

Frank Stemper

THE SENSATION OF WAKING

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THE SENSATION OF WAKING

for
Baritone
Flute/piccolo – Clarinet/bass clarinet – Trumpet
Violin – Cello – C. bass
Piano

Original Text

for the Stony Brook Contemporary Chamber Players

Notes

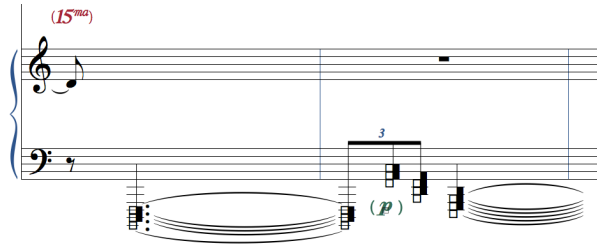
- Accidentals DO carry through the measure, but there are often additional clarifying accidentals.
- Staccatos should all be played the same, no matter the written duration: short and sharp.

Voice:

- When singing, the voice should always be heard as the principal voice, i.e., dynamics may need to be adjusted in the voice and/or the ensemble.
- The baritone is asked to sing using various different types of vocal quality:
 - normal, full baritone
 - falsetto
 - head voice:
 - When in the higher range, it is OK to blend between head voice and falsetto as the singer feels comfortable and natural. The desire is a lighter sound, rather than the full baritone voice. Of course, when it is very high in the range, it must be falsetto.
 - à la Jazz
 - This is more of a “cool” pop sound, slightly nasal or from the throat, with some words over-pronounced, for stylistic effect.
 - Sprechstimme:
 - The single use of traditional Sprechstimme should be more theatrical with a gliss on the final word, as the building energy of the music suddenly recharges for the final push to the climax of the piece.
 - Flustern-Stimme (whisper singing):
 - A very breathy singing – something like Marilyn Monroe singing “Happy Birthday” to JFK – but without the sexual innuendo, more like trying to sing without waking others who are sleeping. It should be executed directly to the audience – as if letting them in on private thoughts. Similar to Sprechstimme, it should be equal parts singing and whispering. Therefore in order to project the effect to the audience, the singer should almost yell the whispering, sacrificing part of the song quality when necessary. *(It’s an invention that makes Ms. Monroe forever connected to Mr. Schönberg, and who knows, maybe this is the first time that a composer has incorporated such an effect into a “legitimate,” “serious” piece of “music,” and so the two Los Angeles icons may allow me to tag along to their hide-away, although Gertrud and The Yankee Clipper are probably unhappy with me for making the introduction.)*
- Occasionally, I have written in the final consonant at the conclusion of a word/phrase using an “X” for the notehead.
 - If the consonant is a *small* letter, i.e. (t), it merely is there for clarity and, although it should be heard, it shouldn’t necessarily be exaggerated.
 - If the consonant is a *capital* letter, i.e. (T), the consonant sound at the end of that phrase should be exaggerated.
 - The use of this concept for words ending in “S” actually becomes thematic in the piece. See “Ringing” below, for details.

Piano:

- The piano often has different dynamics in the right and left hands.
- The sustain pedal is ad lib, unless specifically indicated. It is often indicated to be depressed for long periods of time. See “Adjusting the “mushy echo,” – below.
- Piano clusters:



Notated by several black and white square noteheads in the score, the pianist is asked to perform clusters throughout the piece – mostly in the lowest end of the piano. These low clusters should be sounded by “pushing” (never striking) the keys with the hand, usually very quietly, with the sustain Pedal depressed. The result is something that will sound like a “mushy echo,” that seems to be present during much of this piece. As the sustain Pedal remains depressed, this echo might change its overall sound as further clusters are played, as the material in the piano RH is performed, and as some of the sounds from the ensemble and singer are picked up sympathetically by the already vibrating piano strings. However, this echo should never become overwhelming or superior to the other music, but just remain in the background, often coming into focus during phrase endings or other quiet parts in the music, possibly not even being heard when there is lots of activity in the ensemble.

•Adjusting the “mushy echo:”

Because the sustain pedal is often held for long periods of time, it may be necessary to “feather” the pedal to (a) tone down the dynamic of the vibrating strings if there is too much sound buildup, and/or (b) increase the echo if it disappears too soon. The goal is to have, during much of this piece, a continuous echo or “mush,” that is well in the background – most of the time. If there is too much sound, either because of the piano’s RH activity or because of the sounds from the ensemble adding too much sympathetic vibration to the piano strings, the pianist should “feather” the pedal, i.e. quickly and repeatedly release and depress the pedal, in order to *partially* dampen the vibrating strings. It is also possible to physically hold the low cluster, after it is performed, WITHOUT holding the pedal at all, while performing with the RH; this will limit the number of open piano dampers to only the held keys.

However, it may also be necessary to INCREASE the volume in the “mushy echo.” This can be done by brushing or lightly slapping the lowest strings of the piano, with the sustain pedal remaining depressed. This should be syncopated during times when there is more activity in the ensemble, so the attack isn’t noticed, just the resulting echo.

All of this can only be determined by the ensemble in a particular performing space, and therefore, much of these dynamic adjustments will need to be improvised by the pianist, as his/her ear, or the conductor’s ear, sees fit. This particular sound will be a very important thematic identity for this piece, perhaps the most important.

Trumpet:

Dynamics may have to be adjusted so the trumpet blends with the non-brass ensemble: this may mean playing slightly under the written dynamic, so the trumpet doesn’t dominate the ensemble, but, in the case of the mutes – especially the Harmon, the performer might need to play louder than the written dynamic. The “jazzy” lines should be played with obvious jazz inflection and may be partly improvised to add to the effect.

Strings:

•Sul tasto – harmonics

Pitches notated with an enlarged harmonic symbol, i.e. **O**, are meant to sound like the thinner, pure, non-vibrato sound of a flautando (sul tasto) or a harmonic – natural or artificial. Therefore either using a harmonic or bowing sul tasto is acceptable, depending on the situation and performer’s preference. All of these pitches are written with a quiet dynamic – they should be just floating above the rest of the music, coming in and out of focus.

C. Bass:

In some parts of the piece the c.b. player is asked to perform pizz. “à la Jazz.” The desire is for the clipped sound of older Jazz, and for the performer to pay particular attention to the syncopation and swung 8th notes, even though they are written as triplets in the score. This is particularly true for the duet with the baritone in measures 137-152. If the player is a jazzer, this should be no problem, and a bit of added improv is OK, especially if it adds to the effect and pulls some jazz out of the singer.

•Whispering (improvised)

(whispering to yourselves)
CUT OFF suddenly,
w/out dim.



The symbol above, a larger diamond, is used to represent improvised whispering. Several times during the piece all members of the ensemble are asked improvise whispering, either alone or as a group. The whispering should be improvised in such a way that it sounds like something is actually being said. This should be a little bewildering to the audience at first, as they what the members of the ensemble are whispering – and why. However, the actual words cannot be understood, but the emotion of the implied words can be understood. Therefore, all of the performers, when they whisper, become actors! The successful inaudible whisper will be accomplished in two ways:

1. By articulately whispering, with an assortment of consonant sounds; you may even actually whisper real words, whether they make sense together or not.
2. By thinking the emotion that is to be implied, i.e. fear, anger, telling a secret, gossiping, worry, etc.

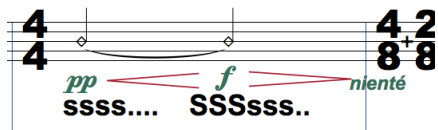
The emotion of the whispering falls into many categories: anger directed out, anger directed in and whispering quietly to yourself. There is limited direction in the score, because, obviously, you, the musicians, will be busy with the music, and because I am not an actor either, so your improvisation will probably be as good as or better than any help I might give. Just try to make it seem like you are REALLY whispering.

MOST IMPORTANT:

Execute this whisper louder than you think is necessary, as a stage actor learns to do – this is the only way it will become part of the music and obvious to the audience.

And in mm. 289-90, there is a single occurrence of speech added to the whispering. It should VERY loud at first, exploding on the AND OF BEAT ONE, then, through the measure, dissipating to whispering and then disappearing altogether.

•Ringing:



Words that end in “s” often exaggerate that last letter, creating a *hissing* sound, which becomes thematic (“ringing in my ears”) in this piece. Not only does the singer do this, but in meas. 177, several members of the ensemble briefly but emphatically do it. This thematic “ringing” is notated by small diamond noteheads in the score, accompanied with “SSSSSS...” Again, it should be loud enough to be heard easily by the audience.

for The Stony Brook Contemporary Chamber Players
THE SENSATION OF WAKING

Words and Music by Frank Stemper

Ethereal and quiet $\text{♩} = 84$ (very quiet!) *p* *mp* *p* *p* *mp*

falsetto

baritone

Float - - - ing with - in a sus - pen - sion of shim-mer-ing

flute *continuous, like snow falling* *p*

clarinet *pp* *mp* *mp pp* *mp* *mp* *mp pp*

trumpet

violin *senza vibrato flaut./harmonics*

'cello *senza vibrato flaut./harmonics* *p*

c. bass

piano *15^{ma} crisply, in contrast to the LH* *mf*

p

quiet but audible (a mushy echo)

THE SENSATION OF WAKING

7

mp

mp
full voice

snow - - - flakes, we ap-proach the mul - ber-ry tree as it

mp *mp pp* *mp* *mp pp* *mp* *pp*

straight mute

pp *mp*

(*p*)

p *pp* *p*

(15^{ma})

Detailed description of the musical score: The score is for a piece titled 'THE SENSATION OF WAKING'. It begins at measure 7. The vocal line (bass clef) has lyrics: 'snow - - - flakes, we ap-proach the mul - ber-ry tree as it'. The piano accompaniment consists of three staves: a right-hand treble staff with complex triplet patterns, a left-hand treble staff with sustained chords and some triplet figures, and a bass staff with sustained chords. Dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo). A 'straight mute' is indicated for the piano in the fifth measure. A '15^{ma}' (15th harmonic) is marked in the grand staff at the beginning of the final system. The score concludes with two large, horizontal oval shapes on the piano staves, likely representing a sustained chord or a specific performance technique.

THE SENSATION OF WAKING

13

glis - tens on Christ-mas night.

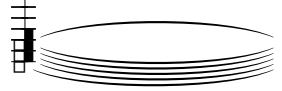
mp

mp pp mp mf

pp norm. arco. mp

pp p pp

(15^{ma})



THE SENSATION OF WAKING

rallentando

molto rall.

á tempo

full voice
mp

18

(t)

We are to -

The musical score is arranged in a system of seven staves. From top to bottom, they are: a vocal line in bass clef, a piano line in treble clef, a piano line in treble clef, a piano line in treble clef, a piano line in bass clef, a piano line in bass clef, and a grand staff (treble and bass clefs). The time signature is 3/4. The score includes various musical notations such as rests, notes, triplets, and dynamic markings. The vocal line begins at measure 18 with the lyrics 'We are to -'. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The grand staff at the bottom includes a triplet of chords in the bass clef and a sustained chord in the treble clef.

Dynamic markings include *mf*, *pp*, *p*, *ppp*, *f*, and *(p)*. Performance instructions include *pizz.*, *arco.*, and *separated*. The score is marked with *rallentando*, *molto rall.*, and *á tempo*. The vocal line is marked *full voice* and *mp*. The grand staff includes a triplet of chords in the bass clef and a sustained chord in the treble clef.

(15^{ma})

15^{ma}

(p)

(p)

THE SENSATION OF WAKING

24 *(falsetto)*

ge - ther. Just us. Clouds of fro - zen laugh - ter

mp pp mp pp

p mp p mp

(15^{ma})

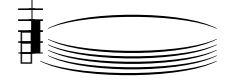
The musical score is arranged in five systems. The first system contains the vocal line with lyrics and a piano accompaniment featuring triplets. The second system continues the piano accompaniment with dynamic markings of *mp* and *pp*. The third system shows the grand piano accompaniment with dynamic markings of *p* and *mp*. The fourth system continues the grand piano accompaniment, including a *(15^{ma})* marking. The fifth system shows the grand piano accompaniment with a final dynamic marking of *mp*. The time signature changes from 3/4 to 2/4 at the end of the first system.

THE SENSATION OF WAKING

falsetto to norm. baritone

28 *p espress.*

spar-kle as we drift a - way. Where now is that



THE SENSATION OF WAKING

take a sharp, audible breath as if scared

♩ = 60 Harsher, sudden - panicked

35

breath we _ breathed?

piccolo

bass clarinet

sfz *p* *f* *fp* *f* *fp* *f* *fp*

(straight mute) *f* *fp* *f* *fp* *f* *fp*

f *fp* *f* *fp* *f* *fp*

f *fp* *f* *fp* *f* *fp*

sfz *mf*

pizz. *mf*

sfz *f* *(f)*

* sustain pedal finally OFF

THE SENSATION OF WAKING

41

(full voice) *f*

My old - er bro-ther is tel-ling me lies (sssss)

fp *fp* *fp* *f*

fp *fp* *fp* *f*

fp *fp* *fp* *f*

f *espress.*

mf *f*

sfz *sfz*

The musical score consists of a vocal line and piano accompaniment. The vocal line begins at measure 41 with the lyrics "My old - er bro-ther is tel-ling me lies (sssss)". The piano accompaniment features complex rhythmic patterns, including triplets and septuplets, and dynamic markings such as *fp* (fortissimo piano) and *f* (forte). The score is written in 3/4 and 4/4 time signatures. The piano part includes a "solo" section for the right hand and a "f espress." (forte espressivo) section for the left hand. The vocal line is marked "(full voice) *f*".

THE SENSATION OF WAKING

46

The musical score consists of several staves. The vocal line (top) begins at measure 46 with the lyrics "lies as we sleep in". Dynamic markings above the vocal line include *p*, *mf*, *f*, and *mf*. The piano accompaniment includes a bass line with triplets and sixteenth-note patterns, and a grand staff with complex textures. Dynamics for the piano range from *fp* to *pp*. Performance instructions include "(pizz.)", "arco.", and "no mute". A section of the piano accompaniment is marked "Rumbling: interruptive (loud) and brief (sharply cut off)" and features a *sfz* dynamic marking. The score concludes with a double bar line and repeat dots.

THE SENSATION OF WAKING

54 *mf* *f* *mf* *mf* *f*

our bed one night, or per - haps (s)

The musical score consists of several staves. The top staff is the vocal line in bass clef, with lyrics: "our bed one night, or per - haps (s)". Dynamics include *mf* and *f*. The piano accompaniment includes:

- A grand staff (treble and bass clefs) with various dynamics like *p*, *mf*, *f*, *fp*, and *mfpp*.
- A right-hand piano part with dynamics *p*, *f*, and *mfpp*.
- A left-hand piano part with dynamics *p*, *f*, *fp*, and *mfpp*.
- A grand staff at the bottom with dynamics *f*, *sfz*, and *mf*.

Tempo markings include *8va* and *8vb*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and changes in meter from 2/4 to 3/4 to 4/4.

THE SENSATION OF WAKING

60

f

one morn-ing, _

The musical score consists of a vocal line and a piano accompaniment. The vocal line starts at measure 60 with the lyrics "one morn-ing, _". The piano accompaniment features a complex texture with multiple staves. The left hand has a tremolo in the bass register, while the right hand plays a melodic line with various dynamics and articulations. The score includes dynamic markings such as *mf*, *p*, *f*, *fp*, and *(p)*. The time signature changes from 2/4 to 3/4 and back to 2/4. The piece concludes with a double bar line and a dynamic marking of *f*.

THE SENSATION OF WAKING

65 *mf*

to - ge - ther in the

The musical score consists of a vocal line and piano accompaniment across seven systems. The vocal line is written in a bass clef with lyrics: "to - ge - ther in the". The piano accompaniment includes multiple staves (treble and bass clefs) and a grand staff (treble and bass clefs). Dynamics range from *f* (forte) to *sfz* (sforzando). Articulations include slurs, triplets, and a "straight mute" instruction. The score is marked with measure numbers 65 through 71. The time signature changes from 2/4 to 3/4 and back to 2/4. The key signature is one flat (Bb).

THE SENSATION OF WAKING

70 *f*
b_e

room at the top of the stairs.

(trill half steps above)

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

(trill Maj2 up)

f *espress.* *f* *mp* *f* *mp* *f* *mf*

8vb *5* *5* *5* *5* *3* *l.v.*

The musical score is written for a piano and features a variety of textures and dynamics. It begins with a bass line in 4/4 time, marked with a forte (f) dynamic and a key signature of one flat (B-flat). The piano part consists of several staves. The upper staves contain melodic lines with trills and triplets, while the lower staves provide harmonic support with sustained chords and moving bass lines. The score includes dynamic markings such as mezzo-forte (mf), forte (f), piano (p), and mezzo-piano (mp), along with performance instructions like 'espress.' and 'l.v.'. The piece concludes with a complex rhythmic pattern in the bass staff, marked with a forte (f) dynamic and a key signature change to one sharp (F#).

THE SENSATION OF WAKING

short bursts
(whispering to yourself)

75 *pp* *mf*

The musical score consists of several staves. At the top, a vocal line starts at measure 75 with a dynamic of *pp* and *mf*, with a slur over the notes and a long line above it. Below it, a piano accompaniment begins. The score is divided into measures of 5/4 and 4/4 time. The 4/4 measures are further divided into 2+1 and 4+8 sub-measures. The piano part features various textures, including a 'clarinet' section and a 'solo' section marked 'lonely, quietly marcato'. Dynamics range from *pp* to *mf*. The score concludes with a final cadence in 5/4 and 4/4 time, with a *mf* dynamic.

lie a - wake. (k) *mf*

clarinet *mf*

lonely, quietly marcato
solo *mf* *p* *mf* *p* *mf* (3) (3) (mf)

mp

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

(whispering to yourselves)
CUT OFF suddenly,
w/out dim.

* (lifting the pedal here should cause a noticed silence)



THE SENSATION OF WAKING

82

The musical score consists of seven staves. The first staff is a bass line with time signature changes: 4/4, 5/8, 3+2/8+4, 3/4, 4/4, and 2/4. The second staff is for flute, starting with a key signature of one sharp (F#) and dynamic markings of *pp* and *mp*. It features a long melodic line with triplets and a sextuplet. The third staff is for clarinet, with a dynamic marking of *pp*. The fourth staff is a piano accompaniment line. The fifth staff is a vocal line with dynamic markings of *(mf)*, *f*, and *mf*. The sixth staff is a bass line with a dynamic marking of *pp*. The seventh staff is a piano accompaniment line with a dynamic marking of *p* and the instruction *arco.* (coming out of nowhere).

THE SENSATION OF WAKING

88

dolce
p ————— *mp*

(*mp*)

Some - where a fog-horn moans, a - rou - sing the

Musical notation for the vocal line, featuring triplets and a slur over the phrase "a fog-horn moans, a - rou - sing the".

Musical notation for the piano accompaniment, including dynamic markings *mp*, *pp*, and *plunger mute (à la "fog horn")*.

Musical notation for the plunger mute effect, with dynamic markings *p*, *mf*, and *p*.

Musical notation for the piano accompaniment, including dynamic markings *p* and *b2*.

Musical notation for the bass line, including dynamic markings *mf* and *mp*, and the instruction "duet with voice".

Musical notation for the piano accompaniment, including dynamic markings *mf* and a 15^{ma} fingering.

Musical notation for the piano accompaniment, including dynamic markings *p* and a plunger mute symbol.

(Leo.)

THE SENSATION OF WAKING

96

mf *mp* *rit.* *nienté* *á tempo* *mp*

cy-ni-cal whis-per-ing of our fur - nace. (ss.. ..ss..) (whispering to yourself just loud enough to be heard then fading completely) A pris-tine

THE SENSATION OF WAKING

106

snow glows in the dark Win-ter night.

(15^{ma})

8^{va}

screeching above bridge

A detailed musical score for 'THE SENSATION OF WAKING', starting at measure 106. The score is written for a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature and features lyrics: 'snow glows in the dark Win-ter night.' The piano accompaniment consists of multiple staves, including a grand staff and a lower staff with chordal textures. The music includes various dynamics such as mp, pp, and ff, and features complex rhythmic patterns like triplets and sixteenth-note runs. A 'screeching above bridge' section is indicated with a dashed line and upward-pointing triangles. The score concludes with a final chord in the lower staff.

THE SENSATION OF WAKING

113

dolce p

(t) It is quiet, still, and not real-ly

mp

p

THE SENSATION OF WAKING

120

mp *p* (*p*) *mf* *p* *espress.* *f*

cold on-ly my sho-vel, and per-haps a dis-tant sho-vel breaks the si-lence. (s) I am a-lone. (N)

pp *p* *mp* *p* *pp* *pp* *pp* *pp* *f* *f* *f*

pp *p* *mp* *p* *pp* *mp* *pp* *pp* *f* *f* *f*

pp *p* *mp* *p* *pp* *mp* *pp* *pp* *f* *f* *f*

(15^{ma}) *mp* *f* *f*

(Ped.)

Detailed description: This is a musical score for a vocal piece titled 'THE SENSATION OF WAKING'. The score is written in 4/4 time and consists of several systems. The top system is the vocal line, starting at measure 120. It features lyrics: 'cold on-ly my sho-vel, and per-haps a dis-tant sho-vel breaks the si-lence. (s) I am a-lone. (N)'. The vocal line includes dynamic markings such as *mp*, *p*, (*p*), *mf*, *p*, *espress.*, and *f*. The piano accompaniment includes parts for bass clarinet, no mute, and piano. The piano part features dynamic markings like *pp*, *p*, *mp*, and *f*. There are also performance instructions like 'no mute' and 'bass clarinet'. The score is divided into measures, with some measures marked with a '3' indicating a triplet. The bottom system includes a piano introduction marked '(15^{ma})' and a piano part with dynamics *mp* and *f*. A '(Ped.)' instruction is at the end.

THE SENSATION OF WAKING

127

piccolo

mf *f* *f* *f*

fp *f* *fp* *fp* *f* *fp* *f* *fp* *f*

fp *f* *fp* *fp* *f* *fp* *f* *fp* *f*

fp *f* *fp* *fp* *f* *fp* *f* *fp* *f*

mf *f* *f* *f*

(not too loud, but w/ pedal is somewhat disruptive)

f

* sustain pedal finally OFF

THE SENSATION OF WAKING

131

The musical score for 'THE SENSATION OF WAKING' begins at measure 131. The piece is in 2/4 time. The score is arranged for Bass, Treble, Clarinet, and Piano. The key signature is one sharp (F#).

- Bass Staff:** Features a melodic line starting with a half note G2, followed by quarter notes G2, A2, B2, and C3. It includes a dynamic marking of *f* at the beginning and *ff* later.
- Treble Staff:** Features a melodic line starting with a half note G4, followed by quarter notes G4, A4, B4, and C5. It includes a dynamic marking of *f* at the beginning and *ff* later.
- Clarinet Staff:** Features a melodic line starting with a half note G4, followed by quarter notes G4, A4, B4, and C5. It includes a dynamic marking of *ff* at the beginning and *subito p* later.
- Piano Staff:** Features a complex accompaniment with chords and arpeggios. It includes a dynamic marking of *f* at the beginning and *mp* later.

Performance instructions include *solo (wailing)* for the Treble staff, *clarinet* for the Clarinet staff, and *subito p* for the Clarinet and Piano staves. The score also includes various musical notations such as slurs, accents, and dynamic markings.

Cool. Jazzy, light, yet almost "hammy" THE SENSATION OF WAKING
words over-articulated
(and with a look of mischief, at first)

135

The musical score is arranged in a standard orchestral layout. At the top, the vocal line is written in bass clef with lyrics: "E - v'ry-one is a-sleep, and a street-light peers". The vocal line includes triplets and dynamic markings such as *mp*. Below the vocal line are staves for flute, saxophone (marked "harmon mute"), and piano. The piano part includes a bass line with triplets and a right-hand part with chords and melodic fragments. The score is divided into measures with time signatures of 3/4, 4/4, 2/4, and 3/4. Dynamic markings like *p*, *mf*, and *mp* are used throughout. The piece concludes with a *mf* dynamic.

THE SENSATION OF WAKING

143

in-to my win-dow through the fe-ve-r of Sum-mer's Mug-gy

(mp) *poco cresc.*

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

mf *mp* *mf* *(mf)* *poco cresc.* *mp* *(mf)*

THE SENSATION OF WAKING

150

sfz angry (spit, like a snake strike)

black - ness black - ness (SSSSS.. S.)

mf *f* *p* *f sfz* niente

mf *mf* *p* *f sfz* niente

mf *mp* *p* *f sfz* niente *mp* *p*

mp *mf* *f sfz* niente

mf *mp*

Whispering to the audience w/ anger
Agressive initially, quickly fading to niente

pizz. *mp* *p*

(one short inaudible but articulate "statement")

THE SENSATION OF WAKING

Flüstern-Stimme

158 *p*

Lis-ten-ing to the si - lence: ___ (sss... ..ssss.....SSSSS... *ff* *p* Rest-less creaks

(CLUSTER - but specifically these pitches)

mp

mp

THE SENSATION OF WAKING

(Flüstern-Stimme) ----- n

167

in-side my wall, _____ the in-ti-mate drip-ping that fol-lows rain, _____

(p)

p *mf*

(harmon mute) *pp* *mf*

like dripping rain like dripping rain

mf *mf*

(two quick, distinct yet different clicks on the c.bass w/ end of bow) *p* *mf* *mf*

mp

* sustain pedal finally OFF

THE SENSATION OF WAKING

174 *(p)* *mf*

the dis-tant ac-ce - ler - a-tion of a ci - ty bus (sssSSsss)

bass clarinet
pp SSSS.... *f* SSSsss.. *nienté*

p *mp* *p* *mf*

mf

arco.
pp SSSS.... *f* SSSsss.. *nienté*

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

pp SSSS.... *f* SSSsss.. *nienté*

THE SENSATION OF WAKING

180

The musical score is written in 4/8 time. It features the following staves and markings:

- Staff 1 (Bass):** Contains rests throughout the passage.
- Staff 2 (Treble):** Starts with rests, then enters with a melodic line starting at measure 183. Dynamic marking: *mp*. Includes a triplet of eighth notes at the end of the staff.
- Staff 3 (Bass):** Starts with a half note and a dynamic marking of *p*. A slur covers the first two measures. Re-enters at measure 183 with a melodic line. Dynamic markings: *p* and *mp*. Includes a triplet of eighth notes at the end of the staff.
- Staff 4 (Treble):** Starts with rests, then enters at measure 183 with a melodic line. Dynamic marking: *mp*. Includes a triplet of eighth notes at the end of the staff.
- Staff 5 (Treble):** Contains a melodic line starting at measure 180. Dynamic marking: *pp*.
- Staff 6 (Bass):** Contains a melodic line starting at measure 180. Dynamic marking: *pp*.
- Staff 7 (Piano):** Contains a complex rhythmic accompaniment starting at measure 180. Dynamic marking: *mp*.
- Staff 8 (Bass):** Contains rests throughout the passage.

Additional performance instructions include *(harmon mute)* above the staff in measure 183.

THE SENSATION OF WAKING

193

The musical score is organized into five systems of staves. The first system consists of a bass line and two treble staves. The second system continues the melodic lines. The third system includes a piano part with dense chordal textures and a section labeled 'CLUSTERS'. Performance markings include *(f)*, *subito p*, and *loco*.

THE SENSATION OF WAKING

198

The musical score for "THE SENSATION OF WAKING" begins at measure 198. It consists of several staves: a vocal line, a piano accompaniment (treble and bass clefs), and a double bass line. The key signature is B-flat major (two flats). The time signature is 3/4, which changes to 4/4 at the end of the page. The score includes various musical notations and dynamics:

- Vocal Line:** Starts with a rest, then has a note with the syllable "re -".
- Piano Accompaniment (Right Hand):** Features a complex melodic line with a trill marked "(trill half step above)". Dynamics range from *mf* to *f* and *pp*. A "harmon mute" instruction is present.
- Piano Accompaniment (Left Hand):** Includes a triplet of eighth notes and various chordal textures.
- Double Bass Line:** Provides a steady accompaniment with notes marked *f*.
- Double Bass Line (Bottom):** Features a complex rhythmic pattern with notes marked *mp* and *mf*.

THE SENSATION OF WAKING

203 *mp*

mem-ber the sen - sa - tion of clos-ing my eyes one night,

mp *f*

piccolo *mp*

mp *f*

arco. *mf* *f*

mp *f* *arco.* *mp*

mp *mf* *f*

p

THE SENSATION OF WAKING

206 *nienté* *nienté* *f*

then *sud - den - ly a - wak - ing to*

mf *f* *mp* *f*

f *pp* *f* *f*

p *f* *f* *f*

mp *p* *f* *f*

f *pizz.* *f* *f*

f *f* *f* *f*

Lea. *

The musical score is arranged in a multi-staff format. It includes a vocal line with lyrics and dynamic markings, a piano accompaniment with various textures and dynamics, and a grand piano section at the bottom. The score is divided into three measures. The first measure starts with a vocal line on a whole note, followed by a piano accompaniment with a triplet and a grand piano section with a triplet. The second measure features a vocal line with a triplet and a piano accompaniment with a triplet and a grand piano section with a triplet. The third measure includes a vocal line with a triplet and a piano accompaniment with a triplet and a grand piano section with a triplet.

THE SENSATION OF WAKING

209

day - light to day - light to day - light in the room at the top of the stairs.

mp

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

8va *loco*

The musical score consists of seven staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the left and right hands of the piano. The fifth and sixth staves are the left and right hands of the guitar. The seventh staff is the double bass line. The score includes various musical notations such as dynamics (f, mp, p), articulation (accents), and performance instructions (8va, loco). The time signature is 3/4, and the key signature has one flat (B-flat).

THE SENSATION OF WAKING

219

espress. *mf* *p*

through grey em - pty rooms, a - ware of the ap - proach - ing in - va - sion

3/4

mp *pp* *pp* *mp* *pp*

3/4

pp *pp* *mf* *pp*

3/4

p *mp* *mp*

3/4

arco. *pp* *mp* *pp* *mp* *mp*

3/4

pp *p* *mf* *pp*

3/4

pp *p* *mf* *pp*

3/4

pp *p* *mf* *pp*

3/4

pp *p* *mf* *pp*

3/4



THE SENSATION OF WAKING

----- normal voice --- full, big voice

230

a - no, I sense the mir - ror be - hind me. It gives a Christ-mas feel to the

The vocal line is written in bass clef with a 4/4 time signature. It features a melodic line with lyrics: "a - no, I sense the mir - ror be - hind me. It gives a Christ-mas feel to the". The music includes various time signature changes (4/4, 2/4, 4/4) and dynamic markings.

The first piano accompaniment line is in treble clef, 4/4 time. It features a melodic line with triplets and dynamic markings such as *mp* and *pp*.

The second piano accompaniment line is in bass clef, 4/4 time. It includes a *clarinet* part with a *p* dynamic marking and a triplet figure.

The third piano accompaniment line is in treble clef, 4/4 time. It is marked *straight mute* and features a melodic line with triplets and dynamic markings like *mp* and *f*.

The fourth piano accompaniment line is in treble clef, 4/4 time. It features a melodic line with triplets and dynamic markings such as *mp* and *pp*.

The fifth piano accompaniment line is in bass clef, 4/4 time. It features a melodic line with triplets and dynamic markings like *mp* and *pp*.

The sixth piano accompaniment line is in bass clef, 4/4 time. It features a melodic line with triplets and dynamic markings such as *pp*.

The seventh piano accompaniment line is in treble clef, 4/4 time. It includes a *(8va)* marking and a *(p)* dynamic marking. It features a melodic line with triplets.

The eighth piano accompaniment line is in bass clef, 4/4 time. It features a melodic line with triplets and dynamic markings like *mp* and *pp*.

The ninth piano accompaniment line is in bass clef, 4/4 time. It features a melodic line with triplets and dynamic markings such as *mp* and *pp*.

mp playful - like a child

THE SENSATION OF WAKING

234 *(sinister)* *f* *mp* *mf* *f* *pp* *pp* *mf* *f* *pp* *pp* *pizz.* *mf* *f* *mf* *f*

piccolo *tr* *(trill half step above)* *tr* *(trill min2 up)* *tr* *(trill min2 up)* *8va* *poco cresc.*

dark par - lor, but there is no tree, no col-ored lights.

Detailed description of the musical score: The score is for measures 234-237. The vocal line starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) and mezzo-forte (*mf*). The piano accompaniment includes a piccolo part with a trill half step above the vocal line, and other instruments like flute, clarinet, bassoon, violin, and cello/contrabass. The piano part features a complex texture with triplets and various dynamics including *f*, *mp*, *pp*, and *pizz.* (pizzicato). The bassoon part has a trill a minor second above the vocal line. The violin and cello/contrabass parts have trills a minor second above the vocal line. The cello/contrabass part starts with an *8va* (octave up) marking. The score concludes with a *poco cresc.* (poco crescendo) instruction.

THE SENSATION OF WAKING

237 *sfz*

(SSS...ssss)

mf *f*

Some-one else is or is not in the room.

sfz *mp* *f* *mf*

mf *mf* *f* *mf*

sfz *f* *sfz*

sfz *f* *sfz*

mf *arco.* *loco* (only this harmonic) *mf* *mf* *f* *mf*

mf *(mf)* *f* *sfz*

(mf)

THE SENSATION OF WAKING

242

The musical score for 'THE SENSATION OF WAKING' begins at measure 242. It features a piano part with a right hand playing a 'dancing, syncopated' melody and a left hand playing a 'legato' accompaniment. The bass clarinet part enters in measure 242 with a melody marked *mf*. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part consists of two staves, and the bass clarinet part is a single staff. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass clarinet part features a melodic line with some grace notes and a dynamic marking of *mf*. The score is presented in a standard musical notation format with a grand staff for the piano and a single staff for the bass clarinet.

THE SENSATION OF WAKING

247

The musical score for 'THE SENSATION OF WAKING' begins at measure 247. It features a complex arrangement of staves:

- Bass Staff (top):** Contains rests for the first five measures.
- Treble Staff (second):** Features a melodic line with slurs and ties, including a trill in measure 4 with the instruction "(trill half step above)".
- Bass Staff (third):** Contains a melodic line with slurs and ties, including a triplet in measure 5.
- Treble Staff (fourth):** Features a melodic line with slurs and ties, including a dynamic marking of *mf* in measure 2.
- Bass Staff (fifth):** Contains a melodic line with slurs and ties, including a dynamic marking of *mf* in measure 2 and a *pizz.* marking in measure 3.
- Piano Staff (bottom):** Features a complex accompaniment with slurs and ties, including a dynamic marking of *f* in measure 3 and an *8va* marking in measure 5.

Performance instructions include "no mute" in the second treble staff and "trill half step above" in the fourth treble staff. Dynamics range from *mf* to *f*. The score includes various musical notations such as slurs, ties, and articulation marks.

THE SENSATION OF WAKING

252

The musical score consists of several staves. The top staff is a bass clef staff with a whole rest. The second staff is a treble clef staff with a series of eighth notes, some with accents and slurs. The third staff is a bass clef staff with eighth notes and triplets. The fourth staff is a treble clef staff with eighth notes and slurs. The fifth staff is a bass clef staff with eighth notes. The sixth staff is a bass clef staff with eighth notes. The seventh staff is a treble clef staff with eighth notes, marked with an 8va. The eighth staff is a bass clef staff with eighth notes. The word "crescendo" is written with a dashed line under it in the right half of the score on several staves. There are also slurs and accents throughout the score.

THE SENSATION OF WAKING

257

Musical score for 'THE SENSATION OF WAKING', page 45, starting at measure 257. The score is in 4/4 time and features a key signature of one flat (B-flat). The instrumentation includes Bassoon, Bass Clarinet, Bassoon (piccolo), Bassoon (pizzicato), Bassoon (arco), Bassoon (8va), and Piano. The score is divided into two systems of staves. The first system includes Bassoon, Bass Clarinet, Bassoon (piccolo), and Piano. The second system includes Bassoon (pizzicato), Bassoon (arco), Bassoon (8va), and Piano. The score contains various musical notations such as triplets, dynamics (mp, p, mf, pp, f), articulation (>), and performance instructions like 'whispering w/ anger - about the singer' and 'lonely...'. The time signature changes from 2/4 to 4/4 at the beginning of the piece and then to 5/4 for the final section. The piece concludes with a double bar line and a fermata over the final notes.

Leo

THE SENSATION OF WAKING

265 *mp* *pp* *mf* *p*

luc-tant - ly go - back to bed

clarinet

harmon mute no mute

whisper - exasperated

arco.

15^{ma} - -

THE SENSATION OF WAKING

271

and lis-ten to the ring - ing in my ears.

mp

fp *f* *mp* *fp* (trill half step above)

bass clarinet

pp *mf* *pp*

f *p* *f* *pp* *mp*

p *f* *pp* *mp*

p *f* *pp* *mp*

15^{ma} *pp* *mp*

15^{ma} *pp* *mp*

(or similar improvisation)

mf

* sustain pedal finally OFF

THE SENSATION OF WAKING

276 *mf*

(sssssssssss...)

mf
b

My fin - ger - tips come to - ge - ther,

mf clarinet

(no mute) *mf*

plunger mute *mf* no mute

p *mf*

mf loco

mf solo

pizz.

pizz.

mf loco

mf

THE SENSATION OF WAKING

280 (mf)

and the ring - ing im - me-di-ate - ly im - me - di - ate-ly fills the room the RING-ING fills the room.---

The musical score is arranged in a grand staff format. It includes a vocal line with lyrics, five piano staves, and a double bass staff. The score is divided into three measures, each with a time signature change: 2/4, 3/4, and 3/4. The piano accompaniment features trills in the upper registers of the piano and bassoon, and rhythmic patterns in the lower registers. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The vocal line includes a triplet in the first measure and a trill in the second measure.

THE SENSATION OF WAKING

284

At the top of the stairs un-known e-ne-mies speak about

f (trill half step above)

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

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

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

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

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

mf *f* *f* *f* *f* *f* *f* *f*

mf (or similar improvisation)

p *mf* *f*

* feather sus. ped. as it is released

THE SENSATION OF WAKING

287

me hate-ful - ly. I can't make out the words on - ly their dis - tain. My hands con-

Flüstern-Stimme
p

nienté

sfz very fast, loud whispering at first, then quickly fading *nienté*

sfz very fast, loud whispering at first, then quickly fading *nienté*

sfz very fast, loud whispering at first, then quickly fading *nienté*

sfz speaking at first, turning quickly to whispering, then fade out *nienté* *p*

sfz speaking at first, turning quickly to whispering, then fade out *nienté* *p*

mp *p*

sfz speaking at first, turning quickly to whispering, then fade out *nienté* *(p)*

(f) feather pedal if necessary to match ensemble's dim. -- but pedal stays down

THE SENSATION OF WAKING

292

----- normal voice

full voice

full norm. voice
words over-articulated

mp

mf

f

spire with this ter-ror TER - ROR TER - ROR! GRO-TESQUE-LY swelling di - gits touch and

----- normal voice
mp

full voice
mf

full norm. voice
words over-articulated
f

p

f

f

f

f

f duet with voice

f

THE SENSATION OF WAKING

296

FUSE at their **CHUB - BY** ends, **trig-ger-ing** a re - cur - ring **vi-sion** of fail - ure, in-sin-

The musical score consists of several staves. The top staff is the vocal line with lyrics: "FUSE at their CHUB - BY ends, trig-ger-ing a re - cur - ring vi-sion of fail - ure, in-sin-". The lyrics are written in a bold, sans-serif font. The vocal line includes various musical notations such as notes, rests, and trills. The piano accompaniment is written in treble and bass clefs. It features complex rhythmic patterns, including triplets and trills. The trills are marked with a wavy line and the text "(trill half step above)" or "(trill whole step above)". The piano part also includes dynamic markings like accents and slurs. The overall style is contemporary and technical.

THE SENSATION OF WAKING

299

sprechstimme (with wild eyes)

mf

cer - e - ty, and wast - ed op - por - tu - ni - ty. I FEEL THEIR

The musical score consists of several staves. The top staff is the vocal line with lyrics. Below it are five staves of piano accompaniment. The bottom two staves are for the grand piano. The score includes various musical notations such as trills, triplets, and dynamic markings. The sprechstimme section is marked with *mf* and includes the instruction '(with wild eyes)'. The piano accompaniment features trills with instructions like '(trill whole step above)' and '(trill half step above)'. The grand piano part includes triplets and dynamic markings like *mf* and *p*. A specific instruction for the grand piano is: 'bring out RH here, as ensemble gets quieter'. The score is divided into measures by vertical bar lines.

THE SENSATION OF WAKING

302 *normal, full voice*
mp *cresc.*

(mf) *cresc.*

FAT ob - tun - dent tips and the dread of re - pressed de - li - ri - um on the

The musical score consists of several staves. The top staff is the vocal line in bass clef, with lyrics: "FAT ob - tun - dent tips and the dread of re - pressed de - li - ri - um on the". The vocal line includes dynamic markings *mp* and *(mf)*, and a *cresc.* instruction. The second and third staves are piano accompaniment in treble clef, featuring trills with annotations: "(trill whole step above)" and "(trill half step above)". The fourth and fifth staves are piano accompaniment in bass clef, also with trills and "(trill half step above)" annotations. The sixth staff is a piano line in bass clef, marked *p cresc. arco.* and *(mp)*. The seventh staff is a grand staff (treble and bass clefs) for piano accompaniment, marked *(sp) cresc.* and *p cresc.*. A dashed line above this staff indicates a dynamic shift: "piano becomes noticeably more dynamic - shifting UP the overall level of the music". The final staff shows a *mf* dynamic and includes markings like *Lea.* and ***.

THE SENSATION OF WAKING

311

The musical score is written in 4/4 time and consists of several staves. The top staff is a bass line with rests. The second staff is a treble line with triplets and a trill marked "(trill half step above)". The third and fourth staves are string parts with dynamic markings *mf*, *f*, *mp*, and *f*, and trills marked "(trill whole step above)". The fifth and sixth staves are woodwind parts with dynamic markings *mf*, *f*, *mp*, and *f*, and trills marked "(trill half step above)" and "(trill whole step above)". The seventh staff is a bass line with triplets and a trill marked "(trill half step above)". The eighth staff is a piano part with dynamic markings *f*, *mp*, and *f*, and a trill marked "(trill half step above)". The ninth staff is a piano part with dynamic markings *f*, *mp*, and *f*, and a trill marked "(trill half step above)". The tenth staff is a piano part with dynamic markings *f*, *mp*, and *f*, and a trill marked "(trill half step above)". The eleventh staff is a piano part with dynamic markings *f*, *mp*, and *f*, and a trill marked "(trill half step above)". The twelfth staff is a piano part with dynamic markings *f*, *mp*, and *f*, and a trill marked "(trill half step above)".

THE SENSATION OF WAKING

314

The musical score for 'THE SENSATION OF WAKING' begins at measure 314. It consists of several staves:

- Bass Staff:** Features a long, sweeping melodic line that spans across the first two systems, marked with a fermata.
- Grand Staff (Piano and Celeste):** The piano part has a complex, rhythmic melody with many triplets and sixteenth notes. The celeste part provides a shimmering accompaniment with a similar rhythmic pattern.
- Harp:** The harp part is positioned at the bottom of the page, featuring a rhythmic accompaniment with triplets and sixteenth notes.

Key musical features include:

- Extensive use of triplets in the piano and celeste parts.
- A sixteenth-note sextuplet in the piano part.
- A long, sweeping melodic line in the bass staff.
- Complex rhythmic patterns throughout the piano and celeste parts.

THE SENSATION OF WAKING

316

$\text{♩} = 84$
falsetto - as pure as possible

The musical score consists of a vocal line and piano accompaniment. The vocal line begins at measure 316 with the lyrics "My old-er bro-ther and I were". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. Several trills are marked with dynamic markings: *p* (piano) and *ff* (fortissimo). Trills are annotated with "(trill half step above)" and "(trill whole step above)". The score is divided into measures with time signatures of 2/4, 3/4, and 4/4. The piano part includes various articulations such as accents and slurs.

THE SENSATION OF WAKING

normal voice
323 (mp) Ethereal and quiet (very quiet!)

sleep - - - ing _____ in a big bed_ in the room at the top of the stairs.

flute
continuous, like snow falling

p

pp *mp* *mp pp* *mp* *mp* *mp pp*

senza vibrato
flaut./harmonics

p

pp *p*

15^{ma}

mf

p

Rec. quiet but audible
(a mushy echo)

THE SENSATION OF WAKING

329

It _____ was morn - ing. _____ I think he was still still a - sleep, or at least

mp *pp* *mp* *pp* *mp* *pp*

pp *mp*

p *pp* *p*

(15^{ma})

3/4

THE SENSATION OF WAKING

335

try - ing. He was dream - ing of the truth.

(15^{ma})

----- norm. arco.

mp

mf

pp

mp

mp

mp pp

mp

pp

pp

p

pp

THE SENSATION OF WAKING

339

rallentando

molto rall.

Musical score for measures 339-344. The score is written for a piano and includes a bass line and a treble line. The bass line features a melodic line with a slur and a fermata, and a rhythmic accompaniment of eighth-note triplets. The treble line features a melodic line with a slur and a fermata, and a rhythmic accompaniment of eighth-note triplets. Dynamics include *mf*, *pp*, *mf*, and *mp*. Performance instructions include *pizz.* and *separated*. The score is marked with *rallentando* and *molto rall.*

Musical score for measures 345-348. The score is written for a piano and includes a treble line and a bass line. The treble line features a melodic line with a slur and a fermata, and a rhythmic accompaniment of eighth-note triplets. The bass line features a melodic line with a slur and a fermata, and a rhythmic accompaniment of eighth-note triplets. Dynamics include *(p)*. Performance instructions include *(15^{ma})*. The score is marked with *rallentando* and *molto rall.*

THE SENSATION OF WAKING

345 *á tempo mp*

Bass line for the first system, starting with a 7/8 time signature and a *mp* dynamic.

I could see his scar. The one on the back of his head he got from the coffee table.

Melodic line for the first system, featuring triplets and a *mp* dynamic.

Piano accompaniment for the first system, including a *pp* dynamic and a triplet.

Empty musical staff for the first system of music.

Violin part for the first system, including an *arco.* marking and dynamics of *pp* and *mp*.

Viola part for the first system, including dynamics of *pp* and *mp*.

Cello part for the first system, including a *f* dynamic and dynamics of *pp* and *mp*.

18 *ma*

Piano accompaniment for the second system, including a *mf* dynamic.

Piano part for the second system, including a *p* dynamic.

Piano part for the second system, including a *mp* dynamic.

THE SENSATION OF WAKING

351

mp

The scar was

The musical score consists of several staves. The vocal line (top staff) begins with the lyrics "The scar was" and features a melodic line with some triplets. The piano accompaniment includes multiple staves with complex rhythmic patterns, including many triplets and slurs. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Specific markings include "loco (only this harmonic)" and "choppy (marc.)" with a triplet symbol. The piano part concludes with a sustained chord marked *p* (piano).

THE SENSATION OF WAKING

356 *mf*

dolce
p

white and sca - ry. Out-side the

The musical score for measures 356-361 consists of several staves. The vocal line (top) has lyrics: "white and sca - ry. Out-side the". The piano accompaniment includes a right-hand treble staff with complex rhythmic patterns and triplets, and a left-hand bass staff with similar patterns. Dynamics range from *pp* to *f*. There are also markings for *mf*, *p*, and *ppp*. A *harmon mute* is indicated for the piano in the third measure of the vocal line.

(15^{ma})

15^{ma}

The continuation of the score shows piano accompaniment. A *pedal* marking is present at the bottom of the page, with a note: "feather pedal if necessary to match ensemble's dim. -- but pedal stays down". There are also *15ma* markings above the piano staff. Dynamics include *mp*, *p*, and *pp*.

feather pedal if necessary
to match ensemble's dim.
-- but pedal stays down

*

p
Ped.

THE SENSATION OF WAKING

The musical score consists of several staves. The top staff is the vocal line, with lyrics: "snow was whi - - - ter and beau - ti - ful." The piano accompaniment includes a right-hand treble clef staff with complex textures, including triplets and sixteenth-note runs, and a left-hand bass clef staff with sustained chords and a "loco" section. Performance markings include *ppp*, *p*, *pp*, *p*, *8va*, and *15ma*. A double bar line is present at the end of the score.