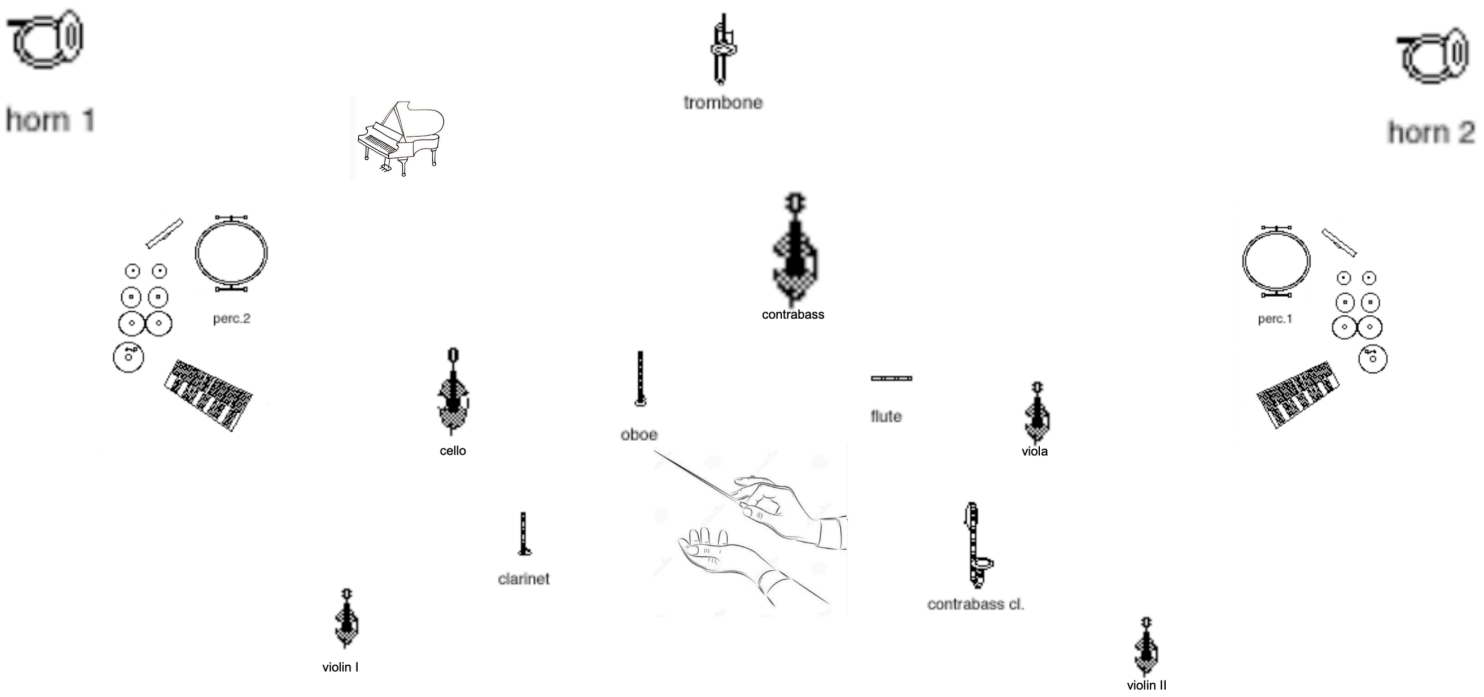
Anqi Liu

How Light Arrives…

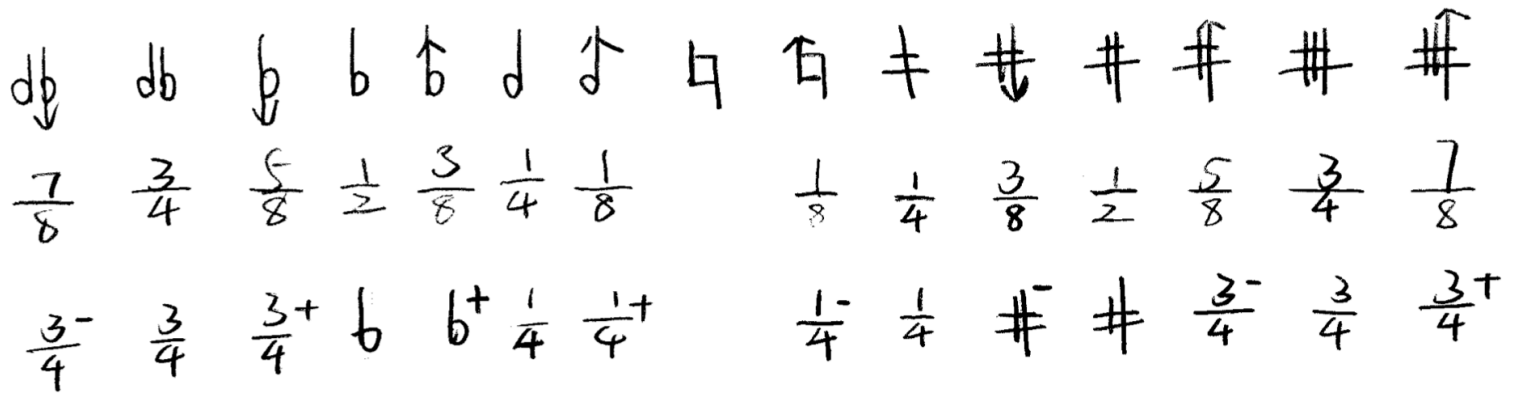
commissioned by the Conrad Prebys Presidential Chair Concert
for the Palimpsest Ensemble

1st edition
15 Dec 2019

Stage Diagram:



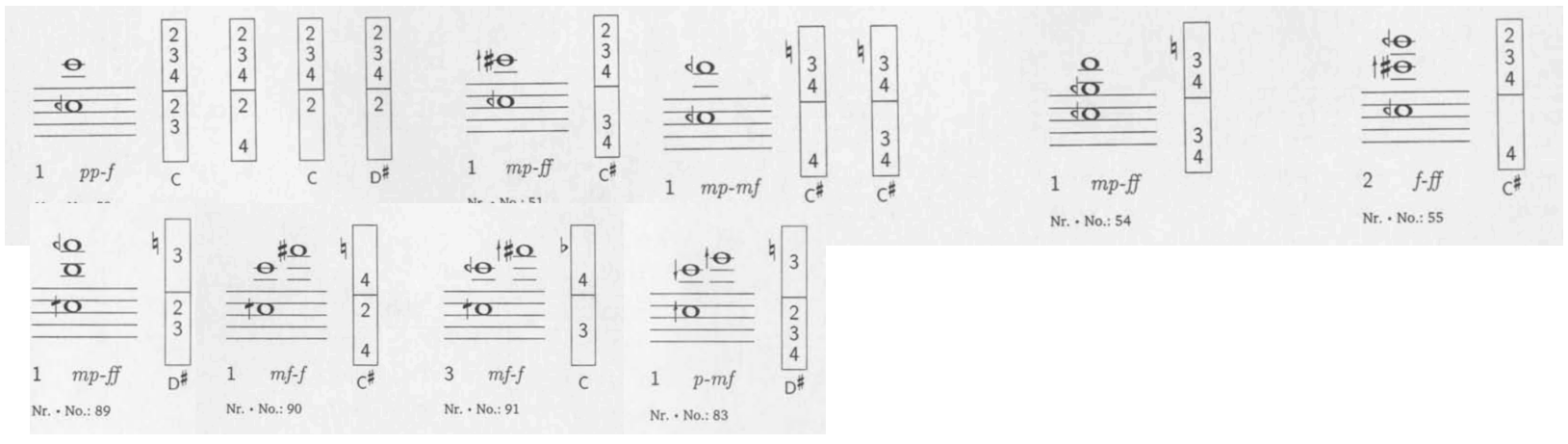
Microtonality:



Flute:

Multiphonic fingerings are suggested from Carin Levine's book : The Techniques of Flute

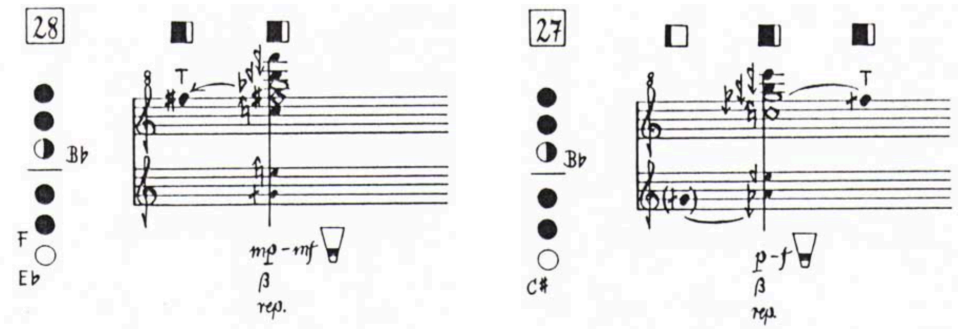
The following multiphonics are used in the piece: (written pitch)



Oboe:

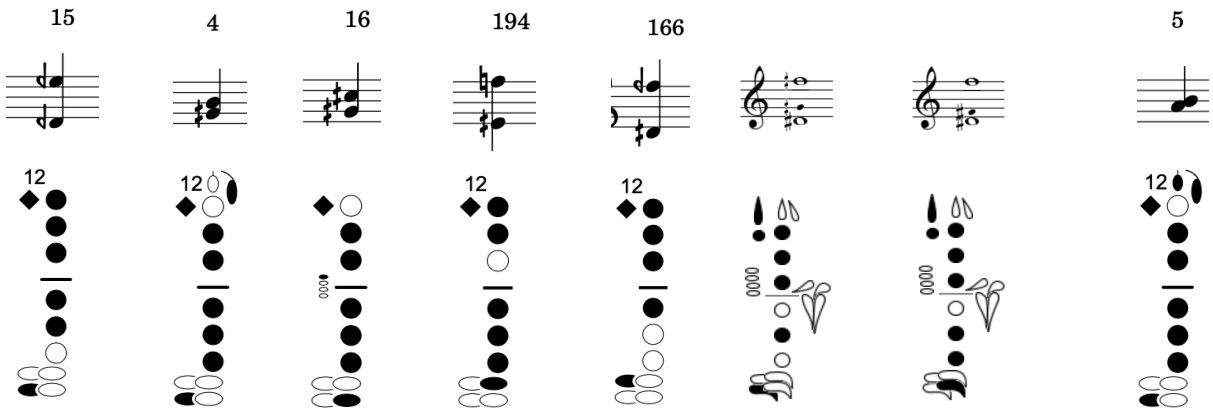
Multiphonic fingerings are suggested from the book: The Techniques of Oboe Playing by Peter Veale, Claus-Steffen Mahnkopf, Wolfgan Motz and Thomas Hummel

The following multiphonics are used in the piece:

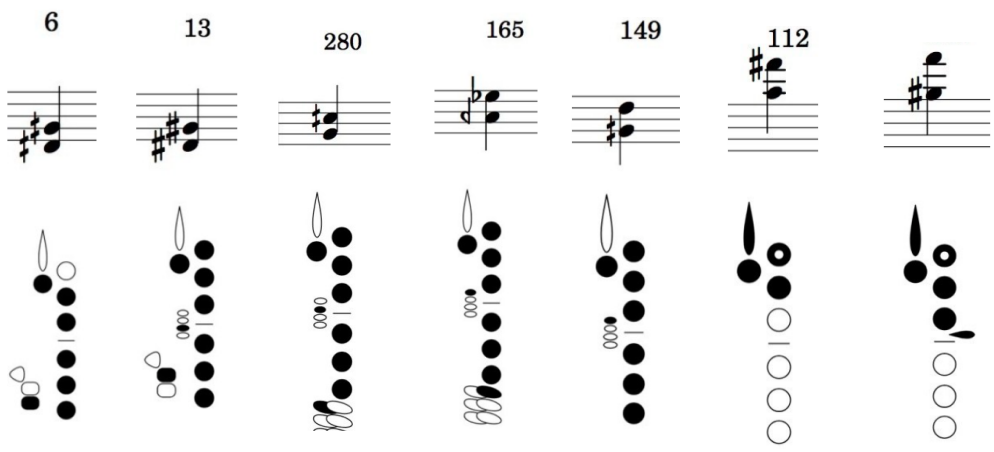


Clarinets:
Multiphonic fingerings are suggested from the websites:
https://heatherroche.net by Heather Roche
http://www.gregoryoakes.com/multiphonics/index.php
The following multiphonics are used in the piece:

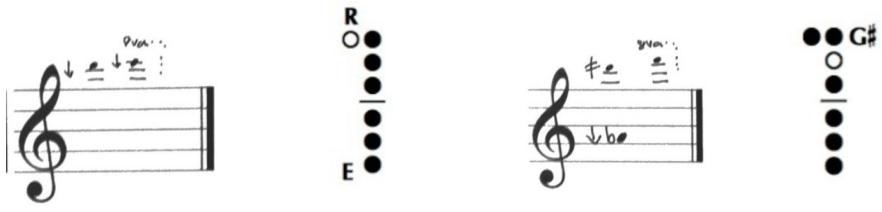
clarinet: (written)



bass clarinet: (written)



contrabass clarinet: (written)



Contrabass:
E string must be tuned down to C all through the entire piece.

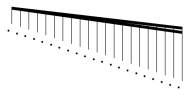
Percussion:
2nd percussionist is required to scratch on a thick thunder sheet with two 1/2 inch super balls. The size of the super must be 1/2 inch and the thunder sheet must be thick in order to generate a super high voice-like glissando.

Noteheads:

winds:

Noteheads with a cross inside/on indicate to generate entire airy sound

Noteheads with a slash inside/on indicate to generate a half airy and half pitch sonic quality



Keyclicks: generate the effects of wind blowing over the bamboo forests, poetically

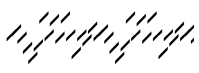
Harmonics: the pitches written with a circle above indicate to play harmonically and shape the spectral contour drawn above the notes if applied.

Spectral Contour:
Bring up the higher, middle or lower partials as the contour indicate.
The tone is airy: while the contour goes up, tongue should stay far back in your month; while the contour goes down, tongue should in the very front in your month.

strings:

Noteheads with a cross inside/on indicate to play faint and airy sound and the pitches should be extremely slight and shadowed. Oftentimes, this requires a light fast bow around the bridge and a particular angel regarding the bow hair and bow pressure while touching the string.

Noteheads with a slash inside/on indicate the pitches should be audible but they should still be very vague and fragile.



Fingering Noise: This is to ask string players to hold and treat their instruments as a plucked instrument and to touch the strings fiercely with two hands. Even though the moving gestures of the fingers are fierce, the energy overall of the sonic results is still very soft and limited.

Natural Harmonics: the pitch written with a circle above indicates the sounding pitch.

Some Notes:

When I got this chance to write this piece, I just came back from my hometown, Inner Mongolia. I spent time doing researches locally in the summer, regarding Mongolian long song, the one has become my creative impulse since my career starts. Echoing to Rand Steiger's piece Ecosphere, the experience I have there with the Mongolian long song adds to the fact that when certain ecosystems changed, it causes the extinction of certain cultures and art forms. To begin with this research, it's traced back to those experiences both in China and the Western world in recent years, which raise me the question of how to present Mongolian music in a rather authentic way than in the form of cultural appropriation. After coming to this community to continue my doctoral degree, I was inspired by many of you here. One of Lei Liang's research and recording projects on Mongolian folk artist Serashi drove me to consider the issue that what we had listened to in China and later broadcast worldwide about Mongolian music could be filtered and selected. Last quarter I started a research project as one of my qualified topics to aim to eventually seek and present the authentic Mongolian long song. During the process, I worked with Miller Puckette on using PD to trace the detailed vocal gestures and phenomenon of Mongolian long songs, particularly the melismatic gestures. What we found at the end was exciting yet frustrating: we found out for some degrees, those Mongolian vowels have a significant impact on the behaviors of the melismas in the Mongolian long songs, and oftentimes, those impacts are timbral related rather than phonic or semantic; what frustrated us is, even though we trace the same song with the same musical parameters, while the singers are different, the melismas are dramatically distinct. We also found out the ways of singing those melismas in long songs are so different nowadays than decades ago. Thus raise the question of which sample and recording we should rely on as an authentic model and what are the issues to cause them to sound so different.

I did my research locally with these questions. Through the research going deeper, I found out the behaviors and the types of melismas in the Mongolian long songs are closely tied to the way Mongolians lived with. In the past, those songs are mainly sung by the herdsmen while they rode on the horses. The joggling gestures produced by riding a horse were added upon their simultaneous singings, thus within hundreds of years, becoming a musical idiom. Those different types of melismas are hence tied coherently to the geographical regions that the geomorphologic shapes influence the joggling gestures while riding the horse which decides the type and behavior of the melismas. Nowadays, the nomadic steppe is degenerated rapidly, leaving only limited yet vulnerable prairie ecosystems in Inner Mongolia. As a result, the Mongols' living style, in the meanwhile significantly changed through the decades, leaving only old generations in the area with a nomadic lifestyle. New generation Mongols would rather live in the metropolitans and cities. The gap between the old folk musical tradition and new generations' interests made the inherence of the traditional singing style even more difficult to fulfill. Furthermore, the Mongolian linguistic function and the structure significantly changed during the decades since more and more Mongols mixed and lived with Chinese people in the cities and started to speak Chinese. Those changes reshape the tongue position and the timbre while making a vowel sound in the mouth and change the articulations of Mongolian dialects in different regions which entirely change the way the vowels presented in the long song singings.

The destruction of tradition is also related to the problem of imposing the western musical pedagogical system upon the folk tradition. In the past, this folk music tradition was closely tied to their nomadic lifestyle and was self-motivated and self-governed. Most times musical performance and activities are driven by homemade instruments that did not require the so-called perfect tuning and professional training but rather, required a natural flow of deep listening and intuition. Music produced in this type has pervasive nuances among microtonality space and free improvised force depending upon space and time. However, nowadays, long songs are taught in the music classroom, in universities with equal-tempered well-tuned piano. Singers are asked to sing super high to show the so-called virtuosity and sing in tune to show they actually can be professional to fulfill and cater to the taste in the music school and the crowds. The essence of this singing form is entirely missing in both the musical sphere and the spiritual sphere. Long songs are born to sing to nature, to the earth and sky god and one's self with a pure and pristine natural flow rather than singing to and catering to any kind of power, authority, and taste. Products in the market regarding Mongolian long songs are based on the misunderstanding of the art form by twisting the nature of the art and by omitting the fact the art originated and sometimes in a shallow culture appropriation form. It becomes difficult to present an authentic Mongolian long song than I thought at the beginning. What I wish I could at least do is to somewhat lead musicians and audiences to space and time this art supposed to situated through my compositions and to reproduce the true essence of the art by emphasizing those principles and nuanced subtleties that might be considered as negligible in a conventional perspective. Those methods specifically applied in this piece include ways of vowels intertwining in melismas, tongue positions regarding different types of vowels, timbre and color differences of vowels, very small microtonal deviations around the skeleton tone and others. Even though the audiences of my compositions now are limited to the new music realm, but at least this is a starting point… We cannot go back to the remote past, yet restore the prairie ecology, but that's why we make music— to transcend the limits of time and space and eventually to transcend the constraints and blocks in peoples' mindsets.

Score in C

commissioned by the Conrad Prebys Presidential Chair Concert for the Palimpsest Ensemble

Dedicated to Steven Schick and Rand Steiger

How Light Arrives....

♩=60

Particles of Light Meandering in A Microcosmic Space

Anqi Liu

Alto Flute

circular breathing
faint static air

Oboe

pppp

Spectral Contour

Bass Clarinet in B♭ I

circular breathing
faint static air

half air
half pitch

pppp

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

Spectral Contour

Bass Clarinet in B♭ II

circular breathing
faint static air

half air
half pitch

pppp

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

Horn in F I

Horn in F II

Trombone

Percussion I

Percussion II

Piano

Violin I

Violin II

note head with the corss indicates faint and airy and the pitch should be extremely slight and shadowed

sul IV
IV- 11

8va

Viola

pppp

note head with the corss indicates faint and airy and the pitch should be extremely slight and shadowed

sul IV
IV- 13

Violoncello

pppp

Contrabass

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6

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

A. Fl.

circular breathing

half air
half pitch

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

find your most comfortable node and microtonally fluctuate around the node to try to generate the given partials, even though those high partials sound extremely fragile, hazy and noisy-- it is absolutly acceptable

note head with the corss indicates faint and airy and the pitch should be extremely slight and shadowed

when the note head with a slash shows up, the pitch should be audible but the pitch should be still, very vague and fragile

sul IV
IV- 11

ord.

s.p.

molto s.t.

sul IV
IV- 13

those given nodes are relative.
microtonally fluctuate around the nodes to try to generate the given partials, even though those high partials sound extremely fragile, hazy and noisy-- it is absolutly acceptable

III-19
s.p.

IV-17

I-19

II-18

II-17

IV-18

IV-19

14

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord. s.p. s.t. poco s.p.

II-19 III-18 I-17 III-13 I-18

18

A. Fl.

Ob.

circular breathing

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

IV- 13

s.p. ord. poco s.p. s.p.

Vln. II

IV- 11

s.p. ord. poco s.p. ord.

Vla.

(8) ord. s.p. ord. s.p. ord. s.p.

Vc.

s.p. ord. poco s.t. molto s.t. poco s.p.

Cb.

8va

III-17 II-16 IV-17 IV-18 III-15 II-11

20

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord. poco s.p. s.p. n.v.

s.p. s.t. n.v. s.p.

s.t. poco s.p. s.p. n.v. s.p.

s.p. ord. n.v. s.p.

I-15 IV-16 IV-19 II-12 IV-15

22

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto v.
poco
s.t.

poco v.
poco s.p.

molto v.

n. v.

molto s.p.

molto v.

s.p.

ord.

poco s.p.

IV-12

III-10

I-4

III-16

I-19

III-14

24

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco v.
poco s.p.
n. v.
s.p.
s.t.
molto v.
n.v.
ord.
poco. s.t.
poco v
I-14
I-18
IV-19
I-13
I-4
IV-13

26

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord. poco v. molto v. molto s.p. poco st n. v. s.p. molto s.t. poco s.t. s.p. poco s.p. s.t. 15ma IV-9 II-14 III-13 I-16 III-17 IV-15

28

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto v. poco st n. v. molto v. s.p. poco s.p. 3 3 3

n. v. poco v. n. v. poco st molto v. s.p. poco s.p. ord. ord. 3 3 3 3

molto v. poco v. molto v. s.p. ord. s.p. ord. 5 5 5

molto v. molto st poco v. n. v. ord. molto v. s.p. poco s.p. 5 5 5

(15) 8va I-6 II-11 IV-13 IV-14 III-13 5 5 5

30

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II-10 II-7 I-16 I-10 IV-13

32

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto st

n. v.

s.p.

ord.

molto s.p.

IV-14

sul IV

34

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

straight mute.

straight mute.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

harmon mute with stem.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

A. Fl.

Ob.

B. Cl. I

B. Cl II

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

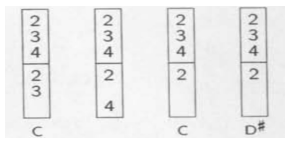
Vln. II

Vla.

Vc.

Cb.

Light Arrival Through a Mist



to begin with this multiphonic:
blend faint air with the top note finely and subtly
gradually intruducing the bottom note
do not generate any unsubtle sonic gestures
be extremely careful of dynamics

43

A. Fl.

Ob.

B. Cl. I

To Cl in B♭

B. Cl II

as a shadow

Hn I.

as a shadow

Hn II.

Tbn.

cup mute.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II-6

III-11

46

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Bass Drum

hands stirring slowly and gently on the bass drum

Large Tibetan Bowl

use the leather-covered side of the wooden mallet to hit

after you hit the bowl, hold the ringing bowl in your hand and swing your arm in a wide, slow circle

Perc II.

Suspended Cymbal

brush tap , fast and gently-- like drizzle drops

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

to begin with this multiphonic:
try to generate only pitch wihout air at all.
start from the bottom note and subtly
meticulously intruducing the top notes
be extremely careful of dynamics

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

cup mute.

Perc I.

Vibraphone

Perc II.

Large Bamboo Rainstick
extremely slowly and gently

Vibraphone

Pno.

♩=75

Vln. I

Vln. II

Vla.

Vc.

Cb.

III-11 III-10 I-3

51

A. Fl.
To Picc.
Piccolo
pale
gliss
gliss
p pp mp ppp p

Ob.

Cl.

B. Cl.

Hn I.
gliss
ppp pppp ppp
practice mute.

Hn II.
gliss
ppp pppp ppp
practice mute.

Tbn.
gliss
ppp pppp ppp
practice mute.

Perc I.
pitch bending:
rest the hard mallet on a nodal point of a bar
strike the bar with the yarn mallet
pressing the hard mallet into the bar, drag it away from the nodal point
pp

Perc II.
pitch bending:
rest the hard mallet on a nodal point of a bar
strike the bar with the yarn mallet
pressing the hard mallet into the bar, drag it away from the nodal point
pp

Pno.
Right Hand Touching the Given Notes' Inside Strings.
Drawn Lines Indicate the Moving Gestures of the Right Hand on The Strings
ppp pppp ppp ppp pppp ppp pppp ppp

Vln. I

Vln. II

Vla.

Vc.

Cb.
flautando harmonics
sul tasto *gliss*
13:8
ppp pppp ppp

54

20

♩=60

Picc.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss

15:8

15

13:8

9

pp mp ppp pppp

56

21

Picc.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss

15:8

15

p

Flexatone

only slightly bend
the pitch downwards

Metal Windchimes

pppp

arco
l.v.

Large Bamboo Rainstick

5

9

ppp

pp

(8)

58

Picc.

gliss

To A. Fl.

ppp pppp ppp

Ob.

Cl.

B. Cl.

Hn I.

practice mute.

p

gliss

ppp pppp ppp

Hn II.

practice mute.

p

gliss

ppp pppp ppp

Tbn.

practice mute.

p

gliss

ppp pppp ppp

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flautando harmonics
sul tasto

gliss

13:8

pppp ppp

60

to begin with this multiphonic:
blend faint air with the bottom note finely and subtly
meticulously intruducing the top note
do not generate any unsubtle sonic gestures
be extremely careful of dynamics

A. Fl. — Alto Flute

Ob.

Cl.

To B. Cl.

B. Cl.

To Cb. Cl.

Hn I. — hand mute

Hn II. — hand mute

Tbn. — pixie mute

pixie mute

senza sord.

Perc I.

Perc II. — Tam tam

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ritualistic
Everyone Breathe at Their Own Pace
*** Conduct Like A Ritual**

Everyone Should Start Gradually Adding the Weight of the Pitches as Given

64

(appr 3.5')' 6" 6.5 " 7" 9" 10" 10.5" 11.5" 14" 20"

A. Fl.
breathe deeply and steadily into instrument using maximum breath size

Ob.
breathe deeply and steadily into instrument using maximum breath size

B. Cl.
Bass Clarinet in B♭
breathe deeply and steadily into instrument using maximum breath size

Cb. Cl.
breathe deeply and steadily into instrument using maximum breath size
Contrabass Clarinet in B♭

Hn I.
breathe deeply and steadily into instrument using maximum breath size

Hn II.
deep exhale into the instrument!
using maximun breath
do twice as a soloist

Tbn.
breathe deeply and steadily into instrument using maximum breath size

Perc I.
stirring slowly and gently on the bass drum
Bass Drum

Perc II.

Pno.
exhale with maximum breath size

Vln. I
exhale with maximum breath size

Vln. II
exhale with maximum breath size

Vla.
exhale with maximum breath size

Vc.
exhale with maximum breath size

Cb.
15ma
19 17 19 18 17 18 19 19 18 17 13 18
III-19 IV-17 I-19 II-18 II-17 IV-18 IV-19 II-19 III-18 I-17 III-13 I-18

25"
Syncronized Breathe Movement
Making Syncronized Crescendo
Pitches Are Extremely Shadowed But
Should be Slightly Presented at This Point

25

65

To Picc.

A. Fl.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

use 1/2 inch super ball to scrach
on the thick thunder sheet to create a
vocal- like super high frequency glissando

Thick Thunder Sheet

Pno.

Vln. I

IV-7

Vln. I

Vln. I

Vln. I

Vln. I

gliss.

f

mp

70

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

p 7 pp p p 7 p mp

Vln. I

poco st — molto v. — molto st — n. v. — s.p.

p pp mp pp p ppp 3 pp ppp 3 p pp mp 3

Vln. II

poco v. / ord. — molto v. / poco s.p. — n. v. / s.p.

p pp mp pp p ppp pp 3 3 3 ppp p pp mp 3

Vla.

molto v. / s.p. — n. v. / ord. — s.p.

ppp p ppp mp pp p pp mp 5 5

Vc.

n. v. / poco st — molto v. / poco s.p. — n. v. / s.p. — molto / s.p.

pp ppp p pp p ppp pp ppp p pp mp 5 5

Cb.

poco st — poco s.p. — s.p. — molto s.p.

p pp mp p mp pp p ppp 7 7

A Beam Penetrates the Abyss

ca 18"

76 29

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

s.t. s.p. s.t. ord. s.p. s.t. ord.

p mf pp mf p mf p mf p mf p f mp f p

Bow Pressure

Vln. II

s.t. s.p. s.t. ord. s.p. s.t. ord.

p mf pp mf p mf p mf p mf p f mp f p

Bow Pressure

Vla.

s.t. ord. s.p. ord. s.t. s.p. ord. s.t.

p mp f p f p f mp f p

Bow Pressure

Vc.

s.t. ord. s.p. ord. s.t. s.p. ord. s.t.

p mp f p f p f mp f p

Bow Pressure

Cb.

s.t. ord. s.p. s.t. s.p. s.t. ord. s.t.

p mp f p f p f mp f p

Bow Pressure

77

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass Drum

s.p.

earthy

82

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

11:8

13:8

straight mute

straight mute

fff

86

Picc.

gliss

3 9

To A. Fl.

Ob.

B. Cl.

gliss

15:8

ppp p

Cb. Cl.

gliss

15:8

ppp p

Hn I.

gliss

9

ppp pppp ppp

Hn II.

gliss

9

ppp pppp ppp

Tbn.

harmon mute with stem

gliss

15:8

ppp p

Perc I.

Perc II.

Pno.

gliss

15:8

Vln. 1

ppp p

gliss

15:8

Vln. II

ppp p

gliss

15:8

Vla.

ppp p

gliss

15:8

Vc.

ppp p

Cb.

gliss

15:8

ppp p

88

A. Fl. — Alto Flute

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

gliss 15:8 pppp mp p mf pp

gliss 15:8 ppp p pppp mp

gliss 15:8 ppp p pppp mp

gliss 15:8 pppp mp p mf

gliss 15:8 ppp p pppp mp

gliss 15:8 ppp p pppp mp

gliss 15:8 pppp mp p mf

Light Arrival Through the Dust

90

to begin with this multiphonic:
blend faint air with both top and bottom note
all together finely and subtly
do not generate any unsubtle sonic gestures
be extremely careful of dynamics

A. Fl.

Ob.

B. Cl.

To Cl. Clarinet in B♭

B. Cl.

Bass Clarinet
in B♭
To B. Cl.

Hn I.

Hn II.

Tbn.

gliss

Perc I.

Perc II.

Pno.

Vln. 1

con sord.

Vln. II

con sord.

Vla.

Vc.

Cb.

93

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

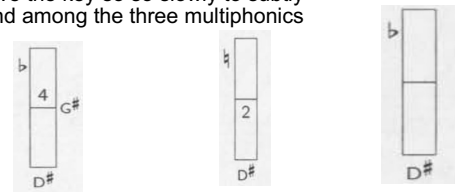
move the key down so so slowly to subtly bend in between the two multiphonics

bend around the given multiphonic slowly and subtly

solotone mute

96

move the key so so slowly to subtly
bend among the three multiphonics



A. Fl.

Ob.

Cl.

by removing the trill key
to trill into the next multiphonic

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

99

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

102

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

very slowly gliss down

Vln. 1

Vln. II

Vla.

Vc.

Cb.

105

A. Fl.

pp

Ob.

Cl.

B. Cl.

pp

Hn I.

Hn II.

Tbn.

mute

pp

Perc I.

Perc II.

Pno.

right hand touch the inside string
move as indicated

7 7 7

pp

Vln. 1

pp

very slowly gliss down

Vln. II

pp

Vla.

Vc.

Cb.

109

A. Fl.

Ob.

Cl.

B. Cl.

To B. Cl.

Bass Clarinet in B♭

To Cb. Cl.

Contrabass Clarinet in B♭

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

115

A. Fl.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

vocal fry transform to nasally
high voice which sing almost screamy voice

grotesque and virtuosic soloist!

ff

Bass Drum
subito! right foot

ffff

Perc I.

Perc II.

Pno.

5 7 7

ff

subito!

ffff

senza sord.

Vln. 1

senza sord.

Vln. II

Vla.

Vc.

Cb.

Wind Blew Over the Bamboo Forest

121

A. Fl.

Ob.

B. Cl.

Cb. Cl.

deep exhale blow into the instrument!

5

Hn I.

Hn II.

Tbn.

deep exhale blow into the instrument!

7

Perc I.

Perc II.

Pno.

Vln. 1

fingering noise- hold the instrument like holding a guitar. use two hands to fiercely tap the strings

Vln. II

fingering noise- hold the instrument like holding a guitar. use two hands to fiercely tap the strings

Vla.

fingering noise- hold the instrument like holding a guitar. use two hands to fiercely tap the strings

Vc.

fingering noise- two hands fiercely tapping the strings

Cb.

fingering noise- two hands fiercely tapping the strings

126

A. Fl.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Crotales.

Perc. I

p

Glockenspiel

Perc II.

p

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

129

A. Fl.

key clicks

Ob.

key clicks

p

B. Cl.

key clicks

To Cl.

Clarinet in B♭

key clicks

Cb. Cl.

To B. Cl.

Bass Clarinet in B♭

key clicks

Hn I.

key clicks

Hn II.

key clicks

Tbn.

Perc. I

L.V.

Bamboo Windchimes

ppp

Perc II.

L.V.

Bamboo Windchimes

ppp

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

133

like stars above the sea....

A. Fl.

Ob.

Cl.

B. Cl.

Contrabass Clarinet in B♭
To Cb. Cl.

Hn I.

Hn II.

Tbn.

B. D.

Perc. II

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

140

A. Fl.

key clicks with air

Ob.

key clicks with air

key clicks with air

Cl.

key clicks with air

Cb. Cl.

8va 8va 8va 8va 8va 8va

pp pp

key clicks with air

Hn I.

key clicks with air

Hn II.

key clicks with air

Tbn.

key clicks with air

B. D.

Bass Drum

hands stirring slowly and gently on the bass drum

Bamboo Windchimes

pppp

Perc. II

use 1/2 inch super ball to scrach
on the thick thurder sheet to create a
vocal- like super high frequency glissando

p

pp

Bamboo Windchimes

pppp

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

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