Triptych

for flute, bass clarinet
& percussion (timpani, bass duum,
suspended cymbal, windchimes,
glockenspiel, vibraphone,
marimba and tubular bells)

(Clarinet in Bb)

by

Richard Harding

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This piece is to be played with an extreme level of rhythmic and dynamic freedom.

The tempo markings at the beginning of each of the three sections should be viewed as an aproximate average value, around which substantial tempo variations may be made. Similarly, the written note values are all approximations, given to mark out how the lines should coordinate rather than precisely how long individual notes should sound for.

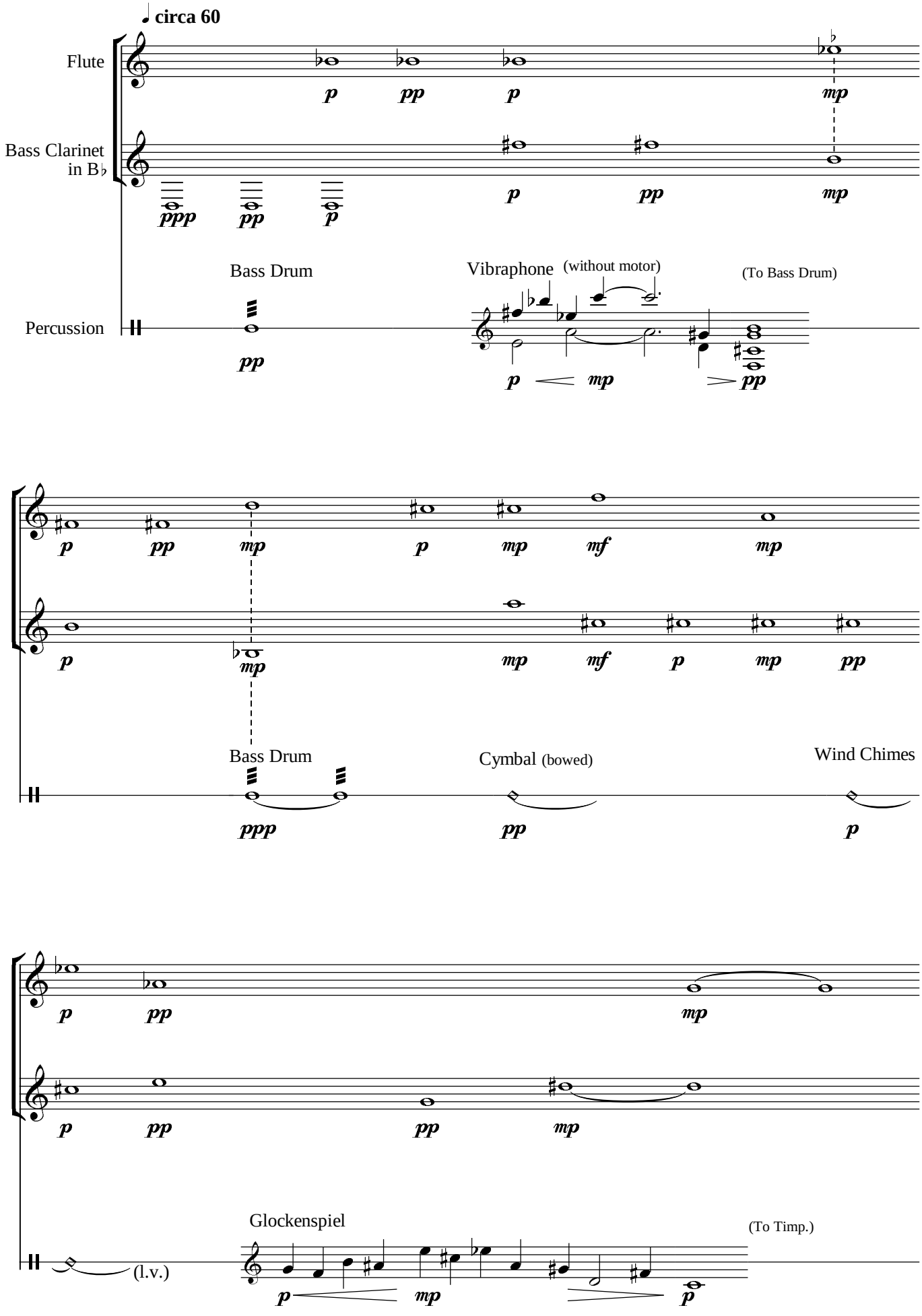
The players are encouraged to make frequent eye contact in order to coordinate the individual lines and facilitate tempo variations as the piece progresses. As an aid to coordination, each performer plays from a complete score so that they can see, at all points, how the three lines are to interact. Obviously, a certain degree a latitude with respect to the coordination of the individual instruments, is both expected and acceptable. Certain points of coordination, however, are indicated in the score by the inclusion of vertical dotted lines between staves. Notes thus connected are to be started simultaneously.

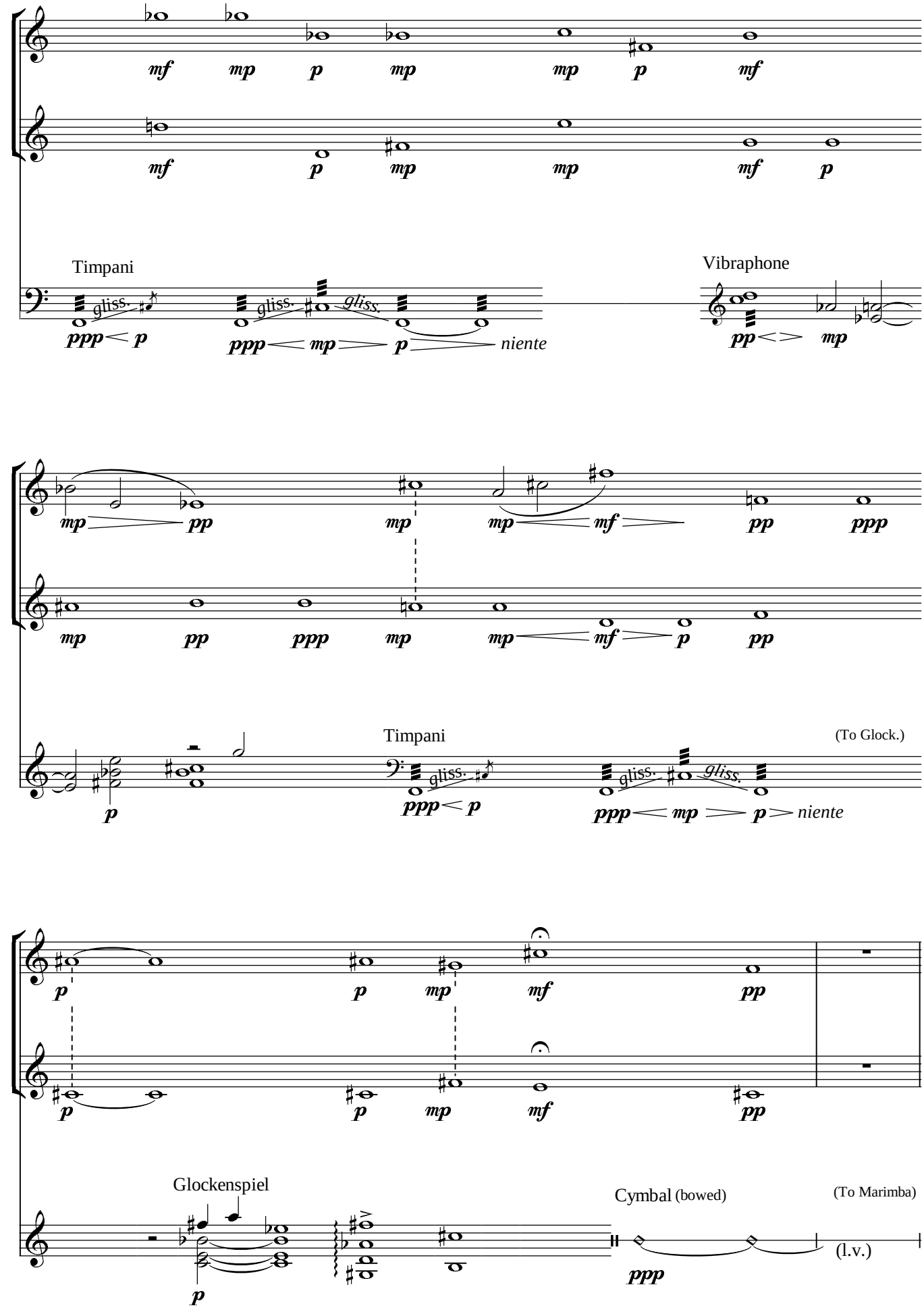
All dynamic markings are open to a degree interpretation. In the two woodwind lines, unless specifically indicated with 'hairpins', each sustained note or, where applicable, group of notes should swell from near silence, up to the marked dynamic level, before decaying away to silence again. The desired effect is of a continual sound which, whilst never stopping, nonetheless fades in and out, ongoing and yet not always audible.

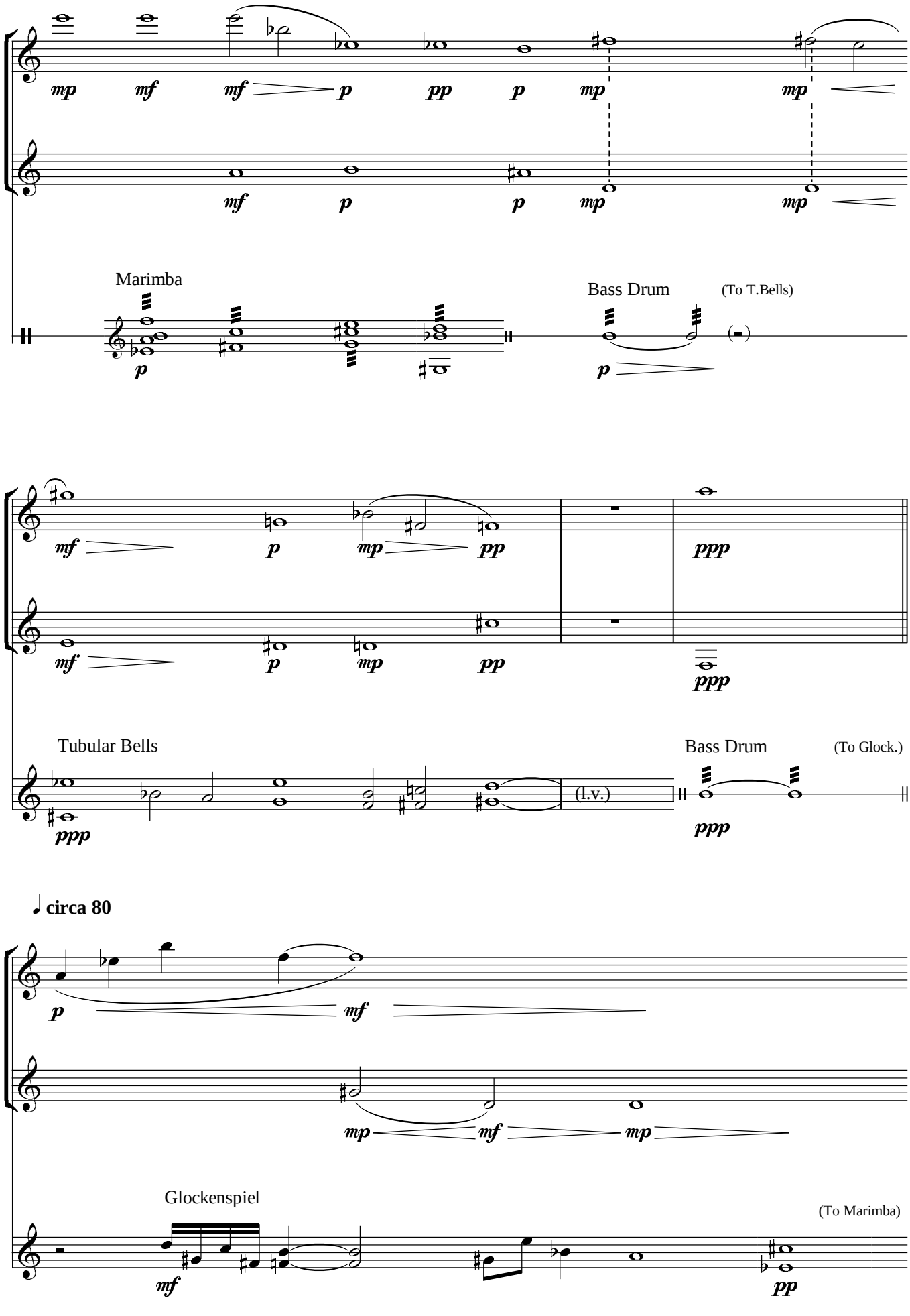
Within this sea of sound float fragments of percussion. Once again, the tempo and note values in these fragments are to be taken as suggestions rather than strict indications. Make eye contact to cue the percussion elements in and out.

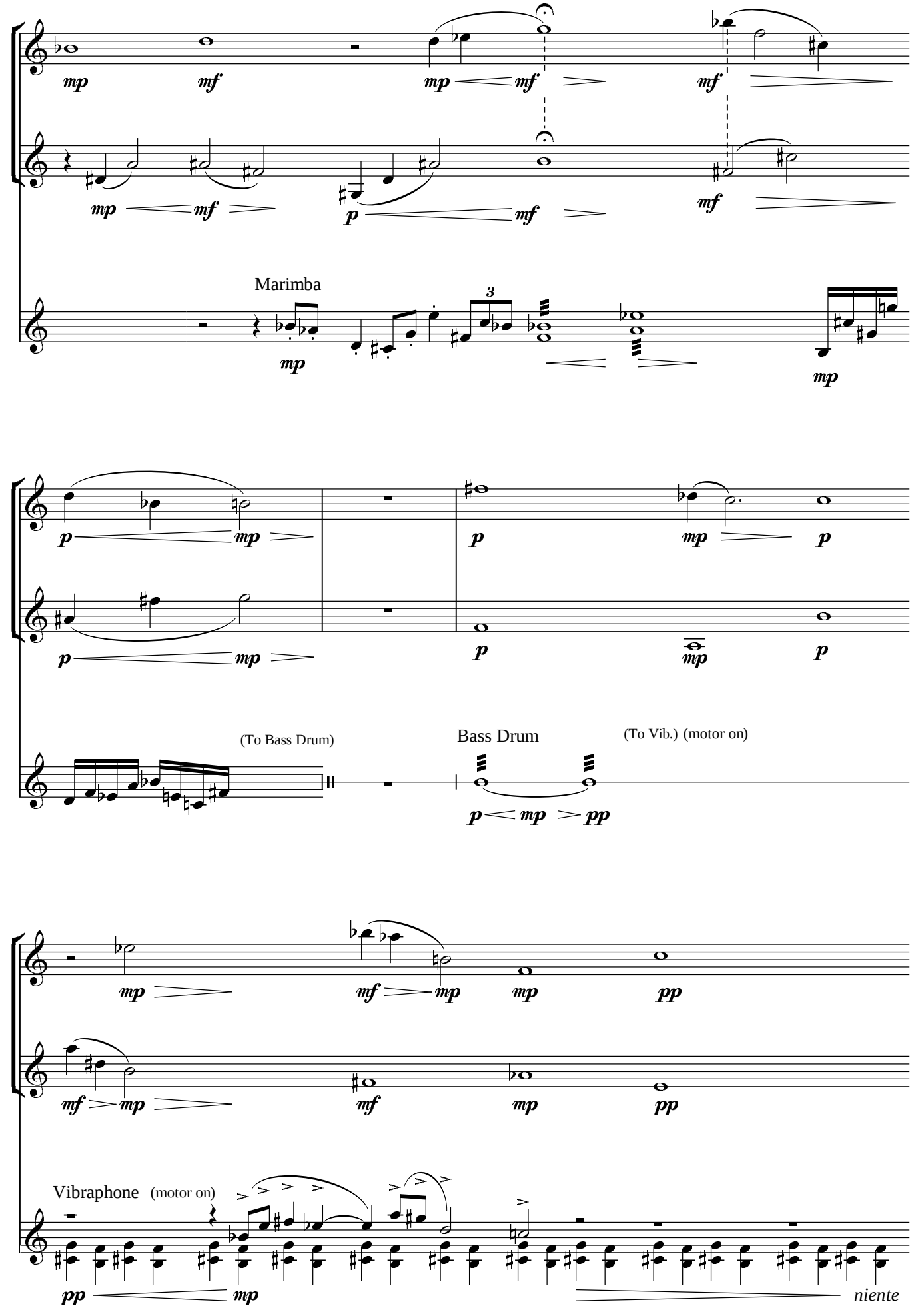
Accidentals apply only to the note they immediately proceed.

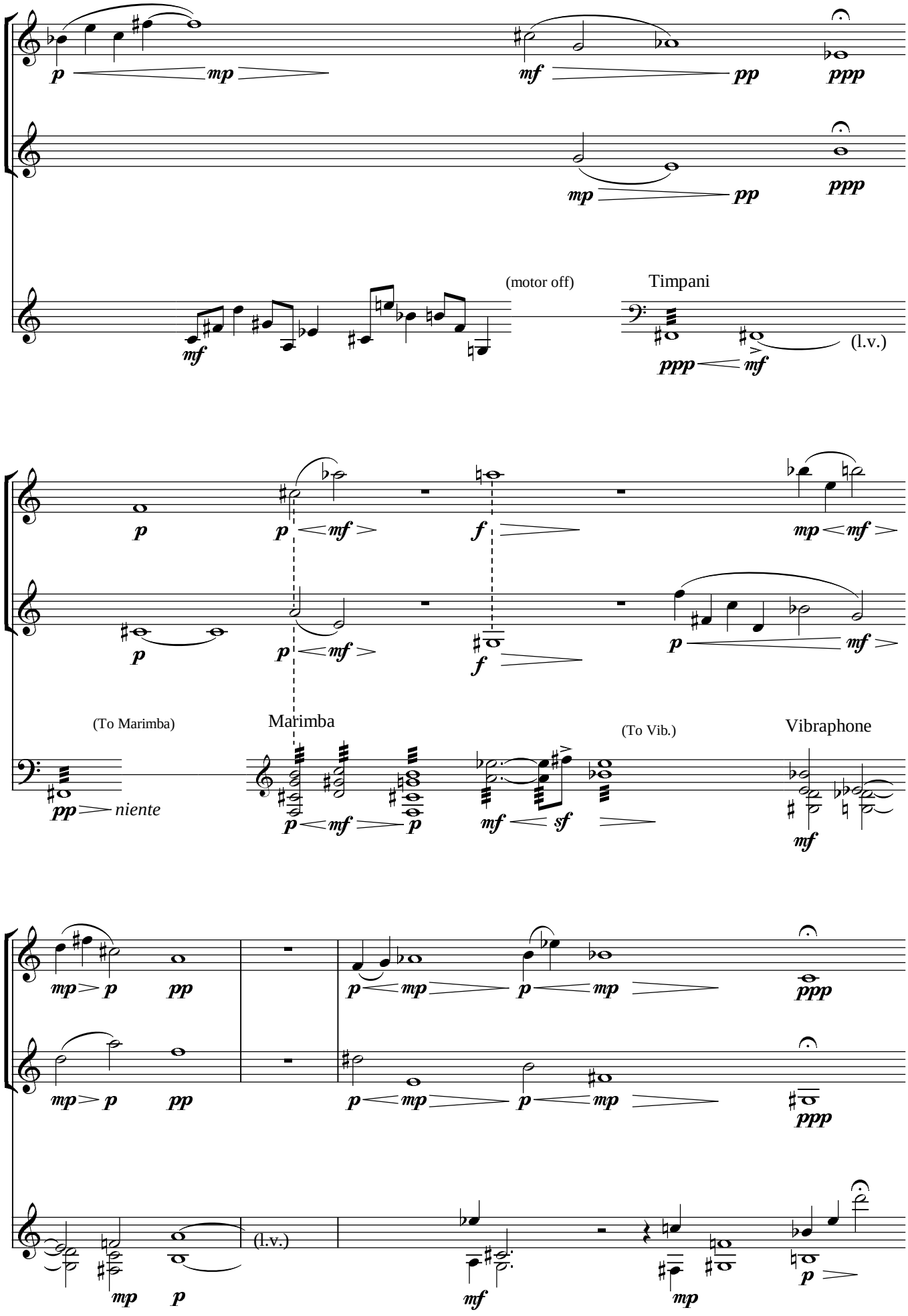
The prevailing mood of the whole piece should be one of calm tranquillity.

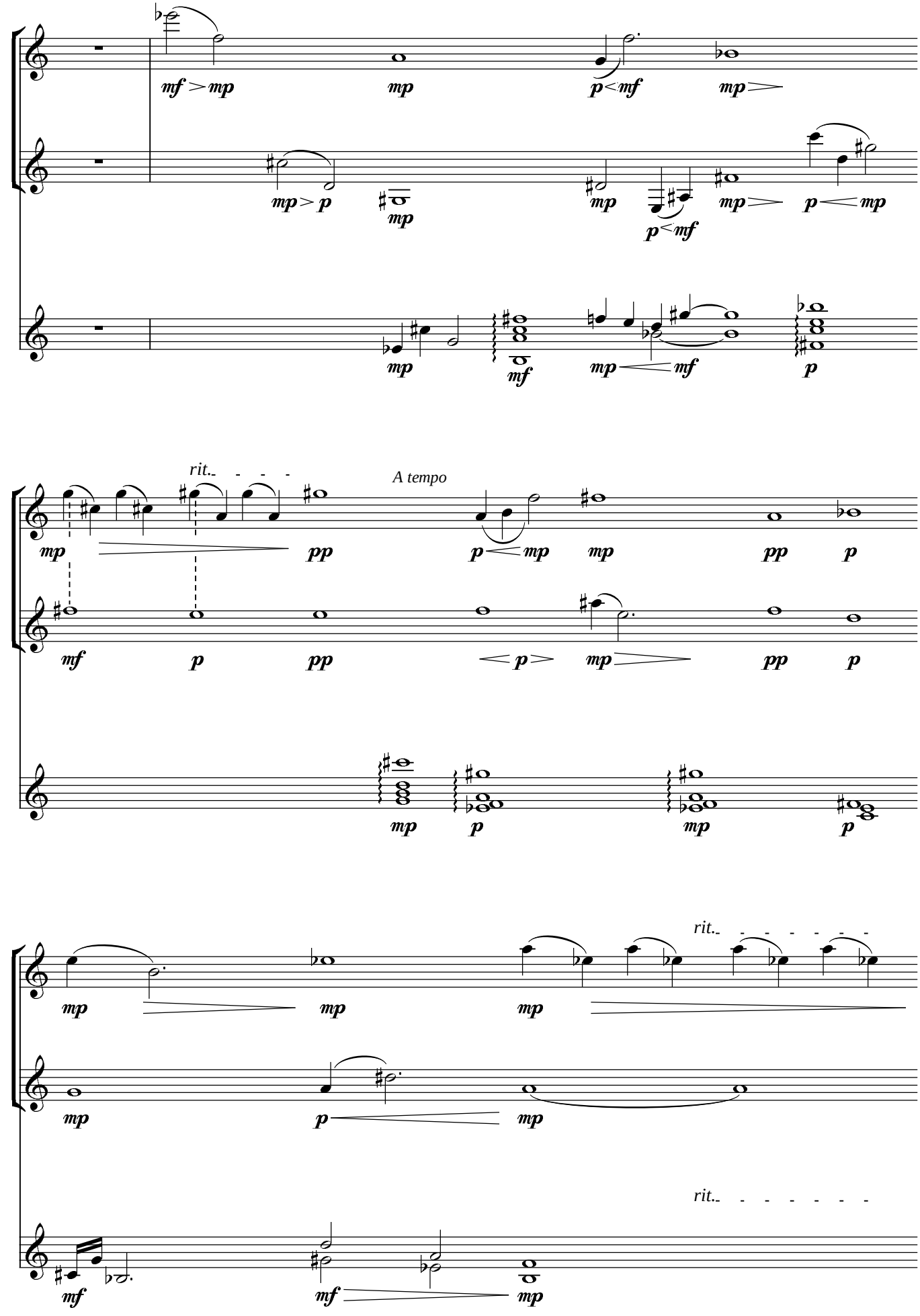

circa 60
Flute
Bass Clarinet in B♭
Percussion
Bass Drum
Vibraphone
(without motor)
(To Bass Drum)
Bass Drum
Cymbal (bowed)
Wind Chimes
Glockenspiel
(l.v.)
(To Timp.)

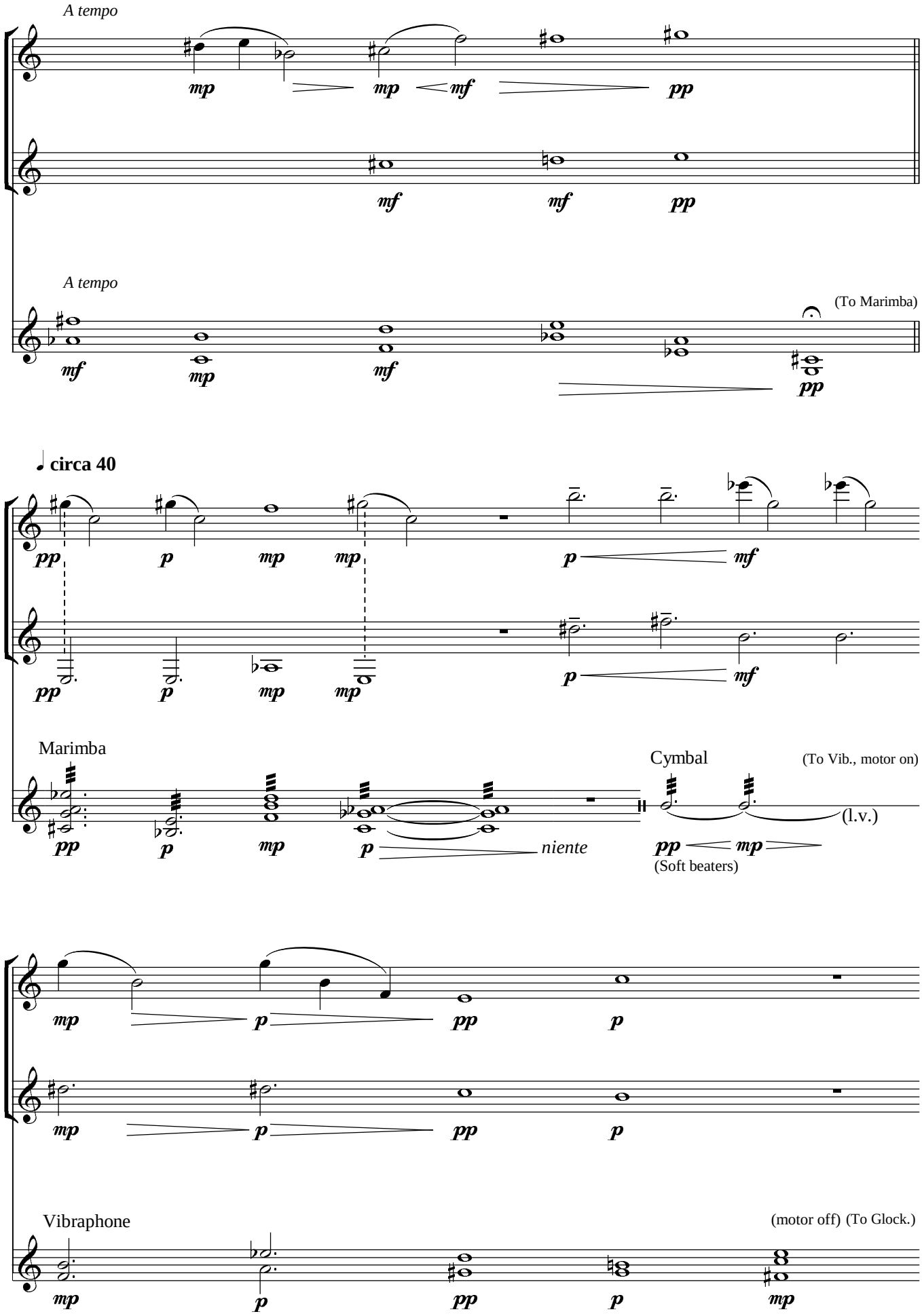

Timpani
gliss.
gliss.
gliss.
niente
Vibraphone
Timpani
gliss.
gliss.
gliss.
(To Glock.)
niente
Glockenspiel
Cymbal (bowed)
(To Marimba)
(l.v.)

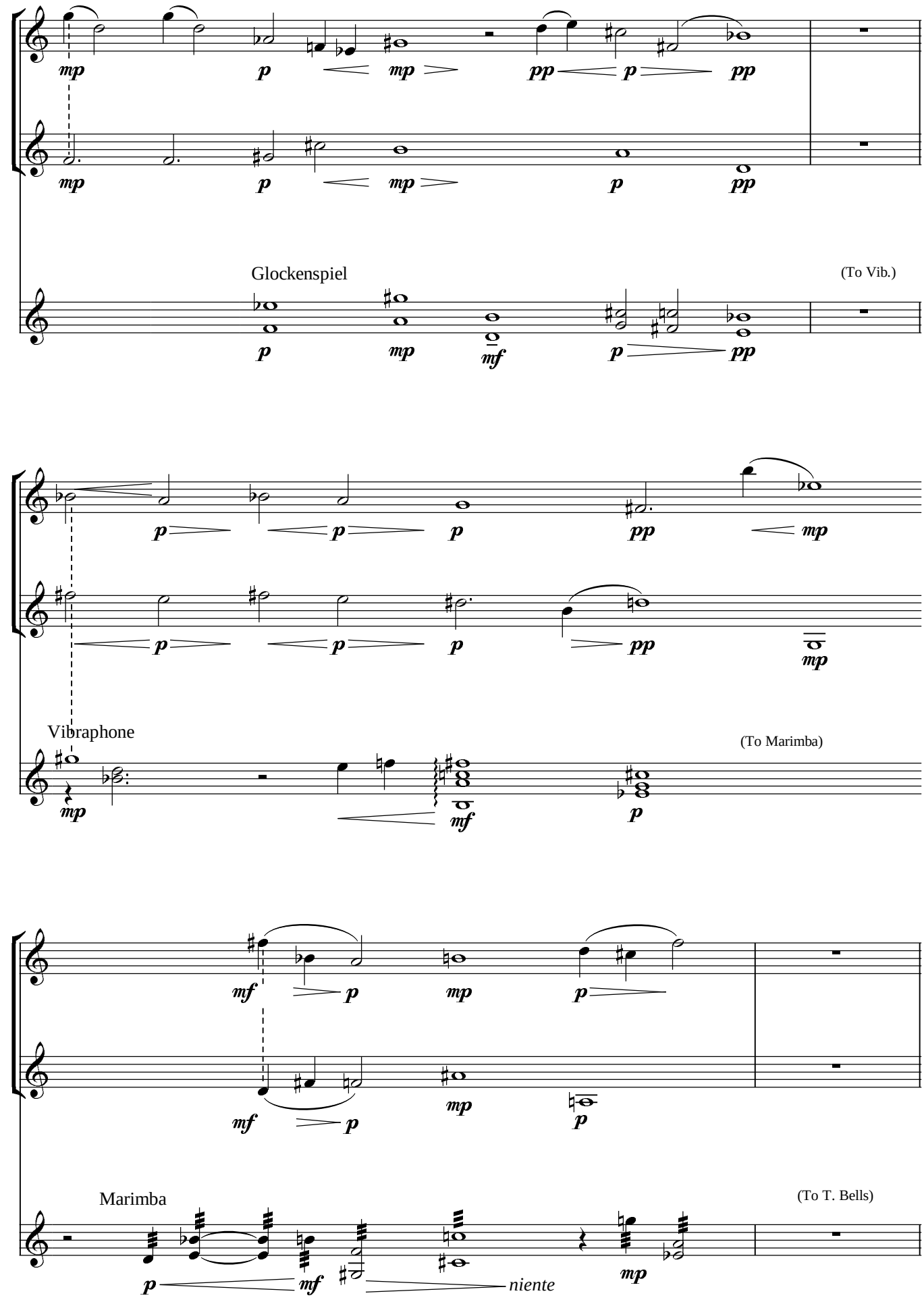

Marimba
Bass Drum
(To T.Bells)
Tubular Bells
Bass Drum
(To Glock.)
(l.v.)
circa 80
Glockenspiel
(To Marimba)

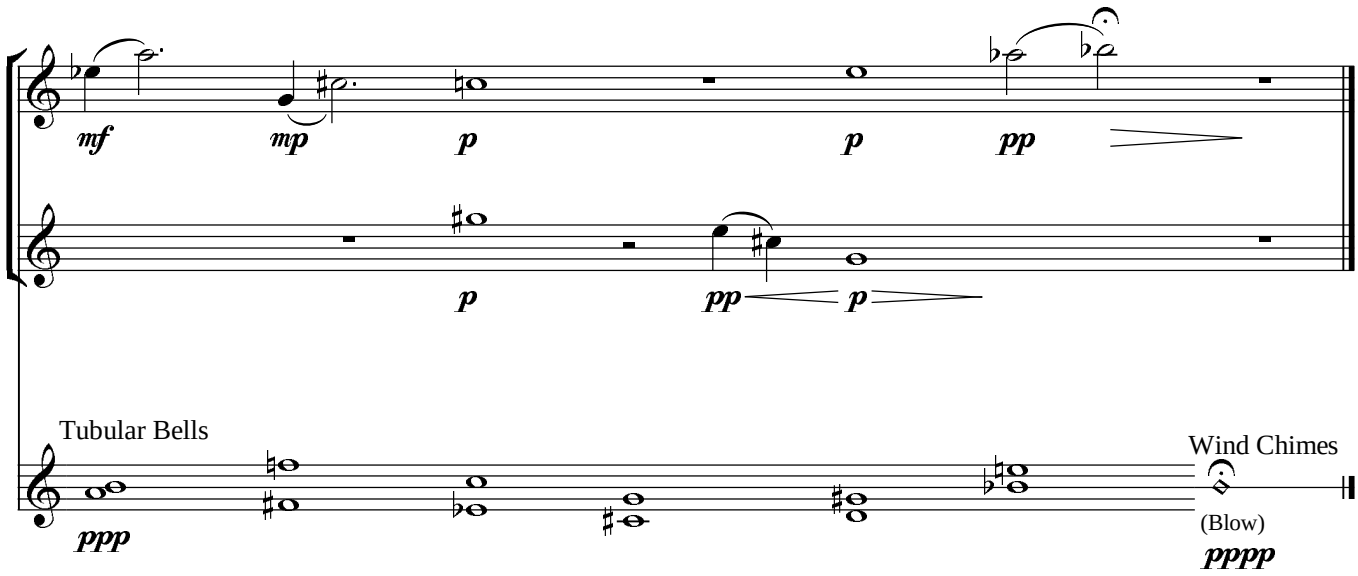

Marimba
(To Bass Drum)
Bass Drum
(To Vib.) (motor on)
Vibraphone (motor on)
niente


(motor off)
Timpani
(l.v.)
(To Marimba)
Marimba
(To Vib.)
Vibraphone
niente
(l.v.)


rit.
A tempo
rit.
rit.


A tempo
A tempo
(To Marimba)
circa 40
Marimba
Cymbal
(To Vib., motor on)
(l.v.)
niente
(Soft beaters)
Vibraphone
(motor off)
(To Glock.)


Glockenspiel
(To Vib.)
Vibraphone
(To Marimba)
Marimba
(To T. Bells)
niente


mf
mp
p
p
pp
p
pp
p
Tubular Bells
ppp
Wind Chimes
(Blow)
pppp