FIVE PIECES FOR FIVE PERFORMERS

FIVE PIECES FOR PIANO

BAGATELLE

STRING QUARTET

FIVE BAGATELLES FOR ENSEMBLE

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR THE DEGREE OF PHD IN THE UNIVERSITY OF EDINBURGH

1997
FIVE PIECES FOR FIVE PERFORMERS

(for Flautist, Clarinettist, Pianist and two Percussionists)

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR
THE DEGREE OF PhD IN THE UNIVERSITY OF EDINBURGH

1997


**INSTRUMENTS**

*Flauto, Flauto piccolo*

*Clarinetto (in B♭), Basso clarinetto (in B♭)*

*Piano*

*Batteria*

<table>
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<th>Second performer</th>
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<tr>
<td>Timpani</td>
<td>Triangolo</td>
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<tr>
<td>Tam-tam (large)</td>
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<tr>
<td>Sonagli</td>
<td>Tam-tam (medium)</td>
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<tr>
<td>Crotali</td>
<td>3 tom-toms (high, medium, low)</td>
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<tr>
<td>Campanelli</td>
<td>Vibrafono</td>
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</table>

*Campanelli* is notated two octaves lower, and *Piccolo* and *crotali* are notated an octave lower than they sound. In aleatoric sections the accidentals apply only to the notes they proceed. All rhythmical values in *ad libitum* sections are approximate.
NOTES FOR PERFORMERS

beginning of *ad libitum* section

indefinite beat

breath or pause

*fermata* played as *tenuto* or as normal *fermata*

long *fermata*

very long *fermata*

*crescendo* (unaccentuated) from nothing

*decrescendo* to silence

acceleration or deceleration of rhythmic figure

gradual transition from one manner of playing to another

substitute sign for *ligga* indicating that the duration of notes is equal to their graphic expression

*let the sounds vibrate*

WOODWIND

very fast *tremolo staccato*

flutter-tongue

slap-tongue

*vibrato*

*extreme vibrato*, as dense as possible
PIANO

The pieces require several special techniques, such as pizzicato playing, gliss., muted tones on strings, etc. To realize these effects accurately strings should be marked (e.g. using coloured labels).

- \( \text{f. t.} \) the string is plucked with fingertip (towards the centre of the string)
- \( \text{f. n.} \) the string is plucked with fingernail (near the pins)
- + mute string with fingertip (near the end)
- \( \text{gliss.} \) on strings played with fingernails or fingertips
- \( \text{normal playing} \)
- \( \text{soft staccato on pedal} \)
- notes within boxes are to be silently depressed
- right (damper) pedal

PERCUSSION INSTRUMENTS

- soft head mallets
- medium hard head mallets
- hard head mallets
- \( \text{timpani sticks} \)
- snare drum sticks
- triangle beaters
- soft head beater
- hard head beater
- strike near the centre
- strike near the rim
(ff)

1) Vibraphone and piano should keep same tempo until score number 1.
2) Repeat figure in brackets until score number 2, then complete and pass to next beat (score number 3).
(o) repeat, as piano and vibraphone sounds die away, poco a poco morendo, al niente.

**performers should listen carefully to each other parts in order to avoid simultaneous playing.

***step, but not simultaneously, and let the sounds die away.
(Temp.) 5pp mutes in Cilli
f res marc, pizzicatto

very dense

trémolo staccato; — frull.

trémolo staccato; — fullest (full)

left hand mutes the string with fingertip while right hand strikes the key.
Presto possibile, leggeriss. sempre

Performers should listen to each other's parts carefully in order to avoid simultaneous pausing.
ad lib.

Fl.

Cl.

(mosto vibr. vibr. vibr. vibr.)

pp (non cresc)

Caz 6° acc. — acc. molto — presto possibile

fpp legatissimo, leggieriss.

Ca z 18°

as dense as possible

 Allegro molto (1=132)

5 instrumental entrances are approximate. Performers should listen carefully to each other parts in order to avoid simultaneous pausing.

5 change imperceptibly from one technique of playing to another.

5 repeat figure in brackets during the time indicated until score number 6. Hen simultaneously

pass to the next beat.
a) break off suddenly.
* performers should listen carefully to each others parts.

** break off suddenly.

*** left hand mutes the string with fingertip, while right hand strikes the key.
* break off suddenly.

** left hand mutes the string with fingertip, while right hand strikes the key.
* start near the centre and move towards the rim.

** near the pins.
*) begin near the rim and move gradually to the centre.

**) left hand notes the string with fingertip while right hand strikes the key.
*) begin near the rim and gradually move towards the centre.

**) motor off; use stick with hard plastic heads.
Muta in Flauto

poco a poco cresc. molto

Muta in Cl. in B♭

poco a poco cresc. molto

Muta in Crotali e Campanelli

Muta in Vibrafono

poco a poco cresc. molto

[Music notation diagram]
Ad Lib.

** Performers should listen carefully to each other parts.**

** Repeat figure in brackets during the time indicated.**

** Break off suddenly.**
\( \text{Ca} \approx 12 \)

ed. lib.

\( \text{f.b.} \rightarrow \text{asc.} \rightarrow \quad \text{poco possibile} \)

\( \text{rapid pizz. over strings (f.n.)} \)

\( \text{depress keys silently} \)

\( \text{on keys ord.} \)

\( \text{p expr. ord.} \)

\( \text{swab} \)

\( \text{sub-fg.} \)

\( \text{expr.} \)

\( \text{d.m.} \quad \text{ppp} \)

* all rhythmic values in this section are approx.

* repeat figure in brackets during the time indicated

* break off suddenly.
83(8.8.3)

* tremolo, played as trill.*
## sounds an octave higher
FIVE PIECES FOR PIANO

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR
THE DEGREE OF PHD IN THE UNIVERSITY OF EDINBURGH

1997
NOTES

\[ \text{indefinite beat} \]

\[ \text{fermata played as tenuto or usual fermata} \]

\[ \text{long fermata} \]

\[ \text{soft spiccato on pedal} \]

\[ \text{soft staccato on pedal} \]

\[ \text{gradual acceleration of rhythmic picture} \]

\[ \text{substitute sign for ligga, indicating that the duration of notes is equal to their graphic expression} \]

\[ \text{pedal} \]

\[ \text{gradually release pedal} \]

\[ \text{lowest four notes of piano} \]

\[ \text{let vibrate} \]

\[ \text{right hand} \]

\[ \text{left hand} \]
Prestissimo possibile

sempre legatissimo

 Prestissimo possibile
BAGATELLE

(for Violoncello and Piano)

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR THE DEGREE OF PhD IN THE UNIVERSITY OF EDINBURGH

1997
NOTES FOR PERFORMERS

General

indefinite beat

*fermata* played as *tenuto* or usual *fermata*

long *fermata*

a gradual transition from one manner of playing to another (e.g. *sul pont. ~ ord. ~ sul tasto*)

gradual acceleration of rhythmic picture

gradual deceleration of rhythmic picture

as fast as possible

substitute sign for *ligga*, indicating the duration of notes is equal to their graphic expression

slowly release pedal

soft *staccato* on pedal

soft spiccato on pedal

right (damper) pedal

*middle* (*sostenuto*) pedal

left (*una corda*) pedal

*ad libitum*

*pizzicato*

*ordinario*

*sul ponticello*

half-hair, half-wood

All metronomic indications are approximate and may vary slightly.

Long dashed slurs indicate phrasings (*legato*).

All tremolos and trills are to be played very densely.
non vibr., sul tasto ~ ord., poco vibr.

~ vibr. molto ~ vibratiss.

~ ord. ~ a tempo

as dense as possible

~ a tempo

as dense as possible

* Pluck string with fingernail

** Pluck string with fingertip.
simile on strings (m.m.) rub the strings with fingernails ~ dimin. ~ morendo al niente.
ad lib.

gliss., leggerissimo

Norm. ord. ~ sol pont. ~ espr. s.p.

P slow

poco a poco

imperceptibly

a tempo

half legato

ord. Pizz. sub ~ ord. ~ poco vibr. ~ vibr. molto

change to tremolo

imperceptibly

ten. ~ accel. ~ presto possibile

poco dimin.

ten. ~ espr. ~ espr. molto

silently depress the notes, secure with PII and slowly release PI.

**Natural harmonics.**
ad lib.

ad lib., very free

ad lib.

dramatico

ad lib.

*PI

*PI

*PI

*PI

*PI

*PI

*PI

*PI

*PI

*PI

*PI

*PI

*PI

*PI

Quasi legatissimo, one note at a bow.

Break off suddenly.
ord., vibr. molto → vibrato.ss. ~ sol. pport. ~ half-echo ~ finger tapping

r.h. on strings, rub the strings with fingernail ~ ritard.

r.h. rapid gliss over strings (r.t.)

...Ossia:

......Let the sounds die away.
STRING QUARTET

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR THE DEGREE OF PhD IN THE UNIVERSITY OF EDINBURGH

1997
NOTES FOR PERFORMERS

quarter tone adjustments

crescendo (unaccentuated) from nothing
decrescendo to silence

gradual transition from one manner of playing to another

indefinite beat

fermata played as tenuto or as normal fermata

long fermata

very long fermata

breath or pause

bow with hard pressure (noise effect)

$\frac{1}{4}$ tone (2.5, 1 tone) trill upwards or downwards

natural harmonics

artificial harmonics

tremolo

very fast tremolo staccato

a little vibrato to colour the tone

vibrato (slow, fast, very fast)

extreme vibrato, as dense as possible

flamando, always non vibrato

half-hair, half-wood

sul ponticello
s.t.  \hspace{1cm} sul tasto
extr.  \hspace{1cm} extreme (e.g. sul pont. extr.)
gliss.  \hspace{1cm} glissando (— upwards, \_ downwards)
quasi legatissimo  \hspace{1cm} one note at a bow

Dashed bar lines serve only as a means of orientation; they are not intended to mark metre or pulsation.

*Vibrato, molto vibrato* and *vibratissimo* should be executed fast and narrow, with the smallest possible deviations.
Presto possibile
s.p. half-legno
tutti; half-legno
p. w. ord. half-legno

vibrato, sul pont.

s.p. half-legno
FIVE BAGATELLES FOR ENSEMBLE

(for Flute, Cor Anglais in F, Clarinet in B♭, Horn in F, Percussion, Harp and Violin)

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR THE DEGREE OF PhD IN THE UNIVERSITY OF EDINBURGH

1997
INSTRUMENTS

Flauto

Corno inglese (F)

Clarinetto (B♭)

Corno (F)

Batteria

3 Timpani, 5 Tom-tom, Campanelli
Campane, Marimba

Arpa

Violino
NOTES FOR PERFORMERS

denotes the beginning of a section

indefinite beat

breath or pause

fermata played as tempi or as normal fermata

long fermata

very long fermata

crescendo (unaccentuated) from nothing

decrescendo to silence

gradual transition from one manner of playing to another

acclerando

very fast tremolo staccato

flutter-tongue

let the sound vibrate

vibrato

extreme vibrato, as dense as possible

a little vibrato to colour the tone

extreme (e.g. sul. pont. extr.)

return to normal way of playing

half-hair, half-wood

natural harmonics

artificial harmonics

flautando, always non vibrato

harp harmonics sound an octave higher
bisbigliando

prés de la table

prés des chevilles

vibrato (pluck the string with right hand, then alternately press and release the left thumb against the string just below the tuning pin)

plucked fingernail sound

thunder effect (strike the wire strings with open left hand, letting the strings resound)

xylophonic sounds (mute near the soundboard with one hand, pluck strings in the middle with other

released xylophonic sounds (release the muting fingers directly after plucking the strings involved

damp

play non-legato, leaving the string after each sound (do not damp)

do not accentuate the final stroke

accentuate the final stroke

closed

open

muted

soft head mallets

medium hard head mallets

hard head mallets

strike near the centre

strike near the rim

fingerstyle playing
I

\[ \text{towards the rim} \]

\[ \text{fendo} \]

\[ \text{several rounds} \]

\[ \text{exp.} \]

\[ \text{sul tasto molto bello} \]

\[ \text{ppp} \]

\[ \text{ppp lento} \]

\[ \text{su l'E'} \]

\[ \text{su l'A'} \]

Order Ref. No. 12712
Presto possibile (A=168)
a) Let the sounds die down.
SNOW FELL ON WINTER GARDENS

(Three Poems for 24 Voices and Orchestra)

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR THE DEGREE OF PhD IN THE UNIVERSITY OF EDINBURGH
ORCHESTRA

2 Flauti (I anche Piccolo, II anche Flauto Alto G)
2 Oboi (II anche Corno inglese F)
2 Clarinetti A, B (II anche Clarinetto basso B)
2 Fagotti (II anche Contrafagotto)

2 Trombe B
2 Corni F
2 Tromboni

Batteria (2 esecutori)

I esecutore

Timpani, 3 Wood blocks, 2 Bongos,
3 Tom-toms, Gran Cassa, Tam-tam,
Crotali, Campanelli, Vibrafono

II esecutore

Timpani, Piatto sospeso, 3 Gongs (low,
medium, high), Tam-tam, Campane,
Marimba

2 Arpe
Piano

Violini I
Violini II
Viole
Violoncelli
Contrabassì
to

The 24 voices are divided into two equal mixed choirs, each comprising 3 sopranos, 3 altos, 3 tenors and 3 basses. The choirs should be positioned at the back of the performance space with the maximum practicable separation from each other.

The following orchestral layout is suggested:

Piccolo and harp harmonics are notated an octave lower than they sound, while the contrabassoon and the double-basses are notated an octave higher. The campanelli is written two octaves lower than its actual pitch.

Accidentals in aleatoric sections apply only to those notes that they precede.

ca. 2", etc. refers to the duration of aleatoric sections, in which all rhythmic values are approximate.
NOTES

All performers

- ½ tone adjustments
- indefinite beat
- short fermata played as tenuto or normal fermata
- long fermata
- very long fermata
- breath or pause
- crescendo from nothing
- diminuendo to nothing
- gradual transition from one manner of playing to another
- glissando between two notated pitches
- acceleration or deceleration of rhythmic figure
- substitute sign for ligga (duration of notes is equal to their graphic expression)

- tremolo
  - very fast staccato tremolo
  - let the sound(s) vibrate
  - a little vibrato to colour the tone
  - vibrato
  - extreme vibrato (fast and narrow)
  - gradual increase in vibration from narrow to as wide as possible
  - return to normal way of playing

Voices

- with mouth closed
- from open to closed
- breathy tone
- as low as possible
- with hand over mouth
- hand down
- tremolo achieved by tapping very rapidly with flat fingers of one hand over mouth
- spoken text (differing pitches)

Wood and brass

- air tone (written pitch still audible)
- gradual transition to normal tone
- between air and tone
- fluttetongue
gradual transition to normal tone

an abrupt, single-stroke vibrato, with a sudden increase in volume

multiphonic tongueslap (very loud)

closed (horns)

open (horns)

simultaneous playing and singing

changing the cavity of the mouth to create the vowel sounds

cover mute with hand to get a very quiet dynamic (trumpets)

gradually uncover mute (trumpets)

trill with hand in front of the mute (trumpets, trombones)

in front of bell (trombones)

gradually away from bell (trombones)

blow extremely loudly through instrument; pedal note below
the written tone clearly audible (trombones)

Percussion

playing with a bow (vibraphone)

heavy beater (soft head)

heavy beater (hard head)

soft head mallets

medium hard head mallets

hard head mallets

timpani sticks

snare drum sticks

fingerstyle playing

1. left hand; 2. right hand

Harp

harp harmonics are written an octave lower than their actual pitch

vibrato (pluck the string with right hand while simultaneously
pressing and releasing the string with left hand below the

tuning pins)

plucked fingernail sound

damp

draw open hand across the strings

pedal trill (pluck the string quite strongly)

pedal slide (pluck the string once only)

pedal noise (strings not plucked)

près de la table (near the soundboard)

près des chevilles (above the bridge pin)
Piano
(with sostenuto pedal; use stickers to mark strings inside the piano)

- soft staccato on pedal
- mute the string with left hand while striking the key with right hand.
- silently depress keys
glissando over the strings
pedal sforzando (stamp foot on pedal; with much resonance)
pedal I (right pedal)
sustaining pedal
with fingertips on strings
return to normal playing

Strings
(mutes required; double basses have 5 strings)

- floating, generally sul tasto, non vibrato
- sul tasto
- sul ponticello
- extreme (e.g., sul tasto extreme)
bartók pizzicato
pizzicato high up a low string played with flat left hand finger (percussive sound)

- half-legno
- a la punta
- al tallone

- half-hair, half-wood
- with point of bow
- with a heel of bow
- bow with hard pressure (noise effect)
gradual transition to normal tone
an abrupt, single-stroke vibrato, with a sudden increase in volume
multiphonic tongueslap (very loud)
closed (horns)
open (horns)
simultaneous playing and singing
changing the cavity of the mouth to create the vowel sounds
cover mute with hand to get a very quiet dynamic (trumpets)
gradually uncover mute (trumpets)
trill with hand in front of the mute (trumpets, trombones)
in front of bell (trombones)
gradually away from bell (trombones)
blow extremely loudly through instrument; pedal note below the written tone clearly audible (trombones)

**Percussion**

playing with a bow (vibraphone)
heavy beater (soft head)
heavy beater (hard head)
soft head mallets
medium hard head mallets
hard head mallets
_timpani_ sticks
snare drum sticks
fingerstyle playing
1. left hand; 2. right hand

**Harp**

harp harmonics are written an octave lower than their actual pitch
_vibrato_ (pluck the string with right hand while simultaneously pressing and releasing the string with left hand below the tuning pins)
plucked fingernail sound
damp
draw open hand across the strings
pedal trill (pluck the string quite strongly)
pedal slide (pluck the string once only)
pedal noise (strings not plucked)
_près de la table_ (near the soundboard)
_près des chevilles_ (above the bridge pin)
Piano
(with sostenuto pedal; use stickers to mark strings inside the piano)

*soft staccato on pedal*

mute the string with left hand while striking the key with right hand.

*silently depress keys*

*glissando over the strings*

pedal *sforzando* (stamp foot on pedal; with much resonance)

pedal I (right pedal)

*sustaining pedal*

*with fingertips on strings*

return to normal playing

Strings
(mutes required; double basses have 5 strings)

*flaut.*

s. t.

*s. p. or sul pont.

extr.

Ø

pizz. left hand

*half-legno*

*a la ponta*

*al tallone*

floating: generally *sul tasto, non vibrato*

*sul tasto*

*sul ponticello*

*extreme (e.g., sul tasto extreme)*

*bertok pizzicato*

*pizzicato* high up a low string played with flat left hand finger (percussive sound)

*half-hair, half-wood*

*with point of bow*

*with a heel of bow*

*bow with hard pressure (noise effect)*
In the ruined monastery
the wind blows, and blows and blows and
the wind cries, cries, cries,
Christ ... Christ ... Christ ... Christ ...

The cypress sapling sways as
the wind blows and blows and blows,
and the sound is echoed
in the blue mountains: Christ ... cries ...

The wind screams, screams,
thrust over the cliff,
a light glimmers on the bell,
a faint light – Christ ... cries ...
Play the notes from a long time until and then break off suddenly.
(b) Repeat the figure in brackets until "fine", then stop and let the sounds die down.
- accent the figures in brackets during the time indicated

**This four-bar passage should be conducted.**

***Stop and wait until further indication from conductor.***
**ORDER REF:** 12706
**Tempo II**

Unsteady, partially unison notes.

**ad C.B.**

*Repeat until the end of the piece and then let the sounds die down.*
THE WIND OF SORROW

(Songs on Poems by Ancient Chinese poets
for Mezzo-Soprano and Orchestra)

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR
THE DEGREE OF PHD IN THE UNIVERSITY OF EDINBURGH

1997
**ORCHESTRA**

Flauto (anche Piccolo)
Flauto contralto (G)
Clarinetto (A, B)
Clarinetto basso (B)
Fagotto

2 Corni (F)
Tromba (B)
Trombone

**Batteria (4 esecutori)**

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<th>I esecutore</th>
<th>III esecutore</th>
</tr>
</thead>
<tbody>
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<td>Timpani</td>
<td>Tam-tam</td>
</tr>
<tr>
<td>Tam-tam</td>
<td>Crotali</td>
</tr>
<tr>
<td></td>
<td>Campanelle</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II esecutore</th>
<th>IV esecutore</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Tom-toms</td>
<td>2 Wood-blocks</td>
</tr>
<tr>
<td>Metal chimes</td>
<td>5 Temple-blocks</td>
</tr>
<tr>
<td>Triangolo</td>
<td>Piatto sospeso</td>
</tr>
<tr>
<td>Campanelli</td>
<td>Marimba</td>
</tr>
</tbody>
</table>

Arpa
Piano

Voce

6 Violini I
5 Violini II
4 Viole
4 Violoncelli
2 Contrabassi

The piccolo part is written an octave lower, and the double basses are written an octave higher, than they sound. The campanelli is written two octaves lower than its actual pitch. The crotali sound as written.

Accidentals in aleatoric sections apply only to the notes they precede.

*ca.* 2" etc. refers to the duration of aleatoric sections, in which all rhythmic values are approximate.
NOTES

All performers

indefinite beat

fermata played as tenuto or normal fermata

long fermata

very long fermata

crescendo from nothing

diminuendo to nothing

gradual transition from one manner of playing to another

gradual acceleration of rhythmic figure

gradual deceleration of rhythmic figure

as fast as possible

substitute sign for ligga (duration of notes is equal to their graphic expression)

tremolo

very fast tremolo staccato

very fast pizzicato tremolo

a little vibrato to colour the tone

vibrato (slow, normal, fast)

extreme vibrato (fast and narrow)

return to normal way of playing

Woodwind and brass

frull.

smorzato

-

\( \rightarrow \)

cover mute with hand (very quiet dynamic)

gradually uncover mute

Trumpet (mutes required: wawa, metal)

wawa/hand

\( \rightarrow \) 0

Trombone (mutes required: plunger, wawa, metal)

plunger+

\( \rightarrow \) 0

in front of bell

gradually away from bell

Harp

harp harmonics sound as written

plucked fingernail sound

près de la table (near the soundboard)

damp
**Piano**

(Use stickers to mark tones inside the piano)

- on keys

- poco a poco via pedale

- damp

**Voice**

- humming
  - in a whisper

**Strings**

- floating, generally sul tasto, non vibrato
- sul tasto
- sul ponticello
- extreme (e.g., sul tasto extr.)
- col legno
- half-hair, half-wood
- with the point of the bow
- with the heel of the bow
- bow with hard pressure (noise effect)
- clusters (each instrumentalist plays the tone allocated to his/her instrument, so that the whole scale between the indicated lowest and highest tones sounds simultaneously)

**Percussion**

- triangle stick (metal)
- heavy beater (soft head)
- heavy beater (hard head)
- soft head mallets
- medium hard head mallets
- hard head mallets
- timpani sticks
- snare drum sticks
  - 1. left hand 2. right hand
AUTUMNAL REFLECTIONS

The twilight breeze through the window mischievously ruffles my shirt.

The sound of the distant water clock has emptied, dried up.

The moon has swum the celestial river, a chill reigns and suddenly

a maple leaf falls startled by a night bird's cry.

Wang Wei (699 - 761 CE)

(UNTITLED)

I await, standing by the window, and again sorrow like snow settles upon me.

No longer can I avert life's misfortune – It rains. It only rains.

Li Qing-Zhao (1084-1151/56 CE)

REMEMBERING MY BROTHERS ON A MOONLIT NIGHT

The road home is unendingly long!

A lifetime

is spent on this road, is held by this road ...

All in vain shall I write home, until

the enemy has laid down his arms.

Du Fu (712 - 770 CE)

TWO CHILDREN HAVE EMBARKED

Two children have embarked. Two children in a boat.

Silhouetted like lighted candles on the water.

My thoughts go out to them, following in their wake, doubt swells in my heart, fear rises in my heart.

Two children have embarked. Two children in a boat, Caught by the swell, their companions shadow and night.

My thoughts go out to them, following in their wake, doubt swells in my heart: may they come safely home!

Shijing (The Book of Songs)
ON THE TWENTIETH NIGHT OF THE MONTH CHEN
IN THE YEAR YIMAO I WROTE DOWN A DREAM

And you departed. I am solitary here for ten years now!
You shine no more, my sun...
There is no end in sight, none at all.
Traces of you still hold sway over my heart.

Ten thousand /i/ to your grave...
Can words ever express my grief?
No longer could you recognize me, ghostly to behold,
face covered by the dust of devastated lands,
sorrow's frosty hand has lain upon my temples.

Last night in my sleep I dreamt,
of my return to our old abode,
our ghosts stand by the window ...
and we took silent refuge
in the moonlit night...
in streams of warm tears...

Year after year I shall visit your grave
in sorrow, with sorrow as my host ...
That hill ...
and on that hill a solitary pine.

Su Shi (1037-1101 CE)
*Fl. alto and Cl. (Bb) should start playing together as fast as possible. However, it is desirable that the tempo should not be identical in each of the two instruments.*
INTERMEZZO

41 \text{ L}=38

T. T. T. T.

A. T. T. T.

P. H. H. H.

T. L.

4 T. L.

T. T.

T. T.

P. H. H.

P. H. H.

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P. H. H.

T. T.

T. T.
Repeat until the next beat and then break off suddenly.
THE BIRTH OF ENKIDU

(for Orchestra)

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR THE DEGREE OF PHD IN THE UNIVERSITY OF EDINBURGH
The orchestra is divided into two groups who sit in semicircles facing each other. The composition of the two orchestral groups is as follows:

<table>
<thead>
<tr>
<th>First orchestral group</th>
<th>Second orchestral group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flauto 1, Piccolo</td>
<td>Flauto 2 / Flauto alto (G)</td>
</tr>
<tr>
<td>Oboe 1</td>
<td>Oboe 2 / Corno inglese (F)</td>
</tr>
<tr>
<td>Clarinetto 1 (B flat)</td>
<td>Clarinetto 2 (B flat)</td>
</tr>
<tr>
<td>Fagotto 1</td>
<td>Fagotto 2 / Contrafagotto</td>
</tr>
<tr>
<td>Tromba 1 (B flat)</td>
<td>Tromba 2 (B flat)</td>
</tr>
<tr>
<td>Corno 1 (F)</td>
<td>Corno 2 (F)</td>
</tr>
<tr>
<td>Trombone</td>
<td></td>
</tr>
</tbody>
</table>

**Percussion 1**

- 5 Tom-toms, Triangolo, Piatto sospeso, Tam-tam, Vibrafono

**Percussion 2**

- Maracas, Tamburo militare (una corda), Gran cassa, Piatto sospeso, Tam-tam, Campanelli

<table>
<thead>
<tr>
<th>Arpa 1</th>
<th>Arpa 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano 1</td>
<td>Piano 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6 Violini 1</th>
<th>6 Violini 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Violoncelli</td>
<td>4 Viole</td>
</tr>
<tr>
<td>Contrabasso 1</td>
<td>Contrabasso 2</td>
</tr>
</tbody>
</table>

_Fagotto 1, Tromba 1 and Trombone should be positioned close to Piano 1._

_Clarinetto 2, Fagotto 2, Tromba 2 and Corno 2 should be positioned close to Piano 2._
GENERAL NOTES

quarter tone adjustments

crescendo (unaccentuated) from nothing
decrescendo to nothing

gradual transition from one manner of playing to another

indefinite beat

substitute sign for ligga, indicating that the duration of notes is equal to their graphic expression

fermata played as tenuto or normal fermata

long fermata

'breath' or pause

damp (pianos, harps, vibraphone)

tremolo

very fast staccato tremolo

flattertongue

an abrupt, jerking type of single-stroke vibrato, with a sudden increase in volume, followed by a return to the former, softer dynamic level (wind and brass)

air tone, written pitch barely audible (wind and brass)

gradually change to normal tone (wind and brass)

find a timbre between air and tone: gentle, shadowy (wind and brass)

extremely quiet, soft tone (wind and brass)

closed (brass)

open (brass)

let the sounds vibrate

a little vibrato to colour the tone

normal vibrato

extreme vibrato, as dense as possible

sul ponticello

sul tasto

extreme (e.g., sul pont. extr.)

bow with back of bow

smorzato

air

air → tone

½ air

echotone

+ 0

l. v.

express.

vibr.

molto vibrato vibratissimo

s.p. or sul pont.

s.t.

extr.

col legno tratto
col legno battuto

half-legno

*pizz. (lef hand

pizz. vibr.

>>>>

0

0

½ t. tr. ↑ or ↓

p. d. l. t.

p. c.

bisbigl.

strike with back of bow

half-hair, half-wood

bartok *pizzicato

*pizzicato high up a low string with flat, left hand finger (dry, percussive sound)

let the sound vibrate

bow with hard pressure (noise effect)

natural harmonics

artificial harmonics

a quarter tone trill upwards or downwards (~slow; ~faster; very fast)

près de la table

près des chevilles

bisbigliando

pluck with fingernail

harp harmonics should sound an octave higher

All changes between playing techniques are generally to be made imperceptibly.

12 sec.

indicates duration of particular (aleatoric) sections. The conductor gives the signs for the beginning and end of each section, and also for some of the entrances of various instruments within sections. All rhythmic values in aleatoric sections are approximate

circled letters mark entrances of various instruments in aleatoric sections

indicates the simultaneous entrance of instruments
In the case where a vibraphone is not available with the range indicated above play notes above its normal range an octave lower.

- soft mallets
- medium hard mallets
- hard mallets
- snare drum sticks
- *timpani* sticks
- heavy beater

1. left hand 2. right hand
Tempo I
SCIENCE FICTION
(for Soprano Saxophone in B♭, Baritone Saxophone in E♭, Violoncello and Piano)

MARINA ADAMIA

SUBMITTED IN SATISFACTION OF THE REQUIREMENTS FOR THE DEGREE OF PhD IN THE UNIVERSITY OF EDINBURGH

1997
NOTES FOR PERFORMERS

GENERAL

Most of the cycle is notated in the traditional manner.

Rhythmic values in aleatoric or *ad lib.* sections are approximate and may vary slightly.

The metronome indications are approximate, and may vary slightly.

\[ \approx \frac{10}{\text{quarter note}} \]

- "breath" or pause
- very short "breath" or pause
- short fermata
- long fermata
- gradual transition from one manner of playing to another (e.g. *sul pont.* — *ord.* — *sul tasto*)
- indefinite beat
- gradual acceleration of rhythmic picture
- gradual deceleration of rhythmic picture
- large accidentals apply to more than one note
- *non vibrato*
- *poco vibrato*
- *vibrato*
- *molto vibrato*
- *vibratissimo*
- very fast *staccato*
- upwards or downwards *arpeggio*
- highest possible note(s) of instrument
- lowest possible note(s) of instrument

- substitute sign for *ligga.* indicating that the duration of notes is equal to their graphic expression
- lasts approximately ten seconds
- approximately two seconds
- approximately four seconds
- *ad libitum*
- left hand
- right hand
- let vibrate

SAXOPHONE

- vocal sounds at the given pitch, produced with the lips on the mouthpiece
- vocalize vowels in perceptible way, imitating instrumental *vibrato*
- imitate the indicated vowels with the instrument, without vocalization
- *smorzato* effect obtained by squeezing the reed with light movement of the lips caused in turn by corresponding movements of the jaw. This is a kind of *vibrato* consisting of fluctuations in volume
- soft *staccato* played into piano (echo effect)
- extremely quiet, soft tones
- very fast *staccato*
- very delicate key noises with audible pitch
CELLO

- loud key noises with audible pitch
- toneless blowing sounds
- slap tongue
- tap body of instrument with fingernails

CELLO

- very fast staccato
- trilled glissando
- tremolo glissando
- flautando played senza vibrato, sul tasto
- col legno
- sul tasto
- sul ponticello
- with the heel of the bow
- with the point of the bow
- half-wood, half-hair
- tap with fingertips on cello body
- tap with fingernails on cello shoulder

PIANO

The pieces require several special techniques, such as pizzicato playing, tremolo, gliss., muted tones on strings, etc. To realize these effects accurately strings should be marked (e.g. using coloured labels).

The pedal instructions are very precise and should be followed exactly.

- the string is plucked with fingertip (towards the centre of the string)
- the string is plucked with fingernail (near the pins)

+ = mute string with fingertips (near the end)
- = hit the string with finger flesh
- = hit the string with fingernail (fillip)

=f = gliss. on strings played with fingernails or fingertips
= tremolo on strings (with fingernail(s))
= normal playing
= soft staccato on pedal
= soft spiccato on pedal
= tap with knuckles on keyboard end piece
= tap with fingertips on keyboard lid
= notes within boxes are to be silently depressed
= right (damper) pedal
= middle (sostenuto) pedal
= left (una corda) pedal

Ped. I
Ped. II
Ped. III
I. YLLA

Sopr. Sopr. in Bb
Vc.

Ped.I

Ped. II sempre

* (sotto Ped. I)

(ass. Ped. II sempre)

Ped.II sempre

a tempo

* the saxophonist stands in front of the piano throughout the first piece.

* Ped. II is kept depressed throughout the whole piece.

** repeat figure in brackets for the duration indicated.
tremolo sempre

- gradually increase bow pressure and change over to very dense tremolo
- repeat figure in brackets for duration indicated, then stop (but not simultaneously) and let the sounds die away.
II. THE MOON

- The piece is to be played very freely; performers should listen carefully to each other's parts in order to avoid simultaneous playing.
- 1 second (approx.)
Sing and play simultaneously imitate instrumental vibrato change over imperceptibly into normal playing and imitate the indicated vowels with the instrument, without vocalisation.

Pizz. tremolo sempre

Pizz. tremolo sempre

Piz. tremolo (2 fingers)

Pizz. tremolo sempre

Pizz. tremolo sempre

Pizz. tremolo sempre

(pizz. arpegg)

(pizz. arpegg)

(pizz. arpegg)

(pizz. arpegg)
as dense as possible

p<p attack
improvised

Vc

\textit{tremolo on string (f.m.)}

\textit{pass over string, tremolo over string (f - m.)}

\textit{mmendo \textit{tal} \textit{modo}}

\textit{change ear from tremolo to very fast tremolo staccato.}
let sounds die away slowly, but not simultaneously.
IV. SILENT TOWNS

ad lib.

misterioso

rapid glissando over strings (fingertip)

Ped. I  Ped. I  Ped. I

with Ped. I

Secco with Ped. I

Ped. I  Ped. I  Ped. I

Ped. I

change over to

Ped. I

Ped. I

left hand makes the string with fingertip
while right hand strikes the key

clear left hand through the string vibrations

sempre

cresc.

cresc.

cresc.

left hand makes the string with fingertip
while right hand strikes the key
SOFT RAIN

V. SOFT RAIN

Presto possibile as soft as possible

on strings

The lowest strings of piano with flat of the hand

Ped. I sempre

Presto possibile

at least as possible

r.p.

Presto possibile

at least as possible

soft tasto

Ped. I sempre

Presto possibile

at least as possible

soft tasto

Every desire key noise played as soft as possible

(staccato)

once until piano cluster(DM) RA then play next figure and wait.

****) repeat until piano Eb (or strings) and change to tremolo (D-E)

****) repeat until piano until and then break off suddenly.

---45---
repeat figure in brackets during the time indicated, then stop and wait.

** play tremolo during the time indicated, then change over to next figure.

- 16 -