

for the Wet Ink Ensemble

ensconced

for five musicians and electronics

LOUIS GOLDFORD (2021)

Version 19/06/2022

Partition et matériel disponibles sur:



www.babelscores.com

// INSTRUMENTATION

BASS FLUTE + flute in C + piccolo

TENOR SAXOPHONE

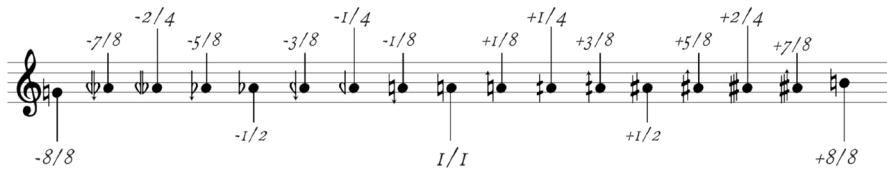
VIOLIN

CELLO

PIANO + horse hair or fishing line (mm. 60)

ELECTRONICS

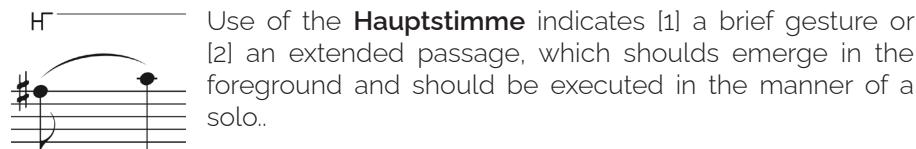
// GENERAL NOTATION



Pitch degradation occurs on the *eighth-tone scale*.

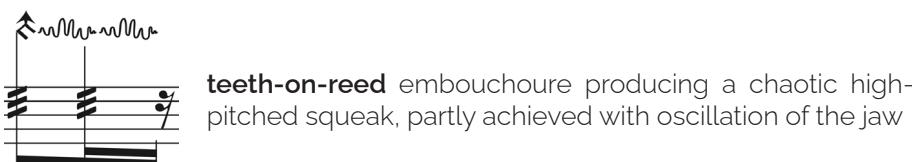
blend w/BASS FLUTE, behind PIANO match character to TENOR SAX

Character indications: specify blending relationships between parts or layers. “**Blend**” usually indicates a sustained timbre or to parts occurring simultaneously, while “**match character**” refers to a morphological blend evolving in time between asynchronous members of the same texture or layer.

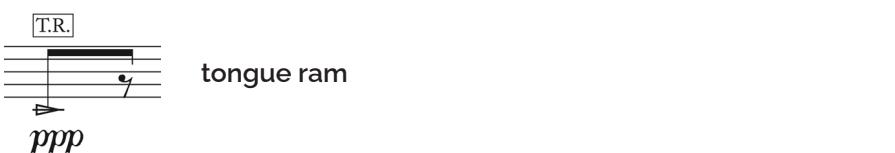


// WOODWINDS

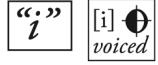
✗ **key clicks:** (*closed*) appear as standard x-noteheads

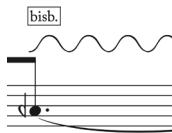


[A] [B] **slap tongue:** *closed* [A]: short attack, quiet, sustained pitch;
► ▷ *open* [B]: embouchure release, percussive, unpitched;

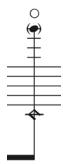


□ open air; “*souffle*” (square open noteheads)
○ — half-pitched, colored air (bracket over normal noteheads)

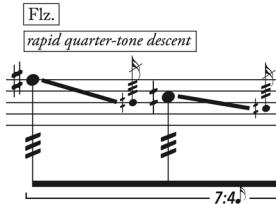
[A] [B]
 [i]  **vowel filtrations** indicating positions of the lips + tongue using IPA (International Phonetic Alphabet), e.g. [A] **unvoiced** “i” as in “eat” [B] **voiced**, half-pitched on the same vowel



bisbigliando on any combination of fingerings that produce a subtle timbral trill. Rate of oscillation suggested by the curve above staff.



harmonic on given fundamental targeting a given partial number. Resultants may be approximate or may produce narrow clusters of partials.

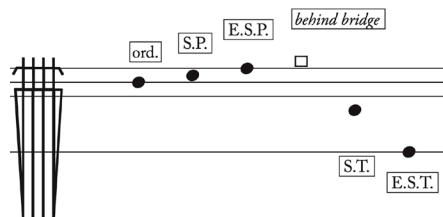


At mm. 195 winds execute **rapid quarter-tone descents**, somewhat ad-lib., spanning the indicated pitch curves. Microtonal movement should be as perceivable as possible within its execution.

STRINGS //

Standard techniques & notation generally apply, e.g. lateral bowing positions (**S.T. sul tasto**, **S.P. sul ponticello**, **E.S.P. extreme sul ponticello**, etc.).

N. normale cancels a deviation from standard bow pressure (e.g. from *flautando*), while **ord. ordinario** cancels a deviation from the traditionally centered lateral/vertical bow position. On the **bridge clef** they appear as:



In certain sections of music a **bridge clef** has been employed to show smooth transitions between bow positions and non-pitched contact points.

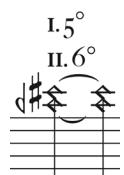
◆ **half-harmonic** stopping pressure

∅ Damp all strings.

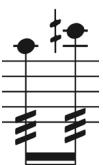
c.l. tratto col legno tratto

½ c.l. tratto half-bow / half-hair col legno

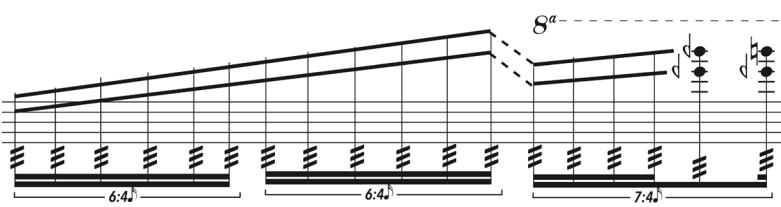
c.l. batt. col legno battuto



Double natural harmonics: touch position with string number and the resultant notated as a harmonic number. Care should be taken to preserve the dyad, but if one must be dropped, keep the most salient of the two harmonics.



Unmeasured tremolos: 3 strokes are always employed. On a series of extremely short durations the effect of rapid change in pitch at a rate that varies from the tremolo should produce unexpected and interestingly chaotic timbral results.



The **dotted glissando line** indicates a smooth & uninterrupted continuation of pitch upward through the **ottava** sign.

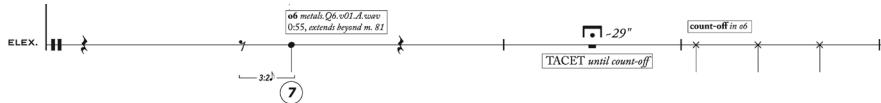
// ELECTRONICS

Electronic **cues** are launched by tapping a **USB MIDI foot pedal**, which appear as *circled numbers* notated below the piano part (although *any musician within the ensemble may operate the pedal*). Notated descriptions of electronic sound not associated with a cue number indicate intervening events within each sound file. Depress the foot pedal only where a circled cue number appears below the staff.

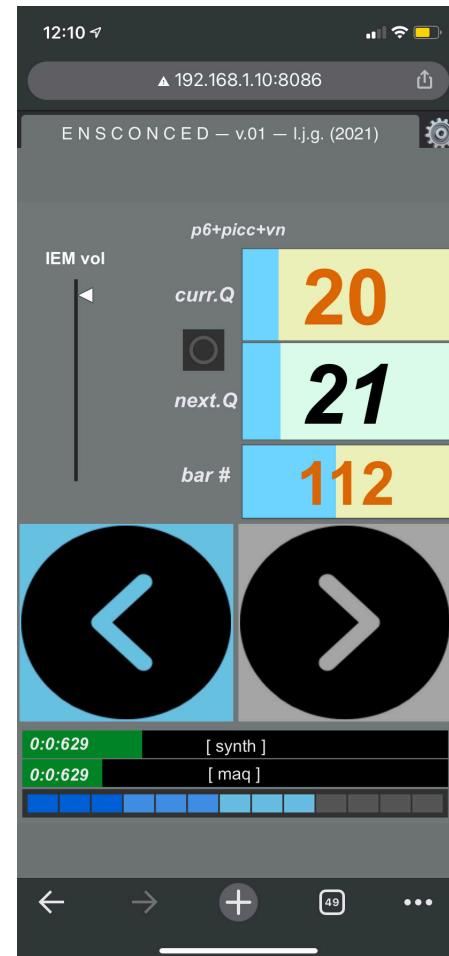
Max/MSP, a **USB MIDI pedal**, a **MIDI expression interface**, a sound system and laptop capable of supporting the software are minimum requirements necessary for concert performance. A **mobile device interface** (*loaded via a web browser of any phone or tablet*) is optionally available to monitor signal output levels, status, cue numbers, progress through sound files, etc.

In-ear monitors (IEMs) or **earbuds** are also recommended and must be available to at least one player for periodic cueing and count-off embedded in some of the sound files. No live processing of sound occurs in the electronic part; the Max patch synchronizes the ensemble with sound files.

Some sound file cues mimic a real-time treatments applied to instrumental sound (e.g. **harmo** = *harmonizer*). Below: An extended soundfile cue (55 seconds) that overlaps with an ensemble tacet and includes a count-off of 3 beats into the next section (heard over IEMs or earbuds):



The Electronics Assistant may launch cues instead of a musician using a pedal, but it is strongly recommended that cues are triggered within the ensemble as described above. The Assistant should instead devote themselves to balance, synchronization, resetting specific cues, and to **tempo following** by repeatedly tapping the T key in time with the conductor's ictus. Doing so will stretch or compress audio files, keeping the cues in synch with any deviations from the target tempo.



Mobile cueing interface on an iPhone (Google Chrome).

// RECORDED BY THE

Wet Ink Ensemble

9 May 2021
Computer Music Center
Columbia University
New York City

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ENSCONCED

five musicians + electronics | Draft #2

Louis GOLDFORD (2021)

Veiled [♩ = ca. 52]

BASS FLUTE + Piccolo + C Flute

blend w/TENOR, behind PIANO
Flz.

p *pp* *3:2♪*

TENOR SAX

blend w/BASS FLUTE, behind PIANO
Flz. teeth-on-reed

pp

Flz. *ppp* *teeth-on-reed random fingering* *ord.* *pp random fingering*

VIOLIN

blend w/CELLO, behind PIANO
flaut.

ppp *3:2♪*

CELLO

blend w/VIOLIN, behind PIANO
flaut. I II

ppp

PIANO + bow

reverberant fluid-like texture, in relief of WOODWINDS + STRINGS

pp *6:4♪* *5:4♪* *9:8♪*

ELECTRONICS

INITIALIZE patch.
Any musician may operate PEDAL. Assistant immediately begins TEMPO FOLLOWING.

B. FL.

T. SX.

VN.

VC.

PNO.

ELEX.

4

blend w/STRINGS

behind other layers

Flz.

ord.

ppp

ord. quasi-hocket w/CELLO

p

ord. quasi-hocket w/VIOLIN

p

similar in character to BASS FLUTE + STRINGS

6:4

3:2

3:2

(*Re.*)

5

B. FL.

T. SX.

VN.

vc.

PNO.

ELEX.

ord.

pp

3:2

S.P.

(Rw.)

7

B. FL.

T. SX.

VN.

VC.

PNO.

ELEX.

blend w/PIANO

6:4 *Flz.*

ord.

ppp

7:8 *blend w/PIANO*

6:4 *blend w/PIANO*

ppp

blend w/PIANO

II

I

6:4

blend w/BASS FLUTE + STRINGS

3:2 *ppp*

3:2 *6:4*

3:2 *3:2*

3:2 *6:4*

3:2 *3:2*

3:2 *6:4*

(Ped.)

1

This and all subsequent electronics cues are **SOUND FILES** launched by the **PEDAL**, including those that appear to provide a real-time effect, e.g. harmonizers.

o1 metals.Q1.v01.low.beating.wav — 0:56, until m. 23

Get in touch for full score.

B. FL. *Flz.* *ord.* *Flz.* *6:4* *ord.* *TR.*

T. SX. *6:4* *3:2* *Flz.* *ord.* *3:2* *ppp*

VN. *c.l. tratto* *ord.* *match character to BASS FLUTE in previous bar* *9:8*

VC.

PNO. *6:4* *6:4*

ELEX. *(Pno.)*

B. FL.

T. SX.

VN.

VC.

PNO.

ELEX.

match character to TENOR SAX

ord.

p

match character to BASS FLUTE

teeth-on-reed random fingering

p

ord.

7:8

1/2 c.l. tratto

3:2

p

ppp

3:2

(Pno.)

3:2

pppp

14

B. FL.

T. SX.

VN.

VC.

PNO.

ELEX.

[T.R.]

6:4

6:4

6:4

c.l. tratto

3:2

1/2 c.l. tratto

c.l. tratto

6:4

3:2

flaut.

pp

(Pno.)

B. FL.

T. SX.

VN.

blend w/ CELLO, in relief of PIANO

ppp

VC.

blend w/ VIOLIN, in relief of PIANO

ppp

PNO.

3:2

(Pno.)

ELEX.

18

B. FL.

18

T. SX.

18

VN.

18

VC.

18

PNO.

*8t
(Red.)*

ELEX.

[10]

ENS CONCEDED | Louis GOLDFORD (2021) | full score in C | Draft #2 | page 10 of 93 | 6/18/22

match character to WINDS + STRINGS

ord. *tr.* (b \flat)

B. FL.

20

ord. *tr.* (b \flat)

T. SX.

20

match character to WINDS + STRINGS

10:8

VN.

20

match character to WINDS + STRINGS

14:8

VC.

20

match character to WINDS + STRINGS

11:8

PNO.

20

(Pno.)

ELEX.

SECOND DRAFT

21

B. FL.

p

13:8
10:8
7:4
6:4
6:4
3:2
pppp

T. SX.

p

12:8
7:4
7:4
7:4
6:4
pppp

VN.

p

7:4
7:4
6:4
3:2
pppp

VC.

p

13:8
9:8
7:4
6:4
pppp

PNO.

(Pno.)

ELEX.

23 [to PICCOLO]

23

23

23

23

23

23

(Dw.)

ELEX.

TACET until remainder of current electronic cue fades out completely.

[24] Bright, Delicate, Thin, Translucent [♩ = ca. 60–69]

PICCOLO [blend w/metallic "pings" (electronics)] ord.

B. FL. (Pic.) *ppp*

T. SX. *24* *blend w/metallic "pings" (electronics)* ord. *ppp*

VN. *24* *blend w/metallic "pings" (electronics)* *ppp* *3:2*

VC. *24* *blend w/metallic "pings" (electronics)* *3:2* *ppp*

PNO. *24* *blend w/metallic "pings" (electronics)* *ppp*

ELEX. *2* *o2 metals.Q2.v01.Ab.wav — 0:37, sustains beyond m. 33*

SECOND DRAFT

[29]

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

30

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

match character to CELLO in previous bar

3:2

pppp

6:4

9:8

6:4

9:8

pppp

3:2

pppp

match character to BASS FLUTE in previous bar

9:8

9:8

6:4

3:2

9:8

9:8

p

pppp

33

B. FL. (Pic.) *ord.* *ppp* *pppp* *ppp* *9:8* *7:4* *9:8* *9:8* *9:8*

T. SX. *behind other layers* *ord.* *ppp* *3:2* *pppp* *ppp* *bisb.*

VN. *S.P.* *match character to WINDS + STRINGS* *ppp* *5:4* *9:8* *9:8*

VC. *S.P.* *3:2* *ppp* *6:4* *7:4* *9:8* *7:4*

PNO. *ppp* *3:2* *3:2* *3:2*

ELEX. *3* *3* *3*

03 metals.Q3.v01.E.wav — 0:42, sustains beyond m. 44

36

B. FL.
(Pic.)

T. SX.

VN.

vc.

PNO.

ELEX.

36

36

36

36

36

36

37

9:8

9:8

7:4

9:8

9:8

9:8

9:8

3:2

9:8

9:8

9:8

3:2

9:8

5:4

5:4

6:4

7:4

3:2

3:2

ppp

3:2

3:2

3:2

(Trem.) Trem. Trem.

38

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

pppp

(Ped.)

—

—

—

—

40

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

ppp

(Ped.)

—

—

—

—

42

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

pppp

pppp

pppp

pppp

pppp

pppp

(Pno.)

ELEX.

44

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

blend w/PIANO

Flz.

3:2 9:8 9:8

ppp

behind other layers
ord.

3:2 7:4

ppp

blend w/PICCOLO

8a

ppp

blend w/VIOLIN

9:8 7:4

ppp

blend w/PICCOLO

ppp

7:4

(Pno.)

o4 metals.Q4.v01.C.wav — 0:40, until m. 59

7:4

④

SECOND DRAFT

46

B. FL. (Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

46

(8^a)

46

8^a

46

46

46

49

B. FL. (Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

52

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

Loco

3:2

ord.

7:4

9:8

7:4

(Ped.)

Ped.

54

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

9:8

3:2

9:8

3:2

7:4

9:8

(Ped.)

[22]

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56

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

(Lew.)

Lew.

to FLUTE

58

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

(Lew.)

to HORSE HAIR or FISHING LINE

TACET until remainder of current electronic cue fades out completely.

SECOND DRAFT

[60] Reverberant Chamber [♩ = ca. 84–90]

match character to TENOR SAX, blend w/metallic sound (electronics)

FLUTE

B. FL. (Flute)

match character to FLUTE, blend w/metallic sound (electronics)

T. SX.

match character to CELLO, blend w/metallic sound (electronics)

VN.

match character to VIOLIN, blend w/metallic sound (electronics)

VC.

blend w/metallic sound (electronics), behind other layers
p very slow, arco HORSE HAIR or FISHING LINE drag

PNO.

ELEX.

05 servo.Q5.v01.passBand.filters.wav — 0:48, extends beyond m. 79

ts. subtone + beating

SECOND DRAFT

[24]

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65

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

blend w/VIOLIN
ord.
7:4
ppp
7:4
ord.
7:4
ord.
ord.
ppp
blend w/FLUTE c.l. batt. — any single string (damp all)
S.T.
3:2
9:8
9:8
3:2
to keys

67

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

ord.
3:2
ppp
p — *ppp*
ord.
ord.
3:2
pp — *p* 3:2
match character to FLUTE
6:4
mp
match character to TENOR SAX
H
ord.
3:2
ppp
S.P.
9:8
9:8
3:2
S.P. blend w/CELLO
S.P. blend w/VIOLIN
6:4
on keys *ppp*
b
3:2
8t

SECOND DRAFT

69

B. FL. (Flute)

T. SX.

VN.

vc.

PNO.

ELEX.

SECOND DRAFT

B. FL.
(Flute)

T. SX.

VN.

vc.

PNO.

ELEX.

Flz. 9:8
ord. 3:2
subtone 3:2
ord. 9:8
Flz. 3:2
ord. 3:2
Flz. 9:8
subtone 3:2
9:8
3:2
pp
8b
pp
p
9:8
3:2
6:4
8b
pp
9:8
3:2
8b
(8b)
9:8
3:2

75

B. FL. (Flute)

bis. *T.R.*

75

T. SX. *Flz.* *bis.* *subtone* *Flz.* *harmonic fade into upper partial*

75

VN.

75

vc.

75

PNO.

75

ELEX.

78

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

79

Flz.

6:4

3:2

mp

3:2

mp

p

3:2

6:4

mp

3:2

6:4

mp

3:2

3:2

mp

3:2

3:2

mp

06 metals.Q6.v01.A.wav
0:55, extends beyond m. 81

7

29"

29"

29"

29"

29"

29"

29"

29"

count-off in 06

TACET until count-off

81 Expansive Ambiance [← ⌂ = ⌂ →]

B. FL. (Flute)

T. SX.

VN. [match character to airy souffle sounds (electronics), blend w/CELLO]
S.P.

VC. [match character to airy souffle sounds (electronics), blend w/VIOLIN]

PNO.

ELEX. *vn. harmo* *vn. harmo*

vn. harmo *vn. harmo*

match character to airy souffle sounds (electronics), blend w/STRINGS

86

B. FL. (Flute) $\equiv ppp$

86

T. SX. 3:2 pp ppp

86

VN. ppp

86

VN. ppp

86

VC. ppp

86

VC. I ppp II III

86

PNO.

ELEX. vc. harmo (10)

fs. + vn. + vc. harmo (11)

9^r

B. FL.
(Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

pp

8^a

pp

glassy/distorted gliss.

mf

vn. harmo

12

SECOND DRAFT

Musical score for *ENS CONCEDED* by Louis Goldford, page 32, featuring six staves:

- B. FL.** (Flute): Starts with *mf*, followed by *p*, then a wavy line with *bisb.* above it. Measure 97 begins with *mf* and ends with *ppp*.
- T. SX.** (Trombone/Saxophone): Measures 95 show eighth-note patterns with *7:4* and *3:2* markings. Measures 96 and 97 show eighth-note patterns with *ppp* and *p* dynamics.
- VN.** (Violin): Measures 95 and 96 show sustained notes. Measure 97 starts with *mp*, followed by *pp*, then *mf* with *loco* above it, *ppp*, *ppp*, and *mf*.
- VC.** (Cello): Measures 95 and 96 show eighth-note patterns with *3:2* and *7:4* markings. Measure 97 shows eighth-note patterns with *ppp*, *p*, *mf*, and *ppp*.
- PNO.** (Piano): Shows sustained notes throughout the measures.
- ELEX.** (Electronics): Shows sustained notes throughout the measures.

A large diagonal watermark "Get in touch for full score" is visible across the page.

SECOND DRAFT

100

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

100

ord.

$\frac{9:8}{\text{pp}}$

$\frac{9:8}{\text{II}}$

$\frac{3:2}{\text{mf}}$

$\frac{3:2}{\text{p}}$

$\frac{3:2}{\text{vn. + vc. harmo}}$

$\frac{3:2}{\text{fl. harmo}}$

$\frac{3:2}{\text{ts. harmo}}$

(13)

(14)

(15)

B. FL.
(Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

to PICCOLO

3:2

(8'')

103

103

103

103

103

103

~8"

~8"

~8"

~8"

~8"

~8"

count-off in o7

TACET until count-off

108 Maximum Textural Fluidity* [♩ = ca. 76–90]

PICCOLO
ord.

B. FL. (Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

108

108

108

108

108

108

15

16

17

*Generally, single pitches and dyads (ord., trem., etc.) should seek to blend with the surrounding musical texture. Fast-moving passages may be foregrounded a little, but a global sound is usually preferred.

B. FL. (Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

IIo 6:4
3:2
6:4
9:8

IIo 3:2
6:4
3:2
ppp

IIo 1.8°
3:2
3:2
p
pppp

IIo 6:4
6:4
3:2
I.12°
10:8
random high partials on IV

IIo 6:4
6:4
3:2
3:2
S.T.
pppp

IIo
3:2
3:2
mp

(Pno.) 18 19 20
p3 p4 un. harmo p5 3:2 p6 picc. + un. harmo

B. FL. (Pic.)
Flz. *ord.* *Flz.* *ord.* *Flz.* *ord.* *ord.*
p *ppp* *pppp* *p* *pp*
pp

T. sx.
ord. *7:4* *7:4* *7:4* *7:4*

VN.
8^a *ord.* *mp* *mf* *pp* *f*
5:4 *7:4* *7:4* *7:4* *7:4*

vc. *S.P.*
ppp *pppp* *7:4* *7:4*

PNO.
7:4 *5:4* *mf* *ppp* *pppp*
pp *7:4*

ELEX.
vc. harmo *picc. harmo* *vn. harmo* *p7 + picc. harmo* *vn. + vc. harmo* *picc. + vn. harmo* *vn. harmo* *ts. harmo* *picc. harmo* *p8*
21 *22* *7:4* *7:4* *7:4*

115

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

Get in touch for full score parts.

116

ord.

Flz.

ord.

ord.

S.T.

8^a

ord.

mp

ppp

mp

7:4

5:4

3:2

7:4

3:2

7:4

mp

ppp

mp

7:4

6:4

7:4

3:2

f

mp

mp

7:4

5:4

7:4

ppp

ppp

pp

pppp

7:4

5:4

7:4

pp

pppp

Re.

Re.

Re.

picc. + vn. harmo

vc. harmo

picc. harmo

p9

3:2

picc. harmo

picc. + vn. harmo

p10 + picc. harmo

ts. + vn. + vc. runs

7:4

24

25

118

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

118

119

120

121

122

123

124

125

126

127

loco

I

II

loco

p11 + vn. harmo

tutti harmo

p12

26

27

B. FL. (Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

ord.
120
p
6:4
3:2
5:4
5:4
7:4
p

120
mp
3:2
5:4
5:4
7:4
p

(8^a)
120
S.P.
N
loc.
ord.
120
f
7:4
p

120
3:2
3:2
mp
5:4
7:4
p
pppp

120
9:8
9:8
7:4
7:4
p
mp
p
mp

(28)
picc. + ts. harmo
p13
vn. harmo
p14
7:4
(29)

122

B. FL. (Pic.) *ppp*

T. SX. *mp*

VN. *pp* [S.T.] *p* *ord.* *8a* *pppp*

VC. *7:4:1*

PNO. *f* *ppp*

ELEX. (30) *ts. + vc. harmo* *p15 + picc. + vn. harmo* *p16 + tutti harmo* (31)

124

B. FL. (Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

Flz. *ord.* *p* *pp* *pppp*

mp

(8^a) *[S.P.]* *[loco]* *[S.P.]* *ord.* *mf* *p* *ppp*

II. 8° 1.5° *[S.T.]* *3:2↓* *p* *pppp*

pp *pppp* *pp*

p17 *7:4↓* *32* *p18* *7:4↓* *33*

ts. harmo

125

126

126

B. FL. (Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

126 (Loco)

ord.

mf

mp

ppp

p

pppp

p

S.P.

7:4

5:4

6:4

7:4

5:4

7:4

p

7:4

S.T.

ppp

p

(Loco)

7:4

p19

picc. harmo

(34)

128

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

p
7:4
7:4
7:4
7:4
6:4
7:4
7:4
7:4
3:2
pp

ord.
11:8
7:4
3:2
7:4
7:4
7:4
7:4
ord.
7:4
7:4
6:4
7:4
7:4
1.5°
II.6°
ord.
ppp

7:4
5:4
7:4
7:4
7:4
7:4
7:4
pp
pp
sp pp
7:4
7:4
7:4
7:4

Pizz.

p20
vn. harmo
p21
picc. + vn. harmo
p22 + picc. + vn. harmo

35
36
37

130

B. FL. (Pic.)

T. SX.

VN.

vc.

PNO.

ELEX.

130

Flz. ord. 7:4 7:4

7:4 ppp ord. 6:4 7:4 ppp

7:4 6:4 3:2 7:4 mp

ppp 6:4

3:2 9:8 pp pppp 3:2 pp 7:4

ped. *ped.*

p23 + picc. harmo 3:2 13. harmo p24 + vn. + ts. harmo 3:2

132

B. FL. (Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

133

loc.

ord.

(8^a)

S.T.

132

pppp

p *pppp*

pp *pppp*

pp *pp*

pp

132

pppp

pp

(P.^a)

vcl. harmo

vcl. harmo

p25

p26

picc. + vcl. harmo

vcl. harmo

vcl. harmo

p27 + ts. harmo

39

40

41

B. FL.
 (Pic.) 135

T. SX.
 135

VN.
 135

VC.
 135

PNO.
 135

ELEX.
 135

SECOND DRAFT

138

B. FL. (Pic.) *ord.* 7:4: *Flz.* 5:4: 5:4: 7:4: *Flz.* 7:4: *ord.* 5:4: 7:4: *p*

T. SX. 7:4: 7:4: 7:4: 5:4: *pp* 7:4: 7:4: 7:4: 8° *II. 8°* 5:4: *p* 7:4: *sf* 7:4: *pp*

VN. 7:4: 5:4: 7:4: 7:4: 5:4: 3:2: 7:4: *pp* =

vc. 5:4: 7:4: 7:4: 7:4: 5:4: 7:4: *pp* =

138 7:4: 7:4: 7:4: 7:4: 7:4: 7:4: *pp* *pp* *pp* *pp* *pp* *pp*

PNO. 7:4: 7:4: 7:4: 7:4: 7:4: 7:4: *pp* *pp* *pp* *pp* *pp* *pp*

(Pno.) 7:4: 7:4: 7:4: 7:4: 7:4: 7:4: *pp* *pp* *pp* *pp* *pp* *pp*

ELEX. 7:4: 7:4: 7:4: 7:4: 7:4: 7:4: *p31 + tutti harmo* *p32* *vn. harmo* *p33 + vc. + fs. harmo* *vn. + vc. harmo*

(45)

140

B. FL.
(Pic.)

6:4

pp *ppp* 6:4

to FLUTE

T. SX.

140

3:2

5:4

bisb.

3:2

VN.

(8^a)

S.P.

3:2

6:4

6:4

p

7:4

VC.

140

3:2

pppp

S.T.

3:2

pp

S.P.

7:4

6:4

ppp

140

6:4

3:2

PNO.

pp

ppp

pp

ELEX.

p34

3:2

46

p35

picc. + vn. + vc. harmo

picc. harmo

p36 + ts. harmo

3:2

142

B. FL.
(Pic.)

T. SX.

VN.

VC.

PNO.

ELEX.

142

p

pp

(8^a)

loco

7:4

3:2

7:4

3:2

ppp

7:4

7:4

7:4

pp

ppp

6:4

p

pp

ppp

pppp

7:4

p37

7:4

picc. + vn. harmo

picc. + vn. harmo

picc. + vn. harmo

48

144 With the Prosodic Phrasing of Speech [← ♫ = ♫ →]

FLUTE
ord.

B. FL. (Flute)

T. SX.

VN.

vc.

PNO.

ELEX.

SECOND DRAFT

Flz.

B. FL. (Flute)

T. sx.

VN.

vc.

PNO.

(Pno.)

ELEX.

147

149

ord.

3:2

pppp

ord.

3:2

pppp

ppp

p

S.P.

pppp

p

7:4

3:2

6:4

7:4

mf

3:2

3:2

s5

53

150

B. FL. (Flute)

T. sx.

VN.

VC.

PNO.

ELEX.

151

s6 (muted)

s7

54

[54]

155

B. FL.
(Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

154

155

ord.

6:4

pp

3:2

mf

5:4

pppp

7:4

mp

p

6:4

pppp

3:2

3:2

ord.

7:4

p

7:4

7:4

p

154

154

3:2

mf

154

(Trom.)

154

s8

55

s9

56

s10

57

s11

58

157

B. FL. (Flute)

ord.

159

FLZ.

157

T. sx.

157

VN.

157

vc.

157

PNO.

157

ELEX.

pppp

7:4

ord.

7:4

7:4

mp

p 6:4

7:4

mp

pppp

7:4

mp

3:2

S.P.

8^a

3:2

pp

mp

3:2

mp

pppp

7:4

p

pppp

7:4

3:2

mf

3:2

mf

s12

59

s13

60

s14 + fl. harmo

61

160

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

160

7:4 \downarrow

p

ppp

7:4 \downarrow

mf

f

p

ppp

7:4 \downarrow

sp pppp

loc

7:4 \downarrow

3:2 \downarrow

f

p

6:4 \downarrow

ppp

9:8 \downarrow

mf

6:4 \downarrow

f

p

7:4 \downarrow

mf

160

160

160

160

160

160

s15

62

s16

3:2 \downarrow

8t

s17

3:2 \downarrow

63

162

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

162

163

loco

ord.

S.P.

ord.

(*ped.*)

s18

s19

64

65

164

B. FL. (Flute)

T. sx.

VN.

VC.

PNO.

ELEX.

165

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

167

167

167 (8^a)

167

167

167

168

168

169

ord.

mp

p

ppp

pppp

pp

pppp

mp

pppp

mp

mf

mp

s22

s23

68

69

170

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

(8^a)

171

172

70

71

72

subitone

ord.

loco

[S.P.]

Ped.

s24

s25

s26

B. FL.
(Flute)

T. sx.

VN.

VC.

PNO.

ELEX.

176 [ord.]

B. FL. (Flute)

T. SX.

VN.

vc.

PNO.

ELEX.

6:4 7:4 3:2 7:4 7:4 6:4

pppp

Flz.

pppp

pppp pp 6:4 7:4 p pppp 6:4 7:4 pppp

S.P.

3:2 pppp 6:4 7:4 p 3:2 3:2 pppp 6:4 7:4 pppp

mf p

(Ped.) 3:2 Ped. Ped. Ped. (74) s29

7:4

s30 6:4 (75)

178

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

178

178

178

178

178

178

178

pp

p

mp

pppp

ord.

3:2

7:4

6:4

pp

pppp

3:2

7:4

6:4

3:2

7:4

3:2

7:4

6:4

3:2

7:4

7:4

sp

mp

6:4

8t

8t

s31

s32

s33

s34

s35

76

SECOND DRAFT

180

B. FL. (Flute)

Flz.

6:4

7:4

ppp

ppp poss. —

ord. 3:2

7:4

pppp

6:4

3:2

180

T. sx.

ppp

180

VN.

6:4

ppp

p

7:4

pppp

3:2

180

vc.

ppp

3:2

pppp

ppp

3:2

180

PNO.

12:8

6:4

pp

p

pp

mp

180

ELEX.

s36

s37

s38

s39

s40

s41

77

78

3:2

3:2

3:2

3:2

3:2

6:4

8b

183

B. FL. (Flute)

184

T. BX.

185

ord.

BASSOON (B. FL.)

T. BX. (Trombone)

VN. (Violin)

VC. (Cello)

PNO. (Piano)

ELEX. (Electronics)

183

184

185

79

80

s42

s43

s44

s45

s46

3:2 6:4 7:4

6:4 7:4

p

ord.

pppp

ppp

ppp

pp

3:2 6:4 7:4

ppp

ppp

p

3:2 7:4

ppp

3:2 7:4

ppp

3:2 7:4

ppp

9:8

mf

mp

8b

3:2 3:2

3:2 3:2

3:2 3:2

3:2 3:2

3:2 3:2

3:2 3:2

6:4

186

B. FL. (Flute)

T. sx.

VN.

VC.

186

PNO.

ELEX.

189

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

ord.

6:4: 9:8: 6:4: 7:4: 3:2: pppp

6:4: 3:2: 7:4: pppp mp 7:4: pppp pppp pp

3:2: 6:4: pppp p 6:4: mp 6:4: pppp 7:4: pp

6:4: 7:4: 7:4: mp 6:4: pppp 7:4: pppp

189

15

189

189

s49

83

ord.

6:4: 7:4: 7:4: mp 6:4: mp ff

3:2: s50

84

191

B. FL. (Flute)

T. sx.

VN.

VC.

PNO.

ELEX.

Flz.

ord.

7:4
pp

7:4
ppp

3:2
p

3:2
pp

7:4
ppp

6:4
mp

6:4
ppp

S.P.

9:8
pp

7:4
p

8^a - - - - - loco S.T. 6:4
ppp 3:2
ppp

mf

p

ppp

s51

s52

s53

s54

(85)

(86)

(87)

193

B. FL. (Flute)

T. SX.

VN.

VC.

193

PNO.

193

ELEX.

194

195

B. FL. (Flute)

Flz.
rapid quarter-tone descent

pp

T. SX.

Flz.
rapid quarter-tone descent

pp

VN.

pp

VC.

pp

PNO.

195

(Pno.)

ELEX.

196

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

ord.

pp

pppp

p

pppp *p*

pp

s57

6:4

197

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

3:2

7:4

7:4

7:4

7:4

6:4

6:4

7:4

3:2

6:4

(8^a)

3:2

pppp

pppp

198

7:4

5:4

199

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

199

199

199

199

199

199

15

91

s58

91

Musical score page 74, Second Draft, featuring six staves:

- B. FL. (Flute)**: Treble clef, key signature of one sharp. Dynamics: pp . Measure 200: A series of eighth-note pairs with grace notes, followed by a sixteenth-note cluster. Measure 201: A sustained note with a grace note.
- T. SX. (Tuba)**: Bass clef, key signature of one sharp. Dynamics: pp poss. Measure 200: A sustained note with a grace note. Measure 201: A sustained note with a grace note.
- VN. (Violin)**: Treble clef, key signature of one sharp. Dynamics: $pppp$. Measure 200: A sustained note with a grace note. Measure 201: A sustained note with a grace note. Measure 202: Dynamics pp . Measure 203: Dynamics pp .
- VC. (Cello)**: Bass clef, key signature of one sharp. Dynamics: pp . Measure 200: A sustained note with a grace note. Measure 201: A sustained note with a grace note. Measure 202: Dynamics pp .
- PNO. (Piano)**: Treble clef, key signature of one sharp. Measure 200: A sustained note with a grace note. Measure 201: A sustained note with a grace note.
- ELEX. (Electronics)**: Treble clef, key signature of one sharp. Measure 200: A sustained note with a grace note. Measure 201: A sustained note with a grace note. Measure 202: Dynamics $s59$.

Measure numbers 92 and 200 are indicated at the bottom of the page.

201

B. FL. (Flute)

T. SX.

VN.

vc.

PNO.

ELEX.

Get in touch for full score + parts.

SECOND DRAFT

203

B. FL. (Flute) *ppp*

T. SX.

VN. *pp*

vc. *pppp* *ppp* [S.P.] *3:2↓* *3:2↓* *pppp*

PNO.

ELEX. *s60* (93) *s61* (94)

205

B. FL. (Flute)

T. sx.

VN. [S.P.
flaut.]

205

vn.

VC.

205

PNO.

ELEX.

205

206

207

pp

pppp

pp

ord.

5:4

pp

ppp

mp

ppp

5:4

pppp

7:4

6:4

5:4

s62

95

Musical score page 78, Draft #2, featuring six staves:

- B. FL. (Flute):** Playing eighth-note patterns. Measure 207: $\text{7:4}\downarrow$, $\text{3:2}\downarrow$. Measure 208: $\text{3:2}\downarrow$. Dynamics: *ppp*, *pp*.
- T. SX. (Tuba):** Playing sustained notes.
- VN. (Violin):** Playing eighth-note patterns. Measure 207: $\text{6:4}\downarrow$. Dynamics: *ppp*. Measure 208: *loc.* *N*, $\text{3:2}\downarrow$. Dynamics: *mp*.
- VC. (Cello):** Playing eighth-note patterns. Measure 207: *ord.* Measure 208: $\text{3:2}\downarrow$.
- PNO. (Piano):** Playing eighth-note patterns. Measure 207: $\text{7:4}\downarrow$. Measure 208: $\text{7:4}\downarrow$.
- ELEX. (Electronics):** Playing eighth-note patterns. Measure 207: *Re.* Measure 208: $\text{6:4}\downarrow$. Measures 96-97: *s63*, *s64*.

210

B. FL. (Flute)

T. SX.

VN. (8^a)

VC.

PNO.

ELEX.

210

5:4 \downarrow

6:4 \downarrow

3:2 \downarrow

pp

210

6:4 \downarrow

3:2 \downarrow

pp

210

3:2 \downarrow

pp

210

mp

210

3:2 \downarrow

6:4 \downarrow

7:4 \downarrow

ppp

210

15

p

3:2 \downarrow

210

210

s65

(98)

s66

(99)

SECOND DRAFT

213

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

ord.

6:4↓

3:2↓

p

pp

1. 5°
II. 6°
N
15"

3:2↓

8"

ppp

pppp

pp

6:4↓

3:2↓

ppp

p

(R20.)

s67

100

3:2↓

6:4↓

101

s68

3:2↓

102

s69

SECOND DRAFT

216

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

216

Flz.

bisb.

III. 10° IV. 12°

(8^a)

216

6:4

p

pp

S.P.

3:2

6:4

216

3:2

216

216

(Pno.)

216

216

(s70)

3:2

103

(s71)

104

SECOND DRAFT

219

B. FL. (Flute)

T. SX.

VN. (8^a)

VC.

PNO.

ELEX.

Get in touch *Full Score* *only parts*

219

p

ppp

ord.

3:2

219

ppp

(S.T.)

3:2

8^b

pp

219

p

S.P.

3:2

pppp

loc.

ord.

3:2

loc.

219

pp

6:4

7:4

3:2

3:2

7:4

3:2

219

(Rev.)

s72

105

s73

106

[222] **Tranquillo** [← ⌂ = ⌂ →]

B. FL.
(Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

flaut.

+ détaché

8b-

s74

107

SECOND DRAFT

Musical score page 84, Second Draft, featuring six staves:

- B. FL. (Flute)**: Staff 1, Treble clef. Measures 224-225. Dynamics: ffff . Measure 225 includes a melodic line with grace notes and a dynamic of fff .
- T. sx. (Trombone)**: Staff 2, Treble clef. Measures 224-225. Measures are grouped by $5:4\downarrow$ time signatures.
- VN. (Violin)**: Staff 3, Treble clef. Measures 224-225. Measures are grouped by $7:4\downarrow$ and $5:4\downarrow$ time signatures. Dynamics: pppp .
- VC. (Cello)**: Staff 4, Bass clef. Measures 224-225. Measures are grouped by $5:4\downarrow$ and $3:2\downarrow$ time signatures.
- PNO. (Piano)**: Staff 5, Treble clef. Measures 224-225. Dynamics: ff .
- ELEX. (Electronics)**: Staff 6, Treble clef. Measures 224-225. Includes dynamics ff , ff , and fff .

Measure numbers 224 and 225 are indicated above each staff. Measure 225 includes various time signature changes (e.g., $5:4\downarrow$, $7:4\downarrow$, $3:2\downarrow$) and dynamic markings (e.g., ffff , pppp , ff , fff).

226

B. FL. (Flute)

T. SX.

vn.

(8^a)

vc.

pno.

226

226

elex.

SECOND DRAFT

229

B. FL. (Flute)

T. sx.

VN.

vc.

PNO.

ELEX.

loc.
S.T.
N

ord.
II
III
IV

pp
ppp
pppp
pp
pp
ppp

108

s75

231

B. FL. (Flute)

T. SX.

VN.

vc.

PNO.

ELEX.

Get in touch for full score parts.

233

B. FL. (Flute)

Flz.

5:4 \downarrow

ppp

3:2 \downarrow

6:4 \downarrow

T. SX.

233

6:4 \downarrow

6:4 \downarrow

6:4 \downarrow

6:4 \downarrow

ppp

VN.

233

loc.

S.T.

N

6:4 \downarrow

pp

7:4 \downarrow

7:4 \downarrow

6:4 \downarrow

flaut.

H

15 α -----

VC.

233

N

3:2 \downarrow

ppp

PNO.

233

15

ELEX.

233

8 \flat

pianiss.

3:2 \downarrow

109

s76

(8^a)

B. FL. (Flute)

T. SX.

H^r

(15^a)

VN.

vc.

PNO.

ELEX.

235

235

235

235

235

235

235

235

235

235

235

235

235

pppp

pppp

pppp

pppp

238

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

238

238

238

238

238

238

loco
S.T.
N

15^a

3:2

6:4

5:4

6:4

pp

p

pp

pppp

8b

s77

110

3:2

SECOND DRAFT

240

B. FL. (Flute)

T. SX.

(15")

flaut.

VN.

VC.

PNO.

ELEX.

240

240

240

240

240

240

(Sb.)
(Lw.)

pppp

pp

ppp

3:2

243

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

loco
Flz.

pp

3:2

3:2

15^a

6:4

6:4

mp

ord

III

II

I

pp

pppp

3:2

3:2

3:2

pp

pppp

pp

pp

pp

15

s78

111

SECOND DRAFT

[247]

B. FL. (Flute)

T. SX.

VN.

VC.

PNO.

ELEX.

ord.

loc.

S.T.

N

8^a

ord.

pppp

6:4

5:4

p

mp

ppp

3:2

6:4

3:2

mp

ppp

3:2

112

s79

—April 2021
New York City

SECOND DRAFT

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9 790232 559964 >



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