

# 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)

**bass**

**6** piano

**12** **20** violin

**35**

**40** bass

**45**

**51**

(disappear into cello sound)

58

7

violin

68

*mf p*   *mf p*   *mf p* etc.

72

*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*

*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.

$\text{♩} = 56$ , but with some freedom  
*broad, warm*

very smooth

move bow gradually to the side of the instrument, so it bows only the wood

**pitch** → **noise**

very smooth

bass  $\frac{3}{4}$        $\frac{4}{4}$        $\frac{2}{4}$

*p*  $\ll mp$  ——————  
*p* ——————  
*pp* ——————

(cut off by high note in piano)

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

nothing       $\ll mf$  —————— nothing      *p*  $\ll$

7       $\frac{3}{4}$

*mp* —————— *p* —————— *p* —————— *mp* —————— *f*

moving forward slightly

10 moving forward singlidy

10

*mp*

*mp*

back to  $\text{♩} = 56$

**pitch** → **noise**

14

**pitch** → **noise**

**mf**      **mp**      **mf**      **nothing**

17

Bass clef, common time.

*p*

pitch → noise

$\ll mp$

$\frac{2}{4}$

nothing

20

*p < mp* — *p*

*mf*

24

*mf* — *mp*

*p* — *mf* — *mp*

pitch → noise

*mf* — *f* — nothing

31

7

38

bassoon

*f*

*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.

*J = 66*

This musical score consists of five systems of music, each containing two staves: piccolo (top) and bass (bottom). The key signature is common time (indicated by '4'). The tempo is marked *J = 66*.

**System 1:** Measures 1-4. The piccolo staff is silent. The bass staff has eighth-note patterns with sharp accidentals. Measure 4 ends with a repeat sign.

**System 2:** Measures 5-8. The piccolo staff is silent. The bass staff has eighth-note patterns with sharp accidentals. Measure 8 ends with a repeat sign.

**System 3:** Measures 9-12. The piccolo staff has sixteenth-note patterns. The bass staff has eighth-note patterns with open circles (indicating sustained notes) and sharp accidentals. Measure 12 ends with a repeat sign.

**System 4:** Measures 13-16. The piccolo staff has sixteenth-note patterns. The bass staff has eighth-note patterns with open circles and sharp accidentals. Measure 16 ends with a repeat sign.

**System 5:** Measures 17-20. The piccolo staff has sixteenth-note patterns. The bass staff has eighth-note patterns with open circles and sharp accidentals. Measure 20 ends with a repeat sign.

**Performance Instructions:**

- Measure 4:** Bass dynamic *pp*
- Measure 8:** Bass dynamic *pp*
- Measure 12:** Bass dynamic *p*
- Measure 16:** Bass dynamic *p*
- Measure 20:** Bass dynamics *p*, *mp*, *p*, *pp*, *p*, *pp*

pic. 20  
 d.b.  
 5:6 5:6 3  
*mf* 3  
*p* 5:6 5:6 3  
*mp* 3  
*f* > *mf* 3  
*p*  
 23  
 pic. 7:8 7:8  
 d.b. 7:8 7:8  
*mp* 7:8 *p* 7:8  
*mp* = *f* 7:8  
*mp*  
 26  
 pic.  
 d.b.  
 a little rough  
 31  
 pic. 7 7 7 7 7  
 d.b. (not harmonics) *f*  
 34  
 pic. 7 7 7  
 d.b. *ff* 7  
 (until reverberation has died away)  
 37  
 pic.  
 d.b.  
 slightly slower  
 << *p* >>  
*p* << *mp* >> *p*

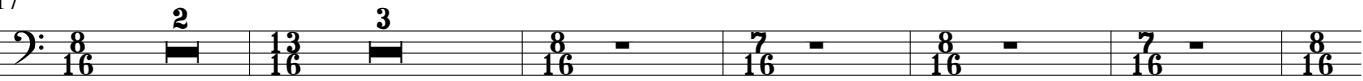
IV  
rain water  
bass part

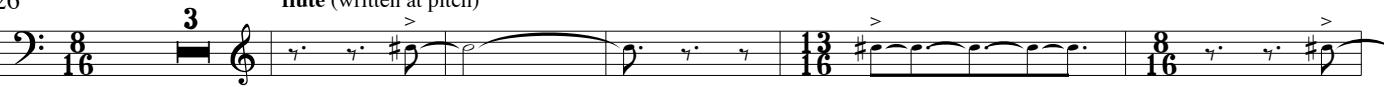
$\text{♩} = 148$  (do not slow down!)

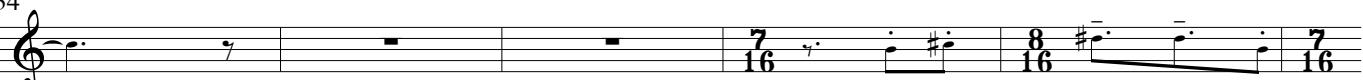
*percussive and light*  
tambourine

bass 

8 

17 

26 

34 

harmonic sounds an octave below written note  
(string sound predominates here)

39 

45 

51 

57

*mp*      *mf*      *mp*      *mf*      *mp*

62

*f*      *piu f >*      *mf*      *subito ff*

*enthusiastically reckless*

67

72

*tambourine*      *violin*

80

85

*pp*      *mp*      *mp*

90

*mp*      *p*      *mp*

95

*mf*

100

*flute*  
*f p*



106

111

115 piano

122 clarinet bass