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## City St George's, University of London

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FULL SCORE in C

# END OF SEASON

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2022

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Full Score in C

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27' approx.

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For Voice, 2 Violins, Flute in C (dbl. Alto Flute),  
Clarinet in B flat (dbl. Bass Clarinet in B flat),  
and one Percussionist.

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Text by Clare Best

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Music by Amy Crankshaw

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Commissioned by Clare Best




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2022


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## PERFORMANCE NOTES


### ALL INSTRUMENTS

QUARTERTONES (examples given in treble clef)		
One quarter sharp		This pitch is E quarter-sharp. It lies halfway between E and F natural.
One quarter flat		This pitch is B quarter-flat. It lies halfway between B natural and B flat.
Three quarters sharp		This pitch is F three-quarters-sharp. It lies halfway between F sharp and G natural.
The same principles apply to all notated quartertones.		

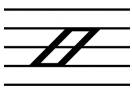
SCOOPS	
	Start the sound from below the pitch
	Start the sound from above the pitch

DECRESCENDO TO SILENCE	
	Use the entirety of the given time value to gradually reach silence

VOLUME VIBRATO (using wide vibrato sign)	
	Oscillate between two volume levels, within the general range of the given dynamic. This can be achieved in the winds by adjusting air pressure, and in the strings by adjusting bow pressure. It should create a sort of 'wah-wah' effect.


PITCH BEND	
	After establishing the written pitch, bend the pitch upwards by approximately one quartertone, and then back down to the written pitch. The sound must arrive back at the written pitch in time to stabilize at the written pitch again, before moving on to the next note.

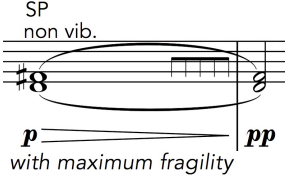
## WINDS ONLY


AIR SOUND	
	<p>This comprises two techniques:</p> <ol style="list-style-type: none"> <li>1. Breathe in or out (as specifically directed above each notehead), intercepting the air stream with the teeth, and creating as much 'air' sound as possible</li> <li>2. Simultaneously, perform key clicks ad lib. Be sure not to produce any normal pitches.</li> </ol>

FLUTE IMPROVISATION IN "WALKING"
<p>In song IV, "Walking", the flute improvises between the entries of the vocal part.</p> <p>Use given expressions as guidance for the improvisations. For example, "wild", "percussive", "dramatic".</p> <p>Suggested examples of effects to be used:</p> <ul style="list-style-type: none"> <li>- Jet whistle</li> <li>- Air sound (as described above)</li> <li>- Beat box effects</li> <li>- Key clicks</li> <li>- Very fast, unrefined, ascending scales</li> <li>- Singing pitches/gestures similar to the vocal lines, including articulating words at the start of notes (note, the voice line is included in the flute part for <i>Walking</i>)</li> </ul>

## STRINGS ONLY


AIR SOUND	
	<p>This comprises two techniques:</p> <ol style="list-style-type: none"> <li>1. Breathe in or out (as specifically directed above each notehead), intercepting the air stream with the teeth, and creating as much 'air' sound as possible</li> <li>2. Simultaneously, create white noise on the violin. This noise is open to interpretation, but should make use of the bow, without creating any normal pitches. It should be gentle yet audible, and should blend with the breathing sounds.</li> </ol>

BOW PLACEMENTS		
ST	sul tasto	Bow over the fingerboard
SP	sul ponticello	Bow near the bridge
dis.	distortion sound	Play (molto) sul ponticello, and use heavy bow pressure with slow bow speed to create a gritty distortion sound.
molto SP, "with maximum fragility"	<p>SP non vib.</p>  <p><i>p</i> with maximum fragility <i>pp</i></p>	<p>Play the sustained notes molto SP, without changing bow direction.</p> <p>Use a bow pressure that causes the bow to jerk several times on the strings during the sustained movement, creating a free rhythm. The result should be a brittle, textured gesture and sound.</p> <p>This technique should be utilized throughout the given time value of all the tied notes.</p>
<p>In all cases, 'ord.' indicates a return to ordinary bow placement.</p> <p>In this piece, 'ord.' does not refer to ordinary playing in its entirety, only to ordinary bow placement. For example, the return to natural vibrato following 'non vib.' is indicated with 'natural vib.', not 'ord.'.</p>		

RICOCHET	
	The example given here occurs in various forms throughout the pieces. Where there are staccatos on the grace notes, ricochet must be employed. Where there are no staccatos, the grace notes should be played normally.

GLISSANDI	
When playing any glissandi or bends, the duration of the starting note must be observed so that the moving pitch can sound as malleable, and uncertain as possible. This is a different approach to a quick glissando or bend that 'lands' definitively on the destination pitch.	

### VOICE ONLY

AIR SOUND	
	Breathe in or out (as specifically directed above each notehead), intercepting the air stream with the teeth, and creating as much 'air' sound as possible

VIBRATO / NON VIBRATO	
Where "non vib." is stated, a calm, placid, 'plain' vocal sound is desired. However, depending on the performer, a touch of delicate vibrato could be introduced towards the ends of long "non vib" notes, to help carry the sound.	

Special performance note:

In IV – Walking, at Section B, percussion plays the shaker.  
 It is encouraged that the shaker is made of found materials from the environment in which the piece is performed.  
 The same shakers should be made available for audience members and given to them before the performance.  
 The singer is to indicate to the audience when to pick up and make sounds with their shakers,  
 and the audience should end when the percussionist ends.

# END OF SEASON

## I - Return

Clare Best

FREE TIME (♩ = c. 66)

Amy Crankshaw

*mf* warmly  
*ad lib.*

Voice

If I if I if I for... if I for - get if I for - get these

5

Voice

short days and and cool

**A**

8

Voice

*indulgent* *wild and free*

nights the

A. Fl.

*ppp* *mp* *p* *ppp*

To Fl.

B. Cl.

*ppp* *mp*

(non vib.) 3

Vln. 1

non vib.

*ppp* *mp* *p* *ppp*

Vln. 2

non vib.

*ppp* *mp* *p* *ppp*

S. Cymbal

scrape (whoosh sound)

Cym.

*ppp* L.V.

STEADY (♩ = 72)

12

mp 3 fp mp

gliss.

lack of scream-ing swifts... (s), If I for-get

(non vib.)

ppp

17

ad lib., with depth

f

molto rall.

mp

If I for-get I can pre-tend

molto rall.

ppp

eerie

B

A TEMPO (♩ = 72)

21

p mf

If I for-get I can pre-tend

Flute

mp

mp espressivo mf p mf mp mf (ric.) p mf

energetic, electric

mp indulgent ppp mf p

Triangle

mf

26

Voice: to - day \_\_\_\_\_ to - day \_\_\_\_\_

Fl.: *mf* *f* flz. ord. 5

B. Cl.: *mf* 3

Vln. 1: *mf* *mp* 3 sensually *f* ad lib. espressivo

Vln. 2: *mf* *p* *mf* espressivo 5

Perc.: *mf* Sus. Cymbals *mp* *p* L.V. gentle roll

28

Voice: to - day is \_\_\_\_\_ sum - - mer \_\_\_\_\_

Fl.: *ff* *mf* 6 *f* ord.

B. Cl.: *ff* *p subito* *f* *mf* gliss.

Vln. 1: *f* (repeat same three notes, *mf* accelerating freely) gliss.

Vln. 2: *mf* *f* *mp* gliss.

Perc.: *p* *mp* L.V. Finger Cymbals *mf*

32

ad lib.  
*mp*

*mf*

and we are here and we are here

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

*gliss.* *p* solo *mp* *espressivo* *mf* *f*

*mp* *sim.* *ppp*

*ppp*

Sus. Cymbals *p* L.V. *mp*

**D**

37

*tutti* *mf* *f* *molto rit.*

to ge ther

*tutti* *mf* *p* *mp* *p*

*tutti* *mf* *p* *mp* *p*

start on the downbeat (non vib.) *tutti* *mf* *p* *mp* *p*

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

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

To Tri. *p* L.V. Triangle + Sus. Cymbal *p* L.V. To Cym. pick up bow

FREE TIME (♩ = c. 66)

41

mf  
darker, ab lib.

Voice

But cruel waves come from no - where tip-ping boats\_\_\_

Fl.

B. Cl.

Vln. 1

Vln. 2

Tri.

S. Cymbal

p

Bow continuously, exploring timbral variations as you progress.

E

molto rit.

46

slap-ping har-bour walls. The lake speaks\_\_\_ to\_\_\_

Voice

Cym.

51

mp

me and I must lis - ten.\_\_\_\_\_

Voice

Cym.

L.V.

# II - Postcard from Cannero

Clare Best **STEADY** (♩ = 60)

Amy Crankshaw

non vib.  
**mp**  
*placidly*

Voice: Would... would...\_

Alto Flute: air sound (see performance notes) [use key clicks] in out in

Bass Clarinet in Bb: air sound (see performance notes) in out in

**p**

Violin 1: non vib. ST **mp** **pp** sub. **mp** **pp** **mp** **pp** **mp**

Violin 2: non vib. ST **mp** **pp** sub. **mp** **pp** **mp** **pp** **mp**

**STEADY** (♩ = 60)

Percussion

8

Voice: Would you... would you like...

A. Fl.: out wait for cymbal to dissipate out **p**

B. Cl.: out wait for cymbal to dissipate out

Vln. 1: **pp** **ppp** wait for cymbal to dissipate (non vib.) ST **mp** **pp** **mp** **pp**

Vln. 2: **pp** **ppp** wait for cymbal to dissipate (non vib.) ST **mp** **pp** **mp** **pp**

Perc.: S. Cymbal **ppp** gentle tremolo L.V. **ppp**

15

with an airy tone

normal tone

Voice: would you like grey... would you like grey, my

A. Fl. in out

B. Cl. in out

Vln. 1 air sound (see performance notes) in ST SP V ST

Vln. 2 air sound (see performance notes) in ST SP V ST

Perc. *ppp* *ppp*



A

22

with an airy tone

continue with a gentle improvisation in a similar mood

normal tone *mp*

Voice: love? mmm... This... (s)

A. Fl. non vib. *mp* precisely with clarinet *pp* sub. (clarinet continues for one quaver longer) *mp* *pp*

B. Cl. non vib. *mp* precisely with flute *pp* sub. (a bit longer than flute) *mp* *pp*

Vln. 1 pizz. *mf* espressivo pizz. *p*

Vln. 2 *mf* espressivo *p*

Perc. *ppp* *ppp*

28

Voice: this place... this place lures... mmm... this place lures me

A. Fl. (volume vib.) non vib. *pp* *mf* *pp* *mp*

B. Cl. (volume vib.) non vib. *mp* *pp* *mf* *pp* *mp*

Vln. 1 (pizz.) out in

Vln. 2 (pizz.) sim. out in

Perc. *ppp* *ppp*



B

34

Voice: to... this place lures me to a win - dow where a

A. Fl. in *pp* *mp* *pp* *mp* *pp* *mp*

B. Cl. in *pp* *mp* *pp* *mp* *pp* *mp*

Vln. 1 in out pizz.

Vln. 2 in out pizz.

Perc. *ppp* *ppp*

(wait for strings to finish)

41

Voice: world is... where a world is

A. Fl.: in out

B. Cl.: in out

Vln. 1: arco non vib. pp p smooth mp playful p mf > ppp ad lib.

Vln. 2: (non vib.) arco. mp p 3 mf > pp < mf 3 ppp p (non vib.)

Perc.: z z z To Tri. ppp



46 [C]

Voice: framed: fp ppp

A. Fl.: mp pp mf espressivo p mf out

B. Cl.: mp pp out

Vln. 1: pizz. mf f slow roll arco dis. ord. (non vib.) dis. out

Vln. 2: mf p mf p sub. ppp out

Perc.: Triangle 5 5 To S. Cym. ppp L.V.

10 D

**SLOW** (♩ = 54)

53 non vib.  
*mp*

Voice  
ha - zy... ha - zy... ha - zy...

A. Fl.  
*mp* *lingering* in *mp* in

B. Cl.  
*mp* *lingering*

Vln. 1  
molto SP (non vib.) *mp* with maximum fragility sub. *pp* (continue molto SP) *mp* *pp* *mp* *pp*

Vln. 2  
molto SP (non vib.) *mp* with maximum fragility *pp* (continue molto SP) *mp* sub. *pp* *pp* *mf*

Tri.  
S. Cymbal *ppp* *ppp*



59

Voice  
ha - zy slopes ha - zy slopes til - ting in - to...

A. Fl.  
in *p* *mp* in

B. Cl.  
*mp* in

Vln. 1  
*ppp* *mp* *pp* *mp* *pp* in

Vln. 2  
*ppp* *mp* *pp* *mp* *pp* in

Perc.  
*ppp* *ppp* *ppp*

65 *mp* *with an airy tone* *mf* *normal*

Voice: ha - zy slopes til - ting in - to wa - ter, is - lands,

A. Fl. out *p* in *p*

B. Cl. *mp* *p* out *p* in *p*

Vln. 1 *mp* *pp* out *p* *mp* *pp*

Vln. 2 *mp* *pp* out *p* *mp* *pp*

Perc. *ppp* *mp* To Tri. Triangle *p* decreasing speed



71 *mf* *mp*

Voice: boats. More haze, more

A. Fl. out in in *p*

B. Cl. out in *p* *pp* *mp* *pp* mysteriously

Vln. 1 *mp* *pp* out *p* *mp* *pp* sub.

Vln. 2 *mp* *pp* out *p* *mp*

Tri. *sim.* To S. Cym. S. Cymbal *ppp* *ppp*

77

Voice: rain, light-ning (fork and sheet) more haze...  
airly tone 3 normal tone *mf*

A. Fl. out in out

B. Cl. *ppp* *mp* *ppp* in out

Vln. 1 *p*

Vln. 2 *p*

Perc. *ppp*

F

FREE, EXPRESSIVE (♩ = 54)

83

Voice

Vln. 1

Vln. 2

*ppp*

LH half pressure (harmonic pressure)

SP

ord. non vib.

(dis.)

*mf* sub.

*p* sub.

*ppp*

*p*

ad lib., espressivo

ad lib.

ad lib., espressivo

(non vib.)

*pp*

*mf*

88

Vln. 1

Vln. 2

SP

ord. (non vib.)

*mp*

*p* sub.

*mf*

*p* sub.

*mf*

*p*

*mf*

*p*

*mf*

*ppp*

*mp*

*p*

*ppp*

92

Vln. 1

Vln. 2

*ppp*

*mf*

*f*

*p*

IV

(non vib.)

SP

ST

*mf*

*fp*

*f*

*p*

*mf*

*pp*

*f*

*f*

96

Vln. 1

Vln. 2

*ppp*

*f*

*p*

*mf*

*p* floating away

*ppp*

dis.

IV

SP

*gliss.*

*mp*

*f*

*p*

G

MODERATE (♩ = 84)

continue with a gentle improvisation, in relationship to the bass clarinet, like a call and response

99 *f* non vib. strong, belting

voice: a \_\_\_\_\_ cop-per\_ sun,

A. Fl.

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

Vln. 1 ST non vib. *mp*

Vln. 2 ST non vib. *mp*

Perc. *p* *mp* L.V.



finish improvisation within this bar, if not before

105

voice

A. Fl.

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

Vln. 1

Vln. 2

Perc.

SLOW (♩ = 54)

112

Voice

and grey- more grey... more grey,

A. Fl.

ppp mp play sing mp p out

B. Cl.

ppp p mp p

Vln. 1

ppp in out p

Vln. 2

ppp in out p

Perc.



119

Voice

my love

A. Fl.

in out ppp

B. Cl.

Vln. 1

Vln. 2

Perc.

z z z z z z

ppp L.V.

# III - The name of a mountain

Clare Best

Amy Crankshaw

FREE TIME (♩ = c. 90)

non vib. *f* *ad lib.*

Voice: The hill be - hind the vil - lage has

no name. It should have a do - zen

Cl. *p* *mp* *ppp*

Vln. 1 solo non vib.

Vln. 2 *fp* *mf* dark, eery *p* *ppp*

**A**

**B**

STEADY (♩ = 72)

Voice: or more: moun-tain where palm trees thrive,

Fl. non vib. *ppp* *p*

Cl. non vib. *ppp* *p*

Vln. 1 non vib. *ppp* *p* (ric.) SP

Vln. 2 non vib. ST *ppp* *p* SP

Tri. STEADY (♩ = 72) S. Cymbal *pp*

19

Voice: where the Ri-o Can-ne-ro roars,

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

Cl. *mf* *p* *mp* *p*

Vln. 1 ST *mf* brightly *mp* *p* non vib. 3 ST

Vln. 2 (ric.) *mp* *p* *mf* *p* SP ST

Cym.  $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

25

Voice: where mules clam-ber o-ver\_\_cob-bles, stone cur-tain, shield a-gainst the north,

Fl. (bend) *mp* *p*

Cl. *mp* brightly *p* *p* *mf*

Vln. 1 SP -----> ST *mf* crisp *p* *mf*

Vln. 2 *mp* *p* *mf* *p*

Cym. Sus. Cymbal  $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  bow *p*

30 [C]

Voice: place of or - range and le-mon trees

Fl.: *mf* brightly, *mp* *mf*, *f* (upper mord.), *p*, *mp*

Cl.: *mp*, *mf*, *p*, *mp*, *mf* <sup>6</sup> *legato*

Vln. 1: *p*, *mp*, *mf* brightly, *f*, *p*, *mp*

Vln. 2: *mp*, *mf*, *f*, *p*, *mp*

Cym.: To S.Bells, Sleigh Bells, To Cym., Sus. Cymbal

*mp* L.V., *p*, *p* gentle tremolo

SP, ST

Slowly rattle the bells/shaker around, creating a delicate, rustling sound. The sound does not need to be consistent.

35

Voice: an-cient ter-ra-ces long o-ver - grown,

Fl.: *pp*, *p*, *mp* brightly, *p*, *mf*, *pp* sub.

Cl.: *pp*, *p*, *mf*, *p*, *mf*, *pp* sub.

Vln. 1: *pp*, *p*, *mf*, *p*, *mf*, *pp* sub.

Vln. 2: *pp*, *mf* crisp, *p*, *mf*, *pp* sub.

Cym.: Pick up Bow, S. Cymbal, bow

*mp* L.V., *p*, *p* L.V.

(ord. or SP?), (upper mord.), (bend), (bend), (bend)

40 D

Voice: -

Fl.: *mf* sub. *p* *pp* *ppp* tutti *pp*

Cl.: *mf* sub. non vib. *ppp* *ppp* tutti non vib. *pp*

Vln. 1: *mf* sub. non vib. *ppp* *ppp* tutti (ST) *pp*

Vln. 2: *mf* sub. non vib. *ppp* *ppp* tutti (ST) *pp*

Cym.: -

44 **molto rit.**

Voice: -

Fl.: *p* non vib. *mp* *mf* *pp*

Cl.: non vib. *p* *mp* *mf* *pp*

Vln. 1: *p* *mf mp* *mf* *pp*

Vln. 2: non vib. *p* *mf mp* *mf* *pp*

Cym.: Sleigh Bells *pp*

E

Full Score

48 **A tempo** *mf*

Voice: high land with a view to Lui-no,

Fl. *mp*

Cl. *mp*

Vln. 1 (ST) *mp*

Vln. 2 (ST) *mp*

Cym. *p* *pp* *mf* *p* bow

F

A BIT SLOWER (♩ = 60)

54 *mp* *p* *mf* *p* *mf*

Voice: home of lake-winds find ing their way, moun - tain of shade,

Fl. *p*

Cl. *mf* *p* sub.

Vln. 1 *p*

Vln. 2 *p*

Cym. *p*

Full Score  
ad lib.

59

mf

6

voice

moun - - - tain - - - of dreams, - - -

Fl.

mf

crisp

p

Cl.

mp

mf

p

mf

3

crisp

Vln. 1

mp

mf

p

ST

Vln. 2

mp

mf

p

Cym.

bow

p

z

z

z

z

63

mf

ad lib.

ppp

mp

voice

dark - - - moun-tain - - -

Fl.

p

fp

f

Cl.

> p

p

fp

f

Vln. 1

p

fp

f

Vln. 2

p

fp

f

3

Cym.

G

Full Score

Musical score for measures 68-72. The score includes parts for Voice, Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cymbal (Cym.). The time signature is 2/4. The key signature has one flat (B-flat). The music begins with a dynamic marking of *p* (piano). The lyrics under the voice part are "m - moun - tain". The flute and clarinet parts feature triplets and dynamic markings of *pp* (pianissimo) and *mp* (mezzo-piano). The violin parts have dynamic markings of *p*, *pp*, *mp*, and *mf* (mezzo-forte). The cymbal part has a dynamic marking of *p* and includes the instruction "L.V." (Larghetto).

Musical score for measures 73-77. The score includes parts for Voice, Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cymbal (Cym.). The time signature is 2/4. The key signature has one flat (B-flat). The music begins with a dynamic marking of *p* (piano). The lyrics under the voice part are "moun - tain with - out\_ a name - (m)...". The flute and clarinet parts feature triplets and dynamic markings of *p*, *ppp* (pianississimo), and *pp*. The violin parts have dynamic markings of *p* and *ppp*. The cymbal part has a dynamic marking of *ppp*.

# IV - Walking

Clare Best

Amy Crankshaw

STEADY (♩ = 80)

Flute *accel. solo non vib.* ..... *rit.* ..... *accel.* ..... *molto rit.* .....

**A** FREELY BUT PRESSING FORWARDS (♩ = c.90)

**Voice** *f strong, wild, ad lib.* (5) My boots (s) are rocks (s) a-corns for studs \_\_\_\_\_ (continue once flute has finished) *about 2''*

**Fl.** *f wild, percussive* *improv. about 2''*

**Perc.** *p atmospheric* *improv. about 2''*

**Voice** *p mysteriously* (8) *gliss.* ground \_\_\_\_\_ *with flute* *ff* in (d) *f dramatic* grou...ound \_\_\_\_\_ *mp* *about 6''*

**Fl.** *p* *improv. using air sounds, for as long as the singer takes to sing "ground"* *in* *ff* *f* *improv. using pitch about 3''* *dramatic, ascending, accelerating*

**Vln. 1** *p* *Stones scrape two stones together to create a continuous texture of sound* **Violin**

**Vln. 2** *p* *Stones scrape two stones together to create a continuous texture of sound* **Violin**

**Perc.** *p atmospheric* *improv. for as long as the singer takes to sing "ground"* *f dramatic, accelerating* *improv. about 3''*

Full Score

24

13 *f* *ff*

Voice: (d) ri - ses through me *gliss.*

Fl.: *f* jet in with singer *f* *wild, accelerating* jet

improv. using air sounds for as long as the singer takes to sing "...through me"

improv. about 7 " ("rises through me")

Perc.: *f* *wild, accelerating*

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

Voice: rides (z) in my gut with an 'ugly' guttural tone

improv. for as long as the singer takes to sing "rides in my gut"

Fl.: *f* *wild, erratic* key clicks

improv. for as long as the singer takes to sing "rides in my gut"

Perc.: *f* *wild, erratic* To Shaker

18 *rit.* *mf* freely, sweetly

Voice: with sweet chest - nut chest - nut tan - nin

Fl.: *rit.*

Perc.:

**B**  
 20 **SLOW AND GENTLE** (♩ = 60) **SIGNAL TO AUDIENCE TO JOIN, BIT BY BIT**

Score for measures 20-23. The music is in 4/4 time with a tempo of 60 beats per minute. The key signature has one sharp (F#). The score includes parts for Voice, Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Percussion (Perc.). The Flute part features a solo marked *mp*, *p*, and *pp*. The Clarinet part is marked *mp*. Violin 1 has a *non vib.* marking and *mp*. Violin 2 has *mp*. Percussion has *z* and *pp*.

24

Score for measures 24-27. The music continues in 4/4 time. The Flute part has *non vib.*, *pp*, *p*, and *p*. The Clarinet part has *non vib.*, *mp*, *pp*, *p*, and a *bend (1 quarter tone up, then back down)*. Violin 1 has *ST non vib.*, *pp*, *p*, and a *bend (1 quarter tone up, then back down)*. Violin 2 has *ST non vib.*, *pp*, *p*, and a *bend (1 quarter tone up, then back down)*. Percussion has *z*.

Full Score

26 30 non vib.

Fl. *pp* *mf* excited

Cl. non vib. *p* *mf* excited *p*

Vln. 1 non vib. *pp* *p*

Vln. 2 non vib. *pp* *p*

Perc. z z z z z

Detailed description of the musical score for measures 26-30: The Flute part begins with a rest for four measures, then enters with a triplet of eighth notes marked *mf* excited. The Clarinet part has a melodic line starting at measure 27 with dynamics *p*, *mf* excited, and *p*. Violin 1 and Violin 2 parts consist of sustained notes with dynamics *pp* and *p*. The Percussion part has five z symbols (z) indicating snare drum hits.

35

Fl. *mp* *f* *p* *fff*

Cl. *mp* *p* *mf* *fff* *ppp* *fff*

Vln. 1 *ppp*

Vln. 2 *ppp*

Perc. z z z z

Detailed description of the musical score for measures 35-40: The Flute part has dynamics *mp*, *f*, *p*, and *fff*. The Clarinet part has dynamics *mp*, *p*, *mf*, *fff* sub., *ppp* sub., and *fff*. Violin 1 and Violin 2 parts consist of sustained notes with dynamics *ppp*. The Percussion part has four z symbols (z) indicating snare drum hits.

39 **C** *f* fluidly, with freedom *mf*

Voice Lake wa-ter runs in my veins dust sleeves my bones

Fl. *f* *mf*

Cl. *f* *mf*

Vln. 1 *f* *mf* *ff* ord. *mf* *ff*

Vln. 2 *f* *mf* *ff* ord. *mf* < *ff* *f* pizz. *f* espressivo

Perc. Sus. Cymbal *mf* Finger cym. *mf*

43

Voice

Fl. *f* energetic *ff* *mp* *mf*

Cl. *f* energetic *ff* *mp* *mf*

Vln. 1 *f* energetic *mp* *ff* jeté *ff*

Vln. 2 *f* energetic *ff* pizz. *f* arco *f* aggressive

Tri. S. Cymbal *p* *mf* Finger Cymbals *mf*

Full Score

28

Fl. *f* *mp*

Cl. *f* *ff* *mf* *mp*

Vln. 1 *mf* *ff* *arco* *arco*

Vln. 2 *fp* *ff* *f* *espressivo* *fff*

Tri. Triangle *f* Sleigh Bells *f* Wood Block *mp* *fff*

Fl. *ff* *mp* *mf*

Cl. *ff* *mp* *mf*

Vln. 1 (non.vib.) *mp* *ff* *jeté* *ff* *ric.* *fp* *fp* *ff*

Vln. 2 *f* *f* *arco normale* *fff* *p* *mf*

W.B. Sleigh Bells *mp* Triangle *mp* S. Cymbal *mp*

D

54 *fff*  
belt  
strong, wild, ad lib.

Voice: Fool's \_\_\_\_\_ Gold \_\_\_\_\_ glit-ters

Fl. *fff* *fp* *fp* *fp* *fp* *mp*

Cl. *fff* *fp* *fp* *fp* *mp*

Vln. 1 *fff* *f* *mf*

Vln. 2 (non.vib.) SP ord. IV SP ord. To Stones  
*fff* *fff* dramatic *mf* *f* *mp*

Cym. dampen *fff* *p* tremolo Sleigh Bells *fff*<sup>3</sup> *mp*<sup>5</sup> *fff*

58 *mf*

Voice: my\_ fin - gers\_ and poc - kets.

Fl. To A. Fl. *p*

Cl.

Vln. 1 To Stones *mp* Perc.

Vln. 2 To Stones

W.B. Finger Cymbals *p* Sleigh Bells Wood Block *mp* *p* To Stones

**E**

**STEADY** (♩ = 80)

Alto Flute

63 *mf* *accel.* *non vib.* *rit.* *accel.* *molto rit.*

A. Fl.

B. Cl. *mf*

Vln. 1 *mf* *Stones (strike two stones together)* *To Vln.*

Vln. 2 *mf* *Stones (strike two stones together)* *To Vln.*

Perc. *mf* *Stones (strike two stones together)*

67 *mf* *accel.* *molto rit.*

A. Fl.

# V - Museum of Citrus

Clare Best

Amy Crankshaw

ANDANTE (♩ = c. 80)

*mf placidly*  
Voice: A - ma - na - tsu, Ber - ga - mot o - range,  
Flute: non vib.  
Bass Clarinet in B $\flat$ : *mp*  
Violin 1: non vib. *mp*  
Violin 2: non vib. *mp*  
Perc. Finger Cymbals: *mp*

5  
Voice: Bud - dha's hand... Chi - not - to Mmm...  
Fl. non vib. *mp*  
B. Cl. *mp*  
Vln. 1: *mp*  
Vln. 2: *mp*  
F. Cym. To Tri. *mp*

*espressivo*

**MODERATO** (♩ = c. 100)

mf placidly  
9 accel. . . . . molto rit. . . . . electric fff

Voice  
Cle - o - pat - ra man da - rin, De - sert lime, Flo - ren - tine cit - ron, Grape - fruit!\_

Fl. pizz. tongue  
mf jet  
mf < fff

B. Cl. (slap)  
f

Vln. 1 pizz.  
mf f ff

Vln. 2 pizz.  
mf f ff

F. Cym. mf accel. . . . . molto rit. . . . . Triangle  
f

**STATELY** (♩ = c. 72) **FAST** (♩ = c. 124)

mp placidly  
14 Her - nan - di - na. I - chang le - mon, Key lime, Kum - quat, Lu - mi - a, Man - da - rin,

Fl. non vib. pizz. tongue  
mp f

B. Cl. non vib. ord.  
mp

Vln. 1 arco pizz.  
mp mf ff

Vln. 2 arco pizz.  
mp mf ff

F. Cym. Finger Cymbals S. Cymbal  
mp p (choke)  
light and pointed, like a ride cymbal

pull the tongue from the palette with force, creating a sound you might make naturally after tasting something sour

20 (equal stress on each) *fff* *f* **molto accel.**

Voice: Mo-roc-can cit-ron. Mmm...nca! Myr-tle leaved o-range. O-ro-blan-co.

Fl. *f* **molto accel.**

B. Cl. *ff* Vln. 1

Vln. 1 *f* *pizz.* *f* *pizz.*

Vln. 2 *f* *pizz.* *f*

Cym. Wood Block *f* Vln. 1 *f* **molto accel.**

ANDANTE (♩ = c. 80)

FAST (♩ = c. 132)

26 **molto rit.** . . . . .

Voice: Pa - le - stine sweet lime.

Fl. **molto rit.** . . . . . [or, try no slurs and double tongue, if possible] **TUTTI** *ff* *fff*

B. Cl. [or, try no slurs and double tongue, if possible] **TUTTI** *f* *ff* *fff*

Vln. 1 **TUTTI** *ff* *fff*

Vln. 2 **TUTTI** *ff* *fff*

W.B. **molto rit.** . . . . . *fff* To Cym.

**ANDANTE** (♩ = c. 80) **VERY FAST** (♩ = c. 144)

30 *mf* *placid* *f* (roll 'r')

Voice Po - me - lo. Rrr - Rang - pur, Sat - su - ma, Sweet li - met - ta, Tai - wan tan - ger - ine,

Fl. *mp* *f*

B. Cl. *mp* *f*

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Cym. S. Cymbal S. Cymbal

*p* *mf* *p*

*light and pointed, like a ride cymbal*

**ANDANTE** (♩ = c. 90) **FAST** (♩ = c. 132)

36 **molto rit.** *f*

Voice Ug - li fruit, Winged lime, Ye - me - nite cit - ron, Yu - zu.

Fl. **molto rit.**

B. Cl. *ff* *f*

Vln. 1 *f*

Vln. 2 *f*

Cym. **molto rit.** Finger Cymbals Wood Block

*mf* *f* *fff*

# VI - End of Season, Lago Maggiore

Clare Best

Amy Crankshaw

STeady (♩ = 80)

Musical score for measures 1-6. The score includes staves for Voice, Flute, Bass Clarinet in Bb, Violin 1, Violin 2, and Percussion. The time signature is 3/4. The tempo is marked 'STeady (♩ = 80)'. Dynamics include *p*, *ppp*, and *p*. Performance instructions include 'non vib.' and 'ST non vib.'. A glissando is marked in the Violin 1 part at the end of measure 6.

7

Musical score for measures 7-10. The score includes staves for Voice, Flute, Bass Clarinet in Bb, Violin 1, Violin 2, and Percussion. The time signature changes from 3/4 to 3/4, then 3/4, and finally 4/4. Dynamics include *ppp*, *p*, *f*, and *ppp sub.*. Performance instructions include 'gliss.', 'gliss.', and '(continue ST)'. A glissando is marked in the Violin 1 part at the end of measure 10.

36 13

Musical score for measures 36-40. The score includes staves for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Percussion (Perc.).

- Flute (Fl.):** Starts at *mp*, then *indulgently* (*p*), followed by *ppp* and *p*. Includes triplets and wavy lines.
- Bass Clarinet (B. Cl.):** Starts at *mp*, then *p*, followed by *ppp* and *mp indulgently*.
- Violin 1 (Vln. 1):** Starts at *mp*, then *gliss.*, *SP*, *crisp*, followed by *ppp* and *ST* (*p*). Includes wavy lines.
- Violin 2 (Vln. 2):** Starts at *mp*, then *gliss.*, followed by *p*, *ppp*, and *p gliss.*.
- Percussion (Perc.):** Features a *ppp* gentle tremolo and L.V. (Left Violin).

A

Musical score for measures 41-45. The score includes staves for Voice, Flute (Fl.), Bass Clarinet (B. Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cymbal (Cym.).

- Flute (Fl.):** Starts at *ppp*, then *mp*, *crisp*, and *p*. Includes wavy lines and the instruction "(a tiny bit louder than the others)".
- Bass Clarinet (B. Cl.):** Starts at *ppp*, then *mp*, and *p*. Includes triplets and wavy lines.
- Violin 1 (Vln. 1):** Starts at *gliss.*, followed by *ppp*, *mp*, and *p*. Includes wavy lines.
- Violin 2 (Vln. 2):** Starts at *ppp*, then *mp*, and *p*. Includes *gliss.* and wavy lines.
- Cymbal (Cym.):** Features a *ppp* shimmering and L.V. (Left Violin).

25

Voice

Fl.

B. Cl.

Vln. 1

Vln. 2

Cym.

*mp indulgently mf pp mp*

*dis. ord. (non vib.)*

*pp mp*

*ppp L.V. gentle tremolo*

**B**

A LITTLE SLOWER (♩ = 72)

*floating, descending like a feather*

33

Voice

Fl.

B. Cl.

Vln. 1

Vln. 2

Cym.

*mp*

*mp*

*ppp mp*

*ppp mp*

*ST (non vib.)*

*ST (non vib.)*

*p*

*p*

Out \_\_\_\_\_ in the Gol - fo d'O - ro \_\_\_\_\_ the\_

Full Score in C

38

39

mf

Voice

dread - locked, sum-mer man\_ buz-zes to\_ and fro,

Fl.

p mp pp mf

B. Cl.

p mp pp mf

[buz - zes to... ...fro]

ord. with the voice

Vln. 1

p mp pp mf

[buz - zes to\_ and fro]

Vln. 2

p mp pp mf

Cym.

43

precisely with the ensemble

mf mp

Voice

tow - ing pe - da - loes\_ to\_ be\_ tar - pau - lined.

Fl.

precisely with the voice

mp p mf

B. Cl.

precisely with the voice

mp p mf

Vln. 1

precisely with the voice

mp p mf

Vln. 2

precisely with the voice

mp p mf

Cym.

ppp

gentle tremolo

L.V.

46

Voice

Fl.

B. Cl.

Vln. 1

Vln. 2

Cym.

*p* *mf* *pp* sub. *mp* *mf*

*p* *mf* *pp* sub.

*ppp* gentle tremolo

52

Voice

Fl.

B. Cl.

Vln. 1

Vln. 2

Cym.

**C**

*mf*

At the ho-tel by the har- - - bour, the

non vib. (bend) indulgently

non vib. *mp* *ppp*

non vib. (bend) *mp* *ppp*

non vib. *mp* *ppp*

L.V.

Full Score in C

40

56 (approx. rhythm)

car - pets are rolled. [mmm... aaa...]

(rhythm does not have to be precise)

Fl. *ppp* *mp* *pp*

B. Cl. *ppp*

Vln. 1 *ppp* *p* *pp*

Vln. 2 *ppp* *p* *pp*

Cym.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

59

precisely with the ensemble *mf* indulgently

There's one last chance to

Fl. *mf* *p* *fp* *pp* *ppp*

B. Cl. *mf* *p* *fp* *pp* *ppp*

Vln. 1 *mf* *p* *fp* *pp* *ppp*

Vln. 2 *mf* *p* *fp* *pp* *ppp*

Cym.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

65

Voice: *precisely*  
make that pas-seg-gia ta \_\_\_\_\_ a - long the sil-ver shore-line \_\_\_\_\_

Fl.: *fp* *f* *mp* *p*

B. Cl.: *fp* *f* *mp* *p*

Vln. 1: *fp* *ff* *mp* *p* (ST) *ord.* *mp* with excitement, chattering

Vln. 2: *fp* *f* *mp* *p* (ST) non vib.

Cym.: *ppp* gentle tremolo *p*



70

Voice: *f*  
to - wards the hol-low trees, \_\_\_\_\_ to - wards the \_\_\_\_\_

Fl.: (non vib.) *p* *ppp* *mp* *ppp* (non vib.) with the voice

B. Cl.: (non vib.) *p* *ppp* *mp* *ppp* *mf* (non vib.) with the voice

Vln. 1: *ord.* (non vib.) *p* *ppp* *mp* *ppp* *mf* (non vib.) with the voice

Vln. 2: (non vib.) *p* *ppp* *mp* *ppp* *mf* (non vib.) with the voice

Cym.: *ppp* L.V.

**SLOWER** (♩ = 60)

75 *mp*

Voice: hol - low\_ trees,

Fl. *p sub.* *ppp* *f* *mp*

B. Cl. *p sub.* *ppp* *(mp) ppp* *f* *mp* *p*

Vln. 1 *p sub.* *ppp* *f* *mp*

Vln. 2 *p sub.* *ppp* *f* *mp*

Cym.  $\frac{2}{4}$   $\frac{1}{4}$

*standing out a little bit*

80 *mp* *mf*

Voice: down the path spot-ted scar-let\_ with mag - no - li - a\_ seed,

Fl. *ppp* *p<sup>3</sup>* *mf* *p*

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

Vln. 1 *ppp* *mf* *crisp* *mp* *ST*

Vln. 2 *ppp* *(ST)* *mf*

Cym.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1}{4}$   $\frac{2}{4}$

*EVEN SLOWER (♩ = 48)*

85

Voice *mf*  
with mag - no - - li - a - - seed.

Fl. *mp* *pp* *ppp* *mp*

B. Cl. *p* *mp* with intent *p* *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Cym. *pppp* gentle tremolo *mp* Go to Bell L.V.

89

Voice

Fl. *mp* *p* *mp<sup>3</sup>* with excitement, chattering

B. Cl. *p* *mp*

Vln. 1 ord. *mp* with excitement, chattering *pp* ST (non vib.) *p* expressive *mf* *ppp* ord. (non vib.) ST *ppp* a little slower on the last grace notes

Vln. 2 *mp* *mf* *ppp* ST non vib. *p* crisp

Bell Bell *mp* Sus cymbal *ppp* gentle tremolo

92

Voice

Fl.

B. Cl.

Vln. 1

Vln. 2

Cym.

non vib.

*ppp*

*p*

95

Voice

Fl.

B. Cl.

Vln. 1

Vln. 2

Cym.

(bend)

*ppp*

(ST)

*ppp*

ST

*ppp*

L.V.