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ALEX TAY

Jīng

for Chamber Orchestra

2017

Duration: 6 min.

Full Score in C

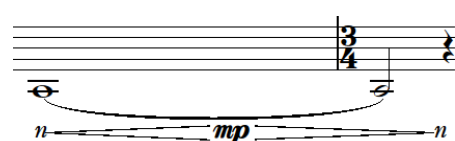
Instrumentation:

2 Flutes (Flute 1 = Piccolo 1, Flute 2 = Piccolo 2)
2 Oboes
2 Clarinets in E flat
2 Bassoons (Bassoon 2 = Contrabassoon)
3 Horns
2 Trumpets in E flat
2 Trombones (Trombone 2 = Bass Trombone)
Percussion 1 (Crotales + bows, Marimba)
Percussion 2 (Vibraphone + bows, Tubular Bells)
Harp
Piano/Celesta
Violin 1 (4 players)
Violin 2 (3 players)
Viola (2 players)
Violoncello (2 players)
Double Basses (2 players both with C extension)

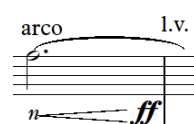
Both Piccolos and Celesta sound 1 octave higher than written, crotales sound 2 octaves higher than written. Double basses and contrabassoon sound one octave lower than written. Octava signs have not however been included in their clefs. When instruments change to non-octave transposing instruments – say when piccolo switches to flute – new clefs have not been marked, and it should be assumed that the ensuing passage will sound at pitch.

Accidentals work as in conventional notation, that is all accidentals last until the end of the bar unless cancelled by a contradicting accidental.

Notation:



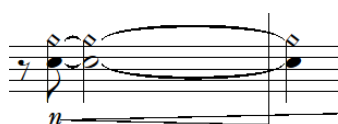
Crescendos and diminuendos with “n” marked at their beginning or end denote a crescendo from nothing and diminuendo to nothing.



l.v. combined with a ligature connected to nothing denotes laisser vibrer.



Quarter-tones are used to approximate the microtones found in frequency modulated spectra. Read from left to write the tunings are to be read as follows: 3/4 sharp, 1/4 sharp, 3/4 flat and 1/4 flat.



Artificial Harmonic



For strings this means above indicate either a natural harmonic at the octave or open strings. For winds they also indicate harmonics and the pitch notated should be the sounding pitch of the harmonic. In the harp harmonics should sound one octave higher than notated.



Single diamond heads and a roman numeral indicate natural harmonics. The Roman numeral gives the string and the Diamond Head where to finger on the string. Here two diamond heads and two Roman numerals appear stacked and this indicates that a double stop of two natural harmonics should be played. In other occasions roman numerals may appear stacked and this may be to indicate that the player needs to move rapidly between different natural harmonics on two different strings. The Roman numeral on the bottom will therefore pertain to the lower harmonic and the top numeral to the higher harmonic.

Programme note:

The title comes from the last character in the Chinese phrase *Hú Lí Jīng* 狐狸精, which is a mythical nine-tailed fox. In this short work for chamber orchestra I want to interrogate how voicings are heard, how the ear segregates different linear auditory streams, and how we understand voice-leading in contemporary musical contexts. I offer the *Hú Lí Jīng* as an image or symbol for this piece because I feel that the florid overlapping of its tails is a perfect metaphor for the entwinement and therefore confusion of different polyphonic voices/auditory streams that I am currently aiming for. The *Hú Lí Jīng* is a trickster figure in Chinese and Japanese mythology (in Japanese it is a *Kitsune*). It is a mischievous spirit which likes to play pranks on humans. The desire to align myself as a composer with this sort of character archetype is exactly what has motivated me in my choice of research topic: illusion.

The piece begins with a number of pitch proximity illusions. The piccolos, clarinets, oboes and strings are divided into pairs (apart from of course in the case of the second violins as for this project there are only three players available) which frequently cross parts with each other. Since the instrumental pairs are of the same timbre the ear naturally joins the most proximate pitches within these instrumental pairings together. Ultimately stream segregation destroys the pitch proximity illusions and new streams emerge. I have carried this out by offsetting the onset synchrony between the instrumental pairings, giving them contrasting dynamics, and also colouring the streams with differing timbres.

Jīng (精) was composed for the 2017 Orchestral Artistry Workshop, which will be led by Dr Richard Baker and Jack Sheen and take place in May 2017 at the Guildhall School of Music and Drama.

Jing

Alex Tay

Presto ma tranquillo e mischievioso $\text{♩} = 48$ ($\text{♩} = 144$)

Score for **Jing**, composed by Alex Tay. The tempo is **Presto ma tranquillo e mischievioso** with a metronome marking of $\text{♩} = 48$ ($\text{♩} = 144$).

The score is divided into two systems of staves.

First System:

- Piccolo 1
- Piccolo 2
- Oboe 1
- Oboe 2
- Clarinet in E♭ 1
- Clarinet in E♭ 2
- Bassoon 1
- Contrabassoon
- Horn in F 1
- Horn in F 2
- Horn in F 3
- Trumpet in E♭ 1
- Trumpet in E♭ 2
- Trombone 1
- Bass Trombone
- Crotales
- Vibraphone
- Harp
- Piano

Second System:

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

The score includes various musical notations such as dynamics (*pp*, *p*, *mp*, *ff*), articulation (*n*, *sim.*), and performance instructions (*arco*, *l.v.*).

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written for a 10-measure section, with measures 10 through 14 visible. The instruments listed on the left include Piccolo 1 and 2, Oboe 1 and 2, E-flat Clarinet 1 and 2, Bassoon 1, Contrabassoon, Horn 1, 2, and 3, E-flat Trumpet 1 and 2, Trombone 1, Bass Trombone, Cymbal, Vibraphone, Piano, Violin I and II, Viola, Violoncello, and Contrabass.

The score includes various musical notations such as notes, rests, and slurs. Dynamics are indicated throughout, including *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions are also present, such as "use hand-stopping to alter tuning" for the horns and "con sord." (con sordina) for the trumpets and trombones. The score is written in a 3/4 time signature.

A

17

Picc. 1

Picc. 2

Ob. 1

Ob. 2

E♭ Cl. 1

E♭ Cl. 2

Cbsn.

To Bsn.

Bassoon

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. a 2

32

Picc. 1

Picc. 2

Ob. 1

Ob. 2

E♭ Cl. 1

E♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

E♭ Tpt. 1

E♭ Tpt. 2

Tbn. 1

B. Tbn.

Crot.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

5

[illegible]

C

47

Picc. 1

Picc. 2

Ob. 2

E♭ Cl. 1

E♭ Cl. 2

Crot.

Vib.

Hp.

Pno.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

quasi flaut.

pos nat.

D

60

Picc. 1 *ff* *pp* *mp* *mf* *pp*

Picc. 2 *ff* *pp* *mp* *mf* *pp*

Ob. 1 *mp* *mf* *p* *pp*

Ob. 2 *mp* *mf* *p* *pp*

E♭ Cl. 1 *ff* *mf* *f* *mf* *f* *p*

E♭ Cl. 2 *ff* *f* *ff* *f* *ff* *mf* *f* *mp*

Bsn. 1 *fp* *mf*

Bsn. 2 *fp* *mf*

Hn. 1 *n* on G♭ *mf*

Hn. 2 *n* on E *mf*

Hn. 3 *n* on A *mf*

E♭ Tpt. 1 *con sord.* *mf* *mp* *p* *mf* *p*

E♭ Tpt. 2 *con sord.* *n* *mp* *p* *mf* *p*

Tbn. 1 *fp* *mp*

B. Tbn. *fp* *mp*

Crot. *n* *mf* *n* *mf*

Vib. *n* *mf* *n* *mf*

Hp. *f* *pp* *mf* *p*

Pno. *To Cel.* *Celesta* *pp* *f* *mp* *n* *mf*

D

Vln. I *f* *mf* *p* *ff*

Vln. II *f* *mf* *p* *ff*

Vla. *f* *mf* *p* *ff*

Vc. *f* *mf* *p* *ff*

Cb. *f* *mf* *p* *ff*

66

Picc. 1

Picc. 2

Ob. 1

Ob. 2

E♭ Cl. 1

E♭ Cl. 2

E♭ Tpt. 1

E♭ Tpt. 2

Crot.

Vib.

Hr.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score is divided into two systems. The first system (measures 73-80) includes staves for Piccolo 1 & 2, Oboe 1 & 2, E-flat Clarinet 1 & 2, Bassoon 1 & 2, Horn 1, 2, & 3, E-flat Trumpet 1 & 2, Trombone 1, Baritone/Trombone, Cymbal, Vibraphone, and Celesta. The second system (measures 81-88) includes staves for Violin I & II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time, with a key signature of one sharp (F#). It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *sf* (sforzando). Performance instructions like "on A", "on E", "on G", and "pos nat." are also present. The page number "11" is located in the top right corner.

87 13

Picc. 1

Picc. 2

Ob. 1

Ob. 2

E♭ Cl. 1

E♭ Cl. 2

Crot.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

p *pp*

p *pp*

n *p* *pp*

pp *n* *p* *pp*

f *mp* *f* *mf*

f *mp* *f*

p *mp*

mf *p*

mf

pp *mp* *pp* *mf*

mp non cresc. *molto cresc.* *ff espressivo*

mp non cresc. *mf* *p dolce*

pp non cresc. *pp non cresc.* *mp*

p *pp non cresc.* *mp*

mp *pp* *mf* *p*

mp *pp* *mf* *p*

mp non cresc. *molto cresc.* *ff espressivo*

mp non cresc. *mf* *p dolce*

mp non cresc. *molto cresc.* *ff espressivo*

mp non cresc. *mf* *p dolce*

mp non cresc. *molto cresc.* *ff*

mp non cresc. *mf* *p dolce*

E♭ F♯ G A♭
B♭ C D E

[illegible]

106

Picc. 1

Picc. 2

Ob. 1

Ob. 2

E♭ Cl. 1

E♭ Cl. 2

Bsn. 1

Bsn. 2

Crot.

Vib.

Cel.

115

Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from mp to pp. The score includes various musical notations such as slurs, ties, and articulation marks. The Viola part includes a 'pos nat.' marking. The Violoncello and Contrabasso parts include 'II' and 'III' markings. The score is divided into measures by vertical bar lines.

16

F Meno mosso e cantabile, $\text{♩} = 96$ poco rall.

Picc. 1

Picc. 2

Ob. 1

Ob. 2

Es Cl. 1

Es Cl. 2

Bsn. 1

Bsn. 2

Tbn. 1

Tbn. 2

Crot.

Vib.

Hp.

Cel.

F Meno mosso e cantabile, $\text{♩} = 96$ poco rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Pno.

[illegible]

This page contains the musical score for the Violin I, Violin II, Viola, Violoncello, and Contrabasso parts. The Violin I and II parts are marked "senza sord." (without mutes). The Viola part is marked "pp non cresc." (pianissimo, non crescendo). The Violoncello and Contrabasso parts are marked "pp non cresc." (pianissimo, non crescendo). The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. 1

E♭ Cl. 1

E♭ Cl. 2

Tbn. 1

Tbn. 2

Crot.

Vib.

153

19

G

$\text{♩} = \text{ca. } 60$

rall.

pp

mp

mf

f

p

gliss.

To Mar.

To Tub. B.

Marimba

Tubular Bells

161

Fl. 1 *mp* *p* *p* *mp*

Fl. 2 *mp* *p*

Ob. 1 *p* *p*

Ob. 2 *p*

E♭ Cl. 1 *pp* *p* *p* *mp* *p*

E♭ Cl. 2 *p*

Bsn. 1 *sempre pp*

Bsn. 2 *sempre pp*

Hn. 1 on A

Hn. 2 on A

Hn. 3 on A

E♭ Tpt. 1 (con sord.) *mp* *mf* *mp*

E♭ Tpt. 2 (con sord.) *mp* *mf* *mp*

Tbn. 1 *mf* *pp* *mp* *p*

Tbn. 2 *mf* *pp* *mp*

Mar. *p* *p*

Tub. B. *sempre p*

Hp. *p*

Cel. *pp* *leggiero*

Vln. I TUTTI *mp* *mf* *f* *mp* *f* *ff* *mp* *ff*

Vln. II TUTTI *mp* *mf* *f* *mp* *f* *ff* *mf* *ff*

Vla. *pp* *mp* *pp* *mf*

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

Cb. *pp* *mp* *pp* *mf*

166

Fl. 1

mf 6 6 6 *p* *mp* 3 *pp* flz. *p* 5 nat. flz. nat. sim. Piccolo To Picc.

Fl. 2

mf 6 6 6 *p* *mp* 3 *pp* flz. nat. sim. To Picc. *p*

Ob. 1

mp 3 *pp*

E♭ Cl. 1

mf 6 6 6 *p*

E♭ Cl. 2

mf 6 6 6 *p*

Bsn. 1

Bsn. 2

Hn. 1

mp on B flat *p* 5 *sf* *mp*

Hn. 2

mp on B flat *mp*

Hn. 3

mp on B flat *p* 5 *sf* *mp*

E♭ Tpt. 1

p 5

E♭ Tpt. 2

p 5

Tbn. 1

mp 5 *mp*

Tbn. 2

mp 5 *mp*

Mar.

Tub. B.

Vln. I

mf 6 6 6 *p* *f*

Vln. II

mf 6 6 6 *mp* 6 5 *p* 5 *mf*

Vla.

pp *mf* *mp* *f*

Vc.

pp *mf* *mp* *f*

Cb.

pp *mf* *mp* *f*

← ♩ = ♪ →

170

[illegible]

← ♩ = ♪ →

← ♩ = ♪ →

First System of Musical Score

Tempo: Lento = 48

Key Signature: One flat (B-flat)

Instrument Parts:

- Violin I (Vln. I):** Starts with a half note B-flat, followed by a quarter rest. Then a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *mp*. The second measure continues with eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *mp*. The third measure has a half note B-flat, followed by a quarter rest. The fourth measure has a half note B-flat, followed by a quarter rest. The fifth measure has a half note B-flat, followed by a quarter rest. The sixth measure has a half note B-flat, followed by a quarter rest. The seventh measure has a half note B-flat, followed by a quarter rest. The eighth measure has a half note B-flat, followed by a quarter rest.
- Violin II (Vln. II):** Starts with a half note B-flat, followed by a quarter rest. Then a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *mp*. The second measure continues with eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *mp*. The third measure has a half note B-flat, followed by a quarter rest. The fourth measure has a half note B-flat, followed by a quarter rest. The fifth measure has a half note B-flat, followed by a quarter rest. The sixth measure has a half note B-flat, followed by a quarter rest. The seventh measure has a half note B-flat, followed by a quarter rest. The eighth measure has a half note B-flat, followed by a quarter rest.
- Viola (Vla.):** Starts with a half note B-flat, followed by a quarter rest. Then a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *f*. The second measure continues with eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *f*. The third measure has a half note B-flat, followed by a quarter rest. The fourth measure has a half note B-flat, followed by a quarter rest. The fifth measure has a half note B-flat, followed by a quarter rest. The sixth measure has a half note B-flat, followed by a quarter rest. The seventh measure has a half note B-flat, followed by a quarter rest. The eighth measure has a half note B-flat, followed by a quarter rest.
- Violoncello (Vc.):** Starts with a half note B-flat, followed by a quarter rest. Then a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *f*. The second measure continues with eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *f*. The third measure has a half note B-flat, followed by a quarter rest. The fourth measure has a half note B-flat, followed by a quarter rest. The fifth measure has a half note B-flat, followed by a quarter rest. The sixth measure has a half note B-flat, followed by a quarter rest. The seventh measure has a half note B-flat, followed by a quarter rest. The eighth measure has a half note B-flat, followed by a quarter rest.
- Contrabass (Cb.):** Starts with a half note B-flat, followed by a quarter rest. Then a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *f*. The second measure continues with eighth notes (B-flat, A, G, F, E, D, C, B-flat) marked *f*. The third measure has a half note B-flat, followed by a quarter rest. The fourth measure has a half note B-flat, followed by a quarter rest. The fifth measure has a half note B-flat, followed by a quarter rest. The sixth measure has a half note B-flat, followed by a quarter rest. The seventh measure has a half note B-flat, followed by a quarter rest. The eighth measure has a half note B-flat, followed by a quarter rest.