

Score

# APSARAS FLYING

**Jennifer Fowler**

for: Recorder 1 (Treble, Descant)  
Recorder 2 (Treble, Bass)  
Recorder 3 (Tenor, Sopranino)  
Harpsichord  
Cello (modern or baroque)

Duration: 7 minutes

**echoes music**

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# APSARAS FLYING

by Jennifer Fowler

In Hindu and Buddhist mythology, Apsaras are female spirits of nature. Sometimes they are water nymphs and in my title I have imagined them as foam from the sea waves flying upwards. They are fitting symbols of the exuberance and changing variety of nature: now you see them, now you don't....

The title also pays tribute to the ensemble which commissioned the piece: APSARA. They gave its first performance in Bruges, 2003.

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Preview File Only

# Apsaras Flying

Jennifer Fowler

q = 88

Recorder 1 Treble *slap tongue*

Recorder 2 Treble

Recorder 3 Tenor

Harpis-chord

Violon-cello

f

mf

pizz.

arco

pizz.

3

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

*slap tongue*

arco

5

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

*slap tongue*

*f*

*mf*

7

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

*mf*

9

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

5

5

mf

5

5

5

5

3

3

mf

3

11

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

3

3

mp

3

5

3

13

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

*f*

*flz.*

5

15

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

*mf*

*f*

*slap tongue*

5

3

Musical score for measures 17 and 18. The score includes staves for Recorder 1, Recorder 2, Recorder 3, Harpsichord (Hpsd), and Violoncello (Vc.). Recorder 1 and Recorder 2 play a melodic line starting at measure 17 with a quintuplet (5) and a triplet (3). Recorder 3 plays a similar line with a quintuplet (5) and a triplet (3). The Harpsichord part begins in measure 18 with a triplet (3). Dynamics include *mp* and *mf*. Performance instructions include *flz.* (flautando) and accents (*>*). A large diagonal watermark "Preview File Only" is overlaid on the score.

Musical score for measures 19 and 20. Recorder 1 and Recorder 2 have rests. Recorder 3 plays a melodic line starting at measure 19 with a quintuplet (5) and a triplet (3). The Harpsichord part plays a continuous line of quintuplets (5) from measure 19 to 20. The Violoncello part has rests until measure 20, where it plays an *arco* passage with a quintuplet (5) and a dynamic of *mp*. Dynamics include *mf* and *mp*. Performance instructions include *arco* and accents (*>*).

21

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

f

mf

Musical score for measures 21 and 22. The score includes five staves: Recorder 1, Recorder 2, Recorder 3, Harpsichord (Hpsd), and Violoncello (Vc.). Recorder 1 starts at measure 21 with a dynamic of *f* and a slur over five notes. Recorder 2 enters at measure 22 with a dynamic of *f* and a slur over five notes. Recorder 3 plays a continuous eighth-note pattern from measure 21 to 22 with a dynamic of *f*. The Harpsichord and Violoncello parts are shown with rests. A large blue watermark "Preview File Only" is overlaid on the score.

23

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mf

mp

Musical score for measures 23 and 24. The score includes five staves: Recorder 1, Recorder 2, Recorder 3, Harpsichord (Hpsd), and Violoncello (Vc.). Recorder 1 has a dynamic of *mf* and a slur over six notes in measure 23. Recorder 2 has a dynamic of *mf* and a slur over five notes in measure 23. Recorder 3 has a dynamic of *mf* and a slur over five notes in measure 23. The Harpsichord and Violoncello parts are shown with rests. A large blue watermark "Preview File Only" is overlaid on the score.



25

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

6 5 5 6 6 6 6

5 6 6 6 6

6 5 5 5

27

To Descant

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mf

3 5 6

3 5 6

Slightly slower q = 80

(Descant)

30

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mf

mf

mf

Slightly slower q = 80

32

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mp

34

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

36

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

38

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

40

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

42

Rec. 1

Rec. 2

Rec. 3

To Sopranino

(Sopranino)

mf

mf

Hpsd

Vc.

44

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

46

Rec. 1 *mf*

Rec. 2

Rec. 3 To Tenor

Hpsd

Vc. *mf*

48

Rec. 1

Rec. 2

Rec. 3

Hpsd *mf*

Vc. *mp*

50

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mp

52

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mf

(Tenor)

mf

54

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mp

mp

p

57

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

To Sopranino

p

p

p



59

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mp

mp

p

62

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mf

To Bass

p

mf

mf

64 *q = 72*

Rec. 1 *p*

Rec. 2 (Bass) *p*

Rec. 3 (Sopranino) *mf* *To Tenor*

Hpsd *q = 72* *p*

Vc. *pp*

67

Rec. 1

Rec. 2 *p*

Rec. 3 (Tenor) *p* *pp* *flz.*

Hpsd

Vc. *p* *ppp* *sul pont.* *normale* *p*

72

Rec. 1

mf

Rec. 2

mf

Rec. 3

mf

Hpsd

f

Vc.

p

pp

mf

76

Rec. 1

p

Rec. 2

p

mf

Rec. 3

p

Hpsd

mf

Vc.

p

mp

79

Rec. 1  
mf f p mf f

Rec. 2  
mf f p mf f

Rec. 3  
mf f p mf f

Hpsd  
f

Vc.  
mp mf p mp mf

83

Rec. 1  
mf p

Rec. 2  
mp mf p p

Rec. 3  
mp mf p

Hpsd  
f

Vc.  
p mf p

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86

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mf

mp

mf

mp

89

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

p

pp

pp

92

To Treble

(Treble) 3 flz.

mf pp p

To Treble

flz.

pp p pp

Hpsd

Vc.

p > pp mp ppp

3 sul pont.

96

pp p

(Treble)

pp

p p

Hpsd

Vc.

pp pp

100 **Tempo primo q = 88**

Rec. 1 *mf*

Rec. 2 *mf*

Rec. 3 *mf*

Hpsd *mf*

Vc. *pizz.* *mf* *arco*

102

Rec. 1

Rec. 2

Rec. 3 *slap tongue*

Hpsd

Vc. *pizz.* *arco*

104

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

106

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

To Descant



108 (Descant)

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

110 q = 80

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

To Sopranino

(Sopranino)

113

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

To Tenor

mf

115

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

(Tenor)

mp

118

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

121

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mf

Tempo primo

q = 88

124

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

mf

mp

f

5

Tempo primo

q = 88

127

Rec. 1

Rec. 2

Rec. 3

Hpsd

Vc.

f

mf

5

129

Rec. 1 *mf*

Rec. 2 *mf*

Rec. 3 *mf*

Hpsd

Vc. *mp*

131

Rec. 1 *mp*

Rec. 2 *mp*

Rec. 3 *mp*

Hpsd *mp*

Vc. *p*