

UCLA

Contemporary Music Score Collection

Title

The City Wears Nothing

Permalink

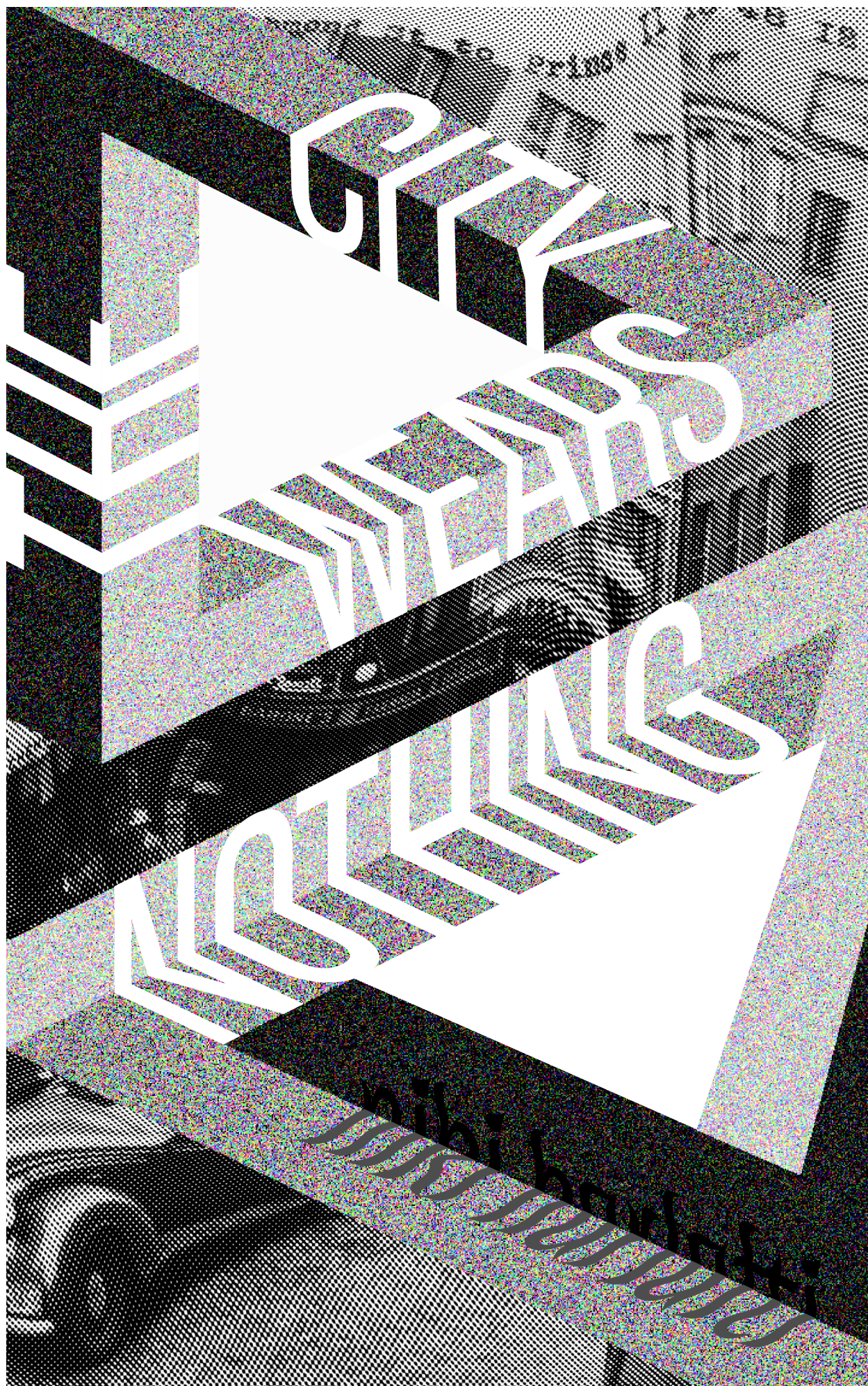
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2020



Instrumentation

Flute

Oboe

Clarinet in Bb

Alto Saxophone

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion

2 Timpani, Large Cymbal, Cabasa, Wind Gong, Large Tam-tam

Superball Mallets, Soft Yarn Mallets

Violin I

Violin II

Viola

Violoncello

Double Bass

title image:

www.gettyimages.com

music engraved and prepared by

Travis Freshner

tfresh productions

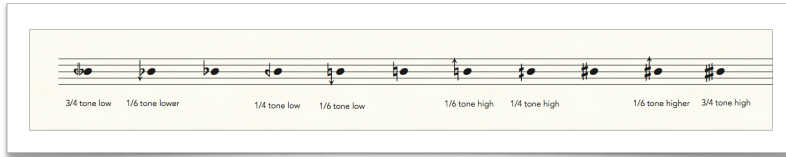
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The City Wears Nothing

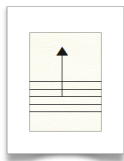
Performance Notes

1. General

Microtones

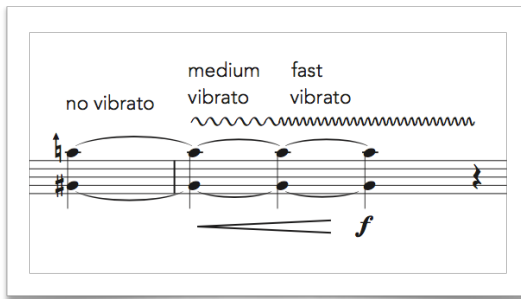


Highest note possible



Vibrato

No vibrato unless notated



Interference Beats

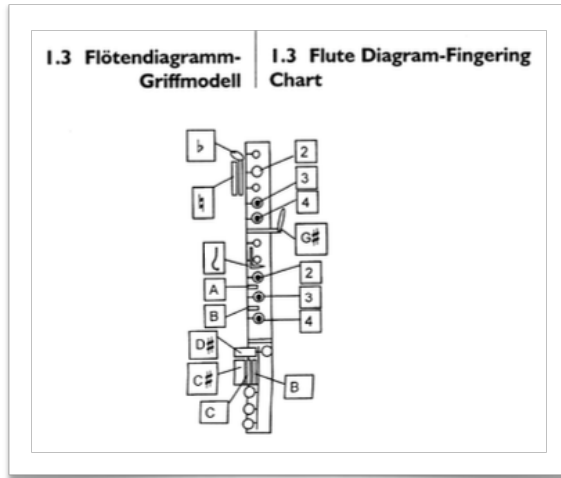
For reference, a wider wavy line has been included to indicate places where interference beats will occur between 1/4, 1/6 and 1/8 tone intervals.

A musical staff showing two staves: Tbn. (Trombone) and Tuba. Both staves are in bass clef. The Tbn. staff starts with a note marked *ff* (fortissimo) and ends with a note marked *mf* (mezzo-forte). The Tuba staff starts with a note marked *ff* and ends with a note marked *mf*. A wavy line is drawn between the two staves, indicating interference beats. A text label '(interference beats between Tbn. and Tuba)' is placed above the wavy line. A wider wavy line is also present, indicating places where interference beats will occur between 1/4, 1/6 and 1/8 tone intervals.

2. Multiphonics (Winds)

Flute Multiphonic Fingerings:

Levine, Carin and Christina Mitropoulos-Bott. *The Techniques of Flute Playing*. Kassel: Barenreiter, 2002.



No.90

1 *pp-mf* $C^{\sharp}$

No.91

1 *pp-f*

Nr. • No.: 91

No.92

1 *pp-ff*

Nr. • No.: 92

Saxophone Multiphonic Fingerings:

Weiss, Marcus, and Giorgio Netti. *The techniques of saxophone playing*. Kassel: Bärenreiter, 2010.

No.4

[illegible]

No.27

27) A/Eb + Bb-3

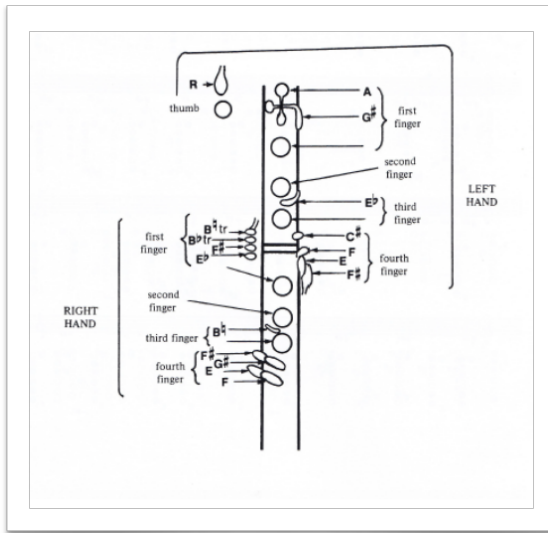
1

ff

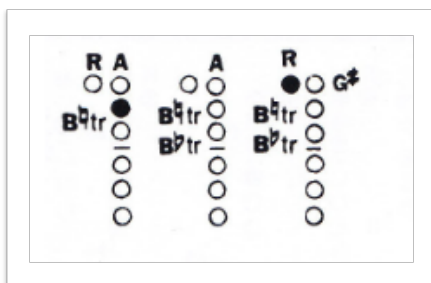
3. Microtones

Clarinet Microtonal Fingerings: Rehfeldt, Phillip. *New directions for clarinet*. Berkeley: University of California Press, 1977. Key Diagram p.32

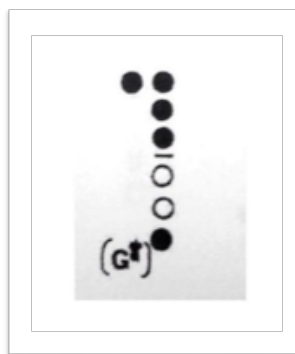
Note: Do not look at Rehfeldt's Microtone Notation. Use ONLY the fingerings from this book.



m.57 , B4, 1/6 tone low



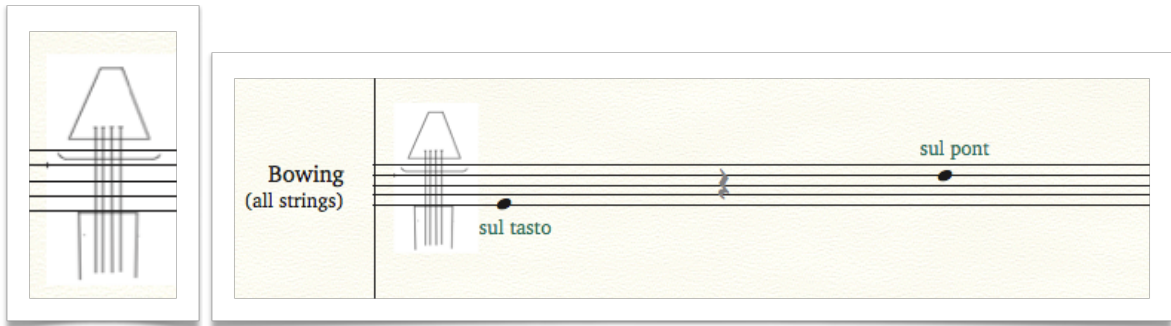
m.63, A3, 1/4 tone sharp



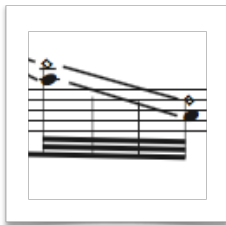
4. Strings

Bowing/Timbre Clef

Top Line: bowing on the bridge
Bottom Line: on the fingerboard.

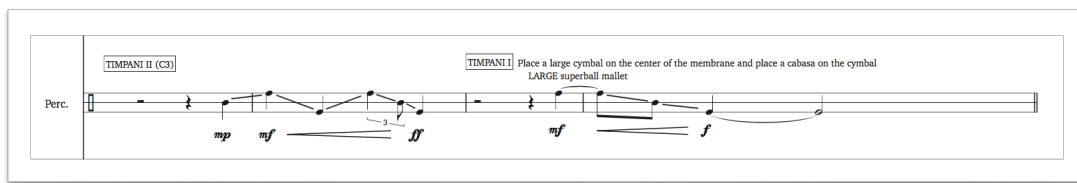


Seagull Effect: Keeping the stopping finger and little finger (lightly touching the string) with the same relative spacing, the hand is slid along the string. This results on a sequence of short glissandos, similar to the sound of a seagull.



5. Percussion

Timbre Clef: Shows the arrival points of scraping circularly around the surface or membrane of the instrument (tam-tam or timpani) close to edge.



Top of surface (top line)
Sides of surface (90 degrees – mid line)
Bottom of surface (bottom line)

LARGE Superball Mallets:

Supersoft rubber head 34mm., fiberglass shaft 3mm., good grip rubber handle.

Score in C

The City Wears Nothing

Niki Harlafti

4
4 ♩ = 52-56

1

Flute

B♭ Clarinet

Alto Sax

5

Fl.

B♭ Cl.

A. Sax.

9

Fl.

B♭ Cl.

A. Sax.

13

Fl.

Ob.

B♭ Cl.

A. Sax.

3
4

17

Fl. *mf* *f* *mf* *p* *fff* *mf*

Ob. *mf* *mf* *mf* *mf*

B $\flat$ Cl. *f* *mf*

A. Sx. *f* *f* *mp*

Hn. *pp*

Tpt. *pp* harmon mute w/stem in



21

Fl. *fff* *pp*

Ob. *fff* *pp* *mf* *mp*

B $\flat$ Cl. *fff* *pp* *mf* *mp*

A. Sx. *mp* *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mp* *mf* *mp* *mf*

Tpt. *f* *fff* *mf* *open* *mp* *pp*

[illegible]

33

Fl. *mf* *ff* *mp* *f* *ff* *mp*

Ob. *mf* *f* *mf* *f* *mf*

B♭ Cl. *mf*

A. Sx. *mf* *ff* *mp* *mf* *< f* *mf* *ff*

Hn. *p* *mp* *mf*

Tpt. *mf* *p* *mp* *mf*

Tbn. *mf*

Perc. *p* *f* *ff* *mf* *< f* *mf* *ff*

TIMPANI I (A#2)
scrape circularly with two
LARGE superball mallets

37

Fl. *ff* *pp* *accel.*

Ob. *mp* *mf p sub. mf p sub. f p sub. ff p sub.* *ff* *p*

B♭ Cl. *mp* *mf p sub. mf p sub. f p sub. ff p sub.* *p*

Hn. *f* *> mp* *mf* *pp*

Tpt. *f* *> mp* *mf* *pp*

Tbn. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Perc. *mp* *mf* *ff* *mf* *f*

TIMPANI II (C3)

TIMPANI I Place a large cymbal on the center of the membrane and place a cabasa on the cymbal
LARGE superball mallet

Bowing (all strings) *s.l.*

Vln. I *mf p sub. f p sub. f pp sub. 5 5 5 5*

Vln. II *mf p sub. f p sub. f pp*

Vla. *p* *pp* *pp*

Vc. *p* *pp*

a tempo (♩ = 66)
Molto legato

41 **rit.**

Perc. *f* *ff* *mf* *f*

Bowing (all strings) *sul tasto* *sul pont* *s.t.*

Vln. I *f* *ff* *p* *f*

Vln. II *f* *ff* *p* *f*

Vla. *f* *ff* *p* *f*

43

Perc. *mp* *f* *mf* *fff* (l.v.)

Bowing (all strings) *overpressure slow bow; pitch and noise* *s.p.* *s.t.*

Vln. I *mf* *mp* *f* *non legato*

Vln. II *mp sub.* *f sub.* *mf* *f* *non legato*

Vla. *mp sub.* *f* *mf* *f* *non legato*

45 **CABASA out** **LARGE TAMTAM** *scrape circularly, close to edge with superball mallet*

Perc. *mf*

Bowing (all strings) *s.p.* *s.t.* *slower bow; less pitch and more noise*

Vln. I *molto legato* *ff* *p sub.* *fff* *mf*

Vln. II *molto legato* *ff* *p* *mf*

Vla. *molto legato* *ff* *p sub.* *fff* *mf*

Vc. *p* *molto legato* *f sub.* *fff* *mf*

48

LARGE TAMTAM
scrape in circles (as large as tempo permits)

Perc.

ff *mf* *f* *ff*

slowest bow with extreme pressure
from little to no pitch

Bowing
(all strings)

s.t.

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

D.B.

ff

49

TIMPANI I + cymbal on membrane with LARGE superball hits

Perc.

Bowing (all strings) s.p.

Vln. I

Vln. II

Vla.

Vc.

D.B.

50

3
4

accel.

Fl.

Perc.

Bowing (all strings) s.p.

Vln. I

Vln. II

Vla.

Vc.

D.B.

52

Fl. *f* 6

B $\flat$ Cl. *f* 6

A. Sx. *f* 6

Bsn. *fff* 5 *mf* *f* 6

Tbn. *fff* *ff* *f*

Perc. *fff* 3

Bowing (all strings) s.l.

Vln. I *fff* (*fff* for one cycle) as fast as possible, senza tempo

Vln. II *fff* (*fff* for one cycle) as fast as possible, senza tempo

Vla. *fff* (*fff* for one cycle) as fast as possible, senza tempo

Vc. *fff* (*fff* for one cycle) as fast as possible, senza tempo

D.B. *fff* *mf* *f* as fast as possible, senza tempo

The musical score is written for a full orchestra. The woodwinds (Flute, B-flat Clarinet, Alto Saxophone, Bassoon, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are all playing a fast, rhythmic melody. The percussion is playing a steady, rhythmic pattern. The bowing section (all strings) is playing a fast, rhythmic pattern. The double bass is playing a fast, rhythmic pattern. The score is marked with various dynamics including fortissimo (fff), mezzo-forte (mf), and forte (f), and includes performance instructions such as 'as fast as possible, senza tempo' and 'fff for one cycle'.

53

Fl.

B♭ Cl.

A. Sax.

Bsn.

Hn.

Tbn.

Perc.

Bowing (all strings)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

54

7

5

7

mf

ff

f

p

to mallets

TIMPANI I (soft yarn mallets)

f

ff

ord.

s.p.

s.t.

sfz *sub.*

furious

mf

f

ff

furious

sfz *sub.*

ffp

ff

furious

mf

f

ffp

ff

furious

mf

f

ffp

ff

furious

54 Slightly faster ♩ = 72

Ob. *pp* *p*

B♭ Cl. *pp* *p*

Bsn. *mf*

Hn. *mf* *f* *mf*

Tbn. *ff* (slow beats between Tbn. and Tuba) *mf* *pp* *f*

Tuba *ff* *mf* *pp* *f*

Perc. *ff*

Vc. *mf* *f* (against B in horn)

58

Ob. *p* *mf*

B♭ Cl. *p* *mf*

A. Sax. *ff* *ff*

Bsn. *f* *p* (slow beats between Bsn. and Horn) *mp* *f*

Hn. *f* *p* *mf* *ff*

Tbn. *mp* *f* *mf* *pp*

Tuba *mp* *f* *mf* *pp*

Vc. *mf* *f* *p sub.* *f sub.* *p sub.* *ff*

D.B. *pp* *mf* *f* *p sub.* *f sub.* *p sub.* *ff*

62

Fl. *p* *mp* *p* *pp* *sf* *sf*

Ob. *f* *ff* *mf* *sf*

B♭ Cl. *sf* *ff* *mf* *sf*

A. Sax. *p* *p* *ff* *mf* *ff*

Bsn. *p* *ff* *f*

Hn. *p* *p* *sf* (against B♭ 3 in cello)

Tbn. *mf* *f*

Tuba *mf* *f* (do not overshadow winds)

Vc. *sf* *f* *sf* *p* *sf* (against B4 in horn) *sul pont*

D.B. *sf* *sf* *p*

66 Slightly slower ♩ = 60

Fl. *p* *sf* *fff*

Ob. *sf* *sf* *fff*

B♭ Cl. *sf* *p sub.* *sf* *fff*

A. Sax. *sf* *p sub.* *sf* *fff*

Bsn. *sf* *p sub.* *f* *fff*

Hn. *sf* *p* *sf* *fff*

Tpt. *sf* *p* *sf* *fff*

Tbn. *sf* *p sub.* *sf* *fff*

Tuba *fff*

Vln. I *pp* *sf* *fff*

Vln. II *pp* *sf* *fff*

Vla. *pp* *sf* *fff*

Vc. *pp* *sf* *fff*

D.B. *fp* *sfpp* *sf* *fff*

69

Slightly faster ♩ = 72

Fl.

Ob.

B $\flat$ Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

pp

gliss.

ff

pp

flz.

mf

f

pp

f

mf

p

III.

I.

f

ppp

f

72

Fl.

Ob.

B♭ Cl.

A. Sax.

Bsn.

Hr.

Tpt.

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *gliss.* *6* *5* *ff* *mf* *f* *gliss.* *3* *6* *7* *6* *ff*

mp *mp* *f* *ff* *3* *7* *f* *ff* *pp*

f *ff* *III.* *IV.* *V.* *III.* *V.* *ff* *ff* *IV.* *III.* *V.* *II.* *V.* *ff* *ff*

fp *fp* *f* *ff*

74 rit. a tempo (♩ = 60)

Fl. *p* *f* *sub.* *p* *pp*

Ob. *ff*

B♭ Cl. *ff* *ff*

A. Sax. *ff* *ff*

Bsn. *ff*

Hn. *ff* *ff* *ff*

Tpt. *ff* *ff*

Tbn. *ff* *ff* *p* *mf* *ff*

Tuba *ff* *mf* *ff*

Vln. I *ff* *ff* *p*

Vln. II *ff* *ff* *p*

Vla. *ff* *ff* *p*

Vc. *ff* *ff* *p*

D.B. *ff* *ff* *p* *ff*

harmon mute (without stem)

3

78

Fl.

Ob.

B♭ Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff *mf* *pp*

growl (flz. sempre) 5 5 6 repeat and fade until out of breath

fff *mf* *p*

poco a poco sul pont. molto sul pont

fff *f*