Durham University

Durham E-Theses

Au dela movements: for Soprano and six instruments

Keith D. Howard

How to cite:

Howard, Keith D. (1980) Au dela movements: for Soprano and six instruments. Masters thesis, Durham University.

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a https://etheses.durham.ac.uk/id/eprint/10450/ is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the full Durham E-Theses policy for further details.

Academic Support Office, The Palatine Centre, Durham University, Stockton Road, Durham, DH1 3LE
e-mail: e-theses.admin@durham.ac.uk Tel: +44 0191 334 6107
https://etheses.durham.ac.uk

"Au delà" Movements.

for Soprano and six instruments.

Keith D. Howard.

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

Keith D. Howard, 10, Wellfield, Hazlemere, High Wycombe, Bucks. HP15 7TJ.

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

The copyright of this thesis rests with the author. No quotation from it should be published without his prior written consent and information derived from it should be acknowledged.

20. JUN. 1984

D20 PANOPUS SCORE-SYSTEM®

Instrumentation

Soprano

Violin / Viola (for middle section: Pastiche; of third movement only)] both players with a set of Oriental Chimes.
'Cello

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

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

Guitar.

Percussion. One player, battery:

- Vibraphone — range: $\frac{\overline{o}}{\overline{o}}$ — notated VI
- Xylophone — range: $\frac{\overline{o}}{\overline{o}}$ — notated X
- Glockenspiel — range: $\frac{\overline{o}}{\overline{o}}$ — notated G — N.B. If not available then a two octave Glockenspiel may be used, taking the bottom note as Vibraphone.
- 2 Crotales (different pitches).
- 1 Suspended Cymbal
- 2 Bongos (or congas)
- 1 Bass Drum
- Wood Block — notated
- Claves — notated
- Wood Chimes — notated
- Guiro — notated
- 4 Roto Toms pitched thus: $\frac{\overline{o}}{\overline{o}}$ o $\#o$

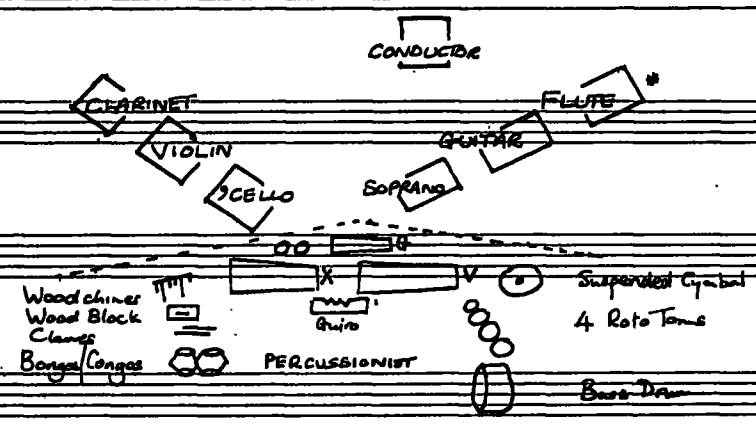
Played with sticks:
- Rubber (Hard)
- Bound (Medium)
- Felt (Soft)
- Wood
- Wire

* { Double Headed (Soft + Hard); Double Headed (Medium + Hard) }

with bow (Vibraphone only, double bass bow).

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

Arrangement of Instruments



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

Notation

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

~~Quarter tones are notated thus: ♭ and ♯ ; except where the pitch is raised by an indeterminate amount, where ↑ is used for sharp, and~~
↓ for flat. Fingerings are given in the case of Flute and Clarinet, although these do not necessarily need to be adhered to.
Clarinet is written transposed. Normal octave transpositions apply for appropriate instruments.

: glissando

: and : portamento

: leave note to vibrate

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

: breath mark

: wait for next cue

: long pause (wait for conductor).

(N) : "normal" playing position after effects

: very fast note

For the voice:

: very high note

: very low note

: whispered, approximate pitch.

: almost whispered, very breathy.

- additional symbols are given for the solo section in the second movement on page 28.
- footnotes are given where necessary at the foot.

In unbarred sections the same beat continues unless otherwise stated.

Texts:

In Sanskrit, phonetic symbols of the International Phonetic Alphabet.

Translations, from John Brough: "Poems from the Sanskrit."

2

pivanti: manhu: padleibhijo bnga:x sara: tu: sara:x,
hɔ̃sa:ix ʃaiva:la:m ʒhanti: dhin gdəivɔ̃sɔ̃nɔ̃djəsɔ̃.

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

2

a:jur varʃaʃatam nrɳa:m pari:mitam ra:trau tadardhena gatam,
tasja: dhasja parasja tʃa:dham aparam ba:latvani:dhatvayoj
ʃesam vja:dhivijogadu:khasahitam sera:dibhir ni:jate,
dzi:ver vaintara:gatʃa:tʃa:tara saukjam ku:ta:x pra:ni:na:m.

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

3

kalva:to di:vaseʃvarasja kiranair sɛ̃ta:pi:to mastake,
vɔ̃ʃe deʃe anatapam vidhivaʃa:t bilvasja mu:lam gata:x;
tatra:pi: asja maha:phalena patata bhagnamsaʃabdam ʃirax,
praje gatʃati: jatra bhagjarahi:tas tatrajva ja:ntja:padax.

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

8

tʃaja: mantha:rsi: vikraje:ga: kripaykri:pana suam manja: marmax pri:on,
tʃakalho vada:ma:tdesaŋkhu:ram abhi:kreʃava:nei aʃa:stota;
wifra:nph: ejilɔ̃neʃ tayeri: ta:miti:ri:tas tameiva:rdaʃa,
bra:mudax parama:rta eiva sita:rɔ̃ŋloka saki: lej tara.

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

9

kaʃtʃit pumɔ̃ʃipati: ma:mkrati: rukʃara:tʃuŋ,
ʃe khuŋ kʃama:bha:varamejti:a vi:dam prajahi,
ʃeku rajha:m purareiba jata:skapasu:phasviranjibjent,
tʃa:tvatax skalli:tava:mhi manemejittam.

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

Ee

tvɛ̃jkri:a ʧeʃʃʃʃ....)kora:ktʃi:,
sva:galoka seghvena ghi:;
tvɛ̃jpri:a jadi:max ʃja:mei,
sva:galoka mughena ghi:;

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

Pastiche

9

pivanti: manhu: padleibhijo bnga:ix kej sara: tu: sara:x,
hɔ̃sa:ix ʃajva:la:m ʒhanti: dhin gdəivɔ̃sɔ̃nɔ̃djəsɔ̃.

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

Coda

---

phonetic script by Keith Howard.

Notes on the Texts

The six poems are from the "Subhāsitāvali of Vallabhadera" (Peterson, 1961); "Sanskrit Chrestomathie" (Bohtlingk, 1909); and "Bhartrihari Poems" (Miller, 1967). The translations are taken from "Poems from the Sanskrit" (Brough 1968 Penguin) - as follows:

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

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

Pronunciation

Phonetic symbols: Vowels:

i:	seat	(si:t)
i	finish	(finiʃ)
e	neck	(nek)
a (fr)	pas	(pa)
a:	father	(fa:ðə)
ɔ	block	(blɔk)
ɔ:	shawl	(ʃɔ:l)
o (fr)	domein	(domein)
u	good	(gud)
u:	food	(fu:d)
ə	butter	(batə)
ɛ (fr)	aile	(ɛi)
ə (fr)	apparat	(əpara)
ə: (fr)	taal	(tə:r)
ø (fr)	vacheux	(vaʃø)

Diphthongs:

ei	great	(greit)
əu	show	(ʃəu)
əi	high	(həi)
ɔi	boy	(bɔi)
iə	steer	(stiə)

Nasal Vowels:

ɛ̃ (fr)	vingt	(vɛ̃)
ã (fr)	...ment	(mã)
ɔ̃ (fr)	son	(sɔ̃)

Semi-consonants:

j	yellow	(jelou)
w	wall	(wɔ:l)
ɥ (fr)	huile	(ɥil)

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

ŋ	as in bring	(briŋ)
ʒ	as in vision	(viʒən)
x	as in loch	(lɔx) (German el)
ʃ	as in shin	(ʃin)

Combinations

tʃ	church	(tʃətʃ)
dʒ	dress	(dʒes)

Notes for pronounciation:

1) Sanskrit aspirations: kh, gh, ch, jh, dh, th, ph, bh. Although considered as a single consonant in Sanskrit they are given two symbols in "An data Phonemes."

2) Where a symbol is given in brackets - (n) - it is to be sung very lightly. This is especially the case with all (x) sounds.

3) No punctuation is given in the Sanskrit, therefore punctuation should be according to melodic line and phrase. In the score this is indicated by a line between phonetic symbols. The soprano is thus given considerable freedom in interpretation and inflexion of the line. If a phrase mark is given over the notes it should be strictly adhered to.

D20 PANOPUS SCORE-SYSTEM®

"Au delà" Movements. I.

♩=58

Flute (weak tone) b

pp (weak tones)

Guitar

V #1 (motor off)

very soft

Percussion.

mp

p

mp

5:4

Ped. ----->(until sound dies)

Flute

5:4

PP

(N)

(N)

Clarinet in B♭

sfp sfp sfp sfp sfp

(N) change fingerings:

Guitar

6:4

3:2

finger vibrato

l.v.

l.v.

p

mf subito

Percussion

V

pp

l.v.

pp

l.v.

Rel. ----->

2 crotales

f

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

Clarinet
Flute
pp (weak tones)
'Cello
Guitar
mp
5:4
Percussion
take third stick
pp
Ped.
A
Soprano
mf
pi
mp
niente, getting very flat.....
(N)---->
(#1)
mf
ten. ten. ten.
mf> mf> mf>
f
sf
p subito
3:2
non vibrato....
(normal vibrato)
6:4
2 crotales
ff

#1 : 12th harmonics (flute).
#2 : Percussion as before, double headed sticks.

Soprano
pp mp
pi va n ã (n)
subito f 3:2
ti:

Flute
p subito
niente.....
p 5:4
sfp
sf

Clarinet
3:2
(poco)
pp
mf sf f

'Cello
mp
ppp (molto)

Guitar
3:2
mp sempre vibrato
5:4
p mp
mf

Percussion
V
Crotales
barely audible, pedal each chord.
f
V

♩=72 Più Mosso

Soprano
dolce, p. 3:2
van_ti:

Flute
ppp
vib.

Clarinet
(N) 5:4
mf pp
vibrato
vibrato

poco stringendo.....

'Cello
3:2
ff mp
3:2
pp
slow gliss.

Guitar
mp
5:4
3:2 (#1)
f
3:2

Percussion
l.v.
1 crotale, highest pitch.
f
f

#1: Finger gliss (Guitar).

Soprano

ad lib.

man_hu:

Violin

take cue from Soprano

mf

bounce the bow

Subito, p. lyrico

(sempre p)

Percussion

fff

♩=60 Meno mosso

Soprano

mf

p, subito, mezza voce.

poco

pp

pi_van_ti:_man_hu:

Flute

(weak tones)

pp

(N)

(gradually to multiphonic)

(weak tones)

pp

Clarinet

(N)

(Gradually to multiphonic)

Violin

colla voce.

5:4

poco

'Cello

pp

Guitar

5:4

8:2

mp

pp

mp

p

pp

Percussion

V

#1

ppp barely audible, pedal each chord.

8:2

1 crotale, lower pitch

p

sempre ppp

fff

#1: Double headed sticks as before

B.

Flute
Clarinet
Violin
'Cello
Guitar
Percussion
Soprano
Flute
Clarinet
Violin
'Cello
Guitar
Perc.

Ad lib.

take note from guitar

take note from guitar

Soprano: pad_lei_____ _bhi_jo_____

Flute: gradually increase vibrato to flutter-tongue.

marcato, p.

Clarinet: sf sf (N) (N) (N) F (N) sf

Violin: slow glissando, change bows as necessary....

Violin: ppp sempre

'Cello: ppp sempre. slow glissando, change bows as necessary between C♮ and F♯

Guitar: f l.v. f l.v.

Soprano: pi_ra_____ nti:_____

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

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

Violin: no vibrato!.... pp

'Cello: no vibrato!... pp

Guitar

C.

♩=60.

♩=48 Meno mosso

Soprano

pp, almost a whisper.

brin_a:___(x)

kei_____

mf

Flute

pp non vibrato.

Clarinet

Violin

pp non vibrato

pizz.

mf

'Cello

pizz.

Guitar

marcato, pp

f

vibrato

5:4

Percussion

marcato sp.

Red.....Red.....

p

mf

subito f

Soprano

...aiente

pp

V.S.

sara:___ tu:___

Flute

pp, colla voce, bend pitch

Clarinet

pp, colla voce, bend pitch

Violin

mf

'Cello

mf

vibrato

5:4

Guitar

f

vibrato

5:4

finger vibrato

5:4

Percussion

p, subito

f

p subito

mf

sf

p subito

sf

×1 : Single or double headed sticks

Soprano

Ad Lib.

lightly

*1

V.S.

sara:(x)

sara:

Flute

(with Clarinet)

(N)

Clarinet

(with Flute)

Guitar

Soprano

....morente

V.S.

Percussion

allow to fade completely before moving on

l.v.

Ped.

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

D.

♩= 48.

Flute

Clarinet

Violin

'Cello

Guitar

Percussion

pizz.

pizz.

ff

7

ff

nf p

nf p

nf p

p

nf

nf p

p

f

f

f

f

f

f

f

(5:4)

(5:4)

l.v

3:2

5:4

(no pause)

(clamp)

p, subito.

ff mp subito

ff mp

f

mp

p

♩= 60.

Soprano

mp

5:4

pi van ti:

hõ sa:(x) ʃai

(molto)

pp, (very lyrical)

increase frequency.....

pp, very lyrical.

increase frequency.....

arco

pp

gliss

p subito

P

gliss

l.v

mp

l.v

E

Soprano — poco

va: _____ la: (m)

Flute — pp sempre, dolce. — Lightly, giocoso p.

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

Violin — p — pp — (single bows) — bounce the bow — f

'Cello — p — pp

Guitar — l.v.

Soprano — pp — 5:4 — p — subito pp — p subito — 3:2 — p cresc. — af

pi ____ van ____ ti: ____ ____ (i:)

Flute — (weak tones) — 3:2 — 3:2

Violin — Subito con vibrato! ..... poco a poco vibrato ..... normal vibrato .... — 6:4 — 3:2 — 3:2 — 3:2 — pp — (colla voce) — sempre pp. — p — pp — mp — pp — (ad libitum)

'Cello — pppp, ab first barely audible....

Guitar — l.v.

Percussion — V — pp Motor on — Ped ... Ped ... Ped ... Ped

Ad Lib.

wait for voice

wait for 'cello

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

Soprano

mp

na (n) ti: d(ə)hin

g dai v- vã s ɣ nɔ̃ d jə sɔ̃

Port.

Flute

(weak tones) mp

Dtr

G♯

Dtr

'Cello

gradual crescendo

f

subito p

off with voice.

Guitar

mp

(damp)

Percussion

V

p

(damp)

(Motor off. To X)

Ped

♩=42

approx 3 secs.

F

Flute

ff

3:2

V.S.

Bass Cl.

ff

3:2

G.P.

bounce the bow

Violin

ff

3:2

'Cello

bounce the bow

Guitar

Tune low E down to E♭

ff

allow to fade Completely.

l.v.

Percussion

X

ff

(damp)

f

allow to fade Completely.

l.v.

♩ = 42

subito

♩ = 60

Flute

Bass Cl.

Violin

'Cello

Guitar

Percussion

Più mosso

wait for gather

Rasgueado

♩=84

G Calmato

Soprano

very soft, dolciss.

3:2

a: — jur — var — fa — ta — m — var —

con sordini; very little vibrato throughout.

'Cello

f mp (poco) p sempre p.

Guitar

l.v.

G II f (sempre).

Percussion

V II

motorcon

pp throughout, barely audible

Ped

Soprano

3:2 5:4 3:2

mp p

— fa — fa — fa — tam — nru — na:m — pə — ri — mi — tam —

'Cello

3:2

p poco cresc

Guitar

Percussion

3:2

f (sempre)

6:4

(damp)

pp

(simile) Ped

Soprano: pp cresc(poco) — ritmico — softly — 3:2
ra: — trau — ga — tam — tasja — d_has
'Cello: poco sf — mp gliss — f subito — ff — 3:2 — 3:2 — mf — f
Percus: G V — (damp) (damp) — mp — mp — *2 — pp — l.v.
pp sempre — Ped.

Soprano: *1 — pp — 3:2 — 3:2 — dolce p — poco cresc — 4:3
ja — parasja_tfa:d_ham aparamh — ba:_la — tva_vri:_dhatva_yo
No Break!!
'Cello: (poco) — (lightly) — p — mp marcato (ma non subito vary)
Percus: G V — 4:3 — 3:2

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

♩=42

H. L'istesso tempo

♩=42

Soprano

Flute

Bass Cl.

Violin

'Cello

Guitar

bounce the bow

non Sordini

ad lib.

finger vib.

Perc: to 4 Roto Toms pitched:

Poco meno mosso

Soprano

Flute

ad lib.

Bass Cl.

Violin

'Cello

pizz.

4 Roto_Toms

Percussion

follow flute; ... increase then decrease rapidity of change

mf (alternate between 4 roto-toms)

mf (as before)

Poc hiss. accel ⟶ ♩=84 I.

Soprano — mp — vja: ____ dhi_vi ____

Flute — 8va — 5:4 — sf — ff — sf — ff — sf — f

Bass Cl. — p — dim. poco a poco

'Cello — arco vib. normale. — p poco

Percussion — to G ii — (with Flute) 5:4 — l.v. — ff extremely rapid gliss. — l.v. — V.S.

Soprano — 3:2 — mp — 3:2 — very lyrical, sempre p — 3:2 — yo ga du: khas a_hi tam se va:di_bhi_a ni_ja te

Bass Cl. — light Hy. soft Hy. — pp poco

Violin — chimes l.v. — mp

'Cello — 3:2 — molto — 6:4 — mp molto — mf — 6:4 — mp molto — p — mp — chimes l.v.

Percussion — 2 crotales ii — mp

*1

♩=84

wait for Soprano

very softly, on the breath.

dolce, p.

3:2

Soprano

i i i i

dzi: ve i: va: ri ta rə a

Bass Cl.

ppp

Violin

ad lib. 10

map

3:2

con sordini, sul ponticello, p.

'Cello

Guitar

*2.

♩=96

*3. lightly p.

Flute

6:4

niente

Percussion

"like a butterfly"

lightly p (sempre)

almost like an afterthought

Soprano

pp (but above instruments)

p

pp

5:4

ga fã: fa

la ta re i

sau kã (m)

ku: ta: (x)

prã: ni: na:m

Bass Cl.

sempre ppp.

niente

Violin

(sul pont.)

(mute off)

(with soprano)

5:4

'Cello

poco

Guitar

Percussion

to X and Bongos

(long)

Flute

p

niente

6:4

p

niente

6:4

poco all....

wait until GROUP A reach pause.

Percussion

GROUP B

*1: Split into 2 groups, GROUP A continuing at same speed, conducted; GROUP B splitting off and moving faster. There should be no break from the previous page, and GROUP B should finish well before the pause, where they rejoin the ensemble.

*2: Guitar; trills until sound fades.

*3. Flute & Glockenspiel - a quotation from Schumann's Papillons, op. 2..

D20 PANOPUS SCORE SYSTEM

L'istesso tempo

Flute

Bass Cl.

mf

ff

Violin

Col legno battuto

arco

'Cello

Col legno battuto

mf.

ff

Guitar

x1

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

Percussion

2 Bongos x1

mp f sf

mf ff sf

♩=92 Poco più mosso

Flute

Bass Cl.

Violin

arco mf

'Cello

arco mf

Guitar

(open)

Percussion

*1: Percussion; double headed sticks (medium wood) for the section from here to page 25 will facilitate the quick changes.

Flute
Bass Cl.
Violin
'Cello
Guitar
Percussion
Soprano
Flute
Bass Cl.
Violin
'Cello
Guitar
Percussion

♩.=76 Meno mosso

Soprano — mp — di: va se (ʃ) vara

Flute — subito p

Bass Cl — mf — Subito p.

Violin — arco — sul pont. very soft — arco normale — mp

'Cello — f mf — single bow p — sul pont. very soft

Guitar — f — finger harm. until several fades — mp — l.v.

Percussion — G — ff — (damp) — p

♩=69 Poco meno mosso

Soprano — Louder- mf — Si: a — ki. i. i. ra na i: (x)

Flute — mf

Bass Cl. — mf

Violin — sul pont, p — arco normale — mf — f

'Cello — sul pont, p — (poco) — arco — mp — mf — f

Guitar — mp — Finger vib l.v. — Finger vib

Percussion — G — mp — 2 Bongos — mf — mf (not too loud) — mf

Flute
Bass Cl.
Violin
'Cello
Guitar
Percussion
2 Bongos
Soprano
Ad Lib. *1
Flute
Bass Cl.
Violin
'Cello
Guitar
Percussion

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

♩= 118

Ad Lib. *1

Soprano

f de_ʃʊ_____ an_a:_ta_ pa_____(M)

Flute

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

Bass Cl.

mp senza misura

5:4

1

Violin

p sempre subito voce 5:4 3:2 repeat ad lib. straighten!

'Cello

p repeat ad lib.

Guitar

mf p ham. ham. repeat to end of bar straighten!

Percussion

G VD PP P giocoso

p ad lib. senza misura repeat ad lib

Ped.

♩=80

Flute

ff ff lightly p subito mente

Bass Cl.

p subito mente

Violin

3:2 3:2 mf p subito p subito poco

'Cello

mf mp poco

Guitar

mf mf 3:2 f mp mf mp mf (subito)

Percussion

2 Bongos – fingers *2 mp 2x. mf mp 5x.

V.S.

*1: All parts as before.
*2: Percussion, alternating between 2 Bongo's ad lib.

Soprano adlib (between mf and mp)

repeat ad lib

Soprano: vidhivaʃa:t_ bil_vas.ja_

Flute: mp p cantabile p

Bass Cl.: mp p mp p

Violin: mp 3:2 3:2 p subito mf p mp

'Cello: mp mp p

Guitar: ad lib. match voice dynamic repeat ad lib p

Percussion: 2 x ♩ to X 5.♪+1♪

mf p (sempre) mf p (subito) gradual crescendo

Soprano: mf poco mu:_lam_ga_ta:_ (x)

Flute: grad to flette mf sf

Bass Cl.: f 6:4 mf

Violin: mf mp sul pont (arco) sul pont pp

'Cello: mp sul pont mf arco normale (arco)

Guitar: Colla voce l.v. mp

Percussion: X p Bongos 3.♪ 2.♪ 3.♪ 2.♪ 7.♪ f mf 1 x ♩

f mp f mp

M.

♩ = 72 A little slower

Soprano

tatrapi:as ja ma ha:pha lei na patata: a: bh ag na m

Flute

Bass Cl.

cantabile

Violin

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

'Cello

sul pont. very softly, but getting louder by degrees.

Guitar

l.v.

Perc.

Soprano

angular, poco staccatto

ma ha:pha-lei-na sa'sab da m

Flute

Subito mf

Bass Cl.

Violin

'Cello

Guitar

Perc.

V.S.

N.
shouting, fortissimo, very rapid:

Soprano
fff 3:2
Sing(x)
praːja_gaʃʃatiː_jatra_bhagjaːnahiːtas_tatraiva_jaːntjaː_padax_

Flute
molto ff
(non vibrato)
ffff

Bass Cl.
ff
Subito: p
(non vibrato)
ffff

Violin
(non vibrato) change bows as necessary, non crescendo

'Cello
p
(non vibrato) change bows as necessary, non crescendo.
sempre p

Guitar
5:4
l.v.
sempre p
ffff

Percussion
G
X
l.v.
l.v.
l.v.
f
clap.

wait for percussion to fade completely
wait for percussion to fade completely

Flute
very, very soft.
hold into 2nd move-ment

Bass Cl
Violin
poco a poco crescendo
sempre p
'Cello
poco a poco crescendo

Guitar

Percussion
1 crotale (highest).
fff (allow each note to fade).

II.

♩ = 50

held over from first movement

Flute

Guitar

[low E still tuning down to E♭]

sfp f p

3:2

niente

3:2

3p

f accel....

mf

l.v.

subito p. sf mp

6:4 3:2

a tempo

legato

vibrato

f

p

pp

band pitch, tenuto

(vibrato)

mf subito

diminuendo

wait for Flute

mf

l.v.

8va

Flute

Guitar

(open)

short

6:4

ppp as possible. allow to speak slowly.

A.

Faster ♩=60

Tempo prima ♩=50

mp delicato

cresc

Rasgueado

3:2

5:4

repeat ad lib. gradually getting slower and fading away

so that nothing remains when the guitar ends

take cue from guitar

take cue from flute

tempo libitum but not slow

(slow arp.)

SEGUE

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

approx. time scale 1·4 cm to 1" in all unbarred sections.

5" 10" 15"

*1

Soprano: distant — forward, rasping like a tambourine — gradual crescendo

a — ai ai ai ai ai ai ai ai ai ai tʃ tʃ tʃ(ə) tʃ(ə) tʃa tʃa: — tʃai a — mantha:

Percussion: Colla voce throughout

ff > ^ (III)

[wood chimes T"T]

directions: cup hands, clap together forte. Retain very slack, so that chimes make as little noise as possible.

20" 25" 30"

Soprano: cresc. ff — gradually blend in more breath (hy) sound → similar → now, turning to laughter → mente

(r)rrrrrrrrr — si: (hy) — si: (hy) — hy:

3:2 3:2

Percussion: f ^

[claves] rotate so that flat hit front ends then back ends

35" 40" 45" 50"

Soprano: quiet — tense, rapid laughter — fis a bit p relaxed to start with, becoming agitated → f glottal

3:2 hy — vik — o: ai o: ai o ai o ai oai oai (etc.) ggggg — a: kri:

3:2 > > ^ × [II] mf — sempre mf — (clang) ^

Percussion: [claves]

55"

Soprano: b

i: pau au kri: pa na.

Percussion: lec.

X = hit with one stick. Keep second stick in contact with wood to deaden sound.

*1: Additional Symbols for the Soprano: line indicates length of note and intonation
, = breath mark. ⅄ = sharp intake of breath.
= all grace notes as fast as possible.
# = clicking tongue. X = clicking fingers.
x = unvoiced sounds (consonant)
= whispered. = approximate pitch.
hm = hand over mouth. hel = hand down.
hm ~~~ = hand tapping against mouth

Percussion directions all in the score

1'00" 1'05" 1'10" 1'15"

Subito pp hm hd (slowly) becoming very distant.....

still faint and distant hm

Soprano su a (m)â (n)ja: ma (r)na

Percussion

percussion off with voice

mute off

half pedal.....

1'20" ♩.=90. C.

hd (in the throat) f subito on the breath (very little voice) molto cantabile throughout (until double bar & 'line).

Soprano (x)(x)(x)(x) prprpr pri: o n tʃa ka:h ba va da: ma: t de

mp

Percussion p sempre

half pedal hp hp

Soprano Sa (n)kʰu:ra m 3:2 ab hi: krej â ma:(r)nej as ja: sta ta

on the breath, mezza voce.

[resume approx. time scale]

Percussion sempre

hp hp hp hp

as before, damp each note with second stick, but attack each note. Continue until voice enters

1'55" 2'00" 2'05" 2'10"

ff p becoming voiced, rising to a shriek f f

Soprano wiʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃ ʃɛ va: (n) wiʃ (v)dr(n)pu:ej li tä ej

alternating thus:

Percussion ff

(rotate as before)

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

mf f urgent, almost nervous (no dim.!)

Soprano

ta-(t)(t)(ch) taye ri: ta: [miti* ri:tas]

(*fit in words in bracket as and when you like)

Percussion

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

mf only if necessary

Soprano

ta mei va:(r)da sa

f

[TT] f

hard rigid space hall chimes with sticks

X

Percussion

use dark edges! don't damp!

p

each time dampen immediately after third stroke.

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

sempre f. mp relaxed, very long sustained notes, no breath if possible about 2 seconds

Soprano

ta mei i va: a(r)da a sa a

SEGUE

[TT] *1

(3 min)

Percussion

X

mf voice must be heard above percussion

damp, then to V

(*1: Percussion; hit chimes with sticks each time)

♩=90.

D. very peaceful, calmato, unhurried.

Soprano: bra:mu:da (x) | mp para ma:(r)ta e i va | 3:2 si ta:(r)ön la kasa

8va V sempre p, as before

Percussion: half pedal | hp | hp | hp | hp

♩=50.

E.

Soprano: 3:2 diminuendo poco a poco | 3:2 ki lei ta ra | si ta:(r)ön lo ka søki:le ta ra.

Flute: tren. flutter tongued. | p | (not open) | f slow down tren. | mf

Guitar: | poco diminuendo | 8va

Percussion: hp | hp | hp | hp

Flute: mf | 7:4 legato | molto p | fsubito p | gradually increasing until flutetonguing

Guitar: mf | f | 3:2 | mf | l.v. | V.S.

Flute

Guitar

3:2

f (non arco)

l.v.

l.v.

7:4

6:4

f

a tempo

f

finger gliss (col legno)

mf (no dist)

[NB= 4th chord changes]

pp delicato

mf

f

mf

finger gliss

♩=100.

[Same quaver pulse]

Flute

Guitar

p

pp

(sempre pp)

p. (no dist)

mf

finger gliss

mp

pp

p

sf

(pp)

♩ = 50

F. [Same quaver pulse]

ten

ten

pp

subito f

ff

3:2

3:2

3:2

3:2

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

f sempre.

Flute

Guitar

f fast but lyrical, much rubato, ad lib.)

poco rall ..... a tempo

ff Subito. Rhythmically very precise (as fast as practicable).

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

Flute

Guitar

ff

(.... allow rhythmic tenuto as necessary)

repeat until cue, getting more and more marcato

molto dim e rall.

bloun key percuss.

♩=42

G. trem. flutter

mp

slow arpeggio

(rapid)

(0 _4 _3 _2)

repeat to 4th cue, gradual diminuendo throughout

colla flute to end of movement

3:2

6:4

mf dim

grad. no vib. to flutter

trem

l.v

III.

♩=100.

Allegretto.

Piccolo [sounds 8va higher]

Clarinet in B♭

Violin

'Cello

Guitar [low E string tuned down to E♭]

Percussion

4 Retro Toms (pitched as before).

fff [damp each note by keeping stick in contact with skin.]

mf ... (etc.) →

fff fff fff fff

ff sempre ff (no cresc.; no dim.).

mf p mf mf mf f

pizz. ff

heel of bow

pizz. ff

ff

fff fff fff fff

*1

as legato as possible

lyrical, like

A.

To Eb Clarinet

Clarinet in Bb

Violin

'Cello

Guitar

tremolo

Percussion

X

Roto Toms

*2

Free time. But fast, same sticks throughout

dampen

Percussion

X

Roto Toms

allow to fade, then take a third stick

Percussion

Suspended Cymbal

[Same sticks]

4 Roto Toms

Bass Drum

very slowly

allow to fade, then

*1: Percussion solo: Conductor should follow percussionists cues for each entry of the piccolo and Eb clarinet, beating their short sections in the same time as the opening of the third movement: ♩ = 100.

*2: Percussion: Double Headed sticks [P], traditional hand. Keep until page 39. Head will be given for each instrument.

Piccolo

Clarinet in Eb

Percussion

(for all instruments (as before)

4 Roto Toms

15

l.v.

Piccolo

Clarinet in Eb

Guiro

Use wooden handle of stone sticks

Suspended Cymbal

Percussion

4 Roto Toms

ff subito f subito

l.v.

Piccolo

Clarinet in Eb

Percussion

4 Roto Toms

l.v.

*1 Hard Vibraphone sticks should be adequate. If not, change to harder sticks in the rest preceding glockenspiel passage and keep them until Clarinet cadenza on page 40.

B.

♩.=92

Poco meno mosso

Piccolo

Clarinet in B♭

Violin

'Cello

Guitar

Percussion

4 Roto Toms

sul ponticello

ord.

sul D

subito

(damp)

Piccolo

Clarinet in E♭

Violin

'Cello

Guitar

Percussion

subito

ord.

sul ponticello

♩ = 84.

C. Poco meno mosso

Piccolo

Clarinet in E♭

Violin

'Cello

Guitar

Percussion

Soprano

Piccolo

Clarinet in E♭

Violin

'Cello

Guitar

Percussion

D20 PANOPUS SCORE-SYSTEM ©

Soprano
mp
tfsi_tfsi_tfsi_tfsi_
Piccolo
ff
p subito
p
fff
Cl. in E♭
ff
mp
f
p subito
mp
p
fff
Violin
f
fffz
sul pont.
mp
p
Cello
f
fffz
f
p subito
sul pont.
Guitar
fff
l.v.
mp
mp
5:4
5:4
5:4
mf
f
Percussion
f
flat glass
p
3:2
3:2
3:2
mf
p
(shimp)
Pedal
Piccolo
ff
p
ff
Cl. in E♭
ff
p
ff
take off from the same speed, but fairly free.
ff
SEGUE
Violin
mf
Cello
p
mf
Guitar
5:4
5:4
5:4
mf
f
ff
l.v.
(dampen)
Percussion
3:2
3:2
3:2
mf
ff
3:2
mf
(damp)
mf
p
Ped

Clarinet in $E^{\flat}$

*1

mf f f

molto ... niente dim.

Clarinet in $E^{\flat}$

p

mp pp fp p pp fp subito

Clarinet in $E^{\flat}$

5:4

f mp p mp mf mp f ff

'Cello

SEGUE

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

E.

♩= 84

♩ =76.

Poco meno mosso.

Soprano

Piccolo

Clarinet in Eb

Violin

'Cello

Guitar

Percussion

ka ʃtʃit- pum ă

lyrical, mp.

sul pont.

arco normale

(poco)

Fingernails

thru bridge (to end of page) allow to resonate freely

Soprano

si pa ti:

ma:mkra ti:

rukʃavca:ʃun

sei

3:2

Piccolo

Clarinet in Eb

Violin

'Cello

Guitar

Percussion

4 Roto Toms

(Change sticks heads)

(Gen. poco p)

2x!

#1: Percussion: double headed sticks as before

Soprano
k.hu ŋ kʃa ma:bha: va ra mei bi: a

Piccolo

Clarinet in B♭

Violin
Sul ponticello

'Cello
(solo)

Guitar
mp mf p subito mf subito f (damp)

Percussion #1
X
p l.v.
lightly, allow to resonate freely as before

Soprano
F.
♩=84. Poco più mosso
vi: dam prai am ʃɛ ku (m)

Violin
(solo) (poco) (p)
Sul ponticello

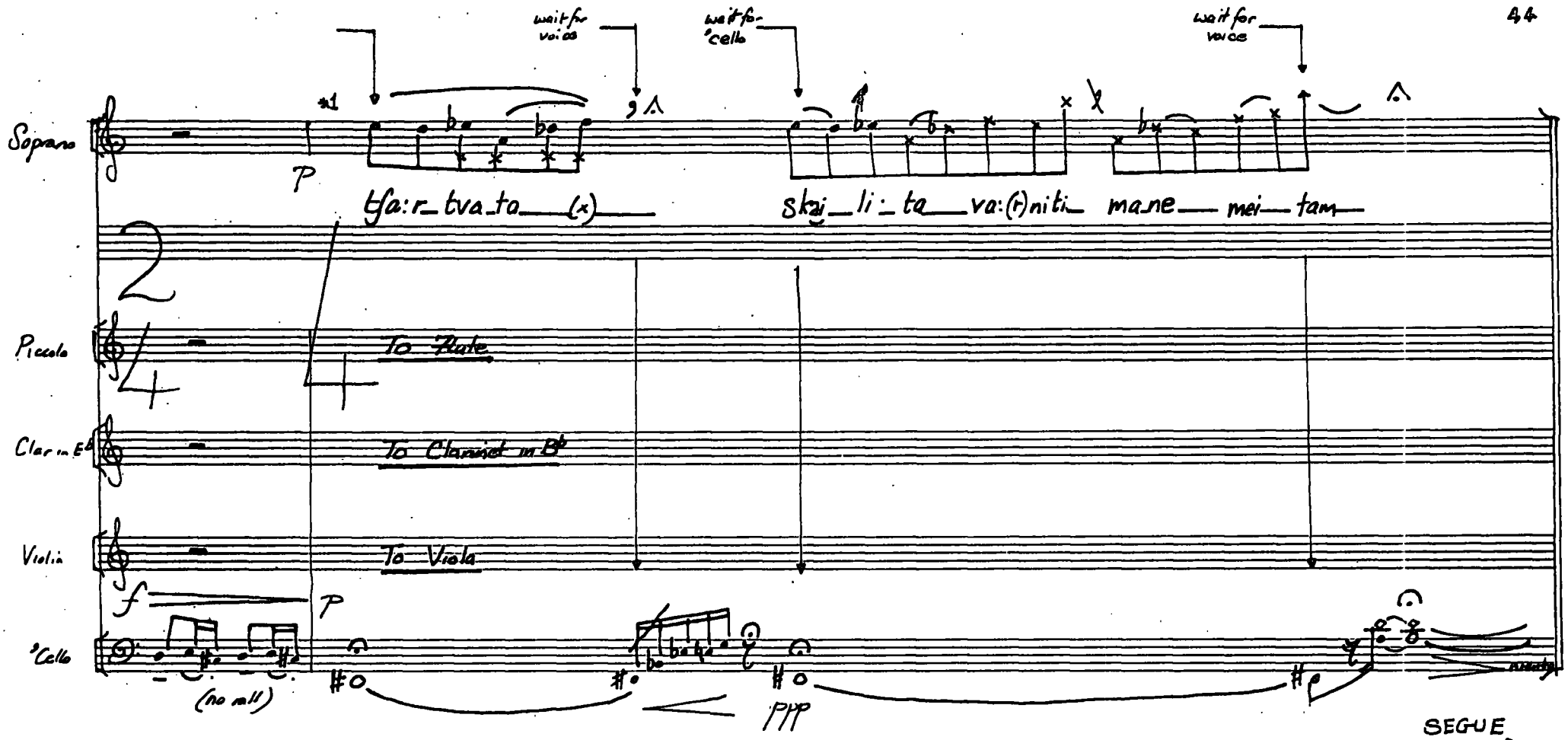
'Cello
one bow one bow
lyrical, solo
one bow

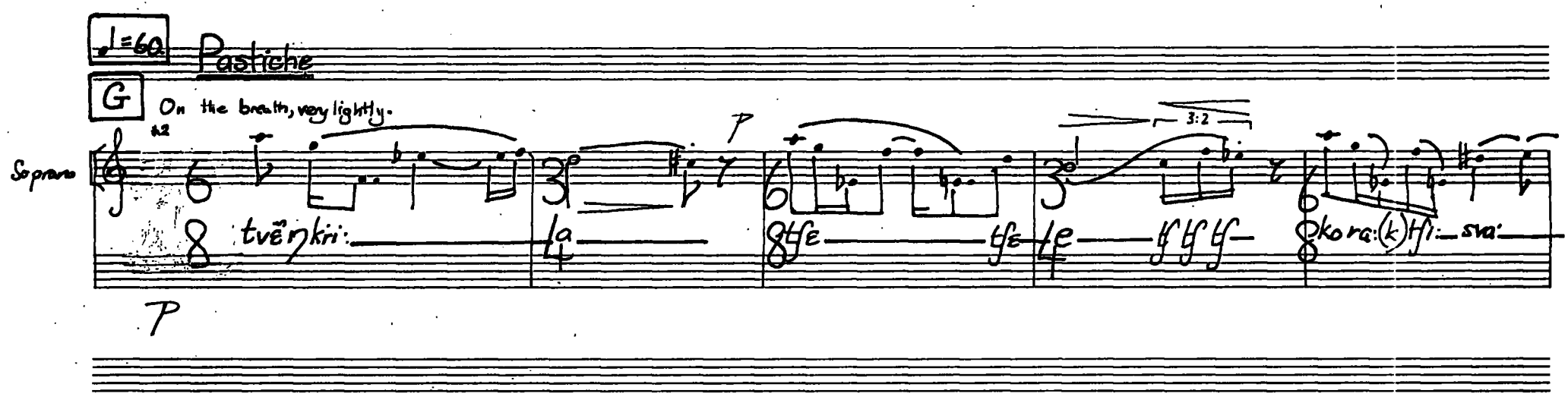
Guitar
mp (very strict quavers)
mp (still strict time)
fingernails
(damp)

Percussion
X
(damp)
l.v.

#1: Double headed sticks, as before.

Soprano
ra_jha:m_ pu_ya_rej ba (reiba) ja.ta:ska pa_su:_u: u:
Piccolo
Clarinet in Eb
Violin
'Cello
Guitar
Percussion
Soprano
u:_ _phas vir_an_ai_b_jent
Piccolo
Clarinet in Eb
Violin
'Cello
Guitar
Percussion





#1: Soprano: Becoming gradually just a whisper, losing all sense of pitch and rhythm, fading away.
#2: Soprano then microtonal: ¾ and ⅝ alternate, the quarter pulse always remains constant.

Soprano
pp
pp
(s)ga.lo.ka (loka loka)
ko ra: kfi:
Flute
Clarinet in Bb
ppp
pp
Viola
Cello
Guitar
mp
mp
p
pp
niente
ppp
Sostenuto
p
pp
niente
mp
3:2
Finger gliss.
pp
Finger vib.
Soprano
Flute
Clarinet in Bb
pp
mf
pp
mf subito
mp
molto p
Viola
Cello
Guitar
pp
(no dim)
(no dim)
p
pp
p
pp
mp
p

H.

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

Soprano: svai:r_ga_lo_ka_sugh_vei_na_ghi:

Flute

Clar. in B♭: mp — molto sostenuto — ppp — (etc.)

Viola: niente — pp — molto sostenuto

'Cello: pp — molto sostenuto

Guitar: fingers vib — mp — Bring out

Percussion: G — pp — (dry)

Soprano

Flute: f — pp sempre

Clar. in B♭: pp sempre — mp — f subito

Viola: p — pp — pp sempre — f subito

'Cello: pp sempre — mp — f subito

Guitar

Percussion: mp — f

*1

♩=76

I. Più mosso.

Soprano

Flute

Clar. in B♭

Viola

'Cello

Guitar

Percussion

4 Rote Toms

dampen as before

damp

Soprano

tvenpri:_a

ɛ̃ ɔ̃ a

Flute

Clar. in B♭

Viola

'Cello

Guitar

Percussion

delicato p

delicato mp

V.S.

*1: ♪.=♪ throughout.

J.

Soprano — (non dim) — f subito — mp
ja di: ja di: ma(x) — Ja di:

Flute — f subito — mf (no. cresc.)
Clar in B♭ — f — mf — mf
Viola — f — mf — mf — f
'Cello — mf — port. — port. — f
Guitar — mf — l.v. — mp
Claves
Percussion — f (damp) — mf — l.v.

p (molto) f
Soprano — ma (x)

Flute — mp — mf — mf — f
Clar in B♭ — p — f — f
Viola — mp — p sul ponticello — (open) — gliss — ord. normale — p
'Cello — f — f — mf
Guitar — f — legato — mf — legato — mp
Percussion — mp — damp — p — l.v. — (to ♩=)

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

♩=60

K Meno mosso

p throughout; play as before.

Soprano — ja i: a (x) sjør me i sva: r ga lo ka mu ghei na go

Flute — ff flatz — p — 3:2 — mp — p — pp

Clar. in B♭ — pp — flatz — pp — L3:2 — mp — p — pp

Viola — pp sul tasto — mp poco a poco diminuendo..al.....

'Cello — pp sul tasto — mp

Guitar

Percussion — Motorat! — pp — Ped

Soprano — hi: tvěr kri: a ja di: ma(x)

Flute — mp

Clar. in B♭ — pp — mp — mf — pp — pp sempre.

Viola — pp — pp sempre

'Cello — pp — ano rondo — mp — pp Con sordini

Guitar — p (above the strings) dynamic — mf — finger vib.

Percussion

Flute
Clar in B♭
Viola
'Cello
Guitar
Percussion

ppp as poss.
pp
3:2
ppp as possible
very rhythmic
pp sempre
Con sordini sul pont.
very rhythmic
ppp
keep repeating, very quietly, but not percussively.
mp
PP
simile ppp staccato
P
Ped. (hold to pause)

♩=72.

L. Più mosso

Flute
Clar. in B♭
Viola
'Cello
Guitar
Percussion

mf
p
pizz
f
arco
mf
mp
arco
mf
(match dim. of viola).
mp

Soprano

Flute

Clar. in B♭

Viola

'Cello

Guitar

Percussion

mf (one breath to G.P. bar)

ghi: ___ tʃa ___ tʃɛ ___

mp

mp (no dim.)

mp

mf

non sordini

P staccato

non sordini

p staccato

pp <

mp

mp

mp

*1

*1

P

Soprano

sja: ___ rɲ... ___ mej ___ mug ___ hej ___ na ___ ghi: ___ tʃa ___ ghi: ___ bhi: ___ tʃa ___ tʃɛ ___

G.P.

Flute

mf Corny, full of sfz; as prominent as the voice

Clarinet in B♭

Sempre mf

G.P.

Viola

'Cello

SEGUE!

no break.

*1: Percussion: If low notes are not available on Block, use Vibes; this may necessitate double headed sticks to enable the player to change instruments in the short time available

♩ = 58

M Coda

Soprano

Flute

Cl. in B♭

ola to Violin

'Cello

Guitar

Percussion #2

Soprano

Flute

Cl. in B♭

Violin

'Cello

Guitar

Percussion #1

#1: Flute: 12th Harmonics.
#2: Percussion: Double Headed sticks as before; Head given for each instrument.

N.

Soprano

Subito f

3:2

(ti) (n) ti:

Flute

(breath tones) (n)

5:4

sfp sf sfp f

Clar in B♭

pp

sfp sfp f

Violin

con sordini

Cello

con sordini

pp sempre

pp

8:2

p

Guitar

6:4

p mp

mf

Percussion

pp

2 crotales

mf sfp f

(damp immediately)

p

Violin

Subito mf

3:2

5:4

p f sf

(one bow)

(one bow)

ff

'Cello

f

pizz

arco

p Subito

sfp f

thru

f col legno

ff

Flute

Clarin. B♭

Violin

'Cello

Guitar

Percussion #1

♩.=60.

O.

(weak tone)

(N)

(art. harmonics)

(bow as necessary)

repeat to O.

(no cresc.)

non sordini

pizz.

Col legno

battuto

Motor on!

Crotale

Soprano

mp (above the instruments)

pad_lej_bhijo _____ dagax_kei sara: _____ ti: _____ sara: _____ (x)

niente

multiphonics

gradually to multiphonics

sempre pp, legato

sempre pp

Pedal

#1: Percussion: Change to double headed (medium and hard) sticks.

Violin

'Cello

Guitar

wait for violin

(*1)

(one bow)

(one bow)

Subito P

(*1)

(one bow)

(one bow)

S-bito

Soprano

Meno mosso

P. Rhythm.

ha sa: (x)

saiva:la:m

Flute to Glockenspiel

Flute

Clar. in B♭

solo, but distant.

Violin

'Cello

Guitar

Percussion

Bass Drum

Crotales

(damp)

(damp)

col la voce

(motor on)

to Bow (V)

very softly, but distinct

Ped

Ped

Ped

*1: Violin and 'Cello: to sul ponticello then as before

(p)

Soprano: nan ti: de hin gdisä sän ä dja sö — mp p pp — hold on the breath, very, very softly

Flute [on Glock]: G — 3:2 — Sempre piano a fine

Clar. in B♭: ff ff fl — mp — mf > p — pp pp — gradually getting softer and softer.....

Violin: chimes l.v. — p

'Cello: chimes l.v. — p

Guitar: mp very gently — (no arp) mp l.v. — pp l.v.

Percussion: V — I — d...i...m...i...n...u...e...

(Ped)

Soprano: (no rall) — niente

Clar. in B♭: ...until the end..... (niente.....)

Percussion: V — I — d...i...m...i...n...u...e...

(keep pedal down until the end of the piece)

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