

The Mummiana Sextet
for Pierrot Ensemble and Percussion

THOMAS B. YEE

Composed 2015

Program Note:

Light surrounds us. Its presence is essential to our sight and is a foundational building block for all life on Earth. We believe we have harnessed it, tamed it, molded it for our daily purposes at the whim of a switch. Yet, in all its everyday familiarity, do we really *know* it? Have we even scratched the surface of what light can do?

Our quest begins with Sir Isaac Newton and a chunk of glass—well, two prisms, to be precise. Using the prism, he demonstrated that a ray of "white" light actually contained within it every color known to man—once light hits the prism, each color refracts out into its own distinct identity. In the early 20th century, Albert Einstein's work on the Photoelectric Effect paved the way for light to be recognized as being both a particle *and* a wave—a fact with implications that are still being fleshed out today. And though these breakthroughs may be common knowledge today, there are still plenty of light phenomena that astound all, but that few will ever witness.

In the planet's deepest, blackest oceans—where no sunlight can penetrate—ethereal forests of light glimmer forth from the bodies of creatures that reside there. On a specific February evening each year, the water of Yosemite's majestic Horsetail Falls is stained a furious orange-red by the setting sun, seeming to light it ablaze. In frigid remote regions of the north, sometimes the sky itself flows with vibrant streams of green, pink, red, yellow, blue, and violet—the Aurora Borealis.

And some testimonies even report, though this is far proven, that these Northern Lights even sing—a sound as otherworldly as the sight. One can scarcely imagine it: the music of light itself...

— *Thomas Yee*
S. D. G.

Instrumentation:

Flute
Clarinet in Bb (sounds major second lower than written)

Violin
Cello

Percussion (see Percussion Inventory for instruments required)
Piano

Dedication:

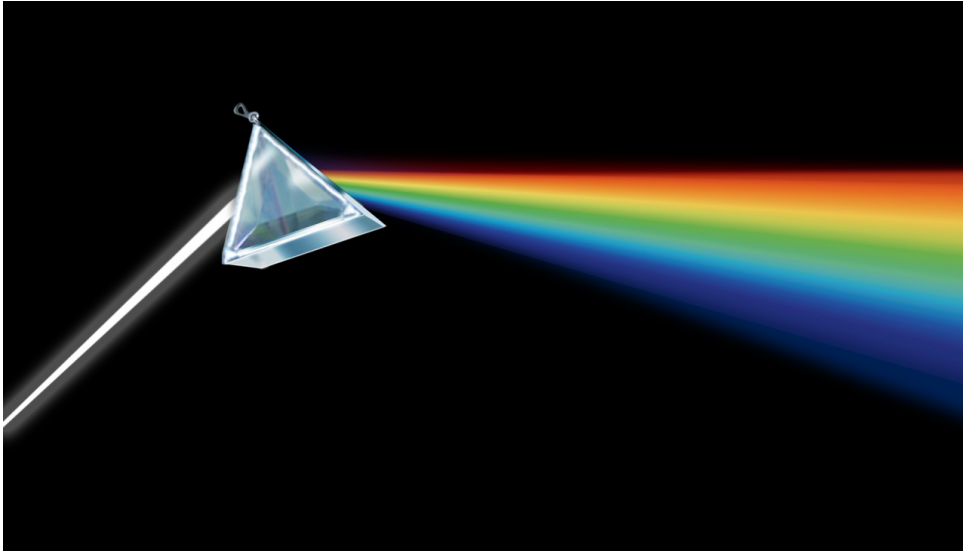
The Illumina Sextet was composed for the new music group and Pierrot Ensemble extraordinaire *Hear No Evil*, based in Austin, TX, and is dedicated to the same group. *Hear No Evil* gave the world premiere of *The Illumina Sextet* in March of 2016.

Visual Accompaniment:

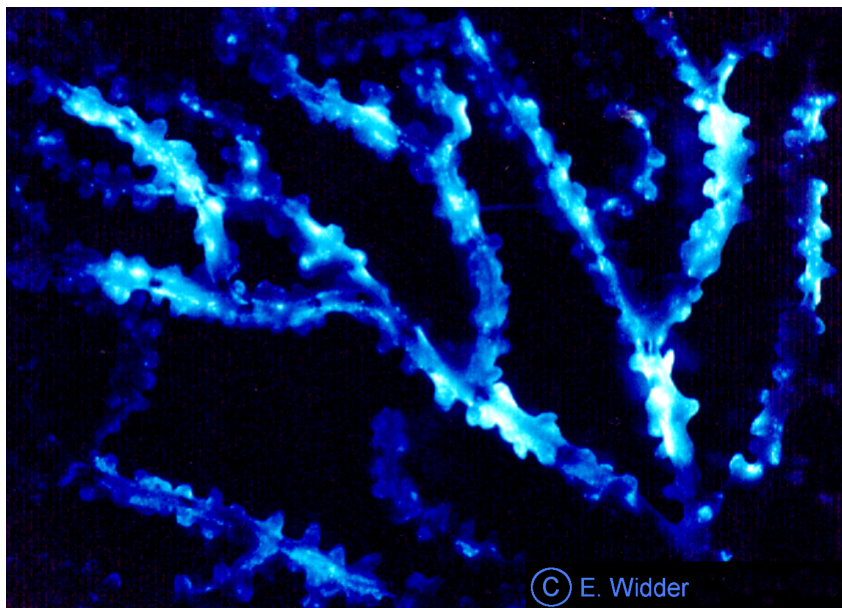
Accompanying Images:

I envision performances of The Illumina Sextet accompanied by projected images of the light phenomena that the music is portraying. The images should be projected on a screen above and behind the performers so that listeners may take in the images as the music plays. If image projection is not possible in the performance venue, please include the images printed on a program insert. The Illumina Sextet is a visually-inspired piece, and it is important that audience involvement during the performance is holistic, involving sound and light.

What follows are four of the representative images utilized during the premiere of this work. Many special thanks go to Dr. Edith Widder and her staff at Team ORCA, photographer James Kaiser, and photographer Ben Hattenbach for permitted use of their photographs for movements II, III, and IV respectively.



I. Prism



II. Deep Sea Luminescence



III. Fire Falls



IV. Aurora Borealis

Performance Notes:

I. Prism

Mixed Mallets: The Percussionist will need two medium-hard yarn mallets (Marimba, Roto Toms, Splash Cymbal) in addition to two harder plastic mallets (Crotales, Temple Blocks). From my personal experience performing percussion, my recommendation would be to use the yarn mallets as the inner mallets and the plastic as the outer pair. However, whatever works best for the performer's preferences is perfectly acceptable.

China Cymbal near the Floor: What I envision for the China Cymbal setup is to mount a China Cymbal on a boom stand and set it low to the ground with the rim perpendicular to the ground. The cymbal is then struck with a drum set's bass drum pedal using the foot. Please make sure the China Cymbal is mounted such that its sound is not deadened after striking, but continues to resonate.

Jet Whistle: The Jet Whistle is a pitchless extended technique, so the note given is just an approximation. The curved upward arrow indicates that the rush of air is to accelerate in speed.

II. Deep Sea Luminescence

Glockenspiel and Crotales: In measures 38-57, the Percussionist is asked to play both the Glockenspiel and a set of Crotales in alternating strokes between the two instruments. This is a potentially tricky section, as the width between notes is different on a Glockenspiel and Crotales. The same pair of mallets should work on both instruments. Experiment with the setup to determine what works best for your venue and your player.

The Low E Flutter-Tongue: For the flutter-tongued Low E at the end of Movement II in the Clarinet, I envision having a gritty, raucous, almost monstrous sound. Executing the flutter-tongue on the appropriate note is straightforward enough, but the Clarinetist should give the note all the extra "oomph" he or she can give. If it comes out sounding monstrous and grotesque, so much the better!

III. Fire Falls

Glissando a la Gershwin: In m. 32 (and elsewhere in the movement), the Clarinet has a portamento notation over a major sixth interval. I debated using "port." or "gliss." here, as what I have in mind has some properties of both. The easiest reference to give for this is the opening bars of Gershwin's *Rhapsody in Blue*, a passage that many Clarinetists will doubtless know well. In any case, make the gesture soloistic and striking, with a little bit of jazzy flair thrown into the mix.

Tam-tam Substitution: If a Tam-tam is not available, a medium/large Suspended Cymbal may be used as a substitution. Simply start 1-2 beats before the indicated Tam-tam hit and roll into a forte release on the beat given for the Tam-tam hit.

IV. Aurora Borealis

The Tuned Wind Chimes: In m. 115 to the end of the movement, a set of tuned wind chimes with the notated pitches A, B, C#, D#, and F# is called for. Some further remarks and information are needed about this set, as it may be a bit tricky to acquire:

1) The wind chimes set used for the premiere performance of this piece was a custom-made set crafted by Austin-based wind chimes company "Music of the Spheres." It's possible that you could find similar companies that would be willing to fashion a wind chimes set with the pitches needed or find a pre-existing set with the pitches. Feel free to email me at thomasbyee@gmail.com if you would like to borrow the original set.

2) In case wind chimes with the notated pitches are not available, please use wind chimes consisting of any subset of the pitches of the A Lydian/Mixolydian scale (A, B, C#, D#, E, F#, G, A). For example, you might find a set of A Pentatonic wind chimes consisting of the pitches A, B, C#, E, and F#. As long as the wind chimes' pitches fall within that scale, the set will be suitable for the final passage.

3) In absence of either of the above two options, please use a mark tree (indefinitely pitched) for the passage. Though there are wind chimes sets of indefinite pitch, I would rather not risk dissonant overtones since many wind chimes sets can be quite resonant.

Percussion Inventory and Map:

Percussion Inventory:

Total: Marimba (4.3 Octaves), Crotales (2 Octaves), China/Inverted Cymbal (mounted and hit with Bass Drum Pedal), Small Splash Cymbal, Roto Toms (2), Temple Blocks (5), Triangle, Glockenspiel, Medium Suspended Cymbal, Tam-tam, Tuned Wind Chimes, Cello/Bass Bows (2)

By Movement:

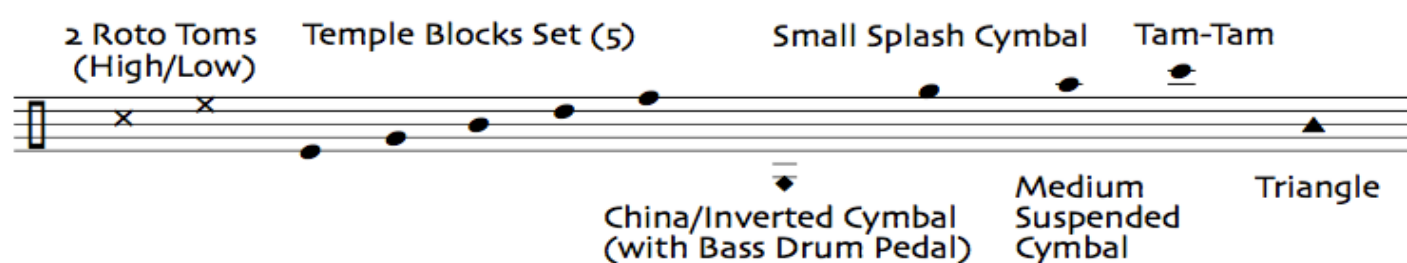
I.) Marimba, Crotales, China Cymbal, Splash Cymbal, Roto Toms, Temple Blocks, Triangle

II.) Crotales, Glockenspiel, Suspended Cymbal

III.) Crotales, Roto Toms, Splash Cymbal, Suspended Cymbal, China Cymbal, Temple Blocks, Tam-tam, Marimba

IV.) Marimba, Crotales, Suspended Cymbal, Tuned Wind Chimes

The pitched percussion instruments have their own treble staves, with the exception of a passage in Movement II notating Glock and Crotales on the same staff (see Performance Note above). There is also one instance in Movement IV, m. 103 involving Crotales (A5) and Suspended Cymbal (G5) simultaneously. Following is the notation map for the non-pitched percussion instruments:



The Illumina Sextet

Transposed Score
Duration: 12' 20"

I. Prism

Thomas B. Yee

Shimmering, Vibrant ♩ = 108

Flute

Clarinet in B \flat

Violin

Cello

Percussion

Piano

Marimba (medium-hard yarn)

no pedal

15

Fl.

B \flat Cl.

Vln.

Vc.

Perc.

Pno.

move towards Sul Pont.

Crotales (hard plastic)

Mar.

ped. LH changes

29

25

Fl.

B \flat Cl.

Vln.

Vc.

Perc.

Pno.

(silence)

(silence)

(silence)

(silence)

(silence)

no pedal

41

37

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

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

Vln. *f* *p* *mf* *f* *mf*

Vc. *p* *f* *mf* *p*

Perc. Cro. Mar. *f* *p* *p* *mf* *p* *pp* *sim.*

Pno. *f* *pp*

53

46

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

B♭ Cl. *ff* *p* *p* *f* *pp*

Vln. *mp* *ff* *p* *mf* *ff* *p*

Vc. *f* *p* *mf* *ff* *p*

Perc. Cro. Mar. *ff* *p* *f* *p*

Pno. *f* *p* *f* *p*

move towards Sul Pont. -----

(ord.)

54

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

B♭ Cl. *p*

Vln. *p* *pp* *mf* *pp* *f* *p* *f* *p* *f*

Vc. *mf*

Perc. Cro. *pp* *p* *mp* *mf*

Pno. *mf*

Sul Pont. -----

65

Fl. *mf* *ff* *mf* *ff* *p* *mf* *ff*

B♭ Cl. *ff* *pp* *f* *mp* *mf*

Vln. *mf* *ff* *p* *ff* *p* (ord.)

Vc. *ff* *mf* *ff* *sim.*

Perc. *f* (Cro.) *mf* Splash Cymbal (yarn)
China Cymbal w/B.D. pedal

Pno. *ff* *f*
ped. non-staccato notes

rapid fall-off

Sul Pont.

74

80

Fl. *mf* *ff* *mp* *ff*

B♭ Cl. *ff* *mf* *ff* *mp* *ff*

Vln. *mf* *ff*

Vc. *mf* *ff* *mf*

Perc. *mf* Mar. *ff* *mf* *ff* (China Cym.)
2 Roto Toms (yarn)

Pno. *ff*
Ped. Ped. Ped.

82

Fl. *p* *ff* *pp* *ff* *mf*

B♭ Cl. *p* *ff* *mf* *ff*

Vln. *p* *ff*

Vc. *f* *ff*

Perc. *f* *mf* *mp*
Temple Blocks (5, plastic mallets)

Pno. *f*
sim. Ped. Ped. Ped. bass changes Ped.

89

Jet Whistle

Fl. *p* < *ff* *p* *mf* *pp*

B♭ Cl. *p* *p* *mf* *p*

Vln. *p* *pp* *mp* *pp*

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

Perc. *p* *mp* *pp* *mf* *p* Triangle w/beater choke

Pno. *mf* *p* *mp* *pp*

no pedal

II. Deep Sea Luminescence

Contemplative ♩ = 96

Hypnotic, Bubbling ♩ = 126

Fl. *p* *mp* *pp* *p* *mf* *pp* flutter-tongue

B♭ Cl. *p* *mp* *pp* *p* *mf* *pp*

Vln. arco *p* *mp* *pp* *p* *mf* *pp* L.V. Sul Pont. -> Ord. Sul Tasto

Vc. arco Sul Tasto *p* *mf* *pp* L.V. pizz. arco (ord.)

Perc. Crotales (bowed) L.V. *p*

Pno. *p* *mf* Ped. no Ped.

12 **13**

Fl. *mf* *p* *mf* *pp* *p* *mf* *pp* no vib. molto vib.

B♭ Cl. *mf* *p* *mf* *pp* *p* *mf*

Vln. *mf* *pizz.* *p* *Sul Tasto* *p* *mf* *pp* *p*

Vc. *mf* (*mf*) *p*

Perc. (sempre L.V.) *p* *p*

Pno. *pp*

21 **23**

Fl. *mp* *pp* *mf* (ord.) *mp* *f*

B♭ Cl. *pp* *pp* *mf* *mp* *f* *mp* *p*

Vln. *mf* *pp* *mf* (ord.) *pp* *mp*

Vc. *arco* *pizz.* *mp* *arco* *pizz.* *arco*

Perc. *mf* *p* *mp*

Pno. *mp*

27

Fl. *mp* *pp* *pp* *f* no vib. -----

B♭ Cl. *mp* *p* *mf* *pp* *f* no vib. -----

Vln. *mp* *f* *mf* *p* *pp* *f* *mp* -----> S.P. -----

Vc. *pizz.* *arco* *pizz.* *arco* *f* *Flowing, with Movement*

Perc. *mf* *mp* *f*

Pno. *f*

32

Fl. *f* *molto vib.* (ord.) *accel.* *mf*

B♭ Cl. *mp* *f* *f*

Vln. *f* *p* *mf* *gliss. (gradual) free-bow* *Trem. at tip of bow*

Vc. *f*

Perc. *f* *ff* *to hard plastic and yarn mallets (inner/outer)*

Pno. *ff* *Ped. at will; avoid muddy bass*

39 Luminous, Radiant ♩ = 144

Fl. *ff* flutter-tongue *f*

B♭ Cl. *ff* *f*

Vln. *f* *ff* *8va* → S.P. *S.P.*

Vc. *ff* *ff* *molto vib.* *Soaring, Brilliant Bring Out!* *free-bow at will on longer notes*

Perc. *mf* *ff* *mf* *Cro.* *Glockenspiel* *sim.*

Pno. *ff* *f* *sim.*

3 **4** **3** **4**

Ped. per measure

45

Fl. *ff* *mf* *ff* *mf* *ff* *mf*

B♭ Cl. *ff* *mf* *ff* *mf* *ff* *mf*

Vln. *ff* *free-bow at will on longer notes* *(ord.)*

Vc. *ff* *mf* *ff* *mf* *ff* *mf*

Perc. *ff* *mf* *ff* *mf* *ff* *mf*

Pno. *ff* *mf* *ff* *mf* *ff* *mf*

56

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

ff

Suspended Cymbal (yarn)

Crotales

mp

ff (*ff*)

f

ff

Ped. at will; avoid muddy bass

60

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

mp

f

mp

f

ffp

mp

f

mp

f

mp

f

f

ff

f

(Sus. Cym.)

mp

f

66 Relaxing Gradually ♩ = 126

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

ff

molto vib.

pp

f

pitch-bend

f

p

f

mp

f

Sul D

Sul Pont. -> Ord.

Trem. at tip of bow

gliss. (gradual)

f

free-bow

(o)

f

Cro.

ff

f

f

no Ped.

70

Fl. *p* *mf* *p*

B♭ Cl. *mf* *p* *mf*

Vln. *mf* *p* *pp*

Vc. *mf*

Perc. Crotales (bowed) *mf* *f* *f*

Pno. *mf*

(ord.) (ord.) (ord.) (ord.) -> S.T.

75

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

B♭ Cl. *f* *mf* *p* *mp* *p* *p*

Vln. *mf* *p* *p* *mf* *pp*

Vc. *mf* *p* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Perc. *mf* *mp*

Pno. *mf*

81

82

Fl. no vib. *mf* *pp* *p* *mf* *pp* *p* *pp* *p*

B♭ Cl. no vib. *mf* *pp* *p* *mf* *pp* *p* *mf* *pp*

Vln. *mf* *pp* *p* *mf* *pp*

Vc. (pizz.) *mp*

Perc. *f* *mp* to hard mallets

Pno. *p*

-> S.T. S.P. -> ord. (ord.)

89 92

Fl. *mf* *pp*

B♭ Cl. *mf* *pp*
-> S.T.-----

Vln. *mf* *pp*

Vc. *mp* *p*

Perc. Crotales (hard plastic) *mf* *pp* Glock *p*

Pno. *pp*

Sul G
S.T. free-bow

gliss. (gradual)

98

Fl. *mp* *pp* *mf* *mp* *p* *mf* *mp*

B♭ Cl. *mp* *pp* *mf* *mp* *p* *mf* *p* *mf*

Vln. *mp* *mf*

Vc. *mf* *pp* gliss. (gradual) *mp* *mf*

Perc. *mp* *p* *mp*

Pno. *mp* *mf*

Sul A (ord.) -> ord. -> S.P.

Sul G
S.T. arco free-bow

gliss. (gradual)

Ped. per 2 beats

106

Fl. *f* *ff*

B♭ Cl. *mf* *ff* *ffp* *ff* *fff*

Vln. *f* *ff* L.V.

Vc. *f* *ff* L.V.

Perc. *ff* L.V.

Pno. *ff* L.V.

Keep Gritty, Raucous—
Give it Your All!

Ped. Ped. Ped. each note

III. Fire Falls

Flaring with Intensity ♩ = 160

Fl. *ff* *p* *mp* *f* *mp* *f*

B♭ Cl. *Gritty, Raucous!* *ff* *p* *p* *mf* *p* *mf*

Vln. *ff* *p* *p* *mf* *p* *f*

Vc. *ff* *p* *p* *mf* *p* *mf* *f* *mf* *p*

Perc. Cro. (hard mallets) *ff* *pp* *f* roto toms (sticks) *f* *p* *f* Splash Cym. *f* *p* *f*

Pno. *ff* *pp* *mp* *mp* *f* *f* *no Ped.* *Ped.* *no Ped.* *Ped.* *no Ped.*

legato; blurred

marcato, aggressive

13

Fl. *mp* *f* *ff* *f* *f*

B♭ Cl. *p* *mf* *f* *f* *f* *mf*

Vln. *p* *mf* *f* *f* *f*

Vc. *p* *mf* *f* *f* *f*

Perc. *p* *f* *mp* *f*

Pno. *p* *f* *ff* *f*

Ped. *no Ped.* *Ped. Bass Changes*

20

24

Fl. *mp* *mf* *ff* *mf*

B♭ Cl. *p* *f* *ff* *mf*

Vln. *mf* *ff* *f* *ff* *mf*

Vc. *mp* *f* *ff* *mf*

Perc. *mp* *f* *ff* *mf* *Sus. Cym. Bell*

Pno. *f* *ff* *f* *f*

Ped. *no Ped.*

28

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

p *f* *mp* *fp* *ff*

Solo port. port.

S.P. Sul E gliss. (highest possible)

bell -> ord.

36

43

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

mf *mp* *f* *mf* *ff* *sfz* *mf*

S.P. Sul E -> S.P. S.P.

(ord.)

Temp. Blks. (sticks)

China Cym. (Bs. Pedal)

Ped.

44

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

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

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

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

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

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

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

no Ped. Ped. sim to mm. 1-23

52

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

f *ff* *mf* *f* *ff* *f* *f*

mf *f* *mp* *f* *ff* *f*

f *ff mp* *ff* *f*

mf *f* *ff* *f*

f *ff* *f*

mf *f* *ff* *f*

spiccato
spiccato sim.

62 Ominous, Boiling

59

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

mf *ff* *f* *ff* *f* *f* *ff* *mf*

f *ff* *mf* *f* *ff* *mf*

mf *f* *ff* *mf*

mp *f* *ff* *mf* *f*

mp *f* *ff* *f*

mp *ff* *f* *ff*

mp *ff* *f* *ff*

Ped. Ped.

67

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

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

f *ff* *mf* *mp*

f

mf *ff* *mf* *f*

f *ff* *f*

Ped. Ped. at will; avoid muddy bass

76

Fl. *pitch bend*
 B♭ Cl. *with fury!*
 Vln. *f*
 Vc. *ffp*
 Perc. *5*
 Pno. *staccato, aggressive*
 Ped. per measure
 no Ped.

83

Fl. *p*
 B♭ Cl. *ff*
 Vln. *spiccato*
 Vc. *marcato*
 Perc. *ff*
 Pno. *ff*
 Ped. per measure

102

Fl. *ff*
 B♭ Cl. *ff*
 Vln. *ff*
 Vc. *ff*
 Perc. *stick shaft on rim*
 Pno. *ff*
 no Ped.

104

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

B♭ Cl. *p* *f* *p* *mf*

Vln. *p* *f* *p* *mf*

Vc. *mf* *p* *mf* *ff* *mf* *p* *mf* *f* *mf*

Perc. *mf* *p* *mf* *ff* *p* *mf* *f* *mf*

Pno. *mf* *p* *mf* *ff* *p* *mf* *f* *mf*

ped. at will (avoid bass muddiness) no Ped. ped. at will (avoid bass muddiness)

(ord.) S.P. S.P. (ord.)

Building Frantically!

113

Fl. *ff* *mp* *f* *ff* *fffz* (silence)

B♭ Cl. *ff* *mp* *f* *ff* *mf* *ff* *f* *fffz* (silence)

Vln. *ff* *mp* *f* *ff* *fffz* (silence)

Vc. *ff* *mp* *f* *ff* *fffz* (silence)

Perc. *ff* *f* *ff* *fffz* (silence)

Pno. *ff* *f* *ff* *fffz* (silence)

Sus. Cym. Bell bell -> ord. (ord.)

no Ped. Ped.

2 3 4 4

to Crotales! (hard mal.)

120 Soaring, Majestic $\text{♩} = 80$

Musical score for measures 120-127. The score is in 4/4 time with a tempo of 80 beats per minute. It features six staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts with a *ff* dynamic, playing a melodic line with eighth notes. Ends with a *mf* dynamic.
- B♭ Cl.:** Plays a rhythmic accompaniment of eighth notes, alternating between *mf* and *ff* dynamics.
- Vln.:** A solo part starting with a *ff* dynamic and the instruction "passionately; molto vib.".
- Vc.:** Plays a rhythmic accompaniment of eighth notes, alternating between *ff* and *mf* dynamics.
- Perc.:** Features a Crotales (hard mallets) part with a *ff* dynamic, a Tam-tam (beater) part with a *f* dynamic, and a Crotales part with a *p* dynamic. Includes the instruction "L.V." and "to Mar.".
- Pno.:** Features a complex accompaniment with triplets and chords. Dynamics range from *ff* to *mf*. Includes the instruction "Ped. chord changes".

Musical score for measures 128-135. The score is in 4/4 time with a tempo of 69 beats per minute, indicated by "rit. (to ♩ = 69)". It features six staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Continues the melodic line, with dynamics ranging from *f* to *ff* and *mf*. Includes the instruction "passionately; molto vib.".
- B♭ Cl.:** Continues the rhythmic accompaniment, with dynamics ranging from *ff* to *mf*. Includes the instruction "free-bow as needed at fine".
- Vln.:** Continues the solo part, with dynamics ranging from *ff* to *mf*.
- Vc.:** Continues the rhythmic accompaniment, with dynamics ranging from *mf* to *ff* and *mf*.
- Perc.:** Features a Marimba part with a *mp* dynamic, a Tam-tam part with a *f* dynamic, and Crotales parts with *ff* and *f* dynamics. Includes the instruction "to Crotales!".
- Pno.:** Continues the complex accompaniment with triplets and chords. Dynamics range from *mf* to *ff* and *mp*.

136 A Tempo ♩ = 80

poco rit.

Fl. *ff* *f* *mf*

B♭ Cl. *mf* *ff* *mf* *ff* *mf* *f* *mf* *p*

Vln. *f* *mf* *p* *f* *mp* *p* *f*
 increase/decrease trill speed with dynamics

Vc. *ff* *mf* *ff* *f* *mf* *mp*

Perc. Cro. *ff* *f* *f* *mf*
 to Mar. Marimba

Pno. *ff* *f* *mf* *mp*
 Ped. al fine

Fading, Shimmering ♩ = 69

(6")

Fl. *p* *pp*

B♭ Cl. *pp*

Vln. *p* *mf* *pp* *p* *mf* *pp* *pp*
 Solo (6")
 serene, tranquil

Vc. *p* *pp*

Perc. *p* *pp* *pp* *mp* *pp*

Pno. *p*

IV. Aurora Borealis

Atmospheric, Ethereal $\text{♩} = 56$

Fl. *pp* *mf* *pp*

B♭ Cl. *pp*

Vln.

Vc.

Perc. Marimba *pp* *mf* *pp*

Pno. *pp* *mf*
sempre Ped.

7

Fl. *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp*

B♭ Cl. *mf* *pp* *mf* *pp* *mp* *pp*

Vln. Sul D, Open A *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. Sul Tasto *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Perc. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Pno. *pp* *mp* *pp* *mf* *pp* *mp* *pp* *mp* *pp* Ped.

13

Fl. *pp* *mp* *p* *mf* *p*

B♭ Cl. *mp* *pp* *mf* *pp* *mf* *p* *mf* *p* *mf*

Vln. Sul A, E (ord.) *mf* *p* *p* *mf* *pp* *mf* *p* *mf* *p* *mf* *p*

Vc. Sul D, Open A (ord.) *mf* *p* *p* *mf* *pp* *mf* *p* *mf* *p* *mf* *p*

Perc. *pp* *mf* *p*

Pno. *pp* *mf* *p* *mf* *mf* *p*

20 Flowing, with Force ♩ = 120

30

Fl. *mf* *p* *mp* *pp*

B♭ Cl. *f* *p* *mp* *pp* Solo

Vln. *f* *p* *mp* *pp*

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

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

Pno. *p* *mf* *f* *mf*

Ped. chord changes

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

B♭ Cl. *mf* *mp* *f* *mp* *f*

Vln. *mf* *pp* *f* *mp* *f*

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

Perc. *mp* *mf*

Pno. *p* *mf*

accel.

Coalescing into Shape ♩ = 126

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

B♭ Cl. *mp* *f* *mf* *f*

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

Vc. *mp* *f* *mf* *p* *f*

Perc. *f* *p*

Pno. *f*

50

51

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

Ped.

Ped. chord changes

ff *mp* *p*

ff *mp*

ff *mp*

ff *mf* *ff*

ff *mf*

Solo

port.

54

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

f *p*

f *p*

f *p*

f *mf*

mf *p*

58

Fl.

B♭ Cl.

Vln.

Vc.

Perc.

Pno.

p *ff*

f *p*

f *mf* *ff* *f* *ff*

ff *mf* *p* *mf* *p*

p *f* *p*

f *mp*

3

4

3

4

to Crotales (medium-soft mallets)

Crotales (medium-soft mallets)

f

f *mp*

68

64

Fl. *mf* *p* *mf* *p* *mp* *f* *ff* *mf* *mf* *f* *mf*

B♭ Cl. *mf* *p* *mf* *p* *mp* *f* *ff* *mf*

Vln. *mf* *p* *mf* *p* *mp* *f* *ff* *mf*

Vc. *mp* *mf*

Perc. *ff* *f*
to hard mallets (hard mal.)

Pno. *mf* *f* *ff* rising...

73

Fl. *ff* *f* *mf* *ff*

B♭ Cl. *f* *ff*

Vln. *f* *mf* *f*

Vc. *f* *mf* *f*

Perc. *ff*

Pno. *mf* *ff* soaring! *8va*

80

Fl. *mf*

B♭ Cl. *fp* *f* *mf*

Vln. *mf* *f* *ff* *mf* *ffz*

Vc. *mf* *f* *ff* *mf*

Perc. *8va* to yarn mallets (Sus. Cymbal + Marimba)

Pno. *8va*

accel.-----

86 Vibrant, Surreal ♩ = 132

Fl. *ff* *f* *p* *mf*

B♭ Cl. *ff* *f* *p* *mp*

Vln. *ff* *f* *ff* *f* *ff* *passionately; molto vib.*

Vc. *ff* *mf* *p* *mf* *f* *mf* *ff* *passionately; molto vib.*

Perc. *p* *mp* *mf*

Pno. *ffz* *p* *mp* *mf* *f*

Sus. Cym. (Yarn) Mar.

95 Fl. *f* *mf* *ff* *mf*

B♭ Cl. *mf* *f* *ff*

Vln. *port.* *3* *3* *3* *ffz*

Vc. *port.* *3*

Perc. *f* *mf* *ff* *to Crotales!* *Cro.*

Pno. *mf* *ff* *mf* *f*

103

102 Fl. *ffz* *mf* *p* *f* *mf* *p* *rit.*

B♭ Cl. *mf* *ffz* *mf* *p* *mf* *mp*

Vln. *mf* *f* *mf* *p*

Vc. *mf* *f* *mf* *p*

Perc. *mf* *ffz* *p* *mf* *pp* *to Mar.* *Mar.* *to Tuned Wind Chimes*

Pno. *f* *mf*

Ped. Ped. chord changes

Tempo Primo ♩ = 56

112

Fl. *mf* *p* *pp* *mp* *p* *pp*

B♭ Cl. *pp* Solo *mf* *p* *mf* *p* *mf*

Vln. Sul D, A con sordino *mp* *pp* *mp* *pp* *mp* *p* *mp* *pp* *mp* *pp*

Vc. con sordino *mp* *pp* *mp* *pp* *mp* *p* *mp* *pp* *mp* *pp*

Perc. Tuned Wind Chimes* *pp* increase/decrease speed w/dynamic *p*

Pno. *mp* sempre Ped. *p* *pp* *mp*

3
2

(9")

119

Fl. *mp* *p* *pp*

B♭ Cl. *p* *p* *mp* *pp*

Vln. *mp* *pp* *mp* *pp*

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

Perc. *mp* *mf* *mp* *p* *pp* Solo (9") contemplative; meditative

Pno. *p* *pp*

*See Performance Notes for Further Information