

Straight Line Through A Landscape

by Joe Bates

Full score (transposing)

Performance Notes

Instrumentation

Flute, doubling alto flute

Clarinet, doubling bass clarinet

Cello

Percussion: four demijohns, two tenor drums (medium, low). Medium and soft sticks, ball bearings.

Duration – c. 17'

Accidentals

\flat \sharp \flat Quartertones and conventional accidentals are used to indicate a 24-tone equal temperament. Microtonal accidentals should deviate from standard tuning by 50 cents.

\flat These are combined with arrows, which indicate smaller, less precise deviations. These are to be tuned from the demijohns.

The Demijohns

Sourcing the equipment

This piece uses four glass demijohns: one of c.23 litres, two of c.11 litres (labelled A and B), and one of c.4.5 litres. It also uses three ½" diameter vinyl tubes, each 2m long. All this equipment can be sourced from home-brewing stockists. The percussionist will also need ball bearings. These must be food safe; decanter cleaning balls are recommended.

Arranging the vessels

These should be filled with 25 litres of water, approximately evenly divided across the four vessels. This is best measured with digital scales. Once filled, the 23l vessel should be raised onto a robust table. A tube should be inserted into the vessel. It should be siphoned, by sucking, into the lowest pitched of the two 11l vessels, which should then be raised to table level. This process should be repeated with the remaining two vessels, using the remaining tubing, until all four vessels are on the table, connected by three siphon tubes.

Setting up the stations

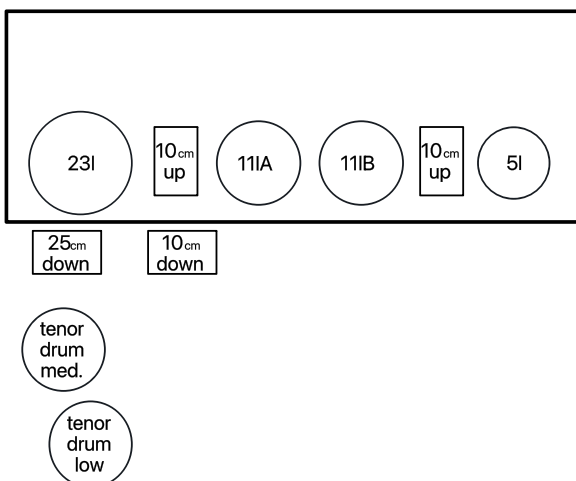
The result is that when a vessel is raised or lowered, water will flow between the vessels to maintain an even level, changing their pitch.

Four different stations will be required for the vessels, on top of and beside the table. Areas raised by 10cm should sit on the table beside the 5l and 11l A vessels. Areas lowered by 10cm and 25cm should sit in front of the 23l and 11lA vessels, respectively. You can see this setup in

the diagram to the left.

Marking the vessels and setting the station height

This setup is designed to elicit specific pitches, which are shown below. These pitches should be checked with a spectrogram, as the vessels are likely to have two prominent pitches. First, check the tuning of the initial setup, marked as 1. on the figure below. If the notes are not correct, you can raise the pitch of each vessel by raising it using sheets of paper or lower it by raising every other vessel with paper. (If multiple vessels are out of tune, start by fixing the lowest out-of-tune vessel first to minimise moves.)



To set the height of the raised stations, you will need a timer, a spectrogram, and a permanent marker. Move the vessels as indicated by the arrows in the figure below – for example, move the 5l demijohn up 10cm to start section 2. Time these movements from the moment that the vessel is picked up. After the allotted time, place a mark on the vessel whose final pitch is circled, numbering them sequentially as indicated. There will be a total of five marks. Check the pitch of the vessel at this mark using the spectrogram. If it is not near the suggested pitch, raise or lower the station accordingly.

1. 2. Mk 1: 1'30" 3. Mk 2: 1'30" 4. Mk 3: 2' 5. Mk 4: 2'30" 6. Mk 5: 2' 7. (empty)

5l
11l B
11l A
23l

The final movement does not need a mark drawn, as there will be no further moves, or adjustments to the height of the stations, as they have been established by the earlier moves.

When this is complete, use a ruler and masking tape to continue the marked line around the complete circumference of the vessel. Number each mark. This allows all players to see when the water level is approaching the mark.

Playing the demijohns

The vessels can be struck either on their side or on the curved top part. They should mostly be struck on the side, as this yields a more resonant sound. Triangle noteheads indicate that they should be struck on the top.

In the last movement, ball bearings are poured into the empty 5l demijohn through a funnel. This is then shaken rhythmically while the top is covered with the percussionist's hand. The rhythm is indicated through slash noteheads.

Movement endings

The movements of the piece are determined by the demijohns. Except for the prelude and final movement, each ends with a demijohn being moved, which acts as a cue for the ensemble. These moves occur when the water level in one of the demijohns hits a marked line, except for in the first movement, where it happens in the final bar of the movement. At the end of movement 4, this move is executed by the cellist.

The movements and their approximate timings are:

#	Timing	Ending move	Ending mark
Prelude	1'	N/A	N/A
1.	1'30"	Raise 5l	N/A
2.	1'30"	Raise 11l A	Mark 1 (5l)
3.	1'30"	Lower 5l & 11l A	Mark 2 (11l A)
4.	2'00"	Lower 23l	Mark 3 (11l B)
5.	2'30"	Lower 11l A	Mark 4 (23l)
6.	2'00"	Raise 5l	Mark 5 (11l A)
7.	4'00"	N/A	N/A

The score and parts show the theoretical moment where the demijohn should be moved, marked in minutes and seconds. Due to natural variations of tempo, however, it is expected that the demijohns may need to be moved earlier or later. As such, flexibility is built into the ends of movements.

If the demijohns are moved early, players may stop at the nearest double bar line and move on to the next movement. If the demijohns are moved late, they may either repeat a given section until the demijohn is ready (movements 2 and 6) or leave a general pause at the end of movement (movements 3, 4, and 5).

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Joe Bates

Prelude

(♩ = c. 126)

Flute *ff* *mp* breathe ad lib. Cued by perc.

Clarinet *ff* *mp* breathe ad lib.

Violoncello non vib. *ff* *mp* Improve 5l: tentative, fluid

Tenor drums *ff*

5

Fl. *ff* *mp* breathe ad lib. Cued by perc.

Cl. *ff* *mp* breathe ad lib.

Vc. *ff* *mp* Improve 11l B: proud, bright

T. Dr. *ff*

9

Fl. *ff* *mp* breathe ad lib. Cued by perc.

Cl. *ff* *mp* breathe ad lib.

Vc. *ff* *mp* Improve 11l A: warm, alert

T. Dr. *ff*

Cued by perc. To A. Fl.

13

Fl. *ff* *mp*

Cl. *ff* *mp*

Vc. *ff* *mp*

T. Dr. *ff*

Improvise 23!: ceremonial

Improvise all: briefly merge into next section

1

(♩ = c. 126)

Violoncello *mp* I pizz. IV III II IV

Demijohns *mp*

A. Fl. *mf* *f* *mp* *f*

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

Vc. *mf* *mp* *mf*

Djns T. dr. *mf* *f* *mp* *f*

A. Fl.

Djns

T. dr.

6

A. Fl.

Cl.

Vc.

T. Dr.

mp *p*

mp *p*

III

mp

Djns

mp *p* *mp*

9

A

A. Fl.

Cl.

Vc.

Djns

T. Dr.

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

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

mf

tilt up →

f

mf *f* *pp*

11 **poco rit**.....(♩ = c. 112)

A. Fl. *p* *mp* *p*

Cl. *p* *mp* *p*

Vc. *p* *mp* *p*

Djns *p* *mp* *p*

To T. dr. *p* *mp*

arco

15 **B**

A. Fl. *f* *mp* *f*

Cl. *mp*

Vc. *mp*

Djns *mf* *mp*

tilt up → tilt down

19

A. Fl. *mp* *f* *mf*

Cl.

Vc.

Djns *mf* *mp* *mf*

tilt up → tilt down

22

A. Fl. C

Cl.

Vc.

Djns

T. Dr.

25

A. Fl.

Cl.

Vc.

Djns

T. Dr.

28

A. Fl.

Cl.

Vc.

Djns

T. Dr.

31

A. Fl.

Cl.

Vc.

Djns

T. Dr.

Raise 51

♩ = 108

Flute

Clarinet

Violoncello

Demijohns

5

Fl.

Cl.

Vc.

Djns

8 *tr* **A**

Fl. *ff* *mf* *mp* *f-mp* *f* *mp*

Cl. *ff* *mf* *mp* *f-mp* *f*

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

Djns *mf* *f*

11

Fl. *f* *mp* *f*

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

Vc. *f* *mp* *f*

Djns

14

B A Tempo (♩ = 54)

Fl. *fff* *f* *p* *mp > p*

Cl. *fff* *f* *p* *mp > p*

Vc. *fff* *f* *p* *mp* + pizz.

Djns *fff* *f* *pp*

-tilt up→ tilt down

To T. dr. T. dr.

19

Fl. *mp > p* *mp > p* *mp >* *p* *mp*

Cl. *mp > p* *mp > p* *mp >* *p* *mp*

Vc. *mp* *mp* *mp*

T. Dr. *mp* *f*

Djns rubato, pesante

23

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

Cl. *p* *mp* *pp* *mp* *p* *mp* *p*

Vc. *mp* +

Djns *mf* *mp* *f* *p* *mp* *f* *p* *mf* *f* *mf* *f* *p*

T. Dr. *p*

27

Fl. *mp* *p* *mp* *mp* *p*

Cl. *mp* *p* *mp* *mp* *p*

Vc. I II

Djns *f* *mp* *f* *mp* *f* *mp*

T. Dr. *p*

30

Fl. *mp* \rightrightarrows *p*

Cl. *mp* \rightrightarrows *p*

Vc. III *s.* I *s.*

Djns *f* *mf* *f*

T. Dr. *p* *p*

32

Fl. *mf* *mp* $>$ *p* *mp* $>$ *p*

Cl. *mf* *mp* $>$ *p* *mp* $>$ *p*

Vc. III II *s.* II *s.* III

Djns *ff* *pp* *p* *mf* $>$ *pp*

Raise 111 A
at Mark 1 (51)

1'30"

When demijohn is raised, stop on next double bar line.

35

Fl.

Cl.

Vc.

Djns

p *mf* *pp* *pp*

I.

II.

III.

IV.

normal sticks

p *mf* *pp*

39

Fl.

Cl.

Vc.

Repeat until demijohn raised

♩ = 54

♩ = 120

A

Flute

Clarinet

Violoncello

Demijohns

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

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

p *mf* *mp* *p*

To T. dr.

5

Fl. *mf* *mp* *mf* *mp*

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

Vc. *mp* *mf* *p* *mp* *mf*

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

B

9

Fl. *mf* *mp* *mf* *mp* *mf*

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

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

Djns *mf*

T. Dr. *p*

C To A. Fl.

This musical score is divided into three systems, each containing five staves for different instruments: Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Double Bass (Djns). The first system (measures 12-14) is in 4/4 time. The second system (measures 15-18) features a complex time signature change from 4/4 to 2/4, then 5/8, and finally back to 4/4. The third system (measures 19-21) is in 4/4 time. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *ff*, *mf*, and *fff*. A trill (tr) is indicated in the Flute part at measure 14. The key signature has one sharp (F#).

21

A. Fl.

Cl.

Vc.

Djns

fff *f*

fff *f*

mf *fff* *mf*

mf *fff* *f*

rit..... $\text{♩} = 96$ **D**

23

A. Fl.

Cl.

Vc.

Djns

fff *f* *mf* *p*

fff *f* *mf* *p*

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

fff *f* *mf* *mf*

pizz.

When demijohns are lowered,
stop on next double bar line.

27

A. Fl.

B. Cl.

Vc.

Djns

mp

mp

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

arco pizz. arco pizz.

Lower 5l & 11l A
at mark 2 (11l A)

1'30"

33

A. Fl.

B. Cl.

Vc.

Djns

mp *mf* *mp* *mf*

pizz. arco pizz.

39

A. Fl.

B. Cl.

Vc.

mp

arco

7

A. Fl. A $\text{♩} = \text{♩}$
 $\text{b}\flat$

B. Cl.

Vc.

Djns

10

A. Fl.

B. Cl.

Vc.

Djns

13 B

A. Fl. *ff* *> mf* *mp < mf* *mp* *> p* *mp < mf*

B. Cl. *ff* *> mf* *mp < mf* *mp* *> p* *mp < mf*

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

Djns *f* *mf* *< ff*

To T. dr.

17 C

A. Fl. *> mp <> mp <* *> mp <* *p* *f* *mf* *tr*

B. Cl. *> mp <> mp <* *> mp <* *p* *f* *mf* *tr*

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

T. Dr. *mp*

T. dr.

21

A. Fl. *p* *f* *mp* *tr*

B. Cl. *p* *f* *mp* *tr*

Vc. *p* *f* *mp*

T. Dr. *mp*

24

A. Fl. *f* *mf* *f*

B. Cl. *f* *mf* *tr* *mp* *f*

Vc. *f* *mf* *mp* *f*

T. Dr. *mp* Djns *mp* *f* *ff* *fff*

27

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

B. Cl. *mp* *tr* *f*

Vc. *mp* *f*

Djns *f* *fff* *f* *f* *fff* *f*

29

A. Fl. *mp*

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

Vc. *mp* *mf* *mp* *f*

Djns *ff* *mf* *ff* *mf*

Signal for cellist to lower 23l
At Mark 3 (11l B)

31

D On cellist's cue, stop at any double bar line.

A. Fl. On cellist's cue, stop at any double bar line. *p* *mf* *mp*

B. Cl. *mp* At perc's signal, dim. al niente. Move 23l and return to cue movement's end.

Vc. *mp* *p*

Djns On cellist's cue, stop at any double bar line and start next movement.

34

A. Fl. *mf* *mp*

B. Cl. *pp*

Vc. *p*

Djns *mp*

37 2 ♩ = 64

A. Fl. *p* *mp*

B. Cl. *mp* *p*

Vc.

Djns *p* *mp*

Detailed description: This page contains measures 37 through 40. The music is in 4/4 time with a tempo of quarter note = 64. A first ending bracket labeled '2' spans measures 38 and 39. The A. Fl. part starts with a piano (*p*) dynamic and moves to mezzo-piano (*mp*) in measure 38. The B. Cl. part starts at *mp* and moves to *p* in measure 38. The Vc. part has a sustained chord that changes in measure 38. The Djns part starts at *p* and moves to *mp* in measure 38.

Lento (♩ = c. 64)

Alto Flute *pp* *mf* *p*

Bass Clarinet *pp* *mf* *p*

Violoncello *pizz.* *mp* *f*

Demijohns *mp* *f*

Tenor drums *pp*

Detailed description: This page contains measures 41 through 44. The tempo is Lento (quarter note = c. 64). The Alto Flute and Bass Clarinet parts feature a triplet in measure 42. The Alto Flute part starts at *pp*, moves to *mf* in measure 42, and ends at *p* in measure 43. The Bass Clarinet part starts at *pp*, moves to *mf* in measure 42, and ends at *p* in measure 43. The Violoncello part is marked *pizz.* and starts at *mp*, moving to *f* in measure 42. The Demijohns part starts at *mp* and moves to *f* in measure 42. The Tenor drums part starts at *pp* and remains at that dynamic.

4

A. Fl.

B. Cl.

Vc.

Djns

T. Dr.

Musical score for measures 4-6. The score is in 3/4 time and features five staves: A. Fl., B. Cl., Vc., Djns, and T. Dr. The A. Fl. part includes a triplet in measure 5. The B. Cl. part has dynamics *mf* and *p*. The Vc. part has dynamics *mp*, *mf*, and *f*. The Djns part has dynamics *mp* and *f*. The T. Dr. part has dynamics *mp* and *f*.

7

A

A. Fl.

B. Cl.

Vc.

Djns

T. Dr.

Musical score for measures 7-9. The score is in 3/4 time and features five staves: A. Fl., B. Cl., Vc., Djns, and T. Dr. A box labeled 'A' is above measure 8. The A. Fl. part includes a triplet in measure 8 and dynamics *mf* and *p*. The B. Cl. part has dynamics *mf*, *p*, *mp*, *p*, and *mp*. The Vc. part has dynamics *mf*, *mp*, *f*, *p*, and *mf*, with an *arco* marking above measure 8. The Djns part has dynamics *mf* and *mp*. The T. Dr. part has dynamics *p* and *mf*.

10

A. Fl. *mf* *p* *mf* *mp*

B. Cl. *p* *mf* *p* *mp*

Vc. *f* *mf* *f*

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

T. Dr.

13

B

A. Fl. *mf* *mp* *mf* *p*

B. Cl. *mf* *mp* *mf* *p*

Vc. *mf* *mp* *mf* *mp* *p*

Djns *mp* *mf* *p*

take soft stick with soft stick

16

A. Fl. *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf*

Vc. *mf* *f* *mp* *mf* *f*

Djns *mf* *mp* *mf*

with both sticks

19

A. Fl. *mp* *f* *mp* *mf* *p*

B. Cl. *mp* *mf* *p*

Vc. *mp* *mf* *f* *mp*

Djns *mp* *f* *mp*

C

22

A. Fl. *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p*

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

D

The musical score is divided into three systems, each containing four staves: A. Fl., Cl., Vc., and Djns. Measure numbers 25, 27, and 29 are indicated at the start of each system. A box labeled 'D' is positioned above the first system. The A. Fl. part features complex rhythmic patterns with slurs and a triplet in measure 25. The Cl. part has a 'To Cl.' instruction in measure 25 and a 'Cl.' instruction in measure 26. The Vc. part provides a bass line with slurs and accents. The Djns part consists of rhythmic patterns on a double bass line. Dynamic markings include *mp*, *p*, *pp*, *mf*, *f*, and *ppp*. Articulation includes slurs, accents, and a triplet in measure 25. The score concludes with a final measure in the third system.

31

A. Fl. *mp* *pp* *mp* *pp*

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

Vc. *pp* *p* *pp*

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

When demijohn is lowered, finish phrase and stop.

33

A. Fl. *p* *pp* *p* *pp* *p*

Cl. *pp* *pp* *pp sim.*

When demijohn is lowered, hold note, dim al niente. and stop.

When demijohn is lowered, hold note, dim al niente. and stop.

Vc. *p sempre*

Djns *p* *pp* *pp*

Lower 11l A At Mark 4 (23l)

When demijohn hits mark, finish phrase, then stop.

36

A. Fl. *pp* *p* *pp* *p*

Cl.

Vc.

Djns *p* *5 > pp* *p* *pp*

poco rit.....

39

A. Fl. *pp* *p* *pp* *p* *pp* *p*

Cl.

Vc. I II I II

Djns *p* *pp* *p* *pp* *p*

43 $\text{♩} = 58$ 2'30"

A. Fl.

Cl.

Vc.

Djns

pp

6

$\text{♩} = 96$

Alto Flute

Clarinet

Violoncello

Demijohns

T. dr.

Djns

mp *mf*

f *mp*

mp *f* *p*

3

A. Fl.

Cl.

Vc.

T. Dr.

Djns

f *mp*

mp *f* *p*

5

A

A. Fl.

Cl.

Vc.

T. Dr.

Djns

To B. Cl.

f *mp*

f *mp*

f *mp*

mp *f* *p*

mp *f*

7

A. Fl.

B. Cl.

Vc.

Djns

T. dr.

Djns

To T. dr.

Djns

p

mf

p

mf

f

mp

mf

p

mf

p

f

mp

p

mp

f

f

mp

9

A. Fl.

B. Cl.

Vc.

Djns

f

mp

p

f

mp

f

mp

p

ff

mp

p

tilt up

B

12/8

12

A. Fl. *mp* *p* *mp* *p* *mf*

B. Cl.

Vc.

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

tilt down tilt up tilt down tilt up tilt down

15

A. Fl. **C**

B. Cl. *mf*

Vc. *mf*

Djns *f* *mf* *f* *mf*

17

A. Fl. *f* *mf* *p*

B. Cl. *f* *mf* *p*

Vc. *f* *mf* *p*

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

20 D

A. Fl. *mp* *mf* *mp*

B. Cl. *mp* *mf*

Vc. *mp* *mf*

Djns *p* *mf* *p* *p* *mf*

tilt up → -tilt down → tilt up → tilt down

22

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

B. Cl. *p*

Vc. *p*

Djns *p* *p* *mf* *p*

tilt up → tilt down

24 E

A. Fl. *p* *mp* *p*

B. Cl. *mp* *p*

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

Djns *fpp* *fpp* *fpp sim.*

When demijohn is raised,
stop at double bar line.

26

A. Fl. *mp* *p* *mp* *p*

B. Cl. *mp* *p* *p*

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

Djns *p* *mp* *p*

Raise 5l
At mark 5 (11l A)

28 *Poco meno mosso* (♩ = c. 82) F

A. Fl.

Vc. *mp* *p*

Djns *p* *mp* *p* *p* *mp* *p*

2'

30

A. Fl.

Vc.

Djns

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

Repeat until demijohn raised

32

A. Fl.

Vc.

Djns

p *mp* *p*

7

$\text{♩} = 72$

Alto Flute

Clarinet

Violoncello

Demijohns

follow demijohn pitches sul tasto

p *p* *p* *p* *p* *p*

-to norm.

5

A. Fl. *f* *mp* *mf*

Cl. *f* *mp* *p* *mf* *tr*

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

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

T. Dr. *mf*

10

A. Fl. *p* *tr* *mp* *mf* *p* *mp* **A**

Cl. *p* *mp* *mf* *p* *mp*

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

Djns *p* *mp* *p* *mp* *p* *mp*

T. Dr. *mf*

15

A. Fl. *f* *f* *mp*

Cl. *f* *f* *mp*

Vc. *f* *mp*

Djns *f* *mp*

T. Dr. *mf*

19 **B**

A. Fl. *p* *mp* *p* *mf* *p* *mp* *f* *p*

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

Vc. pizz. *p* arco *mf* pizz. *p* arco *mf* pizz.

Djns *p* *p*

T. Dr. *mf* *mf*

21

A. Fl.

Cl.

Vc.

Djns

T. Dr.

f *mp* 3

f *mp* 3

arco p *mf* p *mf*

p *p* *mf* *mf*

23

A. Fl.

Cl.

Vc.

Djns

T. dr.

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

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

arco *mp* *mf* *mp* arco *mp* *mf* *mp* arco *mp* *mf* *mp*

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

Djns T. dr. Djns T. dr. Djns T. dr.

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

C

26

A. Fl.

Cl.

Vc.

Djns

mf

p *mf* *mp*

tr

tr

arco

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

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

30

A. Fl.

Cl.

Vc.

Djns

mf *mp*

tr

tr *tr*

mf *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

34 **D**

A. Fl. *p* *mf* *f* *mp*

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

Vc. *p*

Djns *p*

36

A. Fl. *ff* *f* *fff*

Cl. *mp* *mf* *ff* *f* *fff*

Vc. *fff*

Djns *fff*

38

A. Fl.

Cl.

Vc.

Djns

mp *f* > *mf*

mp *f* > *mf*

mp

arpeggiate wildly,
smoothly, sweetly

Improvised tremolos,
creating a sweet cloud

41

A. Fl.

Cl.

Vc.

Djns

f

mp

mp

43

A. Fl.

Cl.

Vc.

Djns

f > *mf*

f > *mf*

45

A. Fl.

Cl.

Vc.

Djns

poco sul pont.

mp *p*

p

49

A. Fl.

Cl.

Vc.

Djns

Take ball bearings

p

51

A. Fl.

Cl.

Vc.

Djns

ff

ff sul pont.

norm.

Pour ball bearings

ff *p*

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

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

mp *p* *mp* *p*

53

To Fl. F FL. $\text{♩} = 80$

A. Fl. *mp* *mf* *f* *p*

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

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

Djns *mp* *ff*

56

Fl. *mf* *f* *p*

Cl. *mf* *f* *p*

Vc. *mf* *f* *p*

Djns $\frac{3}{16} + \frac{4}{4}$ *mf* *f* *p*

57

Fl. *mf* *f* *p*

Cl. *mf* *f* *p*

Vc. III *mf* *f* *p*

Djns $\frac{11}{8}$ $\frac{3}{16} + \frac{4}{4}$

Piu mosso ♩ = 92

58

Fl. *mf* *f* *p*

Cl. *mf* *f* *p*

Vc. (III) *mf* *f* *p*

Djns $\frac{3}{16} + \frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{16} + \frac{3}{4}$

60

Fl.

Cl.

Vc.

Djns

Musical score for measures 60-61. The score is for Flute (Fl.), Clarinet (Cl.), Violin (Vc.), and Double Bass (Djns). The time signature is $\frac{3}{16} + \frac{3}{4}$. The key signature has one sharp (F#). The Flute and Clarinet parts play a melodic line with a slur over measures 60-61. The Violin part has a slur over measures 60-61 and dynamic markings *mf*, *f*, and *p*. The Double Bass part has a rhythmic pattern of eighth notes in measure 60 and a sustained note in measure 61.

61

Fl.

Cl.

Vc.

Djns

poco rit.

Musical score for measures 61-62. The score is for Flute (Fl.), Clarinet (Cl.), Violin (Vc.), and Double Bass (Djns). The time signature is $\frac{3}{8}$ for measure 61 and $\frac{3}{16} + \frac{3}{4}$ for measure 62. The key signature has one sharp (F#). The Flute and Clarinet parts play a melodic line with a slur over measures 61-62. The Violin part has a slur over measures 61-62 and dynamic markings *mf*, *f*, and *p*. The Double Bass part has a rhythmic pattern of eighth notes in measure 61 and a sustained note in measure 62. The tempo marking "poco rit." is present above the Flute part in measure 62.