

Will Stackpole

L' A b î m e

for Chamber Ensemble

with fixed media

ca. 28 minutes

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INSTRUMENTATION :

Flute [doubling Piccolo, Alto Flute]

Clarinet in Bb [doubling Bass Clarinet]

Trumpet [doubling Piccolo Trumpet, Flugelhorn]

Horn

Percussion [1 player]

Crash Cymbal, Ride Cymbal, Triangle, Woodblock, Bongos (high and low), Log Drum, Kick Drum, Tam-tam

Piano

Violin

Cello

Playback

SPECIAL NOTATIONS :

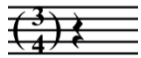
 Slow, wide vibrato



Inside the piano, brush the notated strings with the fleshy part of the hand or finger tips. With the pedal down, this should produce a deep rumbling ‘whoosh’, a bit like surf.



Pluck the strings notated inside the piano.



The part at hand is written in the meter in brackets for the convenience of the individual player while the rest of the score is composed in an equivalent compound time signature.

PROGRAM NOTE :

It's difficult to say where and when the idea for *L'Abîme* originated. To put it very simply it is a piece that attempts to musically depict the world's rising sea levels. The title, meaning “the abyss” in French, is meant to be a nod to Debussy's *La Mer*, which as you'll see has an immense influence on almost every aspect of this work. I set about depicting the ocean by drawing from the work of Winslow Homer, an influential American painter and fellow New Englander. The music uses three paintings of his, *Northeaster*, *Cannon Rock*, and *Maine Coast* to inform the atmosphere and form of each movement. But as the piece progresses, it is gradually engulfed by material from Debussy's *La Mer*. What begins as an apparent influence, with Debussy's motivic content and pentatonic language bleeding into my own, grows across the piece into something that overwhelms the content native to *L'Abîme*. By the second movement the music pivots back and forth without preparation to direct quotes from Debussy's work, gradually doing so with greater frequency. In the third, pre-recorded excerpts play back atop the ensemble, piling up on itself to create an ever heightening wave of sound. The piece ends at the crest of this sonic wave, with its catastrophic effects yet to be decided.

~ September 20th, 2019 | New York, NY~

for Red Dog Ensemble

L' A b î m e

Mvt. I : Northeaster

Will Stackpole

$\text{♩} = 66$

C Flute

Flute/
Alto Flute,
Piccolo

Bass Clarinet

Clarinet in Bb/
Bass Clarinet
in Bb

Trumpet in C

Trumpet in C/
Piccolo Trumpet,
Flugelhorn

Horn in F

Sizzle Ride
scrape

Percussion

Piano

Violin

Violoncello

6

A

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

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

C Tpt. *mf*

Hn. *n* *mf*

Perc. *scrape* *p* *log drums* *mp*

Pno. *f* *p*

Vln. *pp* *mf*

Vc. *mf* *p* *solo espress.* *mf* *3*



11

Fl. *p* take Alto Flute

B. Cl. Take Cl. *Bb Clarinet espress.* *3*

C Tpt. *p* *mf* *straight mute* *6* *p* *sfz* *p*

Hn. *p* *mf* *p* *sfz* *p*

Perc. *Temple Blocks* *p* *3* *mp*

Pno. *p*

Vln. *p* *3* *p*

Vc. *ord.* *p* *3*

15

Alto Flute 3

Fl.

Cl.

C Tpt.

Hn.

Perc.

Pno.

Vln.

Vc.

mf

f

mf

pp

mf

p

mf

p

p

mf

pp

mf

p

pizz.

arco non vib.

sul tasto

pizz.

arco ord. 3



19

To Fl. take C Flute

A. Fl.

Cl.

C Tpt.

Hn.

Perc.

Pno.

Vln.

Vc.

mf

f

f

p

f

mf

f

f

sfz

p

mf

f

mf

p

Sizzle Ride scrape

B ♩. = 132

C Flute

Fl.

Cl.

mf

CTpt.

mf

Hn.

mf

Perc.

Pno.

mf

Vln.

mf

Vc.

mf



24

Fl.

Cl.

CTpt.

mf

Hn.

mf

mf

mallets

f

Perc.

mf

Pno.

Vln.

mf

fp

Vc.

mf

p

27

Fl. *sfz* *sfz*

Cl. *sfz* *sfz*

C Tpt. *ff* *p sub.* *sfz*

Hn. *ff* *p sub.* *sfz*

Perc. *low bongo* *sfz* *sfz*

Pno. *sfz* *sfz*

Vln. *sfz* *off the string* *f*

Vc. *f*



30

Fl. *mf*

Cl. *mf*

C Tpt. *take straight mute* *straight mute*

Hn. *mf*

Perc. *high bongo*

Pno.

Vln. *mf*

Vc.

34

C

FL.

CL.

C Tpt.

Hn.

Perc.

Pno.

Vln.

Vc.



38

FL.

CL.

C Tpt.

Hn.

Perc.

Pno.

Vln.

Vc.

42

Fl. *mf* *fp*

Cl.

C Tpt.

Hn.

Perc. *pp* *mf*

Pno.

Vln.

Vc.



48

Fl.

Cl.

C Tpt.

Hn.

Perc.

Pno. *p* *mf*

Vln.

Vc. *gliss.*

D ♩ = 66

Musical score for measures 53-54. The score is in 4/4 time with a tempo of ♩ = 66. The key signature has two sharps (F# and C#). The instruments and their parts are:

- Fl.**: Flute, starting with a sixteenth-note scale from G4 to B4, marked *p* and *f*.
- Cl.**: Clarinet, playing a sixteenth-note scale from G4 to B4, marked *f*.
- CTpt.**: Contralto Trumpet, playing a sixteenth-note scale from G4 to B4, marked *f*.
- Hn.**: Horn, playing a sixteenth-note scale from G4 to B4, marked *f*.
- Perc.**: Percussion, playing a "Sizzle Ride scrape" marked *f*.
- Pno.**: Piano, playing sustained chords, marked *f*.
- Vln.**: Violin, playing a sixteenth-note scale from G4 to B4, marked *f*.
- Vc.**: Violoncello, playing a sixteenth-note scale from G4 to B4, marked *f*.



55

Musical score for measures 55-56. The score is in 4/4 time with a tempo of ♩ = 66. The key signature has two sharps (F# and C#). The instruments and their parts are:

- Fl.**: Flute, playing a sixteenth-note scale from G4 to B4, marked *p* and *f*.
- Cl.**: Clarinet, playing a sixteenth-note scale from G4 to B4, marked *p* and *f*.
- CTpt.**: Contralto Trumpet, playing a sixteenth-note scale from G4 to B4, marked *p*.
- Hn.**: Horn, playing a sixteenth-note scale from G4 to B4, marked *p*.
- Perc.**: Percussion, playing a "Sizzle Ride scrape" marked *f*.
- Pno.**: Piano, playing sustained chords, marked *mf*.
- Vln.**: Violin, playing a sixteenth-note scale from G4 to B4, marked *p* and *f*.
- Vc.**: Violoncello, playing a sixteenth-note scale from G4 to B4, marked *p*.

58

a bit slower

FL. *f* *p* *mf* *pp*

CL. *f* *p* *mf* *pp*

CTpt. *f* *p* *mf* *p*

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

Perc. *mp* Tam tam triangle *pp* *pp* soft mallet

Pno. *f* *pp* *mf* (pizz.)

Vln. *f* *p* *mf* *pp*

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

61

E ♩=88

FL. *pp*

CL. *p* *f*

CTpt. *mf* *ff* straight mute *espressif*

Hn. *p* *f* *mf* *ff*

Perc. *pp* with stick low bongo ord. *f*

Pno. *p* *mf* *p*

Vln. *p* *f*

Vc. *p* *f*

65

FL.
 CL.
 C Tpt.
 Hn.
 Perc.
 Pno.
 Vln.
 Vc.

p
mf 3
ff
p
mf 3
mf
f
mf
p
f
p
mf
off the string
p
f
mf
sul pont.
off the string
p
f
mf

Log Drum

70

FL.
 CL.
 C Tpt.
 Hn.
 Perc.
 Pno.
 Vln.
 Vc.

p 3
p
p
mf
p
expressif 3
 Take picc. tpt.
sweep
ppp
pizz.
p
arco
espressif 3
mf
p
mf
p

Red.

75

F

Fl. (tr)

Cl. *p*

C Tpt. *p*

Hn. *p*

Perc. *p*

Pno. *mf*

Vln. *pizz.* *p* *mf*

Vc. *p* *mf*

Picc. Tpt. *p*

80

Fl. *mf* *3* *ff* *fp* *mf*

Cl. *mf* *3* *ff* *fp* *mf*

Picc. Tpt. *mf* *3* *fp* *sfz* *fp* *mf*

Hn. *mf* *3* *fp* *sfz* *fp* *mf*

Perc. *f* *3* *f*

Pno. *f*

Vln. *sul pont.* *p* *f* *ord.* *off the string* *p* *f*

Vc. *sul pont.* *p* *f* *sul pont.* *off the string* *p* *f*

G

Fl. *p* *fp*

Cl. *p* *fp*

Picc. Tpt. *p* *fp*

Hn. *p* *fp*

Perc. Triangle *p* *mf*

Pno. *p* *ff*

Vln. *f* *fp* *ord.* *ff* *f*

Vc. *mf* *f*

89

Fl. *expressif*

Cl. *3*

Picc. Tpt. *3* *mf* *f*

Hn. *mf* *3*

Perc. *pp* *mf*

Pno. *mf* *p* *mf*

Vln. *off the string* *p* *f* *mf* *off the string*

Vc. *off the string* *p* *f* *mf* *sul pont.* *off the string*

104

FL. *mf* *f* *mf*

CL. *mf* *f* *mf* *p*

C Tpt. *mf* *f* *mf*

Hn. *mf* *f* *mf* *p*

Perc. *p*

Pno. *f* *p*

Vln. *fp* *mf* *f* *espressif* *p*

Vc. *mf* *f* *espressif* *p*



107

FL. *mf* *f* *mf*

CL. *mf* *f* *mf*

C Tpt. *mf* *f* *mf* *p* *mf* *Flugelhorn espressif*

Hn. *mf* *f* *mf*

Perc. *p* *p* *log drum*

Pno. *pp* *p* *mf* *p sub.* *Red.*

Vln. *mf* *f* *mf*

Vc. *p* *mf* *f* *mf* *pizz.*

111

Fl. *mf* 3

Cl. *mf* 3

Flug. Take C Tpt.

Hn.

Perc. 5 5

Pno. 5 5 5 5

Vln. arco solo [under Flugelhorn]

Vc. *mp* *pp < mf* ord.



115

Fl. *mf* 3 *pp < mf* 3

Cl. *mf* 3 *pp < mf* 3

Flug. C Tpt. (cup mute) *mf* con sord. *pp < mf* 3

Hn. *mf* *pp < mf* 3

Perc. 3 *pp* *f*

Pno. *mf* 3 3

Vln. sul tasto *ppp*

Vc. *pp < mf* *pp < mf* *p < mf* *pp < mf*

119

Fl. *p*

Cl. *p* 5

C Tpt. *p* 5

Hn.

Perc. *pp* *with the piano* 5

Pno. *ppp* *soft pedal* 5 *mp*

Vln. *p* *sul pont.*

Vc. *p*

122

Fl. *mf* 3 *p* *f* *mf*

Cl. *mf* 3 *p* *f* *mf*

C Tpt. *mf* 3 *p* *f* *mf*

Hn. *mf* 3 *p* *f* *mf*

Perc. *Sizzle Ride scrape*

Pno. *ppp* *ord. < mf* *mf* *mf*

Vln. *mf* 3 *p* *f* *mf*

Vc. *mf* 3 *p* *f* 3

127

Fl.

Cl.

C Tpt.

Hn.

Perc.

Pno.

Vln.

Vc.

mf

131

Fl.

Cl.

C Tpt.

Hn.

Perc.

Pno.

Vln.

Vc.

Take Bs. Cl.

senza sord.

stopped

ff

p

pp

mf

p

f

ff

mf

solo

134

K $\text{♩} = 66$

Fl. *mf* *p*

Cl. *p* *f* *p*

CTpt. *mf* *p*

Hn. *mf* *p*

Perc. *p* *p* *mf*

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

Vln. *mf* *expressif*

Vc. *p* *f* *p*

Tam tam

Sizzle Ride scrape

138

Fl. *p* *expressif* *tr*

B. Cl. *p*

CTpt. *p*

Hn. *p*

Perc. *p* *mp*

Pno.

Vln. *f* *mf* *pp*

Vc. *f* *mf* *pp*

log drums

142

Fl. (tr) (b)

B. Cl. 3 5 3

CTpt. take straight mute

Hn. mf

Perc. Sizzle Ride scrape

Pno. p 3 f mf

Vln. 6 5

Vc. f pp



145

Fl. ppp

B. Cl. 5 3 6

CTpt. straight mute 6 senza sord. p f

Hn. 6 stopping mute p f

Perc. pp p f

Pno. pp + Ped. mf

Vln. fp p f

Vc. p f

149

Fl. *pp* *mf* 3 3

B. Cl. *p* *pp* *mf* 3 3

C Tpt. 6 6 6 Take picc.

Hn. *pp* *p* 6 6 6 6

Perc. *p* *mp* log drum

Pno. *sul tasto* *ord.*

Vln. *p* *mf*

Vc. *mf*



152

L a touch faster

Fl.

B. Cl.

C Tpt. Piccolo Trumpet *mf* 3 3 3

Hn. *p* stopped

Perc. *pp* with stick

Pno. *mf* sweep

Vln. *mf* 3 3 *Red.*

Vc. *p* pizz.

155

Fl. *mf*

B. Cl.

Picc. Tpt.

Hn.

Perc.

Pno. *con sord. pp*

Vln.

Vc. *arco espressif pp mf*

158 rit. $\text{♩} = 60$

Fl.

B. Cl.

Picc. Tpt. Take Flg.

Hn. *open pp*

Perc.

Pno. *senza sord.*

Vln.

Vc. *mf pp p f*

Flugelhorn

162

Fl. *p*

B. Cl. *p*

Flug. *p*

Hn. *p*

Perc. *mp* *lv.*

Pno. *pp*

Vln. *p*

Vc. *p*



166

N 66

Fl. *ff*

B. Cl. *f*

Flug. *f*

Hn. *f*

Perc. *mf*

Pno. *sfz* *p* *f*

Vln. *f*

Vc. *pp* *f*

scrape

mf < ff

ff *pizz.* *arco*

ff *pizz.* *arco*

169

FL. *pp*

B. Cl. *pp*

Flug. *pp* *expressif* *p*

Hn. *pp* *p*

Perc. *p*

Pno. *p* *pp*

Vln. *p* *n* *p*

Vc. *pp* *n* *p*



173

FL. *mf* *5* *p* *mf* *tr*

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

Flug. *mf* Take C Tpt.

Hn. *mf* *scrape*

Perc. *p* *mf* *log drums*

Pno. *f* *pp*

Vln. *pp* *f* *pizz.* *mf* *5*

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

176

Fl. *tr*

B. Cl. *mf*

Flug. *C Trumpet*

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

Perc. *p*, *pp*

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

Vln. *mf*, *sul pont.*

Vc. *arco*, *pp*, *mf*, *p*



180

O

Fl. *pp*, *mf*, *p*

B. Cl. *pp*, *mp*, *pp*, *Bb Clarinet*

CTpt. *pp*, *mp*, *n*, *p*, *n*, *p*

Hn. *p*, *solo con sord.*

Perc. *mf*, *PPP*

Pno. *p*, *pp*, *PPP*

Vln. *non vib.*, *pp*, *mf*, *ord.*, *pp*

Vc. *pp*, *mf*, *pp*, *ord.*

Flow

$\text{♩} = 40$

Musical score for measures 1-4. The score includes parts for Alto Flute, Clarinet in Bb, Piccolo Trumpet in Bb, Horn in F, Percussion, Piano, Violin, and Violoncello. The tempo is marked as quarter note = 40. The Alto Flute and Clarinet in Bb parts feature triplets starting in measure 3, both marked *pp*. The Piccolo Trumpet in Bb part includes markings for "harmon mute", "p", "expressif", "mf", and "stopped". The Horn in F part is marked *p*. The Percussion part is marked "soft mallet" and *pp*. The Piano part is marked *p < mf* and *ppp*. The Violin part is marked *n < p* and "sul pont.". The Violoncello part is marked *n < p*.



Musical score for measures 5-8. The score includes parts for A. Fl., Cl., Picc. Tpt., Hn., Perc., Pno., Vln., and Vc. A box with the number "5" is placed above the first measure of the A. Fl. part. The Clarinet in Bb part features triplets in measures 5 and 6. The Piccolo Trumpet in Bb part is marked *p < mf*. The Percussion part is marked *p*. The Piano part is marked *ppp < p*. The Violin part is marked "ord." and "sul pont.". The Violoncello part is marked "ord.", "sul pont.", and "sul tasto" in measure 8, which is marked *pp*. The score concludes with the word "attacca" in the bottom right corner.

a touch slower

A tempo

Fl. **P** *pp* *p* *pp* *p*

Cl. *pp* *p* *n* *p*

CTpt. *n*

Hn. *n*

Perc. *mf* *mf*

Pno. *mf* *mf* *p*

Vln. *n* *mf*

Vc. *p* *expressif* *3*

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

Cl. *n* *mf* *p* *mf*

CTpt. *n*

Hn. *p*

Perc. *mf*

Pno. *mf* *mf*

Vln. *p* *n* *mf*

Vc. *p* *mf*

9 *66* *55*

16 $\text{♩} = 104$

Fl. *mp*

Cl. *mp*

CTpt. *mf* *pp* *mf* *cup mute*

Hn. *mf*

Perc. *mf*

Pno. *mf*

Vln. *mf* *3* *Red.*

Vc. *mf* *3*

21 $\text{♩} = 55$ $\text{♩} = 104$ take Picc.

Fl. *pp* *3* *p*

Cl. *mf*

CTpt. *mf* *senza sord.*

Hn. *mf* *stopped*

Perc. *mf* *3*

Pno. *mf* *mf*

Vln. *p* *3* *3*

Vc. *mf* *pp* *3*

♩=55 **Q** ♩=104 **Piccolo**

Fl. *pp* *pp*

Cl. *mf*

CTpt.

Hn. *mf* *pp* *pp*

Perc. *mf*

Pno. *mf* *mf*

Vln. *mf* *p* *pp* *pp*

Vc. *mf sub.* *pp* *pp*

stopped

open

3

8^{vb}-----I

III

ord.

32 ♩=55 take C Flute

Fl.

Cl. *mf* *p*

CTpt.

Hn. *mf*

Perc. *mf*

Pno. *mf*

Vln. *p*

Vc. *mf*

take straight mute

3

8^{vb}-----I

37 $\text{♩} = 104$ C Flute

Fl. pp 3

Cl. pp 3

CTpt. straight mute pp 3

Hn. stopped pp 3

Perc. mf

Pno. mf pp ord.

Vln. pp

Vc. p *expressif (en dehors)*

41 $\text{♩} = 55$ $\text{♩} = 104$

Fl. mf

Cl. p Solo p 3

CTpt. Take flugelhorn Flugelhorn pp

Hn. pp p pp

Perc. mf

Pno. p mf

Vln. mf pp pp pp

Vc. mf pp pp pp pp

47 $\text{♩} = 55$ **R** ord.

Fl. *mf* *pp* *mf*

Cl. *mf* *ppp* with flugelhorn *mf*

Flug. straight mute take trumpet

Hn. *mf* *pp* with clarinet ord. *mf* stopped

Perc. *pp* with violin *mf*

Pno.

Vln. *mf* ord. II *pp* with horn *mf*

Vc. *mf* *pp*

52 a bit slower $\text{♩} = 55$

Fl. *mf*

Cl. *pp* *mf*

CTpt. *pp* *mf* *pp* *mf*

Hn. stopped *pp* *mf*

Perc.

Pno. *ppp* *p*

Vln. *p* *mf* sul pont. ord.

Vc. *p* *pp* *mf* with trumpet

59 S

Fl. *pp* *mf*

Cl. *mf*

CTpt. senza sord. *p* ord.

Hn. *pp* *mf* open

Perc.

Pno.

Vln. II *mf*

Vc. *mf* ord. 3

63 = 66

Fl. *mf* *mf* *mf* *p* *tr* *tr*

Cl. *pp* *pp* *pp* *p* ord. *un peu en dehors*

CTpt. *pp* *pp* *pp* *p* 3

Hn. *pp*

Perc.

Pno. *mf* *mf*

Vln. *pp* *Red.*

Vc. *pp très léger*

67 $\text{♩} = 55$ $\text{♩} = 66$ **T** $\text{♩} = 55$

Fl. mf p mf 3

Cl. mf p mf 3

CTpt. mf mf

Hn. p

Perc. 3 mf 3

Pno. mf mf p mf

Vln. mf p mf

Vc. mf p mf

expressif et soutenu

expressif et soutenu

8^{vb}

8^{vb}

71 $\text{♩} = 66$ $\text{♩} = 55$

Fl. p mf 3 3 3 3

Cl. p 3 3 3 3 3 mf 3 3

Solo

CTpt. p mf 3

Hn. p mf

Perc. mf 3

Pno. mf mf con sord. mf

Ped. 8^{vb} III

Vln. p mf

expressif et soutenu

Vc. p léger

74 $\text{♩} = 66$

Fl. *mf* *p*

Cl. *mf* *p*

CTpt. *mf* Solo

Hn.

Perc.

Pno. *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

77 $\text{♩} = 55$

Fl. *mf* *fp* *sfz*

Cl. *mf* *fp* *sfz*

CTpt. *mf*

Hn. *mf*

Perc. *mf*

Pno. *mf*

Vln. *mf* ord.

Vc. *mf*

82

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

pp ————— *mf*

85

♩=104

♩=55

U

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

p ————— *pp* ————— *mf*

Solo

p très doux

mf

mf

mf

mf

mf

pizz.

pp

pp ————— *mf*

mf

mf

mf

89 $\text{♩} = 104$

Fl. take Picc. Piccolo

Cl. pp *très doux*

CTpt. take straight mute straight mute take cup mute

Hn. pp

Perc. mf

Pno. p pp

Vln. ppp

Vc. pp

95 $\text{♩} = 55$

Picc. ord.

Cl. mf pp

CTpt. cup mute mf pp

Hn. mf pp

Perc. p pp

Pno. mf

Vln. mf pp

Vc. mf pp

Ebb

$\text{♩} = 44$

Measures 5-11:

- Piccolo:** Starts in measure 6 with notes G4, A4, B4. Dynamics: *pp*.
- Clarinet in Bb:** Silent.
- Piccolo Trumpet in Bb:** Starts in measure 8 with notes G4, A4, B4. Dynamics: *ppp* - *p*. Includes "harmon mute" instruction.
- Horn in F:** Silent.
- Percussion:** Silent.
- Piano:** Starts in measure 5 with notes G4, A4, B4. Dynamics: *ppp*. Includes a triplet in measure 6 and a triplet in measure 11.
- Violin:** Silent. Starts in measure 11 with notes G4, A4. Dynamics: *p*. Includes "con sord." instruction.
- Violoncello:** Silent. Dynamics: *ppp*.

Measures 12-18:

- Picc.:** Silent.
- Cl.:** Starts in measure 12 with notes G4, A4, B4. Dynamics: *pp*. Includes a dynamic change to *pp* in measure 18.
- Picc. Tpt.:** Silent.
- Hn.:** Starts in measure 12 with notes G4, A4, B4. Dynamics: *pp*. Includes "con sord." instruction.
- Perc.:** Silent.
- Pno.:** Silent. Dynamics: *pp*. Includes "8^{va}" and "8^{vb}" markings.
- Vln.:** Silent. Dynamics: *ppp*. Includes "senza sord." instruction.
- Vc.:** Silent. Dynamics: *ppp*.

III: Maine Coast

$\text{♩} = 84$

Flute/
Alto Flute,
Piccolo

Clarinet in B \flat /
Bass Clarinet
in B \flat

Trumpet in C

Horn in F

Percussion

Piano

Violin

Violoncello

Playback

The score is for a piece titled "III: Maine Coast" in 4/4 time with a tempo of 84. It features a full orchestral arrangement. The woodwinds (Flute, Clarinet, Trumpet, Horn) and Percussion play a rhythmic pattern of quarter notes with accents, marked *mf*. The strings (Violin and Violoncello) play a more complex accompaniment. The Violoncello starts with a *f* dynamic and a *pizz.* instruction, then moves to *pp* with a *arco sul tasto* instruction. The Violin starts with a *f* dynamic and a *pizz.* instruction, then moves to *f* with a *pizz.* instruction. The Piano part features a complex accompaniment with a *mf* dynamic. The score is divided into three measures, each with a repeat sign.

6

V

Fl. *mf* *sfz* *p* *ff* *3* *3* *3*

B. Cl. *mf* *sfz* *p* *ff* *3* *3* *3* take Bb Cl.

CTpt. *mf* *sfz* *p* *f* *3* *3*

Hn. *mf* *sfz* *mf* *ff*

Perc. *mf* *pp* *f*

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

Red. 7

Vln. *p* *ff* *3* *pp*

Vc. *p* *ff* *3* *3*



W

10

♩ = 96

Fl. *mf*

Cl. Bb Clarinet *mf*

CTpt.

Hn.

Perc. *< mf*

Pno. *ppp* *mf* *mf* *+* *+* *+* *+*

Red.

Vln. *f*

Vc. *mf* *p*

16 *mf* take Picc.

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

mf

take Picc.

p

mf

Ped.



X

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

mf

mf

mf

p

f

Ped.

mf

sfz

mf

expressif

sfz

28

Picc. *Piccolo*

Cl. *f*

CTpt. *mf*

Hn. *fp*

Perc. *f* *Low Bongo* *f*

Pno.

Vln. *f*

Ve. *mf*



Y

Picc. *mf*

Cl. *mf*

CTpt. *mf*

Hn. *mf*

Perc. *p* *mf*

Pno. *f* *mf*

Vln. *mf*

Ve. *mf* *pizz.* *pizz.*

Z

take C Fl.

a bit slower

40

Picc.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Ve.

hi-hat

pp

pp

mf

p

Red.

arco

3

sul pont.
heavy bow pressure

3

5

mf

mf

off the string



45

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Ve.

mf

ff

mf

AA

C Flute

Fl. *sfz p* 3 *sfz* 3 *sfz*

Cl. *sfz p* 3 *sfz* 3 *sfz*

C Tpt. *cup mute* *sfz p* *sfz*

Hn. *con sord.* *sfz p* *sfz*

Perc. *Tam-tam* *mp* *Lv.*

Pno. *mp* *ppp*

Vln. *mp*

Vc. *mp*

BB

62 rit. ♩ = 100

Fl. *p*

Cl. *p*

C Tpt.

Hn. *p expressif*

Perc. *Ride* *p L.v.*

Pno. *mp* *p*

Vln.

Vc. *p*

69

Fl. *mf*

Cl. *mf*

CTpt.

Hn.

Perc.

Pno. *pp* *mf*

Vln. *mf*

Vc. *mf* *sul pont.*



74

CC

Fl. *pp* *p*

Cl. *pp*

CTpt.

Hn.

Perc.

Pno. *f* *mf* *p*

Vln. *mf* *sul G*

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

80

Fl. *f*

Cl. *p*

CTpt. *mf*

Hn. *f* *p*

Perc. *p* *mf* *mf* *lv.* log drum

Pno. *f*

Vln. *f* *pp*

Vc. *p* *f* *pp* *mf*



86

Fl. *f*

Cl. *f*

CTpt. *mf*

Hn. *mf*

Perc. *f* *8va*

Pno. *f*

Vln. *f*

Vc. *v*

DD

Fl. *sfz* *pp*

Cl. *sfz* *pp*

CTpt. *sfz* *pp*

Hn. *mf* *solo* 3 *pp*

Perc. *mf*

Pno. *pp sub.*

Vln.

Vc. *p* *expressif*



93

Fl. *f*

Cl. *f*

CTpt.

Hn. *mf* *ord.* *f*

Perc.

Pno. *f*

Vln.

Vc. *f*

96

EE

Musical score for measures 96-99. The score includes parts for Flute (Fl.), Clarinet (Cl.), Contralto Trombone (CTpt.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 6/8 time and features various dynamics such as *mf*, *fp*, *pp*, and *f*. There are also performance markings like "EE" and "v".



100

Musical score for measures 100-103. The score includes parts for Flute (Fl.), Clarinet (Cl.), Contralto Trombone (CTpt.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 6/8 time and features various dynamics such as *mf*, *p*, *f*, *pp*, and *sfz*. There are also performance markings like "v" and "mf".

a bit slower now

103

Fl. *ff*

Cl. *ff*

CTpt. *mf* *ff*

Hn. *mf* *f*

Perc.

Pno. *f* *ppp*

Vln. *ff* *p sub.*

Vc. *mf* *ff*

Red.

FF

Fl.

Cl. *p*

CTpt. *mf* *expressif* *straight mute*

Hn. *p*

Perc. *pp* *pp* *mp* *sizzle ride*

Pno. *p*

Vln. *ppp* *mp* *sul pont.*

Vc. *ppp* *mp* *sul pont.*

112

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

senza sord.

3

pp

n

n



117

GG

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

pp

122

HH ♩.=96

Fl. Cl. CTpt. Hn. Perc. Pno. Vln. Vc.

crash
soft mallets

p



126

Fl. Cl. CTpt. Hn. Perc. Pno. Vln. Vc.

p *f*

f

mf

f

f

f

f

f

Red.

132

Fl. *f*

Cl. *f*

CTpt. *mf* *mf* *f*

Hn. *mf* *mf*

Perc. *mf* *mf*

Pno. *mf*

Vln. *mf*

Ve. *mf*



137

Fl. *ff* *mf* *mf*

Cl. *ff* *mf*

CTpt. *ff* *ff*

Hn. *ff* *mf*

Perc. *ff* *mf* *f*

Pno. *ff* *mf*

Vln. *ff* *f* *pizz.*

Ve. *ff* *sul pont.* *fp* *ff*

JJ ♩ = 84

Fl. *mf*

Cl. *mf*

CTpt. *fp* *f* *straight mute* *p*

Hn. *sweetly, distant* *pp* *p*

Perc. *mf* *mf*

Pno. *f*

Vln. *Red.* *sul pont.* *p < mf >*

Vc. *mf expressif*

Plybk. *mf expressif* **1**

7



KK

Fl. *mf* *9* *3* *mf*

Cl. *mf* *ff*

CTpt. *ff*

Hn. *ff*

Perc. *mf* *3* *f*

Pno. *mf* *6* *6* *f*

Vln. *ord.* *ff*

Vc. *ff*

Plybk. *ff*

152

Fl. *mf*

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

CTpt. *mf* *ff*

Hn. *mf* *ff*

Perc. *soft mallets* *stick*

Pno. *mf* *pp* *mf* *f* *6* *mf*

Vln. *mf* *ff*

Vc. *mf* *ff*

Plybk. **2**



156

Fl. *mf*

Cl. *ff*

CTpt. *ff*

Hn. *mf* *ff*

Perc. *mf* *f*

Pno. *mf* *6* *6* *mf*

Vln. *ff*

Vc. *mf* *ff*

Plybk. **3**

160

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

Plybk.

mf

ff

f

mf

f

p sub.

4

163

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

Plybk.

mf

ff

ff

mf

f

pp

f

pp

5

166

Fl. *mp* take Alt. Fl.

Cl. *ff*

CTpt. *ff*

Hn. *ff*

Perc. *f*

Pno. *ff*

Vln. *ff*

Vc. *ff*

Plybk.

Cue - 'La Mer' | Nine Inch Nails

LL slower

MM

♩ = 92

take C Fl.

A. Fl. *p*

Cl. *sffz*

CTpt. *sffz*

Hn. *sffz*

Perc. *p* *mf* log drum

Pno. *ppp*

Vln. *sffz*

Vc. *sffz*

Plybk.

Cue: 'Reingold' | Wagner 1:45

179

C Flute

NN

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

Plybk.

mf

pp

mf

take harmon mute

mf

p *f*

mf

pizz.

mf

Cue: 'Oceanides' | Sibelius

186

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

Plybk.

pp *f*

mf

harmon mute

stopped

p *ff*

mf

p *f*

mf

pp *f*

Cue: 'Une barque sur l'océan' | Ravel

191

Fl. *mf*

Cl. *mf*

CTpt. *mf* harmon

Hn. *mf* stopped

Perc. *mf*

Pno.

Vln. *mf*

Vc.

Plybk.

Cue: 4 Sean Inerludes, mv 3' Britten
Cue: Water Music, Suite 1 Mvt 2' Handel



195

Fl. *p* *f* take Picc.

Cl. *p* *f*

CTpt. *p* *f* senza sord.

Hn. *p* *f*

Perc. *pp* *mf* snare buzz roll

Pno. *f*

Vln. *p* *f*

Vc.

Plybk.

00

Piccolo

3

take C Fl.

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

Plybk.

mf

p

mf

scrape

p

mf

arco

ff *mf*

ff *mf*



202

Fl.

Cl.

CTpt.

Hn.

Perc.

Pno.

Vln.

Vc.

Plybk.

mf

mf

p *f*

mf

ff *mf*

ff *mf*

f

8va

sul pont.

Cue: 4 Sea Interludes, mvt 1 | Britten

Cue: Sinfonia mvt I | Berio

207

C Flute

Fl. *mf* *pp* *mf*

Cl. *mf*

CTpt. *mf* *f*

Hn. *p* *f* stopped

Perc.

Pno. (8)

Vln. *f* ord.

Vc. *f*

Plybk.

211

PP

Fl. *f*

Cl. *f*

CTpt. *f* *mf*

Hn. *f* *mf*

Perc.

Pno. *f*

Vln. *mf* IV

Vc. *mf* sul pont. 3

Plybk.

Cue: 'Jeux d'eau' Ravel

216

Musical score for measures 216-219. The score includes parts for Flute (Fl.), Clarinet (Cl.), Contralto Trombone (CTpt.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Cymbals (Plybk.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf*, *f*, *pp*, and *p*. The Percussion part has markings for *mf*, *pp*, *f*, and *p*. The Viola part has markings for *sfz > mf* and *ord.* The Cymbals part has markings for *sfz > mf*. A cue box at the bottom right reads "Cue: 'A Sea Symphony' | Vaughan Williams".



220

Musical score for measures 220-223. The score includes parts for Flute (Fl.), Clarinet (Cl.), Contralto Trombone (CTpt.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Cymbals (Plybk.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f*. The Clarinet part has markings for *f* and *f* with a "take harmon mute" instruction. The Horn part has a "Brassy" marking. The Percussion part has markings for *f*. The Piano part has markings for *f*. The Cymbals part has markings for *f*. A double bar line is present at the end of the score.

QQ

Fl. *p* *f* 6 5

Cl. *p* *f* 6 5

CTpt. Harmon Mute *p* *ff*

Hn.

Perc. *mf* *pp* *mf l.v.*

Pno. *f* *pp* *ff*

Vln. *f* *p* *ff*

Vc. *f* *p* *ff*

Plybk. Cue: 'En Bateau' | Debussy 0:32

226

Fl. *p* *f* 5 6

Cl. *p* *f* 5 6

CTpt. *p* *ff* *mf p sub.* *ff*

Hn. *p ord.* *mf p sub.* *ff*

Perc. bass drum 3

Pno. *f* *pp* *ff*

Vln.

Vc.

Plybk.

RR Slower; grand, haunting

Musical score for measures 223-232. The score includes parts for Flute (Fl.), Clarinet (Cl.), Contralto Trombone (CTpt.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Cymbals (Plybk.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The Flute and Horn parts feature melodic lines with slurs and accents, marked with a dynamic of *p*. The Piano part includes a sub-octave (*ppp sub.*) and a low register line with a dotted line indicating an 8th octave. The Violin part is marked *ppp sul tasto*. The Viola part has a dynamic of *pp*. The Percussion part has a dynamic of *pp*. The Cymbals part has a dynamic of *pp*.



Musical score for measures 233-236. The score includes parts for Flute (Fl.), Clarinet (Cl.), Contralto Trombone (CTpt.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Cymbals (Plybk.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The Flute and Clarinet parts feature melodic lines with slurs and accents, marked with a dynamic of *ff*. The Clarinet part includes fingering numbers 3, 5, 6, and 5. The Contralto Trombone part is marked *p* and *ff*, with a "Harmon Mute" instruction. The Percussion part has a dynamic of *f*. The Piano part includes a dynamic of *f* and a transition from *pp* to *ff*. The Violin and Viola parts have a dynamic of *mf* transitioning to *f*.

236

Fl. *ff* 3 5

Cl. *ff* 5 6 5

CTpt. *p* *ff*

Hn. *p* *ff*

Perc. *f* *pp* *f*

Pno. *f* *pp* *ff*

Vln. *f*

Vc. *mf* *expressif*

Plybk. Cue: 'L'Abime' - mvt 1 | Stackpole

239

Fl. *f* 5 6 *fp* *fff*

Cl. *f* 5 5 5 6 *fp* *fff*

CTpt. *fp* *fff*

Hn. *f* 3 5 6 *fp* *fff*

Perc. *f* *pp* *f*

Pno. *f* *pp* *fff*

Vln. *f_{sub.}* *fp* *fff*

Vc. *ff* *f_{sub.}* *fp* *fff*

Plybk. *ff* *f_{sub.}* *fp* *fff*