

# PHILLIP SINK

**F i l e x !**

**(2015)**

*for flute, clarinet, percussion, piano, violin, viola, and cello*

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# Flex!

(2015)

for flute, clarinet, percussion, piano, violin, viola, cello  
by Phillip Sink

- I. Genuflect Before Thee
- II. Thanks for Being Flexible
- III. Deflected Attempts
- IV. Upward Inflection?

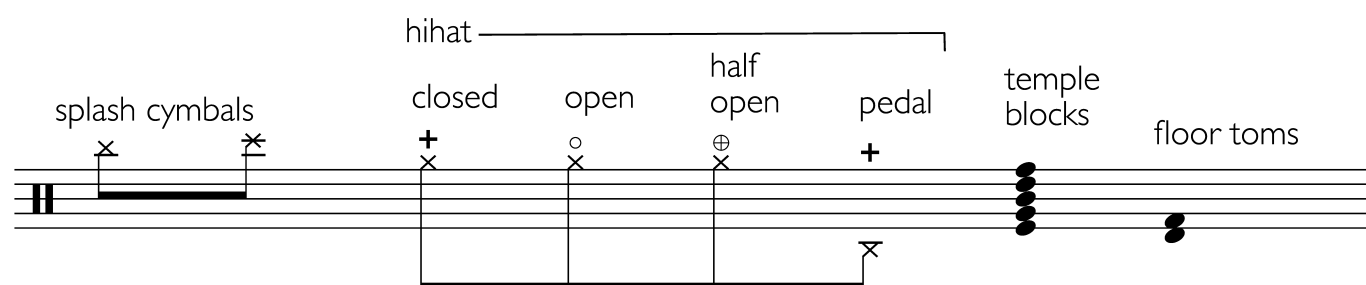
Duration: 6:30 minutes

Transposed Score

Percussion requirements:

Movements I – III: glockenspiel.

Movement IV: two splash cymbals (small, medium), hihat, temple blocks (5), two floor toms



Program Note:

I composed a set of short movements using words that contain either the Latin root *flex* or *flect*, which mean “to bend.” The first movement “Genuflect Before Thee” pits the strings against the rest of the group. Each side rudely interrupts the other until someone in the ensemble decides to give in. “Thanks for Being Flexible” is a thank-you note to the strings for being so flexible with pitch. The strings carry the movement by gliding to each pitch within the harmony while the other instruments play melodic fragments and textural goodies. The third movement “Deflected Attempts” is inspired by the myriad of YouTube videos of cats knocking objects off tables. I composed the movement with a series of rising gestures that continuously get knocked down. The final movement “Upward Inflection?” is dedicated to all of the late-teens, early-20-somethings, and Californians who consistently speak with an upward inflection at the end of declarative sentences...?



# Flex!

## I. Genuflect Before Thee

Phillip Sink  
(b. 1982)

Transposed Score  
Duration: 6:30

**J = 160**

Flute: *sfz p* air attack *fff*

Clarinet in B $\flat$ : *f* *3* *ff* doggedly

Percussion: Glock. *f* *3* *ff*

Piano: *ff* secco *f* *3* *ff* doggedly *ff*

Violin: *fp* pretentiously *ff* *scratchy, with medium-heavy bow pressure*

Viola: *fp* pretentiously *ff* *scratchy, with medium-heavy bow pressure*

Violoncello: *sfz* pretentiously *ff*

8<sup>va</sup> *Red.*

bow behind the bridge

**A**

Flute: *fff* jet whistle *ff*

Clarinet in B $\flat$ : *f* *3* *ff* *fff*

Glock.: *fff*

Piano: *f* *3* *ff* *fff ff* secco *sfz*

Violin: *sfz* *p* *ff* *fp < ff* *sfz ff* *fp <*

Viola: *sfz* *p* *ff* *fp < ff* *sfz ff* *sfz*

Violoncello: *sfz* *ff* *sfz* *fp < fff* *sfz*

8<sup>va</sup> *Red.*

**B**

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

Cl. *f* *ff* *mf*

Glock. *ff* *mf*

Pno. *f* *ff* *mf*

Vin. *ff* *ffz* *ff*

Vla. *ffz* *ffz* *ff*

Vc. *ff* *ffz* *ff*

**C**

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

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

Glock. *f* *f* *mf* *ff* *fff*

Pno. *f* *mf* *f* *mf* *ff* *fff*

Vin. *f* *p* *mf* *ff* *mf* *fff* *ffz* *ff*

Vla. *f* *p* *mf* *ff* *mf* *fff* *ffz* *ff*

Vc. *f* *p* *mf* *ff* *mf* *fff* *ffz* *ff*

21

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

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

Glock. *ff* *mf* *f*

Pno. *f* *mf* *ff* *f* *ff*

Vin. *ff*

Vla. *ff*

Vc. *f* *ff*

26

Fl. *ff* *f* *fff*

Cl. *f* *fff*

Glock. *ff* *f* *fff* *p sub.* dampen

Pno. *fff*

Vin. *f* *fff* *p* sul pont.

Vla. *f* *fff* *p* sul pont.

Vc. *f* *fff* *p* sul pont.

31 **E**

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

Cl. *f* *ff*

Glock.

Pno. *f* *ff* *f* *ff*

Vin. *f* *fp < ff* *ff* *f*

Vla. *f* *fp < ff* *ff* *f*

Vc. *f* *fp < ff* *ff*

36

Fl. *ff* *fff*

Cl. *fff* *ff* *fff*

Glock. *ff* *fff*

Pno. *fff* *ff* *fff* *fff*

Vin. *fff* *ff* *f* *fff* *ff*

Vla. *fff* *ff* *f* *fff* *ff*

Vc. *fff* *ff* *f* *fff* *ff*



42

Fl. *ff* *3* *f* *3* *ff* *p* *fff* *p* *fff* *fff* *3*

Cl. *ff* *3* *f* *3* *ff* *fff* *3*

Glock. *ff* *3* *f* *3* *ff* *fff* *3*

Pno. *ff* *3* *f* *3* *ff* *fff* *3*

Vin. *sfz* *ff* *f* *fff* *ff* *f* *fff* *ff*

Vla. *sfz* *ff* *f* *fff* *f* *fff* *ff*

Vc. *sfz* *ff* *fff* *ff* *3*

8<sup>va</sup> *sost.* *ped.* *8<sup>va</sup>* *ped.*

48

Fl. *p* *fff* *air tone* *plusive attack* *fffz*

Cl. *mf* *fff* *3* *pp*

Glock.

Pno. *mf* *fff* *3* *pp* *mute string near end with fingertip* *sfz* *+* *8<sup>va</sup>*

Vin. *fp* *fff* *ff* *f* *ff*

Vla. *fp* *fff* *ff*

Vc. *sfz* *fff* *ff*

II. Thanks for Being Flexible

♩ = 76

Musical score for measures 1-6. The score is in 4/4 time with a tempo of 76. It features six staves: Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), and Viola/Vcello (Vla./Vc.). The piano part includes a note for 'inside: palm slap (lowest)'. Dynamics range from *ppp* to *mf*. Fingerings and articulations are indicated throughout.

**G**

Musical score for measures 7-12. The score continues with the same instrumentation. A section marker 'G' is placed above the Flute staff at measure 7. Dynamics range from *pp* to *f*. The piano part includes a note for '(15)'. The score concludes with a double bar line at the end of measure 12.

Musical score for measures 15-22. The score includes parts for Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts at measure 15 with a dynamic of *mf*, followed by a crescendo to *f*. A fermata is placed over the final note of measure 22.
- Cl.:** Starts at measure 15 with a dynamic of *mf*, followed by a crescendo to *f*. A fermata is placed over the final note of measure 22.
- Glock.:** Starts at measure 15 with a dynamic of *mf*, followed by a crescendo to *f*. A fermata is placed over the final note of measure 22.
- Pno.:** Starts at measure 15 with a dynamic of *mf*, followed by a crescendo to *f*. A fermata is placed over the final note of measure 22.
- Vln.:** Starts at measure 15 with a dynamic of *pp*, followed by a crescendo to *p*. A fermata is placed over the final note of measure 22.
- Vla.:** Starts at measure 15 with a dynamic of *pp*, followed by a crescendo to *p*. A fermata is placed over the final note of measure 22.
- Vc.:** Starts at measure 15 with a dynamic of *pp*, followed by a crescendo to *p*. A fermata is placed over the final note of measure 22.

Measure numbers 15, 16, 17, 18, 19, 20, 21, and 22 are indicated at the top of the Flute staff. A rehearsal mark 'H' is located above measure 17.

Musical score for measures 23-30. The score includes parts for Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts at measure 23 with a dynamic of *p*, followed by a crescendo to *mf*, then *f*. A fermata is placed over the final note of measure 30.
- Cl.:** Starts at measure 23 with a dynamic of *pp*, followed by a crescendo to *mf*. A fermata is placed over the final note of measure 30.
- Glock.:** Starts at measure 23 with a dynamic of *mf*, followed by a crescendo to *f*. A fermata is placed over the final note of measure 30.
- Pno.:** Starts at measure 23 with a dynamic of *mf*, followed by a crescendo to *f*. A fermata is placed over the final note of measure 30.
- Vln.:** Starts at measure 23 with a dynamic of *mp*, followed by a crescendo to *p*. A fermata is placed over the final note of measure 30.
- Vla.:** Starts at measure 23 with a dynamic of *mp*, followed by a crescendo to *p*. A fermata is placed over the final note of measure 30.
- Vc.:** Starts at measure 23 with a dynamic of *mp*, followed by a crescendo to *p*. A fermata is placed over the final note of measure 30.

Measure numbers 23, 24, 25, 26, 27, 28, 29, and 30 are indicated at the top of the Flute staff. A rehearsal mark 'I' is located above measure 27.

28

Fl. *f* *p*

Cl. *f* *p*

Glock. *f*

Pno. *mf* *mp*

Vin. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

35

Fl. *f* *ff*

Cl. *f* *ff*

Glock. *f* *ff*

Pno. *f* *ff*

Vin. *f* *ff* highest note possible

Vla. *f* *ff* highest note possible

Vc. *f* *ff* highest note possible

loco

gliss.

40  $\text{♩} = 60$

Fl. *pp* *p* *ppp*

Cl. *pp* *p* *ppp*

Glock. *p*

Pno. *p* *pp* *p*

Vln. *p* *mp* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*



III. Deflected Attempts

$\text{♩} = 132$

Fl. *mf* *ff* *mf* *ff* quasi jet whistle

Cl. *f* *ff*

Glock. *f* *ff* black key gliss white key gliss b.k. gliss

Pno. *f* *ff*

Vln. *ff* *mf* *fff* *ff* *pp*

Vla. *ff* *mf* *fff* *ff* *pp*

Vc. *mf* *ff* *f* *fff* *f* gliss. lv. sul pont. ord. IV

Musical score for measures 7-10. The score includes parts for Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Flute (Fl.):** Starts with a dynamic of *ff*. Measures 7-8 show a melodic line with slurs and accents. Measure 9 has a *ff* dynamic.
- Clarinet (Cl.):** Mirrors the flute's melodic line with *ff* dynamics.
- Glockenspiel (Glock.):** Features a melodic line with slurs and accents. Dynamics range from *ff* to *mf* to *ff*. Includes a *wk. gliss* (weak glissando) in measure 9.
- Piano (Pno.):** Includes a *loco* section in the left hand. Dynamics range from *ff* to *mf* to *ff*. Includes a *6* (sixteenth notes) in measure 9.
- Violin (Vln.):** Features a melodic line with slurs and accents. Dynamics range from *f* to *ff* to *mf*. Includes a *3* (triplets) in measure 7.
- Viola (Vla.):** Features a melodic line with slurs and accents. Dynamics range from *f* to *ff* to *mf*. Includes a *3* (triplets) in measure 9.
- Violoncello (Vc.):** Features a melodic line with slurs and accents. Dynamics range from *ff* to *mf* to *fff*. Includes *ord.* (ordine) and *gliss.* (glissando) markings in measure 9.

Musical score for measures 11-13. The score includes parts for Flute (Fl.), Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Flute (Fl.):** Features a melodic line with slurs and accents. Dynamics range from *fff* to *pp*. Includes a *6* (sixteenth notes) in measure 11.
- Clarinet (Cl.):** Features a melodic line with slurs and accents. Dynamics range from *fff* to *pp*. Includes a *5* (fifteenth notes) in measure 11.
- Glockenspiel (Glock.):** Features a melodic line with slurs and accents. Dynamics range from *fff* to *pp*. Includes *b.k. gliss* (back glissando) and *w.k. gliss* (weak glissando) markings in measure 11.
- Piano (Pno.):** Features a melodic line with slurs and accents. Dynamics range from *fff* to *pp*.
- Violin (Vln.):** Features a melodic line with slurs and accents. Dynamics range from *ppp* to *fff* to *ppp*. Includes a *3* (triplets) in measure 11.
- Viola (Vla.):** Features a melodic line with slurs and accents. Dynamics range from *ppp* to *fff* to *ppp*. Includes a *3* (triplets) in measure 11.
- Violoncello (Vc.):** Features a melodic line with slurs and accents. Dynamics range from *f* to *fff*. Includes *ric.* (ritardando) markings in measure 11.

16

Fl. *ff* 6 6 *pp* *sffz* *sffz* *sffz* *p* *sffz*

Cl. *ff* 5 5 *pp* *p* *mf* *p* *mf* *p*

Glock. *ff*

Pno. *fff* *mf*

Vin. *fff* 3 *ppp* *mf* *p* *mf* *p* *sul pont.* 3

Vla. *fff* 3 *ppp* *p* *mf* *p* *mf* *p*

Vc. *fff* *p* *ord.*

*plosive attacks*

*air tone*

21

Fl. *ff* *ff* 6 6

Cl. *ppp* *ff* 5 5

Glock. *ff* *ff*

Pno. *p* 6 6 *ff* *ff* 8<sup>va</sup>

Vin. *fff* *fff* *p* *fff*

Vla. *fff* *fff* *p* *fff*

Vc. *fff* *fff* *pizz.* *sffz*

*b.k. gliss*

*arco*

*arco*

*pizz.*

25

Fl. *pp* *fp* *ff* 6 6 6

Cl. *pp* *ff* 5 5 5

Glock. *f* *mf* *ff*

Pno. *p* *f* *ff* 5 5

Vln. *fp* *mf* *ff*

Vla. *fp* *ff*

Vc. arco *fp* *ff*

29

Fl. *p* *f* *p* *ff* 6 6 3 6 6

Cl. *p* *f* *p* *ff* 5 5 3 5 5

Glock. *f* *f*

Pno. *p* *fff* *ff* 5 5

Vln. *fff* *mf* *ff*

Vla. *p* *fff* *mf* *ff*

Vc. *p* *fff* *mf* *ff*



32

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

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

Glock. *f* *ff* *ff* *ff*

Pno. *ff* *loco* *p* *fff* *sub.*

Vln. *mf* *ff* *mf* *ff* *mf* *ff* *p*

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

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

Measures 32-36: Flute and Clarinet play sixteenth-note runs with dynamics *p*, *ff*, and *mf*. Glockenspiel plays eighth-note patterns with dynamics *f* and *ff*. Piano has a *loco* section with *ff* and *fff* dynamics. Violins, Violas, and Cellos play sustained notes with dynamics *mf*, *ff*, and *p*.

37

Fl. *fff* *p*

Cl. *fff* *p* *fff* *p*

Glock. *fff* *ff* *fff* *ppp*

Pno. *fff* *fff* *p*

Vln. *f* *fff* *pizz.* *fff*

Vla. *f* *fff* *fff* *pizz.* *fff*

Vc. *f* *fff* *fff* *p*

Measures 37-41: Flute and Clarinet play sixteenth-note runs with dynamics *fff* and *p*. Glockenspiel plays eighth-note patterns with dynamics *fff*, *ff*, and *ppp*. Piano has a triplet pattern with dynamics *fff* and *p*. Violins and Violas play notes with dynamics *f* and *fff*, including a *pizz.* instruction. Cellos play a triplet pattern with dynamics *f* and *p*. A *rit. (rit)* marking is present at the end of the section.

44 **M** 120

Fl. *f* *p* *molto rit.* *fff*

Cl. *f* *p* *fff*

Glock. *fff* b.k. gliss *fff*

Pno. *ff* *p* *fff*

Vln. *f* *p* *fff*

Vla. *ffz* *fff* *fff*

Vc. *ff* *mf* *fff* ord. III i.v.

*arco* *pizz.* *sul pont.*

IV. Upward Inflection?

120

Fl. *f* *p* *fff* flutter tongue

Cl. *f* *p* *fff* flutter tongue (or growl)

Perc. *f* yam mallets *fff* hihat on rim with shaft of mallet Toms

Pno. *f* *p* *fff* loco

Vln. *f* *p* *fff*

Vla. *ff* *fff*

Vc. *f* *p* *fff*

Musical score for measures 5-12. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The percussion part includes instructions for 'on head' and 'hihat pedal'. The piano part includes an 8va instruction. The woodwinds and strings feature various dynamics such as *pp*, *mf*, *f*, *ff*, and *p*, along with triplets and slurs.

Musical score for measures 13-20. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). A section marker 'N' is present above the flute part. The percussion part includes an 8va instruction. The woodwinds and strings feature various dynamics such as *fff*, *ff*, *mf*, and *f*, along with triplets and slurs.

20

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

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

Perc. *mf* *f* *ff* *f*

Pno. *f* *mf* *f* *mf* *ff*

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

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

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

temple block

26

Fl. -

Cl. -

Perc. *ff* *mf* *p* *f* *mp* *ff* *p* *f*

Pno. *ff* *mf* *f* *ff* *mf*

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

Vla. *ff* *ff* *f* *p* *ff*

Vc. *ff* *mf* *sfz* *ff* *mf*

8<sup>th</sup>

pizz.

arco

32

Fl. *p* *fff* *ff*

Cl. *p* *fff* *ff*

Perc. *ff* *mf* *mp* *ff* on the rim

Pno. *ff* *mf*

Vln. *p* *fff*

Vla. *ff*

Vc. *ff* *mf*

Detailed description: This system contains measures 32 through 36. The Flute and Clarinet parts feature triplet patterns with dynamics ranging from piano (*p*) to fortissimo (*fff*). The Percussion part includes triplet patterns with dynamics *ff*, *mf*, *mp*, and *ff*, with a note marked "on the rim". The Piano part has a triplet in the bass clef with dynamics *ff* and *mf*. The Violin part has triplet patterns with dynamics *p* and *fff*. The Viola and Violoncello parts also feature triplet patterns with dynamics *ff* and *mf*.

37

Fl. *p* *fff* *fff* G.P.

Cl. *mf* *ff* *p* *ff* *fff* G.P.

Perc. *mf* *ff* *fff* G.P.

Pno. *mf* *ff* *fff* G.P.

Vln. *mf* *p* *fff* G.P.

Vla. *mf* *ff* *ff* G.P.

Vc. *mf* *ff* *p* *ff* *fff* G.P.

Detailed description: This system contains measures 37 through 41. The Flute part has dynamics *p*, *fff*, and *fff*. The Clarinet part has dynamics *mf*, *ff*, *p*, *ff*, and *fff*. The Percussion part has dynamics *mf*, *ff*, and *fff*. The Piano part has dynamics *mf*, *ff*, and *fff*. The Violin part has dynamics *mf*, *p*, and *fff*. The Viola part has dynamics *mf*, *ff*, and *ff*. The Violoncello part has dynamics *mf*, *ff*, *p*, *ff*, and *fff*. The measure numbers 37, 38, 39, 40, and 41 are indicated at the top of the system.

43

Fl. *ff* **P**

Cl. *ff*

Perc. *ff*

Pno. *ff* *p*

Vin. *fp* *ff*

Vla. *fp* *ff* *p sub.*

Vc. *fp* *ff* *sfz* *pizz.* *arco* *p*

48

Fl. *fff* **Q**

Cl. *fff*

Perc. *f* *ff* splash

Pno. *f* *fff* *pp*

Vin. *fp* *ff* *pp*

Vla. *fp* *ff* *pp sub.*

Vc. *sfz* *p* *fp* *ff* *pp*

53

Fl. *ff* **R**

Cl. *ff*

Perc. *p* *f*

Pno. *ff* *loco*

Vin. *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff*

57

Fl. *ff*

Cl. *ff*

Perc.

Pno. *ff*

Vin. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Musical score for measures 60-63. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts at measure 60 with a sixteenth-note run, marked *f*. Measure 61 has a sixteenth-note run marked *fff*. Measure 62 has a sixteenth-note run marked *fff*. Measure 63 has a sixteenth-note run marked *fff*. A section marker **S** is present at the start of measure 63.
- Cl.:** Starts at measure 60 with a sixteenth-note run, marked *f*. Measure 61 has a sixteenth-note run marked *fff*. Measure 62 has a sixteenth-note run marked *fff*. Measure 63 has a sixteenth-note run marked *fff*.
- Perc.:** Starts at measure 60 with a sixteenth-note run, marked *fff*. Measure 61 has a sixteenth-note run marked *fff*. Measure 62 has a sixteenth-note run marked *fff*. Measure 63 has a sixteenth-note run marked *fff*. A section marker **S** is present at the start of measure 63.
- Pno.:** Starts at measure 60 with a sixteenth-note run, marked *f*. Measure 61 has a sixteenth-note run marked *fff*. Measure 62 has a sixteenth-note run marked *fff*. Measure 63 has a sixteenth-note run marked *fff*.
- Vln.:** Starts at measure 60 with a sixteenth-note run, marked *f*. Measure 61 has a sixteenth-note run marked *fff*. Measure 62 has a sixteenth-note run marked *fff*. Measure 63 has a sixteenth-note run marked *fff*.
- Vla.:** Starts at measure 60 with a sixteenth-note run, marked *f*. Measure 61 has a sixteenth-note run marked *fff*. Measure 62 has a sixteenth-note run marked *fff*. Measure 63 has a sixteenth-note run marked *fff*.
- Vc.:** Starts at measure 60 with a sixteenth-note run, marked *f*. Measure 61 has a sixteenth-note run marked *fff*. Measure 62 has a sixteenth-note run marked *fff*. Measure 63 has a sixteenth-note run marked *fff*.

Musical score for measures 64-67. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts at measure 64 with a sixteenth-note run, marked *fp*. Measure 65 has a sixteenth-note run marked *fp*. Measure 66 has a sixteenth-note run marked *fp*. Measure 67 has a sixteenth-note run marked *fp*.
- Cl.:** Starts at measure 64 with a sixteenth-note run, marked *fp*. Measure 65 has a sixteenth-note run marked *fp*. Measure 66 has a sixteenth-note run marked *fp*. Measure 67 has a sixteenth-note run marked *fp*.
- Perc.:** Starts at measure 64 with a sixteenth-note run, marked *fp*. Measure 65 has a sixteenth-note run marked *fp*. Measure 66 has a sixteenth-note run marked *fp*. Measure 67 has a sixteenth-note run marked *fp*.
- Pno.:** Starts at measure 64 with a sixteenth-note run, marked *fp*. Measure 65 has a sixteenth-note run marked *fp*. Measure 66 has a sixteenth-note run marked *fp*. Measure 67 has a sixteenth-note run marked *fp*.
- Vln.:** Starts at measure 64 with a sixteenth-note run, marked *fp*. Measure 65 has a sixteenth-note run marked *fp*. Measure 66 has a sixteenth-note run marked *fp*. Measure 67 has a sixteenth-note run marked *fp*.
- Vla.:** Starts at measure 64 with a sixteenth-note run, marked *fp*. Measure 65 has a sixteenth-note run marked *fp*. Measure 66 has a sixteenth-note run marked *fp*. Measure 67 has a sixteenth-note run marked *fp*.
- Vc.:** Starts at measure 64 with a sixteenth-note run, marked *fp*. Measure 65 has a sixteenth-note run marked *fp*. Measure 66 has a sixteenth-note run marked *fp*. Measure 67 has a sixteenth-note run marked *fp*.



70 **T**

Fl. *f*

Cl. *f*

Perc. *mf* 3 3 *p* 3 3 *mp*

Pno. *f*

Vin. *f*

Vla. *f*

Vc. *f*

(8).....J

ord. *mf* 3 3



77 **U**

Fl. *p* 3 5 *pp* *ord.* *ff* *p* 3 *f*

Cl. *p* 3 *f*

Perc. *ff* 3 3 3 3

Pno. *ff* 3 3 *f* 3 *mf*

Vin. *ord.* *p* 3 *f*

Vla. *ff* 3 3 3 3 3 3

Vc. *ord.* *ff* 3 *p* 3 *f* *f* 3 *mf*

to air

b $\flat$   $\text{V}^{\circ}$

ord. b

8<sup>va</sup>

82

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

Fl. and Cl. parts are mostly rests, with a final measure in 3/8 time marked *p*.

Perc. part features a complex rhythmic pattern with triplets and a dynamic range from *p* to *pp* to *mp* to *p*. It includes a 'choke' instruction and a 'Vc' marking.

Pno. part has a melodic line with triplets and dynamics *mp* and *p*. A circled '8' is present below the first triplet.

Vln., Vla., and Vc. parts feature melodic lines with triplets and dynamics *mp*, *p*, *pp*, and *f*. They include 'ord.' markings and 'griss' (grace notes) in the later measures.