

# *Four Accidental Stories*

for seven musicians

Wilson Tanner Smith

May 2016

**Scored for** Flute + piccolo, Bass Clarinet, Bass Trombone (or trombone), Piano (see preparation notes), Violin, Viola, and Cello (scordatura: IV tuned to A1)

**The piece** is broken into six movements as follows:

- I. Ari, the helicop
- II. Slugs!
- III. ter pilot who cam
- IV. (The dream of) Cerberus, the Clown Warrior
- V. e down from heaven
- VI. 3 meetings (irritable, awful) - "First Love"

If desired, instead of playing this collection as a coherent piece, any movement can be played on its own as an independent miniature, movements can be interspersed throughout a concert program, or they can otherwise stitched together as desired. If re-ordering or rescinding Stories, I, III, and V can be played continuously or be broken up as desired, but should always be played in above order and seen as one Story. If the entirety of the collection is not being played (for example, if one Story is removed), the title of the overall piece should correspond to the number of Stories played. If only one is played, the title can simply be the title of the miniature.

### **Program Note**

When home alone as a child, I would often sit at the piano and play out a narrative in my head --- a girl danced cheerily in a forest or meadow, while a fierce bear plodded through the woods towards her. The narrative never resolved itself or developed: the music of the bear and that of the girl never came together, battled each other. If memory serves, I plinked out some delicate sounds at the upper end of the keyboard for the girl and then repeatedly slammed my hands on the keys at the other end for the bear, stopping when I realized I didn't know how to bring this drama to a head. I see this piece as conceived from that same kind of play.

These "stories" comprise a series of independent, informal movements whose musical material is an intuitive translation/transcription of some type of literary, dramatic, or visual-gestural starting point. The titles of the movements allude to the originating idea which is "entertained" in each: from a man's developing relationship with a woman in Beckett's odd love story, "First Love" to the illustration of a helicopter pilot-mystic's glory or the imagination, aspirations, and daydreams of a clown warrior, to the spinning-out of what was originally a graphic score sketch. They are a series of independent vignettes that, by way of their continuity in time, form an odd, possibly-narrative progression.

### **Performance notes**

Movements I and III are written in a 5/4 meter at  $\text{♩}=60$ , where each bar is equivalent to 5 seconds.

Spatial notations in these movements should be played relative to this time scale.

Movement II – The material of the flute, clarinet, piano, violin, and viola is ‘environmental,’ while that of the cello functions as a solo voice/character in conjunction with the trombone. Blend is important within these two groupings.

Movement IV – The trombonist functions as soloist/protagonist, while the material of the B. Cl., Pno., and Vlc. both colors and shapes his/her material. The trombonist generally leads cues into and out of ensemble rests, as he/she usually plays at the start of each sonority. At moments where other performers begin a sonority, the trombonist can still provide the cue, or other arrangements can be made as desired.

Movement VI – environmental sounds again in ensemble, while trombone and piccolo players function as solists/main characters.

## Technical notes

### **Piano preparation** (can be maintained for entire performance):

Note: a grand or baby-grand piano must be used.

Rosin should be applied to piano strings within range indicated in "Cerberus, the Clown Warrior" (range is non-specific and will depend on friction object used). Any hard, flat, friction-able edge will work. Success has been found with the straight long edge of a glass bottle, a small piece of wood with a rounded edge, and a small coarse metal tube. The effect is accomplished by slowly sliding the activating object perpendicular to strings (away from and towards keyboard as indicated by graphic notation) under moderate to hard pressure---the resulting sounds should be ethereal, shrill, non-continuous, vaguely chordal overtone "whistles." Rosin is not always necessary on older, tarnished piano strings, as the corrosion can provide enough friction depending on the activating object used.

Poster putty or similar material should be applied to the highest strings for "raindrop" effect in "First Love," covering the entirety of the range indicated. Even though the "Ari" miniature uses these strings, the putty does not interfere with the sounds it calls for.

Inside-the-piano sounds are much easier to produce if piano lid is removed for the piece.

**Trombone and bass clarinet:** For singing notations that lie outside of a performer's vocal range, transpose voice part to the same pitch in a comfortable octave

**Cello scordatura:** cello is notated in sounding pitch in full score, written pitch in individual part; a non-transposed part can be requested from the composer.

# Four Accidental Stories

## I. Ari, the helicop

Wilson Tanner Smith

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Flute

Bass Clarinet in B $\flat$

Bass Trombone

Piano

Violin

Viola

Violoncello

slap strings inside piano with palm (*helicopter rotors in distance*)  
stand along side of piano

*mp*

The score is written for seven instruments: Flute, Bass Clarinet in B $\flat$ , Bass Trombone, Piano, Violin, Viola, and Violoncello. The key signature is one flat (B $\flat$ ) and the time signature is 4/4. The Flute, Bass Clarinet, Bass Trombone, Violin, Viola, and Violoncello parts are mostly silent, indicated by rests. The Piano part features a complex texture of slapping strings, with a dynamic marking of *mp*. A performance instruction above the piano part reads: "slap strings inside piano with palm (*helicopter rotors in distance*) stand along side of piano". The piano part is divided into three measures, with the first measure containing a dense pattern of slapping notes, the second measure containing a series of vertical lines, and the third measure containing a series of horizontal lines.

4

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vc.

stop gliss at roughly 1/3 of keyboard range

The musical score for page 5, measures 4 through 7, is presented below. The score is arranged in a system with seven staves. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Bass Trombone (B. Tbn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Piano part is the only one with notation, featuring a glissando in the right hand that ends with a stop gliss at roughly 1/3 of the keyboard range. The other instruments have rests.

Instrument	Measure 4	Measure 5	Measure 6	Measure 7
Fl.	Rest	Rest	Rest	Rest
B. Cl.	Rest	Rest	Rest	Rest
B. Tbn.	Rest	Rest	Rest	Rest
Pno.	Glissando	Glissando	Glissando	Stop gliss at roughly 1/3 of keyboard range
Vln.	Rest	Rest	Rest	Rest
Vla.	Rest	Rest	Rest	Rest
Vc.	Rest	Rest	Rest	Rest

# Four Accidental Stories

## II. Slugs!

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May 2016

♩ = 60

pizzicato; ca. 16th note; ties and slurs played ord.  
slurs signify that notes are to be held and connected to the next;  
ties signify that a note is to be held for the 'length' of the tie

Flute

Bass Clarinet  
in B♭

Bass Trombone

Piano

staccato "blips," ca. 16th note  
slurs signify that notes are to be held and connected to the next;  
ties signify that a note is to be held for the 'length' of the tie

♩ = 60

staccato "blips," ca. 16th note  
slurs signify that notes are to be held and connected to the next;  
ties signify that a note is to be held for the 'length' of the tie

Violin

col legno taps on given notes; move contact point as desired  
Ties are to be held based on their graphic/spatial length

Viola

Violoncello  
scordatura: AGDA

4

Fl.

B. Cl.

B. Tbn. harmon mute (no stem) *pp*

Pno.

Vln.

Vla.

Vlc. LH half pressure (fundamental speaks), sul tasto *mf* *p* *mf* *sim.*

Detailed description: This page of a musical score contains seven staves. The Flute staff (Fl.) starts with a dynamic marking of 4 and features a series of downward-pointing triangles (pizzicato) across the first two measures, followed by a melodic line in the third measure. The Bass Clarinet staff (B. Cl.) is mostly silent with a few rests. The Bass Trombone staff (B. Tbn.) plays a melodic line in the first measure with a *pp* dynamic and a harmon mute, and another melodic phrase in the third measure also marked *pp*. The Piano staff (Pno.) provides a rhythmic accompaniment of eighth notes. The Violin staff (Vln.) plays a melodic line with some accidentals. The Viola staff (Vla.) plays a similar melodic line with some accidentals. The Violoncello staff (Vlc.) starts with a melodic line in the first measure marked *mf* and the instruction "LH half pressure (fundamental speaks), sul tasto". In the third measure, it has rests. In the final measure, it plays a melodic line with dynamics *p*, *mf*, and *sim.* (sustained).

7

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vlc.

*pp*

*mf*

*pp*

*fp*

0

Detailed description: This page of a musical score, numbered 3, features seven staves for different instruments. The Flute (Fl.) staff begins with a measure of sixteenth-note tremolos, followed by a half-note rest and a half-note with a slur. The B. Clarinet (B. Cl.) staff has rests throughout. The B. Trombone (B. Tbn.) staff starts with a quarter note, followed by rests, and then a half-note with a slur and a *pp* dynamic marking. The Piano (Pno.) staff has a series of chords, with a *mf* marking under a slur and a *pp* marking later. The Violin (Vln.) staff plays a steady eighth-note pattern. The Viola (Vla.) staff has a half-note with a slur and a '0' marking above it, followed by eighth-note patterns. The Violoncello (Vlc.) staff starts with a quarter note, followed by rests, and then a half-note with a slur and a *fp* dynamic marking. Vertical dashed lines separate the measures.



continue in this manner until rest,  
creating rhythmic/harmonic environment  
distribute pitches following scheme:

20% G
40% A
40% B

10 **A**

Fl.

B. Cl.

air sound through cl, as loud as possible without sounding forced,  
shape according to breath: dynamic swell to/from middle of each  
exhale

*p-mf*

B. Tbn.

ord. to air sound to ord.

*p*

Pno.

**A**

Vln.

Vla.

arco; molto sul tasto, very slow bow  
hollow sound

col legno (as before)

*pp*

Vlc.

*mf*

*mp*

13

Fl.

add key clicks, in similar rhythmic manner to fl/vln/vla./pno.  
do not play same fingering more than three times in a row  
occasionally, hold a fingering for over 2" (*sustained whisper of pitch*),

B. Cl.

continue until rest

B. Tbn.

*p* *mf* *mp*

Pno.

*mp*

Vln.

continue in this manner, distributing pitches following scheme:

40% G
40% A
20% B

continue until rest

Vla.

Vlc.

*mp* *mf* *f*

vib. senza vib.

16

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vlc.

8<sup>vb</sup>  
*mp*

ord. vib.

to molto s.t.

*f*

extreme s.t. (near middle of string)

*mp*

Detailed description of the musical score: The score is for measures 16, 17, and 18. The Flute and Bass Clarinet parts are mostly silent, with a few notes in measure 16. The Bass Trombone part has a melodic line with a dynamic marking of 8vb mp. The Piano part has a chordal accompaniment. The Violin part is silent. The Viola part has a melodic line with a finger number 0. The Violoncello part has a melodic line with a dynamic marking of f and a fingering IV. The Violoncello part also has a dynamic marking of mp and a performance instruction 'extreme s.t. (near middle of string)'.

19 **B**

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vlc.

strum across lowest 5-7 strings  
single sweep, pull from left to right  
sustain ped. down

slowly lift pedal until  
pads rumble on strings; hold

lift pedal slightly higher until  
more pads rumble and string  
harmonics speak

cue next strum

let ring out completely

hold until piano cues next note

22

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vlc.

use slightly higher set of 5-7 pitches

let ring out completely

*f* pedal down until resonance stops

*calmed* *ord.* *mf*

change bow as needed

25

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vlc.

A on III slightly flat  
very slow resultant beat pattern

*p*

28

if pno. chord is still sounding, movement ends when pno. is silent

Musical score for seven instruments: Flute (Fl.), B. Clarinet (B. Cl.), B. Trombone (B. Tbn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score is written on seven staves. The Flute, B. Clarinet, B. Trombone, Violin, Viola, and Violoncello parts each have a single half note on the first line of the staff. The Piano part has a half note on the second line of the staff, followed by a fermata. The score ends with a double bar line.

# Four Accidental Stories

## III. ter pilot who cam

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♩=60

Flute

Bass Clarinet in B $\flat$

Bass Trombone

Piano

slap strings inside piano with palm (*helicopter rotors in distance*)  
stand wherever comfortable

*mp*

♩=60

Violin

Viola

Violoncello



4

Fl.

Musical staff for Flute (Fl.) in treble clef. It contains two measures of music, each with a whole rest.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in treble clef. It contains two measures of music, each with a whole rest.

B. Tbn.

Musical staff for Bass Trombone (B. Tbn.) in bass clef. It contains two measures of music, each with a whole rest.

Pno.

Musical staff for Piano (Pno.) in treble clef. It contains two measures of music. The first measure has a whole note chord. The second measure has a series of seven eighth notes, each with a thick black bar above it.

Vln.

Musical staff for Violin (Vln.) in treble clef. It contains two measures of music, each with a whole rest.

Vla.

Musical staff for Viola (Vla.) in alto clef. It contains two measures of music, each with a whole rest.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It contains two measures of music, each with a whole rest.

6

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vc.

stop gliss at end of middle 1/3 of keyboard  
if on baby grand, stop where lowest strings  
overlap others

# Four Accidental Stories

## IV. (The dream of) Cerberus the Clown Warrior

Wilson Tanner Smith  
May 2016

ca. 54, rubato

Bass Clarinet in B $\flat$

Sung

Bass Trombone Played

Violoncello  
Scordatura: AGDA  
(concert pitch)

ca. 54, rubato

bow: very slow, light pressure, sul pont.  
barely activate string; mostly noise  
III/IV

-----> to pont. (completely noise)

5

B. Cl.

air sound interspersed with high harmonic (no fundamental)  
sporadically pick out chords in harmonic series above given fundamental

ppp

B. Tbn.

f

fmp

p

mp

Vlc.

as beginning

mp

ord. III

pp

extremely light bow pressure  
mostly noise sound

pp

9

*sing/play*

B. Cl. *ppp*

B. Tbn. *mf* *f*

Vlc. to pont. (noise) *p* equally noise and pitch *pp* ord.

14

*sing in comfortable octave*

B. Cl. *ppp* *p*

B. Tbn. *p* *p* *fmp*

Vlc. *molto s.t.* *s.t.* *ppp* *mp* *pp*

*sim. + high harmonic with fundamental  
sustained harmonic sound, audible fundamental  
messy resultant sonority*

18

sim. (harmonic: higher in spectrum)

B. Cl.

B. Tbn.

Pno.

Vlc.

[inhale through tbn.] [exhale]

[inhale] [exhale while extending slide]

*mp* *mp*

hold edge of block of wood against strings ca. range indicated, near midpoint of string, moderate to hard pressure, slide block slowly towards keyboard; change direction if needed for sound *high whistles (unpredictable pitched sound)*

*p* hold pedal until end

bow on bridge ca. III  
*80% noise sound*

*p*

22

[inhale]

[inhale] [exhale, slowly extend slide]

B. Tbn.

Pno.

Vlc.

*mp* *mf*

lift wood inaudibly

use corner of wood to split/isolate two strings (one of each pitch indicated) play on farther half of string (away from keyboard) similar pressure, slower slide movement

lift pedal

sim. 100% noise sound

*pp*

# Four Accidental Stories

V. e down from heaven

Wilson Tanner Smith

May 2016

Flute

Bass Clarinet in B $\flat$

Bass Trombone

Piano

Violin

Viola

Violoncello

$\text{♩} = 60$

slap strings inside piano with palm (*helicopter rotors in distance*)  
stand at keyboard

*mp*

4

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vc.

*n*

*pp*

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Bass Trombone (B. Tbn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute, Bass Clarinet, Bass Trombone, Violin, Viola, and Violoncello parts are mostly silent, indicated by horizontal lines. The Piano part is active, playing a rhythmic pattern of eighth notes in the left hand and a descending eighth-note line in the right hand. A dynamic marking of *pp* (pianissimo) is present in the Bass Clarinet part, with a slur extending from the end of the first measure to the end of the second measure. A *n* (normal) dynamic marking is also present in the Bass Clarinet part, with a slur extending from the end of the first measure to the end of the second measure. The number '4' is written above the Flute staff at the beginning of the first measure.





11

Fl. *mf* *f*

B. Cl. *mf* *f*

B. Tbn. *mp*

Pno.

Vln. *f*

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score covers measures 11 through 15. The score is arranged in seven staves. The Flute (Fl.) and B. Clarinet (B. Cl.) parts are in treble clef with a key signature of one sharp (F#). The B. Trombone (B. Tbn.) part is in bass clef. The Piano (Pno.) part is in bass clef and features a series of sustained chords. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts are in their respective clefs (treble for Vln., alto for Vla., and bass for Vc.) with a key signature of one sharp. The time signature changes from 3/4 to 4/4 in measure 12, back to 3/4 in measure 14, and finally to 5/4 in measure 15. Dynamics include *mf*, *f*, and *mp*. The score concludes with a double bar line at the end of measure 15.

# Four Accidental Stories

## VI. 3 meetings (irritable, awful) - "First Love"

Wilson Tanner Smith  
May 2016

♩ = 60

Flute

Bass Clarinet in B♭

Bass Trombone

Piano

Violin

Viola

Violoncello

Scord.: AGDA

*mf*

exhale through tbn.  
*relaxed sigh*

*mp* *n*  
point tbn. downwards with dim.

*p*  
*environmental noise*: dampen strings with wide contact point  
continuous slow bow on bridge around open strings indicated, change freely

every 3-7 bows, allow string above or below bridge to speak for <1" by increasing bow pressure  
*happenance pitches*

*p*

*p*

*p*

whistle tones  
(option: very airy pitch)

3

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vc.

*agitated*  
*fmp < ff*

*p*

at each bow change after vln. plays any pitch,  
pluck (dampened) IV with LH once

Detailed description: This is a page of a musical score for a woodwind and string ensemble. It features seven staves: Flute (Fl.), Bass Clarinet (B. Cl.), Bass Trombone (B. Tbn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Flute part begins with a triplet of eighth notes, followed by a rest. A vertical dashed line marks a section change. After the line, the Flute part includes a dynamic marking of *p* and a series of notes with slurs and accents, labeled as 'whistle tones'. The Bass Trombone part starts with a dynamic marking of *fmp < ff* and a note marked 'agitated'. The Piano, Violin, Viola, and Cello parts are primarily silent, with some bowing lines and a pluck instruction for the Cello. The Viola and Cello parts have a note marked with a pluck instruction: 'at each bow change after vln. plays any pitch, pluck (dampened) IV with LH once'. The score is written in treble clef for Flute, Clarinet, and Violin, and bass clef for Trombone, Viola, and Cello. The Piano part is in grand staff. The key signature has one sharp (F#).

Fl. <sup>5</sup>

air ----- very little pitch ----- air  
 gradually add/remove flutter with cresc./dim.

B. Cl.

*ppp* ----- *mf* ----- *n*

B. Tbn.

Pno.

Vln.

hold until rest

Vla.

ca. 4" after vlc. makes any plucked sound,  
 pluck (dampened) III in triplet-♪ rhythm

hold until rest

Vc.

hold until rest

8

Fl.

*mp*  $\rightrightarrows$  *p* *pp*  $\leftarrow$  *p*

B. Cl.

----- very little pitch ----- air  
gradually add/remove flutter with cresc./dim.

*mf* *n*

B. Tbn.

*dim. with fall*  
*f*  $>$  *mp* *mp*

Pno.

Vln.

follow "reaction" parameters until indicated

dampen strings ca. 5th position with palm, wrist, or base of thumb (as before)  
rest fingertips on top of violin body, dragging them on wood while moving L.H. up and down the strings slowly -- maintain contact with vln. body

bow just above bridge; hiss/noise only

Vla.

follow "reaction" parameters until indicated

dampen strings ca. 5th position with palm, wrist, or base of thumb (as before)

put fingertips on vla. body (audible strike; keep strings dampened)  
maintain LH contact with wood while slowly moving LH up and down strings slowly

Vc.

follow "reaction" parameters until indicated

dampen strings ca. 5th position with palm, wrist, or base of thumb (as before)  
rest fingertips on top of vlc. body, dragging them on wood while moving L.H. up and down the strings slowly -- maintain contact with vlc. body

w.t.

3

Fl. *pp* 3 *p* *pp*

Musical notation for Flute (Fl.) in G major, starting at measure 11. It features a triplet of eighth notes, a half note, and a melodic line with dynamics *pp*, *p*, and *pp*.

B. Cl. *n* air only

Musical notation for Bass Clarinet (B. Cl.) in G major, mostly silent with a final note marked *n* and the instruction "air only".

B. Tbn. *mf* *mp p* *pppp* *mp* *p* narrow vib.

Musical notation for Bass Trombone (B. Tbn.) in G major, featuring a melodic line with dynamics *mf*, *mp p*, *pppp*, *mp*, and *p*, and the instruction "narrow vib.".

Pno.

Musical notation for Piano (Pno.) in G major, consisting of two staves that are mostly silent.

Vln. →

Musical notation for Violin (Vln.) in G major, consisting of a single staff with an arrow pointing right, indicating a sustained sound.

Vla. begin to slowly expand and retract fingers freely; allow clustered and sparser moments of LH finger activity ad lib. as if exploring the nuances of flesh-on-wood sounds across terrain of vln. body

Musical notation for Viola (Vla.) in G major, featuring a sustained sound with a tremolo effect and a dynamic wedge.

Vc. begin to slowly expand and retract fingers freely; allow clustered and sparser moments of LH finger activity ad lib. as if exploring the nuances of flesh-on-wood sounds across terrain of vlc. body

Musical notation for Violoncello (Vc.) in G major, featuring a sustained sound with a tremolo effect and a dynamic wedge.

14

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vc.

15% pitch  
85% air

air only

*f* *n*

*PPP*

continue LH activity until beat 5

cease "reaction" figures

continue LH activity until beat 5

cease "reaction" figures

continue LH activity until beat 5

cease "reaction" figures

Detailed description: This page of a musical score, numbered 6, contains staves for Flute (Fl.), B. Clarinet (B. Cl.), B. Trombone (B. Tbn.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins at measure 14 with a series of notes, including a long note with a slur and a dynamic marking of *PPP*. The B. Clarinet part has a long note with a slur, dynamic markings of *f* and *n*, and performance instructions: "15% pitch 85% air" and "air only". The B. Trombone, Piano, and Violoncello parts have rests. The Violin and Viola parts have rests and then enter with a tremolo pattern starting at beat 5, with instructions to "continue LH activity until beat 5" and "cease 'reaction' figures".

17 **A** To Picc.

Fl. *mf* *p* = *f* > *p*

B. Cl.

play key clicks, responding to vlc. with ca. 1" delay (rain environment)

**A**

B. Tbn. *mf* *mf* *sfz* *mp* *mf* > *mp*

dampen highest strings with hand such that no pitch is produced, only "knocks"  
hold down sustain pedal until final measure

Pno. *pp*

8va

**A** touch harmonic nodes on IV freely + col lengo taps (pitched sound).  
For accents and ties, use 2nd or 3rd partial and let ring  
col lengo taps (rain environment)

Vln. *mp*

pont. finger

touch harmonic nodes on II freely + col lengo taps (pitched sound).  
For accents and ties, use 2nd or 3rd partial and let ring  
col lengo taps (rain environment)

Vla. *mp* *sfz*

pont. finger

IV  
fingered | hold until indicated  
col lengo taps (rain environment)

Vc. *mp*

pont. finger



20

Fl.

B. Cl.

*stop abruptly, inconsequentially*

B. Tbn.

⑧ continue in this manner (e.g. exploring densities, sparseness, 'harmonies')  
 within pitch span encompassed by dampening hand  
 do not play large verticalities, avoid uniform attacks (rain environment)

*stumbling cluster spanning dampened pitches*  
 silently release dampened strings

Pno.

Vln.

grace note on beat  
 col legno strike to ord., harmonic gliss.

*ffmf*

Vla.

*odr. bowing, extreme sul pont*

*let ring*

Vc.

**B**

23

Fl. *p unaffected*

B. Cl. *p* 25% pitch 75% air

play for length of breath, take ca. 1" inhale, repeat

B. Tbn. *mp*

hold for an entire breath, break for slow, deep inhale; repeat until notated section

Pno. strum across lowest strings strongly, harshly one swipe pulling from low to high (pitches approximate) hold pedal down until rest

Vln. *ff* III - 13th p. IV - 15th p. *8va*

Vla. *mp* III - 13th p. IV - 12th p.

Vc. *mp* III - 9th p. IV - 14th p.

Vc. III - 9th p. IV - 13th p.

*mp*

26

Fl.

B. Cl.

B. Tbn.

Pno.

Vln.

Vla.

Vc.

4

air only - - pitch - - - air only

release trigger slowly during gliss,  
allow air/break as pitch jumps up

III - 14th p.

IV - 13th p.

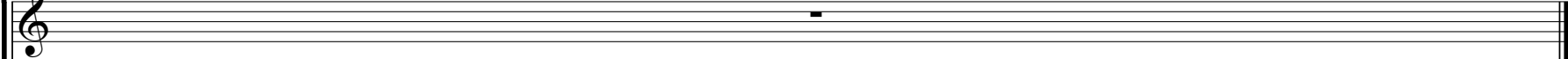
*p*

*pp*

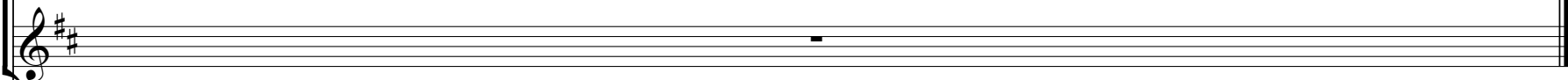
*p*

29

Fl.

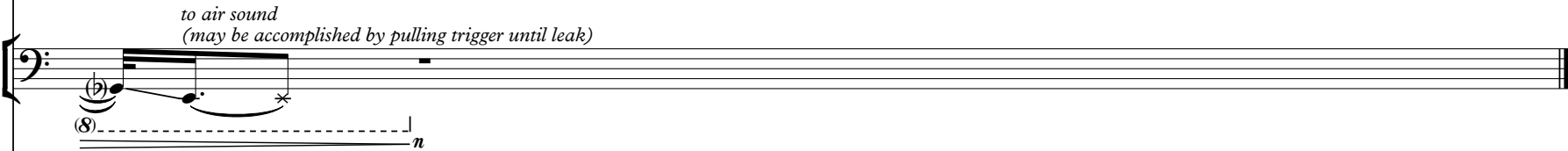


B. Cl.



B. Tbn.

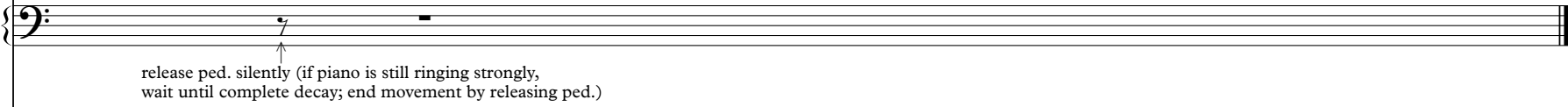
*to air sound  
(may be accomplished by pulling trigger until leak)*



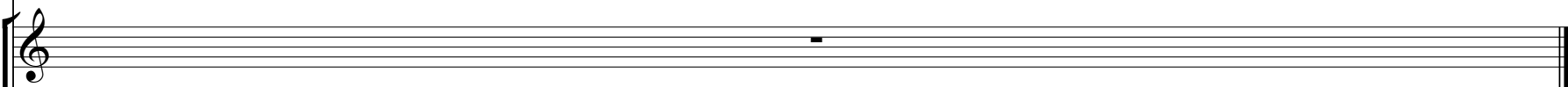
(8) n

Pno.

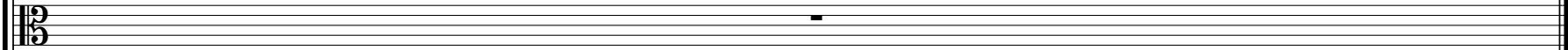
release ped. silently (if piano is still ringing strongly,  
wait until complete decay; end movement by releasing ped.)



Vln.



Vla.



Vc.

