

HIGH WINDOWS

for chamber ensemble

Very Slow and Spacious. ♩=44 (♩=88)

Ashley-John Long (2008)

Clarinet in B \flat

Vibraphone

Piano

Violoncello

Double Bass

7/4 3/5 7/4 7/5 5/4

pizz. pizz. pizz. on keys

1

A Little Faster ♩=48 (♩=96)

Cl.

Vib.

Pno.

Vc.

Db.

9/4 3/4 4/4 3/4 5/5 5/4

ffffz

mp dolce

(on keys)

2

Cl. $\frac{5}{4}$ $\frac{4}{8}$ *ppp* very breathy. *p* senza cresc. (normal tone) *tr* 3

Vib. *ppp* *pp* *On Keys.*

Pno. *mp* *With forearm* *p* *8^{va}*

Vc. $\frac{5}{4}$ $\frac{4}{8}$ *sul pont.* *p* *3* *3* *pizz. arco* *mf subito.*

Db. *p* *p* *mf subito.*

3

Cl. *tr* 3 *mp*

Vib. *8^{va}* *8^{va}* *

Pno. *mp dolce* *5:4* *3:2* *mp dolce* *8^{va}*

Vc. *p* *f*

Db. *p* *f* *pizz. (sul a)* *arco* *p*

Cl. *5:4* *3:2* *5:4*

Vib. *8va* *3* *2do*

Pno. *5:4* *3:2* *fff* *ffff*

Vc. *3:2* *pizz.* *mf*

Db. *f* *pizz.* *arco* *pizz. (1 attack)*

Cl. *12:8* *3:2* *6* *8* *5:4* *mp* *ppp*

Vib. *8va* *3* *2do*

Pno. *mp dolce* *5:4* *fff* *ffff*

Vc. *arco* *f* *6* *8* *3:2* *3:2* *5:4*

Db. *arco* *p* *f* *3:2* *5:4*

4/8

Cl. *mp molto legato*

Vib. *f* *p* *mp*

Pno. *fff* *fff*

Vc. *f*

Db. *p* *arco*

4

Cl. *mf* *molto legato*

Vib. *mf poco più mosso*

Pno. *ff* *f poco più mosso*

Vc. *f*

Db. *f* *p* *f*

with forearm.

Cl. *pp*

Vib. *pp* *

Pno. *ff* *mp* *ff* *

Vc. *p* *ppp* *

Db. *p* *ppp subito* *

Cl. *ppp*

Vib. *pp* *mp* *ff* *mp* *mp dolce* *ff*

Pno. *mp* *pp* *mp* *mp dolce* *ff*

Vc. *pp* *ppp* *pp* *msp* *f*

Db. *mp* *p* *sfz* *p* *f* *pp*

6

Cl. $\text{♩} = 120$ $\frac{3}{16}$ $\frac{2}{8}$

Vib. *f* *Ped.* *8va* *3* *** *(9-♭)*

Pno. *mf* *fff* *fff* *f* *ff*

Vc. *pp* $\frac{3}{16}$ $\frac{2}{8}$

Db.

Cl. *pp* $\frac{5}{16}$ $\frac{3}{8}$ *pp*

Vib. *Arco.* *arco* *Ped.* *ff*

Pno. *fff* *fff* *fff* *7* *3* *** *Ped.*

Vc. $\frac{5}{16}$ $\frac{3}{8}$

Db.

Cl. $\frac{2}{2}$ **9** $\frac{3}{16}$ $\frac{2}{2}$

Vib. *ff* *Ped. ff* *

Pno. *3* *3* *3* *3*

Vc. $\frac{2}{2}$ $\frac{6:4}{16}$ $\frac{3}{16}$ $\frac{3:2}{16}$ $\frac{2}{2}$

Db. $\frac{7:4}{16}$ *gliss.* *molto sul pont.* *fff*

Cl. $\frac{2}{2}$ $\frac{4}{8}$ $\frac{2}{2}$

Vib. *3* *6* *3* *6*

Pno. *3* *6* *3* *6*

Vc. *pizz.* $\frac{3:2}{16}$ $\frac{4}{8}$ *pizz.* $\frac{3:2}{16}$ *arco*

Db. *pizz.* $\frac{3:2}{16}$ *arco nat.*

50

Cl.

Vib.

Pno.

8^{va}
Ped.

Vc.

Db.

Cl.

Vib.

Pno.

(8)

Vc.

Db.

11

HERE ONLY THE PIANO AND VIBES REMAIN IN STRICT TEMPO (CONDUCTED).
THE OTHERS PLAY IN THEIR INDIVIDUAL TEMPI CLOSE TO THE PIANO AND VIBES
BUT NOT THE SAME. THE INDIVIDUAL INSTRUMENTALISTS MAY ALSO USE RUBATO
TO FURTHER 'BEND' THE TIME.

Cl. *f poco più mosso*

Vib. **2**

Pno. *f poco più mosso* **4**

Vc. *f* wait for double bass.

Db. *f*

Cl. **3/4**

Vib.

Pno. **3**

Vc. **3/4**

Db. **3/4**

INDICATE TO BASS, CELLO AND CLARINET TO MOVE TO FIGURE 13 DURING THE SECOND TIME THROUGH THIS SECTION.

10

12

$\text{♩} = 100$ (for piano only)

Cl. $\frac{3}{4}$ $\frac{3}{8}$ to figure 13 second time through this section. $\frac{3}{4}$

Vib. *Listen for tempo change from piano.* $\text{♩} = c. 190$ SEE NOTE.

Pno. *Ped.*

Vc. $\frac{3}{4}$ $\text{♩} = 100$ (for piano only) $\frac{3}{8}$ to figure 13 second time through this section. $\frac{3}{4}$

Db. to figure 13 second time through this section.

13


Cl. $\frac{3}{4}$ $\frac{2}{4}$ *f pesante. →*


Vib.

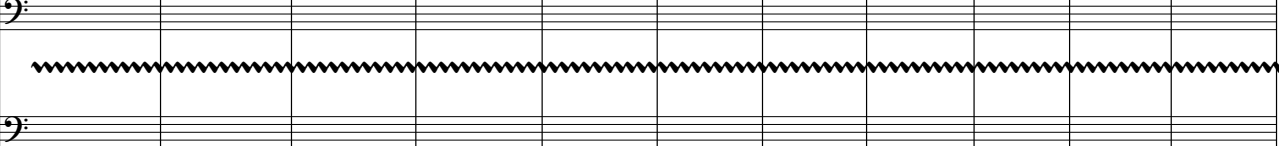
Pno. (Piano openly repeats figure 12 regardless of new tempo and time signature)

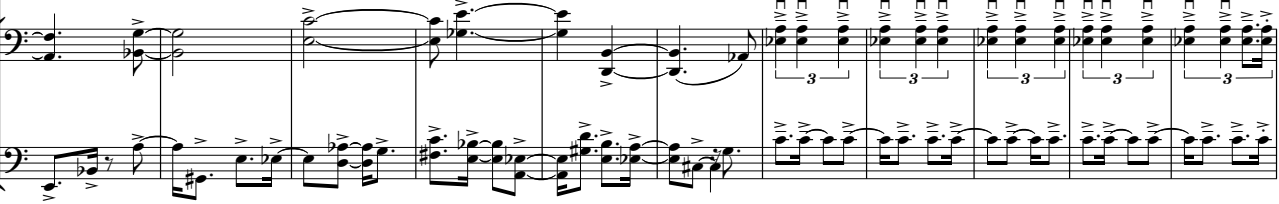
Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\text{♩} = c. 120$ *f barbaro →*


Db. *f barbaro →*

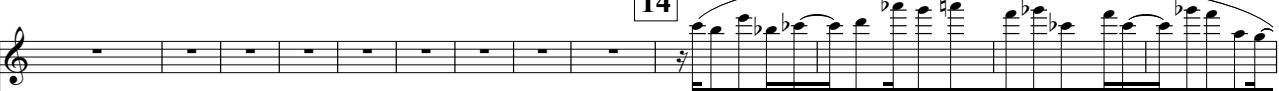
Cl. 


Vib. 

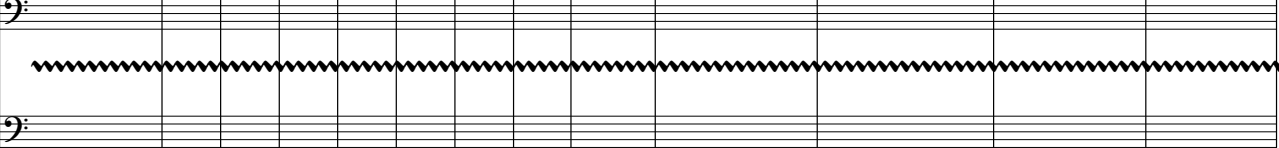
Pno. 


Vc. 


Db. 

Cl. 

Vib. 

Pno. 

Vc. 

Db. 

Musical score for measures 1-14. The score includes parts for Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violoncello (Vc.), and Double Bass (Db.). The Cl. part features a melodic line with a slur over the first four measures. The Vib. and Pno. parts consist of continuous tremolos. The Vc. and Db. parts feature complex rhythmic patterns, including triplets and slurs.

WHOLE ENSEMBLE INTO TEMPO AT FIGURE 16
(♩=120)

Musical score for measures 15-16. Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. The Cl. part has a long slur over measures 15 and 16. The Vib. part has a tremolo in measure 15 and a melodic line in measure 16. The Pno. part has a tremolo in measure 15 and chords in measure 16. The Vc. and Db. parts have complex rhythmic patterns in measure 15 and slurs in measure 16. The text "WHOLE ENSEMBLE INTO TEMPO AT FIGURE 16 (♩=120)" is positioned above the score.

17

Musical score for measures 17-18. The score is arranged in five staves: Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.:** Treble clef. Measure 17 starts with a melodic phrase. Measure 18 is mostly rests.
- Vib.:** Treble clef. Measures 17-18 feature a series of chords with a *pp* dynamic marking.
- Pno.:** Grand staff. Measures 17-18 feature complex chordal textures in both hands.
- Vc.:** Bass clef. Measures 17-18 feature a melodic line with a *pp* dynamic marking.
- Db.:** Bass clef. Measures 17-18 feature a melodic line with a *pp* dynamic marking.

18

19

Musical score for measures 18-19. The score is arranged in five staves: Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.:** Treble clef. Measure 18 has a $\frac{3}{4}$ time signature and a melodic line with *pp* dynamics. Measure 19 has a $\frac{2}{4}$ time signature and a melodic line with *pp* dynamics.
- Vib.:** Treble clef. Measures 18-19 feature a series of chords.
- Pno.:** Grand staff. Measures 18-19 are mostly rests.
- Vc.:** Bass clef. Measures 18-19 feature a melodic line with a *pp* dynamic marking. Measure 18 has a $\frac{3}{4}$ time signature, and measure 19 has a $\frac{2}{4}$ time signature.
- Db.:** Bass clef. Measures 18-19 feature a melodic line.

20

4/4

Cl. *pp senza vib.*

Vib. *Motors on.* *arco*

Pno. *fff*
2nd partial harmonic, the lower pitch denotes the string the upper the resultant pitch.
mp

Vc. *mf* *pp*

Db. *pp*

21

Cl. *pp senza vib.*

Vib. *arco*

Pno. *mp*

Vc. *pp*

Db. *pp subito*

* Residual harmonic, achieve by touching the bar at the appropriate node point once the bar is resonating.

22

Cl. *4/4*

Vib. *3* *7* *Ped.* *

Pno. *8va* *mf* *With fingertip on strings.*

Vc. *pp*

Db. *pp*

23

Cl. *6/8* *4/8*

Vib. *arco* *pppp* *Ped.* *p* *

Pno. *8va* *Ped.* *

Vc. *6/8* *4/8* *con sord. sul tasto. (I)* *pppp*

Db. *mf* *Run the thumb nail over the winding of the E-string roughly following the contour of the line.*