

# Seven Jewels

for  
flute and violoncello

Anthony Skilbeck

## Notes

The flautist will need to prepare a mute (to reduce size of mouthpiece hole) and be ready to use sleigh bells (see instructions for No.7).

The 'cellist will need a guiro (see instructions for No. 7).  
A man's voice (the 'cellist?) is needed in No. 5.

In the October of 1976 I heard a performance of Henry Cowell's 4th String Quartet ("United") in London's Purcell Room. That experience led me to use sounds other than those produced by the flute and 'cello in "Seven Jewels."

Harmonics used:

The musical notation consists of two staves. The top staff is for the Flute (Fl.) in treble clef with a key signature of one sharp (F#). It contains nine notes, each with a small square above it indicating a harmonic. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, and G5. The bottom staff is for the Cello (Vc.) in bass clef. It contains four notes, each with a small circle above it indicating a harmonic. The notes are: C2, G1, C2, and G2. A small black square is present at the end of the Cello staff.

Duration ca.

# Seven Jewels 1

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1 **Andantino** ♩ = 66

Fl. *p*

*delicato*

Vc. *p legato*  
sordino & sul pont. (sound like a viol)

4

Fl. *pochiss. rit.* **a Tempo** *pp*

Vc. *teneramente* *pochiss. rit.* **normal a Tempo** *con sord.*

7

Fl. *Fitz.* *deliberamente*

Vc. *pp* *port.* *senza sord.* *f deciso* *port.* *sempre forte*

# II

Allegro ♩ = 120

Fl. *pp*  
*con eccitato*

Vc. *pp* pizz. (arco in bar 15)  
senza sordino

Fl. *(sempre pp)*

Vc. *subito ff*

Fl. *(ff)* *dim.*

Vc. *(ff)* *dim.*

Fl. *pp* *senza rall.*

Vc. *pp* *senza rall.* arco

# III

Adagio ♩ = 54

Fl. *dolente*  
*pp*

Vc. *dolente con sordino*  
*mp*

Fl. *p*

Vc. Harmonics like tear drops  
*(pp)*

Fl. *sospirando*

Vc. *poco a poco rall. al'fine*

12

Fl. *dim.* Short **Lento**

Vc. *dim.* Short *niente*

The image shows a musical score for Flute (Fl.) and Violin (Vc.) on page 5. The Flute part is in the upper staff, starting at measure 12 with a *dim.* (diminuendo) marking. It features a melodic line with eighth and sixteenth notes, ending with a *Short* breath mark and a fermata. The Violin part is in the lower staff, also starting at measure 12 with a *dim.* marking. It features a melodic line with eighth and sixteenth notes, ending with a *Short* bowing mark, a *V* (vibrato) marking, and a *niente* (pianissimo) marking. The tempo is marked **Lento**. The key signature has one flat (B-flat).

# IV

The movement is a free imitation of bells pealing.  
The repeated sound of the "tenor bell" (accented As in bars 7 to 10)  
should be noted

**Vivace** ♩ = 126

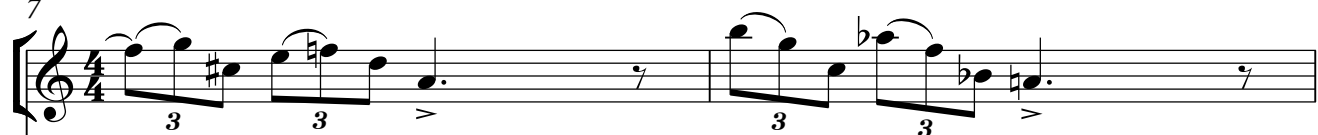
Fl. *f* *exultante*

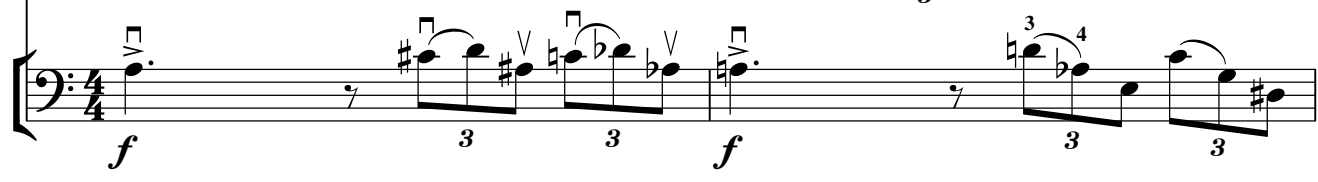
Vc. *f*

Fl. *spiccato*


Vc. *legato*


7

Fl. 


Vc. 


9

Fl. 

Vc. 


12

Fl. 

Vc. 

**rallentando**

14

Fl. 

Vc. 

**rallentando**



# V

Moderato ♩ = 76

1

Fl. *teneramente p espress.*

Vc. *pp secco con sord.*

5

Fl. "breathy" tone

Vc.

9

Fl. Fltz. con sord. *pp* *p* *giocoso ma gentile*

Vc. *p espress.*

L'istesso tempo

⊕ Pluck notes marked with this sign

14 **poco accel.**

Fl. **poco accel.**

Vc. Male Voice:  
(Cellist or another person)

**f** HA! **poco accel.**

16 **rit.**

Fl. **rit.**

Vc. HEE! **f** HO! **mf** HHUMM! **p rit.**

18 **Tempo primo** **pp**

Fl. **Tempo primo** **pp**

Vc. **pp**

# VI

Andantino ♩ = 63

1

Fl. *f delicato*

Vc. *mf*

9

Fl.

Vc. *cresc.*

17

Fl. *mf* *deciso* *f* *mf*

Vc. *f deciso* (*f*)

23

Fl. *f* *ff* 2

Vc. *ff* 2 2

+ Blow flute as a trumpet is blown

**pochissimo rall.**      **Tempo primo**

29

Fl. *dim. e calmando* *mf delicato*

Vc. *p* sul pont. (sound like a viol)

35

Fl.

Vc.

41

Fl.

Vc. *sempre sul pont.* Short

*The melody in presented in the opening 16 bars derives from an idea for flute composed in 1971*

## VII

Flautist: attach sleigh bells (three to each hand) in a comfortable and workable manner (e.g. key rings on fingers or a string loop around hand etc.)

'Cellist: guiro should be mounted, or held still on floor with foot.

Tempo comodo ♩ = 69

1

Blow into the mouthpiece to make sound of air escaping

Fl. *f* *mf* *meccanizzare*

Vc. *mf* *pizz.*

Guiro, col legno (like the sound of a clockwork spring being wound)

6

Change from note to blowing into the mouthpiece

Fl. *p* *< mf* *p* *< mf*

Vc. *arco fp* *pizz.* *arco fp*

Last time to Coda  
As in bar 7

11

Fl. *mf*

Vc. *mf* *pizz.*

Fl. 15

Vc.

**Coda**  
Adagio ♩ = 52

Fl. 17 D.C.

Vc.

*pp spianato*

*pp spianato*

Fl. 20 Short

Vc. Short *lontano*

Lunga

Lunga

London  
December 1976

*The movement is a free imitation of an imaginary carillon with clockwork and pneumatic action. The figure for flute and 'cello in bar 5 (for example) and the use of acciacaturas to imitate mechanical movements were first used in "Carillon" for organ dated 3rd January, 1966 (aged 19).*