

Katherine Balch

music for young water that danced beneath my feet
for percussion, celeste, harp, and string orchestra

(2022)

Instrumentation

2 percussion

percussion 1: tubular bells, vibraphone, large suspended cymbal, small frog guiro, 2 resonant, small/medium-sized rocks

percussion 2: xylophone prepared with piccolo woodblock, guiro, 2 glass bottles (see performance notes), large and medium suspended cymbals, bass drum, capiz shell chimes, small triangle, 2 resonant, small/medium-sized rocks

harp

celeste

—

violin I

violin II

viola

violoncello

double bass

(at least 12/10/8/8/6)

Performance notes

in general

- duration: c.8'

percussion

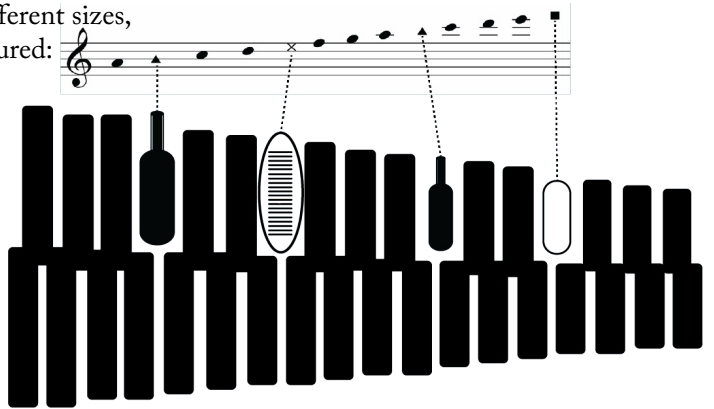
- the following tubular bell pitches are needed:



- the xylophone is prepared with piccolo woodblock, guiro, and 2 resonant glass bottles of different sizes, which are placed between the accidental keys and notated with alternative noteheads, as pictured:

- unpitched percussion key:

A diagram of a piano keyboard with various noteheads placed on specific keys. The noteheads are: a vertical line for 'capiz shell (or glass) windchimes' on C4, a small frog for 'small frog guiro' on D4, a triangle for 'small triangle' on E4, an 'x' for 'rocks' on F4, a small circle for 'small sus. cymbal' on G4, and a large circle for 'large sus. cymbal' on A4. A 'bass drum' is indicated by a vertical line on the C5 key.



harp

- all harmonics written where played (sounding *8va*)

strings

- s.t./m.s.t/s.p./m.s.p = sul tasto, molto sul tasto, sul pont, molto sul pont

- c.l.b. = col legno battuto

- = ricochet, let sound die naturally, *sempre*

- triangle notehead () = as high as possible

- = pizz. behind bridge. If possible, use figure nail for a very percussive, bright effect.

- box figures are sometimes accompanied by a rhythmic trajectory figure that indicates the gesture either speeds up ()

or slows down () . This is to achieve an overall trajectory of textural sparseness to density or vice-versa within the overall phrase of a given boxed figure. Care should be taken to achieve this textural trajectory when applicable.

- creaky ship sound = l.h. mute strings, *restez*, r.h., rotate bow overpressure near frog back and forth, ad. lib., for a *delicate erratic croaking sound*, no pitch

- windshield wiper effect = l.h. mute strings, *restez*, r.h., rapidly brush bow m.s.t. to m.s.p. ad. lib. in quasi-circular motion for a *gentle, airy, wispy sound with some high partials peaking through*

- quotational dynamics (i.e. "*mf*") indicate effort to produce sound, not actual resultant sound, which is typically quite soft.

- double bassists require large binder clip that is clipped around the E string for a *noisy, rattling effect* when bowed

- **all non-standard playing techniques described in score when they first appear and are demo'd here:**

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Co-Commissioned by the Dallas Symphony Orchestra, Music Director Favio Luisi
With generous support of the Norma and Don Stone New Music Fund
And by the Bravo! Vail Music Festival

Katherine Balch (2021)

Brisk, ♩ = c.108

tubular bells
mp sempre l.v. *p* *pp* *ppp*

xylophone (prepared, see performance notes), hard wood or plastic mallets *sempre*

(n.b. all harmonics sound *8va*)
mf sempre l.v., little bubbles

Celesta

Violin I
p dolce ma non troppo

5

Perc. 1

Perc. 2
(guiro) *p* (glass bottles) *mf* (wood block) *ppp*

Hp.

Vln. I *mp*

Vln. II
DIV. *pp* *sfzp* *sfzp* (approx. duration, ricochet til sound dies, *sempre*)
pp *sfzp* *sfzp* (approx. duration, ricochet til sound dies, *sempre*)

Vla.
DIV. II III *mf* *mf* (approx. duration, ricochet til sound dies, *sempre*)
m.s.p., harm. gliss from bridge to scroll, *noisy*

Vc. *pp* *sfzp* (approx. duration, ricochet til sound dies, *sempre*)

Db. DIV. *p*

10

Perc. 1 *mf*

Perc. 2 (guiro) *p* (g.b.) (w.b.) *mf* *pp*³_{sub} 3

to vibes

Hp. *f* *mf*

Vln. I DIV. *mp dolce*

SOLO *pp* as before *mf* *pp* *sfzp* *p*
SOLO chirpy, scurrying *8va* *ric. + gliss to bridge*

Vln. II *pp* as before *sfzp* *p* *mf* *pp*
SOLO chirpy, scurrying *8va*
ricochet + gliss to bridge

Vla. *mf* as before *pp* *mf* *ord.* *s.p.*
mf as before *pp* *poco s.p., warm, clear harmonic*

Vc. *pp* as before *sfzp* *mf* *m.s.p., harm. gliss from bridge to scroll, noisy*
 I II

Db. *p*

14 vibraphone (soft mallets, warm, resonant sound)

Perc. 1

Perc. 2

Hp.

Vln. I

SOLO

Vln. II

SOLO

Vla.

Vc.

Db.

ppp *mp* *mp* *ppp* *mf*

mf *p* *mp* *ppp*

f *mf*

f *pp* *sfzp*

sfzp *sfzp*

p *sim.*

p *mp* *ppp* *sfzp*

p *mp*

ppp

ric. + gliss to bridge

ALTRI: ricochet + gliss. repeat boxed figure ad. lib. independent of other players, slowing down activity until end of gesture for a composite effect of dense to sparse *erratic, delicate chirping*

(8)

(8)

(d)

g^{tr} *g^{tr}* *s.p.*

A

Perc. 1 *p* \curvearrowright *mf*

Perc. 2 *f* *crisp, wood-block like*

Hp. *ff* *mp* *ff* *mf* *ff* *mf* *p*

A

Vln. I

SOLO II, s.p. *mp* *mf* *p* *ppp*

TUTTI, II, s.p. *mp* *ppp*

Vln. II s.p. *mp* *ppp* II, ord.

SOLO (SOLO) *ppp*

Vla. TUTTI, div., ord. *ppp* *ppp*

SOLO poco s.p., warm, clear harmonic *ppp* *p* ord. *ppp* ord.

Vc. m.s.p. *ppp* *mp* ord., slow, even gliss. *ppp* \curvearrowright *p*

Db. *mp* \curvearrowright *p*

23

Perc. 1

Perc. 2

Hp.

Vln. I

SOLO

Vln. II

Vla.

Vc.

Db.

p *mf* *p* *mf* *ppp*

f *ppp* *f* *ppp*

mp *mf* *pp*

mf *pp* *mf* *ppp*

p *mf* *sfz*

mf *pp* *pp* *mf* *sfz* *ord.*

mf *pp* *pp as before* *mf* *sfz* *ord.*

ord., detaché *mp* *ord.* *p*

mf *pp* *mp* *p*

p

p

27

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

SOLO

Vla.

SOLO

Vc.

Db.

p *mf* *pp* *mp*

mf *ppp*

p *mf as before*

mp *mf*

mp *mf*

SOLO *m.s.p., chirpy, scurrying, flautando*

mf *p* *f* *p* *ppp* *sfz*

mf *p*

mf *pp*

mf *p* *f* *ppp*

mf *p*

mf *p*

mf

mf

30 Perc. 1 *fp* *mp* to tubular bells

Perc. 2 *f* *8va*

Hp. *ff* *mf*

Vln. I *mf* *pp* DIV.

Vln. II *mp* *p* *mp*

SOLO *ricochet + gliss to bridge* *ord.* *mp*

Vla. *sfzp* *TUTTI, DIV., ord.* *mp*

SOLO *ricochet + gliss to bridge* *sfzp* *mf* *3* *detaché 5* *pp*

Vc. *p* *mf* *3* *detaché 5* *pp*

Db. *NON DIV.* *p* *mf* *ppp* *DIV.* *pizz. mf* *arco p*

34 tubular bells

Perc. 1 *mp sempre l.v.*

Perc. 2 *mf p p sub.*

Hp. *(mf) p f*

Vln. I *DIV. fp*

Vln. II *III p mf*

SOLO *p f p*

Vla. *slow, even gliss. p mf*

SOLO *mp pp f ppp p*

Vc. *mp pp f p*

Db. *NON DIV. mp*

38 (tub. B)

Perc. 1 *mf* *mp*

Perc. 2 *mf* *ppp* *f sub.*

Hp. *ff* *mf*

Vln. I *mf* *mf* *pp*

SOLO *f* *ppp* *p*

Vln. II *p* *p* TUTTI, div.

SOLO *f* *sfzp* *f* *mp*

Vla. *f* *mp*

SOLO *sim.* (SOLO) *p*

Vc. *p* *sim.* ALTRI, NON DIV. *p*

Db. *p*

TUTTI: repeat boxed figure ad. lib. independent of other players, slowing down activity until end of gesture for a composite effect of dense to sparse erratic, delicate chirping

42 (tub. B)

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

SOLO

Vla.

SOLO

Vc.

Db.

f

p

p sub.

f

ppp

p

f

mf

ff

mf

p

f

mp

ff

f

mf

p

mf

p

mf

p

mf

f

mf

p

pp

molto vib.

swr

DIV.

DIV.

46 to vibes

vibraphone (med. soft mallets, warm, full sound)

Perc. 1

Perc. 2

Hp.

SOLO

ALTRI (div. à 4)

Vln. I

SOLO

ALTRI (div. à 3)

Vln. II

SOLO

TUTTI (div.)

Vla.

Vc.

Db.

ppp *mf* *f* *ppp* *f* *ppp*

mf *ppp* *f* *ppp*

ppp *poco fp* *molto espress* *mf* *p*

ppp *poco fp* *molto espress* *mf* *p (blend with altri)*

f *mf* *mf*

mp *slow, even gliss.*

large sus. cymbal (soft mallets)

ppp

gva

DIV.

51

Perc. 1 *mf* *f* *mp*

Perc. 2 *mp* *ppp* *mp* med. sus. cymbal

Hp. *ppp* *f* *ppp* *f* *f sub.* *ppp*

SOLO *mf* *p*

Vln. I *pp dolce, sparse*

SOLO *mf* *p* *poco fp*

ALTRI (div. à 4)

Vln. II

SOLO *f* *mp* *p poco fp* *f*

Vla. *f* *mp* *p* *mf*

Vc. *f*

Db. *pp*

s.p., chirpy, repeat figure ad lib. independent of other players, leave space between "chirps" for a composite *sparse* effect

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 51. Percussion 1 plays a rhythmic pattern of eighth notes, with dynamics *mf*, *f*, and *mp*. Percussion 2 plays a similar pattern, with dynamics *mp*, *ppp*, and *mp*, and includes a 'med. sus. cymbal'. The Harp (Hp.) plays a sequence of chords with dynamics *ppp*, *f*, *ppp*, *f*, *f sub.*, and *ppp*. The Violin I (Vln. I) part features a solo line with dynamics *mf* and *p*, and a 'chirpy' figure in the right hand marked *pp dolce, sparse*. The Violin II (Vln. II) part has a solo line with dynamics *mf*, *p*, and *poco fp*, and a section for 'ALTRI (div. à 4)'. The Viola (Vla.) part has a solo line with dynamics *f*, *mp*, *p*, and *mf*. The Cello (Vc.) part has a solo line starting with *f*. The Double Bass (Db.) part has a solo line starting with *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

56

Perc. 1 *ppp* large sus. (med. hard mallets) *ppp* *mf*

Perc. 2 large sus. (bow, clear partial) *f* med. sus. (bow, noisy partial) *f*

Hp. *f* *ppp*

SOLO (8) *mp* *p* slow, even gliss.

Vln. I *f* *pp dolce, sparse* s.p., chirpy, as before

SOLO (8) *f* *p*

Vln. II (b) *f* *p*

SOLO (b) *mf* *p*

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

Vc. *f* *f* *p*

Db. *f*

C *poco rit.*

vibes (med. hard mallets)

Perc. 1 *mf* *f* *ppp* *f*

Perc. 2 xylo *f* bass drum *ppp*

Hp. *f* *ppp* *mp*

Cel. *ppp* *mp*

C *poco rit.*

SOLO *f espress* *pp* *mf* *p*

Vln. I *p³* *pp dolce*

SOLO *f* *p* *f* *pp dolce*

Vln. II *pp dolce* *slow, even gliss.*

SOLO *slow, even gliss.* *mf* *p*

Vla. *s.p., chirpy, repeat figure ad. lib. independent of other players, leave space between "chirps" for a composite sparse effect* *ppp* *pp dolce*

SOLO *p* *f* *f espress* *slow, even gliss.*

Vc. *p* *mf* *f sub.* *p*

Db. *p* *DIV.*

s.p., chirpy, repeat figure ad. lib., dialogue with other soli

s.p., chirpy, repeat figure ad. lib. independent of other players, leave space between "chirps" for a composite sparse effect

D *Meno mosso*, ♩ = c. 84

large sus. cymbal (soft mallets)

Perc. 1 *ppp* *mf*

Perc. 2 *mf* *ppp*

Hp. *sim.* *mf* *ppp* SOLO *p*

Cel. *sim.* *mf* SOLO *ppp*
emerge to foreground poco a poco...

D *Meno mosso*, ♩ = c. 84

s.p., chirpy, repeat figure ad lib., dialogue with other soli

pp dolce, sparse *sfz*

TUTTI: speed up gesture ad lib., independent of other players, for a composite effect of poco a poco less sparse, more active

SOLO

Vln. I

SOLO *sfz*

Vln. II *mf* *p*

s.p., chirpy, repeat figure ad lib., dialogue with other soli

SOLO *pp dolce* *sfz* I IV

Vla. *mf* *p*

SOLO

Vc. *mf* *p*

Db. *mf* *p*

Bursting, overflowing, ♩ = c.63

$\left(\overset{3}{\underset{3}{\text{♩}}} = \overset{3}{\underset{3}{\text{♩}}} \right)$
 (d)

70

vibes, warm, full sound, blend with harp and celeste

mp

capiz shell chimes (gently agitate)

mf mp

emerge to foreground poco a poco...

(l'istesso tempo)

mf

Bursting, overflowing, ♩ = c.63

$\left(\overset{3}{\underset{3}{\text{♩}}} = \overset{3}{\underset{3}{\text{♩}}} \right)$

TUTTI: slow down gesture ad. lib., independent of other players, for a composite effect of poco a poco less active, more sparse

$\left(\text{rhythmic gesture} \dots \right)$

SOLO

"mf" active

Vln. I

"mf" active

"mf" active

"mf" active

speed up gesture ad. lib., for a composite effect of poco a poco less sparse, more active

$\left(\text{rhythmic gesture} \dots \right)$

SOLO

speed up gesture ad. lib., for a composite effect of poco a poco less sparse, more active

$\left(\text{rhythmic gesture} \dots \right)$

Vln. II

mf f fff

speed up gesture ad. lib., for a composite effect of poco a poco less sparse, more active

$\left(\text{rhythmic gesture} \dots \right)$

SOLO

mf active

Vla.

speed up gesture ad. lib., for a composite effect of poco a poco less sparse, more active

$\left(\text{rhythmic gesture} \dots \right)$

mf active

repeat gesture ad. lib., independent of other players quickly, agitato

mf active

Vc.

fff

fff

Db.

fff

73

Perc. 1 *f* *mp* *f* *p* *mf* *p*


Perc. 2 *p*

Hp. *f*

Cel. *f* *p*

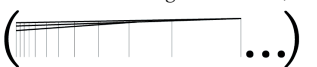
SOLO *pp* *pp*

Vln. I *pp* *pp*

TUTTI: slow down gesture ad. lib., independent of other players, for a composite effect of *poco a poco* less active, more sparse
(...)

SOLO *pp*

Vln. II *pp*

TUTTI: slow down gesture ad. lib., independent of other players, for a composite effect of *poco a poco* less active, more sparse
(...)

SOLO

Vla.

Vc.

Db.

E

76

Perc. 1 *mf*

Perc. 2 large sus. (bow, clear partial) *mf* med. sus. (bow, clear partial) *p*

Hp. *mf*

Cel. *mf*

Vln. I

Vln. II TUTTI, non div., con sord. *ppp*

SOLO *pp* (let sound die naturally) *sfz* TUTTI, non div., con sord.

Vla. *pp* *ppp*

Vc.

Db.

79

Perc. 1 *f* *p* *ff* *p sub.* *f* *mp sub.*

Perc. 2 large sus., (soft mallets, hold triangle beater) *ppp* *mp* med. sus. (scrape, triangle beater) *sfz* capiz shell chimes (gently agitate) *p*

Hp. *ff* *f*

Cel. *ff*

Vln. I TUTTI, non div., con sord. *ppp*

Vln. II

Vla. TUTTI, non div., con sord. *ppp*

Vc. *ppp*

Db. creaky ship sound *ppp* *p* sempre dolce *ppp*

82

Perc. 1 *ppp* *mf* *p* *mf*

Perc. 2 large sus. *mp dolce splash* xylo *mp* *f as before*

Hp. *p* *mf* *6* *6* *6*

Cel. *p* *mf*

Vln. I *mf* *ppp* *dramatic gliss.* *slow, even gliss.*

Vln. II *mf* *ppp* *dramatic gliss.* *dramatic gliss.*

Vla. *mf* *ppp* *dramatic gliss.*

Vc. *mf* *ppp* *dramatic gliss.* *slow, even gliss.*

Db. *p* *mp* *ppp* *dramatic gliss.*

85

molto rit. $\text{♩} = \text{c.42}$ **F** *accel.*

Perc. 1 *f* *pp* *ppp* *mp* *mf*

Perc. 2 *f* *mp* *p* *pp* *p* *small triangle*

Hp. *pp* *mp*

Cel. *p* *mf*

Vln. I *p* *mp* *slow, even gliss.*

Vln. II *mp* *p* *mp* *p* *mp* *slow glissandi between E and D \sharp , lazy, wilting*

Vla. *p* *mp* *slow, even gliss.*

Vc. *p* *mp*

Db. *ppp* *mp* *ppp* *creaky ship sound, as before*

♩ = c.63

88

Perc. 1 *sim.* *p* *mf* xylo *f* as before

Perc. 2

Hp. *mf* *f*

Cel.

♩ = c.63

SOLO, senza sord., pizz. *p* *f* *p* *f*

Vln. I ALTRI, con sord. *ppp* *mf* SOLO, senza sord.

SOLO SOLO, senza sord.

Vln. II ALTRI, con sord. *ppp* *mp*

91

Perc. 1 *f* *p* *mf* *f* *p* rocks (hold in palm of hand and gently tap together, dolce) *ppp*

Perc. 2 *mf* capiz shell chimes (gently agitate) *p*

Hp.

Cel.

SOLO arco *ppp* *mf* *p* *mf* *pp* *p* *pizz.* *arco* *p* *pizz.*

Vln. I *mf* GLI ALTRI *ppp* *arco, s.p., flüchtig* *p* *pizz.*

SOLO *mf* *p* *mf* *p* *mp*

Vln. II *ppp* *arco, s.p., flüchtig* *p* *pizz.*

SOLO SOLO, senza sord., pizz. *p* *mf* *p* *mf* *ppp* *pizz.*

Vla. ALTRI (con sord.) *ppp*

SOLO SOLO, s.p. *p* *pizz.*

Vc. ALTRI (con sord.) *ppp*

Db. TUTTI, non div. creaky ship sound, as before *ppp*

95

vibes (med. hard mallets)

Perc. 1 *mf* $\overset{6}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *ppp* *p*

Perc. 2 *mp*

Hp. *mf* $\overset{6}{\curvearrowright}$ $\overset{6}{\curvearrowright}$ $\overset{3}{\curvearrowright}$

Cel. *mf*

SOLO *mf* *ppp* arco, ord. *mf* *ppp*

Vln. I *mf* *ppp*

SOLO *p* $\overset{3}{\curvearrowright}$ *mf* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *ppp* arco, ord. *ppp*

Vln. II *mf* *ppp*

SOLO *mf* *ppp* *mf* *ppp*

Vla. *mf* *ppp* II

SOLO arco *mf* *ppp* *mf* *ppp*

Vc. *slow, even gliss.* *mf* *ppp* *mf* *ppp*

Db.

98

Perc. 1 *f* 3 *p sub.* *f* 3 *fp* *f*

Perc. 2 *f* 3 *f* 3 *fp* *f*

Hp. *ff* 6 *mf* *ff* 6 *ff* 6

Cel. *ff* *mf* *ff*

Vln. I *mf* *pp* *mf* *pp* *mf* *p* *slow, even gliss.*

Vln. II *mf* *pp* *mf* *pp* *mf* *p* *slow, even gliss.*

Vla. *mf* *pp* *mf* *pp* *mf* *p* *slow, even gliss.*

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

Db. *p* *mf* *p* *mf* *p* *mf* *p* *slow, even gliss.*

101

Perc. 1 *p sub.* *mf* *p* *f sub.* 3

Perc. 2 *pp* 3 *f sub.* 3 *f sub.* 3

Hp. *p* 7 *f sub.* 6

Cel. *p* *f sub.*

Vln. I (d.)

Vln. II

Vla. *mf* *p*

Vc. (d.)

Db. (d.)

103

Perc. 1

Perc. 2

Hp.

Cel.

SOLO

Vln. I

SOLO

Vln. II

SOLO

Vla.

SOLO

Vc.

Db.

p *ppp*

ppp *ppp* *mf* *ppp*

p *ff*

f *pp* *p* *mf* *f* *percussive*

mf *ppp* *p*

f *p* *mf* *f* *percussive*

mf *ppp* *p*

f *p* *mf* *mf*

ppp *p*

f *p* *mf* *p* *mf*

mf *ppp* *mf*

rocks
(hold in palm of hand and gently tap together, *dolce*)

s.p., *whispy*, *flüchtig*

s.p., *flüchtig*

pizz.

pizz. (think 8th note pulse at q=80)

HALF SECTION only, creaky ship sound, as before

G

107

Perc. 1 *f sub.* *mp* *f sub.* *mp*

Perc. 2 xylo *f* *3* *8va* *3 (f)* *3*

Hp. *f sub.* *6* *f sub.* *6*

Cel.

G

SOLO *p* *mf* *f* *ff* *twangy*

Vln. I *p* *f* *ppp* *mf* *f* *p* SOLO, senza sord. (ALTRI)

Vln. II *p* *f* *f* SOLO, senza sord. (ALTRI)

SOLO *p* *mf* *p* *f* *f*

Vla. *p* *f* *ppp* *mf* *f* *twangy*

SOLO *f* *mf* *pp* *mf* *ppp* *mf* *pizz.* *arco* *f* *p* *mf* *p*

Vc. *f* *pp* *mf* *ppp* *mf* *s.p., sparkly* *mf*

Db. *f* *pp* *mf* *ppp* **TUTTI**

110

Perc. 1 *f sub.* *pp* *mf* *p*

Perc. 2 *f* *(g.b.)* *mp* *f*

Hp. *f sub.* *p sub.* *f* *mf*

Cel.

SOLO *f percussive* *mf dolce* *p >*

Vln. I *(SOLO)* *f* *p* *mf* *pizz.* *f* *mf dolce* *f* *NON DIV., arco* *(arco)* *mp* *pp*

Vln. II *(SOLO)* *s.p., sparkly* *pp* *f* *arco* *f* *f percussive* *ff* *arco, s.p., chirpy* *p* *3* *ALTRI, DIV.* *mp*

Vla. *senza sord.* *pp* *mf* *arco, s.p.* *mf* *molto* *s.p.* *f* *ord.* *mp*

Vc. *(pizz)* *p* *mf* *mf* *f* *mf dolce* *senza sord.* *f*

Db. *pp* *mf* *DIV.* *pizz.* *p* *mf* *pp* *mp* *arco, harm. gliss. to bridge ad. lib., let each partial speak* *creaky ship sound, as before* *mp* *ppp*

H ♩ = c.126 (L'istesso tempo, more beats)

117

vibes (med. soft mallets)

Perc. 1

Perc. 2

Hp.

Cel.

ppp

f

mp

mf 3

f

ppp

p

ff 3

mf dolce

xylo

8va

small triangle

H ♩ = c.126 (L'istesso tempo, more beats)

s.p., chirpy, repeat figure ad. lib., begin slow and speed up gesture, as before

(...)

I

II

pp dolce, sparse

mf active

ppp dolcissimo

mf >

f

SOLO

Vln. I

DIV.

mf

p

Vln. II

speed up gesture ad. lib., as before

(...)

mf active

II. s.p., chirpy, repeat independent of other players, leave space between "chirps" for a composite *sparse* effect

pp dolce, sparse (as before)

Vla.

mf

p

Vc.

pp

s.p., chirpy, repeat figure ad. lib., begin slow and speed up gesture, as before

(...)

pp dolce, sparse

mf active

pizz.

p

mp

Db.

TUTTI, creaky ship sound

ppp

pp

mf

p

DIV. (*p*)

(half section: place binder clip on IV for gentle rattling sound when bowed)

122

Perc. 1 frog guiro (scrape)

Perc. 2 rocks, as before (3) (d+♩) large sus. (soft mallets) **ppp**

Hp. **mp**

Vln. I TUTTI, div., pizz. **mp** arco **mf** pizz. **mf** arco, s.p., chirpy **pp dolce, sparse (as before)** m.s.p. **mf**

Vln. II **mf** pizz. **mp** IV, arco, ord. **pp** dramatic gliss. speed up gesture ad. lib., as before () **mf p**

Vla. **mf** pizz. **mf** s.p. ord. **p < mf p**

Vc. NON DIV., pizz. **mp** **p** **mp** **mf** NON DIV., dramatic gliss. **p < mf p**

Db. **pp** **mf p**

(half section: IV prepared with binder clip)

127

Perc. 1 **f** **ppp**

Perc. 2 **p** **mf** **p**

Hp. **ff** **mf** bisb. (mf)

Cel. **f** **fp** **mf** **ppp**

Vln. I m.s.p. **ppp** **mf** ord. **ppp** **mp** **ppp**

Vln. II **mf** active arco **p** **mf** pizz. **p** **ppp**

Vla. **ppp** **mp** **p** **mf** **p** **mp**

Vc. arco, ord. **p** **mp** **ppp**

Db. **mp** **ppp**

speed up gesture ad. lib., as before ()

I

131 vibes

Perc. 1

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

slow down gesture ad. lib., as before

mf active

ppp sparse

pp

NON DIV., pizz.

pp

mf

p

mp

NON DIV.

f

pizz.

p

f

molto vib.

f

molto vib.

f

(remove binder clip)

136

Perc. 1

Perc. 2

SOLO

Vln. I

SOLO

Vln. II

Vla.

Vc.

Db.

rocks (as before)

ppp

mp

xylo

p

mf

SOLO (pizz.)

ALTRI (pizz.)

mp

SOLO (pizz.)

ALTRI (pizz.)

f percussive

mp

f percussive

mp

f percussive

f percussive

pizz.

mp

p

142

Perc. 1 *ppp* *mp* *mf* *ppp*
xylo

Perc. 2 (8) tri. *f*

Hp. p.d.l.t. *p*

SOLO *f* percussive *f* percussive *p* *f*
SOLO (pizz)

Vln. I *f* percussive *f* percussive *p* *f*
ALTRI (pizz.)

SOLO *p* *f* percussive *p* *f*

Vln. II *p* *f* percussive *p* *f*

Vla. *mp*

Vc. *mp*

Db. pizz. *p* *mp* *mf* *p*

147

Perc. 1 *ppp* *mp* *poco rit.*

Perc. 2 tri. *mp* med. sus. *ppp* *mp*

Hp. ord. *mf* like bubbles (as beginning)

SOLO *mp* sub., dolce *poco rit.*
arco

Vln. I *p* shadowing concertmaster *p* sub. *f* *p* sub. *sfz* *p*

Vln. II *ff* twangy

Vla. *ff* twangy

Vc. *ff* twangy

Db. DIV. *ff* twangy

J Tempo I, ♩ = c.108

150

Perc. 1 *ppp* large sus. *p* rocks (as before) (♩+♩)

Perc. 2 *p dolce splash* *ppp* *mp* 5

Hp.

Cel. *ppp* 6 6 *mp* 6 6 6 *ppp*

J Tempo I, ♩ = c.108

SOLO *p* (SOLO) ALTRI, div. *mp* pizz. *grw*

Vln. I *f* *pp* arco, s.p., chirpy *pp* arco, s.p., chirpy

SOLO II, arco, s.p., chirpy *sfz* 3 *pp* s.p., chirpy *pp*

Vln. II DIV., arco, con sord. II (II) *mf* s.p., chirpy *pp* s.p., chirpy *pp*

Vla. DIV. (pizz.) *mp* arco, con sord. *pp*

SOLO II, m.s.p. *mp*

Vc. DIV. arco *mf* TUTTI (div. à 2) arco, s.p., chirpy *pp* arco *ppp* *pp*

Db. DIV. arco *ppp* *p* harm. gliss, ad. lib. let each partial speak

158 rocks (as before) (♩+♩)

Perc. 1

Perc. 2 xylo *ppp* *mp* *ppp* *mp* *ppp*

Hp. *mp dolce* *f*

Cel. *ppp*

SOLO (pizz) *mp* *ppp* *f* *ppp*

Vln. I *p* *mf* *p* *pp* *p* *ppp* *pp* *ppp* *s.p., chirpy* *con sord.* *SOLO* *pizz.* *pp s.p., chirpy*

Vln. II IV, con sord., arco *p* III *pp* IV, con sord., arco *p* III *pp* II *ppp*

Vla. *p* *p* *pp* *mf* *p* *mp* *p* *mp* *molto vib.* *pizz.* *pp* *mf* II, arco, s.p. *p*

Vc. *p* *p* *mp* *pp* *p* *mp* *mf* *arco* *pp* *ppp* *ppp*

Db. *p* *pp* *mp* *p* *ppp* *p* *ppp*

162 vibes

Perc. 1 *ppp* *p* to tubular bells

Perc. 2 *mp* *ppp* *ppp* *ppp* *ppp* *ppp*

Hp. *mp* *mf*

Cel. *mp* *ppp* *mp*

SOLO (pizz.) *f* *mf* *mp*

Vln. I SOLO (pizz.) *f* *ppp* ALTRI, div., arco s.p., chirpy, slow down gesture ad lib., as before *mp* delicate cloud of activity *ppp* very sparse

SOLO (ppp) IV, senza sord. warm, vib. *mp* *mf* *pp* pizz. *pp*

Vln. II ALTRI, div. *mf* *ppp*

Vla. pizz. *ppp* *mp* *ppp* *ppp* arco, con sord. *ppp*

SOLO s.p., chirpy *p* *pp* pizz. *pp* *mp* *ppp* *p* arco *mf*

Vc. TUTTI, div., con sord. *ppp* *ppp*

Db. pizz. *pp* *p* arco *ppp*

167 tub. bells

Perc. 1

Perc. 2

Hp.

Cel.

SOLO

Vln. I

Vln. II

Vla.

Vc.

Db.

NON DIV.

pp sempre l.v.

p

mp *ppp* *mf sub.*

ff *mp* *ff* *mf*

ff *mp*

ff *mp*

mp *p*

p shadowing barp

p *fp* *fp* *ppp* *fp* *ppp*

ALTRI: DIV. à 3, con sord.

ppp

(con sord.)

ppp

(con sord.)

ppp

SOLI À 2, arco, senza sord.

mf *ppp* *p* *ppp*

arco, con sord.

K L'istesso tempo, *a hushed, bubbling agitato*

172

Perc. 1 *mp*

Perc. 2 *f* *8^{mv}* *ppp* *mf* *p* capiz shell chimes, very gently agitate, *blend with string activity*

Hp. *ff* *mp*

Cel. *mp* *p*

SOLO (SOLI À 2) I, pizz. behind bridge (mute open strings for crisper sound) *pp* *f* *ppp* *p* (pizz.) play through boxed figure ad lib., *presto pos.* independent of other player arco, con sord., m.s.t. *ppp*

Vln. I *f* *ppp* pizz. repeat boxed figure ad lib., *presto pos.* independent of other players for a composite delicate bubbling effect c.l.b., mute strings, l.h., *restrez*, repeat figure independent of other players, ad lib., for a composite gentle clicking effect *pp* *sim.*

Vln. II (SOLI À 2) II, pizz. behind bridge (mute open strings for crisper sound) *ppp* *f* *ppp* pizz. repeat boxed figure ad lib., *presto pos.* independent of other players for a composite delicate bubbling effect c.l.b., mute strings, l.h., *restrez*, repeat figure independent of other players, ad lib., for a composite gentle clicking effect *pp* *sim.*

SOLO (SOLI À 2, con sord.) *ppp* *f* *p* m.s.t., flautando, on string, repeat figure ad lib., independent of other player, a flowing, wispy dialogue *ppp* pizz. repeat boxed figure ad lib., *presto pos.* independent of other players for a composite delicate bubbling effect

Vla. *f* *ppp*

SOLO (SOLI À 2, con sord.) *ppp* *f* *p* flautando, on string, repeat figure ad lib., independent of other player, a flowing, wispy dialogue *ppp* c.l.b., mute strings, l.h., *restrez*, repeat figure independent of other players, ad lib., for a composite gentle clicking effect *pp* *sim.*

Vc. *f* *ppp*

Db. DIV. *f* *ppp* windshield wiper: l.h. mute strings, *restrez*, r.h., rapidly brush bow m.s.t. to m.s.p. ad lib. in quasi-circular motion *mf* windshield wiper: l.h. mute strings, *restrez*, r.h., rapidly brush bow m.s.t. to m.s.p. ad lib. in quasi-circular motion *ppp* gentle, airy, wispy sound with some high partials peaking through

177 frog guiro (scrape)

Perc. 1

Perc. 2

Hp.

Cel.

SOLO (SOLI) flautando, on string, *whispy* p \rightarrow s.p. m.s.t. flautando, as before pp mf

Vln. I (ALTRI) arco mf ord. mf

SOLO (SOLI) arco, con sord., m.s.t. ppp flautando, on string, *whispy*

Vln. II (ALTRI)

SOLO (SOLI)

Vla. (ALTRI)

SOLO (SOLI)

Vc. (ALTRI)

Db. ppp gentle, airy, *whispy* sound with some high partials peaking through mf mf mf mf