

SLEEPING I AM CARRIED...

DAVID CLAY METTENS

PARMA
RECORDINGS
ANTHOLOGY OF MUSIC

10 SCORES FOR ORCHESTRA



DAVID CLAY METTENS

“Sleeping I am carried...”

for Orchestra

Instrumentation

2 Flutes (2nd doubles Piccolo)
2 Oboes (2nd doubles English Horn)
2 Clarinets in B♭
2 Bassoons

2 Horns in F
2 Trumpets in C
2 Trombones

Timpani (with a suspended cymbal to invert over one of the drums)



Percussion (2 players)
Percussion 1: Crotales (2 octaves), Sizzle Cymbal*, Suspended Cymbal*, Small Tam-tam, Tambourine
Percussion 2: Vibraphone, Triangle, Sizzle Cymbal*, Suspended Cymbal*, Bass Drum
* - The sizzle cymbal and suspended cymbal may be shared between the two percussionists.



Harp
Celesta

Strings (minimum 10.8.6.4.2)

Performance Notes

General

 sixth tone (33 cents) lower than , approximating an untempered 7th partial

 quarter tone lower  quarter tone higher

(*p*7 of G), (*p*11 of G) Indicates that the performer should try to approximate the intonation of an untempered 7th or 11th partial of the given fundamental. In the case of transposing instruments, the reference fundamental is given in concert pitch. The horn players should produce these partials without correcting the intonation.

 All trills are half-step trills.

Winds

t.  An alternate fingering trill (also known as a timbre trill or microtonal trill)


Brass

○ - - - - - → + Gradually cover the opening of the harmon mute with one hand.

Strings

 and  should always be interpreted as unmeasured tremolo.

All glissandi start immediately, at the beginning of the note value. Notes in parentheses show the general speed or pace of the glissando, but should not be emphasized in any way.



Play the given rhythm exactly in time while making a glissando from the first to last pitch.

Program Notes

"*Sleeping I am carried...*" is based on a melodic fragment from Alban Berg's Mombert setting "Schlafend trägt man mich," Op. 2, no. 2. I scatter references to this melody throughout, but perhaps most noticeable is the poetic connection between Mombert's imagery and the atmosphere and form of my piece. In a dream, Mombert's speaker traverses a great distance to return home, passing over a landscape whose rough outlines and blurry forms appear only in peripheral vision. My piece transports the listener through a hazy sonic landscape of overlapping musical ideas. One idea emerges and comes into focus, only to disappear again, as another comes to the fore. Wispy lines in the strings and flutes wind around each other, and rumbles ascend from the depths of the orchestra. In a moment of clarity near the end, Berg's vocal line appears complete as the bass line of a radiant chorale. This subsides, and the piece comes to rest on an extended melody in the strings, concluding with a final evaporation of the dream world.

Schlafend trägt man mich	Sleeping, I am carried
in mein Heimatland!	to my homeland.
Ferne komm ich her,	From afar I come,
über Gipfel, über Schlünde,	over peaks, over depths,
über ein dunkles Meer	over a dark sea
in mein Heimatland.	to my homeland.
- Alfred Mombert (1872-1942)	

Transposed Score
Duration - ca. 9 minutes

"Sleeping I am carried..."

Transposed Score

David Clay Mettens

[illegible]

* - For the strings, and should always be interpreted as unmeasured tremolo.

"Sleeping I am carried..." - pg. 3

[illegible]

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 3/4. The instruments listed on the left include Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), Cl. in Bb (Clarinet in B-flat), Bsn. (Bassoon), Hn. (Horn), Tpt. in C (Trumpet in C), Tbn. (Trombone), Timp. (Timpani), Perc. 1 and 2 (Percussion), Hp. (Harp), Cel. (Cello), Vln. I and II (Violin I and II), Vln. III (Violin III), Vla. (Viola), Vcl. (Violoncello), and Db. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mp*, *pp*, *ff*). A rehearsal mark 48 is present, indicating a specific section of the music. The page is numbered 44 at the top left.

[illegible]

"Sleeping I am carried..." - pg. 9

61

2/4 3/4 4/4 3/4 4/4 68

1 Fl. *pp*

2 *p* *mf* *mf* *ff* *p* *molto* *ff* *3*

1 Ob. *mp* *mp* *3* *p* *mf*

2 (E. Hn.) *mp* *mp* *3* *p* *mf*

1 Cl. in Bb *mp* *mp* *3* *p* *mf*

2 *mp* *mp* *3* *p* *mf*

1 Bsn. *p* *ff* *pp*

2 *p* *ff* *3* *pp*

61

2/4 3/4 4/4 3/4 4/4

1 Hn. *pp* *molto* *ff*

2 *ppp* *molto* *ff*

1 Tpt. in C *pp* *pp* *5* *mp* *ff* *6* *mf* *p*

2 *p* *mp* *mf* *ff* *mf* *3* *p*

1 Tbn. *pp* *mp* *ff* *mf* *p*

2 *pp* *mp* *ff* *5* *mf* *mp* *3* *pp*

61

2/4 3/4 4/4 3/4 4/4

Timp.

Perc. 1 *siz. cym. with stick*

Perc. 2 (Vib.) *f*

61

2/4 3/4 4/4 3/4 4/4 68

Vln. I *molto sul pont.* *ord. sul D* *ppp* *f* *mp* *f* *ord.* *pp* *molto* *f* *p*

molto sul pont. *ord. sul D* *ppp* *f* *mp* *f* *ord.* *p* *molto* *f* *p*

desk 1, div. *arco* *p* *f* *tutti div.* *p* *sul G* *molto* *ff*

Vln. II *arco* *p* *f* *tutti div.* *p* *sul G* *molto* *ff*

desk 2, div. *arco* *p* *f* *tutti div.* *p* *sul G* *molto* *ff* *mf* *p*

Vla. *molto sul pont.* *ord. sul G* *ppp* *f* *p* *ord.* *f* *mp* *ffp* *pp* *mf* *p*

molto sul pont. *ord. sul G* *ppp* *f* *p* *ord.* *f* *mp* *ffp* *pp* *mf* *p*

Vc. *tutti div.* *p* *f* *desk 2, div.* *p*

Db. *unis. sul G* *sul G* *ff* *f* *p*

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 4/4 time, with a tempo marking of 83 beats per minute (molto accel.) and a dynamic range from *pp* to *ff*. The instruments listed include Flutes (Fl.), Oboes (Ob.), Clarinets in Bb (Cl. in Bb), Bassoons (Bsn.), Horns (Hn.), Trumpets in C (Tpt. in C), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as notes, rests, dynamics, articulation, and tempo changes. The page is divided into two systems, with the first system covering measures 1 through 10 and the second system covering measures 11 through 20. The tempo changes from 83 to 92 beats per minute, and the dynamics range from *pp* to *ff*. The score is written in 4/4 time, with a tempo marking of 83 beats per minute (molto accel.) and a dynamic range from *pp* to *ff*. The instruments listed include Flutes (Fl.), Oboes (Ob.), Clarinets in Bb (Cl. in Bb), Bassoons (Bsn.), Horns (Hn.), Trumpets in C (Tpt. in C), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as notes, rests, dynamics, articulation, and tempo changes. The page is divided into two systems, with the first system covering measures 1 through 10 and the second system covering measures 11 through 20. The tempo changes from 83 to 92 beats per minute, and the dynamics range from *pp* to *ff*.

91

(rit.)

Noble, icy ♩ = 72

34

24

34

44

34

24

1

2

1

2

1

2

Fl.

(Picc.)

Ob.

Cl. in Bb

Bsn.

Hn.

Tpt. in C

Tbn.

Timp.

Perc. 1

Perc. 2 (Vib.)

Hp.

Cel.

91

(rit.)

Noble, icy ♩ = 72

34

24

34

44

34

24

1

2

1

2

1

2

Vln. I

Vln. II

Vla.

Vc.

Db.

"Sleeping I am carried..." - pg. 14

"Sleeping I am carried..." - pg. 15

[illegible]

1

Fl.

2

1

Ob.

2

1

Cl. in Bb

2

1

Bsn.

2

114

1

Hn.

2

1

Tpt. in C

2

1

Tbn.

2

114

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

114

2 (3) front desks

Vln. I

gli altri

Vln. II

Vla.

Vc.

Db.

114

2/4

5/8

4/4

* - An alternate fingering trill (also known as a timbre trill or microtonal trill)

"Sleeping I am carried..." - pg. 17

