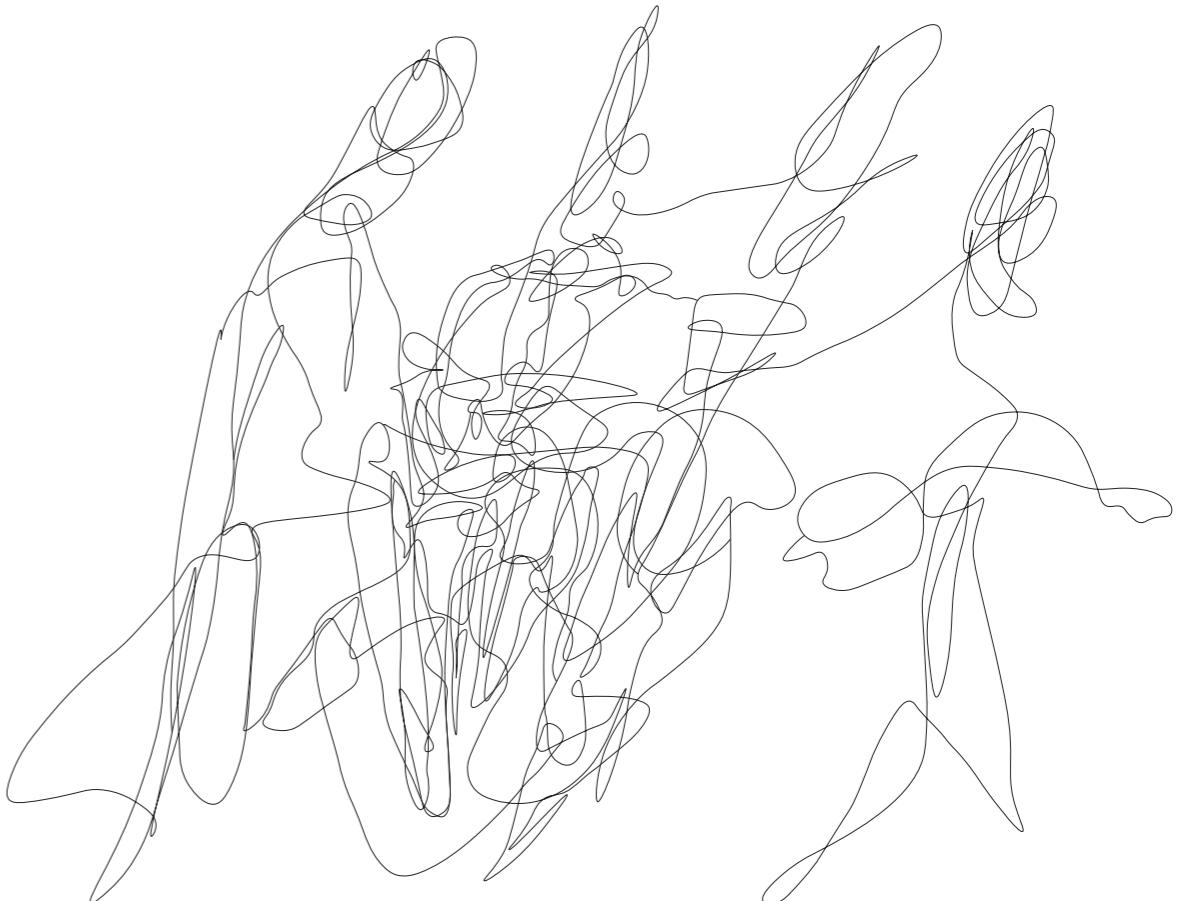


Titration

Joel Kirk (2019)

two piano, two percussion

c. 15-16 minutes



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Titration



Joel Kirk (2019)

for Yarn/Wire

Titration is the slow addition of one solution of a known concentration (called a titrant) to a known volume of another solution of unknown concentration until the reaction reaches neutralization, which is often indicated by a color change.

This piece explores a limited terrain of materials via juxtaposition, repetition, and transmutation. The symmetrical qualities of the ensemble (two piano, two percussion) are utilized as a means of exploring and re-invigorating material via spatialization. The ‘materials’ in this piece are not only the sounds, but the ensemble members themselves.

The scribble accompanying this piece encapsulates my perceptions of the ensemble in the envisioning of the piece. Firstly, the central object may be thought of as a piano, with the four figures around it being the ensemble; secondly, the central object may be considered a heart, with the four figures being connected to this central source of energy; thirdly, the central object may be considered a cauldron of sorts, with the four figures experimenting with its contents. The ensemble and their materials breathe life into one-another. This piece, Titration, is a pondering of that breathing.

ensemble set-up

Technology requirements (optional):

4x cardiod mics (2x inside pianos; 2x close-mic glasses)
2x mounted speakers (at front of stage; L/R)



- glass cups may need to be close-miked as sounds are relatively quiet
- amplification from speakers should be set so that the sounds from the cups, pianos, and crotales are equally balanced
- mics 1+3 should be panned hard left; mics 2+4 should be panned hard right

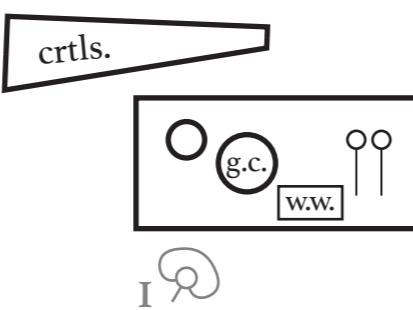
Perc 1:

ix table

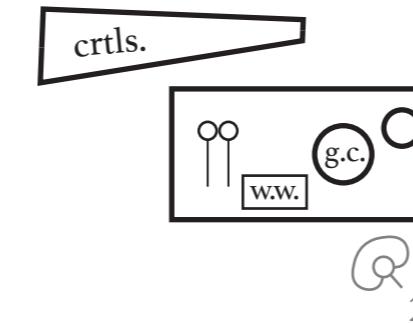
ix tall, large glass cup (1/3-filled with water); g.c.
ix water warbler (bird) whistle; w.w. **
ix crotales (lower octave); crtls.

ix cup (filled with water; this is to dip fingers in)
ix straw (in tall, large glass cup)
2x hard rubber mallets (or similar to achieve a duller sound on the crotales that still maintains some resonance)

Perc. 1



Perc. 2

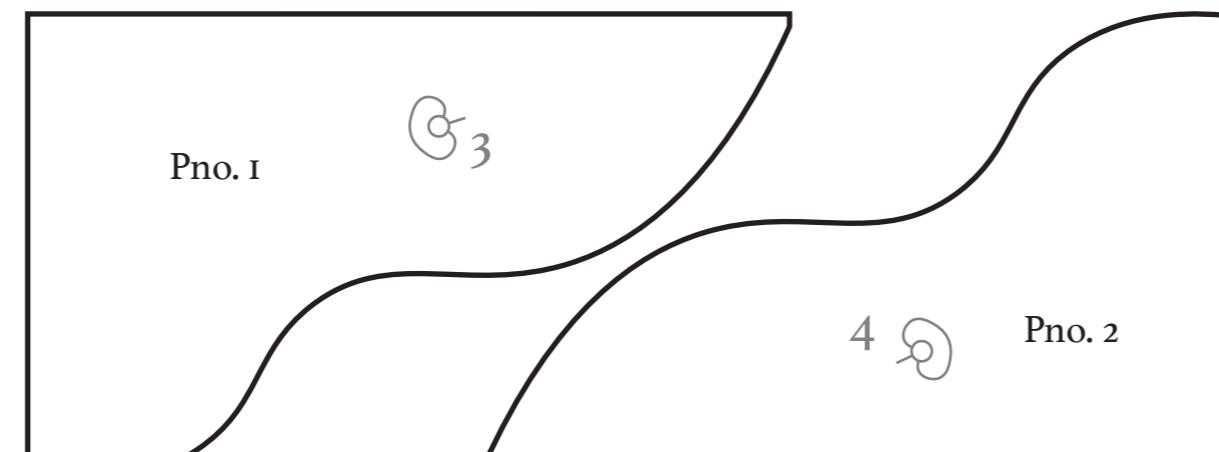


Perc 2:

ix table

ix tall, large glass cup (1/3-filled with water); g.c.
ix water warbler (bird) whistle; w.w. **
ix crotales (upper octave); crtls.

ix cup (filled with water; this is to dip fingers in)
ix straw (in tall, large glass cup)
2x hard rubber mallets (or similar to achieve a duller sound on the crotales that still maintains some resonance)



piano lids should be open on short prop-sticks

AUDIENCE



**

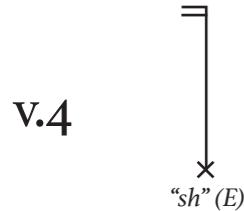
water-whistles should be small and light enough to hold easily in mouth (no hands). they should also be of a similar pitch-range to each-other (exact pitch is not important)

notations

- a set of videos demonstrating the sounds of the extended techniques are included with the piece. the markings 'v. x' in the notations indicate the relative video for each sound. they can be found at <https://www.joelkirkcomposer.com/titration> - click example videos for ensemble, password is titration

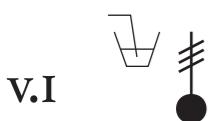
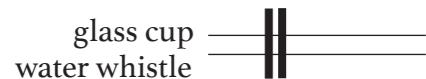
pianists

- una corda pedal should always be depressed throughout the piece. pedal markings are for sustain pedal only.

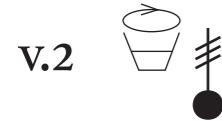


vocally articulate 'sh' syllable; vowel in brackets indicates mouth cavity shape. this will either be: E (as in sheep) or U (as in tune); arrows will indicate gradual transitions between these cavity shapes

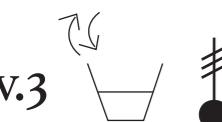
percussionists



blow bubbles into water through straw; straw should be not too deep into water to ensure quick response time



run wet fingertip around rim of glass cup (high pressure; creates a continuous low squeaking sound with incidental high sounds from glass). Use free hand to steady/grip cup (this allows you to generate more volume)

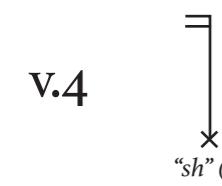


short movements of wet fingertip on rim of glass (as above)



these sounds are all relatively quiet, so should be performed as loudly as possible. they'll be marked "mf" throughout the piece

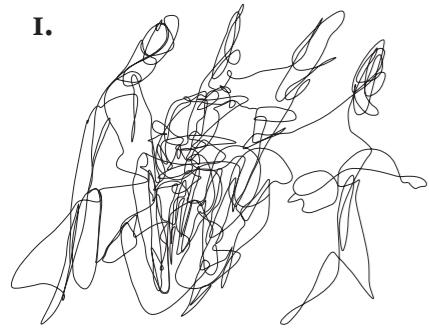
these sounds are often combined simultaneously v.5



vocally articulate 'sh' syllable; vowel in brackets indicates mouth cavity shape. this will either be: E (as in sheep) or U (as in tune); arrows will indicate gradual transitions between these cavity shapes

v.6 example of water warbler (bird) whistle

I.



= 80 Somewhat shy; always slightly restrained and a little understated

poco rall. _____ a tempo
(as if taking a deep breath)

4

2 4

poco rall. _____ a tempo
(simile)

2 4

poco rall. _____ a tempo

2 4

5

I2

I

crtls.

Perc. 1

g.c.
w.w.

crtls.

Perc. 2

g.c.
w.w.

4

2

2 4

2

2 4

5

4

I2 4

4

I2 4

I2

Pno. I

p

p

p

p

p

△ Ped.

* Ped.

* Ped.

* Ped.

Pno. 2

p

p

p

p

p

△ Ped.

* Ped.

* Ped.

* Ped.

* Ped.

△ una corda should
be depressed through
the entire piece. Pedal
instructions are for
sustain pedal only

= 76 poco meno mosso

a tempo

2 5 4 2 2 4 2 2 4 2 2 4

crtls.

Perc. I

g.c.
w.w.

crtls.

Perc. 2

g.c.
w.w.

Pno. I

Pno. 2

a little more virtuosic

p

** Ped.*

a little more virtuosic

p

** Ped.*

p

p

p

p

p

4 2 2 5 2 2 5 2

4 4 I2 4 4 I2 4 4

Perc. I

25

crtls. g.c. w.w. "mf" "sh" (U) mf

Perc. 2

crtls. g.c. w.w. "mf" "mf" "sh" (U) mf

4 2 2 5 2 2 5 2

4 4 I2 4 4 I2 4 4

Pno. I

25

p p p Ped. * Ped. * Ped. *

Pno. 2

p p p Ped. * Ped. * Ped. *

This musical score page contains two systems of music. The top system, labeled 'Perc. I' and 'Perc. 2', consists of two staves. Each staff has a treble clef, a key signature of one sharp, and a common time signature. The first measure (measures 1-4) shows eighth-note patterns on both staves. Measures 5-8 feature sixteenth-note patterns with grace notes and dynamic markings like 'mf' and 'sh' (U). Measures 9-12 return to eighth-note patterns. Measure 13 is a repeat of measures 5-8. The bottom system, labeled 'Pno. I' and 'Pno. 2', also consists of two staves. Both staves have a treble clef, a key signature of one sharp, and common time. Measures 1-4 show eighth-note patterns with dynamics 'p'. Measures 5-8 introduce sixteenth-note patterns with grace notes and dynamics 'p' and 'mf'. Measures 9-12 return to eighth-note patterns. Measure 13 is a repeat of measures 5-8. Pedal markings 'Ped.' with a line extending to the right are placed under the piano staves in measures 1, 5, 9, and 13. Measures 1, 5, and 9 end with asterisks (*).

2 2 5 2 2 5 2 2 5

4 I2 4 4 I2 4 4 I2 4

Perc. I

crtls.
g.c.
w.w.

Perc. 2

crtls.
g.c.
w.w.

2 5 2 5 2 5 2 5

4 I2 4 4 I2 4 4 I2 4

32

Pno. I

32

Pno. I

p
Ped. *

Pno. 2

p
Ped. *

4 I2 4 4 I2 4 4 I2 4

32

Pno. I

p
Ped. *

Pno. 2

p
Ped. *

4 I2 4 4 I2 4 4 I2 4

= 72 poco meno mosso

Perc. I

Perc. 2

Pno. I

Pno. 2

* Ped. —————— * Ped. —————— * Ped. —————— *

5 2 I 5 2 I 5 2

4 4 4 4 4 4 4 4

55

crtls. pp

g.c. w.w. "sh" (U) mf

crtls. pp

g.c. w.w. "sh" (E) mf "mf"

5 2 I 5 2 I 5 2

4 4 4 4 4 4 4 4

Perc. I

Perc. 2

Pno. I

Pno. 2

55

p Ped. * "sh" (U) mf

p Ped. * "sh" (E) mf

p Ped. * "sh" (U) mf

p Ped. * "sh" (E) mf

p Ped. * "sh" (U) mf

p Ped. * "sh" (E) mf

p Ped. * "sh" (U) mf

p Ped. * "sh" (E) mf

9.

2 4 5 4

2 I 5 4

2 4 12 4

2 4 5 4

2 4 12 4

Perc. 1

crtls. 62

g.c. "mf"

w.w. "mf"

Perc. 2

crtls. 62

g.c. "mf"

w.w. "mf"

Pno. 1

4 12 4

4 4

p

"sh"(E) mf

Pno. 2

4 12 4

4 4

p

"sh"(E) mf

Pno. 1

4 12 4

4 4

p

"sh"(U) mf

Pno. 2

4 12 4

4 4

p

"sh"(U) mf

Pno. 1

4 12 4

4 4

p

"sh"(E) mf

Pno. 2

4 12 4

4 4

p

"sh"(U) mf

= 68 poco meno mosso

Perc. I

Perc. 2

Pno. I

Pno. 2

5 4

2 4

5 I2

5 4

2 4

5 I2

5 4

Perc. I

crtls.

76

pp

g.c.
w.w.

"sh"(E)
mf

"mf"

pp

"sh"(U)
mf

"mf"

Perc. 2

crtls.

pp

"sh"(U)
mf

"mf"

pp

"sh"(E)
mf

"mf"

Pno. I

5

4

2

I2

5

4

2

I2

5

Pno. 2

p

Ped. *

p

"sh"(E)
mf

Ped.

p

"sh"(U)
mf

"sh"(E)
mf

p

p

*

Perc. I

82

5 4 2 5 4 12 5 4 2 5 4 12 5 4

crtls. g.c. w.w. crtls. g.c. w.w. crtls. g.c. w.w. crtls. g.c. w.w. crtls. g.c. w.w.

pp "sh" (U) mf "mf" pp "sh" (U) mf "mf" pp "sh" (E) mf 2 5 5 2 5 5

5 4 2 5 4 12 5 4 2 5 4 12 5 4

82

5 4 12 4 2 5 4 12 4

pno. I pno. 2

p Ped. * p Ped. * p Ped. *

p "sh" (U) mf "sh" (E) mf p "sh" (U) mf "sh" (E) mf p

p Ped. * p Ped. * p Ped. *

88

Perc. I

5 4 2 5 5 2 5 5 4

crtls. g.c. w.w.

pp "sh" (E) mf "mf"

crtls. g.c. w.w.

pp "sh" (U) mf "mf"

5 2 5 5 2 5 5 5

Pno. I

4 4 12 4 4 12 4

p p p "sh" (E) mf "sh" (E) mf

p p p Ped. *

Pno. 2

4 4 12 4 4 12 4

p p "sh" (U) mf "sh" (U) mf p

Ped. *

= 64 poco meno mosso

Perc. I
 5 4 2 5 4 2 5 4
 94 12 12 12 12 12 12

Perc. I:
 crtls. (Treble clef) pp (3:2 time signature)
 g.c. w.w. (Bass clef) (3:2 time signature)

Perc. 2
 5 4 2 5 4 2 5 4
 94 12 12 12 12 12 12

Perc. 2:
 crtls. (Treble clef) pp (3:2 time signature)
 g.c. w.w. (Bass clef) (3:2 time signature)

Pno. I
 5 4 2 5 4 2 5 4
 94 12 12 12 12 12 12

Pno. I:
 (Treble clef) p Ped. * (3:2 time signature)
 (Bass clef) p

Pno. 2
 5 4 2 5 4 2 5 4
 94 12 12 12 12 12 12

Pno. 2:
 (Treble clef) p (3:2 time signature)
 (Bass clef) p p p * (3:2 time signature)

Perc. I

5 4 2 5 5 2 5 5

100 3:2 3:2 3:2 3:2 3:2 3:2 3:2

crtls. pp "sh" (E) mf pp "sh" (U) mf pp

g.c. w.w. "sh" (U) mf "sh" (E) mf

Perc. 2

5 4 2 5 5 2 5 5

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

crtls. pp "sh" (E) mf pp "sh" (U) mf pp

g.c. w.w. "sh" (U) mf "sh" (E) mf

Pno. I

5 4 2 5 5 2 5 5

100 3:2 3:2 3:2 3:2 3:2 3:2 3:2

p p "sh" (U) mf p "sh" (E) mf p

Ped. * Ped. * Ped. *

Pno. 2

5 4 2 5 5 2 5 5

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

p p "sh" (E) mf p "sh" (U) mf p

Ped. * Ped. * Ped. *

Perc. I

5 2 5 5 2 5 5

crtls. 106 4 12 4 12 4

pp "sh"(U) mf "mf" pp "sh"(U) mf "mf" pp

g.c. w.w. "sh"(E) mf "mf"

Perc. 2

5 2 5 5 2 5 5

crtls. 106 4 12 4 12 4

pp "sh"(E) mf "mf" pp "sh"(E) mf "mf" pp

g.c. w.w. "sh"(U) mf "mf"

Pno. I

4 4 12 4 4 12 4

106 4 12 4 12 4

p "sh"(E) mf p "sh"(E) mf p "sh"(E) mf p

Pno. 2

4 4 12 4 4 12 4

106 4 12 4 12 4

p "sh"(U) mf p "sh"(U) mf p "sh"(U) mf p

Ped. Ped. Ped. Ped.

*

*

*

*

Perc. I

Perc. 2

Pno. I

Pno. 2

Perc. I

Perc. 2

Pno. I

Pno. 2

* * *

= 60 poco meno mosso

Perc. I

Perc. 2

Pno. I

Pno. 2

* Ped. * Ped.

Perc. I

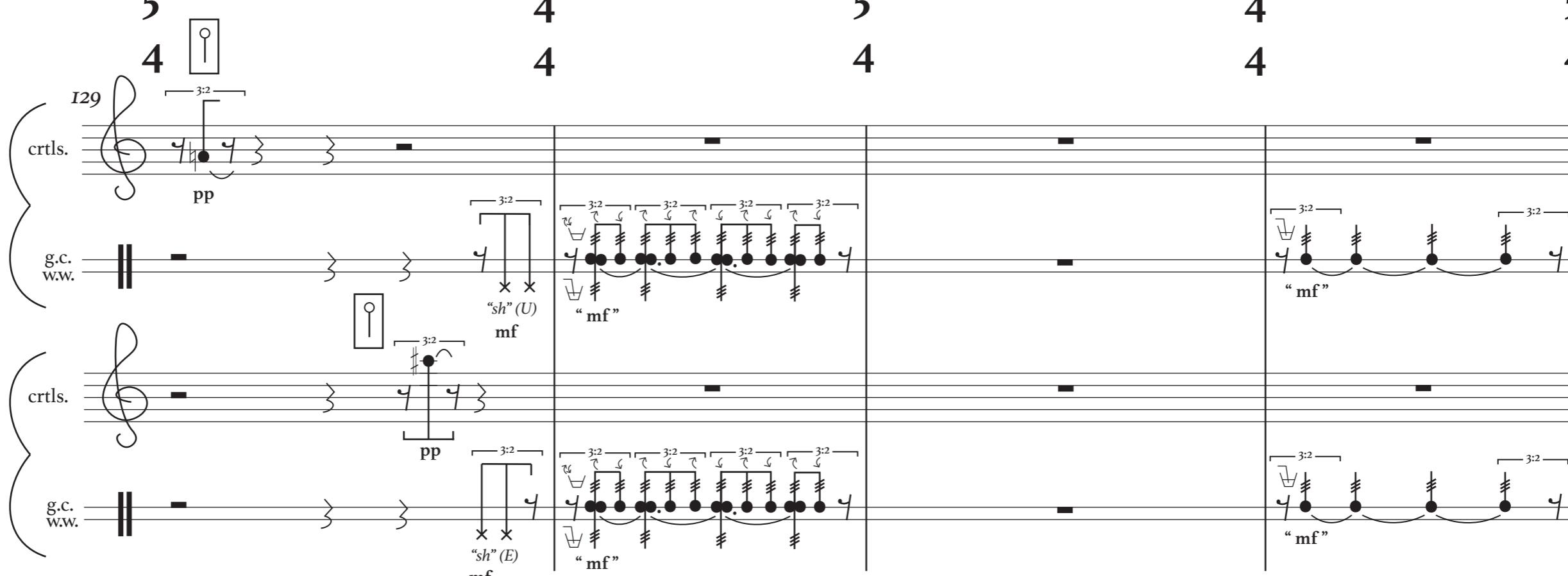
Perc. 2

Pno. I

Pno. 2

* Ped.

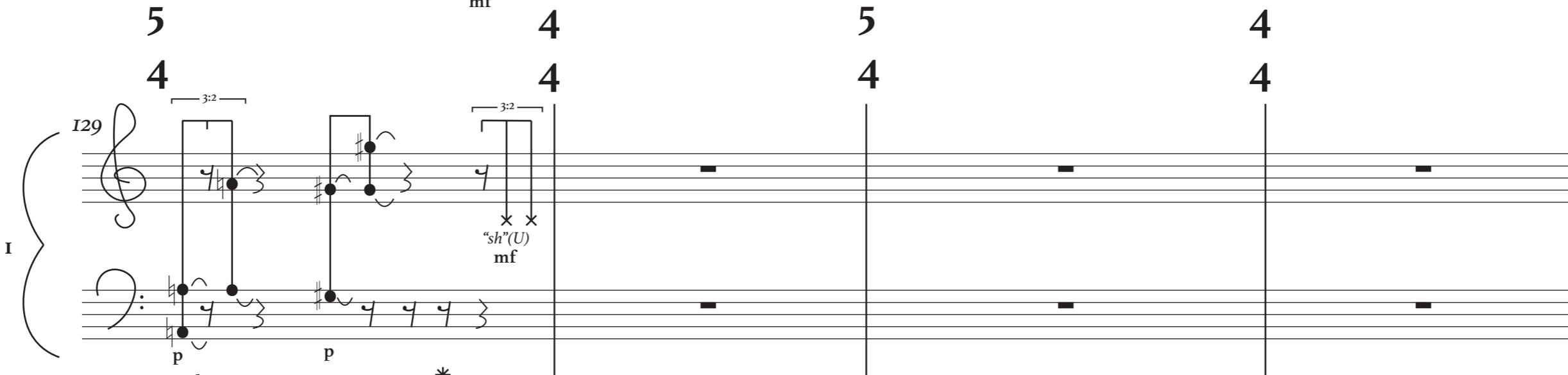
Perc. I

5 4 5 4 5


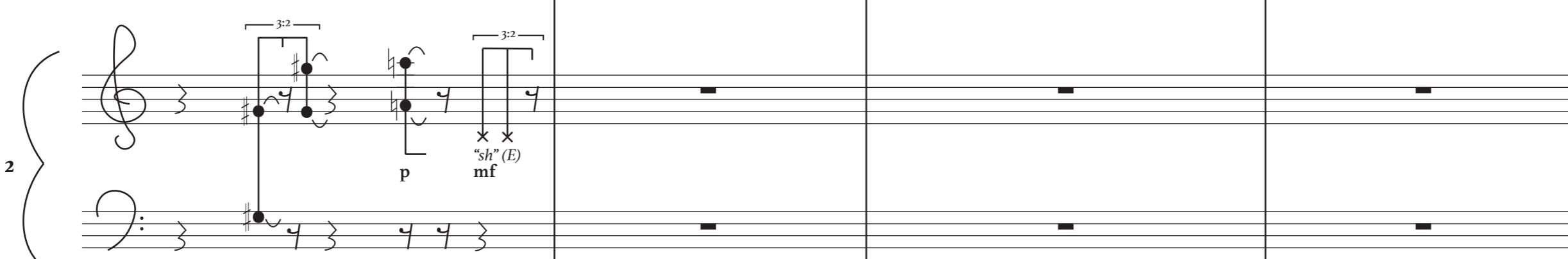
Perc. 2

5 4 5 4 5

Pno. I

5 4 5 4 5


Pno. 2

4 4 4 4 4


Perc. I

5 4 5 4 5
I33 3:2 3:2 3:2 3:2

crtls. pp pp pp pp

g.c. w.w. "sh" (U) "sh" (E) "sh" (U)

Perc. 2

5 4 5 4 5
I33 3:2 3:2 3:2 3:2

crtls. pp pp pp pp

g.c. w.w. "sh" (E) "sh" (U) "sh" (U)

Pno. I

5 4 4 4 4
I33 3:2 3:2 3:2 3:2

p p p p p

Ped. —————— * Ped. —————— * Ped. —————— *

Pno. 2

5 4 4 4 4
I33 3:2 3:2 3:2 3:2

p p p p p

"sh" (E) "sh" (U) "sh" (U)

Ped. —————— * Ped. —————— * Ped. —————— *

Perc. I

5 4 5 4 5
I37 3:2 3:2 3:2 3:2

crtls. pp "sh" (E) mf "mf" "sh" (U) mf
g.c. w.w. "sh" (U) mf "mf" "sh" (E) mf "mf"

Perc. 2

5 4 5 4 5
I37 3:2 3:2 3:2 3:2

crtls. pp "sh" (E) mf "mf" "sh" (U) mf
g.c. w.w. "sh" (U) mf "mf" "sh" (E) mf "mf"

Pno. I

5 4 5 4 5
I37 3:2 3:2 3:2 3:2

p p p p p
Ped. * Ped. * Ped.

"sh" (E) mf "sh" (U) mf "sh" (U) mf "sh" (E) mf

Pno. 2

4 4 4 4 4
I37 3:2 3:2 3:2 3:2

p p p p p
Ped. * Ped. * Ped.

"sh" (U) mf "sh" (E) mf "sh" (U) mf "sh" (E) mf

= 56 poco meno mosso

Perc. I

5 4 4 5 4 5 4 5 4 5 4

I4I crtls. pp g.c. w.w. "sh" (U) mf "mf" "sh" (U) mf "mf" pp "sh" (E) mf "mf" "sh" (E) mf "sh" (E) mf

Perc. 2

crtls. pp "sh" (E) mf "sh" (E) mf

Pno. I

5 4 4 5 4 5 4 5 4 5 4

I4I p p "sh" (E) mf p p "sh" (E) mf p p "sh" (E) mf p p "sh" (E) mf

p Ped. *

Pno. 2

5 4 4 5 4 5 4 5 4 5 4

I4I p p "sh" (U) mf p p "sh" (U) mf p p "sh" (U) mf p p "sh" (U) mf

p Ped. *

Perc. I

I49

5 4 3:2 | 5 4 3:2 | 5 4 3:2 | 5 4 3:2 | 5 4 3:2 |

crtls. pp

g.c. w.w. "sh" (U) mf "mf"

Perc. 2

crtls. pp

g.c. w.w. "sh" (E) mf "mf"

Pno. I

I49

5 4 3:2 | 5 4 3:2 | 5 4 3:2 | 5 4 3:2 | 5 4 3:2 |

p "sh" (E) mf

Pno. 2

4 3:2 | 4 3:2 | 4 3:2 | 4 3:2 | 4 3:2 |

p p p Ped. *

p p p "sh" (U) mf

Pno. I

4 3:2 | 4 3:2 | 4 3:2 | 4 3:2 | 4 3:2 |

p p p Ped. *

p p p "sh" (E) mf

Pno. 2

4 3:2 | 4 3:2 | 4 3:2 | 4 3:2 | 4 3:2 |

p p p "sh" (U) mf

Pno. 2

p Ped. *

p Ped. *

Perc. I

I53

5 4 4 4 5 4 5 4

crtls. g.c. w.w. "sh" (E) "mf" "sh" (E) "mf" "sh" (U) "mf" "sh" (U) "mf"

Perc. 2

crtls. g.c. w.w. "sh" (U) "mf" "sh" (U) "mf"

5 4 4 4 5 4 5 4

Pno. I

I53

5 4 4 4 5 4 5 4

p Ped. * p Ped. *

"sh" (E) "mf" "sh" (E) "mf"

Pno. 2

5 4 4 4 5 4 5 4

p p p p p p p p

Ped. * Ped. *

"sh" (U) "mf" "sh" (U) "mf"

Perc. I

I57 5 4 5 4

crtls. pp

g.c. w.w.

Perc. 2

I57 5 4 5 4

crtls. pp

g.c. w.w.

Pno. I

I57 4 4 4 4

p Ped. *

Pno. 2

I57 4 4 4 4

p Ped. *

Perc. I

5 4 5 4 5
I6I *I6I* *I6I* *I6I* *I6I*

crtls. g.c. "mf" pp "sh"(E) mf

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

Perc. 2

5 4 5 4 5
I6I *I6I* *I6I* *I6I* *I6I*

crtls. g.c. "mf" pp "sh"(U) mf

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

Pno. I

5 4 4 4 4 4
I6I *I6I* *I6I* *I6I* *I6I* *I6I*

p p p p p p

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

Pno. 2

5 4 4 4 4 4
I6I *I6I* *I6I* *I6I* *I6I* *I6I*

p p p p p p

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

pp pp pp pp pp pp

"sh"(E) "sh"(U) "sh"(E) "sh"(U)

mf mf mf mf mf mf

pp pp pp pp pp pp

* * * * *

31.

Blurred; hazy; floating; dreamy; kaleidescopic

= 52 poco meno mosso

9

8

crtls. 169 p (*underpin pianos*)

Perc. 1

g.c.
w.w. mp

Perc. 2

g.c.
w.w. mp

Pno. I

9
8 169 mp

△ play slightly out of time with rest of ensemble; behind by roughly one 1/16th-note until m. 193 (p 35)

sempre con Ped.

Pno. 2

mp sempre con Ped.

9
8

32.

Perc. I

crtls. 4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3

g.c. w.w. || :> . & * mp :>

Perc. 2

crtls. 4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3

g.c. w.w. || :> . & * mp :> :> mp :> :> mp :> :> mp :> :> mp

Pno. I

175 4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3

Pno. 2

175 4:3 4:3 4:3 4:3 4:3 4:3 4:3 4:3

6 9 8 8 6 9 8 (8va) 8 (8va)

9
8

8

Musical score for four staves: Percussion I, Percussion II, Piano I, and Piano II. The score consists of six systems of music, each with a different time signature (4:3, 4:3, 4:3, 4:3, 4:3, 4:3). The staves are grouped by brace and labeled on the left.

- Perc. I**: Includes two staves: "crtls." (percussion) and "g.c. w.w." (triangle). The "g.c. w.w." staff includes dynamic markings: mp , mp , mp , and mp .
- Perc. 2**: Includes two staves: "crtls." (percussion) and "g.c. w.w." (triangle). The "g.c. w.w." staff includes dynamic markings: mp , mp , mp , and mp .
- Pno. I**: Includes two staves: "18I" (piano) and "9" (piano). The "18I" staff has a tempo marking of (8va) . The "9" staff has a tempo marking of 8 .
- Pno. 2**: Includes two staves: "18I" (piano) and "9" (piano). The "18I" staff has a tempo marking of (8va) . The "9" staff has a tempo marking of 8 .

187

Perc. I

crtls.

g.c.
w.w.

Perc. 2

crtls.

g.c.
w.w.

Pno. I

187

Pno. 2

6 9
8 8

6 9
8 8

pp

(back in time
next measure)

II

Suddenly with much more clarity (as if emerging from a trance); very delicate; like a music box

9
8

Perc. 1

crtls.
pp
(set down water whistle)
g.c.
w.w.

Perc. 2

crtls.
pp
(set down water whistle)
g.c.
w.w.

Pno. 1

crtls.
pp

Pno. 2

(in time)
pp

TURN PAGE

• = 48

I
8

(have water whistle
ready near mouth)

Perc. I

198

crtls

g.o
W.V

crtls

g.o
W.V

1

1

1

poco rall.

8

TURN PAGE

204

I 9 **2 9** **3 9** **4 9** **5 9**

8 8 **8 8** **8 8** **8 8** **8 8**

Perc. I

crtls.
g.c.
w.w.
"sh" (E) (U)
mp

Perc. 2

crtls.
g.c.
w.w.
"sh" (E) (U)
mp
(weak; feeble)

I 9 **2 9** **3 9** **4 9** **5 9**

8 8 **8 8** **8 8** **8 8** **8 8**

204

Pno. I

"sh" (E) (U)
mp

Pno. 2

"sh" (E) (U)
mp

Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. *

213

crtls.
g.c.
w.w.

Perc. I

crtls.
g.c.
w.w.

Perc. 2

Pno. I

Pno. 2

Ped. * Ped. * Ped. * Ped.

39.

= 44

9 I 9 2 9 3 9 4 9 5
 8 8 8 8 8 8 8 8 8 8 8 8

220

crtls. {

Perc. I |

g.c.
w.w. ||

"sh" (E) → (U)
p

crtls. {

Perc. 2 |

g.c.
w.w. ||

"sh" (E) → (U)
p

pp

pp

"sh" (U) → (E)
p

pp

pp

5

9 I 9 2 9 3 9 4 9 5
 8 8 8 8 8 8 8 8 8 8 8 8

220

Pno. I {

"sh" (E) → (U)
p

pp

"sh" (U) → (E)
p

"sh" (U) → (E)
p

Pno. 2 {

(Ped.) ————— * Ped. ————— *

"sh" (U) → (E)
p

pp

"sh" (U) → (E)
p

pp

"sh" (U) → (E)
p

(Ped.) ————— * Ped. ————— *

5

229

Perc. I

crtls. 5 9 6 9 7 9 8 8 9

8 8 8 8 8 8 8 8

pp

g.c. w.w. ||

Perc. 2

crtls. 5 9 6 9 7 9 8 8 9

8 8 8 8 8 8 8 8

pp

g.c. w.w. ||

Pno. I

5 9 6 9 7 9 8 8 9

8 8 8 8 8 8 8 8

pp

229

“sh” (E) → (U)

p

Pno. 2

8 8 8 8 8 8 8 8

Ped. ——————

(Ped.) —————— *

Ped. ——————

pp

<img alt="Musical score for four staves: Percussion I, Percussion II, Piano I, and Piano II. The score consists of eight measures. Measures 1-4 show rhythmic patterns with various dynamics (pp, p). Measures 5-8 feature sustained notes with grace note patterns above them. Measure 9 shows a dynamic transition from piano dynamic (p) to forte dynamic (f). Measure 10 concludes with a piano dynamic (pp). Measure 11 ends with a piano dynamic (pp). Measure 12 begins with a piano dynamic (pp). Measure 13 concludes with a piano dynamic (pp). Measure 14 ends with a piano dynamic (pp). Measure 15 begins with a piano dynamic (pp). Measure 16 concludes with a piano dynamic (pp). Measure 17 ends with a piano dynamic (pp). Measure 18 begins with a piano dynamic (pp). Measure 19 concludes with a piano dynamic (pp). Measure 20 ends with a piano dynamic (pp). Measure 21 begins with a piano dynamic (pp). Measure 22 concludes with a piano dynamic (pp). Measure 23 ends with a piano dynamic (pp). 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Measure 195 begins with a piano dynamic (pp). Measure 196 concludes with a piano dynamic (pp). Measure 197 ends with a piano dynamic (pp). Measure 198 begins with a piano dynamic (pp). Measure 199 concludes with a piano dynamic (pp). Measure 200 ends with a piano dynamic (pp).</p>

= 40 poco rall. *(sighing; as if exhaling)* a tempo

9 IO 9 IO 9
8 8 8 8 8

Perc. I

Perc. 2

Pno. I

Pno. 2

* * *

poco rall. *(simile)* a tempo

Perc. I

9 8 IO 8 9 8 IO 8 9 8 IO 8 9 8

crtls. 242
g.c.
W.W.

Perc. 2

crtls. pp
g.c.
W.W.

Pno. I

9 8 IO 8 9 8 IO 8 9 8 IO 8 9 8

242
*
"sh" (E) → (U)
p

Pno. 2

8 IO 8 9 8 IO 8 9 8 IO 8 9 8

pp
*
Ped.

poco rall. a tempo

"mf"

pp

poco rall. _____ a tempo

248

Perc. I

crtls.

g.c.
w.w.

Perc. 2

crtls.

g.c.
w.w.

Pno. I

8

9
8

IO
8

9
8

IO
8

9
8

IO
8

8
8

(dampen crotales if still ringing)

"mf"

"mf"

"mf"

"mf"

"sh" (U) → (E)
p

"sh" (U) → (E)
p

(dampen crotales if still ringing)

"sh" (U) → (E)
p

"sh" (U) → (E)
p

pp

Ped.

*

"sh" (E) → (U)
p

"sh" (E) → (U)
p

pp

Ped.

*

Musical score page 44 featuring four staves:

- Perc. I**: Treble clef, key signature of A major. Dynamics: 8, 8. Measure number: 255. Instructions: crtls., g.c. w.w. The staff ends with a vertical bar line.
- Perc. 2**: Treble clef, key signature of A major. Dynamics: 8, 8. Measure number: 255. Instructions: crtls., g.c. w.w. The staff ends with a vertical bar line.
- Pno. I**: Treble clef, key signature of A major. Dynamics: 8, 8. Measure number: 255. Instructions: crtls., g.c. w.w. The staff ends with a vertical bar line.
- Pno. 2**: Treble clef, key signature of A major. Dynamics: 8, 8. Measure number: 255. Instructions: crtls., g.c. w.w. The staff ends with a vertical bar line.

A common time signature is implied by the measures shown. A large bracket above the staves indicates a long pause or silence, labeled "lunga pausa (silence)".

J. R. L.
10/2019
Buffalo; USA