

Transposed

## In Search of a Human Dialogue

$\text{♩} = 80$

Instruments enter strictly in the order indicated but in their own time.  
Pno & Strings bear in mind the need for wind players to breath.  
Choose a dynamic relative to the other instruments considering your own impact on the overall texture. You should intuitively blend, take a prominent role or be less significant in the overall sonority. You may move between several dynamics while on the same pitch in response to the sound of the other players or remain static. Choose a vibrato speed and timbre either matching or in contrast to the other instrumentalists.  
Take some responsibility for the shaping of the overall soundworld.

**A**

Flute

Bass Clarinet in B $\flat$

Piano

Violin

Violoncello

$\text{♩} = 80$

*laissez vibrer*

(place notes gently & intuitively behind texture - irregular rhythm)

*arco*

*cue flute*

*cue cello*

*cue vln*

*cue cl*

*cue d*

*cue vln*

*cue cl*

*cue piano*

*cue d*

*cue piano*

*cue cl*

7

Fl.

B. Cl.

Pno.

Vln.

Vc.

*cue d*

*cue piano*

*cue vln*

*cue vln*

*cue cello*

*cue flute*

G.P.

G.P.

mf

G.P.

$8^{\text{th}}$

G.P.

G.P.

G.P.

$\text{B}$

**B**

14 *emerging from texture and becoming dominant throughout*

Fl. *f* *f* *ff*

B. Cl. *3* *respect the importance of the solo fl at all times* *dyn <fl* *mf* *mf* *<fl*

Pno. *laissez vibrer* *8vb*

Vln. *B* *respect the importance of the solo fl at all times S.T. delicate* *ord. beautiful with vib* *p dyn <cl* *=cl* *=cl*

Vc. *arco* *respect the importance of the solo fl at all times S.T. delicate* *ord. beautiful with vib* *p dyn =vln* *>vln sub.* *=vln* *=vln* *>vln* *=vln* *=vln*

19

Fl. *mf* *mf sub* *f sub.* *flz*

B. Cl. *<fl* *mf <*

Pno. *(8.)*

Vln. *II string* *=cl* *=cl* *>cl*

Vc. *=vln* *>vln* *<vln*

Fl. 25 *gliss.* *gliss.* *breathy* *flz.*

B. Cl. *>p* *pp* *ppp* *=fl*

Pno. (8).

Vln. *=cl* *still* *=cl*

Vc. *still* *=vln* *=vln*

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

B. Cl. *mf* *cresc. very slowly*

Pno. (8).

Vln. *ccl* *cresc. very slowly*

Vc. *=vln* *cresc. very slowly*

37

Fl.  $\text{>} f$  ff

B. Cl.

Pno.

Vln.

Vc. (8.) becoming S.P.

This musical score page contains five staves. The top staff is for the Flute, showing sixteenth-note patterns with dynamics  $\text{>} f$  and ff. The second staff is for the Bassoon, featuring sustained notes with grace notes. The third staff is for the Piano, with bass notes and a treble note labeled (8.). The fourth staff is for the Violin, and the fifth staff is for the Cello. Measure 37 concludes with a dynamic instruction "becoming S.P." above the Violin and Cello staves.

40

Fl. f ff ff

B. Cl.

Pno.

Vln. (8.) S.P.

Vc. S.P.

This musical score page contains five staves. The top staff is for the Flute, with sixteenth-note patterns and dynamics f, ff, ff. The second staff is for the Bassoon, with sustained notes. The third staff is for the Piano, with bass notes and a treble note labeled (8.). The fourth staff is for the Violin, which begins with a dynamic instruction "S.P." above the staff. The fifth staff is for the Cello, also with a dynamic instruction "S.P." above the staff. Measures 40-41 show a transition from sustained notes to sixteenth-note patterns.