

AMALGAM

for TAK

soprano, flute, clarinet, percussion, and violin

Taylor Brook

2015

About *Amalgam*

Amalgam was written for TAK in the summer of 2015.

Amalgam focuses on orchestration, or more precisely, the mixture and unification of the instrumental forces into one unit. This idea of amalgamation through orchestration is approached in two ways. The first approach aims at fusion, building up a complex form of unison playing, matching frequencies, rhythms, and timbres to create a unified monophonic texture. This extended unison is developed throughout the first large section of the piece.

The second half of the piece explores heterophonic textures: a unison line created by the combination of different elements from by different instruments. Instead of true unison and monophony, fusion through connected and contrasting instrumental lines is the goal.

microtonal notation

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

↓♭ - ♭↓ - ↓♯ - ♯↓ - ↓♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The microtones can be understood within a system of just intonation or as written-out bends and slides.

Microtonal segments:



This notation indicates a change in pitch by small, undefined, microtonal intervals. For the violin and voice this may be accomplished through a slow glissando with rearticulations as called for in the rhythm. For the flute and clarinet, it's preferable to perform these segments by playing a series of different fingerings, each slightly raising or lowering the tone as indicated.

▼ ▲ hard accent (tongued for flute and clarinet, bow pressure for violin)

> light accent (breath accent for flute and clarinet, bow speed for violin)

Violin

bow placement indications:

ord. - ordinario position

s.t. - sul tasto - (Bow over the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence or obscure the fundamental pitch of the string.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

single tick scratch - Use overpressure near the frog and moving the bow as little as possible to make a short tick.

Long ricochet - Let the bow bounce for as long as possible. In this score the long ricochets are accompanied by a movement of the bow position from an extreme sul tasto to an ordinario position. The graphic below approximates the rhythm of the long ricochet, which is provided in the score and part where the spacing allows.



bowing technique indications:

norm. - Use a normal bow technique.

flautando - Fast, low pressure bowing.

♯ / ♯ mute with left hand on strings, completely dampening the pitch to produce noise alone when bowing.

Soprano

Pronunciation:

The soprano part is written in IPA according the following charts with audio examples:

https://en.wikipedia.org/wiki/IPA_pulmonic_consonant_chart_with_audio

https://en.wikipedia.org/wiki/IPA_vowel_chart_with_audio

Notation:

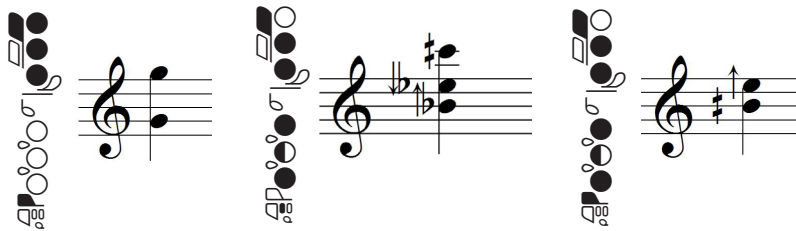
◆ / ◇ air or noise (precise sound given by an IPA symbol)

Tremolo indicates to repeat the same syllable as fast as possible.

Flute

◆ / ◇ aeolian tone (air only) - this indication may be given with an IPA symbol to vocalize into the flute.

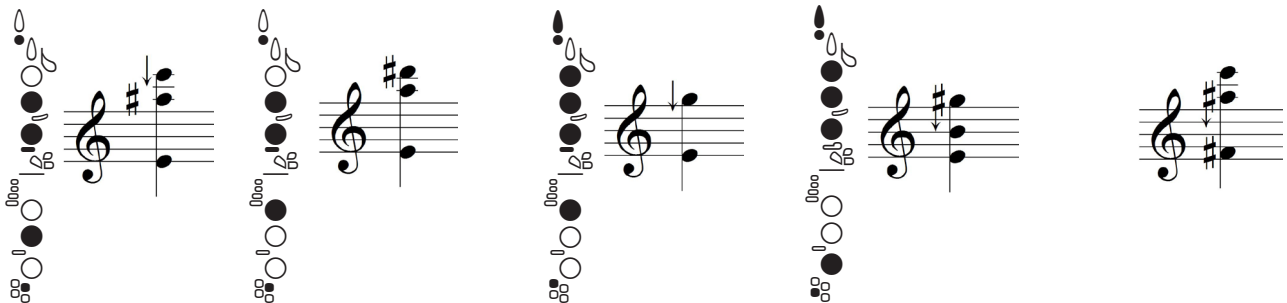
Multiphonics:



Clarinet

● / ○ sung - sing or vocalize the notes indicated with this encircled notehead.

Multiphonics:



Percussion

gongs or
other tunes metal



large tom or
field drum



center
(dark tone)

edge
(bright tone)

triangle

an "x" notehead indicates a deadstroke

AMALGAM

For TAK

Taylor Brook

♩ = 72

Soprano
tx tx f tx tx tx f

Flute
3 5 3 vib. s.vib.
ppp < p ppp p p < p p

Clarinet in B \flat
airy and unfocused
3 5 3 vib. s.vib.
ppp < p ppp p p < p p

Percussion
rubbing large tom with brushes
ppp p (hit on accents)
ppp 3 p 5 p < 3 p p

Violin
leather mute
c.l.t. (no hair whatsoever)
s.t.
3 5 3 vib. s.vib.
ppp 3 p ppp 5 p p < 3 p p

S
3 pp mp pp breathy mp 7 pp < p > ppp pp
tx he he he he he he tx he

Fl.
alter pitch using angle to soundhole
3 5 7 6 mp
pp mp pp mp pp < p > ppp mp

B \flat Cl.
3 5 7 6 mp
pp mp pp mp pp < p > ppp pp

Perc.
hitting rubbing
pp mp 5 pp mp pp p < mp > ppp mp

Vln.
norm. (non c.l.t.)
e.s.t. long ric. ord. e.s.t. ord.
pp 3 5 mp mp pp

5

S. *p* *pp* *mp* *pp* *p* *pp* *p* *pp* *p*

Fl. *pp* *mp* *pp* *p* *pp* *p* *pp* *p*

B♭ Cl. *p* *ppp* *p* *pp* *p*

Perc. hitting rubbing always hit on accents while rubbing continually *pp* *mp* *pp* *p* *pp* *p* *pp* *p*

Vln. flautando (light, so no hair will make harmonics less clear) a.s.t. *mp* *pp* *p* *pp* *p* *pp* *p*

long ric. *mp*

7

S. *pp* *mf*

Fl. *pp* *mf* *pp*

B♭ Cl. *pp* *mp* *pp*

Perc. *pp* *mf* *pp* hitting *f* *mp*

Vln. slow vib. *pp* *mf* fast, wide vib.

breathy

12 *pp* *mp* *pp* *mp* *pp* *p* *pp*

S tx he he he he he he tx he

Fl. *pp* *mp* *pp* *p* *mp* *pp* *p*

B♭ Cl. *pp* *mp* *pp* *mf* *p* *mp* *pp* *pp*

Perc. *pp* *mp* *pp* *mp* *p* *mp* *mp*

Vln. *pp* *mp* *pp* *p* *mp* *pp* *p*

IV
III

e.s.t.
long ric. ord.

14 *mp* *pp* *mp* *pp* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

S tx he he he he he he he he m

norm.

Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

B♭ Cl. *p* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Perc. hitting rubbing *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. flautando (light, fast bowing, will make harmonics less clear) *p* *mp* *pp* *mp* *pp*

long ric.

nasal → very nasal

16 *ppp* *f*

S
 m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩ m̩
 (like chewing)

Fl.
pp *f* > *p*

B♭ Cl.
pp *f* > *p*

Perc.
 hitting *f* > *mp*

Vln.
 slow vib. → fast, wide vib.
 slow bend on IV *ppp* *f*

18 *p* *pp* *poco rit.*

S
 x x x x x x̄ x̄ x̄ x̄ x̄ x̄ x̄ x̄ x̄ x̄

Fl.
 seal mouth over emb. hole norm. (aeolian)
p *pp* *p* *pp*

B♭ Cl.
 ghostly - very breathy and unfocused
pp *p* *pp* *pp* *p* *pp*

Perc.
pp

Vln.
 on bridge (no pitch)
ppp *p* *pp*

a tempo

20

S *mp* > *pp* *mp* *p* *mp* *p* *mp* *p*

Fl. *mp* > *pp* *flz* *mp* *p* *mp* *p* *mp* *p*

B♭ Cl. *mp* > *p* *mp* > *p* *mp* > *pp* *k.c.* *airy and unfocused* *ppp* *p* *ppp* *p*

Perc. *mp* > *pp* *ppp* *p* *hitting ric.*

Vln. *mp* > *pp* *e.s.t.* *ord.* *long ric.* *IV III IV III etc.* *ppp* *p*

22

S *pp* > *mp* > *pp* *p* *pp* > *mp* > *pp* *he he he he he he he he* *tx* *f* *tx* *φ* *sing unison*

Fl. *pp* > *mp* > *pp* *p* *pp* > *mp* > *pp* *vib. s.vib.* *aeolian* *d-d#* *f*

B♭ Cl. *pp* > *mp* > *pp* *norm.* *vib. s.vib.* *(sung)* *f*

Perc. *ric.* *rubbing* *hitting* *rubbing* *pp* *f*

Vln. *p* > *mp* > *pp* *at tip, s.p.* *ric.* *(fast light trem. at tip, p.s.p.)* *ppp* *p* *(gliss harmonics)* *f*

24

S
he he he he he he he tx → *f* *mp* → *mf* → *pp* s.vib. *p* < *mp* >

Fl.
7 6 *p* → *pp* → *mp* → *p* → *mp* → norm.

B♭ Cl.
7 6 3 *p* → *mp* → *p* → *f* *pp* → *mp* → *pp*

Perc.
hitting rubbing hitting 7
p → *mp* *pp* → *mp* *pp* → *mp* → *pp*

Vln.
7 e.s.t. long ric. ord. long ric. III
p *mp* → *mp* *p* *mp* → *mp* *p* < *mp* >

26

S
p → *mp* → *p* *p* → *mp* *f* → *m*

Fl.
aeolian d-d#
p → *mp* → *p* *mp*

B♭ Cl.
6 3 6
p → *mp* → *p* *mp*

Perc.
rubbing (hit on accents)
pp → *mp* → *pp* *mp* → *pp* → *mp* → *pp* → *mp*

Vln.
3 3
pp → *mf* → *pp* *pp* → *mp*

A blend with flute
pp *mf* *p*

S
pp *mf* *p*

Fl.
pp *f* *p*

B♭ Cl.
pp *f* *p*
 → m.vib.

Perc.
pp *mf* *f* *p* *mp*
 hitting

Vln.
pp *mf* *p*

rit. poco a poco

29 *p* *pp* *pp* *p* *pp* vocal fry clicks *p*

S
 x x x x x x x x x x x x h h h h h h

Fl.
p *pp* *p* *pp* *pp* *p*

B♭ Cl.
 ghostly - very breathy and unfocused
pp *p* *pp* click tongue on reed *p*

Perc.
pp *p*

Vln.
 on bridge (no pitch) *pp* *p* *pp* single tick scratch overpressure mute with l.h. hand mute IV *ppp* *p*

rit. poco a poco

♩ = 48

31

S *sempre p*

Fl. *half aeolian*
pp *pp* *p* *pp* *p* *d-d#*

B♭ Cl. *ghostly - very breathy and unfocused*
pp *p* *pp* *click tongue on reed* *p* *breathy*
ppp *p*

Perc. *sempre p* *rubbing*
ppp

Vln. *on bridge (no pitch)* *ord. hand mute IV* *c.l.t. (some hair)*
ppp *pp* *p* *pp* *mp* *pp* *pppp* *pp*

♩ = 72 *a tempo*

33

S *breathy*
mp *pp*
z
a i a o e a i a o e ye ye ye ye ye ye ye ye

Fl. *whistle tones*
ad lib (quick)
mp *p* *mp* *pp* *mp* *pp* *mp*

B♭ Cl. *norm.* *5* *5* *k.c.*
mp *p* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Perc. *mp* *mp* *pp* *mp* *pp* *pp* *hitting*
mp *pp* *pp* *mp*

Vln. *norm. (non c.l.t.)* *e.s.t.* *ord.*
long ric. *III IV III etc.* *IV*
p *mp* *pp* *mp*

36

S *p mp mp p mp p*

Fl. *pp p pp p* flz → non flz

B♭ Cl. *mp pp mp pp* non flz, rearticulate as fast as poss.

Perc. *mp mp pp mp pp* rubbing

Vln. *mp pp mp p* long ric. e.s.t. → ord. IV III IV III etc. (gliss harm.)

38

S *p mp pp p* vib. → m.vib. s.vib.
ye ye ye ye ye ye ye ye ye

Fl. *pp mp pp p* alter pitch using angle to soundhole vib. → m.vib. s.vib.

B♭ Cl. *pp mp pp p* vib. → m.vib. s.vib.

Perc. *pp mp ppp p* hitting rubbing hitting rubbing hitting

Vln. *mp p mp pp p f mf p* vib. → m.vib.

41

S. *p mp p*
tx → f he he he he he he tx → f *mp*

Fl. aeolian → norm. → aeolian
d-d# 3 5 7 6 3 *pp mf pp p mp p p* flz

B♭ Cl. 3 3 6 7 7 6 3 *pp f p mp p f mp*

Perc. hitting 3 3 hitting 6 rubbing *pp mf pp p mp pp mp*

Vln. rubbing s.t. 3 3 ord. IV 3 long ric. e.s.t. → ord. *pp mp pp mp pp p mp ppp mp*

43

S. *mf p mp pp*
tç → f he m m *pppp mp*

Fl. *mf p mf* half aeolian *ppp p ppp*

B♭ Cl. *mf p mf* breathy *ppp p ppp*

Perc. 5 7 rubbing *mf ppp p ppp*

Vln. (fast light bow) III *mp long ric. mp p < p*

poco rit. a tempo

45

S. *pp mp pp p*
 m_j he he m

Fl. *pp mp pp mp pp mp pp*
 bisb. bisb. bisb.

B♭ Cl. *pp mp pp p mp pp mp pp*
 bisb. bisb. bisb.

Perc. hitting rubbing
pp p pp p p pp

Vln. *pp mp pp mp pp mf*
 ric. III → IV →
 (Use less pressure on the open strings so that they don't overpower the harmonic completely.)

47

S. *pp mp pp mf pp p ppp*
 x

Fl. *mf f pp p ppp pp*
 6

B♭ Cl. *mf f pp pp p pp*
 6 3
 ghostly - very breathy and unfocused

Perc. *mp p mp pp p*
 s.p. ord. single tick scratch overpressure mute with l.h.

Vln. *p mp p mf pp pp p pp*
 on bridge (no pitch)

49

S. *pp* *mp* *pp*
 he he he he he he he he he m

Fl. *mp* *pp* *pp* *mf*
 flz d-d#

B♭ Cl. *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp*
 breathy norm.

Perc. *mp* *ppp*
 hitting

Vln. (ticks) *ppp* *p* *ppp*
 IV IV⁵ (harmonic)

51

S. *pp* *p*
 m z

Fl. *pp* *p* *pp* *mp* *pp*
 alternate 2 fingerings d-d#

B♭ Cl. *p* *mf* *p* *mf* *pp* *mp* *pp*

Perc. *pp* *mp* *pp*
 rubbing

Vln. (IV) *mp* *pp* *p* *pp* *mp* *ppp*
 long ric. e.s.t. ord. IV

poco accel. → *a tempo* *poco accel.* → *a tempo*

53

S *p* < *mp* > *pp* *mp* < *pp* >

o _____ o _____

bend by angling emb. *bisb.*

Fl. *mp* 3 *mp*

B♭ Cl. 9 *mp*

Perc. rub with superball rub with superball

mp 3 *mp* 3

Vln. *fp* 5 *mf* 5 *p* 3 *f* 5 *p* 5 *f* 3 *p* 6 *f* 6 *p* 6

poco accel. *a tempo* (♩=♩) ♩=104

55

S *pp* *mf* *p*

3 m m a m a m m a m a m

bend by angling emb. *bisb.* alternate between 2 fingerings on repeated notes

Fl. *mp* *poco* *pp* *mf* *p*

B♭ Cl. 3 *p* < *ff* *ppp* < *p* > *ppp* < *p* > *ppp* < *p* >

Perc. rub with superball norm. mallets

mp *mp*

Vln. *f* 3 6 6 *IV*⁷ 3 6 6 5

mf < *p* > *mf* < *p* > *f* < *p* >

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

S
o → e e → o o

Fl. *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf*

B♭ Cl. *pp* *mp* *pp* *mf* *pp* *mf* *pp* *f*

Perc. *pp* *mp* *pp* *mf* *pp* *mf* *pp* *ff*

Vln. horizontal bowing, l.h. mute f.muted → 1/2 muted
scratch

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

gradually emerging trill key tremolo → d-d# cover emb. slow and low vocal fry

64 *pp* *mp* *p* *mp* *pp* *p* *mp* *p* *mp* *p*

S
m → f a

Fl. *pp* *mp* *ppp* *p* *mp* *pp*

B♭ Cl. *pp* *mp* *ppp* *pp* *pp*

Perc. *ff* *p* *p*

Vln. m.s.p. norm. IV III IV III II I
pp *mp* *p* *mp* *ppp*

67 *p* *mf* *p* *mf* *p* *mp* *p* *mp* *mf* *p* *mf* *pp*

S
m → a

Fl.
pp *p* *ppp* *p* *ppp* *p* *ppp* *p* *pp* *mf* *p*

B♭ Cl.
p *pp* *p*

Perc.
p *p* *p* *mp*

Vln.
ppp *p* *pp* *p* *pp* *p* *pp* *p* *mp* *ppp*

70 *mp* *p* *mf* *p* *mp* *pp* *p* *mf* *p*

S
a 3 5 m m a m

Fl.
alternate 2 fingerings
ppp *ppp* *mp* *ppp* *ppp* *p* *ppp* *p*

B♭ Cl.
ppp *ppp* *p* *ppp* *ppp* *p* *ppp*

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

Vln.
p *ppp* *p* *p*

73 $\text{♩} = 60$

S *pp* *mp* *pp* *pp*

Fl. *pp* *p* *p* *mp* *pp*

B♭ Cl. *mp* *p* *mp* *p* *mf* *p* *mf* *ppp* *mp* *mf* *p* *mf*

Perc. *p*

Vln. III II IV II IV

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

5 $(\text{♩} = \text{♩}) \text{♩} = 75$

76 *mp* *pp* *ppp* *p* *ppp* *ppp*

S *mp* *pp* *f* *mp*

Fl. *mp* *pp* *f* *mp*

B♭ Cl. *p* *mf* *5* *pp* *p* *mf* *p* *ppp*

Perc. *sempre p*

Vln. II III⁷ III III IV norm.

p *p*

79

S. *p* *mp* *ppp* *p* *ppp*

Fl. *mf* *p* *mf* *pp* *p* *f* *mp* *f* *p* *mf* 3

B \flat Cl. *ppp* *mp* *ppp* *ppp* *mp*

Perc. *mp* *mf* *p* *f* 3

Vln. *mp* *ppp* *mp* *f*

IV III 5 5 5 5 3

5
(♩=♩) ♩=92

82

S. *ppp* *p* *ppp* *ppp* *p* *ppp*

Fl. *p* *mf* *p* *f* *ppp* *mp* *ppp*

B \flat Cl. *ppp* *p* *ppp* *mp* *ppp* *ppp*

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

Vln. *fp* *f* *p*

III I IV III IV etc. 3 6 5 3

aeolian

85

S: *ppp* *p* *ppp* *p* *ppp* *p* *ppp*
m

Fl.: *ppp* *p* *ppp* *p* *ppp* *p* *ppp*
3 3 3 5

B♭ Cl.: *p* *ppp* *ppp* *p* *ppp* *ppp* *p*

Perc.: *mp* *ppp* *f*
3 5 5 5 5

Vln.: *mf* *p* *ppp* *f* *p* *f*
II III IV III IV etc. 3 II III 3 II I II III IV

5
(♩ = ♩) ♩ = 115

88

S: *ppp* *p* *ppp* *p* *mf* *p* *mf*
m x x

Fl.: *mp* *ppp* *pp* *mfp* *f* *p*
→ (aeolian)₅ d-d#

B♭ Cl.: *ppp* *ppp* *p* *ppp* *ppp* *ppp*
bisb.

Perc.: *f* *mf* *p* *mp* *p* *mf*
3 long ric.

Vln.: *f* *ppp* *p* *ppp* *mp* *pp* *p* *ppp* *mp*
3 long ric. IV

91

S *ppp* *mp* *ppp* *mp* *mf* *pp*
m

Fl. *ppp* *mp* *ppp* *f* *p* *f* *p*
flz → non flz
d-d# 3

B♭ Cl. *mp* *p* *mf* *pp* *mf* *pp*
flz 7

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

Vln. *mp* *f* *p* *f* *mp* *pp* *mf* *f* *pizz.* *ppp*
f.muted 3

94

S *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *p* *mf*
o a m a o

Fl. *p* *mf* *pp* *ppp* *p*

B♭ Cl. *p* *mp* *pp* *pp* *mf* *pp* *p* *ppp* *p*

Perc. *mp*

Vln. *p* *ppp* *pp* *p* *pp* *ppp* *p* *ppp* *p*
flautando norm. II III

5
(♩=♩) ♩=148

(♩=♩) ♩=74

97 *p* *ppp* *p* *p*

S
m m

Fl.
ppp *ppp* *mp* *ppp*

B♭ Cl.
f *p* *p* *mf* *p* *mf*

Perc.
sempre mp *ppp* *mp*

Vln.
ppp *ppp* *p* *ppp* m.s.p. *ppp* *p* *ppp*

3
(♩=♩) ♩=98

100 *ppp* *p* *ppp* *mf* *ppp*

S
m a m

Fl.
mf *f* *p* *f* *p* *mf* *p* *ppp*

B♭ Cl.
p *pp* *mp* *pp* *mp* *pp*

Perc.
ppp *mp* *mf* *mf*

Vln.
ord. *ppp* *p* *ppp* *fp* *fp*

5
(♩=♩) ♩=122

103

S *ppp* *p* *ppp*
m

Fl. *mp* *p* *mp* *ppp* *pp* *f*

B♭ Cl. *pp* *f* *p*

Perc. *mp* *f*

Vln. *ff* *ppp*

105

S *ppp* *mp* *mf* *mp*
a o ε a a 3 3 4:3

Fl. *p* *mp* *pp* *mp* *pp*

B♭ Cl. *ppp* *p* *ppp* *ppp* *mp* *ppp*

Perc. *p* *f* *mf* *mp*
long ric.

Vln. *p* *ppp* *p* *p* *p*

108

S *pp*

Fl. *mf* *p* *mf* *f*

B♭ Cl. *p* *f* *mp*

Perc. *f* *mf* *p*

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

alternate 2 fingerings

III II

(gliss harmonics)

poco rit.

♩ = 122

110

S *f* *pp* *f* *mp*

Fl. *p* *mf* *f* *f* *mp*

B♭ Cl. *p* *mf* *p* *f* *mp* *mp*

Perc. *f* *f* *ff*

Vln. *f* *ff* *p*

bisb.

8va

♩ = 132

rit. poco a poco

f *mp* *ff* *p*

S 112 *f* *mp* *ff* *p*

Fl. *8va* *ff* *mp* *ff* *mp* *f* *mp* *mf* *p*

B♭ Cl. *f* *ff* *mp* *ff* *mp* *mf* *f* *mp* *mf* *p*

Perc. *mp* *ff* *mf* *ff* *mf* *ff*

Vln. *8va* *fp* *fp* *ff* *p*

rit. poco a poco

♩ = 48

ppp *p* *ppp*

S 115 *ppp* *p* *ppp*

Fl. *pp* *p*

B♭ Cl. *pp* *p*

Perc. *p* *ff* *p*

Vln. *p*

mechanical - very even tempo and inexpressive

118 $\text{♩} = 96$

S *pp*
o ε o ε

Fl. *pppp* breathy *ppp*
3 3 3

B♭ Cl. breathy *pppp* *ppp* *mp*
5 5 5 5 5

Perc. *ppp* *mp*
5 5 5 5 5 5 5 5 5 5 5 5

Vln. *ppp* s.t. 3 3 3

121 *mf* *pp* *p* *ppp* *p* *mf*
o ε m m

Fl. norm. flz *mf* *pp* *p* *ppp* *p* *mf*
3 5 5 5

B♭ Cl. *ppp* norm. flz *pp* *p* *ppp* *p*
5 5 5 5 5 5 5 5

Perc. *pp* *mp*
5 5 5 5 5 5 5 5 5 5 5 5

Vln. (s.t.) 3 3 3 3 3 3 3 3
mf *p* *pp* *p* *pp* *p*

124 *p* *pp*
S
m

Fl.
p *p* *mf* *p*

B♭ Cl.
mf *p* *p* *mf* *p*

Perc.
pp *mp* *pp* *mp* *pp*

Vln.
pp *mp* *pp* *mp* *pp*

127 *mf* *pp* *mp* *pp*
S
a a m a

Fl.
p *mf* *p* *mf* *ppp* *mp* *mf*

B♭ Cl.
mf *p* *mp* *pp* *mp*

Perc.
mp *pp*

Vln. (s.t.)
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Detailed description: This page of a musical score contains two systems of staves. The first system covers measures 124-131, and the second system covers measures 127-131. The vocal line (S) features a melodic line with dynamic markings from *p* to *pp* and *ppp*, and includes breath marks (a) and a fermata. The flute (Fl.) part has intricate passages with slurs, accents, and dynamic markings from *p* to *mf*. The B♭ clarinet (B♭ Cl.) part features rhythmic patterns with slurs and dynamic markings from *mf* to *p*. The percussion (Perc.) part consists of a steady eighth-note pattern with dynamic markings from *pp* to *mp*. The violin (Vln.) part has a rhythmic accompaniment with slurs and dynamic markings from *pp* to *mp*. The second system (measures 127-131) continues these parts with similar dynamics and includes a *ppp* marking in the flute part.

(rearticulate as fast as possible)

Musical score for measures 130-132. The score is in 4/4 time. It features five staves: Soprano (S), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Percussion (Perc.), and Violin (Vln.).
- **Soprano:** Starts with a half note, followed by quarter notes. Dynamics range from *mf* to *pp*. Performance markings include *m*, *a*, and *m*.
- **Flute:** Features sixteenth-note patterns. Dynamics range from *p* to *f*.
- **B♭ Clarinet:** Features sixteenth-note patterns. Dynamics range from *mf* to *pp*. Includes a *bisb.* marking.
- **Percussion:** Consists of a steady eighth-note pattern. Dynamics range from *mp* to *pp*.
- **Violin:** Features sixteenth-note patterns. Dynamics range from *mp* to *pp*. Includes a *(s.t.)* marking and slurs.

Musical score for measures 133-135. The score is in 4/4 time. It features five staves: Soprano (S), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Percussion (Perc.), and Violin (Vln.).
- **Soprano:** Starts with a half note, followed by quarter notes. Dynamics range from *p* to *pp*. Performance markings include *m* and *m*.
- **Flute:** Features sixteenth-note patterns. Dynamics range from *mp* to *pp*.
- **B♭ Clarinet:** Features sixteenth-note patterns. Dynamics range from *pp* to *pp*. Includes *slow trill* and *fast trill* markings.
- **Percussion:** Consists of a steady eighth-note pattern. Dynamics range from *mp* to *pp*.
- **Violin:** Features sixteenth-note patterns. Dynamics range from *pp* to *mp*. Includes a *(s.t.)* marking and slurs.

136

S. *pp* *mp* *pp* *mp* *pp* *pp* *mp*

Fl. *pp* *p* *pp* *mp* *pp* *pp* *mp*

B♭ Cl. *pp* *mp* *pp* *mp* *pp* *mp*

Perc. *mp* *pp* *mp* *pp* *mp* *pp*

Vln. *pp* *mp*

139

S. *pp* *pp* *mp* *pp* *pp* *mp*

Fl. *pp* *pp* *mp* *p* *mp* *pp* *pp*

B♭ Cl. *ppp* *p* *mf*

Perc. *mp* *pp* *mp* *pp* *mp* *pp*

Vln. flaut. *pp* *p*

142

S. *pp mp pp pp mp p mp pp pp*
m a m m a m m

Fl. *mp pp pp mp pp mp pp*
5 3 3

B♭ Cl. *pp pp mp pp*

Perc. *mp pp p ppp p ppp*
5 5 5 5 5 5 5 5 5 5 5 5

Vln. (flaut.) *p* s.t.

rit. → (♩=♩) ♩ = 52

145

S. *mp pp ppp p ppp ppp p pppp*
a m m m

smooth as possible

Fl. *ppp p pppp*

B♭ Cl. *pppp*

Perc. *p ppp p pppp*
5 5 5 5 5 3

Vln. *p pppp*
slow, wide vib. (drunken) → s.vib.