

# Rivers of Sand

*for 7 musicians*

*to Eduardo Leandro*

B.K.Zervigón

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# Rivers of Sand

## Instrumentation

Flute & Contrabass Flute

Trombone

Viola

2 Cellos

Piano with two players

*Composed summer 2021*

*Commisioned by Stony Brook University for the Stony Brook Contemporary Chamber Players.*

*Special thanks to Perry Goldstein*

*Hurricane Ida piled 4 feet of sand on the coastal community of Grand Isle, LA.*

*This was some of the worst storm damage of all time, and the namesake of this piece.*



# Rivers of Sand

*for 7 musicians*

*to Eduardo Leandro*

I. Sand Lake Delta Swing . . . . . 1

i. The Sky's a Flute . . . . . 11

ii. "a clench of sunlight..." . . . . . 18

II. Tons of it Piled Up- like dunes, ash, corpses . . . . . 21

iii. & begin again . . . . . 28

notes . . . . . 32











Handwritten musical score for a chamber ensemble. The score is divided into two systems, each with a 4-measure time signature. The instruments are Flute (Fl), Trumpet (Trb), Viola (Vla), Violin I (Vic), Violin II (Vic), Piano (Pno), and Harp (Harp).

**First System (Measures 1-4):**

- Fl:** Measures 1-3 are whole notes (F4, A4, C5). Measure 4 is a half note (F4). Above measures 1-3 is a slur with the instruction "release embouchure pressure" and an arrow pointing to the notes. Above measure 4 is the instruction "air" with an arrow pointing to the note.
- Trb:** Measures 1-3 are whole notes (F4, A4, C5). Measure 4 is a half note (F4). Dynamics: *p* (measure 1), *sfz* (measure 2), *f* (measure 3), *norm.* (measure 4).
- Vla:** Measures 1-3 are eighth notes (F4, A4, C5). Measure 4 is a half note (F4). Dynamics: *mp* (measure 1), *f* (measure 3), *norm.* (measure 4). Above measures 1-3 is a slur with the instruction "C senza sord".
- Vic (I & II):** Measures 1-3 are whole notes (F4, A4, C5). Measure 4 is a half note (F4). Dynamics: *ppp* (measure 1), *sfz* (measure 2), *f* (measure 3), *norm.* (measure 4). Above measures 1-3 is a slur with the instruction "PPP, barely speaking duration of one long up-bow".
- Pno:** Measures 1-3 are eighth notes (F4, A4, C5). Measure 4 is a half note (F4). Dynamics: *pp* (measure 1), *sfz* (measure 2), *f* (measure 3), *norm.* (measure 4). Above measures 1-3 is a slur with the instruction "Una Corda".
- Harp:** Measures 1-3 are whole notes (F4, A4, C5). Measure 4 is a half note (F4). Dynamics: *ppp* (measure 1), *sfz* (measure 2), *f* (measure 3), *norm.* (measure 4). Above measures 1-3 is a slur with the instruction "PPP, barely speaking duration of one long up-bow".

**Second System (Measures 5-8):**

- Fl:** Measures 5-8 are eighth notes (F4, A4, C5, F4, A4, C5, F4, A4). Dynamics: *p* (measure 5), *mf* (measure 6), *mp* (measure 7), *f* (measure 8).
- Trb:** Measures 5-8 are eighth notes (F4, A4, C5, F4, A4, C5, F4, A4). Dynamics: *p* (measure 5), *mf* (measure 6), *mp* (measure 7), *f* (measure 8).
- Vla:** Measures 5-8 are eighth notes (F4, A4, C5, F4, A4, C5, F4, A4). Dynamics: *p* (measure 5), *mf* (measure 6), *pp* (measure 7), *mf* (measure 8).
- Vic (I & II):** Measures 5-8 are eighth notes (F4, A4, C5, F4, A4, C5, F4, A4). Dynamics: *p* (measure 5), *mf* (measure 6), *pp* (measure 7), *mf* (measure 8).
- Pno:** Measures 5-8 are eighth notes (F4, A4, C5, F4, A4, C5, F4, A4). Dynamics: *p* (measure 5), *mf* (measure 6), *pp* (measure 7), *mf* (measure 8).
- Harp:** Measures 5-8 are eighth notes (F4, A4, C5, F4, A4, C5, F4, A4). Dynamics: *p* (measure 5), *mf* (measure 6), *pp* (measure 7), *mf* (measure 8).

**Handwritten Annotations:**

- Fl:** "Gently Swinging, Winding" (above measures 5-8), "lip down ~13p" (above measure 8).
- Trb:** "Ritard" (above measure 6), "Rall. trem." (above measure 7).
- Vla:** "Ritard" (above measure 6), "Rall. trem." (above measure 7).
- Vic (I & II):** "Ritard" (above measure 6), "Rall. trem." (above measure 7).
- Pno:** "Ritard" (above measure 6), "Rall. trem." (above measure 7).
- Harp:** "Ritard" (above measure 6), "Rall. trem." (above measure 7).



(8)  
(4)

release Embouchure  
as before

Rubato -----

6  
4

Fl

mf

f

mf

p

mf

Trb

pp

mf

p

Vla

mf

p

mf

p

mf

Vic

mf

p

mf

p

Vic

mf

p

Pno

1

2

To Piano Secondo

PPP, Senza Cusc.

ISIC.com 1877 685-6397 MP-710

Pitches may fluctuate more than written.

3-18

Play

FI

finger

T1b

Via

vlc

VIC

pro

1

2

Rit.

5

(trem.)

$$= PP$$

greatly lessen pressure in  
one long stroke.

Rail  
tram.

(m-s-P)

2

quas

mf, singing

PPP, una corda



Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl), Trumpet (trb.), Violin (Vla), Viola (Vlc), Violoncello (Vlc), Piano (Pno), and Cello/Double Bass (Csb). The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, pp, ppp), and performance instructions like 'Rubato', 'Ritardando', 'Allegretto', and 'Poco mosso'. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 17:16.

6  
4

Fl

Bend.

f mp cresc.

3

f più f

Trb

f

ms

f

f

Vla

legato I II III I II III ...

f decresc.

as fast as possible

I II III II I

Repeat gesture for Half note.

Poco Roll gesture

Roll trem.

p f ms f

Vlc

I II III

Maintain string crossings while gliding freely on III

mf decresc.

12:8

6:4

p

mf

accl trem.

Vlc

Sub.to mp

mp

f

mp

f

f

f

3:2

più f

Pno 1

pp

3:2

3:2

3:2

3:2

f

552

mf

f

2 (cinsia)

p

p

Strike string w/ finger gently

pp



Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl), Fingering (Fg), Trumpet (Trb), Viola (Vla), Violin I (Vic), Violin II (Vic), Piano 1 (Pn 1), and Piano 2 (Pn 2). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *mp*, *pp*, *sfz*, *p*). Performance instructions like "Rall. trem.", "accel. trem.", "poco decisc.", "poco a poco decisc.", "singling", "overbow", "normal pressure", and "close." are present. The score is marked with a 4/4 time signature and a 6/4 time signature. The manuscript is dated 1944.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl), Trombone (Tb), Violin (Vla), Viola (Vic), Violoncello (Vlc), Piano (Pno), and Double Bass (2). The score includes various musical notations such as notes, rests, dynamics (pp, f, mf, p, mp, sfz), and performance instructions like "Senza Rall.", "Senza sord.", "Rall. trem.", "acc. trem.", "fingering", "5:4", and "Subito mp". A 4/4 time signature is indicated at the top left. The score is written in a single system with multiple staves.



Handwritten musical score for a multi-instrument ensemble. The score is divided into two systems, each with a rehearsal mark (5 and 4) and a key signature change (from D major to D minor).

**System 1 (Rehearsal 5):**

- Flute (Fl):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *ff* and *f*. A note is marked *Rail trem.* (Rail tremolo).
- Trumpet (Trb):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *f* and *ff*.
- Violin (Vla):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *f* and *p*. A note is marked *overbaw* (overbaw) and *normal pressure* (normal pressure).
- Viola (Vic):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *p* and *p < p*.
- Piano (Pn):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *mf* and *f*.

**System 2 (Rehearsal 4):**

- Flute (Fl):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *ff* and *f*. A note is marked *Rail trem.* (Rail tremolo).
- Trumpet (Trb):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *fff* and *f*.
- Violin (Vla):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *f* and *ff*.
- Viola (Vic):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *fff* and *ff*.
- Piano (Pn):** Starts with a 3:2 ratio, then a 3:2 ratio, and a 3:2 ratio. Dynamics include *mf* and *f*.

**Annotations and Performance Instructions:**

- Rehearsal 5:** *5* (written above the staff).
- Rehearsal 4:** *4* (written above the staff).
- Key Signature:** D major (first system) to D minor (second system).
- Tempo/Style:** *Rep. ad lib. for 2 beats* (written above the staff).
- Performance Instructions:** *Rail trem.* (Rail tremolo), *Without delay of rise, Play into i* (written above the staff).
- Dynamic Markings:** *ff*, *f*, *p*, *mf*, *fff*, *pp*.
- Ratio Markings:** *3:2* (written above the staff).
- Other Markings:** *overbaw* (overbaw), *normal pressure* (normal pressure), *mf*, *ff*, *fff*, *pp*.

## i. interlude or set-back; The Sky's a Flute

Handwritten musical score for a piece titled "i. interlude or set-back; The Sky's a Flute". The score is written for a full orchestra and includes a piano (Pno) section.

**Key markings and tempo:**

- Tempo:  $\text{♩} \approx 60$
- Time signature:  $\frac{5}{4}$

**Instrument parts and markings:**

- Flute (Fl):** Starts with a  $pp$  dynamic, followed by a crescendo to  $f$ . A  $p$  dynamic is marked at the end.
- Trumpet (trb):** Features a melodic line with  $fff$  dynamics and  $sfz$  accents. A "slight overbump" marking is present.
- Violin I (Vla):** Features a melodic line with  $ff$  dynamics and "uneven" and "slight overbump" markings.
- Violin II (Vic):** Features a melodic line with  $ff$  dynamics and "uneven" and "slight overbump" markings.
- Viola (Vlc):** Features a melodic line with  $ff$  dynamics and "uneven" and "slight overbump" markings.
- Piano (Pno):** Features a melodic line with  $ff$  dynamics and "uneven" and "slight overbump" markings.

**Performance instructions:**

- Rubato:** Indicated for the Flute, Violin I, and Violin II parts.
- sfz:** *sforzando* accents are marked throughout the score.
- ff:** *fortissimo* dynamics are marked throughout the score.
- pp:** *pianissimo* dynamic is marked at the beginning of the Flute part.
- p:** *piano* dynamic is marked at the end of the Flute part.
- III:** A section marked with a Roman numeral III is present in the Violin II part.
- IV:** A section marked with a Roman numeral IV is present in the Violin II part.
- Rfz:** *ritardando* marking is present in the Violin II part.
- (ff):** *fortissimo* dynamic is marked in the Violin II part.

**Handwritten notes:**

- "slight overbump" (written twice)
- "uneven" (written twice)
- "sfz" (written multiple times)
- "ff" (written multiple times)
- "pp" (written once)
- "p" (written once)
- "Rubato" (written three times)
- "Rfz" (written once)
- "(ff)" (written once)



Handwritten musical score for a string quartet and piano. The score is divided into five measures. The first measure is in 1+1/8+4 time, the second in 5/4, the third in 1/8, the fourth in 5/4, and the fifth in 1+1/8+4. The instruments are Flute (Fl), Trombone (Tb), Violin (Vla), Violoncello (Vlc), Violoncello (Vlc), Piano (Pno), and Double Bass (Cb). The score includes various musical notations such as notes, rests, dynamics (p, mp, f, ff), articulation (accents, slurs), and performance instructions (Rubato, Rfz, 3:2, 5:4). The piano part features complex chords and a melodic line with a 'non vib' instruction. The double bass part has a 'Ped' instruction.

Handwritten musical score for a string quartet and piano. The score is divided into five measures, each with a measure number (5, 1, 1, 5, 1) and a time signature (4/4). The instruments are Flute (F), Trombone (Tb), Violin I (Vla), Violin II (Vic), Viola (Vlc), and Piano (Pno).

**Measure 5:** Flute (F) has a dynamic of *f* and a tempo marking of *Poco*. Trombone (Tb) has a dynamic of *ff* and a tempo marking of *Poco*. Violin I (Vla) has a dynamic of *f* and a tempo marking of *Poco*. Violin II (Vic) has a dynamic of *f* and a tempo marking of *Poco*. Viola (Vlc) has a dynamic of *f* and a tempo marking of *Poco*. Piano (Pno) has a dynamic of *f* and a tempo marking of *Poco*.

**Measure 1:** Flute (F) has a dynamic of *f* and a tempo marking of *Poco*. Trombone (Tb) has a dynamic of *ff* and a tempo marking of *Poco*. Violin I (Vla) has a dynamic of *f* and a tempo marking of *Poco*. Violin II (Vic) has a dynamic of *f* and a tempo marking of *Poco*. Viola (Vlc) has a dynamic of *f* and a tempo marking of *Poco*. Piano (Pno) has a dynamic of *f* and a tempo marking of *Poco*.

**Measure 1:** Flute (F) has a dynamic of *f* and a tempo marking of *Poco*. Trombone (Tb) has a dynamic of *ff* and a tempo marking of *Poco*. Violin I (Vla) has a dynamic of *f* and a tempo marking of *Poco*. Violin II (Vic) has a dynamic of *f* and a tempo marking of *Poco*. Viola (Vlc) has a dynamic of *f* and a tempo marking of *Poco*. Piano (Pno) has a dynamic of *f* and a tempo marking of *Poco*.

**Measure 5:** Flute (F) has a dynamic of *f* and a tempo marking of *Poco*. Trombone (Tb) has a dynamic of *ff* and a tempo marking of *Poco*. Violin I (Vla) has a dynamic of *f* and a tempo marking of *Poco*. Violin II (Vic) has a dynamic of *f* and a tempo marking of *Poco*. Viola (Vlc) has a dynamic of *f* and a tempo marking of *Poco*. Piano (Pno) has a dynamic of *f* and a tempo marking of *Poco*.

**Measure 1:** Flute (F) has a dynamic of *f* and a tempo marking of *Poco*. Trombone (Tb) has a dynamic of *ff* and a tempo marking of *Poco*. Violin I (Vla) has a dynamic of *f* and a tempo marking of *Poco*. Violin II (Vic) has a dynamic of *f* and a tempo marking of *Poco*. Viola (Vlc) has a dynamic of *f* and a tempo marking of *Poco*. Piano (Pno) has a dynamic of *f* and a tempo marking of *Poco*.



Handwritten musical score for a string quartet and flute. The score is divided into four systems. The first system shows the Flute (Fl) and Violin I (Vc) parts. The second system shows the Violin II (Vla) and Violoncello (Vcl) parts. The third system shows the Viola (Vla) and Violoncello (Vcl) parts. The fourth system shows the Flute (Fl) and Violin I (Vc) parts. The score includes various musical notations such as notes, rests, dynamics (f, mf, p, pp), and performance instructions (e.g., "air gust", "p gently flicker").

[illegible]



Handwritten musical score for a string quartet and piano. The score is divided into two systems. The first system includes staves for Violin I (Vla), Violin II (Vlc), Violoncello (Vll), and Piano (Pno). The piano part features complex rhythmic patterns and dynamic markings like 'mf' and 'f'. The second system continues the piano part with a 'sfz' marking. A large 'H' is written in the top right corner.

Handwritten musical score for piano, featuring a 6/4 time signature and the tempo marking "piu mosso". The score is written on two systems of staves. The first system includes dynamic markings like "ff" and "sfz", and articulation like "R.H." and "L.H.". The second system continues the piece with a "y" marking and a large slur over the right hand.



$\approx 40$ ,  
in time  
mp

Rec. until  
Pno stops.

VIA  
pp  
msp

VIC  
pp  
msp

VIC  
pp

(6)  
(4)

Pno

1

2

as fast  
as possible

fff

fff

$\approx X6$   
Poco a poco  
delesc. a mp,  
Senza Rall

mp

mp

(articulate A<sub>4</sub> - F<sub>4</sub> motion)

Do not release ped.  
Pld into ii.





ii, "a Clench of Sunlight..."

♩ = 20 extremely slow,  
as if Telling,  
drifting to nothing.  
• = ♩  
♪ = }

73

2

3

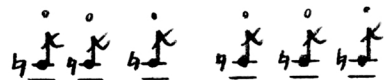
[illegible]

2: Rest until II

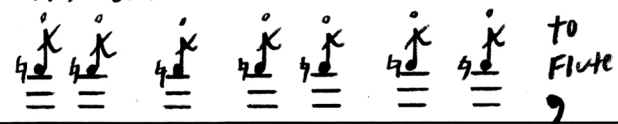
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3

*pp, flicker partial ad. lib.*

5

*pp, ad. lib.*

1

*Do not stop.  
Play into II.*

Contra Fl

mp  $\text{p}$

Trb

0

glis. (4e)

3:2

p

Vla

sul  
tasto

mp

Vlc

sul  
tasto

mp

Vlc

sul  
tasto

mp

Pno

3:2

Rubato

15

(loco)

15

PPP

Subito  
senza  
ped.

$\text{♩} \approx 45$

**K** 5/4

Pho 1

2 (inside)

tam-tam line  
Rubato

3:2 5:4

mf let ring

p

ff

Vla

expressive  
Sotto voce

3:2

mf

mp, sotto voce

5:4 (4-  
~75%)

**L**

1 1  
2 4

Vla

5:4

expressive  
Sotto voce

3:2

mf

Viol

3:2

mf

Pho 1

expressive  
Sotto voce

3:2

mf

2  
2  
Poco più mosso. (Allegro)

Vla

Vlc

Vlc

(mf)

(mf)



5  
4

M

 $\text{♩} \approx 60$ 

accel.

 $\text{♩} \approx 80$ 

Handwritten musical score for a string quartet and piano, featuring dynamic markings, articulation, and performance instructions.

**Flute (Fl):** Melodic line with dynamics *f*, *f*, *p*, *f*, *(f)*. Includes a *Bend* instruction.

**Trumpet (Tr):** Sustained notes with dynamics *sfz*, *sfz*. Includes a *Bend* instruction.

**Violin I (Vla):** Rapid sixteenth-note passages with dynamics *mp*, *f*, *pp*, *mp*, *f*. Includes a *5:4* ratio marking and a *Subito pp* instruction.

**Violin II (Vlc):** Rapid sixteenth-note passages with dynamics *mp*, *f*, *pp*, *mp*, *f*. Includes a *5:4* ratio marking and a *Subito pp* instruction.

**Violoncello (Vcl):** Rapid sixteenth-note passages with dynamics *mp*, *f*, *pp*, *mp*, *f*. Includes a *5:4* ratio marking and a *Subito pp* instruction.

**Piano (Pno):** Sustained notes with dynamics *mf*, *f*. Includes a *Sim.* (Simile) instruction.

**Pedals:** Pedal markings at the bottom of the page, including *f* and *Ped. Sim.*

Handwritten musical score for a string quartet and piano. The score is divided into three measures. The first measure shows the Flute (Fl) and Violin I (Vla) parts. The second measure shows the Violin II (Vlc) and Violoncello (Vcl) parts. The third measure shows the Piano (Pno) part. The score includes various musical notations such as notes, rests, dynamics (p, f, sfz), and performance instructions (e.g., 'bind', 'sing out', 'poco rall').

Handwritten musical score for a string quartet and piano. The score is written on six staves, with the first five staves representing the string quartet (Flute, Trumpet, Violin I, Violin II, Viola) and the last two staves representing the piano (Piano 1 and Piano 2). The key signature is one flat (B-flat), and the time signature is 4/4.

**Flute (Fl):** The first staff features a melodic line with a 5:4 ratio indicated above the first measure. The dynamics range from *f* to *ff*.

**Trumpet (Tr):** The second staff shows a melodic line with a 5:4 ratio indicated above the first measure. The dynamics range from *f* to *sfz*.

**Violin I (Vla):** The third staff features a melodic line with a 5:4 ratio indicated above the first measure. The dynamics range from *f* to *ff*.

**Violin II (Vic):** The fourth staff features a melodic line with a 5:4 ratio indicated above the first measure. The dynamics range from *f* to *ff*.

**Viola (Vlc):** The fifth staff features a melodic line with a 5:4 ratio indicated above the first measure. The dynamics range from *f* to *ff*.

**Piano (Pno):** The sixth staff features a melodic line with a 6:4 ratio indicated above the first measure. The dynamics range from *ff* to *mp*. The piano part includes a section marked "8" and "Cloc" (Cloc). The piano part also includes a section marked "3:2" and "3:2".

**Other markings:** The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *ff*, *sfz*, *mp*). The piano part includes a section marked "8" and "Cloc" (Cloc).



Handwritten musical score for a rehearsal, featuring staves for Flute (Fl), Trombone (Tb), Viola (Vla), Violin I (Vlc), Violin II (Vla), and Piano (Pno). The score is divided into two systems by a vertical line.

**Flute (Fl):** The first staff shows a melodic line with a dynamic marking of *f* (forte). A handwritten note "Harmonic Series Tip" is present. The second system shows a continuation of the line with a dynamic marking of *f* and a note "Rep. until cued to stop. accel. e. cresc. molto ignore other players".

**Trombone (Tb):** The first staff shows a melodic line with a dynamic marking of *mp* (mezzo-piano). A handwritten note "decresc. a niente" is present. The second system shows a continuation of the line with a dynamic marking of *mp* and a note "Rep. until cued to stop. accel. e. cresc. molto ignore other players".



**Viola (Vla):** The first staff shows a melodic line with a dynamic marking of *f*. The second system shows a continuation of the line with a dynamic marking of *f* and a note "Rep. until cued to stop. accel. e. cresc. molto ignore other players".

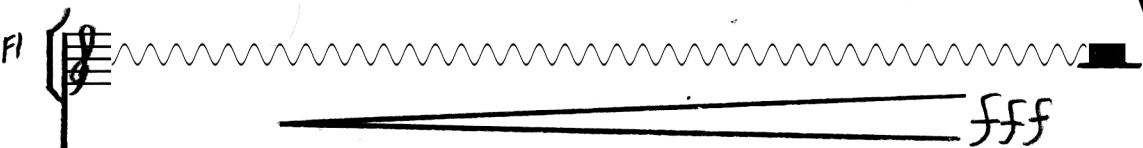
**Violin I (Vlc):** The first staff shows a melodic line with a dynamic marking of *f*. The second system shows a continuation of the line with a dynamic marking of *f* and a note "Rep. until cued to stop. accel. e. cresc. molto ignore other players".

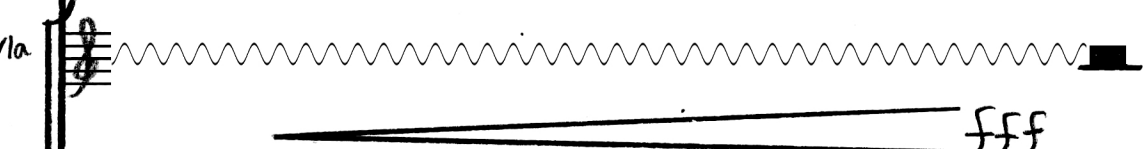
**Violin II (Vla):** The first staff shows a melodic line with a dynamic marking of *f*. The second system shows a continuation of the line with a dynamic marking of *f* and a note "Rep. until cued to stop. accel. e. cresc. molto ignore other players".

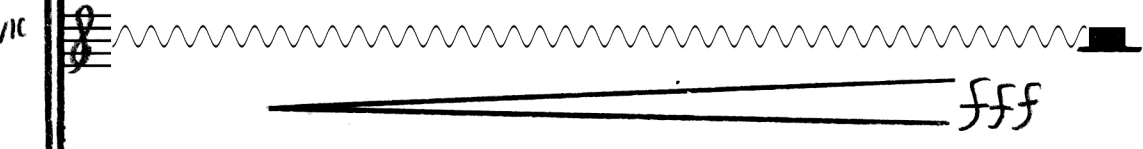
**Piano (Pno):** The first staff shows a melodic line with a dynamic marking of *ff* (fortissimo). A handwritten note "Legatissimo" is present. The second system shows a continuation of the line with a dynamic marking of *ff* and a note "Rep. until cued to stop. accel. e. cresc. molto ignore other players".

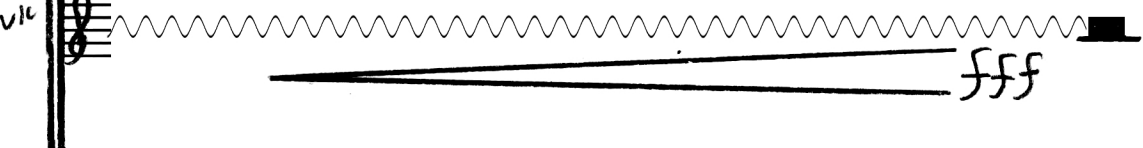
**Other markings:** The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "Rest until cue" is present at the bottom of the second system.

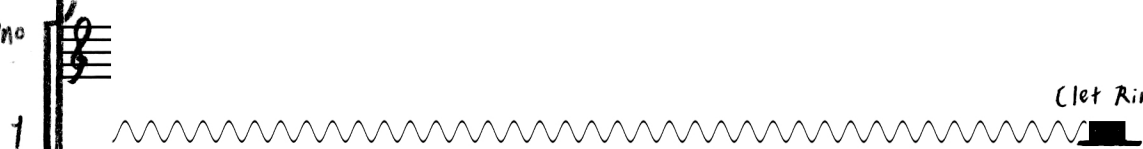
tutti  
1a  
forza  cue 

Fl 

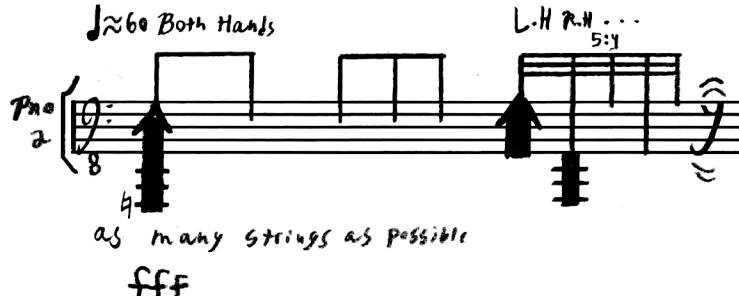
Vla 

Vlc 

Vlc 

Pno 

(let Ring)



~60 Both Hands

L.H R.H ... 5:1

as many strings as possible

fff

Handwritten musical score for a string quartet and piano, featuring various tempo and performance markings.

**Tempo and Performance Markings:**

- Flute (Fl):**  $\text{rit.}$  (Ritardando),  $\text{air}$  (aer),  $\text{tone}$ ,  $\text{poco più mosso}$  (7/8,  $\text{rit. molto}$ ),  $\text{subito}$  (4/4,  $\text{rit. molto}$ ),  $\text{Senza Calzura}$  (without Calzura).
- Violins (Vla, Vle):**  $\text{con sord}$  (with mutes),  $\text{sul fassetto}$  (on the fassetto),  $\text{sul ponticello}$  (on the bridge).
- Piano (Pno):**  $\text{mp}$  (mezzo-piano),  $\text{pp}$  (pianissimo),  $\text{mf}$  (mezzo-forte),  $\text{pp}$  (pianissimo),  $\text{pp}$  (pianissimo).

**Other Markings:**

- $\text{Bend.}$  (Bend).
- $\text{as before}$  (as before).
- $\text{maintain finger position on both strings}$  (maintain finger position on both strings).
- $\text{mute on strings, closest to tuning pegs. a soft, damped sound.}$  (mute on strings, closest to tuning pegs. a soft, damped sound).

**Handwritten Notes:**

- $\text{Rit.}$  (Ritardando).
- $\text{air}$  (aer).
- $\text{tone}$ .
- $\text{poco più mosso}$  (7/8,  $\text{rit. molto}$ ).
- $\text{subito}$  (4/4,  $\text{rit. molto}$ ).
- $\text{Senza Calzura}$  (without Calzura).
- $\text{con sord}$  (with mutes).
- $\text{sul fassetto}$  (on the fassetto).
- $\text{sul ponticello}$  (on the bridge).
- $\text{mp}$  (mezzo-piano).
- $\text{pp}$  (pianissimo).
- $\text{mf}$  (mezzo-forte).
- $\text{Bend.}$  (Bend).
- $\text{as before}$  (as before).
- $\text{maintain finger position on both strings}$  (maintain finger position on both strings).
- $\text{mute on strings, closest to tuning pegs. a soft, damped sound.}$  (mute on strings, closest to tuning pegs. a soft, damped sound).



Handwritten musical score on page 29, featuring multiple staves and various musical notations.

**Tempo and Performance Markings:**

- 5** *Subito*  $\text{♩} \approx 85$
- 4** *Rit. molto.*
- 7**  $\text{♩} \approx 43$
- (Senza caesura)*
- (Con pausa e caesura)*
- (Senza fermata e caesura)*
- (Sul ponticello)*

**Dynamic Markings:**

- mp* (mezzo-piano)
- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)
- Poco* (a little)

**Other Notations:**

- Handwritten numbers **7** and **8** above the first staff.
- Handwritten numbers **5** and **4** above the second staff.
- Handwritten numbers **7** and **8** above the third staff.
- Handwritten numbers **7** and **8** above the fourth staff.
- Handwritten numbers **7** and **8** above the fifth staff.
- Handwritten numbers **7** and **8** above the sixth staff.
- Handwritten numbers **7** and **8** above the seventh staff.
- Handwritten numbers **7** and **8** above the eighth staff.
- Handwritten numbers **7** and **8** above the ninth staff.
- Handwritten numbers **7** and **8** above the tenth staff.
- Handwritten numbers **7** and **8** above the eleventh staff.
- Handwritten numbers **7** and **8** above the twelfth staff.
- Handwritten numbers **7** and **8** above the thirteenth staff.
- Handwritten numbers **7** and **8** above the fourteenth staff.
- Handwritten numbers **7** and **8** above the fifteenth staff.
- Handwritten numbers **7** and **8** above the sixteenth staff.
- Handwritten numbers **7** and **8** above the seventeenth staff.
- Handwritten numbers **7** and **8** above the eighteenth staff.
- Handwritten numbers **7** and **8** above the nineteenth staff.
- Handwritten numbers **7** and **8** above the twentieth staff.
- Handwritten numbers **7** and **8** above the twenty-first staff.
- Handwritten numbers **7** and **8** above the twenty-second staff.
- Handwritten numbers **7** and **8** above the twenty-third staff.
- Handwritten numbers **7** and **8** above the twenty-fourth staff.
- Handwritten numbers **7** and **8** above the twenty-fifth staff.
- Handwritten numbers **7** and **8** above the twenty-sixth staff.
- Handwritten numbers **7** and **8** above the twenty-seventh staff.
- Handwritten numbers **7** and **8** above the twenty-eighth staff.
- Handwritten numbers **7** and **8** above the twenty-ninth staff.
- Handwritten numbers **7** and **8** above the thirtieth staff.
- Handwritten numbers **7** and **8** above the thirty-first staff.
- Handwritten numbers **7** and **8** above the thirty-second staff.
- Handwritten numbers **7** and **8** above the thirty-third staff.
- Handwritten numbers **7** and **8** above the thirty-fourth staff.
- Handwritten numbers **7** and **8** above the thirty-fifth staff.
- Handwritten numbers **7** and **8** above the thirty-sixth staff.
- Handwritten numbers **7** and **8** above the thirty-seventh staff.
- Handwritten numbers **7** and **8** above the thirty-eighth staff.
- Handwritten numbers **7** and **8** above the thirty-ninth staff.
- Handwritten numbers **7** and **8** above the fortieth staff.
- Handwritten numbers **7** and **8** above the forty-first staff.
- Handwritten numbers **7** and **8** above the forty-second staff.
- Handwritten numbers **7** and **8** above the forty-third staff.
- Handwritten numbers **7** and **8** above the forty-fourth staff.
- Handwritten numbers **7** and **8** above the forty-fifth staff.
- Handwritten numbers **7** and **8** above the forty-sixth staff.
- Handwritten numbers **7** and **8** above the forty-seventh staff.
- Handwritten numbers **7** and **8** above the forty-eighth staff.
- Handwritten numbers **7** and **8** above the forty-ninth staff.
- Handwritten numbers **7** and **8** above the fiftieth staff.
- Handwritten numbers **7** and **8** above the fifty-first staff.
- Handwritten numbers **7** and **8** above the fifty-second staff.
- Handwritten numbers **7** and **8** above the fifty-third staff.
- Handwritten numbers **7** and **8** above the fifty-fourth staff.
- Handwritten numbers **7** and **8** above the fifty-fifth staff.
- Handwritten numbers **7** and **8** above the fifty-sixth staff.
- Handwritten numbers **7** and **8** above the fifty-seventh staff.
- Handwritten numbers **7** and **8** above the fifty-eighth staff.
- Handwritten numbers **7** and **8** above the fifty-ninth staff.
- Handwritten numbers **7** and **8** above the sixtieth staff.
- Handwritten numbers **7** and **8** above the sixty-first staff.
- Handwritten numbers **7** and **8** above the sixty-second staff.
- Handwritten numbers **7** and **8** above the sixty-third staff.
- Handwritten numbers **7** and **8** above the sixty-fourth staff.
- Handwritten numbers **7** and **8** above the sixty-fifth staff.
- Handwritten numbers **7** and **8** above the sixty-sixth staff.
- Handwritten numbers **7** and **8** above the sixty-seventh staff.
- Handwritten numbers **7** and **8** above the sixty-eighth staff.
- Handwritten numbers **7** and **8** above the sixty-ninth staff.
- Handwritten numbers **7** and **8** above the seventieth staff.
- Handwritten numbers **7** and **8** above the seventy-first staff.
- Handwritten numbers **7** and **8** above the seventy-second staff.
- Handwritten numbers **7** and **8** above the seventy-third staff.
- Handwritten numbers **7** and **8** above the seventy-fourth staff.
- Handwritten numbers **7** and **8** above the seventy-fifth staff.
- Handwritten numbers **7** and **8** above the seventy-sixth staff.
- Handwritten numbers **7** and **8** above the seventy-seventh staff.
- Handwritten numbers **7** and **8** above the seventy-eighth staff.
- Handwritten numbers **7** and **8** above the seventy-ninth staff.
- Handwritten numbers **7** and **8** above the eightieth staff.
- Handwritten numbers **7** and **8** above the eighty-first staff.
- Handwritten numbers **7** and **8** above the eighty-second staff.
- Handwritten numbers **7** and **8** above the eighty-third staff.
- Handwritten numbers **7** and **8** above the eighty-fourth staff.
- Handwritten numbers **7** and **8** above the eighty-fifth staff.
- Handwritten numbers **7** and **8** above the eighty-sixth staff.
- Handwritten numbers **7** and **8** above the eighty-seventh staff.
- Handwritten numbers **7** and **8** above the eighty-eighth staff.
- Handwritten numbers **7** and **8** above the eighty-ninth staff.
- Handwritten numbers **7** and **8** above the ninetieth staff.
- Handwritten numbers **7** and **8** above the ninety-first staff.
- Handwritten numbers **7** and **8** above the ninety-second staff.
- Handwritten numbers **7** and **8** above the ninety-third staff.
- Handwritten numbers **7** and **8** above the ninety-fourth staff.
- Handwritten numbers **7** and **8** above the ninety-fifth staff.
- Handwritten numbers **7** and **8** above the ninety-sixth staff.
- Handwritten numbers **7** and **8** above the ninety-seventh staff.
- Handwritten numbers **7** and **8** above the ninety-eighth staff.
- Handwritten numbers **7** and **8** above the ninety-ninth staff.
- Handwritten numbers **7** and **8** above the one hundredth staff.

**Additional Notes:**

- Maintain finger position as before*
- Mute as before.*

Poco rit. —————> Rit. molto. —————>  $\text{♩} \approx 30$

Handwritten musical score for a string quartet and piano, page 30. The score is divided into four measures by vertical bar lines. The instruments are Flute (Fl), Trombone (Tb), Violin I (Vla), Violin II (Vlc), Violoncello (Vlc), Piano (Pno), and two additional parts labeled 1 and 2.

**Measure 1:**

- Fl:  $\text{mp}$  (mezzo-piano), notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Tb: Rest.
- Vla:  $\text{pp}$  (pianissimo), notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Vlc:  $\text{pp}$ , notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Vlc:  $\text{pp}$ , notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Pno: Rest.
- 1: Rest.
- 2: Rest.

**Measure 2:**

- Fl: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Tb: Rest.
- Vla: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Vlc: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Vlc: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Pno: Rest.
- 1: Rest.
- 2: Rest.

**Measure 3:**

- Fl: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Tb: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *pp possible*.
- Vla: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *(pp)*.
- Vlc: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *(pp)*.
- Vlc: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *m.s.p. very little pitch*.
- Pno: Rest.
- 1: Rest.
- 2: Rest.

**Measure 4:**

- Fl: *Bend.* (Bend), notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ .
- Tb: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *pp possible*.
- Vla: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *(pp)*.
- Vlc: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *(pp)*.
- Vlc: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *(pp)*.
- Pno: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *p* to *mf* dynamic.
- 1: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *p* to *mf* dynamic.
- 2: Notes:  $\text{F}_4$ ,  $\text{G}_4$ ,  $\text{A}_4$ ,  $\text{B}_4$ ,  $\text{C}_5$ . *p* to *mf* dynamic.

A handwritten musical score for piano and orchestra. The score is written on ten staves. The top five staves are for the piano, and the bottom five are for the orchestra. The music is in 4/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, dynamics (pp, mf, ffff), articulation marks (accents, slurs), and performance instructions like "air gust", "long", "let ring", "Molto sul tasto", and "Subito senza ped.". There are also some markings like "5/4" at the top right and "8" at the bottom left. The handwriting is in black ink on aged paper.

24 September 2021  
New Orleans, LA

Much love  
to  
Eduardo Leandro!

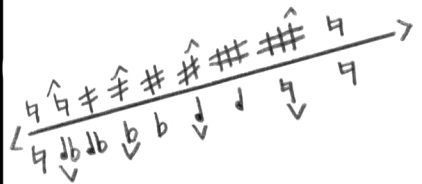


## Notes on Microtones:

Microtonality is a fundamental part of my musical language and allows for a great variety of color. Here I will explain a number of approaches and best practices for you all.

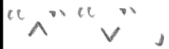
PLEASE NOTE: I am not a super stickler for intonation, and all of this is ends to an expressive means; most (not all) of my pitch material is roundings of a extremely complex abstract idea (usually compressions and expansion of the harmonic series and inversions thereof)- so obsessing over cents will often detract from this meaning. Now allow me to obsess over cents.

### 12 tone equal-temperament extension:



: quarter and eighth tones.

Quarter tones should be as close to in tune as possible most of the time. When followed by a slide/glis, intonation is less important.



: eight tones.



I discourage the performers from thinking of these as a hard and fast plus or minus 25 cents. Instead I would prefer for you all to think “a little sharp” or “a little flat”. Hear the 12 or 24 TET pitch in your head and go just a hair above that.

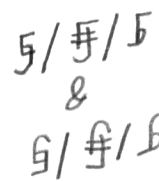
## Harmonic series/ Just Intonation extensions:



: sixth of tones.

The sixth of the tone is perhaps one of the most gorgeous and underutilized colors in the western musical vocabulary. 1/6 of tones occur very frequently across many harmonic structures all around us in the form of 7th partial relationships. For the sake of this piece, there are two approaches one may take to the 1/6 tone. First, one may think of 1/6 of a tone as just that: a 1/6 of a tone being plus or minus 33 cents. I believe this color is so fundamental to future music making that I encourage this approach. If a performer can get 1/6 of a tones as reliably as semi and quarter tones- my oh my!

Alternatively, these may be thought of indicating “as if a seventh partial of the harmonic series”. To tune this way, I would recommend hearing a minor seventh below and pretending that pitch is a 4th partial and your desired pitch is a harmonic (pure) seventh above. Hear the natural harmonic series in your mind’s ear and grab the pitch. One may also think of it as a sort of harmonic flat “te” interval leading to the “do” which is the note a whole step and 31 cents above it (i.e a 7th to 8th partial relationship). Either technique is reliable and the difference between a 1/6 one and a 7th partial relationship is only 2 cents. I chose to use a 7 and upside down 7 to represent this intonation after Ben Johnston’s notation; it can be attached to any accidental to signify the lowering/ raising of a pitch by a 1/6 tone or 7th partial comma.



:5th partial relationships

This is perhaps the most confusing of all my accidentals as it is such a subtle difference. It is really more color than intonation. This is my first time using this accidental outside the context of electric guitar or retuned piano writing. In this work I only use it for the cello part when achieved through scordatura, and for the flute part as a colorful remark. This represents the 5th partial of the harmonic series and it’s inversion, i.e. plus or minus 14 cents. It is crucial for the allusion to the harmonious series. I only use it when the harmony is extremely exposed.

Interpretive Notes:

This work was generously commissioned for the Stony Brook Contemporary Chamber Players in late Summer 2021. This commission came shortly after I had left Baltimore to return to my home town of New Orleans.

I initially began this work as a sort of prototyping of a larger multimedia cycle titled “Into the Gulf”. However, with the impact and fallout of Hurricane Ida, I had to reexamine the format of the work to portray the sonic experience of Ida- an inescapable presence throughout my time working on this piece.

I. Sand Lake Delta Swing

This movement depicts the gentle erosion of coastal barrier islands in South East Louisiana, particularly Burns Point. Burns Point is one of the Southernmost edges of Louisiana. As one approaches the Point, thick marsh and forest gives way to an immense expanse of Gulf. This teetering shelf of land visibly reduces with each passing day. Decayed cypress trees speckle coast where land once was. In this movement, I try to abstract and dilate the erosion of the land, imagining a gently dancing barrier island: “Sand Lake”, drifting into oblivion.

i. Interlude or Setback: the Sky’s a Flute

The storm arrives and sweeps up everything in it’s way. The sound inside a hurricane is unforgettable. Due to the extremely high wind speeds, the air begins to resonate against itself. The different strata/air currents clash and form many different pitches throughout the entirety of the storm. In Hurricane Ida, a very loud F5 was present for nearly a day and a half. Many different “passing tones” would come and go from the sky with incredible certainty and rightness. My husband and I made an ear training exercise of transcribing the harmonies throughout the storm. This pitch content became the basses of this movement.

ii. “a clench of sunlight...”

Taking it’s name from Nicole Cooley’s poem “Recto, Verso”, this movement depicts the eerily serene sky’s of twilight in the days following Ida. For 3 days following the storm, each evening had an intensely vibrant sunset. This seemed a twisted backdrop for such an experience.

“  
A seam in the dirt divides past from present: rope I once set down  
in the sand of the levee, or the girls asleep with me between them,  
as if the three of us will ever again be a single body. In bed, the girls now only  
want stories that forecast their presence. I should tell how I brought them,  
after the storm, to the other city, how we stood between  
the levee and my parents’ house, on River Road, how we walked along  
the floodwall, tangled branches, dirt dried and yellow-rusted while the river  
was still silvering, a clench of sunlight. I wouldn’t let them touch  
the trees, the rocks, the sticks. I carried them in my arms.

Make this scene a book open on a table—The dirt, The water. A page we  
turned. A page ripped out. The present. The past: mud bank, river’s splintered  
light, the crystal birch, a boy who tried to ground himself in my body.  
The time before the time before I lost the borders of myself.  
Spanish moss knotted over tree limbs, and I stood up, I walked away –

In bed, now, here are two pages joined together. I hold my girls and try to  
remember. Girls who won’t remember this, how I am pressed between them  
  
like a leaf on tracing paper.

II. Tons of It Piled Up- like dunes, ash corpses

Things begin to loose a sense of time after a while. Reality takes over in a wash.  
The initial aftermath for many is the beginning of grief. Some losses final and  
permanent, while others are still agonizingly unfolding in slow motion, pulling  
you always into the past.  
“

... A body  
floats and sinks and no one claims it as rain  
breaks open another house, buckles clean  
wood, tears a door apart. Why am I always drawn  
back to the other place, where a girl  
stands at the levee’s edge alone, where a river  
  
flushes with light and promise, where that river  
hasn’t yet spilled over, flooding the body  
of the city? I’d like to step outside myself, tell the girl  
about the city’s future, but endless, stumbling rain  
would drown me out, eye of the storm drawing  
always closer. Floodwater rinses nothing clean.

Nothing could keep any girl safe at the levee’s edge.  
Nothing I write could make a clean river of light.  
Nothing will stop another storm erasing the city.  
“

From “Breach” by Nicole Cooley,  
“Self-Portrait: Concrete, Chalk, Floodwaters”



iii. & begin again

What else could be said “dust off”, “get up or shut up” ?

Anything but “leave” ?

