

THE UNNAMEABLE

FOR KEYBOARD SAMPLER AND SOUNDFILE

**KYLE GANN
2012**

Kyle Gann: *The Unnameable* (2012)

for keyboard sampler and soundfile

The Unnameable is a paradigmatic piece for me, a distilled essence of what I've tried to do in some of my other music. I have sometimes said that I want my music to be a cross between Mahler and Phill Niblock. What I miss in Niblock's slowly glissandoing drone music (or rather, what I have to include to feel satisfied composing) is a *melodic* element, a human, conventionally musical thread that the listener can identify with - hum along with, in fact. What I miss in Mahler is a kind of tranquil immobility. *The Unnameable* (of the two allowable spellings, I use this one to distinguish it from the English edition of Beckett's great novel of the same name) has a melodic form, though it is submerged in a layer of undulating overtone series'. The subjective element, represented by the keyboard solo, disappears into the wall of overtones, somewhat like a person walking into a lake, exploring the bottom of it, and then emerging again. Microtonal and in just intonation, the piece shuffles among six harmonic series', on the 1st, 7th, 9th, 11th, and 13th harmonics of B-flat, plus one on a fake but more exotic 17th harmonic on the 15/14 ratio - a set of chords I've used before in *Charing Cross* and *Nonexistent Landscape*. There are about 32 pitches, in a scale given below. The voice-leading (the way lines in the texture move to the next chord) approaches immobility. A single motive embodies the subjective element, that of a major second - although the major second can variably be 231, 204, 183, 165, or 151 cents in size. It comes to seem like a leap compared to the tiny increments of the contrapuntal background, and yet at every point the motive clarifies the melody's position in the harmonic series of the moment. I'm trying to create a kind of musical ecstasy, but I would be uncomfortable with a music that left the human element, and even a playful element, behind.

World premiere: March 29, 2012, at the Open Space Festival, University of Northern Colorado, played by the composer

Duration: 12 minutes

- Kyle Gann

Scale of Pitches for *The Unnameable*:

Johnston notation	Ratio to Bb	Cents above Bb
Bb7+	63/32	1173
Ab [^] [^]	121/64	1103
A+	15/8	1088
Ab13+	117/64	1044
Ab7+	7/4	969
G13L	195/112	960
G [^]	55/32	938
G ₊	27/16	906
Gb13	13/8	841
F#L+	45/28	821
F [^] +	99/64	755
Gbb77+	49/32	738
F ₊	3/2	702
E [^] L	165/112	671
Fb137+	91/64	609
E ₊	45/32	590
Eb [^]	11/8	551
D#L	75/56	506
Ebb1313	169/128	481
Eb7+	21/16	471
D ₊	81/64	408
D	5/4	386
C7+	35/32	357
Db13	39/32	342
C#L+	135/112	323
Db7 [^]	77/64	320
C ₊	9/8	204
Cb13 [^]	143/128	192
BL	15/14	119
Bb [^]	33/32	53
Bb13	65/64	27
Bb	1/1	0

The Unnameable

Kyle Gann
2012

$\text{♩} = 64$

Glockenspiel { $\begin{array}{c|c|c|c} \text{G} & - & \frac{5}{4} & - \\ \hline & \bullet & & \end{array}$ } $\begin{array}{c|c|c|c} - & - & - & \frac{5}{8} \\ \hline & & & \end{array}$

Oboe { $\begin{array}{c|c|c|c} \text{G} & - & \frac{5}{4} & - \\ \hline & \bullet & & \end{array}$ } $\begin{array}{c|c|c|c} - & - & - & \frac{5}{8} \\ \hline & & & \end{array}$

Piano { $\begin{array}{c|c|c|c} \text{G} & \frac{5}{4} & - & \frac{5}{8} \\ \hline \text{Bass} & \frac{5}{4} & \text{b} \nearrow \text{b} \swarrow & \frac{13}{8} \text{b} \nearrow \text{b} \swarrow \\ \hline \text{G} & \frac{5}{4} & \text{b} \nearrow \text{b} \swarrow & \frac{13}{8} \text{b} \nearrow \text{b} \swarrow \\ \hline \text{Bass} & \frac{5}{4} & \text{b} \nearrow \text{b} \swarrow & \frac{13}{8} \text{b} \nearrow \text{b} \swarrow \end{array}$

Tambourine { $\begin{array}{c|c|c|c} \text{H} \frac{4}{4} & - & \frac{5}{4} & - \\ \hline & \text{p} & \text{p} & \text{p} \\ \hline \text{H} \frac{4}{4} & - & \frac{5}{4} & - \\ \hline & \text{p} & \text{p} & \text{p} \end{array}$ } Until * tambourine part is for live performance with keyboard only

Tam-tam { $\begin{array}{c|c|c|c} \text{H} \frac{4}{4} & - & \frac{5}{4} & - \\ \hline & \text{p} & \text{p} & \text{p} \\ \hline \text{H} \frac{4}{4} & - & \frac{5}{4} & - \\ \hline & \text{p} & \text{p} & \text{p} \end{array}$ } $\begin{array}{c|c|c|c} - & - & - & \frac{5}{8} \\ \hline & & & \end{array}$

Violoncello { $\begin{array}{c|c|c|c} \text{C} \frac{4}{4} & - & \frac{5}{4} & - \\ \hline & \bullet & & \end{array}$ } $\begin{array}{c|c|c|c} - & - & - & \frac{5}{8} \\ \hline & & & \end{array}$

5

Glock. { $\begin{array}{c|c|c|c|c} \text{G} & - & \frac{5}{4} & - & \frac{3}{4} \\ \hline & \bullet & \bullet & \bullet & \bullet \\ \hline \text{Ob.} & - & \frac{5}{4} & - & \frac{3}{4} \\ \hline & \bullet & \bullet & \bullet & \bullet \end{array}$ }

Ob. { $\begin{array}{c|c|c|c|c} \text{G} & - & \frac{5}{4} & - & \frac{3}{4} \\ \hline & \bullet & \bullet & \bullet & \bullet \\ \hline \text{Pno.} & - & \frac{5}{4} & - & \frac{3}{4} \\ \hline & \bullet & \bullet & \bullet & \bullet \end{array}$ }

Pno. { $\begin{array}{c|c|c|c|c} \text{G} & + \bullet & \bullet & \frac{5}{4} & + \bullet \\ \hline \text{Bass} & + \bullet & \bullet & \frac{5}{4} & + \bullet \\ \hline \text{G} & + \bullet & \bullet & \frac{5}{4} & + \bullet \\ \hline \text{Bass} & + \bullet & \bullet & \frac{5}{4} & + \bullet \end{array}$ }

Tamb. { $\begin{array}{c|c|c|c|c} \text{H} \frac{3}{4} & - & \frac{5}{4} & - & \frac{3}{4} \\ \hline & \text{p} & \text{p} & \text{p} & \text{p} \\ \hline \text{T.-t.} & - & \frac{5}{4} & - & \frac{3}{4} \\ \hline & \text{p} & \text{p} & \text{p} & \text{p} \end{array}$ }

Vc. { $\begin{array}{c|c|c|c|c} \text{C} \frac{3}{4} & - & \frac{5}{4} & - & \frac{3}{4} \\ \hline & \bullet & \bullet & \bullet & \bullet \\ \hline \text{C} \frac{3}{4} & - & \frac{5}{4} & - & \frac{3}{4} \\ \hline & \bullet & \bullet & \bullet & \bullet \end{array}$ }

10

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

This section contains six staves. The first three staves (Glock, Ob., Pno.) have treble clefs and 5/4 time signatures. The last three staves (Tamb., T.-t., Vc.) have bass clefs and 5/4 time signatures. Measure 10 starts with a sustained note on each staff. Measures 11-12 show rhythmic patterns with various note heads and stems. Measure 13 concludes with a final rhythmic pattern on each staff.

14

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

This section contains six staves. The first three staves (Glock, Ob., Pno.) have treble clefs and 2/4 time signatures. The last three staves (Tamb., T.-t., Vc.) have bass clefs and 2/4 time signatures. Measure 14 begins with a sustained note on each staff. Measures 15-16 feature rhythmic patterns with eighth and sixteenth notes. Measure 17 concludes with a final rhythmic pattern on each staff.

The Unnameable

19

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

3

23

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

The Unnameable

28

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

This section contains six staves. The first three staves (Glock., Ob., Pno.) have treble clefs and 4/4 time. The last three staves (Tamb., T.-t., Vc.) have bass clefs and 4/4 time. Measure 28 starts with a whole note on G for Glock. followed by eighth-note pairs on A and B. Measures 29-30 show various rhythmic patterns including eighth-note pairs and sixteenth-note figures. Measure 31 begins with a forte dynamic (f) on the Glock. Measure 32 ends with a forte dynamic (ff) on the Glock.

33

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

This section contains six staves. The first three staves (Glock., Ob., Pno.) have treble clefs and 3/4 time. The last three staves (Tamb., T.-t., Vc.) have bass clefs and 3/4 time. Measure 33 starts with a whole note on G for Glock. Measures 34-35 show eighth-note pairs on A and B. Measures 36-37 show sixteenth-note figures. Measure 38 ends with a whole note on G for Glock.

The Unnameable

38

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

This section contains six staves. The first three staves (Glock, Ob., Pno.) are in treble clef, 3/4 time, and mostly feature quarter notes. The last three staves (Tamb., T.-t., Vc.) are in bass clef, 3/4 time, and feature eighth and sixteenth note patterns. Measure 38 starts with a single note on each staff. Measures 39-40 show sustained notes with grace notes above them. Measures 41-42 show more complex rhythmic patterns with eighth and sixteenth notes. Measure 43 concludes with sustained notes.

43

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

This section contains six staves. The first three staves (Glock, Ob., Pno.) are in treble clef, 2/4 time, and feature eighth and sixteenth note patterns. The last three staves (Tamb., T.-t., Vc.) are in bass clef, 2/4 time, and feature eighth and sixteenth note patterns. Measure 43 starts with a single note on each staff. Measures 44-45 show sustained notes with grace notes above them. Measures 46-47 show more complex rhythmic patterns with eighth and sixteenth notes. Measure 48 concludes with sustained notes.

The Unnameable

6 47

Glock. { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \end{array}$ } $\begin{array}{c} \text{Ob.} \\ \text{Pno.} \end{array}$ { $\begin{array}{c} \text{Tamb.} \\ \text{T.-t.} \end{array}$ } Vc.

This section of the score spans measures 6 through 13. It features five staves: Glockenspiel, Oboe, Piano, Tambourine/Triangle, and Bassoon. The instrumentation is primarily rhythmic patterns with occasional harmonic notes. Measure 6 starts with a forte dynamic. Measures 7-10 show a transition with changing time signatures and dynamics. Measure 11 begins a sustained note from the piano. Measures 12-13 conclude the section with a final sustained note from the bassoon.

51

Glock. { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \end{array}$ } $\begin{array}{c} \text{Ob.} \\ \text{Pno.} \end{array}$ { $\begin{array}{c} \text{Tamb.} \\ \text{T.-t.} \end{array}$ } Vc.

This section of the score spans measures 51 through 58. It continues the rhythmic patterns established earlier, with changes in instrumentation and time signatures. The piano part becomes more prominent, providing harmonic support to the rhythmic patterns. The bassoon's role is reduced, though it still provides some harmonic depth.

The Unnameable

56

Glock. { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \end{array}$ } $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 13 \\ \text{b} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$

Ob. $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 13 \\ \text{b} \end{array}$ $\begin{array}{c} \text{b}\text{o} \\ +\text{o} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$

Pno. { $\begin{array}{c} \text{Pno.} \\ \text{Tamb.} \\ \text{T.-t.} \end{array}$ } $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 13 \\ \text{b} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$

Tamb. $\begin{array}{c} \text{Tamb.} \\ \text{T.-t.} \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 13 \\ \text{b} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$

Vc. $\begin{array}{c} \text{Vc.} \\ \text{Tamb.} \\ \text{T.-t.} \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 13 \\ \text{b} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$

7

This musical score page contains two systems of music. The first system (measures 56-59) includes parts for Glockenspiel, Oboe, Piano, Tambourine, Timpani, and Bassoon. The second system (measures 60-63) includes parts for Glockenspiel, Oboe, Piano, Tambourine, Timpani, and Bassoon. Measure 56 starts with a sustained note from the Glockenspiel and Oboe, followed by eighth-note patterns from the Piano and Tambourine. Measures 57-59 show rhythmic patterns involving eighth and sixteenth notes across all instruments. Measure 60 begins with sustained notes from the Glockenspiel and Oboe, followed by eighth-note patterns from the Piano and Tambourine. Measures 61-63 continue with eighth-note patterns across all instruments.

60

Glock. { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \end{array}$ } $\begin{array}{c} 5 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} \text{b}\text{o}. \\ \text{b}\text{o}. \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} \text{b}\text{o} \\ +\text{o} \end{array}$

Ob. $\begin{array}{c} 5 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} \text{b}\text{o}. \\ \text{b}\text{o}. \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} \text{b}\text{o} \\ +\text{o} \end{array}$

Pno. { $\begin{array}{c} \text{Pno.} \\ \text{Tamb.} \\ \text{T.-t.} \end{array}$ } $\begin{array}{c} 5 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$

Tamb. $\begin{array}{c} \text{Tamb.} \\ \text{T.-t.} \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$

Vc. $\begin{array}{c} \text{Vc.} \\ \text{Tamb.} \\ \text{T.-t.} \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} +\text{o} \\ \text{b}\text{o} \end{array}$

This musical score page contains two systems of music. The first system (measures 60-63) includes parts for Glockenspiel, Oboe, Piano, Tambourine, Timpani, and Bassoon. The second system (measures 64-67) includes parts for Glockenspiel, Oboe, Piano, Tambourine, Timpani, and Bassoon. Measure 60 starts with sustained notes from the Glockenspiel and Oboe, followed by eighth-note patterns from the Piano and Tambourine. Measures 61-63 continue with eighth-note patterns across all instruments. Measure 64 begins with sustained notes from the Glockenspiel and Oboe, followed by eighth-note patterns from the Piano and Tambourine. Measures 65-67 continue with eighth-note patterns across all instruments.

The Unnameable

8

64

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

68

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

The Unnameable

76

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

The Unnameable

10 81

Glock. { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \\ \text{Pno.} \end{array}$ } $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \\ \text{Pno.} \end{array}$ }

Tamb.

T.-t. { $\begin{array}{c} \text{Tamb.} \\ \text{T.-t.} \end{array}$ } { $\begin{array}{c} \text{Tamb.} \\ \text{T.-t.} \end{array}$ }

Vc. { $\begin{array}{c} \text{Vc.} \\ \text{Vc.} \end{array}$ }

86

Glock. { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \\ \text{Pno.} \end{array}$ } { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \\ \text{Pno.} \end{array}$ }

Tamb.

T.-t. { $\begin{array}{c} \text{Tamb.} \\ \text{T.-t.} \end{array}$ } { $\begin{array}{c} \text{Tamb.} \\ \text{T.-t.} \end{array}$ }

Vc. { $\begin{array}{c} \text{Vc.} \\ \text{Vc.} \end{array}$ }

The Unnameable

91

This section contains six staves of musical notation. The first three staves (Glock., Ob., Pno.) are grouped by a brace. The last three staves (Tamb., T.-t., Vc.) are also grouped by a brace. Measure 91 starts with a common time signature. The Glock. and Ob. staves switch to 5/8 time at the beginning of measure 92. The Pno. staff continues in 5/8 time. Measures 93 and 94 show various time signatures including 2/4, 6/4, and 3/4. Measure 95 concludes with a 3/4 time signature.

96

This section contains six staves of musical notation. The first three staves (Glock., Ob., Pno.) are grouped by a brace. The last three staves (Tamb., T.-t., Vc.) are also grouped by a brace. Measure 96 starts with a common time signature. The Glock. and Ob. staves switch to 2/4 time at the beginning of measure 97. The Pno. staff continues in 2/4 time. Measures 98 and 99 show various time signatures including 3/4, 13/4, and 2/4. Measure 99 concludes with a 3/4 time signature.

The Unnameable

12 101

This musical score section spans measures 12 through 101. It features six staves: Glockenspiel (Glock.), Oboe (Ob.), Piano (Pno.), Tambourine (Tamb.), Timpani (T.-t.), and Cello/Bass (Vc.). The music is primarily in common time (indicated by '4'). Measure 12 starts with the Glockenspiel and Oboe. Measures 13-14 show the Piano and Tambourine. Measures 15-16 show the Piano and Timpani. Measures 17-18 show the Piano and Cello. Measures 19-20 show the Tambourine and Timpani. Measures 21-22 show the Piano and Cello. Measures 23-24 show the Tambourine and Timpani. Measures 25-26 show the Piano and Cello. Measures 27-28 show the Tambourine and Timpani. Measures 29-30 show the Piano and Cello. Measures 31-32 show the Tambourine and Timpani. Measures 33-34 show the Piano and Cello. Measures 35-36 show the Tambourine and Timpani. Measures 37-38 show the Piano and Cello. Measures 39-40 show the Tambourine and Timpani. Measures 41-42 show the Piano and Cello. Measures 43-44 show the Tambourine and Timpani. Measures 45-46 show the Piano and Cello. Measures 47-48 show the Tambourine and Timpani. Measures 49-50 show the Piano and Cello. Measures 51-52 show the Tambourine and Timpani. Measures 53-54 show the Piano and Cello. Measures 55-56 show the Tambourine and Timpani. Measures 57-58 show the Piano and Cello. Measures 59-60 show the Tambourine and Timpani. Measures 61-62 show the Piano and Cello. Measures 63-64 show the Tambourine and Timpani. Measures 65-66 show the Piano and Cello. Measures 67-68 show the Tambourine and Timpani. Measures 69-70 show the Piano and Cello. Measures 71-72 show the Tambourine and Timpani. Measures 73-74 show the Piano and Cello. Measures 75-76 show the Tambourine and Timpani. Measures 77-78 show the Piano and Cello. Measures 79-80 show the Tambourine and Timpani. Measures 81-82 show the Piano and Cello. Measures 83-84 show the Tambourine and Timpani. Measures 85-86 show the Piano and Cello. Measures 87-88 show the Tambourine and Timpani. Measures 89-90 show the Piano and Cello. Measures 91-92 show the Tambourine and Timpani. Measures 93-94 show the Piano and Cello. Measures 95-96 show the Tambourine and Timpani. Measures 97-98 show the Piano and Cello. Measures 99-100 show the Tambourine and Timpani. Measure 101 shows the Cello/Bass.

106

This musical score section spans measures 106 through 109. It features the same six staves as the previous section. The instrumentation remains consistent: Glockenspiel (Glock.), Oboe (Ob.), Piano (Pno.), Tambourine (Tamb.), Timpani (T.-t.), and Cello/Bass (Vc.). The time signature changes frequently between common time (4), three-quarter time (3), and nine-eighth time (9). Measure 106 starts with the Glockenspiel and Oboe. Measures 107-108 show the Piano and Tambourine. Measures 109 shows the Cello/Bass.

The Unnameable

110

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

114

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

The Unnameable

14 118

Glock. { 

Ob. { 

Pno. { 

Tamb. { 

T.-t. { 

Vc. { 

123 13

Glock. { 

Ob. { 

Pno. { 

Tamb. { 

T.-t. { 

Vc. { 

The Unnameable

127

Glock.

15

Ob.

Pno.

Tamb.

T.-t.

Vc.

131

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

The Unnameable

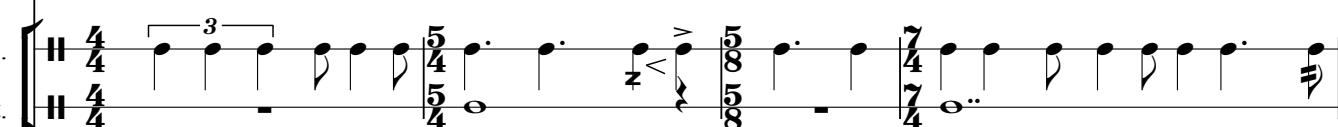
16 134

Glock. { 

Ob.

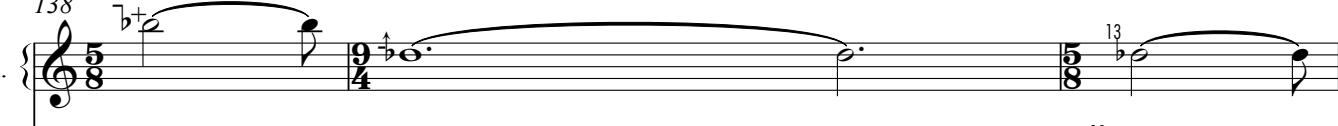
Pno. { 

Tamb.

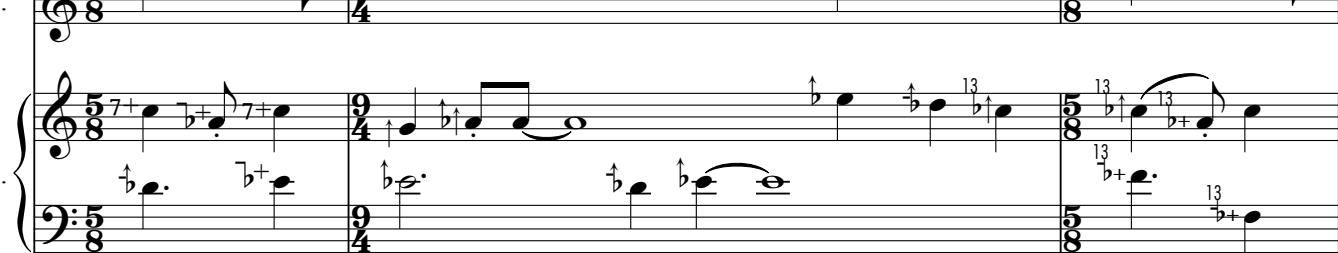
T.-t. { 

Vc. { 

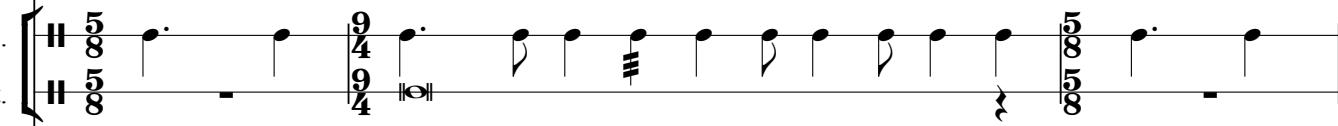
138

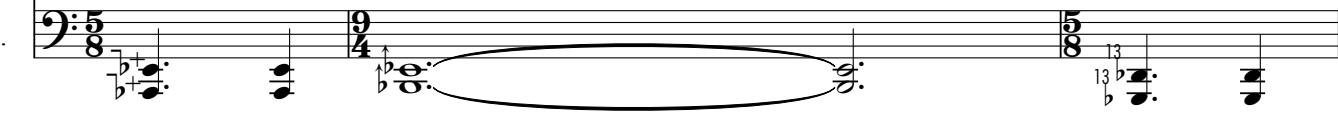
Glock. { 

Ob.

Pno. { 

Tamb.

T.-t. { 

Vc. { 

The Unnameable

141

Glock. { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \end{array}$ } $\begin{array}{c} 13 \\ \text{Glock.} \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Ob. $\begin{array}{c} 13 \\ \text{Ob.} \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Pno. { $\begin{array}{c} \text{Pno.} \\ \text{Tamb.} \\ \text{T.-t.} \end{array}$ } $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Tamb. $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

T.-t. $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Vc. $\begin{array}{c} 11 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

17

144

Glock. { $\begin{array}{c} \text{Glock.} \\ \text{Ob.} \end{array}$ } $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Ob. $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Pno. { $\begin{array}{c} \text{Pno.} \\ \text{Tamb.} \\ \text{T.-t.} \end{array}$ } $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Tamb. $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

T.-t. $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Vc. $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 8 \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

The Unnameable

18 149

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

153

Glock.

Ob.

Pno.

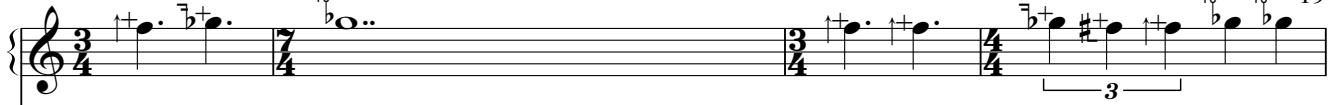
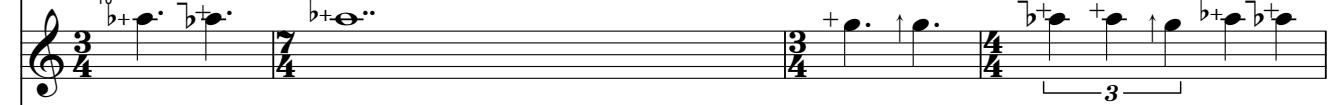
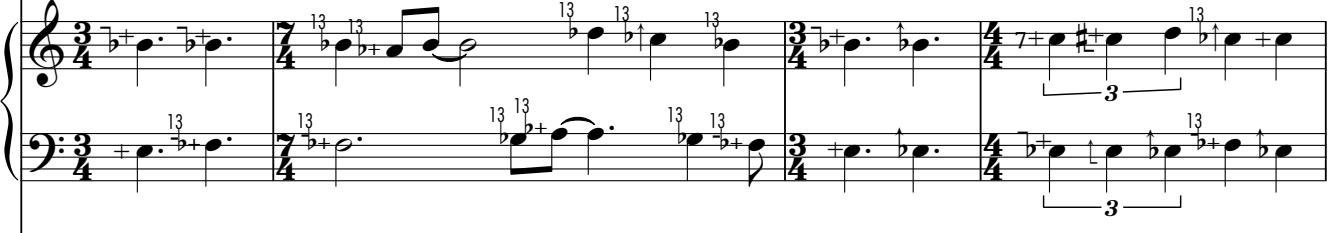
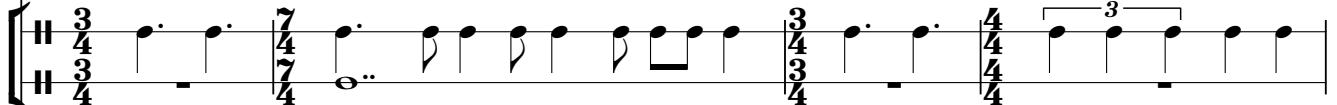
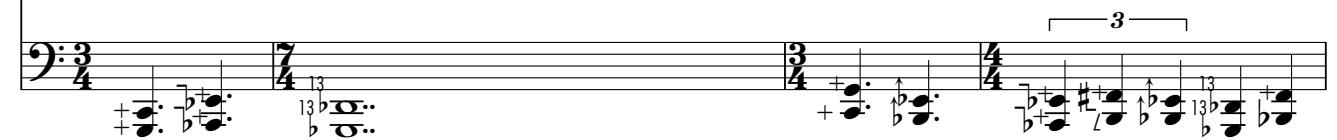
Tamb.

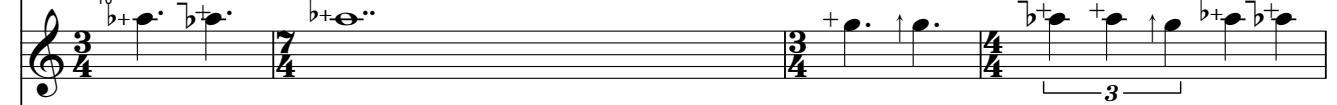
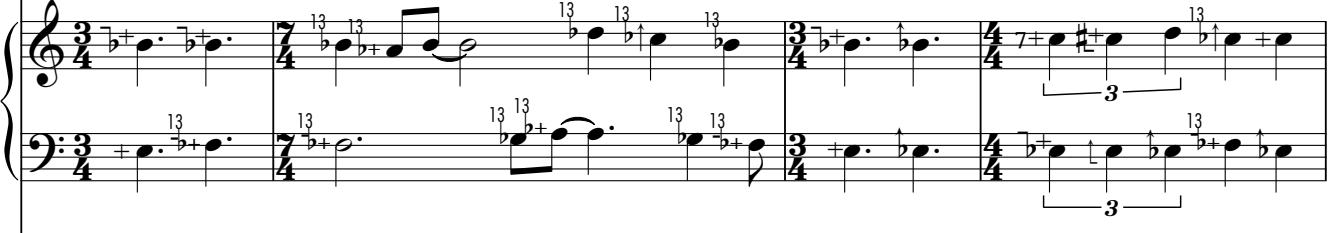
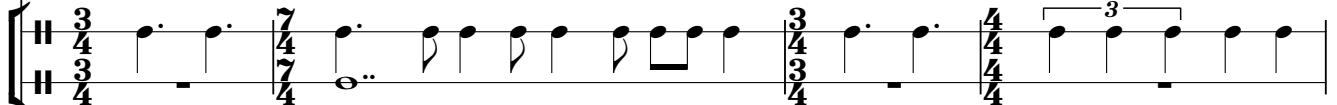
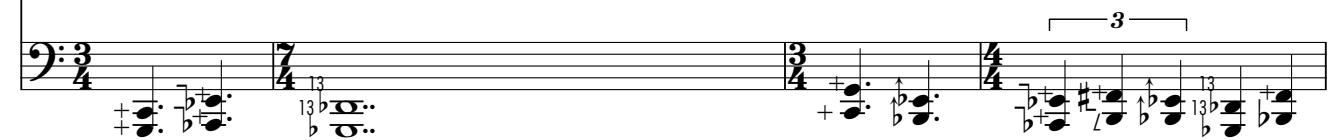
T.-t.

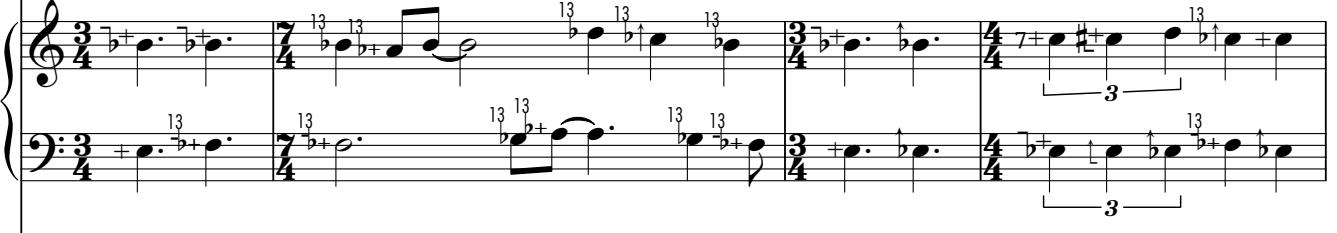
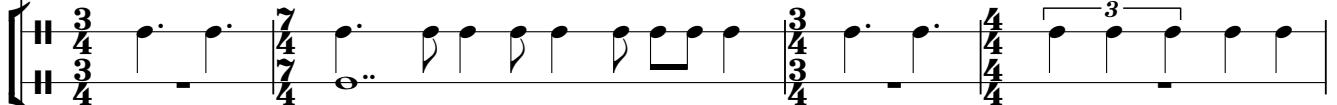
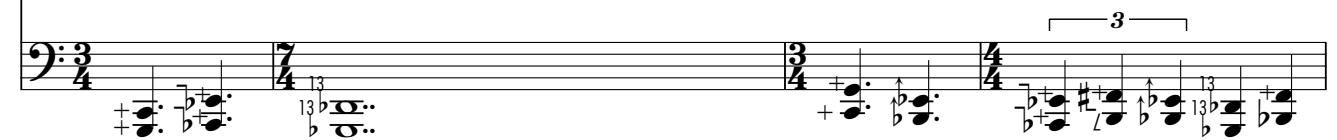
Vc.

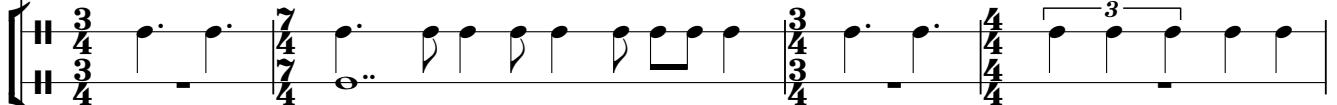
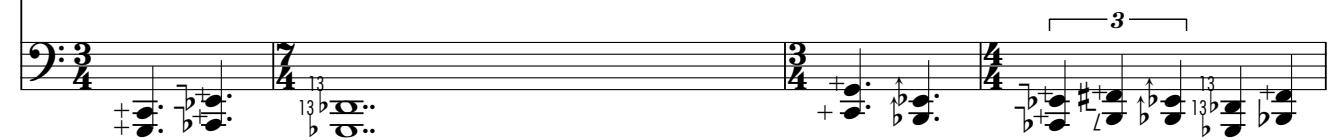
The Unnameable

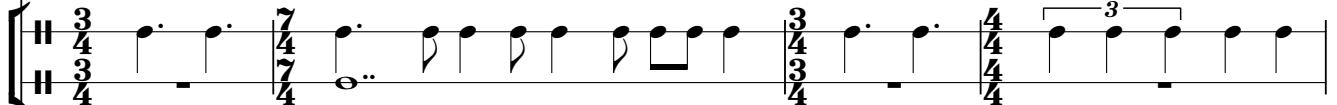
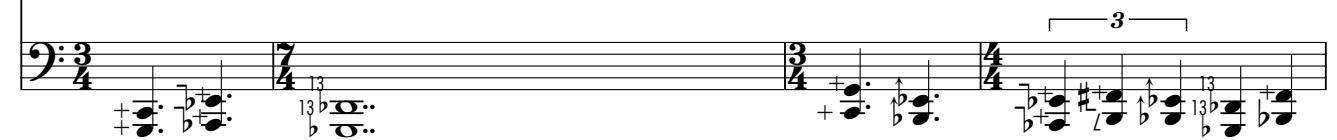
157

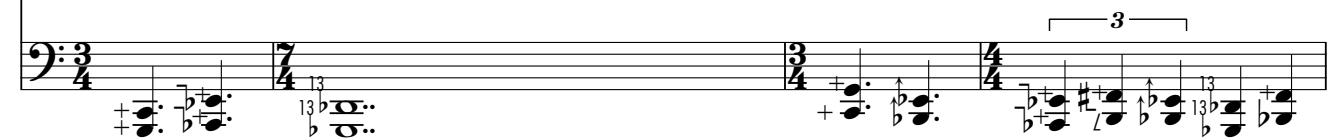
Glock. {     

Ob. {    

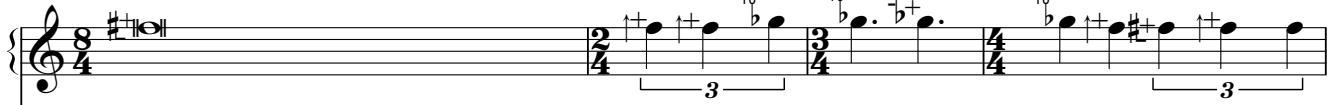
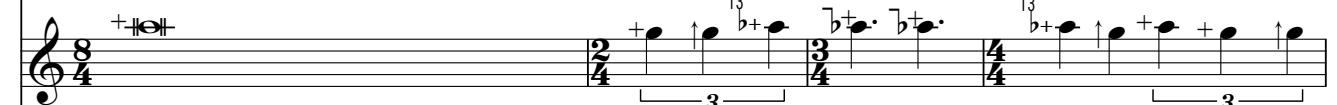
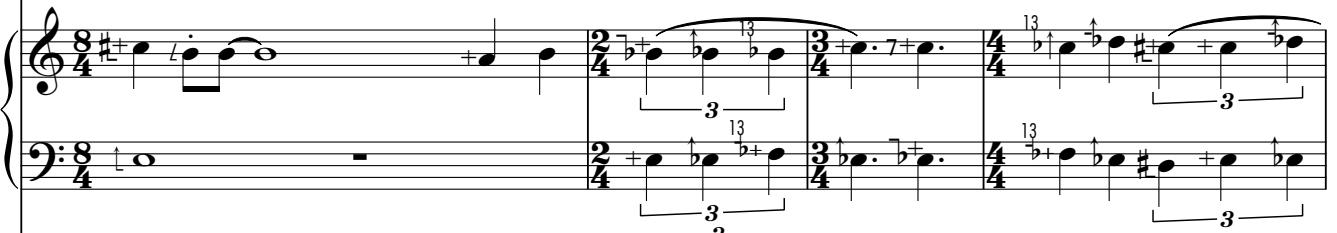
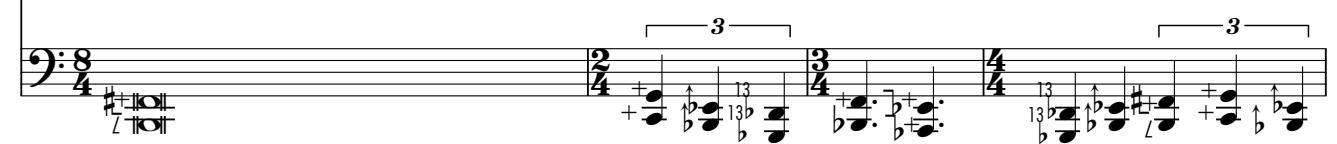
Pno. {   

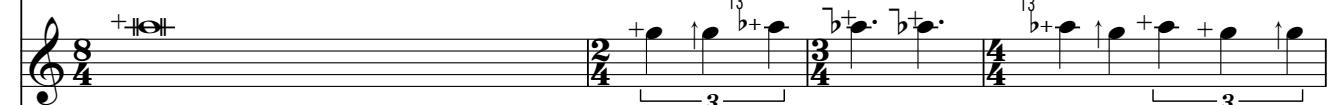
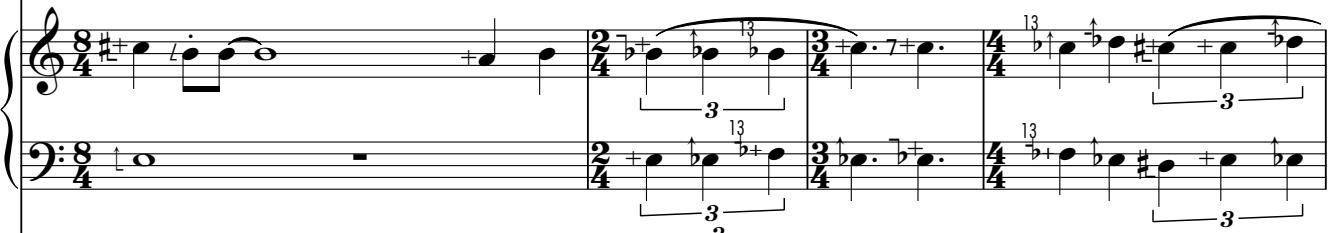
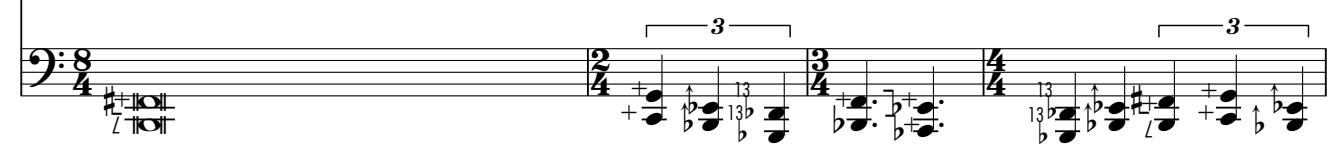
Tamb. {  

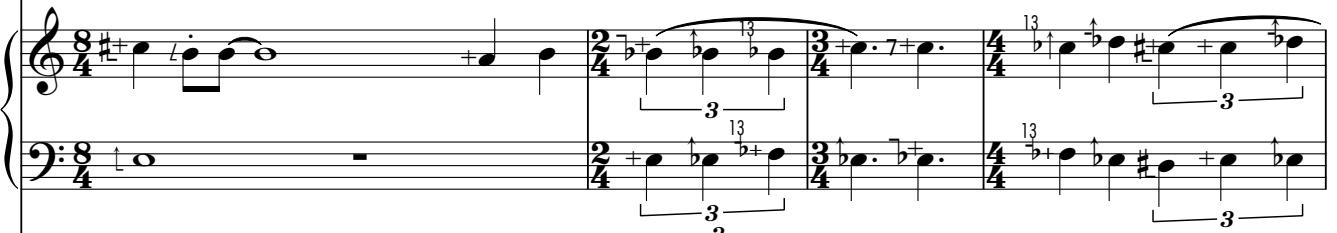
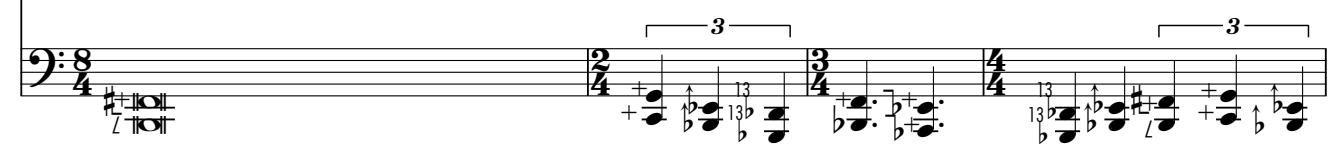
T.-t. {  

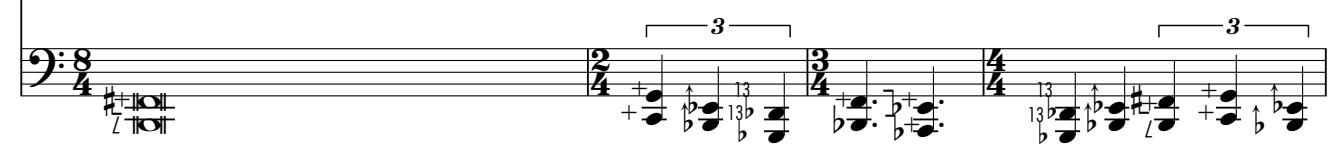
Vc. { 

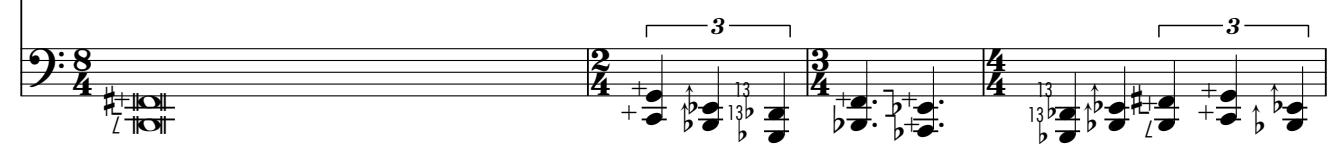
161

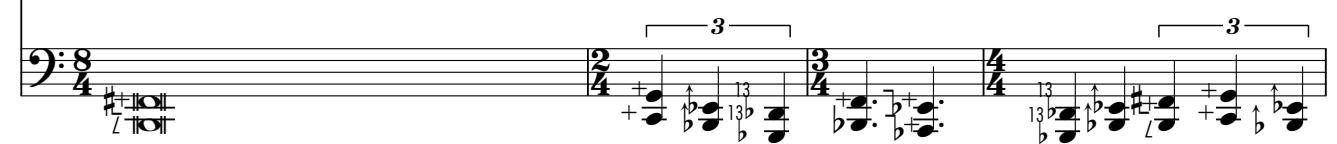
Glock. {     

Ob. {    

Pno. {   

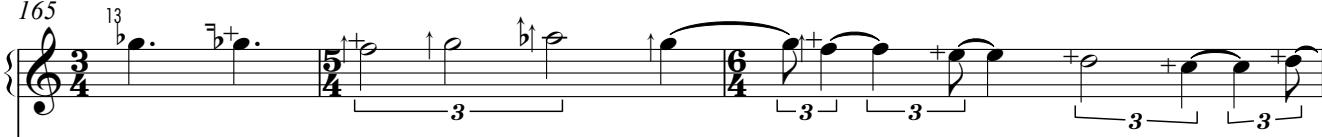
Tamb. {  

T.-t. {  

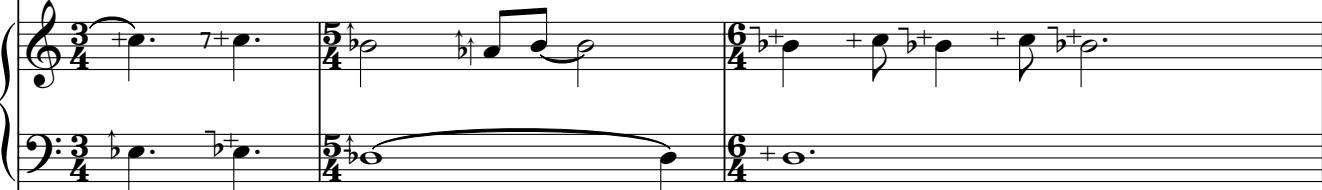
Vc. { 

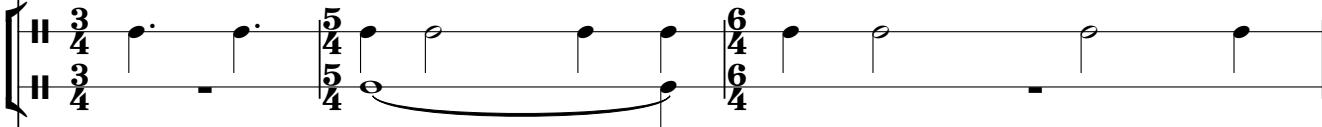
The Unnameable

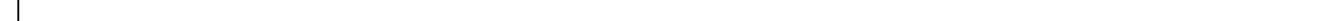
20 165

Glock. {  }

Ob. {  }

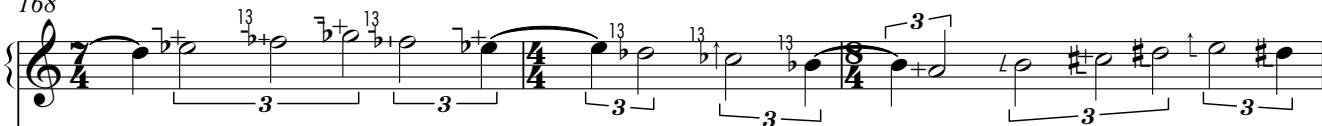
Pno. {  }

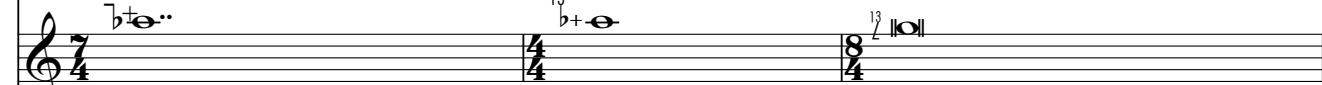
Tamb. {  }

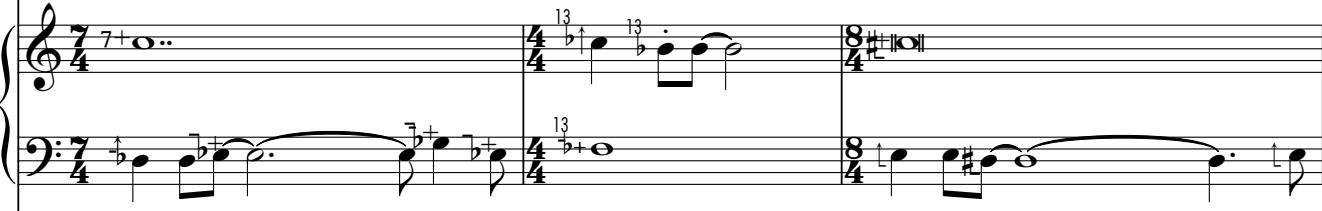
T.-t. {  }

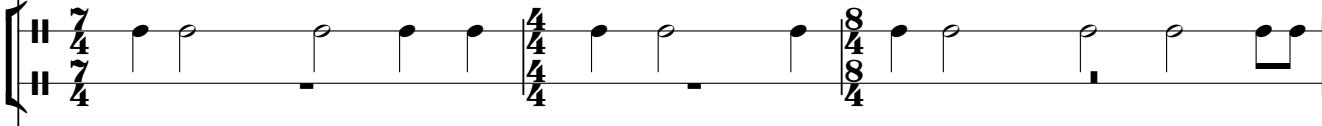
Vc. {  }

168

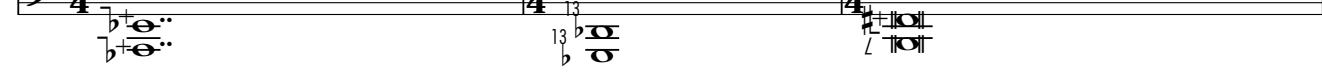
Glock. {  }

Ob. {  }

Pno. {  }

Tamb. {  }

T.-t. {  }

Vc. {  }

The Unnameable

171

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

21

175

Glock.

Ob.

Pno.

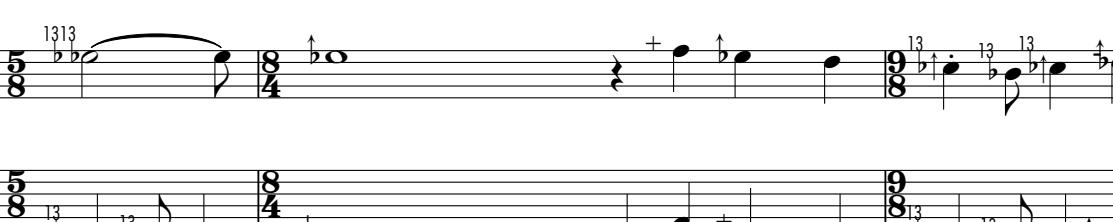
Tamb.

T.-t.

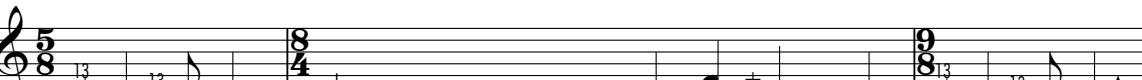
Vc.

The Unnameable

22 180

Glock. { 

Ob.

Pno. { 

Tamb.

T.-t. {

Vc. {

183

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

The Unnameable

187

Glock.

Ob.

Pno.

Tamb.

T.-t.

Vc.

This section contains six staves. The first three staves (Glock, Ob., Pno.) are in common time (indicated by a '4'). The last three staves (Tamb., T.-t., Vc.) are in 2/4 time (indicated by a '2'). Measure 187 starts with a single note on each staff. Measures 188-189 show various rhythmic patterns, including eighth and sixteenth notes. Measure 190 concludes with a dynamic of *p*.

191

Pno.

This section shows a single piano staff. The time signature changes frequently: 5/8, 3/4, 5/4, and 8/8. The piano plays a melodic line with various dynamics and articulations.

195

Pno.

This section shows a single piano staff. The time signature changes between 3/4 and 6/4. The piano plays a rhythmic pattern of eighth and sixteenth notes.

February 27 - March 8, 2012
Germantown, NY