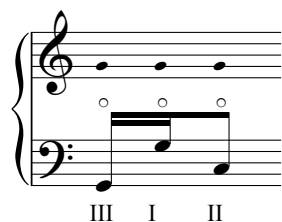


Invitation

Yulan Yu
2017.10

harp

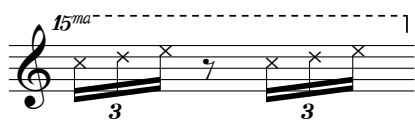
always let ring after playing.



harmonics. I is the octave harmonic, II is the fifth harmonic and III the double octave.

notes written in the lower system are the strings to be played.

notes written in the upper system are the sounding results.



pluck the strings in the highest register while muting them with one hand to create percussive sounds.



hit the strings in the lowest register with hand.

piano

always with right pedal.



stopped harmonics. the note above is the sounding result and the note underneath is the key and string to be played. touch the string inside the piano to prepare harmonic then play the key with the other hand.

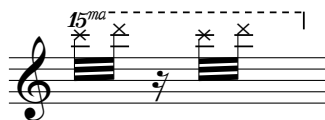


in the case of unreachable octave harmonics, use fifth harmonics instead.



prepared harmonics. find the harmonics that sound close to g1 on two strings in the lowest register.

fix with weights. play the two prepared strings when such square headed note is seen. (in bar 3, 4 and 9)

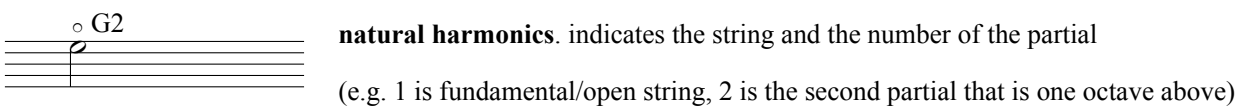
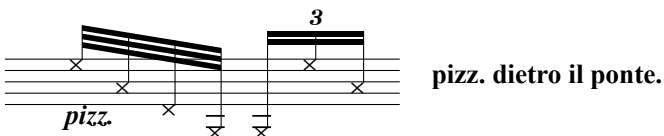
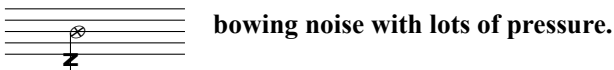
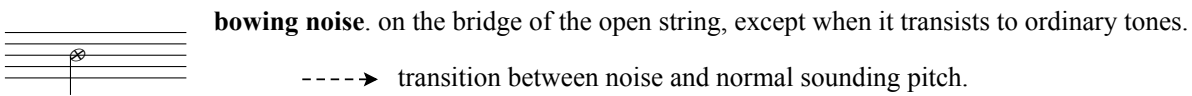


mute the two highest strings with rubber, play the keys to create percussive sounds.



hit the strings in the lowest register with palm or timpani mallets.

strings



harmonic pizz.: avoid as much muffling as possible to create a clear "bell-like" sound, and always let ring.

percussions

percussions always let ring.

Marimba (5 octaves)
 medium mallets, extra soft mallets

Cymbal
 mallets, sticks, bow, brush

Tam tam
 mallets
 *notes written on the highest line of the system indicates "edge". notes written on the middle line indicates "centre".

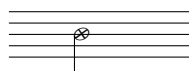
Gongs (d flat, f, g)
 mallets

Vibraphone
 medium mallets, bow

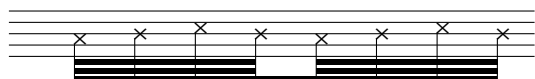
Crotales (b, c, e, f)
 sticks

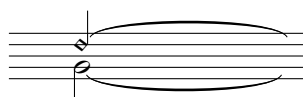
Bass drum
 mallets

winds

 **air noise.** pitch irrelevant, except when the air noise transits to ordinary tones.

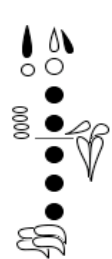
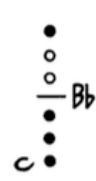
○ air ⊙ half air half tone ● ordinary ----> transition

 **key clicks.** as fast as possible. pitch irrelevant.

 **singing while playing.** adjust the the octave of the singing note if it is too high to sing.

 **multiphonics.** fingering chart see below.

in long passages, keep playing continually, but circular breathing is not required.

Fl.	Cl.	B.Cl.	Sax.
			

mouth piece whistle: take the mouth piece off the instrument, blow into the narrow end while slightly covering the opening of the mouth piece with fingers to create high whistling sounds.

microtonal trills: in the case of inconvenient fingers, lip vibrato can be subsituted.

full score in C

Invitation

Yulan Yu

Flute

English Horn

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone

Bassoon

Horn in F

Trumpet in B $\flat$

Tenor Trombone

Tuba

Percussions

Mar.

Cymb.

Tam.

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

7 (ord.)

Fl. *p* *p* *mp* *mp*

Eng. Hn. *p* *mp*

Cl. *p* *p*

B. Cl. *mp* *pp*

Alto Sax. *p* (ord.) *p* *p*

Bsn. *mp* *mf* *mp* *mp*

Hn. *mf* *pp*

Tpt. *mf*

Tbn. *mf* con sord.

Tba. *mf* *mf*

Perc. Mar. *tr* *pp* Gong *p* extra soft

Hp. III I II III I II III I II

Pno. 7 *15^{ma}* 3

Vln. 1 *arco p* *pp* 8^{va} A4

Vln. 2 *arco p*

Vla. 3 G2 *arco p* 3 G2

Vc. G4 G4 G4 G4

Cb. D5 G4 D5 E5 G2 D5 G2 E5

11

Fl. *mp* *mp* *mp* *p* whistle tones

Eng. Hn. *mp* *mp* *mp* *p* whistle tones

Cl. *p* *p*

B. Cl. *pp* 6 *pp* *p* 6 *pp* *p* 6 *p* *p*

Alto Sax. *p* *mp* *mp* *p*

Bsn. *p* (lip gliss) *p* *p*

Hn. *pp* *pp* *pp* *p* mouth piece whistle

Tpt. con sord. *p* *p* *p* *p* mouth piece whistle

Tbn. *pp* *p* *pp* *p* *pp* *p* *p* *p* mouth piece whistle

Tba. *mf* *p* *p* mouth piece whistle

Perc. *tr* *tr* *tr* *Cymb.* with sticks on the bell *mp* *mp* bow

Hp. *I* *I* *I* *III* *III* *III*

Pno. *3* *3* *3* *(don't change pedal)*

Vln. 1 *(8)* *B*

Vln. 2 *D4* *pp*

Vla. *C8* *pp*

Vc. *G4* *G4* *G4* *G11* *arco pp*

Cb. *E5* *G4* *D11* *arco p* *pp*

[illegible]

26

Fl. *mp* *mp* *mp* (lip gliss.)

Eng. Hn.

Cl.

B. Cl. *mp* *p*

Alto Sax.

Bsn. *mp* *mp* *mp* *mp* *p*

Hn. *pp* *mp* *pp*

Tpt. *mp* *pp* *mp* *mp* *p* senza sord.

Tbn. *mp* *p* (simile)

Tba.

Perc. *mp* *mf*

Hp. (b) 3

Pno. (b) 3 (don't change pedal)

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *p* (simile) *p* *p*

Cb. *p* (simile) *p* *p*

[illegible]

39

Fl. *mp* vib.

Eng. Hn. *mp* vib.

Cl. *p* *pp*

B. Cl. *p* 5 5 5

Alto Sax. *p*

Bsn. *p* 3 *mp* 3 3 3 *pp* senza sord. vib.

Hn. wahwah 3 3 3 3 3 3 3 3 *mp* *pp* con sord.

Tpt. *p*

Tbn. wahwah 3 3 3 3 3 3 3 3 *mp* *pp* *mp* senza sord.

Tba. 3 *p*

Perc. Crot. *pp* (let ring)

Hp. 8va bisbig. *pp*

Pno. *p* 3 3 3 3 3 3 3 3 (don't change pedal)

Vln. 1 sul pont. *ppp* 3 3 3 3 3 3 3 3

Vln. 2 sul pont. *ppp* 3 3 3 3 3 3 3 3

Vla. vib. *pizz. mf* vib.

Vc. vib. *pizz. mf*

Cb. ord. *pizz. mp* *pp* *pp* *pp* *mp* *mp* *pp*

44

Fl. (senza vib.) *pp* *pp* (simile)

Eng. Hn. *pp* *pp*

Cl. *pp* (simile)

B. Cl. *pp* *pp* (simile)

Alto Sax. *pp* *pp*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. con sord. *p*

Tba. *p*

Perc. Mar. medium *mp*

Hp. ord. *mp*

Pno. ord. *mp*

Vln. 1 pizz. vib. *mp* arco *mp* *pp*

Vln. 2 pizz. vib. *mp* arco *mp*

Vla. flaut. pizz. vib. *pp* *mp* arco *mp*

Vc. flaut. pizz. vib. *pp* *mp* arco *mp*

Cb. pizz. vib. *pp* *mp* arco *mp* *pp*

[illegible]

[illegible]

63

Fl.

Eng. Hn.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

poco a poco cresc.

pp

pp

p

mp

pp

p

mp

senza sord.

p

mp

senza sord.

senza sord.

mf

mf

f

ord.

ppp

8^{va}

poco a poco cresc.

ord.

8^{va}

tr

tr

tr

C7

C10

D7

D10

67

Fl. *mf*

Eng. Hn. *poco a poco cresc.* *mf*

Cl. *poco a poco cresc.* *mf*

B. Cl. *mp* *mf*

Alto Sax. *poco a poco cresc.* *mf*

Bsn. *mp* *mf*

Hn. *poco a poco cresc.* *mf* con sord.

Tpt. *mp* *poco a poco cresc.* *mf* con sord.

Tbn. *mf* con sord.

Tba. *mp* *mf* (lip gliss.) senza sord.

Perc. B.Dr. *pp* *poco a poco cresc.*

Hp.

Pno. (!) *pp* *p* (don't change pedal) *mf* *poco a poco cresc.*

Vln. 1 (gliss.)

Vln. 2 (gliss.)

Vla. C11 C2

Vc. D11 D2

Cb. *mf* *poco a poco cresc.* *f* pizz.

[illegible]

70 **F**

Fl. *jet whistle* *f* *p* *f*

Eng. Hn. *p* *f* *p*

Cl. *f* *f*

B. Cl. *f* *p* *p*

Alto Sax. *f* *p* *f*

Bsn. *p* *f* *p*

Hn. *f* *p* *f*

Tpt. *f* *f* *p*

Tbn. *p* *f* *f*

Tba. *f* *p* *f*

Perc. **Cymb.** *mp* mallets

Hp. *pp* *f5^{ma}*

Pno. *pp* *f5^{ma}*

F

Vln. 1 *arco* *mp*

Vln. 2 *arco* *mp*

Vla. *arco* *mp*

Vc. *arco* *mp*

Cb. *arco* *mp*

80

Fl. *pp* *pp* 5

Eng. Hn. *pp* 5

Cl. *pp* *pp*

B. Cl. *p*

Alto Sax. *pp* *pp* (4)

Bsn. *p* *p*

Hn. *p* *p*

Tpt. *p*

Tbn. *p* *p*

Tba. *p* *p*

Perc. *f*

Hp. (15) *f*

Pno. (15) *f* 3

Vln. 1 *sf* *mp* *sf* *bart. pizz.* *f* 3 3 3 3

Vln. 2 *sf* *mp* *sf* *bart. pizz.* *f* 3 3 3 3

Vla. *sf* *mp* *sf* *bart. pizz.* *f*

Vc. *sf* *mp* *sf* *bart. pizz.* *f*

Cb. *sf* *mp* *sf* *bart. pizz.* *f*

84

Fl.

Eng. Hn.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Crot.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

pp

p

arco ppp

arco

ppp

8va

D4

D5

CH

A5

G11

88 **G**

Fl. *p* *tr*

Eng. Hn. *p* *tr*

Cl. *p* *tr*

B. Cl. *mp* *3* *mp* *3*

Alto Sax. *mp* *tr* *3*

Bsn. *con sord.* *p* *tr* *mp*

Hn. *mp* *3* *mp*

Tpt. *con sord.* *p* *tr* *tr*

Tbn. *con sord.* *mp* *mp*

Tba. *con sord.* *mp* *3* *3* *mp*

Perc. **Tam.** *(let ring)* **Gong** *mf* *mf* *3* *3* *3*

Hp. *ord.* *mp* *3* *3* *3* *3* *3*

Pno. *Ped.* *ord.* *mp*

Vln. 1 **G** *8* *bart. pizz.* *mp* *pizz. (ord.)* *3*

Vln. 2 *8* *bart. pizz.* *mp* *pizz. (ord.)*

Vla. *8* *vib.* *pizz.* *mp* *3*

Vc. *8* *pizz.* *mp*

Cb. *8* *pizz.* *mp*

93

♩ = 55

Fl.

Eng. Hn.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp p pp 3 pp 3 3

p pp pp³

mp p pp

p p p³

p con sord. p 3

Crot. 3 p Gong Tam. mp mp

ord. 3

(don't change pedal) Ped. p mp ord.

arco pp

arco pp

flaut. pizz. mp

flaut. arco p pizz. mp

flaut. arco p

