

and sunshine

I ran out of black paint and sunshine

for String Quartet and Harp

- I. Prelude: Oh, the places you will go!**
- II. Geisel's Waltz**
- III. Song: I know it is wet...**
- IV. The perilous pants eating plants**
- V. Postlude: Your mountain is waiting**

Composed by

Kurt M. Mehlenbacher

**Commissioned by Kathryn Harms, harpist
with funds made possible by a grant from the American Harp Society, Inc.**

For Kathryn Harms and the Altius Quartet

Duration: Approximately 15 minutes

2015

Dedicated with much admiration to

Kathryn Harms, harp
Joshua Ulrich, violin
Andrew Giordano, violin
Andrew Krimm, viola
Zachary Reaves, cello

Program Notes

“Write the piece that you have always wanted to write.” These were the words spoken to me regularly by Robert Kyr, my composition teacher from my time at the Oregon School of Music. For the most part, I always thought I was; each piece in my catalogue garnered more and more passion and enthusiasm from me than the previous. But there was something different about this project than any other I had taken on, though I could not put my finger on it.

When Kathryn proposed the idea of a piece for string quartet and harp, I was immediately captivated by the possibilities of such an ensemble. As we began to research past pieces for the group, it became apparent that, for whatever reason, this ensemble has not been utilized as exhaustively as one would think. Of the pieces of note, André Caplet’s *“Conte Fantastique (The Masque of the Red Death)” d’après Poe* (1924) and R. Murray Schaffer’s *Theseus* (1983) are two major ones that may exist within a musician’s common knowledge. I attribute the success of these pieces not only to their brilliant creators, but also because both composers realized the inherent narrative ability of the ensemble, embedding a vivid and magical story into each piece that is indivisible from the music itself. Taking that cue, I decided to embark on a journey to tell my own story, if only I knew what it was!

As I began work on the piece, the purpose of it changed quite regularly. Initially, I was planning on portraying a type of fantasy world, first without any particular plan, and then with something inspired by the Norse creation myth. That quickly fell by the wayside, however, as I remembered the quote from Dr. Kyr and started looking at everything I wanted to write versus what I thought I should write.

What was this piece I always wanted to write and how do I get to it? As I struggled with this question, it became apparent that honesty was going to be the best approach. In examining myself, I needed to come to grips with my influences. Sure, Tchaikovsky, Vaughan Williams, and Rimsky-Korsakov are my go-tos in a professional conversation, but I was raised listening to the soundtracks of musicals, with Andrew Lloyd Weber being a daily occurrence, followed regularly by the original cast recording of *Les Misérables*. Additionally, I was given a Nintendo Gameboy when I was five, and video games and their music have been a way of life ever since.

In examining all of these influences—especially the ones I had little control in selecting—it really boiled down to one thread that was consistent throughout my childhood, and well into my adulthood: Dr. Seuss. My father used to read *Fox in Socks* to my sister and me at night, I’m almost certain I learned to read with *Green Eggs and Ham* and *One Fish, Two Fish, Red Fish, Blue Fish*, and I still keep a copy of *Did I Ever Tell You How Lucky You Are?* on my bookshelf for when a close friend falls ill and needs to be read to in bed. These were my influences, and this is from where my piece would draw.

Instead of pulling characters or places, it seemed more feasible to draw from Suess’ poetry. Lifting single lines from a number of his books, my plan was to strip them of context and create a section of the piece based on personal interpretation of each isolated sentence. Four of the five movements are constructed through this approach, with the second movement being the only one directly inspired by the illustrations of Suess’ books rather than any text in particular. *Oh, the places you will go!* comes from the book of the same title (admittedly, the book is titled *Oh, the Places You’ll Go!*, but I really dislike contractions in this context) and was Suess’ last book published in his life time (1990). *I know it is wet...* is a fragment from the ever-popular *Cat in the Hat* from 1957, *The perilous pants eating plants* is lifted from *Did I Ever Tell You How Lucky You Are?* (one of my favorites) from 1973, and the last movement, *Your Mountain is Waiting*, comes again from *Oh, the Places You’ll Go!*, though from the last page instead of the first.

I ran out of black paint and sunshine is made possible from the tireless support of Kathryn Harms, whose support of contemporary music and enthusiasm of educating anyone and everyone on the harp and its endless uses in music has led me to rediscover myself and write the piece I have always wanted to write.

Kurt M. Mehlenbacher

Notes to the Performance

While the notation of this piece is hopefully self-explanatory, there are a handful of general performance thoughts that should be addressed:

Articulations:



Staccatos are a “dit” articulation, separated and light.



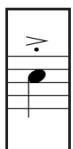
Tenutos are a “doo” articulation, legato in nature with a tiny bit of weight.



Accents are a “dah” articulation, adding much more weight to a note without changing its duration.



Marcatos are a “dot” articulation, heavier than an accent and much shorter.



Staccato accents are separated, more bouncy accents.



Tenuto accents have a bit more weight than accents with a legato touch.

Other Considerations

This work consists of approximately 15 minutes of near-continuous playing for many of the members of the ensemble with no breaks between movements to retune. As such, it is recommended that the ensemble tunes at a slightly higher frequency (c. A 442) to help negate any noticeably-sagging pitch at the end of the piece.

Any note that is tied to an eighth note and followed by an eighth rest indicates that the release occurs on the beat where the eighth note appears

Ponticello should be a very different, glassy color from normal position, wiry and rife with harmonics.

Harmonics, be they natural or artificial, should be played full body and with good tone, regardless of the written dynamic. All other dynamics should be adjusted appropriately based on the context.

In mvt. 3, mm. 14 and 79, the number of notes is not important. The effect of accelerating into and decelerating out of a tremolo is the end goal.

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Score

I ran out of black paint and sunshine

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I. Prelude: Oh, the places you will go!

Spacious; almost fragile; a distant memory (♩ = c. 78)

poco rit. -----

Violin I: senza vib., *p* espress. e legato, *f*, *p*

Violin II: senza vib., *p* espress. e legato, *f*, *p*

Viola: con sord.

Cello: con sord.

Harp: *mf*, *p*

Tempo: ♩ = c. 78

Time signature: 4/4, 3/4

8 ----- Suspended; con rubato (♩ = c. 66)

Vln. I: *f*, *p*, *pp*

Vln. II: *f*, *p*, *pp*

Vla.: senza vib. con sord., (senza vib.), con vib.

Vc.: *ppp* senza vib. con sord., (senza vib.), *mp* con vib.

Harp: *ppp* l.v., *pp*, *mf*

Tempo: ♩ = c. 66

Time signature: 4/4, 3/4

I ran out of black paint and sunshine – I. Prelude: Oh, the places you'll go!

14 *poco accel.*

Vln. I
Vln. II
Vla.
Vc.
Hp.

20 **Broadly; Tempo I**

Vln. I
Vln. II
Vla.
Vc.
Hp.

I ran out of black paint and sunshine – I. Prelude: Oh, the places you'll go!

25 poco accel.-----

Vln. I

Vln. II

Vla.

Vc.

Hp.

pp *mf* *p*

pp *mf* *p*

p *ppp* *pp* *pp*

p *ppp* *p* *pp*

senza vib.

senza vib.

31 molto rit.----- $\text{♩} = 60$

Vln. I

Vln. II

Vla.

Vc.

Hp.

(senza vib.) con vib.

ff *p*

(senza vib.) con vib.

ff *p*

(senza vib.) con vib.

f *pp*

(senza vib.) con vib.

p *f* *pp*

begin roll on beat; espress.

mf *p* espress.

I ran out of black paint and sunshine – I. Prelude: Oh, the places you'll go!

36

senza vib. poco rit. *ppp*

Vln. I senza vib. *ppp*

Vln. II senza vib. *ppp*

Vla. senza vib. senza sord. *ppp*

Vc. senza vib. senza sord. *ppp*

Hp. slow roll *mf* **attacca**

II. Geisel's Waltz

Darkly schmaltzy (♩ = 156)

Violin I *fp* *fp*

Violin II *fp* *ff > pp* *p*

Viola senza sord. pizz. *mf*

Cello *mf*

Hp. *f*

I ran out of black paint and sunshine – II. Geisel's Waltz

6

Vln. I

Vln. II

Vla.

Vc.

Hp.

fp

ff

mf

pp

p

ff

f

p

10

Vln. I

Vln. II

Vla.

Vc.

Hp.

ppp

p

pp

I ran out of black paint and sunshine – II. Geisel's Waltz

14

Score for measures 14-18. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. The time signature changes from 4/4 to 3/4 at the end of measure 18. Dynamics include *p*, *ff*, *pp*, *p*, *mf*, *mf* *espress.*, and *mf*. The Vln. I part features a melodic line with a fermata. The Vln. II part has a tremolo in measure 15. The Vla. part is marked *mf* and *solo*. The Vc. part is marked *mf* *espress.*. The Hp. part is marked *p* and *mf*.

19

Score for measures 19-23. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. The time signature is 3/4. Dynamics include *fp*, *ff*, *pp*, *p*, *arco*, *pizz. arco*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *pp*, *p*, *mf*, and *pp*. The Vln. I part has a melodic line with a fermata. The Vln. II part has a tremolo in measure 19. The Vla. part is marked *arco* and *pizz. arco*. The Vc. part is marked *fp*. The Hp. part is marked *p*, *pp*, *p*, *mf*, and *pp*.

I ran out of black paint and sunshine – II. Geisel's Waltz

24

Score for measures 24-27. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *fp*, *pp*, and *ff*. Performance markings include *pizz.*, *arco*, and a triplet of eighth notes in the Vc. part.

28

Score for measures 28-31. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *fp*, *f*, *ff*, and *p*. Performance markings include *pizz.* and *arco*.

I ran out of black paint and sunshine – II. Geisel's Waltz

33

Violin I: *arco*, *p*, triplets, *fp*, *f*, *pizz.*, *p*

Violin II: *f*, *ff > pp*, *p*, *pizz.*, *f*

Vla.: *f*, *ff > pp*, *p*, *pizz.*, *f*

Vc.: *f*, *ff > pp*, *p*, *pizz.*, *f*

Hp.: *f*, *p*

Measures 33-36, 4/4 time signature.

37

Violin I: *arco*, *p*, *pp*

Violin II: *p*, *pp*

Vla.: *mf*

Vc.: *mf*

Hp.: *mf*

Measures 37-40, 4/4 time signature.

I ran out of black paint and sunshine – II. Geisel's Waltz

Dreaming

41

Vln. I *fp* *ppp* *p*

Vln. II *mf* *espress.*

Vla. *f*

Vc. *fp* *ppp*

Hp.

45

Vln. I *pp* *mf* *espress.*

Vln. II *p* *mf* *espress.*

Vla. *p* *mf* *espress.*

Vc.

Hp. *mf*

I ran out of black paint and sunshine – II. Geisel's Waltz

49

Vln. I

Vln. II

Vla.

Vc.

Hp.

53

Vln. I

Vln. II

Vla.

Vc.

Hp.

I ran out of black paint and sunshine – II. Geisel's Waltz

64 Wispy

Musical score for measures 64-68. The score is for a string quartet and piano. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Hp.). The time signature changes from 3/4 to 4/4 and back to 3/4. The key signature has one flat (B-flat). Dynamics include *ff*, *pp*, *p*, *mf*, and *f*. Performance instructions include *pizz.* for the cello and *pp* for the first violin.

Musical score for measures 69-73. The score is for a string quartet and piano. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Hp.). The time signature changes from 3/4 to 4/4 and back to 3/4. The key signature has one flat (B-flat). Dynamics include *mf*, *espress.*, *ff*, *pp*, *p*, *fp*, and *f*. Performance instructions include *sul pont.* for the first violin and *norm.* for the second violin.

I ran out of black paint and sunshine – II. Geisel's Waltz

74

Score for measures 74-77. The piece is in 3/4 time. The first system includes Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I and II play sustained notes with *f espress.* dynamics. Vla. plays a rhythmic pattern of eighth notes with *p* dynamics. Vc. plays a simple bass line. Hp. provides harmonic support with chords and moving lines in both hands.

78

Score for measures 78-81. The piece continues in 3/4 time. Vln. I and II play sustained notes with *f* dynamics. Vla. plays a rhythmic pattern of eighth notes with *p* dynamics. Vc. plays a simple bass line with *ff* dynamics. Hp. provides harmonic support with chords and moving lines in both hands.

I ran out of black paint and sunshine – II. Geisel's Waltz

Musical score for measures 82-86. The score is for a string quartet and piano. The instruments are Vln. I, Vln. II, Vla., Vc., and Hp. The time signature changes from 4/4 to 2/4 and then to 3/4. The key signature is B-flat major. The score includes dynamic markings such as *p*, *fp*, *mf*, *ff*, and *ffp*. The Vln. I and Vln. II parts have a *p* marking. The Vla. part has a *f espress.* marking. The Vc. part has a *mf* marking and a *ff* marking. The Hp. part has a *ff* marking. The Vc. part has an *arco* marking. The Hp. part has a *ffp* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Grandly dramatic

Musical score for measures 87-91. The score is for a string quartet and piano. The instruments are Vln. I, Vln. II, Vla., Vc., and Hp. The time signature changes from 4/4 to 3/4 and then to 4/4. The key signature is B-flat major. The score includes dynamic markings such as *f espress.*, *ff*, *mf*, and *f*. The Vln. I and Vln. II parts have a *f espress.* marking. The Vla. part has a *ff* marking and a *f espress.* marking. The Vc. part has a *f* marking and a *mf* marking. The Hp. part has a *ff* marking and a *mf* marking. The Vc. part has a *f espress.* marking. The Hp. part has a *f* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The word "gritty" is written below the Hp. part.

I ran out of black paint and sunshine – II. Geisel's Waltz

92

Score for measures 92-96. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. The key signature is B-flat major. The time signature is 4/4, which changes to 3/4 at the end of measure 96. The Vln. I and II parts feature long, sweeping melodic lines with slurs. The Vla. and Vc. parts play a rhythmic accompaniment of eighth and sixteenth notes. The Hp. part provides harmonic support with chords and moving lines in both hands.

97

Score for measures 97-101. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. The key signature is B-flat major. The time signature is 4/4, which changes to 3/4 at the end of measure 101. The Vln. I and II parts are marked *smfz* and feature long, sweeping melodic lines. The Vla. and Vc. parts play a rhythmic accompaniment, with triplets indicated by a '3' below the notes in measures 100 and 101. The Hp. part provides harmonic support with chords and moving lines in both hands.

I ran out of black paint and sunshine – II. Geisel's Waltz

100

ff ff ff f

Vln. I
Vln. II
Vla.
Vc.
Hp.

Detailed description: This system contains measures 100 through 103. The music is in 3/4 time. Measures 100 and 101 are marked *ff* (fortissimo). In measure 102, the dynamic changes to *f* (forte). The strings play sustained notes with long slurs. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

104

p p

Vln. I
Vln. II
Vla.
Vc.
Hp.

Detailed description: This system contains measures 104 through 106. The dynamic is marked *p* (piano). The time signature changes from 3/4 to 2/4 in measure 104, then to 3/4 in measure 105, and remains 3/4 in measure 106. The strings play sustained notes with long slurs. The piano part continues with its rhythmic accompaniment.

I ran out of black paint and sunshine – II. Geisel's Waltz

107

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Hp. *p* *mf* *f*

111

Vln. I *ppp* con sord.

Vln. II *ppp* pizz. *mf* *p*

Vla. *ppp* con sord.

Vc. *ppp* con sord.

Hp. *p*

I ran out of black paint and sunshine – II. Geisel's Waltz

115

con sord.

senza sord.

p espress.

mf

p

con sord.

senza sord.

p espress.

con sord.

senza sord.

p espress.

mf

Hp.

121

senza sord.

p espress.

arco

mf

pizz.

mf

senza sord.

mf

senza sord.

ppp

ff

Hp.

mf

I ran out of black paint and sunshine – II. Geisel's Waltz

127

Musical score for measures 127-132. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.). The time signature changes from 4/4 to 3/4 at measure 130. Dynamics include *p*, *pizz.*, *mf*, *ppp*, and *ff*. The harp part features sustained chords in the right hand and moving lines in the left hand.

133

rit.-----

Musical score for measures 133-137. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.). The time signature is 3/4. Dynamics include *pp*. The harp part features sustained chords in the right hand and moving lines in the left hand. The word "attacca" is written at the end of the score.

I ran out of black paint and sunshine – III. Song: I know it is wet...

7

Vln. I *ppp* *ff* *ppp*

Vln. II *ppp* *ff* *ppp*

Vla. *fff* *ppp*

Vc. *ppp* *fff* *ppp*

Hp. *ppp* *fff* *ppp*

8vb

11

poco rit.
seemlessly emerge from tremolo

Vln. I *ffp*

Vln. II *ffp*

Vla. *ff*

Vc. *ffp*

Hp. *ff*

8vb

I ran out of black paint and sunshine – III. Song: I know it is wet...

15 Glisteningly; a cold lullaby (♩ = 60)

Musical score for measures 15-20. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Harp. The key signature is one flat (B-flat major/D minor). The time signature changes from 2/4 to 3/4, then 4/4, 3/4, and 4/4. The tempo is marked 'Glisteningly; a cold lullaby' with a quarter note equal to 60 beats per minute. The dynamics range from *ppp* to *mf*. The harp part is marked *mf* *espress.* and the strings are marked *pp* or *ppp*. The strings are marked *senza vib.* and the harp is marked *arco*.

Musical score for measures 21-26. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Harp. The key signature is one flat (B-flat major/D minor). The time signature changes from 2/4 to 3/4, 4/4, 3/4, 4/4, and 3/4. The dynamics range from *pp* to *f*. The harp part is marked *f*. The strings are marked *pp* and *senza vib.*.

I ran out of black paint and sunshine – III. Song: I know it is wet...

26 rit.-----

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *ppp* con vib.

Hp. *mf* *p*

31 More motion; rubato e espressivo (♩ = c. 66 – 72)

Vln. I con vib. *p* espress.

Vln. II con vib. *p* espress.

Vla. con vib. *p* espress.

Vc. *mf* espress.

Hp. *ppp* *p*

I ran out of black paint and sunshine – III. Song: I know it is wet...

35 poco rit. -----

Vln. I *mf*

Vln. II *mf*

Vla. *f* tearfully

Vc. *f* tearfully

Hp. *pp* *f*

39 ----- a tempo

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

Hp. *f*

I ran out of black paint and sunshine – III. Song: I know it is wet...

43

Vln. I

Vln. II

Vla.

Vc.

Hp.

p

47

poco rit. -----

Vln. I

Vln. II

Vla.

Vc.

Hp.

smfz

pp

f

ppp

(norm.)

I ran out of black paint and sunshine – III. Song: I know it is wet...

53 ♩ = 60 poco accel. -----

Vln. I

Vln. II

Vla.

Vc.

Hp.

p *pp* (under harp)

mf *espress.*

pp (under harp)

pp

sul pont.

sul pont.

58 ----- ♩ = 66

Vln. I

Vln. II

Vla.

Vc.

Hp.

p *pp*

ppp

p

sul pont.

I ran out of black paint and sunshine – III. Song: I know it is wet...

61 poco accel.

Score for measures 61-63. The piece is in 3/4 time. The instruments are Violin I, Violin II, Viola, Violoncello, and Harp. Measure 61 features a rest for Vln. I and Vln. II, while the Viola and Vc. play a triplet of eighth notes. Measure 62 continues the triplet pattern. Measure 63 shows a dynamic shift from *pp* to *p* for Vln. I and Vln. II, and a *ppp* dynamic for Vc. The Harp part consists of a melodic line with a long slur across the three measures.

64

Score for measures 64-66. The piece is in 3/4 time. The instruments are Violin I, Violin II, Viola, Violoncello, and Harp. Measure 64 features a dynamic shift from *ppp* to *pp* for Vln. I and Vln. II, and a *pp* dynamic for Vc. The Viola and Harp continue with triplet patterns. Measure 65 features a dynamic shift from *pp* to *ppp* for Vln. I and Vln. II, and a *pp* dynamic for Vc. The Viola and Harp continue with triplet patterns. Measure 66 features a dynamic shift from *ppp* to *pp* for Vln. I and Vln. II, and a *pp* dynamic for Vc. The Viola and Harp continue with triplet patterns. The piece concludes with a *pp* dynamic for the Harp.

I ran out of black paint and sunshine – III. Song: I know it is wet...

67 **Soaring** (♩ = 72)
norm.

Vln. I
f espress.
norm.

Vln. II
f *mf*

Vla.
norm. *f* *mf*

Vc.
norm. *f* espress.

Hp.
f espress.

70

Vln. I
norm. *ff*

Vln. II
norm. *ff*

Vla.
norm. *f* espress.

Vc.
norm. *ff*

Hp.
norm. *ff*

I ran out of black paint and sunshine – III. Song: I know it is wet...

79

seemlessly shift into tremolo

accel.-----

Vln. I *p* *sfz*

Vln. II *p* *sfz*

Vla. *p* *sfz*

Vc. *p* *sfz*

Hp. *p* *p*

attacca

IV. The perilous pants eating plants

Shifting sands (♩ = c. 150 - 162)

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Hp. *pp* legato

I ran out of black paint and sunshine – IV. The perilous pants eating plants

5

5

Vln. I

Vln. II

Vla.

Vc.

Hp.

p lightly; pushing forward

mf

p

sul pont.

sul pont.

mf

fp

Detailed description: This system of music covers measures 5 through 8. It features five staves: Violin I, Violin II, Viola, Violoncello, and Harp. The key signature has one sharp (F#) and the time signature is 4/4. In measure 5, the Viola plays a rhythmic pattern of eighth notes with a dynamic of *p* and the instruction "lightly; pushing forward". The Violoncello and Harp have rests. In measure 6, the Violin II enters with a melodic line starting on a half note, marked *mf*. The Viola continues its rhythmic pattern. In measure 7, the Violoncello enters with a melodic line starting on a half note, marked *mf*. The Violin II continues its melodic line. In measure 8, the Violin II has a dynamic of *p*. The Viola continues its rhythmic pattern. The Harp has a sustained chord in the bass register.

9

9

Vln. I

Vln. II

Vla.

Vc.

Hp.

sul pont.

p

(sul pont.)

p

Detailed description: This system of music covers measures 9 through 12. It features the same five staves as the previous system. In measure 9, the Violin I enters with a melodic line starting on a half note, marked *p*. The Violin II has a dynamic of *p*. The Viola continues its rhythmic pattern. In measure 10, the Violin I continues its melodic line. The Violin II has a dynamic of *p*. The Viola continues its rhythmic pattern. In measure 11, the Violin I has a dynamic of *p*. The Violin II has a dynamic of *p*. The Viola continues its rhythmic pattern. In measure 12, the Violin I has a dynamic of *p*. The Violin II has a dynamic of *p*. The Viola continues its rhythmic pattern. The Harp has a sustained chord in the bass register.

I ran out of black paint and sunshine – IV. The perilous pants eating plants

20

Score for measures 20-23. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I has a dynamic of *ff*. Vln. II has a dynamic of *f* *espress.*. Vla. has a dynamic of *mf*. Vc. has a dynamic of *f*. Hp. has a dynamic of *mf*. A fourth measure is indicated by a bracket labeled 'IV' above the Vla. staff, with a dynamic of *sfz*.

24

Score for measures 24-27. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I has dynamics of *p* and *ff*. Vln. II has dynamics of *p* and *f*. Vla. has dynamics of *p* and *mf*. Vc. has dynamics of *p* and *f*. Hp. has dynamics of *p* and *mf*.

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28

Vln. I

Vln. II

Vla.

Vc.

Hp.

p

fff

p

p

p

p

3

3

3

32 Glistening dew drops

Vln. I

Vln. II

Vla.

Vc.

Hp.

pp

pp

fff

ff

ppp

ff

mf

f

3

3

3

3

3

3

3

3

3

3

3

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35

Score for measures 35-37. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I and II play a melodic line starting at measure 36 with a *pizz.* and *mf* marking. Vc. plays a rhythmic accompaniment. Hp. features a complex triplet pattern in the right hand.

Vln. I *pizz.*
mf

Vln. II *pizz.*
mf

Vla.

Vc.

Hp.

38

Score for measures 38-40. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I and II continue their melodic line. Vc. continues its rhythmic accompaniment. Hp. continues its complex triplet pattern in the right hand.

Vln. I

Vln. II

Vla.

Vc.

Hp.

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41

Vln. I

Vln. II

Vla.

Vc.

arco sul pont.

p

arco sul pont.

p

sul pont.

p

Hp.

3

3

3

3

3

3

3

3

3

3

3

44

Vln. I

Vln. II

Vla.

Vc.

arco sul pont.

pp

f

Hp.

3

3

3

3

3

3

3

3

3

3

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47

Vln. I *pp* *mf* norm.

Vln. II *pp* *mf* norm.

Vla. *ppp*

Vc. *ppp*

Hp. *pp*

50

Vln. I *f*

Vln. II *f*

Hp. *f*

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53

Vln. I
Vln. II
Vla.
Vc.
Hp.

56

Vln. I
Vln. II
Vla.
Vc.
Hp.

sfz
sfz
norm.
p
norm.
solo
p *ff*
ff

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59 Thorny; with regal twitch

Musical score for measures 59-61. The score is in 4/4 time and features five staves: Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I has a whole rest. Vln. II plays a rhythmic pattern of eighth notes with accents, marked *f* and *p* bouncy. Vla. has a whole rest. Vc. plays a melodic line with a slur and a fermata, marked *f*. Hp. plays a bass line with chords, marked *mf* p.d.l.t.

62

Musical score for measures 62-64. The score is in 4/4 time and features five staves: Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I has a whole rest. Vln. II plays a rhythmic pattern of eighth notes with accents, marked *f*. Vla. has a whole rest. Vc. plays a melodic line with a slur and a fermata, marked *f*. Hp. plays a bass line with chords, marked *mf* p.d.l.t.

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65

pp

mf legato

mf

f norm.

molto secco

fp p.d.l.t.

68

f

pizz.

arco

f

mf

pizz. arco

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71 ^(8^{va})

Vln. I
Vln. II
Vla.
Vc.
Hp.

pizz. *f* arco *ff*

74 A steady build; same tempo

Vln. I
Vln. II
Vla.
Vc.
Hp.

pizz. *p* pizz. *p* *ff* ⊕

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78

Vln. I *p* legato arco

Vln. II *p* legato

Vla. *mf*

Vc. *mf*

Hp. *pp* *p*

82

Vln. I

Vln. II

Vla.

Vc.

Hp.

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93

Vln. I *f* espress.

Vln. II *f* espress.

Vla. *pp*

Vc. *pp*

Hp. *pp*

97

Vln. I *e* *b*

Vln. II *e* *b*

Vla.

Vc. *arco* *p* *mf*

Hp.

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101

Score for measures 101-104. The score is in 4/4 time, with a 3/4 time signature change at measure 103. The instruments are Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I and II play long notes with a slur. Vla. plays a melodic line starting with *arco*, *pp*, and *f*. Vc. plays a rhythmic pattern starting with *p*. Hp. plays a complex rhythmic pattern.

105

Score for measures 105-108. The score is in 4/4 time, with a 3/4 time signature change at measure 107. The instruments are Vln. I, Vln. II, Vla., Vc., and Hp. Vln. I and II play long notes with a slur, starting with *pp* and *f*. Vla. plays a melodic line starting with *pp* and *f*. Vc. plays a rhythmic pattern starting with *legato* and *f*. Hp. plays a complex rhythmic pattern starting with *mf*.

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109

Score for measures 109-112. The score is for Vln. I, Vln. II, Vla., Vc., Cello, and Hp. The time signature changes from 2/4 to 4/4. Dynamics include *pp*, *f*, and *p*.

Vln. I

Vln. II

Vla.

Vc.

Cello

Hp.

113

Score for measures 113-116. The score is for Vln. I, Vln. II, Vla., Vc., and Hp. The time signature changes to 3/4. Dynamics include *p* and *fp cresc.*

Vln. I

Vln. II

Vla.

Vc.

Hp.

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116

Vln. I *ff* *ffp*

Vln. II *ff* *ffp*

Vla. *ff*

Vc. *ff*

Hp. *ff*

8va

120

Vln. I *fff* molto espress.

Vln. II *fff* molto espress.

Vla. *ff* forward energy

Vc. *ff* molto espress.

Hp. *f* forward energy

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123 *(8^{va})*

Vln. I
Vln. II
Vla.
Vc.
Hp.

This musical system covers measures 123 to 125. It features five staves: Violin I, Violin II, Viola, Violoncello, and Harp. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4. The harp part is characterized by triplet patterns in the right hand and sustained chords in the left hand. The strings play sustained notes with some dynamics markings like accents and hairpins.

126 *(8^{va})*

Vln. I
Vln. II
Vla.
Vc.
Hp.

This musical system covers measures 126 to 128. It continues the instrumentation from the previous system. The harp part continues with triplet patterns. The strings play sustained notes with some dynamics markings like accents and hairpins.

I ran out of black paint and sunshine – IV. The perilous pants eating plants

129 (8^{va})

Vln. I

Vln. II

Vla.

Vc.

Hp.

fff molto espress.

fff molto espress.

133 (8^{va})

Vln. I

Vln. II

Vla.

Vc.

Hp.

(*fff* sempre)

(*fff* sempre)

(*fff* sempre)

(*fff* sempre)

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137 (8^{va})

Vln. I
Vln. II
Vla.
Vc.
Hp.

142 (8^{va})

Vln. I
Vln. II
Vla.
Vc.
Hp.

loco
p
ff molto espress.
p *f*

I ran out of black paint and sunshine – IV. The perilous pants eating plants

147 Majestic and stately

Musical score for measures 147-151. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Harp. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamics are marked as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The music features long, sweeping lines with many ties across measures. The harp part consists of sustained chords and arpeggiated figures.

152

Musical score for measures 152-155. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Harp. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamics are marked as *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The music continues with long, sweeping lines and ties. The harp part features a prominent tremolo in the right hand and sustained chords in the left hand.

I ran out of black paint and sunshine – IV. The perilous pants eating plants

157 rit.-----

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f*

Vc. *f*

Hp. *f* *p* *pp* solo

*b*_♭ *pp*

attacca

V. Postlude: Your mountain is waiting

Shimmering; gently pulsing; quasi a tempo (♩ = c. 84)

Violin I *p* legato; like a cricket

Violin II *p* legato; like a cricket

Viola *ppp* con sord.

Cello *ppp* con sord.

Hp. *mf* *mf* *pp*

*b*_♭ *pp*

I ran out of black paint and sunshine – V. Your mountain is waiting

4

Score for measures 4-6. The piece is in B-flat major and 4/4 time. It features two violins, a viola, a cello, and a piano. Measure 4 has a 3/4 time signature. Measure 5 has a 3/4 time signature. Measure 6 has a 4/4 time signature. The piano part has a dynamic marking of *p* in measure 6.

Vln. I

Vln. II

Vla.

Vc.

Hp.

7

Score for measures 7-9. The piece is in B-flat major and 4/4 time. It features two violins, a viola, a cello, and a piano. Measure 7 has a 3/4 time signature. Measure 8 has a 3/4 time signature. Measure 9 has a 4/4 time signature. The piano part has dynamic markings of *f* in measure 8 and *pp* in measure 9. The viola and cello parts have markings for *con sord.* and *ppp espress.* in measure 9.

Vln. I

Vln. II

Vla.

Vc.

Hp.

mf

p

f

pp

con sord.

ppp espress.

con sord.

ppp espress.

8vb - -

I ran out of black paint and sunshine – V. Your mountain is waiting

10

Score for measures 10-12. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Hp. The key signature has one flat (B-flat). The time signature is 4/4. Measure 10 starts with a 3/4 time signature change. Dynamics include *mf* and *p*.

Vln. I

Vln. II

Vla.

Vc.

Hp.

mf

p

13

Score for measures 13-15. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Hp. The key signature has one flat (B-flat). The time signature is 4/4. Measure 13 starts with a 2/4 time signature change. Dynamics include *mf* and *p*.

Vln. I

Vln. II

Vla.

Vc.

Hp.

mf

p

I ran out of black paint and sunshine – V. Your mountain is waiting

16

Musical score for measures 16-18. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Harp. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 16 starts with a 4/4 time signature. In measure 17, the time signature changes to 3/4. In measure 18, it returns to 4/4. Dynamics include *mf* for Violins I and II, *f* for Viola and Cello, and *mf* *espress.* for Harp. A marking "begin roll on beat" is present above the Harp staff in measure 16. The Viola and Cello parts feature long, sustained notes with slurs.

19

Musical score for measures 19-21. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Harp. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 19 starts with a 4/4 time signature. In measure 20, the time signature changes to 3/4. In measure 21, it returns to 4/4. Dynamics include *mf* for Violins I and II, *ff* for Viola and Cello, and *mf* *espress.* for Harp. The Viola and Cello parts feature long, sustained notes with slurs. The Harp part has a complex texture with many notes in the first two measures.

I ran out of black paint and sunshine – V. Your mountain is waiting

22 rit.-----

Vln. I *pp* (s) con sord.

Vln. II *pp* (s) con sord.

Vla. *f* *p* (s)

Vc. *f* *pp* (s)

Hp. *sub-* (s)

27

Vln. I *pp* (s) con sord. like an overtone

Vln. II *pp* *p* (s)

Vla. *pp* *p* (s)

Vc. *pp* *p* (s)

Hp. *mf* (s)

