



Observatory

for quintet

Tania Lanfer, 2007

Observatory

Tania Lanfer, 2007

*for the sfSound Group
to Mark*

Duration

Approximately 2'15" minutes

Instrumentation

Bb Bass Clarinet
Percussion (3 Drums)
Piano
Violin
Cello

This is a piece-response on *Theme in Search of Variatons II* by Mark Applebaum. His piece was composed as a provocation to the students of the graduate composition seminar at Stanford University in the Fall quarter of 2007.

Observatory may benefit from an autonomous conductor. However, it was compose with a particular ensemble in mind whose instrumentalists could share the conducting role.

Transpositions

Bass clarinet sounds one major 9th lower than notated.

Accidentals

Accidentals apply only to the noteheads to which they immediately adhere. Additional natural signs are sometimes supplied.

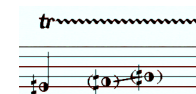
Percussion

Three drums: high, mid and low. Drum sticks.

LEGEND



Grace note figure to be played as fast as possible. The sound of the figures may be shorter than they appear graphically on the page. The last note of a sequence of grace notes should also be as short as possible.



Trills are made to the note(s) in parentheses in the given order.



Glissandi occur over the entire duration given. Stems are provided to depict duration and do not suggest moments of re-articulation or emphasis. The end pitch is heard as such, albeit briefly.

◦ → • Progression from one state to another.



Quarter-tone flat.



Quarter-tone sharp.



Unmeasured tremolo.

Bass Clarinet



Tongue slap.

Percussion



Rim shot.

Violin and Cello

∟ Over pressure: excessive, grinding bow pressure and slow bow speed causing noise and severe pitch distortion.

ord. Ordinario; cancels over pressure.

♯ Snap pizzicato.

CLB: Col legno battuto.

SP: Sul Ponticello.

⦿ “Half harmonic”; note is fingered lightly to produce noisy, semi-uncontrolled pitch.



Arco Jeté.

Observatory

Tania Lanfer
(October 2007)

less than $\text{♩} = 52$

The musical score for "Observatory" is written for a chamber ensemble. The score is divided into two systems. The first system includes parts for Bass Clarinet in Bb, Percussion, Piano, Violin, and Violoncello. The second system includes parts for B. Cl., Perc., Pno., Vln., and Vc. The music is in 5/4 time and features a dynamic range from *f* to *pp*. The score includes various articulations such as slurs, accents, and breath marks. The first system has a tempo marking of "less than $\text{♩} = 52$ ". The second system ends with a 6/4 time signature. The instruments are arranged in the following order from top to bottom: Bass Clarinet in Bb, Percussion, Piano, Violin, Violoncello, B. Cl., Perc., Pno., Vln., and Vc.

B. Cl. *f* *mf* *mp* *p* *pp*

Perc. *fp < mf* *p* *f* *mf* *mp* *p* *p*

Pno. *ff* *mp* *3:2*

Vln. *f* *mf* *mp* *p* *pp*

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

pizz. *arco* *tr*

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

Perc. *pp* *11:8* *3:2*

Pno. *p* *tr*

Vln. *f* *mf* *mp* *f* *mp* *mf* *mp*

Vc. *f* *mf* *mp* *mf* *pp* *f* *fp < f* *mp* *mf*

pizz. *arco* *tr*

7 3

B. Cl. *sf* *mf* *mp* *mf* *mp* *sf* *mf* *f* *mp*

Perc. H $\frac{3}{4}$ $\frac{11}{16}$

Pno. $\frac{3}{4}$ $\frac{11}{16}$

Vln. *f* *mf* *mf* *f* *mf* *f* *mf* *f* *f* *f*

Vc. *f* *sf* *mf* *mp* *mf* *sf* *sf* *mf* *f* *f*

CLB ord. V ord. pizz. arco

9 5

B. Cl. *sf* *f* *sf* *mf* *f* *mf*

Perc. H $\frac{4}{4}$ $\frac{5}{16}$ *f* *mp* *f* *ff*

Pno. $\frac{4}{4}$ $\frac{5}{16}$ *f*

Vln. V ord. *ff* *f* *sf* *f*

Vc. *f* *sf* *ff* *mf* *ff* *f*

arco 3 5 pizz. arco 3

11

B. Cl. *sff f sff mf f f mf sff f sff f sf*

Perc. *5/16*

Pno. *5/16*

Vln. *sff f sff f f sff f mf sff f mf f sf mf sf*

Vc. *sff sfp ff mf ff f f mf sfp sff f mf f ff mf sfp sff f mf f sf*

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

arco ord. pizz. arco V

tr. glass.

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

11/16

16

B. Cl. *f mf f sf f mf f mf mp*

Perc. *3/4 4/4 4/4 4/4*

Pno. *3/4 4/4 4/4 4/4*

Vln. *f mf f sf mf mp sf f mf mp sf f mf p*

Vc. *f mf mf f mf p sf f mf mp p f mf mp p*

3 3 3 3

ord. pizz. arco V

CLB

tr.

3 3 3 3

17/16

19

B. Cl. *mf* *mp* *p* *mf* *mp* *p*

Perc.

Pno.

Vln. *arco* *mp* *p* *mp* *p*

Vc. *arco* *mf* *mp* *p* *mf* *mp* *p* *pizz.* *arco* *tr* *pizz.*

21

B. Cl. *mf* *mp* *p*

Perc.

Pno.

Vln. *mp* *p*

Vc. *arco* *mp* *p* *tr*

22

B. Cl. *mp*

Perc.

Pno.

Vln. *ff* *p* *ff* *p* *ff p* *f*

Vc. *mp*

CLB. ord. 3

23

B. Cl.

Perc. *sffmp* *mf* *mf* *p* *mp*

Pno.

Vln. *f* *p* *ff* *p* *ff p* *ff*

Vc.

ord.

24

B. Cl.

Perc.

Pno.

Vln.

Vc.

Musical score for measures 24-25. The score is in 4/4 time. The B. Cl. part features a melodic line with triplets and slurs. The Perc. part has a complex rhythmic pattern with triplets and a quintuplet. The Pno. part is silent. The Vln. part starts with a forte (ff) dynamic and includes triplets and slurs. The Vc. part features a melodic line with triplets and slurs.

25

B. Cl.

Perc.

Pno.

Vln.

Vc.

Musical score for measures 25-26. The score is in 3/4 time. The B. Cl. part starts with a piano (p) dynamic and includes triplets. The Perc. part has a complex rhythmic pattern with dynamics ranging from piano (p) to sforzando (sfp). The Pno. part is silent. The Vln. part starts with a forte (f) dynamic, includes a fortissimo (ff) dynamic, and features slurs and triplets. The Vc. part starts with a piano (p) dynamic and includes triplets.

28

B. Cl. *pp*

Perc. *mp* *p* *sfp*

Pno.

Vln. *pp*

Vc. *pp*

ord. → SP

31

B. Cl. *pp*

Perc. *p*

Pno.

Vln. *fff* *ff* *sfff* *sfff*

Vc. *pp*

ord. → SP

pizz.

arco