



Timothy Roy

# Southern Specter

*for flute, violin, viola, cello, and piano + video*

Original video art by Richard Johnson

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2017 – 2018



## Program Note

One of the most striking and defining visuals of the United States Deep South is that of the southern live oak tree (*Quercus virginiana*) shrouded in Spanish moss (*Tillandsia usneoides*). A tangled and bluish-grey flowering plant, Spanish moss can be seen draped from the sprawling, gnarled branches of oaks throughout the region, hanging ghost-like across its swampy landscape. *Southern Specter* adopts this poetic image as its subject and is comprised of two different kinds of music. The first is both *representational* and *external*, in that it seeks to be a musical embodiment of a moss-covered tree, depicting the delicate moss swaying in a gentle breeze and the tree's appearance under various gradations of sunlight. The second kind of music is *expressive* and *internal*, seeking to convey the various thoughts and feelings one might have upon viewing such an image. Having grown up on the Gulf Coast of Texas, I could not help but channel my own emotional experiences which have ranged from serenity, solemnness, and nostalgia to gloom and ominousness.

Richard Johnson's accompanying film plays with analogous concerns on the visual front: perspective, representation versus abstraction, light and shadow, and ambiguity.

Special thanks to Jungle Gardens of Avery Island, Louisiana, for film footage and inspiration.

## Instrumentation

Flute

Violin

Viola

Cello

Piano

## Performance Notes

Measures without meter (*senza misura*) are designated by **X** in place of a traditional time signature. The approximate duration of measure (or span of time) is indicated with a bracket and length in seconds. The placement of each event within the horizontal space of the measure gives the approximate timing of the start of the event. Players must determine entrances based on each other's parts. Dashed lines indicate coordination between players.

Although *Senza misura* passages should feel free and out-of-time, there are moments within this freedom in which particular players must adhere to an indicated tempo. Enclosed metronome indications are *local*; i.e. each affects only the part to which it is applied. These are approximate but should be followed as closely as possible, as several parts will often have competing rates of speed simultaneously.

A thick black extender indicates that a note should be held until the extender terminates. An extender may also indicate the continuation of a gesture or group of gestures inside a box.

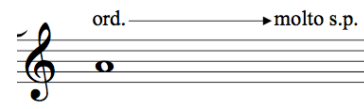
Material within repeat signs should be cycled through until indicated by the thick black extender.

### Microtonal Accidentals

Arrows modify the given accidental by a 1/4-tone in the direction of the arrow:


- ♭  $\rightarrow$  3/4-tone flat (1/4-tone lower than ♭)
- ♭  $\leftarrow$  1/4-tone flat
- ♮  $\downarrow$  1/4-tone low
- ♮  $\uparrow$  1/4-tone high
- ♯  $\leftarrow$  3/4-tone sharp (1/4-tone higher than ♯)

### All Instruments



gradually transition from one technique or playing method to another

### Flute

 Fluttertongue

aeolian tone — extremely breathy with only faint pitch  
wind sound — no pitch, only the sound of air

### Strings

s.p. — sul ponticello

s.t. — sul tasto

flautando (flaut.) — lighter-than-normal bow pressure, producing an unfocused sound

### Piano

Ped. sustain pedal

Sos. Ped. sostenuto pedal

## Video

Although ensembles are encouraged to present the video when performing the piece, the music certainly may be played without it. The video is not a fixed length but rather a series of shots which are cued during performance by a separate technician. The ensemble simply plays the piece and does not need to worry about coordinating with the visual; the technician follows the score and triggers cues as they come. Cueing is accomplished via a Max/MSP patch, available from the composer. It is not necessary to own a Max/MSP license to run the patch.



# Southern Specter

Video by Richard Johnson

**delicate, fleeting**

2" 7" 6" 5"

wind sound

Flute

*n*

*8<sup>va</sup> sempre*

pos. ord. → bow rib

▣ *Vad. lib.* → pos. ord.

Violin

*n* *ppp*

Viola

bow bridge

*n* *p*

bow bridge

▣ *Vad. lib.*

Cello

*p* *pp* *n*

2" 7" 6" 5"

*8<sup>va</sup>*

Piano

*pp*

loco

Ped.

Southern Specter

**A**

**Fl.** *ppp lontano* (ord.) wind sound *ppp lontano* ord.

**Vln.** *ppp* (8va) ord. bow rib loco ord. II molto flautando, very slow bow molto sul pont. *p* *pp* *n*

**Vla.** *ppp* I ord. bow rib *ad. lib* come sopra bow bridge *ppp* *n*

**Vc.** ord. bow rib *ad. lib* long bows *ad. lib* ord. *pp*

**Pno.** *pp* loco *n* *p* *n* *mp* *p* *n* *accel.*

5" 3" 1"

5 *♩* ≈ 88 *8va* *♩* ≈ 104 *8va* *♩* ≈ 76 *8va* *3* *3* *3*

(Ped.)

**B**

Fl. *senza vib.* *ppp* 3" Play subtle dynamic undulations *ad lib.*  
Breathe as necessary. > <> <> <> <> <> <> <> <> <> *simile*

Vln. ♩ ≈ 160 ♩ ≈ 144  
8<sup>va</sup>-ord. → molto s.p. ord. → molto s.p.

Vla. ♩ ≈ 40 *ord.* *p* → *n* *pp* → *n* *pp* → *n* ♩ ≈ 40 *p* *pp* *p* flaut.

Vc. *ppp* II produces 7th partial -31¢ (♩) *mp* → *p* → *pp*

Pno. 8<sup>va</sup>- slightly faster than violin gradually mute with L.H.  
*pp* → *n*

(Ped.)

Southern Specter

8"

2"

Fl. 14

half as fast as piano

wind sound

*pp* *ppp*

Vln. 14

slightly faster than piano

8<sup>va</sup> ord.

same tempo

*pp* *n*

Vla.

ord. *molto flaut.* (only bow sound)

*n*

Vc.

ord. *molto flaut.* (only bow sound)

*n*

Pno. 14

same tempo

same tempo as flute

*ppp* *p* *ppp* *p* (loco) *pp*

(Ped.)

**glimmering** 3" 10"

**C**

Fl. *mp* *pp* *n* *mp* *n* repeat *ad lib.*; vary durations of tremolo and pause

Vln. *p* harmonic gliss. 3"  $\delta^{va}$   $\approx 120$  Continue with these (or similar) harmonic arpeggios. Vary pause lengths.

Vla.  $\text{♩} = 60-84$  vary tempo (and thus duration) with each repetition *mp*

Vc. resonant *ppp* s.t. *mp* l.v. II pizz. *mp* III arco *pp* l.v. *mp* repeat *ad lib.*

Pno. *p* 3" 10"  $\delta^{va}$  loco Ped.

18

Fl.

18

Vln.

Vla.

Vc.

18

Pno.

(Ped.)

$\approx 96$

$\approx 116$

$\approx 84$

*mp* *ppp*

*p* *pppp*

*mp* *ppp*

*loco* *loco* *loco*

*8va* *8va* *8va*

*3*

*2"*

4/8 4/8 4/8 4/8 4/8 4/8

7"

**D** liquid ♩ = 112

Fl. *p* *pp* aeolian tone

Vln. 21 *p* *pp*

Vla. *p* senza vib. *pp* s.p. flaut. *pp*

Vc. arco senza vib. *p* *dim.* *pp*

Pno. 21 *p* *pp* *8va*

Ped.

5" 2"

Fl. 25 *tr* *ppp* wind sound

Vln. 25 *ppp*  $\approx 126$

Vla. *tr* *ppp*

Vc. *ord.* *ppp* air tone

Pno. 25 *8va* *ppp*

(Ped.)

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This musical score page, titled "Southern Specter" and numbered 11, features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Flute (Fl.):** Starts at measure 36 with a tempo marking of  $\approx 76$  (piano's tempo). Dynamics range from *mp* to *mf*, then *pp*. Includes a *rit.* section and a  $1\frac{1}{2}''$  fermata.
- Violin (Vln.):** Starts at measure 36 with a tempo marking of  $\approx 76$  (piano's tempo). Dynamics range from *mp* to *p*. Includes a *rit.* section and a *slightly faster than viola* instruction.
- Viola (Vla.):** Starts at measure 36 with a tempo marking of  $\approx 76$  (piano's tempo). Dynamics range from *mp* to *pp*. Includes a *rit.* section.
- Violoncello (Vc.):** Starts at measure 36 with a tempo marking of  $\approx 76$  (piano's tempo). Dynamics range from *p* to *mf*.
- Piano (Pno.):** Starts at measure 36 with a tempo marking of  $\approx 76$  (piano's tempo). Dynamics range from *f* to *ppp*. Includes a *8va* section, *LH loco!*, and an *accel.* section. A tempo marking of  $\approx 116$  is present in the later part of the score.

Additional markings include *mp*, *mf*, *pp*, *ppp*, *rit.*, *accel.*, *8va*, *LH loco!*, and *loco*. Boxed tempo markings  $\approx 76$  and  $\approx 116$  are placed above the staves. A  $1\frac{1}{2}''$  fermata is shown at the end of the Flute staff.

**G** 2" 1½" 5"

Fl. lip bend

Vln. 39 *a piacere* I II ♩ ≈ 60 swaying poco accel.

Vla. flaut. I intermittent tremolo, *ad lib.* Swell dynamics with tremolos.

Vc. cue others

Pno. 39 mf 8va

(Ped.)

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



I tempestuous ♩ = 112

The musical score is for the piece "Southern Specter" on page 14. It features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The tempo is marked "I tempestuous" with a quarter note equal to 112 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/8. The score begins at measure 46. The Flute part starts with a rest, followed by a melodic line starting in measure 48 with dynamics *mp* and *f*. The Violin part has a melodic line starting in measure 46 with dynamics *mf*, *ff*, and *mf*. The Viola part has a melodic line starting in measure 46 with dynamics *f*, *mf*, *f*, and *mf*, including triplet markings. The Violoncello part starts with a rest, followed by a melodic line starting in measure 48 with dynamics *ff*, *mp*, and *f*, including a "pizz." marking in measure 47 and an "arco" marking in measure 48. The Piano part has a chordal accompaniment starting in measure 46 with dynamics *ff* and *ff*, including a "sub" marking in measure 47. The score includes various musical notations such as slurs, accents, and dynamic markings.

50

Fl.

*f* *ff* *mf* *f* *mf*

Vln.

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

Vla.

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

Vc.

*n* *mp* ord.

Pno.

*f*

(Ped.)

54 *rit.* -----  $\text{♩} = 100 (\text{♩} = 50)$

Fl. *mf* 3 3

Vln. *mf* 3 *mp* *p* *pp*

Vla. *p* *pp*

Vc. (ord.) *p* s.p. ord. *n* *p* s.p. *pp*

Pno. *mf* 3 3 *mp* (Ped.)

**J** languid ♩ = 50

Fl. take breath as needed, imperceptively

Vln. 61 retake bow as needed, imperceptively

Vla. *p* *pp* *p* *pp* *p*

Vc. *n* s.p. ord. *p* *sf* *p* *mp* *p*

Pno. 61 *pp*

(Ped.) *8vb*

*accel.*----- moving along ♩ = 56 (♩ = 112)

68

Fl.

3

*mp*

*p*

*pp*

*ppp*

*p*

3

5

68

Vln.

*mp*

*p*

*ppp*

*alla punta*

*morendo*

68

Vla.

*mp*

3

*pp*

*ppp*

*pp*

*mp*

68

Vc.

*p*

*pp*

*p*

*ppp*

*pp*

*mp*

68

Pno.

*mp*

(gradually releasing chord)

*p*

Ped.

(8<sup>vb</sup>)  
(Ped.)

74

Fl. *mp* *pp*

Vln. *p* *pp* *8va*

Vla. *pp subito* *p* *pp* pizz.

Vc. *pp subito* *p* *pp*

Pno. *mp* subtle roll

(Ped.)

Detailed description: This page of the musical score, titled 'Southern Specter', contains measures 74 through 80. It features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins with a melodic line at measure 74, marked *mp*, featuring a triplet of eighth notes. It concludes with a long, sustained note at measure 80, marked *pp*. The Violin part has a rest in measure 74, followed by a triplet of eighth notes in measure 75, marked *p*, and another triplet in measure 76, marked *pp*. An *8va* marking is present above the first triplet. The Viola part starts with a rest in measure 74, followed by a single eighth note in measure 75, marked *p* and *pizz.*, and another eighth note in measure 76, marked *pp*. The Violoncello part begins with a rest in measure 74, followed by a quarter note in measure 75, marked *p*, and a quarter note in measure 76, marked *pp*. The Piano part features sustained chords in measures 74 and 75, followed by a 'subtle roll' in measure 76, marked *mp*. The right hand of the piano has a five-note quintuplet in measure 77 and two triplets in measures 78 and 79. The left hand has a triplet in measure 78. A pedal point is indicated at the bottom of the page.

79

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

Vln. *ppp* *f* *pp* *n* *pp* *mf*

Vla. *arco* *mf* *p* *n* *pp* *mf* *n*

Vc. *ppp* *p* *fp* *mf* *pont.* *ord.*

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

Ped.

these rhythms need not be precise



**L** Austere, resonant ♩ = 63

Fl. *mf* *sffz*

Vln. *p* *mf* *sffz*

Vla. *p* *mf* *sffz* *pp*

Vc. *ff* *p* *p* *mp* *sffz* *pp*

Pno. *ff* (l.v.) *ff* *p* *8vb-* (both hands) Ped. *8vb-* (both hands)

89

Fl. *p* *mf* *f* *fp* *pp* *fp* *mf* *f* *poco*

Vln. *p* *f* *fp* *pp* *fp* *fp* *mf* *f* *poco*

Vla. *mf* *f* *fp* *fp* *fp* *mf* *f* *poco*

Vc. *f* *fp* *pp* *fp* *fp* *mf* *f* *poco*

Pno. *f* *sf* *sf* *loco* *sf* *loco* *mf* *poco* *8va* *poco*

(8<sup>va</sup>)  
(Ped.)

96

Fl. *mf* *f* *mp* *mf* *f* *poco rit.* ..... *a tempo*

Vln. *f* *f* *arco* *mf* *ff* aggressive

Vla. *mf* *f* *mf* *mf* *ff* aggressive *ff*

Vc. *mf* *p* *f* *pizz.* *arco* *mf* *ff* aggressive *ff*

Pno. *mf* *mf* *f* *ff* aggressive

(Ped.) *f* *8vb*

Ped.

M subdued ♩ = 50

102 *rit.* *f* *f* *pp* *ppp* *n*

102 *ff* *ff* *pp* *pp* *pp* *pp*

102 *ff* *ff* *ppp* *pp* *ppp* *pp*

102 *f* *p* *pp*

*8va* *Ped.* \*

109 **delicate, fleeting**  
*a tempo* (♩ = 50)

Fl.

Vln. *ppp* *n* *pp delicate* (8<sup>va</sup> sempre) absolute rhythmic accuracy not necessary

Vla. *n*

Vc. *ppp* *n* *pp* IV

Pno. *ppp* *pp delicate* *loco* RH

(Ped.)

Fl. **N** 1½" vary lengths of notes; breathe as necessary 8" lip bend *pp* 3" 6" 2"

Vln. 116 (loco) s.t. IV III *p* *pp* *n* *pp* *p* *n*

Vla. s.t. IV III *pp* *p* *pp* *n* *pp*

Vc. *molto espress.* *mf*

Pno. 116 1½" 8" 3" 6" 2"  
*pp* *p* *ppp* *ppp*  
 (Ped.) *p*

*diminuendo very slowly until next entrance; lots of bow sound*

Tempo markings: ≈ 76, 100, ≈ 76, 152

**Piano:** Tempo indications (always 8th-note pulse) are approximate and must only be roughly adhered to. Measure durations are also approximate and invite moderate flexibility. Pianist is tasked with cueing changes in other parts where noted.

All other parts receive visual cues from pianist, who signals changes/terminations of repeated material and entrances of melodic lines.

4'' 1'' 5'' 1'' 10''

121 Fl. harmonic trill

(end repeated material)

include D only on every 2-3 repetitions

121 Vln. s.t. II vary note and pause lengths

(end repeated material)

s.t., flaut. III transition to harmonic ord. pressure

Vla. mf

Vc. p mp

4'' 1'' 5'' 1'' 10''

121 Pno. cue others

mf pp mf pp

(Ped.)



**O** billowing ♩ = 66

Fl. *pp* *mp* *f*

Vln. 128 *ppp* *pp* *pp* *pp* *poco*

Vla. *pp* *pp* *poco*

Vc. *pp* II *poco*

Pno. 128 *pp* *poco* *poco*

(Ped.)

P sweeping ♩ = 100

The musical score for page 31 of "Southern Specter" features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The piece is marked "P sweeping" with a tempo of ♩ = 100. The Flute part begins with a sweeping figure in 4/4 time, moving through 3/4 and 2/4 time signatures, with dynamics *mf*, *f*, and *f*. The Violin part (starting at measure 133) plays sustained chords in 4/4, 3/4, and 2/4 time, marked *f espress.*. The Viola and Violoncello parts feature rhythmic patterns with triplets in 4/4, 3/4, and 2/4 time, with dynamics *mf*, *f*, and *f*. The Piano part (starting at measure 133) includes chords and arpeggiated figures in 4/4, 3/4, and 2/4 time, marked *mp* and *f*. Pedal markings are present at the beginning and end of the section.

137

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

Vln. *f* *p* *mf* 5

Vla. *f* *mf* 3 3 3 3 3 3 3 3

Vc. *mf* *f* 3 3 pizz.

Pno. *mf* *f* *mf* *f*

(Ped.)

8va

8va

Detailed description: This page of a musical score, titled 'Southern Specter', contains measures 137 through 140. The score is arranged in five systems. The first system is for the Flute (Fl.), the second for Violin (Vln.), the third for Viola (Vla.), the fourth for Violoncello (Vc.), and the fifth for Piano (Pno.). The piano part consists of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features various dynamics including *mf* (mezzo-forte), *f* (forte), and *p* (piano). The Flute part has melodic lines with slurs and dynamic markings. The Violin part includes a five-fingered scale. The Viola and Violoncello parts feature triplet patterns. The Piano part provides harmonic support with chords and single notes, including a section marked '8va' (octave) and a 'pizz.' (pizzicato) instruction for the cello. The page number '32' is in the top right corner.

141 *mp* *p* *pp* *non ritard.*

141 *ord.* *tr.* *s.p.* *n* *ord.* II *p* *pp* *non ritard.*

141 *mf* *pp* *non ritard.*

141 *mf* *non ritard.*

(Ped.)

Detailed description: This page of a musical score for 'Southern Specter' covers measures 141 to 144. It features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Flute part begins with a melodic line in measure 141, marked *mp*, which then softens to *p* and *pp* by measure 142. The Violin part includes a trill in measure 141, a *s.p.* (sordando) effect, and a *non ritard.* instruction. The Viola part features triplet patterns in measures 141 and 142, marked *n* (normal), and *pp* in measure 143. The Violoncello part has a *mf* dynamic in measure 141 and *pp* in measure 143. The Piano part consists of sustained chords in the right hand and half notes in the left hand, marked *mf*. The score concludes with a *non ritard.* instruction and a pedal point in the piano part.

**Q** **somber (half tempo)** ♩ = 50  
pulsing (rhythms need not be absolutely precise)

Fl. *pp* *p* *ppp*

Vln. *ppp* *ppp* *n*

Vla. *pp* *p* *molto espress.* *p* *n*

Vc. *pp* *molto espress.* *p* *mp* *pp* *pizz.* *p*

Pno. *pp* *Ped.*

speed up and trail off...

**R** exuberant ♩ = 112

Fl. *mf* *f* *sentimental*

Vln. 151 *quasi gliss. 5* *mf* *f* *détaché* *p* *mf* *f* *sentimental*

Vla. *f*

Vc. *arco détaché* *f*

Pno. 151 *f* *ff* *f* *8<sup>vb</sup> Ped.*

155

Fl. *mf* *mp* *f*

Vln. *mf* *mp* *f*

Vla. *mf* *ff* *f*

Vc. *mf* *f*

Pno. *f*

(Ped.)

Detailed description of the musical score: The score is for measures 155 to 160. It features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major or D minor). The time signature changes from 3/4 to 2/4 and then to 3/4. The Flute part starts with a *mf* dynamic and ends with a crescendo to *f*. The Violin part starts with a *mf* dynamic and ends with a crescendo to *f*. The Viola part starts with a *mf* dynamic and has a *ff* dynamic in measure 159. The Violoncello part starts with a *mf* dynamic and has a *f* dynamic in measure 159. The Piano part starts with a *f* dynamic and features complex rhythmic patterns with accents and slurs. A pedal point is indicated at the bottom of the page.

This musical score page, titled "Southern Specter" and numbered 37, contains measures 159 through 168. It features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measures 159-168. Dynamics range from *mp* to *f*. Includes a triplet in measure 163 and a *molto rit.* section from measure 165 to 168.
- Violin (Vln.):** Measures 159-168. Dynamics range from *mp* to *sfz*. Includes a *molto rit.* section from measure 165 to 168.
- Viola (Vla.):** Measures 159-168. Dynamics range from *f* to *f*. Includes a *molto rit.* section from measure 165 to 168.
- Violoncello (Vc.):** Measures 159-168. Dynamics range from *ff* to *f*. Includes a *molto rit.* section from measure 165 to 168.
- Piano (Pno.):** Measures 159-168. Dynamics range from *f* to *ff*. Includes a *molto rit.* section from measure 165 to 168. Pedal markings include *8va* and *8vb*.

Tempo markings include *molto rit.* and *poco*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

**S** **somber** ♩ = 60

Fl. *p* *pppp*

Vln. 166 *p* *pppp*

Vla. *pp*

Vc. *p* *pppp*

Pno. 166 *p* Ped.

**T** Dramatic, thrashing ♩ = 120

harmonic trill

Fl. *mf*

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

Vla. *f* *mf*

Vc. *f*

Pno. *f* (always strong, but without covering other parts)

Ped.

177

Fl. *mf* *f* harmonic trill

Vln. *fp* *f*

Vla. *f* *f* *f*

Vc. *f* *mp* *f*

Pno. *sf*

(Ped.)

Musical score for Southern Specter, page 41, measures 183-192. The score is for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The piece is in 4/4 time, with a key signature of one sharp (F#). The score is divided into measures 183, 184, 185, 186, 187, 188, 189, 190, 191, and 192. The Flute part features a melodic line with dynamics *f*, *p*, and *mf*. The Violin part has a melodic line with dynamics *p*, *f*, and *f*. The Viola part has a melodic line with dynamics *mf*, *f*, and *mf*. The Violoncello part has a melodic line with dynamics *mp* and *f*, including a glissando instruction: "gliss. to pitches of next tremolo". The Piano part has a melodic line with dynamics *f* and *sf*, and a bass line with a tremolo effect. The score includes various musical notations such as slurs, accents, and dynamic markings.

183

Fl.

*f* *p* *mf*

183

Vln.

*p* *f* *f*

183

Vla.

*mf* *f* *mf*

183

Vc.

*mp* gliss. to pitches of next tremolo *f*

183

Pno.

*f* *sf*

(Ped.)

8<sup>vb</sup>

189

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

Vln. *mp* *f* *f* *f* *mf* harmonic gliss

Vla. *f* *f* *mf* harmonic gliss

Vc. *f* *f* *mf* *mp*

Pno. *sf* *mp* (l.v.) (l.v.)

(Ped.)

5"

number of notes is a suggestion— no fewer than this!

195

Fl. *mp* *pp* **U** ecstatic, resonant ♩ = 120

number of notes is a suggestion— no fewer than this!

195

Vln. *mp* *pp* in this measure, alignment of parts need not be exact

Vla. *mp* *pp* *f* 3

Vc. *mp* *pp* *f* 3

number of notes is a suggestion— no fewer than this!

195

Pno. *ff*

(Ped.) Ped.

9"

Fl. 197 vary all durations and lengths of breath marks *f*

Vln. 197 vary all durations and lengths of breath marks *f* *8va-*

Vla. vary all durations and lengths of breath marks *f*

Vc. harmonic gliss. I vary all durations and length of breath mark *f* II III

Pno. 197 (l.v.) *f* LH (loco) loco (l.v.) (Ped.)

15 – 20"

*molto rit.*

Fl. 199 continue but omit grace note gesture *ppp*

Vln. 199 continue but omit grace note gesture *pp*

Vla. continue but omit grace note gesture *pp*

Vc. 0 (1) produces 7th partial -31¢ ord. *molto flaut.* *ppp*

Pno. 199 *ff* *loco* (LH) *8va* *molto rit.* *f* *loco* *p* (L.H. drops out)

(A) Ped.

20"

**an anguished wail**

**V** enter after viola

lip bend down by 25–50¢

enter after viola

Fl. *mf* *espress., animalistic* *f* *poco* *sfz* lip bend *f* *mf* *mp* *pp*

enter after viola

201 *mf* *espress., animalistic* *f* *poco* "bend" down by 25–50¢

Vln. (tacet)

enter without cueing others

Vla. *mf* *espress., animalistic* *f* *poco* "bend" down by 25–50¢

enter without cueing others

slow "bend" to F<sup>#</sup>

ord. V enter after viola

ord. s.p. "bend" down by 25–50¢

Vc. *mf* *espress., animalistic* *f* *poco* *sfz* *f* *mp* *mp* *pp*

enter after viola

slow "bend" to F<sup>#</sup> harmonic

(imbalance of dynamics purposeful)

201

Pno. entrance in next measure should be jarring

(Ped.)

For this system: The beginnings and endings — as well as middles — of phrases should not be coordinated between parts (the only exception being the alignment between flute and cello in the second measure). In the first and third bars, the violist begins without giving a cue. The other players enter shortly after, independently.

**ominous; dissolving**

**W** **15"**

Fl. continue fluttertongue notes, varying durations

Vln. short, intermittent bursts, *ad lib.*

Vla. I  
II irregular twitchy tremolo; insert G# intermittently, always somewhat short

Vc. slow gliss

Pno. *rit.* loco

**mp** **n**

**p** **pppp**

**mp** **n**

**ppp** **p**

**sf** **f**

**8va** **8vb**

**8va** **8vb**

**ord.** **molto flaut.**

**cue cello**

**♩ ≈ 144** **♩ = 60**

**15"**

X

4" 20 – 25"

Fl.

Vln. 205

Vla.

Vc. Produces multiphonic. Vary bow pressure, left hand finger pressure, and bow placement. ord.  $\rightarrow$  molto flaut (only bow sound)

*pp* *n*

Pno. 205

*pp*

Play low C every 4–5 seconds, slowing and dying away.

*8<sup>vb</sup> ppp* *n*

(Ped.)