

Richard Barrett

tomorrow

2022-23

flute & ensemble

full score

tomorrow

(2022-23) for flute and ensemble

commissioned by Amy and Emma Kirkham in memory of Robin Kirkham,
honouring his decades long commitment to ELISION and his many deep friendships
with the musicians and composers of the ensemble. Robin was there from the beginning.

duration: approximately 20 minutes

instrumentation

flute
quarternote flugelhorn in B flat
trombone
percussion: 3 woodblocks*
5 temple blocks
xylophone (the woodblocks and temple blocks are arranged equidistantly behind the
xylophone in ascending pitch order)
3 wind chimes (wood, shell, glass)
2 octaves of crotales, C6-C8
from which 7 are taken for the water crotales (see below):
C6, E6, G#6, B6, D7, F#7, A7
- the others remain on their usual stand
jalatharangam (10 ceramic bowls tuned chromatically from D4 to B4)
angklung (3 octaves from C3 to C6 inclusive)
dobachi ("singing bowl") in B3
pedal bass drum
harp (also 2 woodblocks*)
piano (also 2 woodblocks*)
cello
contrabass
stereo playback of prerecorded material (see below)

* in ascending pitch order: pf low, perc low, harp low, perc medium, harp high, perc high, pf high

Positioning on stage: flute at centre, others in a semicircle around flute and conductor, in the order (left to right) harp, piano, trombone, percussion, flugelhorn, cello, bass.

Loudspeakers for playback should be placed as unobtrusively as possible behind the ensemble, no further apart than the space taken up by the ensemble itself. Further loudspeakers may be added between this stereo pair to fill any "hole" in the sound image. They may also be used for discreet amplification of the harp.

The score is notated at transposed pitch. The flugelhorn sounds a major second lower than in the score.

No vibrato except where indicated!

Glissandi and other notated transitions should be as smooth and gradual as possible.

A legato slur before a notehead indicates that the sound is to be played with no discernible attack.

flute

R1-3 and L1-3 (used principally for trills) indicate the first to third fingers of right and left hands respectively.



brass

Legato phrase-marks in the brass parts indicate that there should be no audible articulation between pitches (ie. just as for woodwinds). Trombone: slide positions are numbered I-VII (and FI-VI when the F valve is used), followed by $\frac{1}{2}$ for quartertone positions.



percussion

] = damp the indicated sound(s)

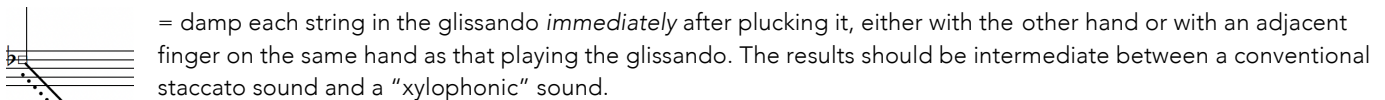
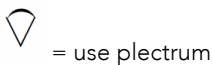
The water crotales use a device developed by Peter Neville for John Rodgers's composition *Inferno* (2000). The crotales are positioned vertically along a horizontal metal frame. A water trough is positioned so that it can be raised using a footpedal to submerge the lower part of the line of crotales. Submerging them produces a descending pitch-bend of between a quartertone (for the upper pitches) to a semitone (for the lower ones). The stand for the remaining crotales should be placed nearby, since the score (at 2a, bars 40-59) requires all crotales to be simultaneously accessible, using two bows.

harp

The highest string is tuned to Gb.


] = damp all sound, or, where indicated, damp selected sounds. This symbol is not used for sounds indicated as staccato. In general, staccato points indicate "étouffé" of only that sound, unless otherwise indicated.


Harmonics are notated using both the string to be plucked (with a diamond-shaped notehead) and the resultant pitch (small notehead in brackets), in other words exactly as for bowed string instruments.



piano

"Muting" of the piano strings is conceived in three categories. The strings should be marked with the positions of nodes for the occasions when a specific harmonic is indicated.

When a specific harmonic is not indicated, the symbol  indicates stopping the string lightly in between nodes so that a

more complex "multiphonic" sound is produced, while the symbol  indicates pressing somewhat more strongly (and/or in a different position) so that no or almost no pitch is discernible in the resulting sound.

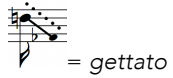
strings

psp, *mst* = poco and molto sul ponticello respectively, the former already being noticeably different in timbre from nat., the latter being as extreme as possible consistent with the fundamental pitch remaining audible. *pst*, *mst* = poco and molto sul tasto (similarly)

∨ ∨ ∨ ∨ = ascending degrees of bow pressure: *flautando*; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.

clb, *clt* = *col legno battuto* and *col legno tratto* respectively

-----> = a smooth gradual transition between two states (for example bow position and/or pressure)



] = audible bow-stop at the end of a sound

● = normal left-hand fingerpressure, ◊ = "harmonic" fingerpressure

12343432123... = rapid exchange of fingers on a single pitch or glissando

△ = as high as possible on the indicated string

playback

The playback material for 5c and 6 in the score is a stereo recording consisting of two layers:

(1) *angklung* sounds, using recordings of 36 of the 37 notes of the three-octave instrument (all except the lowest C), introduced during the course of 5c in the reverse of the order in which they appear in 5b, but each continuing to the end once it has begun to sound, with reverberation added. A tremolo of 2'30" was recorded on each note, with a close microphone and improvised variations in tremolo speed.

(2) a recording of all six other instruments playing their pitches from section 5c, but played at a consistent *mp* dynamic level rather than having a *diminuendo* as in live performance. If instruments are recorded individually, they should be panned to the same positions in the stereo panorama as they occupy on stage. If recorded using a stereo pair of microphones, this should be placed in the position of the conductor. The crossfade in 5c needs to be as smooth and unobtrusive as possible, so that section 6 follows without a discernible change in the texture. The recording should be made somewhat longer than the 2'15" (75" + 60") required in the score, and then edited to exactly that length, with a cutoff at 2'15" which should be harsh and abrupt. Layer 2 may, if time and resources allow, be recorded anew for different performance venues, and combined with the original version of layer 1.

tomorrow was begun in December 2022 in response to a request from Robin Kirkham, music enthusiast, robotics engineer, long time board member and bookkeeper for the ELISION ensemble, some time flute player, and friend since my first encounter with the ensemble in early 1990. At that time Robin was seriously ill, and didn't live to see the score completed. It seemed clear that this should be a composition for flute and ensemble; also, its percussion instrumentation makes reference to other compositions performed by ELISION: *EARTH* and *negatives* by myself, and John Rodgers's *Inferno* for which Peter Neville devised the water crotales, a device for continuous alteration of the pitch of 7 crotales by dipping them in a trough of water (the trough is lifted to the crotales using a pedal).

My intention is always that music activates the listener's own thoughts and emotions, rather than attempting to direct them. Contemplation of the idea of a musical memorial for Robin gave rise to the sound-forms of this composition through a process I couldn't describe or analyse. Music is a form of life. It constantly renews itself and evolves, through all the generations of human history and prehistory, and no doubt will continue to do so after we're all gone. (The flute is the instrument which most clearly invokes breath, and antiquity too, since the oldest instruments ever found have been flutes.) Even if music for commercial consumption will before long be generated by AI, the way that each of us perceives our own moments in the story of humanity and shares them through composition, performance, listening, all the facets of the musical experience, is a phenomenon that will probably always find its richest and most meaningful realisation where people are together in a space where music is happening.

tomorrow takes the form of a sequence of twenty moments, whose proportions, materials and interrelations involve symmetries and self-similarities on many levels. A central moment (3c in the score) reveals the kernel from which the entire composition's pitch material is extrapolated: the dissonant chord which occurs at the climactic moments of the first and last movements of Gustav Mahler's unfinished 10th Symphony, a composition which itself is both a farewell and an opening to new musical-expressive possibilities.

tomorrow

Richard Barrett
2022-23

1a $\text{♩} = 48$

3/8 5/8 3/8

fl

flh
in Bb

trb

wblks

xyl

wblks
nat

hp

wblks

pf

vc

cb

fff

f

fff

ppp

ppp

ppp

mp

mp

mp

mp

3:2 3:2

5:6 10:12

4:3

12:9 7:6

12:8 3:2 6:7 4:5

arco msp

mst

arco msp

mst

E♭F♯G♯A♯
B♭C♯D♯

4

trb $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{8}$
fff *f* *mf* *ff*

wblks

xyl *ff*

wblks

hp $\frac{4:3}$ $\frac{4:3}$ $\frac{4:3}$ *fff*

wblks

pf $\frac{3:2}$ $\frac{3:2}$ $\frac{3:2}$ $\frac{3:2}$ *f*

vc *fff* psp

cb nat sul II $\frac{14:12}$ pst *fff* nat $\frac{7:9$ *ff* *f* $\frac{7:9$ msp *mp* nat $\frac{16:11$ *fff* *mf* mst *mp*

VI FV $\frac{13:9$

7
flh
in B \flat

3/8

($\frac{1}{2}$ valve)

14:10

5/8

3/8

mp *mf*

trb

6:7

8:7

12:9

12:11

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

wblks

4:3

4:3

4:3

4:3

f

xyl

wblks

3:2

3:2

3:2

ff

hp

wblks

fff

pf

14:12

9:10

msp sul IV

nat

msp

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

vc

nat

3:2

cb

msp

14:12

pst

8:6

clb

pst

psp

ff [*mf*] *mp* *mf* *mp*

10

flh
in B \flat

trb

wblks
xyl

wblks
hp

wblks
pf

vc

3/8 5/8 10:7 7:6 3/8

10:12 5:4 11:8 4:5 3:2 10:8 FV

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

nat msp nat

nat msp nat

6:5 nat 9:8 3:2 13:9 nat 5:6 4:5

f *pp* *mp* *ppp* *p* *f* *mf* *fff*

fff

f

ff

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

13

flh
in B \flat

3/8

16:12

7:8

5/8

3/8

mf

ff

f

mf

f

trb

8:9

ff

mf

f

wblks

xyl

f

wblks

hp

ff

wblks

pf

fff

mst

msp

nat

vc

9:7

msp

13:12

f

6:4

p

IV

cb

7:8

11:10

fff

mf

f

16

trb

3/8

9:6

9:8

5/8

13:11

3:2

6:7

3/8

ff *mp* *fff* *pp* *ff* *p* *mp*

wblks

xyl

ff

wblks

16:12

16:12

hp

fff

(put down plectrum)

wblks

pf

f

-----> pst

vc

III IV - - - III II

mst 4:5

mst 6:4

13:10

nat 7:6

3:2

fff *f* *mp* *ff* *pp* *p* *fff* *ff*

nat -----> psp -----> pst -----> msp -----> psp

6:7

5:4

12:9

3:2

pp *fff* *mf* *ff* *f*

22

flh
in B \flat

4/8

3/8

1234

11:9

4/8

8:10

1234

9:6

2

3/8

ff

mf

mp

f

ff

ppp

mf

f

trb

ff

wblks

xyl

wblks

hp

16:12

F#G#

pp

wblks

pf

mp

vc

pst

||

IV

ff

mst (poco*)

mp

f

cb

ff

* increase bow pressure in these double-stopped sounds so as to create a comparable level of "distortion" to that of the brass multiphonics

25

flh
in Bb

trb

wblks

xyl

wblks

hp

wblks

pf

vc

cb

3/8, 5:4, 4/8, 12:9, 3/8, 10:12, 4/8

ppp, f, mp, fff, mp, f

f, mp, p, ff, mp, f, mf, p, mp

6:4, 6:4, 6:4, 6:4, 6:4, 6:4, 16:12

mf, mp

f, Eb C#Db, D#, B#D#

ff, mf

mst, nat, mst, psp

3:2, 6:7, 10:11, 4:5, 3:2

mf, mp, ff, f, pp, p, fff, ppp

mst (poco*)

* increase bow pressure in these double-stopped sounds so as to create a comparable level of "distortion" to that of the brass multiphonics

mf

28

flh
in B \flat

trb

wblks
xyl

wblks
hp

wblks
pf

vc

cb

4/8 3/8 6/7 4/8 13/10 7/6 4/8

12:10 0 6:7 13:10 7:6

($\frac{1}{2}$ valve)

ff *f* *mf* *ff* *mf* *mf* *fff*

9:10 14:12 12:9 (F valve)

f *mf* *f* *pp* *mf* *f* *mf* *fff*

16:12

fff

6:4 6:4 6:4 16:12 16:12

A \sharp D \sharp F \natural B \sharp C \sharp G \natural

f

14:12 3:2 13:10 9:6 9:7

fff *ff* *mp* *f* *pp* *mf* *ff* *f* *fff*

10:7 7:5 11:12 8:9

p *f* *pp* *mf* *ff* *fff*

mst nat mst msp nat psp nat

nat mst nat psp mst

1b

31

4/8

tr (G#) over-blow... (R1)

13:10

9:11 (pizz.)

tr (R2)

p *PPP* *mp* *f* *mf* *fff* *mp* *pp* *p*

33

tr

6:7

5:6

7:6

8:9

10:7

1 2 1

ff *p* *pp* *fff* *mf* *f* *p*

35

1 2 1 2 1 2 1

10:12

4:3

11:8

mp *fff* *mf* *PPP* *mp*

37

11:9

8:6

8:10

6:5

10:11

5/8

ff *f* *p*

46

fl

trb

(stand)
crotales
(water)
pedal

hp

pf

vc

cb

(p)

(p)

ppp

p

ppp

p

(p sempre)

(p sempre)

(p sempre)

msp

ppp

p

ppp

p

nat

IV

p

(as before)

2 1 2 1...

11:9

2 1 4:5

1

10:7

10:9

3:2

6:4

5:6

10:7

5:4

7:8

msp

pst

ppp

p

msp

ppp

p

nat

IV

p

48

fl

trb

stand

crotales

pedal

hp

pf

vc

cb

8:7 3:2

1 2 1 2 1

(as before) 9:7

12:9 10:12

3:2 4:5

8:7 9:7

psp nat

msp nat

ppp *ppp* *p* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

(p) *(p)*

ppp *ppp* *p* *p*

(p sempre) *(p sempre)*

(p sempre)

p *ppp* *ppp* *p*

ppp *ppp* *p* *ppp*

50

fl

(p)

(p)

(as before)
2 1 2...

7:8

13:10

trb

ppp

ppp

p

ppp

(stand)

crotales

(water)

pedal

(p sempre)

11:8

4:3

9:10

hp

(p sempre)

12:11

6:7

A#

B#

8:9

6:5

pf

(p sempre)

vc

m

ppp

p

m

ppp

p

cb

p

pst

ppp

p

psp

p

ppp

68

fl

flh in B \flat
straight mute

trb

wblks
tblks

wblks (hp)

wblks (pf)

vc

cb

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

pp mp p mf

5:4 mp

pp mp

pp mp

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

mp pp mp p

mp sempre

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

mp sempre

5:4 mp

pp mp

pp mp

5:4 p

70

fl

flh in Bb straight mute

trb

wblks

wblks (hp)

wblks (pf)

vc

cb

mf *p* *mf*

p *mf*

mf *p* *mf*

mf *p* *mf*

(mp) *mf* *mf*

(mp)

p *mf* *p* *mf*

mf *mf* *p*

5:4 5:4 5:4

FIV FVI

V 5:4 5:4

V½ IV 4:5

4:5 4:5 4:5

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

4:5 4:5

72

The musical score for measures 72-75 is written for a jazz ensemble. The instruments and their parts are:

- fl** (flugelhorn): Treble clef, 7/8 time signature. Dynamics: *p*, *mf*, *f*.
- flh in Bb straight mute** (flugelhorn in Bb with straight mute): Treble clef, 7/8 time signature. Dynamics: *p*, *mf*, *mp*, *f*. Includes 5:4 time signature markings.
- trb** (trombone): Bass clef, 7/8 time signature. Dynamics: *p*, *f*. Includes 5:4 and 4:5 time signature markings, and fingering numbers III, FV, V, VII.
- wblks** (wah wah keyboard) and **tblks** (tenor keyboard): Treble clef, 7/8 time signature. Dynamics: *mp*, *f*. Includes 4:5 time signature markings.
- wblks (hp)** (wah wah keyboard horn piano): Treble clef, 7/8 time signature. Dynamics: *mp*, *mf sempre*.
- wblks (pf)** (wah wah keyboard piano): Treble clef, 7/8 time signature. Dynamics: *mp*. Includes 5:4 time signature markings.
- vc** (vibraphone): Bass clef, 7/8 time signature. Dynamics: *p*, *mf*, *mp*, *f*. Includes 4:5 and 5:4 time signature markings.
- cb** (cymbals): Treble clef, 7/8 time signature. Dynamics: *mf*, *p*, *f*. Includes 4:5 time signature markings.

74

fl

flh in Bb
straight mute

trb

wblks
tblks

wblks (hp)

wblks (pf)

vc

cb

mp *f* *mp* *f*

mp *f* *mp* *f*

mp *f*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mp *f* *mp* *f*

f *mp* *f*

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

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

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

5:4 5:4

via sord

Detailed description: This page of a musical score, numbered 74, contains eight staves for various instruments. The top staff is for flugelhorn (fl) in G major, with dynamics *mp* and *f* and 5:4 time signature markings. The second staff is for flugelhorn in Bb (flh in Bb) with a straight mute, also with *mp* and *f* dynamics and 4:5 and 5:4 markings. The third staff is for trombone (trb) with *mp* and *f* dynamics and 5:4 markings. The fourth and fifth staves are for woodblock (wblks) in the left and right hands (tblks), with *mf* dynamics and 4:5 and 5:4 markings. The sixth staff is for vibraphone (wblks (hp)) with *mf* dynamics. The seventh staff is for piano (wblks (pf)) with *mf* dynamics and 5:4 markings. The eighth staff is for vibraphone (vc) with *mp* and *f* dynamics, and 5:4 markings, ending with a double bar line and the instruction 'via sord'. The ninth staff is for cymbal (cb) with *f*, *mp*, and *f* dynamics and 5:4 markings.

2c

76

fl *fff* *pp* *mf* *f* *mp* *p* (L3) *tr* (turn flute outwards)

flh in Bb straight mute *mf* remove mute *p* (0/23) *mf* *mp* 4:3

trb *f* *FVI1/2*

dobachi *mf* 3:2

angk *mp* *ppp* 10:9

hp EbF#G#A# BbC#D# *p* nat 9:6 3:2

pf *fff* *ff*

vc senza sord arco psp *mf* 3:2

cb arco psp sull *f*

78

fl

flh in Bb

trb

wblks

tblks

hp

pf

vc

cb

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

4:3

7:6

8:7

VII

IV $\frac{1}{2}$

fff *f* *mp*

11:12

p

table

8:6

D:

10:7

mp *mf*

Led.

7:8

arco nat

f

1/2 clb nat

msp

6:7

arco mst sul I

p

15:12

5:4

3:2

mp *ppp* *mf*

80

fl $3:2$ f fff pp p mf ppp

flh in Bb $7:6$ ppp f

trb $6:7$ p mf

pedal bass drum fff

hp $9:11$ nat fff mp mf p table

pf $8:6$ f $11:10$ pp $11:10$ ppp $3:2$ $ped.$

vc mf f

cb $3:2$ $arco$ pst $9:10$ mp

Detailed description: This page of a musical score, numbered 80, features seven staves for percussion instruments. The first staff (fl) has a treble clef and a key signature of two flats, with dynamics f , fff , pp , p , mf , and ppp . It includes a $3:2$ triplet and a $5:6$ interval. The second staff (flh in Bb) has a treble clef and a key signature of two flats, with dynamics ppp and f , and a $7:6$ interval. The third staff (trb) has a bass clef and a key signature of two flats, with dynamics p and mf , and a $6:7$ interval. The fourth staff (pedal bass drum) has a bass clef and a key signature of two flats, with a fff dynamic. The fifth staff (hp) has a grand staff with a key signature of two flats, dynamics fff , mp , mf , and p , and intervals of $9:11$ and $11:10$. It includes a 'nat' (natural) marking and a 'table' marking. The sixth staff (pf) has a grand staff with a key signature of two flats, dynamics f , pp , and ppp , and intervals of $8:6$, $11:10$, and $3:2$. The seventh staff (vc) has a bass clef and a key signature of two flats, with dynamics mf and f . The eighth staff (cb) has a treble clef and a key signature of two flats, with dynamics mp and an 'arco pst' marking, and intervals of $3:2$ and $9:10$.

82

fl *pp* *mp* *ppp* *ff* *mp* *pp* **10:12**

flh in Bb *pp* *mf* **11:12**

trb *mp* *f* *mf* **4:3**

wind chimes *f*

hp *mp* *mf* **8:7** F#4 Db Gb

pf *mf* *f* *mp* **7:6**

vc *mf* *ff* *arco nat* *psp sul III* **3:2**

cb *p* *mp* *arco msp sul I* **13:11**

84

fl *p* *mf* *ppp* *mf* *fff* *f*

flh in Bb *fff* *mf*

trb *p* *ff*

wblks *mp*

tblks

water crotales *mf*

hp *ppp* *p*

pf *p* *f*

vc *ff* *mf*

cb *pp* *mp*

arco mst

pizz psp sul IV

1/2clt msp

6:5

3:2

4:5

6:4

3:2

8:7

9:8

E \sharp

D \sharp

86

fl *p* *ff* *mp* *ff* *fff* (R123) 4:5

flh in Bb *f* 4:3 12 take straight mute

trb take straight mute 10:7 *mf* VI ||

xyl 5:4 *f* *mp*

angk 16:18 *p* *ppp*

hp 7 C# 3:2 xyl# *mf* G#A# BbC#D#

vc msp

cb psp (b) *f* msp 9:10 [*fff*] nat 11:9 *p*

2d

88 9 16 4 8 7 16 3 8

fl *fff* *mf* *ff* *mp* *f* *p* *mf* *pp*

flh in B \flat straight mute *fff* *mf* *ff* *mp* *f* *p* $\frac{1}{2}$ valve take harmon mute (stem out)

trb straight mute *fff* *mf* *ff* *mp* *f* *p* take harmon mute (stem out)

wind chimes *fff* *mf* *ff* *mp* *f* *p* *mf* *pp*

hp *fff* *mf* *ff* *mp* *f* *p* *mf* *pp*

pf *fff* *mf* *ff* *mp* *f* *p* *mf* *pp*

arco msp

vc *fff* *mf* *ff* *mp* *f* *p* *mf* *pp*

arco msp

cb *fff* *mf* *ff* *mp*

3a $\text{♩} = 56$

92 $\frac{3}{8}$

flh $\frac{6}{8}$ always clearly and sharply articulated
pp sempre

flh in B \flat harmon (stem out) always clearly and sharply articulated
pp sempre

trb harmon (stem out) *pp* sempre

wind chimes

jala-tharan-gam *mp* \rightarrow *ppp* $\square \square$
pp sempre

hp *pp* sempre
 D \natural C# E#

pf *mp* \rightarrow *ppp*
pp sempre

vc arco psp *pp* sempre arco msp msp sub. psp sub.

cb *pp* sempre

95

fl

flh
in B \flat
harmon
(stem
out)

trb
harmon
(stem
out)

jala-
tharan-
gam

hp

pf

vc

cb

msp sub.

msp sub.

msp sub.

msp sub.

Detailed description: This page of a musical score covers measures 95 through 98. It features a multi-staff arrangement. The top staff is for flute (fl), followed by flute in B-flat (flh in B \flat), trombone (trb), and jala-tharagam. The piano (hp) part includes chord changes to E \flat and C \natural . The grand piano (pf) part has a complex rhythmic accompaniment. The double bass (vc) and double bass (cb) parts include markings for 'msp sub.' (musical substitution).

97

fl

flh
in B \flat
harmon
(stem
out)

trb
harmon
(stem
out)

jala-
tharan-
gam

hp

pt

vc
msp sub.

cb
msp

3b $\text{♩} = 84 (\text{♩} - \text{♩})$

99

fl

flh in B \flat harmon (stem out)

trb harmon (stem out)

jalaharan-gam

hp

pf

vc

cb

6 8

5:6

4:3

pp

7:6

6:5

6:4

p

remove mute

VII. FV $\frac{1}{2}$ 16:11

5:4

pp

cresc. poco a poco

while striking with one stick, tilt the bowl irregularly with the other hand to produce a constant fluctuation in pitch

take bottleneck or metal-handled tuning key

F \sharp C \sharp F \sharp

pp

cresc. poco a poco

16:11

pp

4:5

10:12

pp

5:4

pp

sub. psp sempre

5:4

pp

sub. psp sempre

7:6

pp

101

fl $14:12$ $6:4$ pp

flh in Bb remove mute $3:2$ pp

trb $5:6$ $10:11$ p pp FV

jala-thar-gam sempre sim...

hp sempre sim...

pf $13:10$ $4:5$ $16:11$ $7:9$ p pp

$11:10$ $13:10$ $8:9$ p pp

vc $9:6$ $9:11$ $7:5$ mp

cb $6:4$ $16:11$ $8:7$ $10:8$ p pp

103

fl *mp* *pp*

flh in B \flat *mp*

trb *mp* *pp*

jala-tharan-gam *p*

hp *p*

pf *mp* *pp*

vc *pp*

cb *mp* *pp*

8:2 3:2 8:10 10:7 11:12 9:11 11:12 3:2 5:4 7:6 6:7 11:8 11:10 (III) 10:11 6:5 16:12 6:7 12:8

Detailed description: This page of a musical score, numbered 42, contains eight staves of music. The instruments are: fl (flute), flh in B \flat (flute in B-flat), trb (trombone), jala-tharan-gam (a traditional Indian instrument), hp (harp), pf (piano), vc (viola), and cb (cello). The score begins at measure 103. The flute part features a melodic line with dynamics *mp* and *pp*, and includes slurs with ratios 8:2, 3:2, and 8:10. The flute in B-flat part has dynamics *mp* and slurs with ratios 10:7 and 11:12. The trombone part has dynamics *mp* and *pp*, with slurs and ratios 9:11, 11:12, 3:2, and 5:4. The jala-tharan-gam and harp parts consist of rhythmic patterns with a dynamic of *p*. The piano part has dynamics *mp* and *pp*, with slurs and ratios 7:6, 6:7, and 11:8. The viola part has a dynamic of *pp* and slurs with ratios 11:10 (marked with a Roman numeral III), 10:11, and 6:5. The cello part has dynamics *mp* and *pp*, with slurs and ratios 16:12, 6:7, and 12:8.

105

fl *mf* *pp*

flh in Bb *pp* *mf*

trb *mf* *pp*

jala-thar-gam

hp

pf *mf* *pp*

vc *mf* *pp*

cb *mf* *pp*

13:12 15:11 6:4 9:8 5:6 12:10 4:5 11:8 9:6 4:3 6:7 3:2 7:6 9:10 5:6 6:5 13:12 4:3 7:6 12:9 4:5 12:11 9:11

107

fl

flh
in Bb

trb

jala-
thar-
gam

hp

pf

vc

cb

8:9

5:6

9:7

12:11

f

5:6

11:12

7:5

pp

f

13:12

9:11

9:10

3:2

f

p

mp

mp

14:12

10:8

12:9

f

p

11:9

12:11

pp

f

7:8

12:8

12:10

f

p

f

14:12

5:6

4:3

15:10

6:7

f

p

109

fl *p* *f*

flh in Bb *p* *f* *mp* *f*

trb *f* *mp*

jala-tharan-gam *mf*

hp *mf*

pf *f* *mp*

vc *mp*

cb *f* *mp*

6:4 5:4 7:8 4:3 7:6 9:6 7:5 10:12 8:9 9:11 4:5 12:9 9:10 3:2 13:12 9:6 5:4 3:2 6:4 12:9 4:3 5:6 9:10

III (C#)

IV (C#)

Detailed description: This page of a musical score, numbered 109, contains seven staves. The first staff is for flute (fl), the second for flugelhorn in B-flat (flh in Bb), the third for trombone (trb), the fourth for jala-tharan-gam, the fifth for harp (hp), the sixth for piano (pf), and the seventh for cello/bass (cb). The score is in a key with one flat (B-flat major or D minor) and features complex rhythmic patterns with many triplets. Dynamics range from piano (p) to fortissimo (f). Various articulations and slurs are used throughout. Measure numbers 109, 110, 111, and 112 are indicated at the top of the first staff. The score includes numerous time signature changes and articulation marks such as slurs and accents.

111

fl

mp *f*

flh
in Bb

mf *f*

trb

f *mf*

jala-
tharan-
gam

hp

pf

f *mf* *f*

vc

f *mf*

cb

f *mf*

3c ♩=128

11 N*

115 fl

12:11 7 8 16:14 4 8 10:8 2 8 3:2 4 8

wind chimes

mp

119 fl

4 8 5 8 12:10 3 8 3:2 6 8

mp

arco psp sul I

vc

mp

123 fl

6 8 10:12 4 8 3:2 6 8

mf *f*

flh in Bb

mf *f*

vc

mf *f*

cb

arco psp

f

148

6/8

fl

mf *mp* *mf*

7:5 3:2 3:2 9:10

flh
in Bb

mf

legatissimo!

12:11 7:9

trb

mf *mp* *mf*

legatissimo!

FIII½ 9:10 FIV FV½ 8:7 FI 11:8 V½ II IV½

each sound is activated (RH) briefly with the bow and lowered in pitch as far as possible by the pedal over the notated duration, and then damped (LH).
(The pedal is raised again during the ensuing rest.)

water
crotales

mf *mp*

hp

RH: nat/legato sempre

LH: table/legato sempre

mf *mp*

10:9 9:10

pf

mf *mp*

11:8 4:5 6:7

vc

arco nat

mf *mp*

7:9 7:8

cb

arco nat

mf *mp*

10:7

152

fl *pp* *mf*

flh in B \flat *mf* *pp* *mf*

trb *pp*

water crotales *mf* *pp*

hp *mf* *pp*

pf *pp* *mf*

vc *p* *mf*

cb *p* *mf* *pp*

Interval markings: 3:2, 12:11, 9:7, 4:3, 7:5, 11:12, 10:12, 7:5, 3:2, 11 1/2, IV, 8:7, 10:12, 7:6, 8:6, 9:10, 12:11, 11:9, 12:10, 3:2.

154

fl *ppp*

flh in Bb *ppp* *mp*

trb *mf* *ppp*

water crotales *mf* *ppp*

hp *mf* *ppp*

pf *ppp* *mp*

vc *pp* *mf* *ppp*

cb *mf*

5:6 8:9 6:4

5:6 12:10 9:8

9:11 13:12 Fill

4:3 9:6 3:2

14:12 9:10 9:8

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

Db D# F#

156

fl *mp* *ppp*

flh in Bb *ppp* *p*

trb *mp*

water crotales *mp* *ppp*

hp *mp* *ppp*

pf *mp* *ppp*

vc *mp*

cb *ppp* *mp* *ppp*

15:11 13:12 8:10 3:2

4:5 16:11

11:8 3:2

4:3

6:7 10:7 7:8

9:10 7:6

4:3 6:5 10:11

7:6 3:2

D# G# C Bb

Detailed description: This page of a musical score, numbered 57, contains nine staves for different instruments. The first staff is for flute (fl), starting at measure 156. It features a complex melodic line with several intervals marked above it: 15:11, 13:12, 8:10, and 3:2. The dynamics range from mezzo-piano (mp) to pianissimo (ppp). The second staff is for flügelhorn in B-flat (flh in Bb), with intervals 4:5 and 16:11, and dynamics from ppp to p. The third staff is for trombone (trb), with intervals 11:8 and 3:2, and a dynamic of mp. The fourth staff is for water crotales, with a dynamic of mp. The fifth staff is for harp (hp), with intervals 4:3 and dynamics from mp to ppp. The sixth staff is for piano (pf), with intervals 6:7, 10:7, and 7:8, and dynamics from mp to ppp. The seventh staff is for violin (vc), with intervals 9:10 and 7:6, and a dynamic of mp. The eighth staff is for cello (cb), with intervals 4:3, 6:5, and 10:11, and a dynamic of mp. The ninth staff is for double bass, with intervals 7:6 and 3:2, and dynamics from ppp to mp to ppp. Various notes and accidentals are present throughout, including D#, G#, C, and Bb.

158

fl

p *ppp*

8:7 6:4

flh
in B \flat

ppp

11:12 10:7

trb

ppp *p* $V\frac{1}{2}$

9:11

water
crotales

p *ppp*

hp

p *ppp*

9:8 9:11

$D\sharp$ $C\sharp$ $B\flat$ $C\sharp$

pf

p *ppp*

7:5 7:9 16:11

6:7 8:9 13:10

vc

ppp *p*

11:10

cb

p *ppp*

10:8

Detailed description: This page of a musical score, numbered 58, contains ten staves of music. The instruments are: fl (flute), flh in B-flat (flute in B-flat), trb (trombone), water crotales, hp (harp), pf (piano), vc (violin), and cb (cello). The score is marked with various dynamics, including *p* (piano) and *ppp* (pianissimo). It features complex rhythmic patterns with numerous slurs and ties. Numerical ratios such as 8:7, 6:4, 11:12, 10:7, 9:11, 9:8, 9:11, 7:5, 7:9, 16:11, 6:7, 8:9, 13:10, 11:10, and 10:8 are placed above the staves, likely indicating specific intervals or rhythmic values. The harp part includes chord symbols: $D\sharp$, $C\sharp$, $B\flat$, and $C\sharp$. The water crotales part includes a $V\frac{1}{2}$ marking. The page number 158 is in a box at the top left.

160

fl *pp* *ppp*

flh
in Bb *pp* *ppp*

trb *ppp* *pp*

water crotales *pp* *ppp*

hp *pp* *ppp*

pf *pp* *ppp*

vc *ppp* *pp* *ppp*

cb *pp* *ppp*

14:12 10:11 5:6

10:7 5:4 6:4 6:5 7:6

I VI 10:11 5:6 5:4 FII FIV½ 16:11

Bb D# Bb A#

13:10 4:5

11:10 10:12

7:5 3:2

6:4 7:6

3e $\text{♩} = 56$

162

fl *ppp* sempre

flh in Bb *ppp* sempre

trb *ppp* sempre 5:4

water crotales ¹⁵ sim. *ppp* sempre

pf *ppp* sempre arco msp

vc *ppp* sempre arco msp

cb *ppp* sempre 5:4

164

fl *ppp* sempre

flh in Bb *ppp* sempre

trb *ppp* sempre 5:4

water crotales ¹⁵ *ppp* sempre

pf *ppp* sempre arco msp

vc *ppp* sempre arco msp

cb *ppp* sempre 5:4

166

fl

flh in Bb

trb

water crotales

pf

vc

cb

5:4

5:4

f

3f 15" all performers including conductor remain still throughout this general pause!

4
8

168

fl

flh in Bb

trb

water crotales

pf

vc

cb

f

4a $\text{♩} = 76$

170

4/8

fl *p sempre* 11:9 4:5 15:10 4:3 5:6 11:10

jala-
tharan-
gam *p sempre* 13:12 12:10 3:2 13:10

hp *mp* Eb F# G# Ab BC# D# table 3:2 5:6

vc stop bow on string at the end of each phrase/duration arco 9:11 *mp* psp nat msp psp

173

fl *p* 8:9 8:7 15:11

flh in Bb harmon mute (stem removed) 10:8 3:2 *mf* *pp*

trb harmon mute (stem removed) 7:8 *mf*

jala-
tharan-
gam *p* 9:11 8:9 4:5

hp table 11:9 C# 6:4 B# E# 7:6 Eb 7:8 *pp* *mp*

vc nat 13:9 msp psp msp nat psp nat 7:8 4:5 *pp* *mp*

175

fl

flh
in B \flat
harmon
(no stem)

trb
harmon
(no stem)

jala-
tharan-
gam

hp

vc

cb

p

mf

pp

mf

p

f

pp

mp

pp

mp

f

ppp

f

6:7 10:9 12:10 4:5 11:8

7:5 5:6 6:4

9:10 3:2 5:6 12:9

10:8 7:8 9:10 10:8 7:5

13:10 5:6 18:12 7:8

4:3 12:11 nat 3:2 nat 8:9

11:9 12:9

RH: nat

LH: table E \flat C \sharp C \flat B \flat

stop bow on string at the end of each phrase/duration

psp --- nat --- msp

arco

178

fl

flh
in Bb
harmon
(no stem)

trb
harmon
(no stem)

jala-
tharan-
gam

hp

ppp f

4:5 (nat)

(table)

12:10

Gb

C#

Bb

7:8

5:6

14:10

10:8

7:8

7:5

9:10

12:11

13:10

5:6

Red.

vc

nat

msp

nat

15:11

msp

cb

msp

psp

8:9

nat

psp

3:2

msp

ppp

f

12:11

15:11

5:6

11:10

10:8

10:8

8:9

3:2

10:12

5:4

13:9

pp

mf

ff dim...

ppp

f

ppp

f

4b

182

The musical score is arranged in a system with eight staves. The instruments and their parts are as follows:

- fl (Flute):** Treble clef. Dynamics: *fff*, *f*, *ff*, *f*, *mf*, *ff*, *pp*. Includes performance markings like *mf* and *pp*.
- flh in Bb (Flute in Bb):** Treble clef. Dynamics: *mf*, *sfz*.
- trb (Trumpet):** Bass clef. Dynamics: *sfz*, *ff*, *sffz*, *fff*, *mf*, *f*, *p*, *f*, *sfz*, *ppp*.
- angk (Angkl):** Treble clef. Dynamics: *f*.
- hp (Harp):** Bass clef. Performance markings: *(nat)*, *table*, *nat*, *table*, *nat*, *tr*. Dynamics: *p*, *sfz*, *f*, *ff*, *sffz*, *mp*, *ppp*. Includes chord symbols: *G#A# B D#*, *F#G#A# B*, *C#D#*.
- pf (Piano):** Bass clef. Dynamics: *f*, *mp*, *sffz*, *p*, *ff*, *sffz*, *sffz*, *mf*, *ppp*.
- vc (Violoncello):** Bass clef. Performance markings: *pizz mst*, *arco msp*, *arco pst*, *msp*. Dynamics: *sffz*, *f*, *ff*, *mf*.
- cb (Cello):** Bass clef. Performance markings: *arco psp*, *pizz msp*, *pizz mst*, *arco pst sul I*, *pizz mst*. Dynamics: *mf*, *f*, *sffz*, *mp*, *sffz*.

The score includes various time signature changes and performance instructions such as *mf*, *pp*, *sfz*, *fff*, *ppp*, *f*, *p*, *mp*, *ff*, *mf*, *ppp*, *arco psp*, *pizz msp*, *pizz mst*, *arco pst sul I*, *msp*, *(nat)*, *table*, *tr*, *G#A# B D#*, *F#G#A# B*, *C#D#*, and *(L1)*.

185 ("jet whistle")

fl *sfz* *pp* *fff* *f* *fff* *f* *pp* *mf* *f*

flh in Bb *ff* *ppp* *f* *pp*

trb *fff* *p* *sffz* *ff* *mf* *sffz*

angk *mf* *sffz* (non l.v.)

hp *mp* *f* *ppp* *sffz*

pf *f* *mf* *f* *sffz* *mp* *f* *sffz*

vc *f* *sffz* *mf* *[sffz]*

cb *[sffz]* *p* *sffz* *[f]* *ff*

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

8:6 6:5 10:12 11:9 5:4

4:5 10:9 9:10 5:6 8:6 6:7 13:10

14:10 pizz msp 14:12 4:5 10:11

tr table nat table (tr) pizz (catch resonance) mst arco psp nat arco mst

Leod. Leod. Leod.

188

fl

flh in Bb

trb

hp

pf

vc

cb

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

tr (gradually half open R1)

(L3)

+R1 (L1) (L2 o/a)

+R2 (L1)

+R3 (tri)

N D# D# N

ff f > mf f fff ff mf

mf sffz:fff sffz

10:11 10:12 (vibr.)

sffz p mf ppp f sffz

5:4 nat 4:3 table nat 10:9 table

p ff mp sffz ff sffz

pizz mst secco arco pst nat psp

13:11 7:5 7:9

sffz ff f mf msp

12:11 3:2 4:5 arco nat 6:5 msp 3:2

f mf p f sffz ff

194

fl (R123) (gradually open L1)

trb

hp (tr) table nat table 6:5 6:4 xyl nat 7:5

pf 4:5 8:9 8:7

vc nat 8:9 mst 16:11 nat

cb psp mst msp sul II 3:2 9:10 nat

ff *mf* *pp* *f* *pp* *mf*

sffz *ff* *sffz* *p* *sffz*

mf *sffz* *f* *pp* *ff* *pp*

mp *f* *sffz* *Red.*

sffz *mf* *pp* *mf*

[sffz:sffz] *[f]* *sffz*

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

14:11

6:5 6:4 7:5

4:5 8:9 8:7

8:9 16:11 3:2 9:10

(gradually open L1) *pp*

N D# C#

A4 D#

msp

msp sul II

Red.

196

fl

flh
in B \flat

trb

angk

hp

pf

vc

cb

N

6:5

4:5

(L23)
(R123)

f *ff* *mf* *f* *pp*

sffz *mp*

7:6 7:9 15:11

sffz *ff* *sffz* *mp*

sffz

12:11 *mp* *sffz* *ff* *sffz*

sffz *f* *sffz*

11:10

pizz msp 8:9 *f* arco nat *mp* *sffz*

pizz msp sul I 9:8 arco msp *ppp*

table nat

Detailed description: This page of a musical score, numbered 196, features eight staves for different instruments: flute (fl), flute in B-flat (flh in B \flat), trumpet (trb), angklung (angk), harp (hp), piano (pf), violin (vc), and cello (cb). The flute part is the most complex, starting with a series of notes marked with a '6:5' ratio and a 'N' above it, followed by a long note with a '4:5' ratio. It includes dynamic markings from *f* to *pp* and a trill marked '(L23) (R123)'. The harp part includes 'table' and 'nat' markings. The violin and cello parts have 'pizz msp' and 'arco' markings with various ratios like 8:9 and 9:8. The piano part has an '11:10' ratio. The trumpet part has '7:6' and '15:11' ratios. The flute in B-flat part has a '7:9' ratio. The angklung part has a 'sffz' marking. The harp part has '12:11' and 'sffz' markings. The piano part has 'sffz' and 'f' markings. The violin part has 'pizz msp' and 'arco nat' markings. The cello part has 'pizz msp sul I' and 'arco msp' markings. The score is filled with various musical notations including slurs, accents, and dynamic markings.

207

5 4 3 1
8 8 8 8

fl *sffz*

flh in Bb *sffz*

trb *sffz*

wblks *sffz*

tblks *sffz*

hp *sffz*

pf

vc *arco nat*

cb *pizz mst* *sffz*

210

1 4
8 8

fl

flh
in B \flat

trb

wblks
tblks

hp

pf

arco nat

vc

cb

pizz mst ϕ

222

fl

flh in Bb

trb

wblks

tblks

xyl

pedal bass drum

hp

nat

table

pt

A2/#

Bb/4

Reo.

vc

mst

nat

cb

pst

msp

pizz secco

226

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

fih in B \flat *ff* *mf* *ff* *mp* *f*

trb *mf* *ff* *ff* *mf* *f* *f*

wblks
tblks

xyl
pedal
bass
drum *mf*

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

pt *mf* *ff* *mf* *ff* *mf*

vc *ff* *mf* *ff* *ff* *mf*

cb *ff* *mf* *ff* *mp*

5:4, 7:8, 3:2, 9:7, 11:10, 13:9, 11:9, 10:7, 12:8, 5:4, 6:4, 4:3

tr (lip 8/9), (12/2)

nat, table, pst, sul II, msp, psp

A \sharp , B \sharp C \sharp , G \sharp , E \flat , B \flat , C \sharp , A \flat , E \flat F \flat

228

fl *f mp f f p* 11:13

flh in B \flat *mp f mf mp f mp mf* 6:5

trb *mp f mp f mp mf* 3:2

wblks
tblks

xyl
pedal
bass
drum *mp*

harp *f mp f mp f mp* 5:6 nat table 5:4 nat table 6:7

pf *f mp f mp f mp* 13:10 9:10 11:10 4:3 10:7

vc *f mp f mp f mp* nat 5:4 psp 2343212343... nat mst

cb *f mp f mp f mp* nat 14:10 msp 6:7 nat sul II

4e

236

fl *ppp* sempre
half-valved, legatissimo, with circular breathing

flh in B \flat *ppp* sempre

trb (cup mute) *ppp* sempre

jalatharagam (notated durations show duration of bow-stroke) *ppp* sempre, l.v.

hp *ppp* sempre, l.v.
G#A \sharp (C \sharp)
C#D \sharp

pf *ppp* sempre, l.v.

vc *ppp* sempre
c \sharp sul I msp
c \sharp sul II mst
c \sharp sul III msp

238

fi *(ppp)* 15:11 12:11 3:2

flh in Bb *(ppp)* 5:6 13:10 12:11

trb *(ppp)* 8:9 10:8

jala-tharan-gam *(ppp)* 13:9 5:4 10:12 3:2

hp *(ppp)* 5:4 4:5

pf *(ppp)* 9 15:11 9 9 10 9

⊗

240

fi *(ppp)* 11:8 4:5 12:10 3:2

trb *(ppp)* 12:9 5:6 3:2

jala-tharan-gam *(ppp)* 7:5 10:8 9:10

hp *(ppp)* 9:6 F#

pf *(ppp)* 9 8:9 9 9 3:2 11 10 10

⊗

242

fl *(ppp)*

trb *(ppp)*

jala-
tharan-
gam *(ppp)*

pf *(ppp)*

10:9 6:7 15:11

9:10 7:8

7:8 10:8 4:5 8:9

13 12:11 11 4:3 13 9 4:5 9 7:8 10

⑧

244

fl *(ppp)*

jala-
tharan-
gam *(ppp)*

pf *(ppp)*

8:7 8:9 11:10 5:6

9:11 legato possibile! 13:10

10 9 11 11 14 13 11 14 11 9:11 9

⑧

246

fl *(ppp)*

jala-
tharan-
gam *(ppp)*

4:3 15:10 4:5 3:2 11:9

3:2 12:10 13:12

7
8

5a $\text{♩} = 40$

248

7 8

fingering glissando, as smooth as possible (with circular breathing)

fl *ppp* *pp* *ppp* *p*

cb *ppp* *pp* *ppp* *p*

clt (always like an indistinct shadow of the flute)
mst

6 8 8

During the transitions between fingerings, explore the changing timbral/harmonic/multiphonic possibilities, focusing on the most complex and unstable regions, by making irregular alterations in breath pressure and embouchure (and therefore also dynamic), creating a continuous flux of sound into which the initial D submerges and from which the final B emerges.

250

8 8

fl *ppp* *mp*

cb *ppp* *mp*

clt
mst

(R3)

5 8

251

5 8

fl *pp* *mp* *p* *mp*

cb *pp* *mp* *p* *mp*

clt
mst

4 8

253

5 8 (5b)

fl *mp*

flh in Bb 12 *mp* sempre

trb upper pitch = voice, slightly quieter than trombone sound *mp* sempre

angk legato sempre! 3:2 3:2 *mp* sempre

hp with bow, as continuous as possible *mp* sempre

pf with bow, as continuous as possible *mp* sempre
Ped. sempre

vc arco pst sul III (harmonic) & IV *mp* sempre

cb arco pst sul IV *mp* sempre

5c 75"

261 take breaths if/when necessary, allow split tone to collapse onto A \sharp eventually

flh in B \flat (mp)

trb take breaths if/when necessary (mp)

angk (mp)

hp (mp)

pf (mp)

vc (mp)

cb (mp)

play-back start imperceptibly, crossfade with ensemble



6 60" all performers including conductor remain still throughout this bar!

262 allow to run to its end with no change in loudness

play-back mp sempre