

COMPOSITION RECITAL

By

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Department of Music

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

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Department of Music

The University of British Columbia
Vancouver, Canada

Date 26 April 1990

ABSTRACT - MUSIC COMPOSITIONS BY PAUL B.A. STEENHUISEN

The thesis is a concert of seven original musical compositions presented in the Recital Hall of the U.B.C. School of Music on February 18, 1990.

NON TI RICORDI

NON TI RICORDI was written for a sextet of clarinet, two percussionists, piano, violin, and cello, and is an exploration of the vast timbral possibilities of this heterogeneous ensemble. In visual arts, colours are mixed, juxtaposed, and isolated; similarly, in *NON TI RICORDI* the timbres of the individual instruments and combinations of instruments are used to emphasize the form and highlight important points in the piece. The title, which means "I don't remember you", is taken from a painting by Francesco Clemente. The painting contains the bust of a man who, from the chin up, is transformed into a mountain. In keeping with the metamorphosis in the painting, the motive of *NON TI RICORDI* is stated virtually unchanged throughout the first six minutes of the piece (despite the continuous rhythmic and timbral development), after which it is gradually transformed, until no longer recognizable, in the concluding two minutes.

STIPE

STIPE means tree trunk, and is my representation of the strength and density of construction that is seen when examining the trunk of a healthy tree. The short chords which punctuate the silence of the opening form a harmonic cycle in which the intervals of the chords expand outward, much like the age-rings of a tree. Each successive section of the piece is a cyclic, ordered progression through one of the harmonies stated in the introduction. On a more local level, an important element of the work is gestural similarity - a quick flourish at the outset is the basis of all subsequent melodic material, often developed through registral expansion. *STIPE* won first prize in the 1989 Vancouver New Music Society Competition for Young Composers, and was premiered on their concert "WORKS- RECENT DISCOVERIES".

WIRE

Manipulations of natural sound sources form the majority of the material for this electroacoustic composition. Breaking glass, squeaking bicycle brakes, fireworks, wooden blocks, and rain are just a few of the sounds that were transformed by altering their length, pitch, volume, and envelope. Multiple layers of these timbres were combined with sounds generated on synthesizers to create an exciting and colourful sound world. With its use of both analog and digital synthesizers, musique concrète techniques, digital sampling, and sound sculpting, *WIRE* can be seen as an overview of many of the techniques utilized in electroacoustic music since its origin in France in the 1940's. This eleven-minute work was composed in the University of British Columbia's Electroacoustic Music Studio.

TWO RIVERS

The initial inspiration for this seven-minute piece for chamber choir was the choral music of my former composition teacher, Dr. Stephen Chatman. The piece begins in the conservative tonal language found in much of his choral music, but through the addition of clashing tones, becomes non-tonal. Throughout the work one can hear a smooth movement between these seemingly disparate approaches, and at times the traditional textures co-exists with the more chaotic textures. Overall, however, there is a gradual transformation from a clearly contrapuntal area to one of aleatoric sound blocks. *TWO RIVERS* won first prize in the choral category of the 1989 Performing Rights Organization of Canada's Competition for Young Composers.

AMARANTH

This four-movement work for solo cello is the longest piece on the program, lasting sixteen minutes. Each movement concentrates on a different form of the pitch-motive and explores one of the many extended techniques possible on the instrument, such as multiple-stops, pizzicato, sul ponticello, and col legno. The title refers to an imaginary flower that never fades away. This idea is represented in the music by the frequent reference to the primary melodic motive. As well, each movement (*Ka*, *Golden Wave*, *Elatum*, and *Nova*) is named after a flower which blooms in one season. The complete cycle represents one year of continuous presence and growth.

DEEP MOUNTAIN

DEEP MOUNTAIN is a twelve-minute electroacoustic work, and is the result of my study of computer applications to music with Dr. Keith Hamel. One of the topics covered was sound synthesis, more specifically the generation of complex sounds from a personal computer. Procedures for the synthesis of these sounds were written in the Object Logo programming language. After being generated, the sounds were then transferred digitally to a sampler, after which I began composing the piece. Using multi-track recording equipment, synthesized sounds from a Macintosh computer, and a number of environmental sounds, *DEEP MOUNTAIN* was composed in the Electroacoustic Music Studio at the University of British Columbia. It was a selected work in the 17th International Electroacoustic Music Competition in Bourges, France.

THRESHOLDS

When composing *THRESHOLDS* (written for two horns, four trumpets, two trombones, bass trombone, tuba, and two pianos), two compositional elements were at the forefront of my technical concerns. The first was to approach the work from a cinematic standpoint- the pitches would be organized in a recognizable, coherent manner, yet the textures and moods would change quite rapidly, much like the quick cuts and changes of scene one finds in films. The other important factor in this work was my desire to control strictly the emphasis which was to be placed on certain notes- even though there would be a high number of pitches present throughout most of the piece, the function of each pitch would be clearly defined. With such a powerful ensemble, doubling two or more instruments on a single pitch or rhythm can very subtly draw attention to one line, placing others in the background and thus creating a hierarchy within the ensemble. The aural result is seven minutes of multi-levelled, harmonically rich and dynamic music which enables the ensemble to display its virtuosity.

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THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall

Sunday, February 18, 1990

8:00 p.m.

GRADUATE RECITAL *

PAUL STEENHUISEN, COMPOSER

Non Ti Ricordi

Anne-Katherine Coope, clarinet
Ken Morrison, percussion
Marc Crompton, percussion
Adrienne Park, piano
Nicholas Lozovsky, violin
Elinor Harshenin, cello
Doug Smith, conductor

Stipe

Alan Crane, piano

Wire

Bob Pritchard, diffusion

Two Rivers

University Chamber Singers
Leanne Patenaude, soprano
Marsha Johnston, soprano
Lesley Sutherland, soprano
Amy Stephen, alto
Joy Allison, alto
Lynne McMurtry, alto
Colin deBourcier, tenor
Brian Day, tenor
Jonathan Quick, tenor
Andy Hillhouse, bass
David Fankhauser, bass
Derrick Christian, bass
Cortland, Hultberg, director

- INTERMISSION -

Amaranth (Ka, Golden, Wave, Elatum, Nova)

Laura McPheeters, amplified cello

Deep Mountain

Bob Pritchard, diffusion

Thresholds

Blair Fisher, trumpet
John Korsrud, trumpet
Akira Sato, trumpet
Kaamran Hafeez, trumpet
Brenda Chatman, horn
Charles MacDonald, horn
Irfaan Hafeez, trombone
Ken Surges, trombone
Cameron Dunlop, bass trombone
Paul Fester, tuba
Adrienne Park, piano
Grace Quaglio, piano
Howard Bashaw, conductor

*In partial fulfillment of the Master of Music degree with a major in Composition.

There will be a reception in the faculty lounge following the concert.

Thank you to Don Chow, Ian Crutchley, Paul Dolden, Keith Hamel, Michaéla Lawrence, Maria Kowan, Doug Smith, P.H.S. and A.O. Steenhuisen.

NON T' I RICORDI

PAUL B.A. STEENHUISEN

Handwritten musical score for the third page of a piece titled "NON T' I RICORDI" by Paul B.A. Steenhuisen. The score is written on six staves, each labeled with an instrument: Bb Clar, Perc 1, Perc 2, Piano, Violin, and Cello. The tempo is marked as J=56. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf). The Piano part includes a handwritten instruction: "with long metal nails resting on strings". The score is divided into measures by vertical bar lines, and some measures contain triplets or other complex rhythmic figures.

Handwritten musical score for the third page of a piece titled "NON T' I RICORDI" by Paul B.A. Steenhuisen. The score is written on six staves, each labeled with an instrument: Bb Clar, Perc 1, Perc 2, Piano, Violin, and Cello. The tempo is marked as J=56. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf). The Piano part includes a handwritten instruction: "with long metal nails resting on strings". The score is divided into measures by vertical bar lines, and some measures contain triplets or other complex rhythmic figures.

Handwritten musical score for six instruments: B♭ Clarinet, Percussion 1, Percussion 2, Piano, Violin, and Viola. The score is written on six staves with various musical notations including notes, rests, and dynamic markings.

B♭ Clar.: Staff 1. Includes a 24-measure rest at the beginning, followed by a series of eighth and sixteenth notes. A 5-measure rest is marked in the middle.

Perc 1: Staff 2. Features a 3-measure rest, followed by eighth notes and a 6-measure rest.

Perc 2: Staff 3. Includes a 3-measure rest, followed by eighth notes and a 6-measure rest.

Piano: Staff 4. Includes a 3-measure rest, followed by eighth notes and a 6-measure rest. A bracket groups the first three measures.

Vln: Staff 5. Includes a 3-measure rest, followed by eighth notes and a 6-measure rest. A bracket groups the first three measures.

Vlc: Staff 6. Includes a 3-measure rest, followed by eighth notes and a 6-measure rest. A bracket groups the first three measures.

Dynamics: *mf* (mezzo-forte) is marked in measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

This is a handwritten musical score for six instruments, arranged in six staves. The instruments are labeled on the left: Clarinet, Perc 1, Perc 2, Piano, Violin, and Viola. The score is written in treble clef for the first four instruments and bass clef for the last two. The music is in 3/4 time, indicated by the '3' over the first measure of each staff. The key signature has one sharp (F#), indicated by the sharp sign on the first line of each staff. The score is divided into two systems by a vertical line. The first system contains measures 7, 8, and 9. The second system contains measures 10, 11, and 12. The Clarinet part features complex rhythmic patterns with many beamed eighth and sixteenth notes. The Percussion parts (Perc 1 and Perc 2) use a variety of rhythmic symbols, including eighth notes, quarter notes, and rests, with some measures containing multiple notes. The Piano part is more melodic, featuring quarter and eighth notes. The Violin and Viola parts are also melodic, with some measures containing multiple notes. The score includes various musical notations such as beams, slurs, and dynamic markings like 'mf' (mezzo-forte) and 'f' (forte). There are also some handwritten annotations, such as 'pedal' and 'mf'.

Clarinet

Perc 1

Perc 2

Piano

Violin

Viola

Handwritten musical score for six instruments: Bb Clarinet, Perc 1, Perc 2, Piano, Violin, and Viola. The score is written on six staves with various musical notations including notes, rests, and dynamic markings.

Staff 1: Bb Clarinet
Measures 10-12. Measure 10 has a 5-measure rest. Measure 11 has a 3-measure rest. Measure 12 has a 3-measure rest. Dynamics: *p* (measure 12), *mp* (measure 11), *p* (measure 10).

Staff 2: Perc 1
Measures 10-12. Measure 10 has a 3-measure rest. Measure 11 has a 3-measure rest. Measure 12 has a 3-measure rest. Dynamics: *mp* (measure 11), *p* (measure 10).

Staff 3: Perc 2
Measures 10-12. Measure 10 has a 3-measure rest. Measure 11 has a 3-measure rest. Measure 12 has a 3-measure rest. Dynamics: *mp* (measure 11), *p* (measure 10).

Staff 4: Piano
Measures 10-12. Measure 10 has a 3-measure rest. Measure 11 has a 3-measure rest. Measure 12 has a 3-measure rest. Dynamics: *mp* (measure 11), *p* (measure 10).

Staff 5: Violin
Measures 10-12. Measure 10 has a 3-measure rest. Measure 11 has a 3-measure rest. Measure 12 has a 3-measure rest. Dynamics: *mp* (measure 11), *p* (measure 10).

Staff 6: Viola
Measures 10-12. Measure 10 has a 3-measure rest. Measure 11 has a 3-measure rest. Measure 12 has a 3-measure rest. Dynamics: *mp* (measure 11), *p* (measure 10).

Annotations:
- "switched to head mallets" (written vertically between Perc 1 and Perc 2 staves, measures 10-12)
- "remove nails" (written vertically between Perc 2 and Piano staves, measures 10-12)

Handwritten musical score for measures 15 and 16. The score includes parts for B♭ Clarinet, Percussion 1, Percussion 2, Piano, Violin, and Viola. Measure 15 features a B♭ Clarinet part with a sharp key signature and a Percussion 1 part marked 'molto acc.'. Measure 16 features a Percussion 1 part marked 'molto acc.' and a Percussion 2 part marked 'p'. The Piano part includes a section marked '(pedal)' and a section marked 'p'. The Violin and Viola parts are marked 'p'. The score is written on six staves, with the first staff for B♭ Clarinet, the second for Percussion 1, the third for Percussion 2, the fourth for Piano, the fifth for Violin, and the sixth for Viola. The tempo marking 'A TEMPO' is present above the Percussion 1 staff in measure 16. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

15 16 17

B♭ Clar

Perc 1

Perc 2

Piano

Vln

Vlc

A TEMPO

molto acc.

p

(pedal)

(pedal)

18. $J=50$

19 20 21

B♭ Clarinet *ppp* *swamp cymbal* *mp*

Perc 1 *f*

Perc 2 *f* *bf* (let ring) *cf*

Piano *ff* (let ring) *ff* remove milk once sand has died away

Vln *mp*

Vlc *ppp* *mp*

Handwritten musical score for measures 26-30, featuring parts for Eb Clarinet, Percussion 1 and 2, Piano, Violin, and Viola. The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, ff, pp, f), and performance instructions like "Bowed", "slide bottle a little faster", and "gliss.".

Measures 26-30:

- 26:** Eb Clarinet (p), Perc 1 (pp), Perc 2 (f), Piano (mf), Violin (mf), Viola (mf).
- 27:** Eb Clarinet (p), Perc 1 (pp), Perc 2 (f), Piano (mf), Violin (mf), Viola (mf).
- 28:** Eb Clarinet (p), Perc 1 (pp), Perc 2 (f), Piano (mf), Violin (mf), Viola (mf).
- 29:** Eb Clarinet (p), Perc 1 (pp), Perc 2 (f), Piano (mf), Violin (mf), Viola (mf).
- 30:** Eb Clarinet (p), Perc 1 (pp), Perc 2 (f), Piano (mf), Violin (mf), Viola (mf).

Performance Instructions:

- Bowed:** Perc 2, measure 27.
- slide bottle a little faster:** Piano, measure 29.
- gliss.:** Violin, measure 29.

Handwritten musical score for a percussion ensemble, featuring six staves with various rhythmic patterns and dynamic markings. The score includes the following parts and instructions:

- B♭ Clarinet:** 31 poco a poco molto acc. 32 33
- Perc 1:** w/ stick, w/ mallet, w/ brush, w/ bottle down
- Perc 2:** w/ mallet, w/ brush, w/ bottle down
- Piano:** Keep bottle moving up and down, strings
- Vln:** extreme pont., gradually to extreme pont., extreme pont.
- Vlc:** extreme pont., gradually to extreme pont., extreme pont.

The score is written on six staves, with various musical notations including notes, rests, and dynamic markings (mp, mf, f, ff). The tempo and dynamics are indicated by the handwritten text above the staves.

*until specified otherwise, dampen notes inside the piano with the bottom edge of a bottle. after the pitch is struck on the keyboard, slide the bottle slowly up and down the string for a glissando-like sound.

Handwritten musical score for Percussion, Piano, Violin, and Viola. The score is written on six staves, with the first three staves grouped by a brace on the left and labeled Perc 1, Perc 2, and Piano. The last two staves are labeled Vln and Vlc. The score includes various musical notations, including notes, rests, and dynamic markings.

Perc 1: Includes a section marked "WOODEN STICK" with a dynamic of **ff**. The notation shows a series of rhythmic patterns, including a triplet of eighth notes and a sixteenth-note figure.

Perc 2: Includes a section marked "TAM-TAM BOWED W/ EXTREME PRESSURE" with a dynamic of **ff**. The notation shows a series of rhythmic patterns, including a triplet of eighth notes and a sixteenth-note figure.

Piano: Includes a section marked "VIBES (HARD MALLETS)" with a dynamic of **ff**. The notation shows a series of rhythmic patterns, including a triplet of eighth notes and a sixteenth-note figure.

Vln: Includes a section marked "HEAVY BOWING" with a dynamic of **ff**. The notation shows a series of rhythmic patterns, including a triplet of eighth notes and a sixteenth-note figure.

Vlc: Includes a section marked "HEAVY BOWING" with a dynamic of **ff**. The notation shows a series of rhythmic patterns, including a triplet of eighth notes and a sixteenth-note figure.

Other markings: The score includes various musical notations, including notes, rests, and dynamic markings. A tempo marking of $\text{♩} = 72$ is present at the top left. The score is written in a style that suggests a rehearsal or working draft.

Handwritten musical score for six instruments: B♭ Clarinet, Perc 1, Perc 2, Piano, Violin, and Viola. The score is divided into two systems, with measures 37 and 38 marked at the beginning of the first system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (ff, mp, mf). Fingerings and articulations are indicated with numbers and dots.

System 1 (Measures 37-38):

- B♭ Clarinet:** Measure 37 starts with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 38. Dynamics include *ff*.
- Perc 1:** Features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics include *ff*.
- Perc 2:** Features a series of eighth notes, with a triplet of eighth notes in measure 38. Dynamics include *ff*.
- Piano:** Features a series of eighth notes, with a triplet of eighth notes in measure 38. Dynamics include *mp*.
- Violin:** Features a series of eighth notes, with a triplet of eighth notes in measure 38. Dynamics include *mf*.
- Viola:** Features a series of eighth notes, with a triplet of eighth notes in measure 38. Dynamics include *mf*.

System 2 (Measures 39-40):

- B♭ Clarinet:** Continues the melodic line with eighth and sixteenth notes. Dynamics include *ff*.
- Perc 1:** Continues the complex rhythmic pattern. Dynamics include *ff*.
- Perc 2:** Continues the eighth-note pattern. Dynamics include *ff*.
- Piano:** Continues the eighth-note pattern. Dynamics include *mp*.
- Violin:** Continues the eighth-note pattern. Dynamics include *mf*.
- Viola:** Continues the eighth-note pattern. Dynamics include *mf*.

Handwritten musical score for six staves, numbered 39 to 40. The staves are labeled: **B♭ Clar**, **Perc 1**, **Perc 2**, **Piano**, **Vln**, and **Vlc**.

Staff 39: **B♭ Clar** has a melodic line with a slur and a *Slight rit.* marking. **Perc 1** and **Perc 2** have rhythmic patterns. **Piano** has a complex accompaniment with triplets and slurs. **Vln** and **Vlc** have rhythmic patterns.

Staff 40: **B♭ Clar** continues the melodic line. **Perc 1** and **Perc 2** continue their patterns. **Piano** continues the accompaniment. **Vln** and **Vlc** continue their patterns. Handwritten notes include "gradually move to playing right" and "move to playing right" with arrows indicating shifts in the string parts.

Handwritten musical score for six staves, numbered 41 and 42. The staves are labeled: B♭ Clar, Perc 1, Perc 2, Piano, Vln, and Vlc. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The Piano part includes the handwritten instruction "at the bridge" twice. The Vln and Vlc parts also include the instruction "at the bridge".

41

B♭ Clar

Perc 1

Perc 2

Piano

Vln

Vlc

42

at the bridge

at the bridge

poco rit.

Handwritten musical score for measures 43 and 44. The score is written for six parts: Bb Clarinet, Percussion 1, Percussion 2, Piano, Violin, and Viola. The tempo marking "poco rit." is written above the first staff. The key signature is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (pp, p, mf, p). Measure 43 shows the Bb Clarinet playing a melodic line with slurs and ties, while the Percussion parts play rhythmic patterns. The Piano part is mostly silent. Measures 44 and 45 show the Bb Clarinet continuing its melodic line, with the Percussion parts playing rhythmic patterns. The Piano part enters in measure 45 with a melodic line. The Violin and Viola parts play a melodic line with slurs and ties. The score ends with a double bar line in measure 45.

43 44

Bb Clar

Perc 1

Perc 2

Piano

Vln

Vlc

pp

p

mf

p

mf

Handwritten musical score for measures 45 through 49, featuring six staves: B^b Clar, Perc 1, Perc 2, Piano, Vln, and Vlc. The score includes various musical notations, dynamics, and performance instructions.

Measure 45: B^b Clar (rit, +0, J = 48), Perc 1 (ppp, SUSPENDED CYMBAL), Perc 2 (ppp), Piano (ppp), Vln (pp), Vlc (pp).

Measure 46: B^b Clar (J = 48), Perc 1 (pp), Perc 2 (pp), Piano (pp), Vln (pp), Vlc (pp).

Measure 47: B^b Clar (J = 48), Perc 1 (pp), Perc 2 (pp), Piano (pp), Vln (pp), Vlc (pp). Includes the instruction "tan-tan" above the Perc 2 staff.

Measure 48: B^b Clar (J = 48), Perc 1 (pp), Perc 2 (pp), Piano (pp), Vln (pp), Vlc (pp). Includes the instruction "(Keep pedal down)" above the Perc 2 staff.

Measure 49: B^b Clar (J = 48), Perc 1 (pp), Perc 2 (pp), Piano (pp), Vln (pp), Vlc (pp).

$\text{♩} = 50$

50 51 52 53

8^b Clav

Perc 1

Perc 2

Piano

Vln

Vlc

mp

Dim. Tam-Tam

CLAVES

p

mf

hit cymbal inside piano

f

Handwritten musical score for six instruments: Bb Clar, Perc 1, Perc 2, Piano, Vln, and Vlc. The score is divided into measures 54, 55, and 56. Measure 56 is marked "molto acc." (molto accelerando). The notation includes various rhythmic patterns, dynamic markings (p, mf, f), and articulation marks.

Measure 54:

- Bb Clar:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Perc 1:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Perc 2:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Piano:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vln:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vlc:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measure 55:

- Bb Clar:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Perc 1:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Perc 2:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Piano:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vln:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vlc:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measure 56:

- Bb Clar:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Perc 1:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Perc 2:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Piano:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vln:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vlc:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measure 57:

- Bb Clar:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Perc 1:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Perc 2:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Piano:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vln:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vlc:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

[illegible]

Handwritten musical score for Percussion 1, Percussion 2, and Piano. The score is written on three staves. Percussion 1 and Percussion 2 are marked with 'Perc 1' and 'Perc 2' respectively. The Piano part is marked with 'Piano'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano) and 'f' (forte). The score is divided into measures 61, 62, and 63. Percussion 1 and Percussion 2 have complex rhythmic patterns with many beamed notes. The Piano part has a simpler melody with some rests.

Handwritten musical score for measures 64-68. The score is written on five staves, each with a clef and a key signature of one flat (Bb).

- Bb Clarinet:** Measures 64-68. Measure 64 has a "molto rit." marking. Measure 65 has a "damp." marking. Measure 66 has a "d." marking with "54 (IN ONE)". Measure 67 has a "mf" marking. Measure 68 has a "mf" marking.
- Perc 1:** Measures 64-68. Measure 64 has a "damp." marking. Measure 65 has a "mf" marking. Measure 66 has a "MARIMBA" marking. Measure 67 has a "mf" marking. Measure 68 has a "mf" marking.
- Perc 2:** Measures 64-68. Measure 64 has a "f" marking. Measure 65 has a "mf" marking. Measure 66 has a "VIBRAPHONE" marking. Measure 67 has a "mf" marking. Measure 68 has a "mf" marking.
- Piano:** Measures 64-68. Measure 64 has a "hit lower strings with hand" marking. Measure 65 has a "mp" marking. Measure 66 has a "mf" marking. Measure 67 has a "mf" marking. Measure 68 has a "mf" marking.
- Vln:** Measures 64-68. Measure 64 has a "pizz" marking. Measure 65 has a "mp" marking. Measure 66 has a "arco" marking. Measure 67 has a "mf" marking. Measure 68 has a "mf" marking.
- Vlc:** Measures 64-68. Measure 64 has a "pizz" marking. Measure 65 has a "mp" marking. Measure 66 has a "arco" marking. Measure 67 has a "mf" marking. Measure 68 has a "mf" marking.

Handwritten musical score for measures 69-76. The score is written for six parts: 8b Clar, Perc 1, Perc 2, Piano, Vln, and Vlc. The measures are numbered 69, 70, 71, 72, 73, 74, 75, and 76. The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, p, mp, f).

8b Clar: Measures 69-70: Bb 3 notes, Bb 3 notes. Measure 71: Bb 3 notes. Measure 72: Bb 3 notes. Measure 73: Bb 3 notes. Measure 74: Bb 3 notes. Measure 75: Bb 3 notes. Measure 76: Bb 3 notes.

Perc 1: Measures 69-70: Bb 3 notes. Measure 71: Bb 3 notes. Measure 72: Bb 3 notes. Measure 73: Bb 3 notes. Measure 74: Bb 3 notes. Measure 75: Bb 3 notes. Measure 76: Bb 3 notes.

Perc 2: Measures 69-70: Bb 3 notes. Measure 71: Bb 3 notes. Measure 72: Bb 3 notes. Measure 73: Bb 3 notes. Measure 74: Bb 3 notes. Measure 75: Bb 3 notes. Measure 76: Bb 3 notes.

Piano: Measures 69-70: Bb 3 notes. Measure 71: Bb 3 notes. Measure 72: Bb 3 notes. Measure 73: Bb 3 notes. Measure 74: Bb 3 notes. Measure 75: Bb 3 notes. Measure 76: Bb 3 notes.

Vln: Measures 69-70: Bb 3 notes. Measure 71: Bb 3 notes. Measure 72: Bb 3 notes. Measure 73: Bb 3 notes. Measure 74: Bb 3 notes. Measure 75: Bb 3 notes. Measure 76: Bb 3 notes.

Vlc: Measures 69-70: Bb 3 notes. Measure 71: Bb 3 notes. Measure 72: Bb 3 notes. Measure 73: Bb 3 notes. Measure 74: Bb 3 notes. Measure 75: Bb 3 notes. Measure 76: Bb 3 notes.

Handwritten musical score for measures 77-84. The score is written for five parts: Bb Clarinet, Percussion 1, Percussion 2, Piano, Violin, and Viola. The tempo is marked $J=63$ and the performance instruction is "79 detached".

The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (f, p). The Bb Clarinet part features a melodic line with a triplet in measure 80. The Percussion parts have rhythmic patterns, with Percussion 1 and 2 playing triplets. The Piano part has a melodic line with a triplet in measure 80. The Violin and Viola parts have melodic lines with triplets in measures 80 and 81.

Measure numbers 77, 78, 79, 80, 81, 82, 83, and 84 are indicated at the top of the staves.

Handwritten musical score for six instruments: *E♭ Clar*, *Perc 1*, *Perc 2*, *Piano*, *Vln*, and *Vlc*. The score spans measures 85 to 92. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings.

Measure numbers are indicated above the staves: 85, 86, 87, 88, 89, 90, 91, 92.

Dynamic markings include *acc.* (accents), *ff* (fortissimo), and *f* (forte).

The score is written on six staves, with the *Piano* part spanning measures 85 through 92. The *Vln* and *Vlc* parts are also present, with the *Vlc* part ending in a *ff* marking.

Handwritten musical score for a percussion ensemble and strings, featuring a tempo change and dynamic markings.

Tempo and Performance Instructions:

- J=60** (Tempo marking)
- rit.** (Ritardando)
- 93** (Measure number)
- 94** (Measure number)
- 95** (Measure number)

Instrument Parts:

- B♭ Clar** (B-flat Clarinet): *mp* (mezzo-piano)
- Perc 1** (Percussion 1): *pp* (pianissimo)
- Perc 2** (Percussion 2): *pp* (pianissimo)
- Piano** (Piano): *mf* (mezzo-forte)
- Vln** (Violin): *pp* (pianissimo)
- Vlc** (Violoncello): *pp* (pianissimo)

Performance Notes:

- Suspended cymbal** (written above Perc 1)
- Tam-tam (soft mallets)** (written above Perc 2)
- metr. proportional (gradual decrease in density)** (written below Piano)
- metr. proportional (gradual decrease in density)** (written below Vln)

The score is written on a grand staff with six staves. The first staff (B♭ Clar) has a tempo change to J=60 and a ritardando marking. The second staff (Perc 1) has a suspended cymbal marking. The third staff (Perc 2) has a tam-tam (soft mallets) marking. The fourth staff (Piano) has a mezzo-forte (mf) marking. The fifth staff (Vln) has a pianissimo (pp) marking. The sixth staff (Vlc) has a pianissimo (pp) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a 1960s jazz ensemble. The score is written on ten staves, grouped into five systems of two staves each. The instruments are: B♭ Clarinet (top staff), Percussion 1 (second staff), Percussion 2 (third staff), Piano (fourth staff), Violin (fifth staff), and Viola (sixth staff). The tempo is marked "♩ = 54". The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, f, ff). There are also some handwritten annotations like "sustain the length of the line" and "mf (sustain the length of the line)". The score is dated "96" and "97".

Handwritten musical score for a string quartet and percussion. The score is written on six staves, labeled from top to bottom: 8b Clar, Perc 1, Perc 2, Piano, Vln, and Vlc. The tempo is marked $J = 48$ at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and instructions include:

- 8b Clar:** Starts with a ff (fortissimo) marking. A measure at the top right is marked mf (mezzo-forte).
- Perc 1:** Includes the instruction "p dampen immediately" (piano dampen immediately).
- Perc 2:** Includes the instruction "p dampen immediately" (piano dampen immediately).
- Piano:** Includes the instruction "ff scrape low strings with width of nail" (fortissimo scrape low strings with width of nail). A measure at the top right is marked mf .
- Vln:** Includes the instruction "metred" (measured) and a pp (pianissimo) marking.
- Vlc:** Includes the instruction "metred" (measured) and a pp marking.

The score is divided into measures by vertical bar lines. Measure numbers 100, 101, 102, 103, and 104 are visible at the top of the staves.

Handwritten musical score for measures 105-108. The score is written on six staves, each with a clef and a key signature of one flat (Bb).

- Bb Clarinet:** Measures 105-108. Measure 105: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 106: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 107: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 108: Quarter note E6, quarter note F6, quarter note G6, quarter note A6. There are triplets of eighth notes in measures 105, 106, and 107.
- Perc 1:** Measures 105-108. Measure 105: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 106: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 107: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 108: Quarter note E6, quarter note F6, quarter note G6, quarter note A6. There are triplets of eighth notes in measures 105, 106, and 107.
- Perc 2:** Measures 105-108. Measure 105: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 106: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 107: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 108: Quarter note E6, quarter note F6, quarter note G6, quarter note A6. There are triplets of eighth notes in measures 105, 106, and 107.
- Piano:** Measures 105-108. Measure 105: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 106: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 107: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 108: Quarter note E6, quarter note F6, quarter note G6, quarter note A6. There are triplets of eighth notes in measures 105, 106, and 107.
- Vln:** Measures 105-108. Measure 105: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 106: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 107: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 108: Quarter note E6, quarter note F6, quarter note G6, quarter note A6. There are triplets of eighth notes in measures 105, 106, and 107.
- Vlc:** Measures 105-108. Measure 105: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 106: Quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 107: Quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 108: Quarter note E6, quarter note F6, quarter note G6, quarter note A6. There are triplets of eighth notes in measures 105, 106, and 107.

Measure numbers 105, 106, 107, and 108 are written above the staves. The instrument names are written below the staves. The score includes various musical notations such as notes, rests, and triplets.

STIPE

for solo piano

by

Paul B.A. Steenhuisen

STIPE

Paul B.A. Steenhuisen

$\text{♩} = 50$

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked as $\text{♩} = 50$. The dynamics are marked as *ppp*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *sub. pp*, and *ppp*. There are various musical notations including eighth notes, sixteenth notes, and rests. A bracket labeled *Red.* spans the last two measures of the system.

poco a poco rit. $\text{♩} = 76$

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked as $\text{♩} = 76$. The dynamics are marked as *mp*, *p*, *pp*, *mp*, *pp*, *p*, *pp*, *p*, *pp*, *ppp*, and *f*. There are various musical notations including eighth notes, sixteenth notes, and rests. A bracket labeled *Red.* spans the first two measures of the system. Another bracket labeled *Red.* spans the last two measures of the system, with the word *sempre* written below it.

acc. $\text{♩} = 66$

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked as $\text{♩} = 66$. The dynamics are marked as *ff* and *f*. There are various musical notations including eighth notes, sixteenth notes, and rests. A bracket labeled *Red.* spans the first two measures of the system. Another bracket labeled *Red.* spans the last two measures of the system, with the word *sempre* written below it.

15. -

p *mf* *p* *pp*

sempre *mp*

a

ff

a

$\text{♩} = 56$ $\text{♩} = 60$

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

poco rit.

a

3 6 5

sempre

a- accidentals apply until the end of the dotted line.

The musical score consists of three systems of notation, primarily for the right hand (r.h.) and left hand (l.h.), with some sections for both hands.

- System 1:**
 - Right hand: Starts with a 4-measure phrase marked "poco a poco rit." (r.h. *f* to *mf*). This is followed by a 3-measure phrase marked "mp" and "molto rit." (r.h. *mf* to *pp*). The system concludes with a 6-measure phrase marked "right hand acc." (r.h. *p* to *mf*).
 - Left hand: Features a continuous 8-measure pattern marked "mp" (l.h. *mf* to *pp*).
- System 2:**
 - Right hand: Contains a 6-measure phrase marked "mf" (r.h. *mf* to *f*), followed by a 5-measure phrase marked "f" (r.h. *f* to *mf*), and a final 2-measure phrase marked "sub. p" (r.h. *mf* to *p*).
 - Left hand: Features a continuous 6-measure pattern marked "mp" (l.h. *mp* to *mf*).
- System 3:**
 - Both hands: The first 15-measure phrase is marked "both hands poco a poco molto rit." (both *f* to *mp*). This is followed by a 10-measure phrase marked "pp" (both *mp* to *f*), and another 10-measure phrase marked "pp" (both *mp* to *f*).
 - Right hand: The final 5-measure phrase is marked "mf" (r.h. *mf* to *f*).

Tempo markings include "poco a poco rit.", "molto rit.", and "right hand acc.". Dynamics range from *f* (forte) to *pp* (pianissimo). Fingerings are indicated by numbers 1-5 and 6. A metronome marking of 60 is shown at the beginning of the first system, and 66 at the beginning of the third system.

b- Interrupt repeated pattern to play grace-notes in added staff. Once grace-note has been played, go back to repeated pattern until next grace-note in added staff, and continue in this manner, where appropriate.

$\text{♩} \approx 80$ r.h. poco a poco acc. $\sim 4''$ $\text{♩} \approx 80$
 mp f mf f mp mf
 sub. p f sub. p mf
 sempre

r.h. molto acc. poco a poco molto rit. to $\text{♩} \approx 88$ both hands rit. poco a poco
 mf ff mf f p pp
 $\sim 2''$

poco acc. $\sim 6''$ ~ 5 $\text{♩} \approx 84$
 ff pp mf f f
 l.h. acc. ff
 8. ff
 sempre

4.

First system of musical notation. The bass staff begins with a forte (*f*) dynamic. It features several measures with quintuplets (5) and sextuplets (6). The treble staff has notes marked with 'a' and 'c' above them. The system concludes with the instruction *sempre*.

Second system of musical notation. The treble staff starts with a mezzo-forte (*mf*) dynamic. It includes measures with sextuplets (6) and triplets (3). The bass staff has notes marked with 'a' and 'pp' (pianissimo). The system ends with a *pp* dynamic marking.

Third system of musical notation. The treble staff begins with a forte (*f*) dynamic, followed by *f*, *mf*, *p*, *pp*, *ppp*, and *fff* dynamics. It includes a tempo change marked *molto rit. to ♩=60* and a tempo marking *♩=104*. The bass staff has notes marked with 'a' and 'pp'. The system concludes with the instruction *sempre*.

release pedal very slowly

c- clusters

5.

First system of musical notation. Treble and bass staves. Treble staff has notes with slurs and triplets, with 'a' and 'c' above. Bass staff has notes with slurs and triplets, with 'a' below. A dotted line connects the two staves at the beginning.

Second system of musical notation. Treble and bass staves. Treble staff has notes with slurs and triplets, with 'a' and 'c' above. Bass staff has notes with slurs and triplets, with 'a' below. A bracket above the treble staff indicates a tempo change: $\text{♩} \sim 84$ poco a poco acc. to $\text{♩} \sim 116$. A bracket below the bass staff indicates a tempo change: $\text{♩} \sim 104$. Dynamics *p*, *ff*, and *fff* are marked. A 'd' is written below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has notes with slurs and triplets, with 'a' and 'c' above. Bass staff has notes with slurs and triplets, with 'a' below. A bracket above the treble staff indicates a tempo change: *poco rit.* followed by *A TEMPO*. Dynamics *mf*, *mp*, and *fff* are marked. A 'd' is written below the bass staff.

d- roll hand and fingers over all pitches between those specified

both hands molto rit.

~2" ~2" ~10"

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

sub. molto acc. 8- 5 8- 8- 15- A TEMPO

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

40

poco acc. ----- A TEMPO suddenly as fast as possible A TEMPO poco a poco rit.

15. *ff* *p* *ff* *p* *ff*

$\text{♩} = 60$ poco a poco molto acc.

p *mf*

ff *fff* *fff*

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano accompaniment begins with a bass clef, a key signature of one flat, and a common time signature. The second system continues the vocal line and piano accompaniment. The vocal line includes a fermata over a note, and the piano accompaniment includes a fermata over a chord. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

A musical score for the song "The Rose Tree". It features a vocal line and a piano accompaniment. The vocal line is written in a single system with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a single system with a grand staff (treble and bass clefs) and a key signature of one sharp. The music is in 4/4 time. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a grand staff and a key signature of one sharp. The score is divided into two systems by a double bar line. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The vocal line is written in a single system with a treble clef and a key signature of one sharp. The piano accompaniment is written in a single system with a grand staff (treble and bass clefs) and a key signature of one sharp. The music is in 4/4 time. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a grand staff and a key signature of one sharp. The score is divided into two systems by a double bar line. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment.

$\text{♩} = 104$

slight rit. poco a poco.....

sub. *p*

do not release pedal

pp

♩=60
♩=84
sub. **fff**
2"

♩=120
7"
poco a poco molto acc. to

TWO RIVERS
for twelve solo voices
(SATB)

by
Paul B.A. Steenhuisen

for twelve solo voices

TWO RIVERS

Paul B.A. Steenhuisen

Soprano 1 $J=54$ *ff* Ah-I I I
 Soprano 2 $J=54$ *ff* I I I I I ah
 Soprano 3 $J=54$ *ff* Ah Ah
 Alto 1 $J=54$ *ff* Ah
 Alto 2 $J=54$ *fp* *slow portamento* She
 Alto 3 $J=54$ *fp* *slow portamento* She
 Tenor 1 $J=54$ *ff* Ah
 Tenor 2 $J=54$ *pp* $\text{Sun sea coy - o - te}$
 Tenor 3 $J=54$ *pp* $\text{Sun sea coy - o - te}$
 Bass 1 $J=54$ *ff* Ah
 Bass 2 $J=54$ *pp* $\text{Sun sea coy - o - te}$
 Bass 3 $J=54$ *pp* $\text{Sun sea coy - o - te}$

pp $\text{Sun sea coy - o - te}$
pp Sun sea coy - o

* Any pitch in the upper-middle register

$\text{♩} = 58$
 pp
 S1 Sea n Ah Ah-Ah
 $\text{♩} = 58$
 pp
 S2 Sea n Ah Ah-Ah
 $\text{♩} = 58$ *slow portamento*
 pp
 S3 Sea n
 $\text{♩} = 58$ *slow portamento*
 pp
 A1 Sea n
 $\text{♩} = 58$
 pp
 A2 Sea n
 $\text{♩} = 58$
 pp
 A3 Sea n
 $\text{♩} = 58$
 T1 Sun sea coy - o - te moun - tain see love sun
 $\text{♩} = 58$
 T2 Sun sea coy - o - te moun - tain see love sun
 $\text{♩} = 58$
 T3 Sun sea coy - o - te moun - tain see love sun
 $\text{♩} = 58$
 B1 Sun sea coy - o - te moun - tain see love sun
 $\text{♩} = 58$
 pp
 B2 Sun love sun
 $\text{♩} = 58$
 pp
 B3 Sun love sun

* Any pitch in the upper middle register

♩=63 *pp* *acc.* *to* ♩=72

S1 I see love in your eyes the sun the sea coy - o - te moun - tains

S2 I see love in your eyes the sun the sea coy - o - te moun - tains

S3 I see love in your eyes the sun the sea coy - o - te moun - tains

A1 *ppp* *slow portamento* *acc.* *to* ♩=72

A2 *ppp* *slow portamento* *acc.* *to* ♩=72

A3 *ppp* *slow portamento* *acc.* *to* ♩=72

T1 see love see sun

T2 see love see sun

T3 see love see sun

B1 Sun sea coy - o - te Sun sea coy - o - te

B2 Sun sea coy - o - te Sun sea coy - o - te

B3 Sun sea coy - o - te Sun sea coy - o - te

3.

$\text{♩} = 60$
 13
 S1 p *slow portamento* $\text{♩} = 72$ p mf
 high lie
 S2 p *slow portamento* $\text{♩} = 72$ mf
 high lie
 S3 mf $\text{♩} = 72$
 See love lie in your eyes I
 A1 mf $\text{♩} = 72$
 See love lie in your eyes I
 A2 p $\text{♩} = 60$ $\text{♩} = 72$
 I see love lie in your hands the riv - er cir - cle me - sa li - on
 A3 p $\text{♩} = 60$ $\text{♩} = 72$
 I see love lie in your hands the riv - er cir - cle me - sa li - on
 T1 mp $\text{♩} = 60$ $\text{♩} = 72$
 see gloves the round
 T2 mp $\text{♩} = 60$ $\text{♩} = 72$
 see gloves the round
 T3 mp $\text{♩} = 60$ $\text{♩} = 72$
 see gloves the round
 B1 pp $\text{♩} = 60$ $\text{♩} = 72$
 I see hands cold I see hands
 B2 pp $\text{♩} = 60$ $\text{♩} = 72$
 I see hands cold I see hands
 B3 pp $\text{♩} = 60$
 I see hands cold I see hands

17 $\text{J}=80$ mp $\text{J}=72$ $\text{J}=80$

S1 I see all be - fore me sing I see all be - hind me sun

S2 I see all be - fore me sing I see all be - hind me sun

S3 I see all be - fore me sing I see all be - hind me sun

A1 I see all be - fore me sing I see all be - hind me sun

A2 mp $\text{J}=80$ $\text{J}=72$ $\text{J}=80$
Bounc - ing mov - ing reach - ing glow - ing

A3 mp $\text{J}=80$ $\text{J}=72$ $\text{J}=80$
Bounc - ing mov - ing reach - ing glow - ing

T1 mf $\text{J}=80$ $\text{J}=72$ $\text{J}=80$
I see all be - hind me is shin - ing I see all be - fore me is light - ened

T2 mf $\text{J}=80$ $\text{J}=72$ $\text{J}=80$
I see all be - hind me is shin - ing I see all be - fore me is light - ened

T3 mf $\text{J}=80$ $\text{J}=72$ $\text{J}=80$
I see all be - hind me is shin - ing I see all be - fore me is light - ened

B1 mf $\text{J}=80$ $\text{J}=72$ $\text{J}=80$
I see all be - hind me is shin - ing I see all be - fore me is light - ened

B2 f *slow portamento* $\text{J}=80$ $\text{J}=72$ $\text{J}=80$
Ki

B3 f *slow portamento* $\text{J}=80$ $\text{J}=72$ $\text{J}=80$
Ki

21 $J=84$ *mf*

S1 Bounc - ing mov - ing call my son *p* against harmony

S2 Bounc - ing mov - ing call my son *p* against harmony

S3 *mf* as in "cow" Bow - ing

A1 *mf* as in "cow" Bow - ing

A2 $J=84$ bounc - ing mov - ing my son *p*

A3 $J=84$ bounc - ing mov - ing my son *p*

T1 $J=84$ jump - ing grow - ing spark - ling swim - ming call - ing my son the sea coy -

T2 $J=84$ jump - ing grow - ing spark - ling swim - ming call - ing my son the sea coy -

T3 $J=84$ jump - ing grow - ing spark - ling swim - ming call - ing my son the sea coy -

B1 $J=84$ jump - ing grow - ing spark - ling swim - ming call - ing my son the sea coy -

B2 $J=84$ son the sea coy -

B3 $J=84$ son the sea coy -

* rhythm and pitch are approximate

25 *mf* $\text{♩} = 92$ $\text{♩} = 84$ *pp* as in "peninsula" $\text{♩} = 80$

S1 I I Ha - a - a - a a - a a - a - a - a - a - a - a - a

S2 *mf* $\text{♩} = 92$ $\text{♩} = 84$ *pp* as in "peninsula" $\text{♩} = 80$

I I Ha - a - a - a - a - a a - a a - a - a - a - a - a - a

S3 $\text{♩} = 92$ *pp* as in "peninsula" $\text{♩} = 84$ $\text{♩} = 80$

Ha - a - a - a - a - a - a - a - a - a - a - a - a - a I I I

25 $\text{♩} = 92$ *pp* as in "peninsula" $\text{♩} = 84$ $\text{♩} = 80$

A1 Ha - a - a - a - a - a a - a a - a - a - a - a I I I

A2 *p* $\text{♩} = 92$ $\text{♩} = 84$ $\text{♩} = 80$

High light sky

A3 *p* $\text{♩} = 92$ $\text{♩} = 84$ $\text{♩} = 80$

High light sky

25 $\text{♩} = 92$ $\text{♩} = 84$ $\text{♩} = 80$

T1 o - te moun - tains see fish swim through your I see blades of grass in your see long roads walk - ing

T2 o - te moun - tains see fish swim through your I see blades of grass in your see long roads walk - ing

T3 o - te moun - tains high I I I I I Ha - a - a - a - a - a

25 $\text{♩} = 92$ $\text{♩} = 84$ *mf* as in "peninsula" $\text{♩} = 80$

B1 o - te moun - tains high I I Ha - a - a - a - a - a

B2 o - te moun - tains I see fish swim through your see blades of grass in your I see long roads walk - ing

B3 o - te moun - tains I see fish swim through your see blades of grass in your I see long roads walk - ing

7. see blades of grass in your I see long roads walk - ing

* rhythm and pitch are approximate

32 ff $\text{J}=60$

S1 ff $\text{J}=60$

S2 ff $\text{J}=60$

S3 ff $\text{J}=60$

A1 ff $\text{J}=60$

A2 ff $\text{J}=60$

A3 ff $\text{J}=60$

32 $\text{J}=60$

T1 pp slow portamento ppp mp

T2 pp slow portamento ppp

T3 sub. p $\text{J}=60$ ppp slow portamento

B1 sub. p $\text{J}=60$

B2 $\text{J}=60$

B3 $\text{J}=60$

pass you by lone Oh sec Oh I

I I I I Ah Ah Ah

pass you by I am a - lone

pass you by I am a - lone

8.

39 $\text{♩} = 63$ *mp* $\text{♩} = 84$ $\text{♩} = 60$ $\text{♩} = 76$

S1 I see ha-tred in your eyes the storm the pain coy- o - te dark - ened sky I see sor - row

S2 I see ha-tred in your eyes the storm the pain coy- o - te dark - ened sky I see sor - row

S3 I see ha-tred in your eyes the storm the pain the tiers coy - o - te dark - ened skies

A1 I see ha - los in your eyes the storm the pain the tiers coy o - te dark - ened skies

A2 $\text{♩} = 63$ *mp* $\text{♩} = 84$ $\text{♩} = 60$ *portamento* $\text{♩} = 76$

A3 $\text{♩} = 63$ *mp* $\text{♩} = 84$ $\text{♩} = 60$ *portamento* $\text{♩} = 76$

I see love lies in your eyes sky

T1 $\text{♩} = 63$ $\text{♩} = 84$ $\text{♩} = 60$ $\text{♩} = 76$ *p*

hate red in

T2 $\text{♩} = 63$ $\text{♩} = 84$ $\text{♩} = 60$ $\text{♩} = 76$ *p*

hate red in

T3 $\text{♩} = 63$ $\text{♩} = 84$ $\text{♩} = 60$ $\text{♩} = 76$

see hate red

B1 $\text{♩} = 63$ *portamento* $\text{♩} = 84$ $\text{♩} = 60$ $\text{♩} = 76$

Hate pain sor

B2 $\text{♩} = 63$ *portamento* $\text{♩} = 84$ $\text{♩} = 60$ $\text{♩} = 76$

Hate pain

B3 $\text{♩} = 63$ *portamento* $\text{♩} = 84$ $\text{♩} = 60$ $\text{♩} = 76$

love sky

45 *mp* *J=84* *J=92* *J=96* *a little faster *mf**

S1 in your eyes the thun- der sad- ness black bears long good - ness black bears long good - byes I see

S2 in your eyes the thun- der sad- ness black bears long good - ness black bears long good - byes I see

S3 I see hat- red in your eyes the thun- der sad - ness black bears long good - byes cry

A1 I see hat- red in your eyes the thun- der sad - ness black bears long good - byes cry

A2 why Ah-ah - ah - ah

A3 why Ah-ah - ah - ah

T1 your eyes storm I see all be-

T2 your eyes storm I see all be-

T3 in your eyes Bye

B1 row sad - ness Bye

B2 sor row sad - ness Bye

B3 why Bye

* The direction "a little faster" applies beginning on the first beat of measure 49

50 *poco a poco acc.*

S1 all be-fore me cry I see all be-fore me die scream - ing run - ning drag - ging

S2 all be-fore me cry I see all be-fore me die scream - ing run - ning drag - ging

S3 cry cry crying screaming running dragging

A1 cry cry crying screaming running dragging

A2 Ah cry Ah Ah Ah Ah cry crying crying crying screaming running dragging

A3 Ah cry Ah Ah Ah Ah cry crying crying crying screaming running dragging

T1 fore me is dy- ing fro - zen all be - hind me is fright-ened cry- ing stag- ger drag-ging call-ing scream-ing run-ning

T2 fore me is dy- ing fro - zen all be - hind me is fright-ened cry- ing stag- ger drag-ging call-ing running dragging

T3

B1

B2

* Beginning at this point, rhythm is notated exactly, unless otherwise specified

56

S1 pull - ing rush - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

S2 crying rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

S3 crying rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

A1 crying rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

A2 crying rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

A3 crying rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

T1 call - ing pull - ing rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

T2 crying rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

T3 crying rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

B1 rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

B2 rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

B3 rush - ing bleed - ing rip - ping blind - ing flash - ing steal - ing yell - ing grab - ing rush - ing

* This section should be more yelled than sung, with a higher pitch for each portamento until you reach a half-note. Rhythm should be exact. ** Rough, fast and with great intensity!

66 $\text{♩} = 176$ $\text{♩} = 200$

S1 I see

S2 wash - ing blades of

S3 wash - ing flow - ing knives in

66 $\text{♩} = 176$ $\text{♩} = 200$

A1 wash - ing flow - ing soak - ing your eyes

A2 wash - ing flow - ing soak - ing flood - ing hy - dro

A3 wash - ing flow - ing soak - ing flood - ing pour - ing jets in

66 $\text{♩} = 176$ $\text{♩} = 200$

T1 wash - ing flow - ing soak - ing flood - ing pour - ing seep - ing wa - ter

T2 wash - ing flow - ing soak - ing flood - ing pour - ing seep - ing drip - ping dist - ance

T3 wash - ing flow - ing soak - ing flood - ing pour - ing seep - ing drip - ping rush - ing push - ing

66 $\text{♩} = 176$ $\text{♩} = 200$

B1 wash - ing flow - ing soak - ing flood - ing pour - ing seep - ing drip - ping rush - ing bleed - ing pass you

B2 wash - ing flow - ing soak - ing flood - ing pour - ing seep - ing drip - ping rush - ing bleed - ing whip - ping by I

B3 wash - ing flow - ing soak - ing flood - ing pour - ing seep - ing drip - ping rush - ing bleed - ing whip - ping scream - ing am

* A high note, non-unison, with good tone. Breathe when necessary.

** poco a poco make acc. until next metronome marking.

78

S1: same pitch *fff* Ah wa- ter dist

S2: same pitch *fff* Am wa- ter dist

S3: same pitch *fff* I wa- ter since

A1: same pitch *fff* by wa- ter

A2: same pitch *fff* you wa- ter

A3: same pitch *fff* Ah wa- ter jets

T1: same pitch *fff* you wa- ter jets

T2: same pitch *fff* pass wa- ter dist

T3: same pitch *fff* I wa- ter dist

B1: same pitch *fff* am wa- ter since

B2: same pitch *fff* by wa- ter

B3: same pitch *fff* pass wa- ter

sub. J=120

+2

*Sudden descent by perfect fourth (intervals written below the notes imply a descent, while those above the notes mean to ascend the prescribed interval).

** Notated metaproportionally, at these points (//) you should quickly move up between one-quarter and one-half a tone and then immediately back down.

[illegible]

91

S1

S2

S3

91

A1

A2

A3

91

T1

T2

T3

91

B1

B2

B3

Hummed

$\text{♩} = 52$ one octave above basses

pp

-2 -2 -2 -2 -2 -2

m

Hummed

$\text{♩} = 52$ one octave above basses

pp

-2 -2 -2 -2 -2 -2

m

$\text{♩} = 52$

$\text{♩} = 52$

$\text{♩} = 52$

$\text{♩} = 52$

$\text{♩} = 52$

$\text{♩} = 52$

Hummed

$\text{♩} = 52$ one octave above basses

pp

-2 -2 -2 -2 -2 -2

m

Hummed

$\text{♩} = 52$ one octave above basses

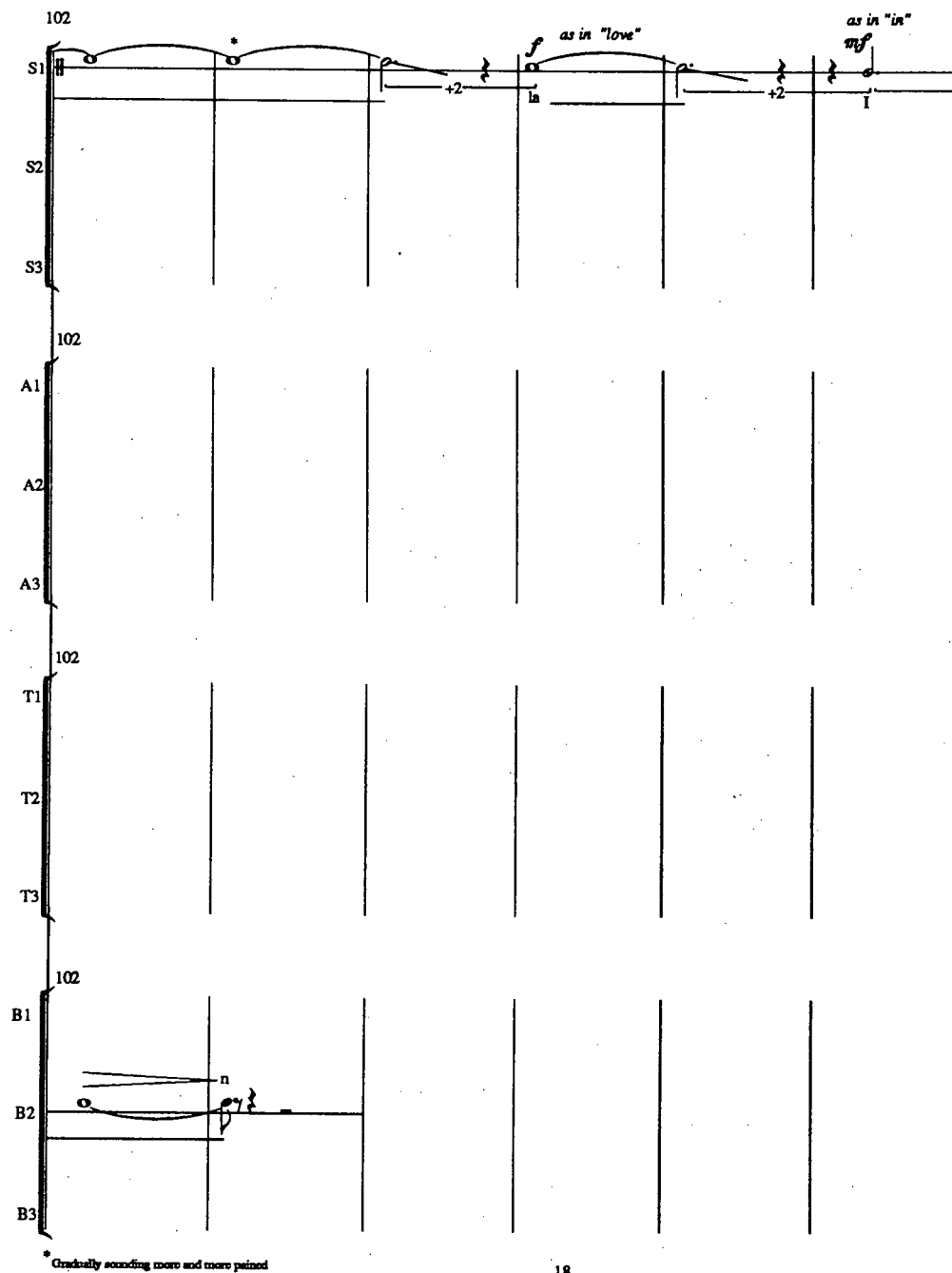
pp

-2 -2 -2 -2 -2 -2

m

16.

[illegible]



108 *p* as in "your"

S1 *+2* yo *+2* why *pp** *p4*

S2 $\frac{6}{4}$ $\frac{4}{4}$

S3 $\frac{6}{4}$ $\frac{4}{4}$

108

A1 $\frac{6}{4}$ $\frac{4}{4}$

A2 $\frac{6}{4}$ $\frac{4}{4}$

A3 $\frac{6}{4}$ $\frac{4}{4}$

108

T1 $\frac{6}{4}$ $\frac{4}{4}$

T2 $\frac{6}{4}$ $\frac{4}{4}$

T3 $\frac{6}{4}$ $\frac{4}{4}$

108

B1 $\frac{6}{4}$ $\frac{4}{4}$

B2 $\frac{6}{4}$ $\frac{4}{4}$

B3 $\frac{6}{4}$ $\frac{4}{4}$

* By this point S1 should sound very pained.

* Pitch and rhythm are approximate

119 *pp* *acc.* $\text{♩} = 48$

S1 Ah-ah ah ah ah ah ah ah Oh ohohohohohohohohohoh eeee oh ee ohoh eeee

S2 *pp* *acc.* $\text{♩} = 48$

ohohohohohohohohohohoh ohohohohohohohohohoh ohohohohohoh eeeeeee ahah

S3 *acc.* $\text{♩} = 48$

-2 -2 +2 -2 -2 -2

m

119 *acc.* $\text{♩} = 48$

A1 -2 -2 +2 -2 -2 -2

A2 *ff* *acc.* $\text{♩} = 48$

Ohohohohohoh Oh ah oh ee ah ah oh oh ah

A3 *ff* *acc.* $\text{♩} = 48$

Ahahahahahah Oh er ah oh la ee d in ee ee ah

119 *acc.* $\text{♩} = 48$

T1 I vul roys d eth vir ric no I la ni eeb

T2 *acc.* $\text{♩} = 48$

eece ni nah er ulck as isle eece d eem

T3 *acc.* $\text{♩} = 48$

-2 -2 -2 -2

m

119 *acc.* $\text{♩} = 48$

B1 -2 -2 -2 -2

B2 *acc.* $\text{♩} = 48$

Ah ah

B3 *acc.* $\text{♩} = 48$

Ah ah

* Rhythm is exact ** Rhythm is metrisproportional

123 *acc.* *ffpp* *ffpp* *ffpp* *ppp* *a little faster*

S1 *cc cc cc cc* *cc cc cc cc* *ah ee oo oo* *tee tee*

ffpp *acc.* *f* *p* *ppp* *a little faster*

S2 *ah ah ah ah ah ah* *ah ah oo oo* *oh oh oh oh* *tee tee*

pp *-2* *acc.* *ppp* *a little faster* *p*

S3 *m* *+2* *+2* *tee tee* *gradually change to "tee see"*

123 *acc.* *pp* *-2* *ppp* *a little faster* *p*

A1 *m* *+2* *+2* *tee tee* *gradually change to "tee see"*

ffpp *acc.* *f* *p* *ppp* *a little faster*

A2 *ah ah ah ee ee* *ee ee ee ah ah ah* *us us coy o* *tee tee* *gradually change to "tee see"*

ffpp *acc.* *f* *p* *ppp* *slower* *p*

A3 *see ah see ee* *ah ee bee dee* *tee tee tee tee* *tee tee* *gradually change to "tee see"*

123 *acc.* *mf* *p* *mf* *ff* *f* *mp* *p*

T1 *ni ni sh la eeb n coy* *o ee ee ah ah ah*

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

T2 *ni eem raf eem dee tile coy* *o ah ah ah*

pp *-2* *acc.* *mf* *ff* *f* *mp* *p*

T3 *m* *+2* *+2* *tee ck ck ck* *ah ck* *ah ck* *ck*

123 *acc.* *pp* *-2* *mf* *ff* *f* *mp* *p*

B1 *m* *+2* *+2* *tee ah ah tee*

acc. *mf* *ff* *f* *mp* *p*

B2 *I ah ah ah* *ck tee*

acc. *mf* *ff* *f* *mp* *p*

B3 *ah ah ck ck ck* *ck* *key*

* Pitch is approximate ** Give one cue. Do not beat time. *** slow portamento

4'' 3'' 9'' 7''

2 3 4 5

slower *faster* *faster* *faster*

p *mf* *f* *ff*

gradually change to "pee see bee" *gradually change to "pee see bee"* *gradually change to "bee pee see"* *gradually change to "pee see bee"* *gradually change to "bee pee see"* *gradually change to "bee pee see"*

change to "we see" *change to "we see"* *change to "we see"* *change to "we see"* *change to "we see"* *change to "we see"*

pee see bee *see be* *he see* *he be*

faster portamenti *faster portamenti* *faster portamenti*

* Gradual change to legato

15" 10"

6 7

S1 faster -2 -2 faster -2 -2 *ff* see no see oh fo see ko see we see so go no so

S2 faster -2 faster -2 *ff* see no so see me no flow so go no low no

S3 faster -2 -2 faster *ff* see no see go no flow so go no so no go so

A1 faster +2 +2 *ff* see go see no flow so go no low go so

A2 faster +2 *ff* see flow no go so low go no so

A3 faster -3 *ff* see go so no low go so no no

T1 faster *ff* see be we he see me see so no go so low

T2 faster *ff* see be we he me see so go no low go no so

T3 faster *ff* see be we he me see so no low go no low no

B1 faster *ff* see he me we see so low no so go no no so

B2 *ff* faster *ff* so no see so no go know low no no no

B3 *ff* faster *ff* see me we see so no low go no low so low no low so

* Portamento throughout whole range, very fast ** As fast as possible.

Articulate each new word of text, regardless of its placement within your portamento.

24.

On this page only, notheads connected by a line imply range and intensity, not the exact number of portamenti. Intensity level should be high and get higher, with faster portamenti.

5"

8 9

as fast and as loud as possible

S1 ru-sa-lia

as fast and as loud as possible

S2 ru-sa-lia

as fast and as loud as possible

S3 ru-sa-lia

as fast and as loud as possible

A1 ru-sa-lia

as fast and as loud as possible

A2 ru-sa-lia

as fast and as loud as possible

A3 ru-sa-lia

yell a high pitch

T1 Ah

yell a high pitch

T2 Ah

yell a high pitch

T3 Ah

yell a high pitch

B1 Ah

yell a high pitch

B2 Ah

yell a high pitch

B3 Ah

* A high pitch, with great intensity
 "ru" as in "loose"; "sa" as in "day"; "lia" as in "angria"

AMARANTH

for solo cello

by

Paul B.A. Steenhuisen

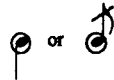
Notes for performance



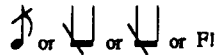
Bowing grid. A line at the top of the grid means to bow sul tasto, whereas a line at the bottom means to bow sul ponticello. Where there is no grid, the last bow marking remains valid until the next bowing grid. A line from top to bottom means that the bowing should be a smooth transition between sul tasto and sul ponticello.



Repeat the same notes in the specified rhythm until the next note-change.



Pluck the specified pitch (pizzicato) with the same hand as it is fingered. In some cases both hands are playing on the fingerboard, plucking and fingering notes. In such instances each hand is given a separate, clearly marked staff.



As fast as possible.



A line between any two pitches means you should smoothly glissando from the first to the second. Any special directions as to speed of the glissandi appear directly above the slide in question.

c.l.t.

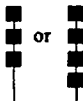
col legno tratto

c.l.b.

col legno battuta

c.l.gett.

col legno gettato



Bow with extreme pressure on or just behind the bridge on the G,D, and A strings, or the C,G,D, and A strings respectively. The resultant sound should be mostly noise, with very little defined pitch.



Snap pizzicato

for solo cello
KA

AMARANTH

Paul B.A. Steenhuisen (1989)

J=100
ff *fff* *mf* *mp*
5"
ff

acc. *J=75* *arco* *p* *f*
poco a poco rit. *J=92*

sub. J=100 *dampen* *ff* *fff* *ff*

slight rit. J=66

5 J=66

ff p

2'' J=66

slight gliss. J=66

sub. J=100

ff p ff

J=100


5 J=66

gliss. down 1/4 tone

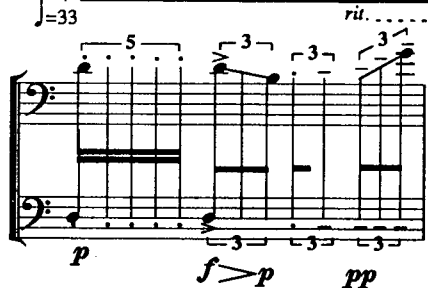
c.l.b. rit. arco

ppp

p f ff




$\text{♩} = 33$ *rit.*

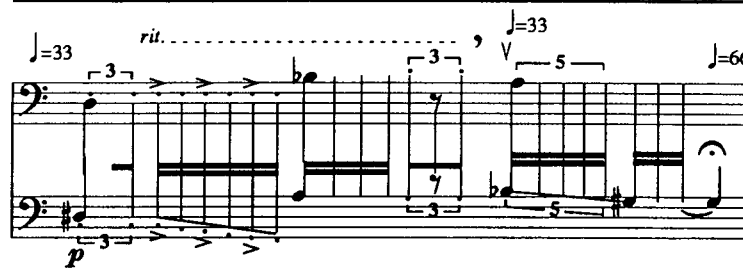


p *f > p* *pp*

7"



$\text{♩} = 33$ *rit.* $\text{♩} = 33$ $\text{♩} = 66$



p

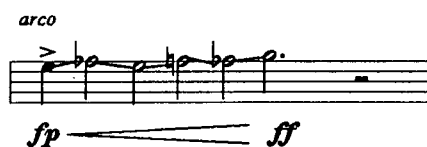
dampen immediately



ff

7"

arco



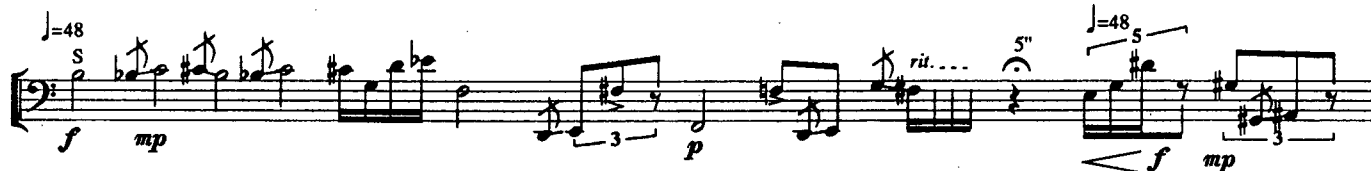
fp *ff*

*slowly put bow down and
prepare for next section*

pizz. until otherwise indicated

GOLDEN WAVE

$\text{♩} = 48$ *f* *mp* *p* *rit.* $\text{♩} = 48$ *f* *mp*



$\text{♩} = 66$ $\text{♩} = 48$ *acc.* *pizz.* *mf* *p* *mp* *slight acc.*



acc. $\text{♩} = 75$ dampen *molto rit.* *pizz. (slow glisses)*

ff *f*

fast gliss. *pizz., but not snapped* $\text{♩} = 50$ *slower glisses* *rit.* *Snap pizz. followed immediately by rapid, random pizz.*

p *f* *p* *f* *p* *f* *p*

acc. $\text{♩} = 100$ *pizz.* Left Hand

f *p* *f* *p* *f*

Right Hand

not synchronized 10" acc. 3" (not synchronized) $\text{♩} = 133$ *mf*

3" acc. *f*

3" $\text{♩} = 66$ *pizz.* *ff*

3" $\text{♩} = 100^*$ *pp* *ff* (not synchronized) Left Hand

Right Hand

* Depress notes with both thumbs, while plucking with remaining fingers.

(not synchronized)

poco 5" a poco molto 4" acc. to *ff* 3" 3" 3" *ff*

the plucking should be very fast and somewhat uneven, with the hands not synchronized. It is understood, and even desired, that in the effort to attain a maximum speed, the open G and D strings will sometimes be accidentally plucked. While the thumbs depress the written notes, all other fingers should be plucking frantically.

6" *ff* tap with fingertips (not fingernails) on body of instrument, immediately on either side of the fingerboard.

3" 3" 6"

pick up bow with right hand and proceed, after a 1" break, into the next section.

♩ = 100

ff

5

3

♩ = 33

fast gliss. after note

slow gliss. after note

ppp *p* *sub.* *f* *mp* *pp* *ppp*

one bow for each beat

$\text{♩} = 66$ *molto acc.* sub. $\text{♩} = 66$ *acc.*

pp *f* > *p mp*

3

3

3

3

$\text{♩} = 75$
 mf
 $\text{♩} = 100$
 f

$\text{♩} = 125$
 ff
 $\text{♩} = 166$

$\text{♩} = 176$
 $ffpp$
slow gliss. 6"
 ppp

10"
stop gliss. very briefly on these pitches
 3"
 p
 pp

$\text{♩} = 66$ *smoothly* *rit. to* $\text{♩} = 50$ *rit.* $\text{♩} = 66$
 mf pp ppp

$mp < > p$ *acc.* *A Tempo* *rit.*
 f pp mf

$\text{♩} = 66$ *molto rit.* $\text{♩} = 66$ *short, weeping glisses*

mf *pp* *ppp* *mf* *pp*

NOVA

rit. *c.l.b.* *rit.* *arco 12"* *1"* *ppp* *n*

c.l.t. *n* *fff* *c.l. gett.* *Right Hand* *fff*

Left Hand *fff*

tremolo on G and D strings with wood of bow, 15" starting with little pressure and building to extreme pressure. The left hand should dampen all strings throughout so there is no open string resonance, only loud scratching.

hit upper instrument body with knuckles

stop the strings from ringing by pressing the bow against the fingerboard when not playing.

$\text{♩} = 100$

$\text{♩} = 150$ $\text{♩} = 100$ $\text{♩} = 75$ $\text{♩} = 66$

fff *fff* *pp* *f* *fff* *light c.l. gett.* *gentle c.l.b. until otherwise specified*

extreme bow pressure

3" *8"*

3 *5* *7* *3* *7* *3* *7*

p

more
forcefully
c.l.b.

acc. acc.

mp mf ff

arco $\text{♩} = 66$

mf ff

4"

body tapping rit.

mf p

8"

$\text{♩} = 100$
c.l.t.

use extreme bow pressure

f ff

$\text{♩} = 75$
body tapping

$\text{♩} = 66$

ff mp

10"

c.l.t.

alternate between strings

mf ff

$\text{♩} = 66$

Right hand

put down the bow

f ff

3"

mf *pp*

acc. $\text{♩} = 75$

mp *mf*

slight acc. *molto rit.*

sub. $\text{♩} = 33$ *acc.*

Gradually let the hands become un-synchronized by *acc.* the right hand until it is the same speed as the left hand, although not sounding together. Once this is done, *acc.* both hands.

mf *f* *pp* *mp*

6" 10"

$\text{♩} = 66$ not synchronized

poco a poco molto acc. to

Gradually work your way down from striking the body of the cello on either side of the fingerboard to the belly of the instrument, near the bridge.

Strike cello body near the bridge with a great deal of force using the knuckles of both hands

mp *fff*

THRESHOLDS

for brass choir
and two pianos

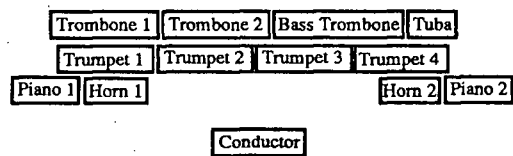
by

Paul B.A. Steenhuisen

INSTRUMENTATION

4 B \flat Trumpets
2 Horns in F
2 Tenor Trombones
1 Bass Trombone
1 Tuba
2 Pianos (lids removed)

DURATION: ~8 minutes

STAGING

C score

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2J 4J

cap melle

Trpt 1

cap melle

Tyb 1

2J 4J

Pno 1

Pno 2

Thresholds 3

Thresholds 4

J-100
4J

5J

Hr 1
mp

Tpt 1
p

Tpt 2
p

Tpt 3
straight mute
mp

Tpt 4
straight mute
mp

Tyb 1
p

Tyb 2
p

Bass Tyb
mp

Tuba
mp

J-100
4J

Pno 1
mf

Pno 2
mf

remove mute

Thresholds 5

17 J-110 20

Hr 1 *mp* *mf*

Hr 2 *mp* *mf*

Trpt 1 5

Trpt 2 5

Trpt 3 3

Trpt 4 3

Trb 1 5

Trb 2 3 *remove mids*

Bass Trb 5 *remove mids*

Tuba *mp* *mf*

17 J-110 20

Pno 1 3 *mp* *sempre*

Pno 2 5 *mp* *sempre*

* *remove mids*

Trb 1 *sempre*

21 J-120 J-130 25

Hn 1 *mp* *mf* *mf* *f*

Hn 2 *mp* *mf* *mf* *f*

Trpt 1 *5* *5* *5* change to harmon mude

Trpt 2 *5* *5* *5* remove mude

Trpt 3 *3* *5* *5* remove mude

Trpt 4 *3* *5* *5* change to harmon mude

Tyb 1 *mf* *f*

Tyb 2 *mf* *f*

Bass Tyb *mp* *mf* *mf* *f*

Tuba *mp* *mf* *mf* *f*

21 J-120 J-130 25

Pno 1 *p* *pp*

Pno 2 *p* *pp*

A
J-63
J-140

26 30

Hn 1
Hn 2
Tpt 1
Tpt 2
Tpt 3
Tpt 4
Trb 1
Trb 2
Bass Trb
Tuba

harmon mute
p
pp
pp
pp
pp

J-63
J-140

Pao 1
Pao 2

scempre

Thresholds 8

[illegible]

10

$\text{♩} = 63$
4

Hn 1 *mp*

Hn 2 *pp* *mp* *mp*

Trpt 1 *pp* *pp*

Trpt 2 *pp* *mp*

Trpt 3 *pp* *mp*

Trpt 4 *pp*

Trpt 4 *pp*

Trb 1 *mp* *pp* *mp*

Trb 2 *pp* *mp* *p*

Bass Trb *mp*

Tuba *mp* *pp*

$\text{♩} = 63$
4

Pno 1 *mp*

Pno 2 *mp*

Thresholds 10

B

1 $\text{♩} = 100$ **4**

2 $\text{♩} = 50$ **5**

Hn 1

Hn 2

Trpt 1 *Remove mute and prepare to play directly into the strings of piano 1.*

Trpt 2

Trpt 3

Trpt 4 *Remove mute and prepare to play directly into the strings of piano 2.*

Tyb 1

Tyb 2

Bass Tyb

Tuba

Pno 1

Pno 2

Trpt 1 *play into piano strings*

Trpt 4 *play into piano strings*

45

$\text{♩} = 100$

$\text{♩} = 50$

45

Trumpet 1 plays into piano strings. Keep pedal down.

Trumpet 4 plays into piano strings. Keep pedal down.

sempre

sempre

12

Musical score for Trpt 1 and Trpt 4, measures 46-50. The score is written in 2/4 time. Trpt 1 is in the upper staff and Trpt 4 is in the lower staff. The key signature has two sharps (F# and C#). The measures are numbered 46, 47, 48, 49, and 50. Above the staves, the numbers 4, 5, 4, 3, 4, 2 are written, indicating the number of notes in each measure. Trpt 1 has a triplet in measure 46 and a triplet in measure 48. Trpt 4 has a triplet in measure 46 and a triplet in measure 48. A dotted line connects the end of measure 50 to the piano part below.

Musical score for Pno 1, measure 2. The score is written in 2/4 time. The key signature has two sharps (F# and C#). The measure is numbered 2. Above the staff, the number 2 is written, indicating the number of notes in the measure. The piano part has a triplet in measure 2.

Musical score for Pno 2, measure 2. The score is written in 2/4 time. The key signature has two sharps (F# and C#). The measure is numbered 2. Above the staff, the number 2 is written, indicating the number of notes in the measure. The piano part has a triplet in measure 2.

Thresholds 13

14

J-66 J-72 J-80 J-88
 Hn 1 58 60
 Hn 2
 Trpt 1
 Trpt 2
 Trpt 3
 Trpt 4
 Trb 1
 Trb 2
 Bass Trb
 Tuba
 Pno 1
 Pno 2
mp (not synchronized with ensemble) *acc. to* *mf* *acc. to* *f*

Pedal-tone on any pitch. Play a
 Thresholds 14 different pedal-tone on each entry.

63 J-96 J-104 J-112 J-120 J-132

Hn 1
Hn 2
Trpt 1
Trpt 2
Trpt 3
Trpt 4
Trb 1
Trb 2
Bass Trb
Tuba

J-96 J-104 J-112 J-120 J-132

Pno 1
Pno 2

accompan

Thresholds 15

Detailed description: This is a page from a musical score, page 99 of 15. It features a large ensemble of instruments including Horns 1 and 2, Trumpets 1 through 4, Trombones 1 and 2, Bass Trombone, and Tuba. The score is divided into five measures, each labeled with a rehearsal mark: J-96, J-104, J-112, J-120, and J-132. The first measure (J-96) starts at measure 63. The second measure (J-104) starts at measure 65. The third measure (J-112) starts at measure 65. The fourth measure (J-120) starts at measure 65. The fifth measure (J-132) starts at measure 65. The instruments are arranged in a standard orchestral layout. The piano accompaniment is shown at the bottom, with two staves labeled Pno 1 and Pno 2. Pno 1 has a section labeled 'accompan' and a 'Thresholds 15' marking. Pno 2 has a 'Thresholds 15' marking. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'.

Thresholds 16

75 $\text{♩} = 60$ 3 4

straight mute

pp

straight mute

pp

74 slow gliss 1/4 tone

insert cup mute

Pho 1

p

18

18

5 3 2 4

80

Trpt 1

Trpt 2

Hr 1

80

remove noise

85 *acc. rit. acc. sub.* $\text{♩} = 50$ $\text{♩} = 60$ *rit.*

Hn 1

Hn 2 *moder* *mf* *f* *mp*

90

Hn 1

Hn 2

pp

mf

mf

3

4

Tuba

p

90

3

4

Pno 2

pp

5 3 4 2

95 acc.emb. J=50

Hn 1

Hn 2

94 into strings of piano 1

Tpt 1

back to brass choir and remove mute

Bass Trb

Tuba

95 acc.emb. J=50

5 3 4 2

Pno 1

sempre

4

E J-104

99 slight rit. 100 REMOVE MUTE

Hn 1 *pp*

Hn 2 *pp*

Trpt 1 *pp*

Bass Trb slight rit. *pp*

Tuba *pp*

2

J-63 4

stopped

Hn 2 *p*

Trpt 2 *fp*

Trb 1 cap mute *p*

4

J-104 100

Pao 1

Pao 2

J-63 4

*pitch areas are approximate

Thresholds 21

Thresholds 22

F
J-72
5 4

109 110

Hn 1 *fp* *fp* *fp*

Hn 2

Trpt 1 *fp* *fp* *fp* insert straight mule

Trpt 2 *fp* *fp* *fp* insert straight mule

Trpt 3 *harmon mule* *mp* *fp* remove mule

Trpt 4 *harmon mule* *mp* *fp* remove mule

Tyb 2 *remove mule*

Bass Trb *fp* *fp* *fp*

Tuba *fp* *mf*

J-72
5 4

109 110

Pno 1 *f* *f* *f* (Pno)

Pno 2 *f* *f* *f*

24

5J

G
J-50
4J

The musical score is arranged in two systems. The top system covers measures 114 and 115. The bottom system also covers measures 114 and 115, with a specific instruction for Piano 2 in measure 114: "diva until measure 122".

Top System:

- Hn 1, Hn 2:** Horns 1 and 2, playing sustained notes with *mp* dynamics.
- Trpt 1, Trpt 2:** Trumpets 1 and 2, playing sustained notes with *pp* and *mf* dynamics. Both parts are marked "straight mutes".
- Trb 1, Trb 2, Bass Trb:** Trombones 1, 2, and Bass Trombone, playing sustained notes with *p* and *mp* dynamics.
- Tuba:** Measure 114 starts at measure 114, marked *f*. Measure 115 continues the line.

Bottom System:

- Pno 1:** Piano 1, playing a melodic line with *pp* and *mf* dynamics. Measure 115 includes a cluster marked *mf* and *cl. pp*.
- Pno 2:** Piano 2, playing a complex rhythmic pattern with *mf* and *pp* dynamics. Measure 114 includes a cluster marked *mf* and *cl. pp*. Measure 115 includes a cluster marked *pp* and *cl. mf*.

Measure numbers 114 and 115 are indicated at the beginning of their respective staves.

* Play a cluster including all notes
Thresholds 24 between the specified boundaries.

118 120 J=40

Hn 1 *mp* *p*

Hn 2 *mp* *p*

Trpt 1 *pp* *mf* *mp* *p* remove mids

Trpt 2 *pp* *mf* *mp* *p* remove mids

Trpt 3 *mp* *p*

Trpt 4 *p*

Trb 1 *mp* *p*

Trb 2 *mp* *p*

Bas Trb *mp*

Tuba *mp* *p*

118 120 J=40

Pno 1 *p* *p* *mp* *no longer 8va*

Pno 2 *mp* *mp*

123 J-50

Tpt 4

J-50 J-66 J-84 J-104

Pao 1

Pao 2

125

sempre

Thresholds 26

Detailed description: The image shows a musical score for three instruments: Tpt 4, Pao 1, and Pao 2. Tpt 4 is at the top left, with a single staff. A measure at measure number 123 is marked with a vertical line and the label 'J-50'. A dotted line extends from this measure down to the Pao 2 staff. Pao 1 is in the middle right, with two staves. Measures are marked with vertical lines and labels 'J-84' and 'J-104'. Pao 2 is at the bottom, with two staves. Measures are marked with vertical lines and labels '125' and 'J-66'. The word 'sempre' is written below the Pao 1 and Pao 2 staves, indicating a continuous performance. The page number '110' is at the top right, and '26' is at the top left. The text 'Thresholds 26' is at the bottom left.

I

J-176

Hrn 1

Hrn 2

Trpt 1

Trpt 2

Trpt 3

Trpt 4

Trb 1

Trb 2

Bass Trb

Tuba

J-120 J-138 J-144 J-160 J-176

128 130

Pno 1

Pno 2

Black and white key clusters. Pitch is approximate.
Follow contour of lines in lower to middle register.

133 135

Hrn 1

Hrn 2

Trpt 1

Trpt 2

Trpt 3

Trpt 4

Trb 1

Trb 2

Bass Trb

Tuba

Pno 1

Pno 2

*Interrupt waves of clusters with
accented slashes at piano keys.*

137 3 J-184 140

Hn 1

Hn 2

Trpt 1

Trpt 2

Trpt 3

Trpt 4

Trb 1

Trb 2

Bass Trb

Tuba

Pno 1

Pno 2

137 3 J-184 140

The musical score consists of two systems. The first system contains staves for Hn 1, Hn 2, Trpt 1, Trpt 2, Trpt 3, Trpt 4, Trb 1, Trb 2, Bass Trb, and Tuba. The second system contains staves for Pno 1 and Pno 2. Measures 137, 138, 139, and 140 are shown. Measures 137 and 139 have a tempo marking of J=184. Measure 140 has a tempo marking of J=184. The score includes various musical notations such as notes, rests, and dynamic markings.

30

141 145

Hr 1

Hr 2

Trpt 1

Trpt 2

Trpt 3

Trpt 4

Trb 1

Trb 2

Bass Trb

Tuba

141 145

Pno 1

Pno 2

Black and white key cluster

do not release pedal

do not release pedal

1-108 2

1-108 2

Thresholds 30

3 2

147 150

Hrn 1

Hrn 2

Trpt 1

Trpt 2

Trpt 3

Trpt 4

Trb 1

Trb 2

Bass Trb

Tuba

Pno 1

Pno 2

1 3

sempre

3 2

147 150

Pno 2

3 2

1 3

sempre

Thresholds 32

160 *J=76 acc. detached* *J=84*

Hn 1

Hn 2 *muted detached* *J=84 acc.* *J=92*

Trpt 2 *chip note* *J=92 acc.* (*J=100*)

Trpt 3 *chip note* *J=92 acc.* (*J=100*)

Trb 1 *detached* 3 3

Trb 2 *detached* 5 5

J=76 acc. *J=84 acc.* *J=92 acc.* (*J=100*)

Pno 1 15mar 8mar 15mar

Pno 2 8mar 8mar

34

163

J-100 *acc.* J-108 *acc.* J-116 *acc.* J-126

163

Trpt 1 *p* *pp*

Trpt 2 *p* *pp*

Trpt 3 *p* *pp*

163

Pno 2 *p*

163

J-100 *acc.* J-126

163

Pno 2 *f*