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Title

Détournement d'horizon

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Détournement d'horizon (2011)

for flute, clarinet in Bb, two violins, viola and violoncello.

Score

Détournement d'horizon (2011)

(...)

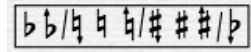
and my voice is no longer my voice
within this unwetting water
within this plate glass air
within this purple fire that slashes like a scream
In the miserable game of mirror to mirror
my voice is falling
and my voice incinerates
and my voice in sin narrates
and my voice in sin elates
and my poison scintillates
like plate glass ice
like the screams of ice
here in the shell of my ear
the pounding of a sea where I get nothing
wet nothing
for I've left my arms and feet on shore
and I feel the net of my nerves being cast outside me
and everything escapes like a calculating fish
counting to a hundred in the pulse in my temples
a dead telegraph no one is answering
for sleep and death have nothing more to say.

Nocturne: Nothing is heard (1929). Xavier Villaurrutia (Translated by Eliot Weinberger)

EXPLANATION OF SIGNS

The score is written in C.

Accidentals hold for the note indicated during all the measure.



Quarter tone higher /lower



Gradually accelerando/ ritardando.

mf ————— *ff*
Dynamics are individual dynamics indicating the level of “energy” to be put in the performance and not the final result.



The note in parentheses indicates the total duration of the note next to it.

WOODWINDS



Normal pitch /some pitch with air/air only with the indicated fingering not pitch. The arrow indicates a gradual transition between the indicated sounds.



Air with key sound.

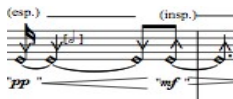


-Tongue-ram (Fl.): Device produced by completely covering the embouchure hole with the mouth and forcibly sealing it with the tongue, creating a pizzicato-like sound.

-Slap tone (Cl).



Multiphonics, The arrow indicates the gradual emergence of this on the note indicated.



Inhaling and exhaling by blowing into the instrument. Totally covered embouchure.



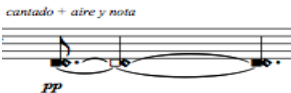
Falling harmonics glissando



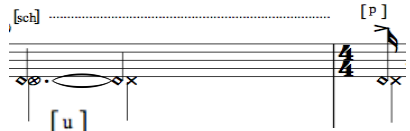
(Fl.) Sforzato attack. Large volume of air through small mouth aperture (sounds like a Japanese flute)

Bisbigl.

Bisbigliare. False fingering trill (trill to same note with different fingering)



Playing and singing the indicated pitched sound at the same time. The voice is always only a colour of the flute, should stay always behind the flute.



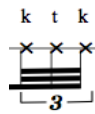
Air sound with the given colour. With the mouth as if saying "sch" and blow through the flute with the given fingering ending with an abrupt break with the lips pressed together as pronouncing „p“.



Cover the embouchure completely with the mouth and exhale as if saying "u".

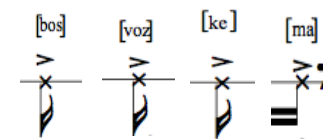
Actions with the voice:

Meaningless phonemes (without instrument):



Produced the syllables „ka“ and „ta“ with the indicated rhythm and dynamics.

Phonemes with meaning (without instrument):



These syllables come from words of the original poem in Spanish. When are pronounced by the different performers, the same phonemes create different words: „voz“ (voice), „bos“+„ke“ (forest) „ke“+„ma“ (incinerate) reproducing the paronomasia (a figure of speech that plays on words that are similar to each other) of the central verses of the original poem.

Phoneme with meaning (with instrument):



In this case the syllable „bos“ is pronounced into the instrument and blowing at the same time with the given fingering.

STRINGS

Violin 1 and 2. Strings I and II are prepared with a small piece of aluminium-foil very close to the edge of bridge and fixed to the string through a fasten paper clip. When exerting strong pressure, the paper clip will drop off the string. Please have several paper clips close at hand.

m.s.t. /s.t /s.p./ m.s.p./ord. : molto sul tasto/sul tasto/sul ponticello/ molto sul ponticello (as close as possible to bridge. When sul I or II is indicated, it should played on the aluminum foil). / ordinario.

c.l.b. Col legno battuto.

Legno-crini Play with the hair and the wood of the wood simultaneously.



Harmonic finger pressure.



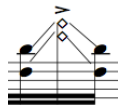
Half-harmonic finger pressure. Only a dark sound between the harmonic and the normal tone is wanted. (An arrow indicates transition between two finger-pressure different)



Pure noise. NO „tone“ at all. (produced by hard bow pressure)



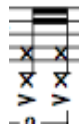
Gradual transition from normal tone to pure noise.



Highest possible pitch on given string. Glissando from / to this pitch.



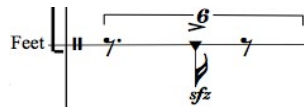
With very little bow pressure. No determined pitches wanted. Can help cover the strings with the hand.



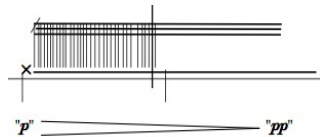
Behind the bridge.



Arpeggio while doing a glissando, moving the left hand in a more or less fixed chord, starting the arpeggio on the large note and changing string in the indicated rhythm (the string being represented by the glissando line going back to the initial chord).

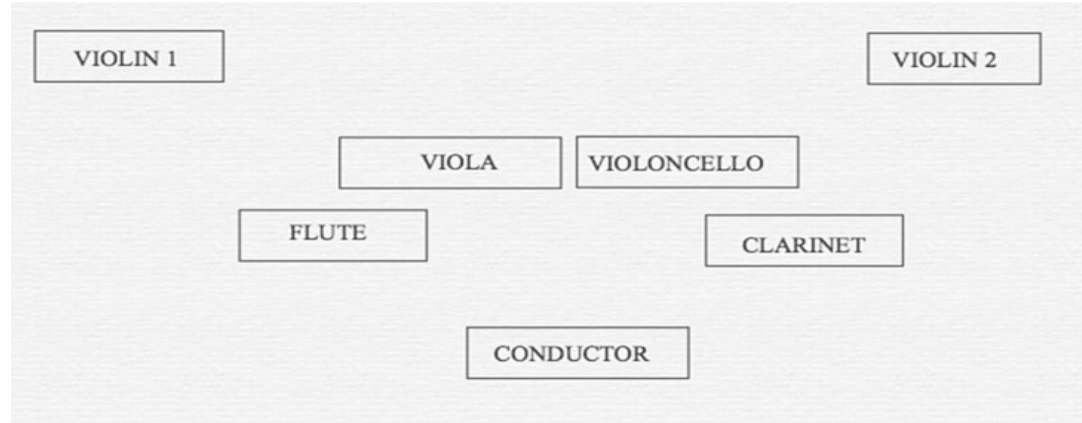


Hit the floor with the feet keeping the indicate rhythm and dynamic.



Tapping on the corpus of the instrument according to the dynamic indicated.

STAGING



Détournement d'horizon (2011)

♩=52

The score is for a chamber ensemble in 4/4 time, with a tempo of ♩=52. The piece concludes in 3/4 time. The instruments and their parts are:

- Flute:** Starts with a *frull* (flourish) marked *mf*, followed by dynamics *f*, *p*, *pp*, *p*, *pp*, *pp*, and *p*. It features a long melodic line with a fermata.
- Clarinet in Bb:** Begins with a *slap* marked *sfz*, then *ppp*, *p*, *pp*, and *p*. It mirrors the flute's melodic contour.
- Violin 1:** Uses *arco gett.* and *s.t.* (sul tasto). Features a triplet marked *mf* and *p*. Later, it plays *m.s.p.* (mezzo-sordina) with *gliss.* and *pp*.
- Violin 2:** Starts with *col legno batt.* (col legno battuto) marked *mf*. Later, it plays *m.s.p.* with *half finger pressure*, *gliss.*, and *ppp*.
- Viola:** Plays a sustained chord marked *ppp* *behind the bridge* (I).
- Violoncello:** Starts with *s.p.* (sul ponticello) marked *p*, followed by *gliss.* and *pp*. It includes a *tr* (trill) and ends with *p*, *pp*, and *p*. A final instruction reads: *Corda coperta, arco flautato, senza suono. With very little bow pressure.*

6

[u]

M

bisbigl

Tongue-ram

Fl.

"mf" *sfz*

"p" *p* *pp* "mp" *sfz* "pp"

Cl.

slap

sfz *ppp* *p* *ppp* "mp" *ppp* *p*

Vln. 1

m.s.p.

pp *ppp* *pp* *p* *ppp* *gliss.*

s.p. half pressure → harmonic press.

Vln. 2

half pressure

s.p. *ppp* *p* *ppp* *gliss.*

ord. → m.s.p.

Vla.

gliss.

III *sfz* *p* *gliss.* *p*

Vc.

gliss. *sfz* *pp* *p* "mp" *gliss.* *pp* *mf*

arco gett. → spiccato

Tapping on the wood of the instrument (corpus)

12

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

Cl. *pp* "*mf*" "*ff*"

Vln. 1 s.p. *ppp* *pp* *ppp* *mf*

Vln. 2 s.p. *ppp* *pp* *ppp*

Vla. *pp* *p* *pp* "*mf*"

Vc. *ord.* *gliss.* *ppz* *pp*

harmonic pressure → half pressure → m.s.p.

gliss.

ord. → m.s.p.

ppz → pp

17

(into the instrument) [sch] [p] (inhaling.) (exhaling.) (inh.)

Fl. *sfz* *pp* *mf* *mf* *p* *mf*

Cl. *sfz* *pp* *ppp* *mf* *ppp*

Vln. 1 *pizz.* *arco* *p* *ppp* *p*

Vln. 2 *ppp* *p*

Vla. *ppp* *m.s.p.* *half press.*

Vc. *s.p.* *half pressure. flaut. bow.* *harmonic pressure* *gliss.* *6* *gliss.* *6* *pp* *ppp*

22

Fl.

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

[u]

PPP

PP

"mf"

"f"

M

(closed lips)

Voice [pff]

s.p.

pp

sfz

6

gliss.

IV

half press.

s.p.

pp

sfz

6

gliss.

III

s.p.

harmonic pressure

gliss.

6

5

pp

(behind the bridge)

I

II

ff

s.t.

ff

27

Fl.

Cl. Clarinet in B \flat

Vln. 1

Vln. 2

Vla.

Vc.

(harmonic trem.)

M 1 2 3 4 B \flat

pp, p, mf, pp, s.p., half pressure, harmonic pressure, gliss., m.s.p., s.t., III, IV, 3

Detailed description of the musical score: The score is for measures 27-30. Measure 27 shows the Flute and Clarinet in B-flat with dynamics *pp*. Violins 1 and 2 play sixteenth-note patterns with *gliss.* and *ppp* dynamics. Viola and Cello play quarter notes with *s.t.* and *s.p.* markings. Measure 28 features a key signature change to B-flat major and a time signature change to 6/4. The Flute and Clarinet continue with dynamics *p* and *mf*. Violins 1 and 2 play *gliss.* with *ppp* dynamics. Viola and Cello play quarter notes with *s.p.* and *m.s.p.* markings. Measure 29 includes a *harmonic trem.* instruction for the Flute. Dynamics for Flute and Clarinet are *p* and *mf*. Violins 1 and 2 play *gliss.* with *ppp* dynamics. Viola and Cello play quarter notes with *s.t.* and *s.p.* markings. Measure 30 concludes with dynamics *pp* for Flute and Clarinet, and *ppp* for Violins 1 and 2. Viola and Cello play quarter notes with *s.t.* and *s.p.* markings. Performance instructions for pressure (half, harmonic) are shown with arrows above the strings.

poco accel.....

31

Fl.

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

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

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

→ harmonic pressure half pressure → harmonic pressure → half pressure → harmonic pressure half pressure → ord. press.

p *ppp* *mp* *ppp* *mp* *p* *f*

→ harmonic pressure → half pressure → harmonic pressure → half pressure → harmonic pressure half pressure → ord. press.

p *ppp* *mp* *ppp* *mp* *p* *f*

s.t. V s.p. → m.s.p. s.t. s.p. → m.s.p. s.t. s.p. → m.s.p. s.t. s.p. → m.s.p.

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

s.t. V s.p. → m.s.p. s.t. s.p. → m.s.p. s.t. s.p. → m.s.p. s.t. s.p. → m.s.p.

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

M bisbigl

♩ = 66

Fl. 35

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

The score is divided into three systems of measures: 35-37, 38-40, and 41. Each system contains staves for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Flute (Fl.):** Measures 35-37 feature a melodic line with dynamics *sfz*, *p*, *mp*, *pp*, *mf*, and *sfz*. Measures 38-40 continue with *pp* and *mp*. Measure 41 has *p* and *mf*. Articulations include *gliss.* and *half pressure*. Performance instructions include *ord.* and *s.t.*.
- Clarinet (Cl.):** Measures 35-37 start with a triplet of eighth notes marked *sfz*, followed by *pp*, *mp*, and *pp*. Measures 38-40 have *pp* and *mp*. Measure 41 has *p* and *mf*. Articulations include *gliss.* and *half pressure*. Performance instructions include *ord.* and *s.t.*.
- Violins 1 & 2 (Vln. 1 & 2):** Both parts play similar patterns. Measures 35-37 have *sfz > mp* and *pp*. Measures 38-40 have *mp* and *p*. Measure 41 has *mf* and *pp*. Articulations include *gliss.* and *half pressure*. Performance instructions include *ord.* and *s.t.*.
- Viola (Vla.):** Measures 35-37 have *mf*, *pp*, and *mp*. Measures 38-40 have *pp* and *mp*. Measure 41 has *sfz > p*, *pp*, and *s.p.*. Articulations include *gliss.* and *half pressure*. Performance instructions include *col legno batt.* and *s.t.*.
- Violoncello (Vc.):** Measures 35-37 have *sfz* and *p*. Measures 38-40 have *pp*, *f*, and *mp*. Measure 41 has *pp* and *s.p.*. Articulations include *gliss.* and *half pressure*. Performance instructions include *arco gett.* and *s.t.*.

38 *harmonic gliss.*

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

Cl. *ff* *p* *f* *sfz* *pp* *mf* *p* *f*

Vln. 1 *half pressure* *7* *7* *gliss.* *ord. press.* *f* *ord.* *pp* *6* *6* *6* *gliss.* *mf* *mp* *6* *gliss.*

Vln. 2 *half pressure* *7* *7* *gliss.* *ord. press.* *f* *arco gett.* *sfz* *p* *pp* *trem. poco a poco accel.....* *mf* *mp* *6* *6* *6* *gliss.*

Vla. *ff* *gliss.* *p* *arco gett.* *col legno batt.* *ord.* *pp* *6* *6* *6* *6* *gliss.* *6* *6* *6* *6*

Vc. *ff* *gliss.* *p* *ord.* *pp* *6* *6* *6* *6* *gliss.* *6* *6* *6* *mf*

41

Fl. *jet whistle*
 (inh.) (exh.)
mf "*mf*" "*p*" "*sfz*" "*p*" *ff* 6 7 9 9 9 *fff*

Cl. *mp* *f* *mp* *mf* *mp* *f* *fff*
 m.s.p.

Vln. 1 *gliss.* *ff* *fff*
 s.p. ord. II *pp* *p*
 m.s.p.

Vln. 2 *gliss.* *ff* *fff*
 ord. I *pp*
 m.s.p.

Vla. *gliss.* *ff* *fff*
 m.s.p.

Vc. *gliss.* *p* *mf* *sub.* *ff* *fff*

♩ = 66

44

Fl. *pp* *sfz* *mf* *p* *f* *p* embouchure gliss. bisbigl.

Cl. *pp* *mp* *p* *mf*

Vln. 1 *s.p.* *ppp* *sfz* *p* *gliss.* *sfz*

Vln. 2 *s.p.* *ord.* *p* *ppp* *s.t.* *gliss.* *s.p.* *arco gett.* *spiccato* *p* *sfz* *p*

Vla. *s.t.* *s.p.* *gliss.* *p* *sfz* *ord.* *pp* *gliss.*

Vc. *col legno batt.* *3* *mf* *ord.* *pp* *gliss.* *gliss.* *sfz* *mp*

54

(embouchure gliss.)

embouchure gliss.

[bos] t k t k t k

(inh.)

mp sfz mp sfz p "mf" f mp

"mp" pp sfz mp sfz mp

3 Voice [ke] Clarinet in B \flat mf

ppp 6 6 6 6 6 6 6 6 gliss. gliss. sfz p

ppp 6 6 6 6 6 6 6 6 arco gett. sfz p p 6

gliss. 6 6 6 6 sfz mp 6 6 6 6 mf 6

mp 6 6 6 6 6 6 6 6

poco accel.....

Fl. 57 embouchure gliss. *f* *mf* *sfz* "mf" Flute (inh.) (inh.) "mf" 6

Cl. (tr) *f* Voice [voz] "mf" Clarinet in Bb "mf" "ff" "mf" Clarinet in Bb *f*

Vln. 1 *mf* 6 6 *mp* 6 6 6 6 *sfz* 6 *sfz* 6

Vln. 2 6 6 *sfz* *mp* 6 6 6 6 *gliss.* *mf* 6 6

Vla. 6 6 *mp* *sfz* 6 6 6 6 Feet 6 6 *sfz* 6 6

Vc. 6 *ff* 6 *mf* 6 6 6 6 *sfz* 6 6

Feet 2/4 3/4 2/4 3/4

♩=84

♩=60

60

Fl. Voice [t k t k] "f" Flute mp sfz f mp f [ke] Flute "mf" 3 3 6 ff

Cl. Voice [t k t k t k t] "mf" "p" Clarinet in B \flat mp f mf f 3 "mf" "mf" "ff"

Vln. 1 f 6 6 6 s.p. gliss. s.p. gliss. fff pp subito

Vln. 2 s.p. gliss. Feet 6 sfz s.p. gliss. fff pp

Vla. s.p. gliss. Feet 6 sfz gliss. fff

Vc. f 6 6 m.s.p. gliss. sfz fff

Feet 3/4 2/4 sfz 5/4 sfz

poco rall.....

♩=52

64 *sung note + air and note*

Fl. *pp* (inhal.) (exhal.) *sfz* "pp" "mf" "pp" *sfz* *pp* *harmonic gliss*

Cl. *sung note + air and note* *pp* *p* *gliss.* *gliss.* *pp* *pp* *ppp* (*)

Vln. 1 *arco gett.* *spiccato* *f* *sfz* *p* *s.p.* *ppp* *ff* *half press.* *harmonic press.* *s.p.* *ppp* *p* *ppp*

Vln. 2 *arco gett.* *gliss.* *p* *pp*

Feet *ff* *sfz* *3*

Vla. *s.p.* *pp* *m.s.p.* *s.p.* *half press.* *sfz* *pp* *p* *ppp* *6*

Vc. *s.p.* *arco gett.* *gliss.* *gliss.* *pp* *ppp* *5* *5* *s.p.* *p* *gliss.*

Feet *sfz* *sfz*

rall.....

(♩=48)

♩=66

69

Fl. Voice (closed lips) [Pff] Flute

Cl. "mp" *ppp* *p* *ppp* "p" *mp* *ppp*

Vln. 1 Percussion L.H and R.H. hitting softly on the corpus of the instrument as fast as possible. *f* *pp*

Vln. 2 s.p. half press. → ord. press → half press. *ppp* *p* *ppp* arco gett. → spiccato s.p. *fff* *p*

Vla. s.p. → m.s.p. → s.p. ord. press → half press. → ord. press With a little bow pressure, almost without tone Senza suono, corda coperta "mp" "pp" col legno batt. *mf*

Vc. half press. gliss. *ppp* *fff*

♩=52

♩=66

74 (inhal.)

Fl. *sfz* "pp" *mf* *sfz*

Cl. *mf* *mp* *f* *ppp* *mf*

Vln. 1 arco gett. *sfz* *p*

Vln. 2 ord. *gliss.* *f* *ff* s.t. s.p.

Vla. *f* *ff* *sfz* *sfz* *mf* s.t. s.p. *gliss.*

Vc. s.t. *gliss.* *sfz* *p* pizz. Bartok *ff* *f* *pp* *f* *pp* *f* *ppp* s.p. *gliss.*

Percussion *sfz* *f* *pp* *f* *pp* *f* *ppp*

Violoncello arco

L.H and R.H. hitting softly on the corpus of the instrument as fast as possible.

Feet

♩=66

88

Fl. *sffz* "mf" "<" "ff" "p" *mp* *pp* *sub.* *mf* *sfz* "mf" ">" "pp" *p* *bisbigl.*

Cl. *sffz* *p* *ppp* *sfz* "mf" "<" "ff"

Vln. 1 *m.s.p.* *f* *mf* *pp*

Vln. 2 *f* *s.t.* *pp* *mf* *half press.*

Vla. *arco gett. → spiccato* *s.p.* *sfz* *p* *s.p.* *II* *p* *mf* *gliss.* *pp* *II* *ppp*

Vc. *s.p.* *II* *gliss.* *ppp* *6* *mp* *gliss.* *gliss.* *half press.* *ppp*

92 [u] (inhal.)

Fl. *sfz* "mf" *p* *mp* *sfz* *pp* *p* *mf* *pp* *sfz* Voice [t k t k t k t k] [k] *mf* *p* *mf* Flute "mf" *pp* *p*

Cl. *mf* *p* *mf* *sfz* Voice [voz] *mp* Clarinet in B \flat "mf" *ff* *mf* *p*

Vln. I *f* *ppp* *mf* *pp* *subito* *mp* *pp* *mf* *pp* *p*

Vln. II *gliss.* *ppp* *pp* *mf* *pp* *sfz* *p* *gliss.*

Vla. *mp* *ppp* *sfz* *p* *f* *sfz* *p*

Vcl. *m.s.p.* *III* *s.p.* *IV* *gliss.* *gliss.* *III* *II* *3* *f* *pp* *col legno batt.* *arco gett.* *f* *sfz* *p* *s.t.* *pp*

Annotations: *m.s.t.*, *s.p.*, *tr*, *gliss.*, *s.t.*, *spiccato*, *arco gett.*, *ord.*, *col legno batt.*, *arco gett.*

96

Fl. *mp* *p* 6 *sfz* *p* *f* *p* *f* *sfz* "mf" *p* [u] 3

Cl. *mp* *pp* *sfz* "ff" 3 3 3 "mf" "ff" *sfz* 5

Vln. I *f* *p* *gliss.* *s.p.* *harmonic press.* *s.p.* *half press.* *harmonic press.* *f > pp* *mp*

Vln. II *f* *pp* *mf* *gliss.* *f* 7 3 *mp* 9 *ff* *sfz* *p* Voice

Vla. *s.p.* I *pp* *f* *p* *gliss.* *m.s.p.* *gliss.* *s.p.* II *sfz* *p* *arco gett.* *spiccato*

Vc. *ff* *pp* *gliss.* *s.p.* *harmonic press.* *m.s.p.* III *mf* *pp* *s.t.* *s.p.* I *mf* *pp* *f* 3

poco rall.....

♩=60

100

Fl.

Cl.

Vln. 1

Vln. 2

Violin 2

Voice

Vla.

Vc.

harmonic glis.

mp

pp

sfz > pp

p

mp

p

mf

p_{sub.}

pp

"p"

m.s.p.

s.p.

half press.

gliss.

harmonic press.

half press.

pp

ppp

L.H and R.H. hitting softly on the corpus of the instrument as fast as possible.

Percussion

f

pp

s.p.

II

III

f > p

gliss.

half press.

mp

p

arco gett.

spiccato

arco gett.

gliss.

f

f

pp

pp

spiccato

arco gett.

arco gett.

spiccato

s.p.

m.s.p.

s.p.

p

mf

pp

mf

pp

pp

pp

mp

pp

105

Fl.

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

harmonic gliss.

3

5

ffz

pp

mp

"p"

"mf"

p

frull.

"ppp"

"f"

vibr.

tr

m.s.p.

harmonic press.

gliss.

m.s.p.

s.p.

gliss.

"f"

ff

mf

p

♩=52

110

Fl. *mp* *p* *mf* *gliss.* *ppp* *sung tone + note*

Cl. *(tr)* *ppp* *p*

Vln. 1 *ord.* *sfz* *s.p.* *m.s.p.*

Vln. 2 *ord.* *sfz* *s.p.* *m.s.p.*

Vla. *s.p.* *p* *m.s.p.*

Vc. *half press.* *gliss.*

115

Fl. *p* *ppp* *gliss.* *mp*

Cl. *ppp* *p* *ppp* *p* *ppp* *p*

Vln. 1 *sfz* *p* *mf* *p* *mf*

Vln. 2 *sfz* *p* *mf* *p* *mf*

Vla. *p* *sfz* *sfz*

Vc. *sfz* *sfz*

Dynamic markings: *p*, *ppp*, *mp*, *sfz*, *mf*, *p*. Performance instructions: *gliss.*, *ord.*, *s.p.*, *m.s.p.*, *sfz*.

Measure 115: Flute (p), Clarinet (ppp), Violin 1 (sfz), Violin 2 (sfz), Viola (p), Violoncello (rest).

Measure 116: Flute (p), Clarinet (p), Violin 1 (p), Violin 2 (p), Viola (p), Violoncello (rest).

Measure 117: Flute (ppp), Clarinet (ppp), Violin 1 (p), Violin 2 (p), Viola (p), Violoncello (rest).

Measure 118: Flute (gliss.), Clarinet (p), Violin 1 (mf), Violin 2 (mf), Viola (sfz), Violoncello (sfz).

Measure 119: Flute (mp), Clarinet (ppp), Violin 1 (p), Violin 2 (p), Viola (sfz), Violoncello (sfz).

120

Fl. **M** *p* *mp* bisbigl. **M** *p* *mp* bisbigl.

Cl. **M** *p* *mp* **M** *p* *mp*

Vln. 1 ord. *p* *sfz* *sfz* ord. *sfz*

Vln. 2 ord. *p* *pp* *sfz* *gliss.* *sfz* ord. *sfz*

Vla. *m.s.p.* *s.p.* *sfz* *m.s.p.* *s.p.* *sfz* *m.s.p.*

Vc. *m.s.p.* *s.p.* *sfz* *m.s.p.* *s.p.* *sfz* *m.s.p.*

poco rall.....

125

Fl. *pp*

Cl. *> pp* "p" *mp* *pp* *p* *pp* "f" *ppp*

Vln. 1 *gliss.* *pp* *mp* *ppp* *p* *ppp* *p* *ppp* *half press.* *harmonic press.* *s.p.* *half press.*

Vln. 2 *mp* *pp* *mp* *pp* *p* *ppp* *p* *pp* *mp* *pp* *gliss.* *pp* *half press.* *harmonic press.*

Vla. *s.p.* *harmonic press.* *half press.* *sfz* *ppp*

Vc. *s.p.* *sfz* *3* *pp* *mp* *pp* *p* *ppp* *s.t.* *s.p.*

Detailed description: This page of a musical score, numbered 30, is marked 'poco rall.' and contains measures 125 through 130. The score is for a woodwind and string ensemble. The Flute (Fl.) part begins with a *pp* dynamic. The Clarinet (Cl.) part features a complex melodic line with dynamics ranging from *> pp* to *ppp*, including a section marked 'p' and another marked 'f'. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are highly expressive, with Vln. 1 using *gliss.* and *pp* dynamics, and Vln. 2 using *mp* and *pp* dynamics. Both violins include *half press.* and *harmonic press.* markings. The Viola (Vla.) part starts with *s.p.* and *sfz* dynamics, leading to *ppp*. The Violoncello (Vc.) part begins with *s.p.* and *sfz*, includes a triplet marked '3', and ends with *pp* dynamics. The score concludes with *mp*, *pp*, *p*, and *ppp* dynamics, and includes *s.t.* and *s.p.* markings.

130

Fl. *mf* *pp*

Cl.

Vln. 1 *p* *pp* *p* *pp* *ppp* *harmonic press.* *s.p.* *harmonic press.*

Vln. 2 *s.t.* *ppp* *s.p.*

Vla. *m.s.p.* *half press.* *p* *gliss* *pp*

Vc. *mp* *pp* Percussion

135

Fl. *mp* *pp*

Cl. *p*

Vln. 1 *m.s.p.*

Vln. 2

Vla. *p* *gliss.* *pp* *pizz.* *mp*

Vc. *p* *pp* Feet *mf*