

Silent Embers

for Pierrot Ensemble and Percussion

T.V. Adamthwaite
(Autumn 2019)

Performance Notes:

General:

Player Set-up: The ideal set-up for the players is (left to right, from audience perspective): Violin, Flute, Clarinets, Violoncello. The back row would be: Piano, Percussion

All **grace-notes** should be played just before the notes that they precede.

Bracketed Dynamics [FF] indicate the amount of energy to put into the production of the sound. Sometimes they are followed by normal dynamic, which would indicate the ideal sounding dynamic

Crescendos and Decrescendos should be perceived as extending "through" rests at all times they are indicated.

∞ - Hold for two to three times the indicated value (at digression of performer).

∞ - Hold for a very long time. This can be until sound fades away completely, or until the director feels the piece has come to a sufficient "stop."

∧ - A brief pause, just long enough to create a "breath" sensation in the music.



- Treat as acceleration or deceleration as indicated. Speed is at the player's digression.



- Follow the general density of notes as you speed up. At the player's digression.



- Speed up, or slow down, to and from specified note values.

**It is necessary (at times) for players to play the above figures in unison. For that purpose, they should

communicate with each other instead of the conductor for maximal effect.**

△ - As high pitched as possible. An arrow pointing down signifies the reverse. This also applies to Black arrows.

Winds:

Always play without vibrato unless otherwise notated.

FT – Flutter Tongue

KC – Key Click

TR – Tongue Ram

ST – Slap Tongue

□ - Toneless: With air blown through the instrument

Strings:

Always play without vibrato unless otherwise notated.

It is necessary for both players to have practice mutes available to them to accurately play the piece. You may substitute concert mutes if not practice mutes are available, but it is not the intended sound quality.

□ - Toneless: Without discernable pitch. Air like texture.

■ - Overpressure: Scratch tone with little discernable pitch.

Bridge – Play on the bridge. Used primarily to produce a toneless quality.

ESP – Extreme sul ponticello

SP – Sul ponticello

Ord – normal bow position

ST – Sul tasto

Flautando (flaut) – Flutelike sound clear, and airy texture.

Percussion:

Instruments:

Xylophone

Three metal bowls (small, medium, large)

Three Tamtams (small, medium, large)

One high pitched Wood Block

Claves (as high pitched as you can find)

Implements:

Hot Rods

Various Yarn mallets

Bass Bow

Triangle Beater

Piano:

☞ → - Indicates for the performer to play the note using only the second action of the piano. This is achieved by gently depressing the keys until the player feels resistance then forcefully depressing the key. This creates a quasi-harmonic effect. The sound quality is the most important factor. If some notes do not activate in any given chord that is okay, so long as most of the notes are present at any given time.

Contact the composer at t.v.adamthwaitemusic@gmail.com for a video of this technique.

Lachenmann's Guiro: Move your hand as if you are performing a toneless glissando on the keys of the piano. This should create a slight clicking noise, which will be altered depending on the position of the hand and the implement used. White notes indicate to use the white keys of the piano, while black notes indicate to use the black keys.

[F] – Play on the "front" of the keys

[T] – Play on the "tops" of the keys

^ - Play with Fingernail

⊗ - Play with flesh of finger

Silent Embers

For Pierrot Ensemble + Percussion

T.V. Adamthwaite

Alto Flute $\text{♩} = 96$ *TR*

Clarinet in B \flat *f* *ST* (as high pitched as possible) *ff* *f* *ff* *Breath* (pitchless) *[mp]*

Violin *15^{ma}* *ESP* *pp* *Flautando*

Violoncello *pp* *Xylo. with HotRods*

Percussion *f* *Xylo. with HotRods*

Piano $\text{♩} = 96$ *15^{ma}* *ff* *ppp* *ff* *ppp* *3*

A. Fl. *TR* *pp*

Cl. *f* *ST* *pp*

Vln. *fpp* *fpp*

Vc. *pp* *fp fpp* *3*

Perc. *Large Bowl Arco* *l.v.* *pp* *f* *Xylo. with HotRods*

Pno. *(15)* *fp* *f* *ff* *15^{ma}*

Ped. \longrightarrow
(Hold Ped. until notated to release)

Ped. \longrightarrow

14 *TR*

A. Fl. *f*

Cl. *f*

Vln. *pp*

Vc. *pp*

Perc. *mf* *ppp* *mp*

Pno. *f* *mp* *f* *p* *fpp* *ppp*

Small Bowl With Med-Yarn Mallet *l.v.*

Med Tamtam with Backs of Mallets *rim* → *center*

15^{ma} col Legno battuto

15^{ma}

pp 3 mp p

17 *KC* 3 6 3

A. Fl. *ff* *pp*

Cl. *[p]*

Vln. *fp* *fp* *pp* *fp*

Vc. *p* *6* *fpp* *fp*

Perc. *pp* *p⁴pos.* *mf*

Pno. *mf* *pp* *f/p* *8^{va}*

to breath sound

col Legno battuto

ord.

ESP → Bridge

Large Bowl Arco *l.v.*

Med Tamtam with yarn Mallets (more resonance than impact) *l.v.*

Ped. + una →

23 (tr) *p* *mp* *f* KC

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

f *pp* *fpp*

f *pp* *ppp*

pp

15^{ma} *15^{ma}*

f *ppp*

una *una* *una*

Ped. *Ped. + una*

SP *Bridge*

small Tamtam with Back of Yarn Mallet

Flick the un corda pedal by sliding foot off quickly

One hand slightly faster than the other

30 *ff* *ppp* *fp* *tr*

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

f *pp* *ppp* *f* *mp*

pp *ppp* *f* *mp*

mp

3 *5* *3* *3* *3*

15^{ma} *15^{ma}*

una *una* *una*

Ped. + una sempre

flaut II *flaut*

ord *ord* *ESP* *ESP* *pizz*

KC trill while blowing air through flute

One hand slightly faster than the other

switch to two handed trill as cresc. develops

38 (tr)

A. Fl.

Cl.

Vln.

Vc.

Perc.

Tamams with triangle beaters close to rims

3 5 6 3 L.v.

mp fp fp

15^{ma}

mf f mp p f p f p

42

A. Fl.

Cl.

Vln.

Vc.

Perc.

col legno battuto

mf mp

bridge

col legno battuto

fp 0 mp

rim center L.v. L.v.

pp f mp

(15)

f pp f p 3

46

A. Fl. *KC* *TR*
fff *f*

Cl.

Vln. *col legno battuto*
mp 3 5

Vc. *col legno battuto start from highest possible note*
mf 0

Perc. *Tamtams with back of hard yarn mallet*
p 5

Pno. *(15)* *f* *p* *3* *fp* *8va*

49

A. Fl. *KC*
fff *ppos* *mf* *pp* *f* *pp* *f* *ST (as high pitched as possible)*

Cl. *breathe through instrument*
fp 0 *pp* *f* *pp* *f*

Vln. *col legno tratto*
fp *half hair*

Vc. *col legno tratto*
fp *half hair*

Perc. *hard yarn mallet* *l.v.*
fp *pp* *mp* *pp* *mp* *f*

Pno. *3* *mp p* *pp* *ppp* *p* *f* *5*

55

A. Fl. *pp* < *ff* *ff* *KC* *3* *3*

Cl. *pp* < *ff* *to BassCl*

Vln. *p* *col legno battuto* *p* *5*

Vc. *p* *col legno battuto* *p*

Perc. *p* *f*

Pno. *f* *p* *3* *mp* *8va* *loco*

Red. →

62

A. Fl. *FT* *pppos*

Cl.

Vln. *pizz* *mf*

Vc. *f* *fp* *ppp*

Perc. *small Tamtam with backs of yarm mallets* *5* *pp* *p* *Large bowl (arco)* *mp* *l.v.*

Pno. *p* *mf* *p* *mp* *p* *3* *3* *3* *3*

65 *molto rubato* *a tempo*

A. Fl. *ppp* *mp*

Cl. Bass Clarinet in Bb *ppp* *mp*

Vln. *ppp* *mp* *ord*

Vc. *fp* *pp* *ESP (tr)* *bridge* *ord*

Perc. *p* *metal bowls with soft yarn mallets*

Pno. *f* *p* *molto rubato* *a tempo* *pp* *mp*

69

A. Fl.

B. Cl. *ppp* *0* *3*

Vln.

Vc. *ppp* *SP* *ppp* *0* *3*

Perc. *ppp* *small Tamtam with backs of yarn mallets rim*

Pno. *pp* *p* *15^{ma} tr* *p* *pp* *[mf]pp* *loco* *Red. + una*

75 $\text{♩} = 66$

A. Fl. KC 6 3 3 6
 [mf]p ———— (ff)mf ———— [mf]p sfz

B. Cl.

Vln.

Vc.

Perc. *fpp*
Xylo.
mf

Let sound fade entirely before continuing

$\text{♩} = 66$
15^{ma}

fpp
sua

Red. + una sempre

84 KC 3 3 KC 3
 [ff]mf ———— pp sfz *f*p

B. Cl. KC 5 3
 [mf]pp

Vln. *with thimble*
[mf]pp

Vc. pp 0

Perc. mf

with thimble

pp 0

pp 0

mf

(15)

Red. + una

101

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

circular breathe if necessary

ppp

sfz

Xylo. with HorRods

Wood Blocks

mp *pp* *mp* *pp*

pp *mf* *subpp*

109

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

circular breathe if necessary

ppp

thimble

fp

col legno battuto

p *mp* *p* *mf*

mf

f *p* *decresc.*

113

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

Xylo.

Wood Blocks

bridge

ppp

mp

pp

ppp

mp

pp

p

pp

(15)

(8)

117

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

KC

5

3

5

3

3

3

thinble I

ESP

bridge

f

mp

fp

f

ppp

pp

(f)p

(15)

(8)

123

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

mp *f* *p* *pp*

mp *ff_{pos}* *mf* *mp* *pp* *p*

133

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

pp

pp

pp

mp *pp* *ppp*

mf *p* *pp*

ord

Ped. + una *Ped.*

under piano's dynamic

under piano's dynamic

ST flautando

with practice mute

with practice mute

with practice mute

under piano's dynamic

ST flautando

Xylo.

large Tamtam with HotRods

141

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

tr

mp

p

mp

p

pp

Xylo

mp

fpp

Red. _____



144

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

Tamtam 3

pp

mp

p

mf

tr

o

o

146

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.



147

accel.

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

fpp

Xylo. large Tamtam

f pp

accel.

fpp

Red.

150

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

Senza Sord.
ST

ppp

Senza Sord.
ST

ppp

f



151 - ♩ = 96

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

composite bisbigliando

ESP

fff

ESP

fff

CHOKE!

tr

ff

♩ = 96

152

A. Fl. *fff* *f* *pos* *p*

B. Cl. *fff* *f* *pos* *p* *mf*

Vln. *mf* *col legno (at frog)* *f* *pos* *p*

Vc. *mp* *col legno battuto* *f* *>* *pp* *f* *pos* *col legno tratto*

Perc. Wood Block with HotRods *mp*

Pno.

155

A. Fl. *fp* *o* *fp* *FT toneless* *pitched*

B. Cl. *ff* *f* *ST*

Vln. *ff* *6*

Vc. *o*

Perc. *f* *p* *f* *p*

Pno. *Lachenmann's Guiro with hard plastic Pen [F]* *ppos* *ppos* *f* *pos*

ped.

161

A. Fl. *toneless*

B. Cl. *KC* *fpos* *o* *toneless (air)* *mf* *o*

Vln. *ESP* *fp* *ppp* *f*

Vc. *bridge* *fp* *o*

Perc. *Xylo.* *f*

Pno. *8va* *6* *Ped.*



168

A. Fl. *KC* *tr* *fpos* *mp* *fpos* *ST* *f* *6*

B. Cl. *ST* *f* *f*

Vln. *col legno battuto* *mp* *mf* *f* *o*

Vc. *with practice mute* *ord* *bridge* *p* *mf* *o*

Perc. *f* *mf* *Wood Chime with Hand* *L.v.*

Pno. *mp* *T* *Ped.* *ff*

172

A. Fl. *ff* *f* *mf* *p* *ff* *pp*
Breath (toneless)

B. Cl. *f* *mf* *ppos* *ppp* *f* *0*

Vln. *f* *pp* *ff* *p* *ppp*

Vc. *col legno battuto* *col legno tratto (quasi-toneless)* *ff* *pp* *fp* *0*

Perc. *Wood Chime with Hand l.v.* *f* *let wood chimes stop completely before continuing*

Pno. *ff* *pp* *Ped.*

178

A. Fl.

B. Cl.

Vln. *ESP* *pp* *fp*

Vc. *ST* *pp* *fp*

Perc. *Wood Chime with Hand l.v.* *f* *let wood chimes stop completely before continuing* *Xylophone* *f* *f* *f* *f* *Xylo.* *f*

Pno. *With enough force on keys so that you can hear the hammers of the piano moving up and down without striking any of the strings.* *15ma ord* *ff*
ff *pp* *Ped.* *p* *f* *p* *f* *p* *f* *pp* *Ped.*

196

A. Fl. FT (toneless) → pitched

B. Cl. breath (air)

Vln. *mp* *f*

Vc. *f* *mp* *mf* *ff* tr

Perc. *mp* *pp* *mf* *f*

Pno. *f*

200

A. Fl.

B. Cl. *ff* ST

Vln. *ff* > o

Vc. *fpp* *fpp* SP ESP bridge SP ESP

Perc. *f* *pp* *f* *pp* Tamtam scrape with triangle beater Wood Block with triangle beater l.v.

Pno. *f* *p* *mf* *pp* *f* *p* *mf* *p* *pp*

206

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

ST

ff

SP

fp

bridge

ESP

SP

fp

pp

f

l.v.

3

3

3

6

pp

f

pp

p

loco

211

A. Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

FT

OVERBLOW!

ppos

ff

ST

to Cl.

Clarinet in Bb

bridge

SP

fp

bridge

SP

fp

bridge

Put on practice mute!!

o

Put on practice mute!!

o

Claves

Wood blocks

claves

pp

ff

mp

p

pp

6

f

p

5

6

f

mp

p

215 *FT*
A. Fl. *ppos* *ff* *OVERBLOW!*
Cl. *ff*
Vln. *fp*
Vc. *fp*
Perc. *f*
Pno. *p* *f*

218 *FT*
A. Fl. *ppos* *ff* *OVERBLOW!*
Cl. *pp* *ff*
Vln. *fp*
Vc. *fp*
Perc. *pp* *f*
Pno. *mp* *p* *p*

221

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

Overpressure!

ppos

Overpressure!

pp

claves

pp

f mp

p

be mindful of BOTH clefs

224 *brethe (air)*

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

ST

ff

ff

ff

f

pp

claves

pp

f

mp

p

227

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

fp
ST

ff
bridge

pp

Overpressure!

f

Tamtam scraped

Tamtam with triangle beater rim

pp

p

f

230

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

ST

f

center

f

p

pp

235

A. Fl. *pp* *mf*

Cl. *pp* *mf*

Vln. *ppp* *f*

Vc. *ppp* *f*

Perc. *pp* *Tamtam with soft tamtam beaters*

Pno. *ppp* *f*

239

A. Fl. *ppos* *ff* *pp* *pp* *p*

Cl. *Gross!* *ppos* *ff* *pp* *pp* *p*

Vln. *ord* *Over pressured* *(gliss)* *fff* *pp* *pp* *p*

Vc. *ord* *Over pressured* *(gliss)* *fff* *pp* *pp* *p*

Perc. *CHOKE!!* *fff*

Pno. *tr* *fff* *pp* *pp*

♩ = 66

245

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

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

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

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

pp *pp* *pp*



254

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

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

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

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

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

pp *pp* *pp*

261

A. Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

p

o

pp

pp

pp

slowly lift pedal

Hold until sound fades, then slowly lift the key.

Detailed description of the musical score: The score is for measures 261 through 268. The A. Fl. part begins with a piano (*p*) dynamic, playing a melodic line that ends with a fermata. The Cl. part also begins with a piano (*p*) dynamic and plays a similar melodic line. The Vln. part starts with a piano (*p*) dynamic and plays a melodic line. The Vc. part has a short melodic phrase. The Perc. part is mostly silent. The Pno. part features a sustained bass line with a piano-piano (*pp*) dynamic and a fermata at the end. Pedal and key lift instructions are provided for the Pno. part.