Anqi Liu

# *How Light Arrives…*

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

1st edition
15 Dec 2019

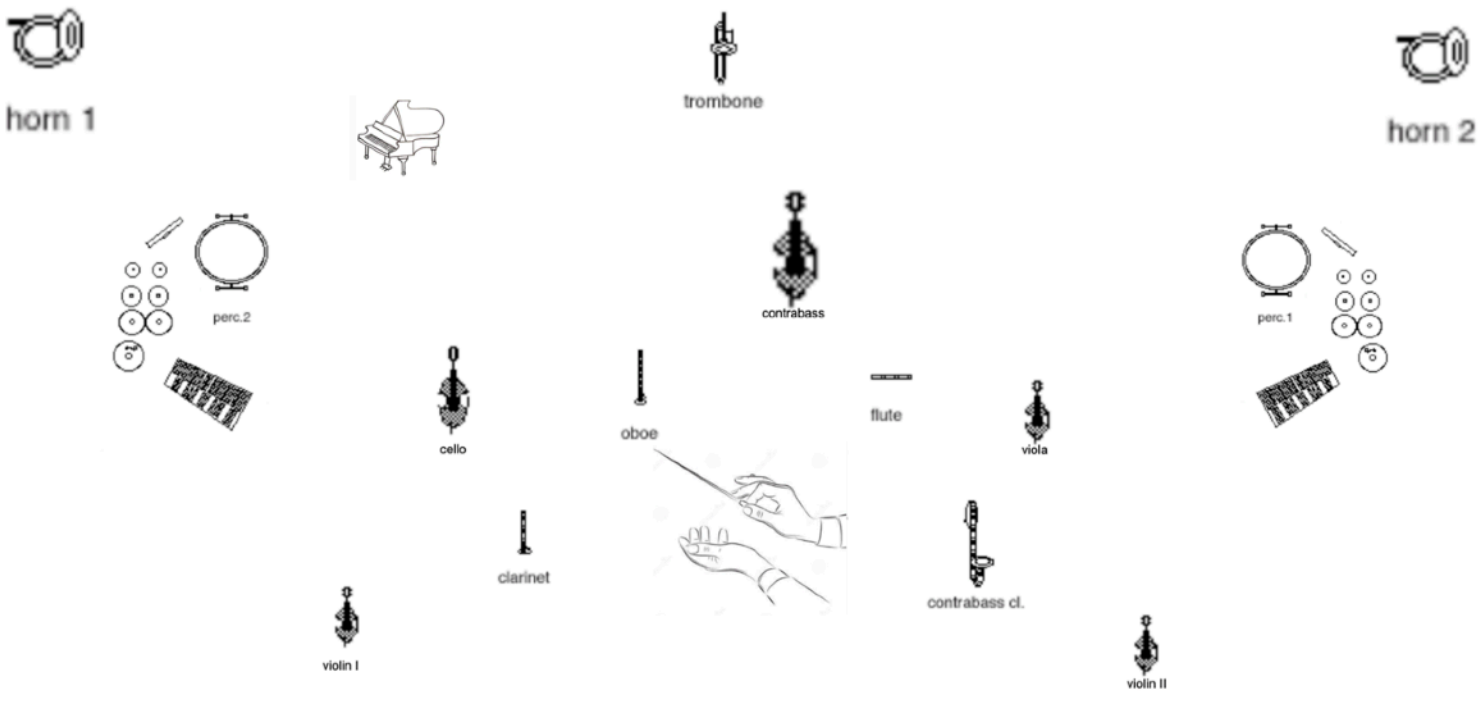
My research of Mongolian long songs is traceable to my experiences in both China and the Western world in recent years, and ultimately raised the question of developing an appropriate method of presenting Mongolian music that does not invoke the specter of cultural appropriation. After coming to UCSD music community to pursue my doctoral degree, I was inspired by many 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 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 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 issues 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 effects 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.

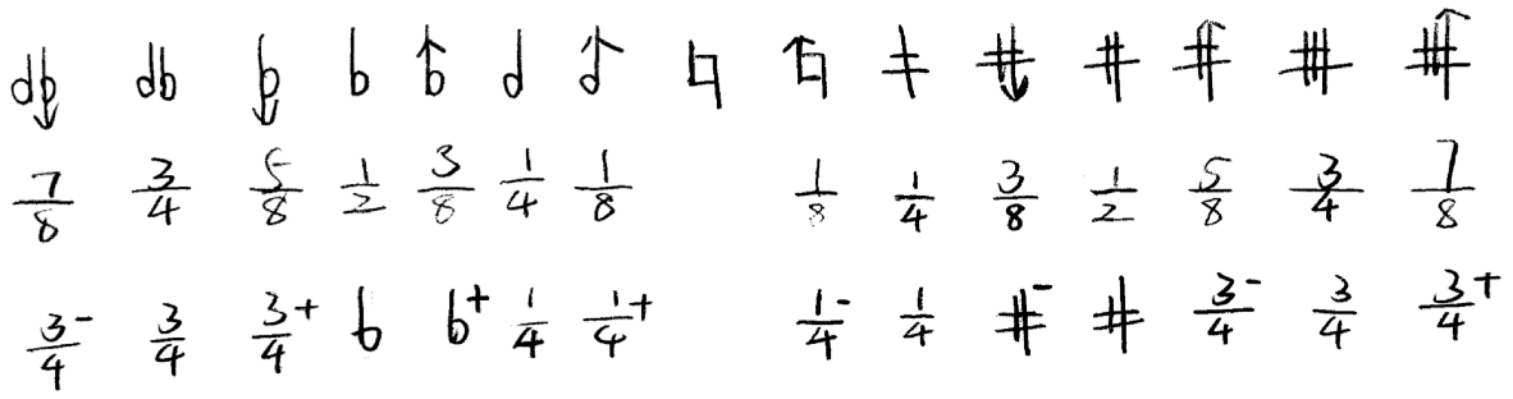
The destruction of tradition is also related to the problem of imposing the Western musical pedagogical system upon folk traditions. In the past, this folk tradition was closely tied to Mongolians' nomadic lifestyle and was self-motivated and self-governed. Most musical performance and activities were 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 studies 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:



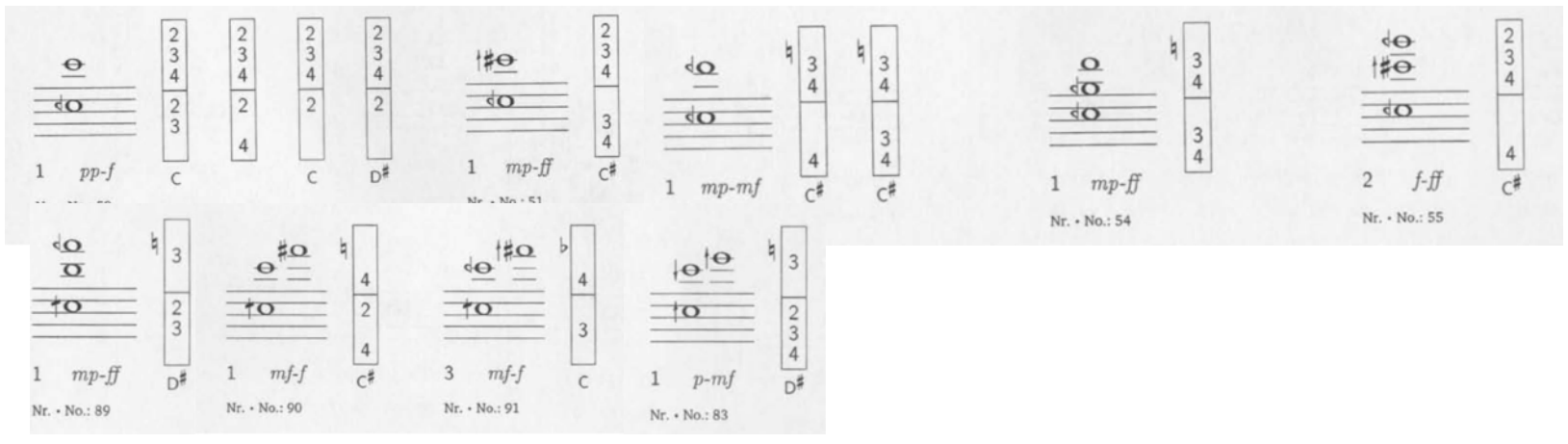

Microtonality:



Flute:

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

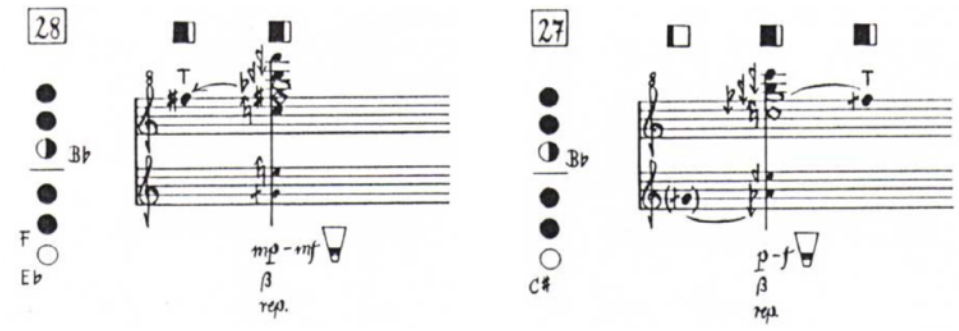
The following multiphonics are used in the piece: (written pitch)




Oboe:

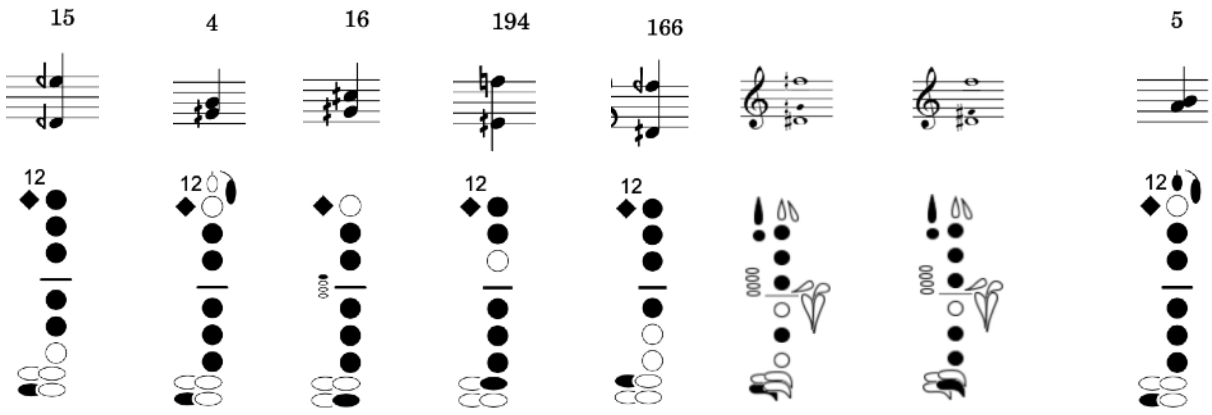
Multiphonic fingerings are suggested from the book: The Techniques of Oboe Playing by Peter Veale, Claus-Steffen Mahnkopf, Wolfgan Motz and Thomas Hummel

The following multiphonics are used in the piece:

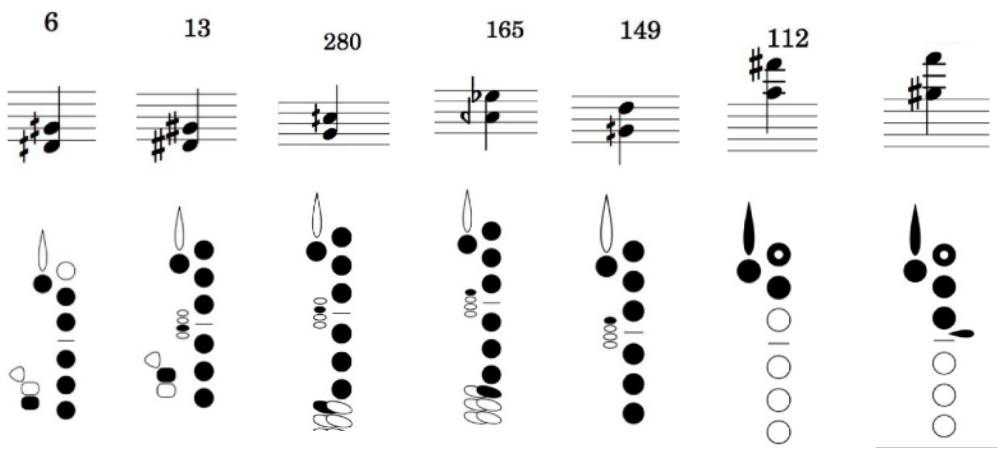



Clarinets:
Multiphonic fingerings are suggested from the websites:
https://heatherroche.net by Heather Roche
http://www.gregoryoakes.com/multiphonics/index.php
The following multiphonics are used in the piece:

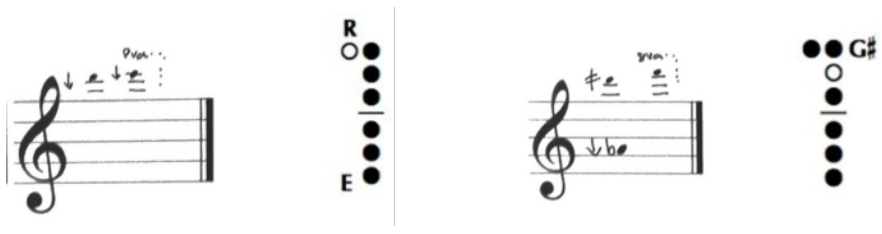
clarinet: (written)




bass clarinet: (written)




contrabass clarinet: (written)




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

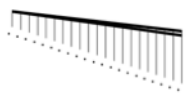
Percussion:
2nd percussionist is required to scratch on a thick thunder sheet with two 1/2 inch super balls. The size of the super must be 1/2 inch and the thunder sheet must be thick in order to generate a super high voice-like glissando.

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.

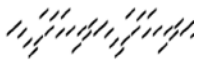
Spectral Contour:
Bottom line: undertone— "humming" sound, with no distinct pitch.
Mid line: actual pitch as notated.
Top line: fifth partial of the pitch notated.
Above the top line: indeterminate the higher partials.

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 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.

Score in C

*Commissioned by the Ensemble Palimpsest*

# How Light Arrives....

*for 15 musicians*

♩=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

Viola

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

sul IV
IV- 11

*8va*

*pppp*

Violoncello

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

sul IV
IV- 13

*pppp*

Contrabass

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.

Spectral Contour

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.

molto s.t.

sul IV
IV- 11

ord.

s.p.

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.

(8)

(15)

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. 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.

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.

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
molto v
poco s.p.
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

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.

poco s.p.

molto v.

poco st

n. v.

molto v.
s.p.

ord.

poco v.

molto st

I-6

II-11

IV-13

IV-14

III-13

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.

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

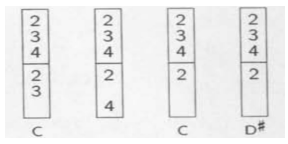
Vln. II

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

Hn I.

Hn II.

as a shadow

as a shadow

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.

♩=75

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 pppp ppp pppp

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

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
p
gliss
15
p
gliss
15
p
gliss
15:8
p
Flexatone
only slightly bend
the pitch downwards
p
Metal Windchimes
pppp
arco
l.v.
5
p
Large Bamboo Rainstick
p
9
ppp
pp
ppp
gliss
15
p
gliss
(8)
15
p
gliss
15:8
p
gliss
15
p

58

Picc.

Ob.

Cl.

B. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss

To A. Fl.

ppp pppp ppp

practice mute.

p

flautando harmonics
sul tasto

13:8

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

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 II. — Tam tam

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**

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

64

24

A. Fl.

breathe deeply and steadily into instrument using maximum breath size

Ob.

breathe deeply and steadily into instrument using maximum breath size

Bass Clarinet in B♭

B. Cl.

breathe deeply and steadily into instrument using maximum breath size

breathe deeply and steadily into instrument using maximum breath size

Contrabass Clarinet in B♭

Cb. Cl.

breathe deeply and steadily into instrument using maximum breath size

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

breathe deeply and steadily into instrument using maximum breath size

Tbn.

stirring slowly and gently on the bass drum

Bass Drum

Perc I.

Perc II.

exhale with maximum breath size

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.

19 17 15ma 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.

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

Perc II.

Thick Thunder Sheet

Pno.

Vln. I

IV-7

Vln. I

Vln. I

Vln. I

Vln. I

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.

Vln. I

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

Vln. II

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

Vla.

molto v. — n. v. / s.p. — ord. — s.p.

Vc.

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

Cb.

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

**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 < 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 < 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 mp f p

Bow Pressure

Vc.

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

p mp 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 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

fff

86

Picc.

Ob.

B. Cl.

Cb. Cl.

Hn I.

Hn II.

Tbn.

Perc I.

Perc II.

Pno.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

gliss

3

9

To A. Fl.

15:8

ppp

pppp

p

harmon mute with stem

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

## 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.

gliss

Hn I.

Hn II.

gliss

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.

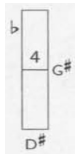
move the key down so so slowly to subtly bend in between the two multiphonics

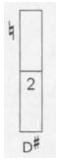
bend around the given multiphonic slowly and subtly

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.

solotone mute
7th partial of G

Tbn.

*pp*

Perc I.

Perc II.

Pno.

right hand touch the inside string
move as indicated

*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.

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

Tbn.

**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.

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.
key clicks

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.

2019. 12. 11
@ somewhere on the earth