

# envelopes II

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This image shows a blank musical score page with three systems of staves. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of four staves: a treble clef, a percussion clef (two vertical lines), a treble clef, and a bass clef. The third system consists of three staves: a treble clef, an alto clef (C-clef on the third line), and a bass clef. All staves are empty and have five lines each.

performance notes

the boxes and arrows indicate the continuation of a motif or the sustain of a note. players should pause or breathe whenever necessary, for as long as needed — the texture in fact depends on such pauses for creating a certain dynamism and depth of field.

measures indicate periods of time that vary from as few as five seconds to as much as thirty seconds. they indicate ultimately that something changes in the score. (note that the parts do not use measures.) musicians should play with timers on their stands. indications of note changes within measures mean that the change can happen anytime within those temporal boundaries. the timing and alignment of events is non-specific by design; excessive alignment between parts should be avoided.

blend is of the utmost importance. the ensemble should generally aim for a single, homogenous sound inasmuch as this is possible.

every entrance and exit should be a smooth and gradual appearance and disappearance from the overall texture. the notated dynamics are the overall level.

the first percussion part is entirely improvisatory and gestural. it is optional, but recommended to add internal contrast. the premiere was given with a drumset player playing with brushes, but it could hypothetically adapt to different combinations of non-pitched instruments, eg. a collection of floor toms played with soft mallets. the percussionist responsible for this part should try to stay within and behind the texture as much as possible.

strings: play with as little vibrato as is practical while remaining in tune.

winds: try as best as possible to stay “inside” the string sound.

vibraphone and piano: these parts occasionally stick out of the texture slightly more, but generally try to stay inside the overall sound.

duration:

instrumentation: { cl  
asax  
bn  
  
vib  
perc  
pf  
  
vln  
vla  
vc

slowly and deliberately

2

0:10 0:15 0:30 0:40 0:50 1:00 1:20 1:30 1:35 1:40 2:00 2:10

Cl. *p* *cresc.*

Alto Sax. *pp* *cresc.*

Bsn. *pp* *cresc.*

Perc. ||

Vib. *p* *cresc.* long bow, then pause

Pno. (one full breath, then pause) *pp* *ped. sempre* (use your best judgement)

Vln. I *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

Detailed description: This is a page of a musical score for a chamber ensemble. The score is divided into eight staves: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Percussion (Perc.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.). The tempo is marked 'slowly and deliberately'. Time markers are placed above the staves at 0:10, 0:15, 0:30, 0:40, 0:50, 1:00, 1:20, 1:30, 1:35, 1:40, 2:00, and 2:10. The Clarinet part has a single note at 1:35 marked *p* *cresc.*. The Alto Saxophone part has a note at 0:30 marked *pp* *cresc.*. The Bassoon part has a note at 0:10 marked *pp* *cresc.*. The Percussion part is silent. The Vibraphone part has a note at 1:00 marked *p* *cresc.* with the instruction 'long bow, then pause'. The Piano part has a note at 0:10 with the instruction '(one full breath, then pause)' and *pp* *ped. sempre* (use your best judgement). The Violin I part has a note at 0:40 marked *pp* *cresc.*. The Viola part has a note at 0:15 marked *pp* *cresc.* and a note at 1:35 marked *cresc.*. The Violoncello part has a note at 0:10 marked *pp* *cresc.*. The score is written in a common time signature and uses various dynamic markings and performance instructions.

Cl. <sup>15</sup> *mp cresc.* *timing ad lib.*

Alto Sax. *mp cresc.*

Bsn. *mp cresc.* *timing ad lib.*

Perc. *long waves* *n cresc.*

Vib. *roll w/soft mallets* *mp cresc.*

Pno. *timing ad lib.* *mp cresc.* *8<sup>vb</sup>*

Vln. I *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

Cl.

Alto Sax.

Bsn.

Perc.

Vib.

Pno.

Vln. I

Vla.

Vc.

