

UCLA
Contemporary Music Score Collection

Title

parting

Permalink

<https://escholarship.org/uc/item/1mb6h1r7>

Author

Lee, Ji Heng

Publication Date

2020

Ji Heng Lee

parting

for large chamber ensemble

2018

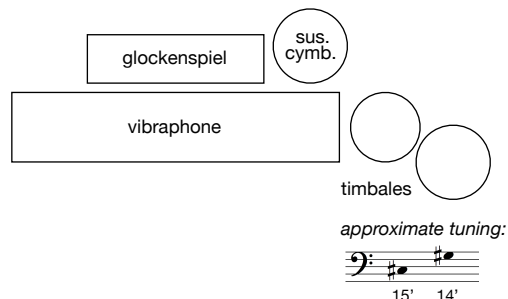
Score in C

Instrumentation

1 Flute (doubling piccolo)
 1 Oboe
 2 Clarinets in B \flat (II $^{\circ}$ = Bass Clarinet)
 1 Alto Saxophone
 1 Tenor Saxophone
 1 Bassoon

1 Horn (F)
 1 Trumpet (C)
 1 Bass Trombone

Glockenspiel
 Vibraphone
 2 Timbales (14', 15')
 Suspended cymbal (16')



Strings (1/1/1/1/1)

Performance notes

- It is recommended that the flute is amplified to ensure that the ["Speak-flute"] sections are clearly audible.
- All speech rhythms notated in the score (be it whispered or spoken) may be interpreted with relative flexibility; in sections where the speech rhythm increases (especially bb. 23–29), players are encouraged to whisper / speak the words à la natural speech (i.e. not 'chant' the rhythms notated).
 In particular, where whispering into the instrument is indicated for the horn, it is suggested that the player leaves a small gap between the mouth and mouthpiece—this should allow the word to be more clearly enunciated.

Notation remarks

Air (breath) sounds, completely unpitched:
 woodwinds: the notes shown on this full score correspond to the actual fingerings on the instruments
 brass: as a convention the unpitched notes are always notated on the top line of the staff

Whispered (unpitched) or spoken words:
 as a convention, these are always notated on the top line of the staff throughout the score

Repeat the bracketed fragment until the end of the line

Other symbols used in the score:

for percussion —

hit at the edge of cymbal hit near the nib of cymbal

swipe swiftly from nib to edge of cymbal

damp cymbal immediately

'ricochet' roll: hit timbale with force, allow the stick to bounce, then continue rolling

for strings —

half-stop (i.e. depress with reduced pressure)

Duration: ca. 9'

Programme note

My life closed twice before its close—
It yet remains to see
If Immortality unveil
A third event to me

So huge, so hopeless to conceive
As these that twice befell.
Parting is all we know of heaven,
And all we need of hell.

— *Parting*, by Emily Dickinson (1830–1886)
Public domain

In the face of inevitable goodbyes, Dickinson's words resound with weighty, mortal resignation. Yet beyond the pall of desolation there is a sliver of light—that ever so ineffable vision of transcendence, of which we can merely fathom with our temporal minds. In this piece, I allow Dickinson's poem to fill my imagination as I give vent to that equivocal sense of anguish and yearning.

Score in C

Text adapted from
Emily Dickinson (1830-1886)

parting

for large chamber ensemble

Ji Heng Lee
(2018)

♩ = ca. 56 **Broad and spacious**

Flute (d. piccolo)

Oboe

2 Clarinets (B \flat)

(d. bass clarinet)

Alto Saxophone

Tenor Saxophone

Bassoon

remove reed, finger notes normally

remove mouthpiece; finger notes normally

remove mouthpiece; finger notes normally

bass clarinet

finger notes normally

finger notes normally

finger notes normally

finger notes normally

finger notes normally

"helicopter tonguing" (finger note normally)

f

f

f sempre

f

f

f

f

f

f

f

p

5

5

Horn (F)

Trumpet (C)

Bass Trombone

take mouthpiece out and place it in reverse direction

valve flutter

gradually

(none)

flz.

f

p

mouth vowel shapes: [oo] → ee → oo]

f

Percussion

Timbales

use drumstick rods

(roll as quickly as possible extremely gently)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

molto flautando; almost pitchless
sul G sempre

molto flautando; almost pitchless
sul G sempre

molto flautando; almost pitchless
sul C sempre

molto flautando; almost pitchless
sul G sempre

molto flautando; almost pitchless

ppp sempre

ppp sempre

ppp sempre

ppp sempre

ppp sempre

* Air (breath) sounds, completely unpitched. Woodwinds: notes shown on this full score correspond to the actual fingerings on the instruments. Brass: as a convention the unpitched notes are always notated on the top line of the staff.
 ** If possible, use circular breathing to achieve a continuous air sound throughout the notes connected by dotted ties. Otherwise, take very short breaths between the dotted-tied notes.
 *** Half-stop (i.e. depress with reduced pressure)

Fl. 5

Ob.

Cl. I

Cl. II

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc.

Vin. 1

Vin. 2

Via.

Vc.

Db.

[whisper]* without instrument

see ff

f sempre

(f)

f

f

p

sf

p

sf

p

5

5

valve flutter gradually

f

sf

ftz.

mf

[oo] ee [oo]

f

[oo] ee [oo] ee

f

p

(ppp)

(ppp)

(ppp)

(ppp)

(ppp)

* As a convention the (unpitched) whispered notes are always notated on the top line of the staff throughout the score. The words are to be whispered outside of the instrument unless otherwise stated. As the speech rhythm gradually increases (especially b. 23 onwards), players are encouraged to whisper/speak the words à la natural speech (i.e. not 'chant' the rhythms notated).

9 []

Fl. see *ff*

Ob. *f* *p*

Cl. I° *f* [] see *ff* []
 Cl. II° *f* *f* *f*

Alto Sax. *sf* *f* *p*

Ten. Sax. *f* *f*

Bsn. *f* *mf* *p* *f*

Hn. [] see *sf* [] take mouthpiece out again and place it in reverse direction [] fiz. []

Tpt. breath attack (slightly pitched) *f* *mf* *p* *mf* breath attack *f*

B. Tbn. [] [] see *sf* []

Perc. *ppp* *p*

Vin. 1 *pp* sempre

Vin. 2

Vla. sul G sempre 3 3 3

Vc.

Db.

13

Fl. *see ff*

Ob. *[whisper] without instrument see ff*

Cl. I° *see ff*

Cl. II° *[whisper] without instrument see ff*

Alto Sax. *[whisper] without instrument see ff*

Ten. Sax. *[whisper] without instrument see ff*

Bsn. *[whisper] without instrument see ff*

Hn. *replace mouthpiece onto instrument, but not inserting it fully [whisper into instrument] see ff (sim.) see ff*

Tpt. *mf p*

B. Tbn. *(sim.) see ff*

Perc. *PPP pp p mfp pp*

Vln. 1

Vln. 2 *pp sempre*

Vla. *pp sempre*

Vc. *pp sempre*

Db.

17

Fl. re - mains to see *f sf* re - mains - (ss) *f* re - mains to see *f sf*

Ob. see *ff* re - mains to see *f sf*

Cl. I° see *ff* mains to see *f ff*

Cl. II° to see *f ff* *sf*

Alto Sax. see *ff* re - mains - (ss) *f* re - mains to see *f sf*

Ten. Sax. re - mains to see *f sf* re - mains to see *f sf*

Bsn. ("helicopter tonguing") *f* *mf* *p*

Hn. see *ff* see *ff*

Tpt.

B. Tbn. see *ff* see *ff* see *sf*

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

Vln. 1 sul D sempre *p* sempre

Vln. 2 sul D sempre *p* sempre

Vla. 3

Vc. *p* sempre

Db. (sounding) *f* *mf* *f* *mf* *f* sempre

A

This section of the score covers measures 21 through 25 for the woodwind and percussion sections. It includes parts for Flute I, Flute II, Oboe, Clarinet I and II, Alto Saxophone, Tenor Saxophone, Bassoon, Horn, Trumpet, and Trombone. The percussion part is also present. The lyrics "see", "re-mains to see", and "re-mains to see" are distributed across the woodwinds. Performance instructions include "replace reed onto instrument", "whisper", "replace mouthpiece onto instrument", "without instrument", and "sim. use drumstick rods". Dynamic markings such as *f*, *ff*, *sf*, *fz*, *mf*, and *p* are used throughout.

A

This section of the score covers measures 21 through 25 for the string and double bass sections. It includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The lyrics "see", "re-mains to see", and "re-mains to see" are present. Performance instructions include "ord.", "ord. sul A", and "sim. use drumstick rods". Dynamic markings such as *p*, *f*, and *f sempre* are used.

25

Fl. *[speak]* yet! *sfz* un - veil! *f sf* yet! *sfz* un - veil! *f sfz* un - veil! *(f) sfz*

Ob. *[speak]* yet! *sfz* *[whisper]* re-mains to see *f sempre* re-mains to see; re-mains to see; re-mains to see; re-mains to see; *[speak]* re-mains to see *(f)* re-mains to see re-mains to see

Cl. I° re-mains to see *(f)* re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; un - veil! *sf* re-mains to see; re-mains to see; re-mains to see; *[speak]*

Cl. II° re-mains to see *(f)* re-mains to see; re-mains to see un - veil! *sf* re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; *[speak]*

Alto Sax. re-mains to see *(f)* re-mains to see yet! *sfz* re-mains to see *f* yet! *sfz* re-mains to see *f* un - veil! *sfz* re-mains to see; *(f)*

Ten. Sax. re-mains to see *(f)* re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; *[speak]* re-mains to see *f* see un - veil! *sfz*

Bsn. see *(f)* re-mains to see re-mains to see *[speak]* re-mains to see *f* re-mains to see re-mains to see re-mains to see re-mains to see re- *p*

Hn. to see *(f)* re-mains to see un - veil! *sf* re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; *[speak]* to see; re-mains *f*

Tpt. mains to see *(f)* re-mains to see re-mains to see; *[speak]* re-mains to see *f* un - veil! *sfz* re-mains to see; to see; *(f)*

B. Tbn. re-mains to see *(f)* re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; re-mains to see; *[speak]* re-mains to see *f* un - veil! *sfz* un -

Sus. cymb. *mf* *p* (let ring sempre) *f* *p*

Perc. Timbales *p* *mf sempre*

Vin. 1 *sul E* *mf* *f* *(mf)*

Vin. 2 *sul E* *mf* *f* *(mf)*

Vla. *(p)* *mf* *f* *(mf)*

Vc. *(f)* (change bow every note) II

Db. *(f)*

B

["Speak-flute"]
whisper the word forcefully over the
mouthpiece while fingering given pitches

29

Fl. un - veil! *sfz*
hea - - ven; *fff sempre*
hea - ven; hea ... hea -

Ob. re-mains to see; re - mains to see; to see; re - mains to!
p *ff*

Cl. I° see; *(f)* re - mains to see re - mains to see re - mains!
p *ff*

Cl. II° mains to see; *(f)* to see; re - mains to see; re - mains to see!
mf *ff*
take clarinet in B \flat

Alto Sax. re - mains to see; *(f)* re - mains to see; re - mains to see; re!
p *ff*

Ten. Sax. un - veil! *(f)* *sfz* re - mains to see re - mains to!
mf *ff*

Bsn. (repeat as quickly as possible; stop just before downbeat
of next bar, regardless of which syllable you end up on)
mains to see ... *ff*

Hn. (repeat as quickly as possible; stop just before downbeat
of next bar, regardless of which syllable you end up on)
re - mains to see ... *p* *ff*
replace mouthpiece properly

Tpt. re - mains *(f)* to see it un - veil - ing; un - veil!
ff
(insert harmon mute)

B. Tbn. veil! *sfz* re - mains to see; to see re - mains to see; re - mains!
mf *ff*

Perc. (Sus. cymb.) *mf* *p* *ff*
damp!
(let ring sempre)
p sempre leggiero

B

Vln. 1 *f* *(mf)* *fff* *mf* *ff* *(mf)* *ff* *ff* *ff* *ff* *ff* *ff*
(change bow every note)
'glowing'

Vln. 2 *f* *(mf)* *fff* *fff* *mf* *ff* *mf* *ff* *ff* *(mf)* *ff*
'glowing'

Vla. *f* *mf* *fff* *mf* *ff* *(mf)* *ff* *ff*
'glowing'

Vc. *fff* *mf* *ff* *(mf)* *ff* *ff*

Db. *f* *fff* *mf* *ff* *(mf)* *ff* *ff*
'glowing'

34

Fl. *fff* ven; hea - - - - ven.

Perc. *(p)*

Vln. 1 *ff* *(mf)* *ff* *ff* *ff*

Vln. 2 *ff* *(mf)* *ff* *ff* *ff* *f*

Vla. *ff* *(mf)* *ff* *ff* *ff* *ff*

Vc. *ff* *(mf)* *ff* *ff* *ff*

Db. *(mf)*



38

Fl. *f* ven; hea *fff*

Cl. I *ff* 'glowing' *fff* (loco) timbral trill

Cl. II *ff* 'glowing' *fff* (loco) timbral trill

Perc. *(p)*

Vln. 1 *fff* *fff* *f* *poco accel.*

Vln. 2 *fff* *fff* *f* *poco accel.*

Vla. *fff* *fff* *f* *poco accel.*

Vc. *fff* *fff* *f* *poco accel.*

Db. *fff* *fff* *f* *poco accel.*

Vln. 1 *fff* *fff* *f* *poco accel.*

Vln. 2 *fff* *fff* *f* *poco accel.*

Vla. *fff* *fff* *f* *poco accel.*

Vc. *fff* *fff* *f* *poco accel.*

Db. *fff* *fff* *f* *poco accel.*

C

♩ = 63-66 Slightly faster now

Fl. *tr* *(h)* *(h)* *(h)* *ven* *tr* *senza vib.* *(h)* *(h)* *(h)* *p*

Ob. *(multiphonic)* *f* *ff*

Cl. I° *ff* *p sempre leggiero* *5* *5* *6* *3* *3*

Cl. II° *ff* *p sempre leggiero* *5* *5* *6* *3* *3*

Alto Sax. *ff* *f* *ff*

Ten. Sax. *ff* *f* *ff*

Bsn.

Hn. *f sempre brillante* *6* *3*

Tpt. *harmon mute on* *(h)* *f sempre brillante* *6* *3*

B. Tbn.

Perc. *f* *p* *ff* *p* *f*

C

♩ = 63-66 Slightly faster now

Vln. 1 *ff* *ff* *mf* *ff*

Vln. 2 *ff* *mf* *ff*

Vla. *ff* *mf* *ff*

Vc. *ff* *p* *ff* *p*

Db. *ff* *mf* *ff*

46

Fl. *p sempre leggiero*

Ob.

Cl. I° *p*

Cl. II° *p*

Alto Sax. *f*

Ten. Sax. *f*

Bsn. *f sempre leggiero*

Hn. *f*

Tpt. *ffz*

B. Tbn. *f sempre brillante*

Perc. *ff* *use yarn mallets* *to Vibraphone* *Vibraphone* *f sempre* *ped.* *(let ring sempre)*

Vln. 1 *f staccatissimo* *(trem. as fast as possible)* *ff* *mf sempre*

Vln. 2 *mf* *staccatissimo* *(trem. as fast as possible)* *ff* *mf sempre*

Vla. *f staccatissimo* *(trem. as fast as possible)* *ff* *mf sempre*

Vcl. *staccatissimo* *(trem. as fast as possible)* *ff* *mf sempre*

Db. *mf* *staccatissimo* *ff* *f*

Fl. *p* *tr* *molto legato* *p sempre*

Ob. *p sempre leggiero* *ff*

Cl. I° *ff* *p sempre leggiero* *fff* *(p) sempre* *molto legato*

Cl. II° *ff* *p sempre leggiero* *ff*

Alto Sax. *ff* *p sempre leggiero* *fff*

Ten. Sax. *ff* *p* *fff*

Bsn. *f* *ff* *fff*

Hn. *f* *ff* *ffz*

Tpt. *ffz* *ff* *f* *ffz*

B. Tbn. *f* *p* *fffz*

Perc. *f*

Vln. 1 *(mf)* *ff* *mf* *ff* *detaché* *(as quickly as possible)* *p*

Vln. 2 *(mf)* *ff* *gradually no trem.* *mf* *ff* *detaché* *(as quickly as possible)* *p*

Vla. *(mf)* *ff* *mf* *ff* *detaché* *(as quickly as possible)*

Vc. *(mf)* *ff* *gradually no trem.* *mf* *ff* *detaché* *(as quickly as possible)*

Db. *fff*

D

54 **poco rit.** ♩ = ca. 56 (come prima)

Fl. *(p)*

Ob. (senza vib.) *mf*

Cl. I° *(p)*

Cl. II° *p* *molto legato*

Alto Sax. (senza vib.) *mf*

Ten. Sax. (senza vib.) *mf*

Bsn. (senza vib.) *p*

Hn. *f* *mf*

Tpt. *f* *f*

B. Tbn. *mf*

Perc. *(f)* *p* *mf*

D

poco rit. ♩ = ca. 56 (come prima)

Vin. 1 *(p)* *f* *pp*

Vin. 2 *(p)* *f* *pp*

Via. *p* *f* *pp*

Vc. *p* *f* *pp*

Db. *ff*

Fl. *(p)* *p*

Ob.

Cl. I° *(p)* *p*

Cl. II° *(p)* *p*

Alto Sax. *f*

Ten. Sax.

Bsn. *f*

Hn. *f* *p*

Tpt. *p* *f*

B. Tbn. *f*

Perc. *p sempre* *'floating, drifting'*

Vln. 1 *(pp)* *ff* *con sord.* *f*

Vln. 2 *(pp)* *ff* *con sord.* *f*

Vla. *(pp)* *ff* *con sord.* *f*

Vc. *(pp)* *ff* *con sord.* *f*

Db. *ff*

62

Fl.

Ob.

Cl. I°

Cl. II°

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc.

Vin. 1

Vin. 2

Via.

Vc.

Db.

(p)

pp *smorz.*

(sim.)

(p)

(p)

p

p

p

f

p

(h)

f

(p)

portato

f

f

f

f

f

ff

ff

E

Very still

66

Fl.

Ob.

Cl. I^o

Cl. II^o

Alto Sax.

Ten. Sax.

Bsn.

Detailed description: This block contains the musical notation for the woodwind section. The Flute (Fl.) part starts with a treble clef and a key signature of one sharp (F#). It features triplet eighth notes in the first measure, followed by sustained notes in the second and third measures. The Oboe (Ob.) part has a similar rhythmic pattern. The Clarinet I (Cl. I^o) and Clarinet II (Cl. II^o) parts have a similar melodic line. The Alto Saxophone (Alto Sax.) and Tenor Saxophone (Ten. Sax.) parts have sustained notes. The Bassoon (Bsn.) part is mostly silent. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Hn.

Tpt.

B. Tbn.

Detailed description: This block contains the musical notation for the brass section. The Horn (Hn.) part has a sustained note in the second measure. The Trumpet (Tpt.) part has a melodic line with a dynamic of piano (*p*) and a note marked with a circled 'o'. The Trombone (B. Tbn.) part is mostly silent. A note in the Trumpet part is marked with a circled 'o' and the instruction '(remove harmon mute)'. Dynamics include piano (*p*).

Perc.

(Vib.)

to Glockenspiel

use bell mallets

(let ring sempre)

p sempre

Detailed description: This block contains the musical notation for the percussion section. The Vibraphone (Vib.) part has a rhythmic pattern of eighth notes with a dynamic of piano (*p*). The Glockenspiel part starts in the second measure with a melodic line. The instruction 'to Glockenspiel' is placed above the first measure, 'use bell mallets' above the second measure, and '(let ring sempre)' above the third measure. The dynamic *p* sempre is written below the notes.

E

Very still

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for the string section. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have a melodic line with a dynamic of fortissimo (*ff*). The Viola (Vla.) part has a sustained note with a dynamic of fortissimo (*ff*). The Violoncello (Vc.) part has a sustained note with a dynamic of fortissimo (*ff*). The Double Bass (Db.) part is mostly silent. Dynamics include fortissimo (*ff*).

70

Fl. *p* *p* *mf* so so so huge, so

Ob. *mf* *pp* *mf*

Cl. I° *p* *pp*

Cl. II° *p* *pp*

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Tpt.

B. Tbn.

["Speak-flute"]
so
sub. *fff*

Perc. (Glock.) *p*

Vin. 1 *ff* *pp* *ff* *ff* *pp* (change bow every note)

Vin. 2 *ff* *pp* *ff* *ff* *pp*

Vla. *ff* *pp* *ff* *pp* *ff*

Vc. *ff* *pp* *ff* (senza sord.)

Db.

74

Fl. *hope - less to con-ceive; to con-ceive; to con-;*
(ff) *ff* *p* *ff*
 [speak] [whisper] take piccolo
 voice trailing off...

Ob.

Cl. I°

Cl. II°

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. *(p)* *mf* *f* *mf sempre*

Vln. 1 *ff* *pp* *ff* *pp* *ff* (senza sord.)

Vln. 2 *ff* (senza sord.) *f* *pp* *ff*

Vla. (senza sord.)

Vc.

Db.

senza sord.

poco accel. $\text{♩} = 60-66$ Now faster, energetically

79 piccolo

Fl. I

Fl. II

Ob.

Cl. I

Cl. II

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc.

still using bell mallets (left hand)

right hand grab drumstick rods

sub. *sfz* *ff*

to Timbales

use drumstick rods (right hand)

sfz

now using both hands (drumstick rods)

(left hand)

poco accel. $\text{♩} = 60-66$ Now faster, energetically

Vin. 1

Vin. 2

Vla.

Vc.

Db.

senza sord.

II

III

detaché

85

Fl.

Ob.

Cl.
I^o
II^o

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

G

88

Fl. *f*

Ob. *f*

Cl. I° *ff*

Cl. II° *ff*

Alto Sax. *mf*

Ten. Sax. *mf* (multiphonic) *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *ff* *ff*

B. Tbn. *ff*

Perc. (let ring sempre) *p* *ff* *p* *pp*

G

Vin. 1 *ff*

Vin. 2 *ff*

Vla. *ff*

Vc. *f* *ff* *p*

Db. *f* *ff*

92

Fl. *ff* *ff* take flute

Ob. *f* *ff* remove reed

Cl. I° *f* *ff* remove mouthpiece

Cl. II° *f* *ff* take bass clarinet (with mouthpiece still removed)

Alto Sax. *ff*

Ten. Sax. *ff*

Bsn. *f* *ff no dim.*

Hn. *f* *ff no dim.* take mouthpiece out again and place it in reverse direction valve flutter gradually *f* *ff*

Tpt. *sfz* *ffz* (remove harmon mute) mute off flz. *ff*

B. Tbn. *f* *ff no dim.* [oo ee oo] *ff*

Perc. *pp* *ff* *pp* *ff* sub. *pp*

Vln. 1 *fff sempre*

Vln. 2 *fff sempre*

Vla. *fff sempre*

Vc. *f* *ff* *fff sempre*

Db. *f* *fff sempre*

96

Fl.

Ob.

Cl. I^o

Cl. II^o (bass clarinet)

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc.

ff, *mf*, *ffz*, *ffz (ff)*, *ffp*, *ffz*, *ffz (ff)*

valve flutter

fiz.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ord. (mute strings with fingers) → molto sul pont. (heavy bow pressure - screech)

ff, *fffz*

100

This page of a musical score contains the following components:

- Flute (Fl.):** Part 1, featuring a triplet melody and lyrics: "to see all we know". Performance instructions include [whisper] without instrument and *ff*.
- Oboe (Ob.):** Part 1, mirroring the flute's melody.
- Clarinets (Cl.):** Parts I and II, with the II^o playing a rhythmic accompaniment.
- Alto Saxophone (Alto Sax.):** Part 1, mirroring the flute's melody.
- Tenor Saxophone (Ten. Sax.):** Part 1, mirroring the flute's melody.
- Bassoon (Bsn.):** Part 1, mirroring the flute's melody.
- Horn (Hn.):** Part 1, mirroring the flute's melody.
- Trumpet (Tpt.):** Part 1, mirroring the flute's melody.
- Bass Trombone (B. Tbn.):** Part 1, mirroring the flute's melody.
- Woodwinds:** Violin 1, Violin 2, Viola, and Cello (Vc.) have a vocal line with lyrics "see" and "to see all we know". Double Bass (Db.) also has a vocal line with lyrics "to see all we know".
- Percussion (Perc.):** Features a rhythmic pattern with dynamics *p*, *ff*, *p*, and *pp*.

Lyrics: "to see all we know" (repeated across instruments and vocals)

Performance Instructions: [whisper] without instrument, *ff*, *p*, *pp*.

104

Fl. *ff* [] [] flute ["Speak-flute"] close - - - sss

Ob. *ff* [] [] 3 all we know

Cl. I^o *ff* [] [] 3 all we know

Cl. II^o *ff* [] [] 3 all we know

Alto Sax. *ff* [] []

Ten. Sax. *ff* [] []

Bsn. *ff* [] [] 3 all we know

Hn. *ff* [] [] 3 all we know

Tpt. *ff* [] [] 3 all we know

B. Tbn. *ff* [] [] 3 all we know

Perc. *pp* *sfz* *pp* *sfz*

Vln. 1 *ff* [] [] 3 all we know

Vln. 2 *ff* [] [] 3 all we know

Vla. *ff* [] [] 3 all we know

Vc. *ff* [] [] 3 all we know

Db. *ff* [] [] 3 all we know

108

Fl. *fff* sss close *fff* sss

Ob. *ff* we know

Cl. I° *ff* we know

Cl. II° *ff* we know

Alto Sax. *ff*

Ten. Sax. *ff*

Bsn. *ff* we know

Hn. *ff* we know

Tpt. *ff* we know

B. Tbn. know *ff* we know

Perc. *p* *sfz* *pp* *f*

Vln. 1 *ff* we know

Vln. 2 *ff* we know

Vla. *ff* we know

Vc. *ff* we know

Db. *ff* we know

I

112

Fl. *close* (*fff*) *sss*

Ob. (*ff*) *ff sempre*

Cl. I° (*ff*) *ff sempre*

Cl. II° (*ff*) *ff sempre*

Alto Sax. (*ff*) *ff sempre*

Ten. Sax. (*ff*) *ff sempre*

Bsn. *no ff*

Hn. (*ff*) *valve flutter* *gradually* *f* *ff no dim.*

Tpt. (*ff*) *fiz.* *ff no dim.*

B. Tbn. (*ff*) *valve flutter* *ff no dim.*

Perc. *sfz* *f no dim.* (let ring) *pp*

I

Vin. 1 (*ff*) *no ff*

Vin. 2 (*ff*) *no ff*

Vla. (*ff*) *no ff*

Vc. (*ff*) *no ff*

Db. (*ff*) *no ff*

116

The musical score is divided into three measures:

- Measure 116:**
 - Flute (Fl.): *no ff*
 - Oboe (Ob.): *(ff)*, *subito tacet*
 - Clarinet I (Cl. I): *(ff)*, *subito tacet*
 - Clarinet II (Cl. II): *(ff)*, *subito tacet*
 - Alto Saxophone (Alto Sax.): *(ff)*, *subito tacet*
 - Tenor Saxophone (Ten. Sax.): *(ff)*, *subito tacet*
 - Bassoon (Bsn.): *(ff)*, *[]*
 - Horn (Hn.): *[]*
 - Trumpet (Tpt.): *[]*
 - Bass Trombone (B. Tbn.): *(ff)*, *valve flutter*, *[]*, *ff no dim.*, *subito tacet*
 - Percussion (Perc.): *(pp)*, *[]*
 - Violin I (Vln. 1): *(ff)*, *[]*
 - Violin II (Vln. 2): *(ff)*, *[]*
 - Viola (Via.): *(ff)*, *[]*
 - Violoncello (Vc.): *(ff)*, *[]*
 - Double Bass (Db.): *[]*, *no ff*
- Measure 117:**
 - Flute (Fl.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Oboe (Ob.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Clarinet I (Cl. I): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Clarinet II (Cl. II): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Alto Saxophone (Alto Sax.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Tenor Saxophone (Ten. Sax.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Bassoon (Bsn.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Horn (Hn.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Trumpet (Tpt.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Bass Trombone (B. Tbn.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Percussion (Perc.): *[]*, *[]*, *[]*, *subito tacet*, *[]*
 - Violin I (Vln. 1): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Violin II (Vln. 2): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Viola (Via.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Violoncello (Vc.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Double Bass (Db.): *[]*, *[]*, *[]*, *no ff*, *[]*
- Measure 118:**
 - Flute (Fl.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Oboe (Ob.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Clarinet I (Cl. I): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Clarinet II (Cl. II): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Alto Saxophone (Alto Sax.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Tenor Saxophone (Ten. Sax.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Bassoon (Bsn.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Horn (Hn.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Trumpet (Tpt.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Bass Trombone (B. Tbn.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Percussion (Perc.): *[]*, *[]*, *[]*, *subito tacet*, *(let ring; allow sound to completely decay)*, *[]*
 - Violin I (Vln. 1): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Violin II (Vln. 2): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Viola (Via.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Violoncello (Vc.): *[]*, *[]*, *[]*, *no ff*, *[]*
 - Double Bass (Db.): *[]*, *[]*, *[]*, *no ff*, *[]*

Dynamic markings include *(ff)*, *(pp)*, *[]*, *no ff*, and *ff no dim.*. Performance instructions include *subito tacet* and *(let ring; allow sound to completely decay)*.