

THE UNIVERSITY OF CHICAGO

STAIN, BLOOM, MOON, RAIN

A DISSERTATION SUBMITTED TO  
THE FACULTY OF THE DIVISION OF THE HUMANITIES  
IN CANDIDACY FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

BY  
DAVID CLAY METTENS

CHICAGO, ILLINOIS

JUNE 2021

# DAVID CLAY METTENS

stain, bloom, moon, rain

---

*for Large Ensemble*

Full Score

## Instrumentation

Flute (doubling Piccolo and Alto Flute)  
Oboe (doubling English Horn)  
Clarinet in B-flat (doubling Bass Clarinet)  
Alto Saxophone in E-flat (doubling Baritone Saxophone in E-flat)  
Horn in F

### 2 Percussionists

Percussion 1: Glockenspiel  
Vibraphone  
with aluminum foil preparation (F4, G4, C5, D5; movement I. only)  
4 Triangles (low, medium-low, high, and very high)  
Splash Cymbal  
Sizzle Cymbal  
5 Shakers (arranged from high to low on a padded/foam surface)  
Bongos  
Conga (tuned low)  
Bass Drum



Percussion 2: Crotales (2 octaves)  
Marimba (5 octave)  
with aluminum foil preparation (Bb2, F3; movement I. only)  
Thai Gongs (C#4, D4, E4, F4, F#4, G4, A4, Bb4, flat on a towel-covered surface behind the upper range of the Marimba keyboard, sometimes suspended)  
Medium-Large China Cymbal  
Large Suspended Cymbal  
Pedal Bass Drum  
Medium Tam-tam


Harp  
Piano

2 Violins  
Viola  
Cello

## Performance Notes

### General

 Sixth-tone (31 cents) lower than , an untempered 7<sup>th</sup> partial

 Quarter-tone (50 cents) lower, three-quarters-tone lower, quarter-tone higher, and three-quarters-tone higher

—————→ Gradual transition from one playing technique to another

### Winds

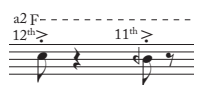


Flute harmonic trills: While trilling between two fingerings, change partials to obtain the indicated harmonics. Fundamental fingerings are shown in the parts as diamond noteheads and the sounding pitches are normal noteheads above them.

Oboe reed extended: Pull the reed *almost* entirely out of the instrument to produce a distorted, multiphonic timbre on fingerings in the first octave. Use a lot of air pressure and a firm embouchure. Distortion increases as the oboist takes in more of the reed, with lips almost touching the thread. The resulting pitch sounds about a half-step lower than the written pitch.

Bisbigliando: Trill from a note to another fingering for that same note OR a very subtle microtonal trill, depending on context, ease, and availability of alternate fingerings.

### Brass



A note name with a dashed bracket or arrow indicates “natural horn” playing. The note name is the sounding fundamental, but the written pitches are transposed for Horn in F. Do not change valve combinations for the bracketed passages or “correct” the intonation of any of the partials. The “out of tune” quality of the 7<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> partials is especially desirable. Partial numbers are sometimes included for clarity. Fingerings appear with the fundamental note and bracket/arrow in the parts.

## Duration

ca. 14 minutes

## Program Note

In October 2016, I came across a collection of 9<sup>th</sup> and 11<sup>th</sup> century Japanese poems, in English translations by Jane Hirshfield. I was struck by the simplicity of these aphoristic poems, as well as the immense range and depth of their emotional content, exploding out of their modest, five-line forms. I've returned to them as sources of inspiration for my music a number of times over the last four years, first with *Into the empty sky* for sextet and electronics, and then in two groups of settings: *In this world* for soprano and large ensemble and *Ink Dark* for mezzo-soprano and string quartet. As much as the poetry already aligned with the hazy dream worlds and delicate textures of my earlier music, its varied imagery also pushed me to expand my compositional language to incorporate new gestures, sound worlds, and musical juxtapositions.

My piece for the Grossman Ensemble, *stain, bloom, moon, rain*, explores four such images that recur throughout the poetry collection. In the first movement, stains manifest as soft, sustained dissonant harmonies or noisy additions to the characteristic sounds of the instruments, like metaphorical guitar distortion pedals. At the beginning of the second movement, a simple dyad gradually blooms outward into richer and richer harmonies. The latter half of the movement re-imagines these dyads as luminous chimes accompanying distant solos. The final movement re-contextualizes several of the musical ideas and poetic images from the preceding two movements, reflecting the poets' practice of recycling the same images with new emotional valences. Rain alternately suggests aging, loneliness and dejection, or a cool balm to relieve burning, racing thoughts. Here, it transforms harsh or brittle points into a blurry watercolor of bleeding colors and dripping harmonies.

# stain, bloom, moon, rain

for the Grossman Ensemble

## I. stain

Still, but intense ♩ = 84

The score is for the first movement, "I. stain", in C major, 3/4 time, with a tempo of 84 beats per minute. The instrumentation includes Flute, Oboe, Clarinet in B $\flat$ , Alto Sax, Horn in F, Percussion 1 (triangle), Percussion 2 (thai gong), Harp, Piano, Violin I, Violin II, Viola, and Cello. The score is divided into two systems. The first system includes the woodwinds, horns, Percussion 1, Percussion 2, Harp, and Piano. The second system includes the strings. The Percussion 1 part features a med.-low triangle and a high triangle. The Percussion 2 part features a thai gong (suspended). The Piano part features a melody in the right hand and accompaniment in the left hand, with dynamics ranging from *f* to *pp*. The strings are marked "Still, but intense" and play a simple accompaniment.

8

Fl.

Ob.

B♭ Cl.

A. Sx.

Hn.

Perc. 1

low triangle  
*mf*

Perc. 2

thai gong (suspended)  
*mf*

Hp.

Pno.

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

Vln. I

con sord. (regular mute)  
*ppp* *p* *pp*

Vln. II

Vla.

Vc.

*ppp* *f*

15 **A** *poco string.*

Fl.

Ob.

B $\flat$  Cl.

A. Sx.

Hn.

Perc. 1  
*med.-low triangle* *high triangle* *very high triangle*  
*p* *p* *mf* *mp*

Perc. 2  
*crotales*  
*soft mallet*  
*p*

Hp.  
*mp*

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

15 **A** *poco string.*

Vln. I

Vln. II

Vla.

Vc.

**B**

Suddenly frozen  $\text{♩} = 42$  Stark  $\text{♩} = 72$

21  $\text{♩} = 96$

Fl.  $\text{♩} = 96$

Ob.  $\text{♩} = 96$

B. Cl.  $\text{♩} = 96$

A. Sx.  $\text{♩} = 96$

Hn.  $\text{♩} = 96$

Perc. 1  $\text{♩} = 96$

Perc. 2  $\text{♩} = 96$

Hp.  $\text{♩} = 96$

Pno.  $\text{♩} = 96$

Vln. I  $\text{♩} = 96$

Vln. II  $\text{♩} = 96$

Vla.  $\text{♩} = 96$

Vc.  $\text{♩} = 96$

oboe  $\text{ppp}$   $\text{mp}$

bass clarinet  $\text{pp}$

sizzle cymbal soft mallet  $\text{ppp}$   $\text{mp}$

vibraphone soft mallet  $\text{pp}$   $\text{p}$

tam tam scrape with triangle beater  $\text{pp}$   $\text{mf}$   $\text{mp}$  tam tam beater

Hp.  $\text{ppp}$   $\text{p}$   $\text{p}$

Pno.  $\text{f}$   $\text{♩}$  (flutter/clear pedal?)

Vln. I practice mute  $\text{ppp}$   $\text{p}$   $\text{pp}$

Vln. II practice mute  $\text{ppp}$   $\text{p}$   $\text{pp}$

Vla.  $\text{ppp}$   $\text{p}$   $\text{pp}$

Vc. con sord. (regular mute)  $\text{ppp}$   $\text{p}$



27 **alto flute**

Alto Fl. *p* *pp* *mp*

Ob.

B. Cl.

B. Sax.

Hn. *ppp*

Perc. 1

Perc. 2

Hp. *mp* *pp* *mf* *mp*

Pno. *pp*

Vln. I

Vln. II

Vla.

Vc. *senza sord.* *p* *pp* *mp* *pp* *mp*

*stain, bloom, moon, rain* - Score in C

**C**

33

Alto Fl. *mf* *mp* *mf > p* *mp*

Ob.

B. Cl.

B. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

**C**

33

Vln. I

Vln. II

Vla.

Vc. *p*

stain, bloom, moon, rain - Score in C

**D** *accel.*-----

40

Alto Fl. *pp*

Ob. *pp*

B. Cl. *ppp* *f*

B. Sax.

Hn. *pp*

Perc. 1  
vibraphone prepared with aluminum  
very soft mallets *pp*

Perc. 2  
marimba prepared with aluminum  
very soft mallets *ppp*

Hp. (B $\flat$ /B $\natural$ )  
buzz

Pno. *ppp* *f*

**D** *accel.*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *mp* *p* *ppp*

**A tempo, intense** ♩ = 84

45

Alto Fl.

Ob.

B. Cl.

B. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pp*  
*sub.*  
baritone saxophone

*pp*

*f* *p* *pp* *mf* *gentler* *pp*

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

*f* *p*

*f* *p*

*mf* *gentler* *p*

*f* *p*

*mf* *gentler* *p*

*ff* *p* *ff* *p* *f*

*ff* *p* *ff* *p* *f*

*ff* *p* *ff* *p* *f*

→ m.s.p. ord.

*mf* *pp* *f* *pp* *mf* *gentler* *p*

**E**

51

Alto Fl. *p* *mf*  
fade in singing/distortion

Ob.

B. Cl.

B. Sax.

Hn. *ppp*

Perc. 1  
remove aluminum preparation

Perc. 2  
thai gong (suspended)  
*mp*

Hp.

Pno. *p*

**E**

51

Vln. I *pp* *mf* *pp* *pp*

Vln. II *pp* *mf* *pp* *pp*

Vla. *pp* *mf* *pp* *pp*

Vc. *ppp* *pp*

58

Alto Fl. *p* *mf* voice gliss.

Ob. *pp* *mf* *mp* *f*

B. Cl. *pp* *mf*

B. Sax. *pp* *mf*

Hn. *pp* *mp* *pp* *mp* *p* *mf* voice gliss.  
fade in singing/distortion

Perc. 1

Perc. 2 *mp* thai gongs (suspended)

Hp.

Pno. *f*

Vln. I *mf* *p* *f* *p* *f*

Vln. II *mf* *p* *f* *p* *f*

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

Vc.

63 *poco string.*

Alto Fl.

Ob.

B. Cl.

B. Sax.

Hn.

percussion 1

percussion 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pp* *mf* *pp* *mf*

*mf* *mf*

*mf* *ff* *mf* *ff* *mf* *ff*

*mf* *ff* *mf* *ff* *mf* *ff*

*mf* *ff* *mf* *ff*

*mf*

pedal bass drum

splash cymbal  
soft mallets

3 3 3

3 3 3

II III

67 **F** *a tempo*

Alto Fl.

Ob. *reed extended -*  
*oboe (multiphonics/distortion)*  
*ff*  
*snarling*

B. Cl. *ff*  
*snarling*

B. Sax. *f*  
*snarling*  
*loco*

Hn. *p* *ff*

Perc. 1 splash cymbal with stick *f*

Perc. 2 med.-large china cym. *ff* soft mallet with stick  
pedal bass drum *f*

Hp. *(F7/Fb) buzz*  
*ff*

Pno. *ff* *mp* *f*  
*6 roaring*

Vln. I *ff*

Vln. II *ffp*

Vla. *ffp*

Vc. *ff* *p* *ff*  
*vib. ord.* *V* *m.s.p.*





**G**  
piccolo

Picc. *f*

Ob.

B. Cl.

B. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno. *ff*

**G**

Vln. I *pp* *mf* *molto vib. (wide)*

Vln. II *mf* *molto vib. (wide)*

Vla. *mf* *molto vib. (wide)*

Vc. *f* *ff* *warmer, espress.*

stain, bloom, moon, rain - Score in C

78

Picc. *mp* *ff* *f*

Ob. reed extended *mf* *ff*

B. Cl. *mf* *ff*

B. Sax. *mf* *ff*

Hn. *p* *ff*

Perc. 1

Perc. 2 med.-large china cym. soft mallets *p* *f*

Hp. (F $\flat$ /F $\flat$ ) buzz *ff*

Pno. *p* *f* *ff*

Vln. I non vib. *p* *f* *molto vib. (wide)*

Vln. II *f* *molto vib. (wide)*

Vla. non vib. *p* *f*

Vc. *f* *ff*

**H**

82

Picc. *ff* *f* *ff*

Ob.

B. Cl.

B. Sax.

Hn. *F*

Perc. 1

Perc. 2

Hp.

Pno. *(8va)*

**H**

82

Vln. I non vib. *mp* *f* *non dim.* molto vib. (wide)

Vln. II non vib. *mp* *f* *non dim.* molto vib. (wide)

Vla. non vib. *mp* *f* *non dim.* molto vib. (wide)

Vc. *3* *6* *5*

stain, bloom, moon, rain - Score in C

86

Picc. *ff*

Ob. *reed extended ff*

B. Cl. *mf* *ff*

B. Sax. *mf* *ff*

Hn. *F* *mf* *ff*

Perc. 1 splash cymbal *f*

Perc. 2 med.-large china cym. *p* *f*

Hp. (D $\sharp$ /D) buzz *f*

Pno. *mf* *ff* *ff*

Vln. I non vib.  $\rightarrow$  molto vib. (wide) *p* *f*

Vln. II non vib.  $\rightarrow$  molto vib. (wide) *p* *f*

Vla. non vib.  $\rightarrow$  molto vib. (wide) *p* *f*

Vc. *loco*



100 **I**

Alto Fl. *pp* emerge from Clarinet *p* *pp* *mf*

Ob.

B♭ Cl. *ppp* *mp* *espress.* *molto* *pp*

B. Sax.

Hn. *pp* *mp*

Perc. 1

Perc. 2 remove aluminum preparation

Hp.

Pno.

100 **I**

Vln. I *p* *f* *molto vib. (wide)*

Vln. II *ppp* *mf* *molto vib. (wide)*

Vla. *mf* *molto vib. (wide)*

Vc. *pp* *espress.* *mf* emerge from Clarinet





**J** II. bloom / moon

111 Smooth, flowing ♩ = 96

Fl.

Ob.

B. Cl.

A. Sx.

Hn.

Perc. 1

vibraphone (motor off)  
soft mallets  
*p*  
Ped. →

Perc. 2

Hp.

*p*

Pno.

plucked  
*mp*

Ped. →

**J**

111 Smooth, flowing ♩ = 96

Vln. I

Vln. II

practice mute  
*pp* → *p*  
con sord. (regular mute)

Vla.

*ppp* → *pp* (3)  
*ppp* → *p* (5)

Vc.

**K**

118

Fl. *flute*  
*p*

Ob.

B. Cl. *bass clarinet*  
*pp* *mp*

A. Sx.

Hn. *ppp* *p*

Perc. 1 *leo.*

Perc. 2

Hp.

Pno. *ord.* *plucked*  
*mp* *p*

Vln. I *con sord. (regular mute)*  
*ppp* *mp*

Vln. II *con sord. (regular mute)*  
*ppp* *pp* *mf* *p*

Vla. *pp* *mp* *con sord. (regular mute)*  
*ppp* *pp* *mf* *p*

Vc. *con sord. (regular mute)*  
*ppp* *pp* *mf* *p*

**K**

L

126

Fl. *p* *mp*

Ob.

B. Cl.

A. Sx. *ppp* < *ppp* <

Hn. *ppp* *p*

Perc. 1 *p* *ppp*

Perc. 2

Hp. *p* *mp*

Pno. *mp* *plucked* *plucked* *p*

L

126

Vln. I *ppp* *p* *mf* *p*

Vln. II *mp* *ppp* *p* *mf* *p*

Vla. *ppp* *mp* *ppp* *p* *mf* *p* *pp* <

Vc. *ppp* *p* *p* *mf* *p*

133

Fl. *p* *p < f*

Ob. (Marimba) reed ord. *p* *mp*

B. Cl. side key (top 2) *mf* *p*

A. Sx. *p* *ppp* *p* *ppp* *p*

Hn.

Perc. 1

Perc. 2 marimba *mf*

Hp. *mp* *p*

Pno. ord. *mp* plucked- *mp*

Vln. I 133 *mf* *p* pizz. *f* arco *port. sempre* *p* *mf* *f*

Vln. II *mf* *p* *port. sempre* *mp < mf* *f*

Vla. *mf* *p* *port. sempre* *mp < mf* *f*

Vc. *mf* *p* pizz. *f* arco *port. sempre* *p* *mf* *f*

140 **M**

Fl. *p* *p* *p*

Ob.

B. Cl. *mf* *mf* *mf*  
sim. side key  
side key  
side key (c3)

A. Sx. *ppp* *p* *mf*

Hn.

Perc. 1 *p*  
Lead

Perc. 2 *mf*

Hp. *mp* *p* *mp*

Pno. *mp* *ord.*

Vln. I *p* *mp* *ppp* *mp* *f* *f > p* *f*  
gliss. *pizz.* *arco*

Vln. II *p* *mp* *ppp* *mp* *ppp* *f* *f > p* *f*  
gliss. *pizz.* *arco*

Vla. *p* *mp* *mp* *ppp* *< mp* *f* *f > p* *fp* *< mp*  
gliss. *pizz.* *arco*

Vc. *p* *mp* *f* *f > p* *f*  
*pizz.* *arco*

146

Fl. *mp* *3* *p* *p* *mp* *3* *p* *mf*

Ob. *mf* *3* *p*

B. Cl. *mf* side key

A. Sx. *mf* side key (c3) match/blend with Cl.

Hn. *p* *mp* *pp*

Perc. 1 *p* *3* *ppp* *sed.*

Perc. 2

Hp. *mf*

Pno. *mf* *mp*

Vln. I *p* *f* *p* *f* *p* *f* *sub.*

Vln. II *p* *f* *p* *f* *p* *f* *sub.*

Vla. *pp < mp* *f* *f* *3* *p* *mf* *sub.*

Vc. *p* *f* *p* *f* *p* *mf* *sub.*

**N**

153

Fl. *p* *p* *mf*

Ob. *p* *mf* *mp*

B. Cl. *ppp* *mp* *ppp*

A. Sx. *p* *mp*

Hn. *p* *mp*

Perc. 1 *mp* *ppp* *p* *ppp*  
bass drum  
very soft mallets

Perc. 2 *ppp* *mp*  
very soft mallets

Hp.

Pno.

**N**

153

Vln. I *pp* *ff* *p* *mf* III

Vln. II *pp* *ff* *p* *mf*

Vla. *pp* *ff* *p* *mf*

Vc. *pp* *ff* *p* *mf*  
*vib.*

**O** Faster, shimmering ♩ = 104

161

Fl. *pp* *ppp* *pp* harmonics sim.

Ob. *pp*

B. Cl.

A. Sx. *p* *mp > p* *mp > p*

Hn. *mf > p* *mf > p* *mf > p*

Perc. 1  
vibraphone *mp* *mp*

Perc. 2  
thai gong (suspended) *mf*

Hp. *mf*

Pno. *mp* *mf*

Vln. I (rapid alternation between normal/harmonic finger pressure) *sfzp* *sfzp* *sfzp* *sfzp* sim.

Vln. II (rapid alternation between normal/harmonic finger pressure) *pp* *sfzp* *sfzp* *sfzp* *sfzp* sim.

Vla. (rapid alternation between normal/harmonic finger pressure) *pp* *sfzp* *sfzp* *sfzp* sim.

Vc. *pp* *sfzp*



168

**P**

Fl.

pp *p* pp *p* pp *mp* pp *mp* *p*

E. Hn.

english horn

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

B♭ Cl.

A. Sx.

*mp* *p* *mf* *p*

Hn.

Perc. 1

*p*

Perc. 2

large sus. cym.

*p*

Hp.

*f* *mp*

Pno.

(8va)

Vln. I

168

II III III IV III

*p* *mp* *mp* *p*

legato

Vln. II

III II

*pp* *mp* *p*

legato

senza sord.

*p* *f* *p*

Vla.

senza sord.

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

Vc.

senza sord.

I (rapid alternation between normal/harmonic finger pressure)

pizz.

*sfzp* *f*

arco

*p* *f* *p*

174

Fl.

*mp* *p*

*p* *mf*

**Q**

E. Hn.

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

B♭ Cl.

*mp*

A. Sax.

*p* *mf* *pp* *mp* *mp*

bisbig. ~

Hn.

*p* *mf* *fp*

Perc. 1

*p* *mp* *pp*

*scd.*

Perc. 2

*p* *f* *molto*

take two brass mallets & two med.-hard marimba mallets

Hp.

*mf*

Pno.

*mf*

*8va*

Vln. I

174

*p* *mf non dim.*

**Q**

Vln. II

*mf* *p* *p* *f* *p* *p* *mf non dim.*

Vla.

*mf* *p* *p* *f* *p* *p* *mf non dim.*

Vc.

*mf* *p* *pp* *f* *p* *p* *mf non dim.*

senza sord.  
IV

III

II

IV

180 *accel.* **Faster** ♩ = 108 *accel.* **Faster** ♩ = 112

The score consists of the following staves:

- Fl.** Flute
- E. Hn.** Euphonium
- B♭ Cl.** B♭ Clarinet
- A. Sax.** Alto Saxophone
- Hn.** Horn
- Perc. 1** Percussion 1
- Perc. 2** Percussion 2
- Hp.** Harp
- Pno.** Piano
- Vln. I** Violin I
- Vln. II** Violin II
- Vla.** Viola
- Vc.** Cello

Key performance instructions include *trill*, *mf*, *f*, *mp*, *non dim.*, *sub.*, and *accel.*. The score is written in 3/4 time and features various key signatures and rhythmic patterns.

*stain, bloom, moon, rain* - Score in C

186 *accel.*

**R** Faster still ♩ = 120 (♩ = 80)

Picc. *mf*

E. Hn. *f* *to oboe*

B♭ Cl. *bisbig.* *mp* *bisbig.~* *mp* *bisbig.~* *mp* *mf* *f* *f*

A. Sx. *bisbig.* *mp* *bisbig.~* *mp* *bisbig.~* *mp* *mf* *f*

Hn. *f* *p*

Perc. 1 *f* *triangles* *glockenspiel* *f* *mp*

Perc. 2 *crotales* *brass mallets* *mf* *marimba* *med.-hard mallets* *f*

Hp. *f* *p* *f* *f*

Pno. *f* *ff*

Vln. I *f* *p* *mp* *f* *f* *ff* *arco* *mf*

Vln. II *f* *p* *mp* *f* *non dim.* *mf*

Vla. *f* *p* *mp* *f* *non dim.* *f* *pizz.*

Vc. *f* *p* *mp* *f* *non dim.* *f* *pizz.*

192

Picc.   
 E. Hn.   
 B $\flat$  Cl.   
 A. Sax.   
 Hn.   
 Perc. 1   
 Perc. 2   
 Hp.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.

$f$   $<f$   $<f$   $<f$    
 $mf$   $f$   $<f$   $f$   $<f$   $f$    
 $f$   $p$   $f$   $p$   $f$   $p$   $f$   $p$    
 $mf$   $f$   $mp$   $f$   $sub.$   $ff$    
 $ff$    
 (8va)   
 $f$   $non dim.$   $pizz.$   $ff$   $arco$   $ff$    
 $f$   $non dim.$   $ff$   $ff$    
 $f$   $non dim.$   $ff$   $mf$    
 $f$   $non dim.$   $f$   $pizz.$

198 S

Picc. *p* *f*

E. Hn. *mp* *legatissimo* *f*

B♭ Cl. *ff* *mf* *f* *mf* *ff*

A. Sx. *f* *f* *f* to baritone saxophone

Hn. *p* *f*  
high triangle

Perc. 1 *f* *f*  
vibraphone (motor off)

Perc. 2 *mf*  
crotales  
marimba

Hp.

Pno.

Vln. I *ff* *f* *ff* *mp*

Vln. II *f* *f* *f* *f* *ff* *mp*  
match Vcl.

Vla. *ff* *ff* *f* *ff* *p* *mp*  
highest note possible sul C

Vc. *f* *f* *f* *f* *ff* *mp*

204

Picc. *f* *p* *f*

Ob. *p* *mp* *mf*

B♭ Cl. *p* *f* *pp*

A. Sx.

Hn. *pp* *p* *mf* *pp*

Perc. 1 *p* *mf* *p*

Perc. 2 *p* *mf*

Hp. *mf*

Pno. *mp* *f*

Vln. I *mp* *mp* *ff* *mp*

Vln. II *pp* *mp* *f* *mp* *pp*

Vla. *pp* *mp* *ff* *pp*

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

large sus. cym.  
soft mallets

(fast, tight trem.)

non trem.

*8va*

*7*

*6*

*3*

*3*

*6*

*3*

*3*

208

Picc. *pp*

Ob. *mp* *mf* *p* *mf* *p*

B♭ Cl. *p* *mf* *pp*

B. Sax. *pp* *mp* *p*

Hn. *pp* *mp* *pp*

Perc. 1 *p* *mp* *p*

Perc. 2 *pp* *mp*

Hp. *mp* *p*

Pno. *p* *mf* *ppp*

Vln. I *mp* *ff* *pp* *mf*

Vln. II *mp* *ff* *pp*

Vla. *mp* *ff* *p* *mp* *p*

Vc. *p* *f* *pp* *p* *mp*

baritone saxophone

*8va*

*8vb*

*non trem.*

*punta d'arco*



**T** Quasi Tempo I ♩ = 92

214

Picc. *ppp*

Ob.

B♭ Cl. *pp*

B. Sax. *pp airy* *pppp*

Hn.

Perc. 1  
 low triangle *pp*  
 high triangle *p*  
 vibraphone *p*

Perc. 2  
 crotales  
 soft mallets (rubber or wood wrapped with moleskin)  
*mp*

Hp. *pp*

Pno. *p* sempre l.v. loco

214

Vln. I *ppp* molto sul tasto

Vln. II *p* practice mute *p*

Vla. *ppp* punta d'arco molto sul tasto

Vc. *ppp*

222

Fl.

Ob.

B♭ Cl.

B. Sax.

Hn.

Perc. 1

med.-low triangle

*pp*

Perc. 2

Hp.

*p*

Pno.

*sva*

Vln. I

222

ord.

*ppp*

Vln. II

*mf* *ppp* *p* *ppp* *p non dim.*

Vla.

ord.

*ppp*

Vc.

ord.

*ppp*

229 **U**

Fl.

Ob.

B♭ Cl.

A. Sx.

Hn. *con sord.*  
*pp lontano* *mp* *ppp*

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

Perc. 2 *thai gong (suspended)*  
*crotales*

Hp.

Pno. *(8va) loco* *8va* *8va*  
*p*

229 **U**

Vln. I *ppp*

Vln. II *ppp* *p* *5*

Vla. *ppp*

Vc. *ppp*

Very slow ♩ = ca. 46

V A tempo ♩ = 92

236

Fl.

Ob. *with mute*  
*p* — *f* — *p*

B♭ Cl. *pp* — *p* — *f* — *pp*

A. Sx.

Hn. *pp* *lontano* — *mf* — *p*  
take 3 glock. mallets  
high triangle

Perc. 1  
glockenspiel  
soft mallets (blend with Piano)  
*pp*  
tam tam

Perc. 2  
*p* — *pp* — *mp* — *mp*  
*ppp* *sempre*

Hp.  
*mf* — *pp* — *f*

Pno.  
*mf* — *p*  
*8va*

Very slow ♩ = ca. 46

V A tempo ♩ = 92

236

Vln. I *p* — *f*  
slow — fast

Vln. II *p* — *f*  
senza sord. II  
slow — fast

Vla. *p* — *f*  
slow — fast

Vc. *p* — *f*  
slow — fast

244

Fl.

Ob.

B $\flat$  Cl.

A. Sx.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pp* *mf*

*pp* *p*

*p* *mp*

250

Fl.

Ob.

B♭ Cl.

A. Sx.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

pp  
lontano

molto

take hard vib. mallet, wire brush, wire brush, hard glock. mallet

pp

pppp

p

**W** III. rain

Jagged ♩ = 84

257

Fl. *flute*  
*fp*

Ob. *f*

B♭ Cl.

A. Sx. *alto saxophone*  
*f*  
*mp* *mp* *p* *poco tenuto* *f*  
→ richer, more upper partials

Hn. [con sord.]  
*ff*  
*cuiavré*

Perc. 1 *glockenspiel*  
*deadstrokes*  
*p* *molto* *p* *molto* *pp* *molto*  
*bongos with wire brushes*  
*less → more pressure on drumhead*  
*conga with wire brushes*

Perc. 2 *vibraphone*  
*f*  
*marimba hard mallets*  
*f* *mp*  
*med.-large china cym.*  
*mf*

Hp. *ff*

Pno. *ff*

**W** Jagged ♩ = 84

257

Vln. I *f* *ff* *f* *ff* *f* *p* *ff*  
*pizz.* *arco* *pizz.*

Vln. II *f* *f* *f* *f* *f* *p* *ff*  
*pizz.* *arco* *pizz.*

Vla. *ff* *f* *ff* *f* *p* *ff*  
*pizz.* *arco* *pizz.*

Vc. *ff* *f* *ff* *f* *p* *ff*  
*pizz.* *arco* *pizz.*

263

Fl.

Ob.

B♭ Cl.

A. Sx.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

sim.

pizz.

arco

improvised accents

8<sup>va</sup>

*p* *f* *mp* *f* *sub.* *f* *ff* *mf* *ff*

hard vib. mallet

large sus. cym.

stain, bloom, moon, rain - Score in C



268

Fl.

Ob.

B♭ Cl.

A. Sx.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

richer, more upper partials

less —————> more pressure on drumhead

med.-large china cym.

pizz.

*f* *mp* *f* *p* *sub.* *f*

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

274 **X** no A key (w/ Th B $\flat$ ) - - - - -

Fl. *f* *mp* 7

Ob. *f*

B $\flat$  Cl. *f*

A. Sx. *f*

Hn. *ff*

Perc. 1 *f* *p*  
 glockenspiel  
 sempre l.v.  
 vibraphone

Perc. 2 *f* *p*  
*8va* - - - - -

Hp. *ff* *mp*  
*8va* - - - - -

Pno. *ff*

Vln. I 274 **X** [pizz.]  
*ff* *f*

Vln. II [pizz.]  
*ff* *f*

Vla. [pizz.]  
*ff* *f*

Vc. arco  
punta d'arco  
*ppp* *sub.*

stain, bloom, moon, rain - Score in C

279 *A<sup>b</sup> key depressed*

Fl. *p* *f*

Ob. *p* *f* *ppp*

B<sup>b</sup> Cl. *p* *f* *ppp*

A. Sx. *mp* *f* *ppp*

Hn. *p* *ff*

Perc. 1 *f* *p*

Perc. 2 *fp* *f*

Hp. *mf* *ff*

Pno. *mf* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f* *punta d'arco*

Vc. *ppp* *p*

282 Y

Fl.

Ob.

B $\flat$  Cl.

A. Sx.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f* *mp* *f* *pp* *ppp* *f* *ff* *pp* *f* *molto* *p* *p* *f* *pp* *mp* *ff* *ff* *mf* *arco* *mp* *f* *pizz.* *f* *f* *f* *f* *pizz.* *I* *II* *mf*

285

Fl.  $f$

Ob.  $pp$   $f$

B $\flat$  Cl.  $f$

A. Sx.  $f$   $mp$  *sub.*  $f$   $mp$  *sub.* ord.

Hn.  $f$

Perc. 1 bongos with wire brushes  $p$  glockenspiel  $mf$  bongos  $p$   $mf$

Perc. 2 (*8va*)  $f$   $p$   $f$   $p$

Hp.  $f$

Pno.  $f$

Vln. I 285  $ff$   $f$   $ff$   $f$

Vln. II  $f$   $f$

Vla.  $f$   $f$

Vc.  $f$   $f$

stain, bloom, moon, rain - Score in C



Z

292

Fl.

Ob.

B♭ Cl.

A. Sx.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

5 shakers  
with hands/fingertips

marimba

side key

senza sord.

mp

pp

mf

pp

mf

pp

p

f

mp

f

p

Z

292

Vln. I

Vln. II

Vla.

Vc.

mf

ff

f

f

f

f

3

3

3

3

poco sul pont.  
arco

pizz.

mf

f

mf

f

mf

f

mf

f

296

Fl. *p* < *mf* <sup>3</sup> *p* *mp* no A key

Ob. *mp*

B♭ Cl. side key *mf* side key *mf* side key *pp*

A. Sx. *mp* *mp* side key (c3) *pp*

Hn.

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

Perc. 2 *mf* *p f sub.*

Hp. *mp* *f* *mf* *f*

Pno. *mf*

Vln. I 296 *f* *mp*

Vln. II arco *mf* pizz. *f* arco *f* *pp*

Vla. arco *mf* pizz. *f* arco *f* *pp*

Vc. arco *mf* pizz. *f* arco *f* *pp*

stain, bloom, moon, rain - Score in C



299

Fl. *pp* *f*

Ob. *f* *pp* *f*

B♭ Cl. *mf* *p* *f*

A. Sx. *mf* *p* *f*

Hn. *pp* *f*

Perc. 1

Perc. 2

Hp.

Pno. *f sub.*

Vln. I *f* *mf < ff* *p* *ff*

Vln. II *f* *mf < ff* *p* *ff*

Vla. *f* *mf < ff* *p* *ff*

Vc. *f* *mf < ff* *p* *ff*

stain, bloom, moon, rain - Score in C

AA

303

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

B♭ Cl. *ff* *f* *ff*

A. Sx. *ff* *f* *ff*

Hn. *ff* *f* *ff*

Perc. 1  
bass drum  
vibraphone *f* *f*

Perc. 2 *f* *ff* *f* *ff*

Hp. *f*

Pno. *ff*

303 AA

Vln. I arco pizz. *f* *ff* *ff* *f* *ff*

Vln. II arco pizz. *f* *ff* *ff* *f* *ff*

Vla. arco m.s.p. ord. *f* *ff* *f* *ff*

Vc. arco m.s.p. II ord. *f* *ff* *f* *ff*

stain, bloom, moon, rain - Score in C

306

Fl. *f*

Ob. *f*

B♭ Cl. *f*

A. Sx. *f*

Hn. *mf* *molto* *ff*

Perc. 1  
 5 shakers *mp*  
 bass drum *mf* *ff*  
 vibraphone+ *f*

Perc. 2 *f*

Hp. *mf*

Pno. *ff*

Vln. I *f* → m.s.p. ord.

Vln. II *f* → m.s.p. ord.

Vla. *f* → m.s.p. ord.

Vc. *f* → m.s.p. ord.

*p*  
*sub.*

310  
Fl.  
Ob.  
B♭ Cl.  
A. Sx.  
Hn.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.

*mp*  
*mf*  
*ff*  
*ff*  
*f*  
*ff*  
*ff*  
*ff*  
*pizz.*  
*ff*  
*ff*  
*ff*  
*m.s.p.*  
*f < ff*  
*f < ff*  
*f < ff*  
*ord.*

314

Fl. *fp*  $\overset{3}{>}$  *pp*  $\text{---}$  *f*  $\text{---}$  *p*

Ob. *fp*  $\overset{3}{\text{---}}$  *f*  $\text{---}$  *p*

B♭ Cl. *fp*  $\text{---}$  *f*  $\text{---}$  *p*

A. Sx. *fp*  $\overset{3}{>}$  *pp*  $\text{---}$  *fp*  $\text{---}$  *p*

Hn. *p*  $\text{---}$  *f*  $\text{---}$  *mp*  $\text{---}$  *ppp*

Perc. 1 *f*

Perc. 2 *f* *p*

Hp. *f* *ff* *f*

Pno. *mf* *p*

Vln. I *ppp*  $\overset{3}{\text{---}}$  *mf* *ppp*  $\overset{3}{\text{---}}$  *mf*  $\overset{7}{\text{---}}$  *p*

Vln. II *f*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *p* *mf*  $\text{---}$  *p*

Vla. *p*  $\text{---}$  *mf* *f*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *p* *mf*  $\text{---}$  *p*

Vc. *p*  $\text{---}$  *f*  $\text{---}$  *p*  $\text{---}$  *mf*  $\text{---}$  *p* *mf*  $\text{---}$  *p*

bisbig. *ppp*

crotales brass mallets *f* *p*

ord.

arco

320 **BB**

Picc. *piccolo*  
*pp* *mf* *p*

Ob.

B♭ Cl. *mf* *ppp* *mf* *ppp*

A. Sx.

Hn.

Perc. 1 *vibraphone*  
*p*

Perc. 2 *p*

Hp.

Pno.

**BB**  
*(8va)*

Vln. I *mf* *p* *f* *p* *mf*

Vln. II *mf* *p* *mf* *p* *ppp* *p*

Vla. *mf* *p* *mf* *p* *ppp* *p*

Vc. *mf* *p* *mf* *p* *ppp* *p*

325

Picc. *pp* *air, very little pitch* *ppp* *pp* *ppp*

Ob.

B♭ Cl. *pp < p* *>*

A. Sx. *pp* *pp* *ppp*

Hn. *p* *air, blend with Picc. & others* *ppp* *p* *ppp*

Perc. 1  
 bass drum with fingertips *p*  
 vibraphone with wire brushes *p* *pp*

Perc. 2  
 thai gongs (flat surface) with wire brushes *p*  
 lateral/side-to-side/"swishing" tremolo *pp < p >*  
 ord. *p* *pp*

Hp.

Pno. *pp* *pp*  
*8<sup>va</sup>-* *8<sup>vb</sup>-*

Vln. I *p* *(8<sup>va</sup>)*

Vln. II *pp* *p* *fast circular bowing* *>*

Vla. *pp* *p* *fast circular bowing* *>*

Vc. *pp* *p* *fast circular bowing* *>*





336 **CC** Hazy ♩ = 84

Fl. *flute*  
*ppp* *p*

Ob.

B♭ Cl. *pp* *p*

A. Sx. *ppp*

Hn.

Perc. 1 *sizzle cymbal with fingertips*  
*ppp* *p*

Perc. 2

Hp. *(downward strum)* *sim.* *p* *sim.* *pp*

Pno. *pp* *p* *pp*

336 **CC** Hazy ♩ = 84

Vln. I *pp* *pppp* *p* *mp*

Vln. II *ord.* *ppp* *p* *mp*

Vla. *ord. IV* *p* *mp*

Vc. *ord. II* *p* *mp*

339

Fl. *ppp* *p*

Ob.

B $\flat$  Cl.

A. Sx.

Hn.

Perc. 1

Perc. 2

Hp. *p* *ppp* *p*

Pno. *p*

Vln. I *p* *mf* *pp* *gliss.* *port.*

Vln. II *pp* *p* *mf* *pp* *gliss.* *port.*

Vla. *p* *mf* *pp* *port.*

Vc. *p* *mf* *pp*

stain, bloom, moon, rain - Score in C

342

Fl. *ppp* *p*

Ob.

B♭ Cl. *p* *mp* *ppp* *p*

A. Sx. *ppp* *p*

Hn. *pp* *gliss.* *mp*

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

Perc. 2 *marimba* *ppp*

Hp. *ppp* *p*

Pno. *p*

Vln. I *p*

Vln. II *p* primary voice (bring out) - - - -

Vla. *p* *pp* *mf*

Vc. *p* *ppp*

A $\flat$  key depressed - - - - -

347

Fl. *mp* *ppp* *mp* *sim.*

english horn *pp* *mf*

B $\flat$  Cl. *pp* *ppp* *p*

A. Sx. *pp* *p*

Hn. *ppp* *pp* *ppp* *mf* *p*

Perc. 1 *ppp* *mp* *ppp*

Perc. 2 *mp* *ppp*

Hp. *mf*

Pno. *mf* *mp* *mf* *mp* *mf* *mp*

Vln. I *ppp* *punta d'arco*

Vln. II *pp* *f* *ppp* *punta d'arco*

Vla. *pp* *mf* *p* *ppp* *ppp* *punta d'arco*

Vc. *mf* *p* *ppp*

**DD**

352

Fl. *ppp* *pp* *ppp*

Ob.

B♭ Cl. *p*

A. Sx.

Hn.

Perc. 1 *ppp* 5 shakers

Perc. 2

Hp. *pp* *ppp* *mp*

Pno. *p* *mf* *pp* *pp*

**DD**

352

Vln. I *p* *ppp* *pp*

Vln. II *p* *ppp* *pp*

Vla. *p* *ppp* *mf* *pp* *molto*

Vc. *ppp* *p* *ppp*

punta d'arco

suddenly more aggressive

355

Fl. *mp* *pp* *p* *ppp*

Ob.

B♭ Cl.

A. Sx. *pp* *p*

Hn.

Perc. 1 crossfade shakers *p*

Perc. 2 *ppp*

Hp. *ppp* *p*

Pno. *mp* *p* *pp*

Vln. I *mp* *ppp*  
overtake Vla.,  
yearning

Vln. II *mf* *p* *mp* *ppp*  
suddenly more aggressive sub.  
overtake Vla.,  
yearning  
murmuring, brushy

Vla. *mp* *ppp* *mf* *pp* *mp* *ppp*  
suddenly more aggressive  
murmuring, brushy

Vc.

**EE**

358

Fl. *pp* *p* *ppp*

Ob.

B♭ Cl. *pp* *mp* *mp*

A. Sx. *pp* *mp* *mp*

Hn. *ppp* *mp* *mp*

Perc. 1 *ppp* *mf* *ppp* *p*

Perc. 2 *pp* *mf*

Hp. *ppp*

Pno. *p*

Vln. I *pp* *f* *p*

Vln. II *mf* *fp* *mf* *p*

Vla. *mf* *mfp* *mf* *p*

Vc. *mp* *f* *p*

*con sord.*

*always supporting Strings*

*bass drum with wire brush(es)  
lateral/side-to-side/"swishing" tremolo*

*sizzle cymbal  
with fingertips*

*large sus. cym.  
scrape with rattan*

358

**EE**

Vln. I *pp* *f* *p*

Vln. II *mf* *fp* *mf* *p*

Vla. *mf* *mfp* *mf* *p*

Vc. *mp* *f* *p*

