(almost always is nearly enough)

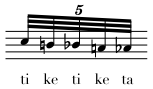
for Dal Niente

flute/bass flute, violin, viola, violoncello

(2022)

isaac barzso

flute (doubles bass flute and c flute)



spoken articulation articulate syllables when playing.

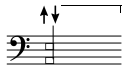
air vs. pitch circles used to show gradation of air vs. pitch (with empty circle as most air and full circle as most pitch).

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.

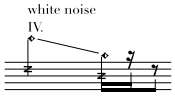
bow on tailpiece bow directly on tailpiece (always crine).



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.

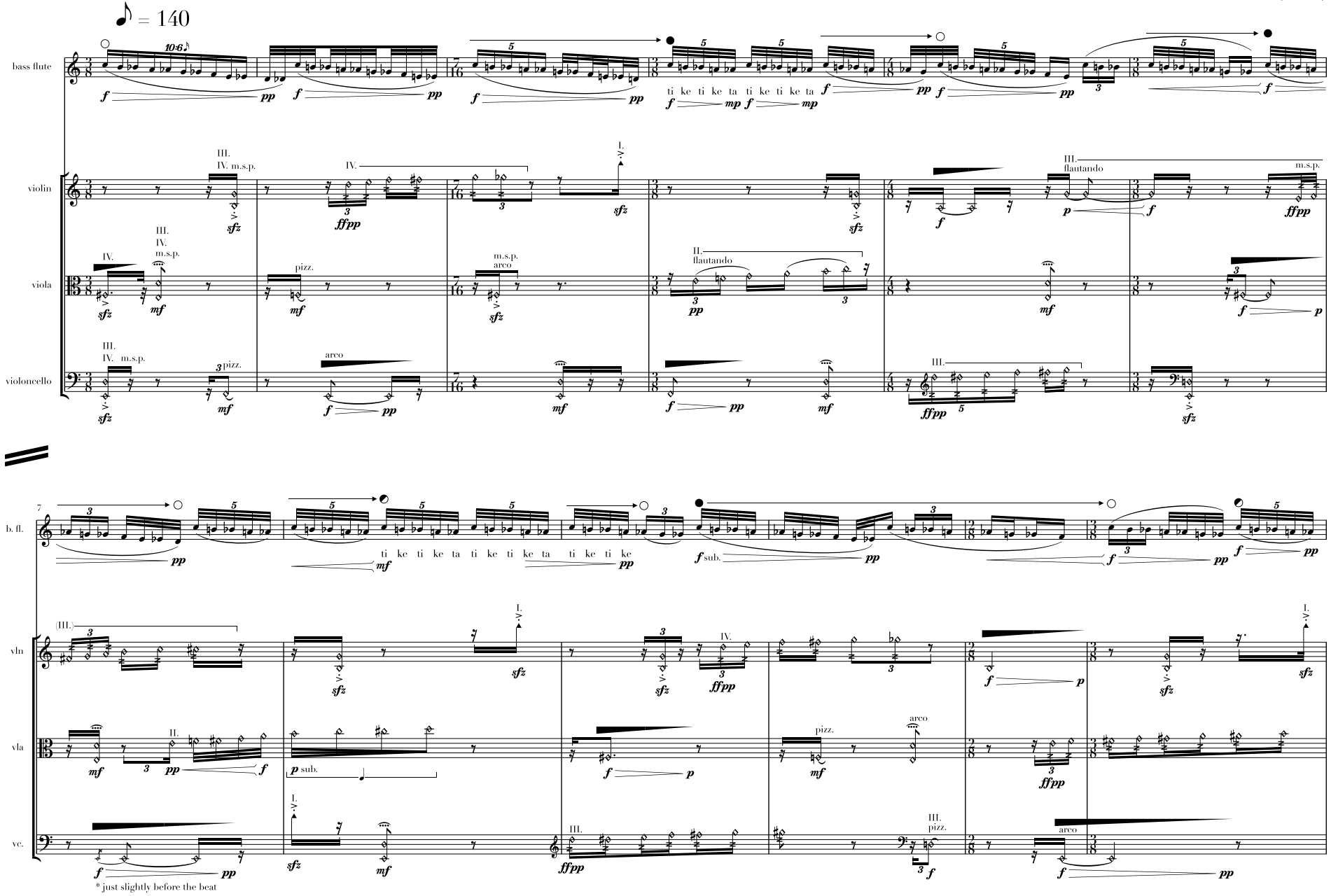


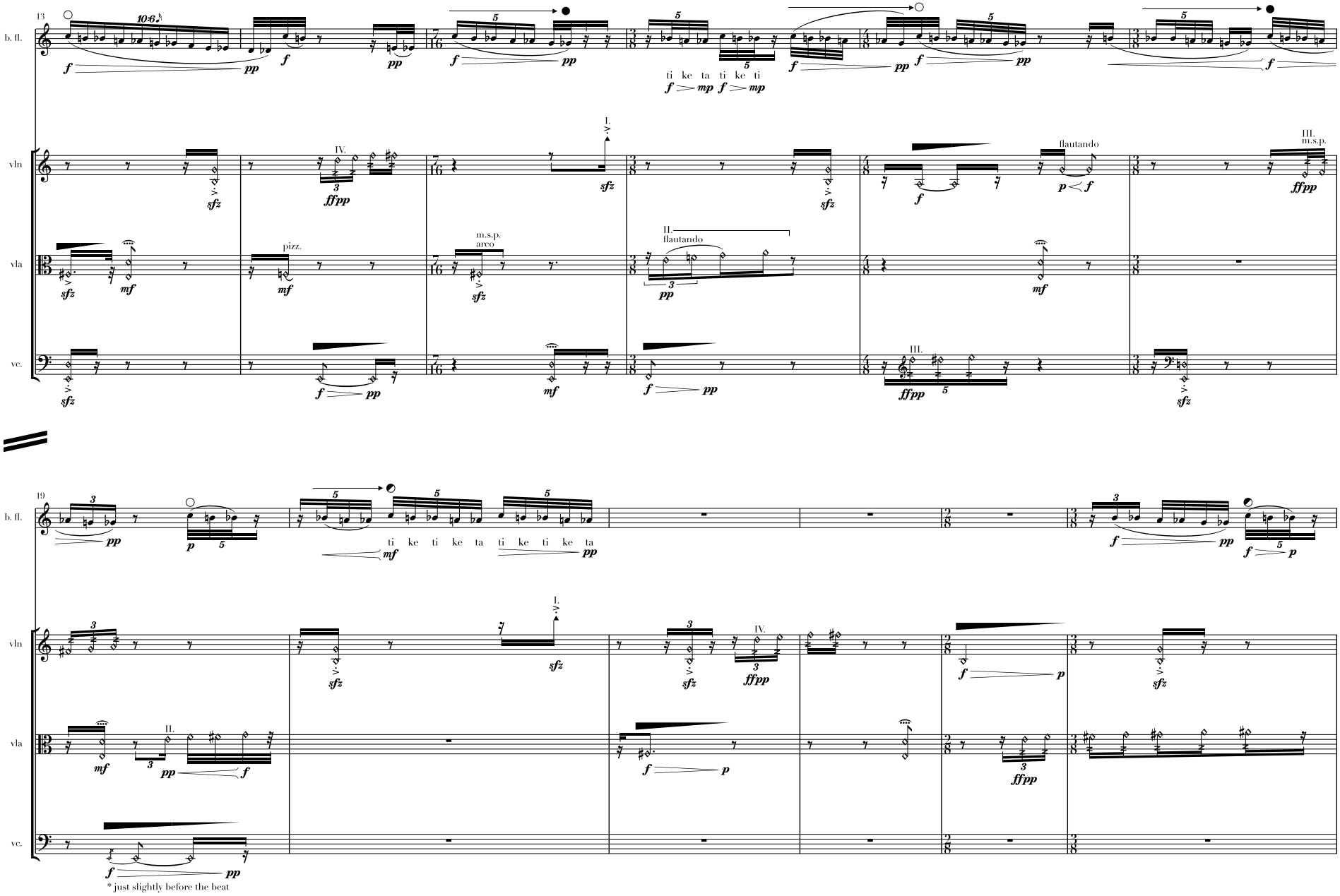
white noise as with muted pitches, slightly mute the strings, but specifically supress all pitch, aiming for a "white noise" sound. place left hand at highest point of the string and gliss downward as needed.

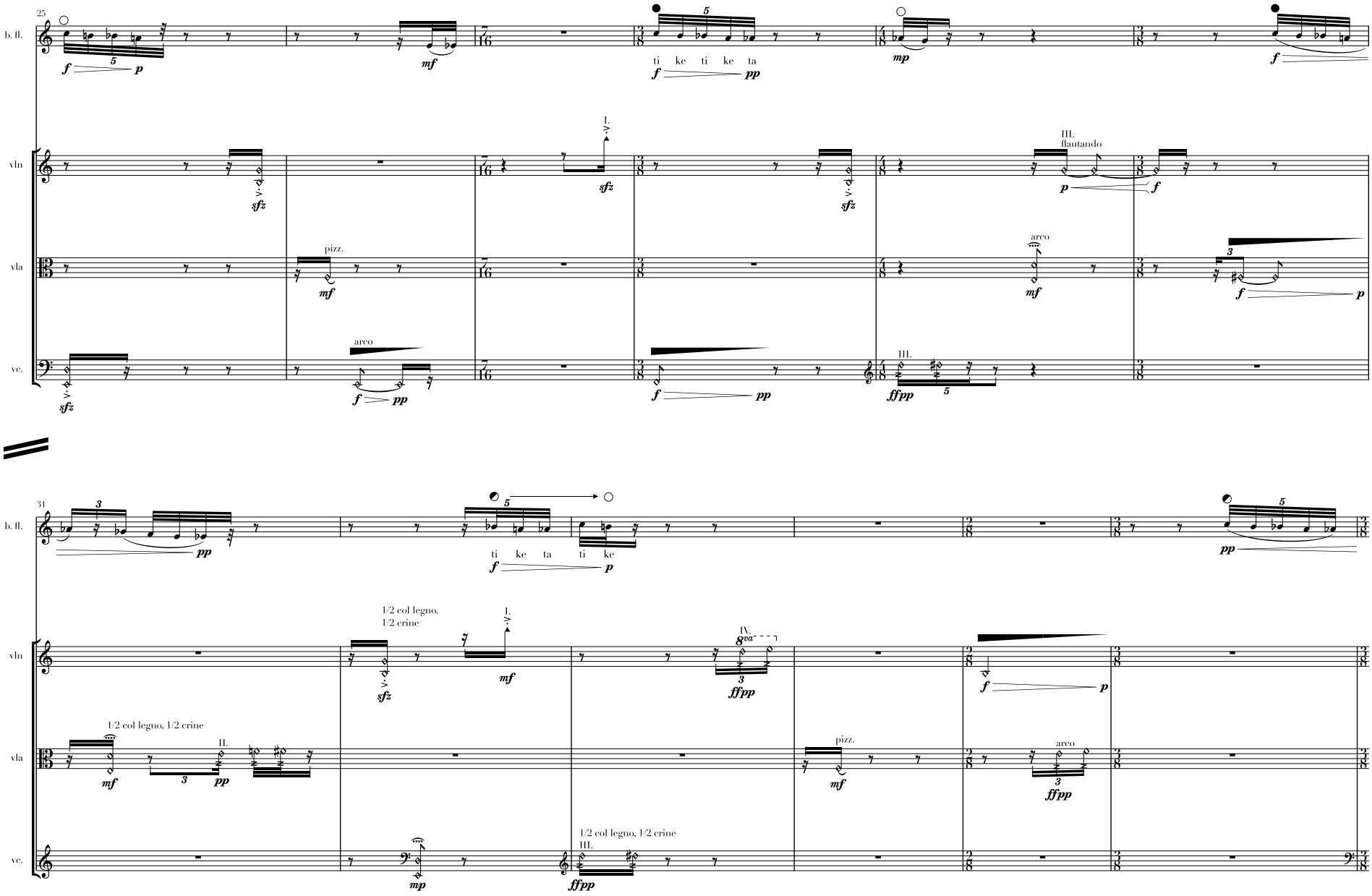
note: the title of this piece is a tribute to Chicago-based band Tortoise; while it bears no similarity to the song itself, it shares its title with 1998's "Almost Always is Nearly Enough."

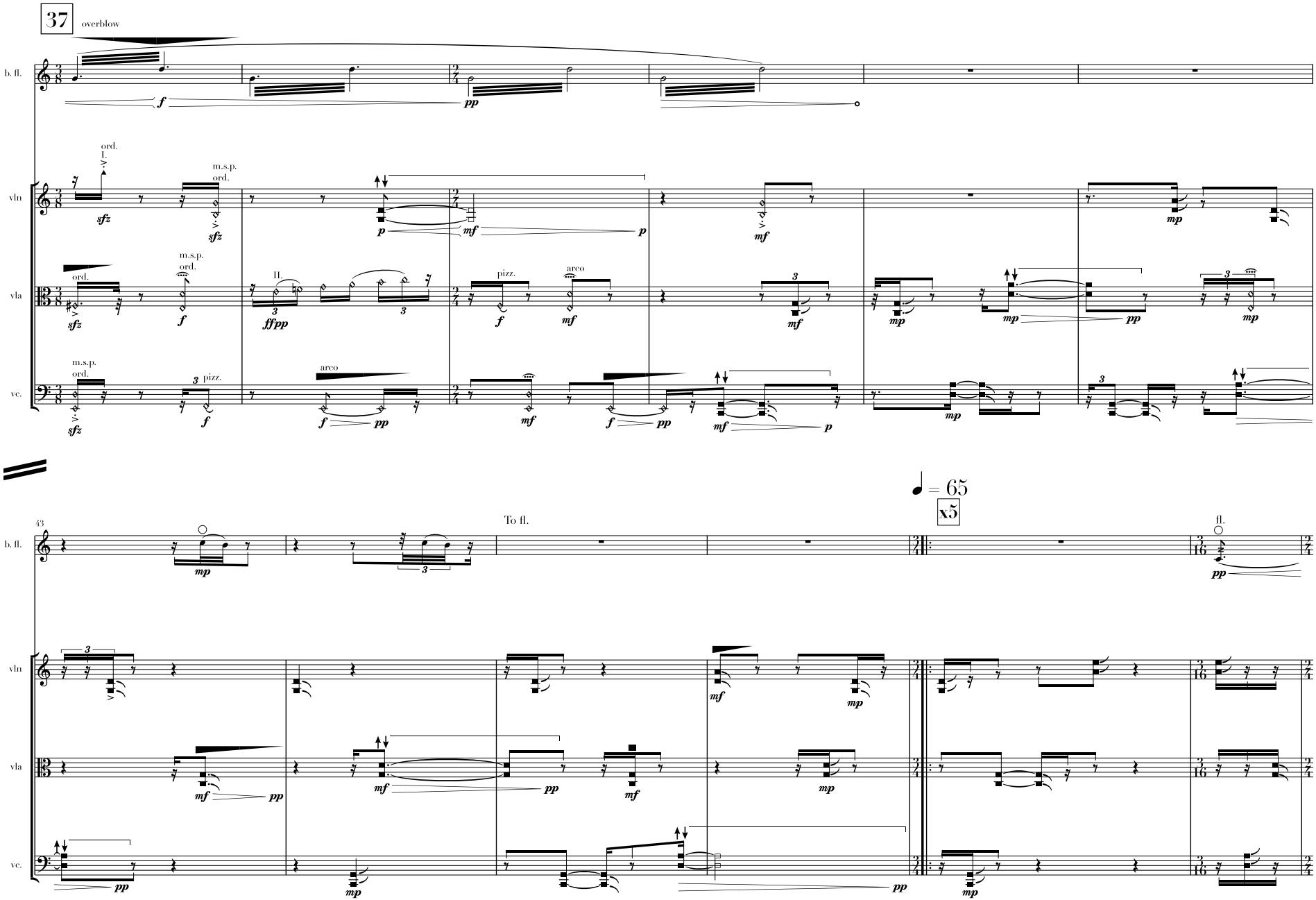
(almost always is nearly enough)

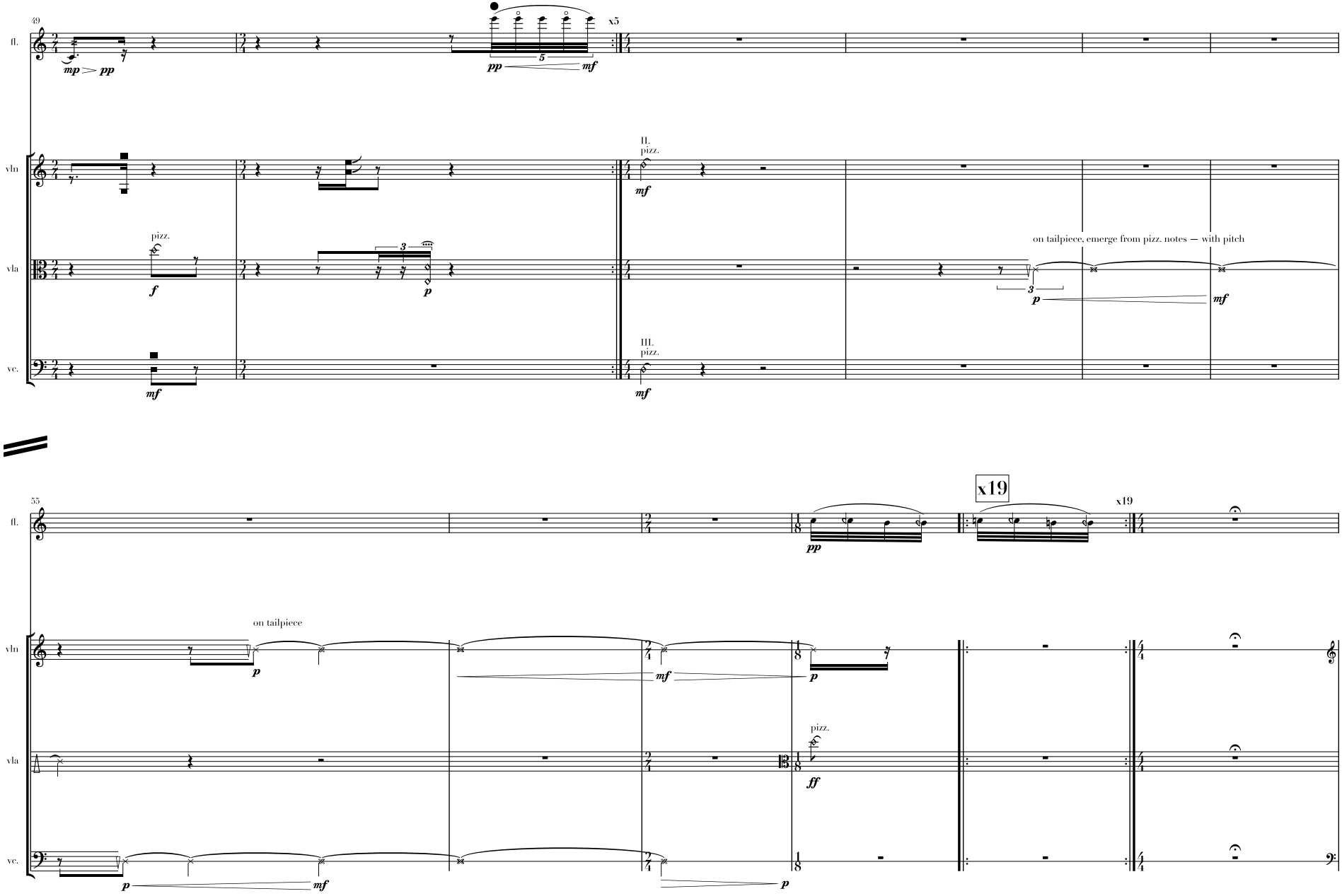
isaac barzso (2022)

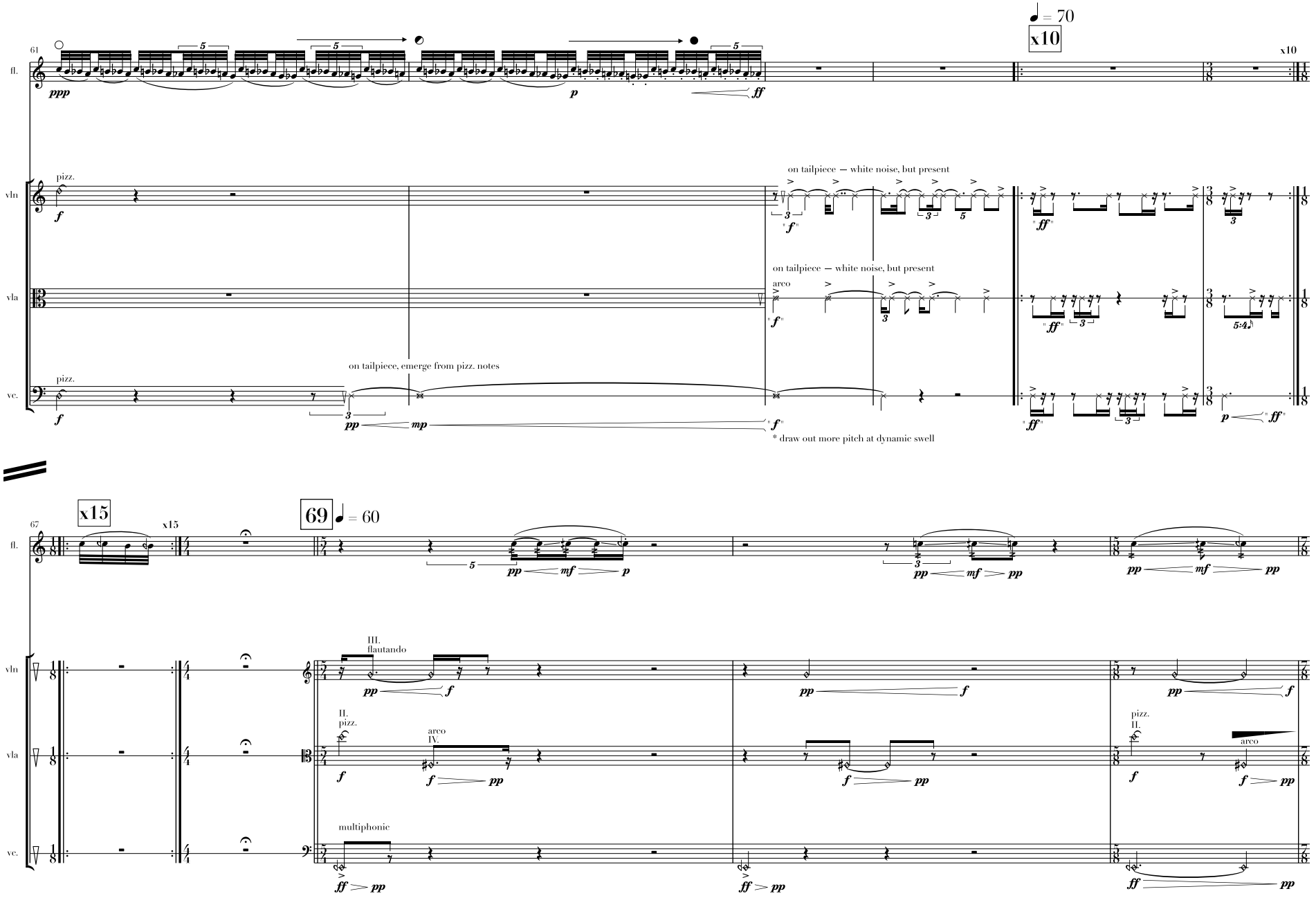



13
b. fl.
vln
vla
vc.
ti ke ta ti ke ti
ti ke ti ke ta ti ke ti ke ta
flautando
pizz.
m.s.p.
arco
19
* just slightly before the beat

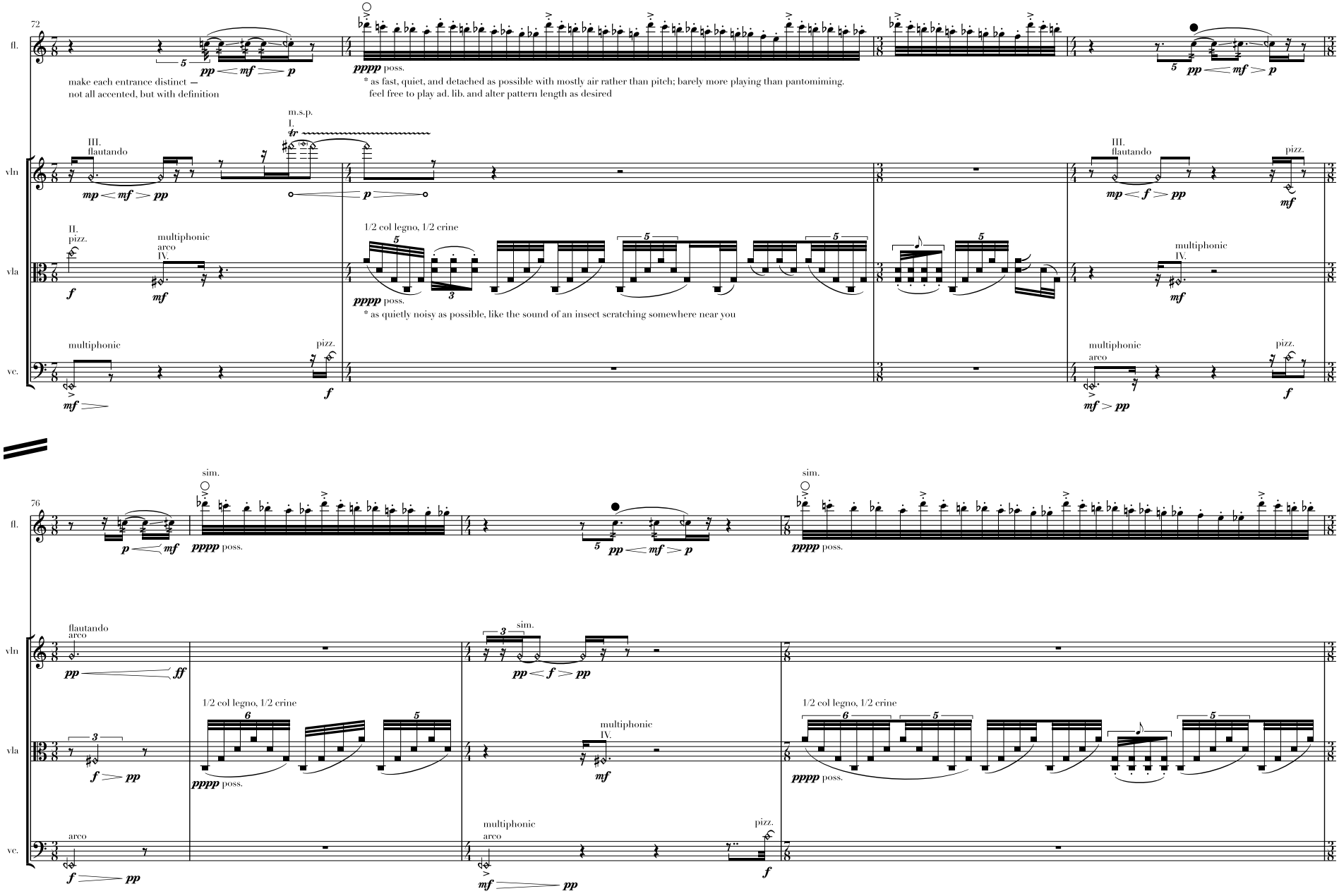

25
b. fl.
vln
vla
vc.
ti ke ti ke ta
III. flautando
pizz.
arco
31
ti ke ta ti ke
1/2 col legno, 1/2 crine
IV.
8va
1/2 col legno, 1/2 crine

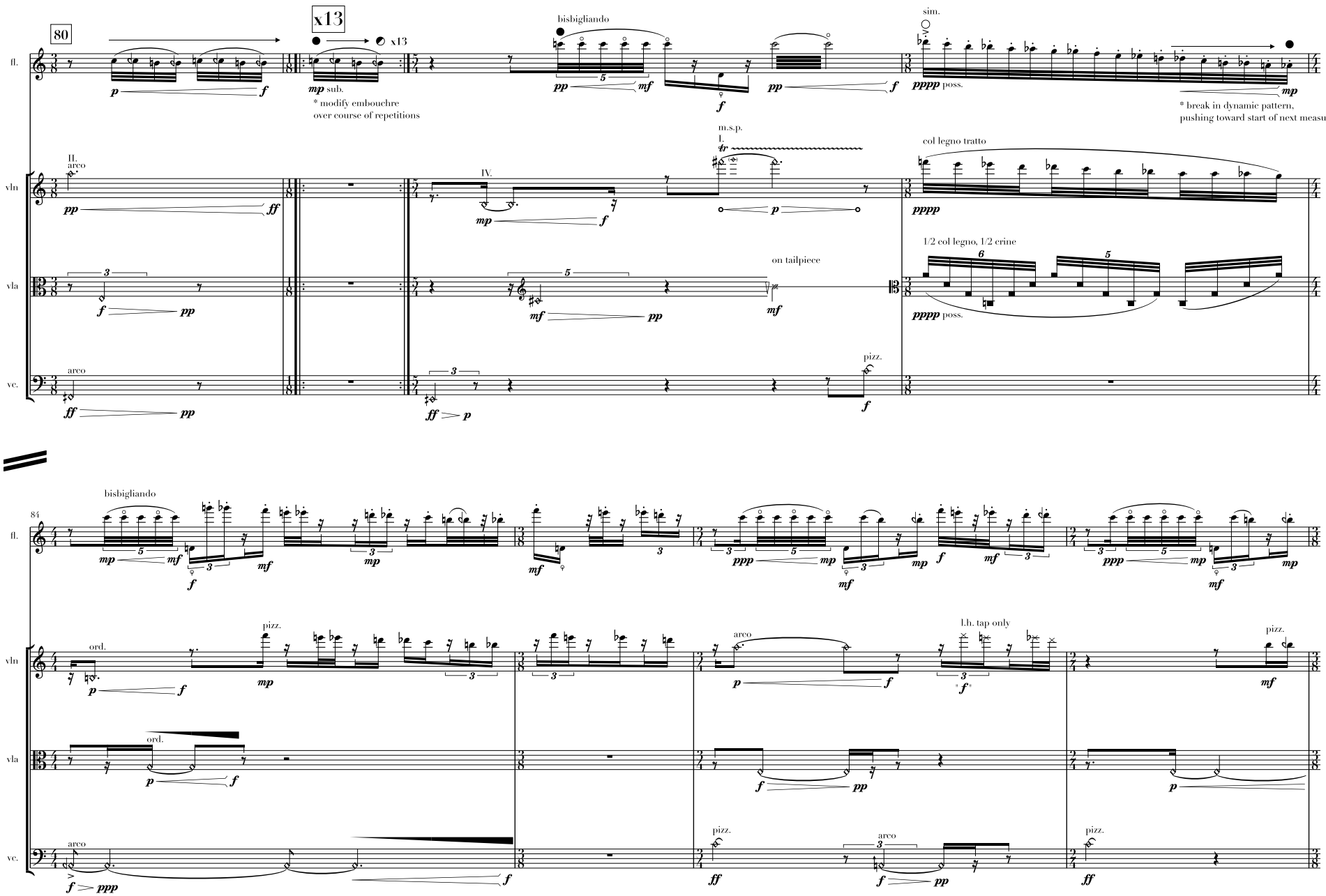

37
overblow
b. fl.
vln
vla
vc.
ord.
I.
m.s.p.
ord.
II.
pizz.
arco
43
To fl.
♩ = 65
x5
fl.

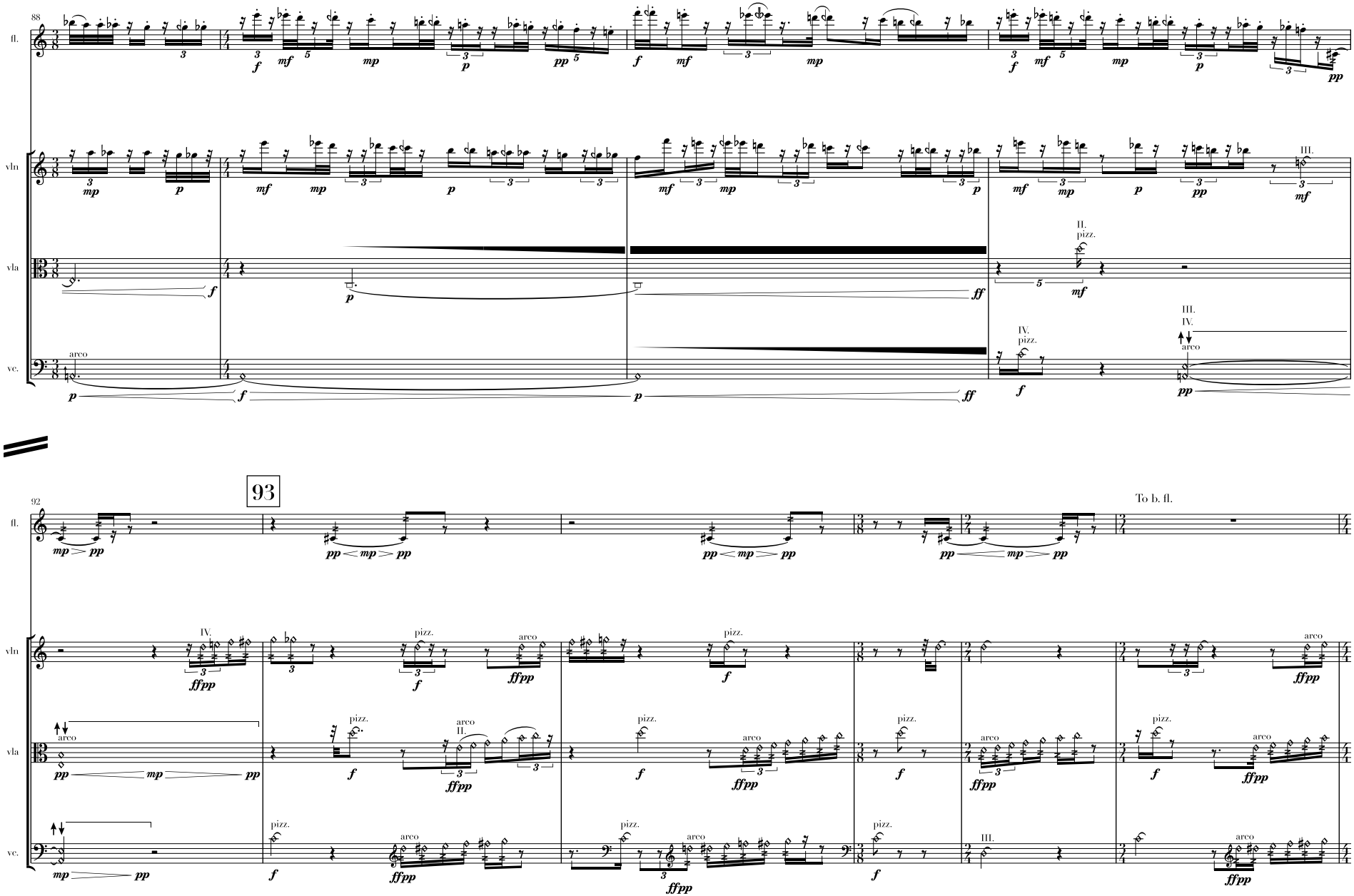

49
fl.
mp pp
x5
pp mf
vln
II.
pizz.
mf
vla
pizz.
f
3
p
on tailpiece, emerge from pizz. notes — with pitch
3
p
mf
vc.
mf
III.
pizz.
mf
55
fl.
pp
x19
x19
vln
on tailpiece
p
mf
p
vla
pizz.
ff
vc.
p
mf
p

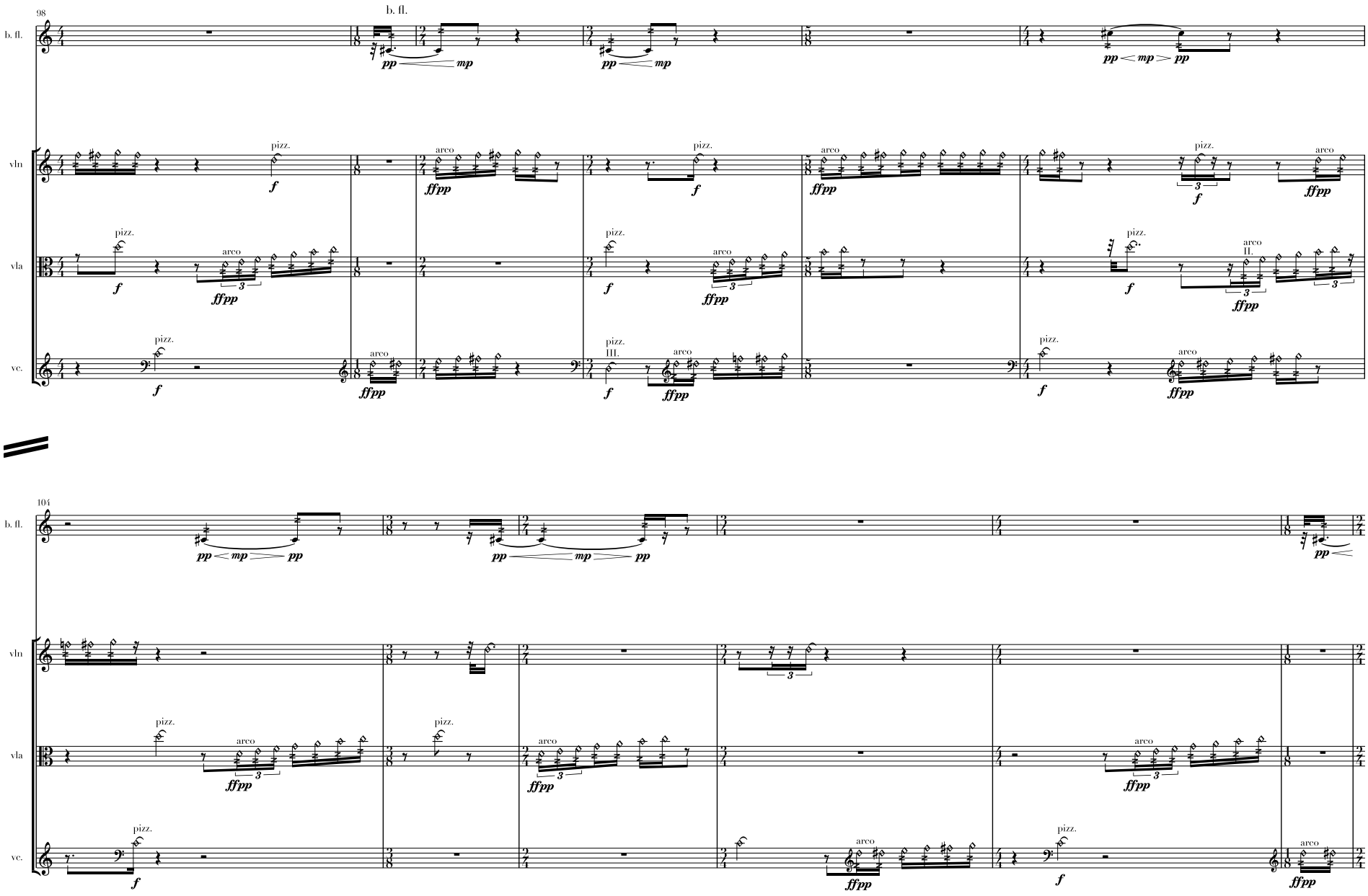

61
fl.
vln
vla
vc.
pizz.
on tailpiece — white noise, but present
arco
on tailpiece, emerge from pizz. notes
* draw out more pitch at dynamic swell
♩ = 70
x10
x15
67
69
♩ = 60
III. flautando
II. pizz.
arco IV.
multiphonic

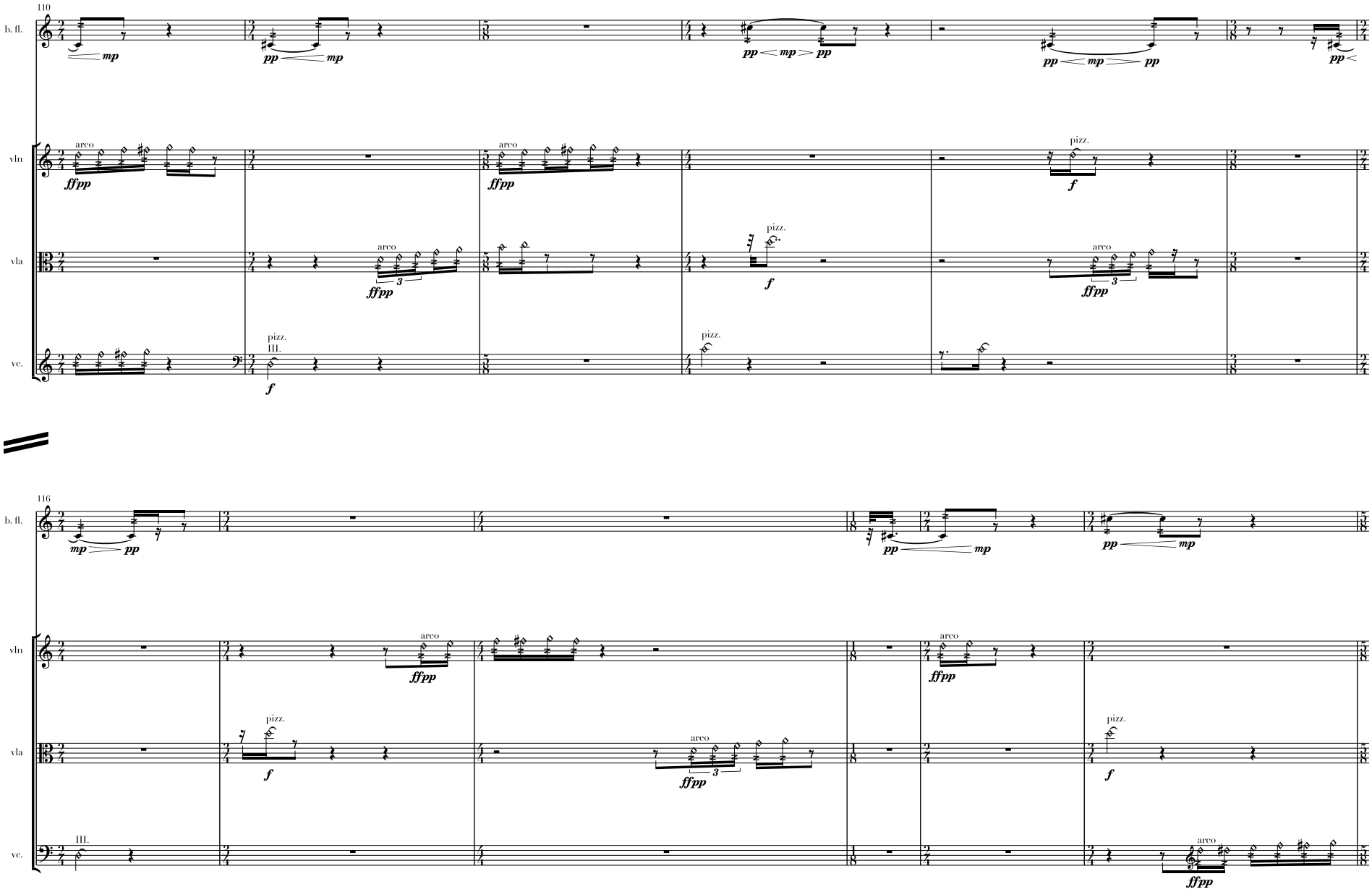
*** flute and viola should be felt as if artifacts of the pizz. notes, or like a noise floor**

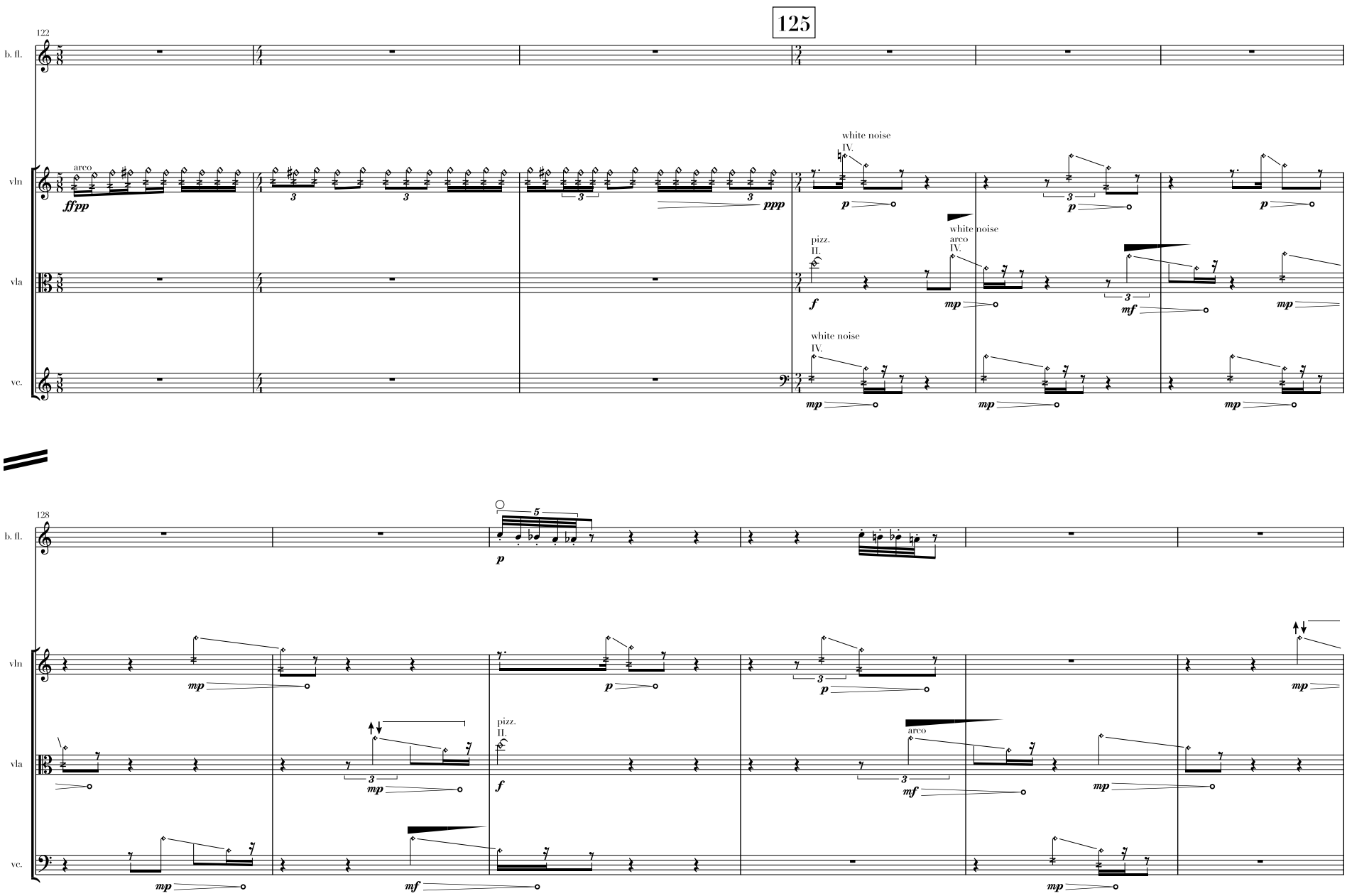


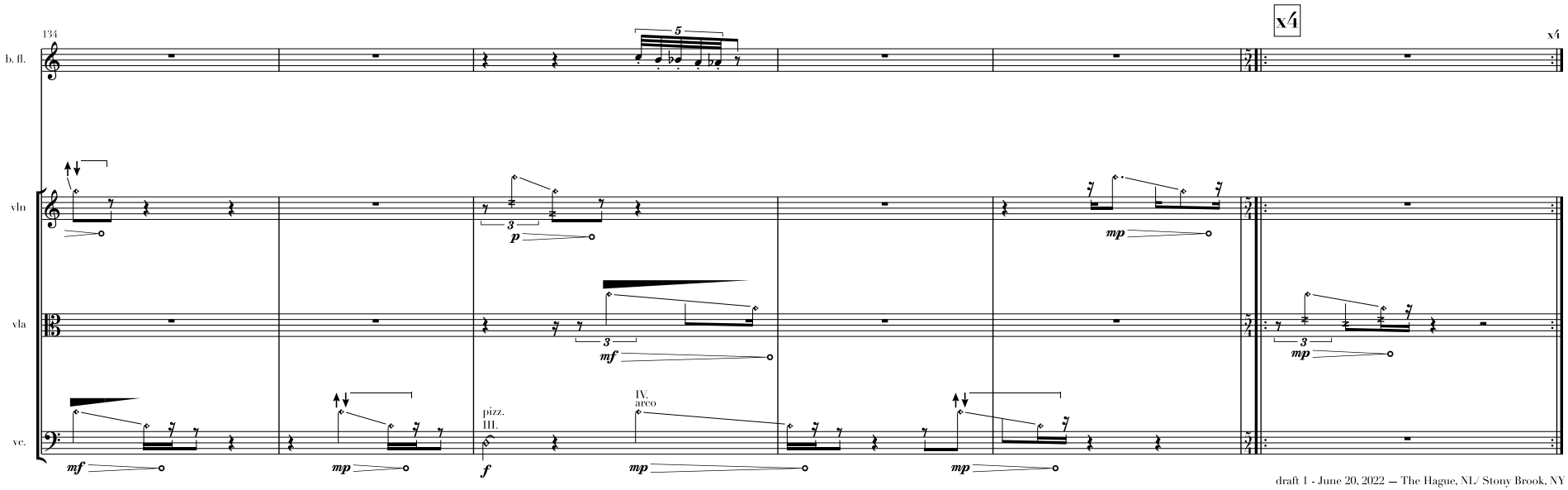

80
x13
x13
fl.
vln
vla
vc.
bisbigliando
sim.
mp sub.
* modify embouchre over course of repetitions
pppp poss.
* break in dynamic pattern, pushing toward start of next measure
II.
arco
IV.
m.s.p.
l.
col legno tratto
1/2 col legno, 1/2 crine
on tailpiece
pppp poss.
pizz.
84
ord.
pizz.
arco
l.h. tap only


88
fl.
vln
vla
vc.
arco
pizz.
II.
III.
IV.
92
93
To b. fl.


98
b. fl.
vln
vla
vc.
pizz.
arco
f
ffpp
pp
mp
III.
II.
104


110
b. fl.
vln
vla
vc.
arco
pizz.
III.
116


125
122
b. fl.
vln
vla
vc.
arco
ffpp
3
ppp
white noise
IV.
p
pizz.
II.
f
mp
mf
128
5



draft 1 - June 20, 2022 — The Hague, NL/ Stony Brook, NY
draft 2 - June 27, 2022 — New York City, NY
revision - July 11 to 20, 2022 — Chicago, IL