

*à l'Ensemble Linea*

# EMBERS

*for ensemble*

LOUIS GOLDFORD (2021)



Version 14/06/2022

Partition et matériel disponibles sur:



[www.babelscores.com](http://www.babelscores.com)

# // INSTRUMENTATION

SHENG

# **CONTRABASS FLUTE**

# **CONTRABASS CLARINET**

## ACCORDION

**CIMBALOM** + *Patafix* + *plectrum*

# HARP + tuning key

## **VIOLIN** + *plectrum*

**VIOLA** + *plectrum*

## **CELLO** ± metal slide

## // GENERAL NOTATION

- ■ noise / complex sounds
  - semi-pitched sounds
  - ▢ clusters (matches any pitch/resultant that naturally falls under the hands in the indicated, approximate register)
  - ▢ palm
  - ▢ fingertip
  - ▢ knuckles

# // WOODWINDS

单吐 Dantu	(Dantu) single tonguing
细花舌 Xihuashe	(Xihuashe) 'thin' flutter-tonguing (soft)
呼舌 Hushe	(Hushe) tremolo-tonguing
气吐 Qitū	(Qitū) articulate with only the breath
软双吐 Ruanshuangtu	(Ruanshuangtu) soft double tonguing
拨舌音 Bosheyin	(Bosheyin) "flicker"-tonguing
三吐 Santu	(Santu) triple tonguing
双吐 Shuangtu	(Shuangtu) double tonguing
pizz. 	pizz.  pizzicato (lips [left] and tongue [right])

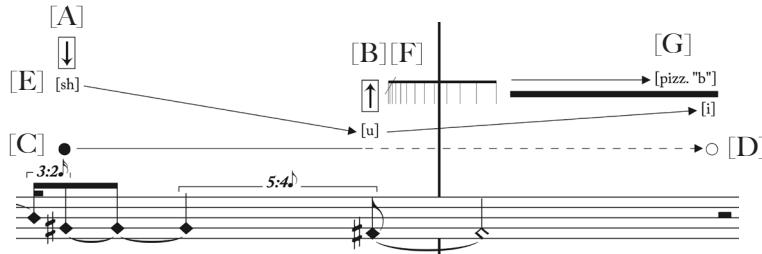
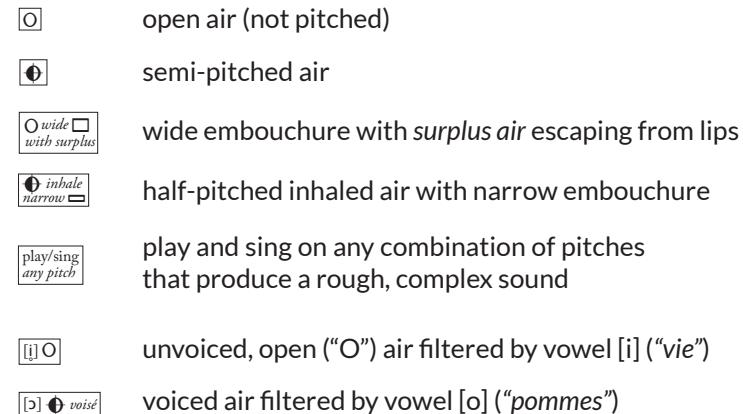
whistle (○)  whistle (+) whistle tone (open [left] and closed [right])

- ▷ open slap (quick release of the embouchure; noise burst)

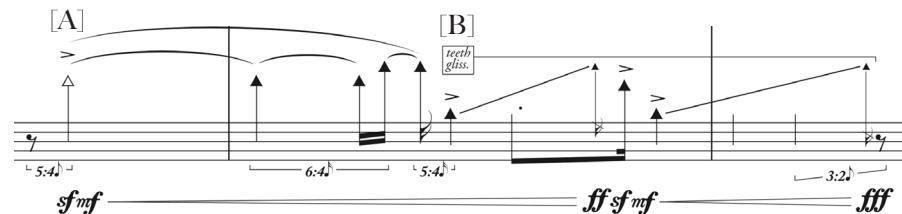
- closed slap (pitch/resonance)

T.R.  
► tongue ram

↖ *souffle* (air sound)

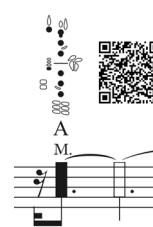


- [A] exhaled air (arrow down)
  - [B] inhaled air (arrow up)
  - [C] closed embouchure (black circle)
  - [D] transition (dotted line) to open embouchure (open circle)
  - [E] consonant / vowel transition. Vertical height imitates appx. height of center of noise (*specral centroid*), e.g. consonant [sh] produces higher noise than vowel [u], but vowel [i] still has higher formants.
  - [F] tongue rearticulation, each duration longer than the last, transitioning to...
  - [G] hard and slow pizzicato on consonant [b]

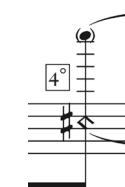


- [A]** Extended **teeth-on-reed embouchure** passage (contrabass clarinet), producing extremely high & indeterminant partials, approximating melodic curve as pitch height changes, on the given rhythm. From mm. 164–226, the performer should periodically *ad. lib.* drop the jaw to produce wild & unpredictable multiphonics, alternating with multiphonics on the lowest fundamentals of the instrument that produce maximal beating and very harsh timbres.

**[B]** Quazi-glissando with **teeth-on-reed embouchure**.



**Multiphonic cluster** (M.) on a given fingering. Sound files are provided at the link given in the **QR code**, which may be used to substitute one multiphonic with another of similar character (i.e. when a given fingering does not speak). Letters appearing under a fingering (e.g. A, m. 218 in the clarinet) denote multiple instances of the same multiphonic. Recurrences are identified using the same letter throughout the piece. In general, **favor thick, complex clusters with beating rather than pure sounds.**

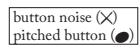


- Harmonic on a given fundamental targetting a given partial number.
- May be approximate and, if necessary, narrow clusters may emerge.
- Occasionally, the marking harm. may appear instead of a number.



**key clicks (x) with tremolo symbol:** freely and quickly alternate with any other fingering that provides optimal resonance in the indicated register of the instrument. The “main” note is the one that is notated. **Without the tremolo symbol**, a normal key click (i.e. rapidly closing the pad against the hole).

## // ACCORDION



Notated “x” rhythms are produced with rearticulations of the buttons, producing only the button noise itself. Normal noteheads indicate use of the bellows to produce pitch.



Standard register symbols with vibrato (left) & bellow shake (right).



close/open bellows



converter mechanism switch (on or off)



**Blank register symbol:** any register switch “click” sound. Notated in the intended hand, but may also include **chin** to indicate a chin register switch.



percussive knock (here, with knuckles) at given location (top of body)



“On” / “Off” noteheads for use with register switches & converter mechanism.



fingernail scrape (*perforation*) vertically / laterally along the indicated string



fingernail strike *près de la table*



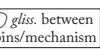
xylophone tone (*possibile*)



knock (*frapper*) with knuckles at the indicated location (e.g. soundboard)



dampen with the palm of the hand over the strings in a single, swift motion



Glissando over a given range of strings between the tuning pins and mechanism (semi-pitched), ideally using a plectrum.

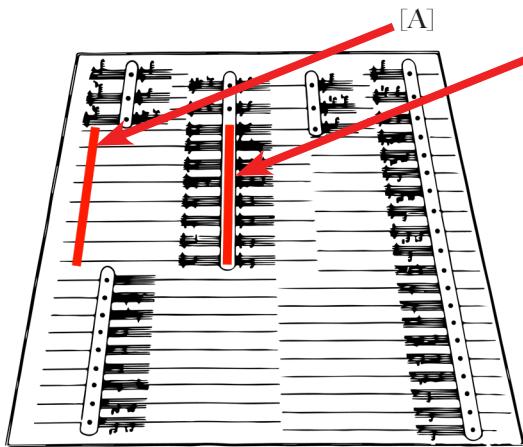


pedal buzz (any pedal location on the given string that provides an optimal harmonic beating)



press with the alternate hand on string, close to mechanism, to sharpen pitch by the approximately indicated microtonal deviation

## // CIMBALOM



**Preparation:** Strings G4-E5 with PATAFIX or equivalent reusable glue strips at the given locations (red lines), on the strings directly **[A]** and directly over the bridge **[B]**, to dampen the strings.  
Performer then removes glue strips after m. 72.



dampen with the palm of the hand over the strings in a single, swift motion



sharp pizzicato, **behind the bridge** on the indicated open string



sharp pizzicato, in the **peg box** on the indicated open string. Where possible (esp. mm. 1–67 and after m. 296), use a **plectrum** .



**Bow behind the bridge** on the **wound** part of the string. If followed by a dotted line (.....), force the bow with more pressure and drag it slower to create a heavier perforation.



**Bow behind the bridge** on the **middle** part of the string, unless a boxed indicator describes a position “*at the bridge*,” i.e. just behind but extremely close to the bridge. If followed by a dotted line (.....), force the bow with more pressure and drag it slower to create a heavier perforation.



Cello: pizzicato at the indicated stopping position with **metal slide** on the left stopping finger.

## // HARP



**Tuning key** used primarily for glissando effect (e.g. m. 227): touch the metal end of the key to the string, pluck with alternate hand, and slide the key up or down vertically along the same string (i.e. not horizontally across multiple strings).



fingernail used as a plectrum

## // PREMIERE PERFORMANCE

# Ensemble Linea

Jean-Philippe Wurtz, conductor

5 September 2021

Abbaye de Royaumont

Réfectoire des moines

Asnières-sur-Oise, France

*The composer wishes to thank Jean-Philippe Wurtz  
and the musicians of Ensemble Linea  
for their dedication and defense of the score,  
as well as Aurélien Dumont, Clara Iannotta,  
and Simon Steen-Andersen  
for their guidance and support.*

## // CONTACT INFORMATION

Louis Goldford

[louis.goldford@columbia.edu](mailto:louis.goldford@columbia.edu)

[www.louisgoldford.com](http://www.louisgoldford.com)

## EMBERS

ensemble | Draft #4

Louis GOLDFORD (2021)

Dans la douceur d'un feu de cheminée  $\text{♩} = \text{ca. } 78-90$ 

In the sweetness of an open fire

[ attaques sèches et nettes, le moins résonant possible jusqu'à la m. 68 ]

sharp and dry attacks, as little resonance as possible through m. 68

**SHENG**

**CONTRABASS FLUTE**

**CONTRABASS CLARINET**

**ACCORDION**

**CIMBALOM (Hongroise)**  
+ plectrum  + Patafix  
(see preface)

**HARP**  
+ tuning key

**VIOLIN**

**VIOLA**

**CELLO**  
+ metal slide

acc./cimb./hp : Comme un feu calme. Équilibre en forme dynamique uniquement. Les événements isolés et leurs structures temporelles doivent être clairs, les tous évoluant à leur propre vitesse.

Like a **calm fire**. Balance in dynamic shape only. Isolated events and their temporal structures must all be clear, all evolving at their own speed.

register switches  
R.H.

3:2 ♩ 5:4 ♩

mp ppp mp ppp mp

button noise (X) pitched button (●)

converter mech. MII

8<sup>a</sup>-

p 3:2 ♩

⊕⊕ ⊕⊕

un frottement avec l'ongle, verticalement, le long de la corde  
a **scrape** with the finger, vertically, along the string

**tutti** : Comme une *feu agité*, une polyphonie complexe ressemblant à une *turbulence soudaine*. Des changements secs et spectaculaires entre le bruit/hauteur et leurs nuances. Tout a **FUSIONNE** en une seule couche complexe composée de plusieurs petites couches qui apparaissent et disparaissent, en raison de la proximité infime des événements et des répétitions qui ressemblent à de petits tourbillons de particules en rotation.

**tutti:** Like a *disturbed fire*, a complex polyphony resembling sudden turbulence. Sharp and dramatic changes between noise / pitch and their dynamics. Everything is **BLENDED** into a single complex layer made up of several small layers that appear and disappear, due to the infinitesimal proximity of events and to repetitions that resemble small vortices of rotating particles.

**气吐** *Qitū* *presque jamais audible jusqu'à m. 102*  
*barely audible until m. 102*

**tutti:** Like a *disturbed fire*, a complex polyphony resembling sudden turbulence. Sharp and dramatic changes between noise / pitch and their dynamics. Everything is **BLENDED** into a single complex layer made up of several small layers that appear and disappear, due to the infinitesimal proximity of events and to repetitions that resemble small vortices of rotating particles.

**SHENG**

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

## FOURTH DRAFT

## FOURTH DRAFT

This musical score page contains nine staves, each representing a different instrument or section. The instruments are: SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The page is numbered 10 at the top center. The SHENG staff has a treble clef and a '9' below it. The CB. FL. and CB. CL. staves have a treble clef and a '9' below it. The ACC. staff has a bass clef and a '9' below it. The CIMB. staff has a bass clef and a '9' below it. The HP. staff has a bass clef and a '9' below it. The VN. staff has a treble clef and a '9' below it. The VLA. staff has a bass clef and a '9' below it. The VC. staff has a bass clef and a '9' below it. Various musical markings are present, including dynamics like *pp*, *mf*, *mp*, and *p*; performance instructions like 'chin', 'guiro on buttons', 'knock top', 'trem. éolien', 'gliss.', 'arco', and 'IV'; and rhythmic markings like 3:2, 5:4, 6:4, and 8<sup>a</sup>. A box in the top right corner contains the text 'Flz. 细花舌 Xihuashe'. The page features a large, faint watermark reading 'Get in touch' diagonally across the music.

FOURTH DRAFT



14

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

vc.

SHENG

CB. FL.

CB. CL.

ACC. { *guiro on buttons*  
converter mech. MII L.H.

CIMB.

HP. { *p.d.l.t.* buzz

VN.

VLA.

VC.

19

SHENG

CB. FL.

CB. CL.

ACC. { 19 *mp* *fp* *mp* *mf* *ppp* *mf* *ppp* *mf*

CIMB. { 19 *mf* *ppp* *mf* *ppp*

HP. { 19 *p* *p.d.l.t.* *ppp* *ppp* *p* *ppp*

VN. { 19 *mf* *ppp* *mf* *ppp*

VLA. { 19 *mf* *ppp* *mf* *IV pizz.* *ppp*

VC.

## FOURTH DRAFT

Musical score page 21, featuring nine staves of musical notation for various instruments. The instruments include SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The score includes dynamic markings such as *ppp*, *mf*, *p*, *mp*, and *ff*. Performance instructions like "Flz. 呼舌 Hushe" (Flute,呼舌 Hushe), "[i] O" (Oboe, [i]), "knock front" (percussion), "knock soundboard" (percussion), "gloss. between pins/mechanism" (percussion), "IV c.l. batt. salt." (percussion), "vertical" (percussion), "IV pizz.", "II pizz.", "I pizz.", and "⊕ II" (violin techniques) are included. Measure numbers 21 are indicated above each staff.

## FOURTH DRAFT

SHENG

23

Flz. 细花舌 Xihuashé

气吐 Qitū

pizz.

mp

6:4

5:4

3:2

pp

pizz.

mf

6:4

6:4

ppp

mf

OB. FL.

CB. CL.

OB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

23

R.H.

3:2

mp

mf

mp

3:2

ppp

mp

mf

23

gliss. between pins/mechanism

6:4

6:4

ppp

6:4

p

mf

23

knock soundboard

6:4

3:2

3:2

5:4

23

buzz

8<sup>a</sup>

23

vertical

5:4

23

IV pizz.

3:2

IV pizz.

3:2

23

Φ III pizz.

3:2

Φ III pizz.

3:2

mp

IV pizz.

3:2

3:2

6:4

5:4

ppp

FOURTH DRAFT

25

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

25

6:4 3:2 6:4 3:2 3:2 5:4

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

*converter mech. MII*

*L.H.*

*8t*

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

*8a* *p.d.l.t.* *gliss.* *gliss. between pins/mechanism* *p.d.l.t.* *knock soundboard*

*5:4* *3:2* *3:2* *6:4* *6:4* *6:4* *3:2* *3:2* *5:4*

*p* *ppp*

Get in touch for full score.

27

28

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

Flz. 呼舌 Hushe

气吐 Qitū

pizz.

xylo.

p.d.l.t.

L.H.

$\oplus I$  c.l. batt.

vertical

III pizz.

IV pizz.

III pizz.

FOURTH DRAFT

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

**SHENG:** Measures 29: Pizz. 3:2, [u] voisé 3:2, pizz. 3:2, 6:4. Measures 30: 6:4, [ɔ] voisé 3:2, 3:2. Measure 31: 3:2, 3:2, 3:2, 6:4.

**CB. FL.:** Measures 29: ppp, mf. Measures 30: air Flz. [r] no surplus. Measures 31: mp, p, mf.

**CB. CL.:** Measures 29: mf. Measures 30: 5:4, 6:4, 6:4. Measures 31: 3:2, 3:2, 3:2, 6:4.

**ACC.:** Measures 29: 6:4, 5:4. Measures 30: ppp, 5:4, mf, mp. Measures 31: mp, pp, 3:2.

**CIMB.:** Measures 29: p. Measures 30: pp, mp. Measures 31: 5:4, pp.

**HP.:** Measures 29: p, 3:2, 3:2. Measures 30: 5:4, mf. Measures 31: 3:2, vertical, gliss.

**VN.:** Measures 29: mp, 3:2. Measures 30: 6:4, vertical. Measures 31: mp, 3:2.

**VLA.:** Measures 29: mf. Measures 30: vertical, 6:4, mf. Measures 31: 3:2, mp.

**VC.:** Measures 29: 3:2. Measures 30: 3:2, mp.

**SHENG**

31

软双吐  
Kuanshuangtu

6:4 ♩ 3:2 ♩ p

气吐  
Qitū

6:4 ♩ pp

Flz. 细花舌  
Xihuashe

3:2 ♩

**CB. FL.**

6:4 ♩ 3:2 ♩ [u] voisé ppp

whistle

5:4 ♩ 5:4 ♩ 3:2 ♩ narrow no surplus

6:4 ♩ mp

6:4 ♩ mf

air Flz. [r] no surplus

3:2 ♩ 3:2 ♩

**CB. CL.**

5:4 ♩ 5:4 ♩ 3:2 ♩ ppp

5:4 ♩ 5:4 ♩ 3:2 ♩

6:4 ♩ mp

6:4 ♩ mf

6:4 ♩ ppp

6:4 ♩ mf

**ACC.**

5:4 ♩ 5:4 ♩ 6:4 ♩ guiro on buttons converter mech. MII

5:4 ♩ 6:4 ♩ 3:2 ♩ 3:2 ♩ ppp

6:4 ♩ mp

6:4 ♩ 3:2 ♩ 3:2 ♩ mp

6:4 ♩ 3:2 ♩ 3:2 ♩ mp

R.H. 3:2 ♩

5:4 ♩

**CIMB.**

6:4 ♩ 3:2 ♩ p

gliss. between pins/mechanism

**HP.**

6:4 ♩

3:2 ♩ gliss.

**VN.**

3:2 ♩ arco Φ IV 5:4 ♩ ppp

3:2 ♩ arco Φ I

**VLA.**

mf

III pizz. 3:2 ♩ 3:2 ♩ 3:2 ♩ IV pizz.

IV pizz. II pizz. IV pizz. III pizz. IV pizz.

**VC.**

3:2 ♩ 3:2 ♩ 3:2 ♩ 3:2 ♩ 3:2 ♩ 3:2 ♩

Φ II c.l. batt. salt.

SHENG

CB. FL.

CB. CL.

R.H. (accordions)

converter mech. MII

ACC.

CIMB.

HP.

xylo.

p.d.l.t.

gliss. between pins/mechanism

vn.

vla.

vc.

**36**

SHENG

Flz. 细花舌 Xihuashe

Flz. 呼舌 Hushe

CB. FL.

CB. CL.

ACC.

CIMB.

PATAFIX métal

HP.

VN.

VLA.

VC.

Get in touch for full score.

This page from the full score contains six systems of musical notation, each representing a different instrument or group of instruments. The instruments listed on the left are SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The notation includes traditional Western musical symbols such as treble and bass clefs, stems, and rests, along with unique markings for non-Western instruments. These markings include dynamic levels (ppp, mf, mp), performance techniques (e.g., 'knock top', 'gloss. between pins/mechanism'), and specific instructions for handling the instruments ('气吐 Qitù'). The score is divided into measures by vertical bar lines and includes rehearsal numbers (38) and section labels (e.g., 'F.I.Z. 细花舌 Xihuashé', '气吐 Qitù'). The overall layout is dense and technical, reflecting the complex nature of the piece.

Musical score page 40, featuring nine staves for different instruments:

- SHENG**: The first staff uses a soprano clef. It includes dynamic markings *ppp*, *mp*, *pizz.*, *mf*, and *mf*. Performance techniques include *Flz. 呼舌 Hushe* (indicated by a vertical bar), *气吐 Qitū* (indicated by a dot), and *[u] voisé* (indicated by a circle with [u]).
- CB. FL.**: The second staff uses a soprano clef. It includes dynamics *mp* and *pizz.*
- CB. CL.**: The third staff uses a bass clef. It includes dynamics *ppp* and *p*.
- ACC.**: The fourth staff uses a bass clef. It includes dynamics *ppp*, *mf*, *ppp*, *mp*, *mf*, and *ppp*. A performance technique *(w) knock front* is shown with a hand icon.
- CIMB.**: The fifth staff uses a bass clef. It includes dynamics *7:4* and *7:4*. A performance technique *métal PATAFIX* is shown with a hand icon.
- HP.**: The sixth staff uses a bass clef. It includes dynamics *ppp*, *mf*, *ppp*, *p*, *ppp*, *mf*, and *mf*. Performance techniques include *(w) knock soundboard* (indicated by a hand icon), *gliss. between pins/mechanism* (indicated by a hand icon), and *Φ IV* (indicated by a square).
- VN.**: The seventh staff uses a soprano clef. It includes dynamics *6:4*, *ppp*, *mf*, *arcō S.P. → S.T.*, *5:4*, and *mf*.
- VLA.**: The eighth staff uses a bass clef. It includes dynamics *40*, *mp*, and *III pizz.*
- VC.**: The ninth staff uses a bass clef. It includes dynamics *40*, *mp*, *mf*, *mp*, *ppp*, *mf*, *mf*, and *mf*. Performance techniques include *IV pizz.* (indicated by a triangle), *Φ II flaut.* (indicated by a square), *Φ pizz.* (indicated by a triangle), *5:4*, *mf*, *Φ III salt.* (indicated by a hand icon), *III pizz.* (indicated by a triangle), and *6:4*.

## FOURTH DRAFT

**42**

SHENG

CB. FL.

CB. CL.

ACCO.

CIMB.

HP.

VN.

VLA.

VC.

42

R.H.

6:4

3:2

6:4

6:4

6:4

5:4

ppp

mp

mf

mp

mf

mp

ppp

8t

pp

p

p.d.l.t.

gliss. between pins/mechanism

p.d.l.t.

ppp

p

42

42

42

FOURTH DRAFT

44

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

Get in touch for full score parts.

SHENG

CB. FL.

CB. CL.

ACC. {

CIMB.

HP. {

VN.

VLA.

VC.

46

*knock top*

*5:4*

*6:4*

*mp*

*mf*

*pp*

*mp*

*ppp*

*L.H.*

*guiro on buttons*

*3:2*

*3:2*

*3:2*

*guiro on buttons*

*5:4*

*6:4*

*p*

*mf*

*p.d.l.t.*

*3:2*

*6:4*

*ppp*

*knock soundboard*

*p.d.l.t.*

*buzz*

*3:2*

*p*

*p.d.l.t.*

*5:4*

*8a*

*3:2*

*8b*

*8a*

*8b*

Musical score page 49, featuring nine staves of music for various instruments. The instruments and their staves are:

- SHENG**: Treble clef staff.
- CB. FL.**: Treble clef staff.
- CB. CL.**: Bass clef staff.
- ACC.**: Treble clef staff (part of a group) and Bass clef staff (part of a group).
- CIMB.**: Bass clef staff.
- HP.**: Treble clef staff (part of a group) and Bass clef staff (part of a group).
- VN.**: Treble clef staff.
- VLA.**: Bass clef staff.
- VC.**: Bass clef staff.

The score includes various musical markings and dynamics:

- SHENG, CB. FL., CB. CL., ACC. (Treble clef), and ACC. (Bass clef)**: All have rests throughout the measures.
- ACC. (Treble clef)**: Measures 49-50. Includes a dynamic *mp*, a grace note pattern, and a circle with a dot above it indicating R.H. (right hand). Measures 51-52 show a guiro on buttons pattern with a dynamic *ppp*.
- CIMB.**: Measures 49-50. Includes a dynamic *pp* and grace notes. Measure 51 shows a sustained note with a dynamic *pp*.
- HP. (Treble clef)**: Measures 49-50. Includes a dynamic *p* and grace notes. Measure 51 shows a dynamic *p.d.l.t.* (pizzicato down low then touch) and grace notes.
- HP. (Bass clef)**: Measures 49-50. Includes a dynamic *p* and grace notes. Measure 51 shows a dynamic *p.d.l.t.* and grace notes.
- VN., VLA., and VC.**: All three staves have rests throughout the measures.

## FOURTH DRAFT

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

52

R.H.

L.H.

6:4

6:4

3:2

3:2

5:4

6:4

3:2

p.p.p.

5:4

mp

p.d.l.t.

6:4

5:4

p

p.p.p.

5:4

3:2

8<sup>a</sup>

3:2

8<sub>b</sub>

52

52

52

FOURTH DRAFT

54

55

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

pizz.

R.H.

mf

mp

converter mech. MII

gliss. between pins/mechanism

3:2

p

$\oplus I$  c.l. batt.

arcu

III pizz.

FOURTH DRAFT

56

**SHENG**

**CB. FL.** *mf*

**CB. CL.** *ppp* *mf* *mp* *mf*

**ACC.** *mf* *ppp* *mp* *mp* *mf*

**CIMB.** *p* *7:4*

**HP.** *mf* *6:4* *knock soundboard* *mf*

**VN.** *mp* *pp* *mf*

**VLA.** *pp* *mf* *5:4* *ppp*

**VC.** *mf* *mp* *IV pizz.* *III pizz.* *IV pizz.* *III pizz. bow gliss.*

Detailed description: This is a page from the fourth draft of the full score for 'EMBERS'. The score is for a chamber ensemble of nine instruments. The instruments and their parts are: SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The score is divided into measures 56, 57, and 58. Measure 56 starts with the Sheng and CB. Flute. The CB. Flute has a dynamic of mf. The CB. Clarinet follows with a dynamic of ppp. The ACC. has a dynamic of mf. The CIMB. has a dynamic of p. Measure 57 continues with the ACC. and CIMB. The ACC. has a dynamic of mf. The CIMB. has a dynamic of p. Measure 58 begins with the HP. and VN. The HP. has a dynamic of mf. The VN. has a dynamic of mp. The VLA. and VC. also have dynamics of mp. Various performance techniques are indicated throughout the score, such as pizzicato, voisé, knock front, PATAFIX, and specific hand gestures for harps (vertical, salt, etc.). The score is in common time and uses standard musical notation with some unique symbols for the harp parts.

FOURTH DRAFT

## FOURTH DRAFT

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

60

pizz.

3:2

6:4

mf

ppp

3:2

3:2

6:4

3:2

5:4

3:2

5:4

6:4

5:4

mp

knock top

knock front

mp

mf

ppp

mf

ppp

mf

3:2

6:4

6:4

3:2

5:4

3:2

3:2

5:4

6:4

7:4

pp

3:2

mf

p

5:4

mf

knock soundboard

8b

3:2

mf

5:4

mf

ppp

mf

8b - - -

60

Φ I c.l. batt. S.P.

vertical

3:2

3:2

3:2

mf

ppp

III pizz.

III pizz.

6:4

mf

6:4

ppp

IV pizz.

Φ III

Φ I c.l. batt. S.P.

3:2

3:2

3:2

mf

mp

6:4

mf

6:4

ppp

3:2

3:2

3:2

mf

mp

ppp

FOURTH DRAFT

Flz.  
呼舌  
Hushe

SHENG      62

CB. FL.      pizz.      6:4:1      5:4:1      6:4:1      3:2:1      pizz.      pizz.      5:4:1      p

CB. CL.      6:4:1      6:4:1      3:2:1      6:4:1      3:2:1      6:4:1      3:2:1      6:4:1

ACC.      62      knock front      3:2:1      6:4:1      3:2:1      5:4:1      3:2:1      6:4:1      knock front

CIMB.      5:4:1      5:4:1      5:4:1      L.H.

HP.      3:2:1      3:2:1      gliss.      9:6:1 trem. éolian      6:4:1 knock soundboard      5:4:1

VN.      Φ I c.l. batt. S.P.      5:4:1      mf

VLA.      Φ I c.l. batt. S.P.

vc.      IV pizz.      II pizz.      6:4:1      Φ III      I pizz.      5:4:1      IV pizz.      III pizz.

Flz. 细花舌 Xihuashe

SHENG

64

pizz.

Flz. 呼舌 Hushe

CB. FL.

[u] voisé

CB. CL.

air Flz. [r] no surplus

ACC.

CIMB.

HP.

VN.

VLA.

VC.

SHENG

Flz. 细花舌 Xihuashe

CB. FL.

pizz. [u] voisé

pizz.

Qitū

CB. CL.

teeth Flz.

ACC.

knock front

CIMB.

p 5:4 7:4 5:4 6:4 6:4

ppp mp ppp

HP.

gliss. between pins/mechanism

knock soundboard

VN.

vertical

Φ I c.l. batt. S.P.

VLA.

Φ III c.l. batt. S.T.

IV pizz.

VC.

mf pizz. Φ III

II pizz. IV pizz.

mp mp mp

FOURTH DRAFT

**68**

**Immobilité soudaine**  
*sudden stillness*

**SHENG**

**CB. FL.** *mf* **Flz. [r]** **p** **Flz. [r] throat** **Flz. [r]**

**CB. CL.** **6:4** **3:2** **5:4** **6:4** **3:2** **5:4** **6:4** **6:4**

**ACC.** **6:4** **6:4** **fp** **6:4** **6:4** **6:4** **6:4** **6:4** **6:4**

**CIMB.** **6:4** **6:4** **fp** **6:4** **6:4** **6:4** **6:4** **6:4** **6:4**

**HP.** **mf** **3:2**

**VN.** **Φ I c.l. batt. S.P.** **3:2** **ppp** **Φ I c.l. batt. S.P.** **pppp**

**VLA.** **6:8** **pp** **[o]** **pp**

**VC.** **6:8** **Crépitemen:** Enfoncez l'archet dans les cordes jusqu'à ce que le bois touche le crin. Tournez [1-2] légèrement/doucement l'archet, simultanément de façon [3] latérale, pour activer les grains individuels du crin, et [4] horizontale, pour activer les cordes individuelles et leur combinaison aléatoire. Étouffez les cordes avec la main gauche. Interprétez librement la courbe graphique.

**Crackling:** Push the bow into the strings until the wood touches the horsehairs. Turn the bow [1-2] lightly/gently, simultaneously [3] vertically, to activate individual grains of the horsehairs, and [4] horizontally, to activate the individual strings and their random combination. Dampen with the left hand. Freely interpret the graphical curve.

70

SHENG

CB. FL.

Flz. [r]  
throat

6:4 5:4

mp ppp mp ppp mp ppp mp

CB. CL.

Flz. [r]  
throat

5:4 5:4

ppp mp ppp mp

ACC.

CIMB.

HP.

VN.

ΦI  
c.l. batt.  
S.P.

3:2 5:4

3:2 5:4

3:2 5:4

VLA.

VC.

**72** Vent frais  
*fresh air*

**SHENG**

**CB. FL.**  $\text{[u] } \text{voisé}$   $3:2\downarrow$

**CB. CL.**  $\text{O wide } \square$  *with surplus*

**ACC.**

**CIMB.**  $72$   $- \oplus$

**HP.**  $72$

ici jusqu'à m. 152 : enlevez discrètement PATAFIX des cordes  
*here until m. 152 – quietly remove PATAFIX from strings*

Le bruit du bois d'archet domine jusqu'à m. 152.  
 La nuance maximale ne doit pas le masquer.  
 Le moins de changements d'archet possible.

**BOWING:** c.l. tratto, en alternance libre avec  
 toute la longueur de l'archet de **molto S.T. à ord.**  
 en cycles lents.

**PRESSURE:** alternez librement entre pression  
 normale ●, demi-harmonique ♫, et harmonique ♪,  
 souvent aussi flautando.

The sound of the bow wood dominates until  
 m. 152. The maximum dynamic should not mask it.  
 As few bow changes as possible.

**BOWING:** c.l. tratto, freely alternating with  
 full bow from **molto S.T.** to **ord.** in slow cycles.

**PRESSURE:** freely alternate between fully-  
 pressed ●, half-pressed ♫, and harmonic ♪,  
 often flautando as well.

**VN.**  $72$   $3:2\downarrow$   $\text{arco}$   $\text{III}$   $3:2\downarrow$   $\text{IV}$   $3:2\downarrow$   $\text{III}$

**VLA.**  $72$   $\text{II}$   $\text{III}$   $\text{II}$

**VC.**  $72$   $\text{IV}$   $\oplus @ \text{IV}$   $3:2\downarrow$   $\text{II}$   $3:2\downarrow$   $\text{II}$

**SHENG**

75

77

Les changements de voyelles doivent correspondre au mouvement de **cette courbe**: il monte à peu près comment le centre du bruit monte et descend.  
Vowel changes should match the movement of **this curve**: it roughly shows how the **center of the noise rises and falls**.

[u] → [i] → [u] → [sh] → [u]

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

6:4

f''

f'

3:2

pp

O wide with surplus

O narrow with surplus

5:4

I

IV

6:4

pp

3:2

pp

III

IV

I

IV

6:4

3:2

pp

Musical score page 78, featuring nine staves of music for various instruments. The instruments and their parts are as follows:

- SHENG**: The top staff, with a treble clef and a dynamic of  $pp$ .
- CB. FL.**: The second staff, with a treble clef and dynamics of  $f''$  and  $pp$ .
- CB. CL.**: The third staff, with a bass clef and dynamics of  $pp$ .
- ACC.**: The fourth staff, with a treble clef and a dynamic of  $pp$ .
- CIMB.**: The fifth staff, with a treble clef and a dynamic of  $pp$ .
- HP.**: The sixth staff, with a treble clef and a dynamic of  $pp$ .
- VN.**: The seventh staff, with a treble clef and dynamics of  $pp$  and  $pp$ .
- VLA.**: The eighth staff, with a treble clef and dynamics of  $pp$  and  $pp$ .
- VC.**: The bottom staff, with a bass clef and dynamics of  $pp$  and  $pp$ .

The score includes various performance instructions and markings:

- SHENG**: Includes a downward arrow with [sh], an upward arrow with [u], and a horizontal arrow with [i].
- CB. FL.**: Includes a 3:2 ratio bracket and a 5:4 ratio bracket.
- CB. CL.**: Includes a dynamic of  $f''$  and a note with a box containing "O wide with surplus".
- ACC.**: Includes a dynamic of  $pp$ .
- CIMB.**: Includes a dynamic of  $pp$ .
- HP.**: Includes a dynamic of  $pp$ .
- VN.**: Includes a 3:2 ratio bracket and a 6:4 ratio bracket.
- VLA.**: Includes a 3:2 ratio bracket and a 6:4 ratio bracket.
- VC.**: Includes a 5:4 ratio bracket and a 6:4 ratio bracket.

Section labels I, II, III, and IV are placed above the staves to indicate different melodic or harmonic sections.

FOURTH DRAFT

81

**SHENG**

82

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

[i] [u] [sh] [u]

narrow no surplus

principalement le ton de l'air  
primarily air tone

15b

pp

5:4 6:4 3:2

FOURTH DRAFT

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

88

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

Get in touch for full score.

## FOURTH DRAFT

Musical score page 93 featuring nine staves. The top five staves (SHENG, CB. FL., CB. CL., ACC., CIMB.) have rests throughout. The bottom four staves (HP., VN., VLA., VC.) begin with rests and then play a rhythmic pattern of eighth and sixteenth notes. The score includes a large diagonal watermark reading "A PUPA IN THE PUNCH FOR FULL SCORE ONLY parts".

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

FOURTH DRAFT

97

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

The score consists of eight staves, each representing a different instrument or group of instruments. The instruments are: SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The score is set in common time (indicated by '96') and features various musical markings such as dynamic levels (mf, pp), time signatures (3:2, 5:4, 6:4), and performance instructions (e.g., 'O wide □ with surplus'). The instruments play different patterns of notes and rests throughout the measures. The 'Generated for EMB E R S only full score' watermark is a large, semi-transparent grey text that runs diagonally across the page.

99

**SHENG**

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

99

[sh]

[pizz. "b"]

"f"

6:4

O wide with surplus

6:4

mf

99

99

99

99

99

99

II

I

III

6:4

pp

3:2

pp

3:2

II

III

pp

3:2

pp

3:2

IV

5:4

pp

5:4

III

II

I

6:4

pp

3:2

IV

3:2

III

6:4

pp

3:2

IV

3:2

III

6:4

pp

3:2

IV

3:2

I

6:4

pp

[ 44 ]

EMBERS | Louis GOLDFORD (2021) | full score in C | Draft #4 | page 44 of 127 | 6/14/22

102

SHENG

Flz. 細花舌 Xihuashe      présence : fusionnez avec des cordes presence: blend with strings

Qitu

6:4

Flz. 呼舌 Hushe

CB. FL.

CB. CL.

ACC.

102

CIMB.

HP.

vn.

Continuez les indications de BOWING et de PRESSURE à partir de m. 72 et jusqu'à m. 152.  
Continue BOWING and PRESSURE indications beginning in m. 72 and until m. 152.

VLA.

vc.

FOURTH DRAFT

toujours plus fort que l'ACCORDÉON, jusqu'à m. 152  
always louder than ACCORDION, until m. 152

**SHENG**

105      气吐 Qitū      呼舌 Hushe      拨舌音 Bosheyin

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

**vib.** unis., derrière le SHENG, toujours un effet de chorus, jusqu'à m. 152  
unis., behind SHENG, always a chorus effect, until m. 152

**p.d.l.t.**

**IV**      **III**      **II**      **I**

FOURTH DRAFT

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

FOURTH DRAFT

**SHENG**

111 气吐 *Qitū*

3:2 3:2 3:2 *mp* 3:2

**CB. FL.**

*harm.* 5:4 *p* 6:4 *ppp*

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

5:4 *p.d.l.t.* 3:2 5:4 *mf* 5:4

**VN.**

6:4 IV 3:2 *mf* 6:4 III 3:2 *pp* 6:4 IV 3:2 *ppp* *mf*

**VLA.**

111 3:2 *pp* 3:2 *pp* 3:2 *pp* 3:2 *pp* *mf*

**VC.**

111 IV 3:2 *pp* III 3:2 *pp* 3:2 *pp* 3:2 *pp*

114

**SHENG**

**115**

**Flz.** 细花舌  
*Xihuashe*

**拨舌音** Bosheyin

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

Get in touch for full score

SHENG

117

*气吐 Qitū*

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

117

6:4

3:2

mp

ppp

mf

ppp

mf

p

117

6:4

3:2

ppp

mf

ppp

117

p.d.l.t.

ord.

3:2

ppp

mf

ppp

117

5:4

3:2

p

117

III

pp

117

III

I

III

117

6:4

6:4

III

III

IV

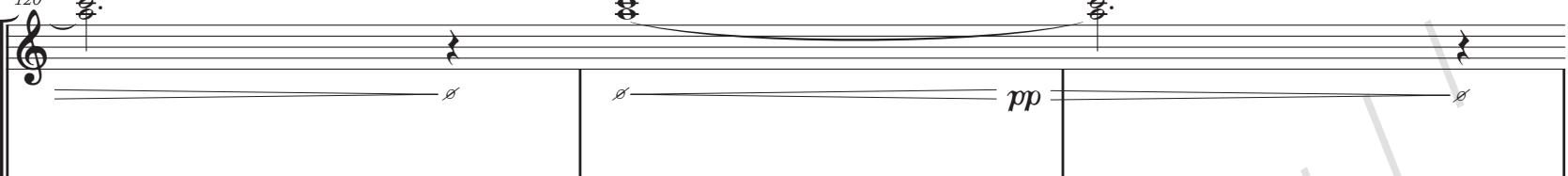
III

mf

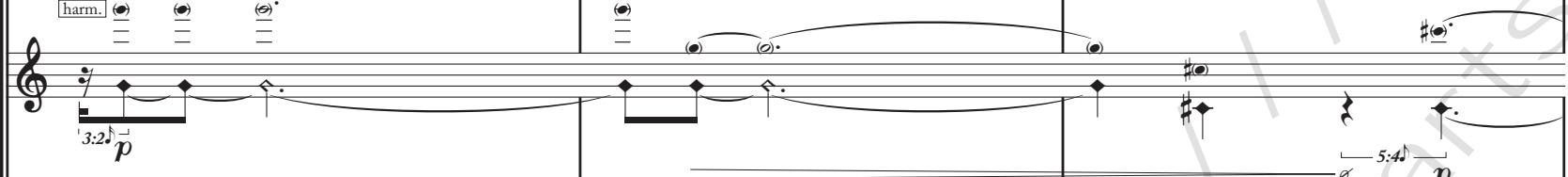
mf

pp

**SHENG**

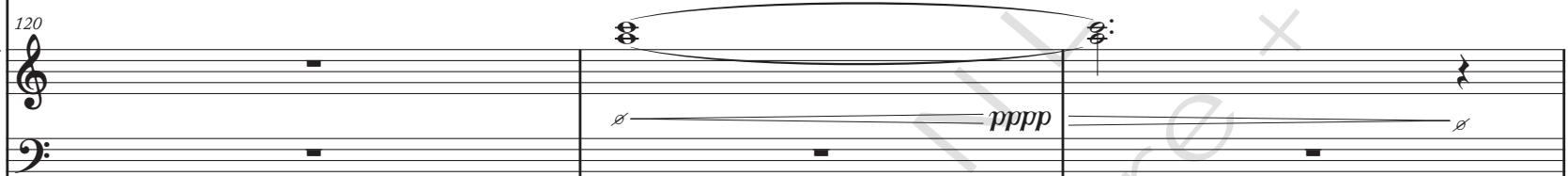
120 

**CB. FL.**

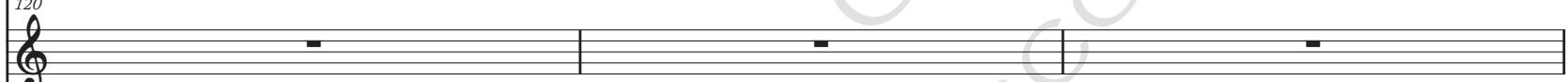
[harm.] 

**CB. CL.**

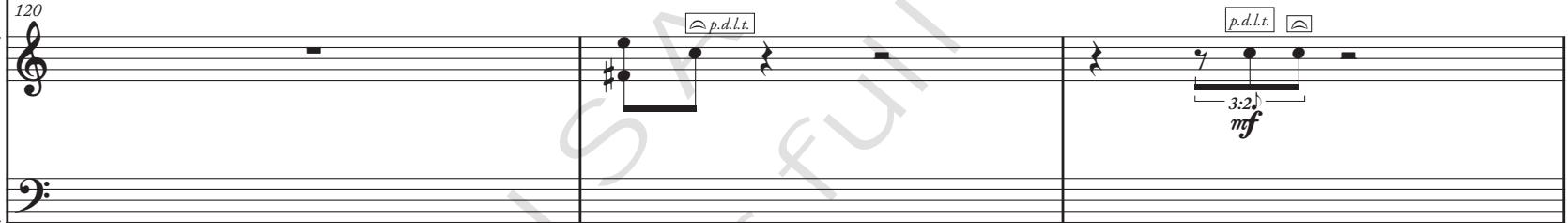
**ACC.**

120 

**CIMB.**

120 

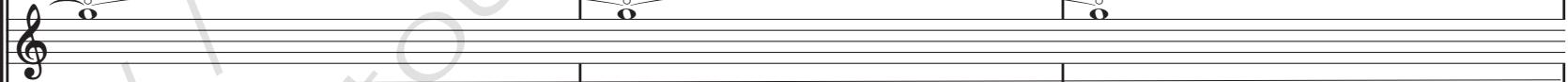
**HP.**

120 

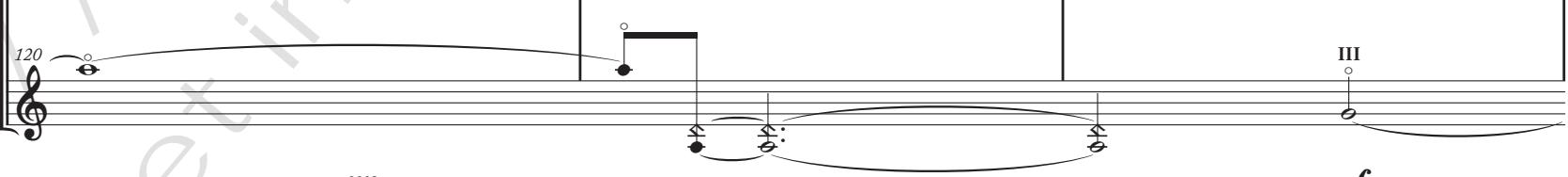
**VN.**

120 

**VLA.**

120 

**VC.**

120 

**Bassoon** 

**SHENG**

Flz. 呼舌 Hushe

123 气吐 Qitū

SHENG: *ppp* (3:2) *pp* (3:2) *p* (5:4)

**CB. FL.**

harm.

CB. CL.

ACC.

CIMB.

HP.

p (3:2) *mf* (5:4) *p* (3:2) *mf* (5:4) *ppp* (3:2) *p* (3:2)

**VN.**

IV (3:2) *pp* (3:2)

**VLA.**

IV = *mf* (5:4) *pp* (6:4) *mf* (6:4) *ppp* (3:2) *mf* (6:4)

**VC.**

II (5:4) *mf* (6:4) *pp* (5:4) *pp* (6:4) *mf* (3:2)

128

SHENG

126 Flz. 呼舌 Hushe 拨舌音 Boshayin 气吐 Qitū

CB. FL.

CB. CL.

ACC.

CIMB.

HP. p.d.l.t. 5:4 3:2 p.p.p. vib. comme sopra

VN. IV IV 6:4 6:4 pp 5:4 mf

VLA. I III IV 3:2 pp 3:2 mf

VC. IV 3:2 3:2 pp

FOURTH DRAFT

**SHENG**

129 5:4 6:4 3:2 mp 3:2 ppp ppp

**CB. FL.**

**CB. CL.**

**ACC.**

129 5:4 6:4 3:2 ppp

**CIMB.**

**HP.**

129 6:4 3:2 3:2 ppp 6:4 mf 3:2 3:2 p mf

**VN.**

129 III IV IV ppp

**VLA.**

129 3:2 II IV 5:4 ppp mf 3:2 ppp 6:4 III IV ppp

**VC.**

129 6:4 mf 3:2 ppp

**Flz.**  
细花舌  
Xihuashe

**气吐**  
Qituo

SHENG      拨舌音 *Bosheyin*      Flz. 呼舌 *Hushe*      气吐 *Qitū*

CB. FL.

CB. CL.

ACC.

CIMB.

HP.      3:2 ♩      5:4 ♩      3:2 ♩      5:4 ♩      3:2 ♩      5:4 ♩

VN.      IV      3:2 ♩      III      I      IV      5:4 ♩      3:2 ♩

VLA.      3:2 ♩      III      6:4 ♩      3:2 ♩      III      5:4 ♩      3:2 ♩      5:4 ♩

VC.      III      IV      3:2 ♩      5:4 ♩      3:2 ♩      5:4 ♩

**135**

SHENG      拨舌音 *Bosheyin*      气吐 *Qitu*

CB. FL.

CB. CL.

ACC.      *vib. comme sopra*

CIMB.

HP.      *p.d.l.t.*

VN.      III      6:4  
IV      3:2  
IV      5:4

VLA.      IV      6:4  
IV      3:2  
IV      6:4  
mf

VC.      III      III      IV      3:2  
III      mf

SHENG      拨舌音 *Bosheyin*      呼舌 *Hushe*      气吐 *Qitū*

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.      II      IV      III      IV

VLA.      III      II      IV      IV

VC.      3:2      6:4      ppp      mf      3:2      ppp      mf

SHENG

141

Flz. 细花舌 Xihuashe

拨舌音 Bosheyin

5:4♪ 5:4♪ 3:2♪

p 3:2♪

气吐 Qitū

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

FOURTH DRAFT

SHENG      Flz. 呼舌 Hushe      气吐 Qitū

CB. FL.

CB. CL.

ACC.      *(in cass. shake)*

CIMB.

HP.      *ord.*

VN.      IV      3:2:1      ppp

VLA.      IV      5:4:1      mf

VC.      6:4:1      mf

144      145

SHENG      拨舌音 *Bosheyin*      气吐 *Qitū*

CB. FL.

CB. CL.

ACC.

CIMB.

HP.      *p.d.l.t.*      6:4  
5:4  
*p*      3:2  
3:2  
*ppp*

VN.      II  
*mf*  
IV  
3:2  
IV

VLA.      6:4  
*ppp*  
III  
IV  
5:4  
III  
IV

VC.      III  
3:2  
*mf*  
III  
*ppp*  
*mf*

Musical score page 4, Staff 1:

- SHENG**: Treble clef. Measure 150: 6:4 time. Dynamics: *ppp*, *p*. Articulations: *Fiz.* (呼舌), *Qitū* (气吐).
- CB. FL.**: Treble clef. Measure 150: Rest.
- CB. CL.**: Bass clef. Measure 150: Rest.
- ACC.**: Treble clef. Measure 150: 6:4 time. Dynamics: *pppp*, *ppp*. Articulation: *(in cass. shake)*.
- CIMB.**: Treble clef. Measure 150: Rest.
- HP.**: Treble and Bass clefs. Measure 150: 5:4 time. Dynamics: *mf*. Articulation: *p.d.l.t.*
- VN.**: Treble clef. Measure 150: 3:2 time. Articulation: *II*. Measure 151: 3:2 time. Articulation: *IV*. Measure 152: 3:2 time. Articulation: *IV*. Dynamics: *ppp*.
- VLA.**: Treble and Bass clefs. Measure 150: 3:2 time. Articulation: *II*. Measure 151: 5:4 time. Articulation: *III*. Measure 152: 6:4 time. Articulation: *II*. Dynamics: *mf*, *ppp*.
- VC.**: Bass clef. Measure 150: Rest. Measure 151: 3:2 time. Articulation: *III*. Measure 152: Rest. Dynamics: *ppp*.

152 Perforations extrêmes ♩ = ca. 104  
extreme perforations

SHENG

CB. FL.

CB. CL.

ACC. 152 *ff* *fff* *mf* *pp* *mp*

CIMB. 152 *ff* *mf* *no PATAFIX* *l.v.* *l.v.*

HP. 152 *⊕⊕*

VN. 152 *ffff* *ffff*

VLA. 152 *ffff* *mf* *mp* *ffff* *mf* *ffff* *mf*

VC. 152 *ffff*

**SHENG** *单吐* *Dantu*

**CB. FL.** *M.* *T.R.* *fff* *mf* *mp* *play/sing any pitch*

**CB. CL.** *play/sing any pitch* *[d]* *3:2* *3:2* *5:4*

**ACC.** *p* *5:4* *3:2* *5:4* *3:2* *5:4* *5:4* *mf* *fff* *mf* *mp* *fff*

**CIMB.** *f* *5:4* *6:4* *5:4* *5:4*

**HP.**

**VN.** *mf fff* *5:4* *3:2* *6:4* *5:4* *3:2* *5:4* *mf fff*

**VLA.** *ffff* *5:4* *3:2* *6:4* *5:4* *5:4* *mf fff*

**VC.** *fff* *3:2* *3:2* *6:4* *5:4* *5:4* *mf*

Musical score page 158 featuring multiple staves for various instruments:

- SHENG**: The first staff shows a melodic line with grace notes and dynamic markings like **ff**, **mf**, and **f**.
- CB. FL.**: The second staff includes instructions for **play/sing any pitch** and **Flz. [r] throat**. It features a QR code and dynamic markings like **6:4**, **mp**, and **fp**.
- CB. CL.**: The third staff includes **play/sing any pitch** and **fff**.
- ACC.**: The fourth staff includes **mf**, **ffff**, **p**, **fff**, **mf**, **fff**, **mf**, **ffff**, **mf**, and **fff**.
- CIMB.**: The fifth staff includes **mf** and **ffff**.
- HP.**: The sixth staff is mostly blank.
- VN.**: The seventh staff includes dynamic markings like **5:4**, **mf**, and **ffff**.
- VLA.**: The eighth staff includes **mf**, **mp**, **ffff**, and **mf**.
- VC.**: The ninth staff is mostly blank.

The score is marked with measure numbers **158** and **158<sup>a</sup>**. Various performance techniques are indicated throughout the score, such as **play/sing any pitch**, **Flz. [r] throat**, and specific dynamic levels like **ffff** and **p**.

## FOURTH DRAFT

161

**SHENG**

双吐 Shuangtu

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

SHENG

CB. FL.

**CbCL :** Pour tous les passages "teeth-on-reed" jusqu'à m. 226, suivent la courbe générale de la hauteur et (ad. lib.) **alternez avec des multiphoniques** sur les fondamentaux les plus bas qui produisent les plus de battements et qui produisent les timbres les plus durs.  
**CbCL:** For all "teeth-on-reed" passages until m. 226, follow the general pitch curve and (ad. lib.) **alternate with multiphonics** based on the lowest fundamentals that produce the most beating and the harshest timbres.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

168

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

Musical score page 171-172. The score includes parts for SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC.

**SHENG:** Measures 171-172. Dynamics: *mp*, *fp*, *mp*, *fp*, *mp*, *fp*. Effects: Single吐 (*Dantu*). Measure 172 includes *Flz. [r]* (throat) dynamic *fff*.

**CB. FL.:** Measures 171-172. Dynamics: *fff*, *f*.

**CB. CL.:** Measures 171-172. Dynamics: *f*, *ff*.

**ACC.:** Measures 171-172. Dynamics: *mf*.

**CIMB.:** Measures 171-172. Dynamics: *mf*.

**HP.:** Measures 171-172. Dynamics: *mf*.

**VN.:** Measures 171-172. Dynamics: *mf*, *fff*, *mf*.

**VLA.:** Measures 171-172. Dynamics: *mf*, *fff*.

**VC.:** Measures 171-172. Dynamics: *mp*, *flaut.*, *flaut.*, *f*.

Musical score page 173 featuring nine staves of musical notation for various instruments. The instruments include SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The score is divided into measures by vertical bar lines. Measure 1 starts with a dynamic of ***fff***. Measures 2-3 show complex patterns with dynamics ***mp*** and ***fff***. Measures 4-5 feature sustained notes and dynamics ***f*** and ***fff***. Measures 6-7 show sustained notes and dynamics ***mf*** and ***fff***. Measure 8 ends with a dynamic of ***ff***.

## FOURTH DRAFT

176

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

## FOURTH DRAFT

Musical score page 179 featuring nine staves of music for various instruments. The instruments and their parts are as follows:

- SHENG**: Treble clef staff.
- CB. FL.**: Treble clef staff.
- CB. CL.**: Bass clef staff. Includes performance instructions: *sf mf*, *ff*, *fff*, *ord.*, *Flz. [r] throat*, *Flz. [r]*, and *Flz. [r] throat*.
- ACC.**: Treble clef staff.
- CIMB.**: Bass clef staff. Includes performance instruction: *lv*.
- HP.**: Bass clef staff.
- VN.**: Treble clef staff.
- VLA.**: Bass clef staff. Includes performance instruction: *flaut.*
- VC.**: Bass clef staff.

The score includes dynamic markings such as *sf*, *mf*, *ff*, *fff*, *ord.*, *mp*, *f*, and *mf*. Performance techniques like grace notes, slurs, and specific throat techniques are indicated by various symbols and text boxes. Measure numbers 179 are present above several staves.

## FOURTH DRAFT

181

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

181

181

181

181

181

181

181

181

181

181

181

181

FOURTH DRAFT

**183**

**SHENG**

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

双吐  
*Shuangtu*

Get in touch for full score

SHENG 186

Flz. 呼舌  
Hushe

单吐  
Dantu

三吐  
Santu

单吐  
Dantu

Flz. 呼舌  
Hushe

CB. FL.

M.

OB. CL.

ACC. 186

mp — f

5:4 3:2 6:4 7:4 6:4 6:4 6:4

3:2 8b 5:4 ff fff

CIMB. 186

HP. 186

VN. 186

VLA. 186

VC. 186

SHENG 189

单吐 Dantu

Flz. 呼舌 Hushe

单吐 Dantu

Flz. 呼舌 Hushe

单吐 Dantu

CB. FL.

M. A. play/sing any pitch

CB. CL.

ACC. 189

mf fff nf ff

CIMB. 189

HP. 189

VN. 189

VLA. 189

VC. 189

SHENG

193 Flz. 呼舌 Hushe 单吐 Dantu

195 Flz. 呼舌 Hushe 单吐 Dantu

CB. FL.

play/sing any pitch

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

FOURTH DRAFT

196

SHENG

CB. FL.

(M.)

M. sim. to previous: heavier BUZZ!

ACC.

CIMB.

HP.

VN.

VLA.

VC.

196

196

196

196

196

196

196

196

196

196

196

196

FOURTH DRAFT

200

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

vc.

Get in touch for full score parts.

204

**SHENG**

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

**Santu**  
play/sing  
any pitch

202

204

sfmf ————— ff f mf ————— fff

teeth gliss.

3:2 5:4 6:4 5:4 3:2

mf 5:4 3:2 mp

3:2 5:4 6:4 5:4 6:4

fff mp

ffff flaut. mp

ffff mf

ffff 5:4 3:2

FOURTH DRAFT

SHENG

205 *Dantu* *Hushe* *Flz. 呼舌* *Flz. [r] throat* *M.* *Flz. [r] throat* *play/sing any pitch* *Flz. [r] throat* *play/sing any pitch*

CB. FL.

OB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

SHENG

208

**三吐** *Santu*

209

**Flz. 呼舌** *Hushe*

**单吐** *Dantu*

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

Get in touch for full score parts.

Musical score page 210 featuring nine staves of music for various instruments. The instruments include SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The score is divided into measures by vertical bar lines. Measure 1 (measures 1-4) shows the CB. CL. and CB. FL. parts with specific rhythmic patterns and dynamics (e.g.,  $\text{fff}$ ,  $mp$ ). Measure 2 (measures 5-8) shows the CIMB. and VN. parts with dynamics like  $ff$  and  $mf$ . Measure 3 (measures 9-12) shows the VLA. and VC. parts with dynamics like  $fff$  and  $mp$ . Measure 4 (measures 13-16) shows the CB. CL. and CB. FL. parts again. Measure 5 (measures 17-20) shows the CIMB. and VN. parts. Measure 6 (measures 21-24) shows the VLA. and VC. parts. Measure 7 (measures 25-28) shows the CB. CL. and CB. FL. parts. Measure 8 (measures 29-32) shows the CIMB. and VN. parts. Measure 9 (measures 33-36) shows the VLA. and VC. parts. Measure 10 (measures 37-40) shows the CB. CL. and CB. FL. parts. Measure 11 (measures 41-44) shows the CIMB. and VN. parts. Measure 12 (measures 45-48) shows the VLA. and VC. parts. Measure 13 (measures 49-52) shows the CB. CL. and CB. FL. parts. Measure 14 (measures 53-56) shows the CIMB. and VN. parts. Measure 15 (measures 57-60) shows the VLA. and VC. parts. Measure 16 (measures 61-64) shows the CB. CL. and CB. FL. parts. Measure 17 (measures 65-68) shows the CIMB. and VN. parts. Measure 18 (measures 69-72) shows the VLA. and VC. parts. Measure 19 (measures 73-76) shows the CB. CL. and CB. FL. parts. Measure 20 (measures 77-80) shows the CIMB. and VN. parts. Measure 21 (measures 81-84) shows the VLA. and VC. parts. Measure 22 (measures 85-88) shows the CB. CL. and CB. FL. parts. Measure 23 (measures 89-92) shows the CIMB. and VN. parts. Measure 24 (measures 93-96) shows the VLA. and VC. parts. Measure 25 (measures 97-100) shows the CB. CL. and CB. FL. parts. Measure 26 (measures 101-104) shows the CIMB. and VN. parts. Measure 27 (measures 105-108) shows the VLA. and VC. parts. Measure 28 (measures 109-112) shows the CB. CL. and CB. FL. parts. Measure 29 (measures 113-116) shows the CIMB. and VN. parts. Measure 30 (measures 117-120) shows the VLA. and VC. parts. Measure 31 (measures 121-124) shows the CB. CL. and CB. FL. parts. Measure 32 (measures 125-128) shows the CIMB. and VN. parts. Measure 33 (measures 129-132) shows the VLA. and VC. parts. Measure 34 (measures 133-136) shows the CB. CL. and CB. FL. parts. Measure 35 (measures 137-140) shows the CIMB. and VN. parts. Measure 36 (measures 141-144) shows the VLA. and VC. parts. Measure 37 (measures 145-148) shows the CB. CL. and CB. FL. parts. Measure 38 (measures 149-152) shows the CIMB. and VN. parts. Measure 39 (measures 153-156) shows the VLA. and VC. parts. Measure 40 (measures 157-160) shows the CB. CL. and CB. FL. parts. Measure 41 (measures 161-164) shows the CIMB. and VN. parts. Measure 42 (measures 165-168) shows the VLA. and VC. parts. Measure 43 (measures 169-172) shows the CB. CL. and CB. FL. parts. Measure 44 (measures 173-176) shows the CIMB. and VN. parts. Measure 45 (measures 177-180) shows the VLA. and VC. parts. Measure 46 (measures 181-184) shows the CB. CL. and CB. FL. parts. Measure 47 (measures 185-188) shows the CIMB. and VN. parts. Measure 48 (measures 189-192) shows the VLA. and VC. parts. Measure 49 (measures 193-196) shows the CB. CL. and CB. FL. parts. Measure 50 (measures 197-200) shows the CIMB. and VN. parts. Measure 51 (measures 201-204) shows the VLA. and VC. parts. Measure 52 (measures 205-208) shows the CB. CL. and CB. FL. parts. Measure 53 (measures 209-212) shows the CIMB. and VN. parts. Measure 54 (measures 213-216) shows the VLA. and VC. parts. Measure 55 (measures 217-220) shows the CB. CL. and CB. FL. parts. Measure 56 (measures 221-224) shows the CIMB. and VN. parts. Measure 57 (measures 225-228) shows the VLA. and VC. parts. Measure 58 (measures 229-232) shows the CB. CL. and CB. FL. parts. Measure 59 (measures 233-236) shows the CIMB. and VN. parts. Measure 60 (measures 237-240) shows the VLA. and VC. parts. Measure 61 (measures 241-244) shows the CB. CL. and CB. FL. parts. Measure 62 (measures 245-248) shows the CIMB. and VN. parts. Measure 63 (measures 249-252) shows the VLA. and VC. parts. Measure 64 (measures 253-256) shows the CB. CL. and CB. FL. parts. Measure 65 (measures 257-260) shows the CIMB. and VN. parts. Measure 66 (measures 261-264) shows the VLA. and VC. parts. Measure 67 (measures 265-268) shows the CB. CL. and CB. FL. parts. Measure 68 (measures 269-272) shows the CIMB. and VN. parts. Measure 69 (measures 273-276) shows the VLA. and VC. parts. Measure 70 (measures 277-280) shows the CB. CL. and CB. FL. parts. Measure 71 (measures 281-284) shows the CIMB. and VN. parts. Measure 72 (measures 285-288) shows the VLA. and VC. parts. Measure 73 (measures 289-292) shows the CB. CL. and CB. FL. parts. Measure 74 (measures 293-296) shows the CIMB. and VN. parts. Measure 75 (measures 297-300) shows the VLA. and VC. parts. Measure 76 (measures 301-304) shows the CB. CL. and CB. FL. parts. Measure 77 (measures 305-308) shows the CIMB. and VN. parts. Measure 78 (measures 309-312) shows the VLA. and VC. parts. Measure 79 (measures 313-316) shows the CB. CL. and CB. FL. parts. Measure 80 (measures 317-320) shows the CIMB. and VN. parts. Measure 81 (measures 321-324) shows the VLA. and VC. parts. Measure 82 (measures 325-328) shows the CB. CL. and CB. FL. parts. Measure 83 (measures 329-332) shows the CIMB. and VN. parts. Measure 84 (measures 333-336) shows the VLA. and VC. parts. Measure 85 (measures 337-340) shows the CB. CL. and CB. FL. parts. Measure 86 (measures 341-344) shows the CIMB. and VN. parts. Measure 87 (measures 345-348) shows the VLA. and VC. parts. Measure 88 (measures 349-352) shows the CB. CL. and CB. FL. parts. Measure 89 (measures 353-356) shows the CIMB. and VN. parts. Measure 90 (measures 357-360) shows the VLA. and VC. parts. Measure 91 (measures 361-364) shows the CB. CL. and CB. FL. parts. Measure 92 (measures 365-368) shows the CIMB. and VN. parts. Measure 93 (measures 369-372) shows the VLA. and VC. parts. Measure 94 (measures 373-376) shows the CB. CL. and CB. FL. parts. Measure 95 (measures 377-380) shows the CIMB. and VN. parts. Measure 96 (measures 381-384) shows the VLA. and VC. parts. Measure 97 (measures 385-388) shows the CB. CL. and CB. FL. parts. Measure 98 (measures 389-392) shows the CIMB. and VN. parts. Measure 99 (measures 393-396) shows the VLA. and VC. parts. Measure 100 (measures 397-400) shows the CB. CL. and CB. FL. parts.

## FOURTH DRAFT

212

**SHENG**

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**vc.**

FOURTH DRAFT

## FOURTH DRAFT

SHENG 216

SHENG: 单吐 Dantu; Flz. 呼舌 Hushe; Flz. [r] throat; M.; A. M.

CB. FL.: Flz. [r]

CB. CL.: Flz. [r] throat

ACC. 216

CIMB. 216

HP. 216

VN. 216

VLA. 216

VC. 216

FOURTH DRAFT

SHENG 220

三吐 Santu    单吐 Dantu    Flz. 呼舌 Hushe    单吐 Dantu    Flz. 呼舌 Hushe

CB. FL.

CB. CL.

ACC. 220

CIMB. 220

HP. 220

VN. 220

VLA. 220

VC. 220

*Get in touch for a full score.*

III at bridge

flaut.

IV at bridge

FOURTH DRAFT

SHENG 223

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

Flz. 呼舌 Hushe

单吐 Danlu

双吐 Shuangtu

M.

mp

*ff*

*fff*

*f*

*ffff*

*f* *mp*

*fff*

*f* *mp*

*fff*

*f*

*p*

*f*

*mf*

*fff* *mf* *fff*

*lv*

*ff*

*mf*

*fff*

*mf*

*fff*

*mf*

*mf*

*flaut.*

FOURTH DRAFT

SHENG

225      Flz. 呼舌 Hushe      Dantu      Flz. 呼舌 Hushe      Dantu      Flz. 呼舌 Hushe

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

FOURTH DRAFT

**227** Vif  $\text{♩} = \text{ca. II6}$  [Les attaques lourdes ne devraient se produire que là où il est indiqué.]  
 Brisk [Heavy attacks should occur only where indicated.]

The musical score for *E M B E R S* (page 88) features nine staves, each representing a different instrument or group of instruments. The instruments include SHENG, OB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The score is set in common time (indicated by '2:3') and consists of two systems of music. The first system starts with a dynamic of *mp* and includes performance instructions such as '3:2', '3', '2:3', and '气吐 Qitū'. The second system begins with a dynamic of *f* and includes instructions like '7:8', '5:4', and 'in cass.'. Various other dynamics and performance techniques are indicated throughout the score, such as *p*, *pp*, *fff*, *mf*, *sf*, *pizz.*, *gett. S.P.*, *arco*, and *ord.*. The score also includes several QR codes positioned above the staff lines.



SHENG

Flz. 呼舌 Hushe

单吐 Dantu

Flz. 细花舌 Xibhushe

气吐 Qitù

三吐 Santu

气吐 Qitù

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

236

$=ppp$

$fp$

$p$

$ppp$

$mf$

$trem.$

$shake$

$in cass. shake$

$mp$

$p$

$mp$

$mf$

$p$

$p$

$sf$

$p$

$p$

$fff$

$fff$

$fff$

$mf$

$mf$

$p.d.l.t.$   
heavy attacks

pizz. I

pizz. II

arco

gett. S.P. I

gett. S.P. II

arco

gett. S.P. I

gett. S.P. II

arco

pizz. I

arco

pizz. II

arco

pizz. I

gett. S.P. I

gett. S.P. II

arco

fff

$f$

$fff$

$fff$

$mf$

$mf$

$fff$

$mf$

$fff$

$mf$

$fff$

FOURTH DRAFT

## 243 Un peu plus vite ; textures fluctuantes ♩ = ca. 200—242

*A bit faster; fluctuating textures*

SHENG

Flz. 细花舌 Xihuashé

Dantu

CB. FL.

CB. CL.

ACC.

vib.

vib.

trem.

in cass. shake

CIMB.

p.d.l.t. heavy attacks

HP.

VN.

pizz. arco

S.T. pizz.

pizz. II

c.l. batt. arco

S.T. III

ord. S.P.

ord.

VLA.

gett. I

gett. S.P. I

S.T.

pizz.

arco III

ord.

vc.

III ord.

III

gett. II

arco

pizz. c.l. batt. E.S.P. II

arco S.P.

c.l. tratto

FOURTH DRAFT

SHENG

245      双吐 Shuangtu      气吐 Qitù      双吐 Shuangtu

OB. FL.

Flz. [r]      3:2:1

CB. CL.

M.      3:2:1

ACC.

245      trem.      6:4:1

CIMB.

mf      5:4:1

HP.

p.d.l.t.      3:2:1      ord.      xylo.      p.d.l.t.

VN.

S.P. III      c.l. batt. S.P. I      arco      pizz.      arco      pizz. III      1/2 c.l.t. S.P. IV

VLA.

c.l. batt. E.S.P. II      arco      6:4:1      arco      mp      mf      fff      mf      fff      pp

vc.

S.P. I      flaut.      arco      flaut.      S.P. III      arco      flaut.      pizz. II

FOURTH DRAFT

SHENG

OB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

vc.

249

双吐 Shuangtu

Flz. 细花舌 Xihuashé

单吐 DanTu

Flz. 细花舌 Xihuashé

单吐 DanTu

Flz. [r] throat

acc.

in cass.

Lu Φ

p.d.l.t. ord.

c.l. batt. S.T. I c.l. batt. IV pizz.

pizz. S.P. I

arco S.P. II

arco S.P. II

arco flaut.

gett. I

arco

pizz. S.P. II

FOURTH DRAFT

SHENG

253 Flz. 呼舌 Hushe 气吐 Qitū

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

FOURTH DRAFT

## FOURTH DRAFT

SHENG

262      3/4

SHENG: 三吐 Santu; 单吐 Dantu; 气吐 Qitù; Flz. 呼舌 Hushe; Flz. 细花舌 Xihuashe; 三吐 Santu; Flz. 呼舌 Hushe; 单吐 Dantu

CB. FL.

CB. CL.

ACC. { 262 (15a) 3/4

CIMB.

HP. { 262 3/4

VN. { 262 3/4

VLA. { 262 3/4

vc. { 262 3/4

SHENG      *双吐 Shuangtu*      *Flz. 呼舌 Hushe*      *单吐 Dantu*

CB. FL.

CB. CL.

ACC.      *in cass.*      *trem.*      *shake*

CIMB.

HP.      *ord.*      *p.d.l.t.*      *p.d.l.t.*

VN.      *c.l. batt. S.T. I*      *c.l. batt. IV*      *pizz.*      *ff*      *mf*      *c.l. batt. E.S.P. II*      *ff*      *p*      *ord.*

VLA.      *pizz. II*      *arco*      *ff*      *ff*      *mf*      *c.l. batt. S.P. II*      *ff*      *ff*      *ff*

VC.      *ff*      *ff*      *ff*      *ff*      *ff*      *ff*      *ff*      *ff*      *ff*

## FOURTH DRAFT

SHENG

274 Flz. 呼舌 Hushe

CB. FL.

Flz. [r] throat whistle (O)

Dantu

Flz. 呼舌 Hushe

Flz. [r]

CB. CL.

M.

ACC.

shake 15<sup>a</sup> loco

7:6<sup>a</sup>

fff mf fff mp mf mp f f ff

CIMB.

I.v.

fff mf fff f f

HP.

p.d.l.t. ord. prenez la clé take the key

fff mf fff f f

VN.

c.l. batt. S.T. I arco S.P.

ord. crini crépitement II mid

gett. S.P. II ord. c.l. batt. S.T. II arco S.P.

fff mf f f ff

VLA.

fff f f f

c.l. batt. E.S.P. IV crini crépitement ord. c.l. batt. S.T. II pizz. S.P. back c.l. batt. S.P. III c.l. batt. S.T. II arco IV at bridge

fff f f f

VC.

fff f f f

FOURTH DRAFT

[ 100 ]

EMBERS | Louis GOLDFORD (2021) | full score in C | Draft #4 | page 100 of 127 | 6/14/22

SHENG  
277 *Dantu* *Xibushe* *Santu* *Dantu* *Hushe* *Dantu* *Hushe*  
*p* *f* *mp* *p*

CB. FL.  
M. *p* *mp* *M.* *ord.* *M.* *M.* *M.* *ppp mp*

CB. CL.  
*poisé* *M.* *9:6* *M.* *M.* *M.* *ppp mp*

ACC.  
277 *shake* *in cass.* *shake* *in cass.*  
*mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *shake*

CIMB.  
277 *Lu* *mf* *9:6* *mf* *f* *mf* *f* *mf* *9:6* *f*

HP  
277 *mf* *ord. fff* *mf* *fff* *s*

VN.  
277 *pizz. II* *9:6* *knock back* *arco S.T.* *back* *arco S.P.* *knock top* *c.l. tratto IV* *pizz.*

VLA.  
277 *c.l. batt. III* *gett. S.P. III* *1/2 c.l.t.* *c.l. batt. III* *gett. back* *arco ord.* *c.l. batt. S.P. I* *pizz. I* *c.l. batt. II* *gett. III* *gett. back* *c.l. batt. I*

VC.  
277 *arco C.I* *c.l. batt. E.S.P. IV* *III* *arco S.T.* *gett. S.P.* *arco c.l. batt. gett.* *pizz.* *arco S.P.* *S.T. → S.P.* *III pizz.*

FOURTH DRAFT

SHENG

280 *Flz. 呼舌 Hushe* *单吐 Danlu* *Flz. 细花舌 Xibushe* *单吐 Danlu* *Flz. 呼舌 Hushe*

CB. FL.

(M.) *f* *fff* *p* *f* *mp*

(M.)

CB. CL.

*fff* *mp* *fff* *mp*

ACC.

280 *7:6* *mf* *fff* *mf* *fff* *mf* *fff* *5:6*

CIMB.

280 *f* *p* *mf* *3:2* *3:2*

HP.

280 *ord.* *buzz* *f* *3:2* *p.d.l.t.* *3:2* *ord.*

VN.

280 *pizz.* *arco* *c.l. batt. S.T. I* *pizz.* *c.l. batt. S.T. III* *pizz.* *c.l. batt. purfling* *arco* *pizz. III*

VLA.

280 *crini crépitement* *arco* *c.l. batt. S.P. IV* *IV* *arco* *c.l. batt. S.P. II* *arco* *c.l. batt. S.P. III*

VC.

280 *mf* *fff* *mf* *mf* *fff* *mf* *fff* *mf*

SHENG

283

Flz. 呼舌 Husbe  
单吐 Dantu  
Flz. 细花舌 Xibusha  
单吐 Dantu  
Flz. 呼舌 Husbe  
单吐 Dantu  
Flz. 呼舌 Husbe  
单吐 Dantu

OB. FL.

CB. CL.

ACC.

283

Flz. [r] thmat  
shake  
15<sup>a</sup> loco  
15<sup>a</sup> loco by trem.  
in cass. trem.

CIMB.

283

5:6<sup>J</sup>  
fff f  
7:6<sup>J</sup>  
mf fff  
3:2<sup>J</sup>  
mf  
9:6<sup>J</sup>

HP.

283

ord.  
f mp  
p.d.l.t.  
buzz  
ord.  
f mp  
locos  
8b

VN.

283

arco ord.  
S.P. 8<sup>a</sup> ord.  
mf fff f  
pizz. 8<sup>a</sup> fff mf  
arco S.T. 1/2 c.l.t. I  
c.l. batt. E.S.P. III

VLA.

283

pizz. arco ord. III  
mp fff pizz. S.P. I  
c.l. batt. S.P. IV  
ord. pizz. I  
mf  
fff  
arco ord. 1/2 c.l.t. III  
ord. pizz. arco ord. 1/2 c.l.t. III  
ord. pizz. arco ord. 1/2 c.l.t. III

VC.

283

pizz. arco ord. c.l. batt. S.P. IV  
fff p  
fff fp  
mf  
fff mf  
fff

SHENG

286

Flz. 呼舌 Hushe

三吐 Samtu

单吐 Dantu

气吐 Qitu

CB. FL.

(M.)

fff mp p mf

CB. CL.

M. G M. M.

ACC.

trem. vib.

15<sup>a</sup>

fff mf pp mf fff

CIMB.

Lv. Lv. tr. loco

HP.

p d.l.t. ord. xylo. loco

VN.

S.P. ord. pizz. arco I c.l. batt. S.T. I

VLA.

c.l. tratto trini crépitement c.l. batt. IV knock top c.l. batt. E.S.P. IV pizz. c.l. batt. S.T. III

VC.

ord. S.P. c.l. batt. E.S.P. IV S.P. ord. Haut. S.P.

SHENG  
289 Flz.  
呼舌  
Hushe

CB. FL.  
(M.)

CB. CL.  
(M.) Flz. [r]

ACC.  
289 shake  
pp 7:6 fff mf 7:6 f 7:6 pp fff mf

CIMB.  
289 Φ f L.v.

HP.  
289 fff mf sf sf

VN.  
289 mf fff pizz. I S.T. arco Haut. pizz. III c.l. batt. III top

VLA.  
289 S.P. arco haut. ord. gett. III S.T. → S.P. back

VC.  
289 flaut. II S.P. → S.T. mf pizz. IV arco pizz. II mf pizz.

SHENG

292

三吐 Santu

Flz. 呼舌 Huhe

单吐 Dantu

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

VC.

Gett. III S.T. → S.P.

flaut. flaut. (S.P.)

FOURTH DRAFT

**296** Tutti (Unisson, homorythmique)  $\text{♩} = 148$   
*Unison, homorhythmic*

The musical score consists of eight staves, each representing a different instrument or voice part. The instruments are:

- SHENG**: A single staff with a treble clef, showing mostly rests and occasional vertical strokes.
- CB. FL.**: A single staff with a treble clef, marked *ppp*. It features vertical strokes and some horizontal dashes.
- CB. CL.**: A single staff with a bass clef, marked *ppp*. It has vertical strokes and some horizontal dashes.
- ACC.**: Two staves grouped together, both with treble clefs. They show mostly rests.
- CIMB.**: A single staff with a treble clef, showing mostly rests.
- HP.**: Two staves grouped together, both with bass clefs. The top staff is marked *p* and *xyl.*. The bottom staff has vertical strokes and some horizontal dashes.
- VN.**: A single staff with a treble clef, showing mostly rests.
- VLA.**: A single staff with a bass clef, marked *ppp*. It has vertical strokes and some horizontal dashes.
- VC.**: A single staff with a bass clef, marked *ppp*. It has vertical strokes and some horizontal dashes.

Key signatures and time signatures change frequently across the staves. Measure numbers 296 are present above several staves. Various performance instructions are included, such as *p.d.l.t.*, *buzz*, *pizz. S.P. I*, and *pizz. S.P. IV*.

**300** Épars  
scattered

Réuni [come sopra]  
together

SHENG

OB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

vc.

Get in touch for full score

**Épars** scattered      **Réuni** together

SHENG      CB. FL.      CB. CL.      ACC.      CIMB.      HP.      VN.      VLA.      VC.

302      302      302      302      302      302      302      302      302

## FOURTH DRAFT

[ IIo ]

EMBERS | Louis GOLDFORD (2021) | full score in C | Draft #4 | page 110 of 127 | 6/14/22

305 Réuni plus rapide ♩ = ca. 196 → ♩ = ca. 220

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP. (p.d.l.t.) (p.d.l.t.) 6:4 p (xylo.) 3:2 (ord.)

VN. (3:2) (pizz. S.P. IV) 6:4 3:2

VLA. 3:2

vc. 3:2

FOURTH DRAFT

Réuni  
together

**307** Épars [*come sopra*] ♩ = 148  
*scattered*

scattered

SHENG

CB. FL.

CB. CL.

ACC. { 307

CIMB. { 307

HP. { 307

VN. { 307

VLA. { 307

vc. { 307

together

Detailed description: This page from a musical score contains six staves of music. The top staff is for SHENG, with a single note and a dynamic of *p*. The second staff is for CB. FL. featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is for CB. CL. with a similar eighth-note pattern. The fourth staff is for ACC. (Accordion) in 2/4 time, with a mostly rests section. The fifth staff is for CIMB. (Cimbalom) in 2/4 time, also with mostly rests. The bottom three staves are grouped under HP. (Bassoon). The first bassoon staff has dynamics *p* and *ppp*, and performance instructions *xylo* and *p.d.l.t.* above it. The second bassoon staff has dynamics *p* and *ppp*, and performance instruction *locو* above it. The third bassoon staff has a dynamic *ppp* and performance instruction *locو* above it. The bottom two staves are for VN. (Violin) and VLA. (Viola), both in 4/4 time. The violin staff includes a box for *pizz. S.P. I*. The cello staff includes a dynamic *[d]*.

## FOURTH DRAFT

**Épars scattered**

**Réuni together**

SHENG  
CB. FL.  
CB. CL.  
ACC.  
CIMB.  
HP.  
VN.  
VLA.  
VC.

309

309

309

309

309

309

309

309

309

309

309

309

309

309

309

**312** Épars  
scattered

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP. *ppp* ord.

VN. *pizz. S.P. I*

VLA. *pizz. S.P. IV*

vc. *pizz. S.P. IV*

[ *p.d.l.t.* ]

*xyl. poss.*

*extreme buzz*

*pizz. S.P. I*

*pizz. S.P. IV*

*pizz. S.P. IV*

## FOURTH DRAFT

315

**SHENG**

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**vc.**

Épars  
scattered

Réuni  
together

*(p.d.l.t.)*

*15<sup>a</sup> - loco*

*ord.*

*pizz. S.P. II*

*pizz. S.P. I*

*pizz. S.P. I*

*pizz. S.P. IV*

## FOURTH DRAFT

FOURTH DRAFT

Réuni  
together

**SHENG**

**CB. FL.** 7:4: 3:2: 3:2: 5:4:

**CB. CL.** 7:4: 3:2: 3:2: 3:2: 5:4:

**ACC.** 320

**CIMB.** 320

**HP.** 320 7:4: (p.d.l.t.) 15<sup>a</sup> loco 15<sup>a</sup> 3:2: 3:2: 3:2: (p.d.l.t.) 15<sup>a</sup> (p.d.l.t.) 15<sup>a</sup> extreme buzz pizz. S.P. I

**VN.** 320 7:4: 6:4: 3:2: 3:2: 3:2: 5:4: pizz. S.P. IV pizz. S.P. IV pizz. S.P. IV pizz. S.P. I 15<sup>a</sup> pizz. S.P. I

**VLA.** 320 7:4: 3:2: 3:2: 3:2: 3:2: 5:4: pizz. S.P. IV pizz. S.P. IV pizz. S.P. IV pizz. S.P. I 15<sup>a</sup> pizz. S.P. I

**VC.** 320 7:4: 3:2: 3:2: 3:2: 3:2: 5:4: 5:4:

## FOURTH DRAFT

Musical score page 323 featuring nine staves of musical notation for various instruments. The instruments include SHENG, CB. FL., CB. CL., ACC., CIMB., HP., VN., VLA., and VC. The score is divided into two systems by vertical bar lines. The first system begins with a measure of rests for SHENG and CB. FL., followed by measures for CB. CL., ACC., and CIMB. The second system begins with measures for HP. and VN., followed by measures for VLA. and VC. Various musical markings are present, such as dynamic changes (e.g.,  $\text{p.d.l.t.}$ ,  $\text{loc.}$ ,  $\text{ord.}$ ,  $\text{buzz}$ ,  $\text{pizz. S.P. I}$ ,  $\text{pizz. S.P. II}$ ,  $\text{pizz. S.P. IV}$ ), time signatures (e.g.,  $5:4$ ,  $6:4$ ,  $3:2$ ), and performance instructions like  $\text{pizz.}$ .

## FOURTH DRAFT

**325** Épars scattered

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP. *p* *ppp* *locu* *ord.* *buzz*

VN. *pizz. S.P. I*

VLA. *pizz. S.P. IV*

VC. *pizz. S.P. IV*

FOURTH DRAFT

326

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

vc.

326

*p.d.l.t.*

*loc. ord.*

*buzz*

*pizz. S.P. IV*

*xyl.*

*p*

*p*

*pizz. S.P. IV*

FOURTH DRAFT

329 Réuni  
together

= ca. 222

**SHENG**

**CB. FL.**

**CB. CL.**

**ACC.**

**CIMB.**

**HP.**

**VN.**

**VLA.**

**VC.**

## FOURTH DRAFT

**332** Étirement du temps  $\text{♩} = 148$   
time stretch

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP. *p.d.l.t.*

*15a*

*p* *[loc]* *ord.*

VN.

VLA.

VC.

335

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

vc.

335

*(p.d.l.t.)*

*15<sup>a</sup>*

*p*

*ord.*

*loco*

*8b*

*buzz*

*pizz. S.P. IV*

*6:4*

*3:2*

*ord.*

*8b*

*3:2*

*pizz. S.P. IV*

*6:4*

*3:2*

FOURTH DRAFT

## FOURTH DRAFT

339

340 Réuni  
together

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

vc.

343 In 3  $\text{d}+\text{d}+\text{d}$

**SHENG**: -

**CB. FL.**: -

**CB. CL.**: -

**ACC.**: -

**CIMB.**: -

**HP.**: -

**VN.**: -

**VLA.**: -

**VC.**: -

347

SHENG

CB. FL.

CB. CL.

ACC.

CIMB.

HP.

VN.

VLA.

vc.

Duration ca. 17:00.  
29 August 2021  
Asnières-sur-Oise





ISMN 979-0-2325-5995-7



9 790232 559957 >



Get in touch for full score + parts.  
PERUSAŁ ONLY - - - - -