

reflections
inga chinilina

duration 6'00''

Instrumentation

Bass Flute

Bass Clarinet

Percussion (timpani: 29", 32"; vibraphone)

Violin

Cello

Performance direction

All changes from air to pitch go gradually. Please, contact me at ichinilina@gmail.com with any questions

Bass Flute

Multiphonic overview: <http://explore-ensemble.com/bass-flute-multiphonics>

In this piece I use the following (links are given in order of appearance in the scores)

(m.35) <http://explore-ensemble.com/bflm2>

(m.58, m.71) <http://explore-ensemble.com/bflm1>

(m.83) <http://explore-ensemble.com/bflm5>

Strings





Subharmonic— “a pitch below the fundamental frequency of a string”¹

“Requires high bow pressure and a very consistent bow speed at the lower end of ‘normal’ playing. In general they are easier to produce when the point of contact is not very close to the bridge. It is very difficult to sustain the tone, which often has a high

¹ <http://www.cellomap.com/index/the-string/plucking-striking-and-bowing-the-string/how.html>

noise component.” (cellomap) The sounding result likely will be a 7th lower but also can vary.

Timpani (superball, possible to use mallets for tremolo)

I, II, III, IV	String numbers
	A circle above the note indicates natural harmonics.
	Harmonic vibrato, the sounding result will include nearby harmonics.
	On the bridge
	Subharmonic, notation indicates the string resulting sound differs.

Timpani (32” and 29”)



Tune 32” to flute as in measure 58.

How to use superball on timpani:

https://www.youtube.com/watch?v=-HD0_3VeD5k

Vibraphone (brushes, bow, mallets)

Sliding technique produced by hitting vibraphone with soft yarn mallet for the stroke and immediately sliding hard mallet for pitch alteration, motor is on.

You may want to check out André Cayer - Vibraphone - Method of bending tone (2014)

<https://www.youtube.com/watch?v=KyHSZ71bnxk>

reflections

♩ = 60

accel.

First system of the score, measures 1-7. The score is in 4/4 time. The instruments are Bass Flute, Bass Clarinet, Vibraphone, Timpani, Violin, and Cello. The tempo is marked as ♩ = 60. The dynamics are *mp*, *mf*, and *p*. The Bass Flute and Cello have melodic lines with slurs and dynamic markings. The Bass Clarinet has a melodic line starting in measure 5. The Vibraphone and Timpani have rests.

Second system of the score, measures 8-14. The score is in 4/4 time. The instruments are Bass Flute (B. Fl.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), and Timpani (Timp.). The tempo is marked as ♩ = 80 *rit.* for measures 8-11 and ♩ = 60 for measures 12-14. The dynamics are *f*, *pp*, *mp*, *p*, and *f*. The Bass Flute and Bass Clarinet have melodic lines with slurs and dynamic markings. The Vibraphone and Timpani have rests.

Third system of the score, measures 15-21. The score is in 4/4 time. The instruments are Violin (Vln.) and Cello (Vc.). The tempo is marked as ♩ = 60. The dynamics are *mf*, *f*, and *mp*. The Violin and Cello have melodic lines with slurs and dynamic markings. The Violin has a section marked *pizz.* III (7th, -31c) and *continue arco*. The Cello has a section marked *pizz.* III (7th, -31c) and *continue arco*.

reflections

2
15

B. Fl.

B. Cl.

Vib.

Timp.
hide the attack, start niente
pp *mp*
superball, w/two alternating hands, continue each note until it is time to repeat

Vln.
arco
p

Vc.

19

B. Fl.

B. Cl.
p

Vib.

Timp.
>p *mp*

Vln.
mf *pp* *f* *p*
(continue the same harmonic as in the previous bar)
III (7th, -31c)
arco

Vc.
p *f* *p* *mf*

24

B. Fl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

B. Cl. *mf* *f*

24

Vib.

Timp. *f*

I

III

IV II

Arpeggiate harmonics accelerando/decelerando according to the shape

f *p* *f*

Vln. s.p.

on the bridge

III

IV II

Arpeggiate harmonics accelerando/decelerando according to the shape

mp *f* *p* *f*

Vc. s.p.

30

B. Fl. *fp* *pp* *p* *mf*

B. Cl.

Vib.

30

Timp.

start slowly

30

Vln. *p* *mf* *p*

on the bridge

Vc. *p* *mf*

flutter tongue

Arpeggiate harmonics accelerando/decelerando according to the shape

B. Fl.

B. Cl.

Vib.

Timp.

Vln.

Vc.

non vib. → vib.

B. Fl.

B. Cl.

Vib.

Timp.

Vln.

Vc.

51

B. Fl.

B. Cl.

p *f*

p *f* *p* *f* *p*

51

Vib.

Timp.

51

Vln.

Vc.

p *mf* *p*

mf *p*

57

B. Fl.

B. Cl.

p *p* *f* *p* *f* *p* *f*

f *p* *f* *p* *f* *p* *f* *p*

57

Vib.

Timp.

57

Vln.

Vc.

f *p* *f* *p* *f* *p* *f* *p*

p non vib.

62

B. Fl. *mp* *mf* flutter tongue *p* ord.

B. Cl.

Vib.

Timp. *p*

Vln.

Vc. *mf* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

68

B. Fl. *p* *mf*

B. Cl. *> pf* *p f* *pf* *p f* *p f* *p*

Vib.

Timp. *mf* *p* *mf*

Vln. *p* *mf*

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

Detailed description of the musical score: The score is for measures 62-68 of a piece titled 'reflections'. It features six staves: B. Fl., B. Cl., Vib., Timp., Vln., and Vc. The key signature has two flats (Bb, Eb). Measure 62 starts with a B. Fl. part marked *mp*, which transitions to *mf* and then *p*. A 'flutter tongue' instruction is placed over the B. Fl. line from measure 64 to 66. The B. Cl. part has rests until measure 67, where it plays a note marked *f*. The Vib. part has rests until measure 67, where it plays a note marked *f*. The Timp. part has rests until measure 64, where it begins a rhythmic pattern marked *p*. The Vln. part has rests until measure 67, where it plays a note marked *p*. The Vc. part has rests until measure 64, where it begins a rhythmic pattern marked *mf*. A performance instruction for the Vib. part reads: 'superball, w/two alternating hands, continue each note until it is time to repeat'. The score continues through measure 68 with various dynamics and articulations.

73

B. Fl.

B. Cl.

Vib.

Timp.

Vln.

Vc.

mf

f

f p < f p

ord. non vib.

77

B. Fl.

B. Cl.

Vib.

Timp.

Vln.

Vc.

motor off

p

f

ord.

p

Detailed description: This page of a musical score, titled 'reflections', contains measures 73 through 80. The score is arranged in a system of staves for various instruments: B. Fl., B. Cl., Vib., Timp., Vln., and Vc. Measures 73-76 show a complex texture with sustained notes in the woodwinds and strings, and a rhythmic pattern in the cello. Dynamics range from *mf* to *f*. A 'motor off' instruction is placed above the vibraphone staff at measure 77. Measures 77-80 feature a sustained note in the B. Fl. and Vln. staves at a *p* dynamic, while the vibraphone continues with a rhythmic pattern. The cello part is mostly silent in this section. A 'ord.' instruction is present in the Vln. staff at measure 77.

79

B. Fl.

B. Cl.

Vib.

Timp.

Vln.

Vc.

p

mf

p

82

B. Fl.

B. Cl.

Vib.

Timp.

Vln.

Vc.

mf

mp

ord.

p

f

84

B. Fl.

B. Cl.

Vib.

Timp.

mp

p

84

Vln.

Vc.

f

p

86

B. Fl.

B. Cl.

Vib.

Timp.

p

86

Vln.

Vc.

f

f

reflections

B. Fl. *p*

B. Cl. *p*

Vib. *f* *p*

Timp.

Vln. *p*

Vc. *p*

Detailed description: This page of a musical score, numbered 10, features the section 'reflections'. It contains six staves: B. Fl., B. Cl., Vib., Timp., Vln., and Vc. The B. Fl. and B. Cl. parts play sustained notes with a *p* dynamic. The Vib. part has a *f* dynamic followed by a *p* dynamic. The Vln. and Vc. parts play sustained notes with a *p* dynamic. The Timp. part has a few short strokes. A wavy line is present in the Vln. and Vc. staves. A slur labeled 'reflections' spans across the B. Fl. and B. Cl. staves. A rehearsal mark '88' is located at the beginning of the B. Fl. and Vib. staves.