

After Serra

(2000)

chamber ensemble

Jason Eckardt

INSTRUMENTATION

Flute (with B key) / Bass Flute
B♭ Clarinet / B♭ Bass Clarinet
Violin
Violoncello
Piano

All instruments sound as notated in the score.

Approximate duration: 14.5 minutes

After Serra was commissioned by the Fromm Music Foundation and written for Roger Redgate and Ensemble Exposé who gave its first performance on April 5, 2000 at the Warehouse, London.

PERFORMANCE NOTES

Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

The metronome marking is approximate and may be adjusted to facilitate the articulation of local details. Tempi are consistent throughout the meter changes (i.e., $\text{♩}=\text{♩}$, $\text{♩}=\text{♪}$, etc.).

Grace notes are always to be played as fast as possible. Grace notes curtail the previous mensural note's duration.

All instruments sound as notated in the score.

Special Markings

 Quarter-tone sharp, three quarter-tones sharp, one quarter-tone flat, three quarter-tones flat. All quarter-tones are tempered and, in woodwind parts, should be produced using specific fingerings whenever possible.

smfz, sfz, Progressively louder accented attacks, independent of preceding dynamics.
sffz, sfffz, etc.



Glissando with re-attack on arrival note.



Glissando without re-attack on arrival note.

mv Molto vibrato. Wide and fast vibrato. Changes in vibrato are to be articulated to the point of near exaggeration; unstable intonation (up to an eighth tone) is acceptable when this marking is used.

sv Senza vibrato.

→ Indicates one mode of articulation in transition to another (i.e. sul ponticello to sul tasto, senza vibrato to molto vibrato, etc.).



Sustain sound until the rhythm with the staccato marking, producing an overlap without any gap in sound with some other instrument's attack at that same rhythmic point (i.e., winds and strings with piano in m. 2)



Abruptly and mechanically curtail sound without diminuendo.

Flute



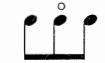
Flutter-tongue.



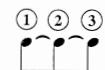
Lip pizzicato.



Breathy tone.



Alternate between normal and harmonic fingerings of the same pitch.



Alternate fingerings of the same pitch that modify the timbre of the pitch without a break in sound. Higher numbers represent fingerings producing successively more distorted timbres.



Whistle tone. Performer should alternate irregularly between various partials of the fundamental fingered note for the duration specified.

Clarinet



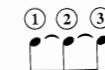
Slap tongue.



Flutter-tongue. If a conventional flutter-tongue cannot be executed, an artificial flutter-tongue may be substituted by producing a gargling action in the throat, approximating the timbral flutter-tongue effect.



Tongue during glissando to produce interruptions in sound on indeterminate pitches.



Alternate fingerings of the same pitch that modify the timbre of the pitch without a break in sound. Higher numbers represent fingerings producing successively more distorted timbres.

Violin and Violoncello

st, sp Sul tasto, sul ponticello.

 Left hand pizzicato.

 Snap or "Bartók" pizzicato.

 Normal bow pressure.

 Heavy bow pressure (some distortion of tone).

 Excessive bow pressure (greatly distorted tone).

 Thrown bow. Bow is forcefully thrown onto string to produce an indeterminate number of rebounds.

Piano

 Depress key silently.

 Mute string with finger near tuning pin and play corresponding note on keyboard.

Pedaling is left to the discretion of the performer unless specifically indicated in the score.

Commissioned by the Fromm Music Foundation and dedicated to Roger Redgate and the members of Ensemble Exposé

AFTER SERRA

JASON ECKARDT (2000)

Flute $\text{♩} \sim 60$
 Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

Clarinet $\text{♩} \sim 60$
 Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

Violin $\text{♩} \sim 60$
 Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

Violoncello $\text{♩} \sim 60$
 Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

Piano $\text{♩} \sim 60$
 Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

bass flute $\frac{2}{8}$ ♩ f poss. $\frac{12}{8}$ $\frac{3}{8}$

bass clarinet $\frac{2}{8}$ $\text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v} \text{v}$ fff $\frac{12}{8}$ $\frac{3}{8}$

Violin $\frac{2}{8}$ $\text{v} \text{v}$ fff $\frac{12}{8}$ $\frac{3}{8}$

Violoncello $\frac{2}{8}$ $\text{v} \text{v}$ fff $\frac{12}{8}$ $\frac{3}{8}$

Piano $\frac{2}{8}$ $\text{v} \text{v}$ fff $\frac{12}{8}$ $\frac{3}{8}$

(muted) Always depress before releasing and retaking middle pedal so the resonance is unbroken.

* Mid. $\text{F} \text{D}$. * Mid. $\text{F} \text{D}$.

* Silently depress before measure begins, as a "pick-up" measure.

4

Fl
 3
 8
 f poss.

Ci
 3
 8
 fff

Vn
 3
 8
 ff

Vc
 3
 8
 II >
 fff

Pf
 3
 8
 fff

* Trills should be percussive and marcato;
 changes between trills should be as
 de-emphasized as possible.

(Mid. ♫)

5
165
165
165
165
165
164
84
84
84
84
84
83
83
83
83
83
83
8

* Mid. ♫

8

(to flute)

Flute

sffz poss.

Cl

fff *ff* *fff*

II:6 *3* *5:4* *5:3*

Vn

fff *ff* *fff*

5:3 *3* *7* *5* *6*

Vc

fff *ff* *fff*

3 *7* *3* *7*

Pf

fff *ff* *fff*

13:8 *5* *4:3* *7*

sffz *(Mid. ♫)*

flute

pppp

2 *8*

2 *8*

2 *8*

2 *8*

Silently depress chromatic clusters between notated pitches.

2 *8*

2 *8*

2 *8*

** Mid. ♫*

12

Fl *pp*

Cl *f poss.*

Vn

Vc

Pf

(Mid. *Ad.*)

16

Fl

Ci

Vn

Vc

Pf

(Mid. $\ddot{\text{E}}\ddot{\text{o}}$)

* Mid. $\ddot{\text{E}}\ddot{\text{o}}$

The musical score page 5 consists of five staves. The top staff features Flute (Fl) and Clarinet (Ci). The middle staff features Violin (Vn) and Cello (Vc). The bottom staff is for the Piano (Pf). Measure 16 begins with a rest for Flute and Clarinet. Measures 7 and 8 follow with various dynamics (ff, f, mp, p) and time signatures (16/16, 7/16, 3/8). Measure 9 starts with a dynamic ff. The piano part (bottom staff) includes dynamic markings sffz, sfz, sfz, and sfz. The score concludes with a dynamic ff.

20

F1
(ff) *f ff f ff*

Cl
(tr) *f ff f ff*

Vn
f mf f pp

Vc
(ff) *sffz*

Pf
ffz ffz
f II:6 mf

(Mid. $\mathcal{R}\mathfrak{o}$)

24

Fl

Cl

Vn

Vc

Pf

Match timbre of 'cello to make transition between instruments as seamless as possible.

V

ff

mf

(ff)

11:6

7

3

7

ff

f

ff

7:6

13:8

mf

f

5

3

3

5

5:4

3

ff

f

5:3

3

5:4

5:3

3

II:6

3

5

3

ff

mf

f

(Mid. Ad.)

5:3

3

5:4

5:3

3

ff

mf

f

27

Fl (f) $\overbrace{\text{mf}}$ 7

Cl (f) $\overbrace{\text{mf}}$ 11:6 $\overbrace{\text{sfz}}$

Vn 5 $\overbrace{\text{f}}$ 5 $\overbrace{\text{fpp}}$ sp tr 5 16 2 8

Vc 13:8 7:6 5 16 2 8

(f) $\overbrace{\text{mf}}$ ff sfz

Pf 3 5:4 5:3 5:4 3 5 16 2 8

$\overbrace{\text{mf}}$ 5:4 3 f

31

Flute (Fl.)

Clarinet (Cl.)

Violin (Vn.)

Cello (Vc.)

Piano (Pf.)

Musical score for page 31, featuring five staves of music. The score includes parts for Flute, Clarinet, Violin, Cello, and Piano. The piano part is shown with two staves: the upper staff for the treble clef and the lower staff for the bass clef. The score consists of four measures. Measure 1 starts with the flute and clarinet in $5:3$, transitioning to $5:4$ and then 3 . Measure 2 begins with a dynamic f , followed by ff and then f . Measures 3 and 4 feature complex rhythmic patterns with various time signatures: $11:6$, 5 , 16 , 3 , 8 , 6 , $5:4$, 6 , $5:3$, 3 , 7 , $11:6$, $3:4$, 7 , $9:8$, p , mp , p , pp , f , and (f) . The score also includes performance instructions like "ord." and dynamic markings such as f , ff , p , pp , and mp .

35

Fl

Cl

Vn (f)

Vc

Pf (f)

ff

9:8

5:3 5:4 3

ff

3:8

7

7

5:3

pizz.

arco

ff

f

13:8

7

ff

f

3

ff

5:3

(ff)

13:8 7:6

ff

38

F1 (f) *mf* 5:3 9:8 f (f) *mf* 5:4 3:8 5:16 p

Ci (f) 7 3 5:4 3:8 5:3 5:4 3:8 5:16 5:16 3:8

Vn (f) 5:3 5:4 3:8 5:4 3:8 7 f mp 5:16 p

Vc (f) II:6 *mf* 11:6 f (f) 3:8 5:16 5:16 3:8

Pf *mf* 3:8 5:4 7 5:3 5:4 5:16 5:16 3:8
f > (f) 3:8 5:4 > 3:8 5:16 p 3:8
p 3:8

42

This musical score page contains five staves, each with a dynamic marking of *f*. The first three staves (Flute, Clarinet, Violin) are in common time (3/8), while the Cello and Piano staves are in common time (2/8). The score is divided into measures by vertical bar lines.

Flute (F1): The first measure consists of six eighth-note pairs. The second measure starts with a sixteenth-note pair followed by two eighth-note pairs. Measure 3 begins with a sixteenth-note pair, followed by a sixteenth-note休止符, then a sixteenth-note pair, and finally a sixteenth-note休止符. Measures 4 and 5 are blank.

Clarinet (Cl): The first measure consists of six eighth-note pairs. The second measure starts with a sixteenth-note pair followed by two eighth-note pairs. Measure 3 begins with a sixteenth-note pair, followed by a sixteenth-note休止符, then a sixteenth-note pair, and finally a sixteenth-note休止符. Measures 4 and 5 are blank.

Violin (Vn): The first measure consists of six eighth-note pairs. The second measure starts with a sixteenth-note pair followed by two eighth-note pairs. Measure 3 begins with a sixteenth-note pair, followed by a sixteenth-note休止符, then a sixteenth-note pair, and finally a sixteenth-note休止符. Measures 4 and 5 are blank.

Cello (Vc): The first measure consists of six eighth-note pairs. The second measure starts with a sixteenth-note pair followed by two eighth-note pairs. Measure 3 begins with a sixteenth-note pair, followed by a sixteenth-note休止符, then a sixteenth-note pair, and finally a sixteenth-note休止符. Measures 4 and 5 are blank.

Piano (Pf): The first measure consists of six eighth-note pairs. The second measure starts with a sixteenth-note pair followed by two eighth-note pairs. Measure 3 begins with a sixteenth-note pair, followed by a sixteenth-note休止符, then a sixteenth-note pair, and finally a sixteenth-note休止符. Measures 4 and 5 are blank.

The score includes various performance instructions such as tempo changes (e.g., 11:6, 5:3, 5:4, 3), dynamics (e.g., *f*, *mf*, *sp*), and articulations (e.g., *tr*, *ord.*, *mf*, *f*). Measure 3 features a complex rhythmic pattern for the Cello, involving sixteenth-note pairs and休止符.

46

F1

Cl

Vn

Vc

Pf

5 32 2 8 3 8 11:6 5:3 7:6 3 3 3 3 3 5 4:3 5 16

5 32 2 8 3 8 11:6 5:3 7:6 3 3 3 3 3 5 4:3 5 16

5 32 2 8 3 8 11:6 5:3 7:6 3 3 3 3 3 5 4:3 5 16

(f) ff

(ff)

sfz f mf f

13:8 9:8

st ppp

50

Fl (mf)

Cl

Vn

Vc

Pf

ord.

$\frac{5}{16}$

$\frac{2}{8}$ $\frac{5:4}{5:3}$ $\frac{11:6}{3}$ $\frac{5}{16}$ $\frac{32}{3}$ $\frac{3}{8}$

$\frac{5}{16}$ $\frac{2}{8}$ $\frac{f}{mf}$ $\frac{f}{sfz}$

$\frac{5}{16}$ $\frac{32}{3}$ $\frac{3}{8}$

$\frac{5}{16}$ $\frac{2}{8}$ f $\frac{5}{16}$ $\frac{32}{3}$ $\frac{3}{8}$

$\frac{5}{16}$ $\frac{2}{8}$ $\frac{7}{13:8} \frac{5}{5}$ $\frac{5}{16}$ $\frac{32}{3}$ $\frac{3}{8}$

$\frac{5}{16}$ $\frac{2}{8}$ $\frac{9:8}{5:3}$ $\frac{5:4}{3}$ $\frac{5}{16}$ $\frac{7:4}{7:6} \frac{5:3}{11:6}$ $\frac{32}{3}$ $\frac{3}{8}$

$\frac{5}{16}$ $\frac{2}{8}$ $\frac{5:3}{5:4} \frac{5:3}{5:3}$ f $\frac{5}{16}$ $\frac{32}{3}$ $\frac{3}{8}$

54

F1

Ci

Vn

Vc

Pf

Flute 1: 9:8 , f
Clarinet 1: $5:4$, f
Violin: 7 , mf , f
Cello: 3 , sfp , ff , mf , f
Piano: $(F\#)$, f

(ord.) → breathy
ord. → mv
7:6 7:4 (ord.) → mv
ord.
poco sp
(poco sp)
3

58

Flute (F1) *mf* → *ord.* *f poss.*

Clarinet (Cl) *mf* → *f* *II:6* *sfz f* *II:6* *mf*

(poco sp) → *ord.* *f* *7:6* *ff* *II:6* *mf*

(poco sp) → *ord.* *f* *3:3* *5:3* *7:6* *ff* *f* *mf* *f mf*

Piano (Pf) *mf* → *ff* *3:2* *sfz f*

61

Flute (Fl): Dynamics include f , mf , mp , f , p , f , mf , f , $sfmf$, f . Time signatures include $2/8$, $3/16$, $5:3$, $3/8$, $3/8$.

Clarinet (Cl): Dynamics include f , sfz . Time signatures include $2/8$, $3/16$, $3/8$, $3/8$.

Violin (Vn): Dynamics include f , $9:8$, $3/5$, mp , f . Time signatures include $2/8$, $3/16$, 7 , $3/8$, $5:4$, $5:3$, 7 , $2/8$.

Cello (Vc): Dynamics include f , sfz , f . Time signatures include $2/8$, $3/16$, 7 , $3/8$, (f) , mf .

Piano (Pf): Dynamics include f , $10:6$, (f) , $5:4$, $5:3$, f , $9:8$, (f) , $5:4$, $5:3$, mp . Time signatures include $2/8$, $3/16$, $3/8$, $3/8$.

67

Fl 2:8 mf 11:6

Ci 3:8 p

Vn 2:8 (E) mf 7

Vc 2:8 (mf) 3:8 mp 5:4 mf

Pf 2:8 3:8 mf 5:4 5:3

5 11:6 f 3:8 5:3 7:6 3:8 $mf mp$

16 7:6 3:8 f 3:8 mf

5 11:6 f 5:4 3:8 mf 11:6 f mp

(ord.) \rightarrow sp 7:6 3:8 mf

ord. (—) 2:8 3:8 ff 7:6 3:8 mf

(Eb) 2:8 3:8 f 7:6 3:8 mf

16 7:6 13:8 2:8 f 7:6 13:8 mf 2:8 f

71

Fl

ff 9:8 ff 11:10 f ff 3 5:4 5:3 f mf 7 f mf mp 3 7 32 2 8

Cl

ff 5:4 5:3 ff sffz 2 8 f 7 3 11:6 f mf 7 32 2 8

Vn

(f) sffz 2 8 ff pizz. 3 5:4 5:3 arco 7:6 3 f mf f 3 7 32 5 mp 2 8

Vc

ff 7 ff sffz 2 8 sffz 3 5:4 5:3 f mf f 3 7 32 2 8

Pf

(F) (F) (Bb) ff 3 3 2 8 3 5:4 3 5:4 5:3 2 8 11:6 2 8 (A) (Bb) (Ab) (Bb) ff f 5:3 5:4 3 7:6 13:8 8:6 mf mp 3 7 32 2 8

75

Flute (F1) 2/8: Dynamics f, 9:8. Measure ends with a dynamic f.

Clarinet (Cl) 2/8: Dynamics f, mp, f, mp. Measure ends with a dynamic f.

Violin (Vn) 2/8: Dynamics (mp), mf, mp, f. Measure ends with a dynamic f.

Cello (Vc) 2/8: Dynamics f, mf, f. Measure ends with a dynamic f.

Piano (Pf) 2/8: Dynamics f. Measure ends with a dynamic f.

Measure 76 begins with a dynamic (f).

Flute (F1) 3/8: Dynamics mp, mf, f. Measure ends with a dynamic f.

Clarinet (Cl) 3/8: Dynamics 11:6, f, mp. Measure ends with a dynamic f.

Violin (Vn) 3/8: Dynamics (Ab), mf, mp, f. Measure ends with a dynamic f.

Cello (Vc) 3/8: Dynamics f, mf, f. Measure ends with a dynamic f.

Piano (Pf) 3/8: Dynamics f. Measure ends with a dynamic f.

Measure 77 begins with a dynamic f.

Flute (F1) 4/8: Dynamics f, 5:16. Measure ends with a dynamic f.

Clarinet (Cl) 4/8: Dynamics mf, f. Measure ends with a dynamic f.

Violin (Vn) 4/8: Dynamics (G), 5:4, 13:8, f. Measure ends with a dynamic f.

Cello (Vc) 4/8: Dynamics mf, f, mf. Measure ends with a dynamic f.

Piano (Pf) 4/8: Dynamics f, mf. Measure ends with a dynamic f.

Measure 78 begins with a dynamic f.

Flute (F1) 5/16: Dynamics (f), 3, f. Measure ends with a dynamic f.

Clarinet (Cl) 5/16: Dynamics 3, f. Measure ends with a dynamic f.

Violin (Vn) 5/16: Dynamics (G), 5:4, 5:3, f. Measure ends with a dynamic f.

Cello (Vc) 5/16: Dynamics 5:3, 5:4, f. Measure ends with a dynamic f.

Piano (Pf) 5/16: Dynamics f. Measure ends with a dynamic f.

Measure 79 begins with a dynamic f.

Flute (F1) 3/8: Dynamics (f), 13:12. Measure ends with a dynamic f.

Clarinet (Cl) 3/8: Dynamics mp, mf. Measure ends with a dynamic f.

Violin (Vn) 4/8: Dynamics f, 13:12. Measure ends with a dynamic f.

Cello (Vc) 4/8: Dynamics f, mf. Measure ends with a dynamic f.

Piano (Pf) 4/8: Dynamics f, mf. Measure ends with a dynamic f.

Measure 80 begins with a dynamic f.

Flute (F1) 5/16: Dynamics (D), 3, 3, f. Measure ends with a dynamic f.

Clarinet (Cl) 5/16: Dynamics 3, 3, f. Measure ends with a dynamic f.

Violin (Vn) 5/16: Dynamics (D), 3, 3, f. Measure ends with a dynamic f.

Cello (Vc) 5/16: Dynamics 3, 3, f. Measure ends with a dynamic f.

Piano (Pf) 5/16: Dynamics f. Measure ends with a dynamic f.

78

F1 $\frac{5}{16}$ ff *f* $\frac{5}{4} \frac{5}{3}$ (f) $\frac{5}{3} \frac{5}{4}$ *mp* *f* $\frac{11}{6}$ $\frac{11}{6}$ *f* $\frac{11}{6}$ *mp* $\frac{11}{6}$ *mf* $\frac{13}{8}$ *mf* $\frac{5}{3} \frac{7}{6}$ $\frac{5}{3}$

Ci $\frac{5}{16}$ *ff* $\frac{7}{8}$ *f* $\frac{11}{6}$ *mf* $\frac{11}{6}$ *f* $\frac{11}{6}$ *mf* $\frac{11}{6}$ *mf* $\frac{11}{6}$ *mf* $\frac{11}{6}$ *mf*

(F)

Vn $\frac{5}{16}$ *ff* $\frac{9}{8}$ $\frac{9}{8}$ *f* *poco sp* \rightarrow *sp* $\frac{5}{4}$ *ord.* $\frac{5}{3} \frac{3}{5}$ *mf* $\frac{5}{3} \frac{3}{5}$ *mf* $\frac{11}{6}$ *mf* $\frac{7}{8}$ *mf*

Vc $\frac{5}{16}$ *ff* $\frac{3}{5} \frac{4}{3}$ $\frac{5}{3}$ *mf* $\frac{7}{6} \frac{7}{4}$ *mf* $\frac{7}{6} \frac{7}{4}$ *f* $\frac{11}{6}$ *mf* $\frac{7}{8}$ *mf* $\frac{7}{8}$ *mf*

Pf $\frac{5}{16}$ *ff* $\frac{5}{3} \frac{5}{4} \frac{3}{5}$ *mf* $\frac{3}{5} \frac{5}{4} \frac{5}{3}$ *f* $\frac{5}{3} \frac{5}{4} \frac{3}{5}$ *mf* $\frac{5}{3} \frac{5}{4} \frac{3}{5}$ *mf* $\frac{3}{2} \frac{5}{5} \frac{5}{5}$ $\frac{3}{8}$ (B)

Fl (D \sharp)

81 3/8 mp mf f ff f ff f ff

Cl 3/8 mp mf f ff

Vn (C \sharp)

Vc 3/8 (mp) mf f ff

Pf (G \sharp) (A) (B) (G \sharp) (Gb) (E) (G) (Bb) (A)

3/8 ff f ff f ff

3/8 mp (C \sharp) (B) (C \sharp) (Bb) (B) (C) (C) (C)

Fl 84 $\frac{3}{16}$ f 5:3 5:4 3 6 7:6 5:3 5:4 7:6 10:6 3 7 7:6 13:8 3 10:6 4:8

Ci $\frac{3}{16}$ f ff f 5:4 7:6 13:12 3 10:6 4:8

Vn $\frac{3}{16}$ f 7:6 10:6 4:3 5:3 5:4 3 3 7 5:3 5:4 3 5:3 7:6 6 5:3 7:6 7:4 4:8

Vc $\frac{3}{16}$ f ff f 7 5:3 7:6 6 5:4 11:6 3 3 11:6 4:8

Pf $\frac{3}{16}$ ff 5:3 5:4 3 (E) (F) (D \sharp) $\frac{5}{16}$ f 3 5:4 11:6 3 5:4 5:3 11:6 3 5:4 3 5:3 5:4 3 (f) 3 5:4 3 5:3 5:4 3 (E) (G \sharp) (A) 4:8

(D \sharp) f ffz (B) f

88

F1 sv

Cl (to Bb clarinet) sfffz

Vn (Eb) sv

Vc sfffz

Pf (chromatic cluster)

(A)

Bb clarinet breathy vib. ord.

vib. ord. poco sp

(F)

(G)

(C)

ord.

7:6

5:3 5:4

3

5:3 5:4 3

7:4

(f) ff

5:4

3

mf mp

(C#) mp

The musical score for orchestra and piano, page 24, measure 88. The score includes parts for Flute 1 (F1), Clarinet (Cl), Violin (Vn), Cello (Vc), and Piano (Pf). The piano part features complex rhythmic patterns with labels A, C, F, and G. Various dynamics like sfffz, ff, f, mp, p, and mf are used. The score is in 4/8 time with a key signature of one sharp.

91

Fl $\frac{7}{16}$ γ sv \rightarrow mv vib. ord. $\frac{5}{16}$

Cl $\frac{7}{16}$ γ $\frac{3}{5}$ $\frac{5}{16}$

Vn $\frac{7}{16}$ (poco sp) \rightarrow sp $\frac{7}{6}$ $\frac{5}{3}$ $\frac{5}{16}$

Vc $\frac{7}{16}$ $\frac{3}{5}$ $\frac{7}{16}$ pizz. $\frac{5}{16}$

Pf $\frac{7}{16}$ $\frac{3}{3}$ ff $\frac{5}{4} \frac{4}{3}$ f ff (ff) $\frac{13}{8}$ $\frac{5}{5}$ $\frac{5}{16}$

94

F1 *mp* $\overbrace{\text{II:6}}^{\text{II:6}}$ *p* $\overbrace{\text{mp}}^{\text{mp}}$ *mf* $\overbrace{\text{7}}^{\text{7}}$ *p*

Cl *p* $\overbrace{\text{mp}}^{\text{mp}}$

Vn *p* $\overbrace{\text{5:3}}^{\text{(ord.)}}$ *smfp* $\overbrace{\text{mp}}^{\text{mp}}$

Vc *mp* $\overbrace{\text{5}}^{\text{5}}$ *arco* $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{7}}^{\text{7}}$ $\overbrace{\text{mp}}^{\text{(mp)}}$ $\overbrace{\text{mf}}^{\text{mf}}$

Pf *f* $\overbrace{\text{ff}}^{\text{(F)}}$ $\overbrace{\text{ff}}^{\text{(Eb)}}$ $\overbrace{\text{7:6}}^{\text{7:6}}$ $\overbrace{\text{7:4}}^{\text{7:4}}$ $\overbrace{\text{5:3}}^{\text{5:3}}$ $\overbrace{\text{3}}^{\text{3}}$ *mf* $\overbrace{\text{5:4}}^{\text{5:4}}$ $\overbrace{\text{3}}^{\text{3}}$ *f*

breathy $\overbrace{\text{tr}}^{\text{(b)}}$ $\overbrace{\text{5}}^{\text{5}}$ *pp* $\overbrace{\text{5}}^{\text{5}}$ $\overbrace{\text{3}}^{\text{3}}$ *mp* $\overbrace{\text{mf}}^{\text{mf}}$ *mp* $\overbrace{\text{mf}}^{\text{mf}}$

sp $\overbrace{\text{5}}^{\text{5}}$ $\overbrace{\text{3}}^{\text{3}}$ *mp* $\overbrace{\text{mf}}^{\text{mf}}$ *p* $\overbrace{\text{7}}^{\text{7}}$ *mp*

ord. $\overbrace{\text{tr}}^{\text{(b)}}$ $\overbrace{\text{5}}^{\text{5}}$ $\overbrace{\text{3}}^{\text{3}}$ *mp* $\overbrace{\text{mf}}^{\text{mf}}$ *mp* $\overbrace{\text{mf}}^{\text{mf}}$

(B) *p* $\overbrace{\text{3}}^{\text{3}}$ *p* $\overbrace{\text{(D)}}^{\text{(D)}}$ *p* $\overbrace{\text{(p)}}^{\text{(p)}}$

97

This musical score page contains five staves for Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (Vc), and Piano (Pf). The score is in 2/8 time throughout.

Flute (Fl): The first staff shows various dynamics and articulations. It includes markings like *sv*, *sffz mp*, *sfz mp*, *mf*, *p*, *vib. ord.*, *breathy*, and *ord.*. Measure 16 starts with *7:6* and transitions to *11:6*.

Clarinet (Cl): The second staff features *mf* and *p* dynamics. It includes a measure with *7:6* and another with *3*.

Violin (Vn): The third staff includes *p*, *mp*, *mf*, *p*, *tr*, *5*, and *3* markings. Measures 16 and 17 show complex rhythmic patterns.

Cello (Vc): The fourth staff includes *(mf)*, *p*, *mp*, *mf*, *mp*, *p*, *tr*, *7:6*, and *5:4* markings. Measures 16 and 17 show complex rhythmic patterns.

Piano (Pf): The fifth staff is grouped with the piano. It includes *f*, *ff*, *5:3*, *5:4*, *3*, *5:3*, *5:4*, *7:6*, *mf*, *f*, *5:3*, *5:4*, *3*, *7*, *ff*, *f*, *mp*, *p*, *(Bb)*, *p*, *(Bb)*, *p*, *(p)*, *mp*, *p*, *mp*, *5:3*, *5:4*, and *(mp)* markings. Measures 16 and 17 show complex rhythmic patterns.

100

This musical score page contains five staves of music for Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (Vc), and Piano (Pf). The score is numbered 100 at the top left.

Flute (Fl): The Flute part consists of two staves. The top staff begins with a dynamic of p , followed by measures in 7/16 time with a tempo of 116 BPM. The bottom staff begins with a dynamic of p , followed by measures in 11:6 time with a tempo of 116 BPM.

Clarinet (Cl): The Clarinet part consists of two staves. The top staff begins with a dynamic of p , followed by measures in 7/16 time with a tempo of 116 BPM. The bottom staff begins with a dynamic of p , followed by measures in 11:6 time with a tempo of 116 BPM.

Violin (Vn): The Violin part consists of two staves. The top staff begins with a dynamic of (p) , followed by measures in 7/16 time with a tempo of 116 BPM. The bottom staff begins with a dynamic of mf , followed by measures in 11:6 time with a tempo of 116 BPM.

Cello (Vc): The Cello part consists of two staves. The top staff begins with a dynamic of p , followed by measures in 7/16 time with a tempo of 116 BPM. The bottom staff begins with a dynamic of p , followed by measures in 11:6 time with a tempo of 116 BPM.

Piano (Pf): The Piano part consists of two staves. The top staff begins with a dynamic of f , followed by measures in 7/16 time with a tempo of 116 BPM. The bottom staff begins with a dynamic of p , followed by measures in 11:6 time with a tempo of 116 BPM.

Performance Instructions:

- Flute (Fl):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Clarinet (Cl):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Violin (Vn):** Measures 1-4: (p) , 7/16, 116 BPM. Measures 5-8: mf , 11:6, 116 BPM.
- Cello (Vc):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Piano (Pf):** Measures 1-4: f , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.

Dynamic and Articulation Markings:

- Flute (Fl):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Clarinet (Cl):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Violin (Vn):** Measures 1-4: (p) , 7/16, 116 BPM. Measures 5-8: mf , 11:6, 116 BPM.
- Cello (Vc):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Piano (Pf):** Measures 1-4: f , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.

Other markings:

- Flute (Fl):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Clarinet (Cl):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Violin (Vn):** Measures 1-4: (p) , 7/16, 116 BPM. Measures 5-8: mf , 11:6, 116 BPM.
- Cello (Vc):** Measures 1-4: p , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.
- Piano (Pf):** Measures 1-4: f , 7/16, 116 BPM. Measures 5-8: p , 11:6, 116 BPM.

103

poco vib.

Fl 3 8 5 16 3 8

poco vib.

Cl 3 8 5 16 3 8

(p) pp p

(poco vib.)

Vn 3 8 5 16 3 8

p

Vc 3 8 5 16 3 8

poco vib.

mf mp smfp

5:4 5:3 5:3

Pf 3 8 7 16 5:3 3 8

ff f

3 5:4 5:3

mp p mp (mp) mf

f

5:4 5:3

5 16 7 16 7 f

mf

7 f

106

Fl (p) *ppp*

Ci (p) *ppp*

Vn (p) *pp*

Vc (p) *ppp*

Pf *ppp*

sv *sfp*

sv *sfp*

f

mp < *mf* > *mp* *mf*

This musical score page contains six staves of music. The top two staves are for Flute (Fl) and Clarinet (Ci), both in treble clef. The Flute has a dynamic of (p) and a performance instruction of *ppp*. The Clarinet also has a dynamic of (p) and a performance instruction of *ppp*. The third staff is for Violin (Vn) in treble clef, with a dynamic of (p) and a performance instruction of *pp*. The fourth staff is for Cello (Vc) in bass clef, with a dynamic of (p) and a performance instruction of *ppp*. The bottom two staves are for Piano (Pf). The first piano staff has a dynamic of (p) and a performance instruction of *ppp*. The second piano staff has a dynamic of (p) and a performance instruction of *ppp*. Measure 106 ends with a measure repeat sign and a key signature change. Measures 111 through 114 are part of a section starting with a piano dynamic. Measures 112 and 113 show piano chords. Measure 114 features a sustained piano note. Measure 115 begins with a piano dynamic of *mf*, followed by a piano dynamic of *mp* with a performance instruction of *< mf >*, then another piano dynamic of *mp*, and finally a piano dynamic of *mf*.

110

Fl (p) 5 16 mp poco vib. 3 8 sfp poco vib. ① ② 5

Cl (p) 5 16 mp 3 8 sfp

Vn (p) 5 16 mp poco vib. 3 8 p

Vc (p) 5 16 mp sfp

Pf 9:8 mf ff * Hold Ab manually and catch along with D in middle pedal to sustain both pitches. sfpz

* Mid. $\text{E}^{\#}$.

114 (poco vib.)
Fl (p)
(poco vib.) ① (p) (poco vib.) (p)
Cl (p)

(poco vib.) (p)
Vn (p)
(poco vib.) (p) (poco vib.) 3 (p)
Vc (p)

Pf p *mp* 3 *mp* *p* *p* *p* 5:3 5:4 3 *mp* *p* *p* *p* *p* *p* *mf*
(A) (p) (Mid. $\ddot{\text{E}}$) (p)

The musical score consists of three systems of staves. The top system features Flute (Fl) and Clarinet (Cl) in treble clef. The middle system features Violin (Vn) and Cello (Vc) in treble and bass clef respectively. The bottom system features Piano (Pf) in both treble and bass clef. Measure 114 starts with Flute and Clarinet playing sustained notes with dynamic (poco vib.). Measure 115 begins with the Piano playing a series of eighth-note chords (p). This is followed by the Clarinet and Violin playing eighth-note patterns (poco vib.). The Cello then enters with sustained notes (p). Measure 116 begins with the Piano playing eighth-note chords (poco vib., 5 measures). The Violin and Cello continue their eighth-note patterns. The final measure shows a transition with dynamic (poco vib.), followed by the Piano playing eighth-note chords (poco vib., 3 measures).

118 (poco vib.)

F1 (p)

(poco vib.)

Cl (p) pp

(poco vib.)

Vn (p)

(poco vib.)

Vc (p) pp n

Pf $\begin{matrix} mp \\ p \end{matrix}$ $\begin{matrix} 3 \\ 5:4 \end{matrix}$ $\begin{matrix} 5:3 \\ p \end{matrix}$

$\begin{matrix} 5:3 \\ mp \end{matrix}$ $\begin{matrix} 5:4 \\ p \end{matrix}$ $\begin{matrix} mp \\ 7:4 \end{matrix}$ $\begin{matrix} (Bb) \\ mf \end{matrix}$ $\begin{matrix} (B) \\ mp \end{matrix}$ $\begin{matrix} (G) \\ mp \end{matrix}$ $\begin{matrix} (A) \\ p \end{matrix}$ $\begin{matrix} (C) \\ mp \end{matrix}$ $\begin{matrix} (C) \\ p \end{matrix}$

(Mid. $\mathcal{R}\mathfrak{e}\mathfrak{o}\mathfrak{d}$) _____ \ddagger

121 (poco vib.)

F1 *ppp* *n*

Cl (poco vib.) *(pp)* *f* *p* *mp*

Vn *mf*

Vc (poco vib.) *ff* *f* *mf* *f*

Pf *mf*

sv → mv ord. 7:6 3/8

vib. ord. 5:3 5:4 3 7:6 3/8

pizz. 7:6 5:3 7:6 3/8

vib. ord. arco 5:3 7:6 3/8

5:3 7:6 5:4 5:3 5:4 3/8

5:3 7:6 5:3 5:4 3/8

7:6 5:3 7:6 3/8

124

F1

Flute (F1) part: Measures 1-3. Time signature 7:6. Dynamics: *mf*. Measure 4: Time signature 5. Dynamics: *sfp*, *mf*. Measure 5: Time signature 11:6. Dynamics: *mp*.

Cl

Clarinet (Cl) part: Measures 1-3. Time signature 3. Dynamics: *mp*, *p*. Measure 4: Time signature 5. Dynamics: *mp*, *mf*. Measure 5: Time signature 3. Dynamics: *mp*, *p*.

Vn

Violin (Vn) part: Measures 1-3. Time signature 7:6. Dynamics: *mp*, *p*. Measure 4: Time signature 7:4. Dynamics: *sfp*. Measure 5: Time signature 5:4. Dynamics: *mp*, *p*, *mp*.

Vc

Cello (Vc) part: Measures 1-3. Time signature 5:3. Dynamics: *(f)*, *mf*, *f*. Measure 4: Time signature 7. Dynamics: *ff*. Measure 5: Time signature 5:3. Dynamics: *mf*, *f*. Measure 6: Time signature 5:3. Dynamics: *mf*, *f*. Measure 7: Time signature 7:6. Dynamics: *ff*, *f*. Measure 8: Time signature 5:3. Dynamics: *ff*, *f*.

Pf

Piano (Pf) part: Measures 1-3. Time signature 3. Dynamics: *p*. Measure 4: Time signature 5. Dynamics: *mp*, *p*. Measure 5: Time signature 3. Dynamics: *mp*.

127

Flute (Fl.)

Clarinet (Cl.)

Violin (Vn.)

Cello (Vc.)

Piano (Pf.)

Measure 127 Details:

- Flute (Fl.)**: Measures 1-4 in 16/16 time, dynamic *mf*. Measures 5-8 in 3/8 time, dynamic *p*, *mf*. Measures 9-12 in 8/8 time, dynamics *mf*, *mp*, *mf*. Measures 13-16 in 5/8 time, dynamics *mf*, *6*. Measures 17-20 in 6/8 time, dynamics *mf*, *5:3*. Measures 21-24 in 5/8 time, dynamics *mf*, *5:4*.
- Clarinet (Cl.)**: Measures 1-4 in 16/16 time, dynamic *p*, *3*, *3*. Measures 5-8 in 3/8 time, dynamic *p*, *mf*. Measures 9-12 in 8/8 time, dynamic *p*, *(mf)*. Measures 13-16 in 5/8 time, dynamic *p*, *mf*. Measures 17-20 in 6/8 time, dynamics *mp*, *mf*, *mp*.
- Violin (Vn.)**: Measures 1-4 in 16/16 time, dynamic *f*, *pizz.*. Measures 5-8 in 3/8 time, dynamic *mp*, *3*. Measures 9-12 in 8/8 time, dynamic *mp*, *mf*, *arco*. Measures 13-16 in 5/8 time, dynamics *mf*, *3*, *3*. Measures 17-20 in 6/8 time, dynamic *smfp*, *mf*.
- Cello (Vc.)**: Measures 1-4 in 16/16 time, dynamic *ff*, *f*, *mf*, *f*. Measures 5-8 in 3/8 time, dynamic *ff*, *sffz*, *f*. Measures 9-12 in 8/8 time, dynamic *ff*, *f*, *mf*, *mf*. Measures 13-16 in 5/8 time, dynamic *ff*, *mf*, *f*, *f*. A note at the end of this section is marked with an asterisk and a bow symbol, with the instruction: * Bow during glissando on indeterminate pitches.
- Piano (Pf.)**: Measures 1-4 in 16/16 time, dynamic *mp*, *mf*, *mp*, *3*, *3*. Measures 5-8 in 3/8 time, dynamic *mp*, *3*, *3*. Measures 9-12 in 8/8 time, dynamic *mf*, *mf*, *mf*.

130

This musical score page contains five staves for Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (Vc), and Piano (Pf). The score is divided into measures by vertical bar lines. Measure 1 starts with Flute and Clarinet playing eighth-note patterns. Measure 2 begins with a dynamic change for Clarinet. Measures 3-4 show complex rhythmic patterns for all instruments, including sixteenth-note figures and sustained notes. Measure 5 features a sustained note from the Violin. Measures 6-7 continue with intricate patterns, including a dynamic shift for Violin and a piano dynamic for Cello. Measure 8 concludes with a dynamic instruction for Piano.

Flute (Fl) Part:

- Measure 1: (mf) 5, mp 5, p
- Measure 2: 5
- Measure 3: 3
- Measure 4: mf
- Measure 5: (ord.) tr
- Measure 6: (ord.) tr
- Measure 7: (ord.) tr
- Measure 8: (ord.) tr

Clarinet (Cl) Part:

- Measure 1: 5
- Measure 2: 3
- Measure 3: sfp f
- Measure 4: (ord.) tr
- Measure 5: (ord.) tr
- Measure 6: (ord.) tr
- Measure 7: (ord.) tr
- Measure 8: (ord.) tr

Violin (Vn) Part:

- Measure 1: 5:4, 5:3, 3
- Measure 2: mp, mf, mp
- Measure 3: 3
- Measure 4: (ord.) tr
- Measure 5: sfp f
- Measure 6: (ord.) tr
- Measure 7: (ord.) tr
- Measure 8: (ord.) tr

Cello (Vc) Part:

- Measure 1: (f) mf, f, mf
- Measure 2: 3, 3
- Measure 3: (ord.) mv, ord.
- Measure 4: 5:3, 7:6
- Measure 5: fff, 5
- Measure 6: ff, 7:6
- Measure 7: f, 7:6, mf
- Measure 8: 5:4, f

Piano (Pf) Part:

- Measure 1: -
- Measure 2: -
- Measure 3: 9:8
- Measure 4: (f)

133 breathy

F1

Flute (Fl) and Clarinet (Cl) parts. Measure 133 starts with a dynamic of *mp*. The flute has a melodic line with grace notes and slurs. The clarinet provides harmonic support with sustained notes and rhythmic patterns. The music features complex time signatures such as 5:3, 5:4, 4:8, 5, 3, 4:3, and 3. Dynamics include *mf*, *mp*, *f*, *p*, and *ff*.

Vn

Violin (Vn) part. The violin uses pizzicato (pizz.) and arco techniques. It includes dynamics like *mf*, *f*, *(mf)*, *mp*, *p*, and *ff*. The score indicates various time signatures including 7:6, 5, 3, 5:4, 5:3, and 7:6.

Vc

Cello (Vc) part. The cello plays sustained notes and rhythmic patterns. It includes dynamics like *f*, *mf*, *ff*, *mp*, *f*, *ff*, *mf*, *f*, and *sfz*. The score indicates various time signatures including 7:6, 5:3, 3, and 5:4.

Pf

Piano (Pf) part. The piano provides harmonic support with sustained notes and rhythmic patterns. It includes dynamics like *mf*, *mp*, *f*, and *mf*. The score indicates various time signatures including 5:3, 5:4, 4:8, 3, 5:4, 5:3, 3, and 3.

136

F1

Cl

Vn

Vc

Pf

Flute (F1) Part:

- Measure 136: mf , mp , $\text{mf} \rightarrow \text{mp}$, f , $\text{mf} < \text{f} > \text{mf}$.
- Measure 137: mf , f , mf , f .
- Measure 138: f .

Clarinet (Cl) Part:

- Measure 136: mf , f .
- Measure 137: mf , f .
- Measure 138: f .

Violin (Vn) Part:

- Measure 136: f , sfz , mf , f .
- Measure 137: mf , f , mf , f .
- Measure 138: f .

Cello (Vc) Part:

- Measure 136: f , mf , f .
- Measure 137: $\text{mf} \rightarrow \text{f}$, sfz , f .
- Measure 138: f .

Piano (Pf) Part:

- Measure 136: mf , f .
- Measure 137: (f) , mf .
- Measure 138: f .

139

Flute: (f) 5:4 5:3 (f)

Clarinet: f 5:3 (f) 5:4 mf f 5:3 5:4 mf

Violin: (mf) f mp f

Cello: f 5:3 5:4 (f) ff f 5:3 5:4 ff f

Piano: (f) (f) 5:4 3:2 5:3 3:2 (f) 5:4 3:2 5:3 3:2 (f) ff f 5:3 5:4 ff f

142

This musical score page contains six staves of music for an orchestra and piano. The instruments include Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (Vc), and Piano (Pf). The score is divided into measures by vertical bar lines. Measure 142 starts with a dynamic of *f*. Measure 143 begins with a dynamic of *mf*. Measures 144-145 start with a dynamic of *f*. Measure 146 begins with a dynamic of *ff*. Measures 147-148 begin with a dynamic of *f*. Measures 149-150 begin with a dynamic of *mf*. The score features complex rhythmic patterns with many eighth and sixteenth note groups, some with grace marks. Measure 143 includes a trill instruction. Measure 146 has a 5:16 time signature. Measures 147-148 have a 3:8 time signature. Measures 149-150 have a 5:4 time signature.

Fl (f) *mf* *f*

Cl *f* *f*

Vn (f) *f*

Vc (f)

Pf *mf* *f* *ff* *f* *f* *mf*

5 16

3 8

5:3 7:6 3 3

5 (f) 5:4

3 8 (f)

5:4 5:3

5 16

3 8

5:4 7 5:4

5 (f)

3 8

5:4 3 3

5 (f)

5 16

3 8

5:4 5:4

5 (f)

5 16

3 8

5:4 3 3

5 (f)

145

Flute (Fl):

- Measure 1: (tr) eighth-note pattern. Time signature 7:6. Dynamics: (f) $\overbrace{\text{mm}}^{7:6}$, mf .
- Measure 2: Time signature 5. Dynamics: f .
- Measure 3: Time signature 4/8. Dynamics: mf .
- Measure 4: Dynamics: f .
- Measure 5: Dynamics: mf .
- Measure 6: Time signature 5:3. Dynamics: f .
- Measure 7: Time signature 3/8. Dynamics: f .
- Measure 8: Time signature 5:4. Dynamics: mf .
- Measure 9: Time signature 5:3. Dynamics: f .
- Measure 10: Time signature 3/8. Dynamics: f .

Clarinet (Cl):

- Measure 1: (f) eighth-note pattern.
- Measure 2: Time signature 3. Dynamics: mf .
- Measure 3: Time signature 5:4. Dynamics: f .
- Measure 4: Time signature 4/8. Dynamics: (f).
- Measure 5: Dynamics: (f).
- Measure 6: Time signature 3. Dynamics: mf .
- Measure 7: Time signature 5. Dynamics: f .
- Measure 8: Time signature 3/8. Dynamics: f .

Violin (vn):

- Measure 1: (f) eighth-note pattern.
- Measure 2: Time signature 3. Dynamics: mf .
- Measure 3: Time signature 5. Dynamics: f .
- Measure 4: Time signature 4/8. Dynamics: mf .
- Measure 5: Dynamics: f .
- Measure 6: Time signature 4/8. Dynamics: mf .
- Measure 7: Dynamics: f .
- Measure 8: Time signature 2/8. Dynamics: sf .
- Measure 9: Time signature 3/8. Dynamics: f .

Cello (vc):

- Measure 1: Rest.
- Measure 2: Time signature 4/8. Dynamics: f .
- Measure 3: Rest.
- Measure 4: Time signature 2/8. Dynamics: f .
- Measure 5: Rest.
- Measure 6: Time signature 3/8. Dynamics: f .

Piano (Pf):

- Measure 1: (f) eighth-note pattern.
- Measure 2: Time signature 7:6. Dynamics: mf .
- Measure 3: Dynamics: f .
- Measure 4: Time signature 4/8. Dynamics: (f).
- Measure 5: Time signature 7:4. Dynamics: mf .
- Measure 6: Time signature 7:6. Dynamics: mf .
- Measure 7: Time signature 5:3. Dynamics: mf .
- Measure 8: Time signature 2/8. Dynamics: mf .
- Measure 9: Time signature 7:6. Dynamics: (mf).
- Measure 10: Time signature 3/8. Dynamics: f .

148

F₁ 3/8 *f* 7 5 5 3 *mf* 5 3 5:3 5:4 3 *f* > *mf* < *f* > *mf* < *f* > *mf* < 5:4 5:3 *mf*

C₁ 3/8 *mf* 5 3 *f* 7 *mf* < *f* > *mf* 5 *mf* < *f* > *mf* < 4:3 5 3 *(mf)* *f* > *mf* < *f* > *mf* <

Vn 3/8 *mf* 7 7:6 7:4 *(f)* 5 3 *mf*

Vc 3/8

Pf 3/8 5:3 5:4 *mp* 5:4 3 *mf* 7:6 3 3 *mf* 7:4 7:6 5:3 *(mf)* *f* > *mf* < 3 *(mf)*

151

Fl Cl Vn Vc Pf

(mf) *f* *sfp* *mf* *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf* *f* *mf*

(mf) *f* *mf* *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf* *f* *mf*

(tr) *f* *mp* *mf* *f* *mf* *mp* *mf*

mf *mp* *mf* *mf* *mf* *f* *mf*

mf *f* *p*

154

This musical score page contains five staves of music for Flute 1 (F1), Clarinet (Cl), Violin (Vn), Cello (Vc), and Piano (Pf). The key signature is A major (no sharps or flats). The time signature varies throughout the page, indicated by numbers above the staff (e.g., 3, 7:6, 5:3, 5:4, 5:2) and by a bass clef with a '3' below it.

F1 (Flute 1): Starts with a dynamic of *f*, followed by *mf*, *sffz*, *mf*, and a 7:6 measure. It then continues with *f*, *mp*, *3*, *5*, *mf*, *5*, *7*, *mp*, and a 7:6 measure.

Cl (Clarinet): Starts with *(mf)*, followed by a 5:3 measure, *(mf)*, a 7:6 measure, *mp*, a 5:3 measure, *5:4*, *mf*, *mp*, and *p*.

Vn (Violin): Starts with *f*, followed by *mf*, *f*, *ff*, *ff*, *sffz*, *mp*, *f*, *sp*, *sfp*, *5*, *3*, and *f*.

Vc (Cello): Shows rests throughout the measures.

Pf (Piano): Starts with *mf*, followed by a 5:3 measure, *5:4*, *3*, *(mf)*, a 3:2 measure, *mp*, *p*, *mp*, *mf*, *5:3*, *mf*, *mp*, and a 7:6 measure.

157

Fl (mp) 5 mf

Cl mp mf mp

Vn (f) mf mp 5:4 3 5:3 5:4 mp

Vc

Pf (mf)

Fl (mp) 3

Cl 5 mp

Vn f 7 (f) 5 mf

Vc 3 5:3 5:4 mp

Pf mp mf p mp 5:4 3:5 4:3 5:4 3 3 5:4 mp

160

F_l 2/8 $\text{tr}(\text{b})$ mp 3 mf mp mf mp 5:3 mf 3 mf mp mf 3 mf

C_l 2/8 (mp) p 3 p mf p 5 mf p 7 mf mp 5:3 mf 3 mf (to bass clarinet) 3 mf

Vn 2/8 5:3 mf mp mf 3 f 3 (f) 3 (f) 7 f 3 fff 3 mf 3 ff

Vc 2/8 3 7 16 3

Pf 2/8 11:6 mp p 3 mf 5:4 7:6 5:3 3 5:4 5:3 3 5:3 7:6 3 3 mf 3

163

Fl (3:8) $\begin{matrix} 5 \\ (mf) \end{matrix}$ $\begin{matrix} mp \\ mf \end{matrix}$ $\begin{matrix} (mf) \\ f \end{matrix}$ ord. $\begin{matrix} 5:3 \\ 7:6 \\ 5:3 \end{matrix}$ $\begin{matrix} mp \\ mf \end{matrix}$ $\begin{matrix} f \\ 5:4 \\ 5:3 \end{matrix}$ $\begin{matrix} mf \\ f \end{matrix}$ $\begin{matrix} 13:8 \\ mp \end{matrix}$

Cl (3:8)

Vn (3:8) $\begin{matrix} (E) \\ 5 \\ (ff) \end{matrix}$ $\begin{matrix} (Eb) \\ 3 \\ ff \end{matrix}$ $\begin{matrix} f \\ f \end{matrix}$ $\begin{matrix} mf \\ ff \end{matrix}$ $\begin{matrix} 3 \\ f \end{matrix}$ $\begin{matrix} (F) \\ 3 \\ f \end{matrix}$ $\begin{matrix} (Eb) \\ 3 \\ ff \end{matrix}$ $\begin{matrix} f \\ f \end{matrix}$ $\begin{matrix} (D) \\ (f) \\ V \\ ff \end{matrix}$ $\begin{matrix} mf \\ ff \end{matrix}$

Vc (3:8)

Pf (3:8) $\begin{matrix} 5:4 \\ 3 \end{matrix}$ $\begin{matrix} 5:4 \\ 3 \end{matrix}$ $\begin{matrix} mp \\ mf \end{matrix}$ $\begin{matrix} f \\ f \end{matrix}$ $\begin{matrix} f \\ mf \end{matrix}$ $\begin{matrix} 4:3 \\ 5:3 \end{matrix}$ $\begin{matrix} f \\ mf \end{matrix}$ $\begin{matrix} sfz \\ f \end{matrix}$ $\begin{matrix} II:6 \\ 7:6 \end{matrix}$ $\begin{matrix} mf \\ f \end{matrix}$ $\begin{matrix} 7:6 \\ mp \end{matrix}$ $\begin{matrix} II:6 \\ mf \end{matrix}$ $\begin{matrix} 7:6 \\ f \end{matrix}$

166

(tr)

Fl

(mp) 3 7 f mf 5:3 5:4 mp f 7:6 >mf <f

Cl

sv

(sv) ord.

3 3 7 5 mp f

f

(tr) (ord.) 5 sp (E)

Vn

(f) (sp) ord. V ff f 3 5 mf f

Vc

(Eb)

7 3 3 3 5:3 5:4 3 4:3 4:3 13:8 5 4:3 (A) (Ab) (B) 7:6 5:3 3 f mf f mf f mp mf

Pf

3 7 5:3 5:4 3 4:3 4:3 13:8 5 4:3 f mf f mf f mf f mp mf

Fl 169 mv ord.
5:3 3
mf f mp mp 4:3
f mf f mp f
f mf f ff mf f
f mf f
Cl 3
7 16
Vn (Eb) poco sp → ord.
5
mf ff 3
f mf
f ff f
mf f
Vc 3
7 16
Pf 13:8
5 5 5
f mf mp mp 5:4 3
7:4 7:6 5:3 3
f mp mf
f
f mf
f
Bb 7:6
f mf
f
mf f
mf f
mf 3
3
8

172

poco vib. → *ord.*

Fl (f) → *mf* *II:6* *f* → *mf f* *mf* *f* → *mf* *(ord.)* → *mv ord.* *f mp* *3* *3* *mf* *3* *mf* → *mf* *5:3* *mp* *mf* → *mf* *mp* *5:3* *mf* → *mf*

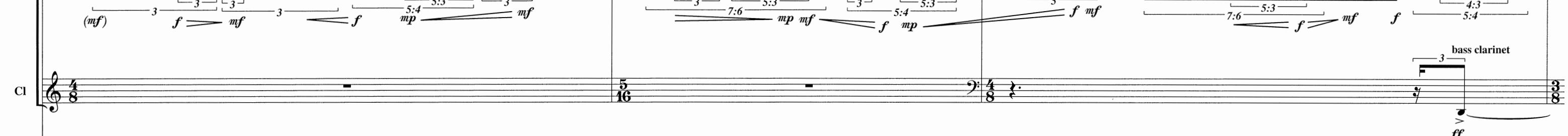
Cl

Vn (mf) → *f* *(mf)* → *f* *mf* → *f* *(mf)* → *f* *mf* → *f* *ff* → *f* *(f)*

Vc

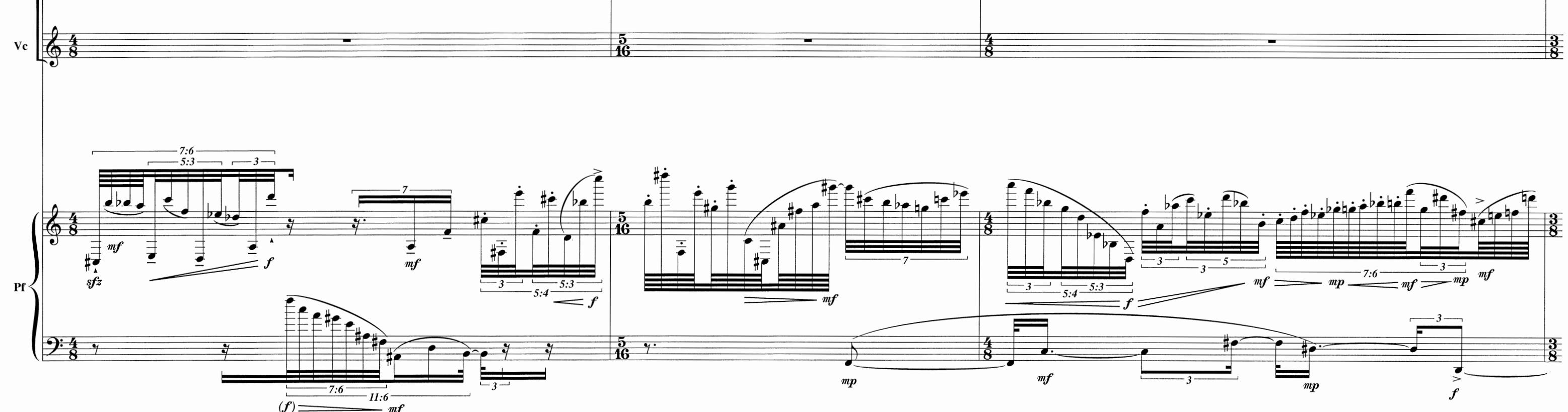
Pf (f) → *mf* *5:3* *3* *3* *5:4* → *f* *mf* *9:8* *mp* *mf* → *mf* *5:3* *5:4* *3* *mf* → *mp* *mf* *(Bb)* *7:6* *mf* → *mf* *7:4* *4:3* → *f* *13:12* *mf* → *f*

175 (tr) 

Cl bass clarinet 

Vn (D) 

Vc 

Pf 

178

F1 (f) 5 5:3 5:4 5:3 7:6 3 3 3 7:4 mp 7:6 7:4 f mv

Cl (ff) 5 5:4 5:3 3 sv mv ord. 5 5:4 5:3 3 5 mv

Vn 5 3 3 3

Vc 5 3 3 3

Pf (mf) f mf 5:3 7:6 3 3 5:4 5:3 3 5:3 7:6 f(F) > 11:6 (f)

181

F1 (f) $\overbrace{\text{mf}}$ (mv) \rightarrow ord.

Cl (f) $\overbrace{\text{ff}}$ f $\overbrace{\text{mf}}$ f

Vn

Vc

Pf $\overbrace{\text{mf}}$ $\overbrace{\text{mf}}$ f $\overbrace{\text{f}}$ $\overbrace{\text{mp}}$ $\overbrace{\text{mf}}$ f

$\overbrace{\text{5:4}}$ $\overbrace{\text{5:3}}$ $\overbrace{\text{5:4}}$ $\overbrace{\text{5:3}}$

$\overbrace{\text{5}}$ $\overbrace{\text{5}}$ $\overbrace{\text{13:8}}$ $\overbrace{\text{5}}$ $\overbrace{\text{5}}$

$\overbrace{\text{5:3}}$ $\overbrace{\text{5:4}}$ $\overbrace{\text{5:3}}$ $\overbrace{\text{5:4}}$ $\overbrace{\text{5:3}}$ $\overbrace{\text{5:4}}$ $\overbrace{\text{5:3}}$

$\overbrace{\text{9:8}}$ $\overbrace{\text{5}}$

$\overbrace{\text{11:6}}$ $\overbrace{\text{7}}$ $\overbrace{\text{mf}}$

(ord.)

184

Fl (mf) $\overbrace{\text{5}}^{(mp)}$ $\overbrace{\text{7:6}}^{(mp)}$ $\overbrace{\text{5:3}}^{(mp)}$ $\overbrace{\text{5}}^{(mf)}$ $\overbrace{\text{7:6}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$ (ord.) \rightarrow mv \rightarrow sv \rightarrow ord. sv vib. ord.

Cl (f) $\overbrace{\text{7}}^{(mf)}$ $\overbrace{\text{5}}^{(mf)}$ $\overbrace{\text{5}}^{(mp)}$ $\overbrace{\text{f}}^{(mf)}$ $\overbrace{\text{7}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{7}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{4}}^{(mf)}$ $\overbrace{\text{8}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$

Vn

Vc

Pf $\overbrace{\text{5:3}}^{(f)}$ $\overbrace{\text{5:4}}^{(mf)}$ $\overbrace{\text{3}}^{(f)}$ $\overbrace{\text{7}}^{(mf)}$ $\overbrace{\text{5:4}}^{(f)}$ $\overbrace{\text{3}}^{(mp)}$ $\overbrace{\text{3}}^{(f)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{5:4}}^{(f)}$ $\overbrace{\text{3}}^{(f)}$ $\overbrace{\text{9:8}}^{(mf)}$ $\overbrace{\text{9:8}}^{(f)}$ $\overbrace{\text{7}}^{(mp)}$ $\overbrace{\text{4}}^{(f)}$ $\overbrace{\text{8}}^{(f)}$ $\overbrace{\text{7:6}}^{(mf)}$ $\overbrace{\text{11:6}}^{(f)}$ $\overbrace{\text{7:6}}^{(f)}$ $\overbrace{\text{9:8}}^{(f)}$

$\overbrace{\text{4:3}}^{(f)}$ $\overbrace{\text{5:4}}^{(mf)}$ $\overbrace{\text{f}}^{(f)}$ $\overbrace{\text{7}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{7}}^{(mf)}$ $\overbrace{\text{5:3}}^{(mf)}$ $\overbrace{\text{5:4}}^{(f)}$ $\overbrace{\text{3}}^{(f)}$ $\overbrace{\text{5:4}}^{(f)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{5:3}}^{(f)}$ $\overbrace{\text{p}}^{(f)}$ $\overbrace{\text{5:4}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{5:3}}^{(mf)}$ $\overbrace{\text{p}}^{(f)}$ $\overbrace{\text{5:4}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{5:3}}^{(mf)}$ $\overbrace{\text{p}}^{(f)}$ $\overbrace{\text{5:4}}^{(mf)}$ $\overbrace{\text{3}}^{(mf)}$ $\overbrace{\text{5:3}}^{(mf)}$ $\overbrace{\text{p}}^{(f)}$

187

Fl (mf) *mp* *mf* *f* *5:4* *3* *3* *mf* *sfz* *f* *3:8* *mf* *5:4* *5:3* *5* *f* *mf* *f* *3* *3* *5:3* *5:4* *3* *mf* *f* *mp* *f* *mf* *f*

Cl (mf) *f* *5* *3* *f* *mf* *f* *3:8* *f* *mf* *f* *3* *mf* *f*

Vn

Vc

Pf *f* *7:6* *5:3* *5:3* *5:4* *3* *5:3* *7:6* *3:8* *mf* *ff* *(C)* *7:4* *E* *7:4* *mf* *f* *7:6* *mf* *f* *5:4* *5:3* *mf* *f* *7:6* *3* *3* *mf* *f* *f* *mf* *f*

190 (mv) vib. ord.

F1 (f) *mf* *f* *mp* *f* *mf*

Cl *mf*

(*mf*) 3 *f*

mp 3 (*f*)

Vn

Vc

Pf (f) 5:3 5:4 3 7:6 4:3 3 3 (*mf*) *f* *mf* *sffz* *mf* 5:3 7:6 *f* *mf*

5:3 (Gb) 9:8 (f) *mp* 7:6 *f* *mf*

193

F_l 4:8 *p f* 7:6 *mf* 3:8 *f* 5:5 *(f)*

C_l 4:8 *(f)* 3:8 *(f)* 3:8 *(f)* *mf*

V_n 4:8 *st* 3:8 *ord.* *pp*

V_c 4:8 *pp* 3:8 *p* 3:8 *mp*

P_f 4:8 5:3 5:4 3:8 *f* 7:6 *mf* 5:3 5:4 3:8 *f* 13:12 *mf* 5:3 5:4 3:8 *f* 13:12 *mf* 7:6 *f* 11:6 *f* 5:3 7:6 5:3 *mp* 5:3 7:6 *f* *f* 5:3 7:6 *f* 5:3 7:6 *f* 5:3 7:6 *f* 5:3 7:6 *f*

196

F1 (f) 5 16

Cl (mf) f 5 16

Vn p mp mf 5 16

Vc mf f 5 16

Pf (mf) 9:8 f 9:8 mf f > mf (C) 13:12 7:6 5 16

(f) 7:6 mf 5 16

Gliss. very slowly as to be imperceptible.

ord.

f (A) fff &d. →

199

Fl $\frac{5}{16}$ (f)

Cl $\frac{5}{16}$ f $\frac{3}{8}$ (f) $\frac{5}{16}$

Vn $\frac{5}{16}$ f $\frac{3}{8}$ (f) ff f $\frac{7}{16}$

Vc $\frac{5}{16}$ (f) $\frac{3}{8}$ f $\frac{7}{16}$

Pf $\frac{5}{16}$ $\frac{3}{8}$ - $\frac{5}{16}$ $\frac{3}{8}$ fff $\frac{7}{16}$

(R&d.) →

202

Fl: 7/16 (f) 4/8 4/8

Ci: 7/16 (f) 4/8 3/8 4/8

Vn: 7/16 (f) 5 4/8 3/8 (f) 4/8
Gliss. very slowly as to be imperceptible.

Vc: 7/16 (f) 4/8 3/8 4/8 (f) ff

Pf: 7/16 - 4/8 3/8 4/8
(Xed.) → 5 (C♯) ff

205

F₁ 4/8 16
Cl 4/8 16
Vn 4/8 16
Vc 4/8 16
Pf 4/8 16

Flute part: Measures 1-4. Dynamics: *mf*, *pp*. Measure 5: (to bass flute)

Clarinet part: Measures 1-4. Dynamics: *f*. Measure 5: (f)

Violin part: Measures 1-4. Dynamics: *f*, (f). Measure 5: (f)

Cello part: Measures 1-4. Dynamics: *f*. Measure 5: (f)

Piano part: Measures 1-4. Dynamics: *f*. Measure 5: (R&D.) →

208

Fl
Cl
Vn
Vc
Pf

208

7 4/8 3 8

(f) *mf* *mp*

7 4/8 3 8

(f) *mf* *mp*

7 4/8 3 8

(f) *mf* *mp*

7 4/8 3 8

7 4/8 3 8

7 4/8 3 8

7 4/8 3 8

(f) *mf* *mp*

(Rd.) →

211 bass flute
poco vib.

vib. ord.

Fl

Cl

Vn

Vc

Pf

5 16

p

sv

5 16

p

5 16

3 8

3 8

3 8

3 8

3 8

3 8

*

This musical score page shows a single system of music for five instruments: Flute (Fl), Clarinet (Cl), Violin (Vn), Cello (Vc), and Piano (Pf). The score is numbered 211 at the top left. The Flute and Clarinet parts feature sustained notes with dynamic markings like *p*, *mp*, *mf*, and *mp*. The Violin and Cello parts also have sustained notes. The Piano part consists of mostly empty staves with a few short notes. Measure 211 ends with a repeat sign and the instruction "3 8".

214

F1 (sv) breathy 5 mv vib. ord.

Cl (p)

Vn (ord.) st

Vc (ord.) st

Pf

Detailed description: The musical score consists of four systems of music. The first system (measures 1-4) features the Flute (F1) and Clarinet (Cl). The Flute has dynamic markings 'mf', 'mp', '(poco)', 'p', and 'mf'. It uses slurs and grace notes. The Clarinet has dynamics 'mf' and 'p'. The second system (measures 5-8) shows the Flute with 'breath accents' and 'mv vib. ord.' markings. The Clarinet also has 'mv vib. ord.' and dynamics 'p' and 'mf'. The third system (measures 9-12) shows the Flute with '3' over a measure, the Clarinet with '3', and the Violin (Vn) with '(ord.)' and 'st'. The fourth system (measures 13-16) shows the Violin with '(ord.)' and 'st', the Cello (Vc) with '(ord.)' and 'st', and the Piano (Pf) with a brace and a few short dashes.

217

F1 (mf) p sv 5 poco vib. 4:3 5 mp p mf vib. ord. breathy ord. 4:3 mp

Cl (p)

Vn (st) (p) 4:8

Vc (st) (p) 4:8

Pf 4:8 4:8

This musical score page contains four staves. The top staff is for Flute 1 (F1), which has dynamic markings (mf, p, mp) and performance instructions (sv, poco vib., vib. ord., breathy ord.). The second staff is for Clarinet (Cl) with a dynamic marking (p). The third staff is for Violin (Vn) with a dynamic marking (p) and a tempo marking (4:8). The bottom staff is for Cello (Vc) with a dynamic marking (p) and a tempo marking (4:8). The piano part (Pf) is indicated by a brace on the left and has two staves at the bottom, both marked with a dash (-) indicating no sound.

220

Fl (2) 5:4 (3)

Cl

Vn (ord.) → flutterng.
vib. ord. 5 → ord. → flutterng.
vib. ord. 5 → mv *tr*

Vc (ord.) →

Pf

sv
mp
(mp)
p
ppp
f
mp
f
mv *tr*
breath accents
p
mf
mp
mp
3
3
2
8
2
8
(p)
ord.
ord.
(ord.) →
(p)
2
8
2
8
2
8
2
8

223 (ord.) → sv → vib. ord.

F1 2:8 p 16 5 7 16

Cl 2:8 (p) 16 5 7 16

Vn 2:8 st (p) 16 4:8 7 16

Vc 2:8 poco vib. 16 4:8 p 7 16

Pf 2:8 - 16 4:8 - 7 16

Flute 1 (F1) and Clarinet (Cl) play eighth-note patterns. The Flute 1 pattern starts with a sixteenth note followed by a eighth note, then continues with eighth notes. The Clarinet pattern starts with a sixteenth note followed by a eighth note, then continues with eighth notes. The Violin (Vn) and Cello (Vc) play sustained notes. The Piano (Pf) rests throughout the section.

226

Fl Cl Vn Vc Pf

(mf) *p* *mp* *mf* *f* *mf* *sv* *vib. ord.* *tr*

p *p* *p* *p* *ord.*

(st)

p

mp

p

230

F1 (ord.) → mv ord.

Cl (p)

Vn (st) (p)

Vc (poco vib.) → st

Pf

Flute 1 part: Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *f*, followed by *mf*, *mp*, and *mf*. Measure 4 shows a sustained note with a dynamic *mf*. Measure 5 starts with a dynamic *mp*. Measure 6 shows a sustained note with a dynamic *p*. Measure 7 shows a sustained note with a dynamic *mp*. Measure 8 shows a sustained note with a dynamic *p*.

Clarinet part: Measures 1-2 show eighth-note patterns. Measure 3 shows a sustained note with a dynamic *p*.

Violin part: Measures 1-2 show eighth-note patterns. Measure 3 shows a sustained note with a dynamic *p*.

Cello part: Measures 1-2 show eighth-note patterns. Measure 3 shows a sustained note with a dynamic *p*.

Piano part: Measures 1-2 show eighth-note patterns. Measure 3 shows a sustained note with a dynamic *mf*. Measure 4 shows a sustained note with a dynamic *mp*. Measure 5 shows a sustained note with a dynamic *p*.

233

Flute (Fl):

- Measure 1: Rhythmic pattern with 7 beats, dynamic p .
- Measure 2: Rhythmic pattern with 7 beats, dynamic $<mp$.
- Measure 3: Rhythmic pattern with 5 beats, dynamic mf .
- Measure 4: Rhythmic pattern with 7 beats, dynamic mp .
- Measure 5: Rhythmic pattern with 5:4 beats, dynamic p .
- Measure 6: Rhythmic pattern with 5:3 beats, dynamic mp .
- Measure 7: Rhythmic pattern with 7 beats, dynamic p .

Clarinet (Cl):

- Measure 1: Rhythmic pattern with 3 beats, dynamic (p) .
- Measure 2: Rhythmic pattern with 3 beats, dynamic (p) .
- Measure 3: Sustained note, dynamic (p) .
- Measure 4: Sustained note, dynamic (p) .
- Measure 5: Sustained note, dynamic (p) .
- Measure 6: Sustained note, dynamic (p) .
- Measure 7: Sustained note, dynamic mp .

Violin (Vn):

- Measure 1: Sustained note, dynamic (p) .
- Measure 2: Sustained note, dynamic (p) .
- Measure 3: Sustained note, dynamic (p) .
- Measure 4: Sustained note, dynamic (p) .
- Measure 5: Sustained note, dynamic (p) .
- Measure 6: Sustained note, dynamic (p) .
- Measure 7: Sustained note, dynamic (p) .

Cello (Vc):

- Measure 1: Sustained note, dynamic (st) .
- Measure 2: Sustained note, dynamic $(poco vib.)$.
- Measure 3: Sustained note, dynamic $(poco vib.)$.
- Measure 4: Sustained note, dynamic $(poco vib.)$.
- Measure 5: Sustained note, dynamic $(poco vib.)$.
- Measure 6: Sustained note, dynamic $(poco vib.)$.
- Measure 7: Sustained note, dynamic $(poco vib.)$.

Piano (Pf):

- Measure 1: Sustained note.
- Measure 2: Sustained note.
- Measure 3: Sustained note.
- Measure 4: Sustained note.
- Measure 5: Sustained note.
- Measure 6: Sustained note.
- Measure 7: Sustained note.

236

F1 $\frac{7}{16}$ (p) $\frac{7}{16}$ mp $\frac{7}{16}$ $\frac{7}{16}$ 7 $\frac{4}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ sv $\frac{5}{8}$ $\frac{3}{8}$ vib. ord.

Cl $\frac{7}{16}$ $\frac{4}{8}$ p $\frac{5}{8}$ (p)

Vn $\frac{7}{16}$ (p) (st) $\frac{4}{8}$

Vc $\frac{7}{16}$ (p) (st) (poco vib.) $\frac{4}{8}$

Pf $\frac{7}{16}$ $\frac{4}{8}$

(st) (poco vib.)

239

Fl (p) poco vib.

Cl (p) pp (pp)

Vn (st) (p) pp

Vc (st) (poco vib.) (p) pp

Pf

242

Fl (p) → sv

Cl (pp)

Vn (st) (pp)

Vc (poco vib.) (st) → ord. (pp)

(pp)

Pf

245

Musical score page 245 featuring five staves:

- Flute (Fl.)**: Empty staff.
- Clarinet (Cl.)**: Bass clef. Measures 1-2: Rest. Measure 3: $\frac{3}{8}$, eighth note. Measure 4: $\frac{4}{8}$, eighth note. Dynamics: p .
- Violin (Vn.)**: Treble clef. Measures 1-2: Slurs, dynamics p . Measure 3: $\frac{3}{8}$, eighth note. Measure 4: $\frac{4}{8}$, eighth note. Dynamics: p . Articulation: (st).
- Cello (Vc.)**: Bass clef. Measures 1-2: Slurs, dynamics p . Measure 3: $\frac{3}{8}$, eighth note. Measure 4: $\frac{4}{8}$, eighth note. Dynamics: p . Articulation: (st).
- Piano (Pf.)**: Treble and Bass clefs. Measures 1-2: Rest. Measure 3: $\frac{3}{8}$, eighth note. Measure 4: $\frac{4}{8}$, eighth note.

248

Fl

Cl

(p)

Vn

(p)

(D \sharp)

ord.

Vc

(p)

poco vib.

pp

Pf

5
8

4
8

5
8

4
8

5
8

4
8

252

Musical score page 252, featuring five staves:

- Flute (Fl):** Rests throughout the measure.
- Clarinet (Cl):** Dynamics: (pp). Notes: A dotted eighth note followed by a sustained eighth note, and another sustained eighth note.
- Violin (Vn):** Dynamics: (poco vib.). Notes: A sustained eighth note, followed by six sixteenth-note grace notes (F♯, G, A, B, C, D) with slurs, and a sustained eighth note.
- Cello (Vc):** Dynamics: (pp). Notes: A sustained eighth note, followed by a sustained eighth note.
- Piano (Pf):** Rests throughout the measure.

The score uses a 4/8 time signature and includes dynamic markings such as (pp), (ord.), and (poco vib.). Measure lines divide the score into four measures.

256

Fl

Cl

Vn → st poss.

Vc → st

Pf

ppp ————— pppp ————— n

ppp ————— pppp ————— n

ppp ————— pppp ————— n