

Paul Clift

On the celestial hierarchy

for flute, clarinet, percussion, piano, violin, viola & cello

duration ca. 10'

2014

Premiered at Expo Milano, 15 May, 2015 by Sentieri Selvaggi

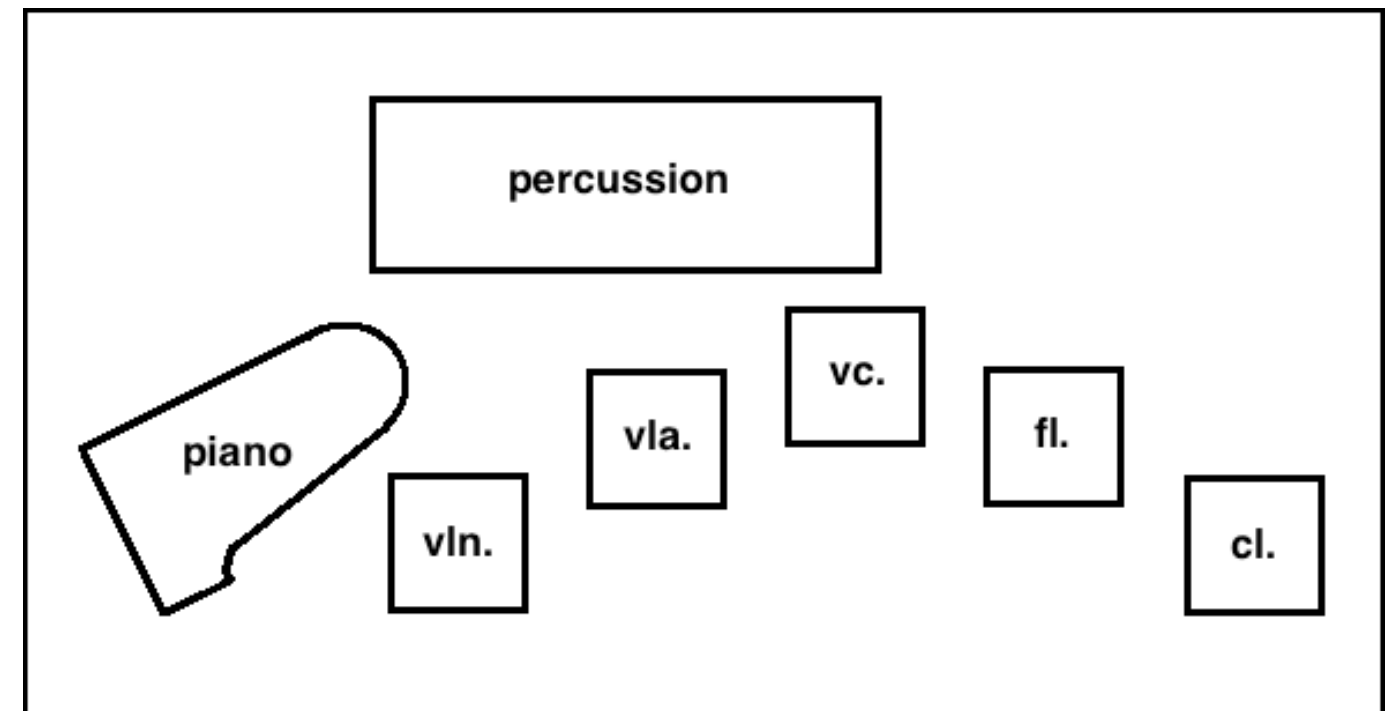


Version 25/12/2018

Instrumentation:

- Flute (Flute in C, Alto & Piccolo)
- Clarinet (Bb, Bass)
- Percussion (one player)
 - large Bass Drum
 - medium Thunder-Sheet
 - two 'Egg-Shakers' or similar
 - Lasso d'Amore*
 - Crotales (two octaves)
 - Vibraphone
 - 'Harmonics Tube'
- Piano (w/ sostenuto pedal; some additional materials are needed, see SPECIAL NOTATION for details)
- Violin (metal practise mute required)
- Viola (metal practise mute required); an 'egg-shaker' is also required
- Cello (doubling Lasso d'amore*)

Proposed stage layout:



Special notation:

FLUTE (C-FLUTE, ALTO & PICCOLO):

There are several multiphonics, for which fingerings are provided in the score at each occurrence. These multiphonics are used for their pitch content; therefore, every effort should be made to produce the *exact* notated pitches. Each multiphonic has been tested on several models of flute, and has proven to be reliable. If a given multiphonic does not produce the intended results on your primary instrument, please try it on a different instrument.

Multiphonics are notated in this way:



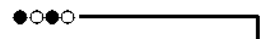
- stems above or below the staff indicate rhythmic placement & duration and do NOT imply that the multiphonic should be rearticulated
- notated pitches indicate the order in which the components of the multiphonic should emerge and disappear; in this example, the Bb should sound first, and one quaver later, the Db should emerge
- the flutist should attempt to make the multiphonic sound as stable as possible; undulation between the indicated pitches should be avoided as much as possible
- as much as possible, *no other pitches* than those present in the score should sound



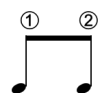
Fingerings are given in this format; grey keys indicates a half-hole



cut off note as abruptly as possible



bisbigliando, over the indicated duration; as rapidly as possible



circled numbers refer to specific fingerings, which are given at the beginning of each section



hold a given note or effect for the indicated duration; stems are used to show duration, and do *not* imply that the note should be rearticulated.



diamond note-heads are used to indicate a given fingering (i.e. a 'fundamental') for the whistle-tone effect



(with whistle-tone): freely oscillate in pitch



'cluster' over the indicated fundamental; dynamic, and therefore pitch content, should be determined according to balancing the sound with that of the Piano R.H and the Bass Drum. The flautist should make an effort to consistently produce the same pitches at each instance in which this effect is used.

For passages in which a note or effect is held for a very long time, breathe as necessary and *re-enter as discreetly as possible*.

Sections A & B use **spatial notation**; in other words, the flautist should freely place the indicated pitches in time at roughly the point in the bar where they occur. In all such sections, note-heads without stems are used. Please pay special care to the many changes between spatial notation and traditional notation (in which exact rhythms are indicated).

CLARINET (Bb & BASS):

The clarinet part contains several multiphonics, for which fingerings are provided in the score at each occurrence. These multiphonics are used for their pitch content; therefore, every effort should be made to produce the *exact* notated pitches. Each multiphonic has been tested on several models of clarinet, and has proven to be reliable. If a given multiphonic does not produce the intended results on your primary instrument, please do try it on a different instrument.

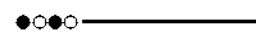
Multiphonics are notated in this way:



- stems above or below the staff indicate rhythmic placement & duration and do NOT imply that the multiphonic should be rearticulated
- notated pitches indicate the order in which the components of the multiphonic should emerge and disappear; in this example, the Bb should sound first, and one quaver later, the Db should emerge
- the flutist should attempt to make the multiphonic sound as stable as possible; undulation between the indicated pitches should be avoided as much as possible
- as much as possible, *no other pitches* than those present in the score should sound



Fingerings are given in this format.



bisbigliando, over the indicated duration; as rapidly as possible



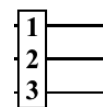
cut off note as abruptly as possible

bisb.

bisbigliando



hold a given note or effect for the indicated duration; stems are used to show duration, and do *not* imply that the note should be rearticulated.



this special stave is used to indicate three pre-defined fingerings; each of the three lines corresponds to one of the fingerings, so all notes on the top line, for example, should use fingering '1', all notes on the middle line should use fingering '2', etc.



which i - s

The clarinetist is regularly instructed to 'whisper into instrument'; in these instances:

- the mouthpiece should be *completely* covered
- it is important *not* to vocalise at any point, but rather, to whisper in an exaggerated manner. The text need not be comprehensible to the listener, although certain syllables and words may be clearly communicated.
- passages with speech employ the 'fingering stave' system described above
- the rhythm should be respected, even if it causes speech to feel quite un-natural

For passages in which a note or effect is held for a very long time, breathe as necessary and *re-enter as discreetly as possible*.

Sections A & B use **spatial notation**; in other words, the clarinetist should freely place the indicated pitches in time at roughly the point in the bar where they occur. In all such sections, note-heads without stems are used. Please pay special care to the many changes between spatial notation and traditional notation (in which exact rhythms are indicated).

PERCUSSION:

The following instruments are required:

- Bass Drum (the bigger the better)
- medium Thunder-Sheet
- two 'Egg-Shakers' or similar
- *Lasso d'Amore* sounding the overtone series of F# (30mm corrugated tubing cut to a length of exactly 64cm)
- Crotales (two octaves)
- Vibraphone (no need to plug in)
- 'Harmonics Tube' (>1 meter of narrow-gauge corrugated plastic tubing) which can produce a Bb5 [as used in section C] at the indicated dynamic; N.B. the sound is generally better, and the pitch easier to sustain, if the tube is rolled into a coil.)

The following mallets are used:



superball mallet (used w/ thunder-sheet); if possible, a smaller mallet should be used in order to produce higher-pitched sounds



medium wound-yarn vibraphone mallet (used w/ vibraphone)



soft wound-yarn vibraphone mallet (used w/ vibraphone)



nylon-tipped drumstick (used w/ thunder-sheet & bass drum); N.B. if the sound that these sticks produce on the thunder-sheet is not good, it is possible to instead use the hands (knuckles or side of the fist) directly.



metal brushes (used w/ bass drum)



large, heavy, very soft bass drum beater (used w/ bass drum)



bow (used w/ crotales)



hard plastic glockenspiel mallet (used w/ crotales); please do NOT use a rubber xylophone mallet, nor a wound yarn mallet, nor a metal glockenspiel mallet.



(w/ bass drum) play at the centre



(w/ bass drum) play towards the edge

In sections A & B, the percussionist is required to speak; the given text should be read in a 'neutral' manner, without attempt to render it theatrical. Every attempt should be made to read the given text over the entirety of the indicated duration, even if this feels un-naturally fast or slow.

PIANO:

In addition to using a piano with a *sostenuto* pedal, the pianist requires the following materials:

- the plastic lid of a Tupperware container; should be at least 10 cm in width, and made of a rigid material (not rubber)
- a key ring holding multiple keys, or some other metallic object such as a triangle beater (m. 112)

N.B. The piano part features a **key signature** in sections A & B; please note that this *does not always apply to all staves!*



A cluster spanning one octave is held for long passages is held from the beginning up to Section B3



'flutter' sustain pedal in order to create a subtle, 'blurry' resonance.



Sections A & B use **spatial notation**; in other words, the pianist should freely place the indicated pitches in time at roughly the point in the bar where they occur. In all such sections, note-heads without stems are used. N.B. this *does not always apply to all staves!*

Please pay special care to the many changes between spatial notation and traditional notation (in which exact rhythms are indicated)



Notation indicating that the lid of the **Tupperware container** should be scraped, with almost as much force as possible, in a circular motion, on the strings in the indicated register; a thick, noisy, unstable and constant texture, without any single clear pitches, should be produced.






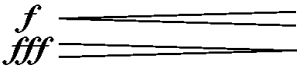



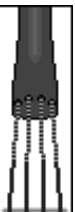
(used once in m. 112): dangle keys on vibrating string in order to produce a metallic, buzzing sound which should, over the indicated duration (i.e. the 'x' noteheads), dampen the string completely. In other words, the string should dampened not by releasing the pedal, but through the use of the keys.



cut off note as abruptly as possible with the sustain pedal

In sections A & B, the pianist is required to speak; the given text should be read in a 'neutral' manner, without attempt to render it theatrical. Every attempt should be made to read the given text over the entirety of the indicated duration, even if this feels un-naturally fast or slow.

ALL STRINGS:

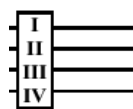
- s.p** *sul ponticello*; i.e. the indicated pitch still sounds, but with a more 'nasal' timbre
- m.s.p** *molto sul ponticello*; the indicated pitch no longer sounds consistently, but rather, higher harmonics prevail
- s.t** *sul tasto*; with a more mellow timbre than when playing *ordinario*
- a.s.t** *alto sul tasto*; play as far onto the fingerboard as is comfortable; with as mellow a timbre as possible
- l.v** (used with natural harmonics) *lasciare vibrare*
-  play with *reduced* bow pressure, similarly to when playing *flautando*
-  play with somewhat exaggerated bow-pressure, so that the indicated pitch still sounds, but with some variation in pitch and a slightly 'scratchy' timbre
-  play with extreme bow-pressure, so that the indicated pitch no longer sounds consistently, but rather, a rough noisy tone is produced
- f**  In instances where two simultaneous dynamics are given (used with double-stops): the top row of dynamics corresponds to the higher-sounding note and the bottom to the lower.
-  cut off note as abruptly as possible
-  hold a given note or effect for the indicated duration; stems are used to illustrate duration, and do *not* imply that the note should be rearticulated
-  here, the first finger should depress the indicated pitch while the third finger alternates, as quickly as possible, between a harmonic and a depressed note; the technique is quite like performing a left-hand tremolo on a single string, except the third finger remains in contact with the string at all times. This effect is sometimes used in combination with the 'seagull effect'
-  'behind-the-bridge-clef'; bow the string(s) in the position behind the bridge as indicated, e.g. on the metallic part of the string, on the wound part, or on the tailpiece, as indicated.

In sections A & B, the violinist, violist & cellist are required to speak; the given text should be read in a 'neutral' manner, without attempt to render it theatrical. Every attempt should be made to read the given text over the entirety of the indicated duration, even if this feels un-naturally fast or slow.

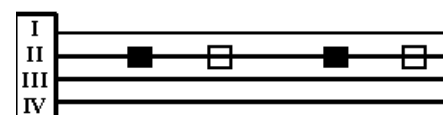
VIOLIN:

The violinist requires a **metal practise-mute**.

Sections A & B use **spatial notation**; in other words, the violinist should freely place the indicated pitches in time at roughly the point in the bar where they occur. In all such sections, note-heads without stems are used. Please pay special care to the many changes between spatial notation and traditional notation (in which exact rhythms are indicated).



a clef whereby each line represents one string; the string to be used for the indicated action is therefore described simply by the vertical position of the notation on the stave.

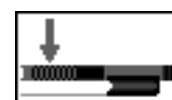


In sections A & B: bowing the indicated string as indicated (used in combination with the 'behind-the-bridge-clef'; see notes for ALL STRINGS), mute and then release the indicated string in the following way:

- a black note-head indicates that *the string is not dampened*, and may therefore sound freely
- a white note-head indicates that *the string is dampened*, and therefore produces only an unstable, squeaky noise
- the resulting effect should be a periodic, beeping, rather like Morse-code

(used in section C1) use the metal-winding on the bow on the three indicated strings:

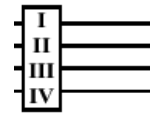
- move the bow *extremely* slowly so that each time the metal-winding on the bow skips over the strings a clear and audible 'pitch' may be heard
- change bow-direction as necessary, as discreetly as possible
- bow *only on the indicated strings*
- bow, as instructed, *in the middle of the string* in order that the section of the string vibrating on either side of the bow is one and the same
- Use a bow which has metal winding, and not one with plastic/nylon winding, or with a smooth covering.



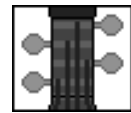
VIOLA:

The violist requires **one plastic Egg-Shaker (or similar)**. In Sections A1 to B2, the performer should hold the shaker, along with the bow, in the right hand.

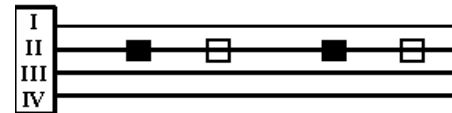
The viola part makes use of a *scordatura*:



a clef whereby each line represents one string; the string to be used for the indicated action is therefore described simply by the vertical position of the notation on the staff.

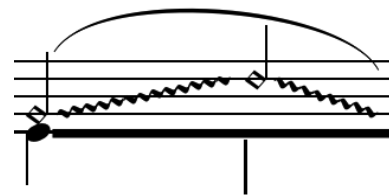


this clef is combined with the four-lined staff described above; it indicates that the performer should bow the short section of the string (exposed, metal part, not the wound ending) in-between the head and the tuning-peg; the result will be an extremely high-pitched, barely audible pitch.



In section B2: bowing the indicated string as indicated (used in combination with the 'behind-the-bridge-clef'; see notes for ALL STRINGS), mute and then release the indicated string in the following way:

- a black note-head indicates that *the string is not dampened*, and may therefore sound freely
- a white note-head indicates that *the string is dampened*, and therefore produces only an unstable, squeaky noise
- the resulting effect should be a periodic, beeping, rather like Morse-code



natural-harmonic *glissando*

(used in section C1) use the metal-winding on the bow on the three indicated strings:



- move the bow *extremely* slowly so that each time the metal-winding on the bow skips over the strings a clear and audible 'pitch' may be heard
- change bow-direction as necessary, as discreetly as possible
- bow *only on the indicated strings*
- bow, as instructed, *in the middle of the string* in order that the section of the string vibrating on either side of the bow is one and the same
- Use a bow which has metal winding, and not one with plastic/nylon winding, or with a smooth covering.

CELLO:

The cellist requires a *Lasso d'Amore* sounding the overtone series of F# (30mm corrugated tubing cut to a length of exactly 64cm)

The cello part makes use of a *scordatura*:



5° 6° 7°

these numerals (used with natural harmonics) indicate which overtone number should sound; the fingering positions are therefore suggestions, and alternate positions which yield the same results may be used.



(used in combination with the 'behind-the-bridge-clef'; see notes for ALL STRINGS) Bow on the tailpiece.

Performance Notes:

This piece makes heavy use of spatial notation; as such, it is recommended that it be conducted. Spatial notation is intended to allow each performer a small degree of freedom—given the often unstable nature of the effect being performed—to allow their instrument to produce the desired effect. Nonetheless, it is essential that the ensemble remain in time with each other, in the sense that all material should be performed within the indicated time windows. Special attention should be paid to the transitions between spatial and traditional notation.

Programme Note:

In composing this piece I tried to explore—in a more comprehensive manner than in my previous works—the stratification of music-perceptual layers; by "layers" I do not mean the juxtaposition of textures or voices in a polyphony, but rather, a gestalt of distinct and comprehensive musical objects, each with its own defined social and historical identity. It is my hope that the various layers comprising this piece may interact in a novel way in the mind of the listener; for example, if attention is focused on the piano in the opening section, then the materials performed by the other instruments should serve to subtly obscure its clarity while simultaneously yielding gentle sympathetic resonances which are not entirely stylistic incongruent. Conversely, if the listener focuses on the cello in the same opening section, then the aforementioned material played by the piano, along with that of the viola, violin, flute & clarinet, should likewise act as subordinate accompaniments that respond in sympathy. In other words, each layer is intended to function as a potential perceptual "foreground," if the listener's ear chooses to focus on it, or as a component of the "background" if the listener's ear is drawn elsewhere.

Frequent reference is made to tonality in this work, although its use alongside protracted layers of noise and drone-like material is not intended as an ironic dichotomy. In our innermost ear, when we reminisce about music we have heard in the past, we find that the material being recalled has been flattened, dispossessed of its timbral brilliance; and at the same time, intruding elements swirl around, obscure, and render non-linear our internal playback. As with a number of my works, this piece is also an attempt to "orchestrate" this process of inner listening, of the act of recalling music heard long ago.

in C

A1 ♩ = 54, vary tempo expressively

On the Celestial Hierarchy

Composed for 'Feeding Music', Expo Milano 2015

Paul Clift (1978*)

The score is divided into two main sections by a vertical dashed line. The first section (measures 1-4) is marked with a '1' in a box and features time signatures of 2/4, 3/4, and 4/4. The second section (measures 5-10) is marked with a '5' in a box. The instruments and their parts are as follows:

- Flute:** Rests throughout.
- Clarinet in Bb:** Rests throughout.
- Percussion:** Includes a thunder-sheet and bass drum. In the second section, it features a complex rhythmic pattern with shakers in each hand and both hands, marked *pp*.
- Piano:** Features a melodic line in the right hand and a bass line in the left hand. Includes a *sost* instruction and a *Ped.* (pedal) instruction. The dynamic is *pp espressivo*. Spatial notation is used for the right hand.
- Violin:** Features a melodic line with a *practise mute* instruction. Includes a *pp sempre* instruction and spatial notation.
- Viola:** Features a melodic line with a *pp* instruction and spatial notation.
- Cello:** Features a melodic line with a *pp sempre* instruction and spatial notation. Includes a *fingering* instruction and a *l.v sempre* instruction.

*violin & viola: see 'performance notes' for explanations of these techniques;

A2

whistle tone only (no note or air sound!) →

spatial notation

Fl. *pp-p* (vary dynamics freely) →

Cl. *ppp* *spatial notation*

whisper (do not vocalise!) into instrument

Perc.

Pno. *spatial notation*

[sost.] →

Vln. *spatial notation*

Vla.

Vc. *spatial notation*

The - h - id - den , ne - ss - , which i - s , be - yond - our , ca - pa - c - i -

Fl. *spatial notation*

Cl. *spatial notation*

Perc. *spatial notation*

Pno. *spatial notation*

Vln. *spatial notation*

Vla. *spatial notation*

Vc. *spatial notation*

- ty, h - a - s been ho-noured by s - i - len - ce, out of - re - gard to the s - ym - me - try of the di-s - cour - se.

[sost.] →

poco

l.v silently put down shakers

silently put down shaker

accel.

A4 ♩ = 72

20

The score is divided into systems for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.).

- Flute (Fl.):** Features spatial notation at the top. Time signatures change from 2/4 to 3/4 to 4/4. Includes a *fff* dynamic marking.
- Clarinet (Cl.):** Shows fingerings (1, 2, 3) for the first three measures.
- Percussion (Perc.):** Includes a *ff* l.v. marking and a note: *f possibile ff (but don't overpower strings or piano)*.
- Piano (Pno.):** Features spatial notation. Includes a *p* dynamic marking and a note: *scrape plastic lid on lowest strings in a rapid tremolo*. A *fff* marking is present for the tremolo.
- Violin (Vln.):** Includes spatial notation and a note: *remove practise mute quickly!*. Dynamics range from *f* to *fff*. Time signature changes to 7:4.
- Viola (Vla.):** Dynamics range from *f* to *fff*. Time signature changes to 6.
- Cello (Vc.):** Includes spatial notation and fingering numbers (7, 3, 6, 3, 7, 3, 2, 6). Dynamics range from *f* to *fff*. Time signature changes to 5.

rit.

♩ = 54

25

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

WHISPERED *pp sempre*

"We must say under what figures the descriptions in sacred writings portray those Celestial Orders..."

"...and to what kind of purity we ought to be guided through those forms, lest we impiously suppose that those celestial bodes are many-footed or many-faced beings..."

"That every divine illumination..."

"...whilst going forth under various forms to the objects of its forethought, remains one."

"Nor is this all. It also unifies the things illuminated."

"The first institution of sacred rites, worthy of a supermundane copy of the celestial hierarchies described that hierarchy in material terms..."

etc. →

only 'hissing' sound - should not 'speak' →

p senza dim.

A5

30

Fl. *spatial notation* *pp* **3**/**4** **2**/**4**

Cl. *simile A1* *spatial notation* F - - or the mind - , can by no mean - s , be di - re cted , to-

Perc. *simile w/ shaker* *+ both hands* *p* *pp*

Pno. [sost.]→

Vln. *practise mute* *simile A1* *spatial notation* *pp sempre*

Vla. *w/ shaker in R.H.* *simile A1* *pp*

Vc. *simile A1* *spatial notation* *pp*

accel.

35

spatial notation

Fl.

spatial notation

Cl.

Perc.

Pno.

spatial notation

Vln.

Vla.

spatial notation

Vc.

A7 ♩ = 72

40

45

Fl. *spatial notation* 2/4 3/8 2/4 4/4 *fff*

Cl. *spatial notation* 1 2 3
le - ss - it u - se , the - ma - te - ri - al -

Perc. *l.v.* *silently put down shakers* *simile A2* *f poss.* *ff* (but don't overpower strings or piano) *ff l.v.*

Pno. *spatial notation* *senza cresc.* *fff* *scrape plastic lid on lowest strings in a rapid tremolo* *fff* *8va*

Vln. *spatial notation* *remove practise mute quickly!* *sim. b.20* *s.t* *s.p* *s.t* *s.p* *sim.* *f* *fff* *7:4*

Vla. *sim. b.20* *s.p* *s.t* *s.p* *s.t* *sim.* *fff* *f* *6*

Vc. *spatial notation* *sim. b.20* *s.t* *s.p* *s.t* *s.p* *sim.* *f* *fff* *5*

rit. ... $\text{♩} = 54$ 50 $\text{♩} = 144$

Fl. *match clarinet*

Cl. *stable*

l. v. *lasso d'amore* (begin w/ Lasso d'Amore as quickly as possible) *mf*

Crotale *mp*

Thunder-Sheet *ff simile* (Thunder-Sheet can begin later to allow enough time to change sticks)

l. v. *mf*

WHISPERED *pp* "...or many-coloured horses or commanders of armies..."

WHISPERED *pp simile A2* "...the sweet incense a symbol of spiritual dispensations, and the earthly lights a figure of the immaterial enlightenment..."

Pno. *sffz* *f* (resonance from sost.) → *ff* *ff* *simile*

Vln. *pp* *a.s.t. just slightly out of tune w/ viola* *ff*

Vla. *ord.* *pp* *p* *fff* *f* *sim. b.20*

Vc. *a.s.t.* *mf* *p* *f* *fff* *sim. b.20*

Time signatures: 4/4, 2/4, 4/4, 3/16, 5/8

A8 rit.

♩ = 54

accel.

Fl. *simile*

Cl. *f*

Perc. *f*
-thunder-sheet
-bass drum*
(w/ one hand)

Pno. *f* (resonance from sost.) → *mp* *p* *mf* *p* *f*
15^{ma} *spatial notation*
[sost.] →

Vln. *f* *f*
seagull effect

Vla. *mf* *f*
s.t *s.p*

Vc. *p*
spatial notation
IV 3rd 5th III 4th 5th 6th II 3rd III 4th IV 6th II III 7th 3rd IV 6th III 6th

4/4

55

1500

7:6 3:2

♩ = 72

A9 rit.

Fl. **4/4** *fff sempre*

Cl. *ff sim.*

Perc. *ff l.v sempre* *mp sempre*
(Bass Drum can begin later to allow enough time to change sticks)

Pno. *fff simile* *P*
(resonance from sost.) →

Vln. *sim. b.20* *f* *fff* **7:4**

Vla. *sim. b.20* *fff* *f* **6**

Vc. *sim. b.20* *f* *fff* **5**

60

4/4 **3/4**

spatial notation

Red.

♩ = 54 accel.

A10

♩ = 144

♩ = 54

65

Fl. **5/8** **2/8** **3/4** **4/4** → alto flute →

Cl. *ff* *ppp simile A1* *spatial notation*
 1 2 3
 The - h - id - den , ne - ss -

Perc. *simile A2* *f possibile* *ff simile* *f* (w/ one hand) **WHISPERED** *pp sempre, monotone* →

Pno. *pp* *ff* *fff simile* *(resonance from sost.)*
 [sost.] → *8th* *gradually lift pedal to slowly filter sound* → off

Vln. *ord.* *ff* *fff* *f* *7:4* **WHISPERED** *pp sempre, monotone* →
 "Thousand thousands, and myriad myriads, accumulating and multiplying. Those celestial bodes are many-footed or many-faced beings;"

Vla. *ord.* *ff* *fff* *f* *6* *take shaker* *w/ shaker in R.H.* *pp*

Vc. *ord.* *ff* *fff* *f* *5* *f* *fff* *pp sempre* *spatial notation*
 simile A1 III IV II III IV II
 5th 6th 3rd 2nd 6th 7th 6th

B1

70

A. Fl. $\frac{3}{4}$ $\frac{4}{4}$

Cl. *spatial notation*

Perc. *p* (w/ one hand)

Pno. *ppp* *p* *[sost.]* *Red.*

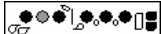
Vln. "...they are some kind of fiery wheels above the heavens, all without symbol and without type."

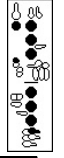
Vla.

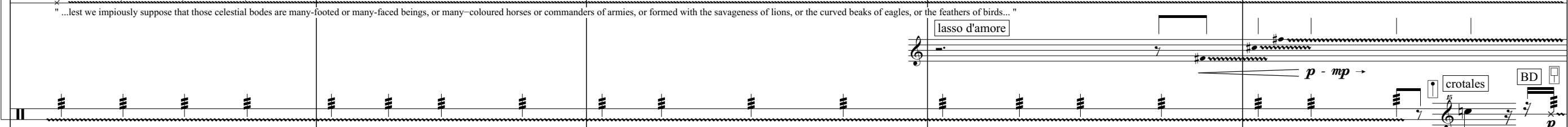
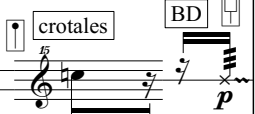
Vc. *spatial notation*

B2

75

A. Fl.  alto flute *p* (no louder than clarinet)

Cl.  bass clarinet *Breathe as necessary, and re-enter as discreetly as possible* →

Perc.  *pp sempre, monotone* → SPOKEN
 "...lest we impiously suppose that those celestial bodes are many-footed or many-faced beings, or many-coloured horses or commanders of armies, or formed with the savageness of lions, or the curved beaks of eagles, or the feathers of birds..."
 lasso d'amore *p - mp* →  crotales BD *p* l.v sempre

Pno. *spatial notation* *ff* *8va* top stave NOT spatial notation(!) →

Vln. *practise mute* *simile A1* *spatial notation* *p* *ord.* *fpp*

Vla. *silently put down shaker // practise mute* *spatial notation* *p* *etc.* →

Vc. *II III* *lasso d'amore* *lasso d'amore* SPOKEN *pp sempre, monotone* →
 "That every divine illumination, whilst going forth under various forms to the objects of its forethought, remains one."

Breathe as necessary, and re-enter as discreetly as possible →

A. Fl.

B. Cl.

Perc. crotales BD simile

Pno. *top stave NOT spatial notation(!)* →
spatial notation
[sost.] →
P →

Vln. simile A1 spatial notation p fpp ord.

Vla. spatial notation ord. fpp

Vc. simile

"Nor is this all. It also unifies the things illuminated; the sweet incense a symbol of spiritual dispensations, and the earthly lights a figure of the immaterial enlightenment."

B3

accel.

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

9

4/4 85

The musical score for page 16 is divided into several systems. The woodwind section (A. Fl. and B. Cl.) has rests in the first two measures, followed by entries in the third and fourth measures. The Percussion part features a complex rhythmic pattern in the first two measures, then a section marked 'crotales' with a 'p sempre' dynamic. The Piano part is marked 'spatial notation' and includes a 'p' dynamic in the first two measures, followed by a 'f subito' dynamic in the third measure, and a 'mp' dynamic with a 'cresc.' marking in the fourth measure. The string section (Vln. and Vla.) plays a melodic line with 'fp' dynamics throughout. The Violoncello part has a 'simile' marking and a 'to cello' instruction in the fourth measure. The score is marked with a large '9' at the top and a '4/4 85' time signature and rehearsal mark.

A. Fl.

B. Cl.

Perc. vibraphone

Pno.

Vln.

Vla.

Vc.

p cresc.

p cresc.

p cresc.

ff f *8va*

ff *8va*

top stave simile ff *15ma*

8va *8va* *8va* *8va* *8va* *15ma*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

remove practise mute quickly! *s.p* *sfz* *p cresc.* *sfz* *sfz* *sfz* *sfz*

s.p *sfz* *p cresc.* *sfz* *sfz* *sfz* *sfz*

hold sempre

B4

A. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.



(hold pedal) →

Q *3*

remove practise mute quickly!

s.p →

sfz *p* *cresc.* *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

B5 ♩ = 116

100

A. Fl. *fff*

B. Cl. *fff* *pp* *ff* *pp* *fff*

Perc. *ff* *p* *cresc.* *hold sempre*

Pno. *ff* *fff* *p* *cresc.*

Vln. *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz* *fff*

Vc. *sfz* *sfz* *sfz* *fff* *sfz* *sfz*

A. Fl. *pp* *fff* *pp* *fff*

B. Cl. *pp* *fff* *pp* *fff*

Perc. *ff* *pp*

Pno. *ff* *ffff* *pp* *cresc.*

Vln. *sfz* *sfz* *fff* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz*

The score consists of seven staves. The top two staves (A. Fl. and B. Cl.) feature melodic lines with dynamic markings of *pp*, *fff*, and *pp* in the first system, and *fff* in the second system. The Percussion staff has triplet patterns with a *ff* dynamic in the first system and a *pp* dynamic in the second system. The Piano staff has complex triplet patterns with dynamics of *ff*, *ffff*, *pp*, and *cresc.*. The Violin, Viola, and Violoncello staves all play sustained chords with *sfz* dynamics, with the Violin staff also including a *fff* dynamic in the second system. There are two dynamic hairpins in the first system and two in the second system. There are also two fermatas in the Percussion staff, one in the first system and one in the second system.

The musical score for measures 110-113 includes the following parts and markings:

- A. Fl.:** Features a melodic line with a *piccolo* marking in measure 113.
- B. Cl.:** Features a melodic line with a *piccolo* marking in measure 113.
- Perc.:** Features a rhythmic pattern of triplets, starting with a *cresc.* marking and ending with a *ff* marking.
- Pno.:** Features a rhythmic pattern of triplets, ending with a *ff* marking.
- Vln.:** Features a melodic line with *sfz* markings and a *V* (vibrato) marking.
- Vla.:** Features a melodic line with *sfz* markings and a *V* (vibrato) marking.
- Vc.:** Features a melodic line with *sfz* markings and a *V* (vibrato) marking.

C1 ♩ = 66

115

C2

Picc. $\frac{2+3}{8}$ piccolo $\frac{4}{4}$ p sempre $\frac{5:4}{3:2}$

B. Cl. $\frac{4}{4}$ match piccolo stable

Perc. harmonics-tube B.D. p as loud as possible w/ this pitch

Pno. fff *dangle keys on vibrating sting* pp^3 *una corda* Ped.

Vln. *in *exactly* the middle of the string →* p sempre

Vla. *in *exactly* the middle of the string →* p sempre

Vc. *etc. →* $s.p.$ p (w/ free, *subtle* variations in dynamics & bow-pressure)

120

Picc. 5:4 3:2 3:2 5:4 5:4 3:2 5:4 3:2 5:4 3:2 5:4

B. Cl.

Perc. *simile*

Pno.

Vln.

Vla.

Vc.

C3

The musical score is divided into seven staves: Picc., B. Cl., Perc., Pno., Vln., Vla., and Vc. The Picc. staff features a melodic line with fingerings (1, 2) and slurs, with time signature changes from 5:4 to 3:2 and back. The B. Cl. and Perc. staves have rests followed by notes with a 'simile' marking. The Pno. staff has a complex texture with triplets and chords in both hands. The Vln., Vla., and Vc. staves are filled with dense, repetitive patterns.

125

Picc.

B. Cl.

vibraphone

Perc.

Pno.

Vln.

Vla.

Vc.

C4

Picc. simile

B. Cl. simile

Vib.

Perc.

Pno.

Vln.

Vla.

Vc.

130

Picc. Musical notation for Piccolo, featuring complex rhythmic patterns with 5:4 and 3:2 time signatures and fingerings (1, 2).

B. Cl. Musical notation for Bass Clarinet, including a *simile* marking.

Perc. Musical notation for Percussion, including a *mf* marking and a *simile* marking.

Pno. Musical notation for Piano, including triplets, dynamic markings (*f*, *fff*), and complex harmonic textures.

Vln. Musical notation for Violin, consisting of a series of horizontal lines.

Vla. Musical notation for Viola, consisting of a series of horizontal lines.

Vc. Musical notation for Violoncello, consisting of a series of horizontal lines.

C5

135

Picc. 5:4 3:2 5:4 3:2 5:4 5:4 3:2 4 4 3 4

B. Cl.

Perc.

Pno. ff

Vln. *poco*

Vla.

Vc.

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