The Scheme of the Sea Organ

Yu Oda
(2010)

General Information:

Title: The Scheme of the Sea Organ
Composer: Yu Oda
Year: 2010
Duration: 6'40"
Contact: odayu21@hotmail.com

Instrumentation:

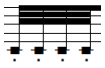
Great bass recorder
Contra bass recorder
Sub contra bass recorder
Bass Clarinet
2 Percussionists:
I. Gongs and crotales (upper octave)
II. Inside of Piano and crotales (lower octave)

Notation

Recorders:

* All the 32nd notes or faster are meant to be played as fast as possible while remaining the precise placement of the accents.
* Dynamics obove the staff, "cres" or "dim", indicate the dynamic change of overall phrase or the section.
* All the glissandos are meant to be done with holding the labium if possible. If not, just with the air pressure.

bisgliandо, or fingering trill

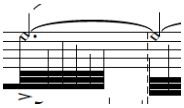


Square notehead: over blowing on the indicated fingering position. The air pressure corresponds to the dynamics

flutter tongue

Diamond notehead: play the indicated note with the voice (same pitch).

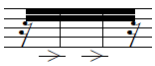
No notehead: play undifined pitches as fast as possible around the indicated ranges.



Combination of the voice (diamond) and the undifined pitches.

Bass Clarinet:

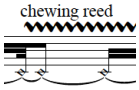
* Dynamics obove the staff, "cres" or "dim", indicate the dynamic change of overall phrase or the section.
* All the glissandos are meant to be done with lips and airpressures.



Accent noteheads: slapped tongue

flutter tongue

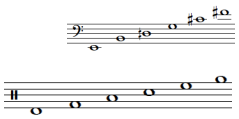
bisgliandо, or fingering trill



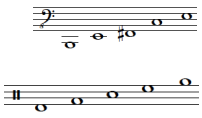
Chew the reed with the indicated fingering position to get unstable high pitches.

play the regular note (regular notehead) with the voice indicated with the diamond notehead.

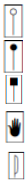
Percussions:



Gongs used in the piece are notated as below.



Piano strings played inside of the piano used in the piece are notated as below. Those notes are meant to be hold throughout the piece, by pressing down and holding the middle pedal of the piano.



heavy gong mallet.
marimba mallet.
very hard mallet.
finger nail
bow

hold the string with finger as you play the string with mallet to create muted sounds.

hold and the string with finger and slide it from edge to center as you play the string with mallet as fast as possible to create muted sound with moving overtones.

score in C

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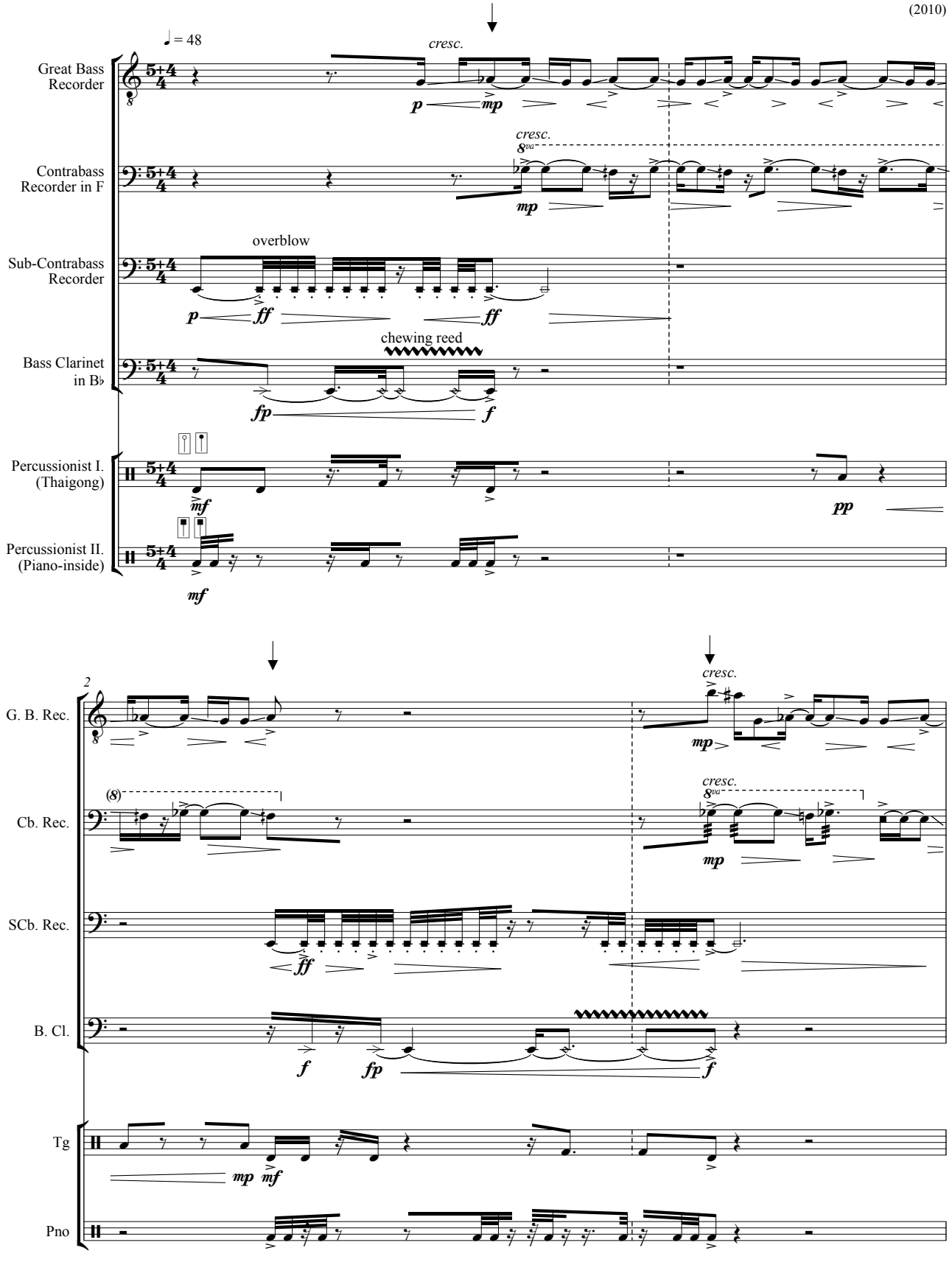
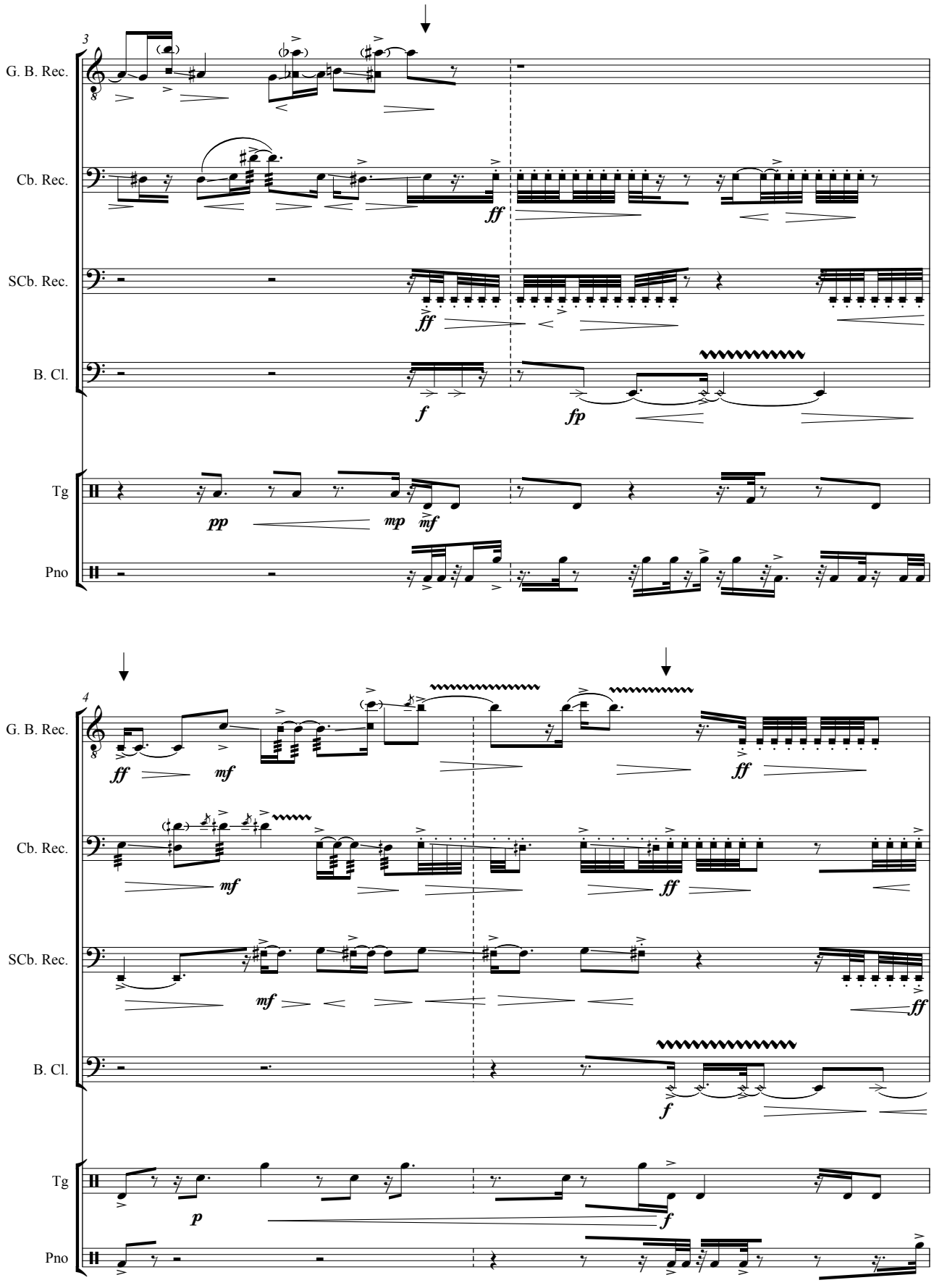
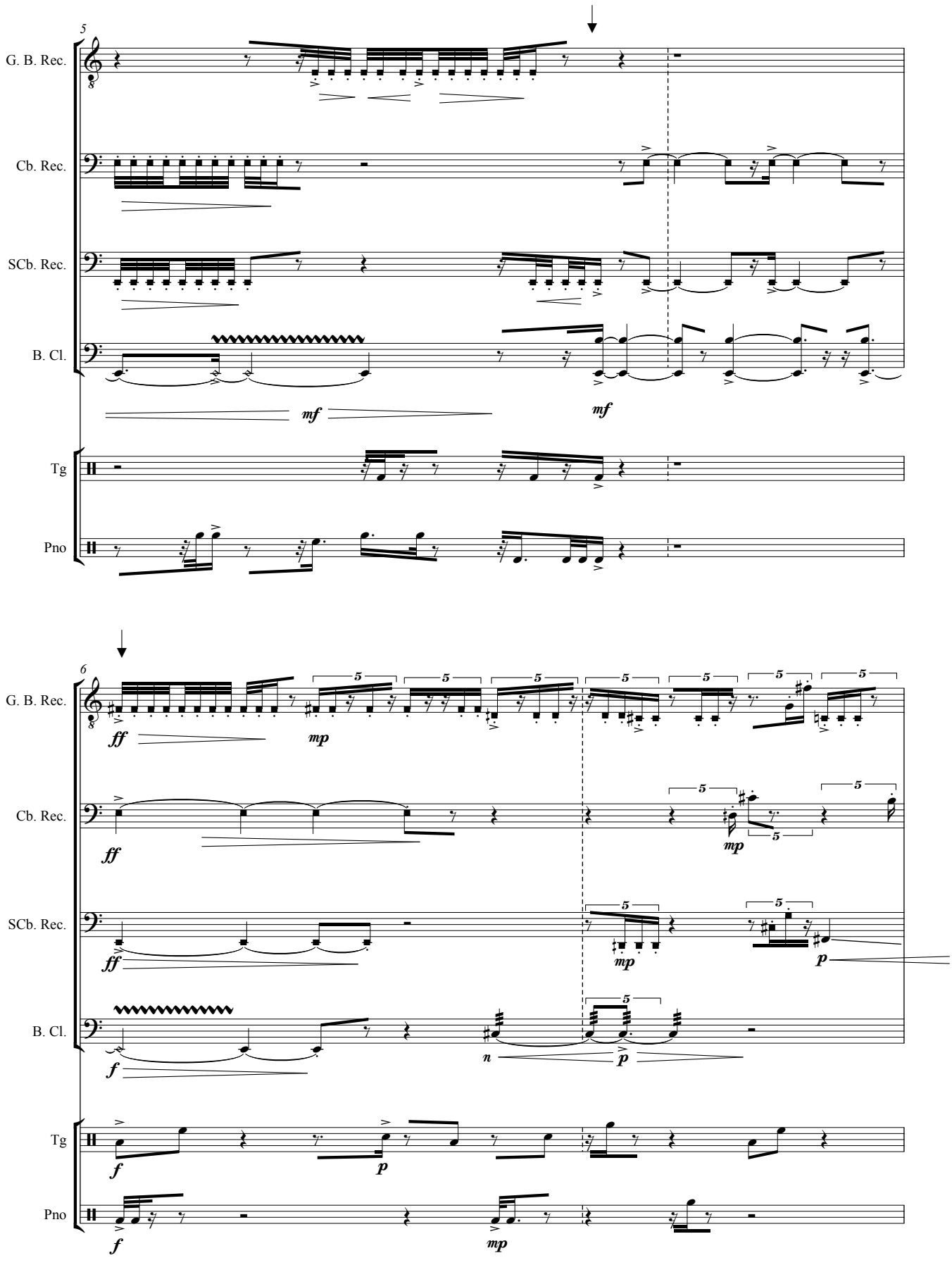
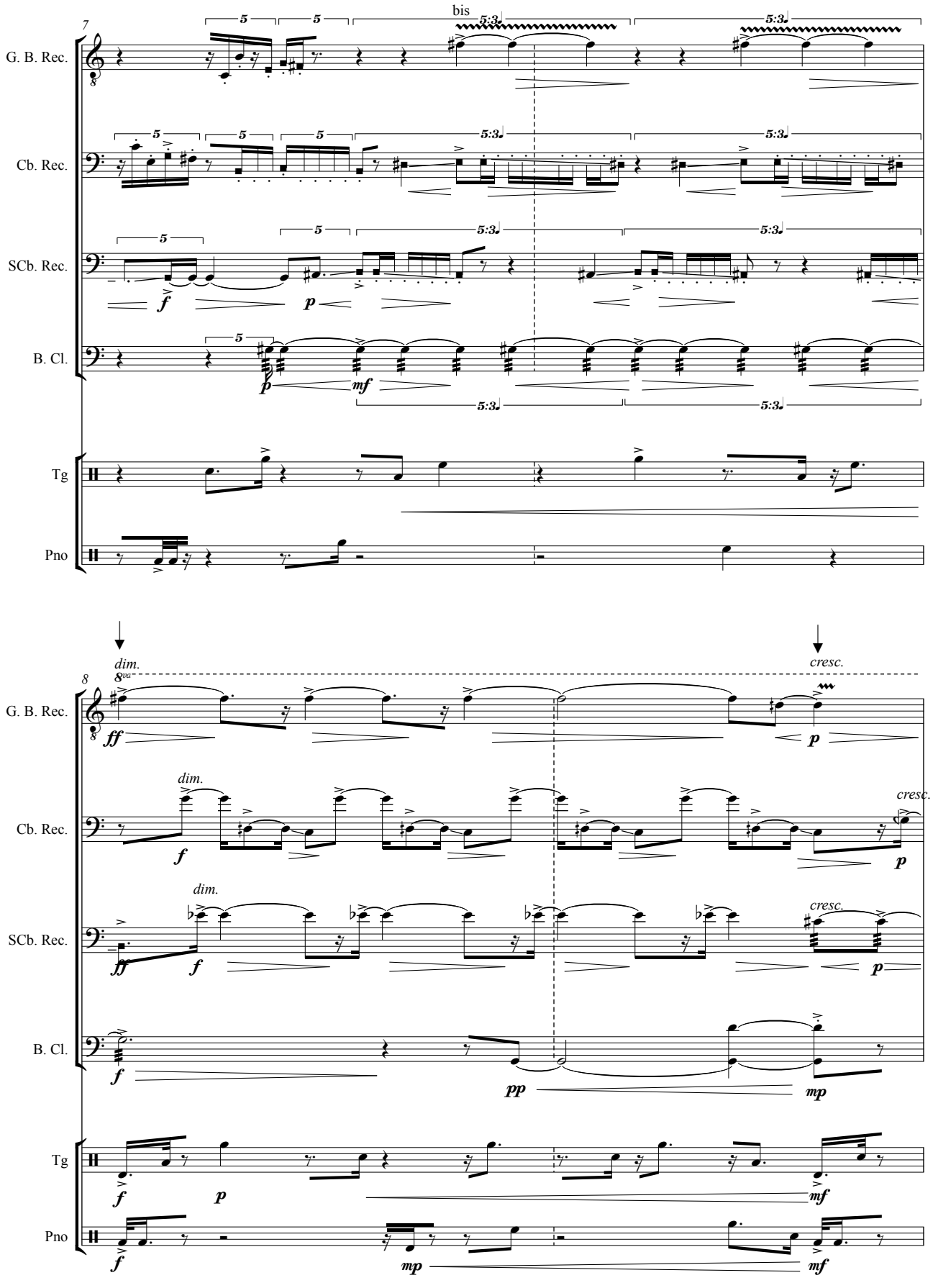
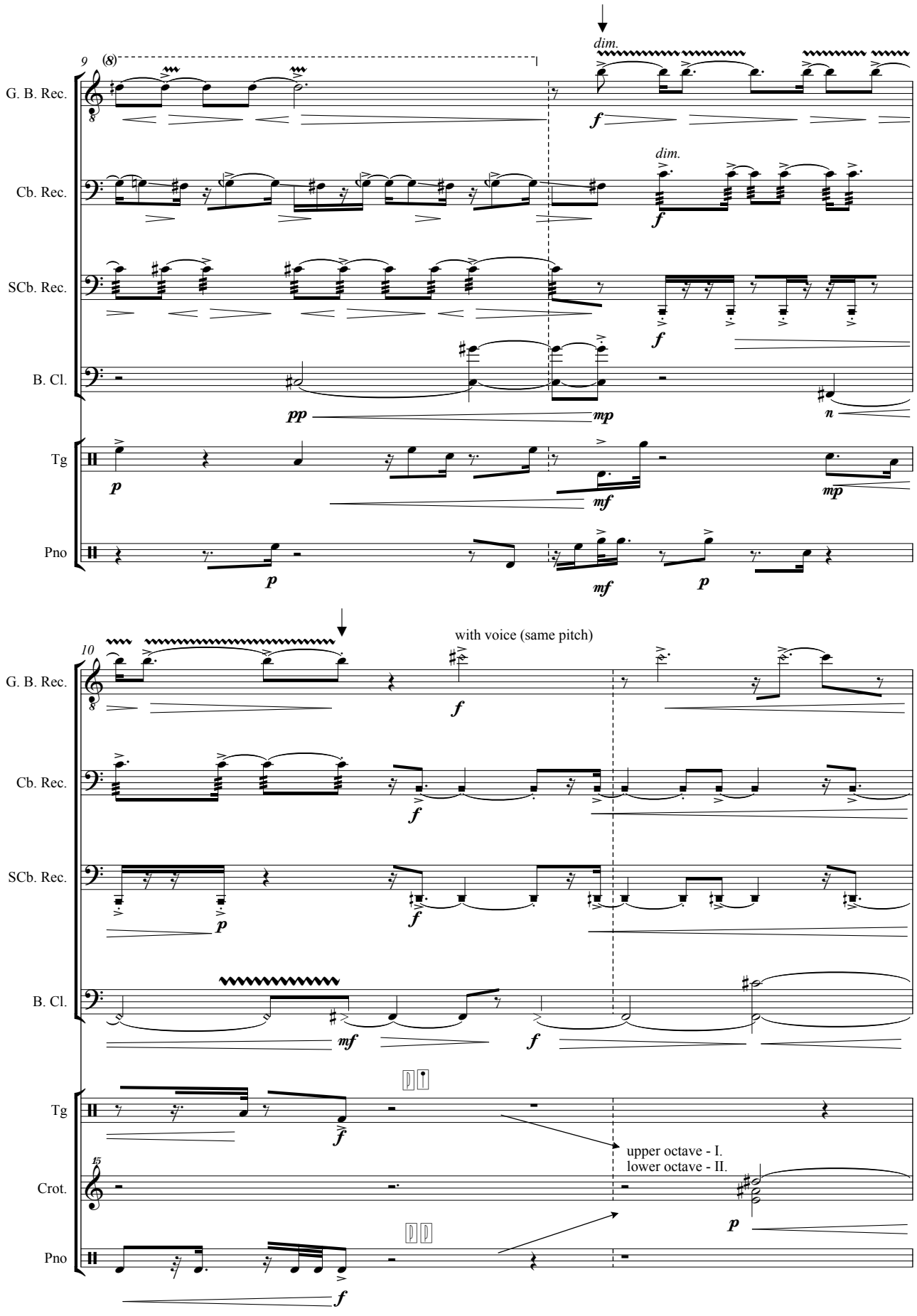
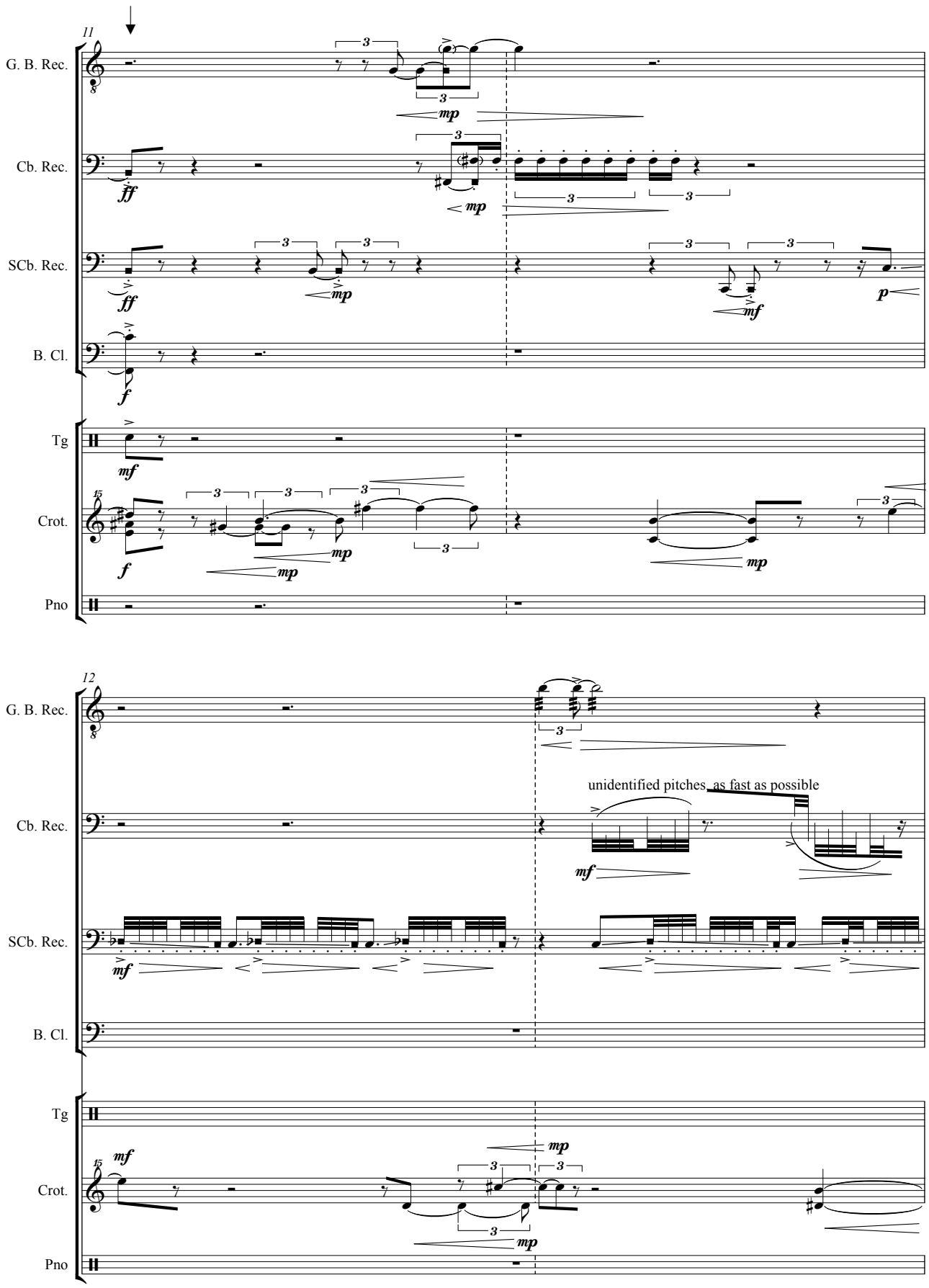


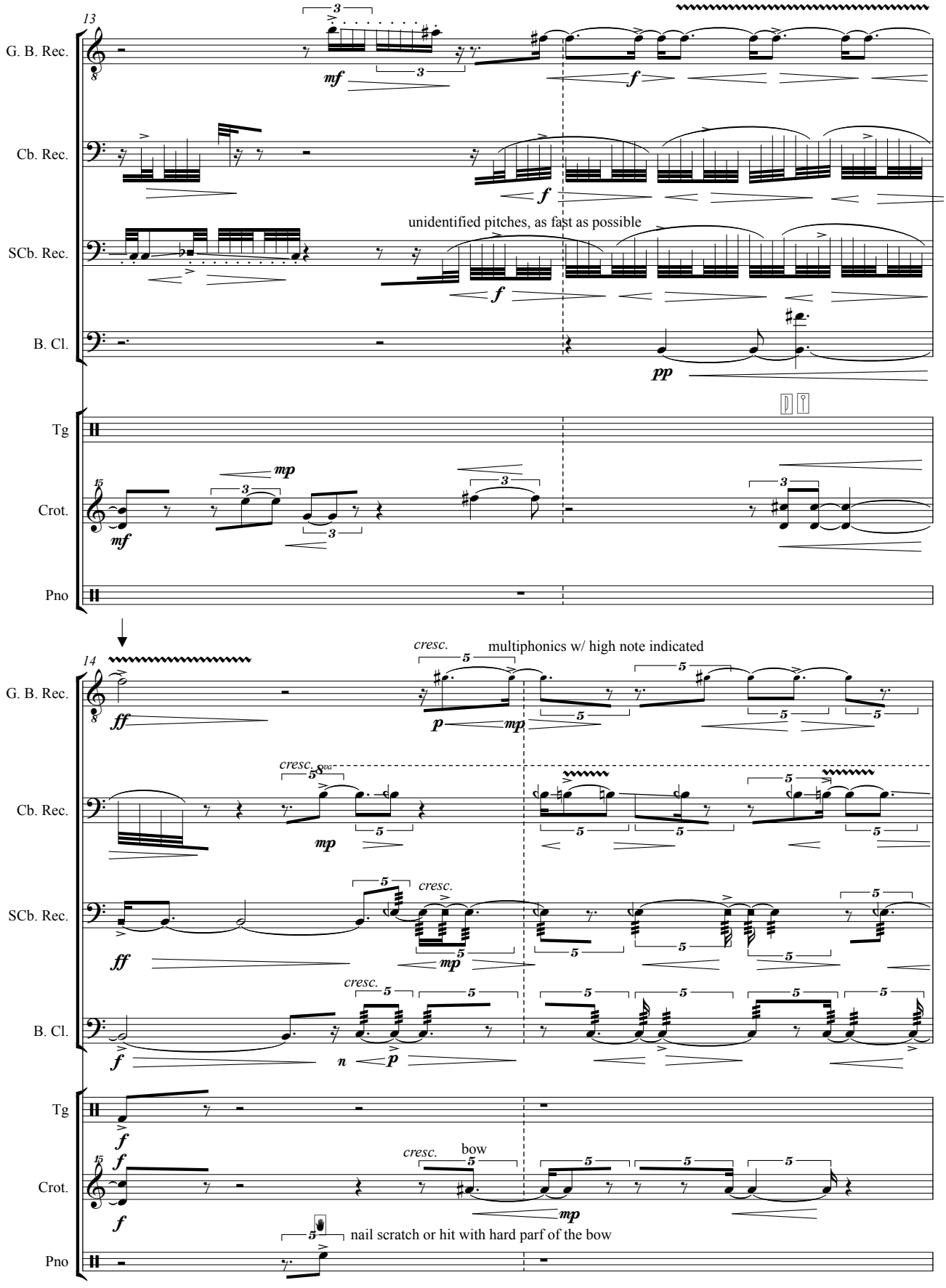

3
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
ff
ff
f
fp
pp
mp
mf
4
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
ff
mf
ff
mf
ff
mf
ff
f
p
f

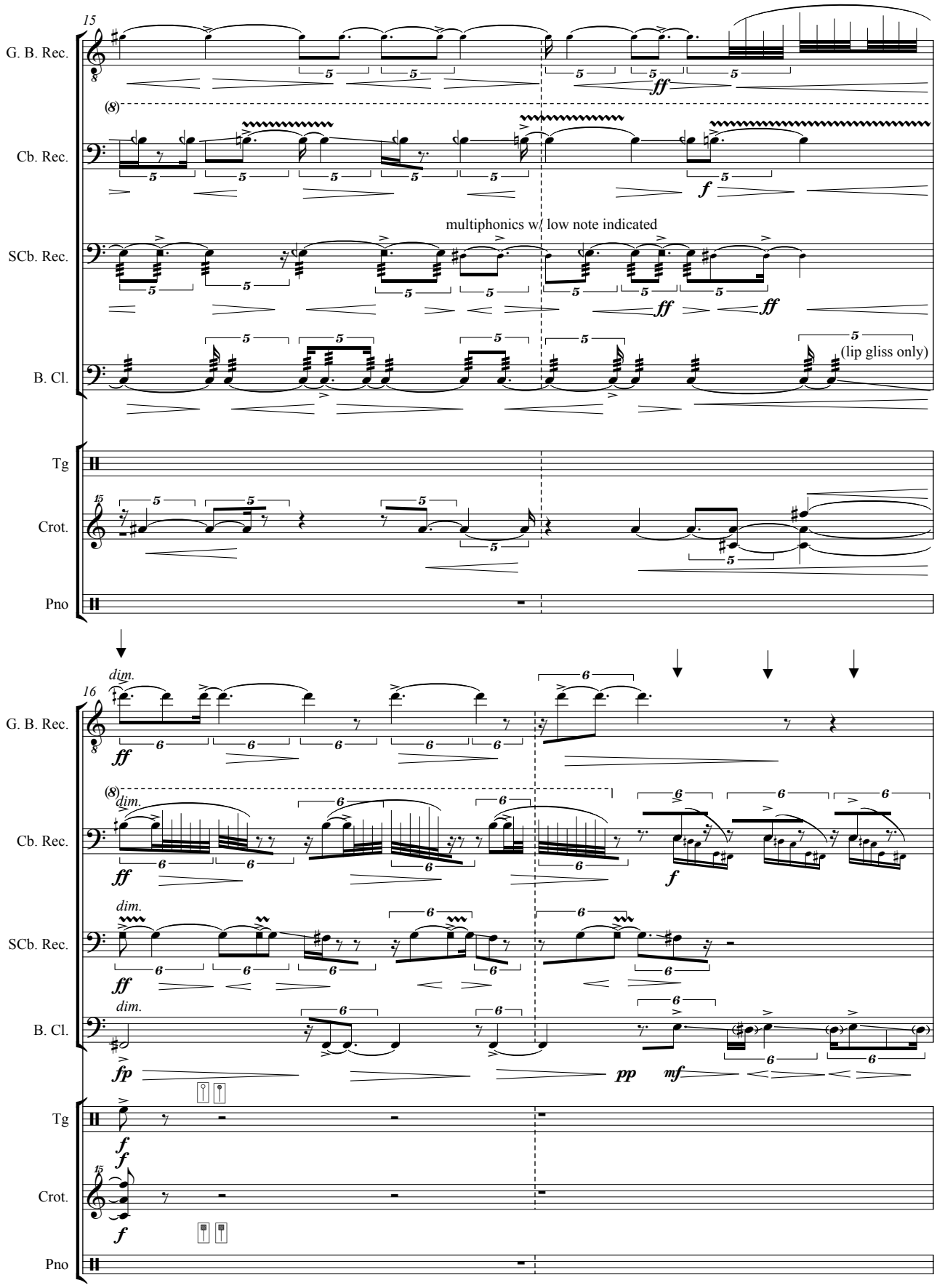

5
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
mf
mf
6
G. B. Rec.
ff
mp
Cb. Rec.
ff
mp
SCb. Rec.
ff
mp
p
B. Cl.
f
n
p
Tg
f
p
Pno
f
mp

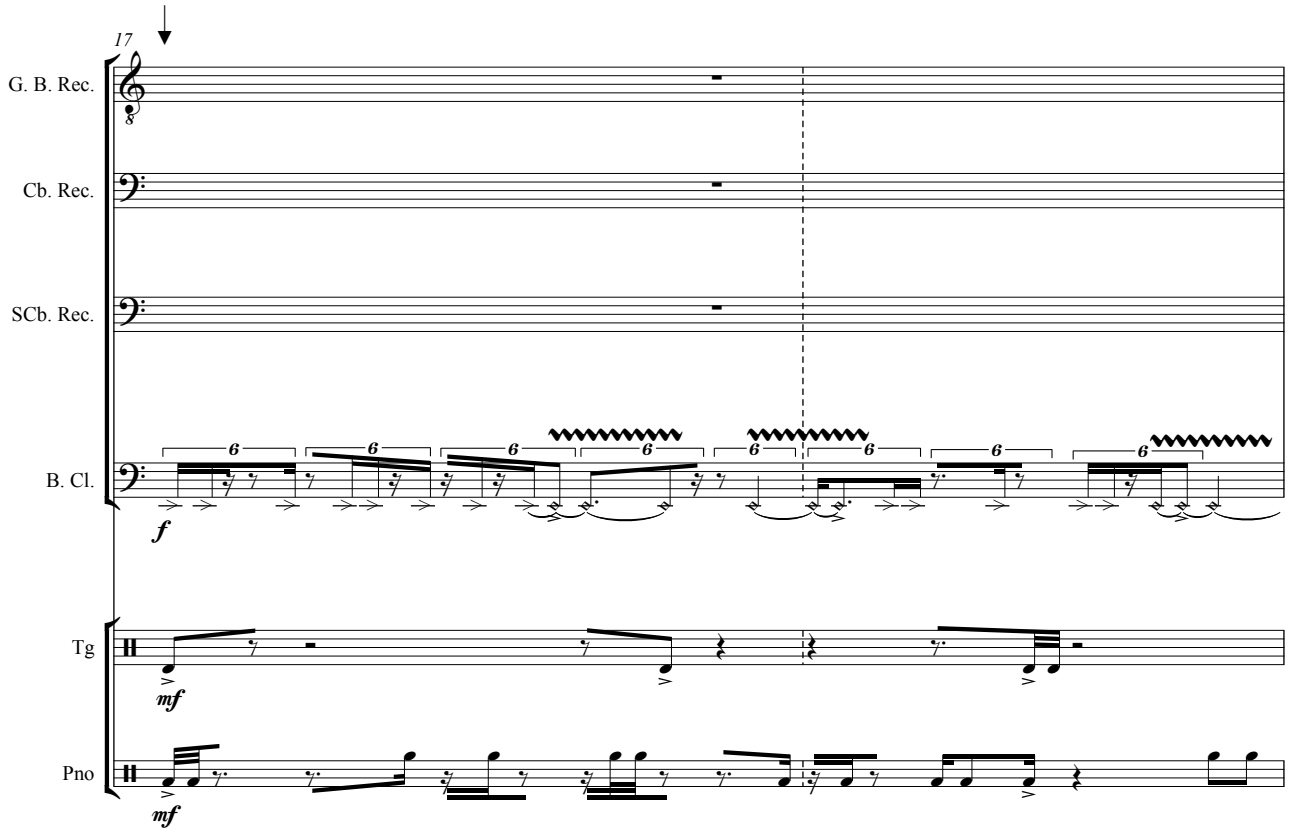

7
bis
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
8
dim.
8va
cresc.
ff
f
p
mf
pp
mp

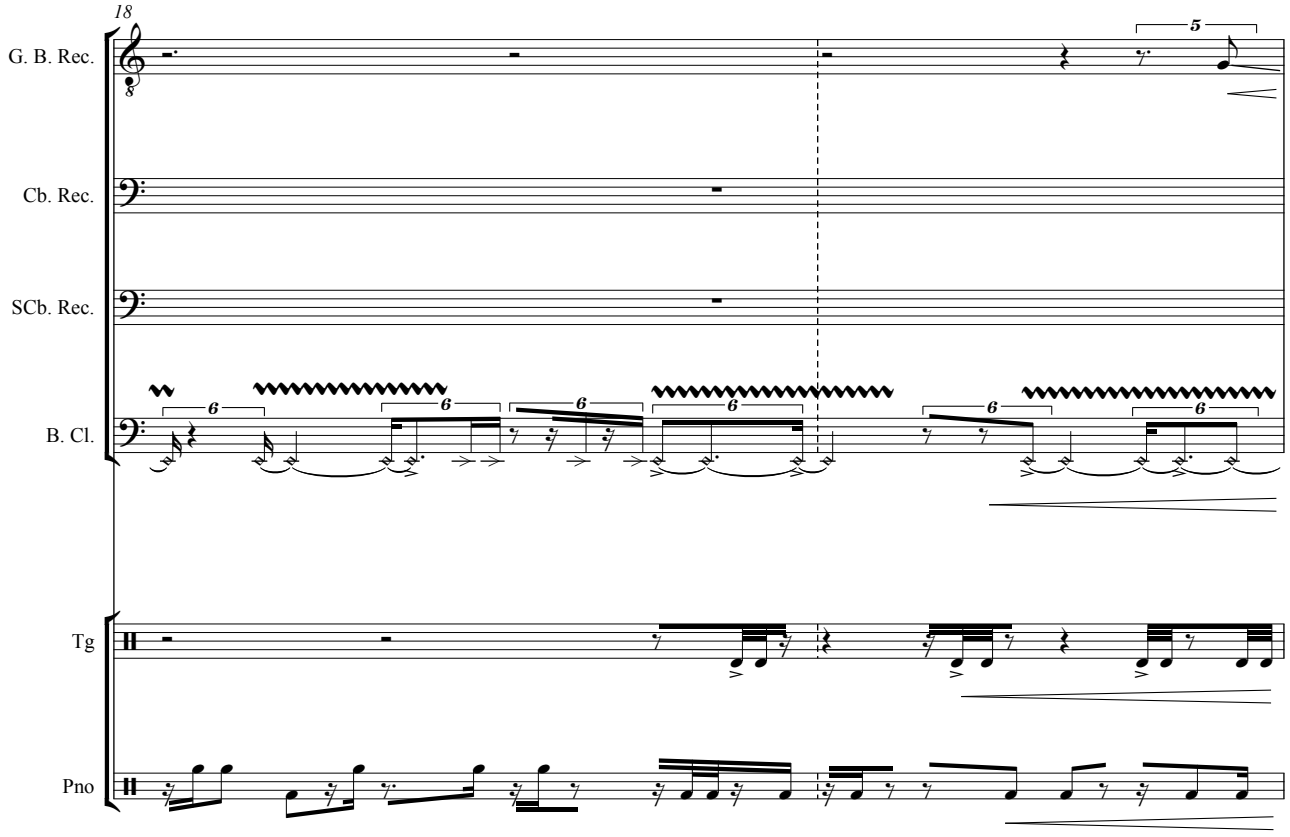

9
(8)
dim.
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
10
with voice (same pitch)
15
upper octave - I.
lower octave - II.
Crot.

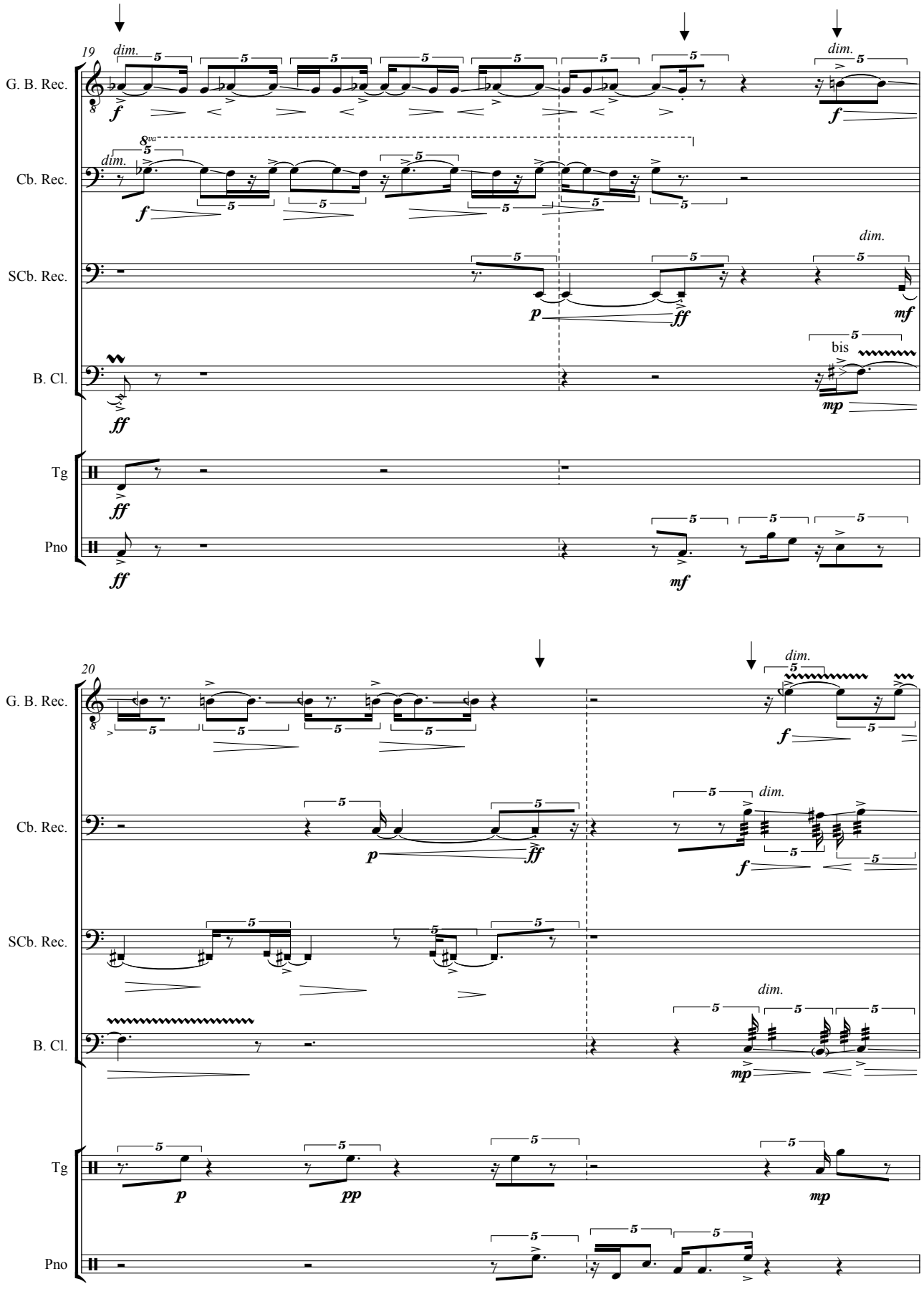

11
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Crot.
Pno
12
unidentified pitches, as fast as possible

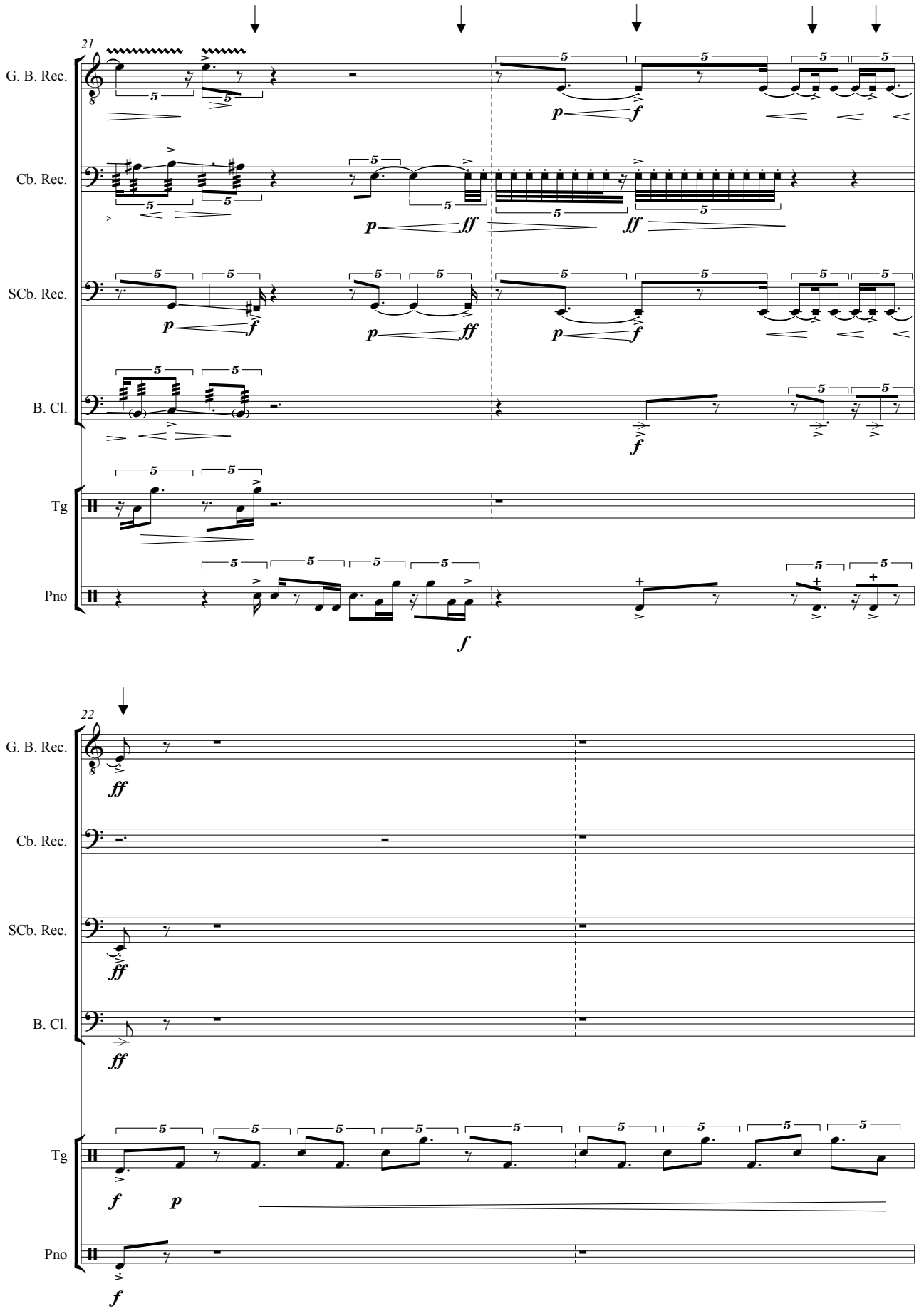

13
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Crot.
Pno
mf
f
unidentified pitches, as fast as possible
pp
mp
14
ff
cresc.
multiphonics w/ high note indicated
p
va
n
bow
nail scratch or hit with hard parf of the bow

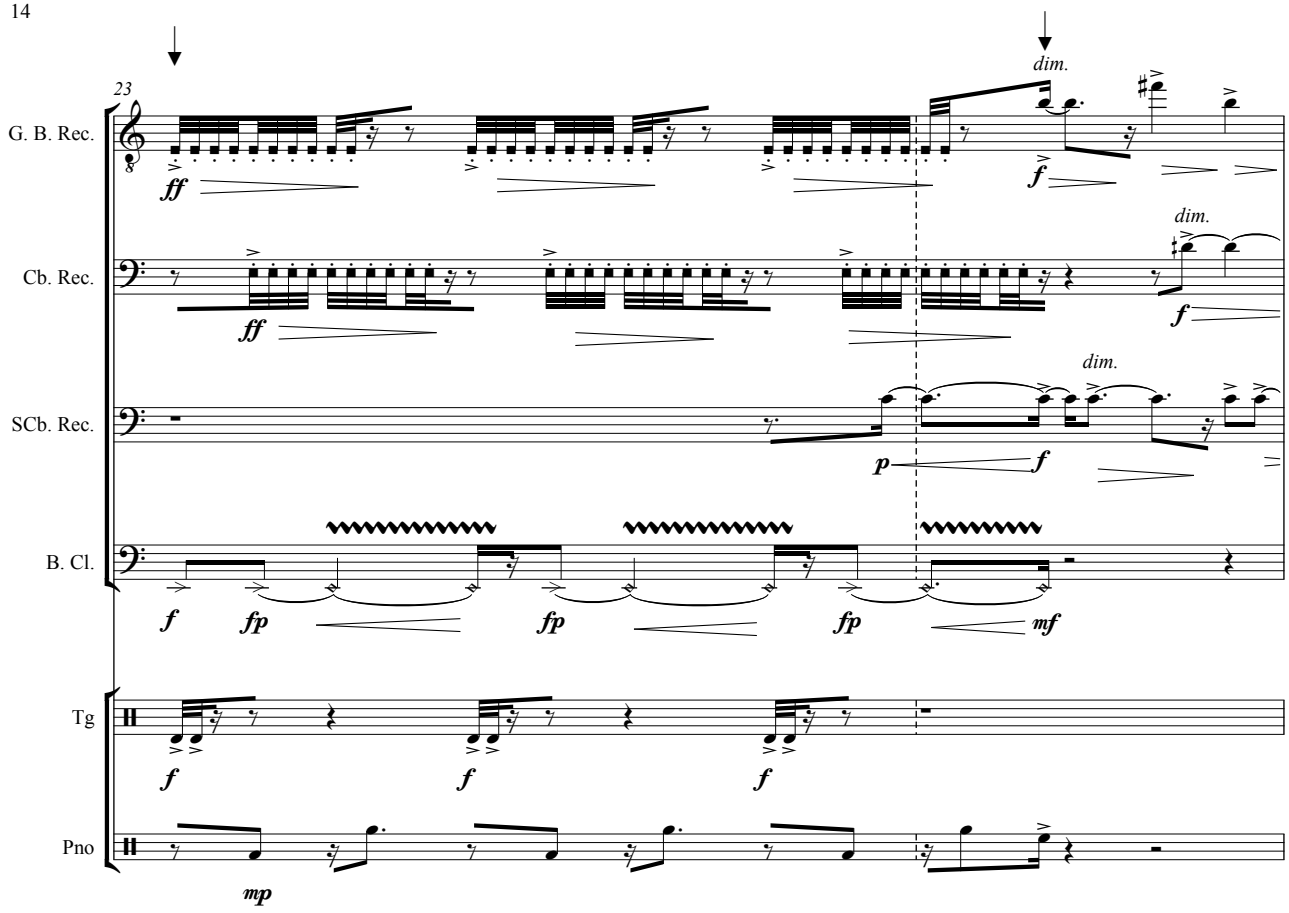

15
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Crot.
Pno
multiphonics w/ low note indicated
(lip gliss only)
16
dim.
fp
pp
mf

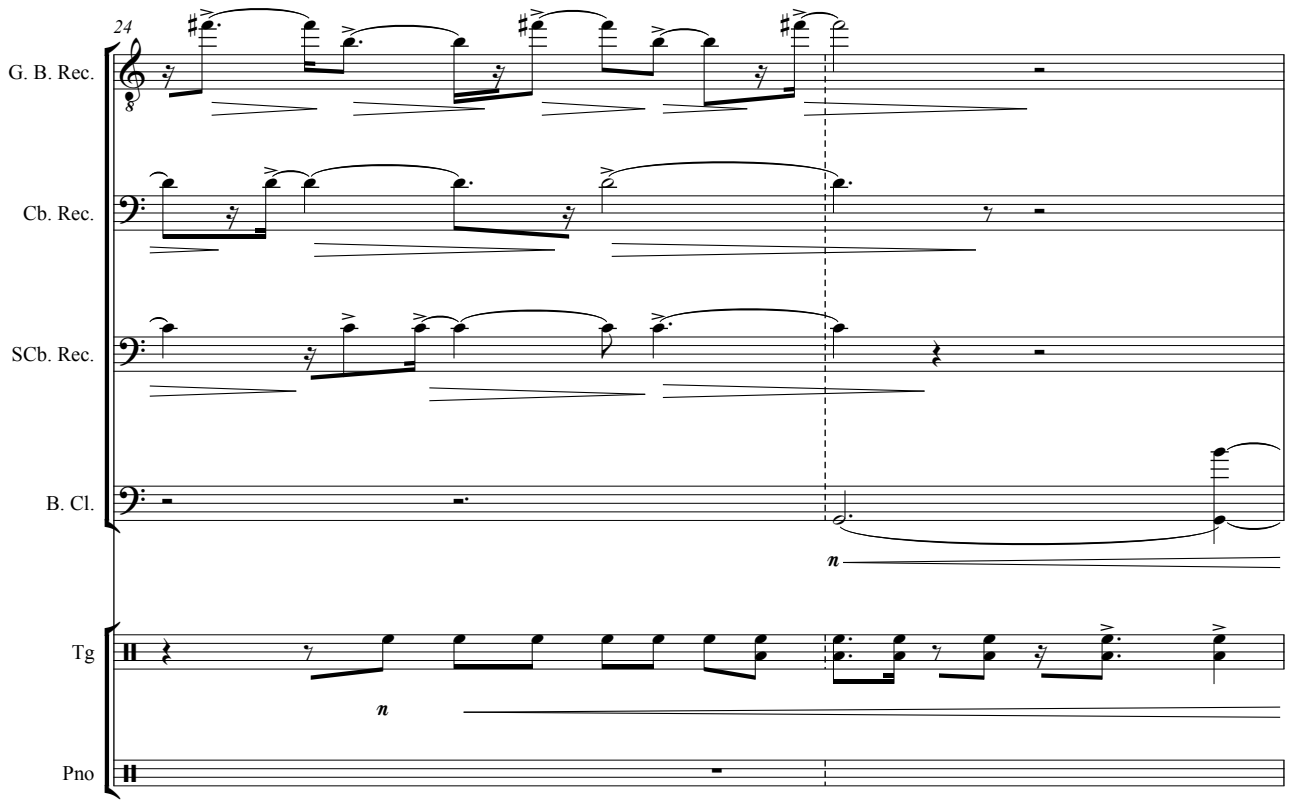

17
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
f
Tg
mf
Pno
mf

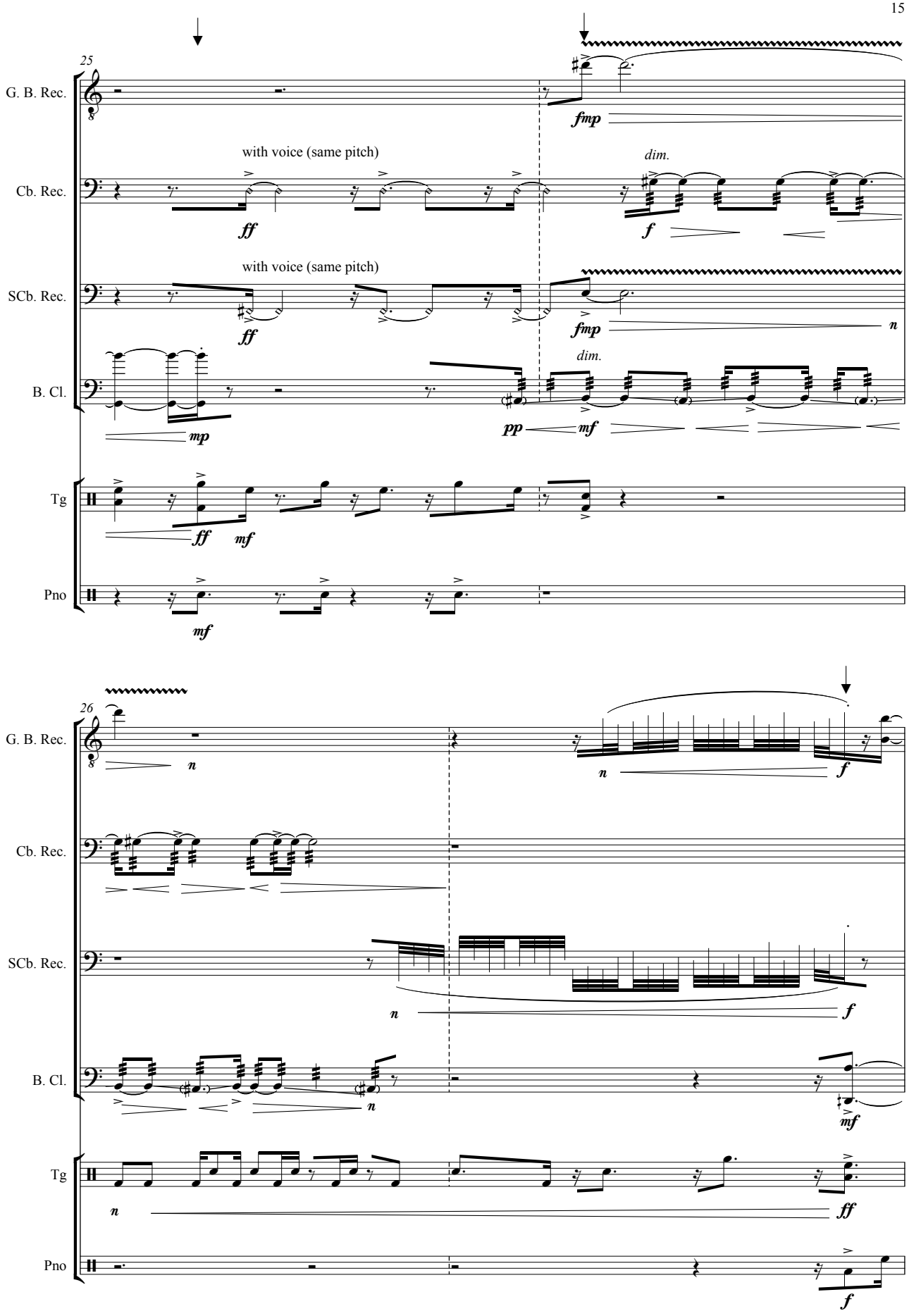

18
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno

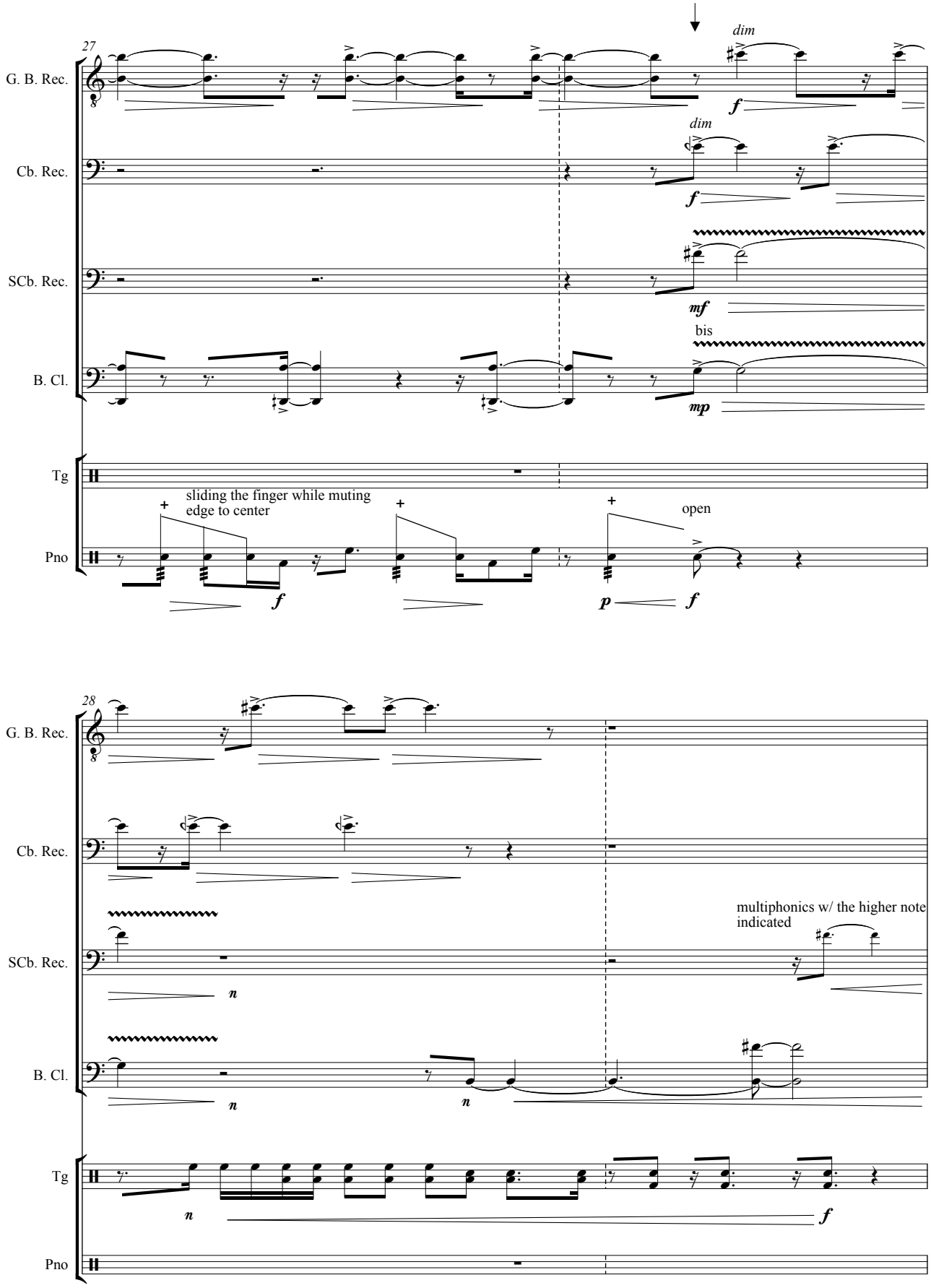

19
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
dim.
8va
bis
20

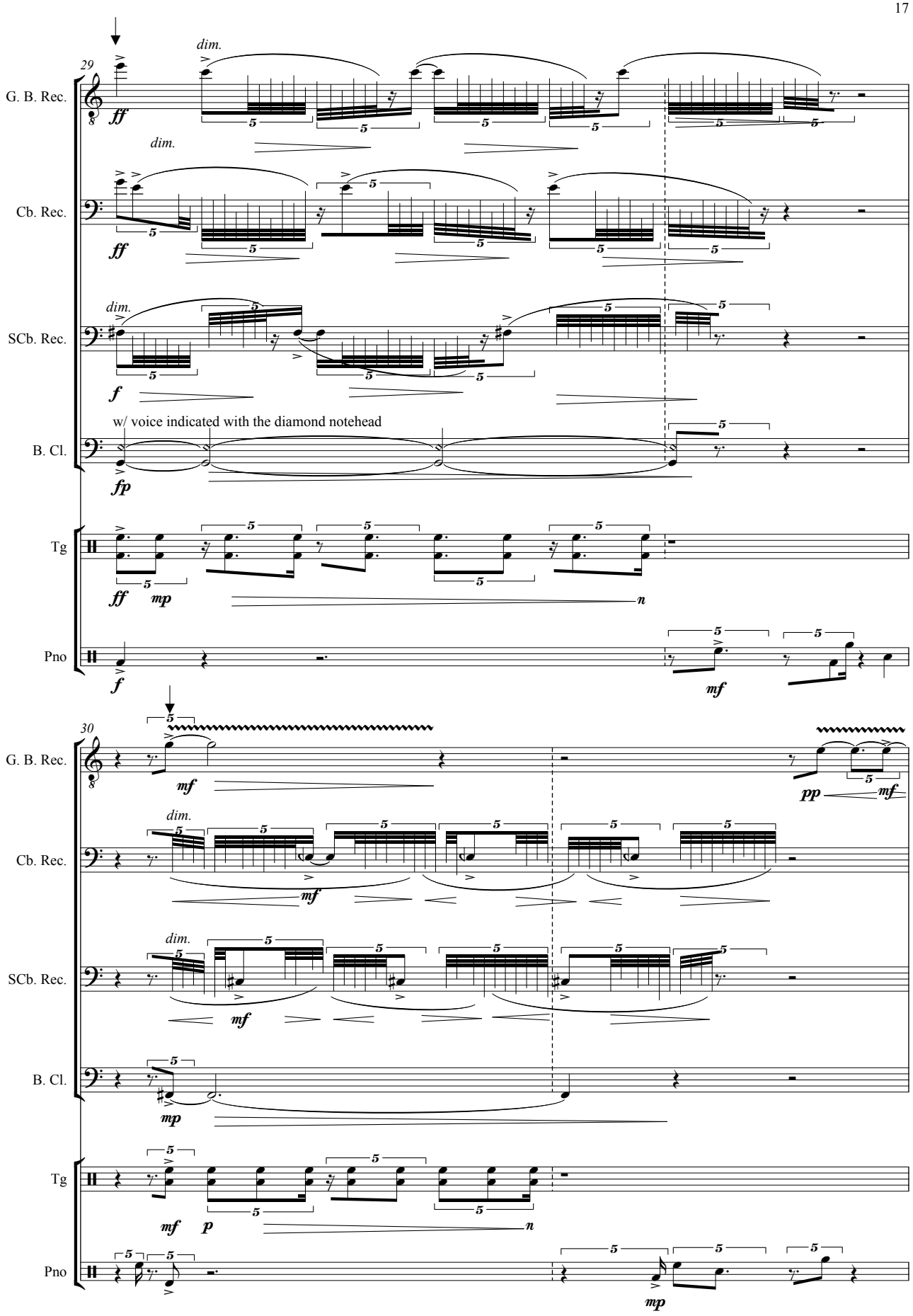

21
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
22
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno

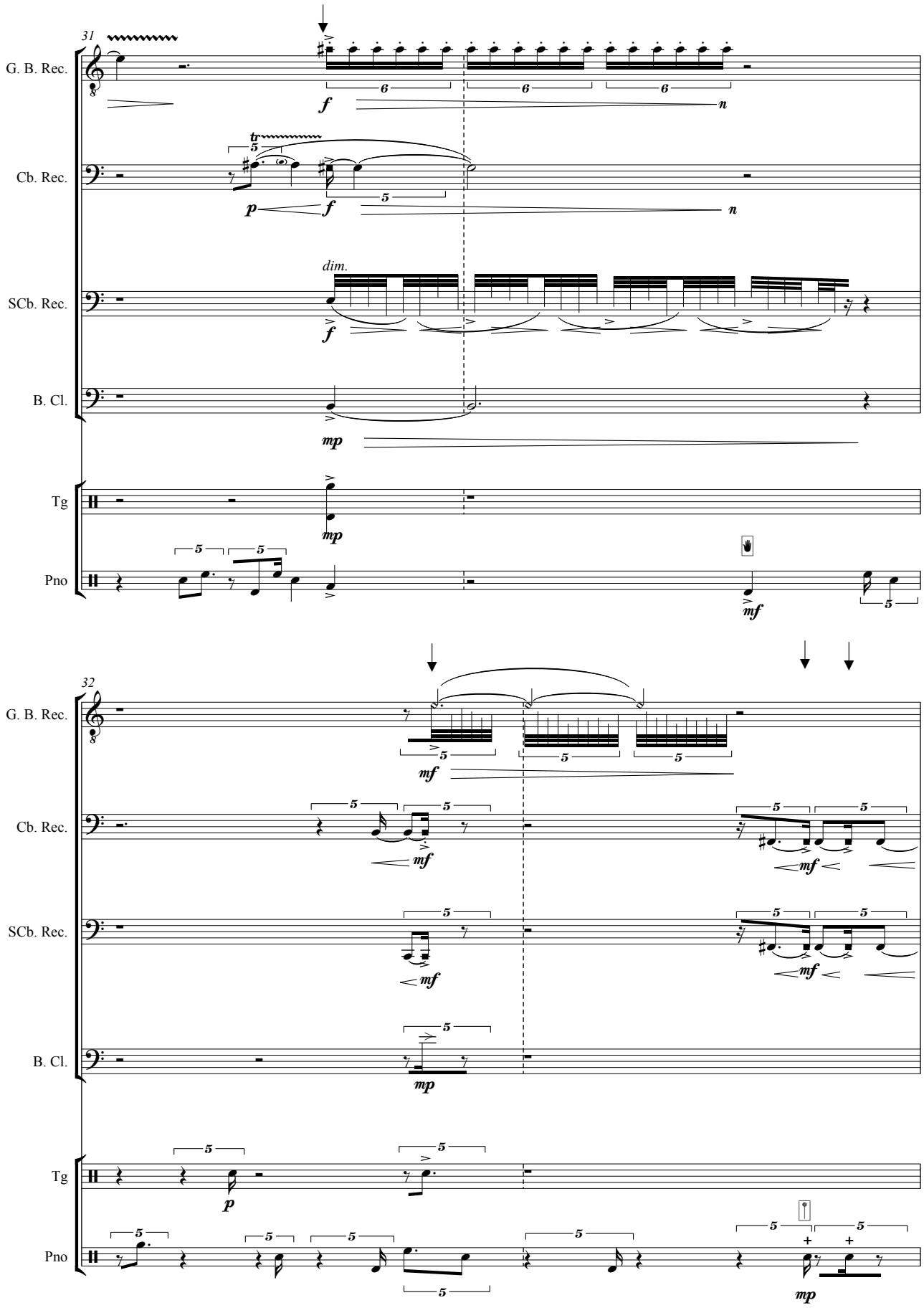

23
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
dim.
ff
f
p
fp
mf
mp

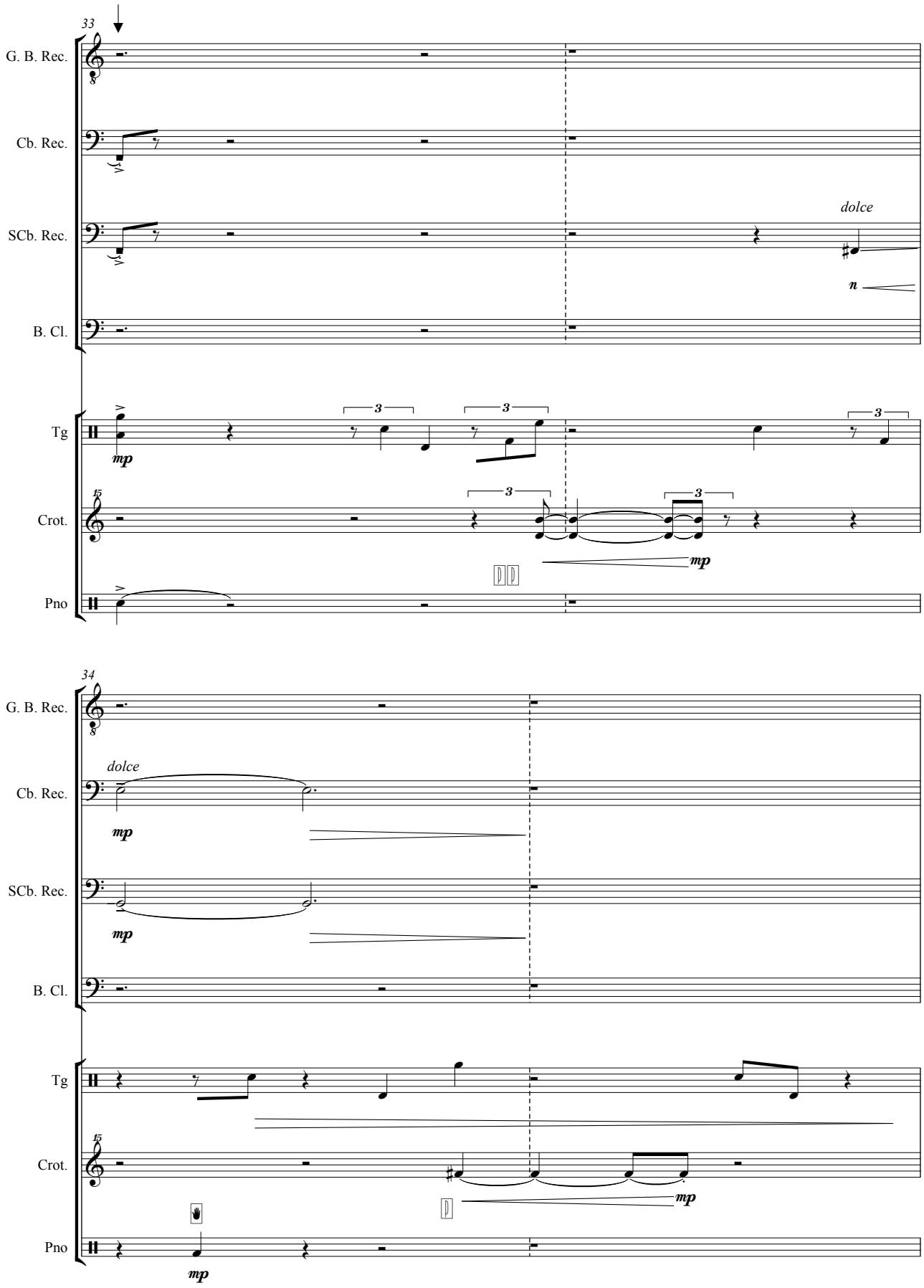

24
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
n

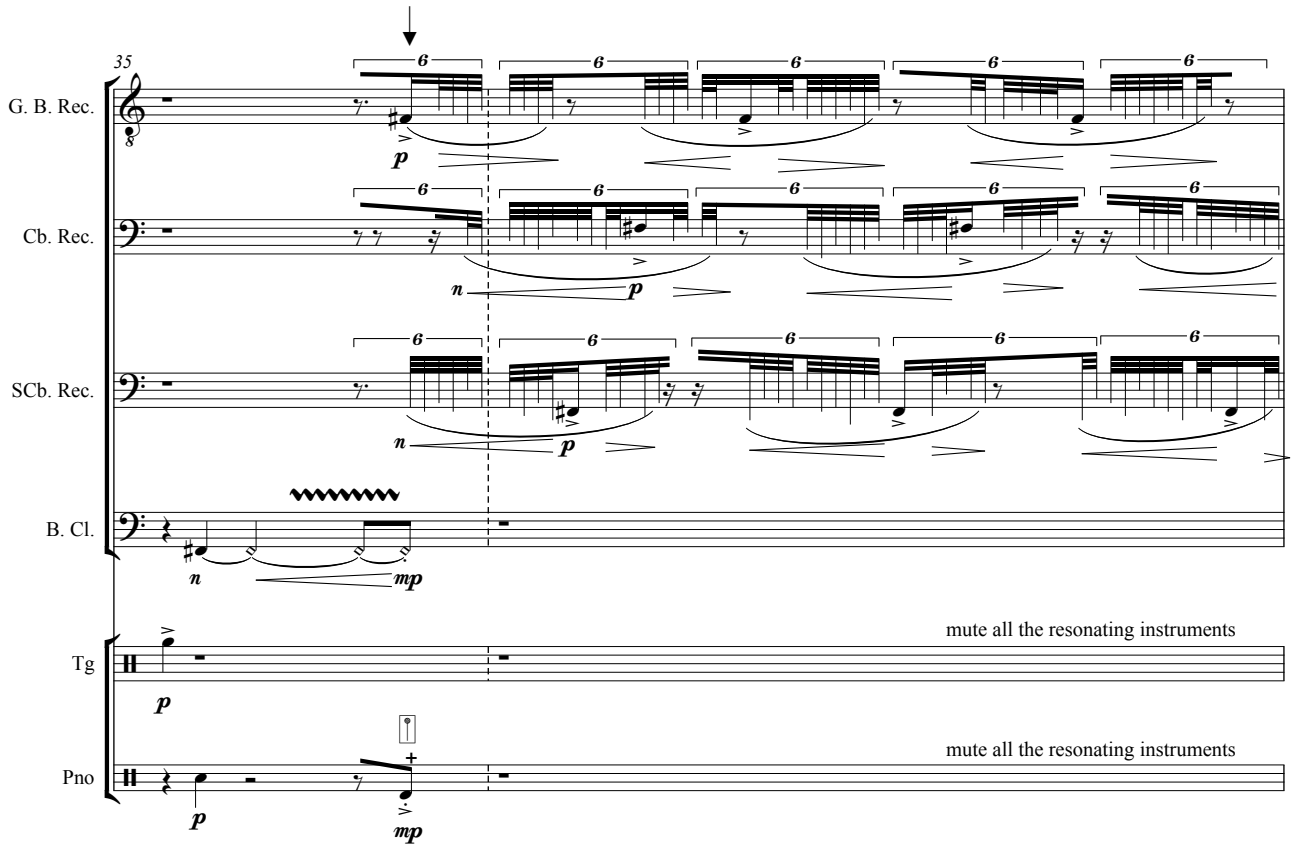

25
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
with voice (same pitch)
with voice (same pitch)
dim.
dim.
ff
fmp
f
ff
fmp
n
mp
pp
mf
ff
mf
mf
26
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
n
n
f
n
f
n
mf
n
ff
f

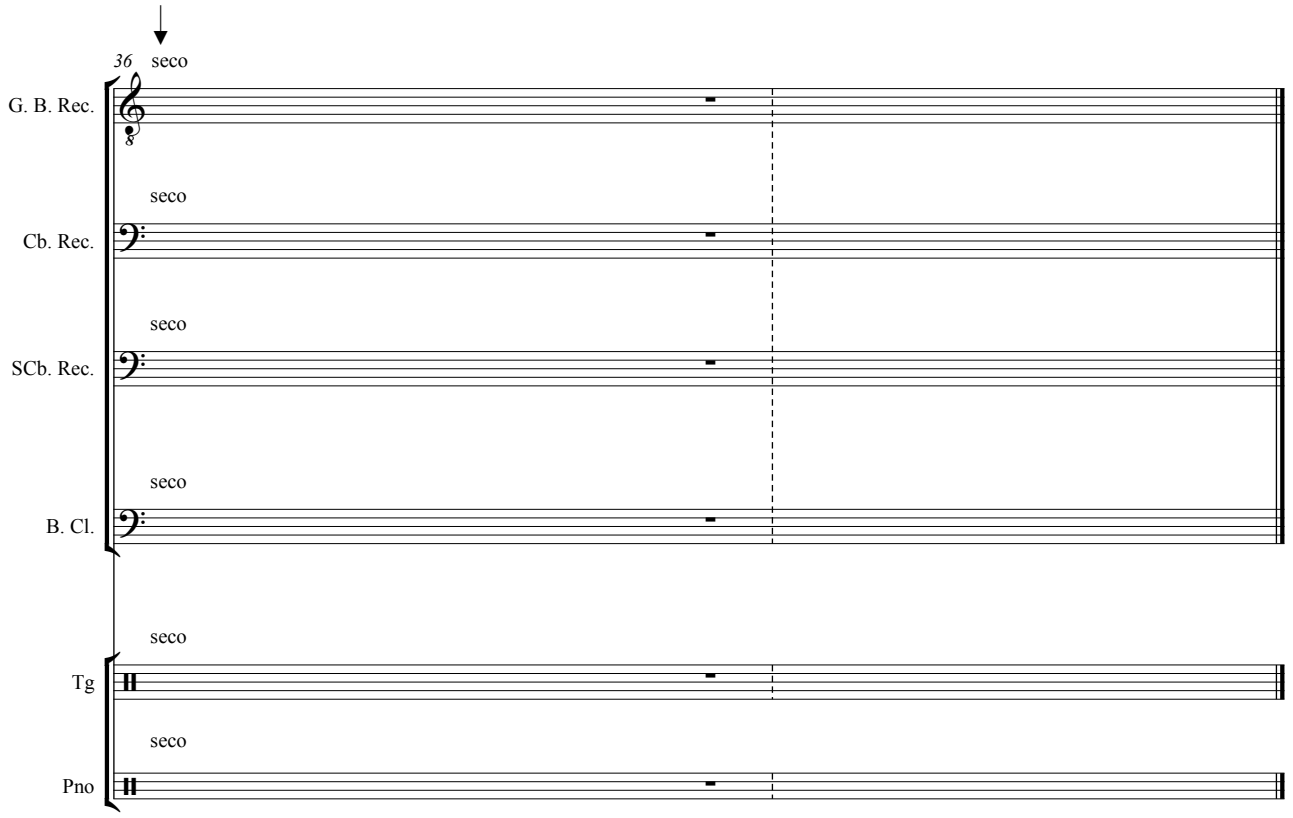

27
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
dim
dim
bis
sliding the finger while muting
edge to center
open
28
multiphonics w/ the higher note
indicated


29
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
dim.
ff
f
fp
mp
mf
pp
n
w/ voice indicated with the diamond notehead
30
p


31
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
dim.
32
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno


33
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Crot.
Pno
dolce
mp
34
dolce
mp


35
G. B. Rec.
Cb. Rec.
SCb. Rec.
B. Cl.
Tg
Pno
mute all the resonating instruments
mute all the resonating instruments


36
seco
G. B. Rec.
seco
Cb. Rec.
seco
SCb. Rec.
seco
B. Cl.
seco
Tg
seco
Pno