

This score is in C with quarter-tones enharmonically respelled for clarity.

| | |
|---|--|
|  quarter-tone flat |  quarter-tone sharp |
|  three-quarter-tone flat |  three-quarter-tone sharp |

Objects and Intervals is a continuous setting of two poems intercut with **Pool**, a quodlibet, and twelve **Compressions** (variations, in effect, on **Pool** but with overall less material worked at each appearance). In addition, a background **Scrim** emerges from time to time, sometimes acting as accompaniment to the soprano's two songs.

Each instrument, including the piano, is retuned. Players have two sets of parts; a *Rehearsal Part* which, when necessary, contains two staves, the upper one with the notes to be played (in standard tuning), and the lower one showing the pitches resulting on the retuned instrument. The *Performance Part* contains only the upper – performing – staff of the *Rehearsal Part* with no legend.

Objects and Intervals begins at concert pitch. The first song, **It Was Raining in Delft**, is performed a quarter-tone flat, interrupted by **Compression 3** and **Compression 4**, both at concert pitch.

The **Scrim** returns at concert pitch, interrupted by **Compression 5** and **Compression 6**, both a quarter-tone sharp.

Scrim 4 follows and continues independently under the second song, **Seven Happy Endings**. **Scrim 4** begins with just piano and harp – each with a few strings detuned – later the scordatura viola and cello join on their open strings.

Scrim 5 and **Scrim 6**, still under **Seven Happy Endings**, are for the open, scordatura, strings of the entire quartet.

Seven Happy Endings continues at concert pitch and is intercut by **Compression 10**, **11**, and **12**, each a quarter-tone sharper than concert pitch excepting the un-retuned piano strings.

A second score is provided for the soprano in which **It Was Raining in Delft**, **Compression 5**, and **Compression 6** are notated without quarter-tones but with an indication of where an entire passage is to be sung lowered or raised.

FLUTE / CLARINET

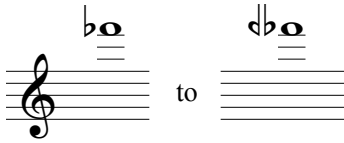
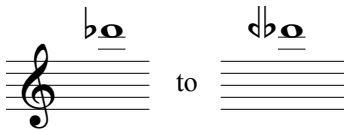
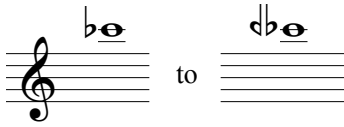
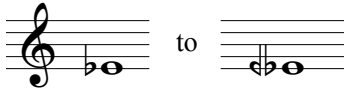
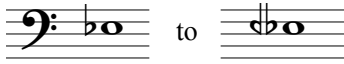
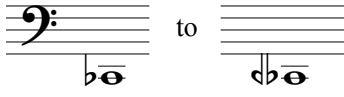
Suggested multiphonic fingerings are included in the parts. The player may substitute other, similar, multiphonics for those notated; the texture, dynamic, register, and color are more important than the exact pitches.

VOICE

The glissandi, beginning at m.502, should extend for at least for at least a fifth below or above the starting pitch. They should sound a little otherworldly; not quite *Speechstimme* but moving towards it.

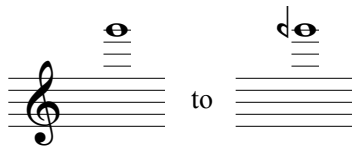
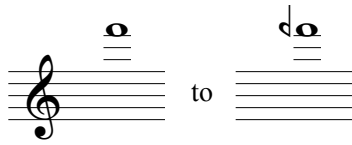
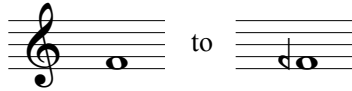
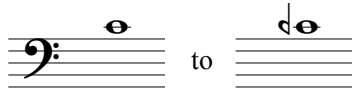
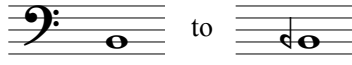
HARP

retune the following strings:-

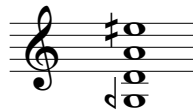


PIANO

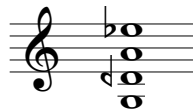
retune the following strings
(all three in each case):-



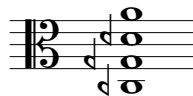
VIOLIN 1 retune to:-



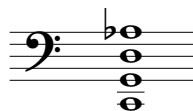
VIOLIN 2 retune to:-



VIOLA retune to:-



CELLO retune to:-



written for Brave New Works

Objects and Intervals

ANDY VORES

(2008)

scrim 1

♩ = 120c.

The first system of the score includes parts for Piano, Harp, Violin 1, Violin 2, Viola, and Violoncello. The Piano and Harp parts are marked *mp* and include the instruction *près de la table*. The Violin 1 and Violin 2 parts are also marked *mp*. The Viola and Violoncello parts are marked *mp*. The music is in 4/4 time and features a steady eighth-note accompaniment in the lower parts and a more active melodic line in the upper parts.

The second system of the score includes parts for Pno., Hp., Vn.1, Vn.2, Va., and Vc. The Pno. and Hp. parts are marked *mp*. The Vn.1 and Vn.2 parts are marked *mp*. The Va. and Vc. parts are marked *mp*. The music is in 4/4 time and features a steady eighth-note accompaniment in the lower parts and a more active melodic line in the upper parts.

pool

♩ = 144c.

9

B♭ Cl. *f* strident

Pno. *mp* delicate

13

Sop. *f*
 ehr — eh eh eh eh eh eh eh eh eh. ehr — eh eh eh eh eh eh eh eh

B♭ Cl. *f*

Pno. *f*

17

Sop. ehr, ehr — eh eh eh eh eh eh eh eh eh eh eh eh

A.Fl. *fp* *mp* *espr.*

B♭ Cl. *mp* *mf* *mp sub.* *cresc.*

Pno. *poco mf*

Vc. *ff*

20

A.Fl. *mf* *poco f*

B♭ Cl. *f* *mp sub.*

Pno.

Vc. *mp* *poco*

①

♩ = 120c.

24

A.Fl. *mp*

B♭ Cl. *mp*

Pno. *mp*

Hp. *mp* *près de la table*

Vn.1 *mp*

Vn.2 *mp*

Va. *mp*

Vc. *mp*

compression 1

♩ = 144c.

29

Sop. *mf*
ehr_ ah_

A.Fl. *p*

B♭ Cl. *p*

Pno. *p mp p mp p*

34

Sop. *mp*
ah_

A.Fl. *f*

B♭ Cl. *mp*

Pno. *mp*

38

Pno. *f*

compression 2

(♩ = 144c.)

*) sharp intake of breath

44

Sop. *mf* *p sub.* *poco f*

ehr — eh eh eh eh eh eh eh eh eh eh ah ah ah ah ha ha ha ha eh

Pno. *mf* *f*

48

Sop. eh

A.Fl. *p* *f*

B♭ Cl. *pp* *p*

Pno. *p*

Vc. *mp* sul pont.

51

A.Fl. *f*

Pno.

Vc. *f* *p* nat.

It Was Raining in Delft

♩ = 82c.

56

Va. *pp*

60

Sop. *p*
A cor-ner-stone. Mar-ble pi-lings. Curb - stones and

A.Fl. *pp*

Va. *pochiss.*

64 (2)

Sop. brick. I saw roof-tops. The sun af - ter a rain

A.Fl. *p*

Va. *pp*

67

Sop. shower. Liz, there are chil-dren in clum-sy jack-ets.

A.Fl.

Va.

71

Sop. Cobb - le - stones and the sun now in a curb - side

Vn.2 *pp*

Va. *pp*

*) avoid accenting the downbeat – violins and viola should create a band of continuous sound: a scrim

74

Sop. pool. I will call in an

B♭ Cl. *pp*

Vn.2 6 6 3 3 3 3

Va.

77

Sop. hour where you are sleep - ing. I've been walk - ing for sev - en

A.Fl. *pp* *poco*

B♭ Cl. *poco*

Vn.2 6 6 6 6 6 6 *pp*

Va. *pp*

(3) [2+2+3]

80

Sop. hours on your name day. Dead,

Vn.2 6 6 6 6 6 6

Va. 3 6

compression 3

♩ = 144c.

ff harsh, nasal

83

Sop. I am call - ing you now. ah ah

A.Fl.

B♭ Cl.

Pno.

Vn.2

Va.

Vc.

ff

ff

ff

ff

ff

ff

ff

87

Sop. ah ah ah

A.Fl.

B♭ Cl.

Pno.

Hp.

Vc.

④

f

compression 4

(♩ = 144c.)

fff guttural, raspy

94 Sop. ah _____ ah _____ eh _____

A.Fl. *ff* *freely - but still very fast* *) residual tone

B♭ Cl. *fff*

Pno. *fff*

Vn.1 *fff*

Vc. *fff*

5 Sop. eh _____

101 A.Fl. *fff* *freely - but still very fast* *) residual tone

B♭ Cl. *fff*

Pno. *fff*

Vn.1 *fff*

Vc. *fff*

6

Sop.

A.Fl.

B♭ Cl.

Pno.

Vn.1

Vc.

103 *fff*
eh_____

fff

fff

fff

fff

fff

A.Fl.

104 6 nat. 3 5
tuh tuh tuh tuh ta

7

♩ = 82c.

Violin 2 and Viola's entry overlaps the end of Alto Flute's solo passage

Sop.

A.Fl.

Vn.2

Va.

105 *norm.*
p
There are col - onn - ades.

p

p

6 6 6 6 6

6 6 6 6

108

Sop. Yell - ow wrapp - ers in the square. Just what

Vn.2 3 3 3 6 6 3 3 3

Va. 3 3 3 6 6 3 3 3

111

Sop. you'd sus - pect: a mar - ket with flowers and ma - trons,

Vn.1 *p*

Vn.2 6 6 3

Va. 6 6 6 6 6 6

114

Sop. hand - bags. Beau - ty walks this world.

A.Fl. *p*

Vn.1 *f* *p* *mf*

Vn.2 *f* *mf*

117

Sop. It a - ges ev - ery - thing. I am

Vn.1 *p sub.* *f* *pp sub.*

Vn.2 *p sub.* *f* *pp sub.*

12
120

Sop. far and I am an an - i - mal and I am just an - oth - er

Vn.1

Vn.2

123

Sop. I - - - am poem, a we - see poem, a

B♭ Cl. *pp*

Vn.1 *p*

Vn.2 *p*

9

127

Sop. they - - - love poem.

B♭ Cl. *pp* *poco*

Vn.1 *mf*

Vn.2 *mf*

130

Sop. The green. All the diff - erent win-dows. There is so much

A.Fl. *pp* *p*

B♭ Cl. *pp* *p* *poco mf*

Vn.1 *pp sub.* *pp* 5 10 5 5 5

Vn.2 *pp sub.*

Va. *pp* *pp*

133 10 *mp*

Sop. stone here. And grass. So beau - ti - ful

A.Fl. *pp* *poco mf*

B♭ Cl. *pp* *poco mf* to Bass Clarinet

Vn.1 10 10 10 *ppp* *f*

Vn.2 6 6 *ppp* *f*

Va. *ppp* *f*

136 *poco mf* *mp* *p* *mf*

Sop. each trans-lu - cent el - ec - tric blade. And the

Vn.1 10 10 10 10 10 10 *pp sub.* *f* *pp sub.* *mf* *pp sub.*

Vn.2 6 6 6 6 6 6 *pp sub.* *f* *pp sub.* *mf* *pp sub.*

Va. *pp sub.* *f* *pp sub.* *mf* *pp sub.*

139 *p sub.* \rightrightarrows *poco* **mf**

Sop. noise. Cheers fold - ing in - to

Pno. *poco mf*

Hp. *mf*

Vn.1 *p sub.* \rightrightarrows *mp* \rightrightarrows *mf* \rightrightarrows *pp mf sub.*

Vn.2 *p sub.* \rightrightarrows *mp* \rightrightarrows *mf* \rightrightarrows *pp mf sub.*

Va. *p sub.* \rightrightarrows *mp* \rightrightarrows *mf* \rightrightarrows *pp mf sub.*

142 *mp* \rightrightarrows *poco f*

Sop. traff - ic. These things. [sic]

Pno.

Hp.

Vn.1 *mp* \rightrightarrows *mf* \rightrightarrows *p sub.* \rightrightarrows *f*

Vn.2 *mp* \rightrightarrows *mf* \rightrightarrows *p sub.* \rightrightarrows *f*

Va. *mp* \rightrightarrows *mf* \rightrightarrows *p sub.* \rightrightarrows *f*

Vc. *mf* \rightrightarrows *mp* \rightrightarrows *poco f*

145 *mp sub.*

Sop. Things that have been al - rea - dy said ma - ny times:

Pno. *mp*

Hp.

Vn.1 *mp sub.* 5 5 5 5

Vn.2 *mp sub.* 3 3 3 3

Va. *mp sub.*

Vc. *p*

12

147 *mp*

Sop. leaf, zip-per,

A.Fl. *mp*

Hp.

Vn.1 *mp* 5 5

Vn.2 *mp* 3 3

Va. *mp*

Vc. *mp*

154 *mf* [sic]

Sop. spa- rrow, lin- tel, scarf, — win - dow shade.

A.Fl. *mf*

Vn.1 *mf*

Vn.2 *mf*

Va. *mf*

Vc. *mf*

scrim 2

13

♩ = 144c. *bright*

legato

159 *f* *mf*

Pno. *senza ped.*

Hp. *mf*

Vn.1 *f*

Vn.2 *f*

163

Pno.

Hp.

166

Pno.

Hp.

compression 5

(♩ = 144c.)

169

Sop.

A.Fl.

Pno.

Hp.

Vn.1

Vn.2

f almost a moan *bright and clear*

oh ah ah

f

f

f

f

f

f

173

Sop. ah

A.Fl.

Vn.1

Vn.2

14

$\text{♩} = 120c.$

as before

179

Sop. oh ah ah ah ah

A.Fl.

Pno.

Vn.1

Vn.2

Va. *f*

15

♩ = 116c.

185

Sop.

A.Fl.

Pno.

Vn.1

Vn.2

Va.

Vc.

oh ah ah ah

f

191

Sop.

A.Fl.

Va.

Vc.

ah ah ah

16

♩ = 92c.

197

Sop. *oh ah ah ah ah ah ah ah ah ah ah*

A.Fl.

Bs. Cl.

Pno.

Va.

Vc.

204

A.Fl.

Bs. Cl.

to Piccolo

to B \flat Clarinet

scrim 3

♩ = 144c. *bright*

212

Pno.

Hp.

215 **17**

Pno.

Hp.

Vn.1 *mp* *mf*

Vn.2 *mp* *mf*

Va. *mp*

218

Pno.

Hp.

Vn.1 *mf*

Vn.2 *mf*

Va. *mf*

221

Pno.

Hp.

Vn.1

Vn.2

compression 6

♩ = 92c.

224

Picc.

Bb Cl.

Pno.

Hp.

Vn.1

Vn.2

ff

ff

f

ff

f

ff

18

♩ = 116c.

228

Picc.

B♭ Cl.

Vn.1

Vn.2

♩ = 144c.

232

Picc.

B♭ Cl.

Vn.1

Vn.2

scrim 4

♩ = 120

236

Picc.

B♭ Cl.

Pno.

Hp.

Vn.1

Vn.2

to Alto Flute

mf legato

senza ped.

mf

Pno.

Hp.

8va

19

Seven Happy Endings

♩ = 52c.

piano and harp continue playing scrim 4 together at ♩ = 120 independent of the conductor and ensemble

scrim 4 is a gradual, written out rallentando played simultaneously with Seven Happy Endings but not synchronized to it

A.Fl.

Pno.

Piano

Hp.

240

mp *mf*

20

(♩ = 52c.)

241 *mp*

Sop. Love, af - ter talk - ing all night, — where

A.Fl. *ff*

B♭ Cl. *p dolce*

Pno. *poco meno f*

Hp. *poco meno f*

8va

244

Sop. are — we? where did we be - gin? I need - ed to name this,

A.Fl. *pp*


B♭ Cl.

Pno.

Hp.

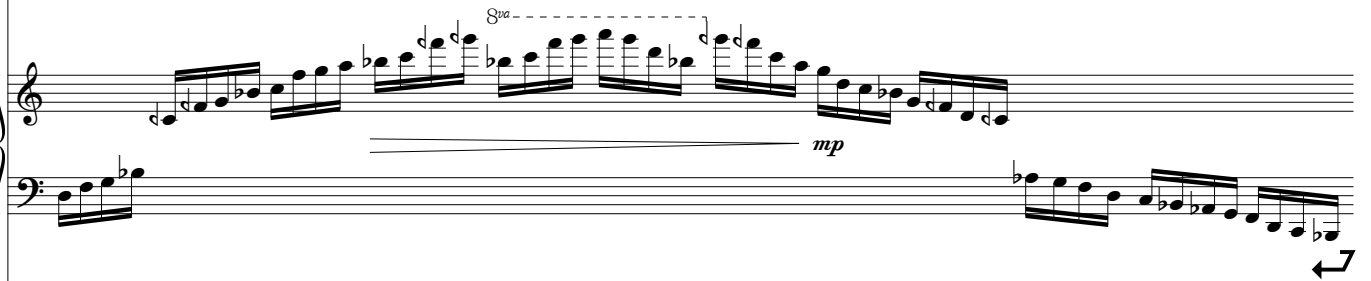
21

249

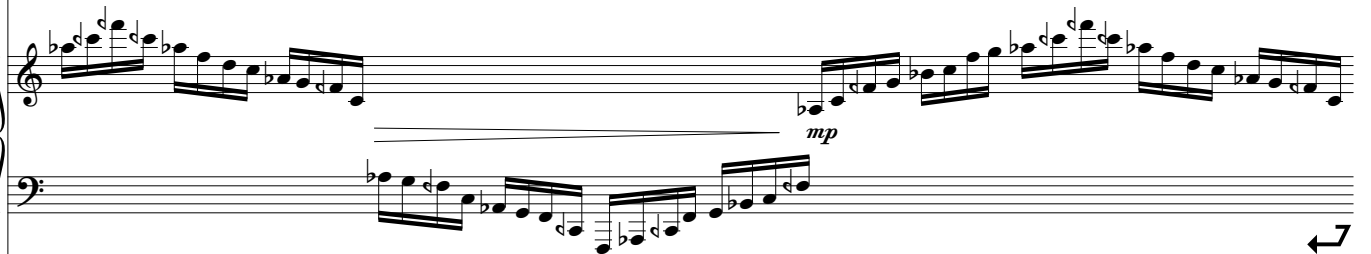
Sop.  need - ed to know what we meant when we said we, — when we said

A.Fl. 

B♭ Cl. 

Pno. 



Hp. 



Vn.1 

Vn.2 

254

Sop. us, — when we said this. — I want-ed to call it some-thing: —

A.Fl.

B♭ Cl.

Pno.

Hp.

Vn.1

Vn.2

8va-----

258

Sop. Sha - dows on a gar - den wall. A man — row - ing a -

A.Fl.

B♭ Cl.

Pno.

Hp.

Vn.1

Vn.2

263

Sop. - lone out to sea. — Sev - en hap - py end - ings.

A.Fl. *mp*

Bb.Cl.

Pno. 7:8 *mf*

Hp. 7:8 *mf*

Vn.1 *mp*

Vn.2 *mp*

22

268

Sop. *mf*
And you? — You were

A.Fl. *f* *p sub.*

B♭ Cl. *mp*

Pno. *p sub.* 7:8

7:8 7:8 7:8

Hp. *p sub.* 7:8

7:8 7:8 7:8 7:8 7:8 7:8

Vn.1 Vn.2

270

Sop. hap - py with two — rooms, and a door — to div - ide — them. And

A.Fl. *p*

B♭ Cl.

Pno. 7:8

Hp. 7:8

Va. *mfp*

23

276

Sop. day - light on ei - ther side of the door. — bor - rowed mu - sic

A.Fl.

B♭ Cl.

Pno.

Hp.

Vn.1

Vn.2

Va.

281

Sop. from an up-stairs room. And bells from down the street to

A.Fl.

B♭ Cl.

Pno.

Hp.

Vn.1

Vn.2

Va.

286

Sop. *ur—ge — our — sal — ty — hearts.*

A.Fl. *pp*

B♭ Cl.

Pno. 5:4 5:4 5:4 5:4 5:4

Hp. 5:4 5:4 5:4 5:4

Vn.1 *pp*

Vn.2 *pp*

Va.

292 **24** *mf*

Sop. *mf*
But I woke up one night and I re - al - ized I was

B \flat Cl. *mp*

Pno.

Hp.

Va. *mf*

Vc. *p* *mf*

297

Sop. fall - ing. I turned on the lamp and the lamp was

A.Fl. *p*

Bb Cl.

Pno. *mf* *p*

Hp. *mf* *p*

Vn.1 *p*

Vn.2 *p*

Va. *pp*

Vc. *pp*

Detailed description of the musical score: The score is for measures 297-300. The vocal line (Soprano) starts with a rest in measure 297, then sings 'fall - ing.' in measure 298, followed by 'I turned on the lamp and the lamp was' in measures 299 and 300. The instrumental parts include: Alto Flute (A.Fl.) with a melodic line starting in measure 298; Bb Clarinet (Bb Cl.) with a similar melodic line; Piano (Pno.) and Harp (Hp.) with arpeggiated accompaniment, featuring 3:2 triplets in measures 299 and 300; Violin 1 (Vn.1) and Violin 2 (Vn.2) with melodic lines; Viola (Va.) and Cello (Vc.) with sustained chords. Dynamics are marked as *p* (piano) for the vocal and string parts, *mf* (mezzo-forte) for the piano and harp, and *pp* (pianissimo) for the viola and cello.

302 **(25)**

Sop. fall-ing. And the hand that turned on the lamp was fall - ing. And the light was

A.Fl.

Bb Cl.

Pno.

Hp.

Vn.1

Vn.2

Va. poco sul pont.

Vc. poco sul pont.

viola and cello continue together, still - for now - at $\text{♩} = 52c$.
but independent of the conductor and ensemble

the written out accelerando will be superceded by
independent accelerandi and rallentandi for each instrument

307

Sop. *mp*
fall - ing, and ev - ery-thing the light touched fall - ing.

A.Fl. *mp*

B♭ Cl.

Pno.

Hp.

Vn.1 *mp*

Vn.2 *mp*

Va. *p*

Vc. *p*

312

Sop. And you were fall - ing a - sleep be - side me.

A.Fl.

Bb.Cl.

Pno.

Hp.

Vn.1

Vn.2

Va.

Vc.

accel. poco a poco

cresc. poco a poco

accel. poco a poco

cresc. poco a poco

317 *p* *mp*

Sop. And that was the first hap - py end - ing.

A.Fl. *pp* *mf* to Flute

B♭ Cl. *p* 3

Pno.

Hp.

Vn.1 *pp* *mf* 3

Vn.2 *pp* *mf* 3

Va. *poco mf* = 120

Vc. *poco mf* = 120

26

Pno. *count full duration*

Hp. *count full duration*

Va. *pp sub.* **repeat figure** *(no rallentando)*

Vc. *pp sub.* **repeat figure** *rallentando* — — — — — ♩ = 80c.

Pno.

Hp.

Va. *molto rallentando* — — — — — *to* *molto sul pont.* — — — — — ♩ = 52c. **stop**

Vc. *poco accel.* — — — — — ♩ = 116c. *molto sul pont.* *rallentando* — — — — — **stop**

27

Pno. *count full duration*

Hp. *count full duration*

compression 7

♩ = 144c.

323

Fl. *fff* *ft.*

B♭ Cl. *sf*

Pno. *mf* *ff sub.* *mf* 3

328

Fl. *fff*

B♭ Cl. *sf*

Pno. *ff sub.* *mf* *ff sub.* *mf* 5

scrim 5

♩ = 120c.

332

Pno. *ff*

Vn.1 *f* *nat.*

Vn.2 *f* *nat.*

Va. *f* *nat.*

Vc. *f* *nat.*

336

Vn.1
Vn.2
Va.
Vc.

♩ = 52c.

339

p

Sop. And the last one? It went some-thing like this:

Fl. *p* *f* *) sing

B♭ Cl. *sfz* *mp* *nat.* *ft. nat.*

compression 8

♩ = 144c.

344

ff an explosive groan

Sop. uh uh uh uh

Fl. jet whistle *ff*

B♭ Cl. *ff*

Pno. *ff*

(28)

349

Sop.

uh

uh

Fl.

B♭ Cl.

ff

ff

Pno.

scrim 6 (bleed)

(♩ = 144c.)

356

Fl.

Pno.

Vn.1

Vn.2

Va.

Vc.

con sord.

ppp

f

con sord.

ppp

f

con sord.

ppp

f

con sord.

ppp

f

359

Fl.

B♭ Cl.

Pno.

Vn.1

Vn.2

Va.

Vc.

ff

mp

ff

mp

ff

mp

ff

362

B♭ Cl.

Pno.

Vn.1

Vn.2

Va.

Vc.

ff

365 *mp*

Sop. *A child sat down,*

Fl. *p < f* *p < f*

B♭ Cl. *p < f*

Vn.1 *p*

Vn.2 *p*

Va. *p*

Vc. *p*

368 *mf* *mp*

Sop. *o - pened a book, and be - gan*

Fl. *p < f* *p < f* *p < f*

B♭ Cl. *p < f* *p < f* *p < f*

Vn.1

Vn.2

Va.

Vc.

371 *mp* (30)

Sop. to read. And what he

Fl. *p < f*

B♭ Cl. *p < f*

Vn.1

Vn.2

Va.

Vc.

374 *mf* *mp*

Sop. read out loud came to pass. And

Fl. *p < f*

B♭ Cl. *p < f*

Vn.1

Vn.2

Va.

Vc.

377

Sop. *what he kept to him - self stayed on the*

Fl.

B♭ Cl.

Vn.1

Vn.2

Va.

Vc.

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

3 *3* *3* *3* *5:4* *5:4* *5:4* *5:4*

3 *3* *3* *3* *5:4* *5:4* *5:4* *5:4*

380

Sop. *o - ther side of the moun - - - tains.*

Fl.

B♭ Cl.

Vn.1

Vn.2

Va.

Vc.

p < f *p < f* *p < f*

p *< f* *p < f* *p < f*

5:4 *5:4* *5:4* *5:4*

5:4 *5:4* *5:4* *5:4*

383 (31)

FL. $p < f$ $p < f$ $p < f$ $p < f$

B♭ Cl. $p < f$ $p < f$

Vn.1 f mp $dim.$

Vn.2 f mp $dim.$

Va. f

Vc. f

386

FL. $p < f$ $p < mf$

B♭ Cl. $p < mf$ $p < mf$

Vn.1 pp

Vn.2 pp

Va. f

Vc. f

389

Fl. *p*

B♭ Cl. *p < mf* *p*

Vn.1

Vn.2

Va. *mp sub.* 5:4 5:4 5:4 5:4

Vc. *mp sub.* 5:4 5:4 5:4 5:4

393

Fl.

B♭ Cl.

Vn.1

Vn.2

Va. *mf* 3:2 3:2 3:2 3:2 *pp*

Vc. *mf* 3:2 3:2 3:2 3:2 *pp*

(32)

398

Vn.1

Vn.2

Va.

Vc. *mf*

compression 9

♩ = 144c.

*cawing like a crow:
harsh, rough*

ff

very slightly less harsh

404

Sop. *a a a a a a a* *a a a a a a*

Fl. *breath sound* *f*

B♭ Cl. *ff*

Pno. *sfz* *sfz*

Vn.1 *ppp*

Vn.2 *ppp*

Va. *ppp*

Vc. *pizz. sul pont.* *ff*

almost normal:
a little pinched

still less harsh

409

Sop. *f* i i i i i *mf* ee ee ee ee

Fl. *f* *f*

B♭ Cl. *f* *mf*

Pno. *sfz* *sfz*

Vn.1

Vn.2

Va.

Vc.

414 (33)

Sop. *normal* e e e eh eh

Fl. *f*

B♭ Cl. *mp* *f*

Pno. *sfz* *sfz*

Vn.1 *f* *ppp sub.*

Vn.2 *f* *ppp sub.*

Va. *f* *ppp sub.*

Vc.

$\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$

i.e. m.418 = one beat of m.423

418

Sop. $\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$
 Fl. $\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$
 B♭ Cl. $\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$
 Pno. $\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$
 Vn.1 $\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$
 Vn.2 $\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$
 Va. $\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$
 Vc. $\text{♩} = \text{♩} = \text{of } \text{♩} = 82c.$

ehr

f

mf *mp* *p*

sfz

senza sord.

34

$\text{♩} = 82c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$

423

Sop. $\text{♩} = 82c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$
 B♭ Cl. $\text{♩} = 82c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$
 Hp. $\text{♩} = 82c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$
 Vn.1 $\text{♩} = 82c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$
 Vn.2 $\text{♩} = 82c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$
 Va. $\text{♩} = 82c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$
 Vc. $\text{♩} = 82c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$

to Bass Clarinet

But I

p *p* *p* *p*

p près de la table

arco nat.

pp *p*

428

Sop. *pro - mised se - - - ven ha - - - ppy*

Hp.

Vc.

433

Sop. *end - - - ings. I who know no - - -*

Hp. *nat. 3 3 3:2* *près de la table*

Vn.2 *senza sord. 3 3 3 3 3* *p*

Vc.

(35)

438

Sop. *- - - - thing a - - - bout end - - - ings.*

Hp. *nat. 3 3*

Vn.2 *3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Vc.

442 **36**

Sop. I who am al - - - - - ways

Hp. *près de la table*

Vn.2

Va. *senza sord.*
p

Vc. 3 3 3 3 3 3 3 3

446

Sop. at the be - - - - gi - - - - - nning

Hp.

Vn.2

Va.

Vc. 3 3 3 3 3 3 3 3

455

Sop. *ways feels like be -*

Bs. Cl.

Vn.1

Vn.2

Va.

Vc. *p < f p < f p < f mp*

458

Sop. *- gin ning.*

Bs. Cl.

Vn.1

Vn.2

Va.

Vc. *f*

38

461

Bs. Cl. *fp*

Vn.1 *mp* 6 *mfp* 6 6 6 6

Vn.2 *mp* *mfp*

Va. *mp* 5 *mfp* 5 5 5 5

Vc. *ff* *mfp*

463

Sop. *mf*
Not just the be -

Fl. *mp* 7

Bs. Cl. *mf* *mfp*

Hp. *mf*

Vn.1 6 6 6 6

Vn.2

Va. 5 5 5 5

Vc.

465

Sop. - gi ning of our know - ing

Fl. *mf*

Bs. Cl. *mf* *mfp*

Hp. *mf* *mfp*

Vn.1 6 6 6 6

Vn.2 5 5 5 5

Va. 5 5 5 5

Vc. 5 5 5 5

3:2

7

467

Sop. *più f* each o - - - -

Fl. *mf*

Bs. Cl. *f* *mfp*

Hp. *più f*

Vn.1 6 6 6 6 *cresc.* 6 6

Vn.2 5 5 5 5 *cresc.* 6 6

Va. 5 5 6 6 *cresc.* 6 6

Vc. 5 5 5 5 *cresc.* 6 6

7

469

Sop. - - - - - ther,

Fl. *f* 7

Bs. Cl. *f* *fp*

Hp. *f*

Vn.1 *fp* 7 7 7 7

Vn.2 *fp* 6 7 7 7

Va. *fp* 6 6 6 6

Vc. *fp* 6 6 6 6

39

471 *f*

Sop. but the

Fl. *f*

Bs. Cl. *f*

Pno. *f brittle*

Hp.

Vn.1


Vn.2

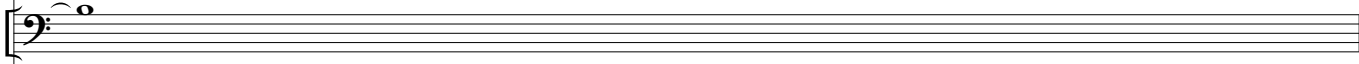
Va.

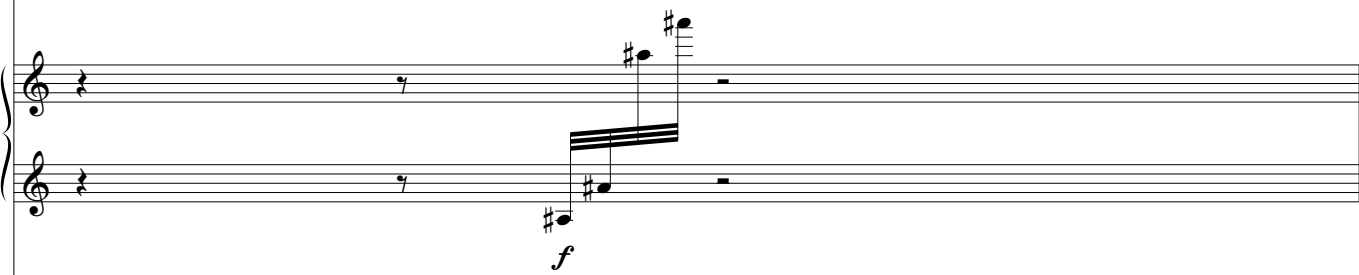
Vc.


Detailed description: This page of a musical score covers measures 471 to 474. It features eight staves: Soprano (Sop.), Flute (Fl.), Bass Clarinet (Bs. Cl.), Piano (Pno.), Harp (Hp.), Violin 1 (Vn.1), Violin 2 (Vn.2), Viola (Va.), and Violoncello (Vc.). The Soprano part begins at measure 471 with the lyrics 'but' and 'the'. The Flute and Bass Clarinet parts have a dynamic marking of *f*. The Piano part is marked *f brittle*. The Harp part has a dynamic marking of *f*. The string parts (Vn.1, Vn.2, Va., Vc.) are playing a rhythmic pattern with fingerings 6 and 7 indicated. A circled rehearsal mark '39' is located at the top left of the page.


472


Sop. 


Bs. Cl. 


Pno. 

Hp. 

Vn.1 

Vn.2 

Va. 

Vc. 

473

Sop. *ning*

Fl. *f* *fp*

Bs. Cl. *mf*

Pno. *f*

Hp.

Vn.1

Vn.2

Va.

Vc. *f*

474 *ff*

Sop. *of* *re - - -*

Fl. *ff*

Bs. Cl. *ff*

Pno. *f*

Hp. *ff*

Vn.1

Vn.2

Va.

Vc.

475

Sop. *a* - - - - - li - - -

Fl. *f* *ff*

Bs. Cl. *mp*

Pno. *ff*

Hp.

Vn.1

Vn.2

Va.

Vc.

476

Sop.

Fl.

Bs. Cl.

Pno.

Hp.

Vn.1

Vn.2

Va.

Vc.

ty

fp

ff

ff

ff

7

6

6

477

Sop. it - - - - self.

Fl. *ff*

Bs. Cl. *ff*

Pno. 6 6

Hp. *gl.*

Vn.1 *molto dim.*

Vn.2 *molto dim.*

Va. *molto dim.*

Vc. *molto dim.*

478 *mp*

Sop.

Fl. *mp* to B \flat Clarinet

Bs. Cl. *mp*

Pno. *fff*

Hp.

Vn.1

Vn.2

Va.

Vc.

479 *p*

Fl. *p*

Vn.1 *ppp*

Vn.2 *ppp*

Va. *ppp*

Vc. *ppp*

480

Fl. *ppp*

B♭ Cl. *senza vib.*
ppp

Vn.1

Vn.2

Va.

Vc.

481

Fl.

B♭ Cl.

Vn.1

Vn.2

Va.

Vc.

40

482

B♭ Cl.

Vn.1

Vn.2

Va.

Vc.

trb

gl.

to sul pont.

trb

gl.

trb

gl.

trb

gl.

41

Pno.

Hp.

Vn.1

Vn.2

Va.

Vc.

f

f

to col legno tratto

to col legno tratto

to col legno tratto

to col legno tratto

compression 10

♩ = 144c.

498

Fl. *fff*

B♭ Cl. *fff* flt. nat. flt. nat.

Pno. *fff*

Vn.1 *fff*

Vn.2 *fff*

Va. *fff*

Vc. *fff*

42

♩ = 60c.

502 **G.P.**

Sop. *pp* *gl.* *gl.* *gl.*
See — how — you and I —

Fl. **G.P.** *ppp*

B♭ Cl. **G.P.** *ppp* *ppp*

Pno. **G.P.** *ppp sempre*

Hp. **G.P.** *ppp sempre* *slow gl.*

507

Sop. *) whispered (unvoiced) **) spoken (voiced) nat. *** very breathy barely voiced
make this room — quiet - er — with — our — pre - sence.

Fl. *ppp*

B♭ Cl. *ppp*

Pno. *ppp*

Hp. *fast gl.*

511 **43** nat. 3:2 5 5 5:4

Sop. With — ev - ery word we say — the room grows

Fl. *ppp*

B♭ Cl. *ppp*

Pno.

Hp. *slow gl.*

Vn.1 *ppp sempre*

Vn.2 *ppp sempre*

Va. *ppp sempre*

Vc. *ppp sempre*

44

516

Sop. *quiet - er.* *With ev - ery word — we*

Vn.1

Vn.2

Va.

Vc.

520

Sop. *keep our - selves — from — speak - ing, — e - - - ven*

Pno.

Hp.

Vn.1

Vn.2

Va.

Vc.

45

524

Sop. quiet er. And nat. now I don't know where we

Fl. *) keyclick *mf*

B♭ Cl. *) keyclick *mf*

Pno.

Hp. *près de la table* *fast gl.*

Vn.1

Vn.2

Va.

Vc.

528

Sop. are. Still need - ing to call it some - - -

Fl. *mp*

B♭ Cl. *mp*

Pno.

Hp. *près de la table with fingernails fast gl.* nat. *fast gl.*

Vn.1 *sul pont.*

Vn.2 *sul pont.*

Va. *sul pont.* *p*

Vc. *sul pont.*

46

531

Sop. - thing:

Fl. [3]

B♭ Cl. [3]

Pno.

Hp. *slow gl.*

Vn.1 *p* *ppp* *mp*

Vn.2 *p* *ppp* *mp*

Va. *ppp* *mp*

Vc. *p* *ppp* *mp*

compression 11

♩ = 144c. ♩ = 82c.

536

Sop. G.P. G.P. (47) *p*
The

Fl. G.P. *sfz* *ff* G.P. *mp*

B♭ Cl. G.P. *sfz* *ff* G.P. *mp*

Pno. G.P. *sfz* G.P.

Vn.1 *ppp* G.P. *sfz* G.P.

Vn.2 *ppp* G.P. *sfz* G.P.

Va. *ppp* G.P. *sfz* G.P.

Vc. *ppp* G.P. *sfz* G.P.

543

Sop. *f* fou - oun - tain's wa - ter ring-ing the lip of the

Fl. *f*

B♭ Cl. *f*

Pno. *f*

Hp. *f*

compression 12

♩ = 144c.

547

Sop. rock. **G.P.** **G.P.**

Fl. **G.P.** **G.P.** *sfz*

B♭ Cl. **G.P.** **G.P.** *sfz*

Pno. **G.P.** **G.P.** *sfz* *sfz*

Va. **G.P.** **G.P.** *sfz*

Vc. **G.P.** **G.P.** *sfz*

♩ = 120

552 G.P. G.P. *mf legato* *senza ped.*

Pno.

G.P. G.P.

Hp.

G.P. G.P. *mf*

48

♩ = 60c.

556 G.P. *pp*

Sop.

A clock — the bees — un - earth, ga - ther - ing — the

Fl.

G.P. *p* *ppp*

Pno.

G.P. *ppp* *f*

Hp.

G.P. *ppp* *f*

Vn.1

G.P. nat. pizz. *pp*

Vn.2

G.P. nat. pizz. *pp*

Va.

G.P. nat. pizz. *pp*

Vc.

G.P. nat. pizz. *pp*

561

Sop.

5

6

3

5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Fl.

breath sound

B♭ Cl.

ppp

Vn.1

Vn.2

Va.

Vc.

564

Sop.

6

3

0 0 0 0 0 0 0 0 0

Fl.

B♭ Cl.

breath sound

Vn.1

Vn.2

Va.

Vc.

no cresc.

no cresc.

no cresc.

no cresc.

49

567

Sop. ver - - - - spilled min - - - - - utes.

Fl. *mf*

B♭ Cl. *mf*

Pno. *f*

Hp. *f*

Vn.1

Vn.2

Va.

Vc.

Objects and Intervals *schema*

| section | measures | \flat | \sharp | $\#$ |
|--------------------------------|----------|---------|----------|------|
| scrim 1 | 1—8 | | • | |
| pool | 9—25 | | • | |
| <i>scrim 1</i> | 26—28 | | • | |
| compression 1 | 29—43 | | • | |
| compression 2 | 44—55 | | • | |
| It Was Raining in Delft | 56—84 | • | | |
| compression 3 | 85—98 | | • | |
| compression 4 | 99—104 | | • | |
| <i>It Was Raining in Delft</i> | 105—160 | • | | |
| scrim 2 | 161—170 | | • | |
| compression 5 | 171—211 | | | • |
| scrim 3 | 212—224 | | • | |
| compression 6 | 225—238 | | | • |
| scrim 4 | 239— | •—• | | |
| Seven Happy Endings | 240—320 | | • | |
| <i>scrim 4</i> | —322 | •—• | | |
| compression 7 | 323—333 | | • | |
| scrim 5 | 334—338 | •—• | | |
| <i>Seven Happy Endings</i> | 339—343 | | • | |
| compression 8 | 344— | | • | |
| scrim 6 (bleed) | 356—362 | •—• | | |
| <i>compression 8</i> | —364 | | • | |
| <i>Seven Happy Endings</i> | 365— | | • | |
| compression 9 | 404—422 | | • | |
| <i>Seven Happy Endings</i> | —497 | | • | |
| compression 10 | 498—501 | | | • |
| <i>pause</i> | 502 | | | |
| <i>Seven Happy Endings</i> | 503—535 | | • | |
| <i>pause</i> | 536 | | | |
| compression 11 | 537—539 | | | • |
| <i>pause</i> | 540 | | | |
| <i>Seven Happy Endings</i> | 541—548 | | • | |
| <i>pause</i> | 549—550 | | | |
| compression 12 | 551 | | | • |
| <i>pause</i> | 552—553 | | | |
| <i>scrim 4</i> | 554—555 | • | • | |
| <i>pause</i> | 556 | | | |
| <i>Seven Happy Endings</i> | 557—571 | | • | |