

# (HARMONY)

*for narrator & nine players*

*(2019)*

TREVOR BAČA



# ( H A R M O N Y )

## Forces:

- Narrator
- Bass flute
- Percussion I & II (identical setup for each):
  - triangle, slate, glockenspiel
  - planks of purpleheart (3 planks each, all relatively close in pitch)
  - brake drum, bass drum (large mallet, sponge, superball)
  - tam-tam (large)
- Harp
- Viola
- Cello I & II
- Contrabass I & II

**Accidentals.** Accidentals govern only one note. This is true even for successive noteheads at the same staff position. The sequence of G $\sharp$ 4 followed by G4 (without accidental) is to be understood as G $\sharp$ 4 followed by G $\natural$ 4.

**Appoggiaturas.** Play runs of small-note appoggiaturas as fast as possible starting directly on the beat; land immediately on the full-size note shown below and sustain to the end of the duration indicated.

**Flat glissandi.** Flat glissandi are sometimes used as a typographical variant of ties.

**Metric modulations.** One hundred three of the metric modulations in the music are indicated with spanners (marked “MM”). These are included as a signal to the conductor that a given part may be used aurally to check a modulation.

**Bass flute.** The bass flute sounds an octave lower than written. Play passages marked “covered” (or “cov.”) by covering the opening of the flute with the lips; such passages sound an octave plus a minor seventh lower than written. The two multiphonics (“L.5” and “L.42”) are bass flute multiphonics 5 and 42 in Carin Levine’s book *Die Spieltechnik der Flöte*, volume II. Trills without secondary pitches are color trills. Transitions between tone (T) and air (A) are shown with arrows.

**Percussion.** Pieces of slate may be found at a hardware or flooring store; select pieces that are both about a foot square; select pieces with slightly different surface irregularities (and resulting timbre); the two piece should sound slightly detuned from one another. The score gives two different ways of playing the slate. Scrape the slate in a semicircular motion that traverses the width of the slate in the duration indicated: “scrape” written above a quarter note takes twice as long to travel the same distance as “scrape” written above an eighth note (and sounds correspondingly faster). Brush the slate with a toothbrush or other stiff-bristled brush. **Purpleheart.** Planks of purpleheart may be found at hardware and flooring stores. Each percussion part requires three pieces of purpleheart (high, middle, low) corresponding to the three-line staff in the score. The three high, middle, low pitches should all be relatively close to each other (within about a major third). Additionally, *the two 3-piece sets of purpleheart should be microtonally detuned from each another.* Thus the two “high” planks must almost (but not quite) match each other in pitch; likewise the two “middle” planks must almost (but not quite) match each other, and the two “low” planks must almost (but not quite) match each other. The goal is a six-note swarm of pitches that lose some of their distinctiveness when sounded together. **Tam-tam.** The two tam-tams should match in pitch. Play with an attackless roll that privileges the fundamental and suppresses the upper partials. Move the place of attack slowly from the rim to within a few inches of the center (and back) *ad lib* throughout the piece, even though these transitions are not yet shown in the score. **Brake drum.** Play passages marked “brake drum (papertowel)” by drawing a dry papertowel in a continuous course over the rough metallic surface of the drum; the resulting sound is a strikingly disembodied white noise.

**Harp.** Play passages marked “whisk” by running the fingernail (or a coin or plastic guitar pic) laterally up one of the harp’s strings to create a whisking sound. The sound is usually paired with the percussionists’ scraped pieces of slate. **Bowing the harp.** Rehearsal marks J and BB feature passages for the harpist to bow the instrument with a pair of cello (or violin) bows. Use a single bow (RH) where only a single pitch is notated; use a pair of bows (RH and LH together) where two pitches are notated. Bow the first string at a string contact point that brings out the seventh partial; bow the second string with changes in speed that effect the beating patterns

given in the score (“8 pul. / beat” meaning 8 pulses per slow quarter-note beat, for example, accomplished as slight differences in speed at which each string is bowed). Both such passages in the piece should be beautiful; treat the music as slow-moving color cadenzas in acknowledgement of Éliane Radigue’s work on the technique.

**Strings.** No scordatura. The viola and cellos sound as written. The contrabass sounds an octave lower than written in the bass clef; *the contrabass sounds as written in the trble clef.* **LH damping.** Passages marked with a damp symbol should be played with the left hand damping the string at the position indicated: lightly lay three fingers on the string to produce a beautiful grey sound with perceptible (but muted) sense of pitch. **XFB.** Passages marked “XFB” (“extremely fast bow”) should be played with a fast, extremely light, desynchronized type of tremolo flautando: use generous amounts of bow and change the bow irregularly (while noting that the technique is decidedly less hectic than it might first appear because the bow only skims the surface of the string throughout: do not play “into” the string at all). Most XFB passages seem to be helped by playing somewhat tasto on the string. The aural result of the technique is a “fluorescent” type of flautando that brings out the middle partials of the string’s sound. **Rimbalzandi.** Triple-staccati indicate rimbalzandi: aim for three bounces of the bow per note head. **Playing directly on the wood of the bridge.** Play passages notated on the 1-line staff directly on the wood of the bridge: white noise results with almost no sense of pitch. **String contact point (SCP) transitions.** Transitions between ponticello (P), ordinario (O) and tasto (T) string contact points are shown with arrows; P1, P2, P3, P4 indicate string contact points progressively closer to the bridge (and brighter and more acidic in timbre); T1, T2, T3, T4 indicate string contact points progressively closer to the nut (and mellower and smoother in timbre). **Quasi bisbigliandi.** Passages marked “quasi bisb.” in the strings are to be played in imitation of harp bisbigliandi: cycle through the pitches indicated as quickly as possible; note that these passages are an effect of the left hand (and **not** a type of right-hand tremolo, even though the technique is marked with three hash signs). **Harmonics and half-harmonics.** White diamond noteheads indicate natural harmonics in the usual way; black diamond noteheads indicate half harmonic pressure. **Half col legno tratto.** Play passages marked “1/2 clt” with the bow rotated to allow both hair and wood to travel across the string. The goal is to introduce a healthy amount of whisking into the sound, especially when combined with full up-bow and full down-bow strokes. **Full-bow strokes.** Up-bow and down-bow symbols equipped with dangling tails indicate complete bow strokes in the direction given. The symbols provide for very fast movements of the bow, usually played half col legno tratto.

(**HARMONY**) was composed for Echoi Ensemble on a text written for the project by Paul Griffiths. The world premiere was given by Echoi Ensemble under the direction of Jonathan Hepfer on 13 January 2020 in Zipper Concert Hall during the 2019/20 season of the Monday Evening Concerts in Los Angeles, California. The work is dedicated, with warmth and appreciation, to Jonathan Hepfer for more than a decade of exacting artistic collaboration and profoundly meaningful friendship.

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to Jonathan Hepfer

# ( H A R M O N Y )

for narrator & nine players

Paul Griffiths (\*1947)

Trevor Bača (\*1975)

A

$\text{♩} = 96$   $\frac{6}{4}$   $\frac{5}{4}$   $\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{3.5} = \text{♩}$ ]  $\frac{3}{4}$

Bass flute  
 $f/MP$  A sounds 8<sup>va</sup> higher -  $mf/MP$   $f/MP$   $mf/MP$   $mf$  cov. - -

Percussion I  
BD (superball)  $f$   $mf$   $f$  purpleheart 3:2  $f > p$

Percussion II  
slate (scrape)  $mf$  purpleheart 7:4  $f > p$

Harp  
whisk  $mf$   $mf$  ancora

Viola  
7<sup>°</sup> / A  $mp$  3:2  $sfz$

Cello I  
P1 → MM → P3 → P2 → P4 → P1 → P3 3:5  $f$  3:5 5:4  $sfz$

Cello II  
 $mp$   $mf$

Contrabass I  
P1 → P3 → P2 → P4 → P1 5:4 MM  $sfz$

Contrabass II  
11<sup>°</sup> / A  $mp$   $mf$

# B

4  $\text{♩} = 144$  [ $\text{♩}^{5:4} = \text{♩}$ ]

4  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Bfl.  $p < mf > p$   $p < mf > p$   $p < mf > p$   $p < mf > p$   $p < mf > p$

Perc. I  $\text{tam-tam}$

Perc. II  $p$  ancora  $4:5$

Hp.  $\text{bisb.}$   $p < f > p$   $(p) < f > p$   $(p) < f > p$   $(p) < f > p$   $(p) < f > p$

Va.  $f/MP$   $f/MP$   $f/MP$   $f/MP$   $f/MP$   $A\flat$  sounds 8<sup>va</sup> higher

Vc. I  $f/MP$   $f/MP$   $f/MP$   $f/MP$   $f/MP$   $A\flat$  sounds 8<sup>va</sup> higher

Vc. II  $P1$   $mf$   $4:5$   $f/MP$   $f/MP$   $A\flat$  sounds 8<sup>va</sup> higher

Cb. I  $f/MP$   $f/MP$   $f/MP$   $f/MP$   $f/MP$   $A\flat$  sounds 8<sup>va</sup> higher

Cb. II  $P1$   $mf$   $4:5$   $f/MP$   $f/MP$   $A\flat$  sounds 8<sup>va</sup> higher

Bfl.

$p < mf > p$

$f/mp$

$mf/mp$

$mf$

$p < mp > p$

A sounds 8<sup>va</sup> higher

Perc. I

MM

BD (superball)

$f$

$mf$

$f$

purpleheart

3:2

$f > p$

$p$

Perc. II

MM

slate (scrape)

$mf$

purpleheart

7:4

$f > p$

tam-tam

4:5

$p$

Hp.

(p) < f > p

$mf$

whisk

$f$

bisb.

$p < mp > p$

Va.

$f/mp$

7<sup>o</sup> / A

$mp$

3:2

$ff$

$p$

A<sup>b</sup> sounds 8<sup>va</sup> higher

Vc. I

P2

P4

P1

P3

3:5

$f$

5:4

$ff$

$p$

A<sup>b</sup> sounds 8<sup>va</sup> higher

Vc. II

$f/mp$

$mp$

$mf$

$p$

A<sup>b</sup> sounds 8<sup>va</sup> higher

Cb. I

P2

P4

P1

$f/mp$

$f$

$ff$

$p$

A<sup>b</sup> sounds 8<sup>va</sup> higher

Cb. II

11<sup>o</sup> / A

$f/mp$

$mp$

$mf$

$p$

A<sup>b</sup> sounds 8<sup>va</sup> higher

Bfl.  $p < mf > p$   $p < f > p$   $p < ff > p$   
 Perc. I  $mp$   $mf$   $f$   
 Perc. II  $mf$  4:5  
 Hp.  $(p) < mf > p$   $(p) < f > p$   $(p) < ff > p$   
 Va.  $ff$   
 Vc. I  $ff$   
 Vc. II  $ff$   
 Cb. I  $ff$   
 Cb. II  $ff$

Here I am. On my own. And  
no-one —



C

16

$\frac{3}{4}$

$\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{r4:5-} = \text{♩}$ ]  $\text{♩} = 72$  [ $\text{♩}^{r5:4-} = \text{♩}$ ]

Bfl.

*mf pp p*

Perc. I

*f > p f p*

Perc. II

*f > p f p*

Hp.

*f pp p*

Va.

*ff pp*

Vc. I

*mf p mp*

Vc. II

*mf pp*

Cb. I

*ff pp p mp*

Cb. II

*mf pp p*

$\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]

$\frac{5}{4}$



Back.

Hear me. On my —



Back.

Here I am. On my own. On the dunes. Where I can hear the sea.

BD (superball)

*mf*

brake drum

*mf*

pdlt

*mp*

scr<sub>1</sub>

*mp*

scr<sub>1</sub>

*mp*

scr<sub>1</sub>

*mp*

P1 — T1

*mf p*

T1 — P2 — O

*p f*

covered

Bfl. *mf* sempre *pp* *p*

Perc. I *f* *p* *p* *f* *f* *p*

Perc. II purpleheart *f* *p* *p* *f* *f* *p*

Hp. *f* *f* *pp* *p*

Va. *ff* *f* *mf* *mp* *p* *pp* *ppp* *ppp* *pp*

Vc. I *ff* *f* *mf* *mp* *p* *pp* *ppp* *ppp* *mf* *p* *mp*

Vc. II P1 *mf* *mf* *pp*

Cb. I *ff* *f* *mf* *mp* *p* *pp* *ppp* *pp* *p* *mp*

Cb. II P1 *mf* *mf* *pp* *p*

pizz. 11°/E IV

Bfl. *mp* *mf* *f* *mf* *mp* *p*

Perc. I  $\overbrace{3:2}^{\text{p}}$   $\overbrace{5:4}^{\text{p}}$

Perc. II *p*

Hp. *mp* *mf* *f* *pp* *mf*

Va. *p* *mp* *mf* *mp* *p* *pp*

Vc. I  $(\phi)$  *mf* *f* *mf* *mp*

Vc. II  $(\phi)$  *p* *mp* *mf* *mf* *mp* *p* *pp*

Cb. I pizz. *mf* *f* *mf* *mp*

Cb. II pizz. *mp* *mf* *f* *mf*

Bfl.  $pp$   $pp$   $ff$   $p$   $\Delta$

Perc. I  $f$   $f$  ancora

Perc. II  $f$   $MM$   $p$  sub.

Hp.  $mp$   $p$   $pp$   $p < ff > p$  bisb.

Va.  $pp$   $pp$   $ff/p$   $\Delta$  sounds 8<sup>va</sup> higher

Vc. I  $p$   $pp$   $ff/p$   $\Delta$  sounds 8<sup>va</sup> higher

Vc. II  $pp$   $pp$   $ff/p$   $\Delta$  sounds 8<sup>va</sup> higher

Cb. I  $p$   $pp$   $ff/p$   $\Delta$  sounds 8<sup>va</sup> higher

Cb. II  $mp$   $p$   $pp$   $11^\circ/E$   $IV$   $T1$   $4:5$   $mf$

$\text{♩} = 72 \quad [\text{♩} = \text{♩}]$   
 $\frac{3}{4}$ 
 $\text{♩} = 48 \quad [\text{♩} = \text{♩}]$   
 $\frac{5}{4}$ 
 $\text{♩} = 57 \frac{3}{5} \quad [\text{♩}^{6.5-} = \text{♩}]$   
 $\frac{3}{4}$ 

Bfl. *pp* *covered* *mf*

Perc. I *BD (superball)* *purpleheart* *5:4* *3:2* *mf* *p* *f*

Perc. II *MM* *f sub.* *brake drum* *purpleheart* *7:4* *mf* *p* *f*

Hp. *pp* *mp* *f*

Va. *pp* *f* *scr...*

Vc. I *pp* *f* *scr...* *5:4* *MM* *5:4* *ppp* *mf*

Vc. II *pp* *f* *scr...* *P1* *mf*

Cb. I *pizz.* *11°/E* *pp* *IV* *P1* *T1* *mf* *p* *pp* *ppp*

Cb. II *T1* *(T1)* *P2* *O* *P1* *f* *mf*

# E

$\text{♩} = 72 \text{ } [\text{♩}^{\frac{5}{4}} = \text{♩}]$   $\text{♩} = 96 \text{ } [\text{♩}^{\frac{4}{3}} = \text{♩}]$   
 $\frac{6}{4}$

37

Bfl. (cov) jet whistle jet whistle  
 $pp$   $p$   $ff$   $ff$  ancora

Perc. I 3:2 5:4  
 $f$   $p$  triangle (small beater)  $p$

Perc. II 7:4  
 $f$   $p$  tam-tam  $p$

Hp. tuning key glissando  
 $pp$   $p$   $f$   $f$

Va. MM XFB 4:3  $mf$  MM scr.  $f$  scr.

Vc. I (♯)  $p$   $mp$   $f$   $f$

Vc. II  $pp$   $f$   $f$

Cb. I pizz. 11°/E IV  $pp$   $p$   $mp$   $f$   $f$

Cb. II pizz. IV  $pp$   $p$   $f$   $f$

# F

♩=48 [♩=♩]  
40  $\frac{5}{4}$

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II

BD (struck)

*mp*

*f* ancora

scr. 1

*f*

*f*

T1

*p*

T1

*p*



Back.

Here I am.

Not so far.

On the dunes. Where I can see...

♩=57  $\frac{3}{5}$  [ $\frac{r6:5^-}{♩}$ =♩] ♩=48 [ $\frac{r5:6^-}{♩}$ =♩] ♩=57  $\frac{3}{5}$  [ $\frac{r6:5^-}{♩}$ =♩]  
 $\frac{4}{4}$

5:6 MM

5:6 MM

purpleheart

BD (struck)

purpleheart

*f*

*mp*

*f*

*p* ancora

*mp*

*p*

whisk

whisk

MM

6:5

*f*

*f*

*f*

scr. 1

*mp/pp*

B♭ sounds 8<sup>va</sup> higher

*f*

*mp/pp*

B♭ sounds 8<sup>va</sup> higher

*f*

*mp/pp*

B♭ sounds 8<sup>va</sup> higher

*p*

*f*

*p*

T1

*p*

T1

T1

P1

O

*mp*





$\text{♩} = 48$  [ $\text{♩}^{5:6} = \text{♩}$ ]

$\frac{5}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Bfl.

Perc. I

BD (superball)

Perc. II

brake drum

Hp.

fingernail

3:2

mf

f

ff

Va.

scr. · 1

scr. - - 1

scr. - - - 1

scr. - - - - 1

scr. · 1

scr. - - - - - 1

scr. - - - - - 1

f sempre

Vc. I

scr. · 1

scr. - - 1

scr. - - - 1

scr. - - - - 1

scr. · 1

scr. - - - - - 1

scr. - - - - - 1

f sempre

Vc. II

scr. · 1

scr. - - 1

scr. - - - 1

scr. - - - - 1

scr. · 1

scr. - - - - - 1

scr. - - - - - 1

f sempre

Cb. I

T1

O

T1

P2

mf

p

f

Cb. II

T1

P2

T1

f

p

G

$$J = 57 \frac{3}{5} \quad [J^{6:5} = J] \quad J = 96 \quad [J^{5:3} = J]$$

53

[illegible]

On.

No more.

58

 $\frac{4}{4}$  $\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{3.5} = \text{♩}$ ] $\frac{5}{4}$  $\text{♩} = 48$  [ $\text{♩}^{5.6} = \text{♩}$ ]

Bfl.  $\text{MM} \dots$   
 covered  $\text{3:2}$   $\text{3:2}$   
 $\text{mf}$

Perc. I purpleheart  $f$   $mp$  BD (superball)  $mf$

Perc. II  $p$  ancora brake drum  $mf$

Hp. whisk  $f$  fingernail  $\text{3:2}$   $mf$   $mf$   $\text{3:2}$

Va.  $\text{mp/pp}$   $B\flat$  sounds 8<sup>va</sup> higher  $pp$   $\text{MM} \dots$   $5:6$

Vc. I  $\text{mp/pp}$   $B\flat$  sounds 8<sup>va</sup> higher  $f$   $\text{scr.} \dots$

Vc. II  $p$   $f$   $\text{scr.} \dots$

Cb. I  $\text{mp/pp}$   $B\flat$  sounds 8<sup>va</sup> higher  $P1$   $T1$   $mf$   $p$

Cb. II  $p$  ancora  $T1$   $P2$   $O$   $p$   $f$

# H

61  $\text{♩} = 144$  [ $\text{♩}^{3:2} = \text{♩}$ ]  $\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{4:5} = \text{♩}$ ]  $\text{♩} = 96$  [ $\text{♩}^{5:3} = \text{♩}$ ]

**6/4** **4/4** **3/4** **4/4**

**Bfl.** (cov.)  $\text{MM} \cdot \text{---} \cdot 1$   $\text{4:5}$   $f$   $f$

**Perc. I** slate (brush)  $f$  purpleheart  $f$  brake drum  $f$  ancora

**Perc. II** tam-tam  $p$

**Hp.** l.v.  $f$   $\text{3:2}$   $\text{MM} \cdot \text{---} \cdot 1$  whisk  $\text{4:5}$   $f$   $f$  bisb.  $p$   $mf$   $p$

**Va.** XFB  $mf$   $p$  quasi bisb.  $(p)$   $mf$

**Vc. I**  $ff$   $pp$   $\text{MM} \cdot \text{---} \cdot 1$   $\text{5:3}$  quasi bisb.  $p$   $mf$

**Vc. II**  $11^\circ / A$   $ff$   $p$   $(p)$

**Cb. I**  $\text{III}$   $ff$   $pp$

**Cb. II**  $\text{III}$   $ff$   $p$

Bfl. 

Perc. I 

Perc. II 

Hp. 

Va. 

Vc. I 

Vc. II 

Cb. I 

Cb. II 

Bfl.

Perc. I

Perc. II

Hp.

*p*

Va.

*(p)* *ff*

Vc. I

*(p)* *ff*

Vc. II

*(p)* *ff*

Cb. I

*(p)* *ff*

Cb. II

*(p)* *ff*

A

Back.

Where I can —

Further.

Here I am. On my own. No. Not on my own. At that dance, where I can see the band on the narrow stage, see them and hear them. A saxophone player – a girl – shearing the air. A roar, but sweet and accurate. The band: silenced. The girl: on her own. It would be early morning by now. First light. We have been up all night. Dressed to the nines. Come here.

MM covered

3:2 3:2

*mf*

slate (brush)

*f*

*pp*

*pp*

l.v.

3:2

*f*

quasi bisb. ancora

*pp*

quasi bisb. ancora

*pp*

quasi bisb. ancora

*pp*

quasi bisb. ancora

*pp*

quasi bisb. ancora

*pp*

match harp decay

XFB

*mf*

*ff*

11° / A

*ff*

III

*ff*

III

*ff*

# J

♩=48 [♩=♩]

♩=72 [♩<sup>3:2</sup>=♩]

♩=144 [♩=♩]

73

covered

Bfl.

*mp*

*mf*

MM covered

MM covered

Perc. I

triangle

slate (brush)

*p*

*f*

Perc. II

BD (sponge)

BD (fingertips)

*mp*

*p*

Hp.

RH bow ...

*mf*

Va.

MM XFB 4:3

*mp*

*mp*

XFB

Vc. I

MM XFB 4:3

*mp*

*mp*

XFB

Vc. II

MM XFB 4:3

*mp*

*mp*

XFB

Cb. I

MM XFB 4:3

*mp*

*mp*

XFB

Cb. II

pizz. 13° / A

14° / A

*ff*

*ff*

T1

*pp*

*mp*

*ff*

♩=48 [♩.=♩]

77

MM-----  
covered-----  
3:2 3:2  
mf

Perc. I MM-----  
3:2 3:2

Perc. II

HP. RH bow + LH bow ...  
0 pul. / beat 6 pul. / beat 0 pul. / beat 8 pul. / beat

Va.

Vc. I

Vc. II

... (T1) T2 T1 T3

Cb. I

Cb. II



♩=144 [ $\text{r}3.2^- = \text{J}$ ]

♩=48 [ $\text{J} = \text{J}$ ]  
6/4

81

(cov.)

Bfl.

Come here.

Perc. I

Perc. II

Hp.

0 pul. / beat

0 pul. / beat

8 pul. / beat

Va.

XFB

mf

Vc. I

ff

Vc. II

11° / A

ff

Cb. I

T1

(T1)

P2

Cb. II

III

ff

triangle

p

p ancora

G sounds 8<sup>va</sup> higher

11:6

T4

Bfl.

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

A sounds 8<sup>va</sup> higher

Perc. I

*(p)*

Perc. II

(RH bow only)  
→ 0 pul. / beat

Hp.

*(mf)*

Va.

11:6 P1 T1

*ff*

Vc. I

10:6 P1 T1

*ff*

Vc. II

9:6 P1 T1

*ff*

Cb. I

T3 T4 O T4

*(pp)* *mf*

Cb. II

7:6 P1 T4

*ff*

K

89  $\text{♩} = 96$  [ $\text{♩} = \text{♩}$ ]  $\text{♩} = 72$  [ $\text{♩}^{3:4} = \text{♩}$ ]

Bfl. L5

Perc. I glockenspiel triangle

Perc. II tam-tam

Hp. sons xylophoniques

Va.

Vc. I MM 3:4 II 11° / D

Vc. II MM 3:4 II 15° / D

Cb. I MM 3:4 II 14° / D

Cb. II II



On.

Come here. As you will. When  
you're young.

$\frac{4}{4}$

MM covered

$\text{mp}$

$\text{mp}$  ancora

$\text{f}$  ancora

Sub...

$\text{pp}$   $\text{mp}$   $\text{pp}$

$\text{pp}$   $\text{mp}$   $\text{pp}$

$\text{pp}$   $\text{mp}$   $\text{pp}$

$\text{pp}$   $\text{mp}$   $\text{pp}$

$\text{pp}$   $\text{mp}$   $\text{pp}$

$\text{pp}$   $\text{mp}$   $\text{pp}$







Bfl. *pp*

Perc. I *pp* 4:5

Perc. II 4:5

Hp. *pp* 4:5

Va. → T4

Vc. I 9:8 → T4

Vc. II 10:8 → T4

Cb. I 11:8 → T4

Cb. II 12:8 → T4



Back.

The girl: on her own.

♩=48 [♩=♩]  
6  
4

*p*  
A sounds 8<sup>th</sup> higher - - - - -

II

BD (fingertips)

*p*

7°/E♭

Bfl.

7°

*f*

*p*

*f*

*p*

brake drum

Perc. I

*f*

BD (superball)

*f*

slate (scrape)

Perc. II

*f*

whisk

Hp.

*f*

*f*

1 T4

Va.

*p*

*fff*

*fff*

*fff*

1 T4

Vc. I

11°/E♭

*p*

*fff*

*fff*

*fff*

1 T4

Vc. II

*p*

*fff*

*fff*

*fff*

1 (T4)

Cb. I

7°/E♭

*p*

*fff*

*fff*

*fff*

1 (T4)

Cb. II

*p*

*fff*

*fff*

*fff*

3:2

3:2

5:4

5:4

5:4

5:4



# M

113

$\frac{4}{4}$

$\frac{5}{4}$

$\text{♩} = 144$  [ $\text{♩}^{3:2} = \text{♩}$ ]

$\frac{6}{4}$

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II

MM-----

T-----A-----

3:2

purpleheart

bisb.

mf

fff

mf

3:2 3:2

fff

mf

3:2 3:2

fff

mp

5:4

fff

mf

5:4

fff

mp



Yes.

The girl on her own. I went up to the stage. As close as I could get. Of course, she saw me. Her eyes caught mine. First meeting. She stopped playing, mid-phrase. The band picked up. She crouched down, there at the front of the stage. How her dress sparkled. We have been up all night, she said. In these costumes. Then: Come up here, she said. Perhaps I shook my head, or made some other sign. No, come up here. If you will. And that smile. What could I do? One hand on the stage, I jumped up. I looked back down, to the world I had left behind.

fff

mp

3:2

purpleheart

bisb.

mf

fff

mf

3:2 3:2

fff

mp

3:2 3:2

fff

mp

5:4

fff

mf

5:4

fff

mp

(half harm. pressure)

mp

(half harm. pressure)

mp

mp ancora

(half harm. pressure)

mp

mp ancora

N

$\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]

$\text{♩} = 96$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{3}{4}$

117

Bfl.

$p$

A sounds 8<sup>th</sup> higher

$f$

7<sup>th</sup>/E $\flat$

T → A

Perc. I

triangle

BD (superball)

$p$  ancora

$f$

Perc. II

BD (fingertips)

brake drum

$p$  ancora

$f$

MM

Hp.

$f$  ancora

MM

Va.

T1

( $mp$ )

Vc. I

T1

( $mp$ )

$p$

MM

Vc. II

( $\phi$ )

( $mp$ )

$p$

MM

Cb. I

T4

( $mp$ )

$p$

MM

Cb. II

( $\phi$ )

( $mp$ )

$p$

MM

Λ

I come to a stop.

On.

I come to a stop.

brake drum

$f$  ancora

slate (brush)

3:2

$ff$

$f$

T1 → P1

IV

$mp$

5:4

$ff$

$ff$

T1 → P1

IV

$mp$

T1 → P1

IV

$mp$

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II

D/D# 9:8

mp

3:2

ff

5:4

ff

ff

$$\text{♩} = 96 \quad [\text{♩}^{5:3} = \text{♩}] \quad \text{♩} = 144 \quad [\text{♩}^{3:2} = \text{♩}]$$

$\frac{4}{4}$   $\frac{5}{4}$



On.

covered

mf

f

slate (scrape)

purpleheart

f

p

purpleheart

p

f

l.v.

8

f ancora

bisb.

mf

MM

3:2

f

MM

4:5

ff

mf

mf

mp

125  $\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{4:5} = \text{♩}$ ]

**Bfl.**

$\text{D/D}\sharp$  9:8  $\text{mp}$

**Perc. I**

brake drum  $f$  ancora

**Perc. II**

slate (brush) 3:2  $ff$   $ff$   $ff$   $f$   $f$   $mf$   $mp$   $p$   $pp$

**Hp.**

$f$

**Va.**

T1 → P1  $mp$   $< mf$   $f$   $ff$

**Vc. I**

5:4  $ff$   $ff$   $f$   $f$   $mf$   $mp$   $p$   $pp$

**Vc. II**

$ff$   $ff$   $f$   $mf$   $mp$   $p$   $pp$

**Cb. I**

T1 → P1  $mp$   $< mf$   $f$   $ff$

**Cb. II**

$\phi$ T1 → P1  $mp$   $< mf$   $f$   $ff$

Λ

On.

The world I had left behind.



130  $\text{♩} = 96$  [ $\text{♩}^{5:3} = \text{♩}$ ]

3/4 4/4

Bfl. *p* *mf* *covered*

Perc. I *p* *f* *brake drum (paper towel)* *slate (scrape)*

Perc. II *pp* *ancora* *tam-tam*

Hp. *p* *f* *l.v.* *3:2*

Va. *ppp* *1/2 clt*

Vc. I *pp* *ancora* *f*

Vc. II *pp* *ancora* *f*

Cb. I *ppp* *1/2 clt* *f*

Cb. II *ppp* *1/2 clt* *f*

7° / Eb

T A

cov. - - 1

Bfl.

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

glockenspiel

BD (superball)

slate (scrape)

Perc. I

*mp* *f* *f*

brake drum

purpleheart

Perc. II

*f* *pp* 5:4 5:4

Hp.

*mp* *f* 1.v. 3:2 *f* ancora

T4 XFB XFB

Va.

*p* *p* *p*

T4

Vc. I

*p* *f*

P4 T4

Vc. II

*f* ancora 10:8 *p* *f*

P4 T4

Cb. I

7° / Eb 11:8 *f* ancora *p* *f*

P4 T4

Cb. II

*f* ancora 12:8 *p* *f*

Bfl. *p* sempre  
 Perc. I *f* sempre  
 Perc. II  $5:4$   
 Hp. *l.v.* 8  $3:2$   
 Va. XFB *p* sempre  
 Vc. I *fff* scratch  
 Vc. II *fff* scratch  
 Cb. I *fff* scratch  
 Cb. II *fff* scratch

The musical score for measures 137-140 is as follows:
 

- Bfl.:** Treble clef, key signature of one sharp (F#). Measure 137: quarter rest, eighth note F#, quarter rest, eighth note A, quarter rest, eighth note C. Measure 138: quarter rest, eighth note F#, quarter rest, eighth note A, quarter rest, eighth note C. Measure 139: quarter rest, eighth note F#, quarter rest, eighth note A, quarter rest, eighth note C. Measure 140: whole rest.
- Perc. I:** Snare drum. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note.
- Perc. II:** Snare drum. Measure 137: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 138: quarter rest. Measure 139: quarter rest. Measure 140: quarter rest.
- Hp.:** Treble clef. Measure 137: whole rest. Measure 138: whole rest. Measure 139: whole rest. Measure 140: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 141: quarter rest.
- Va.:** Treble clef, key signature of one sharp (F#). Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter rest.
- Vc. I:** Bass clef. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter rest.
- Vc. II:** Bass clef. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter rest.
- Cb. I:** Bass clef. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter rest.
- Cb. II:** Bass clef. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter rest.

Bfl. *p* ancora

Perc. I *p* sempre

tam-tam

Perc. II *pp*

Hp. *p*

Va.  $\frac{1}{2}$  clt. *ppp*

Vc. I *pp*

Vc. II *pp*

Cb. I  $\frac{1}{2}$  clt. *ppp*

Cb. II  $\frac{1}{2}$  clt. *ppp*



Bfl.

A- - - - - A- - - - -

*p* ancora

Perc. I

slate (scrape)

*f*

Perc. II

Hp.

L.v. 8

3.2

*f*

Va.

(½ clt) - - - - -

XFB - - - - -

*p*

Vc. I

*f* - - - - - *fff* scratch

Vc. II

*f* - - - - - *fff* scratch

Cb. I

(½ clt) - - - - -

*f* - - - - - *fff* scratch

Cb. II

(½ clt) - - - - -

*f* - - - - - *fff* scratch

# Q

149

$\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{6}{4}$

$\text{♩} = 96$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{4}{4}$

Bfl.

A- 1 A- 1 MM- 1 A- 1

9:8

*mp*

Perc. I

brake drum (paper towel)

*p*

glockenspiel

*f*

purpleheart

*ff*

Perc. II

*pp*

tam-tam

*mp*

purpleheart

*ff*

Hp.

*p*

*f*

Sub<sup>1</sup>

Va.

poco scr.

*pp*

Vc. I

*pp*

T4 → P1

*p* → *f*

quasi bisb.

I

*mp* → *pp* *pp* < *mp* >

Vc. II

*pp*

T4 → P1

*p* → *f*

quasi bisb.

I

*mp* → *pp* *pp* < *mp* >

Cb. I

$\frac{1}{2}$  clt.

*ppp*

T4 → P1

*p* → *f*

quasi bisb.

III

*mp* → *pp* *pp* < *mp* >

Cb. II

$\frac{1}{2}$  clt.

*ppp*

T4 → P1

*p* → *f*

quasi bisb.

III

*mp* → *pp* *pp* < *mp* >

MM.....

Bfl. *p*

Perc. I [slate (scrape)] *f* [glockenspiel] *f*

Perc. II [tam-tam] *mp*

Hp. *f* ancora *f* ancora *8vb*

Va. XFB..... poco scr. *p* *pp*

Vc. I *f* *fff* scratch *f* P4 → T4

Vc. II *f* *fff* scratch *f* P4 → T4

Cb. I *f* *fff* scratch *f* P4 → T4

Cb. II *f* *fff* scratch *f* P4 → T4



On.

I turned my eyes to her. That smile again. I took her in my arms. The band went wild. Or: I jumped back down. Or: Do you want to dance? she said. Or: —

Back.

How her dress sparkled.

Further.

The girl on her own.

Further.

Here I am.

Yes.

Here I am. On my own. In that dense...

On.

In that dense...

On.

...forest where we had never been before. Where was this? And I had got separated from you, and though each of us was shouting the other's name, at the top of our lungs, the two of us, we couldn't hear one another, because, it must have been, it must have been because the trees were absorbing our voices. It got to that stage — On. It got to that stage where you start to panic. You feel you've left the normal world behind. You —

On.

Where was I?

Forest.

No more.

Left the normal world behind.

No more.

Back.

Harmony.

R

157  $\frac{4}{4}$   $\text{♩} = 72$  [ $\text{♩}^{3:2} = \text{♩}$ ]  $\frac{3}{4}$   $\frac{4}{4}$   $\text{♩} = 96$  [ $\text{♩}^{4:3} = \text{♩}$ ]  $\frac{3}{4}$

Bfl.  $\text{D/D}\sharp$   $\text{9:8}$   $\text{A} \cdots \text{A}$   $p$  sempre

Perc. I  $\text{BD (struck then superball)}$   $mp$   $mf$   $mp$   $mf$   $\text{purpleheart}$   $ff$   $p$   $\text{brake drum (paper towel)}$

Perc. II  $\text{brake drum}$   $p$   $f$   $p$   $f$   $\text{purpleheart}$   $ff$   $pp$   $\text{tam-tam}$

Hp.  $\text{pdlt}$   $mf$   $p$

Va.  $mp$   $f$   $mp$   $pp$   $pp$   $mp$   $ppp$   $\frac{1}{2} \text{ clt}$

Vc. I  $IV$   $mp$   $f$   $mp$   $pp$   $pp$   $mp$   $pp$   $\frac{1}{2} \text{ clt}$

Vc. II  $7^\circ / C$   $IV$   $mp$   $f$   $mp$   $pp$   $pp$   $mp$   $pp$   $\frac{1}{2} \text{ clt}$

Cb. I  $11^\circ / C$   $III$   $mp$   $f$   $mp$   $pp$   $pp$   $mp$   $ppp$   $\frac{1}{2} \text{ clt}$

Cb. II  $MM$   $quasi bisb.$   $4:3$   $III$   $mp$   $mp$   $mp$   $pp$   $pp$   $mp$   $ppp$   $\frac{1}{2} \text{ clt}$

$\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]  
 $\frac{6}{4}$

MM-----  
 A-----

Bfl.

Perc. I

glockenspiel

Perc. II

mp

Hp.

f

8vb

(½ clt)-----  
 V

Va.

pp

poco scr.-----

Vc. I

(♯)    ♯    7

T4 → P1

p    f

Vc. II

(♯)    ♯    7

T4 → P1

p    f

Cb. I

(½ clt)-----  
 V

T4 → P1

p    f

Cb. II

(½ clt)-----  
 V

T4 → P1

p    f

$\text{♩} = 72$  [ $\text{♩}^{3:2} = \text{♩}$ ]  
 $\frac{4}{4}$



Not yet.

On.

Hear me.

Back.

Hear me.

Back.

Here I am. On my own. On the  
 dunes.

BD (superball)

mf

brake drum

f

pdl

mf

mp

IV

mp

IV

mp

11°/C

mp

I

mp



♩=96 [ $\overset{4:3}{\overset{\text{♩}}{\text{♩}}} = \text{♩}$ ]

The musical score is for the piece "Purple Heart" by David Lang. It is a multi-stemmed score for a chamber ensemble and vocalists. The instruments and parts include:

- Bfl.** (Bass Flute): Starts with a rest, then plays a melodic line in the final section, marked *mp* and *9:8*.
- Perc. I** (Percussion I): Features a complex rhythmic pattern with a *5:4* ratio, marked *mp*, and a final section marked *ff* with a "purpleheart" annotation.
- Perc. II** (Percussion II): Features a complex rhythmic pattern with a *4:3* ratio, marked *ff*, and a final section marked *ff* ancora with a "purpleheart" annotation.
- Hp.** (Harp): Features a complex rhythmic pattern with a *5:4* ratio, marked *mf*, and a final section marked *ff* with a "purpleheart" annotation.
- Va.** (Voice): Features a complex rhythmic pattern with a *5:4* ratio, marked *p*, and a final section marked *mp* and *pp* with a "quasi bisb." annotation.
- Vc. I** (Violoncello I): Features a complex rhythmic pattern with a *5:4* ratio, marked *mp*, and a final section marked *mp* and *pp* with a "quasi bisb." annotation.
- Vc. II** (Violoncello II): Features a complex rhythmic pattern with a *5:4* ratio, marked *p*, and a final section marked *mp* and *pp* with a "quasi bisb." annotation.
- Cb. I** (Contrabass I): Features a complex rhythmic pattern with a *5:4* ratio, marked *p*, and a final section marked *mp* and *pp* with a "quasi bisb." annotation.
- Cb. II** (Contrabass II): Features a complex rhythmic pattern with a *5:4* ratio, marked *p*, and a final section marked *mp* and *pp* with a "quasi bisb." annotation.

The score includes various dynamic markings (*mp*, *ff*, *p*, *pp*) and complex rhythmic notations, including ratios like *5:4*, *4:3*, and *9:8*. The final section of the score is marked *MM* (Messa di Voce) and includes a *3:4* ratio. The piece is titled "Purple Heart" and is composed by David Lang.

$\text{♩} = 72 \quad [\text{♩}^{\text{r}3:4} = \text{♩}]$ 

Bfl.

Perc. I

BD (struck then superball)

Perc. II

brake drum

Hp.

pdlit

Va.

Vc. I

IV

Vc. II

IV

Cb. I

I

Cb. II

.....



On.

Where I can see the sea. How it  
sparkled. At that time in the  
afternoon. There was dance  
music.

No.

On someone's radio.

No.

And I didn't mind.

No.

I felt such joy, to be there, and  
the sea. It was so loud you  
couldn't hear me when I shouted  
to you to join me. Come here!  
Come here! So I held up an arm,  
and waved, and you did see me.  
That smile.

No.

That smile.

No. Back.

 $\text{♩} = 96 \quad [\text{♩}^{\text{r}4:3} = \text{♩}]$ 

5/4

4/4

purpleheart

ff sempre

purpleheart

ff sempre

Sua

bisb.

pp sempre

4:5

quasi bisb.

I

4:5

quasi bisb.

I

4:5

quasi bisb.

I

4:5

quasi bisb.

III

4:5

quasi bisb.

III

4:5

Bfl.

covered - - - - -

3:2 3:2

*mf*

Perc. I

Perc. II

Hp.

8va

4:5 4:5



Here I am.

Yes.

On my own.

Yes.

No. Not on my own.

Back.

On my own.

Yes.

On the dunes. Or: In that dense forest.

Choose.

Va.

4:5 4:5

*fff* scratch

Vc. I

4:5 4:5

*fff* scratch

Vc. II

4:5 4:5

*fff* scratch

Cb. I

4:5 4:5

*fff* scratch

Cb. II

4:5 4:5

*fff* scratch



178

$\text{♩} = 144$  [ $\text{♩}^{3:2} = \text{♩}$ ]  $\text{♩} = 96$  [ $\text{♩} = \text{♩}$ ]  $\text{♩} = 144$  [ $\text{♩}^{3:2} = \text{♩}$ ]

$\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Bfl. *covered*  $\frac{5:4}$   $\frac{5:4}$  *pp* *D/D#*  $\frac{21:20}$  *mf* *covered*  $\frac{5:4}$   $\frac{5:4}$  *pp*

Perc. I *slate (scrape)*  $\frac{3:2}$   $\frac{3:2}$  *pp* *purpleheart* *ff* *slate (scrape)*  $\frac{3:2}$   $\frac{3:2}$  *pp*

Perc. II *slate (brush)*  $\frac{5:4}$   $\frac{5:4}$  *pp* *purpleheart* *ff* *MM* *BD (struck)*  $\frac{4:5}$  *mp*

Hp. *sons xylophoniques* *p* *8va* *bisb.*  $\frac{4:5}$  *pp* *sons xylophoniques* *p*

Va.  $\frac{3:2}$   $\frac{3:2}$   $\frac{3:2}$  *pp* *quasi bisb.*  $\frac{4:5}$  *fff scratch*  $\frac{3:2}$   $\frac{3:2}$   $\frac{3:2}$  *pp*

Vc. I  $\frac{5:4}$   $\frac{5:4}$  *pp* *quasi bisb.*  $\frac{4:5}$  *fff scratch*  $\frac{5:4}$   $\frac{5:4}$  *pp*

Vc. II  $\frac{5:4}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{5:4}$  *pp* *quasi bisb.*  $\frac{4:5}$  *fff scratch*  $\frac{5:4}$   $\frac{5:4}$   $\frac{5:4}$   $\frac{5:4}$  *pp*

Cb. I *pp* *quasi bisb.*  $\frac{4:5}$  *fff scratch* *pp*

Cb. II  $\frac{3:2}$   $\frac{3:2}$  *pp* *MM*  $\frac{3:2}$   $\frac{3:2}$  *pp*

T

$\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{\frac{4}{5}} = \text{♩}$ ]

$\text{♩} = 72$  [ $\text{♩}^{\frac{5}{4}} = \text{♩}$ ]

$\text{♩} = 144$  [ $\text{♩} = \text{♩}$ ]

181

Bfl.

$\text{covered}$

$\text{pp}$  sempre

Perc. I

purpleheart

triangle

slate (scrape)

$\text{pp}$  sempre

Perc. II

tam-tam

slate (brush)

$\text{pp}$  sempre

Hp.

sons xylophoniques

$\text{pp}$  sempre

Va.

XFB

$\text{mp}$

$\text{mf}$

$\text{pp}$  sempre

Vc. I

$\text{II}^\circ / \text{Eb}$

$\text{II}$

$\text{pp}$  sempre

Vc. II

$\text{pp}$  sempre

Cb. I

$\text{pp}$  sempre

Cb. II

$\text{pp}$  sempre

(cov.)

On the dunes. Where I can see  
the wind in the marram grass. It  
is early morning.

194

$\text{♩} = 96$  [ $\text{♩}^{5:3} = \text{♩}$ ]

$\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{3:5} = \text{♩}$ ]

$\text{♩} = 72$  [ $\text{♩}^{5:4} = \text{♩}$ ]

$\frac{6}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Bfl.

*p* *mp*

Perc. I

BD (struck) *mp* *mp* ancora  $3:5$  MM

Perc. II

glockenspiel *pp* BD (fingertips) *p*

Hp.

*f* ancora *f* MM  $5:4$

Va.

*p* *mf* pizz.  $5:4$   $5:4$  T4

Vc. I

T  $3:4$  P *p* XFB  $11^\circ / E\flat$  *pp*

Vc. II

poco scr. *p* XFB *pp* T4

Cb. I

T  $3:4$  P *p* XFB  $7^\circ / E\flat$  *pp* T4

Cb. II

P1 T1 *mf* *pp* XFB

( H A R M O N Y ) — 50 — Bača

Bfl. 

Perc. I 

Perc. II 

Hp. 

Va. 

Vc. I 

Vc. II 

Cb. I 

Cb. II 

Bfl.



Back.

A bird – a gull – shearing the  
sky. Soundless. The wind:  
soundless. The band: silenced.

Perc. I

Perc. II

Hp.

Svb<sup>1</sup>

Va.

Vc. I

Vc. II

Cb. I

Cb. II

$\text{♩} = 144$  [ $\text{♩} = \text{♩}$ ]

$\frac{3}{4}$   $\frac{4}{4}$

covered - - - - -

5:4 5:4

*pp*

slate (scrape)

3:2 3:2

*pp* ancora

slate (brush)

5:4

*pp*

MM - - - - -

sons xylophoniques

*p* ancora

T2 T4

3:2

*pp*

5:4 5:4

*pp*

5:4 5:4

*pp*

5:4 5:4

*pp*

5:4 5:4

*pp*

5:4 5:4

*pp*



W

209

54

♩=96 [♩.=♩]

64

$$\text{♩} = 57\frac{3}{5} \quad [\text{♩}^{3:5} = \text{♩}]$$

54

$\text{♩} = 96 \quad [\overset{5:3}{\text{♩}} = \text{♩}]$

**System 1:**

- Bfl.:** Treble clef, whole rests, then a complex rhythmic figure with a 9:8 ratio, followed by a series of eighth notes with accents. Dynamics: *mp*.
- Perc. I:** Snare drum (BD) struck at the start of the second measure. Dynamics: *mp*.
- Perc. II:** Snare drum (BD) struck at the start of the second measure.
- Hp.:** Treble clef, whole rests.
- Va.:** Alto clef, half note, then a series of eighth notes. Dynamics: *ff* to *pp*. Performance instruction: *quasi bisb.*
- Vc. I:** Bass clef, half note, then a series of eighth notes. Dynamics: *ff* to *pp*. Performance instruction: *quasi bisb.*
- Vc. II:** Bass clef, half note, then a series of eighth notes. Dynamics: *p* to *pp*. Performance instruction: *poco scr.*
- Cb. I:** Bass clef, half note, then a series of eighth notes. Dynamics: *ff* to *pp*. Performance instruction: *quasi bisb.*
- Cb. II:** Treble clef, whole rests. Dynamics: *pp*. Performance instruction: *ancora*.

**System 2:**

- Bfl.:** Treble clef, whole rests, then a series of eighth notes with accents. Dynamics: *mp*.
- Perc. I:** Snare drum (BD) struck at the start of the second measure. Dynamics: *mp*.
- Perc. II:** Snare drum (BD) struck at the start of the second measure.
- Hp.:** Treble clef, whole rests.
- Va.:** Alto clef, half note, then a series of eighth notes. Dynamics: *p*.
- Vc. I:** Bass clef, half note, then a series of eighth notes. Dynamics: *p*.
- Vc. II:** Bass clef, half note, then a series of eighth notes. Dynamics: *p*.
- Cb. I:** Bass clef, half note, then a series of eighth notes. Dynamics: *p*.
- Cb. II:** Treble clef, whole rests. Dynamics: *pp*. Performance instruction: *ancora*.

6  
4♩ = 72 [ $\text{♩}^{3:4} = \text{♩}$ ] ♩ = 144 [ $\text{♩} = \text{♩}$ ]  
3  
4 4  
4

Bfl. covered -----  
5:4 5:4  
pp

Perc. I triangle  
pp slate (scrape)  
3:2 3:2  
pp ancora

Perc. II glockenspiel  
pp ancora BD (struck) mp slate (brush)  
5:4 5:4  
pp

Hp. xyl.  
f

Va. P T T2 T4  
pp 3:2 3:2  
pp

Vc. I P MM T P  
3:4 5:4 5:4  
pp

Vc. II T2 T4  
pp 5:4 5:4  
pp

Cb. I MM T P  
p 3:4 pp

Cb. II P3 T1 T2 T4  
ff pp

X

$\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]

$\text{♩} = 72$  [ $\text{♩}^{3:2} = \text{♩}$ ]  
 $\frac{3}{4}$

217

Bfl.

A → T → A    A → T → A    A → T → A    A → T → A    A → T → A    A → T → A

$mf$      $mf$      $mf$      $mf$      $mf$      $mf$

Perc. I

slate (scrape)    triangle

$mp$      $pp$  ancora

Perc. II

BD (superball)

$mf$      $mf$      $mf$      $mf$      $mf$      $mf$

Hp.

pdlk

$mf$      $mp$      $mf$      $mp$

Va.

T4    T2 → T4

$mp$      $mp$      $mp$      $mp$      $pp$

Vc. I

P    T4    MM    P

$3:2$      $mp$      $mp$      $3:2$

Vc. II

T4    T2 → T4

$mp$      $mp$      $mp$      $mp$      $pp$

Cb. I

P    T4    MM    P

$3:2$      $mp$      $mp$      $3:2$

Cb. II

T4    T2 → T4

$mp$      $mp$      $mp$      $mp$      $pp$

♩=48 [♩.=♩]

221

$\frac{4}{4}$

Bfl.

A → T → A A → T → A A → T → A A → T → A A → T → A A → T → A A → T → A A → T → A A → T → A A → T → A A → T → A

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Perc. I

slate (scrape)

*p* sempre

Perc. II

purpleheart

*ff*

tam-tam

*p*

Hp.

*p* sempre

Va.

P2 → P4 → P2 → P3 → P1 → P2 → O → P2

*pp* (*pp*)

Vc. I

P3 → P2 → P4 → P2 → P3 → P1 → P2

*pp* (*pp*)

Vc. II

P1 → P3 → P2 → P4 → P2 → P3 → P1 → P2 → O

*pp* (*pp*)

Cb. I

P2 → P1 → P3 → P2 → P4 → P2 → P3 → P1

*pp* (*pp*)

Cb. II

O → P2 → P1 → P3 → P2 → P4 → P2 → P3 → P1

*pp* (*pp*)

225  $\frac{5}{4}$   $\text{♩} = 144$  [ $\text{♩}^{3:2} = \text{♩}$ ]  $\text{♩} = 57\frac{3}{5}$  [ $\text{♩}^{4:5} = \text{♩}$ ]  $\frac{7}{4}$   $\frac{6}{4}$

—A A→T→A A→T→A A→T→A

Bfl.  $\text{p}$   $\text{p}$   $\text{p}$   $\text{mp}$   $\text{D/D}\sharp$   $9:8$

Perc. I  $\text{p}$  ancora  $\text{MM}$   $5:6$   $\text{slate (scrape)}$

Perc. II  $\text{ff}$   $\text{purpleheart}$   $3:2$   $\text{tam-tam}$   $\text{p}$   $5:6$

Hp.  $\text{mp}$   $\text{p}$   $\text{MM}$   $5:6$   $\text{pincé}$   $\text{whisk}$

Va.  $f$   $\text{mp}$   $\text{XFB}$

Vc. I  $f$   $\text{pp}$   $\text{MM}$   $4:5$   $\text{quasi bisb.}$

Vc. II  $f$   $\text{pp}$   $\text{MM}$   $4:5$   $\text{quasi bisb.}$

Cb. I  $f$   $\text{pp}$   $\text{MM}$   $4:5$   $\text{quasi bisb.}$

Cb. II  $f$   $\text{pp}$   $\text{MM}$   $4:5$   $\text{quasi bisb.}$

P1 → P3 → P2

O → P2 → P1 → P3

P2 → P1

P2 → O → P2

P2 → O

228  $\text{♩} = 48$  [ $\text{♩}^{5.6-} = \text{♩}$ ]

$\frac{5}{4}$

A-T-A A-T-A A-T-A

Bfl.

$\text{p}$   $\text{p}$   $\text{p}$

Perc. I

Perc. II

4:5

Hp.

Va.

$\text{P2} \rightarrow \text{P1} \rightarrow \text{P3} \rightarrow \text{P2}$

$f$

Vc. I

$\text{P2} \rightarrow \text{O} \rightarrow \text{P2} \rightarrow \text{P1} \rightarrow \text{P3}$

$f$

Vc. II

$\text{O} \rightarrow \text{P2} \rightarrow \text{P1}$

$f$

Cb. I

$\text{P1} \rightarrow \text{P2} \rightarrow \text{O} \rightarrow \text{P2}$

$f$

Cb. II

$\text{P1} \rightarrow \text{P2} \rightarrow \text{O}$

$f$



Back.

Here I am.

Not so far.

Here I am.

Not so far.

Here I am.

$\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{6.5-} = \text{♩}$ ]

$\frac{6}{4}$

D/D# 14:12

D/D# 12:11

$mp$   $mp$

brake drum

$f$  sempre

slate (brush)

$f$   $f$

$f$  sempre

quasi bisb.

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

quasi bisb.

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

quasi bisb.

$pp$   $mp$   $p$

quasi bisb.

$pp$   $mp$   $p$

quasi bisb.

$pp$   $mp$   $p$

Bfl.  $\frac{D/D\sharp}{14:12}$   $\frac{D/D\sharp}{12:11}$   $\frac{D/D\sharp}{14:12}$  *mp*

Perc. I *f*

Perc. II *f*

Hp.

Va. *mp* *f* scratch *mf*

Vc. I *mp* *f* scratch *mf*

Vc. II *mf* *mp* *f* scratch *mf*

Cb. I *mf* *mp* *f* scratch

Cb. II *mf* *mp* *f* scratch *mf*

Bfl.

$D/D\sharp$   $12:11$   $mp$

Perc. I

$5:3$

Perc. II

slate (scrape)  $5:3$   $f$

Hp.

lv into fermata

Va.

$ff$  scratch

Vc. I

$ff$  scratch

Vc. II

$ff$  scratch

Cb. I

$mf$   $ff$  scratch

Cb. II

$ff$  scratch

Z

$\text{♩} = 96$  [ $\text{♩}^{5:3} = \text{♩}$ ]

$\frac{4}{4}$



On.

cop.  $mp$  cop.



Here I am.

slate (scrape)

$ff$

BD (struck)  $mp$

$3:2$   $f$   $3:2$

l.v.  $8$  l.v.  $8$

P1

$ff$   $ff$

P1

$ff$   $ff$

P1

$ff$   $ff$

P1

$ff$   $ff$



240

$\text{♩} = 72$  [ $\text{♩}^{3:4} = \text{♩}$ ]       $\text{♩} = 96$  [ $\text{♩}^{4:3} = \text{♩}$ ]       $\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]

$\frac{6}{4}$        $\frac{4}{4}$        $\frac{5}{4}$

(T) → A → (T)

A → T → A    A → T → A    A → T → A

Bfl. *pp* < *p* > *mp* COV. 1

Perc. I *ff* ancora *p* MM

Perc. II *p* tam-tam 4:5

Hp. *f* ancora *p* MM whisk

Va. *pp* < *p* > *pp* *f* P2 → P1 → P3 → P2

Vc. I *pp* < *p* > *pp* *ff* P1 P2 → O → P2 → P1 → P3

Vc. II *pp* < *p* > *pp* *ff* P1 O → P2 → P1

Cb. I *pp* < *p* > *pp* *ff* P1 P1 → P2 → O → P2

Cb. II *pp* < *p* > *pp* *ff* P1 P1 → P2 → O

# AA

245  $\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{6:5-} = \text{♩}$ ]  $\text{♩} = 96$  [ $\text{♩}^{5:3-} = \text{♩}$ ]  $\text{♩} = 144$  [ $\text{♩}^{3:2-} = \text{♩}$ ]

Bfl.  $\text{D/D}\sharp$  14:12  $\text{cov.} = \gamma$   $\text{mp}$   $\text{mp}$

Perc. I brake drum  $f$  slate (scrape)  $\text{MM} \dots \gamma$  5:3  $\text{ff}$

Perc. II slate (brush)  $f$  purpleheart  $\text{MM} \dots \gamma$  3:2  $\text{ff}$

Hp. L.v. 8 3:2  $f$  pincé  $f$  ancora

Va. quasi bisb.  $\text{pp}$  XFB  $\text{mp}$

Vc. I quasi bisb.  $\text{pp}$   $\text{mp}$   $\text{ff}$  P1  $\dots \gamma$

Vc. II quasi bisb.  $\text{pp}$   $\text{mp}$   $\text{ff}$  P1  $\dots \gamma$

Cb. I quasi bisb.  $\text{pp}$   $\text{mp}$   $\text{ff}$  P1  $\dots \gamma$

Cb. II quasi bisb.  $\text{pp}$   $\text{mp}$   $\text{ff}$  P1  $\dots \gamma$



On.

Harmony.

x3

249  $\frac{5}{4}$   $\text{♩} = 48$  [ $\text{♩} = \text{♩}$ ]  $\frac{7}{4}$   $\text{♩} = 144$  [ $\text{♩}^{3:2} = \text{♩}$ ]  $\frac{6}{4}$

Bfl.  $\text{A} \rightarrow \text{T} \rightarrow \text{A}$   $\text{A} \rightarrow \text{T} \rightarrow \text{A}$   $\text{A} \rightarrow \text{T} \rightarrow \text{A}$   $\text{A} \dots$

Perc. I  $\text{slate (scrape)}$   $\text{brake drum (paper towel)}$

Perc. II  $\text{tam-tam}$   $4:5$   $\text{purpleheart}$

Hp.  $\text{whisk}$   $\text{pincé}$

Va.  $\text{P2} \rightarrow \text{P1} \rightarrow \text{P3} \rightarrow \text{P2}$   $\text{XFB}$   $\text{quasi bisb. } 4:5$

Vc. I  $\text{P2} \rightarrow \text{O} \rightarrow \text{P2} \rightarrow \text{P1} \rightarrow \text{P3}$

Vc. II  $\text{O} \rightarrow \text{P2} \rightarrow \text{P1}$

Cb. I  $\text{P1} \rightarrow \text{P2} \rightarrow \text{O} \rightarrow \text{P2}$

Cb. II  $\text{P1} \rightarrow \text{P2}$   $\text{MM}$   $3:2$

$\text{A} \downarrow \text{ sounds } 8^{\text{va}} \text{ higher}$

252

$\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{4:5} = \text{♩}$ ]

$\text{♩} = 48$  [ $\text{♩}^{5:6} = \text{♩}$ ]  
 $\frac{2}{4}$

$\text{♩} = 144$  [ $\text{♩}^{3:2} = \text{♩}$ ]  
 $\frac{7}{4}$

Bfl.

$\text{D/D}\sharp$  14:12  $\text{mp}$   $\text{pp}$   $p$

Perc. I

MM brake drum 5:6  $f$   $mf$

Perc. II

MM slate (brush) 5:6  $f^\infty$   $mp$  BD (struck)

Hp.

MM 5:6  $f$  ancora  $mf$

Va.

Vc. I

quasi bisb.  $pp$   $mp$   $mp$   $mp$

Vc. II

quasi bisb.  $pp$   $mp$   $mp$   $mp$

Cb. I

quasi bisb.  $pp$   $mp$   $mp$   $mp$

Cb. II

quasi bisb.  $pp$   $mp$   $mp$   $mp$



Not yet.

jet whistle  $ff$

brake drum (paper towel)

$f^\infty$

poco scr. ....

7° / A  $p$

poco scr. ....

$p$

poco scr. ....

$p$

poco scr. ....

$p$

BB

♩ = 48 [♩. = ♩]

256

$\frac{2}{4}$

Score for Percussion and Strings:

**Perc. I** (Triangle): *p*  $\rightarrow$  *mp*  $\rightarrow$  *p* (first measure), *p*  $\rightarrow$  *mp*  $\rightarrow$  *p* (second measure), *p* (third measure), *p* (fourth measure).

**Perc. II** (Glockenspiel): *p* (first measure), rest (second measure), rest (third measure), rest (fourth measure).

**Hp.** (Harp): *f* (first measure), rest (second measure), rest (third measure), rest (fourth measure).

**Va.** (Viola): Rest (first measure), rest (second measure), rest (third measure), *p* (fourth measure).

**Vc. I** (Violoncello I): *I* (first measure), *mp* (second measure), *mp* (third measure), *mp* (fourth measure).

**Vc. II** (Violoncello II): *I* (first measure), *mp* (second measure), *mp* (third measure), *mp* (fourth measure).

**Cb. I** (Contrabasso I): *III* (first measure), *mp* (second measure), *mp* (third measure), *mp* (fourth measure).

**Cb. II** (Contrabasso II): *T4* (first measure), *P1* (second measure), *T4* (third measure), *ff* (fourth measure).

260  $\text{♩} = 57 \frac{3}{5}$  [ $\text{♩}^{6:5} = \text{♩}$ ]

Bfl.

$\text{D/D}\sharp$  14:12  $\text{mp}$

Perc. I

brake drum  $f$  sempre

Perc. II

slate (brush)  $f$

Hp.

Va.

quasi bisb.  $pp$

Vc. I

quasi bisb.  $pp$   $mp$

Vc. II

quasi bisb.  $pp$   $mp$

Cb. I

quasi bisb.  $pp$   $mp$

Cb. II

quasi bisb.  $pp$   $mp$

$\text{♩} = 48$  [ $\text{♩}^{5:6} = \text{♩}$ ]

Harmony.

$p$   $\text{mp}$   $p$   $\text{mp}$   $p$   $\text{mp}$   $p$

triangle

glockenspiel  $mp$  sempre

RH bow + LH bow ...  
0 pul. / beat

$mp$  sempre

poco scr. ....

$p$  sempre

I  $pp$   $pp$   $p$   $pp$   $p$   $pp$   $p$

I  $pp$   $p$   $p$   $pp$   $pp$   $p$   $pp$

III  $pp$   $pp$   $p$   $p$   $pp$   $pp$   $p$

T4+ O T2

III

[illegible]

266  $\text{♩} = 72$  [ $\text{♩}^{3:2} = \text{♩}$ ]

Bfl.

*pp* < *p*

Perc. I

brake drum

*f* *mf*

Perc. II

Hp.

— 0 pul. / beat

*f*

Va.

*pp* < *p*

Vc. I

*pp* < *p*

Vc. II

*pp* < *p*

Cb. I

*pp* < *p*

Cb. II

T4+



Not yet.

Madison, Wisc. – New Haven, Conn.  
Mar. – Nov. 2019.









