

The Distance (This)

(2008)

soprano and ten instruments

part IV of *Undersong*

Jason Eckardt

INSTRUMENTATION

soprano

flute with B key (bass flute)

oboe

Bb clarinet (bass clarinet)

bassoon (contrabassoon)

percussion (one player)

piano

violin

viola

violoncello

contrabass with low C extension

PERCUSSION

glockenspiel

vibraphone

***The Distance (This)* was commissioned by Miller Theatre at Columbia University
and is dedicated to George Steel, with admiration.**

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PERFORMANCE NOTES

The first and final sections of this work (1. "(New) Bridge / As Here" and "6. () As From (This)," respectively) must be performed as such. However, the ordering of the internal sections (2. "[Apparition]" – "5. Aperture ("Place")") is left to the discretion of the performers. It is recommended that the ensemble establish the performance order in rehearsal. The numbers that correspond to the poems should not influence the decision-making process.

Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

Tempi are consistent throughout the meter changes (i.e., ♩ = ♩, ♩ = ♩, etc.).


Grace notes are always to be played as fast as possible. Each grace note in a group should be of the same duration. Grace notes curtail the previous measured note's duration with the exception noted below.


Approximate duration: 29 ½ minutes.


SPECIAL MARKINGS


♯♯♯♯ ♯♯♯♯ ♭♭♭♭ ♭♭♭♭ Quartertone sharp, three quartertones sharp, one quartertone flat, three quartertones flat. All quartertones are tempered and, in the flute, should be produced using specific fingerings whenever possible.


smpz, smfz, sfz, sffz, etc. Progressively louder accented attacks, independent of preceding dynamics.


 Glissando with re-attack on arrival note.

 Glissando without re-attack on arrival note.

 Begin grace-note figure from the beginning of the measured note's position within a figure.

 Suddenly and mechanically curtail sound, without diminuendo, as if being unexpectedly cut off.

 Sustain sound until the rhythm with the staccato marking, producing an overlap without any gap in sound with some other instrument's attack at that same rhythmic point.

 Quasi-upbeat and -downbeat.

Vibrato types are indicated as follows:

s.v. Senza vibrato.


vib.I Fast vibrato (speed).


vib.i Slow vibrato (speed).

vib.II Wide vibrato (intonation).

vib.ii Narrow vibrato (intonation).

Flute

 Lip pizzicato.

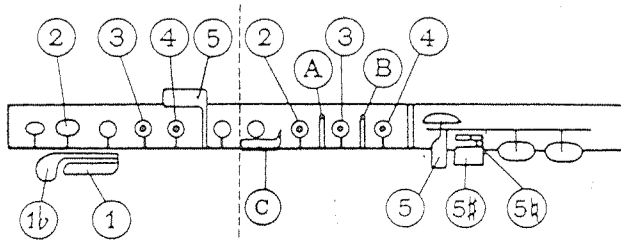
 Breathy timbre (slightly more open embouchure).

 Tongue ram.

Multiphonic fingering, corresponding to the letter indicated in the score (from Pierre-Yves Artaud, *Flûtes au Présent*):

A 1 2 3 4
2 3 4 5♯

The top line of numbers represents keys depressed by left hand, bottom line represents keys depressed by right hand. Bold numbers indicate fully depressed and covered key, plain italic number represents partially open key hole.



Oboe



Alternate fingerings. The higher the number, the more distorted the resulting timbre.

Double-harmonic fingering (from Peter Veale and Claus-Steffen Mahnkopf, *The Techniques of Oboe Playing*):

A



Clarinet

It is assumed that the player will perform without vibrato throughout unless otherwise indicated in the score.

Voice



"Spoken" sprechstimme: half-spoken, half-sung articulation that is speech-like.



"Sung" sprechstimme: half-spoken half-sung articulation that is more sung than the spoken sprechstimme.



Loosely rhythmicized speech. Rhythmic durations are not intended to denote length of words, only timepoints where words are initiated. Rhythms themselves are approximate and should not hinder the dramatic projection of the text.



Begin speaking at the denoted rest. Text should sound approximately where indicated spatially in the score.

Piano



Mute string with finger near agraffe and strike corresponding key on keyboard.

Pedaling is left to the discretion of the performer unless otherwise indicated.

Strings

s.t. Sul tasto. Darker, softer timbre that may require bowing well over the fingerboard.

s.p. Sul ponticello.

m.s.p. Molto sul ponticello (distorted tone).

c.l.b. Col legno battuto. Strike string with wood of bow.

c.l.t. Col legno tratto. Draw wood of bow over string.

1/2 c.l.t. Half col legno tratto. Draw mostly wood and some bow hairs over string.



Thrown bow. Bow is forcefully thrown onto the string to produce an indeterminate number of rebounds.



Normal bow pressure, heavy bow pressure (distorted tone).



"Snap" or "Bartók" pizzicato.



Percussively slap string with right-hand thumb to sound pitch (as in funk bass playing). Right-hand finger may be substituted for thumb if necessary.

The Distance (This)

Laura Mullen (2005)

1. (New) Bridge / As Here

A way [tracing] (even closer) (divisions of) (foliated)
(apportion) these soundings
Follow
A name under another (to a vanishing) point (“pont”)

Leaning out

Sonant (interval) (to keep)

Successive A word for
The word for (“ ”)

Another

Name (you tried) remember (to forget) another (under which)
paused

Something of the river’s silver-blue length chopped at green shadows

Periodic

(Perspective of bridges so the water was) () ()

2. [Apparition]

Under which a distance opened moving / As of enforced / As / (Under which: stopped—*at the lips*) / *What?* / Taken apart so as not / The way a name under another name is not / A body under another body / (Memory), *not* / ‘a mass grave’ / Though you might say () in place of () / *au lit* / While in the air the *lit* or *illuminated* / lights / While apart from or to one side of *the action* / “for” / You could mistake / another time / (Looked up to see the waiter—off—finishing someone’s drink) / just as / *meaning* / Or gradually to lose an accent / The way a way / Opening other / points of departure / Your current / lover’s / name / for instance

Flowing just under an echo / (also) / Seductive / its traceable / Wake

Said a different
Said No, *I didn’t know I*
Said nothing, looked—the self
Betrayal—shocked

Held still there in a silence

Another silence

3. As (Instance)

Viewing [oui, *j’ai vu*] a film [c’est le meme] in your ‘own’ language (“v.o.”) in another country you might find yourself (*still? also?*) reading the subtitles. Or, remembering later a certain passage you might (not) remember you’d been reading: recalling fragments (interwoven) of both spoken dialogue and written translation (you were rendering back into..., testing against...), against the flow of images--white letters revenant near the bottom of the screen

Hovering, slightly unsteady—

snagged on something unseen for a second and submerged replaced (to be replaced) again
slippages of momentary agreement

(see: forget)
plein de
erreur / eros

gloss

(these versions) fault

4. Or Else (Intersection)

Hearing (“long-distance”) the duration of the call your voice after your voice echoing broken
vocables (too) slowly fading sounded a layered essentially flat (theatrical) space (“space”) ()
(a series of spaces or intervening views of one, resonant: to see like a spy, like a *spider...*) *during*
and halted to let the (mocking) echoes die (“I...”) before continuing meanwhile (I’ll) (“under”?)
“answer”? *dernier* [halts]) the caller--not hearing or only more faintly--wondered as though you
gestured toward a () only apparent to *your*

Stopping to let the phoneme
Subside speaking again and again
Stopping: that “tinny” ring (wringing)

(Or) you thought someone was trying your door as so near (“next door”) someone *was*
(Trying) later
Reverberate—wake—backwash shattered pattern against which (this) *ver* or *berge*

Lay there rigid trying (that cadence—syllables?—he murmured in sleep) *to translate*

5. Aperture (“Place”)

Light caught in moving water so a line (imposed by a jealous attention) structures

So lines (vertical) (arc of) (as)
“Fount

And rough in the basin caught (as) crashing returned (to)
Line of trees following line of fence thinking
“That rigidity which”

Made of (still) the air a haze of light around the In the (exact) center of the park
Heard (voice) finishing the finished *Silver? White? What*

Predicated path(s) through (against which: “*I would like to live in a liquid house.*”)

From apparently similar vantages to look out on the kept Place
Of enclosed vistas, trapped (Between terms) “faithful”

So measured
The circumference, trees Shifting out of alignment
And back
Shadowed stop, shadow loosened In wind blurred air, water-
saturated, the fountain (one view of), as through smoke
Differing from the visibly pointillist (On occasion)

Stuff a harder gust splashed
out
On the raked path in the wide swath of sunlit lawn (seen past the wrought iron bars of the fence) a
still group—singular focus—funereal

Under erasure (to) repeat

6. () As From (This)

(To stay) “in mind” in waves (inconstant) recollection

Referring
Sections of under one / sound another sonant
surging crosscurrents (so near)
(apposed) *ghost in throat*
hearing hearing

Sectioned off
dusk swallows “*Bergere o tour...*”

Flows through
Close to
lights
asides
Rift

“In” (perspective) “the distance” (this) shimmers

Sounds like
Narrowing access horizon (true)

blank (pink-
ish) flash (exact) confluence *quick*
(spill)

spell these several (traject)
ways betray
as lit

Nothing left but where the opaque surface lifts refluent reflecting back
beneath which

To take apart
In ways

This stopped
Breath subject other

Words for Silence
Crossed

The Distance (This)

1. (NEW) BRIDGE / AS HERE

Jason Eckardt (2008)

♩ ~ 50

Flute *pp* s.v.

Oboe *n* *p* 3

Clarinet (s.v.) *pp*

Bassoon s.v. *pp*

♩ ~ 50

Percussion

Piano

♩ ~ 50

Soprano *pp* *p* *ppp*

A way

♩ ~ 50

Violin (s.v.) *pp*

Viola s.v. *pp*

Violoncello s.v. *pp*

Contrabass *pizz.* *p*

4

Fl *pp*

Ob (ord.) *pp* s.v.

Cl *pp*

Bsn (s.v.) *pppp*

Pc vibraphone motor off soft mallets *p*

Pf

Sop *pp* [tra] - cing] *p* *ppp*

Vn

Va

Vc *pp*

Cb s.v. acro *pp*

7

Fl *pppp* *pp* (s.v.)

Ob

Cl *pppp* *n* *pp*

Bsn *pp* *ppp*

7

Pc

7

Pf *p* *(p)*

7

Sop *mp* *p* *pp* *p* *pp*

Fo - llow

7

Vn *pppp* *(pp)*

Va (s.v.) *n* *ppp*

Vc *(pp)*

Cb (s.v.)

10

ord.

Ob vib. ord.

Cl

Bsn

Pc

Pf *pp*

Sop *mp* *p* *pp* *p*

A name un - der

Vn vib. ord. *p*

Va vib. ord. *p*

Vc vib. ord. *p*

Cb ord. *(pp)*

13

Fl *(pp)* *ppp*

Ob *pp*

Cl

Bsn *pp* *ppp*

13

Pc

13

Pf

13

Sop *> pp* *p* *pp*
a - no - ther

13

Vn *pp*

Va *pp*

Vc *pp*

Cb

16

Fl

Ob

Cl

Bsn

16

Pc

16

Pf

16

Sop

lean - ing out

So - nant

16

Vn

Va

Vc

Cb

19

Fl

Ob

Cl

Bsn

7
16

7
16

7
16

7
16

7
16

(pp)

(pp)

(pp)

19

Pc

7
16

19

Pf

7
16

7
16

19

Sop

7
16

Suc-cess - ive

A - no - ther

pp

p > *pp*

(p)

5

3

19

Vn

Va

Vc

Cb

7
16

7
16

7
16

7
16

7
16

3

22

Fl

Ob

Cl

Bsn

22

Pc

22

Pf

22

Sop

(p) 3 Name (p) 3 (you tried) (p) 3 re - mem - ber mp

22

Vn

Va

Vc

Cb

poco vib.

p

25

♩ ~ 60

Fl

Ob

Cl

Bsn

f sfz mf > mp p ff sfz mp f

ord. → breathy

ord.

5 3

25

♩ ~ 60

Pc

25

Pf

sfz

25

♩ ~ 60

Sop

f

3 5

(e - ven clo - ser)

25

♩ ~ 60

Vn

f

vib. I/ii - ,

Va

fff

5 5 13:8

pizz. arco

V

vib. I/II

pizz. arco (ord.)

m.s.p.

4:3 7:6 7:4

mf < ff > f > mf f ff > f ff

Vc

fffz

3 5 c.l.b.

f (*f*)

7

mf *mf* *f* *mp*

3 3 c.l.b.

Cb

28

Fl

Ob

Cl

Bsn

tr

sfz *f* *mp* *mf* *f*

mp *< mf > mp*

mf *< f*

7 16

28

Pc

med beater
fan slow

mf

7 16

28

Pf

f

7 16

28

Sop

mf *(mf)* *(mf) < f*

(di - vi - sions of) (ap - por - tion) these sound - ings

7 16

28

Vn

mp

Va

ord.

mf *< f* *pp* *< f* *ff* *>* *f* *< ff* *sfz* *c.l.b.* *f*

ff *arco* *f* *sfp* *f*

Vc

< f *arco* *mp* *mf* *(mf)* *f* *mf* *mp*

Cb

7 16

30

Fl

Ob *mf*

Cl *mf* \leftarrow *f* *mp*

Bsn *mf* *mf*

Pc

Pf *sfz* *mf*

Sop *mf* (*mf*) 7:6 (to a van-ish-ing)

Vn *f* *mf* \rightarrow *mp* *sfz*

Va *fff* *f* \leftarrow *ff* *f* \leftarrow *ff* \rightarrow *mf* *ff* *mf* *mf* \leftarrow *f* *mf* \leftarrow *f* *sfz* *f* *ff* *poss.*

Vc *mp* *mf* *mp* *mf* *f* *f* *arco* *f* *mf* *mp* (*mp*)

Cb

30

Pc

30

Pf *mf*

30

Sop *mf* (*mf*) 7:6 (to a van-ish-ing)

30

Vn *f* *mf* \rightarrow *mp* *sfz*

Va *fff* *f* \leftarrow *ff* *f* \leftarrow *ff* \rightarrow *mf* *ff* *mf* *mf* *ord.* \rightarrow vib. I/ii ord. *f* *ff* *poss.*

Vc *mp* *mf* *mp* *mf* *f* *f* *arco* *f* *mf* *mp* (*mp*)

Cb

32

Fl

mf mp mf (mf) f

Ob

vib. II

mf sfz mf

Cl

mf > mp

Bsn

f

32

Pc

32

Pf

f mp

32

Sop

32

Vn

f

Va

(ff) f 11:6 mf f mf 3 ff 7:6 5:3 f mf f (f) mp f > mf < f

Vc

mp (mp) mf mp f

Cb

sfz sfz

pizz. arco

36

Fl

Ob

Cl

Bsn

3

mp

sfz

mp

mf

36

Pc

glock.
metal beater

5

mf

36

Pf

36

Sop

mf

(in - ter - val)

36

Vn

mf

f

Va

ff > *f*

5:4

5:3

(*f*)

5:3

7:6

p

mf < *f*

ff

mp < *mf*

pizz.

arco

sfz

f

3

> *mf*

f

s.p.

ord.

5:3

5:4

f

vib. I/ii

fff

Vc

s.p.

p

mp

3

(*mp*)

mf

mp

7:6

Cb

38

Fl

Ob

Cl

Bsn

sfmp

sfmp

sfmp

sfmp

38

Pc

38

Pf

38

Sop

A word for The word for (to for -

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

38

Vn

Va

Vc

Cb

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

mp *(mp)* *mf* *f* *mp* *f*

s.p. → ord.

(ord.) → s.p. → ord.

s.p. → ord.

s.p. → ord.

40

Fl

Musical staff for Flute (Fl) in 4/8 time. The staff contains a single note with a fermata.

Ob

Musical staff for Oboe (Ob) in 4/8 time. The staff contains a single note with a fermata.

Cl

Musical staff for Clarinet (Cl) in 4/8 time. The staff contains a single note with a fermata.

Bsn

Musical staff for Bassoon (Bsn) in 4/8 time. The staff contains a single note with a fermata.

40

Pc

Musical staff for Percussion (Pc) in 4/8 time. The staff contains a single note with a fermata.

40

Pf

Musical staff for Piano (Pf) in 4/8 time. The staff contains a single note with a fermata.

40

Sop

Musical staff for Soprano (Sop) in 4/8 time. The staff contains vocal notes with lyrics: "- get) a - no - ther". Dynamics include *mf*, *f*, *poco*, and *mf*. There are triplet markings over the notes.

40

Vn

Musical staff for Violin (Vn) in 4/8 time. The staff contains a single note with a fermata.

Va

Musical staff for Viola (Va) in 4/8 time. The staff contains a complex melodic line with various dynamics: *mf*, *f*, *mf*, *f*, *mf*, *mp*. It includes interval markings (5:4, 5:3), triplet markings (3), and a septuplet marking (7).

Vc

Musical staff for Violoncello (Vc) in 4/8 time. The staff contains a single note with a fermata.

Cb

Musical staff for Contrabass (Cb) in 4/8 time. The staff contains a single note with a fermata.

42 Sop *mf* *(mf)*
 3 8:6
 32 8
 paused (fo - li - a - ted)

42 Vn *sffmf*
 m.s.p. *mf*

42 Va *sffp* *ffff* *ff* *fff* *ff* *fff* *f* *ff* *f*
 m.s.p. *ord.* 11:6
 3 *V* *V* 7:6 7:4

44 Sop *f* *mf*
 7
 point ("pont")

44 Vn *ord.* 5:4 5:3
 3 *f* *ff* (*ff*) *f* *ff* *(ff)* *f* *ff* *(ff)* *mf* *ff* *f* *ff* 5:4 5:3

44 Va *mf* *f* *ff* *fffz* *fffz* *f* *ff* *s.p.* *ord.* *s.p.* *ord.*
 7:6 7:4 3 *sffmf* *ff* *f* 7:6 5:3 *(f)* *mf* *ff* 7:6 7:4

46 Sop *mf* *(mf)*
 7 7
 (to keep) (" (un - der)

46 Vn *(ff)* *f* *mf* *ff* *(ff)* *(ff)* *f* *ff* *mf* *f* *ord.*
 3 7 3 5 3 7 *s.p.* *ord.*

46 Va *mf* *(mf)* *f* *sfmp* *f* *mf* *f* *mf* *f* *mf* *ff* *mf* *f* *ord.*
 13:8 *s.p.* 6 *ord.* 5:4 5:3 *s.p.* *ord.* *s.t.* *ord.* *s.p.* *ord.* 4:3

46 Vc *ff* *f* *ff* *mf* *f* *ff* *f* *mf* *ord.* *più vib.* *ord.* *poco vib.*
 7 5 3 *ord.* 3 *ord.*

48 *p* *mf*
 (begin speaking slowly and align text approximately with music)

Sop
 which) Something of the river's silver - blue length

Vn
 pizz. arco
 7 5
 (*ff*) (*ff*) *f* > *mf* (*mf*) < *f* *ff* *mf* < *f* > *mf* (*mf*) > *mp* *ff*
 s.p. ord. 7:4 7:6 1/2 c.l.t. ord.

Va
 7:4 7:6 s.p. ord. vib. I/II ord. 5:4 5:3
 (*f*) > *mf* *f* < *ff* *sfmp* < *f* *mf* > *mp* *mf* < *f* > *mf* *ff* *f* > *mf* *ff* *f* > *mf*
 11:6 1/2 c.l.t.

Vc
f *ff*

50 (*mf*)
 chopped at green shadows Periodic

Vn
 s.t. poss. 5 m.s.p.
mp < *mf* *ff* 7:6 (*ff*) *sfmf* *f* *sfmf* 7:6 (*mf*) > *mp* *ff*
 ord. s.v. *ffz*

Va
 s.p. ord. s.t. *sfmp* 7:4 *f* 7:6 7:4 *mp* *ff* 3 5 m.s.p. ord. *sfz* *f* 3 *mf* < *sfz*

Vc
f *mf* *f* poco s.p. 7 *ffz* *ffz*

52
 (Perspective of bridges so the water was)

Vn
 ord. s.t. ord. poco s.p. *p* *mf* 5:3 (*mf*) (*mf*) (*mf*) *ff* *mp*
 s.p. ord. *ff* *f* *mf* *sfz* *f* *ff* *f* 7:4 7:6 *f*

Va
 s.p. ord. *ff* *f* *mf* *sfz* *f* *ff* *f* 7:4 7:6 *f*

54

Vn

pizz. 3 arco 7:6 s.v. ord.

(mp) *f* *sfz* *mf* *f* (*f*) *mf* *f* (*f*) *sfz* *f* *mp* *f* *mf*

56

Sop

* Cup hands in front of chest roughly one foot apart, in a gesture that resembles parenthesis markings. Rhythms are approximate.

ATTACCA

56

Vn

f *sfz* *f* (*f*) (*f*) *ff* (*ff*) *p* *s.p.*

2. [APPARITION]

♩ ~ 69

with urgency
half-whisper
(approximate rhythms)
(*mp*)

Soprano

Violoncello

Under which a distance opened moving/ As of enforced/ As/

4

Sop

Vc

(Un - derwhich: stopped— at the lips)/ What?! Taken apart so as not/ The way a name under a - no - thername is not/ A

7

Sop

Vc

bo - dy un - der a - no - ther bo - dy/ (Memory), not/

10

Fl

Ob

Cl

Sop

Vn

Va

Vc

Cb

mp

p (spoken)

mp

mf

mp

fff

fff

fff

fff

fff

p

pizz.

p

pp

p

p

pp

ppp

pp

arco

6

'a mass grave'/ Though you might say () in place of

13

Fl

Ob

Cl

13

Sop

() /

13

Vn

Vc

Cb

16

Sop

au lit/ While in the air the lit or

Vc

19

Sop

il - lu - mi - nat - ed/ lights/ While a - part from or to one side

Vc

22

Fl

Ob

Cl

Sop

Vn

Va

Vc

Cb

of the ac - tion/ 'for/ You could mis - take/

pp *p* *(p)* (spoken) *(p)* *f*

ppp *p* *pp* *pp* *pp* *pp* *ppp* *pp* *ppp* *pp*

s.p. *s.t.* *pp* *pp* *ppp* *pp* *ppp* *pp*

più vib. ...

25

Fl

Ob

Cl

5 16

25

Sop

mf

(mf)

5

a - no - ther time/

5 16

25

Vn

Va

Cb

5 16

5 16

5 16

28

Ob

Bsn

5/16

3/8

5:4 5:3 7:4 7:6

f *mf* *mp* *f*

mp 7:6

28

Pf

5/16

3/8

mf > *mp* < *mf*

28

Sop

Looked up to see the waiter — off — fin - ish - ing some

(*mf*) (spoken)

7:6

mp

f

mf

28

Vn

Va

mf < *ff*

7:6

mp < *mf* > *mp*

f

mp < *mf* > *p*

f

(ord.) -> poco s.p.

ord.

> mp *mf* < *f*

ff

f > *mf* *f*

s.p.

ord.

s.p.

s.t.

ord.

(ord.) -> poco s.p.

ord.

3 7:6 3

3

5

3 3

3 3

7:6 3

31

Fl

Cl

Bsn

31

Sop

- one's drink)/ just as/ mean - ing/ Or gradually to lose an

31

Vn

Va

34

Sop

ac - cent/ The way a way/ O - pen - ing o -

Va

Vc

37

Sop

- ther/ points of de - par - ture/ Your current/ lover's/

Va

Vc

p *(p)* *mf* *p* *(p)* *(spoken)* *mp* *(spoken)*

mf *mp* *mf* *p* *mp* *p* *(p)* *(p)* *ord.* *mp* *mf* *mp* *mf*

f *mf* *sfz* *poco s.p.* *s.p.* *III* *5* *3*

(ord.) *s.t.* *ord.*

5:3 5:4 3 7 3 5 7 3 7

40

Sop

name/ for instance

Va

(mf) *mp* *p* *mp* *(mp)* *p* *(p)* *pp* *p* *mp* *(mp)* *p* *mp* *p*

(ord.) *s.v.* *ord.*

3 5 16 3 8 3 8

43

Va

pp *p*

5 16 4 8 3 8

46

Fl

Ob

Cl

Va

ppp *ppp* *ppp*

4 8 4 8 4 8 3 8

49

Fl

Ob

Cl

49

Sop

Vc

Flow - ing just un - der

pp

c.l.t. with mute
ppp

52

Fl

Ob

Cl

ppp

ppp

52

Sop

an e - cho/ (al - so)/

ppp

pppp
s.v.

52

Vn

Vc

c.l.t. with mute
ppp

55

Fl

55

Sop

Se - duc - tive/

55

Vn

Vc

58

Fl

58

Sop

its trace - a - ble/ Wa -

58

Vn

Vc

61

Sop

ke Said a different

61

Vn

Va

Vc

64

Sop

Said No, I didn't know I Said nothing, looked — the self

64

Vn

Va

Vc

67

Sop

(becoming dispondent)

betrayal — shocked

67

Vn

Va

Vc

70

Sop

(distantly)

Held still there in a silence Another silence

ATTACCA

3. AS (INSTANCE)

♩ ~ 60

Flute

Oboe

Clarinet

Bassoon

♩ ~ 60

glock.
metal beater

Percussion

♩ ~ 60

f

Piano

♩ ~ 60

Soprano

View - ing [oui, j'ai vu]

♩ ~ 60

Violin

Violin

Viola

Violoncello

Contrabass

5

Fl

Ob

Cl

Bsn

5

Pc

5

Pf

5

Sop

f *mf* *mp* *mf*

'own' lan - guage ("v. o.") in

5

Vn

f (ord.) *s.p.* *ord.* *mf* *sfz* *ff* *poco s.p.* *ord.* *s.p.* *pizz.* *arco* *(f)* *sfz*

3 *3* *5:4* *5:3* *m.s.p.* *5:3* *4:3* *13:8* *4:3*

Va

Vc

Cb

7

Fl

Ob

Cl

Bsn

7

Pc

7

Pf

7

Sop

a - no - ther coun - try you might find

7

Vn

ord.

m.s.p.

f (*f*) *mf*

5 13:8 4:3

(*mf*) < *f* *mf* *ff* > *mp*

7:4 7:6

sfz *f* *mf* < *f*

7

Va

without mute

s.p.

(*f*) 5:3 7:6 *mf*

(*mf*) < *f*

sfmp < *f* *sfz* *mf* *f* (*f*) > *mf* < *sfmp*

3 7 5:3 5:4

Vc

Cb

9

Fl

Ob

Cl

Bsn

poco vib. → ord. → poco vib. → ord. → poco vib.

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

9

Pc

9

Pf

9

Sop

mp

your - self

(spoken) 5

(still?) also?

9

Vn

ord. → vib. I/II ord.

(f) *mp* *f* *mf* *(mf)* *f* *(f)* *mf*

7:6 3 5:4 5:3

9

Va

ord. → s.p. ord. più vib. ord. → vib. I/II ord.

(f) *mf* *f* *(f)* *mf* *sfz* *mf* *f* *mf* *f*

3 3 7:6 7:4 5:3 3 5:4 3

Vc

Cb

11 → m.v., ord.

Fl *f sfmf* 11:6 *f mf < f*

Ob

Cl

Bsn

Pc

Pf

11

Sop *mp* *mf* *mp* 5
 read - ing the sub ti - tles.

Vn

Va *mf f* 7:6 *ff (ff) f* *mf* 7:6 *sfz* ord. *m.s.p. s.p.* 7:6 *f f* *sfz f* ord. *s.p.* ord. *poco*

Vc

Cb

13

Fl

Ob

Cl

Bsn

f *ff* *ffz* *f* *ff* *f*

p *mf*

13

Pc

vibraphone motor off hard mallets

f

13

Pf

ff *mf* *p*

Red.

13

Sop

(spoken)

Or, re - mem - ber - ing la - ter a

mf *f* *mf* *f* *mf*

13

Vn

Va

Vc

Cb

pp *pp* *pp* *f* *mp* *sfz* *mp* *mf*

arco

s.p. ord.

15

Fl

Ob

Cl

Bsn

15

Pc

15

Pf

15

Sop

cer - tain pass - age you might (not) re - mem -

15

Vn

Va

Vc

Cb

17

Fl *mf* *mf*

Ob *(mf)* *ff* *f*

Cl *f* *mf*

Bsn *mf* *f*

Pc *f*

Pf *f* *sfz* *mf* *f* *mf*

Sop *mp* *mf* *mp*

Vn *f* *sfz* *mf* *f*

Va

Vc

Cb

ber you'd been read - ing: re -

19

Fl

Ob

Cl

Bsn

19

Pc

19

Pf

19

Sop

- call - ing frag - ments (in - ter - wo - ven) of both spo -

19

Vn

Va

Vc

Cb

23 *~ 44*

Fl *pp* *s.v.* *5*

Cl

23 *~ 44*

Pf *mf*

23 *~ 44*

Vn *pp* *3* *(•)*

26

Fl *3*

Cl

26

Vn *(•)*

29

Fl *5* *3*

Cl

29

Sop *p* *pp* *(pp)* *p* *pp* *3* *3* *p*

(you were ren - der - ing back

29

Vn

32

Fl

Cl

32

Sop

pp (*pp*)

in - to..., test - ing a - gainst...).

32

Vn

35

Fl

(s.v.) (*pp*)

Cl

pp

35

Sop

pp (*pp*) *p* *pp*

a - gainst the flow of im - a - ges—

35

Vn

(*pp*)

38

Fl *(pp)*

Cl

Sop *(pp)* *(pp)* *p*
 white let - ters re - ve - nant near the bot - tom

Vn

41

Fl *smfp* *pp* S.V.

Cl *smfp* *pp*

Sop *pp* *(pp)* *(pp)* *p* *pp* ord.
 of the screen Hover - ing, slight - ly un - stea -

Vn *smfp* *pp* c.l.t.

44

♩ ~ 60

Fl

Ob

Cl

Bsn

44

♩ ~ 60

Pc

44

Pf

44

♩ ~ 60

Sop

vib. II → ord.

dy—

44

♩ ~ 60

Vn

Va

Vc

Cb

pizz.

sfz

(ord.) → s.p. → ord.

pizz. vc arco

ff < fff

7:6

5:3

46

Fl

Ob

Cl

Bsn

46

Pc

46

Pf

46

Sop

snagged on some - thing un - seen for a sec - ond

46

Vn

Va

Vc

Cb

48

Fl

Ob

Cl

Bsn

ff *f* *sfzmp* *f* *mf* *f* *mf* *f* *mf* *ff* *mf* *ff* *5:3*

mf *f* *ff* *f* *sfz* *mf*

48

Pc

48

Pf

mf
Red. *

48

Sop

and sub - merged re - placed (to

f *mf* *f*

48

Vn

Va

Vc

Cb

(f) *ff* *fff* *f*

5:4 *5:3*

50

Fl

Ob

Cl

Bsn

ord. → vib. I/II ord.

f *mp* *f* *mf* *f* *mp* *sfz* *mp* *mf* *mp* *mf*

f *mf* *f* *mf* *f* *sfz*

mp *f* *mf* *f*

f *mf* *f* *sfz*

3 3 5 3 3 5 11:6 5:3 5:4

50

Pc

50

Pf

mp *mf* *f*

9:8

50

Sop

be re - placed) a - gain slip -

f *mf* *mp*

7 7 3 5 3

50

Vn

Va

Vc

Cb

52 *~ 50*

Fl *pp*

Ob

Cl

Bsn

5/16

52 *~ 50*

Pc

5/16

52

Pf

5/16

52 *~ 50*

Sop *p* s.v.

- pa - ges of mo - men - ta - ry a - gree - ment

5/16

52 *~ 50*

Vn *pp*

Va *arco* *pp*

Vc *pp*

Cb

c.l.t. circular bowing (do not synchronize with other performers)

c.l.t. circular bowing (do not synchronize with other performers)

c.l.t. circular bowing (do not synchronize with other performers)

5/16

55

Fl

5/16 4/8 3/8 3/16 3/8

s.v. —, ord. —————> breathy ————

sfz *f*

Ob

5/16 4/8 3/8 3/16 3/8

Cl

5/16 4/8 3/8 3/16 3/8

Bsn

5/16 4/8 3/8 3/16 3/8

55

Pc

5/16 4/8 3/8 3/16 3/8

55

Pf

5/16 4/8 3/8 3/16 3/8

p
ord.

55

Sop

5/16 4/8 3/8 3/16 3/8

(p) s.v. ———— 5 ———— *mf* s.v. ———— *p* 5 ————

gloss (see: for - get)

55

Vn

5/16 4/8 3/8 3/16 3/8

pizz. *sfz* *pp* ord. arco

Va

5/16 4/8 3/8 3/16 3/8

pizz. *sfz*

Vc

5/16 4/8 3/8 3/16 3/8

pizz. *sfz*

Cb

5/16 4/8 3/8 3/16 3/8

58

~ 44

Pf

58

~ 44

Sop

p *pp*

plein de err - eur! e - ros

58

~ 44

Vn

ppp

61

(*pp*)

s.v.

Sop

(these ver - sions)

61

Vn

64

mp

Sop

fault

ATTACCA

4. OR ELSE (INTERSECTION)

♩ ~ 63

Piano

Soprano

Hear - ing ("long-dis - tance") the dur - a - tion

3

Pf

3

Sop

of the call your voice af - ter your voice ec - ho - ing

5

Pf

5

Sop

bro - ken vo - ca - bles (too) slow - ly

7

Pf *p* *pp*

Sop *mp* *mf* *p* *mp* *mf* *(mf)* *f* *ord.* *mf*

fad - ing sound - ed a lay - ered e - ssen-ti - lly

9

Pf *f* *mf* *p* *sfz* *mp* *f*

Sop *f* *3* *s.v.* *f* *3* *7:6* *mp* *f* *5*

flat (the - a - tri - cal) space ("space") (

11

Pf *fff* *f* *(f)*

Sop *mf* *5* *5* *3* *mf* *3* *f*

) (a series of spa - ces or in - ter - ven - ing views of one re -

13

Pf *(f)* *mf* *(f)* *mf* *f* *(f)*

Sop *mf* *3* *f* *(f)* *mf* *f* *mf* *f* *mf* *(mf)* *7:6*

- so - nant to see like a spy, like a

15

Pf

sfz *mp*

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

4:3 3 5:3 9:8 5:3

Sop

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

spi - der... dur - ing and halt -

17

Pf

mp *f*

mf *fffz* *mf* *f* *(f)* *ff* *f*

7 3 5

(as if interrupting) (resuming interrupted line)

Sop

p *mf* *f* *mp* *s.v.*

- ed to let the (mock - ing) e - choes die ("L...")

19

Pf

fffz *f* *sfz* *mf* *p* *mf* *f*

5 3 5 16 3 3 3

(*f*) *sfz* *mf* *p* *mf* *f*

Sop

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

be - fore con - tin - u - ing

21

Pf

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

3 5 3 5:4 5:3

Sop

(mf) *mp* *p* *(p)* *mp* *mf* *mp*

mean - while (I'll) ("un - der"? an - swer der - ni - er [halts])

31

Fl

Ob

Cl

Bsn

31

Pc

31

Pf

31

Sop

31

Vn

Va

Vc

Cb

33

Fl *sfz* *f* *mf*

Ob *mf* *mp* *mf*

Cl *sfz* *mf* *f* (*mf*) *mp* *mf*

Bsn *p*

33

Pc

33

Pf *f* *f* *p*

33

Sop *mp*

Stop - ping to

33

Vn *f* *p*

33

Va *mp*

Vc

33

Cb *sfz*

35

Fl *s.v.* *vib. I/ii* *s.v.*
f *mp* *f*

Ob *ff*

Cl *mf* *f > mf* *(mf)* *p*

Bsn *mf* *f* *mf* *f*

35

Pc *vibraphone motor off hard mallets*
sfz

35

Pf *f* *f*

35

Sop *mf* *mp* *(mp)*
 let the pho - neme Sub -

35

Vn *mf* *mf*

Va *mf*

Vc

Cb

37

Fl *p* < *f*

Ob *mf* 6 *mp* 3 3

Cl *mp* (*mf*) > *p* *mf*

Bsn *mf*

37

Pc *mp* medium mallets 3

37

Pf *f* 5 7:6 *p* 7:6 *mf* 3

37

Sop *mf* 3 *mp* 5 (*mp*) *mf* 5

- side speak - ing a - gain and

37

Vn *p* 7:6 *sfz* 3

Va

Vc *arco* *sfz*

Cb *c.l.b.* *sfz* *pizz.* *p*

39

Fl

Ob

Cl

Bsn

p *mp*

mf *mf* *mp*

mf *f*

39

Pc

39

Pf

sfz

mp *sfz*

mp *mf* *mp* *sfz*

9:8

39

Sop

a - gain

39

Vn

Va

Vc

Cb

mf *mp* *mf*

mf *sfzp* *mf* *p*

mp

ord. s.p.

41

Fl

Ob

Cl

Bsn

41

Pc

41

Pf

41

Sop

Stop - ping that "tin - ny" ring

41

Vn

Va

Vc

Cb

43

Fl

Ob

Cl

Bsn

sfz

mp > p

p *mf*

mf *p* *mp* *p*

mf *7:6* *sfz*

s.v. → vib. I/ii ord.

7 16

7 16

7 16

7 16

43

Pc

mp < mf

7 16

43

Pf

mf

mf *f*

7 16

7 16

43

Sop

mf

(wring - ing)

7 16

43

Vn

mp < mf *p*

7 16

43

Va

f *p*

7 16

Vc

7 16

43

Cb

7 16

45

Fl

Ob

Cl

Bsn

7/16

mp

mf

mp

mf

p

f

45

Pc

7/16

45

Pf

7/16

sfz

45

Sop

7/16

(Or) you thought some one was

mp

mf

(mf)

mp

45

Vn

Va

Vc

Cb

7/16

7/16

7/16

7/16

47

Fl

Ob

Cl

Bsn

47

Pc

47

Pf

47

Sop

try - ing your door as so near

47

Vn

Va

Vc

Cb

49

Fl

Ob

Cl

Bsn

49

Pc

49

Pf

49

Sop

("next — door")

some - one

was

(Try-ing) la - ter

Re

49

Vn

Va

Vc

Cb

51

Fl *p* *sfz* 7/16

Ob 7/16

Cl *mp* *mf* *mf* 3 *mp* 7/16

Bsn *mf* 7 7/16

Pc 7/16

Pf *f* *p* 5:4 5:3 7/16

Sop *p* *mf* *(mf)* *mp* *sfz* *mf* 3 *(mf)* *(mf)* 3 7/16
 - verb - er - ate - wake - back - wash shat - tered patt - ern a - gainst

Vn 7/16

Va *mf* 7 7/16

Vc 7/16

Cb 7/16

Detailed description of the musical score: The score is for measures 51 and 52. It includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Percussion (Pc), Piano (Pf), Soprano (Sop), Violin (Vn), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The Flute part starts with a rest, followed by a half note G4 (p), a quarter note F#4 (sfz), and a quarter rest. The Clarinet part has rests in measure 51 and a half note G3 (mp) in measure 52, followed by a quarter note F#3 (mf) and a quarter rest. The Bassoon part has a quarter note G2 (mf) with a 7-measure grace note in measure 51, and a rest in measure 52. The Piano part has a half note G4 (f) in measure 51 and a half note G4 (p) with a 5:4 interval in measure 52. The Soprano part has lyrics: "verb - er - ate - wake - back - wash shat - tered patt - ern a - gainst". The vocal line includes various ornaments and dynamics: a half note G4 (p), a quarter note F#4 (mf) with a 5-measure grace note, a quarter note E4 (mf) with a 7:6 interval, a quarter note D4 (mp), a quarter note C#4 (sfz), a quarter note B3 (mf) with a 3-measure grace note, a quarter note A3 (mf), and a quarter note G3 (mf) with a 3-measure grace note. The Viola part has a quarter note G3 (mf) with a 7-measure grace note in measure 51 and a rest in measure 52. The Percussion part has rests in both measures.

53

Pc *mf*

53

Pf *mf* *mp* *p*

53

Sop *(mf)* *(mf)* *p*
 which (this) ver or berge

53

Vn *mp* *f*

55

Pf *mp* *f* *mf* *mf*

57

Pf *mp* *p* *mf* *mf* *p* *mf*

57

Sop *mp*
 Lay there ri - gid try -

59

Pf

59

Sop

ing (that cad - ence —syl - a - bles— he mur - mured

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

61

Pf

61

Sop

in sleep to trans - late

ATTACCA

(f) *mp* *mf* *(mf)* *(mf)*
mf *mp* *p*

5. APERTURE ("PLACE")

♩ ~ 60

Musical score for Soprano, Violin, Viola, Violoncello, and Contrabass. The score is in 3/8 time and begins with a tempo marking of ♩ ~ 60. The Soprano part features a triplet of eighth notes marked *mp* and *p*, with the instruction "Light" below. The Violin part includes a *p* dynamic and a *c.l.t.* (crescendo) marking. The Viola part starts with a *n* (normal) dynamic and reaches *ff* (fortissimo). The Violoncello part begins with a *p* dynamic. The Contrabass part starts with a *pizz.* (pizzicato) marking and a *mp* dynamic.

Musical score for Soprano, Violin, and Violoncello. The Soprano part includes the lyrics: "caught in mov - ing wa - ter so". The score features dynamics of *mp* and *p*, and includes a triplet of eighth notes marked *mp* and *p*. The Violin and Violoncello parts provide accompaniment. The score concludes with a 4/8 time signature.

5

Fl

tongue ram
(sounding pitch)

sfz

Pf

8va sempre

mp

ord. U.C. →

ord. →

Sop

a line

Vn

Vc

7

Pf

8va sempre

pppp (quasi niente)
sempre

Sop

(*p*)

ord. → s.v. -----

struc - tures

9

Pf

Sop

(*p*)

(im - posed by a jea -

11

Pf

11

Sop

pp *p*

- lous at - ten - tion)

Cb

arco with mute

ppp

13

Pf

13

Sop

pp *p* *pp*

(as) (arc of)

Cb

pp

15

Pf

15

Sop

(pp) *p* *pp* *p*

So lines (ver - ti - cal)

Cb

17

Fl

Cl

Bsn

s.v.

ppp

17

Pf

7:6

3

3

5:4

5:3

9:8

5

4:3

7

6:5

17

Sop

pp

3

3

"Fount

Cb

5

19

Fl

pp

ppp

Cl

pp

ppp

Bsn

pp

ppp

19

Pf

19

Sop

pp

p

pp

p

pp

And

rough

in

the

ba - sin

Cb

21

Pf

21

Sop

mp

p

pp

caught

(as)

crash - ing

Cb

23

Pf

23

Sop

p *pp*

re - turned (to)

Cb

25

Pc

vibraphone
motor off
med/soft mallets

pp

acc. →

25

Pf

25

Sop

(pp) *p*

Line of trees fol - low - ing line

Cb

27 *s.v.*

Ob *ppp* *pp* *ppp* 5

27 *5* *3*

Pc

27 *7:6* *7:4* *4:3* *7:6* *3*

Pf

27 *mp* *p* *pp* *3* *3*

Sop of fence think - ing

27 *ord. s.v.*

Vn *ppp* *pp* *ppp* 5

Va *s.v.* *ppp* *pp* *ppp* 5

Cb

29

Pc

Pf

Sop

Cb

p 7 *pp* *p* 3

'That ri - gid - i - ty which'

5

31

Pc

Pf

Sop

Cb

pp *mp* *p* 7

In the (ex - act) cen - ter

3

33

Pc

33

Sop

pp *p* *pp*

3 5

of the park

Cb

35

Pc

35

Pf

(pppp) 7:6 *(pppp)*

35

Sop

half-whisper -----
 (approximate rhythms) -----
 (*pp*)

Silver? White?

Cb

37

Fl

Ob

Cl

Pc

Pf

Sop

Cb

ppp

ppp

ppp

9:8

7:6

What

5

3

3

S.v.

S.v.

S.v.

39

Fl

Ob

Cl

Pc

Pf

Sop

Cb

pp

ppp

p

pp

p

(p)

Made of (still) the

5

3

3

5

9:8

6

7:6

7

7

5

3

41

Pc

Pf

Sop

Cb

air a haze of light a - round

mp *p*

7:6 (pppp) 9:8

3 3

43

Pc

Pf

Sop

Cb

the Heard (voice)

pp *p* (*p*)

7:6 7:6 7:6 (pppp)

3 3 5 7

45

Fl

Ob

Cl

Bsn

ppp

pp

s.v.

45

Pc

5

45

Pf

45

Sop

(p)

pp

3

3

3

7

fin - ish - ing the fin -

45

Vn

Va

Cb

ppp

pp

s.v.

3

47

Fl (to bass flute) *ppp*

Ob *ppp*

Cl (to bass clarinet) *ppp*

Bsn (to contrabassoon) *ppp*

47

Pc

47

Pf *(pppp)* *loco* 5:3 5:4

(Red. U.C.)

47

Sop - ished

47

Vn *ppp*

Va *ppp*

Cb

49 *~ 50*

Pc

Sop *~ 50*

Pre - di - ca - ted path - (s) through (a - gainst

Cb

52

Sop

which: (spoken) "I would like to live in a liquid house."

Cb

(ord.) s.v. -----

55

Fl

bass flute

Pf

(red.)

(mute)

Cb

ppp

58

Fl

Ob

Cl

Bsn

bass clarinet

contrabassoon

5

5

pp

A

7

16

58

Sop

pp

p

pp

3

7

7

16

From ap - par - ent - ly sim - i - lar

58

Vn

Cb

c.l.t.

p < mp > pp

(ppp)

pp

7

16

61

Fl

Cl

Bsn

pp

5

7

16

61

Sop

p

pp

p

pp

3

3

7

16

van - tag - es to look out on the kept Place

Cb

3

7

16

64

Fl

Ob

Cl

Bsn

5

(pp)

3

7

16

3

mp

3

mp

3

mp

64

Sop

(Be - tween terms) 'faith - ful' Of en - closed vis - tas,

pp

p

7:6

5

pp

3

p

7

mp

7

7

7

16

64

Vn

Vc

Cb

3

mp

3

mp

3

(pp)

7

16

7

16

7

16

67

Ob *pp* (sempre)

Cl *pp* (sempre)

Sop *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

trapped So meas - ured The cir - cum - fer - ence, trees Shift - ing

Vn *pp* (sempre)

Vc *pp* (sempre)

Cb *n*

70

Ob *ppp* *pp*

Cl *pp*

Sop *pp* *p* *pp*

out of a - lign - ment And back Shad - owed

Vn

Vc

73

Ob

Cl

Sop

Vn

Vc

stop, sha - dow loose - ened In wind - blurred air wa - ter -

ppp *(ppp)* *pp* *pp* *p*

3 3 7 5:3 3

5/16 5/16 3/8

76

Ob

Cl

Sop

Vn

Vc

- sat - ur - a - ted, the foun - tain (one view of), as

(p) *pp* *(pp)* *ppp* *(ppp)* *pp*

7:6 3 3 5

4/8 4/8 4/8

79

Ob

Cl

Sop

Vn

Vc

through smoke Diff - er - ing from the vis - i - bly point - ill - ist

p *pp* *(pp)* *p* *pp* *p*

5 3 3 3 3 3

82

Ob

Cl

Sop

Vn

Vc

(On occ - a - sion) Stuff a hard - er gust

pp *(pp)* *p*

3 7 3 5

85

Ob

Cl

Sop

splashed out On the raked path in the wide

Vn

Vc

88

Ob

Cl

Sop

swath of sun - lit lawn (seen past the wrought i -

Vn

Vc

91

Ob

Cl

Sop

- ron bars through the fence) a still

Vn

Vc

(pp)

PPP

pp

94

Ob

Cl

Sop

group — sing - u - lar fo - cus —

Vn

Vc

(ppp)

pp

ppp

97

Ob

Cl

Sop

Vn

Vc

pppp

fun - e - real

100

Ob

Cl

Sop

Vn

Vc

ppp

(ppp)

Un - der e - ras - ure (to)

103

Ob

Cl

ATTACCA

103

Sop

pp

5

re - peat

103

Vn

Vc

6. () AS FROM (THIS)

♩ ~ 50

Oboe

Clarinet

Bassoon

Violin

Viola

Violoncello

Contrabass

4

Musical score for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The score is in 4/8 time and consists of four measures. The Flute part begins with a rest, followed by a half note G#4 in the second measure, marked *pp*. The Oboe part begins with a half note G4 in the first measure, followed by a half note G#4 in the second measure, marked *(pp)*. The Clarinet part begins with a half note G4 in the first measure, followed by a half note G#4 in the second measure, marked *(pp)*. The Bassoon part begins with a half note G4 in the first measure, followed by a half note G#4 in the second measure, marked *(pp)*. The score concludes with a double bar line and a 4/8 time signature.

4

Musical score for Violin (Vn), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score is in 4/8 time and consists of four measures. The Violin part begins with a half note G4 in the first measure, followed by a half note G#4 in the second measure. The Viola part begins with a half note G4 in the first measure, followed by a half note G#4 in the second measure, marked *(pp)*. The Violoncello part begins with a half note G4 in the first measure, followed by a half note G#4 in the second measure, marked *p*. The Contrabass part begins with a half note G4 in the first measure, followed by a half note G#4 in the second measure, marked *p*. The score concludes with a double bar line and a 4/8 time signature.

7

Fl

Cl

(to bass clarinet)

mf

7

Pf

mp

Red. U.C. →

Red. →

7

Sop

p

s.v. -----

3 3

(To stay) "in mind"

(*p*)

7:6

in waves

7

Vn

without mute

c.l.t. -----

ppp

10

Pf

(*mp*)

10

Sop

pp

7:6

p

(in - con - stant

10

Vn

13

Pf

13

Sop

(p) re - col - lec - tion *pp* *ppp* Re - ferr - ing

13

Vn

Va

pizz. *mp*

without mute pizz. *mp*

♩ ~ 60

16

Cl

Bsn

bass clarinet

f *sfp < ff mf*

mp *sfp*

16

Pf

16

Sop

f *mf* *(mf)* *mp*

sec - tions of sur - ging cross - cur - rents Sec-tioned off

Vc

without mute

fff *f* *ff* *f* *sfmp*

s.v. *3*

19

Cl

Bsn

f *mf* *mp* *f*

f *mp* *mf*

19

Pf

mp

19

Sop

(mp) *mf > mp* *mf* *mp* *mf* *f* *mp* *whispered* *mf*

dusk swa - llows 'In' (per-spec-tive) 'the dis - tance' Sounds like blank

Vc

mp *f* *pizz.* *arco* *mf* *f* *(f)*

poco s.p. → *ord.*

22

Cl

Bsn

ppp *f* *mp* *mf* *f*

(mf) *mp* *f*

22

Pf

22

Sop

mp *whispered* *mf* *mp*

(pink - ish) flash spell ways as

Vc

f *mp* *f* *mp*

s.p. *vib. l/i*

25

Ob

Cl

25

Sop

lit

Nothing left but the opaque surface lifts refluent reflecting back

25

Vn

Vc

poco s.p.

s.p.

arco poco s.t.

6:4 6:5

ord.

s.p.

poco s.p. ord.

3

mf

mp

f

sfz

7

mp

3

mf

p

mp

mf

mp

7:4 c.l.b.

7:6 arco c.l.t.

f

mf

sfz

f > mf

28

Fl *p* *p mp* *p < mp* *p*

Ob *p < mf > p* *mf* *p < mf*

Cl *mf* *mp mf* *f > mf* *mf mp* *mf*

Bsn *mp < f* *mf* *mp* *p < mp <*

28

Pf *p < mp* *ff f*

28

Vn *pizz.* *mf* *f > mp* *mf*

Va *arco* *p* *mp* *mf* *mp < mf* *mp* *ord.* *s.p.* *7:4* *7:6* *7:4* *mp*

Vc *f* *mf > mp* *sfmp* *f* *mp* *p*

31

♩ ~ 58

Fl

Cl

Bsn

slap tongue
mf

(to Bb clarinet)

mf

31

♩ ~ 58

Sop

mp < mf

(mf)

un - der one / sound a-

31

♩ ~ 58

Vn

Va

Vc

pizz.

f < ff f

f

pizz.

pizz.

pizz.

mp > pp

f

pizz.

34

Fl *pp*

Cl *Bb clarinet*
n *pp*

Bsn *pp*

34

Pc

34

Sop

- no - ther (so near) (ap - posed) Flows _____

mp *p* *(p)* *p*

34

Vn

(f) *(f)* *mf* *(mf)* *p*

pizz. *3* *7* *5* *mf < f*

Va

(f) *mf* *f* *mf* *mp* *p*

5 *3* *3* *pizz.* *5*

Vc

mf *(mf)* *mp*

3

Cb

pp

without mute

37

Fl

Cl

Bsn

37

Sop

through Close to lights

37

Vn

Va

Cb

40

Sop

Na - row - ing ac - cess ho - ri -

40

Vn

Va

Vc

43 Sop *mp* (spoken) *mf* *mp* (spoken)
 - zon (exact) con - flu - ence (spill)

43 Vn *(mf)* *f* *mf* *(mf)* *mp* *(mp)* *(mp)* *mf* *(mf)* *mp* *f* *mp* *mf* *mp*
 Va *(mf)* *p* *(p)* *mp* *(mp)* *p*
 Vc *mf* *mp* *(mp)* *mf* *(mf)* *mp* *(mp)* *mf* *mp* *mf* *mp*

46 Fl *pp*
 Ob *pp*
 Cl *pp*

46 Sop *(mp)* *p* *p poss.*
 these sev - eral son -

46 Vn *(mp)* *f* *mf* *mp* *mf* *mp* *p*
 Va *mp* *p* *mp*
 Vc *(mp)* *mf* *mp* *p*
 Cb *pp*

49

Fl

Ob

Cl

Bsn

pp

49

Sop

nant

49

Vn

Va

Vc

Cb

arco

p

arco

p

arco

p

52

Bsn

52

Sop

p
whispered

ghost in throat

52

Vn

pp

Va

pp

Vc

pp

55

Pf

(attack should be loud enough so that some sound is still present at the onset of the next vocal entry)

mf
sed.

55

Sop

(p) *pp*

hear - ing

Cb

pizz.

mf

5 16

5 16

5 16

5 16

58

Pf

58

Sop

hear - ing

pp *p*

p whispered
"Bergere"

58

Vn

Va

Vc

mf *mp* *mf* *p*

p *mp* *p*

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

pizz. *mf* *mp* *mf* *mp* *p*

c.l.b.

61

Sop

o tour ...

a - sides Rift (this)

mf *f* *p*

61

Vn

Va

Vc

sfz *mf* *f* *mf* *f* *mf* *p* *f* *mf*

mp *mf* *mf* *mf* *(mf)* *mp*

mf *mp* *mf* *mp* *mf* *mp*

(pizz.) *mf* *mp* *mf* *mp* *mf* *mp*

c.l.b.

64

Sop *mf* < *f* poco *p* whispered *p*
 shim - mers (true) quick (tra - ject)

Vn *(mf)* *f* *mp* *(mp)* *mf* *5:3* *mp* *p* *(p)* *mf* *mp* *(mp)* *f* *pizz.* *c.l.b.* *5* *3*

Va *mf* *mf* *mp* *(mp)* *mf* *(mf)* *mp* *p* *mp* *(mp)*

Vc *(mp)* *mf* *f* *5* *mf* *mp* *5* *mf* *3* *f* *mf* *3* *mf* *(mf)* *mp* *mf* *mp*

67

Sop *(p)* *5:3* *(p)* *7:6* *3* *5* *pp*
 be - tray be - neath which

Vn *mp* *mf* *f* *7* *mp* *f* *mf* *mp* *3* *f* *mf* *c.l.b.* *pizz.* *c.l.b.* *3*

Va *mf* *mp* *mf* *mp* *mf* *(mf)*

Vc *mf* *(mf)* *mp* *3* *mf* *5:4* *5:3* *mf* *p* *7*

70

Sop

73

Fl *pp*

Ob *pp*

Cl *pp*

Sop

To take

76

Fl

Ob

Cl

Sop

Va

arco
sfpp

pp a - part *p* In *pp*

79

Fl

Ob

Cl

Sop

ways

p

pp

p

This stopped

Va

Cb

arco

pp

82

Fl

Ob

Cl

Sop

Breath sub - ject

pp

3

7

Va

Cb

85

Fl

Sop

Va

Cb

ppp

oth - er

88

Fl

Cb

91

Sop

ppp 3

pppp

Words for Crossed

94

Sop

ppppp 3

Si - lence

97

Vc

arco

sfp

vib. I/ii subito ord.

100

Va

Vc

arco

ppp < p > ppp

(p)
(sempre)

103

Vn

Vc

pizz.

p

vib. I/ii subito ord.

106

Vc

Cb

(sounding in unison with 'cello)

8^{va},

pp ————— *p* ————— *pp*

109

Vn

Vc

arco

1/2 c.l.t.

p

112

Vn

Vc

115

Pf

Vc

p 5

118

Musical score for measures 118-120. The system includes two staves: Violin (Va) and Violoncello (Vc). Measure 118 features a *mf* dynamic marking and a *V* (vibrato) marking above the violin staff. The time signature is 4/8. Measure 120 ends with a double bar line and a repeat sign.

121

Musical score for measure 121. The system includes one staff: Violoncello (Vc). The time signature is 3/8. The measure contains a long, sustained note with a fermata.

124

Musical score for measures 124-126. The system includes two staves: Violin (Vn) and Violoncello (Vc). Measure 124 features a *pizz.* (pizzicato) marking and a *p* (piano) dynamic marking above the violin staff. Measure 126 ends with a double bar line and a repeat sign.

127

Musical score for measure 127. The system includes one staff: Violoncello (Vc). The measure contains a long, sustained note with a fermata.