

# all spring

five o'clock  
all spring  
have you  
ruffed grouse  
just when

for soprano, flute, clarinet,  
violin, bass (or cello), and percussion

poems by rae crossman

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all spring

five o'clock

all spring

have you

ruffed grouse

just when

soprano

flute

clarinet in B flat

violin

bass (or cello)

percussion (wood block, sizzle cymbal, glockenspiel,  
bamboo wind chimes, cuica, snare drum, small  
stones, kick drum, cabasa, temple block)

duration: approx. 15'00"

commissioned by the canada council for the motion ensemble

poetry by rae crossman

music by emily doolittle, © 2004

**five o'clock**

five o'clock a. m.  
a woodpecker knocks a hole  
into my sleep

**all spring**

all spring  
I have been watching  
a pair of geese  
in the flooded hollow

their dance of necks  
among the reeds

two at first  
now half a dozen

all spring  
I have been listening  
to them flourish

oh  
I had forgotten  
how loudly sometimes

life proclaims itself

my love  
say it is not too late

to call you back  
across the arid fields

my love  
say it is not too late

to weave a nest  
even from the strands of sorrow

**have you ever held a bird**

have you ever held a bird  
in your hand  
wing broken

heart pounding in your palm

and you  
the one

who had snapped  
the fragile bones

have you

I say you have

**ruffed grouse**

ruffed grouse drumming

wings batter against the ground  
flail the bobcat's jaw

**just when**

just when  
I thought  
the aphids  
had destroyed  
the yellow  
beauty  
of the daisies

the goldfinches  
came  
to feed  
on the crawling  
stems

and death  
burst  
into bloom

five o'clock a. m.

Rae Crossman

Emily Doolittle

soprano, flute, clarinet, and bass blending as much as possible  
diamond-shaped note-heads indicate a rough sound (method of production is described in each part)

$\text{♩} = 44$  gentle, sleeping, static, but with a noticeable attack

*pp* non-vibrato

soprano      ah\*  
(\* blend as closely as possible with instruments)  
non-vibrato

flute      *p*  
non-vibrato

clarinet      *p*  
(harmonics)

violin      non-vibrato  
*p* (very slight accent)

bass      *p*

percussion      woodblock      medium plastic mallets  
*ppp*

7

sop fl cl vln db prc

*pp*

ah

*pp*

*pp*

*pp*

*ppp*

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sop      *p*      *pp*      *mp*      *p*  
 bah ah mah bah da sah  
 fl      *p*      *pp*      *mp*      *p*  
 cl      *p*      *pp*      *mp*      *p*  
 vln      (these accents a little more)  
 db      *p*      *pp*      *mp*      *p*  
 prc      5      *mf*  
*grattato (too much bow pressure)*      *ordinary*  
 sop      *glottal fry*      *ordinary*      *pp*      *p*      *mp*      *p*      *p*  
 ah mah ah  
 fl      *pp*      *p*      *mp*      *p*  
 cl      *pp*      *p*      *mp*      *p*  
 vln      *pp*      *p*  
 db      *pp*      *p*      *mp*      *p*  
 prc      5      5 or 6 strokes per quarter note

*glottal fry*   *ordinary*

*mf*   *mp*   *p*   *allow vibrato (for intensity)*   *ff*

sop   mah   bah   mah   da   ga   tah   kah   tah   gah   tah   kah

*allow vibrato (for intensity)*

*fl*   *mf*   *mp*   *p*   *allow vibrato (for intensity)*   *ff*

*flutter tongue*   *ordinary*

*cl*   *mf*   *mp*   *p*   *allow vibrato (for intensity)*   *ff*

*vln*   *mf*   *mp*   *p*   *ordinary*   *ff*

*db*   *mf*   *mp*   *p*   *allow vibrato (for intensity)*   *ff*

*grattato*   *ordinary*

continue increasing frequency and volume of wood block  
leave out the occasional single stroke

A musical score for percussive instruments (prc) on five staves. The first staff begins with a double bar line and a common time signature. The second staff starts with a single bar line and a tempo marking of *mf*. The third staff begins with a double bar line. The fourth staff starts with a single bar line. The fifth staff begins with a double bar line and a fermata over the note. The notes are primarily eighth notes with various dynamics and rests.

41

sop

fl

cl

vln

db

fade with cymbal

sizzle cymbal

let decay

to glockenspiel

unmeasured (still approx.  $\text{♩} = 44$ )  
 47 sop *f* —————— *f*  $\#$   $\#$   $\#$   $\#$  —————— *n*  
 five o' clock a. m.  
 \* (pronounce "eh em")  
 air sound (no note)  
 fl  
 cl  
 vln  
 db  
 prc  
 with voice  
 unobtrusive portamento  
 glockenspiel  
 with voice  
 to woodblock  
 woodblock  
 slow . . . gradual accelerando . . . very fast . . . gradual decellerando . . . very slow . . .

still light, slowing to the end, notes well placed  
 49 sop *mf* —————— *mp* —————— *mp* —————— *mp* —————— *mp* —————— *mp* —————— *mf*  $\text{♩} = 44$   
 wood -peck -er knocks a hole in - to my sleep  
 fl  
 cl  
 vln  
 db  
 prc  
 glockenspiel let resonate

fade gradually to nothing as flute and woodblock take over  
*n*  
 a

articulated but very smooth, non-vibrato  
 pp — p  
 articulated but very smooth, non-vibrato  
 pp — p  
 articulated but very smooth, non-vibrato  
 pp — p

51

sop

fl

cl

vln

db

prc

allow a little vibrato (for warmth)

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

# all spring

accidentals apply only to the register in which they are given (reminders are given frequently)

with a noticeable, slightly rough attack on each note  
winds enter as bamboo wind chime is beginning to fade

approx. 10"

**soprano**

**flute**

**clarinet**

**violin**

**bass**

**percussion**

$\text{♩} = 116$  (4+3)

as if from afar

as if from afar

bamboo wind chime

allow to decay naturally

**ff**

\* notehead indicates to hit wind chime, — to continue sound

**sop**

**fl**

**cl**

**vln**

**db**

**prc**

(allow an occasional, quiet sound from the wind chime)

11

sop

fl

p

cl

*pp* (always with a slight accent on the grace notes)

*pp*

vln

db

prc

18

sop

*p* — *mp*

all spring now closer

fl

*p*

*now closer*

cl

*p*

vln

db

prc

24

sop      *p*      *mp*      *p*

fl      *p*

cl      *mp*      *p*      *p*      *mp*

vln

db

prc

all spring

30

sop      *p*      *mp*      *p*

fl

cl      *mf*

vln

db

prc

I have been watch - ing a pair of geese I have been watch - ing a

36

sop pair of geese, in the flood-ed hol-low their

fl *mp*

cl *mp*

vln

db

prc

bamboo wind chimes

42

sop dance of necks a-mong the reeds, two at first, now half a

fl

cl

vln

db

prc

47                          *doz - en*

sop                          *mp*                          *p*

fl                          *pp*

cl                          *pp*

vln                          *pp*

db                          *pp*

prc                          *f*                          *n*

54

sop                          *9*                          *16*

fl                          *mp*                          *p*

cl                          *pp*                          *p*

vln                          *mp*                          *p*

db                          *pp*                          *p*

prc                          *flautando, non-vibrato*

continue very quiet, intermittent bamboo wind chime sound

prc                          *ppp*

61

sop

fl

cl

vln

db

prc

flautando, non-vibrato

This section of the score spans measures 61 to 67. It features a mix of rests and rhythmic patterns. The flute (fl) has a prominent role with various patterns of eighth and sixteenth notes. The clarinet (cl) and violin (vln) provide harmonic support with sustained notes and eighth-note chords. The double bass (db) and percussion (prc) provide rhythmic foundation with steady bass lines and sustained notes. Dynamic markings include *p*, *mp*, and *pp*. Measure 61 starts with a rest for the soprano (sop). Measures 62-63 show the flute and clarinet playing eighth-note patterns. Measure 64 features a sustained note from the clarinet. Measures 65-66 show the flute and clarinet continuing their patterns. Measure 67 concludes with a sustained note from the double bass.

68

sop

fl

cl

vln

db

prc

This section of the score spans measures 68 to 74. The soprano (sop) remains silent throughout. The flute (fl) and clarinet (cl) continue their rhythmic patterns. The violin (vln) and double bass (db) join in with eighth-note patterns. The percussion (prc) provides a steady bass line. Dynamic markings include *p*, *mp*, and *>p*. Measure 68 begins with a rest for the soprano. Measures 69-70 show the flute and clarinet. Measures 71-72 show the violin and double bass. Measure 73 shows the flute and clarinet again. Measure 74 concludes with a sustained note from the double bass.

74

sop

fl *mp* *mp* *mf*

cl *mp* *mp* *mf*

vln *p* *mp* *mf*

db *mp* *mf* *mp*

prc *mp* *pp*

80

sop

fl *mp* *mf*

cl *mp* *mf*

vln *mp* *mf*

db *mp* *mf*

prc *mp* *mf*

86

*mf* < *f*

sop -

fl all spring

cl

vln

db

cuica: From here until m. 119, play either of these rhythms (or some slight variation thereof), fitting in with the general level of intensity of the other instruments. Measures of rest are marked. In general, play infrequently and quietly at first, and gradually more often and louder towards m. 119. Sound like a goose.

let resonate cuica

prc

91

sop

fl

cl

vln

db

prc

(quiet, infrequent)

(a little more)

(less)

(don't play)

96

sop (8va) fl cl vln db prc

spring , I have been lis - ten - ing

*mf*

*mf*

*mf*

*mp*

(8va) (occasional)

(continue as described in m. 90)

*p*

101 sop fl cl vln db prc

*mp*

*mp*

*mm*

*mp*

*mf*, poco a poco cresc.

(8va) (infrequent)

(don't play)

*pp*

106

sop (8va) I have been lis - ten - ing to them flour - ish

fl (8va)

cl (8va)

vln (8va)

db (8va)

(continue as described in m. 90)  
(becoming more frequent)

prc (8va) *mf*, poco a poco cresc.

*f*

111

sop (8va) o

fl (8va)

cl (8va) *mf*, cresc.

vln (8va)

db (8va)

prc (most of the time)  
(poco a poco cresc.)

116

sop

fl

cl

vln

(8va) db

prc

I had for -

*f*, cresc.

(continue as described in m. 90)

(constant)

*f*, poco a poco cresc.)

121

sop

fl

cl

vln

db

got - en how      loud - ly some - times life pro - claims it - self

*ff*

*ff*

*ff*

*ff*

hit cuica like a drum

prc

126

sop fl cl vln db prc

*pp*

swish hand in circle on top of cuica

133

sop fl cl vln db prc

*expressive unmeasured, with freedom*

*mf*  $\text{♩} = \text{approx. } 58$

my love, say it is not too late to call you

*mp* with voice

137 *mp*

sop back a - cross the a - rid fields, my love \_\_\_\_\_,

fl

cl *p* *mp*

vln

db

prc

bamboo wind chime

139 *mp*

sop say it is not too late \_\_\_\_\_ to weave a nest \_\_\_\_\_, to weave a nest \_\_\_\_\_, to weave a

fl

cl *mp*

vln

db

prc occasional, quiet wind chime sound

♩ = 58  
mp

142 sop      nest , e - ven from strands \_\_\_\_\_

fl      fl

cl      cl

vln

db

prc      let decay naturally until sound has stopped  
pp ————— f ————— n

147 sop      ————— of sor - row \_\_\_\_\_

fl      fl

cl      cl

vln

db

prc

# have you ever held a bird

$\text{♩} = 96$

soprano

flute  $\text{ff}$

clarinet  $\text{ff}$

with gradually increasing pressure on the bow

violin  $\text{ff}$

bass  $\text{ff}$   $\text{ff pp}$

percussion  $\text{pp}$   $\text{ff}$   $p$

snare drum (snares on)  $\text{d} = 128$  small stones nervous

$\text{♩} = 72$

sop Have you e - - ver held a

fl

cl  $pp$  (almost inaudible)  $4:3$  (becoming more present)

vln

db

prc



18

sop      n

fl      -

cl      air sound

vln      n

db      -

prc      (3+2+2)      (3+2+2+2)

pp      p      pp

prc      (2+2+3)      (2+2+3)

p      mp      p      mp

prc      (3+2+2+2)      (3+2+2)

mf      mp      mf      f

prc      f      mp      mf      mp

$\text{♩} = 72$   
*p*

sop | fl | cl | vln | db | prc | sop | fl | cl | vln | db | prc |

have you \_\_\_\_\_

fl | cl | vln | db | prc | sop | fl | cl | vln | db | prc |

*ppp*  $\gg n$

prc | (3+2+2) (3+2+2+2+2)

*p*      *mp*      *p*      *pp*

*violent*

*f*

sop | fl | cl | vln | db | prc | sop | fl | cl | vln | db | prc |

? I say you have \_\_\_\_\_

fl | cl | vln | db | prc | sop | fl | cl | vln | db | prc |

*f*      snap pizz.

vln | db | prc | sop | fl | cl | vln | db | prc |

*f*      *f*

# ruffed grouse

- timings given are approximate -- vary slightly as desired
  - don't worry about playing the exact number of notes in the accelerating figures
  - articulation through out is percussive (somewhat rough or violent)
  - notes with x noteheads sound only as a ghost -- the percussive noise sound should be louder than the note
  - in the repeated note gesture, transition from one kind of sound to the next should be gradual



**sop** 10 8" (-) 10"

**fl** (-)

**cl** (-)

**vln** (-) *p* *mp* n

**db** (-)

**perc** (-)

Begin by bouncing bow on string. As bounces get closer together, gradually begin bowing (continuous downbow) just enough to propel the bouncing. Not too much pure note sound should be produced. The sound should move from individual bounces getting faster to a rough, raspy sound (on  $\frac{1}{16}$  ), to a wispy, flautando note that is already fading away (on  $\frac{1}{8}$  ).



14" ♩ = 80  
 sop fff      fff      fff      flail the bob-cat's-s\* -  
(\*hissing sound)  
 fl flutter tongue. . . . .  
 cl (approx. 1.5") ↗ p ff  
 vln (approx. 1.5") ↗ p ff  
 db swish hand on wood (approx. 1.5") ↗ (as in m. 16) p ff  
 perc (approx. 1.5") ↗ with sticks p ff  
kick drum (dampened) pppp  
 ff  
 20 sop s - s - s - jaw ff mf  
 fl ff  
 cl ff  
 vln ff  
 db ff  
 perc ff ppp ff mf  
mf

# just when

timings can be varied slightly as desired  
 timeline on top of each system refers to overall progress of piece, not to precise timing of motives  
 large font dynamics refer to whole ensemble, small font only to the adjacent staff  
 accidentals apply only to adjacent note  
 - - - indicates to continue playing as described when manner of playing is sporadic  
 - - - indicates to continue playing when manner of playing is continuous  
 - - - holds place during rests  
 blank space is a rest  
 boxed fragments are repeated, unboxed fragments played or sung only once

**A** 0"

**B** 5"

**C** 10"

**D** = 216

**violin**

**ppp**

**fff**

**1**

**2**

**3**

violin: begin with motive 1  
 play as desired, but always surround the motive with rests (there should be more silence than sound)  
 gradually add motives 2 and 3 into the mix (but continue to favour motive 1)  
 usually play isolated motives, but occasionally repeat a motive or chain one motive to another

# B

15"

**Violin:** continue playing motives 1, 2, and 3 as described in **A**, adding motives 4, 5, 6, and 7 one at a time  
favour the earlier motives  
**Bass:** play as described for violin in **A**  
all: try not to play at the same time, but do not stop if that happens  
there should be slightly more silence than sound

**Motives:**

- Motive 1: Violin plays eighth-note patterns.
- Motive 2: Violin plays eighth-note patterns.
- Motive 3: Violin plays eighth-note patterns.
- Motive 4: Violin plays eighth-note patterns.
- Motive 5: Violin plays eighth-note patterns.
- Motive 6: Violin plays eighth-note patterns. Bass plays eighth-note patterns.
- Motive 7: Violin plays eighth-note patterns. Bass plays eighth-note patterns.

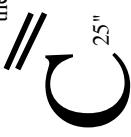
*pp*

*pp*

**Violin:** continue playing motives 1, 2, and 3 as described in **A**, adding motives 4, 5, 6, and 7 one at a time

favour the earlier motives

**Bass:** play as described for violin in **A**  
all: try not to play at the same time, but do not stop if that happens  
there should be slightly more silence than sound



30"

**Violin:** continue playing as in **B**, gradually increasing in frequency  
**Bass:** add motives 4, 5, 6, and 7 one at a time (continuing also to play 1, 2, and 3)  
favour the earlier motives  
**All:** become aware of each other  
allow more frequent repetitions of motives  
try to hocket, or to have immediate repetitions of a motive between one instrument and the other  
try not to play at the same time, but do not stop if that happens  
three-note patterns should be basic unit of movement -- use two-note patterns and trills just for variety and accent  
sound about 1/2 to 2/3 of the time

**Motives:**

- Motive 4: Violin plays eighth-note patterns.
- Motive 5: Violin plays eighth-note patterns.
- Motive 6: Violin plays eighth-note patterns. Bass plays eighth-note patterns.
- Motive 7: Violin plays eighth-note patterns. Bass plays eighth-note patterns.

**P**

**Violin:** continue playing as in **B**, gradually increasing in frequency  
**Bass:** add motives 4, 5, 6, and 7 one at a time (continuing also to play 1, 2, and 3)

favour the earlier motives

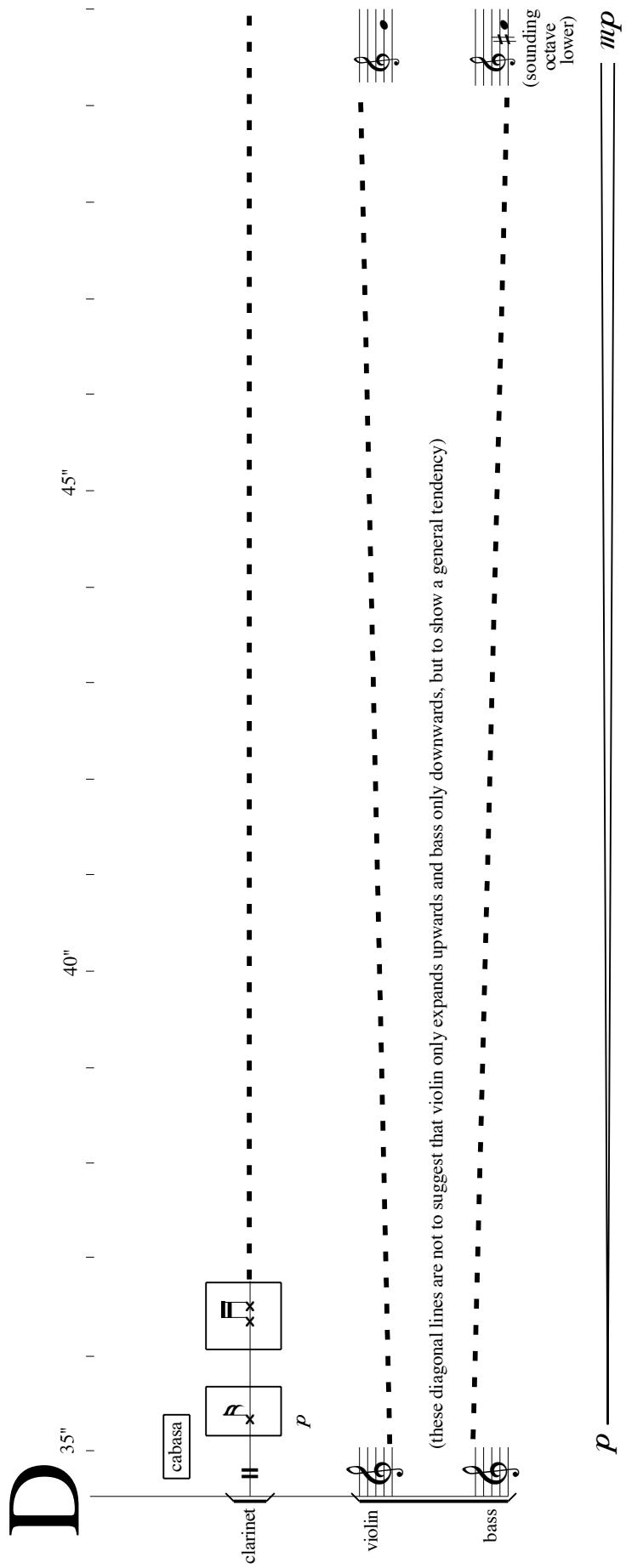
**All:** become aware of each other

allow more frequent repetitions of motives

try to hocket, or to have immediate repetitions of a motive between one instrument and the other

try not to play at the same time, but do not stop if that happens

three-note patterns should be basic unit of movement -- use two-note patterns and trills just for variety and accent



**cabasa** (played by clarinettist): intermittent, quiet interjections, usually one or two sixteenth notes

**violin and bass**: continue playing as before  
vary motives slightly as desired (eg. sometimes play longer strings of notes)  
still usually one instrument at a time, but allow more overlaps and clashes  
expand gradually outwards (to outer limits of f♯ and g♭), continuing also to play notes in the middle  
sound most of the time

**soprano**: sing fragments in order, without repetition, each separated from the next by a few seconds  
**cahabas**: increasingly frequent interjections, a little louder and longer

**violin and bass;** continue playing as instructed in D

continue outwards expansion (to c and )

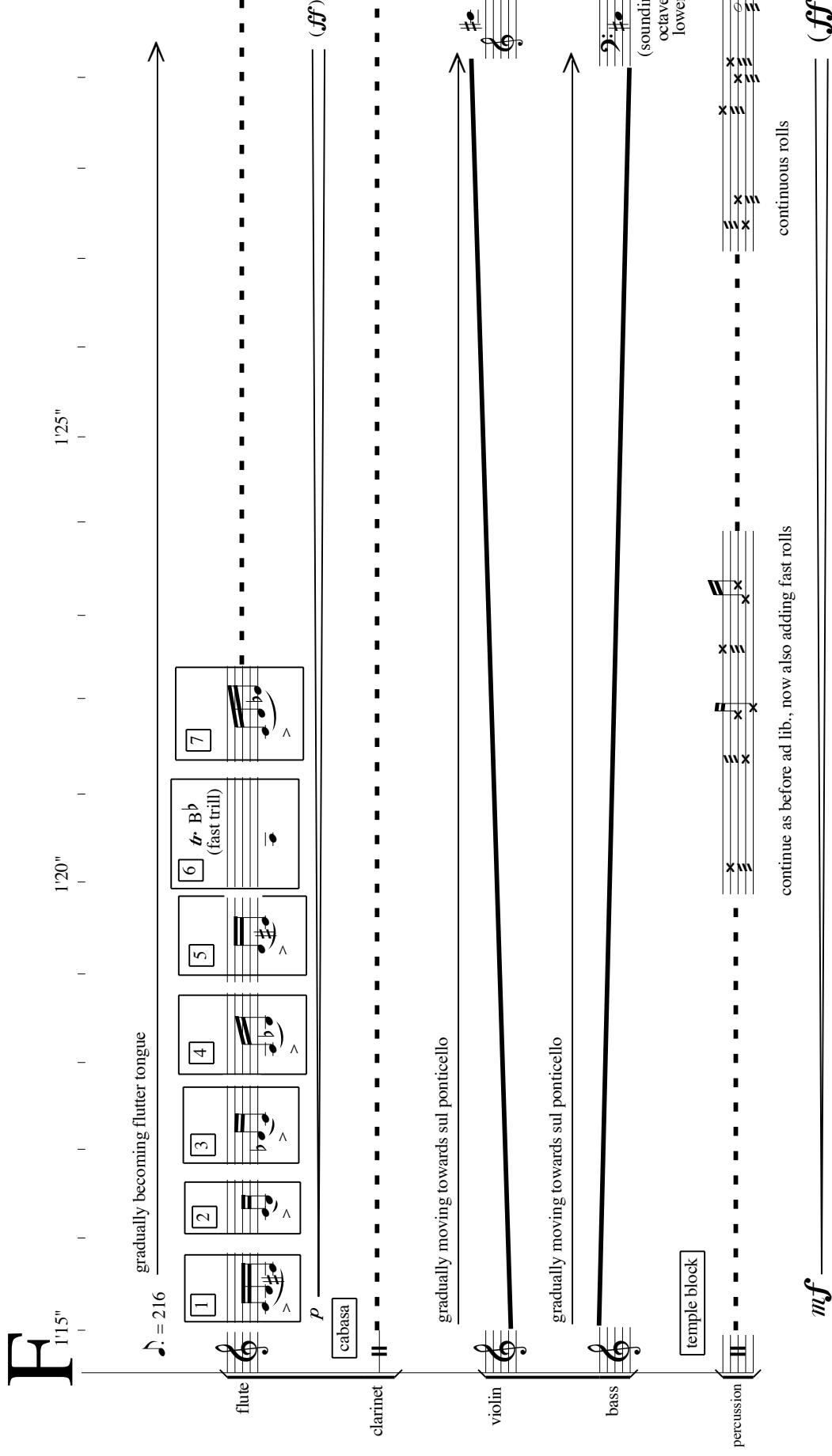
allow more playing together

react to a single voice fragment with an accent or longer chain of notes (only one instrument react to each note).

react to each voice fragment with an accent or longer chain of notes (only one instrument react to each

include an occasional snap pizz., either within or outside of the range encompassed by the motives.

**temple block:** one, two, or three note interjections, starting infrequently and gradually becoming more frequent (but with lots of silence in between) sound most of the time



**flute:** add motives 1 through 7 one at a time, playing as instructed for violin and bass begin by playing infrequently, and gradually play more and more often

**cabasa:** play more frequently and longer (up to 3")

**violin and bass:** continue expanding range outwards (to C  $\sharp$  1 and c  $\sharp$  3)

move towards sul ponticello  
play almost all the time  
continue to include occasional snap *pizz.*

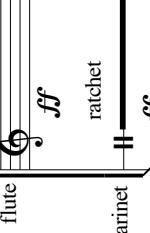
**temple block:** play more and more frequently, and include some rolls  
continuous rolls from approx. 1'25" into section G

# G

1'30"

flute           flutter tongue

ratchet



# H

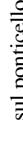
1'35"

air sound (no note sound)

clarinet



sul ponticello



(usually this pattern, occasionally a variation)

violin



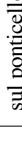
(usually this pattern, occasionally a variation)

sul ponticello



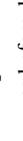
(usually this pattern, occasionally a variation)

bass



(usually this pattern, occasionally a variation)

temple block



as before, but with a smaller range

percussion



etc. ad lib.

let resonate



**ff**

sizzle cymbal



**pp**

let resonate



**ff**

sizzle cymbal



**pp**

p

etc. ad lib.

**p**

cut off everyone

mute cymbal if not already stopped

**p**

all: quiet but no less intense

temple block: still fast, but focusing on a smaller range

final temple block stroke cuts off all instruments

flute: align tongue stop with final temple block stroke

**p**

all: general pause

**p**

all: quiet but no less intense

temple block: nearly continuous fast notes

leave out occasional single stroke

violin and bass: both play at  $\text{♩} = 216$ , but do not synchronize

beginnings of figures

play occasional two-note figures to vary rhythmic patterns

# I

1'40"

tongue stop



**\***

J 1'45"

1'50"

the gold - finch - es

= approx. 80

1'55"

1'55"

*bright*  
↓ = approx. 132 (freely)

*bright*  
| = approx. 132 (freely)

A musical staff starting with a treble clef, followed by a dynamic marking consisting of a vertical line with a 'p' at the top and a 'f' at the bottom.

sul ponticello mostly sometimes plus rests and slight variations of these motives  
   (within given range)

plus rests and slight variations of these motives  
(within given range)

violin

216

plus rests and slight variations of these motives  
*(within given range)*

occasional single notes, ad. lib.

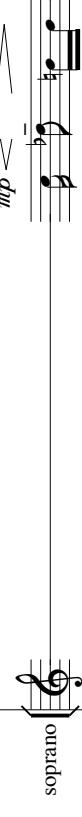
cut off

percussion

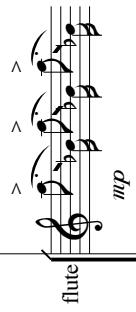
X

L

200"



the gold - finch-es



*mp*

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M<sup>2'10"</sup>

2'15"

A musical staff consisting of five horizontal lines. A treble clef symbol is positioned at the top left. The word "soprano" is written vertically along the left side of the staff.

*bright*  
[brɪt]

1

b b b b

flute

100

卷二

A bass clef symbol, which is a C-shape with a vertical line through the middle, positioned above the first line of a five-line staff.

cut off  
violin and bass

# N

2'20"

2'25"

2'30"

A musical score for the piece "N". The score consists of six staves, each with a different instrument: soprano, flute, clarinet, violin, bass, and percussion. The soprano staff starts at dynamic *mp* and has lyrics "gold-finches" and "the gold-finches". The flute staff starts at *pp*. The clarinet staff starts at *pp* and has lyrics "gold-finches". The violin staff starts at *mp* and has a box indicating "sul pont. gradually moving towards ordinary". The bass staff starts at *mp* and has a box indicating "play this motive and slight variations thereof, gradually expanding range upwards (to given pitches)". The percussion staff has a box indicating "play this motive and slight variations thereof, gradually expanding range downwards (to given pitches)". The score includes vertical arrows pointing up and down between the staves, and a horizontal arrow pointing right above the bass staff.

soprano      flute      clarinet      violin      bass      percussion

*mp*      *pp*      *pp*      *mp*      *mp*      *mp*

gold-finches  
the gold-finches

gold-finches  
the gold-finches

sul pont. gradually moving towards ordinary

play this motive and slight variations thereof, gradually expanding range upwards (to given pitches)

play this motive and slight variations thereof, gradually expanding range downwards (to given pitches)

gloss. (up to a3)

O

2'35"

A musical score for orchestra and percussion. The score consists of five staves: soprano, flute, clarinet, violin, and bass. The soprano staff begins with a dynamic *f*. The flute, clarinet, and violin staves follow with dynamics *f*, *f*, and *f* respectively. The bass staff begins with a dynamic *f*. The soprano staff has a melodic line with various note heads and stems. The flute, clarinet, and violin staves have rhythmic patterns consisting of eighth and sixteenth notes. The bass staff has a rhythmic pattern of eighth and sixteenth notes. The score includes lyrics: "gold finch-es came to feed". There are markings for "piu f" and "ff > f". A bracket indicates "on the crawl-ing stem". A bracket also indicates "continue this pattern (or slight variations thereof)". The percussion staff at the bottom right is indicated by a double bar line.

*f*      *ff > f*

soprano      *piu f*

gold finch-es came to feed

flute      *f*

clarinet      *f*

violin      *f*

bass      *f*

ordinary

ordinary

ordinary

percussion

on the crawl-ing stem

continue this pattern (or slight variations thereof)

# P

245"

# Q

250"

**Soprano:** Dynamics: n, p. Articulation: mm. Performance note: warmly.

**Flute:** Dynamics: f. Articulation: etc. ad lib. Performance note: longer chromatic passages (descending to f at Q), retaking portions as desired.

**Clarinet:** Dynamics: f. Articulation: etc. ad lib.

**Violin:** Dynamics: f. Articulation: etc. ad lib. Performance note: chromatic descent (to g at Q), sometimes skipping a note, temporarily changing register, or retaking part of the descent.

**Bass:** Dynamics: f. Articulation: etc. ad lib. Performance note: chromatic descent (to motive given at Q), sometimes skipping a note, temporarily changing register, or retaking part of the descent.

**Percussion:** Dynamics: p. Articulation: pppp. Performance note: repeat continuously, always slowing down (to approx.  $\text{♩} = 20$ )

# R

$\text{♩} = \text{approx. } 50 \text{ (freely)}$

255<sup>n</sup>

3'00"  
3'10"  
3'15"  
3'20"

soprano      flute      clarinet      violin      bass      percussion

*p*      *p*      *p*      *p*      *p*      *p*

death      burst in      -      to bloom