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Contemporary Music Score Collection

Title

Unremembered Soundscapes

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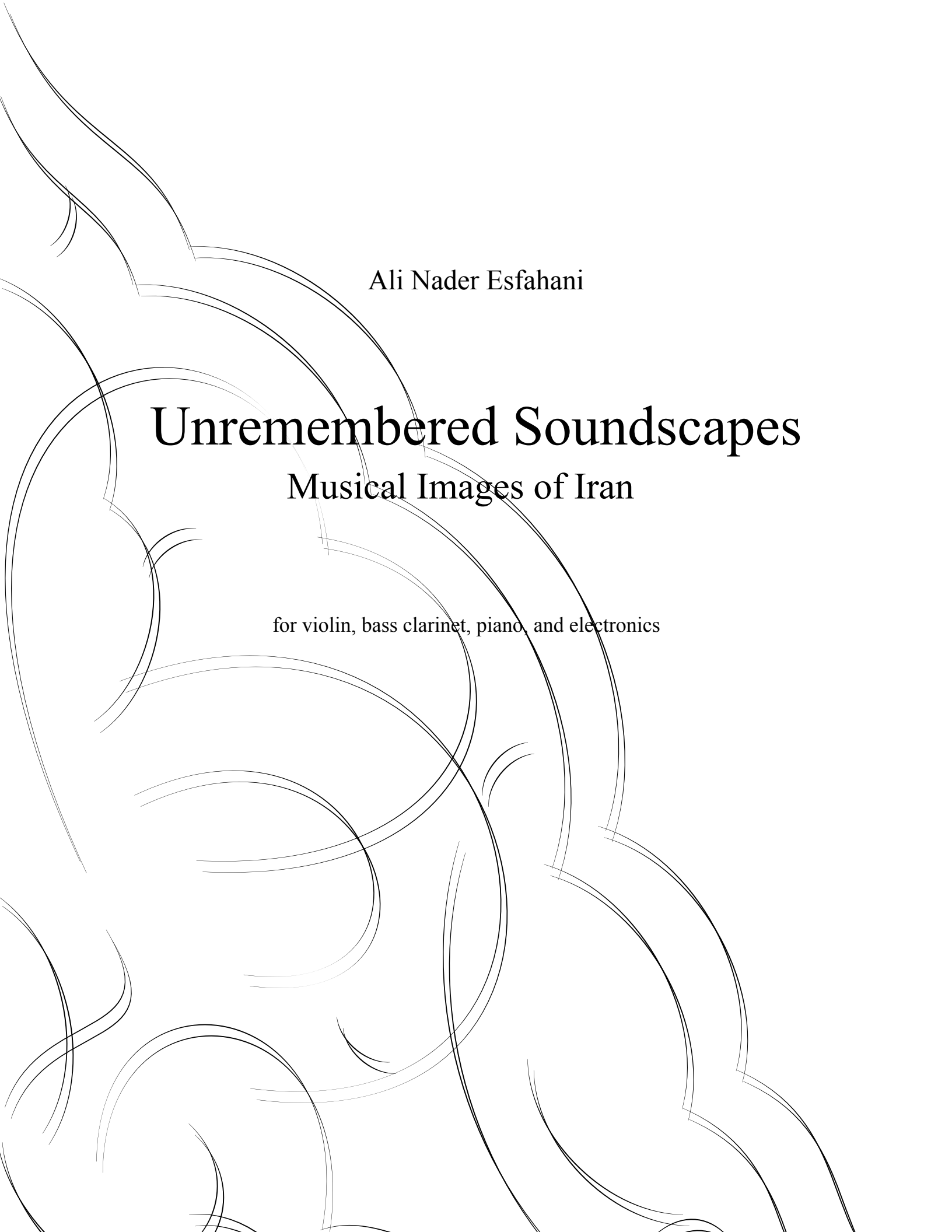
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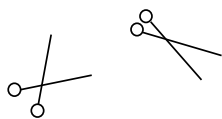
Ali Nader Esfahani

Unremembered Soundscapes

Musical Images of Iran

for violin, bass clarinet, piano, and electronics

violin

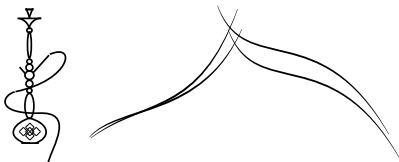


Scissoring: This technique imitates the motion of scissors. Roll the body of the violin towards the bow and away from the bow a small amount. At the same time, roll the bow over all four strings in the opposite direction, using rather fast rotations. The bow and violin should return and stop at the point that they began (quick scissoring motions). Keep the point of contact between the bow and strings near the frog. Do not draw the bow fully as if doing arpeggios. The motion should start on the G string, with less rotation of the body of the instrument and more of the bow. This will result in subtle scratch-like sounds. It is easier to execute this motion without the shoulder rest and without placing the chin on the chinrest so that the violin is free to rotate on your shoulder. The variety of notated scissors shapes invites the performer to give variety to the execution of the gestures. These motions must be expressive and theatrical.



Drawing on air: In the first two systems of the second movement draw Farsi letters on air silently with the scroll of your instrument. This movement should engage the upper body and is also theatrical. At the end of fast gestures freeze and hold position. Let the shapes inspire the movements. The violin is held ready in normal playing position.

bass clarinet

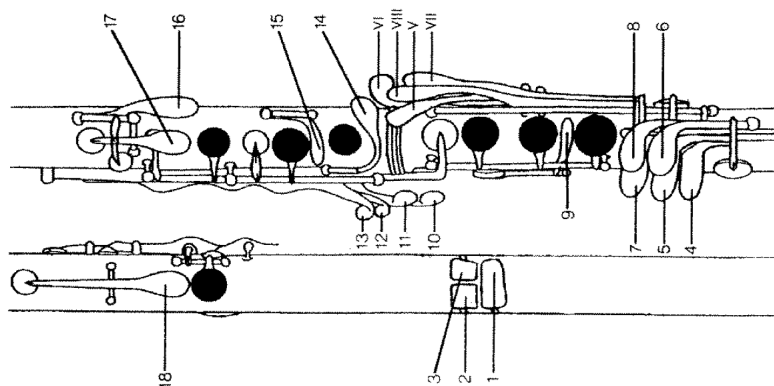


Smoking hookah: The hookah symbol indicates the start of an inhale-exhale, using throat flutter through the instrument. The rising and falling curves represent the inhale-exhale and their thickness describes the intensity of the air flow.



Drawing on air: In the first two systems of the second movement draw Farsi letters on air silently with the bell of your instrument. This movement should engage the upper body and must be theatrical. At the end of fast gestures freeze and hold position. Let the shapes inspire the movements.

Fingering chart for some of the multiphonics



piano

Drawing on the strings: In the second movement, measures 11 to 14, interpret the opening poem in Persian calligraphy following the directions in the score. The arrows show the direction of writing; and the frame is not a part of what you need to interpret. At the beginning of each line raise your hand and dip it into an imaginary ink pot.

Place/Bb4  Db5/9"

Placing objects on the strings: For example, this symbol means that you should place the teacup and saucer on the piano strings between B-flat4 and D-flat5, 9 inches away from the dampers.



glass teacup and saucer



small bronze mortar



small metallic plate

Electronics

Motions and gestures

Motions and gestures of the computer performer trigger samples, and control various processing parameters. Actions involved in Iranian traditional professions inspire these motions:

- flick gestures
- combing motion in carpet weaving
- scissor motion, each hand as one of the two blades
- drawing Farsi letters on air
- shaping an imaginary felt hat with index fingers
- pouring tea into imaginary teacups
- pounding on an imaginary anvil

Sampling and processing

Using a sampler based on Iranian maqams, the computer performer triggers, pitch-shifts, and stretches samples of different durations and characters:

- long, predesigned passages
- dry, fragmented material of medium length
- short, reverberant bursts
- grain sized samples
- transforming passages
- samples with convoluted and filtered timbres
- rhythmic sonic material
- etc.

Below is a list of live processing techniques applied to the instrumental music:

- harmonization to different chord structures and timbres
- various sets of delays
- creating diverse textures using combinations of harmonization and delays
- filtering
- spectral delay
- glissandi
- reverb
- automated and live specialization

Unremembered Soundscapes

a tapestry of glass

Ali Nader Esfahani

about 53 seconds

start the scissors gestures when you hear the sound of massaging wet soapy felt

Violin

Bass Clarinet

Piano

Computer

1 *

2

sul pont.

on the bridge

at the end of this system cue movement to measure 4
about 13 seconds

Vln.

B. Cl.

Pno.

Comp.

2

enter on violin's cue

4

$\text{♩} = 240$ senza misura
behind the bridge

about 5 seconds

normal

Vln.

B. Cl.

Pno.

Comp.

4

play chords with a sense of heavy pressure, imitating combing in carpet weaving

pp

mp poco a poco cresc.

p

* these are computer cues and also can be used as rehearsal numbers
rehearsal numbers reset at the start of each movement
whereas measure numbers are continuous throughout the work

♩=72 delicate

6

Vln.

B. Cl.

Pno.

Comp.

key clicks

mf

6

3

6

6

6

poco a poco cresc.

8

Vln.

B. Cl.

Pno.

Comp.

poco a poco cresc.

11

Vln.

B. Cl.

Pno.

Comp.

mp

pp

mf

key clicks
tongue each note ever so slightly

ff

p

pp

mp

4

20 *delicate*

Vln.

B. Cl.

mp *poco a poco cresc.*

Pno.

Comp. 5

25 *charming*

Vln. *mp* *mf*

B. Cl. *f*

Pno. *p* *subito f* *pp* *mf* *p*

Comp. 6 left hand flick gestures

33 *al niente*

B. Cl.

Pno.

Comp. 7 left hand flick gestures

right hand imitates combing motion in carpet weaving
this controls glissandi effects on the sonic material

about 35 seconds

all instruments wait for the sonic material to start to fade away, then proceed

34 $\text{♩} = 69$ mysterious on the bridge sul pont.

Vln. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$

B. Cl. p mp pp mp pp mf

Pno. pp

Comp. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$

8

38 behind the bridge ----- sul pont. ----- sul tasto

Vln. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{7}{4}$

B. Cl. mp pp sf mp p f

Pno.

Comp. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{7}{4}$

9

42 normal

Vln. pp f subito p

B. Cl. mf $al niente$

Pno. p

Comp. $\frac{4}{4}$

10

45 tense sul pont.

Vln. *subito f*

B. Cl. *pp* *subito mf*

Pno. *pp* *subito mf*

Comp. *8^{vb} una corda* [11]

48 $\text{♩} = 60$ suspended and flowing normal

Vln. *pp* *fp* *f*

B. Cl. *mf* *p* *f* *pp* *pp*

Pno. *mf* *mp*

Comp. *(8^{vb}) tre corde* [12]

52

Vln. *mp*

B. Cl. *mf* *p* *dal niente* *mp* *pp*

Pno. *f*

Comp. *(8^{vb})*

56

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

B. Cl. *f* *p* *mf* *pp*

Pno. (8^{va})

Comp. 4/8 3/4 3/4 5/4 3/8

60 ♩=120 (♩=♩) playful

Vln. *pp* *mp* *mf*

B. Cl. *mp*

Pno. *pp* *mp*

Comp. 13 3/8

67

Vln. *mf* *p* *f*

B. Cl. *p* *mf*

Pno. *mf* *mp* *pp*

Comp. 3/4

74 perfectly still

Vln. *mf* *f* *pp*

B. Cl. *p* *mf* *f*

Pno. *mp* *pp*

Comp. $\frac{5}{4}$

restless $\text{♩}=\text{♩}$ senza misura with other instruments
no vibrato

80

Vln. *poco a poco cresc.*

B. Cl. *pp* *poco a poco cresc.*

Pno. *poco a poco cresc.* *8va*

Comp. 14 $\frac{2}{4}+\frac{1}{8}$

$\text{♩}=60 (\text{♩}=\text{♩})$
normal vibrato

82

Vln. *f* *pp*

B. Cl. *f* *p* *pp* *ff*

Pno. *mf* *f*

Comp. $\frac{2}{4}+\frac{1}{8}$ 15 $\frac{9}{4}$

84

Vln.

B. Cl.

Pno.

Comp.

16

right hand flick gestures

hands imitate the motion of scissors, each hand as one of the two blades

this controls a filter over the sonic material

about 30 seconds

all instruments wait for about 30 seconds, then proceed

a curl in ink

draw Farsi letters on air silently with the scroll, and engage upper body
at the end of fast gestures, freeze and hold position
very slow

fast

about 13 seconds

Vln.

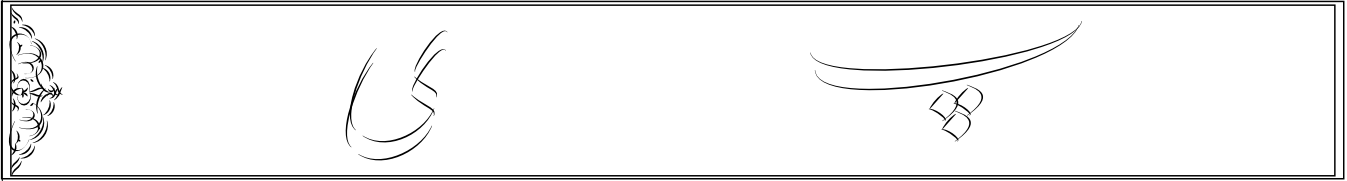


draw Farsi letters on air with the neck

fast

slow

B. Cl.



stage whisper

Pno.

*der kawr-gya-hey koozeh-gyari raftam doosh

deedam do-heyzawr koozeh gooyao khamoosh

1

Comp.

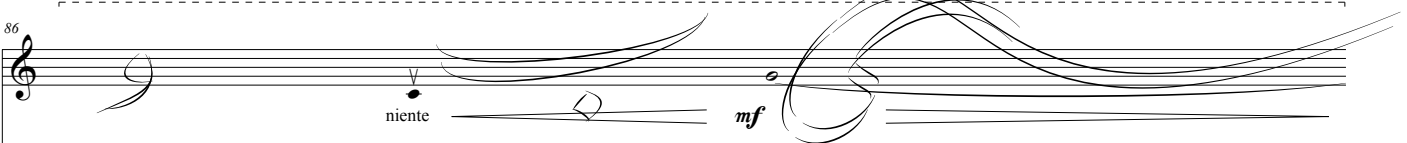
fast

sustain notes, play and continue drawing
moderate

slow

about 11 seconds

Vln.



niente

mf

very slow

fast

B. Cl.



Pno.

nawgawh yeh-kee koozeh baraw-varid khooroosh

koo koozeh-gyar-oh koozeh-khar-oh koozeh-foroosh

Comp.

* Last night I wandered into a pottery workshop
and saw about two thousand pots, some voiced and some silent.
Suddenly a vase cried out:
'Where are the potter, the customers, and salespeople?'
translated by Juan Cole from Omar Khayyam's Rubaiyat

♩=42
melancholic tremolo

87

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

remove mouthpiece
stage whisper of consonants through the instrument

B. Cl. *p* *mp* *mf* *f* *p* *mf* *più f*

pe che pa cha po cho pi chi ze za cho ze pe che

Pno. *p* *f* *p* *più f* *pp* *p*

Comp. 4/4 2

91

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

gliss. ord. s. p. ord.

B. Cl. *mf* *p* *f* *p* *mp* *f* *p* *più f* *mp* *f* *p* *pp* *roll* *ff* *exhale forcefully through the instrument*

za pa cho pi je ja za zo re ze je zo jo ze pa jo ro pe pe ja zo

Pno. *pp* *mp* *mf*

Comp.

94

Vln.

B. Cl.

Pno.

Comp. 3

about 18 seconds

proceed as soon as the sound of Persian calligraphy disappears for the first time

Vln.

B. Cl.

*
 **
 interpret shapes by dragging the fleshy part of your fingertip across strings at constant moderate speed
 begin in the high register, move towards the low register
 for the diamond shapes flick the string with fingernail

Pno.

adopted from a calligraphy piece by Reza Sheiq Mohammadi

4

Comp.

*this is the opening poem in persian calligraphy
 **at the beginning of each line raise your hand and dip it into an imaginary ink pot
 ***the arrows indicate the direction in which to write

Vln.

B. Cl.

drag only the tip of the fingernail across strings
 shapes are to be expressed as rather fast gestures
 use left hand to place object while right hand is drawing

Place/E4  A4/11.5"

Pno.

5

Comp.

Vln.

B. Cl.

first place the teacup and saucer, then take the teacup and drag its base across the strings
for the diamonds drag fingernail across the strings between the tuning pins and agraffe
use left hand to place the mortar

Place/G3  C4/9"Place/Bb4  Db5/9"

Pno.

Comp.

6

Vln.

B. Cl.

drag the reed pen across the strings
only use the register where the objects are placed
for each diamond shape drag the pen across the strings between the bridge pins of the high register

Pno.

Comp.

7

Vln.

B. Cl.

Pno. **remove all objects**

Comp. 8 right hand flick gestures

all instruments wait for the pitched glassy sound to start to decline, then continue

Vln. $\text{♩} = 80$ lively

B. Cl.

Pno.

Comp. 9 right hand flick gestures

Vln.

B. Cl.

Pno.

Comp.

playfully angular

110

Vln. *mf* *subito f* *p* *più f* *mp* *f* *p*

B. Cl. *mf* *subito f* *p* *più f* *mp* *f* *p*

Pno. *mf* *subito f* *p* *più f* *mp* *f* *p*

Comp. 10

115

Vln. *f* *mp* *ff* *p* *f* *più ff*

B. Cl. *f* *mp* *ff* *p* *f* *più ff*

Pno. *f* *mp* *ff* *p* *f* *più ff*

Comp. 2/4 4/4 2/4 4/4

119

Vln.

B. Cl.

Pno. stage whisper

And, strange to tell, among that Earthen Lot
Some could articulate, while others not:

11

stage whisper

mf *p* *< f* *f* *p* *pp* *< fp* *sf* *sf* *p* *< ff*

de z - a ta pe ko fe te jo ka zo fa sh - e

And suddenly one more impatient cried --
"Who is the potter, pray, and who is the pot?"

6/16

$\text{♩} = 104$

bewildered pizz. arco pizz. arco pizz. arco pizz. arco pizz.

124

Vln. *mp* poco a poco cresc.

B. Cl. *mp* poco a poco cresc.

Pno. *mp* poco a poco cresc.

Comp. $\frac{3}{4}$ 12 $\frac{4}{4}$ $\frac{2}{4}$

arco pizz. arco pizz. arco pizz. arco agitated

127

Vln. *ff* *mf* poco a poco cresc.

B. Cl. *ff* *mf* poco a poco cresc.

Pno. *ff* *mf* poco a poco cresc.

Comp. $\frac{2}{4}$ $\frac{1}{4}$ 13 $\frac{2}{4}$

132

Vln.

B. Cl.

Pno.

Comp. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$

about 23 seconds

Vln. *più ff*

B. Cl. *più ff*

Pno. *più ff*

Comp. 14

all instruments wait for about 23 seconds, then continue

right hand draws Farsi letters on air
this controls the flow of the granular material

$\text{♩} = 48$ tired

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

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

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

Comp. 15 16

Vln. *f* *mp* *ff* *p* *f* *mp* *p* *mf* *gliss. on A* *attacca*

B. Cl. *f* *mp* *ff* *p* *f* *mp* *p* *pp* *ff*

Pno. *f* *mp* *ff* *p* *f* *mp* *p*

Comp. 17

a fluff of smile

155 $\text{♩} = 72$ floating in the air

Vln. *p* *niente*

B. Cl. *niente* *p* *niente* *pp* *niente* *pp* *niente*

Pno. *mp*

Comp. *1* *2*

E-flat

F-sharp

162

Vln.

B. Cl.

Pno.

Comp.

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

3 4

attacca
about 16 seconds

169

Vln.

B. Cl.

Pno.

Comp.

5 right hand flick gestures

niente

170

Vln.

B. Cl.

Pno.

Comp.

$\text{♩} = 92$ curious ricochet

without ricochet

mp

f

p

mp

Reo. -----

6

175

Vln.

B. Cl.

Pno.

Comp.

ricochet

without ricochet

p

mf

f

mp

p

mf

pp

mp

p

Reo. -----

7

180 $\text{♩} = 84$ sentimental

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

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

Pno. *mp* *p* *p* *mp*

Comp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ 8

185

Vln. *mf* *f* *più f*

B. Cl. *mf* *f* *più f* *mp* *f* *p* *f* *p* *più f*

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

Comp.

191

Vln. *f* *p*

B. Cl. *f* *p*

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

Comp.

humorous

198

ord. -----> s. p.

Vln. *f* *più f*

B. Cl. *f* *più f*

Pno. *mf*

Comp. 9

s. p.

204

ord.

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

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

Pno. *pp*

Comp.

about 22 seconds

210

Vln. *niente*

B. Cl. *niente*

Pno.

Comp. 10

all instruments wait for the cotton fluffing sound to reach its climax and start to decline, then continue

♩=104 dizzy

211

Vln.

B. Cl.

Pno.

Comp.

mf *p* *f* *p* *più f*

mp *poco a poco cresc.*

the computer performer shapes an imaginary felt hat with his index fingers
this controls glissandi effects on the piano sound

11

♩=120 intoxicated and floating

218

Vln.

B. Cl.

Pno.

Comp.

niente *pp*

p *pp* *niente*

f

12

gliss.

223

Vln.

B. Cl.

Pno.

Comp.

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

mp *niente* *pp* *mf* *pp* *mp* *niente*

(8)

F-sharp

226

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

B. Cl. *p* *pp* *mf* niente *mf* E-flat

Pno.

Comp. $\frac{9}{4}$ $\frac{10}{4}$

228

Vln. *pp*

B. Cl. *pp*

Pno.

Comp. 13

about 25 seconds

all instruments wait for the shimmering watery sound, then proceed

229 $\text{♩} = 72$ delicately playful

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

B. Cl. *mp* *mf* *f*

Pno. *p* *f*

Comp. 14 $\frac{2}{4}$

235

ord. -----> s. p. (♩=♩)

Vln. *mf* *f* *p* *ff*

B. Cl. *p* *ff*

Pno. *p* *ff*

Comp. $\frac{3}{8}$ $\frac{3}{4}$

♩=104 (♩=♩) profound (♩=♩)

240

Vln. *f* *più f* *p* *mf* *p* *f*

B. Cl. *f* *più f* *p* *mf* *p* *f*

Pno. *f* *mf* *f*

Comp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{7}{8}$

246

Vln. *ff* *pp*

B. Cl. *ff* *pp*

Pno. *ff* *pp*

Comp. $\frac{7}{8}$ $\frac{5}{4}$ $\frac{9}{8}$ $\frac{7}{4}$

250

Vln.

B. Cl.

Pno.

Comp.

16

[sonic material continues]

about 31 seconds

the sound of the teacup and saucer buzzing marks the begining of the next movement, 'a breath of tea'

a breath of tea

251

Vln.

B. Cl.

Pno.

Comp.

1

about 24 seconds

start the next system as soon as you hear the sound of teacup and saucer ringing

252

Vln.

B. Cl.

Pno.

Comp.

2

improvise ascending and descending scalar gestures while inhaling and exhaling, using throat flutter
this triggers hookah sound grains

6" inhale exhale

5"

7"

2" inhale

at the end of this system cue movement to measure 254

enter on bass clarinet's cue

6+1
4+8

6+1
4+8

6+1
4+8

6+1
4+8

♩=108 delicate

254

Vln. $\frac{6}{8}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{8}$

B. Cl. $\frac{6}{8}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{8}$

Pno. $\frac{6}{8}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{8}$

Comp. $\frac{6}{8}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{8}$

p *pp* *mf* *pp*

3

258

Vln. $\frac{4}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{8}$

B. Cl. $\frac{4}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{8}$

Pno. $\frac{4}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{8}$

Comp. $\frac{4}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{8}$

mp *ff* *f* *pp* *f* *pp*

ord. *dal niente*

262 $\text{♩} = 100$ sentimental

Vln. p

B. Cl.

Pno. mp pp mf *sostenuto pedal*

Comp. $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{6}{16}$

268 $\text{♩} = 80$

Vln. *subito* f pp mf f

B. Cl.

Pno. pp mf pp f

Comp. $\frac{6}{16}$ $\frac{7}{16}$ $\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{7}{16}$

274 $\text{♩} = 96$ $\text{♩} = 76$

Vln. p pp

B. Cl. mp p

Pno. p pp

Comp. $\frac{7}{16}$ $\frac{10}{16}$ $\frac{7}{16}$ $\frac{6}{16}$ $\frac{7}{16}$ $\frac{6}{16}$

♩=92 conversational

280

Vln. *p* *f* *mp*

B. Cl. *p* *f*

Pno. *pp* *mf* *mp*

Comp. 6/16 8/16 7/16 8 6/16 9/16 7/16

♩=72

286

Vln. *pp* *mp* *f*

B. Cl.

Pno. *p* *pp*

Comp. 7/16 9 6/16 7/16 14/16 9/16

♩=88

291

Vln. *mp* *pp*

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

Pno. *mp* *pp*

Comp. 9/16 10 11/16 11 13/16 8/16

♩=69 *8va* ♩=84

296

Vln. *mf* *mp* *f*

B. Cl. *pp*

Pno. *mf* *pp* *poco a poco cresc.*

Comp. 12 13

300

Vln. *mp* *mf* *p* (♩=♩)

B. Cl. *p* *f*

Pno.

Comp. 12 13 14

305 *rit.* *intoxicated* *molto vibrato* ♩=60

Vln. *mf* *mp* *ff* *f* *mp*

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

Pno. *mf* *mf* *3* *5*

Comp. 14

310 gliss.

Vln. *mf* *f* *mp* *f* *f*

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

Pno. *f* *p* *f* *p* *f* *mp*

Comp.

316 gliss.

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

B. Cl. *f* *p* *f* *mp* *f*

Pno. *f* *p* *f* *mp* *f* *mp* *f*

Comp.

322 normal vibrato

Vln. *f* *p*

B. Cl. solo *p* *mf* *mp* *più f* *p* *mf* *f* *mf* *p* *mp* *pp* *f* *p* *mf*

Pno. *p*

Comp. 15

♩=92 delicate and colorful

328

Vln. *p* *5* *3* *3*

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

Pno. *mp* *pp* *5* *5* *pp*

Comp. 16 $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{4}{4}$

333

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

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

Pno. *mp* *3* *3* *5* *ff* *mp* *pp*

Comp. *mf* $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4+8}{8}$ $\frac{3+8}{8}$

336

Vln. *sul pont.* *pp* *f* *mf* *normal* *p* *sul tasto* *mp* *pp*

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

Pno. *pp* *f* *p* *f* *pp* *mp* *8va* *3* *3*

Comp. $\frac{3+8}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2+8}{8}$ $\frac{3}{8}$

340 normal 5" about 20 seconds

Vln. *mp*

B. Cl. *mp*

Pno. *pp* *mf*

Comp. 17

all instruments wait for about 20 seconds, then proceed

hold pedal down until the sound fades away

computer performer pours tea with his right hand into imaginary teacups
this triggers pouring tea sound grains

343 remove mouthpiece
play with the overall pitch by changing the shape of the oral cavity

4" 6"

B. Cl.

Pno. brush fingernail across strings, drawing the smoke moderate speed, c. 3" very fast, c. 0.5"

Comp. 18

pedal

about 7 seconds about 2 seconds

345 about 11 seconds about 3 seconds

Vln.

B. Cl.

Pno. slow, c. 5" fast, c. 1" very fast slow, c. 4"

Comp. 19 20 21

$\text{♩} = 104$

349 (♩=♩) pompous ord. ----- s. p. s. p. >

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

B. Cl. *mf* *f* *mf*

Pno. *mf*

Comp. 22 7/16

8vb-

355 ord. s. p. ord.

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

B. Cl. *p* *f* *p* *mf* *pp*

Pno. 4+3+2

Comp. 9/16 7/16 4/4

8vb-

361 attaca

Vln. *mf* *pp* *f*

B. Cl. *p* *mf* *pp* *f* *p*

Pno.

Comp. 23 24 4/4

dust of aged hands

364 $\text{♩}=44$ enigmatic $\text{♩}=72$

Vln. *pp* niente

B. Cl. *pp* niente

Pno. *p* *mf* sparkly *pp* *f* *8va*

Comp. $\frac{4}{4}$ 1

368 $\text{♩}=96$ $\text{♩}=72$

Vln. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

B. Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Pno. *8va* *p* *3* $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Comp. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

delicate but expressive ord. ————— s. p. ————— ord.

373

Vln. *p* *mf* *p*

B. Cl. *mp* *f*

Pno.

Comp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

meno mosso $\text{♩} = 44$
enigmatic

376

Vln. *niente* *mp* *f* *p*

B. Cl. *p* *mp* *f*

Pno. *p*

Comp. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

381

Vln. *mf* *ff*

B. Cl. *p* *mf* *f* *p* *ff* stage whisper *z* *sh*

Pno. *p*

Comp. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

4

385

Vln.

B. Cl.

Pno.

Comp.

inhalation

bow pressure

(noisy)

f *p* *ff*

388 ♩ = 54 dizzy with rubato

Vln.

B. Cl.

niente *pp* *p* *pp*

8va

(8)

F-sharp

Pno.

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

Comp.

5

395

Vln.

B. Cl.

Pno.

Comp.

mp

pp

mp

pp

395

396

397

398

399

400

3/4

401 ♩ = 54 focused

Vln. pizz. *mp* arco *f* pizz. *mf*

B. Cl. *mf* *f*

Pno. *mp* *f*

Comp. 7/16 [6]

406 arco

Vln. *ff* *mp* *f* *più f*

B. Cl. *mp* *più f* *p*

Pno. *mp* *ff*

Comp. 4/4

412 ♩ = 120 agitated (adjust tempo to delay)

Vln. *p*

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

Pno. *pp* *p*

Comp. 4/4 [7]

415

Vln. *mf* *p*

B. Cl. *f* *p* *ff* *f* *ff*

Pno. *mf* *p*

Comp.

418

Vln. *f*

B. Cl. *mp* stage whisper *f* *sh* *s*

Pno. *f* *mf*

Comp.

421

Vln. *sfp* *mf* *ff* *martellato* *pounding let ricochet s. p.*

B. Cl. *ff* *martellato*

Pno. *p* *f* *right hand* *left hand pp*

Comp. 8

424 without ricochet

Vln. *f* *più f* *ff*

B. Cl. *f* *più f* *ff*

Pno. *mf* *p* *ff*

Comp. $\frac{2+1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

428 (s. p.) ----- ord.

Vln. *mp* *pp*

B. Cl. *mp* *pp*

Pno. *mp*

Comp.

♩ = 72 warm

432

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

B. Cl. *p* *mf* *p* *f*

Pno. *mp* *p*

Comp. 9

about 15 seconds

436

Vln.

B. Cl.

Pno.

Comp. 10 computer performer pounds on an imaginary anvil in slow motion

all instruments continue as soon as the rhythmic sound of coppersmithing starts to diminish

437

Vln. $\text{♩} = 44$ enigmatic

B. Cl.

Pno. *p*

Comp. 11 12

p $\leftarrow$ subito *f*

$\text{♩} = 72$ restless
staccatissimo sempre

440

Vln. *mf*

B. Cl. *f* *mf*

Pno. *f*

Comp.

staccatissimo sempre

bring out accented notes

sost. ---
ped.

up to measure 448 the dynamic changes are subito and occur at harmonic changes

442

Vln. *pp* *mp*

B. Cl. *pp* *mp*

Pno. *p* *mf*

Comp.

444

Vln. *pp* *mf* *pp*

B. Cl. *pp* *mf* *pp*

Pno. *p* *f* *p*

Comp.

446

Vln. *mp* *p*

B. Cl. *mp* *p*

Pno. *mf* *mp*

Comp.

448 *pp* *f* *mp* *pp*

Vln. *détaché*
bring out accented notes

B. Cl. *pp* *mp*

Pno. *mp* *pp*

Comp. 13

450

Vln.

B. Cl.

Pno.

Comp.

452 *ff* *ff* *ff*

Vln.

B. Cl.

Pno.

Comp. $\frac{5}{4}$ $\frac{5}{4}$

454

Vln. *ff* *mp* *ff*

B. Cl. *p* *ff*

Pno. *ff* *8vb*

Comp. 14

tired but relaxed

458

Vln. *pp* *p*

B. Cl. *pp* *p*

Pno. *p* *(8vb)*

Comp. 15

461

Vln. *mp* *p* *pp*

B. Cl. *mp* *pp*

Pno. *(8vb)*

Comp. 16

465

Vln. *p* *pp*

B. Cl. *p* *pp*

Pno. *pp*

(8^{vb})
sost. ped.

Comp. $\frac{3}{4}$ $\frac{3}{8}$ $\frac{8}{4}$ 17