

# A Collection of Sand

- I. An Ocean of Words
- II. Herd Mentality
- III. Melodic Abyss

for

flute|oboe|clarinet|bassoon  
harp|piano|percussion  
strings

## Nathan Lincoln-DeCusatis

Engraved at *Laboratorio de Cusatis* | © Nathan Lincoln-DeCusatis 2012 (BMI)

FULL SCORE

# A Collection of Sand | Nathan Lincoln-DeCusatis 2012

## Instrumentation:

Flute

Oboe

Clarinet in B♭ (Bass Clarinet, 2nd mvmnt.)

Bassoon

—

Harp

Piano

—

Percussion (one player)

2 Woodblocks (high + low)

2 Cowbells (high + low)

Vibraphone

Seed Shell Rattle

Pedal kick drum

Snare drum

Triangle

Suspended cymbal

Chinese cymbal

Spash cymbal

Vibraphone

Glockenspiel

—

Strings\*

—

¶ Commissioned by **Inscape**

Premiered on October 7, 2012 at The Episcopal Church of the Redeemer  
Bethesda, MD

\*can be performed by up to 4.4.4.4.2

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**About this piece:**

The idea of collecting sand is really a metaphor for the act of composing itself: a solitary and laborious enterprise in which tiny grains (read “notes”) are assembled one by one with pain-staking detail into some sort of design (read “piece”). This is also a collection in that I swept together three movements of contrasting sound, form, and attitude that still seem to complement each other. The common thread is a preoccupation with the pervasive noises of the modern world where foreground and background merge into a single chaotic sonic experience (read “sandbox”). Collecting sand therefore takes on a second meaning – that of the individual listener sorting through the grains of sound in order to extract the ones they want to keep – again not unlike the work of a composer.

**Ocean of Words** begins and ends with a chattering montage of independent lines forming a whirling cloud of sound like the murmuring of an anxious crowd. The abrupt ending represents a kind of Information Age apocalypse where the hyperactive pace of human communication accelerates off a cliff.

**Herd Mentality** is a raucous hive of sound that I begrudgingly dedicate to all the time I spend sitting in traffic. You can hear spewing exhaust, clanging engines and a general subservience to the migratory patterns of the herd.

**Melodic Abyss** takes a quasi-operatic aria and places it into a contradictory auditory environment of sporadic popping and squeaking. You, the listener, are really hearing a piece within a piece as the aria is subjected to ambient sounds as if it were being played through static-prone speakers.

— NLD 2012

# A Collection of Sand

## I. An Ocean of Words

Nathan Lincoln-DeCusatis | 2012

**Hypnotically pulsating ( $\text{♩} = 90$ )**

Flute

Oboe

Clarinet in B♭

Bassoon

Percussion

Harp

Piano

**Hypnotically pulsating ( $\text{♩} = 90$ )**

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Fl. *mp* *mf* *mp*

Ob. *pp* *pp* *3* *3* *3* *3* *mf*

Cl. *p* *mf* *p*

Bsn. *pp* *mf* *pp*

Perc. *p* *mf*

high and low cowbells,  
high and low woodblocks, soft mallets continue in rhythm, ad lib.

Hp.

Pno.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* *mf* *3*

Vc. *mf* *3* *pp*

Cb.

9 3

Fl. *pp* *mf* *pp*

Ob. *pp* *p* wave-like *3* *3* *3* *3*

Cl. *pp* *mf* *pp* wave-like

Bsn. *p* *3* *3* *3* *3*

Perc.

Hp.

Pno.

Vln. 1 *pp* *pp* *mf* *3*

Vln. 2 *pp* *pp* *mf*

Vla. *pp* *pp* *mf*

Vc. *pp* *mf*

Cb.

Fl.

Ob. *mf* 3 3 3 3 3 3 3 3 *p*

Cl. *pp* 3 3 3 3 3 3 3 3 *mf*

Bsn. *mf* 3 3 3 3 3 3 3 3 *p*

Perc. *pp*

Hp.

Pno. *f* bring out top note

Vln. 1 3 *pp*

Vln. 2 *pp*

Vla. 3 *pp*

Vc. 3 *pp*

Cb.

**A**

17

Fl. *f*

Ob. *pp*

Cl. *p* *n* *3* *f*

Bsn. *arco* *p* *ff* *mp*

Perc. *pp* *mf*

Hp.

Pno.

**A**

Vln. 1

Vln. 2

Vla.

Vc. *ff* *mp*

Cb. *p* *ff* *mp*

6

Fl.

Ob. *mf* *pp*

Cl. *p* *fp* *mf* (sing out) capriciously ahead of the beat *f*

Bsn. *mf*

Perc. vibraphone *pp* *mf*

Hp.

Pno.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* *pp*

Vc. *mf*

Cb. *mf*

**B**

26

Fl.

Ob.

Cl. 5

Bsn. *zoom into accent*

Perc.

Hp. *ff*

Pno.

7

**B**

This musical score excerpt shows five staves for string instruments. The first staff (Vln. 1) starts with a dynamic *p*. The second staff (Vln. 2) has a dynamic *mp* and includes a pizzicato instruction. The third staff (Vla.) has a dynamic *ff* and a pizzicato instruction. The fourth staff (Vc.) has a dynamic *ff* and includes an echo clarinet part with dynamics *mf*, *f*, and *5*. The fifth staff (Cb.) ends with a dynamic *pp*.

Vln. 1

Vln. 2 pizz. *mp* *mf*

Vla. pizz. *ff*

Vc. echo clarinet *mf* *f* *5*

Cb. *pp* *f* *pp*

30

Fl.

Ob.

Cl.

Bsn.

Perc.

(vibraphone)

Hp.

Pno.

Vln. 1

snarling  
ord....sul pont.

mp p mf p pp

arco

Vln. 2

snarling  
ord....sul pont.

p mf p pp

Vla.

mf mp

pizz.

Vc.

p mf

Cb.

f pp f pp f

**C** Shimmering, other-worldly

9

34

Fl.  $\text{pp}$

Ob.  $p$  *stuttering, mesmerized*  $mf$

Cl.  $\text{pp}$

Bsn.

Perc.  $mf$  *Rod.*

Hp.

Pno.

**C** Shimmering, other-worldly

Vln. 1  $f-p$

Vln. 2  $f-p$

Vla.

Vc.  $pp$

Cb.

10 38

clumsily offest from oboe

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mf*

*mp*

*mf*

*f*   *p*

*f*   *p*

*f*   *p*



**D** Becoming more agitated....

12 46 D Becoming more agitated....

Fl. Ob. Cl. Bsn. Perc. Hp. Pno. Vln. 1 Vln. 2 Vla. Vc. Cb.

pp f 3  
pp f 3  
Bsn. f 4 4 4 4 4 4 pp  
Horn f  
Pno. f  
Vln. 1 f  
Vln. 2 f  
Vla. f  
Vc.  
Cb.

arco scratch tones  
scratch tones f

Fl. 3 13

Ob. 3 pp

Cl. fp f 3 3 3 3

Bsn. -

Perc. -

Hp. -

Pno. -

Vln. 1 -

Vln. 2 scratch tones mf ff mf

Vla. scratch tones mf ff mf

Vc. fp f fp f

Cb. fp f fp f

**E Riotous**

14 51

Fl. *p*

Ob. *p*

Cl. *p* *mp* *mf*

Bsn. *fp* *ff*

Perc. sus. cymbal, sticks *pp* *ff*

Hp.

Pno.

sus cymb. + snare



D C B / E F G A

Vln. 1 slimy gliss *fp* — molto *ff* *p*

Vln. 2 *fp* — molto *ff* *p*

Vla. sul G *fp* — molto *ff* *p*

Vc. *fp* — molto *ff*

Cb. *fp* — molto *ff*

Fl. *fp* — *f*      *fp* — *f*      *f*      *fp* — *f* *fp* — *f*      *fp* — *f*  
 Ob.  
 Cl. (gliss.)  
 Bsn. *ff* — *ff*  
 Perc. *ff* — *f*      *f* — *f*  
 Hp. *f* — *gliss.* — *gliss.* — *f* — *gliss.* — *gliss.*  
 Pno.  
 Vln. 1 *f* — *p* — *f* — *p*  
 Vln. 2 *f* — *p* — *f* — *p*  
 Vla. *f* — *p* — *f* — *p*  
 Vc. *ff* — *ff* — *v\** — *v\**  
 Cb. *ff* — *ff* — *v>* — *v>*

noisy, splashy and out of control      *5:3*

**F** Relax tempo slightly ( $\text{♩} = 80$ )

16 56

Fl. *f* *fp* *f* *fp* *ff*

Ob.

Cl. *mp*

Bsn.

Perc. *mf* *f* (l.r.)

Hp.

Pno. *ff* *mp*

Vln. 1 *f*

Vln. 2 *f* sul tasto

Vla. *f*

Vc. *ff*

Cb. *ff*

Fl.

Ob.

Cl.

Bsn.

Perc. vibraphone, soft mallets

Hp. *mf*

Pno. *pp* *ped.*

Vln. 1 sul tasto to ord. *pp* *mf*

Vln. 2 to ord. *mf*

Vla. sul tasto to ord. *pp* *mf*

Vc.

Cb.

This musical score page contains six systems of music. The first system features Flute, Oboe, Clarinet, Bassoon, and Percussion. The Percussion part includes a vibraphone with soft mallets. The second system features Double Bass. The third system features Piano, with dynamics pp and mf, and a pedal marking. The fourth system features Violin 1, Violin 2, Viola, and Cello. The fifth system features Bass. Performance instructions include 'sul tasto' and 'to ord.' for the strings. Measure numbers 58 and 17 are at the top right.

Fl. - - - 2 4 - 4

Ob. - - - 2 4 - 4

Cl. - - - 2 4 - 4

Bsn. - - - 2 4 - 4

Perc. - - - 2 4 - 4

Hp. - - - 2 4 - 4

Pno. - - - 2 4 - 4

Vln. 1 - - - 2 4 - 4

Vln. 2 - - - 2 4 - 4

Vla. - - - 2 4 - 4

Vc. - - - 2 4 - 4

Cb. - - - 2 4 - 4

(E) (F) (E) (F)

con sord.

con sord.

con sord.

64

Fl.

Ob.

Cl.

Bsn.

Perc. rubber mallets

Hp.

Pno.

Vln. 1 sul tasto to ord. ord.

Vln. 2 sul tasto to ord. ord.

Vla. sul tasto to ord. ord.

Vc.

Cb.

Fl.

Ob. 3

Cl. pp

Bsn. 3

Perc.

Hp. 5

Pno.

Vln. 1 rit.

pp

Vln. 2 pp

Vla. pp

con sord.

pp

Vc.

Cb.



**G** With renewed energy ( $\text{♩} = 90$ )

22

Fl. *ff*      *pp* — *f* — *pp*  
 Ob. *ff*      *p* — *f*  
 Cl. *ff*      *p*  
 Bsn. —      *p* — *mf* — *p*

vibraslap      high and low cowbells,  
 Perc. *f*      high and low woodblocks, soft mallets

Hp. *f* — *mf*

Pno. *f* — *mf*

**G** With renewed energy ( $\text{♩} = 90$ )

pizz.      via sord.

arco

Vln. 1 *f*      —  
 Vln. 2 *f*      —  
 Vla. *f*      —  
 Vc. *f*      —  
 Cb. —

pizz.      via sord.      arco      *pp* — 3 —  
 pizz.      via sord.      arco      *pp* — 3 —  
 pizz.      arco      *pp*  
 pizz.      arco      *pp*

23

79

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

continue, ad lib. in rhythm

Musical score for orchestra and piano, page 24, measure 83.

Flute: Rest in first measure, dynamic *p* in second measure, dynamic *f* in third measure.

Oboe: 3-measure pattern starting with eighth-note pairs, dynamic *p* in the third measure.

Clarinet: Rest in all measures.

Bassoon: 3-measure pattern starting with eighth-note pairs, dynamic *p* in the third measure.

Percussion: Constant eighth-note pattern throughout all measures.

Horn: Eighth-note pairs in all measures.

Piano: Eighth-note chords in all measures.

Violin 1: Long sustained notes with slurs, dynamic *p* in the first measure, dynamic *f* in the second measure, dynamic *pp* in the third measure.

Violin 2: Eighth-note pairs with slurs, dynamic *f* in the first measure, dynamic *pp* in the third measure.

Viola: Sixteenth-note patterns, dynamic *f mp* in the first measure, dynamic *f* in the second measure, dynamic *mf* in the third measure, dynamic *f mf* in the fourth measure.

Cello: Rest in all measures.

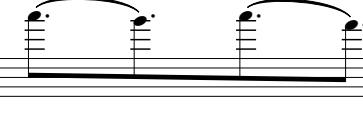
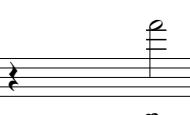
Double Bass: Rest in all measures.

Dynamics and performance instructions:

- Flute: *p*, *f*
- Oboe: 3, *p*
- Percussion: Constant eighth-note pattern
- Horn: Eighth-note pairs
- Piano: Eighth-note chords
- Violin 1: 3, *p*, *f*, *pp*
- Violin 2: 3, *f*, *pp*
- Viola: *f mp*, *f*, *mf*, *f mf*
- Cello: Rest
- Double Bass: Rest

Text at bottom right: *poco sul pont.*

86

Fl.   

Ob.   

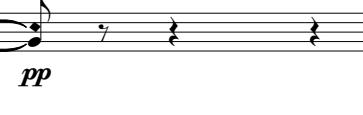
Cl.

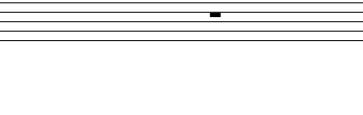
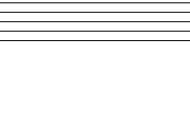
Bsn.

Perc.   

Hp.   

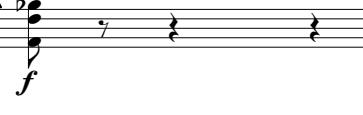
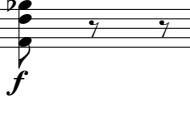
Pno.   

Vln. 1   

Vln. 2   

Vla.   

Vc.   

Cb.   

accel. 25



**4x (cont. to accel.)**

Fl.      f  
Ob.      3 3 3  
Cl.      f  
Bsn.      ff

**Out of control (♩ = 140)**

f      mf      5 5 6 ff  
5 6  
To B. Cl.      ff  
ff

Abruptly cut off

tacet 1x  
sus. cymbals, mallets  
Perc.      pp cresc. poco a poco      mf ff  
Hpf.      gliss. to opposite ends      ff  
Pno.      ff

**4x (cont. to accel.)**

Vln. 1      etc. through repeats  
Vln. 2      etc. through repeats  
Vla.      etc. through repeats  
Vc.      etc. through repeats  
Cb.      f

**Out of control (♩ = 140)**

I II      f ff  
I II      ff  
I II      ff  
I II      ff  
II III      ff

Abruptly cut off

## II. Herd Mentality

**Buzzing and swarming impulsively ( $\text{♩} = 120$ )**

Fl.

Ob.

Bass CL.

B. Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Multi set-up:  
Chinese cymbal, Snare (with splash cymbal placed on head), Kick drum  
Triangle  
Vibraphone  
High and low cowbells

med. mallets (splash on snare)

whoosh

molto

murky

scratches

growling

sul pont.

III, IV

scratches

III, IV

murky growling

sul pont. murky growling

pp

f

mp

whoosh

molto

murky

scratches

III, IV

scratches

III, IV

murky growling

sul pont. murky growling

pp

f

mp

f

pp

f

pp

f

pp

5

Fl. to flutter.... *n.* *f* whoosh

Ob. - whoosh

B. Cl. *fp* molto

Bsn. *f* *p* *f* *pp* *n.* molto whoosh

\* triangle note heads always indicate rim,  
which is played with the stems of the mallets

Perc. (splash on snare)  
*f* *p* clattering

Hp. -

Pno. -

Vln. 1 nail pizz. arco whoosh  
*pp*

Vln. 2 II, III *f* whoosh

Vla. II, III *f*

Vc. nail pizz. *f*

Cb. pizz. *p*

raucous

30

Fl. f mf f mf f mf f f - fp mf < f

Ob. f mf f mf f mf f - mp < f

B. Cl. f - f fp mp molto < f f p <

Bsn. f f fp mp molto < f f

Perc. (rim) chi, cymb. kick drum + snare

Hp. f f

Pno. f f

Vln. 1 f pizz. arco whoosh f sul pont. pp ff sul pont.

Vln. 2 f pizz. arco whoosh f pp ff

Vla. f n. - f p

Vc. arco f fp mp ff p

Cb. (bang!) f

13

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

murky

kick drum + chi. cymb.

kick drum + snare

scratches tone (deaden string)

sul pont.

(lazy 1/4 step gliss.)

(behind the bridge)

sul pont.

(pizz.)

arco

sul pont.

17

Fl. *fp* — *mf* — *f*

Ob. *mp* — *f*

B. Cl. *p* — *f* — *p*

Bsn. — *p* — *f* — *pp*

Perc. *f* (rim) (snare) (rim)

Hp. *f*

Pno. *f*

Vln. 1 *n.* — *f* — *n.* — *f*

Vln. 2 *pp* — *n.* — *f* — *n.* — *f*

Vla. *f* — *f*

Vc. — *p* — *f* — *p* — *mp*

Cb. — *p* — *f* — *p*

bend up 1/4 tone

(rim)

slide top note

(behind the bridge)

ord.

21 33  
 Fl. *fp* — *mf* < *f* *mf* < *f* *mf* — *f* *n.* — *f* *n* —  
 Ob. *mp* — *f* *mf* < *f* *mf* — *f* *n.* — *f* *n* —  
 B. Cl. *f* — *p* — *f* — *p* — *f* —  
 Bsn. — *mf* — *f* *mf* — *f* *f* *mf* —  
 Perc. *pp* < *f* *f* *f* *p* — *f* *p* — *f* *p* — *f* *p* — (snare) *f* —  
 Hpt. *f* — *f* — *f* —  
 Pno. *f* — *f* — *f* —  
 Vln. 1 *n.* — *f* *n.* — *f* *n.* — *f* *n* — *f*  
 Vln. 2 *n.* — *f* *n.* — *f* *n.* — *f* *n* — *f*  
 Vla. *f* — *mp* *mf* — *f* *mf* — *f* *f* — *n* —  
 Vc. *pizz. ♫* *♪* *pizz. ♫* *♪* *arco* *n* —  
 Cb. — *f* *pizz. ♫* *♪* *sul pont.....ord.* *mf* —

Fl.  $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$  n  $\begin{array}{c} \text{15/8} \\ \text{f} \end{array}$  n  $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$

Ob.  $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$  n  $\begin{array}{c} \text{15/8} \\ \text{f} \end{array}$  n  $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$

B. Cl.  $\begin{array}{c} \text{9/8} \\ \text{f} \text{ mf} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{f} \text{ mf} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \text{ mf} \end{array}$

Bsn.  $\begin{array}{c} \text{9/8} \sharp \\ \text{f} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{f} \text{ mf} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$

Perc. (snare)  $\begin{array}{c} \text{9/8} \\ \text{f} \text{ p} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{f} \text{ p} \end{array}$   $\begin{array}{c} \text{(snare)} \\ \text{f} \text{ p} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \text{ p} \end{array}$

Hp.  $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$

Pno.  $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$

Vln. 1  $\begin{array}{c} \text{9/8} \\ \text{n} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{n} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{n} \end{array}$

Vln. 2  $\begin{array}{c} \text{9/8} \\ \text{n} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{n} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$

Vla.  $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{n} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{n} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$

Vc.  $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{n} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{n} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \end{array}$

Cb.  $\begin{array}{c} \text{9/8} \sharp \\ \text{v.} \end{array}$   $\begin{array}{c} \text{15/8} \\ \text{f} \text{ mf} \end{array}$   $\begin{array}{c} \text{9/8} \\ \text{f} \text{ mf} \end{array}$

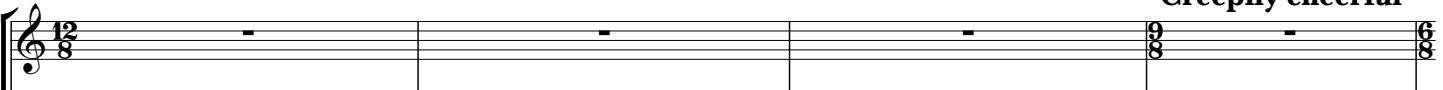
wide dynamic fluctuations,  
like spinning a volume knob

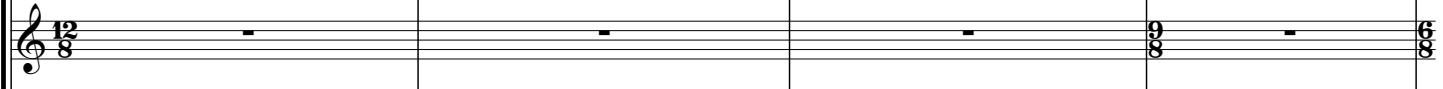
A

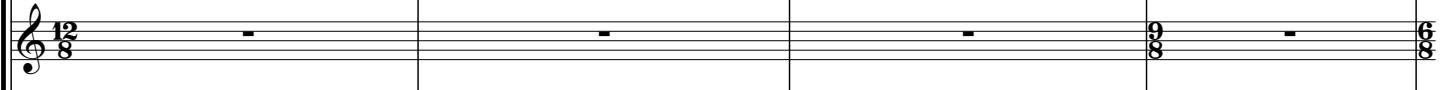
35

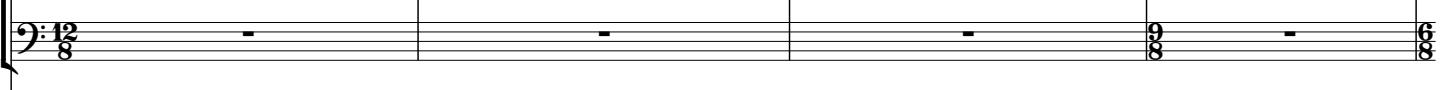
Fl.      f      fp < f > pp < f > pp < f > ff  
 Ob.      f      fp < f > pp < f > pp < f > ff  
 B. Cl.      f mf      ff n ff  
 Bsn.      f mf < f mf > ff n chi. cymbal mallets  
 Perc.      f p < f p > f pp < f > ff  
 Hp.      f  
 Pno.      f  
 Vln. 1      f n mf < f > pp pp < f > pp ff  
 Vln. 2      f n mf < f > pp pp < f > pp ff  
 Vla.      n f pp < f > pp < f > pp n f  
 Vc.      n f pp < f > pp pp < f > pp n f II.  
 Cb.      f mf ff n f

**Creepily cheerful**

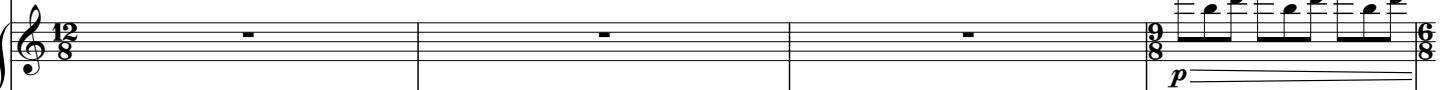
Fl. 

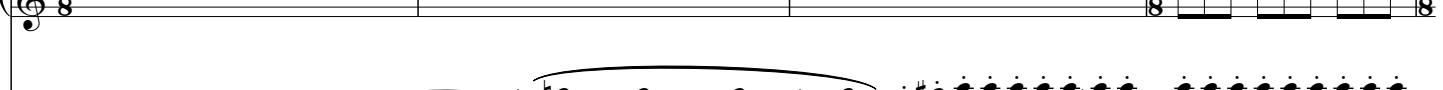
Ob. 

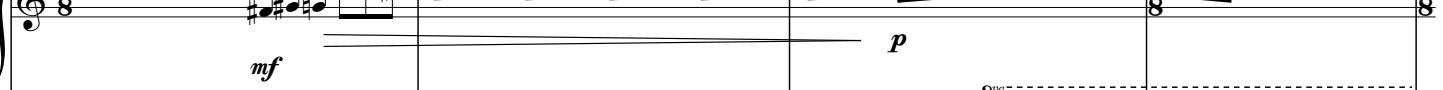
B. Cl. 

Bsn. 

Perc. 

Hp. 

Pno. 

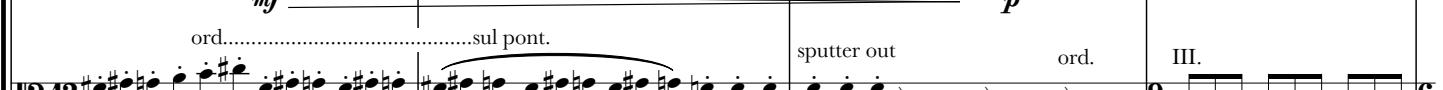
*mf* 

*p* 

*sust* 

(l.h. over) 

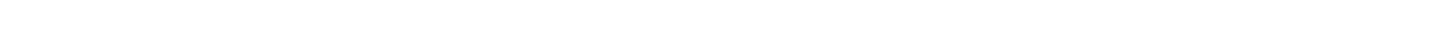
triangle

*mp* 

*sul tasto* 

*mf* 

ord..... 

*sul pont.* 

*III.* 

*sputter out* 

ord. 

*III.* 

*mp* 

*ppp* 

*ord.* 

*III.* 

*I.* 

**Creepily cheerful**

*sul tasto* 

*mf* 

*p* 

*III.* 

*ord.....* 

*sul pont.* 

*sputter out* 

*ord.* 

*III.* 

*mp* 

*ppp* 

*ord.* 

*III.* 

*I.* 

**Sputter out like a dying engine**

(♩ = 110) 37

40 **rall.**

Fl.      lethargically slide note out of tune      flubby drop off

Ob.      mp

B. Cl.      lethargically slide note out of tune      flubby drop off

Bsn.

Perc.      pp

Hp.      ppp

Pno.      ppp

Vln. 1      increase pressure until harmonic dies      ppp

Vln. 2      n

Vla.      increase pressure until harmonic dies

Vc.      increase pressure until harmonic dies

Cb.      increase pressure until harmonic dies

**B** Ominously pulsating ( $\text{♩} = 180$ ) 2+3

46

Fl.

Ob.

B. Cl.

Bsn.

Perc.

remove splash from snare, snares off

Perc.

Hp.

Pno.

**B** Ominously pulsating ( $\text{♩} = 180$ ) 2+3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

heavy bow pressure,  
ugly tone

**3+2+3**

Fl. - bend note out of tune

Ob. f p mf p

B. Cl. mp

Bsn. -

Perc. -

**2+3**

bend down nasty

play all notes flat

vibraslap

Hp. -

**3+2+3** slimy

Vln. 1 mp p f p mf p

Vln. 2 -

Vla. p mf p

Vc. mp

Cb. mp

**2+3**

heavy bow pressure, ugly tone slimy

behind the bridge

40 58

bend down  
1/4 step

**3+2+3**

1/4 down

**2+3**

Fl. f p f mp

Ob. f p f

B. Cl. *mf*

Bsn. *mf* f

Perc. vibraslap *mf* snare, medium mallets, snares off *mp*

Hp.

Pno. *mf* *f*

Vln. 1 **3+2+3** **2+3**

Vln. 2 *mf* *p* *mf* *f* *p* *mf* *f* *p*

Vla. behind the bridge *p* *mf* *p* *p*

Vc. *mf* *f* *mf*

Cb. *mf* *mf* *f*

**C Churning**

play flat

64

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f*

Perc. *f*      *mp*      *mp*      *f*

41

Hp.

Pno.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*      *p*

Vc. *f*

Cb. *f*

**C Churning** play flat

slide lower note flat

slide flat

slide note flat

slide flat

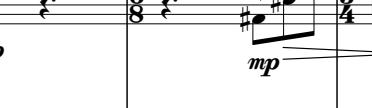
41

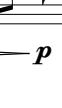
### **Evaporate**

42 69 slide pitch down **Evaporate**

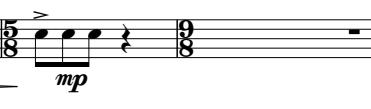
Fl. 

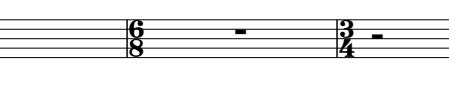
Ob. 

B. Cl. 

Bsn. 

Perc. 

Hp. 

Pno. 

### Evaporate

**Evaporate**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**D****Brittle**

75 slightly obnoxious

Fl.

Ob.

Bsn.

B. Cl.

Perc.

Hp.

Pno.

(8)  
like a out of tune saloon piano

**D** **Brittle**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*sul C*

*quasi flautando*

*p*

*quasi flautando*

*p*

81

E

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

(8)

Pno.

E

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. Ob. B. Cl. Bsn. Perc.

89 2+2+3 45

Flute, Oboe, Bassoon, Bass Clarinet, Percussion parts. Measures 89-90. Time signature changes from 4/4 to 3/4 to 7/8 to 2/4. Dynamics: *p*, *mf*, *p*. Measure 91: Percussion part with high and low cowbells, mallets. Dynamics: *pp*, *mf*, *p*.

Musical score for piano and harp. The score consists of two systems of music. The top system features a harp (H.p.) and a piano (Pno.). The harp part is mostly silent, with a single note at the beginning of the first measure. The piano part begins with a sustained note followed by a dynamic instruction: *p* (pianissimo), *mf* (mezzo-forte), and *p* again. The score includes a key signature of one sharp, a common time signature, and various time signatures including 4/4, 3/4, 7/8, and 2/4.

2+2+3

Vln. 1

Vln. 2

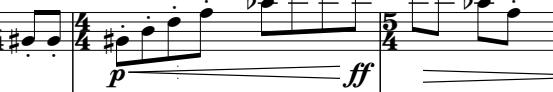
Vla.

Vc.

Cb.

2+2+2+3

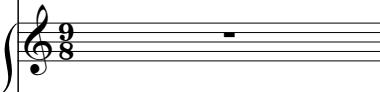
Fl. 

Ob. 

B. Cl. 

Bsn. 

Perc. 

Hp. 

Pno. 

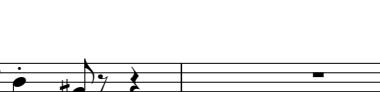
*flautando.....ord.*

Vln. 1 

*flautando.....ord.*

Vln. 2 

*flautando.....ord.*

Vla. 

*flautando.....ord.*

Vc. 

*flautando.....ord.*

Cb. 

101

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

47

**F** Giant buzzing mass of sound

48

107

Fl. *fff*

Ob. *fff*

B. Cl. *fff*

Bsn. *fff*

splats

honking

squeal

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

wave-like

Hp.

Pno. *fff* *pp*

Measures 107-110.

Vln. 1

**F** Giant buzzing mass of sound

behind bridge

behind bridge

scratch tones  
(deaden string)

*fff*

Vln. 2

*fff*

scratch tones  
(deaden string)

Vla.

*fff*

wildly

behind the bridge  
(square note-heads)

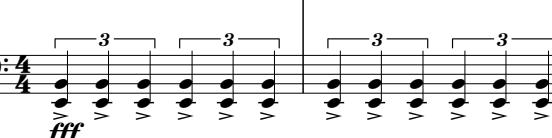
Vc.

*fff*

harm. gliss to any high pitch/noise,  
bow freely

Cb.

*fff*



49

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

(Left hand mute strings E1 - F2 inside piano)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

112

squeal

p ff p

harm. gliss to any high pitch,  
bow freely

behind bridge

f

scratches

harm. gliss to any high pitch,  
bow freely

to sul pont....

sul pont

to sul pont.....

sul pont

to sul pont.....

ff

8vb

50

**G Calming and fading**

117

Fl. *mp*

Ob. *p*

B. Cl. *pp*

Bsn.

Perc. cowbells, reverse mallets *p* *mf* *pp*

Hp.

Pno. (8.)

**Calming and fading** sul pont.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

smooth

Fl. Ob. B. Cl. Bsn. Perc. Hp. Pno. Vln. 1 Vln. 2 Vla. Vc. Cb.

122 51

*pp* *mf*

*smooth* *pp* *mf*

*smooth* *pp* *smooth* *pp*

*light and clicky,  
bring out accents* etc. ad lib *p*

*mf*

(8)

(sul pont.) *p < f* (sul pont.) *p < f*

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(sul pont.)

*p < f*

(sul pont.) soft growl

*p mp > p*

132

Fl.

Ob.

B. Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

53

*fp*      *mf*

*fp*      *mf*

*mf*      *p*      *p*

*mf*

*mp*      *p*      *mp*

*f*

*f*

*sul tasto*

*f*

*sul tasto*

*f*

*sul tasto*

*f*



**Withering away**  
**molto rall.**

55

139

Fl. Ob. Bsn. B. Cl. Perc. Hp.

pp n

The score consists of six staves. The first three staves (Flute, Oboe, Bassoon) have no notes. The fourth staff (Bassoon) has a single note at the beginning with dynamic *pp*. The fifth staff (Clarinet) has a sustained note with a fermata. The sixth staff (Horn) has a sustained note with a fermata. Measure numbers 2 and 6 are indicated above the staves.

Pno.

mf *p* 8<sup>vb</sup>

The piano staff has two staves. The top staff has a sustained note with dynamics *mf* followed by *p*, with a 8<sup>vb</sup> instruction. The bottom staff has a sustained note. Measure numbers 2 and 6 are indicated above the staves.

**Withering away**  
**molto rall.**

pizz.

+ 3 + 3 + + +

*p* *pp*

Sul G pizz.

oozing gliss.

*mp* *pp*

Sul G pizz.

oozing gliss.

*mp* *pp*

pizz.

sul C oozing lazy gliss.

*p* *pp*

(sul pont.)

*p* < *mp* > *p*

Vln. 1 Vln. 2 Vla. Vc. Cb.

f

Sul G pizz. oozing gliss.

*mp* *pp*

Sul G pizz. oozing gliss.

*mp* *pp*

pizz. sul C oozing lazy gliss.

*p* *pp*

(sul pont.)

*p* < *mp* > *p*

The score consists of five staves. The first three staves (Violin 1, Violin 2, Viola) have sustained notes with dynamics *f*, *pizz.*, and *mp* followed by *pp*. The fourth staff (Cello) has a sustained note with dynamics *mp* followed by *pp*. The fifth staff (Double Bass) has a sustained note with dynamics *p* followed by *pp*. Measure numbers 2 and 6 are indicated above the staves.

### III. Melodic Abyss

4 A tempo

poco rit.

57

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

*p.d.l.t.  
bisbigliando*

*pp* *mp*

*pp* *p* *pp*

A tempo

poco rit.

Sul D  
pizz.

Vln. 1

pizz.

*pp* *p* *pp*

sul pont.

sul tasto, long bows

Vln. 2

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

arco, flautando

Vla.

*p* *pp*

Vc.

*pizz.*

Cb.

*p* *pp* *p* *pp*

like drops of water: (pizz.)

**A A tempo**

Fl. *p* *n*

Ob.

Cl. *p* *mp*

Bsn. *p* *pp*

Perc. *pp* *mp*

Hp. *p* *mp*

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

**A A tempo**

Vln. 1 arco, flautando *pp* *p* *pp*

Vln. 2 sul pont. *p* *n*

Vla. arco, flautando *5* *5* *5* sul tasto, flautando *pp* *p* *pp*

Vc. sul tasto, flautando *pp* *p*

Cb. pizz., full tone, no vib. *p* *pp*

9 **poco rit.** A tempo

Fl.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Ob.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Cl.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Bsn.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Perc.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Hp.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Pno.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln. 1  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

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

Vla.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vc.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Cb.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

60

12 **poco rit.** **B A tempo**

Fl.  $\frac{3}{4}$  -  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

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

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

Perc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Hp.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  (bisb. p.d.l.t.)

Pno.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

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

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

Vla.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cb.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

C

Fl. - *n* *p* *n*

Ob. *p*

Cl. *pp* *p* *mp* *pp* *mp* *3*

Bsn. *p* > *pp*

Perc. seed shell rattle

Hp. *pp* *mp* *3*

Pno. *p* *p* *pp* *mp* *pp* *p* > *pp*

Vln. 1 sul D pizz. sul G sul D pizz. sul G

Vln. 2 sul D sul D pizz., no vib. + + + 3 +

Vla. arco, sul tasto to ord. to foreground.....

Vc. ord. sul pont. ord. sul G pizz. pp

Cb. *mp* *p* *mp* *p* *pp* *mp* *p* *pp*

19

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

*accel.*

*seed shell rattle*

*normal*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*sul D*

*mp*

*sul G*

*mp*

*3*

*3*

*3*

*arco, non vib.*

*mf*

*arco, punto*

*fp*

*mp*

*pp*

*arco*

*mp*

*pp*

*pp*

(♩ = 65)

Fl. 23

Ob.

Cl.

Bsn.

Perc. sus. cym. mallets

Hp.

Pno. Release Una Corda

Vln. 1 arco, non vib.

Vln. 2 arco as fast as possible

Vla.

Vc.

Cb.

This musical score page contains six systems of music, each with multiple staves. The instruments include Flute, Oboe, Clarinet, Bassoon, Percussion, Double Bass, Piano, Violin 1, Violin 2, Viola, Cello, and Bass. The score is set in 2/4 time, with a tempo of ♩ = 65. Measure 23 starts with Flute and Oboe playing eighth-note patterns. Clarinet and Bassoon join in measure 24. Bassoon continues in measure 25. Percussion enters with sustained notes in measure 26. Double Bass and Piano begin their parts in measure 27. Measures 28-29 show complex patterns for Double Bass and Piano. Measures 30-31 continue with Double Bass and Piano. Measures 32-33 show Violin 1 and Violin 2 playing eighth-note patterns. Measures 34-35 continue with Violin 1 and Violin 2. Measures 36-37 show Viola and Cello playing eighth-note patterns. Measures 38-39 continue with Viola and Cello. Measures 40-41 show Double Bass and Bassoon playing eighth-note patterns. Measures 42-43 continue with Double Bass and Bassoon. Measures 44-45 show Double Bass and Bassoon. Measures 46-47 show Double Bass and Bassoon. Measures 48-49 show Double Bass and Bassoon. Measures 50-51 show Double Bass and Bassoon. Measures 52-53 show Double Bass and Bassoon. Measures 54-55 show Double Bass and Bassoon. Measures 56-57 show Double Bass and Bassoon. Measures 58-59 show Double Bass and Bassoon. Measures 60-61 show Double Bass and Bassoon. Measures 62-63 show Double Bass and Bassoon.

25

Fl. *f* 3 rit. *pp* 6

Ob. *f* 3 4:5 6

Cl. *f* 3 *mf* 4:5 6

Bsn. *f* *p* 6

Perc. *mf* *pp* 6

Hp. 3 4:5 3 3 3 *p* 6

Pno. *f* 3 *p* 6

Vln. 1 *f* full toned rit. 6

Vln. 2 *f* full toned 6

Vla. *f* *mf* 3 *pp* 6

Vc. *f* full toned 6

Cb. *f* 6 6 6 6 6 6 5 pizz. 6

27 (♩ = 55) **molto rit.** (♩ = 40)

Fl. -

Ob. *mp* delicatissimo *pp* *ppp*

Cl. *mp* *p* delicatissimo *pp* *pp* *ppp*

Bsn. *pp* *mp* *pp*

Perc. *pp*

Hp. *mp* *pp*

Pno. *p* *pp* *Una Corda* *ppp*

Vln. 1 pizz. *sul G* *sul G* (♩ = 55) **molto rit.** (♩ = 40) *sul G*

Vln. 2 pizz. *sul A* *mp* *sul D* *mp* *p* *sul G*

Vla. pizz. *sul D* *mp* *sul G* *mp*

Vc. *pp* *pp* *sul G* *p*

Cb. *mp* *mp* *p*

**D****Piu' mosso (♩ = 80)**

Fl.

Ob. w/ violin 1

Cl.

Bsn.

Perc. scrape chinese cymbal with end of stick

Hp.

Pno.

**D****Piu' mosso (♩ = 80)**

arco, lush tone

Vln. 1

Vln. 2 arco, sul pont. (sul pont.) 5

Vla. arco 5 5

Vc. pizz. gurgling tremolando

Cb. pizz. gurgling tremolando

Fl.

Ob. (offset from violin 1)

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dynamic markings and performance instructions:

- Flute: - (Measure 1), - (Measure 2), - (Measure 3), - (Measure 4)
- Oboe: *mp*, *p*, *mp*, *mf*, *mf*
- Clarinet: *p* *mf* *p*, *p* *mf* *p*
- Bassoon: - (Measure 1), *mp* *pp*
- Percussion: - (Measure 1), *pp* *mf*
- Horn: - (Measure 1), - (Measure 2), *mf*
- Piano: *10*, *p*, *7*, *7*, *10*
- Violin 1: *mf*, *p*, *mp*, *mf*
- Violin 2: *mf* *pp* (sul pont.), *mf* *n* (ord.), *pp* *mf* *pp* (sul pont.)
- Cello: *p* *f* *p*, *mf* *p* *pp*, *p* *f* *p*
- Bassoon: *sul D*

E

68

37

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**E**

mp

mf

p < mf > p

pp < pp >

pp < mf >

mf

p

7 7 10 5 5

mp

mf

ord.

mf < n >

5

pp

mf

5 5

pp

sul pont.

p < f > p

fp

mf

sul A

arco w/ portamento

al punto

sul pont

ord.

**accel.**

40

Fl.

Ob.

Cl.

Bsn.

69

Perc.

sus. cymbal, mallets

pp

Hp.

Ab

cresc. poco a poco

Pno.

cresc. poco a poco

**accel.**

Vln. 1

Vln. 2

sul pont ord. sul pont ord. sul pont ord.

Vla.

fp

Vc.

cresc. poco a poco

3

Cb.

3

arco

cresc. poco a poco



$\text{♩} = 60$

Fl. molto

Ob. molto

Cl. presto possible, furiously

Bsn. molto

Perc. ff 3 3 3 thunder strike low strings

Hp. ff

Pno. 3 molto 3 ff

Vln. 1 molto ff 3 3 f

Vln. 2 molto ff

Vla. slow pattern poco a poco ff

Vc. slow pattern poco a poco ff

Cb. repeat bowing furiously, presto possible, ignore tempo ff

slow pattern poco a poco

**Fading**

Fl. *mp* *pp*

Ob. *pp*

Cl. *mf* *mf* *3* *pp* *mf*

Bsn. *pp*

Perc. *p*

Hp.

Pno. *3* *mp*

**Fading**

Vln. 1 *3* *mf* *3*

Vln. 2 *mf*

Vla. *mf* *3*

Vc. *mf* *3*

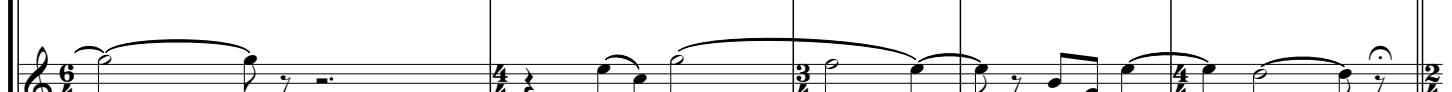
Cb. *3* *3* *mp*

53

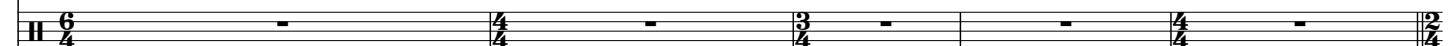
***molto rall.***

Fl. 

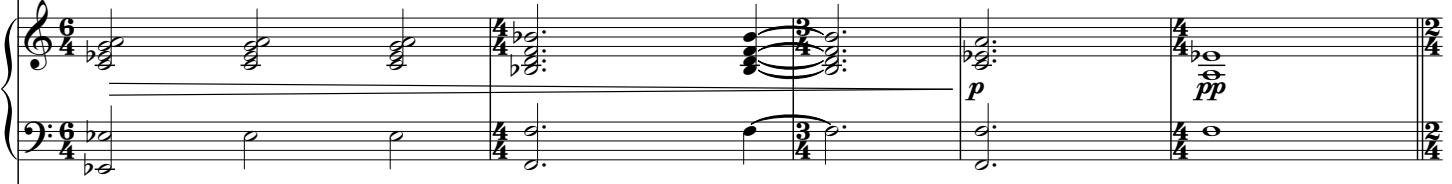
Ob. 

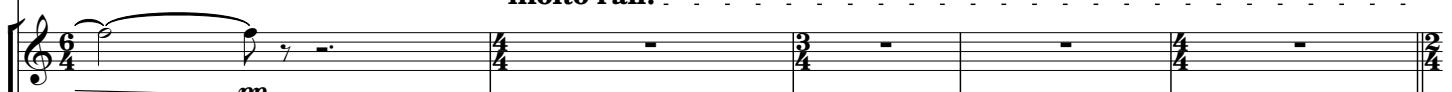
Cl. 

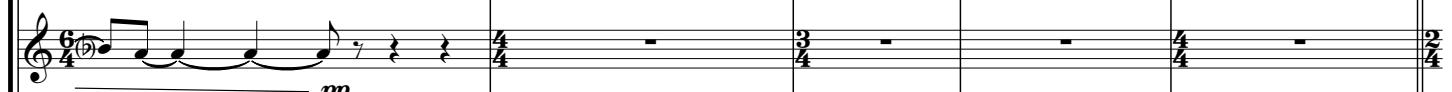
Bsn. 

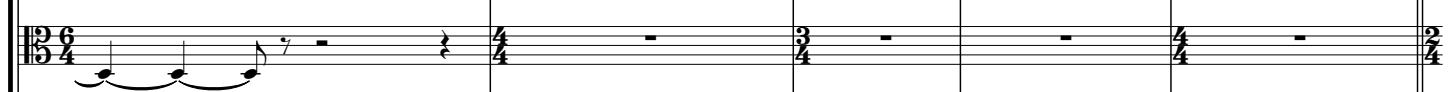
Perc. 

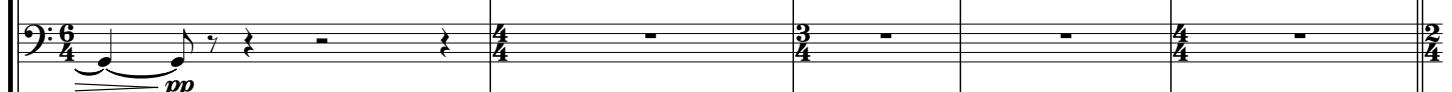
Hp. 

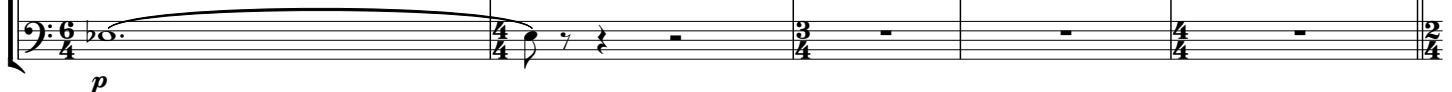
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

73

58 F Spacious murmuring, as before ( $\text{♩} = 55$ )

Fl. distant, no vib.  
 Ob.  
 Cl.  
 Bsn. scrape chinese cymbal with end of stick  
 Perc. pp < mp p.d.l.t.  
 bisbigliando  
 Hp. mp  
 Pno. Una Corda pp - p pp  
 Pno. p  $\text{Pizz.}$   
 Vln. 1 sul pont.  
 Vln. 2 sul tasto, long bows  
 Vla. flautando  
 Vcl. pizz.  
 Cb. pizz.

Fl.  $\geq$  ***pp***

Ob.

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

Bsn. ***p*** ***pp***

Perc. ***pp*** ***mp***

Hp. p.d.l.t.  
bisigliando  
***mp***

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

Vln. 1 pizz.  
***pp*** ***p*** ***pp***

Vln. 2 sul pont.  
***p*** ***n*** sul tasto, long bows  
***pp*** ***mf*** ***pp***

Vla. arco, flautando  
***p*** ***pp***

Vc. pizz.  
***mp***

Cb. pizz. like drops of water: (pizz.)  
***pp*** ***p*** ***pp*** ***p***

