

# THE LOTUS QUEEN

*The Dream*

Harmeet Singh Multani

## NOTES & DIRECTIONS

### h.c.

This is an abbreviation for "**hyper crescendo**." By hyper crescendo I mean a **crescendo from a very low dynamic to a very high dynamic in a very short length of time**. It is sometimes written in the middle of a note, so that the note starts out very quiet and moves quickly to a very loud dynamic without interruption.

### Flute

One segment calls for **flutter tongue** while **gliding** smoothly (in other words, flutter tongue glissandi) up and down through a small range of notes.

**Breaths** should be **staggered** to create the most seamless effect for **very long legato sections**.

### Clarinet

This movement relies heavily on the interplay between the **multiphonics** of the clarinet and the nebulous sounds of the "cympanies." Some segments call for tremolo and gradual introduction of the register key to bring in **notes from a higher register**. Other **extended techniques** call for common **multiphonic chords** and "slap tone."

Many notes have very long durations. **Breaths** should be taken at the **end or beginning of notes**. **Notes do not need to be played exactly when they are written**. The entire piece should feel **very formless** as far as the clarinet is concerned.

### "Cympany"

The "cympanies" are each a 22" medium crash cymbal resting upside down on the head of a 28" timpani. The cymbals are resting on their bells with their edges away from the drum head.

Both cympanies have **2 written voices**. The **bottom voice** in each case is **not played**. It is only an **indication of the tuning for the timpani and when the player is supposed to change it**.

The **top notes for the 1st cympani are bowed**. There are **3 types of notes**. Each type denotes a **different bowing speed**. A **regular note head** implies the **fastest bowing action range**. There is a **higher** and a **lower normal note**. The **higher note** has a higher pitch and is achieved with an **extremely fast bowing speed** and will have to be **bowed several times during the duration of one note**. The resulting sound is a **clear metallic pitch**. A **note head with an "X" through it** implies a **medium bowing speed**. The resulting sound is a **lower pitch than the fastest bowing speed** and results in **mixes** of some **pitched and unpitched sounds**. "**X" note heads** (which look like percussion note heads) are for **slowest bow speeds**. The resulting sound is **unpitched** and is similar to a **cymbal roll**.

The **top notes for the 2nd cympani are replayed using beaters**. The resulting sounds are **unpitched** and **remeniscient of thunder**.

In both cympanies, the movement of the **cymbal resonates with the timpani** to create **low, whistle-like sounds**. Most notes use an "**infinity slur**." By this I mean a **slur that is attached to nothing** after the note duration. This tells the player to **let the note to ring out and stop naturally**. In the case of the **bowed cympani**, the note duration indicates **how long the note is to be bowed**. In some instances there is **no infinity slur** attached to the notes. That implies that the **note is to be muffled at the end of the note duration**.

### Legato

The entire piece should be **played as legato as possible** by every instrument except for sections with staccato marks or designated "non-legato."

**Vast, nebulous ( $\downarrow = 59$ )**

Solo, legato

**Flute**

**English Horn**

**B♭ Clarinet**

**Bassoon**

**Horn 1 + 3**

**Horn 2 + 4**

**B♭ Trumpet**

**Trombone**

**Bass Trombone**

**B♭ Tuba**

**Cympani 1**

**Cympani 2**

**Triangle**

**Piano**

**Violins 1**

**Violins 2**

**Violas**

**Violoncellos**

**Double Bass**

(Legato)

Solo, legato

Slowly increase tremolo rate

Add register key

With beaters

Arco

Legato

Solo, legato

Solo, legato

(Legato)

Solo, legato

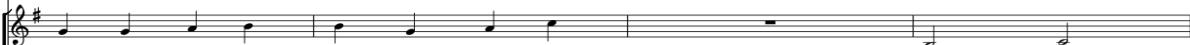
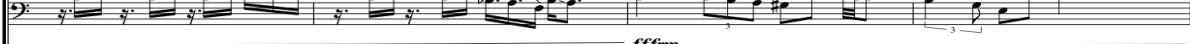
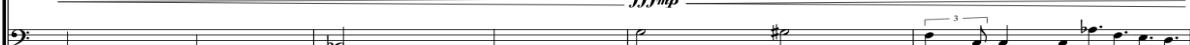
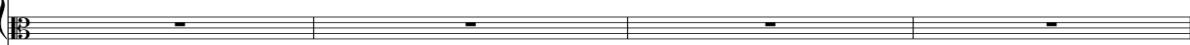
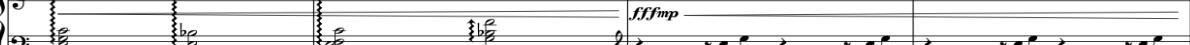
(Legato)

ppppp

ppppp

ppppp

ppppp

Fl.   
 E. Hn.   
 B♭ Cl.   
 Bsn.   
 Hn. 1,3   
 Hn. 2,4   
 B♭ Tpt.   
 Trb.   
 B. Trb.   
 B♭ Tu.   
 Cympl. 1   
 Cympl. 2   
 Trgl.   
 Pno.   
 Vlns. 1   
 Vlns. 2   
 Vlas.   
 Vlcs.   
 Cb. 

Normal, solo      End solo      Begin sul ponte tremolo (Ensemble)  
*fffmp*

**A tempo; foggy ( $\text{J} = 59$ )**  
Begin ft.

Fl. *mf* rit. *ppppp* *fff*

E. Hn. rit.

Bb Cl. *mf* rit. *ppppp*

Bsn. *mf* rit. *ppppp*

Hn. 1,3 *mf* rit. *ppppp*

Hn. 2,4 rit. *ppppp*

Bb Tpt. *mf* rit. *ppppp*

Trb. *mf* rit.

B. Trb. *mf* rit.

Bb Tu. *mf* rit. *ppppp*

Cympl. 1 rit. *fff*

Cympl. 2 rit. *fff*

Trgl. rit.

Pno. *mf* rit. *fff*

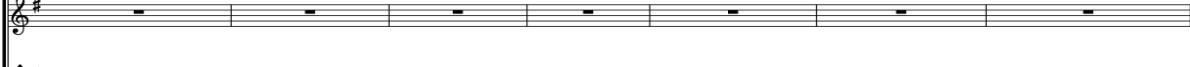
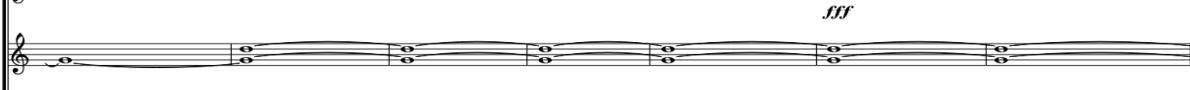
Vlns. 1 *mf* rit. End s. p. trem. Normal *ppppp h.c.* *fff* S. p. trem. Normal

Vlns. 2 *mf* rit. *ppppp h.c.* *fff* S. p. trem. Normal

Vlas. rit. *ppppp*

Vlc. rit. *ppppp*

Cb. rit. *ppppp* *fff*

Fl. 
  
 E. Hn. 
  
 B♭ Cl. 
  
 Bsn. 
  
 Hn. 1,3 { 
  
 Hn. 2,4 { 
  
 B♭ Tpt. 
  
 Trb. { 
  
 B. Trb. { 
  
 B♭ Tu. 
  
 Cympl. 1 { 
  
 Cympl. 2 { 
  
 Trgl. 
  
 Pno. { 
  
 Vlns. 1 { 
  
 Vlns. 2 { 
  
 Vlas. 
  
 Vlcs. { 
  
 Cb. { 

End f.t. Pensive (♩ = 89)

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1,3 {

Hn. 2,4 {

B♭ Tpt.

Trb. {

B. Trb. {

B♭ Tu.

Cymp. 1 {

Cymp. 2 {

Trgl.

Pno.

Vlns. 1 {

Vlns. 2 {

Vlas.

Vlc. {

Cb.

*fff* Portamento *fff* End portamento

Remove cymbal, muffle timpani, and tune it as high as possible.  
Strike near the center of the drum with cupped hand like a bongo.

*mf*

*pp*

Fl. -  
 E. Hn. - *mf*  
 B♭ Cl. -  
 Bsn. 8 *mp* -  
 Hn. 1,3 -  
 Hn. 2,4 -  
 B♭ Tpt. -  
 Trb. -  
 B. Trb. -  
 B♭ Tu. -  
 Cympl. 1 -  
 Cympl. 2 -  
 Trgl. -  
 Pno. 15 -  
 Vlns. 1 -  
 Vlns. 2 -  
 Vlas. -  
 Vlcs. -  
 Cb. 8 -

Fl. -  
 E. Hn. 
  
 Bb Cl.  
 Bsn.  
 Hn. 1,3  
 Hn. 2,4  
 Bb Tpt.  
 Trb.  
 B. Trb.  
 Bb Tu.  
 Cym. 1  
 Cym. 2  
 Trgl.  
 Pno.  
 Vlns. 1  
 Vlns. 2  
 Vlas.  
 Vlcs.  
 Cb.

Fl. -  
 E. Hn.   
 B♭ Cl. -  
 Bsn.   
 Hn. 1,3 {  
 Hn. 2,4 {  
 B♭ Tpt. -  
 Trb. {  
 B. Trb. {  
 B♭ Tu. -  
 Cympl. 1 {  
 Cympl. 2 {  
 Trgl. -  
 Pno.   
 Vlns. 1 {  
 Vlns. 2 {  
 Vlas. -  
 Vlcs. {  
 Cb. {

(Normal)

Fl.

E. Hn.

Bsn.

Hn. 1,3

Hn. 2,4

Bb Tpt.

Trb.

B. Trb.

Bb Tu.

Cympl. 1

Cympl. 2

Trgl.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlc. 1

Cb.

(Normal)

*Div.*

*Solo.*

*Re-arrange cympani to original form.*

*Ensemble, legato*

*pp*

*mp*

*p*

Fl. - - - - - Begin f.t.  
 E. Hn. End f.t.  
 B♭ Cl.  
 Bsn. mp  
 Hn. 1,3 {  
p  
 Hn. 2,4 {  
 B♭ Tpt.  
 Trb. {  
p  
 B. Trb. {  
p  
 B♭ Tu.  
 Cympl. 1 {  
 Cympl. 2 {  
 Trgl.  
 Pno. {  
p  
mf  
 Vlns. 1 {  
p  
 Vlns. 2 {  
 Vlas.  
 Vlc. {  
 Cb. {  
s  
solo, begin s. p. trem.  
End s. p. trem.

Fl. Solo *f*  
 E. Hn. *mf*  
 B♭ Cl.  
 Bsn.  
 Hn. 1,3  
 Hn. 2,4  
 B♭ Tpt.  
 Trb.  
 B. Trb.  
 B♭ Tu.  
 Cymp. 1  
 Cymp. 2  
 Trgl.  
 Pno.  
 Vlns. 1 (Solo)  
 Vlns. 2  
 Vlas.  
 Vlcs.  
 Cb.

**Intensely ( $J = 275$ )**  
Ensemble

Musical score for orchestra and piano. The score includes parts for Flute, English Horn, Bassoon, Clarinet, Bassoon, Horn 1,2, Horn 3,4, Trombone, Bass Trombone, Bassoon, Timpani 1, Timpani 2, Triangle, Piano, Violins 1, Violins 2, Violas, Cellos, and Double Bass.

The score begins with a dynamic instruction for the ensemble at  $J = 275$ . The instruments play eighth-note patterns. The bassoon and double bass provide rhythmic support with sustained notes. The piano joins in with eighth-note chords.

The tempo is marked as "molto accel..." throughout the section. The piano has a prominent role, providing harmonic support and eighth-note patterns that sync with the strings and woodwinds.

At the end of the section, the bassoon and double bass play eighth-note patterns with a dynamic marking of  $ppppp$ .

Fl. - - - - | *Ensemble, begin f.t.* *f* *ppp*  
 E. Hn. - - - - |  
 B♭ Cl. - - - - | *Ensemble* *mf*  
 Bsn. - - - - |  
 Hn. 1,3 { - - - - | *mf*  
 Hn. 2,4 { - - - - |  
 B♭ Tpt. - - - - |  
 Trb. { - - - - |  
 B. Trb. { - - - - |  
 B♭ Tu. - - - - |  
 Cympl. 1 { - - - - |  
 Cympl. 2 { - - - - | *("Higher" normal note)* *f*  
 Trgl. - - - - |  
 Pno. { - - - - | *mf* |  
 Vlns. 1 { - - - - | *Four individual violins* *3* | *Ensemble* |  
 Vlns. 2 { - - - - | *Four individual violins* *3* | *mf* | *Ensemble* |  
 Vlas. - - - - |  
 Vlcs. { - - - - |  
 Cb. { - - - - | *8* |

End f.t.

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Trb.

B. Trb.

B♭ Tu.

Cymp. 1

(“Higher” normal note)

Cymp. 2

Trgl.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

Cb.

15 Begin arpeggio

15

8

22

A tempo; vast, massive, nebulous ( $\downarrow = 59$ )

Fl.

E. Hn.

B. Cl. *Ensemble*

Bsn.

Hn. 1,3

Hn. 2,4

Bb Tpt.

Trb.

B. Trb.

Bb Tu.

Cympl. 1

Cympl. 2

Trgl.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlc.

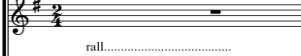
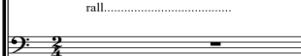
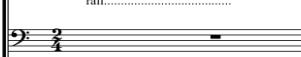
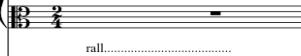
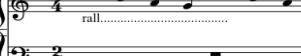
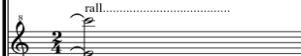
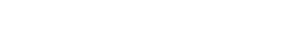
Cb.

Fl. - - - - *fff* molto accel.....to  $\text{j} = 27$   
 E. Hn. - - - - molto accel.....to  $\text{j} = 27$   
 B $\flat$  Cl. - - - - molto accel.....to  $\text{j} = 27$   
 Bsn. - - - - molto accel.....to  $\text{j} = 27$   
 Hn. 1,3 - - - - molto accel.....to  $\text{j} = 27$   
 Hn. 2,4 - - - - molto accel.....to  $\text{j} = 27$   
 B $\flat$  Tpt. - - - - molto accel.....to  $\text{j} = 27$   
 Trb. - - - - molto accel.....to  $\text{j} = 27$   
 B. Trb. - - - - molto accel.....to  $\text{j} = 27$   
 B $\flat$  Tu. - - - - molto accel.....to  $\text{j} = 27$   
 Cympl. 1 - - - - molto accel.....to  $\text{j} = 27$   
 Cympl. 2 - - - - molto accel.....to  $\text{j} = 27$   
 Trgl. - - - - molto accel.....to  $\text{j} = 27$   
 Pno. - - - - molto accel.....to  $\text{j} = 27$   
 Vlns. 1 - - - - *fff* molto accel.....to  $\text{j} = 27$   
 Vlns. 2 - - - - *fff* molto accel.....to  $\text{j} = 27$   
 Vlas. - - - - *fff* molto accel.....to  $\text{j} = 27$   
 Vlc. - - - - *fff* molto accel.....to  $\text{j} = 27$   
 Cb. - - - - molto accel.....to  $\text{j} = 27$

The musical score consists of multiple staves, each representing a different instrument or group of instruments. The instruments listed include Flute (Fl.), English Horn (E. Hn.), Bassoon (Bsn.), Clarinet (Cl.), Trombone (Trb.), Bass Trombone (B. Trb.), Bassoon (B. Tu.), Cymbals (Cympl. 1, 2), Triangle (Trgl.), Piano (Pno.), Violin (Vlns. 1, 2), Viola (Vlas.), Cello (Cv. 1, 2), and Double Bass (Cb.). The score is divided into sections by measure numbers (e.g., 8, 15) and includes dynamic markings like fff and f, as well as tempo instructions like molto accel. The music features a variety of rhythmic patterns, including eighth-note chords, sixteenth-note patterns, and sustained notes.

Intensely ( $\text{d} = 275$ )

Musical score for orchestra and piano. The score includes parts for Flute (Fl.), English Horn (E. Hn.), Bassoon (Bsn.), Bass Clarinet (Bb Cl.), Horn 1,3 (Hn. 1,3), Horn 2,4 (Hn. 2,4), Bass Trombone (Bb Tpt.), Trombone (Trb.), Bass Trombone (B. Trb.), Bassoon (Bb Tu.), Cymbal 1 (Cympl. 1), Cymbal 2 (Cympl. 2), Triangle (Trgl.), Piano (Pno.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), Cello (Cb.), and Double Bass (Vlc.). The score is in common time (indicated by a '2'). The piano part (Pno.) begins with sixteenth-note patterns at measure 15, followed by eighth-note patterns starting at measure 16. The orchestra parts mostly consist of sustained notes or simple rhythmic patterns like eighth-note chords. Measure numbers 15 and 16 are indicated above the piano staff. Measure 15 starts with a dynamic of  $p p p p p$ . Measure 16 starts with a dynamic of  $p p p p$ .

Fl.   
 rall..... ***fff***  
 E. Hn.   
 rall..... ***fff***  
 B♭ Cl.   
 rall..... ***fff***  
 Bsn.   
 rall..... ***fff***  
 Hn. 1,3   
 rall..... ***fff***  
 Hn. 2,4   
 rall..... ***fff***  
 B♭ Tpt.   
 rall..... ***fff***  
 Trb.   
 rall..... ***fff***  
 B. Trb.   
 rall..... ***fff***  
 B♭ Tu.   
 rall..... ***fff***  
 Cympl. 1   
 rall.....  
 Cympl. 2   
 rall.....  
 Trgl.   
 rall.....  
 Pno.   
 rall..... ***fff***  
 15 Vlns. 1   
 rall..... ***fff***  
 Vlns. 2   
 rall..... ***fff***  
 Vlas.   
 rall..... ***fff***  
 Vlc.   
 rall..... ***fff***  
 Cb.   
 rall..... ***fff***

**Relaxed ( $\text{J} = 105$ )**

A tempo;  
dark ( $\text{J} = 59$ )  
Begin flutter tongue

**Fl.** molto rit. to  $\text{J} = 105$  **ff** **mf** **rall.**

**E. Hn.** molto rit. to  $\text{J} = 105$  Ensemble, Slap tone **rall.** Multiphonic (non divis)

**B♭ Cl.** molto rit. to  $\text{J} = 105$  **ff** **rall.** **fff**

**Bsn.** molto rit. to  $\text{J} = 105$  **rall.**

**Hn. 1,3** molto rit. to  $\text{J} = 105$  **rall.**

**Hn. 2,4** molto rit. to  $\text{J} = 105$  **rall.**

**B♭ Tpt.** molto rit. to  $\text{J} = 105$  **rall.**

**Trb.** molto rit. to  $\text{J} = 105$  **rall.**

**B. Trb.** molto rit. to  $\text{J} = 105$  **rall.**

**B♭ Tu.** molto rit. to  $\text{J} = 105$  **rall.**

**Cymp. 1** molto rit. to  $\text{J} = 105$  **mp** **rall.** **ff**

**Cymp. 2** molto rit. to  $\text{J} = 105$  **rall.** **ff**

**Trgl.** **rall.**

**Pno.** molto rit. to  $\text{J} = 105$  **ff** **rall.** **ff**

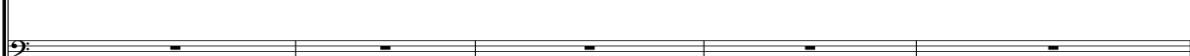
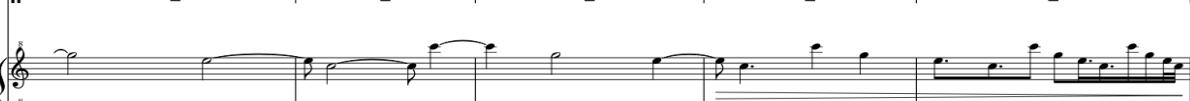
**Vlns. 1** molto rit. to  $\text{J} = 105$  **ff** **rall.** **ff**

**Vlns. 2** molto rit. to  $\text{J} = 105$  **ff** **rall.** **ff**

**Vlas.** molto rit. to  $\text{J} = 105$  **rall.**

**Vlc.** molto rit. to  $\text{J} = 105$  **ff** **rall.** **ff**

**Cb.** molto rit. to  $\text{J} = 105$  **rall.** **ff**

Fl. 
  
 E. Hn. 
  
 B♭ Cl. 
  
 Bsn. 
  
 Hn. 1,3 { 
  
 Hn. 2,4 { 
  
 B♭ Tpt. 
  
 Trb. { 
  
 B. Trb. { 
  
 B♭ Tu. 
  
 Cympl. 1 { 
  
 Cympl. 2 { 
  
 Trgl. 
  
 Pno. { 
  
 Vlns. 1 { 
  
 Vlns. 2 { 
  
 Vlas. 
  
 Vlc. { 
  
 Cb. { 

Fl. *p* *p* h.c. *ff* Div. *p* h.c.  
 E. Hn.  
 B♭ Cl. *#*  
 Bsn.  
 Hn. 1,3  
 Hn. 2,4  
 B♭ Tpt.  
 Trb.  
 B. Trb.  
 B♭ Tu.  
 Cympl. 1  
 Cympl. 2  
 Trgl.  
 Pno. *p* *ff* *p* h.c.  
 Vlns. 1 *p* h.c. *ff* *p* h.c.  
 Vlns. 2 *p* h.c. *p* h.c.  
 Vlas.  
 Vlc.  
 Cb. *p* h.c. *ff* *p* h.c.

**Adagio ( $\text{J} = 77$ )**

*Fl.* *rit.....* *ff* *End flutter tongue*

*E. Hn.* *rit.....*

*B♭ Cl.* *rit.....* *Divisi (non multiphonic)* *ff*

*Bsn.* *rit.....*

*Hn. 1,3* *rit.....*

*Hn. 2,4* *rit.....*

*B♭ Tpt.* *rit.....*

*Trb.* *rit.....*

*B. Trb.* *rit.....*

*B♭ Tu.* *rit.....*

*Cymp. 1* *rit.....*

*Cymp. 2* *rit.....*

*Trgl.* *rit.....*

*Pno.* *fff rit.....*

*Vlns. 1* *fff rit.....* *ff*

*Vlns. 2* *fff rit.....* *ff*

*Vlas.* *rit.....*

*Vlc.* *fff rit.....*

*Cb.* *fff rit.....* *ff*

**A tempo; dawning ( $\text{d} = 59$ )**

End f.t.

Div.

Fl. rit..... poco accel..... **p**

E. Hn. rit..... poco accel.....

B♭ Cl. rit..... poco accel.....

Bsn. rit..... poco accel.....

Hn. 1,3 rit..... poco accel.....

Hn. 2,4 rit..... poco accel.....

B♭ Tpt. rit..... poco accel.....

Trb. rit..... poco accel.....

B. Trb. rit..... poco accel.....

B♭ Tu. rit..... poco accel.....

Cymp. 1 rit..... poco accel.....

Cymp. 2 rit..... poco accel.....

Trgl. rit..... poco accel.....

Pno. rit..... poco accel..... **p**

Vlns. 1 rit..... poco accel..... **p**

Vlns. 2 rit..... poco accel..... **p**

Vlas. rit..... poco accel.....

Vlc. rit..... poco accel.....

Cb. rit..... poco accel.....

A tempo; dawning ( $\text{d} = 59$ )

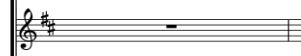
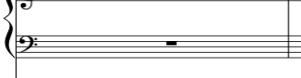
Begin f.t.

End f.t.

Rubato ( $J = 59-79$ )

Musical score for orchestra and piano, page 9. The score includes parts for Flute (Fl.), E. Horn (E. Hn.), Bassoon (Bsn.), Bassoon/Clarinet (Bb Cl./Bsn.), Clarinets 1,3 (Hn. 1,3), Clarinets 2,4 (Hn. 2,4), Trombone (Trb.), Bass Trombone (B. Trb.), Bassoon (Bb Tu.), Cymbal 1 (Cympl. 1), Cymbal 2 (Cympl. 2), Triangle (Trgl.), Piano (Pno.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), Cello/Bass (Vlc. / Cb.). The score is set in common time with a key signature of one sharp. Various dynamics are indicated throughout the score, including *fff*, *mf*, and *p*.

(Normal) 
A tempo, like breathing ( $\text{♩} = 59$ )

Fl.   
 E. Hn.   
 B♭ Cl.   
 Bsn.   
 Hn. 1,3 {   
 Hn. 2,4 {   
 B♭ Tpt.   
 Trb. {   
 B. Trb. {   
 B♭ Tu.   
 Cymp. 1 {   
 Cymp. 2 {   
 Trgl.   
 Pno. {   
 Vlns. 1 {   
 Vlns. 2 {   
 Vlas.   
 Vlc. {   
 Cb. { 

*Begin sul ponte tremolo*   
*Begin sul ponte tremolo* 