# *In Time Entwined, In Space Enlaced*

for Three Mixed Trios and Audience Harmonicas

2008

Christian Mason

## Instrumentation: Three Mixed Trios and Audience Harmonicas

TRIO I:
Clarinet in A
Viola
Percussion: Triangle, Large Suspended Cymbal, 3 Crotales (low F#, low B, high F#), Marimba

TRIO II:
Cor Anglais
Violin
Percussion: Triangle, Large Suspended Cymbal, 5 Crotales (low C, low G#, high D#, high G, high G#), Almglocken (full set: low C - high A), 5 Tuned Gongs (C,C#, D, D#, E)

TRIO III:
Flute/Bass Flute
Violoncello
Percussion: Triangle, Large Suspended Cymbal, 3 Crotales (low E, low A, high F), Vibraphone

AUDIENCE HARMONICAS and BELLS:
The piece requires 36 harmonica and bell players (distributed like islands of sound throughout the audience in six groups of six).
Two types of harmonica playing are required:

1. Hanki-harmonica: A high, sustained and ethereal sound produced by blowing harmonica through a handkerchief
2. High staccato pitches produced by short, sharp breaths into the top two holes of the harmonica

The ideal harmonicas are *Tremolo Harmonicas* made by *Swan*. The piece requires a chromatic set for the 12 solo players and 24 additional harmonicas (in any key) for the hanki-harmonica players. Every player requires a handkerchief. For further information or to hire the appropriate instruments, please contact the composer.

Score in C with usual octave transpositions (Bass Flute sounds octave lower, Almglocken sound octave higher, crotales sound two octaves higher)

Stage Layout

PERCUSSION II
(Incl. Almglock.en and Gongs)

COR ANGLAIS. VIOLIN

VIOLA FLUTE

PERCUSSION I
(Incl. Marimba) CLARINET CELLO PERCUSSION III
(Incl. Vibraphone)

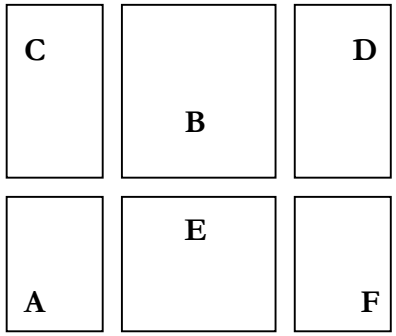
Commissioned by the London Sinfonietta on the occasion of its 40th Anniversary Concert on Tuesday December 2nd of December 2008

## Audience Harmonica Groupings and Roles

The 36 audience harmonica and bell players should be divided into 6 groups of 6 players:

**Group A** = players: **1** (harm. D#), **7** (harm. A), **16** (Rin 1, E*b*), **18**, **19**, **20** (hanki-harmonicas)
**Group B** = players: **2** (harm. C#), **11** (harm. F), **14** (Cupbells 2, B/G#), **21**, **22**, **23** (hanki-harmonicas)
**Group C** = players: **3** (harm. D), **9** (harm. G#), **13** (Cupbells 1, E*b*/A), **24**, **25**, **26** (hanki-harmonicas)
**Group D** = players: **4** (harm. B), **10** (harm. F#), **15** (Cupbells 3, B*b*/G), **27**, **28**, **29** (hanki-harmonicas)
**Group E** = players: **5** (harm. C), **8** (harm. G), **30**, **31**, **32**, **33** (hanki-harmonicas)
**Group F** = players: **6** (harm. A#), **12** (harm. E), **17** (Rin 2, F), **34**, **35**, **36** (hanki-harmonicas)

These groups should be distributed evenly throughout the space of the hall, though the precise layout will vary depending on the venue. At the premiere (in Queen Elizabeth Hall, London) they were approximately like this:



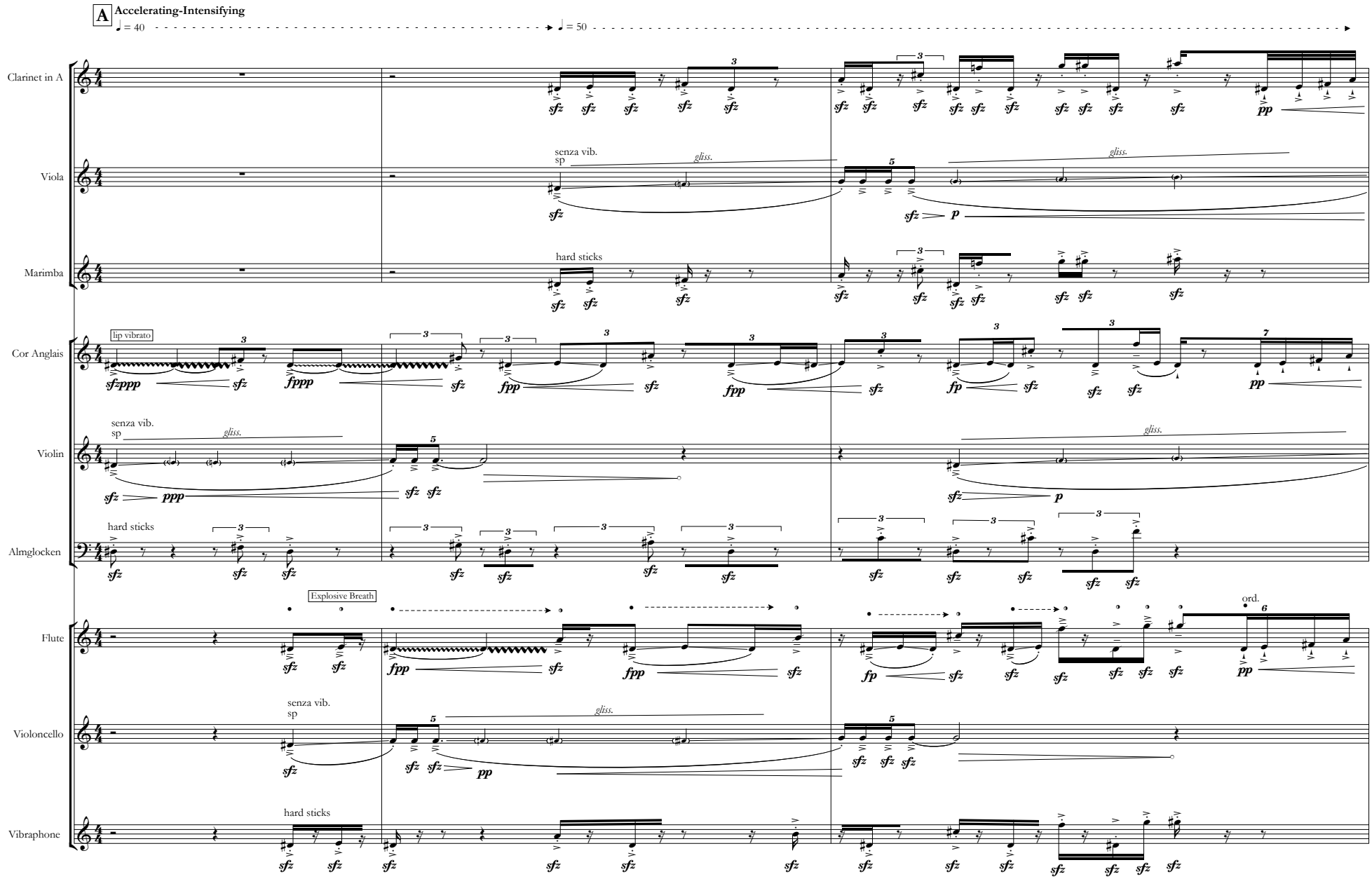

All players are required to play in the 'Tutti hanki-harmonica' sections. In addition players 1-17 have special functions:

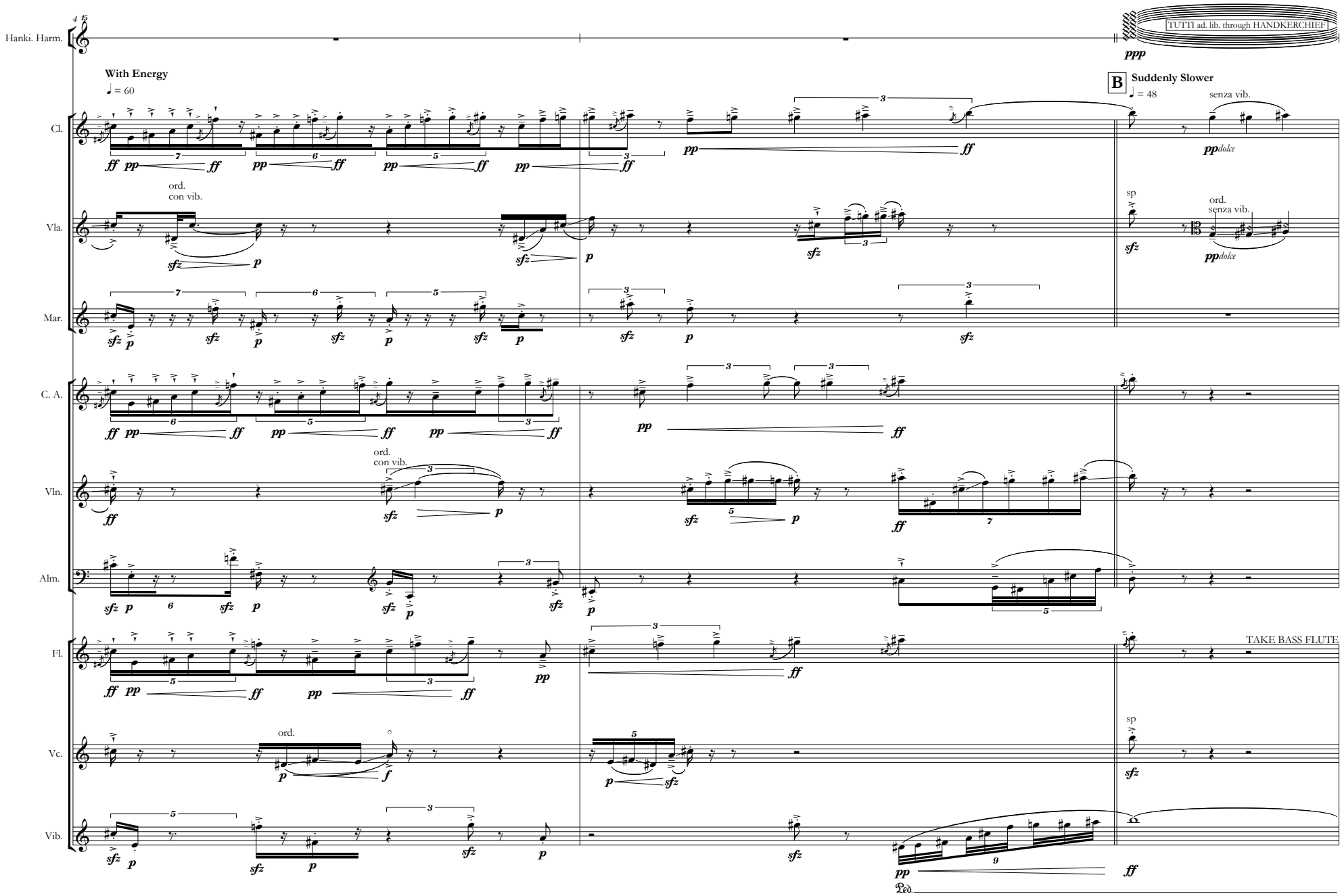
- Players 1-6 are group leaders
- Each group has two *solo players* (1-12)
- Groups B, C and D each have a *cupbell player*
- Groups A and F each have a *rin player*

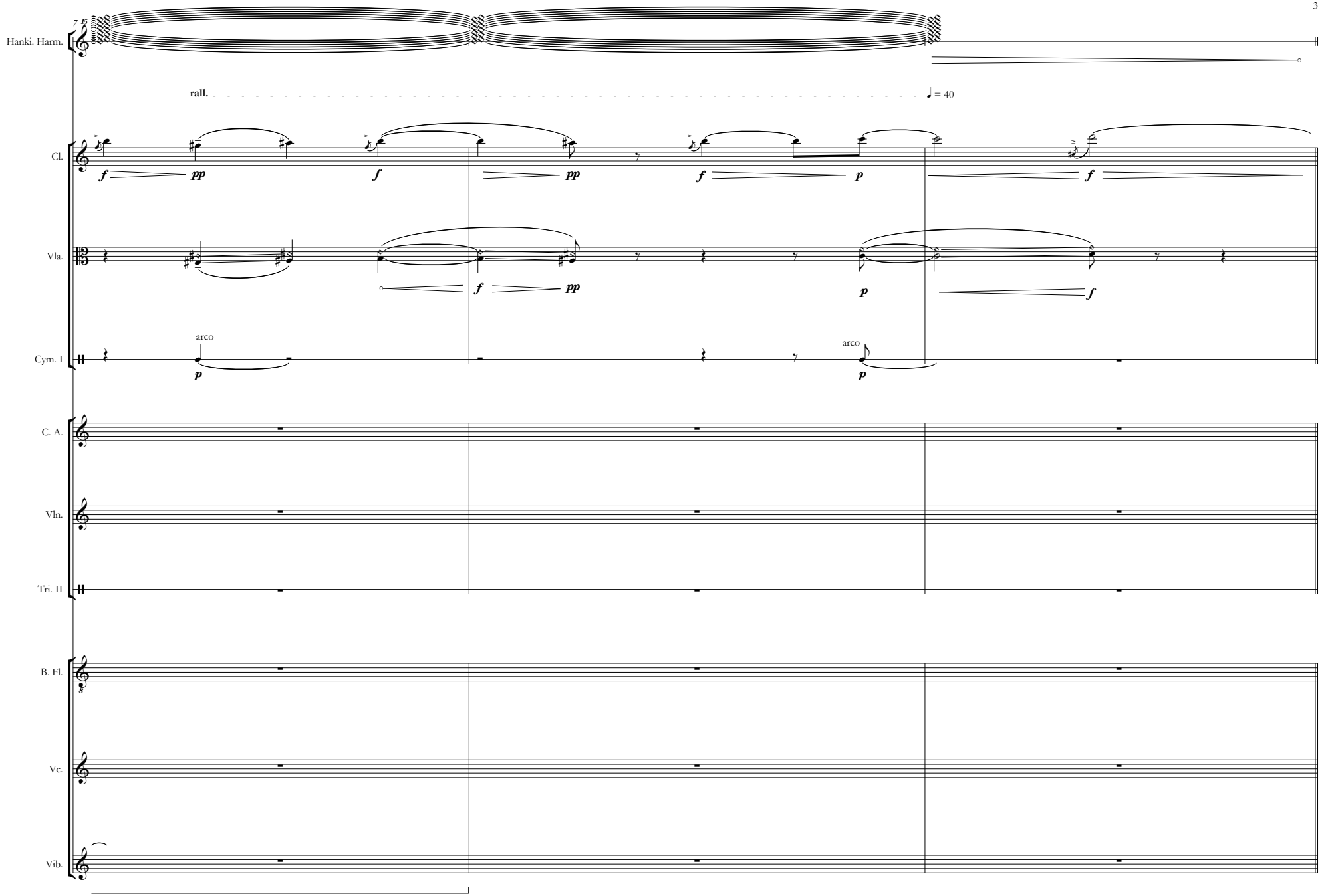
*- for Audrey -*

# In Time Entwined, In Space Enlaced

Christian Mason (2008)




Hanki. Harm.
TUTTI ad. lib. through HANDKERCHIEF
ppp
With Energy
♩ = 60
B
Suddenly Slower
♩ = 48
senza vib.
Cl.
ord.
con vib.
Vla.
sp
ord.
senza vib.
Mar.
C. A.
Vln.
Alm.
TAKE BASS FLUTE
Fl.
ord.
Vc.
Vib.


Hanki. Harm.
rall.
♩ = 40
Cl.
Vla.
Cym. I
arco
arco
C. A.
Vln.
Tri. II
B. Fl.
Vc.
Vib.

**C** **Relaxed, Fluid and Supple**

♩=c.50

10

Cl.

Vla.

Cym. I

C. A.

Vln.

Tri. II

B. Fl.

Vc.

Vib.

*p*

sul C
sul tasto
senza vib.

*pp* *mf* *pp* *mf* *pp* *mf* *pp*

*flautando*

ord.

*mf* *pp* *mf* *p*

arco

*p*

lip bend

sim.

*mf dolce espress.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *p*

*f*

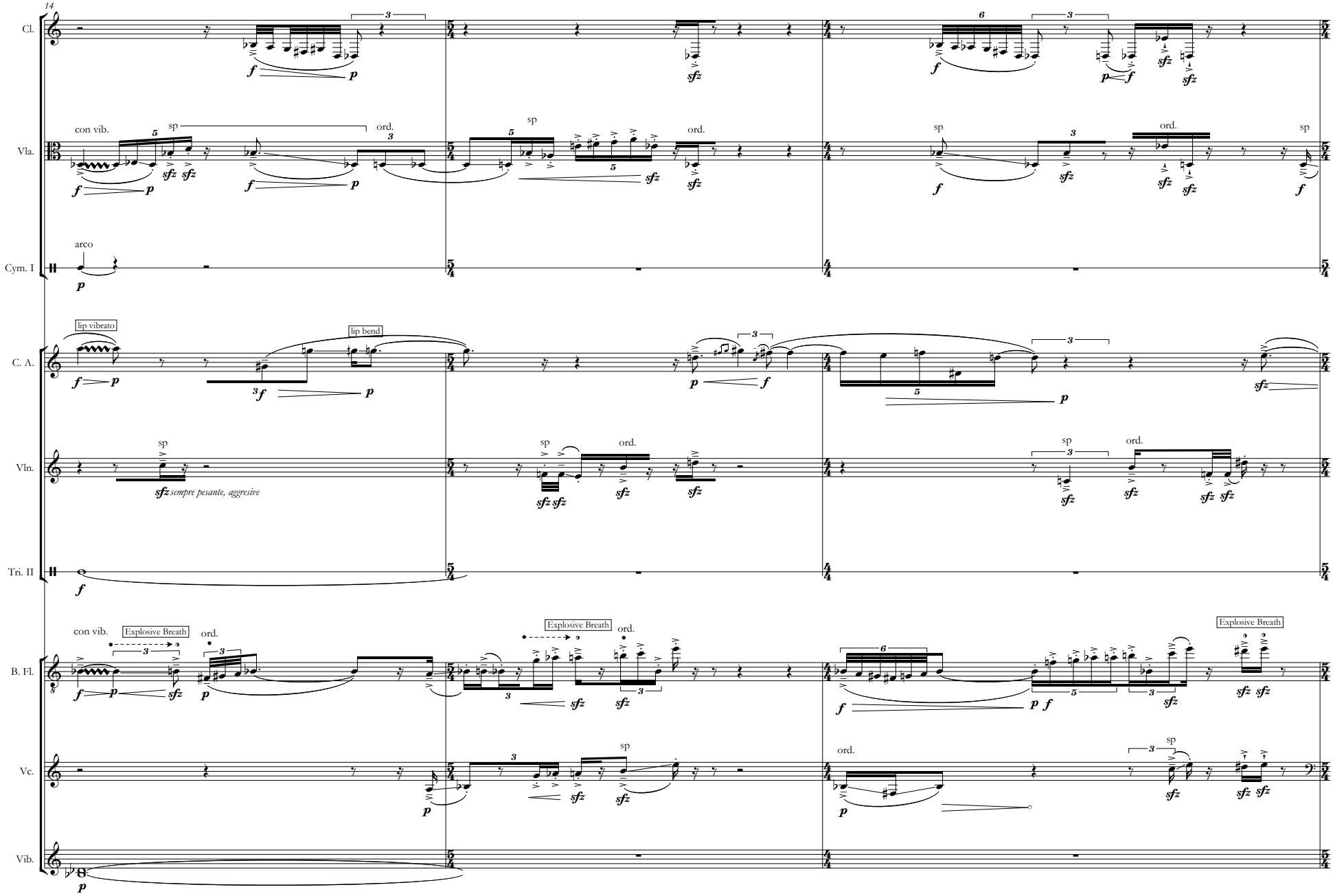
senza vib.

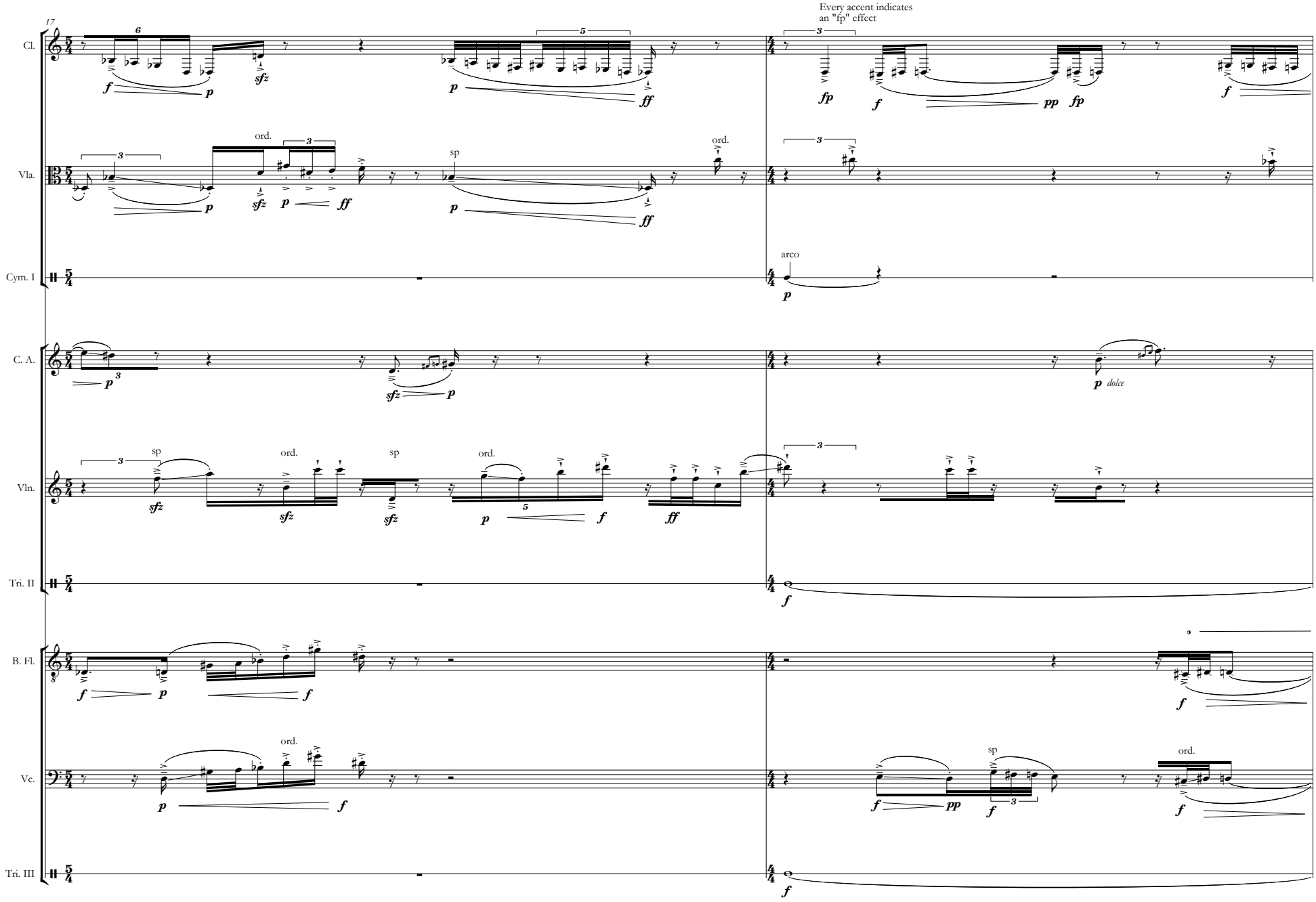
lip bend

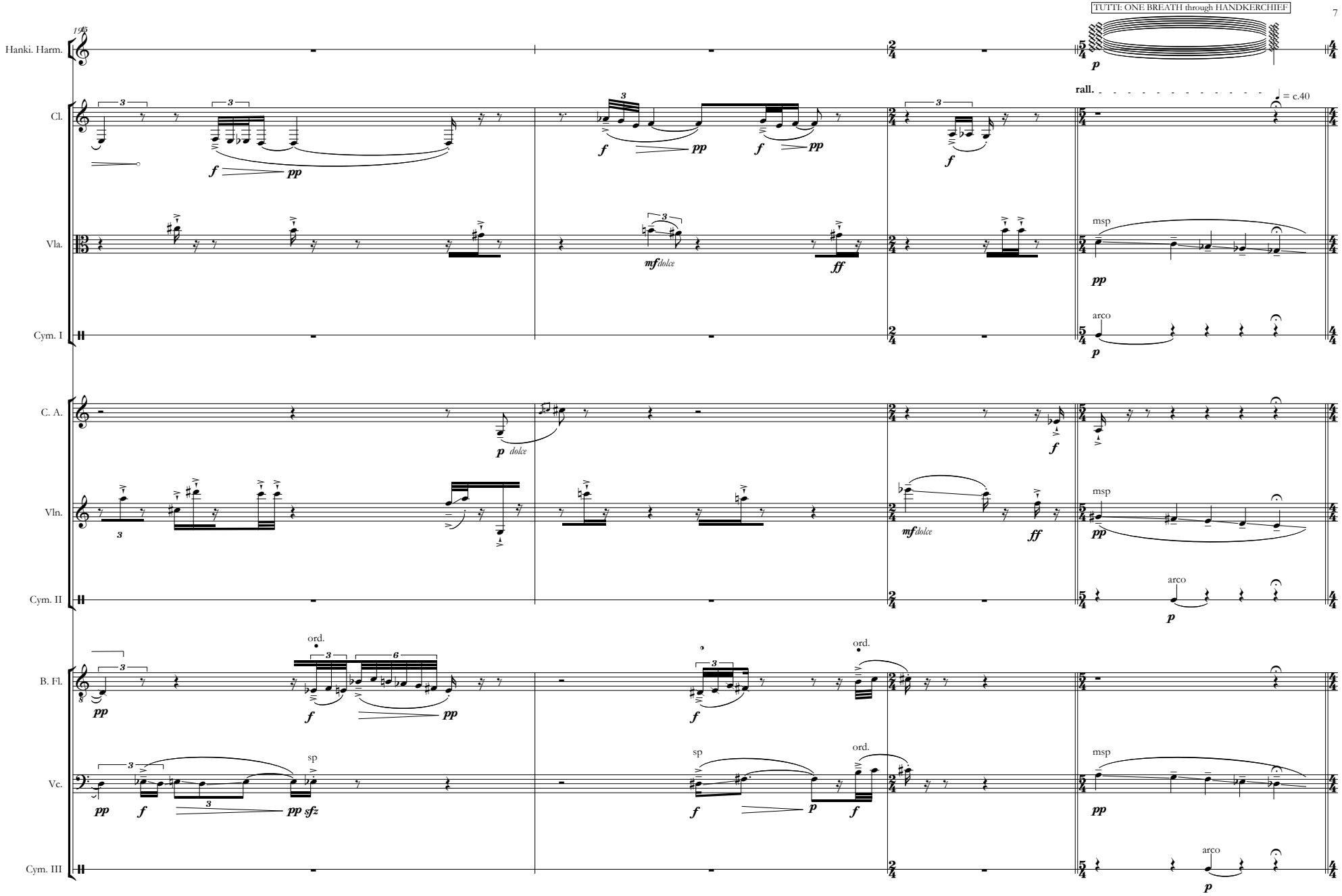
*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

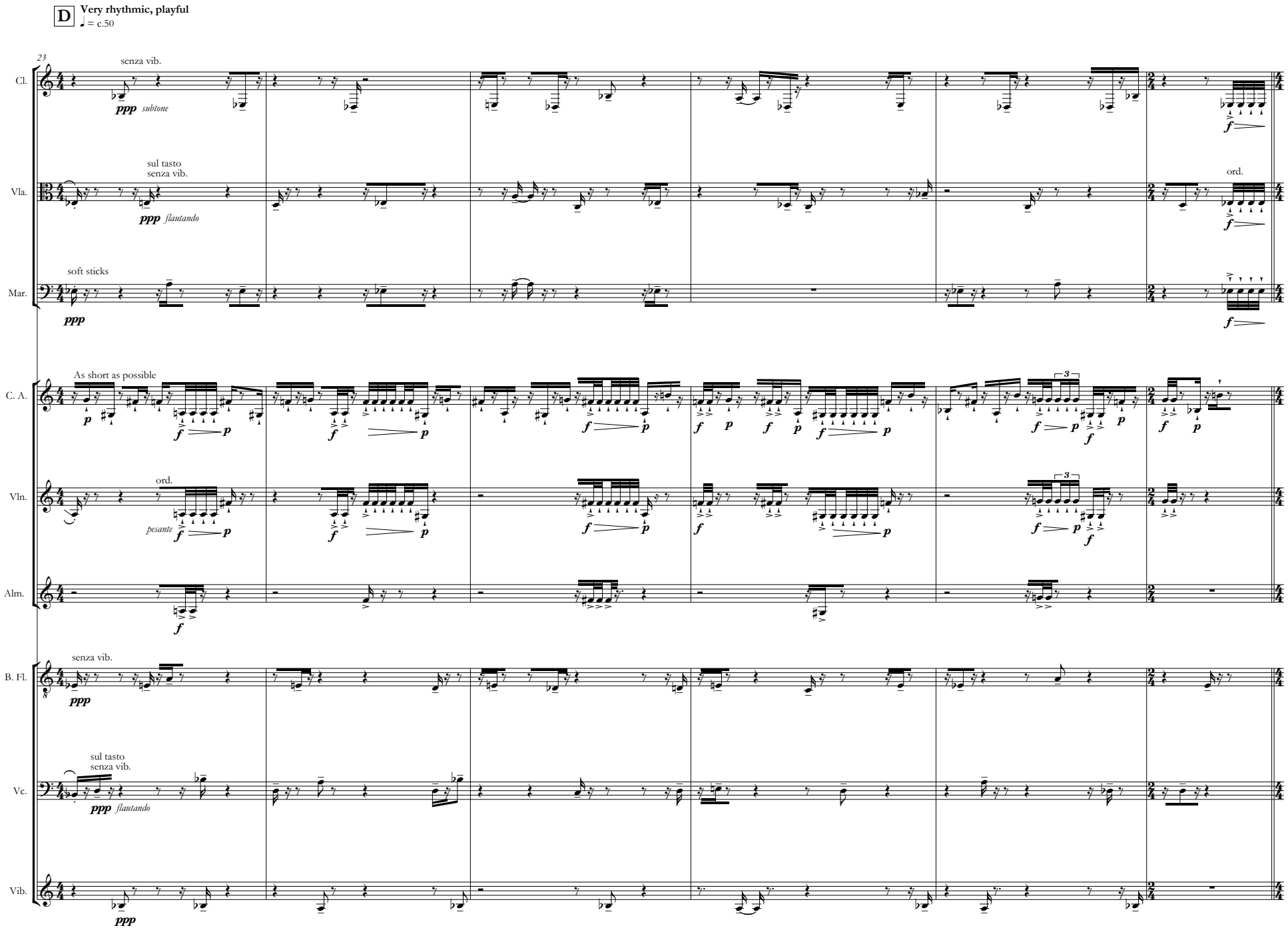
medium-soft sticks

*pp*

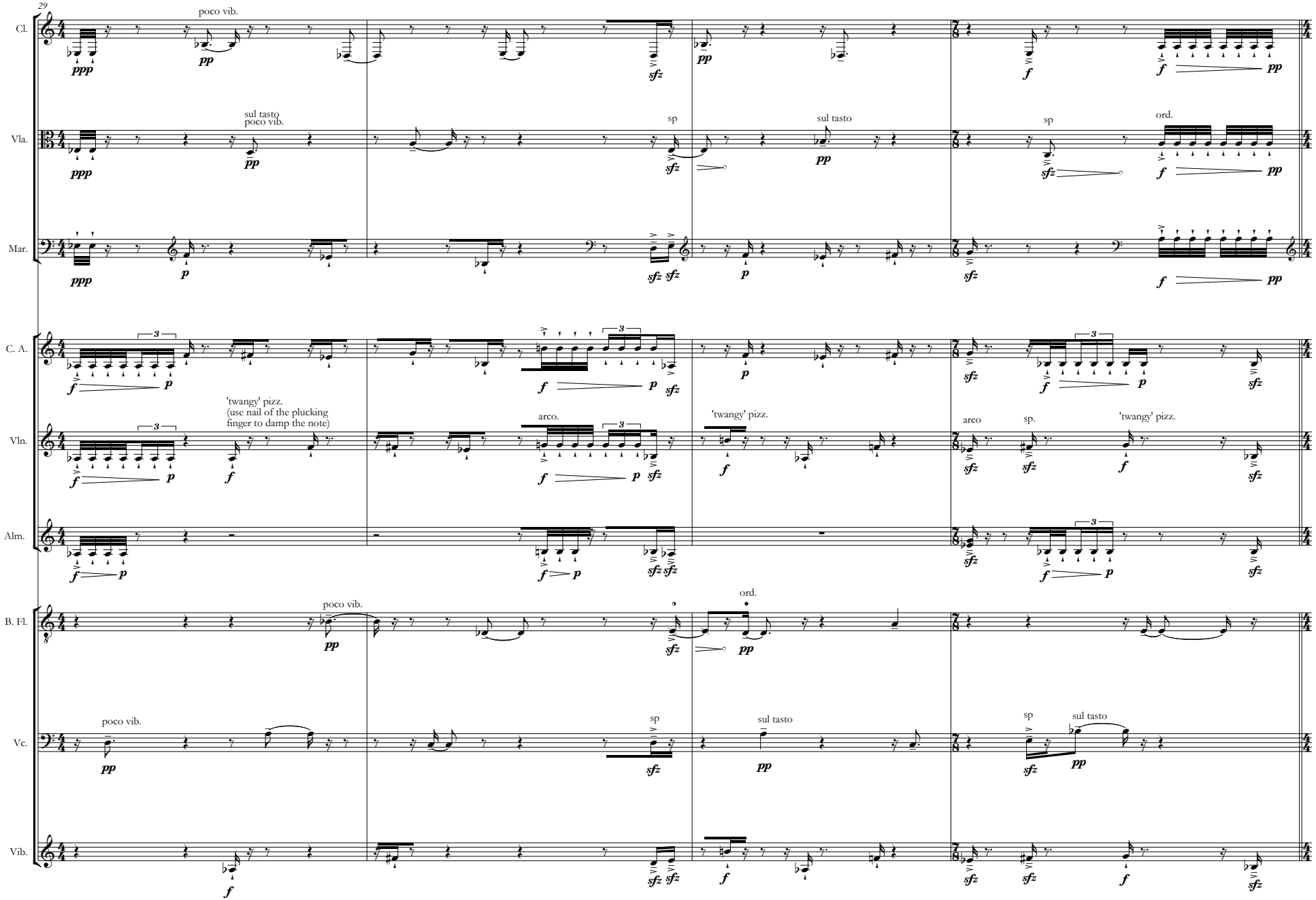

14
Cl.
Vla.
Cym. I
C. A.
Vln.
Tri. II
B. Fl.
Vc.
Vib.
con vib.
sp
ord.
arco
lip vibrato
lip bend
sfz sempre pesante, aggresive
Explosive Breath


17
Every accent indicates
an "fp" effect
Cl.
Vla.
Cym. I
C. A.
Vln.
Tri. II
B. Fl.
Vc.
Tri. III
ord.
sp
arco
dolce

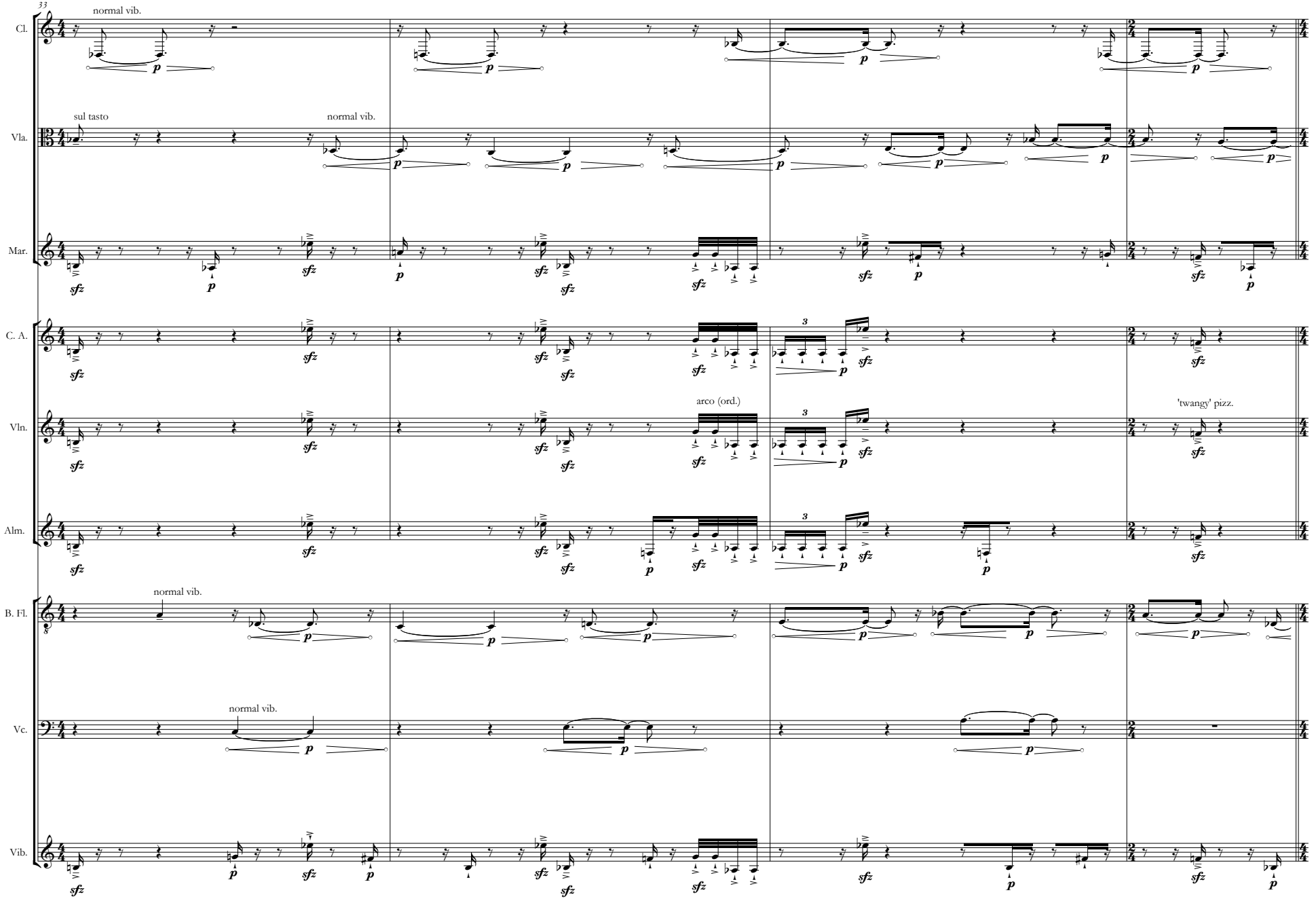

TUTTI: ONE BREATH through HANDKERCHIEF
rall.
= c.40
Hanki. Harm.
Cl.
Vla.
Cym. I
C. A.
Vln.
Cym. II
B. Fl.
Vc.
Cym. III
msp
arco
ord.
sp
dolce


D
Very rhythmic, playful
♩ = c.50
23
Cl.
senza vib.
ppp subtone
Vla.
sul tasto
senza vib.
ppp flautando
ord.
Mar.
soft sticks
ppp
C. A.
As short as possible
Vln.
ord.
pesante
Alm.
B. Fl.
senza vib.
ppp
Vc.
sul tasto
senza vib.
ppp flautando
Vib.
ppp

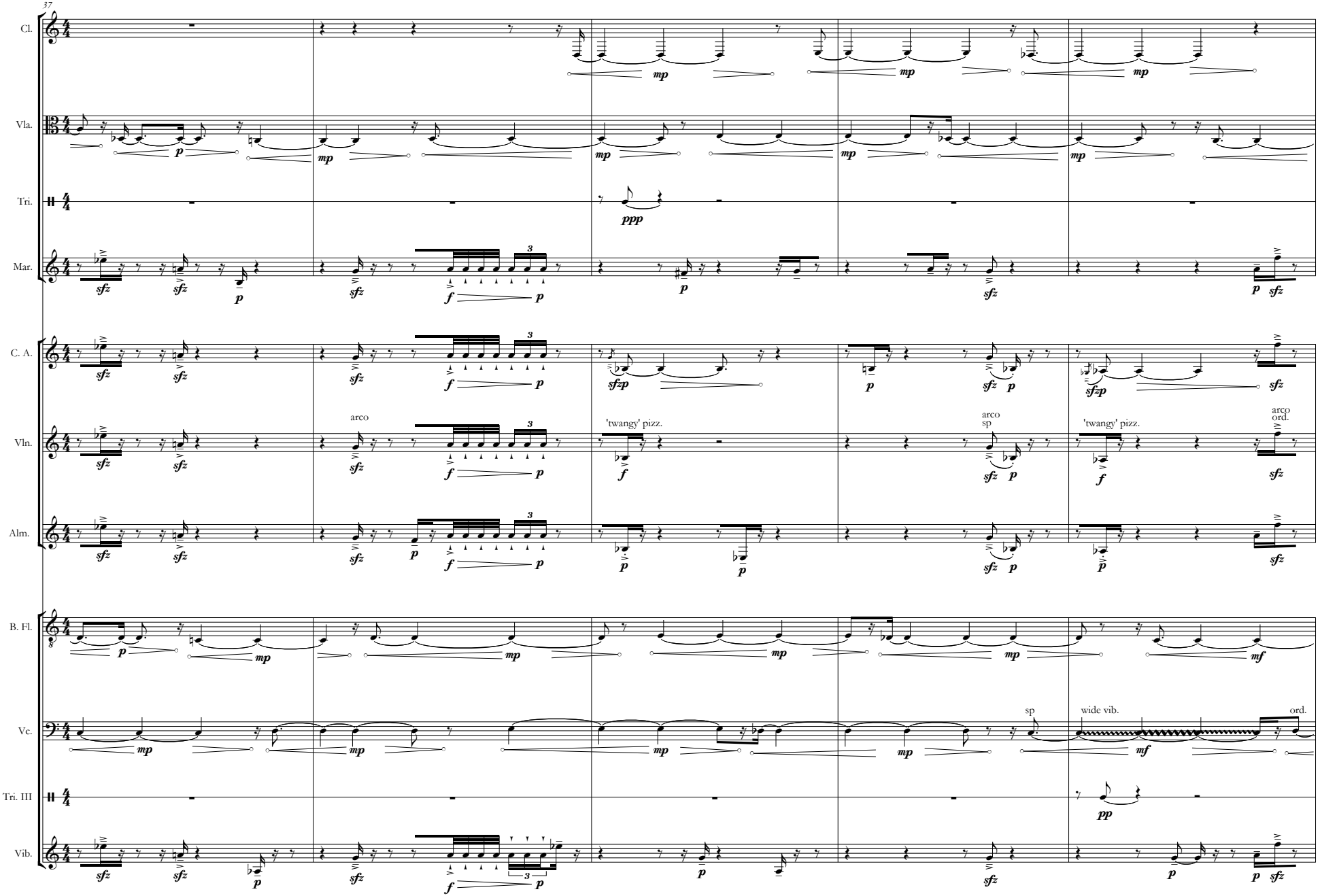
**E** **CANON I: 2-part**
**Capricious**

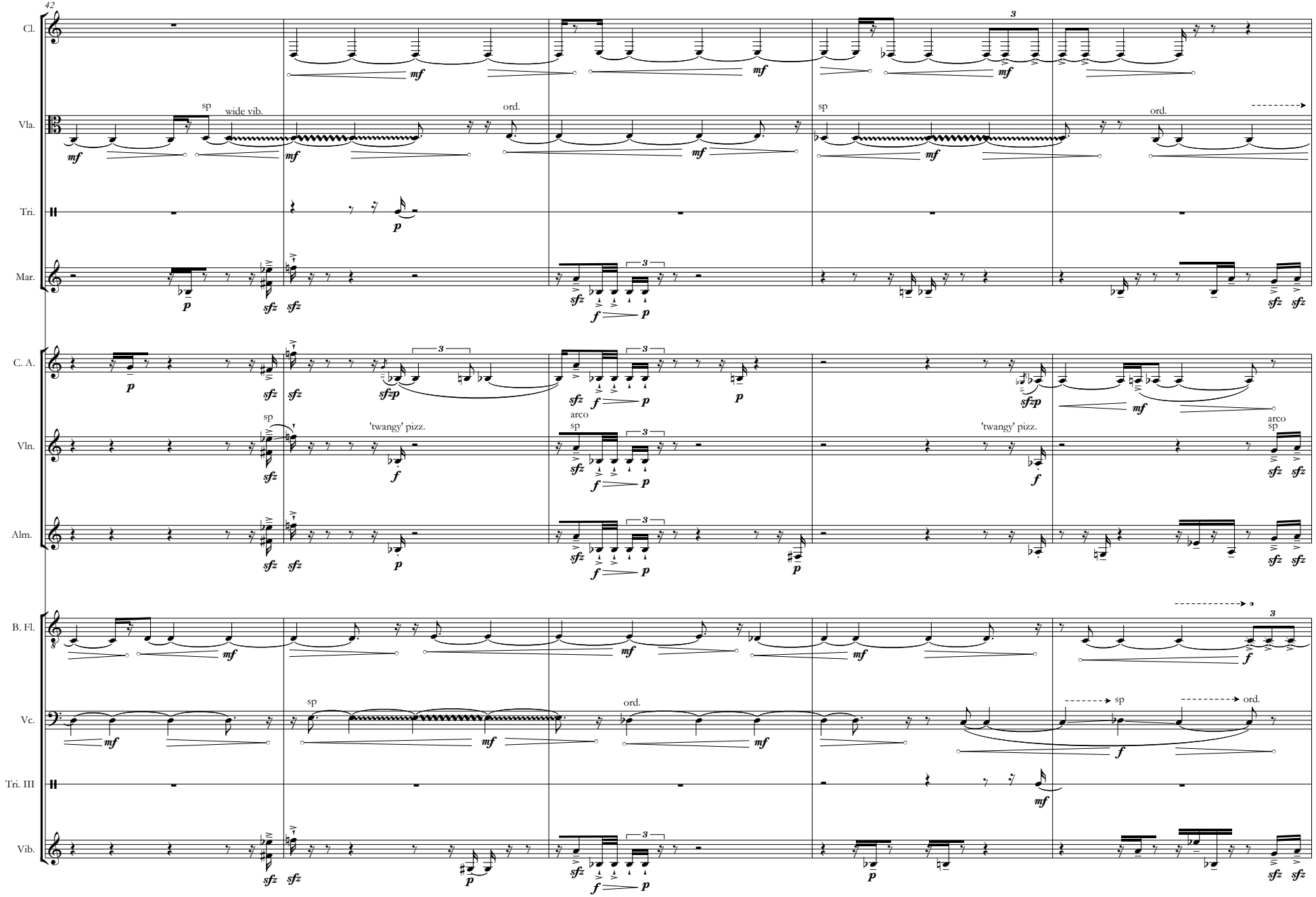


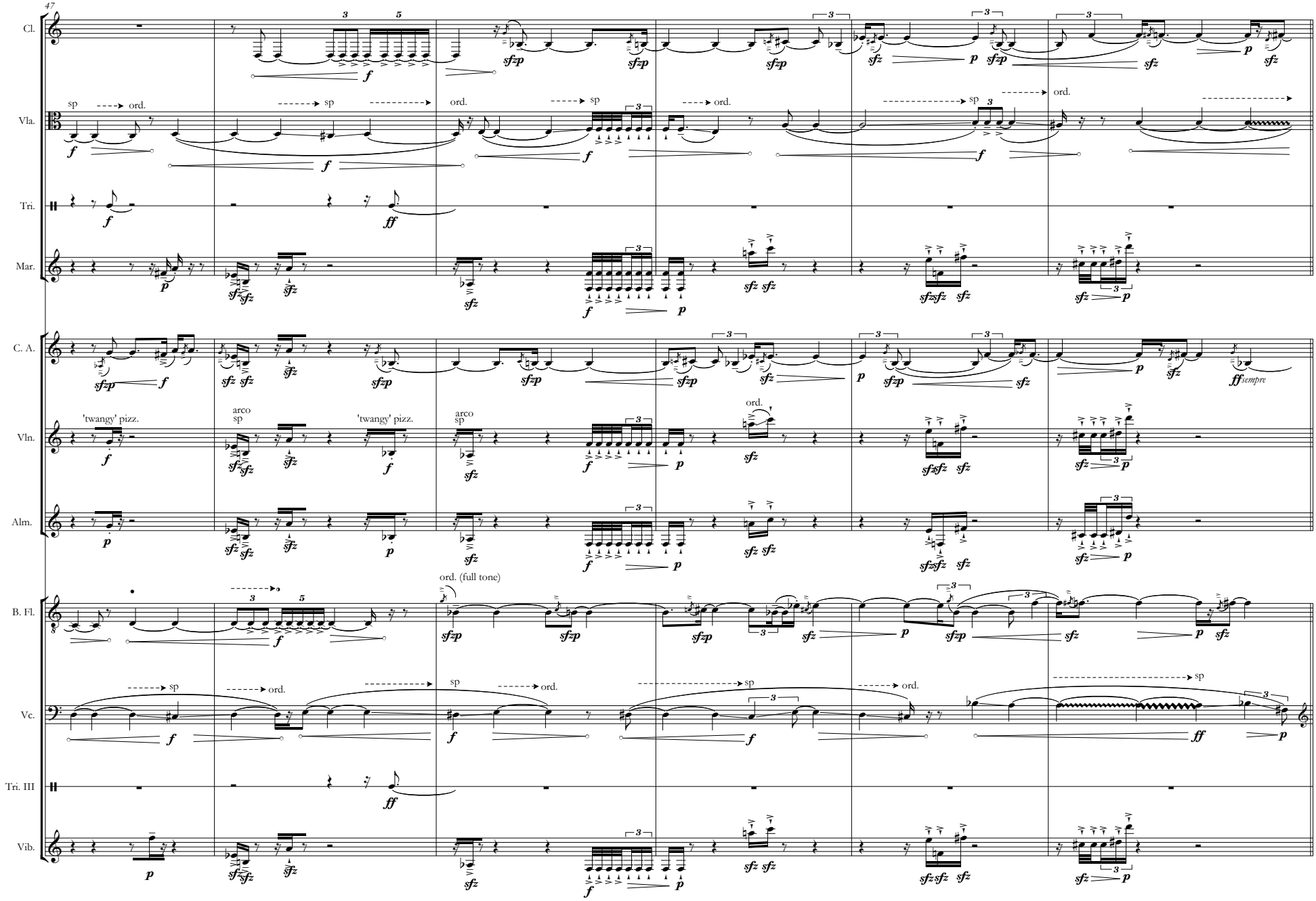
**F** **CANON II: 3-part**
**Increasingly expansive**



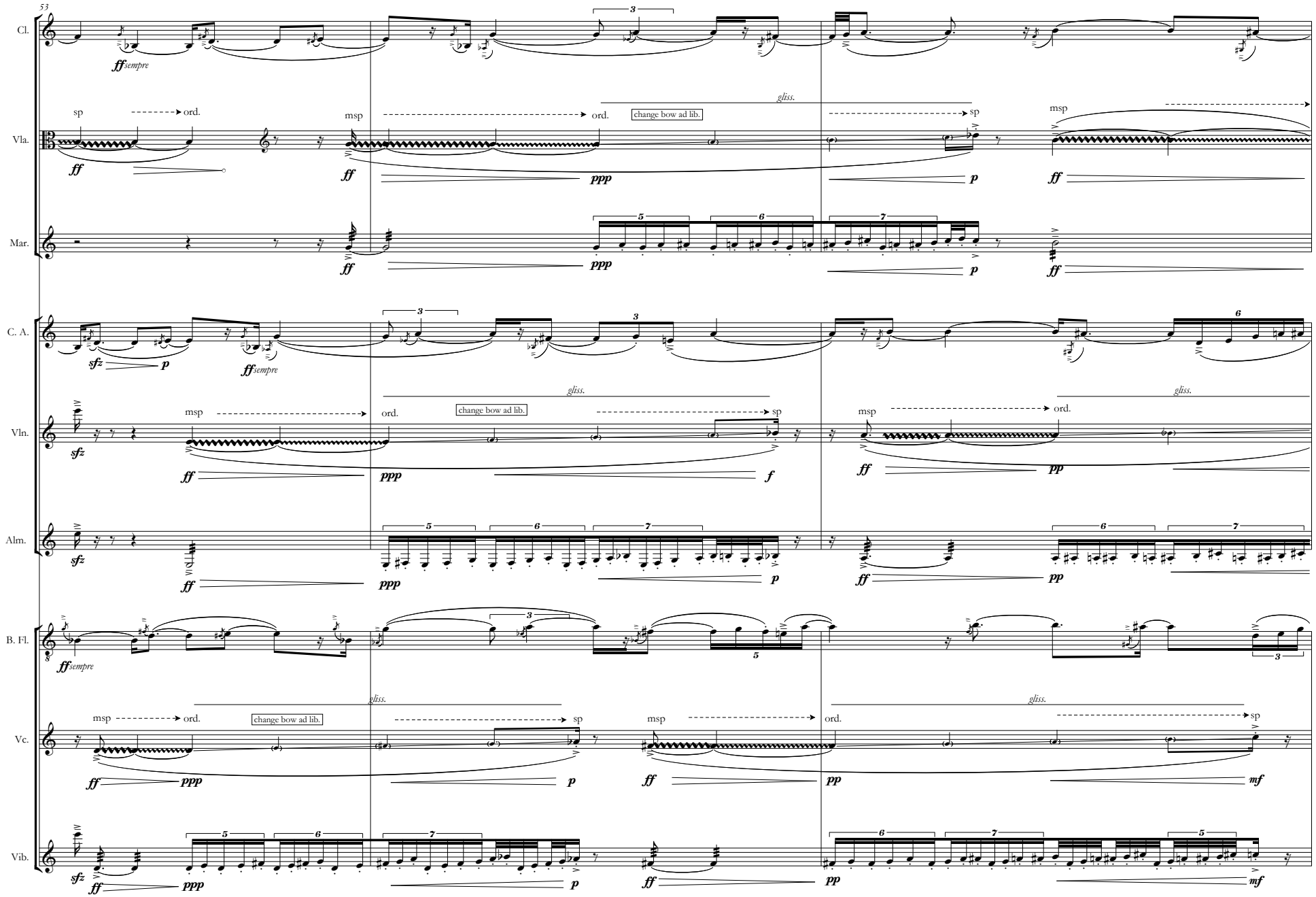
**G** **CANON III: 4-part**
**Nocturnal, dark sound**

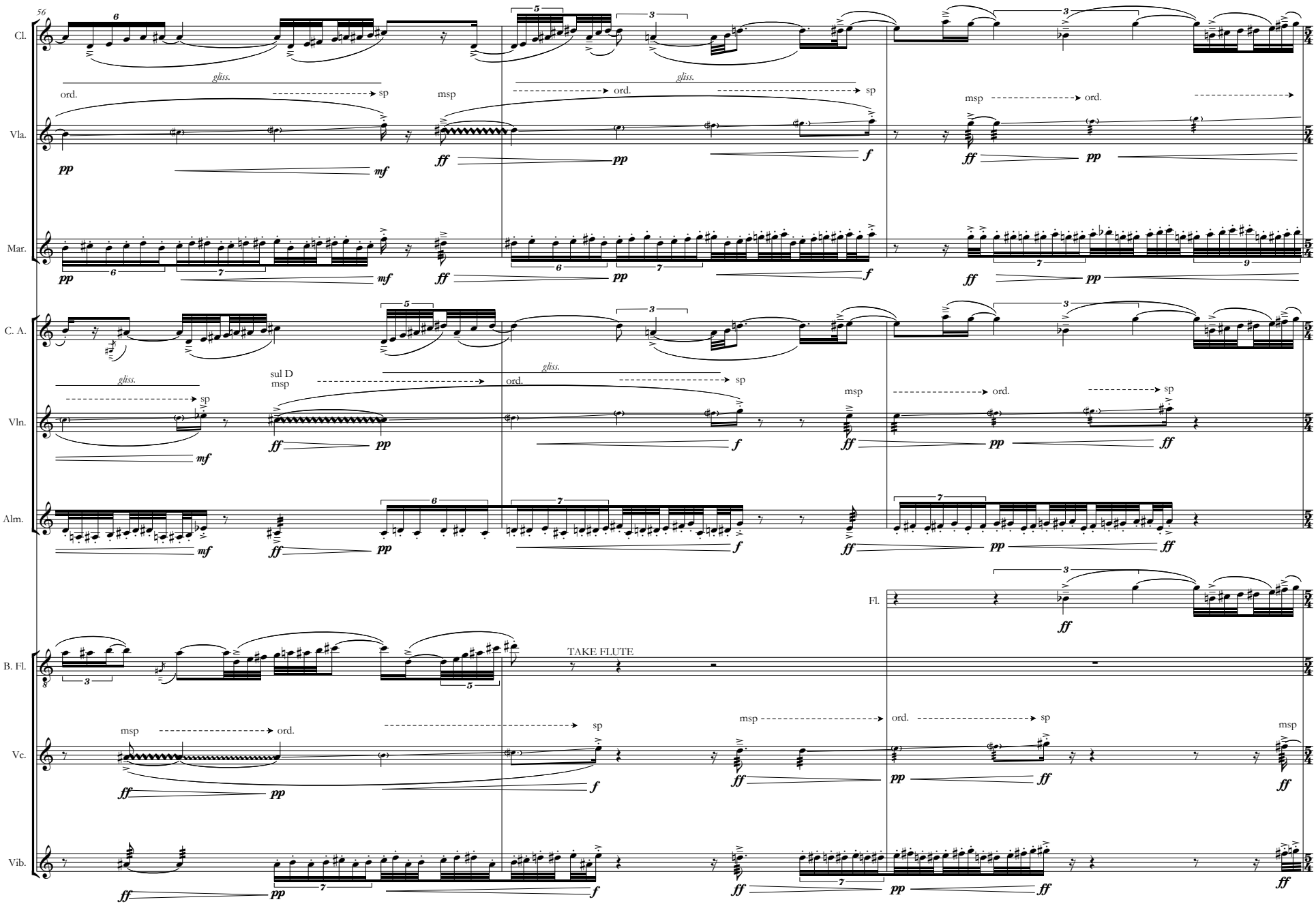


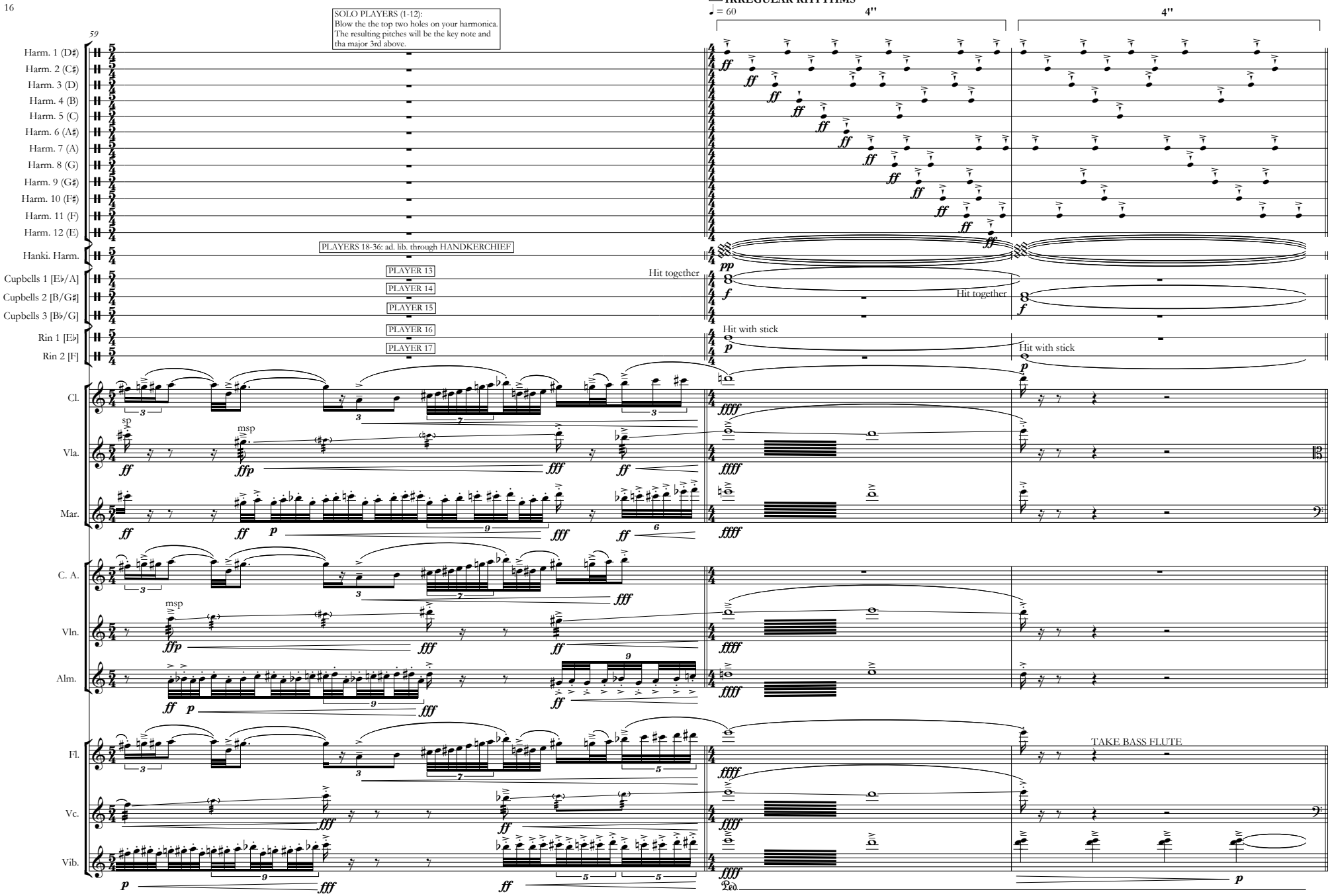

42
Cl.
Vla.
Tri.
Mar.
C. A.
Vln.
Alm.
B. Fl.
Vc.
Tri. III
Vib.
sp
wide vib.
ord.
'twangy' pizz.
arco

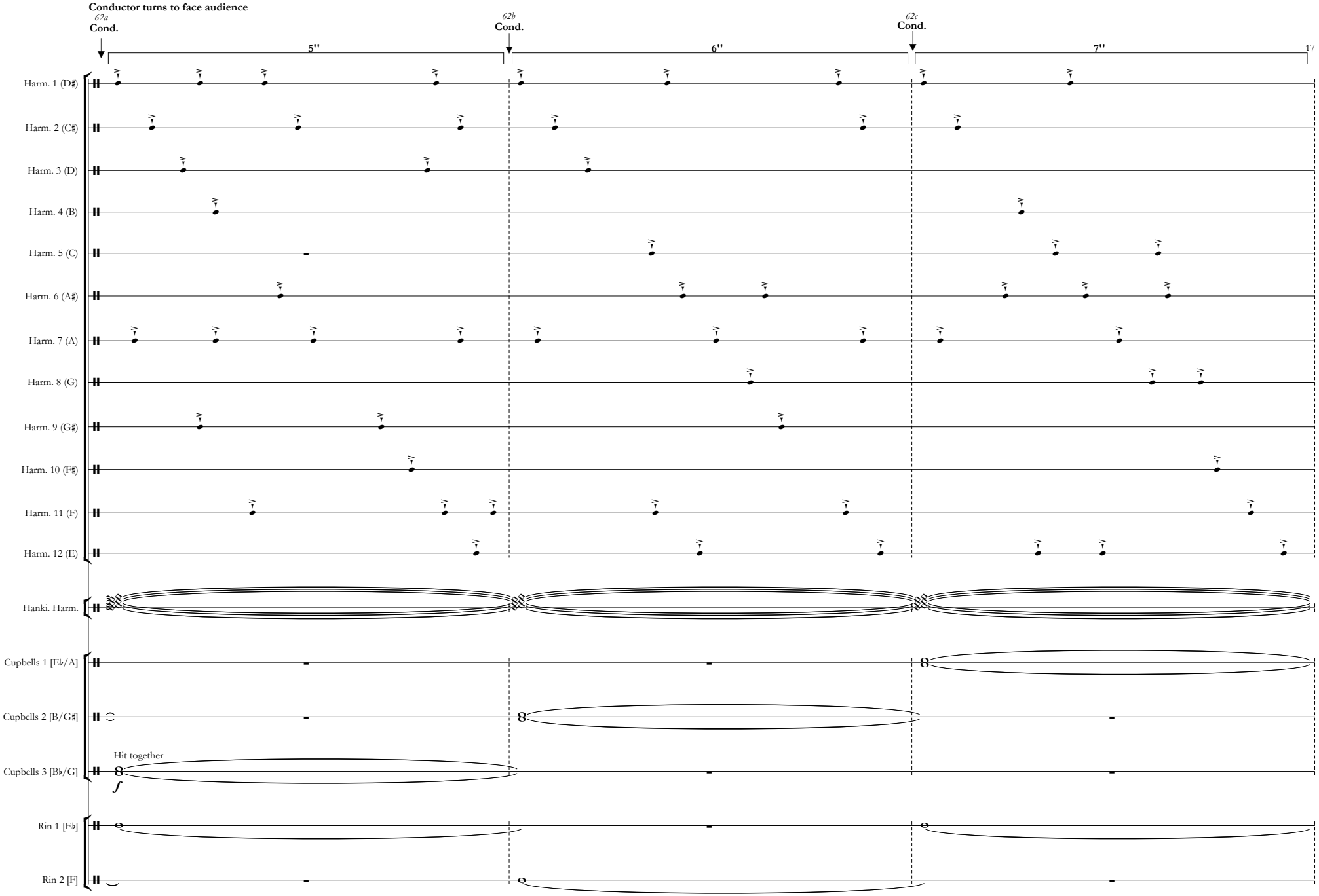

47
Cl.
Vla.
Tri.
Mar.
C. A.
Vln.
Alm.
B. Fl.
Vc.
Tri. III
Vib.
sp
ord.
'twangy' pizz.
arco
ord. (full tone)
ff sempre

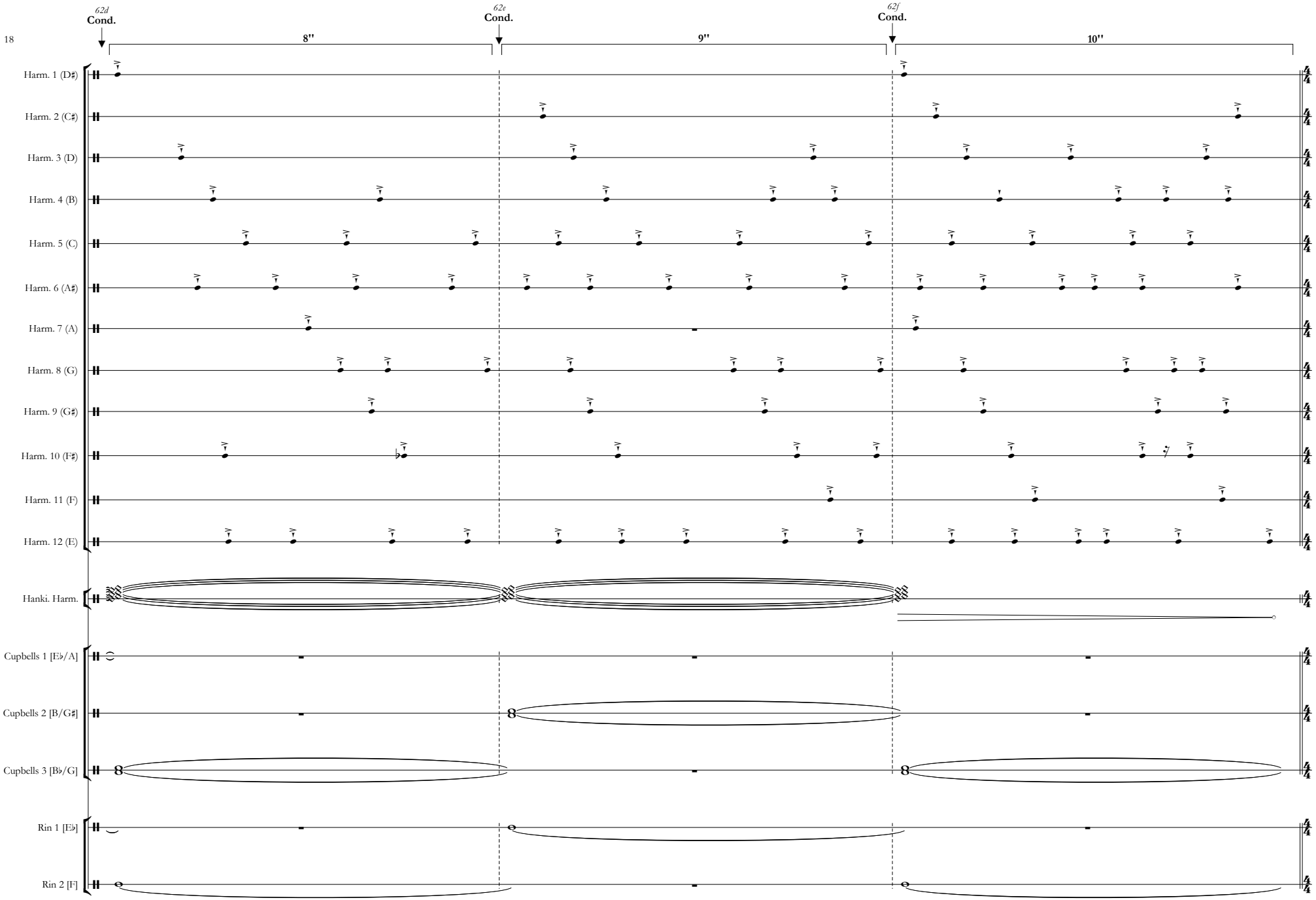
**H** **Becoming bright and light-filled**




56
Cl.
Vla.
Mar.
C. A.
Vln.
Alm.
Fl.
B. Fl.
Vc.
Vib.
TAKE FLUTE
gliss.
ord.
sp
msp
sul D
pp
mf
ff
f


59
SOLO PLAYERS (1-12):
Blow the the top two holes on your harmonica.
The resulting pitches will be the key note and
tha major 3rd above.
I "NATURAL SOUNDING"
IRREGULAR RHYTHMS
♩ = 60
4"
4"
Harm. 1 (D♯)
Harm. 2 (C♯)
Harm. 3 (D)
Harm. 4 (B)
Harm. 5 (C)
Harm. 6 (A♯)
Harm. 7 (A)
Harm. 8 (G)
Harm. 9 (G♯)
Harm. 10 (F♯)
Harm. 11 (F)
Harm. 12 (E)
Hanki. Harm.
PLAYERS 18-36: ad. lib. through HANDKERCHIEF
PLAYER 13
PLAYER 14
PLAYER 15
PLAYER 16
PLAYER 17
Cupbells 1 [E♭/A]
Cupbells 2 [B/G♯]
Cupbells 3 [B♭/G]
Hit together
Hit together
Rin 1 [E♭]
Rin 2 [F]
Hit with stick
Hit with stick
Cl.
Vla.
Mar.
C. A.
Vln.
Alm.
Fl.
Vc.
Vib.
TAKE BASS FLUTE
sp
msp
msp


Conductor turns to face audience
62a
Cond.
62b
Cond.
62c
Cond.
5"
6"
7"
17
Harm. 1 (D♯)
Harm. 2 (C♯)
Harm. 3 (D)
Harm. 4 (B)
Harm. 5 (C)
Harm. 6 (A♯)
Harm. 7 (A)
Harm. 8 (G)
Harm. 9 (G♯)
Harm. 10 (F♯)
Harm. 11 (F)
Harm. 12 (E)
Hanki. Harm.
Cupbells 1 [E♭/A]
Cupbells 2 [B/G♯]
Hit together
Cupbells 3 [B♭/G]
f
Rin 1 [E♭]
Rin 2 [F]


62d
Cond.
62e
Cond.
62f
Cond.
8''
9''
10''
Harm. 1 (D♯)
Harm. 2 (C♯)
Harm. 3 (D)
Harm. 4 (B)
Harm. 5 (C)
Harm. 6 (A♯)
Harm. 7 (A)
Harm. 8 (G)
Harm. 9 (G♯)
Harm. 10 (F♯)
Harm. 11 (F)
Harm. 12 (E)
Hanki. Harm.
Cupbells 1 [E♭/A]
Cupbells 2 [B/G♯]
Cupbells 3 [B♭/G]
Rin 1 [E♭]
Rin 2 [F]

**J** **STRING TRIO:**
**Extremely Slow, intimate**
♩ = 40

63

Cl.

Vla.

Mar.

C. A.

Vln.

Gongs

B. Fl.

Vc.

Vib.

senza vib. (unless notated)
sul tasto
con sord.

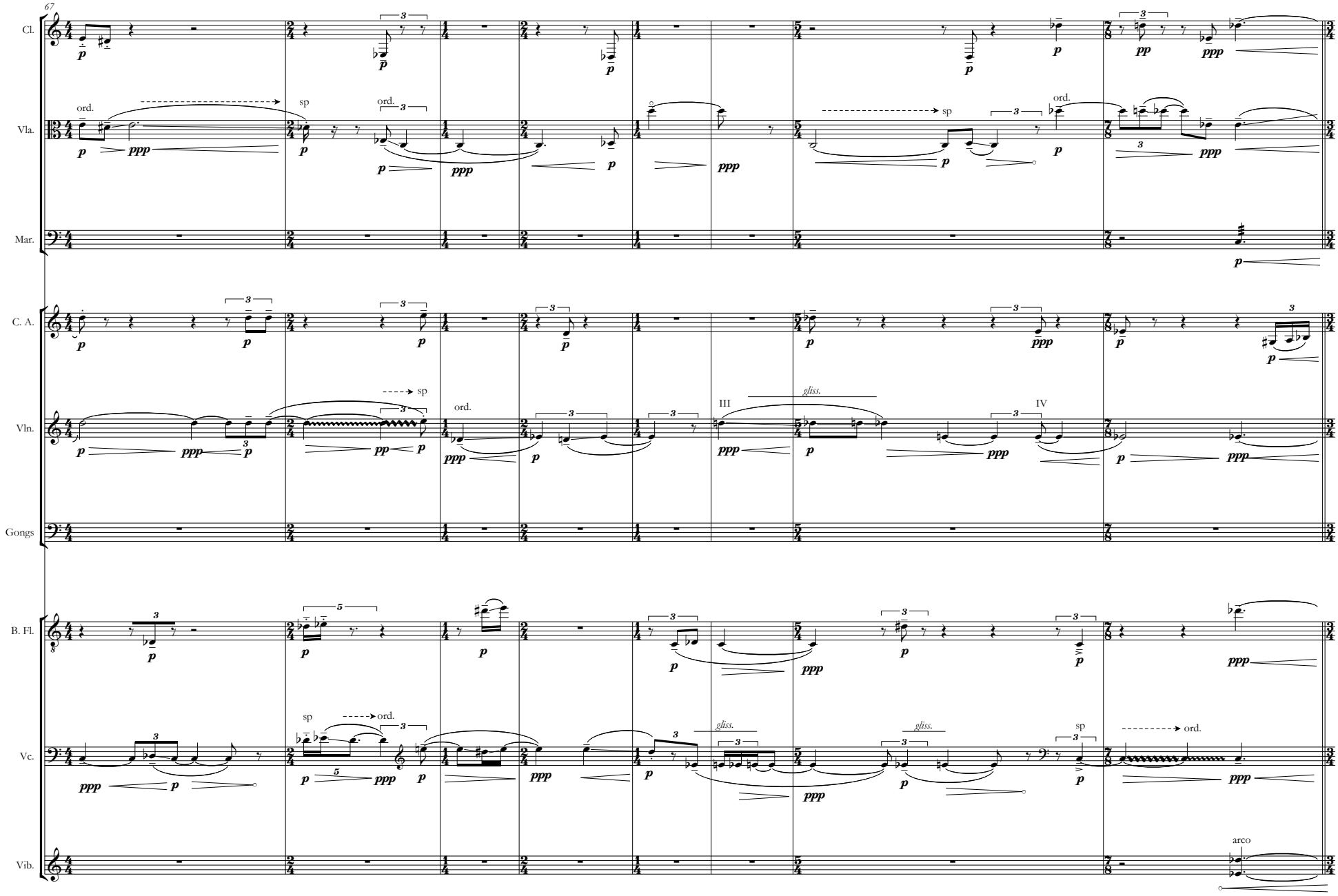
soft sticks

IV

sp

ord.

poco accel. . . . . .



**K** **WIND TRIO:**
**Faster, but still very slow**
♩ = 45

75

Cl.

Vla.

Mar.

C. A.

Vln.

Gongs

B. Fl.

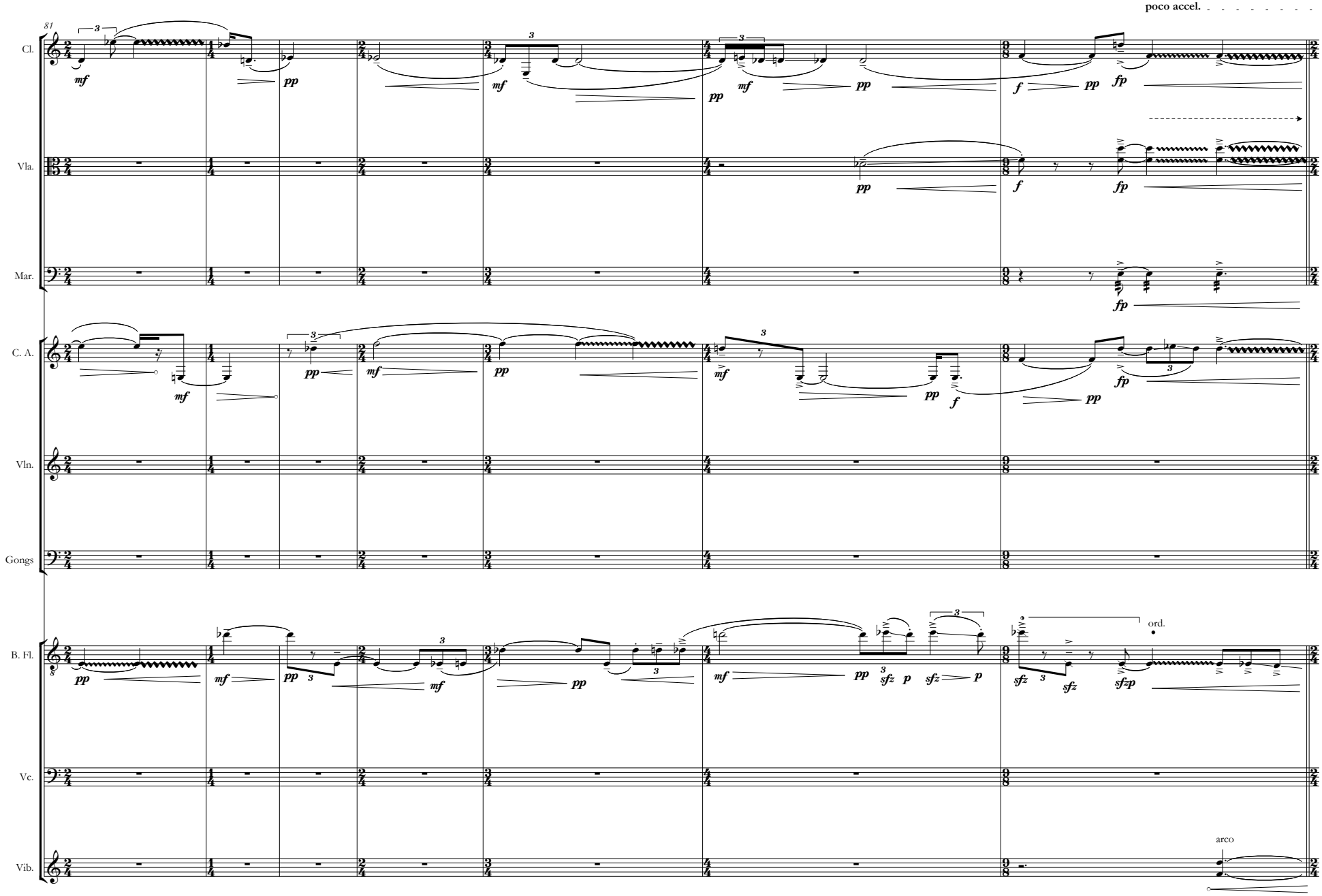
Vc.

Vib.

senza sord.

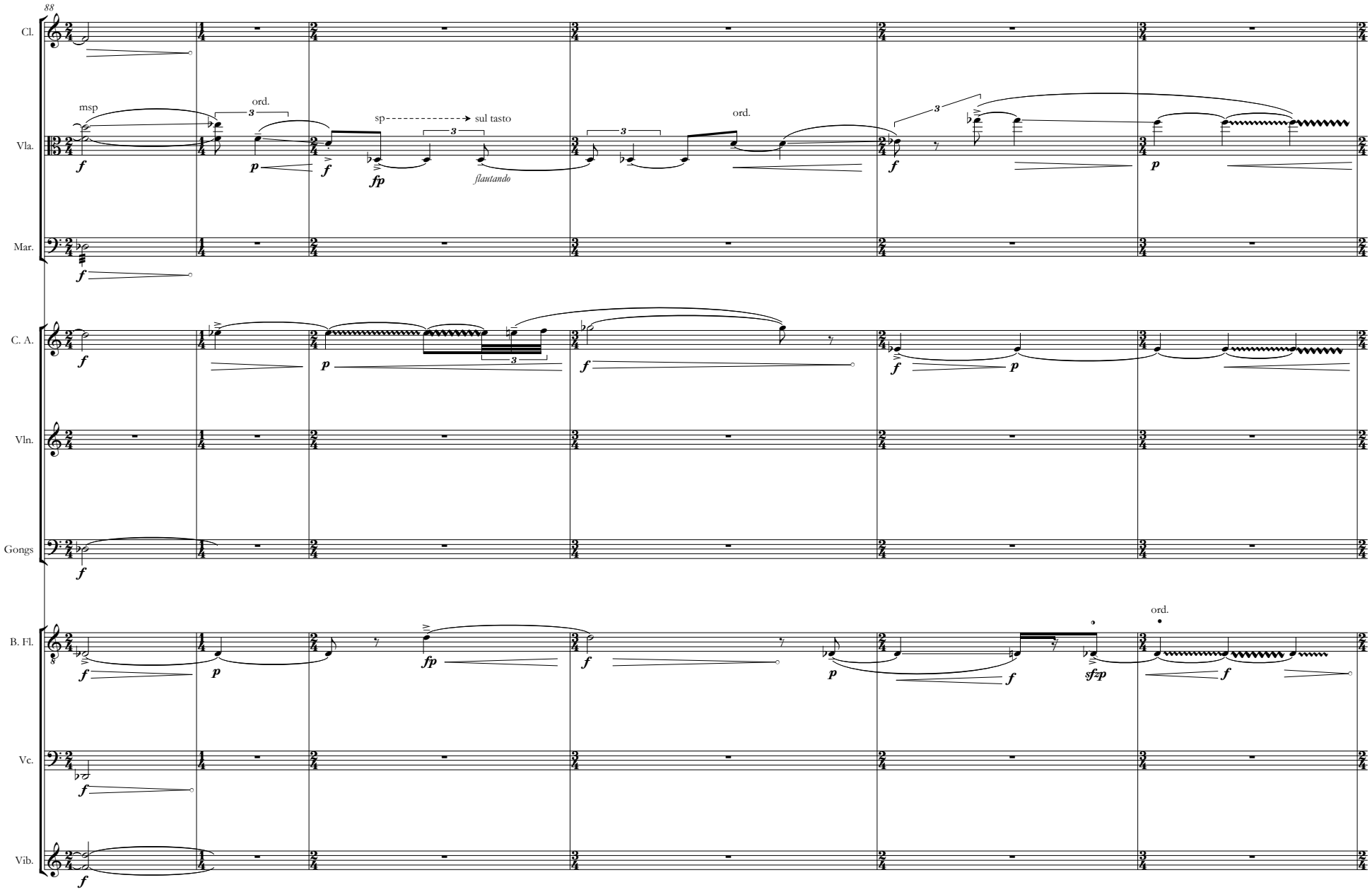
senza sord.

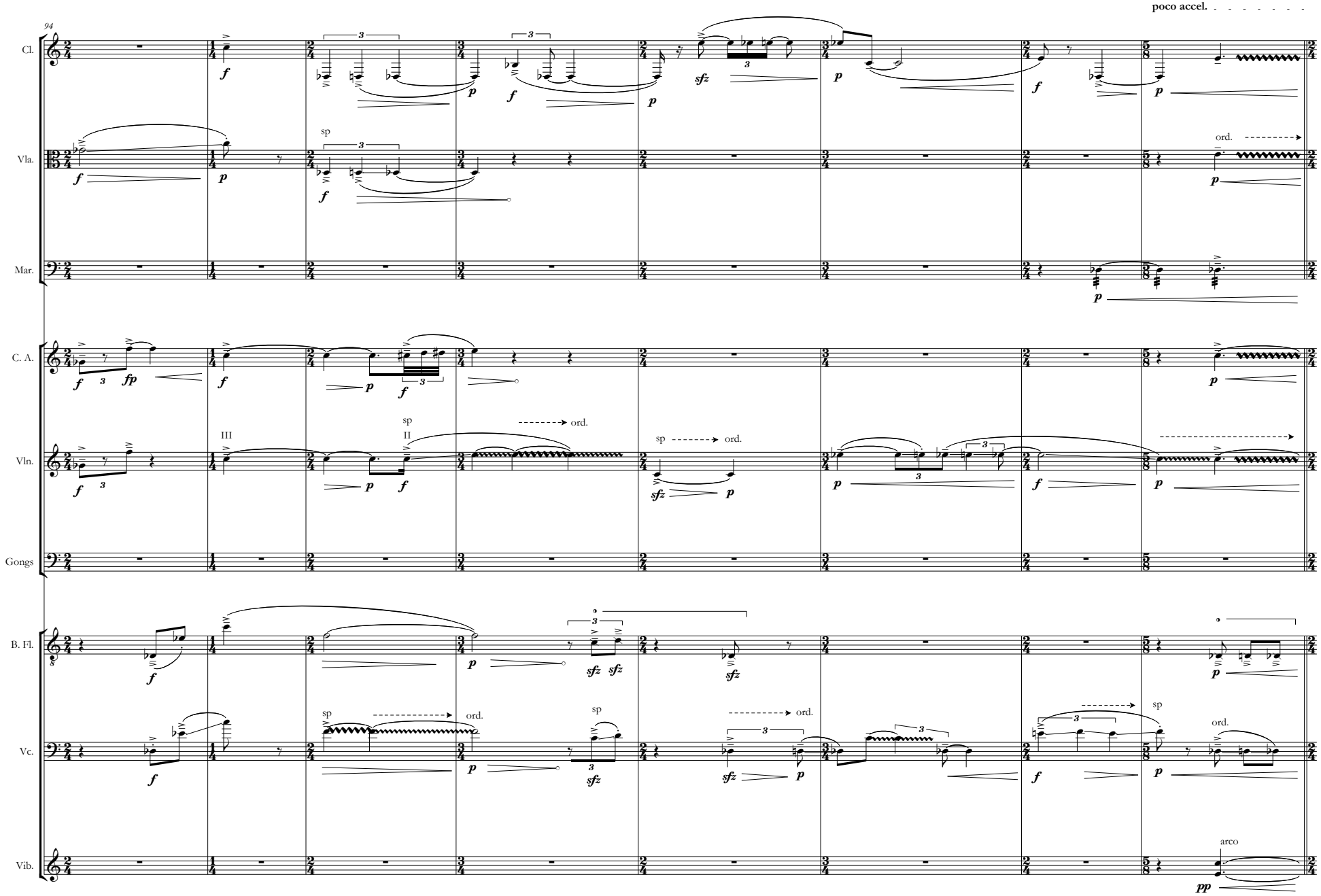
senza sord.


poco accel.
81
Cl.
Vla.
Mar.
C. A.
Vln.
Gongs
B. Fl.
Vc.
Vib.
ord.
arco

**L** **MIXED TRIOS:**
**Slightly Faster, Flowing**

♩ 50

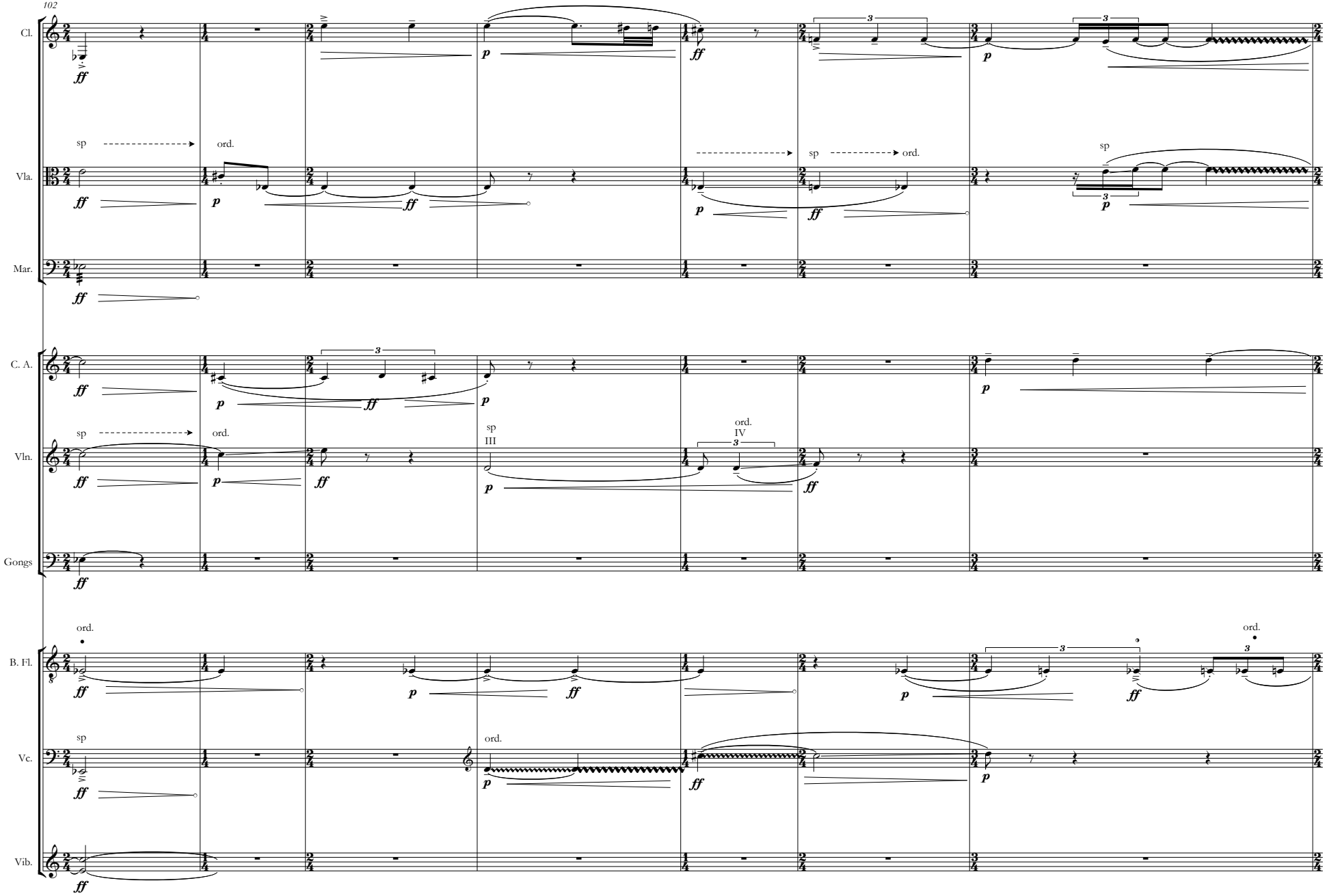


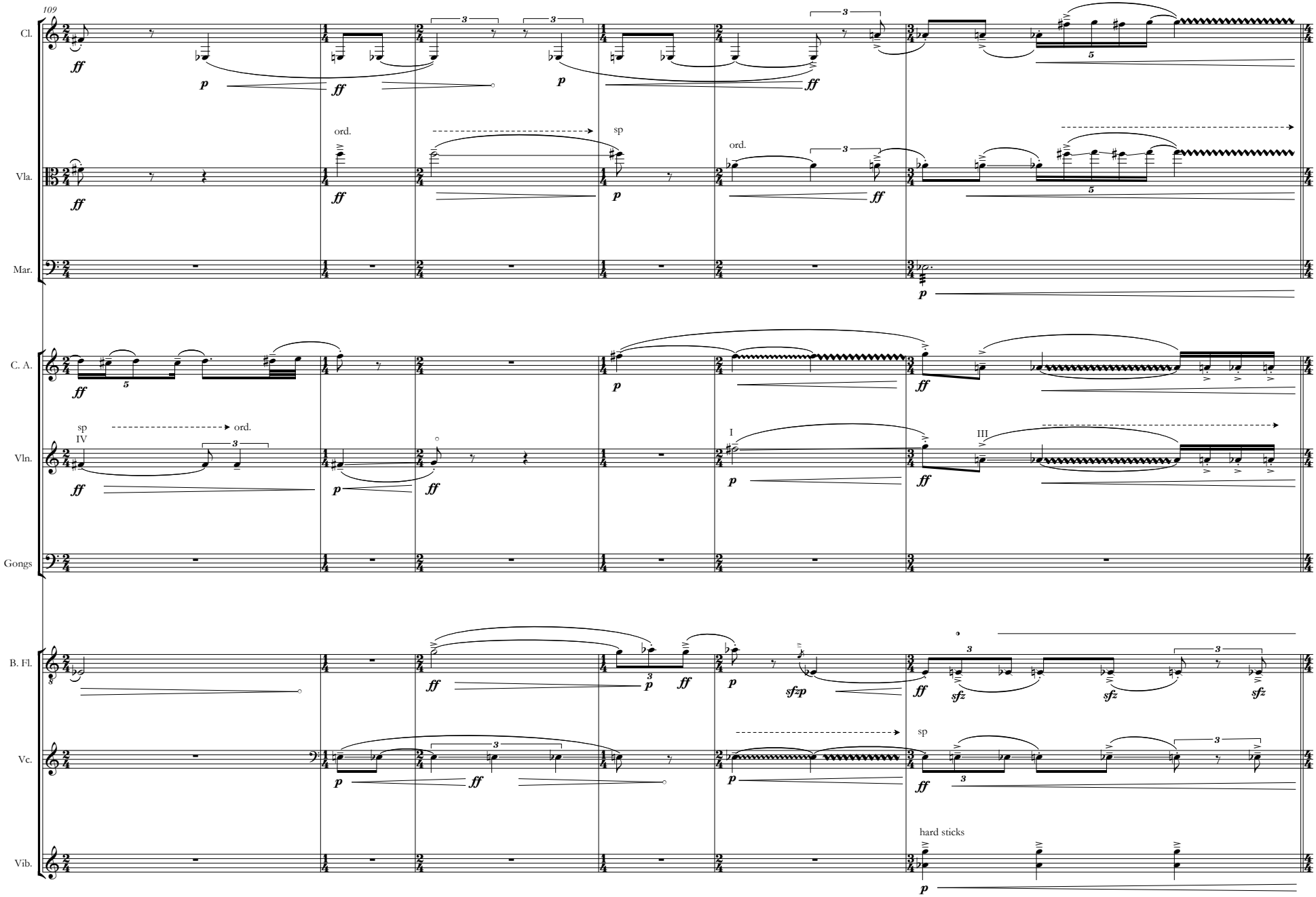

poco accel.
94
Cl.
Vla.
Mar.
C. A.
Vln.
Gongs
B. Fl.
Vc.
Vib.
sp
ord.
III
II
arco

**M** **SEXTET:**
**Pushing forward**

♩ = 55

102




109
Cl.
Vla.
Mar.
C. A.
Vln.
Gongs
B. Fl.
Vc.
Vib.
ord.
sp
IV
I
III
hard sticks

115

Hanki. Harm.

N **Suddenly slower**

♩ = 40

Cl.

senza vib.

*fff*

3

*subtone*

*pp*

*mf*

3

*pp*

Vla.

senza vib.
msp

sp

*fff*

*pp*

3

*f*

Mar.

*fff*

C. A.

senza vib.

*fff*

poco vib.

*mf dolce*

*p*

*pp*

3

Vln.

senza vib.
msp

con vib.
ord.

3

*fff*

*pp*

*mf*

Gongs

*fff*

B. Fl.

ord.

lip bend as far aa possible towards Eb

*fff*

3

*pp*

*f*

3

*p*

3

*f*

Vc.

senza vib.
msp

ord.

sul tasto

3

*fff*

*pp*

*mf*

Vib.

*fff*

TUTTI ad. lib. through HANDKERCHIEF

120

Hanki. Harm.

*p*

**O** **Ethereal, delicate, glistening**

Cl.

Vla.

*p* *dolce*

arco
sempre l.v.

Crot. I

*p* *sempre*

C. A.

Vln.

*p* *dolce*

arco
sempre l.v.

Crot. II

*p* *sempre*

B. Fl.

*pp*

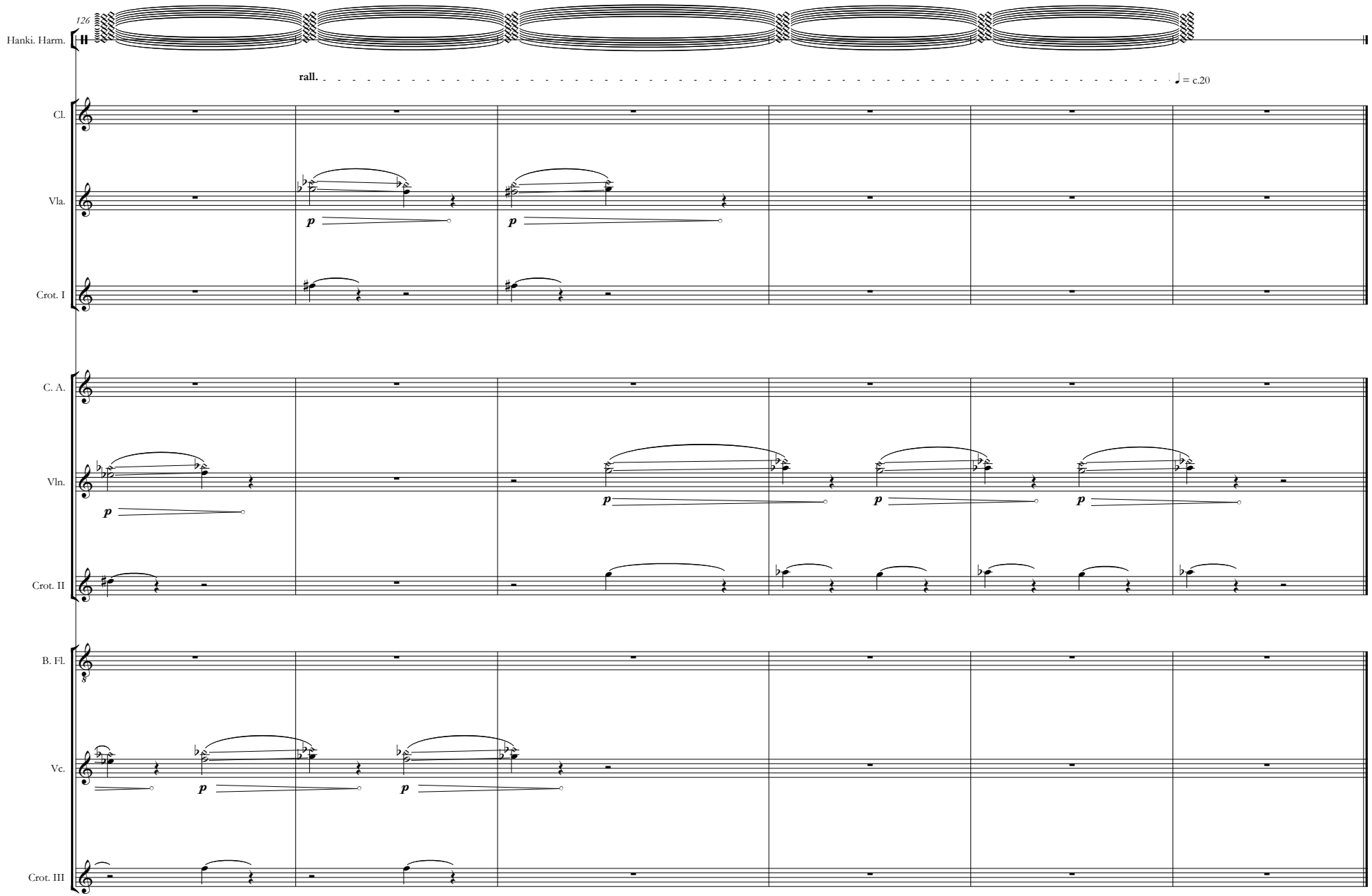
Vc.

*p* *dolce*

arco
sempre l.v.

Crot. III

*p* *sempre*


126
Hanki. Harm.
rall.
♩ = c.20
Cl.
Vla.
Crot. I
C. A.
Vln.
Crot. II
B. Fl.
Vc.
Crot. III
p
p
p
p
p
p