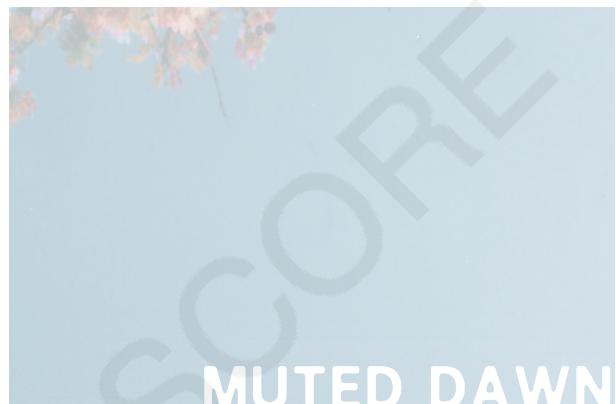


xan gill



for flute, harp & viola

PERUSAL SCORE

April 2020

## Instrumentation :

Flute / Bass Flute

Harp

Viola

## Duration :

7 mins approx.

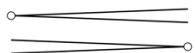
## Notes on Performance :

### General

1. Movements 1, 3 and 7 are to be played with a degree of freedom.  
Durations of bars and rests are indicated above the staff:

♩ 2" ♩

2. Material within dashed barlines should be performed freely but within the indicated duration.
3. All tremolos / trills are unmeasured.



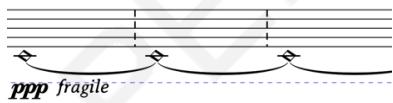
Cresc. from nothing / dim. to nothing (as much as is possible)

### Flute



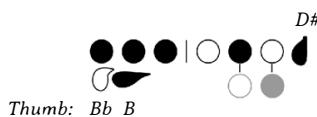
'Air'/aeolian sound

whisper tone.....



'Whisper tone'. Allow high harmonics to fluctuate.

Timbral trills / bisbligandi require the player to rapidly alternate between fingerings of a single pitch. Suggested fingerings are given in square brackets above. Keys are shown as follows:



● closed

○ open

● ○ alternate open and closed  
(timbral trill / bisblig.)

## Harp



*Play with fingernail*

*p.d.l.t.*

*Prés de la table*



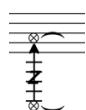
*Fast 'strum' (high to low)*



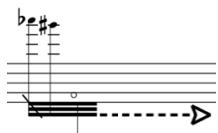
*Slower arpeggio (high to low)*



*Slight accelerando*



*'Thunder' effect (rapid & forceful gliss. upward, allowing strings to vibrate against one another).*



*Bisbligandi should continue for the duration of the dashed arrow*

## Viola



*'Air' / deadened sound (pitchless)*

*Stop string at pitch indicated by lower crossed notehead (or leave open if open string). Touch 4, but also put down the rest of the fingers (indicated by upper slash notehead. Use same finger pressure as for harmonics. This should result in a 'deadened' string.*



*From pitchless 'air' to artificial harmonics ( / vice versa)*

*Follow 'air' sound process above (touching 4). By raising and lowering middle fingers, player should be able to rapidly switch between pitchless 'air' and touch 4 harmonics. This is especially useful for the accented artificial harmonics in 'air' passages.*



*trill + trem.*

*Tremolo between notes (trill) simultaneous to tremolo with bow. Unmeasured, always light and shimmering. Pitches of harmonics will not always sound.*

# Muted Dawn

for flute, viola & harp

1.

Cold & Dark. Freely.

Xan Gill

Bass Flute       $\Gamma$       2"       $\Gamma$  etc.

Bass Flute

Viola

Harp

p.d.l.t.      (sempre l.v.)

ord.

Bass Flute

Viola

Harp

6

p.d.l.t.      ord.      p.d.l.t.

ff      mp      pp      sfz      C $\sharp$  B $\sharp$       sfz

ord.      pp      (pp)

Hp.

11

(let vibrate through  
to next movement)

p

D $\flat$  A $\natural$

mf

attacca

sfz

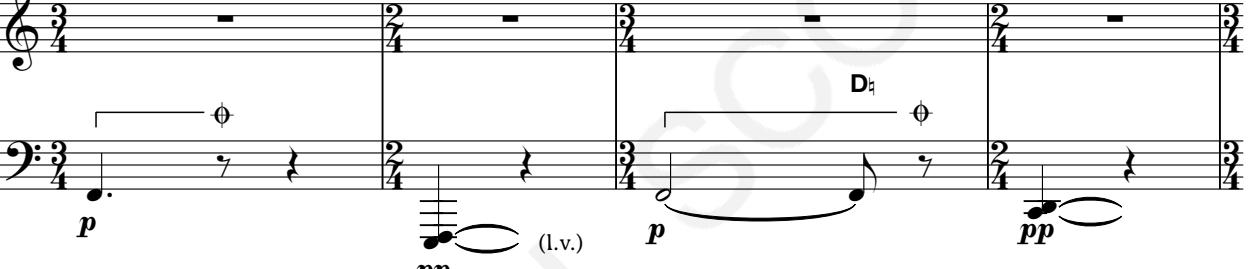
Hp.

## 2.

**A** Heavy. ♩ = 72

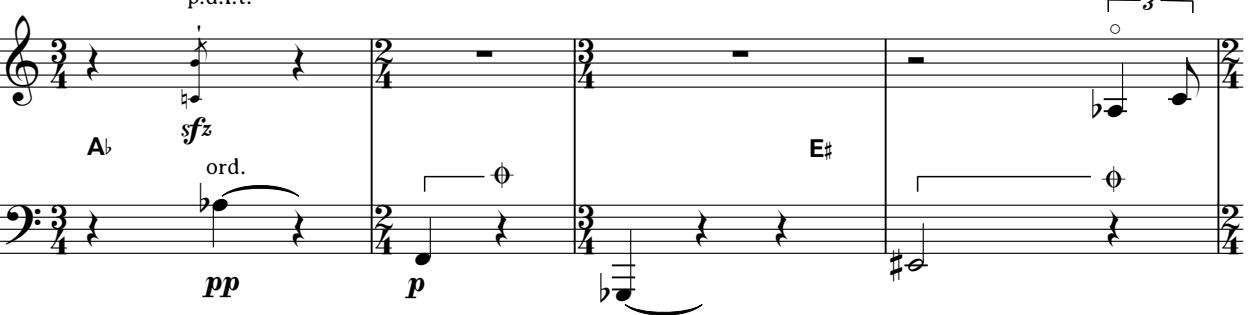
16      sempre non vib.                        flz.                        ord.                        flz.  
 B. Fl.      

semre non vib.  
 Vla.      

Hp.      

20      ord.      

Vla.      

p.d.l.t.      

24

B. Fl. flz. ord. flz. ord.

Vla.

Hp.

*mf*      *pp*

*mf*      *pp*

*mf*

*f*

**B** Più mosso.  $\text{♩} = 80$

28

B. Fl. grace notes on the beat

Vla. grace notes on the beat

Hp.

*p*

*p*

31

B. Fl.

Vla.

Hp.

air , ord. air , ord.

35

B. Fl.

Vla.

Hp.

air ord. air ord. air

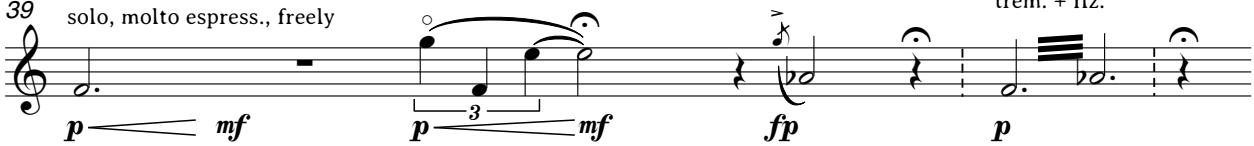
G $\sharp$  C $\sharp$  A $\flat$

*attacca*

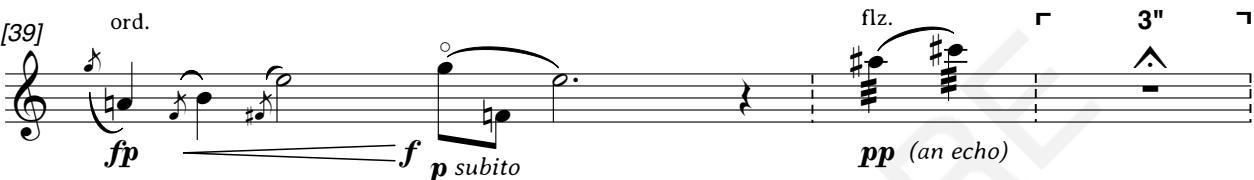
# 3.

## C Senza misura. Spacious. ♩ = c. 90

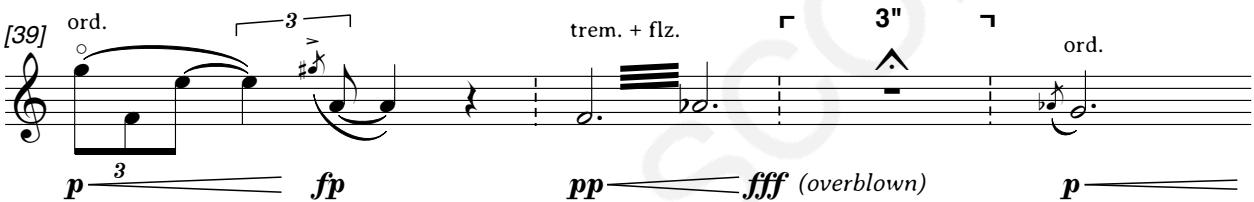
39 solo, molto espress., freely

B. Fl. 

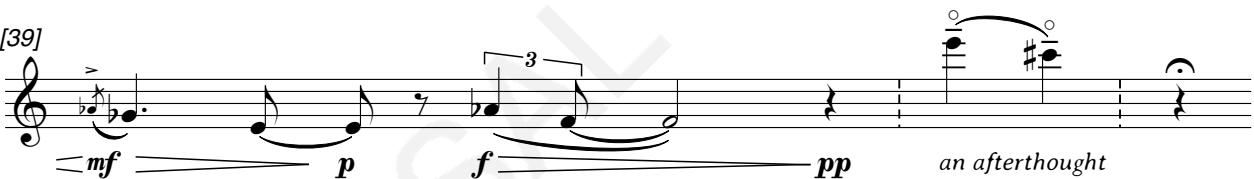
[39] ord.

B. Fl. 

[39] ord.

B. Fl. 

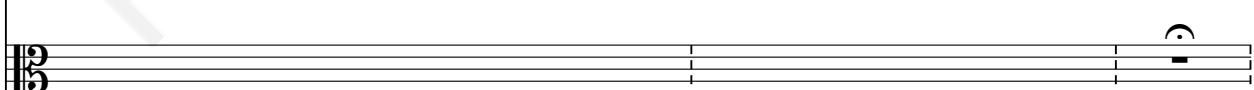
[39]

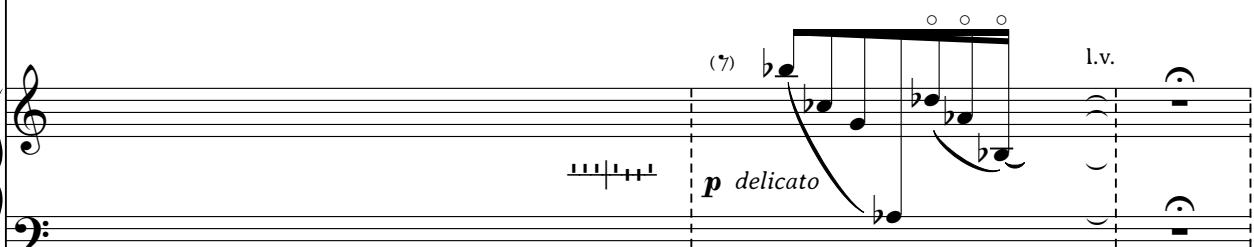
B. Fl. 

## D

40

B. Fl. 

Vla. 

Hp. 

ord.

B. Fl. *mf* = *p* *f* = *p*

Vla. (7) leggiero

Hp. C A

43 44 45

flz. + trem.

Vla. (7) together

Hp. (7)

46

B. Fl. molto flaut., sul tasto

Vla. 5 5 5 5 5 5

46 47

sul pont

*sfzp*

46 47

flz. + trem.

B. Fl. flz. + trem.

Vla. *fff* (overblown)

Hp. ff (l.v.)

48 49 50 51

molto flaut.

quick gliss.

*pp*

4.

## E Static. Frozen. $\downarrow = 54$

52 air → pitch → air sim.

B. Fl. 5

Vla. (pitchless/air) 3

Hp. semper l.v.  
p semper

55

B. Fl. pp

Vla. 3 3 3 3 n

Hp. A D

57

B. Fl.

Vla.

*pp*

*ord.*

Vla.

## F

59 non vib., plenty of air

B. Fl.

*pp*

*mp > pp*

*air*

*ord. air*

Vla.

*pp*

*ord. air*

*ord.*

*5*

*mp > pp*

Hp.

D#

A#

62

B. Fl.

*pp*

*mf > pp*

*molto flaut.*

*ppp*

*pp*

Vla.

*ppp*

*pp*

Hp.

64

B. Fl.

Vla.

Hp.

mp > pp

mp >

mp >

66

B. Fl.

take Fl.

mp > pp

mp > pp

pp >

A $\natural$

D $\natural$

$\geq ppp$

5.

# G Meno Mosso. Clear. J = 50

69

Fl.

This image shows the first four measures of a flute part. The key signature is A major (no sharps or flats). The time signature changes from common time (4/4) to 2/4 at the beginning of measure 3. The notes are as follows: measure 1: rest (empty box), rest (empty box); measure 2: rest (empty box), rest (empty box); measure 3: rest (empty box), rest (empty box); measure 4: rest (empty box), rest (empty box).

**rubato, sempre l.v.**

*Rubato, sempre r.*

H. p.

**p**

F<sub>♯</sub>

A♭ C♭

A♯ B♯

## **FLUTE**

72

Fl.

3/4

-

#

p 3 ppp

Vla.

11

12 13

*ppp*

*mp*

*ppp*

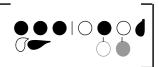
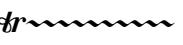
Musical score for the Bassoon (Bassoon) section:

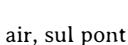
- Measure 11:** Treble clef, 3/4 time. The bassoon plays a sixteenth-note pattern: B, A, G, F# (with a fermata). The bassoon part ends with a fermata.
- Measure 12:** Bass clef, 3/4 time. The bassoon plays a sixteenth-note pattern: B, A, G, F# (with a fermata). The bassoon part ends with a fermata.

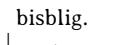
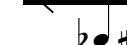
## 6.

**H** Quick. Bright.  $\text{♩} = 144$

75

Fl.  bisblig. / timbral trill etc. 

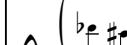
Vla.  air, sul pont.  trill (no trem.)

Hp.  bisblig.  pp ff (p)

79 (d) G.P.

Fl.  mp

Vla.  mp

Hp.  (l.v.)  (d)

84

Fl. flz. *pp* flz. + trem. *mfp*

Vla. *fp* air trill + trem.

Hp. *p*

J

[●○○!○○○●]  
bisblig.

88

Fl. *pp*

Vla. trill (no trem.), sul pont

(l.v.)

Hp. *p*

93 (ff)

Fl.

Vla.

Hp.

97

Fl.

Vla.

flaut.  
(air)

Hp.

(l.v.)

quick gliss.

A#

p

E# F#

Fl.

Vla.

Hp.

**K**

102 flz.

Fl. *pp* (as poss.) flz. + trem.

Vla. trem. trill + trem. *fp*

Hp. *f*

107 G.P. ord., non vib. (vib.) bisblig.

Fl. *pp* (mf) *p*

ord., non vib. air ord., molto leggiero

Vla. *pp* (mf) *p*

E $\natural$  C $\natural$  ( ) ( ) *p*

Hp. ( ) ( ) *p*

111 (ff)

Fl.

Vla.

Flute (Fl.) and Violin (Vla.) parts show sustained notes across multiple measures. The Flute part starts with a note on the first measure, followed by a long sustained note on the second measure. The Violin part starts with a note on the first measure, followed by a long sustained note on the second measure. Dynamic markings include **f** for Flute and **mf** for Violin.

(l.v.)

Hp.

Double Bass (Horn) part shows sustained notes across multiple measures. The dynamic marking **mf** is present at the beginning of the bass line.

Musical score for Bassoon (Bassoon 1) showing measures 11-12. The score includes dynamic markings **G**, **mf**, and **8va**, and performance instructions like slurs and grace notes.

Musical score for Flute (Fl.), Violin (Vla.), and Double Bass (Hpf.). The score consists of three staves. The Flute staff has dynamics *sffz*, *sfz*, *mp*, and *sfz*. The Violin staff has dynamics *ffp* and *sffz p*. The Double Bass staff has dynamics *f*, *ff*, and *loco*. The Double Bass staff also includes a technical note: *E♭ F♯ D♯ B♯*.

Musical score for Flute (Fl.), Violin (Vla.), and Double Bass (Hpf.). The score consists of three staves. The Flute staff starts with a dynamic *sffz*, followed by a sustained note and a short melodic line. The Violin staff begins with a grace note and a sustained note, followed by a dynamic *sffz pp*. The Double Bass staff features a sustained note with a grace note, a dynamic *sffz pp*, and a melodic line ending with a dynamic *(l.v.)*.

7.

# M Stark. Dead.

**Fl.**      125      2"      etc.      whisper tone ..... . . . . .

*ppp* fragile

**Vla.**      molto flaut. e leggiero  
trill. (no trem.)

**Hp.**      'thunder' effect  
*fff*  
*(sempre l.v.)*

**Fl.**      130 (w.t.) ..... . . . . .

**Vla.**      *pp*

**Hp.**      *p*

135 (w.t.)

Fl.

The musical score consists of two staves. The top staff is for the Flute (Fl.), showing a continuous eighth-note pattern with grace notes. The bottom staff is for the Bassoon/Horn (Hp.), featuring a bass clef and a treble clef. It includes dynamic markings 'p.d.l.t.' and 'mf'. A box labeled 'off' is positioned above the bassoon staff. The bassoon part consists of vertical stems with small horizontal dashes, some with upward-pointing arrows and others with downward-pointing arrows. The score is set against a background with a large, diagonal watermark reading 'PERUSAL SCORER'.

p.d.l.t.

mf

off