

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 above 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.



bisgliando, or fingering trill



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



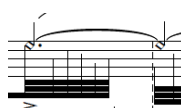
flutter tongue



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



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



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

Bass Clarinet:

- * Dynamics above 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.



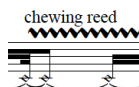
Accent noteheads:
slapped tongue



flutter tongue



bisgliando, 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

The Scheme of the Sea Organ

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$\text{♩} = 48$

Great Bass Recorder

Contrabass Recorder in F

Sub-Contrabass Recorder

Bass Clarinet in B \flat

Percussionist I. (Thaigong)

Percussionist II. (Piano-inside)

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

cresc.

p *mp*

cresc.

mp

overflow

p *ff* *ff*

chewing reed

fp *f*

mf *pp*

mf

cresc.

mp

cresc.

mp

ff

f *fp* *f*

mp *mf*

mf

2

(8)

3

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg.

Pno

ff

f

fp

pp

mp

mf

Detailed description: This block contains the musical notation for measures 3 and 4. Measure 3 starts with a treble clef and a key signature of one sharp (F#). The G.B. Recorder part has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (B4) and a quarter note (A4). The Cb. Recorder part has a half note (B3), a quarter note (A3), and a half note (G3). The SCb. Recorder part has a half note (B2), a quarter note (A2), and a half note (G2). The B. Clarinet part has a half note (B2), a quarter note (A2), and a half note (G2). The Tg. part has a half note (B2), a quarter note (A2), and a half note (G2). The Pno. part has a half note (B2), a quarter note (A2), and a half note (G2). Measure 4 continues the patterns. Dynamics include *ff* (fortissimo), *f* (forte), *fp* (fortissimo piano), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also accents and slurs throughout the score.

4

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg.

Pno

ff

mf

ff

mf

ff

f

p

f

Detailed description: This block contains the musical notation for measures 4 and 5. Measure 4 continues from the previous block. Measure 5 starts with a treble clef and a key signature of one sharp (F#). The G.B. Recorder part has a half note (B4), a quarter note (A4), and a half note (G4). The Cb. Recorder part has a half note (B3), a quarter note (A3), and a half note (G3). The SCb. Recorder part has a half note (B2), a quarter note (A2), and a half note (G2). The B. Clarinet part has a half note (B2), a quarter note (A2), and a half note (G2). The Tg. part has a half note (B2), a quarter note (A2), and a half note (G2). The Pno. part has a half note (B2), a quarter note (A2), and a half note (G2). Measure 6 continues the patterns. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). There are also accents and slurs throughout the score.

5

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg.

Pno

6

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg.

Pno

mf

mf

ff

mp

ff

mp

p

f

n

p

f

mp

8

dim.
8^{va}

G. B. Rec. *ff* *p*

dim.
f

Cb. Rec. *f* *p* *cresc.*

dim.
ff *f*

SCb. Rec. *ff* *f* *p* *cresc.*

B. Cl. *f* *pp* *mp*

Tg. *f* *p* *mf*

Pno. *f* *mp* *mf*

9 (8)

G. B. Rec. *dim.* *f*

Cb. Rec. *dim.* *f*

SCb. Rec. *f*

B. Cl. *pp* *mp* *n*

Tg. *p* *mf* *mp*

Pno. *p* *mf* *p*

10

G. B. Rec. *f* with voice (same pitch)

Cb. Rec. *f*

SCb. Rec. *p* *f*

B. Cl. *mf* *f*

Tg. *f*

Crot. *p*

Pno. *f*

upper octave - I.
lower octave - II.

11

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg.

Crot.

Pno

ff

mp

mf

p

f

mf

f

mp

mp

[illegible]

13

G. B. Rec. *mf* *f*

Cb. Rec. *f*

SCb. Rec. unidentified pitches, as fast as possible *f*

B. Cl. *pp*

Tg

Crot. *mf* *mp*

Pno

14

G. B. Rec. *ff* *p* *mp*

Cb. Rec. *cresc.* *mp*

SCb. Rec. *ff* *cresc.* *mp*

B. Cl. *f* *cresc.* *n* *p*

Tg

Crot. *f* *cresc.* *bow* *mp*

Pno *nail scratch or hit with hard part of the bow*

multiphonics w/ high note indicated

17

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

f

mf

mf

18

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

5

21

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

f

22

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

f *p*

23

G. B. Rec. *ff* *f* *dim.*

Cb. Rec. *ff* *f* *dim.*

SCb. Rec. *p* *f* *dim.*

B. Cl. *f* *fp* *fp* *fp* *mf*

Tg. *f* *f* *f*

Pno. *mp*

24

G. B. Rec. *n*

Cb. Rec. *n*

SCb. Rec. *n*

B. Cl. *n*

Tg. *n*

Pno. *n*

25

G. B. Rec. *fmp*

Cb. Rec. *ff* with voice (same pitch) *dim.* *f*

SCb. Rec. *ff* *fmp* *n*

B. Cl. *mp* *pp* *mf* *dim.*

Tg *ff* *mf*

Pno *mf*

26

G. B. Rec. *n* *f*

Cb. Rec. *n*

SCb. Rec. *n* *f*

B. Cl. *n* *mf*

Tg *n* *ff*

Pno *f*

27

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

sliding the finger while muting
edge to center

open

dim

f

mf

bis

mp

f

p

f

28

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

n

n

n

f

multiphonics w/ the higher note
indicated

29

G. B. Rec. *ff* *dim.*

Cb. Rec. *ff* *dim.*

SCb. Rec. *f* *dim.*

B. Cl. *fp* w/ voice indicated with the diamond notehead

Tg. *ff* *mp* *n*

Pno. *f* *mf*

30

G. B. Rec. *mf* *pp* *mf*

Cb. Rec. *dim.* *mf*

SCb. Rec. *dim.* *mf*

B. Cl. *mp*

Tg. *mf* *p* *n*

Pno. *mp*

31

G. B. Rec. *f* 6 6 6 *n*

Cb. Rec. *p* *f* 5 *n*

SCb. Rec. *dim.* *f*

B. Cl. *mp*

Tg. *mp*

Pno. 5 *mf* 5

32

G. B. Rec. *mf* 5 5 5

Cb. Rec. *mf* 5 5 *mf*

SCb. Rec. *mf* 5 5 *mf*

B. Cl. *mp* 5

Tg. *p* 5 5

Pno. 5 5 5 5 *mp*

Detailed description: This page contains two systems of musical notation, measures 31 and 32. The first system (measure 31) includes staves for G. B. Rec., Cb. Rec., SCb. Rec., B. Cl., Tg., and Pno. The G. B. Rec. staff features a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a wavy line and a down-bow or breath mark, followed by a series of sixteenth notes grouped in threes, marked with a forte (*f*) dynamic and fingerings of 6, 6, and 6, ending with a natural (*n*) breath or bow mark. The Cb. Rec. staff has a bass clef and starts with a wavy line and a down-bow or breath mark, followed by a series of sixteenth notes grouped in threes, marked with a piano (*p*) dynamic, a forte (*f*) dynamic, and a fingering of 5, ending with a natural (*n*) breath or bow mark. The SCb. Rec. staff has a bass clef and features a series of sixteenth notes grouped in threes, marked with a *dim.* (diminuendo) dynamic and a forte (*f*) dynamic. The B. Cl. staff has a bass clef and features a series of sixteenth notes grouped in threes, marked with a mezzo-piano (*mp*) dynamic. The Tg. staff has a treble clef and features a series of sixteenth notes grouped in threes, marked with a mezzo-piano (*mp*) dynamic. The Pno. staff has a grand staff (treble and bass clefs) and features a series of sixteenth notes grouped in threes, marked with a mezzo-forte (*mf*) dynamic and fingerings of 5 and 5. The second system (measure 32) includes staves for G. B. Rec., Cb. Rec., SCb. Rec., B. Cl., Tg., and Pno. The G. B. Rec. staff features a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a wavy line and a down-bow or breath mark, followed by a series of sixteenth notes grouped in threes, marked with a mezzo-forte (*mf*) dynamic and fingerings of 5, 5, and 5. The Cb. Rec. staff has a bass clef and features a series of sixteenth notes grouped in threes, marked with a mezzo-forte (*mf*) dynamic and fingerings of 5 and 5, ending with a mezzo-forte (*mf*) dynamic. The SCb. Rec. staff has a bass clef and features a series of sixteenth notes grouped in threes, marked with a mezzo-forte (*mf*) dynamic and fingerings of 5 and 5, ending with a mezzo-forte (*mf*) dynamic. The B. Cl. staff has a bass clef and features a series of sixteenth notes grouped in threes, marked with a mezzo-piano (*mp*) dynamic and a fingering of 5. The Tg. staff has a treble clef and features a series of sixteenth notes grouped in threes, marked with a piano (*p*) dynamic and fingerings of 5 and 5. The Pno. staff has a grand staff (treble and bass clefs) and features a series of sixteenth notes grouped in threes, marked with a mezzo-piano (*mp*) dynamic and fingerings of 5, 5, 5, and 5.

33

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg.

Crot.

Pno.

mp

dolce

n

mp

34

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg.

Crot.

Pno.

dolce

mp

mp

mp

35

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

p

n

p

n

mp

p

mp

mute all the resonating instruments

mute all the resonating instruments

36 seco

G. B. Rec.

Cb. Rec.

SCb. Rec.

B. Cl.

Tg

Pno

seco

seco

seco

seco

seco

seco