

# 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 image displays musical notation for two instruments: Flute (Fl.) and Cello (Vc.).

The Flute part is written in treble clef with a key signature of one sharp (F#). It consists of nine notes, each with a small square above it, indicating harmonics. The notes are: F#4, G4, A4, Bb4, B4, C5, D5, E5, and F#5.

The Cello part is written in bass clef. It consists of four notes, each with a small circle above it, indicating harmonics. The notes are: G2, Bb2, D3, and F#3.

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. *f* *deliberamente* *port.* *sempre forte*

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

*Fitz.*

# 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.). The Flute part is written on a single staff in treble clef, starting at measure 12. It features a melodic line with a series of eighth notes, followed by a half note and a quarter note, both marked with a 'Short' breath mark. The Violin part is written on two staves (treble and bass clefs). It begins with a series of notes, some marked with a 'Short' bowing mark, and ends with a final note marked 'niente'. The tempo is indicated as 'Lento'. The score includes dynamic markings 'dim.' and 'niente'.

# 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

1  
Fl. *f* *exultante*

Vc. *f*

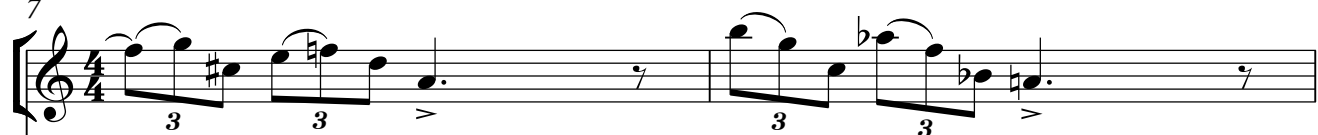
3  
Fl.

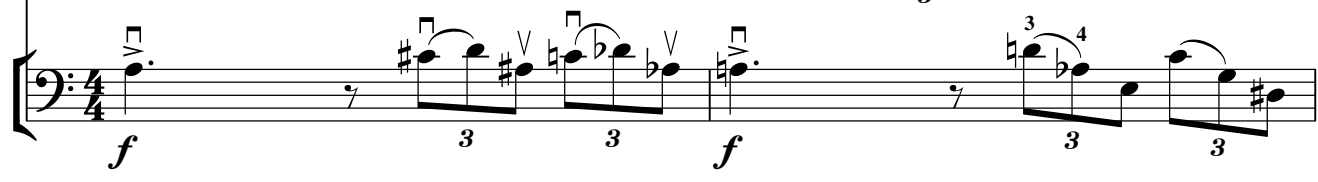
Vc. *spiccato*

5  
Fl.


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

Vc. *p espress.*

L'istesso tempo

⊕ Pluck notes marked with this sign

14 **poco accel.**

Fl.

Vc.

Male Voice:  
(Cellist or another person)

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

16 **rit.**

Fl.

Vc.

HEE!  
*f*

HO!  
*mf*

HHUMM!  
*p rit.*

18 **Tempo primo** *pp*

Fl.

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.

Fl. 17 D.C.

Vc.

Coda

Adagio ♩ = 52

*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).*