

Conversation

for soprano and II instruments

text by Eleonore Schönmaier

music by Emily Doolittle

2017

Conversation

based on poetry by Eleonore Schönmaier

for the St Andrews New Music Ensemble, conducted by Bede Williams

written with support from the Royal Society of Edinburgh and the Culture and Animals Foundation

Instrumentation: soprano, flute, oboe, clarinet in Bb, bassoon, horn, percussion (ocean drum), 2 violins, viola, cello, and bass

Duration: approx. 12'00"

Conversation

Are my thoughts so noisy they murmur
outside my body?—keening like distant

voices, like wind through buoys.
Each moment carries its own frame.

On the shoals I count fifty seals,
their grey pod-bodies entwined.

Is it their thoughts or mine
that I hear?—a longing

so ardent and spacious. The past
and its regret talks

back to me: panting, insistent, it holds
my hand. I eavesdrop in the lapse

between one wake-up call and the next.
What language emanates from the seals

as they pleasure in the sun? A vibration
shuddered in the air that lures

me back to or away from myself,
a conversation fetched home.

poetry © Eleonore Schönmaier, 2000

music © Emily Doolittle, 2018

Performance Instructions

Accidentals apply within a measure, box, or beamed group.

Wedge shapes (in grey or black) and **diamond-shaped noteheads** = unpitched wind/wave sound (produced with an unpitched "sss" sound in the voice part, by blowing into the instruments in the wind parts, and by the ocean drum in the percussion part).

Boxed figures are notated proportionally/graphically rather than metrically. The note values within the boxed figures should be followed approximately but not metronomically. **Thick horizontal lines** after the boxed figures means repeat the boxed figure fairly continuously. **Thick dashed horizontal lines** mean repeat the boxed figure intermittently. **Thin diagonal dashed lines** between boxes mean play the boxed figures sequentially.

Once you've started on a boxed figure, always complete it. There's never a need to stop partway through.

||||| in bass represents a crunchy/splintery sounds (like walking on sand), which is created by completely loosening the bow, placing bowhair on the wood on the side of the bass, and rolling the bow stick across the bow hair. For a visual and audio example, see:

For a visual and audio example of the **grace note to glissando figure** in the strings (eg. m. 4), see: <https://www.youtube.com/watch?v=VoKu7-AAupo>

Over each unmeasured measure, **MEASURE = X** gives the timing for entire measure. (This does not have to be exact.) **approx. x"** over a **dotted bracket** gives the timing for a silence or a figure or group of figures (which may occur within a measure or crossing over measures). A **rest before a boxed figure** indicates the amount of time to wait before coming in with that figure. **Dashed barlines** indicate that one or more parts are metered within a larger measure.

If you have an **questions**, feel free to contact the composer at **emilydoolittle@gmail.com**

Conversation

for the St Andrews New Music Ensemble
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Eleonore Schönmaier

Emily Doolittle

Accidentals apply throughout a measure, a beamed group, or a box.

MEASURE = 12"

Flute
Oboe
Clarinet in B \flat
Bassoon
Horn in F
Mezzo-soprano
Percussion (Ocean Drum)
Violin 1
Violin 2
Viola
Violoncello
Contrabass

Blow into flute to make unpitched air sound
wait approx. 4' before entering

Blow into clarinet to make unpitched air sound
wait approx. 3' before entering

Invert mouthpiece and blow into horn to create white noise air sound
wait approx. 2' before entering

"Crunch" sound, with approx. 5-6 crunches (fading in at beginning and out at end), at a fairly steady (but not metronomic) walking pace.

approx. 5-6

pp *p* *PP*

pp *p* *PP*

pp *p* *PP*

ppp

MEASURE = 8"

MEASURE = 14"

2

approx. 2"
[-----]

approx. 4"
[-----]

Fl.

ppp ————— pp ————— ppp

pp ————— p ————— pp

Ob.

approx. 1.5"
[-----]

approx. 3"
[-----]

Cl.

ppp ————— pp ————— ppp

pp ————— p ————— pp

Bsn.

approx. 1"
[-----]

approx. 1"
[-----]

Hn.

ppp ————— pp ————— ppp

pp ————— p ————— pp

M.-S.

Perc.

ppp ————— pp ————— ppp

p ————— pp

Vln. 1

Vln. 2

Vla.

Vc.

approx. 8

approx. 8

approx. 8-10

approx. 8-10

Cb.

ppp-pp

ppp

Detailed description: This is a musical score page for a woodwind and percussion ensemble. The page is divided into two sections by a vertical line. The left section is labeled 'MEASURE = 8"' and the right section is labeled 'MEASURE = 14"'. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), M.-S. (Mute/Saxophone), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Cello (Cb.). The Flute, Clarinet, and Horn parts have dynamic markings (ppp, pp, p) and crescendo/decrescendo hairpins. The Percussion part has dynamic markings (ppp, pp, p, pp) and hairpins. The Cello part has two boxes of notes, each with a dynamic marking (ppp-pp or ppp) and a duration (approx. 8 or approx. 8-10). The Oboe, Bassoon, M.-S., Violin 1, Violin 2, and Viola parts are empty. There are also some approximate measurement markings in brackets at the top of the Flute, Clarinet, and Horn staves.

MEASURE = 16"

Fl. *pp* *mp* *pp* (approx. 4")

Ob. *pp* *mp* *pp* (approx. 3")

Bsn. *pp* *mp* *pp* (approx. 2")

Hn. *pp* *mp* *pp*

"Sss" sounds of "thoughts," "so," "noisy," etc. blend with percussion and wind sounds.

M.-S. *p* *mp* *p*
 = approx. 96/♩ = approx. 64
 Are my thoughts-sss so nois-y, so nois-y, are my thoughts-sss so nois-y

Perc. *p* *mp* *p*

Wait up to 2" before beginning to play (don't try to enter exactly together), play 8-12 times. Pitches can vary a little (within a semitone or so). Gliss. interval is approx. a perfect 4th, also variable. Duration of figure can vary a little too. Instruments should not try to align.

Vln. 1 (approx. 10") *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *ppp* (approx. 8-10)

MEASURE = 35" (to end of m. 5)

5

Fl. *pp* approx. 8"

Ob. *pp* approx. 6"

Cl. *pp*

Bsn. *pp* approx. 3"

Hn. *pp*

M.S. $(\downarrow = \text{approx. } 96)$ *p*

Are my thoughts-sss so nois-y, so nois-y, are my thoughts-sss so nois-y Are my thoughts-sss so nois-y, so nois-y, are my thoughts-sss so nois-y they

Perc.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. Continue weaving in and out of texture ad. lib, sometimes coming to prominence, often receding into the background or disappearing

5

Fl. *mf* *p* *airy* *gliss.* *pp*

Ob.

Cl. *mf* *p* *airy* *gliss.* *pp*

Bsn.

Hn. *mf* *pp*

M.S. *mf* *mp*
 = approx. 144 (old ♩ = new ♩ = 96)
 mur-mur out - side, out-side, out-side my bod - y

Perc. *mf* *p*

Vln. I *pp* *mp*
 Play 10-14 times (entering a bit irregularly as before).
 approx. 12" *gliss.*

Vln. 2 *pp* *mp* *gliss.*

Vla. *pp* *mp* *gliss.*

Vc. *pp* *mp* *gliss.*

Cb.

MEASURE = 25" (to end of m. 6)

Fast trill (up a semitone), ending with lip-gliss down approx. a semitone. Starting pitch can vary a little (within a semitone). Enter at close to the same time, but not exactly together.

approx. 12"

The score consists of the following parts:

- Flute (Fl.):** Trill starting on G4, glissando down to F#4. Dynamics: *p* to *mf*.
- Oboe (Ob.):** Trill starting on G4, glissando down to F#4. Dynamics: *p* to *mf*.
- Clarinet (Cl.):** Trill starting on G4, glissando down to F#4. Dynamics: *p* to *mf*.
- Bassoon (Bsn.):** Trill starting on G3, glissando down to F#3. Dynamics: *p* to *mf*.
- Horn (Hn.):** Sustained notes.
- Musical Snare (M.-S.):** Sustained notes.
- Percussion (Perc.):** Sustained notes.
- Violin I (Vln. 1):** Tremolo. Dynamics: *pp*.
- Violin II (Vln. 2):** Tremolo. Dynamics: *pp*.
- Viola (Vla.):** Tremolo. Dynamics: *pp*.
- Violoncello (Vc.):** Tremolo. Dynamics: *pp*.
- Cymbal (Cb.):** Rhythmic pattern of vertical strokes.

Continue playing figure occasionally, gradually becoming less frequent.

6

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *mf* *pp*

M.-S.

Perc. *mf* *p*

approx. 12"

Play 10-14 times (entering a bit irregularly as before).

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb.

MEASURE = 28" (to end of m. 7)

Fl.

Ob.

Cl.

Bsn.

Hn.

M.S.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mp

mf

pp

pp

pp

pp

Are my thoughts-sss so nois - y, so nois - y,

are my thoughts-sss so nois - y they mur-mur out - side my bo - dy,

(♩ = approx. 96)

(♩ = approx. 144 (♩ = 96))

7 (♩ = approx. 144)

♩ = 144

Fl.

Ob.

Cl.

Bsn.

Hn.

M.-S.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

out-side my bod - y,

out-side my bod - y,

out-side my bod - y,

out-side my bod - y, out-side, out-side, out-side my bod - y

$\text{♩} = 72$ (old $\text{♩} = \text{new } \text{♩}$)
 $\text{♩} = 108$

MEASURE = 12"

Vary tempo and rhythm slightly as desired.
Leave a little space between each repetition.

Fl. *fp* *mf* *mp*

Ob. *fp* *mf* *mp*

Cl. *fp* *mf* *mp*

Bsn. *fp*

Hn. *f* *pp*

M.-S. *f* *mp* *mf* *mp*
 keen - ing like dis - tant voice - es,
 dis - tant voic - es,

Perc. *f* *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

14

play 2-3 times

play 1-2 times

approx. 1"

approx. 2"

sing 2 or 3 times

approx. 1-2"

MEASURE = 14"

Fl.

Ob.

Cl.

Bsn.

Hn.

M.S.

mf *p*

keen - ing like dis - tant voic - es,

sing 2-3 times
mp

dis - tant voic - es.

p

Vary tempo and rhythm slightly as desired.
Leave a little space between each repetition.

approx. 1" play 2 or 3 times

play 1-2 times

mp *p*

approx. 2" play 2-3 times

play 1-2 times

mp *p*

approx. 3" play 2-3 times

play 1-2 times

mp *p*

approx. 4" play 2-3 times

play 1-2 times

mp *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

MEASURE = 30" (to end of m. 18)

Vary tempo and rhythm slightly as desired.
Leave a little space between each repetition.

12

Fl. *approx. 1"* play 1-2 times *mp* *pp*

Ob. *approx. 2"* play 1-2 times *mp* *pp*

Cl. *approx. 3"* play 1-2 times *mp* *pp* *approx. 4"* play 1-2 times *mp* *pp* *approx. 5"* play 3-4 times *pp*

Bsn. *approx. 4"* play 1-2 times *mp* *pp*

Hn. *mp* *pp*

M.S. *approx. 2-3"* sing 2-3 times *p* *pp*
 keen - ing like dis - tant voic - es,
 dis - tant voic - es,

Vln. 1 *approx. 6"* play 1-2 times *p* *pp*

Vln. 2 *approx. 7"* play 1-2 times *p* *pp*

Vla. *approx. 8"* play 1-2 times *p*

Vc. *approx. 9"* play 1-2 times *p*

Cb.

MEASURE = 4"

MEASURE = 6"

Boxed figures: Vary tempo, rhythm, and pattern slightly as desired. Leave a little space between each repetition.

19 ♩ = 96

Fl. *p* *mp* *pp* moving to an unpitched air sound

Ob. *p* play 2-3 times

Cl. *p* *mp* *pp* moving to an unpitched air sound

Bsn. *p* *mp* *pp* moving to an unpitched air sound

Hn. *pp* *mp* *pp*

M.S. *p* *mp* *p* *pp* moving to an unpitched "sss" sound
Like wind through bu - oy - s - sss - - - - sss

Perc. *pp* *mp* *pp*

Vln. I

Vln. 2

Vla. *pp* *mp* *pp*

Vc. harmonics notated at sounding pitch play 2-3 times

Cb. harmonics notated octave above sounding pitch play 2-3 times

MEASURE = 7"

22 ♩ = 96

Fl. *mp* *mf* moving to an unpitched air sound *pp*

Ob. *p* play 3-4 times *mp* *p*

Cl. *mp* *mf* moving to an unpitched air sound *pp*

Bsn. *p* play 3-4 times *mp* *p*

Hn. *pp* *mf* *pp*

M.-S. *mp* *mf* *mp* moving to an unpitched "sss" sound *pp*
 Like wind through bu - oy - s - sss - - - - sss

Perc. *mf* *pp* *pp*

Vln. I *p* play 3-4 times *mp* *p*

Vln. II *p* play 3-4 times *mp* *p*

Vc. *p* play 3-4 times *mp* *p*

Cb. *p* play 3-4 times *mp* *p*

MEASURE = 10"

some figures a little faster

MEASURE = 12"

fastest, a bit agitated

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *f* *ff* *f*

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

MEASURE = 3"

♩ = 72

31

Fl. *p* *mp* *p*

Cl. *p*

M.S. *p* *mp* *p*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

On the shoals I count fifty seals, ___

On the shoals I count fifty seals, ___

(♩ = 144 / ♩ = 96)

39

Fl. *pp*

Cl. *pp*

M.S. *pp* *p* *pp*

Vln. I *pp* *pp*

Vln. II *pp*

Vla. *pp*

On the shoals I count fifty seals, ___

Their grey pod-bodies entwined, ___

65

Fl. *mp* *fp* *p* *fp*

Ob. *mf* *mp* *fp* *p*

Cl. *mp* *fp* *p*

Bsn. *mp* *fp* *mp*

Hn. *fp*

M.-S.
 bod - ies en - twined,

Vln. I *p* *mp* *fp*

Vln. 2 *fp* *p* *mp* *fp*

Vla. *mp* *fp* *p* *mp* *fp*

Vc. *mp* *fp* *mp* *fp*

Cb. *mp* *fp* *mp* *fp*

76

Fl. *mf* *fp*

Ob. *mp* *mf* *fp* *f*

Cl. *mp* *fp* *mf* *fp* *f* *fp*

Bsn. *fp* *mf* *fp* *f* *fp*

Hn. *mf* *fp* *f* *fp*

Vln. I *mf* *fp*

Vln. II *mf* *fp* *fp* *f*

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

Vc. *mf* *fp* *fp* *f* *fp*

Cb. *fp* *fp*

Detailed description: This page of a musical score covers measures 76 through 80. It features ten staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwind and brass sections are active throughout, with dynamic markings ranging from *mp* to *f*. The string section provides a steady accompaniment, with the Cb. and Vc. parts showing significant dynamics. Measure 76 begins with a *mf* dynamic, which transitions to *fp* in measure 77. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

MEASURE = 6"

(♩ = approx. 96)

86

Fl. *f* *ff*

Ob. *fp* *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

M.S. *ff*

Vln. I *f* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *ff*

Cb. *ff*

Boxed figures: play both of these figures repeatedly, with very short silences between. Staccatos not too short. q = approx. 96 or a bit faster (don't align with other instruments).

Is it their thoughts or mine that I hear?

MEASURE = 10"

MEASURE = 6"

91 poco rit.

♩. = approx. 80

poco rit.

a tempo (♩. = approx. 80)

Fl. Repeat figure, gradually broadening to triplets and slowing down. *mf* *mp* play 1-2 times

Ob. *mf* play 1-2 times

Cl. *mf*

Bsn. *mf*

Hn.

M.-S. *mf* *mp* *p*
 Is it their thoughts or mine is it their thoughts or mine that I

Repeat figure, gradually broadening to triplets and slowing down.

Vln. 1 *mf* play 1-2 times

Vln. 2 *mf*

Vla. *mf* play 1-2 times

Vc. *mf* *mp*

MEASURE = 20"

95

Fl. *p* play each figure 1-2 times *f* play 2-3 times *p* continuing to slow down

Ob. *p* play each figure 1-2 times *f* play 2-3 times *p*

Cl. *mp* play each figure 1-2 times *f* play 2-3 times *p*

Bsn. *mf* play 1-2 times *f* play 2-3 times *p*

M.S. Sing each figure once, gradually broadening *f* *mf* *p* *f* *p*

hear a long-ing so ard-ent, so ar dent and spa - cious

Vln. 1 *p* play each figure 1-2 times *f* play 2-3 times *p*

Vln. 2 *mp* play each figure 1-2 times *f* play 2-3 times *p*

Vla. *p* play 2-3 times *f* play 2-3 times *p*

Vc. *mf* play 1-2 times *f* play 2-3 times *p*

Cb. *mf* play 1-2 times *p*

26

96 ♩ = 72

p short short

the past and its re - grets talks back to me.

Vln. 1 *p* *gliss.*

Vln. 2 *p* *gliss.*

Vla.

♩ = 136

a little breathy

104

pp *pp* *pp* *pp* *pp*

Fl.

Ob.

Cl.

Bsn.

Hn.

M.S.

Pant-ing, pant-ing, pant-ing, pant-ing.

116 accel.

Fl.

Ob.

Cl.

Bsn.

Hn.

M.S.

pant-ing, pant-ing, in - sist-ent, in- sist-ent, pant-ing,

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

126

Fl.

Ob.

Cl.

Bsn.

Hn.

M.S.

replace mouthpiece

in - sist-ent, nois - y, so nois - y, nois - y, so nois - y,

mp *mp* *mp* *mp* *mp*

135

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp* *mf*

M.S. *mf*
their thoughts, my thoughts, so nois - y, so nois - y, so nois - y,

Vln. I *mp* *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mp* *mf*

Cb.

145

Fl.

Ob.

Cl.

Bsn.

Hn.

M.S.
nois - y, so nois - y, pant - ing, in - sist - ent, nois - y, in - sist - ent, in - sist - ent, in - sist - ent,

Vln. I

Vln. 2

Vla.

Vc.

Cb.

(approx. ♩ = 136) rit. . . . ♩ = 112

30

155

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

Bsn. *f* *ff* *mf* *ff* *mf* *f*

Hn. *f* *ff* *f*

M.-S. *f* *ff* *f*

Detailed description: This block contains the musical notation for measures 155 through 160 for the woodwind and string sections. The Flute, Oboe, Clarinet, and Horn parts feature a triplet of eighth notes in measures 155-156, followed by a rest in measure 157, and then a single eighth note in measure 158. The Bassoon part has a similar triplet in measures 155-156, followed by a rest in measure 157, and then eighth notes in measures 158 and 159. The M.S. part follows the same rhythmic pattern. Dynamic markings range from *f* to *ff*. A *rit.* marking is present above the first measure, and a *mf* marking appears in the Bassoon part in measure 159.

it holds my hand _____ I eaves-drop eaves-drop in - to

Vln. 1 *f* *ff* *f*

Vln. 2 *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *mf* *ff* *mf* *f*

Cb. *f* *ff* *mf* *ff* *mf* *f*

Detailed description: This block contains the musical notation for measures 155 through 160 for the string sections. The Violin 1, Violin 2, and Viola parts feature a triplet of eighth notes in measures 155-156, followed by a rest in measure 157, and then a single eighth note in measure 158. The Violoncello and Contrabass parts have a similar triplet in measures 155-156, followed by a rest in measure 157, and then eighth notes in measures 158 and 159. Dynamic markings range from *f* to *ff*. A *mf* marking appears in the Violoncello and Contrabass parts in measure 159.

MEASURE = 10"

169

Fl. *mf* *p* approx. 0.5" play 1-2 times *gliss.*

Ob. *mf* *p* approx. 1.5" play 1-2 times *gliss.*

Cl. *mp* *p* approx. 2.5" play 1-2 times *gliss.*

Bsn. *mf* *f* *mf* *mp* *p* approx. 3.5" play 1-2 times *gliss.*

Hn. *mp* *p* approx. 4.5" play 1-2 times *gliss.*

M.S. *mf* *p* *gliss.*

in - to in - to the lapse

Vln. I *mf* *p* approx. 1" play 1-2 times *gliss.*

Vln. II *mf* *p* approx. 2" play 1-2 times *gliss.*

Vla. *mp* *p* approx. 3" play 1-2 times *gliss.*

Vc. *mf* *f* *mf* *mp* *p* approx. 4" play 1-2 times *gliss.*

Cb. *mf* *f* *mf* *mp* *p* approx. 4" play 1-2 times *gliss.*

brilliant

176

Fl. *mp* *mf* *mp < mf > mp*

Ob. *mp* *mf* *mp < mf > mp*

Cl. *mp* *mf* *mp < mf > mp*

Bsn. *mp* *mf*

Hn. *mp* *mf*

M.-S. *mp* *mf* *mp < mf > mp*

be-tween be tween be - tween one wake-up call and the

Vln. I *mp* *mf* *mp < mf > mp*

Vln. II *mp* *mf* *mp < mf > mp*

Vla. *mp* *mf* *mp < mf > mp*

Vc. *mp* *mf*

Cb. *mp* *mf*

188 ♩ = 90

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *p* *mf*

Bsn. *mp* *mf*

Hn. *mf*

M.-S. *p* *mf*
What lan-guage e-ma-nates from the seals, as they plea-sure in the sun? A vi -

Vln. I *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *p* *mf*

Vc. *mp* *mf*

Cb. *mf*

♩ = ♩ (♩ = 180, ♩ = 120)

198

Fl. *fp* *p* *fp* *p* *fp* *p*

Ob. *fp* *fp* *fp*

Cl. *fp* *fp* *fp*

Bsn. *fp* *fp* *fp*

Hn. *fp* *fp* *fp*

M.-S. *f > p* *f > p* *mf < fp*

bra- tion shud dered in the air that lures me

Perc. *pp*

Vln. I *fp* *mf* *p* *mf* *p*

Vln. II *p* *mf* *p* *mf* *fp* *mf*

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

Vc. *fp* *fp* *fp*

Cb. *fp* *fp* *fp*

35

gliss.

MEASURE = 30"

Woodwinds: descending chromatic gliss. ad lib.

rit.

36

208 (#) *gliss.*

Fl. *f* *gliss.* *gliss.* *gliss.* *gliss.*

Ob. *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *p*

Cl. approx. 4" *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *p*

Bsn. approx. 10" *mf* *gliss.* *gliss.* *gliss.* *gliss.* *p*

Hn. *ff* *p*

M.-S. back

Perc.

Vln. 1 *f* play each 1-2 times *gliss.* *gliss.* *gliss.* *p*

Vln. 2 *f* play each 1-2 times *gliss.* *gliss.* *gliss.* *gliss.* *p*

Vla. approx. 8" play each 1-2 times *mf* *gliss.* *gliss.* *gliss.* *p*

Vc. approx. 12" play each 1-2 times *mp* *gliss.* *gliss.* *pp*

Cb. approx. 14" play each 1-2 times *mp* *gliss.* *gliss.* *pp*

MEASURE = 5" (♩ = approx. 96)

MEASURE = 4"

209 ♩ = 72

Fl. *play 2-3 times* *p mp p*

Ob. *p mp p*

Cl. *play 2-3 times* *p mp p*

Bsn. *p mp p*

Hn. *invert mouthpiece* *pp mp pp*

M.-S. *p mp p*
That lures me back

Perc. *pp mp*

Vln. 1 *play 2-3 times* *p mp p*

Vln. 2

Vla.

Vc. *play 2-3 times* *p mp p*

Cb. *play 2-3 times* *p mp*

MEASURE = 8"

(♩ = approx. 96)

play 3-4 times

212 ♩ = 72

Fl. *mp* *mf* *mp*

Ob. *p* *mp* *p*

Cl. *mp* *mf* *mp*

Bsn. *p* *mp* *p*

Hn. *pp* *mp* *p* *mf* *pp*

M.-S. *p* *pp* *mp* *p* *mf* *pp*

Perc. *pp* *mf*

Vln. I *mp* *mf* *mp*

Vln. 2

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

That lures me back

MEASURE = 6"

♩ = 72

214

Fl.

Ob.

Cl.

Bsn.

Hn.

M.-S.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *f* *pp*

mf *f* *mp*

pp *f* *pp*

mf *f* *mp*

That lures me back to ___ or a - way from my-self.

2/18 play 5-6 times slowing (to slower than original tempo) coming to a standstill ♩ = 72

Fl. *mp* *f* *mf*

Ob. *mp* *f* *mf*

Cl. *mp* *f* *mf*

Bsn. *mf* *f*

Hn. *mf* *f*

M.-S. a con - ver - sa - tion fetched

Perc.

Vln. 1 *mp* *f* *mf*

Vln. 2 *mp* *f* *mf*

Vla. *mp* *f* *mf*

Vc. *mp* *f* *mf*

Cb. *mp* *f* *mf*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *f* *n*

M.-S.

Perc. *f* *n*

approx. 12"

Vln. 1 *mp* *f* *n*

Vln. 2 *mp* *f* *n*

Vla. *mp* *f* *n*

Vc. *mp* *f* *n*

Cb. *n*

n