

IV So Many Summers

3/4 ♩ = 58

Flute *mp*

Clarinet in A *mp*

Baritone

Piano *mp, con ped. sempre*

Violin *mp senza vib.*
pizz. arco

Double bass *mp*
pizz. arco

Detailed description: This block contains the first six measures of the piece. The Flute and Clarinet in A parts play a rhythmic melody of eighth notes. The Piano accompaniment features a steady bass line with chords in the right hand. The Violin and Double Bass parts provide harmonic support with a mix of pizzicato and arco playing.

7

Fl. *pp dim.* *mp*

Cl. *pp dim.* *mp*

Bar. *mp*

Pno *p dim.* *mp, ped. sempre*

Vln *pp dim.* *mp*

Db. *p* *mp*
pizz. arco

Be-side one

Detailed description: This block contains measures 7 through 12. The Flute and Clarinet parts have a dynamic shift from *pp dim.* to *mp*. The Piano part continues with a *p dim.* to *mp* dynamic range. The Violin and Double Bass parts also show dynamic changes, with the Double Bass moving from *p* to *mp*. The text 'Be-side one' appears at the end of measure 12.

15

Fl. *dim.* *mp*

Cl. *dim.* *mp*

Bar. *dim.* *mp* *3* *don't rush!*

loch a hind's neat ske-le-ton Be-side a - no - ther a boat pulled high and dry

Pno *dim.* *mp* *

Vln *dim.* *mp*

Db. *dim.* *mp* *pizz.* *arco* *pizz.* *arco* *pizz.*

21

Fl. *mp* *pp*

Cl. *mp* *pp*

Bar. *mp* *pp* *3* *3*

Two neat geo - met - ries drawn by the wea - ther Two things al - rea - dy dead and still to die

Pno *mp. con ped. sempre* *pp*

Vln *mp* *pp*

Db. *mp* *pizz.* *arco* *pizz.* *arco*

5/4 **3/4**

30

26 $\frac{2}{4}$ a bit more broadly $\frac{3}{4}$ ($\text{♩} = 47$) moving on a little... $\frac{2}{4}$

Fl. *p*

Cl. *p* *cresc.* *dim.*

Bar. *mp* *cresc.* *mf*

I passed them e - very sum - mer rod in hand skir - ting the bright blue or the

Pno *mp. ped. sempre*

Vln *pizz.* *arco* *pizz.* *mf*

Db. *mp*

30 $\frac{2}{4}$ back a bit... $\frac{3}{4}$ on again... $\frac{2}{4}$

Fl. *p* *cresc.* *f*

Cl. *p*

Bar. *p* *cresc.*

spit - ting gray And ev - ery sum - mer saw how the bleached tim - bers

Pno *(ped. sempre)* *cresc.*

Vln *arco* *p* *cresc.*

Db. *arco* *p* *cresc.*

34 (♩ = 51)

Fl. *f* *mp*

Cl. *f* *dim.* *mp*

Bar. *f* *dim.*

gaped wi - der and the neat ribs_ fell a - way_

Pno *f*

Vln *f* *pizz.* *mp*

Db. *pizz.* *mp*

38

Fl. *pp*

Cl. *dim.* *pp*

Bar.

Pno *pp* *

Vln

Db.

32 2/4

43 **fractionally slower than the opening** (♩ = 55)

Fl. *p*

Cl. *p*

Bar. *mp*

Pno *p. ped. sempre*

Vln. *arco col legno* *pp* 2/4

Db. *pizz. arco* *p*

Time adds one ma - lice to a - no - ther one

48 2/4 3/4 4/4 **more deliberately . . .**

Fl. *p*

Cl. *p*

Bar. *don't rush!* *p* *cresc.*

Pno *pp. but warm; ped. sempre*

Vln. *pizz. mf*

Db. *pizz.*

Now you'd look close - be - fore you knew if it's the boat that ran the hind went

53 **5/4** poch. rit . . . **3/4** quasi a tempo

Fl. *pp* **6**

Cl.

Bar. *mp* **3** *dim.*
 sail - ing_ So ma - ny sum - mers and I have lived them too _____

Pno *p* ***** simply

5/4 **3/4**

Vln

Db.