

A

Clarinet in Bb

fp (breath as necessary) *ff* *fff* *f* *p* *f*

Tenor Trombone

f (breath as necessary) *ff* *mf*

Swell

Sw: 4, Pos: 3, Ped: 4, Gt: 6

Great

Pedal

Viola *mf* III II (Extreme Pressure on III only) *fff* senza vib.

II: gliss. (II only) pont. *f* (no gliss.) III

flatterzunge

fp

p stacc., irregular *sfz*

extreme pressure

gliss. normale

fff *p* *mp*

1:05 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 2:00

(rearticulate irregularly, legato tonguing, breath as necessary)

f *fp* *pp* *mp*

G P
(irregular alternation between Great and Positiv)

I II slow, wide → fast, narrow → s, w → slow to vib. out → pocco pont. normale → s, w → f, n → pocco pont. normale → s, w → slow to vib out

(vibrato on II only)

extreme trem. < senza trem. > extreme trem. < senza trem. >

2:05 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 3:00

ff *p*

fp *mf* *p*

S G
(irregular alternation between Swell and Great)

Pos:

extreme press. → normale

fff *mp* *f* *p*

3:05 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 4:00

B

Great

Ped: - 4, + 6

mp

mf

IV

4:05 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 5:00

p

p

mf

mf

f

pp

ff

p

Harmon Mute

> mute out

Swell

Swell Pedal

Gt: -4, +5

III, normale

> extreme pressure

fff

5:05 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 6:00

Erratic timbral trill with side key, breathy tone

mf

Normale

f

Straight Mute

pp

p

Swell (ped. open)

mf

Mute out

Sw: loco -4, +1, +13; Pos: +2, +9 (to Ped.)
Ped: -6, +3, +16 only;

Great

Ped.

Sw: -13; Pos: -9

♩ = 60

ponticello

normale

II

I

mp

C

6:05

6:10

6:15

6:20

6:25

6:30

6:35

6:40

6:45

6:50

6:55

7:00

fff

Erratic timbral trill

flatterzunge

sub.

sim.

gliss.

mp

mf

ff

(fast as possible)

p

Swell

Great

Ped.

Pos: +9
Ped: -3, -16, +6; Gt: -5, +3

Extreme pressure

sim.

sub. ponticello

fast as possible

extreme pressure

♩ = 60 (touch node, don't rebow)

sub. p, normale

gliss.

7:05

7:10

7:15

7:20

7:25

7:30

7:35

7:40

7:45

7:50

7:55

8:00

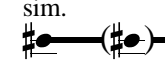
Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes notes with dynamic markings *mf* and *p*, and a glissando instruction. The piano accompaniment includes a "Swell" instruction and a "Ped." (pedal) instruction.

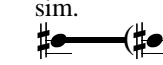
Musical score for the second system, continuing the vocal and piano parts. The vocal line includes dynamic markings *mp* and *p*, and instructions for "no gliss.", "gliss.", and "Straight Mute in". The piano accompaniment includes a "tenuto" instruction and dynamic markings *mf*. The bottom staff shows a double bass line with a tempo marking of $\text{♩} = 60$ and various performance instructions like "arc", "sim.", "gliss.", "pont.", and "normale".

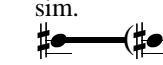
8:05 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 9:00

9:05 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 10:00

Erratic timbral trill (C#/F# key) (D#/G# key)

sim. 

sim. 

sim. 

Straight Mute
gliss.

f poco a poco decresc.

(hold pitch) gliss.

(hold pitch) gliss.

(hold pitch) gliss.

f *p*

Swell $\text{♩} = 60$

Swell: +2, +3, +13
Ped: -6, +16 only

Great

Ped.

gliss.

f poco a poco decresc. *p*

10:05 :10 :15 :20 :25 :30 :35 :40 :45 :50 :55 11:00

with love, apologies, and an
archaic smile
Ithaca, Middletown 1999