

Transposed Score

Ladakhi Call

For Orchestra

by Aidan Gold

Duration 6.5 minutes

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Instrumentation

3 Flutes (3rd doubling Piccolo)
3 Oboes (3rd doubling English Horn)
3 Clarinets in B \flat (3rd doubling Bass Clarinet in B \flat)
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
3 Trombones (1,2 Tenor, 3 Bass)
Tuba

Timpani (4 drums)

3 Percussionists:

Player 1: Vibraphone, Marimba (5 octave), Suspended Cymbal, Pair of Cymbals, Large Thundersheet, Tuned Gong in B (any octave, but lower is preferred)

Player 2: Bass Drum, Triangle

Player 3: Crotales (both octaves), Chimes (tubular bells), Suspended Cymbal, Tibetan Cymbals, Large Tam-tam

Harp

Violin I

Violin II

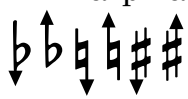
Viola

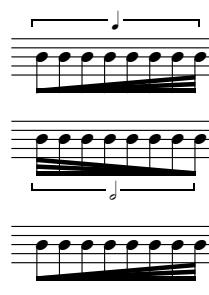
Cello

Bass (some with low C extension)

Notation

All Harp harmonics are notated at written (played) pitch - they sound one octave higher than written.

 = microtonal inflection accidentals. In this piece, these do not refer to exact quarter tones, but instead to approximate inflections - the notes should be noticeably out of tune in the direction of the arrow, but they do not need to be exactly a quarter tone. This can be done through either alternate fingerings or embouchure manipulation, whatever is preferred by the performer.

 = freely accelerate or decelerate the given figure (depending on the direction of the slanted beams). The note value above the group indicates the duration of the whole figure (in the top case, a quarter note, and in the middle, a half note). If no duration is given, as in the bottom example, the figure lasts for the whole bar. There does not necessarily have to be an exact number of notes present in the figure. In this example there are 8 notes in the figure. However, the performer could choose to play anywhere between 6 to 10 notes, depending on the tempo of the passage and the pace of the accel. or rit. If multiple performers have the figure at the same time, they do not need to rhythmically coordinate.

A note about Percussion tremolos:

In this score, percussion tremolos between multiple instruments at once are notated using shorthand for greater rhythmic clarity. Therefore, the following are equivalent (in the percussion parts specifically):



Ladakhi Call

Aidan Gold

Largamente misterioso ♩ = 70

Flute 1.2.3

Oboe 1.2

English Horn

Clarinet in B♭ 1.2

Bass Clarinet

Bassoon 1.2

Contrabassoon

Horn in F 1.2.3.4

Trumpet in C 1.2.3

Trombone 1.2.3

Tuba

Timpani

32" drum

very low (no clear pitch)

29" drum

Percussion 1 (Mba.)

Marimba soft mallets

ripple roll

Tuned Gong (B)

Bass Drum

Lg. Tam. rub w/superball

Sus. Cym. arco

Crotales arco

Harp

w/fingernail (or guitar pick)

ord.

Largamente misterioso ♩ = 70

Violin I

Violin II

Viola

Cello

Double Bass

pizz.

f

pizz.

f

A

A

Ladakhi Call

10

Bsn. 1, 2 *pppp*

C. Bn. *pppp*

Tbn. 1 *p solo; lonely* *trailing off* *mp* *dim. poco a poco*

Timp. *ppp* *mp > ppp*

Perc. 1 Tuned Gong (B) *p* Marimba *pp*

Perc. 2 Bass Drum

Perc. 3 Lg. Tam. ord. beater *pp* rub w/superball *pp* *mf* Sus. Cym. (yarn mallet) *pp*

16

Ob. 1 *p* (not in tune with tmb) *poco accel..... poco rit.....*

Eng. Hn *p*

Cl. in Bb 2 *p*

B. Cl. *p*

Tbn. 1 *pp* *trailing off* *p* *mp* *senza dim.* *mf* *p* *mp* *pp* (not in tune with oboe) "waver" pitch of note

Timp. *mp* *ppp*

Perc. 1 Tuned Gong (B) *p* Vibraphone motor on *f* Tuned Gong (B) *p* Thundersheet *p*

Perc. 2 Bass Drum *p* *ppp*

Perc. 3 Sus. Cym. arco *mf* Chimes *pp* Large Tam-tam ord. beater *pp*

Vla. *fp* *div. 2 con sord. sul tasto* *poco accel..... poco rit.....*

Vc. *fp* *arco con sord. sul tasto*

Ladakhi Call

35

Fl. 2 *p solo* *pp solo*

Ob. 1 2 1. *p solo* 2. *p solo*

Eng. Hn. 3 *p solo* *mf* *p*

Cl. in Bb 1

Cl. in Bb 2 *p solo*

Bsn. 1 2 *mp* *ppp* *p* *ppp*

C. Bsn. *mp* *ppp* *p* *ppp*

Hn. in F 1.2 *pp*

Hn. in F 3.4 *pp*

Tbn. 1 *p* *ppp* *p solo* *mf*

Tbn. 2.3 *p* *ppp*

Tuba *p* *ppp*

Perc. 1 (Mba.) Marimba *mp solo*

Perc. 2 Bass Drum *p*

Perc. 3 (Chm.) Chimes *p*

Harp

Vln. I

Vln. II

Vla. *mf* *gliss.* *gliss.*

Vc.

D.B.

tutti harmonic gliss. sul IV sul pont. senza sord.

rit.....Poco piu mosso ♩ = 85

Ladakhi Call

41

D

Fl. 1 *p solo; espr.*

Fl. 2 *p solo; espr.*

Fl. 3 *p solo*

Ob. 1 *p solo* *mf* *pp*

Cl. in Bb 1 *p solo*

Cl. in Bb 2 *p solo* *pp*

Bsn. 1 *p espr.* *mp* *mf* *p mp* *pp*

Hn. in F 1 *mp* *mp solo; espr.*

Hn. in F 2.3.4 *mp*

Timp. *mp*

Perc. 1 (Vib.)

Perc. 2 Bass Drum *solo* *mp*

Perc. 3 Sus. Cym. *p* Lg. Tam. *p* Chimes *mp*

Hp. *mp*

D

rit.....Poco piu mosso ♩ = 85

Vln. I

Vln. II

Vla. *ord.* *p* *mp* *p* *mf* *pp*

Vc. *senza sord.* *ord.* *p* *mp* *p* *mf* *pp* *div. 2*

D.B. *senza sord.* *fp* *mf* *pp*

Ladakhi Call

47

Fl. 1.2 flz. *pp* *mf* ord.

Fl. 3 flz. *pp* ord.

Ob. 1 2 *p* *mf*

Cl. in Bb 1 2 *p* *mp*

Bsn. 1 2 *pp* *mp* *pp* *mp*

Hn. in F 1.2 *mf* *pp* *mp* *pp* *mp*

Hn. in F 3 *pp* *mp* *pp* *mp*

Hn. in F 4 *mp* *pp* *mp* *pp* *mp*

Tpt. in C 2 *mp*

Tpt. in C 3 *pp* *mf*

Tbn. 1.2.3 *p*

Tuba *mp* *ppp* *mp* *pp* *mp*

Timp. *p* *p*

Perc. 1 (Vib.) *pp espr.*

Perc. 3 (Crot.) Crotales hard yarn mallets (match sound of vibraphone) *pp* Sus. Cym. *p*

Harp *p*

Vln. I *mp* *cresc.* *fp* div. 2 sul pont.

Vln. II *mp* *cresc.* *fp* div. 2 sul pont.

Vla. *p* div. 2 sul pont.

Vc. *p* sul pont.

D.B. *p* sul pont.

Ladakhi Call

53

E

Fl. 1.2 *f*

Fl. 3 *f*

Ob. 2 *ff solo* 3

Eng. Hn *mf* *f*

Bsn. 1 2 *mp* *f*

Hn. in F 1 *p* *f*

Tpt. in C 1 *mf solo* 3

Tpt. in C 2

Tpt. in C 3

Timp. *f solo* 3

Perc. 2 Triangle *p*

Perc. 3 (Crot.) *mf* Crotales

Vln. I *ord.* *gliss.* *mf* *f* *mf* *f espr.* unis.

Vln. II *ord.* *gliss.* *mf* *f* *mf* *f* unis.

Vla. *ord.* *gliss.* *mf* *f* *mf* *f* unis.

Vc. *ord.* *mf* unis.

D.B. *ord.* *mf* (basses without C extension play 8va)

Ladakhi Call

rit.....Lamentoso ♩ = 75

66 a³ blow air (no pitch) **F**

Fl. 1,2,3 *ppp* *mp* *pp* *pp* *ff* *pp*

Cl. in Bb 1 *p* *f* *p*

Cl. in Bb 2 *pp* *f* *pp*

Cl. in Bb 3 *pp* *f* *pp*

C. Bn. *pp espr.* *p* *p* *pp*

Hn. in F 4 *p* *pp*

Tbn. 1 *p* *pp* *ppp*

Tbn. 3 *pp*

Tuba *pp espr.* *p* *p* *pp*

Timp. *pp* *f solo*

Perc. 1 (Mba.) Marimba *pp*

Perc. 2 Bass Drum *pp*

Perc. 3 (Chm.) Chimes *pp*

Hp.

F *p*

rit.....Lamentoso ♩ = 75
div. 2

Vla. *pp*

Vc. *pp*

D.B. *pp espr.* *p* *p* *pp*

Ladakhi Call

71 Pushing forward molto rit.

Ob. 2 *ff* *molto espr.*

Cl. in Bb 1.2 *mf* *molto espr.*

Cl. in Bb 3 *ff* *molto espr.*

Bsn. 1 *mf* *molto espr.*

Bsn. 2 *mf* *molto espr.*

C. Bn. *mf* *molto espr.*

Hn. in F 1 *f* *molto espr.*

Hn. in F 2 *mf* *molto espr.*

Hn. in F 3 *mf* *molto espr.*

Hn. in F 4 *mf* *molto espr.*

Tbn. 1 *mf* *molto espr.*

Tbn. 2 *mf* *molto espr.*

Tbn. 3 *mf* *molto espr.*

Tuba *mf* *molto espr.*

Timp. *p*

Perc. 1 Thundersheet *mf*

Perc. 3 (Chm.) Chimes *mf* *molto espr.*

Perc. 3 Large Tam-tam *mf*

Hp. *ffff*

Vln. I Pushing forward *ff* *molto espr.* molto rit.

Vln. II *ff* *molto espr.*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Ladakhi Call

75 **G** Con fuoco ♩ = 138

Ob. 1: *fp* 3 3 3 3 5 3 3 *ff*

Ob. 2: *sfz* *fp* 3 3 3 3 3 5

Ob. 3: *mf* coarse, aggressive freely accel. *ff* *mp*

Cl. in Bb 1.2: *sfz*

Cl. in Bb 3: *sfz* freely accel. *mp*

Bsn. 1.2: *sfz*

C. Bn.: *f*

Hn. in F 1.2: *sfz*

Hn. in F 3.4: *sfz*

Tbn. 1.2: *sfz* pedal tone

Tbn. 3: *fff*

Tuba: *sfz*

Timp.: *sfz* strike in center of 23" drum (no clear pitch) *f*

Perc. 1 (Vib.): Vibraphone motor on arco *fff* Bass Drum in center with hard timpani mallet *fff*

Perc. 2: *f*

Perc. 3: Tibetan Cymbals *p* freely accel. *f* *p* pedal buzz

Hp.: *fff*

Vln. I: *sfz*

Vln. II: *sfz*

Vla.: *sfz*

Vc.: *sfz*

D.B.: *sfz*

G Con fuoco ♩ = 138

Ladakhi Call

77 *ord.*
Fl. 1 *mp cresc.* 3 *ff* *mf* 5 3

Fl. 2 *ord.* *mp* *ff* *mf* *freely accel.*

Ob. 1 *mp* 3 3 3 3 *ff* *mf* *ff* *f* *freely accel.*

Ob. 2 *ff* *mf* *ff* *f* 3 3 5 *freely accel.*

Ob. 3 *ff* *mf* 3 5 *ff* *f* *freely accel.*

Cl. in Bb 1 *mp* 3 3 3 *ff* *f* *freely accel.*

Cl. in Bb 2 *mf* 3 *ff* 3 3 3 *freely accel.*

Cl. in Bb 3 *ff* *mf* *ff* *freely accel.*

C. Bn. *f*

Tpt. in C 1 *straight mute* *ff* *mf* *freely accel.*

Tpt. in C 2 *straight mute* *ff* *mf* *freely accel.*

Tpt. in C 3 *straight mute* *ff* *mf* *freely accel.*

Tbn. 3 *fff*

Timp. *ff*

Perc. 1 (Vib.) *fff* *fff* *fff*

Perc. 2 Bass Drum *ff*

Perc. 3 Tibetan Cymbals *f* *mp* *ff* *mf* *ff* *f* *freely accel.*

Hp. *pedal buzz* *fff*

H With incredible power ♩ = 80

Ladakhi Call

Musical score for the first system of 'Ladakhi Call'. The score is for a 4/4 time signature and includes the following parts:

- Fl. 1
- Fl. 2
- Picc.
- Ob. 1
- Ob. 2
- Ob. 3
- Cl. in Bb 1
- Cl. in Bb 2
- Cl. in Bb 3
- Bsn. 1
- Bsn. 2
- C. Bn.
- Hn. in F 1, 2
- Hn. in F 3
- Hn. in F 4
- Tpt. in C 1
- Tpt. in C 2
- Tpt. in C 3
- Tbn. 1, 2, 3
- Tuba
- Timp.
- Bass Drum
- Perc. 2
- Perc. 3 (Chm.)
- Perc. 3

Key performance instructions include *ff* (fortissimo), *ffp* (fortississimo), *f* (forte), *p* (piano), *gliss.* (glissando), and *freely accel.* (freely accelerate). The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

H With incredible power ♩ = 80

Musical score for the second system of 'Ladakhi Call'. The score includes the following parts:

- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

Key performance instructions include *ff* (fortissimo), *ffp* (fortississimo), *f* (forte), *p* (piano), *gliss.* (glissando), and *ord.* (order). The string parts feature dense, rapid sixteenth-note passages.

Ladakhi Call

rit. poco a poco.....

This musical score is for a piece titled "Ladakhi Call". It is written for a large orchestra and includes a variety of percussion instruments. The score is divided into two systems, each with a 4/4 time signature on the left and a 5/4 time signature on the right. The tempo marking "rit. poco a poco" is present at the beginning of each system. The instruments listed on the left include:

- Flutes (Fl. 1, Fl. 2)
- Piccobello (Picc.)
- Oboes (Ob. 1, Ob. 2, Ob. 3)
- Clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3)
- Bassoons (Bsn. 1, Bsn. 2)
- Contrabassoon (C. Bn.)
- Horns in F (Hn. in F 1, 2, 3, 4)
- Trumpets in C (Tpt. in C 1, Tpt. in C 2, Tpt. in C 3)
- Trumpets in Bb (Tbn. 1, 2)
- Tuba (Tbn. 3)
- Timpani (Timp.)
- Percussion 2 (Perc. 2)
- Percussion 3 (Chm.) (Perc. 3)
- Percussion 3 (Large Tam-tam) (Perc. 3)
- Violins (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Ve.)
- Double Bass (D.B.)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *ff*, *mf*, *ffp*, and *pp* are used throughout. The percussion section includes parts for Bass Drum, Large Tam-tam, and Chimes. The string section provides a rich harmonic and rhythmic foundation. The piece concludes with a final *ff* dynamic marking.

Ladakhi Call

101 $\text{♩} = 45$

Fl. 1.2 *fp* fff

Picc. *fp* fff

Ob. 1.2 *fp* fff

Ob. 3 *fp* fff

Cl. in B \flat 1.2 *fp* fff

Cl. in B \flat 3 *fp* fff

Bsn. 1.2 *fp* fff fade with tam-tam

C. Bn. *fp* fff fade with tam-tam

Hn. in F 1.3 2.4 *fp* fff fade with tam-tam

Tpt. in C 1 *fp* fff

Tpt. in C 2 3 *fp* fff

Tbn. 1.2 *fp* fff fade with tam-tam

Tbn. 3 *fp* fff fade with tam-tam

Tuba *fp* fff fade with tam-tam

Timp. *fp* fff Sus. Cym.

Perc. 1 *p* fff fade with tam-tam

Perc. 2 *p* fff

Perc. 3 (Chm.) *ff* fff

Perc. 3 *ff* fff

Hp. pedal buzz

Vln. I *fp* fff

Vln. II *fp* fff

Vla. *fp* fff fade with tam-tam

Vc. *fp* fff fade with tam-tam

D.B. *fp* fff