

GLIB

FOR SEXTET

MICHAL RAYMOND MASSOUD

GLIB

for sextet

INSTRUMENTATION

Flute

Bass Clarinet

Violin

Double Bass

Vibraphone

Piano (grand, muffled notes used)

SYMBOLS & ABBREVIATIONS USED

↓ quarter of a tone flat

↑ quarter of a tone sharp

nv non-vibrato

psp poco sul ponticello

sp sul ponticello

flz. fluttertongue

drawings (explained in the performance notes)

PROGRAM NOTES

I've always been attracted to story-telling, and was always jealous of how novelists can approach the telling of a long tale, or of a world, by choosing the order in which they can reveal information. I have recently been reading Salman Rushdie's *Midnight's Children*, and the way he goes about telling the story fascinates me. I decided to explore how the personality of a narrator can be molded by the way she approaches the telling of a pre-existing story. In my case, I wrote a short piece which features a long build-up of energy and activity, culminating with a homo-rhythmic coming together of the ensemble. I then used this material as the basis for a new piece, one told by a verbose and somewhat disingenuous

narrator: He begins telling the story from its ending, gives away important sections halfway through, and can't help repeating himself, over and over again. I'm curious to see how much of the character of the narrator comes through in the way I chose to tell the story, but in order to make that more obvious, I anticipate writing different versions of this piece (ones that will bring out very different facets of the material), versions that will put forth a very different narrator. In a nutshell, I am interested in how the form of a piece can influence the expressive content being vehicled.

Lastly, I use drawings in the score in select portions of individual parts, as solos of sorts, where the performers are encouraged to interpret my scribbles however they see fit. In this manner, a certain degree of fluidity makes its way onto the surface of the piece, which makes two points: first, it allows the exploration of how much the surface of a piece can change without the piece's identity changing as well, and secondly, it gives the performers much-needed agency and incentives to leave their own, un-subtle imprints on the piece's manifestation. The drawing passages are therefore to be thought of less as sight-read spontaneous blurbs (which is how many people think of improvisation, sadly), and more as thought-through, carefully selected interpretations of the material by the performers.

PERFORMANCE NOTES

On the drawings

- These should be interpreted freely, and should absolutely not be 'deciphered', in an attempt to map the lines onto the staves in question. I use the five lines of the staff as a full spectrum for whatever you choose the drawing to represent.
- Feel free to associate the drawings to different musical parameters and dimensions. For example, you can understand the lines to represent tension, harmonic rhythm, activity, register, or something else altogether. It is completely up to the performer in question.
- In some cases, I use a split of lines in what seems to encourage chordal realizations (especially for the two winds). I must admit that in such instances, I am thinking specifically of multiphonics (in measure 18 for the bass clarinet, for example). The performer is not required to interpret these lines as multiphonics, on the other hand, and is free to do as they please.
- I associate the solos and drawings with specific words, some of which are purposely ambiguous (*wholesome*, for example). These words are meant to trigger the performer's imagination, but again, by giving them agency, rather than forcing them into acting out a long-term, specific dramatization of the piece.

- These drawings, although they call for improvisation, again, should not be mistaken as passages meant to be absolutely spontaneously improvised. They require a certain amount of pre-planning and of score-study on the performer's behalf, as they decide how to interpret and approach their part in the piece as a whole. A certain level of fluidity is to be achieved on the piece's surface, as the musicians are never expected to play the same solo twice in the same manner, but this should not prohibit the performers from strongly considering and planning their approach to their part in the piece well in advance.

On tremolos and accelerando figures

- I use two different notations to indicate speeding up and slowing down. The first is a boxed notation (in measure 33 in the piano, for example): the pitches found in the box are to be repeated at the speed indicated above the staff. The speed is then often changed using lines and arrows in a fairly straight-forward manner.
- The second notation uses feathered beams (in measure 32 of the vibraphone, for example). In such cases, I indicate the length of the figure above or below. The number of pitches to be played is not exact, and is up to the performer.

On the tempo choices

- Another flexible parameter, the tempo is left roughly up to the conductor. Despite specific markings being used in the score (for clarity), I am entirely open to radical changes being made by the conductors, so long as they are carried through across the entire piece. In other words, sections marked **Tight**, while they wouldn't necessarily have the exact same tempo, would be close enough to each other, so as to have the same linear build up across the interruptions and digressions.

On the form

- As I mentioned in the program notes, the form of the piece is heavily reliant on a template that was pre-composed. I attempt to cover as much as possible of this template, although I do so by beginning at the very end, before quickly returning to the opening measures. The piece features a significant amount of repeated passages, often bearing different tempi and expressive markings on top. The way these are organized is: **Relaxed** frequently corresponds to a first statement, whereas **Tight** is usually found when I'm repeating myself. **Suspended** sections are when I either digress from the material, or when I choose to take a break and stop moving forward. The overall shape of the template is one

of a build-up, on the other hand, so when material is suddenly much more active and chaotic (for example, the sudden appearance of measure 76) it is because I am skipping to much later stages of the development. Ultimately, I am trying to reach the final buildup that will result in the homo-rhythmic chordal passage, the ending of the template (but the beginning of this piece). It occurs twice (once in the beginning and once in the middle), making its final appearance at the very end somewhat redundant. As such, when I'm about to reach it, the final time (in the last measure of the piece), I instead 'deflate,' and the piece ends in this fashion.

On the winds

- For the flute, notes whose stem has an x (similar to *sprechstimme* notes), usually accompanied by the indication *airy*, are to be performed loudly, and with a strong accent. They are sometimes found in the literature with a [k] or [tch] underneath them, as the performer is expected to supply these consonants into the flute for the desired effect to come across.
- The bass clarinetist is frequently instructed to use heavy lip pressure in order to obtain harsher timbres (most often in open, improvised sections – for example, in measure 18).
- Multiphonics are not specified in the score. A simple notation M.P., sometimes numbered as 1 and 2 (to indicate that they should be different), is supplied, and the performer is expected to pick one for themselves. Care should be taken to study the full score in the specific passages, since the choice of pitches, although it is up to the performer, is important in the context of what's happening in the music. In other words: were the performer to pick pitches that are already found in other instruments, the effect would be entirely different than if they were to pick pitches that are not found anywhere in that passage. As such, the performer's decision is important and consequential in these sections.

On the strings

- Heavy bow pressure is sometimes used and specified for the violin part (for example, measures 33-34).
- At various points in the piece, the violinist is asked to perform a two-part glissando. These are almost always to be performed on the same string. In measures 17-18, for example, the glissandi are from E to D quarter-sharp, and from G to F quarter-sharp. Essentially, the hand should trill a minor third over E, and the entire shape of the hand should glissando, on the same string, down three-quarters of a tone. In measures 23-24, the tritone from C to F# should be performed on one string, with the finger pressing down the C gradually glissing up, while the F# finger stays where it is.

- The double-bass is strongly encouraged to use pizzicato in the improvisatory sections, and to do so by both, putting the bow down, and using significant amounts of flesh on the index and middle fingers, as is done in playing jazz.

On the Vibraphone Part

- The choice of mallets is left entirely up to the performer, except for the occasional specification of a plastic mallet (in measure 40, for example). In such instances, I am mostly looking for a change of timbre, so the specific use of plastic can even be exchanged for something else, so long as the timbre differentiation is achieved.
- I welcome the use of different settings for the motor, at the performer's discretion.

On the Piano

- The piano part makes extensive use of the middle, sostenuto pedal. In such instances (page 3, for example), both the sostenuto and the damper (right) pedals are used, and I specify which pitches are to be sustained beyond the depressing of the damper pedal. Care should be taken to allow the specified pitches to ring accordingly.
- All piano pitches with x-noteheads indicate notes that should be muffled inside the piano. Given the frequency of the occurrence of such pitches (and the possibility of using the inside of the piano in the improvised sections), the pianist should make sure to remove the music stand from its usual position, and to place it somewhat at an angle on top of the piano, in order to be able to reach the inside of the instrument more easily while still playing from the keyboard.

APPROXIMATE DURATION: 13 – 15 MINS

C-SCORE

Tight

$\text{♩} = 90$

Glib (2016)

for sextet

Michal Raymond
Massoud

Flute

mf crisp, blending

not too loud, blend

Bass Clarinet in B \flat

mf *crisp,*
blending

Violin

A musical score for strings and woodwind section. The strings play eighth-note patterns in measures 1-2, followed by sixteenth-note patterns in measures 3-4. The woodwinds enter in measure 5 with eighth-note patterns. Measure 6 shows a transition with a fermata over the woodwind part. Measures 7-8 show eighth-note patterns from both sections. Measure 9 concludes with a dynamic instruction *sul IV*.

Contrabass

A musical score for strings and woodwind section. The strings play eighth-note patterns in measures 11 and 12. The woodwind section enters in measure 12 with a melodic line consisting of eighth and sixteenth notes. Measure 11 ends with a dynamic instruction *mf* and the text "crisp blending". Measure 12 begins with a forte dynamic.

Vibraphone

A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 117. Measure 117 starts with a dynamic of *mf*. Measures 117-118 show complex harmonic progression with frequent changes in key signature and time signature (between common time and 3/4). Measure 118 ends with a repeat sign and a double bar line.

Piano

2

Fl.

B. Cl.

Vln.

Cb.

Vib.

Pno.

poco rit.

gliss.

f

(IV)

III

gliss.

f

III

f

f

ff

not too loud, blend

sost. pedal (C only)

not too loud, blend

mp

8th

Relaxed

4 (19)

Fl.

B. Cl.

Vln.

Cb.

Vib.

Pno.

mf even, dry, airy *p* smooth, placid

pp sub. *mf* dominant, slightly aggressive

pp *mf*

5

(23)

Fl. *f airy, even* *placid flz. airy* *p soft, mellow, aside*

B. Cl. *mf* *f loud, noisy, raspy, high lip press.* *p* *mf* *p*

Vln. *f* *gliss. #* *gliss.* *mf* *f* *gliss.* *1.5 ♩*

Cb. *f more and more active* *p elegant, stretched*

Vib. *pp* *p dry, scratchy, repetitive* *f* *p* *mp* *bow* *mf*

Pno. *f poco rubato* *mp* *pp echo the DB*

sost. (A, E, Bb)-----

6 (27)

Fl. *mf even, dry, airy* *mp smooth, placid* *p soft, mellow, tender* *mf even, dry, airy* *p*

B. Cl. *ff rough, noisy, aggressive*

Vln. *gliss.* *mp* *mf*

Cb. *mp* *mf* *pp scratchy, repetitive, en dehors* *ff echo the clarinet*

Vib. *p scratchy, repetitive* *mp* *sforz.* *mp*

Pno. *f* *sost. pedal (A only)*

7

Suspended

$\text{♩} = 60$

Fl. (31) *gliss to arrival
(not gradual)* *airy*

B. Cl. *gliss.* *mf* *mf* *sust.* *3*

Vln. *mf* *pp* *shrill,
scratchy* *noisy,
aggressive* *shrill,
scratchy* *f* *III* *sempre
sul IV* *ff* *gradual and dramatic
use bow pressure* *p* *penetrating
tone* *pvib.* *gliss.* *gliss.*

Cb. *—*

Vib. *gliss.* *3* *sfz* *senza ped.* *2* *1* *f* *mp* *ped.*

Pno. *ffff* *med.* *ppp* *steady, discreet* *ped.*

8 (36)

Fl. *ppp* very discreet *pp*

B. Cl. *pppp* very discreet *pp*

Vln. (IV) *sost.* *gradual* *mp* (IV) *gliss.* (IV) *med.* *pp* soft but present

Cb. *mp* *smooth, soft* *pp* scratchier, repetitive, en dehors

Vib. *mp* *slow* *pp* *mp* *pp* prepare plastic mallet

Pno. *p* med. *pp* *mp* *fast* *slow*

Relaxed

(41) $\text{♩} = 80$

Fl. mf p mf even, dry, w/ bass sfz mp *poco a poco accel.* *airy ord. med.* 9

B. Cl. mf pp *sub.*

Vln. III *gliss* mf pp *sub.* II mf III mf even, dry, w/ vln

Cb. *pizz.* I.v. arco. f even, clear I.v. mf even, clear, w/ fl I.v. pp scratchy, en dehors

Vib. plastic 'normal' mallet mallet sfz mp pp *med.* plastic mallet *stick gliss.* *gliss.* *med.* p

Pno. (med.) p ff 3 p (med.) *slow* $\xrightarrow{\text{fast}}$ *slow* $\xrightarrow{\text{fast}}$ *slow* *dry, no pedal!*

sost. pedal (all 5)-

10 (45) *poco a poco accel.* (med.) Suspended
 Fl. *mf* *mp even, dry, w/ pno* *slow* → *med*
 B. Cl. *p* *mp* *pp sub.* *mp* *p w/ perc, soft but intense* *pp*
 Vln. *p* *pp* *mp* *p even, dry, w/ db* *ppz use bow pressure*
 Cb. *arco* II II III *p even, clear, w/ vln* *pizz.* *mp l.v. pp*
 Vib. *p* *gliss.* *gliss.* *mp accented cutoff* *p w/ cl, soft but intense* *med* *ppp*
 Pno. *(med)* → *fast* → *med*
p *mp even, dry, w/ fl*

(49)

Fl. → slow *mp* *pp* *p* → *accel.* *gliss.* 11

B. Cl. → *slow* → *med* → *slow* *f*

Vln. (III) *p* → *gliss.* → *gliss.* → *gliss.* *f*

Cb. *abruptly angular* → *pulling back* → *jagged, complicated* *pp* *f*

Vib. → *fast* → *slow* → *f*

Pno. (med) → *fast* → *suddenly slow* → *med*
p → *mp* → *ppp* → *p sostenuto* → *mp*
pp blend → *8vb* → *v*

Tight

12 (55)

Fl. *gliss.* *mf* *f* *p* *airy, even* *mf* *placid airy* *ord.*

B. Cl. *mf* *pp* *mp* *mf pp sub.* *p dry, scratchy, repetitive*

Vln. *mf* *gliss.* *gliss.* *gliss.* *psp* *gliss. gliss.* *f* *ord*

Cb. *pp dry, repetitive, scratchy* *mf jagged, complicated* *f* *f* *ff* *p scratchy*

Vib. *f* *pp* *mf* *p dry, scratchy, repetitive* *bow* *med* *fast*

Pno. *(med)* *f* *poco rub.* *pp* *sost. pedal*

Fl. (59) *pp* flz. , ord. 13
mp even, dry, airy
mp smooth, placid

B. Cl. *pp* *mp*

Vln. (1) *pp* *psp* *mf* *ord*
whirling away *mf*

Cb. *pp* *ff* *scratches, repetitive, aggressive*
f echo the violin *p repetitive*

Vib. *mf* *p* *pp* *ff* *scratches, repetitive, aggressive*
f *p* *mp* *pp* *mp*

Pno. *mp* *pp* → *med*

14 (63)

Fl. placid flz. airy *p* < *mf* *pp* *mf* *p* *sub.* *f* *airy* *ord*

B. Cl. *pp* soft, delicate, echo DB *f* aggressive, raspy, noisy, *mp* suggested *p* *mf* *f p* *sub.*

Vln. *mf* *sfz* *p* *sub.* *gliss.* *2* *2* *gliss.* *3* *f* *sost.* *p* < *f* > *p* *1.5* *1* *gliss.*

Cb. *mp* bulky but elegant, attractive *pp* scratchy, adjacent, anxious

Vib. *f* *p* *pp* scratchy, dissonant, repetitive *mf* *f*

Pno. *mp* *f* *pp* *med.* *mf* *sost. pedal*

(67) 15

Fl. *mf even, dry, airy* *mf pp smooth, placid* *f abruptly angular* *p even, dry, airy* *mf flz. sost.*

B. Cl. *pp* *mf* *smooth, placid, echo the flute* *f abruptly angular (FL)* *smooth*

Vln. *gliss.* *f* *mp* *ppp* *p* *pp* *mf* *pp*

Cb. *mp* *pp echo CL & FL*

Vib. *pp noisy, repetitive, en dehors* *pp mf* *prepare plastic mallet*

Pno. *fast* *mp* *f* *p* *pp slow med*
sost. pedal (A & r.h.)

16 (71)

Fl. (sost) 3 *f* — 3 *p* — *sfz* — 5 *f* — same as before airy

B. Cl. 3 — *gliss.* 3 — 3 — 3 —

Vln. *pp* — *pp* — *pp* — *sul IV* — *gliss.* *ff* gradual and dramatic, raspy, use bow pressure (—)

Cb. *mf* — — — *pp* even, discreet

Vib. 3 — *pp* — *sfz* — *senza pedale* 2 — 1 — *f* — 3 — *mf* — *pp* — *ff*

Pno. (med) — fast — slow —

Tight, but slowly fading

J = 90

airy a 3 ord.

Fl.

B. Cl.

Vln.

Cb.

Vib.

Pno.

poco a poco accel.

~~airy,
flz.~~ → ord.



poco a poco accel. *airy* *ord.*
Fl. 80 *suspended*
pp *mp* *mf* *sfz* *5* *5* *pp* *p* *pp* *quiet but sustained, intense*
B. Cl. *3* *raspy* *p* *pp sub* *3.* *pp* *p* *pp* *quiet but sustained, intense*
Vln. *III* *IV* *mf* *3.* *mp* *4.* *p* *pp* *quiet but sustained, intense*
Cb. *gliss.* *f* *mf* *gliss.* *pizz.* *mp* *gliss.* *III* *gliss.* *sfz* *gradual, dramatic*
Vib. *8va* *f* *pp* *mf* *3.* *p* *mp* *3.* *pp* *mp* *#f* *8va*
Pno. *ff* *mf* *gliss.* *p* *pp* *ppp* *8va* *sfz* *p* *8vb* *8vb* *8vb* *8vb*

left hand only *pizz.* *vary speed of gliss to affect dynamics* *III* *gliss.* *sfz gradual, dramatic*

*senza tempo, conductor
cues from bass solo*

(84)

Fl.

B. Cl.

Vln.

Cb.

Vib.

Pno.

19

pizz.

p l.v.

med

PPP Pedal, Speed, and dynamics change ad lib
Add little outbursts at will in
reaction to DB solo

Freely react to the DB solo. Playing inside the piano suggested

20 (85) Relaxed
 Fl. This beat like
a large upbeat
gliss.
 B. Cl.
mp p mf
II III bow pressure III ord heavy III ord heavy ord.
 Vln.
p pp sfz ff gradual and dramatic damp f
 Cb.
mf f pp 3 gliss. l.v.
 Vib.
med slow fast slow 3 ffff aggressive,
gliss.
 Pno.
med 3 ppp mf f 3
3

(89)

Fl. *gliss.*
p *mf* *pp* *mp* *pp* *raspy, large* *mf* *p* *f*, 21

B. Cl.
pp smooth *mf dry, even* *pp* *mp* *pp* *mf*

Vln. *p* *mf* *p* *smooth, placid* *mf* *pp* *mf*

Cb. *p smooth, repetitive, en dehors* *p* *f echo violin*

Vib. *mf* *mp* *mf* *pp*

Pno. *(2) 2:*

22 (93)

Fl. *mf* even, dry, clear *pp* *mf* *pp* *gliss.* *sfz*

B. Cl. *mp* scratchy, fast, repetitive *pp* smoother, darker, en dehors *mf* *pp* *sfz*

Vln. *mf* *mp* resonant, clear *f* *p* echo vibes, smooth *aggressive, sharp cutoff* *sfz*

Cb. *pp* *mp* scratchy, fast, repetitive *pp* smooth, darker, en dehors *p* *f* abruptly angular *sfz*

Vib. *mp* *sfz* *mp* *p* even, repetitive, smooth *mf* dry, even, clear *sfz*

Pno. *mf* *f* *pp* repetitive, sharp, scratchy *bigger, more aggressive* *sfz*
sost. pedal (G only)

Fl. *f* *mf* *smooth, gliding* *pp* *fast, raucous* *mf* *dry, even, clear* *sfz* *airy* *pp* Multiphonic 1

B. Cl. *f* *p* *mf* *pp* *mp* *f* *sfz* *pp* Multiphonic 1

Vln. *f* *pp* *gliss.* *mf* *gliss.* *ff* *gliss.* *gliss.*

Cb. *sfz* *p* *mf* *p* *mf* *pp* *larger* *sfz* *f* *smooth, gliding* *p* *raucous, repetitive*

Vib. *f* *pp* *3* *1* *pp* *sfz*

Pno. *pp* *scratchy, repetitive, sharp, en dehors* *f* *f* *sost. pedal (F only)*

Suspended

♩ = 60

24 (101)

Fl. *gliss.* *sost. 3.5* *mp sostenuto* *mp* *3*

B. Cl. *sfz* *med* *pp* *p sost., steady* *sp* *ord* *st* *med* *pp*

Vln. *bow pressure* *3* *gliss.* *f* *mp* *pp quiet but vibrant*

Cb. *pizz.* *arco II* *mf articulate, glib* *3* *III*

Vib. *mf* *f* *slow* *fast* *slow* *mf ppp* *mp f pp*

Pno. *ffff* *sub scratchy, repetitive* *smooth* *refined, slippery* *mp*

105 25

Fl. (G) *sfz*
 B. Cl. *slow* → *fast* *mf* *p* *sfz*
 Vln. *mp* *mf* *heavy bow pressure med* *gliss.* *sfz*
 Cb. II III II III II III *harmonic gliss. gliss.* *sfz*
 Vib. *fast* *slow* → *fast* *mp* *mf pp* *f* *ffz* *ffz*
 Pno. *pp smooth, repetitive* *mf* *scratches, aggressive* *f* *sfz*
bulky, passionate

Relaxed

Fl. 110 **Multiphonic 2**
p *mf* *p* *mf* *p* *f* *sffz* *pp*
raucous, mp suggested

B. Cl. **Multiphonic 2**
p *pp* *mf* *p* *f* *ff* *sffz* *pp*
raucous, mp suggested

Vln. **gliss.** **gliss.** **gliss.**
pp *f* *ff* *mf*

Cb. **l.v.** **pp scratchy, discreet** **p smooth, sensual, en dehors**

Vib. **pp** **f** **sffz** **mp angular but supple, connected** **interrupted**

Pno. **mp delicate, supple** **p** **pp** **p evaporating** **mp** **f** **5**
sost. pedal (F only)

114 27
 Fl. *gliss.* *airy*
sfz pp *3.5* *f dry, even, w/ perc* *mp smooth, passionate, full* *p rauous* *f* *f*
 B. Cl. *mf* *p* *sfz* *p* *mf* *pp discreet but present* *f*
 Vln. *mf* *angular, but connected, echo the vibes from earlier* *3* *3* *4* *gliss.*
 Cb. *mp* *f bulky, passionate, echo the flute* *connected*
 Vib. *ff* *p* *ff dry, even, w/ fl* *mp* *pp discreet but present, echo the clarinet* *f*
 Pno. *pp supple, inside the piano* *f* *3* *3* *sost. pedal*

28

(118)

Fl. ord. *pp* *mp* echo the violin,
smooth, elegant *abruptly angular* *pp* *mp* *mf*^{5:6} dry, even, w/ perc *fp*

B. Cl. *mp* even, ⁵ mannered *mf* *pp* *mp* *pp* *f* raspy, aggressive,
raucous, angular

Vln. *mf* *p* smooth, elegant *abruptly aggressive* *f* gliss. *ff* gliss.

Cb. *pp* smooth, discreet,
airy, brushy sounds

Vib. *p* *sfx* *p* *pp* exuberant *gliss.* *mf*^{5:6} dry, even,
w/ fl *sfx*

Pno. *p* *pp* smooth, discreet, airy, brushy sounds

122 (F) 29

Fl. *mf* *fp* *gloss.* *airy*
p placid, even, w/ cl *mf* *p growing, smooth, but in your face*

B. Cl. *mf* *p placid, even, w/ fl* *pp light, delicate, echo the piano*

Vln. *p echo clarinet f* *p* *f* *mp placid*

Cb. *pp* *p echo the vibes, smooth, subtle, light* *mf bulky, passionate* *abruptly angular, aggressive* *p smooth, en dehors*

Vib. *gfz* *p* *smooth, subtle, light* *mf* *f* *p* *mf* *3:2* *p* *pp* ** slow*

Pno. *f* *p* *5:4* *sost. pedal* *f* *p r.h.* *p light, delicate* *cut off abruptly* *f*

* Play and repeat these three pitches in any order at the prescribed speed

30 (126)

Fl. *airy* *ord.* ** slow* *med.* *slow*
f *mp* *sffz* *sffz* *f sostenuto* *p*

B. Cl. *cut off abruptly* *3* *Multiphonic 1* *Multiphonic 2* *f* *pp* *f* *p* *ff* *pp*

* Repeat these two pitches at the prescribed speed. The small pitches notated below should sound like they 'interject' into the flow.

Vln. *mf* *p sub. light but agitated* *mp* *f* *sostenuto!* *gliss.*

Cb. *mp* *light but agitated, echo the violin* *sffz* *bulky, aggressive* *fp sub* *soft but aggressive, fast, insistent*

Vib. *fast* *3* *mp* *f* *mp w/pno* *p*
mf *sffz*

Pno. *p delicate, light* *f* *p* *3* *f* *mp sub.* *p* *mp* *f*
sost. pedal (D & E only)

Suspended

$\text{♩} = 60$

Fl. *ord.* *airy*, *etc.* *f dry, wild* **p frozen, steady** *breath discreetly* *non crescendo*

B. Cl. *f dry, wild* **p frozen, steady** *breath discreetly, only if necessary* *non crescendo*

Vln. *gliss.* **p frozen, steady** *bow changes as imperceptible as possible* *non crescendo*

Cb. *f dry, wild* **p frozen, steady** *bow changes as imperceptible as possible*

Vib. *f dry, even, w/fl, no pedal* **sfz** **fff frozen, as soft an attack as possible** *non crescendo*

Pno. *f dry, wild* **pp soft, mellow, discreet** *non crescendo*

Suspended

Tight

141 *poco ritenuto* *ord.* = 60

Fl. *f wild* *3f* *molto decresc. subito* *p frozen, steady*

B. Cl. *p frozen, steady* *molto decresc. subito*

Vln. *f wild* *sfx* *molto decresc. subito* *p frozen, steady* *bow changes as imperceptible as possible*

Cb. *II* *p frozen, steady* *molto decresc. subito* *III* *II* *(II)* *f even, clear* *sfx* *ff* *I.v.*

Vib. *ff* *molto decresc. subito* *p* *sfx* *p frozen, as soft an attack as possible* *sfx* *mf dry, no pedal* *ff*

Pno. *ff* *molto decresc. subito* *p* *pp* *soft, mellow, discreet* *ff*

33

sost. pedal (only G & D)

accelerando

Fl. flz. *wild f* *mf* *f even, dry* *sfz* *airy* *ord.* *f* *mp* *ff* *sost.* *sfz* 35

B. Cl. *mp* *mf* *supple, free* *f p* *f* *mf* *sfz*

Vln. *f* *f* *ff* *mp* *ff* *3j* *4j* *ff* *gliss.*

Cb. *gliss.* *fff* *gliss.* *fff* *gliss.* *fff* *ffz* *slow, gradual*

Vib. *fff* *f* *3j* *f* *fff* *sostenuto*

Pno. *8va* *fff* *ff mp* *gliss.* *fff* *sostenuto* *8va*

Tight $\text{♩} = 90$

Suspended $\text{♩} = 60$

Tight $\text{♩} = 90$

B. Cl. *ff glib, exuberant*

Vln. *ff glib, exuberant*, sul IV, *mp frozen, steady*, (IV), III

Cb. (pizz.) *ff glib, exuberant*, IV (tuned to E), *mp frozen, steady*, *f*

Vib. *ff glib, exuberant*, *mp frozen, steady*, *f*

Pno. *ff glib, exuberant*, *f*, *not too loud, blend*, *sost. pedal (C only)*

Lucid, flexible

163 ♩ = 70

Fl. *p* frozen, steady

B. Cl. *p* frozen, steady
breathe only if necessary

Vln. *p* frozen, steady

Vib. *p* imitate the piano earlier

Cb. IV *p* frozen, steady

VII *p* imitate the vibes from earlier, resonant, détaché

Pno. *pp* *pp* *pp*
sost. pedal (C only) *8vb*

very slight gradual rit ----- *poco a poco accelerando* ----- 37

38 (172) **Relaxed** ♩ = 80

Suspended ♩ = 60 MP1 MP2

Fl. *pppp barely audible*

B. Cl. *mp*

Vln. *pppp simile*

Cb. IV II IV II

Vib. V *pppp barely audible* *mp pppp simile* *pp discreet, vital*

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

Relaxed
 179 $\text{♩} = 80$

Fl. ♩ *mf* *mp* smooth, regular, repetitive

B. Cl. ♩ *mf* *p* smooth, regular, repetitive,
echo the flute *f* sharp, even,
w/ vln

Vln. ♩ *mf* *gliss.* *f* sharp, even,
w/ cl IV III

Cb. ♩ *mf* *p* *sffz* *ff* aggressive

Vib. ♩ *mp* *pp* 1. 3. *mf* *sffz*

Pno. ♩ *f* 3 *mp* ♩ 5 *mp*
sost. pedal (D & E)

40

(183)

Fl. *gliss.* *pp scratchy, discreet* *airy* *ord.*

B. Cl. *pp smooth, wholesome, discreet* *f aggressive, angular, lip pressure*

Vln. *sp* *ord.* *IV*
pp scratchy, discreet *gliss.* *p dry, even* *mf* *p* *mf* *p sub.*

Cb. *pp scratchy, brushy, aside* *p smoother* *mp gliding*

Vib. *mf* *mp* *sfp* *p* *mf* *f* *p smooth, wholesome*

Pno. *mp* *pp scratchy, high, brushy, en dehors* *p* *f* *p* *pp*
** slow*
sost. pedal (A only) ** Repeat these pitches in the written order, at the prescribed speed.*

Fl. (187)
 41
f aggressive, angular, echo cl & vln
 B. Cl.
fz p *f = p smooth, wholesome* *f dry, even, w/ vln*
 Vln.
f aggressive, angular, echo the clarinet *p* *f dry, even, w/ cl*
 Cb.
f aggressive, angular, echo cl & vln *mp smooth, wholesome* *f* *scratcher*
 Vib.
p *f* *p* *mf* *f*
 Pno.
mf *p* *f* *pp scratchy, brushy, high, en dehors*
dry beat, accented
sust. pedal (Eb, Db, Ab)

42 (191)

Fl. *f* sost. (—) *mf* even, dry 7:8 *f* *sfz* *airy* *p* *f* *p* *ff* 5 *p* poss. with perc

B. Cl. *sfz* — *f* (—) *p* *mf* *p* *mf* *p* *f* *p* *angular, aggressive, echo the flute* *aggressive, mp suggested*

Vln. *gliss.* *mp* scratchy *p* smooth *sfz* *p* *f* *gliss.* *p* abruptly scratchy, aside *p*

Cb. *pp* scratchy, en dehors *p* smooth, wholesome *mf* > *p*

Vib. *mp* *f* *p* slow → fast *f* *accented cutoff* *mf* even, dry, w/ cl 5 *sfz* *ped.*

Pno. *f* *mp* *f* 6 *prepare muffling the A with the r.h.* *mp* *sost. Pedal* *sost. pedal (C, G, E)*

Suspended ♩ = 60

(b) ♩.

Fl. ♩ 3/4 p

B. Cl. ♩ 3/4 p

Vln. ♩ 3/4 p

Cb. ♩ 3/4 p

Vib. ♩ 3/4 pp playful, glib

Pno. play with the l.h. pp playful, glib (sust. Pedal)

Tight ♩ = 90

sfx ————— mp scratchy, discreet becoming aggressive

p ————— mf ————— f angular, aggressive

p ————— 3 ————— mf ————— gliss.

sul IV (tuned to E)
bow pressure sfx mp pp

pp 1 ————— 3 ————— mf sffz

pp high, scratchy, anxious, en déhors

44 (201)

Fl. *f* *p sub.* *pp* *mf* *f* *aggressive, angular* *f* *airly* *ord.* *p*

B. Cl. *p sharp, even, w/ vln* *> pp scratchy* *p wholesome, smooth* *p* *f* *p smooth*

Vln. *p sharp, even, w/ cl* *> pp smooth, wholesome* *p* *mf dry, even* *p* *f* *p*

Cb. *sfp p delicate, high, soft* *p smooth* *> pp scratchy, anxious* *pp* *scratchy, fading*

Vib. *p f* *mp* *sfp* *f* *p* *f*

Pno. *p* *f* *mf* *pp smooth, wholesome, low* *sfp* *p* *f* *pp* ** slow*

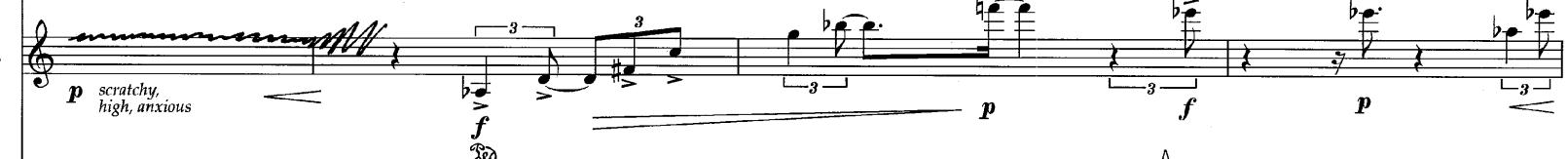
sost. pedal (D & E) *sost. pedal (A only)* * Repeat these pitches in the written order, at the prescribed speed.

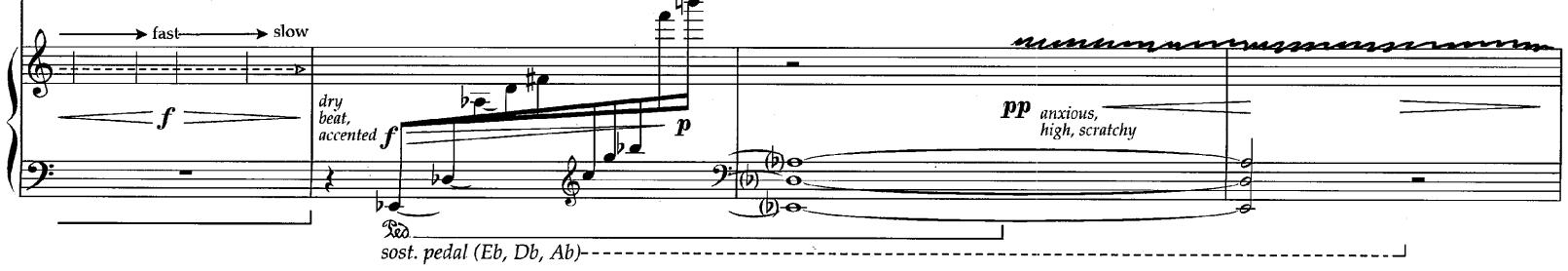
Fl. (206) 

 B. Cl. 

 Vln. 

 Cb. 

 Vib. 

 Pno. 

Fl. *p smooth, wholesome, discreet*
B. Cl. *p smooth, wholesome, discreet* *p dry, even, w/ vln f*
Vln. *p scratchy, discreet* *f* *p dry, even, w/ cl f*
Cb. *anxious, aggressive, scratchy* *fading* *smooth but fading*
Vib. *p scratchy, high, anxious* *f* *p* *f* *p*
Pno. *→ fast → slow*
dry beat, accented f *p*
sost. pedal (E_b, D_b, A_b)

46 (210)

Fl. *sfp* *p* *sub low, scratchy, anxious* *f even, dry* *7:8* *p* *airy* *pp anxious, scratchy, low* *mf* *pp poss.*

B. Cl. *p smooth, wholesome* *pp anxious, scratchy* *mf* *ff aggressive, mp suggested*

Vln. *gliss.* *pp anxious, low, scratchy* *f* *p* *mf* *f* *gliss.*

Cb. *mp* *mf* *f* *p*

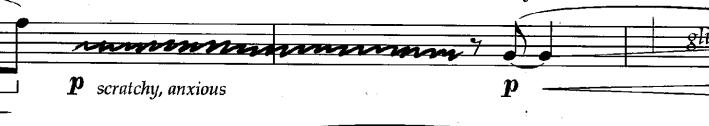
Vib. *p anxious, low, scratchy* *f* *slow* → *fast* *p* *p even, dry, w/ cl* *5* *5* *ped.*

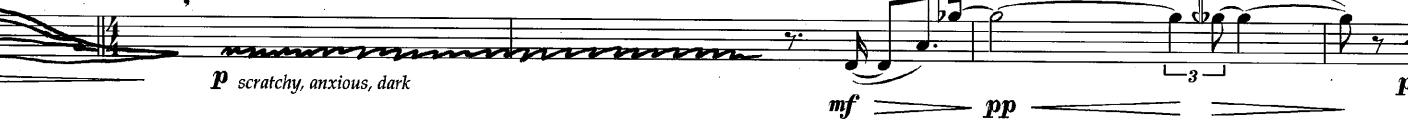
Pno. *p* *f* *mp* *6* *p* *mp* *sost. pedal (C, G, E)*

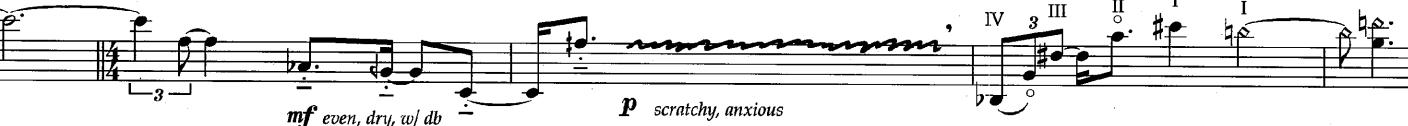
47

Susp. $\downarrow = 60$ **Relaxed** $\downarrow = 80$

(214) (p) 

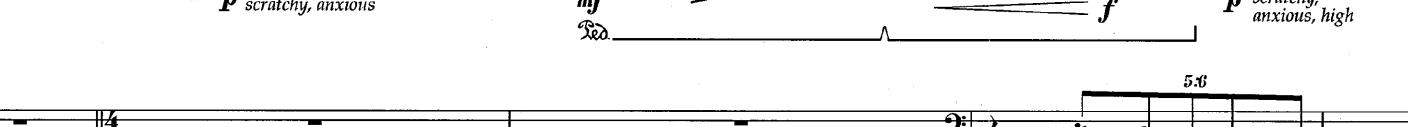
Fl. 
p scratchy, anxious

B. Cl. 
p scratchy, anxious, dark

Vln. 
mf even, dry, w/ db *p scratchy, anxious*

Cb. 
arco I *mf even, dry, w/ vln* *sfz* *f* *mf even, clear, w/ pno* *pp sweet, high* *smooth*

Vib. 
p scratchy, anxious *mf* *f* *p scratchy, anxious, high* *mf even, dry, w/ vln*

Pno. 
ff *mp* *dry (no pedal!), w/ db*

sust. pedal (all 4)

48

219 → slow ,

Susp. ♩ = 60 **Relaxed** ♩ = 80

Fl. gliss. *mp smooth, passionate* *p* *mf* *p* = *mf even, dry, w/bass* *gliding* *sfp airy*

B. Cl. *pp gritty but placid* *mp* *pp* *mp* *mf even, dry, w/vln*

Vln. III *gliss.* *mf* *p sub* *f angular, aggressive* II *mf* III *mf even, dry, w/cl*

Cb. *, pizz.* l.v., add vibrato arco. *f even, clear* *mf even, clear, w/fl* l.v.

Vib. *ff abrupt* *prepare plastic mallet* *stick gliss.* *p smooth, wholesome*

Pno. *ff 3* *p scratchy, anxious, high* *pp* *mf* slow → fast → slow

224

Fl. airy 5 (airy) 49

B. Cl. *p* *ff aggressive, almost violent, echo DB* *mf w/ perc* 5 *p sub*

Vln. *p* *ff aggressive, almost violent, echo DB* *mf even, dry, w/ db* *p scratchy, anxious* *gliss up, pitched, awakening*

Cb. *ff aggressive, almost violent* (arco) II II III *mf even, clear, w/ vln* *p scratchy, anxious* *gliss down, pitched, awakening*

Vib. *p* *gliss.* *f* accented cutoff *mf w/ cl* *p* *sfz*

Pno. *mf even, dry, w/ fl* *ff* *p* *f*
sost. pedal (Ab, Gb, Eb)

50 **Susp.** **Lucid, flexible** **Susp.** **Relaxed**
 228 $\text{J} = 60$ $\text{J} = 70$ $\text{J} = 60$ $\text{J} = 80$
gliss. *pp haunting* *p* *p*, *gliss.*
 Fl. *mf* *pp haunting* *p* *p* *p* *not too fast*
 B. Cl. *mf* *pp haunting* *p* *p w/ perc* *sfz* *mf*
 Vln. *mf* *pp haunting* *p* *gliss.* *ff* *ord.* *mp*
 Cb. *mf* *pp haunting* *p* *gliss.* *ff* *ord.* *mp*
 Vib. *mf* *pp haunting* *p* *p w/ cl* *sfz* *mp smooth, wholesome*
 Pno. *p* *pp* *mf* *p* *f* *p* *ff*
ped. *sost. pedal (Ab, Gb, Eb)* *very soft attack, quasi swell! pp* *f* *p* *ff*
ped. *sost. pedal (Ab, Gb, Eb)*

235 trill C# & D# key
 fast → slow , *airy* *ord.*
 Fl. *gliss.* *f* *p* *5* *sfz* *f w/ cl* *5* *pp* *3.5 J*
placid, clear, even

B. Cl. *p* *scratches, anxious* *f w/ fl* *5* *3* *p*
use bow pressure

Vln. *f* *mp* *< fff raucous, (evil dragon ;)* *sfz p* *mf* *mf*
gliss. *gliss.* *gliss.* *gliss.*

Cb. *f* *5* *ffff wild, violent* *ffff w/ perc & pno* *nasty* *(ffff l.v.)*
 * This passage could either be pizz. or arco, up to you.

Vib. *mp* *f* *dry, even w/ db & pno* *mp* *pp* *scratches, anxious* *f*
ped. *ped.*

Pno. *ff* *dry, even, aggressive* *mp* *dry, even w/ perc & db* *pp* *slow* → *fast*
ped. *f*

239

Suspended
 $\text{♩} = 60$

Relaxed
 $\text{♩} = 80$

Fl. *f* 2J 1 2J 1J *mf* manipulative *ff* *sfz* airy G.P.

B. Cl. *mf* beautiful but glib *ff* abruptly aggressive *pp* scratchy, dark, discreet *pp* *mf*

Vln. 5 (ord) → sp → st G.P. *ff* 6.5J *gliss.* *gliss.* *f*

Cb. pizz. *f* even, clear *gliss.* G.P. arco III II I V II

Vib. *pp* 8J *f* med *pp* *mp*

Pno. slow *f* dry, even, aggressive med fast
abrupt cutoff *ppp* *pp* *mf*

244

Fl. *mf* 3. *p mp smooth*

B. Cl. *sfsz p mp smooth* *pp anxious, scratchy* *f p mp*

Vln. *p* 3. *mf* 5. *p smooth* *sfsz p* *gloss. f*

Cb. *ff l.v.* *mf* * Should be tuned to E *IV* II gloss. I gloss. II V. V. V. f even, resonant, aggressive*

Vib. *f* 5. *p* *scratches, anxious* *mf* *p* *scratches, anxious* *mp* *ped.*

Pno. *ff dry, even, aggressive* *mf* *p* *f* *ped. sost. pedal (bottom to Eb)*

ped.

54

248

Fl. *airy* $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *ord.* $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *trill C# & D# key*
slow \longrightarrow *fast* \longrightarrow *slow*, *gliss.* *gliss.* **p** *scratchy, anxious*

B. Cl. $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **pp** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **mf** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **pp** *scratchy, anxious*

Vln. $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *gliss.* $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *bow pressure* *ord.* $\begin{smallmatrix} 5 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **sp** *sul III* *gliss.* **ff** *sost.* **mf** *sub.* **mp** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **mp**

Cb. $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *smooth but tumbling* **ff** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *f even, détaché* $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **p** *smooth but tumbling* **mf** **p** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *II* **f even, resonant** *III* *II*

Vib. $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *smooth but tumbling, echo the bass* **mf** **p** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **mf** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **p** *ped.*

Pno. *slow* \longrightarrow *fast* \longrightarrow *slow* **pp** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **mp** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ **f** $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ *no pedal, should be dry!* **fff** *dry, even, aggressive* $\begin{smallmatrix} 5 \\ 5 \end{smallmatrix}$ **p** *soft, smooth, even*

(252)

Fl. airy ord. *f* *mp* placid *p* *ff* *sfz* *mp* scratchy, anxious *ff*

B. Cl. *f* abruptly aggressive, violent *p* *ff* sost. (—) *mp* *p*

Vln. gliss. *mf* *sfz* *fff* *mp* *f* even, rough, dry *ff* vulgar *p*

Cb. I II gliss. *mp* scratchy, anxious *ff* *sfz* *ff*

Vib. *mp* scratchy, anxious *mp* *sfz* *p* slow—fast *f* abrupt cutoff *mp* scratchy, anxious

Pno. *ff* *ff* 6 *mp* 2.5 *8va* *sfz* *pp* cresc. (r.h.) fast
sust. pedal (only Db) ——————

56

(256)

Fl. *ff* *flz* *3* *airy* *mp smooth, wholesome* *p poss.* *mf*

B. Cl. *mp smooth, wholesome* *mf pp mp* *5 harsh, raspy timbre* *sfz w/ db & piano*

Vln. *f* *mp* *f*

Cb. *f even, clear* *II* *III* *(II)* *détune IV to C* *l.v.* *v* *sul IV* *gliss* *pp* *l.v.* *sfz w/ cl & piano*

Vib. *mf dry, no pedal* *f pp mf pp*

Pno. *fff* *p mf* *p* *sfz w/ cl & db* *FIN*
sost. pedal (only G & D) *gub*

New York City
Oct. - Dec. '11