# four pieces about water

## for L'Ensemble Contemporain de Montréal

## I

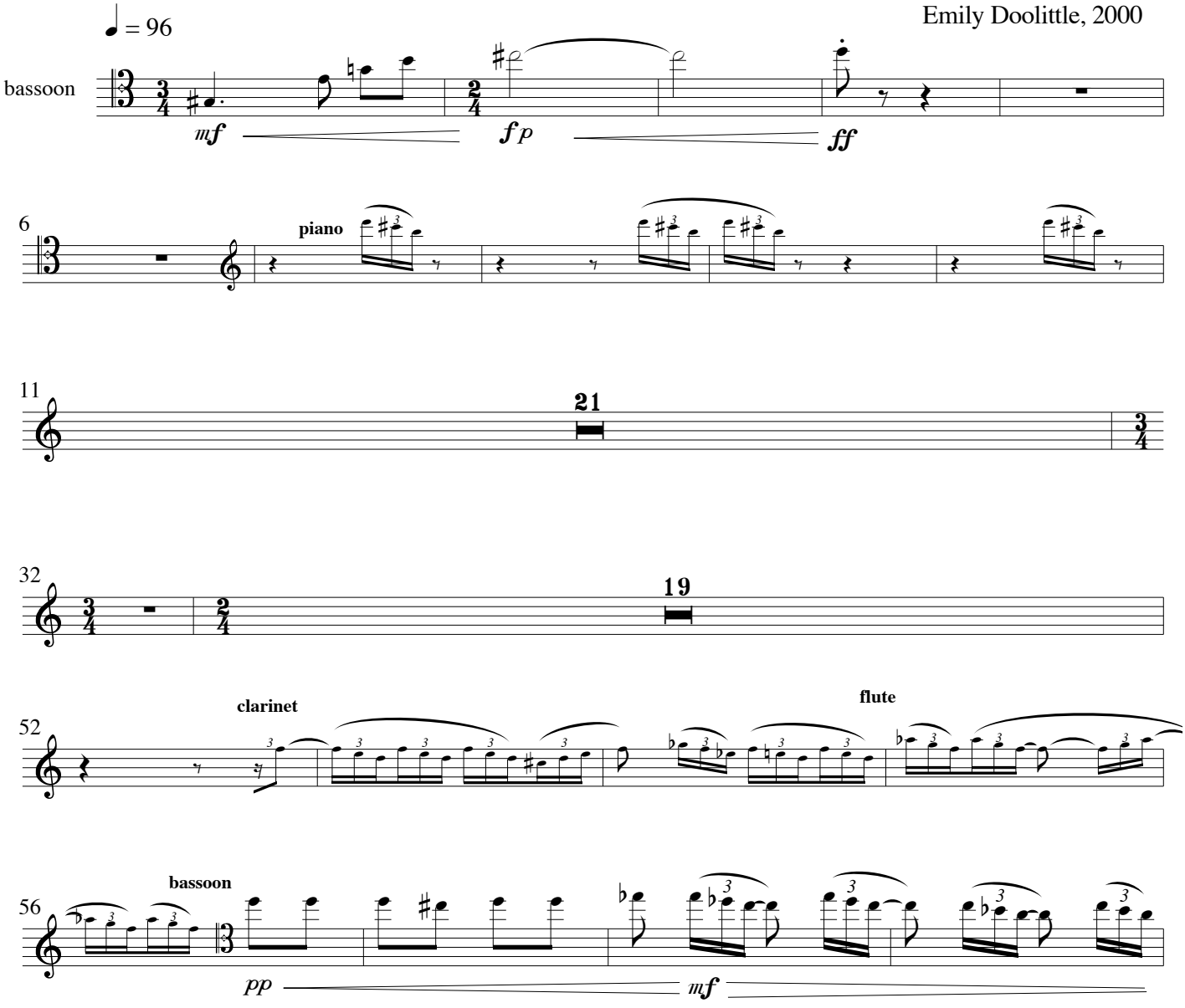
## running water

### bassoon part

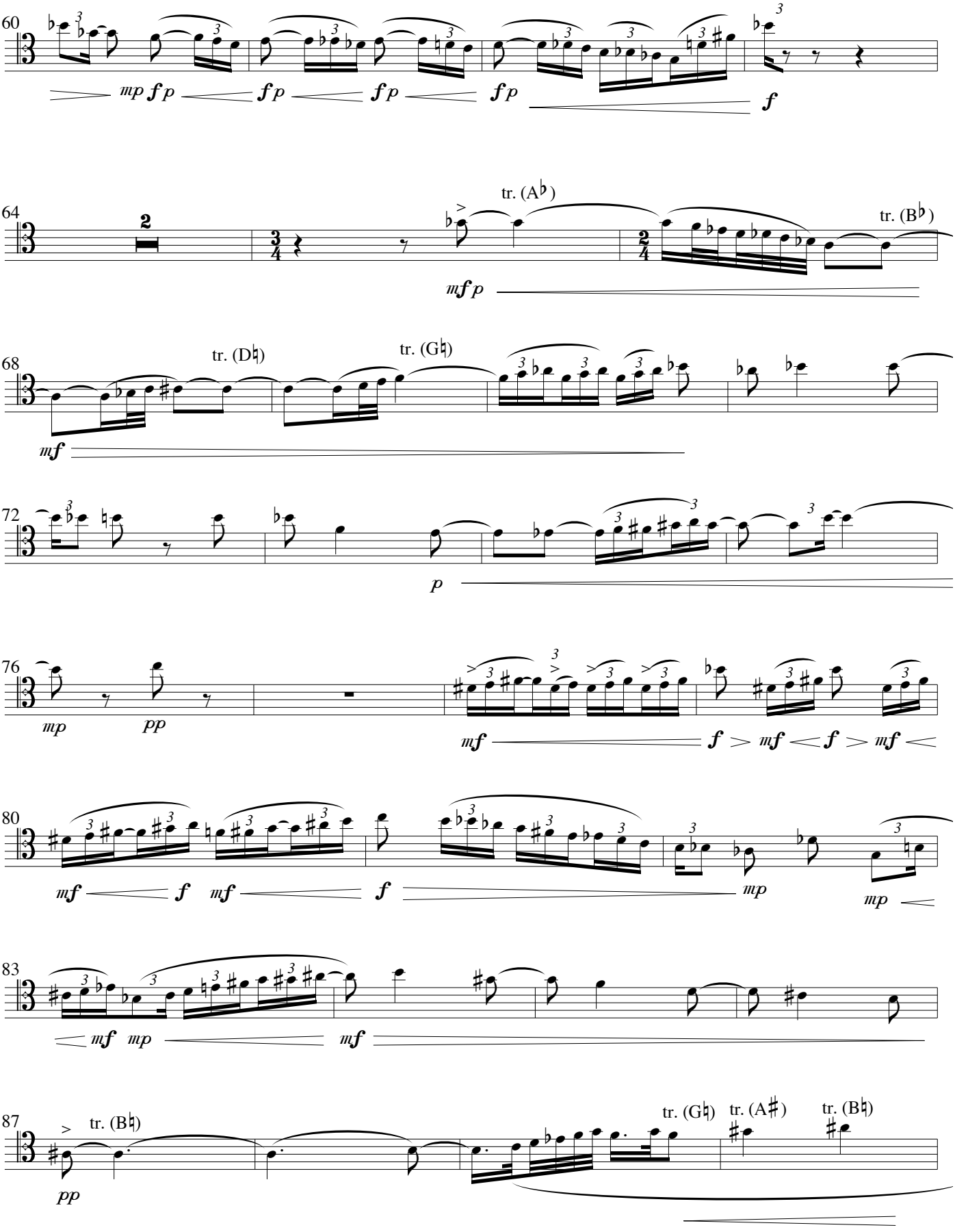
accidentals apply to the entire measure, although reminder accidentals are given frequently

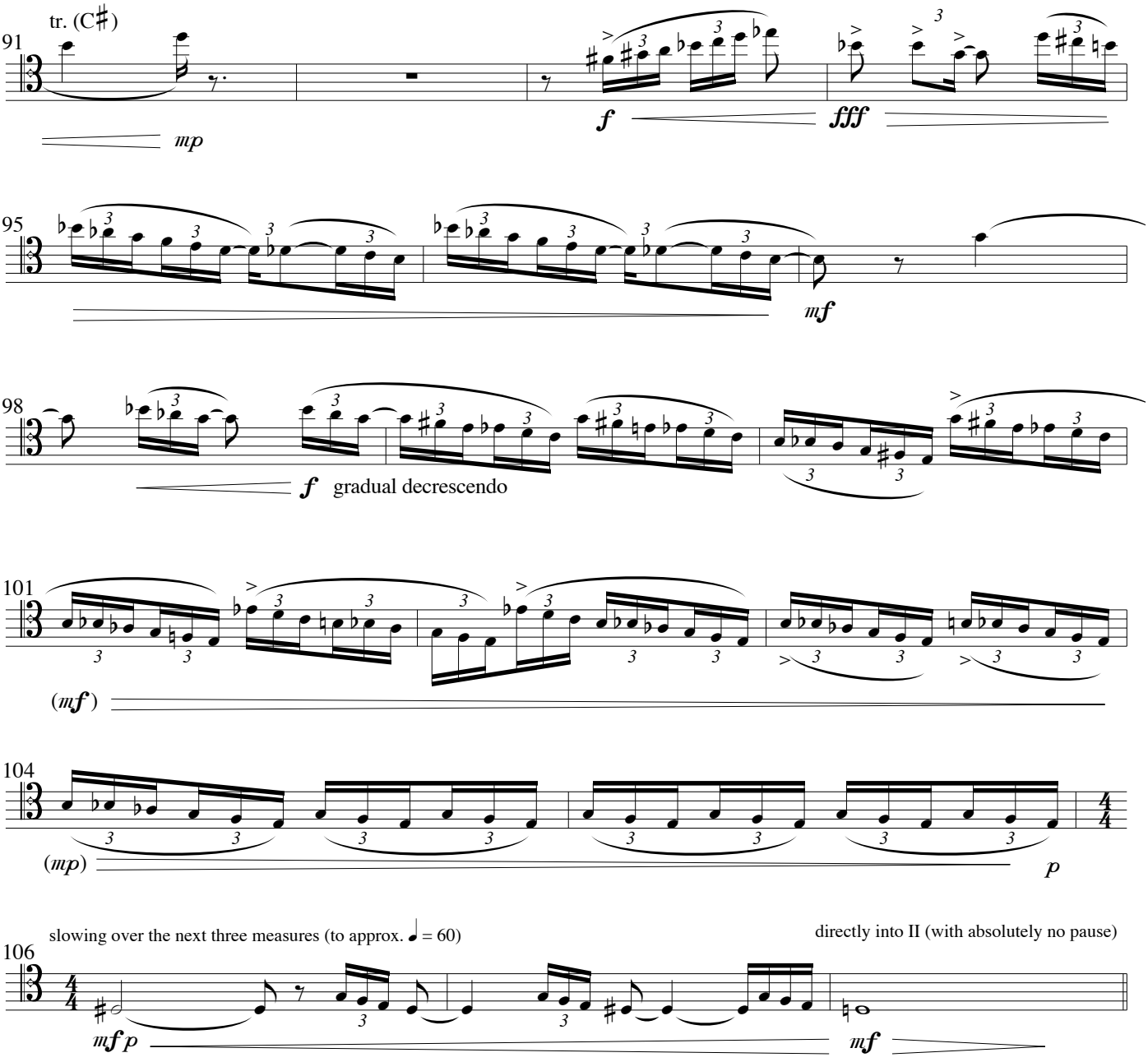
*fluid, with sounds blending as much as possible*

Emily Doolittle, 2000




© Emily Doolittle, 2000

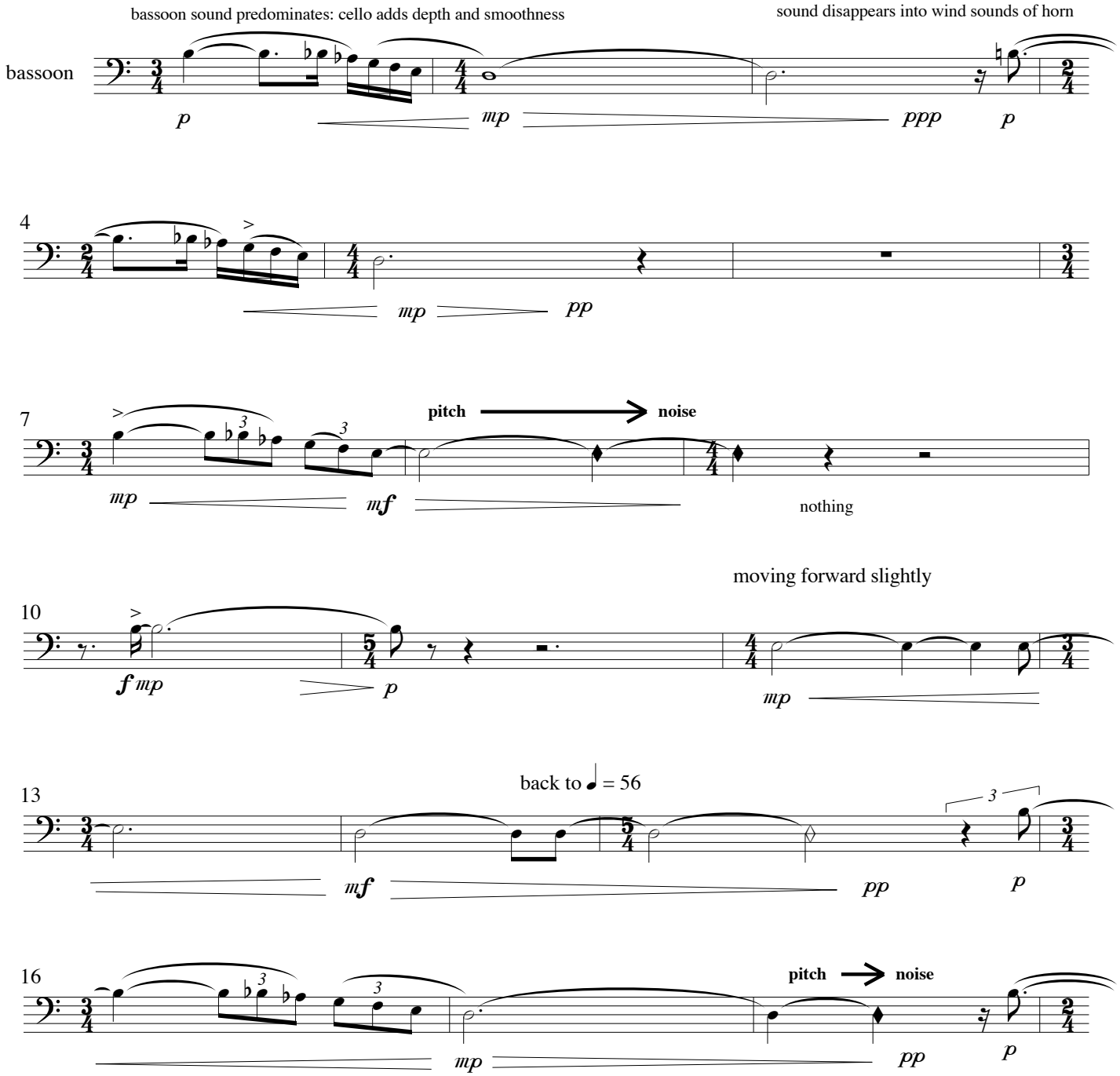

60
mp fp
fp
fp
fp
f
64
2
tr. (A♭)
tr. (B♭)
mfp
68
tr. (D♮)
tr. (G♮)
mf
72
p
76
mp
pp
mf
f > mf < f > mf <
80
mf
f
mf
f
mp
mp
83
mf mp
mf
87
tr. (B♮)
pp
tr. (G♮)
tr. (A♯)
tr. (B♮)

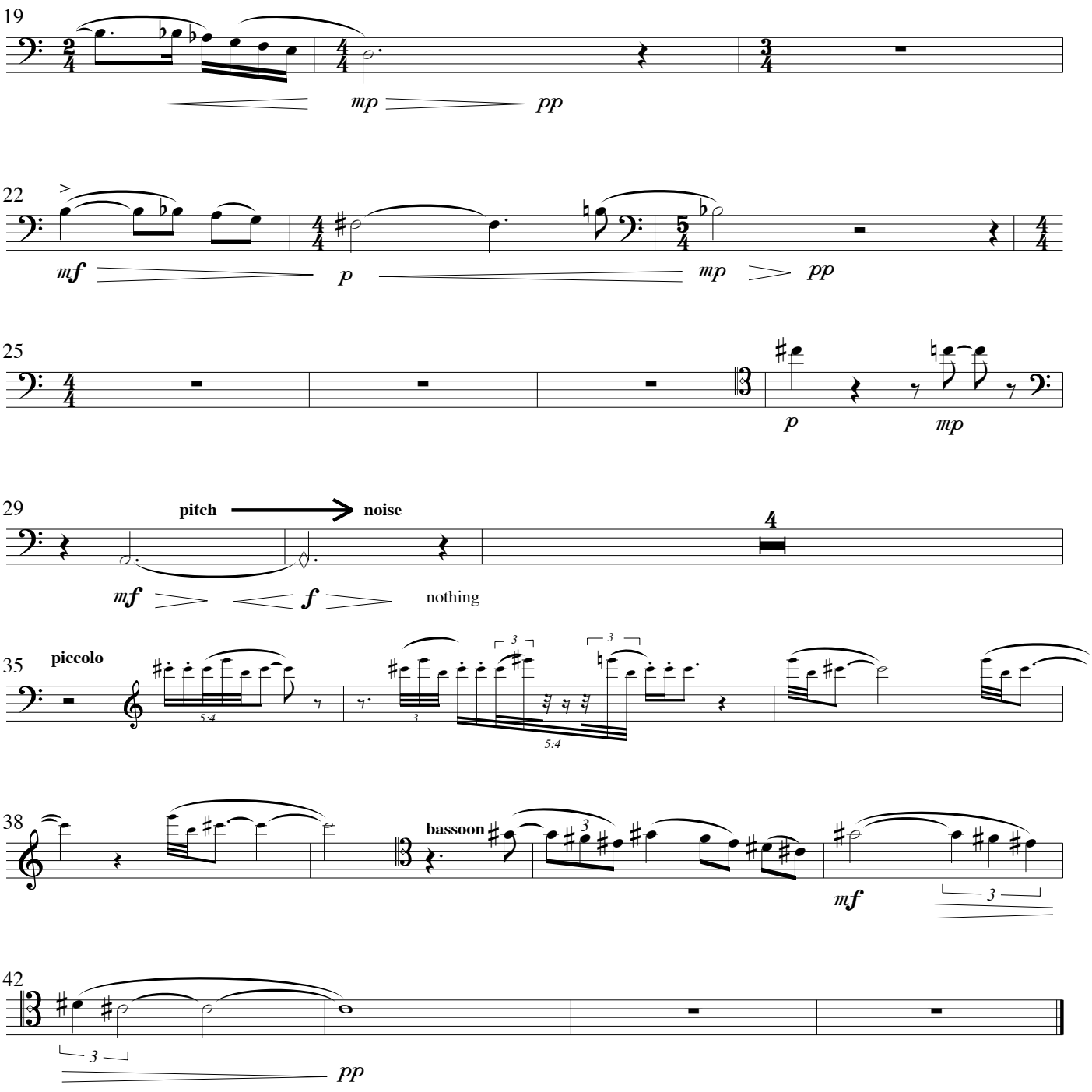

tr. (C♯)
91
mp
f
fff
95
mf
98
f gradual decrescendo
101
(mf)
104
(mp)
p
slowing over the next three measures (to approx. ♩ = 60)
directly into II (with absolutely no pause)
106
mf p
mf

# II
# salt water
## bassoon part

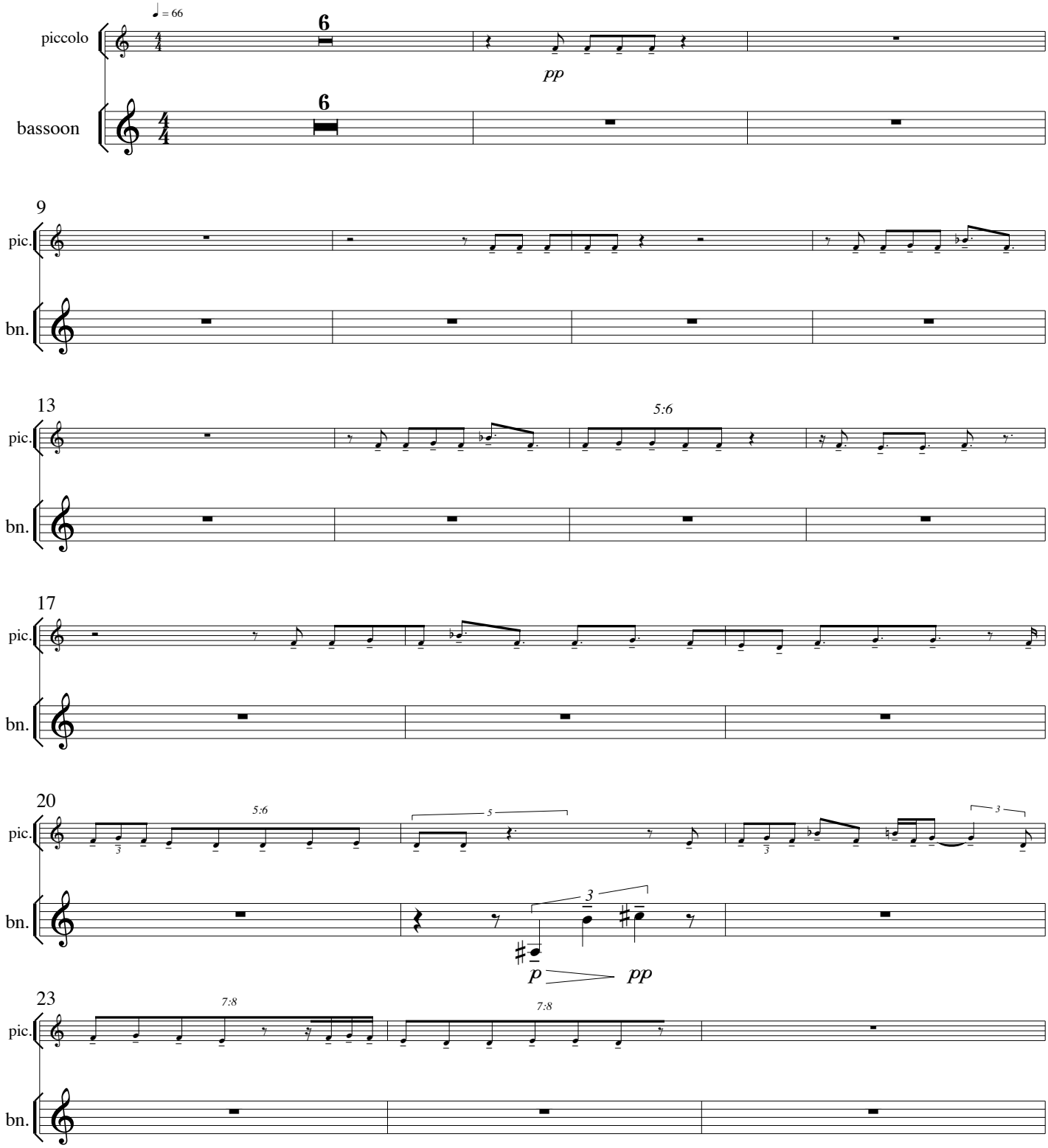
The large diamond-shaped noteheads indicate wind (breath) sounds, which should imitate the sound of waves and/or wind. The transition from pitched sounds to noise sounds should be gradual, so durations are only approximate. The apparent written pitch indicates the note to be fingered, but of course the pitch will not be heard. In all cases the horn leads the "noise". The horn entrance should be audible, and the other instruments should complement the horn sound.

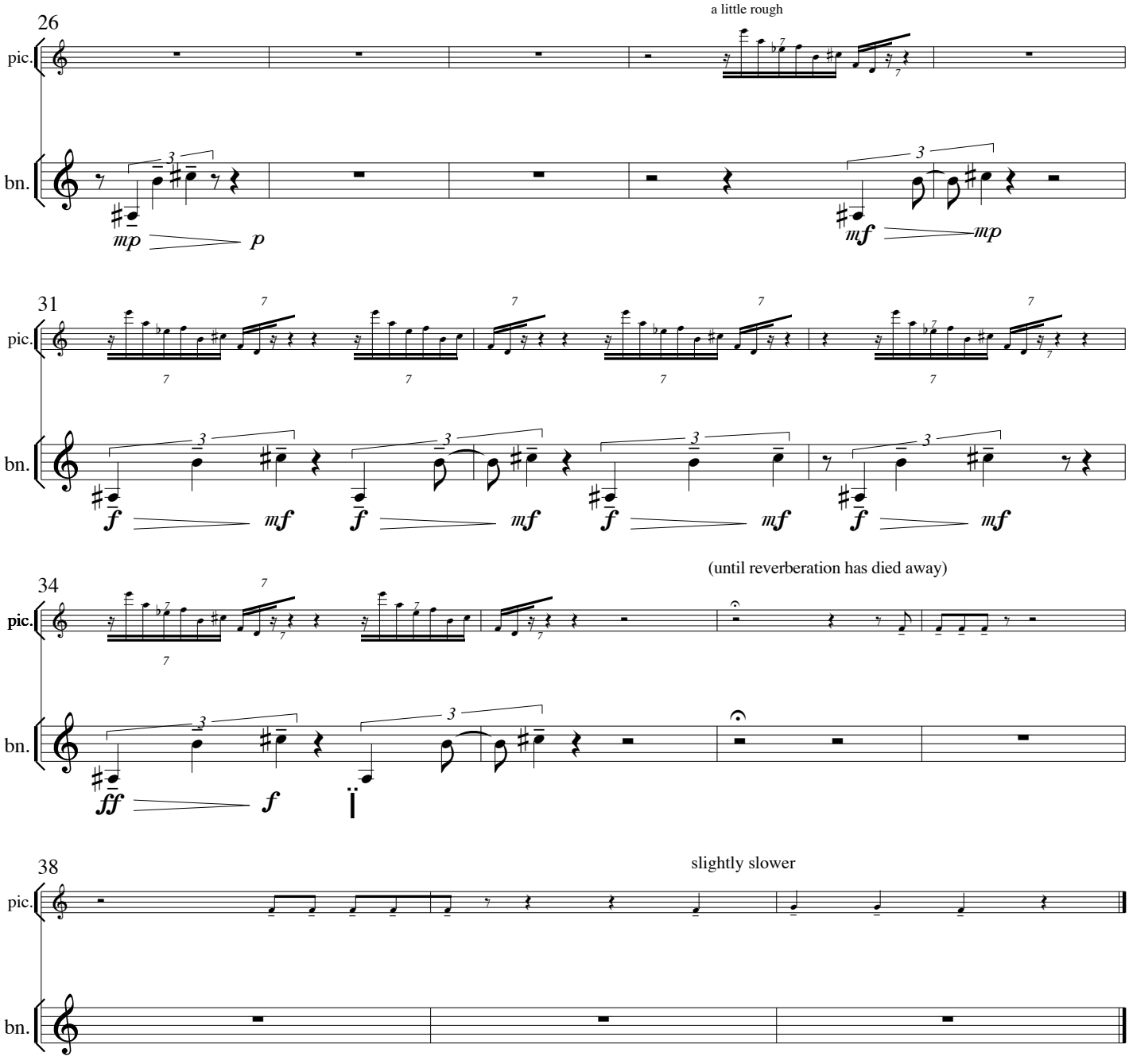
♩ = 56, but with some freedom
*broad, warm*




19
mp
pp
22
mf
p
mp
pp
25
p
mp
29
pitch
noise
4
mf
f
nothing
35
piccolo
5:4
3
5:4
38
bassoon
mf
3
42
3
pp

# III
# frozen water
## bassoon part




26
a little rough
pic.
bn.
mp
p
mf
mp
31
pic.
bn.
f
mf
34
(until reverberation has died away)
pic.
bn.
ff
f
38
slightly slower
pic.
bn.

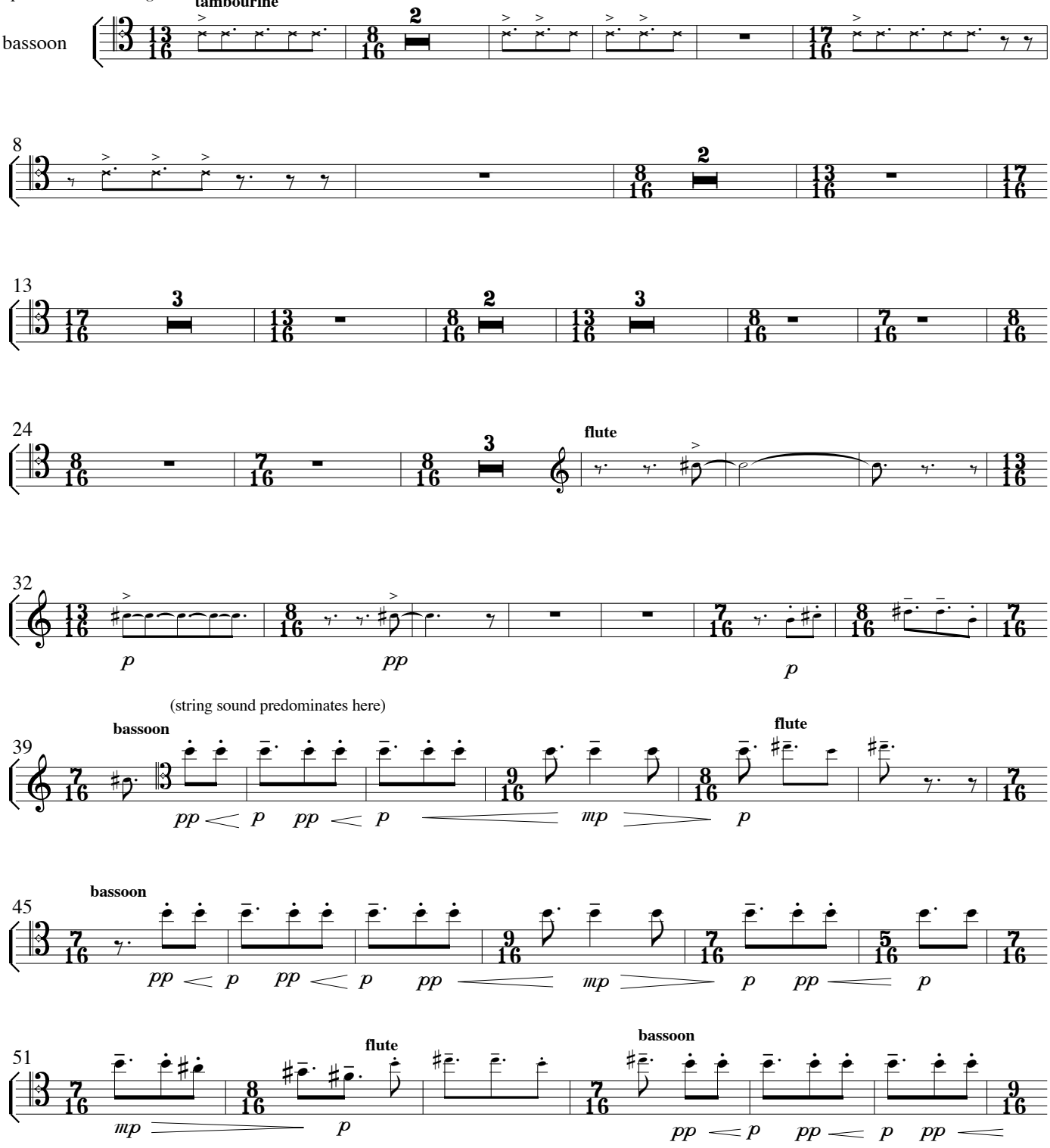
# IV
# rain water
## bassoon part

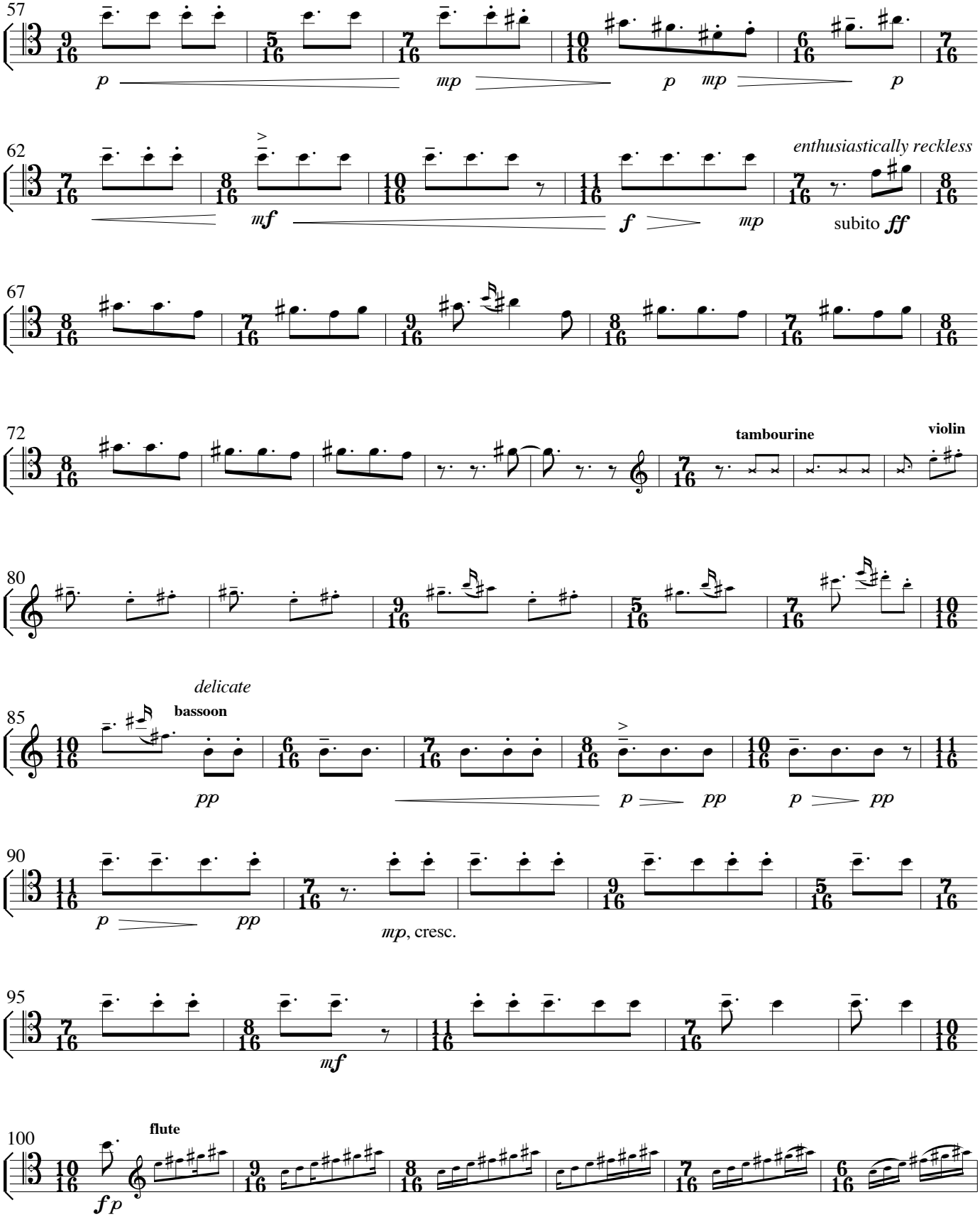
♩ = 148 (do not slow down!)

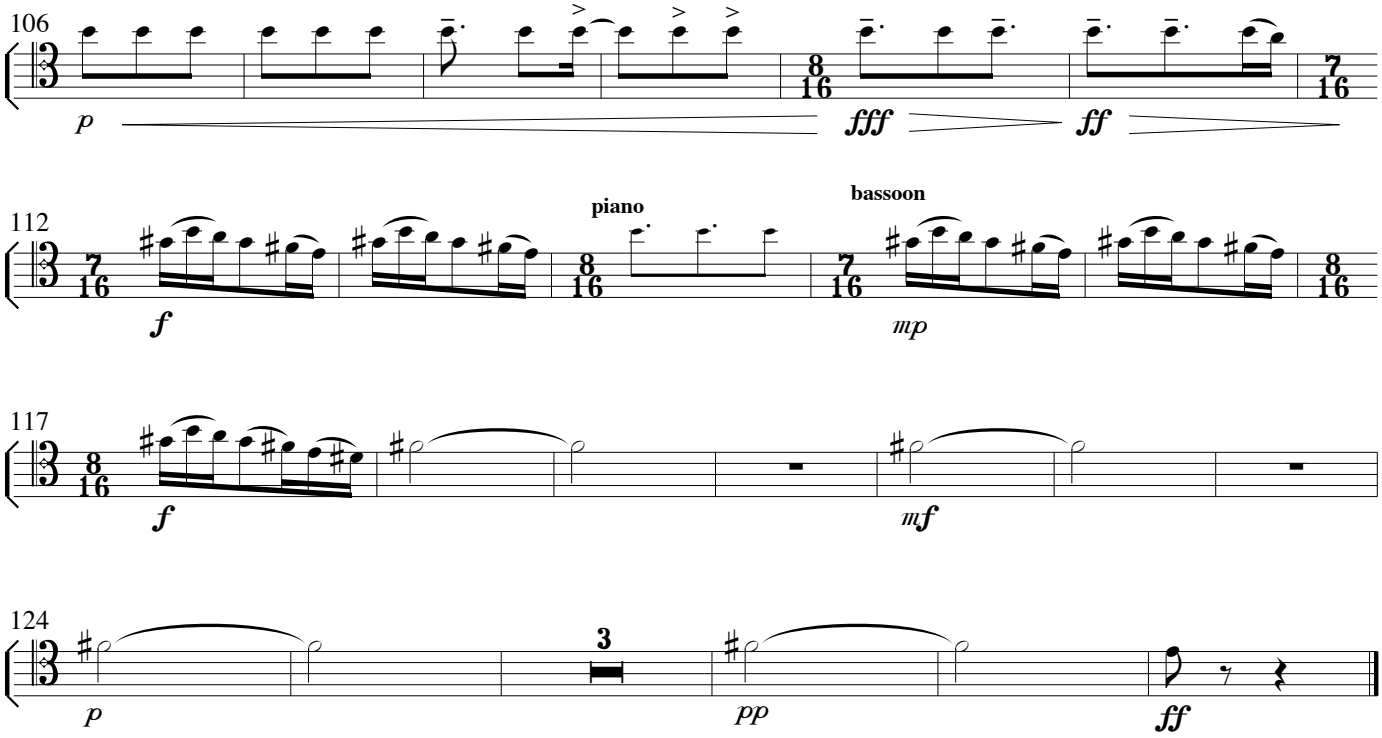
*percussive and light*

bassoon

tambourine




57
p
mp
p
mp
p
62
enthusiastically reckless
mf
f
mp
subito ff
67
72
tambourine
violin
80
delicate
85
bassoon
pp
p
pp
p
pp
90
p
pp
mp, cresc.
95
mf
100
flute
fp


106
p
fff
ff
112
piano
bassoon
f
mp
117
f
mf
124
3
p
pp
ff