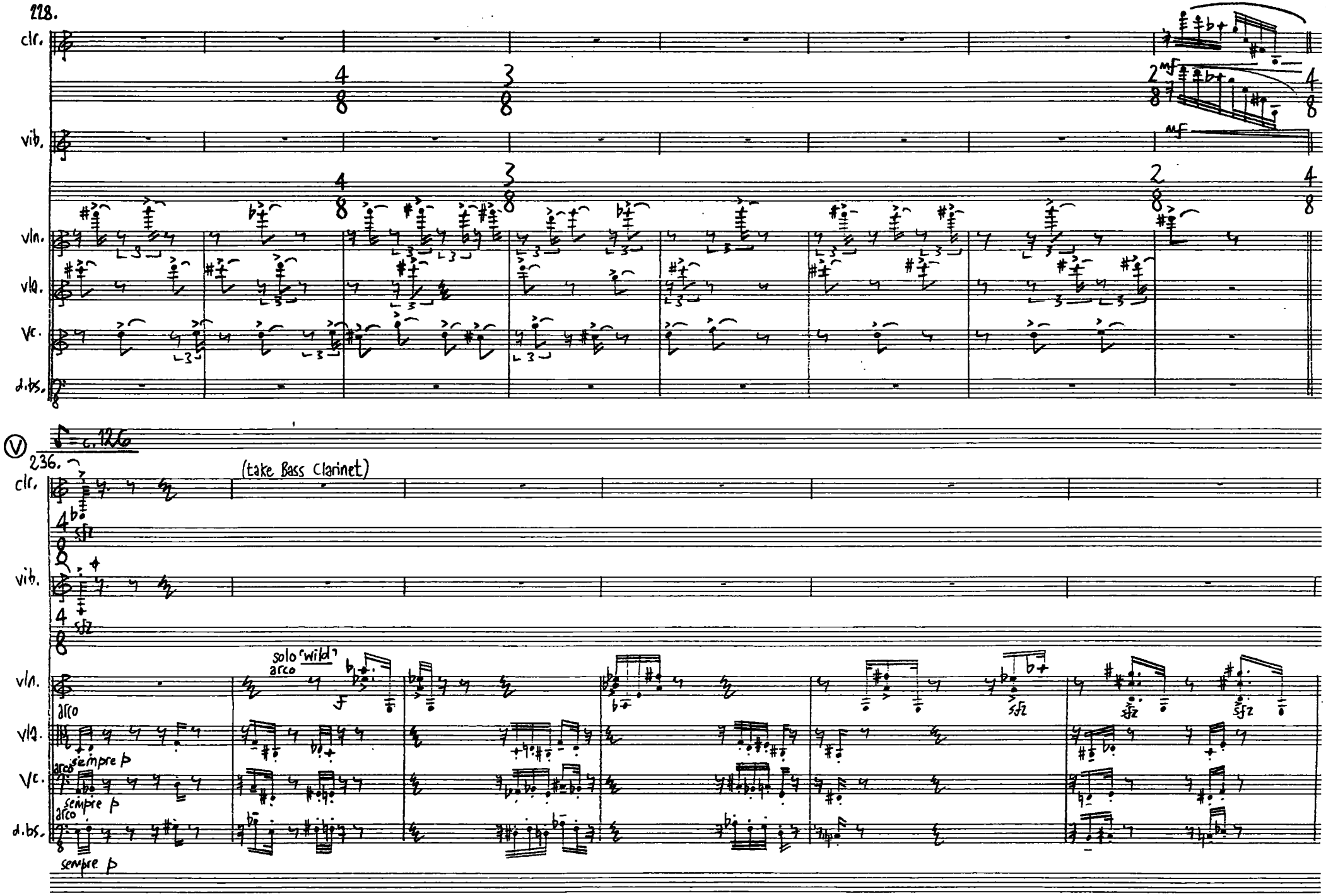

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242.

clr.

vib.

motor-on

mp

vln.

pizz.

arco

fast as poss.

pizz.

sim.

vla.

vc.

d.bs.

248.

W

clr.

vib.

l.v.

p

mf

vln.

pizz.

arco

pizz.

arco

vla.

vc.

d.bs.

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cl.

vib.

pizz. arco pizz. arco pizz. arco

vln.

vla.

vc.

d.bs.

260. (X)

cl.

vib.

pizz arco pizz. arco

vln.

vla.

vc.

d.bs.

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266.

Bass cl.

vib.

vln.

vla.

vc.

d.bs.

(Y) ♩= c. 152

p molto

f

c. 4"

pizz.

sim.

arco

274.

Bass cl.

vib.

vln.

vla.

vc.

d.bs.

(motor-off)

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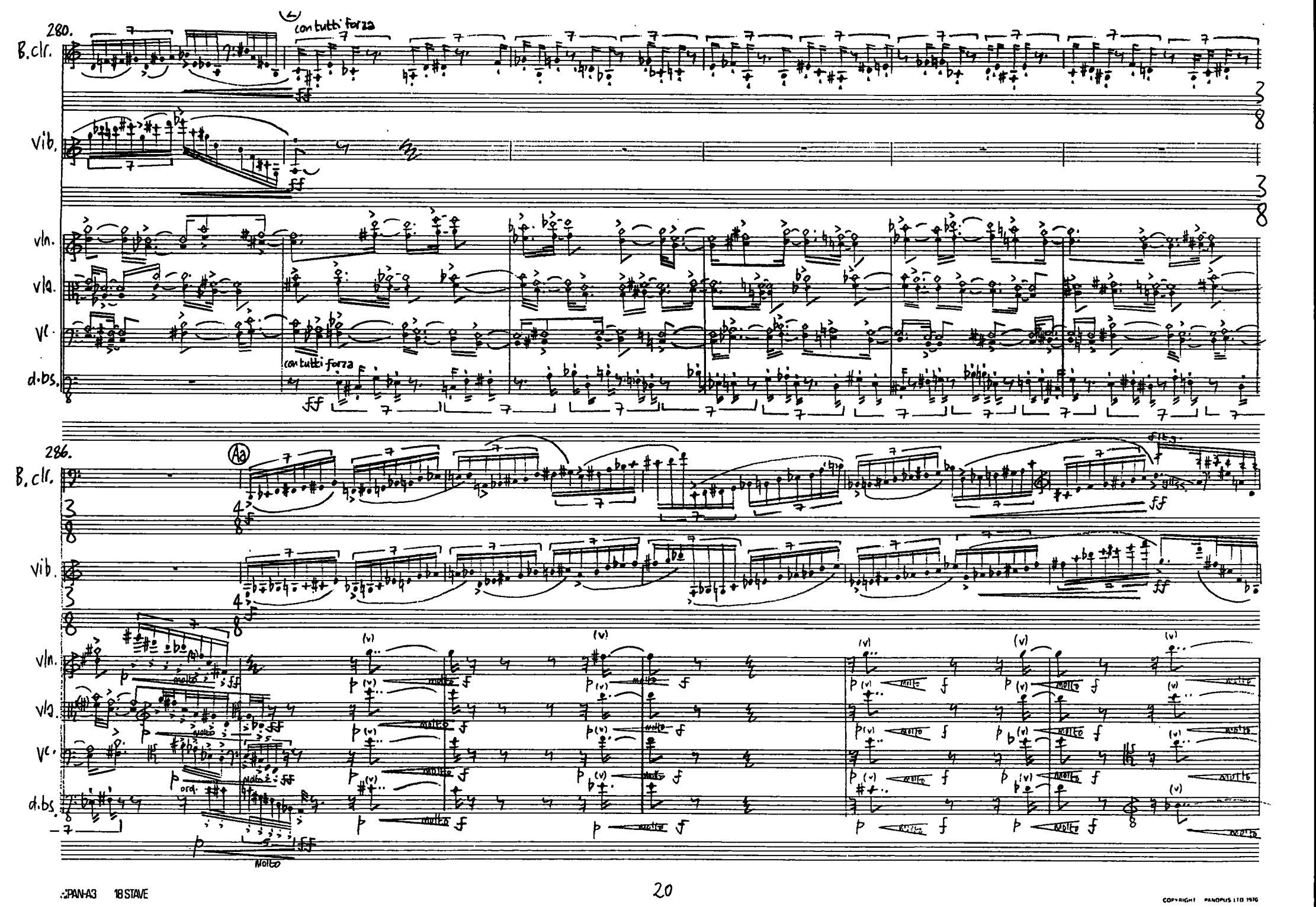

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(Flg.)

292.

B. clr.

vib.

vln.

vla.

vc.

dbs.

(Bb)

ord.

298. calmo subito!

B. clr.

→ flltg.

vib.

calmo subito!

vln.

vla.

vc.

dbs.

con tutta forza

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305.

Bs.clr.

vib.

vln.

vla.

vc.

d.bs.

ff sempre

ff sempre

(ord.)

ff sempre

ponticello

ff ponticello

ponticello

311.

Bs.clr.

vib.

vln.

vla.

vc.

d.bs.

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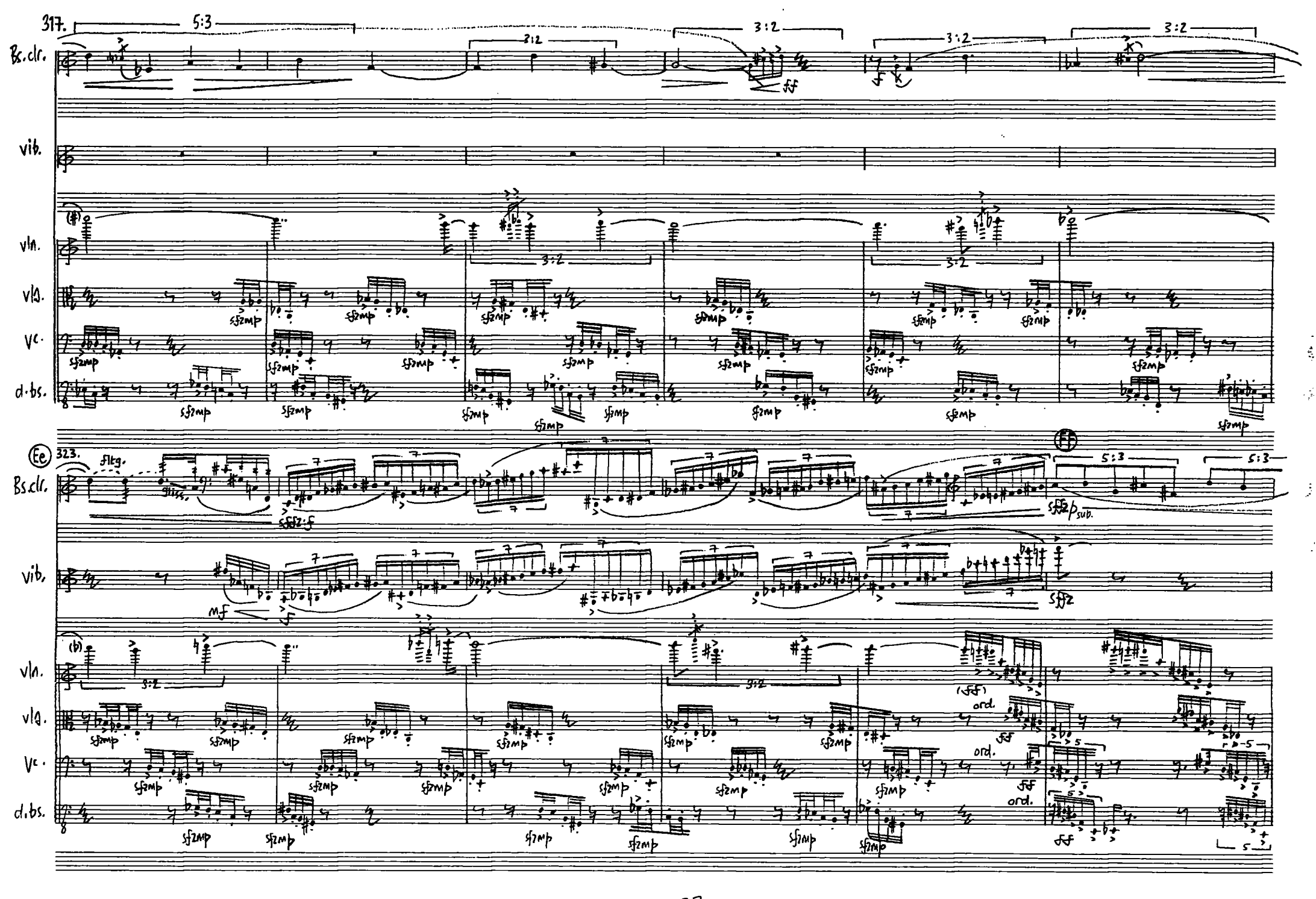

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329.

B♭s. clr.

5:3 5:3 5:3 5:3 5:3 intense 7:6 7:6

[take B♭ clarinet]

vib.

vln.

vla.

vc.

d.bs.

335.

'manic'

B♭ clr.

sempre

vib.

vln.

vla.

vc.

d.bs.

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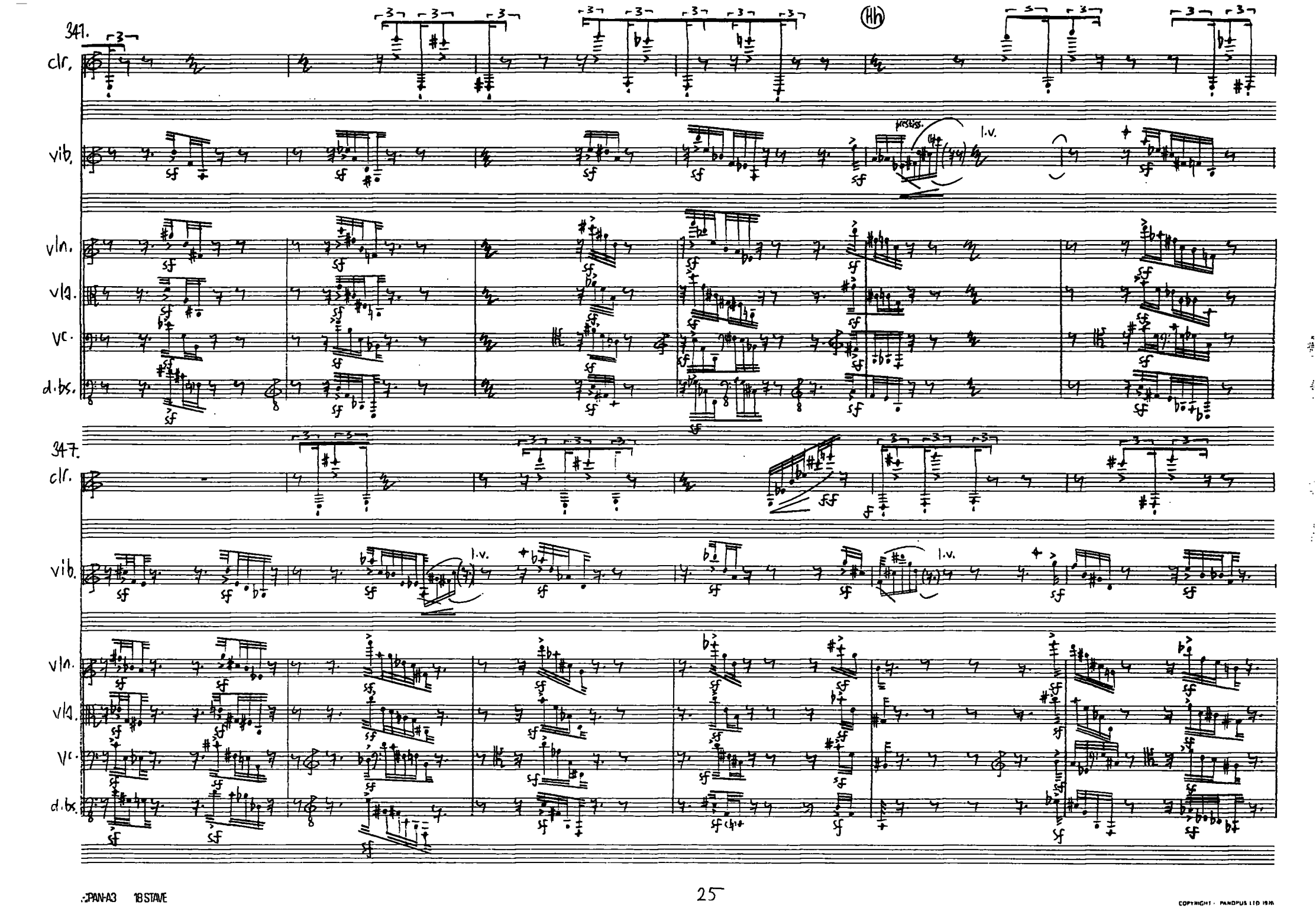

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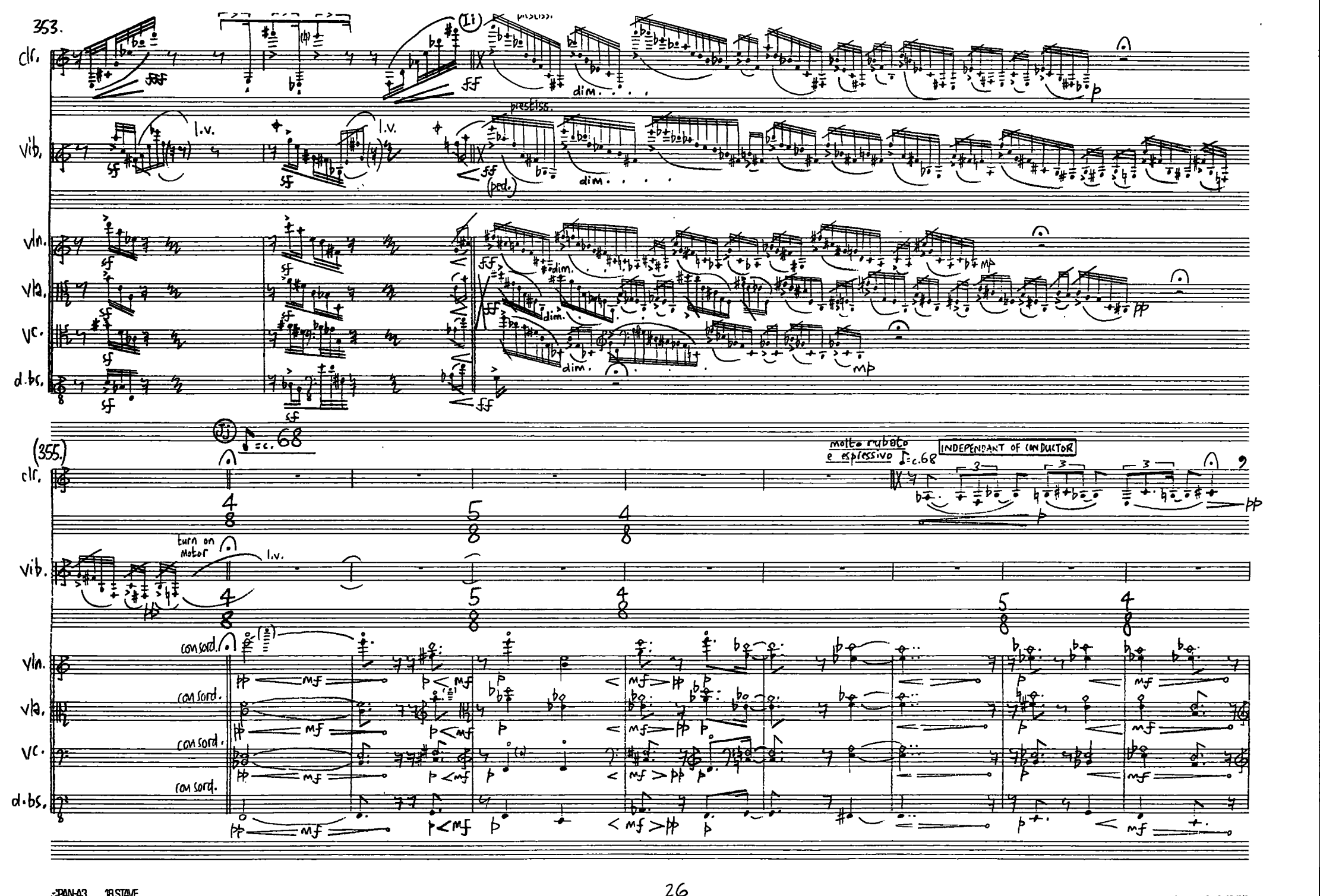

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clr.

vib.

(take d.bass bow)

364.

vln.

vla.

vc.

d.bs.

c.168

clr.

vib.

arco

l.v.

(370.)

vln.

vla.

vc.

d.bs.

niente

Tanglewood, July 1990/ London, September-December 1991

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