Ursula Caporali

Swirling Yellow
For 16 players Ensemble
Sydney 2012

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**Dispositions of Players:**
The players are disposed in a circle as shown in the chart below. The conductor is positioned as usual and closes the circle of the players.

**16 Players:**

Flute
Oboe
Clarinet in Bb/**Singing Bowl/ 3 (B~)
Bassoon

Horn I /**Singing Bowl 4 (B~)
Horn II
Trumpet (in C preferably) /**Singing Bowl 5 (G)
Trombone/**Singing bowl 7 (D)

Percussionist I (Plays the 7 Singing Bowl/Rin-see legend and chart)
Percussionist II Marimba/**Singing bowl 1 (G#)

Piano

Violin I
Violin II
Viola
Cello
Double bass

*(These players play the Singing Bowls only for the first 27 bars of the composition then go back to their own instruments).*

**Also the 5 Singing Bowls played in section I by the players have the same number (pitch) of the 7 played during the composition by the percussionist I.
See table list for Singing Bowl/Rin tuning.*

**

**Every Player, including the Conductor, has a Singing Bowl under their seat to be used for the finale in page 40.*
Disposition chart:
Legend for Swirling Yellow:

1. The score is written in C, except for the Double Bass that sounds an octave lower. Also the Singing Bowl/Rin (SB) pitches can vary around the pitch indicated on score. See table for tuning at the end.

2. The metronome markings are good approximations. See attached table.

3. The Singing Bowls sound must be constant during the performance. For Singing Bowls/Rin instruments see special legend and parts.

4. Accidentals are positioned before each pitch.

5. Also, Repeated-Ostinato notes have same accidentals unless written.

6. All the trills are a semitone above (eg. G /G#).

7. During long notes, breathing is Ad Lib, but it must be as smooth and imperceptible as possible.

8. The piano has a special device that produces harmonics invented by the composer called HDP. The harmonic is notated as a rhomboid low D (corresponding the last A on the piano). For notes regarding its use and the performance see separate part.

9. Letter R needs to be tested during rehearsal. This section is the final acceleration and needs to be repeated ad lib. The Ideal number of repetitions is 5.

10. Approximate duration is 15 Minutes.
<table>
<thead>
<tr>
<th>Rehearsal Marks (Sections- pages bars)</th>
<th>Metronome</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>SECTION I, PAGES 1-7, BARS 0-39 Tuning</td>
<td>A  IMMOBILE LENTO  4/4= 50 60 ca.</td>
<td>50 ca..</td>
</tr>
<tr>
<td></td>
<td>B  5/4=60-66CA.</td>
<td>58-60</td>
</tr>
<tr>
<td></td>
<td>C  ¾=POCO PIU’ LENTO</td>
<td>Bar 30 short Cadenza give time 10 sec. 72</td>
</tr>
<tr>
<td></td>
<td>D  5/4= 72-76 SCORREVOLE CON ENERGIA Strings of material</td>
<td></td>
</tr>
<tr>
<td>SECTION II, PAGES 8-17, BARS 40-92</td>
<td>E  2/8=84 PRESTO</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>F  3/8=96 SCORREVOLE</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>G  4/8=108-112 AGITATO</td>
<td>112</td>
</tr>
<tr>
<td></td>
<td>H  5/4=112-116</td>
<td>116</td>
</tr>
<tr>
<td></td>
<td>I  5/8=116 (a bit more possibly)</td>
<td>accell</td>
</tr>
<tr>
<td></td>
<td>J  4/4=</td>
<td>accel</td>
</tr>
<tr>
<td></td>
<td>K  4/4=</td>
<td>accel</td>
</tr>
<tr>
<td></td>
<td>L  4/4= VELOCISSIMO</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td>M  PERCUSSIONISTS I and II Cadenza</td>
<td>30-50 sec</td>
</tr>
<tr>
<td>SECTION III</td>
<td>N  5/4=72</td>
<td>63-66</td>
</tr>
<tr>
<td>PAGES 18-22, BARS 93-107</td>
<td>O  ¾=PIU’ LENTO CANTABILE</td>
<td>60-63</td>
</tr>
<tr>
<td>SECTION IV</td>
<td>P  SUBITO VELOCE</td>
<td>72-76</td>
</tr>
<tr>
<td>PAGES 23-26, BAR 108-119</td>
<td>Q  4/4=PIU MOSSO</td>
<td>84-88</td>
</tr>
<tr>
<td>Test velocity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SECTION V</td>
<td>R  2/4=PRESTISSIMO</td>
<td>looping</td>
</tr>
<tr>
<td>PAGES 27-32, BAR 120-138</td>
<td>S  2/4=112</td>
<td></td>
</tr>
<tr>
<td>Q  4/4=PIU MOSSO</td>
<td>84-88</td>
<td></td>
</tr>
<tr>
<td>SECTION VI</td>
<td>T  4/4=116</td>
<td>Echo of experiment</td>
</tr>
<tr>
<td>PAGES 33-40, BARS 139-184</td>
<td>U  5/4=CANTABILE</td>
<td></td>
</tr>
<tr>
<td>R  2/4=PRESTISSIMO</td>
<td>84-88</td>
<td></td>
</tr>
<tr>
<td>S  2/4=112</td>
<td>looping</td>
<td></td>
</tr>
<tr>
<td>T  4/4=116</td>
<td>84-88</td>
<td></td>
</tr>
<tr>
<td>U  5/4=CANTABILE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V  2/8=</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W  5/4=</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X+ Page 40 Tutti Singing Bowls</td>
<td>¾=POCO PIU’ LENTO</td>
<td>Last</td>
</tr>
</tbody>
</table>
Singing Bowl/Rin legend: the full set (7 Bowls) is mainly played by Percussionist I.

Tuning /Score layout:

SB 1-2/Rin

Rin 3*-4*-5

Rin 6-7

3*=

4*=

Usually there is no need to dampen the instruments. The idea is that the Singing Bowl and Japanese Rin play constantly during the composition as a guide of a constant sound. There is no need to dampen the sound after playing.

The instruments can be played in the following way:

Circular Motion

Hit

Note: Quite often, while playing in circular motion on a bowl with the same mallet, the player will hit the border of the other instruments (see score).

Acciaccatura

Acciaccatura can be performed by using the mallet inside the bowls.

The Cadenza is a Solo moment of percussionists I-II (30 sec max): see page 17 of the score. Rules: see percussionist’s Letter M, bar 92.
Progressive Numbers of Singing Bowl (1)-Rin (2-7). Assigned to Percussionist 1 as full set.

1- G# Singing Bowl

2- Rin (smallest bowl)
   F#(Dd4)

3- Rin dB3

4- Rin B3~

5- Rin G

6- Rin G#

7- Rin (biggest bowl) D
Swirling Yellow
Section I

Composed by Ursula Caporali
(2012)

* These players start with the singing bowls until bar 27.
The singing bowls are to be played with a mallet, in a circular motion.

** Harmonic Piano Pedal Device - see part.
D Scorrevole con energia

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Section VI is to be repeated a minimum of 4x.

In some interpretations, unique tags are used at each rehearsal to denote each section of a phrase. However, the conductor may, in their own unique way, choose to experiment with both tempi and dynamics in this passage according to the concept of musical postion and its maximum efficiency.
Instructions:

All players, including the Conductor, must put down the instruments and pick up the Singing bowls from under the seat for final tuning/performance of the circle, leaving the sound free to resonate.