

floe edge

Chelsea Komschlies



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floe edge: the line where fixed ice attached to land meets free floating sea ice

Instrumentation:

alto flute
Bb clarinet / bass clarinet
violin
cello
percussion
piano

Percussion list:

Triangle

Sleigh Bells

2 Woodblocks (high/low)

2 Toms (medium-high/low) plus rosin for fingers

Suspended cymbal (bowed and rolled) plus bucket of water to dip it in

Splash cymbal (bowed; any differently-sized cymbal will work)

Large metal/glass bowl plus metal/glass beads divided into 5 cups to dump in

Crotales:

On stand:



Prepared with rattling objects (ex., link chain, ball chain, linked paperclips). How they are fastened depends on the type of stand. Sound should be as rattling as possible

Loosely wrapped in aluminum foil to produce a vibrating/buzzing sound when struck

On snares:




Place several keys (no rings) on the head of the drum. Place crotale on drum so an edge is overlapping the edge of the drum; bow this edge (bass bow best)



Place rattling objects on the head of the drum (for ex., loosely crumpled aluminum foil, ball chain, paperclips); *sim.*



Quarter tones:

 quarter-tone flat	 three quarter-tones flat
 quarter-tone sharp	 three quarter-tones sharp

Instrument-specific instructions:

Alto flute:

Style:

The role of the alto flute is primarily that of an imaginary/fantasy folk flute, and the style of playing should reflect this. Harmonics should be placed imprecisely so they sound like harmonics instead of regular pitches, and a very breathy tone should be used. When asked to glide between harmonics, emphasize the "messy" space between them rather than hitting each one precisely. Falls should also be breathy and occur slowly over the entire duration. Sung pitches can occur in any octave.

Clarinet:

Dyads:

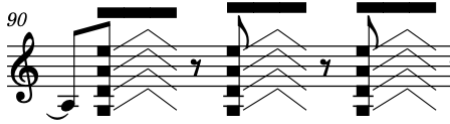
Bb clarinet dyad fingerings are taken from Gregory Oakes' website (includes recordings): <https://www.gregoryoakes.com/multiphonics/index.php> (#82, 84, 85, 95) Bass clarinet dyads (underblown multiphonics) are taken from Heather Roche's site (includes recordings): <https://heatherroche.net/2016/10/24/underblown-bass-clarinet-multiphonics/> These can be quite unpredictable and unstable and may vary from instrument to instrument. Important melodic pitches are circled in the music, so if any of the dyads are not working, you may play the melody pitch by itself or find another fingering or multiphonic that works.

Spectral multiphonics:

A technique that goes by several names: "harmonic glissandi," "spectral multiphonics," "throat harmonics," etc, and information and demonstrations may be found online under any of these names (see Heather Roche's blog post "spectral multiphonics"). In this technique the fundamental/fingered note shows as a diamond notehead, and the contour is shown in triangle noteheads above. Note that this is just contour - these triangle noteheads don't show exact pitches (or even range). Some of the more intricate rhythms may be difficult to produce exactly as written, but what's written is just a guide. Feel free to adjust, to tongue differently, etc, to create an interesting and effective line.

Violin:

Arched gliss scratch:



"Arched gliss scratch" is a technique invented by composer Andrew Norman who has a good tutorial video online explaining how to do it. Using light finger pressure anywhere on all strings, quickly gliss up the fingerboard and back, Meanwhile bow all strings from low to high and back to low again using a heavy overpressure under one bow. The result sounds a bit like a record scratch.

Glissandi:

Glissandi should occur evenly over the entire duration.

Cello:

Seagull effect:

The piece includes both ascending and descending versions of George Crumb's "seagull effect." There are several videos and other resources online explaining this technique. It is important to keep the distance between the stopped finger and the harmonic finger exactly the same throughout the glissando.

Glissandi:

Glissandi should occur evenly over the entire duration.

Percussion:

Crotale on snare effect:

This technique comes from Annika Socolofsky as explained by Latitude 49's percussionist Chris Sies in this video: <https://www.youtube.com/watch?v=p9eQPpENDEg>

Piano:

Pedaling:

The pedaling indicated is only a guide. In general, you're asked to use more pedal than would be typical.

Score in C

floe edge

floe edge: the line where fixed ice attached to land
meets free floating sea ice

Chelsea Komschlies

Adagio ♩ = 66

whistle tones ad lib. norm.

Alto Flute

pp *f*

Bass Clarinet

pp bring out circled notes as a melody

Violin

pp 3

Violoncello

pp

Triangle 1

Sus. Cym. arco *p* *f* Tri. *p* Sus. Cym. arco

bow to produce overtones

(just a shimmer, barely there)

Piano

pp *ppp* *p*

slow gliss, with embouchure
(keep fingering B)

whist.

A. Fl.

B. Cl.

Vln

Vc.

Sus. Cym.

Pno



7 norm.

A. Fl.

B. Cl.

Vln

Vc.

Sl. Bells

Pno

IV. gliss to any high partial

seagull effect:

Turn the sleigh bells slowly and gently; do not shake

2-fingered black and white gliss

15^{ma}

3

(*pp*)

(*pp*)

(*pp*)

A (norm.)

whist.

A. Fl.

B. Cl.

Vln

Vc.

Tri. 1

Pno

(*ced.*)

The musical score for page 4 includes the following details:

- A. Fl.:** Starts at measure 9 with a *pp* dynamic. A long note is held across measures 10 and 11, with a *f* dynamic marking at the end of measure 11. A 'whist.' instruction is placed above the staff.
- B. Cl.:** Starts at measure 9 with a *pp* dynamic. A long note is held across measures 10 and 11.
- Vln:** Starts at measure 9 with a *pp* dynamic. A triplet of eighth notes is marked with a '3' above it.
- Vc.:** Starts at measure 9 with a *pp* dynamic. A long note is held across measures 10 and 11.
- Tri. 1:** Starts at measure 9 with a *p* dynamic. A long note is held across measures 10 and 11, with a *f* dynamic marking at the end of measure 11. The instruction 'Sus. Cym. arco' is written above the staff.
- Pno:** Features a *ppp* dynamic. The right hand has trills marked with '12' and an *8va* marking. The left hand has an *8va* marking. A *(ced.)* marking is at the bottom left.

whist. norm. (finger C, play flat) 14 finger E \flat , roll out

A. Fl. *pp* (*f*) *pp* *mf*

B. Cl. *mf*

Vln. *mf*

Vc. *mf*

Sus. Cym. *p* *f* *pp* *p* 3 shake

Sp. Cym. arco Sl. Bells

Pnc. *pp* *p* *mf* *pp* 8^{va} 6^{va} 7 7

Sost.

15

A. Fl.

Cl. in Bb

Vln

Vc.

Sl. Bells

Pno

ppp *mf*

pp *p* *pp* *p*

IV. gliss to any high partial seagull effect (ascending)

p *8va* *8va* *6* *6*

(Sost.) *sed.*

Detailed description: This page of a musical score, numbered 6, contains six staves. The top staff is for Alto Flute (A. Fl.), the second for Clarinet in Bb (Cl. in Bb), the third for Violin (Vln), the fourth for Viola (Vc.), the fifth for Snare Bells (Sl. Bells), and the sixth for Piano (Pno). The score is divided into three measures. The first measure (measures 15-16) is in 3/4 time, the second (measures 17-18) is in 3/4 time, and the third (measures 19-20) is in 4/4 time. The A. Fl. and Cl. in Bb parts feature melodic lines with triplets and sextuplets, starting at *ppp* and moving to *mf*. The Vln part plays a rhythmic pattern of eighth notes with triplets, starting at *pp*. The Vc. part has a melodic line starting at *p*, with a glissando instruction 'IV. gliss to any high partial' and a 'seagull effect (ascending)' in the final measure. The Sl. Bells part has a rhythmic pattern of eighth notes with triplets, starting at *pp* and moving to *p*. The Pno part has a sustained chord in the first measure (*Sost.*) and a melodic line in the second and third measures, starting at *p* and moving to *8va* and *6* in the final measure. A large watermark 'PERUSALSCOPE' is overlaid diagonally across the page.

18

A. Fl. *ppp*

Cl. in Bb *ppp*

B. Cl.

Vln *3*

Vc. *7*

Sus. Cym. Sus. Cym. arco *mf* *f* slowly dip into water

Pno *3* *5* *7* (Xed.)

Detailed description: This page of a musical score, rehearsal mark 18, features six staves. The top staff is for Alto Flute (A. Fl.) with a *ppp* dynamic. The second staff is for Clarinet in B-flat (Cl. in Bb) with a *ppp* dynamic and a triplet of eighth notes. The third staff is for Violin (Vln) with triplet eighth notes. The fourth staff is for Violoncello (Vc.) with a *7* fingering and a long melodic line. The fifth staff is for Suspended Cymbal (Sus. Cym.) with a rest, then an *arco* section starting at *mf* and reaching *f*, with the instruction 'slowly dip into water' and an arrow. The bottom staff is for Piano (Pno) with triplet eighth notes and a *(Xed.)* marking.

B norm. whist. (breathe where needed)

20

A. Fl.

B. Cl.

Vln

Vc.

Sus. Cym.

Pno

pp (*f*)

B. Cl.
Play fundamental extremely quietly and let whatever harmonics pop out ad lib., with space (just fundamental sound) between most*

× × × × × × × ×

Sim., through until C × ×

*see Heather Roche "Spectral Multiphonics" webpage, under "super quiet fundamentals" (11th recording on page). You do not need to follow this contour or rhythm in any way, just play the fundamentals where indicated.

seagull effect (descending):

lift out of water → into water

Toms

Friction-rub with rosined fingertips to produce overtones, ad lib. dynamics

8va

pp

Red.

any high partials

sul pont

any high partials

any high partials

25 norm. whist.

A. Fl.

B. Cl.

Vln

Vc.

Tom 1
Tom 2

Pno

pp (*f*)

mf *pp* *mf*

pp *mf*

(Cello)

29 norm. whist.

A. Fl. *pp* (*f*)

B. Cl.

Vln

Vc. *pp* *mf*

Tom 1
Tom 2

Pno

Detailed description: This page of a musical score covers measures 29, 30, and 31. The top staff is for Alto Flute (A. Fl.), starting with a *pp* dynamic and a 'norm.' (normal) articulation, then moving to a 'whist.' (whistle) articulation with a *f* dynamic. The Bass Clarinet (B. Cl.) part consists of 'x' marks, indicating muted notes. The Violin (Vln) part has a long, sweeping line. The Violoncello (Vc.) part features a *pp* dynamic and includes two triplet markings. The Tom 1 and Tom 2 parts show sustained notes. The Piano (Pno) part is a complex accompaniment with multiple voices in both hands.

C norm.

A. Fl. *pp* *Cl. in Bb*

Cl. in Bb *pp* bring out circled notes as a melody

Vln *pp* *mf* *ord.* 3

Vc. *pp* *ord.*

Tom 1 **Tom 2** *Tri.* *Sus. Cym. arco* *p*

Pno *pp* *ppp* *8va* *12* *8va*

(Led.)

35 whist. norm. whist.

A. Fl. *(f)* *pp* *(f)*

Cl. in Bb (top note as quiet as poss.)

Vln *mp* *pp* *mp*

Vc *mp*

Sus. Cym. *f* Tri. *p* Sus. Cym. arco

Pno *p*

(8) 12

Detailed description: This page of a musical score, rehearsal mark 35, features six staves. The top staff is for Alto Flute (A. Fl.), starting with a whistle effect (*f*) and moving to a normal dynamic (*pp*) before another whistle effect (*f*). The Clarinet in Bb (Cl. in Bb) part is marked '(top note as quiet as poss.)'. The Violin (Vln) and Viola (Vc) parts play sustained chords, with dynamics *mp*, *pp*, and *mp* respectively. The Suspended Cymbal (Sus. Cym.) part begins with a strong *f* attack, followed by a triangle (*p*) and then the cymbal again in arco. The Piano (Pno) part features a complex rhythmic pattern in the left hand, marked *p*, with a first ending bracketed (8) and a measure number 12. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page.

38 norm.

A. Fl. *pp* *mf* *ppp*

Cl. in Bb *pp*

Vln *mf* 3

Vc. *mf*

Sus. Cym. *f* Sp. Cym. arco *pp* *f* Sus. Cym.

Pno *pp* 8^{va} 15^{ma} 7

41

A. Fl. *mp* *ppp*

Cl. in Bb *ppp* *mp* *ppp*

Vln *pp* *mp*

Vc. *pp* *mp*

Sus. Cym. Sus. Cym. arco *p* *f* → slowly dip into water Crot.

Pno (15)

PERUSAL SCORE

Detailed description: This page of a musical score covers measures 41 to 44. It features six staves: A. Fl., Cl. in Bb, Vln, Vc., Sus. Cym., and Pno. The A. Fl. and Cl. in Bb parts are highly rhythmic, with triplets and sextuplets. The Vln and Vc. parts provide harmonic support with sustained notes. The Sus. Cym. part includes a dynamic shift from *p* to *f* and a performance instruction to 'slowly dip into water'. The Pno part has a first ending bracketed with a dashed line and the number 15. The score is marked with a large 'PERUSAL SCORE' watermark.

D Grace notes: lift RH1 finger C, roll in

A. Fl. *pp* sing C4 *mf* *pp* *mp*

Cl. in Bb *pp* *mf*

Vln *pp* *mf* *pp* *mp* solo:

Vc. *pp* *mf* *pp* *p* 3 nat. harm. I. ricochet

Crot. (Circled notes are prepared) *p* *mf* *pp* *mf*

Pno (8va top staff only) *p* *mf* *pp* *mp* *pp*

47

A. Fl.

Cl. in Bb

Vln

Vc.

Crot.

Pno

port.

p *f*

Bowl

mf *pp*

8^{va}

(LH)

8^{va}

(C♯)

PERUSAL SCORE

C♯'s: finger C, roll in

49

A. Fl.

Cl. in B♭

Vln

Vc.

Crot.

Bowl

Pno

(Red.)

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f*

arco Bowl

(*f*) bow and hold crotale just long enough for effect to activate, then let ring

(with vln.) *mf* *pp* *mf* *pp*

8va 3 8va 3 8va 3 8va 3

52

A. Fl. *f* *pp*

Cl. in Bb *f* *pp*

Vln *f* *mf* solo:

Vc. *pp* *f*

Crot. Bowl

Pno *mf* *pp* 8va 3

(*ced.*)

Detailed description: This page of a musical score covers measures 52 to 54. It features seven staves: A. Fl., Cl. in Bb, Vln, Vc., Crot., Bowl, and Pno. The A. Fl. and Cl. in Bb parts are marked with *f* and *pp* dynamics and include triplet markings. The Vln part has a *f* dynamic and a *mf* dynamic section labeled 'solo:'. The Vc. part starts with *pp* and moves to *f*. The Crot. and Bowl parts are simple rhythmic accompaniments. The Pno part is marked with *mf* and *pp* dynamics, includes an 8va section, and features triplet markings. A large watermark 'PERUSAL SCORE' is overlaid diagonally across the page.

53

A. Fl. *f*

Cl. in Bb

Vln

Vc. *pp* *f* *pp*

Crot. Bowl

Pno

(Ed.)

Detailed description: This page of a musical score covers measures 53 and 54. The score is for a chamber ensemble consisting of Alto Flute (A. Fl.), Clarinet in B-flat (Cl. in Bb), Violin (Vln), Viola (Vc.), Crochets (Crot.), Bowl, and Piano (Pno). The music is in 3/4 time. Measure 53 begins with a treble clef and a key signature of one flat. The Alto Flute part features a long melodic line with a triplet of eighth notes and a dynamic marking of *f*. The Clarinet in B-flat part has a rhythmic pattern of eighth notes with triplet markings. The Violin part plays a triplet of eighth notes. The Viola part has a long melodic line with a dynamic marking of *pp* and a triplet of eighth notes. The Crochets part has a single note, and the Bowl part has a single note. The Piano part has a complex accompaniment with a triplet of eighth notes and a dynamic marking of *pp*. A large watermark 'PERUSAL SCORE' is overlaid on the page.

54

E

A. Fl. *pp*

Cl. in Bb *f* *pp*

Vln. *pp* *mp* (*mp*)

Vc. *f* *p*

Crot. *f*

Pno *mp* *pp*

Seagull effect (descending)

III.

ord.

I.

Seagull (ascending)

regular harmonic gliss

Seagull



Detailed description: This is a page of a musical score for a symphony orchestra, page 20. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The piece is marked with a tempo of 54. The score is divided into two systems. The first system includes staves for A. Fl., Cl. in Bb, Vln., Vc., and Crot. The second system includes staves for Pno and Crot. The A. Fl. part starts with a melodic line marked *pp*. The Cl. in Bb part has a rhythmic pattern of eighth notes, marked *f* and *pp*. The Vln. part features a melodic line with triplets and slurs, marked *pp* and *mp*. The Vc. part has a descending line marked *f* and an ascending line marked *p*. The Crot. part has a rhythmic pattern of eighth notes marked *f*. The Pno part has a melodic line marked *mp* and *pp*. There are annotations for 'Seagull effect (descending)', 'Seagull (ascending)', and 'regular harmonic gliss'. A diagram of a snare drum is shown with a mallet. A large watermark 'PERUSAL SCORE' is overlaid on the page.

A. Fl. 56 57

Cl. in Bb

Vln

Vc. *harm. gliss.* Seagull

Crot.

Pno

6 6

3 3 3 3

pp

pp

(rolled)

Sus. Cym.

5:4

6

Red.

Detailed description of the musical score:
 - **A. Fl.**: Measured from 56 to 57. Contains eighth-note patterns with slurs and sixteenth-note runs.
 - **Cl. in Bb**: Measures 56-57 with triplet eighth-note figures and sixteenth-note runs.
 - **Vln.**: Measures 56-57 with triplet eighth-note figures. Dynamics include *pp*.
 - **Vc.**: Measure 56 features a "harm. gliss." and a "Seagull" effect. Measure 57 has a few notes with a *pp* dynamic.
 - **Crot.**: Measure 56 has triplet eighth notes. Measure 57 has a suspended cymbal ("Sus. Cym.") with a "(rolled)" marking and a *pp* dynamic.
 - **Pno.**: Measure 57 features chords in the right hand with a "5:4" marking and eighth notes in the left hand. Dynamics include *pp* and "Red." with a "6" marking below.

A. Fl. *f* *pp*

Cl. in Bb *f* *pp*

Vln *f* *p*

Vc. *f* *p* *pp*

Sus. Cym. *f* *pp* (*pp*)

Pno *mf* *pp*

(*ced.*) *8^{ba}.* 6 *8^{ba}.* 6

Detailed description of the musical score for page 22, measures 58-61. The score is written in 2/4 time and features a variety of instruments. The woodwinds (A. Fl. and Cl. in Bb) play melodic lines with triplets and sixteenth-note patterns. The strings (Vln and Vc.) provide harmonic support with sustained notes and triplets. The Percussion (Sus. Cym.) and Piano (Pno) parts add texture and depth. Dynamics are carefully marked, ranging from *f* to *pp*. The Piano part includes specific fingering and articulation instructions, such as *(ced.)* and *8^{ba}.*.

60

A. Fl. *f*

Cl. in Bb *f*

Vln *pp* *f* *pp* *mp*

Vc. *(pp)* *f*

Sus. Cym. *f* *mf*

Pno *(ced.)* *5:4* *8ba* *5:4* *8ba* *8ba*

Detailed description: This is a page of a musical score, page 23, starting at measure 60. It features six staves: A. Fl., Cl. in Bb, Vln, Vc., Sus. Cym., and Pno. The A. Fl. and Cl. in Bb parts are in 2/4 time and feature sixteenth-note patterns with sixteenth rests, marked with dynamics *f*. The Vln part starts in 2/4 with a *pp* dynamic, then changes to 4/4 with *f* dynamics and triplet markings, ending with *pp* and *mp* dynamics. The Vc. part is in 2/4 and features a *(pp)* dynamic followed by *f*. The Sus. Cym. part is in 2/4 and features a *f* dynamic. The Pno part is in 2/4 and features a *(ced.)* dynamic, with 5:4 time signatures and 8ba markings. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page.

A. Fl. *pp* *mp* *pp* Finger F, roll out, in *poco rit*.....

Cl. in Bb *pp* *mp*

Vln *(mp)*

Vc. *pp* I. Seagull (ascending) regular harmonic gliss

Crot. *f*

Pno *pp* *p* 5:4

8. (2ed.)

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: A. Fl., Cl. in Bb, Vln, Vc., Crot., and Pno. The A. Fl. part starts at measure 62 and includes dynamics *pp*, *mp*, and *pp*, with a performance instruction 'Finger F, roll out, in' and a tempo change to 'poco rit'. The Cl. in Bb part has dynamics *pp* and *mp*. The Vln part has a dynamic of *(mp)*. The Vc. part has a dynamic of *pp* and includes performance instructions 'Seagull (ascending)' and 'regular harmonic gliss'. The Crot. part has a dynamic of *f*. The Pno part has dynamics *pp* and *p*, and includes a 5:4 time signature change. There are also markings for '8. (2ed.)' at the bottom of the Pno staff.

a tempo

(very airy, don't place harmonics precisely)
overblow through series

65 **F**

A. Fl. *f*

Cl. in Bb *f* *p*

Vln *f*

Vc. *f* *p*

Sp. Cym. *f*

Pno *f* *p*

Sp. Cym. arco

3 5 7 6

3 5 7 6

8va

The musical score is for page 25, marked 'a tempo'. It features six staves: A. Fl., Cl. in Bb, Vln, Vc., Sp. Cym., and Pno. The A. Fl. part starts at measure 65 with a boxed 'F' and a dynamic of *f*. The Cl. in Bb part has a dynamic of *f* and a triplet of eighth notes. The Vln part has a dynamic of *f*. The Vc. part has a dynamic of *f* and a half note. The Sp. Cym. part has a dynamic of *f* and is marked 'arco'. The Pno part has a dynamic of *f* and includes triplets and sextuplets. A large 'PERUSAL SCORE' watermark is overlaid on the page.

67

A. Fl. finger G \flat roll in, out finger B \flat *mf*

Cl. in B \flat *f* B. Cl.

Vln *f* *mf*

Vc *f* *mf*

Sp. Cym. Toms *ff* Toms

Pno *f* *pp* *mf* *pp* *mp* 8^{va} 7 3 *ped.*

Detailed description: This page of a musical score covers measures 67 to 70. It features six staves: A. Fl., Cl. in B \flat , Vln, Vc, Sp. Cym., and Pno. The A. Fl. part begins at measure 67 with a rest, followed by a note with a slur and the instruction 'roll in, out' and 'finger G \flat '. A second slur with 'finger B \flat ' and '*mf*' follows. The Cl. in B \flat part has a long note starting at measure 67 with '*f*' and a 'B. Cl.' marking. The Vln part has a long note starting at measure 67 with '*f*' and another with '*mf*'. The Vc part has a long note starting at measure 67 with '*f*' and another with '*mf*'. The Sp. Cym. part has a short note at measure 67 with '*ff*', a 'Toms' marking, and another short note at measure 70 with 'Toms'. The Pno part has a complex texture with multiple slurs and dynamics: '*f*', '*pp*', '*mf*', '*pp*', and '*mp*'. It includes markings for '8^{va}', '7', and '3', and a 'ped.' marking at the end.

(roll in over entire duration)
(roll in over entire duration)

A. Fl. 70 *p* *mf* *p* *f* *p* *f* *sim.*

B. Cl. *p* *pp*

Vln *p*

Vc. *p*

Tom 1
Tom 2

Pno *p* 7 6 7 5 8_{ba}

Detailed description: This page of a musical score, page 27, features six staves. The first staff is for Alto Flute (A. Fl.), starting at measure 70. It contains two measures of music with dynamic markings *p*, *mf*, *p*, *f*, *p*, and *f*. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes and a fermata over the final note, with the instruction "sim." above it. The second staff is for Bass Clarinet (B. Cl.), with dynamics *p* and *pp*. The third staff is for Violin (Vln), with dynamic *p*. The fourth staff is for Viola (Vc.), with dynamic *p*. The fifth staff is for Tom 1 and Tom 2, showing drum notation. The sixth staff is for Piano (Pno), with dynamic *p* and fingerings 7, 6, 7, 5, and 8_{ba}. A large "PERUSAL SCORE" watermark is overlaid diagonally across the page.

G harmonic sweeps ad lib.
to any high partial (very breathy)

A. Fl. *(f)* *mf* *mp* *p* whist. ord. *mf*

B. Cl. *f* *mf* *p* *pp* harmonic multiphonics ad lib.

Vln. *f* *mf* *pp* *mf*

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

Tom 1
Tom 2 Sus. Cym. arco To Tri./Sl. Bells

Pno *f* *pp*

(8)

77 79

A. Fl.

B. Cl.

Vln

Vc.

Tri. 2

Sl. Bells

Pno

Ad lib. on eighth notes, emphasize downbeats

(let open string sound briefly first)

(highest poss.)

III. (let open string sound briefly first)

Toms

15^{ma}

3

pp

mp

pp

8^{va}

5

H

81

A. Fl. *(f)* *mf* *ff* *p*

B. Cl. *f* *p* *f* *sweetly*

Vln *p* *(p)* *f*

Vc. *f* *p* *f*

Sus. Cym. Sus. Cym. arco Sp. Cym. arco Toms *p <*

Pno *f* *mp* *f*

Sost. *Red.* *Sba.* *Sost.* *Red.*

ord.

sing Db

Arched Gliss Scratch

Detailed description of the musical score: The score is for page 30, starting at measure 81. It features six staves: A. Fl., B. Cl., Vln, Vc., Sus. Cym., and Pno. The A. Fl. part begins with a box labeled 'H' above measure 81. It contains three triplet eighth notes (f), followed by another triplet (mf), and then a sixteenth-note triplet (sing Db) leading into a sixteenth-note sextuplet (ff). The B. Cl. part has a forte (f) dynamic, followed by a piano (p) dynamic, and ends with a forte (f) dynamic marked 'sweetly'. The Vln part features 'Arched Gliss Scratch' with a piano (p) dynamic, followed by a piano (p) dynamic, and ends with a forte (f) dynamic. The Vc. part starts with a forte (f) dynamic, moves to piano (p), and ends with forte (f). The Sus. Cym. part includes 'Sus. Cym.', 'arco', 'Sp. Cym. arco', and 'Toms' with a dynamic of *p <*. The Pno part starts with a forte (f) dynamic, moves to mezzo-piano (mp), and ends with forte (f). The score includes various performance instructions such as 'ord.', 'sing Db', 'Arched Gliss Scratch', and dynamic markings like *Sost.*, *Red.*, and *Sba.*.

84

I

trill RH1

A. Fl.

B. Cl.

Vln

Vc.

Tom 1

Tom 2

Pno

8va.
(Xed.)

A. Fl. 87 *p* *f* 3

B. Cl. *p*

Vln *pp* *mf* 3

Vc. III

Sus. Cym. Sus. Cym. arco

Pno *p* 8^{va} 6

The musical score for page 32 includes parts for Alto Flute (A. Fl.), Bass Clarinet (B. Cl.), Violin (Vln), Viola (Vc.), Suspended Cymbal (Sus. Cym.), and Piano (Pno). The A. Fl. part starts at measure 87 with a dynamic of *p*, followed by a crescendo to *f* and a triplet. The B. Cl. part begins with a *p* dynamic. The Vln part starts with a *pp* dynamic, followed by a crescendo to *mf* and a triplet. The Vc. part is marked with a fermata and the Roman numeral III. The Sus. Cym. part includes markings for 'Sus. Cym.' and 'arco'. The Pno part features an 8^{va} marking and a sixteenth-note triplet.

(very airy, don't place harmonics precisely)
overblow through series while trilling RH3

J

88

A. Fl.

B. Cl.

Vln

Vc.

Tom 1

Tom 2

Pno

p

f

ff

f

fff

f

overpr.

nearly scratch

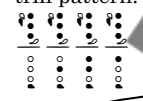
overpr.

6

7

8va

trill pattern:



90

A. Fl. *p* *f* (see above)

B. Cl. *mf* *pp* *mf*

Vln. *pp* *mp* slight lift/space

Vc. *fff* *p* *mf* I II

Tom 1
Tom 2

Pno *p* *mf*

Sp. Cym.

Arched Gliss Scratch

nearly scratch

ord. 6 6 6 6

Sounding: *g*

(8) (CED)

Detailed description: This is a page of a musical score for a concert band or orchestra. It features staves for A. Flute, B. Clarinet, Violin, Viola, Tom 1, Tom 2, and Piano. The score is in 4/4 time and includes various dynamics such as *mf*, *pp*, *fff*, and *p*. It contains performance instructions like 'Arched Gliss Scratch', 'nearly scratch', 'ord.', and 'Sounding: g'. A trill pattern diagram is located at the top right. A large 'PREVIEW' watermark is overlaid on the page.

93

A. Fl. *ff* *p*

B. Cl. *pp* (*pp*)

Vln *pp*

Vc. *f* *mf*

Sp. Cym. *p* *p*

Pno

Toms

ossia: produce the patterns at this speed over the durations shown but don't worry about exact sextuplets

(*ced.*)

K *accelerando poco a poco*.....

The musical score is arranged in a system with seven staves. The instruments and their parts are as follows:

- A. Fl. (Alto Flute):** Treble clef. Starts at measure 95 with a *sim.* (sustained) instruction. Dynamics range from *f* to *ff* and then *p*.
- B. Cl. (Bass Clarinet):** Bass clef. Features triplet patterns in the first half, followed by a melodic line. Dynamics include *mf* and *mp*.
- Vln (Violin):** Treble clef. Includes performance instructions: *overpr.* (overpressure), *nearly scratch*, and *ord.* (order). Dynamics range from *mf* to *ff* and then *mp*.
- Vc. (Violoncello):** Bass clef. Includes performance instructions: *overpr.*, *nearly scratch*, and *ord.*. Dynamics range from *f* to *mp* and *p*.
- Tom 1 / Tom 2:** Two staves in a grand staff. Dynamics include *f* and *p*.
- Pno (Piano):** Grand staff. Features complex rhythmic patterns with triplets and sextuplets. Dynamics range from *mf* to *mp* and *p*. Includes a *8ba* (8va) instruction.

A large diagonal watermark reading "PERUSAL SCORE" is overlaid on the page.

L

A. Fl. *f*

B. Cl. *p* *f* *mp*

Vln *p* *f* *mp* *f*

Vc. *f* *molto espress.* *port.*

Tom 1
Tom 2 Sus. Cym.

Pno *mf* *8va* *8va*

Detailed description: This page of a musical score, page 37, features a large, diagonal watermark reading 'PERUSAL SCORE'. The score is for a full orchestra and piano. It includes staves for Alto Flute (A. Fl.), Bass Clarinet (B. Cl.), Violin (Vln), Viola (Vc.), Tom 1 and Tom 2, and Piano (Pno). The music is in 3/4 time and begins at measure 98. The A. Fl. part starts with a forte (*f*) dynamic. The B. Cl. part starts with a piano (*p*) dynamic, moves to forte (*f*) in measure 100, and then to mezzo-piano (*mp*) in measure 102. The Vln part starts with piano (*p*), moves to forte (*f*) in measure 100, then mezzo-piano (*mp*) in measure 102, and back to forte (*f*) in measure 104. The Vc. part starts with forte (*f*) and includes markings for 'molto espress.' and 'port.' in measures 102 and 104. The Tom 1 and Tom 2 parts are marked 'Sus. Cym.' and have a dynamic of *mf*. The Pno part features triplets in the left hand and a melody in the right hand, with dynamics of *mf* and markings for *8va* in the right hand.

M

♩ = 80

roll out →

(sharp as poss.)

← in

101

A. Fl. *mf* *ff*

B. Cl. *f* *mp* *ff* *mp*

Vln. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

Sus. Cym. *p* *ff* *p* *f*

Pno. *mp* *ff* *mf*

Solo: *molto espress.*

8va. Red. Sost.

8va. Sost. Red.

(flat as 105 poss.) norm. **N**

A. Fl. *mp* *ff* 3

B. Cl. *f* *p* *f* Cl. in Bb

Vln *p* *f* 3 3 3 3 3 3

Vc. *ff* *f* *ff* *molto espress.* 3

Tom 1 Tom 2 *p* *mf* *p*

Pno *ff* *mp* *f* *Sost.* *ed.*

109

A. Fl.

Cl. in Bb

Vln

Vc.

Tom 1
Tom 2

Pno

8va...
8va...
8va...

Sus. Cym.

p *f* *mf* *ff* *mp*

0

Detailed description of the musical score: The score is for measures 109-112. The A. Fl. part has a melodic line starting in measure 110 with dynamics *p* and *f*. The Cl. in Bb part has a similar melodic line. The Vln part has a sustained melodic line with dynamics *p* and *f*. The Vc. part has a rhythmic accompaniment with triplets and dynamics *mf*, *ff*, and *mf*. The Tom 1 and Tom 2 parts have a cymbal effect with dynamics *p* and *ff*. The Pno part has a complex accompaniment with dynamics *p*, *f*, and *mp*. A large watermark 'PERUSAL SCORE' is overlaid on the page.

112

A. Fl.

Cl. in Bb

Vln

Vc.

Sus. Cym.

Pno

mp *f* *mp* *ff*

mf *ff*

f *mf* *ff*

p

(*Sost.*) (*Red.*)

8_{ba} 1/2 1/2 1/2 8_{ba}

116

P tempo primo ♩ = 66

A. Fl. *fff* *f* *ff* 3 6

Cl. in Bb *f* *ff* 3 6

Vln *fff* *f* 3

Vc. *fff*

Sus. Cym. *fff* W. Bl./Toms

Pro *fff* 3 3 3

(Sed.) 8va

Detailed description: This page of a musical score, numbered 42, contains measures 116 through 121. The score is for a symphony orchestra. At the top, the tempo is marked 'P tempo primo' with a quarter note equal to 66 (♩ = 66). The instruments and their parts are: A. Flute (A. Fl.), Clarinet in B-flat (Cl. in Bb), Violin (Vln), Viola (Vc.), Suspended Cymbal (Sus. Cym.), and Piano (Pro). The A. Flute and Cl. in Bb parts feature a melodic line starting in measure 116 with a *fff* dynamic, moving to *f* and then *ff* in measure 117. The Vln part has a *fff* dynamic in measure 116 and *f* in measure 117. The Vc. part has a *fff* dynamic in measure 116. The Sus. Cym. part has a *fff* dynamic in measure 116 and is marked 'W. Bl./Toms' in measure 117. The Pro part has a *fff* dynamic in measure 116 and features triplets in measures 117, 118, and 119. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page.

118

finger A, roll in

A. Fl.

Musical staff for A. Fl. (Alto Flute). The staff contains a melodic line starting with a triplet of eighth notes, followed by sixteenth notes. Dynamic markings include *p* and *mf*. A slur covers the first two measures, and another slur covers the last two measures.

Cl. in Bb

Musical staff for Cl. in Bb (Clarinet in B-flat). The staff contains a melodic line with triplets and sixteenth notes. Dynamic markings include *p* and *mf*. A slur covers the first two measures, and another slur covers the last two measures.

Vln

Musical staff for Vln (Violin). The staff contains a melodic line with triplets and sixteenth notes. Dynamic markings include *ff*, *p*, and *mf*. A slur covers the first two measures, and another slur covers the last two measures.

Vc.

Musical staff for Vc. (Violoncello). The staff contains a bass line with notes and rests. Dynamic markings include *p* and *mf*. A slur covers the first two measures, and another slur covers the last two measures.

W. Bl. 1
 W. Bl. 2
 Hi Tom
 Lo Tom

W. Bl./Toms

Musical staff for W. Bl./Toms (Wood Block/Toms). The staff shows a rhythmic pattern of sixteenth notes. Dynamic marking is *p*. A slur covers the first two measures, and another slur covers the last two measures.

Pno

Musical staff for Pno (Piano). The staff shows a chordal accompaniment with triplets and sixteenth notes. Dynamic marking is *pp*. A slur covers the first two measures, and another slur covers the last two measures.



120

A. Fl. *p* *mf*

Cl. in Bb *mf* B. Cl.

Vln *mf* *p*

Vc. *p* *mf*

W. Bl. 1
W. Bl. 2
Hi Tom
Lo Tom

Pno *mf*

(Ced.)

8va
Ced.

Detailed description: This page of a musical score, rehearsal mark 44, spans measures 120 to 124. It features six staves: A. Fl., Cl. in Bb, Vln, Vc., Percussion (W. Bl. 1, W. Bl. 2, Hi Tom, Lo Tom), and Pno. The score is divided into two systems by a double bar line at measure 122. The first system (measures 120-121) is in 3/4 time, and the second system (measures 122-124) is in 3/4 time. The A. Fl. part starts with a sixteenth-note triplet (marked *p*) and a sixteenth-note sixteenth-note pair (marked *mf*). The Cl. in Bb part has a triplet (marked *mf*). The Vln part has a half note (marked *mf*) and a half note (marked *p*). The Vc. part has a half note (marked *p*) and a half note (marked *mf*). The Percussion part has a sixteenth-note triplet (marked *p*) and a sixteenth-note sixteenth-note pair (marked *mf*). The Pno part has a sixteenth-note triplet (marked *mf*) and a sixteenth-note sixteenth-note pair (marked *mf*). A large watermark 'PERUSAL SCORE' is overlaid diagonally across the page.

Q

122

A. Fl. *mf* *f* *mf* *f* *mf* *ff*

B. Cl. *mf* *f*

Vln *p* *f* *p* *f*

Vc. *p* *f*

W. Bl. 1
W. Bl. 2
Hi Tom
Lo Tom *p* *mf* *p* *f*

Pno *3* *3* *3* *3* *7*

(*Red.*) *8ba* *8ba* *7*

F₄'s: finger E, start rolled out

126

A. Fl.

B. Cl.

Vln

Vc.

W. Bl. 1
W. Bl. 2
Hi Tom
Lo Tom

Pno

f

racous

spectral multiphonic sweeps ad lib.

Tri.

8^{ba}

15^{ma}

R

131

A. Fl. *pp*

B. Cl. *pp*

Vln *pp*

Vc. *pp*

Tri. 1

Tri. *p*

Sus. Cym. arco

f

→ slowly dip into water

Pno *ppp*

8va

8va

8va

12

12

10

7

8va

8va

8va

PERUSAL SCORE

134

A. Fl.

B. Cl.

Vln

Vc.

Sl. Bells

Pno

mp

pp

Sl. Bells

pp

p

shake (subtle)

7

8^{va}

15^{ma}

7

7

(x20)

137

A. Fl.

B. Cl.

Vln

Vc.

Sl. Bells

Pno

The musical score consists of six staves. The A. Fl. and B. Cl. staves begin with a whole rest in measure 137, followed by a half note in measure 138, and a quarter note in measure 139. The Vln staff features a melodic line with triplets and slurs, starting in measure 137 and ending in measure 139. The Vc. staff has a similar melodic line with slurs, starting in measure 137 and ending in measure 139. The Sl. Bells staff shows a sequence of notes with dynamic markings *pp*, *p*, and *pp*, ending with a wavy line in measure 139. The Pno staff has a sustained chordal texture with slurs, starting in measure 137 and ending in measure 139. A large watermark 'PERUSAL SCORE' is overlaid diagonally across the page.