

Thomas Metcalf

**Photogenia**

for flute, clarinet in B  $\flat$ , violin, cello, piano



## Composer's Note

*Photogenia* arose from my research into the history of photography and music. One of the first photographic pioneers, William Henry Fox Talbot, was highly experimental in perfecting his process of 'photogenic drawing' in the 1830s: whereby a chemically sensitised piece of paper was exposed to sunlight with an object laid over it. The result would be a white copy of the image, whereby light could not pass due to lack of transparency, with the rest of the paper becoming dark. Through these experiments, Talbot had many photographs which were deemed failures, not used to showcase the process, but kept in Talbot's collection, some with notes written on them. Geoffrey Batchen's recent book on this topic exhibits many of these experiments, many of which are beautiful through their undesired abstraction, and I was moved to write a piece which explores the notion of early photographic 'failure': a balancing act of light, chemistry, and human interventions in the name of visual reproduction.

The music broadly covers the act of these failed photographic experiments. Beginning by sensitizing the paper, then exposing it to light, and producing an uncanny image of 'almost representation'; an 'almost photograph' through chemical reactions. The final section of the music embodies the resultant image; now stable, but with an emergent energy of liminal representation. It shows us something, but we aren't sure what.

Within this work are images from past musical works – snapshots of pieces composed between 2020 and 2022 (e.g. *Crow Forms*, *Arrays*, *Ennu(i)t*, *H(AI)KU*). These are mutated borrowings, themselves undergoing the same imperfections that Talbot's initial photographs did. In this way, the work is quasi-autographic, and draws upon photographic discourses of memory and time.

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## Performance Instructions


accidentals only apply to notes they immediately precede.

### Noteheads


↑ = highest pitch possible; indeterminate (violin; cello)

⌵ = muted string (piano)

□ = air noise; 'rauschen' (bow with fully muted strings) [violin; cello]  
= breath sounds through the instrument [clarinet; flute]

 = do not accent small, bracketed notes at the end of glissandi.

### Clarinet

multiphonic required (written pitch): 

bb. 72 – 82:

the player is instructed to detach all but the mouthpiece and barrel, which is played at b. 83 into the piano to maximise resonance. The exact pitch indicated in the score was achieved through experimentation with the instrument, and should be aimed for. However, the starting pitch is less important than the glissando effect. This effect is achieved by covering the end of the barrel with your hand. The hand should move smoothly from open to closed position as indicated. The same effect is achieved at b. 96, now with only the mouthpiece being played.

### Flute

bb. 82 & 92:

a rapid harmonic glissando. The number and exact pitches of the notated harmonics are unimportant. The effect should be rapid and full of energy.

### Piano

bb. 93-95:

Perform clusters of similar density to bb. 90-92, following the contours indicated in the score.

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### Rehearsal mark E – H:

there are instances where it is visually clearer to mark a semiquaver (indicated with staccato marking). Gesturally, all attacks to be treated as demisemiquavers, i.e. there is no operative difference between semiquavers and demisemiquavers in this material type. Whilst marked at a low volume, there should still be a sense of febrile energy, expressed through the articulation.

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This piece was written for Mad Song Ensemble with support from the Institute for Advanced Studies in the Humanities, Edinburgh University, and New College, University of Oxford.

Composed: November – December 2024, Oxford; Revised: January 2025.

Premiere: 21<sup>st</sup> February 2025, October Gallery, London

*Duration: c. 10'*

written for Mad Song Ensemble

# Photogenia

Thomas Metcalf (b. 1996)

Broad, flessibile ♩ = 54

The score is for a Mad Song Ensemble and includes parts for Flute, Clarinet in Bb, Violin, Violoncello, and Piano. The tempo is marked 'Broad, flessibile' with a quarter note equal to 54 beats per minute. The time signature changes from 3/4 to 2/4, then to 4/4, and finally to 5/4. The piano part features a complex rhythmic pattern with 'x' marks and dynamic markings of *mp*, *mf*, *pp*, *f*, and *p*. Performance instructions include 'softly depress pedal; quietly as possible', 'minimal pitch; heavy pressure on strings percussive no. of attacks approx.', and 'over hammers' with arrows pointing to 'tuning peg'.

Flute

Clarinet in Bb

Violin

Violoncello

Piano

minimal pitch; heavy pressure on strings  
percussive  
no. of attacks approx.

softly depress pedal;  
quietly as possible

over hammers → tuning peg

slightly less pressure on strings  
over hammers → tuning peg

*mp* ————— *mf* ————— *pp*

*mp* ————— *f* ————— *p*

*red.*

A

[2+3]

flz.  
breathy; minimal pitch

Fl.

Cl.

Vln.

Vc.

m.s.p.  
non vib.

molto vib; quasi gliss

*ppp* *ff*

Pno.

A

over hammers

tuning peg

*f* *p* *f*

12 [3+2]

Fl. *f* *pp* *f*

Cl. *f*

Vln. *fp* *poco vib.* *gliss.*

Vc. *fp* *poco vib.* *gliss.*

Pno. *f poss.* *p* *f* *mp* *f*

hammer ————— tuning peg (sub.) hammer (sub.) h p h p hammer ————— peg

5 6

B

[2+3]

Fl. *pp* <> *pp* <> *pp* <> *pp* <> *pp* <> *pp* <> *pp* *ord.* *p* *mp* < *mf*

Cl. *pp* <> *pp* <> *pp* <> *pp* <> *pp* <> *pp* <> *pp* *p* *mp* < *mf*

Vln. *pp* <> *pp* <> *pp* <> *pp* <> *pp* <> *pp* <> *pp* *p* *mp* < *mf*

Vc. *pp* <> *pp* <> *pp* <> *pp* <> *pp* <> *pp* <> *pp* *p* *mp* < *mf*

Pno. hammer peg *mp* *pppp* *mf* *pppp* (ord.) (approx.) B *sea*

Red.

23

Fl.

Cl.

Vln.

Vc.

Pno.

*p*

*pp*

*p*

*pp*

sul pont.

*p*

*pp*

(pos. ord.)

*mf:ppp*

*gliss.*

*mf*

25 C

Fl. *pp*

Cl. *pp*

Vln. *pp* sul pont.

Vc. *pp sub.* sul pont. *ppp*

Pno. *mp* C

*8vb.*  
*Red.*

27

Fl. *non vib.* *ppp* → (molto vib.) flz.

Cl. *non vib.* → molto vib.

Vln. *non vib.* → wide vib. quasi gliss.

Vc. *non vib.* → wide vib. quasi gliss.

Pno. *p* *f* *mp* *f* *p* *mf* *sfp* *slow* *sea*

30

Fl.

Cl.

Vln.

Vc.

Pno.

*f*

*f*

*f*

*f*

*f* *p* *f*

*p*

*p*

*pp* *f* *mp*

ord.

(D)

(E)

fast

(8) 1 (no. of attacks approx.)

32

Fl.

Cl.

Vln.

Vc.

Pno.

*fff*

*fff*

*fff*

*fff*

*f* *pp* *fff* *f* *sluggish* *ppp*

*Red.*

catch resonance

Detailed description of the musical score: The score is for a woodwind quartet (Flute, Clarinet, Violin, Viola) and piano. It begins at measure 32. The woodwinds and strings play a complex, melodic line with many accidentals and slurs. The piano part features a rhythmic accompaniment with chords and single notes. Dynamics are marked as *fff* for the woodwinds and strings, and *f*, *pp*, *fff*, *f*, *sluggish*, and *ppp* for the piano. A 'catch resonance' instruction is placed below the piano part at the end of the first system. A 'Red.' instruction is placed below the piano part at the end of the second system. The score is written in a key signature of one flat (B-flat major/D minor).

10

E

34

Fl.

Musical staff for Flute (Fl.). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *pp*. There are various accidentals (flats and naturals) and articulation marks (accents and slurs).

Cl.

Musical staff for Clarinet (Cl.). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *pp*. There are various accidentals (flats and naturals) and articulation marks (accents and slurs).

Vln.

Musical staff for Violin (Vln.). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *pp*. There are various accidentals (flats and naturals) and articulation marks (accents and slurs).

Vc.

Musical staff for Viola (Vc.). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamics are marked *pp*. There are various accidentals (flats and naturals) and articulation marks (accents and slurs).

Soa

E

Pno.

Musical staff for Piano (Pno.). The staff contains a complex accompaniment with multiple voices (treble and bass clefs). The dynamics are marked *ppp* and *pp*. There are various accidentals (flats and naturals) and articulation marks (accents and slurs).

*ppp*  
*Sob*  
*Red.*

*Sob*

*mp*  
*Sob*

36

Fl.

Cl.

Vln.

Vc.

Pno.

The musical score consists of five staves. The Flute (Fl.) staff begins with a series of eighth-note patterns, including slurs and accents, and concludes with a dynamic marking of *p* and two septuplets. The Clarinet (Cl.) staff follows a similar rhythmic pattern with slurs and accents, also ending with a *p* dynamic and septuplets. The Violin (Vln.) staff features a melodic line with slurs and accents. The Viola (Vc.) staff has a melodic line with slurs and accents. The Piano (Pno.) staff is divided into two parts: the upper part has a complex melodic line with slurs and accents, and the lower part has a bass line with slurs and accents. A dashed line above the piano staff indicates a first ending bracket.

38 F

Fl.

Musical staff for Flute (Fl.). The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a whole note chord consisting of F# and C. The dynamic marking *fp* is placed below the staff. From the second measure onwards, the flute plays a complex rhythmic pattern of eighth notes, with a dynamic marking of *pp* starting at the second measure.

Cl.

Musical staff for Clarinet (Cl.). The staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord consisting of F# and C. The dynamic marking *fp* is placed below the staff. From the second measure onwards, the clarinet plays a complex rhythmic pattern of eighth notes, with a dynamic marking of *pp* starting at the second measure.

Vln.

Musical staff for Violin (Vln.). The staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord consisting of F# and C. The dynamic marking *pp* is placed below the staff. From the second measure onwards, the violin plays a complex rhythmic pattern of eighth notes.

Vc.

Musical staff for Violoncello (Vc.). The staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains a whole note chord consisting of F# and C. The dynamic marking *pp* is placed below the staff. From the second measure onwards, the cello plays a complex rhythmic pattern of eighth notes.

*Sva*-----

F

Pno.

Musical staff for Piano (Pno.). The staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord consisting of F# and C. The dynamic marking *ppp* is placed below the staff. From the second measure onwards, the piano plays a complex rhythmic pattern of eighth notes. A dashed line labeled *Sva* is positioned above the staff, and the word *Red.* is written below the bottom staff line.

40

Fl.

Cl.

Vln.

Vc.

Pno.

This musical score page contains five staves of music, numbered 40 to 49. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute, Clarinet, and Violin parts feature a rhythmic pattern of eighth notes with slurs and accents, and a dynamic marking of *f* (forte) is present. The Viola part consists of a series of eighth notes with slurs. The Piano part is written in grand staff notation, with both hands playing eighth notes and slurs, also marked with *f*. The key signature has one flat (B-flat), and the time signature is 4/4. The page number 13 is in the top right corner.

G

42

Fl.

Cl.

Vln.

Vc.

Pno.

*mp*

*p*

*mp*

*p*

*mp*

*pp*

*red.*

Detailed description of the musical score: The score is for measures 42-49. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. A box containing the letter 'G' is positioned above the first measure of each staff. The Flute part starts with a whole rest in measure 42, followed by a series of eighth-note patterns with slurs and ties, with dynamics *mp* and *p*. The Clarinet part also has a whole rest in measure 42, followed by eighth-note patterns with slurs and ties, with dynamics *mp* and *p*. The Violin part begins in measure 42 with a half note, followed by eighth-note patterns with slurs and ties, with dynamics *mp* and *p*. The Viola part begins in measure 42 with a half note, followed by eighth-note patterns with slurs and ties, with dynamics *mp* and *p*. The Piano part consists of two staves. The right hand starts in measure 42 with a half note, followed by eighth-note patterns with slurs and ties, with dynamics *mp* and *pp*. The left hand starts in measure 42 with a half note, followed by eighth-note patterns with slurs and ties, with a 'red.' marking below the first measure. A dashed line is drawn across the piano part in measure 49.

45

Fl.

Cl.

Vln.

Vc.

Pno.

This musical score page, numbered 45, features five staves. The Flute (Fl.) staff is in treble clef and contains a melodic line with various ornaments and slurs. The Clarinet (Cl.) staff is in treble clef and plays a rhythmic accompaniment of eighth notes. The Violin (Vln.) and Viola (Vc.) staves are in treble clef and play similar rhythmic accompaniments. The Piano (Pno.) part is in grand staff (treble and bass clefs) and provides harmonic support with chords and arpeggiated figures. A dashed line above the piano staff indicates a first ending or repeat sign.





I

54

Fl.

Musical notation for the Flute part, measures 54-57. It features a treble clef and a 3/8 time signature. The first measure (54) starts with a *mf* dynamic and contains a triplet of eighth notes. Measures 55 and 56 are marked with a 6/16 time signature and a *pp* dynamic, containing sixteenth-note patterns. Measure 57 returns to a 3/8 time signature with a *f* dynamic and a triplet. Measure 58 is marked with a 7/16 time signature and a *pp* dynamic, containing sixteenth-note patterns.

Cl.

Musical notation for the Clarinet part, measures 54-57. It features a treble clef and a 3/8 time signature. The first measure (54) starts with a *mf* dynamic and contains a triplet of eighth notes. Measures 55 and 56 are marked with a 6/16 time signature and a *pp* dynamic, containing sixteenth-note patterns. Measure 57 returns to a 3/8 time signature with a *f* dynamic and a triplet. Measure 58 is marked with a 7/16 time signature and a *pp* dynamic, containing sixteenth-note patterns.

Vln.

Musical notation for the Violin part, measures 54-57. It features a treble clef and a 3/8 time signature. The first measure (54) starts with a *mf* dynamic and contains a triplet of eighth notes. Measures 55 and 56 are marked with a 6/16 time signature and a *pp* dynamic, containing sixteenth-note patterns. Measure 57 returns to a 3/8 time signature with a *f* dynamic and a triplet. Measure 58 is marked with a 7/16 time signature and a *pp* dynamic, containing sixteenth-note patterns.

Vc.

Musical notation for the Violoncello part, measures 54-57. It features a bass clef and a 3/8 time signature. The first measure (54) starts with a *mf* dynamic and contains a triplet of eighth notes. Measures 55 and 56 are marked with a 6/16 time signature and a *pp* dynamic, containing sixteenth-note patterns. Measure 57 returns to a 3/8 time signature with a *f* dynamic and a triplet. Measure 58 is marked with a 7/16 time signature and a *pp* dynamic, containing sixteenth-note patterns. A Roman numeral 'IV' is written above the staff in measure 58.

Pno.

Musical notation for the Piano part, measures 54-57. It features a grand staff with treble and bass clefs and a 3/8 time signature. The first measure (54) starts with a *mf* dynamic and contains a triplet of eighth notes. Measures 55 and 56 are marked with a 6/16 time signature and a *pp* dynamic, containing sixteenth-note patterns. Measure 57 returns to a 3/8 time signature with a *f* dynamic and a triplet. Measure 58 is marked with a 7/16 time signature and a *pp* dynamic, containing sixteenth-note patterns. A Roman numeral 'I' is written above the staff in measure 55. The word 'Red.' is written below the staff in measures 54 and 57.

58

Fl. *fp sf p f mp f* flz. ord. *mp f*

Cl. *fp sf p f mp f*

Vln. *fp sf p f heavy pp f*

Vc. *fp sf<sup>3</sup> p f<sup>3</sup> heavy pp f<sup>3</sup> 3 3 3 3 3*

Pno. *pp f*

*secco*

*Red.*

**J**

62

Fl. *f* *flz.* *fff*

Cl. *f* *fff*

Vln. *gliss.* *6:4* *fff* *p* *f*

Vc. *gliss.* *6:4* *fff* *p* *f*

Pno. *f* *ff*

*8<sup>vb</sup>* *secco* *(loco)* *Red.*

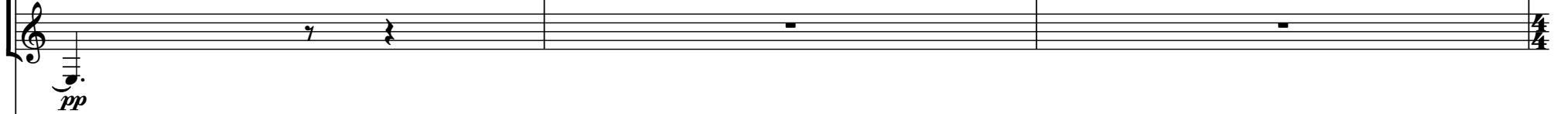
65

Fl.



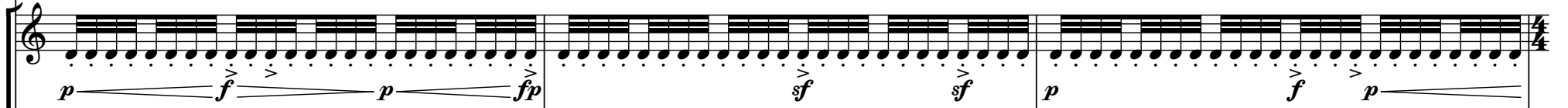
Flute staff with rests in 4/4 time.

Cl.



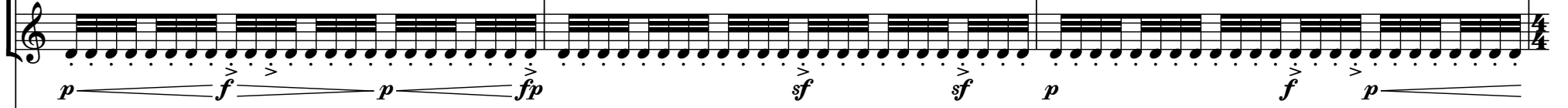
Clarinet staff with notes and dynamics: *pp*

Vln.



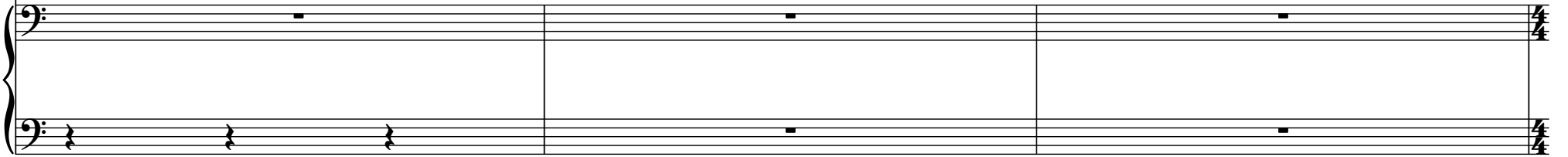
Violin staff with notes and dynamics: *p*, *f*, *p*, *fp*, *sf*, *sf*, *p*, *f*, *p*

Vc.

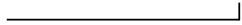


Viola staff with notes and dynamics: *p*, *f*, *p*, *fp*, *sf*, *sf*, *p*, *f*, *p*

Pno.



Piano staff with notes and rests in 4/4 time.



68 K

Fl. ord.

Cl. ord.

Vln. III → o.p.  
IV (molto vib.)  
p. s. p

Vc. II → o.p.  
III (molto vib.)  
p. s. p

Pno. m.s.

*f* *pp* *fp* *fff* *ff* *p*

ord. *p* *f* *p* *f*

ord. *p* *f*

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

*ff* *p*

Sub. *Red.*

71

Fl.

*mp* *f* *mp* *ff* *mp* *f*

flz.

ord.

flz.

23

Cl.

*mp* *mf* *mp* *f*

detach all but mouthpiece and barrel

Vln.

*mf*

bow pos. ord.  
pressure ord.  
non vib.

Vc.

*mf*

gliss.

Pno.

*f* *p* *f* *mp*

m.s.

8va m.s.

(Bb)

8va-1

5

24

73

Fl.

flz.

ord.

gliss.

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

3:2

Detailed description: This is the musical score for the Flute (Fl.) part, starting at measure 73. The music is written in treble clef with a key signature of one sharp (F#). It begins with a glissando (gliss.) over a whole note chord. The first section is marked *f* and *ff*, with a *flz.* (flautissimo) instruction. The second section is marked *mp* and *f*, with an *ord.* (ordinario) instruction. The final section is marked *mf* and *ff*, also featuring glissandos. A 3:2 ratio is indicated at the end of the piece.

Cl.

Vln.

Vc.

Pno.

m.s.

8va

5

3

*ff* *mp* *mf*

3

8va

Red.

Detailed description: This is the musical score for the Piano (Pno.) part. It features complex textures with multiple voices. The right hand includes a section marked *ff* and *mp* with a *m.s.* (mezzo-soprano) instruction and an 8va (octave up) marking. It contains a quintuplet (5) and a triplet (3). The left hand has a triplet (3) and a section marked *mf* with an 8va marking. The score concludes with a *Red.* (ritardando) instruction.

Fl. L 75

Cl.

Vln.

Vc.

Pno.

L 8

accidentals sim.

*pppp* mindless

77

Fl.

Musical staff for Flute (Fl.) in 4/4 time. The staff contains a whole rest for the entire duration of the page.

Cl.

Musical staff for Clarinet (Cl.) in 4/4 time. The staff contains a whole rest for the entire duration of the page.

Vln.

Musical staff for Violin (Vln.) in 4/4 time. The staff contains a whole rest for the entire duration of the page.

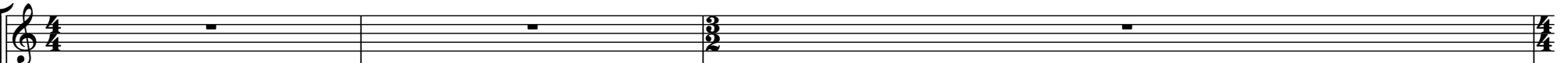
Vc.

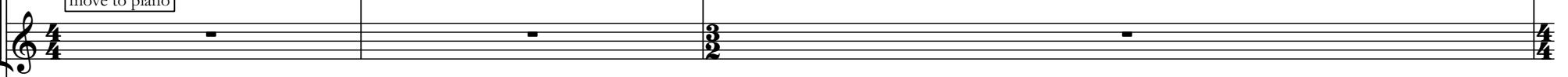
Musical staff for Viola (Vc.) in 4/4 time. The staff contains a whole rest for the entire duration of the page.

Pno.

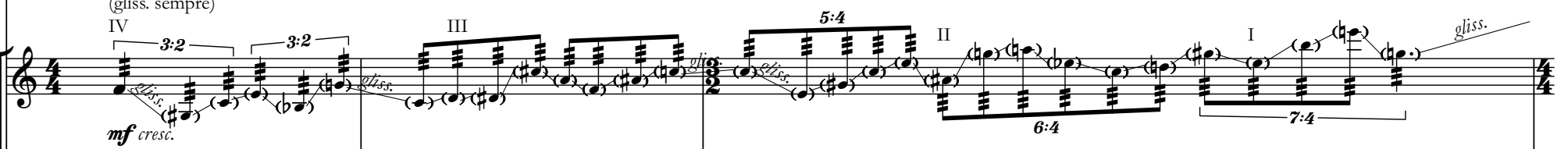
Musical staff for Piano (Pno.) in 4/4 time. The piece begins with a  $\delta$  symbol above the staff. The right hand plays a sequence of notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, 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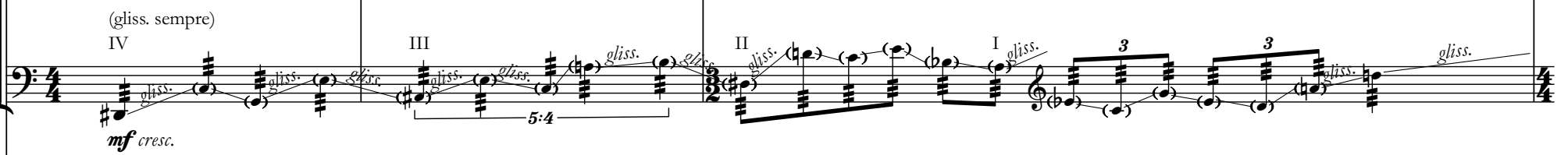
79 **M**

Fl. 

Cl. 

move to piano

Vln. 

Vc. 

(gliss. sempre) IV

3:2 3:2

III

5:4

II

6:4

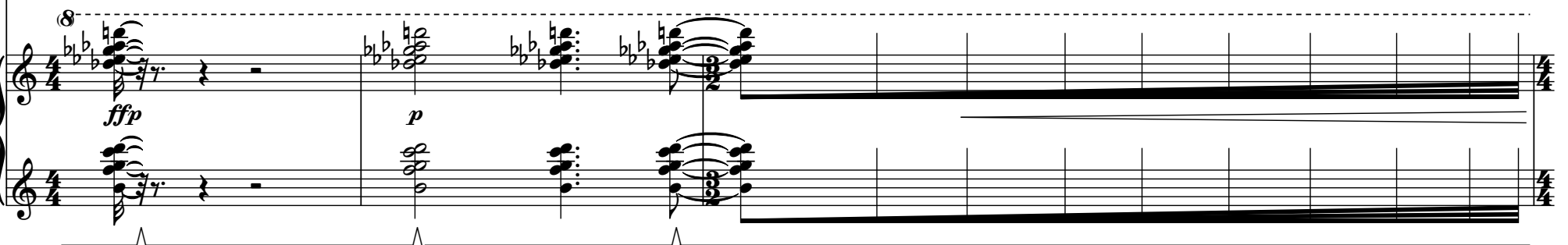
I

7:4

gliss.

*mf cresc.*

**M**

Pno. 

*ffp*

*p*

catch resonance

28

82

N

Fl.

Cl.

Vln.

Vc.

Pno.

Flute and Clarinet parts showing melodic lines with slurs and dynamics. The Flute part starts with a *fff* dynamic. The Clarinet part has dynamics of *mf*, *mp*, and *<ff*.

*fff*

into piano

*mf*

*mp*

*<ff*

(sim.)

*gliss.*

*fff*

(sim.)

*gliss.*

*fff*

N

*ff*

catch resonance

89

Fl.

Cl.

Vln.

Vc.

Pno.

clusters following range (approx.); all pitches even

*pppp*

*mp* *f*

wide vib; quasi gliss

wide vib; quasi gliss

etc.

*8va-1*

*8vb*

30

92

Fl.

*fff*

*mf cresc.*

Cl.

detach barrel

Vln.

*p cresc.*

*mf p*

Vc.

*p cresc.*

*mf p*

Pno.

*cresc. molto*

*mf*

*pp sub.*

6:4

7:4

6:4

7:4

rhythmic

*gliss.*

*gliss.*

*8va*

*8vb*

95

Fl.

Cl.

mouthpiece only

*f*

*gliss.*

Vln.

*mf cresc.*

*fp*

*f*

*gliss.*

Vc.

*mf cresc.*

*fp*

*f*

*gliss.*

Pno.

*cresc.*

*ff-p cresc.*

(both staves)

*8va*

6:4

7:4

5:4

32

Fl. *ff* wide vib + o etc.

Cl. *ff* *gliss.* move back to seat; re-assemble clarinet

Vln. *ff*

Vc. *ff*

Pno. *fff*

97

c. 9"

5:4

99 P

Fl. *pp*  $\lceil 3:2 \rceil$  *gliss.* *p*

Cl. *pp*  $\lceil 3:2 \rceil$  *ord.* *mp* *ppp* 5

Vln. light pressure m.s.p. *ppp*

Vc. light pressure m.s.p. *ppp* *p*

Pno. P *pp* *chiaro* 3:2

[2+3]

[3+2]

104 **Q**

Fl.

Cl.

Vln.

Vc.

Pno.

Fl. *pp lontano* *p* *p*

Cl. *pp lontano* *p* *pp* *p*

Vln. *p* *p* *mf* *ppp febrile* *ppp* *p* *ppp* *pp* *p*

Vc. *p* *p* *mf* *light pressure* *pp lontano*

Pno. *pp lontano, chiaro* *3:2* *3:2*

*Red.* *3:2*

110

R

Fl.

Cl.

Vln.

Vc.

Pno.

The musical score consists of five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Flute (Fl.):** Starts with a rest in 4/4 time. At measure 110, it changes to 5/4 time. The melody begins with a half note, followed by a quarter note, and ends with a quarter note marked *mf*. A dynamic marking of *mp* is indicated for the first two measures.
- Clarinet (Cl.):** Similar to the Flute, it starts with a rest and enters in measure 110 in 5/4 time. The melody is marked *mp* and *mf*.
- Violin (Vln.):** Features a triplet of eighth notes marked *ppp < p* and *gliss.* in the first measure. It then plays a series of notes marked *ppp < p* and *non vib.*. In measure 112, it plays a complex rhythmic pattern with five-fingerings, marked *ppp* and *mf·p*. It concludes with a *ppp* triplet and *mp* notes.
- Viola (Vc.):** Starts with a triplet of eighth notes marked *ppp*. It then plays notes marked *ppp < p* and *non vib. ord.*. In measure 112, it plays notes marked *pp* and *mp*. The piece ends with a *gliss.* marked *mp*.
- Piano (Pno.):** Features a complex accompaniment with triplets and *ppp* dynamics. It includes a *Red.* (Reduction) marking at the bottom.



119

Fl. *ppp* *flz.* *mf* *ppp* *ord.*

Cl. *ppp* *mf* *ppp*

Vln. *ppp* *mf* *ppp* III IV

Vc. *ppp* *mf* *ppp*

Pno. *pp sempre* *pp sempre* take time as needed

*Red.* *Red.* *8vb* (loco)

flz.

122

Fl.

Flute part: Treble clef, 3/4 time signature. Measures 122-124 feature a rapid sixteenth-note passage with a *flz.* (flautissimo) marking. Measures 125-126 are rests. Measure 127 begins in 3/4 time with a *ppp* (pianississimo) note, marked *non vib.* (non vibrato). Measure 128 continues in 3/4 time with a *ppp* note. Measure 129 changes to 5/4 time with a *ppp* note. A dashed line above measures 122-124 indicates a *flz.* marking.

Cl.

Clarinet part: Treble clef, 3/4 time signature. Measures 122-124 feature a rapid sixteenth-note passage with a *f* (forte) marking. Measures 125-126 are rests. Measure 127 begins in 3/4 time with a *ppp* (pianississimo) note, marked *non vib.* (non vibrato). Measure 128 continues in 3/4 time with a *ppp* note. Measure 129 changes to 5/4 time with a *ppp* note.

Vln.

Violin part: Treble clef, 3/4 time signature. Measures 122-124 feature a glissando (*gliss.*) with a *f* (forte) marking. Measures 125-126 are rests. Measure 127 begins in 3/4 time with a *ppp* (pianississimo) note, marked *non vib.* (non vibrato). Measure 128 continues in 3/4 time with a *p* (piano) note. Measure 129 changes to 5/4 time with a *p* note.

Vc.

Viola part: Bass clef, 3/4 time signature. Measures 122-124 feature a glissando (*gliss.*) with a *f* (forte) marking. Measures 125-126 are rests. Measure 127 begins in 3/4 time with a *ppp* (pianississimo) note, marked *non vib.* (non vibrato). Measure 128 continues in 3/4 time with a *p* (piano) note. Measure 129 changes to 5/4 time with a *p* note.

Pno.

Piano part: Grand staff, 3/4 time signature. Measures 122-124 are rests. Measure 125 begins in 3/4 time with a *pp sempre* (pianissimo sempre) marking. Measure 126 continues in 3/4 time. Measure 127 changes to 5/4 time with a *pp* marking. Measure 128 continues in 5/4 time. Measure 129 changes to 5/4 time with a *pp* marking. A dashed line above measure 129 indicates a *8va* (octave) marking. The word *(loco)* is written at the end of the line.

125 T

Fl. *ord.* → air sound; minimal pitch

Cl. *ord.* → air sound; minimal pitch

Vln. *flautando* → rauschen; minimal pitch

Vc. *flautando* → rauschen; minimal pitch

Pno.

*pppp* *mf* *p* *f poss.*

*pppp* *mf* *p* *f poss.*

*pppp* *mf* *p* *f poss.*

*pppp*

*8va* *pp* *3:2*

*8vb* *3* *3:2*

*Red.* *u.c.*