

partial [*dist*]/res/[s]/toration

for the New York New Music Ensemble

Commissioned by the Fromm Music Foundation

- for ensemble -
with live electronics or fixed media

David Felder

(2001)

(updated 2019)

partial */dist/res/s/*toration

This piece made possible by a grant from the Fromm Music Foundation.

Flute (dbl. piccolo, bass flute)

Clarinet (dbl. bass clarinet with extension)

Violin (dbl. Viola)

-if viola is unavailable, an ossia staff is provided for viola parts to be played on violin

(in no case should there be two players simultaneously)

Violoncello

Percussion:

-glockenspiel

-vibraphone

-five-octave marimba (ideally on blocks above the vibraphone)

-three small gongs

-four temple bowls

-one almglocken

-rosined bass bow and Encore #37 mallets (or equivalently super-soft) for lowest marimba passages

Piano

Electronics (optional):

There are 2 versions of the electronics--one for real-time processing, and another for playback of pre-made sound files.

The former requires a computer with MaxMSP and is indicated by circles. The latter is indicated by triangles. Both

require multi-channel sound reinforcement; microphones/mixer for ensemble.

Score in C: Normal octave transpositions apply *except* for bass flute which is notated where it sounds. All others sound where written, including piano harmonics.

1. *a pura sol escribo...* (neruda)

2. *I remember, I remember*

memory, the great pretender (creeley)

3. *I sing,*

because I sing,

and because I sing. (neruda)

4. *ris de ton nom* (daumal)

5. *die Felder sind grau* (anonymous)

Notes:

Accidentals hold for the bar, but only in the octave in which they are written.

Pauses between 'movements' should be as brief as possible. There is no break at all between 2, and all three parts of 3.

A note about 'improvisation' in the loops: players should play these materials as written several times consecutively without a break, and then begin to transform them by varying speed, direction of loop, articulations, timbres, etc. It is desirable to transform one loop into another in each part beginning in m. 25 of "...and because I sing."

partial [dist/res/s/toration

a pura sol escribo...

David Felder (2001)

$\text{♩} = 120\sim 132$ Jubilant, ecstatic, solar!

Picc.
Clar.
Violin
'Cello
Marimba
Vibraphone
Piano

very hard yarn

8va

loco

Detailed description: This page of the score covers measures 1 through 8. It features seven staves: Piccolo, Clarinet, Violin, Cello, Marimba, Vibraphone, and Piano. The Piccolo and Clarinet parts are marked with dynamics *f*, *sfpp*, *p*, *pp*, and *f*. The Violin and Cello parts are marked with *f*, *sf*, *p*, *più f*, and *mf*. The Marimba part is marked with *f* and *sf*. The Piano part includes an 8va section and a *loco* section. The Marimba part has a performance instruction 'very hard yarn'.

Picc.
Cl.
Vln.
Vc.
Mar.
Vbf.
Pno.

3

to Bass Cl. quickly

8va

loco

Detailed description: This page of the score covers measures 9 through 16. It features seven staves: Piccolo, Clarinet, Violin, Cello, Marimba, Vibraphone, and Piano. The Piccolo and Clarinet parts are marked with dynamics *ff*, *p*, *f*, *p*, *fff*, *sf*, and *sfpp*. The Violin and Cello parts are marked with *ff*, *f*, *fff*, *sf*, and *sfpp*. The Marimba part is marked with *ff*, *f*, *mf*, and *sf*. The Piano part includes an 8va section and a *loco* section. The Marimba part has a performance instruction 'very hard yarn'.

5

Picc. *ff*

Bs. Cl. *fff* *grotesque!* *f* *mp* *ff* *fff*

Vln. *ff* *f* *mp* *più ff* *sffp* *f* *sff*

Vc. *fff poss.* *f* *mp* *sffp* *f* *mp* *f*

Mar. *sf* *f* *f* *più ff* *ff* *ff*

Vbf.

Pno. *ff* *f* *mf* *ff*

8va *loco* *8va*

Reo *Reo* *Reo*

8

Picc. *fff* *fp* *ff* *f* *sffp* *ff* *sfp* *f*

Cl. *ff* *ff* *f* *sffp* *ff* *sfp* *f*

Vln. *p* *fp* *f* *ff* *f* *sffp* *ff* *sfp* *f cresc.*

Vc. *f* *ff* *f* *sffp* *ff* *sfp* *f cresc.*

Mar. *fff* *f* *ff* *f* *ff* *f*

Vbf.

Pno. *ff* *f cresc.* *f*

8va *loco* *8va* *loco*

Reo *Reo* *Reo*

**use color fingering*

11

Picc. *p* *f* *ff* *ff*

Cl. *p* *f* *ff* *ff*

Vln. *fff* *fp* *ff* *ff*

Vc. *fff* *fp* *ff* *ff*

Mar. *sf* *ff*

Vbf. *ff*

Pno. *f* *fff* *ff*

loco (both hands)

6 6

Reo. *

13

Tutti marcattissimo

Picc. *fz.* *p* *ff* *f* *sfzp* *ff* *fp* *ff*

Cl. *fz.* *p* *ff* *f* *ff* *fp* *ff*

Vln. *ff* *fp* *ff*

Vc. *fff* *fff poss.* *ffp* *ff* *fp* *ff*

Mar. *f* *ff* *ff*

Vbf. *ff*

Pno. *f* *fff* *f* *ff*

loco

3

Reo. * Reo. * Reo. *

♩ = 136-140 harsh, short, dry, loud but not heavy;
each note a sudden burst of light!

19

Picc. *ff* use percussive technique freely

Cl. *ff* slap tongue freely

Vln. *f* pizz. arco *fff* pizz. arco *f* *flz.* *ff* *f* *ff* *f*

Vc. *fff poss.* *p* *f* *ffp* *f*

Mar. *pp sempre*

Vbf.

Pno. hammer-like, as brittle as possible throughout *fff poss.* *f* *ff* *f* *mf* *ff* *f* *loco* *8va* *loco* *8va* *loco*

22

Picc. *mp* *f* *mf* *f* *ff* *mf* *f* *fp*

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

Vln. *mp* *f* *fff* *8va* *loco* *ff* *pizz.* *f* *arco* *f*

Vc. *fp* *f* *p* *f* *mf* *f*

Mar. *sf p* *fff* *p*

Vbf.

Pno. *ff* *f* *f* *15ma* *loco* *ff* *fff* *ff* *f* *f* *mf* *loco* *8vb* *loco* *15ma* *loco* *8vb* *loco*

Tutti poco a poco dim. e rit.

25

Picc. *flz.*
f ff mf ff f ff

Cl. *flz.*
fp ff mf mf f

Vln. *fff*

Vc. *arco*
fff poss. (LH) *pizz.*
mf poco a poco dim

Mar. *6*
fp ff fp fp f p f mf

Vbf.

Pno. *8^{va}*
mf f mf f mp mf f mp mf f
loco *15^{ma}* *loco* *15^{ma}* *loco* *8^{va}* *loco*

like a wild drunken soloist constantly missing

28

Picc. *very breathy*
p f p mp p < f > p mf p f p

Cl. *mp p mf p p < f > p p < f > p f mp*

Vln. *fast, intense vibrato*
ffp ff gliss.
mp fp

Vc. *arco* *flaut.*
p f p f mp mp

Mar. *p f mp p p mf p*

Vbf.

Pno. *8^{va}* *loco*
f ff mf mp f mp
loco *8^{va}* *loco* *8^{va}* *loco*
f mp f p sffz

31

Picc. *mp* *p* *p < mf > p* *mf* *p* *p* *pp*

Cl. *p* *mf* *p* *p < mf > p* *p* *pp*

Vln. *< sfz fmp cresc. molto* *f* *ff* *f* *ff* *8va*

Vc. *p* *mp* *p* *f* *mp* *mf* *p* *f* *mf* *p* *sfz*

Mar. *pp sempre* *exactly measured throughout*

Vbf.

Pno. *mf* *mp* *mf* *mf* *p* *mf* *mp* *p* *mf* *p* *sfz*

34

Picc. *mf* *p* *mp* *p < mf > pp* *p* *mp* *pp* *pp* *sub. sfzf*

Cl. *pp* *p* *p* *mp > p* *p < mf > p* *pp* *sub. sfzf*

Vln. *< f* *loco* *vibr.* *p* *mp < mf* *p < mp >* *pp* *f* *p* *sub. sfzf*

Vc. *mp* *p* *p* *f* *mp* *p < mf > pp* *mp* *sub. sfzf*

Mar. *sub. sfzf*

Vbf.

Pno. *mf* *f* *mp* *p* *pp* *mp* *p* *pp* *sub. sfzf* *15ma*

Tempo I

to Bass Fl. quickly

to Vla. quickly

extremely brief pause

I remember, I remember, memory* the great pretender

♩ = 28-42 as if in very slow motion /
barely audible; offstage**
poco a poco accel to m. 5

♩ = 96-112 freely flowing rit. -----
slow, wide vibr.

Bass Fl. *ppp* *pp* *ppp* *mp* *mf* *ppp*
Clar. *ppp* *pp* *ppp* *p* *mf*
Violin*** *p* *mp* *p* *pp* *p* *pp* *p* *mp* *fp* *f*
Viola *p* *mp* *p* *pp* *p* *pp* *p* *mp* *fp* *f*
'Cello *p* *mp* *p* *pp* *p* *pp* *p* *mp* *mp*
Marimba bow (motor on slow speed) *p*
Vibraphone *p*
Piano *p* *p* *p* *mp* *mf*
piano harmonics sound where written

*the "memory" (not a quotation) is a reference to Eugene O'Brien's "Embarking for Cythera".

**m1 not quite together; blurry until end of m2, where ensemble is together as normal

***alternate violin staff for performances in which a viola double is not possible.

♩ = 108-120 now as if at full speed...

Bs. Fl. *p* *mp* *p* *fp* *mf*
Cl. *ppp* *p* *mp* *p* *fp* *mf* *p*
Vln. *p* *mp* *p* *mf* *sf* each *p*
Vla. *p* *mp* *p* *mf* *sf* each *p*
Vc. *ppp* poss. *p* *sim.* *sf* *mp* *f* *p*
Mar. *p* *f*
Vbf. *p*
Pno. *ppp* *mp* *mf*

7

slow, wide vibr. *norm.* *rit. al.* *growl* ♩ = 52

Bs. Fl. *p* *mf* *p* *pp* *f*

Cl. *mf* *f* *fp* *sfpp* *mf* *pp* *f* *wide vibr.* *norm.* *growl*

Vln. *mf* *mp* *wide vibr.* *(norm.)* *p* *mf* *p* *mp* *pp* *f* *sul pont.*

Vla. *mf* *mp* *wide vibr.* *(norm.)* *p* *mf* *p* *mp* *pp* *f* *sul pont.*

Vc. *mp* *slow, wide vibr.* *gliss.* *(norm.)* *p* *mf* *p* *pp* *f* *sul pont.*

Mar.

Vbf. *motor off* *mp*

Pno. *p* *3* *6*

9

♩ = 88-112

Bs. Fl. *mp* *mf* *p* *mf* *f* *poco a poco dim*

Cl. *f* *mf* *p* *f* *pp*

Vln. *p* *mf* *sf* *pizz.* *arco* *p* *fp* *f* *ff*

Vla. *p* *mf* *sf* *pizz.* *arco* *p* *fp* *f* *ff*

Vc. *mf* *pp* *f* *mp* *mf* *f*

Mar.

Vbf. *p* *motor on*

Pno. *p* *pp* *mf* *mp* *p* *f*

rit. molto

①

pp

pppp *ppp* *pppp*

f *mp* *p* *mf*

f *mp* *p* *mf*

pizz. *mf* *mp*

arco sotto voce *pppp* *ppp* *pppp*

pizz. *mf* *mp* *p* *mf*

pizz. *mf* *mp*

sotto voce *pppp* *ppp* *pppp*

f *mp* *p* *mf*

pizz. *arco* *mf* *p* *f*

mf

pppp *ppp* *pppp*

motor off, reset to fast speed

mf

f *pluck inside* *mf*

* *Reo* * *Reo* * *Reo*

*digital 'resonance' No. 1

poco rit. *a tempo* *accel.* *mf* = 120

6 8:5 6:5 3 3

f *p* *f* *mf lyric* *ppp poco a poco cresc.* *f p*

f *mf lyric* *ppp poco a poco cresc.* *mf*

arco *f* *pp* *mf* *p* *f* *più mf dramatic* *p* *f* *pp* *poco a poco cresc.* *f* *p*

arco *f* *pp* *mf* *p* *f* *più mf dramatic* *pizz.* *arco* *pp* *poco a poco cresc.* *f* *p*

mf *f* *mf* *mf* *mp* *ppp* *p* *cresc. molto*

f *ff* *mp* *p*

f *pesante* *mp* *mf* *p* *mf*

on kbd.

* *Reo* * *Reo*

17 $\text{♩} = 120$ sub. $\text{♩} = 112$

Bs. Fl. $< f$ mp mf p pp p mp

Cl. $< \text{sub. } f$ ff mp mf mp p pp

Vln. $< f$ mp $espr.$ mf $pizz.$

Vla. $< f$ mp $espr.$ mf $pizz.$

Vc. $< f$ sf mp 6 mf p $pizz.$ $arco$ pp mp

Mar. p ppp $-6-$

Vbf. motor on mp p

Pno. f mp mf mp $secco$

-----*

19 $\text{♩} = 104$

Bs. Fl. $> p$ pp mp sfz p mf lyric

Cl. p pp mf p mf lyric

Vln. p pp mf ff mf f

Vla. p pp mf ff mf f

Vc. pp p pp f mf

Mar. p motor off

Vbf. pp f mf

Pno. mf f mf ff $8va$ $8va$ $loco$ p f mf

pluck inside on kbd.

-----*

21 *rit. poco a poco*

Bs. Fl. *mp* *pp* *mf* *p* to Flute

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

Vln. *p* *f* *f espr.* *p* loco N.V., flaut. non-harm. *ppp*

Vla. *p* *f* *f espr.* *p* loco N.V., flaut. non-harm. *ppp*

Vc. *p* *f* *f espr.* *p* *ppp*

Mar. *mp* *mf*

Vbf. *mp* *f*

Pno. *mp* *f* *mp* *f* (loco) *

Lea... * Lea... * Lea... *

Direct cue from conductor

*Upper voices release together;
 piano resonance carried into electronic processing
 (digital 'resonance' No. 2)

I sing...

③

3

♩ = 42~48 Freely and expressively flowing and lyrical

Flute

Flute staff with rests.

Clar.

Clarinet staff with notes and dynamics: *espr.*, *p*, *mf*, *pp*, *p*, *mf*, *p*, *sf*, *p*, *f*, *sf*. Includes a triplet and a note marked with an asterisk.

N.V., flaut.
non-harm.

Violin staff with notes and dynamics: *pp sempre*.

Viola N.V., flaut.
non-harm.

Viola staff with notes and dynamics: *pp sempre*.

'Cello staff with notes and dynamics: *pp sempre*.

softest yarn
hide strokes/attacks sempre, legatissimo

Marimba staff with notes and dynamics: *pp*. Includes a first ending bracket.

Freely improvise with given material between Marimba and
Vibraphone, retaining the character—ever so gradually slowing
and fading to nothing, while dropping pitch set one octave lower.

Vibraphone staff with notes and dynamics: *pp*.

Piano staff with notes and dynamics: *pp (each)*. Includes a triplet.

Piano staff with notes and dynamics: *pp*.

Piano staff with notes and dynamics: *pp*.

pp sempre

④

4

Fl. staff with notes and dynamics: *pp*, *p*, *p*. Includes a triplet.

Cl. staff with notes and dynamics: *mp*, *sf*, *mp*, *f*, *p*, *mf*, *p*, *mp*, *cresc.*. Includes a triplet and an asterisk.

*where there are repeated notes, use alternative fingerings

Vln. staff with notes and dynamics: *p*, *pp*, *f*.

Vla. staff with notes and dynamics: *p*, *pp*, *f*.

Vc. staff with notes and dynamics: *p*, *pp*, *f*. Includes fingerings I, II, IV, III.

Mar. staff with notes and dynamics: *pp*.

Vbf. staff with notes and dynamics: *pp sempre*. Includes a list of instruments: 4 Temple Bowls (x), 3 Small Gongs (o), 1 Almglocken (▲). Includes the instruction "freely, not too fast" and a measure number 16.

Pno. staff with notes and dynamics: *mf*, *p*. Includes a triplet.

Pno. staff with notes and dynamics: *mf*, *p*.

Pno. staff with notes and dynamics: *mf*, *p*.

7

Fl. *mp* *p* *mf* *p* *ppp* *espr.* whistle tones

Cl. *mf* *sf* *sf* *mf* *piu f* *p* *f*

Vln. *pp cresc.* (bow freely) IV

Vla. *pp cresc.* III IV (bow freely)

Vc. III IV (bow freely) 5:4 *ppp* (harmonics sempre)

Glock. Glock. rubber mallets freely, not too fast *p* 8

Perc. [end]

Pno. *p*

whistle loops

(forward and backward) IV only ↔

C harmonic loops IV only ↔

C harmonic loops IV only ↔

*soft flutter, progresses to a very aggressive multiphonic

10

7

Fl. to Bass FL.

Cl. to Bass Cl.

Vln. (separate bows) → slurs

Vla. (separate bows) → slurs

Vc. (separate bows) → slurs

Glock.

Perc.

Pno. *15^{ma}* *pp*

Conductor cues releases:
 • Flute first
 • Strings & piano second
 • Glock last

*Piano L.H. mutes top octave of strings (near pins) inside piano, for a very dry, percussive sound—play discontinuous "flurries" of texture

...because I sing...

8
8

$\text{♩} = 64-96$ Freely flowing, intensely lyric,
but only barely audible

11

Bass Flute
ppp cresc. poco a poco

Bass Clarinet
ppp p < mp > pp mf p < mp > pp

Violin
ppp p pizz. arco *pp*

Viola
ppp p pizz. arco *pp*

'Cello
ppp poco cresc. *p < mpp > mp* pizz. arco *pp ppp < p > pp*

Marimba
(softest yarn) *ppp < pp > ppp*

Vibraphone
pp

Piano
pp p mp mf

Reo

(1/2) Reo

14

Bs. Fl.
mp p < mf > 3

Bs. Cl.
mp p < mf > 3

Vln.
pp p mp mp < mf > mp

Vla.
pp p mp mp < mf > mp

Vc.
mp pp < > p < mf > p 3 mf

Mar.
mf

Vbf.
p < > p < > 3

Pno.
mp p pluck inside mp on kbd. p mf p mp

8^{va} IV

8^{vb}

17

9

Bs. Fl. *p* *mp* *ppp* *mp* *sf* *pp* *mp* *pp* *mf* *sf* *pp* *mp* *f*

Bs. Cl. *pp* *p* *espr.* *mp* *5:4* *più mf* *p* *sub. ff* *f* *mf* *f* *pp* *p* *f*

Vln. *espr. molto* *p* *mp* *mf* *p* *mp* *f* *pp* *mf* *sul pont (tip)* *fast bow*

Vla. *espr. molto* *p* *mp* *mf* *p* *mp* *f* *pp* *mf* *sul pont (tip)* *fast bow*

Vc. *pizz. w/vibr.* *arco* *p* *mp* *espr.* *cresc. poco a poco* *sub. ff* *mf* *mp* *pp*

Mar. *p* *(med. yarn)* *f* *mp*

Vbf. *p* *mf* *p*

Pno. *sub. f* *ff* *15^{ma}* *loco* *mp* *loco* *mp* *mf* *p* *mf* *4:3* *mp* *p* *8^{va}* *f* *(1/2) Rec.*

20

10

11

Bs. Fl. *mp* *5:4* *pp* *pp* **alt. color fingering at each tied note* *mp* *5:4* *p* *mp* *pp*

Bs. Cl. *pp* *p* *3* *mp* *p* *mp* *mffp* *mp* *sf*

Vln. *norm.* *mp* *p* *pp* *mp* *p* **change fingering/bowing at each tied note*

Vla. *norm.* *mp* *p* *pp* *mp* *p* **change fingering/bowing at each tied note*

Vc. *pizz. w/vibr.* *arco* *flaut.*

Mar. *(soft yarn)*

Vbf. *pp* *mp* *pp*

Pno. *mp* *p*

Bs. Fl. *mp* *p* *pp* *mf* *p* *mf* *fp* *mf* *fff*

Bs. Cl. *mp* *p* *espr. molto* *mf cresc. poco a poco* *5:3* *fp* *f* *percussive* *sub. fff*

Vln. *fp* *fp* *sf* *pizz.* *arco* *f* *fff*

Vla. *fp* *fp* *sf* *pizz.* *arco* *f* *fff*

Vc. *espr. molto* *p cresc. poco a poco* *3* *più mf* *p* *mf* *p* *f* *sub. fff*
*change fingering/bowing at each tied note

Mar. *pp* *p* *pp* *f* *ff*

Vbf. *3* *p* *to med. hard yarn* *mp* *to very soft yarn*

Pno. *p* *3* *mf* *loco* *8va* *fff* *f* *loco* *8va* *fff* *no ring*

wait for resonance to end, then attacca

... and because I sing.

13
13

♩ = 32~44

25 Bass Fl.

Bass Flute

Bass Cl.

Bass Clarinet

Violin

Viola

'Cello

Marimba

Piano

(Encore #37 preferred)

(enter after mallet change)

improvise 'counterpoint' between lines in this measure [add]

solo:
Choose from these notes. Play slowly, softly:
create slow melodic line(s), expand set as indicated

meno *p* sempre

And. sempre

*Begin loops exactly measured, repeat 3-4 times for each player. Then, move to individual tempi and improvisation using the materials in bar 25 (varying speed, direction of loop, articulations, timbres, etc.). Gradually move to the materials in your own next loop (starting in mm29-30). No cresc. at all. Marimba enters last, after changing to softest mallets following the preceding movement.

29

Bs. Fl.

Bs. Cl.

Vln.

Vla.

Vc.

Mar.

Pno.

improvise 'counterpoint' between lines in this measure

(return to previous loop)

(return to previous loop (m29))

32

Bs. Fl. *mp* *mf* *mf* ³ (*pp*) (return to previous loop)

Bs. Cl. *mp* *p* (*pp*) (return to previous loop) *mp* *mf*

Vln. *mf* *p* (return to previous loop)

Vla. *mf* *p* (*pp*) (return to previous loop)

Vc. *mp* *p* *mf* ^{11:8} (*pp*) (may incorporate material from previous loop) *mp* *mf*

Mar.

Pno. *mp* (*pp*)

35

Bs. Fl. *mp* *mf* *pp* *mp* *pp* *mp* *pp* ^{12:8} *ppp* (poss.) very long

Bs. Cl. *mp* *mf* *pp* *mp* *pp* *mp* *pp* ^{10:8} *ppp* (poss.) to Cl.

Vln. *mf* *p* *mf* *p < f* *pp* *mp* *pp* ^{11:8} *ppp* (poss.)

Vla. *mf* *p* *mf* *p < f* *pp* *mp* *pp* ^{11:8} *ppp* (poss.) to Vln.

Vc. *mp* *mf* *p < f* *pp* *mp* *pp* ^{13:8} *ppp* (poss.)

Mar. *pp* *mp* *pp* *ppp* (poss.) to med. yam

Pno. *lv.*

pause *

Ris de ton nom

14

14

♩ = 82~90 dolce; like a lullaby

rit.-----

Flute

Clarinet

Violin

'Cello

Marimba

Vibraphone

Piano

7

15

a tempo

rit.-----

Fl.

Cl.

Vln.

Vc.

Mar.

Vbf.

Pno.

13 a tempo

Fl. *pp* *mp* *p* *mp* *pp*

Cl. *p* *p* *mp* *pp*

Vln. *p* *f*

Vc. *pp* *mp* *p* *mf* *f*

Mar. *mp* *p* *mp*

Vbf. *mp* *p* *mf* *p*

Pno. *mf* *p* *mp* *mf* *p* *mf* *p*

* $\frac{1}{2}$ *Reo.*

19

Fl. *smf* *p* *smf* *p* *mf* *mp* *p* *mf* *f* *mf* *p* *mf* *f*

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

Vln. *smf* *mf* *mf* *fp* *mf* *mp* *p* *f* *p* *mf* *mf* *mf* *f*

Vc. *p* *cresc. poco a poco* *mf* *mf* *f* *mf* *f*

Mar. *mf* *pp* *p*

Vbf. *motor off* *pp* *p*

Pno. *p* *mp* *p* *mf* *p* *più mf*

rit. *mf* *f*

(18)

15

a tempo

(19)

16

♩ = 78-82 meno mosso rocking...

Musical score for measures 18-19. The score is in 7/8 time and features dynamic markings such as *mf*, *mp*, *p*, *f*, *più f*, and *port.*. The Flute part includes a measure number 25. The Viola part includes the instruction "flaut. each". The Piano part includes "8va" and "loco" markings. The score concludes with a double bar line and repeat signs.

Musical score for measures 20-29. The score is in 7/8 time and features dynamic markings such as *p*, *mf*, *pp*, *f*, and *sim.*. The Flute part includes a measure number 29 and a "Piccolo" section. The Clarinet part includes the instruction "ghostly". The Viola part includes "norm. mallets" and "bowed" markings. The Piano part includes "8va" and "loco" markings. The score concludes with a double bar line and repeat signs.

21

17

34 - just a touch slower...

Picc. *ppp* *mp* *ppp* *mp* *pp* *mf*

Cl. *ppp* *mp* *ppp* *mp* *pp* *mf*

Vln. *ppp* *pp* *ppp* to Vla.

Vc. *ppp* *pp* *ppp*

Mar. *pp*

Vbf. mallets *pp* motor on (med.) *p*

Pno. *p* *mp* *p* *mf* *p* *mp* *loco*

rit. ----- ♩ = 60

38 to Flute

slightly faster

Flute

Fl. *mp* *sf* *flz.*

Cl. *p* *ppp* *mp* *sf* *flz.*

Vln. *flaut.* *p < f* *f*

Vla. *flaut.* *p < f* *f*

Vc. *flaut.* *p < f* *p < f* *f* *p* *pp* *mf* *p* *mf*

Mar. *mp* *p* *p*

Vbf. *mf* *mf* *p* (mute)

Pno. *p* *mf* *mp* *mf* *mp* *mp*

22

23

24

accel. poco a poco

43

Fl. *pp* *mf pp* *mf* *pp mf* *p* *f*

Bass Cl. *mf* *p* *f*

Vln. *mf* *pp* *mp* *p < f* *mf* *p* *mf* *fpp*

Vla. *mf* *pp* *mp* *p < f* *mf* *p* *mf* *fpp*

Vc. *fpp* *mp* *p < f* *mfp* *mf* *più mf* *p* *più mf*

Mar. *p* *p* *più mf* *più mf*

Vbf. *p* *p* *più mf* *più mf*

Pno. *p* *mp* *f* *mf* *pluck inside* *più mf* *f* *on kbd.*

N.V., flaut. quasi-harm. norm.

N.V., flaut. quasi-harm. norm.

to Bass Cl. Bass Cl.

* *sc* slowly lift pedal * *sc*

25

26

like the beginning again

$\text{♩} = 84-96$ slightly faster to Bass Fl.

Bass Flute

Fl. *p* *f* *p* *pp* *mp* *pp* *mp* *fp*

Bass Cl. *sfmp* *p* *pp* *mp* *pp* *p* *mf* *fp*

Vln. *mfp* *pp* *mp* *pp* *p* *mf* *ppizz. vibr.* *arco* *fp*

Vla. *mfp* *pp* *mp* *pp* *p* *mf* *ppizz. vibr.* *arco* *fp*

Vc. *p* *f* *mf* *ppizz. vibr.* *vibr. arco* *mf* *mp* *f > mf* *fp*

Mar. *mp* *mp* *mf* *p* *mf*

Vbf. *mp* *mp* *mf* *p* *mf*

Pno. *mp* *mf* *mp* *mp* *mf* *mp*

quasi-pizz.*

*quasi pizz. for flute, clarinet: freely utilize lap tongue, pitched key slaps, tongue rams, etc. in combination.

arco

arco

arco

(1/2) *sc* * *sc* * *sc* * *sc* * *sc* * *sc* * *sc*

52 *slight rit.* (27) $\text{♩} = 80-84$ *quasi-pizz.* (28) *norm.*

Bs. Fl. *f* *mf* *f* *mf* *mf* *mf* *mf* *mf*

Bass Cl. *(norm.)* *f* *mf* *p* *mf* *mp* *f* *mp* *p* *mf* *p*

Vln. *f* *mf* *mfp* *f* *mfp* *f* *mfp* *f* *mf* *f* *ff* *pp*

Vla. *f* *mf* *mfp* *f* *mfp* *f* *mfp* *f* *mf* *f* *ff* *pp*

Vc. *f* *mf* *p* *mf* *p* *f* *mp*

Mar. *to Encore #37 mallets*

Vbf. *mp* *mf* *p* *l.v. al niente*

Pno. *mf* *mp* *mf* *mp* *f* *mp* *mf*

8va loco *loco* *8vb loco (no ped.)*

55 (29) (30) *rit. ...* $\text{♩} = 76$ *molto espressivo and legatissimo* very long

airy, slow vib. *rit. poco a poco*

Bs. Fl. *p* *ppp* *p* *pp* *p* *ppp*

Bass Cl. *quasi-pizz.* *f* *p < f* *p* *ppp < p* *(overblow)* *ppp*

Vln. *mf* *pp* *p* *ppp*

Vla. *mf* *pp* *p* *ppp*

Vc. *pizz. vibr.* *f* *p < f* *p* *ppp*

Mar. *p* *mp* *pp* *mp* *p* *p*

Vbf. *motor off* *p*

Pno. *mp* *mp* *p* *mp* *mp*

quasi-attacca

die felder sind grau

31 32

18 19

♩ = 36~48 rit. ♩ = 69~72 fragile, ultra-resonant, lyric, legatiss.

Bass Fl.
 Bass Cl.
 Violin
 Viola
 'Cello
 Marimba
 Piano

Encore #37 (softest yarn possible, hide strokes)* 12:8

p sempre *Marimba must deliberately 'walk' this using these specific extraordinarily "fat" mallets-strokes/attacks and rolls should never be heard as such—all sounds must be sostenuto with no perceptible attack!

♭⁸ loco

loco sempre **sounding pitch—freely use a variety of fundamentals where possible to achieve a wide variety of timbres for each note. Higher sounding pitches should be higher partials if practical.

8 espr.

Bs. Fl.
 Bs. Cl.
 Vln.
 Vla.
 Vc.
 Mar.
 Pno.

mp pp p p mp mp p mf pp mp p mf p mf

p mp mf pp mp p mp p

p mp p p p p p p p p p p p p

p mp mf più f pp < f mp p mp p

< mf pp mfp mp p mf pp mf

p

♭⁸

16

vibr. molto

fast smorz.

bend

Bs. Fl. *pp* < *mf* > *p* *mp* *smfp* *mp* *pp* *ppp* < *mp* > *fp* *mp* *p* < *mp*

Bs. Cl. *mf* *mp* *p* *smfp* *mp* *p* *più mf* *pp* *smfpp* *mf* *f*

Vln. *espr. molto* *mf* *pp* < *p* > *f* *mf* *più mf* *mp* > *pp* < *p* > *mf* *espr. molto*

Vla. *espr. molto* *mf* *pp* < *p* > *f* *mf* *più mf* *mp* > *pp* < *p* > *mf* *espr. molto*

Vc. *IV.* *p* < *f* *mp* > *p* < *mp* > *pp* *mp* > *pp* *mp* > *p* < *f* *mf* *mp* > *p* < *mp* > *mf* *più f*

Mar. (return to previous loop) *p* *pp* *mf* *mf* *p* < > *pp* *mf* *p* *pp*

Pno. *mf* *mp* *mf* *mp* *mf* *pluck inside*

8^{vb}

33

23

slow smorz., airy (bend)

Tongue rams (sounding pitch)

norm.

rit. molto

Bs. Fl. < *mf* > *p* *f* *mp* *p* *f* *f* *smfp* *smf* > *ppp*

Bs. Cl. *pp* *p* *mp* *più mf* *f* > *mp* < *f* > *mp*

Vln. *f* > *mp* *pp* *IV. only* *mp* *mf* *f* *mp* < *più f* > *ppp*

Vla. *f* > *mp* *pp* *IV. only* *mp* *mf* *f* *mp* < *più f* > *ppp*

Vc. *pp* *mp* *pp* (harmonics sempre) *più mf* *più f* *p*

Mar. *p* < > *mf* *p* *mf* *pp* *mp* < > *mf* *mp* *mf* *p*

Pno. *f* *p* on kbd. *mp* *mf* *mf* *f* *mp* *mf* *f*

8^{vb}

***sweep upper partials of G harmonic series freely employing both slurs and separate bows*

****sweep upper partials of C harmonic series freely employing both slurs and separate bows*

**low Bb fades al niente (long!), after cello and marimba fade completely, with piano resonance*