

Anqi Liu

*How Light Arrives...*

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

1st edition  
15 Dec 2019

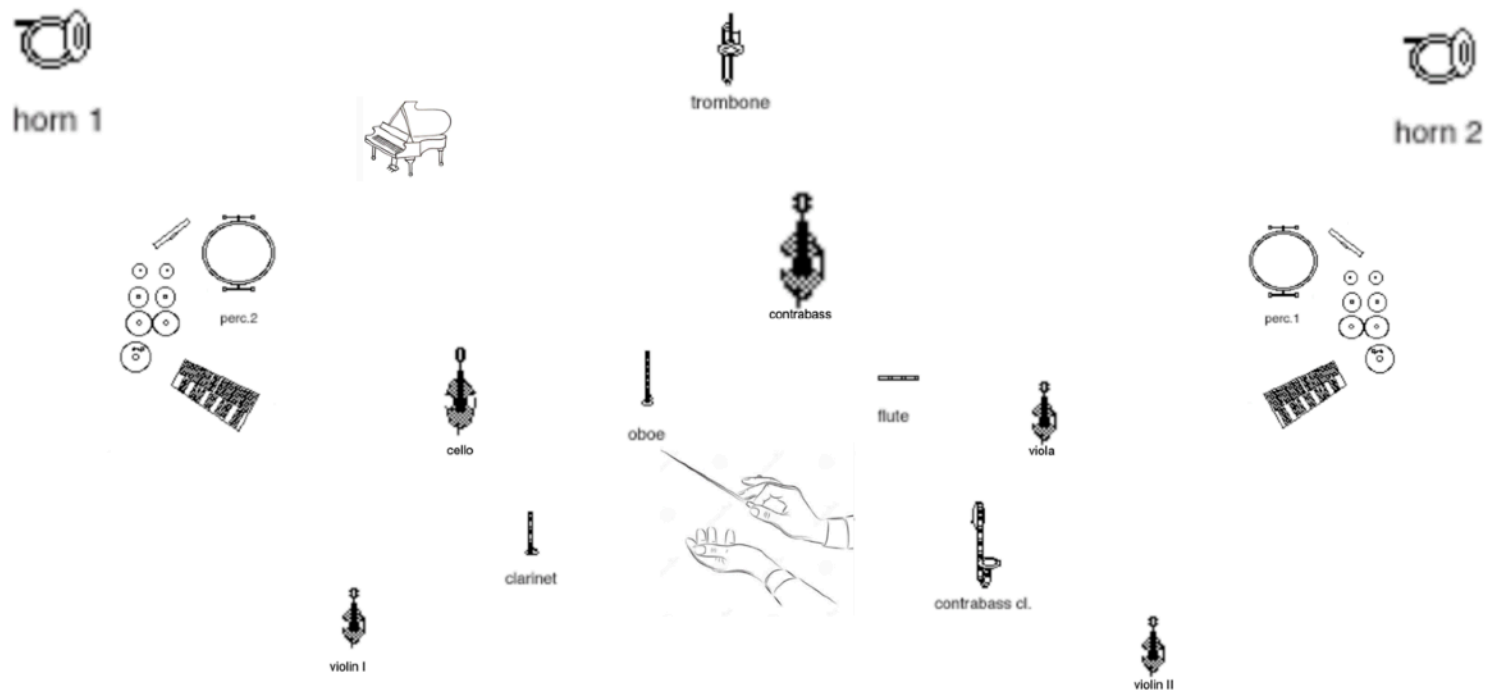
My research of Mongolian long songs is traceable to my experiences in both China and the Western world in recent years, and ultimately raised the question of developing an appropriate method of presenting Mongolian music that does not invoke the specter of cultural appropriation. After coming to UCSD music community to pursue my doctoral degree, I was inspired by many of this area's composers, professors, and musicians. One of Lei Liang's research and recording projects about Mongolian folk artist Serashi drove me to consider that what we had listened to in China as well as worldwide about Mongolian music could be filtered and selected, raising a noteworthy issue. I decided to undertake a research project to fulfill one of my qualifying exam topics, but also with a broader aim of calling scholarly attention to Mongolian long songs. During the research process, I worked with Miller Puckette on using Pure Data to trace the detailed vocal gestures and phenomena of Mongolian long songs, especially the melismatic gestures. The end findings were exciting yet frustrating. In some instances, we found that Mongolian vowels have a significant impact on melismatic behavior in long songs, and that those impacts are often timbre-related rather than phonic or semantic. We were frustrated that the melismas were dramatically distinct, despite our tracing of the same song and musical parameters with different singers. We also determined that the singing methods of these long song melismas are incredibly different now than they were decades ago. This raises the question of which samples and recordings we should use as an authentic model and what are the issues that cause the drastic differences in sound.

In August 2019, I continued my research of these significant questions in my Inner Mongolian hometown. My location enabled deeper research into this topic, yielding additional conclusions. The behaviors and the types of melismas in the Mongolian long songs are closely tied to Mongolians' living ways. In the past, those songs were mainly sung by herdsmen while they rode on horseback. The joggling gestures produced by horse riding were juxtaposed with their simultaneous singing. Within a few centuries, this became a distinct musical idiom. The different types of melismas are hence coherently linked to distinct geographical regions; in this case, it may be argued that geomorphologic shapes influenced by the joggling gestures tied to horseback riding are a deciding factor in classifying the melismas' type and behavior. Presently, Inner Mongolia's nomadic steppe is degenerating rapidly, leaving only limited and vulnerable prairie ecosystems. As a result, the Mongols' living style has significantly changed through the decades, leaving only old generations with a nomadic lifestyle in the area. New generation Mongols prefer to live in metropolitan areas and cities. The gap between the old folk music tradition and new generations' interests made the research into the traditional singing style even more difficult. Furthermore, the Mongolian linguistic function and structure has significantly changed during the last several decades, as an increasing number of Mongols have mixed and lived with Chinese people in the cities and started speaking Chinese. Those linguistic changes reshape the tongue position while speaking. This also affects the resulting timbre while making a vowel sound in the mouth, changing the articulations of Mongolian dialects in different regions and entirely changing the way the vowels are articulated in long song singings.

The destruction of tradition is also related to the problem of imposing the Western musical pedagogical system upon folk traditions. In the past, this folk tradition was closely tied to Mongolians' nomadic lifestyle and was self-motivated and self-governed. Most musical performance and activities were driven by homemade instruments that did not require so-called precise tuning and professional training but rather, required a natural flow of deep listening and intuition. Music produced in this idiom has pervasive microtonal and freely improvisatory nuances interacting with space and time. However, presently, long songs are taught in the music classroom and in universities with equal-tempered well-tuned pianos. Singers are asked to sing incredibly high to demonstrate so-called virtuosity and to sing in tune to prove a perceived standard of professionalism - all ultimately to fulfill and cater to the prevailing taste in Western-influenced music schools and audiences. The essence of the original singing form is entirely missing in both the musical and spiritual spheres. Long songs were conceived as songs to nature, to the earth, the sky god and one's self - with a pure and pristine natural instinct rather than singing to and catering to any kind of power, authority, aesthetic, standard, or taste. Marketplace products labeled as Mongolian long songs are essentially based on a fundamental misunderstanding of the original art form, instead consisting of the modern twisting of the art's basic nature and omitting the art's true origin, sometimes devolving into the shallow realm of cultural appropriation.

When I got this chance to write this piece, I came back from a summer-long field study in my hometown, Inner Mongolia. While composing the piece, I endeavor, to the best of my ability, to lead musicians and audiences to this art form's space and time - using my compositions as a portal, as well as reproducing the art form's true essence by emphasizing the music's original principles and nuanced subtleties, facets that might be considered negligible from conventional perspectives. Those methods specifically applied in my compositions include settings of vowels intertwining within melismas, idiomatically appropriate tongue positions for enunciating different types of vowels, authentic timbral and color differences between vowels, nuanced microtonal deviations around a skeleton tone, et alia. Even though my compositions' primary audiences are presently limited to the new music realm, this is at least a starting point... We cannot go back to the remote past or restore the prairie ecology of old, but evoking that past is one of the reasons that we make music - to transcend the limits of time and space and, eventually, to transcend the constraints and blocks in peoples' mindsets.

Stage Diagram:



Microtonality:

Handwritten musical notation for microtonality, consisting of three rows of notes and time signatures:

Row 1:  $\flat\flat$ ,  $\flat\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$

Row 2:  $\frac{7}{8}$ ,  $\frac{3}{4}$ ,  $\frac{5}{8}$ ,  $\frac{1}{2}$ ,  $\frac{3}{8}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ ,  $\frac{1}{8}$ ,  $\frac{1}{4}$ ,  $\frac{3}{8}$ ,  $\frac{1}{2}$ ,  $\frac{5}{8}$ ,  $\frac{3}{4}$ ,  $\frac{7}{8}$

Row 3:  $\frac{3}{4}^-$ ,  $\frac{3}{4}$ ,  $\frac{3}{4}^+$ ,  $\flat$ ,  $\flat^+$ ,  $\frac{1}{4}$ ,  $\frac{1}{4}^+$ ,  $\frac{1}{4}^-$ ,  $\frac{1}{4}$ ,  $\sharp^-$ ,  $\sharp$ ,  $\frac{3}{4}^-$ ,  $\frac{3}{4}$ ,  $\frac{3}{4}^+$

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, Wolfgang 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:

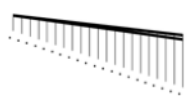
Winds:



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:

Bottom line: undertone— "humming" sound, with no distinct pitch.

Mid line: actual pitch as notated.

Top line: fifth partial of the pitch notated.

Above the top line: indeterminate the higher partials.

For air:

Brighter vs darker.

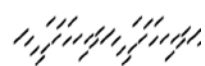
Strings:



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 angle 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.

Commissioned by the Ensemble Palimpsest

# How Light Arrives....

for 15 musicians

Score in C

♩=60

## Particles of Light Meandering in A Microcosmic Space

Anqi Liu

The score is written for 15 musicians in 5/4 time, with a tempo of 60 beats per minute. The title is "How Light Arrives...." for 15 musicians, by Anqi Liu. The piece is titled "Particles of Light Meandering in A Microcosmic Space".

The instruments and their parts are:

- Alto Flute: Rests throughout.
- Oboe: Features a melodic line with circular breathing and faint static air. Dynamics range from *pppp* to *p*.
- Bass Clarinet in B $\flat$  I: Features a melodic line with circular breathing and faint static air. Includes a spectral contour and dynamic markings *pppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *pp*, *ppp*.
- Bass Clarinet in B $\flat$  II: Features a melodic line with circular breathing and faint static air. Includes a spectral contour and dynamic markings *pppp*, *p*, *ppp*, *pp*, *ppp*, *p*.
- Horn in F I: Rests throughout.
- Horn in F II: Rests throughout.
- Trombone: Rests throughout.
- Percussion I: Rests throughout.
- Percussion II: Rests throughout.
- Piano: Rests throughout.
- Violin I: Rests throughout.
- Violin II: Rests throughout.
- Viola: Features a melodic line with circular breathing and faint static air. Includes a spectral contour and dynamic markings *pppp*. Note heads with crosses indicate faint and airy pitch.
- Violoncello: Features a melodic line with circular breathing and faint static air. Includes a spectral contour and dynamic markings *pppp*. Note heads with crosses indicate faint and airy pitch.
- Contrabass: Rests throughout.

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.

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

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



Spectral Contour

10

circular breathing  
half air  
half pitch

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.

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

ord.  
sul IV  
IV- 11

s.p.

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

molto s.t.

ord.

s.p.

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

ord.  
sul IV  
IV- 13

s.p.

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

molto s.t.

s.p.

ord.

s.p.

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 absolutely acceptable

19 17 15<sup>ma</sup> 19 18 17 18 19

III-19 s.p. IV-17 I-19 II-18 II-17 IV-18 IV-19

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

pp ppp p pp mp p mp p

mp p mp pp mp p

pp ppp p pp pp pp p

pp ppp p pp ppp

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.

ppp < p

ppp

pp < p < ppp < mp > p < mp > pp < mp > ppp mp > p < mp

pp > ppp < p > pp

mp > p < mp

mp > pp

(8) ord. s.p. s.t. s.p. s.p. ord. poco s.p. s.p.

p > 5 pp > ppp < p > 5 pp > mp > 5 p > mp > pp < p > pp

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

p > 5 pp < mp > 5 p > mp > pp > 5

(15) 19 18 17 13 18

II-19 III-18 #1-17 III-13 I-18

A. Fl.   
 7   
 p pp p pp mp

Ob.   
 circular breathing   
 7   
 pp ppp p ppp pp 7 ppp p pp

B. Cl. I   
 7   
 p pp p ppp pp ppp p pp mp

B. Cl. II   
 5   
 mp p mp ppp p pp mp

Hn. I   
 Hn. II   
 Tbn.   
 Perc. I   
 Perc. II   
 Pno.

Vln. I   
 s.p. ord. poco s.p. s.p.   
 IV-13   
 p 3 p mp pp p ppp 3 pp 3 p pp

Vln. II   
 s.p. ord. poco s.p. ord.   
 IV-11   
 3 p p mp 3 pp p ppp p

Vla.   
 (8) ord. s.p. ord. s.p. ord. s.p.   
 p ppp 5 p pp mp pp 5 p

Vc.   
 s.p. ord. poco s.t. molto s.t. poco s.p.   
 5 p pp p pp 5 mp

Cb.   
 8va   
 III-17 II-16 IV-17 IV-18 III-15 II-11   
 5 5 5 5

20

A. Fl. *p* *p* *ppp* *pp* *ppp*

Ob. *mp* *p* *mp* *pp* *p* *ppp* *pp* *ppp* *p* *pp*

B. Cl. I *p* *mp* *pp* *p* *ppp* *pp* *ppp*

B. Cl. II *p* *mp* *p* *mp* *p*

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I *mp* *p* *mp* *pp* *mp* *pp* *ppp* *pp*

Vln. II *pp* *mp* *p* *mp* *pp* *mp* *pp* *pp* *ppp* *pp*

Vla. *ppp* *pp* *ppp* *p* *pp*

Vc. *p* *mp* *pp* *p* *pp* *pp* *mp*

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

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

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

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

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

8<sup>va</sup>

22

A. Fl. *mp* *ppp* *p* *pp* *p* *ppp* *pp*

Ob. *mp* *ppp* *mp* *pp* *p* *ppp* *pp*

B. Cl. I *p* *pp* *mp* *p* *mp* *pp* *p* *ppp*

B. Cl. II *mp* *pp* *p* *pp* *mp* *pp* *p* *ppp*

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I *molto v. poco s.t.* *poco v. poco s.p.* *molto v. n. v.* *molto s.p.* *molto v.*  
*ppp* *p* *pp* *mp* *pp* *mp* *ppp* *pp* *ppp* *p* *pp* *p*

Vln. II *molto v.* *poco v.* *molto v.*  
*s.t.* *s.p.*  
*ppp* *pp* *ppp* *p* *pp* *p* *pp* *ppp* *pp* *pp* *p*

Vla. *ord.* *poco v.* *s.t.* *ord.* *molto v.*  
*p* *ppp* *pp* *ppp* *p* *pp* *pp* *pp* *pp* *p*

Vc. *molto v.* *poco v.* *poco s.p.* *molto v. poco s.t.*  
*ppp* *pp* *ppp* *p* *pp* *pp* *pp* *pp* *pp* *p*

Cb. *IV-12* *III-10* *I-4* *III-16* *I-19* *III-14*  
*ppp* *pp* *ppp* *p* *pp* *ppp*

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.

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

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

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

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

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

*ppp* *pp* *ppp* *sfz* *pp* *p* *ppp* *sfz* *ppp* *p* *pp* *pp* *mp* *pp*

ord. n.v. poco s.p. n. v. s.p. s.t. molto v.

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

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

*mp* *pp* *sfz* *pp* *p* *pp* *mp*

s.t. n. v. s.p. ord. molto v. poco s.p.

*p* *pp* *sfz* *p* *mp* *pp* *p* *ppp*

(15)

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.

IV-9 II-14 III-13 I-16 III-17 IV-15

pp p pp mp pp p

p pp mp pp p mp pp p

p pp mp p mp pp p ppp pp ppp p

p mp pp p pp p pp mp

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

p pp mp p sfz pp p pp sfz p mp

ord. poco v. poco s.t. molto v. molto s.p. n. v. s.t. poco v. ord. n. v. s.p. molto v.

p pp mp pp sfz pp mp sfz pp p

ord. poco v. molto v. molto s.p. poco v. ord. molto v. s.t. n. v. s.p. poco s.p.

pp ppp sfz pp p sfz ppp pp

15<sup>ma</sup>

28

A. Fl. *ppp* < *pp* > *ppp* < *p* > *pp* < *mp* > *p*

Ob. *ppp* < *pp* > *ppp* < *p* > *pp* < *mp* > *p* < *mp* > *pp* < *p* > *pp*

B. Cl. I *pp* < *p* > *pp* < *p* > *ppp* < *pp* > *ppp* < *p* > *pp* < *mp* > *p*

B. Cl. II *p* < *mp* > *pp* < *p* > *pp* < *mp* > *p* < *mp* > *p*

Hn I. -

Hn II. -

Tbn. -

Perc I. -

Perc II. -

Pno. -

Vln. I *pp* < *p* > *pp* < *mp* > *p* < *mp* > *pp* < *p* > *ppp* < *sfz* > *ppp* < *p* >

Vln. II *p* < *pp* > *p* < *pp* > *pp* < *mp* > *p* < *mp* > *pp* < *p* > *pp* < *sfz* > *ppp* < *pp* > *ppp* < *p* >

Vla. *ppp* < *pp* > *ppp* < *p* > *pp* < *mp* > *p* < *mp* > *p* < *sfz* > *pp*

Vc. *ppp* < *p* > *pp* < *p* > *ppp* < *pp* > *ppp* < *sfz* > *pp* < *mp* > *p*

Cb. *8va* *5* *5* *5* *5* *5* *5* *5*

I-6 II-11 IV-13 IV-14 III-13

musical score for strings and woodwinds, measures 28-31. The score includes parts for Flute (A. Fl.), Oboe (Ob.), Clarinet I (B. Cl. I), Clarinet II (B. Cl. II), Horn I (Hn I.), Horn II (Hn II.), Trombone (Tbn.), Percussion I (Perc I.), Percussion II (Perc II.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings have dynamic markings such as *ppp*, *pp*, *p*, *mp*, *ppp*, *sfz*, and *pp*. The strings also have performance instructions like *poco s.p.*, *molto v.*, *molto st.*, *n. v.*, *ord.*, and *poco v.*. The Cb. part includes fingering numbers (5) and octave markings (8va). The bottom of the page shows figured bass notation: I-6, II-11, IV-13, IV-14, and III-13.



This page of a musical score, numbered 11, contains measures 30 through 35. The score is arranged in a standard orchestral layout with the following parts from top to bottom: A. Flute (A. Fl.), Oboe (Ob.), B. Clarinet I (B. Cl. I), B. Clarinet II (B. Cl. II), Horn I (Hn. I.), Horn II (Hn. II.), Trombone (Tbn.), Percussion I (Perc. I.), Percussion II (Perc. II.), Piano (Pno.), Violin I (Vln. I.), Violin II (Vln. II.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The woodwind sections (A. Fl., Ob., B. Cl. I, B. Cl. II) feature melodic lines with dynamic markings such as *mp*, *pp*, *p*, and *ppp*, and articulation like slurs and accents. The string sections (Vln. I, Vln. II, Vla, Vc, Cb) play sustained chords with dynamic markings ranging from *pp* to *sfz*. The Viola part includes performance instructions like "ord.", "poco v.", "n. v.", "s.p.", and "s.t.". The Cb part includes figured bass notation: II-10, II-7, I-16, I-10, and IV-13. The Percussion parts (Perc. I, Perc. II) are marked with a dash, indicating they are silent during these measures. The Piano part (Pno.) is also marked with a dash, indicating it is silent.

32

A. Fl. *ppp* *pp* *p* *pp* *mp* *p* *mf*

Ob. *mp* *pp* *p* *pp* *p* *pp* *mp*

B. Cl. I *ppp* *pp* *ppp* *p* *pp* *mp* *pp* *p* *pp* *mp*

B. Cl. II *ppp* *pp* *ppp* *p* *pp* *p* *pp* *mf*

Hn. I

Hn. II

Tbn.

Perc. I

Perc. II

Pno.

Vln. I *pp* *ppp* *p* *pp* *mp*

Vln. II *ppp* *p* *pp* *mp*

Vla. *p* *pp* *mp*

Vc. *pp* *ppp* *p* *pp* *mp* *mf*

Cb. *mf*

IV-14 sul IV

molto st

n. v.

s.p.

ord.

11

12

13

15

34

A. Fl. *p* *mf* *pp* *mp* *p* *f* *p*

Ob. *p* *mf* *p* *mp* *p* *f*

B. Cl. I *p* *mf* *p* *mf* *p* *mf* *p* *f* *p* *mf* *p*

B. Cl. II *mp* *mf* *p* *mp* *p* *mf* *p* *f* *p* *mf*

Hn I. straight mute.

Hn II. straight mute. *pp* *p*

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

37

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.

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

*mf* *f* *mf*

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

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

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

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

harmon mute with stem.

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

14 12 11 9 13

14 12 11 9 13

40

A. Fl. *p* *f* *p* *mf* *p* *f* *mf* *f* *p* *mf* *p* *f*

Ob. *f* *mf* *f*

B. Cl. I *f* *p* *mf* *p* *f* *p*

B. Cl. II *p* *mf* *p* *f* *p*

Hn. I *mp* *pp* *p* *pp* *mp* *ppp* *pp* *p*

Hn. II *pp* *mp* *ppp* *pp* *p* *pp* *mp* *p* *mf*

Tbn. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p*

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc. 5

Cb. 5 15 9 16 15

Light Arrival Through a Mist

2	2	2	2
3	3	3	3
4	4	4	4
2	2	2	2
3	3	3	3
4	4	4	4
C	C	C	D#

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

43

A. Fl. *pp* *ppp* *pp* *ppp*

Ob. *f* *ppp*

B. Cl. I *mf* *pp* *pp*

B. Cl. II *mf* *p* *f* *ppp*

Hn. I *p* *mf* *pppp*

Hn. II *p* *mf* *ppp*

Tbn. *mf* *p* *mf* *p* *mp* *cup mute.*

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc. *ppp*

Cb. *pp*

as a shadow

To Cl in B $\flat$

12

8va

II-6

III-11

A. Fl. *ppp* *p* *pp* *p* *5*

Ob.

Cl. *ppp* *p* *pp* *p* *7* *7*

B. Cl. *ppp* *p* *pp* *p* *7* *7*

Hn I. *7* *7*

Hn II. *7*

Tbn.

Perc I. **Bass Drum**  
hands stirring slowly and gently on the bass drum  
*p* *p* *f*

**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  
I.v. I.v.

Perc II. **Suspended Cymbal**  
brush tap, fast and gently-- like drizzle drops  
*ppp*

Pno.

Vln. I

Vln. II

Vla.

Vc. *8va*

Cb. *mp*  
III-9 I-9 III-7 III-5 I-5 I-7 II-9 I-12

to begin with this multiphonic:  
try to generate only pitch without air at all.  
start from the bottom note and subtly  
meticulously introducing the top notes  
be extremely careful of dynamics

3
4
3
4

$\text{♩} = 75$

18

**49**

**A. Fl.**  $\text{♩} = 75$  *p* *mp* *ppp*

**Ob.**

**Cl.**

**B. Cl.**

**Hn I.** *p* *mp* *ppp*

**Hn II.** *p* *mp* *ppp*

**Tbn.** *p* *mp* *ppp*

**Perc I.** **Vibraphone**

**Perc II.** **Large Bamboo Rainstick** extremely slowly and gently *pp* **Vibraphone**

**Pno.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.** (8) *III-11* *III-10* *I-3*



To Picc. Piccolo

**pale** *gliss* *gliss*

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

*gliss*

*ppp* *pppp* *ppp*

practice mute.

*gliss*

*ppp* *pppp* *ppp*

practice mute.

*gliss*

*ppp* *pppp* *ppp*

practice mute.

*ppp* *pppp* *ppp*

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* 9 9

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* 9 9 3

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

*ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

*flautando harmonics*  
*sul tasto* *gliss*

13:8

*ppp* *pppp* *ppp*

♩=60

*gliss*

20

54

15:8

15:8

Picc.

Musical staff for Piccolo in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

Ob.

Musical staff for Oboe, which is empty.

Cl.

Musical staff for Clarinet in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

B. Cl.

Musical staff for Bass Clarinet in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

Hn I.

Musical staff for Horn I, which is empty.

Hn II.

Musical staff for Horn II, which is empty.

Tbn.

Musical staff for Trombone, which is empty.

Perc I.

Musical staff for Percussion I in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

Perc II.

Musical staff for Percussion II in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

Pno.

Musical staff for Piano in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *pppp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *pp* and a slur. The second system has a dynamic marking of *pp* and a slur. The piece ends with a dynamic marking of *pp*.

♩=60

*gliss*

Vln. I

Musical staff for Violin I in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

Vln. II

Musical staff for Violin II in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

Vla.

Musical staff for Viola in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

Vc.

Musical staff for Violoncello in 4/4 time. The staff contains two measures of music. The first measure has a dynamic marking of *pp* and a slur over the notes. The second measure has a dynamic marking of *mp*. The staff is divided into two systems by a double bar line. The first system has a dynamic marking of *ppp* and a slur. The second system has a dynamic marking of *mp* and a slur. The piece ends with a dynamic marking of *pp*.

Cb.

Musical staff for Contrabass, which is empty.

56

*gliss* *15:8* *gliss* *15:8*

Picc. *p* *p*

Ob. *p*

Cl. *gliss* *15* *p*

B. Cl. *gliss* *15* *p*

Hn I. *p*

Hn II. *p*

Tbn. *p*

Perc I. Flexatone *p* only slightly bend the pitch downwards Metal Windchimes *pppp*

Perc II. arco l.v. *p* Large Bamboo Rainstick *p*

Pno. *ppp* *pp* *ppp* *9*

Vln. I *gliss* *15* *p* *gliss*

Vln. II *gliss* *15* *p*

Vla. *gliss* *15:8* *p*

Vc. *gliss* *15* *p*

Cb. *p*

gliss

58

Picc.  $\frac{5}{4}$

Ob.  $\frac{5}{4}$

Cl.  $\frac{5}{4}$

B. Cl.  $\frac{5}{4}$

3

9

To A.F. 22

*ppp* *pppp* *ppp*

Hn I.  $\frac{5}{4}$  practice mute. *p* 7

Hn II.  $\frac{5}{4}$  practice mute. *p* 5 3

Tbn.  $\frac{5}{4}$  practice mute. *p* 7 3

gliss

3

9

*ppp* *pppp* *ppp*

gliss

9

*ppp* *pppp* *ppp*

gliss

9

*ppp* *pppp* *ppp*

Perc I.  $\frac{5}{4}$

Perc II.  $\frac{5}{4}$

Pno.  $\frac{5}{4}$

Vln. I  $\frac{5}{4}$

Vln. II  $\frac{5}{4}$

Vla.  $\frac{5}{4}$

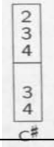
Vc.  $\frac{5}{4}$

Cb.  $\frac{5}{4}$

flautando harmonics sul tasto gliss

13:8

*pppp* *ppp*



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

60

Alto Flute

A. Fl.

Ob.

Cl.

To B. Cl.

B. Cl.

To Cb. Cl.

Hn I.

hand mute

Hn II.

hand mute

Tbn.

pixie mute

7

pixie mute

senza sord.

Perc I.

Perc II.

Tam tam

Pno.

Vln. I.

7

pp

Vln. II.

5

pp

Vla.

pp

Vc.

pp

Cb.

7

p

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

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

(appr 3.5')

6" 6.5" 7"

9" 10" 10.5" 11.5"

14" 20"

64 24

A. Fl.

Ob.

B. Cl.  
Bass Clarinet in B $\flat$

Cb. Cl.  
Contrabass Clarinet in B $\flat$

Hn I.

Hn II.

Tbn.

Perc I.  
Bass Drum

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

breathe deeply and steadily into instrument using maximum breath size

breathe deeply and steadily into instrument using maximum breath size

breathe deeply and steadily into instrument using maximum breath size

breathe deeply and steadily into instrument using maximum breath size

deep exhale into the instrument! using maximum breath do twice as a soloist

breathe deeply and steadily into instrument using maximum breath size

stirring slowly and gently on the bass drum

exhale with maximum breath size

exhale with maximum breath size

exhale with maximum breath size

exhale with maximum breath size

exhale with maximum breath size

exhale with maximum breath size

19 17 15<sup>ma</sup> 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 65 To Picc.

A. Fl. *f*

Ob. *f*

B. Cl. *f*

Cb. Cl. *f*

Hn. I. *f*

Hn. II. *f*

Tbn. *f*

Perc. I. *f*

Perc. II. *f*  
Thick Thunder Sheet  
use 1/2 inch super ball to scrach on the thick thunder sheet to create a vocal-like super high frequency glissando

Pno. *f*

Vln. I. *f*

Vln. I. *f*

Vln. I. *f*

Vln. I. *f*

Vln. I. *f*

Vln. I. *f*

IV-7

*mp*

*mp*

Measures 25, 40, 55, and 65 are marked with time signatures 4/4, 3/4, and 5/4.

70

Picc. *5/4*

Ob. *5/4*

B. Cl. *5/4*  
8

Cb. Cl. *5/4*

Hn I. *5/4*

Hn II. *5/4*

Tbn. *5/4*

Perc I. *5/4*

Perc II. *5/4*

Pno. *5/4*

Vln. I *5/4*

Vln. II *5/4*

Vla. *5/4*

Vc. *5/4*

Cb. *5/4*

n. v. *poco v.* *poco s.p.* *molto v.*

ord. *p > ppp* *mp > p* *mp* *pp* *p > ppp* *mp > p* *mp*

n. v. *molto v.* *poco s.p.* *n. v.* *ord.* *poco v.*

IV-7 *mp* *p < mp* *pp < mp* *pp < p* *pp < p* *pp < mp* *p < mp > pp*

ord. *n. v.* *poco s.p.* *molto v.* *s.p.*

IV-7 *mp > ppp* *p* *ppp < pp* *ppp < p* *ppp < p* *pp*

n. v. *poco s.t.v.* *molto v.* *molto st.* *poco v.*

IV-7 *p > ppp* *pp* *ppp < p* *pp* *ppp < p* *pp* *ppp < pp*

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

IV-13 *mp* *pp* *p > ppp* *pp > ppp* *p* *pp* *pp* *mp*



Picc. \_\_\_\_\_

Ob. \_\_\_\_\_

B. Cl. \_\_\_\_\_

Cb. Cl. \_\_\_\_\_

Hn I. \_\_\_\_\_

Hn II. \_\_\_\_\_

Tbn. \_\_\_\_\_

Perc I. \_\_\_\_\_

Perc II. \_\_\_\_\_

Pno. *p* *pp* *mp* *pp* *ppp*

Vln. I *pp* *p* *ppp* *pp* *ppp* *p* *pp* *p* *ppp* *pp* *ppp*

Vln. II *p* *pp* *p* *ppp* *pp* *ppp* *p* *pp* *p* *pp* *p* *ppp* *pp* *ppp*

Vla. *mp* *p* *mp* *pp* *p* *pp* *mp*

Vc. *ppp* *p* *pp* *mp* *p* *mp* *pp* *p* *ppp*

Cb. *p* *mp* *pp* *p* *ppp* *pp* *ppp*

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

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

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

A Beam Penetrates the Abyss

ca 18"

76 |-----| 29

Picc. 5/4

Ob. 5/4

B. Cl. 5/4

Cb. Cl. 5/4

Hn I. 5/4

Hn II. 5/4

Tbn. 5/4

Perc I. 5/4

Perc II. 5/4

Pno. 5/4

Vln. I 5/4  
Bow Pressure

Vln. II 5/4  
Bow Pressure

Vla. 5/4  
Bow Pressure

Vc. 5/4  
Bow Pressure

Cb. 5/4  
Bow Pressure

Detailed description: This page of a musical score, titled "A Beam Penetrates the Abyss" (ca 18"), covers measures 76 to 29. It features a full orchestral ensemble including Piccolo, Oboe, Bass Clarinet, Contrabass Clarinet, Horns I and II, Trombone, Percussion I and II, Piano, Violins I and II, Viola, Violoncello, and Contrabass. Each instrument part is shown with a musical staff in 5/4 time. The strings (Violins, Viola, Violoncello, and Contrabass) include detailed bow pressure diagrams below their staves, with dynamic markings (p, mf, pp, f, mp) and performance instructions (s.t., ord., s.p.) indicating specific bowing techniques and articulation. The woodwinds and brass parts are marked with rests, indicating they are silent during this section.

77

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I. Bass Drum

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

s.p.

earthy

7

5

Picc. *p* 7

Ob.

B. Cl. *fff* 11:8

Cb. Cl. *fff* 13:8

Hn I. *p* straight mute 7 3

Hn II. *p* straight mute 5 3

Tbn. 5 7

Perc I. z z z z z

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb. *fff* 9 9

gliss

To A. Fl.

Picc. *gliss* *3* *9*

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. *gliss* *15:8*  
*ppp* *p*  
harmon mute with stem

Perc I.

Perc II.

Pno.

Vln. I *gliss* *15:8*  
*ppp* *p*

Vln. II *gliss* *15:8*  
*ppp* *p*

Vla. *gliss* *15:8*  
*ppp* *p*

Vc. *gliss* *15:8*  
*ppp* *p*

Cb. *gliss* *15:8*  
*ppp* *p*

88 Alto Flute

Score for measures 88-89, 5/4 time signature.

**A. Fl.**: Rest

**Ob.**: Rest

**B. Cl.**: *pppp* *mp* *p* *mf* *pp*. *gliss* 15:8.

**Cb. Cl.**: *pppp* *mp* *p* *mf* *pp*. *gliss* 15:8.

**Hn I.**: Rest

**Hn II.**: Rest

**Tbn.**: *ppp* *p* *pppp* *mp*. *gliss* 15:8.

**Perc I.**: Rest

**Perc II.**: Rest

**Pno.**: Rest

**Vln. 1**: *ppp* *p* *pppp* *mp*. *gliss* 15:8.

**Vln. II**: *ppp* *p* *ppp* *p*. *gliss* 15:8.

**Vla.**: *ppp* *p* *pppp* *mp*. *gliss* 15:8.

**Vc.**: *pppp* *mp* *p* *mf*. *gliss* 15:8.

**Cb.**: *pppp* *mp* *p* *mf*. *gliss* 15:8.

Light Arrival Through the Dust

3	3
4	4
4	3
4	4

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

90

A. Fl. *pp* *mp* *pp* *pp* *ppp* *pp*

Ob.

B. Cl. To Cl. Clarinet in B $\flat$  *pp*

B. Cl. Bass Clarinet in B $\flat$  To B. Cl. *pp*

Hn I. *p* *ppp* *pppp* *ppp* *gliss*

Hn II. *p* *ppp* *pppp* *ppp* *gliss*

Tbn. *p* *ppp* *pppp* *ppp*

Perc I.

Perc II.

Pno.

Vln. I con sord. *pp* *p* *pp* *p* *mp* *p* *mp*

Vln. II con sord. *pp* *p* *pp* *p* *mp* *pp* *p* *mp* *p*

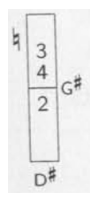
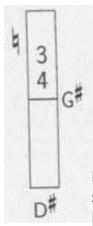
Vla.

Vc.

Cb. *pppp* *ppp*

13:8





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

93

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

solotone mute

bend around the given multiphonic slowly and subtly

mp

pp

p

ppp

5

7

3

4

2

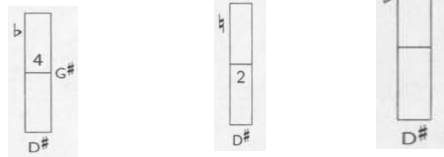
D#

G#

pp < p > pp < mp > p < mp > pp < p > ppp < pp > ppp < p > ppp < p > ppp

mp < pp > p < pp > ppp < pp > ppp < mp > p < mp > p < mp >

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



96

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *p* *mp* *p* *mp* *ppp* *p* *ppp* *p*

*mp* *pp* *mp* *pp* *mp* *pp*

*mp* *pp* *mp* *pp*

*mp* *p* *mp* *p* *mp* *ppp* *p* *ppp* *p*

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

by removing the trill key  
to trill into the next multiphonic

99

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pppp 7 ppp p mp p mp

7 7 7

12

5

5 5

p ppp pppp mp p p mp

(tr)

5

5

5

pp < p > ppp < pp > pppp

5 pp > ppp < p > ppp < p > p

5

pp < p > ppp

5 < p > pp mp > p < mp > pp < p > ppp < p >

102

A. Fl.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

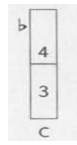
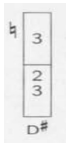
Vln. I

Vln. II

Vla.

Vc.

Cb.



105

A. Fl. *pp*

Ob.

Cl.

B. Cl. *pp*

Hn I.

Hn II.

Tbn. *pp*  
solotone mute  
7th partial of G

Perc I.

Perc II.

Pno. *pp*  
right hand touch the inside string  
move as indicated

Vln. I *pp*  
very slowly gliss down

Vln. II *pp*

Vla.

Vc.

Cb.

109

A. Fl. *mf*

Ob. *mf* *f*

Cl. *mf* To B. Cl. Bass Clarinet in B $\flat$

B. Cl. *mf* To Cb. Cl. Contrabass Clarinet in B $\flat$

Hn I. *mf* *mp* *f*

Hn II. *mf* *mp* *f*

Tbn. *mf* *mp* *f*

Perc I.

Perc II.

Pno. *mf* *mp* *f*

Vln. I *mf* *mp* *f*

Vln. II *mf*

Vla.

Vc.

Cb.

A. Fl.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wind Blew Over the Bamboo Forest

121

A. Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Cb. Cl. *fff* *pp* 5

Hn I. *pp*

Hn II. *pp*

Tbn. *fff* *pp* 7

Perc I.

Perc II.

Pno.

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

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

Vla. *p*

Vc. *p* fingering noise- two hands fiercely tapping the strings

Cb. *p* fingering noise- two hands fiercely tapping the strings



A. Fl.

Ob.

B. Cl.

Cb. Cl.

Hn. I.

Hn. II.

Tbn.

Perc. I  
Crotales.  
*p*

Perc. II  
Glockenspiel  
*p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

A. Fl. key clicks

Ob. key clicks

B. Cl. key clicks

Cb. Cl. key clicks

Hn I. key clicks

Hn II. key clicks

Tbn. key clicks

Perc. I L.V. Bamboo Windchimes *ppp*

Perc. II L.V. Bamboo Windchimes *ppp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Cl. Clarinet in B $\flat$

To B. Cl. Bass Clarinet in B $\flat$

*p*



140

A. Fl. *key clicks with air*

Ob. *key clicks with air*

Cl. *key clicks with air*

Cb. Cl. *8va* *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* *pppp* *Bamboo Windchimes*

Perc. II *use 1/2 inch super ball to scratch on the thick thurder sheet to create a vocal- like super high frequency glissando* *p* *pppp* *Bamboo Windchimes*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.