

improvisational suggestions (all performers will need all three scores aside from the present one!)

during basalt: bass clarinet/cello/piano

bars 29-54 brief sounds, each with different dynamic and timbre, mostly but not entirely within the pitch-range of the trombone (not necessarily pitched!), irregular and sparse (each instrument plays about 1/3 the number of sounds that the trombone plays)

during Flechtwerk: trombone/cello

bars 140-154 "shadowing" the gradually descending line of the clarinet with mostly slow and quiet (pp) activity on and around this line:

bar 178 (clarinet solo) mostly legato activity in same range (see below), slightly lower dynamic and around same speed as the non-overblown clarinet sounds, but in separate phrases of intermittent length, occasionally momentarily interrupted by a much lower-pitched sound

(note: this is a range, not a glissando!)

bars 205, 214, 218, 222, 230, 232, 234, 236, 238, 241 (bars with pppp piano chords and clarinet multiphonics)
extremely quiet (pppp) unpitched sounds: trombone air sounds, cello bowing or tapping different parts of the instrument, etc.

during nacht und träume: clarinet in A/alto trombone

between parts II and III
during VIII continue from the irregular pulsations in part II, each sequence of sounds (p-mf) > ppp, finding pitch-areas within the electronic part
intermittent short and highly varied bursts of activity, dynamics ppp-ff, reading through score and "thinking through" the notated parts (clarinet on cello part, trombone on piano part) but playing only the improvisational gaps between them

between VIII and IX
during X when cello and piano stop, continue as during VIII but suddenly sempre ppp and remaining throughout only just audible through the electronic texture
"doubling" the (improvisational) cello part, following the suggestions given in bar 2

between XII and XIII brief sounds, each with different dynamic (ppp-p) and timbre, no more than ¼ tone higher or lower than the sustained electronic pitch:

between XIII and XIV
during XIV after cello has completed XIII, continue around this same B natural, but now sempre ppp-pp and increasingly sustained
glissandi/multiphonics in same dynamic range as (improvised) inside-piano sounds (ppp-f), but more intermittent

tkiva

1 ... to Cecil Taylor

Richard Barrett
2016-17

Dynamics for all instruments throughout this section: these generally involve a wave-like evolution, sometimes over an extended duration, within which (a) local crescendi to and from silence take place and (b) accented sounds should always be perceptibly louder than their surroundings.

First system of musical notation for 'tkiva'. It includes staves for bcl, trb, vc, and pf. The bcl staff starts with a 3/8 time signature and features complex rhythmic patterns with various accidentals and dynamics like *fff* and *mf*. The trb staff has a 'harmon (stem in)' instruction and uses a 5/8 time signature. The vc staff includes 'nat', 'mst', 'pizz', 'msp', 'arco nat', and 'psp' markings. The pf staff shows a 4/3 time signature and includes a 'Red.' marking. The system concludes with a 6/8 time signature and a 'Red.' marking.

Second system of musical notation for 'tkiva'. It includes staves for bcl, trb, vc, and pf. The bcl staff starts with a 6/8 time signature and includes a '7:8 (rapid and random activity on R1, 2, 3)' instruction. The trb staff has a 11:12 time signature and includes 'VII' and '7' markings. The vc staff includes 'psp', 'nat', 'pst', 'msp', and 'nat' markings. The pf staff shows a 13:12 time signature and includes 'Red.' markings. The system concludes with a 5/8 time signature and a 'Red.' marking.

5

bcl $\frac{5}{8}$ $\frac{9:10}{8}$ $\frac{4}{8}$ $\frac{6}{8}$ (E key) tr (R3)

trb $\frac{8:7}{8}$ $\frac{3:2}{8}$ $\frac{5:4}{8}$

vc I pizz nat $\frac{5:6}{8}$ arco nat mst $\frac{4:3}{8}$ nat psp III msp $\frac{9:8}{8}$ IV III II

pf $\frac{7:6}{8}$ $\frac{3:2}{8}$ $\frac{5:6}{8}$ $\frac{7:8}{8}$

mf

7

bcl $\frac{6}{8}$ $\frac{9:7}{8}$ $\frac{5:4}{8}$ $\frac{6:5}{8}$ $\frac{3}{8}$ $\frac{7:6}{8}$ $\frac{5}{8}$ (L123) tr (R123)

trb $\frac{7:8}{8}$ $\frac{3:2}{8}$ $\frac{4:3}{8}$ $\frac{4:3}{8}$ FIII 12/15

vc $\frac{10:9}{8}$ $\frac{7:6}{8}$ psp (gett.) $\frac{6:5}{8}$

pf $\frac{4:3}{8}$ $\frac{8:7}{8}$ $\frac{6:5}{8}$ $\frac{5:6}{8}$ Led.

fff *mf*

(L23)
(E key)

5 8 8 8 8 3 8

3:2 7:8 4 8 6:5 4:3

bcl

trb

vc

nat mst nat mst nat

4:5 4:5 9:8

432123432...

11:10 3

fff mf

This section of the score covers measures 9 and 10. It features four staves: bcl, trb, vc, and pf. The bcl staff has a 5/8 time signature and includes a trill marked (L23) and (E key). The trb staff has a 3/8 time signature. The vc staff has a 3/8 time signature and includes a sequence of notes labeled 432123432... and various microtonal intervals. The pf staff has a 3/8 time signature. The score includes dynamic markings of *fff* and *mf*, and various microtonal intervals such as 3:2, 7:8, 4, 8, 6:5, 4:3, 4:5, and 9:8. There are also markings for 'nat' and 'mst'.

3 8 8 8 3 8

tr 9:8 tr

bcl

(7/8) (9/8)

trb

FII III 1/2 IV FIII 1/2 FIV V FV

nat psp continuously adjust finger pressure to remain on the threshold of losing the fundamental pitch

3:2 5:6 3:2

7:6 3:2 9:10

2ed.

fff mf

This section of the score covers measures 11 and 12. It features four staves: bcl, trb, vc, and pf. The bcl staff has a 3/8 time signature and includes a trill marked tr and a 9:8 interval. The trb staff has a 3/8 time signature and includes a trill marked tr and a 9:8 interval. The vc staff has a 3/8 time signature and includes a sequence of notes labeled FII, III, 1/2, IV, FIII, 1/2, FIV, V, FV and various microtonal intervals. The pf staff has a 3/8 time signature. The score includes dynamic markings of *fff* and *mf*, and various microtonal intervals such as 3:2, 5:6, 3:2, 7:6, 3:2, and 9:10. There are also markings for 'nat' and 'psp' with the instruction 'continuously adjust finger pressure to remain on the threshold of losing the fundamental pitch'.

13

bcl $\frac{3}{8}$ $\frac{7:6}{8}$ $\frac{6}{8}$ $\frac{3:2}{8}$ $\frac{6:5}{8}$ $\frac{3:2}{8}$ $\frac{4}{8}$

trb $\frac{5:6}{8}$ $\frac{7:6}{8}$

vc $\frac{8:6}{8}$ arco nat arco psp $\frac{5:4}{8}$ arco pst nat $\frac{7:8}{8}$ pizz msp

pf $\frac{4:5}{8}$ $\frac{4:3}{8}$ $\frac{4:3}{8}$

fff *mf sub.* *fff* *mf sub.* *fff* *mf sub.* *fff* *mf sub.*

15

bcl $\frac{4}{8}$ $\frac{4:3}{8}$ $\frac{6}{8}$ $\frac{3:2}{8}$ $\frac{6:5}{8}$ $\frac{4:3}{8}$ $\frac{3}{8}$

trb $\frac{4:3}{8}$ $\frac{4:5}{8}$ $\frac{5:4}{8}$ $\frac{7:8}{8}$

vc arco pst mst pizz nat $\frac{8:7}{8}$ arco psp (psp) III nat pst pizz mst arco nat

pf $\frac{3:2}{8}$ $\frac{3:2}{8}$ $\frac{17:12}{8}$

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff*

17

bcl

trb

vc

pf

fff

fff

fff

fff

fff

p

fff

p

3 8, 7:6, 6 8, 11:8, 5 8

FI, FVI, 4, 7, 4:3, 4:3, 7:6, 5:6

nat, psp, 7:6, msp, 4:5, mst, 9:7, pizz nat, sul I

6:4, 5:4, 4:3, 4:3, 3:2, 10:9, 4:3

Red.

19

bcl

trb

vc

pf

fff

p

fff

p

fff

5 8, 5:4, 3:2, 4 8, 7:8, 3 8, 3:2, 4 8

4:3, 3:2, 4:5, (F valve), 11:8, VII $\frac{1}{2}$, 11, 7:6, 8

msp, 6:7, pizz, msp, arco nat, 4:3, 6:5, msp sul I

9:10, 5:6

22

Score for measures 22-23. The system includes parts for bcl, trb, vc, and pf. Measure 22 is in 4/8 time, with a 5:4 ratio indicated. Measure 23 is in 5/8 time, with a 4:5 ratio indicated. Dynamics range from *p* to *fff*. Performance markings include *tr*, *(#)*, *(L23, R123)*, *VI*, *VII*, *VI*, *nat*, *psp*, *432123*, *432123432...*, *IV III II*, *Ped.*, and *msp*. Fingering and bowing indications are present throughout.

24

Score for measures 24-25. The system includes parts for bcl, trb, vc, and pf. Measure 24 is in 4/8 time, with a 9:10 ratio indicated. Measure 25 is in 6/8 time, with a 9:8 ratio indicated. Dynamics range from *p* to *fff*. Performance markings include *(tr)*, *tr*, *13:10*, *III $\frac{1}{2}$* , *VI $\frac{1}{2}$* , *8*, *2*, *arco*, *nat*, *msp*, *psp*, *4:5*, *11:10*, *7:8*, and *(p)*. Fingering and bowing indications are present throughout.

26 $\frac{6}{8}$ $\frac{10:9}$ $\frac{3:2$ $\frac{7:5$ $\frac{3:2$ $\frac{5:4$ $\frac{4}{8}$

bcl *fff*

trb $\frac{5:4$ $\frac{7:8$ $\frac{11:9$ $\frac{4:3$ $\frac{11:9$ $\frac{4:3$ *p* *f*

vc *mst sul I* *mst p* $\frac{5:4$ $\frac{3:2$ *pizz.secco* $\frac{5:6$ *arco nat* *p*

pf $\frac{9:10$ $\frac{4:5$ $\frac{4:5$ $\frac{3:2$ *Red.* *p*

28 $\frac{4}{8}$ $\frac{5:4$ $\frac{3:2$ $\frac{5}{8}$ $\frac{3:2$ $\frac{6:5$ *fff*

bcl *p* *fff*

trb $\frac{7:6$ $\frac{4:3$ $\frac{6:5$ $\frac{6:5$ $\frac{8:9$ *fff* *p* *FIII*

vc *arco nat* $\frac{7:8$ *psp* $\frac{4:3$ *nat* $\frac{5:6$ *mst p* $\frac{4:3$

pf $\frac{3:2$ $\frac{5:4$ $\frac{3:2$ $\frac{3:2$ $\frac{3:2$ $\frac{9:7$ *Red.* *fff* *Red.* *p*

30

bcl *fff* *p* (*fff*)

trb *fff* *p*

vc arco nat 7:6 msp pizz msp nat pizz sul I *fff* *p* *fff* *p*

pf *fff*

3

32

bcl *fff* *p*

trb *mp*

vc nat *mf*

pf *p* (quasi senza Ped.)

34

bcl $\frac{5}{8}$ 3:2 6 $\frac{8}{8}$ 8:9 3 $\frac{3}{8}$

trb 7:5 7:5 VI 6:7 IV VI 7 8

vc (nat) 7:8 msp 4:3 nat 7:6 4 3 2 1 2 3 4 3 2 3:2

pf 3:2 9:8 3:2 11:9

fff *p sub.*

36

bcl $\frac{3}{8}$ 3:2 3:2 3:2 6 $\frac{8}{8}$ 3:2 8:7 *fff* *pp sub.* *pp*

trb IV 7 V 10 \ 4 3:2 3:2 6:5 12:11 (tongue-stop)

vc (nat) 7:6 psp (cl.) 3:2 (gett.) clb nat arco nat (bow side of bridge) 6:7

pf 5:6 5:4 7:5 3:2 *fff* *pp sub.* Ped.

38

bcl

trb

vc

pf

7:6 (R2) 5 4:5 tr (L23, R123) 3 7:6 6:5 4

arco nat mst arco nat (bow on tailpiece) clb psp arco nat psp 3:2 msp --> nat (bow vertically on damped string)

PPP

PPP

PPP

PPP

PPP

41

bcl

trb

vc

pf

4 7:8 6 4:3 7:8 3

arco pst pizz msp arco nat 4:3 psp msp (long bows!) 6:4 10:9 3:2 pst

ppp

ppp

ppp

ppp

ppp

Ped. Ped. Ped. Ped. Ped.

Measure 43: *pp*. Includes annotations: RA, +B^btr, 5 8, 3 2, 9:8. **Measure 44:** *pp*. Includes annotations: VI, 5:6, I 3 VII 7, 4:3, 4:5.

Measure 45: *pp*. Includes annotations: (pst), clb msp nat, arco nat, 7:6, clb arco nat, 3:2, 3:2.

Measure 46: *pp*. Includes annotations: 3:2, 6:5, 4:3.

Measure 45: *ppp*. Includes annotations: (both Eb keys), tr, 4:3, 6:7, tr, 3 8, (G# key).

Measure 46: *ppp*. Includes annotations: FIII III FIII, 3:2, 5:4, 4:3.

Measure 47: *pp*. Includes annotations: nat, 3:2, 4:3, 4:3.

Measure 48: *ppp*. Includes annotations: pizz secco, arco nat, psp, arco psp, 3:2, nat, 4:5, 11:8, tr.

48

bcl *pp* *ppp* *pp* *ppp* *pp*

trb *pp* *ppp* *pp* *ppp* *pp*

vc *pp* *ppp* *pp* *ppp* *pp*

pf *pp* *ppp* *pp* *ppp* *pp*

5:4 3:2 3 5:6 4 8

arco nat mst nat 7:8 + arco nat 7:6 3:2

6:5 4:3 4:3 4:3

50

bcl *fff* Sub. *fff* *ff* *ff*

trb *fff* Sub! *ppp* *fff* *f* *mf* *p* *ppp*

vc *fff* Sub! *ppp* *fff* *f* *mf* *p* *ppp*

pf *fff* Sub! *ff* *mp* sempre *mp* sempre *Ped.*

4 5 9:10 6 8 8 8

FV FI 9:8 7:8 11:10

nat msp 5:6 3:2 pizz nat sul I arco psp nat msp

3:2 4:3 6:5 5:6 5:4 4:3 7:6 5:6

52

6/8 7:6 3:2 4/8 4:3 3/8

bcl *ff* *ff* *f* *f* VII $\frac{1}{2}$ 11 8 VII $\frac{1}{2}$ 11 4:3

trb *pp* *p* *p* *mp* *mf* *f* 11:9 4:3 4:5 9:8

vc *fff* psp nat 5:6 psp nat 1234321... psp nat

pf 4:5 4:5 4:3 3:2 4:3 5:4 7:6 5:4 3:2 4:5 7:6 6:5 5:4 8:7 5:4 5:4

54

3/8 5/8 4:3 4:3 4:3 8:7

bcl *mf* *mp* *mp* *mp dim...*

trb *ff* *ff* *fff* *ff* *ff* 3:2 3 3 5 7:8 VII 6 7 VII 11 3:2

vc psp psp pizz pst 5:6 arco nat mst nat pizz msp *ppp* *p* *mf*

pf *p* 3:2 4:3 4:3 4:3 *ppp* *mp* Led.

56

Score for measures 56-58, measures 1-3 of a system. The score includes parts for bcl, trb, vc, and pf. It features complex rhythmic patterns with various time signatures (9:8, 6/8, 3:2, 7:8, 5:4, 8:9, 4:3, 4:5, 4:3, 5:6, 3:2) and dynamic markings (dim..., p, ppp, fff, mp, f, ff, mf, Red.). Performance instructions include arco nat, mst, nat, psp, sul I, pst, and pizz nat.

58

Score for measures 58-60, measures 4-6 of a system. The score includes parts for bcl, trb, vc, and pf. It features complex rhythmic patterns with various time signatures (3/8, 4/8, 5:4, 5:4, 3/8, 6/8, 3:2, 3:2, 8:7, 4:3, 7:6, 6:5, 5:6, 5:6, 3:2, 11:8, 7:6) and dynamic markings ((dim...) pp, ppp, fff, ppp, fff, (dim...) f, mf, Red.). Performance instructions include pizz msp, arco msp, nat, and msp.

61

6:7 7:5 3:2 9:10 11:10 3:2 tr

fff ppp

4:3 10:9 9:7 ppp pp p

(msp) nat 4:3 nat msp nat 5:6 psp

fff

11:12 5:4 3:2 7:9

(dim) ... mp ... Ped. ... p ...

... pp ... Ped.

63

3 5:6 (both E♭ keys) tr 6 9:7 5:4 5:6 4 5:4 3:2

ppp

FIV $\frac{1}{2}$ 3 3:2 FVI FIV $\frac{1}{2}$ 12 3 1 $\frac{1}{2}$ 7 6 6:5 f

arco nat mp mf

IV III I II III I II III I II III I

fff ppp fff ppp sub. msp 8:9 nat

7:6 3:2 5:4

(dim) ... ppp

65

bcl $\frac{4}{8}$ $\frac{4:3}{8}$ $\frac{4:3}{8}$ $\frac{3}{8}$ $\frac{3:2}{8}$ $\frac{3:2}{8}$ $\frac{5}{8}$

trb $\frac{4:3}{8}$ $\frac{4:3}{8}$

vc nat $\frac{9:8}{8}$ $\frac{5:6}{8}$ msp (increase bow pressure, decrease finger pressure)

pp 432123432... (keep this movement going...)

pf $\frac{3:2}{8}$ $\frac{3:2}{8}$ $\frac{7:6}{8}$ $\frac{4:3}{8}$

ff ff pp pp ff

Red. Red.

67

bcl $\frac{5}{8}$ $\frac{3:2}{8}$ $\frac{13:10}{8}$ $\frac{4}{8}$

trb $\frac{7:6}{8}$ $\frac{8:7}{8}$ $\frac{1\frac{1}{2}}{8}$ VII 5 9

vc $\frac{11:9}{8}$ $\frac{4:5}{8}$ $\frac{4:5}{8}$ $\frac{6:5}{8}$ $\frac{3:2}{8}$

ppp sub! ppp ppp ppp ppp ppp ppp

mp

gliss. of harmonics based on low C fingering (fundamental inaudible!)

Red.

69

Score for measures 69-70. The system includes four staves: bcl (Bass Clarinet), trb (Trumpet), vc (Violoncello), and pf (Piano). Measure 69 features a 4/8 time signature with a 3:2 ratio. The bcl part starts with a *pp* dynamic and a *p* dynamic. The trb part starts with a *mp* dynamic and includes a *mf* dynamic. The vc part includes a *mf* dynamic and a *nat* marking. The pf part starts with a *fff* dynamic and includes a *ppp* dynamic. Measure 70 features a 3/8 time signature with a 7:6 ratio. The bcl part has a *p* dynamic. The trb part has a *mf* dynamic. The vc part has a *msp* marking. The pf part has a *p* dynamic. A double bar line is present at the end of measure 70.

71

Score for measures 71-72. The system includes four staves: bcl (Bass Clarinet), trb (Trumpet), vc (Violoncello), and pf (Piano). Measure 71 features a 6/8 time signature with a 4:3 ratio. The bcl part starts with a *mp* dynamic. The trb part starts with a *f* dynamic. The vc part starts with a *f* dynamic. The pf part starts with a *p* dynamic. Measure 72 features a 5/8 time signature with a 10:9 ratio. The bcl part has a *mf* dynamic. The trb part has a *f* dynamic and includes a *VI 1/2* marking. The vc part has a *f* dynamic and includes a *nat* marking. The pf part has a *mp* dynamic and includes a *3* marking. A double bar line is present at the end of measure 72.

72

bcl mf fff change to clarinet in A*

trb f fff remove mute*

vc (psp) fff con sord.*

pf fff

Annotations: VII $1\frac{1}{2}$ VI $1\frac{1}{2}$, 2 5 / 8, V FIV $1\frac{1}{2}$, VI $1\frac{1}{2}$ 11 10 9 8, (F valve), pst, mst, nat, (3)

* If *basalt* is to follow:
 clarinetist retains bass clarinet
 trombonist removes mute
 cello remains *senza sord*
 the F# sustained by the piano's third pedal is allowed to resonate until inaudible
 and *basalt* begins after the briefest possible pause.

If part 2 of *tkiva* is to follow:
 clarinet changes to clarinet in A
 trombonist removes mute
 cello is muted
 during the rests at the beginning of part 2 which begins without a pause
 and the piano's third pedal is released where indicated.

2 ... to Thelonious Monk

3 $\text{♩} = 60$

1

A cl $\frac{3}{8}$

trb unmuted $\frac{17}{12}$

vc con sord. arco psp sempre $\frac{10}{9}$

pf $\frac{4}{3}$ una corda & Ped. sempre

6

A cl $\frac{4}{3}$

trb $\frac{10}{7}$

vc (psp) $\frac{6}{5}$ $\frac{6}{7}$

pf $\frac{5}{4}$ $\frac{4}{3}$

11

A cl $\frac{5}{4}$

trb $\frac{5}{6}$

vc (psp) $\frac{4}{5}$ $\frac{4}{3}$ $\frac{7}{6}$

pf $\frac{6}{5}$ $\frac{7}{6}$

4 8

15 $\frac{4}{8}$

A cl *pp* *ppp*

trb

vc (psp)

pf *pp* senza Ped. Ped. sempre

18

A cl

trb

vc (psp)

pf *pp* Ped.)

23

A cl

trb

vc (psp)

pf *pp* (Ped.)

28 4 8 10:7 (L23) 21

A cl *pp*

trb *pp*

vc (psp)

pf *pp* (Ped.)

32

A cl *ppp*

trb *ppp*

vc (psp)

pf *pp* (Ped.)

37

A cl

trb

vc (psp)

pf *pp* (Ped.)

42

A cl

trb

vc (psp)

pf

(pp)

(Ped.)

47

A cl

trb

vc

pf

(pp)

ppp

(Ped.)

Ped. sempre

51

A cl

trb

vc (psp)

pf

(pp)

(Ped.)

56

A cl

trb

vc

pf

(Led.)

10:7

4:3

9:8

6:4

(psp)

3:2

10:7

11:8

(pp)

5:4

61

A cl

trb

vc

pf

(Led.)

9:8

3:2

4

8

6:4

III 1/2

6:4

IV

(psp)

3:2

3:2

(pp)

5:4

13:11

(Led.)

64

A cl

trb

vc

pf

(Led. sempre)

4:3

3

8

5:6

11:12

10:9

6:5

VI

(psp)

9:7

3:2

(pp)

3:2

24

68

A cl

trb

vc (psp)

pf

5:6

9:11

13:10

3:2

4:5

7:5

11:9

3:2

7:5 (pp)

(Led.)

73

A cl

trb

vc (psp)

pf

3:2

3:2

7:9

3:2

7:6

3:2

9:7

7:5

(pp)

(Led.)

76

A cl

trb

vc (psp)

pf

9:10

6:7

3:2

(pp)

(Led.)

4
8

79

A cl

4/8

pp

tr

4:5

11:10

3/8

3:2

3:2

ppp

* = upper pitch produced by adding B \flat and B \sharp trill keys to fingering of adjacent lower pitch

(psp)

trb

10:11

mst (long bows)

6:4

6:4

6:4

5:4

8:7

4:5

psp

14:11

pp

ppp

pf

83

A cl

trb

6:4

3:2

vc

(psp)

4:3

4:5

9:7

pf

14:11

(pp)

3:2

(Led.)

88

A cl

trb

7:8

8:7

11:8

vc

(psp)

10:9

5:4

pf

(Led.)

93

A cl

trb

vc

pf

(Ped.)

4
8

8

pp

(psp)

10:11

msp

mst

msp

mst

msp

mst

msp

4:3

3:2

5:6

3:2

3:2

3:2

3:2

3:2

6:5

via sord.*

* If *Flechtwerk* is to follow:
clarinetist retains clarinet in A
and *Flechtwerk* begins after the briefest possible pause.

If part 3 of *tkiva* is to follow:
clarinet changes to bass clarinet
cello removes mute
during the rests at the beginning of part 3 which begins without a pause

3 ... to Eric Dolphy

1

trb mf fff sfz

vc sfz

pf fff sfz

8 8 $\text{♩} = 100$

II $\text{VI}\frac{1}{2}$ FIV / FIII 4 5 6 7 11:10 7 16 9 16

FIV $\text{FV}\frac{1}{2}$ / FIII FVI / FI 6 8 9 10 7 4 5 6 5 8 12

3:2 9:8 4:3

psp

Red.

3

trb ff mp

vc ff mp

pf ff mp

9 16 11 16 13 16

3:2 5:4

nat psp nat msp mst

5

trb (mp) fff

vc (mp) fff

pf (mp) fff

Red.

13 16 11 16

VII 7 VII 15 6 VII 14 5 VII 13

7:5 5:6 6:7

4:3 3:2 7:5 4:5 5:6 6:7

3:2 5:4 7:5 4:3 4:3 5:6 10:7

6

bcl fff ppp p p

pf (Red.)

11 16 7 16 8

8:9 5:6

tr (L123) (F# + Eb)

p sub

8 (gliss. - gradually open L3) (R12)

bcl *mp* *tr* *tr* *tr* *tr* *tr* *tr*

trb *ff* *4:3* *3:2* *4:3* *3:2* *4:3* *3:2* *mf* *f*

vc *mp* (secco!) *ff* *4:3* *3:2* *4:3* *3:2* *mf* *f*

11

bcl *pp* *4* *5* *2* *5*

trb *pp* *ff*

vc *pp* *psp sul IV*

pf *ff* *9:8* *5:6* *10:7* *pp*

14

bcl *p* *9* *16* *5* *5* *Bar* *+ G# (RH)*

trb *ff* *3:2* *3:2* *3:2* *5:4* *fff*

pf *ff* *4:5* *7:5* *mp sub.* *6:4* *fff*

16 **5** **8** **7** **4** **8**

bcl *mf* *ff*

vc *fff* *ppp*

psp IV III II I sim... 5:4 IV III

18 **4** **8** **11** **16** **3:2** **8:7** **8** **8**

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

vc *f* *p*

pizz nat 9:7 3:2

20 **8** **8** **6** **8** **8**

bcl *p* *f*

trb *p* *f*

vc *f* *mp*

arco psp (♯) (b) 7:6

pf *f* *(mp)*

5:6 4:3 9:8 FIII½ FV½ FIV½ FIII FI 6:4

22 **8** **5** **8** **6:5** **3:2** **8** **8**

bcl *ppp* *fff*

trb *ppp* *fff*

vc *ppp* *fff*

pf *ppp* *fff*

psp (nat) 6:5 3:2

(Red.)

30
24

trb

vc

pf

4
8

5
8

11
16

nat

8:9

7:5

6:7

4:5

4:3

(nat)

mst

f

fff

p

mf

f

3

mf

f

17:16

27

bcl

trb

vc

pf

4
8

6
8

5
8

11
16

4:5

5:6

4:5

11:8

6
8

5
8

mp

f

fff

fff

ppp

ppp

f sub.

ppp

nat

mst

f sub.

ppp

9:7

fff

ppp

mp

f

fff

ppp

Red.

Red.

(LH F key)

(R3+G#)

(slide vibr 1/4 tone either side of indicated pitches)

FV₂

(9/10)

30

trb

vc

pf

5
8

9
16

2
8

5
8

ppp

f

fff

fff

mf

ppp

f

mf

Red.

Red.

Red.

Red.

6:5

4:3

6:5

4:3

6:5

4:3

9:8

7:8

IV

VII

FIV

3:2

mst

nat

33

vc

pf

5
8

6
8

13
16

(bow on tailpiece)

ppp

ppp

Red.

Red.

Red.

Red.

15:12

5:6

5:4

fff

35

13 16

6:7

mf

tr (5/6)

10:7

9 16

8:9

11 16

bcl

trb

ppp

f

p sub.

pp

ppp

7:6

6:4

6:7

7:6

7:5

Red.

37

11 16

(LH Eb)

tr (R12)

7 16

9:7

5 8

bcl

ppp/mf

mp

trb

ppp

mf

5:6

4:3

pf

ppp

ppp

mp

f

pp

6:4

9:8

8:7

6:4

4:3

Red.

39

5 8

9 16

4:3

4:3

4:3

4 8

bcl

ppp (non dim.)

tr (F valve)

(ppp)

pp

trb

ppp

vc

ppp

ppp

32 7 6

41 8 8

(gradually build up spectral multiphonic retaining fundamental)

mf

(gradual transition to multiphonic)

mf

mst

f

5:4 5:4 5:4 5:4

1234321234...

mp

(F valve)

mp

(mst)

mp

f

(quasi senza Ped.)

3:2 3:2 3:2 3:2

Ped.

44 6 13 2 6

8 8 16 8 8

mp

ff

pp

mst

6:7

9:8

3:2

5:4

4:3

3:2

nat

pp

13:10

5:6

ff

pp

Ped.

47 6 5 2 6

8 8 8 8 8

VII $\frac{1}{2}$ I V $\frac{1}{2}$ II IV $\frac{1}{2}$ III III $\frac{1}{2}$

11 8 11 8 11 8 11

ppp

fff

3:2 7:8

f

ppp

psp sul III

ppp

(psp) --- mst

II III II etc.

7:8

fff

5:4

pp

fff

50

bcl

6/8

8:7

10:9

fff *p* *fff* *p*

vc

7:6

5:4

4:5

fff *p* *fff* *p*

pf

4:3

7:8

5:4

5:4

3:2

fff *p*

Red.

I 4 II 1 III 0 IV 2 III 3 IV 4 III 2 IV 1 mst

I 3 II 4 III 1 II 2 III 3 IV 4 III 2 IV 3 mst

51

bcl

4/8

15:16

10:7

15:16

mp *ppp*

vc

pizz

arco msp

6:4

4:5

4:5

18:13

mp *pp* *ppp*

pf

3:2

p *ppp* *mp*

Red.

53

trb

5/8

6:5

5/8

2/8

8/8

f *ppp*

vc

7:8

3:2

ppp *f*

pf

9:7

7:8

5:4

3:2

f *ppp* *f* *p*

Red.

56

57

59

* If *nacht und träume* is to follow:
 clarinet changes to clarinet in A
 trombone changes to alto trombone with Mel-O-Wah mute
 cello takes mute and piano prepares EBow etc. during bars 56-60 of part 3
 and *nacht und träume* begins after the briefest possible pause.

If part 4 of *tkiva* is to follow:
 clarinet changes to clarinet in A (after the general pause with which part 4 opens)
 trombone changes to alto trombone with Mel-O-Wah mute
 (during the last bar of part 3)
 and part 4 begins without a pause.

4 ... to Miles Davis

1 GP (11")

♩ = 44

8 8 6 8 8 8

A cl

alto trb (with Mel-O-Wah mute)

vc arco nat 12:11 9:10 mst msp

pf mp f fff (mp) 12:13 4:3

elec cue 1

where the piano part splits into four voices, each voice retains its opening dynamic value except for the notes with dynamics in brackets, which continue the pattern of repeated staccato sounds.

volume level: adjust (slowly and subtly, as necessary) so as to be continuously audible while not masking the melody instruments in heterophony with this line

3

8 8 2 8

A cl

alto trb

pf mp mf 10:7 10:11 16:13 3:2 (mp) 3:2

elec

4

2/8 7/16 11/8 12/8

A cl

p *mf* *p*

VII 7

alto trb

mf *p*

vc

(return IVth string to normal tuning if *nacht und träume* has been played)

nat

p (*mf*)

pf

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

3:2 5:4 11:8

elec

6

12/8 4/8

A cl

p *mf* *p*

(L1) (F# + Eb)

alto trb

(nat) *msp*

vc

mf *p*

pf

mp *ff* (*mp*) *mf* *mp* (*mp*) *p* (*mp*)

10:9 8:9 4:3 4:3 4:3 3:2 3:2 14:15 3:2 3:2 3:2 3:2 23:16

elec

7

alto trb

4 8 9 8

mf *p*

vc

psp

p

pf

mp

mp

elec

8

A cl

9 8 7 8

p

vc

mf

etc. sim. (trill between gradually rising lower note and "harmonic" upper note always moving irregularly within the same range)

pf

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

3:2 3:2 10:9 4:3 7:6 6:4

Red.

elec

9 28

A cl $\frac{7}{8}$ $\frac{8}{8}$ $\frac{2}{8}$

mf > *p*

IV I II½ II II½ etc. sim... (glissandi between pitches as brief as possible)
5

O+O

arco nat -----> msp -----> (mst)

pizz

vc 1234321234321... etc. sim.

mp *mf* *p* 17:14

8:7

17:15

pf *mp* *fff* *ff* *mp* 3:2 3:2 3:2

9:7 *mf* *f* *mp* Led.

elec

11 13

A cl $\frac{2}{8}$ $\frac{5}{8}$ $\frac{8}{8}$

p *mf* > *p*

IV VI½ IV I IV III½

5:6

arco nat -----> nat

(pitches of main and auxiliary notes change independently)

mst msp

vc 7:8 *mf* *p* *p* *mf* *p*

3:2 3:2 3:2

9:11 4:3 4:3

7:8 7:8 Led.

pf *mp* *f* *mp* *p* *(mp)*

elec

14 13 21

8 9:8 4:5 4:5 6:5 16

A cl *p* *mf* *p*

III½ 1
6 3

alto trb *mf* *p*

vc *p* *msp* *nat* *psp* *(mf)*

pf *f* *mp* *(mp)* *mp* *f* *(mp)* *mp*

mf *mp* *mp* *mf* *ff* *(mp)* *mp*

7:9 *8:9* *3:2* *16:15*

Ped. *Ped.*

elec

15 21 4

16 6:5 6:5 6:5 16:11 7:9 8:7 8

A cl *p*

vc *psp* *mf* *p*

10:7 *10:11*

pf *mp* *f* *mp* *mf* *ff*

8:7 *15:13* *6:7* *10:7*

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

Ped. *Ped.*

elec

16 19
16

A cl $\frac{4}{8}$ *mf* *p*

altrb *p* *mf* *p*

pf *ff* *mf* *mp*

elec *mp* *mp*

tr (B5:6

tr *5:4*

tr *3:2* *3:2*

tr *3:2* *5:6* *3:2*

tr *3:2* *5:4*

* diamond-headed notes are fingered and the B \flat trill key depressed to produce the black notes

17 7
16

A cl *mf* *p*

vc *msp* *p*

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

elec *mp* *f* *mp* *mp*

tr (Btr (Btr (B

tr *6:4* *6:4* *6:4*

tr *4:3* *4:3* *4:3* *4:3* *4:3*

tr *4:5* *5:4* *5:4* *4:3*

tr *8:7* *4:5*

18 7 16 16 5 5
16 8 8 (22'') 16 8

A cl *p* *mf*

III½ 6/7 *tr* IV½

alto trb *p* *mf* *p* *f*

vc (msp) *mf* *p* nat

pf *mp* *mf* *f* *(mf)* *ff* *mp* *Red.* *8:7*

elec *cue 2*

("solo" - NB there is more than 22 seconds of material, so that the pianist can cue the other players accurately)

21 5 4
8 8

A cl *f* *tr* (L1) *tr* (B

alto trb *f* *ppp* *7:6*

vc *f* *ppp* *nat* *msp* *(nat)* *10:7* *8:9*

pf *mf* *ff* *mf* *mp* *mf* *Red.* *3:2* *4:5* *3:2* *4:3*

elec

23

Acl: $4/8$ (tr) (L1) (+Bbtr)* (tr) * alternating between B5/8 $4/8$
 pp

alto trb: f ppp

vc: f ppp f $3:2$ $3:2$ $11:8$

pf: mf ff $4:5$ $14:11$ $4:3$ mf

elec: f

25

Acl: $4/8$ $9/16$ (both E keys) $2/8$ $7/16$
 f ppp f ppp f

alto trb: f ppp

vc: (msp) ppp nat f

pf: f $13:16$ (mf) $7:9$ (mf) $5:6$ (mf) $12:11$ $3:2$ $3:2$ $3:2$ mf
 fff mf mf mf mf mf mf mf
 $3:2$ $3:2$ $3:2$ $3:2$ $21:16$ (mf) mf mf mf

elec: f

29

A cl $\frac{7}{16}$ $\frac{5}{8}$ $\frac{4}{8}$ (see bar 16) $\frac{5}{16}$ $\frac{9}{16}$ (alternating B \flat tr, B \natural tr and both)

add B \flat tr + B \natural tr $\frac{5:4}$ $\frac{5:4}$

ppp f

alto trb f ppp

vc mst ppp f ppp f

pf mf fff 6:4 7:8 6:5 Led. mf

elec

33

A cl $\frac{9}{16}$ $\frac{2}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

ppp f

alto trb f ppp f

vc sub. msp 4321234321 ppp f

pf mf mp f 3:2 3:2 3:2 3:2 3:2 11:9 9:11 (mf) Led. mf

elec

36

A cl $\frac{3}{8}$ $\frac{6}{8}$ $\frac{7}{16}$ $\frac{4}{8}$

ppp f (f) ppp

alto trb ppp f ppp f

vc nat psp msp f ppp

pf mf f mf p (mf) mf

$5:4$ $19:13$ $15:16$ $6:5$ $3:2$ $3:2$ $9:7$ $Ped.$

elec mf

39

A cl $\frac{4}{8}$ (vibr.) ppp

alto trb (vibr.) ppp sub. + (vibr.) ppp

vc mst (vibr.) ppp

pf mp p mf f mp f p mp mf

$Ped.$ $Ped.$ $Ped.$ $sim...$

(depress pedal immediately after each *staccato* attack to catch "distant" resonance)

43

A cl (vibr.) *ppp* **6** **16** (alternating between L thumb, register key and neither) (alternating between B

alto trb *pp* *mp* *ff* 7:6

vc msp (vibr.) *ppp* pizz *ff* arco mst 8:6

pf *p* *f* *mf* *ff* *f* 4:3 4:3 4:3 3:2 3:2 3:2 7:6

Red. sim. as before...

elec cue 3

46

A cl *ff* *mp* *pp* *mp* *ff* *mp* *pp* *mp* 4:3 5:6

alto trb *mp* *pp* *mp* *ff* *mp* *pp* *mp* *ff* 7:6 9:6

vc (mst) *pp* *mp* *ff* arco nat *mp* *pp* *mp* *ff* *mp* pizz arco psp 3:2 4:3 msp

pf *p* *f* *f* *f* 4:5 9:8 13:10 7:5 5:4 7:6

Red. 7:6 7:5 7:6

elec

49

A cl *ff mp pp mp ff mp pp mp*

alto trb *mp pp mp ff mp pp mp ff*

vc *pp mp ff mp pp mp ff mp*

pf *f ff f*

elec

(G#)
(B

(upper pitch of each pair adds B|

VI½ V

pst 5:4 pizz

arco nat 5:6 I II III IV etc. msp pizz 5:6

13:12 9:6 6:5 7:6 11:12 Ped.

| |

52

A cl *ff mp pp mp ff mp pp mp*

alto trb *mp pp mp ff mp pp mp ff*

vc *pp mp ff mp pp mp ff mp*

pf *f ff f*

elec

IV V VI VII

6:5 7 4 4:5

8:6 3:2 5:6

arco mst 6:4 nat arco psp (sul II) pizz arco nat 5:4 (mst)

4:3 3:2 8:9 7:6

55

(L123)
tr
(B

A cl
ff mp pp mp ff

II 5 6 5 6 5 4 5 4 5 VI 7
4:3 5 4 5 4 5 IV½ VI½ IV½ I IV½ I

alto
trb
mp pp mp ff mp pp

mst
7:6 pizz (gett.) arco nat 5:6 msp

vc
pp mp ff mp pp mp

pf
6:5 3:2 13:12 7 7:6 8:7 11:12 3:2 3:2 3:2 3:2
mf f f mf mp f f
Ped. Ped.

elec