

Adored, Awake & Asleep

by Johan Ullén (2010)

Violin

Percussion:*)

Crotales (2 octaves)

Vibraphone (played with glockenspiel mallets and contrabass bow)

Tubular bells

Xylophone (or Marimba**)

Two woodblocks, high and low

Castanet, mounted

Whip

Wood chimes

4 wine glasses filled with water,

well tuned in A5, G5, F5 and Bb4 (played with wet fingers)

Glass chimes

Piano***)

*) The percussion instruments should be placed in groups as shown. The piece consists of three parts, using first metal, then wooden, then glass instruments.

**) Xylophone is the preferred instrument. In the absence of a xylophone, a marimba may be used.

***) The piano lid must be fully opened.

Please, *always* respect the Sostenuto Pedal markings - regardless of acoustics.

The first section must be bathing in pedal, in the second, there must be NO PEDAL what so ever and in the third section, the pedal is held down continuously until the very end.

The pianist is, in the third part, required to mute the strings inside the piano with the left hand, near the soundboard. These notes are marked +

The pianist is also, in the third part, required to whistle. The best effect is obtained by whistling softly into the piano, to get acoustic support from the soundboard.

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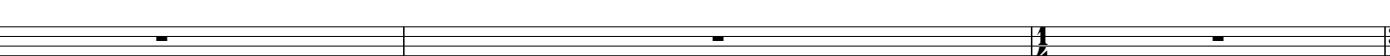
Musical score for orchestra and piano. The score consists of three staves: Violin (Vln.), Bells, and Piano (Pno.). The Violin staff has a treble clef and a key signature of one sharp. The Bells staff has a treble clef and a key signature of one sharp. The Piano staff has two treble clefs and a bass clef, with a key signature of one sharp. Measure 6 starts with a sustained note on the violin, followed by a sixteenth-note pattern. Measure 7 begins with a sustained note on the bells, followed by a sixteenth-note pattern. The piano part features eighth-note patterns throughout both measures.

Musical score for strings and piano, page 8, measures 1-3. The score includes parts for Violin (Vln.), Vibraphone (Vib.), and Piano (Pno.). The Violin part features a melodic line with grace notes and sixteenth-note patterns. The Vibraphone part provides harmonic support with sustained notes and rhythmic patterns. The Piano part, which includes the bass line, uses a variety of chords and bass notes. Measure 1 starts with a dynamic of *ppp*. Measures 2 and 3 continue with *ppp* dynamics. Measure 3 concludes with a dynamic of *ppp*.

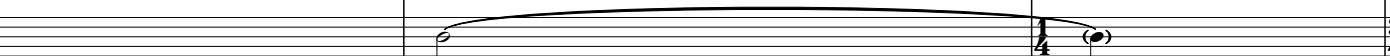
accel.

Tempo primo ($\text{♩}=80$)

Vln. 

 Crot. 

 Vib. 

 Pno. 

Vln. 
 Bells  *p* *cresc poco a poco al ff*
 Ped.
 (8)  13
 Pno.  *p*
sforzando  13  13  13
cresc poco a poco al fff

Musical score for orchestra and piano. The score consists of four staves. The top staff is for the Violin (Vln.), the second for the Bells, the third for the Piano (Pno.), and the bottom for the Bassoon (Bsn.). The score is divided into measures by vertical bar lines. Measure 2 starts with a dynamic of $\frac{2}{2}$. The Bells play a sustained note. The Piano has a sixteenth-note pattern. Measure 3 starts with a dynamic of $\frac{4}{3}$. The Bells play eighth notes. The Piano has a sixteenth-note pattern. Measure 4 starts with a dynamic of $\frac{5}{6}$. The Bells play eighth notes. The Piano has a sixteenth-note pattern. Measure 5 starts with a dynamic of $\frac{5}{6}$. The Bells play eighth notes. The Piano has a sixteenth-note pattern. Measure 6 starts with a dynamic of $\frac{5}{6}$. The Bells play eighth notes. The Piano has a sixteenth-note pattern.

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Violin (Vln.), Vibraphone (Vib.), Bells, and Piano (Pno.). The piano part features three staves. Measure 11 starts with a dynamic of ***ff***. Measure 12 begins with a dynamic of ***ff****. The piano part includes markings such as ***ff marcato***, ***fff***, ***Ped.***, ***Ped. sempre***, ***bring out the top voice***, and ***ppp***.

31

Vln.

Vib.

Pno.

(8)

6

6

9

8

4

5

2

pp

con Ped.

6

6

9

8

4

5

2

*8vb pppp **

accel.

Vln.

Vib.

Pno.

cresc. poco a poco

D con arco

pp

6

6

6

simile

ppp come sopra

(con Ped.)

Tempo primo (J=80)

Vln.

Crot.

Vib.

Pno.

ff cantabile

ff

ff

ff

*Ped. sempre
(hold down for six bars!)*

Vln.

Bells

p *cresc sempre al ff* *Ped.*

(8)

Pno.

p *3* *8va* *3* *3* *3* *3* *5* *5* *5* *5* *5* *5*

cresc sempre al fff

5:6

=

Vln.

Bells

4:3

Pno.

4:3

=

Vln.

Bells

tr.

fff

Più sostenuto $\text{♩}=60$

pizz.

8va

ff

fff

ff

Ped.

13

13

13

8vb

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Violin (Vln.), Vibraphone (Vib.), and Piano (Pno.). The Violin part features eighth-note patterns with dynamic markings *ppp* and *ped.*. The Vibraphone and Piano parts provide harmonic support with sustained notes and chords. Measure 11 concludes with a dynamic *ppp* and measure 12 begins with a dynamic *8va*.

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Musical score for orchestra and piano, page 16, measures 54-55. The score includes parts for Violin (Vln.), Vibraphone (Vib.), and Piano (Pno.). The Violin part features eighth-note patterns with grace notes. The Vibraphone part has sixteenth-note patterns with grace notes. The Piano part has sustained bass notes and eighth-note chords. Measure 54 ends with a fermata over the piano part. Measure 55 begins with a dynamic of $\frac{5}{8}$, followed by $\frac{3}{8}$, then $\frac{7}{8}$. The piano part continues with sustained bass notes and eighth-note chords. Measure 55 ends with a dynamic of $\frac{7}{16}$.

x Agitato e molto secco ♩=120

Vln. (♩=16) *(+♪)* ff stacc fff p f

Xyl. (Mar.) (sounding one octave higher if played on a xylophone) ff

hi wbl
lo wbl
mtd cast

whip & wood chimes

Pno. (♩=16) (mute the bass strings with the right hand, 3 cm from the end of the strings) muted sffz normal fff 5 ff fff p f

(chromatic cluster) 8vb assolutamente senza Ped. sempre!!!

*

Vln. (♩=16) p f ff 3 jeté ff 8va 5 ff fff fff

Xyl. (Mar.) ff Mar. 8va Xyl. pp

hi wbl
lo wbl
mtd cast

whip & wood chimes

Pno. (♩=16) p f fff 5 ff fff pp

(8) (♩+2/♩)

Vln. *fff* (♩+2/♩) *p* *ff* (4/♩.) (put down the bow)

Xyl. (Mar.) *ff* (8va) (3) (10) (16) (12) (16) (16) (7) (16)

hi wbl
lo wbl
mtd cast

Pno. (r.h.: mute the bass strings) (muted!) (10) (16) (12) (16) (16) (7) (16)

(come sopra) (8vb)

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Vln. (♩+♩) pizz. (16) (pp) simile (♩+♩) (f) (ff)

Xyl. (Mar.) (16) (Xyl. pp) (p)

hi wbl
lo wbl
mtd cast (7) (3) (3) (ppp)

whip & wood chimes (16) (ff)

Pno. (16) (pp) (pp) (p) (8va) (8vb) (5)

Vln. (d.+d.)

Xyl. (Mar.) Mar. 3 p ff ff 8va

hi wbl
lo wbl
mtd cast

Pno. 5 p pp pp stacc ff ff 8va

Vln. (3/d.+d.) (pick up the bow) arco 9 16 7 16 3 ff pp 8va 3 ff

Xyl. (Mar.) 9 16 7 16 ff pp f

hi wbl
lo wbl
mtd cast

whip & wood chimes l.v. 9 16 7 16 ff pp 8va ff f

Pno. 9 16 7 16 p ff p ff f

Vln. fff pp ff subito 10 16 12 16

Xyl. (Mar.) f pp 10 16 12 16

hi wbl
lo wbl
mtd cast

Pno. 8va pp pp f 10 16 12 16 fff 3 10 16 12 16 p subito

Vln. 12 pizz. l.h.
arco l.h. pizz. arco
ff ff

Xyl. (Mar.) Mar. b
Xyl. mp

hi wbl
lo wbl
mtd cast

pizz. ff f pp

8va ffff 3 f pp

8va ppp 16 fff 16 f pp

Pno. 12 f 16 ppp 16 ff (not muted!) sffz 16 pp

(white keys cluster) =

Vln. pizz. 12 ff 16 (3/8+8.) f 16

Xyl. (Mar.) Mar. 12 16 p 16 f p 16

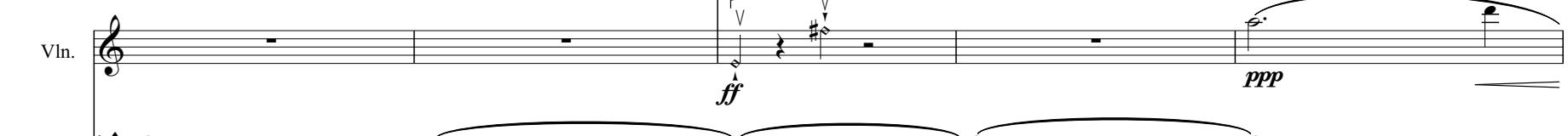
hi wbl
lo wbl
mtd cast Xyl. pp 12 p ff 16

8va 16 p 16 ff 16 p 16

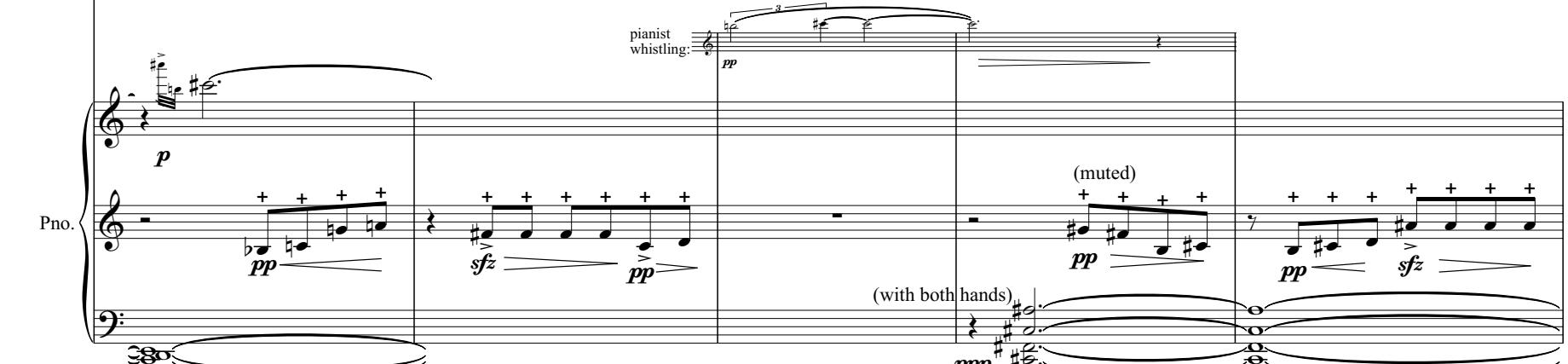
Pno. 12 pp 16 p 16 ff 16 p 16

Vln. arco *p* jeté *ff* pizz. arco *ff* *pp*
 Xyl. (Mar.) *p* *f* *ff* *p* *ff* *8va*
 hi wbl
lo wbl
mtd cast
 whip & wood chimes *ff*
 Pno. *pp* *p* *p* *ff* (r.h.: mute the bass strings)
 (chromatic cluster) *sfp* *8va*
 Vln. *ppp* *ppp* *f* *pizz. secco* *pizz. II* *ff*
 4 glasses of water *16* *16* *pp semper*
 Pno. (normal) *f* *p* *ff* *ff* *pp*
 (8) *secco!*

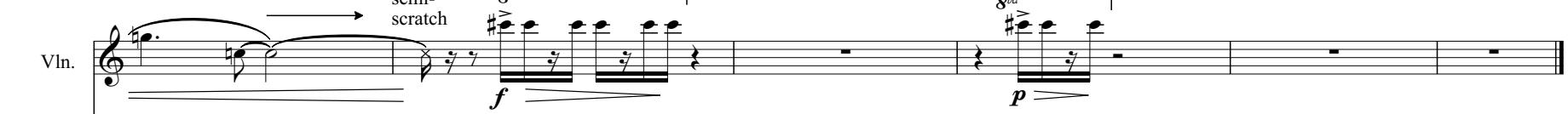
Subito molto calmo ♩=50

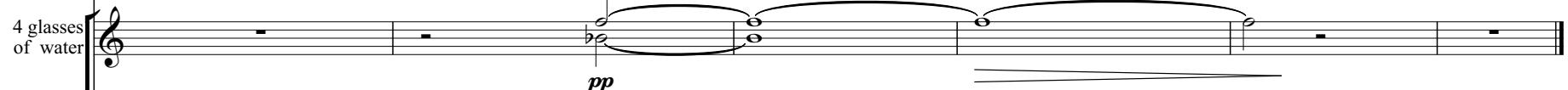
Vln. 

4 glasses of water 

Pno. 

==

Vln. 

4 glasses of water 

Glass chimes 

Pno. 