

*dreams and tips of thoughtful
leaves*

for Wet Ink Ensemble

Vicente Atria

(2023)

SCORE IN C

General

(forthcoming)

Performance Notes

- Grace notes are to be performed *before* the beat.
- Duration: ca. 15'
- Accidentals apply for the duration of the measure and are octave specific.

Percussion

- Two woodblocks, different pitches
- Vibraphone
- Tam tam
- Tuned nipple gongs: Db4, Eb4, F4, Bb4, C5, Db5
- Concert bass drum
- Kick drum (dry)
- Piccolo snare
- 14" & 12" toms, dry, tuned medium/low
- 10" & 8" toms, open, tuned high (alt. rototoms/bongos)
- China cymbal

Electronics

The electronics mix live processing with processed samples from the acoustic instruments. Ideally these would be recorded by the performers on their specific instruments, and then sent to the composer for processing. Alternatively, may

use samples provided by composers that have been prepared in advance. These should be triggered at the times indicated in the part in a conventional stereo set-up.

The live processing is indicated with expressive text in the part, and with an example of a solution for the intended effect. The performer is encouraged to find the solution that works best for their set up.

Commissioned by Wet Ink Ensemble

dreams and tips of thoughtful leaves

Score in C

for Wet Ink Ensemble

Vicente Atria

♩ = 98

A

Soprano



Staff with rests for Soprano.

Flute



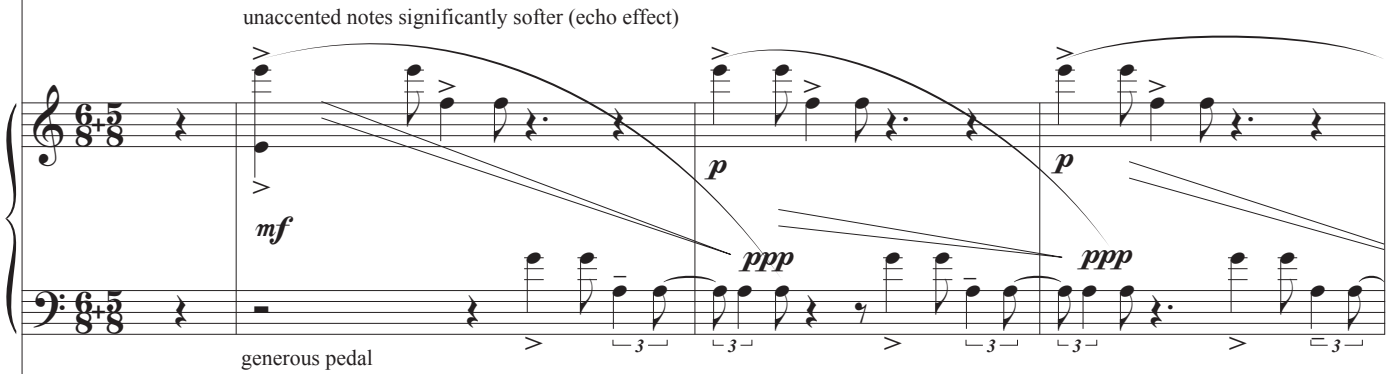
Staff with notes and *mf* dynamic for Flute.

Tenor Sax



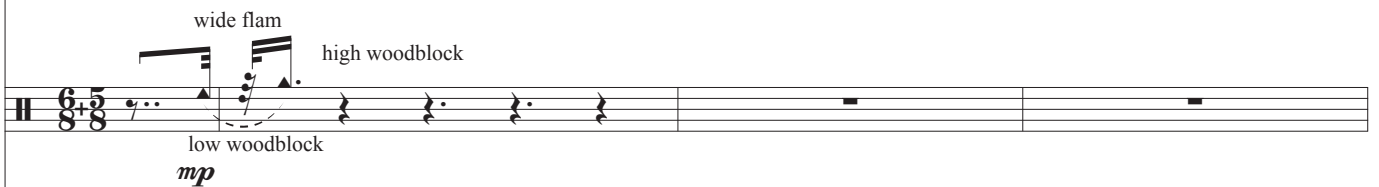
Staff with notes and *mf* dynamic for Tenor Sax.

Piano



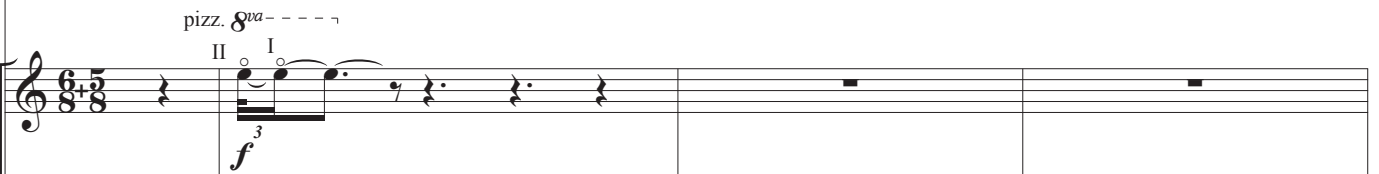
Staff with notes, dynamics (*mf*, *p*, *ppp*), and performance instructions: "unaccented notes significantly softer (echo effect)", "generous pedal", and triplet markings.

Percussion



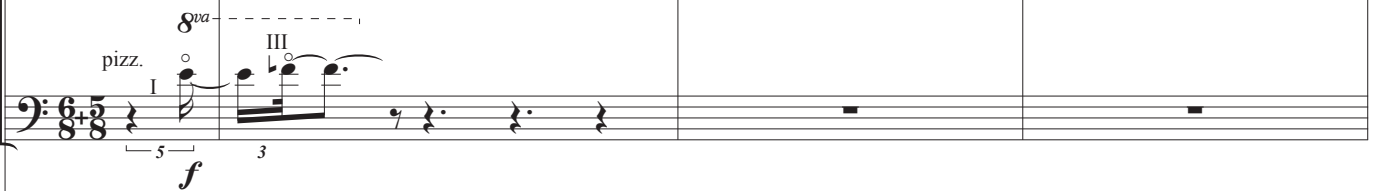
Staff with notes and dynamics (*mp*) for Percussion, including "wide flam", "high woodblock", and "low woodblock".

Violin



Staff with notes and dynamics (*f*) for Violin, including "pizz. 8^{va}" and fingering (II, I).

Cello



Staff with notes and dynamics (*f*) for Cello, including "pizz. 8^{va}" and fingering (I, III).

Electronics



Staff with rests for Electronics.

This musical score is for the piece "dreams and tips of thoughtful leaves" and is the second page of the score. It features eight staves: Soprano (S), Flute (Fl.), Tenor Saxophone (T. Sx.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), Violoncello (Vc.), and Electric Guitar (Elec.).

The score is divided into six measures. The first three measures are in 3/4 time, and the last three are in 4/4 time. The key signature has one sharp (F#).

The Piano part is the most detailed, starting with a *ppp* dynamic and featuring triplets and slurs. It includes markings for *p*, *simile*, and *poco cresc.*. The Soprano, Flute, Tenor Saxophone, Vibraphone, Violin, and Violoncello parts are mostly rests, with some notes in the final measures. The Electric Guitar part is also mostly rests.

9

S

Fl.

T. Sx.

Pno.

Vib.

Vln.

Vc.

Elec.

mp

p

pp

ppp

p

ppp

ppp

repeated notes softer and softer (echo)

unaccented notes significantly softer (echo effect)

Ped.

3

5

tr

Detailed description: This page of a musical score, numbered 9, features seven staves. The top three staves (S, Fl., T. Sx.) are mostly empty, with rests and chord symbols (F#m, Dm, C) indicating accompaniment. The Piano (Pno.) staff is the most active, starting with a melody in the right hand marked *mp*, featuring triplets and a quintuplet. The left hand provides accompaniment, with dynamics *pp* and *ppp*. A dashed line indicates a melodic line that descends across the Pno. and Vib. staves. The Vibraphone (Vib.) staff has a melodic line starting at measure 9, marked *p* and *ppp*, with a 'Ped.' marking. The Violin (Vln.), Viola (Vc.), and Electric (Elec.) staves are empty.

This musical score is for the piece "dreams and tips of thoughtful leaves" and is page 4 of the score. It features seven staves: Soprano (S), Flute (Fl.), Tenor Saxophone (T. Sx.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Electric Bass (Elec.).

The score begins at measure 13. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 17. The time signature changes from 3/4 to 4/4 at measure 15 and remains 4/4 through measure 17. The Soprano, Flute, and Tenor Saxophone parts are mostly rests, with some notes appearing at the end of the piece.

The Piano part is the most active, starting with a *ppp* dynamic and a *simile* marking. It features a *cresc.* (crescendo) leading to a *mp* (mezzo-piano) dynamic, followed by a *p* (piano) dynamic. The part includes triplets and a *pp* (pianissimo) section. A dashed line indicates a melodic line that spans across measures.

The Vibraphone part starts with a *simile* marking and includes a *Ped.* (pedal) marking. It features a melodic line with accents and a final *Ped.* marking.

The Violin, Viola, and Electric Bass parts are mostly rests, with some notes appearing at the end of the piece.

low C# gong
soft felt beater

The musical score is arranged in a system of seven staves. The top staff is for Soprano (S), followed by Flute (Fl.), Trombone (T. Sx.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Viola (Vc.). The Electric Guitar (Elec.) staff is at the bottom but contains no notation. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. Measure 17 begins with a dynamic marking of *pp* for the Soprano part. The Flute part starts in measure 18 with a dynamic of *p* and includes a glissando marking. The Piano part features complex textures with triplets and dynamics ranging from *pp* to *ppp*. The Vibraphone part has a dynamic of *p* and includes a *simile* marking and a *Ped.* instruction. The Violin and Viola parts play a rhythmic pattern of eighth notes with a dynamic of *p*. The Violin part includes a performance instruction: "III (pull string to raise pitch)".

S

Fl.

T. Sx.

Pno.

Vib.

Vln.

Vc.

Elec.

21

mp

ppp

ppp

simile

B

S.

Fl.

T. Sx.

Pno.

Vib.

Vln.

Vc.

Elec.

28

S

Fl.

T. Sx.

Pno.

T.T.

Vln.

Vc.

Elec.

air → tone → air

pp → *mp* → *pp* → *mp*

expressive intonation (just eyeball it)

pp → *mf* → *subito p*

mf → *mp* → *pp* → *p*

p → *ppp*

8vb

Tam tam

p → *mp*

lightly process piano- dreamy time stretch vibe (or just a delay into a plate)

p

30

S

Fl.

tone ————— air

pp ————— *mp*

T. Sax.

mp

30

Pno.

mp *dim.* *p* *ppp*

mf *p* *ppp*

3 3 3 3 3

8^{vb}-1

30

T.T.

to Vibraphone

Vibraphone with generous pedal

mf *ppp*

3 3 3 3 3

30

Vln.

p *mf*

vib.

30

Vc.

mf *pp* *mf*

flautando sul IV

breathy tone through m. 45

s.p.

5

30

Elec.

mf

32

S

Fl.

T. Sx.

Pno.

Vib.

Vln.

Vc.

Elec.

subtone, airy

gliss.

mp

p

ppp

simile

mp

pp

pp

flautando

34

S

Fl.

half aeolian, always inside piano (both trills optional, ornament ad lib.)

bisb. tr.

pp

T. Sx.

mp

Pno.

Vib.

ppp

Vln.

sul IV

mf espress.

p

mf

Vc.

slow vib.

gliss.

mp

p

pp

Elec.

This musical score page, numbered 12, is titled "dreams and tips of thoughtful leaves". It features seven staves for different instruments: Soprano (S), Flute (Fl.), Trombone (T. Sx.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), and Electric Guitar (Elec.).

- Soprano (S):** The staff is mostly empty, with a few notes in the first measure.
- Flute (Fl.):** Starts at measure 36 with a melodic line. It includes trills marked "bisb. tr." and a *tr* (trill) marking. The music is in a key with three sharps (F#, C#, G#).
- Trombone (T. Sx.):** Features a long, sustained note in the second measure, marked with a *p* (piano) dynamic.
- Piano (Pno.):** The staff is empty, marked with a double slash (/) in both the treble and bass clefs.
- Vibraphone (Vib.):** Plays a rhythmic pattern of triplets (marked with "3") throughout the section.
- Violin (Vln.):** Plays a melodic line with a glissando (marked "gliss") and a *p* dynamic.
- Violoncello (Vc.):** Plays a melodic line with a glissando (marked "gliss") and a *mf* (mezzo-forte) dynamic. Performance directions "s.p." (sotto piano) and "flautando" are indicated above the staff.
- Electric Guitar (Elec.):** The staff is mostly empty, with a few notes in the first measure.

38

S

Fl.

T. Sx.

Pno.

Vib.

Vln.

Vc.

Elec.

mf

p

mp

mf

pp

pp

gliss.

gliss.

poco vib. (slow)

3

3

3

3

3

3

3

3

3

3

40

S

Fl.

T. Sx.

Pno.

Vib.

Vln.

Vc.

Elec.

mp *pp* *p*

mf *p* *mf*

ppp

sul IV *trm* m.s.p. ord. *trm*

sul III *gliss.* *trm*

Detailed description: This page of a musical score, numbered 14, is titled "dreams and tips of thoughtful leaves". It features eight staves for different instruments: S (Soprano), Fl. (Flute), T. Sx. (Trombone), Pno. (Piano), Vib. (Vibraphone), Vln. (Violin), Vc. (Violoncello), and Elec. (Electric guitar). The score begins at measure 40. The S, Fl., and Elec. staves contain whole rests. The T. Sx. staff has a melodic line starting with a half note, followed by a long phrase with glissandos. The Pno. staff has rests. The Vib. staff has a continuous triplet pattern. The Vln. staff has a melodic line with sul IV, m.s.p., and ord. markings. The Vc. staff has a melodic line with sul III and gliss. markings. Dynamics include mp, pp, p, mf, and ppp. Performance instructions include sul IV, m.s.p., ord., sul III, gliss., and trm.

poco accel.

S. *p* *mf*
you weep and weep

Fl. *cresc.* *mf*
non vib., full tone

T. Sx. *f*

Pno. *cresc.* *mf*
pedal chord changes

Vib. *mf* *p*
repeated notes very soft

Vln. *p* *f* *mf*
wide vib. *poco vib.*
gliss

Vc. *p* *f*
into slow wide vib. ord. no vib.

Elec.

46 *cresc.* *f*

S
you watch and watch you laugh and laugh and stop in thought a - midst

Fl.
dim.

T. Sx.
mp
non vib.

Pno.
cresc. *f*

Vib.
mf p mf p f
Ped. _____

Vln.
mp
vib.

Vc.
p cresc. f

Elec.

dim. ♩ = 102 *poco rit.*

S

so ma - ny e - choes

Fl.

p

T. Sx.

Pno.

dim. *p* *mf*

Vib.

p *mf* let ring

Vln.

f *p* poco vib.

Vc.

p *f* vib. non vib.

Elec.

C

*spoken dispassionately,
impersonally,
out of time*

S. $\text{♩} = 98$ *a tempo* **p**
 you talk and talk

Fl. **pp** < **sfz**

T. Sx. **pp** < **sfz**

Pno. **p** *tr* **pp** *8^{vb}*

Vib. 53 To Nipple Gongs

Vln. non vib. **p** < **sfz** **mf** > **pp** **p** *pizz.* s.p. → s.t.

Vc. < **mp** **pp** < **sfz** **mf** > **pp** **p** *pizz.* s.p. → s.t. III 3

Elec.

56
S
and we already know that it's like the sound of the rain, falling headfirst onto the fields

56
Fl.
T. Sx.

56
Pno.

56
Vib.

56
Vln.
mf > pp p
mf > pp p
mf > pp p

s.p. —————> s.t.
Vc.
ppp mf > pp p ppp
ppp mf > pp p ppp
ppp mf > pp p ppp

56
Elec.

(in time)

S

but your noise bears dreams and tips of thoughtful leaves bears a bell _____ which has dug up ashes and mountains

Fl.

T. Sx.

1, 2, 3, low C#, 5, 6, low C, high F#
(Baerenreiter 114)

slap

mf *mf*

Pno.

Vib.

Nipple Gongs

mf *p* *mf*

Vln.

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

Vc.

s.p. → s.t.

p *mf* *p* *mf*

Elec.

62 (in time)

S
you sing and sing and you have a voice _____ stored up

Fl.
quasi unison with vcl non vib.
p

T. Sx.
mf *mf*

Pno.
/ /

Gongs
p *mf* *p* *mf*

Vln.
mf *pp* *p* *mf* *pp* *p*

Vc.
p *mf* arco quasi unison with flute *mp*

Elec.
- -

64 (in time)

S
you have objects con-ver-ted in-to glass in the depths of your eyes

Fl.
non dim. mp

T. Sx.
p

Pno.
mf tr

Gongs
To Vibraphone
p mf pp mf pp

Vln.
mf pp p mp

Vc.
non dim. p II III

Elec.

67

S

you have roads borne for the dark sound of your throat

Fl.

1, 2, 4, 5, 6, Eb

T. Sx.

pp

Pno.

mf

Vib.

mf pp mf pp

to Tam tam

Vln.

s.t., overpressure, slow bow unfocused pitch dark, hoarse

p

Vc.

s.t., overpressure, slow bow unfocused pitch dark, hoarse

p

Elec.

Multiphonic Feedback Sample 1

p

70

S

Fl.

T. Sax.

Pno.

Perc.

Vln.

Vc.

Elec.

you can make a knot of gates with your enigmas

air → 1/2 tone → air

p *pp*

p *p*

Tam tam
Soft felt

to Nipple Gongs

Nipple Gongs
5/4 cycle

Soft felt beaters

p *p*

mp *ppp*

mp *ppp*

Reverse Piano 1 (plus some light, dreamy piano processing)

mf *mp*

Detailed description: This page of a musical score, numbered 24, is for the piece 'dreams and tips of thoughtful leaves'. It features eight staves: Soprano (S), Flute (Fl.), Tenor Saxophone (T. Sax.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Electric Guitar (Elec.). The score begins at measure 70. The vocal line (S) has lyrics: 'you can make a knot of gates with your enigmas'. The flute (Fl.) plays a melodic line starting at measure 70, marked with 'air' and a '1/2 tone' interval, with dynamics *p* and *pp*. The tenor saxophone (T. Sax.) plays a sustained harmonic line with dynamics *p* and *p*. The piano (Pno.) has rests in measures 70-72 and a single note in measure 73. The percussion (Perc.) includes 'Tam tam Soft felt' in measure 70, 'Soft felt beaters' in measure 71, and 'Nipple Gongs 5/4 cycle' in measure 72. The violin (Vln.) and viola (Vc.) play sustained chords with dynamics *mp* and *ppp*. The electric guitar (Elec.) plays a melodic line with dynamics *mf* and *mp*, including a 'Reverse Piano 1' effect. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 5/4.

73

S

burning
in
dreams

air → 1/2 tone 1/2 tone → air air → 1/2 tone 1/2 tone

73

Fl.

p *p* *p* *p*

T. Sx.

73

Pno.

73

Gongs

73

Vln.

Vc.

73

Reverse Piano 1 Reverse Piano 1

Elec.

75

S

with a visionary slant

you talk and talk

Fl.

air

air

1/2 tone

air

1/2 tone

air

air

p

p

pp

p

T. Sx.

Pno.

Gongs

Vln.

Vc.

Elec.

Reverse Piano 1

Reverse Piano 1

77

Sung *p*

you watch and watch and

→ 1/2 tone 1/2tone → air air → 1/2 tone 1/2tone → air

p *mp* *mp*

1, 2, 3, low C#, 5, 6, low C, high F#
(Baerenreiter 114)

slap

mf *mf*

77

Pno.

77

Gongs

sfz *sfz*

77

Vln.

Vc.

77

Reverse Piano 1

fade out piano processing

Reverse Piano 1

Multiphonic Feedback Sample 3

79

S
you for get

Fl.
air → 1/2 tone air → 1/2 tone 1/2 tone
mp *pp* *mp* *p*

T. Sx.
mf *mf*

Pno.

Gongs
sfz *sfz*

Vln.

Vc.

Elec.
Reverse Piano 1 *f*

Detailed description: This page of a musical score, numbered 28, is titled "dreams and tips of thoughtful leaves". It features a vocal line (S) with lyrics "you for get" and a complex instrumental arrangement. The Flute (Fl.) part is highly active, with dynamic markings of *mp*, *pp*, *mp*, and *p*, and includes performance instructions like "air" and "1/2 tone" with arrows. The Trombone (T. Sx.) part has dynamic markings of *mf*. The Piano (Pno.) part is marked with a double slash (:/), indicating it is silent. The Gongs part features *sfz* markings. The Violin (Vln.) and Violoncello (Vc.) parts are also marked with a double slash (:/). The Electric Piano (Elec.) part includes a "Reverse Piano 1" effect and a final *f* dynamic marking. The score is written in a key signature of three flats and a common time signature.

81

S
ev - ery - thing _____ so

Fl.
→air air →1/2 tone 1/2tone →air
mp *p* *pp*

T. Sx.
mf

Pno.

Gongs
sfz *pp*

Vln.
Vc.

Elec.
Reverse Piano 1 Reverse Piano 1 Reverse Piano 2

Detailed description: This page of a musical score, numbered 81, features eight staves. The vocal line (S) has lyrics 'ev - ery - thing _____ so'. The flute (Fl.) part includes performance directions for 'air' and '1/2 tone' with dynamic markings *mp*, *p*, and *pp*. The saxophone (T. Sx.) part is marked *mf*. The piano (Pno.) part shows complex melodic lines with triplets. The gongs part features a *sfz* dynamic followed by *pp*. The violin (Vln.) and viola (Vc.) parts are silent. The electric guitar (Elec.) part includes three 'Reverse Piano' markings. The score is in a key with three flats and a 4/4 time signature, with a 3/4 time signature change at the end of the piece.

84 *mf*

S that e - very - thing for - gets you

slow down trem.
tone → air

Fl. *p* *mf* *pp*

1, 2, 3, 5, palm D

T. Sx. *p* *mf*

Pno. *pp* *f* *mf*

mf
8vb

Gongs To Concert Bass
mp *mf*

Concert Bass Drum
Soft Felt
Unmuted

Vln. *pp* *mf*

Vc. *pp* *mf*

Elec. Reverse Piano 3 Reverse Piano 4 Noticeable long plate verb send Multiphonic Feedback Sample 2 *mf*

Detailed description of the musical score: The score is for a track titled 'dreams and tips of thoughtful leaves' on page 30. It features a vocal line (S) with lyrics 'that e - very - thing for - gets you'. The vocal line starts at measure 84 in 4/4 time, changes to 3/4, then 3/8, and finally 12/8. The vocal melody is accompanied by a flute (Fl.), tenor saxophone (T. Sx.), piano (Pno.), gongs, violin (Vln.), and electric guitar (Elec.). The piano part includes triplets and a 'palm D' technique. The gongs part is marked 'To Concert Bass' and 'Concert Bass Drum Soft Felt Unmuted'. The electric guitar part includes 'Reverse Piano 3', 'Reverse Piano 4', a 'Noticeable long plate verb send', and a 'Multiphonic Feedback Sample 2'. Dynamics range from piano (p) to fortissimo (f). The score ends with a multi-measure rest for 12 measures in 12/8 time.

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

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

T. Sx. *p* *mf* *p* *mp* *p*

Pno. *f* *mp* *mf* *p* *mp* *pp*

B. Dr. *mf* *mp* *p*

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

Vc. *pp* *mf* *pp* *mp* *pp* *mp*

Elec. *mf* *mf*

slow down trem. tone → air tone → air tone → air

91

S

Fl.

T. Sx.

Pno.

B. Dr.

Vln.

Vc.

Elec.

air → 1/2 tone air

mp

p

lots of pedal, maybe dont clear till m. 98

To Nipple Gongs

Nipple Gongs

pp

mf

m.s.t. flautando

pp *p* *cresc.*

m.s.t. flautando

pp *cresc.*

send piano into a delay, into a plate or similar

dreamy *p*

93

S

Fl.

T. Sax.

Pno.

Gongs

Vln.

Vc.

Elec.

gradually overblow into next octave

air

1/2 tone

1/2tone

air

air

1/2 tone

1/2tone

pp

mf

dim.

fr

95

S

Fl.

T. Sx.

Pno.

Gongs

Vln.

Vc.

Elec.

gradually overblow into next octave

air

air

1/2 tone

1/2 tone

air

mf

p

mf

p

dim.

dim.

gliss.

D

97

S

Fl.

T. Sx.

Pno.

Gongs

Vln.

Vc.

Elec.

ord.

non vib.

ord.

kill send, let tails ring out

overblow into next oct.
air → 1/2 tone

pp

f

mf

p

pp

mf

p

pp

mf

p

pp

mf

p

pp

mf

p

pp

mf

p

dry, pedal when indicated

s.p.

gliss.
gliss.

gliss.

5

99

S *p* stop —

Fl. *mp* slow vib. *p* *mf*

T. Sx. exponential crescendo "reverse waveform" *mf pp* exp cresc. *mf* 1, 2, 3, 5, 6, low C# *mp sfz* exp cresc.

Pno. *p sfz* Ped.

Gongs

Vln. exponential cresc. "reverse waveform" *mf p* poco vib. slow wide vib. (major 2nd) *mf p* exp cresc. *sfz* gliss.

Vc. exponential crescendo "reverse waveform" *mp sfz* 3

Elec. Reverse Hit A + big Delay/Verb *pp sfz*

101 *mf*
S in thought

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

101 *p* *fp* *f* *pp* *f*⁶
T. Sx. gliss.

101 *legatissimo*
Pno.

101 *dim.*
Gongs

101 *p* *f* *p* *f* *poco vib.* *f*
Vln. *exp cresc.*

101 *pp* *fp* *s.p. exp cresc.*
Vc.

101
Elec.

S

103 *p* *f* *p*

so ma - ny e -

Fl.

103 *f* *p* *f* *mf*

1/2 aeolian

T. Sx.

1, 2, 3, 5, 6, low C#

p *mp* *sfz* *pp*

exp cresc.

Pno.

103 *p* *sfz* *mf*

Ped.

Gongs

103 To Drums (Sticks)

Vln.

103 *p* *f* *p* *sfz* *p* *mf* *p* *mf* *pp*

tr *sva-* *sva-* *poco vib.* *s.p.*

Vc.

f *pp*

gliss.

Elec.

103 *pp* *sfz*

Reverse Hit A
+ big Delay/Verb

S. 105 *f*
choes

Fl. 105 *sfz*
exp cresc.

T. Sx. *f p mf p sfz*
gliss. gliss.
oct. 1, 2, 3, 4, low Bb (Baerenreiter 13)
exp cresc.

Pno. 105 *p ff*
Ped.

Perc.

Vln. 105 *p sfz p mf p sfz*
gliss. gliss.

Vc. *sfp pp mp sfz*
exp cresc. exp cresc.

Elec. 105 *pp sfz*
Reverse Hit B + big Delay/Verb

107 *mf* and you for - get ev - *mf*

107 *p* *sfz* *p* before the beat

107 *f* *mf* 3

107 *p* *mf* *p* *gliss.* *gliss.* *p* exp cresc.

107 *pp*

107 *pp*

107 *pp*

109

S
ery thing

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

T. Sx.
1, 2, 3, 5, 6, low C#
f *mp* *sfz* *pp* *non cresc.*

Pno.
p *ff* *p* *sfz*

Perc.
sticks
kick drum (dry) *pp* *f*
piccolo snare lightly dampened
rimshot
8"/10" toms alt. rototoms high, open
14"/12" tom medium/dry *pp* *mf*
High Woodblock
Low woodblock
very long, legato buzz stroke

Vln.
slow wide vib. (major 2nd) *mf* *p* *sfz* *pp* with flute *f* *p* *f* *p*

Vc.
exp cresc. *pp* *sfz* *pp* m.s.p. II

Elec.
Reverse Hit A + subtle Delay/Verb *pp* *sfz*

III *mp* *f*

S ev - ery - thing for - gets

Fl. *mf* *p* *sfz* *mp* *sfz* vib.

T. Sx. *f* *p* *mf* *p* *sfz* oct, 1, 2, 3, 4, low Bb (Baerenreiter 13) exp cresc.

Pno. *f* *p* *f* *p* *f* Ped.

Perc. *pp* *mp* *f* rimshot

Vln. *f* *p* *f* *p* *f* *p* *sfz* *pp* wide vib.

Vc. *mf* *p* *sfz* *mf* *p* *sfz* m.s.p. exp cresc.

Elec. *pp* *sfz* Reverse Hit B + subtle Delay/Verb

Detailed description of the musical score: The score is for a piece titled 'dreams and tips of thoughtful leaves' on page 42. It features a vocal line (S) and several instrumental parts: Flute (Fl.), Trombone (T. Sx.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Electric guitar (Elec.). The vocal line has lyrics 'ev - ery - thing for - gets' and dynamic markings *mp* and *f*. The Flute part includes dynamics *mf*, *p*, *sfz*, *mp*, and *sfz*, with a 'vib.' instruction. The Trombone part has dynamics *f*, *p*, *mf*, *p*, and *sfz*, with a performance instruction 'oct, 1, 2, 3, 4, low Bb (Baerenreiter 13)' and 'exp cresc.'. The Piano part has dynamics *f*, *p*, *f*, *p*, and *f*, with a 'Ped.' instruction. The Percussion part has dynamics *pp*, *mp*, and *f*, with a 'rimshot' instruction. The Violin part has dynamics *f*, *p*, *f*, *p*, *f*, *p*, *sfz*, and *pp*, with a 'wide vib.' instruction. The Viola part has dynamics *mf*, *p*, *sfz*, *mf*, *p*, and *sfz*, with a 'm.s.p.' instruction and 'exp cresc.'. The Electric guitar part has dynamics *pp* and *sfz*, with a 'Reverse Hit B + subtle Delay/Verb' instruction. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

S. *mf* *f*
you

Fl. 1/2 aeolian *mf* *p* bisb. *mf* full tone *sfz*

T. Sax. *pp* *mf* *p* *mf*

Pno. *p* *mp* *fp* *mf* *p* *sfz* *mf*
Ped. Ped. Ped.

Perc. *pp* *mf* *p* *mf* *p*

Vln. sul G (.) 5th and 6th partials *mf* *p* *mf* *pp* poco vib. s.p. *p* *sfz* flautando *p*

Vc. *pp* *fp* exp cresc. I

Elec.

115 *mp* *f*

S

Fl.

T. Sx.

1, 2, 3, 5, 6, low C#

gliss. *gliss.*

p mp exp cresc. sfz p mf

Pno.

p f mf

Ped.

Perc.

5 stroke roll

mf p f pp mf

3 3

6

Vln.

ord.

gliss. *gliss.*

mf p sfz p f p sfz p

8va

Vc.

cresc.

mf p exp cresc. sfz³ pp

m.s.p. II

Elec.

Reverse Hit A
+ subtle Delay/Verb

pp sfz

S. *p* \rightarrow *f*
so ma ny

Fl. *p* \rightarrow *mf* *f* *p* \rightarrow *f*
oct, 1, 2, 3, 4, low Bb (Baerenreiter 13)

T. Sx. *p* *f* 5:6 *pp* *p* \rightarrow *sfz*
exp cresc.

Pno. *p* \rightarrow *f*
Ped.

Perc. *p* *mf* *pp* \rightarrow *mp* \rightarrow *f*
rimshot

Vln. *mf* *p* *sfz* *p* *f* *p* *sfz* *p*
slow vib.

Vc. *fp* *f* *mp* \rightarrow *sfz*³
exp cresc. *gliss.* *gliss.* exp cresc. m.s.p. II

Elec.

119 *p* *f*

S e - - - - - choes

Fl. 1/2 aeolian

T. Sx. *pp* exp cresc. *sfz mp*

Pno.

Perc. *pp* *mf* *p* *mf* *pp*

Vln. *mf* *p* *f* *p* *mf* *pp* fast vib. s.p. *p* *sfz* *p*

Vc. *pp* *mf* *p* *f* *pp* exp cresc. s.p.

Elec. 119

121

S

you — weep

Fl.

before the beat

1, 2, 3, 5, 6, low C#

gliss. gliss.

exp cresc.

p mp sfz pp

Pno.

p ff

Ped.

mf

Perc.

mf p f

mf pp mf

Vln.

gliss. gliss.

mf p sfz

p f p

Vc.

exp cresc. ord.

m.s.p.

pp sfz pp

gliss.

Reverse Hit A + subtle Delay/Verb

121

pp sfz

sudden lyrical bel canto

123

S. you laugh you sing

Fl. before the beat

T. Sx. *mf* *pp* *f* *p* *sfz*

Pno. *p* *ff*

Perc. *p* *pp* *mf* *p* *f*

Vln. *f* *mf* *p* *mf* *p* *sfz*

Vc. *f* *pp* *mf* *p* *sfz*

Elec. *pp* *sfz*

oct. 1, 2, 3, 4, low Bb (Baerenreiter 13)

exp cresc.

slow wide vib. (major 2nd)

slow wide vib. (major 2nd)

m.s.p. I

Reverse Hit B + subtle Delay/Verb

Detailed description of the musical score: The score is for a piece titled 'dreams and tips of thoughtful leaves' on page 48. It features a vocal line (S.) with lyrics 'you laugh you sing' and a 'sudden lyrical bel canto' section. The instrumental parts include Flute (Fl.), Trombone (T. Sx.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Electric guitar (Elec.). The score is marked with various dynamics such as *mf*, *pp*, *f*, *p*, *sfz*, and *ff*. Performance instructions include 'before the beat', 'slow wide vib. (major 2nd)', 'exp cresc.', and 'Reverse Hit B + subtle Delay/Verb'. The score starts at measure 123 and includes a 'gliss.' marking on the violin line.

S. *mp*
and you

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

T. Sx. *pp* *non cresc.* *f* *p*

Pno. *p* *sfz* *p* *mf*

Perc. *pp* *mf* *p* *mf*

Vln. *p* *f* *p* *sfz* *p* *mf* *p* *mp*

Vc. *pp* *s.p.*

Elec.

125

6

3

8

8va

6

f

S
go a - way as I

Fl.
sfz *mp* *f* *mf* *vib.*
1, 2, 3, 5, 6, low C#

T. Sx.
f *mp* *sfz* *p* *mf* *p*
exp cresc.

Pno.
f *p* *f* *p* *mp* *fp* *mf*
Ped. Ped. Ped.

Perc.
pp *mp* *f* *pp* *mf*
rimshot

Vln.
slow vib. *p* *f* *p* *sfz* *p* *mf* *p* *p* *mf* *pp*
sul G (.) 5th and 6th partials slow vib. s.p.

Vc.
exp cresc. ord. *f* *p* *sfz* *pp*
m.s.p. 3 5

Elec.
Reverse Hit A + subtle Delay/Verb
pp *sfz*

129 *mp* *p*

S watch the fea - thers fall

Fl. air *mf* *sfz*

T. Sx. growl *mp* *p* *exp cresc.* *sfz*

oct, 1, 2, 3, 4, low Bb (Baerenreiter 13)

Pno. *p* *mf* *sfz* *p* *f*

Perc. *p* *mf* *p* *mf* *p* *f*

5 stroke roll

Vln. *p* *sfz* *p* *mf* *p* *sfz*

Vc. *gliss.* *exp cresc.* *fp* *cresc.* *gliss.* *gliss.* *exp cresc.* *sfz* m.s.p. II

Elec. *pp* *sfz*

Reverse Hit B + subtle Delay/Verb

f

S

Fl.

T. Sx.

Pno.

Perc.

Vln.

Vc.

Elec.

131

gliss.

p

fp

fp

fp

p

mf

gliss.

p

fp

fp

fp

5:6

legatissimo

legatissimo

mf

mp

muddy

6

3

pp

mf

p

mf

mf

mf

sfz

sfz

pp

fp

131

gliss.

p

f

p

sfz

p

mf

mf

sfz

pp

fp

131

133

S

Fl.

T. Sx.

Pno.

Perc.

Vln.

Vc.

Elec.

Reverse Hit A
+ subtle Delay/Verb

133

134

135

f *p* *f* *mp* flutter

1, 2, 3, 5, 6, low C#

mp exp cresc. *sfz* *mf*

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

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

noisy overpressure ord. *sfz* *p* *f* *p* *sfz* *mf* *f* *p* *f* *p* *mf* *pp*

exp cresc. *sfz* *mf* III saturated, slightly overpressed sound IV *gliss.* *gliss.* *gliss.* *gliss.* poco vib. s.p.

pp *sfz*

S

and — you — for —

Fl.

f *p* (as possible) *sfz* *p*

non vib., full tone

oct, 1, 2, 3, 4, low Bb
(Baerenreiter 13)

T. Sx.

f *p* *sfz*

exp cresc.

Pno.

p *sfz* *p* *mf* *pp*

increasingly muddy

light and airy

catch resonance w pedal

Ped. Ped.

with pedal

Perc.

mf *pp* *mp* *sfz*

china cymbal

choke

Vln.

p *sfz* *p* *mf* *p* *f subito p* *mp*

gliss.

Vc.

f *p* *p* *mf*

gliss.

exp cresc.

subito *p*

Elec.

pp *sfz*

Reverse Hit B + big Delay/Verb

a tempo

S *p*
 - get ev - ery thing

Fl. *p* *sfz* *mf* *p*
 1, 2, 3, 5, 6, low C#

T. Sx. exp cresc. *mp* *sfz*

Pno. *mf* *pp* *mp* *f* *p* *ff*
p Ped. *p*

Perc. rimshot *p* *f*

Vln. slow/wide vib. *pp* *mf* *p* *sfz* *p*

Vc. *p* *pp* gliss. exp cresc. *sfz* flautando *pp* dim.

Elec. *pp* *sfz*
 Reverse Hit A totally dry

S *mp*
 so _____ that _____ ev - ery _____ thing

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

T. Sx.

Pno. *mf* *pp* *dim.* *pp* *sfz* *p* Ped.

Vib. *ppp*
 unaccented notes significantly softer (echo effect) with generous pedal

Vln. *mf* *p* *pp*

Vc. *ppp*

Elec. *pp* Reverse Piano 5 Reverse Piano 6
 Add verb/ambience as needed to blend

143 *p*

S for - gets you

Fl. 143 aeolian air non vib. *pp* *mp*

T. Sx.

Pno. 143 *p* *p* *dim.* *pp*
Ped. Ped. Ped.

Vib. 143 *p* *pp* *p* *pp*

Vln. 143 *mp* *p* *p* *pp* *p* *mf* *p* *pp*
sul G 5th and 6th partials poco vib. s.p. gliss. gliss. gliss. gliss.

Vc.

Elec. 143 Reverse Piano 5 Reverse Piano 6 Reverse Piano 5

dreams and tips of thoughtful leaves

*spoken dispassionately,
impersonally,
out of time*

E

S

you talk and talk, you watch and watch / burning in dreams with a visionary slant / you sing and sing, you laugh and laugh /

Fl.

air

T. Sx.

Pno.

Vib.

p

Vln.

Vc.

Elec.

Reverse Piano 6

Reverse Piano 5

F

S

and have a sweetness that eats away your bones / as I watch the feathers fall, like an elderly word
 costumed with soul / at times too, you laugh with your bones of the great night /
 articulated correctly in the skeleton / fixed to their bit of earth, greeting the sky

Fl.

move on when Kate says "articulated correctly in the skeleton,
 fixed to their bit of earth, greeting the sky"

p
 1, 2, 3, low C#, 5, 6, low C, high F#
 (Baerenreiter 114)
 breathe+swell ad lib.

T. Sx.

pp *p*

Pno.

tacet on repeat
 move on when Kate says "articulated correctly in the skeleton,
 fixed to their bit of earth, greeting the sky"

Vib.

repeated notes softer and softer (echo)
 move on when Kate says "articulated correctly in the skeleton,
 fixed to their bit of earth, greeting the sky"

Vln.

move on when Kate says "articulated correctly in the skeleton,
 fixed to their bit of earth, greeting the sky"

Vc.

move on when Kate says "articulated correctly in the skeleton,
 fixed to their bit of earth, greeting the sky"

Elec.

Reverse Piano 6 first time only
 move on when Kate says "articulated correctly in the skeleton,
 fixed to their bit of earth, greeting the sky"
 Reverse Vibraphone 1

mf Reverse Vibraphone 1
 Reverse Vibraphone 2

pp

155 *p*

S
you ——— sing ——— you ——— talk ———

Fl.
breathy tone non vib. *p* non vib.

T. Sx.
pp *p* *pp*

Pno.

Vib.
flautando non vib. *pp* *ppp* *sfz* *pp* *p*

Vln.
pp *ppp* *sfz* *pp* *p*

Vc.
sul III no vib. lazy legato possibile slow vib. no vib. *sfz* *pp* *p*

Elec.
Reverse Vibraphone 2 Reverse Vibraphone 1 Reverse Vibraphone 2

161

S. and you for get

Fl. slow vib. non vib. very slow very wide vib.

T. Sx. *mp* *p* *pp* *mp* *p*

Pno.

Vib. 3 3 3 3

Vln. exp cresc. III *pp* *sfz* *pp* *mp* *p* wide vib (m2)

Vc. wide vib. exp cresc. II *pp* *sfz* *pp* *mp* *p* gliss. very wide very slow vib.

Elec. Reverse Vibraphone 1 Reverse Vibraphone 2 Reverse Vibraphone 1

very long, gradual rit.

S

ev - ery - thing for - - -

Fl.

T. Sx.

slow vib. non vib.

Pno.

Vib.

Vln.

gliss. exp cresc. non vib.

Vc.

no vib. vib.

Elec.

Reverse Vibraphone 2 Reverse Vibraphone 1 Reverse Vibraphone 2

173

S
gets you sing and

Fl.

T. Sx.
mp
slow vib.

Pno.

Vib.

Vln.
mp
pp
sfz
p
mf
wide vib.
exp cresc.

Vc.
p
pp
mp
p
very wide very slow vib.
gliss.

173
Reverse Vibraphone 1
Reverse Vibraphone 2
Elec.

... ♩ = 88... *molto rit.*

S

sing

Fl.

pp
non vib.

T. Sx.

p *pp* *ppp*

Pno.

Vib.

poco vib.

Vln.

> *p* *pp* *ppp*
non vib.

Vc.

pp *mf*
very slow vib.

Elec.

Reverse Vibraphone 1 Reverse Vibraphone 2 Reverse Vibraphone 1 Reverse Vibraphone 2

185 *pp* **G**

S. you weep you

Fl.

T. Sx. *pp* key click breathy low notes

Pno. *pp* with pedal

Vib. *pp* clear pedal every two measures Ped.

Vln. *p* pizz.

Vc. *pp* pizz.

Elec.

... ♩ = 82 ...

S

189

watch you

Fl.

189

on the beat

T. Sx.

189

p *pp* 7:8

Pno.

189

Vib.

189

simile *p*

Vln.

189

Vc.

189

Elec.

189

192

S
laugh and laugh and

Fl.
non vib

T. Sx.
p

Pno.

Vib.
pp

Vln.

Vc.

Elec.

Detailed description: This page of a musical score, page 67, contains measures 192 through 195. The score is for a chamber ensemble consisting of Soprano (S), Flute (Fl.), Tenor Saxophone (T. Sx.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), Viola (Vc.), and Electric Bass (Elec.). The music is in a key signature of three flats (B-flat major or D-flat minor) and features a complex, changing time signature: 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4. The Soprano part has lyrics: "laugh and laugh and". The Flute part is marked "non vib". The Tenor Saxophone part is marked "p" and includes a triplet of eighth notes. The Piano part has a bass line with an 8-measure rest. The Vibraphone part is marked "pp" and features triplet eighth notes. The Violin and Viola parts have similar melodic lines. The Electric Bass part has rests in measures 192, 193, and 195.

...♩ = 78...

H

...♩ = 76 *very long, gradual accel.*

196

S. you go a - - - - - *gliss.*

Fl. *mp* 1/2 air

T. Sx. *pp* almost unnoticeably flat

Pno. *pp* with pedal

Vib. *mp*

Vln. *ppp*

Vc. *ppp* arco

Elec.

199 *mp*
S *gliss.*
- way sil - hou - ette of

199 *p* *cresc.* *mf*
Fl. almost unnoticeably flat

199 *poco cresc.*
Pno.

199
Vib.

199
Vln.

199 *cresc.*
Vc.

199
Elec.

... ♩ = 80...

S. *p* *air*

Musical staff for Soprano (S.). The staff begins at measure 202. It features a half note G4, followed by a quarter rest, and then a half note G4. A slur labeled "air" spans the first two notes. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The dynamics are marked *p*.

Fl. *p* *non dim.*

Musical staff for Flute (Fl.). The staff begins at measure 202. It features a half note G4, followed by a quarter rest, and then a half note G4. A slur labeled "non dim." spans the first two notes. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The dynamics are marked *p*.

T. Sx. *p* *mf*

Musical staff for Tenor Saxophone (T. Sx.). The staff begins at measure 202. It features a half note G4, followed by a quarter rest, and then a half note G4. A slur labeled "mf" spans the first two notes. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The dynamics are marked *p* and *mf*.

Pno. *poco cresc.* *p* *pp* *mf*

Musical staff for Piano (Pno.). The staff begins at measure 202. It features a half note G4, followed by a quarter rest, and then a half note G4. A slur labeled "poco cresc." spans the first two notes. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The dynamics are marked *poco cresc.*, *p*, *pp*, and *mf*.

Vib. *p* *mp*

Musical staff for Vibraphone (Vib.). The staff begins at measure 202. It features a half note G4, followed by a quarter rest, and then a half note G4. A slur labeled "mp" spans the first two notes. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The dynamics are marked *p* and *mp*.

Vln.

Musical staff for Violin (Vln.). The staff begins at measure 202. It features a half note G4, followed by a quarter rest, and then a half note G4. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4.

Vc. *mp* *p* *mp*

Musical staff for Violoncello (Vc.). The staff begins at measure 202. It features a half note G4, followed by a quarter rest, and then a half note G4. A slur labeled "mp" spans the first two notes. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The dynamics are marked *mp*, *p*, and *mp*.

Elec.

Musical staff for Electric Bass (Elec.). The staff begins at measure 202. It features a half note G4, followed by a quarter rest, and then a half note G4. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4.

206 *mf*

S like an el - der - ly word

206 *mp* slap C A

Fl.

206 *mf*

T. Sax.

206 *mp*

Pno. very little pedal, dry 1/2Ped.

206 *p*

Vib.

206 *mf*

Vln.

206 *mf* pizz.

Vc.

206

Elec.

209 S bur - ning in dreams *p*

209 Fl. *C* *Ab* non vib. *p*

209 T. Sx.

209 Pno. *poco cresc.* *mf* *p*
1/2Ped. 1/2Ped. Ped.

209 Vib. *6* Ped.

209 Vln. *pp*

209 Vc. arco *pp*

209 Elec.

... = 86... dreams and tips of thoughtful leaves
... = 86...

S. *mp* as I

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

T. Sx. *mf* *mp* *cresc.* poco vib.

Pno. *mf* *p* with pedal

Vib. *mf* *cresc.* Ped.

Vln. *mf* *p* *cresc.*

Vc. *mf* *p* *cresc.*

Elec.

213

216

S
 watch the fea -

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

T. Sx.
mf

Pno.
poco cresc.

Vib.
 Ped. *simile*

Vln.
poco vib. *vib.* *f*

Vc.
gliss. *mf*

Elec.

Detailed description of the musical score: The score is for measures 216 to 219. The vocal line (S) has lyrics 'watch the fea -'. The flute (Fl.) part starts with a mezzo-forte (mf) dynamic, followed by piano (p), mezzo-forte (mf), piano (p), and mezzo-forte (mf). The saxophone (T. Sx.) part has a mezzo-forte (mf) dynamic. The piano (Pno.) part includes a 'poco cresc.' marking. The vibraphone (Vib.) part features triplets and a 'simile' marking. The violin (Vln.) part includes 'poco vib.' and 'vib.' markings, and reaches a forte (f) dynamic. The cello (Vc.) part includes a 'gliss.' marking and a mezzo-forte (mf) dynamic. The electric guitar (Elec.) part is silent throughout.

219 *p* *pp*

S
thers fall ooh

219 *p* *mf* *p* *pp*

Fl.
vib. 1/2 air

219 *p* *pp*

T. Sx.
subtone

219 *p* *pp*

Pno.
Ped.

219 *dim.* *p*

Vib.
Ped. gentle accents

219 *p* *mp*

Vln.
slow wide vib. subito non vib.

219 *p* *pp*

Vc.
slow vib. subito non vib. flautando/breathy

219

Elec.

223

S

ooh ooh ooh

223

Fl.

223

T. Sx.

poco vib. non vib. poco vib. non vib.

mp

223

Pno.

5

223

Vib.

223

Vln.

223

Vc.

cresc.

223

Elec.

...♩ = 90...

S. 226 *p* gliss. ooh ooh

Fl. 226

T. Sax. 226 *pp* slow vib.

Pno. 226 *cresc.* *subito p*

Vib. 226

Vln. 226 *poco vib.* *non vib.*

Vc. 226 *p*

Elec. 226

229

S

mf

your

229

Fl.

mf

f

229

T. Sx.

p

229

Pno.

mf

less pedal

229

Vib.

cresc.

f

229

Vln.

f

229

Vc.

229

Elec.

231

S

noise

bears

Fl.

overblow into next oct.

T. Sax.

Pno.

Vib.

Vln.

p *mf* *p* *f*

Vc.

p *mf*

231

Elec.

233 *f*

S
dreams and tips of thought - ful leaves

Fl.

T. Sax.

mp

Pno.

Vib.

Vln.

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

Vc.

p *mf* *mp* *f*

Elec.

233

Detailed description: This page of a musical score, numbered 80, is titled "dreams and tips of thoughtful leaves". It features a vocal line (Soprano) and an instrumental ensemble. The vocal line begins at measure 233 with the lyrics "dreams and tips of thoughtful leaves". The instrumental parts include Flute (Fl.), Tenor Saxophone (T. Sax.), Piano (Pno.), Vibraphone (Vib.), Violin (Vln.), Viola (Vc.), and Electric Guitar (Elec.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line is marked with a forte (*f*) dynamic. The instrumental parts have various dynamics: Flute (*mp*), Piano (various dynamics), Vibraphone (various dynamics), Violin (various dynamics), and Viola (various dynamics). The Electric Guitar part is marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

... ♩ = 94... gradual accel.

S. *mp* *f* a

Fl. *f*

T. Sx. *p* *f* *mf*

Pno. *f* moderate pedal

Vib. to perc! *p* *f*

Vln. gliss. *f*

Vc. vib. *subito p* *f* non vib. *mf*

Elec.

239

S

midst

so

Fl.

T. Sx.

p

mf

Pno.

Perc.

fp

f

p

Vln.

Vc.

cresc.

Elec.

241

S ma - ny e - ches *mp*

Fl. 241 *5:6* *5*

T. Sx. 241 *5:6*

Pno. 241 *ff*

Perc. *p* *f* *5:3*

Vln. 241 *5:6* *8va*

Vc. 241 *f*

Elec. 241

... ♩ = 94...

non dim.

S

Fl.

T. Sx.

Pno.

Perc.

Vln.

Vc.

Elec.

subito p

f

sfz

f

ff espress.

mf

little to no pedal

7:4

12:7

p

non dim.

f

f

p

f

p

f

mf

247

S

Fl.

T. Sx.

Pno.

Perc.

Vln.

Vc.

Elec.

p < *f*

fp *f*

gliss.

on the beat

dim.

cresc.

f

5

Detailed description: This page of a musical score, numbered 85, contains measures 247 through 250. The score is for a full orchestra and includes parts for Soprano (S), Flute (Fl.), Trombone (T. Sx.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Electric guitar (Elec.). The music is in a key with three flats and a 4/4 time signature that changes to 3/4 in the final measure. The Soprano part is mostly rests. The Flute and Trombone parts feature melodic lines with accents and dynamic markings of *p* and *f*. The Piano part has a complex texture with arpeggiated chords and a five-fingered chord in the right hand. The Percussion part plays a rhythmic pattern with dynamic markings of *fp* and *f*. The Violin part has a glissando and a dynamic marking of *dim.*. The Viola part has a crescendo and a dynamic marking of *f*. The Electric guitar part is mostly rests.

250

S

Fl.

T. Sx.

Pno.

Perc.

Vln.

Vc.

Elec.

aeolian

air

f

dim.

p

p

subito p

concert bass

p

p

253

S

Fl.

T. Sx.

Pno.

B. Dr.

Vln.

Vc.

Elec.

tone

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

f *f* *espress.*

f with pedal

anticipate first tom hit (flam with woodblock) *ff*³ unmeasured single stroke roll

f *p* *mf* *p* s.p.

poco vib thru m. 260

Detailed description: This page of a musical score covers measures 253 to 260. It features staves for Soprano (S), Flute (Fl.), Trombone (T. Sx.), Piano (Pno.), Bass Drum (B. Dr.), Violin (Vln.), Viola (Vc.), and Electric Bass (Elec.). The score is in a key signature of two flats and a 4/4 time signature, with a 3/4 time signature change at measure 255. The Flute part is the most active, starting with a *pp* dynamic and a 'tone' marking, then moving to *mf*, *f*, *mp*, and *f*. The Trombone and Piano parts also feature *f* dynamics. The Bass Drum part includes a *ff* triplet and an 'unmeasured single stroke roll'. The Violin part has dynamics of *f*, *p*, *mf*, and *p*, with a 's.p.' marking at the end. The Electric Bass part is mostly silent. Performance instructions include 'poco vib thru m. 260' for the Trombone and 'anticipate first tom hit (flam with woodblock)' for the Bass Drum.

256

S

Fl.

T. Sax.

Pno.

Perc.

Vln.

Vc.

Elec.

noticeably flat, lean into it

anticipate first tom hit
(flam with woodblock)

ord.

f *p* *mf* *p*

7:8

258

S

Fl.

T. Sx.

Pno.

Perc.

Vln.

Vc.

Elec.

p

non vib.

poco cresc.

ff

f

ff

p

f

p

f

p

f

p

wide flams/laid back

choke

3

3

261

S

Fl.

T. Sax.

Pno.

Perc.

Vln.

Vc.

Elec.

mp *f*

mf *p* *mp*

mf
less pedal

f

f *poco vib.*

263

S

Fl.

T. Sx.

Pno.

Perc.

Vln.

Vc.

Elec.

cresc.

f

mf

fp

f

p

p

gliss.

cresc.

non vib.

poco vib.

Detailed description: This page of a musical score, numbered 91, contains measures 263 through 266. The score is for a full orchestra and includes parts for Soprano (S), Flute (Fl.), Tenor Saxophone (T. Sx.), Piano (Pno.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Electric Guitar (Elec.). The music is in a key with four flats (B-flat major or D-flat minor) and starts in 4/4 time, changing to 3/4 time at measure 265. The Soprano part is mostly rests. The Flute part features a rapid sixteenth-note run in measure 263, followed by a melodic line with a slur and a fermata. The Tenor Saxophone part has a long note in measure 263 with a 'cresc.' marking, and a long note in measure 265. The Piano part has a complex accompaniment with a 'f' dynamic in measure 263 and 'mf' in measure 265. The Percussion part has a rhythmic pattern with 'fp' and 'f' dynamics. The Violin part has a melodic line with a '5:3' fingering and dynamics of 'p' and 'poco vib.'. The Viola part has a long note with a 'gliss.' marking and a 'cresc.' marking. The Electric Guitar part is mostly rests.

molto rit.

265

S

Fl.

T. Sx.

Pno.

Perc.

Vln.

Vc.

Elec.

5:6

f

mf

p

f

non vib.

gliss.

gliss.

gliss.

grab soft felt beater!

S. *ff* *non dim.* *rit.* *f*
as _____ I _____ watch _____
non vib.

Fl. *mf* *non dim.* *non dim.* *mp*

T. Sx. *non vib.* *non dim.* *non dim.* *mf*

Pno. *ff* *generous pedal* *f*
mp *ff* *mp*

Perc. *ff* *pp* *ff* *pp* *mf* *mp*
tam tam
concert bass drum

Vln. *non dim.* *non dim.* *f*

Vc. *ff* *non dim.* *non dim.* *f*
mute resonance during rests

Elec.

dreams and tips of thoughtful leaves

rit.
mf

non dim.

mp

non dim.

... ♩ = 70 *accel.*

p

♩ = 98
a tempo

S

the fea - thers fall

Fl.

non dim. **p** *non dim.* *non dim.* **pp** *non dim.*

T. Sx.

non dim. **mp** *non dim.* **p** *non dim.* **pp** *non dim.*

Pno.

p **mf** **p** **pp** **ppp** Ped. bring out C in cluster

Perc.

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

Vln.

non dim. **mf** *non dim.* **p** *non dim.* **pp** 8va

Vc.

non dim. **mf** *non dim.* **p** *dim.* **pp**

Elec.

mf Reverse Blip Reverse Blip

p Send pno into a delay into a plate and/or start processing subtly

281 *non dim.* 2x

S

Fl. *mf*

T. Sx.

Pno. *mf* unaccented notes significantly softer (echo effect)
generous pedal

Perc. *mp* last time only wide flam

Vln. *mp* *f*

Vc. *mp* *f* last time only III

Elec. Reverse Blip Reverse Blip Reverse Blip Reverse Blip continue processing piano...

I

S

Fl.

T. Sx.

Pno.

repeat ad lib.
vary note durations/echo repeats/octaves
incorporate ornaments from earlier in the piece
play off of electronics

electronics drop out gradually
repeat ad lib.
sempre dim.

ppp

Perc.

Vln.

Vc.

Elec.

process piano, ambient vibes, approx. 1-2 min.