

YOTAM HABER

# BLOODSNOW

for chamber ensemble

2020-21 (rev. 11/22/21)

10' circa

## PERFORMANCE NOTES

Flute (doubling alto and bass flute)  
 Clarinet in B-flat (doubling Bass Clarinet)  
 Violin  
 Viola  
 Cello  
 Piano

**PIANO:** retunes the four pitches that are also retuned in Grisey's *Vortex Temporum* -  
*C* should be lowered a quarter tone, *E*-flat should be lowered a quarter tone,  
*A* should be lowered a quarter tone, and *F*# should be lowered a quarter tone.



The pianist also inserts two strips of Blu Tack very firmly onto the strings as indicated on m.1 resulting in a brittle, wooden sound with little pitch.

Disinfected harmonicas are available from the publisher with the parts & score rental.

The string players and the pianist each perform on a harmonica.

In order to perform the piano/violin/viola and play harmonica at the same time, the harmonica should be affixed with tape to a horizontally inclined microphone stand.

The harmonicas (in B-flat, A, F, and E) are diatonic 10-hole harmonicas. Both a standard notation is given as well as an indication above the part showing which holes to cover and whether to blow (+) or draw (-).

## PROGRAM NOTES

I began writing this work in 2019 having been invited to help my friend Blair Braverman on her quest to complete her first Iditarod, the dogsled race across Alaska. While she was competing with fourteen dogs, I was to take care of eighteen dogs that she had chosen to leave behind only a day before embarking on the race.

63 miles into the Denali Highway, accessible only by snowmobile or dogsled, I stayed in a cabin the size of a large walk-in closet for what was meant to be two weeks, hitching the dogs to a sled several times a day.

After managing to right the sled with one hand, I stood on the runners, watching the dogs watching me, thinking about my next step.

In the moments when I had been on the ground, being dragged, feeling something absolutely wrong happening to my hand, I remember now how very lucid I was: terrorized, thrilled, and simply disappointed that this would prevent me from continuing this dream-like, solitary experience.

And as I stood on the runners, a crimson geyser of white issuing from my hand, I was both very afraid and very excited.

What comes next, I thought.

This is a piece that explores eruptions of torn violence alternating with contemplation and solitude.

# BLOODSNOW | שלג דם

YOTAM HABER

**Bass Flute**      **BASS CLARINET**      **closed mouthpiece**

**Bass Clarinet in B $\flat$**

**Harmonica in B $\flat$**

**Piano**

Place a strip of Blu Tack firmly on the strings in the two locations shown

**Harmonica in A**

**Violin**

**Harmonica in F**

**Viola**      col legno battuto

**Harmonica in E**

**Violoncello**      col legno battuto

**Tempo: =112 glowing and boundless**



**B. Fl.**

**B. Cl.**

**Harm. in B $\flat$**

**Pno.**

**Harm. A**

**Vln.**      col legno battuto

**Harm. F**

**Vla.**

**Harm. E**

**Vc.**

**Measure 5**

**Tempo: =112 glowing and boundless**

8

B. Fl.

B. Cl.

*from tone to mostly air*

*moving from mostly air to tone*

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

=

9

B. Fl.

*p*

B. Cl.

*f*

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

10

B. Fl.

B. Cl.

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

flz.  
f

flz.  
f

$\text{f}$

$\text{f}$

$\text{f}$

$\text{f}$

$\text{f}$

$\text{f}$

$\text{f}$

$\text{f}$



12

B. Fl.

B. Cl.

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

norm.  
 $f$

flz.  
 $f$

$\text{f}$

flz.

$\text{f}$

norm.  
 $\text{f}$

norm.  
 $\text{f}$

18 **A** ♩=90 3+2+2

B. Fl. *fff* short *f*

B. Cl. *ff* *sfp* *f*

Harm. in B♭ *f*

Pno. (Blu Tack pitches are square noteheads) *f*

**A** ♩=90 3+2+2

Harm. A *molto ruvido* *V* *V* *V*

Vln. *fff*

Harm. F *molto ruvido* *V*

Vla. *fff* *V*

Harm. E *molto ruvido* very big breath required! (note flattens as overblown) *pp* *f*

Vc. *fff*

==

22 timbral trill overblow

B. Fl. *p* *f*

B. Cl. overblow *p* *f* *pp* *f*

Harm. in B♭ *f*

Pno. *ppp*

Harm. A *f* *ord.*

Vln. *f*

Harm. F *f* *ord.*

Vla. *f*

Harm. E *f* *123-* *123+*

Vc. *f*

25

B. Fl. *dolce* flz **B** =90

B. Cl. *slap* 5 *smorzato*

Harm. in B $\flat$

Pno. *light, brilliant* 3

*ff* 123 **B** =90

Harm. A

Vln. *p* *f* all behind the bridge 3 3 3 3 *f*

Harm. F

Vla. *ff* 3 all behind the bridge 3 3 3 3

Harm. E

Vc. *ppp* *ffffp* big attack followed by stuttering bow

=

28 (harmonic gliss)

B. Fl. *f*

B. Cl. *slap* 3 *f* 3 3

Harm. in B $\flat$

Pno. *secco* *ppp* *ppp* una corda pedal

Harm. A on the bridge détaché col legno battuto 5 arco normale

Vln. *fff*

Harm. F (on the bridge)

Vla.

Harm. E heavy fast bow

Vc. *f* *pp*

30 JW

B. Fl.  $\text{f}$   
slap tongue

B. Cl.  $\text{ff}$

Pno.

Harm. A

Vln.  $\text{fff}$   
*normale*

Harm. F

Vla.  $\text{fff}$

Harm. E

Vc.  $\text{fff}$

==

32

B. Fl.  $\text{pp}$   $\text{ff}$   $\text{pp}$   $\text{f}$   $\text{pp}$   $\text{f}$   $\text{ff}$   $\text{pp} < \text{p} > \text{pp} < \text{p} >$   $\text{pp} < \text{p} > \text{pp} <$

B. Cl.  $\text{pp}$   $\text{p} < \text{f} >$   $\text{pp}$   $\text{f}$   $\text{pp}$   $\text{f}$   $\text{pp}$   $\text{p} > \text{pp} < \text{p} >$

Pno. *lyrically, from a great distance,  
like a vague memory*

C

Harm. A

Vln.  $\text{fff}$   $\text{pp}$

C

Harm. F

Vla.  $\text{fff}$   $\text{pp}$

Harm. E

Vc.  $\text{fff}$   $\text{pp}$  *(not with viola)*  $\text{pp}$

35

B. Fl. *p* *pp* *f* *mf* *f*

B. Cl. *pp* *f* *pp* *f*

Harm. in B♭

Pno. *pp* *f* *pp* *f*

Harm. A

Vln. *3* *3* *3*

Harm. F

Vla. *3* *3* *3*

Harm. E

Vc. *5* *5* *5*

=

38

B. Fl. *p* *5* *pp* *fff* *pp* *fff* *pp* *fff*

B. Cl. *p* *5* *pp* *f* *pp* *f* *pp* *f*

Harm. in B♭

Pno. *pp* *8* *pp*

Harm. A

Vln. *3* *pp*

Harm. F

Vla. *ff* *3* *pp*

Harm. E

Vc. *ff* *5* *pp*

40 **D** =108

B. Fl.

B. Cl.

Harm. in B $\flat$

Pno. *f* *ecstatically* *ff*

Harm. A *mf* *456+*

Vln. *f*

Harm. F *mf* *arco normale*

Vla. *f*

Harm. E *mf*

Vc. *f*

=

41

B. Fl.

B. Cl.

Harm. in B $\flat$

Pno. *pp* *ff* *p*

Harm. A *p*

Vln. *p*

Harm. F *p*

Vla. *p*

Harm. E *p*

Vc. *p*

42

B. Fl. *tr.* *fff* *p* *f*

B. Cl. *ff* *ppp*

Harm. in B $\flat$  *456+*

Pno. *ff* *f*

Harm. A *non vib.* *p* *fff*

Vln. *ppp* *f* *p*

Harm. F

Vla.

Harm. E *6+*

Vc. *p* *f* *p*

==

45

B. Fl. *fp* *multiphonic overblown. change the overtones by changing the pressure* *ffff*

B. Cl. *fpp* *f pp*

Harm. in B $\flat$

Pno. *p* *delicately* *ped.*

Harm. A *4+* *pppp* *p*

Vln. *fff* *v*

Harm. F

Vla. *fff* *ppp* *p*

Harm. E

Vc. *fff* *v*

47 *throat flz*

B. Fl. *p*

B. Cl. *ff*

Pno. *scurrying murmuring gliding, scuttling*

Vln. *pp* *ff* *col legno battuto* *3* *ff* *col legno battuto* *3* *ff* *col legno battuto* *3* *ff*

Vla. *pp*

Vc. *pp*

*8vb*

*ff* *col legno battuto* *3* *ff* *col legno battuto* *3* *ff* *col legno battuto* *3* *ff*

=

49

B. Fl. *f*

B. Cl. *ff*

Pno. *p* *ff* *pp*

Vln. *ff*

Vla. *col legno battuto* *3* *ff*

Vc. *col legno battuto*

53

B. Fl. *fpp* *ff*

B. Cl. *ff*

Harm. in B♭ *p* *15ma* *ff*

Pno. *ff* *pp* *ff* *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

=

57

B. Fl. *fff*

B. Cl. *fff*

Harm. in B♭ *p* *15ma* *ff*

Pno. *ff* *p* *ff* *ff*

Harm. A *f*

Vln. *f*

Harm. F *f*

Vla. *ff*

Harm. E *f*

Vc. *ff*

**E** ♩=120 ghost sun half hidden

B. Fl. *tr*

B. Cl.

Harm. in B♭

Pno. *ff*

**E** ♩=120 ghost sun half hidden

Harm. A

Vln.

Harm. F

Vla. *arco normale*

Harm. E *arco normale*

Vc.

==

65 (tr)

B. Fl. *pp*

B. Cl. *pp*

Harm. in B♭

Pno. *p* *ff*

Harm. A

Vln.

Harm. F

Vla. *senza sord.*

Harm. E *pp* *ff*

Vc. *pp* *ff*

68

B. Fl.

B. Cl.

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.



71

B. Fl.

B. Cl.

Pno.

Vln.

Harm. F

Vla.

Vc.

(15)

secco

arco normale

COL LEGNO BATTUTO

arco ord.

arco normale

COL LEGNO BATTUTO

arco ord.

arco I/II/V normale

III/IV

COL LEGNO BATTUTO

arco ord.

74 continue the double-tonguing until m.77

B. Fl. *p* *fff*

B. Cl. *p* *fff*

Pno.

Vln. gradually moving up I/II and III/IV *COL LEGNO BATTUTO* *c.l.b.* *arco ord.*

Vla. *c.l.b.* *arco ord.*

Vc. *c.l.b.* *arco ord.*



76 TR

B. Fl. *p*

B. Cl. *p* *fff* *slap tongue*

Harm. in B $\flat$

Pno. *5* *fff*

Harm. A *COL LEGNO BATTUTO* *arco ord.* I II *fff*

Harm. F *COL LEGNO BATTUTO* *arco ord.* *fff*

Harm. E *COL LEGNO BATTUTO* *arco ord.* *fff*

Vc.

78

B. Fl. **F**

B. Cl.

Harm. in B♭

Pno. **ff**

Harm. A **F**

Vln. arco normale **ff**

Harm. F arco normale **ff**

Vla. arco normale **ff**

Harm. E arco normale 1 4 0 1 2 1 2

Vc. **ff**

=

80

B. Fl.

B. Cl.

Harm. in B♭

Pno. (8)

Harm. A

Vln. **p**

Harm. F

Vla. **p**

Harm. E

Vc. **p**

82

B. Fl. *sfp*

B. Cl. *sfp*

Harm. in B♭

Pno. *fff*

Harm. A

Vln. *fff*

Harm. F

Vla. *fff*

Harm. E

Vc. *fff*

=

84

B. Fl. *pp*

B. Cl. *pp*

Harm. in B♭

Pno. (8) 3

Harm. A

Vln. 3 *p* *fff*

Harm. F

Vla. 3 *p* *fff*

Harm. E

Vc. 3 *p* II *fff*

87

B. Fl. *pp* *ff* *rit.* *3* *ppp*

B. Cl. *pp* *ff* *3* *ppp*

Harm. in B $\flat$

Pno. (8) *pp* *bell-like* *3* *pp* *pppp*

Vcl. *ped.* *rit.* *ped.*

Harm. A

Vln. *f* *pp* *3* *p* *ppp*

Harm. F

Vla. *f* *pp* *3* *p* *ppp*

Harm. E

Vc. *f* *pp* *3* *p* *ppp*

=

**G** a tempo ( $\text{♩} = 120$ )

92 t.p.

B. Fl. *ff* *pp* *ff* *pp* *ff* *pp* *ff*

B. Cl. *fff* *pp* *ff* *pp* *ff* *fff* *pp*

Pno. *off-balance* *8va* *fff* *v.*

**G** a tempo ( $\text{♩} = 120$ )

Harm. A at the frog

Vln. *ff*

Harm. F at the frog

Vla. *ff*

Harm. E

Vc. *pizz.* *4 col legno battuto* *2* *3* *pizz.*

94

B. Fl. *pp* *ff*

B. Cl. *ff*

Harm. in B♭

Pno. (8)

Harm. A

Vln. *f*

Harm. F

Vla. *f*

Harm. E

Vc. *col legno battuto* *pizz.*



96

B. Fl. *ff* *3* flz. *pp* *ff* flz. *ord.* *pp*

B. Cl. *fff* *pp* *ff* *f*

Harm. in B♭

Pno. (8)

Harm. A

Vln. *molto tenuto, profondo* *f* *wi*

Harm. F

Vla. *molto tenuto, profondo* *f* *wi*

Harm. E

Vc. *arco* *molto tenuto, profondo* *f* *wi*

98

B. Fl. *ff* flz. *pp* < *ff* *pp* < *f* *pp* < *f* *pp* < *f*

B. Cl. 3 3 3

Harm. in B♭

Pno. (8) loco 3 3 3

Vln. 3 3 3 3

Harm. A

Vla. 3 3 3 3

Harm. F

Vcl. 3 3 3 3

Harm. E

Vc. 3 3 3 3

*pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f*

*fff* >

==

102

B. Fl. *f* > *pp* < > < > < > < > *f* > *p* < *f* *pp*

B. Cl. *pp* 3 3 3

Harm. in B♭

Pno. 15ma 8va 3 3 3 3

Vln. *pp* *f* *p*

Harm. A

Vla. *f* *p* *f* *p*

Harm. F

Vcl. *ff*

Harm. E

Vc.

B. Fl. *move toward multiphonic split tone*

B. Cl. *move toward multiphonic split tone*

Pno.

Vln. pizz. 3 5 6

Vla. arco

Vc. f pizz. 3 f

=

B. Fl. 108 *j=180* fff *j=120* ff

B. Cl. fff ff

Pno. pp fff p *j=180*

Vln. arco *j=180* spp fff *sucession of all nat. harm. I* sul ponticello arco *j=180*

Vla. arco f p *sul ponticello arco* arco *j=180*

Vc. spp fff arco 4 1 2 2 1 4 *j=180*

*B. Fl.*  $\text{♩} = 120$

113  $\text{♩} = 120$   $\text{pp}$

*B. Cl.*  $\text{♩} = 84$  *delicately, fleetingly*

*Pno.*  $\text{ff}$   $\text{pp}$

*Vln.*  $\text{ff}$   $\text{pizz.}$   $\text{pp}$

*Vla.*  $\text{ff}$   $\text{pp}$

*Vc.*  $\text{ff}$   $\text{pp}$

$\text{arco}$   $\text{pp}$

$\text{arco}$   $\text{pp}$

$\text{arco}$   $f$

=

*B. Fl.*  $\text{f}$   $\text{pp}$

*B. Cl.*  $f$   $\text{pp}$

*Pno.*  $\text{f}$

*Vln.*

*Vla.*

*Harm. E.*

*Vc.*  $\text{pp}$

$\text{3}$   $\text{3}$   $\text{3}$

118  $\text{♩} = 100$

B. Fl.  $\text{♩} = 100$  (convert to three 5/4 bars here!)

B. Cl.

**H** tr. T.P. t.r. TP TP

Pno.  $p$

Vln.  $\text{♩} = 100$  arco

Vla.  $fff$  arco  $pp$

Vc.  $fff$



122 TP TP TP TP TP

B. Fl. TP TP

B. Cl.  $fff$

Harm. in B $\flat$

Pno.  $fff$

Harm. A

Vln.  $pp$  arco  $fff$

Harm. F

Vla.  $fff$

Harm. E

Vc.  $fff$

125 **I**  $\text{♩} = 132$

B. Fl.  $\text{♩}$   $\frac{3}{4}$   $\text{mf}$   $\frac{3}{4}$   $\text{extra dolce}$   $\frac{2}{4}$   $\frac{16}{16}$  (conduct in 3)  $\frac{4}{4}$

B. Cl.  $\text{♩}$   $\frac{3}{4}$   $\text{pp}$

Harm. in B $\flat$   $\text{♩}$   $\frac{3}{4}$   $\text{extra dolce}$   $\frac{2}{4}$   $\frac{16}{16}$   $\frac{4}{4}$

Pno.  $\text{♩}$   $\frac{3}{4}$   $p$   $\frac{2}{4}$   $\text{sf}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{4}{4}$

**I**  $\text{♩} = 132$  (conduct in 3)

Harm. A  $\text{♩}$   $\frac{3}{4}$   $\text{extra dolce}$   $\frac{2}{4}$   $\frac{16}{16}$   $\frac{4}{4}$

Vln.  $\text{♩}$   $\frac{3}{4}$   $\text{pp}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{4}{4}$

Harm. F  $\text{♩}$   $\frac{3}{4}$   $\text{extra-dolce}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{4}{4}$

Vla.  $\text{♩}$   $\frac{3}{4}$   $\text{pp}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{4}{4}$

Harm. E  $\text{♩}$   $\frac{3}{4}$   $\text{extra dolce}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{4}{4}$

Vc.  $\text{♩}$   $\frac{3}{4}$   $\text{pp}$   $\frac{2}{4}$   $\frac{5}{16}$   $\frac{5}{16}$   $\frac{4}{4}$

=

129 **J**

B. Fl.  $\text{♩}$   $\frac{4}{4}$   $\text{Bb}$

B. Cl.  $\text{♩}$   $\frac{4}{4}$   $\text{Bb}$

Harm. in B $\flat$   $\text{♩}$   $\frac{4}{4}$  *memories of Keith Jarrett, Köln Concert*

Pno.  $\text{♩}$   $\frac{4}{4}$   $f$   $\text{f}$   $\text{pp}$   $\text{pp}$

**J**  $\text{Bb}$   $\text{pp}$   $\text{Bb}$

Harm. A  $\text{♩}$   $\frac{4}{4}$

Vln.  $\text{♩}$   $\frac{4}{4}$   $\text{extra dolce}$   $\text{pp}$

Harm. F  $\text{♩}$   $\frac{4}{4}$

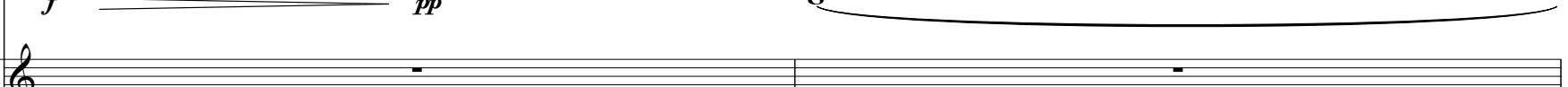
Vla.  $\text{♩}$   $\frac{4}{4}$

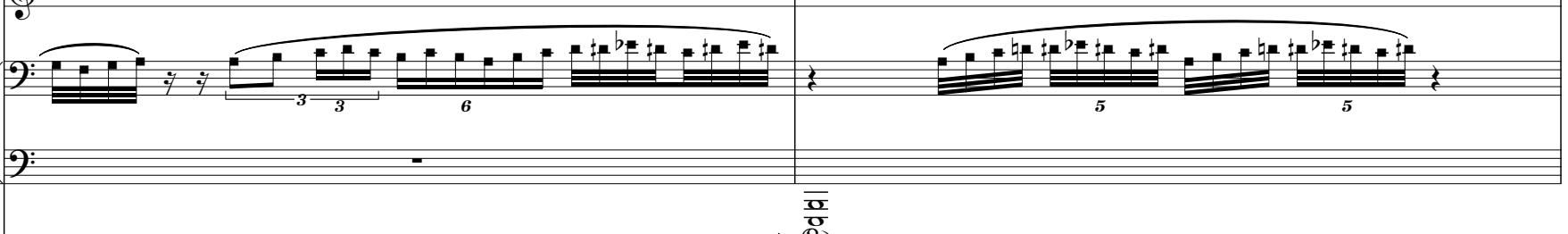
Harm. E  $\text{♩}$   $\frac{4}{4}$

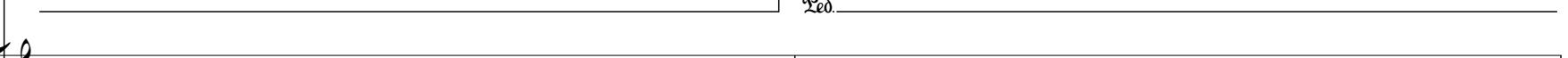
Vc.  $\text{♩}$   $\frac{4}{4}$   $\text{pp}$

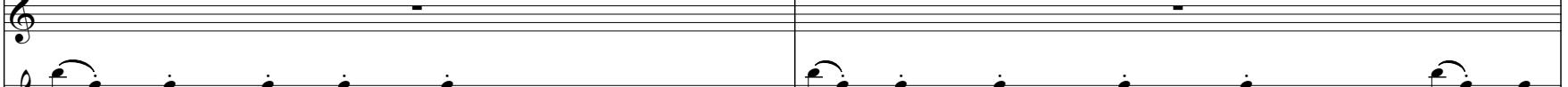
27

B. Fl. 

B. Cl. 

Harm. in B♭ 

Pno. 

Harm. A 

Vln. 

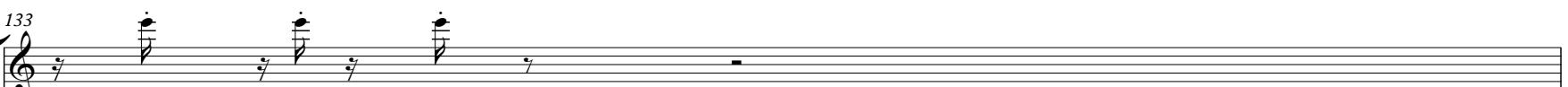
Harm. F 

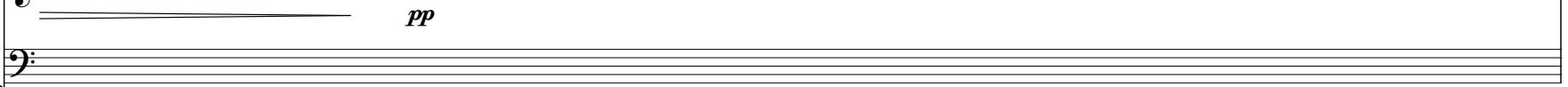
Vla. 

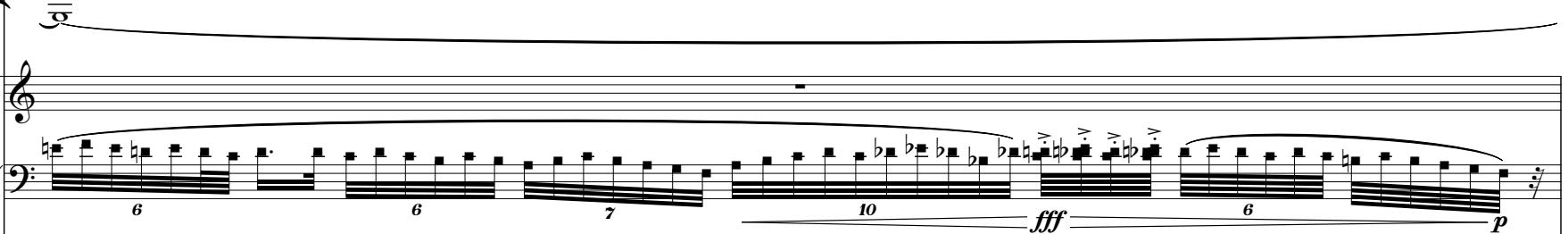
Harm. E 

Vc. 

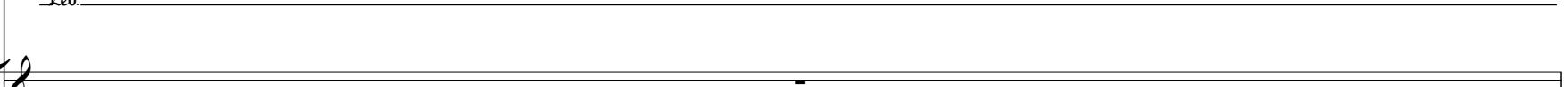
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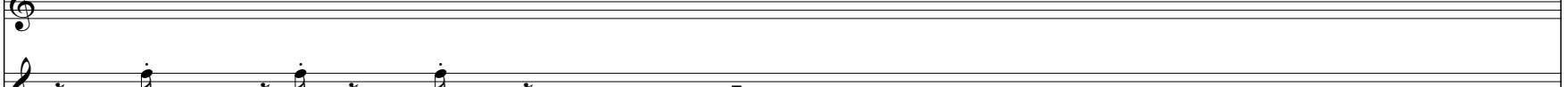
B. Fl. 

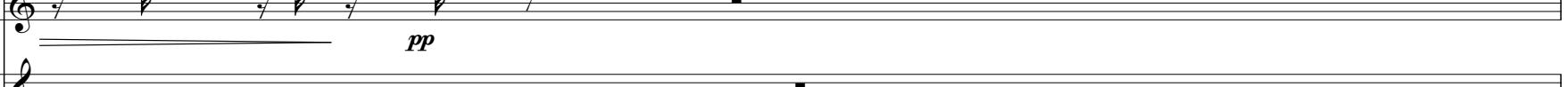
B. Cl. 

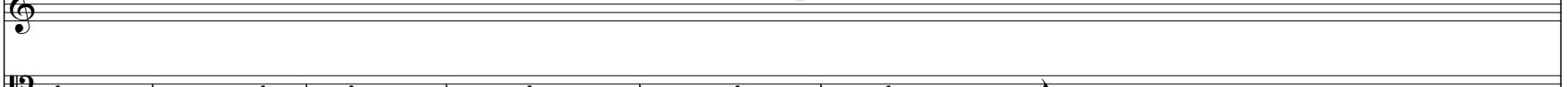
Harm. in B♭ 

Pno. 

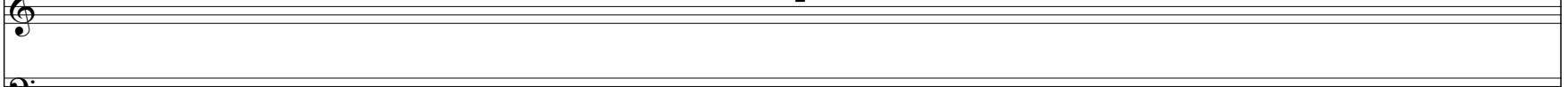
Harm. A 

Vln. 

Harm. F 

Vla. 

Harm. E 

Vc. 

134

B. Fl. *pp* 6 *f* 6 *pp*

B. Cl. *pp* *extra dolce*

Harm. in B♭

Pno.

Harm. A *ff*

Vln. *ff* non dim. *extra dolce*

Harm. F

Vla. *sul pont.* 6 6 non dim. *pp*

Harm. E

Vc. *pp* 6 6 *extra dolce* *pp*

=

137

B. Fl. *fff*

B. Cl.

Harm. in B♭

Pno. *mp*

Harm. A

Vln. *extra dolce* *pp*

Harm. F

Vla.

Harm. E

Vc. *pp*

**K**  $\text{♩} = 96$

B. Fl. *rudely!*  $\text{fff}$  fluttertongue *rudely!* 9

B. Cl.  $\text{mp}$  ord.

Harm. in B $\flat$   $\text{mp}$

Pno.  $\text{ff}$  *as fast as possible, but steady, non cresc.* 6 3 3  $\text{ppp}$

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

=

**K**  $\text{♩} = 141$

B. Fl.  $\text{ff}$  OB 3

B. Cl. TS 3 3

Harm. in B $\flat$   $\text{ff}$

Pno. 6 3 3

Harm. A

Vln. 5  $\text{fff}$

Harm. F

Vla.  $\text{ff}$  3 3

Harm. E

Vc.  $\text{ff}$  3 3

143

B. Fl. **L** *mp*

B. Cl. *pp*

Harm. in B $\flat$  *pp*

Pno.

Harm. A **L** [4.5...6+]

Vln. *pp*

Vla. *pp* *very light finger pressure, resulting in hollow pitch, a noise-sound*

Vc.

==

145

B. Fl.

B. Cl.

Harm. in B $\flat$  [1...2...3+] *pp*

Pno. *una corda until rehearsal M*

Harm. A  $\#$  *p* 3

Vln. 3

Harm. F *very light finger pressure, resulting in hollow pitch, a noise-sound*

Vla. 3

Harm. E *very light finger pressure, resulting in hollow pitch, a noise-sound* *pp*

Vc.

149

B. Fl. -  
B. Cl. -  
Harm. in B♭ - **pp**  
Pno. - **pp** **f**  
Harm. A -  
Vln. -  
Harm. F -  
Vla. - **3**  
Harm. E -  
Vc. - **3** **5**

This section consists of two systems of musical notation. The top system, labeled '149', includes parts for Bassoon (B. Fl.), Bass Clarinet (B. Cl.), Harmonica in B♭ (Harm. in B♭), and Piano (Pno.). The piano part features sustained notes with dynamic markings of **pp** (pianissimo) and **f** (fortissimo). The bottom system covers measures 456+, starting with Harm. A and Vln., followed by Harm. F, Vla., Harm. E, and Vc. Various performance techniques like slurs, grace notes, and dynamic markings like **3** and **5** are indicated.

=

**M** =60

B. Fl. -  
B. Cl. - **fff**  
Harm. in B♭ -  
Pno. - **ffff** **fff** **ffff**  
Harm. A - **ffff**  
Vln. -  
Harm. F -  
Vla. -  
Harm. E - **M** =60 **ffff** **ffff** **ffff**  
Vc. - **ffff** **ffff** **ffff** **ffff** **ffff**

The score continues with measure 157, featuring woodwind entries from Bassoon and Bass Clarinet with dynamic **fff**. The piano part is prominent with multiple **ffff** markings. Measures 123+ follow, with piano dynamics of **ffff**, **ffff**, and **ffff**. The strings (Vln., Vla., Vc.) provide harmonic support with sustained notes and rhythmic patterns like 'col legno battuto, ricochet' (scratches on wood) at dynamic **pp**.

160

B. Fl.

B. Cl.

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

*pizz.*

*p*



161

B. Fl.

B. Cl.

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

*ff*

162

B. Fl. *pp* *f*

B. Cl. *pp* *f*

Harm. in B♭

Pno. *pp*

Harm. A

Vln. *ff*

Harm. F

Vla. *ff* *ff*

Harm. E

Vc.

==

**N**  $\downarrow=180$  prestissimo, flying!

163

B. Fl. *pp* *fff*

B. Cl. *pp* *fff*

Harm. in B♭

Pno. *f* *p* *Bill Evans gone wild* *f*

**N**  $\downarrow=180$  prestissimo, flying!

Harm. A

Vln. *pizz* *f* *f* *p*

Harm. F

Vla. *f* *p* *f* *p*

Harm. E

Vc. *f* *p* *f* *p*

169 normale change to Fl.

B. Fl.

B. Cl.

Harm. in B $\flat$

Pno. *fff*

Harm. A

Vln. *p* *f* *p*

Harm. F

Vla. *f* *p*

Harm. E

Vc. *f* *p*

=

175

B. Fl.

B. Cl. *ff* OB *fff* *ff*

Harm. in B $\flat$

Pno. (should lead in, and connect to the flute in m. 177)

Flute

Harm. A

Vln. *ff* *f*

Harm. F

Vla. *f* *ff* *f*

Harm. E

Vc. *f* *p* *ff*

Fl. 180

B. Cl.

Harm. in B♭

Pno. (45)

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc. I II (non-harmonic) f

=

186 multiphonic O J=80 [1.2. PLAY 3 TIMES]

Fl.

B. Cl.

Harm. in B♭

Pno. ff fluttongue pp

Harm. A

Vln. arco ff

Harm. F

Vla. arco ff fff

Harm. E

Vc. I o ff fff

**P**  $\text{♩} = 200$

Fl. (pp) 190 [3.]

B. Cl. (pp) ord.

Harm. in B $\flat$

Pno.  $\text{fff}$   $p$

**P**  $\text{♩} = 200$

Harm. A molto sul tasto

Vln. (pp)

Harm. F molto sul tasto

Vla. (pp)

Harm. E molto sul tasto

Vc. (pp)

=

193

Fl. ff  $p$

B. Cl. ff

Harm. in B $\flat$

Pno. ff

Harm. A

Vln. molto sul tasto

Harm. F

Vla. ff  $p$

Harm. E

Vc. ff  $p$

198

Fl.

B. Cl.

Harm. in B♭

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

Detailed description: This block contains three staves of music for orchestra and piano. The top staff features Flute and Bassoon. The middle staff features Piano. The bottom staff features Violin, Viola, Cello, and Double Bass. Measure 198 starts with Flute and Bassoon playing eighth-note patterns. Measure 199 begins with a piano solo. Measure 200 resumes with Flute and Bassoon. Dynamics include *p*, *f*, *p*, *ff*, *sf*, and *sf*. Measure 201 starts with a piano solo.



201

new tempo

Fl.

B. Cl.

Harm. in B♭

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

Detailed description: This block contains four staves of music for orchestra and piano. The top two staves feature Flute and Bassoon. The middle staff features Piano. The bottom two staves feature Violin, Viola, Cello, and Double Bass. Measure 201 starts with Flute and Bassoon. Measure 202 begins with a piano solo. Measure 203 resumes with Flute and Bassoon. Measure 204 starts with a piano solo. Dynamics include *f*, *p*, *fff*, *ord.*, *ppp*, *f*, *p*, *ord.*, *ppp*, *f*, *p*, *ord.*, *ppp*, *f*, *p*, *molto sul tasto*, and *p*.

205

Fl.

B. Cl.

Harm. in B♭

Pno.

Harm. A

Vln. *molto sul pont.*

Harm. F

Vla. *molto sul pont.*

Harm. E

Vc. *molto sul pont.*

=

210

Fl.

B. Cl.

Harm. in B♭

Pno.

Harm. A

Vln. *f*

Harm. F

Vla. *f*

Harm. E

Vc. *f*

215

F1. *ff* 3 *p* *mf* *f* *ff*

B. Cl. *ff* 3 *p* *mf* *f* *ff*

Pno. *pp* *pp* *p* *mf* *f* *ff*

Vln. *p*

Vla. *non vib.* *ord.* *p*

Vc. *pizz.* *fff*

This section shows six staves of musical notation. The top two staves are for Flute (F1.) and Bassoon (B. Cl.), both in 2/4 time. The Flute starts with a dynamic of *ff* and a measure of 3, followed by *p*, *mf*, *f*, and *ff*. The Bassoon follows a similar pattern with *ff*, *p*, *mf*, *f*, and *ff*. Below them is a piano staff in 2/4 time, starting with *pp* and transitioning through *pp*, *p*, *mf*, *f*, and *ff*. The next two staves are for Violin (Vln.) and Cello/Bassoon (Vla.), both in 2/4 time. The Violin starts with *p*. The Cello/Bassoon starts with *non vib.* and *ord.*, followed by *p*. The bottom staff is for Double Bass (Vc.) in 2/4 time, starting with *pizz.* and a dynamic of *fff*.

==

**Q**  $\text{♩} = 110$

220

F1. *fff*

B. Cl. *fff* 3 5 6

Pno. *mp* 3 3 3 3 *f* 3 3

Vln. *f* 3 2 3 0 2 3 1 6

Vla. *f* 3 2 3 0 2 3 1 6

Vc. *f* 3 2 3 0 2 3 1 6

This section shows six staves of musical notation. The top two staves are for Flute (F1.) and Bassoon (B. Cl.), both in 7/8 time. The Flute starts with *fff* and a measure of 3, followed by measures of 2, 5, and 6. The Bassoon follows a similar pattern with *fff*, 3, 5, and 6. Below them is a piano staff in 7/8 time, starting with *mp* and measures of 3, 3, 3, 3, *f*, 3, and 3. The next two staves are for Violin (Vln.) and Cello/Bassoon (Vla.), both in 7/8 time. The Violin starts with *f* and measures of 3, 2, 3, 0, 2, 3, 1, and 6. The Cello/Bassoon follows a similar pattern with *f*, 3, 2, 3, 0, 2, 3, 1, and 6. The bottom staff is for Double Bass (Vc.) in 7/8 time, starting with *f* and measures of 3, 2, 3, 0, 2, 3, 1, and 6.

222

Fl. *sfp* fluttertongue *ff* ord. *fp* *ff* > *p* *fp* *ff* > *p* *fp* *ff* > *p* *fp*

B. Cl. *sfp* fluttertongue *fff* *fp* *ff* > *p* *fp* *ff* > *p* *fp* *ff* > *p* *fp* *ff* > *p*

Harm. in B♭

Pno. *ff* *mp* *3* *3* *3*

Harm. A *sfp* *f* *456+*

Vln. *123+*

Harm. F *sfp* *f* *123+*

Vla. *123+*

Harm. E *sfp* *f* *123+*

Vc.

=

226

Fl. *ff* > *p* *fp* *ff* > *p* *fp* *ff* > *p* < *ff* *pp*

B. Cl. *p* *fp* < *ff* > *p* *fp* < *ff* > *p* *ff* *pp* < *mf* > *pp*

Harm. in B♭ *f* *pp* *fff* *p*

Pno. *3* *3* *3*

Vln. *sfp* *ff*

Vla. *sfp* *ff*

Vc.

**R** ♩=72

Fl. *mf* *ppp*

B. Cl. *mf* *p*

Harm. in B♭ *b8* *ppp* *continue, as fast as possible, but always steady!*

Pno. *p* *3*

Harm. A *non vib.* *pp*

Vln. *ppp*

Harm. F

Vla. *3* *4* *ppp*

Vc. *4*

Change to Bass Flute

==

234

Fl.

B. Cl.

Harm. in B♭

Pno. *5 5 5* *continue, sim. ad lib. sempre p*

Harm. A

Vln.

Harm. F *pp* *123-* *8*

Vla.

Harm. E

Vc. *arco ord.* *ppp*

238

Bass Flute **S**

Fl.

B. Cl.

Harm. in B♭

Pno.

Harm. A **ff** **S**

Vln.

Harm. F

Vla.

Harm. E **pp**

Vc. **pp** **f**

=

242

B. Fl. **p** **f**

B. Cl. **pp** **f**

Harm. in B♭ **f**

Pno.

Harm. A **inhale** **5-** **678+** **8** **8** **pp**

Vln.

Harm. F **f**

Vla.

Harm. E **123+** **Varco**

Vc.

245

B. Fl.

B. Cl. *f*

Harm. in B $\flat$

Pno. *pp*

Vln. arco col legno battuto 5 pizz. arco col legno battuto 5 pizz.

Vla. arco col legno battuto 5 arco col legno battuto 5 arco col legno battuto 5

Vc. pizz. fff arco col legno battuto 5 pizz. arco col legno battuto 5 fff



*moving from mostly air to clear tone*

246

B. Fl. *pp*

B. Cl. *pp* non cresc.

Harm. in B $\flat$  *456+* *f*

Pno.

Harm. A arco col legno battuto 5

Vln. fff

Harm. F arco col legno battuto 5 *123+*

Vla. fff

Harm. E arco col legno battuto 5

Vc. fff

247 To Cl.

B. Fl. *f* *p* *ff*

B. Cl. *ff*

Harm. in B♭ 123+

Pno.

Harm. A 123+ *f* *molto ruvido* *ord. V*

Vln. *fff*

Harm. F *f* *arco* *molto ruvido*

Vla. *fff* *immediately cut sound*

Harm. E 123+ *f arco* *ord. molto ruvido*

Vc. *fff*

*J=112*

==

**T** *J=72*

To A. Fl.

B. Fl. CLARINET IN B♭

Cl. *p*

ALTO FLUTE

Harm. in B♭

Pno. *mp* *ppp*

*f*

UNA CORDA UNTIL M. 291  
(alternate blowing and drawing)

**T** *J=72*

Harm. A metal mute *pp*

Vln. *mp*

Harm. F

Vla.

Harm. E

Vc. *p*

*123+ 123- 123+ 123- sim.*

254

A. Fl. *p*

Cl. *bisbigliando* *f*  
*p* *mp* *p*

Harm. in B♭

Pno. *3* *14* *f*

Harm. A

Vln.

Harm. F

Vla. *sul ponticello* *3* *3* *3* *3* *pp*

Harm. E

Vc. *sul ponticello* *arco* *pp*

=

256

A. Fl.

Cl. *ff*

Harm. in B♭

Pno. *pp*

Harm. A (alternate blowing and drawing)  
123+ 123- 123+ 123- sim. *ppp*

Vln. *pp*

Harm. F

Vla.

Harm. E

Vc. *arco normale* *p*

259

A. Fl.

Cl.

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

(alternate blowing and drawing)

123+ 123- 123+ 123- sim. (alternate blowing and drawing)

arco normale

*ppp*

==

261

A. Fl.

Cl.

Harm. in B $\flat$

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

*f*

*f*

*8va* loco

*6*

*p*

263

A. Fl.

Cl.

Harm. in B♭

Pno.

Harm. A

Vln.

Harm. F

Vla.

Harm. E

Vc.

*imperceptible changes in strings*

=

268

A. Fl.

Cl.

Harm. in B♭

Pno.

Harm.

Vln.

Vla.

Harm. E

Vc.

*mute off*

*p*

*p*

273

A. Fl.

Cl.

Pno.

Vln.

Harm. F

Vla.

Harm. E

Vc.

*imperceptible changes in strings*

*pp*

*8vb*

*pppp*

*p*

=

279

A. Fl.

Cl.

Harm. in B $\flat$

Pno.

Vln.

Harm. F

Vla.

Harm. E

Vc.

*pp*

*8vb*

*pppp*

*ped.*

*col legno battuto*

*pppp*

*567-*

*678+*

*678-*

*678+*

*678-*

*789+*

*789-*

*8 9 10+*

*123+*

*123-*

*234+*

*234-*

*345+*

*345-*

*456+*

*456-*

*567+*

*234+*

*234-*

*345+*

*345-*

*456+*

*456-*

*567+*

*ricochet, col legno battuto*

*pppp*

283

A. Fl.

C. Cl.

Harm. in B♭

Pno.

Vln.

Harm. F

Vla.

Harm. E

Vc.

*mf* *pppp*

*f* *pppp* *[8 9 10-]*

*pppp* *ricochet, col legno battuto*

*p* *pppp* *f*

*pppp* *789+* *789-*

*pppp* *molto sul pont.* *icy, almost not pitch*

*sul pont. estr.* *alla punta, airy, icy*

*pp*

285

A. Fl.

C. Cl.

Harm. in B♭

Pno.

Vln.

Vla.

Harm. E

Vc.

*p*

*pppp*

*f* *pppp*

*pppp* *[8 9 10-]* *pp* *sul tasto, flautando*

*pppp* *molto sul pont.* *icy, almost not pitch*

*sul I, both fingers*

*sul pont. estr.* *alla punta, airy, icy*

*pp*

287 a

**U**

A. Fl.

Cl.

Harm. in B♭

Pno.

Vln.

Vla.

Vc.



covered mouthpiece, alternation of inhalation and exhalation, mostly air sound

289

**U**

A. Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

Upper note shows alternation of inhalation and exhalation, a whiff of pitch, mostly air

fpp Cresc. poco a poco

fpp

fpp

fpp

2d.

(8)

Vln.

Vla.

Vc.

290 *sim.*

A. Fl.

C1.

Pno.

\**Lento.*

(8)

Vln.

Vla.

Vc.

==

291

A. Fl.

C1.

Pno.

\**Lento.*

(8)

Vln.

Vla.

Vc.

292

A. Fl.

Cl.

Pno.

*cresc. poco a poco*

\* *Rd.*

(8)

Vln.

Vla.

Vc.



293

A. Fl.

Cl.

Pno.

*8vb*

(8)

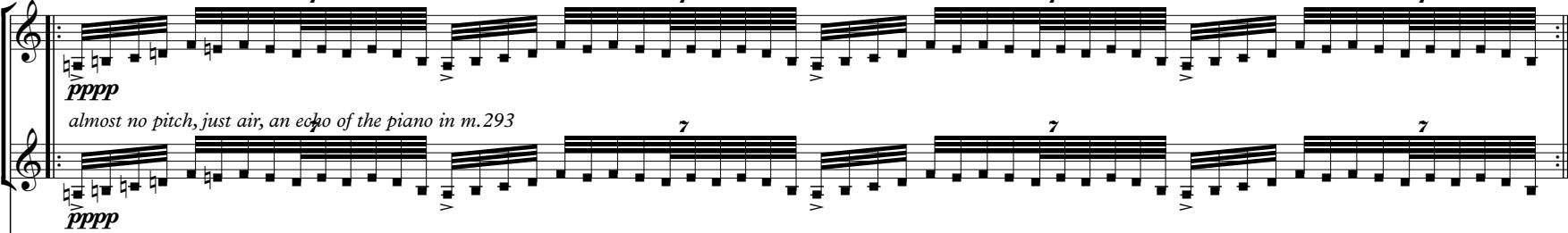
Vln.

Vla.

Vc.

**V**

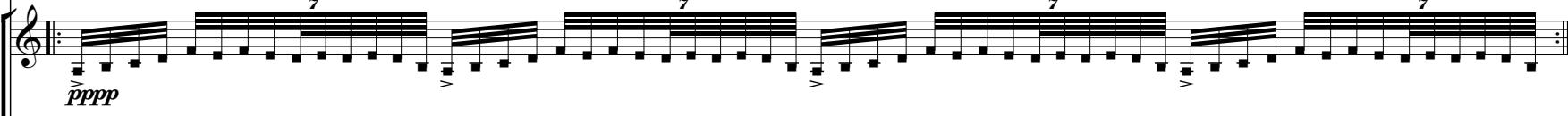
294 *almost no pitch, just air, an echo of the piano in m. 293*

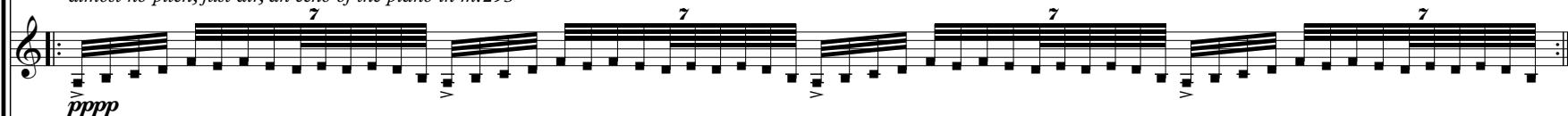
A. Fl. 

Cl. 

Pno. 

(8)  \*

Vln. 

Vla. 

Vc. 