

Timothy Page

Sextet

for ensemble

2014

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Music Finland

Sextet

Timothy Page, 2014

♩ = 104 (not slower!)

Energetic, capricious, and aggressive (even when quiet)
with utmost rhythmic precision!

Bass Flute
(sounds Bvb)

A

enunciate consonants while playing mostly noise (almost no pitch)

broken sound, slide up harmonics

sim.

tongue ram

mp *ff* *mp* *ff* (or as loud as possible)

fast tremolo, partially depress string and mute with other fingers to create mostly pitchless rubbing, air-like noise.

arco

p *n*

fast tremolo, partially depress string and mute with other fingers to create mostly pitchless rubbing, air-like noise.

arco

p *n*

L.H. - stick
Sus Cymbal R.H. stick + credit card

tap with corner of card on bell near bell mid.

Low Tom

hold butt end of left stick on drumhead for all tom figures through m.12 (all rhythms played with right stick)

press into head with left stick to change tension/pitch, and hit drum in ordinary way with right stick

cross-stick dead stroke

Sus Cymbal

scrape with card

tap with card (dead stroke) and scrape

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

in R.H. hold one stick normally, but with a plastic creit card (or comparable object) between thumb and shaft of the stick, for scraping cymbal.

rub shank of right stick back and forth on shank of left stick in notated rhythm. adjust position of rubbing to change pitch/timbre as suggested by position on staff

stop strings inside piano with 2nd 3rd and 4th fingers, producing high harmonics that follow general contour as indicated

(with nail of thumb) (with nail of forefinger)

mp *mf* *ff* *pp* (seco) *pp* (seco)

strum strings inside piano. notes indicate approximate strings

ord. (as precise rhythm as possible!)

Una Corda

D: C# B: | E: F: G: A:

while muting strings, scrape up and down, in short wrist motions (as if writing with a pencil), approximately between notated metal-wound strings, with plectrum or comparable object. plectrum should stay in contact with strings for the whole figure.

p *ord.* *p*

1 2 3

broken sound, slide down harmonics

broken sound, slide down harmonics

Fl.

mp *ff* *mp* *mp* *ff*

Behind the bridge (I)

p

Behind the bridge (I)

p

Low Tom

cross-stick dead stroke

rubbing

press into head with left stick to change tension/pitch, and hit drum in ordinary way with right stick

Sus Cymbal

tap with corner of card mid. near bell

tap with corner of card on bell near bell mid.

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

stop strings inside piano. notes indicate approximate strings

stop strings inside piano to create high harmonics

stop strings inside piano to create high harmonics

p *mf* *mp* *f*

15^{ma}

4 5 6 7

Fl. *mp* *mp* *ff* (or as loud as possible) *p*

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

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

perc. *p* *n* *f* *p* *f* *pp*

Pno. *p* (*seco*) *mf* *mf* (*seco*)

Hp. *mp* *mf* *mf* *pp*

sim. Behind the bridge arco (II) mostly rubbing/air noise sim. Behind the bridge arco (II) mostly rubbing/air noise

knock with knuckles of fist on top plate of body (relatively low percussive sound) pizz. Behind the bridge arco (II) mostly rubbing/air noise

Low Tom cross-stick dead stroke rubbing Sus Cymbal scrape with card tap with card (dead stroke) and scrape Low Tom cross-stick dead stroke rubbing

strum strings inside piano *p* (*seco*) *mf* ord. *mf* (*seco*)

knock with knuckles of fist on side of body towards top of instrument ("tak") strike with palm of hand on low part of sounding board, allowing strings to resonate ("dum")

8

9

10

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

Vln. *mf* *pp* *mf*

Vc. *f* *mf* *p*

perc. *pp* *f* *f* *sempre*

Pno. *mp* *f* *ff* *f* *mp* *f* *sempre*

Hp. *f* *f* *f* *sempre*

broken sound, slide up harmonics 6 3 *mp* *ff* (a bit of pitch, but still mostly breath) T K T K T T K T K T K T K T B Frozen, hypnotic breathy, mysterious

sim. *mf* *n* *pp* *mf*

low body knock *f* *mf* *n* *p*

Marimba one hard mallet, one soft mallet soft mallet hard mallet *pp* *f* *sempre*

stop strings inside piano to create high harmonics ord. *f* *sempre*

stop strings inside piano to create high harmonics *f* *sempre*

"tak" *f* *sempre*

put metal of tuning key on middle of string as if playing octave harmonic, and slide up (to lower pitch) or down (to raise pitch), changing pitch by appr. one octave. Notated slides refer to direction of pitch change, not direction of tuning key motion

11

12

13

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

14 15 16 17

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

18 19 20 21

C Energetic and precise

broken sound, slide up harmonics

Sus Cymbal
tap with corner of card on bell

L.H - stick
R.H. stick + credit card

mid. near bell mid.

stop strings inside piano to create high harmonics

15^{ma}

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

Vln. *mf* *p* *mp*

Vc. *mf* *p* *mp*

perc. *mf* *p* *pp* *f*

Pno. *p* (*seco*) *mf* *pp* *mp* *mf* *mp*

Hp. *p* *ord.* *mp*

22 23 24

Frozen, hypnotic

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

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

Vc. *p* *n* *p* *n* *p* *n* *p* *n*

perc. *p* *sempre* *ord.* *p* *mp* *p* *p*

Pno. *p* *mp* *espr.* (color with pedal) *p* *mp* *p*

Hp. *p* *sempre* *F^b*

25 26 27 28

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E Energetic and precise

Fl. *p* *f* *p* *sub. tacet* *mp* *ff* *mp* broken sound, slide down harmonics

Vln. *mf* *pp* *sub. tacet* *p* Behind the bridge (I)

Vc. *p* *n* *p* Behind the bridge (I)

perc. *pp* Low Tom stick, stick + plastic card press into head with left stick to change tension/pitch, and hit drum in ordinary way with right stick

Pno. *mf* *p* *sub. tacet* *f* *p* stop strings inside piano to create high harmonics strum strings inside piano

Hp. *15^{ma}*

29 30 31

Fl. *mp* *ff* *mp* *ff* *mp* broken sound, slide down harmonics sim. *mp*

Vln. *f* *mf* *p* Behind the bridge (III) arco Behind the bridge (I) pizz

Vc. *f* *p* *mf* *p* Behind the bridge (III) low body knock arco Behind the bridge (I) pizz

perc. *f* *f* *p* Sus Cymbal tap with corner of card mid. near bell on bell mid. near bell scrape with card

Pno. *f* *mp* *f* *mp* strum strings inside piano stop strings inside piano to create high harmonics *p* *mf* *mp* (seco)

Hp. *p* "tak" "dum"

32 33 34

Fl. tongue ram
ff (or as loud as possible)
mp
mp broken sound, slide up harmonics
ff

Vln. pizz
f
mp arco poco sul pont
n

Vc. pizz
f
mp arco poco sul pont
n

perc. **Low Tom**
tap with card (dead stroke) and scrape
f *mp* *f* *p*
cross-stick dead stroke rubbing
mf press into head with left stick to change tension/pitch, and hit drum in ordinary way with right stick

Pno. ord.
f *mf* *f*
stop strings inside piano to create high harmonics
mp strum strings inside piano
f

Hp. ord.
f *p* scrape with plectrum
8^{va} *15^{ma}* *D^b C^b B^b | E^b F^b G^b A^b*

35 36 37

Fl. broken sound, slide up harmonics
mp *ff* *mp* *ff*

Vln. sim.
mp *n*

Vc. sim.
mp *n*
f low body knock

perc. **Sus Cymbal**
tap with corner of card near bell
p *mp*
scrape with card
mid. *f*

Pno. stop strings inside piano to create high harmonics
mp *f*
mp strum strings inside piano
f (seco)

Hp. ord.
f *G[#] D[#] F[#]* *f* "dum"

38 39 40

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41

42

43

44

45

46

47

broken sound, slide down harmonics

Fl.

ff *mp*

ff *mp*

2 + 3

Vln.

pizz *ff*

arco Behind the bridge (IV) *p*

Vc.

pizz *ff*

arco Behind the bridge (II) *p*

perc.

press into head with left stick to change tension/pitch, and hit drum in ordinary way with right stick *pp*

Sus Cymbal (card) mid. on bell *p*

Pno.

strum strings inside piano *f* *p* *mf* *mp*

stop strings inside piano to create high harmonics

Hp.

ff scrape with plectrum *mp* scrape with plectrum

48 49 50

Frozen, hypnotic
(long, but with clearly articulated attack)

G

Fl.

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

Vln.

(bow at every 8th note triplet) appr pitch ok sul pont. (I) sul tasto (II) *mf* *p*

espr. molto sul pont. (fast tremolo) *mp* *f* *mp* *mp* *mf*

Vc.

(bow at every 8th note triplet) appr pitch ok sul pont. (IV) (III) (II) *mf* *p* *n*

light, sul tasto (I) *p* *n*

perc.

Vibraphone one hard vib. mallet, one soft vib. mallet *pp* (seco)

hard mallet *mp* sempre

Pno.

ord. *f* *mp* *p* *mf* *p* *p* *mp*

ord. *f* sempre sempre l.v.

Hp.

f sempre sempre l.v.

51 52 53 54

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Fl.

Vln.

Vc.

perc.

Pno.

Hp.

55

56

57

58

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

59

60

61

62

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H

Energetic and precise

Fl.

tongue ram

mp *ff* (or as loud as possible) *ff*

Vln.

Behind the bridge

pizz. *mf* arco (III) *p*

8^{va} sul pont. (at the frog) (very high indeterminate pitch) *p* *f*

Vc.

low body knock

pizz. *mf* Behind the bridge arco (III) *p*

sul pont. (III) (IV) *p*

perc.

scrape with card

p *mf* *p* *mf*

tap with card (dead stroke) and scrape

Low Tom cross-stick dead stroke rubbing

Pno.

strum strings inside piano

p *mf* *pp* 3 *Una Corda*

Hp.

"tak"

mp "dum"

ord. 3 *p*

63

64

65

Fl.

broken sound, slide up harmonics

ff *mp* *ff*

T K T T T K T T T K T K

Vln.

pizz. *ff*

(I) arco (II) (III) *f* *p*

(I) arco (II) (III) *f* *p*

Vc.

(at the frog) *f*

pizz. *ff*

(I) arco (II) (III) *f* *p*

perc.

stop strings inside piano to create high harmonics

mf

Marimba one hard mallet, one soft mallet soft mallet *p*

Pno.

stop strings inside piano to create high harmonics

mp *f* *ff* *mp*

Hp.

scrape with plectrum

mp D: C# B# | E: F# G: A:

66

67

68



I Frozen, hypnotic

breathy, mysterious

Fl.

Vln.

Vc.

perc.

Pno.

ord.

hard mallet

f sempre

f sempre

(gliss with tuning fork mid-string)

f sempre

69 70 71 72

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

73 74 75 76

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Sparkling, manic, precise
breathy, but mostly pitch

J

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

Vln. *pp* *mp* *pp* *mf* *pp* *mf* *n* *mf* *sim.*

Vc. *p* *pp* *mp* *pp* *n* *mf* *sim.*

perc.

Pno. *p* *8va*

Hp. *molto* *ord.* *F:* *mf* *B:* *G:*

77 78 79 80

Fl. *f*

Vln. *sim.* *mp* *(IV)* *(III)* *(II)* *(I)* etc. 6

Vc. *sim.* *mp* *(III)* *(I)* *(II)*

perc.

Pno. *molto* *8va*

Hp. *molto* *G:* *C:*

81 82 83

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Fl. *mf* *f*

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

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

perc. *mp* *mf* *mp*

Pno. *mf* *f* *mp*

Hp. *mp* *molto*

84 85 86

Behind the bridge (I) (II) (III) (IV)

harmonic gliss with overpressure

ord. Behind the bridge

Sus Cymbal plastic card in r.h. (no sticks!) tap with corner of card near bell on bell scratch back and forth with card (tap) mid.

choke with l.h.

stop strings inside piano to create high harmonics

15^{ma}

scrape with plectrum

Fl. *f* *f*

Vln. *f* *mp* *n < mf* *sim.* *sim.*

Vc. *f* *mp* *n < mf* *sim.* *sim.*

perc. *f* *mf*

Pno. *p* *8va*

Hp. *mf* *F#* *molto* *F#*

87 88 89

breathy, but mostly pitch

harmonic gliss with overpressure

dig bow into string, poco overpressure

near bell (scratch)

ord. *molto*

F#

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Fl. K

Vln.

Vc.

perc.

Pno.

Hp.

90 91 92

mf

mf *p* *f*

mf *p* *f*

(tap) near bell on bell (scratch)

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

mp *f*

15^{ma}

scrape with plectrum

p

stop strings inside piano to create high harmonics

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

93 94 95

mf

mp *mf* *f* *mp*

mp *p* *f* *mp*

mp *mf* *f* *mp*

(tap) mid. near bell (scratch)

mp *mf* *mf*

strum strings inside piano (seco) *ff*

p *p*

15^{ma}

8^{va}

8^{va}

molto ord. *mf* *molto*

mf *f*

mf *f*

8^{va}

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Fl.

Vln.

Vc.

perc.

Pno.

Hp.

96

97

98

Fl. *mf* *f* *ff* *mf* *breathy, but mostly pitch*

Vln. *mp* *f* *n < mf* *sim.* *harmonic gliss with overpressure* *dig bow into string, poco overpressure*

Vc. *mp* *f* *n < mf* *sim.* *dig bow into string, poco overpressure*

perc. *mp* *f* *(scratch)* *(tap) near bell* *on bell*

Pno. *mf* *ff* *8va* *15va* *strum strings in the piano. notes in the piano approximate strings*

Hp. *p* *mf* *molto* *8va* *E_b* *A_b* *D_♯*

99 100 101

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

102

103

104

3

8^{va}

8^{va}

mf

p

mp

f

mp

f

mp

(scratch)

p

(tap) mid.

near bell

on bell

silently depress keys and hold with sostenuto pedal (to m. 111)

stop strings inside piano to create high harmonics

ff

15^{ma}

sos pedal

B:

D: C: B: | E: F: G: A:

ff

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

105

106

107

6

3

mf

ff

mf

ff

L anticipatory

broken sound, slide up harmonics

harmonic gliss with overpressure

mp

mp

f

ff

chromatic clusters, APPROXIMATE PITCHES

ff

B:

B:

B:

3

Fl. *solo*
freely, but emphatically
f sempre

Vln. speed up tremolo as dynamic increases, slow down as dynamic decreases
n *mf* *n* *mf* *n*

Vc. speed up tremolo as dynamic increases, slow down as dynamic decreases
n *mf* *n* *mf* *n*

perc. **Marimba**
4 med soft mallets
for both vib and mba
mf *n* *mf* *n* *mf* *n*

Pno. silently depress keys and hold with sostenuto pedal (to m. 120)
mf *n* *mf* *n* *mf* *n*

Hp. speed up tremolo as dynamic increases, slow down as dynamic decreases
Bisbigl. *n* *mf* *n* *mf* *n* *mf* *n* *mf*
C:

108 109 110 111

Fl. 3

Vln. *f* sub. tacet sim. poco sul pont
n *mf*

Vc. *f* sub. tacet (III) sim. poco sul pont
n *mf*

perc. *f* *mf* *n*

Pno. *f*

Hp. *n* *f* *sub. tacet* *Bisbigl.* *sim.*
n

D: C: B: | E: F: G: A:

112 113 114

Fl. *solo* *sim.* *f*

Vln. *n* *mf* *n* *mf* *n* *mf*

Vc. *n* *mf* *n* *mf* *n* *mf*

perc. *mf* *n* *mf* *n* *mf* *n*

Pno.

Hp. *mf* *n* *mf* *n* *mf*

115 116 117 118

Fl. *Manic, precise*
broken sound, slide down harmonics
M *ff* *mf* *ff* *mf* *mf* *K* *T* *T*

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

Vc. *n* *mf* *f* *mp*

perc. *mf* *n* *mf* *High Tom*
(same mallets) *on metal of rim with wood of mallets* *mp*

Pno. *emphatically* *mf* *mf*

Hp. *n* *mf* *f* *G_♯* *A_♭*

119 120 121

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broken sound, slide up harmonics

broken sound, slide down harmonics

N Romantic, but anxious
Switch to Flute

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

122

123

124

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

125

126

127

128

129

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0

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

nervous on the string, but detaché (if not slurred)

molto espr.

mp *p* *mp* *p* *mp*

mp *mf* *mp* *mf*

mp *mf*

130 131 132

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

mf *mp* *mf* *mp*

mp *mf* *mp*

133 134 135 136

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Fl.

Vln.

Vc.

perc.

Pno.

Hp.

137

138

139

140

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

141

142

143

144

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Fl. jet whistle (using indicated fundamental)

Flute *ff*

Vln. *ff*

Vc. *ff*

perc. 3 Bongos sticks *f* 3 Tom Toms *mf* *f*

Pno. *ff* *f* *ff*

Hp. *ff* *ff*

145 146 147 148

Fl. *mf* *f* *mp* *8va*

Vln. *f* *mp*

Vc. *f* *mp*

perc. Sus Cymbal with shank of stick

Pno. *mf*

Hp.

149 150 151 152

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Fl. *(8^{va})* *< mf* *mp* *mf* *mp* *Switch to Bass Flute*

Vln. *molto* *poco* *poco* *poco* *molto* *poco* *poco* *poco* *6*
< mf *mp* *mf* *mp*

Vc. *molto* *poco* *poco* *poco* *molto* *poco* *poco* *poco*
< mf *mp* *mf* *mp*

perc.

Pno. *15^{ma}* *(major 3rd clusters)* *mp* *mf* *mp*

Hp. *15^{ma}* *mf* *mp* *mf* *mp*
D[♯] C[♯] B[♭] | E[♭] F[♯] G[♯] A[♭] E[♯] D[♯] B[♭]

153

154

155

Fl. *Dreamy, pulsating*
slightly slower ♩ = 96

Vln. *3* *f* *overpressure* *harmonic gliss*

Vc. *f*

perc.

Pno. *depress silently and*
hold with sos pedal

Hp. *(15^{ma})* *scrape up slowly from inside,*
with plectrum at steep angle
so that it "digs in" to the strings
and brings out partials in the scraping sound. *mf* *(effect crescendo by speeding up scrape)* *ff* *muting indicated strings, notated as a cluster, with l.h.*
and leaving the single notated inner string open, *f sempre*
strum back and forth with r.h., with quick flicks of the wrist,
keeping palm almost perpendicular to strings. try only to let
the one unmuted string of the notated cluster ring.
Should hear sound of fingernails against strings. *D[♯] C[♯] B[♭] | E[♭] F[♯] G[♯] A[♭]*
Idea is to mimic flamenco guitar or Paraguayan
harp strumming

Sos sempre

156

157

158

159

Bass Flute

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

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

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

Vibraphone r.h. - med vibe mallet
l.h. - bow

perc. (mallet) *mp* (bow) *mp*

Pno. *mp* *pp* *mp* *mp*

Hp. *pp* *mf* *pp* *pp*

160 161 162

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

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

Vc. *mf* *pp* *p*

perc. *mp* *mp* *mp*

Pno. *mp* *mp*

Hp. *p* *f*

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Fl.

Vln.

Vc.

perc.

Pno.

Hp.

166

167

168

Fl.

Vln.

Vc.

perc.

Pno.

Hp.

169

170

171

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Fl.

mf *pp* *pp* *mf*

Vln.

sul D

sul D

Vc.

pp *pp* *mf* *pp*

perc.

mp *mp*

(bow)

mp *mp* *mp*

Pno.

mp *mp*

Hp.

p *f*

3 *3*

8va *8va*

E♯ *G♯* *A♯*

172

173

174

Fl.

pp

pp

mf

pp

pp

on string
light, sul tasto, connected

Vln.

pp

mf

pp

pp

mf

rearticulated glissandos. Small noteheads
indicate approximate pitch, large noteheads
indicate exact pitch.

Vc.

p

sempre sul pont

perc.

mp

mp

mp

mp

mp

Pno.

mp

pp

mp

Hp.

p

f

A:
G:
E:

p³

175

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This musical score is for the piece "The Great Wall" by John Williams. It is arranged for a full orchestra, specifically highlighting the Flute (Fl.), Violin (Vln.), Viola (Vc.), Percussion (perc.), Piano (Pno.), and Harp (Hp.) parts. The score is divided into three measures, each with a different time signature: 3/4, 3/4, and 4/4. The Flute part begins with a melodic line in 3/4 time, marked *mf*, followed by a rest in 4/4 time. The Violin and Viola parts enter in the second measure, with the Violin marked *pp* and the Viola marked *mf*. The Percussion part features a rhythmic pattern in the first measure, marked *mp*, and a more complex pattern in the second measure, marked *pp*. The Piano part features a melodic line in the first measure, marked *mp*, and a more complex pattern in the second measure, marked *pp*. The Harp part features a melodic line in the first measure, marked *f*, and a more complex pattern in the second measure, marked *f*. The score includes various musical notations such as dynamics (*mf*, *pp*, *mp*, *f*), articulation (*sul pont.*), and performance instructions (*3*, *6*, *8va*, *3*). The overall mood is serene and majestic, reflecting the grandeur of the Great Wall of China.

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