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Title

Septett

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SEPTETT

For Flute, Clarinet, Alto Saxophone, Accordion, Violin, Viola, Violoncello

BO LI

Introduction to <SEPTETT>

There are two movements which exhibit a sense of smooth continuous transition throughout the whole work.

The first movement reflects on the variety of tone colors obtained through the use of different instruments, all focused on a single note, and through the different note formations comes a sense of the floating power of the music.

The second movement is based on high speed performance, led by the minute and inseparable figures of musical patterns. They are placed in different musical voices which, through the ever changing note colors create a sense of space in the sound environment.

Whether through the change of tone color of a single continuous note in the first movement, or the fast musical figures in the second movement, all form part of the composer's pursuit of far distant sound, without a specific or clear voice. The music is often as ephemeral as a distant mist, which sometime can appear close by, as if from nowhere. This emulates the composer's private thoughts in the pursuit of all things with a sense of distance.

Special symbol

Wood instruments:

S.V/C.V/M.V:senza vibrato/Con vibrato/Molto vibrato is executed fast and narrow

*Flute:



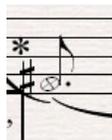
: covering the whole mouthpiece with the lips and holding it between the teeth as far instde as possible, blow a violent glissando as if warming up the instrument. the tone produced will be a seventh below written pitch.



: quasi "slap tongue"; push the tongue between the lips and draw it back quickly; the loudest "attack" noise possible, but the least possible, indication of pitch.



: ordinary tone and "aeolian" one combined

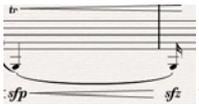


: blowing noise only, "aeolian" tone



sfz : press the mouth against the mouthpiece aperture, and, with lips pressed together (without inhaling), suck air into the mouth-hole: "smacking" noise. always **sfz**. fingering as specified

*Clarinet(Bb) and Alto Saxophone:



tr : the frequency of tremolo



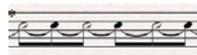
"slap" : quasi "slap tongue"; push the tongue between the lips and draw it back quickly; the loudest "attack" noise possible, but the least possible, indication of pitch.



: ordinary tone and "aeolian" one combined



: blowing noise only, "aeolian" tone

:Alternative fingering


sfz :press the lips together and (without inhaling) suck air into the mouth-hole:"smacking" noise.fingering as specified.always *sfz*

:Play normal

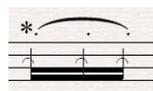
*String instruments:

vib/n.v/m.v:vibrato/non vibrato/molto vibrato

S.T/P.O/S.P./E.S.P:sul taste/play ord/sul punt/

:with strong pressure of the bow, grinding sound


sfz :Beat the strings by right hand


mp :play on the bridge and make noise like breath, more noise than tone



mf :Play behind the bridge



sfz :loud and sustained to the extent that the sound loses its identity and bow changes alone are accentuated

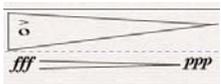
***Accordion:**



sfz :cluster half note octave



—:cluster quarternote octave



fff ————— *ppp* :use the bellow to play



—:use the bellow to play

SEPTETT

I

BO LI

Marcato $\text{♩} = 120$ **Senza Tempo** **Tempo Fluctuant** $\text{♩} = 84$

A

Flute *sfz*

Clarinet in B \flat *pp* > *ppp* *sempre molto leggiero* S.V. ca. 4" *p* > *pp* *sfz* *p* *pp* < *sfz* *mp* *p* *sfz* *mp* *p* *sfz* *mp* *p* *sfz* *mp* *p* *sfz*

Alto Saxophone * "slap" ϕ *sfz*

Accordion *sfz subito* B.B.

Violin *sfz* > *pp* Ricochet

Viola *pizz.* ϕ *sfz*

Violoncello *ff* arco P.O. S.P. *ff*

* covering the whole mouthpiece with the lips and holding it between the teeth as far inside as possible, blow a violent glissando as if warming up the instrument. the tone produced will be a seventh below written pitch

* "slap tongue": push the tongue between the lips and draw it back quickly; the loudest "attack" noise possible, but the least possible indication of pitch

* Beat the strings by right hand *ffz*

Meno mosso

♩ = 66

C

Fl. (23) *sfz* (air sound) *sfz pp* *p* *p* *sfz* *mp* *ff* *mp* *sfz* *pp*

Cl. *sfz* *ppp* *mf* *p* *sfz* *pp* *p*

Alto Sax. *sfz* *ppp* *p* *p* *mf* *f* *mp* *sfz pp sub.* *p*

Accord. *p* *fff* *ppp* *pp* *pp*

* "slap" (N) * *quasi "slap tongue"; push the tongue between the lips and draw it back quickly; the loudest "attack" noise possible, but the least possible indication of pitch.*

* ordinary tone and "aeolian" one combined *ppp*

* use the bellow to play

Attack imperceptibly S.V → C.V → M.V

Vibr. speed

gliss. slowly

ord.

3:2 5:4 3:2 3:2 3:2

Meno mosso

♩ = 66

C

Vln. *sfz* *pp* *mp* *mf*

Vla. *sfz* *sf p* *mp*

Vc. *sf p* *mp*

Sul A S.T n.v + P.O vib. E.S.P. n.v

S.T n.v + S.P

S.T n.v + S.P vib.

32

Fl. *mf* *p* *pp* *p* *pp* *p* *mf* *sfz*

Cl. C.V S.V ord. *mp* *p* *mf* *ppp* *sfp* *sfz*

Alto Sax. *sfz* *ppp* *mp* *pp* *sfz* *pp* *ppp* *pp* *mf*

Accord. *mf* *sfp* *sfz* *sfz*

Vln. *mf* *mp* *pp* *sfz* *sfp* *sfz* *pp* *5:4*

Vla. *mf* *mp* *mf* *pp* *sfz*

Vc. *mf* *mp* *mf* *f* *pp* *sfz subito* *sfz*

Annotations: (tr), 3:2, C.V, S.V, ord., vib., n.v, pizz., arco, S.T, S.P, m.v, sfz subito.

D

Moderato
♩=100

36

Fl. *f* *sfz* *Exquisite* *fp* *molto*

Cl. *mp* *sfz* *M.V* *sfz* *fp* *molto*
 press the lips together and (without inhaling) suck air into the mouth-hole: "smacking" noise fingering as specified

Alto Sax. *sfz* *slap* *f* *fp* *molto*

Accord. *ppp* *Niente* *sfz* *cluster quart note octave* *fff* *cluster half note octave* *fff* *molto*

D

Moderato
♩=100

Vln. *mf* *mf* *sfz* *Exquisite* *f* *fp* *vib.*

Vla. *f* *Exquisite* *fp* *vib.*

Vc. *pizz.* *sfz* *fff* *Col legno* *fff* *fp* *vib. ord.*

* Play behind the bridge

rit.

51

Fl. C.V. *ff* *f* *mf* *mp* *f* *f*

Cl. C.V. *ff* *mp* *mf* *mp* *f* *f*

Alto Sax. C.V. *ff* *mf* *f* *mf* *f* *ff*

Accord. *crescendo poco a poco*

Vln. *ff* *ff* *f* *piuf* *fp* *ff*

Vla. *ff* *f* *mf* *f* *piuf* *f* *ff*

Vc. *ff* *mf* *p* *f* *piuf* *fp* *piuf* *mf* *ff*

E A tempo
Moderato

57 =92

Fl. *sffz* *ff* *sfz* *pp* *sffz* *fff subito*

Cl. *sffz* *f* *sfz* *sfz* *fff subito*

Alto Sax. *sffz* *ff* *mp* *pp* *sfz* *fff subito*
(Plus key-noise)

Accord. *sffz* *sfz ppp sempre* *fff subito* *sfz ppp sempre* *fff subito*

E A tempo
Moderato

92

Vln. *sffz* *pp* *mf* *f* *ppp* *mf* *fff subito*
pizz. arco E.S.P.

Vla. *sffz* *mp* *mp* *sfz* *pp* *fff subito*
Col legno ord. * play almost on the bridge

Vc. *sffz* *sfz* *sfz p* *mf* *f* *fff subito*
pizz. arco E.S.P.

Allargando → Senza Tempo A tempo
♩=63(♩=189)

63

Fl. *sfz* *sfz* *fff sempre* *fff sempre* *sfz* *fff* *fffz*

Cl. *sfz* *sfz* *mf* *fff sempre* *sfz ppp* *cresc.* *fff* *fffz*

Alto Sax. *sfz* *sfz* *sfz* *fff sempre* *fff sempre* *sfz* *f < ff* *fff* *fffz*

Accord. *sfz* *sfz* *sfz* *fff sempre* *fff sempre* *fff sempre* *f > mf* *fff* *fffz*

Vln. *sfz* *mp* *pp* *sfz subito* *pp* *mf* *sfz* *mp* *fff sempre* *fff sempre* *fff sempre* *f > mp* *molto* *fff* *fffz*

Vla. *sfz* *pp* *p* *sfz subito* *pp* *mf* *sfz* *p* *fff sempre* *fff sempre* *fff sempre* *f > mp* *molto* *fff* *fffz*

Vc. *sfz* *mf* *pp* *sfz subito* *pp* *mf* *sfz* *mf* *fff sempre* *fff sempre* *fff sempre* *f > mp* *molto* *fff* *fffz*

Tempo markings: *sfz*, *mf*, *mp*, *pp*, *fff sempre*, *sfz*, *mp*, *fff sempre*, *sfz*, *ppp*, *cresc.*, *f < ff*, *f > mf*, *f > mp*, *molto*

Performance instructions: *3:2*, *6:4*, *S.V.*, *B.B.*, ** Alternative fingering*

Tempo changes: *Senza Tempo*, *A tempo*

Metronome: *♩=63(♩=189)*

Flexible

$\text{♩} = 56$

F

II

(70)

Fl.

Musical staff for Flute (Fl.) in 6/8 time. The staff begins with a rest. In the third measure, it features a melodic line with dynamics *mf*, *p*, *mf*, and *sfz*. A slur covers the first two notes, with a 5:4 ratio indicated below. The fourth measure has a long note with dynamics *pp* and *p*. A slur covers the last two notes of the fourth measure, with a 10:8 ratio indicated above.

Cl.

Musical staff for Clarinet (Cl.) in 6/8 time. It starts with a rest. In the second measure, it has a rest with the instruction "Attack imperceptibly S.V.". In the third measure, it has a note with dynamic *p*. In the fourth measure, it has a melodic line with dynamics *mf* and *p*. In the fifth measure, it has a melodic line with dynamic *fp*. A slur covers the last two notes of the fifth measure, with a 10:8 ratio indicated above.

Alto Sax.

Musical staff for Alto Saxophone (Alto Sax.) in 6/8 time. It starts with a rest. In the first measure, it has a melodic line with dynamic *pp* and a 10:8 ratio indicated above. In the second measure, it has a rest. In the third measure, it has a melodic line with dynamics *pp* and *p*, and a 3:2 ratio indicated above. In the fourth measure, it has a rest. In the fifth measure, it has a melodic line with dynamic *sfz* and a 3:2 ratio indicated above. In the sixth measure, it has a melodic line with dynamic *pp* and a 10:8 ratio indicated above. In the seventh measure, it has a melodic line with dynamic *p* and a 5:4 ratio indicated above.

Accord.

Musical staff for Accordion (Accord.) in 6/8 time. It starts with a rest. In the first measure, it has a rest with the instruction "*pppp* sempre molto leggero". In the second measure, it has a rest. In the third measure, it has a rest. In the fourth measure, it has a melodic line with dynamic *mp* and a 10:8 ratio indicated above. In the fifth measure, it has a melodic line with dynamic *pp* and a 10:8 ratio indicated above. In the sixth measure, it has a melodic line with dynamic *poco* and a 10:8 ratio indicated above. In the seventh measure, it has a melodic line with dynamic *pp* and a 10:8 ratio indicated above.

Flexible

$\text{♩} = 56$

F

Vln.

Musical staff for Violin (Vln.) in 6/8 time. It starts with a rest. In the second measure, it has a rest with the instruction "Attack imperceptibly S.P." and an arrow pointing to "P.O.". In the third measure, it has a melodic line with dynamic *pp*. In the fourth measure, it has a melodic line with dynamics *pp*, *p*, and *mp*. In the fifth measure, it has a melodic line with dynamics *mp* and *p*. In the sixth measure, it has a melodic line with dynamics *mp* and *p*, and a 10:8 ratio indicated above. In the seventh measure, it has a melodic line with dynamic *p* and a 5:4 ratio indicated above. The staff ends with "n.v" and "vib." markings.

Vla.

Musical staff for Viola (Vla.) in 6/8 time. It starts with a rest. In the second measure, it has a rest with the instruction "P.O." and an arrow pointing to "S.P.". In the third measure, it has a melodic line with dynamics *pp* and *mp*. In the fourth measure, it has a rest. In the fifth measure, it has a melodic line with dynamics *fp* and *fp*, and a 3:2 ratio indicated above. In the sixth measure, it has a melodic line with dynamic *fp* and a 3:2 ratio indicated above. In the seventh measure, it has a melodic line with dynamic *f* and a 6:4 ratio indicated above. The staff ends with "n.v" and "vib." markings.

Vc.

Musical staff for Violoncello (Vc.) in 6/8 time. It starts with a rest. In the second measure, it has a rest. In the third measure, it has a melodic line with dynamic *mf* and a 5:4 ratio indicated above. In the fourth measure, it has a melodic line with dynamic *mp* and a 5:4 ratio indicated above. In the fifth measure, it has a melodic line with dynamic *mp* and a 5:4 ratio indicated above. In the sixth measure, it has a melodic line with dynamic *mp* and a 10:8 ratio indicated above. In the seventh measure, it has a melodic line with dynamic *fp* and a 10:8 ratio indicated above. The staff ends with "vib." marking.

G **Con fuoco**
♩=69

74

Fl. *mf* *mf* *ff* *mf* *ff* *fp* *mf*

Cl. *pp* *pp* *ff* *ff* *ff* *fp* *mf*

Alto Sax. *ppp* *sfp* *sfp* *sfz* *sfp* *sfp* *ff* *f* *ff* *sfz* *fp*

Accord. *mf* *pp* *ppp* *mp* *p* *mf* *mp* *f* *mf* *ff* *ff*

Vln. *mp* *ppp* *pp* *ppp* *mp* *p* *poco a poco* *sfz*

Vla. *mp* *ppp* *pp* *ppp* *mp* *p* *poco a poco* *sfz*

Vc. *p* *ppp* *pp* *ppp* *mp* *p* *poco a poco* *sfz*

tr *the frequency of tremolo*

(cluster)

10:8 6:4 9:8 5:4 9:8 9:8

accel. rit.

H

83

*press the mouth against the mouthpiece aperture, and, with lips pressed together (without inhaling), suck air into the mouth-hole: "smacking" noise. always sfz. fingering as specified

Fl. *sfz sfz sfz ff sfz mf pp ff mf f*

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

Alto Sax. *f sfz sfz sfz ff sfz mp pp ff mf f*

Accord. *ppp sempre pp sempre*

Vln. *ppp f mp p sfp sfp*

Vla. *ppp ppp ppp f mp sfp ff*

Vc. *ppp ppp f mp ff*

Technical markings: *5:4*, *3:2*, *slap*, *Punta d'arco*, *ord.*

93

Fl. *ppp* *sfz* S.V. → C.V.

Cl. *p* *mp* *pp* *molto* *sfz* S.V. Vibr. speed 3:2

Alto Sax. *ppp* *sfz* S.V. → C.V.

Accord. *sfz* *pp* *p* *pp* *molto* 3:2 5:4

Vln. *ppp* *mf* Punta d'arco as fast and liquidly as possible, without wress on the beat. S.T. S.P. S.T.

Vla. *f* *pp* *mf* S.T. S.P. S.T. P.O.

Vc.

105

$\text{♩} = 112$
K

Fl. C.V. M.V. S.V. *ppp* *p* *fff*

Cl. C.V. M.V. S.V. *ppp* *pp* *mp* *fff*

Alto Sax. S.V. M.V. C.V. S.V. *ppp* *pp* *ppp* *mp* *p* *fff*

Accord. B.S. *fff* *sfz* *pp*

$\text{♩} = 112$
K

Vln. S.T. S.P. *pp* *mp* *ff* *sfz*

Vla. P.O. S.P. P.O. S.P. P.O. *pp* *pp* *mp* *p* *ff* *sfz*

Vc. n.v. S.T. S.P. P.O. *pp* *mp* *p* *ff* *ppp* *sfz*

Senza Tempo

L Tempo Allegretto $\text{♩} = 220$

Fl. 3/4 *f* With bouncing bow *pp* *f* *pp*

Cl. 3/4 *f* With bouncing bow *pp* *f* *pp*

Alto Sax. 3/4 *f* With bouncing bow *pp* *f* *pp*

Accord. 3/4 *pppp* *ca 4"* *Lontano e calmato* *Agitato* *fff* *f* *3:2* *3:2* *5:4* *5:4*

Vln. 3/4 *f* With bouncing bow *pizz. P.O.* *arco S.P.* *p* *pizz. P.O.* *arco S.P.* *p*

Vla. 3/4 *f* With bouncing bow *pizz. P.O.* *arco S.P.* *p* *pizz. P.O.* *arco S.P.* *p*

Vc. 3/4 *f* With bouncing bow *pizz. P.O.* *arco S.P.* *p* *pizz. P.O.* *arco S.P.* *p*

Con fuoco
M ♩=100

127

Fl. *sfz*

Cl. *sfz* S.V. always with great intensity *sfp* *ff* *mf* *ff* 3:2

Alto Sax. *sfz* S.V. always with great intensity *fp* *sfz* *ffp*

Accord. *sfz* *ff* *mf* *sfz* always with great intensity *pp* *ff subito* 5:4 6:4

Vln. *sfz* always with great intensity *sfp* *sfz* *fp*

Vla. *sfz* P.O. 3:2 *sfp* *sfz* *fp*

Vc. *sfz* P.O. 3:2 always with great intensity *sfp* *ff*

