

Toru Takemitsu

BRYCE

pour flûte, deux harpes
marimba et percussion



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Editions Salabert, 22 rue Chauchat
75009 Paris



824.55.60

Printed in France

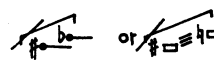

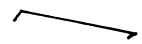



Bryce

for flute, two harps, marimba and percussion

This work is commissioned by the Canad Council,
and dedicated to Bryce Engelman.

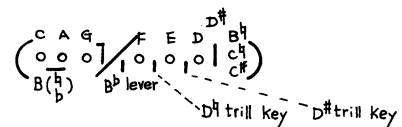
Notes for performance

All instruments

- Bryce is written by the proportional notation. It is desirable to be performed as slow as possible.
- l.v. means let vibrato
- # □ ——— long note, not determined.
- # ◡ ——— length should be determined proportionally.
-  should be played rapidly as ornament.
-  accerlando
-  ritarlando
-  1/4 tone above
-  1/4 tone below
-  repeat as necessary
- d.a. means dying away

Flute

keys are shown as follow :



• = close
○ = open

 means alternate open and close

$\frac{1}{2}$ ○ means half close


Harps

- The three notes of the 1st harp should be tuned previously as follow;



- The three notes of the 2nd harp should be tuned previously as follow;




- T means prés de la table
- ♀ play at the lower end of the strings, letting the finger slide immediately and vigorously to the body of the instrument.
- each player need a small super ball.
-  play with finger nail.


Percussion

instruments

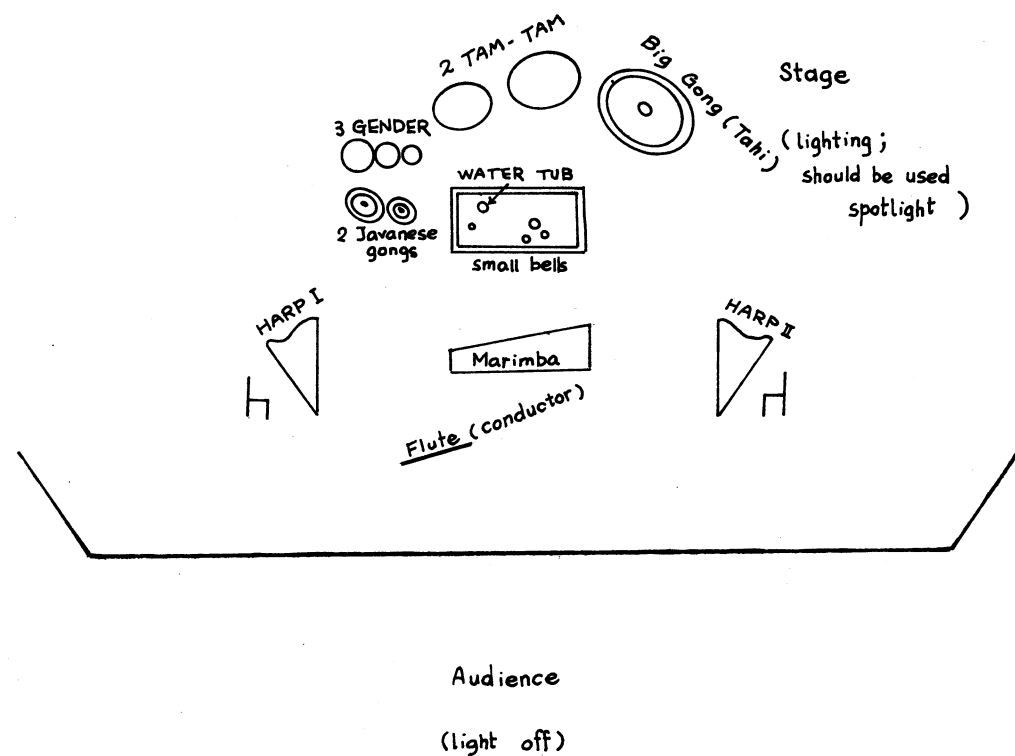
- 2 Tam-Tam (medium and large)
- 2 Javanese Small gong----- if it is not available, it would be permitted to use Japanese prayer's bell (5 inch - 8 inch)
- 3 GENDER (Bali or Java)----- if it is not available, please use other metallic instruments which are preferably made from native folklore.

Approximately 

- very big Gong (Tahi)-----if it is not available, you can use Chinese or Javanese gong.

Deep sound
Approximately 

- And another various kinds of metallic (and/or glass) instruments (and/or objects)
- Prepare one water tub which has set afloat the instruments (or objects)
- 2 different size of super balls



Do Not Mark in Score

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
N° 1000
(L. de 11 Mars 1957)
Contrefaçon punissable
(Code Penal, Art. 423)

BRYCE

TORU TAKEMITSU

FOR FLUTE, TWO HARPS, MARIMBA AND PERCUSSION

The score is divided into five systems, each corresponding to a different instrument. The Flute (FL.) part includes dynamic markings such as ppp, p, (mf), sub. pp, and pp, along with performance instructions like 'hollow tone', 'poco vibrato', 'Normal fingering', and 'poco a poco'. The two Harp parts (HP. I and HP. II) feature complex textures with dynamic markings like sf, p, mf, and sfz, and specific techniques such as 'L.V.' (left hand) and 'Eolian rustling rapid'. The Marimba (MAR.) part is marked 'very soft' and includes dynamics like ppp, p, and (mf) sub. ppp. The Percussion (PERC.) part is mostly silent, indicated by a large dashed line.

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* alternate between regular and special fingering

vibrato
regular fingering

tr. (000/000)

(00/000)

FL. p cresc. (f) ip (mf) ppp d.a. p sfz pp (mf) pp pp

NR.I mp ppp piuf l.v. mp R6# ip l.v. mp l.v. pp mf Fa# mp p sfz l.v.

NR.II si7 sol# Dob mp ip mp p piuf sub. pp

MAR. p > ppp d.a.

PERC.

FL. N.Y. *mf* *p* *d.a.* enter very soft *ppp* *mf (ppp)* *mf (ppp)* *mf (ppp)* key trill (ooo/ooo) tr. *mf* *p*

HP I *mf* *pp* *d.a.* *pp* *mf* *p* *b* *mf* *ppp* *si#*

HP II *pp* *d.a.* *mf* *p* *p* *mf* *p* *l.v.* *mf* *ppp* *l.v.* *mf* scratch at the bottom end of the strings shortly with finger nail or coin.

MAR. *ppp* *crsc.* *f* *dim. molto quickly* *ppp*

PERC. 3 GENDER *l.v.* 2 TAM TAM (very spacious expanse) *l.v.* Rub the instruments with two different size of super balls *pp* *mf*

immediately

0'08" → 0'10"

FL. *F/att.* *p* *mf* *ord.* *port.* *tr.* *(b)* *sub.mp* *mf* *mp* *port.* *port.* *mf*

HP.I *p* *sub.p* *sub.p* *Mi4* *Fa4* *p* *gliss.* *l.v.* *simile* *very rapid* *gliss.* *l.v.* *pp* *mf* *molto dim.* *ppp*

HP.II *p* *sub.p* *sol b* *p* *l.v.* *sfz* *l.v.*

MAR. *p* *p*

PERC. *GENDER* *softly* *p* *p* *l.v.*

half breath as wind

FL. *dim. molto* *ppp* *pp* *molto* *(f)* *sub. pp* *f* *sfp* *f* *(p)*

HP. I *mp* *pp* *ord.* *sf* *p* *(Solb)* *pp* *p* *mp* *Fa* *b* *simile*

HP. II *pp* *mp* *pp* *ppp* *p* *sempre* *l.v.*

MAR. *d. a.*

PERC. **BIG GONG TAHI** *l.v.* *pp* *damp.* **JAVANESE SMALL GONGS** *pp* *p*

rapidly bisbigliand

Evenly, ca. 2 sec.
 entirely ppp except for circled notes
 which have to be played with little accent (mp or mf)

* 1. Alternate between harmonics and normal tone as fast as possible

* 2. Alternate normal F# and hollow tone (ooo/oooh) as fast as possible

!very long!

* 3. Dampen at the middle of the strings, then play arpeggio quickly near the bottom end of the strings and immediately hands away.

The score consists of five staves: FL (Flute), NP.I (Violin I), NP.II (Violin II), MAR (Maracas), and PERC. (Percussion).
FL: Starts with *mf* *p.f.p.f sim.* (pizzicato). At measure 2, it alternates between normal tone and hollow tone (*f.p.f.p*) with *pp* dynamics. The rest of the piece is *d.a.* (damped).
NP.I: Starts with *sf pp* (sforzando piano) and *d.a.* (damped).
NP.II: Starts with *pp* (pianissimo) and *l.v.* (lento vivace). It includes a *gliss on black* and *gliss on white* section. The rest of the piece is *d.a.* (damped).
MAR: Features a complex rhythmic pattern with dynamics *p*, *mf*, *ppp*, *sub pp*, *mp*, and *d.a.* (damped).
PERC: Starts with *(mf) softly, l.v.* and ends with *damp.* (damped).
Other: A *Big Gong* is marked at the bottom with *p* dynamics. A section on the right is marked ** 3.T* and includes *subito* markings and *l.v.* (lento vivace) dynamics.

FL.

HP. I

HP. II

MAR.

PERC.

FL. *p* *f* *p* *(f) p*

HP. I *Do#* *Si#* *ord.* *Mi#* *pp* *mp* *pp* *La b* *A b* *A* *La#*

HP. II *ord.* *mp* *pp* *sf* *ord.* *p* *pp* *mp* *pp*

MAR. *softly through out* *pp*

PERC. *gradually expand*

FL.

HP.I

HP.II

MAR.

PERC.



scratch at the bottom end of the string shortly with finger nail or coin.

