

Treya Nash

Tor

for

mezzo-soprano, flute, b-flat
clarinet, violin, cello, percussion,
piano

7'



Performance notes

Microtones (for Strings, Flute, Clarinet, and Voice)

The following microtonal symbol appears in the piece:‡

This does not have to be an exact quartertone, but should be somewhere between a natural and a sharp. You do not need to match microtones with the other players

Voice:

Sing without vibrato.

The vowels in the piece are from IPA. Below is a chart of the vowel sounds used in the piece, in order of their appearance. Audio examples can be found here: https://en.wikipedia.org/wiki/IPA_vowel_chart_with_audio

ʌ – “cut”
ɑ – “hard”
ɛ – “head”
ə – first syllable in “about”
ɒ – “dog”
ʊ – “look”
u – “use”
a – “car”
i – “we”

Flute and Clarinet:

For the flute and clarinet microtones, you can choose to use alternate fingerings, or bend the pitch, depending on your preference.

Piano:

Harmonics:

Piano harmonics are notated with the note to be held down, and the sounding pitch in parentheses, like so:



Only two harmonics are used in the piece. The nodes for both should be fairly close to the fingerboard. I suggest putting masking tape on the string at the node.

Resonance:

Hold down the piano note for as long as written. Ties to nothing indicate that piano should be left to fade out. Use pedal at your discretion, taking into account note length.

Vibraphone:

You will need a bow, and some medium-hard mallets.

Resonance:

Generally all notes should be left to ring. Use pedal at your discretion, taking into account the lengths of notes and ties.

Strings:

Vibrato: Play without vibrato.

Harmonics:

Natural harmonics are written with only the sounding pitch. Artificial harmonics have the string and the node, without the pitch.

Bow Changes:

You can change the bow if necessary during a long tied note, but make the change as smooth as possible.

Tor

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$\text{♩} = 72$ with expectation and longing
senza vib *sempre*

Mezzo-soprano

Flute

Clarinet in Bb

Violin

Violoncello

Vibraphone

Piano

p < *mp* > *n* *p* < *mp*

p < *mp* *p* < *mp* > *n*

p < *mp* *p* < *mp* > *n* *p* < *mp* *mp* > *n* *p* < *mp*

p < *mp* *p* < *mp* > *n*

mp *mp* *mp*

mp *mp*

#

12

M.S.

Fl.

Cl.

Vln. 1

Vc.

Vib.

Pno.

p *ε*

mp *mf* > *mp* < *mf* *mp* *p*

mp < *mf* *mp*

mf > *mp* < *mf* *mp* pizz *arco*

mp < *mf* *mp*

mf > *mf* *mp*

#

23

M-S. *mf* *p*

Fl. *mf* *mp* *p*

Cl. *mp* *p*

Vln. I pizz arco *ppp*

Vc. pizz *p*

Vib. *p* *pp*

Pno. *pp* *ppp* *p* *ppp*

8^{vb}

B

27 *poco accel.* *ppp* *mp* *ppp* *serene, wandering* ♩ = 100

M-S. *ppp* *mp* *ppp*

Fl. *mp*

Cl. *pp* *mp*

Vln. I *ppp*

Vc. arco *ppp*

Vib. *mp*

Pno. *mf*

8^{vb}

36

M-S.

Fl.

Vln. I

Vc.

Pno.

pp

mp *ppp*

pp *p*

arco

pp *p* *pp*

arco

pp *mp* *pp*

mp

mp *pp*



48

M-S.

Fl.

Cl.

Vln. I

Vc.

Vib.

Pno.

p *mf*

p *mf* *p*

p *mp* *mf*

mp *mf* *p*

p *mf* *pp* *p*

mf *mp* *mf* *mp*

mf *p* *mp*

escalating, searching

56

M-S. *mp* *mf*

Fl. *mp* *mp* *mf*

Cl. *mp* *p* *mp*

Vln. 1 *mp* *mf* pizz

Vc. *mf* *p* pizz arco *mf* *pp*

Vib. *mf*

Pno. *mf* *mf* *pp*



63

M-S. *p* *pp* *mp* *pp* *pp* *mf* *p*

Fl. *mp* *mf*

Cl. *pp* *mf* *p* *pp* *mp* *pp*

Vln. 1 *mp*

Vc. *pp* *pp* *p* *pp* *mp*

Vib. *mp*

Pno. *mp* *mp*

72

M-S. *ppp* *mp* *ppp*
 ŭ - A

Fl. *pp* *ff* *ppp*

Cl. *pp* *ff* *pp*

Vln. 1 *f* *pp* *arco*

Vc. *f* *p* *pp* *mp* *pp*

Vib. *mp* *mf* *mp* *arco*

Pno. *f* *pp* *mp*

83

M-S. *pp* *mp* *pp* *pp* *mp* *pp*
 ŭ a a

Cl. *ppp* *mp* *ppp*

Vln. 1 *p* *mp* *ppp* *p* *mp*

Vc. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Vib. *ppp* *mp* *ppp* *arco*

Pno. *pp*

D unremitting, like drizzle on the moor

94

M-S. *mp*
a ε a ε

Fl.

Cl. *mp*
pp *mp* *pp* *mp* *ppp* *mp*

Vln. 1

Vc. pizz *mp* arco *ppp* *mp* *ppp*
(lift finger to produce harmonic.)

Vib. *mp* mallets *mp* arco *p*

Pno. *pp* *8^{va}-----*

103

M-S. *p* *mp* *p* *p* *mp*
u u ə u

Fl. *ppp* *mp*

Cl. *ppp* *mp* *pp* *mp*

Vln. 1 pizz *p* arco *p* *mp* pizz *pp* *mp*

Vc. *mp* poco sul pont *pp* *p* arco (ord) *pp* *mp*

Vib. *mp*

Pno. *pp* *p*

113

M-S. *pp* *mp* *pp* *mp*

Fl. *pp* *pp* *p* *mp* *pp*

Cl. *p* *p* *p* *p* *mp* *pp*

Vln. I *p* *p* *p* *p* *p* *mp* *pp*

Vc. *p* *mp* *p*

Vib. *p* *mp* *mp* *mp* *mp*

Pno. *pp* *mp* *pp*

8^{va}

122

M-S. *pp* *f* *ff*

Fl. *pp* *mp* *pp* *f* *ff*

Cl. *pp* *p* *pp* *pp* *f* *ff*

Vln. I *pp* *mp* *gliss.* *f* *ff*

Vc. *ppp* *mp* *gliss.* *f* *ff*

Vib. *p* *f*

Pno. *mf* *ff*

poco sul pont *ord*

arco

134

E

M-S. *pp* *p*

Fl. *pp* *p*

Cl. *pp* *mp* *pp*

Vln. I *pp* *mp*

Vc. *pp* *p* *pp*

Vib. *ff* *pp* *p* *p*

Pno. *pp* *p* *pp*

8^{va}

8^{vb}

mallets

147

M-S. *p* *a* *u*

Fl. *f* *f* *p*

Cl. *p* *f* *p* *mp* *p*

Vln. I *f* *f* *p*

Vc. *p* *mp* *f* *p*

Vib. *f* *p*

Pno. *mp* *p* *f*

8^{va}

8^{vb}

160

M-S. *f* *u*

Fl. *f*

Cl. *f*

Vln. 1

Vc. *f* *arco* *f* *3*

Vib. *f*

Pno. *f* *3* *mf* *8^{va}*

166

M-S. *f* *ff* *fff* let the sound hang in the air

Fl. *ff* *fff*

Cl. *f* *ff* *fff*

Vln. 1 *f* *ff* *fff*

Vc. *f* *ff* *fff* *sul pont* *ord*

Vib. *f* *ff* *fff* *mallet*

Pno. *f* *ff* *fff* *8^{va}*