

# Descent

for Alto Flute | Clarinet/Bass Clarinet in B $\flat$  | Violin |  
Violoncello | Contrabass | Piano

Daniel Solecich (1979-)

$\frac{5}{4}$   $\text{♩} = 56$   
Largo con moto

Alto Flute  
Clarinet in B $\flat$   
Violin  
Violoncello  
Contrabass  
Piano

$\frac{4}{4}$

A.Fl.  
Cl.  
Vln.  
Vc.  
Cb.

5 **3/4**

A.Fl. *gliss.* *cresc.* *gliss.*

Cl. *mf* *cresc.* *sfz*

Vln. *gliss.* *cresc.* *gliss.* *gliss.* *sfz*

Vc. *mf* *cresc.* *sfz*

Cb. *<mf* *gliss.* *cresc.* *gliss.* *sfz*



8 **5/4** **4/4**

A.Fl. *sfz*

Cl. *gliss.* *gliss.*

Vln. *gliss.* *gliss.* *sfz*

Vc. *gliss.* *gliss.* *gliss.* *sf*

Cb. *gliss.* *gliss.* *mf cresc.*

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

A.Fl. *ff* *sfz* *sfz* *sfz* *sfz*

Cl. *gliss.* *sfz*

Vln. *ff* *sfz* *sfz* *sfz*

Vc. *ff* *sfz* *sfz* *sfz*

Cb. *gliss.* *sfz*



12 **A**  $\frac{5}{4}$   $\frac{4}{4}$

A.Fl. *f* *gliss.*

Cl. *f* *gliss.* *gliss.*

Vln. *f* *gliss.* (  $\square$  )

Vc. *f* *gliss.*

Cb. *f* *gliss.*

**A**  $\frac{5}{4}$   $\frac{4}{4}$

Pf. *f* *f*

Musical score for measures 14-15. The score includes parts for A.Fl., Cl., Vln., Vc., Cb., and Pf. The A.Fl. part features triplet eighth notes. The Cl. part has glissando markings. The Vln. part has glissando markings. The Vc. part has glissando markings and a *poco f* dynamic. The Cb. part has glissando markings and a triplet eighth note. The Pf. part has complex rhythmic patterns with dynamics *f*, *3sf*, *mp*, and *sf*. Measure 14 starts with a *f* dynamic. Measure 15 has dynamics *mp* and *sf*. There are slurs and accents throughout the piano part.



Musical score for measures 16-17. The score includes parts for A.Fl., Cl., Vln., Vc., Cb., and Pf. The A.Fl. part has a *dim.* dynamic. The Cl. part has glissando markings. The Vln. part has glissando markings and dynamics *sfz*, *mp*, and *f*. The Vc. part has glissando markings. The Cb. part has glissando markings. The Pf. part has complex rhythmic patterns with dynamics *f*, *sfz*, and *sf*. Measure 16 starts with a *f* dynamic. Measure 17 has dynamics *sfz* and *sf*. There are slurs and accents throughout the piano part.

18

A.Fl. *gliss.*

Cl. *gliss.*

Vln. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

Pf. *mf* *sf* *mf*

4/4

3

7

3

3

5

3

5

(8)-----

5

8-----

20

A.Fl. *gliss.*

Cl. *gliss.*

Vln. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

Pf. *mp* *mf* *sf*

3

7

3

3

5

3

(8)-----

8-----

5

22

A.Fl. *gliss.*

Cl. *gliss.* 3 *gliss.*

Vln. *gliss.*

Vc.

Cb. *gliss.* 7

Pf. *poco f* 3 7 3 3 5 5 8 8



23

A.Fl. 5/4 3 7

Cl. *gliss.*

Vln.

Vc.

Cb. *gliss.* *mf*

Pf. 5/4 *f* *mf preciso* 3 5 3 7 5 8 *sf* *mf*

**B**

24

Vln. *mf*

Vc. *mf* *gliss.*

Cb. *gliss.*

**B**

Pf. *ff* *mf tranquillo*

*sfz* *mf*

7 3 5 3 5 3 7

(8) *sfz* 3 5 8



26

Vln.

Vc.

Cb. *gliss.*

Pf. *mf agitato* *f* *3 sfz*

*sfz marc.* *sfz* *sfz*

6 3 9 5 3

(8) 3 8