

Seven steps from the top to the bottom of a waterfall

for

flute with low B-foot

clarinet

violin

& piano

~ 10'00

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2005

## Seven Steps from the Top to the Bottom of a Waterfall

The pendular nature of flowing water: water naturally never flows straight, but always side-to-side. The incessant changes in the shape of a drop of water falling through space: trying and invariably failing to form a perfect sphere. The rupture of the surface, and its stubborn reformation... these notions were in my thoughts in deciding how to structure the musical material, and how to create a logic and direction in the work as a whole.

This piece consists of seven sections (lasting from 45" to 2'00), all of which make use of a 'non-octavian' mode; a simple pattern (major 2<sup>nd</sup> - major 3<sup>rd</sup> - major 2<sup>nd</sup> - minor 3<sup>rd</sup>). Surprisingly, this series of intervals only repeats itself (i.e. yields the same pitches organised in exactly the same way) after 10 octaves, and therefore opens up many striking harmonic possibilities. The flute, clarinet & violin often make slight microtonal variations, and central to the work is the ambiguity I sought to create between the mode in certain registers and various harmonic & inharmonic spectra.

Le qualité pendulaire de l'eau qui coule ; les changements incessants en forme d'une goutte d'eau qui tombe en espace, qui essaie mais qui échoue inévitablement à former une sphère parfaite ; la rupture de la surface, et sa reformation têtue... c'est avec ces principes en tête que j'ai structuré cette œuvre et essayé d'y créer une direction et une cohérence globale.

La pièce est composée de sept parties (de 45" à 2'00) qui emploient un mode 'non octavian', une série simple (seconde majeure - tierce majeure - seconde majeure - tierce mineure). Ce qui m'a étonné est que ce mode ne se répète qu'une fois toutes les 10 octaves, et ainsi possède des qualités harmoniques très différentes que ceux des modes classiques de sept notes. Bien entendu, le piano est le seul instrument qui est limité aux notes 'bien tempérées' ; les autres instruments jouent souvent des variations micro-tonales de ce mode. J'ai souvent cherché à créer une ambiguïté entre ce mode et des spectres harmoniques et non harmoniques.

**Paul Clift**

**April '05  
Paris**

**FLUTE** – This piece requires a flute with a low-B foot; it cannot be played on an alto flute



Play in normal position.



Play with the flute turned sufficiently inwards to lower the note by about a 1/4 tone.



Breathe into the flute with the embouchure completely covered ; a phonetic is often given to colour the tone.



Play & sing in unison.



a mixture of note and breath sound



only breath sound, with an open embouchure



*pizzicato* with an open embouchure



*pizzicato* with the embouchure covered

**CLARINET** – This score is in C. Two clarinets are necessary : from bars 1 to 42, a clarinet in Bb or in A, tuned down 1/4 tone (by pulling out the neck joint). The rest may be played normally on a Bb clarinet.



« slap »



Play and sing in unison.



a mixture of note and breath sound



only breath sound, with an open embouchure



note with key-noise

**VIOLIN**



very exaggerated bow pressure - noisy



with more bow pressure than usual - scratchy



*pizz.* using the fingernail



After the *pizz.* (on an open string) press on the string between the bridge and the tailpiece to create a vibrato.



left hand *pizzicato*

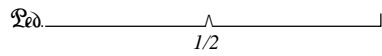
*m.s.p*  
molto sul ponticello

*a.s.t*  
alto sul tasto

PIANO

(for resonance effects)  
Silently depress and hold these notes indicated  
for the duration indicated by the dotted line

N.B - these notes have no rhythmic value!



Raise the pedal by half, to 'clean up' the sound, but not to cut it off.

- \* In the low register, the pedal can be very quickly completely raised to achieve this effect;
- \* In the middle register, the pedal should be raised about half way;
- \* In the high register, it suffices to touch the cordes as lightly and as quickly as possible with the dampeners.



(at bar 132) Slide the foot off the pedal so that is 'clunks' as it returns to its normal position

For part 'D' (bars 58 - 73)

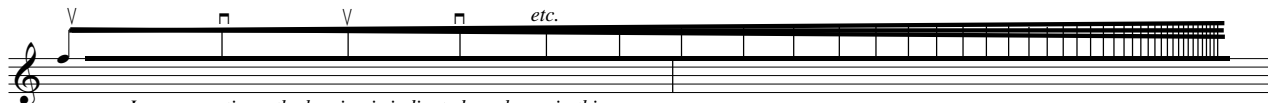
Pno.

" ff "

release the pedal

Depress the pedal with sufficient force  
that it makes the strings resonate

...VIOLIN

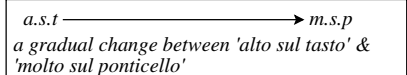
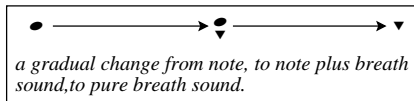


In some sections, the bowing is indicated as above; in this example there is an *accelerando* which becomes a *tremolo*.

POUR TOUS:  *crescendo from silence*

 *diminuendo to silence*

Sometimes, there are transitions from one effect to another, for example:



certain effects of short duration are indicated:

*bisb.* -----|


where the dotted lines shows the duration of the effect '*bisbigliando*'.

quarter tones: ♯ 1/4 sharp

♯ 3/4 tones sharp

♭ 1/4 tone flat

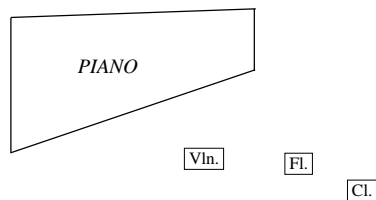
♭ 3/4 tones flat

() For the winds, noteheads in brackets indicate an optional breath. For the piano, they indicate notes of particular difficulty, which are optional.

⊕ (for the violin) Cut the note off abruptly by muffling the strings with either the bow or the hand

(for the clarinet) Cut the note off abruptly by muting the reed with the tongue

ARRANGEMENT OF THE MUSICIANS:







Fl. *mf* *ppp* *mp*

Cl. *mp* *ppp* *f*

Vln. *mf* *ppp* *m.s.p* *a.s.t* *gliss.*

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

8va

3:4

8va

8va

1\*) Lv

etc.

*subito arco ord.*

*simile (a.s.t / col legno)*

*\* gliss. without changing the distance between the fingers;*  
*The pitches indicated for the A string are exact, whereas those for the E string, in light of the technique in use, are approximative (and as such are in brackets).*

*(violin accel. and begin to gliss.\*)*

9 11 16

7/8 4/4 11/16

(no pedal)  
(sost.)

(sost.)

Ped. 1/2 1/2 1/2



Cl. 12

*p*

(a.s.t) *m.s.p* *a.s.t* *m.s.p* *a.s.t*

*gloss.*

From bar 17, the violin should play two stings simultaneously

Vln. *mp*

Pno.

*8va*

(hold the sost. pedal)

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

gradually turn the bow

15

Vln.

*p*

*norm.*

*gliss.*

*(arco normal)*

*(trem.)*

*f*

*ff*

*s.p.*

At the end of this bar, the note on the A string should be a G $\sharp$ ; at precisely that moment, the E string should be played open.

6/8

4/4

6/8

Pno.

*mf*

*ff p*

*ff*

(hold the sost. pedal)

1/2

1/2

**B**

♩ = 122  
Slightly faster

Fl. *ff* *mp* *p* *ppp* *p* *ppp*

Cl. *f* *mp* *p* *ppp* *p* *ppp*

Vln. *sfz* *pp* *ff* *fff* *f* *f* *mf* *f*

Pno. *f* *f* *sfz* *p* *pp* *pppp* *pp* *pppp* *f* *mp* *p* *mp*

flute & clarinet:  
accent slightly the first note of each  
group of hemi-demi-semi quavers

(left hand should balance  
dynamics with the violin)

*s.p* → *ord.* *8va* *pizz.* *s.p* *3:2* *pizz. ord.* *Lv*

*8va*  
(hold the sost. pedal)

*5:4*  
1/2

11 *simile note → note/breath*

Fl. *mp* *pp*<sup>3</sup> *mp* *pppp*

Cl. *mp* *pp*<sup>2:3</sup> *mp* *pppp*

Vln. *f* *mf*<sup>3:2</sup> *ord.* *f* *ord.* *L.v*

Pno. *pp* *pppp*<sup>2:3</sup> *pp* *pppp* possible

*mp* *p* *(sost.)* *mp*

(8)

(7)

(hold the sost. pedal)

# B2

8

23  $\frac{7}{8}$

Fl.  $mf$   $p$   $ff$   $mp$   $f$

Cl.  $f$   $p$   $ff$   $mp$   $f$

Vln.  $f$   $mf$   $ord.$   $ff$

Pno.  $pp$  subito  $mp$   $ff$   $mf$

M.D.  $p$   $f$   $ffz$

M.G.  $ff$   $mf$

(dynamics now independant)

(hold the sost. pedal)

# B3

Fl. 9

Cl.

Vln.

Pno.

25

3:4

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

simile note → breath

*mp* *ppp*

arco. ord. → *s.p*

*mp* *f*

pizz. ord.

*mf*

arco *Il - molto vibrato* *m.s.p*

*mf*

(8)

5:4

3:4

*ppp*

*ff* *ppp* *mf*

3:2

5

(once again in balance with the violin)

4:3

(8).....

(hold the sost. pedal)

1/2 1/2

**Fl.** 28 *mp*  $\frac{3:2$   $\frac{3:2$   $\frac{3:2$   $\frac{3:2$  *pppp*  $\frac{3:2$   $\frac{3:2$   $\frac{3:2$   $\frac{5:4$  *p* *p*  $\leftarrow mp$   $\leftarrow mf$   $\leftarrow f$  27

**Cl.**  $\frac{3:2$   $\frac{3:2$   $\frac{3:2$   $\frac{3:2$  *pppp*  $\frac{3:2$   $\frac{3:2$   $\frac{3:2$   $\frac{5:4$  *p*  $\leftarrow mp$   $\leftarrow mf$   $\leftarrow f$

**Vln.** *ord.* *sfz* *pizz. s.p.* *mf* 3 *s.t.* *arco* *IV - molto vibrato m.s.p* *mf* *ord.* *sfz* *pizz. s.p.* *mp*  $\frac{5:4$

**Pno.** (8)  $\frac{3:2$  *ff*  $\frac{3:2$   $\frac{3:2$   $\frac{3:2$  *ff* *pp* *ppp*  $\frac{4:3$  *ppp*  $\leftarrow mf$   $\frac{5$  *p*  $\frac{3:2$   $\frac{3:2$   $\frac{3:2$   $\frac{5:4$  *ffz* *8va*

*(sost.)*  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

**B4**

**B5**

Fl. 31 11

Cl.

Vln. *ord.* *ff* *arco. ord. → s.p.* *mp* *f*

Pno. *M.G.* *mf* *ff* *ppp* *(simile dynamics)*

*(no change note → breath)*

*(8)* *(8)* *(8)* *(8)*

*una cord*



34

Fl.

Cl.

Vln.

Pno.

*mp* *pp* *mp*

*mp* *pp* *mp*

*f* *ff* *f* *mp* *mf* *pp* *ppp*

*8va* *una cord* *p*

*pizz. s.p.* *s.t.* *(pizz.)* *I ord.* *II ord.* *III ord.* *ord.* *IV s.p.* *lv*

$\frac{1}{2}$   $\frac{1}{2}$

**B6**

37 **6/8** **1500** **4/8** **13**

Fl.

*p*

Cl.

*p*

Vln.

(8)

Pno.

*pppp possible*

*lv*

C1

♩=66 A little faster

Fl. (40)

Cl.

Vln. *arco. a.s.t.* *gliss.* *gliss.* *gliss.* *gliss.* *etc.* *f*

Pno.

*gliss freely on the A string between D# & F# , while holding the open E;*

*Change to Bb clarinet, tuned to A 440*

*[sh]* *[sh!]* *[a]* *[i]*

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

*(a.s.t)* *ff subito* *s.p* *ffz p*

*f*

*f*

*8va*

*3:2*

*8va*

*3:2*

*3:2*

*3:2*

*8va*

*8va*

\* Depress the pedal immediately, to capture some of the resonances remaining from the chord in the previous bar.

\* *8va*

C2

Fl. 45

5/4 [a] → 3/8 [sh!] → 4/4 [sh!] → [a] → [i]

Cl.

Vln.

Pno.

*ord.* → *a.s.t.* *s.p.*

*f* *ff* *sfz* *mp* *p* *f*

*mf* *f* *sfz* *mp* *subito*

*ppp* *f* *sfz* *ff* *mf* *8va*

*more and more breath sound*

3:2 3:2 3:2 3:2

\* See P. 14

50

Fl. dolce

Cl. dolce

Vln. con sord.

Pno.

pp

pp

ppp

pp

s.p

gliss.

gliss.

pp

ppp

pp

ppp

una cord

7

7

7

7

7

7

7

7

7

5/4

4/4

\*

\* Ped

**D1** ♩=61 tempo B

Fl. 57  $\frac{4}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   $\frac{5}{4}$  17  $\frac{4}{4}$

Fl. *ff* *mp* *pp* *ff* *mp* *ff* *pp* *ff*

Cl. *(b $\bar{v}$ )* *(no dim.)* *f* *pp* *p* *f* *mf* *f* *mp* *f* *con vibrato*

Vln. *pizz. s.t.* *mf* *arco a.s.t. con vibrato* *ppp* *pp* *mf* *gliss. (♯)* *mf* *arco ord* *p* *mf* *pizz. s.t.*

Pno. *very calmly* *pp* *7:4* *7* *una cord.* *pp* *(no dim.)* *pp* *7* *7* *7*

PED *ff* *ff* *ff*

D2

Fl. *flz.* *mp* *ff* *mp* *ff* *mp*

Cl. *mp* *f* *mp* *f* *f* *mf*

Vln. *col legno con poco crine a.s.t.* *pizz.* *mf* *mfpp* *poco vibrato* *m.s.p.* *pizz. s.t.* *gliss.* *mf* *mf* *mp* *p* *gliss.* *mf* *arco col legno con poco crine a.s.t.* *pizz.* *mf* *mfpp* *poco vibrato*

Pno. *mf* *mf* *p* *ppp* *p* *mp*

Time signatures: 4/4, 7/4, 6/4, 5/4, 4/4, 7/4

Performance instructions: *con vibrato*, *(accentuate the 3rd partial)*

3 cord.

"ff"

"ff"

# D3

The score is divided into four measures. Measure 1 (7/4) features a Flute part with a melodic line and a Piano accompaniment. Measure 2 (6/4) includes a Clarinet part with a long note and a Violin part with a glissando. Measure 3 (5/4) has a complex Flute passage with triplets and a Violin part with a long note. Measure 4 (4/4) features a Flute part with a flizz. effect and a Violin part with arco playing. The Piano part provides harmonic support throughout.

"ff" una cord.

3 cord.



**E1**♩=72  
*Slightly faster*

20

*norm.*

74 **4/4**

Fl. *ff* *ff* *ff* *ff* *f* *f* *f* *f* *mf*

Cl. *ff* *ff* *ff* *ff* *f* *f* *f* *f* *mf*

Vln. *ord.* *ff* *ff* *ff* *ff* *f* *f* *f* *f* *mf* *mf*

Pno. *ff* *f* *mf*

*For this and other similar passages, pedal lightly in order to create a legato;  
aboveall, try to blend the piano as much as possible with the rest of the ensemble.*

(the time required to prepare the resonant notes in the piano)

76

Fl.

mf

p

f

p

Cl.

p

f

p

gliss.

Vln.

mp

p

ppp

f

p

ord.

gliss.

m.s.p

Pno.

p

f

p

mf

ppp

3

3

2

3

4

4

4

5

4

4

21

4

4

8va

3

3

1/2

(sost.)

ped.

\*

try to create the maximum disturbance of the resonance by gradually lifting the pedal

# E2

80  $\frac{4}{4}$  <sup>8va</sup>

Fl. *ff* *ff* *ff* *ff* *f* *f* *f* *f* *mf*

Cl. *ff* *ff* *ff* *ff* *f* *f* *f* *f*

Vln. *ord.* *ff* *ff* *ff* *ff* *f* *f* *f* *f* *mf*

Pno. *ff* *mf*

(hold the sost. pedal)

|   |
|---|
| 2 |
| 3 |
| 4 |
| 2 |
| 4 |

CB

82 **3/4** **4/4** **3/4** **4/4** **3/4** **4/4** **3/4** **4/4** 23

Fl. *p* *mf* *p* *ff* *p* *ppp* *p* *ppp*

Cl. *p* *f* *p* *ff* *pp* *p* *p*

Vln. *p* *f* *p* *ff* *pp* *p* *p*

Pno. *p* *ff* *p* *mp* *ppp* *ppp*

*sim.* *sim.* *glissandi with each indicated note tongued* *ord.* *m.s.p.* *gliss.* *ppp* *una cord.*

*8va* *8va*

*ped.* *8va* *f* *\**

(hold the sost. pedal)

# E3

88 **4/4** **6/4**

Fl. *ff* *ff* *ff* *ff* *f* *f* *f* *f* *mf* *mf*

Cl. *ff* *ff* *ff* *f* *f* *f* *f* *f* *mf*

Vln. *ord.* *ff* *ff* *ff* *ff* *f* *f* *f* *f* *f* *f* *mf*

Vla. *ff* *ff* *ff* *ff* *f* *f* *f* *f* *f* *f* *mf*

Pno. *mp*

8<sup>va</sup> 8<sup>va</sup> 8<sup>vb</sup>

(hold the sost. pedal)

8<sup>vb</sup>

90 **6/4** **4/4**

Fl. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *p* *ff* *p*

Cl. *mp* *f* *mp* *f* *mp* *mf* *f* *p* *ff* *p*

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

Pno. *mf* *ff* *mf* *fff* *p*

(sost.)  $\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

rall.

93  $\frac{9}{8}$   $\frac{5}{4}$   $\frac{4}{4}$

Fl. *fff p ff f*

Cl. *fff p ff f*

Vln. *fff p ff f* (ord.) *m.s.p* *s.t* *s.p* *s.t* *s.p*

Pno. *fff* *p* *f* *sfz* *8<sup>ub</sup>*

Note slightly lowered, by loosening the embouchure (5th partial)

♩=56

♩=42

**F1**

♩=84

97

Fl.

Cl.

Vln.

Pno.

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

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

*s.l.* *ppp* *mf* *ppp* *ppp* *mp* *p* *pp* *pp* *pp*

*pp* *pp* *ppp* *pp* *pp* *pp* *pp* *pp* *pp*

*(flutter the pedal)* *p* *pp* *ppp* *pp* *pp* *pp* *pp* *pp*

*(8).....* *release sost. pedal* *pp* *pp*

*9* *5* *11* *4*

*(articulate each note)*

*bisb. : La:*

*(in tune)*

*flautando*

*begin each group of notes as softly as possible*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*



103

Fl.

Cl.

Vln.

Pno.

**5**/**4**

**5**/**4**

*mp* *mp* *mf* *mp* *mp* *mf*

*mp* *mp* *mf* *mp* *mf*

*mp* *mp* *ff* *mp* *mf*

*mp* *mf* *mp* *mp* *mf*

*mp* *mp* *fff* *mp*

*gliss.* *gliss.*

*ord.* *m.s.p* *flaut. (s.t)*

*6:4* *6:4* *6:4* *6:4* *6:4* *6:4*

*3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

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

*8<sup>va</sup>* *8<sup>va</sup>*

*mf* *mf* *mf* *mf* *mf* *mf*

\* or another harmonic bisblyand.

*Reo*

# F2

108

5/4

6/4

11/8

5/4

7/8

29

Fl.

Cl.

Vln.

Pno.

The musical score consists of four staves. The Flute staff (Fl.) features complex rhythmic patterns with slurs and dynamic markings of *mf*, *mp*, *f*, and *ff*. The Clarinet staff (Cl.) has similar rhythmic patterns with dynamic markings of *mf*, *f*, and *ff*. The Violin staff (Vln.) includes first and second endings (I, II, III) and dynamic markings of *mf*, *ff*, *f*, and *ff*. The Piano staff (Pno.) has a complex rhythmic accompaniment with dynamic markings of *mf*, *f*, and *ff*. The score is divided into measures by vertical bar lines, with time signatures changing at the beginning of each section.

Ped. Ped. Ped. Ped. Ped. Ped.

# F3

30

**Fl.** 113  $\frac{6}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
*mf* *f* *mp* *mp* *mf* *mp* *f* *f* (simile) *f* (simile)

**Cl.** *mf* *f* *mp* *mf* *mf* *f* *f* *f* *f*

**Vln.** *ord.* *ff* *f* *flaut. (s.t.)* *mp* *mf* *ord.* *simile* *ff* *m.s.p.* *flaut. (s.t.)* *f* *f*

**Pno.** *mf* *f* *mp* *mp* *mf* *ffz* *mp* *f* *ffz* *mf* *f* *f* *f*

*gliss. without changing the distance between the fingers*

*8<sup>va</sup>*

*8<sup>va</sup>*

*8<sup>va</sup>*

**F4**

(3 X) →

Fl. **120**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{7}{8}$

Cl.  $\frac{3:2}$

Vln. *ord.* *norm.*

Pno.  $\frac{5}{5}$   $\frac{3}{3}$   $\frac{3}{3}$

*ff* *mf* *sempre* *ff* *mf* *ff*

*ff* *mf* *sempre* *mf* *ff* *ff*

*ff* *ff* *ff* *fff* *ff* *fff*

*mf* *mp* *sfz* *f* *fff* *p* *f* *fff* *p*

*ffz* *ff* *f* *ff* *f* *ff*

Ped. Ped.  $8^{va}$  Ped.

125

Fl. *mf* *ff* *mf* *ff* *mf* *ff*

Cl. *mf* *ff* *mf* *ff* *mf* *ff*

Vln. *norm.* *ff* *fff* *ff* *fff* *ff* *fff*

Pno. *f* *fff* *P* *f* *fff* *f* *ff* *fffz* *f* *ff*

\* Ped.

129

Fl.

Cl.

Vln.

Pno.

*rall.*

$\text{♩} = 72$

**4/4** **3/4** **4/4**

*mf* *mp* *ff* *f* *fff* *f* *ff*

*mf* *mp* *ff* *f* *fff* *f* *ff*

*ff* *f* *fff* *f* *ff*

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

*sffz*

*goc*

*L.v*

*L.v*

[ou]

(the longest possible note with one single bow-stroke)

33

\* *Red.*

**G1**  $\text{♩} = 80$   
 $\text{♩} = 160$

*sempre subito change between:*  
- dynamics; *no* cresc. / *dim.*  
- timbre; no progression between  
note / breath sound

Fl. 135  $\frac{7}{8}$   $\frac{4}{4}$

Cl.

Vln.

Pno.

*sempre subito change between:*  
- dynamics; *no* cresc. / *dim.*  
- timbre; no progression between  
note / breath sound

*sempre subito change between*  
dynamics; no gradual diminuendo;

*norm.* *poco s.p* *s.p* *m.s.p* *simile*

*ppp* *pp* *p* *pp* *ppp* *ppp* *pp* *p*

*ppp* *pp* *p* *pp* *ppp* *ppp* *pp* *p*

*ff* *mf* *p* *ppp* *ff* *mf* *p* *ppp*

*sffz*

141

Fl. *mp p pp ppp PPP pp p mp mf mp p pp ppp*

Cl. *mp p pp ppp ppp pp p mp mf mp p pp ppp*

Vln. *ff mf p ppp* *simile*

Pno. *ppp pp p mf mp p pp*

*sempre subito change between dynamics;  
no cresc. / dim. except where indicated.  
Right hand non espressivo!!!*

6 6 6 6 6 6 6 6

Ed. 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2



148

Fl.

Cl.

Vln.

Pno.

*ppp* *pp* *p* *mp* *mf* *f* *mf* *mp* *p* *pp* *ppp*

*ppp* *pp* *p* *mp* *mf* *f* *mf* *mp* *p* *pp* *ppp*

*simile*  
*ff* *mf* *p* *ppp*

*ppp* *ppp* *pp* *p* *mp* *f* *mf* *mp* *p* *pp*

6 6 6 6 6 6 6 6 6 6 6 6

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Fl. **154** *ppp* *pp* *p* *mp* *mf* *f* *ff*

Cl. *ppp* *pp* *p* *mp* *mf* *f* *ff* *poco a poco add key-noise*

Vln. *simile* *ff* *mf* *p* *ppp*

\* These appoggiatures in brackets (as opposed to those in bars 110 & 117) are proposed to facilitate the bowing. The violinist may decide whether to play them or not.

Pno. *ppp* *ppp* *pp* *mp* *mf*

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

G4 rall.  $\text{♩} = 154$

158

Fl.

*f* *mf* *mp* *p* *pp* *ppp* *p* *sempre*

Cl.

as much key noise as possible

*f* *mf* *mp* *p* *pp* *ppp* *p* *sempre*

Vln.

*m.s.p* (with very long bow-strokes) *p* flautando (a.s.t)

Pno.

*ff* *f* *mf* *mp* *p* *pp* *ppp* *pp* *sempre*

6 6 6 6 6 6 6

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

2/4 4/4

♩=148 → ♩=140 → ♩=132 → ♩=122

Fl. 165

Cl.

*from here until the end, bow strokes should become shorter and more regular*

Vln.

15<sup>ma</sup> tr

*p*

*M.D: diminuendo at the same rate as the natural decay of the notes in bar 167*

Pno.

*pp*

*mp*  
*pp* *lv*

♩=112

etc.

rall.

173

Fl.

Cl.

Vln.

Pno.

*shorter and shorter - - - - - until:*

*pp*

*pp*

*p*

Detailed description of the musical score: The score is for measures 173-176. The Flute (Fl.) part starts with a triplet of eighth notes (G4, A4, B4) in measure 173, followed by another triplet (B4, C5, B4) in measure 174, and a final triplet (A4, G4, F4) in measure 175. The Clarinet (Cl.) part starts with a quintuplet of eighth notes (G4, A4, B4, C5, B4) in measure 173, followed by another quintuplet (B4, C5, B4, A4, G4) in measure 174, and a final quintuplet (G4, F4, E4, D4, C4) in measure 175. The Violin (Vln.) part has a tremolo starting in measure 173 and becoming shorter and shorter until it stops at the end of measure 175. The Piano (Pno.) part has a sustained chord in the right hand (G4, A4, B4, C5) and a melodic line in the left hand (G4, A4, B4, C5). Performance markings include 'pp' for Flute and Clarinet, and 'p' for Piano.