

lineament

for chamber ensemble

kerry l. hagan

©2019

Instrumentation

Alto Flute, Flute, Piccolo
Bass Clarinet, B^b Clarinet
Piano
Violin I
Violin II
Viola
Cello

Percussion

- Triangle
- Suspended Cymbal
- Tamtam
- Claves
- Woodblock
- Temple Blocks
- Glockenspiel
- Vibraphone
- Tom-toms (4)
- Bass drum

Triangle beater

Tamtam, Bass drum mallets

Soft and hard mallets for

- Susp. Cymb.
- W. Bl.
- T. Bl.
- Glk.
- Vib.

Snare sticks

Programme Notes

In geology, a lineament is a linear topological feature on a large scale, such as a fault line or a straight coastline. These lines are visible on maps or from satellites, but not necessarily obvious when standing near them. Underlying *lineament* for chamber ensemble is a straight, sweeping gesture starting at the lowest ranges of the instruments and rising slowly to the highest registers. Like geological features, at smaller scales the line is jagged, interlocking and contrapuntal. Instrumental techniques result in quiet sounds that blur the timbres between instruments and percussion. The ensemble acts as one, complicated instrument moving at unhurried, geological speeds in a single musical action that becomes obvious as the piece progresses over time.

Performance Notes

Quarter tones – all written as variants of sharps, with the exception of B-quarter-tone-flat, included for clarity in artificial harmonics.



Accidentals carry through measures

Glissando is indicated as a line between notes. Glissandos are slow and measured. Start the glissando at the beginning of a notated pitch. Reach the target pitch at the beginning of the next notated pitch. Stems without noteheads are provided to assist in counting beats.

sim – continue with technique until cancelled
norm – return to conventional performance technique

Winds:

Air tone (a.t.) – some pitch, but with heavy breath noise, in flutes and clarinets

Tongue ram (t.r.) – the forceful articulation using the tongue

Whistle tones (w.t.) – (flutes only) The notated pitch is the fingered note, allow all partials to sound randomly.

Key clicks are notated as x noteheads. If the performer prefers, they may strike their instrument, preferably on a metal part, with their nails. Choose a location that is as loud as key clicks.

Piano:

Mute/Open – muting is accomplished by pressing the hand against the strings to be played. ‘Open’ cancels the mute.

Pizzicato – pizzicato is performed by plucking the string indicated while holding the sustain pedal to allow the string to sound as long as possible.

Tremolo – unmeasured, rapid key strikes as fast as possible.

The pedal release symbol under an x notehead indicates that a pressed sustain pedal is released suddenly as to create a boom inside the piano:



Strings:

Battuto (bt.) – ricochet strike with the hair of the bow, unmeasured, indicated by repeated staccato dots under a phrase marking.

Col legno battuto (c.l. bt.) – same as battuto above, but with the wood of the bow



In the following example, the performer should continuously strike the strings *ad lib*, unmeasured, as the gliss moves between the two indicated pitches:



Col legno tratto (c.l. tr.) – bowed with the wood of the bow, but with a little bit of hair for the notated pitch to fade in and out naturally.

Tremolo – all tremolos are unmeasured and should be performed as fast as possible

Harmonics – all harmonics are artificial at fourths. The quarter-tones are notated at fourths, including the only B-quarter-tone-flat



Sul ponticello – play on the bridge, with little or none of the indicated pitch sounding.

Percussion:

Mute/Stopped – use hand to dampen instrument, but not so much as to completely lose pitch in pitched percussion. Mute is more dampened than stopped. 'Stopped' only applies to the note marked.

Open – cancels mute.

Dead stroke is notated with an x notehead

Scrape – indicates that the instrument should be scraped with the handle of the current mallet or stick.

Mallets:

□ - soft mallet for bass drum and tamtam

● - Hard mallet appropriate for the instrument indicated. However, if multiple instruments indicate a hard mallet, using a single mallet safe for all instruments is okay.

○ - Soft mallet appropriate for the instrument indicated. However, if multiple instruments indicate a soft mallet, using a single mallet safe for all instruments is okay.

|| - Snare sticks symbols

↑ - Triangle beater

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from the 'Introduction' to the 'Flight of the Firebird'. The score is written for a full orchestra and piano, spanning 6 measures. The tempo is marked '♩ = 68'.

The instruments and their parts are as follows:

- Alto Flute:** Plays a melodic line in the final measure, marked *fp* and *mf*.
- Bass Clarinet:** Plays a melodic line in the final measure, marked *fp* and *mf*.
- Triangle:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Suspended Cymbal:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Tam Tam:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Claves:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Wood Block:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Temple Blocks:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Glockenspiel:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Vibraphone:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Tom-toms (4):** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Bass Drum:** Plays a rhythmic pattern in the final measure, marked *fp* and *mf*.
- Piano:** Plays a melodic line in the final measure, marked *fp* and *mf*.
- Violin I:** Plays a melodic line in the final measure, marked *fp* and *mf*.
- Violin II:** Plays a melodic line in the final measure, marked *fp* and *mf*.
- Viola:** Plays a melodic line in the final measure, marked *fp* and *mf*.
- Cello:** Plays a melodic line in the final measure, marked *fp* and *mf*.

The score is written in 4/4 time, with a key signature of one sharp (F#). The tempo is marked '♩ = 68'. The score is written for a full orchestra and piano, spanning 6 measures.

12

B. Cl.

T.T.

T. Bl.

B. Dr.

12

Pno.

Vc.

pp

fff *

pp

pizz.

arco

17

B. Cl. Air tone a.t. norm. 5♩:4♩ 3♩:2♩ 7♩:8♩ a.t. 7♩:8♩ 6/4

Susp. Cym. scrape pp 3/4 5/4 4/4 6/4

T.T. 3/4 5/4 4/4 7♩:8♩ 6/4

Pno. 17 6/4

Vln. I arco sul pont. ff 6/4

Vln. II arco sul pont. ff 6/4

Vla. col legno tratto pp norm. 5♩:4♩ 7♩:8♩ 7♩:8♩ 7♩:8♩ 6/4

Vc. pizz. arco 5♩:4♩ 7♩:8♩ 6/4

23

B. Cl. 5♩:4♩ a.t. Tongue ram 5♩:4♩ a.t. 7♩:8♩ a.t. 7♩:8♩

Susp. Cym. 6/4 4/4 7♩:8♩ scrape 7♩:8♩

T. Bl. 6/4 4/4 3♩:2♩

Vib. 6/4 4/4 5♩:4♩ let ring pp Vibrato on, slowest setting

B. Dr. 6/4 4/4

Pno. 23 Mute 3♩:2♩ Open 6/4 4/4

Vla. col legno tratto 3♩:2♩ 5♩:4♩ 7♩:8♩ 6/4

Vc. col legno tratto 3♩:2♩ 5♩:4♩ 7♩:8♩ 6/4

33

A. Fl. Tongue ram 7♭:8♯ mp

B. Cl. norm. 5♭:4♯ mp

T. Bl. mp

Vib. l.r. mp Ped. (sempre)

Pno. Open pizz. 7♭:8♯ norm. Mute 3♭:2♯

Vln. I 33 pizz. 7♭:8♯ mp

Vln. II col legno tratto 7♭:8♯ mp

Vla. col legno tratto 5♭:4♯ mp

Vc. 7♭:8♯ mp

38

Whistle tone

norm.

t.r.

t.r.

norm.

t.r.

A. Fl.

B. Cl.

Clv.

T. Bl.

Vib.

(sempre Ped.)

Pno.

mp

pizz.

Vln. I

col legno battuto

pizz.

c.l. bt.

c.l. tr.

pizz.

Vln. II

col legno battuto

norm. arco

c.l. tr.

Vla.

arco

col legno battuto

pizz.

arco *norm.*

Vc.

arco *norm.*

pizz.

col legno tratto

battuto

44

t.r.

t.r.

w.t.

t.r.

norm.

w.t.

B. Cl.

t.r.

t.r.

Susp. Cym.

mp

T. Bl.

Vib.

l.r.

Pno.

Mute

Vln. I

arco

c.l. tr.

pizz.

pizz.

c.l. tr.

arco *norm.*

Vln. II

pizz.

arco

c.l. tr.

arco

ff

ppp

mp

Vla.

pizz.

c.l. tr.

sul pont.

mp

ff

c.l. tr.

mp

Vc.

pizz.

arco

c.l. tr.

norm.

51

A. Fl. *t.r.* *7♭:8♭* *norm.* w.t. *t.r.* *t.r.* *5♭:4♭* *t.r.*

B. Cl. *t.r.* *7♭:8♭* *norm.* *5♭:4♭* *t.r.* *t.r.* *norm.* *mf*

T.T. *7♭:8♭* *5♭:4♭* *l.r.*

T. Bl. *7♭:8♭*

Toms

Pno. *15^{ma}* *7♭:8♭* *7♭:8♭* *7♭:8♭* *Mute* *Open* *7♭:8♭* *5♭:4♭* *3♭:2♭* *3♭:2♭* *3♭:2♭*

Vln. I *c.l. tr.* *7♭:8♭* *battuto* *c.l. tr.* *7♭:8♭* *pizz.* *3♭:2♭*

Vln. II *7♭:8♭* *c.l. tr.* *c.l. tr.* *arco norm.* *7♭:8♭* *3♭:2♭*

Vla. *pizz.* *7♭:8♭* *battuto* *c.l. bt.* *7♭:8♭* *arco norm.* *3♭:2♭* *5♭:4♭* *mf*

Vc. *pizz.* *7♭:8♭* *battuto* *7♭:8♭* *norm. arco* *5♭:4♭* *c.l. tr.* *norm.* *7♭:8♭* *battuto* *7♭:8♭* *ff*

57

A. Fl. *norm.* *5♭:4♭* *mf* w.t. w.t. *t.r.* *7♭:8♭* *norm.* *t.r.* *7♭:8♭* *norm.* *t.r.* *7♭:8♭*

B. Cl. *3♭:2♭* *t.r.* *7♭:8♭*

T. Bl. *5♭:4♭* *3♭:2♭* *mf*

Vib. *7♭:8♭* *mf* *Vibrato on, slowest setting* *5♭:4♭* *l.r.*

Toms *3♭:2♭* *5♭:4♭* *3♭:2♭* *3♭:2♭* *mf*

Pno. *3♭:2♭* *7♭:8♭* *7♭:8♭* *5♭:4♭* *mf* *5♭:4♭*

Vln. I *battuto* *pizz.* *3♭:2♭* *mf* *ff* *mf* *arco* *7♭:8♭*

Vln. II *pizz.* *7♭:8♭* *mf* *c.l. tr.* *c.l. tr.* *pizz. c.l. tr.* *3♭:2♭* *norm.* *pizz.* *arco* *5♭:4♭*

Vla. *7♭:8♭* *7♭:8♭* *c.l. tr.* *3♭:2♭*

Vc. *pizz.* *5♭:4♭* *arco norm.* *5♭:4♭* *c.l. tr.* *5♭:4♭* *mf*

63

A. Fl. w.t. w.t. w.t. norm. mf f mf

B. Cl. ff

Clv.

Vib. l.r. 5♭:4♭ l.r. 3♭:2♭ l.r.

Pno. 5♭:4♭ 3♭:2♭ 7♭:8♭ 7♭:8♭

Vln. I c.l. tr. norm. 3♭:2♭ mf ff mf

Vln. II

Vla. c.l. tr. 5♭:4♭ 5♭:4♭ norm. 7♭:8♭ 3♭:2♭

Vc. 7♭:8♭ norm. c.l. tr. 7♭:8♭ sfz mp ff mf

68

A. Fl. w.t. t.r. 3♭:2♭ f 7♭:8♭ 5♭:4♭ 3♭:2♭ t.r. 3♭:2♭

B. Cl. 3♭:2♭ mf 7♭:8♭ pp ff t.r. f 3♭:2♭

Vib. l.r. Ped.

Toms 68 f 3♭:2♭ 7♭:8♭ 3♭:2♭

Pno. 68 3♭:2♭ 3♭:2♭ 3♭:2♭ 3♭:2♭

Vln. I 68 pizz. f 7♭:8♭ arco 3♭:2♭ 5♭:4♭

Vln. II 68 pizz. f 5♭:4♭ 3♭:2♭ ff fff

Vla. c.l. tr. 7♭:8♭ f 7♭:8♭ norm. 3♭:2♭

Vc. pizz. 5♭:4♭ f pizz. arco 3♭:2♭

73

A. Fl. w.t. 5♭:4♭ 7♭:8♭ 5♭:4♭ 5♭:4♭ 3♭:2♭ t.r. t.r. ff

B. Cl. 5♭:4♭ 3♭:2♭ t.r. ff

Vib. 3♭:2♭ l.r. Ped. stopped ff

Pno. 73 3♭:2♭ 3♭:2♭ Mute ff

Vln. I 73 pizz. 7♭:8♭ 3♭:2♭ 7♭:8♭ ff 7♭:8♭

Vln. II 5♭:4♭ 5♭:4♭ 3♭:2♭ ff

Vla. 7♭:8♭ 7♭:8♭ pizz. ff 7♭:8♭

Vc. pizz. ff

78 Switch to Flute in C

A. Fl. t.r. 3♭:2♭ 5♭:4♭ pp 7♭:8♭

B. Cl. t.r. 3♭:2♭ 7♭:8♭ Switch to B♭ Clarinet 3♭:2♭ f

T. Bl. ff

Vib. stopped l.r. Ped. l.r. 7♭:8♭ l.r. 7♭:8♭ Ped. stopped ff

Pno. 78 Mute 5♭:4♭ ff 3♭:2♭ pp 3♭:2♭

Vln. I 78 7♭:8♭ 5♭:4♭ 3♭:2♭ c.l. tr. arco norm. pizz. 3♭:2♭ 3♭:2♭ pp 3♭:2♭ arco f 5♭:4♭

Vln. II arco 5♭:4♭ 5♭:4♭ 5♭:4♭ 3♭:2♭ 3♭:2♭ pp 7♭:8♭ pizz. ff 5♭:4♭

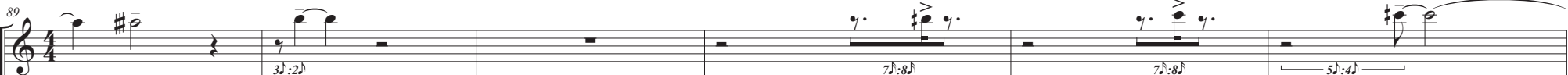
Vla. 5♭:4♭ 7♭:8♭ c.l. tr. arco norm. pizz. 5♭:4♭ pp 7♭:8♭ arco f

Vc. 5♭:4♭ c.l. tr. arco norm. pizz. 7♭:8♭ arco pp pizz. 7♭:8♭ c.l. tr. arco norm. f

[illegible]

Fl.

89



B♭ Cl.



Trgl.

89



Clv.

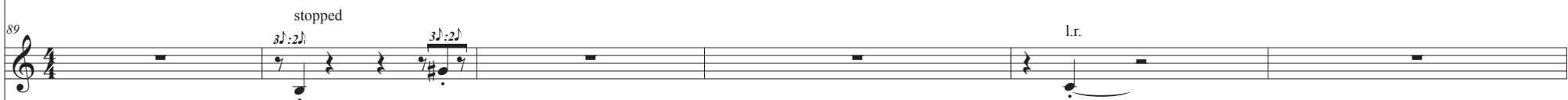


W. Bl.



Glk.

89



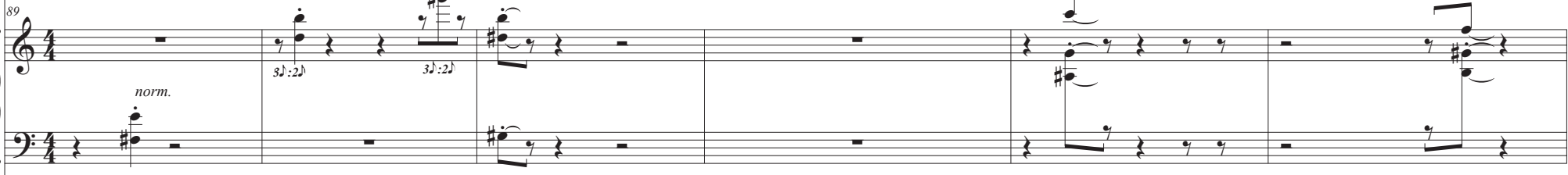
Toms

89



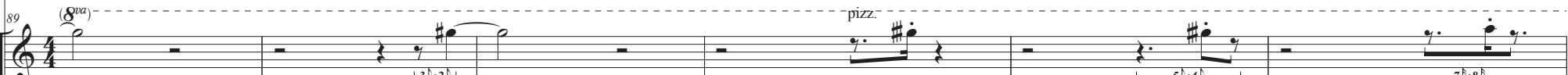
Pno.

89



Vln. I

89



Vln. II



Vla.



Vc.



The musical score for "The Great Wall" by Michael Nyman is presented in a multi-staff format. The instruments and parts include:

- Fl.** (Flute): Features a melodic line with dynamic markings *pp* and *f*.
- B♭ Cl.** (B-flat Clarinet): Features a melodic line with dynamic markings *pp* and *f*.
- Trgl.** (Trombone): Features a melodic line with dynamic markings *pp* and *f*.
- Susp. Cym.** (Suspension Cymbal): Features a melodic line with dynamic markings *pp* and *f*.
- T.T.** (Tutti): Features a melodic line with dynamic markings *pp* and *f*.
- T. Bl.** (Tuba): Features a melodic line with dynamic markings *pp* and *f*.
- Glk.** (Glockenspiel): Features a melodic line with dynamic markings *pp* and *f*.
- Pno.** (Piano): Features a melodic line with dynamic markings *pp* and *f*.
- Vln. I** (Violin I): Features a melodic line with dynamic markings *pp* and *f*.
- Vln. II** (Violin II): Features a melodic line with dynamic markings *pp* and *f*.
- Vla.** (Viola): Features a melodic line with dynamic markings *pp* and *f*.
- Vc.** (Violoncello): Features a melodic line with dynamic markings *pp* and *f*.

The score includes various musical notations such as notes, rests, and dynamic markings (*pp*, *f*, *norm.*). It also includes a section marked "8^{va}" (8va) for the Violin I part. The score is divided into measures, with some measures containing multiple notes and rests.

Fl.

B $\flat$ Cl.

Trgl.

Susp.
Cym.

Glk.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

100

7 $\flat$:8 $\flat$

5 $\flat$

4

ff

Switch to Piccolo

ff

7 $\flat$:8 $\flat$

3 $\flat$:2 $\flat$

ff

5 $\flat$

4

7 $\flat$:8 $\flat$

3 $\flat$:2 $\flat$

100

ff

7 $\flat$:8 $\flat$

3 $\flat$:2 $\flat$

7 $\flat$:8 $\flat$

3 $\flat$:2 $\flat$

100

(8 va)

5 $\flat$:4 $\flat$

arco

ff

5 $\flat$:4 $\flat$

norm.

f

7 $\flat$:8 $\flat$

f

arco

norm.

ff

5 $\flat$:4 $\flat$

5 $\flat$:4 $\flat$

7 $\flat$:8 $\flat$

5 $\flat$:4 $\flat$

f

ff

104

Picc.

B♭ Cl.

104

Trgl.

104

Glk.

Vib.

Pno.

104

Vln. I

Vln. II

Vla.

Vc.

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

118

Picc. *pp* w.t.

B♭ Cl. Switch to Bass Clarinet

Trgl.

Glk.

Pno. *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

122

Picc. *ppp* w.t. *norm.* *8va*

Trgl. *ppp*

Glk. *ppp*

Pno. Mute *ppp* *8va* *senza Ped.*

Vln. I

Vln. II *ppp*

Vla.

Vc.

126 *(8^{va})*

Picc.

Trgl.

Glk.

Pno.

Vln. I

Vln. II

Vla.

Vc.

15^{ma}

130 *(8^{va})*

Picc.

B. Cl.

Trgl.

Susp. Cym.

Glk.

Pno.

Vln. I

Vln. II

Vla.

Vc.

key clicks

fff

scrape l.r.