

To Fiona, Andrew and Corinne - so much more than fleeting; so much more than masks

Fleeting Masks

RICHARD BOLLEY (2010)

$\text{♩} = 204$

Clarinet in B \flat

Percussion**

Vibraphone**

Viola

Violoncello

ppp

fp

sf

Triangle

f

ff

To Cast.

rall.

rall.

cresc.....

6 *molto rall.* **A** $\text{♩} = 116$

Cl.

Tri.

Vla.

Vc.

f

Castanets

ff

sf

sfz

mf

sfz

f

pizz

pizz

arco

pizz

f

** = The percussion and vibraphone parts are designed to be played by one and the same player

10

Cl.

Cast. *To Tom-t.* *Tom-toms* *f*

Vla. *arco*

Vc. *f* *f espressivo*

14

Cl.

Tom-t. *To Cym.* *Cymbals* *To Mrs.* *Maracas*

Vla.

Vc. *sempre espressivo*

17

Cl. **B**

Mrs. *ff* *To Cym.* *poco f*

Vla. *pizz* *arco* **B**

Vc. *pizz* *arco* *mf* *mf*

74

Cl. *tr* *sfp* *tr*

Vib. To Cymb

Vla.

Vc. *tr* *pp*

H

76

Cl. *pp*

Cymbals

Bongos

Vib. *pp*

Vla.

Vc. *pp*

To Tom-t.
Tom-toms

H

NB From far 77 to bar 143 the percussionist plays tom-toms, bongos and vibraphone in alternation, with a very gradual crescendo and always mindful of the more soloistic lines of clarinet and viola

80

Cl. *ppp*

Tom-t. *pp*

Bongos *pp*

Vib. *pp*

Vla. tremolandi sempre sul ponticello *ppp*

Vc. *pp*

The cello harmonics sound two octaves above the written pitch

84

Cl. *ppp*

Tom-t. *pp*

Bongos *pp*

Vib. *pp*

Vla.


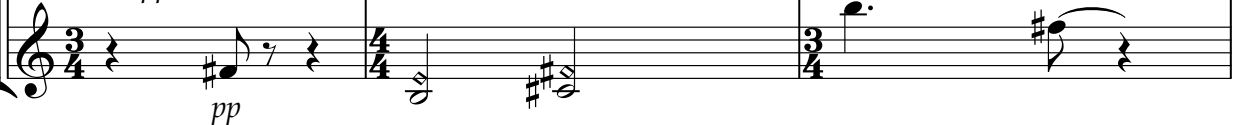
Vc.

I

87

Cl. 
Tom-t. 
Bongos 
Vib. 

I

Vla. 
Vc. 

152

Cl. *f* *p* *f* *sfz*

Mrcs. To vibes

Vib. *mp* *mp*

Vla. *arco* *p* *f* *f* *sfz*

Vc. *f* *f* *sfz*

154

Cl. *p* *ff* *sfz*

Vib. *p* *ff* *sfz*

Vla. *mf* *3*

Vc. *mf* *ff* *sfz*

156

Cl. *ff sfz* *p* *ff sfz*

Vib. *p* *ff sfz* *p* *ff sfz*

Vla. *ff sfz* *p* *ff sfz*

Vc. *ff sfz* *p* *ff sfz*

R Quasi una cadenza per tutti gli strumenti!

158

Cl. *f* *f*

Mrcs. *f* *ff*

Bongos *mf*

Vib. *f* *sfz*

Vla. *arco* *ff* *f*

Vc. *f* *ff*

Add Mrcs. and bongos!

160

Cl. *ff* *f* *ff*

Mrs. *ff*

Bongos *f* *ff*

Vib.

Vla. *ff* *f* *f*

Vc. *f* 3 *f*

Detailed description: This system of musical notation covers measures 160 and 161. It features six staves: Clarinet (Cl.), Mridangam (Mrs.), Bongos, Vibraphone (Vib.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 in measure 160 to 5/4 in measure 161, and returns to 3/4 at the end of the system. The Clarinet part begins with a *ff* dynamic and a triplet of eighth notes, followed by a *f* dynamic. The Mridangam and Bongos parts have rests in measure 160 and enter in measure 161 with *ff* and *f* dynamics respectively. The Viola and Violoncello parts feature a triplet of eighth notes in measure 160 and continue into measure 161.

162

Cl. *ff* *f*

Vib. *ff* *f*

Vla. *ff*

Vc. *ff* *f*

Detailed description: This system of musical notation covers measures 162 and 163. It features four staves: Clarinet (Cl.), Vibraphone (Vib.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat. The time signature is 3/4. The Clarinet part starts with a *ff* dynamic and a triplet of eighth notes, followed by a *f* dynamic. The Vibraphone part has a *ff* dynamic and a triplet of eighth notes. The Viola and Violoncello parts also feature triplet markings and dynamics of *ff* and *f*.