

SEVEN SEVENS & SIXTY-TWO SEVENS

ALEX VAUGHAN

♩ = 69

Alto Flute
ffp *<ff> p* *<ff> p* *<ff> p <ff>*

Clarinet in Bb
ffp *<ff> p* *<ff> p* *<ff> p <ff> p*

Tuba
ffp *<ff> p* *<ff> p* *<ff> p <ff> p*

Bongos (Perc. 1)
mfpp *<mf> pp* *<mf> pp* *<mf> pp <mf> pp*

Snare (Perc. 2)
mfpp *<mf> pp* *<mf> pp* *<mf> pp <mf> pp*

Piano
ffp *<f> p* *<f> p* *<f> p <f> p*

Contrabass
ffp *<ff> p* *<ff> p* *<ff> p <ff> p*

Annotations:
 * *secco*
 Ped →
 V MSP String dampened with the hand so that no discernible pitch can be heard

* Piano's low E (E1) string is prepared with a bit of bluetack or putty similar material placed on the 7th harmonic thus sounding a clearly audible D4
 Die tiefe E-Saite des Klaviers wird mit etwas Putzfixer oder kittähnlichem Material auf dem 7. Oberton präpariert, damit ein deutlich hörbares D1 erklingt

A. Fl.
p *<ff> p* *<ff>* *p* *<ff>* *p*

Cl.
<ff> p *ff> p* *f* *p*

Tuba
<ff> p *ff> p* *f* *p*

Bongos (Perc. 1)
<mf> pp *<mf> pp* *<mf>* *pp*

Snare (Perc. 2)
<mf> pp *<mf> pp* *tremolo ritardando* *al*

Pno.
(Ped) -> *<f> p* *<ff> p* *<f> p*

Cb.
<ff> p *<ff> p* *<ff> p*

Annotations:
 6
 (+) →

11 $\text{♩} = 138$ rit.

A. Fl. *f* *f*

Cl. *f* *f*

Tuba *f* *f*

Bongos (Perc. 1) *mf* *pp*

Snare (Perc. 2) *p*

Pno. *tremolo ritardando* *al* *slow transition from secco to risonante (secco)*

(Ped) → *f* *p*

Cb. *tremolo ritardando* *f* *p*

(+) →

(rit.)

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A. Fl. *f* *f*

Cl. *f*

Tuba *f*

Bongos (Perc. 1) *mf* *pp* *tremolo ritardando*

Snare (Perc. 2) *mf* *p*

Pno. *(slow transition from secco to risonante)* *p* *mp*

(Ped) → *al*

Cb. *f* *p* *f*

(+) →