Full Score in C

Katharina S. G. Mueller (2024)

The Crane’s Sigh

for cello solo and chamber orchestra

Duration ca. 10’’

Copyright Katharina Mueller 2024 (BMI)

Notes on the Piece

> Mukashi, mukashi, the land was consumed by snow, the river latched in ice, the country fields all bare. A poor farmer, with no money to his name, turned to the forest to hunt for something to eat. As he wandered, he came upon a white crane lying on the ground, an arrow through its wing. He stepped closer, thinking that the bird would make an easy catch, but found the creature so beautiful that he could not bear to do it harm. Instead, he cut the arrow away and bandaged the wounded wing. The crane then spread its wings and soared into the sky.
>
> That night as the man lay in bed with an aching hollow stomach, he heard a knocking which he could not ignore. There at his threshold he found a beautiful woman in a feathery white robe. She asked if she could come and stay in his home, and he, of course, agreed…
>
> *(compiled and abbreviated translation by K.S.G.M.)*

The classic Japanese folk tale 鶴の恩返し (tsuru no ongaeshi), roughly translates to “The Crane’s Return of Favor”, or “The Grateful Crane.” Like many folk tales, it is typically delivered in an omnipresent narration, following the cycle of three years which the crane, in the form of a woman, spends in gracious debt to the poor farmer who has spared her life. She stays even through winter, as the farmer finds himself again and again too poor to afford food. “Do not worry,” the crane simply says. “All you must do is give me a room in which to work and promise me that you will never look at me while I’m weaving.” The fine clothes she produces earn the couple enough money to provide for them both.

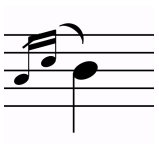
I have written *The Crane’s Sigh* to dive beneath the crane’s outward serenity which the folktale presents. I wish to imagine what story the crane would tell in first person, torn by inner conflicts. She becomes the farmer’s wife, but does she love him? Is it fair that for the man who saved her life, she gives up the freedom of the sky? Is she right to stay so long, and give of herself so much?

We find out only at the end of the story that the grateful crane, in the silence of her room, has been plucking feathers from the flesh of her own wings to create her thread. The farmer discovers this when, in their third winter together, he yields to curiosity and peers into the room where his wife is at work. There is the tall crane, wincing at the pluck of each new feather. When she hears his shocked gasp, all bonds of promise are broken, and the crane flies at once out the window, towards a silver moon, leaving us listeners on the ground with the farmer, and all the questions left unanswered.

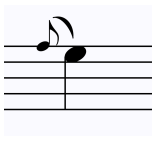
This piece is programmatic only in the abstract. The solo cellist is intended as the sonic embodiment of the crane, beginning the piece with a spiraling and erratic tumble to the ground, and ending in an ever-lofting climb to the moonlit heavens. What happens in the middle is non-chronological, representative of the inner turmoil as the crane considers her situation. There is the earthiness of the forest, the bitter freeze of winter, and the multitude of feathers plucked one by one. The horn is a counterpart to the melody, the poor farmer of the story, though it is hardly present in the worst of times. It is the cello alone that has to struggle through the orchestral fray and find the space to sing a song of its own.

For inquiries about the score, contact composer Katharina S. G. Mueller at katya.mueller.24@gmail.com

Solo Cello

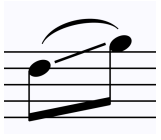


Slashed Grace Notes, written as sixteenth notes, are short, fast and decorative. These should be placed “before the beat,” as in they occur before the indicated timing of the note they are attached to.

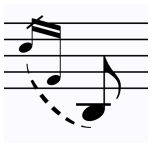


Grace notes without slash, written as eighth notes are for expressive timing potential. The soloist may choose to make them long or short as they see fit, occurring “on the beat” or before. They should be varied in length and expression across different instances in the piece.

Slurs in arco are for bowing purposes. The player may add slurs at their discretion, but take care that grace notes are not necessarily slurred to the next note.



Slur in pizz indicates that the first pitch should be plucked, and the second indicated pitch should be reached by glissando, in time, and should not be rearticulated.



Dotted slurs indicate that a chord of pizzicato notes should be performed as strummed across the strings in the rhythm indicated

Long dotted slurs are indication of phrase, such as at measure 75

Accidentals carry only through the measure, resetting at each new measure.

Ensemble

Flute
Oboe
Clarinet in Bb
Bassoon

Horn (in F)

Shared Perc 1 and 2
  Suspended Cymbal
  Bass Drum

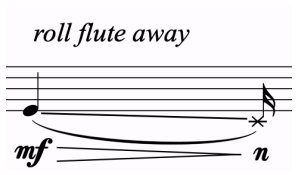
Percussion 1
  Crotales
  Vibraphone
  Monocord

Percussion 2
  Tone Plates
  Vibraslap
  Tom

Violin 1
Violin 2
Violin 3
Viola 1
Viola 2
Cello 1
Cello 2
Contrabass (C Extension)

Winds

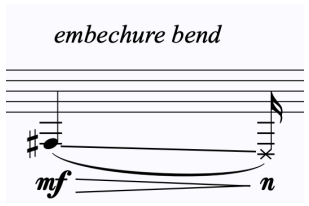
Flute



Pitch bend: while sustaining the initial pitch, roll the barrel of the flute away from the mouth, in addition to embouchure change, to make the pitch bend downward as much as possible.

The x notehead indicates the exact point at which the sound stops. At this point, the flute should be fully rolls away.

Clarinet

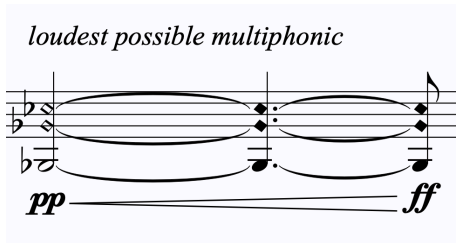


Pitch bend: while sustaining the initial pitch, adjust embouchure to flatten the pitch, bending it downward as much as possible without changing fingering.

The x notehead indicates the exact point at which the sound stops.

Bassoon

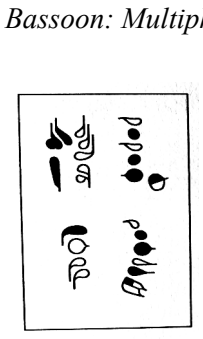
Multiphonic: the score calls for a non-specific multiphonic, indicated by a chord with diamond noteheads as representative overtones

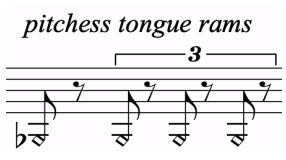


Because every bassoon has a different affinity for multiphonics, it is up to the player what specific multiphonic they would like to use.

What is important is that the multiphonic is reliable, and can be accessed at both a loud and a quiet dynamic

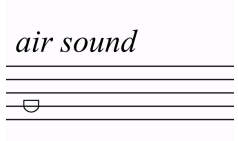
If the player would like a recommended multiphonic, the following is accessible to most players on most instruments, from Jamie leigh Sampson's *Contemporary Techniques for the Bassoon: Multiphonics*





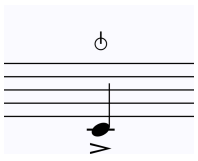
Tongue Rams: With the fingering of the indicated low Bb, produce a percussive, pitchless sound by ramming the tongue against the reed and stopping quickly.

Horn

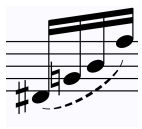


Air Sound: blow air out through the instrument without pitch, on a consistent "wh" sound. Air sounds are indicated as half-circle noteheads.

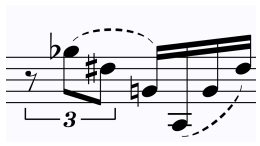
Strings



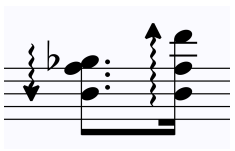
Snap pizz: pizz by lifting the string with fingernail and letting it snap down onto the fingerboard.



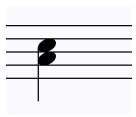
Rolled Pizz: Dotted slurs indicate that a chord of pizzicato notes should be performed as strummed across the strings in time*



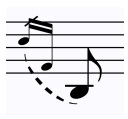
These sometimes indicate both a strum upward or a strum down



Pizz: arrows indicate a fast (but not so fast as to sound simultaneously) strum across the strings on the indicated pitches.



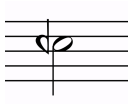
Pizz: without any arrow, a dyad should be performed with exact and perfunctory simultaneity, with one finger plucking each string if possible



Grace note on Pizz. = As fast as possible, as aiming for the second note, catching the first note quickly before moving on to the second. These do not have to be exactly aligned, as the whole effect is to be an event of sporadic pizzicato.

The solid note to which the grace notes are tied should be placed on the beat.

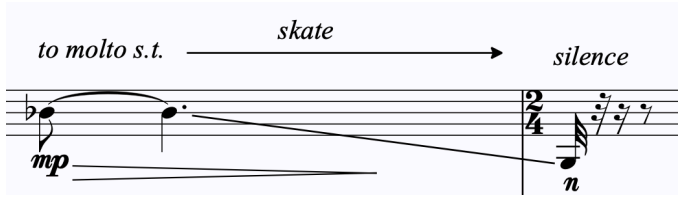
*Pizzicato Chords: Some Pizzicati are indicated with very exact rhythms, such as sixteenth notes and triplet eighths. This is for the sake of dragging out the time it takes to strum across all four strings. It is not important that the rhythms be entirely exact or even; rather the goal is to fill up temporal space for large pizzicato gestures.



Microtones are indicated strictly with a half flat symbol. The pitch should be played 25 cents (a quarter tone) flatter than the standard 12-TET pitch

Sul Tasto (S.t.) should be played just over the start of the fingerboard

Arrow notation indicates to gradually change from one lateral bow position to another.



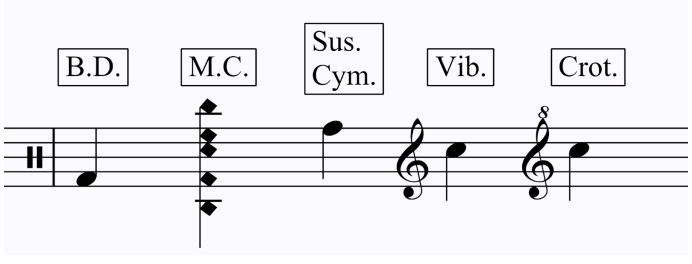
Molto S.T. should be used to fade into complete niente. Let the bow slide almost into the fingers, to the place on the fingerboard where there is sure to be no rosin and no control over the tip of the bow.

The end of this piece features gradually moving down the fingerboard from S.T. to Molto S.T. Gradually let the bow skate down fingerboard, losing some control over the bow. Ultimately the gesture should come to rest in silence, when the bow has skated as far down the fingerboard as it can go.

Percussion

N.B. *indicates that the instrument or mallet is shared between the Percussion 1 and Percussion 2

Percussion 1



Crotales (High Octave)
- Bright mallets

Vibraphone
- Medium mallets
- Bow

Suspended Cymbal*
- Brushes*
- Yarn Mallets*

Monocord
- 2 metal beaters
- Long screw

Bass Drum*
- Soft mallet*

Percussion 2

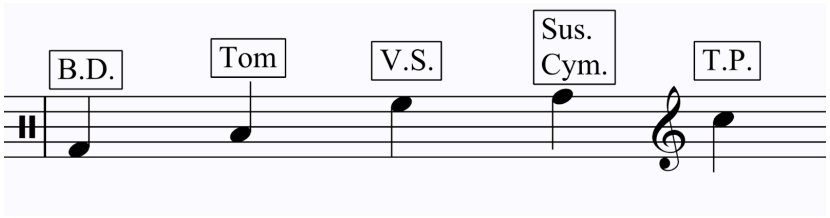
Tone Plates
- Soft mallets

Suspended Cymbal*
- Brushes*
- Yarn Mallets*

Vibraslap

Tom

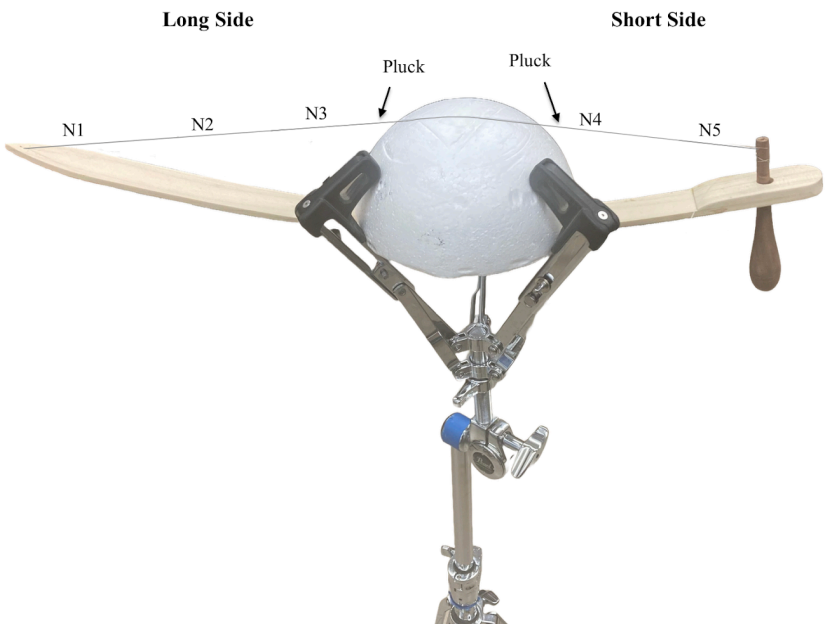
Bass Drum*
- Hard mallets
- Soft mallets*
- Superball
- Large Brush



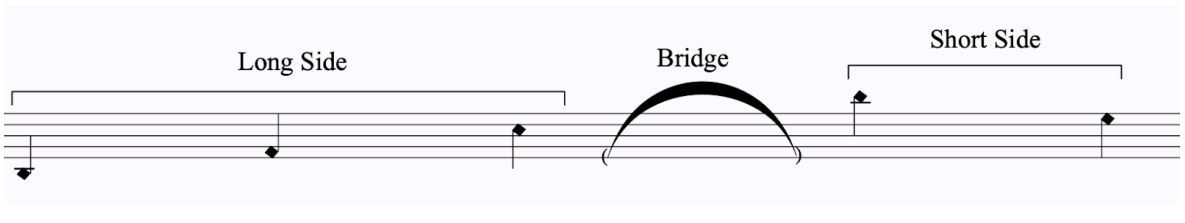
Monocord

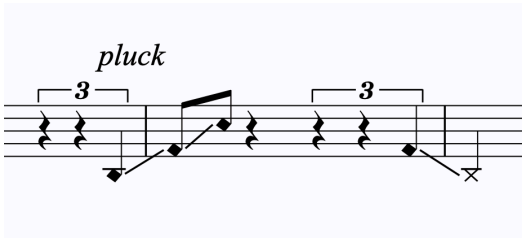
The Monocord instrument is built out of a picking bow with an inserted styrofoam hemisphere inserted as a bridge in the middle. The whole instrument is mounted on a snare mount. For this piece, the styrofoam should be placed slightly off center such that there is a Long Side and a Short Side of the monocord, on either side of the bridge.

The snare mount allows the picking bow and styrofoam combination to be angles slightly sideways, so that the resonant sound of the styrofoam can be directed out towards the audience.



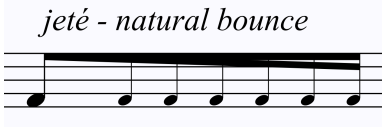
The monochord is mapped on the staff in the following five nodes relative to the bridge:





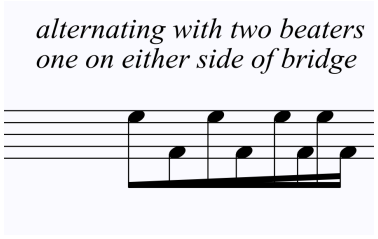
Pluck: Plucking is done with the fingernail. Plucked near the bridge (within an inch of the bridge). Plucking is indicated with diamond ◆ noteheads.

To perform glisses. Place a metal beater at the indicated node before plucking. After plucking the note, slide the metal beater up and down the monocord as indicated in order to bend the pitch up or down. Pluck again at each new diamond notehead, as a re-articulation. An **x** notehead in this case indicates glissing *to* a node, but without plucked rearticulation at the node.



Jeté: For feathered-beam gestures, let the beater land heavily and then bounce naturally. Perform this jeté such that the entire gesture lasts approximately the duration of the half note as indicated, but there is no consequence if the bounces carry on slightly longer. The timing of the attack is crucial, and then let the gesture decay to its conclusion.

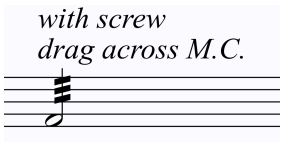
The metal rods should be large enough to add significant resonance. They should be at least a triangle beater, but preferably a metal rod with a larger diameter and a resonant interior.



Alternating: Two metal beaters are required for alternation, one to hit the Short Side of the monocord, and one for the Long Side.

With a feathered beam gradually becoming faster, graduate from alternating individual strokes to double strokes (SLSL to SSLLSSLL) over the course of speeding up.

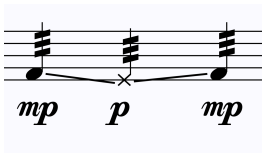
The player may hit any node on the Short Side and any node on the Long Side for this effect, though it is most effective in shape if the player starts at the outermost edges of the Short and Long Sides and gradually moves in towards the bridge as the alternations get faster, until the double-stroke roll is happening immediately on either side of the bridge, immediately in front of the player as if it were a snare drum.



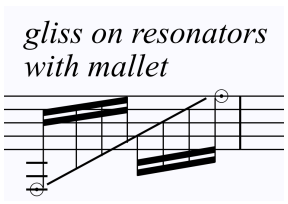
Screw: The screw should be as long as possible, and with wide threading
The screw is dragged at a perpendicular over the string, such that the threading catches the string in a rapid succession of attacks. This “drag” motion is indicated as a roll.

Vibraphone

“Mandolin roll” asks the player to roll by using two mallets in one hand, one positioned above the vibraphone bar and one below to alternate strikes on a single bar

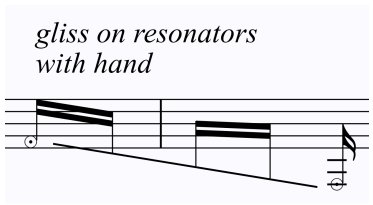


“Depress bar”: The “mandolin roll” allows for the player’s other hand to be free. The V symbol above a rolled note indicates that the player should, with their free hand, depress the center of the bar to lower the pitch, and then release the bar in time as indicated. This creates a subtle dip effect on the rolled note.



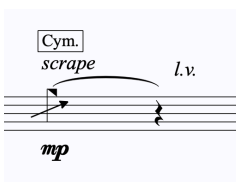
Resonator Gliss: make a continuous glissando along the resonators from low to high or high to low as indicated. This is either done with the medium vibraphone mallet used throughout the piece, or with the hand (engage the resonators with the finger pads)

A notated range from F3 to F5 indicates a glissando for the entire range of the front vibraphone resonators, as a large gesture.

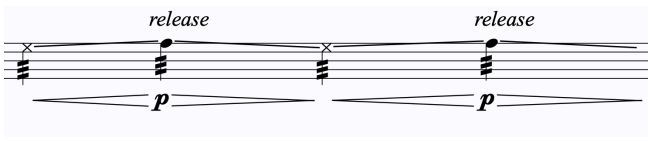


A notated range from F3 to F4 indicates a glissando for only half the range of the front resonators: engage only the lower octaves, which are more resonant.

Suspended Cymbal



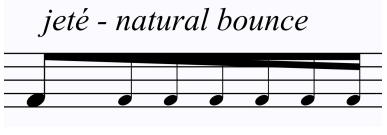
Scrape: use a wooden implement (back of stick) dragged in a controlled outward arc on the cymbal head to produce a metallic shearing sound



Damp vs open cymbal: This requires the player use a one-handed roll, by using two mallets in one hand, one positioned above the vibraphone bar and one below to alternate strikes on a single bar. This leaves the other hand free to control damping the cymbal.

In the final measures of the piece, the suspended cymbal imitates the vibraphone pitch bends created by depressing the vibraphone bar: start the roll with the left hand partially dampening the suspended cymbal sound (indicated with x notehead). Gradually free up the left hand grip so that the cymbal resonates more, until the point of “release” (indicated with a solid notehead).

Tom



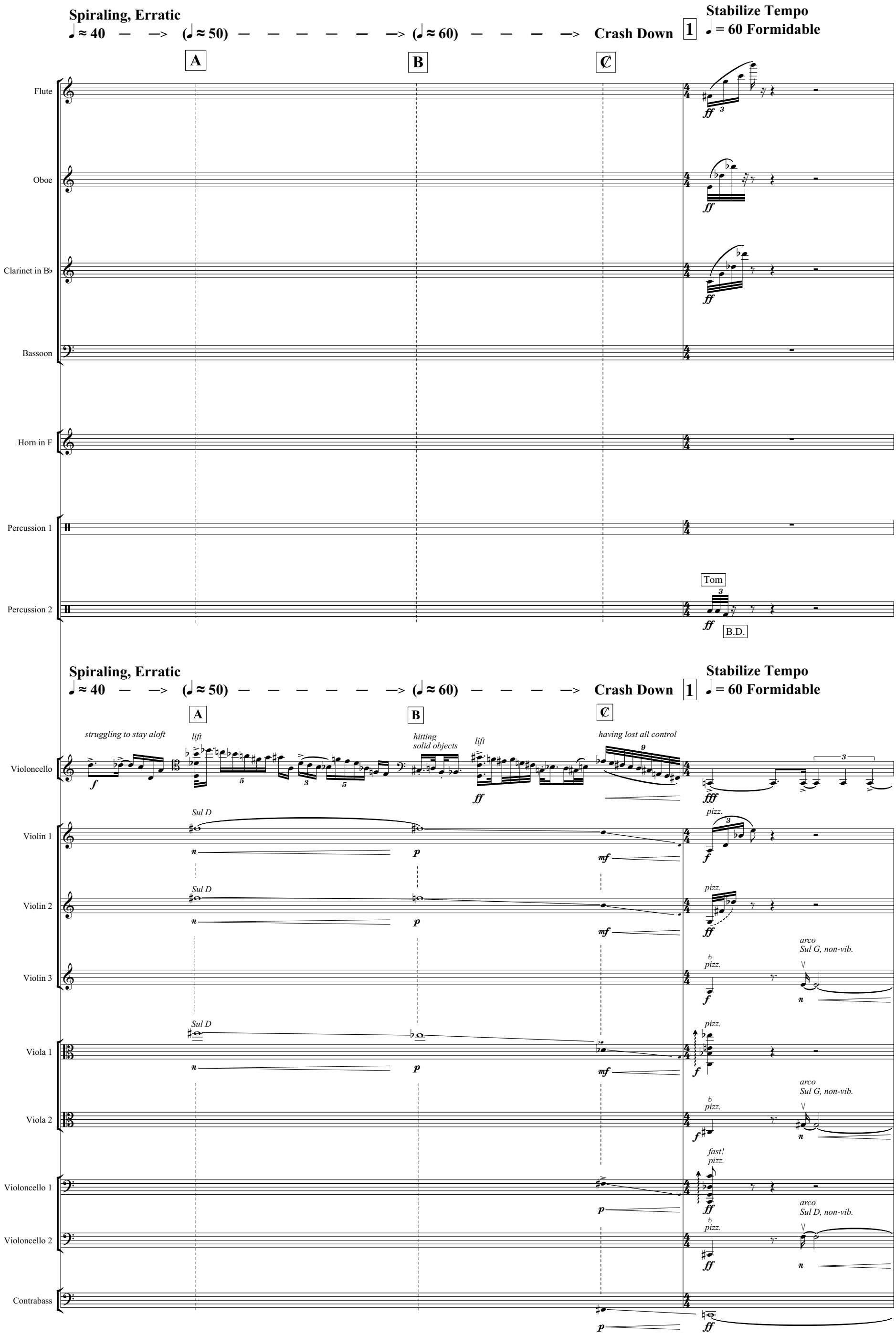
Jeté: For feathered-beam gestures, let the mallet land heavily and then bounce naturally. Perform this jeté such that the entire gesture lasts approximately the duration of the half note as indicated, but there is no consequence if the bounces carry on slightly longer. The timing of the attack is crucial, and then let the gesture decay to its conclusion.

for Miles Reed

The Crane's Sigh

for cello solo and chamber orchestra

Katharina S. G. Mueller (2024)



Copyright © Katharina Mueller 2024 (BMI)

Lost in a Forest

2

Fl.

Ob.

Cl.

Bsn.

loudest possible multiphonic

pp *ff* *pp*

Hn.

Cym.

with brushes - metal shimmer sound

Perc. 1

n *f* *n*

B.D.

Perc. 2

pp *f* *pp*

Lost in a Forest

Vc.

melody

ff *p* *pp* *pp* *p* *mf*

arco
Sul G, non-vib.

Vln. 1

n *pp*

Vln. 2

Vln. 3

pp

Vla. 1

Vla. 2

pp

Vc. 1

Vc. 2

pp

Cb.

pp *ff* *pp*

10

9

Fl.

Ob.

Cl.

Bsn.

Hn.

Vib.

motor off
medium mallets
mandolin roll

depress bar with L.H.

slowly depress

Perc. 1

V.S.

l.v.

Perc. 2

B.D.

10

driving into a wall

nudge upward

melody

Vc.

pizz.

arco
Sul D, non-vib.

Vln. 1

arco
non-vib.

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

18 **Solo** **Furious, Pushing Forward**

14

Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Perc. 1
Cym.
stick side = sharp, delicate
Perc. 2
Cym.
scrape
l.v.
B.D.
Tom
hard attack mallets

18 **Solo** **Furious, Pushing Forward**

Vc.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

half-off bounce stroke
slight warm vibrato
non-vib.
arco
pizz.
as a downbeat

Pulling Back **Solo 23 Back to ♩ = 60**

20

Fl.

Ob.

Cl.

Bsn.

Hn. — *soaring over* — *turn ugly*

Vib. — *bowed*

Perc. 1

Perc. 2 — B.D. — B.D. — *soft mallets - earthy* — *superball - creepy*

Pulling Back **Solo 23 Back to ♩ = 60**

Vc. — *legato*

Vln. 1 — *vib.*

Vln. 2 — *slight pulses* — *vib.* → *over-wide vib.*

Vln. 3 — *slight pulses* — *vib.* → *over-wide vib.*

Vla. 1 — *arco* *warm vib.* → *over-wide vib.*

Vla. 2 — *slight pulses* — *warm vib.* → *over-wide vib.*

Vc. 1 — *arco* *slight pulses* — *warm vib.* → *over-wide vib.*

Vc. 2 — *slight pulses* — *warm vib.* → *over-wide vib.*

Cb. — *arco* *warm vib.* → *over-wide vib.*

27 ♩ = 76 **More Frenzy!**

Fl.

Ob.

quick grace notes
heterophony with cello

Cl.

Bsn.

Hn.

Vib.
damp
gliss on resonators with mallet

Crot.
bright!

Vib.
medium mallets
motor on

Cym.
soft mallet = fundamental tones

Perc. 1

B.D.
hard attack mallets

Tom

B.D.
with brush - wind sounds

Perc. 2

27 ♩ = 76 **More Frenzy!**

aggressive

pizz.

arco
briefly singing

needling

gritty

smoother

smooth

Vc.

Vln. 1
Sul E
glittering
stop sound on x

Vln. 2
Sul A
glittering
stop sound on x
warm vib.
dialogue with cello

Vln. 3
stop sound on x

Vla. 1
pizz.
arco
non-vib.
glittering

Vla. 2
stop sound on x
non-vib.

Vc. 1
pizz.
arco
non-vib.

Vc. 2
pizz.
arco
stop sound on x
non-vib.

Cb.
pizz.

Slowing Again

35 Freely (♩ =60-66)

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

n

Perc. 2

n

Slowing Again

35 Freely (♩ =60-66)

Solo

Vc.

f

p

tender, quiet

mp

Vln. 1

Vln. 2

pp

Vln. 3

stop sound on x

Vla. 1

mf

n

stop sound on x

Vla. 2

mf

n

stop sound on x

Vc. 1

mf

n

stop sound on x

Vc. 2

mf

n

stop sound on x

arco

Cb.

mf

n

5-7" **42** ♩ = 52 Cold

39

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc. 1
Perc. 2
Vc.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

pp *p*

pp *p*

M.C.
with metal beater
jeté - allow natural bounce

p

5-7" **42** ♩ = 52 Cold

l.v. *whispered*

p *pp* *n*

non-vib.

n *p*

non-vib.

n *p*

non-vib.

n *p*

non-vib.

n *p*

46

tender release

Fl. *pp*

Ob.

Cl. *n*

Bsn.

Hn.

M.C.

ord. *jeté*

pluck with fingernail
use beater on M.C. to bend
pitch as indicated by gliss.

Perc. 1 *pp* *p* *p* *p*

Perc. 2

needling, tight

Vc. *p*

Vln. 1 *pp* *n*

Vln. 2 *pp* *n* *pp*

Vln. 3 *pp* *n*

Vla. 1

non-vib.

Vla. 2 *pp*

arco
non-vib.

Vc. 1 *p* *n*

arco
non-vib.

Vc. 2 *pp* *p*

pizz.
Sul G

l.v.

Cb. *mf* *f* *p* *mf*

54

52

Fl.

Ob.

Cl.

mimic cello

3

mp

Bsn.

mimic cello

mp 3 3

Hn.

M.C.

Perc. 1

3 *p* 3 *mp* *ord.* *beater* *jeté* *p* 3 *mp*

Perc. 2

54

Vc.

non-stacc., a bit drunk 3 3 3 *mp* 3 *short and ringing* 3 *needling* *p*

Vln. 1

pizz. *mf*

Vln. 2

pizz. *arco* *pizz.* *arco*

Vln. 3

pizz. 3 *arco* *pp*

Vla. 1

Vla. 2

pizz. *arco* *pizz.* 3 3 *arco* *pp*

Vc. 1

pizz. *mf* *arco* *pp* *pizz.* 3 *p*

Vc. 2

Cb.

pizz. *mf*

57

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc. 1
Perc. 2
Vc.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

mimic cello
double cello
mimic cello
mimic cello
M.C.
pluck
with beater
jeté
Tom
jeté - natural bounce
non-stacc.
pizz.
arco
slow

63

Fl.

Ob.

Cl.

Bsn.

Hn.

M.C.

Perc. 1

Tom

Perc. 2

Vc.

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

drunkenly

with beater
jeté

pluck

small jeté

jeté

pizz.

arco

(pizz.)

69 **Plucking**

68

Fl.

Ob.

Cl.

Bsn.

Hn.

M.C.

with beater
jeté

pluck

alternating with two beaters
one on either side of bridge

Perc. 1

Tom

ord. *jeté*

Perc. 2

Tom

hard attack mallets

B.D.

69 **Plucking**

less stuck
to string

sneaking

perpetually active

Vc.

pizz.

Vln. 1

Vln. 2

Vln. 3

pizz.

Vla. 1

pizz.

Vla. 2

Vc. 1

Vc. 2

arco

Cb.

73

2-3"

76 **Solo, Meandering (♩ ≈ 60)**

Fl.

Ob.

Cl.

Bsn.

loudest possible multiphonic

Hn.

turn ugly

graduate from individual strokes to double bounce strokes

Perc. 1

Perc. 2

2-3"

76 **Solo, Meandering (♩ ≈ 60)**

Vc.

pizz. esp.

l.v.

interrupt!

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

78

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc. 1
Perc. 2
Vc.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

bisbig. trill
bisbig. trill
gradually speed up trill
Vib.
no pedal
Crot.
damp with hand, no ring
T.P.
brushes - metallic sheen
darker
with R.H. first finger
l.v.
l.v.
re-articulate
Sul A
arco
a little vib.

86 ♩ = 80 As Beginning, a Forest

83

Fl.

Ob. — *stop sound precisely at x* — tr — pp — f

Cl.

Bsn. — *fluttering* — 3 — 5 — pp — f

Hn.

Cym. — *brushes - metallic sheen* — pp — mp

Vib. — *mandolin roll* — *depress bar with L.H.* — mp — mf > p < mf > p < mf — p < mf > p <

Perc. 1

Perc. 2

86 ♩ = 80 As Beginning, a Forest

Vc. — 3 — mf — f — l.v. — mf — take time — mp — p — Sul G — arco Sul C — pp

Vln. 1 — arco con sord. — add slight vib. — pp

Vln. 2

Vln. 3 — arco con sord. — add slight vib. — pp

Vla. 1 — n — pp — con sord. — add slight vib. — pp

Vla. 2 — n — pp — con sord. — add slight vib. — pp

Vc. 1 — n — pp

Vc. 2 — n — pp — con sord. — add slight vib. — pp

Cb.

95 **Comforting**

90

Fl.

Ob.

Cl.

Bsn.

Hn.

soaring

Vib.

l.v.

Perc. 1

Perc. 2

95 **Comforting**

Vc.

Sul G

dialogue with horn

brighter

Vln. 1

broad warm vib.

Vln. 2

arco

broad warm vib.

Vln. 3

broad warm vib.

Vla. 1

broad vib.

Vla. 2

broad warm vib.

Vc. 1

Vc. 2

broad warm vib.

Cb.

broad warm vib.

97

faster!

poco rit.

Fl.

Ob.

faster!

Cl.

Bsn.

Hn.

Vib.

l.v.

Perc. 1

Perc. 2

poco rit.

Vc.

Vln. 1

senza sord.
non-vib.

Vln. 2

Vln. 3

non-vib.

Vla. 1

senza sord.
non-vib.

Vla. 2

warm vib.
con sord.

Vc. 1

non-vib.

Vc. 2

Cb.

Solo **3-4"** **107** ♩ = 60 Cold **110**

105

Fl.

start with sharp D# *bend down*

Ob.

Cl.

Bsn.

Hn.

Vib. *mandolin roll*

Perc. 1

M.C.

with screw drag across M.C. *jeté - natural bounce* *pluck*

Perc. 2

B.D.

soft mallets *add B.D. rim hits*

Solo **3-4"** **107** ♩ = 60 Cold **110**

Vc.

pizz.

Vln. 1

senza sord. non-vib.

Vln. 2

senza sord. non-vib.

Vln. 3

senza sord.

Vla. 1

senza sord.

Vla. 2

senza sord. non-vib. Sul D

Vc. 1

senza sord. Sul D

Vc. 2

senza sord.

Cb.

112

tenuto = slight dynamic stress

Fl.

Ob.

quick, precise grace notes

Cl.

quick, precise grace notes

Bsn.

quick, precise grace notes

Hn.

Perc. 1

M.C.

drag *jeté*

drag *jeté* *pluck*

(screw) drag back and forth

Perc. 2

B.D.

superball

mean growling

Vc.

Vln. 1

pizz.

Vln. 2

pizz.

Vln. 3

Vla. 1

pizz.

Vla. 2

Vc. 1

pizz.

Vc. 2

pizz.

Cb.

pizz.

117 ♩ = 100 Relentless

Fl.

Ob.

Cl.

Bsn.

Hn.

Cym.

scrape *l.v.*

mf

Perc. 1

Tom

hard attack mallets

3

Perc. 2

f

B.D.

V.S. *l.v.*

f

117 ♩ = 100 Relentless

arco, scrubbing

extra sharp *extra sharp* *Sul D* *extra sharp*

Vc.

f *mf* *ff* *mf* *ff* *ff* *sub*

Vln. 1

Vln. 2

pizz.

Vln. 3

ff *f* *ff*

Vla. 1

Vla. 2

pizz.

Vc. 1

Vc. 2

Cb.

121

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

B.D.

with brush - wind sounds

Vc.

Vln. 1

Vln. 2

Vln. 3

arco

Vla. 1

arco

Vla. 2

Vc. 1

Vc. 2

Cb.

125

Fl.

Ob.

Cl.

Bsn.

loudest possible multiphonic

Hn.

Perc. 1

Perc. 2

B.D.

B.D.

with brush - wind sounds

spiky and jarring

Vc.

Vln. 1

arco

Vln. 2

arco

Vln. 3

Vla. 1

Vla. 2

arco

Vc. 1

arco

Vc. 2

arco

Cb.

129

Fl.

Ob.

Cl.

Bsn.

Hn.

Cym.

damp

Perc. 1

B.D.

hard attack
mallets

Tom

Perc. 2

Vc.

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

arco

Cb.

134 **Solo Cadenza (♩ = 66-76)**

133

Vc.

ff *f*

spin the sound into the rests

138

wailing

Vc.

ff *mf* 3 *f* *mp*

143

suddenly weakened

Vc.

p sub *mf* 3 *p* *fading* *false ending* *mp* 3

burst into energy

147

8va *sear!*

Vc.

fff *f* *mp* 3 *mf* *trying to end* *p* 3

152

Perc. 1

Vib. *bowed* **6-8"**

pp *mf*

Perc. 2

Vc.

and again *mf* *p* 3 *mf* *again!* *overshot* *f* *fade to almost nothing* *pp* **6-8"** *n*

157 ♩ = 66 Solemn and Resolved

Fl.

Ob.

Cl.

Bsn.

air sound through instrument

Hn.

B.D.

l.v.

soft mallet

Perc. 1

damp

T.P.

soft mallet = as much fundamental sound as possible
let all vibrate

Perc. 2

157 ♩ = 66 Solemn and Resolved

Vc.

non-vib.

Vln. 1

non-vib.

Vln. 2

non-vib.

Vln. 3

arco
con sord.
non-vib.

Vla. 1

Vla. 2

non-vib.
Sul A

Vc. 1

non-vib.
Sul D

Vc. 2

Cb.

168

165

roll flute away

Fl.

Ob.

Cl.

pitchess tongue rams

Bsn.

Hn.

Crot.

l.v.

Perc. 1

Vib.

bowed

l.v.

simile

gliss on resonators with hand

Cym.

scrape

l.v.

Perc. 2

T.P.

168

emerge from the depths

Vc.

con sord.

s.t.

to molto s.t.

Vln. 1

Vln. 2

Vln. 3

Vla. 1

con sord.

non-vib.

Vla. 2

Vc. 1

Vc. 2

Cb.

174

173

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Vc.

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

roll flute away

embechure bend

embechure bend

Vib.

ord.

with hand

silence!

T.P.

174

build to nothing

let bow skate down fingerboard into silence

s.t.

to molto s.t.

skate

silence

let bow skate down fingerboard into silence

s.t.

to molto s.t.

skate

silence

let bow skate down fingerboard into silence

s.t.

to molto s.t.

skate

silence

let bow skate down fingerboard into silence

s.t.

skate

to molto s.t.

silence

let bow skate down fingerboard into silence

s.t.

skate

to molto s.t.

silence

180

179

Fl.

Ob.

Cl.

Bsn.

Hn.

air sound through instrument

Vib.

with hand

Perc. 1

T.P.

Perc. 2

180

Vc.

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

s.t. *skate* *silence* *molto s.t.* *tiny lift* *con sord.* *Sul C* *highest possible note* *to molto s.t.*

183

Solo **4-6''**

Fl.

Ob.

Cl.

Bsn.

Hn.

Crot.

Perc. 1

Cym.

Perc. 2

Solo **4-6''**

Vc.

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

19 October 2024
Oberlin, OH