

At the Still Point of the Turning World

Marina Adamia

ad lib. ♩ = 52

Violoncello

pp

5 *pizz.* *pizz. tremolo* (two fingers) 3

7 *arco* *p* *calmo, cantabile* *pizz.* *pizz. tremolo*

10 *arco* *p* *calmo, cantabile* *pizz.* *pizz. tremolo*

13 *arco* *mp espr.*

16 *mf espr. molto, cresc.* *dim.*

18 *p*

21

Vc.

23

Vc.

sul III

p espress.

27

Vc.

p espress.

poco cresc.

30

Vc.

mp

poco a poco dim.

32

Vc.

pp

pizz.

pizz. tremolo (two fingers)

35

Vc.

(arco) sul I

pp *dolciss.*

arco

pizz.

pizz. tremolo

arco

pp *dolciss. sempre*

ten.

39

Vc.

41

Vc.

mf

43

Vc.

dim.

47

Vc.

pizz.pizz. tremolo

50

Vc.

arco, sul tasto, flaut.

pp

Sound of sand (40'')

4

53

Sound of sand

tape (**||** |)

Vc. **||** |)

Timp. **||** |)

Cym. **||** |)

Crot. **||** |)

Vib. **||** |)

Pno **||** |)

with wire brushes (quiet, continuous sound is required)

p

Woman Emerges From Sand (1'40'')

54 **ad lib.** (♩ = 52)

Vc. *con sord.* *pizz.* 3 5

Timp. *change to Crotales* *p sempre*

Cym. *with cello bow* *change to Vibraphone*

Crot. *motor on* *p* *with cello bow* *change to Crotales*

Vib. *p*

Pno **ad lib.** (♩ = 52) **on strings** (pluck string with fingernail) *p[#]*

Ebows (Place Ebows on marked strings before performance and depress right (damper) pedal at piano entry. It may prove necessary to apply gentle downward pressure to Ebows until the strings vibrate).

ped. I (keep pedal I (damper) depressed until bar 90)

59 *arco, non vibr.*

Vc. 3 5

Timp. 3/4

Cym. 3/4

Crot. *simile* *change to Vibraphone* *mf* *with medium hard mallets* 3/4

Vib. 3/4

Pno **on keys** (mute strings with fingertips of left hand while striking keys with right hand. Release muted strings immediately) *pp* 5 + + + + 5 + + + + 5 + + + + 3/4

pp non legato *pp non legato* 3/4

(*ped. I*)

6

62

Vc. *uneven tremolo* → *sul tasto extr.*

Timp.

Cym.

Crot.

Vib. *change to Crotales*

Pno

(ped. I)

65

Vc. *ord., pizz.*
p sempre

Timp.

Cym.

Crot. *with cello bow*
change to Vibraphone

Vib. *with cello bow*
change to Crotales
p

Pno *on strings* (pluck string with fingernail)
p

(ped. I)

arco, non vibr. —————> espress.

70 3 0 0 7

Vc.

Timp.

Cym.

Crot.

Vib.

on keys (mute strings with fingertips of left hand while striking keys with right hand. Release muted strings immediately)

Pno

(ped. I)

73 5 5 5

Vc.

Timp.

Cym.

Crot.

Vib.

Pno

(ped. I)

Woman's Dance (2' 40'')

ad lib. sul pont.

ten. → acell. molto

a tempo, vibratiss., sul pont. extr.

8

Vc. *pulse*

Timp. *sfp* with sustained intensity, poco a poco cresc. ad lib.

Cym.

Crot.

Vib.

Pno *ad lib. on keys* *sf*

(ped. I)

Vc. (distortion) sul pont. *pulse*

Timp. *ff* *sff* *sfp* with sustained intensity

Cym. change to Suspended Cymbal with Timpani stick change to Timpani

Crot.

Vib.

Pno simile *sf* *sf*

(ped. I)

acell. poco apoco

82

Vc.

poco a poco cresc.

6

7

9

Timp.

ad lib.

5

7

Cym.

Crot.

Vib.

Pno

(ped. I)

a tempo, vibratiss., sul pont. extr. (distortion)

84

Vc.

ff

change to Suspended Cymbal

7

7

Timp.

Cym.

Crot.

Vib.

Pno

(ped. I)

10

86

ord., ten. $\xrightarrow{\hspace{2cm}}$ $\xrightarrow{\hspace{2cm}}$ espr.

Vc. II o II III II o

poco a poco dim.

Timp.

Cym. with Timpani stick *sf* *pp*

Crot.

Vib.

Pno **on strings** (gently hit lowest string on piano with fingertip) *p*

(ped. I)

89

Vc. solo *p espress.*

Timp.

Cym. *change to Vibraphone*

Crot.

Vib.

Pno **senza Ebows** (quietly remove Ebows from strings while keeping right pedal depressed. Let the sounds decay naturally)

93 11

Vc. *mp* *mf*

Timp.

Cym.

Crot.

Vib.

Pno

Detailed description: This system covers measures 93, 94, and 95. The Vc. part begins in 4/4 time at measure 93, then changes to 5/4 at measure 94. It includes dynamics *mp* and *mf*. The Timp., Cym., Crot., and Vib. parts have rests in measures 93 and 94, and then rests in measure 95. The Pno part has rests in all three measures.

96

Vc. *f espress. molto*

Timp.

Cym.

Crot.

Vib.

Pno

Detailed description: This system covers measures 96, 97, and 98. The Vc. part starts in 5/4 time at measure 96, changes to 4/4 at measure 97, and returns to 5/4 at measure 98. It features the dynamic *f espress. molto*. The Timp., Cym., Crot., and Vib. parts have rests in measures 96 and 97, and then rests in measure 98. The Pno part has rests in all three measures.

12 99

Vc. *mp dolce* *gliss.*

Timp.

Cym.

Crot.

Vib. *p*

Pno *mp* *ped. I*

104

Vc. *pizz.vibr.* *p*

Timp.

Cym.

Crot.

Vib. *Change to Timpani*

Pno *pp*

Cue (Woman sits down) **Cue (Woman scoops up sand)**

Cue (Woman releases sand. 13")

Cue (Spiral) 18"
sul pont., from very slow, uneven trill to as fast and dense as possible

108

Vc. arco

with wire brushes (smooth, continuous sound is required)

pp

p

Cym.

Crot.

Vib.

Pno

depress silently with forearms and secure with pedal II

8^{vb}

ped. II (keep ped. II (sostenuto) depressed)

Detailed description: This musical score is for a 4/4 piece. The Vc. part features a trill starting at measure 108, marked 'arco' and 'pp'. The Timp. part has a series of rhythmic patterns with a 'p' dynamic. The Pno part has a sustained chord in the right hand and a bass line in the left hand, with a 'ped. II' instruction and a dynamic of 'pp'. The score includes various performance instructions like 'with wire brushes' and 'depress silently with forearms'.

Nightmare (42")

113

slow → fast → slow

(tr)

with soft head sticks

pp

pp

ppp

pedal glissandi

pp

ped. I

ped. I

ped. II

bar 147

Detailed description: This musical score is for a 4/4 piece. The Vc. part has a trill starting at measure 113, with dynamics 'pp', 'ppp', and 'pp'. The Timp. part has rhythmic patterns with dynamics 'pp' and 'ppp'. The Pno part has a sustained chord in the right hand and a bass line in the left hand, with 'ped. I' instructions and a dynamic of 'pp'. The score includes performance instructions like 'with soft head sticks' and 'pedal glissandi'.

14 *118* → ord. → sul pont. vibr. molto vibr. molto sul pont. extr.

Vc.

Timp.

Cym.

Crot.

Vib.

Pno

p

p

ped. I

ped. I

(*ped. II*)

///

raven's skull 42"

zoom into eye socket 48"

sul pont., from very slow, uneven trill to as fast and dense as possible

123 (on the bridge: distortion, noise)

Vc.

Timp.

Cym.

Crot.

Vib.

Pno

sffpp

ff

pp

mf

ad lib.

p

ped. II

16

131

cave 77" ric. *gliss.* *gliss.*

dancing in cave 83" arco, ord.

claw moves giant wave out 93" 95"

Vc. *f* *sfff* *mf espress. molto* *dim.* *pp*

Timp.

Cym.

Crot.

Vib. with medium hard mallets

Pno

(ped. II)

claw 2 traps girl inside 103"

on side of bridge

136 (tr)

Vc. *mp* *f* *f*

Timp.

Cym.

Crot.

Vib. *gliss.* *mp*

Pno

(ped. II)

claw - wing dark shadow of wing woman on shore

117" sul pont. 120" ord. 126" (end) 129" sul tasto.

Vc. *sf*

Timp.

Cym.

Crot.

Vib. slow, sweeping glissandos with soft head mallets
r.h. gliss. *pp*

Pno. *sf* *pp*
ped. I *ped. I*

(ped. II)

second wave 132" third wave 136" (middle) 142" ends here

Vc. *pp* sul tasto extr.

Timp.

Cym.

Crot.

Vib. *pp* gliss.

Pno.

(ped. II)

154 19

Vc.

Timp.

Cym.

Crot.

Vib.

Pno

(ped. I) *p* *p*

simile *p* *p*

158 ord., ten.

Vc.

Timp.

Cym.

Crot.

Vib.

Pno

(ped. I) *p* *p* *pp*

pp *p* *pp*

simile *p* *pp*

on strings
(pluck strings with fingertip)

mp dolce

Cue (woman turns towards her imagined lover)

20 161 colour the tone with a little vibrato, ritard. molto

Vc. Timp. Cym. Crots. Vib. Pno.

espress. molto, cresc. *mf*

Change to Suspended Cymbal

(ped. I)



Cue (woman discovers her lover is not there)

164

Vc. Timp. Cym. Crots. Vib. Pno.

sff

gliss. *gliss.* *gliss.*

(ped. I)

Lover emerges from Shadows (45'')

poco piu mosso

→ sul tasto → sul pont., vibr. → half-legno

(gradually bring out the open string)

167

Vc. *pp* *quasi legato* 7 7 *gliss.* 21

Timp.

Cym. *pp* with cello bow Change to Crotales

Crot.

Vib.

Pno **poco piu mosso** *pp* on keys (mute strings with fingertips of left hand while striking keys with right hand. Release muted strings immediately)

(ped. I)



169

Vc. *sfpp* *ff* *p* pizz. ord. 5 5

Timp.

Cym. with triangle beater change to Cymbal *pp*

Crot.

Vib.

Pno on strings (hit string with fingertip) on keys (depress keys silently) *pp* 3 3

(ped. I) *p* *sub*

arco, sul tasto → sul pont., vibr. → half-legno
 (gradually bring out the open string)

22 172

Vc.

Timp.

Cym.

Crot.

Vib.

Pno

pp quasi legato

with cello bow

pp

simile

on keys (mute strings with fingertips of left hand while striking keys with right hand. Release muted strings immediately)

pp

(ped. I)

174

Vc.

Timp.

Cym.

Crot.

Vib.

Pno

f

(ped. I)

175 *gliss.* *ord.* 23

Vc. *sffpp ff pp ff pp <ff> pp sffpp*

Timp.

Cym.

Crot.

Vib.

Pno *on strings (hit string with fingertip)*

with Timpani stick

sf

f *8^{vb}*

(ped. I)



Lover's Dance (2' 30'')

a tempo, ten.

178 poco a poco espr.

Vc. *p dolce, cantabile* *poco cresc.*

Timp.

Cym. *change to Vibrophone*

Crot.

Vib. *with medium hard mallets (pedal vibrato)*

pp

Pno *on keys* *pp dolce, cantabile*

ped. I

24 183

Vc. *ppp* *mf* *p* *dolciss., espress.*

Timp.

Cym.

Crot.

Vib. *pp* *mf* ord. *mp* *mp*

Pno *p* *sf* *mp*

(pedal vibrato)

188 *poco piu mosso*

Vc. *espress. molto, cresc.* *mf*

Timp.

Cym.

Crot.

Vib. *p* *sf* (pedal vibrato)

Pno *mf* *mp* *p*

(ped. I)

→ sul tasto

190

25

Vc. *p*

Timp.

Cym.

Crot.

Vib. *ord.*
pp

Pno

(ped. I)



ten., vibr.

→ *ord.*

poco piu mosso

193

Vc. *ten., vibr.*

Timp. *poco a poco espress.*

Cym.

Crot.

Vib.

Pno *p*
sf
pp
p dolce, espress.
mp

(ped. I)

3

26 197

Vc. *p espress.* *pp* sul pont.

Timp.

Cym.

Crot.

Vib.

Pno *mp > cresc.* *mf* *pp* *dimin.*



199

Vc. *p dolce* ord. →

Timp.

Cym.

Crot.

Vib.

Pno *p dolciss., espress. molto* *pp*

(ped. I)

201 *espr.* 27

Vc. *mf cresc. poco*

Timp.

Cym.

Crot.

Vib. *change to Crotales*

Pno *non legato pp pp p dolciss.*

ad lib. rit.

203

Vc.

Timp.

Cym.

Crot.

Vib.

Pno *ad lib. rit. poco a poco cresc., acell.*

Tempo primo

ord., molto vibr.

—————> sul tasto, flaut.

28 205

Vc. *fff* *pp*

Timp.

Cym.

Crot. *pp*

Vib.

Tempo primo

8va

r.h. *pp*

l.h. *sf*

Pno

(hit pedal III (left) with heel of shoe and immediately slide off it while keeping right pedal depressed)

Cue (lover disappears. 20")
sul pont. 29

208

espr. →

Vc. *mp* *gliss.*

Timp.

Cym.

Crot. *pp dim.* *ppp*

Vib.

(8)

ten. 5 r.h.

l.h.

dim. *ppp*

Pno

30 212 sul pont., extr. ord.

Vc. *sf* *sempre* *sf* *gliss.* *gliss.*

Timp.

Cym.

Crot.

Vib.

Pno

5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4

Woman alone (40'')

ad lib.

215 recitativo, ten. molto

215 *p espress.* *f* *pp* pizz. 31

Timp.

Cym.

Crot.

Vib.

Pno

ad lib.

This block contains the musical score for measures 215 to 31. The Vc. part features a recitativo style with a tenor line. The score includes dynamic markings: *p espress.*, *f*, and *pp*. A *pizz.* marking is present at measure 31. The percussion parts (Timp., Cym., Crot., Vib.) and the Pno part are marked *ad lib.* and contain rests.

*

==

218 arco *mp* *f* *pp* *mf* *p espress.* pizz.

Timp.

Cym.

Crot.

Vib.

Pno

This block contains the musical score for measures 218 to 31. The Vc. part includes *arco* and *pizz.* markings. Dynamic markings include *mp*, *f*, *pp*, *mf*, and *p espress.*. The percussion parts (Timp., Cym., Crot., Vib.) and the Pno part are marked *ad lib.* and contain rests.

32 222

Vc. *sul tasto*

Timp. *mf*

Cym.

Crot.

Vib.

Pno

Lullaby-Lament (1'25'')

p dolce, cantabile, semplice

225

Voce

Vc. *sul tasto extr. (more air than sound)*

Timp. *pp*

Cym.

Crot.

Vib.

Pno *p non arp., dolce*

ped. I

Voce

Vc.

ord., ten.

gliss.

mf *lamentoso*

Timp.

Cym.

Crot.

Vib.

p

pp

8va

Pno

(ped. I)

34 232 *p dolce, cantabile*

Voce

Vc. *ppp* *(a/o)(sing with half-open mouth)*
sul tasto extr., flaut. (more air than sound)

Timp.

Cym.

Crot.

Vib.

Pno *pp non arp., dolce*

237 *p espr., lamentoso*

Voce

Vc. *ord., ten., very intense* *pp* *mf lamentoso sempre* *mp* *p* *sempre*

Timp.

Cym.

Crot.

Vib.

Pno

(ped. I)

241 *mp espr. molto, poco cresc.* *pp dolciss.* 35

Voce *sempre* *(hum)*

Vc.

Timp.

Cym.

Crot.

Vib. *(pedal vibr.)*

Pno *pp*

(ped. I) 245 *ten.*

Vc. *change to Crotales*

Timp.

Cym.

Crot.

Vib.

Pno

Rising and flight of bird (35")

36 250

Vc. III
IV circular bowing

Timp.

Cym.

Crot. with cello bow *change to Vibraphone*

Vib. *p* with cello bow *change to Crotales*

on strings (pluck string with fingernail) *p*

Pno *Ebaws* (quietly place Ebaws on marked strings and depress right (damper) pedal. It may prove necessary to apply gentle downward pressure to Ebaws until strings vibrate)

255 *ped. I keep pedal I (damper) depressed until bar 259*

Vc.

Timp.

Cym. *Chimes* (glass or metal)

Crot. with triangle mallet *change to Chimes* *p* *change to Timpani*

Vib.

pp

Pno *On strings* (gliss. with fingernails on highest strings of piano) *gliss.* quietly remove Ebaws from strings while keeping right pedal depressed. Let the sounds decay naturally.

(ped. I)

Finale (Sound of Sand) (20'')

259

37

tape (**||** sound of sand **||**)

Vc. **with wire brushes (smooth, continuous sound is required)**

Timp. **pp**

Cym. **||**

Croc. **||**

Vib. **||**

Pno **||**

Detailed description: This is a musical score page for the 'Finale (Sound of Sand)' section, spanning measures 259 to 37. The score is arranged vertically with the following parts from top to bottom:
1. **tape**: A horizontal line with a wavy texture labeled 'sound of sand' between two double bar lines.
2. **Vc.**: A single staff with a bass clef. Above the staff, there are two vertical lines with dots, and the instruction 'with wire brushes (smooth, continuous sound is required)'.
3. **Timp.**: A single staff with a bass clef. It features a wavy texture and a dynamic marking of *pp*.
4. **Cym.**: A single staff with a double bar line at the beginning.
5. **Croc.**: A single staff with a treble clef and a double bar line at the beginning.
6. **Vib.**: A single staff with a treble clef and a double bar line at the beginning.
7. **Pno**: A grand staff with treble and bass clefs and a double bar line at the beginning.
The page is numbered 259 at the top left and 37 at the top right.

Explanatory notes

General



substitute sign for *ligga* indicating that the duration of notes is equal to their graphic expression



'breath' or pause



let the sound(s) vibrate



short *fermata* played as *tenuto*



long *fermata*



indeterminate pitch



gradual transition from one manner of playing to another



crescendo from nothing



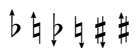
decrescendo to silence

Cello

Note that the cello and vocal parts are for a single performer.

I, II, III, IV

cello strings



quarter tone adjustments

0


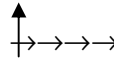
open strings

o

natural harmonics

◇

artificial harmonics

×	indeterminate pitch
+ pizz. l.h.	left hand <i>pizzicato</i>
	bow vertically at side of bridge
	circular bowing on strings III and IV
con sord.	muted
senza sord.	remove mute
sul pont.	<i>sul ponticello</i> (near the bridge)
sul pont. extr.	very near or on the bridge: when <i>pp</i> - <i>flautando</i> , air sound; when <i>fff</i> - noise effect
sul tasto	near the tailpiece
sul tasto extr.	very near the tailpiece (with light bow)
half - legno	half-hair half-wood
ord.	normal (e.g. cancels preceding playing instruction)
espr.	colour the tone with a little vibrato
vibr.	<i>vibrato</i>
<i>Vpulse</i>	<i>vibrato</i> pulse (at the start of note only)
⊕	singing with mouth half-closed
+	humming

Percussion

Instruments:

- large (30 or 32 inch) pedal kettledrum tuned down to C
- large suspended cymbal, crotales (with one octave range)
- vibraphone (with standard concert range)
- glass (or metal) chimes.

Mallets:

- two timpani sticks
- one pair each soft and medium hard head mallets for vibraphone
- standard metal triangle beater or knitting needles (metal) for crotales
- pair of wire brushes
- cello bow for playing on crotales and vibraphone.

Y Y

with wire brushes

V ~

pedal vibrato on vibraphone

Piano

A grand piano with third (*sostenuto*) pedal is required. The piano lid should be fully open but not removed. The score should be positioned on the frame so as to allow access to the strings. This piece requires several special techniques such as *pizzicato* playing, *glissandos*, muting the strings with the fingertips, etc. and two EBows¹ placed on certain piano strings. Identification of the strings can be greatly facilitated by marking them in advance (for example, using labels or the like).



substitute sign for *ligga* indicating that the duration of notes is equal to their graphic expression



let the sound(s) vibrate



soft *staccato* on pedal

notes within boxes are to be depressed silently

+

mute string(s) with fingertip (near the end)

on strings

playing on piano strings with fingernail or fingertip

on keys

normal playing

ped. I

right (damper) pedal

ped II

middle (*sostenuto*) pedal

¹ Electronic bow for guitar available from Heet Sound Products, 611 Ducommun Street, Los Angeles, CA 90012, USA.