

PERFORMANCE NOTES

Clarinet in B♭

bt. = breath tone

-----> n. = to normal tone

Multiphonic for clarinet suggested fingering :

The pitch should hopefully include low G.

Strings

n. = normal tone

sp. = sul ponticello

In the first movement all bow changes to be as smooth as possible.

Double Bass harmonics written at 8ve above sounding in treble clef

ALL PARTS :

TRILLS - Should be to the upper, semi - tone note.

Programme note:

“Meta, the Rikatha potteress, has given up the manufacture of pottery. All her pots cracked because, she said, she was the only woman practicing the art. In her former home, everyone made pots and the pottresses strength-en ed each other... It was too late for Meta to run to her old home.”

Sophie Drinker, *Music and Women: The story of women in their relation to music*,
(New York: The Feminist Press at The City University of New York, 1995) p 58.

Meta is about processes of change. The piece is in two movements, moving from simple to more complex material. I started with a common tone on all the instruments (E), and then introduced groups of notes that develop into melodic fragments. A rhythmical phrase opens the second movement, with ascending lines of notes derived from the first movement. The two parts show a contrast in states, but use related material.

Meta

Score In C

\downarrow = c. 80, Still
Legato

Laura Reid

I

bt. -----> n.

Clarinet

Horn

Marimba

Violin

Violoncello

Double Bass



7

Cl. *p* *ppp* *p* *ppp* *pp >* *pp*

Hn. *ppp* *pp* *p* *pp* *pp*

Mar.

Vln. *pp* *p* *ppp* *pp*

Vc. *ppp* *pp* *p* *ppp*

Db. *ppp* *ppp* *p*

14

Cl. *p*

Hn. *=p* *pp* *p* *pp* *niente*

Mar. *ppp* *p* *niente*

Vln. *p*

Vc. *pp* *p* *niente* *pp*

Db. *ppp* *legato* *p* *pp*

=

20

Cl. *pp* *p* *pp* *mf* *p* *niente*

Hn. *pp* *p* *pp* *mf* *p* *niente*

Mar. *pp* *p* *ppp* *mf* *p* *mf* *niente*

Vln. *pp* *p* *pp* *mf* *p* *niente*

Vc. *pp* *p* *pp* *mf* *p* *mf* *niente*

Db. *pp* *p* *pp* *mf* *p* *niente*

with vib.

A

26 **Con moto**

Cl. 

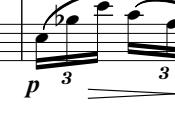
Hn. -

Mar. { 

A

Vln. 

Vc. 

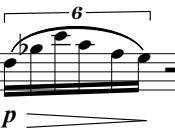
Db. 



28

Cl. 

Hn. -

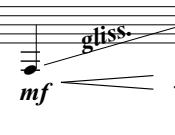
Mar. { 

Hard sticks

Vln. 

Vc. 

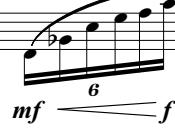
Db. 

Hn. { 

Mar. { 

Vln. 

Vc. 

Db. 

30

Cl. *f* *p* *pp*

Hn. *f* *sffz* *pp*

Mar. *mf* *ff* *f* *p* *pp*

Vln. *mf* *f* *sul pont.* *tr* *pp*

Vc. *mp* *f* *sul pont.* *p* *pp*

Db. *mp* *f* *pizz.* *arco* *sul pont.* *n.* *pp* *legato*

B

34 $\text{J} = \text{c.}85$ *con sord.*

Hn. *legato* *pp* *p* *pp* *p* *pp*

Glock. **B** *p* *mp*

Vln. $\text{J} = \text{c.}85$

Vc. *legato* *p* *f* *f* *mf* *p*

Db. *p* *ppp* *pizz.* *mf* *mf*

41

Cl. *tr* *tr* *p* *p* *tr* *tr* *p* *p* *tr* *tr*

Hn. *p* *pp*

Glock.

Vln. *p* *p* *p* *pp* *p* *p* *p* *p*

Vc. *f* *p* *sul pont.* *mf*

Db. *p*



48

Cl. *tr* *mp* *p* *pp* *p* *mf* *p* (multiphonic, see notes)

Hn. *f* *p* *mf*

Glock. *p* *p*

Vln. *p* *p* *f* *pp* *pp* *legato* *mf*

Vc. *dolce* *norm.* *p* *3* *3* *mf* *f* *pp*

Db. *arco* *mp* *mf* *pp*

senza sord.

sul pont.



70

Cl. 

Hn. 

Mar. { 

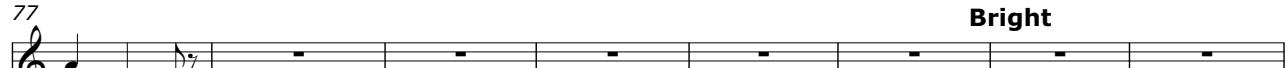
Vln. 

Vc. 

D. 



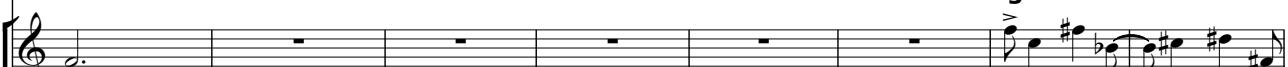
77

Cl. 

Hn. 

Mar. { 

D
Bright

Vln. 

Vc. 

D. 

D
Bright

85

Cl. *f* ff

Hn. *ff*

Mar. { *f* ff

Vln. *ff*

Vc. *f*

D. *f* ff



90

Cl. *mf* *f* ff

Hn. *mf* *f* ff

Mar. { *mf* ff

Vln. *fff* *mf* ff

Vc. *ff* *mf* ff

D. *pizz.* *mf* ff

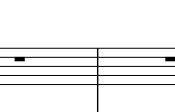
II

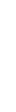
Vivace **$\text{J} = \text{c.110}$**

Laura Reid

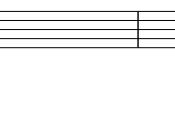
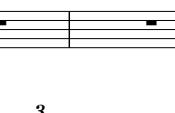
Cl. 
Hn. 
Mar. 


Vivace
 $\text{J} = \text{c.110}$
Vln. 

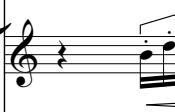

Vc. 

Db. 

**E**

Cl. 
Hn. 
Mar. 




E
Vln. 

Vc. 

Db. 



13

Cl. $p \longrightarrow mf$ $mp \longrightarrow$ $f \longrightarrow pp$
 Hn. $p \longrightarrow mp$ $mp \longrightarrow$ $f \longrightarrow$
 Mar. $p \longrightarrow mf$ $p \longrightarrow mf$
 Vln. $p \longrightarrow$ $mp \longrightarrow f$ $p \overset{3}{\longrightarrow} f$
 Vc. $p \longrightarrow$ $p \longrightarrow f$ $p \overset{3}{\longrightarrow} f$
 Db. $p \longrightarrow$ f

change to hard sticks

17

Hn. $f \longrightarrow$ ppp
 Mar. $p \longrightarrow f \longrightarrow$ $p \longrightarrow f$ $p \longrightarrow ff$ $f \longrightarrow fff$
 Vln. $p \longrightarrow$
 Vc. $mp \longrightarrow$ $p \overset{3}{\longrightarrow}$
 Db. $p \longrightarrow f \longrightarrow p$ f ff fff

F $\downarrow = c.100$ a little slower

21

Cl. $f \longrightarrow fff \longrightarrow ppp$ $ff \longrightarrow p \longrightarrow mf \longrightarrow p$ port.
 Hn. \dots
 Mar. $fff \longrightarrow ppp$ mf
F $\downarrow = c.100$ a little slower

Vln. \dots
 Vc. \dots mf mp
 Db. \dots arco mp

26 sim. *dolce* flz.
 Cl. *mp* — *mf* 3 *pp*
 Hn. *pp* — *mp* 3 *p* *p*
 Mar. - *p* — *mf* *pp*
 Vln. *p* — *pp* — *pp* — *pp* — *f* — *mp* — *f*
 Vc. *p* — *pp* —
 Db. *p* — *pp* —



32 flz.
 Cl. *=f* — *pp*
 Hn.
 Mar. *b* — *b* —
 Vln. *pp* —
 Vc. *arco* — *p* — *3* — *mf* — *3*
 Db.

36

Cl. - *p* 5 - 3 *sfp* - *ff*

Hn. 5 3 *sfp* - *ff*

Glock. -

Mar. 5 3 *mf* *sfp* - *ff*

Vln. 3 *mp* 5 - 3 *sfp* - *ff*

Vc. 3 *p* - *sfp* - *ff*

Db. arco *mf* - *p* - *sfp* - *ff*

G

A tempo
♩ = c.110

40

f = p f pizz sfz

v. 1 v. 2 v. 3 v. 4 v. 5 v. 6 v. 7 v. 8 v. 9 v. 10 v. 11 v. 12 v. 13 v. 14 v. 15 v. 16 v. 17 v. 18 v. 19 v. 20 v. 21 v. 22 v. 23 v. 24 v. 25 v. 26 v. 27 v. 28 v. 29 v. 30 v. 31 v. 32 v. 33 v. 34 v. 35 v. 36 v. 37 v. 38 v. 39 v. 40 v. 41 v. 42 v. 43 v. 44 v. 45 v. 46 v. 47 v. 48 v. 49 v. 50 v. 51 v. 52 v. 53 v. 54 v. 55 v. 56 v. 57 v. 58 v. 59 v. 60 v. 61 v. 62 v. 63 v. 64 v. 65 v. 66 v. 67 v. 68 v. 69 v. 70 v. 71 v. 72 v. 73 v. 74 v. 75 v. 76 v. 77 v. 78 v. 79 v. 80 v. 81 v. 82 v. 83 v. 84 v. 85 v. 86 v. 87 v. 88 v. 89 v. 90 v. 91 v. 92 v. 93 v. 94 v. 95 v. 96 v. 97 v. 98 v. 99 v. 100 v. 101 v. 102 v. 103 v. 104 v. 105 v. 106 v. 107 v. 108 v. 109 v. 110 v. 111 v. 112 v. 113 v. 114 v. 115 v. 116 v. 117 v. 118 v. 119 v. 120 v. 121 v. 122 v. 123 v. 124 v. 125 v. 126 v. 127 v. 128 v. 129 v. 130 v. 131 v. 132 v. 133 v. 134 v. 135 v. 136 v. 137 v. 138 v. 139 v. 140 v. 141 v. 142 v. 143 v. 144 v. 145 v. 146 v. 147 v. 148 v. 149 v. 150 v. 151 v. 152 v. 153 v. 154 v. 155 v. 156 v. 157 v. 158 v. 159 v. 160 v. 161 v. 162 v. 163 v. 164 v. 165 v. 166 v. 167 v. 168 v. 169 v. 170 v. 171 v. 172 v. 173 v. 174 v. 175 v. 176 v. 177 v. 178 v. 179 v. 180 v. 181 v. 182 v. 183 v. 184 v. 185 v. 186 v. 187 v. 188 v. 189 v. 190 v. 191 v. 192 v. 193 v. 194 v. 195 v. 196 v. 197 v. 198 v. 199 v. 200 v. 201 v. 202 v. 203 v. 204 v. 205 v. 206 v. 207 v. 208 v. 209 v. 210 v. 211 v. 212 v. 213 v. 214 v. 215 v. 216 v. 217 v. 218 v. 219 v. 220 v. 221 v. 222 v. 223 v. 224 v. 225 v. 226 v. 227 v. 228 v. 229 v. 230 v. 231 v. 232 v. 233 v. 234 v. 235 v. 236 v. 237 v. 238 v. 239 v. 240 v. 241 v. 242 v. 243 v. 244 v. 245 v. 246 v. 247 v. 248 v. 249 v. 250 v. 251 v. 252 v. 253 v. 254 v. 255 v. 256 v. 257 v. 258 v. 259 v. 260 v. 261 v. 262 v. 263 v. 264 v. 265 v. 266 v. 267 v. 268 v. 269 v. 270 v. 271 v. 272 v. 273 v. 274 v. 275 v. 276 v. 277 v. 278 v. 279 v. 280 v. 281 v. 282 v. 283 v. 284 v. 285 v. 286 v. 287 v. 288 v. 289 v. 290 v. 291 v. 292 v. 293 v. 294 v. 295 v. 296 v. 297 v. 298 v. 299 v. 300 v. 301 v. 302 v. 303 v. 304 v. 305 v. 306 v. 307 v. 308 v. 309 v. 310 v. 311 v. 312 v. 313 v. 314 v. 315 v. 316 v. 317 v. 318 v. 319 v. 320 v. 321 v. 322 v. 323 v. 324 v. 325 v. 326 v. 327 v. 328 v. 329 v. 330 v. 331 v. 332 v. 333 v. 334 v. 335 v. 336 v. 337 v. 338 v. 339 v. 340 v. 341 v. 342 v. 343 v. 344 v. 345 v. 346 v. 347 v. 348 v. 349 v. 350 v. 351 v. 352 v. 353 v. 354 v. 355 v. 356 v. 357 v. 358 v. 359 v. 360 v. 361 v. 362 v. 363 v.

46

Cl. *mp*

Mar. *sul pont.* *tr* *f*

Vln. *p* *mf*

Vc. *mf*

Db. *sfz* *sfz*

H

52

Cl. *mf* *mp* *pp*

Hn. *mp* *f*

Mar. *mp* *f*

Con moto

Vln. *sul pont.* *tr*

Vc. *pizz.*

Db. *sffz* *pizz.* *f*

H

Con moto

H

57

Cl. *mp* *pp* *mp* *f*

Hn. *mf* *pp*

Mar. *f* *sul pont.* *tr*

Vln. *arco* *pp* *sul pont.* *tr*

Vc. *mp* *pizz.* *p*

Db. *p*

61

Cl. *mf* *ff* *sfffz*

Hn. *mp* *ff*

Vln.

Vc. *f* *ff*

Db. *f* *ff*

dolce *mf* *pizz.* *mf*

66

Cl. *p* *f* *ff*

Hn.

Mar. *mf*

Vln. *f* *p*

Vc.

Db. *f* *p*

70

Cl. *pp* *mf*

Hn. *pp* *mf*

Mar. *mf*

Vln. *pp*

Vc. *p* *f* *mf* *f*

Db. *f* *p*

Musical score for orchestra and piano, page 10, showing measures 74, 78, and 82.

Measure 74: Clarinet (Cl.) holds a note. Horn (Hn.) plays eighth-note pairs with dynamics *mp*, *f*, *mp*, *f*, *mp*, *p*. Marimba (Mar.) holds a note. Violin (Vln.) plays sixteenth-note patterns with dynamics *pp*, *pizz*, *f*. Cello (Vc.) holds a note with dynamic *pp*. Double Bass (Db.) plays eighth-note patterns with dynamic *f*.

Measure 78: Clarinet (Cl.) plays eighth-note pairs with dynamics *f*, *f*. Horn (Hn.) holds a note with dynamic *pp*. Marimba (Mar.) plays eighth-note pairs with dynamics *mf*, *f*, *f*. Violin (Vln.) plays sixteenth-note patterns with dynamic *pizz*. Cello (Vc.) plays eighth-note pairs with dynamics *mf*, *f*, *mf*. Double Bass (Db.) plays eighth-note patterns with dynamic *mf*.

Measure 82: Marimba (Mar.) plays eighth-note patterns with dynamic *p*. Violin (Vln.) plays eighth-note pairs with dynamics *f*, *f*, *arco*. Cello (Vc.) plays eighth-note pairs with dynamics *f*, *f*, *arco*. Double Bass (Db.) plays eighth-note patterns with dynamic *f*.

87

Cl. *tr* *mf*

Hn. *p* *mf*

Mar. { *mf* *f* *mf*

Vln. *(tr)* *mf*

Vc. *(tr)* *mf*³

Db. - *f* *f* *mf* *f*

n.

sul pont. *tr*

91

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

Hn. - *f* *ff*

Mar. { *ff*

Vln. *f* *p=f* *p=f* *ff* *ff*

Vc. *f* *5* *5* *ff*

Db. *(tr)* *pizz.* *ff* *mf* *f* *ff*

95

Cl. *fff*

Hn. *fff*

Mar. *fff* *mf* *ff* *mf* *ff* *p*

Vln. *mf* *ff* *mf* *ff* *p*

Vc. *ff* *sffpp* *p*

Db. *arco* *ff* *sffpp*

98

Heavy rit. **I** $\text{♩} = \text{c.100}$

Cl. *fff* *sffz* *fff*

Hn. *ff* *sffz* *fff*

Mar. *fff* *sffz*

Heavy sul pont. rit. **I** $\text{♩} = \text{c.100}$

Vln. *fff* *sffz* *n.* *fff*

Vc. *fff* *sffz* *n.* *fff*

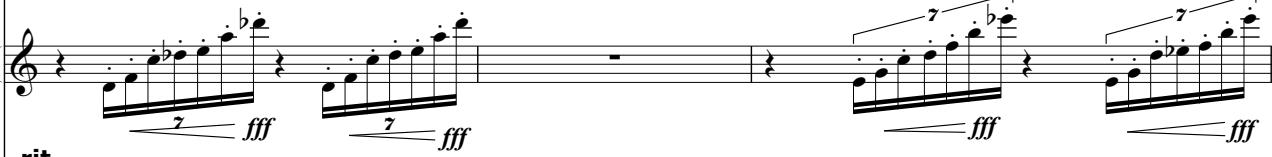
Db. *ff* *sffz* *n.* *fff*

rit.

101

Cl. 

Hn. 

Mar. 

rit.

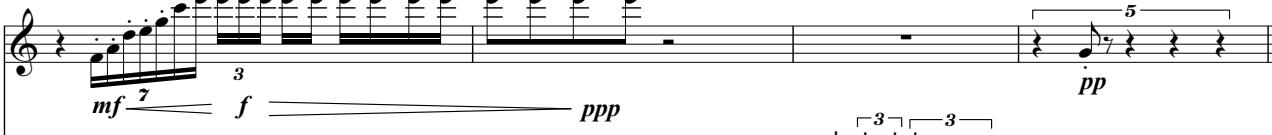
Vln. 

Vc. 

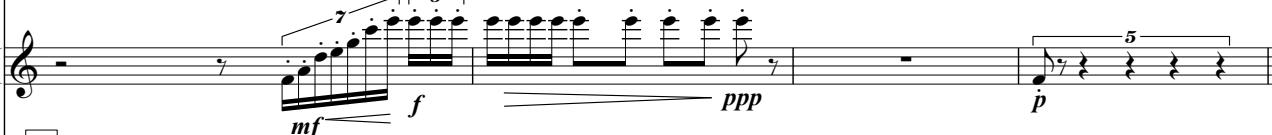
Db. 

J

104 $\text{♩} = 60$

Cl. 

Hn. 

Mar. 

J

Vln. 

Vc. 

Db. 