

Sky Yang

# Hourglass

*—for orchestra—*

(2024)

Full Score

# Hourglass

Sky Yang

## Instrumentation

2 Flutes	Timpani
2 Oboes	Percussion 1 (Snare Drum, Vibraphone, Crotales)
2 Clarinets in B $\flat$	Percussion 2 (Crotales, Egg Shaker, Flexatone, Cymbals)
Bass Clarinet in B $\flat$	Percussion 3 (Cymbals, Crotales, Marimba, Cabasa)
2 Bassoons	Strings (suggested: 12. 10. 8. 6. 4)
4 Horns in F	
3 Trumpets in C (all require harmon mute w/ stem)	
2 Tenor Trombones (all require cup mute)	
Bass Trombone (cup mute)	
Tuba	

Score in C

Duration: *ca.* 7 minutes and 30 seconds

### Performance Notes:

**Boxed Cells:** The boxed set of notes should be played *ad libitum* within each section. The thick horizontal lines indicate the performer to repeat the boxed cells until the next notated section. A cue will be given from the conductor to indicate the next notated section.

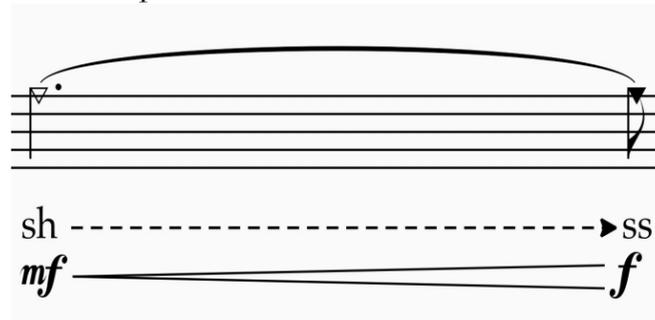
**Grace notes:** Grace notes should be played on the beat, as quickly as possible.

**Glissandi:** Glissandi that extend through headless noteheads should start from the previous pitched notehead and glissando gradually to the next pitched notehead.

**Feathered beams: (see below)** Feathered beams indicate a gradual change in note speed. Doubled gestures should not be in time with others and should produce an increasingly scattered texture.

### Woodwinds and Brass

**'Sand' Notehead: (see below)** Downward-facing triangle noteheads are pitchless and are produced by blowing air through the mouthpiece, into the instrument.



**Articulations: (see above)** Written articulations (e.g. "sh", "ss") should be heavily exaggerated with great air force. The dotted arrow indicates a gradual change from one articulation to the other by changing the embouchure. When articulations are bracketed, they are improvisatory and the performer can alternate between the given articulations.

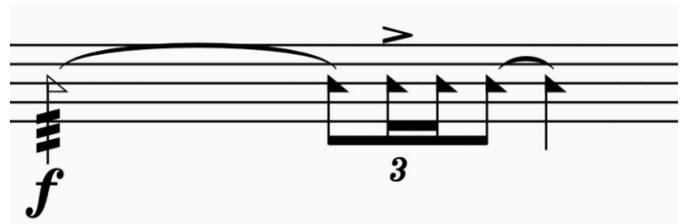
**Reverse Mouthpiece: (brass)** The performer puts the cup of the mouthpiece lightly into the mouthpiece receiver and blows air from the shank, into the backbore. This creates an unpitched air sound.

**Half Valve: (trumpets)** The performer blows air into their mouthpiece and moves their valves freely at half pressure (at the maximum), creating a distorted air sound.

**Multiphonic trills: (flutes)** The performer gradually overblows to reach the written multiphonics. The fingering is given, and trill keys are indicated by the diagonal lines. The vertical arrows next to the multiphonics indicate the approximate tuning of the sounding pitches.

## Strings

The notehead indicates the performer to move the bow on the bouts to achieve a pitchless, sand-like sound.

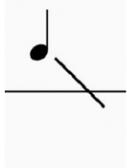


sul ponticello (s.p.) / molto sul ponticello (m.s.p.) = at the bridge

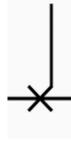
## Percussion

Cabasa Notation:

**Swirl Drop:** Follow a shallow arc upwards. At the same time, rotate the palm of the hand outwards. As the beads are still spinning, follow the arc back down, with the palm rotating back in.



**Cradle Twist**



**Shake**



**Snare Drum:** The piece is entirely played with brushes alternating in a circular motion. Brushes are never released from the batter head and tremolos are improvisatory in speed.

## Program Notes

Imagine being stuck inside of an hourglass, the size of the Sahara desert. I kept this image in mind as I wrote this piece, experimenting with air sounds to replicate the sound of moving sand. The piece begins with the introduction of an oscillating two-note motif in the shimmering harmonics, representing the blinding light reflected from the glass walls.

The human in the hourglass is dazed and confused, and as sand begins to shift more violently, a pattern emerges in the sand, and dunes begin to grow. As time passes, the glissando motif emerges into the sonic landscape, representing the falling of sand from below. Realizing their fate, the human tries to climb higher and higher, but their efforts are futile as they grab on to the cascading vortex of sand.

Once they have fallen through the narrow neck of the hourglass, they are buried in silence, signaling the hourglass has completed its cycle. Suddenly, the hourglass is turned over. The cycle repeats, and the human panics in realization of their fate. The common symbolism of the hourglass is the mortality of human life, but I take this metaphor further by suggesting another fear: a time loop.

## Composer Biography

Sky Yang is a 17-year old composer based in Toronto, Ontario, and is enrolled in the Arts Unionville piano program at Unionville High School. His music leans into storytelling, and is inspired by philosophical ideas and nature. He is currently a part of the Hamilton Philharmonic Orchestra Composer Fellowship Program as a 2024-2025 Future Award Winner. He was recently selected to participate in the Toronto Symphony Orchestra's *Explore The Score* Reading Session and Vancouver Chamber Choir Interplay Workshop in 2024.

His works have been commissioned by the Hamilton Philharmonic Orchestra, Hamilton Philharmonic Youth Orchestra, Kindred Spirits Orchestra, and Brazilian National Symphony. He received 1st prize in the 2023 and 2024 Youth Music Commission composition contest of Roy Thomson and Massey Hall, and in 2022, he received 2nd prize in the Society of Composers' Pre-College College and Mentoring Opportunity for his orchestral work, *Colourful Escapade*. He is the Grand Prize Winner of the 2024 International Music Competition.

Sky is a member of the Toronto Chinese Orchestra where he plays traditional Chinese instruments, such as the erhu and suona. At school, he is a member of numerous music ensembles, including the Unionville wind ensemble, pit orchestra, piano ensemble, guitar ensemble, jazz choir, jazz quartet, symphony orchestra, and many more.

\*The demonstrational MIDI recording attached with this score uses some YouTube audio files from other musicians. They are solely used for educational purposes and will not be published or sold in any way. Below is the citations of these sources.

### Citations List

AJRMedia. (2020, December 23). *Bowed Cymbals*. [Video]. Youtube. <https://www.youtube.com/watch?v=pXHZqulr-8Q>

Extended Techniques for Music Composition. (2021, August 23). *Harmonic with Open String Tremolo - Extended Techniques for Violin* [Video]. Youtube. <https://www.youtube.com/watch?v=Jw3-ZqDQLHA>

Pjiper, R. [Flute Colors]. (2020, April 25). *Examples multiphonic trills and tremolos*. [Video]. Youtube. <https://www.youtube.com/watch?v=2p1pSr4ljXA>



# Hourglass

Sky Yang

♩=70

overblow into multiphonics

overblow into multiphonics

# Hourglass

A

accel. . . . .

FL. 1

FL. 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

A

accel. . . . .

solo

gli altri Vln. I

solo

gli altri Vln. II

solo

gli altri Vla.

Vc.

Cb.

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# Hourglass

11  $\text{♩} = 80$

**B** overblow into harmonics

Fl. 1, Fl. 2, Ob. 1, 2, Cl. 1, 2, B. Cl., Bsn. 1, 2, Hn. 1, 2, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Tba., Timp., Perc. 1, 2, 3

$\text{♩} = 80$

**B**

Vln. I, Vln. II, Vla., Vcl., Cb.

# Hourglass

15

Fl. 1 *mp* *flz.* *ord.* *f* *mf*

Fl. 2 *fp* *f* *p* *mf*

Ob. 1, 2 *mp* *f* *mf*

Cl. 1 *f* *gliss.* *fp* *f*

Cl. 2 *gliss.* *fp* *mf* *f*

B. Cl. *f* *ts k ts ts k ts* *ff* *f* *fff* *mp* *mf* *mf* *f*

Bsn. 1, 2 *fp* *f*

Hn. 1, 3 *ord.* *flz.* *mf* *sh* *ord.* *mf* *gliss.*

Hn. 2, 4 *flz.* *sh* *f* *ss* *mf* *sh* *ord.* *mf*

Tpt. 1 *mf* *mf*

Tpt. 2, 3 *mf*

Tbn. 1 *f* *ts k ts ts k* *gliss.* *f* *mf*

Tbn. 2 *flz.* *ord.* *sh* *f* *ts k ts ts k ts ts k ts ts k ts k* *ff* *ts k ts ts k* *mp* *mf* *mf* *f*

B. Tbn. *ord.* *flz.* *mf* *sh* *mf* *mf* *f*

Tbn. *mf* *mf* *mf* *f*

Timp.

Perc. 1

Perc. 2 *mf* *Crotales* *all bowed* *f*

Perc. 3 *f*

Vln. I *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.*

Vln. II *m.s.p. sul D* *ord.* *m.s.p.* *f* *m.s.p.* *ord.* *ff*

Vla. *m.s.p.* *ord.* *m.s.p.* *ff* *ord.* *ff*

Vcl. *m.s.p.* *ord.* *m.s.p.* *ff* *ord.* *ff*

Cb. *f* *fff* *f* *fff* *mp* *mf* *mf* *f*



19

Fl. 1: *mf*, *ff*, *f*, *fp*, *mf*

Fl. 2: *ff*, *f*, *fp*, *mf*, *f*

Ob. 1, 2: *f*, *ff*

Cl. 1, 2: *gliss.*, *f* sh

B. Cl.: *mf*, *fp*, *f* sh

Bsn. 1, 2: *f*, *ff*, *p*

Hn. 1, 3: *gliss.*, *gliss.*, close to but not touching mouthpiece, sh, *ff*, reverse mouthpiece, *f*, tsh k tsh

Hn. 2, 4: *fp*, *gliss.*, close to but not touching mouthpiece, sh, *ff*, reverse mouthpiece, *f*, tsh k tsh

Tpt. 1: *mf*, close to but not touching mouthpiece, sh, *ff*, touching mouthpiece, *f*, tsh k tsh

Tpt. 2, 3: open, *mf*, close to but not touching mouthpiece, sh, *ff*, touching mouthpiece, *f*, tsh k tsh

Tbn. 1: *fp*, *gliss.*, close to but not touching mouthpiece, sh, *ff*, tsh k tsh, *f*

Tbn. 2: *mf*, *fp*, *gliss.*, close to but not touching mouthpiece, sh, *ff*, tsh k tsh, *f*, tsh k tsh

B. Tbn.: *mf*, *fp*, *gliss.*, sh, *ff*, tsh k tsh, tsh k tsh

Tba.: *mf*, *fp*, *ff*, *ppp*

Timp.: *fp*, *gliss.*, *gliss.*, *f*, *gliss.*, *mf*

Perc. 1: *f*, *mf*

Perc. 2: *ff*

Perc. 3: *f*



Vln. I: *s.p.*, *gliss.*, ord., *m.s.p.*, *fff*, on the bouts, first time is played as written, then repeat freely

Vln. II: *m.s.p.*, ord., *m.s.p.*, *fff*, on the bouts, first time is played as written, then repeat freely

Vla.: *pp*, *m.s.p.*, ord., *m.s.p.*, *fff*, unis., first time is played as written, then repeat freely

Vcl.: *m.s.p.*, ord., *m.s.p.*, *fff*

Cb.: *mf*, *f*, *gliss.*, *gliss.*, *gliss.*, *gliss.*, *ff*, *mf*





# Hourglass

36  $\text{♩} = 90$

Fl. 1, Fl. 2, Ob. 1, 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, 2, Hn. 1, 3, Hn. 2, 4, Tpt. 1, Tpt. 2, 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Vln. I, Vln. II, Vla., Vc., Cb.

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*flz.*, *ord.*, *tr.*, *gliss.*, *sh.*, *ss.*, *pp.*, *fp.*, *f.*, *p.*, *ff.*, *mf.*

$\text{♩} = 90$





F

50

FL. 1

FL. 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Ve.

Cb.

shu *mf*

shu *f*

shu *p*

shu *mp*

fu *f*

fu *f*

reverse mouthpiece

shu *mf*

shu *f*

reverse mouthpiece

shu *mf*

shu *f*

harmon mute, stem out

flz. ord. *mp*

ord. reverse mouthpiece

shu *p*

shu *mp*

shu *mf*

shu *f*

reverse mouthpiece

shu *p*

shu *mp*

shu *mf*

shu *f*

reverse mouthpiece

shu *p*

shu *mp*

fu *f*

fu *f*

Crotales all bowed

Cabasa

*p* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

unis. harm. gliss sul A

m.s.p. div. ord.

gliss. *mf*

unis. harm. gliss sul D

ord.

fp *p* *p* *p* *p* *mf* *mp*

harm. gliss sul D

m.s.p. ord.

fp *p* *p* *mf* *p*

ord.

fp *ff*

ord.

fp *ff*

Hourglass

♩=96

54

flz. ord. flz. ord. flz. ord. flz. ord.

accel.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1, 2, 3

Vln. I, II

Vla.

Vc.

Cb.

mf, mp, f, ff, p, sh, fu, harmon mute, stem out, gliss., 1. +

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Hourglass

H  $\text{♩} = 120$

67.

FL. 1  
fu  
fu sh fu sh fu sh fu sh  
*mf* *f*

FL. 2  
fu  
fu sh fu sh fu sh fu sh  
*mf* *f*

Ob. 1, 2

Cl. 1  
*gliss.*

Cl. 2

B. Cl.

Bsn. 1, 2  
*ff*

Hn. 1, 3  
flz. ord.  
*mf* *f* *gliss.*

Hn. 2, 4  
fu sh fu sh fu sh fu sh  
*mf* *f* *gliss.*

Tpt. 1  
fu  
*mf*

Tpt. 2, 3  
fu fu  
fu sh fu sh fu sh fu sh  
*mf* *f*

Tbn. 1  
*gliss.* *f* *mf*

Tbn. 2  
*gliss.* *f* *mf*

B. Tbn.

Tba.  
*mf*

Timp.

H  $\text{♩} = 120$

Vln. I  
*mf*

Vln. II  
*mp*

Vla.  
*mp*

Vc. div.  
*ff* *ff*

Cb.  
*gliss.* *gliss.* *gliss.* *mf*







# Hourglass

I ♩=110

87

FL. 1  
sh *sfp* → *fff* ss  
FL. 2  
sh *sfp* → *fff* ss  
Ob. 1, 2  
ord. *f*  
Cl. 1, 2  
B. Cl.  
*f*  
Bsn. 1, 2  
Hn. 1  
*f*  
Hn. 3  
*f*  
Hn. 2  
*mf* → *f*  
Hn. 4  
*f* → *ff*  
Tpt. 1  
ord. *sfp* → *fff* ss  
reverse mouthpiece  
Tpt. 2, 3  
*mf* → *sfp* → *fff* ss  
reverse mouthpiece  
Tbn. 1  
*f*  
Tbn. 2  
*f*  
B. Tbn.  
Tba.  
*f*  
Timp.  
*mf*  
Perc. 1  
*f*  
Perc. 2  
*mf* → *f*  
Perc. 3  
*f* → *fff*

I ♩=110

Vln. I  
*ff*  
Vln. II  
*ff*  
Vla.  
*ff*  
Vc. div.  
*f* → *ff*  
gliss.  
Cb.  
*mf* → *f*  
gliss.

92

FL. 1

FL. 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Ve. div.

Cb.

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J

98

Fl. 1  
Fl. 2  
Ob. 1, 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1, 2  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2, 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Vln. I  
Vln. II  
Vla.  
Vc. div.  
Cb.

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103

This page contains the musical score for the piece "Hourglass", starting at measure 103. The score is arranged for a full orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Playing a rhythmic pattern of eighth notes with triplets and slurs.
- Oboes (Ob. 1, 2):** Playing a melodic line with triplets and slurs.
- Clarinets (Cl. 1, 2):** Playing a melodic line with slurs and dynamic markings like *flz.* and *ord.*
- Bassoon (B. Cl.):** Playing a melodic line with slurs.
- Bassoons (Bsn. 1, 2):** Playing a melodic line with slurs.
- Horns (Hn. 1, 2, 3, 4):** Horn 1 and 3 play a sustained "sh" sound. Horn 2 and 4 play a melodic line with triplets and slurs. Horn 2 and 4 also have "reverse mouthpiece" markings.
- Trumpets (Tpt. 1, 2, 3):** Playing a rhythmic pattern of eighth notes with triplets and slurs.
- Trombones (Tbn. 1, 2):** Playing a sustained melodic line.
- Baritone (B. Tbn.):** Playing a sustained melodic line.
- Tuba (Tba.):** Playing a sustained melodic line.
- Timpani (Timp.):** Playing a sustained melodic line.
- Percussion (Perc. 1, 2, 3):** Playing a rhythmic pattern of eighth notes with triplets and slurs. Perc. 1 has a *mf* marking.
- Violins (Vln. I, II):** Playing a melodic line with triplets and slurs. Vln. II has a *div.* marking.
- Viola (Vla.):** Playing a melodic line with triplets and slurs.
- Violoncello (Vc. div.):** Playing a melodic line with triplets and slurs. Includes *gliss.* markings.
- Double Bass (Cb.):** Playing a melodic line with triplets and slurs. Includes *gliss.* markings.

The score is marked with various dynamics such as *mf* and *ff*, and includes performance instructions like *gliss.* and *reverse mouthpiece*. A large watermark "For Personal Use Only WWW.STYANGMUSIC.COM" is overlaid on the page.





# Hourglass

118 <sup>a2</sup>

ord.  
multiphonic trill, overblow

FL. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc. div.

Cb.

*f*, *mf*, *ff*, *fff*, *gliss.*, *ord.*



126

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc. div.

Cb.

*f*

*gliss.*

*mf*

*cup mute*

*f*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

*ff*

first time is played as written, then repeat freely

ord. wide vibrato

*f*

*gliss.*

*s.p.*

*f*

*gliss.*

*s.p.*

*f*

*gliss.*

*s.p.*

*f*

*gliss.*

*s.p.*

136

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc. div.

Cb.

gliss.

mf

open

mp

p

f

Cymbals bowed

m.s.p.

ord.

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147

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Ve.

Cb.

sh, ss, ts k, flz., (ss)(sh)(ch), e, i, o, u

ff, fp, f, fff, mp, p, ppp, mf, pp

half valve ord.

Egg Shaker

3, 5, 6

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♩=140    O ♩=80

165

Fl. 1, 2    *ffff*

Ob. 1, 2    *ffff*

Cl. 1, 2    *ffff*

B. Cl.    *ffff*

Bsn. 1, 2    *ffff*

Hn. 1, 3    *gliss.* *ffff*

Hn. 2, 4    *gliss.* *ffff*

Tpt. 1    *ffff*

Tpt. 2, 3    *ffff*

Trb. 1, 2    *ffff*

B. Tbn.    *ffff*

Tba.    *ffff*

Timp.    *gliss.* *ffff*

Perc. 1    *pp*

Perc. 2    *ffff*

Perc. 3    *ffff*    Cabasa    *mf*    *mf*

*Crotales all bowed*

♩=140    O ♩=80

Vln. I    *gliss.* *gliss.* *ffff* *f* *mp* *mf* *p* *mf*

Vln. II    *gliss.* *gliss.* *ffff* *f* *mp* *mp*

Vla.    *gliss.* *gliss.* *ffff* *ff* *3*

Vc.    *gliss.* *gliss.* *ffff* *ff* *3*

Cb.    *gliss.* *ffff* *ff* *3*

*unis. m.s.p.*

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# Hourglass

accel. . . . .

♩=100

170

Fl. 1, 2

Ob. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Trb. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

accel. . . . .

♩=100

Vln. I

Vln. II

Vla.

Vc.

Cb.

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