

*Jonathan Harvey*

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*Tranquil Abiding*

FOR ORCHESTRA

(1998)

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FABER *ff* MUSIC

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*For The Serge Koussevitsky Music Foundation in the Library of Congress,  
and dedicated to the memory of Serge and Natalie Koussevitsky.*

*Tranquil Abiding* was commissioned by the Riverside Symphony,  
George Rothman, Music Director, and by Bournemouth Orchestras.

The first performances were given by the Riverside Symphony, conducted by George Rothman, in the Lincoln Center, New York, on 10 June 1999, and by the Bournemouth Symphony Orchestra conducted by Paul Mann at the Arts Centre, Poole, Dorset on 3 November 1999

Duration: c.14 minutes

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# ORCHESTRA

2 flutes (II = piccolo)  
2 oboes  
2 clarinets in B $\flat$  (II = bass clarinet)  
2 bassoons (II = contrabassoon)

2 horns in F  
2 trumpets

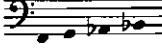
percussion (1 player)

strings (at least 7.6.4.3.3 players)<sup>†</sup>

<sup>†</sup>More string players may be used, up to double the minimum.  
The divided string parts should, in any event, be as equally balanced as possible.

## PERCUSSION:

large tam-tam

4 gongs with rich vibrating timbre tuned to: 

microtonal mark tree

4 long-resonating bamboo clusters: very high, high, medium and medium-low<sup>‡</sup>  
a group of about 10 small boyas and bells, all with long resonances (for  
example a small Taiwan temple bowl, 4 Japanese rins, 3 high crotales,  
2 small suspended bells)

claves

<sup>‡</sup>All clusters should have at least 12 bamboos. The medium and very high bamboo clusters are played by other members of the orchestra: the medium cluster by a player on the conductor's far right (trumpet 2 or bassoon 2) and the very high by a player on the conductor's far left (horn 2 or flute 2)

The Score is in C

Accidentals apply throughout the bar

Trills are played conventionally (to the upper neighbouring note)  
unless otherwise indicated

Orchestral parts available for hire from the publishers

A larger-sized conductor's score is available for hire on request  
from the publishers

## PROGRAMME NOTE

*Tranquil Abiding* is a Buddhist term for a state of single-pointed concentration. This piece is a 14-minute movement based throughout on a single, slow breathing rhythm. The rhythm consists of an 'inhalation' on an upper note followed by an 'exhalation' on a lower one. There are melodic fragments above it: one using only one pitch, another three pitches, another five pitches, another eight pitches and a fifth fifteen pitches.

JH

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**B**

Fl. 1 *p* *flz.* *mf* *a2 rough vibrato*

Ob. 2 *mf* *3* *5:3* *3*

Hn 1 *p* *3* *+* *3*

Tpt 1 *p* *flz.* *3* *+*

Perc. *Tam-tam* *pp* *3* *Gong* *p*

**B**

Vln I

Vln II

solo *mp* *p* *ppp* *3* *3* *3*

Vla *mp* *p* *ppp* *tutti* *div.* *pp* *mp*

gli altri *ppp* *p* *pp* *pp* *mp*

Vc. div. a3 *ppp* *mp* *ppp* *div. a2* *molto vib.* *senza vib.* *vib. norm.* *pp* *mp*

Cb. div. a3 *ppp* *mp* *pp* *p* *pp* *mp* *div. a2*

*(non trem.)*

*ppp* *mp* *pp* *p* *pp* *mp*

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C

15 (a2)  
 V *pp*

Ob. 2

Cl. I

B. Cl.

Bsn I

Cbsn

*pp* — *mp* *pp sub.* *pp*

Hr. 1

Hr. 2

Tpt. 1

Tpt. 2

*mp* *pp* *pp sub.* *pp*

(Harmon mute) *mp* *p* *pp*

straight mute

*pp* — *mp* *pp sub.* *pp*

Perc.

Tam-tam

Gongs *mp* *pp* *p* *pp* *mp* *p*

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C

Vln I

Vln II

Vla div.

Vc. div.

Cb. div.

*mp* *gentle*

*p* *mf* *p* *mp* *pp* *mp*

div. a3

div. a2

*p* *mf* *p* *mp* *pp* *mp*

\* Bass Clarinet: If no low B $\flat$ , play higher octave and Bassoon 1 plays an octave lower  
 \*\* Bassoon 1: Play lower octave if Bass Clarinet does not have low B $\flat$

D

22

Fl. I *pp espress.* *<mf* *p* *ppp*

Cl. I *pp sub.* *pp* *pp sub.* *f* *pp*

B. Cl. *pp sub.* *pp* *pp sub.* *f* *pp*

Bsa I *pp sub.* *pp* *pp sub.* *f* *pp*

Cbsn *pp sub.* *pp* *pp sub.* *f* *pp*

Hrn 2 *pp sub.* *pp* *pp sub.* *f* *pp*

Tpt 1 (Harmon mute) *p* *mp* *pp*

Tpt 2 *pp sub.* *pp* *pp sub.* *f* *pp*

Perc. (Gongs) *mp* *p* *mf* *p* Tam-tam *mf*

D

Vln I *pp sub.* *pp* *pp sub.* *f* *pp*

Vln II *pp sub.* *pp* *pp sub.* *f* *pp*

solo Vla *p < f* *mp < f* *pp* *mp* *mp* *tutti div. a3* *f*

gli altri div. a3 *pp* *mp* *ppp* *mf* *f*

Vc. div. a3 *pp* *mp* *ppp* *mf* *f*

Cb. div. *pp* *mp* *ppp* *mf* *f*





F

35

Picc. *mf* *flz*

Ob. 2 *a2 nasal* *mp* *f* *ff* *f*

Hrn I *f* *f* *mp < f >* *p < f*

Tpt I (Harmon mute) *f* *f* *f* *f > p*

Perc. Gong *ff*

F

Vln I *ff* *pp* *ff mp* *mf*

Vln II div. *pp < ff pp* *ff mp* *mp* *f* *p*

Vla div. a4 *vib. norm.* *ff* *mp* *f* *p* *div. a2* *div. a3*

Vc. div. a3 *vib. norm.* *ff* *mp* *f* *p* *div. a2* *senza trillo*

Cb. div. a3 *ff* *mp* *f* *p* *div. a2*

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**G**

Picc. *mp* *p*

Fl. I *p*

Ob. 1 *mf* *mp*

1 Cl. *mf* *mp*

2 Cl. *p*

**G**

Vln I *f* *mf* *5*

Vln II *con sord. unis.* *mp* *mp* *3* *2*

Vla *mf* *pp* *gliss.* *mf*

Vla div. a3 *mf* *pp* *mf*

Ve. div. *mf* *pp* *mf* *div. a3*

Cb. div. *mf* *pp* *mf* *div. a3*

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H

Picc. *mf* *mp*

Fl. I *mp*

Ob. 1 (1.) *f* *(senza dim.)* *mf* a2

Cl. 1 *f*

Cl. 2 *p* *s*

Bsn I *mp* *f*

Vin I *p* *f* *f* 3 6

Vin II *mp* *f* 3

Vla div. a3 *pp* *mp* *mf* *gliss.*

Vc div. a3 *pp* *mp* *mf* *gliss.*

Cb. div. a2 *pp* *mf* *gliss.*

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Picc. *fz* *f* *ppp* *f* *mp*

Fl. 1 *mp* *f* *pp* *mf*

Ob. 1 (a2) *f* *ff* *mf*

Ob. 2 *f* *pp* *mf*

Cl. 1 *mp* *f* *pp* *mf*

Cl. 2 *mp* *f* *pp* *mf*

Vln I *mp* *f* *ff*

Vln II *mp* *p* *mf* *mp*

Vla div. a3 *p* *mf* *pp* *mp*

Vc. div. a3 *p* *mf* *pp* *mf*

Cb. div. *p* *mf* *pp* *mf*

*gliss.* *gliss.* *gliss.* *gliss.*

*div. a2*

*mf*

I

Picc. *f* *p*  
 Fl. 1 *mp* *ff* *p*  
 1 *ff* *mp*  
 2 *ff* *pp* *mf*  
 1 *mp*  
 2 *mp*  
 1 *p*  
 2 *f*  
 Vln I *mp* *ff* *mp* *f*  
 Vln II *mp* *ff* *via sord.*  
 Vla *mf* *pp* *gliss.*  
 div. a2 }  
 div. a3 }  
 Vc. *mf* *pp*  
 div. a2 }  
 div. a3 }  
 Cb. *mf* *pp*  
 div.