

RICHARD BOLLEY

INTIMATIONS
(Travels with Alex 3)

for countertenor, viola obbligato
and small ensemble

Celebrating Alexandra David-Néel (1868-1969) and remembering Fiona McLean (1952-2011)

Intimations is the third piece in the cycle *Travels with Alex*
for viola obbligato and various chamber ensembles

The pieces may be performed singly, in combination or (ideally) in the
complete numbered sequence.

Instrumentation:
countertenor
viola obbligato
2 players of Tibetan instruments
(1:- *dung-dkar* 1, *drilbu*;
2:- *dung-dkar* 2, *damaru*)*^{***}
3 violins

The *dung-dkar* are conch-shell trumpets. For these instruments,
indications of pitch are approximate only, with some suggestion of how
this might fluctuate with dynamics e.g. pitch moving up to a semitone
higher as the dynamic increases to forte. The senior player should play
the first part and lead, and in the likely event of the two instruments
being of different sizes/pitches, play the one of higher pitch. The
drilbu is a hand-held ritual bell with vajra-shaped handle; the *damaru*
is a small hand-held drum with rebounding wooden beaters.

Accidentals last for the complete bar unless corrected.
Thus, naturals are to be presumed unless otherwise specified.

Even as a child, Alexandra would stand at the garden gate and imagine worlds beyond: adventure, escape, solitude

Intimations (Travels with Alex 3)

Richard Bolley (2014, 2018)

♩ = 84

Dung-dkar 1 ***

Drilbu

Dung-dkar 2 ***

Damaru

Countertenor

Viola obbligato

Violin 1

Violin 2

Violin 3

con sord.

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

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

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

J'au - rais ___ do-nné mon â - me

A

15 C

Dung-dkar 1

Drilbu

Dung-dkar 2

Damaru

mf

15

Countertenor

f

et au de - là — sui-vre la

Vla. obbl.

mf C arco *p* *pp* *p* *pp*

Vln. 1

pizz. *mf* arco *pp* *mf* *p* *mf*

Vln. 2

pizz. arco *mf* *pp* *mf* *pp*

Vln. 3

sul pont..... norm. *sf* *p* pizz. arco *mf* *pp* *mf* *p*

15

21 D

Dung-dkar 1

Drilbu *mf* *mf* *mf*

Dung-dkar 2

Damaru

Countertenor

rou - te qui mène au loin *mf*
par-tir pour l'in - co - nnu

Vla. obbl. *p* D *p*

Vln. 1 *p* *pizz.* *mf*

Vln. 2 *mf* *sf* *p* *mp* *sfp* *p* *pizz.*

Vln. 3 *p* *pizz.* *p* *arco*

21

27 E

Dung-dkar 1

Drilbu

Dung-dkar 2

Damaru

mf *mf* *mf*

27 *p* *mf* 3

Countertenor

une so-li-tudeloin des gens_ où je vi - - vrais en paix_

E

Vla. obbl.

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

Vln. 1

arco *mf* *f* *p* *mp* *mf* *pizz.* *mp* *arco* *sfp* *sfp*

Vln. 2

f *mp* *arco* *pizz.* *f* *arco* *mp*

Vln. 3

mp *mf* *pizz.* *f* *arco* *f*

27

33 **F**

Dung-dkar 1

Drilbu

Dung-dkar 2

Damaru

33

Countertenor

p

Je re - vais de co-lli - ne sau - va - - ge

F

Vla. obbl.

sfp *sfp* *sfp* *pp* *mf* *p* *p* *mf*

Vln. 1

sfp *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Vln. 2

p *<mf>* *p* *p* *<mf>*

Vln. 3

pizz. arco

mp *fp* *p* *pp* *p* *sfp*

33

47 **H**

Dung-dkar 1

Drilbu

Dung-dkar 2

Damaru

Countertenor

Vla. obbl.

Vln. 1

Vln. 2

Vln. 3

47

de ste - ppe i - mmen - se et dé-ser - tée

sul pont. norm.

mf *sf* *mf* *sfp* *sfz*

pp *f* *f* *p* *mf* *ff* arco *p* *mf*

sfp *f* *p*

f *p*

f *p*

f *p*

54 I

Dung-dkar 1

Drilbu

Dung-dkar 2

Damaru

54

Countertenor

f *f*

d'in - fra - nchi - ssa - ble

norm. I

Vla. obbl.

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

Vln. 1

mf *ff*

Vln. 2

f *p* *mf* *f*

Vln. 3

54

59 J

Dung-dkar 1

Drilbu

Dung-dkar 2

Damaru

Countertenor

59 *p* *f*
gla - - - ci - ers!

Vla. obbl.

pp *mf* *pp* arco J *p* *f*

Vln. 1

pp pizz. arco *mf* *f* 6 5

Vln. 2

pp pizz. arco *mf* *f* 6

Vln. 3

59 *pp* pizz. arco *mf* *f* 6

63

Dung-dkar 1

Drilbu

Dung-dkar 2

Damaru

63

Countertenor

Vla. obbl.

Vln. 1

Vln. 2

Vln. 3

63

The musical score for page 11, measures 63-68, is arranged in a multi-staff format. The instruments and their parts are as follows:

- Dung-dkar 1:** Bass clef, 3/4 time. Measures 63-64 are rests. Measures 65-66 feature a melodic line with dynamics *p* and *f*, and a circled *tr* marking. Measures 67-68 continue this line with dynamics *p* and *f*.
- Drilbu:** Percussion staff with rests in measures 63-64 and 67-68. Measures 65-66 have a 7/4 time signature.
- Dung-dkar 2:** Bass clef, 3/4 time. Measures 63-64 are rests. Measures 65-66 have a 7/4 time signature. Measures 67-68 have a 5/4 time signature.
- Damaru:** Percussion staff with eighth-note patterns in measures 63-64 and 66, marked *mf*. Measures 65-66 have a 3/4 time signature. Measures 67-68 have a 7/4 time signature. Measures 69-70 have a 5/4 time signature.
- Countertenor:** Treble clef, 3/4 time. Measures 63-64 are rests. Measures 65-66 have a 7/4 time signature. Measures 67-68 have a 5/4 time signature.
- Vla. obbl.:** Bass clef, 3/4 time. Measures 63-64 feature a melodic line with dynamics *pp* and *f*. Measures 65-66 have a 3/4 time signature. Measures 67-68 have a 7/4 time signature. Measures 69-70 have a 5/4 time signature.
- Vln. 1:** Treble clef, 3/4 time. Measures 63-64 are rests. Measures 65-66 feature a sixteenth-note pattern with dynamics *mf* and *f*, and a circled *tr* marking. Measures 67-68 have a 7/4 time signature. Measures 69-70 have a 5/4 time signature.
- Vln. 2:** Treble clef, 3/4 time. Measures 63-64 are rests. Measures 65-66 feature a sixteenth-note pattern with dynamics *mf* and *f*, and a circled *tr* marking. Measures 67-68 have a 3/4 time signature. Measures 69-70 have a 5/4 time signature.
- Vln. 3:** Treble clef, 3/4 time. Measures 63-64 are rests. Measures 65-66 feature a sixteenth-note pattern with dynamics *mf* and *f*, and a circled *tr* marking. Measures 67-68 have a 3/4 time signature. Measures 69-70 have a 5/4 time signature.