

Slipping

Saarthak Shankavaram
(2025)

Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets (Bb)

Bass Clarinet (Bb)

2 Bassoons

Contrabassoon

4 Horns (F)

3 Trumpets (Bb)

2 Trombones

Bass Trombone

Tuba

Timpani + 3 Percussion

Piano

Harp

Strings

Transposed Score

Program Note:

Slipping was commissioned by Leo Eylar for the California Youth Symphony Senior Orchestra in November 2024. *Slipping* is a tone poem based upon the journey from *Trsbna*, or a prideful and egotistical mindset, to *Moksha*, divine liberation from the material world. The tone poem is based largely on Hindu teachings, and serves as a narrative of a story that takes the listener through the evolution. *Slipping* begins with dense and erratic orchestration, painting the picture of an extreme lack of focus and enlightenment. After the energy truly boils over, the piece enters a quiet instability, which finally brings the music to its enlightening final section as *moksha* is attained.

Duration: ~13'40''

Performance Notes:

Rehearsal J Strings: As crunchy as possible, sounding nearly like pure articulation. Strings should move up and down the fingerboard corresponding to the line in their parts. Rhythm should remain strict and clear.

Measure 221 Solo Violins and Viola: Glide between the given harmonics on the given string without any particular rhythm or direction until the indicated stop.

Rain Stick: Ideally, there will be two performers using two different but similar sounding rain sticks. The performers will align the beginnings of their sound with the end of the others sound to maintain continuity and minimise breaks in the sound.

Slipping

Trshna - Moksha

Saarthak Shankavaram

Adagio

This musical score is for the piece "Slipping" by Saarthak Shankavaram, with the subtitle "Trshna - Moksha". The tempo is marked "Adagio". The score is arranged for a full orchestra and strings. The instruments listed on the left are: Piccolo, Flute 1,2, Oboe 1,2, English Horn, Clarinet in Bb 1,2, Bass Clarinet, Bassoon 1,2, Contrabassoon, Horn in F 1,2, Horn in F 3,4, Trumpet in Bb 1,2, Trumpet in Bb 3, Trombone 1,2, Bass Trombone, Tuba, Timpani, Xylophone, Bass Drum, Cymbals, Tam-tam, Grand Piano, Harp, Violins 1, Violins 2, Violas, Violoncellos, and Contrabasses. The score is written in 4/4 time with a key signature of one sharp (F#). The dynamics range from *p* (piano) to *ff* (fortissimo). The woodwinds and strings play sustained, melodic lines, while the brass and percussion provide rhythmic support. The harp part includes a chord list: E5 F# G# A# D# C# Bb. The score is divided into five measures, with dynamic markings and articulation marks such as accents and slurs.

A

This page of a musical score, labeled '2' at the top left and 'A' in a box at the top right, contains the orchestral parts for measures 6 through 9. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, E. Hn., Cl. in Bb 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. in F 1,2, Hn. in F 3,4, Tpt. in Bb 1,2, Tpt. in Bb 3, Tbn. 1,2, B. Tbn., Tba., Timp., BD, Cym., Tam, Pno., Vlns. 1, Vlns. 2, Vlas., Vcs., and Cbs. The score is written in 2/4 time and features a variety of dynamic markings including *fff*, *ff*, *ff sub.*, *p*, and *ff marcato*. Performance instructions such as *unis.*, *unis. sul g*, and *pizz.* are also present. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes timpani rolls and various drum and cymbal sounds.

12

Picc. *ff* 3 3

Fl. 1,2 *ff* 3 3

Ob. 1,2 3 *ff*

E. Hn.

Cl. in Bb 1,2 *ff* a2 3 3

B. Cl.

Bsn. 1,2 *ff* a2 3 3

Cbsn. *ff* 3 3

Hn. in F 1,2 *ff* 3

Hn. in F 3,4 *ff* 3 a2 3

Tpt. in Bb 1,2 *ff* a2 3 3

Tpt. in Bb 3 *ff* 3 3 3

Tbn. 1,2 *ff* 3 a2 3 3 3

B. Tbn.

Tba. *ff* 3 3 3 3

Timp. *ff* *p* *ff* *ff*

Xyl. *ff* 3 3

Tam. *fff*

Pno. *ff* 3

Vlins. 1 *ff* 3 3 pizz. arco

Vlins. 2 arco div. non div. pizz. arco

Vlas. 3 arco div. pizz. arco

Vcs. 3 arco div. pizz. arco

Cbs. *ff* 3 3 *ff*

B

This page of the musical score, labeled '4' in the top left and 'B' in a large box at the top center, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (E. Hn.), Clarinet in Bb 1 & 2 (Cl. in Bb 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), and Contrabassoon (Cbsn.).
- Brass:** Horn in F 1 & 2 (Hn. in F 1, 2), Horn in F 3 & 4 (Hn. in F 3, 4), Trumpet in Bb 1 & 2 (Tpt. in Bb 1, 2), Trumpet in Bb 3 (Tpt. in Bb 3), Trombone 1 & 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Bass Drum (BD), Cymbals (Cym.), and Tam-tam (Tam).
- Strings:** Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Violas (Vlas.), Cellos (Vcs.), and Contrabass (Cbs.).
- Keyboard:** Piano (Pno.) and Harp (Hrp.).

The score includes various dynamic markings such as *mf*, *pp*, *ppp*, *f*, and *p*. Performance instructions include *arco*, *pizz. non div.*, and *arco non div.*. The piece features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with repeat signs (//) at several points.

D Moderato

accel.

This page contains the musical score for measures 35 through 42. The score is for a full orchestra and piano. The instruments listed on the left are: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1,2), Oboes 1 and 2 (Ob. 1,2), English Horn (E. Hn.), Clarinets in Bb 1 and 2 (Cl. in Bb 1,2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1,2), Contrabassoon (Cbsn.), Horns in F 1 and 2 (Hn. in F 1,2), Horns in F 3 and 4 (Hn. in F 3,4), Trumpets in Bb 1 and 2 (Tpt. in Bb 1,2), Trumpets in Bb 3 (Tpt. in Bb 3), Trombones 1 and 2 (Tbn. 1,2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xyl.), Bass Drum (BD), Cymbals (Cym.), Piano (Pno.), Violins 1 (Vlins. 1), Violins 2 (Vlins. 2), Violas (Vlas.), Cellos (Vcs.), and Double Basses (Cbs.).

The score begins at measure 35 with a tempo marking of **Moderato** and an **accel.** (accelerando) instruction. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piano part (Pno.) has a prominent role, with a dynamic marking of **f** (forte) starting at measure 38. The strings play a steady accompaniment, with some parts marked **pizz.** (pizzicato). The woodwinds and brass sections provide harmonic support and melodic lines. The score concludes at measure 42 with a final chord and a fermata.

E

F

45

Ob. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Tbn. 1,2

B. Tbn.

Tba.

Sus. Cym.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

f *sfz* *p* *f* *arco* *sul g* *ppp* *gliss.*

61

Ob. 1,2

E. Hn.

B. Cl.

Bsn. 1,2

Tbn. 1,2

B. Tbn.

Tba.

Xyl.

Trgl.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

p *f* *ppp* *pizz. solo* *pizz. 2nd chair*

G

2+3 (sempre)

This page of the musical score, labeled '8', contains 25 staves for various instruments. The section is marked with a large 'G' in a box at the top left and the instruction '2+3 (sempre)'. The instruments listed on the left are: Picc., Fl. 1,2, Ob. 1,2, E. Hn., Cl. in Bb 1,2, B. Cl., Bsn. 1,2, Cbsn., Hn. in F 1,2, Hn. in F 3,4, Tpt. in Bb 1,2, Tpt. in Bb 2, Tpt. in Bb 1,2, Tpt. in Bb 3, Tbn. 1,2, B. Tbn., Tba., Timp., Xyl., Pno., Hrp., Vlns. 1, Vlns. 2, Vlas., Vcs., and Cbs. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *f*, *pizz.*, and *arco*. There are also performance instructions like '2+3 (sempre)' and 'a2'.

rit. ----- **H**a tempo

81

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. in Bb 1,2

Bsn. 1,2

Cbsn.

Hn. in F 1,2

Hn. in F 3,4

Tpt. in Bb 1,2

Tpt. in Bb 3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Xyl.

SD

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

ff

mf

sfz > mf

arco

pizz.

I

90

Picc. *f* *ff* 6 6

Fl. 1,2 *f* *ff* 6 6

Ob. 1,2 *f* *ff*

E. Hn. *ff*

Cl. in Bb 1,2 *ff*

Bsn. 1,2 *ff*

Cbsn.

Tpt. in Bb 1,2 *ff*

Tpt. in Bb 3 *ff*

Tbn. 1,2

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Xyl. *sfz* *ff*

SD *p* *ff* *p*

Vlins. 1 *sfz* *ff* 8

Vlins. 2 *sfz* *ff* 8

Vlas. *div.* *arco* *ff* 8

Vcs. *arco* *ff*

Cbs. *arco* *ff*

J Presto

105

Picc. *p*

Fl. 1,2 *p*

Ob. 1,2 *p*

E. Hn. *p*

Cl. in Bb 1,2 *p*

B. Cl. *p*

Bsn. 1,2 *p*

Cbsn. *p*

Tpt. in Bb 1,2 *p*

Tpt. in Bb 3 *p*

Tbn. 1,2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p* *ff*

SD *To Rain Stick*

Cym.

Tam *ff*

Pno. *ff*

Hrp.

Vlins. 1

Vlins. 2

Vlas. *crunchy, pitch ad lib. but following general direction* *ff sempre*

Vcs. *crunchy, pitch ad lib. but following general direction* *ff sempre*

Cbs. *crunchy, pitch ad lib. but following general direction* *ff sempre*

119

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff* a2

E. Hn. *ff*

Cl. in Bb 1,2 *ff*

B. Cl. *ff*

Bsn. 1,2 *ff*

Cbsn. *ff*

Hn. in F 1,2

Hn. in F 3,4

Tpt. in Bb 1,2

Tpt. in Bb 3

Tbn. 1,2 *ff* a2

B. Tbn. *ff*

Tba. *ff*

Timp. *sffz*

Tam *ff*

Pno. *sffz*

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

123

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. in Bb 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. in F 1,2

Hn. in F 3,4

Tpt. in Bb 1,2

Tpt. in Bb 3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Tam.

Pno.

Hrp.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

rit.

126

Picc.

Fl. 1,2

Ob. 1,2

E. Hn.

Cl. in Bb 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. in F 1,2

Hn. in F 3,4

Tpt. in Bb 1,2

Tpt. in Bb 3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Pno.

Hrp.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

fff

ritss.

div.

K tempo primo

129

rit.-----

Picc. *fff*

Fl. 1,2 *fff*

Ob. 1,2 *fff*

E. Hn. *fff*

Cl. in Bb 1,2 *fff*

B. Cl. *fff*

Bsn. 1,2 *fff*

Cbsn. *fff*

Hn. in F 1,2 *fff*

Hn. in F 3,4 *fff*

Tpt. in Bb 1,2 *fff*

Tpt. in Bb 3 *fff*

Tbn. 1,2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

Cym. *fff*

Tam. *fff*

Pno. *fff*

Hrp. *fff*

Vlins. 1 *fff* bowing a piacere

Vlins. 2 *fff* bowing a piacere

Vlas. *fff* bowing a piacere

Vcs. *fff*

Cbs. *fff*

sul tasto *pp*

sul tasto *pp*

sul tasto *pp*

sul tasto *pp*

ppp

L a tempo

135

Picc. *pp*

Fl. 1,2 *pp*

Ob. 1,2 *pp*

Cl. in Bb 1,2 *pp*

B. Cl. *pp*

Bsn. 1,2 *pp*

Hrp. *pp*

Vlins. 1 *sul g*

Vlins. 2 *sul g*

Vlas. *sul g*

Vcs. *sul d*

M

149

Ob. 1,2 *pp* solo I

Cl. in Bb 1,2 *pp* solo I

B. Cl. *pp*

Hrp. *pp*

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

N Alle menschen müssen sterben

16

Picc. *pp*

Cl. in Bb 1,2 *p*

Bsn. 1,2 *p*

Hn. in F 1,2 *pp* I II

Hn. in F 3,4 *pp* III IV

Tbn. 2 *fp*

B. Tbn. *fp*

Vlins. 1 *p* *solo ord.* *pp* tutti pizz. *p*

Vlins. 2 *p* *solo ord.* *pp* tutti pizz. *p*

Vlas. *senza vib.* *pp* *solo ord.* *fp* *fp* tutti pizz. *p*

Vcs. *senza vib.* *pp* *solo ord.* *fp* *fp* tutti pizz. *p*

Cbs. *pp* *senza vib.* *fp* *fp*

O

172

Picc. *pp*

Fl. 1,2 *pp* I solo

Ob. 1,2 *pp* 3 3 8 8 8

Cl. in Bb 1,2 *pp*

B. Cl. *pp*

Bsn. 1,2 *pp*

Hn. in F 1,2 I

Hn. in F 3,4 III *pp*

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs. *pp*

182

Picc. *p* *ppp* rit. -----

Fl. 1,2 *p* *ppp*

Ob. 1,2 *p* *ppp*

E. Hn. *p* *ppp*

Cl. in Bb 1,2 *p* *ppp*

B. Cl. *p* *ppp*

Bsn. 1,2 *p* *ppp*

Timp. *p*

Tam *p*

Hrp. *p*

Vlns. 1 *arco con sord.* *ppp*

Vlns. 2 *arco con sord.* *ppp*

Vlas. *arco con sord.* *ppp*

Vcs. *arco con sord.* *ppp*

Cbs. *con sord.* *ppp*

202

R

2+3 solo 3+2 **S**

Picc. *pp*

Fl. 1,2 *pp*

Ob. 1,2 *pp*

E. Hn. *pp*

Cl. in Bb 1,2 *pp*

B. Cl. *pp*

Bsn. 1,2 *pp*

Tpt. in Bb 1,2 *p* I solo

Trgl. *pp*

Tam. *p*

Pno. *pp* arpeggiate slowly

Hrp. *pp* arpeggiate slowly

Vlins. 1

Vlins. 2

Vlas.

Vcs. *pp* II

Cbs. *pp*

U

221

Fl. 1,2

ppp

Tpt. in Bb 1,2

con sord.
pp

Tpt. in Bb 3

con sord.
pp

Tbn. 1,2

con sord.
pp

Timp.

pp

Rn. St.

ppp

Vlins. 1

ppp

slide around between these notes; sul d

Vlins. 2

ppp

slide around between these notes; sul g

Vlas.

ppp

slide around between these notes; sul d

Vcs.

Cbs.

V

232

Picc. *pp*

Fl. 1,2 *pp*

Ob. 1,2 *pp*

E. Hn. *pp*

Cl. in Bb 1,2 *pp*

B. Cl. *pp*

Bsn. 1,2 *pp*

Cbsn. *pp*

Hn. in F 1,2 *pp*

Tpt. in Bb 1,2 *pp*

Tpt. in Bb 3 *pp*

Tbn. 1,2 *pp*

B. Tbn. *pp*

Tba. *pp*

Timp.

Rn. St.

Tam

Hrp. *pp*

Vlins. 1 *pp*

Vlins. 2 *pp*

Vlas. *pp*

Vcs. *pp* senza sord.

Cbs. *pp* senza sord.

perdendosi

perdendosi

perdendosi