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# Barely Without Wings a Drink for the Birds in My Head

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(2000)

$\text{♩} = 92c.$   
con sord.

Horn in F  
Violin  
Violoncello

6

Hn.  
Vn.  
Vc.

12

Hn.  
Vn.  
Vc.

# Ritornello

19 *long* ♩ = 88c.

Hn. *mfpp* *mfpp* *mfpp* *mfpp* *pp*

Vn. *mfpp* *mfpp* *mfpp* *mfpp* *long* *pp*

Vc. *mfpp* *mfpp* *mfpp* *mfpp* *poco* *pp* *solo*

27

Hn.

Vn.

Vc.

35 *long* ♩ = 126c. *lively* *senza sord.*

Hn. *mf*

Vn. *long* *mf*

Vc. *long* *f* *mf*

42

Hn.

Vn. *f* *mf sub.*

Vc. *f* *mf sub.*

48

Hn. Vn. Vc.

*ff*

*ff*

54

Hn. Vn. Vc.

*mp* *f*

*mf* *mp*

*mp sub.*

60

Hn. Vn. Vc.

*mf* *f* *p* *mf*

*f* *mp sub.* *mf*

*f* *mp sub.* *mf*

66

Hn. Vn. Vc.

*ff*

*ff*

*ff*

71

Hn.

Vn.

Vc.

pizz.

pizz.

76

Hn.

Vn.

Vc.

$\bullet = 104c. steady$

*f*

*f*

*fp*

arco

*f*

arco

*mp*

82

Hn.

Vn.

Vc.

*fp*

*f*

*fp*

*f*

*p*

*cresc.*

85

Hn.

Vn.

Vc.

*fp*

*fp*

*ff*

*mp*

*fp*

*fp*

*ff*

*mp*

*f*

*p sub.*

*ff*

*rall.*

$\bullet = 88c.$

89

Hn. *pp*

Vn. *pp*

Vc. *p* *pp*

100  $\bullet = 96c.$

Hn.

Vn. *nervous*  
*pp* *< f* *f p pp*

Vc.

106 *long* Ritornello

Hn. *pp*

Vn. *f* *(arco)* *long* *p* *solo* *pp*

Vc. *f* *(l.h. pizz.)* *long* *pp*

111

Hn.

Vn.

Vc.

116

Hn.

Vn.

Vc.

121

Hn. *long* ♩ = 88c. (or slower)

Vn. *long* *freely* *pizz.* *arco*

Vc. *long* *mf*

♩ = 144c. *loose*

Hn. *mp*

Vn. *f* *p sub.*

Vc. *pizz.* *mp*

127

Hn. *mf*

Vn. *mf* *arco*

Vc. *mf*

133

Hn. *mf* *mf*

Vn. *p sub.* *mf* arco

Vc. *mf* *mf*

*pizz.*

Detailed description: This system covers measures 133 to 137. The Horn part (Hn.) has rests in measures 133-135 and enters in measure 136 with a melodic line marked *mf*. The Violin part (Vn.) starts with a *p sub.* (pizzicato) texture in measure 133, then continues with a melodic line marked *mf* from measure 134 onwards, switching to *arco* (arco) in measure 137. The Violoncello part (Vc.) has rests in measures 133-135 and enters in measure 136 with a melodic line marked *mf*. A *pizz.* (pizzicato) instruction is present in measure 134.

138

Hn. *f*

Vn. *f* *pizz.* *p*

Vc. *f*

*sul D*

Detailed description: This system covers measures 138 to 143. The Horn part (Hn.) has rests in measures 138-140 and enters in measure 141 with a melodic line marked *f*. The Violin part (Vn.) starts with a melodic line marked *f* in measure 138, then continues with a melodic line marked *f* from measure 139 onwards, switching to *pizz.* (pizzicato) in measure 143 and marked *p*. A *sul D* instruction is present in measure 139. The Violoncello part (Vc.) has rests in measures 138-140 and enters in measure 141 with a melodic line marked *f*. A triplet of eighth notes is marked in measure 138.

144

Hn. *mf*

Vn. *f* *arco* *mf*

Vc. *mf*

Detailed description: This system covers measures 144 to 155. The Horn part (Hn.) has rests in measures 144-153 and enters in measure 154 with a melodic line marked *mf*. The Violin part (Vn.) starts with a melodic line marked *f* in measure 144, then continues with a melodic line marked *f* from measure 145 onwards, switching to *arco* (arco) in measure 146 and marked *mf* in measure 154. The Violoncello part (Vc.) has rests in measures 144-153 and enters in measure 154 with a melodic line marked *mf*. A triplet of eighth notes is marked in measure 144.

156

Hn. *f*

Vn. *f* 4:3 4:3 4:3 4:3

Vc. *f*

Detailed description: This system covers measures 156 to 160. The Horn part (Hn.) has rests in measures 156-158 and enters in measure 159 with a melodic line marked *f*. The Violin part (Vn.) starts with a melodic line marked *f* in measure 156, then continues with a melodic line marked *f* from measure 157 onwards, featuring four 4:3 triplets. The Violoncello part (Vc.) has rests in measures 156-158 and enters in measure 159 with a melodic line marked *f*.

Hn. *ff*

Vn. *ff*

Vc. *ff*

4:3

Hn.

Vn.

Vc.

♩ = 88c. *hesitant*

Hn.

Vn.

Vc.

*p*

Vn.

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *(arco)*

*+ pizz.*

Hn.

Vn.

Vc.

*p*

*slow gliss.*

*pizz.*

*p*



214

Hn. *p*

Vn. arco pizz. arco sul pont. *p*

Vc. sul pont. *p*

221

Hn. *mp* *long* *solo* *pp*

Vn. *mf* *long* nat. *pp*

Vc. *mf* *long* nat. *pp*

Ritornello

228

Hn.

Vn.

Vc.

236

Hn. *pp*

Vn. *pp*

Vc.

244

Hn.

Vn.

Vc.

*pp*

253

Hn.

Vn.

Vc.

260

Hn.

Vn. *sul G*

Vc.

*p*

268

Hn. *con sord.*

Vn.

Vc. *sul tasto*

*pp*

274

Hn.

Vc.

279

Hn.

Vn. *sul tasto* *tr*

Vc.

284

Hn.

Vn.

Vc.


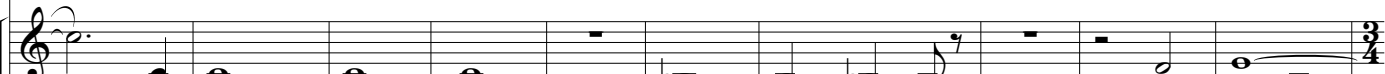

289

Hn.

Vn.

Vc.

295

Hn.   
Vn.   
Vc.   
*gliss.*  
*pp*


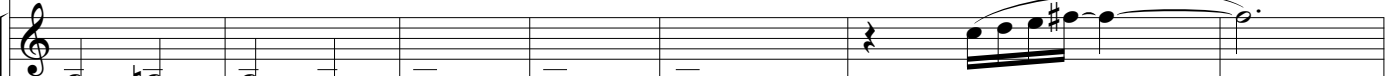
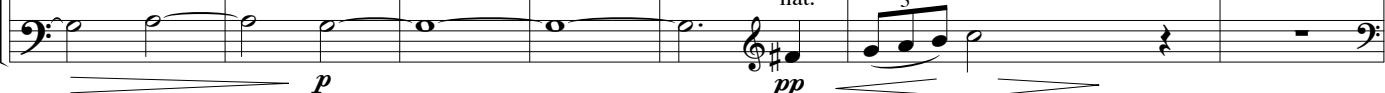
305

Hn.   
Vn.   
Vc.   
*pp*  
*pp*  
*mf*

312

Hn.   
Vn.   
Vc.   
*mp*  
*p*  
*f*  
*mp*  
*p*  
*f*

317

Hn.   
Vn.   
Vc.   
*p*  
*pp*  
*pp*  
*nat.*  
*nat.*

324

Hn. *pp*

Vn. *pp*

Vc. *pp*

331

Vn. *poco mf* *ppp*

Vc. *ppp* *gliss.*

Brookline MA, March 19, 2000