

Partita for Mixed Dectet “Steampunk”

Score 2:

Instrumentation, Performance Notes, Interlude Scores, Aria Cello Part

Instrumentation:

Flute (doubling flute, piccolo, alto flute)

Clarinet (doubling B-flat clarinet, E-flat clarinet, bass clarinet, B-flat contrabass clarinet)

Bassoon (doubling bassoon, contrabassoon)

Horn in F

1 Percussionist:

chimes

paper (see performance note)

4 temple blocks

vibraslap

various metallophones (see performance note)

2 brake drums (high and low)

2 cowbells (high and low)

triangle

Keyboard:

either synthesizer, acoustic instruments, or combination of both (see performance note)

Violin

Viola

Cello

Double bass

Vocalist

(see performance note)

Performance Notes

Partita is inspired by a variety of principles of the steampunk aesthetic: anachronism, impracticality, foregrounding of technology, and improvisation. The piece is in seven movements, to be performed in the following order:

1. **Preludio:** The Gilbourne Line Takes on Horses at Kingsfirth for an Additional 3 Shillings
Interlude: Trio in B-Dur, op. 24 (Allegro), von Herr P. A. Kreusser
2. **Passacaglia:** The Clock Tower in Ploughman's Square Has 4 Faces and 17 Storeys
Interlude: A Ballade by M. Coppée - "Pour modifier notre patraque"
3. **Aria:** Aviatrix Geertje van Wieren's Airship Floats Eternally Over the Thulean Ice Floes
Interlude: Variations Brillantes on a French Popular Song, by Mr. Tolhurst (Miss Fieldhouse)
4. **Fuga:** Professor Granville P. Hartwick's Quadruple Aeolipile Fails to Serve Any Earthly Purpose

The four “partita proper” movements (Preludio, Passacaglia, Aria, and Fuga) are inspired by archetypal steampunk technologies. These involve all the players and will almost certainly require a conductor. These four movements should be performed in the usual 20th/21st-century classical concert manner.

The three interludes, written (mostly) in the style of pieces likely to be found on 19th-century programs, use subsets of the full ensemble and should not be conducted. During these interludes, any players not playing (including the conductor) should sit with the audience and emulate a 19th-century (especially early 19th-century) audience, speaking freely with other members of the audience, entering or exiting mid-piece, reacting audibly (either positively or negatively) during and after the end of the movement. There is no need to be aggressively theatrical or over-the-top: what works best is to be as “natural” as possible: greet friends in the audience and have real conversations with them that you might have under other circumstances; introduce yourself to people you don’t know; discuss the music that you’re listening to; and, at times, simply listen quietly. This will likely be very disruptive to the rest of the audience, so do what you can avoid pulling the focus completely from the performers – always maintain the role of an audience member. (Keeping the conversation volume relatively low can help with this.) The idea is to play up the tension between two distinct modes of audience etiquette, not to relegate the music entirely to the background.

Some notes for specific instruments:

Strings:

All four string instruments should use a distortion pedal with a pickup microphone and standard PA speakers. (If absolutely necessary, the piece can be played without distortion. In this case, the cello should be off stage for movement 3.) No specific brand or setting (gain, level, etc.) is recommended, as

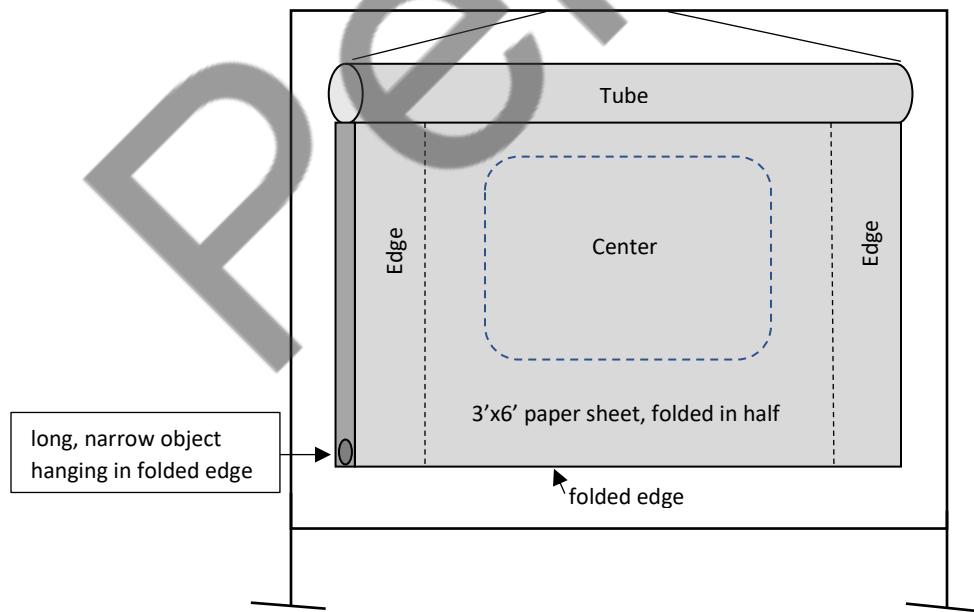
these may need to vary from situation to situation. The goal should be to find the right balance between tone quality and volume: the most possible distortion without drowning out the other instruments. Violin and viola should use distortion on movements 1 and 4; bass on movements 1, 3, and 4.

Cello should also use distortion on movements 1, 3, and 4; on movement 3 the equalization should be adjusted to maximize high frequencies and minimize low frequencies. (At the premiere, the low EQ was turned all the way down, mid all the way up, high halfway up.) Again, if no distortion is used, the cello should play this movement off stage.

No distortion should be used on the first Interlude.

Percussion:

Preludio: The paper instrument is made from a roll of standard heavy postal wrapping paper, approximately 3 feet wide. The center cardboard tube should be removed from the roll and should have twine or wire strung through its center, from which it is hung horizontally from a tam-tam frame, or something like it. (It is easiest to play if it's at eye level.) A sheet roughly 3' x 6' should be taken from the roll and folded in half (resulting in a roughly 3'x3' square), and then suspended below the tube. The "meeting" edges of the sheet should be attached to the tube (tape is fine) and the folded edge should be at the bottom, with some kind of long narrow object (like a dowel or curtain rod) hanging inside the fold to keep the sheet from moving too easily. This instrument should be played with dowel rods (AKA bundle sticks, Hot Rods, etc.) in three locations: the 3-inch strips along the right and left edge of the sheet (resulting in a splashier, brighter sound), the center of the sheet (a darker, more muffled sound), and the tube itself. It may be necessary to amplify the instrument. See illustration.



In the part, the edge is notated on the bottom staff, the center on the middle staff, and the tube on the top staff, in order to correspond roughly to vertical position of the places on the instrument.

Experimentation with construction, size, and performance is encouraged. If for some reason, using this instrument is absolutely impossible, three drums (also played with dowel rods) may be substituted: small snare for the edge part, large snare (snares off) for the center part, and large field drum (without snares) for the tube part.

Passacaglia: This movement is very difficult for one player. At minimum, some sort of mount will be required for the vibraslap, and all but the most accurate percussionists may wish to have some kind of flat, wide surface attached to the vibraslap ball which widens the striking area of the instrument without stifling the vibration. At the premiere, the vibraslap part was played by the conductor.

Aira: This is all improvised – see the notation in the score. The actual instruments used are at the discretion of the performer. Some adjectives for the part might be sparse, floating, atmospheric, spacious, airy, etc.

Keyboard:

This part may be played on a synthesizer (such as a Nord), acoustic instruments, or a combination of both. A combination of both provides the best effect.

Preludio/Fuga: While theoretically playable on harpsichord, not all instruments will have the range or action necessary to execute it. At the premiere, these movements were played on a Nord, with the RM effect adding a distortion-like effect. (See score)

Passacaglia/Interlude 3 (Variations): Best on a typical acoustic grand piano. If on synthesizer, use standard grand piano sound.

Interlude 2 (Ballade): Best on an out-of-tune upright. If on synthesizer, use upright piano sound. (While it may not be possible for the synthesizer to be out of tune, feel free to adjust whatever settings are necessary to make the instrument sound as low-quality as possible.)

Aria: Celesta, or celesta sound on a synthesizer.

Vocalist:

Ideally, the vocalist for Interlude 2 should be a member of the ensemble, though it isn't necessary. Versions for high and low voice are included; male voice is preferred. At the premiere, this movement was sung by the conductor.

Partita was made possible by a grant from Idaho State University and written for Dr. Shandra Helman and the Idaho State University music faculty. The premiere took place at ISU's Goranson Hall on January 21, 2017. The piece was subsequently performed at the National Association for Music Education Northwest Division Conference in Bellevue, WA on February 18, 2017.

Partita for Mixed Dectet "Steampunk"

by Grant Harville

Score 2 (Interludes, Aria Cello Part)

1. Preludio: The Gilbourne Line Takes on Horses at Kingsfirth for an Additional 3 Shillings

Interlude: Trio in B-Dur, op. 24 (Allegro), von Herr P. A. Kreusser

2. Passacaglia: The Clock Tower in Ploughman's Square Has 4 Faces and 17 Storeys

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3. Aria: Aviatrix Geertje van Wieren's Airship Floats Eternally Over the Thulean Ice Floes

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4. Fuga: Professor Granville P. Hartwick's Quadruple Aeolipile Fails to Serve Any Earthly Purpose

Interlude: Trio in B-Dur, op. 24 (Allegro), von Herr P. A. Kreusser
for violin, viola, and cello

Allegro

The sheet music consists of three systems of musical notation for three instruments: Violin, Viola, and Cello. The first system starts with a dynamic of **f**. The second system begins at measure 5, with dynamics **p**, **p**, and **p** respectively. The third system begins at measure 10, with dynamics **p**, **p**, and **p** respectively. Measures are numbered above the staff in some cases. The music features various articulations like **tr** (trill) and slurs.

Violin Viola Cello

Vln. Vla. Vc.

5 5 5

10 5 6 3 5

Interlude: Trio

3

Musical score for strings (Violin, Viola, Cello) showing four staves of music. The score consists of four systems (staves).

System 1 (Measures 14-18):

- Vln.**: Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: f , f , f .
- Vla.**: Sixteenth-note patterns.
- Vc.**: Sixteenth-note patterns.

System 2 (Measures 19-23):

- Vln.**: Notes with slurs, dynamics: sf , p .
- Vla.**: Notes with slurs, dynamics: sf , p .
- Vc.**: Notes with slurs, dynamics: sf , p .

System 3 (Measures 25-29):

- Vln.**: Slurs, dynamics: f , p , f .
- Vla.**: Sixteenth-note patterns, dynamics: f , f .
- Vc.**: Sixteenth-note patterns, dynamics: f .

System 4 (Measures 29-33):

- Vln.**: Sixteenth-note patterns, dynamics: p , f , ff , p .
- Vla.**: Sixteenth-note patterns, dynamics: f , f , ff .
- Vc.**: Notes, dynamics: f , ff .

Interlude: Trio

33

Vln. Vla. Vc.

p

This musical score shows three staves for the strings. The Violin (Vln.) has a continuous eighth-note pattern. The Viola (Vla.) has a sixteenth-note pattern. The Cello (Vc.) has a eighth-note pattern. The dynamic is marked as **p**.

39

Vln. Vla. Vc.

pp p mp p pp mp p pp p

This musical score shows three staves for the strings. The Violin (Vln.) has eighth-note patterns. The Viola (Vla.) has sixteenth-note patterns. The Cello (Vc.) has eighth-note patterns. Dynamics include **pp**, **p**, **mp**, and **p**. The first two measures have dynamics **pp** and **p** respectively, followed by **mp** and **p** respectively.

44

Vln. Vla. Vc.

This musical score shows three staves for the strings. The Violin (Vln.) has eighth-note patterns. The Viola (Vla.) has sixteenth-note patterns. The Cello (Vc.) has eighth-note patterns.

49

Vln. Vla. Vc.

f tr f tr f

This musical score shows three staves for the strings. The Violin (Vln.) has sixteenth-note patterns. The Viola (Vla.) has sixteenth-note patterns. The Cello (Vc.) has sixteenth-note patterns. Dynamics include **f** and **tr**.

Interlude: Trio

5

52

Vln. Vla. Vc.

tr ff tr ff tr ff

(expositional repeat - take, or don't)

56

Vln. Vla. Vc.

f f f

60

Vln. Vla. Vc.

pp pp pp pizz. pp

66

Vln. Vla. Vc.

f f arco f

Interlude: Trio

70

Vln. *tr*

Vla. *pp*

Vc. *ff* *sub. p*

Vln. *f*

Vla. *ff pp*

Vc. *fp*

75

Vln. *f*

Vla. *f*

Vc. *ff*

80

Vln. *v v v v v v*

Vla. *v v v v v v*

Vc.

Interlude: Trio

7

83

Vln. Vla. Vc.

86

Vln. Vla. Vc.

sempre ***ff***

92

Vln. Vla. Vc.

Interlude: Trio

97

Vln. Vla. Vc.

101

Vln. Vla. Vc.

107

Vln. Vla. Vc.

113

Vln. Vla. Vc.

Interlude: Trio

9

118

Vln. The score shows three staves for Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). Measure 118 starts with eighth-note pairs in Vln. followed by sixteenth-note patterns. Dynamics include *f*, *p*, *f*, *f*, *f*. Measures 119-120 show sixteenth-note patterns in Vln. and Vla., with dynamics *f*, *f*, *f*. Measure 121 begins with a bassoon-like line in Vln. followed by sixteenth-note patterns in Vla. and Vc. Dynamics include *f*, *ff*, *p*, *ff*, *ff*, *mp*.

123

Vln. Measures 123-127 continue with sixteenth-note patterns in Vln. and Vla., and eighth-note pairs in Vc. Dynamics include *p*, *f*, *f*, *ff*, *p*, *ff*, *ff*, *mp*.

127

Vln. Measures 127-132 show eighth-note pairs in Vln. and Vla., and sixteenth-note patterns in Vc. Dynamics include *p*, *p*, *p*, *pp*, *pp*, *p*, *p*, *p*.

132

Vln. Measures 132-137 continue with eighth-note pairs in Vln. and Vla., and sixteenth-note patterns in Vc. Dynamics include *pp*, *mp*, *p*, *p*, *p*, *p*.

Interlude: Trio

138

Vln. Vla. Vc.

143

Vln. Vla. Vc.

146

Vln. Vla. Vc.

151

Vln. Vla. Vc.

This musical score page contains four staves for Violin (Vln.), Cello (Vla.), Double Bass (Vc.), and another string instrument (likely another Violin or Viola). The music is divided into four sections by vertical bar lines. Measure 138 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the bass. Measure 143 begins with eighth-note patterns followed by sixteenth-note patterns. Measure 146 features sixteenth-note patterns with dynamic markings: 'f' for forte, 'ff' for double forte, 'tr' for trill, and 'mp' for piano. Measure 151 concludes the section with eighth-note patterns. Various performance techniques are indicated throughout, such as grace notes, slurs, and dynamic changes.

154

Vln. Vln. part: eighth-note patterns. Vla. part: sixteenth-note patterns with dynamic markings *sf* and *p*. Vc. part: eighth-note patterns.

158

Vln. Vln. part: eighth-note patterns with dynamic *f*. Vla. part: sixteenth-note patterns with dynamic *sf* and *p*. Vc. part: eighth-note patterns with dynamic *f*.

162

Vln. Vln. part: eighth-note patterns with dynamic *f*. Vla. part: sixteenth-note patterns with dynamic *f*. Vc. part: eighth-note patterns with dynamic *f*. Dynamics *ff* appear in the upper staves.

167

Vln. Vln. part: eighth-note patterns. Vla. part: eighth-note patterns. Vc. part: eighth-note patterns.

Interlude: A Ballade by M. Coppée - “Pour modifier notre patraque”

version for high voice and keyboard

Text: Jules Verne

Maestoso ♩ = 84

Keyboard {

Maestoso ♩ = 84

(out-of-tune **f**
upright piano)

5 **mf**

Pour mo - di - fier ___ no - tre pa - traque ___ Dont l'an - cien axe se de - traque, Ils on

p

10 fait ___ un ca - non qu'on-braque, A - fin de mett-re tout en vrac! C'est

Interlude: Ballade

15

bien pour vous flan - quer, pour vous flan - quer le trac, le trac, le

20

trac! Ord'r est don - ne pour qu'on le traque, pour qu'on le

25

traque, Ces trois im - be - ciles!

Musical score for piano and voice. The vocal part is in soprano clef, 8th note time signature, and the piano part is in treble and bass clefs. The score consists of three systems of music. The first system starts at measure 15 with lyrics 'bien pour vous flan - quer, pour vous flan - quer le trac, le trac, le'. The second system starts at measure 20 with lyrics 'trac! Ord'r est don - ne pour qu'on le traque, pour qu'on le'. The third system starts at measure 25 with lyrics 'traque, Ces trois im - be - ciles!'. Dynamics include **f**, **ff**, **f**, and **ff**. The piano part features various chords and bass notes.

Interlude: Ballade

3

30 **p**

8 Mais... - crac! Le coup est par - ti... Mais...

8va (loco) **pp** **8va** **Lent ff**

35 **p** **f**

8 crac! Le coup, le coup, le coup est par - ti Ri - en ne

8va **p** **f** **Lent ff**

(*8va*) **a tempo** **mp**

8 craque! Vi - ve no - tre

a tempo **mf**

Interlude: Ballade

45

vie - ille pa - traque! Vi - ve no - tre vie - ille pa -

f

rit.

a tempo

50

traque!

ff

a tempo

ff

Digital watermark: DOKUSO

Interlude: A Ballade by M. Coppée - “Pour modifier notre patraque”

version for low voice and keyboard

Text: Jules Verne

Maestoso ♩ = 84

Keyboard {

8 Maestoso ♩ = 84
(out-of-tune **f**
upright piano)

5 **mf**
Pour mo - di - fier no - tre pa traque ____ Dont l'an - cien axe se de - traque, Ils on

10 fait ____ un ca - non qu'on-braque, A - fin de mett-re tout en vrac! C'est

p

p

Interlude: Ballade

15

bien pour vous flan-quer, pour vous flan - quer le trac,
le trac, le
trac!
Ordr' est don - ne pour qu'on le traque, pour qu'on le

ff
ff
traque, Ces trois im - be - ciles!

Interlude: Ballade

3

30

p

Mais... - crac! Le coup est par - ti... Mais...

8va

pp

(loco)

8va

Lent ff

35

p

crac! Le coup, le coup, le coup est par - ti Ri - en ne

Lent ff

p

f

ff

a tempo

mp

craque! Vi - ve no - tre

a tempo

mf

Interlude: Ballade

45

vie - ille pa - traque! Vi - ve no - tre vie - ille pa -

f

rit.

a tempo

50

traque! _____

ff

a tempo

ff



This musical score page contains two staves of music. The top staff begins at measure 45 in common time (indicated by '8'). It features vocal parts with lyrics: 'vie - ille pa - traque!', 'Vi - ve no - tre', and 'vie - ille pa -'. The piano part includes dynamic markings 'f' (fortissimo) and 'rit.' (ritardando). The bottom staff continues from measure 50, also in common time (indicated by '8'). It features a piano part with dynamic markings 'ff' (fortississimo) and 'a tempo'. The vocal part is silent in this section. The page is marked with a large, semi-transparent watermark reading 'DOKUSSA' diagonally across the page.

Interlude: Variations Brillantes on a French Popular Song,
by Mr. Tolhurst (Miss Fieldhouse)
for clarinet and keyboard

Alla polacca $\text{♩} = 96$

B♭ Clarinet

Keyboard (grand piano) f

Alla polacca $\text{♩} = 96$

p

pp

cresc.

Lento $\text{♩} = 40$

accel.

Brillante $\text{♩} = 96$

Lento $\text{♩} = 40$

accel.

Brillante $\text{♩} = 96$

The musical score is divided into four systems. The first system starts with a clarinet solo followed by a keyboard entry. The second system begins with a keyboard dynamic f . The third system features a clarinet line with dynamic p and a keyboard line with dynamic pp and crescendo instruction. The fourth system concludes with a clarinet line and a keyboard line. The score includes various dynamics such as f , p , pp , and $cresc.$, and tempo markings like Alla polacca $\text{♩} = 96$, Lento $\text{♩} = 40$, and Brillante $\text{♩} = 96$. Performance instructions like *accel.* and *cresc.* are also present.

Interlude: Variations

13

rit.

ff

p

Tempo $\text{♩} = 96$

mf

Tempo $\text{♩} = 96$

mp

19

25

p

f

p

The sheet music consists of three staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. Dynamic markings include *rit.*, ***ff***, ***p***, **Tempo** $\text{♩} = 96$, ***mf***, ***mp***, ***p***, ***f***, and ***p***. Measure numbers 13, 19, and 25 are marked at the beginning of their respective staves. A large, diagonal watermark reading "DRAFT" is overlaid across the page.

31

mf

f

mf

f

poco rit.

a tempo

ff

poco rit.

a tempo

mp *poco leggiero*

ff

38

3

39

40

41

Interlude: Variations

46

quick 32nds -
quasi acciaccatura

48 3

f p

51

Sheet music for piano, three staves. Measure 46: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measure 48: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measure 51: Treble staff has sixteenth-note pairs. Bass staff has quarter notes.

Interlude: Variations

5

55

quasi cadenza

pp

f

accel. e cresc.

59

a tempo

ff

f

a tempo

p

mf

63

f

v

v

This musical score page contains three staves of music. The top staff is in common time with a treble clef, featuring a 'quasi cadenza' section with dynamic markings 'pp', 'f', and 'accel. e cresc.'. The middle staff is also in common time with a treble clef, consisting of two measures of rests. The bottom staff is in common time with a bass clef, also consisting of two measures of rests. Measures 59 through 61 are shown on the next page, featuring complex melodic patterns and dynamics 'ff', 'f', 'a tempo', 'p', and 'mf'. Measure 63 continues on the final page, showing a bass line with dynamics 'f' and 'v'.

Interlude: Variations

67

poco rit.

a tempo

mf

poco rit.

a tempo

mp

71

74

This musical score page contains three systems of music. The first system (measures 67-70) features a treble clef, a bass clef, and a bass clef. It includes dynamic markings like 'poco rit.', 'a tempo', and 'mf'. The second system (measures 71-74) also features a treble clef, a bass clef, and a bass clef. The third system (measures 74-77) features a treble clef, a bass clef, and a bass clef. Measures 67-70 have measure numbers '67', '68', '69', and '70' respectively. Measures 71-74 have measure numbers '71', '72', '73', and '74' respectively. Measures 74-77 have measure numbers '74', '75', '76', and '77' respectively. The music consists of various note heads, stems, and rests, with some notes grouped by vertical lines. Measure 67 starts with a rest followed by a sixteenth-note rest. Measure 68 begins with a sixteenth-note rest. Measure 69 starts with a sixteenth-note rest. Measure 70 begins with a sixteenth-note rest. Measure 71 starts with a sixteenth-note rest. Measure 72 begins with a sixteenth-note rest. Measure 73 starts with a sixteenth-note rest. Measure 74 starts with a sixteenth-note rest. Measure 75 begins with a sixteenth-note rest. Measure 76 begins with a sixteenth-note rest. Measure 77 begins with a sixteenth-note rest.

Interlude: Variations

7

76

6 6 6

3 3 3

79

p

f *p*

82

6 6

6

6

Interlude: Variations

rubato - quasi cadenza

85

6

6

87

accel. e cresc.

Repeat figure several times while accelerating both fingering and articulation as much as possible, until the two become out of sync

88

a tempo

f

ppp

a tempo

p — *mf*

Interlude: Variations

9

91

molto accel.

f

molto accel.

rubato

Grave $\text{♩} = 60$

ppp

Grave $\text{♩} = 60$

p

Interlude: Variations

103

107

112

tr

ppp semper *non espr.*

ppp *p*

8va

The sheet music consists of three staves of musical notation for piano. The top staff shows a melodic line with various note heads and stems, some with grace notes. Measure 103 ends with a dynamic *tr*. The middle staff shows harmonic progression with bass notes and chords. Measure 107 includes dynamics *ppp semper* and *non espr.*. The bottom staff shows harmonic progression with bass notes and chords. Measure 112 includes a dynamic *ppp* and a dynamic *p*. Measure 112 concludes with a dynamic *8va*.

117

(8^{va})

121 Molto adagio $\text{♩} = 40$

as fast as possible, any pitches
with this general contour

Molto adagio $\text{♩} = 40$

122

$\frac{3}{4}$ -

$\frac{3}{4}$ -

8^{va} - - - - -

ppp

Interlude: Variations

124

Tempo $\text{♩} = 96$

ppp p mf

127

Tempo $\text{♩} = 96$

mp

(8va) - - - -

130

tr.

tr.

tr.

tr.

Musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 124 starts with a dynamic of *ppp*, followed by *p* and *mf*. Measure 127 begins with a dynamic of *mp*. Measure 130 includes trill markings above the treble staff. The score consists of six measures of music, with measure 130 continuing from the end of measure 127.

Interlude: Variations

13

134

mp

ff, *p*

137

tr *tr*

140

f

mf

Interlude: Variations

142

Piano sheet music for three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 142 starts with a dotted half note followed by eighth-note pairs. Measures 143 and 144 show harmonic changes and dynamic markings like *p*. Measure 145 begins with a dynamic *p*, followed by *dolce, grazioso, poco rubato*.

144

Poco meno mosso

Poco meno mosso

p dolce, grazioso, poco rubato

149

Piano sheet music for three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measures 149-151 show a continuation of the melodic line with various dynamics and harmonic shifts.

153

ad lib.

p *cresc.*

155

f

fff

Piu mosso $\text{♩} = 132$

Piu mosso $\text{♩} = 132$

159

Interlude: Variations

Musical score for Interlude: Variations, page 16. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 163 begins with a dynamic of ff . The bass and middle staves play eighth-note chords. The treble staff has a sustained note. Measures 164-165 show eighth-note chords on all staves. Measure 166 starts with a dynamic of fff . The bass and middle staves play eighth-note chords. The treble staff has a sustained note. Measures 167-168 show eighth-note chords on all staves. Measure 169 starts with a dynamic of $8va$. The bass and middle staves play eighth-note chords. The treble staff has a sustained note. Measures 170-171 show eighth-note chords on all staves. Measure 172 starts with a dynamic of $8va$. The bass and middle staves play eighth-note chords. The treble staff has a sustained note.

PerUSA!

Cello

3. Aria: Aviatrix Geertje van Wieren's Airship Floats Eternally Over the Thulean Ice Floes

This part is to be played in time independent of all other parts, like an oration. Each verse should begin when indicated (the conductor can help); the ending measures should give a sense of how quickly the passages should be played. A few run-throughs should indicate whether there's a tendency to play too quickly or slowly.

With distortion: Low frequency turned all the way down, mid/high frequency all the way up

Rubato, quasi recitativo: declamatory without dragging

Verse 1: Ms. 15 (beat 3) to 26

Cello

mf

Vc.

f

mf

Vc.

mp

f

<

Verse 2: Ms. 28-36

Vc.

mf

cresc.

Vc.

ff

mf

poco lento

p

3. Aria: Aviatrix Geertje van Wieren's Airship
Floats Eternally Over the Thulean Ice Floes

Verse 3/4: Ms. 39 (beat 2) to 51

Vc.

(approx. ms. 44, winds reenter)

poco riten.

agitato - piu mosso

pp

mf

f

cresc.

Verse 5-1: Ms. 58-63

Vc.

f

mf

p

Verse 5-2: Ms. 65-68

Vc.

mf

mp

Verse 5-3: Ms. 70-73

Vc.

molto lento

pp