

Yang Liu 刘洋

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# 消失的山谷

Invisible Valley

for 11 instruments

2013

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# Instrumentation

Flute 长笛

Oboe 双簧管

Clarinet 单簧管

Bassoon 大管

Trumpet in C 小号

Trombone 长号

Spring drum 弹簧盒

Piano 钢琴

Harp 竖琴

Violin 小提琴

Cello 大提琴

Score in C

*Duration: ca. 6'50"*

## Notes for Performance:

### General:

The graphic below is the notation system of this composition. By following the direction of the arrows, the position of each note is shown clearly.

1 = whole tone    1/2 = semitone    1/4 = quarter tone    1/8 = 8<sup>th</sup> tone

The image shows two musical staves. The first staff is in treble clef and contains nine notes. Below each note is an upward-pointing arrow and a numerical interval: 1, 1/8, 1/4, 1/8, 1/2, 1/8, 1/4, 1/8, and 1. The second staff is also in treble clef and contains nine notes. Below each note is an upward-pointing arrow and a numerical interval: 1, 1/8, 1/4, 1/8, 1/2, 1/8, 1/4, 1/8, and 1.

### Woodwind:

The glissandi which appear in most of the woodwind parts moves within a semitone.

### Spring Drum:

Tremolo shows how fast to shake the spring drum from side by side

### Brass:

The image shows a musical staff with a treble clef. Above the staff, the text reads "glissandi move between B - F". Below the staff, there is a wavy line representing a glissandi move between the notes B and F.

the starting note remains in the centre of the register, the lowest note of the glissando is the B below the starting note and the highest is the F above the starting note

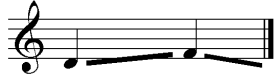
### Strings:

Weak                  Strong                  Weak



the triangle.

The level of the scratch tone is indicated by the shape of



The thicker line means free glissandi within a semitone range



only lightly touch the string when playing



change back to normal pressure when playing

## Preface 作曲简介

The inspiration of this work came from the experience of traveling in west China. When I was walking inside the mountains of Tibet and Xinjiang, I was impressed by the songs of local people who were living in the valley of the highland. There are many ethnic minorities living in this area. Most of them have a very big voice which you could hear it from the other side of mountain. Because these ethnic minorities are not professional singers, their voice may not be able to reach the right pitch sometimes when they are singing. But inside the huge valley, these untuned pitches gave a very special sound effect to their traditional local songs. Especially when a lot of people were singing together, different voices created many levels of microtones surround the central pitch. This experience gave me a strong sound impact to my own musical language. In this piece, I tried to imitate some of the elements from these local people's pure voice, such as glissandi and microtones.

# Invisible Valley

Yang Liu

$\text{♩} = c.48$

Flutes

Clarinets in B $\flat$

Bass Clarinet in B $\flat$

Bassoons

Trumpet in C

Trombone

Spring Drum  
(Try to hide your instrument during the performance)

Piano

Harp  
+ + + + + + + +

Violin  
 $\text{♩} = c.48$   
*p* *pp* *mp*

Violoncello  
 $\text{♩} = c.48$   
sul D sul pont. norm.  
*pp* *mp* *ppp* *p* *pp* *ppp* *pp* *mp* *pp*

4

Fl. (timbral trill) *pp* *mp* *ppp* (timbral trill) *p* *mf* *pp*

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D.

Pno.

Harp. *mf* *f*

Vln. (gliss. within a semitone) *p* *mf* *ppp* *mf* *p* *mf*

Vc. *p* *ppp* *pp* *mp* *p* *mf* *ppp* *3*

sul pont. norm. (gliss. within a semitone)

7 (timbral trill)

Fl. *pp* *mf* *ppp*

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D. *p* *ppp* *p* *ppp*

Pno. *f*

Hp. *mf* *mp* *p*

Vln. *p* *mp* *mf* *p* *f* *p*

Vc. (norm. gliss.) *mf* *pp* *mp* *pp* *mf* *p* *mp* *ppp*

10

Fl.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

Vln.

Vc.

*mf* *pp* *f* *p* *mf* *p* *pp* *mf* *p*



13

Fl. *p* *ppp*

Cl. *p* *ppp*

B. Cl. *mp* *pp*

Bsn.

C Tpt.

Tbn. *mp* *ppp*

S. D. *pp* *<mf* *pppp*

Pno. *sf* *f* *mf*

Hp. *mf* *p* *pp*

Vln. *mf* *ff* *mp* *f* *p* *mp* *pp* *p* *f* *>p* *<mf*

Vc. *f* *mf* *p* *f* *p* *mf* *p*

scratch tone    norm.    sul G molto sul pont. → norm.    sul C

16

Fl.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

Vln.

Vc.

*f* *sf* *p* *sf*

*f* *p* *mp*

*p* *f* *p* *mf* *p* *mf* *p* *mf*

scratch tone

sul pont.

norm.

*mf* *p* *mf* *p* *f* *p* *mf* *p* *f* *pp*

19

Fl.  $\text{♩} = c.40$   
*sf*  $\text{pp}$  3

Cl.  $\text{mp}$   $f$   $\text{pp}$  3  
 gliss. within semitone  
 (gliss. always lower than B $\flat$  which above the starting note)

B. Cl.  $p$   $f$   $\text{pp}$  3  $p$   $mf$

Bsn.  $sf$   $\text{ppp}$

C Tpt.  $f$   $\text{pp}$

Tbn. (gliss. between E - B $\flat$ )  
 $mf$   $sf$   $p$  3

S. D.  $sf$   $p$

Pno.  $p$   $mp$   $mf$   $\text{pp}$   $mp$  3  $\text{ppp}$   
 $f$   $ff$   $\text{Ped.}$

Hp.

Vln.  $\text{♩} = c.40$  (free gliss. within semitone)  
 $p$   $f$   $\text{pp}$   $p$   $mf$   
 sul D (free gliss. within semitone) scratch tone norm.

Vc.  $p$   $f$   $p$

22

Fl. *gliss. within semitone*  
*p* — *mf* *3* — *p* *3* — *f* — *pp*

Cl. *gliss. within semitone* (gliss. always lower than B $\flat$  which above the starting note)  
*p* — *f* — *p* — *f*

B. Cl. *pp* — *p* — *f*

Bsn. *f*

C Tpt. *f*

Tbn. (gliss. between G $\sharp$  - D)  
*mp* — *pp* — *mf* — *pp* — *sf*

S. D. *p* — *mf*

Pno. *f* — *p*  
 Ped.

Hp.

Vln. *p* — *f* — *p* — *mf*  
*molto. sul pont.* — *norm.*

Vc. *mf* — *p* — *f* — *p*  
 (non free gliss.) scratch tone — *norm.* — (free gliss. within semitone)

26

Fl. *p* *mf* *pp*

Cl. *p* *mf* *pp* *pp*

B. Cl. *ppp* *pp* *mf* *p*

Bsn. *pp*

C Tpt. *pp*

Tbn. *p* *mf* *p* *f* *p* *mf* *pp*

S. D. *pp* *p*

Pno. *mf* *pp*

Hp.

Vln. *p* *pp* *f* *pp* *f*

Vc. *mf* *p* *f*

(gliss. between B - F)

(gliss. between E - Bb)

gliss. within semitone

8<sup>va</sup>

(non free gliss.)

(free gliss. within semitone)

(non free gliss.)

(free gliss. within semitone)

(non free gliss.)

molto. sul pont. → norm.

(free gliss. within semitone)

30

Fl. *f* *pp* *mp* *p* *mf* *pp* *3* *3*  
gliss. within semitone

Cl. *f* *pp*

B. Cl. *f* *ppp*

Bsn. *f* *ppp*

C Tpt. *sf* *pp*  
put harmon mute on

Tbn. *sf* *pp* *3*  
(gliss. between G# - D)

S. D. *mf* *ppp*

Pno. *mf* *pp* *3*  
8va

Hp.

Vln. *mp* *ff* *p* *ppp* *pp*  
scratch tone → norm. (non free gliss.) 8va

Vc. (non free gliss.) *p* *pp* *mf* *pp*  
molto. sul pont. → norm.

33

Fl. *tr* (timbral trill) *pp* *mp*

Cl. gliss. within semitone *p* *mf* *p* *mp* *pp*

B. Cl.

Bsn.

C Tpt. con sord harmon *p* *mp* *pp*

Tbn. (glissandi move between E - B $\flat$ ) *pp* *p* *pp* *mf* *p*

S. D.

Pno. *f*

Hp. *f* *mf* *p*

Vln. *mp* *pp* *p* *pp*

Vc. *p* *f* *p* *mf* *p*

Annotations: *sul pont.*, *norm.*, *molto sul pont.*

36 (tr)

Fl. *ppp* (timbral trill) *p* *mp*

Cl. gliss. within semitone *pp* *mp* *pp* *p* *pp* gliss. within semitone *pp* *mp* *pp*

B. Cl.

Bsn.

C Tpt. (glissandi move between G# - D) take off harmon mute *pp* *mp* *pp*

Tbn. *p* *mf* *p* *mf* *p* *f* *pp*

S. D. *mf* *p* *mp* *pp*

Pno. *sf*

Hp.

Vln. (8) *p*

Vc. scratch tone *f* *mp* *ff* *p* *mp*



39

(timbral trill)

*p* *mf* *p*

*f* *pp* *mf* *pp*

*p*

*f* *pp*

*mp* *f* *p*

*f* *pp*

senza sord

*sf* *mp* *sf* *p* *f* *sf* *p*

(gliss. between B - F) (gliss. between E - B $\flat$ ) (gliss. between B - F)

*mp* *f* *p* *mf* *f* *p* *mf* *p*

*f* *p* *mf* *p*

*sf*

*f*

scratch tone  $\rightarrow$  norm.

sul C

*f* *mp* *sf* *mp* *ff* *p* *fpp* *f*

$\bullet = c.60$

gliss. within semitone

gliss. within semitone

gliss. between B - F

gliss. between E - B $\flat$

gliss. between B - F

8

sul C

42

Fl. *mf* *p* *f* *pp* gliss. within semitone

Cl. gliss. within semitone *pp* *mf* *pp* norm. gliss. *f* gliss. within semitone *pp*

B. Cl. *sf* *pp*

Bsn. *sf* *p* 3

C Tpt. *pp* *mf* 3 *f* *sf* 3 *p* *f* *sf* *p* *f* 3

Tbn. (gliss. between E - B $\flat$ ) *mp* *pp* *f* *p* *mf* *p* (gliss. between B - F) *pp* *mf* *p*

S. D. *sf* *p*

Pno. *fff* 8 $\sharp$  2 $\flat$

Hp.

Vln. *p* *f* *p* *f* *pp* molto sul pont. norm.

Vc. *p* *mf* *pp* *f* *p* *mf*

45

Fl. *sf* *p* *mf* *p* (timbral trill)

Cl. gliss. within semitone *sf* *p* *mf* *pp*

B. Cl. gliss. within semitone *sf* *p* *mf* *pp*

Bsn. *p* *f* *p*

C Tpt. *sfp* *fp* *mf* *sff* *p* *sf* *f*<sup>3</sup> *p*

Tbn. (gliss. between G<sub>4</sub> - D) (gliss. between E - B<sub>1</sub>) sim. *f* *p* *mf* *p* *mf* *pp* *mf*

S. D. *sf* *p*

Pno. *sff* 8<sup>va</sup> Ped

Hp.

Vln. *mf* *sfp* *mf* *p*

Vc. scratch tone → norm. molto sul pont. → norm. *p* *ff* *p* *f* *p*

48  $\text{♩} = c.40$

Fl.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

Vln.

Vc.

*mp* *pp*

*p*

*pp*

*mp* *f* *p* *f*

*mf* *p*

*molto sul pont.* *norm.*

50

Fl. (timbral trill) *pp* *mp* *pp*

Cl. gliss. within semitone *pp* *mp* *pp*

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D. *p*

Pno. *f* 6 *ff*

Hp. *mp* 3 5 *f*

Vln. *p* 3 *mf* 8<sup>va</sup>

Vc. 3 *mf* *p* *mf* 3 *p*

Detailed description: This page of a musical score covers measures 50 and 51. The Flute part features a melodic line with a 'timbral trill' in measure 51, marked with dynamics *pp*, *mp*, and *pp*. The Clarinet part has a glissando 'within semitone' in measure 51, also marked with *pp*, *mp*, and *pp*. The Bassoon, C Trumpet, and Trombone parts are silent. The Snare Drum has a single note in measure 51 marked *p*. The Piano part has a fortissimo (*f*) chord in measure 50 and a fortissimo fortissimo (*ff*) chord in measure 51, with a sixteenth-note figure in the right hand and an 8<sup>va</sup> octave extension in the left hand. The Harp part has a triplet in measure 51 marked *mp* and a five-note figure marked *f*. The Violin part has a *p* dynamic in measure 50 and a triplet in measure 51 marked *mf*, with an 8<sup>va</sup> octave extension. The Viola part has a triplet in measure 50 marked *mf*, followed by *p*, *mf*, and *p* dynamics in measure 51.

52

(timbral trill)

Fl. *p mp pp*

Cl. *pp mp pp*

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D. *p*

Pno. *f sf f sf*

8<sup>va</sup> *mf*

Hp. *mp p f mf*

Vln. *p mf p*

Vc. *mf*

(timbral trill)

Fl. *p* *mp* *pp*

Cl. *pp* *mp* *pp* gliss. within semitone

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D.

Pno. *mf* *sf* *ff* *p* 7 6 8<sup>va</sup>

Hp. *sf* *mp* *f* 3 5

Vln. *mf* *p* *mf* 3

Vc. *f* *p* *f* *p* *f* *p* 3

molto sul pont. → norm.

56

(timbral trill)

Fl.

*p*  $\text{mf}$  *p* *sf* *p*  $\text{mf}$

Cl.

gliss. within semitone

*pp*  $\text{mp}$  *pp* *sf*

B. Cl.

(semitone trill)

*p* *f* *p*

Bsn.

*sf* *pp*

C Tpt.

*sf* *f*

Tbn.

(gliss. between E - B $\flat$ )

*p*

S. D.

$\text{mf}$  *p* *sf* *p*

Pno.

*mf* *f* *f* *fff*

chromatic cluster

8<sup>va</sup>

7 6

Hp.

*sf*

Vln.

*p*  $\text{mf}$  *p* *f* *p* *ff* *f*

(free gliss. within semitone)

8<sup>va</sup>

Vc.

*f* *p*

$\text{c.48}$



59

Fl. *pp* 3 *sf* (timbral trill) *ppp*

Cl. *pp* (tr) *sf* *pp*

B. Cl. *sf* *pp* 3

Bsn. *p* *f* *pp*

C Tpt. *p* 3 *mf* *p* *f* *p* 3

Tbn. *f* *p* *mp* *f* *p* (gliss. between B - F) *pp* *mf* *p* *mp* sim.

S. D. *mf* *p*

Pno.

Hp.

Vln. (8) *p*

Vc. (free gliss. within semitone)

63 (timbral trill)  $\text{♩} = \text{c.}40$

Fl. *p* *mf* *pp*

Cl. *p* *mp* *pp* *p* *mf*

B. Cl. *f* *pp*

Bsn. *f* *pp*

C Tpt. *f* *p* 3

Tbn. (gliss. between G# - D) *pp* *f* *p* *mf* *pp*

S. D. *mf* *p*

Pno. *f*

Hp.

Vln.  $\text{♩} = \text{c.}40$  norm. *mf* 3 *p* *mf* *p* molto sul pont. norm.

Vc. norm. molto sul pont. *f*

66

(timbral trill)

Fl.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

Vln.

Vc.

*pp* *mp* *pp*

*p* *pp* *p* *pp*

(gliss. between B - F) *pp* *mf* *sim.* *p* *mf* *pp*

*f* *p*

*mf*

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

norm. *p* *mf* *p* *mf* *pp* *mf*

gliss. within semitone

69

Fl.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn. (gliss. between E - B $\flat$ )  
*pp* < *mp* > *p* < *mp* > *pp*

S. D. *p* *mp* > *pp* *p* < *ppp*

Pno.

Hp. *mf*

Vln. *mp* *p* *pp*

Vc. *f* *ppp* *mp* *p* *pp* *p* *pp* *ppp*  
sul pont. molto sul pont.