

ROBERT RANKIN

*Full Fathom Five*

*for orchestra*

PERUSAL

FULL SCORE



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*FULL FATHOM FIVE* was premièred on November 20th, 2019  
by the Indiana University Jacobs School of Music Concert Orchestra conducted by David Dzubay

*selected for Indiana University's New Voices Orchestra Competition*

*selected for the 2020 Illinois Philharmonic Classical Evolve Competition*

*finalist for the 2020 American Composers Orchestra Underwood New Music Reading*

PERUSAL

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## Instrumentation

piccolo  
2 flutes  
2 oboes  
english horn  
2 Bb clarinets  
Bb bass clarinet  
2 bassoons  
contrabassoon

4 F horns  
3 C trumpets (straight and harmon mutes)  
3 trombones (2 tenor, 1 bass) (straight and harmon mutes)  
tuba

timpani

percussion (3 players)

I. vibraphone, 2 Japanese temple bowls (large & small),  
large suspended cymbal, glockenspiel, chimes, crotales (low oct.)  
II. medium suspended cymbal, marimba (4 1/3), djembe, large whip  
III. tam-tam (medium), bass drum, timbales, metal coil

harp  
piano (doubles celesta)

strings  
(preferably with 10 cellos and 8 double basses, all double basses  
must have low C extensions)

SCORE IS IN C

duration: *ca.* 9 minutes

## Contact

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## Note

The title, *Full Fathom Five*, comes from a song sung by the siren-like spirit Ariel from Shakespeare's *The Tempest*. In its context of the play, Ariel sings out a haunting poem which refers to a storm, a shipwreck, and the eventual drowning, in water about 30 feet (five fathoms) deep, of the father of the character to whom the lines are addressed. Though my work is, in essence, a tone poem depicting and reacting to this episode in *The Tempest*, the initial inspiration came from Jackson Pollock's 1947 painting also entitled Full Fathom Five. Pollock's dark and brooding painting, which includes nails, tacks, and cigarette butts, suggested a perhaps more violent and sinister take on Shakespeare's take. Both of these sources proved vital in creating my own specific take on Ariel's song.

*Full Fathom Five* opens with a rapid descent from the top range of the orchestra to the lowest. The music continues to spiral downward as an English Horn sings out "Ariel's Song", a menacing yet somewhat seductive, melismatic lyrical line. Low churning gestures in the cellos and basses begin to gain traction, eventually launching the piece into a much faster section, "Storms & Spells". Here, bursts of Ariel's sorcery, a flash of high woodwinds and bells, create violent and rapid changes in the orchestra. The music eventually works its way to the highest and loudest possible register before plunging back into the dark, murky world of the opening. The concluding section "Ariel's Final Song" brings back the English Horn, this time playing a more melodic line which, as before, is swallowed up by a series of churning gestures in the orchestra. The piece concludes with one final rapid descent into the turbulent depths of the ocean.

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# FULL FATHOM FIVE

for orchestra

Robert Rankin  
(2019)

## Ariel's Song ♩ = 60

6-7 secs.

Flute 1-2

Piccolo

Oboe 1-2

English Horn

Clarinet (Bb) 1

Clarinet (Bb) 2

Bass Clarinet

Bassoon 1-2

Contrabassoon

Horn (F) 1-3

Horn (F) 2-4

Trumpet (C) 1-2

Trumpet (C) 3

Trombone 1-2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Celesta/Piano

Vibraphone  
med. yarn mallets  
lv. motor off, sempre

2 Temple Bells  
hard rubber

Med. Sus. Cymbal  
med. yarn mallet  
lv.

Marimba

Tam-Tam  
lv. sempre

with superball mallet  
pull around surface

Tam-Tam beater

Celesta  
E, F, G, A, D, C, B

Piano

pp

p

mf

f

ppp

mp

st. mute

glissando full duration sempre

Harmon Mute (1/2 stem)

double-tongue gliss

solo

## Ariel's Song ♩ = 60

6-7 secs.

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

p

mf

f

ppp

mp

div.

con sord.

unis.

div. 3

pp

p

mf

f

ppp

mp

2

3

4

5

6

7

FULL FATHOM FIVE

8

rit. ----- a tempo

hold back

FL. 1-2

Picc.

Ob. 1-2

E. Hn. solo  
p espr. dark mp p mp p mf p

Cl. 1

Cl. 2

B. Cl. 3  
ppp mp pp

Bsn. 1-2 a2  
pp mp pp

C. Bn. 3  
pp mp pp

Hn. 1-3 a2 hand gliss glissando full duration sempre  
pp mp pp

Hn. 2-4 a2 hand gliss glissando full duration sempre  
pp mp pp

Tpt. 1-2

Tpt. 3

Tbn. 1-2 (1.)  
pp p pp

B. Tbn. p pp

Tuba

Timp. L.v.  
mp p (29') (32')

Perc. 1 2 Temple Bells  
p pp mp p

Perc. 2 Marimba  
mp

Perc. 3 Tam-Tam  
mp

Hp. f p L.v.

Pno. f ord. 3  
L.v. sempre

8

rit. ----- a tempo

hold back

Vln. I

Vln. II 1/2 section IV.  
pp

Vla.

Vc. p  
pp mp pp p

Cb. p pp p mp pp mp pp p

8 9 10 11 12 13 14





22 (2+3)

FL. 1-2

Picc.

Ob. 1-2  
1. *mp* sinister, cant. *mf* *mp* *mf* 3

E. Hn.  
*mp* *pp*

Cl. 1  
*pp* *p* cold, menacing *mp* *pp*

Cl. 2

B. Cl.

Bsn. 1-2  
(1.) 3 *pp* *mp*

C. Bn.  
3 *pp* *mp* *pp* *mp* 3 *p*

Hn. 1-3

Hn. 2-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2  
1. *p* *pp* double-tongue gliss *pp* *p*

B. Tbn.  
*p* *pp* double-tongue gliss *pp* *p*

Tuba

Timp.  
solo *p* *mp* 1.v. *mp*

Perc. 1  
2 Temple Bells *pp* *mp* *pp*

Perc. 2

Perc. 3  
Bass Drum *mp* *p* *mp* *p* *mp* *p*

Hp.  
(*mp*)

Pno.  
*mp* *p* 3 *mp* *p* 3 *mp* *p* 3 *mp* *p*

22 (2+3)

Vln. I

Vln. II

Vla.  
sul tasto *pp*

Vc.  
(div) unis. 3 *mp* *p* 3 *mp* *p*

Cb.  
(div) *mp* *p* *mp* *p*

22 23 24 25 26 27



FULL FATHOM FIVE

B ♩ = 100

FL. 1-2, Picc., Ob. 1-2, E. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1-2, C. Bn., Hn. 1-3, Hn. 2-4, Tpt. 1-2, Tpt. 3, Tbn. 1-2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno.

This system includes staves for Flutes 1-2, Piccolo, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1-3 and 2-4, Trumpets 1-2 and 3, Trombones 1-2, Bass Trombone, Tuba, Timpani, Percussion 1 (Large Suspended Cymbal), Percussion 2 (Djembe), Percussion 3 (Bass Drum), Harp, and Piano. The score features various dynamics such as *f*, *mp*, *mf*, *p*, and *fz*, along with articulation marks like accents and slurs. A large 'PREVIEW' watermark is overlaid on the page.

B ♩ = 100

Vln. I, Vln. II, Vla., Vc., Cb.

This system includes staves for Violins I and II, Viola, Violoncello, and Contrabass. The score features dynamics such as *mf*, *f*, *fp*, and *fz*, along with articulation marks like accents and slurs. A large 'PREVIEW' watermark is overlaid on the page.

37

Fl. 1-2 *f furioso* *3* *glissandi possibile* *p sub.* *mf* *accel.*

Picc. *f furioso* *glissandi possibile* *p sub.* *mf*

Ob. 1-2 *f furioso* *3* *3*

E. Hn. *f furioso*

Cl. 1 *f furioso* *5* *poco glissando (bend off note)* *p sub.* *mf*

Cl. 2 *f furioso* *5* *poco glissando (bend off note)* *p* *mf*

B. Cl. *f furioso*

Bsn. 1-2 *f* *f furioso* *a2* *sfz*

C. Bn. *f furioso* *3* *sfz*

Hn. 1-3 *f* *p* *mf* *a2*

Hn. 2-4 *a2* *mf*

Tpt. 1-2 *open* *mp* *mf* *a2* *mf*

Tpt. 3 *f* *p* *sf* *mp* *mf*

Tbn. 1-2 *f* *mf* *sfz*

B. Tbn. *f* *mf* *sfz*

Tuba *f* *3* *f* *sfz*

Timp. *3* *p* *sfz*

Perc. 1 *Vibraphone* *hard mallets* *f* *p* *sfz*

Perc. 2 *f* *sfz* *p*

Perc. 3 *p* *sfz* *p*

Hp. *f* *3* *E<sub>2</sub> E<sub>3</sub> G<sub>2</sub> A<sub>2</sub>* *D<sub>2</sub> C<sub>2</sub> B<sub>1</sub>*

Pno. *f* *1x*

Vln. I *fp* *unis.* *f* *3* *accel.*

Vln. II *fp* *unis.* *f* *3* *p* *ff espr.*

Vla. *f* *p* *sfz* *unis.* *p* *sfz* *ff espr.* *div.* *unis.* *col legno battuto* *p* *mf*

Vc. *f* *p* *sfz* *p* *sfz* *f* *unis.* *sfz* *p* *mf*

Cb. *f* *f* *sfz* *p* *mf*

37 38 39 40

41 (accel.)

♩ = 126

Fl. 1 *p*

Fl. 2 *p*

Ob. 1-2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1-2 *sfz*

C. Bn. *sfz*

Hn. 1-3 *mf*

Hn. 2-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2 *sfz*

B. Tbn. *sfz*

Tuba *f*

Timp. *sfz*

Perc. 1

Perc. 2 *sfz p sfz p sfz p f sfz f*

Perc. 3 *sfz p sfz p sfz p*

Hp.

Pno. *sfz*

41 (accel.)

♩ = 126

Vln. I *p ff espr.*

Vln. II

Vla. *p f*

Vc. *col legno battuto mf arco, norm. f*

Cb. *mf f p*

41

42

43

44



48 (2+3) (2+3+2) (2+2+3)

Fl. 1-2 *sfz* *f* *mf* *ff* *p*

Picc. *sfz* *mf* *ff* *p*

Ob. 1-2 *sfz* *f* *mf* *ff* *p*

E. Hn. *sfz* *f*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1-2 *sfz* *p* *f* *p* *f* *p* *f* *p* *ff*

C. Bn. *ff*

Hn. 1-3 *sfz* *f* *ffp*

Hn. 2-4 *sfz* *ffp*

Tpt. 1-2 *sfz* *p* *f* *p* *f* *ffp*

Tpt. 3 *st. mute* *f* *ff* *p* *ffz*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 Glockenspiel hard mallets *ff* Lv

Perc. 2 Djembe *ff*

Perc. 3 Bass Drum *f* *p* *f* *p* *f* *p* *f* *p*

Hp. *f* *ff*

Pno. *p* *f* *p* *f* *f* *ff*

Vln. I *ffp*

Vln. II *ffp* div

Vla. *ffp* div

Vc. *ff* *ff* *ff*

Cb. *f* *p* *f* *ff*

48 49 50 51









65

Fl. 1-2  
 Picc.  
 Ob. 1-2  
 E. Hn.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1-2  
 C. Bn.

Hn. 1-3  
 Hn. 2-4  
 Tpt. 1-2  
 Tpt. 3  
 Tbn. 1-2  
 B. Tbn.  
 Tuba

Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Pno.

Chimes  
 Whip  
 Bass Drum

Djembe

65

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

sul pont.  
 non-div.  
 ord.  
 non-div.

65

66

67

68





**E**

Fl. 1-2  
Picc.  
Ob. 1-2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1-2  
C. Bn.  
Hn. 1-3  
Hn. 2-4  
Tpt. 1-2  
Tpt. 3  
Tbn. 1-2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

**E**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



89

Fl. 1 - 2  
Picc.  
Ob. 1 - 2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1 - 2  
C. Bn.  
Hn. 1 - 3  
Hn. 2 - 4  
Tpt. 1 - 2  
Tpt. 3  
Tbn. 1 - 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Cel.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

89

90

91

92

93



FULL FATHOM FIVE

94

Fl. 1-2 *p* *mp* *p* *mp* *f*

Picc.

Ob. 1-2 (a2) *mp* *f*

E. Hn. *p* *mp* *f*

Cl. 1 *mp* *mp* *f*

Cl. 2 *p* *mp* *p* *mp* *f*

B. Cl. *mp* *mp* *f*

Bsn. 1-2 a2 *p* *mp* *f*

C. Bn. *p* *mp*

Hn. 1-3

Hn. 2-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1 *Vibraphone* *p* *mp* *f*

Perc. 2

Perc. 3

Hp.

Cel.

94 *IV.* *p* *mp* *tutti* *III.* *p* *mp* *tutti* *II.* *p* *mp* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb. *IV.* *p* *mp*

94 95 96 97

98

(F)

FL. I - 2

Picc.

Ob. I - 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. I - 2

C. Bn.

Hn. I - 3

Hn. 2 - 4

Tpt. I - 2

Tpt. 3

Tbn. I - 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

98 99 100 101 102 103

104

Fl. 1-2

Picc.

Ob. 1-2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1-2

C. Bn.

Hn. 1-3

Hn. 2-4

Tpt. 1-2

Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc. 1  
Glockenspiel

Perc. 2  
Whip

Perc. 3  
Timbales

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104 105 106



112

Fl. 1-2  
Picc.  
Ob. 1-2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1-2  
C. Bn.  
Hn. 1-3  
Hn. 2-4  
Tpt. 1-2  
Tpt. 3  
Tbn. 1-2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1 (Chimes)  
Perc. 2 (Djembe)  
Perc. 3 (Bass Drum)  
Hp.  
Pno.

Musical score for measures 112-115. The score includes parts for Flute 1-2, Piccolo, Oboe 1-2, English Horn, Clarinet 1-2, Bass Clarinet, Bassoon 1-2, Contrabassoon, Horn 1-3, Horn 2-4, Trumpet 1-2, Trumpet 3, Trombone 1-2, Baritone Trombone, Tuba, Timpani, Percussion 1 (Chimes), Percussion 2 (Djembe), Percussion 3 (Bass Drum), Harp, and Piano. The score features various dynamics such as *f*, *p*, *sfz*, *mp*, and *ff*, along with articulation marks like accents and slurs. A large 'PREVIEW' watermark is overlaid on the score.

112

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Musical score for measures 112-115, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamics such as *f*, *sfz*, and *ff*, along with performance instructions like *sul pont.* and *ord.*. A large 'PREVIEW' watermark is overlaid on the score.

112

113

114

115

116

II7 (H)

Fl. 1-2 *ff*

Picc. *ff*

Ob. 1-2 *ff*

E. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *mf* *3* *f*

Bsn. 1-2 *f* *sfz* *mf* *f*

C. Bn. *f* *sfz* *p* *f*

Hn. 1-3

Hn. 2-4 *sfz* *f* *sfz* *a2* *p* *3*

Tpt. 1-2 *st. mute* *ff* *f*

Tpt. 3 *sfz*

Tbn. 1-2 *sfz* *ff*

B. Tbn. *sfz* *ff*

Tuba

Timp. *p*

Perc. 1 *Crotales* *ff*

Perc. 2

Perc. 3 *Metal Coil* *ff*

Hp. *ff*

Pno. *ff*

Vln. I *ff* *unis.* *div.*

Vln. II *ff* *div.* *unis.* *sfz*

Vla. *ff* *div.* *unis.* *sfz*

Vc. *ff*

Cb. *f* *ff*

II7 II8 II9 I20 I21

122

Fl. 1-2  
 Picc.  
 Ob. 1-2  
 E. Hn.  
 Cl. 1  
 Cl. 2  
 B. Cl.  
 Bsn. 1-2  
 Bsn. 2

Hn. 1-3  
 Hn. 2-4  
 Tpt. 1-2  
 Tpt. 3  
 Tbn. 1-2  
 B. Tbn.  
 Tuba  
 Timp.

Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Pno.

122

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

122

123

124

125

126

Fl. 1-2 *ff*

Picc. *ff*

Ob. 1-2 *ff*

E. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1-2

C. Bn. *p sub*

Hn. 1-3 *ff*

Hn. 2-4 *ff*

Tpt. 1-2 *ff*

Tpt. 3 *ff*

Tbn. 1-2

B. Tbn.

Tuba *f*

Timp. *p*

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3 *f*

Hrp. *ff*

Pno. *ff*

126

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *arco*

*E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>*  
*D<sub>2</sub> C<sub>2</sub> B<sub>1</sub>*

126 127 128 129



FULL FATHOM FIVE

130

Fl. 1-2 *f*

Picc. *f*

Ob. 1-2 *f*

E. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mp* *f*

Bsn. 1-2 *f*

C. Bn. *mp* *f*

Hn. 1-3 *mp* *f*

Hn. 2-4 *f*

Tpt. 1-2 *mp* *sfz* *f* *fp* *p* *sfz*

Tpt. 3 *mp* *sfz* *f* *fp* *p* *sfz*

Tbn. 1-2 *mp* *f* *fp* *p*

B. Tbn. *mp* *fp* *p*

Tuba *mp* *fp* *p*

Timp. *mp* *f* *accco*

Perc. 1 *f* Glockenspiel

Perc. 2 Djembe *ff*

Perc. 3 Timbales *ff*

Hp. *ff*

Pno. *ff*

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *fp* *div.*

Cb. *mp* *f*

130 131 132 133









155

Fl. 1-2  
Picc.  
Ob. 1-2  
E. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1-2  
C. Bn.  
Hn. 1-3  
Hn. 2-4  
Tpt. 1-2  
Tpt. 3  
Tbn. 1-2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.

155

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

155

156

157

158

159

**(K)** **(3+2)**

Fl. 1 - 2  
Picc.  
Ob. 1 - 2  
E. Hn. *mp cont.*  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1 - 2  
C. Bn.  
Hn. 1 - 3  
Hn. 2 - 4  
Tpt. 1 - 2  
Tpt. 3  
Tbn. 1 - 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
**(K)** **(3+2)**  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

163

Fl. 1-2 *pp*

Picc.

Ob. 1-2

E. Hn. *mf*

Cl. 1

Cl. 2 *pp* *p*

B. Cl. *pp* *p*

Bsn. 1-2 *pp* *p* *pp*

C. Bn. *pp* *p* *pp*

Hn. 1-3 *mp* *p*

Hn. 2-4 *mp* *p*

Tpt. 1-2

Tpt. 3

Tbn. 1-2 *st. mute* *pp*

B. Tbn. *st. mute* *pp*

Tuba

Timp. *mp* *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *mp* *mp*

Hp. *p* *mp* *p*

Pno. *p* *mp* *p*

163

Vln. I

Vln. II

Vla. *pp* *p* *pp* *pp* *p* *pp* *p* *mp* *p*

Vc. *mp* *p* *pp* *p* *pp* *p* *mp* *p*

Cb. *mp* *p* *pp* *p* *pp* *p* *mp* *p*

163 164 165



166

(3+2)

*molto rit.*

Fl. 1-2 (a2) *mp* *p*

Picc.

Ob. 1-2 1. *f* a2 3

E. Hn. *mp* *f* 3

Cl. 1 *mp* *f* 3 *mf* 3

Cl. 2 *p* *mp* *mp* *f* *mf*

B. Cl. *pp* *mp* *mf* *p* *mf*

Bsn. 1-2 2. 3 *p* *mp* a2 3 *mf* *p* *mf*

C. Bn. *p* *mp* *mf* *p* *mf*

Hn. 1-3 1. *p* a2 3 *f* *f* *p*

Hn. 2-4 (2.) *mp* *p* *f* *f* *p*

Tpt. 1-2 Harmon Mute (1/2 stem) *pp* *f* *p*

Tpt. 3 Harmon Mute (1/2 stem) *p* *f* *pp* *f* *p*

Tbn. 1-2 st. mute a2 double-tongue gliss *mp* *f*

B. Tbn. st. mute *mf*

Tuba *mf* *p* *mf*

Timp. *mp* *mf*

Perc. 1 Vibraphone *p* *mp* 3 *f*

Perc. 2 Marimba *p* *mp* *f*

Perc. 3 Bass Drum *mp* *mp* *mf*

Hp. *mp* *mf*

Pno. *mp* *mf*

166

(3+2)

*molto rit.*

Vln. I *pp* *mf* *p* *mf*

Vln. II *pp* *mf* *p* *mf*

Vla. *p* *mf* 3

Vc. *mf* 3 *p* *mf*

Cb. *mf* 3 *p* *mf*

166

167

168

169

L

170 *a tempo*

Fl. 1-2

Picc. *f*

Ob. 1-2 *f* *mf* *p*

E. Hn. *f* *mp* *p*

Cl. 1 *pp* *timbre trill, breath*

Cl. 2 *pp*

B. Cl. *f* *mf* *p* *sfz*

Bsn. 1-2 *f* *mf* *p* *sfz*

C. Bn. *f* *mf* *fp* *sfz*

Hn. 1-3 *f* *cresc.* *sfz*

Hn. 2-4 *a2* *f* *cresc.* *sfz*

Tpt. 1-2 *f* *mf* *p* *ff* *sfz*

Tpt. 3 *f* *mf* *p* *sfz*

Tbn. 1-2 *f* *mf* *p* *sfz*

B. Tbn. *f* *mf* *fp* *sfz*

Tuba *f* *mf* *fp* *sfz*

Timp. *f* *sf* *pp* *mf* *pp* *sfz scoco*

Perc. 1 *Crotales* *3* *lv.* *pp* *lv. bowed*

Perc. 2 *Whip* *sfz*

Perc. 3 *f* *sf* *pp* *mf* *pp* *sfz scoco*

Hp. *ff*

Pno. *ff* *3* *3*

*a tempo*

L

170 *div.*

Vln. I *f* *mf* *p* *sfz* *1 desk III. PPP*

Vln. II *f* *mf* *p* *sfz* *1 desk PPP*

Vla. *f* *mf* *p* *ppp* *1 desk*

Vc. *f* *3* *3* *sfz*

Cb. *f* *3* *3* *sfz*

170 *mf* *fp* 171 *sfz* 172 *sfz* 173 *sfz* 174

175 (2+3)

Fl. 1-2 *pp* 1. timbre trill, *bisbigl.*

Picc.

Ob. 1-2

E. Hn. *mf* *p*

Cl. 1 *pp*

Cl. 2 timbre trill, *bisbigl.*

B. Cl.

Bsn. 1-2

C. Bn.

Hn. 1-3 *pp* 1. *p > pp*

Hn. 2-4

Tpt. 1-2 *pp < p > pp* [Harmon Mute 1. (1/2 stem)]

Tpt. 3

Tbn. 1-2

B. Tbn.

Tuba optional 8vb *pp* *ppp*

Timp.

Perc. 1 [Crotales] *pp <* *pp* *pp*

Perc. 2

Perc. 3 [Tam-Tam] *pp*

Hp.

Pno.

175 (2+3)

Vln. I (desk i) III. *pp*

Vln. II (desk i) III. *pp*

Vla. (desk i) *pp*

Vc.

Cb. *pp*

Cb. *pp*

175 176 177 178 179 180

I 81 (3+2)

Musical score for Full Fathom Five, page 39. The score includes parts for Flute 1-2, Piccolo, Oboe 1-2, English Horn, Clarinet 1-2, Bass Clarinet, Bassoon 1-2, Contrabassoon, Horn 1-3, Horn 2-4, Trumpet 1-2, Trumpet 3, Trombone 1-2, Baritone Trombone, Tuba, Timpani, Percussion 1 (Temple Bells, hard rubber), Percussion 2 (Djembe), Percussion 3, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass.

Key performance instructions include dynamics such as *pp*, *p*, *mp*, *mf*, *f*, and *ff*, as well as articulation like *dark & murky*, *open*, and *dampen!*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A large watermark "PREPUSAN" is overlaid diagonally across the page.

I 81 (3+2)