

PERFORMANCE NOTES

Clarinet in B \flat

bt. = breath tone

-----> n. = to normal tone

Multiphonic for clarinet suggested fingering :

The pitch should hopefully include low G.

Strings

n. = normal tone

sp. = sul ponticello

In the first movement all bow changes to be as smooth as possible.

Double Bass harmonics written at 8ve above sounding in treble clef

ALL PARTS :

TRILLS - Should be to the upper, semi - tone note.

Programme note:

“Meta, the Rikatha potteress, has given up the manufacture of pottery. All her pots cracked because, she said, she was the only woman practicing the art. In her former home, everyone made pots and the potteresses strength-ened each other... It was too late for Meta to run to her old home.”

Sophie Drinker, *Music and Women: The story of women in their relation to music*, (New York: The Feminist Press at The City University of New York, 1995) p 58.

Meta is about processes of change. The piece is in two movements, moving from simple to more complex material. I started with a common tone on all the instruments (E), and then introduced groups of notes that develop into melodic fragments. A rhythmical phrase opens the second movement, with ascending lines of notes derived from the first movement. The two parts show a contrast in states, but use related material.

Meta

Score In C

I

Laura Reid

♩ = c. 80, Still

Legato

Clarinet: *bt. -----> n.*
niente *ppp* *pp* *pp* *pp*

Horn: *niente* *ppp* *p* *pp* *pp* *p* *pp*

Marimba: *soft sticks*
ppp *pp*

Violin: *no vib.*
niente *pp* *p*

Violoncello: *no vib.*
niente *pp* *p*

Double Bass: *niente* *pp* *p*



7
Cl.: *p* *ppp* *p* *ppp* *pp* *pp*

Hn.: *ppp* *pp* *p* *pp* *pp*

Mar.: *ppp* *pp* *ppp*

Vln.: *pp* *p* *ppp* *pp*

Vc.: *ppp* *pp* *p* *ppp*

Db.: *ppp* *ppp* *p*

14

Cl. *p* *p* *pp* niente

Hn. *p* *pp* *pp* *p* *pp* niente

Mar. *ppp* *p* niente

Vln. *p* *ppp* *p* *pp*

Vc. *pp* *p* niente *pp*

Db. *ppp* legato *p* *pp*



20

Cl. *pp* *p* *pp* *mf* *p* niente

Hn. *pp* *p* *pp* *mf* *p* niente

Mar. *pp* *p* *ppp* *mf* *p* *mf* niente

Vln. with vib. *pp* *p* *mf* *p* niente

Vc. *p* *pp* *mf* *p* niente

Db. *p* *pp* *mf* *p* niente

A

26 **Con moto**

Cl. *p* *pp* *p*

Hn.

Mar. *p* *pp* *p*

Vln. **Con moto** *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*



28

Cl. *p* *pp* *f* *ff*

Hn. *mf* *f* gliss.

Mar. *p* *mf* *ff* Hard sticks

Vln. *p* *pp* *f*

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

Db. *p* *pp* *mf* *f*

30

Cl. *f* *p* *pp* *tr*

Hn. *f* *sffz* *pp*

Mar. *mf* *ff* *f* *p* *pp*

Vln. *mf* *f* *sul pont.* *p* *pp* *tr*

Vc. *mp* *f* *sul pont.* *p* *pp* *tr*

Db. *mp* *f* *sffz* *p* *pizz.* *arco sul pont.* *n.* *pp* *legato*



B

34 ♩ = c.85 con sord.

Hn. *legato pp* *p* *pp* *p*

Glock. *p* *mp*

B

♩ = c.85

Vln. *legato p* *f* *mf* *p*

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

Db. *p* *ppp* *pizz* *mf* *mf*

41

Cl. *pp* *tr* *p* *p* *pp* *tr*

Hn. *p* *pp* *3*

Glock.

Vln. *p* *p* *p* *pp* *p* *p* *p* *tr* *tr*

Vc. *f* *p* *6* *mf* *sul pont.* *6*

Db. *p*



48

Cl. *tr* *mp* *pp* *p* *mf* *p* (multiphonic, see notes)

Hn. *senza sord.* *f* *p* *mf* *3*

Glock. *p* *p* *p*

Vln. *(tr)* *p* *p* *f* *pp* *sul pont.* *legato mf*

Vc. *norm. dolce* *p* *3* *3* *mf* *f* *pp* *sul pont.*

Db. *arco* *mp* *mf* *pp*

56

Cl. *ppp* *p* *ppp* *p* *ppp*

Hn. *ppp* *p* *ppp*

Glock. *pp* change to marimba

Vln. *pp* *pp* *ppp* *p* *ppp*

Vc. *p* *ppp* *p* *ppp* *p* (IV)

Db. *p*



C
♩ = c.110, Con moto

63

Cl. *leggiero p*

Hn. *leggiero p* *mp*

C
♩ = c.110, Con moto

Vln. *mf* *f*

Vc. *p* *mp* *pp* *p* *leggiero*

Db. *mp*

70

Cl. *mp*

Hn. *mf*

Mar. *leggiero mp*

Vln. *mp*

Vc. *mp*

Db. *ppp* *p*



D

Bright

77

Cl. *mp* *ppp* *f*

Hn. *mp* *ppp* *f*

Mar. *mf* *p*

Vln. *ppp* *f*

Vc. *mf* *mp* *p*

Db. *mf* *p*

D

Bright

85

Cl. *f* *ff*

Hn. *ff*

Mar. *f* *ff*

Vln. *ff*

Vc. *f*

Db. *f* *ff*



90

Cl. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Mar. *mf* *ff*

Vln. *fff* *mf* *ff*

Vc. *ff* *mf* *ff*

Db. *mf* *ff*

pizz.

pizz.

pizz.

II

Vivace
♩ = c.110

Laura Reid

Cl. *f* *ff* *fff* *f*

Hn. *f* *ff* *fff* *ff* *p* *f*

Mar. *p* *f* *p* *5* *ff* *f* *6* *fff* *p* *f* *p* *f*

Vivace
♩ = c.110

Vln. arco, spic. *p* *f* *p* *5* *ff* *f* *6* *fff* *f*

Vc. arco *f* *ff* *fff* *f* *3*

Db. arco *sfz* *sffz* *sffz* *sfz*



7

Cl. *ff* *fff* *p* *mf*

Hn. *ff* *fff* *ff* *p* *p* *mf*

Mar. *ff* *fff* soft sticks *p* *mf* *p* *mp* *p* *mf*

Vln. *ff* *fff* *p* *mf*

Vc. *ff* *fff* *p* *mf*

Db. *sffz* *sffz* *p*

E **E**

13

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

Hn. *p* *mp* *mp* *f* *p*

Mar. *p* *mf* *p* *mf* change to hard sticks

Vln. *p* *mp* *f* *p* *f*

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

Db. *p* *p* *f* *p* *f*

17

Hn. *f* *ppp*

Mar. *p* *f* *p* *f* *p* *ff* *f* *fff*

Vln. *spic., arco* *p* *f*

Vc. *pizz* *mp* *f* *p* *f* *ff* *fff*

Db. *pizz* *p* *f* *p* *f* *ff* *fff*

F ♩ = c.100 a little slower

21

Cl. *f* *fff* *ppp* *ff* *p* *mf* *port.* *p*

Hn. *mp*

Mar. *fff* *ppp* *mf*

F ♩ = c.100 a little slower

Vln. *mf* *mp*

Vc. *mf* *mp*

Db. *arco* *mp*

26 *sim. dolce* *flz.*

Cl. *mp* *mf* *pp*

Hn. *pp* *mp* *p* *p*

Mar. *p* *mf* *pp*

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

Vc. *p* *pp*

Db. *p* *pp*



32 *flz.*

Cl. *f* *pp*

Hn.

Mar. *7*

Vln. *pp* *3*

Vc. *arco* *p* *mf* *3* *3*

Db.

36

Cl. *p* *5* *3* *sfz* *ff*

Hn. *p* *5* *3* *sfz* *ff*

Glock.

Mar. *p* *5* *3* *mf* *sfz* *ff*

Vln. *3* *mp* *5* *3* *sfz* *ff*

Vc. *p* *3* *5* *3* *sfz* *ff*

Db. *arco* *mf* *p* *5* *3* *sfz* *ff*



G

A tempo
♩ = c.110

40

Vln. *f* *p* *tr* *f* *tr*

Vc. *p* *<mf>* *mf* *f*

Db. *pizz* *sfz*

46

Cl. *mp* *tr*

Mar. *f*

Vln. *sul pont.* *p* *tr* *mf* *f*

Vc. *mf*

Db. *sfz* *sfz*

52

Cl. *mf* *tr* *mp* *pp* **Con moto**

Hn. *mp* *f*

Mar. *mp* *f*

Vln. *sul pont.* *f* *tr* *mp* *pp* **Con moto**

Vc. *mp* *pp*

Db. *pizz* *sfz* *pizz.* *f*

57

Cl. *mp* *tr* *pp* *ppp* *mp* *f*

Hn. *mf* *pp*

Mar. *f*

Vln. *sul pont.* *pp* *tr* *pp* *ppp*

Vc. *arco* *mp* *sul pont.* *tr* *pp* *ppp* *pizz.* *p*

Db. *pp* *ppp* *p*

61

Cl. *mf* *ff* *sffz*

Hn. *mp* *ff*

Vln. *dolce* *mf*

Vc. *f* *ff* *mf*

Db. *f* *ff* *mf* pizz.

Measures 61-65: Clarinet and Horn parts feature dynamic markings from *mf* to *sffz*. Violin and Viola parts include *dolce* and *mf*. Bassoon and Double Bass parts show *f*, *ff*, and *mf*, with a pizzicato marking in the final measure.

66

Cl. *p* *f* *ff*

Hn. *p*

Mar. *mf*

Vln. *f* *p*

Vc. *f*

Db. *f* *p*

Measures 66-69: Clarinet and Horn parts have dynamics *p*, *f*, and *ff*. Maracas enter with *mf*. Violin and Double Bass parts have *f* and *p* markings.

70

Cl. *pp* *tr* *pp* *mf*

Hn. *pp* *mf*

Mar. *pp* *mf*

Vln. *pp* *tr* *mf*

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

Db. *f* *p*

Measures 70-73: Clarinet and Violin parts feature trills (*tr*) and dynamics *pp* and *mf*. Horn and Maracas have *pp* and *mf*. Viola and Double Bass parts include *arco*, *p*, *f*, *mf*, and *f* markings.

74

Cl. *mf* *mp* *p*

Hn. *mp* *f* *mp* *pp*

Mar. *mf* *p* *pizz*

Vln. *pp* *p* *f* *3*

Vc. *pp* *p*

Db. *f*

78

Cl. *f* *f* *pp*

Hn. *pp*

Mar. *mf* *f*

Vln. *mf* *arco* *5*

Vc. *mf* *f* *mf*

Db. *mf*

82

Mar. *p*

Vln. *f* *arco* *f* *sul pont.*

Vc. *f* *arco* *f* *sul pont.*

Db. *f* *sffz* *f*

87

Cl. *mf*

Hn. *p* *mf*

Mar. *mf* *f*

Vln. *mf*

Vc. *mf*³

Db. *f* *mf* *f*

tr *n.* *tr* *n.* *tr* *sul pont.*



91

Cl. *f* *mf* *f* *ff*

Hn. *f* *ff*

Mar. *ff*

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

Vc. *f* *ff*

Db. *ff* *mf* *f* *ff*

tr *pizz.*

95

Cl. *fff* *p*

Hn. *fff*

Mar. *fff* *mf* *ff* *mf* *ff* *p*

Vln. *mf* *ff* *mf* *ff* *p*

Vc. *ff* *sffpp* *p*

Db. arco *ff* *sffpp*



98

Cl. **Heavy rit.** *fff* *sffz* *fff* **I** = c.100

Hn. *fff* *sffz* *fff*

Mar. *fff* *sffz*

Vln. **Heavy sul pont. rit.** *fff* *sffz* *fff* **I** = c.100

Vc. *fff* *sffz* *fff*

Db. *fff* *sffz* *fff*

rit.

101

Cl. *fff* *fff* *fff* *ff*

Hn. *fff* *ff*

Mar. *fff* *fff* *fff* *fff*

rit. *sul pont.*

Vln. *fff* *fff* *fff*

Vc. *fff* *ff* *fff*

Db. *fff* *ff* *fff*



J

104 $\text{♩} = 60$

Cl. *mf* *f* *ppp* *pp*

Hn. *< p >* *pp* *pp*

Mar. *mf* *f* *ppp* *p*

J $\text{♩} = 60$

Vln. *pizz.* *p* *ppp* *pp*

Vc. *pizz.* *p* *p* *ppp*

Db. *pizz.* *p* *p* *ppp*