

(almost always is nearly enough)

for Dal Niente

flute/bass flute, violin, viola, violoncello

(2022)

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flute (doubles bass flute and c flute)



spoken articulation articulate syllables when playing.



air vs. pitch circles used to show gradation of air vs. pitch (with empty circle as most air and full circle as most pitch).



strings

bow pressure wedges used to show gradually increasing or decreasing bow pressure. filled-in boxes and thick lines used to show significant and rapid changes in pressure.



highest possible play an unspecified extremely high pitch on the given string. this pitch should deviate slightly between instances.



bow on tailpiece bow directly on tailpiece (always crine).



lateral bowing rapidly move the bow parallel to the fingerboard.



harmonics all harmonics are shown as the position where they are touched (not necessarily the sounding pitch).



muted lightly mute strings — can use either harmonic pressure or more left-hand pressure. placement and pressure are ad. lib.; strings are specified only by their open notes. add short gliss. depending on direction of ornament.



white noise as with muted pitches, slightly mute the strings, but specifically suppress all pitch, aiming for a “white noise” sound. place left hand at highest point of the string and gliss downward as needed.

note: the title of this piece is a tribute to Chicago-based band Tortoise; while it bears no similarity to the song itself, it shares its title with 1998’s “Almost Always is Nearly Enough.”

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The musical score is for a piece titled "The Rose Tree". It features a vocal line and four instrumental lines (b. fl., vln, vla, vc.). The vocal line includes the lyrics "ti ke ti ke ta ti ke ti ke ta". The score is divided into two systems, each containing four staves. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked "Allegretto". The score includes various musical notations such as triplets, quintuplets, and dynamic markings (pp, p, mf, f, ff, sfz, ffpp, f, p). The vocal line has a melodic line with lyrics and a lower line with lyrics. The instrumental lines include various musical notations such as triplets, quintuplets, and dynamic markings.

25

b. fl.

f *p* *mf* *f* *pp* *mp* *f*

ti ke ti ke ta

vln

sfz *sfz* *sfz* *p* *f*

III. *lilautando*

vla

pizz. *mf* *arco* *mf* *f* *p*

vc.

sfz *f* *pp* *f* *pp* *ffpp* *f*

III. *ffpp*

31

b. fl.

pp *f* *p* *pp*

ti ke ta ti ke

vln

sfz *mf* *ffpp* *f* *p*

IV. *8va*

vla

1/2 col legno, 1/2 crine *mf* *pp* *mf* *ffpp*

II. *pizz.* *arco*

vc.

mp *ffpp* *1/2 col legno, 1/2 crine* *III.*

37 overblow

Score for measures 37-42. The music is in 3/4 time. The instruments are b. fl., vln, vla, and vc.

Measure 37: b. fl. has a long note with a crescendo from *f* to *pp*. vln has a note with *ord.* and *sfz*. vla has a note with *ord.* and *sfz*. vc has a note with *ord.* and *sfz*.

Measure 38: b. fl. has a long note with a crescendo from *pp* to *f*. vln has a note with *m.s.p.* and *ord.*. vla has a note with *m.s.p.* and *ord.*. vc has a note with *m.s.p.* and *ord.*.

Measure 39: b. fl. has a long note with a crescendo from *f* to *pp*. vln has a note with *p*. vla has a note with *ffpp*. vc has a note with *f*.

Measure 40: b. fl. has a long note with a crescendo from *pp* to *f*. vln has a note with *mf*. vla has a note with *pizz.* and *f*. vc has a note with *arco* and *f*.

Measure 41: b. fl. has a long note with a crescendo from *f* to *pp*. vln has a note with *p*. vla has a note with *mf*. vc has a note with *mf*.

Measure 42: b. fl. has a long note with a crescendo from *pp* to *f*. vln has a note with *mf*. vla has a note with *mf*. vc has a note with *mf*.

Score for measures 43-48. The music is in 3/4 time. The instruments are b. fl., vln, vla, and vc.

Measure 43: b. fl. has a long note with a crescendo from *mp* to *f*. vln has a note with *3* and *mf*. vla has a note with *mf*. vc has a note with *pp*.

Measure 44: b. fl. has a long note with a crescendo from *f* to *pp*. vln has a note with *mf*. vla has a note with *pp*. vc has a note with *pp*.

Measure 45: b. fl. has a long note with a crescendo from *pp* to *f*. vln has a note with *mf*. vla has a note with *mf*. vc has a note with *mf*.

Measure 46: b. fl. has a long note with a crescendo from *f* to *pp*. vln has a note with *mp*. vla has a note with *mp*. vc has a note with *mp*.

Measure 47: b. fl. has a long note with a crescendo from *pp* to *f*. vln has a note with *mf*. vla has a note with *mf*. vc has a note with *mf*.

Measure 48: b. fl. has a long note with a crescendo from *f* to *pp*. vln has a note with *mp*. vla has a note with *mp*. vc has a note with *mp*.

$\text{♩} = 65$
x5

49

fl. *mp* > *pp* *pp* *mf* x5

vln. II. pizz. *mf*

vla. pizz. *f* *p* on tailpiece, emerge from pizz. notes — with pitch *p* *mf*

vc. *mf* *mf* III. pizz.

55

fl. *pp* x19

vln. on tailpiece *p* *mf* *p*

vla. pizz. *ff*

vc. *p* *mf* *p*

* flute and viola should be felt as if artifacts of the pizz. notes, or like a noise floor

72

fl. *pp* \leftarrow *mf* \rightarrow *p* *pppp* poss. *pp* \leftarrow *mf* \rightarrow *p*

make each entrance distinct —
not all accented, but with definition

III. flautando
vln. *mp* \leftarrow *mf* \rightarrow *pp* *p*

II. pizz.
vln. *f*

multiphonic arco IV.
vln. *mf*

1/2 col legno, 1/2 crine
vln. *pppp* poss.

* as fast, quiet, and detached as possible with mostly air rather than pitch; barely more playing than pantomiming.
feel free to play ad. lib. and alter pattern length as desired

III. flautando
vln. *mp* \leftarrow *f* \rightarrow *pp* *pizz.* *mf*

multiphonic IV.
vln. *mf*

multiphonic
vln. *mf* \rightarrow

pizz.
vln. *f*

multiphonic arco
vln. *mf* \rightarrow *pp*

pizz.
vln. *f*

76

fl. *p* \leftarrow *mf* *pppp* poss. *pp* \leftarrow *mf* \rightarrow *p* *pppp* poss.

sim.

flautando arco
vln. *pp* \rightarrow *ff*

1/2 col legno, 1/2 crine
vln. *f* \rightarrow *pp* *pppp* poss.

3 sim.
vln. *pp* \leftarrow *f* \rightarrow *pp*

1/2 col legno, 1/2 crine
vln. *pppp* poss.

multiphonic IV.
vln. *mf*

multiphonic arco
vln. *mf* \rightarrow *pp*

pizz.
vln. *f*

==

88

fl.

3

f *mf* *5* *mp* *p* *pp* *5* *f* *mf* *3* *mp* *f* *mf* *5* *mp* *p* *pp* *3* *pp*

vln

3 *mp* *p* *mf* *mp* *3* *p* *3* *3* *mf* *3* *mp* *3* *p* *mf* *3* *mp* *p* *3* *pp* *3* *mf*

vla

f *p* *ff* *5* *mf*

II. pizz.

III. IV. arco

vc.

p *f* *p* *ff* *f* *pp*

92

93

To b. fl.

fl.

mp *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

vln

IV. *ffpp* *3* *f* *pizz.* *ffpp* *f* *pizz.* *f* *arco* *ffpp*

vla

pp *mp* *pp* *f* *pizz.* *arco* *II.* *ffpp* *f* *pizz.* *arco* *ffpp* *f* *pizz.* *arco* *ffpp* *f* *pizz.* *arco* *ffpp*

vc.

mp *pp* *f* *pizz.* *arco* *ffpp* *f* *pizz.* *arco* *ffpp* *f* *pizz.* *arco* *ffpp* *III.* *arco* *ffpp*

101

b. fl.

pp < mp > pp

pp < mp > pp

pp <

vln.

vla.

pizz.

arco

ffpp

ffpp

ffpp

vc.

pizz.

f

ffpp

f

ffpp

110

b. fl.

mp

pp *mp*

pp *mp* *pp*

pp *mp* *pp*

pp

vln

arco

ffpp

arco

ffpp

pizz.

f

vla

arco

ffpp

pizz.

f

arco

ffpp

vc.

pizz. III.

f

pizz.

116

b. fl.

mp *pp*

pp *mp*

pp *mp*

vln

arco

ffpp

arco

ffpp

vla

pizz.

f

arco

ffpp

pizz.

f

vc.

III.

arco

ffpp

125

[illegible]

This musical score is for measures 128 through 133 of 'The Swan' from 'The Nutcracker'. The score is written for four parts: Bassoon II (b. fl.), Violin (vln), Viola (vla), and Violoncello (vc.).

- Measure 128:** The Bassoon II part begins with a whole rest, followed by a half note G4, a quarter note F#4, and a quarter note E4. The Violin part has a whole rest. The Viola part has a whole rest. The Violoncello part has a whole rest.
- Measure 129:** The Bassoon II part has a whole rest. The Violin part has a whole rest. The Viola part has a whole rest. The Violoncello part has a whole rest.
- Measure 130:** The Bassoon II part has a whole rest. The Violin part has a whole rest. The Viola part has a whole rest. The Violoncello part has a whole rest.
- Measure 131:** The Bassoon II part has a whole rest. The Violin part has a whole rest. The Viola part has a whole rest. The Violoncello part has a whole rest.
- Measure 132:** The Bassoon II part has a whole rest. The Violin part has a whole rest. The Viola part has a whole rest. The Violoncello part has a whole rest.
- Measure 133:** The Bassoon II part has a whole rest. The Violin part has a whole rest. The Viola part has a whole rest. The Violoncello part has a whole rest.

The score includes various musical notations such as rests, notes, and dynamic markings (p, mp, f, mf). The Bassoon II part features a trill in measure 128. The Violin part has a trill in measure 130. The Viola part has a trill in measure 130. The Violoncello part has a trill in measure 130.

[illegible]

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