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Kate Tempany

Folio of Compositions

M. Mus (Composition)
Melbourne Conservatorium of Music
The University of Melbourne

Student Number: 198521415

2020

Kate Tempany

Student Number: 198521415

University of Melbourne

M. Mus (Composition)

Date of submission: _ _/_ _/2020

Declaration of originality:

This is to certify that:

The folio comprises only my original work towards the M. Mus (Composition) except where indicated in the preface.

Due acknowledgement has been made in the text to all other material used.

The folio is between 50 – 60 minutes in length, as approved by the Research Higher Degrees Committee

Signed:_____

Date:_____

Acknowledgements

I acknowledge with deepest respect the great and diverse cultural traditions of the many First Nations Tribes, whose connection to the Australian environment through music, dance and other artforms spans more than 60 000 years. My humble wish is that the compositions in this folio might in some way join a larger discourse about land and culture framed by the immense wisdom and generosity of First Nations peoples.

I would like to thank the people who have laid the foundations of my musical awareness: Sri Uma Kanta Dash, Mr Vinod Kumar, Mr Garib Das, Ustad Anthony Das, Ramesh Dancemaster, Mohamed Camara, Chris Lesser, Uğur Serpinli, Neil Kelly, John McCaughey and Steve Sedergreen.

Words can hardly express my gratitude to my two supervisors, Professor Stuart Greenbaum and Associate Professor Elliott Gyger. It has been an extraordinary privilege to learn from them both. The process of completing the Masters in Composition has changed my life forever. So many aspects of composition have been explored with great kindness, wisdom and tact. Every piece in this folio owes so much to their supervision.

My heartfelt thanks are due also to Peter Neville, Michael Kieran Harvey, Joseph Lallo and Tim Munro. It has been a great honour and an incredible learning opportunity to work with these musicians to prepare each piece for performance. Without the kindness and longstanding encouragement of Peter and Mike I would never have embarked on the Masters in the first place. You are a tremendous source of inspiration to me.

Finally, every member of my immediate family has helped me through this journey. You have supported me through a long process fraught with uncertainty and emotional cost. It has been the chance of a lifetime.

Thank you for everything.

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2. Cloud Journey……68
3. The Wind Above the Ocean……97
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Recordings

1. Metal Downpour
   (recording not yet available)

2. Cloud Journey
   MSO, cond. Brett Kelly
   Iwaki Auditorium, 05/12/2017

3. The Wind Above the Ocean
   Tim Munro, alto flute; Joe Kelly, cello Prudence Myer Studio, 28/05/2019

4. Samudra Manthan (The Churning of the Ocean) Grant Street Theatre, 22/09/2018
   Joseph Lallo, soprano saxophone (ensemble director); Yasmin Rowe, pianist;
   Tarko Sibbel, alto saxophone; Stuart Brownley, tenor saxophone;
   Emily Clarke, baritone saxophone; Alison Fane, percussion;
   Harry Potocnik, percussion; Laura Smith, percussion

5. After the Rain
   Mvt. 1 Michael Kieran Harvey
   Move Studios, May 2018
   Mvts. 2 and 3, Peter Dumsday
   home recording, July 2020

Folio Introduction

The pieces in **Monsoon Folio** reflect a process of exploration across cultures, and through layers of subjectivity. As an entirety, the folio represents the trajectory of monsoon winds across the Indian Ocean towards Australia. For this reason the pieces are presented as they travel eastwards delivering rain, rather than in the chronological order of composition. But the compositions also chart a path into more abstract philosophical considerations. A conscious choice to use intercultural musical materials has been complemented by a deepening engagement with form. Completing the folio works has necessitated a fuller awareness of ways in which diverse musical traditions model subjectivity.

The folio was conceived with two interwoven objectives: to explore our relationship to the natural world using sound as a medium, and to create musical experiences relevant to listeners from diverse cultures. My aims were inspired by earlier research into the aesthetics of Hindustani raga music. Ancient traditions ground this music in connection to the natural world, with a number of ragas explicitly linked to the monsoon season. Therefore I hoped that my project would have resonances with a pre-existing culture of "nature music."

Originally I hoped to incorporate elements of monsoon ragas such as Megh (cloud) and ragas from the Malhar group, often associated with the rainy season, into my composition. While in India doing research in preparation for the folio, I sought out classical, folk and devotional music related to my topic. But while I found instances of specific melodies, folksongs and rhythms associated with the monsoon, my field trip of a few weeks was not nearly long enough to explore these cultural materials in any depth. I did not know enough to deploy the highly specific significatory elements of melodic contour, characteristic exposition and microtonal ornamentation of individual ragas. Instead I took a step back to consider more general aspects of the relationship between pitch and melody in raga form. Some concrete examples will be explored later, in the context of the compositions.

In order to reconcile questions of design and surface elements of musical language from both Western and non Western sources, I had to consider various ontological challenges. Throughout the process of composition, I sought to create large scale frameworks of meaning which would not jeopardise or devalue the significance of elements from diverse cultures when these were brought into combination. For me this was an important playing-out of post-colonial issues. I was very conscious of the power of musical paradigms to crimp or wholly subsume alien elements. Rather

than introducing exotic musical characters onto a pre-established cultural stage – the Aussie pie with fried rice, or the chicken tikka Subway – I tried to reach further back to find commonalities in the core materials of the cultures I was trying to connect. At the same time, I was guided by an overriding concern for kinaesthetic metaphor, an attempt to express in musical sound the "truth" of an intensely felt lived response to my topic.

These interconnected processes have shaped **Monsoon Folio** at every level, from the micro detail of gesture, to mid range form, to the concept of the folio as a whole. The treatment of melody, the generally modal harmonic language and eclectic rhythmic sensibility in the folio pieces are informed by a quest for common root structures which spans Hindustani classical music, North Indian folk idioms, West African drumming music, and modal jazz. A compositional preoccupation with timbre, in particular the extensive use of pitched and unpitched percussion, has its origins in decades of study of Indian tabla, whose timbrally based percussive language intertwines pitched and unpitched sound. But the underlying intentionality drawing together all these materials is an imagined embodiment of various aspects of the water cycle, each imbued with some quality of affect – as I observe Nature, I also experience myself as a part of Nature, and respond to this connection. The excitement and greatest transformational experiences for me as a composer have arisen as various formal constraints have "pushed back" to reveal deeper aspects of metaphor, or the limits of my unconscious assumptions about the nature of form and experience.

A voyage into form and formlessness began with the first work I embarked upon, **Cloud Journey for Orchestra**. After months of gazing intently at the changing shapes of clouds, I commenced trying to model my observations in musical sound. In this project, I was inspired by the notion of "sound masses," which I had first encountered many years ago in the context of Varèse's **Hyperprism**. I hoped to create slowly revolving, layered bodies of sound which would undergo gradual, non linear transformation. Experiencing the clouds as intensely beautiful, delicate, calm and yet dramatic, I opted for a modal approach to pitch, and set about layering many filaments of minutely detailed melody, in direct imitation of what I had observed. To convey a drifting motion, I offset many statements of similar melodic material against each other, so that an overarching melody would unfold gradually, while avoiding the deterministic statement of an obvious pulse. The vivid colours of the orchestral instruments and their differences in timbre reminded me of the opalescence of clouds.

An excerpt from the beginning of the third “cloud” (bars 40-48) demonstrates this approach. The melody begins in the vibraphone, using a C# Dorian pitch collection. The line expands upwards into piccolo, flute, crotales and violin and downwards into the lower strings, using a kind of heterophonic Klangfarbenmelodie. Layers of subsidiary melody enshroud the main line, and focal tones are “illuminated” with resonating high notes, somewhat in the manner of sympathetic strings in Hindustani music. Instruments are connected through the use of percussive and plucked sounds, and a very high upper register in crotales, piccolo, flute and violin.



The sound world that began to emerge concorded with both my experiences of the clouds and with philosophical concepts absorbed through the study of Hindustani music. In presenting two or more statements of very similar material, derived closely from the one source, I found I could express ideas about the nature of perception: about how these varying statements would sum to a whole, not in conflict, but as a gesture pointing towards a pluriform, ultimately unknowable reality. Consciousness is full of incalculable experiences, and in some fundamental sense we do not even know what we are experiencing: there is a tangled and dense flux of sensory experience upon which the mind and cultural models seek to impose order.

Perhaps we too are loosely floating assemblages of transient thoughts and impressions, no more substantial than clouds. Although the notion of an individual self is central to much of Western thought, in some senses it is a chimaera which obscures other possibilities. The process of composing **Cloud Journey** led me to question our cultural attachment to the unitary self and individual identity. I began to gravitate towards other modes of thought, replacing the static notion of individual "existence" with an intersubjective "co-existence," according primacy to an intensely interdependent continuum of natural environment, consciousness and human experience. This new aesthetic blossomed into sound in the remaining compositions.

"Co-existence" finds clearest expression in the exploration of melody. At the level of formal structure, much of the folio is a passionate dialogue between the conventional Western pairing of linear melody and accompaniment, and the deeply introspective, cyclical, saturated emotional field of the raga. In literary terms, it seemed to me that melody was analogous to the coherent voice of linear narrative; it could be supported by an orderly contextualization fashioned from neatly marshalled musical "facts." Alternatively the narrative voice of melody, symbolising subjective consciousness, could be subverted in poetic or contemporary uses; it could be turned back on itself, as in experimental literature. In this way ambiguous states of subjectivity could be explored.

In **Above the Ocean (alto flute and cello)**, I attempted to render an entire image in dualistic melody. I was trying to express the movement of a capricious wind, and a sense of mystery connected with this image. The interlacing heterophonic melodies were intended to convey two boundaries of a single, continuously twisting plane. As in **Cloud Journey**, repeated attacks of a single pitch were used to explore qualities of inward tension and ambiguity. A statement of a focal tone in one instrument, usually the predominant flute, was qualified and undermined by displaced attacks in the other, sometimes of the same pitch, or quite often a major second apart.

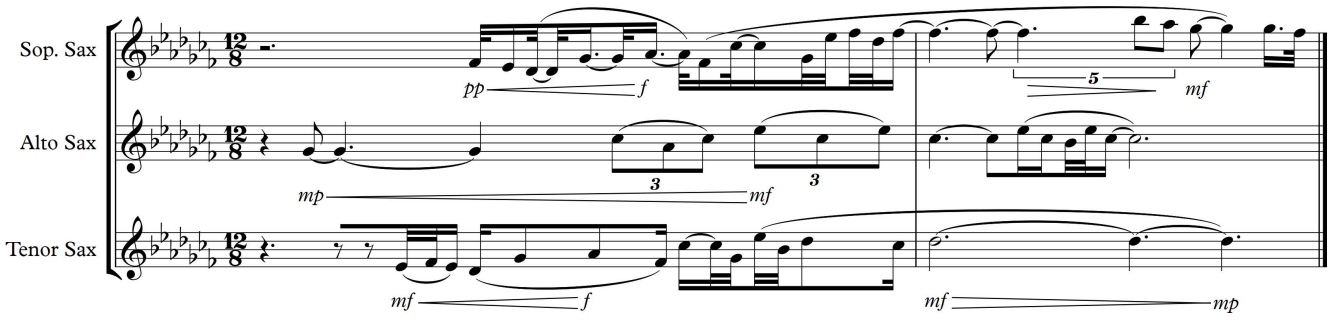
This excerpt from the opening of the piece shows the gradual introduction of significant pitches in imitation of the aalaap in Hindustani raga, in which elements of the pitch space are sequentially unfolded, and shown in relationship. At first the two lines waver between E and F# to suggest a trembling, unstable motion. Rhythmic stippling effects are created around static pitches, using varied subdivisions of the pulse to heighten a sense of restless uncertainty.



I hoped to evoke ideas of dynamic equilibrium, constant flux, and in general imagery of an intensely interconnected, vibrant and vibrating sense of being.

In **Samudra Manthan (saxophone quartet, piano and three percussion)**, the many voices of the large ensemble afforded the means to escalate this melodic torsion. To create and intensify a churning motion, I rolled layers of melody over each other, mimicking the curling and folding movement of turbulent water. Here I sought to convey the experience of overwhelming violent force, simultaneously traumatic and exhilarating.

The excerpt below shows the beginning of this process. In bars 113 -114, the alto sax is the leading edge of a "wave" of melody in Db Dorian. The soprano sax echoes the tenor sax, slightly delayed, while both these lines vary and embellish the gesture in the alto sax. The middle voice is quickly subsumed as the outer voices rise in volume. Variations in dynamics and levels of melodic activity are used to represent the rippling edges of a wave. Similar but non identical gestures following in succession (see section V, full score) suggest the patterning of a train of waves in the open ended system of nature.



In contrast, a folk melody is dissolved, completely decentred and spatialised in **Metal Downpour (large brass ensemble and ten percussionists)**, before emerging joyfully from beneath a carpet of rainlike percussion. The inspiration for this piece was the physical experience of getting drenched in a monsoonal downpour after attending the Suna Bhesha festival in the forecourt of the Jagannath Temple, Puri. I attempted to convey the ecstatic dissolution of the subject through musical sound, alluding to both Bhakti (Hindu) and Sufi devotional practices which use melody and rhythm to drive worshippers to ecstatic states. The opening phrase from the idiomatic folk tune[1] is shown below, while its emergence from within a spatialised, enveloping downpour of sound occurs in bars 73 - 81 (please see full score).



Similar processes of dissolution and re-emergence transpire throughout the folio. Timbre acts as a medium from which pitch emanates, and into which it dissolves. This favourite compositional device is inspired by Hindu ontology in which the intervention of cosmic vibration (Nada Bramhan) causes creation to come into being. In Hindustani classical music, the creation of form through sound is enacted in

[1] The 12/8 metre, mostly pentatonic pitch material and melodic contours are typical of folk melodies from Odisha and Bengal, and are often played on the bansuri (bamboo flute). This phrase is a transcription of the instrumental opening from one version of a popular Bengali song, **Boli O Nonodi,** while other material was constructed on the basis of many hours of listening to a variety of Odiya and Bengali folk songs.

microcosm in the aalaap, a highly stylised elaboration of pitch space which begins the formal exposition of a raga. By analogy, the movement from unpitched to tuned sound could mirror shifts in consciousness – from unordered, imprecisely known sounds to precisely located pitch situated within the diatonic scale (whose every step carries a certain freight of cultural association[2].) Returning to the metaphor of melody as narrative, this could be likened to movement between preverbal sound, indicating an inchoate world of motor sensation, and the powerfully constitutive voice of melody, enabling a coherent sense of self. I wanted to express the fragile and illusory nature of identity by overwhelming pitch, enveloping and submerging it in layers of timbral detail.

This technique is explored most explicitly in **Samudra Manthan**, and **Metal Downpour**, where it plays a prominent structural role, but finds expression also in the deliberate use of extreme registers to alter the voice of instruments, and in the overlaying of notes either doubled or clustered, with glissandi, and with purely percussive sound, to create interesting timbral envelopes. Dense ornamentation is also used to obscure the clarity of individual pitches. I did not have the knowledge to use pitch as swaras, "broad" illuminated zones of available pitch within the octave functioning somewhat differently to our discrete Western scalar degrees, but I tried to gesture towards a continuum of microtonal pitch using these devices.

The final composition, **After the Rain (piano solo)**, typifies this characteristic approach. The pitch material from the innocent melody of **Heart Reflects the Sky** is polished in **Profusion** by means of overlaying notes, a device first explored in **Cloud Journey**, then undergoes a massive compression in **Expansion**. Compacted into dense blocks of sound in the extreme lower register, the pitches are scarcely recognisable, but as the melody spirals slowly upwards their identity becomes apparent. Yet the hegemony of pitch is questioned as notes are doubled and clustered in various registers, foregrounding timbre in our aural experience of the sounds. (example overleaf)

---

[2] Qualities of tension and release are found in Western, North Indian and West African melodies, even though the cultural frameworks vary. Written about 2000 years ago, Bharata's *Natyashastra* itemises a list of affects associated with each scale degree which is strikingly similar to conventions in Western music.



The original aims of **Monsoon Folio** have resulted in a compositional experience unfolding within deeper questions of ontology and the nature of intercultural subjectivity. Although the resulting works may not have succeeded entirely in opening an intercultural musical space, nevertheless invaluable insights have been gained. Greater awareness of the compositional implications of melding diverse cultural idioms together with a more complete understanding of compositional technique will provide a robust foundation for future intercultural music making. An opportunity to undertake deeper study of raga music would empower me to further my central compositional goals. Future compositions will consider ecosystems more broadly, focusing on interdependency through the qualities of movement and migration which interconnect forms of life within the natural world.

kate tempany

METAL DOWNPOUR

for large brass and percussion ensembles

2019

Instrumentation

Horn 1 in F

Horn 2 in F

Trumpet 1 in C

Trumpet 2 in C

Flugelhorn 1 in Bb

Flugelhorn 2 in Bb

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

Percussion 1: Orchestral Bells/Clustered Bells/Cymbals/Untuned Bell

Percussion 2: Almglocken/Shaker or Poured Instrument/Cymbals/Small Untuned Bell/Large Rattle

Percussion 3: Chimes/Cymbals/Small Untuned Bell

Percussion 4: Slentam/Low Conga/Shaker or Poured Instrument/Cymbals

Percussion 5: Vibraphone/Loud Shaker/Gong/Small Untuned Bell

Percussion 6: Handbells/Small Clustered Bells or Untuned Bell/Shaker or Poured Instrument/Cymbals

Percussion 7: Glockenspiel/Cymbals/Tam-tam/Rattle/Small Untuned Bells/Triangle/Poured Instrument

Percussion 8: Crotales/Grains/Cymbals

Percussion 9: Four Octave Vibraphone/Cymbals

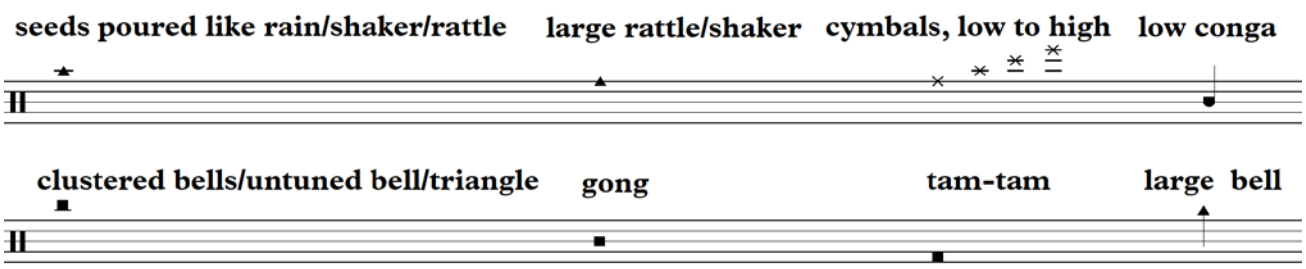
Percussion 10: Handbells/Shaker or Rice/Cymbals/Tiny Clustered Bells

Notes for the Percussion

The central idea of the percussion is a progression from untuned to tuned sound, and from a free, semi improvised soundscape to a typical Indian folk rhythm. Aside from a tuned instrument, each player has an assortment of other percussion. This should be selected and distributed for maximum variety in tone colour, as resources permit. Where possible, in the opening bars parts marked "shaker/seeds poured like rain" should create sound using various grains such as rice, lentils etc poured into a variety of vessels, preferably metal. **The rhythms thus produced will be aleatory in nature, but coordinated with the pulse marked by the conductor. An attempt should be made to vary the dynamics, however imprecisely. Suggested markings are a prompt rather than a literal instruction.**

Beaters/mallets should be chosen to produce a clear resonant tone on the main pitched instrument, and these should be used during passages when there are rapid transitions between tuned and untuned instruments. Other sticks should be selected to achieve maximum variety in tone colour across the whole ensemble. All percussion should be undamped throughout.

Notation for untuned percussion



Spatialisation

Ideally **Metal Downpour** should be performed in a very resonant space, with performers spread out to create an immersive "rain" of sound. Performers can travel if their part permits; if percussionists are arranged in numerical order, this will help to distribute contrasting sounds. A possible configuration would be to position the performers in two concentric horseshoes, with horns on the inner circle, and to seat the audience in the mouth of the horseshoe. However many more creative options may be suggested by different spaces. This piece was originally conceived for performance in a large foyer, with interesting vertical possibilities offered by flights of stairs and a gallery overhead.

Program Notes

Preparing to write a folio of works about the monsoon, I returned to the ancient holy town of Puri in Odisha, India, where I had first begun studying tabla many years ago. One evening, I became lost in a torrential downpour while attending the Sona Bhesha Festival. I was guided home through the pitch darkness by a devotee singing Krishna bhajans which mingled with the music of the falling rain. We wended our way along glistening lanes, curtained by shimmering veils of water. I felt a longing to recount this experience using the sounds of small untuned bells and gongs, which can be heard in devotional practice everywhere in Puri.

Metal Downpour renders an image of ecstatic dissolution using musical sound, alluding to both Bhakti (Hindu) and Sufi devotional practices which use melody and rhythm to transport worshippers to ecstatic trance. A folk melody is dissolved, completely decentred and spatialised before emerging joyfully from beneath a carpet of rainlike percussion. The theme, quoted from an instrumental interlude in a popular Bengali folksong, **Boli O Nonodi**, is typical of Odiya and Bengali folk melodies.

Performance Notes

The first half of this piece creates curtains of metal "rain," with irregular patterns of "drops" of sound in varying timbres which progress gradually from completely untuned, to semi tuned, and finally to diatonic sound. As notes of definite pitch appear in the percussion, they are joined by notes from the horns. During this passage, the sounds of horns and percussion should blend as much as possible to make new sound objects mingling the tone colours. During bars 1 – 93, the rhythms should be very freely interpreted. Stemless notes are intended as a prompt to improvisation, particularly with the poured instruments which should create a rainlike aleatory effect. Dynamics should be varied to the extent instruments permit.

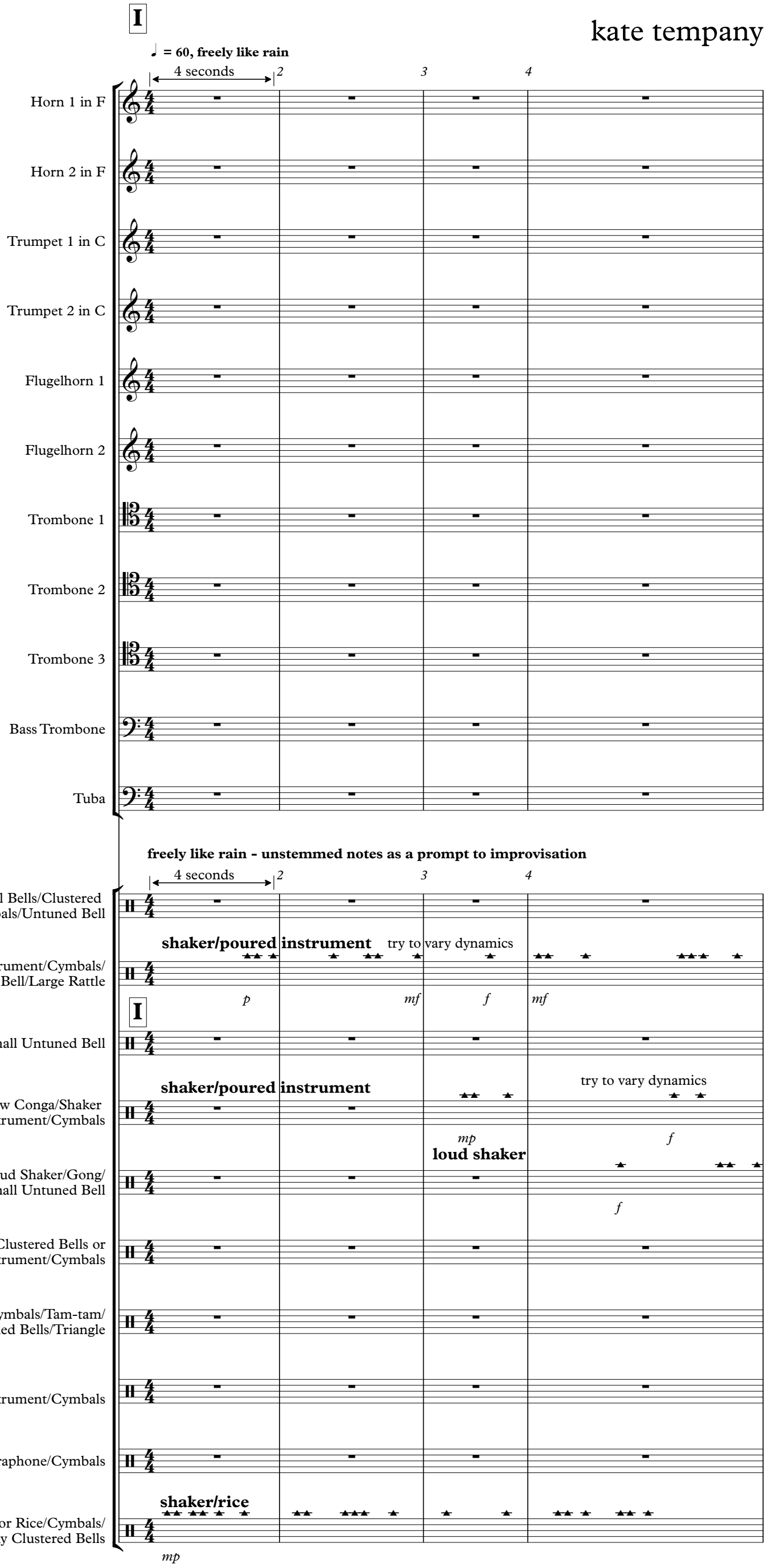
From bar 94 onwards, a dancelike 12/8 rhythm propels a light-hearted folk tune. At times, the linear melody blurs within a filmy veil of sound, but the forwards momentum is never lost. The music should make the audience sway in time. Players with improvisational skills may like to experiment with the lines given, providing that the underlying pulse remains strong.

This piece was originally composed for student ensembles at the Melbourne Conservatorium of Music, and includes writing for a five octave handbell set (lowest note C2) and four octave vibraphone, both of which are owned by MCM.

Metal Downpour

This score is in C

kate tempany



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5 6 7

Perc 1
Perc.2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

f *mf* *mp*

f

seeds poured like rain/shaker

f

try to vary dynamics

mf *mp*

8 9

Perc 1
Perc.2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

mf *mp* *mf* *mp*

mp

try to vary dynamics

mp *mf*

rattle

try to vary dynamics

f *mp*

seeds poured like rain

f

mf *mp* *f* *mp*

10

Perc 1

Perc.2

f *mp* *f*

cymbals

Perc. 3

pp

Perc. 4

f *mp* *f* *mp*

Perc. 5

f *mp* *f*

Perc. 6

Perc. 7

try to vary dynamics

f *mp*

Perc. 8

mp

Perc. 9

cymbals

pp

Perc. 10

f *mp* *f*

11 **little clustered bells**

try to vary dynamics

Perc 1

p *mp*

Perc.2

Perc. 3

mp

Perc. 4

f *p* *f*

Perc. 5

mp *f*

small clustered bells or untuned bell

Perc. 6

mp

small untuned bells

Perc. 7

pp

Perc. 8

f *mp*

Perc. 9

mp *mf*

Perc. 10

mp *f* *mp*

12

Perc 1

small untuned bell

Perc.2

mf

Perc. 3

Perc. 4

Perc. 5

try to vary dynamics

Perc. 6

p

Perc. 7

Perc. 8

f

Perc. 9

mp *mf*

Perc. 10

f *mp*

13

Perc 1

Perc.2

mp

Perc. 3

cymbals

Perc. 4

small untuned bell

Perc. 5

mp

rattle or poured instrument

Perc. 6

p

Perc. 7

Perc. 8

Perc. 9

mp

tiny clustered bells

Perc. 10

mp

II **interpret stemmed note rhythms freely**

14

15 **orchestral bells**

Perc 1

Perc.2 — *pp* **large rattle**

Perc. 3 — *mp* **chimes**

Perc. 4

Perc. 5 — **vibraphone** — *f* *p* *mf* very soft beaters, as a barely audible shimmer — 8va — *ppp*

Perc. 6 — **cymbals, very light sticks**

Perc. 7 — **glockenspiel** — *pp* — *pp* *mp*

Perc. 8 — **crotales** freely, like rain — *ppp*

Perc. 9

Perc. 10 — *f* *mp* *f* *mf* *mp* *mf*

16 **little bells**

17

Perc 1 — **cymbals**

Perc.2 — *mp* **cymbals**

Perc. 3 — *pp* — *p*

Perc. 4 — **shaker/poured instrument**

Perc. 5 — *pp* (8)

Perc. 6

Perc. 7 — *pp*

Perc. 8

Perc. 9 — **vibraphone** l.v. sempre — *mp* — Ped.

Perc. 10 — *mp* *mf* *mp*

18

19

Perc 1

orchestral bells

cymbals

mp

Perc.2

Perc. 3

mp

slentam

Perc. 4

mp p mp

p

bowed

Perc. 5

Ped. pp

Perc. 6

handbells standard beaters from here to end.

l.v. throughout

pp

small untuned bell

rattle

Perc. 7

3

mp

f

Perc. 8

pp

Perc. 9

cymbals

Ped.

pp

Perc. 10

handbells

pp

20

21

Perc. 1

p

large rattle

Perc.2

mp

mp

small untuned bell

Perc. 3

mp

Perc. 4

Perc. 5

8va

Ped.

Perc. 6

cymbals (continue with standard beaters)

mp

Perc. 7

cymbals

Perc. 8

pp

mp

Perc. 9

f

Perc. 10

cymbals

mp

22 23

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

chimes

pp

vibraphone

5

p *mp*

24 25

almglocken

p

orchestral bells

5

pp

mp

gong

very soft beaters - a remote indistinct sound

pppp

pp *p* *pp* *p* *pp* *p* *pp* *p*

cymbals

6

Ped.

p

p

♩ = 64, freely

26 27

cymbals

orchestral bells

Perc 1

Perc. 2 — freely like rain

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7 — **tam-tam** very soft beaters, freely like rain

Perc. 8

Perc. 9

Perc. 10

28 29

cymbals

freely like rain

vibraphone

handbells freely, like rain

crotales

freely, like rain

30 **III** 31

Hn.1

Hn.2

C Tpt.1

C Tpt.2

Flug.1

Flug.2

Tbn.1

Tbn.2

Tbn.3

pp possible

B. Tbn.

Tba.

30 **orchestral bells** 31

Perc 1

3 5

mp

III

Perc. 2

mf

untuned bell **chimes**

Perc. 3

mp *pp*

freely like rain

Perc. 4

p

Perc. 5

f

Ped.

Perc. 6

p

cymbals

Perc. 7

3

Perc. 8

vibraphone

Perc. 9

3

mp

Perc. 10

32

Hn.1

Hn.2

C Tpt.1

C Tpt.2

Flug.1

Flug.2

Tbn.1

Tbn.2

Tbn.3

ppp

B. Tbn.

Tba.

cymbals

32

Perc 1

pp *p*

Perc. 2

3

p

Perc. 3

Perc. 4

mf *pp*

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Ped.

Perc. 10

33 34

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

33 34

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

pp
mf
p
freely, like rain

35 36

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.
Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

p
pp
gliss.
molto vibrato
orchestral bells
small untuned bell
mf
mp
ppp possible
Ped.
triangle
ppp

37 38

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

Tbn.2: ppp
Tbn.3: gliss. gliss.
B. Tbn.: normale fake gliss
ppp pp ppp gliss.
Tba.: ppp

37 38

Perc 1: freely like rain
Perc. 2: p pp p
Perc. 3: pp
Perc. 4: pp
Perc. 5: p 6
Perc. 6
Perc. 7
Perc. 8
Perc. 9: mp 3 Ped.
Perc. 10: handbells l.v. sempre
mp

39 40

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
gliss.
p
Tbn.2
Tbn.3
B. Tbn.
pp
Tba.
pp

39 40

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
bowed
Perc. 6
p
Perc. 7
l.v. sempre
Perc. 8
mp
3
Perc. 9
3
Perc.
p

41 42

Hn.1 Hn.2 C Tpt.1 C Tpt.2 Flug.1 Flug.2 Tbn.1 Tbn.2 Tbn.3 B. Tbn. Tba.

pp ppp pp gliss.

41 42 freely

Perc 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7 Perc. 8 Perc. 9 Perc. 10

pp mf normale mp cymbals p

43 44 45

IV

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

ppp
pp
gliss.

43 44 45

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

IV
chimes
p
mp
mf
3
5:3
Ped.
pp

46 47 48

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

pp *p*

3

gliss.

ppp

gliss.

ppp

ppp *pp*

46 47 48

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

freely like rain

mf

pp

p

freely like rain

mp *pp*

pp

mp

pp *p* *pp*

mf

triangle

3

pp

pp

freely

mp

handbells

3

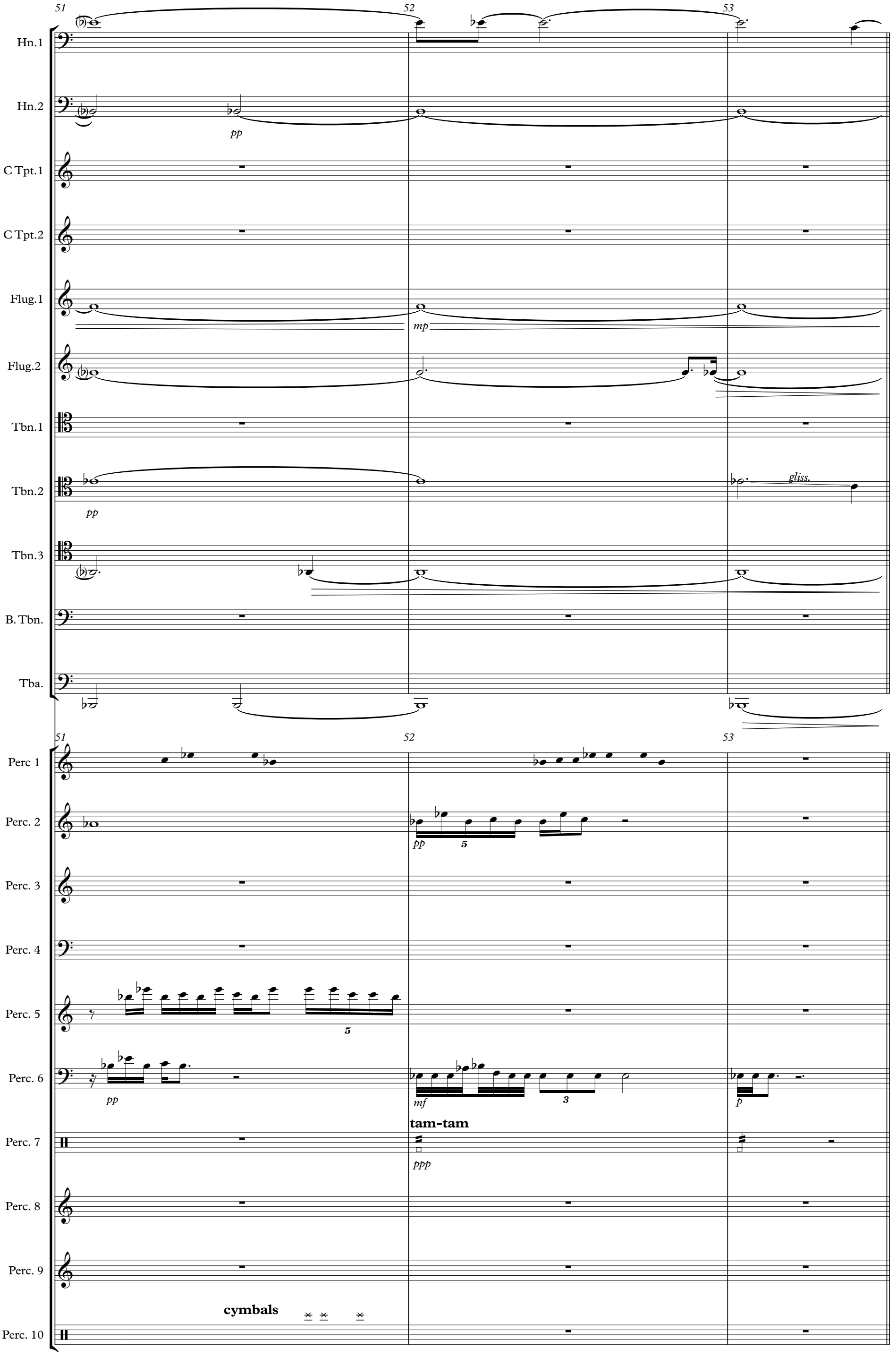
mp

49 50

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

49 50

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10


51
52
53
Hn.1
Hn.2
pp
C Tpt.1
C Tpt.2
Flug.1
mp
Flug.2
Tbn.1
Tbn.2
pp
gliss.
Tbn.3
B. Tbn.
Tba.
51
52
53
Perc 1
Perc. 2
pp
5
Perc. 3
Perc. 4
Perc. 5
5
Perc. 6
pp
mf
3
p
tam-tam
Perc. 7
ppp
Perc. 8
Perc. 9
cymbals
Perc. 10

V

54 55 56

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

detached if possible

54 55 56

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10


57
58
Hn.1
pp
Hn.2
mf
C Tpt.1
C Tpt.2
ppp
pp
Flug.1
p
mf
p
Flug.2
ppp
pp
Tbn.1
ppp
Tbn.2
pp
Tbn.3
p
pp
B. Tbn.
ppp
gliss.
pp
Tba.
57
58
Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
freely
p
mp
Perc. 7
Perc. 8
Perc. 9
Perc. 10


59
60
Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.
Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10
gliss.
freely
cymbals

61 62

Hn.1

Hn.2

C Tpt.1 — pp

C Tpt.2 — detached — ppp

Flug.1

Flug.2 — ppp

Tbn.1 — ppp

Tbn.2 — pp p ppp

Tbn.3 — gliss.

B. Tbn. — pp gliss. gliss.

Tba.

61 62

Perc 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6 — mp

Perc. 7

Perc. 8

Perc. 9

Perc. 10

VI

63 64 65

Hn.1
Hn.2 *pp*
C Tpt.1
C Tpt.2 *p* *mp*
Flug.1 *ppp* *mp* *mf*
Flug.2 *pp* *p* *mf*
Tbn.1 *pp*
Tbn.2 *pp*
Tbn.3
B. Tbn. *ppp*
Tba.

63 64 65

Perc 1
Perc. 2 **VI**
Perc. 3
Perc. 4
Perc. 5 bowed *mf* Ped.
Perc. 6
Perc. 7
Perc. 8
Perc. 9 *p*
Perc. 10 *p*

66

67

Hn.1

Hn.2

C Tpt.1

C Tpt.2

Flug.1

Flug.2

Tbn.1

Tbn.2

Tbn.3

B. Tbn.

Tba.

Perc 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

p *pp* *mp* *gliss.* *normale* *freely* *Ped.* soft rubber mallets (to enable quieter sounds)

68 69

Hn.1
Hn.2 *p*
C Tpt.1 *ppp* *pp*
C Tpt.2
Flug.1 *p* *pp*
Flug.2
Tbn.1
Tbn.2 *p*
Tbn.3
B. Tbn.
Tba. *pp*

68 69

Perc 1 barely audible *pp* 5
Perc. 2 *p* 3 3
Perc. 3 *pp*
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

70

71

Hn.1

Hn.2

C Tpt.1

C Tpt.2

Flug.1

p

Flug.2

mp

Tbn.1

gliss.

pp

ppp

Tbn.2

pp

gliss.

ppp

Tbn.3

pp

B. Tbn.

Tba.

70

71

Perc 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

pp

Perc. 9

pp

Perc. 10

72 73 **VII** 74 75

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

72 73 74 75

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

VII

detached

76 77 78

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

76 77 78

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

79 80

Hn.1 — p pp
Hn.2
C Tpt.1 — ppp pp
C Tpt.2 — pp
Flug.1
Flug.2 — 3 pp
Tbn.1 — p
Tbn.2
Tbn.3 — pp
B. Tbn. — gliss.
Tba. — pp 6

79 freely 80

Perc 1 — p
Perc. 2
Perc. 3 — p
Perc. 4
Perc. 5 — small untuned bell — p
Perc. 6
Perc. 7
Perc. 8
Perc. 9 — freely — p
Perc. 10

VIII

81 82 83

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

81 82 83

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

VIII

ppp p pp p pp mp pp p p

freely

high untuned bell

84 85 86

Hn.1
pp ppp

Hn.2
pp

C Tpt.1
detached if possible
p

C Tpt.2
p pp

Flug.1
pp ppp
p pp

Flug.2
pp

Tbn.1
p ppp

Tbn.2
pp p pp

Tbn.3
mp p

B. Tbn.
ppp

Tba.
p pp

84 85 86

Perc 1

Perc. 2
pp

Perc. 3
pp

Perc. 4

Perc. 5
vibraphone
p

Perc. 6
pp

Perc. 7

Perc. 8

Perc. 9
freely
pp

Perc. 10

87 88 89

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

detached

87 88 89

untuned bell

Perc.
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

cymbals

90 91 92 93

Hn.1 — detached — zmp — f — mf — mp
Hn.2
C Tpt.1
C Tpt.2
Flug.1 — detached — f — pp — p — pp
Flug.2 — p
Tbn.1
Tbn.2
Tbn.3 — gliss. — pp
B. Tbn.
Tba. — p

90 91 92 93

Perc 1
Perc. 2 — 3 — p — 3
Perc. 3 — 7 — 7
Perc. 4
Perc. 5 — 7 — 7
Perc. 6 — mf — 5
Perc. 7
Perc. 8
Perc. 9 — 7 — 7
Perc. 10 — mf

IX ♩. = 85, dancelike with a strong pulse

94 95 96

Hn.1 — *pp*

Hn.2

C Tpt.1 — *pp*

C Tpt.2 — *pp*

Flug.1 — *p*

Flug.2 — *pp* — *p* — *mp* — *p*

Tbn.1 — *p*

Tbn.2 — *p* — *mp*

Tbn.3

B. Tbn.

Tba. — *pp*

94 95 96

Perc 1 — **IX**

Perc. 2 — with a dancelike feel — *pp*

Perc. 3

Perc. 4 — **low conga (played with hands)** — *p*

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9 — freely, as rain — *mf* — Ped.

Perc. 10

97 98 99

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

97 98 99

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

orchestral bells

with a dancelike rhythm

handbells

100 101 102

Hn.1 — pp ppp | p
Hn.2 — ppp | p | pp
C Tpt.1 — pp ppp | pp | p pp
C Tpt.2 — pp | p
Flug.1
Flug.2 — mp
Tbn.1
Tbn.2 — pp | p
Tbn.3 — p pp | p
B. Tbn. — pp | p
Tba. — p ppp | pp

100 101 102

Perc 1
Perc. 2 — pp
Perc. 3
Perc. 4 — p
Perc. 5 — p mp
Perc. 6 — pp
Perc. 7
Perc. 8
Perc. 9 — pp mp Ped.
Perc. 10

♩. = 90

103 104 105

Hn.1 — pp
Hn.2 — pp
C Tpt.1
C Tpt.2 — pp — p
Flug.1 — mf — mp
Flug.2 — pp — mp — mf
Tbn.1 — pp
Tbn.2 — gliss.
Tbn.3
B. Tbn. — pp
Tba. — pp — detached

103 104 105

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9 — mp — Ped.
Perc. 10

106 107 108

Hn.1
pp
Hn.2
C Tpt.1
pp
C Tpt.2
pp
Flug.1
Flug.2
mp
Tbn.1
Tbn.2
p
Tbn.3
pp
B. Tbn.
Tba.

106 107 108

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
l.v. throughout
quietly enough to blend rather than stand out
Perc. 6
mp
Perc. 7
Perc. 8
Perc. 9
f
Perc. 10
pp

109 110 111 ♩. = 95

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

X

detached, strongly rhythmic

p *mp*

p

0

109 110 111

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

X

pp

freely

mp
Ped.

112 113 114

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

112 113 114

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

loosely


115
116
117
Hn.1
Hn.2
0
C Tpt.1
0
percussively
mp
C Tpt.2
pp
mf
ppp
Flug.1
pp
Flug.2
percussively
Tbn.1
0
Tbn.2
Tbn.3
ppp
B. Tbn.
Tba.
percussively
mp
115
116
117
Perc 1
Perc. 2
pp
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
mp
Ped.
mf
Perc. 10

118 119 120

Hn.1 — pp — ppp
Hn.2 — f
C Tpt.1
C Tpt.2
Flug.1 — pp — ppp
Flug.2 — f
Tbn.1
Tbn.2 — pp — ppp
Tbn.3
B. Tbn. — pp
Tba. — pp

118 119 120

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9 — mp
Perc. 10

121 122 123

Hn.1
p
Hn.2
mf
C Tpt.1
C Tpt.2
Flug.1
pp
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.
pp

121 122 123

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
mp
Perc. 7
Perc. 8
Perc. 9
Perc. 10

124 125 126

Hn.1 — ppp
Hn.2 — ppp
C Tpt.1
C Tpt.2 — pp — ppp
Flug.1 — ff — mf
Flug.2 — ff — mf
Tbn.1 — pp
Tbn.2 — mp — mf — mp
Tbn.3
B. Tbn.
Tba.

124 125 126

Perc 1
Perc. 2
Perc. 3 — pp
Perc. 4 — p
Perc. 5 — in a dancing rhythm, l.v. sempre — p
Perc. 6
Perc. 7
Perc. 8
Perc. 9 — pp
Perc. 10

127 128 129

Hn.1 — pp

Hn.2 — pp

C Tpt.1

C Tpt.2

Flug.1 — pp

Flug.2 — pp — ppp

Tbn.1 — gliss. — ppp

Tbn.2 — gliss. — pp

Tbn.3

B. Tbn.

Tba.

127 128 129

Perc 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9 — pp — p

Perc. 10

XI

130 131 132

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

130 131 132

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

XI

133 134 135

Hn.1 — mp — mf
Hn.2 — mf — mf — 2
C Tpt.1 — mf
C Tpt.2 — pp — ppp — pp
Flug.1
Flug.2 — pp — ppp — pp
Tbn.1 — pp — mf
Tbn.2 — pp — mf — 2
Tbn.3 — pp
B. Tbn.
Tba.

133 134 135

Perc 1
Perc. 2 — pp
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

136 137 138

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

136 137 138

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10


139
140
141
Hn.1
mf
ppp
0
Hn.2
pp
C Tpt.1
C Tpt.2
Flug.1
p
Flug.2
pp
pppp
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.
p
139
140
141
Perc 1
Perc. 2
Perc. 3
pp
Perc. 4
Perc. 5
Perc. 6
2
p
mp
Perc. 7
Perc. 8
Perc. 9
Perc. 10

XII

142 143 144

Hn.1 Hn.2 C Tpt.1 C Tpt.2 Flug.1 Flug.2 Tbn.1 Tbn.2 Tbn.3 B. Tbn. Tba.

Perc 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7 Perc. 8 Perc. 9 Perc. 10

XII

glockenspiel

145 146 147

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

145 146 147

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

148 149 150

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

148 149 150

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

151 152 153

Hn.1 — pp ppp
Hn.2 — p | pp ppp
C Tpt.1 — pp ppp
C Tpt.2 — pp | p pp
Flug.1
Flug.2 — mf | mp | mf pp
Tbn.1
Tbn.2 — gliss.
Tbn.3 — mp pp
B. Tbn. — p | pp ppp
Tba.

151 152 153

Perc 1 — pp
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6 — 2 2 2 2 p | mp
Perc. 7
Perc. 8 — pp
Perc. 9 — mp 2 | 2 2 2 | p mp
Perc. 10

154 155 156 157

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

3

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

154 155 156 157

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

p

158 159 160 161

Hn.1

Hn.2

mp pp p molto vibrato

C Tpt.1

C Tpt.2

Flug.1

pp molto vibrato ppp

Flug.2

p 2 mp pp

Tbn.1

pp

Tbn.2

Tbn.3

B. Tbn.

Tba.

158 159 160 161

Perc 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

p mp

Ped.

Perc. 6

p

Perc. 7

Perc. 8

Perc. 9

Perc. 10

XIII

162 163 164

Hn.1
Hn.2 *pp*
C Tpt.1
C Tpt.2 *pp*
Flug.1
Flug.2 *mp* *mf* *mp*
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

162 163 164

Perc 1
XIII
Perc. 2
Perc. 3
Perc. 4 *p* *pp*
Perc. 5 *p*
Perc. 6 *mp*
Perc. 7
Perc. 8
Perc. 9 *mp* *mf*
Perc. 10

165 166 167

Hn.1

Hn.2

normale

pp

C Tpt.1

pp

C Tpt.2

Flug.1

molto vibrato

pp

Flug.2

pp *p* *mf*

Tbn.1

Tbn.2

Tbn.3

pp

B. Tbn.

Tba.

p *ppp* *pp*

165 166 167

Perc 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

mp

Perc. 7

Perc. 8

Perc. 9

p

Ped.

Perc. 10

168 169 170

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

168 169 170

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

pp

mf

mf

171 172 173

Hn.1

Hn.2 *pp*

C Tpt.1 *pp*

C Tpt.2 *pp* *ppp* *pp*

Flug.1 normale *pp* *pp*

Flug.2

Tbn.1 *pp*

Tbn.2

Tbn.3

B. Tbn.

Tba.

171 172 173

Perc 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6 freely

Perc. 7

Perc. 8

Perc. 9 *mp*

Perc. 10

174 175 176

Hn.1
Hn.2 *ppp*
C Tpt.1 *ppp*
C Tpt.2 *ppp*
Flug.1
Flug.2 *mf* *mp* *mf*
Tbn.1
Tbn.2 *pp* *mp* *pp*
Tbn.3 *pp*
B. Tbn. *pp*
Tba. *pp* *p* *pp*

174 175 176

Perc 1
Perc. 2
Perc. 3
Perc. 4 *pp*
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9 *p*
Perc. 10

177 178 179 180

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1 — pp
Flug.2 — ppp
Tbn.1
Tbn.2 — ppp
Tbn.3 — ppp — pp
B. Tbn. — ppp — pp — ppp
Tba.

177 178 179 180 — 0 pp

Perc 1
Perc. 2
Perc. 3
Perc. 4 — pp
Perc. 5
Perc. 6 — freely — 5
Perc. 7 — mp
Perc. 8
Perc. 9
Perc. 10

181 182 183 184 185

Hn.1
Hn.2
C Tpt.1
C Tpt.2
Flug.1
Flug.2
Tbn.1
Tbn.2
Tbn.3
B. Tbn.
Tba.

0
0
0
0
pp
0 pp
0

181 182 183 184 185

Perc 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

hold till sound dies away
p
hold till sound dies away
p

kate tempany

CLOUD JOURNEY
for orchestra

2017

Instrumentation

Flute 1
Flute 2 doubling Piccolo
Oboe
Cor Anglais
Clarinet in Bb (one)
Bassoon
Contrabassoon

Horn 1 in F
Horn 2 in F
Trumpet 1 in C
Trumpet 2 in C

Percussion 1- two cymbals (2,4), high gong, low gong, tam tam
Percussion 2 - crotales (upper octave), vibraphone, three cymbals (1,3,5)

Harp

Violin 1
Violin 2
Violin 3
Violin 4

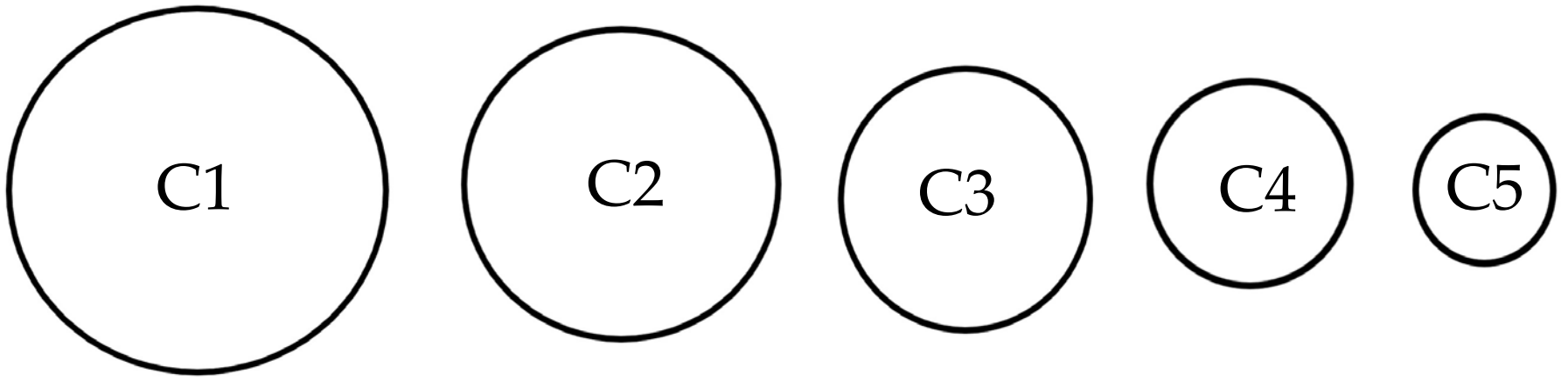
Viola 1
Viola 2
Viola 3

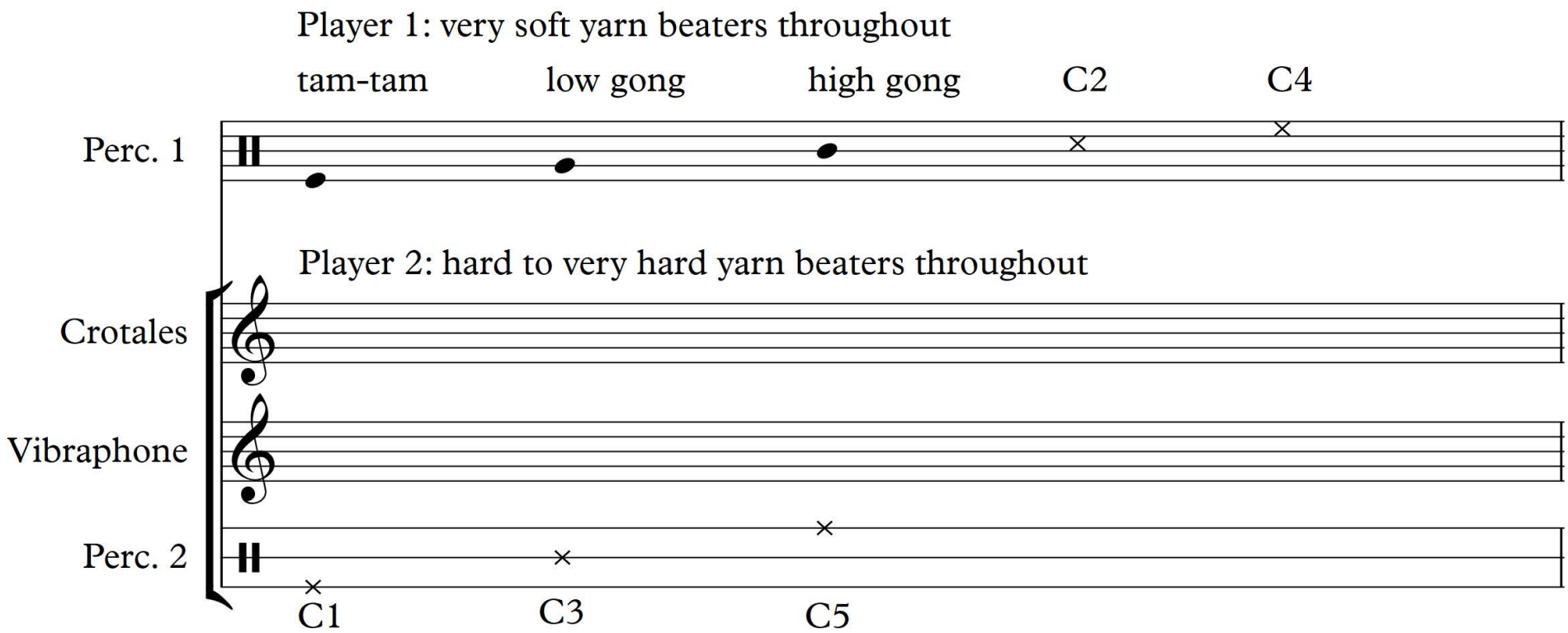
Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

Contrabass (Double Bass) 1
Contrabass (Double Bass) 2

Cloud Journey Percussion Map

Five cymbals of widely varying sizes and timbres are required, gradated 1-5 where 1 is the largest and 5 is the smallest. The two gongs should be of undifferentiated pitch.





Program notes

As clouds travel across the sky, they undergo continual transformation, creating fleeting, vivid yet insubstantial images. Exploring the idea of clouds through musical form was also a meditation on how consciousness attempts to order the ephemeral and evanescent. The first few brief passages are symbolic of the breaths which lead into trance states.

Research for this piece consisted of countless moments watching the shapes created by clouds unfurling, twining and dissolving. I sought to model this process by creating sound masses built of layer upon layer of diffuse strands of melody. The piece unfolds organically, drifting from one realm to another. Eventually the cloud structures disperse and fragment, shifting in colour as they spread across the sky.

CLOUD JOURNEY
for orchestra

This score is in C

KATE TEMPANY

♩=80

Flute 1
Flute 2 and piccolo
Oboe
Cor Anglais
Clarinet in B♭
Bassoon
Contrabassoon
Horn 1 in F
Horn 2 in F
Trumpet 1 in C
Trumpet 2 in C
Percussion 1
Crotales
Vibraphone
Percussion 2
Harp

♩=80

Violin 1
Violin 2
Violin 3
Violin 4
Viola 1
Viola 2
Viola 3
Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Contrabass 1
Contrabass 2

con sordino
molto vibrato

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Fl. 1
Fl. 2/ Picc.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

senza sordino

10 11 12 13 14 15 16 17

molto vibrato

normale

Fl. 1
Fl. 2/ Picc.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

senza sordino

18 19 20 21 22 23 24 25 26 27 28 29

Fl. 1
Fl. 2/ Picc.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

30 31 32 33 34 35 36

Fl. 1
Fl. 2/ Picc.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

pp p pp ppp
To Picc.
Piccolo
To Fl.
pp
pp p
l.v. sempre hard/very hard yarn beater
l.v. sempre hard/very hard yarn beater senza ped.
senza ped.
l.v. sempre hard/very hard yarn beater
mf mp pp
l.v. sempre
f mf
laissez vibrer
pizz.
pp
pizz.
p
pizz.
p
pizz.
p
mp

37 38 39 40 41 42 43 44 45 46 47

Fl. 1
Fl 2/Picc
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

To flute
Flute
To Picc.
Piccolo
pizz.
arco

48 49 50 51 52 53 54

Fl. 1
Picc.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

To Fl.
Flute
senza sordino
pizz.
arco
(sempre pizz.)

55 56 57 58 59 60 61 62 63

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

senza sordino
arco
arco
arco

64 65 66 67 68 69

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

senza ped.
molto vibrato
arco
molto vibrato

70 71 72 73 74

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

75 76 77 78 79 80 81 82 83 84 85 86

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

arco

87 88 89 90 91 92 93

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

94 95 96 97 98 99 100 101 102 103 104 105 106

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
l.v. sempre
very soft yarn beater
Perc. 1
gongs of undefined pitch
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2
ppp
107
108
109
110
111
112
113
114
115
116
117
118

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

mp
pp pppp
f
mp
senza ped.
p
mf mp
ppp
pp p
fff
f fff
pppp ppp
mp
pppp
p mp
ppp mp
pppp
pppp ppp pppp
pppp
pp o
pppp

119 120 121 122 123 124 125 126 127 128

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

129 130 131 132 133 134 135

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

136 137 138 139 140 141

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

142 143 144 145 146

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

147 148 149 150 151 152 153

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

154 155 156 157 158 159 160 161 162 163 164 165

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

166 167 168 169 170 171

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

172 173 174 175 176 177 178

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

179 180 181 182 183 184 185 186

Fl. 1
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

187 188 189 190 191 192 193 194

Fl. 1
Fl.
To piccolo
Piccolo
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

195 196 197 198 199 200

Fl. 1
Picc.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.1
Hn. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Crot.
Vib.
Perc. 2
Hp.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Cb. 1
Cb. 2

con sordino
con sordino
con sordino

201 202 203 204 205 206

kate tempany

The Wind Above the Ocean

for alto flute and cello

December 2018

Performance Notes

The Wind Above the Ocean explores the movement of the wind as it interacts with fluctuations in the surface of the sea. The ENSO climate cycle which affects Australian weather occurs through a coupling of sea surface temperatures and atmospheric circulation; this composition imagines the restless movement of the wind during the transition from El Niño to La Niña.
Fluid, changeable, darting and pivoting gestures convey the contours of a spiralling motion, by turns frenetic and listless. The intent of this piece is highly choreographic.

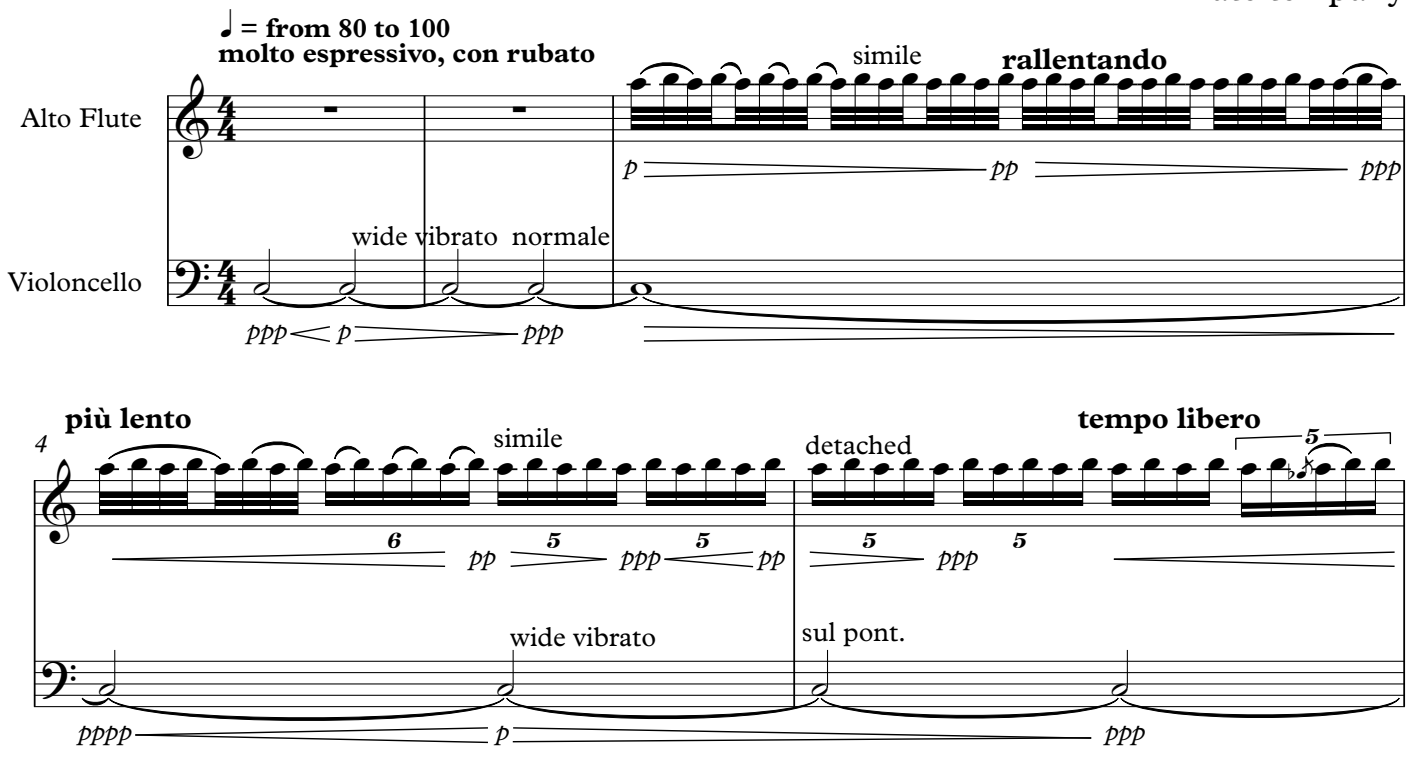
The two parts are simultaneous aspects of a single twisting movement, whose contours move at varying rates. Within this underlying unity there is scope for great freedom of interpretation, provided the performers work closely to realise the sound as a whole. The rhythmic details and ornaments are to be played capriciously - as a prompt to improvisation.

This score is transposing.

The Wind Above the Ocean

This score is transposing

kate tempany



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16

100

adding harmonics

ppp p pp p

sul tasto normale

ppp p pp

20

pp p mp

harmonics or sul pont.

p pp

24

pp p pp mp mf mp

normale

pppp ppp

29

p pp mp p pp ppp

pppp ppp pppp

32

p mp pp mp

sul pont.

35

mf f mp ppp

normale, wide vib.

ppp pp pppp

gliss.

mp mf mp pp

normale

p

40

ff p f mf pp

p ppp

sul tasto

mp p mp p mp

44

pp ppp p mp

p f p mp p mp

normale

47

p mp mf mp

sul pont.

normale

gliss

50

mf f mp mf p pp

pp ppp mp ppp

54

♩ = 95

pp ppp pp

gliss, sighing

mp mf

59

♩ = 100

p ppp p

63

mp pp mp mf

mp pp

66

f mp

pppp

70

as detached as possible

accelerando molto ----------

pp p mf

ppp pp p

73 ♩ = 110

mf ff ff

76 rit. molto ♩ = 100

pp p p mp mf

78

mp p pp ppp mp f ff pp

81

mp ppp pppp

84 ♩ = 90 rit.

p ff mf ff fff f

pp ppp pp ppp

87

♩ = 70

mp f

pp

♩ = 100

mf f mf

ppp

f

p mp

91

fff mp

pp p mp

mf f

93

ffff ff f

fff f

f mf

95

fff ff

mf ff

mp f

97

fff 3 ff

3 mp

p mp

100

f

mp

3

p

pp

3

rit. ---

♩ = 90

102

3

7

f

mf

f

mf

7

3

f

mp

6

mp

pp

104

rallentando ---

6

mp

3

sul pont.

normale,
molto vibrato

6

p

ppp

106

---

if possible,
join these
notes in a
single breath

♩ = 90

6

3

mf

mp

mf

f

6

ff

ppp

pppp

ppp

111

molto vibrato

normale

molto vibrato

mf

fff

f

3

p

mp

115

normale

ppp p 5 3 pp

normale

p ppp p

117

3 6 5 3

mp mf mp

pp p pp

119

p

a gentle sigh

3 gliss. 3 3 3

mp mf pp

122

breathy whispering tone

p ppp ppp 5 6 3

sul pont. ----------

124

normale

pp

---------- normale

p pp 3 mf

128

♩ = 100

p pp p pp

detached, fervently

mp

133

p

ppp pp p mp pp

136

pp mf

139

pp ppp

breathy whispering tone,
barely audible

pppp

141

p ppp mp

feather light bowing without solid tone

144

mf mp

normale

pp p mp

147

breathy without solid tone

pppp

normale

pp p pp

fingered without solid tone

ppp

150

ppp p mp

normale

sul pont.

pp p pp mp p

153

p pppp

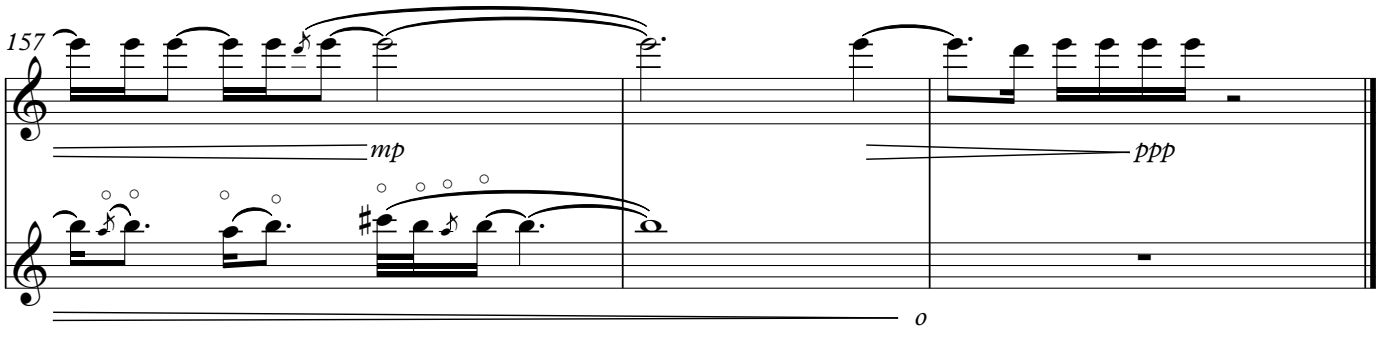
(harmonic)

pppp

155

mp ppp

mp p


157
mp
ppp
o

kate tempany

SAMUDRA MANTHAN

for saxophone quartet, piano and three percussion

2017

Instrumentation

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Piano

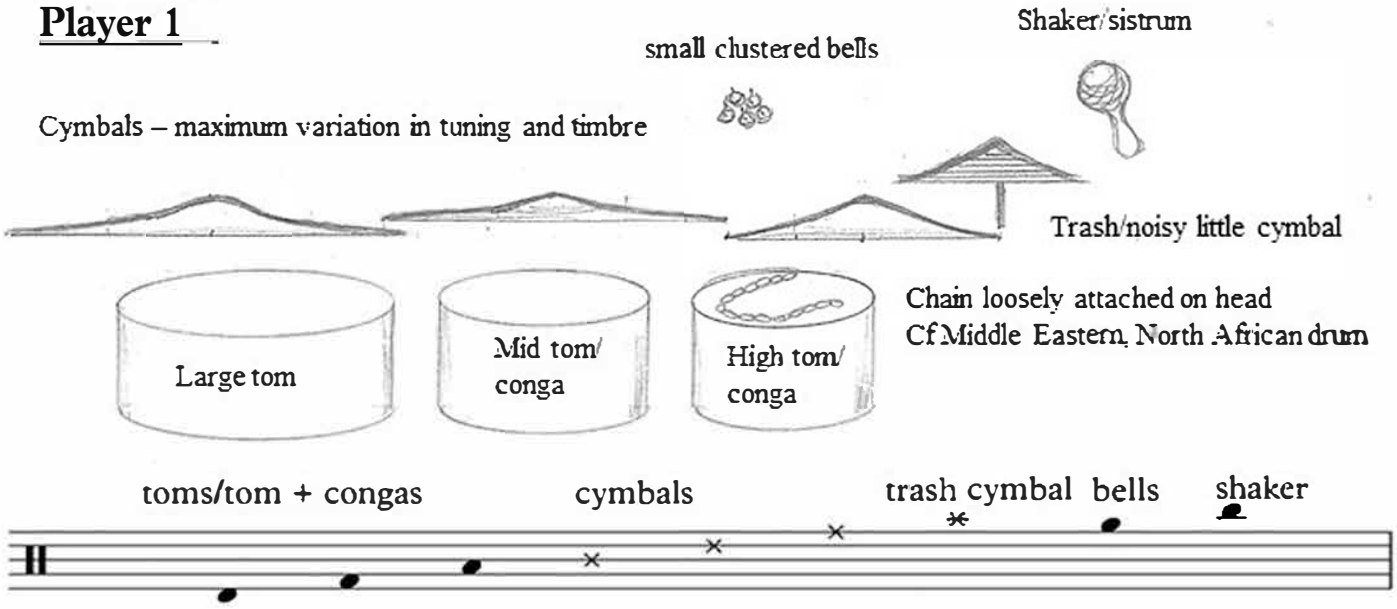
Percussion 1

Percussion 2

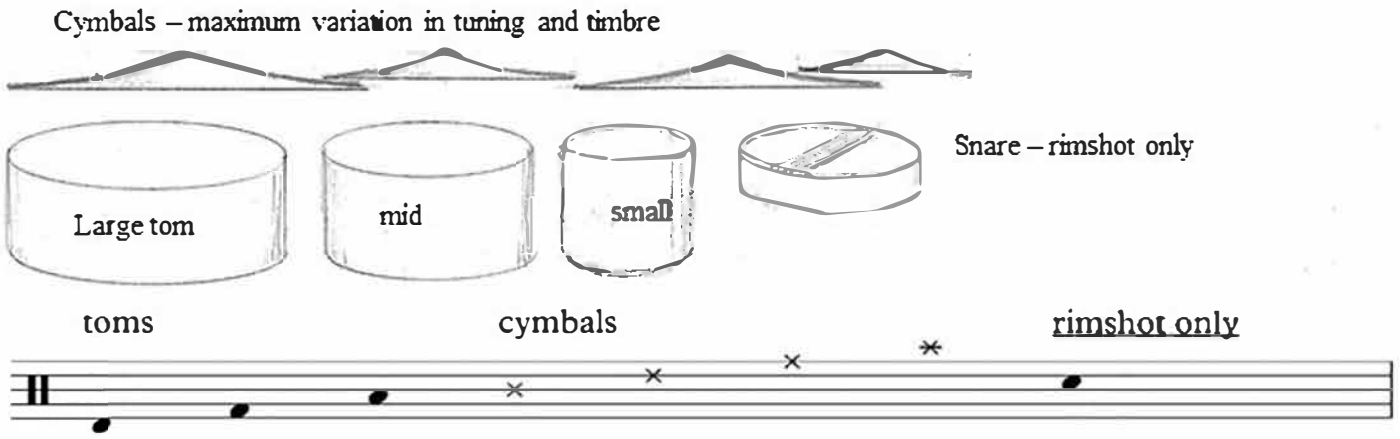
Percussion 3

Percussion map

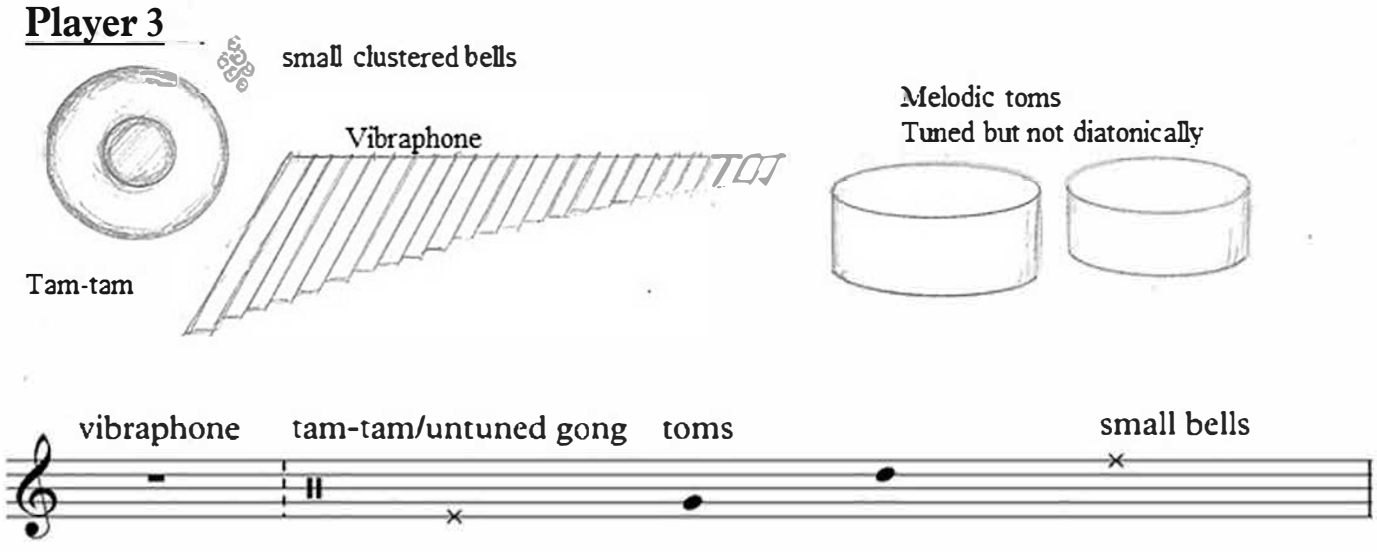
Player 1



Player 2



Player 3



Program Notes

Samudra Manthan (The Churning of the Ocean)

The Churning of the Ocean is a Hindu myth depicting the origin of *amrita*, the nectar of immortality. In the legend, gods and demons range themselves on opposite ends of a giant serpent, wrapped around a mountain which is used as a churning rod. Each team takes it in turn to pull upon the giant snake. Through the play of alternating forces, the ocean is brought to a state of rapid rotation, and from the whirling waters various divine objects emerge, foremost of which is the heavenly amrita.

This composition explores patterns created as two disparate sound worlds approach each other, and gradually merge. One side is founded purely in rhythm and timbre, in the absence of pitch. The other side is melodic, derived from the notes of the north Indian thaat Purvi. By degrees, each sound world takes on characteristics of the other, till they combine in a riotous swirl of sound. At last rapidly spinning motion focuses to a central point of stillness.

Use of rhythm in **Samudra Manthan** is inspired by Hindustani tabla and West African
cultural drumming, both of which the composer has been exploring for many years.

This composition was written with the generous support of the 2018 Catherine Mary Sullivan Scholarship.

Performance Notes

The metre is to be understood as either a very slow and spacious Indian taal (rhythmic cycle),
with every pulse evenly accented, or, predominantly, as an African 12 8 metre.
Phrases other than ostinati can depart from anywhere within the bar, and have their own independent
rhythmic contours, often felt ambiguously as groups of 2,2,2,2,2,2 quavers rather than 3,3,3,3
- often strongly syncopated against either of these.

The rhythm should surge forward as the piece gathers momentum.
Lines of closely repeated notes centred on a single pitch are intended as a colouristic stippling,
the important detail is just the start and end points of these gestures. Throughout the piece,
syncopation, dense subdivisions and other rhythmic devices are not intended as any kind of new
complexity, but rather as an attempt to represent the boundless energy and organic flow of nature.
Far more than any mechanical accuracy, the effect sought is of a jazz like freedom of gesture,
open to the performers' interpretation.

This score is in C

SAMUDRA MANTHAN
समुद्रमन्थन
The Churning of the Ocean

I African Ocean

kate tempany

♩. = 67 (♩ = 100)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Piano

♩. = 67 (♩ = 100)

l.v. sempre

rutes

Percussion 1

l.v. sempre

rutes

Percussion 2

Percussion 3 vibraphone

l.v. sempre

Percussion 3 unpitched

Perc 1

Perc 2

(GONG) soft beater

Perc. 3

Perc 1

Perc 2

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Perc 1
Perc 2
Perc. 3
12
(GONG)
15
18
II Indian Ocean
spacious
Pno.
21
(SHAKER)
(SMALL BELLS)

Sop. Sax.

Pno.

Perc 1

Perc 2

Perc. 3

24

Sop. Sax.

Ten. Sax.

Bari. Sax.

Pno.

Perc 2

27


Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
31
Ped.
35
Ped.

III Db Dorian African Ocean

Sop. Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc. 3

drum with chains or loosened snare
(SMALL BELLS)
(GONG)
(SMALL BELLS)

39

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
Perc. 3

lightly percussive
(SMALL BELLS)
(TRASH CYMBAL)
rubber mallets
(BELLS)

42

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
Perc. 3

mp
pp
ppp
(15)
p
Ped.
rubber mallets
(GONG)
mf
45
pp

Sop. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
Perc. 3

(ppp)
5
(FLOOR TOMS)
hand held shaker
(ADD SHAKER)
48

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
Perc. 3

53
ppp
p
pp
ppp
pp
p
ppp
pp
p
pp
p
Ped.
Ped.
(SMALL BELLS)
(SHAKER)
mp
p
p
Ped.
52
mp
p
mf
p
mp
pp
ppp
3
ppp
ppp
p
pp
ppp
Ped.
Ped.
(SMALL BELLS)
f
55
Ped.

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
Perc. 3

57

(SHAKER)
(TOMS)

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc. 3

59

(SMALL BELLS)
(GONG)

♩ = 160 (♩. = 107)

Sop. Sax.

Alto Sax.

Ten. Sax.

Pno.

l.h.

Perc 1

Perc 2

soft beater

Perc. 3

61

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

8va

l.h.

Pno.

Perc 1

Perc 2

65


Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
l.h.
69
Ped.
Ped.
Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
74
Ped.
Ped.
Ped.


Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 2
80
Sop. Sax.
Alto Sax.
Pno.
87
Ped.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

Perc 3 vib

wide vibrato

normale

using these pitches, improvise something like the passage below

rubber mallets

95

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

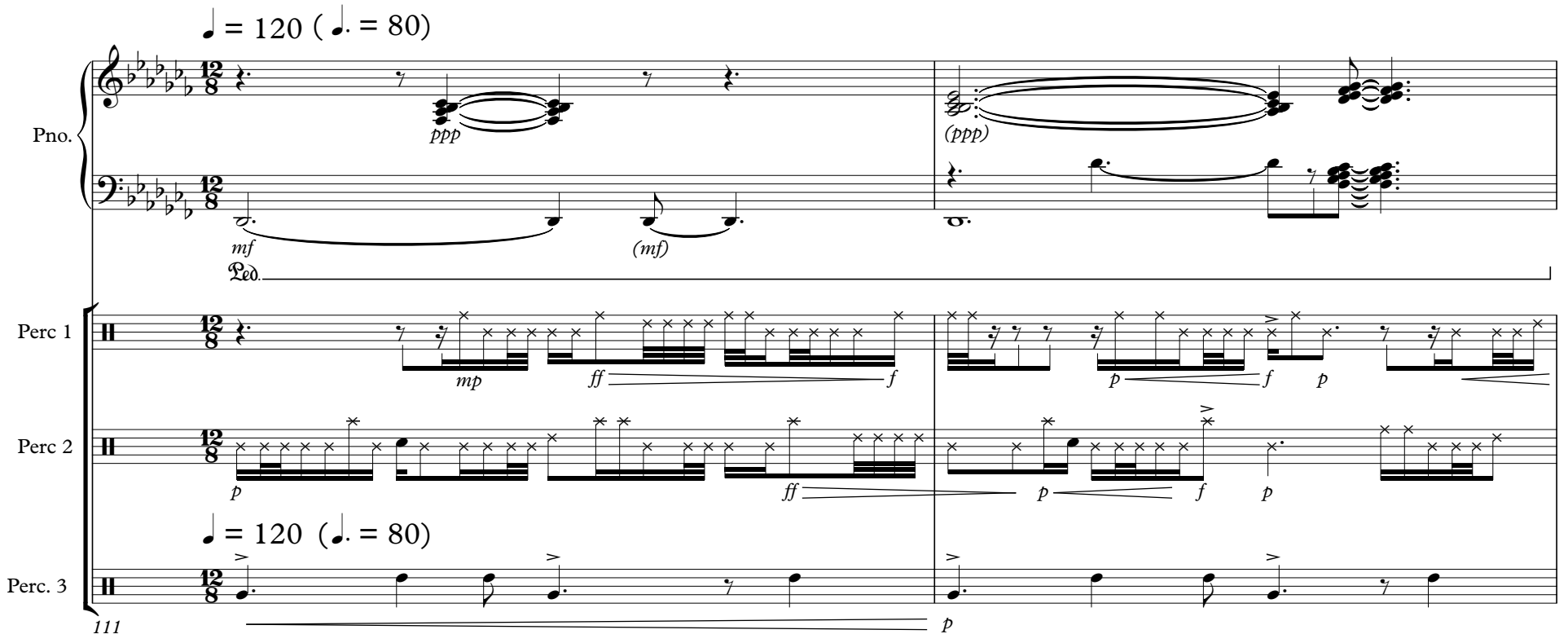
Pno.

Perc 3 vib

98



V African Ocean - into the rhythm



Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc 3
113
Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
Perc. 3
115

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
118
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
121

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

Perc 3 vib

124

flz

normale

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

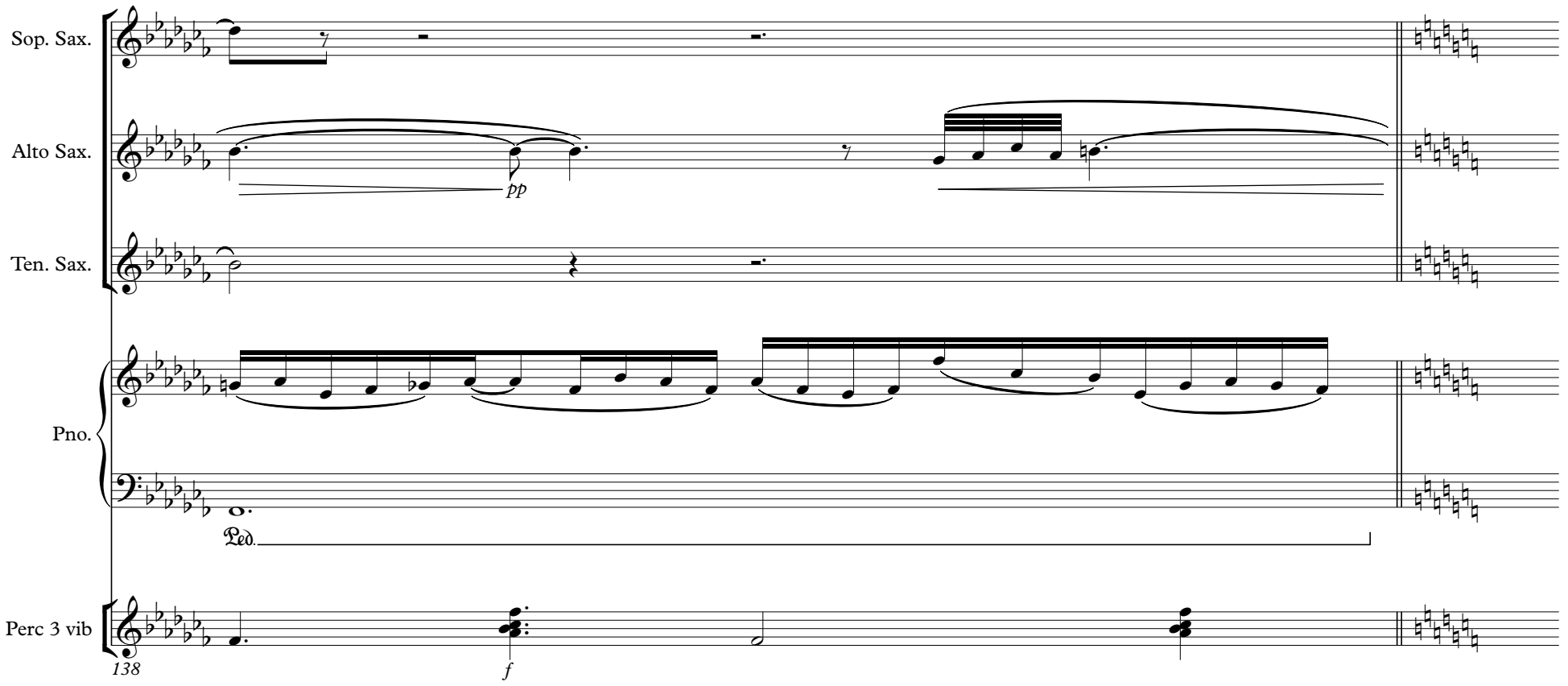
Pno.

Perc 3 vib

127

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
129
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
131

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
133
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 2
Perc 3 vib
136


Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 3 vib
pp
Ped.
138
f

VI Indian Ocean, rhythm

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib

139

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2

142


Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
(thumb)
Perc 1
Perc 2
Perc. 3
(TOMS)
144


dropping down occasionally
from high to low F sharp
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
Perc. 3
fff
mp
f
mf
mp
ff
pp
8vb
Ped.
Ped.
p
f
p
146

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
Perc. 3
148
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
151

dropping down occasionally
from high to low F sharp

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2

153

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2

155

dropping down occasionally
from high to low Ab

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc. 3
157

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
(thumb)
Perc 1
Perc 2
159

VII Tumult, surge

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2

161

Sop. Sax.
Pno.
Perc 1
Perc 2

163

Pno.
Perc 1
Perc 2

165

Sop. Sax.

Pno.

Perc 1

Perc 2

167

pp

p

fff

mf

fff

7

8vb

(8)

Ped.

Ped.

mp

5

fff

f

Sop. Sax.

Ten. Sax.

Pno.

Perc 1

Perc 2

169

flz

mp

fff

ff

5

3

3

3

ff

3

fff

mp

VIII Louder unstable whirlpool

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 2
Perc 3 vib

170 normale flz normale

p mp pp

mp

3

6

Ped.

f 3 3

170 mf

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 2
Perc 3 vib

mf mp mf f

ff fff

mf mp

mf p

(thumb)

ppp pp

Ped. Ped.

fff f p pp

172

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 3 vib
Perc. 3
(GONG)
174
Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
176

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 3 vib
179

l.h. clearly audible but not prominent

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
182

Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
185
mp
p
pp
Ped.
Bari. Sax.
Pno.
Perc 3 vib
188
p
pp
8vb

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 2
Perc 3 vib
191
percussively
pp
f
p
pp
mp
ff
mf
(8)
3
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 2
Perc 3 vib
193
mf
fff
ff
5
Ped.

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 1
Perc 2
Perc 3 vib
195
Sop. Sax.
Pno.
Perc 1
Perc 3 vib
198

IX Quiet Whirlpool

Sop. Sax.

Pno.

Perc 1

Perc 3 vib

202

Sop. Sax.

Ten. Sax.

Pno.

Perc 1

Perc 2

Perc 3 vib

206

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

Perc 3 vib

209

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

Perc 3 vib

211

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 3 vib
214

X Churning cycle 1

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
219

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
221
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
224

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

227

Sop. Sax.

Ten. Sax.

Pno.

231

XI Churning cycle 2

Sop. Sax.
Alto Sax.
Ten. Sax.
Pno.
Perc 3 vib

234

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib

236

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
238
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
240

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
242

XII Churning cycle 3

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
244

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
246
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
248

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
250
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
252

XIII Spinning, a single point

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
254
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
257

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 2
Perc. 3
261
(GONG)
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
264

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 3 vib
266

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
269

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

271

Ped.

Sop. Sax.

Alto Sax.

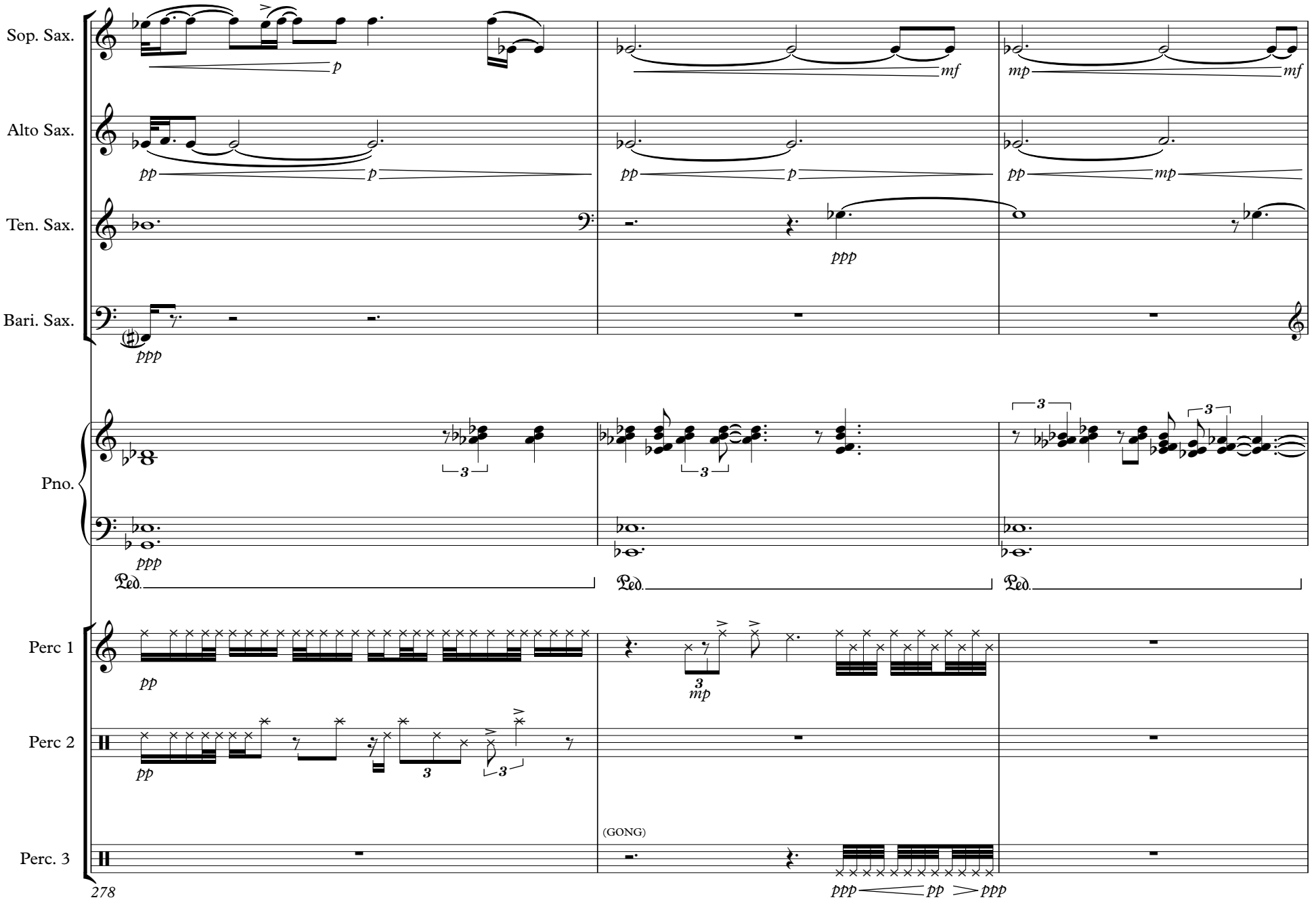
Ten. Sax.

Bari. Sax.

Pno.

274

XIV Calm


Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
Perc. 3
p
mf
mp
pp
ppp
(GONG)
278

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
Perc. 3
281
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 2
285

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc. 3

wide vibrato
normale

288

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc. 3

292

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 3 vib
Perc. 3

pp mp pp
pp
pppp
ppp 6 pp
p pp
wide vibrato
ppp p
wide vibrato
ppp p
ppp
mf
mp
pp ppp
296

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.

5 ppp 6 6 pp 5 ppp
5 pp ppp pp
mp pp
5 ppp
5
normale
3
pp
mf p
ppp
normale
pp p ppp
ppp
299

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.
Perc 1
Perc 2
Perc. 3

302

XV Amrita

♩ = 60 (♩. = 40)

emerging from the ocean

308

Sop. Sax.

Bari. Sax.

Pno.

Perc 1

Perc 2

Perc 3

312

315

Sop. Sax.

Pno.

Perc 1

Perc 2

Perc. 3

somewhat quieter, receding and/or change to lighter mallets

somewhat quieter, receding and/or change to lighter mallets

318

XVI Halahala

♩ = 120 (♩. = 80)

321

323

Perc 1
Perc 2
Perc. 3
326
ff
ff
mf
ff
ppp
f

Perc 1
Perc 2
Perc. 3
329
f
mf
p
pp
mp
ppp

match this long note as closely as possible
to pitch of gong struck loudly

Sop. Sax.
Perc 1
Perc 2
Perc. 3
331
ppp
pp
ppp
mp
f
mf

Sop. Sax.
Perc 1
Perc 2
Perc. 3
334
ff
f
pp
ppp
f
mp


Perc 1
Perc 2
Perc. 3
338
pp
p
f
pp
p
Perc 1
Perc 2
341
pp
p
ppp

kate tempany

After the Rain

for solo piano

October 2018

After the Rain

This composition in three movements explores imagery of rain in the desert:
the sudden profusion of life, the vast openness, the vivid colours of monsoonal clouds reflected in enormous puddles which connect earth and sky.

The music was inspired in part by the film **Putuparri and the Rainmakers**, which tells the story of Putuparri Tom Lawford and the sacred Kurtal waterhole.

1. Profusion

The imagery is of flowering grasslands stretching to the horizon, with shimmering patterns created by the wind.

2. Expansion

The experience of an ancient rock formation, standing high above timeless plains (specifically, the Ubirr Rock region in Kakadu National Park). Irregular rhythmic gestures above a very slow rhythmic cycle are intended to suggest the gradual deposition of sedimentary layers. A structure emerges through a process of accretion. **Expansion** was inspired by the use of very slow tempo complex rhythmic cycles in Hindustani classical music.

3. Heart Reflects the Sky

This song uses modal jazz harmonies to evoke the colours of monsoonal puddles: vividly reflecting dramatic thunderclouds, yet transient, ephemeral. The harmonies of **Profusion** and **Expansion** are closely derived from the chord structures of this final movement.

Notes to the performer:

Each of these movements is open to free rhythmic and melodic interpretation, although a steady underlying pulse in **Expansion** would lend stability. In contrast, **Heart Reflects the Sky** should return to the rubato sensibility of the opening.
The pitch content of **Profusion** should be restricted to white notes, with fleeting appearances of Bb. **Expansion** uses white notes, gradually incorporating F# and C#, then oscillating between C# Dorian and the earlier G major like collection.
The pedalling in this movement is meant to create a pattern of blocks of highly detailed, abrasive (non pedalled) sound alternating with blurry (pedalled) expanses built upon the underlying pitch collections.

After the Rain

1. Profusion

kate tempany

molto espressivo, with a swaying motion, ♩ = 60 molto rubato

Piano

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14

mf pp

p

16

p pp

6

Ped. Ped.

18

p pp

3

p pp

Ped. Ped. Ped.

21

6 6

3

23

5 3 5

p pp p pp p

Ped. Ped.


24
pp
p
pp
Ped.
26
6
3
5
Ped.
29
p
pp
5
p
3
pp
pp
3
p
Ped.
32
p
pp
3
p
Ped.
34
3

2. Expansion


♩ = 90 expressive, with a steady underlying pulse
mf
3
mp
8vb
2
p
mf
p
(8)
4
f
ff
p
5
Ped.
(8)
6
f
8vb
Ped.
(8)
8
f
8vb
f
Ped.
p
(8)

11

mp

mf

p

pp

5

p

(8)

13

mp

f

8vb

mf

Ped.

(8)

15

mf

f

SOS

Ped.

(8)

18

6

6:4

mf

f

ff

f

(8)

19

3

mp

5

Ped.

(8)

20

pp

(8)

21

p mp

p

(8)

22

pp

3

mp

(8)

23

mp

pp

Ped.

(8)

24

pp

p

6

3


25
p
mp
p
6
7
mf
mf
Ped.
3
5
p
Ped.
27
28
f
8va
mp
3
30
f
Ped.
p
8vb
31
mf
p

32

Ped.

33

5

pp

mf

mp

3

pp

Ped.

35

mp

ppp

pp

37

pp

mf

ppp

Ped.

8vb

39

mf

p

5

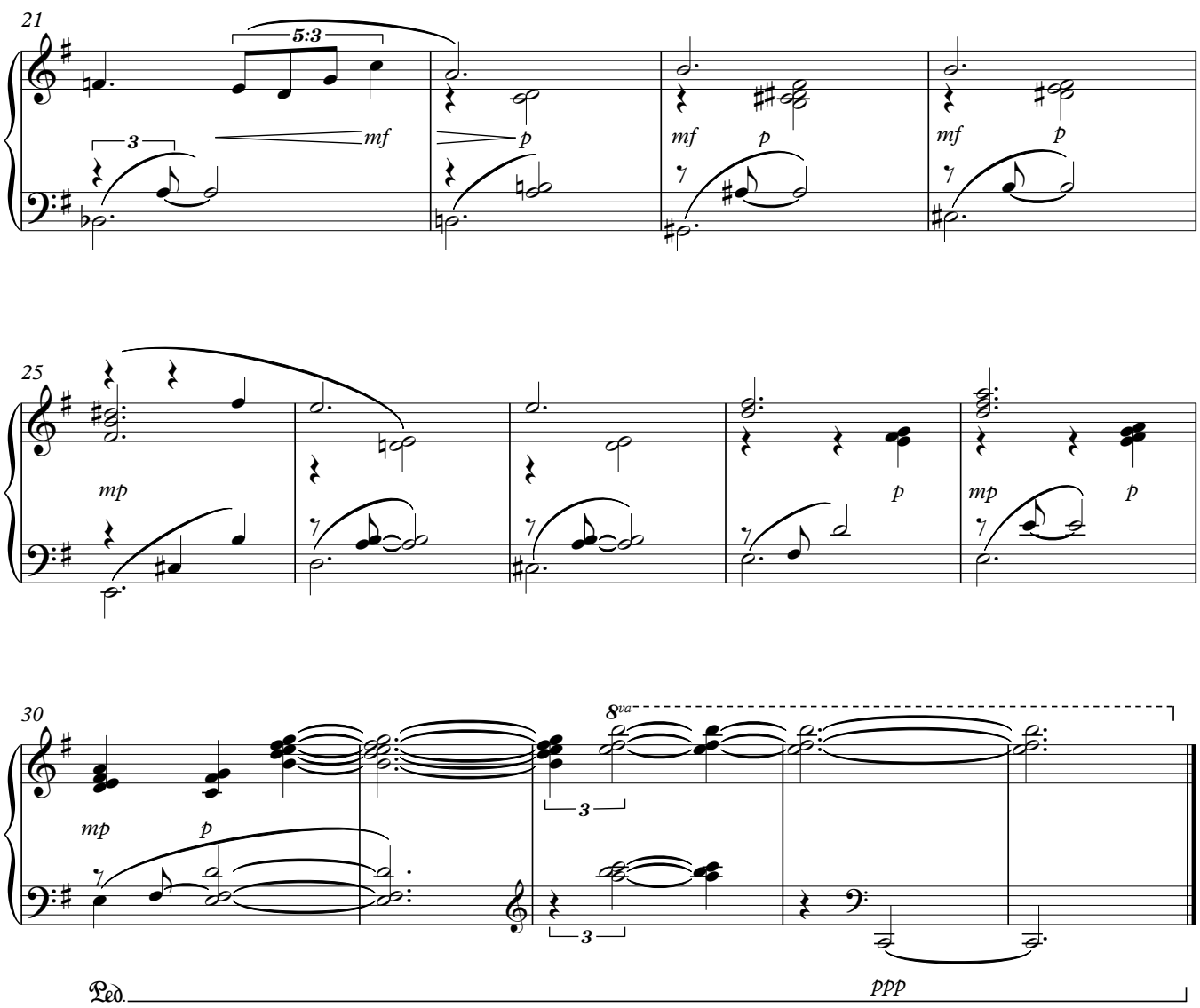
p

Ped.


41
8va
mf
mp
Ped.
Ped.
(8)
42
f
Ped.
8va
8va
43
p
l.h.
pp
8vb
8vb
Ped.

3. Heart Reflects the Sky




21
5:3
3
mf
p
mf
p
mf
p
25
mp
p
mp
p
30
8va
3
mp
p
3
Ped.
ppp