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Los Angeles

*Concerto for Flute
and Chamber Orchestra*

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Music

by

Anthony David Constantino

2018

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2018

ABSTRACT OF THE THESIS

*Concerto for Flute
and Chamber Orchestra*

by

Anthony David Constantino

Master of Arts in Music
University of California, Los Angeles, 2018
Professor Ian Krouse, Chair

Concerto for Flute and Chamber Orchestra intends to explore an emotional progression from an initial anxiety, through fear and loneliness, and finally culminating in comfort. The solo flute takes the role of the character dealing with these emotions, and the ensemble illustrates the stimuli affecting them. Compositionally, the first three movements act to create a mounting sense of tension through the use of dissonant harmony and jarring rhythm. This tension is resolved and released in the last movement – an arioso in which the flute sings melodically. Composed for flutist Anastasia Petanova with an intended premiere in January, 2019.

The thesis of Anthony David Constantino is approved.

Kay Kyurim Rhie

Richard Dane Danielpour

Ian Krouse, Committee Chair

University of California, Los Angeles

2018

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Anthony Constantino

CONCERTO FOR FLUTE AND CHAMBER ORCHESTRA

(2018)

(Full Score)

- I. Anxiety
- II. Fear
- III. Loneliness (Cadenza)
- IV. Comfort (Held in My Arms)



Composed for Anastasia Petanova,
to be premiered at UCLA in Winter, 2019.

INSTRUMENTATION

Solo Flute

String Quartet R

String Quartet L

Contrabass

Piano

2 Percussionists (R and L)

Vibraphone, Tenor Drum, Bass Drum

The string quartets and percussionists in this score are marked as “R” and “L” for “audience-right” and “audience-left,” respectively. The layout of the ensemble should be set in two sections: front and back. In the front section, the solo flute should be centered between the two string quartets. The first violins of each quartet should be on the outside, and the cellos should be inside, closest to the flute. The contrabass should be positioned behind the solo flute and between the two quartets. In the back section, the piano should be centered behind the contrabass, and the two percussionists should be on either side of the piano. The entire layout should be symmetrical, including the two percussion stations.

Although this piece was originally conceived for one player per part, larger string sections may be used, and -- in most concert settings -- may be preferred. However, the proportions of the strings and the symmetrical layout outlined above must remain consistent.

duration ca. 20 min.

for Anastasia Petanova

CONCERTO FOR FLUTE AND CHAMBER ORCHESTRA

I. ANXIETY

Anthony Constantino

(2018)

Slow, recit. ♩ = 40
freely, solo

Flute Solo

p hushed, frantic *pp*

Violin 1R

Violin 2R

Viola R

Violoncello R

Violin 1L

Violin 2L

Viola L

Violoncello L

Contrabass

Vibraphone R

Vibraphone L

Piano

6

Fl.

p 3 3 3 3 *pp* *f*

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

The image shows a page of a musical score, page 5. At the top, the number '6' is written above the first measure of the flute part. The flute part begins with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes: F#4, G4, and A4, marked with a dynamic of *p*. The second measure contains a triplet of eighth notes: B4, C5, and D5, also marked with a dynamic of *p*. The third measure contains a triplet of eighth notes: E5, F#5, and G5, marked with a dynamic of *p*. The fourth measure contains a triplet of eighth notes: A5, B5, and C6, marked with a dynamic of *p*. The fifth measure contains a triplet of eighth notes: D6, E6, and F#6, marked with a dynamic of *p*. The sixth measure contains a triplet of eighth notes: G6, A6, and B6, marked with a dynamic of *p*. The seventh measure contains a half note G5, marked with a dynamic of *pp*. The eighth measure contains a half note F#5, marked with a dynamic of *pp*. The ninth measure contains a half note E5, marked with a dynamic of *f*. The tenth measure contains a half note D5, marked with a dynamic of *f*. The eleventh measure contains a half note C5, marked with a dynamic of *f*. The twelfth measure contains a half note B4, marked with a dynamic of *f*. The thirteenth measure contains a half note A4, marked with a dynamic of *f*. The fourteenth measure contains a half note G4, marked with a dynamic of *f*. The fifteenth measure contains a half note F#4, marked with a dynamic of *f*. The sixteenth measure contains a half note E4, marked with a dynamic of *f*. The rest of the page consists of empty staves for Vln. 1R, Vln. 2R, Vla. R, Vc. R, Vln. 1L, Vln. 2L, Vla. L, Vc. L, and Cb.

17

Fl.

f *ff* 3 6

Vln. 1R

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

Vln. 2R

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

Vla. R

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

Vc. R

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

Vln. 1L

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

Vln. 2L

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

Vla. L

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

Vc. L

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

Cb.

f *pp* *f* *p*

Vib. R

(*Pa*) *

Vib. L

(*Pa*) *

Pno.

23

rit. a tempo

mf *dolce* *p* *mf* *p* hushed, frantic

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

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

pizz. sul pont. *f*

*

33

Fl. *f p f p f p* *f marcato* *p f*

Vln. 1R *p f*

Vln. 2R *p f*

Vla. R arco *f*

Vc. R ord. *f*

Vln. 1L *p f*

Vln. 2L *p f*

Vla. L arco *f*

Vc. L ord. *f*

Cb. arco *f*

Vib. R *f* *ped.* *3* *6*

Vib. L *p* *ped.* *f* *ped.* *3* *6*

40

Fl. *p*

Vln. 1R *mf* *p*

Vln. 2R *mf* *p*

Vla. R *mf* *p*

Vc. R *mf* *p*

Vln. 1L *p*

Vln. 2L *p*

Vla. L *p*

Vc. L *p*

Cb. *p*

Vib. R *mf* *p* *mf* *mf* *

Vib. L *mf* *mf* *

Pno. *mf*

Detailed description: This page of a musical score contains measures 40 through 43. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 40 with a *p* dynamic and features a triplet in measure 43. The Violin I (Vln. 1R) and Violin II (Vln. 2R) parts start with a *mf* dynamic in measure 40 and transition to *p* in measure 41. The Viola (Vla. R) and Cello (Vc. R) parts also start with *mf* and move to *p*. The Violin I (Vln. 1L) and Violin II (Vln. 2L) parts enter in measure 41 with a *p* dynamic. The Viola (Vla. L) and Cello (Vc. L) parts also enter in measure 41 with a *p* dynamic. The Clarinet (Cb.) part enters in measure 41 with a *p* dynamic. The Vibraphone (Vib. R) part enters in measure 40 with a *mf* dynamic and has a *p* dynamic in measure 41. The Vibraphone (Vib. L) part enters in measure 41 with a *mf* dynamic. The Piano (Pno.) part enters in measure 41 with a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

accel.....

44

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

Pno.

f > pp *f > pp* *f > pp* *f > pp* *f > pp* *f > pp* *f > pp* *f > pp* *f > pp* *f > pp*

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

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

pp *f* *pp* *f* *f*

pp *ff*

pp *ff*

ff

49 rit.

Fl. *mf* *f*

Vln. 1R *mf* *f*

Vln. 2R *f* *pp* *f* *pp* *f*

Vla. R *mf* *f*

Vc. R *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. 1L *mf* *f*

Vln. 2L *pp* *f* *pp* *f*

Vla. L *mf* *f*

Vc. L *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Cb. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vib. R *f* *ped.* *3* *6* *

Vib. L *f* *ped.* *3* *6* *

Pno. *15^a* *(ff)* *ped.*

Tempo I

53

ff

8^a

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

55

Fl.

p *ff* *fff* poss.

3 6

8^a *8^a*

Vln. 1R

ff *ff* *p* *fff*

sul pont. *8^a*

Vln. 2R

ff *ff* *p* *fff*

sul pont.

Vla. R

ff *ff* *p* *fff*

sul pont.

Vc. R

ff *ff* *p* *fff*

sul pont.

Vln. 1L

ff *ff* *p* *fff*

sul pont.

Vln. 2L

ff *ff* *p* *fff*

sul pont.

Vla. L

ff *ff* *p* *fff*

sul pont.

Vc. L

ff *ff* *mf* *fff*

sul pont.

Cb.

ff *ff* *p* *fff*

sul pont.

T. Dr. R
B. Dr. R

Drums R

ff

T. Dr. L
B. Dr. L

Drums L

ff

59

Fl. *f* against the strings

Vln. 1R *ord.* *mf*

Vln. 2R *ord.* *mf*

Vla. R *ord.* *mf*

Vc. R *p*

Vln. 1L *ord.* *mf*

Vln. 2L *ord.* *mf*

Vla. L *ord.* *mf*

Vc. L *p*

Cb. *ord.* *f*

T. Dr. R
B. Dr. R *mf*

T. Dr. L
B. Dr. L *mf*

Pno. *mf*

64

Fl.

ff

Vln. 1R

Vln. 2R

ord.

mf 3

Vla. R

Vc. R

Vln. 1L

Vln. 2L

ord.

mf 3

Vla. L

Vc. L

Cb.

ff

T. Dr. R
B. Dr. R

T. Dr. L
B. Dr. L

ff

Pno.

ff

(8)

(8)

67

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

The musical score for measures 67-71 includes the following parts and dynamics:

- Flute (Fl.):** Rests in all measures.
- Violin 1 Right (Vln. 1R):** Measures 67-68 feature triplets of eighth notes starting on G4, marked *mf*. Measures 69-70 feature a half note G4, marked *f*. Measure 71 features a quarter note G4, marked *f*.
- Violin 2 Right (Vln. 2R):** Measures 67-68 feature a half note G4, marked *p*. Measures 69-70 feature a half note G4, marked *mf*. Measure 71 features a half note G4, marked *mf*.
- Viola Right (Vla. R):** Measures 67-68 feature a half note G4, marked *p*. Measures 69-70 feature a half note G4, marked *mf*. Measure 71 features a half note G4, marked *mf*.
- Violoncello Right (Vc. R):** Measures 67-68 feature a half note G4, marked *p*. Measures 69-70 feature a half note G4, marked *mf*. Measure 71 features a half note G4, marked *mf*.
- Violin 1 Left (Vln. 1L):** Measures 67-68 feature triplets of eighth notes starting on G4, marked *p*. Measures 69-70 feature a half note G4, marked *f*. Measure 71 features a quarter note G4, marked *f*.
- Violin 2 Left (Vln. 2L):** Measures 67-68 feature a half note G4, marked *p*. Measures 69-70 feature a half note G4, marked *mf*. Measure 71 features a half note G4, marked *mf*.
- Viola Left (Vla. L):** Measures 67-68 feature a half note G4, marked *p*. Measures 69-70 feature a half note G4, marked *mf*. Measure 71 features a half note G4, marked *mf*.
- Violoncello Left (Vc. L):** Measures 67-68 feature a half note G4, marked *p*. Measures 69-70 feature a half note G4, marked *mf*. Measure 71 features a half note G4, marked *mf*. An *ord.* (ordine) marking is present above the first measure.
- Contrabass (Cb.):** Rests in all measures.

73

Fl. *p* *mp*

Vln. 1R *pp*

Vln. 2R *pp*

Vla. R *pp* *p*

Vc. R *pp* *p*

Vln. 1L *pp*

Vln. 2L *pp*

Vla. L *pp* *p*

Vc. L *pp* *p*

Cb. *ff* *mf* *p*

Vib. R *f* *

Vib. L *f* *

Pno. *ff* *mf* *p*

II. FEAR

Fiercely ♩ = 144-152

The musical score is arranged in a standard orchestral layout. The Flute Solo part is the most prominent, starting with a series of sixteenth-note runs. The string sections (Violins 1R, 2R, 1L, 2L, Violas R, L, and Cellos R, L) provide a rhythmic accompaniment with a 'pizz.' (pizzicato) marking. The Contrabass part features a steady eighth-note pattern. The drum parts (Tenor and Bass Drums R and L) play a complex, syncopated pattern. The Piano part is mostly silent, with a few notes at the end of the piece.

Flute Solo: *f*, *f*, *ff*

Violin 1R: *fff*, *f*

Violin 2R: *fff*, *f*

Viola R: *fff*, *f*

Violoncello R: *fff*, *f*

Violin 1L: *fff*, *f*

Violin 2L: *fff*, *f*

Viola L: *fff*, *f*

Violoncello L: *fff*, *f*

Contrabass: *fff*, *f*

Tenor Drum R: *f*, *p*, *f*, *p*, *f*, *p*

Bass Drum R: *f*, *p*, *f*, *p*, *f*, *p*

Tenor Drum L: *f*, *p*, *f*, *p*, *f*, *p*

Bass Drum L: *f*, *p*, *f*, *p*, *f*, *p*

Piano: *ff*

8

Fl. *ff* *f*

Vln. 1R *f*

Vln. 2R *f*

Vla. R *f*

Vc. R *f*

Vln. 1L *f*

Vln. 2L *f*

Vla. L *f*

Vc. L *f*

Cb. *f*

T. Dr. R *f* *p* *f* *p* *fff*

B. Dr. R

T. Dr. L *p* *f* *p* *f* *pp* *f*

B. Dr. L

Pno.

(6) *S_{ba}*

Detailed description of the musical score: The score is for page 21 of a piece. It features a woodwind section with Flute (Fl.), two Violins (Vln. 1R, Vln. 2R and Vln. 1L, Vln. 2L), two Violas (Vla. R, Vla. L), and two Cellos (Vc. R, Vc. L). The brass section includes a Contrabass (Cb.). The percussion section consists of Tom-toms (T. Dr. R, B. Dr. R and T. Dr. L, B. Dr. L) and Piano (Pno.). The Flute part starts with a forte (ff) dynamic and has a crescendo leading to a forte (f) dynamic. The string parts (Violins, Violas, Cellos) enter with a forte (f) dynamic in the fourth measure. The Contrabass part has a forte (f) dynamic. The Tom-toms play a rhythmic pattern with dynamics ranging from piano (p) to fortissimo (fff). The Piano part has a sustained chord with a dynamic of piano (p) and a bass clef signature *S_{ba}* at the end of the page.

21

Fl. *f* *ff* *ff*

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb. *fff*

T. Dr. R
B. Dr. R

T. Dr. L
B. Dr. L

Pno.

(6) *Su*

Detailed description of the musical score: The score is for page 23 of a piece. It features a variety of instruments. The Flute (Fl.) part starts at measure 21 with a forte (*f*) dynamic, moving to fortissimo (*ff*) in measure 22 and remaining there through measure 23. The woodwinds (Violins, Violas, Cellos, Double Basses) are mostly silent, with some notes in measures 22 and 23. The Contrabass (Cb.) plays a rhythmic pattern of eighth notes, starting at a fortissimo (*fff*) dynamic. The Drums (T. Dr. R, B. Dr. R, T. Dr. L, B. Dr. L) play a complex, syncopated pattern with alternating dynamics of piano (*p*) and forte (*f*). The Piano (Pno.) part is mostly silent, with some notes in measures 22 and 23. The score is written in 2/4 time and includes various dynamic markings and articulation symbols.

27

Fl. *f* *fp*

Vln. 1R *f* *pp*

Vln. 2R *f* *pp*

Vla. R *f* *pp*

Vc. R *f* *pp*

Vln. 1L *f* *pp*

Vln. 2L *f* *pp*

Vla. L *f* *pp*

Vc. L *f* *pp*

Cb. *f*

T. Dr. R
B. Dr. R *fff*

T. Dr. L
B. Dr. L *pp* *f*

Pno. *6* *8*

34

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

T. Dr. R
B. Dr. R

T. Dr. L
B. Dr. L

Pno.

ff

mf

fff

39

Fl. *ff*

Vln. 1R

Vln. 2R

Vla. R

Vc. R *mf* *f*

Vln. 1L

Vln. 2L

Vla. L

Vc. L *mf* *f*

Cb. *mf* *f*

Pno. *p*

46

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Pno.

fff

mf

6

27

52

Fl. *ff*³

Vln. 1R *fff*

Vln. 2R *fff*

Vla. R *fff*

Vc. R *fff*

Vln. 1L *fff*

Vln. 2L *fff*

Vla. L *fff*

Vc. L *fff*

Cb. *fff*

Vib. L *ff*³

Pno. *fff*

15^{va}

(6)
(10)

59

Fl. *f* *ff* *p*

Vln. 1R *ff* *ff* *ff* *p*

Vln. 2R *ff* *ff* *ff*

Vla. R *ff* *ff* *ff*

Vc. R *ff* *ff* *ff*

Vln. 1L *ff* *ff* *ff* *p*

Vln. 2L *ff* *ff* *ff*

Vla. L *ff* *ff* *ff*

Vc. L *ff* *ff* *ff*

Cb. *f* *ff* *ff*

T. Dr. R
B. Dr. R *ff* *ff*

Vib. L *ff* *ff*

Pno. *fff*

To Drums L
Drums L

65

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

pp

f

71

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

f

p

pp

pp

pp

Detailed description: This page of a musical score covers measures 71 through 76. The instruments are Flute (Fl.), Violins 1 Right (Vln. 1R), Violins 2 Right (Vln. 2R), Viola Right (Vla. R), Violins 1 Left (Vln. 1L), Violins 2 Left (Vln. 2L), Viola Left (Vla. L), Violins 1 Left (Vc. L), and Cello (Cb.). The Flute part begins in measure 71 with a forte (*f*) dynamic, playing a melodic line with slurs and accents. The string parts (Vln. 1R, Vln. 2R, Vla. R, Vc. R) play a rhythmic accompaniment of eighth notes. The Violins 1 Left (Vln. 1L) part enters in measure 72 with a piano (*p*) dynamic. The Violins 2 Left (Vln. 2L) part enters in measure 72 with a pianissimo (*pp*) dynamic. The Viola Left (Vla. L) part enters in measure 72 with a pianissimo (*pp*) dynamic. The Violins 1 Left (Vc. L) part enters in measure 72 with a pianissimo (*pp*) dynamic. The Cello (Cb.) part enters in measure 72 with a pianissimo (*pp*) dynamic. The score is written in a key signature of one flat and a 4/4 time signature.

77

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

ff

f

f

f

f

f

f

f

83

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

To Vib. R

T. Dr. R
B. Dr. R

To Vib. L

T. Dr. L
B. Dr. L

Pno.

pp *f* *mf* *fff* *ff* *pp*

97 *f* *poco rit.*

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

Pno.

pp

p

f

f

f

Ped.

Ped.

Ped.

105 **Tempo I**

The score consists of the following parts:

- Fl.:** Measures 105-106 are marked with a fermata. Measure 107 begins with a forte (*f*) dynamic and features a melodic line with a slur.
- Vln. 1R:** Measures 105-106 are silent. Measure 107 begins with a pianissimo (*pp*) dynamic and plays a rhythmic pattern.
- Vln. 2R:** Measures 105-106 are silent. Measure 107 begins with a pianissimo (*pp*) dynamic and plays a rhythmic pattern.
- Vla. R:** Measures 105-106 are silent. Measure 107 begins with a pianissimo (*pp*) dynamic and plays a rhythmic pattern.
- Vc. R:** Measures 105-106 are silent. Measure 107 begins with a pianissimo (*pp*) dynamic and plays a rhythmic pattern.
- Vln. 1L:** Measures 105-106 are silent. Measure 107 begins with a forte (*f*) dynamic and plays a short melodic phrase.
- Vln. 2L:** Measures 105-106 are silent. Measure 107 begins with a forte (*f*) dynamic and plays a short melodic phrase.
- Vla. L:** Measures 105-106 are silent. Measure 107 begins with a forte (*f*) dynamic and plays a short melodic phrase.
- Vc. L:** Measures 105-106 are silent. Measure 107 begins with a forte (*f*) dynamic and plays a short melodic phrase.
- Cb.:** Measures 105-106 are silent. Measure 107 begins with a forte (*f*) dynamic and plays a short melodic phrase.

110

Fl. *f*

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L *p*

Vln. 2L *pp*

Vla. L *pp*

Vc. L *pp*

Cb. *f*

115

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

f

f

f

f

f

f

f

f

121 Calm, but tense $\text{♩} = 60$

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

f poss.

mp sempre
Tad.

mp sempre
Tad.

Detailed description: This page of a musical score, numbered 121, is titled "Calm, but tense" with a tempo of quarter note = 60. The score is for a string quartet (Violins 1R and 2R, Violas R and L, Cellos R and L) and two vibraphones (Right and Left). The Flute part has a single note in the final measure, marked *f* poss. The string parts are mostly silent, with some activity in the lower strings in the final measure. The vibraphone parts feature a melodic line with triplets and a *mp* sempre *Tad.* marking.

Musical score for measures 125-128. The score includes staves for Flute (Fl.), Violins 1R and 1L, Violins 2R and 2L, Violas R and L, Violas R and L, Cellos (Cb.), and Vibraphones R and L. The Flute part features a melodic line with slurs and accents. The string parts (Violins, Violas, Cellos) are mostly silent, indicated by rests. The Vibraphone parts feature complex rhythmic patterns with triplets and slurs.

129

Fl.

p

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

133

pitch bend

gliss.

(pitch bend)

gliss.

gliss.

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

Pno.

p

8va.

8va.

8va.

This musical score page contains measures 136 through 139. The instruments are arranged as follows:

- Flute (Fl.):** Measures 136-137 feature a melodic line with a slur and a fermata. Measures 138-139 are silent.
- Violins (Vln. 1R, 1L, 2R, 2L):** Measures 136-137 are marked *pp* and *flautando*. Measures 138-139 feature glissandi, marked *gliss.* and *pp*.
- Violas (Vla. R, L):** Measures 136-137 are silent. Measures 138-139 feature a sixteenth-note tremolo, marked *pp*.
- Violoncello (Vc. R, L):** Measures 136-139 feature a rhythmic pattern of eighth notes.
- Double Bass (Cb.):** Measures 136-139 feature a rhythmic pattern of eighth notes.
- Vibraphone (Vib. R, L):** Measures 136-139 feature a melodic line with triplets, marked with a *pp* dynamic.
- Piano (Pno.):** Measures 136-139 feature a sustained low-frequency accompaniment, marked with a *pp* dynamic.

140

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

Pno.

()

()

144

Fl. *mf* *gliss.* *mf*³

Vln. 1R

Vln. 2R

Vla. R

Vc. R *p*

Vln. 1L

Vln. 2L

Vla. L

Vc. L *p*

Cb. *p*

Vib. R

Vib. L

Pno. *p*

148

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

Pno.

p

p

pp

pp

To Drums R

To Drums L

Tempo I

153

The musical score consists of ten staves. The top staff is for Flute (Fl.), which is silent. The next two staves are for Violins 1 and 2 (Vln. 1R and Vln. 2R), both marked *ff*. The Violin 2 part includes a *pizz.* instruction. The next two staves are for Violas (Vla. R and Vla. L), both marked *f*. The next two staves are for Violoncellos (Vc. R and Vc. L), both marked *f*. The next two staves are for Contrabass (Cb.) and Piano (Pno.), both marked *f*. The Piano part includes a *pizz.* instruction. The score is written in a key signature of two flats and a 4/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some accents and dynamic markings.

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

arco
ff

Vln. 1L

Vln. 2L

Vla. L

Vc. L

arco
ff

Cb.

(sounding one octave lower)

ff

Pno.

ff

161

Fl. *ff* 3 3 3 3 3 6 3 3 3 3 3

Vln. 1R *f*

Vln. 2R *fff*

Vla. R *fff* *f* 18

Vc. R *fff*

Vln. 1L *f*

Vln. 2L *fff* *f*

Vla. L *fff*

Vc. L *fff*

Cb.

T. Dr. R
B. Dr. R Drums R To Vib. R *ff secco*

T. Dr. L
B. Dr. L Drums L To Vib. L *ff secco*

Pno. 15^a *fff*

5^{ta}
2^{da}

This musical score page contains measures 167 through 170. The instruments and their parts are as follows:

- Fl.:** Flute part, mostly rests.
- Vln. 1R:** Violin 1 Right, starting with a *ff* dynamic. The melody moves from a descending eighth-note pattern to a more complex, ascending eighth-note figure.
- Vln. 2R:** Violin 2 Right, marked *pizz.* and *f*. It plays a rhythmic eighth-note accompaniment.
- Vla. R:** Viola Right, marked *f*. It plays a rhythmic eighth-note accompaniment.
- Vc. R:** Violoncello Right, mostly rests.
- Vln. 1L:** Violin 1 Left, starting with a *ff* dynamic. The melody is similar to Vln. 1R but with different phrasing.
- Vln. 2L:** Violin 2 Left, marked *f*. It plays a rhythmic eighth-note accompaniment.
- Vla. L:** Viola Left, marked *pizz.* and *f*. It plays a rhythmic eighth-note accompaniment.
- Vc. L:** Violoncello Left, mostly rests.
- Cb.:** Contrabass, mostly rests.

This musical score page contains six systems of staves, each representing a different instrument. The instruments are: Flute (Fl.), Violin 1 Right (Vln. 1R), Violin 2 Right (Vln. 2R), Viola Right (Vla. R), Violoncello Right (Vc. R), Violin 1 Left (Vln. 1L), Violin 2 Left (Vln. 2L), Viola Left (Vla. L), Violoncello Left (Vc. L), Contrabass (Cb.), and Piano (Pno.).

The score is divided into four measures. The Flute part is mostly silent, with rests in all measures. The Violin 1 parts (1R and 1L) play a melodic line with slurs and accents. The Violin 2 parts (2R and 2L) play a rhythmic accompaniment of eighth notes. The Viola parts (R and L) play a melodic line with slurs and accents, marked *ff* and *arco* in the later measures. The Violoncello parts (R and L) play a melodic line with slurs and accents, marked *ff*. The Contrabass part plays a rhythmic accompaniment of eighth notes, marked *ff*. The Piano part plays a melodic line with slurs and accents, marked *ff*.

Calm, but tense ♩ = 120

175

Fl. *p* misterioso

Vln. 1R *fff*

Vln. 2R *fff*

Vla. R *fff*

Vc. R *fff*

Vln. 1L *fff*

Vln. 2L *fff*

Vla. L *fff*

Vc. L *fff*

Cb. *fff*

Vib. R *pp* sempre *sc.*

Vib. L *pp* sempre *sc.*

Pno. *fff* secco

Sta. - J

183

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Vib. R

Vib. L

Tempo I

191

Fl. *f*

Vln. 1R *ff*

Vln. 2R *f* pizz.

Vla. R *f*

Vc. R *f*

Vln. 1L *ff*

Vln. 2L *f*

Vla. L *f* pizz.

Vc. L *f* pizz.

Cb.

This musical score page, numbered 199, features a variety of instruments. At the top is the Flute (Fl.). Below it are two pairs of Violins (Vln. 1R and 1L, Vln. 2R and 2L), a pair of Violas (Vla. R and L), and a pair of Cellos/Double Basses (Vc. R and L). The percussion section includes Drums Right (T. Dr. R, B. Dr. R) and Drums Left (T. Dr. L, B. Dr. L). At the bottom is the Piano (Pno.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics range from fortissimo (fff) to piano (p). The Flute part is mostly rests. The string parts (Violins, Violas, Cellos) play a rhythmic pattern of eighth notes, often with triplets. The percussion parts play a consistent rhythmic pattern. The Piano part has a few notes in the first measure, indicated by a 15-measure rest.

206

Fl. *f* cre - - - - - scen - - - - - do - - - - - *fff*

Vln. 1R *ff* *f*

Vln. 2R *ff* *p* *f* *f* *p* *f*

Vla. R *ff* *p* *f* *f* *p* *f*

Vc. R *ff* *p* *f* *f* *p* *f*

Vln. 1L *ff* *f*

Vln. 2L *ff* *p* *f* *f* *p* *f*

Vla. L *ff* *p* *f* *f* *p* *f*

Vc. L *ff* *p* *f* *f* *p* *f*

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

T. Dr. R
B. Dr. R *ff* *p* *f* *f* *p* *f*

T. Dr. L
B. Dr. L *ff* *p* *f* *f* *p* *f*

Pno. *fff* *molto pesante*

Oba

213

rit. ----- poco

Fl. *p* but projected *mf* *p* *mf*

Vln. 1R *ff*

Vln. 2R *ff*

Vla. R *ff*

Vc. R *ff* *f* *ppp*

Vln. 1L *ff*

Vln. 2L *ff*

Vla. L *ff*

Vc. L *ff* *f* *ppp*

Cb. *f* *ppp*

T. Dr. R *ff*

B. Dr. R

T. Dr. L *ff*

B. Dr. L

Pno. *f* *sm*

221 *a* *poco* ($\text{♩} = 40$)

Fl. *p* *pp*

Vln. 1R

Vln. 2R

Vla. R

Vc. R *f* *ppp*

Vln. 1L

Vln. 2L

Vla. L

Vc. L *f* *ppp*

Cb. *f* *ppp*

Pno. *f* *ppp*

(5)

(6)

231 Quietly reflecting ♩ = 76

poco rit...Heavily ♩ = 56

Fl. *pp sotto voce* *ppp*

Vln. 1R *ppp*

Vln. 2R *p* *pp* *p* *pp* *ppp*

Vla. R *pp* *p* *ppp*

Vc. R *pp* *ppp*

Vln. 1L *ppp*

Vln. 2L *p* *pp* *ppp*

Vla. L *pp* *p* *ppp*

Vc. L *pp* *ppp*

Cb. *pp* *ppp*

T. Dr. R
B. Dr. R *p*

T. Dr. L
B. Dr. L *p*

Pno. *ppp*

Tempo I subito

240

Fl. *ff*

Vln. 1R *ff sub.* *fff*

Vln. 2R *ff sub.* *fff*

Vla. R *ff sub.* *fff*

Vc. R *ff sub.* *fff*

Vln. 1L *ff sub.* *fff*

Vln. 2L *ff sub.* *fff*

Vla. L *ff sub.* *fff*

Vc. L *ff sub.* *fff*

Cb. *ff sub.* *fff*

T. Dr. R
B. Dr. R *f sub.* To Vib. R

T. Dr. L
B. Dr. L *f sub.* To Vib. L

Pno. *fff sub.* *fff*
8^{va}
15^{va}
8^{va}
15^{va}

244

Fl. *secco*

Vln. 1R *fff*

Vln. 2R *fff*

Vla. R *fff*

Vc. R *fff*

Vln. 1L *fff*

Vln. 2L *fff*

Vla. L *fff*

Vc. L *fff*

Cb. *fff*

Vib. R *f secco* To Drums R

Vib. L *f secco* To Drums L

Pno. *fff*

(15) *fff*

(8) *fff*

()

248

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Pno.

(15)

(5)

()

251

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Pno.

This musical score page, numbered 255, features a 4/4 time signature and a key signature of one sharp (F#). The score is arranged in two systems, each containing five staves. The instruments are: Flute (Fl.), Violin 1 Right (Vln. 1R), Violin 2 Right (Vln. 2R), Viola Right (Vla. R), and Violoncello Right (Vc. R) in the first system; Violin 1 Left (Vln. 1L), Violin 2 Left (Vln. 2L), Viola Left (Vla. L), Violoncello Left (Vc. L), and Contrabass (Cb.) in the second system. The Flute and Violoncello parts are mostly rests, with a final measure containing a fermata. The Violin and Viola parts play a rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *ff*. The Violoncello and Contrabass parts play a similar pattern, with dynamics from *pp* to *f*. The score concludes with a fermata in the final measure of each system.

Fl. *p*

Vln. 1R *fff*

Vln. 2R *fff*

Vla. R *fff*

Vc. R *fff*

Vln. 1L *fff*

Vln. 2L *fff*

Vla. L *fff*

Vc. L *fff*

Cb.

T. Dr. R
B. Dr. R *fff*

Drums R

T. Dr. L
B. Dr. L *fff*

Drums L

Pno. *fff*

15^a

15^a

8va

8va

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

T. Dr. R
B. Dr. R

T. Dr. L
B. Dr. L

Pno.

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

15^o

8va_↓

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

T. Dr. R
B. Dr. R

T. Dr. L
B. Dr. L

Pno.

solo w/ Pno.

fff

solo w/ Cb.

fff

Sba.-----

FL.

Vln. 1R
fff sempre

Vln. 2R
fff sempre

Vla. R
fff sempre

Vc. R
fff sempre

Vln. 1L
fff sempre

Vln. 2L
fff sempre

Vla. L
fff sempre

Vc. L
fff sempre

Cb.
fff sempre

T. Dr. R
B. Dr. R

Percussion 1 slowly walk to piano and prepare to drop lid.

Pno.
fff sempre

15^a

Oba.
Tco.

Detailed description: This page of a musical score, numbered 281, contains ten systems of staves. The first system includes Flute (FL). The next four systems are for string quartets: Violin 1 Right (Vln. 1R), Violin 2 Right (Vln. 2R), Viola Right (Vla. R), and Violoncello Right (Vc. R). The following four systems are for string quartets: Violin 1 Left (Vln. 1L), Violin 2 Left (Vln. 2L), Viola Left (Vla. L), and Violoncello Left (Vc. L). The next system is for Contrabass (Cb.). The percussion section consists of Tom Tom Right (T. Dr. R) and Tom Tom Left (B. Dr. R), with a specific instruction for Percussion 1 to 'slowly walk to piano and prepare to drop lid.' The piano part (Pno.) is shown in a grand staff with a first ending bracket labeled '15^a' above the right-hand staff. The piano part is marked 'fff sempre'. At the bottom, there are staves for Oboe (Oba.) and Trombone (Tco.) which are currently blank.

This musical score page contains measures 285 through 292. The instruments and their parts are as follows:

- Fl. (Flute):** Remains silent throughout the measures.
- Vln. 1R (Violin 1 Right):** Plays a melodic line with slurs and accents.
- Vln. 2R (Violin 2 Right):** Plays a rhythmic accompaniment of eighth notes.
- Vla. R (Viola Right):** Plays a rhythmic accompaniment of eighth notes.
- Vc. R (Violoncello Right):** Plays a rhythmic accompaniment of eighth notes.
- Vln. 1L (Violin 1 Left):** Plays a melodic line with slurs and accents.
- Vln. 2L (Violin 2 Left):** Plays a rhythmic accompaniment of eighth notes.
- Vla. L (Viola Left):** Plays a rhythmic accompaniment of eighth notes.
- Vc. L (Violoncello Left):** Plays a rhythmic accompaniment of eighth notes.
- Cb. (Cello):** Plays a rhythmic accompaniment of eighth notes.
- Pno. (Piano):** Plays chords in both hands, with a dynamic marking of *ff* (fortissimo) and a fermata over the first measure.

Measure numbers 285, 286, 287, 288, 289, 290, 291, and 292 are indicated at the end of each staff. The score concludes with a double bar line and a repeat sign.

Independent tempi, sections cued by conductor accel. poco a poco.....

289 **Cue 1**

Fl.

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Vln. 1R

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Vln. 2R

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Vla. R

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Vc. R

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Vln. 1L

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Vln. 2L

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Vla. L

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Vc. L

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Cb.

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

Pno.

(15)

Play clusters in even intervals for the duration of this measure, accel. poco a poco. Not in time with string improvisations.

(5)

(P)

290

Cue 2 (when the tension reaches climax)

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Pno.

As loud, intense, and frightening as possible!

fff!!

fff!!

fff!!

fff!!

fff!!

fff!!

fff!!

fff!!

fff!!

(15)

(5)

(20)

Cue 3 (subito, unexpected, jarring)

Play after piano lid is dropped, hold as long as possible

291

Fl. *fff* poss.

Vln. 1R Stop abruptly

Vln. 2R Stop abruptly

Vla. R Stop abruptly

Vc. R Stop abruptly

Vln. 1L Stop abruptly

Vln. 2L Stop abruptly

Vla. L Stop abruptly

Vc. L Stop abruptly

Cb. Stop abruptly

T. Dr. R
B. Dr. R Cue with Perc. R.
L.V. until sound dies out.

T. Dr. L
B. Dr. L *ffff* as loud as possible

Pno. Stop abruptly (keep pedal depressed)

()

attacca after sound dies out

III. LONELINESS (CADENZA)

Freely, molto rubato
start fast, gradually slow down

Flute Solo

Con rubato ♩ = 40

f > < *ff* *p*

Tenor Drum R
Bass Drum R

Tenor Drum L
Bass Drum L

Piano

Fl.

♩ = 60

f *p sub.*

Fl.

9

Slow

molto accel.

a tempo

♩ = 60

mf cre - - - - - scen - - - - - do - - - - - *ff* *p dolce* *p dolciss.*

T. Dr. R
B. Dr. R

T. Dr. L
B. Dr. L

Pno.

ff

Presto subito ♩ = 132

Fl. *fff*

Fl. *f* *fff* *mf*

Fl. *fff* *meno f* *ff sub.* *mf*

Fl. *f* *p* *f sub.* *mf* *p*

Fl. *Slow* *molto accel.* *p cre* *scen* *do* *fff*

♩ = 132

Uneven rhythm, erratic, like crying.
Increasingly disjointed
Approx. 20 seconds.

fall. . . poco . . . a . . . poco . . .

Fl. *fff* *p* *hushed di - mi - nuen - do - poco - a - poco*

T. Dr. R
B. Dr. R *fff*

T. Dr. L
B. Dr. L *fff*

Pno. *fff* *Sia*

Short pause before IV

IV. COMFORT (HELD IN MY ARMS)

Adagio, heartfelt ♩ = 60

Poco più mosso ♩ = 63

Flute Solo

Violin 1R

Violin 2R

Viola R

Violoncello R

Violin 1L

Violin 2L

Viola L

Violoncello L

Contrabass

Piano

The score is for a 3/4 time piece in B-flat major. It features a Flute Solo part that remains silent throughout. The string sections (Violin 1R, Violin 2R, Viola R, Violoncello R, Violin 1L, Violin 2L, Viola L, Violoncello L) play a melodic line with dynamics ranging from *pp* to *mf*. The Contrabass part has dynamics of *mf* and *pp*, with a *pizz.* marking in the later section. The Piano part is silent.

Ancora più mosso ♩ = 66

9

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

f *pp* *p*

arco

17

Fl. *mf dolce*

Vln. 1R *ppp* *pp dolce*

Vln. 2R *ppp* *pp dolce*

Vla. R *ppp* *pp dolce*

Vc. R *pp dolce*

Vln. 1L *ppp* *pp dolce*

Vln. 2L *ppp* *pp dolce*

Vla. L *ppp* *pp dolce*

Vc. L *pp dolce*

Cb. *mf* *pizz.*

25

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

p *mp* *p*

p *mp*

Detailed description: This page of a musical score, numbered 25, features five systems of staves. The first system includes Flute (Fl.), Violin 1 Right (Vln. 1R), Violin 2 Right (Vln. 2R), Viola Right (Vla. R), and Cello Right (Vc. R). The second system includes Violin 1 Left (Vln. 1L), Violin 2 Left (Vln. 2L), Viola Left (Vla. L), and Cello Left (Vc. L). The third system is for the Contrabass (Cb.). The Flute part has a melodic line with a long slur and dynamic markings of *p*, *mp*, and *p*. The Violin 1 parts have a similar melodic line with dynamics *p* and *mp*. The Violin 2, Viola, and Cello parts provide harmonic support with sustained notes. The Contrabass part has a rhythmic accompaniment.

33

Fl. *mf*

Vln. 1R *f pesante*

Vln. 2R *f pesante*

Vla. R *f pesante*

Vc. R *f pesante*

Vln. 1L *f pesante*

Vln. 2L *f pesante*

Vla. L *f pesante*

Vc. L *f pesante*

Cb. *f* arco

Pno. *f*

Detailed description: This page of a musical score covers measures 33 and 34. The Flute part (Fl.) begins in measure 33 with a melodic line starting on a half note G4, moving through A4, Bb4, and C5, ending with a fermata. The string sections (Violins 1R and 2R, Violas, Cellos, and Double Basses) all play a rhythmic pattern of eighth notes, starting on a half note G3 and moving up stepwise. The dynamic for these strings is *f pesante*. The Cello and Double Bass parts include an *arco* marking. The Piano part (Pno.) is mostly silent, with a *f* dynamic marking appearing in measure 34, where it plays a series of chords in the right hand.

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Pno.

p

p cantabile

Detailed description: This page of a musical score covers measures 41 through 48. The instrumentation includes Flute (Fl.), Violins (Vln. 1R, Vln. 2R, Vln. 1L, Vln. 2L), Violas (Vla. R, Vla. L), Cellos (Vc. R, Vc. L), Contrabass (Cb.), and Piano (Pno.). The score is written in 3/4 time and features a key signature of two flats. The Flute part is mostly silent. The Violin and Viola parts play a melodic line with various articulations and dynamics, including a *p* (piano) marking. The Cello and Contrabass parts provide a harmonic foundation with a *p cantabile* marking. The Piano part consists of a series of chords in the left hand.

49 **Andante** ♩ = c. 74

The musical score consists of ten staves, each representing a different instrument. The top staff is for Flute (Fl.), followed by Violin 1 Right (Vln. 1R), Violin 1 Left (Vln. 1L), Violin 2 Right (Vln. 2R), Violin 2 Left (Vln. 2L), Viola Right (Vla. R), Viola Left (Vla. L), Violoncello (Vc. L), Violoncello (Vc. R), and Contrabass (Cb.).

Key features of the score include:

- Flute (Fl.):** Starts with a rest, then enters in measure 50 with a melodic line marked *p cantabile*. A long slur covers measures 50 through 54.
- String Staves (Vln. 1R, Vln. 2R, Vla. R, Vln. 1L, Vln. 2L, Vla. L):** All are marked *sul tasto* and *pp*. They play a rhythmic pattern of quarter notes, with some measures containing slurs or ties.
- Woodwind Staves (Vc. R, Vc. L, Cb.):** These staves play a rhythmic pattern of quarter notes, starting with *pp* and changing to *f* in measure 50. They are marked *pizz.* (pizzicato).

57

Fl.

f

dolce

Vln. 1R

ord.

mf

p

Vln. 2R

ord.

mf

p

Vla. R

ord.

mf

p

Vc. R

arco

mf

p

Vln. 1L

ord.

mf

p

Vln. 2L

ord.

mf

p

Vla. L

ord.

mf

p

Vc. L

arco

mf

p

Cb.

arco

mf

p

rit. ♩ = 60

65

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

f *p* *pp* reverantly *mf* *pp* *mf*

f *p* *pp* reverantly *mf* *pp* *mf*

f *p* *pp* reverantly *mf* *pp* *mf*

f *p* *pp* reverantly *mf* *pp* *mf*

f *p* *pp* reverantly *mf* *pp* *mf*

f *p* *pp* reverantly *mf* *pp* *mf*

f *p* *pp* reverantly *mf* *pp* *mf*

f *p* *mf* *mf*

A tempo ♩ = c. 74

73

Fl. *ff* *fff*

Vln. 1R *pp* *mf* *mf* *ff*

Vln. 2R *pp* *mf* *mf* *ff*

Vla. R *pp* *mf* *f* *ff*

Vc. R *pp* *mf* *f* *p* *ff*

Vln. 1L *pp* *mf* *mf* *ff*

Vln. 2L *pp* *mf* *mf* *ff*

Vla. L *pp* *mf* *ff*

Vc. L *pp* *mf* *f* *p* *ff*

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

79

Fl. *p* *pp* *p dolce* *f intense*

Vln. 1R *ppp* *pp dolce*

Vln. 2R *ppp* *pp dolce*

Vla. R *ppp* *pp dolce*

Vc. R *ppp* *pp dolce*

Vln. 1L *ppp* *pp dolce*

Vln. 2L *ppp* *pp dolce*

Vla. L *ppp* *pp dolce*

Vc. L *ppp* *pp dolce*

Cb. *ppp* *mf* *pizz.*

89

Fl.

p still intense

Vln. 1R

mf *p*

Vln. 2R

mf *p*

Vla. R

mf *p*

Vc. R

mf *p*

Vln. 1L

mf *p*

Vln. 2L

mf *p*

Vla. L

mf *p*

Vc. L

mf *p*

Cb.

f arco pizz. *mf*

95

Fl. *cre - - - - - scen - - - - - do - - - - - ff*

Vln. 1R *cresc. f pesante*

Vln. 2R *cresc. f pesante*

Vla. R *cresc. f pesante*

Vc. R *cresc. f pesante*

Vln. 1L *cresc. f pesante*

Vln. 2L *cresc. f pesante*

Vla. L *cresc. f pesante*

Vc. L *cresc. f pesante*

Cb. *arco f*

Pno. *f*

101

Fl. *p dolce*

Vln. 1R *pp*

Vln. 2R *pp*

Vla. R *pp*

Vc. R *p cantabile*

Vln. 1L *pp*

Vln. 2L *pp*

Vla. L *pp*

Vc. L *p cantabile*

Cb. *p* *pizz.* *mf*

Pno. *p*

Detailed description: This page of a musical score covers measures 101 to 104. It features six staves: Flute (Fl.), Violin 1 Right (Vln. 1R), Violin 2 Right (Vln. 2R), Viola Right (Vla. R), Violoncello Right (Vc. R), Violin 1 Left (Vln. 1L), Violin 2 Left (Vln. 2L), Viola Left (Vla. L), Violoncello Left (Vc. L), Contrabass (Cb.), and Piano (Pno.). The Flute part begins in measure 101 with a melodic line marked *p dolce*. The string parts (Violins, Viola, and Cellos) play a rhythmic accompaniment of eighth notes, marked *pp* (pianissimo). The Contrabass part has a melodic line starting in measure 103, marked *p* (piano) and *pizz.* (pizzicato), with a dynamic change to *mf* (mezzo-forte) in measure 104. The Piano part provides harmonic support with chords and arpeggiated figures, marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

109

rit.....

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

p cantabile

pp

ppp

f

arco

..... A tempo ♩ = c. 74

116 ten. *mf* darkly

Vln. 1R *p* *pp* *ppp* *pp*

Vln. 2R *p* *pp* *ppp* *pp*

Vla. R *p* *pp*

Vc. R *pizz.* *p* *mf*

Vln. 1L *p* *pp* *ppp* *pp*

Vln. 2L *p* *pp* *ppp* *pp*

Vla. L *p* *pp*

Vc. L *pizz.* *p* *mf*

Cb. *pizz.* *p* *mf*

125

rit. $\text{♩} = 66$

Fl.

f *fff*

Vln. 1R

mf *p* *ff*

Vln. 2R

mf *p* *ff*

Vla. R

mf *p* *ff*

Vc. R

arco

mf *p* *ff*

Vln. 1L

mf *p* *ff*

Vln. 2L

mf *p* *ff*

Vla. L

mf *p* *ff*

Vc. L

arco

mf *p* *ff*

Cb.

arco

mf *p* *ff*

Pno.

ff

rit.....

This musical score page contains the notation for measures 134 through 138. The instruments are arranged as follows from top to bottom: Flute (Fl.), Violin 1 Right (Vln. 1R), Violin 2 Right (Vln. 2R), Viola Right (Vla. R), Violoncello Right (Vc. R), Violin 1 Left (Vln. 1L), Violin 2 Left (Vln. 2L), Viola Left (Vla. L), Violoncello Left (Vc. L), Contrabass (Cb.), and Piano (Pno.). The Flute part is mostly silent, with notes appearing in measures 137 and 138. The string parts (Violins, Violas, and Cellos) play a rhythmic pattern of eighth notes, often with accents (v) and slurs. The Piano part features a complex accompaniment with chords and moving lines in both hands. A dynamic marking of *fff* (fortissimo) is present in the string parts starting in measure 135. The tempo marking *rit.* (ritardando) is indicated at the top of the page.

Gently ♩ = 60

139

p dolce

pp

pp

p

Fl.

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Pno.

147 **Meno mosso** ♩ = 54

The musical score consists of the following parts and markings:

- Flute (Fl.):** Measures 147-154. Markings: *p dolce*, *cantabile*. A long slur covers the entire phrase.
- Violins 1R (Vln. 1R):** Measures 147-154. Markings: *ppp*. A slur covers measures 150-154.
- Violins 2R (Vln. 2R):** Measures 147-154. Markings: *ppp*. A slur covers measures 150-154.
- Viola 1 (Vla. 1):** Measures 147-154. Markings: *pp*, *ppp*. A slur covers measures 150-154.
- Violoncello 1 (Vc. 1):** Measures 147-154. Markings: *pp*, *ppp*. A slur covers measures 150-154.
- Violins 1L (Vln. 1L):** Measures 147-154. Markings: *ppp*. A slur covers measures 150-154.
- Violins 2L (Vln. 2L):** Measures 147-154. Markings: *ppp*. A slur covers measures 150-154.
- Viola 2 (Vla. 2):** Measures 147-154. Markings: *pp*, *ppp*. A slur covers measures 150-154.
- Violoncello 2 (Vc. 2):** Measures 147-154. Markings: *ppp*. A slur covers measures 150-154.
- Contrabass (Cb.):** Measures 147-154. Markings: *pp*, *ppp*. A slur covers measures 150-154.

155 Adagio ♩ = 66

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute): Rests throughout the measures.
- Vln. 1R (Violin 1 Right): Treble clef, playing a melodic line with dynamics *ppp*, *p*, *ppp*, *p*, *ppp*. Phrasing slurs are present over the first four measures.
- Vln. 2R (Violin 2 Right): Treble clef, playing a melodic line with dynamics *ppp*, *p*, *ppp*, *p*, *ppp*. Phrasing slurs are present over the first four measures.
- Vla. R (Viola Right): Bass clef, playing a pizzicato line with dynamics *mf*.
- Vc. R (Cello Right): Bass clef, playing a pizzicato line with dynamics *mf*.
- Vln. 1L (Violin 1 Left): Treble clef, playing a melodic line with dynamics *ppp*, *p*, *ppp*, *p*, *ppp*. Phrasing slurs are present over the first four measures.
- Vln. 2L (Violin 2 Left): Treble clef, playing a melodic line with dynamics *ppp*, *p*, *ppp*, *p*.
- Vla. L (Viola Left): Bass clef, playing a melodic line with dynamics *ppp*.
- Vc. L (Cello Left): Bass clef, playing a melodic line with dynamics *ppp*.
- Cb. (Contrabass): Bass clef, rests throughout the measures.

molto rit. al fine

Freely

169

Fl.

*pp*³

ppp possible

Vln. 1R

Vln. 2R

Vla. R

Vc. R

Vln. 1L

Vln. 2L

Vla. L

Vc. L

Cb.

Pno.

p

Detailed description: This page of a musical score covers measures 169 to 174. The top staff is for the Flute (Fl.), starting at measure 169 with a triplet of eighth notes marked *pp*. A long slur covers measures 170-174, with a dynamic marking of *ppp* possible. The string sections (Violins 1R and 2R, Violas, and Cellos/Double Basses) have rests in measures 169-172. In measures 173-174, they play sustained notes with dynamics *ppp* and *p*. The Piano (Pno.) part has rests in measures 169-172 and then plays a series of chords in measures 173-174, starting with a dynamic of *p*. The Cello/Double Bass (Cb.) part has a long note in measure 169 and rests in 170-172, then plays notes in 173-174.