

A second chandelier falls  
through clouded sulfur skies

for Pierrot ensemble

by Frank S. Li (2013)  
Sinopia Music



# A second chandelier falls through clouded sulfur skies

I. die Wassermelone

II. “This episode brought to you by pants!”

III. “You put them on your bottom.”

IV. argle-arglebargle

V. ...BETWEENELLIPSES!!!... .. .

vln, vc, fl, cl (+bass), pno, perc

written for the Talea Ensemble

by Frank S. Li

**Duration**

11”



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## Program Notes

One night riding through a starry wood, I chanced upon an elder tree.

It knew of you, and its rustling leaves spoke silently of thee.

Then in golden glow upon its iron bark, the following words appeared:

“A bunch of stuff happens and then it's the end.”

And such is all I know, my dear, of what befell that first chandelier.

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## Performance Notes

### General notes

Intended to be played with a conductor, though use of one is nonetheless optional.

All movements are to be played attacca.

Slur, breath, and phrase marks are generally given as suggestions and should not be regarded as absolute.

When listing the piece in the program, list individual movement titles as is; movement subtitles are optional.

If you have questions, please contact the composer: frank@frankсли.com.

**Flute**  
blow air through instrument, unpitched



tongue pizz.

flz.

"too"

"f...oo"

*f* *(pp)* *f*

**Instruments:** Standard flute with a low B foot is required.

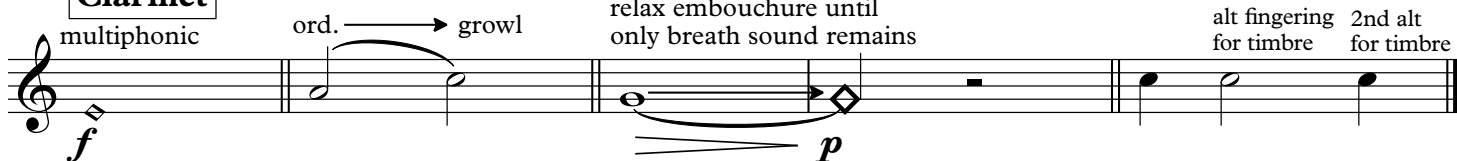
**Blowing air:** notated with a slashed normal notehead. As shown, blow through the instrument's blow hole for the duration, on an "oo" vowel. Always notated on the middle line and is always unpitched. If there are no other indications (first example), use only an "oo" sound with no distinct attack. A "too" has a sharp, accented attack.

On "f...oo", hold the "fff" sound for the duration of the first note and let it transform naturally into an "oo".

**Tongue pizzicato:** notated with an inverted triangle notehead. Distinct from tongue ram in that pitches are exactly as notated. The sound should resemble a pitched pop or click sound.

**Fluttertongue:** indicated with three tremolo slashes across the stem, the flz. marking above the note, and the bracket for the duration of the fluttertongued notes.

**Clarinet**  
multiphonic



ord. → growl

relax embouchure until only breath sound remains

alt fingering for timbre

2nd alt for timbre

*f* *p*

**Instruments:** Bb Clarinet and Bass Clarinet are required.

**Multiphonics:** notated with a diamond notehead. There is only one in the piece, at m120. Which multiphonic is used is up to the performer, so long as the notated pitch is the bass note or otherwise fairly present. Don't be afraid to get dirty and intense with it. Revel.

**Growl:** singing and playing simultaneously, and often notated with gradual transitions between ord. playing and growling. As with the multiphonics, the point is usually to get noisy and edgy, so have some fun with your choice of sung pitch.

**Relaxing embouchure:** notated with a large diamond notehead. Relax the embouchure and let the pitch fade into unpitched air through the instrument.

**Alternate timbres:** any alternate fingerings to produce the same pitch but with a different color. Slight microtonal variations are fine.

**Violin and Violoncello**

**Instruments:** Players will need standard mutes in addition to their instruments.

**Brushed bowing:** notated with a large diamond notehead. Lightly touch the indicated open string (like you would for a harmonic) with several fingers at once and bow lightly for a generally unpitched, brushy sound.

**Sul ponticello and sul tasto:** indicated simply with an s.p. or an s.t. above the note. These remain until an ord. is given. May be notated with an arrow indicating gradual change as well.

**Harmonics:** almost always notated simply with an o above the note. These can be either artificial or natural, and the specific fingering used is at the performer's discretion, so long as this pitch is produced.

**Percussion**

**Fingernail scrape:** indicated with a diamond notehead and either a large circle or a jagged figure above or below the note. Curl your fingers and rub or scratch your fingernails on the drum head. For circle scrapes, use a large circle shape and try to keep the sound constant with no distinct nodes or points of direction change. For jagged scrapes, run your fingernails back and forth quickly - as many points of direction change as reasonably possible.

**Equipment list:**

- |                       |                                     |
|-----------------------|-------------------------------------|
| (1) concert bass drum | (1) temple blocks in a set of 5     |
| (2) tom-toms          | soft, medium, and hard yarn mallets |
| (1) snare drum        | drumsticks                          |
| (1) conga             | a towel                             |
| (2) bongos            |                                     |

## Note about printing

You may have received your part and this reference sheet electronically. All parts for this piece are designed to be printed front-and-back in a manner that facilitates easy page turns. This is also why this document is provided in a separate digital file from your actual parts. To print correctly, please read the following.

**Flute:** print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.

**Clarinet:** print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.

**Violin:** print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.

**Cello:** print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.

**Piano:** print the entire document front and back. You will at first see only the first page of the document, then see the 2nd and 3rd pages after that.

**Percussion:** print the first page of the document with nothing on its backside, then print the remainder front and back. You will see the first two pages of the document together, then turn the page and see the 3rd and 4th pages.

for a famous ensemble that you've definitely heard of

# A second chandelier falls through sulfur skies

Frank S. Li (2013)

## I. die Wassermelone

(in which sounds may or may not occur)

$\text{♩} = 72$

Flute  
Clarinet in B $\flat$  (+Bass)  
Violin  
Violoncello  
Piano  
Temple Blocks Percussion

blow air through instrument, unpitched  
"too"  
pedal freely unless indicated  
no pedal  
hard mallets

*pp* *mf* *ff* *p* *pp*  
*mf* *ff* *p* *pp*  
*mf* *ff* *p* *pp*  
*mf* *ff* *p* *pp*

6  
pizz.  
pizz.  
arco  
pizz.  
8<sup>vb</sup>

lightly touch notated string with all fingers and bow lightly for a brushy, unpitched sound

Fl.  
Vc.

*p* *mf* *p* *f* *pp*  
*mf* *p* *pp* *sub.* *mf* *f*

8

Fl. *f* 3 *ff* *p* *p* *f* 3

Vc. *p* *f* *mp* 3 *p* *f* *p* s.t.



12

Fl. 3 *mp* *f* tongue pizz. *mp* ord. 6 *p*

Vln. pizz. *p* ord. 3 *mp* *ff* 3 *p* *pp*

Vc. *pp* *p* 3 *mp* *ff* 3 *p* *pp*



16

Fl. *ff* *mp* 3

Cl. *f* *mf* 3 3 3 3

Vln. arco *f* *mf* 3 3 3

Vc. *mf*

Perc. snares off l.v. *mf* *pp* *pp*



20

Fl. *ff* *p sub.* 3 3 3

Cl. *ff* *p sub.*

Vln. *ff* *p sub.* 3

Pno. *mp* *p* 8va

Perc. *f*

Ped.  $\emptyset$

23

Fl. flz. **25** *mf*

Cl. *mf* 3 3 3

Vln. *mf* *p* s.p. → ord.

Vc. *mf* *p* con sord. 3

Pno. *p*

Vc. *f* *p* *ff* *mp* *f sub.*

Pno. *mf* *f* *ppp* *mf* *p*

*pp* *3* *una corda* *8<sup>va</sup>* *8<sup>vb</sup>* *tre corde* *6*



Fl. *pp* *3*

Vln. *pp* *ppp* *mp* *pizz.*

Vc. *p* *mp* *f* *senza sord.*

Pno. *p* *ff* *f* *p*

Perc. *p* *mf*

**30**

Musical score for measures 32-35, featuring Flute (Fl.), Violin (Vln.), Violoncello (Vc.), Piano (Pno.), and Percussion (Perc.).

- Fl.:** Measures 32-35. Dynamics: *mf*, *p*, *f*, *p f sub.*, *ff*. Includes triplets and a sextuplet.
- Vln.:** Measures 32-35. Dynamics: *ff*, *pp*, *p*. Includes *arco* and *poco s.p.* markings.
- Vc.:** Measures 32-35. Dynamics: *ff*, *p*, *p*, *f*. Includes *pizz.* and *arco* markings.
- Pno.:** Measures 32-35. Dynamics: *pp*, *mf*. Includes *blend with vc.* and *no sustain, una corda* markings.
- Perc.:** Measures 32-35. Dynamics: *f*.



Musical score for measures 36-39, featuring Flute (Fl.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measures 36-39. Dynamics: *mp*, *ff*, *f*, *f*. Includes triplets and a 3/4 time signature change.
- Vln.:** Measures 36-39. Dynamics: *mf*.
- Vc.:** Measures 36-39. Dynamics: *(fff)*, *pp*, *ff*, *mp*, *f*. Includes *ord.* marking.

40

Fl. *mp*

Cl. *mp* *mf* *p*

Vln. *mp* *pp* *f*

Vc. *mp* *f* *p*

Play 3 6 3 5



Fl. *ff*

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

Vln. *ff* *f* *ff*

Vc. *f* *ffmp* *ff* *f* *ff*

Pno. *mf* *f*

43 3 6 3 6 3 6

45

Fl. *flz.* *fff*

Cl. *f* *6* *ff* *f* *6* *fff* *ord.* *growl*

Vln. *f* *6* *ff* *fff*

Vc. *fff* *3* *mf* *ff sub.*

Pno. *8va* *6* *ff* *3* *fff* *8vb*

Perc. *f* *attacca*

Detailed description: This page of a musical score, numbered 45, features six staves. The Flute (Fl.) staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It contains a triplet of eighth notes, a fermata, and a *flz.* (flautando) marking. The Clarinet (Cl.) staff also starts with a treble clef and 2/4 time, featuring a sixteenth-note triplet, a sixteenth-note sixteenth-note sixteenth-note triplet, and dynamic markings of *f*, *6*, *ff*, *f*, *6*, and *fff*. It includes performance instructions for *ord.* and *growl*. The Violin (Vln.) staff uses a treble clef and 2/4 time, with a sixteenth-note triplet, a sixteenth-note sixteenth-note sixteenth-note triplet, and dynamics of *f*, *6*, *ff*, and *fff*. The Viola (Vc.) staff is in bass clef with 2/4 time, showing a triplet of eighth notes, a sixteenth-note triplet, and dynamics of *fff*, *mf*, and *ff sub.*. The Piano (Pno.) part consists of two staves: the right hand in treble clef and the left hand in bass clef, both in 2/4 time. The right hand features a sixteenth-note triplet, a sixteenth-note sixteenth-note sixteenth-note triplet, and dynamics of *ff* and *fff*, with *8va* and *8vb* markings. The Percussion (Perc.) staff is in common time (C) and shows a few notes with a dynamic of *f* and the instruction *attacca*.

## II. "This episode brought to you by pants!"

(what a dumb idea, sir)

48

Musical score for measures 48-52. The score is for Vln., Vc., Pno., and Perc. The key signature is C major. The time signature changes from 5/4 to 4/4 at measure 50. The Vln. part includes a *s.t.* (staccato) marking and a *pizz.* (pizzicato) marking. The Vc. part includes a *pizz.* marking and a triplet of eighth notes. The Pno. part includes a *ppp* marking and a *una corda* marking. The Perc. part includes a *p* marking and a *soft yarn mallets* marking. The score is divided into two systems by a double bar line.



Musical score for measures 53-57. The score is for Cl., Vln., Vc., Pno., and Perc. The key signature is C major. The time signature changes from 5/4 to 4/4 at measure 55. The Cl. part includes a *p* marking and a *pp* marking. The Vln. part includes a *p* marking. The Vc. part includes a *p* marking. The Pno. part includes a *p* marking. The Perc. part includes a *pp* marking. The score is divided into two systems by a double bar line.

57  $\text{♩} = 72$

Fl.

Cl.

Vln.

Vc.

Pno.

Perc. *hard yarn mallets*

*mf*

*f*

*mp*

*mf*

*f*

*f*

*f*

*f*

*mf*

61

Fl.

Cl.

Vln.

Vc.

Pno.

*(p)*

*mp*

*f*

*ff*

*(p)*

*f*

*(p)*

*f*

*3*

*3*

*tongue pizz.*

*pizz.*

*mf*

*pp*

*pp*

*pp*

*(una corda)*

65

Fl. *f* *sub. mp* *ff* *mp* *p* *pp*

Cl. *ff* *sub. ff* *mf* *mp* *p* *pp*

Vln. *ord.* *pp* *pp* *s.t.* *pp*

Vc. *3*

Pno. *15<sup>ma</sup>* *sub. mf*

tre corde *p*



69 ♩ = ca. 96

Fl.

Cl.

Pno.

Perc. *f* *8<sup>vb</sup>* drumsticks or hard mallets



74

Cl.

Vln.

Vc.

Pno.

Perc.

*f*

arco  
s.p.

*mf*

79

82 (♩=♩, ♩=144)

Fl.

Cl.

Vln.

Vc.

Pno.

Perc.

*f*

arco

*mf*

*ff*

*ffp*

84

Fl. *f* *(p)* *f*  $\flat \Omega$ .

Cl. *f* *p*

Vln.

Vc. *f* *ffp* *(f)* *ffp* *f*

Pno. *ff* *8va*

Perc.

Detailed description: This page of a musical score covers measures 84, 85, and 86. The score is for a full orchestra in C major. The Flute part (Fl.) starts in measure 84 with a forte (*f*) dynamic, playing a half note G4. In measure 85, it rests, and in measure 86, it plays a half note G4 with a forte (*f*) dynamic. The Clarinet part (Cl.) plays a rhythmic eighth-note pattern in measure 84 with a forte (*f*) dynamic, then rests in measure 85, and plays a half note G4 in measure 86 with a piano (*p*) dynamic. The Violin (Vln.) and Viola (Vc.) parts are silent throughout. The Piano (Pno.) part features a complex accompaniment with chords and arpeggios, marked with forte (*f*) and fortissimo (*ffp*) dynamics. An 8va marking is present in measure 86. The Percussion (Perc.) part plays a steady eighth-note pattern with various timbres, marked with a piano (*p*) dynamic.

87

Fl. *(mp)* *f* *tongue pizz.* *mp*

Cl. *f* *ff* *fff* To Bass Cl.

Vln. *f* *ff* *sub. mp*

Vc. *ff* *p* *pizz.* *arco*

Pno. *f* *Red.*

Perc.

Detailed description: This page of a musical score covers measures 87 to 90. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.). The Flute part starts at measure 87 with a dynamic of *(mp)*, moves to *f* for a triplet, and includes a *tongue pizz.* instruction. The Clarinet part also begins at measure 87 with *f*, has a triplet, and reaches *fff* by measure 89. A box labeled 'To Bass Cl.' is present in the Clarinet staff at measure 90. The Violin part starts at measure 87 with *f* and a triplet, then moves to *ff* and *sub. mp* in measure 89. The Viola part starts at measure 89 with *ff* and *pizz.*, then moves to *p* and *arco* in measure 90. The Piano part has a dynamic of *f* in measure 87 and includes a *Red.* (Reduction) section. The Percussion part has a consistent rhythmic pattern throughout.

90

Fl. *f*

Vln. *ff* *sub. mp*

Vc. *f* *ff*

Pno.

Perc.



94

Pno. *fff*

Perc.

*Red.* *8<sup>va</sup>*

100 slightly slower  $\text{♩} = 80$

Fl. *pp* *mp* (*pp*)

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

Vln. *con sord.* *s.t.* *ppp*

Vc. *con sord.* *pp* *mp*

Pno. *fff*

Perc. *sub.* *p* *soft yarn mallets* *pp* *ppp*

104

Fl. *pp* *mf* *n.*

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

Vln. *n.*

Vc. *p* (*ppp*) *mf* *p* *n.*

Perc. *attacca*

### III. "You put them on your bottom." (who brought moon moon!?)

109 ♩ = 120

Fl. *ca 3"* *mf* *f* *ff*

B. Cl. *flz.* *(pp) f* *p* *sub. f* *p*

Vln. *senza sord.* *mf* *f* *ff* *mf* *pizz.*

Vc. *senza sord.* *f* *ff* *mf*

Pno. *f* *ff*

Perc. *hard mallets* *f* *f* *pp* *f*

113

B. Cl. *f* *p* *ff* *sub. p* *mf*

Vc. *pizz.* *mp*

119

Fl.

B. Cl.

Vln.

Vc.

Pno.

*pp*

*ppp*

*f*

*p*

*mf*

*f*

8<sup>va</sup>  
con sord.  
arco

con sord.  
arco

multiphonic\* → growl

ord.

\* multiphonic chosen at performer's discretion, so long as this pitch is fairly present. More intense is better.



123

B. Cl.

*p*

*pp*

*f*

*mp*

*f*



127

128

B. Cl.

*mp*

*f*

*pp*

*sub.*

*ff*

*mf*

flz.

131

Fl. *ff*

B. Cl. *mf* *f*

Vln. senza sord. *ff*

Vc. senza sord. *ff*

Pno. *ff*

Perc. snares off *ff* *pp* 5



136

B. Cl. *mp* *f sub.* *mp*



139

The musical score is written for a full orchestra in 4/4 time, starting at measure 139. The key signature is one sharp (F#). The score is divided into six staves: Flute (Fl.), B. Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.).

- Flute (Fl.):** The first staff features a melodic line with a dynamic range from *f* to *p* in the first measure, *mf* to *p* in the second, and is silent in the third. It includes a triplet of eighth notes in the first two measures.
- B. Clarinet (B. Cl.):** The second staff has a dynamic range from *ff* to *ff*. It features a melodic line with triplets of eighth notes in the second and third measures.
- Violin (Vln.):** The third staff has a dynamic range from *mf* to *mp*. It includes markings for *s.p.* (sordando), *ord.* (ordine), and *détaché*. It features a melodic line with triplets of eighth notes in the second and third measures.
- Viola (Vc.):** The fourth staff has a dynamic range from *mf* to *mp*. It includes the marking *legato* and *détaché*. It features a melodic line with triplets of eighth notes in the first and second measures.
- Piano (Pno.):** The fifth staff has a dynamic range from *f* to *pp*. It features a melodic line with triplets of eighth notes in the first two measures. The bass staff shows chords and a *Ped.* (pedal) marking.
- Percussion (Perc.):** The sixth staff has a dynamic range from *f* to *p*. It includes the marking *snare on* and features a rhythmic pattern with triplets of eighth notes.

142

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

The score consists of six staves. The Flute staff (Fl.) has a rest in measure 142 and 143, then plays a sixteenth-note triplet in measure 144 (p), followed by a sixteenth-note triplet in measure 145 (f), and a sixteenth-note triplet in measure 146 (p). The Bass Clarinet staff (B. Cl.) plays a sixteenth-note triplet in measure 142, a sixteenth-note triplet in measure 143, a sixteenth-note triplet in measure 144, a sixteenth-note triplet in measure 145, and a sixteenth-note triplet in measure 146. The Violin staff (Vln.) plays a sixteenth-note triplet in measure 142, a sixteenth-note triplet in measure 143, a sixteenth-note triplet in measure 144, a sixteenth-note triplet in measure 145, and a sixteenth-note triplet in measure 146. The Viola staff (Vc.) plays a sixteenth-note triplet in measure 142, a sixteenth-note triplet in measure 143, a sixteenth-note triplet in measure 144, a sixteenth-note triplet in measure 145, and a sixteenth-note triplet in measure 146. The Piano staff (Pno.) has a rest in measure 142 and 143, then plays a sixteenth-note triplet in measure 144 (p), followed by a sixteenth-note triplet in measure 145 (f), and a sixteenth-note triplet in measure 146 (p). The Percussion staff (Perc.) plays a sixteenth-note triplet in measure 142, a sixteenth-note triplet in measure 143, a sixteenth-note triplet in measure 144, a sixteenth-note triplet in measure 145, and a sixteenth-note triplet in measure 146.

*p* *f* *p*

*mf* *ff*

*mf* *f*

*p* *f* *p* *f*

*mf* *f*

145

Fl. *ff* *f*

B. Cl. *fff* *ff* *f* *mp sub.* *détaché* 3 3 3

Vln. *ff* *mp sub.* 3 3 3 3 3 3 3

Vc. *ff* *f* *mp sub.* 3 3 3

Pno. *mf*

Perc. *f* 3 6

148

To B♭ Cl.

B. Cl. *n.*

Vln. 3 3 3 3 3 3 3 3

Vc. *n.* *pp* *s.t.* *(mf)*

Pno. *pp* *una corda* *8vb*

Perc. *pp*

150

Fl.

Vln.

Vc.

Pno.

Perc.

*pp*

*p* *s.t.*

*ppp*

tre corde

*pp* *ppp*

*pp* *ppp* *attacca*



### IV. argle-arglebargle

(better known as "intelligent discourse")

153 tempo 1 ♩=72

Fl.

Bb Clarinet

Vln.

Vc.

Pno.

*p*

*pp*

*ppp*

157

Fl. Cl. Vln.

3

3

Detailed description: This system contains measures 157 and 158. The Flute (Fl.) part has a melodic line with a slur over measures 157-158 and a triplet of eighth notes at the end of measure 158. The Clarinet (Cl.) part has a similar melodic line with a slur and a triplet of eighth notes at the end of measure 158. The Violin (Vln.) part has a melodic line with a slur and a triplet of eighth notes at the end of measure 158. The key signature has one flat (B-flat).

158

Fl. Cl. Vln.

5 5 5

6 6 6

3

3/4 3/4 3/4

Detailed description: This system contains measures 158 and 159. The Flute (Fl.) part has a melodic line with a slur and a triplet of eighth notes at the end of measure 159. The Clarinet (Cl.) part has a melodic line with a slur and a triplet of eighth notes at the end of measure 159. The Violin (Vln.) part has a melodic line with a slur and a triplet of eighth notes at the end of measure 159. The key signature has one flat (B-flat). The time signature is 3/4.

159

Fl. Cl. Vln. Pno.

3 3 3

mf p mf

3 3 3

8va

pp

3/4 3/4 3/4 3/4

Detailed description: This system contains measures 159 and 160. The Flute (Fl.) part has a melodic line with a slur and a triplet of eighth notes at the end of measure 160. The Clarinet (Cl.) part has a melodic line with a slur and a triplet of eighth notes at the end of measure 160. The Violin (Vln.) part has a melodic line with a slur and a triplet of eighth notes at the end of measure 160. The Piano (Pno.) part has a melodic line with a slur and a triplet of eighth notes at the end of measure 160. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *mf*, *p*, and *pp*. An 8va marking is present above the piano part.

164

Musical score for measures 163-164. The score is in 4/4 time and includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Piano (Pno.), and Percussion (Perc.).

- Fl.:** Measures 163-164. Measure 163 features a melodic line with a flat (b) and a triplet of eighth notes. Measure 164 features a melodic line with a sharp (#) and a triplet of eighth notes. Dynamics include *f*.
- Cl.:** Measures 163-164. Measure 163 features a melodic line with a flat (b) and a triplet of eighth notes. Measure 164 features a melodic line with a sharp (#) and a triplet of eighth notes. Dynamics include *f*.
- Vln.:** Measures 163-164. Measure 163 features a melodic line with a sharp (#) and a triplet of eighth notes. Measure 164 features a melodic line with a sharp (#) and a triplet of eighth notes. Dynamics include *f*.
- Pno.:** Measures 163-164. Measure 163 features a chordal accompaniment with a sharp (#) and a triplet of eighth notes. Measure 164 features a chordal accompaniment with a sharp (#) and a triplet of eighth notes. Dynamics include *mp*.
- Perc.:** Measures 163-164. Measure 163 features a rest. Measure 164 features a rhythmic pattern with a sharp (#) and a triplet of eighth notes. Dynamics include *mp* and *mf*. The instruction "drumsticks or hard mallets" is present.



Musical score for measures 165-166. The score is in 4/4 time and includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Percussion (Perc.).

- Fl.:** Measures 165-166. Measure 165 features a melodic line with a sharp (#) and a triplet of eighth notes. Measure 166 features a melodic line with a flat (b) and a triplet of eighth notes. Dynamics include *f*.
- Cl.:** Measures 165-166. Measure 165 features a melodic line with a sharp (#) and a triplet of eighth notes. Measure 166 features a melodic line with a sharp (#) and a triplet of eighth notes. Dynamics include *f*.
- Vln.:** Measures 165-166. Measure 165 features a melodic line with a sharp (#) and a triplet of eighth notes. Measure 166 features a melodic line with a sharp (#) and a triplet of eighth notes. Dynamics include *f*.
- Vc.:** Measures 165-166. Measure 165 features a melodic line with a sharp (#) and a triplet of eighth notes. Measure 166 features a melodic line with a sharp (#) and a triplet of eighth notes. Dynamics include *f*, *p*, and *f*.
- Perc.:** Measures 165-166. Measure 165 features a rhythmic pattern with a sharp (#) and a triplet of eighth notes. Measure 166 features a rhythmic pattern with a sharp (#) and a triplet of eighth notes. Dynamics include *pp*, *mf*, and *p*.

168

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *s.p.* *ord.* *(pp)* *mp* *s.p.* *ord.*

Pno. *mp* *ppp* *pp*

Perc. *mp* (fingernail scrape)

171

Fl. *f* *mp*

Cl.

Vln. *n.*

Pno.

Perc. *f* *p*

174

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

Cl. *pp* *mp* *p*

Vln. *p* (*mp*) *pp* s.t. → ord.

Vc. s.t. *pp* s.t. *p*

Pno. *pp* *f* *p* *ppp*

Perc. *mp* *f* *p* *ppp*

Red.

Detailed description: This page of a musical score contains six staves. The Flute staff (Fl.) begins at measure 174 with a *pp* dynamic, followed by a *mf* dynamic and a triplet of eighth notes. The Clarinet staff (Cl.) has a *pp* dynamic, a *mp* dynamic with a triplet of eighth notes, and a *p* dynamic. The Violin staff (Vln.) has a *p* dynamic, a *mp* dynamic, and a *pp* dynamic with a fermata. The Viola staff (Vc.) has a *pp* dynamic and a *p* dynamic. The Piano staff (Pno.) has a *pp* dynamic, a *f* dynamic, and a *ppp* dynamic. The Percussion staff (Perc.) has a *mp* dynamic, a *f* dynamic, and a *ppp* dynamic. A 'Red.' marking is present at the bottom right.



179

blow air through instrument, unpitched

The musical score is arranged in a system with six staves. The Flute staff (Fl.) begins with a dynamic of *p*, followed by a crescendo to *mf*, then a decrescendo to *pp*, a slight increase to *(mf)*, then *mp*, and finally a decrescendo to *pp*. A triplet of eighth notes is marked with a '3' above it. The Clarinet staff (Cl.) has dynamics of *mf* and *p*, with markings for 'growl' and 'ord.' above the notes. The Violin staff (Vln.) starts with *ppp*, followed by a decrescendo to *p*, then a crescendo to *mf*, and a decrescendo to *pp*. A triplet of eighth notes is marked with '(s.t.) 3' above it, and an arrow points to the notes with the instruction 'non vib.'. The Viola staff (Vc.) has dynamics of *fp*, *pp*, and *pp*. It includes markings for 's.p.' and 's.t.' above the notes, and a triplet of eighth notes marked with '3'. The Piano staff (Pno.) has dynamics of *mp* and *pp*. It features an 8va marking above a triplet of eighth notes and a 'Ped.' marking below the staff. The Percussion staff (Perc.) starts with a dynamic of *f*, followed by a decrescendo to *pp*, and ends with a *pp* dynamic and a circled symbol.

185

Fl. *p*

Cl. *p* *pp* *mf* *(pp)*

Vln. *ord. 3* *ppp* *p* *(pp)* *pp* *(mp)* *pp* *s.p.* *8va*

Vc. *(mp)* *pp* *ord. 3* *p* *8va* *pp*

Pno. *pp* *3* *8va*

Perc. *8vb* wooden end/stick of mallets *p*

191

192

Fl. *pp* *n* *pp*

Cl. *mp* *3* *pp* *ppp* *pp* *s.p.*

Vln. *p* *pizz.* *arco* *pp* *arco* *ppp*

Vc. *mp* *p* *pp* *15ma* *ppp*

Pno. *pp* *8vb* *ppp* *8vb*

196

Fl. *(mf)* *p* *mp* *n.* blow air through instrument, unpitched

Cl. *3*

Vln. *s.t.* *ord.* *(pp)* *p*

Vc. *ppp* *p* *pp*

Pno. *3* *p*

Perc. *soft yarn mallets* *pp*

201

204 *blow air through instrument, unpitched*

Fl. *"f...oo"* *mp* *(pp)* *mf* *pp* *mf*

Cl. *mp* *pp* *p*

Vln. *pp* *mp* *p* *s.t.* *ord. 3*

Vc. *p* *s.t.* *ord. 3* *5* *mf* *8va*

Pno. *pp* *mp* *pp* *una corda* *8va*

Perc. *pp*

*una corda* *tre corde* *8va*

207

Fl.

Cl.

Vln.

Vc.

Pno.

Perc.

alt fingering for timbre

2nd alt for timbre

3

alt fingering for timbre

2nd alt for timbre

flz.

*p*

*f*

pizz.

*pp*

con sord.

*pp*

(8)

8va

*pp*

Detailed description: This page of a musical score covers measures 207 to 214. The score is for a full orchestra in C major. The Flute part (Fl.) has rests in measures 207-210 and a flageolet (flz.) effect in measure 211, starting with a piano (*p*) dynamic. The Clarinet part (Cl.) features a triplet in measure 208 and various fingering instructions for timbre throughout. The Violin (Vln.) and Viola (Vc.) parts have rests in measures 207-210, with the Violin playing a pizzicato (*pizz.*) note in measure 211. The Viola part includes a *con sord.* (con sordina) instruction in measure 214. The Piano (Pno.) part has an octave marking (8) in measure 207 and an octave up marking (8va) in measure 208. The Percussion (Perc.) part starts with a piano (*pp*) dynamic in measure 207. The score is written in 4/4 time with a key signature of one flat (B-flat).

215 faster ♩=96

The musical score is arranged in six systems, each representing a different instrument or section:

- Fl. (Flute):** Treble clef, 4/4 time. Starts with a half note G4 (marked *p*), followed by a triplet of eighth notes (marked *mp*). The piece then moves to a whole note G4 (marked *f*) with a *flz.* (flautando) marking. The final measure features a whole note G4 (marked *p*) with an *ord.* (ordine) marking.
- Cl. (Clarinet):** Treble clef, 4/4 time. Starts with a half note G4 (marked *p*), followed by a half note A4 (marked *f*). The final measure features a whole note G4 (marked *pp*) with an *ord.* marking.
- Vln. (Violin):** Treble clef, 4/4 time. Starts with a half note G4 (marked *p*) with an *arco* marking, followed by a half note A4 (marked *pp*) with a *con sord.* (con sordina) marking. The piece then moves to a whole note G4 (marked *f*) with an *s.p.* (sordina) marking. The final measure features a whole note G4 (marked *pp*) with an *ord.* marking.
- Vc. (Viola):** Treble clef, 4/4 time. Starts with a half note G4 (marked *p*), followed by a half note A4 (marked *pp*). The piece then moves to a whole note G4 (marked *f*). The final measure features a whole note G4 (marked *pp*).
- Pno. (Piano):** Grand staff (treble and bass clefs), 4/4 time. The right hand starts with a half note G4 (marked *p*), followed by a half note A4 (marked *pp*). The piece then moves to a whole note G4 (marked *pp*) with an *8va* (octave) marking. The final measure features a whole note G4 (marked *pp*) with an *8va* marking.
- Perc. (Percussion):** Treble clef, 4/4 time. Starts with a half note G4 (marked *p*), followed by a half note A4 (marked *f*).

221

Fl. *mf* *p* "too" *fp* *n.* *mp* *p* blow air

Cl. *mp* *p* *mf* *mf* *pp* relax embouchure until only breath sound remains

Vln. *pp*

Vc. *p* s.p. ord. *pp* pizz.

Pno. (totally did not steal this chord from Berg)

Perc. *p*

Detailed description: This page of a musical score, numbered 221, features six staves. The Flute (Fl.) staff begins with a treble clef and a key signature of one flat. It contains two triplet eighth notes, followed by a quarter note, and then a half note. Dynamics range from mezzo-forte (mf) to piano (p), with a fortissimo (fp) dynamic for the word "too". A performance instruction "blow air" is placed above the staff. The Clarinet (Cl.) staff also starts with a treble clef and one flat, featuring a long note with a dynamic from mezzo-piano (mp) to piano (p), and later a triplet eighth note with a dynamic from mezzo-forte (mf) to pianissimo (pp). A performance instruction "relax embouchure until only breath sound remains" is written above the staff. The Violin (Vln.) staff uses a treble clef and one flat, with a triplet eighth note and a dynamic of pianissimo (pp). The Viola (Vc.) staff uses a treble clef and one flat, with a dynamic of piano (p), a performance instruction "s.p." (sordando), a dynamic of pianissimo (pp), and a performance instruction "pizz." (pizzicato). The Piano (Pno.) staff has a grand staff with a treble clef and one flat, and a bass clef. It includes a circled number 8, a triplet eighth note, and a performance instruction "(totally did not steal this chord from Berg)". The Percussion (Perc.) staff uses a single line with a drumstick icon and a dynamic of piano (p).

226

Fl.

3

3

5

mf

Cl.

mp

p

f

growl ord.

Vln.

3

mp

p

mf

p

mf

Vc.

arco

3

3

f

3

Pno.

f

una corda

Perc.

snare off

pp

mp

(pp)

f

(pp)

pp

snare on

230

Fl.

*p sub.*

*mp*

Cl.

*p sub.*

*mp*

*p*

Vln.

s.t.

*p sub.*

*pp*

Vc.

s.t.

*p sub.*

*pp*

Pno.

*pp*

*8<sup>vb</sup>*

Perc.

*mf*

*p*

*ppp*

*attacca*

234

Detailed description of the musical score: The score is for measures 230 to 234 in 3/4 time. The Flute part (Fl.) begins with a *p sub.* dynamic and a half note G4, followed by a half note A4, and a half note B4. The Clarinet part (Cl.) starts with a triplet of eighth notes (F4, G4, A4) marked *p sub.*, followed by a half note B4. The Violin (Vln.) and Viola (Vc.) parts play sustained notes: Vln. has G4 and A4, while Vc. has F4 and G4. The Piano (Pno.) part consists of sustained octaves: right hand on G4 and A4, left hand on F4 and G4. The Percussion (Perc.) part features a rhythmic pattern of eighth notes with dynamic markings *mf*, *p*, and *ppp*. The score concludes with an *attacca* instruction.



# V. ...BETWEENELLIPSES!!!... .. .

(AKA REALLY INTENSE AND DEEPLY POETICAL)

233

Fl. *ff sub.* *mf* *ff*

Cl. *p* *ff* *mf* *ff*

Vln. *p* *(f)* *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

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

Perc. *f*

drumsticks or hard mallets

236

Fl.

Cl.

Vln.

Vc.

Pno.

Perc.

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

3 3 3 3

3 3 3

8<sup>va</sup>

Detailed description: This page of a musical score (page 36) features six staves. The Flute (Fl.) staff begins at measure 236 with a melodic line including triplets. The Clarinet (Cl.) staff follows with a similar melodic line. The Violin (Vln.) staff has a more active line with triplets and dynamic markings of *mp*, *f*, and *ff*. The Viola (Vc.) staff provides harmonic support with chords and single notes. The Piano (Pno.) part is split into two staves, with the right hand playing chords and the left hand playing bass notes, including an 8va octave marking. The Percussion (Perc.) staff has a rhythmic pattern with dynamic markings of *mf*, *f*, and *p*. The score is in C major and 4/4 time.

238

Fl.

Cl.

Vln.

Vc.

Pno.

Perc.

*mp* *ff*

*ffp*

*p* *ff*

pizz. arco

*f*

3

5

3

5

5

3

3

8<sup>vb</sup>

Detailed description: This page of a musical score, page 37, contains measures 238 through 241. The score is for a full orchestra in C major. The instruments shown are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.). Measure 238 begins with a treble clef and a 7-measure rest for the Flute. The Clarinet and Violin parts feature complex rhythmic patterns with slurs and accents. The Viola part is marked 'pizz.' (pizzicato) and features a triplet. The Piano part has a triplet in the right hand and a triplet in the left hand, with an 8<sup>vb</sup> (8va below) marking. The Percussion part starts with a forte (*f*) dynamic and a triplet. Measure 239 continues the patterns, with the Flute and Clarinet parts showing a triplet of eighth notes. Measure 240 features a dynamic shift from *mp* to *ff* for the Flute and *p* to *ff* for the Violin. The Viola part switches to 'arco' (arco) and features a triplet. The Piano part has a triplet in the right hand and a triplet in the left hand. The Percussion part continues with a triplet. Measure 241 concludes the section with a final note in the Flute and Clarinet parts, and a final chord in the Piano and Percussion parts.

240

Fl.

Cl.

Vln.

Vc.

Pno.

Perc.

*ff*

*f* *ff*

*mf* *f*

*ff*

*p* *f*

Detailed description: This page of a musical score contains six staves for measures 240 through 243. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.). The Flute part begins with a treble clef and a key signature of one flat. It features a melodic line with triplets and accents, with dynamics *f* and *ff*. The Clarinet part also uses a treble clef and one flat key signature, with dynamics *ff*, *mf*, and *f*. The Violin part is in a treble clef with one flat key signature, showing a melodic line with dynamics *f* and *ff*. The Viola part is in a treble clef with one flat key signature, featuring a rhythmic pattern with dynamics *ff*. The Piano part consists of two staves (treble and bass clefs) with one flat key signature, containing complex rhythmic patterns with triplets and dynamics *p* and *f*. The Percussion part is on a single staff with a common time signature and one flat key signature, featuring a rhythmic pattern with triplets and dynamics *p* and *f*. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.

242

Fl.

flz.

ord.

3

fff

(mf) ff

3

Cl.

3

mf

ff

Vln.

3

3

Vc.

3

s.p.

mf

fff

Pno.

8va

mf

fff

Perc.

3

p sub.

f

3

3

5/4

5/4

5/4

5/4

5/4

5/4

5/4

Detailed description: This page of a musical score, numbered 242, features six staves. The Flute (Fl.) staff begins with a triplet of eighth notes, followed by a fermata and a 'flz.' (flautando) marking. The Clarinet (Cl.) staff has a triplet of eighth notes, followed by a melodic line with 'mf' and 'ff' dynamics. The Violin (Vln.) staff contains a triplet of eighth notes and a later triplet of eighth notes. The Viola (Vc.) staff starts with a triplet of eighth notes and a 's.p.' (sotto piano) marking. The Piano (Pno.) staff has an 8va marking and dynamic markings of 'mf' and 'fff'. The Percussion (Perc.) staff features a triplet of eighth notes and dynamic markings of 'p sub.' and 'f'. The time signature is 5/4.

244

The image displays a page of a musical score for measures 244-244. The score is written for six instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.). The key signature is C major and the time signature is 5/4. The Flute part begins with a *flz.* marking and features a melodic line with several triplet markings. The Clarinet part includes a *growl* effect and dynamic markings of *mf* and *fff*. The Violin and Viola parts contain triplet markings and various articulations. The Piano part is marked *ff* and includes an *8va* marking for the right hand. The Percussion part also features triplet markings. The page number '244' is shown in a box at the top left and bottom left of the score.

245

Fl.

Cl.

Vln.

Vc.

Pno.

Perc.

*ord.*

*ff*

*mf*

*fff*

*3*

*8va*

*8vb*

247

Fl.

Cl.

Vln.

Vc.

Pno.

Perc.

*mp* *fff* *mp* *ff*

*fff* *mp* *fff* *mp* *ff*

*mp* *fff* *mp* *p*

*fff* *mp* *fff sub.* *ff* *pizz.*

*fff* *mp* *fff* *mp* *ff*

*mp* *f*

Detailed description: This page of a musical score, labeled 'Full Score in C' and page number '42', contains measures 247 through 250. The score is arranged in six systems, each representing a different instrument: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Perc.).  
- The Flute part begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with various dynamics, including *mp* (mezzo-piano), *fff* (fortississimo), *mp*, and *ff* (fortissimo). A trill is indicated above a note in the final measure.  
- The Clarinet part follows with a treble clef and a key signature of one sharp. It mirrors some of the flute's dynamics, including *fff*, *mp*, *fff*, *mp*, and *ff*.  
- The Violin part uses a treble clef and a key signature of one flat (Bb). It includes a triplet of eighth notes marked *mp* and *fff*, and later changes to *mp* and *p* (piano).  
- The Viola part uses a treble clef and a key signature of one flat. It features a triplet of eighth notes marked *fff*, followed by *mp*, *fff sub.* (fortississimo subito), and *ff*. The final measure is marked *pizz.* (pizzicato).  
- The Piano part is written in grand staff (treble and bass clefs) with a key signature of one sharp. The right hand has a triplet of eighth notes marked *fff*, followed by *mp*, *fff*, *mp*, and *ff*. The left hand provides harmonic support with chords and bass notes.  
- The Percussion part uses a single line with a common time signature. It includes a triplet of eighth notes and dynamics *mp* and *f* (forte).  
- The score includes various musical notations such as slurs, ties, and dynamic hairpins. Measure numbers 247, 248, 249, and 250 are clearly marked at the beginning of their respective systems.



250 slightly slower,  
very free ♩=88

Fl. *ppp*

Cl. *ppp*

Vln. *pp* *(mf)* *p*

Vc. *ppp* *p*

Pno. *pp*  
una corda

Perc. snares off  
wooden end/stick of mallets  
*p*

Cl. *pp* *pp* *mp*

Vln. *pp*

Vc. *pp* *pizz.*

Pno. *pp*  
tre corde

Perc. *ppp*  
damp with towel  
soft yarn mallets  
*p*

258

Fl. *pp* *(ppp)* *p* *ppp*

Cl. *(ppp)* *pp* *(ppp)*

Vln. *pp* 3

Vc. *pp* *ppp*

Pno. *pp* *ppp* una corda *8va* *7* *8va*

Perc. *p* *8vb*

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Boston, MA  
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