

# Escapement

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*for ten instruments*

Oliver Thurley

# Escapement

for ten instruments

Duration: approx. 11'

Inspired by J.G. Ballard's 1956 short story of the same name, the protagonist finds himself stuck in a temporal loop: monotonously reliving the same short period of time.

Written for the LS-Two ensemble, University of Leeds.

*Extremely quiet.*

## Instrumentation

Flute (doubling Bass Flute)

Bass Clarinet in Bb

Trombone

Euphonium



*Brass require straight mutes*

Percussion 1: *Crotales, Timpani, Bass Drum.*

Percussion 2: *Vibraphone, Timpani, Bass Drum, Tam-tam.*

Harp

Violin 1

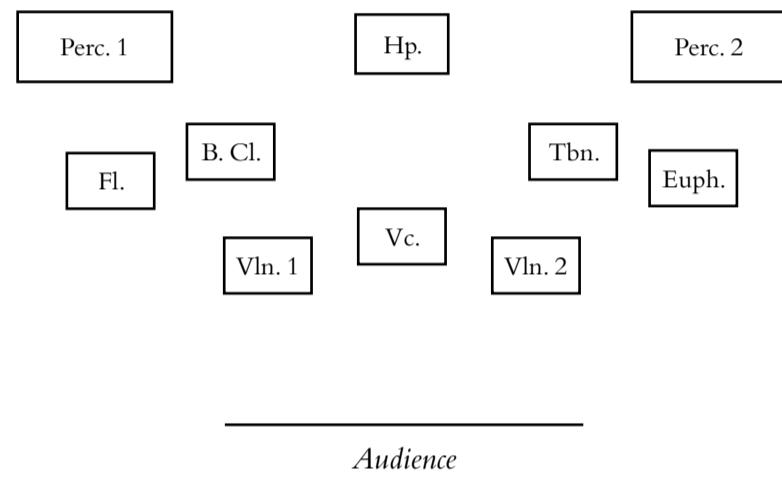
Violin 2



*Strings require heavy mutes*

Violoncello

## Seating Arrangement



## Apperatus and preparations

### Percussion

Both percussionists require: soft felt/yarn mallets for timpani and metallophones; soft bass drum mallets; and a bow.

Additionally, percussionist 2 requires a 'superball' mallet and a chopstick.

Each percussionist requires three timpani. Initial tunings as follows:



### Harp

Harpist requires a medium paint brush (bristles cut down to ≈ 3.5cm), and an electromagnetic resonator (EBow, or other).

The following 6 strings should also be prepared with bunches of rosined nylon thread:



Tune low C1 and D1 to C1♭.

### Violin 1

Violin 1 requires a medium paint brush (bristles cut down to ≈ 3.5cm).

## Performance Notes

### General Notation



#### Sustain bar

A thick bar continuing from a note head signals that the tone will sustain for a number of bars. The line joins the first and last note (not inclusive) values of a sustained sonority.



#### Transitional state

A solid arrow is used to denote slow, even transition between performance states. (i.e. pitch to breath tone; mouthpiece rotation, normal to harmonic finger pressure)



Normal pressure



Half pressure (in strings, this ‘deadens’ the string)



Minimum pressure (in strings, this equates to harmonic finger-pressure)

### Flute



#### Mouthpiece rotation

Rotation of the mouthpiece from the player’s standard embouchure.

The instrument rotates from 45° inwards, *towards* the player to 45° outwards, *away* from the player.

### Harp

All notes should be permitted to ring out for their natural duration unless the sounding note *must* be interrupted for tuning (that is, no other enharmonic tuning is possible). In which case, dampen the string as subtly as possible.

#### Thread bowing

Using both hands, these threads are drawn across the strings in lateral motion, bowing the string to create a drone. The motion should be smooth and even, but harmonic partials are encouraged to appear and shift.

#### Electromagnetic sustain

Using the left hand, place the sustainer (i.e. EBow) just beside the string, taking care not to let it touch. It is often helpful to use l.h. fingers to balance on the adjacent strings; this affords stability throughout the drone and avoids knocking the strings.

#### Paintbrush tremolo

Using a paintbrush, quickly tremolo across the strings. The sound should loosely resemble a *bisbigliando*, however with added interference from the paintbrush’s bristles.

### Strings



#### Bow velocity

The length of a bracket indicates the duration and relative velocity of a single bow stroke. This is likely to cause the tone to become unstable and break up, and is expected. The bow’s direction is given at the start of each bracket with the standard symbol. Bow strokes without a bracket are assumed slow, even and *ad libitum*.



#### Bow position

A solid arrow is used to denote slow, even transition between bow positions.

*Molto sul pont.* is taken to be close to the player’s left hand. *Molto sul pont.* is taken as over the bridge. Note that the term *ord.* is used only in reference to bow position. *Pizzicato* and other techniques are cancelled with *arco*.

$\text{♪} = 80$

# Escapement

Extremely quiet.  
No vibrato.  
No sense of pulse or ictus

Oliver Thurley

No sense of pulse or ictus.

**A**

FLUTE: whistle tones, breath tone

BASS CLARINET IN B<sub>b</sub>: pppppp < ppp < ==>

TROMBONE: con sord.

EUPHONIUM: con sord.

CROTALES: pppp, ppp, pppp <= 3 => ppp

VIBRAPHONE: Ped. pppp, ppp, pppp <= 3 => pp

HARP: Gb, F, E, D#, bisbigl., C#, Ebow

VIOLIN I: sul pont. → ord. sul tast.

VIOLIN 2: sul pont. con sord. → ord.

VIOLONCELLO: sul pont. con sord. → ord. sul pont.

8

FL.  $\begin{cases} \text{U} \rightarrow \text{C} \\ \text{3} \end{cases}$   $\text{ppp}$   $\text{< } \text{ppp}$

B. CL.  $\text{ppp}$   $\text{ppp}$   $\text{ppp}$

TBN.  $\text{< } \text{ppp}$   $\text{< } \text{ppp}$   $\text{< } \text{ppp}$

EUPH.  $\text{>}$   $\text{< } \text{ppp}$   $\text{< } \text{ppp}$   $\text{ppp}$   $\text{ppp}$

CROT.  $\text{ppp}$   $\text{ppp}$   $\text{To Timp.}$   $\text{TIMPANI}$   $\text{To Crot.}$

VIB.  $\text{To B.D.}$   $\text{BASS DRUM}$   $\text{VIBRAPHONE}$   $\text{w/ chopstick}$   $\text{To B.D.}$   $\text{BASS DRUM}$   $\text{light tap}$

HP.  $\text{B\#}$   $\text{B}$   $\text{Bb}$   $\text{G\#}$   $\text{A — Ab}$

VLN. I  $\text{sul pont.}$   $\text{sul tast.}$   $\text{ppp}$   $\text{ppp}$   $\text{ppppp}$   $\text{ppppp}$

VLN. 2  $\text{sul tast.}$   $\text{ppppp}$   $\text{ppp}$   $\text{ppppp}$   $\text{ord.}$   $\text{ppppp}$

Vc.  $\text{ppp}$   $\text{ppppp}$   $\text{ppp}$   $\text{ppp}$

17

FL. *<pppp* → *pppp* 4 *pppp* *3 pp* *breath tone*

B. CL. *<ppp* > *3 pppp* < *ppp* >

TBN. *pppp* *3 pppp* *3 ppp* *breath tone*

EUPH. *ppppp* *pppp* *pppp*

CROT. CROTALES *ppppp* *To Timp.* *Timpani*

B. D. *ppp* *mp* *ppppp* *To Timp.* *Timpani* *To Vib.* *VIBRAPHONE*  
place lips at centre of drum,  
approx. 1cm from skin.  
blow to resonate. *press finger to skin...* *... pull-off* *To Timp.* *Timpani* *To Vib.* *VIBRAPHONE*  
*ppp* *mp* *ppppp* *To Timp.* *Timpani* *To Vib.* *VIBRAPHONE*

HP. *F#* *3* *F* *3* *Fb* *Eb* *D* *Db*

VLN. I *molto sul tast.* *molto sul pont.* *ord.*

VLN. 2 *ord.* *molto sul pont.* *sul tast.* *ord.*

Vc. *pizz. arco* *molto sul pont.* *3* *pppp* *ppppp* *ppp* *ppp*

25

FL. To B. Fl. BASS FLUTE

B. CL.

TBN. pppp <ppp

EUPH. ppp

TIMP. 3 To Crot.

VIB. pppp To B. D. 4 To Vib. VIBRAPHONE 4 To B. D. pp

H.P. 3 pp 7:5

VLN. I jeté, ad lib. arco 4 ppp 3

VLN. 2 3 ord. 4 4 ppp sul tast.

Vc. jeté, ad lib. pizz. arco ord. 4 4 ppp

**blow onto end of thumb(nail) creating unstable whistle/breath**





50

B. FL.      → breath tone

B. CL.

TBN.

EUPH.

CROT.

VIB.      To Timp.      TIMPANI

HP.      bowed with threads      G F#      Gb F      F      Fb Eb

VLN. I      con sord.      ord.

VLN. 2      con sord.      jeté, ad lib.      con sord.      ord.

Vc.

7

Detailed description: This is a page from a musical score. It contains six systems of music. The first system (measures 50-7) features Bassoon (B. FL.), Bass Clarinet (B. CL.), Trombone (TBN.), Euphonium (EUPH.), Crotal (CROT.), and Vibraphone (VIB.). The second system (measures 50-7) features Horn (HP.) and Violin 1 (VLN. I). The third system (measures 50-7) features Violin 2 (VLN. 2) and Cello (Vc.). The fourth system (measures 50-7) continues the vibraphone part. Measure 50 starts with a 'breath tone' instruction for the bassoon. The score includes various dynamics such as ppp, pppp, and pp. Performance instructions like 'bowed with threads' for the horn and 'jeté, ad lib.' for violin 2 are also present. Measure 7 concludes the section.

58

B. FL.

B. CL.

TBN.

EUPH.

CROT.

TIMP.

Hp.

VLN. I

VLN. 2

Vc.

ppp pppp pppp pppp

*breath tone*

To Vib. VIBRAPHONE Ped. Bass DRUM To Tam. TAM-TAM

bowed with threads

pp pp C# pppp C# pp C low Cb 8vb

ord. sul tast.

ppp 4 7:3 pppp

U → U

11 16 3 4 11 16 3 4 11 16 3 4 11 16 3 4

**B** ♩ = 75

B. FL. whistle tones → breath tone

B. CL. *pppp* — *pp* <*pppp*> — *ppp* — <*ppp*> — <*pppp*

TBN. *pppp* — *pp* > — <*pppp*

EUPH. *pppp* < *pp* > — > *pppp* *ppppp*

CROT. — *pppp* — *pppp* — To Timp. TIMPANI To Crot.

T.-T. { ♩ *pppp* — *ppppp* — To B. D. BASS DRUM light tap place lips at centre of drum, approx. 1cm from skin. blow to resonate.

Hp. bisbigl. ————— | F E D# D C bowed with threads 8vb

VLN. I ♩ sul pont. → ord. sul tast. → sul pont. sul pont. →

VLN. 2 ♩ *pppp* — *ppp* < — *ppppp* — *ppp* — sul pont. → ord. sul tast. —————

Vc. II ————— → □ ————— *pppp* ————— *ppppp* —————

10

74

B. Fl.      B. Cl.      TBN.      EUPH.

CROT.      B. D.      Hp.      VLN. I      VLN. 2      Vc.

VIBRAPHONE      TAM-TAM

molto sul tast.      take paintbrush      w/ paintbrush

slowly wipe brush up length of string and back down





♩ = 72  
C

13

97

B. FL.      B. CL.

*ppp*      *pppp*      *ppp*      *ppp*      *ppp*      *pppp*

*pppp*      *3*      *pppp*      *ppp*      *ppp*      *pppp*

TBN.      EUPH.

*ppp*      *3*      *ppp*      *ppp*      *ppp*

breath tone

CROT.

*ppp*

TIIMP.

To Vib.      VIBRAPHONE      BASS DRUM      TAM-TAM

*ppp*      *3*      *ppp*      *ppp*      *p*

Hp.

bowed with threads

D      C#      C# — C      low Cb      F      E

*pp*      *pppp*      *ppppp*      *pp*      *p*      *pppp*

♩ = 72

C

sul pont.

VLN. I

*ppp*      *7:3*      *ppp*      *pppp*

VLN. 2

ord.      sul tast.      *ppp*      *ppp*      *ppp*

Vc.

*ppp*      *4*      *7:3*      *ppp*

II

105

B. FL. whistle tones → breath tone ↗ U  
 B. CL. pp <ppp> ppp <ppp> <pppp> pppp

TBN. pppp pp > < pppp

EUPH. 3 pppp pp > pppp pppp ppppp

CROT. To Timp. TIMPANI To Crot. CROTALES  
 CROT. pppp 3 pppp To B. D. BASS DRUM light tap  
 T.-T. { place lips at centre of drum,  
 approx. 1cm from skin.  
 blow to resonate.

Hp. bisbigl. D# D C bowed with threads  
 8vb

VLN. I ord. sul tast. sul pont. ord.  
 VLN. I ppp ord. sul tast. ord.  
 VLN. 2 3 pppp ord. sul pont. ord.  
 VLN. 2 pppp ord. sul pont. ord.  
 Vc. pppp 3 pppp pppp pppp

113

B. FL. *pppppp* *pppp*

B. CL. *pppp*

TBN. *pppp*

EUPH. *pppp*

CROT. *pppp*

B. D. *pppp* *press finger to skin...* *... pull-off* *To Tam.* *TAM-TAM* *pppp*

Hp. *Bb* *low Cb* *F* *E* *D#* *bisbigl.* *pppp*

VLN. I *molto sul tast.* *sul pont.* *ord.*

VLN. 2 *ppp* *pppp* *sul pont.* *ord.*

Vc. *ord.* *II* *whistle tones* *pppp*

**D**  $\text{♪} = 70$

This page contains musical scores for various instruments including Bassoon (B. FL.), Bassoon (B. CL.), Trombone (TBN.), Euphonium (EUPH.), Crotal (CROT.), Bass Drum (B. D.), Horn (Hp.), Violin 1 (VLN. I), Violin 2 (VLN. 2), and Cello (Vc.). The score includes dynamic markings like *pppp*, *ppppp*, and *pppppp*. Performance instructions include breath tones, whistle tones, and specific techniques for the bass drum and crotal. Measure numbers 9, 16, and 3 are indicated. The tempo is marked as ♪ = 70. The page number 15 is in the top right corner.

119

B. FL. breath tone

B. CL. < ppp > < pppp >

TBN. < ppp > < ppp > 3 < ppp >

EUPH. 3 < ppp > pp < ppp > pppp ppppp

CROT. To Timp. TIMPANI To Crot. CROTALES  
 3 < ppp > ppppp place lips at centre of drum,  
 approx. 1cm from skin.  
 blow to resonate.

To B. D. BASS DRUM light tap  
 ppppp pppp pppp pppp mp ppppp

light tap press finger to skin... 3

HP. pp 3 bowed with threads  
 D C  
 bbb: 8vb

VLN. I sul tast. → sul pont. sul pont. →  
 ord. ppp ppppp ppp pppp ppp  
 VLN. 2 ord. ppppp pppp pppp pppp  
 Vc. sul pont. 3 ppp pppp pppp ppp

126 → breath tone

B. FL. **E** ♩ = 65 whistle tones

B. CL. 2 4 3 4 pppp 3 3 pppp

TBN. 2 4 3 4 pppp 3 pppp

EUPH. 2 4 3 4 ♪ pppp 3 pppp

CROT. - 2 4 ♪ pppp 3 4 2 4 damp

B. D. ... pull-off 2 4 3 4 3 4 3 4 2 4 pppp pppp

Hp. 2 4 3 4 3 4 3 4 2 4 Bb low Cb F E D# low Cb 8vb 8vb ppp

VLN. I → molto sul tast. **E** ♩ = 65 sul pont.

VLN. II 2 4 3 4 3 4 3 4 2 4 sul pont. 3 3 pppp sul pont. 3 3 pppp

Vc. 2 4 3 4 3 4 3 4 2 4 ord. 3 3 pppp II □ → □ pppp

Flute  $\text{♪} = 80$ 

Bass Flute

Extremely quiet.

No vibrato.

No sense of pulse or ictus.

## Escapement

Oliver Thurley

**A**

whistle tones      → breath tone

ppppp < ppp      pppppp < pppp > o      pppppp < pppp > o

ppppp < pppp      3 3      3 3

blow onto end of thumb(nail) creating unstable whistle/breath

To B. Fl.      BASS FLUTE      4

3      4

→ breath tone      2

3      4

58      16

B      16

**B**  $\text{♪} = 75$

whistle tones      → breath tone

ppppp < pp      pppppp < pppp > o      < > o

3 3      3 3

## Flute, Bass Flute

Bass Clarinet in B<sub>b</sub>  
♩ = 80

## Escapement

Extremely quiet.  
No vibrato.  
No sense of pulse or ictus.

Oliver Thurley

A

75

*< ppp >*   *3 pppp < ppp >*   *ppp*   *ppppp*

84

*4 pppp < ppp >*   *ppppp < ppp >*   *ppppp < ppp >*   *ppppp < ppp >*

92

*> pppppp*   *2*   *8va*   *ppppp*   *3 ppp*   *ppppp*   *=*

101

**C**  $\text{♪} = 72$

*ppp*   *5*   *3*   *ppppp < pp > < ppp >*   *3 pppp < ppp >*   *=*

107

*< ppp >*   *< pppp >*   *3*   *< ppp >*   *ppppp*

115

**D**  $\text{♪} = 70$

*-*   *3 4 ♫ ♫*   *< pppp >*   *< pppp >*   *3 pppp < ppp >*   *< ppp >*   *< pppp >*

122

**3**

*-*   *7 4*   *ppp*   *>*

128

**E**  $\text{♪} = 65$

*3 pppp*   *3 pppp*

Trombone  
♩ = 80

Extremely quiet.  
No vibrato.  
No sense of pulse or ictus.

# Escapement

Oliver Thurley

**A**  
con sord. **4**

12      **3**      **2**

13      **3**      **2**

14      **3**      **2**

23      **3**      **2**

24      **3**      **2**

25      **3**      **2**

26      **3**      **2**

27      **3**      **2**

28      **3**      **2**

33      **2**      **4**      **2**      **3**

34      **2**      **4**

35      **2**      **4**

36      **2**      **4**

37      **2**      **4**

38      **2**      **4**

45      hum      **4**

46      **4**

47      **4**

48      **4**

49      **4**

50      **4**

51      **4**

52      **4**

53      **4**

54      **4**

55      **4**

56      **4**

57      **2**

58      **2**

59      **2**

60      **2**

61      **2**

62      **2**

63      **2**

64      **2**

65      **2**

66      **2**

67      **2**

68      **2**

69      **2**

70      **2**

71      **2**

72      **2**

73      **2**

74      **2**

75      **2**

76      **2**

77      **2**

78      **2**

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87      **2**

88      **2**

89      **2**

90      **2**

91      **2**

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93      **2**

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98      **2**

99      **2**

100      **2**

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105      **2**

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<p

2

66 [B]  $\text{♪} = 75$   
**3**

77

87

96

103 [C]  $\text{♪} = 72$   
**3**

114 [D]  $\text{♪} = 70$   
**3**

123

128 [E]  $\text{♪} = 65$

## Euphonium

 $\text{♪} = 80$ 

Extremely quiet.

No vibrato.

No sense of pulse or ictus.

## Escapement

Oliver Thurley

**A**

con sord.

**5**

ppppp < ppp > < ppp > < pppp >

**13**

ppp > pppp ppppp < pppp >

2

**23**

pppp ppp < pppp pp <

2 7

**38**

hum breath tone 4 3 pppp ppp pppp

**46**

2 pppp < ppp > < pppppp > ppp o < ppp >

**57**

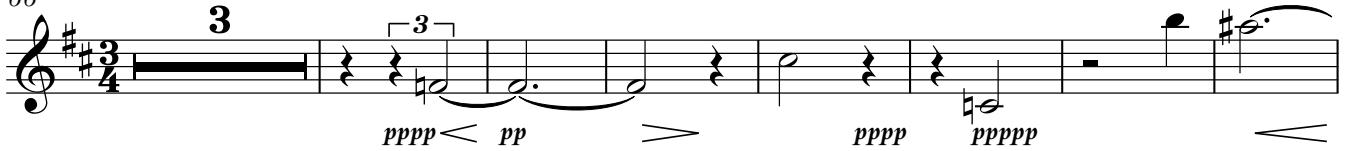
breath tone 2 4 3 < ppp > 3 3 o < pppp >

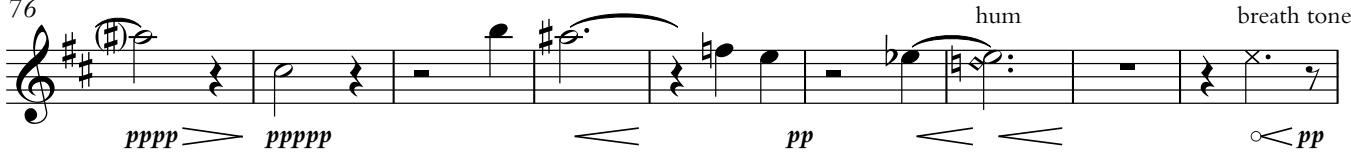
**65**

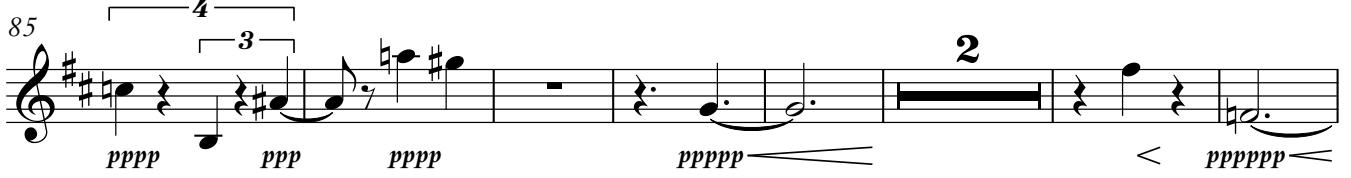
**11** 3

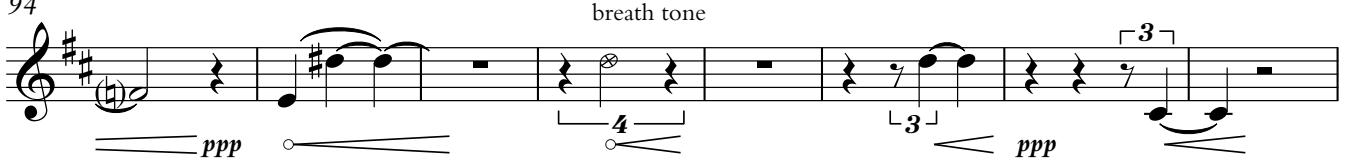
2

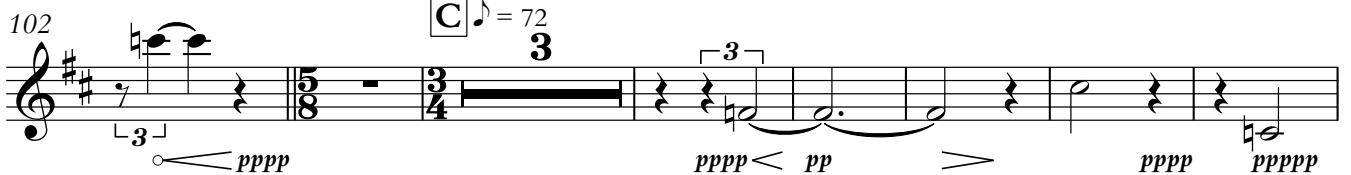
**[B]**  $\text{♪} = 75$

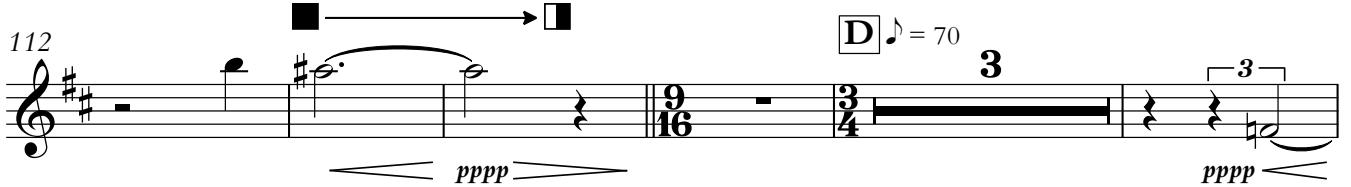
66 **3** 

76 

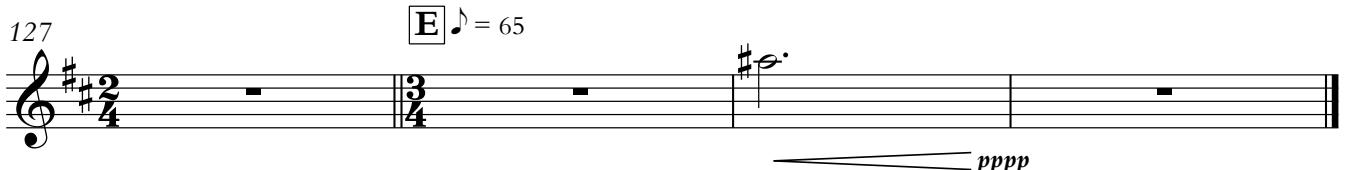
85 

94 

102 **C**  $\text{♪} = 72$  **3** 

112 

120 

127 **E**  $\text{♪} = 65$  

# Escapement

## Crotales

$\text{♩} = 80$

## Timpani

Percussion 1

Extremely q  
No vibrato

## Percussion I

### Bass Drum

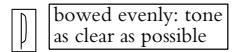
No vibrato.  
No sense of

**Bass Drum** NO sense of pulse or fetus.

Oliver Thurley

**P** bowed evenly: tone  
as clear as possible

A



28 To Crot. **4** CROTALES **D** bowed evenly: tone as clear as possible To B. D.

**< ipp**

**< ipppp**

49

D

ppp

A musical score page with a treble clef and a blank staff. The page number '57' is at the top left. A small square icon containing a hand symbol is at the top right. A fermata is placed above a note. Below the staff, three horizontal lines with a circle at the end represent a dynamic marking 'ppp'. The time signature '11/16' is shown at the bottom right.

65 **B** ♩ = 75

73

**CROTALES** 2 To Timp. BASS DRUM 4 To Crot. CROTALES

83

92

103 **C** ♩ = 72

109

TIMPANI To Crot. CROTALES 2

115 **D** ♩ = 70

122

TIMPANI To Crot. 2

127 **E** ♩ = 65

damp Ø

# Escapement

Vibraphone  
Bass Drum  
Timpani  
Tam-tam

$\text{♩} = 80$

Extremely quiet.  
No vibrato.  
No sense of pulse or ictus.

Oliver Thurley

**A**

10 BASS DRUM VIBRAPHONE BASS DRUM VIBRAPHONE

18 press finger to skin..... pull-off To Timp. TIMPANI To Vib. VIBRAPHONE

26 To B. D. BASS DRUM To Vib. VIBRAPHONE To B. D. BASS DRUM

34 TAM-TAM superball mallet dragged across surface

43 VIBRAPHONE superball mallet dragged across tonebar

50 To Timp.

2 54 TIMPANI

VIBRAPHONE *p*

To Vib.

*ppp* *pppp* *ppp* < *ppp* *ppp* *ppp*

63 BASS DRUM

To Tam. TAM-TAM **B**  $\text{♩} = 75$  *To B. D.*

*pppp* *p* *ppp* *ppppp* < *ppp*

place lips at centre of drum,  
approx. 1cm from skin.  
blow to resonate.

71 BASS DRUM

light tap *ppppp* < *ppp* *pppp* *ppp* < *mp* > *ppppp* *ppp* *ppp*

VIBRAPHONE To Tam. TAM-TAM *ppp* *ppp*

80

VIBRAPHONE **T** superball mallet dragged across tonebar **3** **2** *ppp* *ppp*

90

To Timp.

*ppp*

94 TIMPANI

VIBRAPHONE *p*

*ppp* *pppp* *ppp* < *ppp* *ppp* *ppp*

99

Ped.

BASS DRUM

3

ppp

pppp

p

place lips at centre of drum,  
approx. 1cm from skin.  
blow to resonate.

**110** light tap

press finger to skin... ... pull-off

**9  
16**

115 To Tam. TAM-TAM **D** = 70 BASS DRUM light tap

**9** **16**

*pppp* *ppppp* *< ppp* *ppppp < ppp* *pppp*

place lips at centre of drum,  
approx. 1cm from skin.  
blow to resonate.

light tap

press finger to skin... ... pull-off

**123**

**ppp**      **mp**

**3/4**

128 [E] ♩ = 65

||: 3 4 :||

ppppp

Harp

 $\text{♪} = 80$ 

Extremely quiet.  
No vibrato.  
No sense of pulse or ictus.

## Escapement

Oliver Thurley

A

Gb

Measure 1: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: F, E, D♯.

Measure 2: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: D.

Measure 3: Treble clef, 3/4 time. Notes: ♯, ♯, ♯, ♯. Dynamics: *ppp*, *ppppp*, *pppp*. Fingerings: 3, 3, 3. Labels: D, D.

Measure 4: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *pp*. Fingerings: 3. Label: D.

Measure 7: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: C♯, EBow.

Measure 8: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: B♯, B.

Measure 9: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: Bb, G♯.

Measure 10: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: Bb, G♯.

Measure 15: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: A—Ab.

Measure 16: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *pp*. Fingerings: 3, 3, 3. Labels: F♯, F.

Measure 17: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: F, F.

Measure 18: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: F, F.

Measure 23: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: Fb, Eb.

Measure 24: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: D—Db.

Measure 25: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: D, D.

Measure 26: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: D, D.

Measure 31: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: 7:5.

Measure 32: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: Bb, A.

Measure 33: Treble clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: Bb, A.

Measure 34: Bass clef, 3/4 time. Notes: ♭, ♯, ♯, ♯. Dynamics: *ppp*. Fingerings: 3, 3, 3. Labels: Bb, A.

V.S.

Musical score for piano, page 10, system 39. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from B-flat major to G major at the end of the measure. The dynamic markings include  $p$ ,  $ppp$ , and  $pp$ . The measure ends with a fermata over the right hand's notes.

56

bowed with  
threads

11

F Fb Eb D C# C# C low Cb

(8) *pp*

*8vb*

65 **B** ♩ = 75

bisbigl. - - - - |

*ppp* > *ppppp* <

*pp* 3

bowed with threads

Musical score page 72, measures 1-8. The score consists of two staves: Treble and Bass. Measure 1: Both staves are silent. Measure 2: Both staves are silent. Measure 3: Both staves are silent. Measure 4: Both staves are silent. Measure 5: Treble staff: Bb (with a grace note), D (with a grace note). Bass staff: Bb (with a grace note). Measure 6: Treble staff: D, D. Bass staff: D, D. Measure 7: Treble staff: Bb (with a grace note), Bb. Bass staff: Bb (with a grace note). Measure 8: Treble staff: Bb (with a grace note), Bb. Bass staff: Bb (with a grace note). Measure 9: Treble staff: Bb (with a grace note), Bb. Bass staff: Bb (with a grace note). Measure 10: Treble staff: Bb (with a grace note), Bb. Bass staff: Bb (with a grace note).

79

w/ paintbrush

*ppp* 7:5 —————— 4 Bb A

*pp* *pppp*

86

*ppp* G# —————— G

bowed with threads

F# G F# Gb F

*pp*

94

*pp* F —————— Fb Eb

bowed with threads

D C# C low Cb

(8) —————— 5/8

103

**C** ♩ = 72

bisbigl. —————— |

*ppp* > *ppppp* <

bowed with threads

8vb —————— |

109

(8) —————— |

Musical score for piano, page 10, measures 110-111. The score consists of two staves. The treble staff starts with a fermata over four measures of rest, followed by a measure of rest, and then a measure starting with a bass note. The bass staff starts with a bass note, followed by a sustained note with a dynamic of  $\left(\frac{1}{2}\right)$ , indicated by a bracket under the note head. Measure 111 begins with a bass note, followed by a sustained note with a dynamic of  $\left(\frac{1}{2}\right)$ , indicated by a bracket under the note head. The key signature changes to  $B_{b-flat}$  major (one sharp) at the start of measure 111. The time signature changes to  $\frac{9}{16}$ . The bass staff concludes with a bass note and a measure of rest.

115 **D** ♩ = 70

low Cb

F E

D# C#

D C

*8vb*

$\text{♪} = 80$

Violin 1 Extremely quiet.  
No vibrato.  
No sense of pulse or ictus.

# Escapement

Oliver Thurley

**A** con sord.      sul pont. —————→ ord.      sul tast. —————

11      → sul tast. —————→ molto sul tast.      molto sul pont. —————

22      → ord.      jeté, ad lib.      2      arco      4      < ppp

31      3      take paintbrush      slowly wipe brush up length of string and back down      via sord.      senza sord.      ppp

40      ord.      3      norm. pressure → harm. pressure      5      sul pont.      < pp      pppppp      ○ < ppp      >      < >      = =

53      con sord.      3      ord.      2      ppp      ppp

61      —————→      ○ < ppp      ○ < pppppp

2       $\text{♪} = 75$

66      **B** sul pont. ——————> ord. sul tast. ——————> sul pont.      sul pont. ——————>

*ppp*    *ppp ppppp*    *ppp*    *ppp*

76      molto sul tast.    take paintbrush    slowly wipe brush up length  
of string and back down      via sord.      jeté, *ad lib.*

**2**      *pppp*      *pppp*      **2**      senza sord.      ord.      *3*

*ppp*      *pp*

86      **2** ——————> **2**      sul pont.      con sord.      **2**

*<>*    *ppp*

96      ord.      *pppp*      *ppp*      *7:3*      *ppp*      *pppp*

**5**      **8**

103      **C** sul pont. ——————> ord. sul tast. ——————> sul pont.      ord. ——————>

*ppp*    *ppp ppppp*    *ppp*    *ppp*

113       $\text{♪} = 70$       molto sul tast.      **D** sul pont. ——————> ord. sul tast. ——————> sul pont.

*ppp*    *<pppp*    *ppp*    *pppppp*    *ppp*

122      sul pont. ——————> molto sul tast.

*pppp*    *ppp*    *ppp*

127       $\text{♪} = 65$       **E** sul pont.

*pppp*

Violin 2

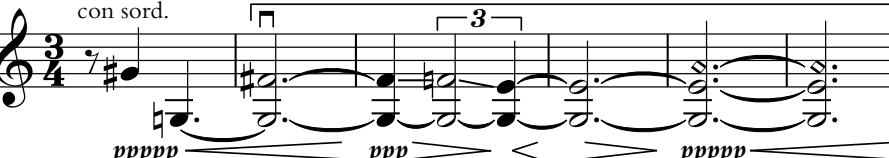
$\text{♩} = 80$

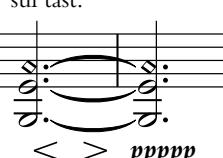
Extremely quiet.  
No vibrato.  
No sense of pulse or ictus.

# Escapement

Oliver Thurley

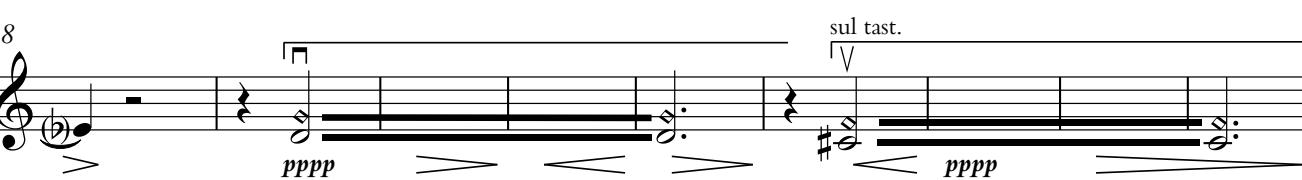
A

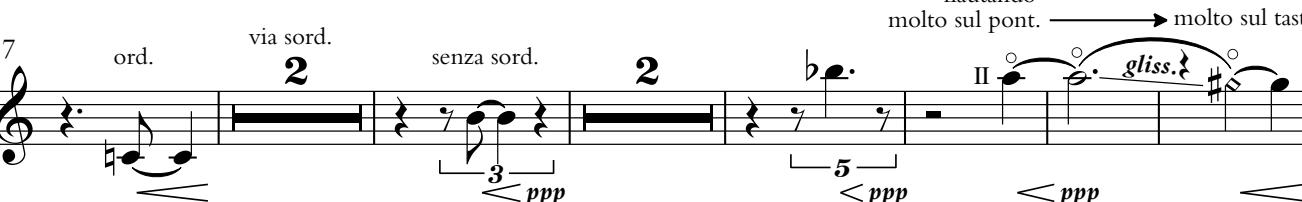
sul pont. → ord.  
con sord. 

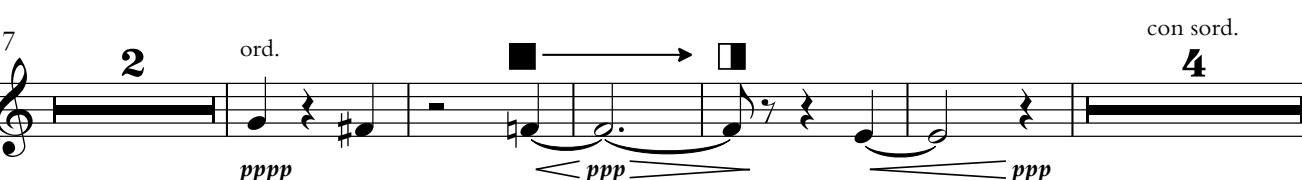
2 sul tast. 

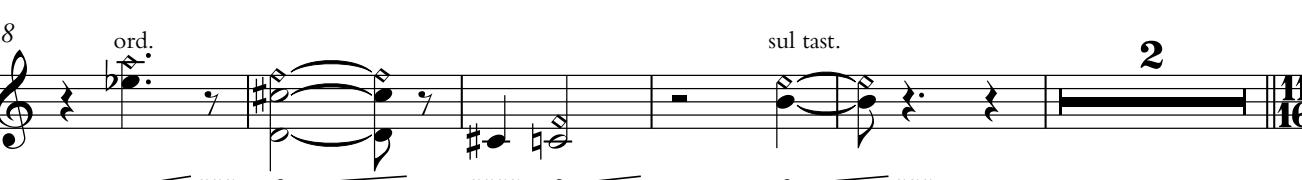
11 ord. 

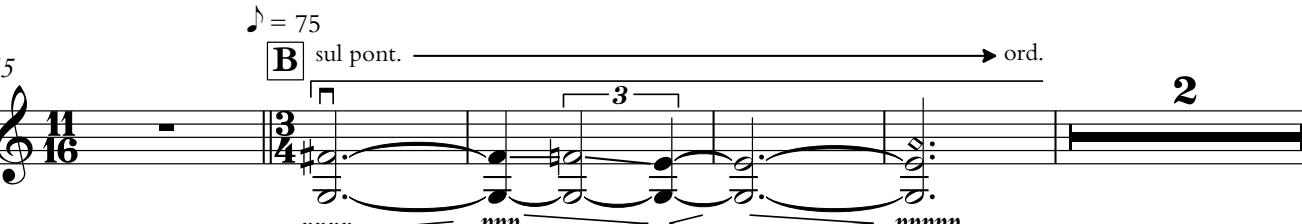
20 → molto sul pont. sul tast. 

28 sul tast. 

37 ord. via sord. 2 senza sord. 2 flautando molto sul pont. → molto sul tast. 

47 2 ord. con sord. 4 

58 ord. sul tast. 2 

B  $\text{♩} = 75$  sul pont. → ord. 2 

Musical score for page 82:

- Measure 1: "sul tast." (pianissimo)
- Measure 2: "ord." (mezzo-forte)
- Measure 3: "via sord." (fortissimo)
- Measure 4: "senza sord." (pianissimo)
- Measure 5: Dynamics  $\ll ppp$  (pianississimo) over two measures.
- Measure 6: Dynamics  $\ll ppp$  (pianississimo) over two measures.
- Measure 7: "II" (fortissimo), "gliss." (glissando), "ord." (mezzo-forte)
- Measure 8: Dynamics  $> ppppp$  (pianissississimo) over two measures.
- Measure 9: Dynamics  $\ll ppp$  (pianississimo) over two measures.

100

**2**

**C** sul pont. —————→ ord.

Violoncello

$\text{♩} = 80$

Extremely quiet.  
No vibrato.  
No sense of pulse or ictus.

# Escapement

Oliver Thurley

**A**

sul pont. —————→ ord.

con sord.

**10**

ord.  $\square$  —————→  $\square$  —————→  $\square$  pizz. arco

$\swarrow ppp \searrow$   $\swarrow \circ \searrow$   $\swarrow 3 \nearrow ppp \searrow$   $\swarrow ppp \searrow$   $\swarrow \circ \searrow$   $\swarrow 3 \nearrow ppp \searrow$   $\swarrow ppp \searrow$   $\swarrow ppp \searrow$

molto sul pont. —————→ ord.

**19**

jeté, ad lib.

$\swarrow \circ \searrow$   $\swarrow 3 \nearrow ppp \searrow$   $\swarrow ppp \searrow$   $\swarrow \circ \searrow$   $\swarrow ppp \searrow$

arco  
ord. —————→ sul tast. via sord. senza sord.

**27**

pizz.  $\swarrow 4 \searrow$   $\swarrow \circ \searrow$   $\swarrow ppp \searrow$

**37**

sul pont. **3** jeté, ad lib. ord. **5**  $\swarrow < ppp \searrow$

**46**

sul pont. **3** **2** jeté, ad lib. con sord.

$\swarrow \circ \searrow$   $\swarrow ppp \searrow$   $\swarrow \circ \searrow$   $\swarrow ppp \searrow$

**57**

$\text{♩} = 75$

ord.  $\swarrow ppp \searrow$   $\swarrow \circ \searrow$   $\swarrow pppp \searrow$   $\swarrow 4 \searrow$   $\swarrow 7:3 \searrow$   $\swarrow pppp \searrow$  **16**

**B**

sul pont. —————→ ord.

**65**

II  $\square$  —————→  $\square$   $\swarrow 3 \nearrow pppp \searrow$

Musical score for bassoon part 1, page 10, measures 70-71. The score shows two staves. The first staff starts with a dynamic of  $\text{70}$ , followed by a measure with a fermata and a dynamic of  $\text{sul pont.}$ . The second staff begins with a dynamic of  $\text{ord.}$  and a measure with a dynamic of  $\text{3}$ . The bassoon part consists of sustained notes with slurs and grace notes. Measure 70 ends with a dynamic of  $\text{3}$  and a measure ending with a dynamic of  $\text{ppp}$ . Measure 71 continues with a dynamic of  $\text{ppp}$ .

127

E  $\text{♪} = 65$  sul pont.

$\text{II}$

$pppp$