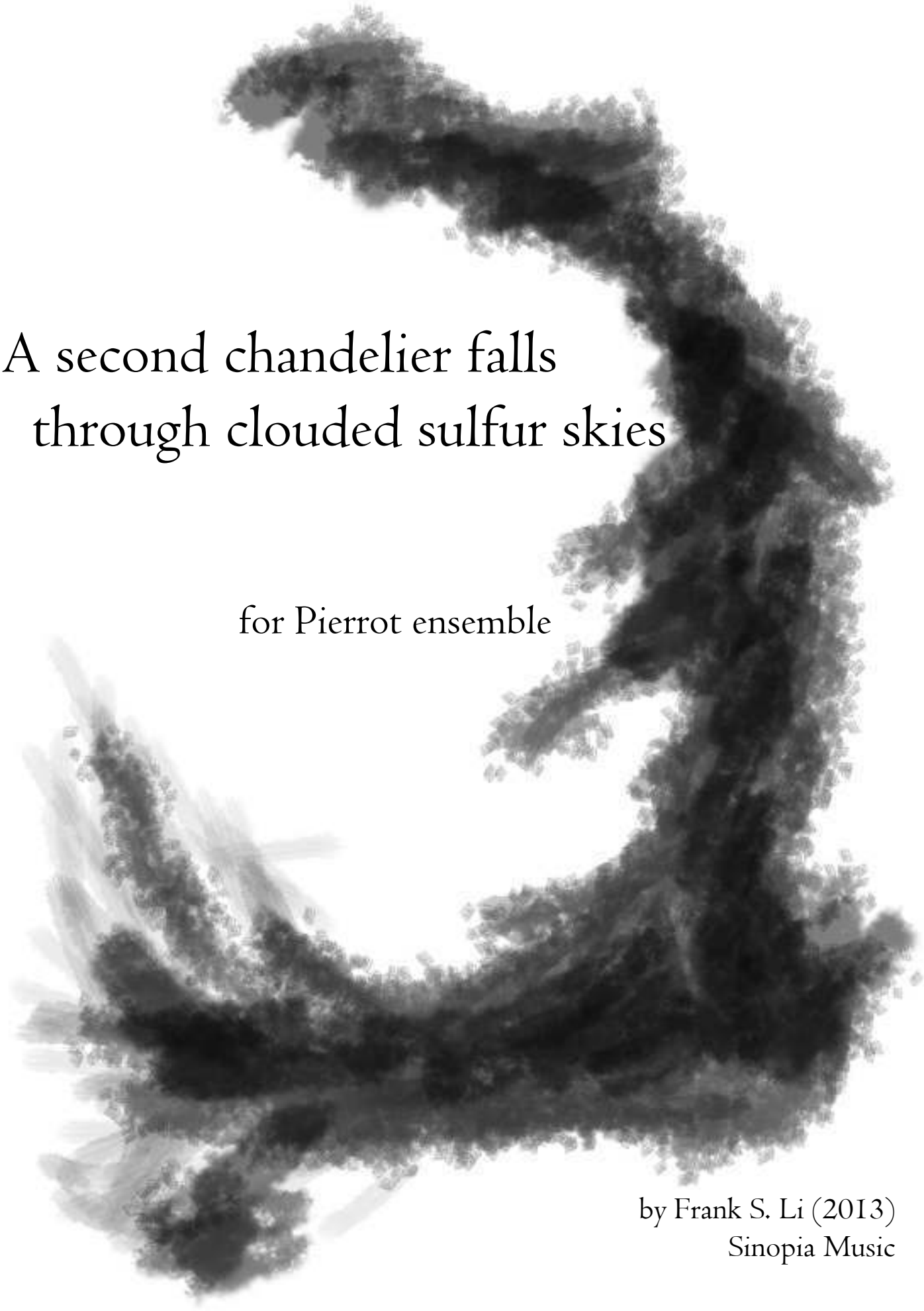


A second chandelier falls through clouded sulfur skies

for Pierrot ensemble

by Frank S. Li (2013)

Sinopia Music

A second chandelier falls through clouded sulfur skies

I. die Wassermelone

II. “This episode brought to you by pants!”

III. “You put them on your bottom.”

IV. argle-arglebargle

V. ...BETWEENELLIPSES!!!... ... .

vln, vc, fl, cl (+bass), pno, perc

written for the Talea Ensemble

by Frank S. Li

Duration

11”

Copyright 2013 © Frank S. Li, Sinopia Music (ASCAP)

Sinopia Music logo and all related marks and designs are trademark ™ Frank S. Li

www.franksli.com

Program Notes

One night riding through a starry wood, I chanced upon an elder tree.
It knew of you, and its rustling leaves spoke silently of thee.
Then in golden glow upon its iron bark, the following words appeared:
"A bunch of stuff happens and then it's the end."
And such is all I know, my dear, of what befell that first chandelier.

A second chandelier falls through clouded sulfur skies

by Frank S. Li (2013)

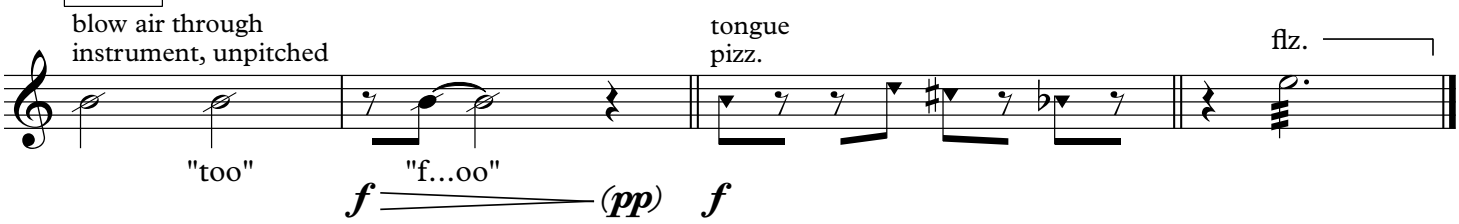
I. die Wassermelone
II. "This episode brought to you by pants!"
III. "You put them on your bottom."
IV. argle-arglebargle
V. ...BETWEENELLIPSES!!!... ... .

Performance Notes

General notes

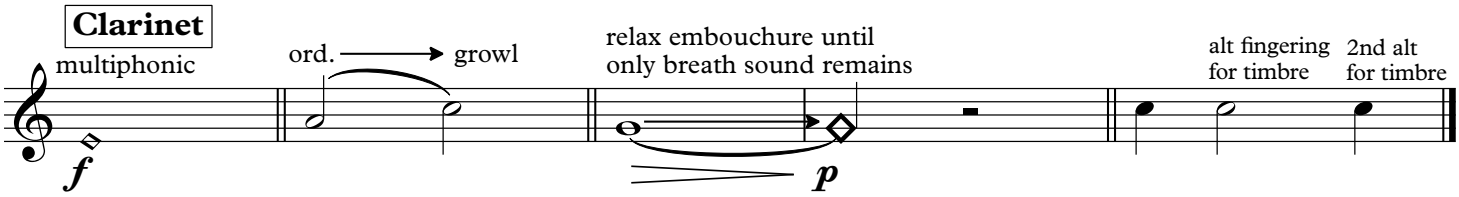
Intended to be played with a conductor, though use of one is nonetheless optional.
All movements are to be played attacca.
Slur, breath, and phrase marks are generally given as suggestions and should not be regarded as absolute.
When listing the piece in the program, list individual movement titles as is; movement subtitles are optional.
If you have questions, please contact the composer: frank@franksli.com.

Flute

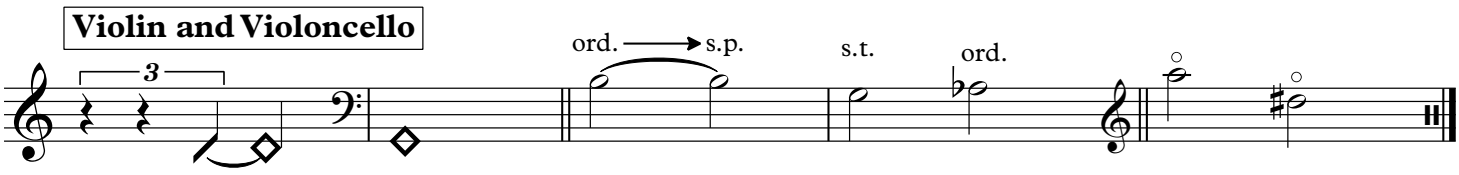


Instruments: Standard flute with a low B foot is required.
Blowing air: notated with a slashed normal notehead. As shown, blow through the instrument's blow hole for the duration, on an "oo" vowel. Always notated on the middle line and is always unpitched. If there are no other indications (first example), use only an "oo" sound with no distinct attack. A "too" has a sharp, accented attack. On "f...oo", hold the "fff" sound for the duration of the first note and let it transform naturally into an "oo".
Tongue pizzicato: notated with an inverted triangle notehead. Distinct from tongue ram in that pitches are exactly as notated. The sound should resemble a pitched pop or click sound.
Fluttertongue: indicated with three tremolo slashes across the stem, the flz. marking above the note, and the bracket for the duration of the fluttertongued notes.

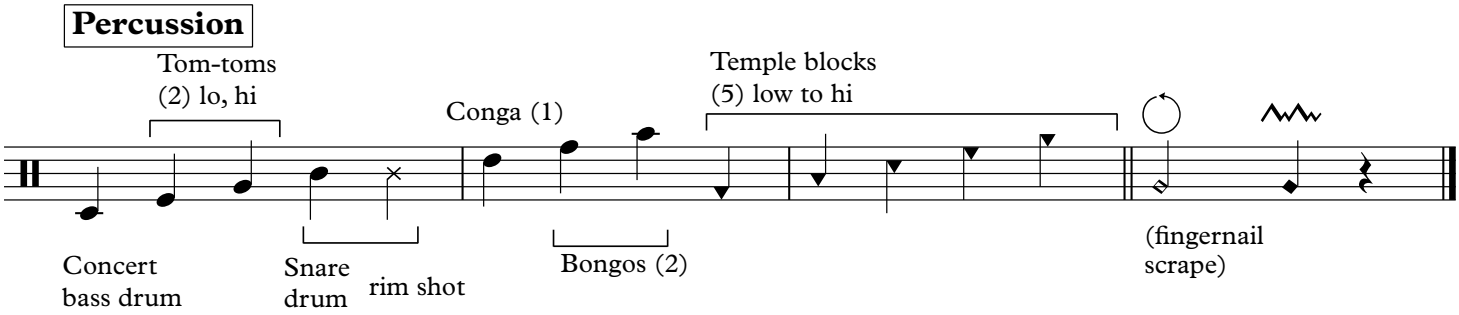
Clarinet



Instruments: Bb Clarinet and Bass Clarinet are required.
Multiphonics: notated with a diamond notehead. There is only one in the piece, at m120. Which multiphonic is used is up to the performer, so long as the notated pitch is the bass note or otherwise fairly present. Don't be afraid to get dirty and intense with it. Revel.
Growl: singing and playing simultaneously, and often notated with gradual transitions between ord. playing and growling. As with the multiphonics, the point is usually to get noisy and edgy, so have some fun with your choice of sung pitch.
Relaxing embouchure: notated with a large diamond notehead. Relax the embouchure and let the pitch fade into unpitched air through the instrument.
Alternate timbres: any alternate fingerings to produce the same pitch but with a different color. Slight microtonal variations are fine.



Instruments: Players will need standard mutes in addition to their instruments.
Brushed bowing: notated with a large diamond notehead. Lightly touch the indicated open string (like you would for a harmonic) with several fingers at once and bow lightly for a generally unpitched, brushy sound.
Sul ponticello and sul tasto: indicated simply with an s.p. or an s.t. abov the note. These remain until an ord. is given. May be notated with an arrow indicating gradual change as well.
Harmonics: almost always notated simply with an o above the note. These can be either artificial or natural, and the specific fingering used is at the performer's discretion, so long as this pitch is produced.



Fingernail scrape: indicated with a diamond notehead and either a large circle or a jagged figure above or below the note. Curl your fingers and rub or scratch your fingernails on the drum head. For circle scrapes, use a large circle shape and try to keep the sound constant with no distinct nodes or points of direction change. For jagged scrapes, run your fingernails back and forth quickly - as many points of direction change as reasonably possible.
Equipment list:

(1) concert bass drum
(2) tom-toms
(1) snare drum
(1) conga
(2) bongos

(1) temple blocks in a set of 5
soft, medium, and hard yarn mallets
drumsticks
a towel

Note about printing

You may have received your part and this reference sheet electronically. All parts for this piece are designed to be printed front-and-back in a manner that facilitates easy page turns. This is also why this document is provided in a separate digital file from your actual parts. To print correctly, please read the following.

Flute: print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.
Clarinet: print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.
Violin: print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.
Cello: print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.
Piano: print the entire document front and back. You will at first see only the first page of the document, then see the 2nd and 3rd pages after that.
Percussion: print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.

Full Score in C

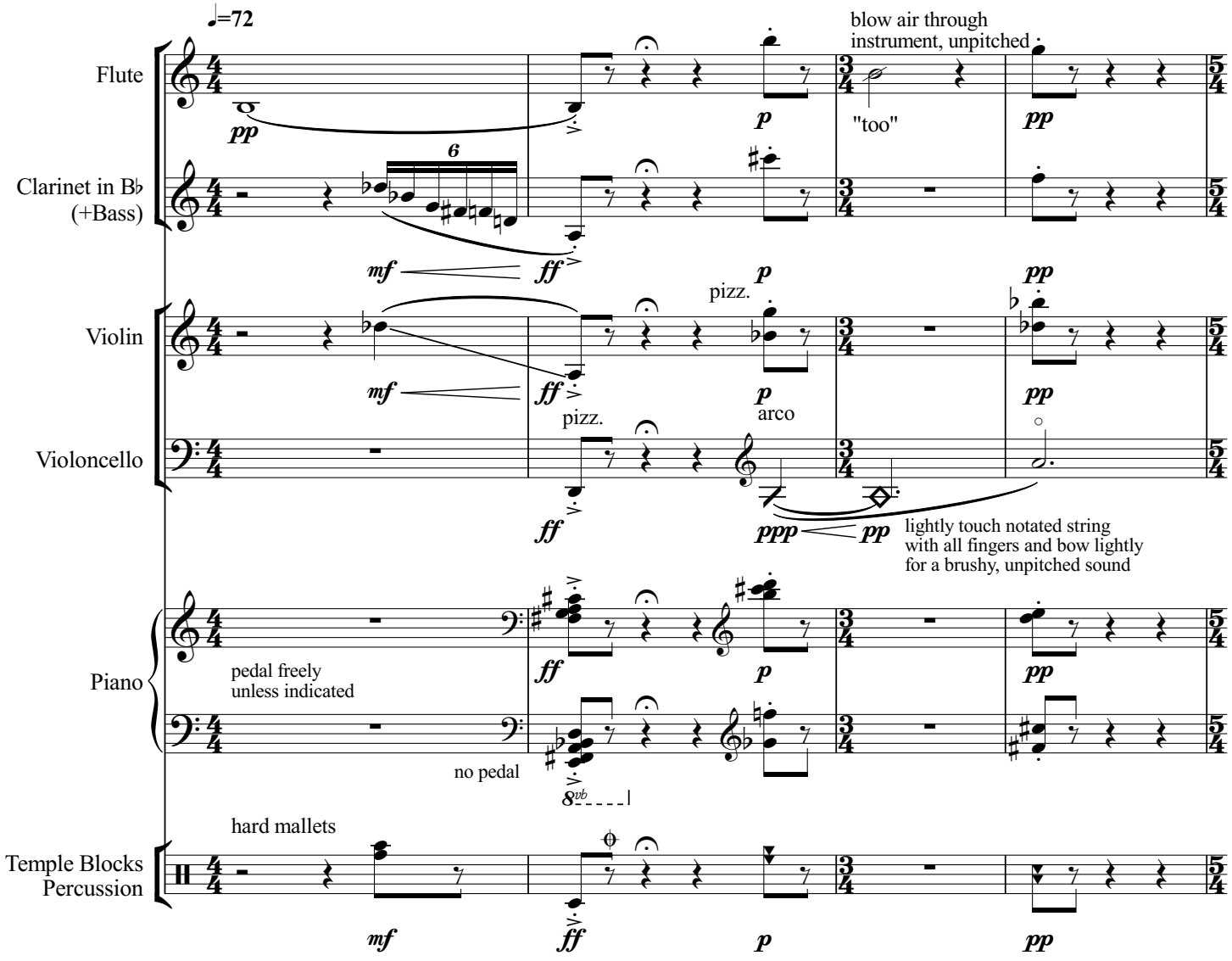
for a famous ensemble that you've definitely heard of

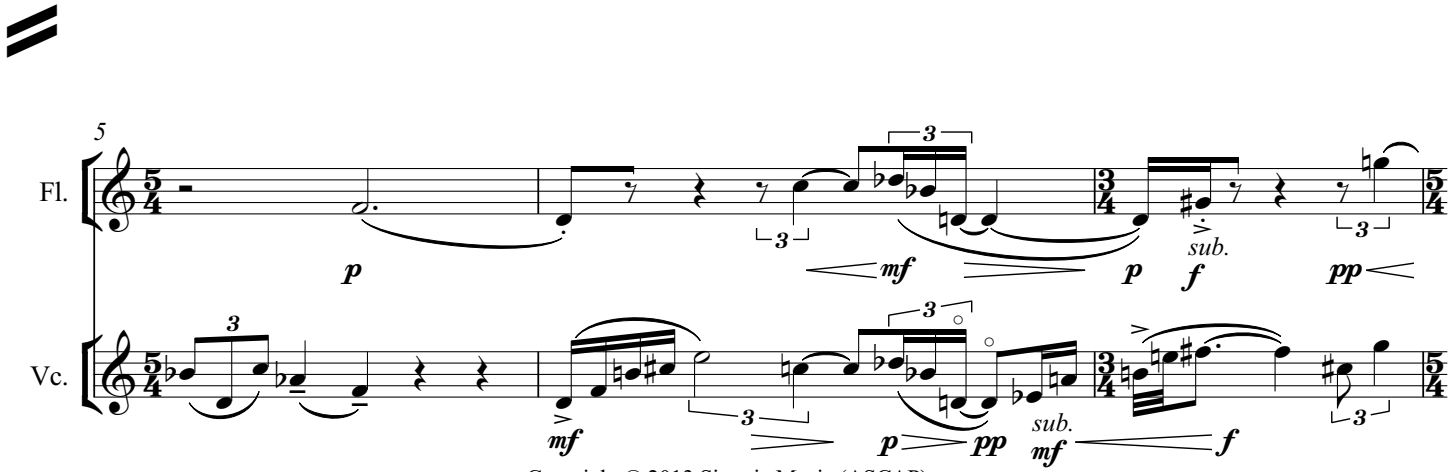
A second chandelier falls through sulfur skies

Frank S. Li (2013)

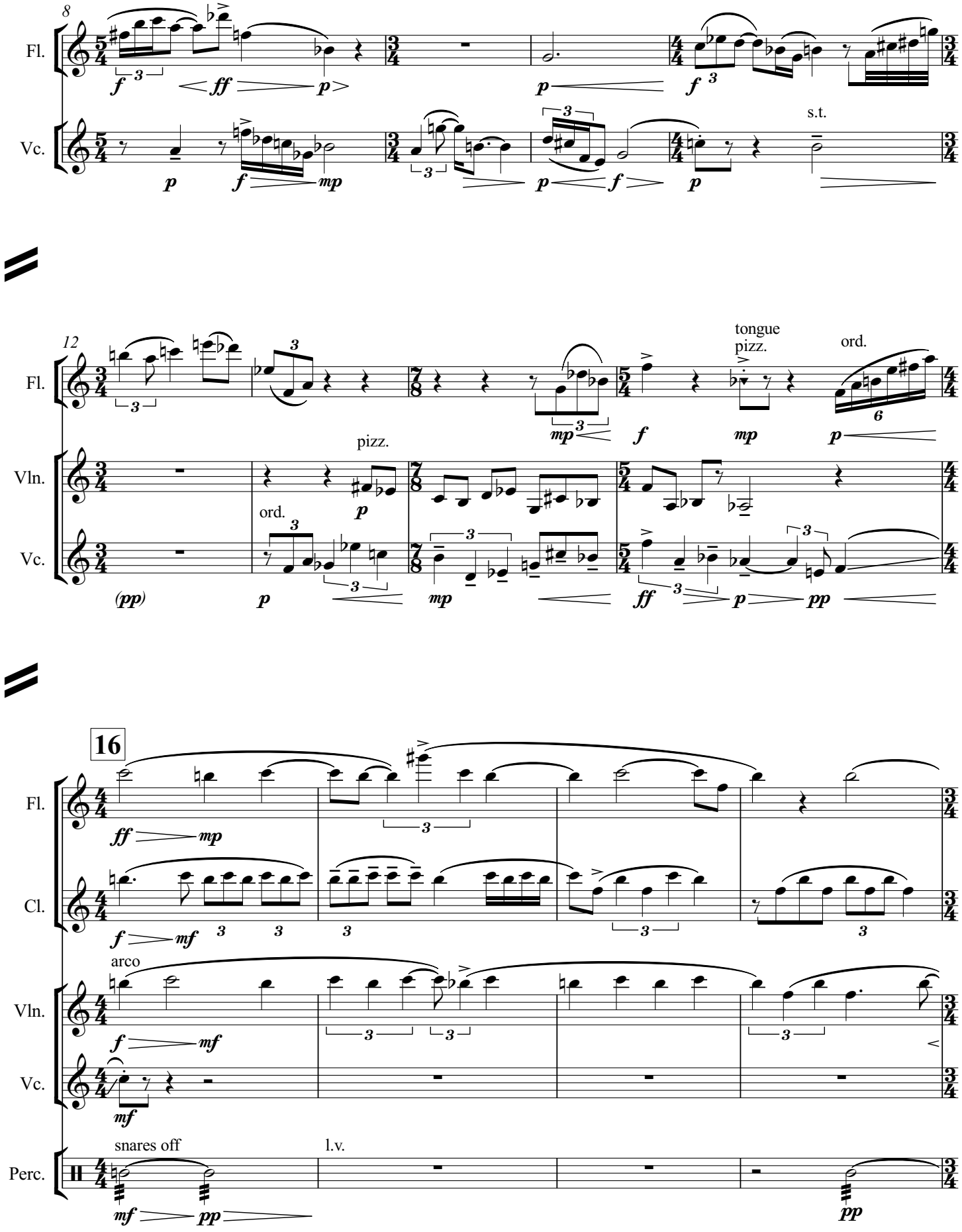
I. die Wassermelone

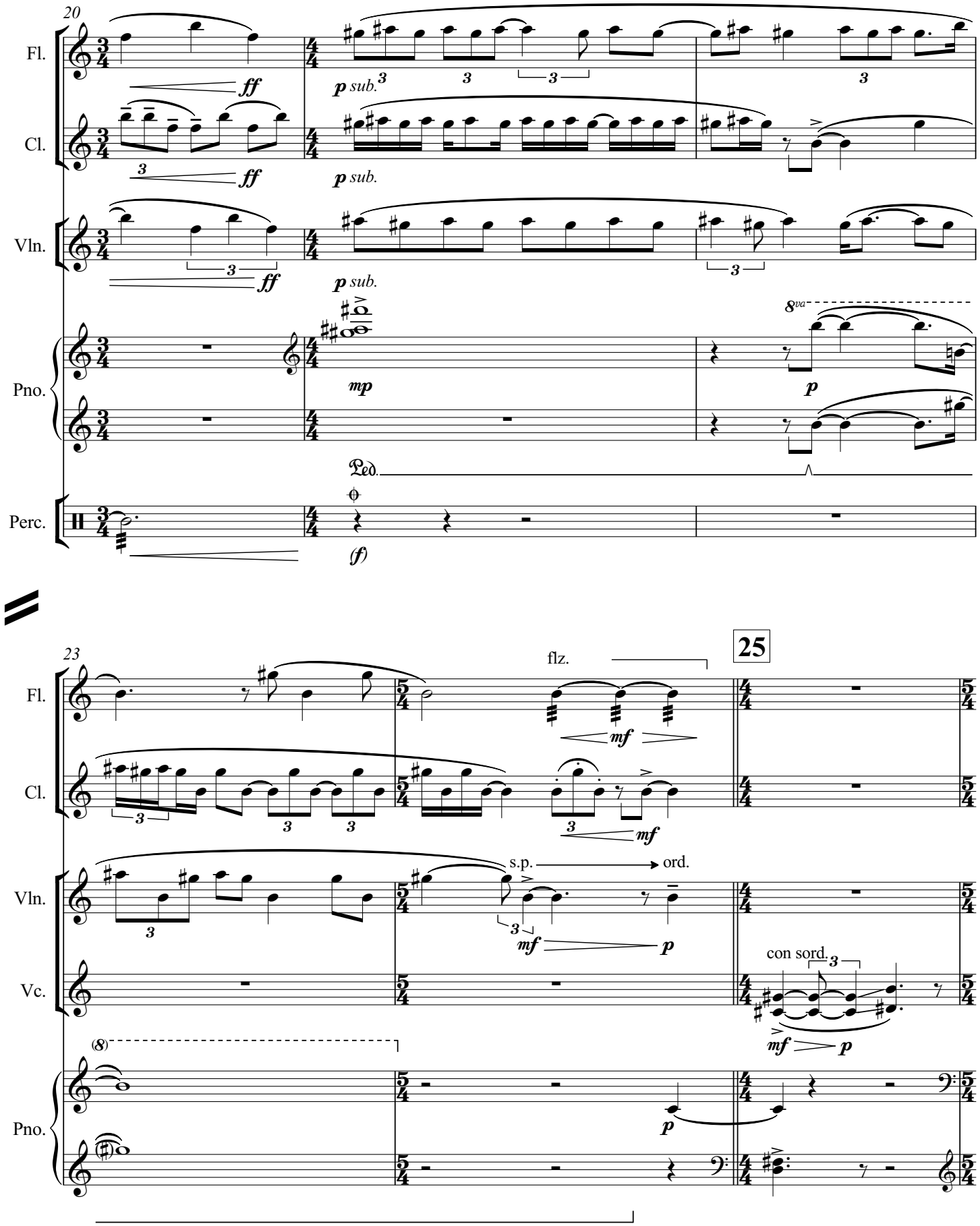
(in which sounds may or may not occur)

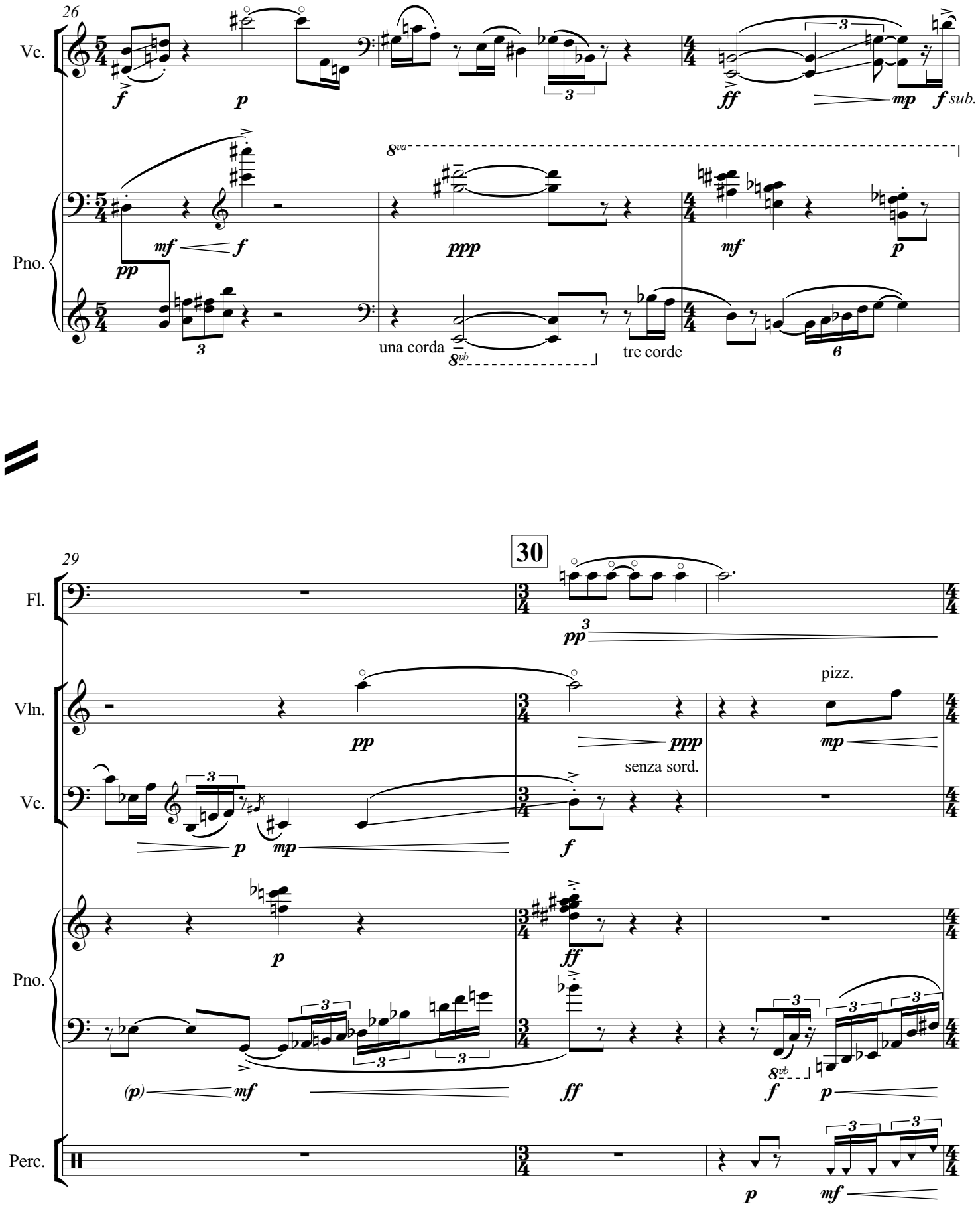


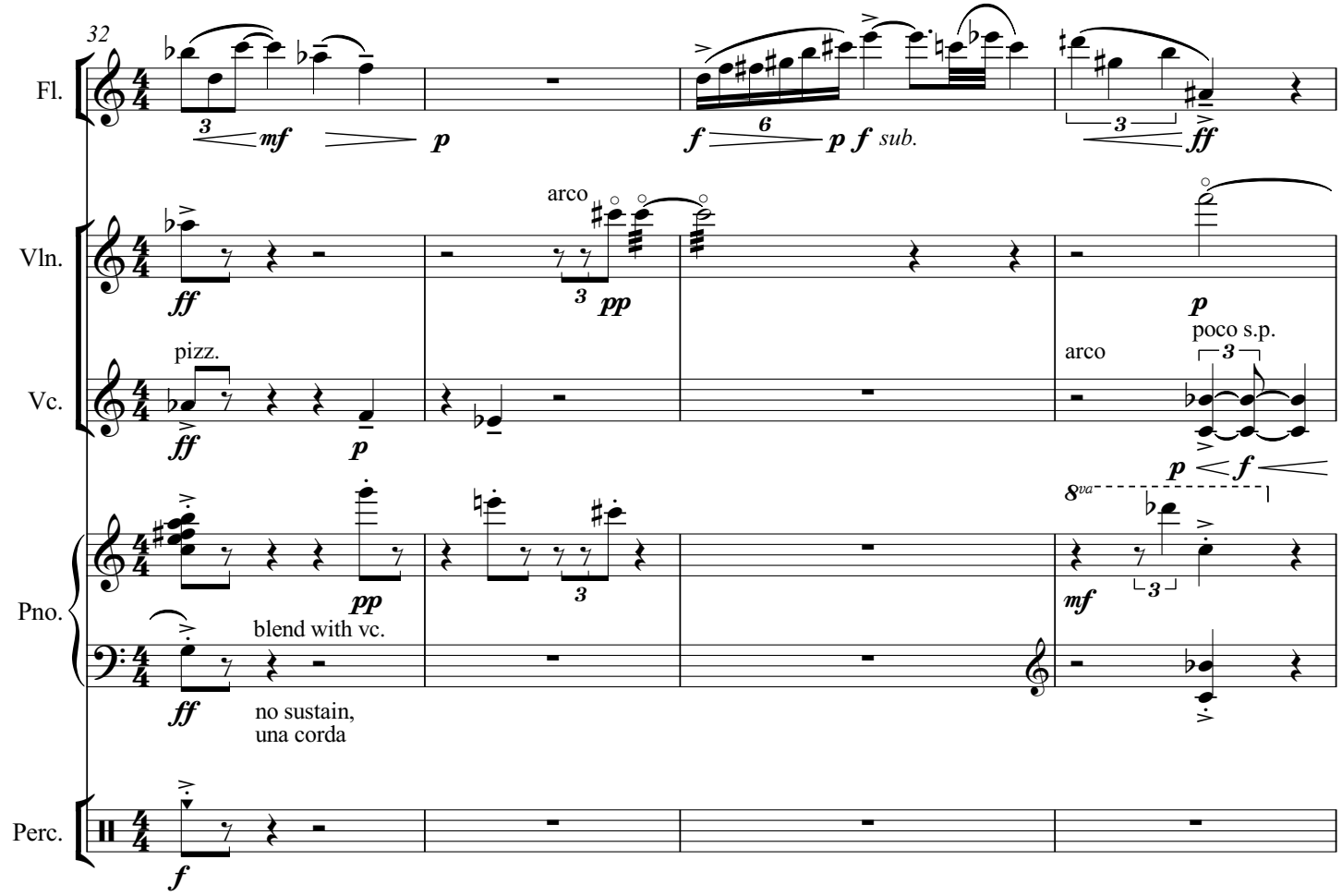


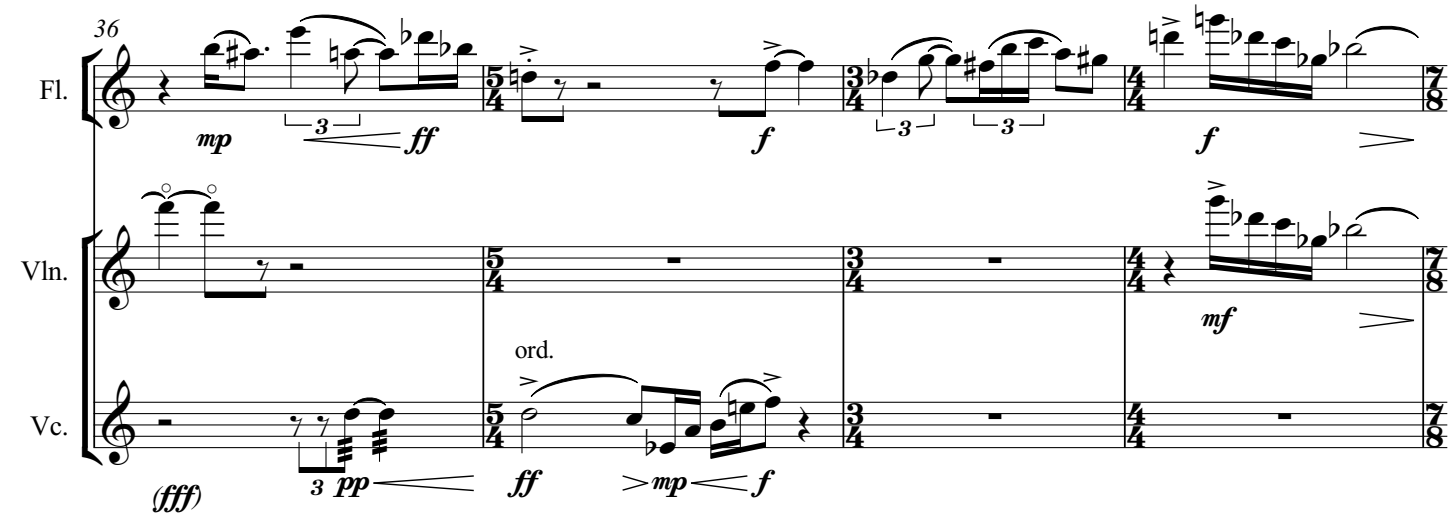
Copyright © 2013 Sinopia Music (ASCAP)
www.franksli.com

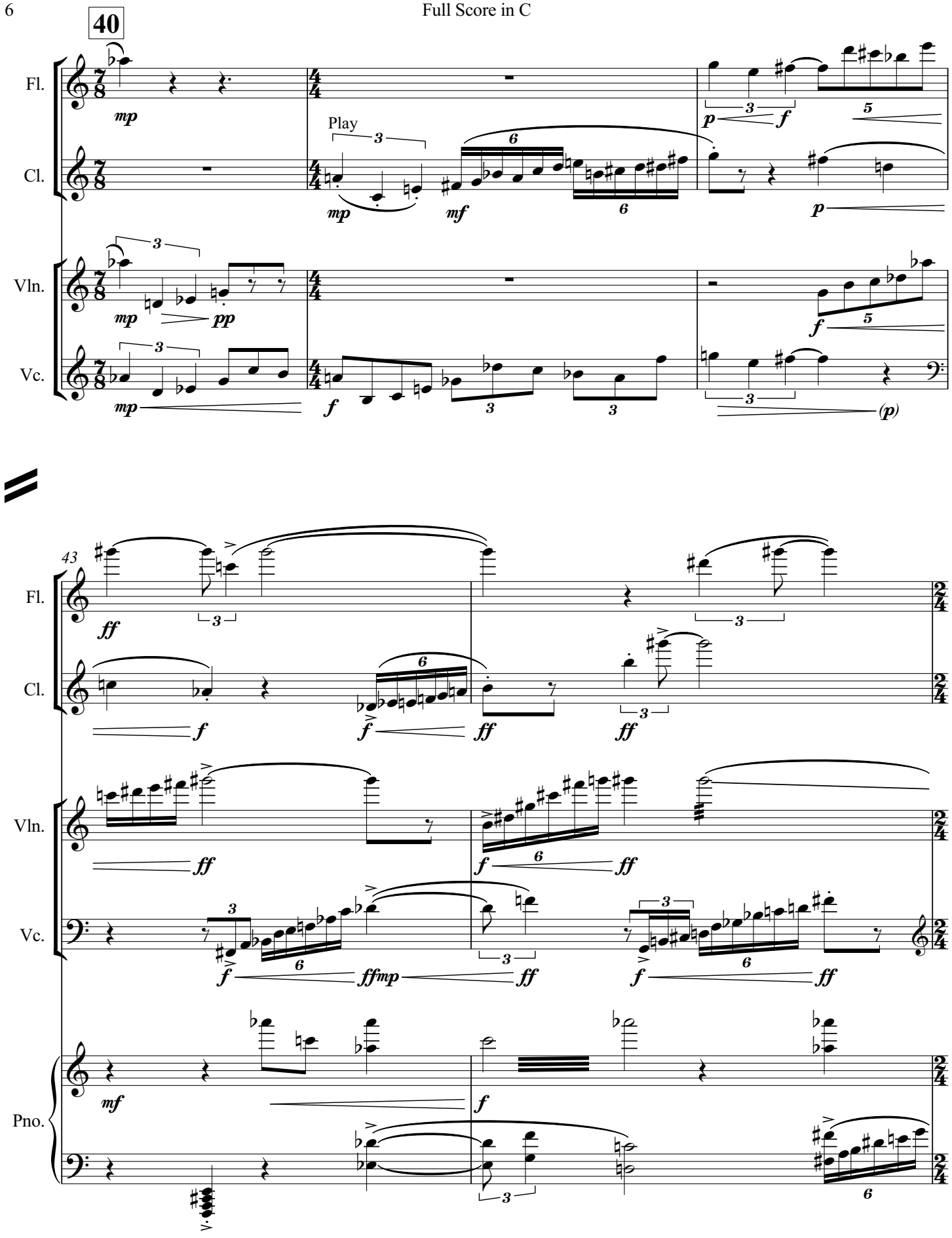

8
Fl.
Vc.
s.t.
12
Fl.
Vln.
Vc.
pizz.
ord.
tongue
pizz.
ord.
16
Fl.
Cl.
Vln.
Vc.
Perc.
arco
snares off
l.v.

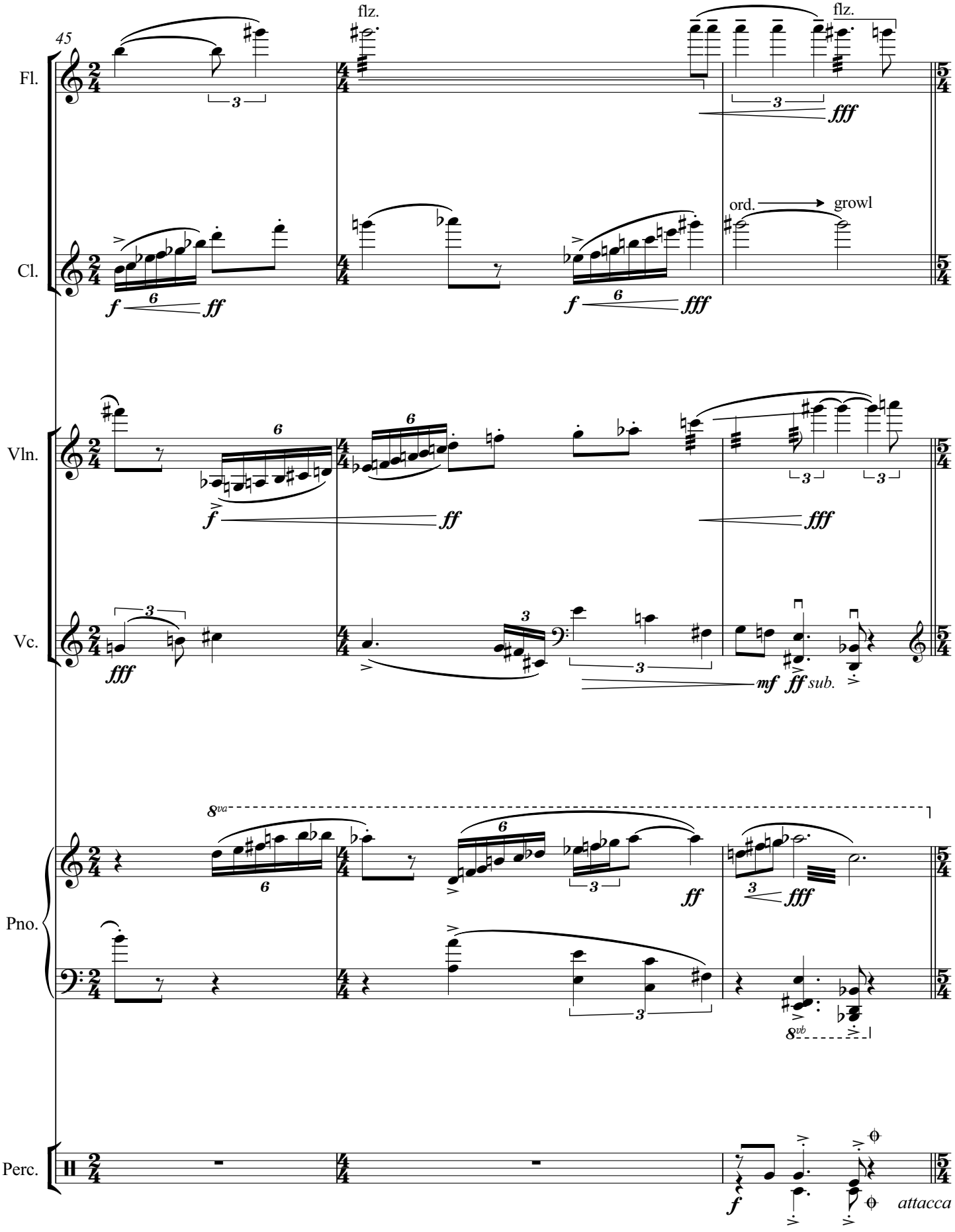

20
Fl.
Cl.
Vln.
Pno.
Perc.
ff
p sub.
mp
p
8va
Ped.
(f)
23
25
flz.
mf
s.p.
ord.
p
con sord.
Vc.
(8)


26
Vc.
Pno.
8va
una corda
8vb
tre corde
29
30
Fl.
Vln.
pizz.
senza sord.
Perc.


32
Fl.
Vln.
Vc.
Pno.
Perc.
pizz.
arco
poco s.p.
blend with vc.
no sustain,
una corda
sub.
8va

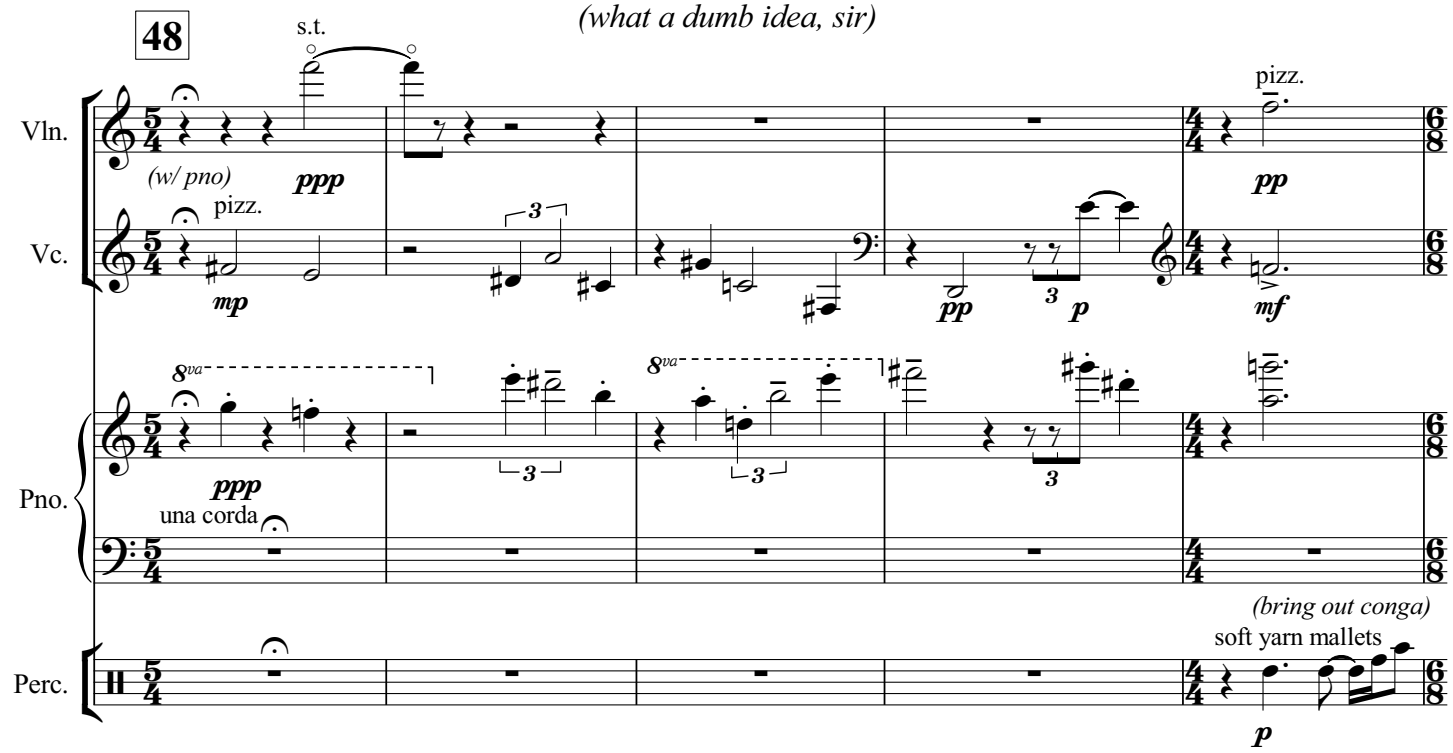

36
Fl.
Vln.
Vc.
ord.

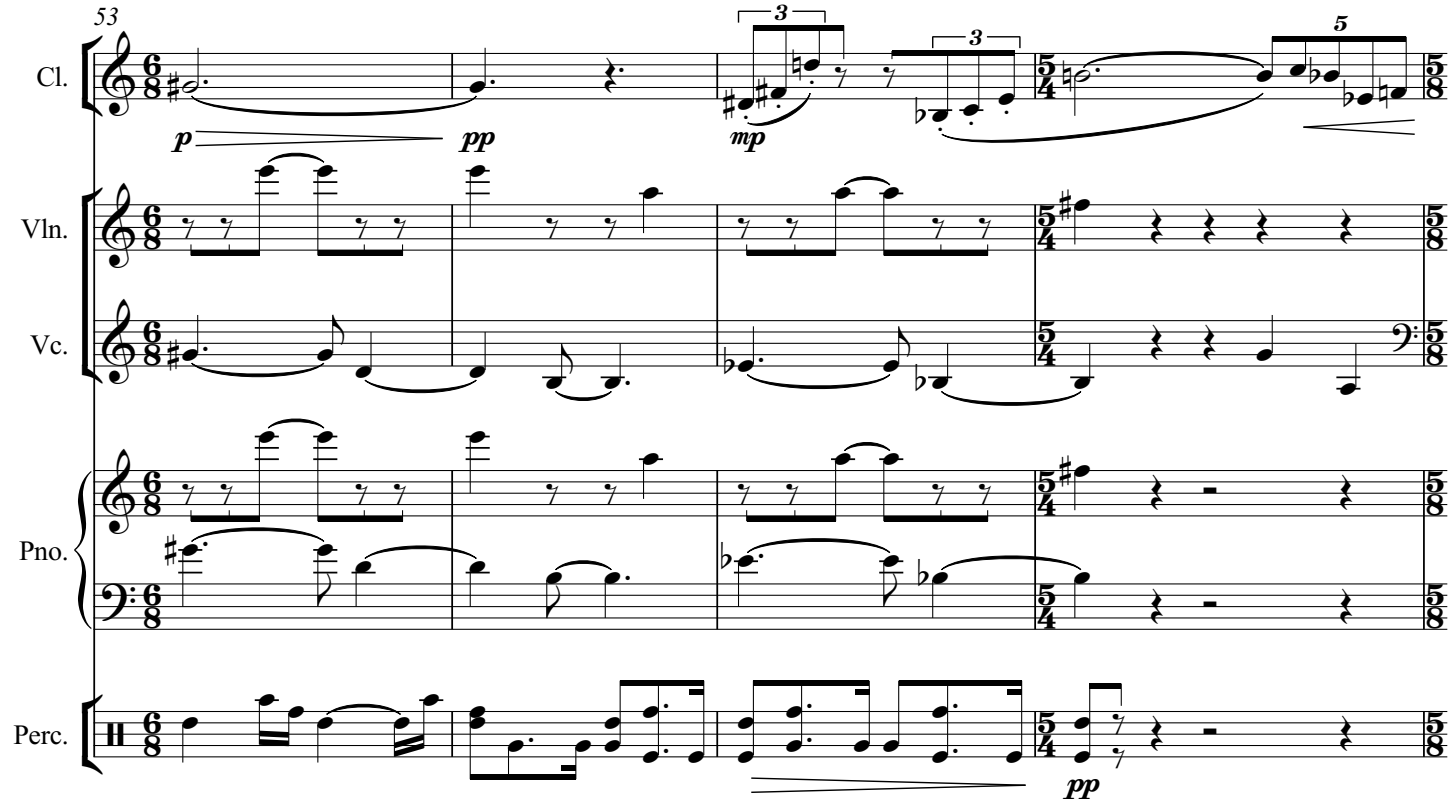

40
Fl.
Cl.
Vln.
Vc.
Play
43
Pno.

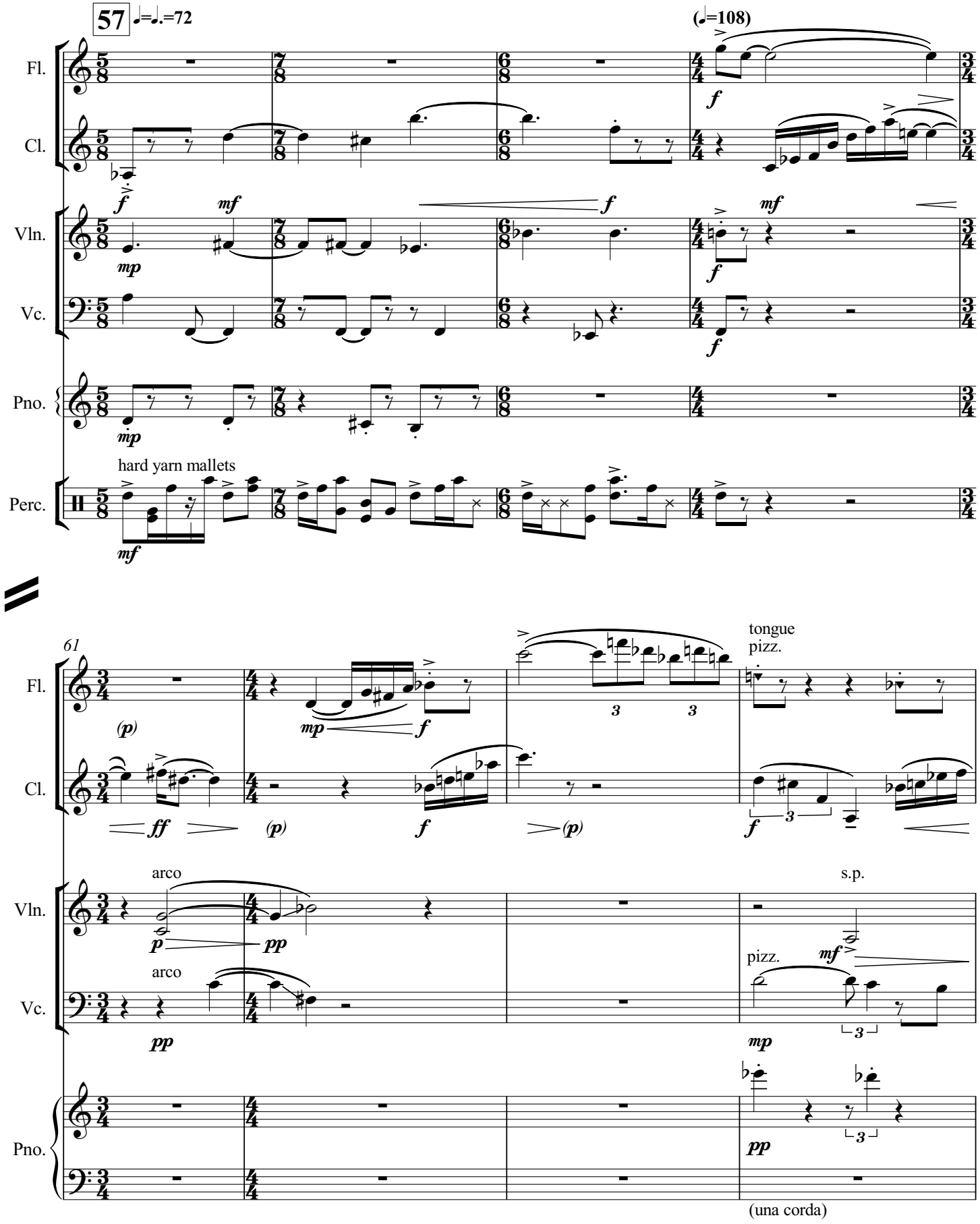

45
Fl.
flz.
flz.
fff
Cl.
ord.
growl
f
ff
f
fff
Vln.
f
ff
fff
Vc.
fff
mf
ff sub.
Pno.
8va
ff
fff
8vb
Perc.
f
attacca

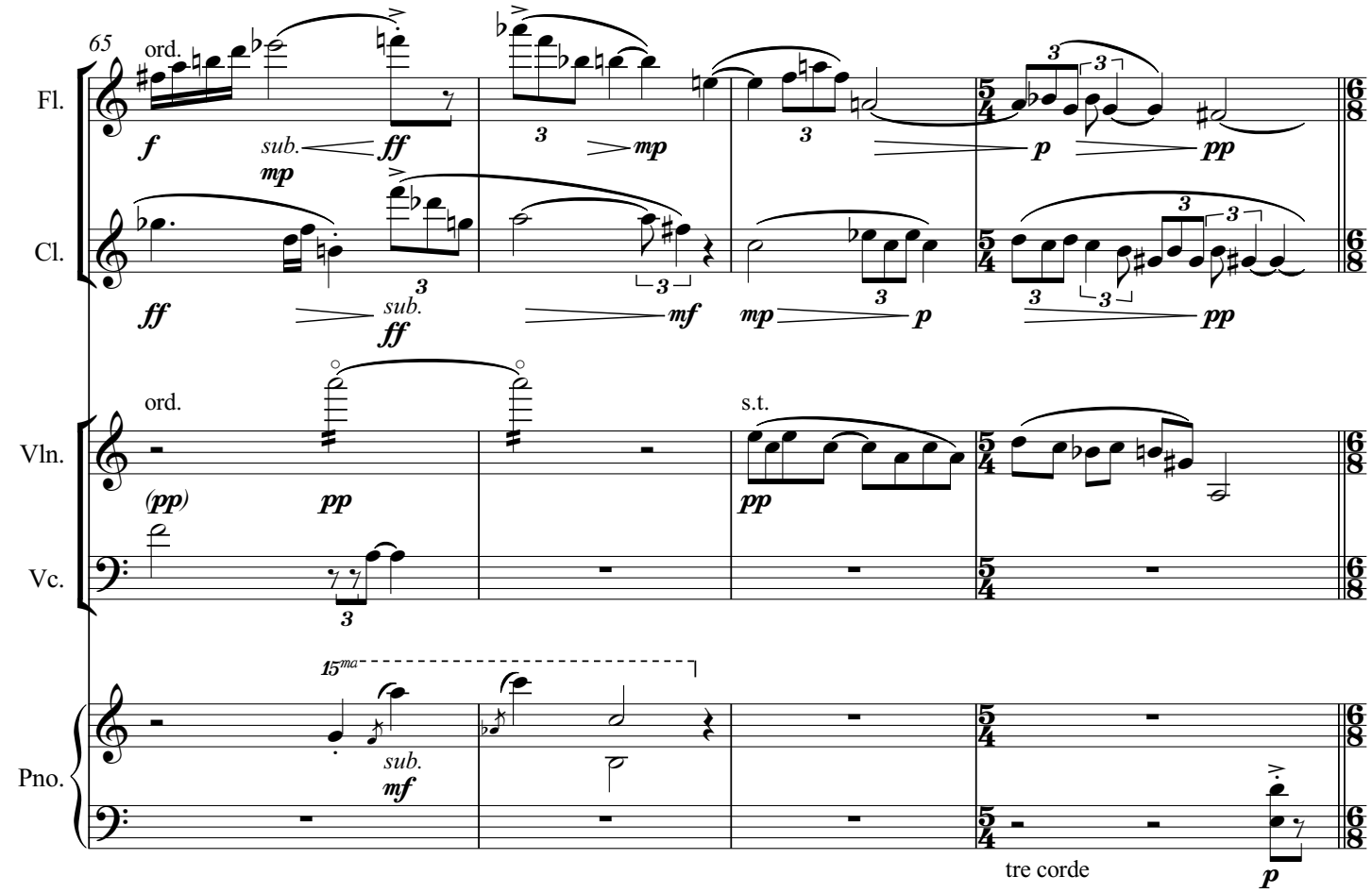
II. "This episode brought to you by pants!"

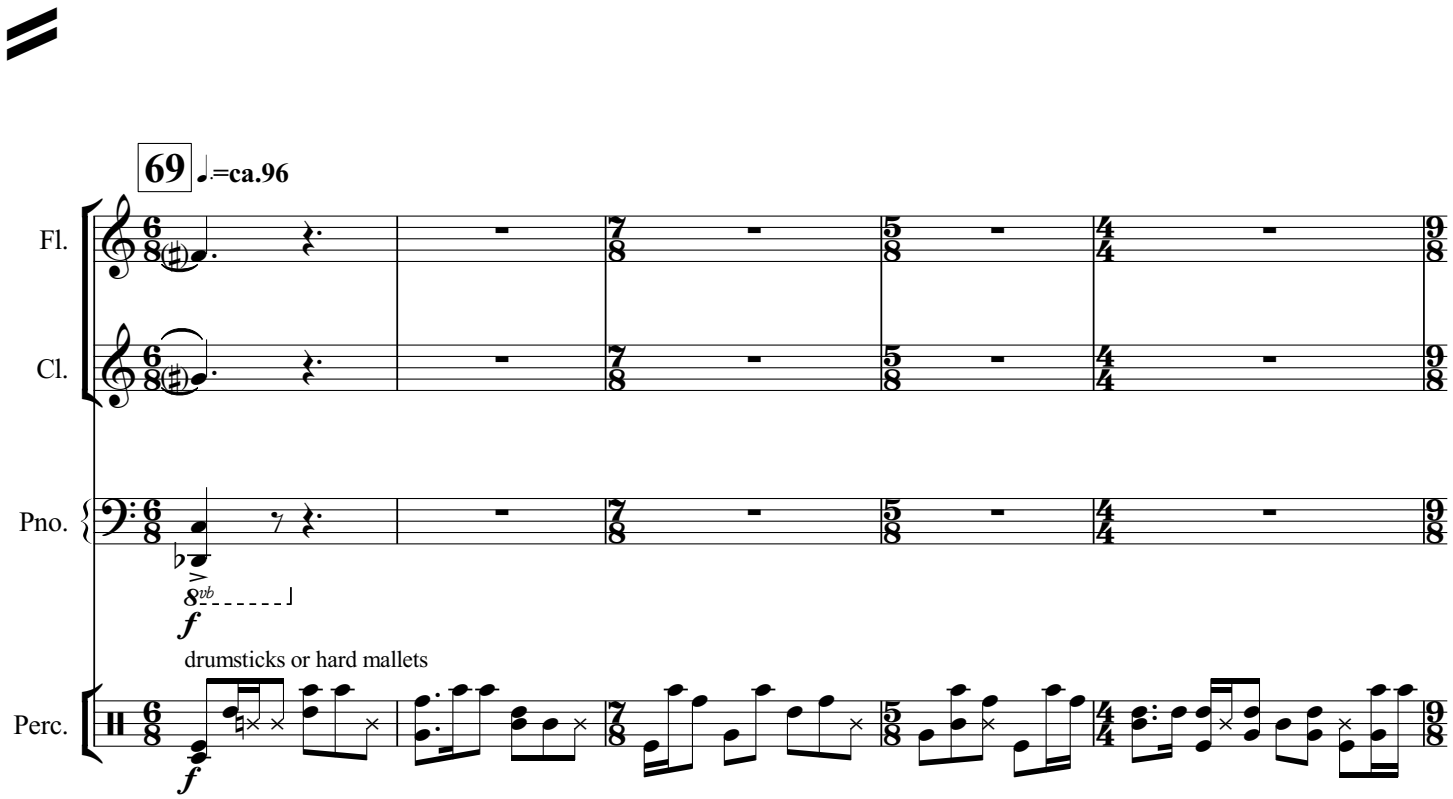
(what a dumb idea, sir)

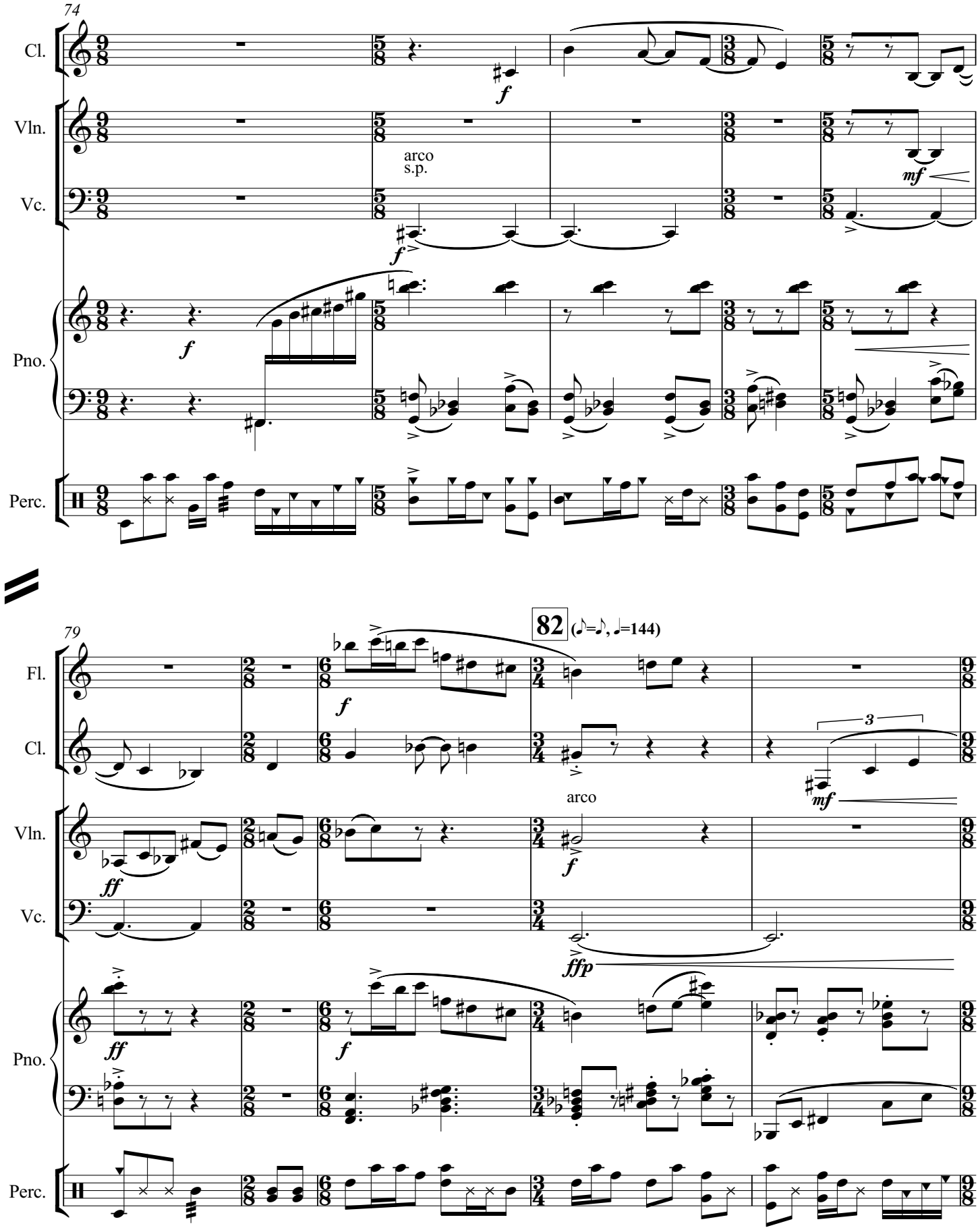


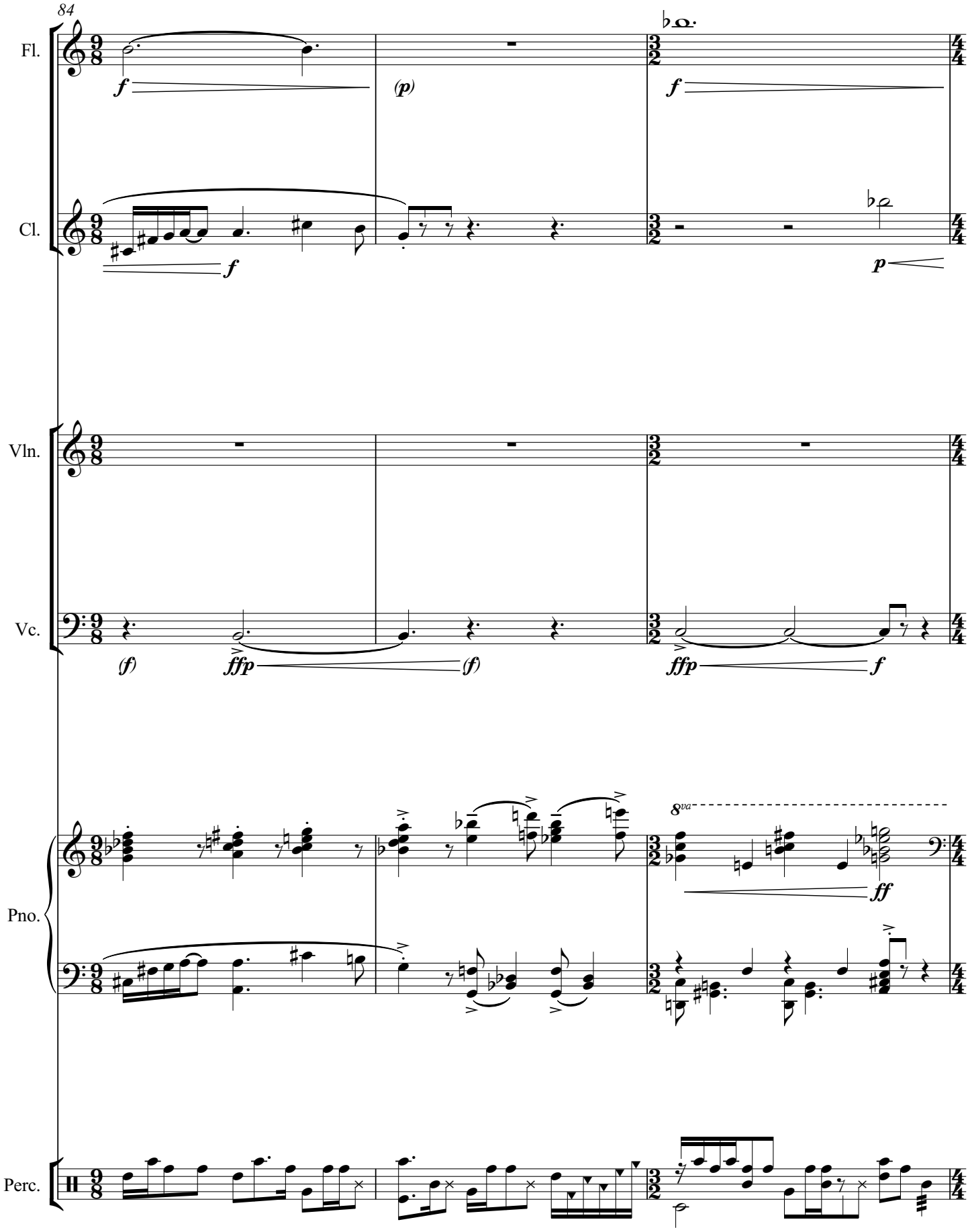


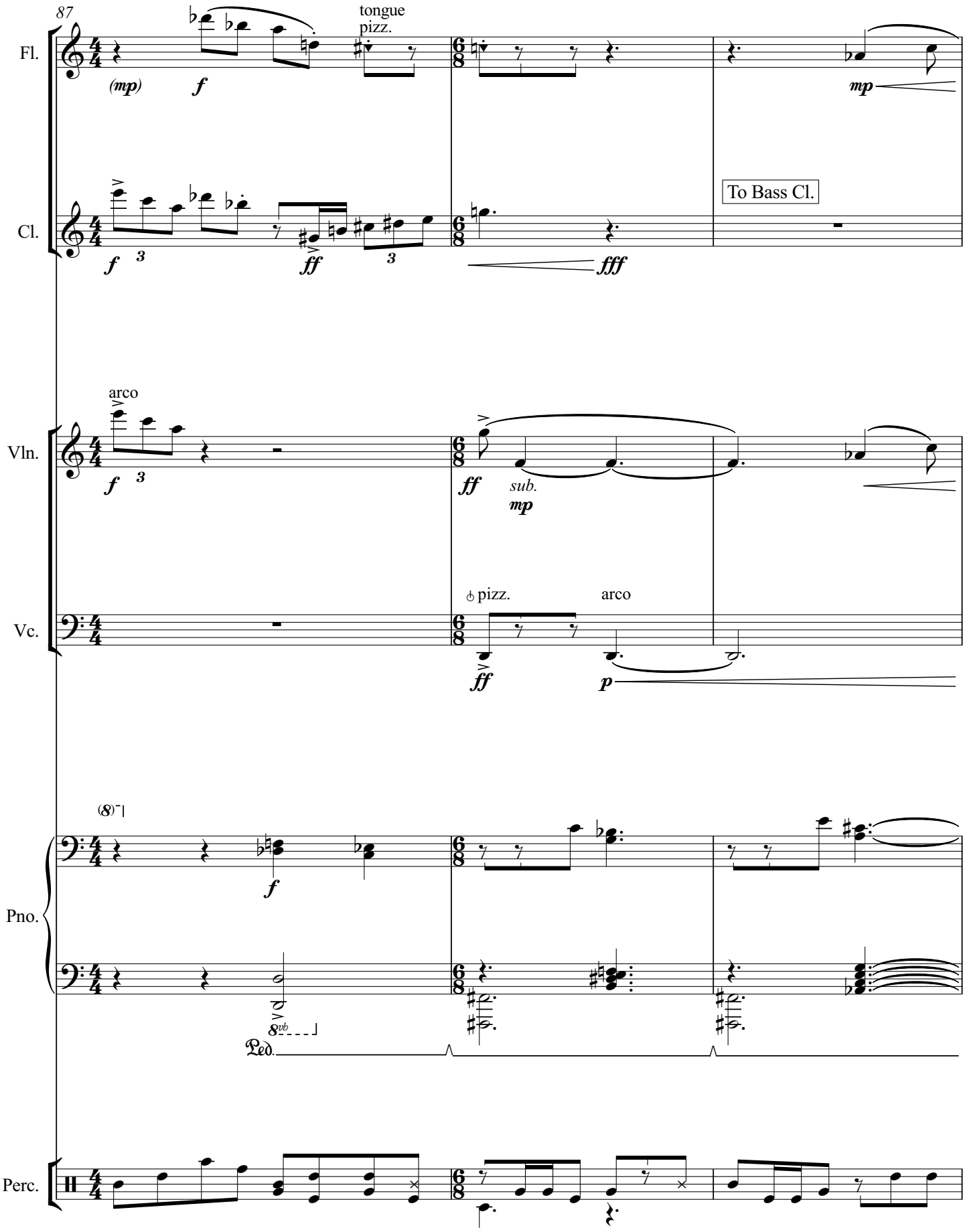

57
♩=♩.=72
(♩=108)
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
hard yarn mallets
61
tongue
pizz.
arco
arco
s.p.
pizz.
(una corda)

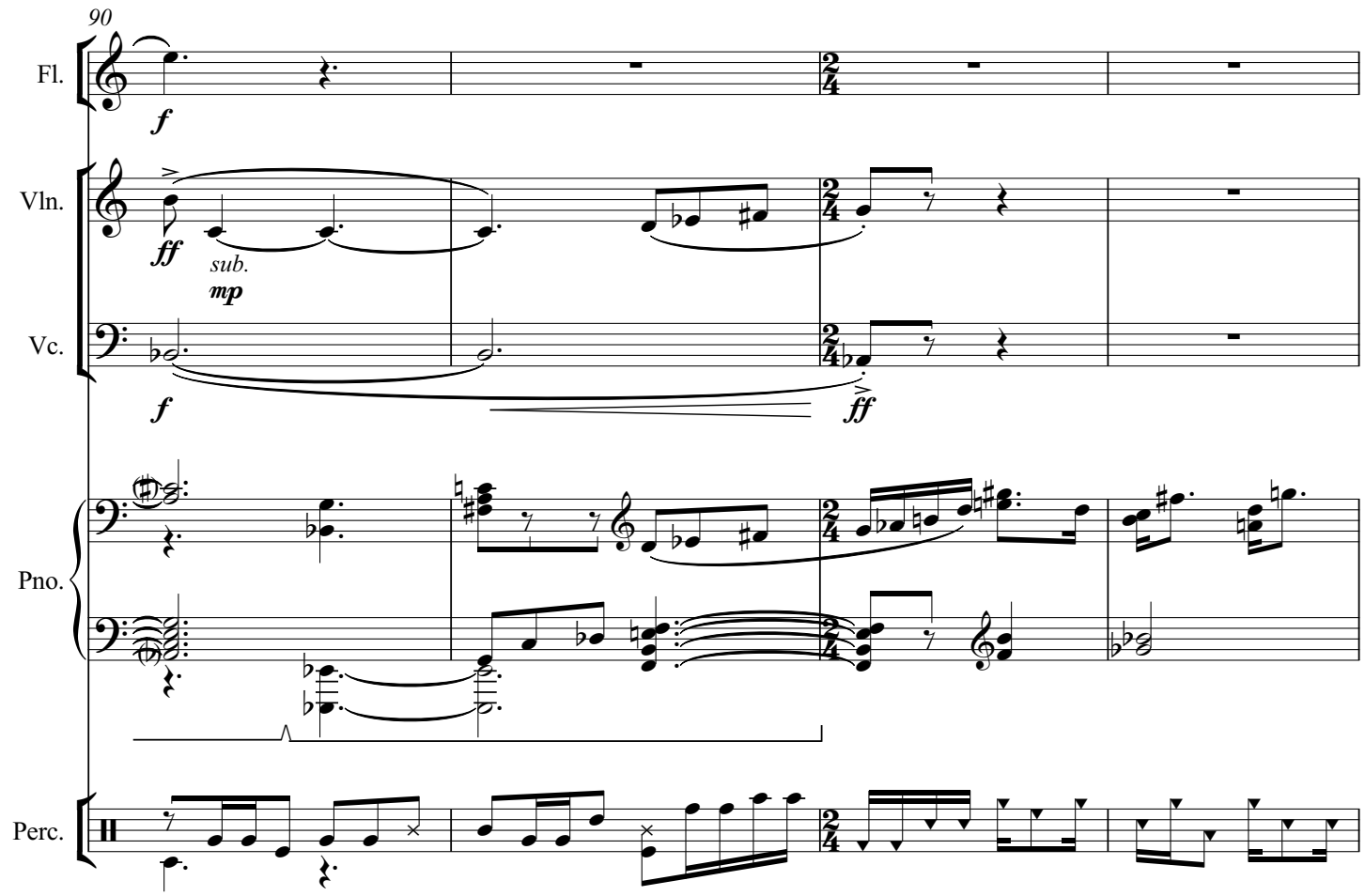

65
ord.
Fl.
Cl.
Vln.
Vc.
Pno.
sub.
s.t.
tre corde

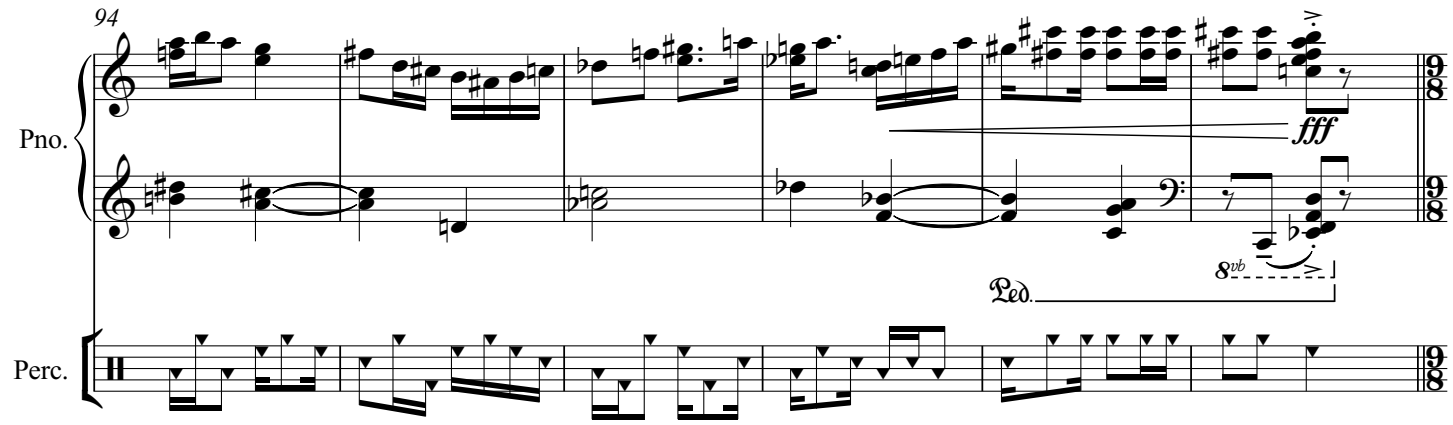

69
♩.=ca.96
Fl.
Cl.
Pno.
Perc.
drumsticks or hard mallets

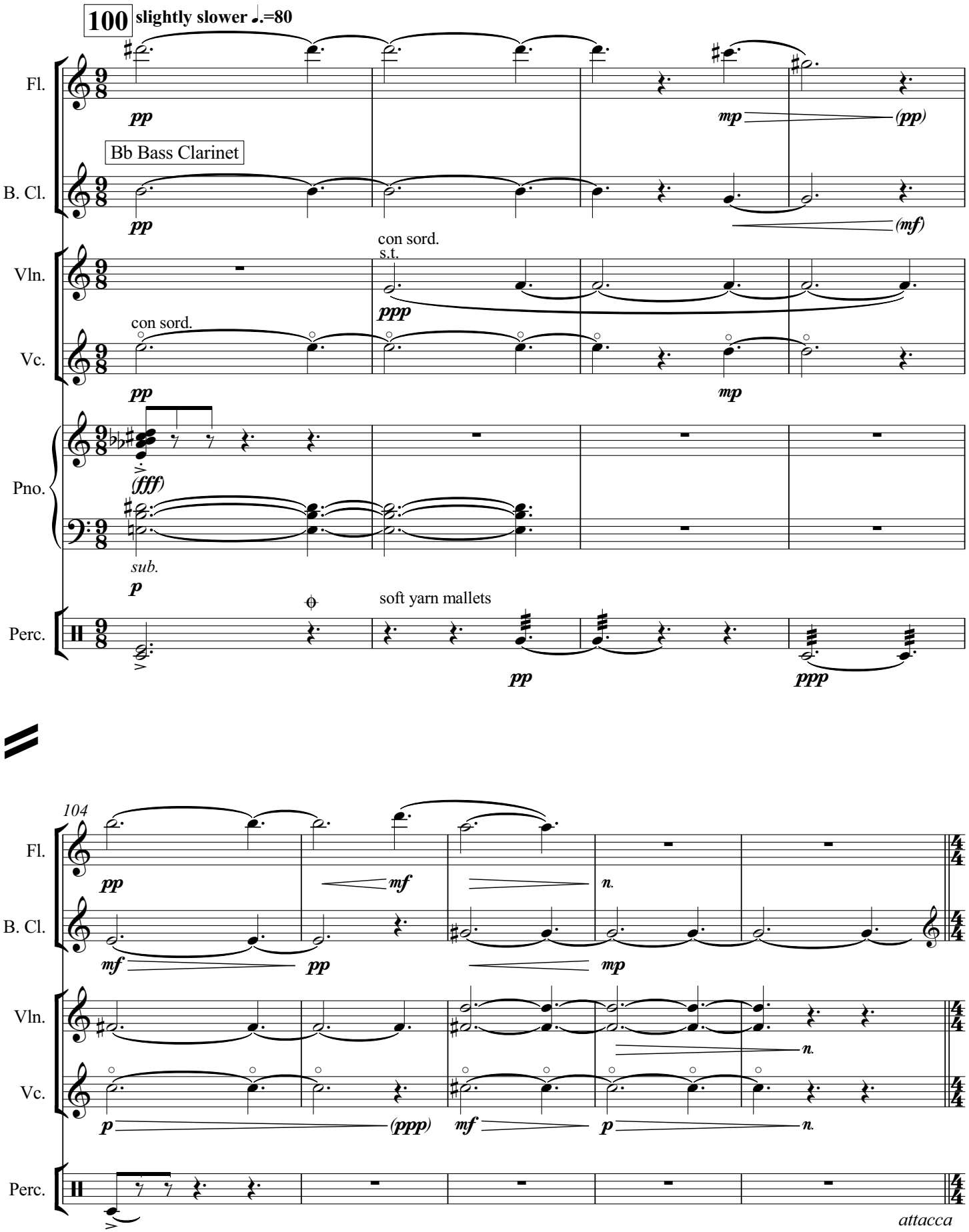

74
Cl.
Vln.
Vc.
Pno.
Perc.
arco
s.p.
f
mf
79
82 (♪=♪, ♩=144)
Fl.
3
ff
ffp
arco


84
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
8va


87
Fl.
(mp)
f
tongue
pizz.
mp
Cl.
f
3
ff
3
To Bass Cl.
fff
Vln.
arco
f
3
ff
sub.
mp
Vc.
pizz.
arco
ff
p
Pno.
(8)
f
8vb
Ped.
Perc.

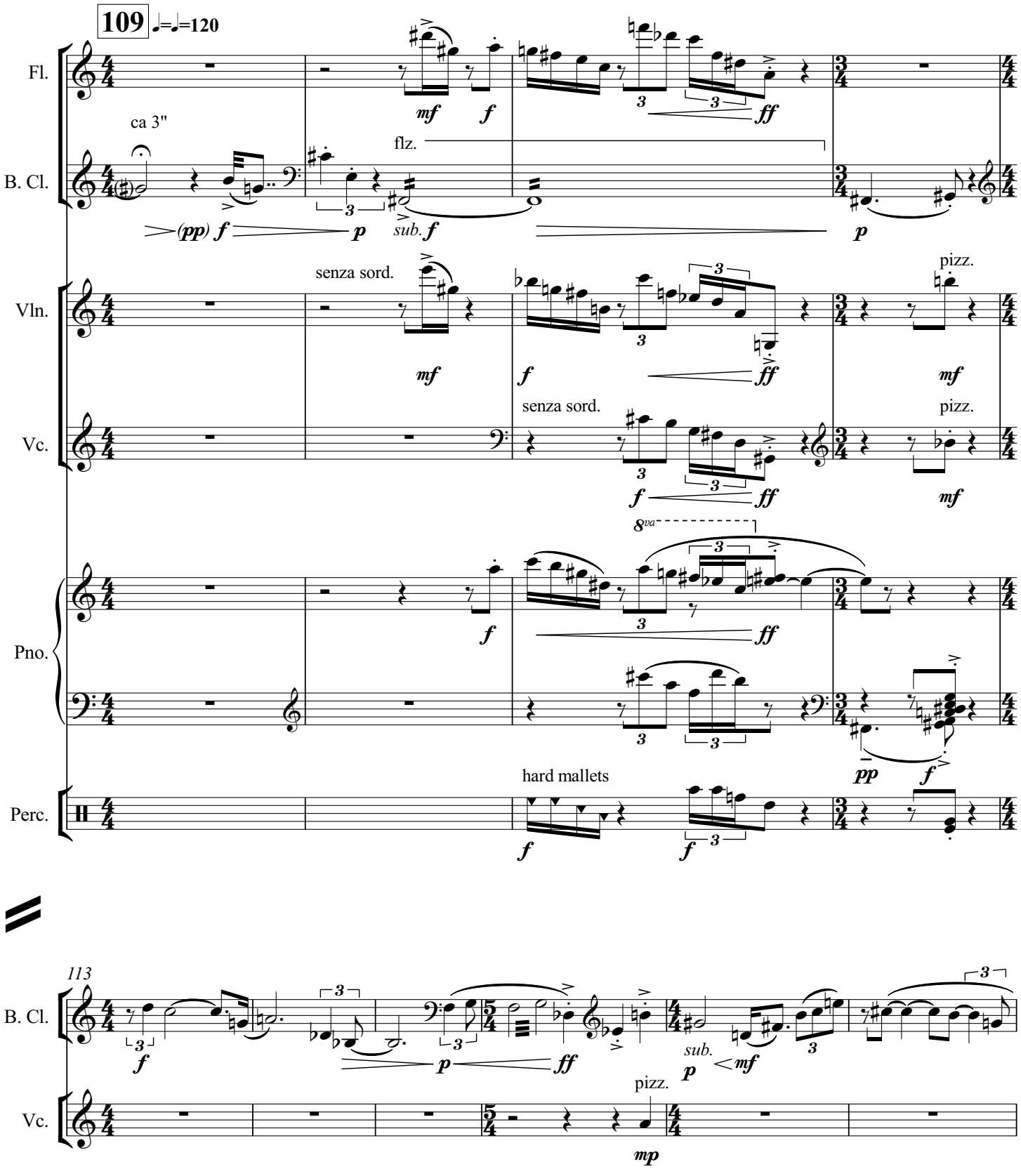

90
Fl.
Vln.
Vc.
Pno.
Perc.
f
ff
sub.
mp
ff

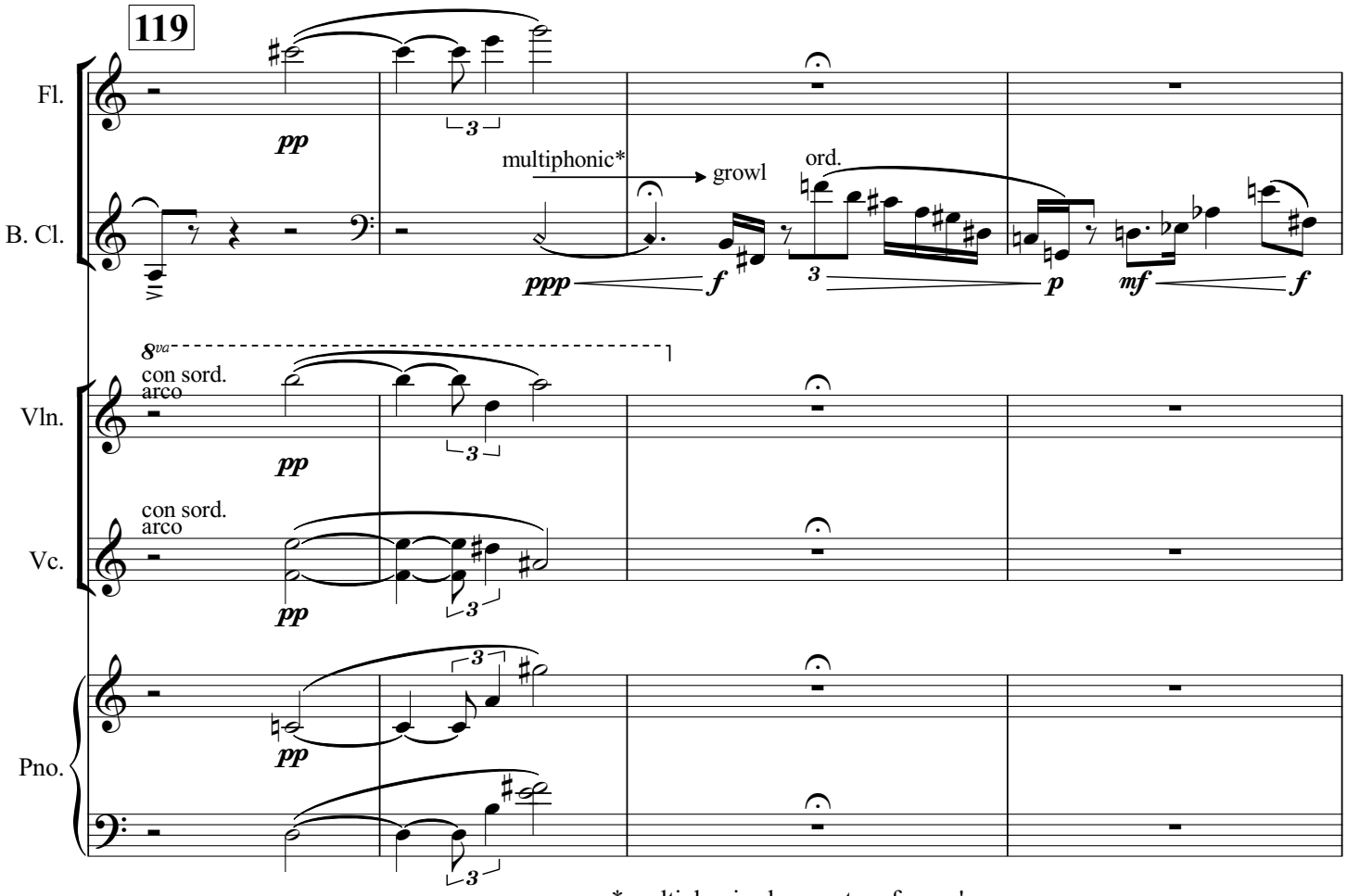

94
Pno.
Perc.
fff
8vb
Ped.


100
slightly slower ♩.=80
Fl.
pp
mp
(pp)
Bb Bass Clarinet
B. Cl.
pp
(mf)
con sord.
s.t.
Vln.
ppp
con sord.
Vc.
pp
mp
Pno.
(fff)
sub.
p
soft yarn mallets
Perc.
pp
ppp
104
Fl.
pp
mf
n.
B. Cl.
mf
pp
mp
Vln.
n.
Vc.
p
(ppp)
mf
p
n.
Perc.
attacca

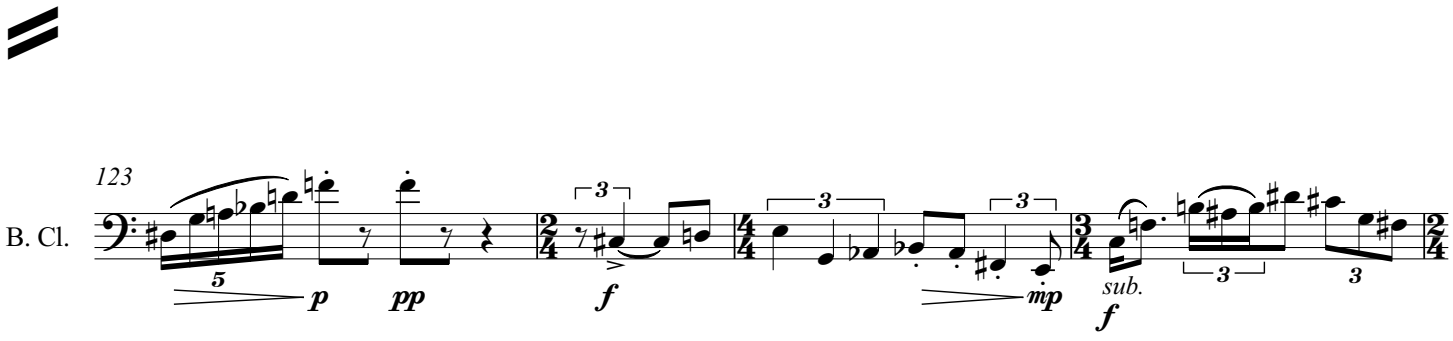
III. "You put them on your bottom."

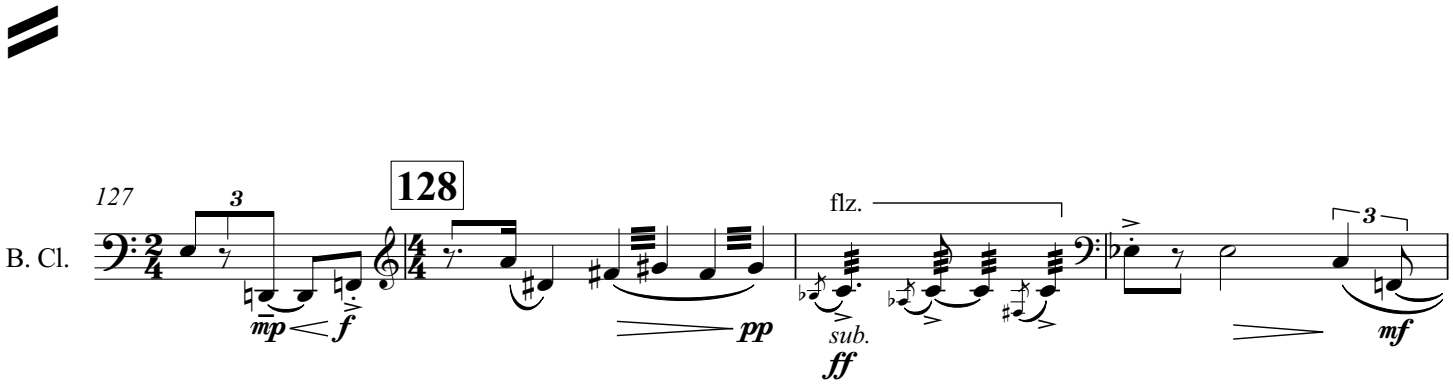
(who brought moon moon!?)

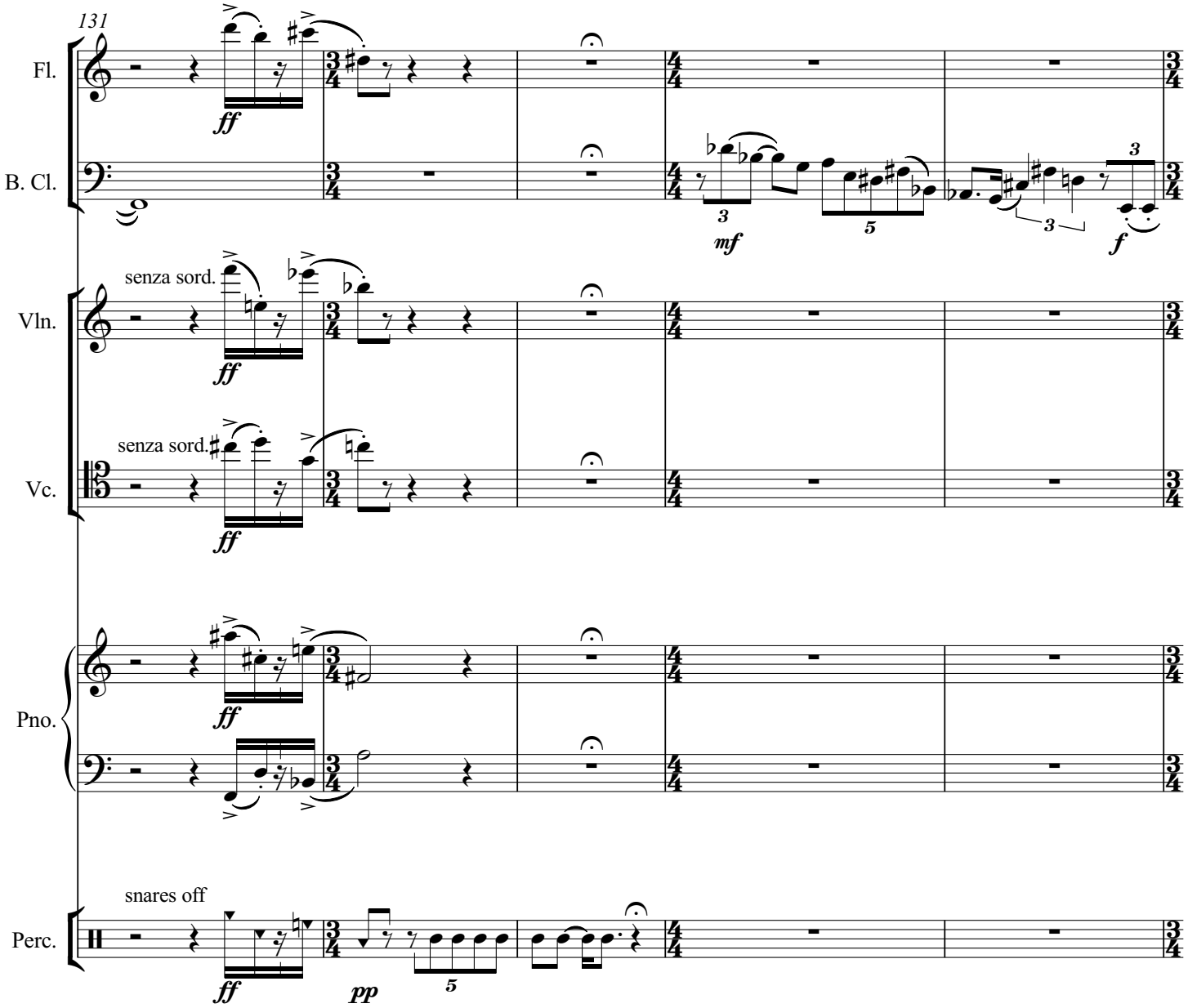


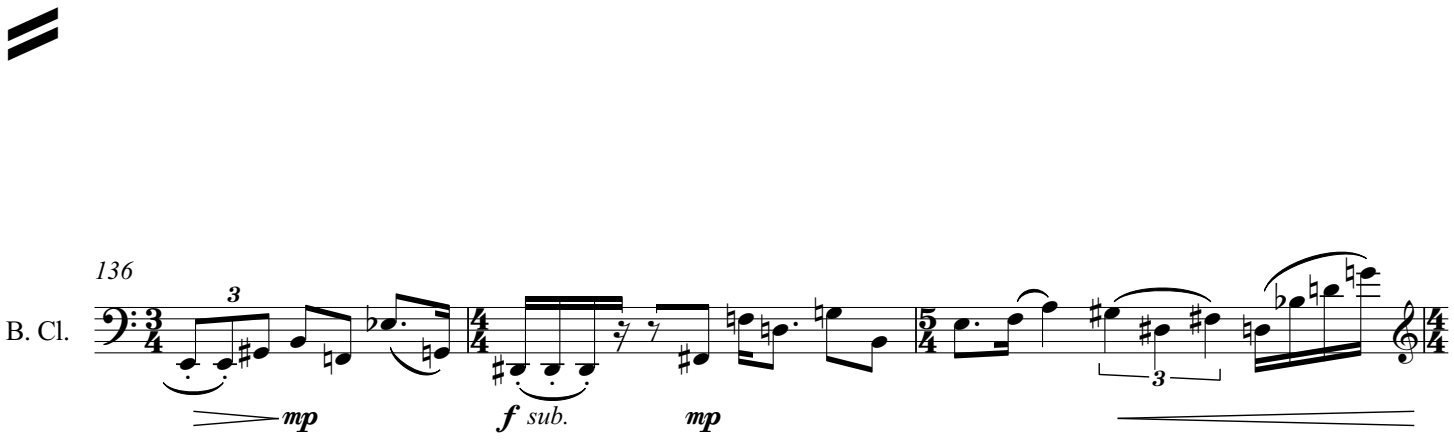


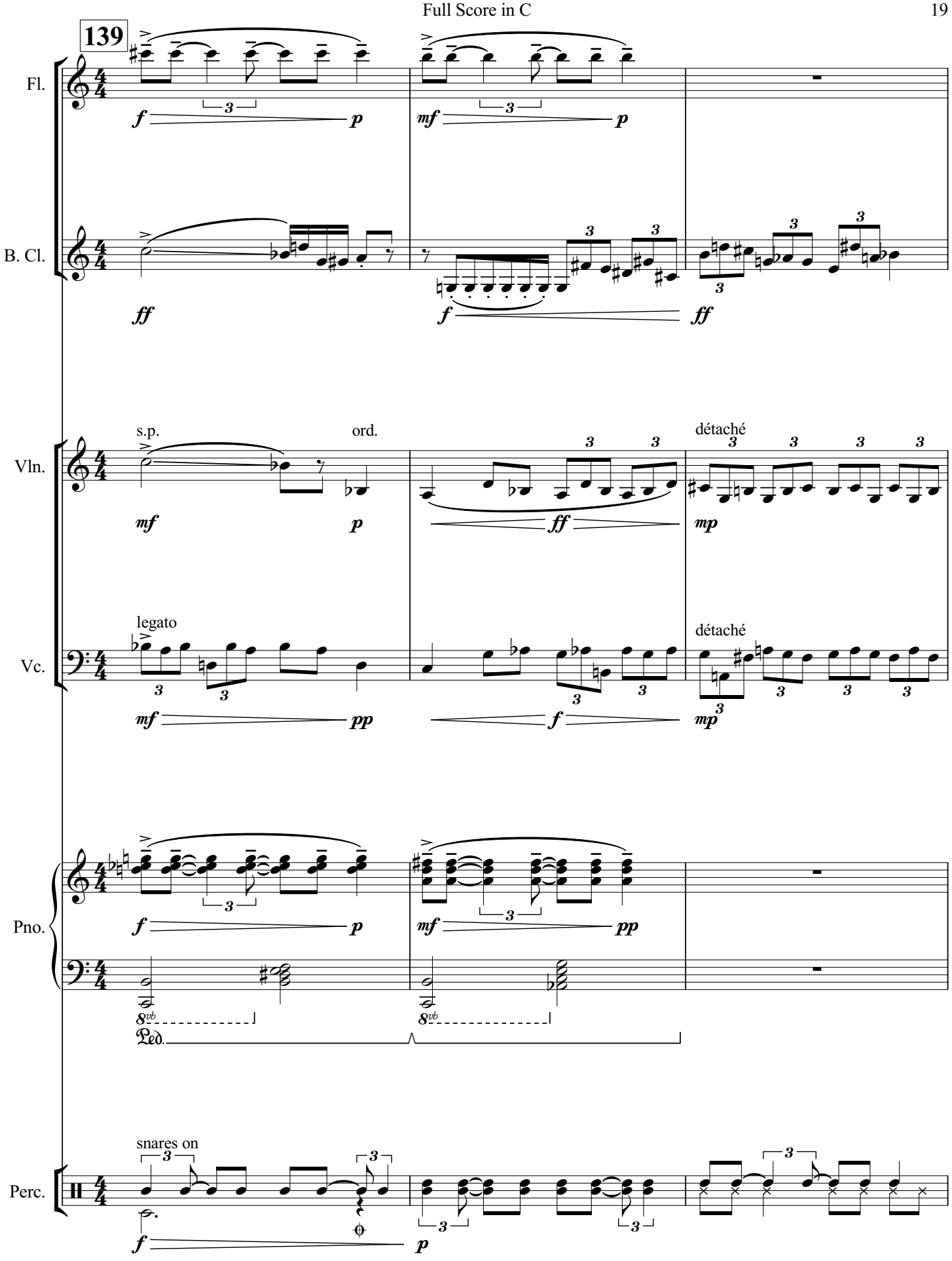
* multiphonic chosen at performer's discretion, so long as this pitch is fairly present. More intense is better.

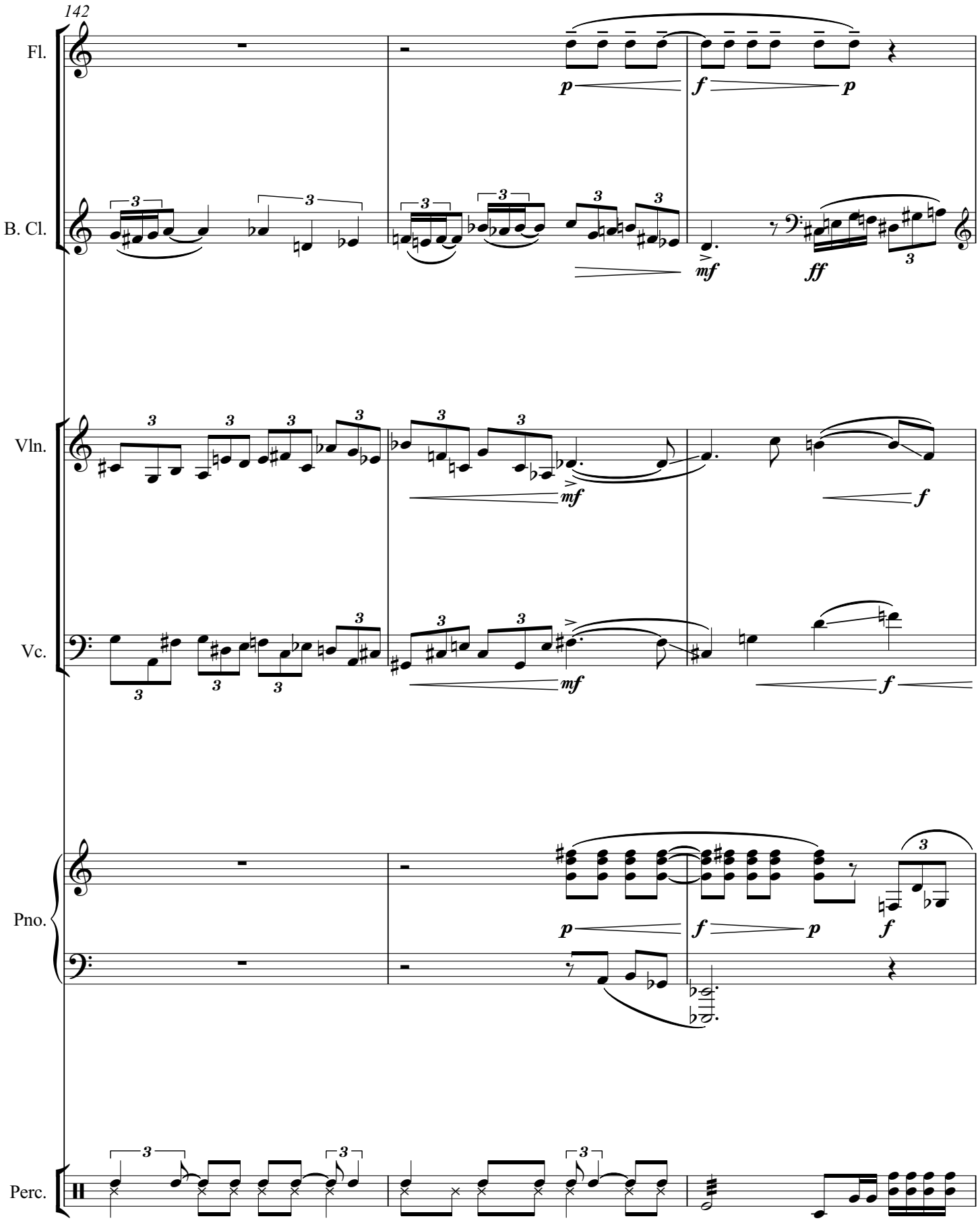


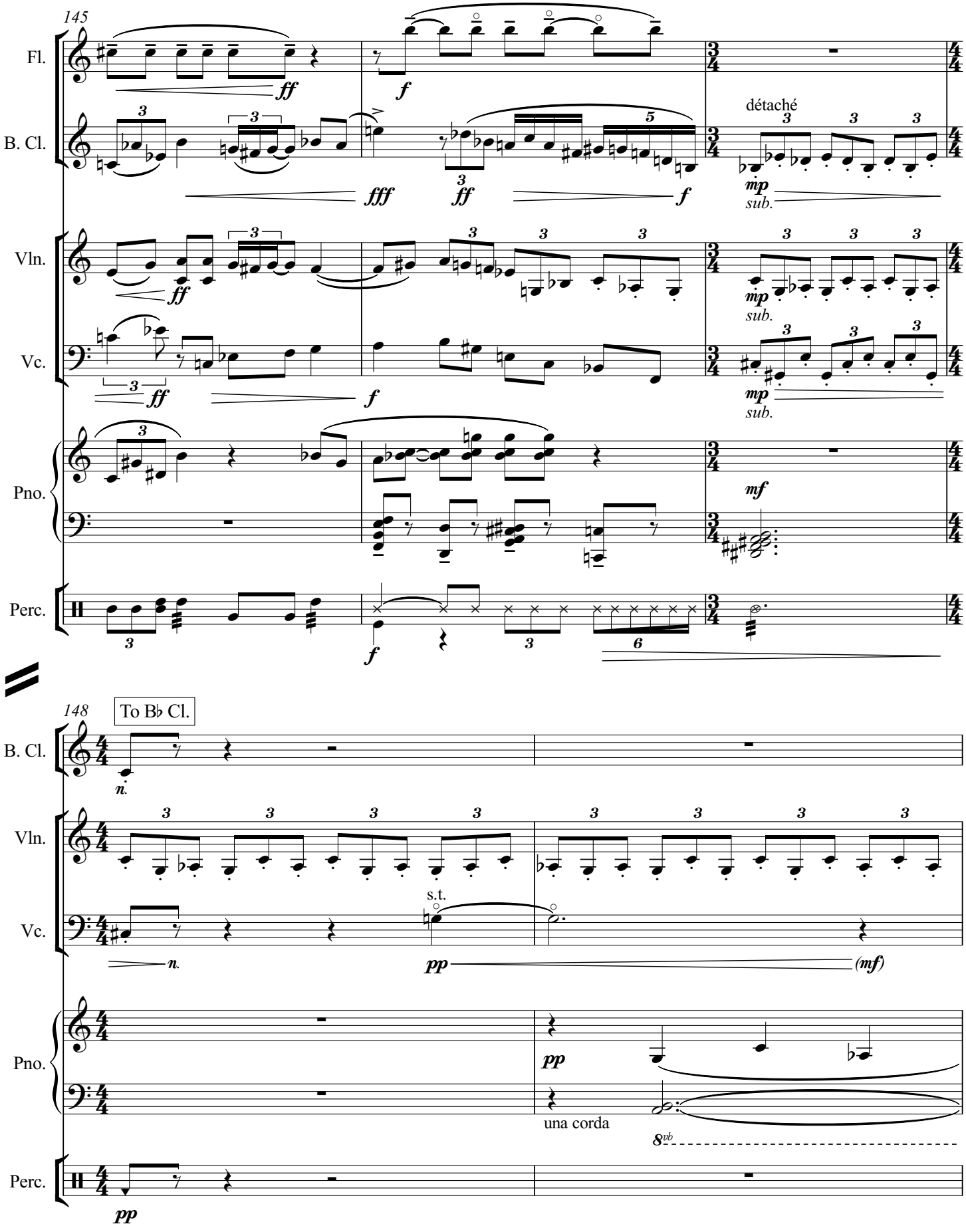


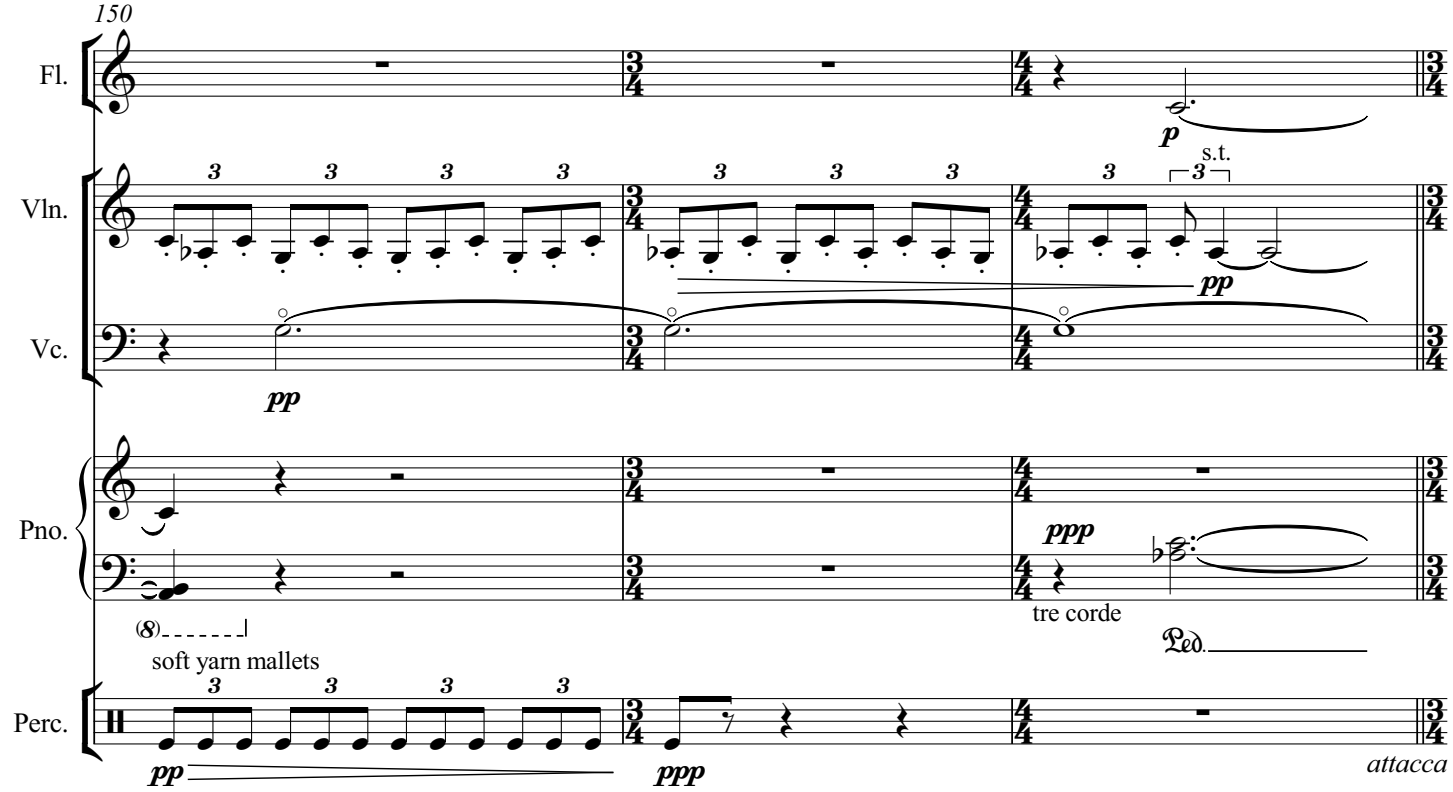

131
Fl.
B. Cl.
Vln.
senza sord.
Vc.
senza sord.
Pno.
Perc.
snares off
ff
mf
f
pp


136
B. Cl.
mp
f sub.
mp


139
Fl.
B. Cl.
Vln.
Vc.
Pno.
Perc.
s.p.
ord.
détaché
legato
détaché
snares on

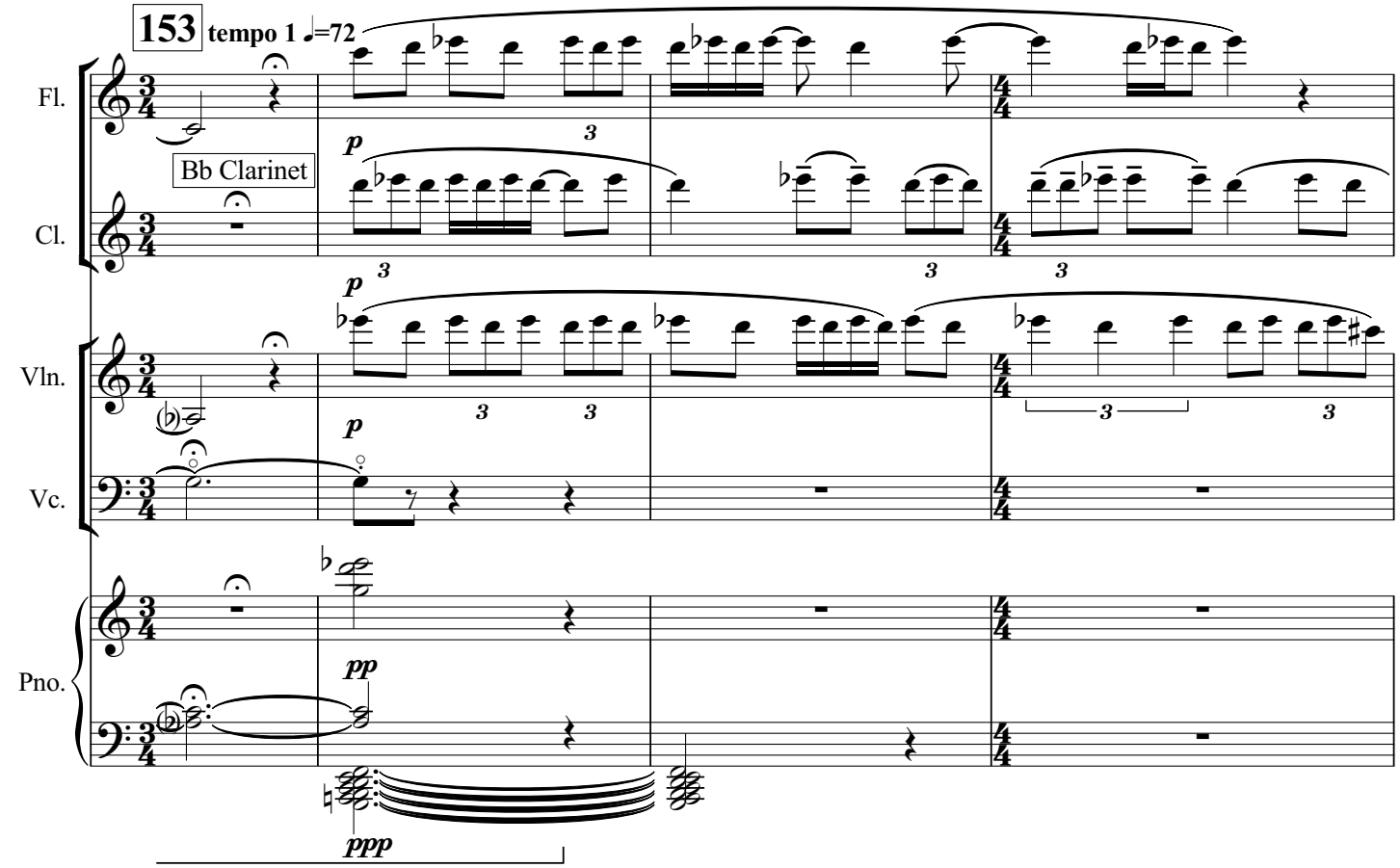

142
Fl.
B. Cl.
Vln.
Vc.
Pno.
Perc.
p
f
p
mf
ff
mf
f
mf
f
p
f
p
f

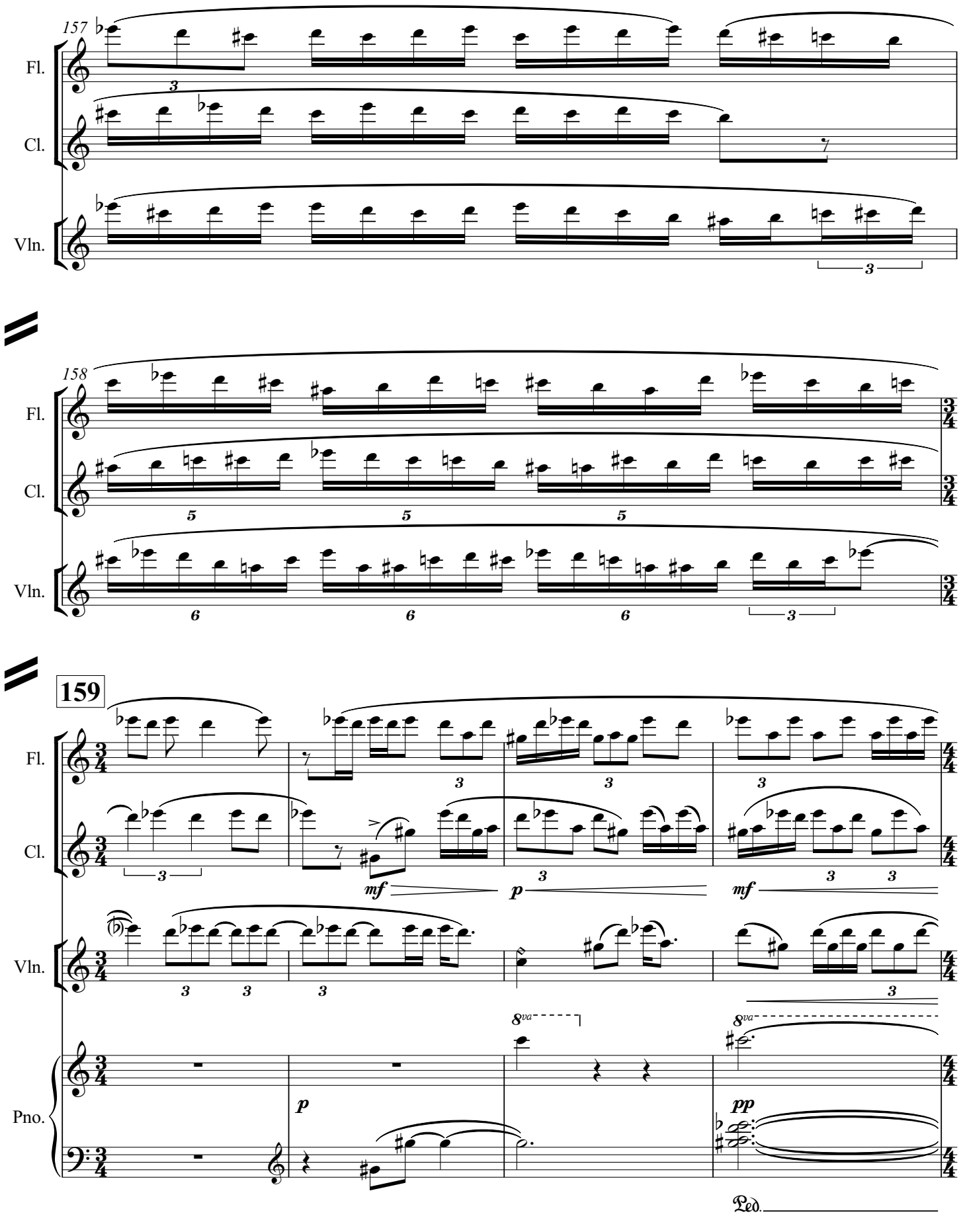

145
Fl.
B. Cl.
Vln.
Vc.
Pno.
Perc.
ff
f
fff
détaché
mp
sub.
mf
148
To B♭ Cl.
n.
s.t.
pp
(mf)
una corda
8vb

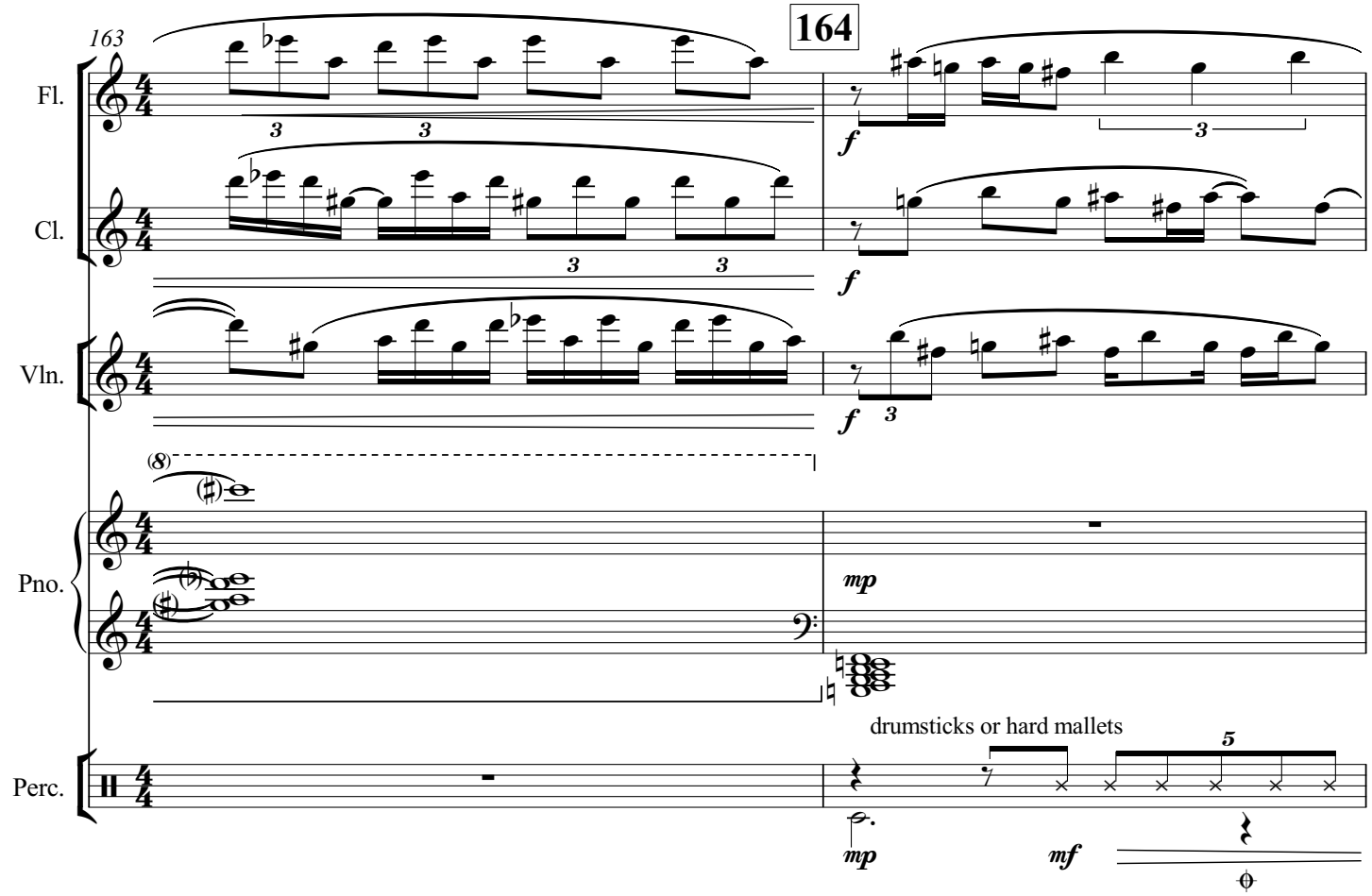


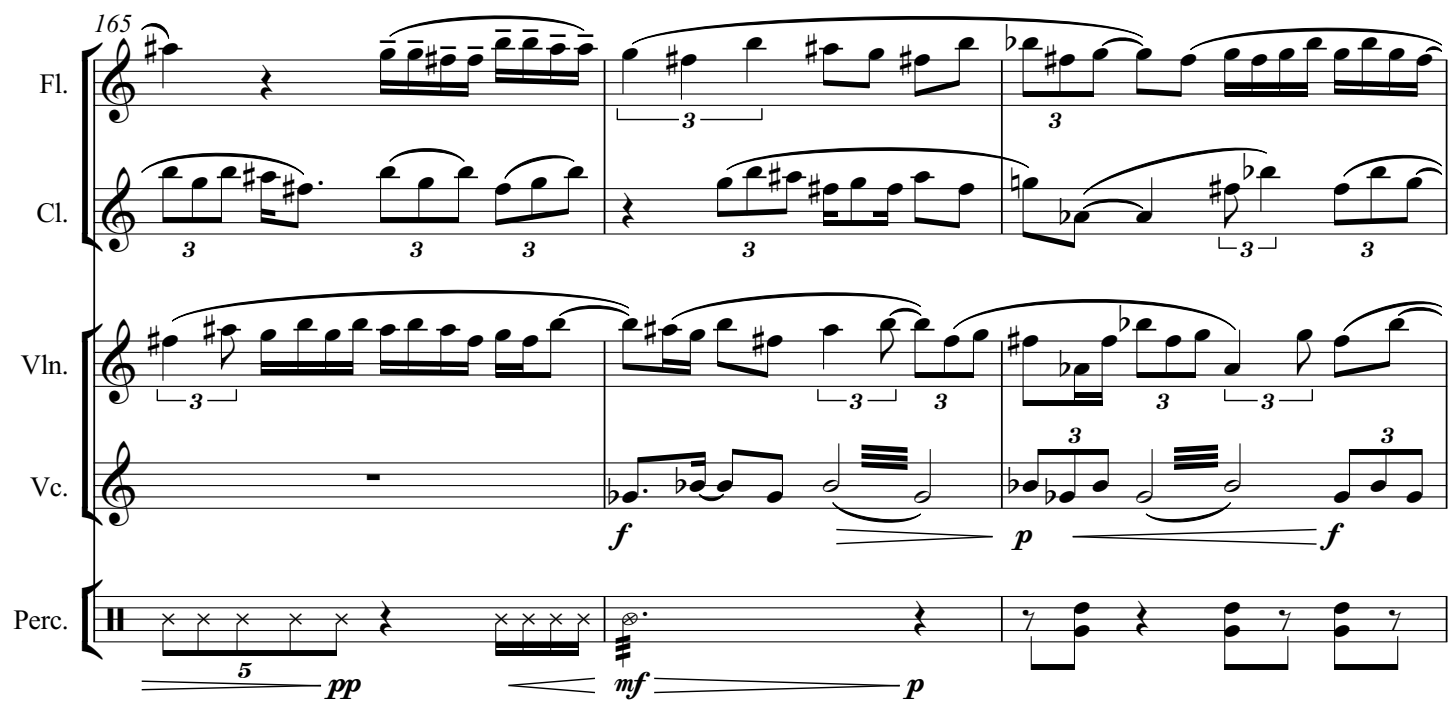
IV. argle-arglebargle

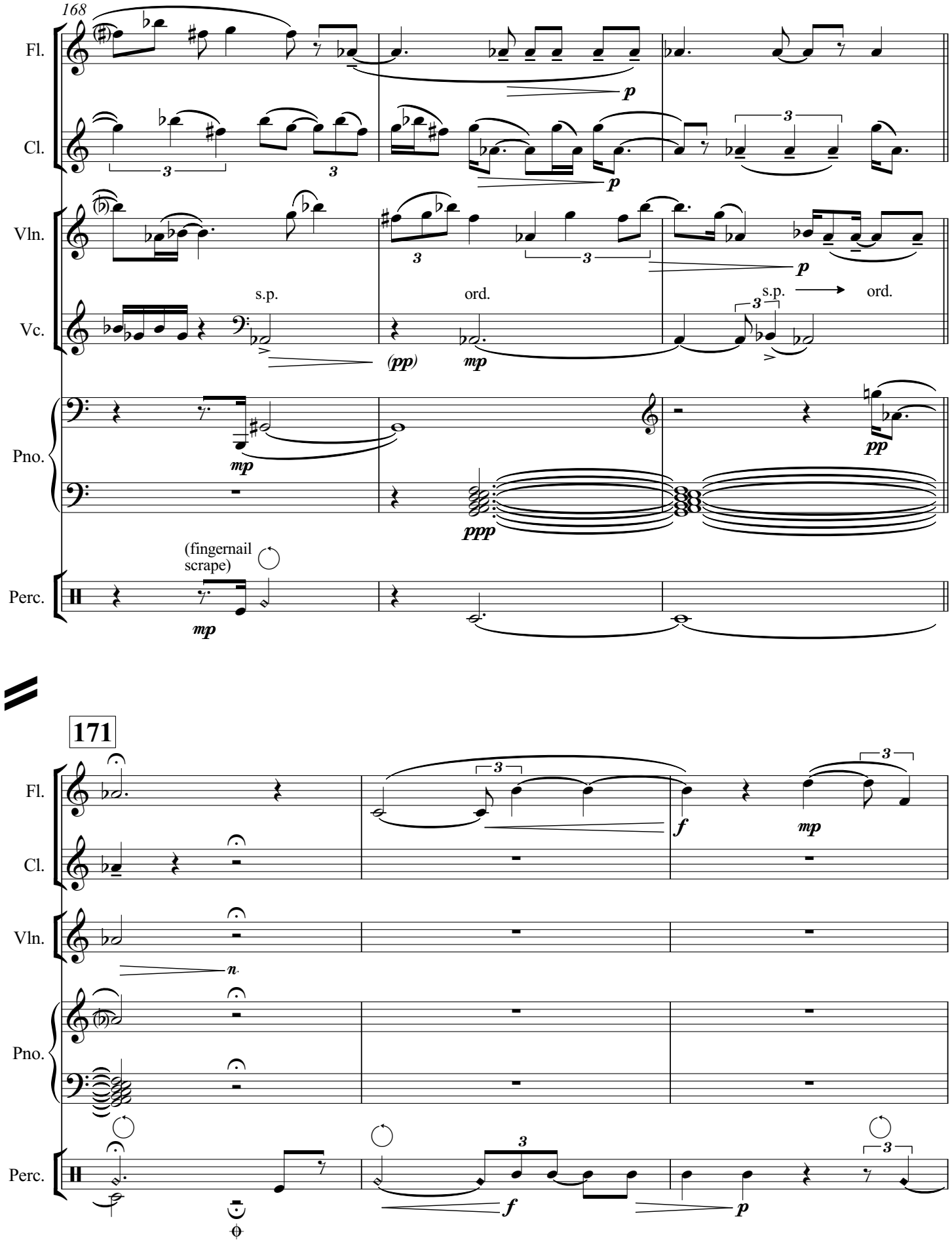
(better known as "intelligent discourse")

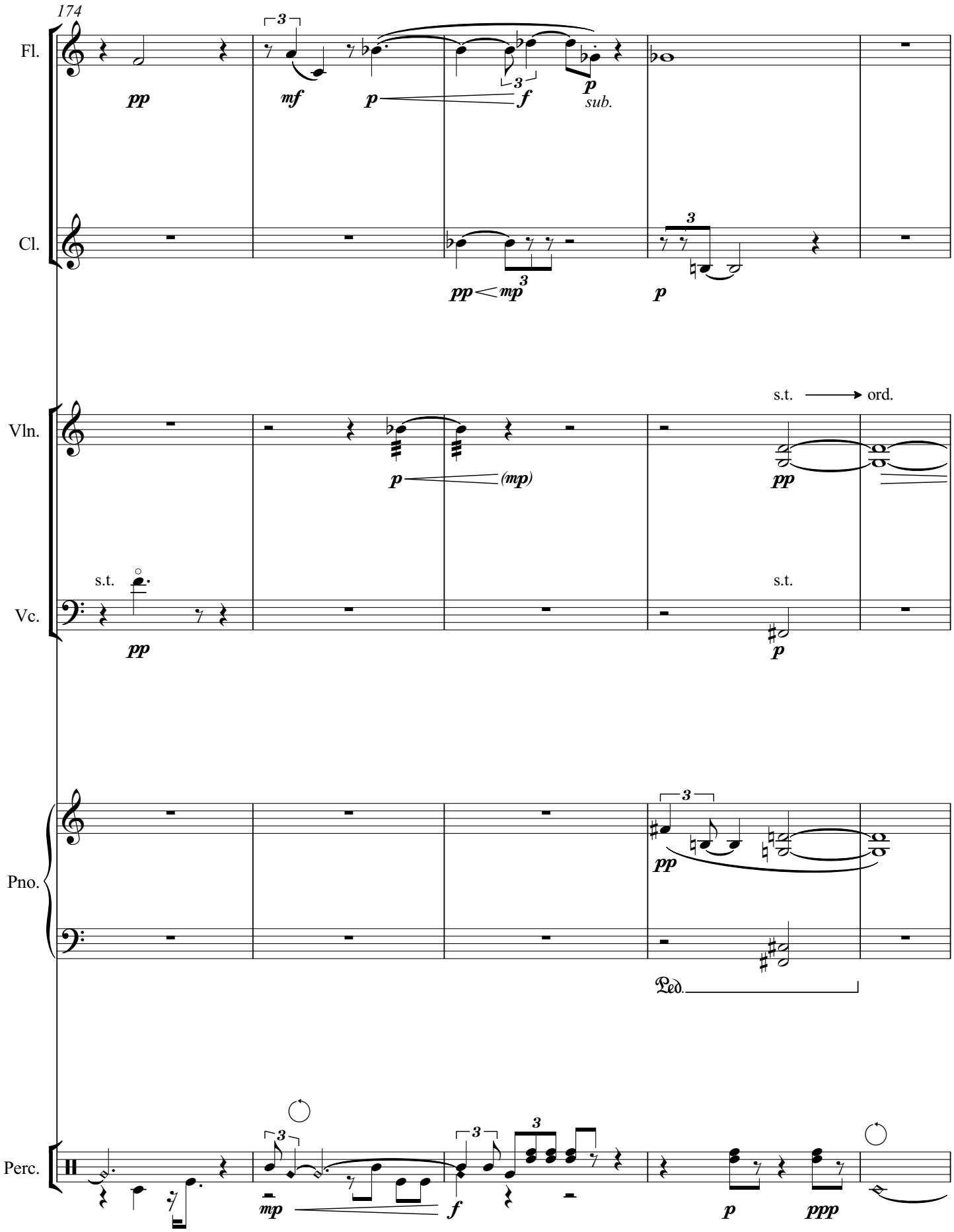


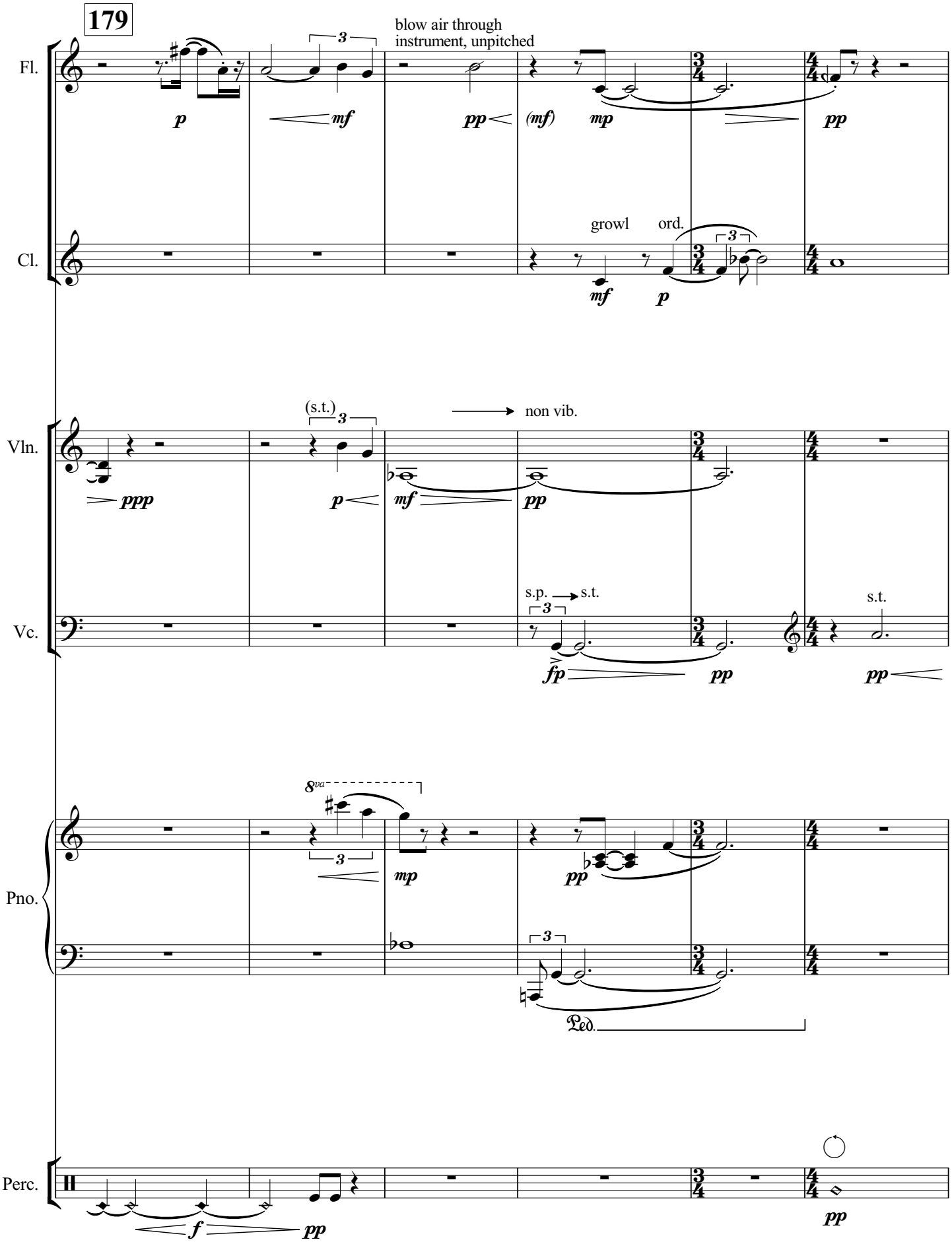

157
Fl.
Cl.
Vln.
158
159
Pno.
mf
p
pp
8va
Ped.
V.S.

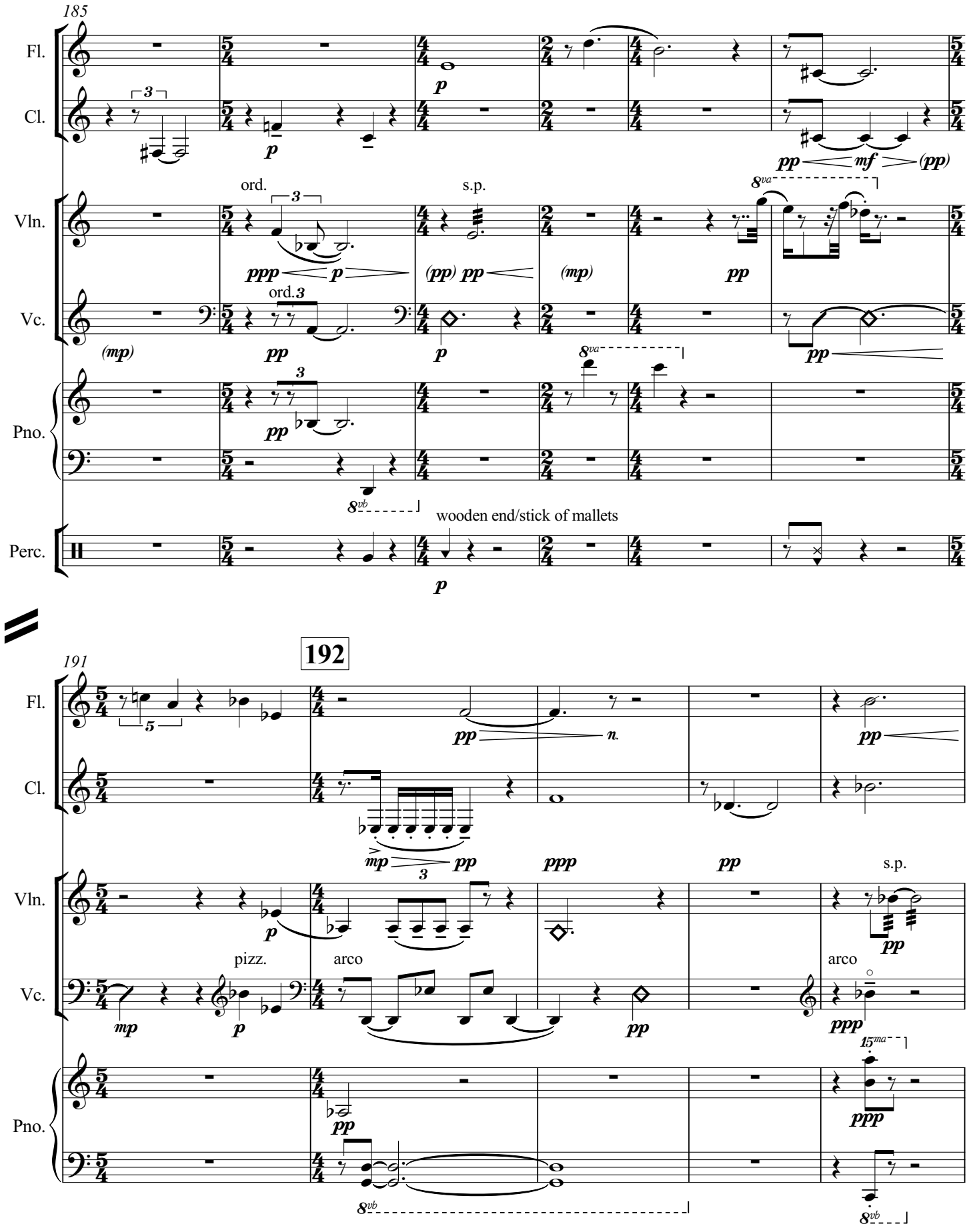

164
163
Fl.
Cl.
Vln.
Pno.
Perc.
drumsticks or hard mallets

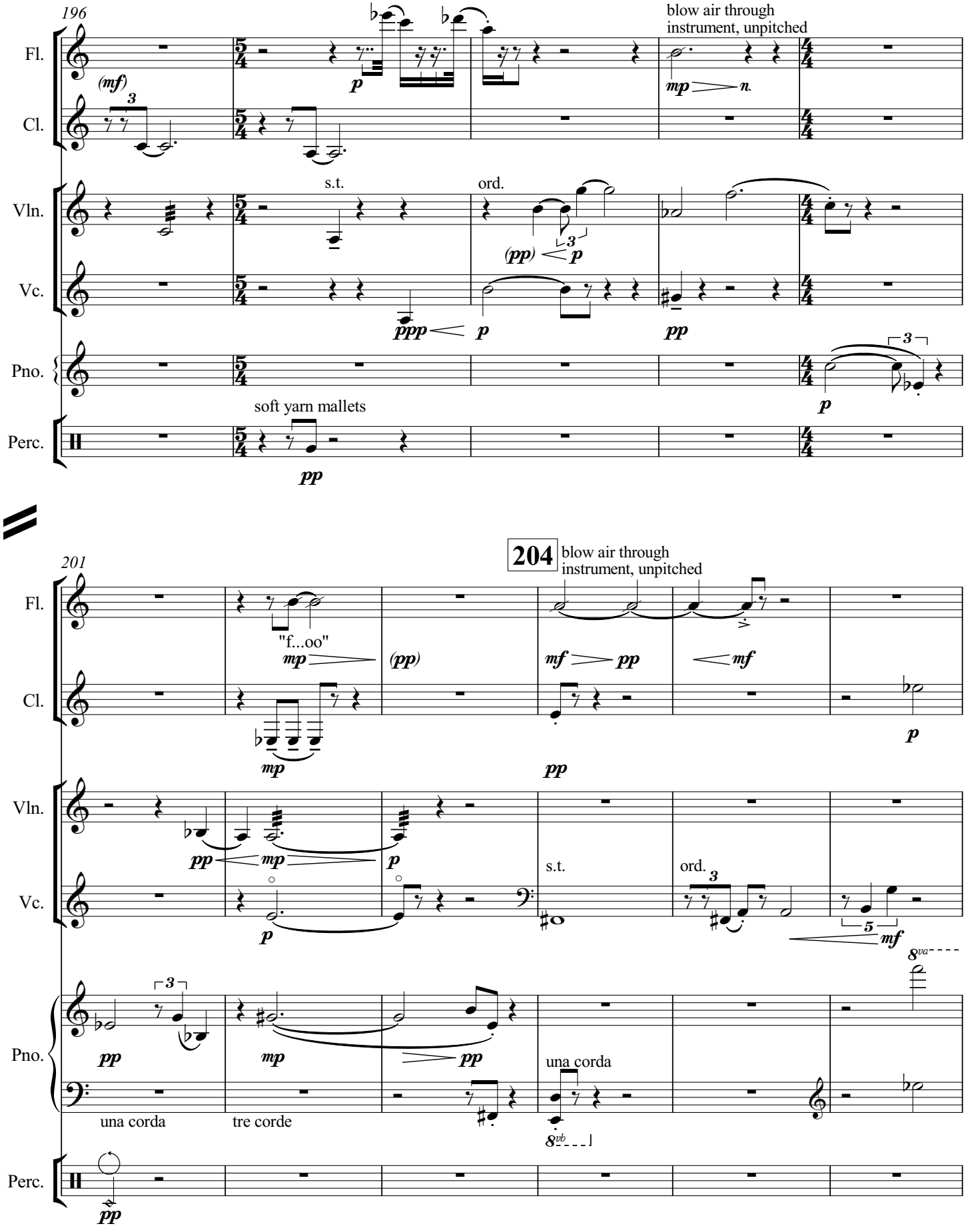

165
Fl.
Cl.
Vln.
Vc.
Perc.

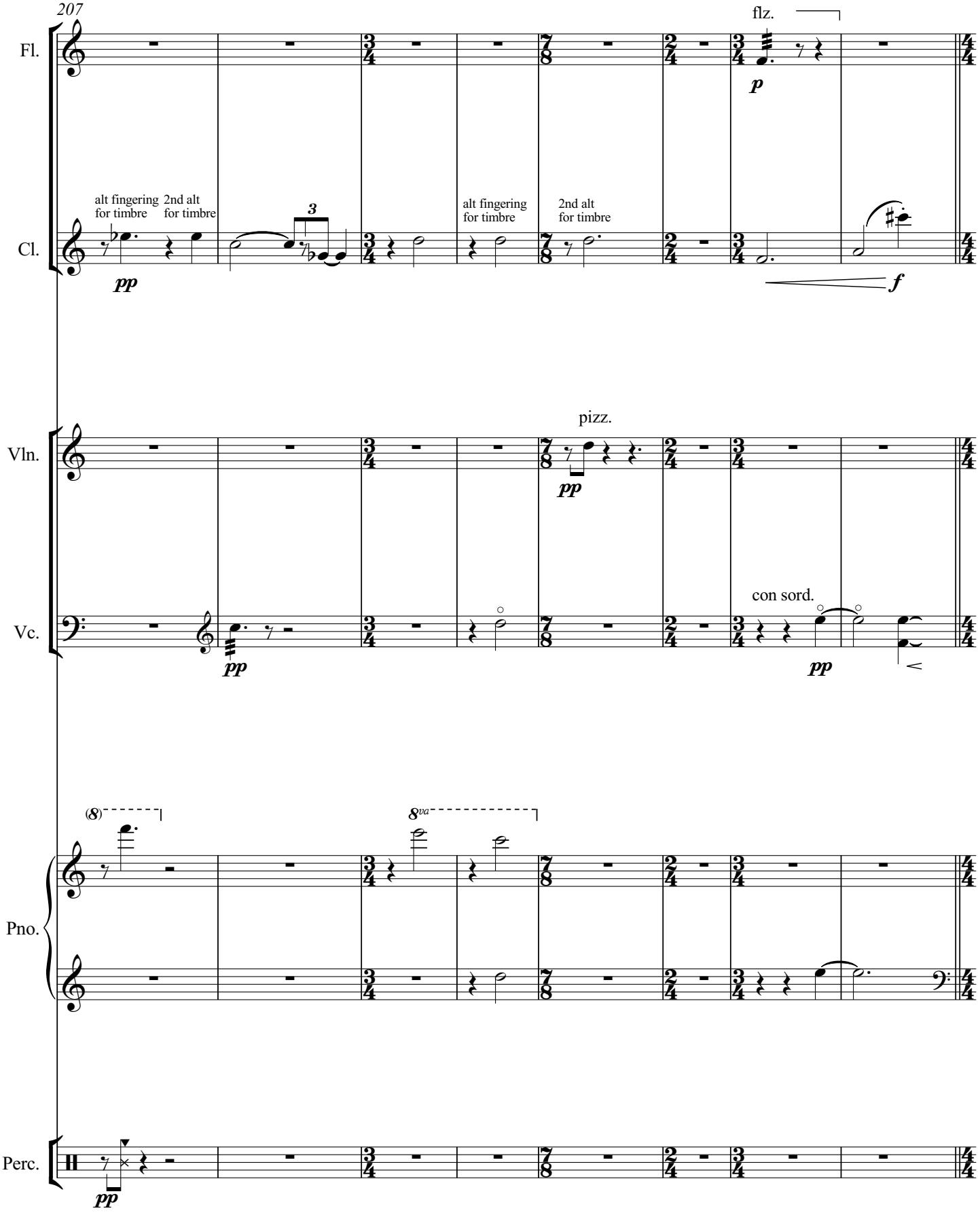

168
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
s.p.
ord.
s.p.
ord.
(fingernail scrape)
171

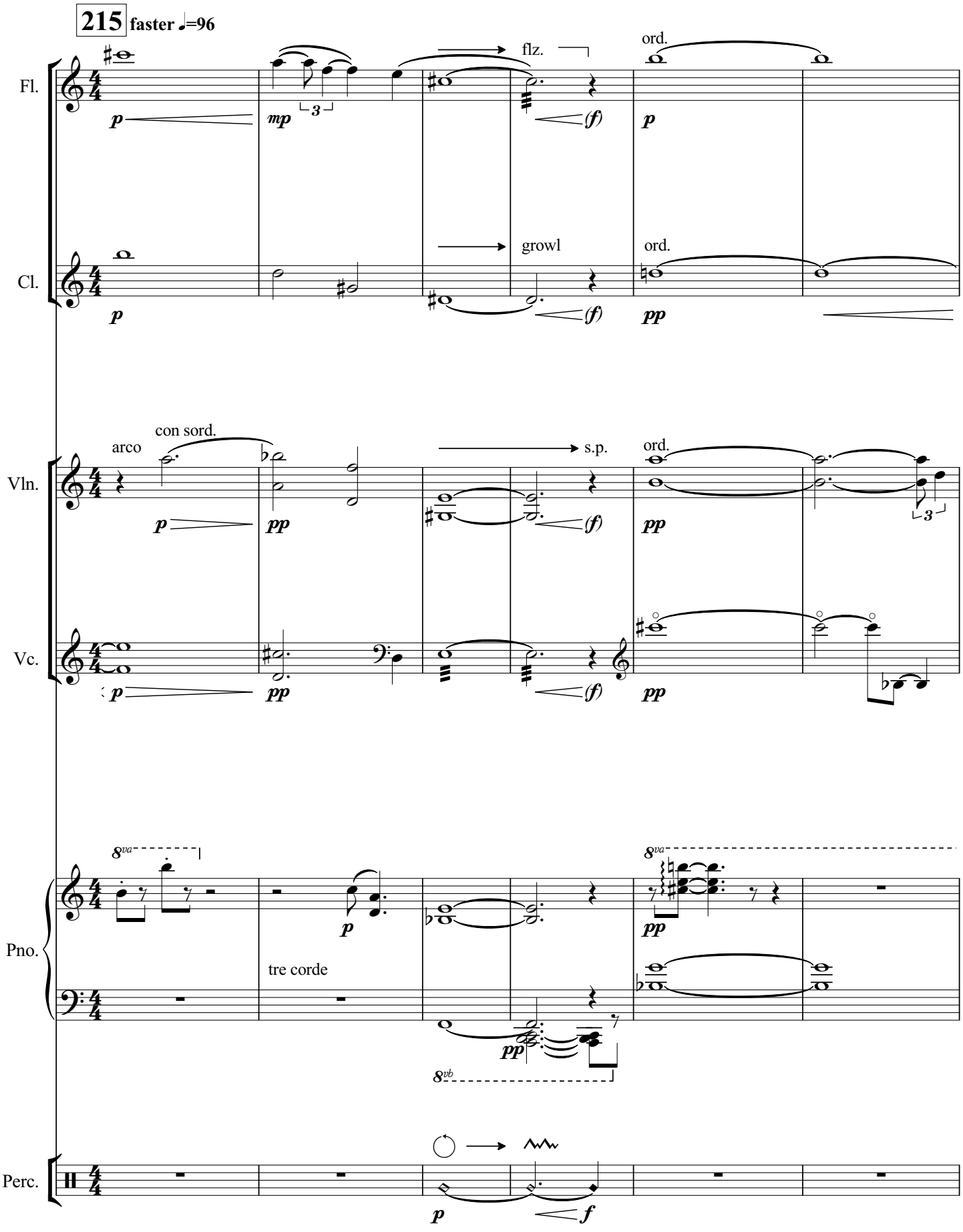

174
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
s.t.
ord.
sub.
Ped.

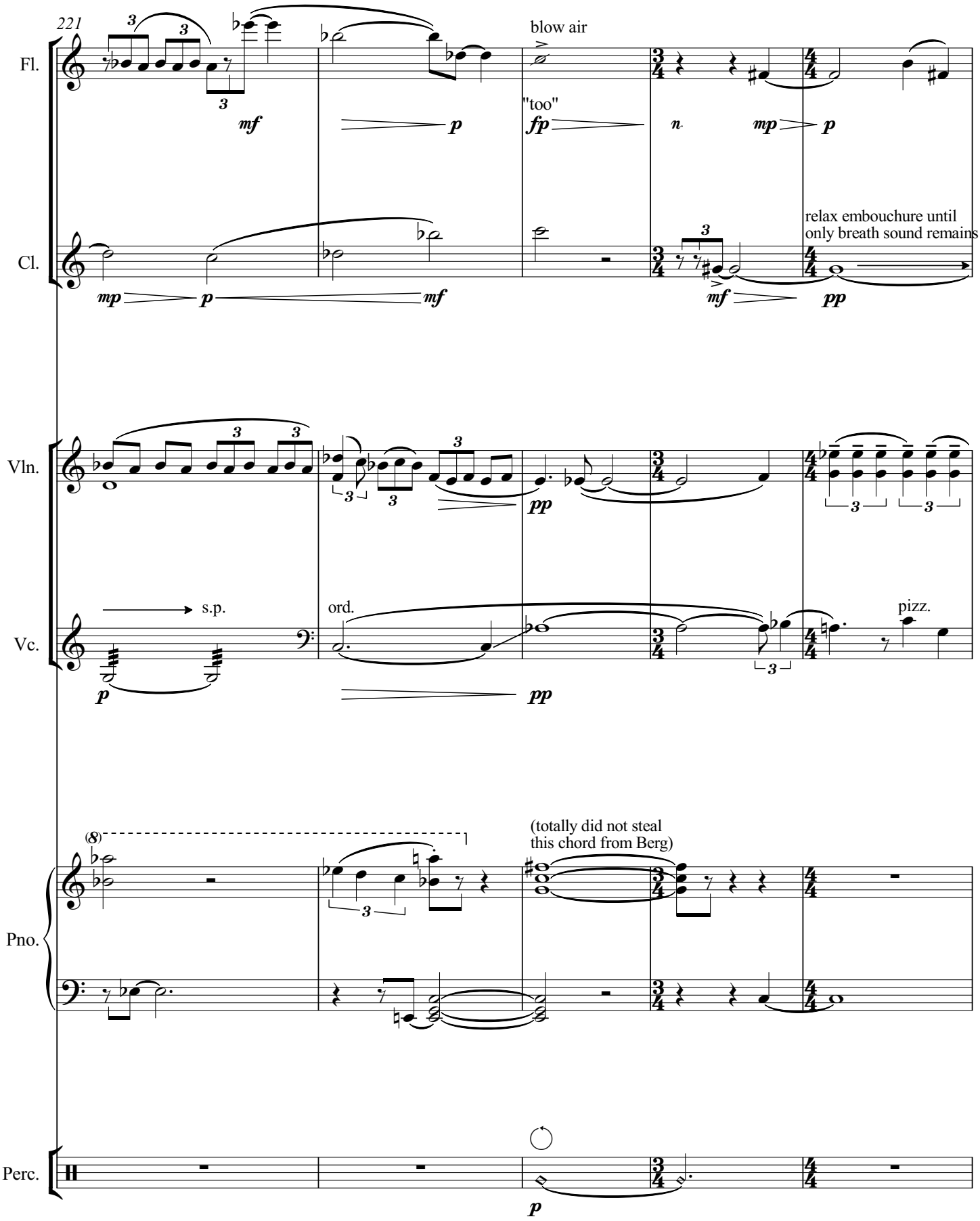

179
Fl.
blow air through
instrument, unpitched
Cl.
growl
ord.
Vln.
non vib.
Vc.
s.p.
s.t.
Pno.
Ped.
Perc.

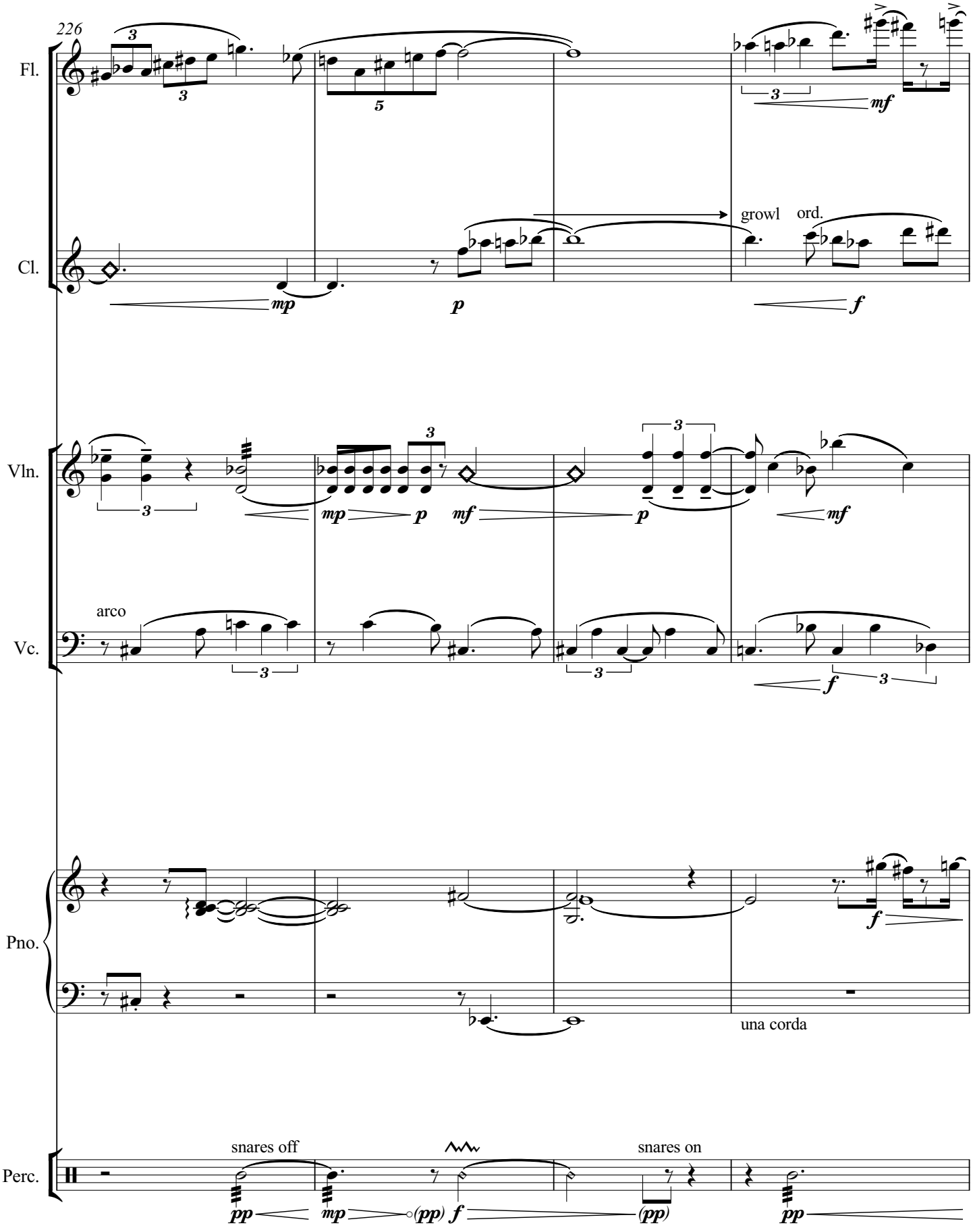

185
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
ord.
s.p.
ord.
wooden end/stick of mallets
192
191
pizz.
arco
arco
s.p.

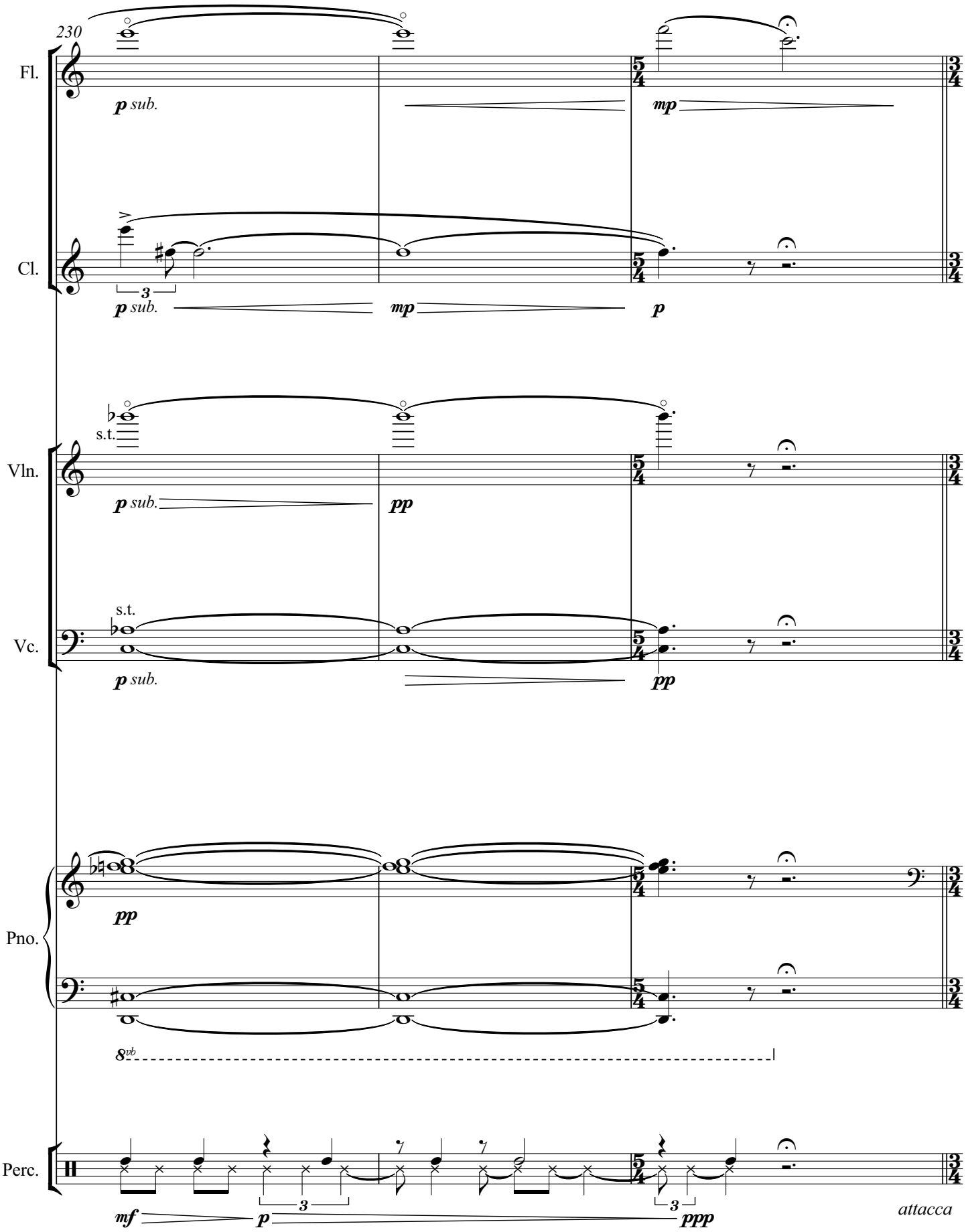

196
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
(mf)
p
blow air through instrument, unpitched
mp
n.
s.t.
ord.
(pp)
p
ppp
p
pp
soft yarn mallets
pp
201
204
blow air through instrument, unpitched
"f...oo"
mp
(pp)
mf
pp
mf
p
mp
pp
pp
mp
p
s.t.
ord.
p
mf
una corda
tre corde
una corda
pp


207
Fl.
flz.
p
Cl.
alt fingering for timbre
2nd alt for timbre
3
alt fingering for timbre
2nd alt for timbre
pp
f
Vln.
pizz.
pp
Vc.
con sord.
pp
pp
(8)
8va
Pno.
Perc.
pp


215 faster ♩=96
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
flz.
growl
ord.
arco
con sord.
s.p.
tre corde
8va
8vb

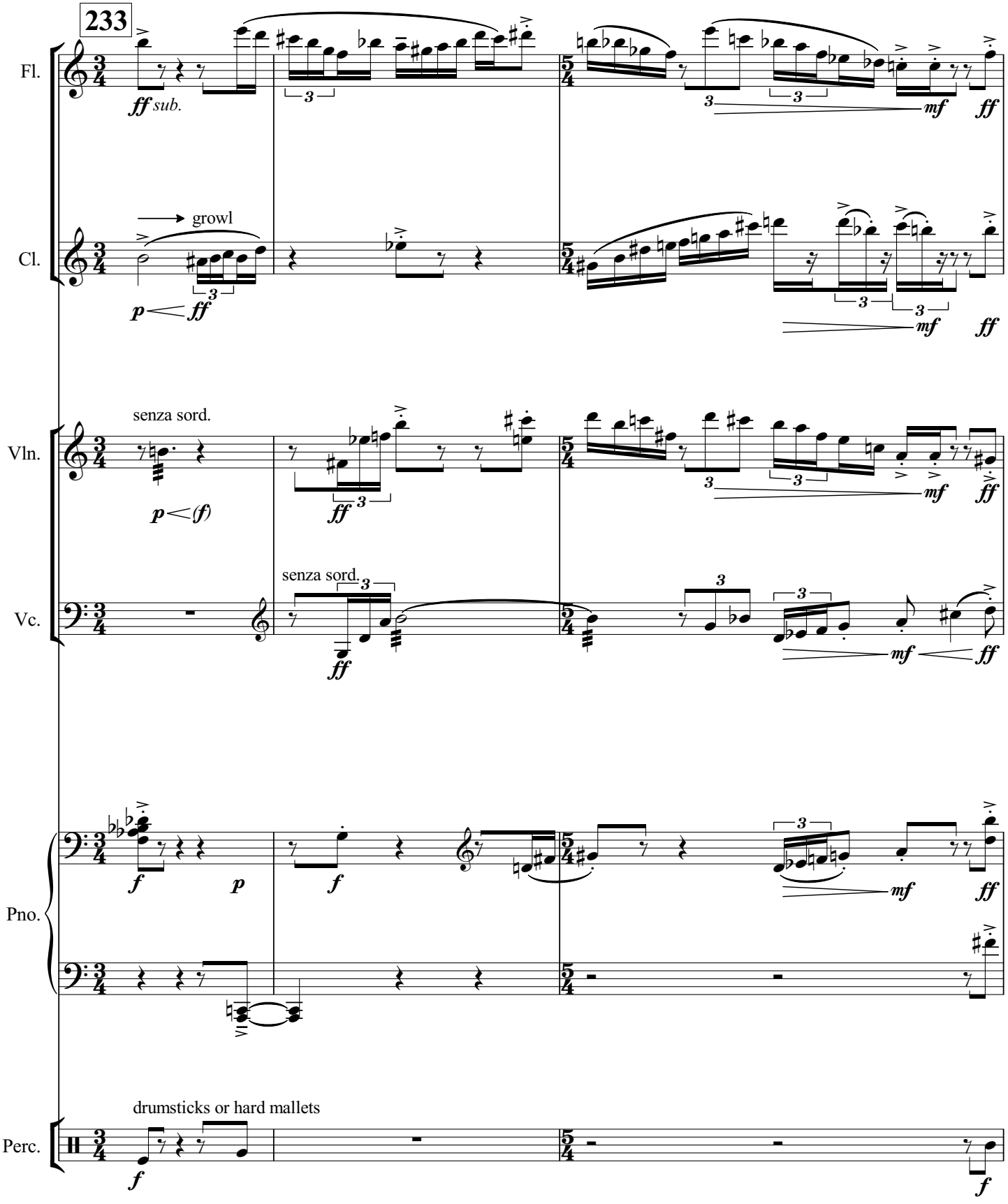

221
Fl.
blow air
"too"
Cl.
relax embouchure until
only breath sound remains
Vln.
Vc.
s.p.
ord.
pizz.
Pno.
(totally did not steal
this chord from Berg)
Perc.

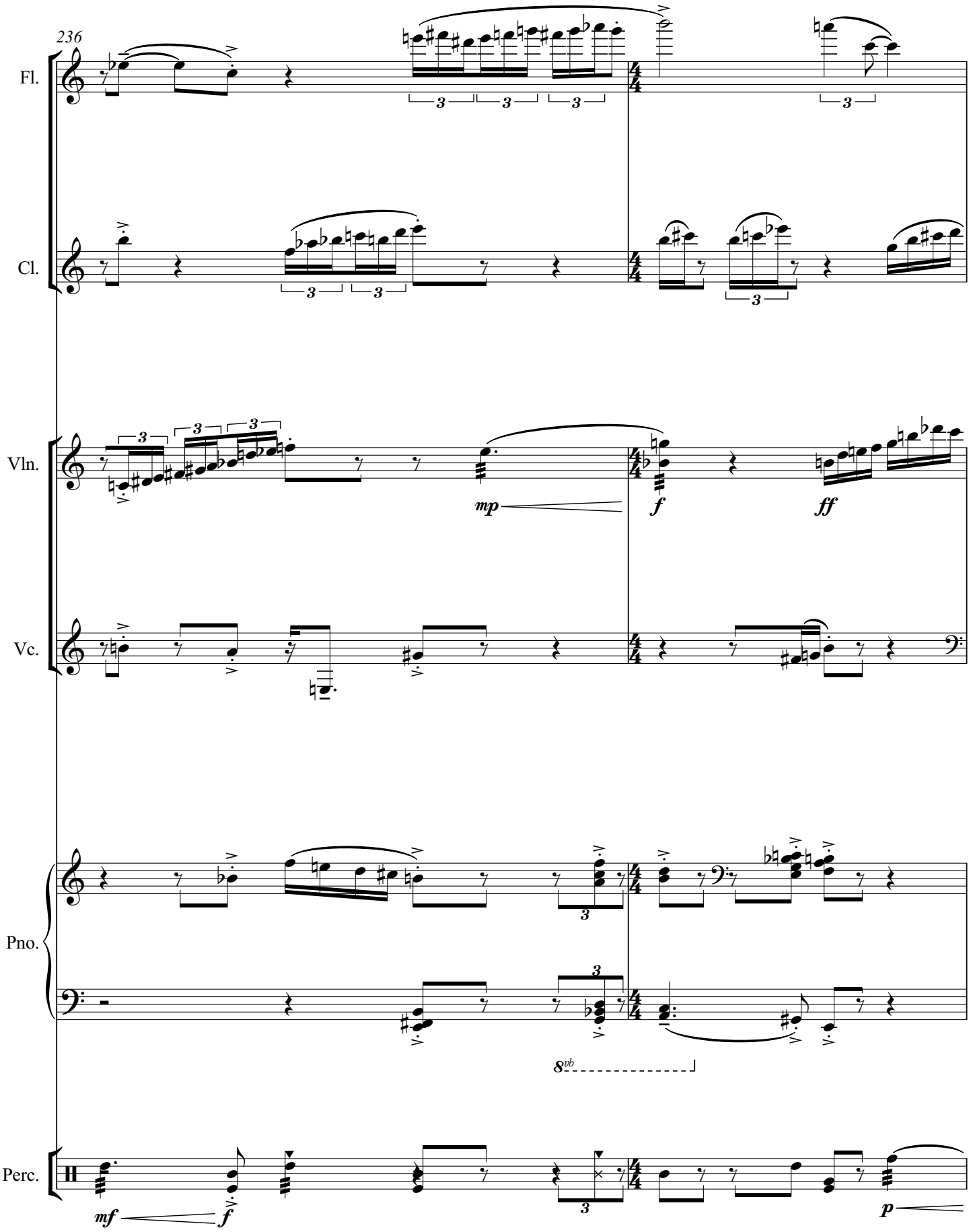

226
Fl.
Cl.
growl
ord.
Vln.
Vc.
arco
Pno.
una corda
Perc.
snares off
snares on

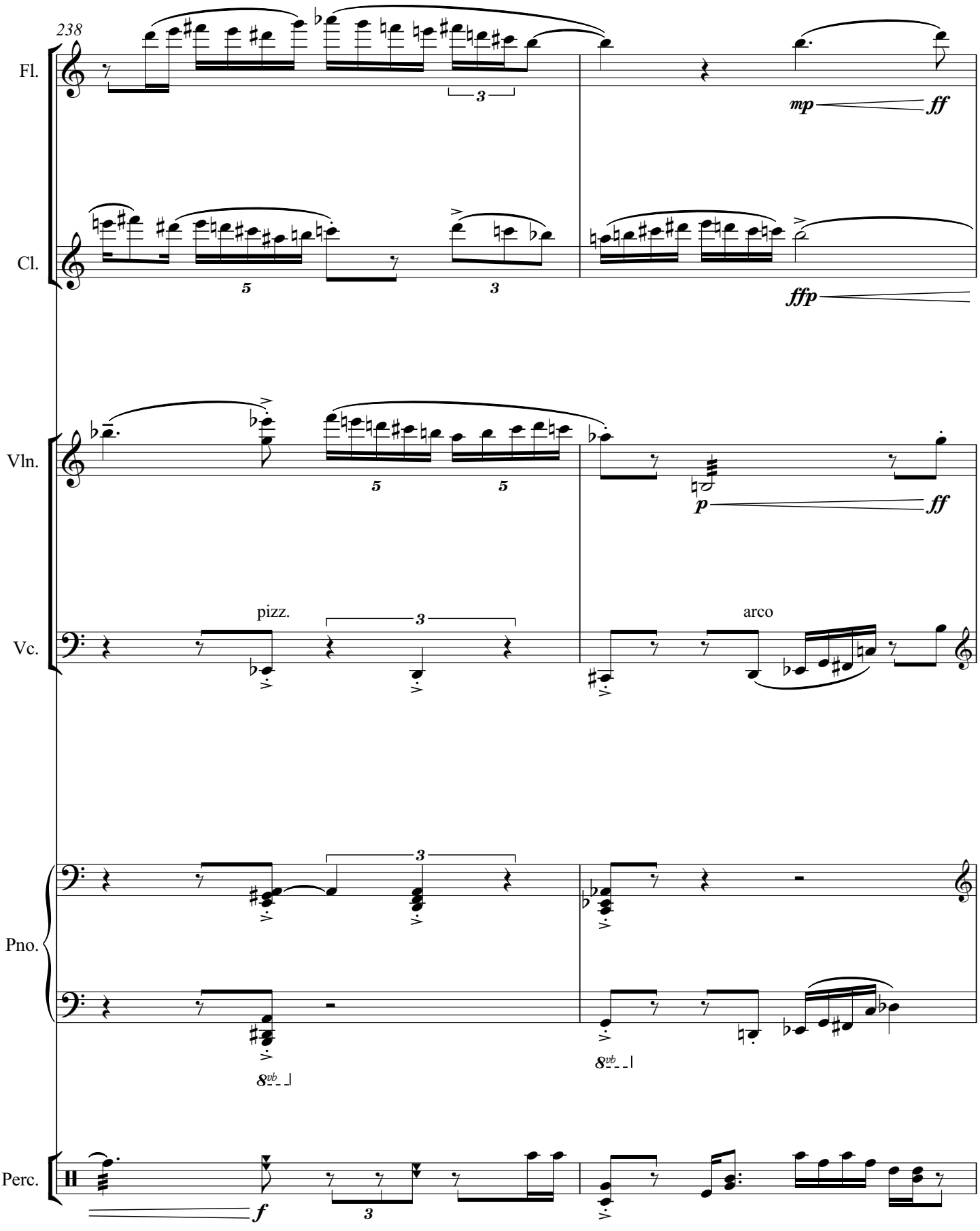

230
Fl.
p sub.
mp
Cl.
3
p sub.
mp
p
Vln.
s.t.
p sub.
pp
Vc.
s.t.
p sub.
pp
Pno.
pp
8vb
Perc.
mf
p
3
3
ppp
attacca

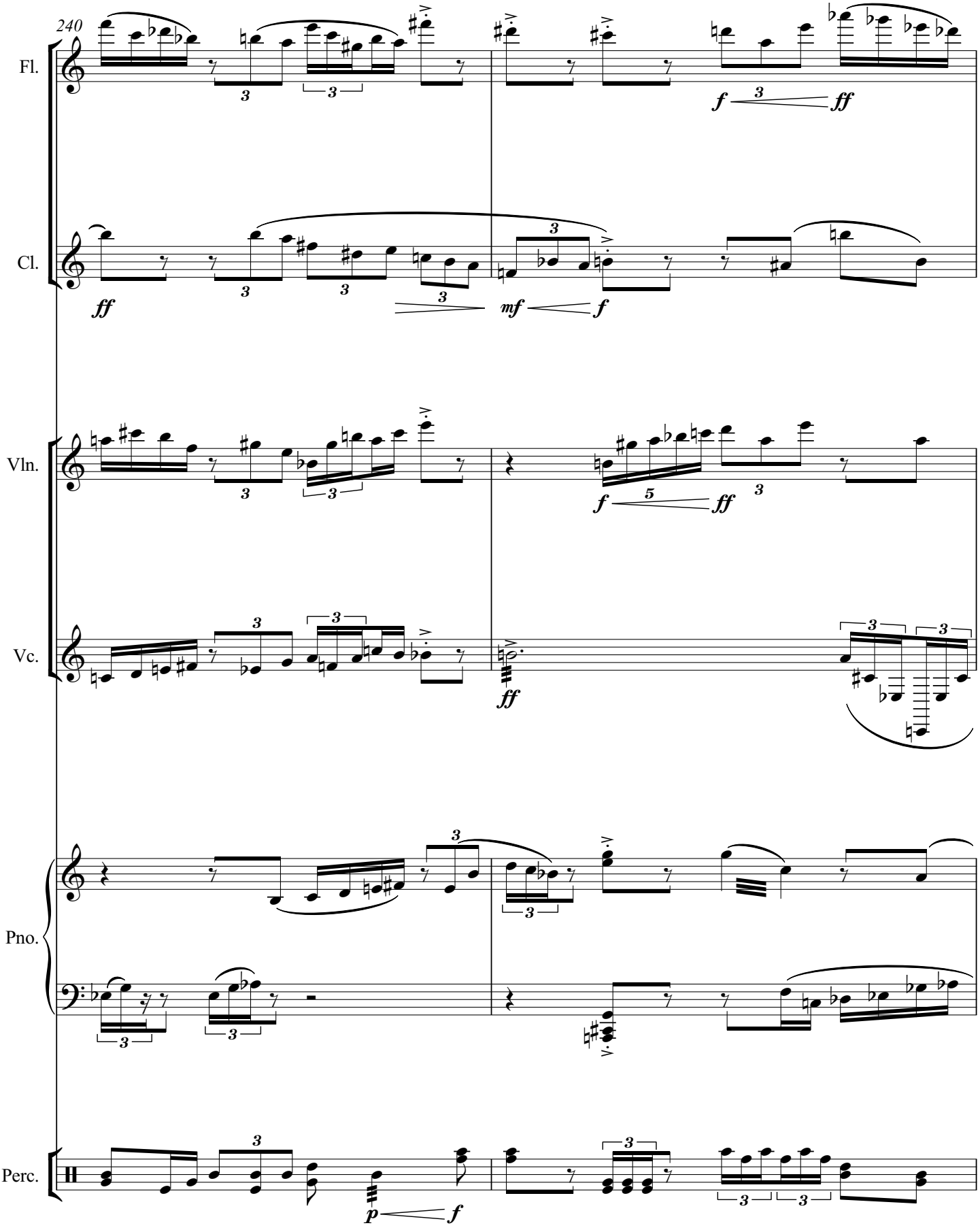
V. ...BETWEENELLIPSES!!!... ... .

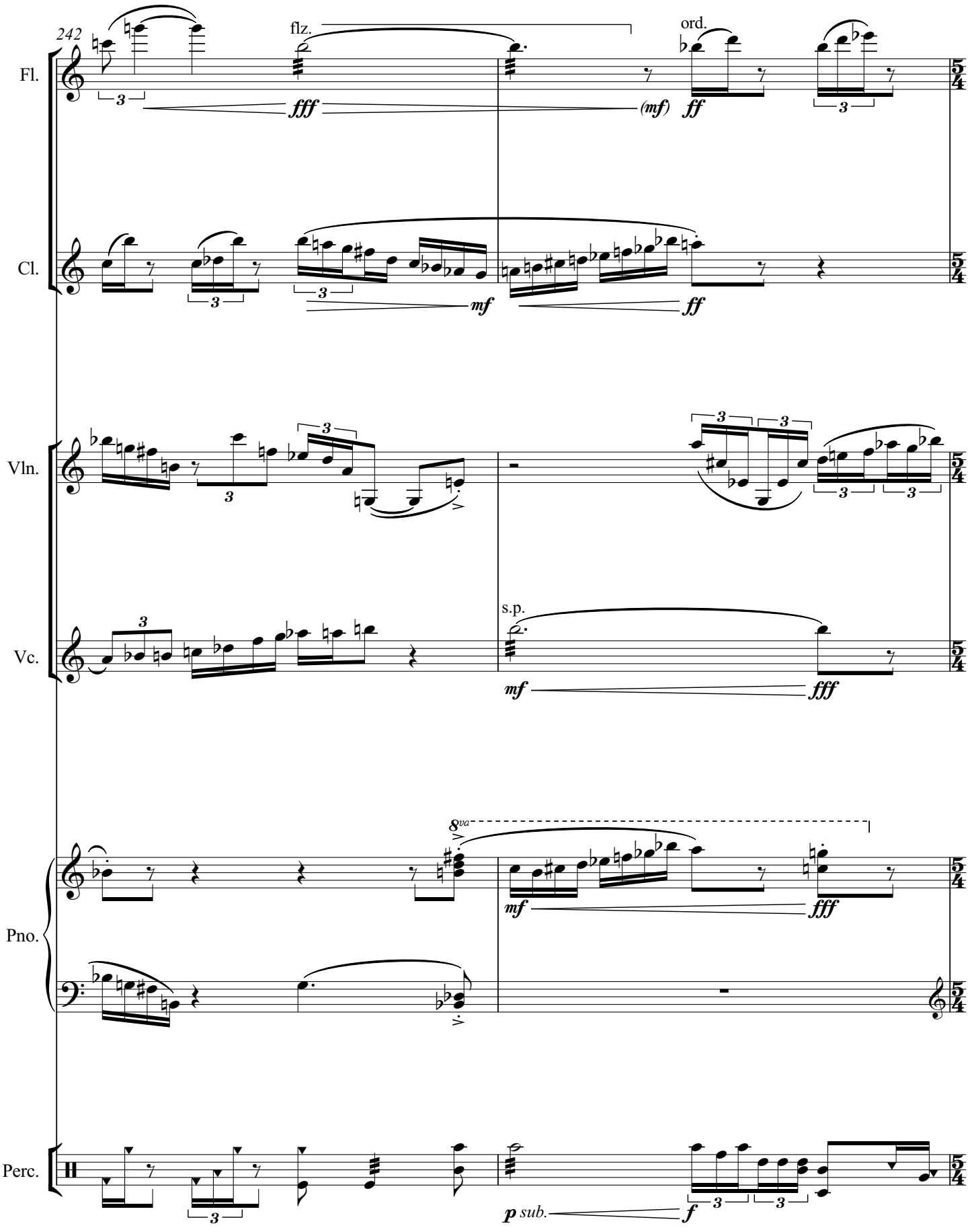
(AKA REALLY INTENSE AND DEEPLY POETICAL)

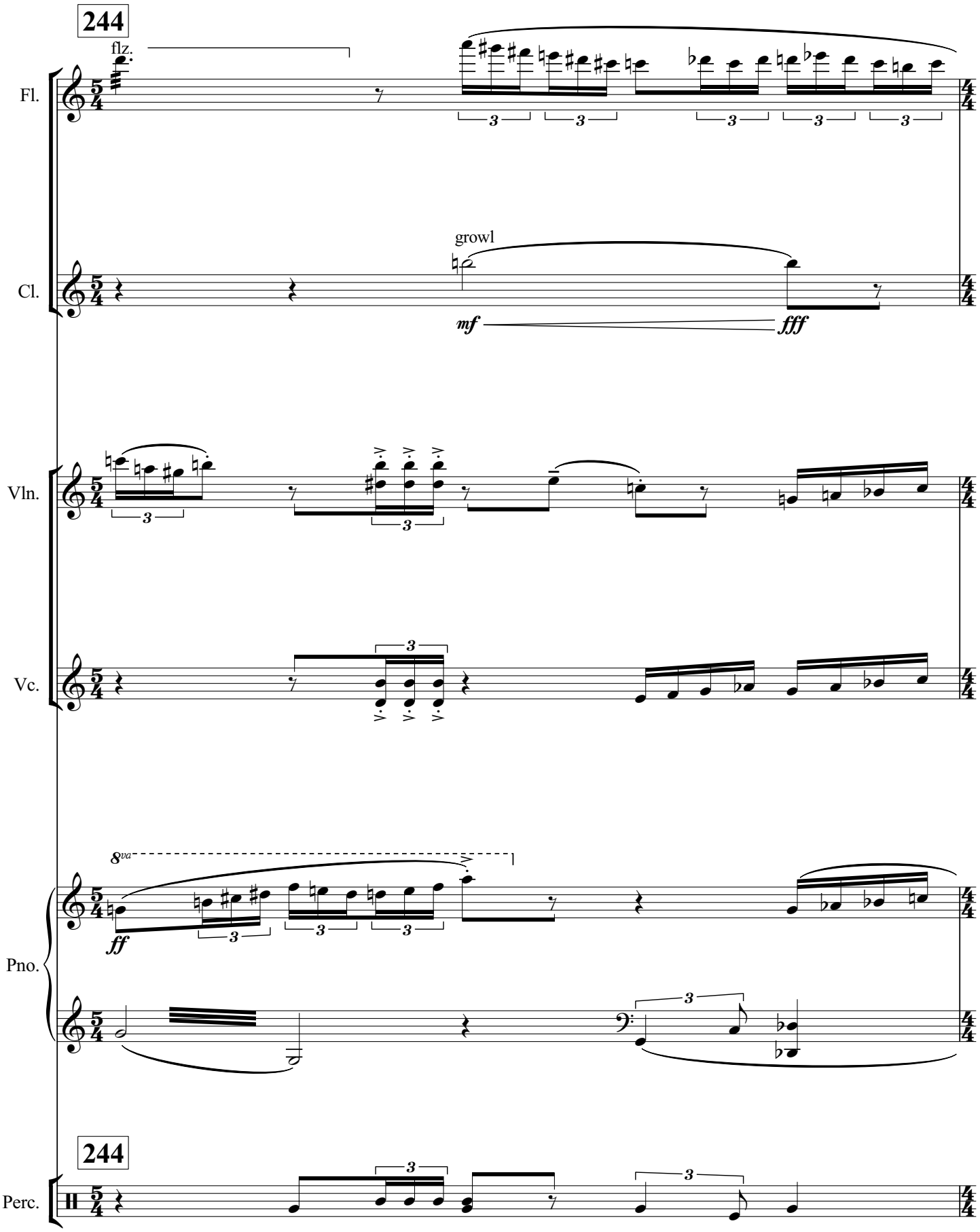


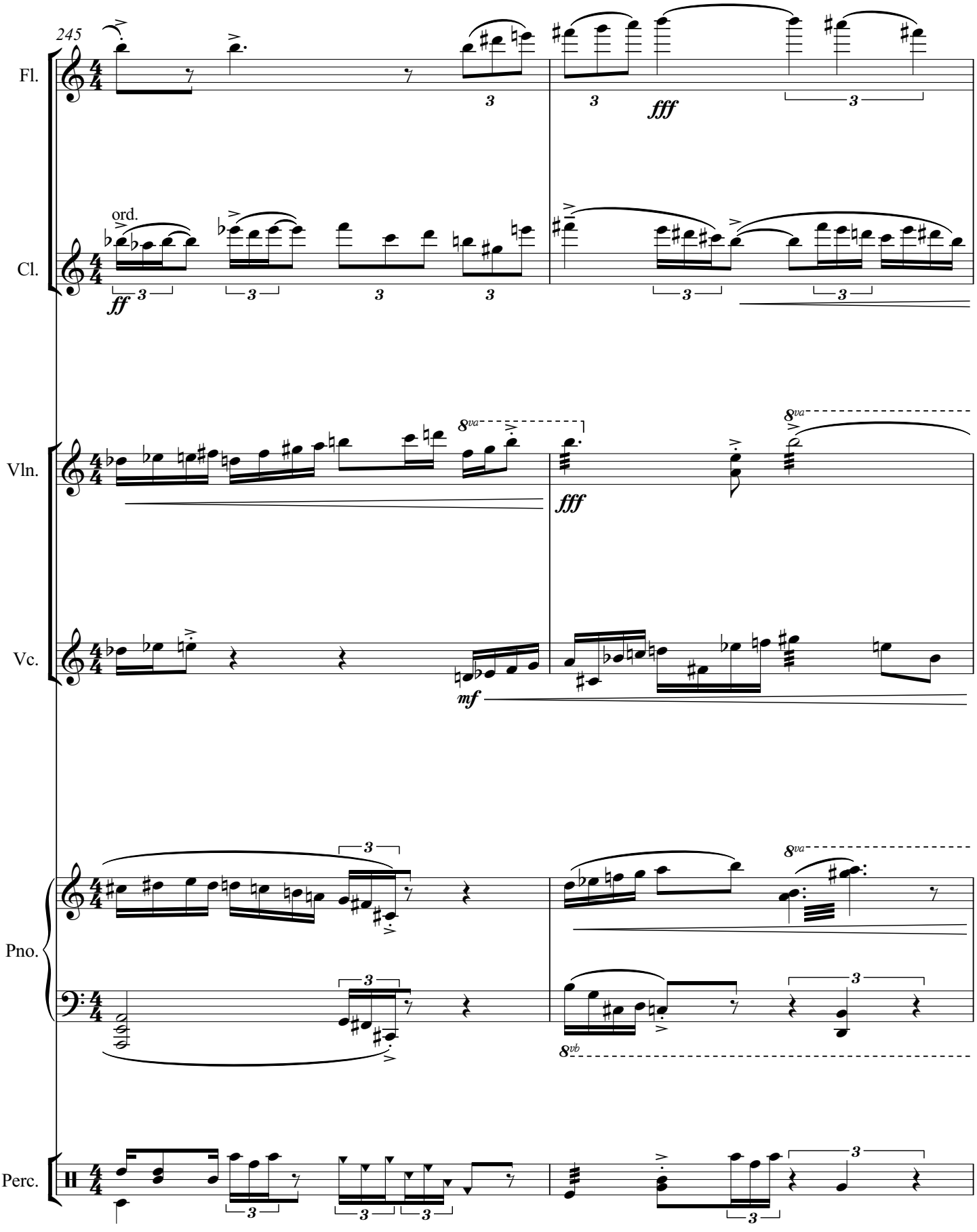

236
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
mp
f
ff
mf
f
p
8vb

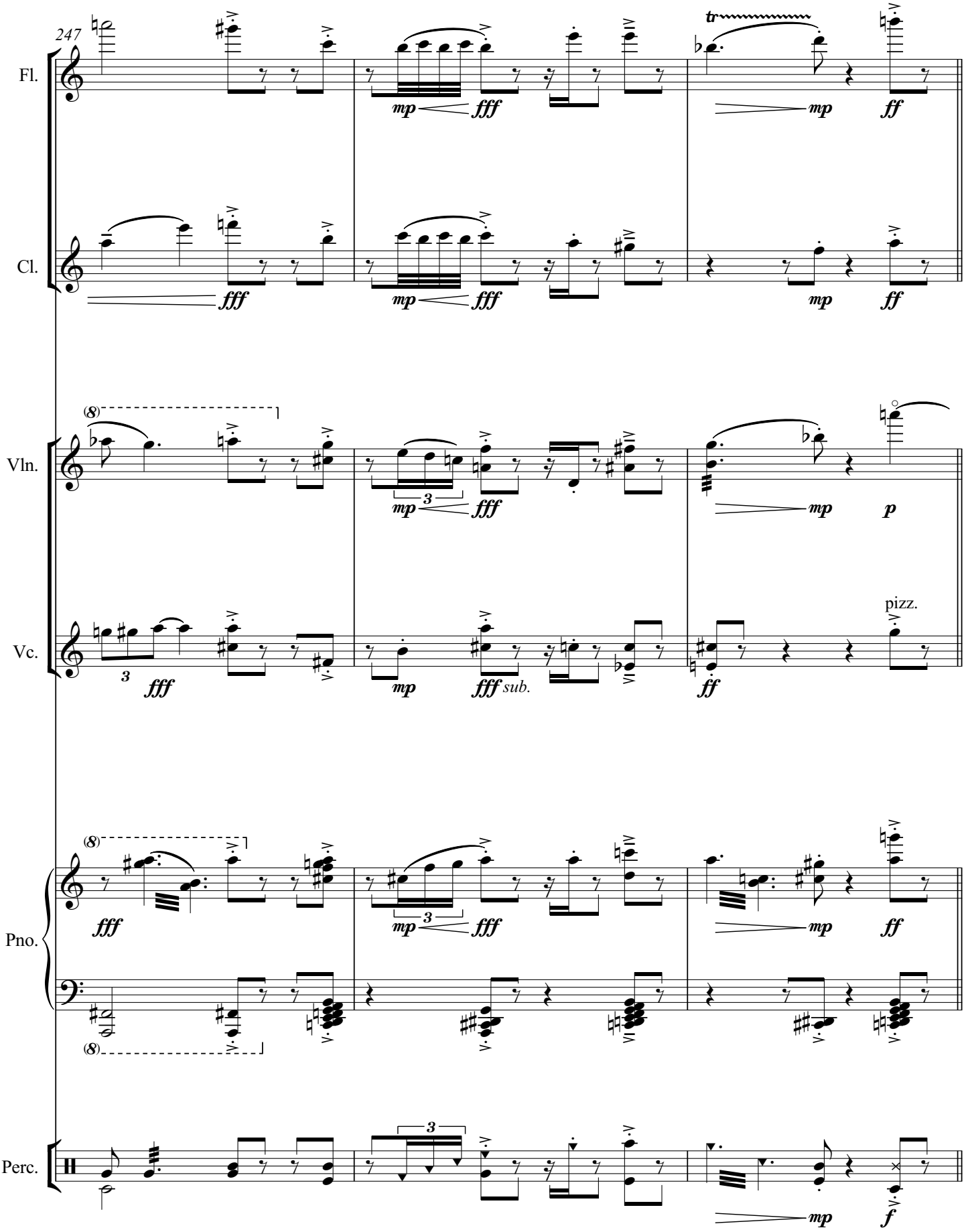

238
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
pizz.
arco
mp
ff
ffp
p
f
3
5
8vb

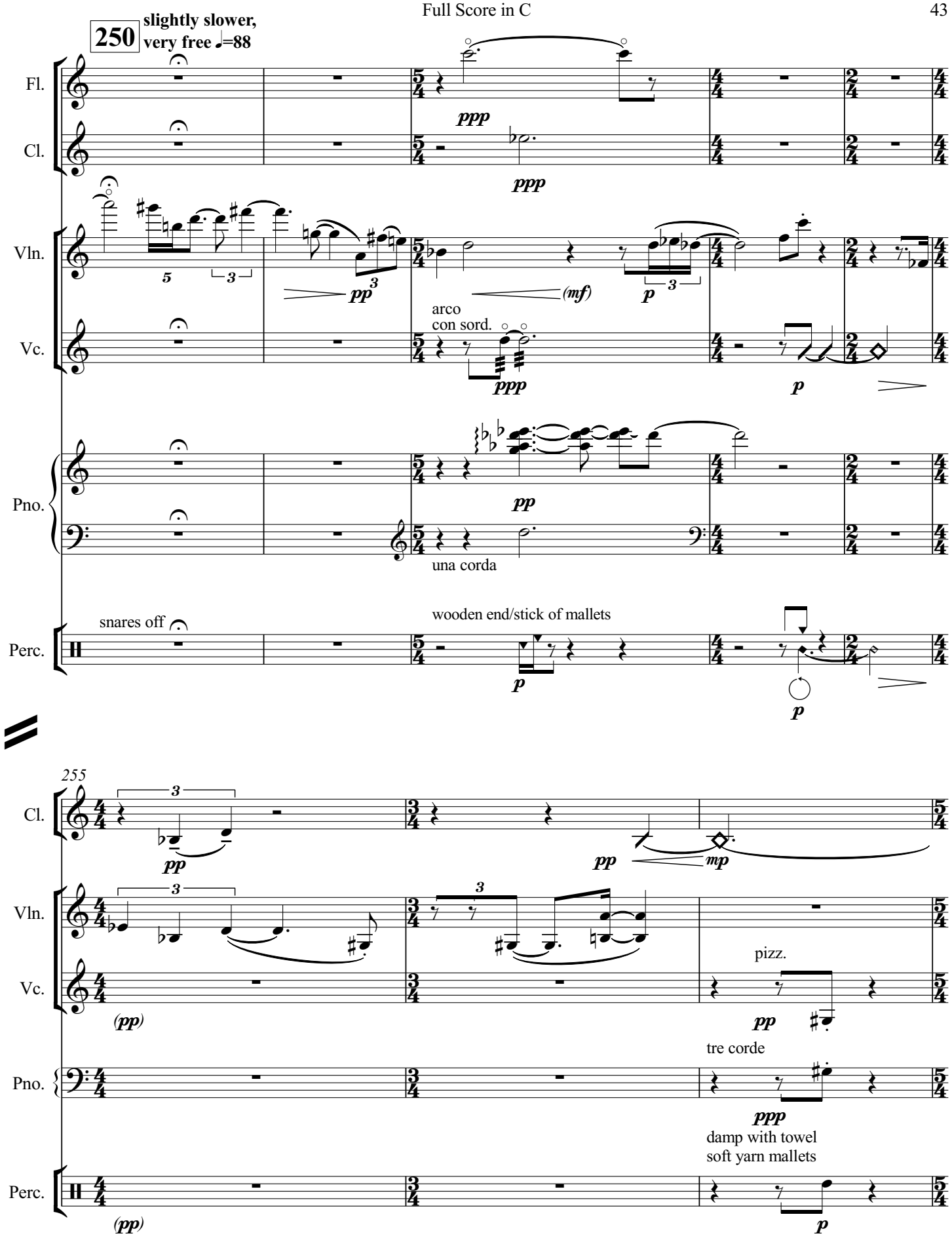

240
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
ff
mf
f
ff
f
ff
ff
p
f

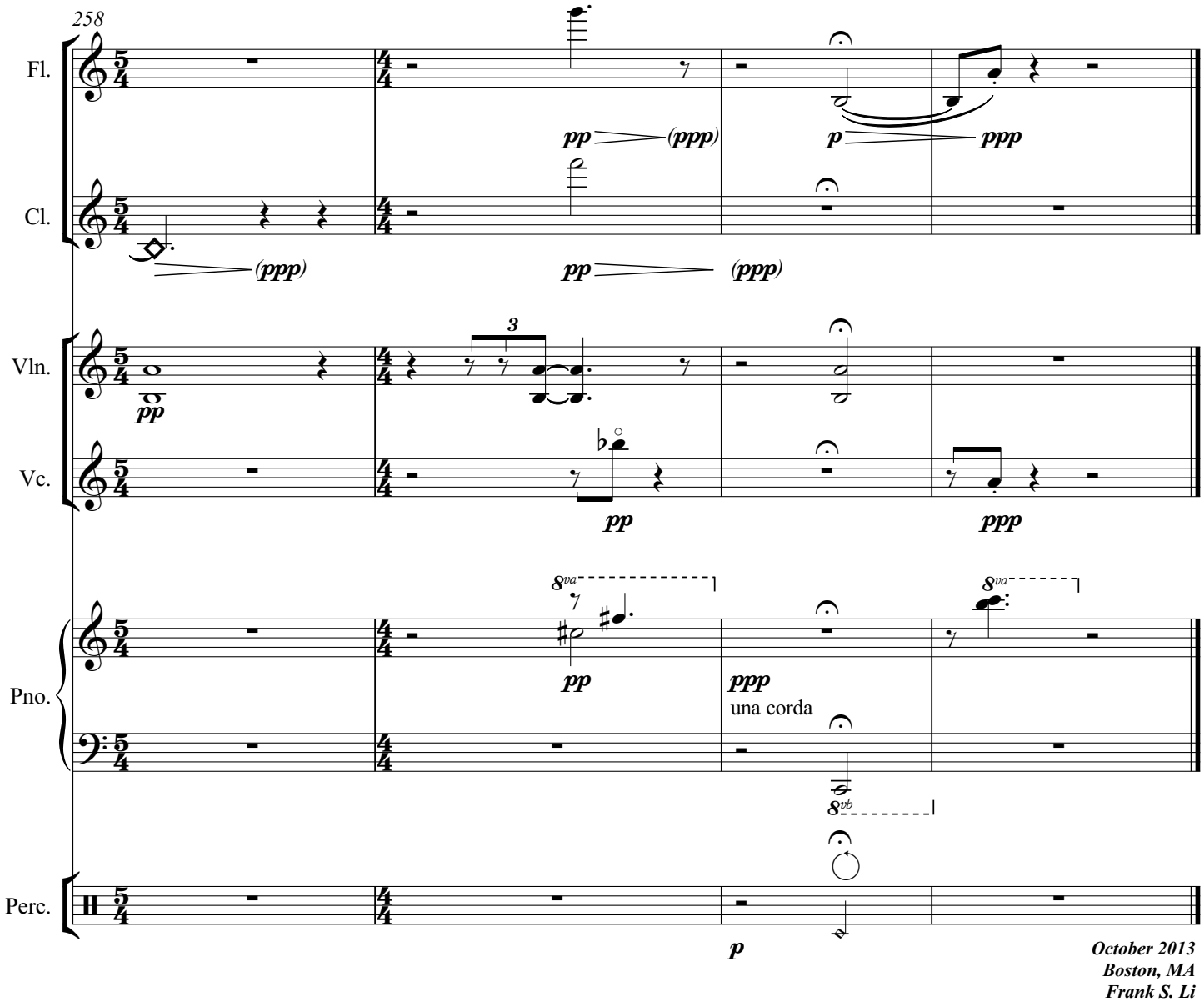

242
Fl.
flz.
ord.
fff
(mf)
ff
Cl.
mf
ff
Vln.
Vc.
s.p.
mf
fff
Pno.
8va
mf
fff
Perc.
p sub.
f


244
flz.
Fl.
growl
Cl.
mf
fff
Vln.
Vc.
8va
ff
Pno.
244
Perc.


245
Fl.
Cl.
ord.
Vln.
Vc.
Pno.
Perc.
fff
ff
mf
8va
8vb


247
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
pizz.
sub.


250
slightly slower,
very free ♩=88
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
ppp
pp
(mf)
p
arco
con sord.
una corda
snares off
wooden end/stick of mallets
255
(pp)
mp
pizz.
tre corde
damp with towel
soft yarn mallets
V.S.


258
Fl.
Cl.
Vln.
Vc.
Pno.
Perc.
pp
(ppp)
p
ppp
3
8va
8vb
una corda
October 2013
Boston, MA
Frank S. Li