

And Unto Dust

for flute, oboe, clarinet, bassoon, horn, violin, viola,
cello, contrabass, piano and electronics

David Vayo

Technical Notes

Each instrument should be amplified with a microphone (for piano, a PZM mic is preferred.) The left-right position of each instrument in the speakers should correspond to its placement onstage.

A sound engineer is required during the performance, to adjust mixer levels and add effects as indicated in the score.

Unless otherwise indicated, all written dynamics in the score should equal the dynamics heard through the speakers, with the understanding that the speakers will add presence. Where dynamics are given in the Sound Tech staff, they indicate the level at which those instruments should be heard in the speakers, regardless of the dynamic in the instruments' staves.

The following effects should be programmed beforehand on one or more digital effects devices connected to the mixer, and added as indicated during the performance:

Echo 1: A single echo, ca 1.2 seconds after the original sound

Echo 2: A series of rapid slapback echoes, each series lasting slightly longer than .5 sec.

Echo 3: A single slapback echo (or possibly two, for added fullness)

Echo 4: A single echo, equal in volume to the original sound, occurring at a time interval of one beat at MM = 72 (approx. .83 sec.)

Echo 5: A series of ca. 8 echoes, with a rate of one echo per .5 second, gradually fading in volume. If available, add some chorus as well.

Reverb 1: Very long, cavernous

Reverb 2: Full, but dissipating completely in ca. 2 seconds

for the Fifth House Ensemble
AND UNTO DUST

David Vayo (2014)

ca. 8 sec. 13-14 sec.

Flute/Alto Flute

Oboe
 *whisper
 Sah Vah Nah
 (So Vo No)
p

B♭ Clarinet/Bass Clarinet
 *whisper
 Shah Thah Mah
 (Shu Thu Mu)
p

Bassoon

Horn

Violin
 **rub palms
mp

Viola
 ***bow on bridge
 (>) (>) (> (>))
mp

Violoncello

Contrabass

Piano

Sound Tech
 all mics on, no effects active

vn: *p* vla: *p*

3 ♩ = 60

Ob.

Cl.

Bsn.
 ****rub fingers/palms
p < *mf* *mp* *p* < *mf* *mp* *p* < *mf* *p* < *mf* *mp*

Vn.

Vla.

Snd.
 bsn: *mf/f*

* Chant-like whispers. 1-2 syllables per second; avoid a steady rhythm. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row. Clarinetist: the "th" sound is hard (as in "thing").

** Rub lower and central parts of palms together in a continuous circular motion, completing each rotation in approximately 2 seconds.

*** Bow directly on bridge to produce unpitched noise. Uneven rhythms, averaging ca. one bow change per second. Accent each note lightly.

**** With hands together as if praying, rub fingers and top part (only) of palms together vertically, alternating the hand that moves up and the one that moves down.

ALTO FLUTE

8^{va}

**whistle tone arpeggio

7

hold fingering for \bullet

p

p < mf

blow air through horn

mp *f* *mp*

*** TFF TFF TFF TFF TFF TFF TFF TFF TFF

con sord. δ^{va}

con sord. IV (9th harmonic) *

imperceptible bow changes as needed

mp *mf*

imperceptible bow changes as needed

p *mf*

Snd.

vc, cb: *p* horn: *mf*

A

10 (8^{va})

pp

pp

p < mf > p *mp* *p < mf mp*

pp

pp

pp *p* *mf*

pp *mp* *mf*

mf

Snd.

pno: *mf*

* Bass harmonics: sounding pitches are notated in concert pitch.

** Repeat the arpeggio for the duration of the arrow; each arpeggiation up and down should last 3 to 4 beats.

*** Blow air through horn, articulating each note with a "TFF" consonant.

**** Damp strings with fingers at end closest to keyboard.

14 (8^{va})

(loco) non vib.

p

non vib.

p

add some accented/quicker rotations...

mf

vc: p

18

unpitched breath sound

come sopra

p *mf*

p *mf* *mp*

(TFE...)

senza sord., pizz.

mf

* Repeat arpeggio for the duration of the arrow; each arpeggiation up and down should last 2 to 3 beats. Long bowstrokes, change as needed.

21 (8^{va}) ----- (echo added...)

A. Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bsn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cb. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Snd. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

*rub palms
mp

rub fingers/palms
 $p < mf$

pizz.
mf

(8^{va}) ----- (echo added...)

pizz. w/ flesh of fingers
mf

** fl, vc: apply Echo 1

pno: apply Echo 1

25 (8^{va}) ----- **B**

A. Fl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Ob. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Cl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Bsn. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Hn. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vn. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vla. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Vc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Cb. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Pno. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Snd. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

gradually add more quick/accented rotations... (rapid rubbing)

mf

mf

mp

$p < mf$ mp $p < mf$ mp f p

stop mute

mf

TFF... gradually speed up rhythms...

senza vib.

n

senza vib.

n

(8^{va}) -----

senza sord., senza vib.

n

(pizz.)

*** ∇ ∇ (w/o echo) **** ∇ ***** touch string

8^{va} ∇ ∇

echo sends off

* Rub lower and central parts of palms together in a continuous circular motion, completing each rotation in approximately 2 seconds. Include quicker, accented rotations at irregular intervals, averaging about one every 2 seconds.

** Add one echo that begins ca. 1.2 sec. following original sound.

*** Pick up guitar pick in one hand, tuning fork in the other.

**** Pluck string forcefully with guitar pick. ***** Touch handle of tuning fork to vibrating string for the duration of the given note; a buzzing tone will result.

28 (w/o echo)
breath sound

A. Fl. *n* *p* *mf* *n*

Ob. *n*

Cl. *n*

Hn. *p* *mf* *pp* senza sord. $\circ \rightarrow \dots$

Vn. *< p* stagger bow changes

Vla. *< p* stagger bow changes

Vc. *< p* stagger bow changes

Cb. *mp* 3

Pno.

32 BASS CLARINET

Bs. Cl. *pp* *mp* *pp* 3 *pp* *mp* *pp* *pp* *mf* *pp*

Vn. 16

Vla. 16

Vc. *pp* *mp* *pp* *pp* *mp* *pp* senza vib. con vib.

Cb. *mf* 3

Pno. *mf* (b \circ) (b \circ) (b \circ) (b \circ) (o)

* Play indicated notes on keyboard with right hand, touching nodes on strings with left hand to produce the harmonics in parentheses.

breath sound

A. Fl. *mf*

Ob. *mp* marcato

Bs. Cl. *mf* norm., marcato

Bsn. *mf* *f* *mf* *f*

Hn. *f* *p*

Vn. *mp* molto sul pont. marcato

Vla. *mf* *f* *mf* *f* molto sul pont.

Vc. *p*

Pno. *f*

Annotations: *f* *p* key noise, breath sound, blow air through horn, valve noise, ord., col legno battuto



C $\text{♩} = 100$
norm.

A. Fl. *mf*

Ob. *mp* inciso

Bs. Cl. *mp* inciso

Bsn. *mp* inciso

Hn. *mp* inciso, stop mute

46

A. Fl. *p* *mf*

Bsn.

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *arco, inciso* *mp*

51

A. Fl. *p* *mp*

Bs. Cl.

Bsn.

Pno. *inciso* *mp*

56

A. Fl. *p* *n* *ca. 3.5"* *ca. 2"* **D** Più mosso ♩ = 108

Ob. *ca. 3.5"* *ca. 2"* *inciso* *p*

Bs. Cl. *ca. 3.5"* *ca. 2"* *inciso* *p*

Vn. *arco, sul pont.* *ca. 3.5"* *ca. 2"* *ord., inciso* *p*

Vla. *arco, sul pont.* *ca. 3.5"* *ca. 2"*

n < ppp

60

A. Fl. *p*

Ob. *p*

Vn.

Vla. *inciso* *p*

Pno. ** on struts* *mp*

* With hands, play on two of the metal struts inside the piano, like beating drums. Choose struts that produce resonant conga-like sounds, one relatively low in pitch and the other relatively high.

65

A. Fl. key clicks
f poss.

Ob.

Bs. Cl. key clicks
f poss.

Vla.

Pno. *eco.* *eco.*

Snd.

fl, cl: *mp/mf*

70

A. Fl.

Bs. Cl.

Vn. (w/ echos) *f*

Cb. *mf*

Snd.

* vn, cb: apply Echo 2 vn: *mp*

74

A. Fl. **E** change to C Fl.

Ob. *mf*

Bs. Cl.

Bsn. *mf*

Vn.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz. (w/o echo)

* A series of rapid slapback echos, each series lasting slightly longer than 1/2 second.

** Whispered "TS" sound into microphone. It should sound similar to a cymbal being hit with a drumstick.

*** ◡ = stress; less than an accent, analogous to a stress on a downbeat.

79

C FLUTE

Ob.

Cl.

Bsn.

Hn.

Vla.

Vc.

Cb.

Pno.

mf

mf

mf

mf

(on keyboard)

mf

83

Fl.

Cl.

Hn.

Pno.

Snd.

* apply Reverb 1 to all strings

* Very long, cavernous reverb.

86

Fl. ca. 4"

Cl. ca. 4"

Hn. ca. 4"

Vn. (w/ reverb, no echo) ca. 4" **ff** **whisper Sah Vah Nah (So Vo No) *ppp cresc...*

Vla. (w/ reverb) ca. 4" **ff** **whisper Shah Thah Mah (Shu Thu Mu) *ppp cresc...*

Vc. (w/ reverb) ca. 4" **ff** ***bow on bridge (>) (>) *pp cresc...*

Cb. (w/ reverb) arco ca. 4" **ff**

Pno. ca. 4"

Snd. (reverb...) ca. 4"

90

Fl. breath sound *p* **ff**

Ob. **ff**

Cl. ***rub palms *pp* **ff**

Bsn. **ff**

Hn. blow air through horn *pp* **ff**

Vn. (w/o reverb) *ff* **f** *marcato*

Vla. (w/o reverb) *ff* **f** *marcato*

Vc. (w/o reverb) *ff* **f** *marcato*

Cb. (w/o reverb) *ff* **f** *marcato*

Pno. **f**

Snd. vn, vla voices clearly audible... cl (hand rubbing) clearly audible... remove reverb from strings

rebalance cl/vn/vla

* ◡ = stress; less than an accent, analogous to a stress on a downbeat.

** Chant-like whispers. 1-2 syllables per second; avoid a steady rhythm. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row. Violist: the "th" sound is hard (as in "thing").

*** Bow directly on bridge to produce unpitched noise. Uneven rhythms, averaging ca. one bow change per second. Accent each note lightly.

**** Rub lower and central parts of palms together in a continuous circular motion, completing each rotation in approximately 2 seconds.

94

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

* $\underset{\cdot}{\cup}$ = stress; less than an accent, analogous to a stress on a downbeat.

G

101

Fl. *pp*

Ob.

Cl. *n*

Bsn. *mp*

Hn.

Vn. *n* *mf* *n*

Vla. *n* *mf* *n*

Vc. *mp*

Cb. *p*

Pno.



106

Fl. *f* *pp* *mp*

Ob. *mf*

Cl. *f* *pp* *mp*

Bsn. *mf*

Hn. *mf* straight mute

Vn. *pp* *f*

Vc. *mp* III pizz.

Cb. III ...

Pno. *f*

* Pluck string with guitar pick.

110

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vn. *n*, *con sord.*, *mp*

Vla. *con sord.*, *mp*

Vc. III

Cb. II..., III...

Pno.

114

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

Vn. *mp*

Vla. *mp*

Vc. III

Cb. II..., III...

* Bass harmonics written in concert pitch.

118

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vn. *mf*

Vla. *mf*

Vc. III

Cb. III... II...

122

change to Alt. Fl.

H **Meno mosso** ♩ = 104

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vn. *p* *mf*

Vla. *p* *mf*

Vc. III *p* *mf*

Cb. *p* *mf*

Pno. *f*

senza sord., sul tasto

senza sord., sul tasto

arco, sul tasto

127

ALTO FLUTE

A. Fl. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*
senza sord.

Vn. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

132

A. Fl. *f*

Cl. *f*

Hn. *f*

Vn. *f*
(sul tasto) - grad. - - - to - - - ord.

Vla. *f*
(sul tasto) - grad. - - - to - - - ord.

Vc. *f*
(sul tasto) - grad. - - - to - - - ord.

137

A. Fl. *mf* *p*

Cl. *mf* *p*

Hn. *mf* *p*

Vn. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

I Più mosso ♩ = 116

A. Fl. *mp*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Vn. *mp* simile

Vla. *mp* *mf*

Vc. *mp* simile

Pno. *mp* 8va

Snd.

The score is for page 16 of a musical work, marked 'I Più mosso' with a tempo of 116 beats per minute. It features a woodwind section (A. Fl., Ob., Cl., Bsn., Hn., Vn., Vla., Vc.), a piano (Pno.), and a snare drum (Snd.). The woodwinds and strings play a melodic line with a triplet and a fermata. The piano has a rhythmic accompaniment with an 8va line. The snare drum is silent.

apply reverb I to pno

147

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

Snd.

mf

mp

f marcato

mp

f marcato

remove reverb from pno

* apply Echo 3 to vc, pno

151

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

mp

simile

simile

simile

3

3

3

* A single slapback echo (or possibly two, for added fullness).

change to C Fl.

155

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

Snd.

mp

f

simile

n

remove slapback from vc, pno

* add reverb II to pno

* Reverb II should be shorter than Reverb I, dissipating within ca. 2 seconds.

Fl. *f*

Ob. *mp* *f*

Cl. *f* *mp* *f*

Bsn. *f* *mp* *f*

Hn. *f*

Vn. *f* *n* *f*

Vla. *f* *n* *f*

Vc. *f* *n* *f*

Cb. *f* *n* *f*

Pno. *f*

Snd.

remove Reverb II from pno

3
trill =

164

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Vn. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Pno. *p*

Sforzando -----

K ♩ = 60

170

Fl. *ff* *f* *f* *mf* *mf* */mf* */mf*

Ob. *ff* *f* *f* */f* */mf* */mf* */mf* */mf*

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

Bsn. *ff* *f* *f* */f* *f* *mf* */mf*

Hn. *ff* *f*

Vn. *ff* *f* *p* ***** dim. ...* *... mf (> p)*

Vla. *ff* *f* *p* ***** dim. ...* *... mf (> p)*

Vc. *ff* *mf* *** III* *vary ad lib. ...* *change bow as needed. ...*

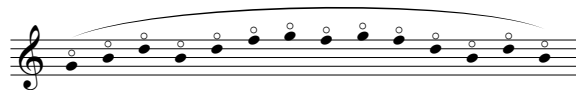
Cb. *ff* *f*

Pno. *ff* *f* *9* *vary speed ...* *mf*

Leo. — ...

* Repeat bracketed figure for the duration of the arrow. Vary the figure's duration ad lib. within the range of 1 to 2 seconds.

** Arpeggiate harmonics continuously on the G string for the duration of the arrow. Vary speed ad lib., averaging about 2 seconds to arpeggiate up and back down. Also vary shape of arpeggio ad lib., for example:



*** Repeat bracketed figure constantly for the duration of the arrow. Vary the figure's speed ad lib., from 1.2 seconds for the entire figure at the slowest to .6 seconds at the quickest.

**** Diminuendo the overall dynamic level (continuing to observe the individual decrescendi on each figure) until the beginning of the figure is played *mf*.

173

Fl. *mf* */mf* */mf* *mf*

Ob. *p* *mf* */mf* */mf* *mf* *mf*

Cl. *p* *mf* */mf* *mf*

Bsn. *mf* */mf* *p* *mf*

Hn. *f*

Vn.

Vla.

Vc.

Cb. *f*

Pno.

* substitute figures

8^{va}

* Occasionally substitute one of the given figures for the original figure.

176

Fl. *mf* *p* *mf* / *mf*

Ob. *mf* / *mf* / *mf* / *mf* / *mf* / *mf*

Cl. *mf* / *mf* / *mf* / *mf* / *mf* / *mf*

Bsn. / *mf* / *mf* / *mf* / *mf*

Hn. *f*

Vn. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Pno. *f*

179

Fl. *mf* / *mf* / *mf* / *mf* / *mf* / *mf* / *mp*

Ob. *mf* / *mf* / *mf* / *mf* / *mf* / *mf* / *mf*

Cl. *p* / *mf* / *mf* / *p*

Bsn. / *mf* / *mf* / *mf* / *mf* / *mf* / *mf* / *mf*

Hn. *mf*

Vn. *f* *15^{ma}*

Vla. *dim...*

Vc. *8^{va}* *mp*

Cb. *mf*

Pno. *8^{va}* *15^{ma}*

182

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

Ob. *pp* *mp* */mp* */mp* */mp* *mp* */mp* */mp*

Cl. *mp* *pp* ³ *mp* */mp* */mp* *pp* *mp*

Bsn. */mp* */mp* *mp* */mp* */mp* ³ */mp* *mp*

Hn. *mf* *mf*

Vn. *mp* *pp*

Vla. ... *mp* (> *pp*)

Vc.

Pno. (*8va*) -----
> mp

185

Fl. *pp* *mp* *pp* change to Alt. Fl. **L**

Ob. */mp* */mp* */mp* *mf* *mp*

Cl. *pp* *mp* */mp* *pp* **** voice only, whisper**
ppp

Bsn. */mp* */mp* *mp*

Hn. put horn down *n*

Vn. *mp* *p*

Vla. *p*

Vc. *p*

Pno. (*8va*) -----
10:6 *10:6* *p* ** vary speed*
Red.

* Repeat the bracketed figure at ca. .8 sec. per repetition, with occasional quicker repetitions.

** Sustain the whispered sounds; vary rhythms, averaging ca. 3 notes per $\frac{4}{4}$ bar. Do not accent attacks; the expression should be gentle.

188

* voice only, whisper

Ob. *ppp* *ppp* *p*

Cl. *p*

Bsn. *ppp* *ppp*

Vn. 3 3 3

Vla. 3 3 3

Vc. 3 3 3

Pno. repetitions a bit quicker slower again

191

ALTO FLUTE non vib. change to C Fl.

A. Fl. *p* *n*

Ob.

Cl.

Bsn. *mp*

Hn. *pp* *mp* *pp* *pp* *<*
whisper:

Vn. Vocal *pp* *mp* *>*
senza vib., sul tasto whisper

Vn. 5 3 *n*

Vla. 5 3 *n*

Vc. 5 3 *n*

Cb. III (#°) *p* *n*

Pno. 7

* Sustain the whispered sounds; vary rhythms, averaging ca. 3 notes per $\frac{4}{4}$ bar. Do not accent attacks; the expression should be gentle.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vocal

Vla.

Vc.

Pno.

Snd.

mp *pp* *pp* *mp* *pp* *pp*

pp

whisper:

con sord.

p < f

pp *mp* *pp* *pp* *mp* *pp*

press keys down silently

p < f

8^{vb}

apply Reverb 2 to vla

apply Reverb 2 to fl

* Scrape thick end of guitar pick rapidly on windings of strings in the area indicated by the x, to produce a shrieking sound that resonates due to the LH keys being pressed down. Hold the pick in place at the end of the scrape so the scraped strings don't continue ringing.

199

C FLUTE
jet whistle
rapid key noise

3 *p<f* *pp* *mf* *n*

change to Alt. Fl.

Ob.

Cl.

Bsn.

Hn. *mp* *pp* *pp* *mp* *pp* *pp*

Vn. *pp* *mf* *n*

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

Vc. *pp* *mp* *pp* *pp* *mp*

Cb. *pp* *mf* *n*

Pno.

Snd.

ord., con sord.

senza arco

*drum fingers

remove Reverb 2 from vla remove Reverb 2 from fl

202

Ob. *n*

Cl. *n*

Bsn. *n*

Hn. *mp* *pp* *pp* *p*

Vla. *pp* *pp* *mp* *pp*

Vc. *pp* *pp* *mp* *pp* *p*

con sord.

* Drum two fingers of each hand rapidly on body of the instrument. Let the hands be independent of each other.

M Più mosso ♩ = 69
ALTO FLUTE

205

A. Fl. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp* *n* pick up horn

Vla. *ppp* *p* *mf*

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

211

A. Fl.

Cl.

Bsn.

Hn.

Vla. *mp* *mf* *mp* *mf*

Vc. *p* *mp* *p* *w/ echo* *p* *mp* *p*

Snd.

* apply Echo 4 to vc

* A single echo, equal in volume to original sound, at a time interval of one beat of ♩ = 72 (.83 sec.)

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

mp

mp

mp

mp

mp

f

p *mp* *p*

mp

f

f

8va

loco

Leo

220

A. Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Vn.
 Vla.
 Vc.
 Cb.
 Pno.

The score is for measures 218-220. The woodwinds (A. Fl., Ob., Cl., Bsn., Hn.) play a rhythmic pattern of eighth and sixteenth notes. The strings (Vn., Vla., Vc., Cb.) feature triplet patterns and sustained notes. The piano (Pno.) provides harmonic support with chords and arpeggiated figures.

Performance markings include *8va* (octave up) for the piano in measures 219-220, and *8va* and *8va* with a dashed line for the strings in measure 220. The string parts also include fingering numbers (I, II) and breath marks (v) above notes.

223

change to C Fl.

C FLUTE

A. Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Vn. *pp* *mf* *8va*

Vla. *pp* *mp* poco flautando

Vc. *mf*

Cb. *mf*

Pno. *mp* *mf*

226 rit.

O ♩ = 60

Fl. ca. 5" *ff* > *mf* *ff*

Ob. ca. 5" *ff* > *mf* *ff*

Cl. ca. 5" *ff* > *mf* *ff*

Bsn. ca. 5" *ff* > *mf* *ff*

Hn. ca. 5" *ff* > *mf* *ff*

Vn. ca. 5" *ff* > *mf* *fff* *passionato*

Vla. ca. 4.5" *ff* > *p* *ff*

Vc. ca. 4.5" *ff* > *p* *ff*

Cb. ca. 4.5" *ff* > *p* *ff*

Pno. *ff* *mf* *ff*

Snd. *ff*

ca. 5" grad. accel. speed of repeated figure

echo off vc

229

Fl. *pp*

Ob. *pp*

Cl. *pp* *mp*

Bsn. *pp* *mp*

Hn. *pp* *mp* 5 5 5

Vn. *f* (ord.) grad. ----- to ----- sul tasto

Vla. *p* (ord.) grad. ----- to ----- sul tasto

Vc. *p* (ord.) grad. ----- to ----- sul tasto

Cb. *p*

Pno. *f*

(8^{va}) -----

(8^{va}) -----

Leo. ----- Leo. -----



233

con sord.
IV -----

Vn. *mf* (IV...)

Vla.

Vc.

Cb.

Pno. *p*

238

Vn. *mp*

Vla. (vib. ord.) gradually - - - - - to - - - - - senza vib.

Vc. (vib. ord.) gradually - - - - - to - - - - - senza vib.

Cb. (vib. ord.) gradually - - - - - to - - - - - senza vib.

Pno. *(p)*

243

Vn. *mp* *n* *p*

Vla. *n*

Vc. *n*

Cb. *n*

Pno. *4*

Snd. *4*

* apply Echo 5 to cl, vla, vc grad. apply Echo 5 to vn ...

247

Cl. *mp*

Vn. *mp* **** simile* *bowing/slurring ad lib. ...*

Vla. *mp* *(con sord.)* ***** flautando*

Vc. *mp* *con sord.*

Snd. *4*

(♩) ... fully applied apply Echo 5 to pno, cb

* Ca. 8 diminishing echos at a rate of about 2 echoes per second. If possible include some chorus as well.

** Improvise continuous, smoothly flowing lines using the notes indicated in any order, occasionally adding the the note in parentheses. Free rhythms averaging ca. 3 notes per second.

*** Continue improvising in similar style, occasionally adding the the note in parentheses.

**** Using flautando bowing for softly separated notes, play continuous, primarily scalar passages moving from the top to the bottom of the indicated scale and back up, over and over. Free parlando rhythms, averaging 2 to 4 notes per beat.

Fl. *mp*

Ob. *mp*

Cl. *p*

Bsn. *mp*

Hn. *mp*

Vn. *p*

Vla. *p*

Vc. *p*

Pno. *p* *floating

253

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Pno.

* Freely improvise on the given notes in any order, occasionally adding the individual notes in parentheses and fragments of the scale in parentheses. Floating, rubato rhythms, hands independent of each other; ca. 5-8 notes per measure in each hand.

256

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

Snd.

here to end:
subtly vary number and balance of echos . . .

* Improvise freely on the given harmonics in any order, playing mostly the five notes from C to G# while occasionally using those in parentheses. Leisurely, flowing rhythms, 5-7 notes per measure.

259

This musical score page features ten staves for various instruments. The Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.) staves are in treble clef and contain melodic lines with slurs and accents. The Clarinet (Cl.), Violin (Vn.), Viola (Vla.), and Contrabass (Cb.) staves are marked with thick black lines, indicating they are silent. The Violoncello (Vc.) staff is in bass clef and contains a complex melodic line with triplets and quintuplets. The Piano (Pno.) staff is in grand staff notation and is also marked with thick black lines, indicating it is silent.

262

Musical score for measures 262-264. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vn.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The Flute, Oboe, and Horn parts feature melodic lines with slurs and accents. The Violoncello part contains complex rhythmic patterns with triplets and quintuplets. The Piano part is silent.



265

Musical score for measures 265-267. The score includes staves for Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vn.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano (Pno.). The Oboe and Horn parts feature melodic lines with slurs and accents, marked with a mezzo-piano (*mp*) dynamic. The Violoncello part contains complex rhythmic patterns with triplets and quintuplets. The Piano part is silent.

268

271

Q

*whisper Law Thaw Naw
(Maw Faw Waw)

*whisper Wu Fu Mu
(Nu Thu Lu)

**whisper Nah Chah Mah Sah
(Shah Lah Jah)

**whisper Lo Sho Jo Mo
(So No Cho)

... *scd.* ...

* Chant-like whipering, ca. 2-4 syllables per measure, free rhythms. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row.

** Chant-like whipering, ca. 9-10 syllables per measure, free rhythms. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row.

275

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.



278

Fl. $\frac{3}{4}$

Ob. $\frac{3}{4}$

Cl. $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Hn. $\frac{3}{4}$

Vn. $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Cb. $\frac{3}{4}$

Pno. $\frac{3}{4}$

dim. poco a poco ...

* gradually slow down ...

* This does not refer to the overall tempo but rather to the individual instrument.

281 *rit. ...* 7-8" 12-14"

Cl. *... ppp* 7-8" 12-14"

Vn. *... ppp* 7-8" 12-14"

Vla. *... pppp* 7-8" 12-14"

Vc. *... ppp* 7-8" 12-14"

Cb. *... ppp* 7-8" 12-14"

Pno. (let ring) *... pppp* 7-8" 12-14"

Snd. 7-8" 12-14"

Master gains completely down

Bloomington, IL/Fort Worth, TX/
Phoenixville, PA
April-July 2014