

*Winter
Infinities*

*by
Diane
Thome*

Instrumentation:

Flute
Clarinet in Bb
Viola
Violoncello
Piano }
Celeste }

Vibraphone }
Glockenspiel } Percussion 1
Bongos }
Timbales }
Gong }
Crotales }

Maracas }
Marimba } Percussion 2
Suspended Cymbal }
2 Triangles }
Cow Bell }
Wood Block }

Xylophone
Timpani (1)
Electronic Tape

Flute $\text{♩} = 76$ ppp tr_3 5

Clarinet in Bb ppp tr_3 4

Viola *non vib.* ppp tr_3 5

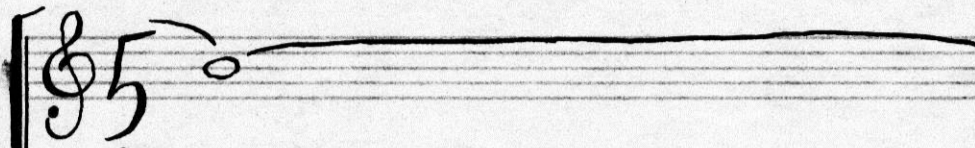
Cello *non vib.* ppp tr_3 4


Piano *L.H. 8va* *sfz* *ff* *Ped. n* *legatis* pp tr_6 5
pp tr_6 4

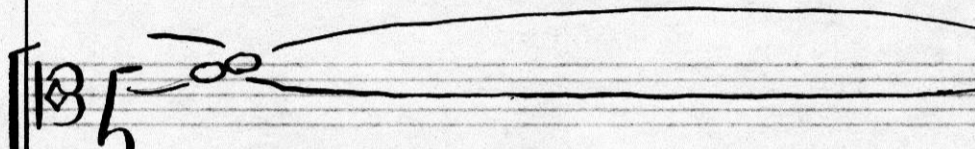
Celeste 5
4


Perc. 1 Vibraphone
Glockenspiel 2 bongos [x]
Gong 2 timbales [x]
Crotales 5

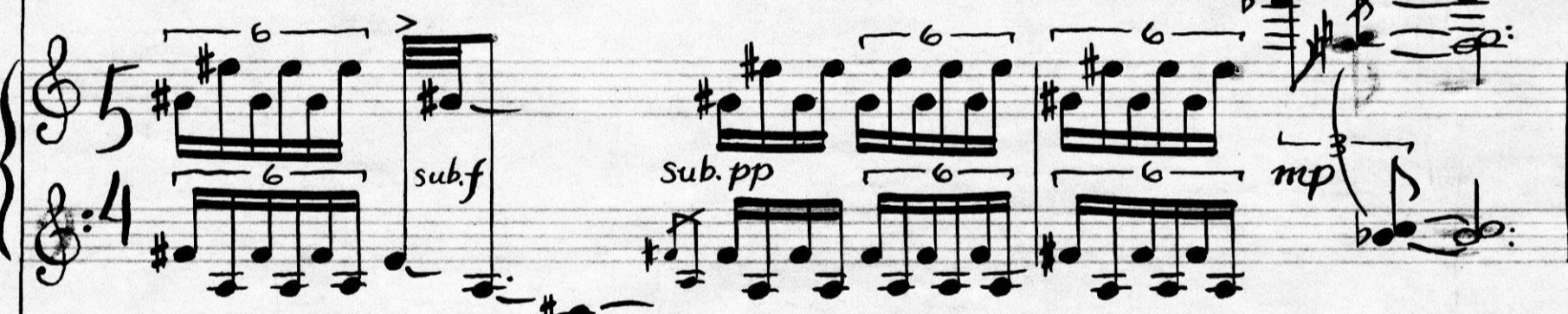
Perc. 2 Susp. Cym. 4 maracas 4
2 Triangles 4
Cowbell 7 poco fp 4
Wood Block
Xylophone
Timpani
Maracas
Marimba

Fl. 

Cl. 

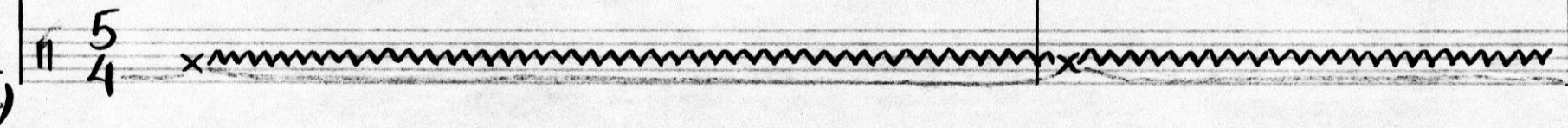
Va. 

Vc. 

Pno. 

(Vib.) 

Perc. 1 (glock) 

Perc. 2 (marac) 

Fl. $\text{♩} = 80$
 Va.
 Pno. *sub. mf*
 Perc. I (Vib.)

Measures 1-4. Flute and Viola parts feature trills and sustained notes. Piano accompaniment includes chords and a melodic line with a crescendo. Percussion I has rests in measures 1, 2, and 4, and a single note in measure 3.

Fl. **A**
 Va.
 Pno. *secco, somewhat freely*
 Perc. I (Vib.)

Measures 5-8. Flute and Viola parts have rests. Piano accompaniment features a complex melodic line with triplets and sixteenth-note patterns. Percussion I has rests in measures 5, 6, and 8, and a single note in measure 7.

Handwritten musical score for a 7-measure section. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Va.), Viola (Vc.), Piano (Pno.), and Percussion 1 (Perc. 1). The key signature is one flat (B-flat), and the time signature is 6/4. The score is marked with dynamics such as *f sub.*, *sfz*, *ff*, and *mf*. The Perc. 1 part features a complex rhythmic pattern with sixteenth notes and rests, marked with 'x' and '6' above the staff. The Flute, Clarinet, Violin, and Viola parts are marked with *8va-7* and *f sub.*. The Piano part is marked with *sfz* and includes annotations for (R.H.), (L.H.), and (L.V.).

Fl. *8va-7* *f sub.* 7

Cl. *8va-7* *f sub.* 4

Va. *f sub.* 7

Vc. *f sub.* 4

Pno. *sfz* (R.H.) (L.H.) (L.H.) (L.V.) 7
4

(Bongos)
Perc. 1 (Timb.) 6/4 *ff* *mf* 7
4

♩ = 76

Va. $\left[\begin{array}{l} 3/7 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 6 \\ 4 \end{array} \right]$ *mf, esp.* \leftarrow *f* \rightarrow *mp*

Vc. $\left[\begin{array}{l} 4 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 6 \\ 4 \end{array} \right]$ *mf, esp.* \leftarrow *f* \rightarrow *mp*

Pno. $\left[\begin{array}{l} 7 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 6 \\ 4 \end{array} \right]$ *sub. mf* *A secco* 3 *poco* *tr* *pp* *p* *(p)*

Perc. 2 (Marim.) $\left[\begin{array}{l} 7 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 6 \\ 4 \end{array} \right]$ *pp* *p* *(p)*

Fl. $\left[\begin{array}{l} 6 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 5 \\ 4 \end{array} \right]$ *Legatis.* 6 *pp*

Cl. $\left[\begin{array}{l} 4 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 4 \\ 4 \end{array} \right]$ *Legatis.* 5 *pp*

Va. $\left[\begin{array}{l} 3/6 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 5 \\ 4 \end{array} \right]$ *p*

Vc. $\left[\begin{array}{l} 4 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 4 \\ 4 \end{array} \right]$ *p*

(glock.) $\left[\begin{array}{l} 6 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 5 \\ 4 \end{array} \right]$ *delicately* *pp* *L.V.* *(Vib.)* 6 *pp* *L.V.*

Perc. 1 (Vib.) $\left[\begin{array}{l} 4 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 4 \\ 4 \end{array} \right]$ *pp* *L.V.* *(Vib.)* $\left[\begin{array}{l} 6 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 5 \\ 4 \end{array} \right]$ *pp* *L.V.*

(Marim.) Perc. 2 $\left[\begin{array}{l} 6 \\ 4 \end{array} \right]$ $\left[\begin{array}{l} 5 \\ 4 \end{array} \right]$ *tr*

B

brilliant

misterioso, legato

Pno.

Handwritten musical notation for the first system. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 4/4. The first measure is marked *mp*. The second measure is marked *piu p*. The third measure has a tempo marking of $\text{♩} = 80$ and is marked *sub. ff*. There are various accidentals and articulation marks throughout the system.

Pno.

Handwritten musical notation for the second system. It features a grand staff with treble and bass clefs. The key signature has two sharps. The time signature is 4/4. There are bracketed groups of notes with counts 6, 10, and 8 above them. The word *8va* is written above the treble clef staff. The system ends with a double bar line and a repeat sign.

Pno.

Handwritten musical notation for the third system. It features a grand staff with treble and bass clefs. The key signature has two sharps. The time signature is 4/4. The first measure is marked *cresc.* and *f*. The second measure is marked *secco*. There are bracketed groups of notes with counts 5, 9, 6, and 5 above them. The word *8va* is written above the treble clef staff. The system ends with a double bar line and a repeat sign.

Pno.

Handwritten musical notation for the fourth system. It features a grand staff with treble and bass clefs. The key signature has two sharps. The time signature is 4/4. The first measure has a bracketed group of notes with a count of 3 above it. The second measure has a bracketed group of notes with a count of 6 above it, marked *unevenly, dryly*. The system ends with a double bar line and a repeat sign.

Pno.

8va

5

6

sfz

Pno.

8va

mf poco dim

sfz

fff

scrape with triangle beater f

Perc. 1 (gong)

Vc.

76

pizz.

mf

f

arco

mp

Pno.

(glock.)

Tranquilo

f

pp

Perc. 1 (Vib.)

(gong)

L.V.

Perc. 2 (marim.)

pp mp pp

Fl. $\frac{3}{4}$

Va. $\frac{3}{4}$

Pno. $\frac{3}{4}$

Cel. $\frac{3}{4}$

Perc. 1 (Crotales) $\frac{3}{4}$

Vc. $\frac{3}{4}$

Cel. $\frac{3}{4}$

(glock.) Perc. 1 $\frac{3}{4}$

(Vib.) $\frac{3}{4}$

Perc. 2 (Marim.) $\frac{3}{4}$

Fl. *pp* *legatis.* *f*

Vc. *arco non vib.* *pp*

Cel. *ppp* *L.v.*

Perc. I (glock) *poco f sub.*

Perc. I (vib) *poco f sub.*

emphatic, somewhat agitated

Vc. *mf* *glis.* *pizz.* *arco* *mp*

Fl. *accel. to $\text{♩} = 80$* *(trem.)*

Cl. *accel. to $\text{♩} = 80$* *(trem.)*

Va. *accel. to $\text{♩} = 80$* *(trem.)* *fp* *molto*

Vc. *mp* *f* *molto vib.*

Fl. *ff* *p.* *ff* *p.*

Cl. *ff* *p.* *ff* *p.*

Va. *ff* *p.*

Pno. *mp* *cresc. semp.*

8va

Fl.

Cl.

Va.

Pno. *mf* *distinct*

8va

Pno. *L.V.*

8va

Pno.

8va-1

D

6 6

f *ff* *f*

Perc. 2
(Susp. Cym.)

mp

tacet

Fl.

tongued

6 6 6 6

mf cresc.

Cl.

tongued

7 7 7

mf cresc.

Pno.

8va

ff

Pno.

mf

3 3

FL. *meno f*

CL. *meno f* ^{8va}

Pno. *f* *sfz* *mp*

FL. *meno f*

CL. *meno f* ^{8va}

Pno. *mp subito* ^{8va} *mp subito*

(Vib.) Perc. 1 *ff* [L.H.] L.V.

Perc. (2 Tri.) (C. Bells) (w. B.) *pp*

play 2 triangles with wire beaters

Fl. *6*

Cl. *7*

Pno. *sfz* *mf* *secco*

Perc. 1 (Vib.) *ff* *mf* *L.V.*

Perc. 2 (C. Bells) (W. Bl.) *ff* *sfz*

Fl. *6*

Cl. *7*

Pno. *ff sub.* *secco* *5* *8va* *6* *sfz*

Perc. 1 (Vib.)

Va. E $\frac{3}{4}$ $\text{♩} = 76$ *legatissimo* **f**

Tape $\frac{3}{4}$ Tape on (ca. 24")

Pno. *allargando* **sfz** $\frac{3}{4}$ $\text{♩} = 76$ **ff** *8va*

Va. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ **pp**

Vc. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ **mf** **pp**

Tape $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Pno. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ **mf** **p**

legatis.

Fl. *pp* *poco*

Va.

Vc.

Tape

Pno.

Fl.

Tape *Tape fade out* *Tape off*

Pno. *mp* *mf* *f* *pp* *8va* *8va*

Perc. 1 (Bongos Timb.) *pp* *Timb.*

Perc. 2 (Susp. Cym.) *pp*

somewhat unevenly

Va. *tr* *tr* *tr*
p *f* *p* *sim.* *fp* *ff*
 (bo) (bo) (bo)

Vc. *tr* *tr*
p *f* *p* *sim.* *fp* *ff*
 (bo) (bo)

Pno. *sfz*


Perc. 1 (Bongos Timbales)

Fl. *legatis.* *f*

Cl. *legatis.* *f*

Pno.


Fl. 

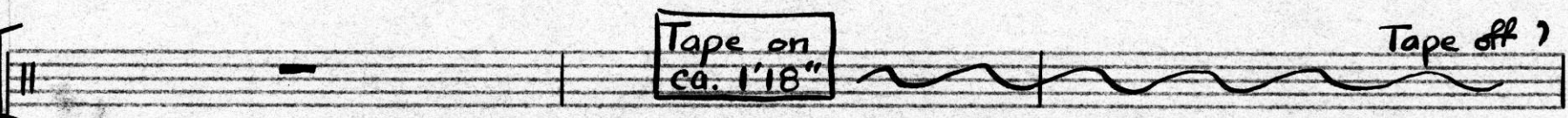
Cl. 

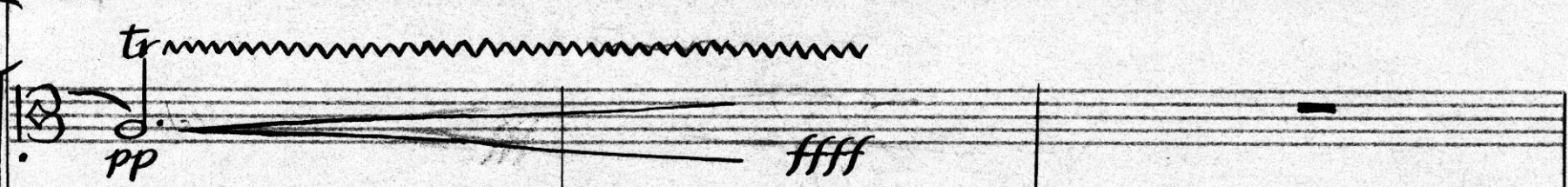
Va. 


Vc. 

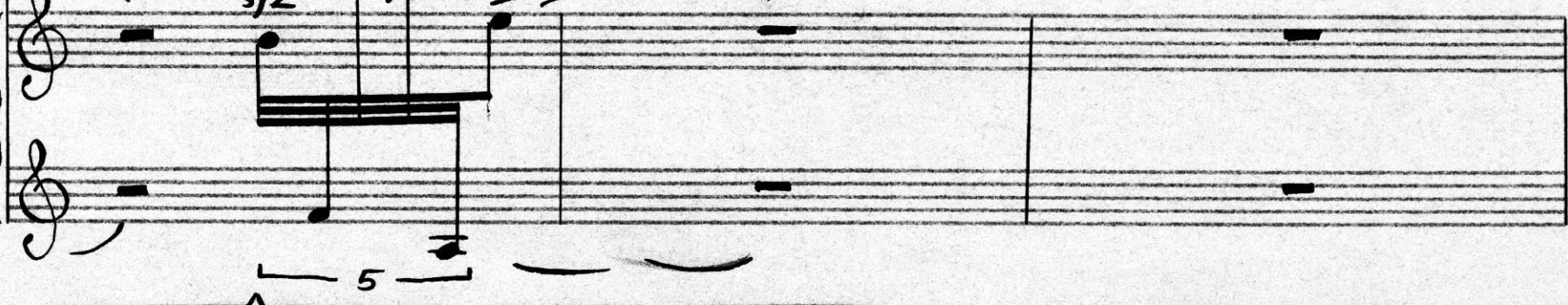
Pno. 

Perc. I (Vib.) 

Tape 

Va. 

Vc. 

Pno. 

tranquillo $\text{♩} = 66$

Fl. *f*
mp

Cl. *f*
mp

Va. *f*
mp

Vc. *f*
mp

Perc. 1 (Vib.) *mp*

Perc. 2 (Marim) *ppp*

Fl. *poco*
mf

Cl. *f*

Va. *p*

Perc. 1 (Vib.) *pp*

Fl. *legatis.* *pp* 3 5 6 6 6

Cl. *legatis.* 3 3 *pp*

Va. *poco* *ppsub.* 6 3 5 5 6 5 5

Cel. 5 6 *pp*

Fl. *mp* 5 *accel..... poco rit.* 8

Cl. 3 3 5

Va.

Cel.

G

Fl. *f* *legatis.* *5* *5* *3*
 Va. *7* *5* *3*
 Vc. *7* *5* *legatis.* *5* *b* *b* *3*
mp

Pno. *fp* *3* *8va* *3*

Perc. 1 (Vib.) *ff* *L.V.* *7* *mf* *3*

Perc. 2 (glock.) *mf*

Pno. *mf* *7* *mf* *3*

Perc. 1 (Vib.) *ff* *L.V.* *7* *mf* *3*

Perc. 2 (glock.) *mf*

Pno. *mf* *7* *mf* *3*

Perc. 1 (Vib.) *ff* *L.V.* *7* *mf* *3*

Perc. 2 (glock.) *mf*

Pno. *mf* *7* *mf* *3*

Perc. 1 (Vib.) *ff* *L.V.* *7* *mf* *3*

Perc. 2 (glock.) *mf*

Pno. *mf* *7* *mf* *3*

Va. *intensely* *mp* *f*

Vc. *mp* *f*

Pno. *mf*

Perc. 1 (Crotale) *ppp*

Va.

Pno. *mf* *f*

Perc. 2 (Susp. Cym) *pp* *f*

[H]

Pno.

Pno.

Perc. 2 (Marac.)

- accel. to $\text{♩} = 76$ poco rit. $\text{♩} = 76$ a tempo

Va.

Vc.

Pno.

Perc. 1 (Vib.)

Perc. 2 (Marac.)

leggiere mp

leggiere mp

sub.f

sub.pp

mp

pp

Va. *p* *(poco)*

Vc. *p* *(poco)*

Perc. 1 (Vib.) *ppp* *poco*

Perc. 2 (Xylo.) *ppp* *poco*

Flutter

Fl. *pp* *ff*

Cl. *pp* *ff*

Va. *pp* *ff*

Vc. *pp* *ff*

Pno. *p sub.* *poco f* *sempre f*

Pno.

8va-1
cresc.
poco rit.
8va-1
8va-1
I

Va.

Vc.

Pno

Perc. 2 (Timp.)

tr
<ff>
fff
tr
pp
sfz
fff
pedal glis.
f
mp
5
5

(glock.)
Perc. 1
(Vib.)
Cel.

mp
L.V.
mp
L.V.
pp
5
6
6
5
6
6

Fl.
Cl.
Va.
Vc.
Cel.

$\text{♩} = 72$
 $\text{♩} = 144$
legatis, semplice
p
legatis, semplice
p
legatis, semplice
p
legatis, semplice
p
3

Fl. Cl. Va. Vc.

Flute, Clarinet, Viola, and Violin staves. Measures 1-4. Flute and Clarinet have melodic lines with slurs. Viola and Violin provide harmonic support with chords and moving lines.

Fl. Cl. Va. Vc.

Flute, Clarinet, Viola, and Violin staves. Measures 5-8. A large slur covers measures 6 and 7 across all parts. Flute and Clarinet have melodic lines with slurs. Viola and Violin provide harmonic support.

Fl. Cl. Va. Vc.

Flute, Clarinet, Viola, and Violin staves. Measures 9-12. Dynamic markings include *mf*, *poco f*, *mp*, and *poco rit.*. Flute and Clarinet have melodic lines with slurs. Viola and Violin provide harmonic support.

K

Fl. (legatis.) PP 3 3

Cl. (legatis.) PP # PP 3 3 5 5 PP 5 6

Va.

Vc.

Perc. I (glock.) PP 1 4 5 4

Cel. PP 3 5 6 3 3 5 6 3

♩ = 72

Fl. *pp*

Cl. *pp*

Va. *ff* *mf* *pp* *mp* *poco rit. Δ*

Vc. *con sordino* *pp*

Pno. *pp* *8va*

Fl. *pp* *mp*

Cl. *pp*

Va. *mf*

Vc. *pp* *mf* *senza sord.*

Perc. I (Vib.) (glock.) *pp* *p* *mf*

Fl. 6/8

Cl. 4/4

Va. 6/8

Vc. 4/4

mf *poco*

pp

pp

pp

M

$\text{♩} = 80$

Fl. 5/4

Cl. 4/4

Va. 5/4

Vc. 4/4

Perc. I (Vib.) 5/4

f

f

f


f


f brilliant


change pedal frequently


fff

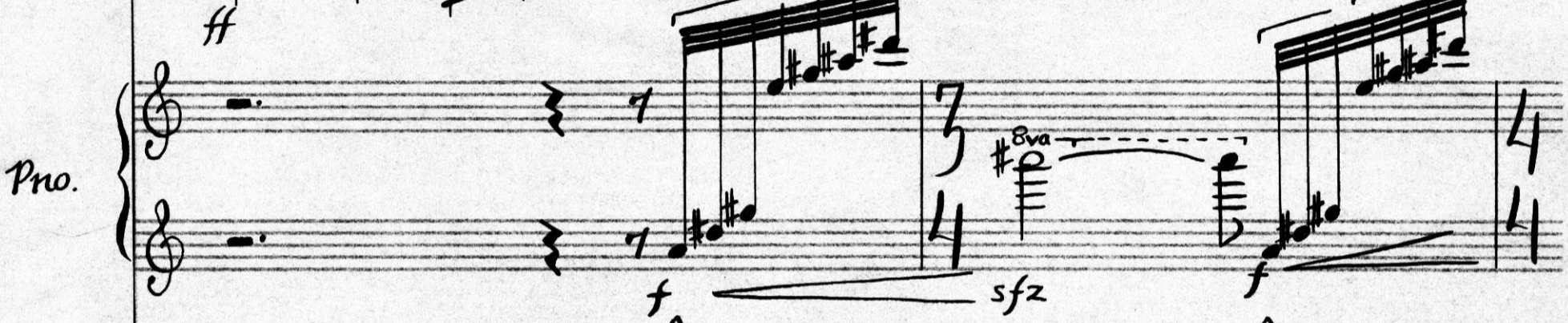
sfz

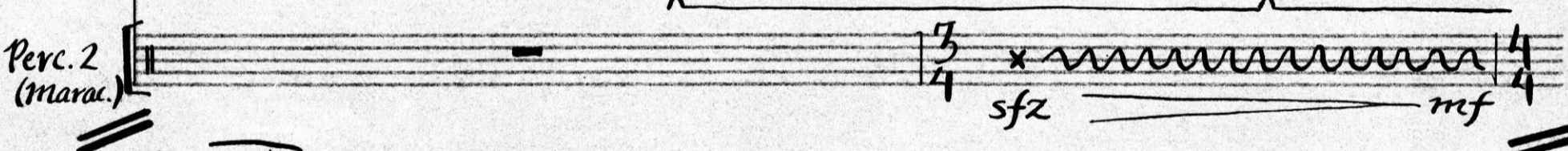
FL. 

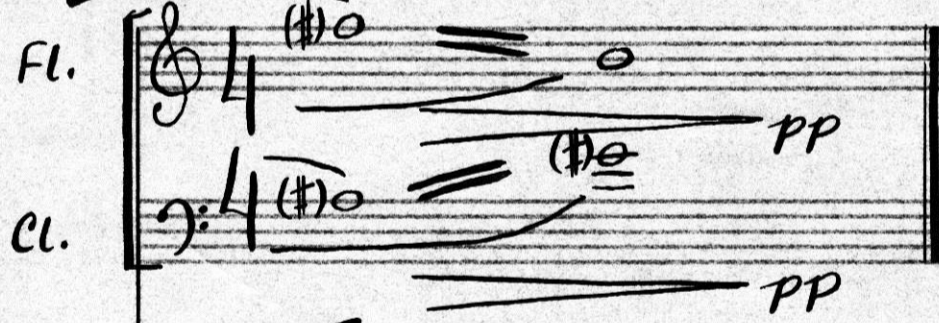
CL. 


Va. 

Vc. 

Pno. 

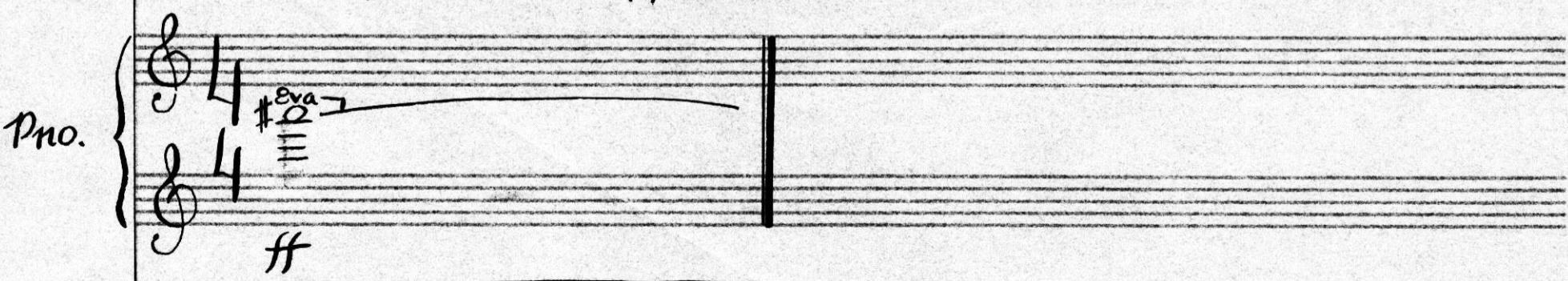
Perc. 2 (marac.) 

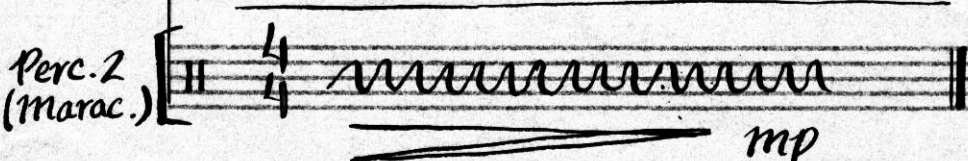
FL. 

CL. 

Va. 

Vc. 

Pno. 

Perc. 2 (marac.) 

December 1980
Seattle, Washington

Va. *tr* *tr* *tr*
p *f* *p* *sim.* *fp* *ff*
 (bo) (bo) (bo)

Vc. *tr* *tr*
p *f* *p* *sim.* *fp* *ff*
 (bo) (bo)


Pno. *sfz*

Perc. 1 (Bongos Timbales)

Fl. *legatis.* *f*

Cl. *legatis.* *f*

Pno.

Fl. 

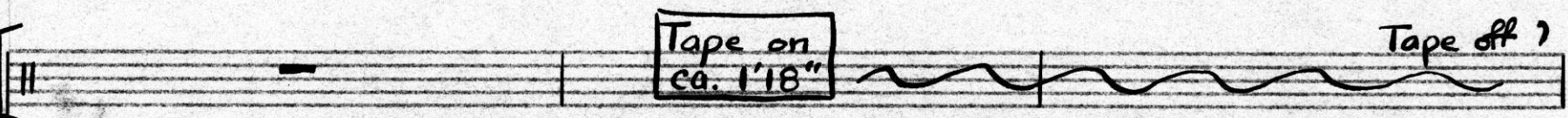
Cl. 

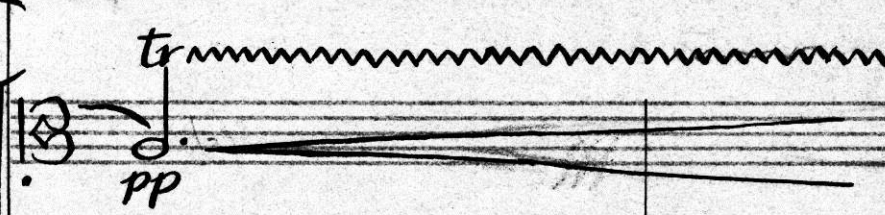
Va. 

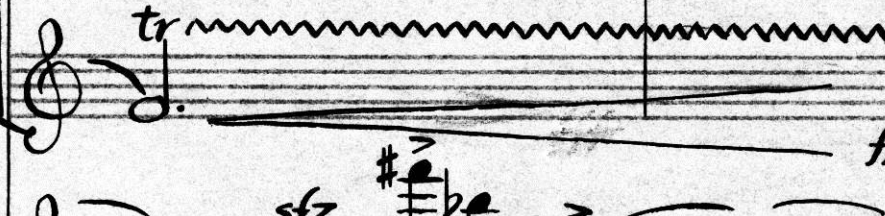
Vc. 


Perc. I (Vib.) 

Piano 

Tape 

Va. 

Vc. 

Piano 

tranquillo $\text{♩} = 66$

Fl. *f*
mp

Cl. *f*
mp

Va. *f*
mp

Vc. *f*
mp

Perc. 1 (Vib.) *mp*

Perc. 2 (Marim) *ppp*

Fl. *poco*
mf

Cl. *f*

Va. *p*

Perc. 1 (Vib.) *pp*

Fl. *legatis.* *pp* 3 5 6 6 6

Cl. *legatis.* 3 3 *pp*

Va. *poco* *ppsub.* 6 3 5 5 6 5 5

Cel. *pp* 5 6

Fl. *mp* 5 *accel..... poco rit.* 8

Cl. 3 3 5

Va.

Cel.

G

Fl. *f* *legatis.* *5* *5* *3*/*4*

Va. *mp* *5* *5* *3*/*4*

Vc. *mp* *5* *5* *3*/*4*

Pno. *fp* *3* *8va* *3*

Pno. *mf* *7* *mp* *3*

Perc. 1 (Vib.) *ff* *L.V.*

Perc. 2 (Glock.) *mf*

Va. *3/4* *4/4* *3/4* *4/4*

Vc. *4/4* *4/4* *4/4* *4/4*

Pno. *4/4* *4/4* *4/4* *4/4*

Perc. 1 (Crotale) *4/4* *4/4* *4/4* *4/4*

intensely
mp *f*

8va
ppp

Va. *3/4* *3/4* *6/4*

Pno. *4/4* *4/4* *6/4*

Perc. 2 (Susp. Cym) *4/4* *4/4* *6/4*

mf *f* *f*

8va

[H]

Pno.

Pno.

Perc. 2 (Marac.)

- accel. to $\text{♩} = 76$ poco rit. $\text{♩} = 76$ a tempo

f *fff* *mf* *p* *fp*

Va.

Vc.

Pno.

Perc. 1 (Vib.)

Perc. 2 (Marac.)

mp *mp* *sub.f* *sub.pp* *mp* *pp*

Va. *p* *(poco)*

Vc. *p* *(poco)*

Perc. 1 (Vib.) *ppp* *poco*

Perc. 2 (Xylo.) *ppp* *poco*

Flutter

Fl. *pp* *ff*

Cl. *pp* *ff*

Va. *pp* *ff*

Vc. *pp* *ff*

Pno. *p sub.* *poco f* *sempre f*

Pno.

8va-1
cresc.
poco rit.
8va-1
8va-1
I
(RM)

Va.

Vc.

Pno

Perc. 2 (Timp.)

tr
(1) (6)
<ff> fff
tr
(bd) (bo)
pp fff
8va-1
sfz
5
sfz
5
pedal glis.
f mp

Tape [1'18"]
 Tape on

Fl. ff pp

Cl. ff pp

Va. ff pp

Vc. ff pp

Pno. ff *allargando*

(glock.) sfz

Perc. I

(Vib.)

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

Tape

7/4

Tape $\text{dim} \dots \dots \dots$

Vib. pppp pp

$\text{dim} = 66$ Tape off

7/4

7/4

7/4

(glock.)
Perc. 1
(Vib.)
Cel.

mp
L.V.
mp
L.V.
pp
L.V.
L.V.

Fl.
Cl.
Va.
Vc.
Cel.

$\text{♩} = 72$
 $\text{♩} = 144$
legatis, semplice
p
legatis, semplice
p
legatis, semplice
p
legatis, semplice
p
legatis, semplice
p
3

Fl. Cl. Va. Vc.

Fl. Cl. Va. Vc.

Fl. Cl. Va. Vc.

K

Fl. (legatis.) PP 3 3

Cl. (legatis.) PP # PP 3 3 5 PP 5 PP 6

Va.

Vc.

Perc. I (glock.) PP 1 4 5

Cel. PP 3 5 6 3 3 5 6 3

♩ = 72

Fl. *pp*

Cl.

Va. *ff* *mf* *pp* *mp* *poco rit. Δ*

Vc. *con sordino* *pp*

Pno. *pp* *8va*

Fl. *pp* *mp*

Cl. *pp*

Va. *mf*

Vc. *pp* *mf* *senza sord.*

Perc. I (Vib.) (glock.) *pp* *p* *mf*

Fl. 6/8

Cl. 4/4

Va. 6/8

Vc. 4/4

mf *poco*

pp

pp

pp

M

$\text{♩} = 80$

Fl. 5/4

Cl. 4/4

Va. 5/4

Vc. 4/4

Perc. I (Vib.) 5/4

f

f

f

f

f

f brilliant

change pedal frequently

sfz

fff

FL.

CL.

Va.

Vc.

Pno.

Perc. 2 (marac.)

FL.

CL.

Va.

Vc.

Pno.

Perc. 2 (marac.)

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Seattle, Washington