

Intoxicating Orchids

**for saxophone, harpsichord
and ensemble**

Richard Whalley

Intoxicating Orchids

for Rebecca Miller and the New Professionals Orchestra
with John Barker, sax

Instrumentation

Flute (doubling Piccolo)
Clarinet in Bb
Bass Clarinet

Solo Saxophone (soprano / alto)

Percussion (1 player)
(marimba, claves, guiro, 3 susp cymbals,
vibraslap, rainstick, whip, sizzle cymbal)

Harpsichord

2 Violins
2 Violas
2 Celli
Double Bass

Suggested Layout

Score in C

Total Duration: c. 25 mins

- (i) Stanhopea – page 1**
- (ii) Acineta – page 4**
- (iii) Encyclia – page 11**
- (iv) Gongora – page 25**
- (v) Ceologyne – page 39**
- (vi) Stanhopea – Page 49**

Performing instructions

- Each movement depicts the scent of a different type of orchid, and should have its own distinct character.

- *Stanhopea* (mvt 1) is a duet for saxophone and harpsichord (with a small contribution from the clarinet), and is uncondacted. This movement should be rehearsed independently from the ensemble.

- In *Gongora* (mvt 4) the wind (uncondacted) work independently from the rest of the ensemble, which is conducted. For co-ordination purposes a reduction of the ensemble's music is given in the wind parts, aligned as the music should fit together. It is highly recommended that the sax, piccolo and bass clarinet players get together for a sectional to work on bars 96 to the end prior to the first rehearsal.

The clarinet solo is at the same tempo as the ensemble, just metred differently. The saxophonist is the only player who has to deal with the metric modulation in bar 58, after which he or she plays at 1_ times the speed of the rest of the ensemble. Following the next metric modulation (bar 95) the wind play once more at the same tempo as the ensemble. For a brief period here they are conducted (bars 96 – 100), but after that they are, once again independent, but co-ordinated with each other. Towards the very end (bar 131) the ensemble gets some of its cues from the wind.

It is fine for the wind to play this movement with some flexibility, especially in order to make room for grace-notes, and it does not matter if they are not *exactly* co-ordinated with the ensemble as written BUT it is important that the basic tempo remains as written and that they stay close. There is some leeway given by the pauses in bars 54 and 94, but not a lot.

- In the rest of the piece the wind work together with the conductor in the traditional sense.

- Please note that *Gongora*, *Ceologyne* and the final *Stanhopea* run without a break.

- Saxophone multiphonics are taken from Daniel Kientzy, Les Sons Multiples aux Saxophones, Editions Salabert, Paris 1982. Bass clarinet multiphonic is taken from Henri Bok / Eugen Wendel, Nouvelles Techniques de la Clarinette Basse, Editions Salabert, Paris (1989). These are suggested fingerings only, and if something else works better that's fine.

Programme note

In the summer of 2003 I was fortunate to have the opportunity to spend a month composing at the La Mortella gardens on the Italian island of Ischia. This is where William Walton lived, and whilst he composed his wife, Lady Susana created a wonderful tropical garden built into a volcanic cliff face. Whilst there I became addicted to the scent of the *Acineta Superba* orchid. The scent had me utterly intrigued: how could a smell be so complex, so difficult to fathom, so intoxicating? And this got me thinking about parallels with music...

Each movement is inspired by the scent of a different orchid – for which I am grateful to the staff at Kew Gardens, who took me behind the scenes to sniff a selection of their more scented orchids. It was very important to me to get the sound-world of this piece right, and the unusual blend of saxophone and harpsichord fascinated me: the two instruments seem to belong to different worlds, and both have the ability to define the sound of a piece, so their combination offers endless possibilities. Although the movements are very different, there are certain parallels: a preoccupation with very long melodies, with repetition of the same material in varying contexts, and with jazzy harmony based on stacked thirds.

(i) Stanhopea

Richard Whalley

Calm, with flexibility ♩ = 84

⑤

Soprano Saxophone

Clarinet in B \flat

Harpisichord



⑩

S. Sax.

Hpcd.



A

⑳

(come off early if necessary)

S. Sax.

Hpcd.

45

S. Sax. *p* *pp* *mfp*

Cl. *pp*

Hpcd. *t* 3 5 5 5 5 3 3 3 3

D

50

S. Sax. *mfp* *pp* *ppp (possibile)* *as long as possible*

Cl. *mfp*

Hpcd. 3 3 3 3 3 3 3

55

10 11 12 13 14 15 16 17 18

A

A

FL. *mf* *pp* *p* *sub. ff* *p* *mf* *pp* (no vib.)

Cl. *p* *p*

B. Cl. *overblow* *ppp* *p*

S. Sax. *timbral trill (start slow)* *pp* *f* *p* *mf* *p* *f* *f* *p* *f* *pp* *p* *f*

Perc. *3* *3* *5* *3* *3* *3*

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

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

Vla. I *gliss.* *ff* *p* *f* *p* *f* *p* *mf* *mf* *p* *f* *p* *pp* *mf* *p* *pp* *sul pont.* *ord.* *sul pont.* *ord.* *sul tasto*

Vla. II *gliss.* *f* *p* *mf* *pp* *f* *fpp* *mf* *f* *ord.* *sul pont.* *ord.* *spicc.* *pp* *mf* *mf* *mf* *p* *p* *ppp*

Vc. I *mf* *ppp* *fp* *ppp* *p* *ppp* *p* *ppp* *pp* *pp*

Vc. II *mf* *ppp* *fp* *ppp* *p* *ppp*

Db. *ppp* *fp* *ppp* *p* *ppp*

ppp *fp* *ppp* *p* *ppp*

29 30 31 32 33 34 35 36 37 38

PICCOLO

original tempo, ♩ = 48 / ♩ = 96
[TO FLUTE]

original tempo, ♩ = 48 / ♩ = 96

2+3 2+2+1

5 8 8 8 5 8 8 8 4 4

2/4 3/8 2/4 2+2+1 3/8 4/4

Picc. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cl. *p* *sfz* *sfz* *mf* *ff* *mf* *ff* *ff* *ff* *ff*

B. Cl. *p* *sfz* *p* *ff-mf* *ff-mf* *ff* *ff* *ff* *ff* *ff*

S. Sax. *p* *ff* *mf* *ff* *ff* *pp but with energy*

Perc. *(mf)* *sfz*

Vln. I *fp* *f* *f* *loco* *sfz* *ff*

Vln. II *fp* *f* *f* *sfz* *ff*

Vla. I *cresc.* *sfz-p* *ff*

Vla. II *cresc.* *sfz-p* *ff*

Vc. I *fp* *fp* *f* *f* *sfz* *ff*

Vc. II *fp* *fp* *f* *f* *sfz* *ff*

Db. *port.* *port.* *port.* *port.* *(sempre portamento)* *ff* *ff* *fff-pp*

4/4 3/8 4/4 3/8 4/4 D hollow sound

FLUTE

FL. *ppp*

Cl. *ppp*

B. Cl. *ppp* *mf*

S. Sax. *p* *pp* *mf* *p* *mf* *p* *mf* *p* *mf*

Perc. GUIRO *p* *mf*

Hped.

Vln. I 4/4 3/8 4/4 3/8 4/4 D *ppp* *p* *sweetly*

Vln. II *ppp* *p* *sweetly*

Vla. I *con sord.* *p* *sweetly*

Vla. II *con sord.* *p* *sweetly*

Vc. I *p with energy* *mf* *mf* *p* *sweetly*

Vc. II *ppp* *f* *p* *gliss.* *sweetly*

Db. *p with energy* *mp* *p*

Detailed description of the musical score: This page contains measures 39 through 48 of a musical score. The top system includes Flute (FL.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Saxophone (S. Sax.). The middle system includes Percussion (Perc.) with a Guiro and Harp Pedal (Hped.). The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (Db.). The score features various time signatures: 4/4, 3/8, and 4/4 with a 'D' (Dotted) time signature. Dynamics range from *ppp* (pianississimo) to *f* (forte). Articulations include accents, slurs, and trills. The woodwinds and strings play melodic lines, while the percussion and harp provide rhythmic accompaniment. The bottom system shows a complex bass line with triplets and slurs.

49 50 51 52 53 54

Fl. *pp* *mf*

Cl. *mp* *pp*

B. Cl. *pp*

S. Sax. *p expressive*

Perc. *p p mf p mf p p p p*

Hped. 10 9 9 10 10 3 9

Vln. I *ppp* *p*

Vln. II *pp* *mf* *p* *intense sound*

Vla. I *pp* *mf* *p*

Vla. II *pp* *mf* *p*

Vc. I *p* *pp* *mf* *p*

Vc. II *pp* *mf* *p*

3+2

5/4

5/4 E

54 55 56 57 58

Fl. *pp*

Cl. *pp*

B. Cl. *pp*

S. Sax. To Alto Sax

Perc. CLAVES *p* 5

Hped.

Vln. I *fp* (solo) *expressive* *f* *f* *p*

Vln. II

Vla. I *p* *p* *p* *sfzmf* *p* *pp*

Vla. II *mfp* *pp* *mfp* *pp* *mfp* *f* *pp*

Vc. I

Vc. II *IV* harmonic gliss. sul tasto *ppp* increasing bow pressure normal sound (no harmonics) *f*

Db. *fff*

(iii) Encyelia

4/4 With hushed excitement, ♩ = 96

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Flute
Clarinet in B♭
Bass Clarinet in B♭
Alto Saxophone
Percussion
Harpichord
Violin I
Violin II
Viola I
Viola II
Violoncello I
Violoncello II
Double Bass

pp *mf* *espr.* *sub. ppp* *p* *pp* *pp* *p* *pp* *pp*

3 SUSP CYMBALS, with SD sticks *ppp* always let vibrate

4/4 With hushed excitement, ♩ = 96

p *f* *pizz.* *col legno*

Musical score for measures 11 through 25. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Harp (Hpcd.), and Violins (Va. 1 and Va. 2). The music is in 3/4 time and features a variety of dynamics and articulations. Measure 11 starts with a flute triplet at *p*. Measure 12 has a flute *pp* and a clarinet *pp*. Measure 13 features a flute *p*, clarinet *pp*, and bass clarinet *pp*. Measure 14 includes a flute *mf*, clarinet *pp*, and bass clarinet *pp*. Measure 15 shows a flute *f*, clarinet *mf*, and bass clarinet *mf*. Measure 16 has a flute *mf*, clarinet *pp*, and bass clarinet *pp*. Measure 17 features a flute *f*, clarinet *pp*, and bass clarinet *pp*. Measure 18 is marked with a box 'A' and contains a flute *f*, clarinet *p*, and bass clarinet *pp*. Measure 19 has a flute *mf* and bass clarinet *mf*. Measure 20 includes a flute *p fz* with a 'tongue attack' marking and a clarinet *p*. Measure 21 features a flute *f*, clarinet *mf*, and bass clarinet *pp*. Measure 22 has a flute *p*, clarinet *mf*, and bass clarinet *pp*. Measure 23 includes a flute *f*, clarinet *mf*, and bass clarinet *pp*. Measure 24 features a flute *p*, clarinet *pp*, and bass clarinet *mf*. Measure 25 has a flute *pp*, clarinet *p*, and bass clarinet *p*. The harp part includes a 'stacc.' marking in measure 20. The violin parts are marked 'arco' in measures 23 and 25, with dynamics of *mf* and *mf* respectively. The percussion part features a triplet in measures 11, 13, 15, 17, 19, and 21.

26 27 28 29 30 31 32 33

Fl. *f* *pppp*

Cl. *mf* *p* *pp* *mp* *pppp*

B. Cl. *pp* *fp*

A. Sax. *mf* *ppp* *fp*

Perc.

Hpcd.

Vn. 1 *p* arco

Vn. 2 *p* arco

Va. 1 *p*

Va. 2 *p* arco

Vc. 1 *pp* arco

Vc. 2 *pp* arco

Db. *p* pizz.

2/4 3/4 B

34

35

36

4/4

37

♩. = ♩ = 128

39

2/4

40

4/4

41

42

43

3/4

44

4/4

Fl. *no cresc.*

Cl. *no cresc.* *mf* 5 *f*

A. Sax. *pp* *f* 5

Vn. 1 *ppp* *p* *mf* 5 *f* (arco) (pizz.) *sfz*

Vn. 2 *no cresc.* *mf* 5 *f* (arco) (pizz.) *sfz*

Va. 1 *no cresc.* *f* (arco) (pizz.) *sfz*

Va. 2 *no cresc.* *f* (arco) (pizz.) *sfz*

Vc. 1 *no cresc.* *mf* 5 *f* (arco) (pizz.) *sfz*

Vc. 2 *no cresc.* *mf* 5 *f* (arco) (pizz.) *sfz*

Db. *no cresc.* *f* arco

4/4 C

45 46 47 48 49 50 51 52 53

Fl. *f* *pp* *mf* *pp* *p*

Cl. *pp* *mf* *pp* *p*

B. Cl. *pp* *mf*

A. Sax. *mf* *pp* *mf* *p* *mf* *pp* *p* *p*

Perc. (3 cymbals) with wire brushes *mf* (simile)

Hped.

Vn. 1 arco, senza vib.

Va. 1 *ppp* arco, senza vib.

Va. 2 *ppp* arco, senza vib.

Vc. 1 *ppp* arco, senza vib.

Vc. 2 *ppp* arco, senza vib.

Db. *lively*

54 55 56 57 58 59 60 61

D

Fl.

Cl.

A. Sax.

Perc.

Hpcd.

Va. 1

Va. 2

Vc. 1

Vc. 2

Db.

p *pp* *mf* *pp* *mf* *pp* *mf*

2/4 **4/4**

This musical score page covers measures 62 through 68. The time signature changes from 4/4 to 3/8 and back to 3/4, and finally to 4/4. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with *>pp* in 4/4, then *p* in 3/8, and *p* in 3/4. Measures 67 and 68 feature *fp* dynamics and a flutist (ft.) entry in 4/4.
- Clarinet (Cl.):** Starts with *>pp*. Measures 66-68 feature triplets and *sempre p* dynamics.
- Alto Saxophone (A. Sax.):** Starts with *>pp* and *p*. Measures 66-68 feature triplets and *sempre p* dynamics.
- Percussion (Perc.):** Uses SD sticks. Starts with *p*. Measures 66-68 feature triplets and accents.
- Harp (Hpcd.):** Features complex arpeggiated patterns with triplets throughout the section.
- Violins (Vn. 1, 2):** Remain silent until measure 68, where they play *arco* with *fp* dynamics.
- Violas (Va. 1, 2):** Play sustained notes with *sempre pp* dynamics. Measure 68 features *pp* dynamics.
- Violas (Vc. 1, 2):** Play sustained notes with *sempre pp* dynamics. Measure 68 features *p* and *pp* dynamics.
- Double Bass (Db.):** Features a rhythmic pattern with triplets and *fp* dynamics at the end of measure 68.

not flt. (69) 2/4 (70) 3/4 E (71) (72) (73) (74) (75) (76)

Fl. *fp* *p* *f*

Cl. *f*

B. Cl. *f*

A. Sax. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Perc. VIBRASLAP *f*

Hped.

Vn. 1 *mf* *pizz.*

Vn. 2 *p*

Va. 1 *p* *pp*

Va. 2 *p*

Vc. 1 *p*

Vc. 2 *mf* *pizz.* *sim.*

Db.

Detailed description: This page of a musical score covers measures 69 through 76. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Alto Saxophone (A. Sax.). The strings include Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola 1 (Va. 1), Viola 2 (Va. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.). The percussion part features a Vibraslap. The score begins in 4/4 time at measure 69, changes to 2/4 at measure 70, and then to 3/4 at measure 71. The key signature is E major. The woodwinds play melodic lines with various dynamics and articulations, including triplets and slurs. The strings provide harmonic support with patterns of eighth and sixteenth notes, often using pizzicato and similes. The percussion part has a simple rhythmic pattern. Measure numbers 69 through 76 are indicated at the top of the page.

87 88 89 90 91 92 93

Fl. *p* *pp*

Cl. *p* *pp*

B. Cl. *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp* *mf* *p*

A. Sax. *mf* *fp* *p* *sub. ff* *mf* *ff* *mf* *ff* *sub. p* *sub. f* *p*

Perc. as before *mf* *f* *mf* *f* *p* *mf* *f* *mf* *f* *p*

Hpcd. *stacc.*

Vn. 1 *pizz.* *P* but nuanced

Vn. 2 *pizz.* *P* but nuanced

Va. 1 *pizz.* *p* but nuanced

Va. 2 *pizz.* *f*

Vc. 1 *sempre pp*

Vc. 2 *pizz.* *P* but nuanced

G

100 **3/4** 101 **3/4** 102 **4/4** **H** $\text{♩} = \text{♩} = \text{c.170}$ 103 104 105 106 107

Fl. *sub. f* nuanced and with character

Cl. *sub. f* nuanced and with character

B. Cl. *sub. f* nuanced and with character

A. Sax. *f* *p* *ff* nuanced and with character

Perc.

Hpcd. normal sound

Vn. 1 **3/4** **4/4** **H** $\text{♩} = \text{♩} = \text{c.170}$ *arco* *f* *IV*

Vn. 2 *arco* *f* *IV*

Va. 1 *arco* *f* *IV*

Va. 2 *arco* *f*

Vc. 1 *p* *cresc. more decisively* *more and more vib. / bow changes can become increasingly marked*

Vc. 2 *arco* *f*

Db. *f* nuanced and with character

Musical score for measures 108-114. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Harp (Hpcd.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola 1 (Va. 1), Viola 2 (Va. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.).

Measures 108-114 are marked with circled measure numbers. The Flute part features melodic lines with slurs and accents. The Clarinet and Bass Clarinet parts have triplet markings. The Alto Saxophone part has a long note with a slur. The Harp part has a triplet in the right hand and chords in the left hand. The Violin 1 and 2 parts have *ff* markings. The Viola 1 part has a *ff* marking and a Roman numeral IV. The Violoncello 1 part has a *f* marking and a Roman numeral IV. The Violoncello 2 part has a *ff* marking. The Double Bass part has triplet markings.

Violoncello 1 part includes the instruction: *(ff) try to overpower wind*

115 **5/4** I Tempo I: ♩ = 96 116 117 118 119 120 **TO PICCOLO**

Fl. *ff* *sub. ff*

Cl. *ff*

B. Cl. *ff*

A. Sax. *ffpp* *espr.* *sub. pp*

Perc. **CYMBAL, with SD stick** *pp* damp

Hped.

Vn. 1 *ff* *pizz.*

Vc. 1 *impassioned!* *ff* *espr.* *sf-pp* *ff* *pizz.*

Db. *ff*

(iv) Gongora

♩=108, expressive, with rubato (unconducted)

1 2 3 4 5 6 7 8 9 10

Clarinet in B♭

Marimba
MARIMBA

♩=108, energetic, rhythmic (conducted)

♩=108, energetic, rhythmic (conducted)

Violin I

Violin II

11 12 13 14 15 16 17

Cl

Mba.

Vn. 1

Vn. 2

Cl. with sudden wit

Mba.

Vn. 1

Vn. 2

Measures 17-26. Clarinet part features a melodic line with triplets and a dynamic range from *mf* to *p*. Mbanjira accompaniment includes complex rhythms with time signatures 3/4, 2/4, 3/4, 4/4, 7/8, and 3/4, and dynamics *p*, *ff*, and *f*. Violin parts feature triplets and dynamics *mf*, *pp*, *ff*, and *f*. Measure 25 includes a *pizz.* marking.

Cl. A

Mba.

Hpcd.

Vn. 1

Vn. 2

Va. 1

Va. 2

Vc. 1

Measures 26-34. Clarinet part features a melodic line with triplets and a dynamic range from *p* to *ff*. Mbanjira accompaniment includes complex rhythms with time signatures 3/4, 4/4, 3/4, 4/4, 7/8, and 3/4, and dynamics *mp* and *ff*. Harp accompaniment includes complex rhythms with time signatures 3/4, 4/4, 3/4, 4/4, 7/8, and 3/4, and dynamics *pp* and *f*. Violin parts feature triplets and dynamics *sfz*, *p dolce*, *pp*, *mp*, and *pp*. Viola parts feature triplets and dynamics *pp*, *mp*, and *pp*. Violoncello part features triplets and dynamics *pp*, *mp*, and *pp*. Measure 27 includes a *haunting* marking. Measure 28 includes a *p dolce* marking. Measure 33 includes a *pizz.* marking. Measure 34 ends with a *fp* marking.

34 *as before* 35 36 37 38 *p* 39 **B** 40

Hpcd.

Vn. 1 (pizz.) *p cresc.* **8** 2+3 **7** 2+2+3 **3** 3/4 **8** 3+2 **3** 3/4 (heavy) **4** 4/4 *mf*

Vn. 2 *f fp*

Va. 1 *fp* *f* *p cresc.* *f* *p* (heavy) *mf*

Va. 2 *f* *arco*

Vc. 1 *fp* *f* *p cresc.* *f* *p* (heavy) *mf*

Vc. 2 *f*

35 36 37 38 39 40 41 42

This musical score page covers measures 60 to 70. The instruments included are Clarinet (Cl.), Alto Saxophone (A. Sax.), Mellophone (Mba.), Harp (Hpcd.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola 1 (Va. 1), Viola 2 (Va. 2), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The score features a variety of time signatures: 3/4, 4/4, 2/4, 3/4, 5/8, and 3/4. Dynamic markings range from piano (*p*) to fortissimo (*ff*). Performance instructions include *energetic*, *nat., energetic*, *pizz.*, *arco pizz.*, and *arco*. The woodwinds and strings play melodic lines with triplets and slurs, while the mellophone and harp provide rhythmic accompaniment. The bottom of the page shows measure numbers 62 through 71.

71 72 73 74 75 76 77 78 79

Cl.

A. Sax.

Mba.

Hpcd.

Vn. 1

Vn. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Db.

pp

p

f

mf

with wit

haunting

3/4

2/4

3/4

4/4

3/4

4/4

3/4

4/4

ff

con sord.

p

f

p dolce

mf intense sound

con sord.

p

f

p dolce

marcato

f

ff

con sord.

p

f

p dolce

no vib.

p

ff

con sord.

p

f

p dolce

no vib.

p

ff

f

p

ff

72 73 74 75 76 77 78 79 80

Cl. 80 81 82 83 84 85 86 87 88 89

A. Sax. *f* *f*

Mba. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{8}^{2+3}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Hpcd.

Vn. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{8}^{2+3}$ $\frac{2}{4}$ E $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Vn. 2

Va. 1 *senza sord.* *sfz* *sfz* *sfz* *f* *f* *f* *p* *f* *ff*

Va. 2 *senza sord.* *pizz.* *f* *f* *f* *arco* *f* *p* *f* *ff*

Vc. 1 *senza sord.* *ff* *f* *mf* *f* *ff* *ff marcato*

Vc. 2

Db. *col legno* *f* *f* *f* *arco* *p* *ff*

81 82 83 84 85 86 87 88 89

Detailed description of the musical score: This page contains the musical notation for measures 80 through 89. The score is arranged in a standard orchestral layout. At the top, the woodwind section includes Clarinet (Cl.) and Alto Saxophone (A. Sax.). Below them is the Mbarimba (Mba.), followed by the Harp (Hpcd.). The string section consists of Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola 1 (Va. 1), Viola 2 (Va. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.). The score features a variety of time signatures: 4/4, 3/4, 5/8 (with a 2+3 subdivision), 2/4, and 5/8. Dynamics range from piano (p) to fortissimo (ff), with some passages marked 'senza sord.' (without mutes) and 'col legno' (with the wood of the bow). Performance techniques like 'arco' (arco) and 'pizz.' (pizzicato) are indicated. A key signature change to E major is marked above measure 84. The bottom of the page shows measure numbers 81 through 89 in circles.

continue unconduted, as before

Musical score for measures 98-108. The score includes parts for Piccolo (Picc.), B. Clarinet (B. Cl.), A. Saxophone (A. Sax.), Harp (Hped.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola 1 (Va. 1), Viola 2 (Va. 2), Cello 1 (Vc. 1), Cello 2 (Vc. 2), and Double Bass (Db.).

Measures 98-108 are marked with measure numbers in boxes above the Piccolo staff. The Piccolo part features melodic lines with triplets and slurs. The B. Clarinet part mirrors the Piccolo's melodic line. The A. Saxophone part includes dynamic markings *mf* and *p*, and a *simile* instruction. The Harp part shows complex rhythmic patterns with time signature changes: 2/4, 3/8 (2+3), 3/4, 3/8, 2/4, and 3/8 (3+2). The Violin and Viola parts feature *sfzp* markings and "crushed sound" effects. The Cello and Double Bass parts include "rhythmic" markings and dynamic markings *p* and *fp*.

Measure numbers 100, 101, 102, 103, 104, 105, 106, 107, and 108 are indicated in circles at the bottom of the page.

This page of a musical score features eight staves. The top three staves are for Piccolo (Picc.), B. Cl., and A. Sax. The middle two staves are for Harp (Hpcd.). The bottom three staves are for Violin 1 (Vn. 1), Violin 2 (Vn. 2), and Viola 1 (Va. 1). Below these are Viola 2 (Va. 2), Cello 1 (Vc. 1), Cello 2 (Vc. 2), and Double Bass (Db.). The score includes various musical notations such as triplets, slurs, and dynamic markings. A key signature change to G major is indicated by a 'G' in a box at the beginning of the section. Measure numbers 109 through 118 are marked at the top and bottom of the page. The bottom of the page features measure numbers 109 through 117 in circles, with some dynamic markings like *f*, *ff*, and *fp* placed below them.

119 120 121 122 123 124 125 126 127 128

Picc. *pp* 5 *p*

B. Cl. *p* 5 *mf*

A. Sax. *f* 3 *mf* *p* *simile* *mf* 3 3 *f*

Vn. 1 *p* *gliss* *f* **3/4** **4/4** **3/4**

Vn. 2 *p* *gliss* *f*

Va. 1 *p* *f*

Va. 2 *p* *f*

Vc. 1 *mf* *espressivo* *f* *with vigour* *ff* 3 *sfz* 5-3 *ppp*

Vc. 2 *f* *ppp*

Db. *f*

118 119 120 121 122 123

129 130 131 132 133 134 135 136 137 138

Picc. *pp* *p* *mf* *pp*

B. Cl. *p* *mf* *p*

A. Sax. *mf* *p* *mf*

Vn. 2 **3/4** **2/4** **H** **4/4** *with vigour* *ff*

Va. 1 *with vigour* *ff* *sfz*

Vc. 1 *ppp*

Vc. 2

124 125 126 127 128

Picc. TO FLUTE

B. Cl. TO SOPRANO SAX

A. Sax.

139 7:6 140 2/4 141 3/8 142 2/4 143 3/8 144 3/8 145 2/4 146

mp *pp* *p*

f *p* *mf*

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

4/4

Vn. 1 CUE

Vn. 2 CUE

Va. 1

Va. 2

Vc. 1

Vc. 2

ff *ppp* *ppp*

with vigour

(v) Ceologyne

4/4 With nervous energy, ♩=100

② ③ ④ ⑤ ⑥ ⑦ ⑧ **A** ⑨ ⑩

Flute *ff* *f*

Clarinet in B♭ *ff* *p* *f*

Bass Clarinet in B♭ *ff* *p* *f*

Soprano Saxophone *ff* *p* *ff* *f*

Percussion

Harp

Violin I *ff* *p* *pizz.* *f*

Violin II *ff* *p* *pizz.* *f*

Viola I *ff* *p* *pp*

Viola II *pp* *fp* *ff*

Violoncello I *ff* *p* *pizz.* *f*

Violoncello II *ff* *p* *f*

Double Bass *ff* *f*

3/4 **4/4**

A arco

no harmonic

pizz. arco

The image shows a page of a musical score for 'Ceologyne' (v). It features ten staves: Flute, Clarinet in B♭, Bass Clarinet in B♭, Soprano Saxophone, Percussion, Harp, Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass. The score is in 4/4 time, marked 'With nervous energy, ♩=100'. It includes various dynamics such as fortissimo (ff), piano (p), and fortissimo (f), along with performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The score is divided into ten measures, with measures 7, 8, and 9 containing time signature changes to 3/4 and 4/4 respectively. A section marked 'A' begins in measure 8. The Flute part starts with a 'Flute' marking. The Harp part includes a 'no harmonic' instruction. The string parts (Violins, Violas, Cellos, and Double Bass) feature complex rhythmic patterns and dynamic markings.

This page of a musical score covers measures 20 through 26. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Saxophone (S. Sax.), Percussion (Perc.), Harp (Hpcd.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (Db.).

The score is divided into two systems. The first system contains measures 20, 21, 22, and 23. The second system contains measures 24, 25, and 26. Measure numbers are indicated by circled numbers above the staff lines.

Key features of the score include:

- Time Signatures:** The score starts in 5/4 time (measure 20), changes to 4/4 (measure 21), returns to 5/4 (measure 22), changes to 3+2 (measure 23), returns to 4/4 (measure 24), changes to 5/4 (measure 25), and ends in 4/4 (measure 26).
- Tempo/Character:** The tempo is marked *poco marcato* starting in measure 24.
- Performance Instructions:** Various dynamics such as *pp*, *mf*, *f*, and *ff* are used throughout. Specific techniques like *arco (nat.)*, *pizz. arco*, *no vib.*, and *marcato* are also indicated.
- Figured Bass:** The Double Bass part includes figured bass notation, such as *pizz. 3* in measure 20.
- Rehearsal Marks:** Square boxes containing the letter 'C' are placed above the staff lines in measures 23 and 24.

35 36 37 38 39 40 41 42 43 44

E

2/4 3/4 7/16 3+4 4/4

Fl. *pp* *f* *mf* *light pp* *mf* *f* *ppp*

Cl. *ppp* *p* *ppp* *p* *sub. f* *mf* *f* *pp*

B. Cl. *pp* *pp*

S. Sax. *mf* *f* *mf* *f-pp*

Perc. **RAIN-STICK** *pp*

Hpcd.

Vln. I *f* *pizz.* *f* *arco p* *ff* *p*

Vln. II *p* *f* *f* *p* *ff* *p*

Vla. I *mf* *fp* *fp* *p* *f* *pizz.* *f*

Vla. II *ff* *ff* *f* *f*

Vc. I *mf* *fp* *fp* *p* *p* *mf* *pp* *mf* *p*

Vc. II *mf* *fp* *p* *f* *pp* *mf* *p*

Db. *pp* *f* *pp* *mp* *pp* *mp* *pp*

To PICCOLO

45 **3/4** 46 **4/4** 47 48 49 50 **F** 51 52 53 *accel.* $\text{♩} = 100$ //

Picc. *p* *mf* *ff* *ff* **PICCOLO** **To FLUTE**

Cl. *pp* *mf* *ff*

B. Cl. *p* *ff* *ff*

S. Sax. *p* *pp* *sub. ff* *sub. p*

Perc. *pp* *ff* **WHIP**

Hpod. *p* *ff* *ff* *ff* **F** *accel.* $\text{♩} = 100$ //

Vln. I *con sord.* *p* *f* *nat.* *sul pont.* *nat.*

Vln. II *con sord.* *p* *f* *col legno tratto* *nat.* *sul pont.* *nat.*

Vla. I *con sord.* *arco: heavy, concentrated stroke* *f*

Vla. II *con sord.* *arco: col legno tratto* *nat.* *sul pont.* *nat.*

Vc. I *con sord.* *mf* *dim.* *arco* *nat.* *sul pont.* *nat.*

Vc. II *con sord.* *p* *f*

Db.

