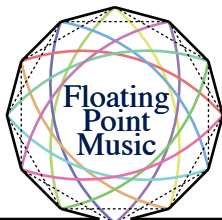


David S. Lefkowitz



Abstracts 2

for
Pierrot Ensemble
with optional percussion



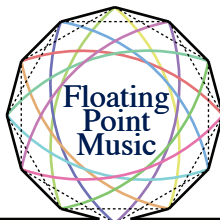
David S. Lefkowitz



Abstracts 2

for
Pierrot Ensemble
with optional percussion

(2019)



Abstracts 2, written for the ensemble TM+, Laurent Cuniot musical director, was inspired by manhole covers in the streets of Russian cities, some abstractly, some more directly pictorially. “Honeycomb” could be thought of as my response to Rimsky-Korsakov’s *Flight of the Bumblebee*, but is actually more focused on pitch symmetry (resulting in the use of quarter-tones in certain sections) and rhythmic/metric symmetry. “Labyrinthe” reminded me of the labyrinthe of Chartres Cathedral, and its timeless spirituality. “Tetrominoes” reminded me of the old video game *Tetris*, with the way its pieces fit together, along with the Eastern European melodies. “Neural Net” made me think of a network of multiple linear connections. “Telephone-Rays” brought to mind the image of a telephone’s ringing reverberating into outer space. “Turbine” made me think of the noises and rhythms associated with industrial fans. “Arc Lights/Gothic Arches” is a pair of similar designs, although my responses were quite different: “Arc Lights” brought to mind World War II air-raid sirens, while “Gothic Arches” made me think first of the soaring arches of Notre Dame Cathedral and other French cathedrals, but then of the idea of melodic lines soaring into heaven and falling into the depths.

Abstracts 2 is about 29’ total duration, with the individual movements approximately as shown:

- i. Honeycomb (5’15’)
- ii. Labyrinthe (2’30’)
- iii. Tetrominoes (5’35’)
- iv. Neural Net (2’50’)
- v. Telephone-Rays (3’10’)
- vi. Turbine (3’00’) (*attacca*)
- vii. Arc Lights/Gothic Arches (6’45’)

David S. Lefkowitz
Los Angeles, CA
4 January, 2019

Instrumentation:

Flute, doubling Piccolo & Alto Flute* (*C-flute may be substituted for Alto flute, if necessary)

Clarinet in B \flat , doubling Clarinet in E \flat & B \flat Bass Clarinet (with low C extension)

Violin

’Cello

Piano (amplification may be considered for movement vi)

Optional Percussion:

Graduated Rulers (see comments, below), Tambourine, Maracas (2 pairs), Rainstick, Bull Roarer

Suspended Cymbals (4), Sizzle Cymbal

Marimba, Vibraphone (with low D extension, if possible), Crotales

The use of the instruments across the seven movements is as follows:

	i	ii	iii	iv	v	vi	vii
Flute	x	x		x or		x*	x
Alto Flute				x**			x**
Piccolo	x						x
Bb Clarinet	x		x		x	x	x
Eb Clarinet							x
Bass Clarinet	x		x		x		
Violin	x		x		x	x	x
'Cello	x	x	x		x	x	x
Piano	x	x				x	x
Percussion:							
Rulers	x					x	(x)
Tambourine	x						
Maracas	x					x	
Bull Roarer						x	
Rainstick	x						
Sus. Cymbals	x						
Sizzle Cymbal						x	
Marimba			x				
Crotales					x		x
Vibraphone					x		

* (optional — may be omitted)
 ** (C-flute may substitute for alto, if necessary)

Notes on the Percussion:

Across all of the movements, the non-pitched percussion is notated as follows:

One pair of maracas should have a fine fill, and one pair should have a coarse fill.

“Graduated Rulers” should be constructed out of metal rulers attached to a wooden board (see photo, next page), so that each produces a buzzy sound, graduated from low to high—but not pitched (wooden or plastic rulers produce more of a pitched and less of a buzzy sound). Like a lamellophone (such as mbira or kalimba), it is played by plucking the ends of the rulers (pressing the ends of the rulers until the finger slides off). The board should be clamped to a trap table, with the rulers hanging over the edge.

Notes for the performers

Quarter-tones. Throughout, ‡ and † are used to indicate quarter-tone sharp and quarter-tone flat, respectively.

(continued next page)



i. Honeycomb:

In mm.1-48, $\frac{4}{4}$ is solely a meter of convenience. The flute (and piano from m.40) is in $\frac{3}{8}$, the violin (and cello from m.41) is in $\frac{5}{8}$, and the cello (doubled by piano) is in $\frac{3}{4}$. These lines should be played as if notated in those meters, but not so much as to distort the sound or rhythm.

iii. Tetrominoes:

The x-shaped noteheads in the “klezmer” section between Rehearsals E and G should essentially be silent—either because the breath is stopped (for the clarinet) or because the bow is stopped and the fourth finger is placed onto the string to stop its vibration.

v. Telephone-Rays:

In this movement, the intonation of harmonics is less important than that the audience feel that the harmonics are reverberations of the principal tones. For this reason, the intonation of the harmonic series notes are only approximately notated, and the clarinet should focus on using the same or nearly the same fingerings to produce notes a perfect twelfth or two octaves and a major third (etc.) above the lower tones, even if they are not precisely in tune.

vi. Turbine:

Clarinet (and similar Flute techniques):

Reedless blowing. With mouthpiece in but without any reed on mouthpiece, place lip-cushioned teeth half-way down the opening for the reed, so that there are openings in the

mouthpiece both within and outside of the mouth. Blow out (with all fingers down and holes closed).

Key clicks. Choose randomly between the left and right pinky keys, to produce the sounds of the mechanism. Flute key clicks may involve any of the keys.

Slap top of barrel. With mouthpiece (or headjoint) out, slap top of barrel with palm of right hand, while left hand finger-glisses up to G (hold bell of clarinet between knees). Notated pitches and rhythms are only approximate. The bell (or end of the flute) should be held between the knees.

Violin/Cello:

4-finger circular bowing. Very lightly rest all four fingers on G string. Use light-pressure circular bowing (along the string as well as across it) to create white noise.

Lightly touch A_b spot. Bouncing spiccato bowing. Lightly touch a semitone above the open string, as if playing a natural harmonic, Use bouncing spiccato bowing. Sound produced will be dominated by the open G, but not clearly so.

Piano:

Palm glissando. Lightly place hand flat on strings, palm down. Glissando entire hand up across the strings while keeping hand flat. If the bars in the piano prevent producing sufficient volume over the duration marked, the glissando may be extended up to another higher note, as a flat-fingered finger-tip glissando.

Release sostenuto pedal. While holding the damper (R) pedal, press sostenuto (M) pedal; then release R pedal. Then very slowly release M pedal, so that individual dampers hit the strings at different times. NOTE: if releasing the sostenuto pedal results in all or most of the dampers falling simultaneously, then do not employ this technique; instead, substitute more of the “fingertip on-string playing.”

Fingertip on-string playing. “Play” on the strings with fingertips—as if the strings were the keyboard of the piano—in a quasi-random pattern, slowly moving upward.

Run fingers along string. Run fingers along length of string as far as possible, starting farther from the keyboard and moving toward the dampers, accelerating at the end.

On-the-string glissando. Standard in-the-piano glissando. Left-hand glissando between dampers and first crossbeam, right-hand between first two crossbeams (notated pitches are just approximate).

Slap strings. Lightly slap the strings shown with fingers of hand (alternating left and right hands), near the pins.

Silently depress; grab with sostenuto pedal. Silently depress notes with left hand and with right hand and forearm (try to get as many of the notes from C1 up as possible, but NOT any of the three lowest notes on the piano). Grab with sostenuto pedal.

Scrape fingernails. Scrape fingernails of index and middle fingers along lowest two strings, by pulling entire arm away from piano. While doing that and keeping the fingernails in contact with the strings, “walk” the individual fingers backward, so that the sound alternates somewhat between the two strings. Numbers in parentheses indicate which finger should be advancing more along the strings. In m.31 the rhythm of the alternating fingers is a dotted eighth (until the last beat); in m.33 the rhythm is even eighths.

vii. Arc Lights/Gothic Arches:

In the opening and closing sections (mm.1-32 and 115-end) the chromatic scales notated with small noteheads are intended solely to demonstrate the pacing of the glissandi, and should not be played as scales. This applies to the clarinet “lip” (throat) glissandi, as well.

For TM+, Laurence Cuniot, Artistic Director

Transposed Score

David S. Lefkowitz
(2019)

Abstracts 2

i. Honeycomb



Somewhat Quickly, $\text{♩} \approx 120$
(With a moderate $\frac{3}{8}$ feel)

Flute *mf*

Bass Clarinet

Violin

Cello

Piano

Optional Percussion *mp* Graduated Rulers *sim. (all notes are l.v., sempre)*

The score is written for a 4/4 time signature. The flute part begins with a melodic line of eighth notes, marked *mf*. The optional percussion part features a rhythmic pattern of eighth notes with 'x' marks above them, marked *mp*. The piano part is currently blank.

(take catch breaths, as needed, in place of last of four staccato notes, as shown in previous measure)

Fl 3

Vln *mp* Molto sul pont. (With a moderate $\frac{5}{8}$ feel) (etc.)

Vc (With a moderate $\frac{3}{4}$ feel) Sul pont. *mp*

Pno 3 *pp*

Perc

Fl 6

B.Cl With a buzzy tone *mp poco* (sim.) *mp*

Vln *mf* (etc.)

Vc (sim.)

Pno 6 (sim.)

Perc *p*

A

Musical score for measures 8-9. The score includes staves for Flute (Fl), B. Clarinet (B.Cl), Violin (Vln), Viola (Vc), Piano (Pno), and Percussion (Perc). The Flute part features a complex melodic line with many accidentals. The B. Clarinet part has a few notes with a slur. The Violin part has a melodic line with a *mp* dynamic marking. The Viola part has a few notes with a slur. The Piano part has a few notes with a slur. The Percussion part has a rhythmic pattern of eighth notes with 'x' marks.

Musical score for measures 10-12. The score includes staves for Flute (Fl), B. Clarinet (B.Cl), Violin (Vln), Viola (Vc), Piano (Pno), and Percussion (Perc). The Flute part features a complex melodic line with many accidentals and a *p* dynamic marking. The B. Clarinet part has a few notes with a slur. The Violin part has a melodic line with a slur. The Viola part has a few notes with a slur. The Piano part has a few notes with a slur. The Percussion part has a rhythmic pattern of eighth notes with 'x' marks.

13

Fl

B.Cl

Vln

Vc

Pno

Perc

f

pp in RH, *sempre*, through m.24

p

15

Fl

B.Cl

Vln

Vc

Pno

Perc

mf

mf

B

17

Fl

B.Cl

Vln

Vc

Pno

Perc

p

f

mp

Detailed description: This system covers measures 17 to 19. The Flute part (top staff) features a complex, rapid sixteenth-note pattern. The B. Clarinet part (second staff) has a melodic line with some slurs. The Violin and Viola parts (third and fourth staves) play a rhythmic pattern of eighth notes with slurs. The Cello part (fifth staff) has a bass line with slurs. The Piano part (sixth and seventh staves) has a bass line with slurs and some rests. The Percussion part (eighth staff) has a rhythmic pattern of eighth notes with 'x' marks indicating specific sounds.

20

Fl

B.Cl

Vln

Vc

Pno

Perc

mf

8vb

Detailed description: This system covers measures 20 to 22. The Flute part (top staff) continues with a complex sixteenth-note pattern. The B. Clarinet part (second staff) has a melodic line with slurs. The Violin and Viola parts (third and fourth staves) play a rhythmic pattern of eighth notes with slurs. The Cello part (fifth staff) has a bass line with slurs. The Piano part (sixth and seventh staves) has a bass line with slurs and some rests. The Percussion part (eighth staff) has a rhythmic pattern of eighth notes with 'x' marks indicating specific sounds. A dynamic marking of *mf* is present in the Piano part, and an *8vb* marking is present in the Percussion part.

23

Fl

B.Cl

Vln

Vc

Pno

Perc

C

f

ff

mp

f (both hands)

Ped. ad lib. (but not too heavily)

(8th)

26

Fl

B.Cl

Vln

Vc

Pno

Perc

mf

28

Fl

B.Cl

Vln

Vc

Pno

Perc

mf

31

Fl

B.Cl

Vln

Vc

Pno

Perc

D

p

pp

mf

mp

ff

3 3

8^{va}

15^{ma}

34

Fl *ppp*

Vln *mp*

Vc

Pno (15^{ma})

Perc

37

Vln

Vc

Pno (8^{va}) *pp*

Perc

39

Vln

Vc

Pno (8^{va}) *f*

Perc

E

p
(With a moderate $\frac{5}{8}$ feel; match tone of violin)

mp
(With a moderate $\frac{3}{8}$ feel)

42

Vc

Pno

Perc

45

Vc

Pno

Perc

mf

48

Fl

B.Cl

Vln

Vc

Pno

Perc

F

Regular tone

f

p

Quasi-flautando gliss.

p

mp

51

Fl

B.Cl

Vln

Vc

Pno

gliss.

gliss.

gliss.

p

Detailed description: This system covers measures 51 to 53. The Flute (Fl) part begins with a rest in measure 51, followed by a melodic line in measures 52 and 53. The B. Clarinet (B.Cl) part has a similar melodic line. The Violin (Vln) and Viola (Vc) parts feature long glissando markings across measures 51, 52, and 53. The Piano (Pno) part has a rhythmic accompaniment in the right hand and a more active line in the left hand, marked with a piano (*p*) dynamic in measure 53.

54

Fl

B.Cl

Vln

Vc

Pno

gliss.

gliss.

gliss.

pp

Detailed description: This system covers measures 54 to 55. The Flute (Fl) part has a melodic line starting in measure 54. The B. Clarinet (B.Cl) part has a similar melodic line. The Violin (Vln) and Viola (Vc) parts feature long glissando markings across measures 54 and 55. The Piano (Pno) part continues with its accompaniment, marked with a pianissimo (*pp*) dynamic in measure 55.

56

Fl

B.Cl

Vln

Vc

Pno

Perc

G

gliss.

gliss.

faster gliss.

ppp

Damp (with hand on strings, about 2-3 cm away from the tuning pins)

p

mp

58

Fl

B.Cl

Vln

Vc

Pno

Perc

gliss.

gliss.

faster gliss.

faster gliss.

End Damping

mf

Musical score for measures 60-62. The score includes parts for Flute (Fl), Bass Clarinet (B.Cl), Violin (Vln), Viola (Vc), Piano (Pno), and Percussion (Perc). The Flute part features a melodic line with slurs and accents. The Bass Clarinet part has a similar melodic line. The Violin and Viola parts play a sustained glissando, with the Viola part also including a 'faster gliss.' section. The Piano part has a melodic line with a *mf* dynamic. The Percussion part has a single note marked *f* with the instruction 'to Tambourine'.

Musical score for measures 63-65. The score includes parts for Flute (Fl), Bass Clarinet (B.Cl), Violin (Vln), Viola (Vc), Piano (Pno), and Percussion (Perc). A rehearsal mark 'H' is placed above measure 64. The Flute part has a melodic line with dynamics *f* and *p*. The Bass Clarinet part has a melodic line with dynamics *f* and *f*. The Violin and Viola parts play a sustained glissando, with the Viola part also including an 'Ord.' section. The Piano part has a melodic line with a *f* dynamic. The Percussion part has a note marked *pp* with the instruction 'Tambourine rub with finger' and another note marked *sffz* with the instruction 'to Graduated Rulers'.

66

Fl

B.Cl

Vln

Vc

Pno

70

Fl

B.Cl

Vln

Vc

Pno

I

(lip pitch down, as possible)

ff

mf

Perc

Graduated Rulers

mf

to Piccolo

Musical score for measures 74-77. The score includes parts for Flute (Fl), Bass Clarinet (B.Cl), Violin (Vln), Viola (Vc), Piano (Pno), and Percussion (Perc). The Flute part is marked with dynamics *p* and *mf*. The Bass Clarinet part is marked with *p* and *mf*. The Violin part is marked with *p* and *mf*. The Viola part is marked with *mf*, *p*, and *mf*. The Piano part is marked with *p* and *mf*. The Percussion part has a rhythmic pattern of eighth notes.

Musical score for measures 78-81. The score includes parts for Piccolo (Picc.), Bass Clarinet (B.Cl), Violin (Vln), Viola (Vc), Piano (Pno), and Percussion (Perc). The Piccolo part is marked with dynamics *mf*, *p*, and *mf*. The Bass Clarinet part is marked with *p* and *mf*. The Violin part is marked with *p* and *mf*. The Viola part is marked with *mf*, *p*, and *mf*. The Piano part is marked with *p* and *mf*. The Percussion part has a rhythmic pattern of eighth notes. A section marker **J** is present above the Piccolo staff at measure 80. The Percussion part is marked with *f* at the end of the section.

82

Picc.

B.Cl.

Vln

Vc

Pno

Perc

mf

f

(mf)

mp

p

mp

p

mp

mp

p

mp

mf

f

x z z x z z x z z x

86

Picc.

B.Cl.

Vln

Vc

Pno

Perc

(lip pitch down, as possible) to Flute

(lip pitch down, as possible)

to Clarinet

to Suspended Cymbals

K

mp

p

mp

p

f

p

x z z x z z x z z x

90

Cl. Clarinet

Vln Violin

Vc Viola

Pno Piano

p *mf* *mp*

(sim.)

94

Fl Flute

Cl. Clarinet

Vc Viola

p *mp*

97

Fl Flute

Cl. Clarinet

Vln Violin

Vc Viola

Pno Piano

Perc Percussion

L

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

Evenly and well sustained, without a syncopated feel

(sim.)

Ped.

Suspended Cymbals, medium or medium-soft mallet

sim. (all notes are l.v.)

100

Fl

Cl.

Vln

Vc

Perc

Pno

p

mp

p

to Bass Clarinet

103

Fl

Vln

Vc

Perc

Pno

mf

mp

(pick up lower-sounding coarse-filled Maraca)

114 N

Fl
B.Cl.
Vln
Vc
Pno
Perc

mf p mf p mf p

mp p mp p mp

118

Fl
B.Cl.
Vln
Vc
Pno
Perc

p mf p mf p mf p mf

mp p mp p mp

122

Fl

B.Cl

Vln

Vc

Pno

Perc

*(higher pitched maraca held top down
lower pitched maraca held top up)*

126

Fl

B.Cl

Vln

Vc

Pno

Perc

(both maracas held top down)

130

Fl

B.Cl

Vln

Vc

Pno

Perc

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

P

134

Fl

B.Cl

Vln

Vc

Pno

Perc

f *mf*

to Graduated Rulers

Graduated Rulers

138

Fl

B.Cl

Vln

Vc

Pno

pp p pp p pp p

Q

142

Fl

B.Cl

Vln

Vc

Pno

mf pp p pp p pp

ii. Labyrinthe

(Concentric Circles with Zig-Zags)



Slowly, Mysteriously—Meditatively and Contemplatively, $\text{♩} \approx 52$

Flute *well-sustained sound*
mf

Cello *mf*

Piano *mf*

Una corda
Ped. ad lib.

5 Fl

Vc *put on mute*
muted
(mf)

5 Pno

Detailed description of the musical score: The score is for a chamber ensemble consisting of Flute, Cello, Piano, Flute (Fl), Violoncello (Vc), and Piano (Pno). The music is in 4/4 time and features a complex, meditative melody. The Flute part is marked 'well-sustained sound' and 'mf'. The Cello part is marked 'mf' and includes fingering (V, 3, 3) and bowing (III, IV, III, II, I, II, I) instructions. The Piano part is marked 'mf' and includes 'Una corda' and 'Ped. ad lib.' instructions. The Flute (Fl) part is marked '5' and includes 'put on mute' and 'muted' instructions. The Violoncello (Vc) part is marked '3' and includes '(mf)' and '3' instructions. The Piano (Pno) part is marked '5' and includes '3' instructions. The score is divided into two systems, each with four measures.

A

9
Fl
Vc
Pno

mp *mf*

remove mute
unmuted

crescendo and decrescendo naturally with shape of line

3 3 3 V 3 IV 3

Tre corda

14
Fl
Vc
Pno

III IV III IV III IV III

3 3 3

B

19
Fl
Vc
Pno

mp (as an echo) *mf*

3 3 3 III IV 3

Musical score for measures 24-28. The score is arranged in three systems. The first system contains the Flute (Fl) and Violoncello (Vc) staves. The second system contains the Piano (Pno) staves. The Flute staff (treble clef) has a measure number '24' at the beginning. The Violoncello staff (bass clef) has a measure number '24' at the beginning. The Piano staff (treble and bass clefs) has a measure number '24' at the beginning. Annotations include: '(D \flat and D \sharp simultaneously)' in the piano part; 'put on mute' in the Violoncello part; and 'Una corda' centered below the piano part. The music features various rhythmic patterns, including triplets and sixteenth notes.

Musical score for measures 29-33. The score is arranged in three systems. The first system contains the Flute (Fl) and Violoncello (Vc) staves. The second system contains the Piano (Pno) staves. The Flute staff (treble clef) has a measure number '29' at the beginning. The Violoncello staff (bass clef) has a measure number '29' at the beginning. The Piano staff (treble and bass clefs) has a measure number '29' at the beginning. Annotations include: a box containing the letter 'C' above the Flute staff; 'muted' and '(mf)' in the Violoncello part; '(poco più f)' in the Violoncello part; and fingerings 'III 3 II' and 'I II I' above the Violoncello staff. The music continues with complex rhythmic patterns and dynamics.

iii. Tetrominoes



Allegro Moderato ($\text{♩} \approx 84$)

Clarinet in B \flat

Violin

Cello

Marimba

Medium-Hard Mallets

f *poco f* *f*

poco f

4/4 $\frac{3}{4} + \frac{1}{8}$

4/4 $\frac{3}{4} + \frac{1}{8}$

4/4 $\frac{3}{4} + \frac{1}{8}$

4/4 $\frac{3}{4} + \frac{1}{8}$

4/4 $\frac{3}{4} + \frac{1}{8}$

4/4 $\frac{3}{4} + \frac{1}{8}$

Cl.

Vln.

Vc.

Mar

3

3

3

3

ff *ff* *ff* *f*

3 6 3 5

$\frac{3}{4} + \frac{1}{8}$ $\frac{3}{4} + \frac{1}{8}$ $\frac{3}{4} + \frac{1}{8}$ $\frac{3}{4} + \frac{1}{8}$

4/4 4/4 4/4 4/4

5
Cl. *mf* *mp* *mf*

Vln. *mp*

Vc. *mp*

5
Mar. *mp*

7
Cl. *f* *p*

Vln. *mf* *f* *p*

Vc. *mf* *f* *p*

7
Mar. *f* *p*

9
Cl. *mf*

Vln. *mp* *mf*

Vc.

9
Mar. *mf*

The musical score is arranged in four systems. The first system (measures 5-6) features a 4/4 time signature. The second system (measures 7-8) includes a section labeled 'A' with a 4/4 time signature and dynamic markings of *f* and *p*. The third system (measures 9-10) features a 2/4 time signature and a key signature change to one flat. The fourth system (measures 9-10) features a 3/4 time signature. Performance instructions include dynamic markings (*mf*, *mp*, *f*, *p*) and articulation marks (accents, slurs). The Clarinet part includes triplet and quintuplet markings. The Violin and Viola parts include slurs and accents. The Maracas part includes a triplet marking.

11

Cl.

Vln.

Vc.

Mar

p

p

mf

p

mf

p

mp

13

Cl.

Vln.

Vc.

Mar

mf

mf

mf

ff

ff

ff

3

6

5

15

Cl.

Vln.

Mar

B

mp

mf

p

mp

17 Cl. *f*

Vln. *f*

17 Mar *f*

19 Cl. *mp*

Vc. *mf*

19 Mar *mp*

21 Cl. *f* *mf* *mp*

Vln. *mf* *f*

Vc. *f*

21 Mar *f* *mp*

C

23

Cl.

Vln.

Vc.

Mar.

mp *f*

6

25

Cl.

Vln.

Vc.

Mar.

mf

p *f*

mf

mf

D

Cl. *ff* *mf*

Vln. *ff* *mp*

Vc. *ff* *mp*

Mar. *ff*

With an Eastern-European or Klezmer style
mournfulness. Rhythmically somewhat free.

Cl. *mp*

Vln.

Vc.

Mar. *mp*

Cl. (breath accents) (more clearly articulated)

Vln. *mf* *f*

Vc. *mf* *f*

Mar. *mf* *f*

E (Slower, ≈ 63)

con vibrato rhythmically free (a choked breath—as if sobbing)

Cl. *ff* *mf* *f*

Vln. *mf* *mp*

Vc. *mf* *mp* gliss. *p*

Mar *mf* *mp*

Rall. Poco A Tempo

silent attacks

Cl. *mf* *p* *mp* *mp* *p* *f* *p*

Vln. *mf*

Vc. *p*

With an Eastern-European or Klezmer style mournfulness. Rhythmically somewhat free. *gl.*

F

lip gliss. *p* *gl.* *gl.*

stop string from vibrating with a light 4th-finger touch (like a sob)

Vln. *f* *mp*

Vc. *gl.* *gl.* *gl.*

Mar *p*

(gently; unsure whether or not to impinge on violin's grief)

G

46

Cl. *mp* *mf* *gl.*

Vln. *f* *gl.* *(completely blatant in performance of gliss.) (con vib.)* *mp* *p* *(rhythmically precise)* *p*

Vc. *mp* *mf* *gl.* *With an Eastern-European or Klezmer style mournfulness. Rhythmically somewhat free*

Mar. *p*

50

Vln. *mp* *p* *mp*

Vc. *p* *mp*

Mar. *mf* *(p)* *p* *mf* *p*

53

Cl. *mf* *rhythmically free*

Vln. *mf*

Vc. *p*

Mar. *mf*

H

55

Cl. $\frac{3}{8}$ $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$ $\frac{4}{4}$

Vln. $\frac{3}{8}$ $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$ $\frac{4}{4}$

Vc. $\frac{3}{8}$ $\frac{2}{4} + \frac{3}{8} + \frac{1}{4}$ $\frac{4}{4}$

mf

57

(rhythmically precise)

Cl. *mp* *mf*

Vln. *mp* *mf*

Vc. *poco f*

rhythmically free

2:3

59

Cl. to Bass Clarinet

Vln. *mp*

Vc. *pp*

62

Bass Clarinet

B.Cl. *mp*

Vln.

Vc. (rhythmically precise) *mp*

I
♩ = ♩ (Tempo Primo, ♩ ≈ 84)

64
B.Cl.
Vc.

66
B.Cl.
Vc.

68
B.Cl.
Vln.
Vc.

70
B.Cl.
Vln.
Vc.
Mar.

J

72

B.Cl.

Vln.

Vc.

Mar

mf

75

B.Cl.

Vln.

Vc.

Mar

f

f

mf

77

B.Cl.

Vln.

Vc.

Mar

to Clarinet

mp

Clarinet

mf

f

80

Cl.

Vln.

Vc.

Mar.

mf

83

Cl.

Vln.

Vc.

Mar.

K

f *poco f*

poco f

mp

85

Cl.

Vln.

Vc.

f

3 6 3

5

3

87 Cl. *ff* *mf* *mp* *mf*

Vln. *ff* *mp*

Vc. *ff* *mp*

87 Mar *f* *mp*

90 Cl. *f* *p* **L**

Vln. *mf* *f* *p*

Vc. *mf* *f* *p*

90 Mar *f* *p*

92 Cl. *mf*

Vln. *mp* *mf*

Vc. *mf*

92 Mar *mf*

94

Cl. *p*

Vln. *p* *mp*

Vc. *mf* *p*

Mar *mf* *p*

96

Cl. *mf* *ff* to Bass Clarinet

Vln. *mf* *ff*

Vc. *mf* *ff*

Mar *mf* *ff*

98

Vln. *mp*

M

100

Vln. *mf*

102

Vln. *p*

Vc. *p* *mf*

104

Vln. *mf*

Vc. *sub. mp*

Mar. *p* *mp*

106

Vln.

Vc. *f*

Mar. *f*

108

N Bass Clarinet

B.Cl. *f*

110

B.Cl. *p* *più f* *mp*

Vln. *p* *mp*

112 to Clarinet

B.Cl. *p*

Vln. *mp*

Vc. *mf*

112 Mar *mp*

114

Cl. *f* *mf* *mp*

Vln. *mf* *f*

Vc. *f*

114 Mar *f* *mp*

O Clarinet

116

Cl.

Vln.

Vc.

Mar

mp *f*

118

Cl.

Vln.

Vc.

Mar

mf

piu f *f*

mf

120

Cl.

Vln.

Vc.

Mar

cres... *...cendo...*

cres... *...cendo...*

cres... *...cendo...*

cres... *...cendo...*

121

Cl.

Vln.

Vc.

Mar

... poco ...

6

5

6

122

Cl.

Vln.

Vc.

Mar

... à ...

9

10

10

fff

7

9

9

fff

fff

6

7

... poco ...

... à ...

... poco ...

fff

iv. Neural Net (flute* solo)

(* preferably alto flute if speed and high notes are possible; otherwise c-flute. Either version should play pitches *as notated*.)



Andante Moderato; quickly flowing, but allowing enough time for the grace notes ($\text{♩} \approx 60-65$)

(* all grace notes before the beat)

Flute

A Introspective, slower ($\text{♩} \approx 48-52$)
($\text{♩} + \text{♩} = \text{♩}$)

Pushing forward just a bit

B Tempo Primo ($\text{♩} \approx 60-65$)
($\text{♩} = \text{♩} + \text{♩}$)

Faster (♩ ≈ 75-81.25)

(♩ = ♩ + ♩)

25 *f*

Faster (♩ ≈ 90-97.5)

(♩ = ♩)

30 *f*

C Tempo Primo (♩ ≈ 60-65)

(♩ = ♩)

33 *ff*

37 *mf*

42 *f*

D Introspective, slower (♩ ≈ 48-52)

(♩ + ♩ = ♩)

46 *f* *p* *mp*

Tempo Primo (♩ ≈ 60-65)

(♩ = ♩ + ♩)

50 *mf* *f* *mf*

54 *mf*

58 *ff*

v. Telephone-Rays



Bell-Like, Quickly, $\text{♩} \approx 104-108$

** See note at bottom of page

Clarinet

Flutter - - -, tongue*

sfzp

* Only if performed without percussion

mf *mp* *mf* *mp* *mf*

Violin

mp *p*

Cello

mf *(mf)* *p*

(* approximate intonation)

Optional Crotales & Vibes

Crotales, brass mallets

poco f

5 Cl.

Flutter - - -, tongue*

p *sfzp* *mf* *mp*

Vln

mp *p* II

Vc

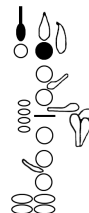
mf *(mf)*

Cro

pick up hard acrylic mallets

poco f

** Fingering for high C# in mm. 3, 37, 39, and 40:



9

Cl. *mf* *mp* *f* **A**

Vln *mf* *p* *mf*

Vc *mp* *f*

Cro *f*

Hard acrylic mallets

13

Cl. *mf* *f* *mf* *f* *mf* *f*

Vln *f*

Vc *f*

Cro *f*

(* as if seventh partial of E \flat overtone series)

16

Cl. *ff* **B**

Vln *f*

Vc *mp* *f*

Cro *ff*

18

Cl. Vln Vc Cro

mp *f*

21

C

Cl. Vln Vc Cro

mp *mp*

26

Cl. Vln Vc

f *mf* *mp* *mf* *mp* *<mf*

overtone series, quasi-glissando *(sim.)* III- - - -

overtone series, quasi-glissando *(sim.)* III- - - -

29

Cl.

Vln

Vc

mf *mp* *mf*

mf *pocolo* *mf*

pocolo *mf* *pocolo* *mf pocolo* *mp*

32

Cl.

Vln

Vc

Cro

D

mp *mf* *mp* *mf* *mp* *mf*

mp

mf pocolo *mf pocolo* *mf pocolo* *mf*

pocolo f *mp* *pocolo f*

35

Cl.

Vln

Vc

Cro

(see m.3 fingering)

mp *mf* *mp* *mf* *mp* *mf*

mf *p* *mp*

mp *mf pocolo* *mf pocolo*

mp *pick up bow*

(* approximate intonation)

38 Cl. *(see m.3 fingering)*

Vln *8va*

Vc

mp *mf* *mp* *mf* *mp*

41 Cl. **E**

Vln *8va*

Vc

Cro *Bowed Crotales* *mf* *(sim.)*

mf *mp* *mf* *mp* *mf*

44 Cl. *to Bass Clarinet* *Bass Clarinet*

Vln *8va*

Vc

Cro

p *mf*

F

47

B.Cl

Vln

Vc

Cro

mf

poco

mp

mf *mp* *mf* *mp* *mf* *mp*

desces-... .. cendo...

I II

6 3

G

51

B.Cl

Vln

Vc

Cro

p

poco p

mp

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

... poco d poco ...

(sim.)

to Vibraphone

Vibraphone, Bowed

H

58

B.Cl

Vln

Vc

Vib

mf

p

mf

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

p *mp* *p*

mf *p* *mf* (no decrescendo)

pick up mallets

Vibraphone, Medium Hard Yarn

f

desces-... .. cendo...

79

B.Cl

Vln

Vc

Vib

p

mf

mp

p

mp

p

pp

p

poco p

pp

mf

mp

pp

3 6

3 3

Detailed description: This musical score page contains four staves for measures 79 through 82. The instruments are B.Clarinet (B.Cl), Violin (Vln), Viola (Vc), and Vibraphone (Vib).
- **Measure 79:** B.Clarinet plays a half note with dynamics *p* and *mp*. Violin plays a sixteenth-note triplet (*mf*) followed by a sixteenth-note sextuplet (*mf*).
- **Measure 80:** B.Clarinet plays a quarter note (*mp*) and a half note (*p*). Violin plays a quarter note (*mp*).
- **Measure 81:** B.Clarinet plays a half note (*mp*) and a half note (*p*). Violin plays a half note (*p*).
- **Measure 82:** B.Clarinet plays a half note (*pp*). Violin plays a half note (*pp*).
- **Viola (Vc):** Measures 80 and 81 feature a whole note (*p*) and a half note (*poco p*).
- **Vibraphone (Vib):** Measures 80 and 81 feature a quarter note (*mf*) and a quarter-note triplet (*mp*).

vi. Turbine



Slowly, without great rhythmic precision (♩≈48)

(Flute part may be omitted)

Flute

Clarinet in B \flat , with no reed on mouthpiece

Violin

Cello

Piano

Percussion

Jet whistle

Reedless blowing

4-finger circular bowing

4-finger circular bowing

Sizzle Cymbal, with soft mallets

Fine-filled Maracas (hold two maracas upside down in one hand and swirl around; hold two mallets in the other hand, positioned on either side of cymbal)

ppp, *pp*, *n*, *mp*, *p*

tr

n, *pp*, *n*, *p*, *n*, *n*, *mp*, *n*

A

8

Fl *n* *mf*

Bb Cl. *n* *mf* *n*

Vln *ppp* *mp* Col legno tratto *mp*

Vc *ppp* *mp* Col legno tratto *mp*

Pno *pp* *p* Palm glissando (RH) *mp* (LH)

Perc *mf* *n* *mf* *n*

Ped.

14

Fl Key clicks (random pitches) (*mp*)

Bb Cl. Key clicks (*mp*)

Vln (end col legno)

Vc (end col legno)

Pno *p* Press sostenuto (M) pedal; Then release damper (R) pedal. Then very slowly release M pedal.

Sos. ped.

B

17 Remove headjoint
Fl

17 Remove mouthpiece
Bb Cl.

17 Fingertip on-string playing
Pno

(Slight fermata)

Run fingers along string.

(Highest copper-wound strings reachable — approximately C2-E2)

Ped. Sos. ped. δ^{wb} p Ped. (Lowest strings on piano)

Detailed description: This block contains the musical score for measures 17 through 21. The top two staves are for Flute (Fl) and B-flat Clarinet (Bb Cl.). The Flute part has a measure rest from measure 18 to 21, with the instruction 'Remove headjoint' above measure 17. The Clarinet part has a measure rest from measure 18 to 21, with the instruction 'Remove mouthpiece' above measure 17. The Piano (Pno) part is in the bass clef. Measures 17-21 feature a complex texture. Measure 17 is marked 'Fingertip on-string playing' and '(mp)'. Measures 18-21 are marked '(Slight fermata)'. In measure 18, the piano plays a series of notes on the lowest strings, with a 'Ped.' (pedal) marking and a 'Sos. ped.' (sostenuto pedal) marking. In measure 19, the instruction 'Run fingers along string.' is given, with a 'p' dynamic marking and a 'Ped.' marking. In measure 20, the instruction '(Highest copper-wound strings reachable — approximately C2-E2)' is given, with a 'p' dynamic marking and a 'Ped.' marking. In measure 21, the instruction '(Highest copper-wound strings reachable — approximately C2-E2)' is given, with a 'p' dynamic marking and a 'Ped.' marking. A dashed line connects the 'Ped.' marking in measure 17 to the 'Ped.' marking in measure 21.

22 Lightly touch Ab spot.
Bouncing spiccato bowing.
Vln

22 Lightly touch Ab spot.
Bouncing spiccato bowing.
Vc

22 On-the-strings glissando.
Pno

δ^{wb} p

Detailed description: This block contains the musical score for measures 22 through 25. The top two staves are for Violin (Vln) and Viola (Vc). The Violin part has a measure rest from measure 23 to 25, with the instruction 'Lightly touch Ab spot. Bouncing spiccato bowing.' above measure 22. The Viola part has a measure rest from measure 23 to 25, with the instruction 'Lightly touch Ab spot. Bouncing spiccato bowing.' above measure 22. The Piano (Pno) part is in the bass clef. Measures 22-25 feature a complex texture. Measure 22 is marked 'mp'. Measures 23-25 are marked 'p'. In measure 23, the instruction 'On-the-strings glissando.' is given, with a 'p' dynamic marking and a 'Ped.' marking. In measure 24, the instruction 'On-the-strings glissando.' is given, with a 'p' dynamic marking and a 'Ped.' marking. In measure 25, the instruction 'On-the-strings glissando.' is given, with a 'p' dynamic marking and a 'Ped.' marking. A dashed line connects the 'Ped.' marking in measure 22 to the 'Ped.' marking in measure 25.

25 Fl *mp* Slap top of barrel

Bb Cl. *mp* Slap top of barrel

Vln *mf*

Vc *mf*

Pno *mf* (8^{vb})

Perc *p* Slap strings

C (Replace headjoint to Alto Flute)

Col legno battuto *mf*

Col legno battuto 6 *mf*

Silently depress; grab with sostenuto pedal (NOT including lowest three notes on piano)

Bull Roarer

sos. ped.

n

29 Bb Cl. (Replace mouthpiece to Clarinet in Eb)

Vln *mp*

Vc *mp*

Pno *mp* (1) (2) (1) (2) (1) (2)

Perc (catch bull roarer and then place on table) *f* *n* *p* Graduated Rulers *f*

33 Pno *mf* (1) (2) (1) (2) (1) (2) (1) (2)

Perc *p* Slap strings *f*

Ped. (to end)

(keep ped. down until Rehearsal A in next movement)

mp *f*

Attacca



vii. Arc Lights/ Gothic Arches



Quickly; Stridently, like an Air-Raid Siren (♩ ≈ 120)

Alto Flute

Flute

Clarinet in E \flat
(strident)

E \flat & B \flat
Clarinet

Violin

Cello

Piano

Crotales

Highest Graduated Ruler to Crotales

mp *mf* *ff* *ff*

poco sul pont. gliss. lip gliss. lip gliss.

gliss. gliss. gliss. (sul D) gliss.

3 5 3 5 3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

ff

ff

ff

ff

ff

Alto Flute (*ossia* for C-flute in
flute part and at end of score)

A

Musical score for measures 6-8. The score includes parts for Alto Flute (Fl.), Eb Clarinet (Cl.), Violin (Vln), Viola (Vc), and Piano (Pno). The Alto Flute part begins with a *mp* dynamic. The Eb Clarinet, Violin, and Viola parts are marked with *(sim.)* and feature sixteenth-note patterns. The Piano part is silent in measures 6-8 and begins in measure 9 with a *f* dynamic.

Musical score for measures 9-11. The score includes parts for Alto Flute (Fl.), Eb Clarinet (Cl.), Violin (Vln), Viola (Vc), and Piano (Pno). The Alto Flute part continues with a melodic line. The Eb Clarinet, Violin, and Viola parts continue with their sixteenth-note patterns. The Piano part continues with a *f* dynamic.

12

Alto Fl.

E♭ Cl

Vln

Vc

Pno

15

Alto Fl.

E♭ Cl

Vln

Vc

Pno

B
to Piccolo

mf

mf

mf

f

poco f

Musical score for measures 18-21. The score is arranged in four staves: Eb Clarinet (Eb Cl), Violin (Vln), Viola (Vc), and Piano (Pno). Measures 18-21 show a continuous melodic line in the Eb Cl, Vln, and Vc staves, with a descending contour. The Pno part features a rhythmic accompaniment of eighth notes in the right hand and triplets in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for measures 22-25. The score is arranged in four staves: Eb Clarinet (Eb Cl), Violin (Vln), Viola (Vc), and Piano (Pno). Measure 22 is marked with a box containing the letter 'C' and the instruction '(non-gliss.)'. Measure 23 is marked with a box containing the letter 'C' and the instruction 'to Clarinet in Bb'. Measure 24 is marked with a box containing the letter 'C' and the instruction 'flautando'. Measure 25 is marked with a box containing the letter 'C' and the instruction 'gliss. (sul C)'. The Eb Cl part starts with a *mp* dynamic and ends with a *pp* dynamic. The Vln part starts with a *mp* dynamic and ends with a *p* dynamic. The Vc part starts with a *mp* dynamic and ends with a *mp* dynamic. The Pno part starts with a *mf* dynamic and ends with a *mp* dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

27

Bb Cl. Clarinet in Bb

lip gliss.

mp

Vln

3

Vc

3 gliss.

3

p

gliss. (sul C)

Pno

27

3

D

$\text{♩} \text{---} \text{♩} \text{---} \text{♩} = \text{♩}$ Stately, Grand, $\text{♩} \approx 72$

$(\text{♩} \text{---} \text{♩} \text{---} \text{♩} = \text{♩})$

30

Bb Cl.

Vln

3

Vc

3 mp

gliss.

3

pp

pp

Pno

30

3

ff

VIO I

VIO II

VIO III

VIO IV

Ped. ad lib.

Slightly Slower, $\text{♩} \approx 66$

E

A Tempo ($\text{♩} \approx 72$)

36

Pno

poco f

mp

ff

(Sos. ped. -----)

VIO I

VIO II

VIO III

VIO IV

Slightly Slower, $\text{♩} \approx 66$

F A Tempo ($\text{♩} \approx 72$)
to Flute

43 Fl. *mp*

Pno *mf* *mp* *ff*

Cro. (l.v., sempre) *mp*

Slightly Slower, $\text{♩} \approx 66$

G A Tempo ($\text{♩} \approx 72$)

50 Fl. *mp* *mf* *p* *mf*

Bb Cl. Ord. *mp* *mf* *p* *mf*

Vln Ord. *mp* *mf* *p* *mf*

Vc Ord. *mp*

Pno *mp* *ff* *ff*

Cro. *mp*

Musical score for measures 56-60. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl.), Violin (Vln), Piano (Pno), and Viola (Vc). The Flute part features a melodic line with dynamics *f*, *mf*, and *f*, and includes a triplet of eighth notes. The B♭ Clarinet part has dynamics *f* and *mf*. The Violin part has dynamics *f* and *mf*, with a five-measure rest in the final measure. The Piano part has dynamics *mf, dolce* and *ff*. The Viola part has dynamics *f* and *mf*.

Exaggerate dynamics: loudest in very highest and very lowest registers, quieter in mid-range.

Musical score for measures 61-65. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl.), Violin (Vln), Viola (Vc), and Piano (Pno). The Flute part has dynamics *f* and *mf*, with a triplet of eighth notes. The B♭ Clarinet part has dynamics *f* and *mf*, with a five-measure rest. The Violin part has dynamics *mf* and *mp*, with a triplet of eighth notes and a five-measure rest. The Viola part has dynamics *p* and *f*, with a triplet of eighth notes. The Piano part has dynamics *mp* and *f*, with a triplet of eighth notes. A rehearsal mark 'H' is placed above measure 64. A dynamic marking *8vb* is at the bottom of the page.

Musical score for measures 65-68. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl.), Violin (Vln), Viola (Vc), Piano (Pno), and Cello (Cro.).

- Flute (Fl):** Measures 65-68. Dynamics: *p*, *f*, *mp*, *f*. Includes triplets and a quintuplet.
- B♭ Clarinet (B♭ Cl.):** Measures 65-68. Dynamics: *f*, *mf*, *p*. Includes a quintuplet and a triplet.
- Violin (Vln):** Measures 65-68. Dynamics: *mf*, *mp*.
- Viola (Vc):** Measures 65-68. Dynamics: *mf*, *f*, *mf*.
- Piano (Pno):** Measures 65-68. Dynamics: *f*. Includes a triplet and an 8^{va} marking.
- Cello (Cro.):** Measures 65-68.

Musical score for measures 69-72. The score includes parts for Flute (Fl), B♭ Clarinet (B♭ Cl.), Violin (Vln), Viola (Vc), Piano (Pno), and Cello (Cro.).

- Flute (Fl):** Measures 69-72. Dynamics: *mf*, *f*, *mp*, *f*, *mf*, *mp*. Includes *descrecendo*, *poco*, and *p* markings.
- B♭ Clarinet (B♭ Cl.):** Measures 69-72. Dynamics: *mf*, *f*, *mp*, *f*, *mf*, *mp*. Includes triplets.
- Violin (Vln):** Measures 69-72. Dynamics: *f*. Includes an 8^{va} marking and triplets.
- Viola (Vc):** Measures 69-72. Dynamics: *f*, *mf*, *mp*.
- Piano (Pno):** Measures 69-72. Dynamics: *f*. Includes chords.
- Cello (Cro.):** Measures 69-72.

I

73

Fl

mf *p*

B♭ Cl.

f *mf* *poco* *p*

Vln

mf

Vc

f

Pno

p

76

B♭ Cl.

Vln

Vc

Pno

78

Bb Cl.

Vln

Vc

Pno

f

mf

f

80

J

Bb Cl.

Vln

Vc

Pno

Cro.

K

pp

p

ff

f

(damp)

Musical score for measures 87-91. The score includes parts for Flute (Fl), B♭ Clarinet (Cl), Violin (Vln), and Piano (Pno). The key signature is B-flat major, and the time signature is 4/4. The Flute part starts at measure 87 with a dynamic of *p* and *mf*, then *pp*. The Clarinet part is marked "to Clarinet in E♭" and has a dynamic of *mp*. The Violin part has a dynamic of *p* and *mf*. The Piano part has a dynamic of *p* and *mp*. There are triplets in measures 89 and 90.

Musical score for measures 92-95. The score includes parts for Flute (Fl), E♭ Clarinet (Eb Cl), and Violin (Vln). The key signature is B-flat major, and the time signature is 4/4. The Flute part starts at measure 92 with a dynamic of *f* and *mf*. The E♭ Clarinet part has a dynamic of *mf* and *f*. The Violin part has a dynamic of *mp* and *p*. There are triplets in measures 92, 93, and 94. A section marked "L" begins at measure 94.

Musical score for measures 97-100. The score includes parts for Flute (Fl), Eb Clarinet (Eb Cl), Violin (Vln), Viola (Vc), Piano (Pno), and Cello (Cro). The Flute part starts with a *mp* dynamic and features a triplet in measure 100. The Eb Clarinet part has a *mf* dynamic. The Violin and Viola parts also have *mp* and *mf* dynamics. The Piano part has dynamics of *mf*, *poco f*, and *f*. The Cello part has a *mf* dynamic. A *8^{vb}* (fairly dry) marking is present in the Piano part.

M

Musical score for measures 101-104, marked with a section symbol **M**. The score includes parts for Flute (Fl), Eb Clarinet (Eb Cl), Violin (Vln), Viola (Vc), Piano (Pno), and Cello (Cro). The Flute part has a *pp* dynamic. The Eb Clarinet part has a *mp* dynamic. The Violin and Viola parts have a *pp < p* dynamic. The Piano part has a *ff* dynamic. The Cello part has a *pp* dynamic. A *8^{va}* marking is present in the Piano part.

104

Fl

E♭ Cl

Vc

Pno

p *mp* *mf*

p *f*

mp *mf* *f*

p *mf* *f*

8va

107

Fl

E♭ Cl

Vln

Vc

Pno

f *ff*

mf 8va

mf *ff*

mf 3

3 3 8va

107

Cro.

f

N

Musical score for measures 109-110. The score includes parts for Flute (Fl), E-flat Clarinet (Eb Cl), Violin (Vln), Violoncello (Vc), Piano (Pno), and Contrabass (Cro). Measure 109 features a dynamic of *p* for the Flute and *f* for the E-flat Clarinet. Measure 110 features dynamics of *p* for the Flute, *f* for the E-flat Clarinet, *p* for the Violoncello, and *mf* for the Piano. The Piano part includes a triplet of eighth notes marked *mf* and an 8va marking. The Contrabass part starts with a dynamic of *f*.

Musical score for measures 111-112. The score includes parts for Flute (Fl), E-flat Clarinet (Eb Cl), Violin (Vln), Violoncello (Vc), Piano (Pno), and Contrabass (Cro). Measure 111 features dynamics of *p* for the Violin, *mp* for the Violoncello, and *mf* for the Piano. Measure 112 features dynamics of *f* for the Flute, *mf* for the E-flat Clarinet, *f* for the Violoncello, and *f* for the Piano. The Piano part includes a triplet of eighth notes marked *f* and an 8va marking. The Contrabass part features a dynamic of *f*.

113

Fl

E♭ Cl

Vln

Vc

Pno

Cro.

f

mf

p

pp

p

mf

8va

8vb

(if note out of range, omit)

115

Fl

E♭ Cl

Vln

Vc

Pno

Cro.

mp

f

gliss.

8va

8vb

120

Alto Flute

Fl

E♭ Cl

Vln

Vc

Pno

Cro.

lip gliss.

mp

(sim.)

gliss.

f

(sim.)

f

(sim.)

f

ff

f

124

Alto Fl.

E♭ Cl

Vln

Vc

Pno

Cro.

mf

mp

P

127

Alto Fl.

E♭ Cl.

Vln

Vc

Pno

Cro.

mf

p

pp

130

Alto Fl.

E♭ Cl.

Vln

Vc

Pno

Cro.

mp

f

f

Q

133

Alto Fl.

E♭ Cl.

Vln

Vc

Pno

Cro.

gliss.

gliss.

gliss.

mp

(damp)

mp

137

Alto Fl.

E♭ Cl.

Vln

Vc

Pno

Cro.

pp

pp

pp

gliss.

p

142

Vc

Pno

ppp

n

Detailed description: This musical score block contains two staves, Violin (Vc) and Piano (Pno), spanning measures 142 to 147. The Violin staff is in the bass clef and features a melodic line with eighth and sixteenth notes, ending with a fermata and a dynamic marking of *n*. The Piano staff is also in the bass clef and plays a dense, rhythmic accompaniment of sixteenth notes, with a dynamic marking of *ppp* (pianissimo) indicated by a bracket under the first few measures. The piece concludes with a double bar line at the end of measure 147.