four pieces about water

for L'Ensemble Contemporain de Montréal

I

running water

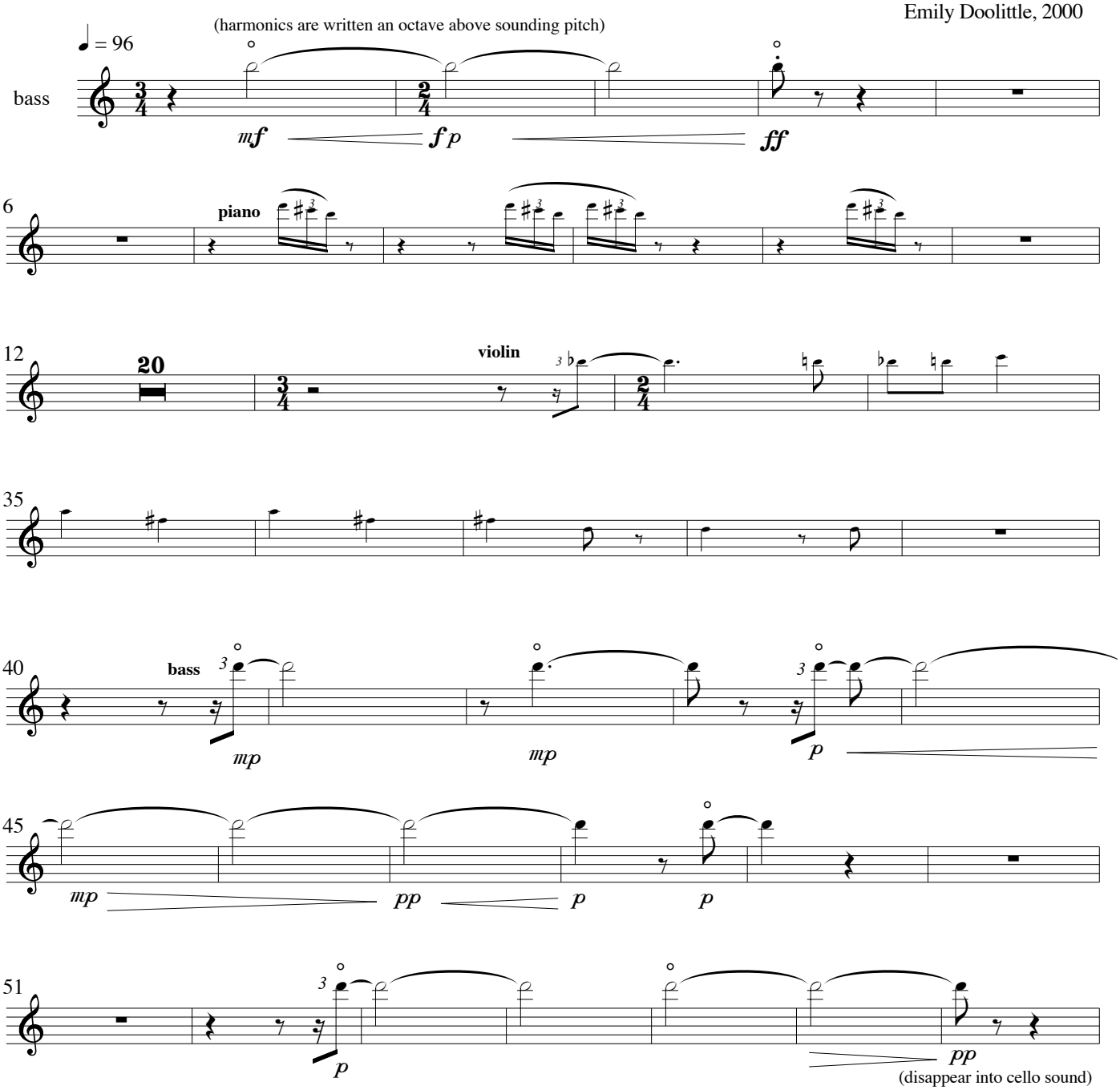
bass part

accidentals apply to the entire measure, although reminder accidentals are given frequently

fluid, with sounds blending as much as possible

Emily Doolittle, 2000

(harmonics are written an octave above sounding pitch)



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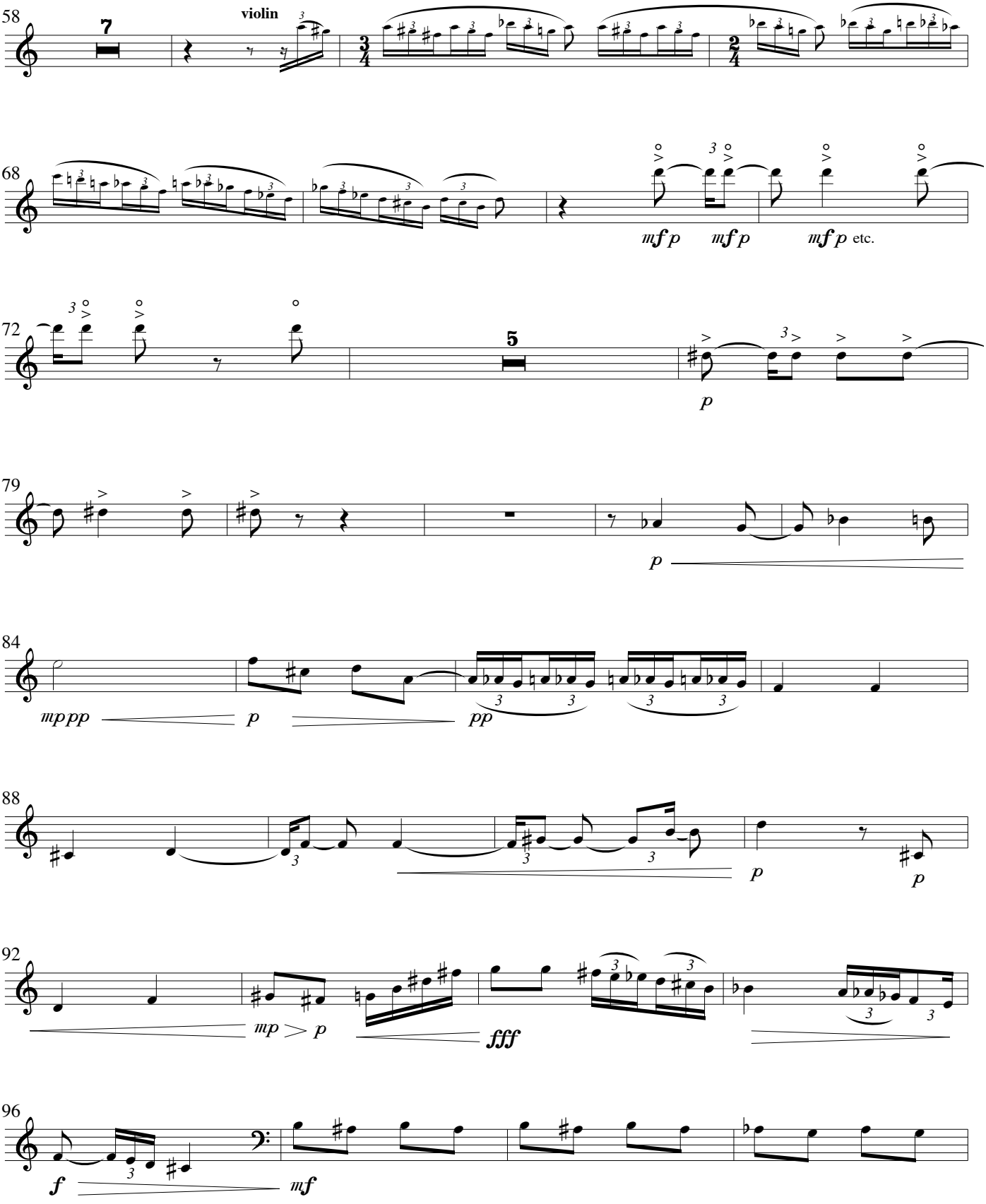
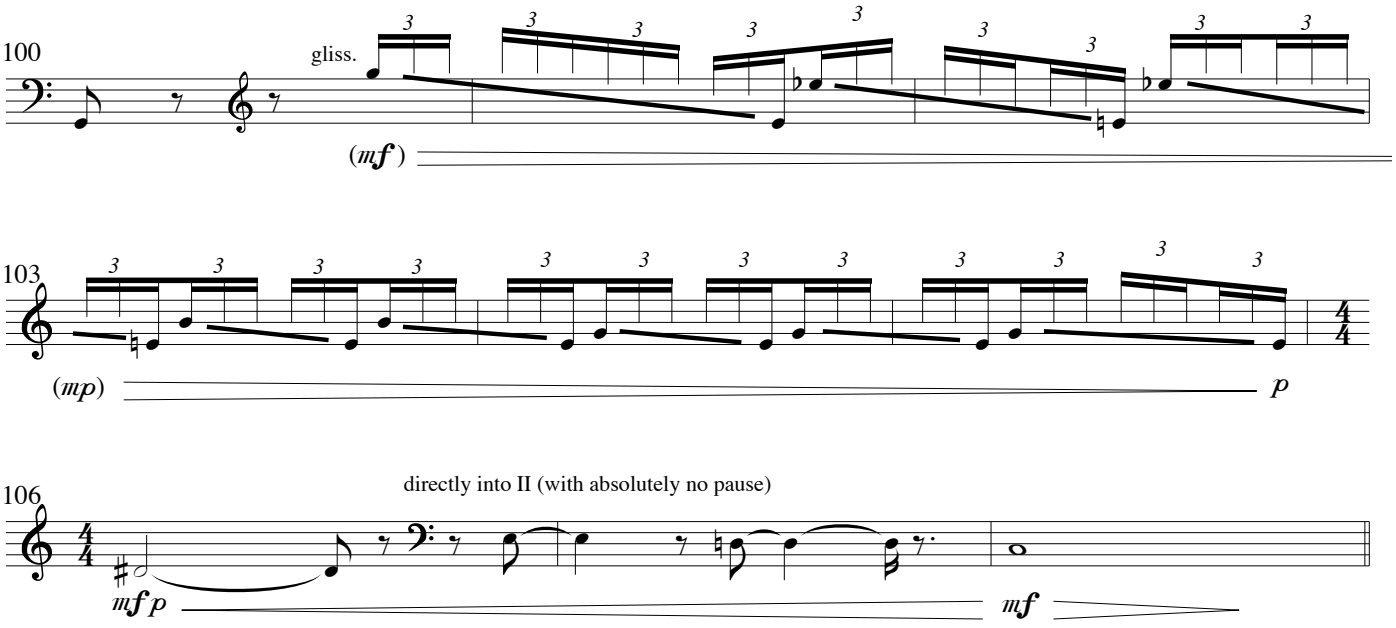
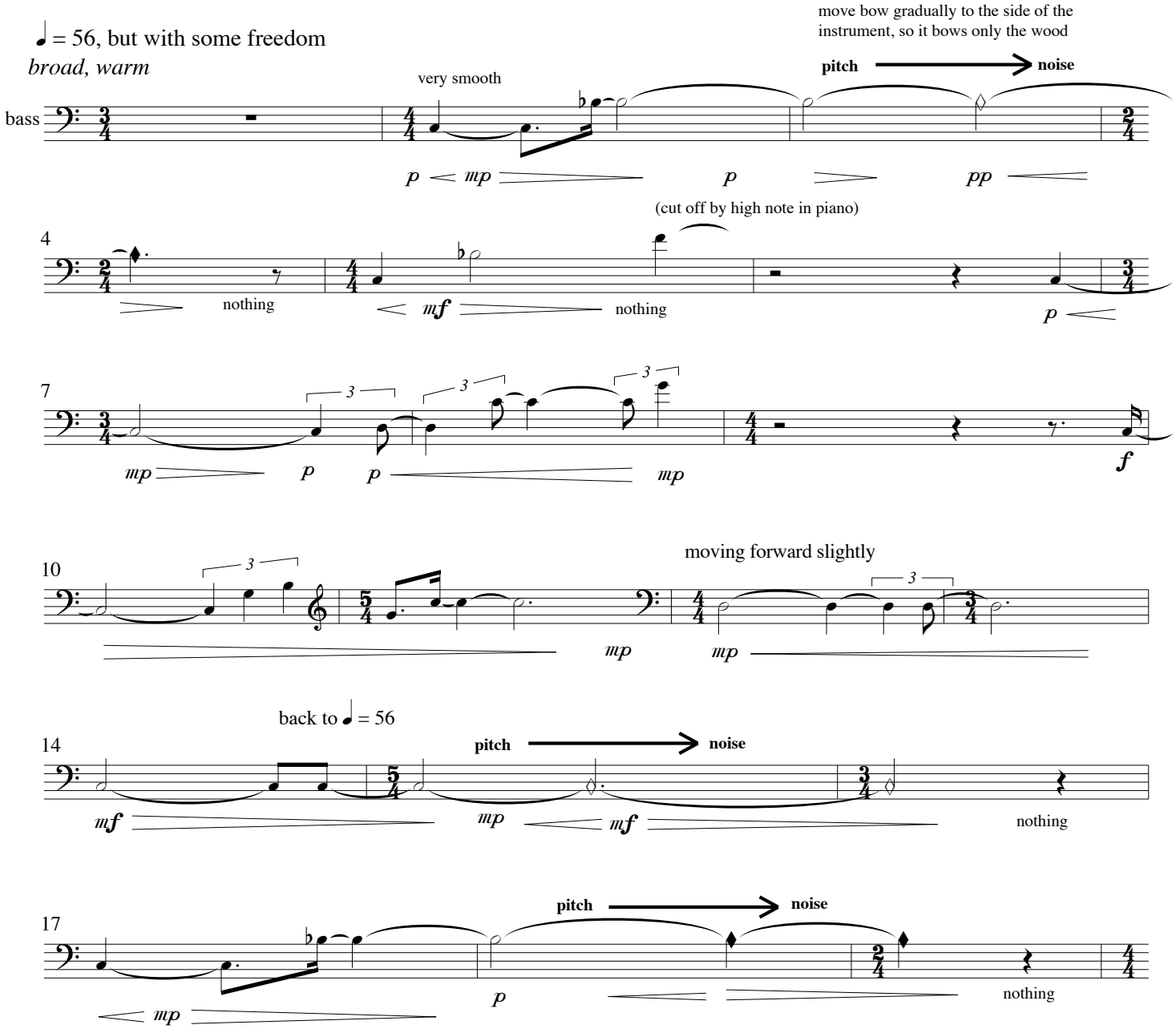
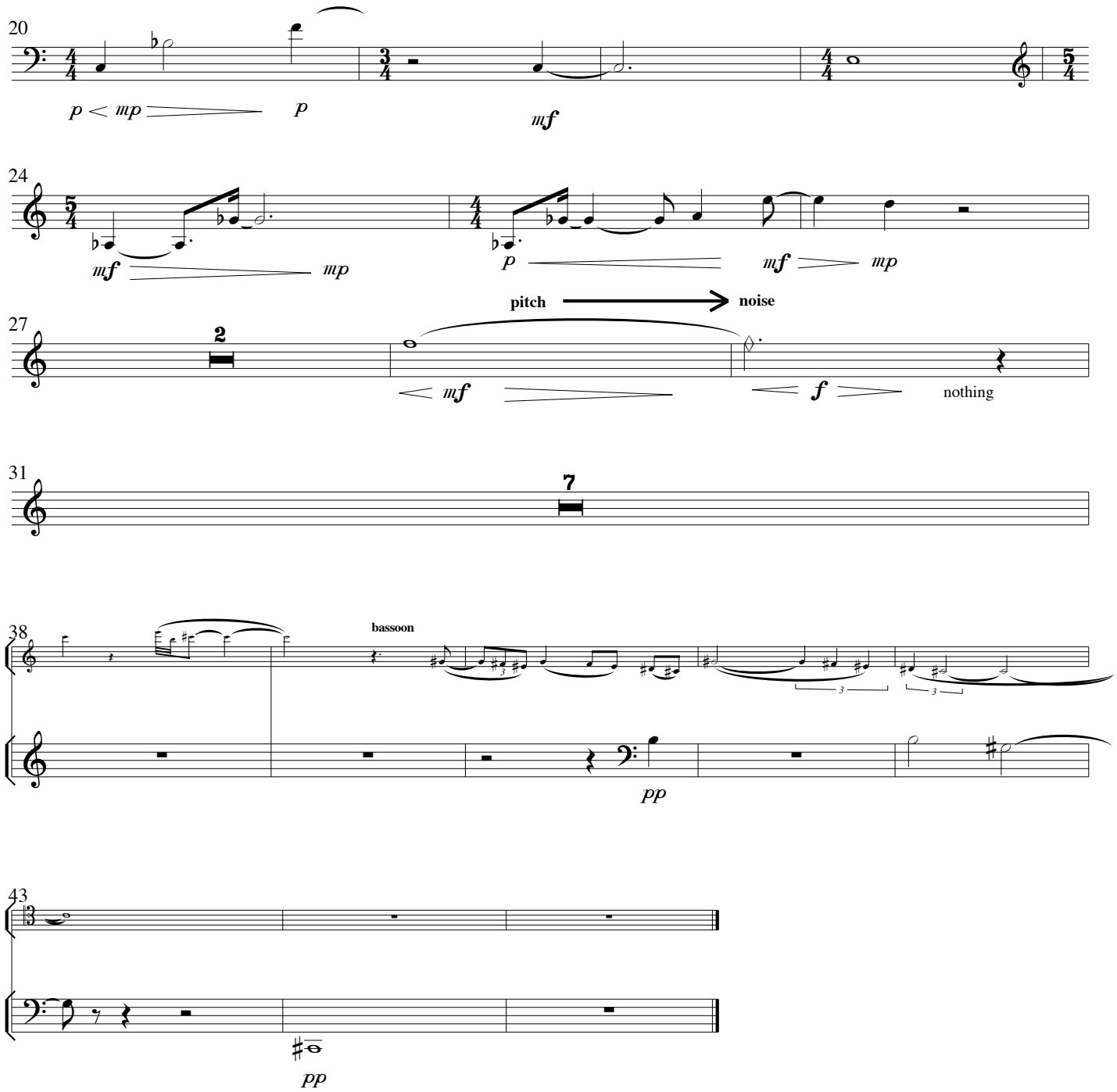

58
7
violin
68
mf p
mf p
mf p etc.
72
5
p
79
p
84
mp pp
p
pp
88
p
p
92
mp > p
fff
96
f
mf


100
gliss.
(mf)
103
(mp)
p
106
directly into II (with absolutely no pause)
mf p
mf

II
bass part
salt water

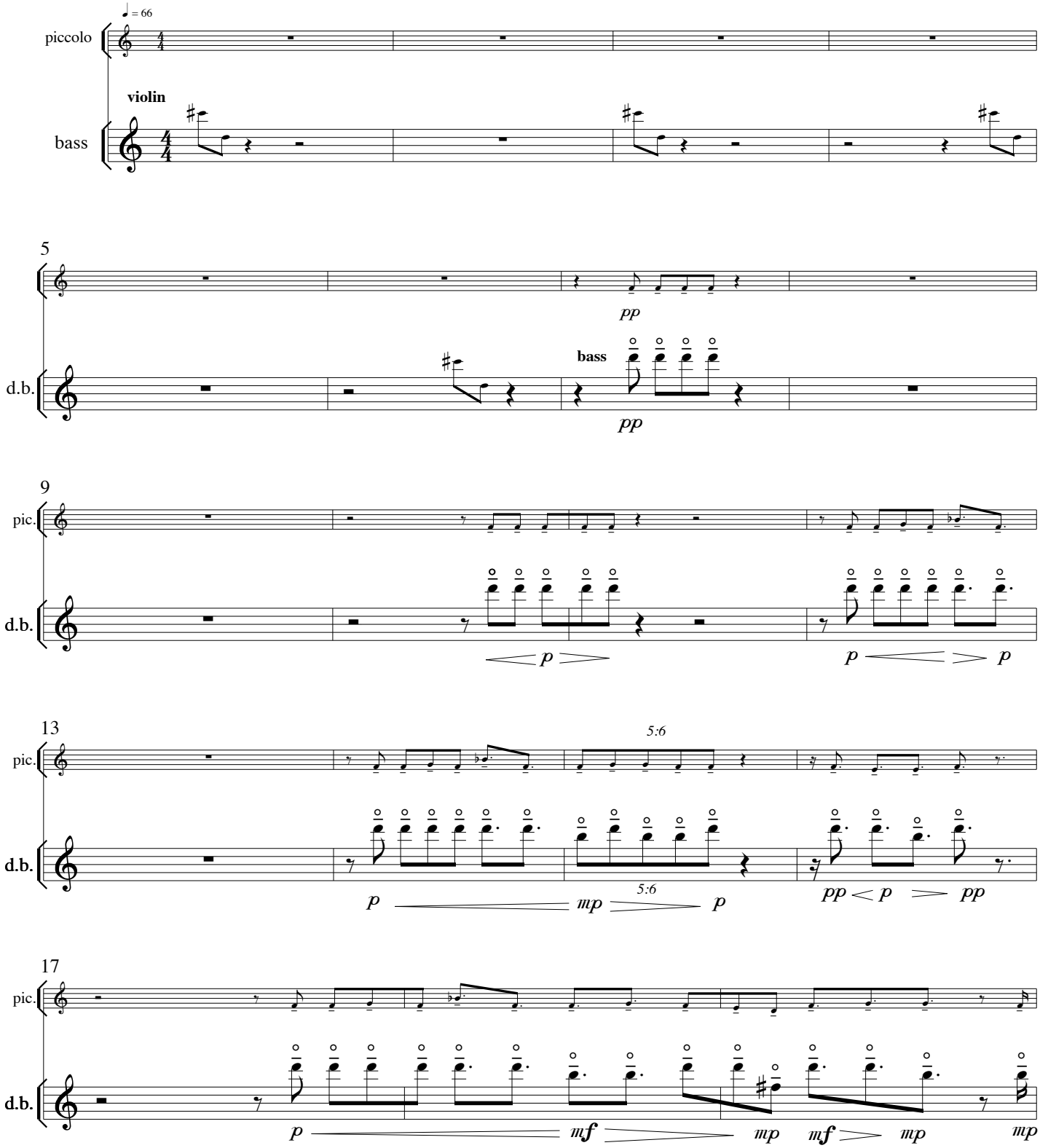
The large diamond-shaped noteheads indicate "wood' sounds, made by drawing the bow across the side of the instrument, which should imitate the sound of waves and/or wind. The transition from pitched sounds to noise sounds should be gradual, so the given durations are only approximate. In all cases the horn leads the "noise". The horn entrance should be audible, and the other instruments should complement the horn sound.

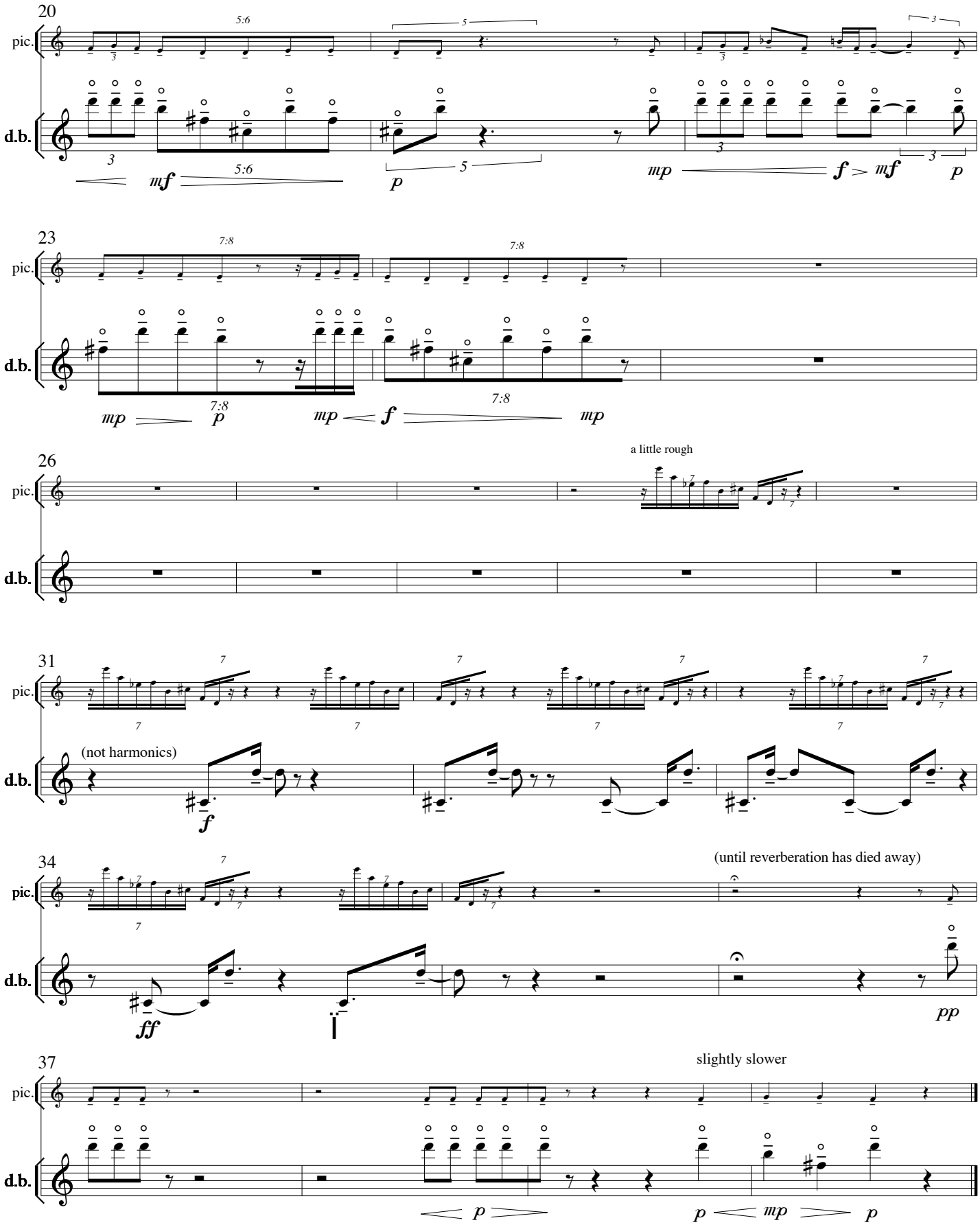



20
p < mp
p
mf
24
mf
mp
p
mf
mp
27
2
pitch
noise
mf
f
nothing
31
7
38
bassoon
pp
43
pp

III
frozen water
bass part

The piccolo and bass parts have been beamed according to phrasing, which is often counter to the meter.

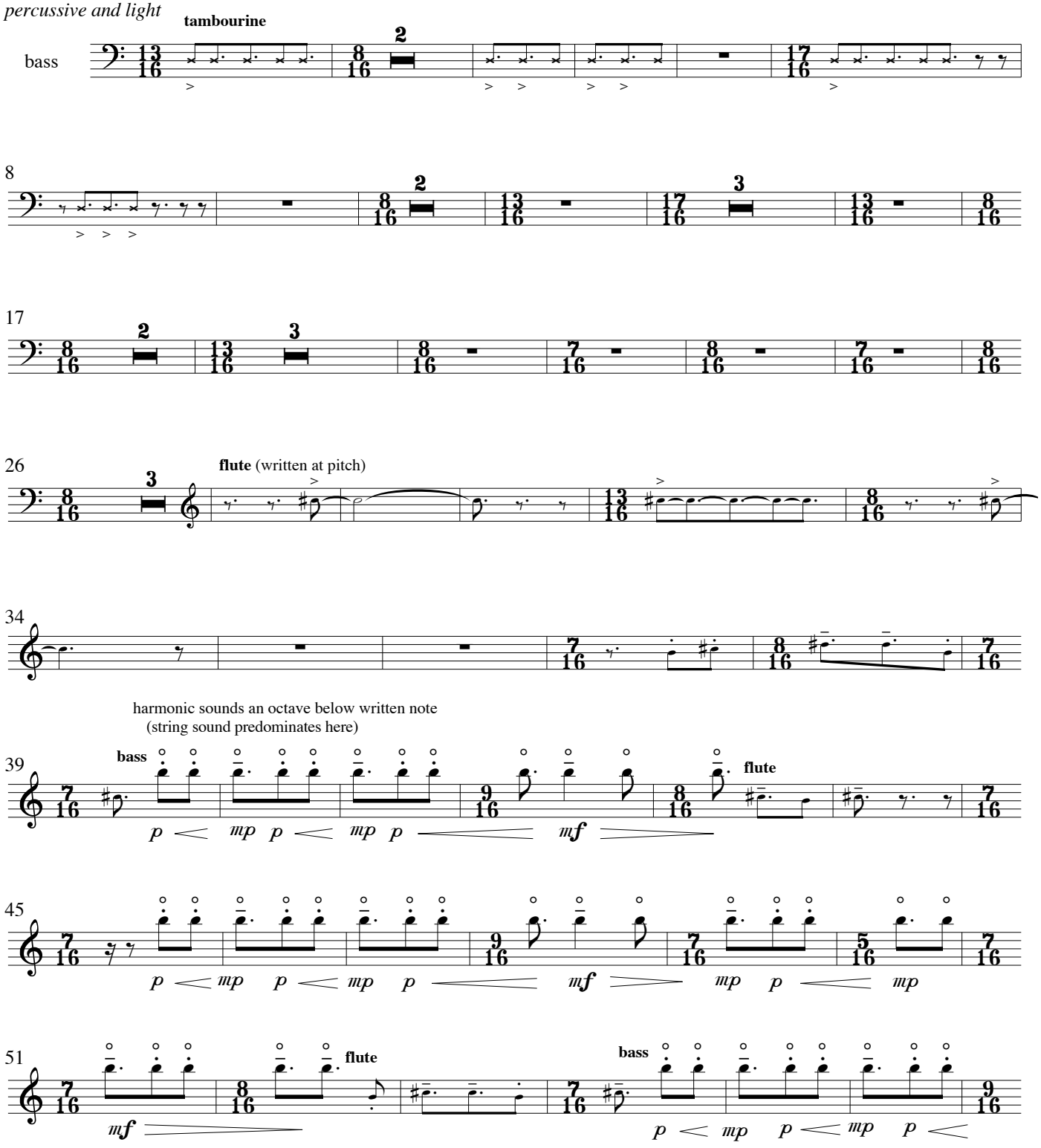


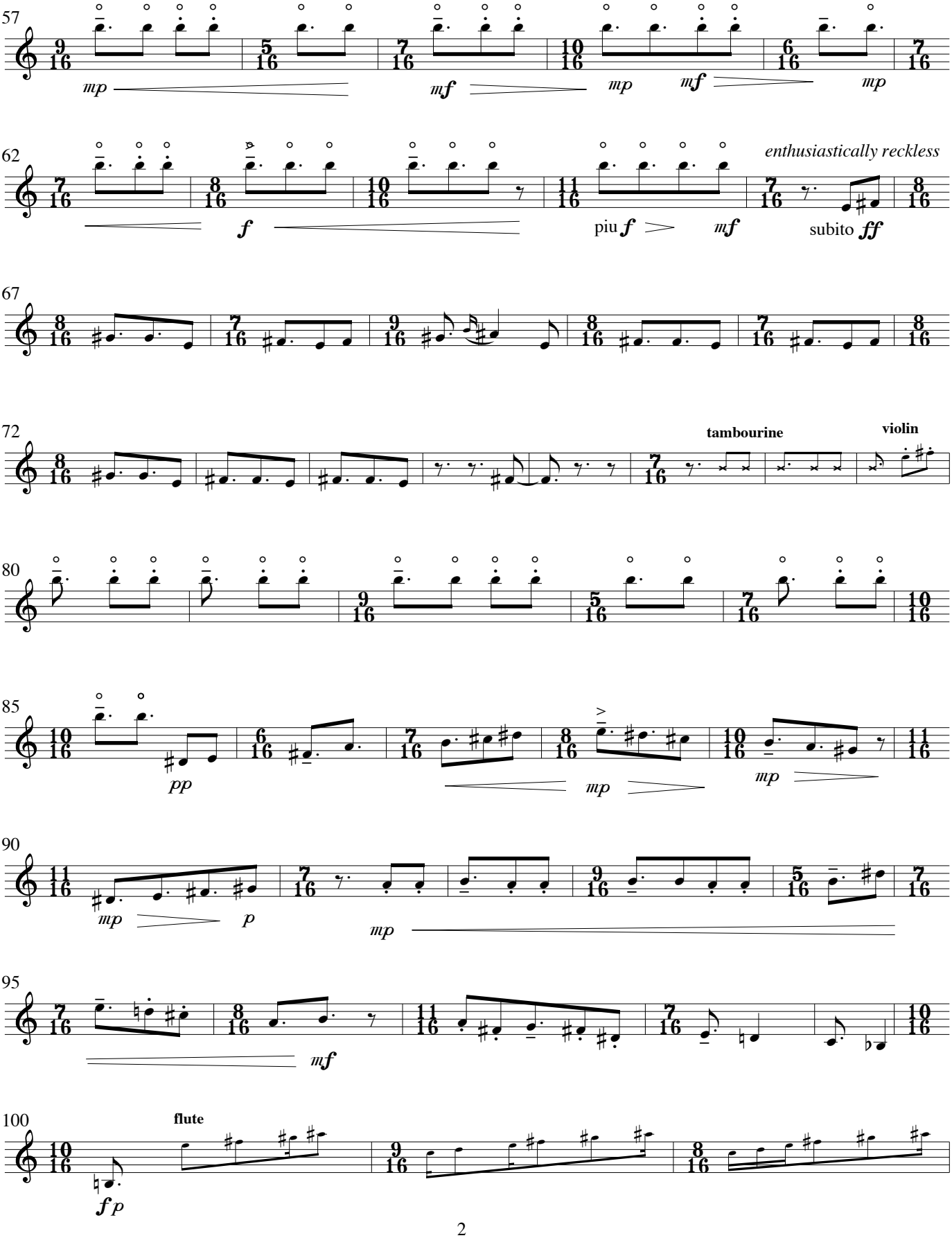

20
pic.
d.b.
5:6
mf
5:6
p
5
mp
f
mf
p
23
7:8
mp
p
7:8
mp
f
7:8
mp
26
a little rough
31
(not harmonics)
f
34
(until reverberation has died away)
ff
pp
37
slightly slower
p
p
mp
p

IV
rain water
bass part

♩ = 148 (do not slow down!)

percussive and light




57
mp
mf
mp
mf
mp
62
enthusiastically reckless
f
piu f
mf
subito ff
67
72
tambourine
violin
80
85
pp
mp
mp
90
mp
p
mp
95
mf
100
flute
f p

103
106
mf
fff
111
ff
f
115
piano
bass
f
mf
122
clarinet
bass
p
pp
ff