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UNIVERSITY OF CALIFORNIA

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

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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)

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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

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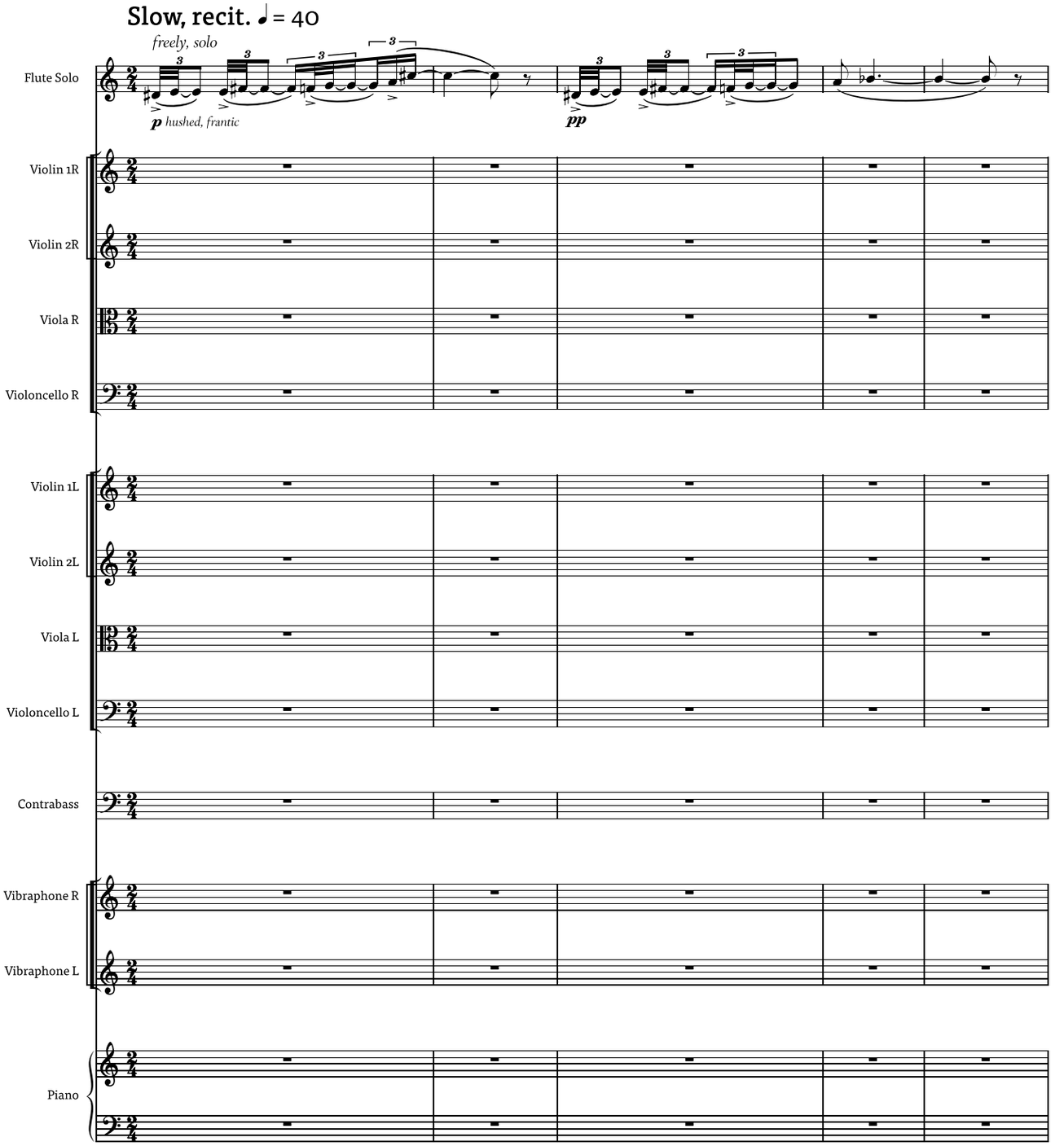

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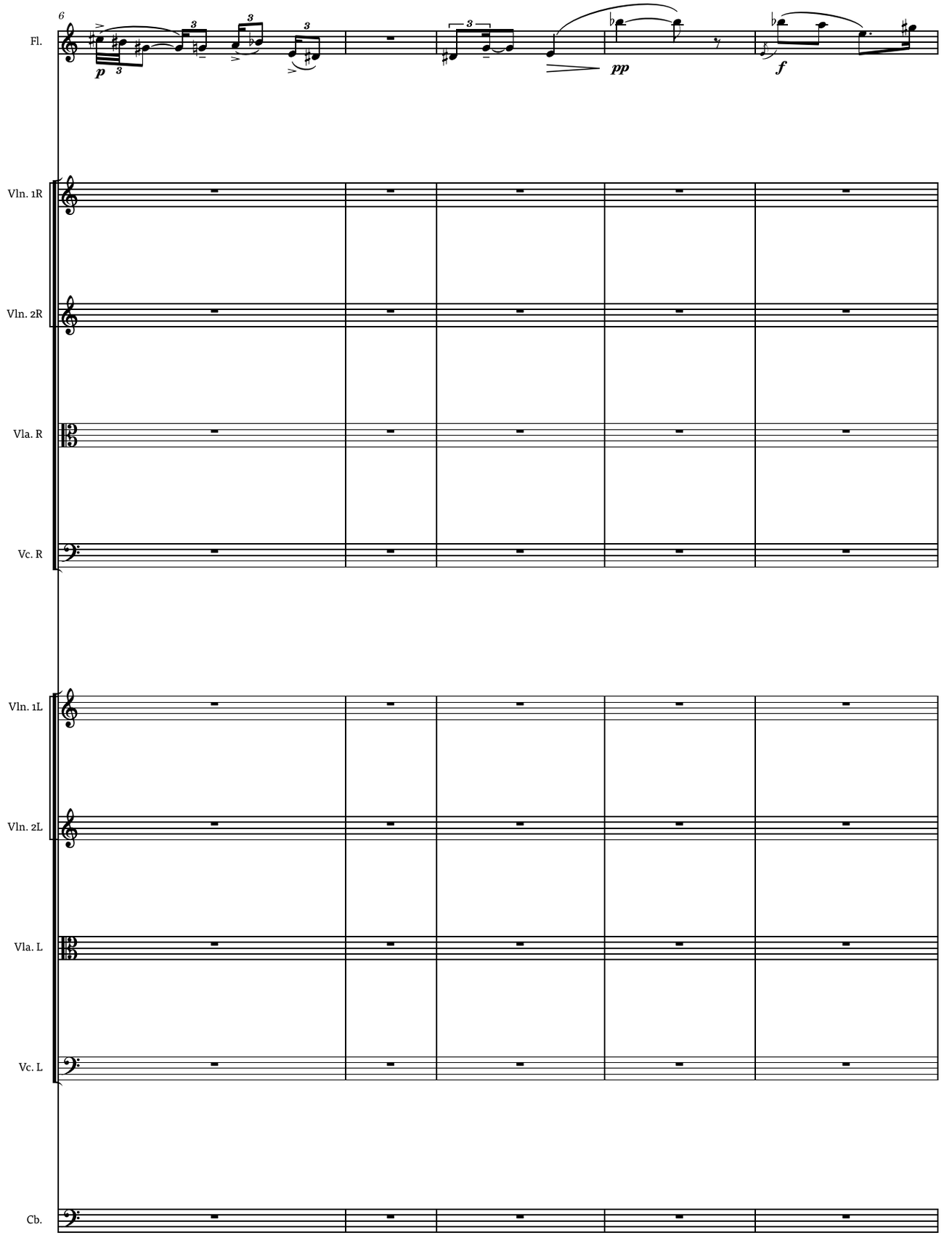
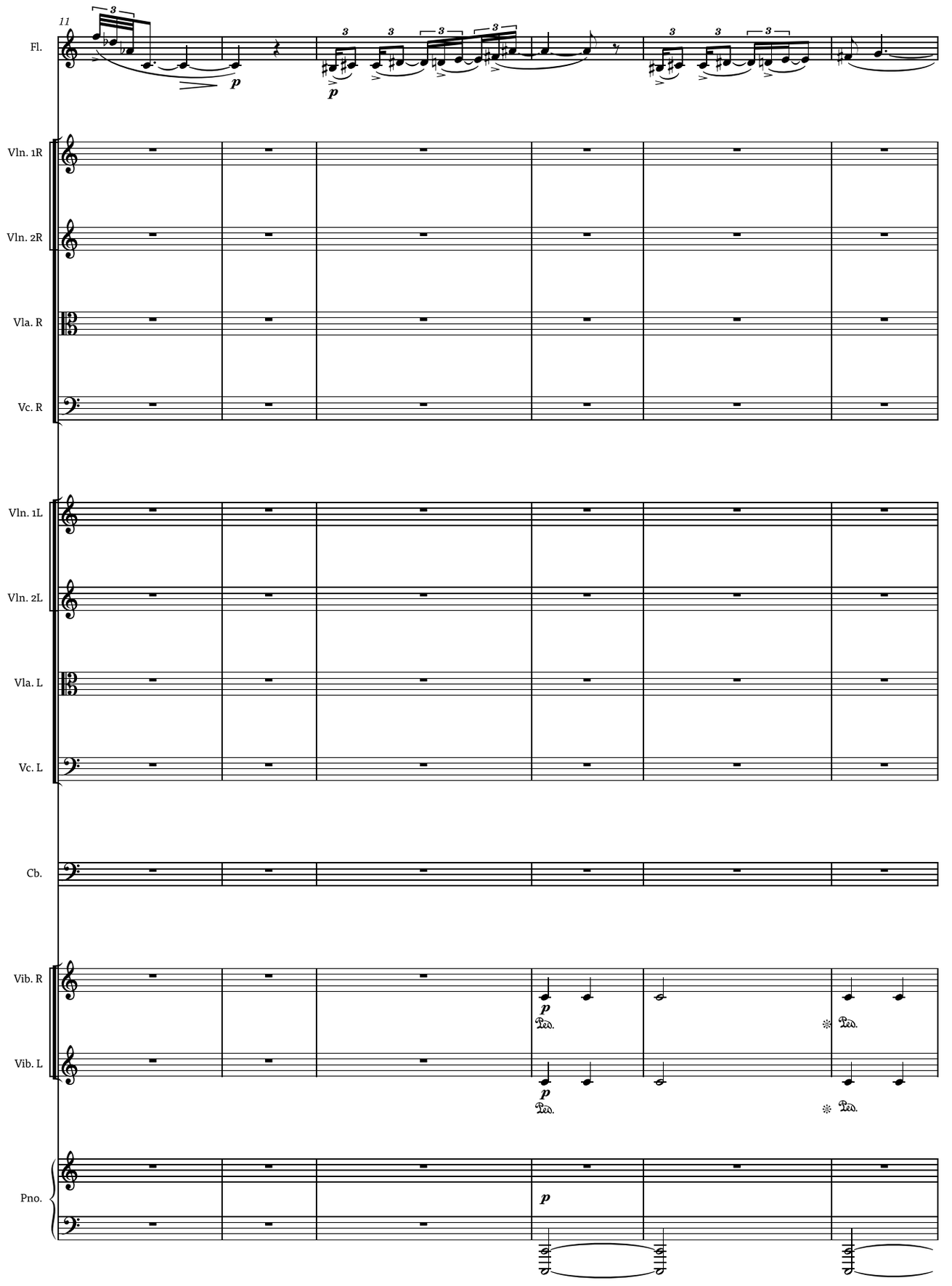
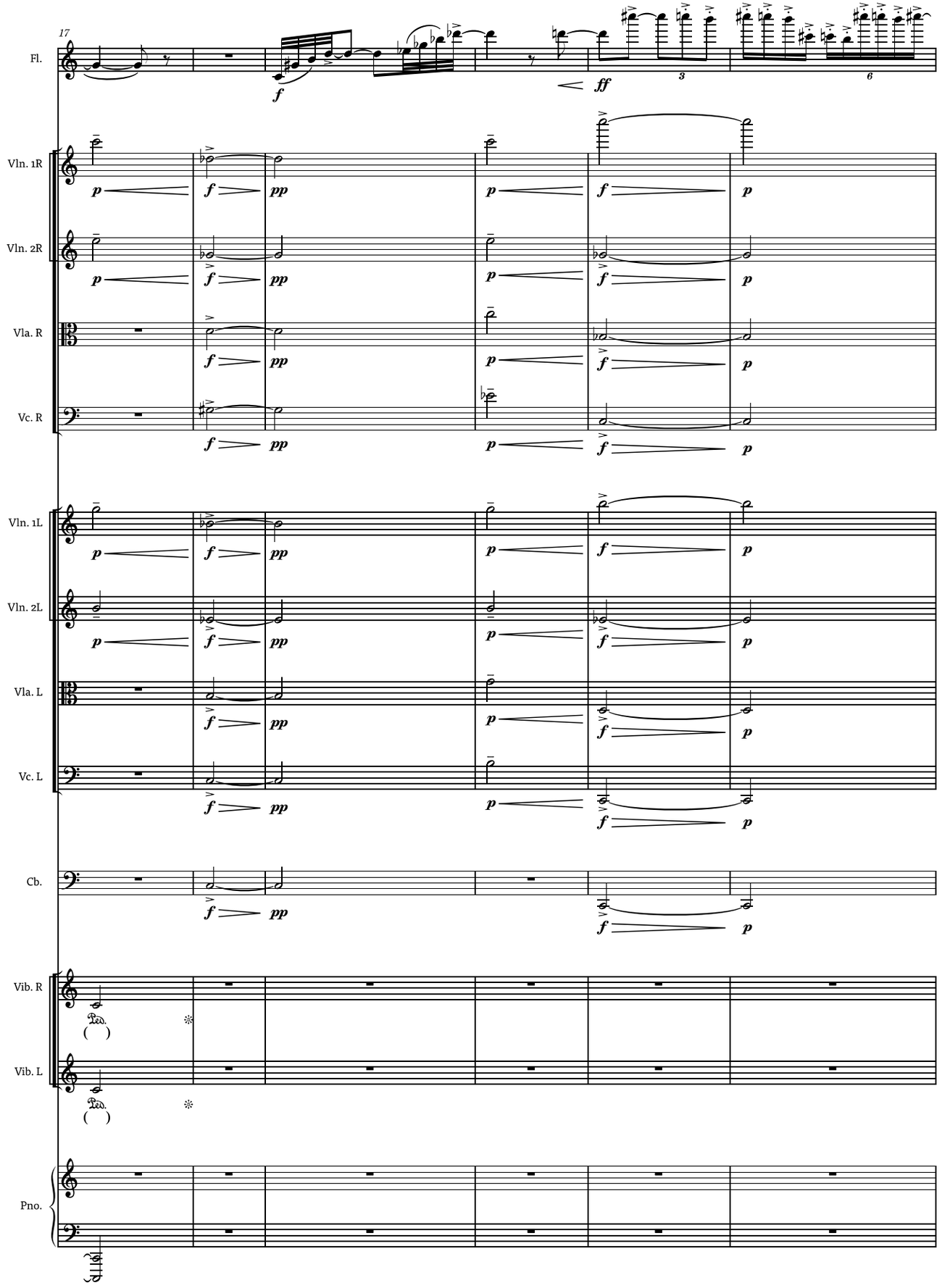
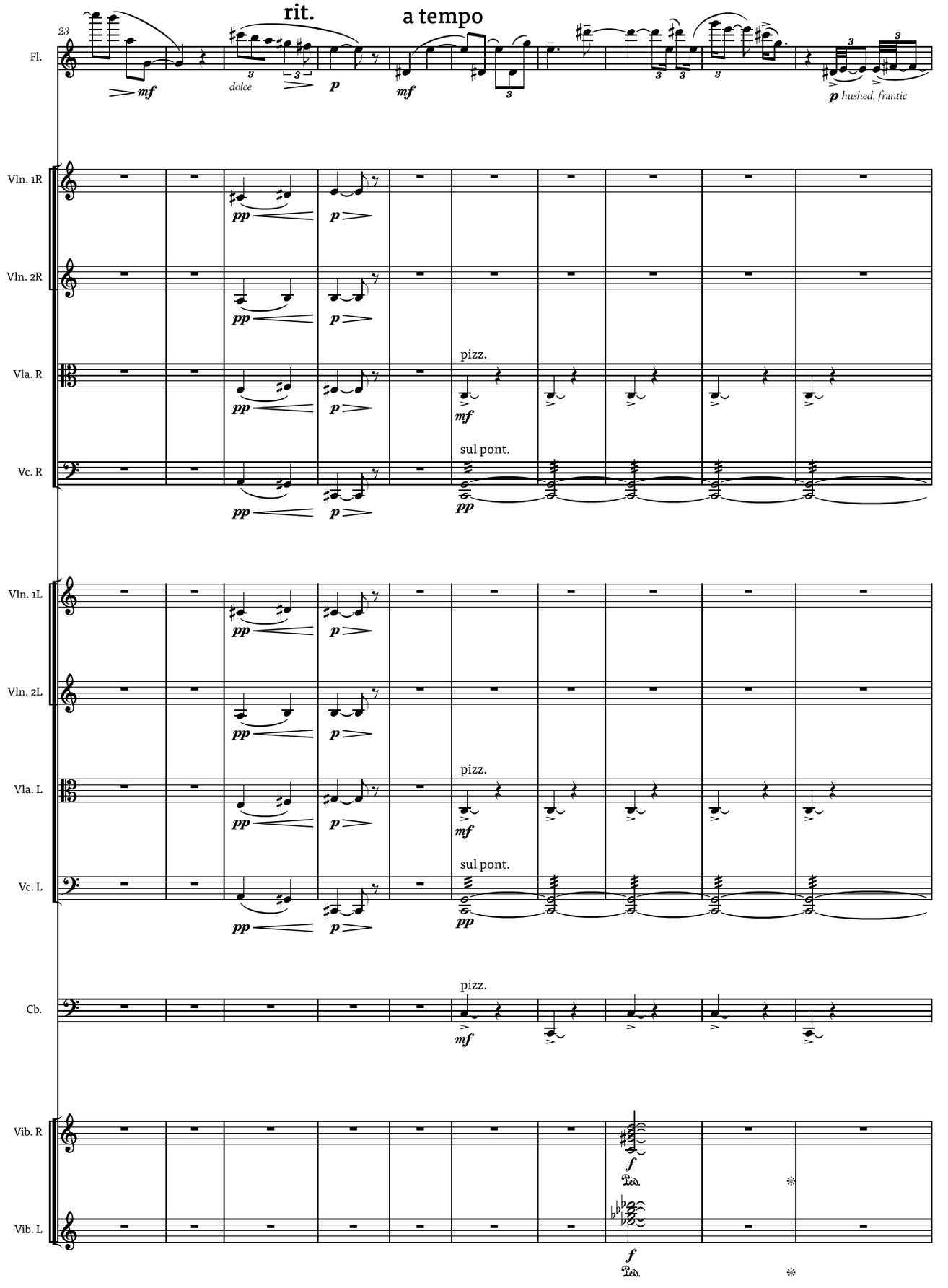
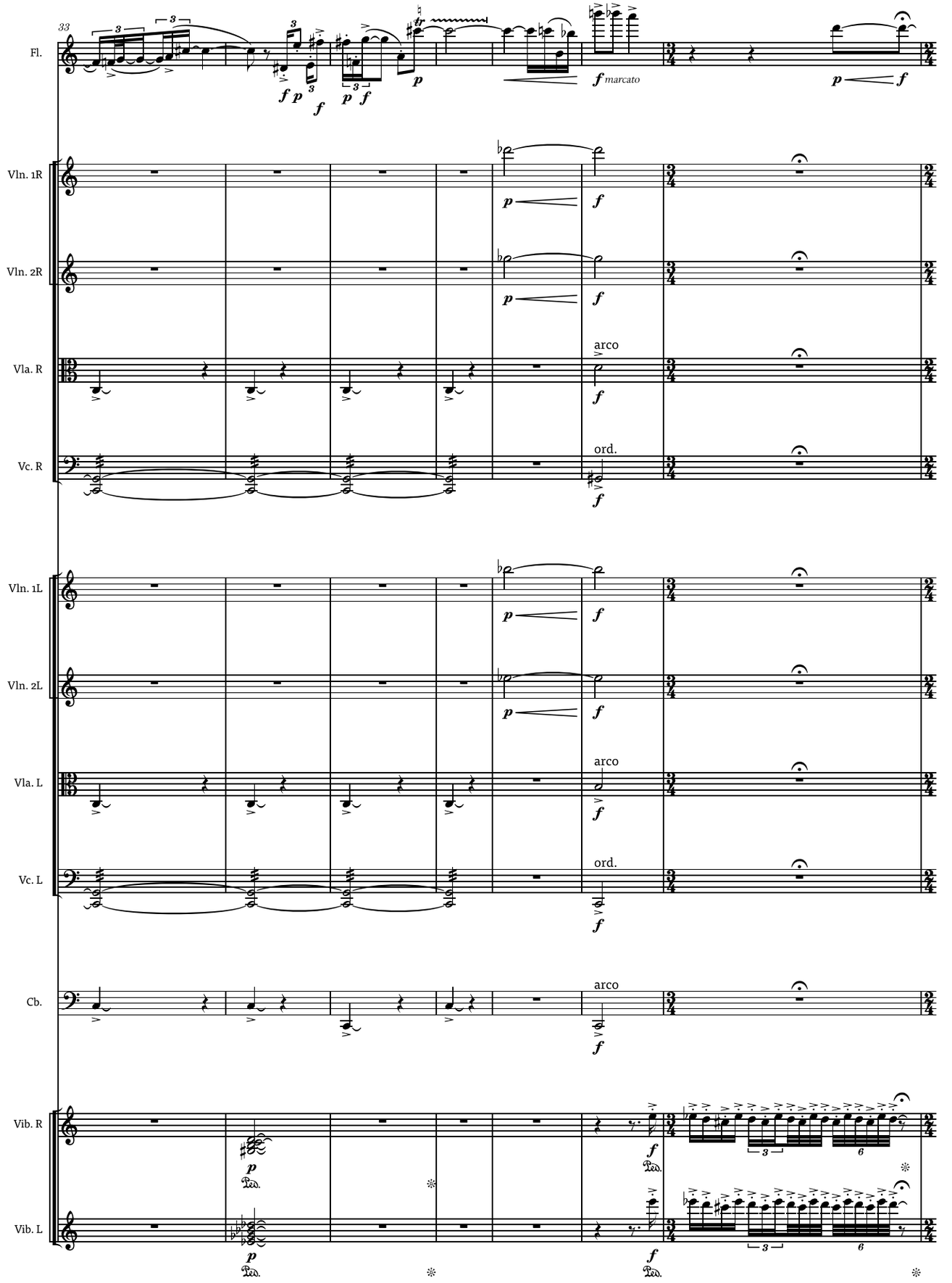
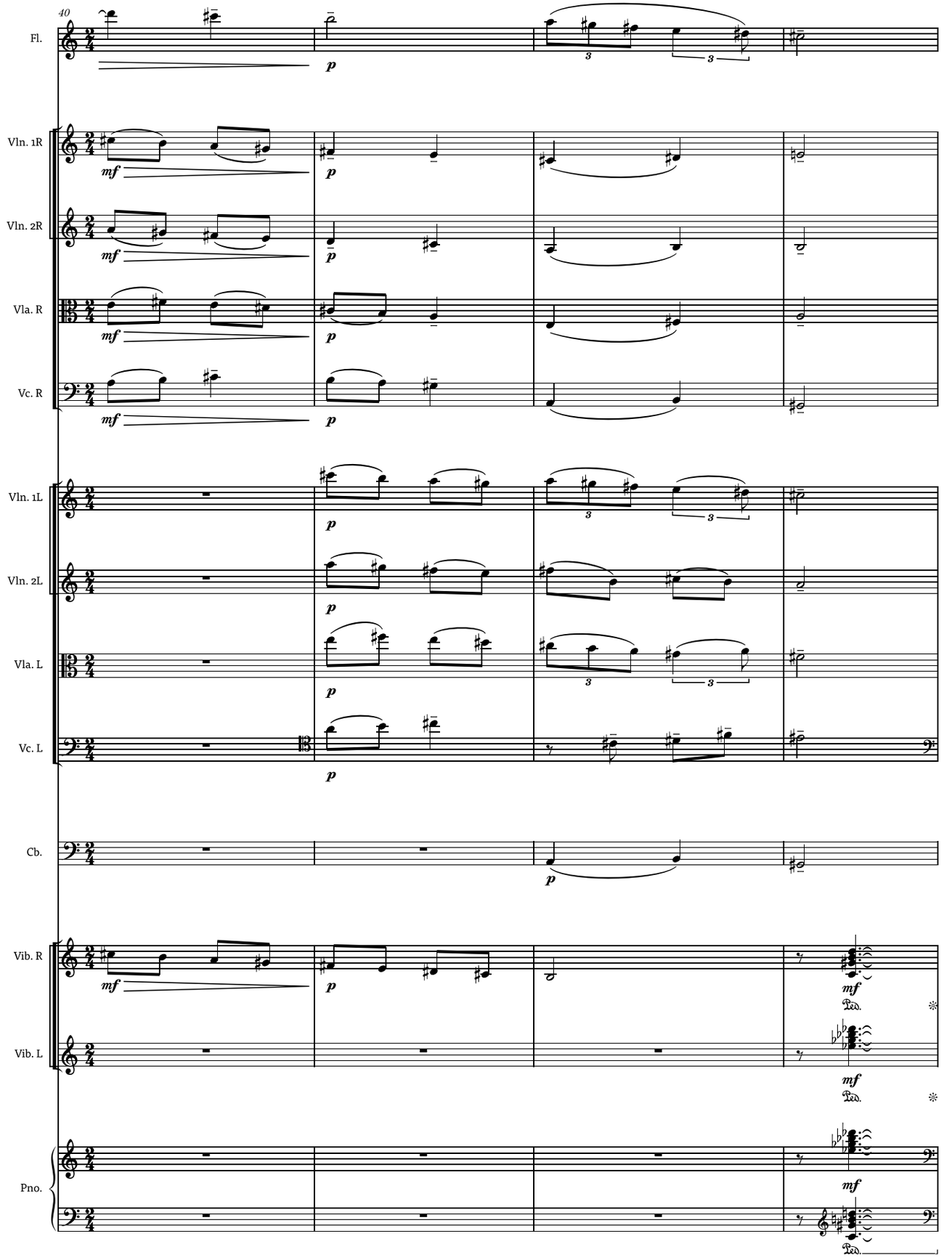

6
Fl.
p
pp
f
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.

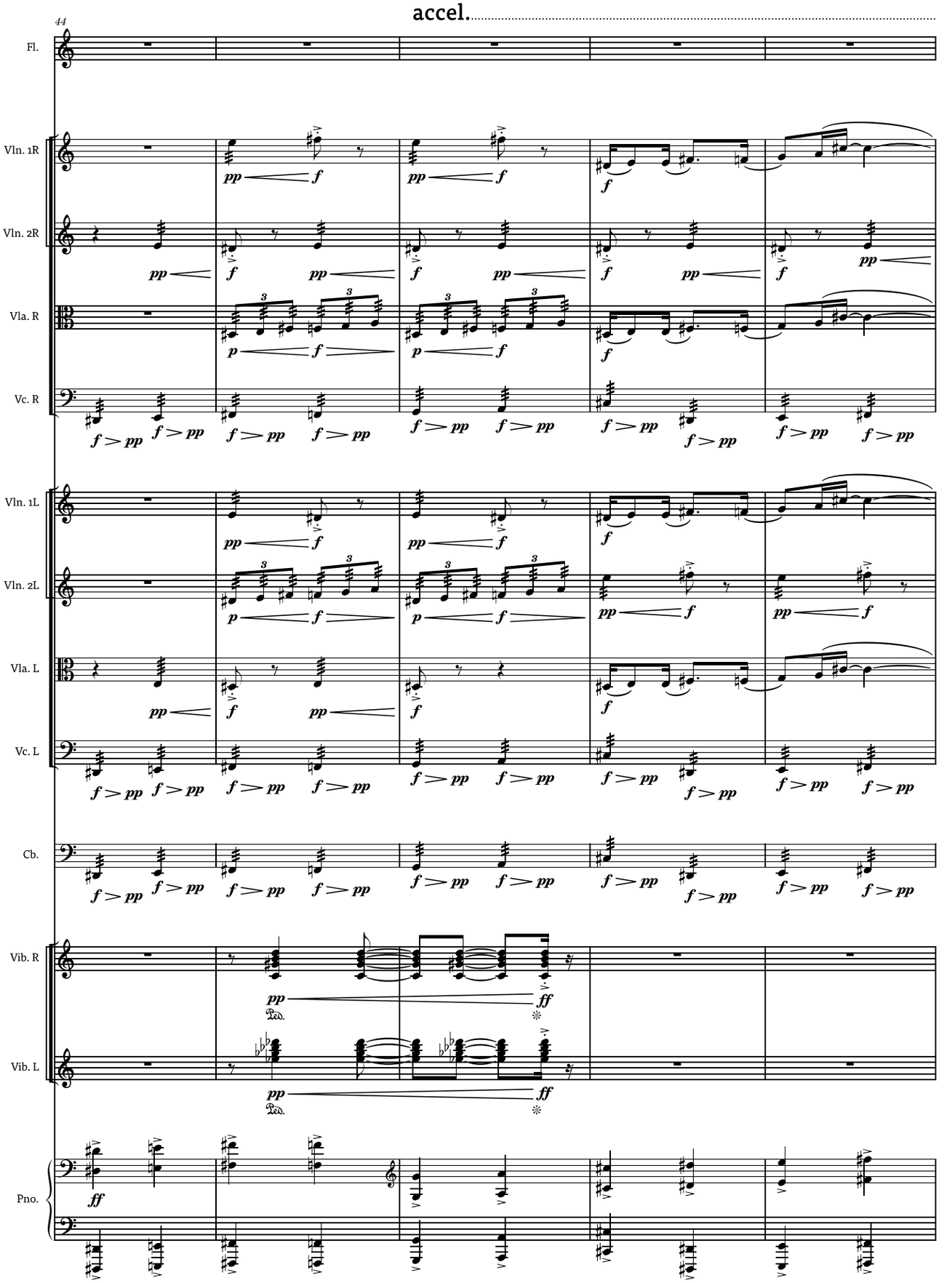

11
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
p
Ped.

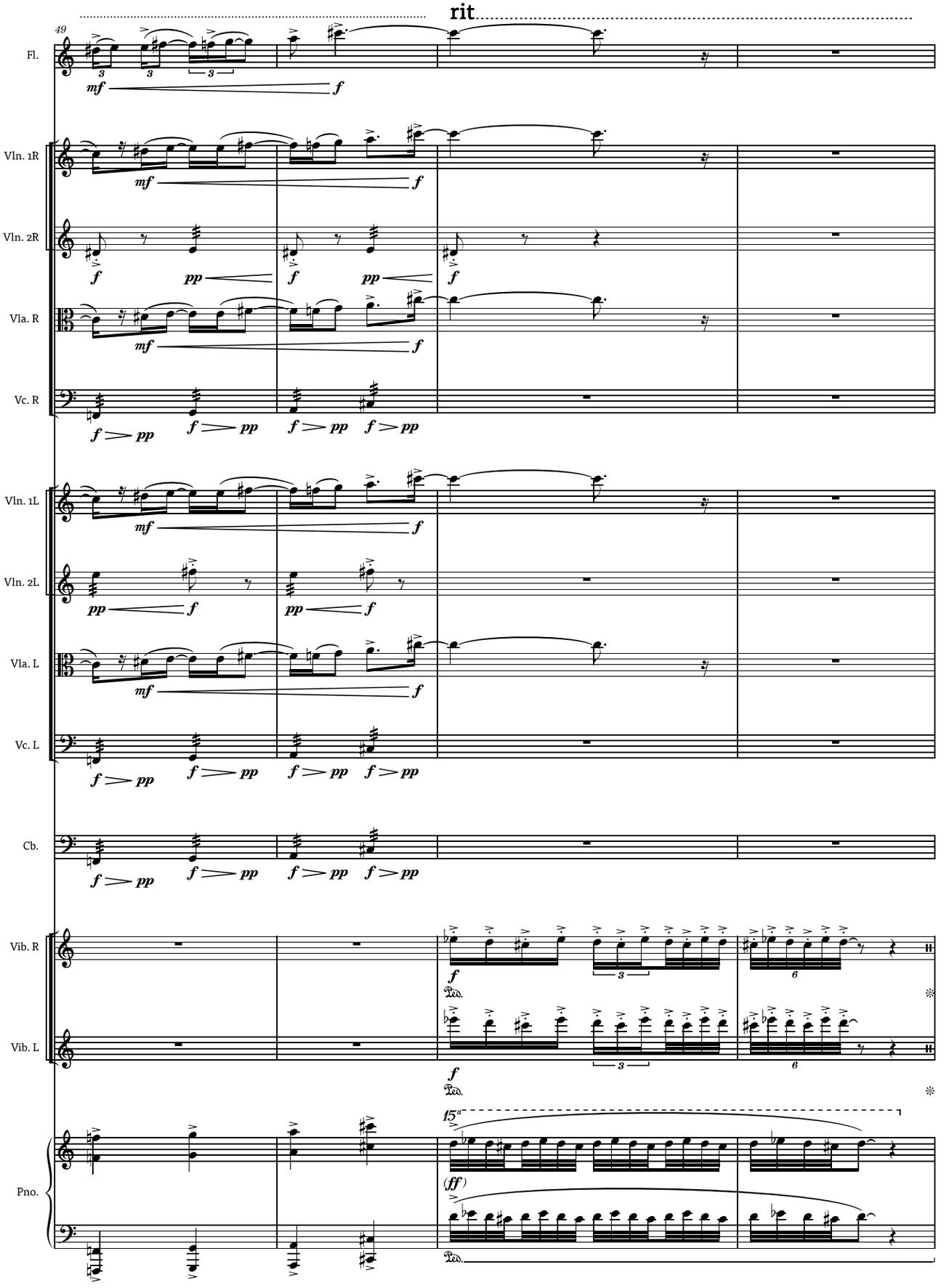

17
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.

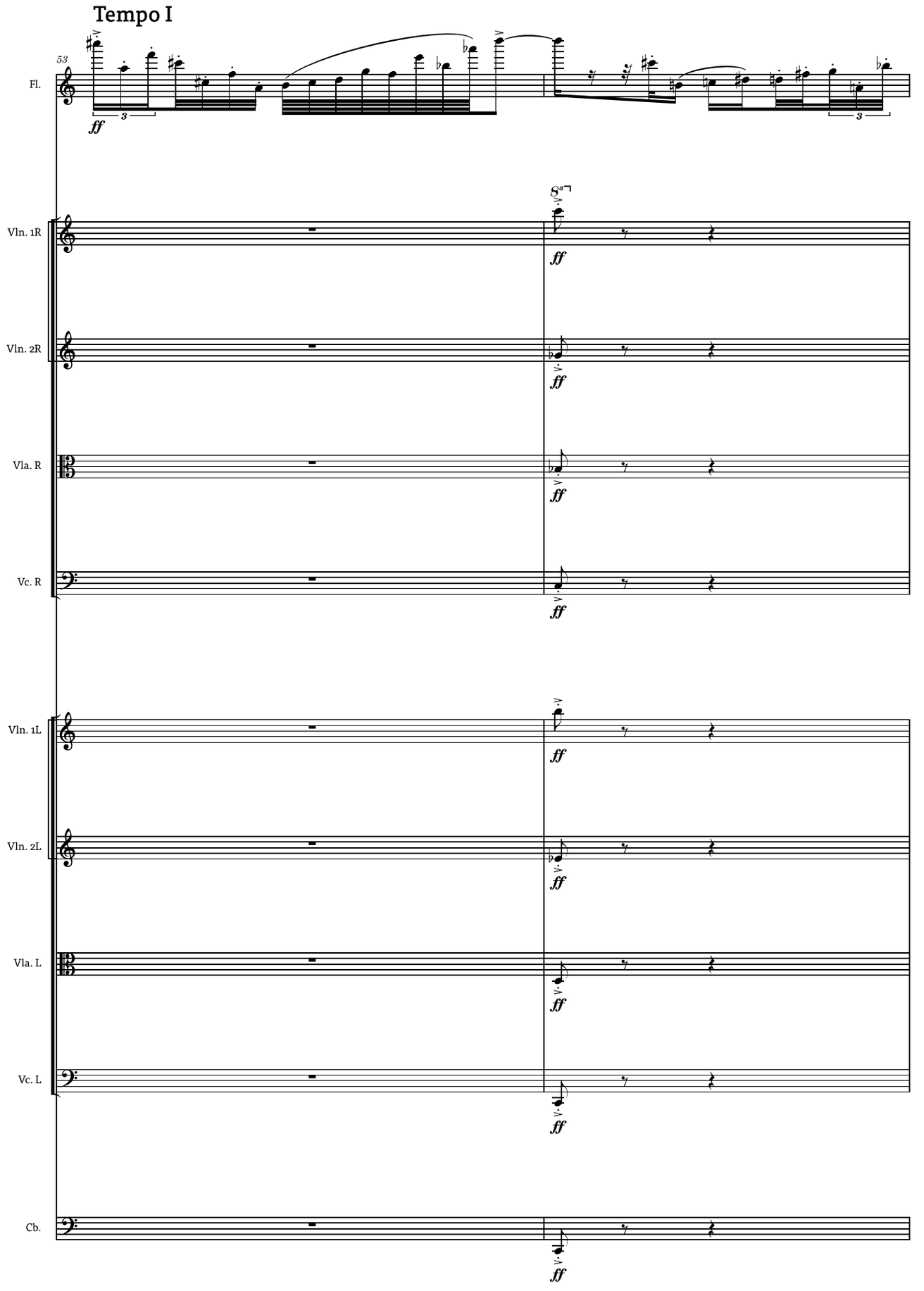

23
Fl.
mf
dolce
rit.
p
a tempo
mf
p hushed, frantic
Vln. 1R
Vln. 2R
Vla. R
Vc. R
pp
p
pizz.
mf
sul pont.
pp
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
f
Ped.

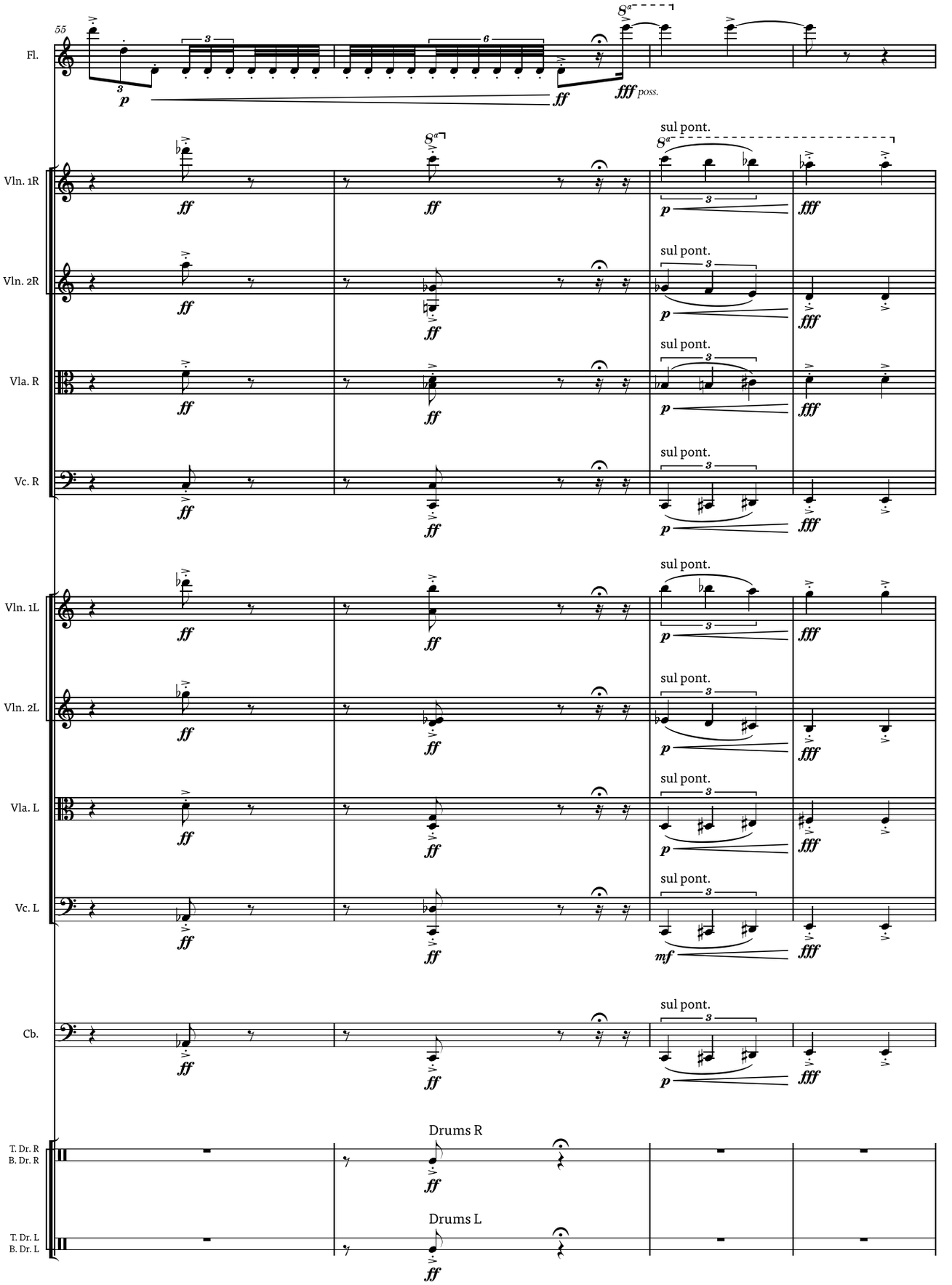

33
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
marcato
arco
ord.
arco
ord.
arco

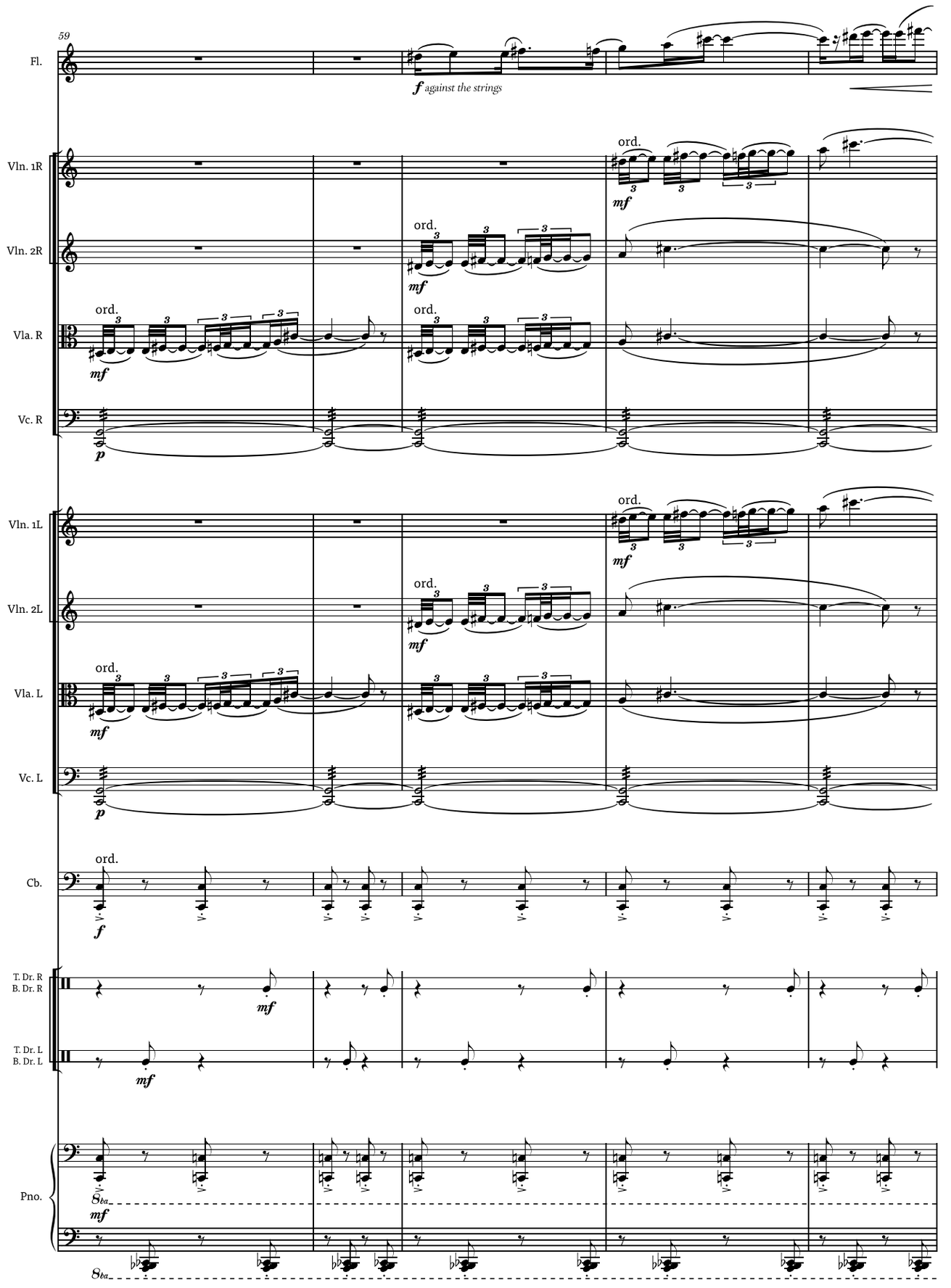

40
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
mf
p
3
Ped.

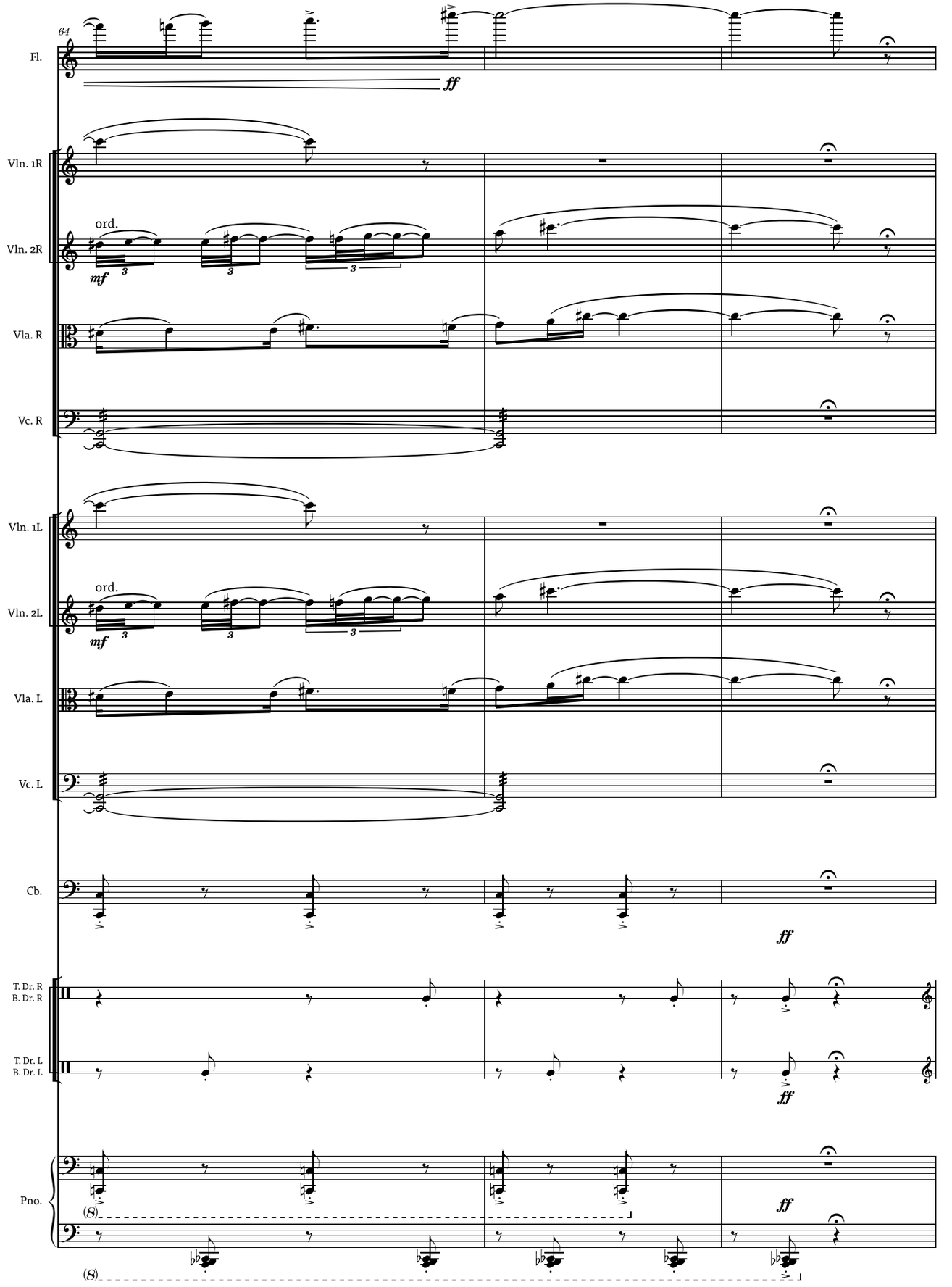

accel.
44
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.

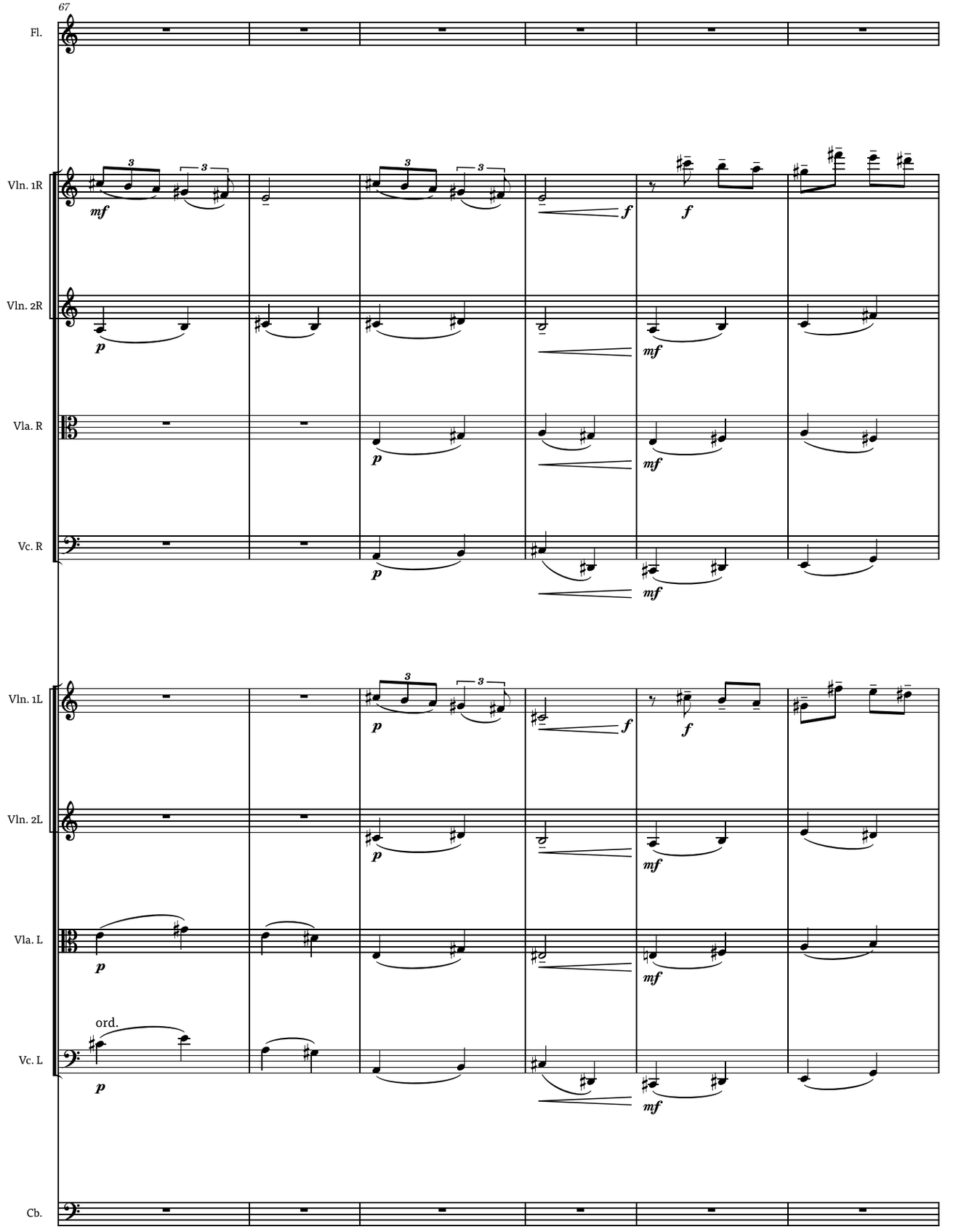

rit
49
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
mf
f
pp
(ff)
15a
Ped.

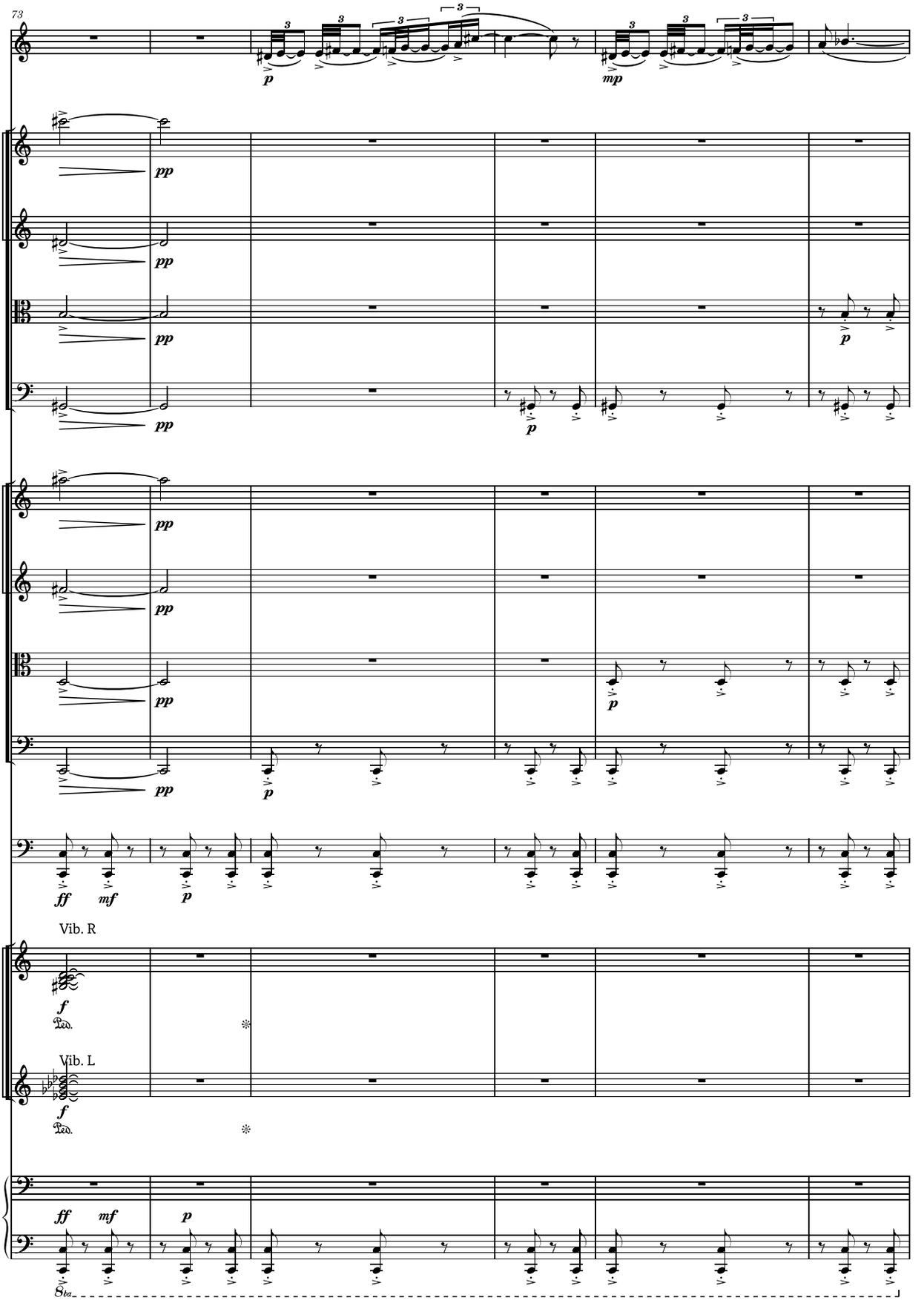

Tempo I
53
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
ff
8a

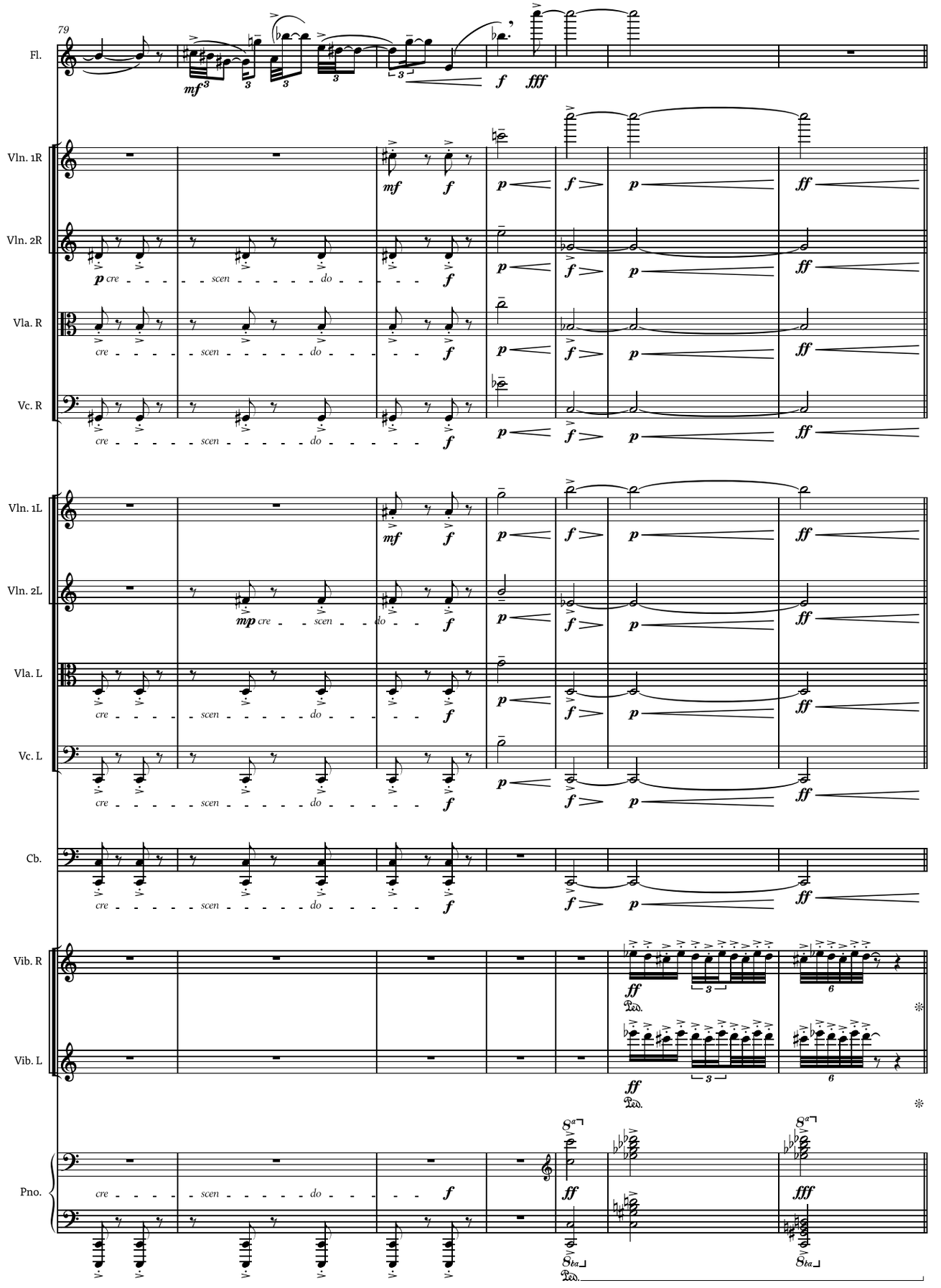

55
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
sul pont.
Drums R
Drums L


59
Fl.
f against the strings
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.
ord.
mf
p
f
8ba


64
Fl.
ff
Vln. 1R
Vln. 2R
ord.
mf
Vla. R
Vc. R
Vln. 1L
Vln. 2L
ord.
mf
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
ord.
Vc. L
Cb.

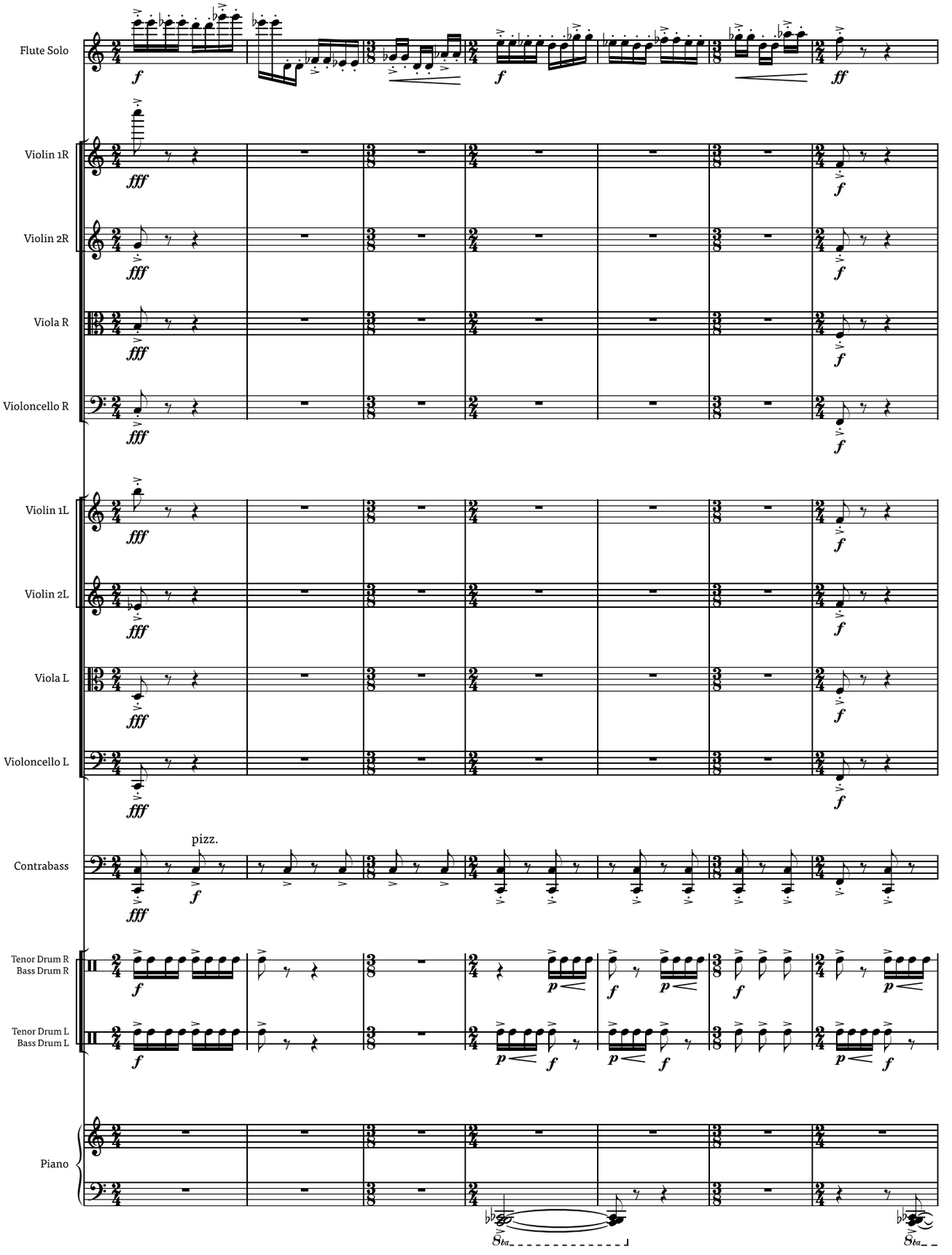

73
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
8ba

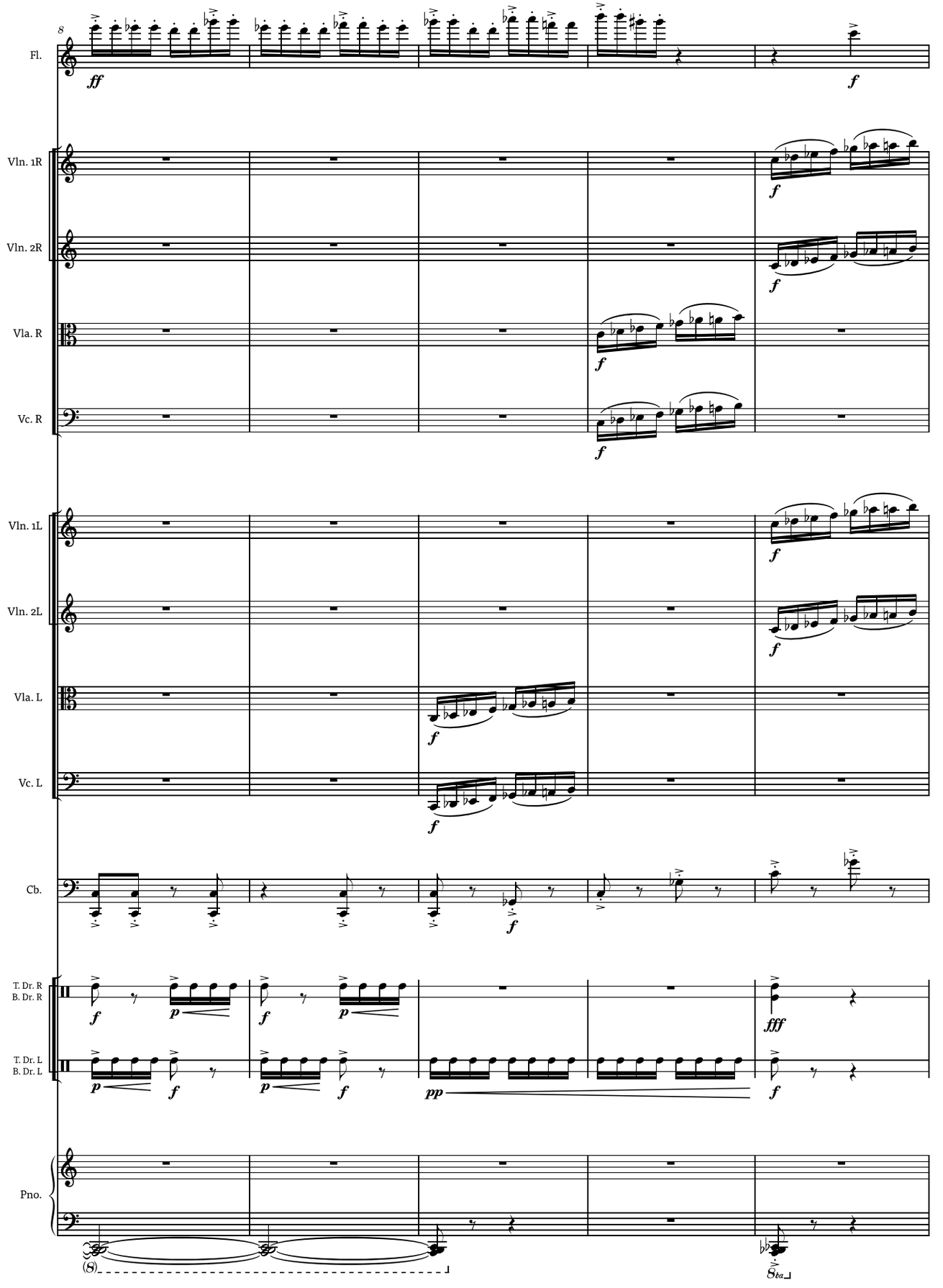

79
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
cre scen do
Ped.

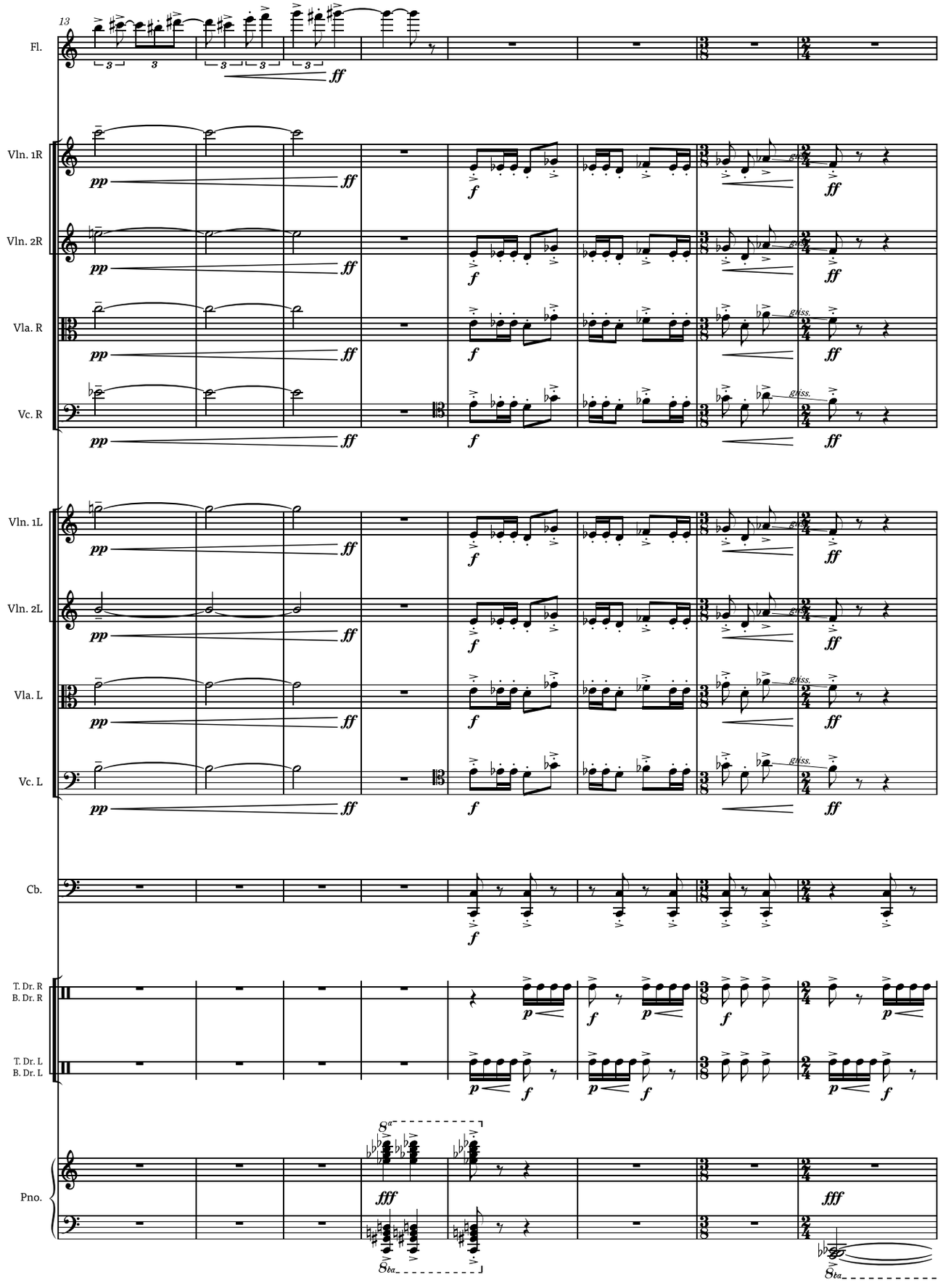
attacca

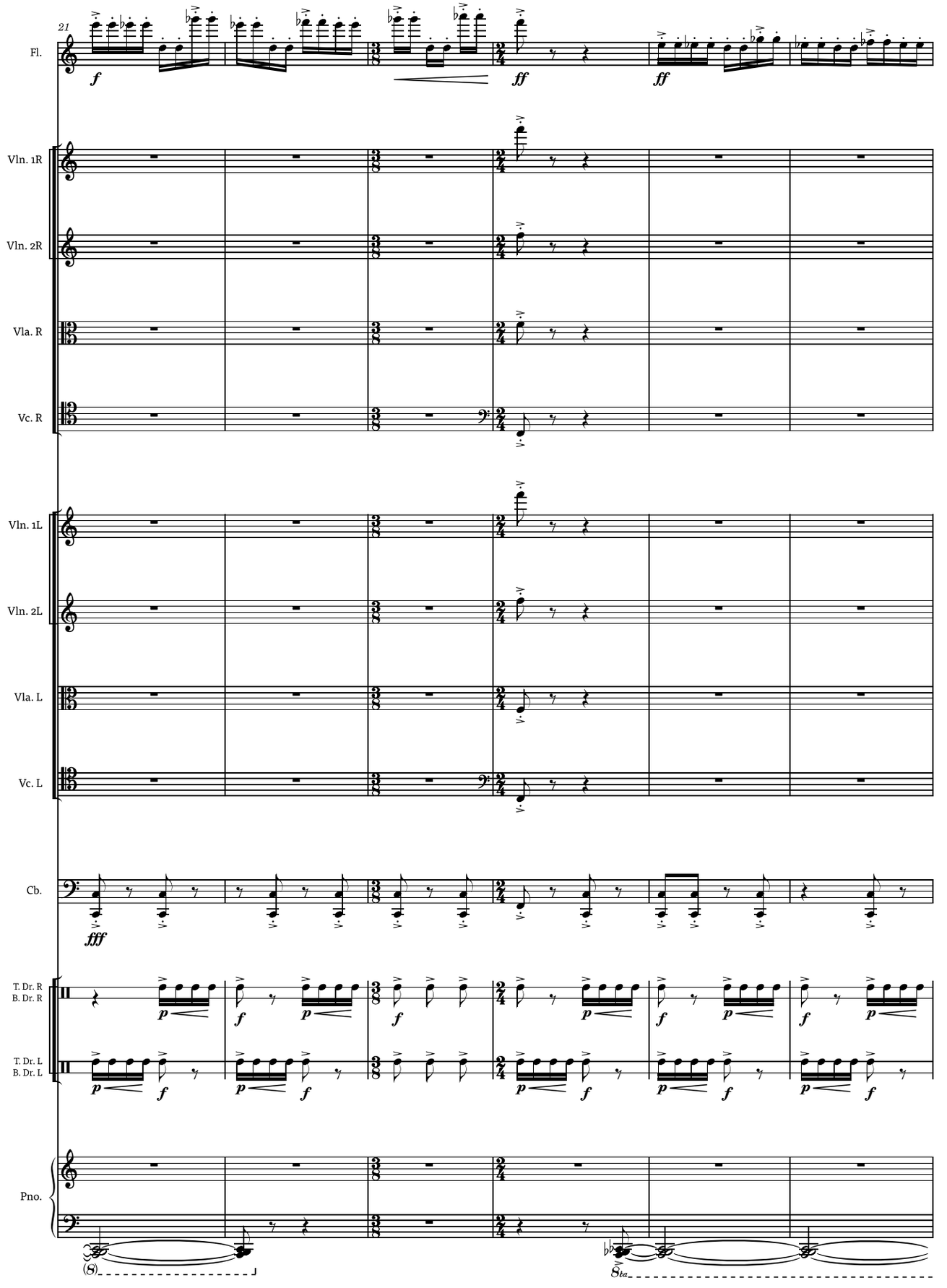
II. Fear

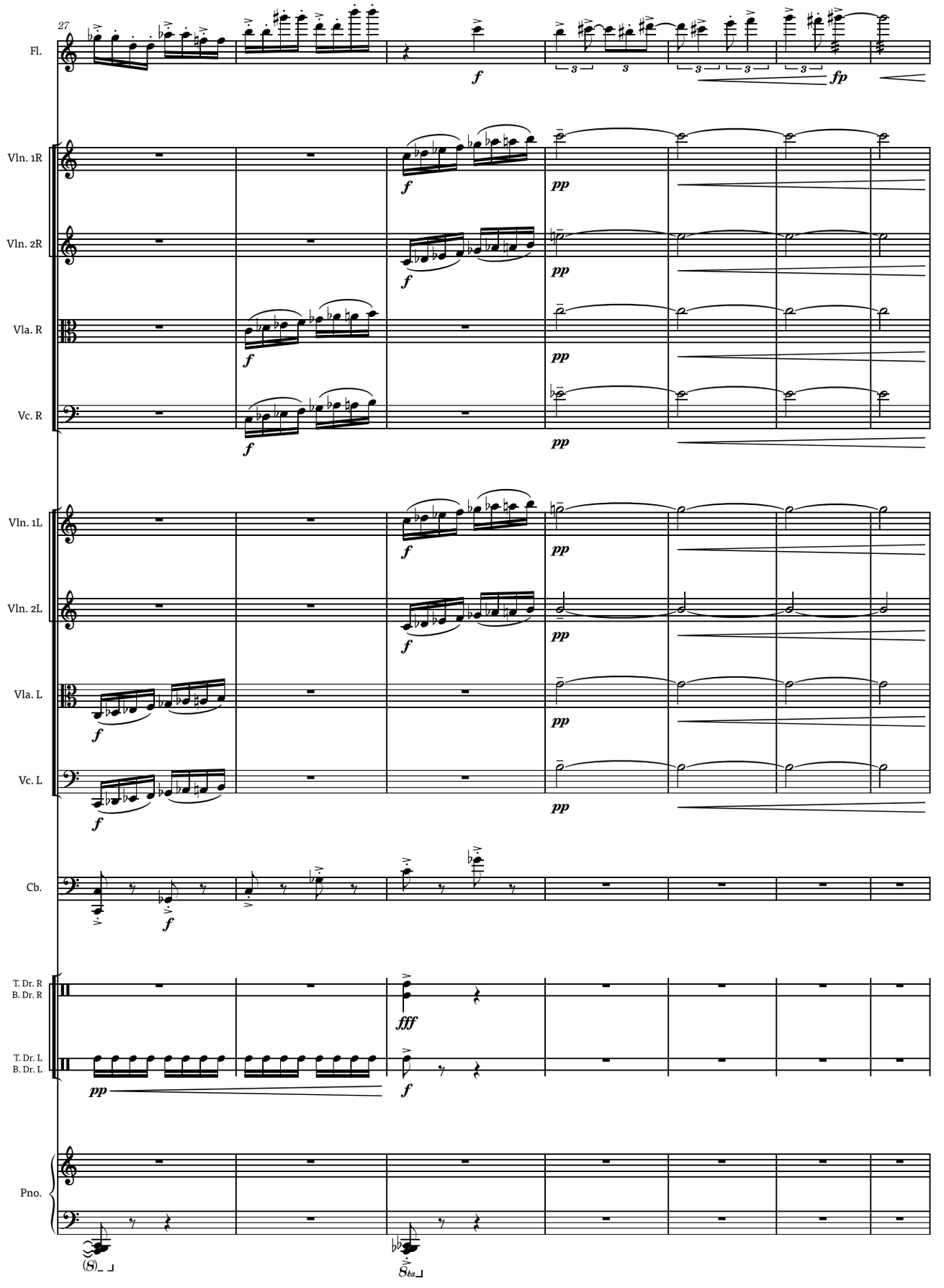
Fiercely ♩ = 144–152

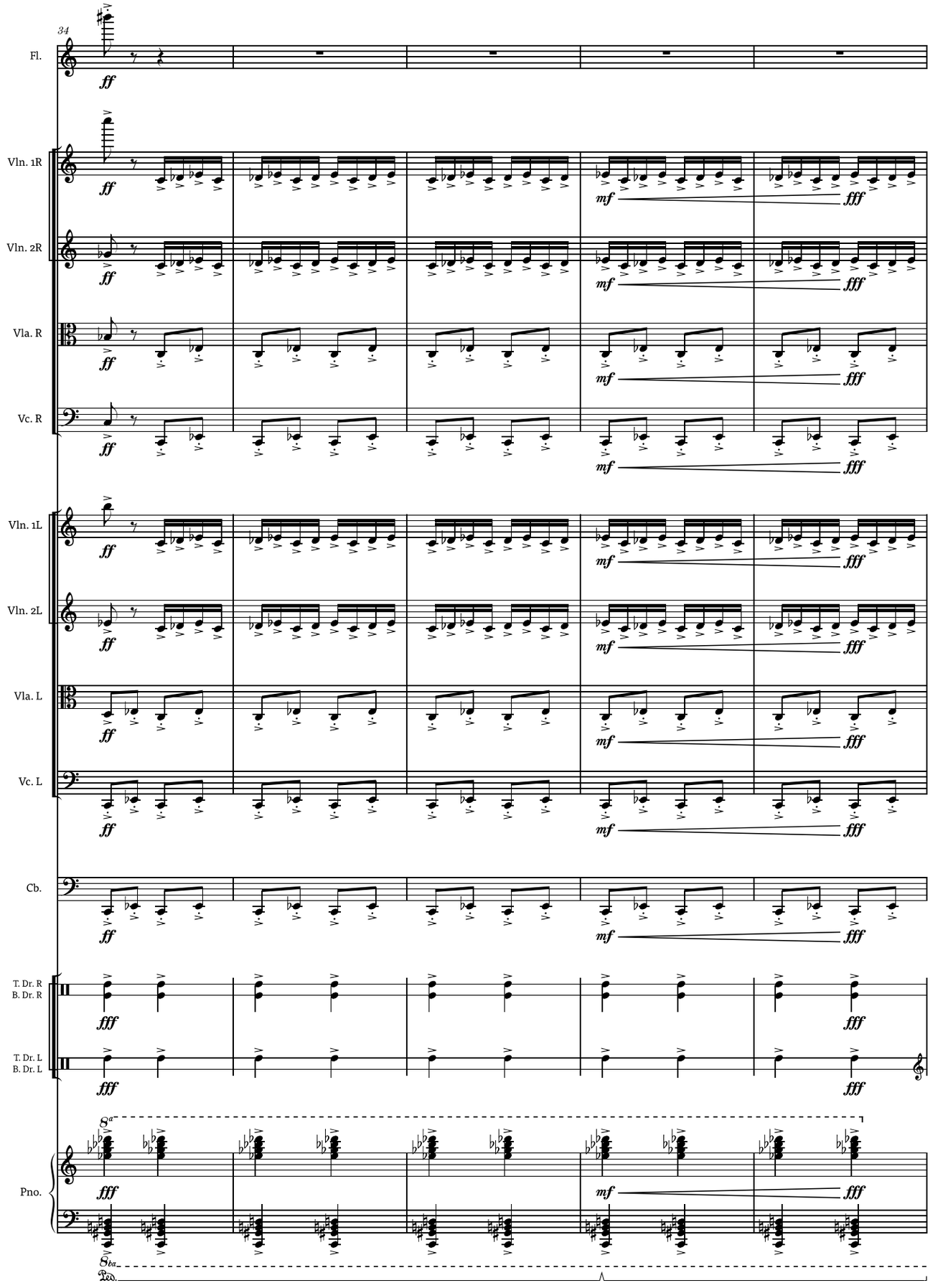


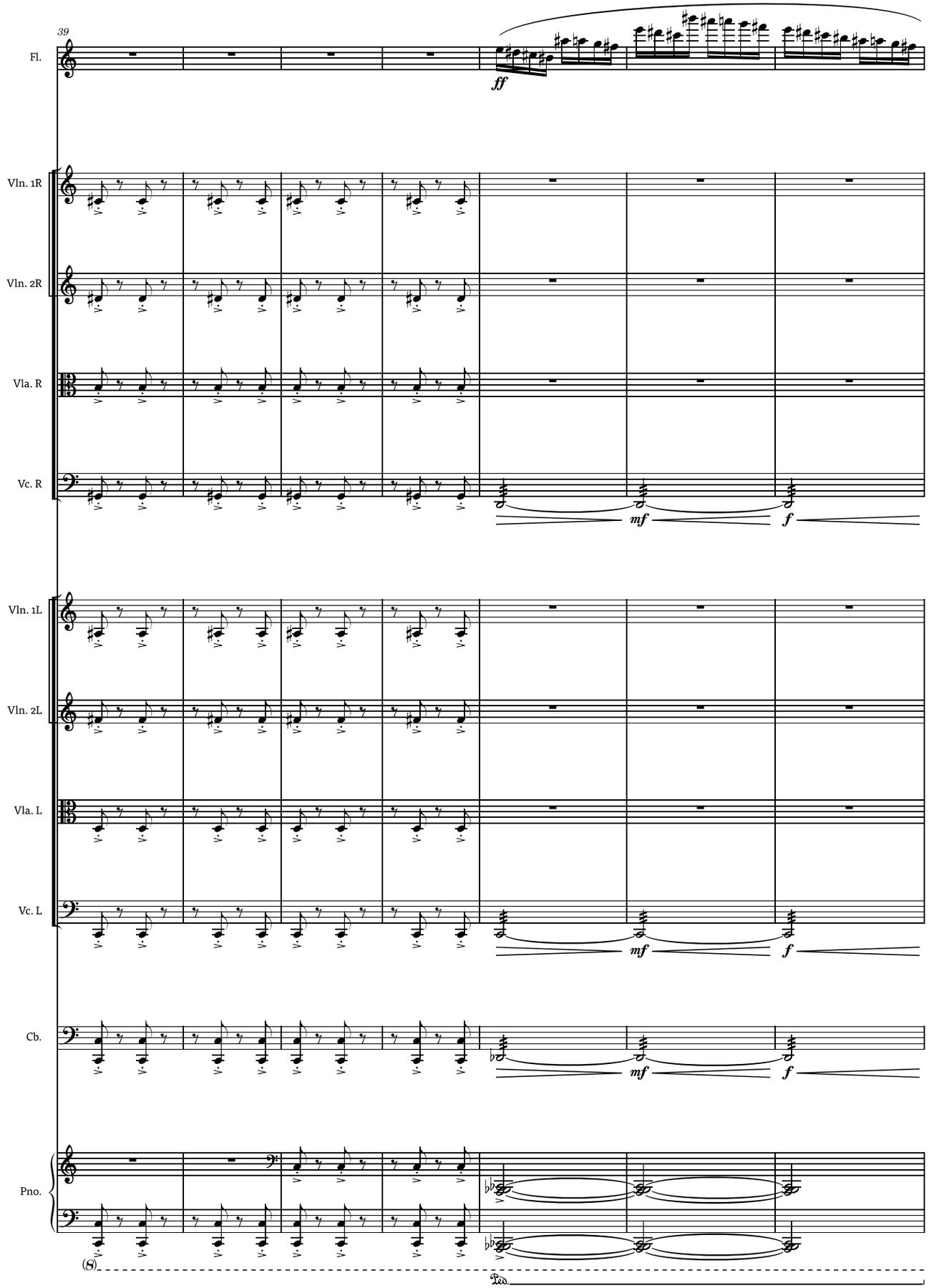

8
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
Pno.
ff
f
p
pp
fff
(8)
8ba

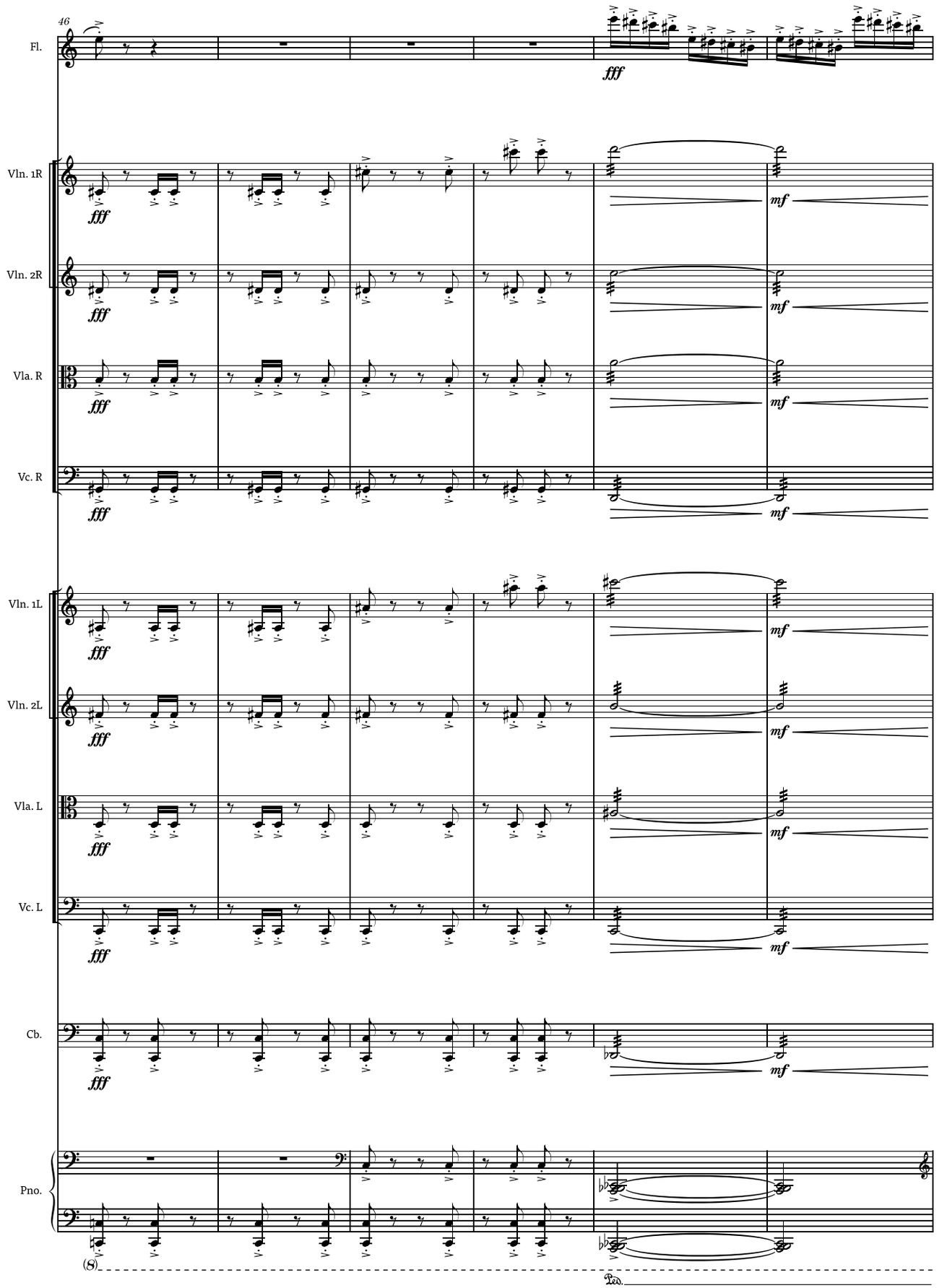

13
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
Pno.
gliss.

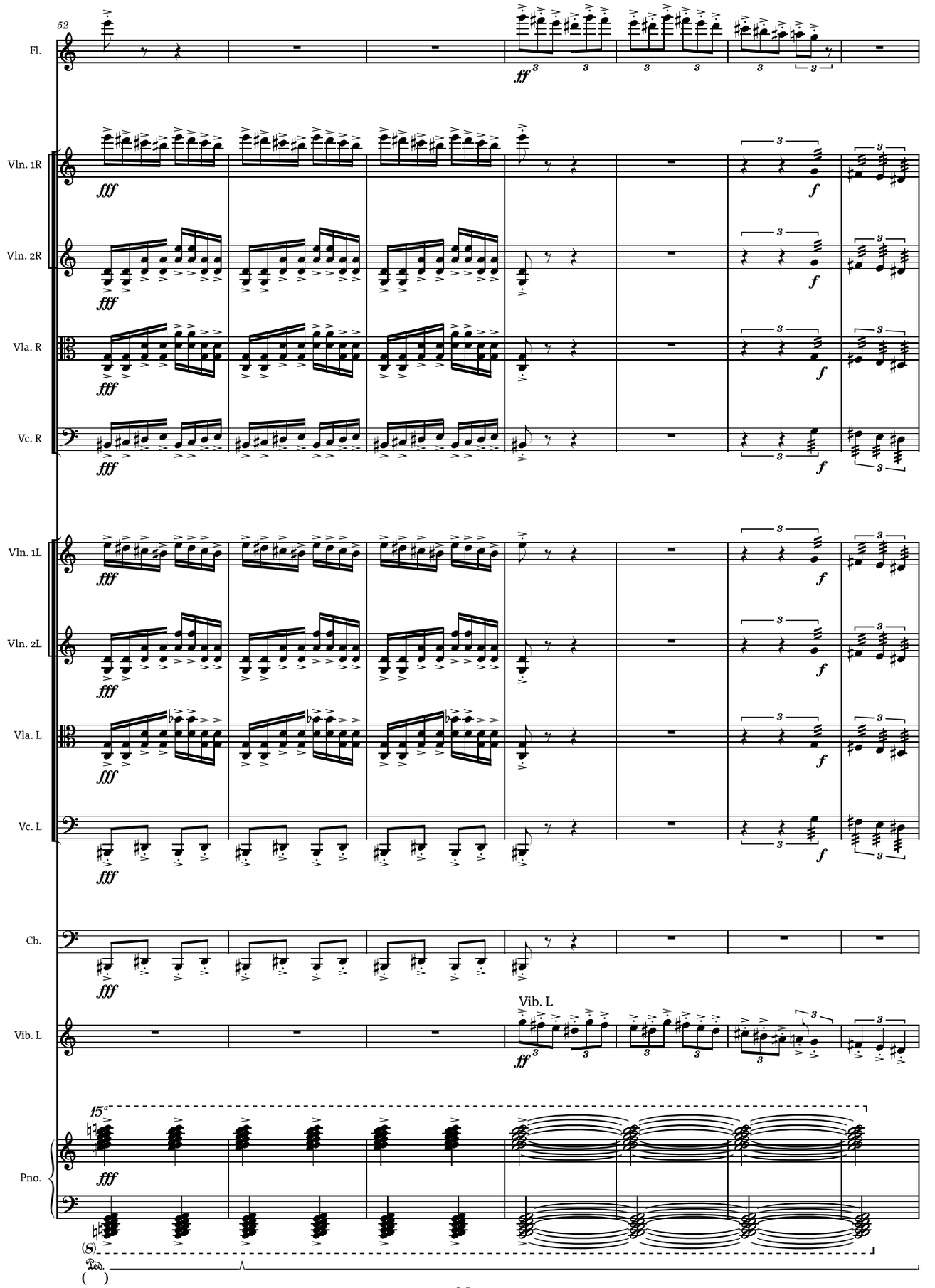

21
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
Pno.

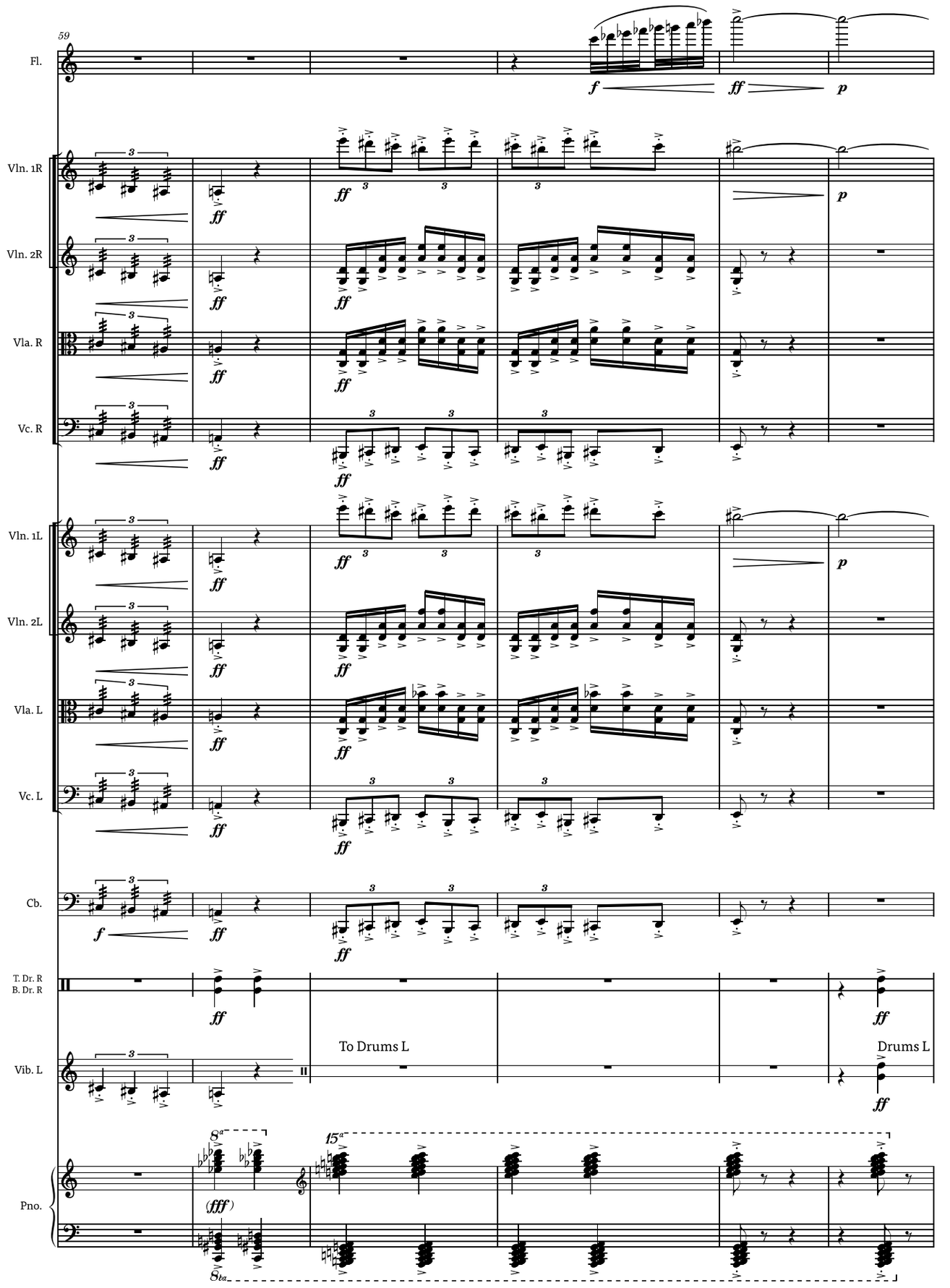

27
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
Pno.
f
fp
pp
fff

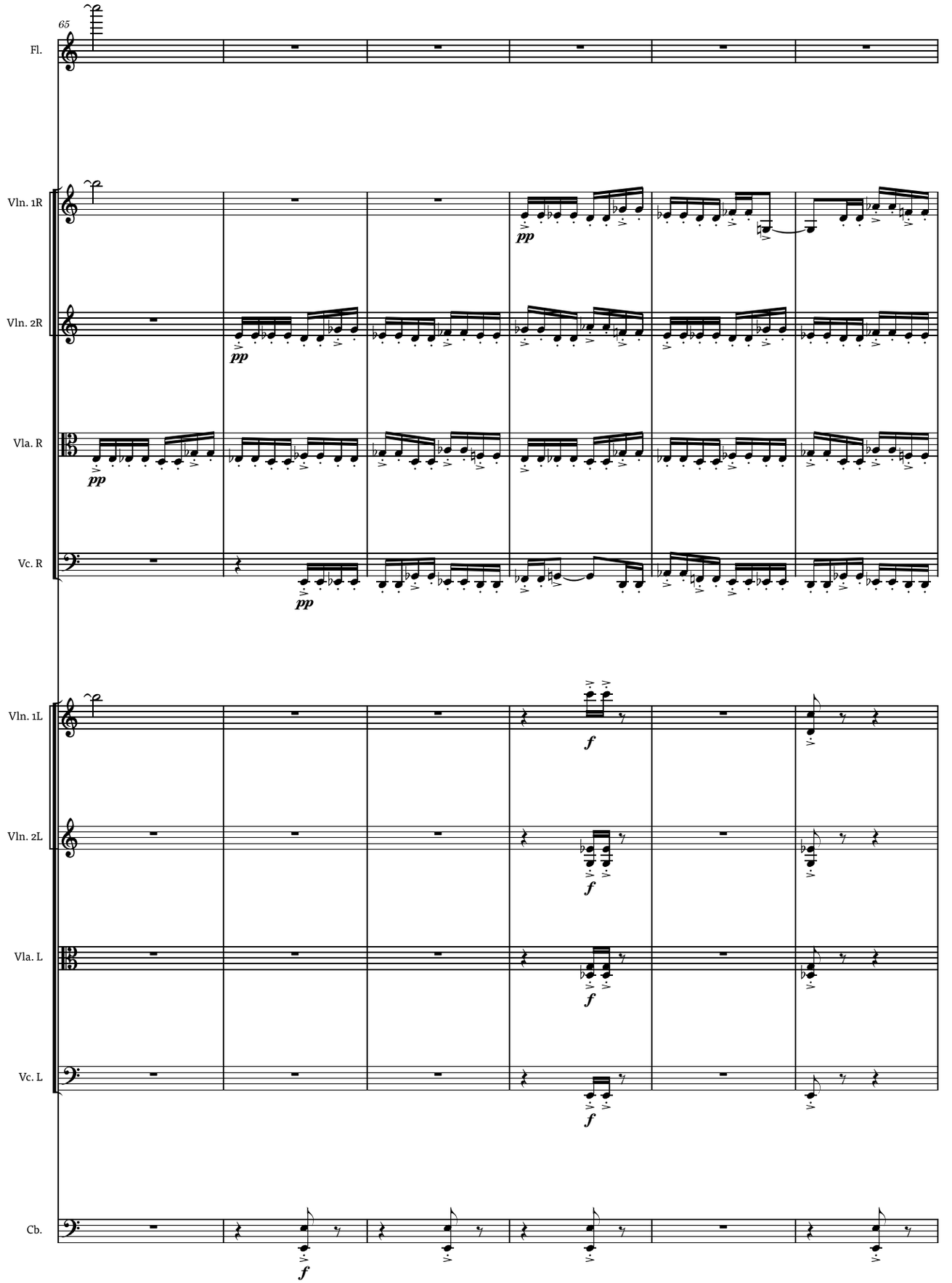

34
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
Pno.
ff
mf
fff
8a
8ba
Ped.

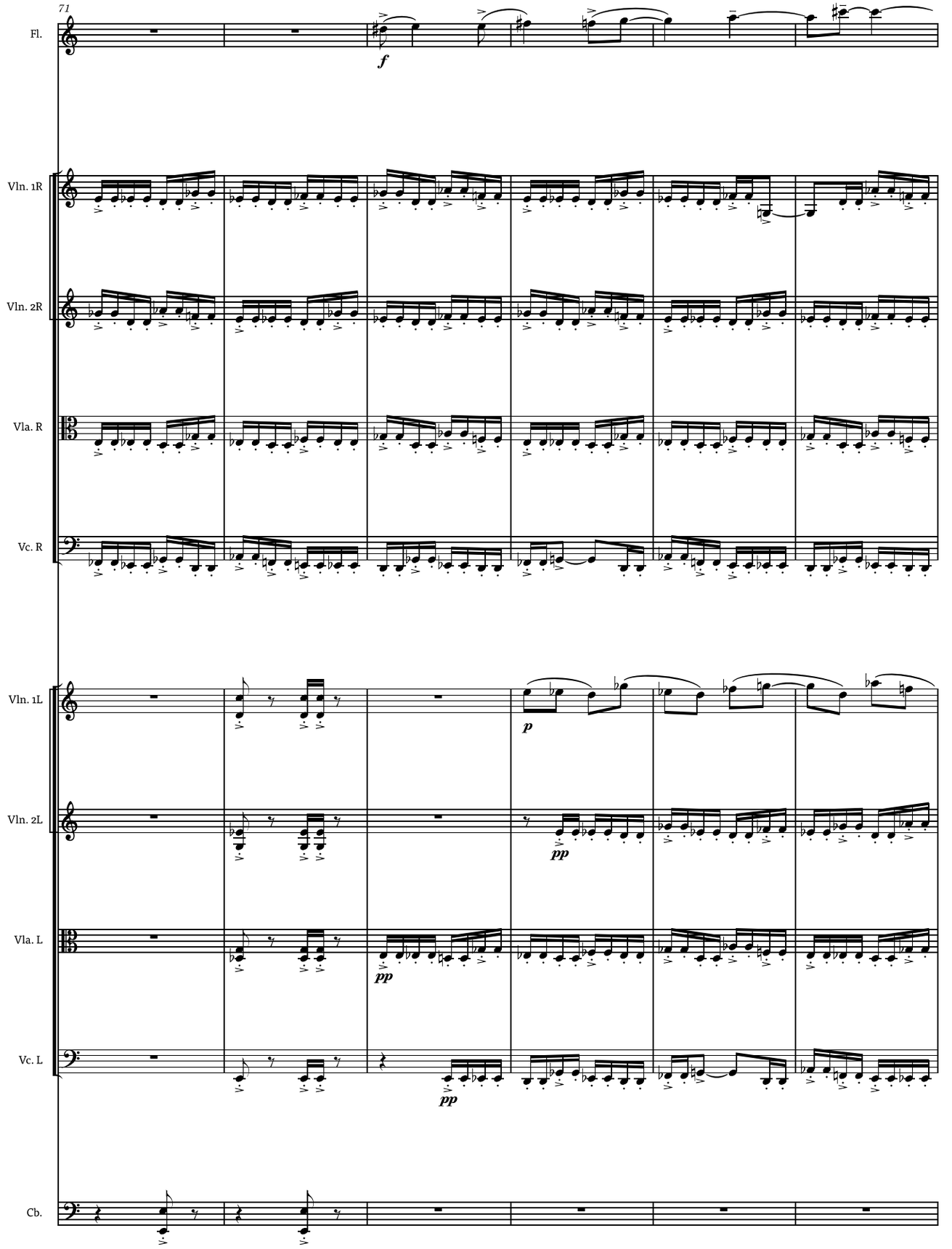

39
Fl.
ff
Vln. 1R
Vln. 2R
Vla. R
Vc. R
mf
f
Vln. 1L
Vln. 2L
Vla. L
Vc. L
mf
f
Cb.
mf
f
Pno.
(8)
Ped.

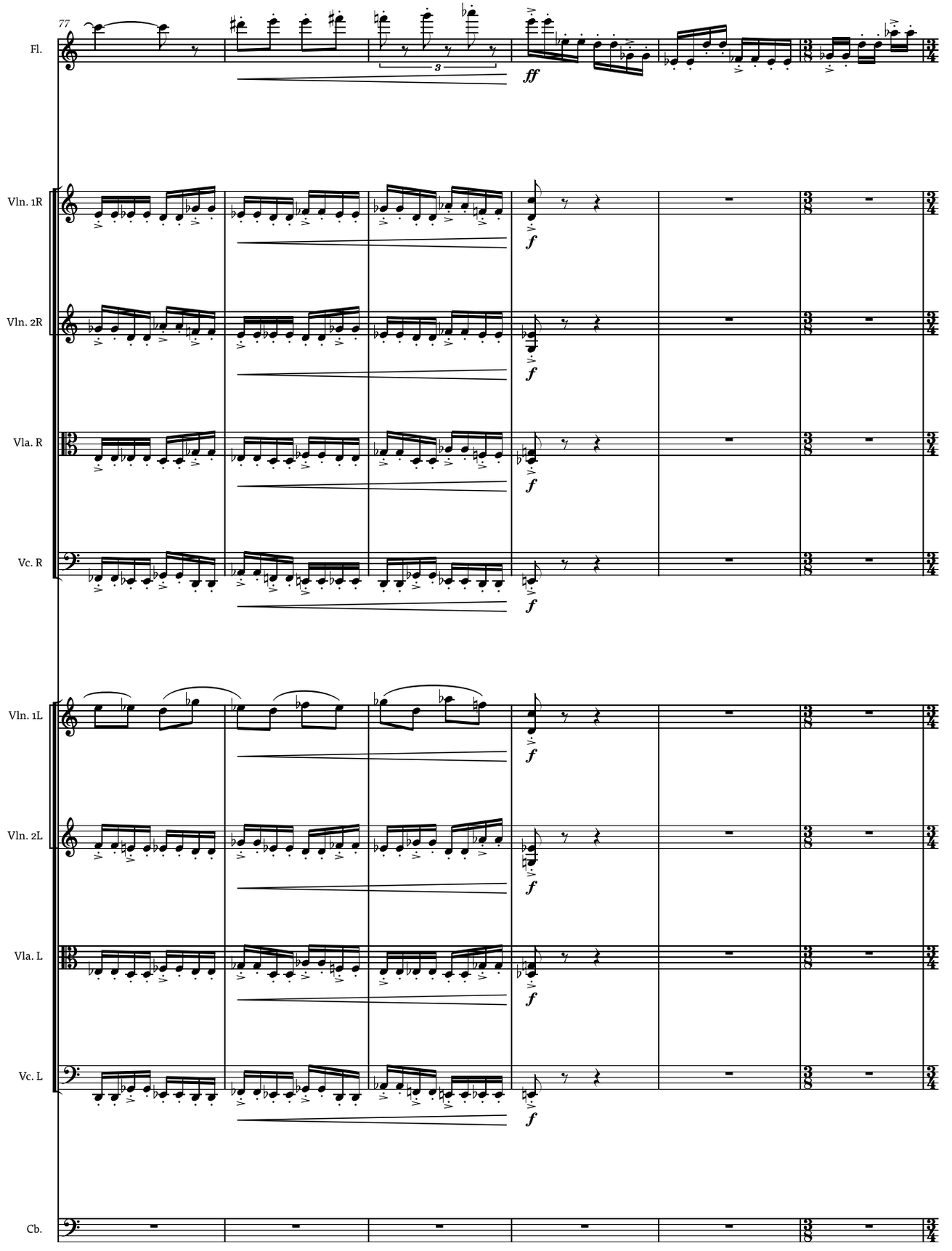

46
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Pno.
fff
mf
(8)
Ped.

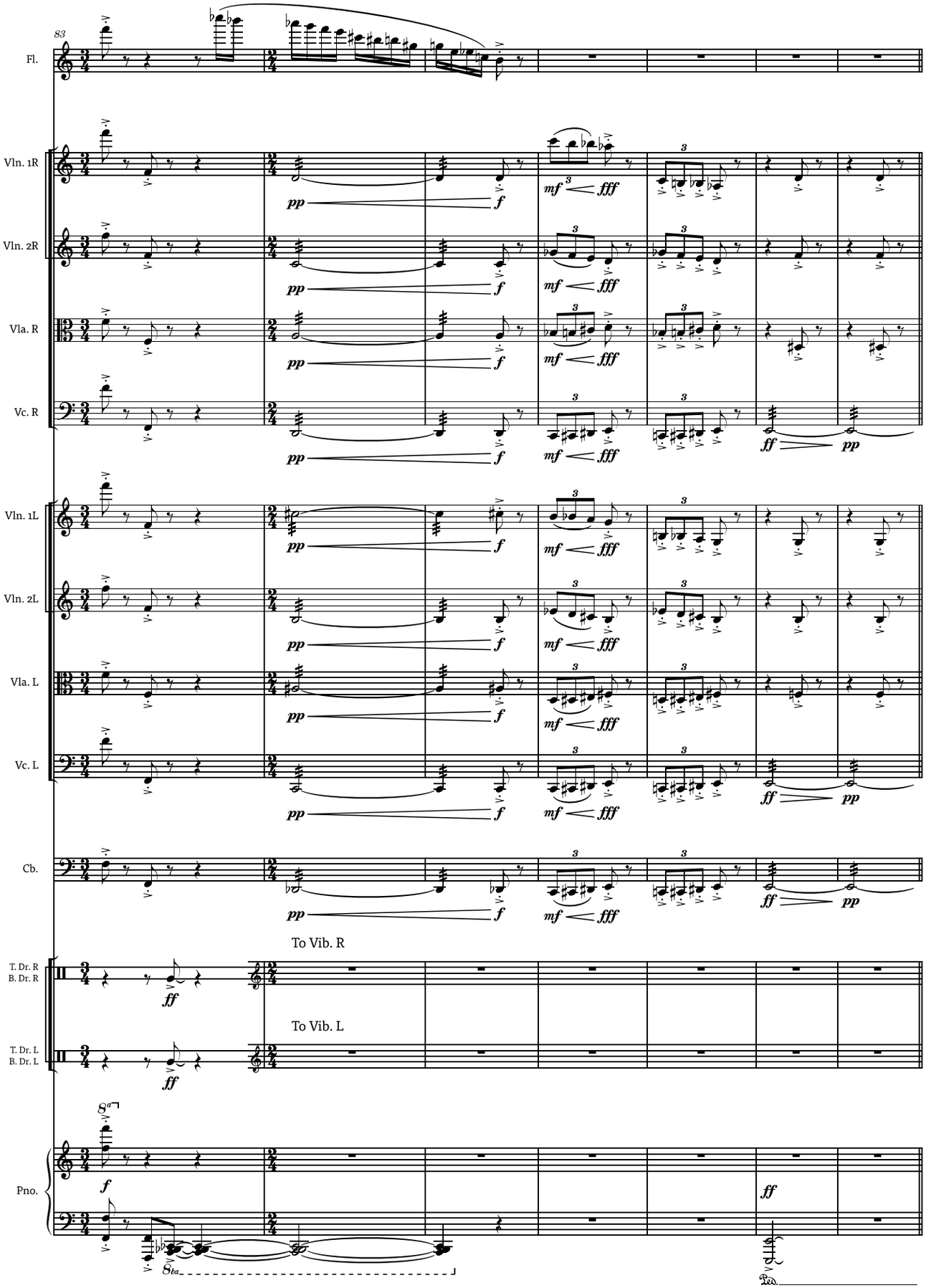

52
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. L
Vib. L
Pno.
fff
ff
f
15a
(8)
Ped.

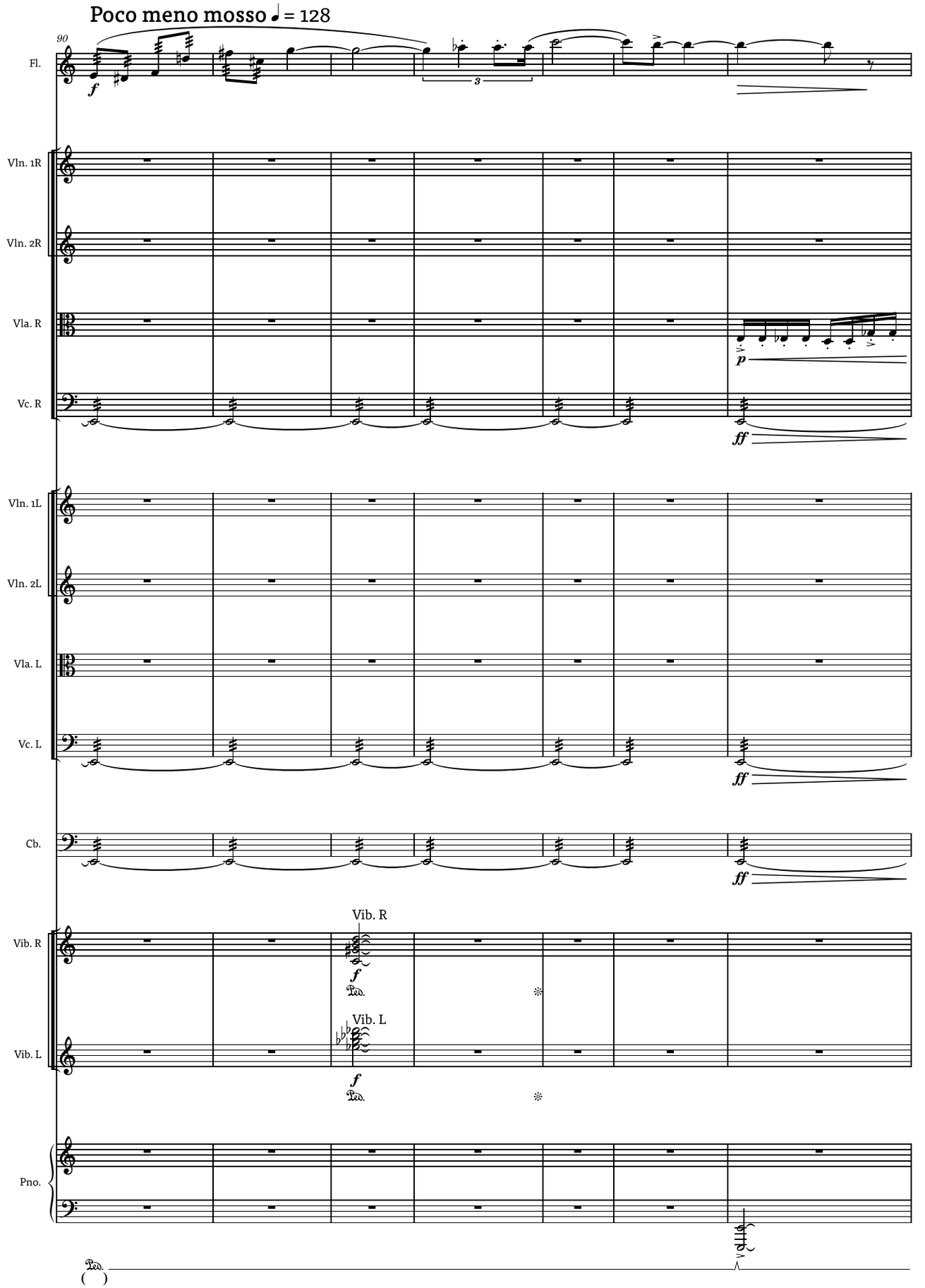

59
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
Vib. L
To Drums L
Drums L
Pno.

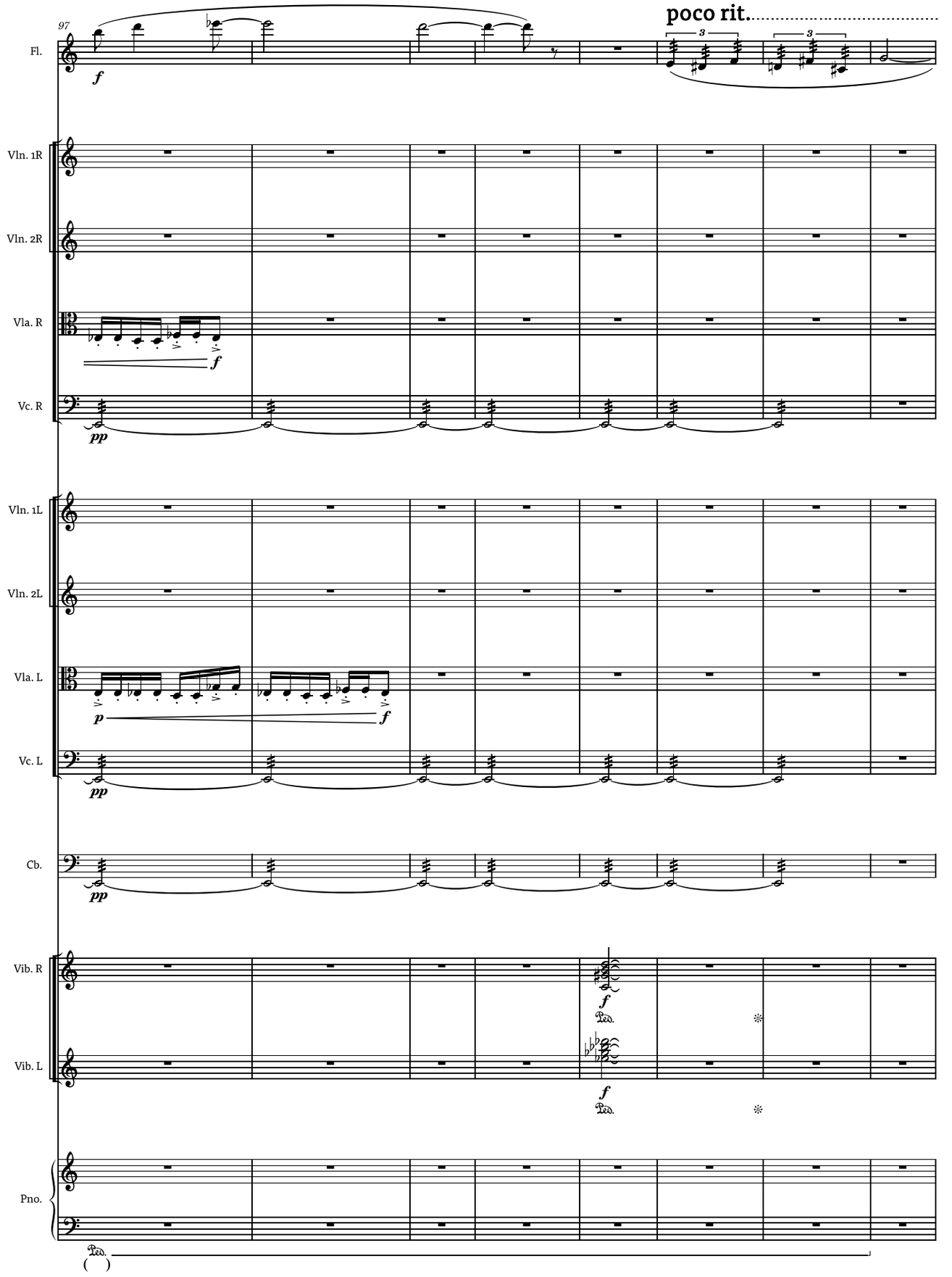

65
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
pp
f

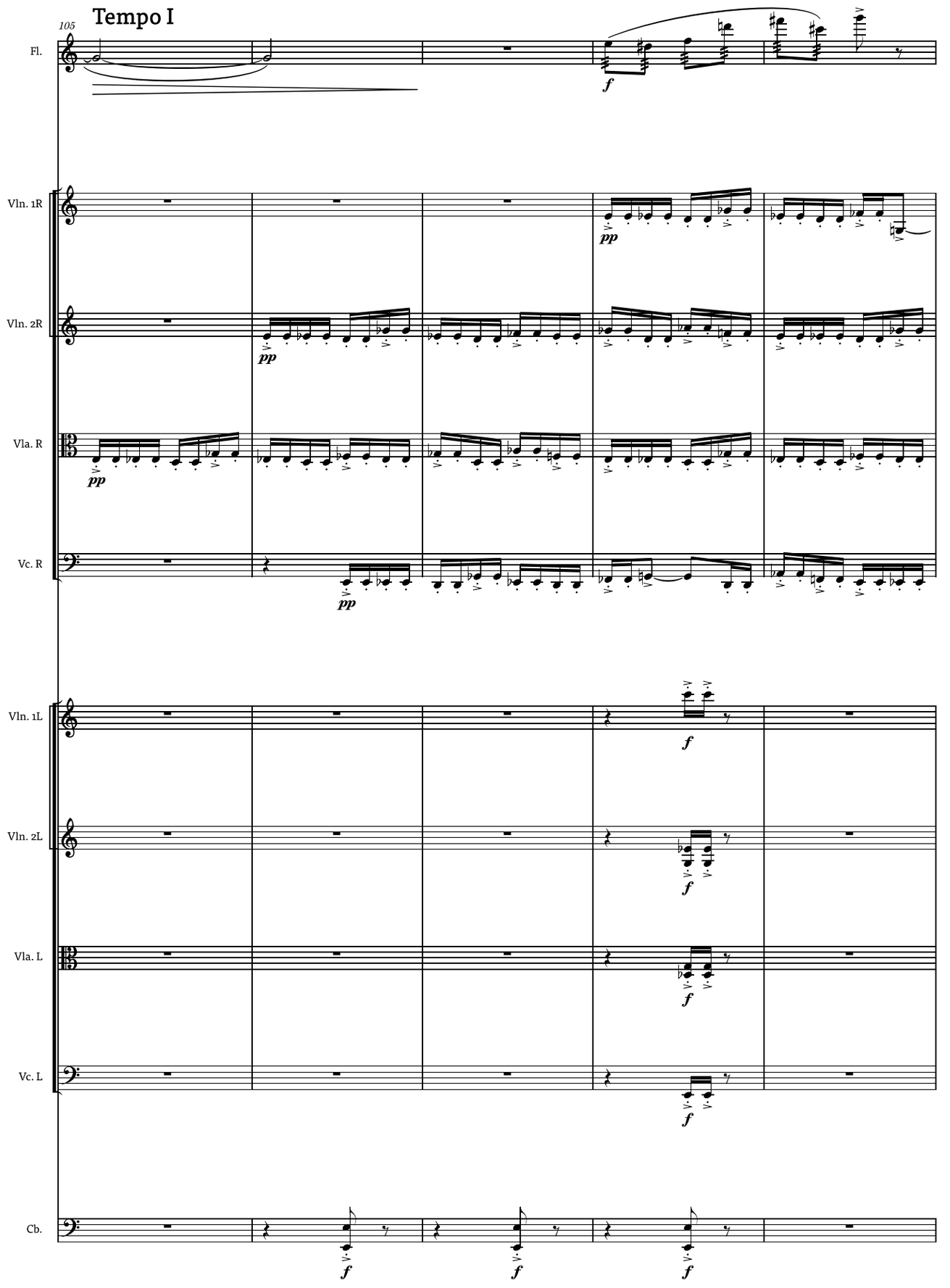

71
Fl.
f
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
p
Vln. 2L
pp
Vla. L
pp
Vc. L
pp
Cb.

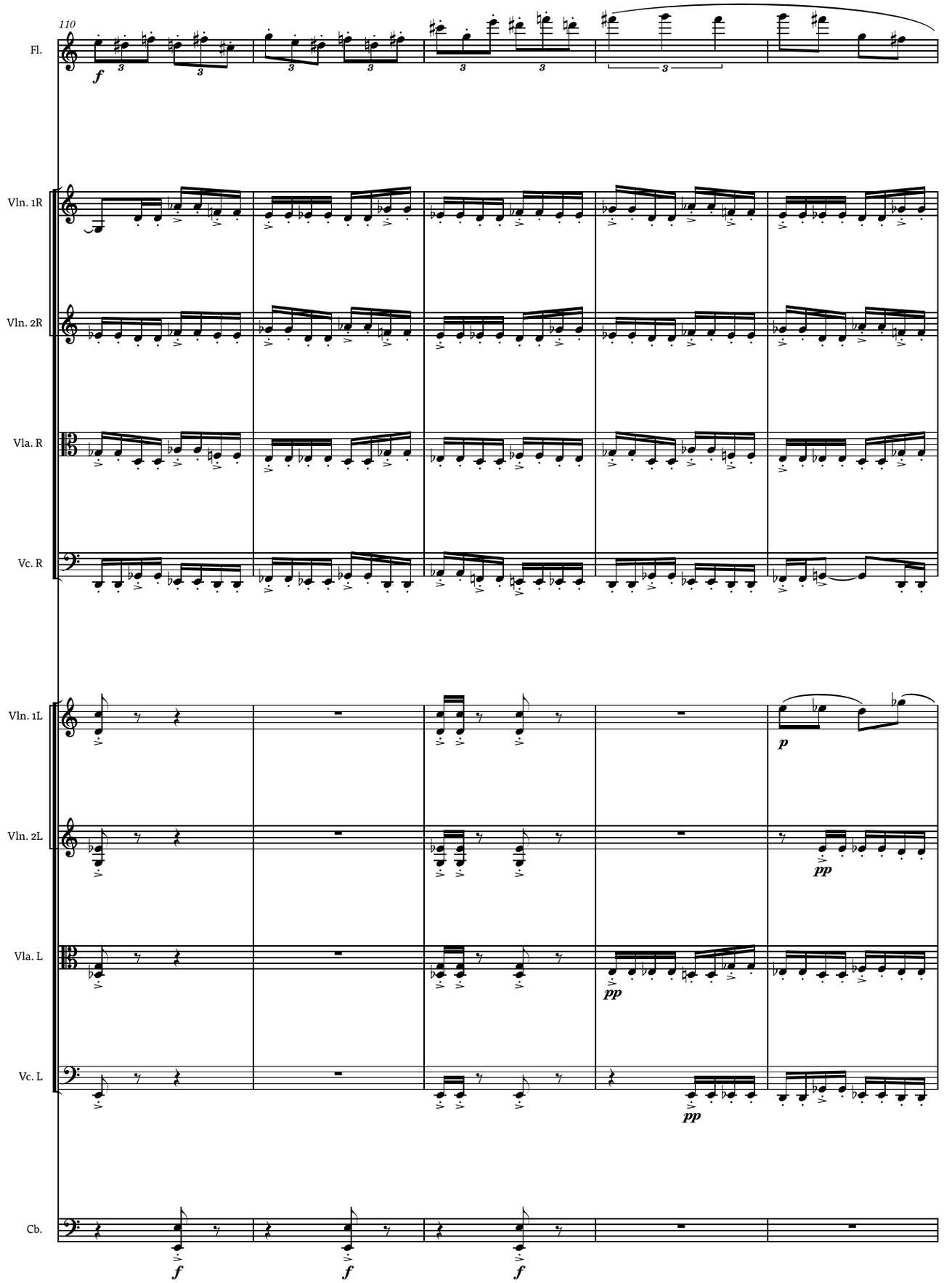

77
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
3
ff
f

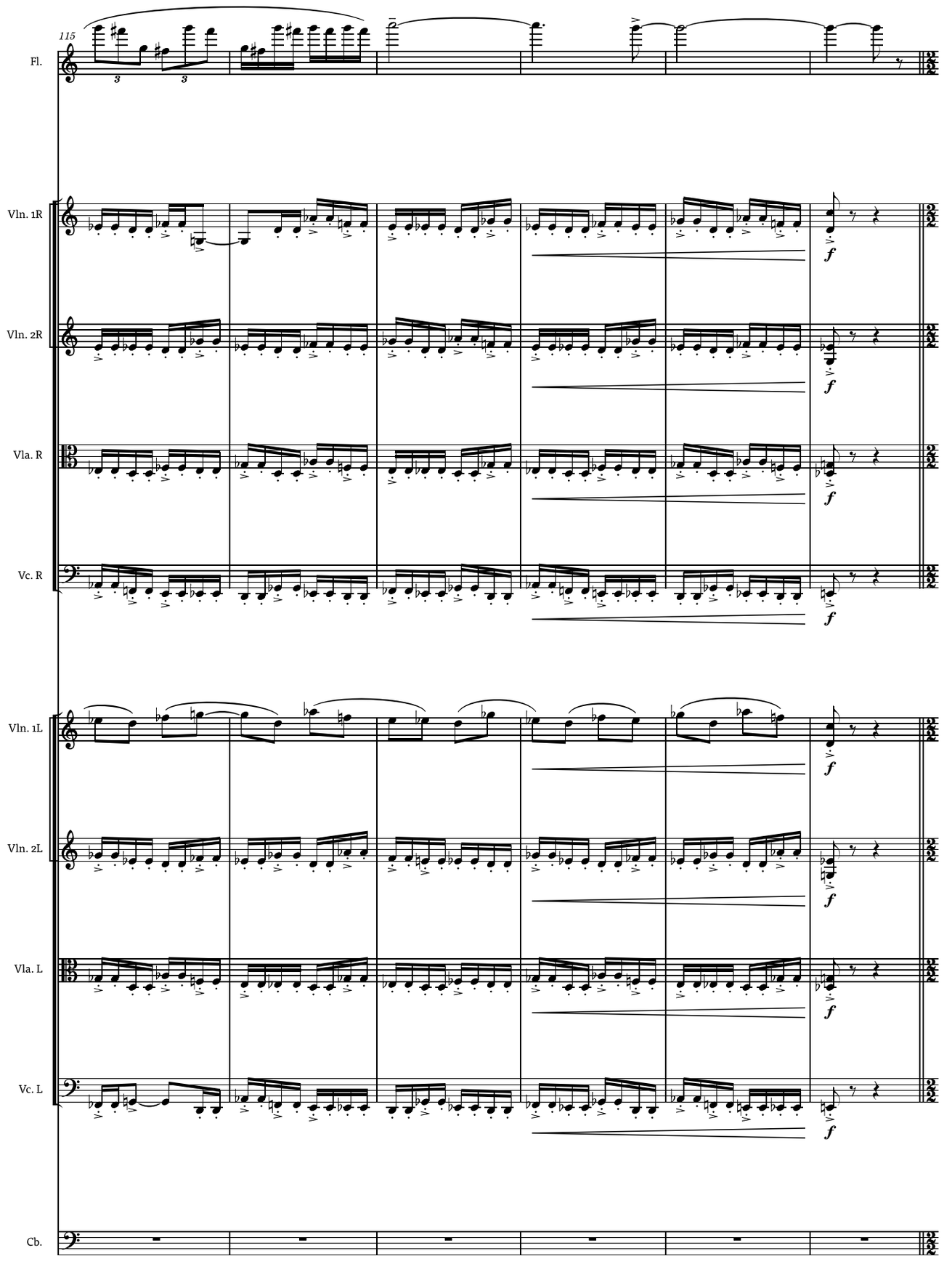

83
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
To Vib. R
T. Dr. R
B. Dr. R
To Vib. L
T. Dr. L
B. Dr. L
Pno.
pp
f
mf
fff
ff
8va
Ped.

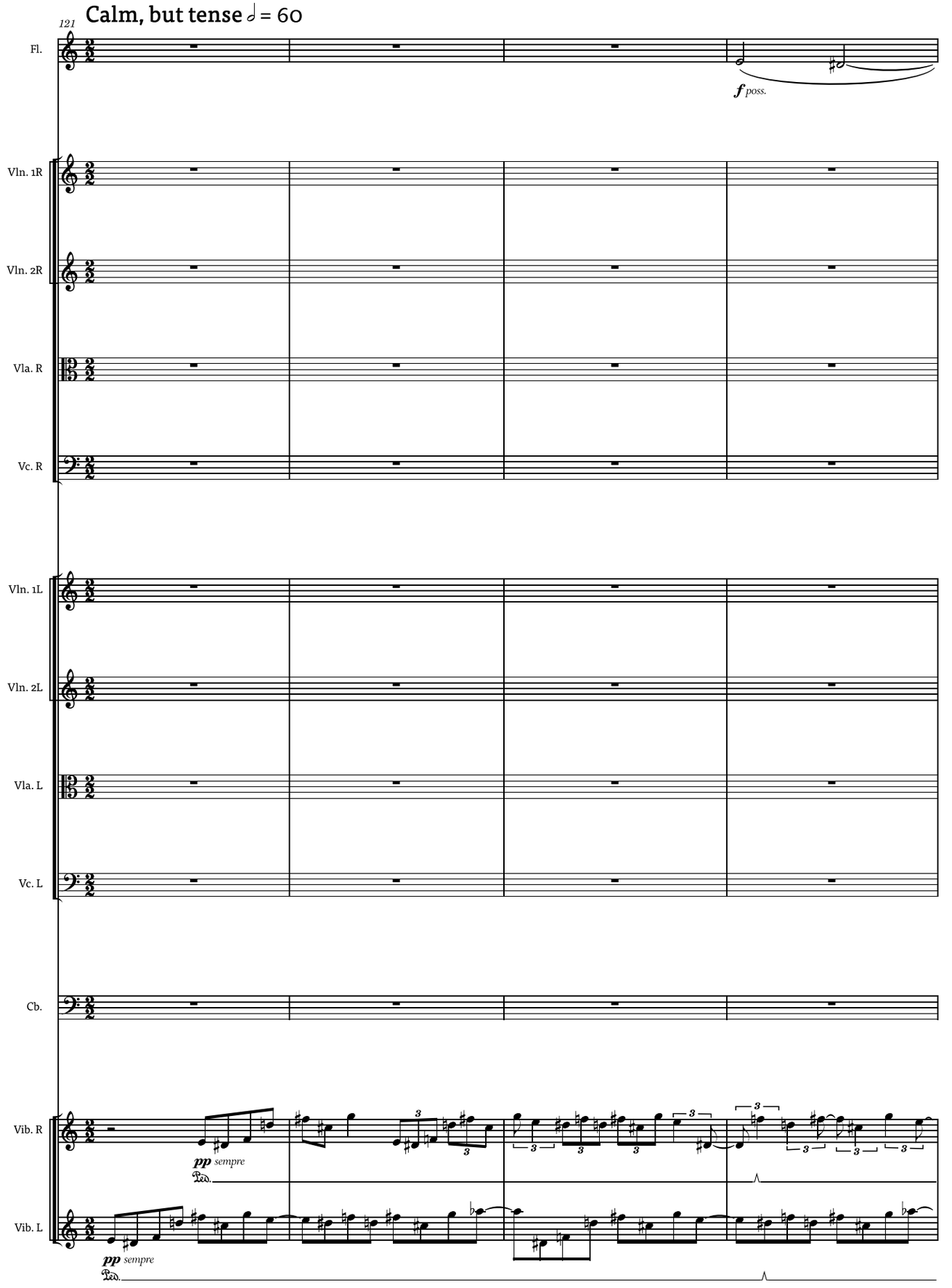

Poco meno mosso ♩ = 128
90
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
Vib. R
Vib. L
f
p
ff
Ped.

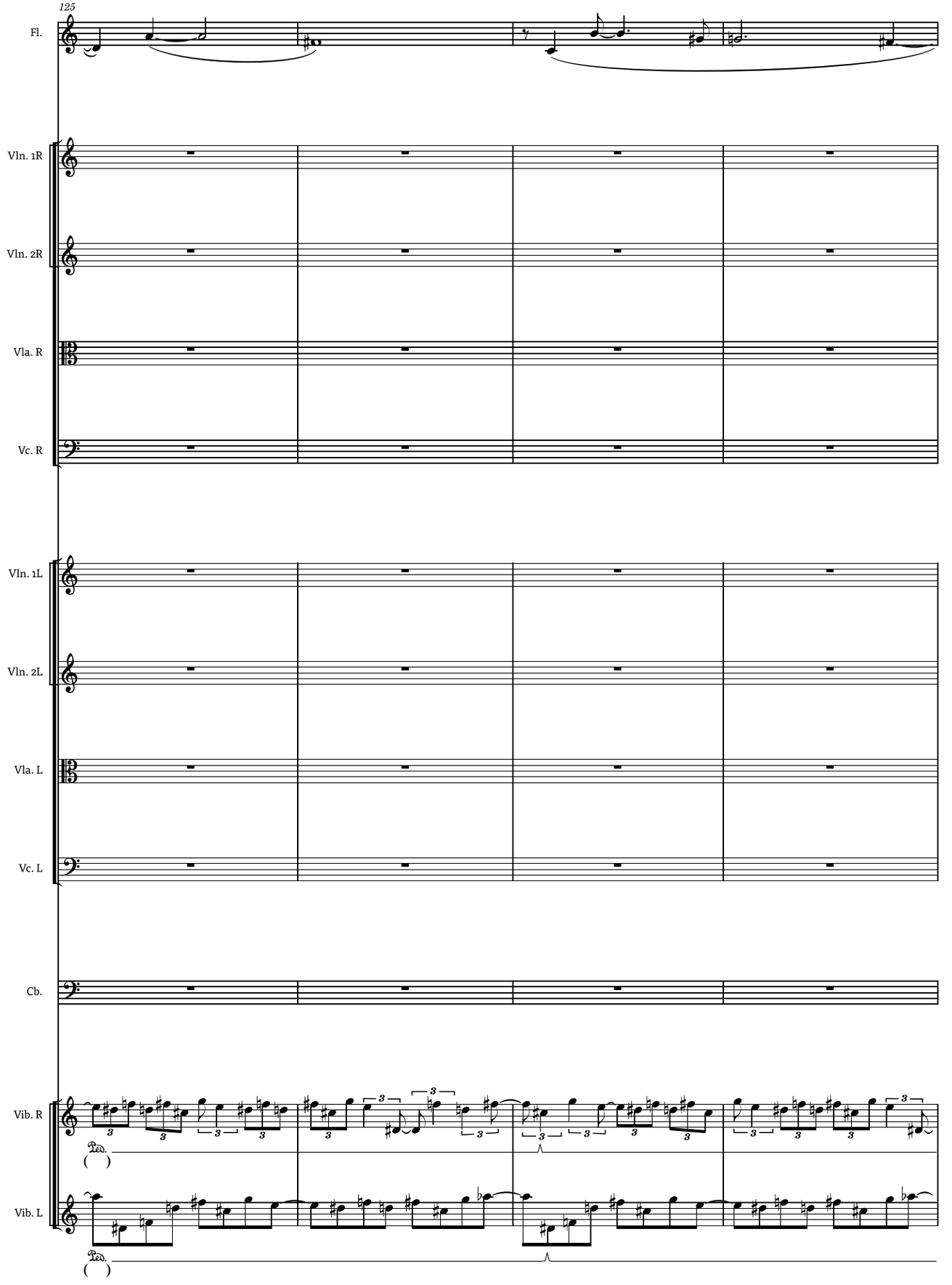

97
poco rit.
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
Ped.

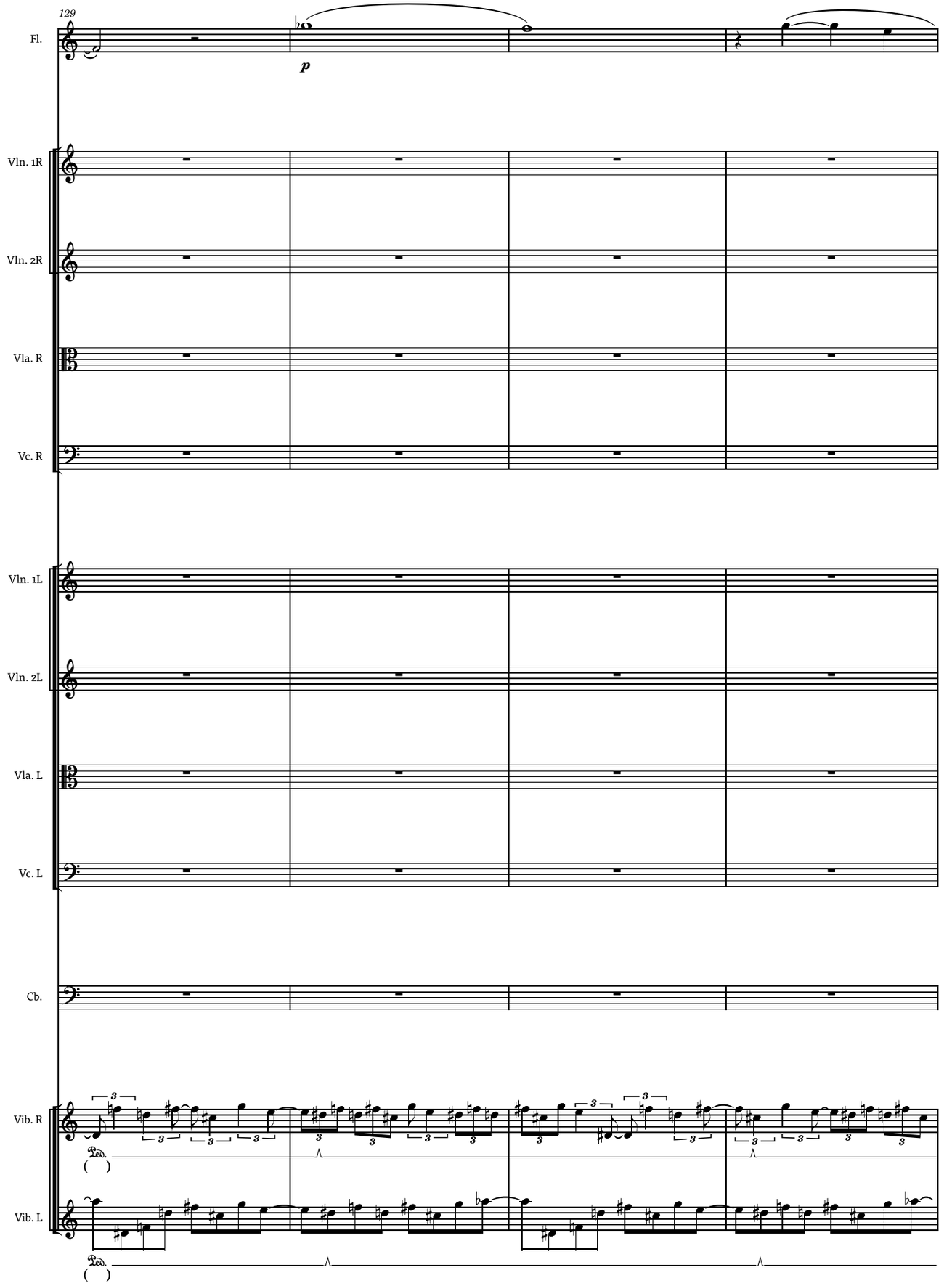

Tempo I
105
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
pp
f

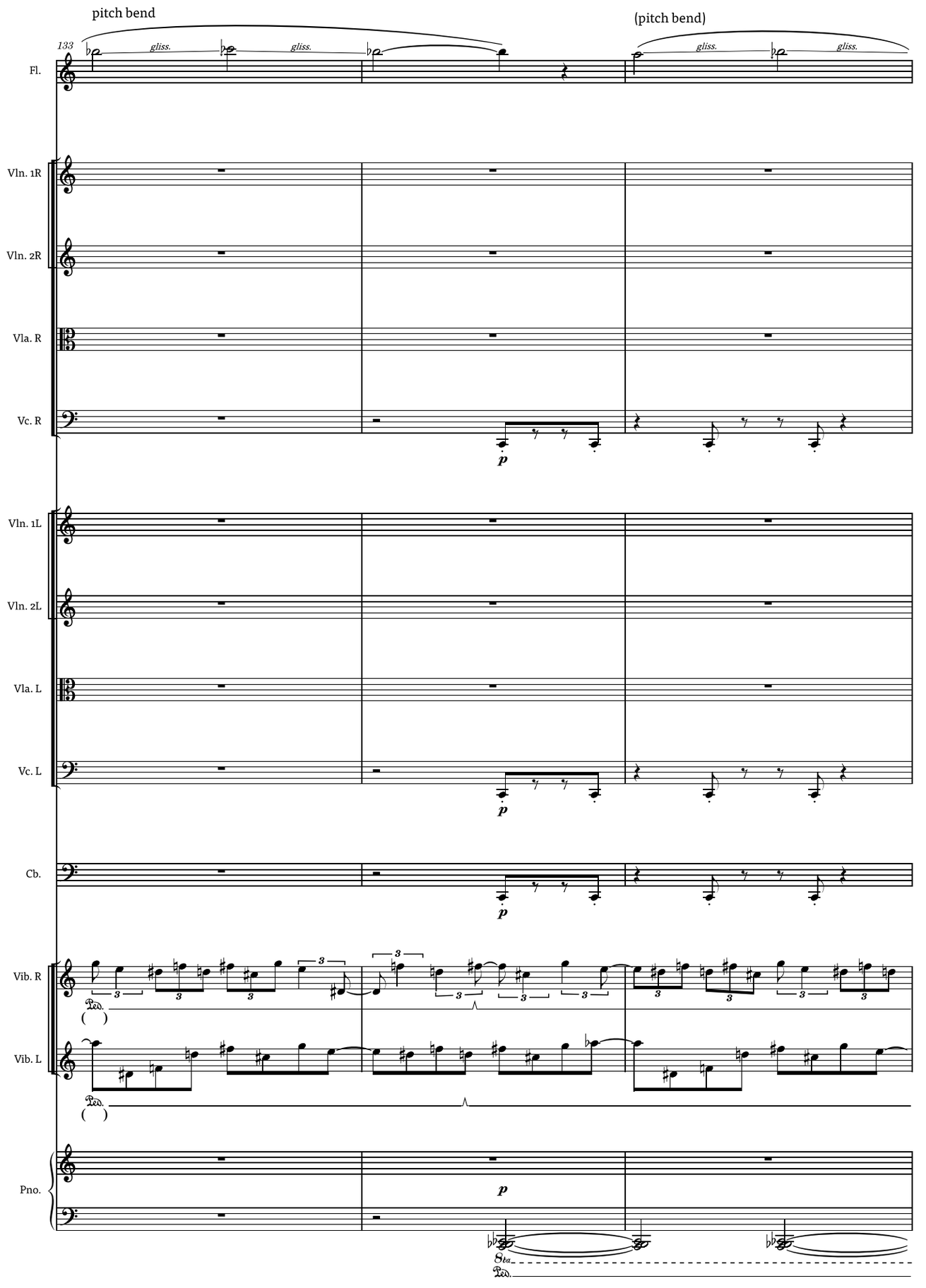

110
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
f
p
pp

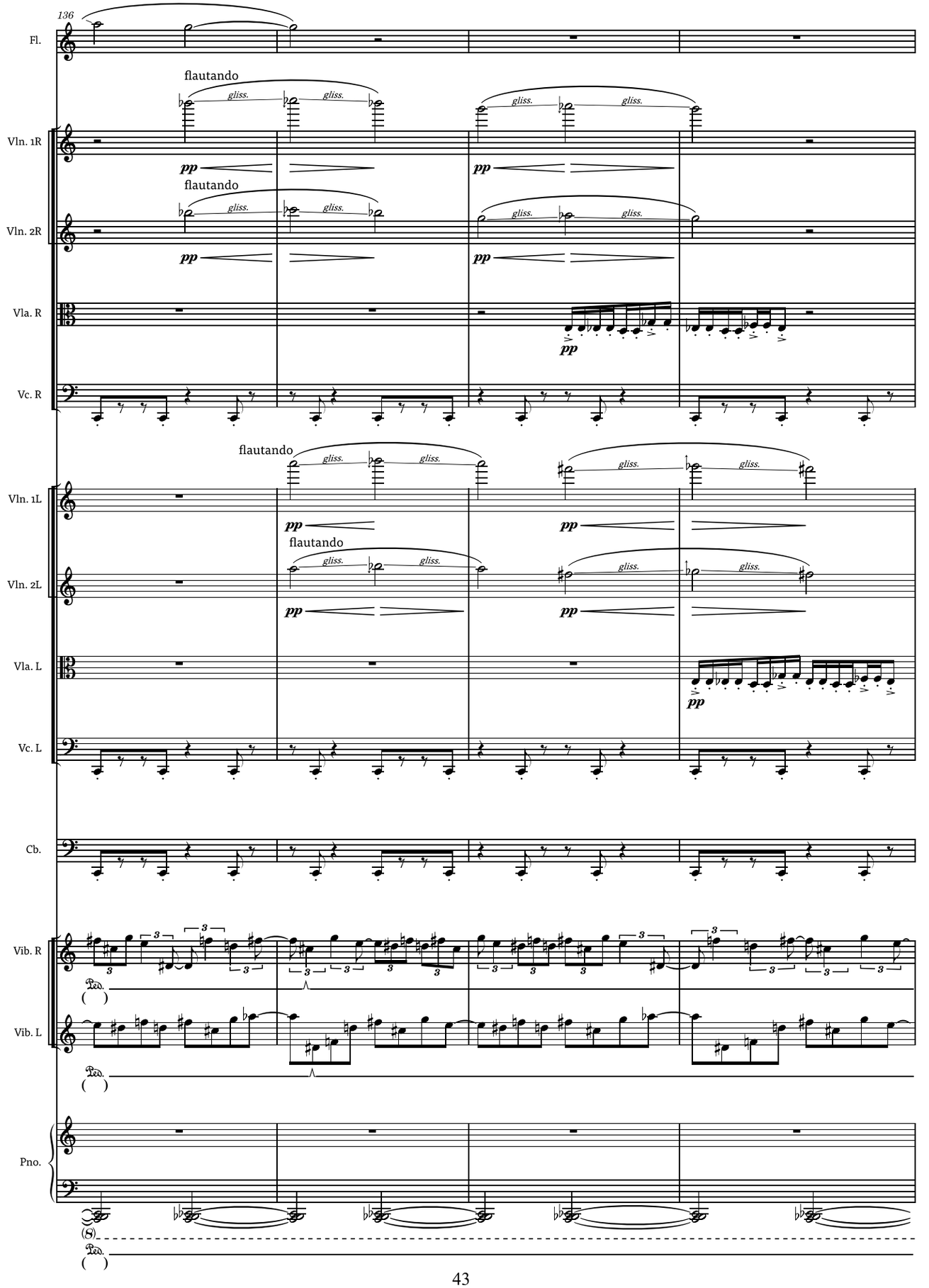

115
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
f

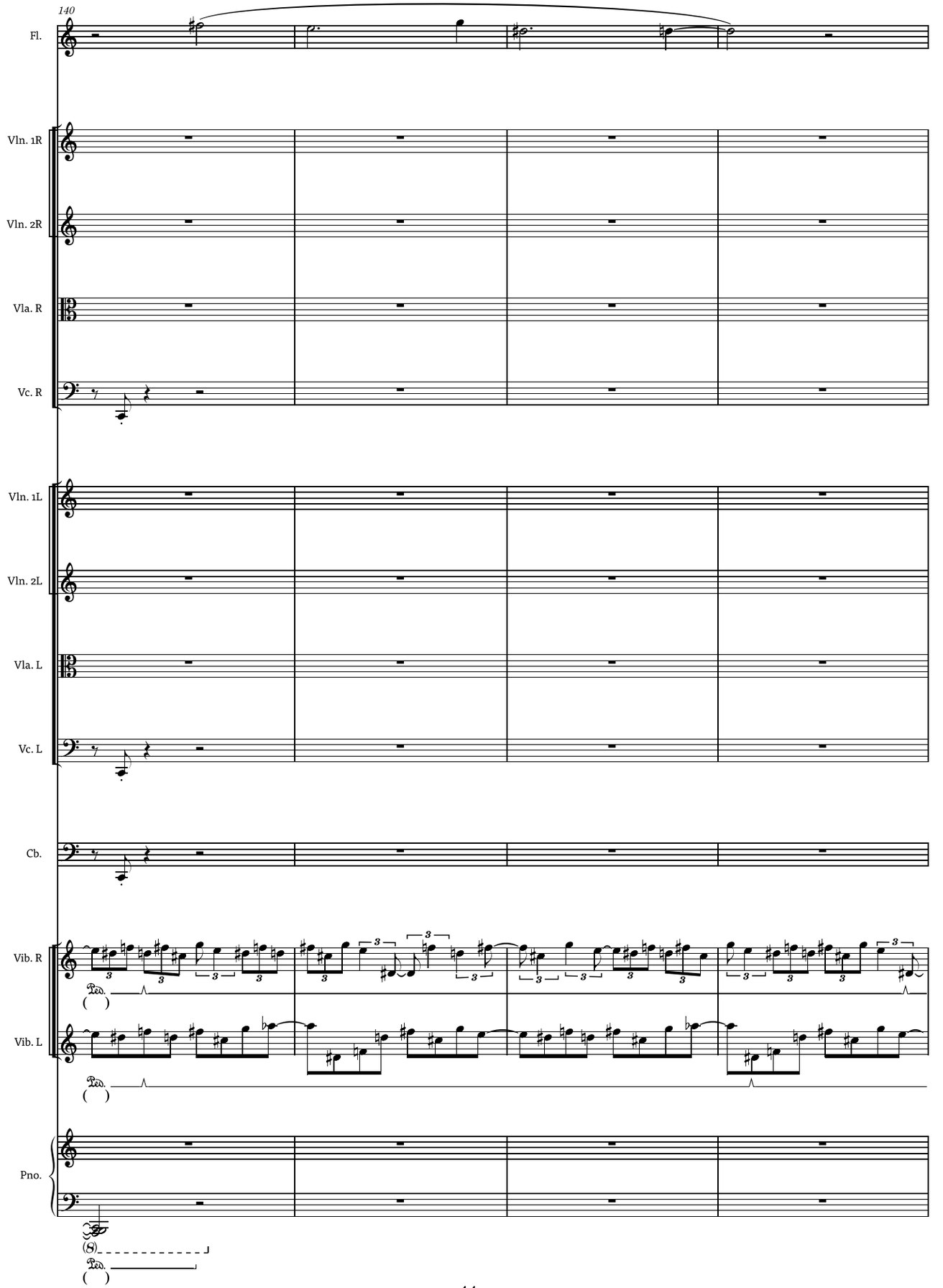

121
Calm, but tense ♩ = 60
Fl.
f poss.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
pp sempre
Ped.
Vib. L
pp sempre
Ped.

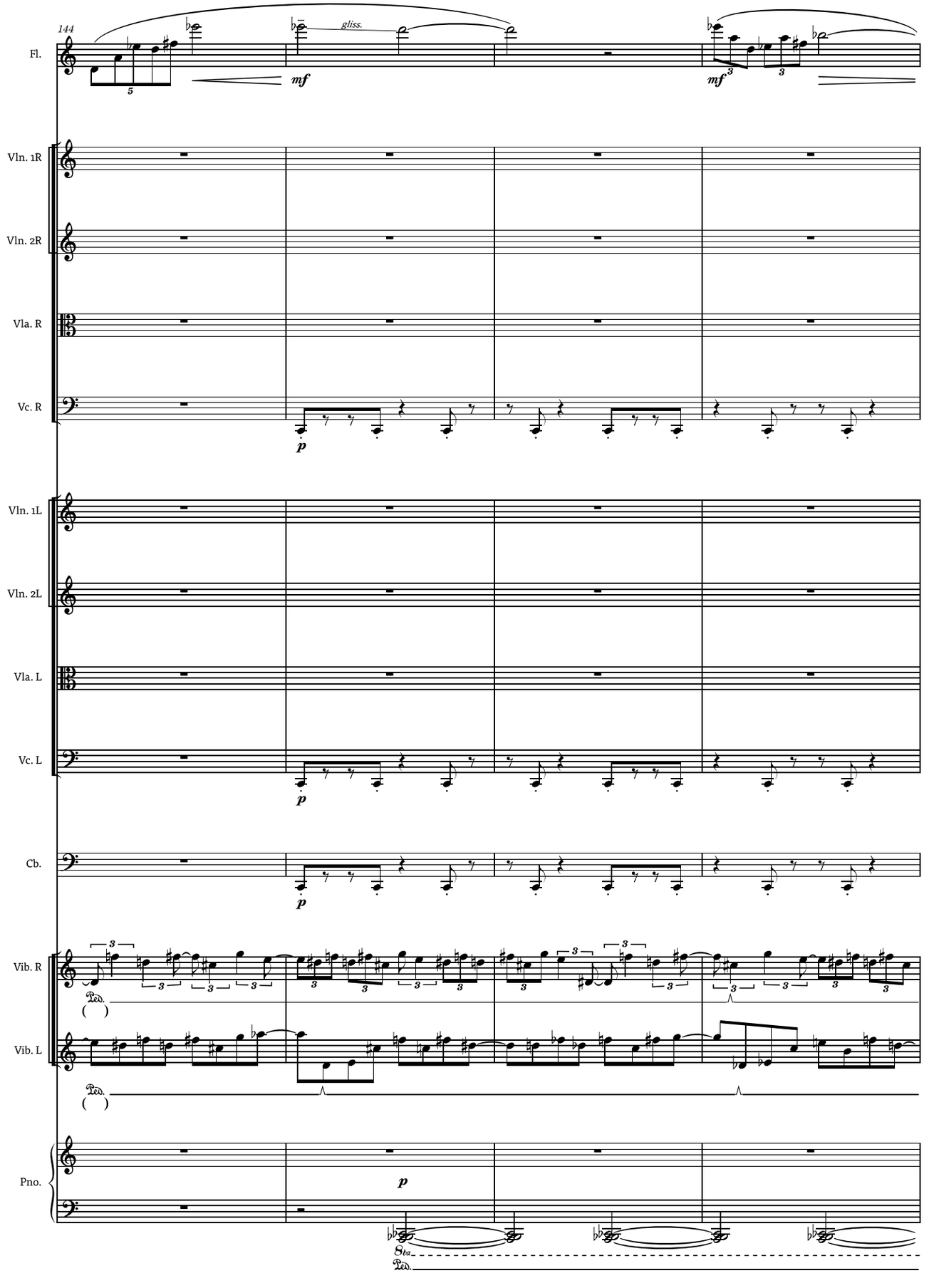

125
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Ped.
Ped.

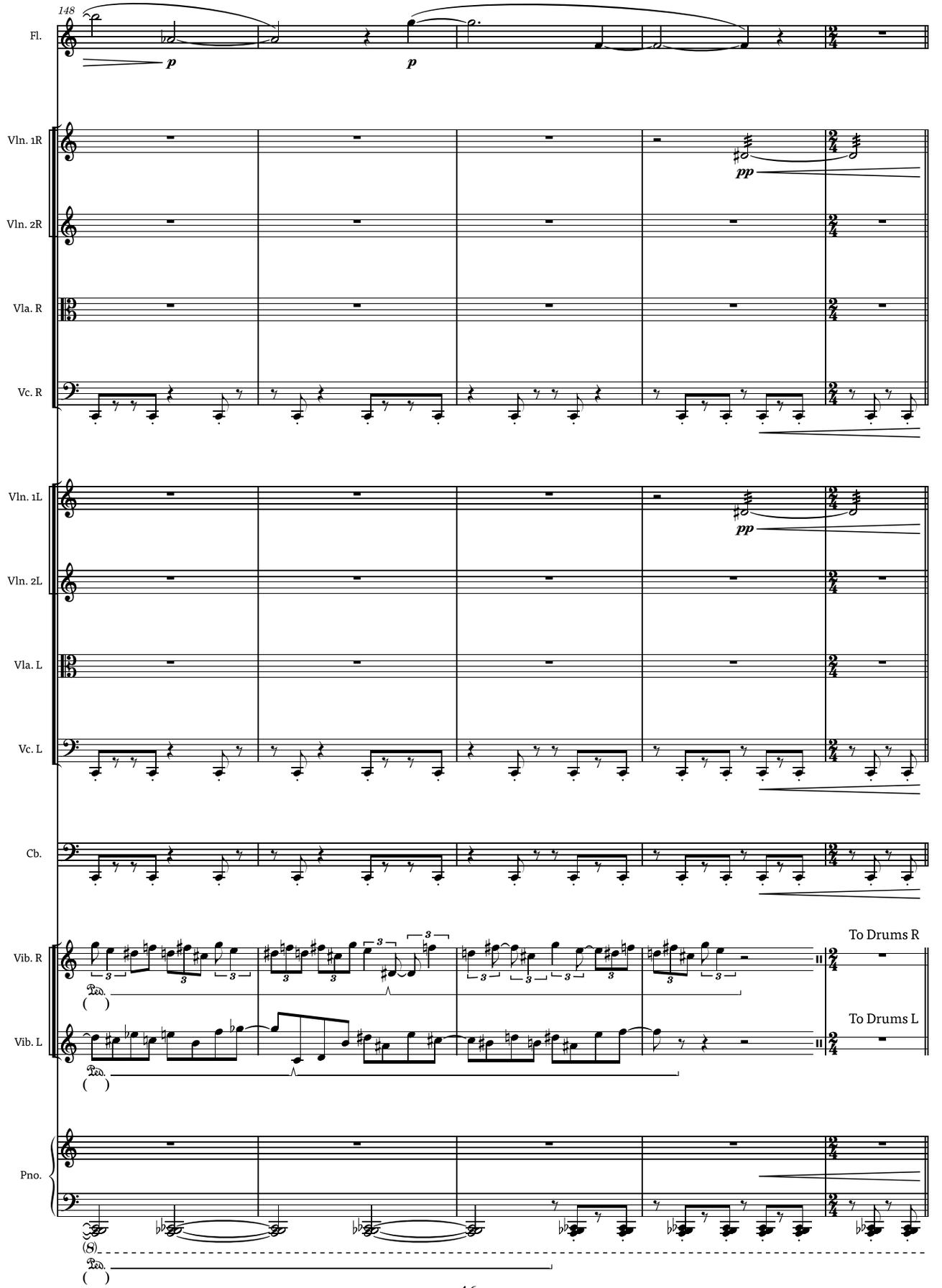

129
Fl.
p
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L

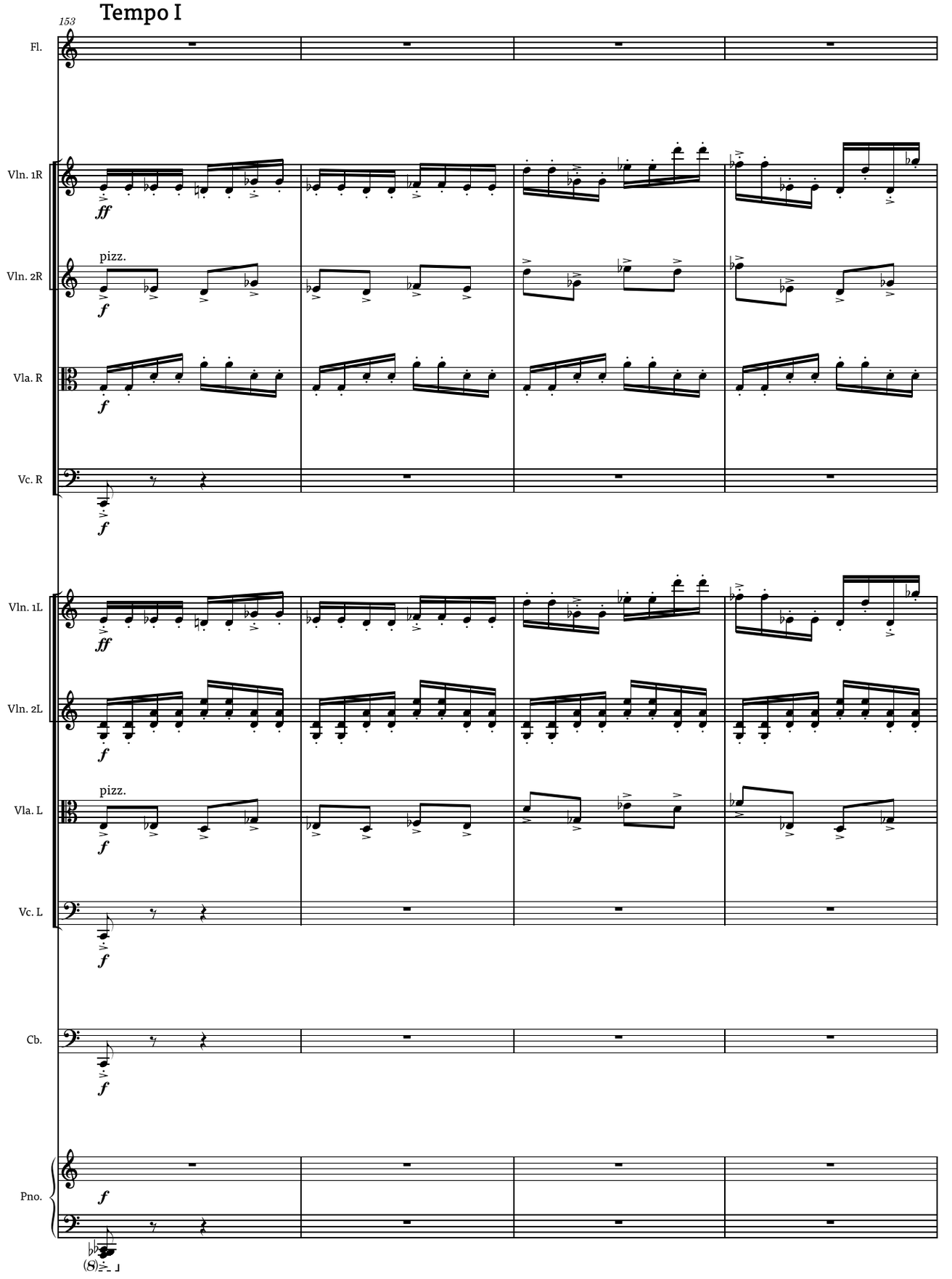

pitch bend
(pitch bend)
133
gliss.
gliss.
gliss.
gliss.
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
p
8va
Ped.

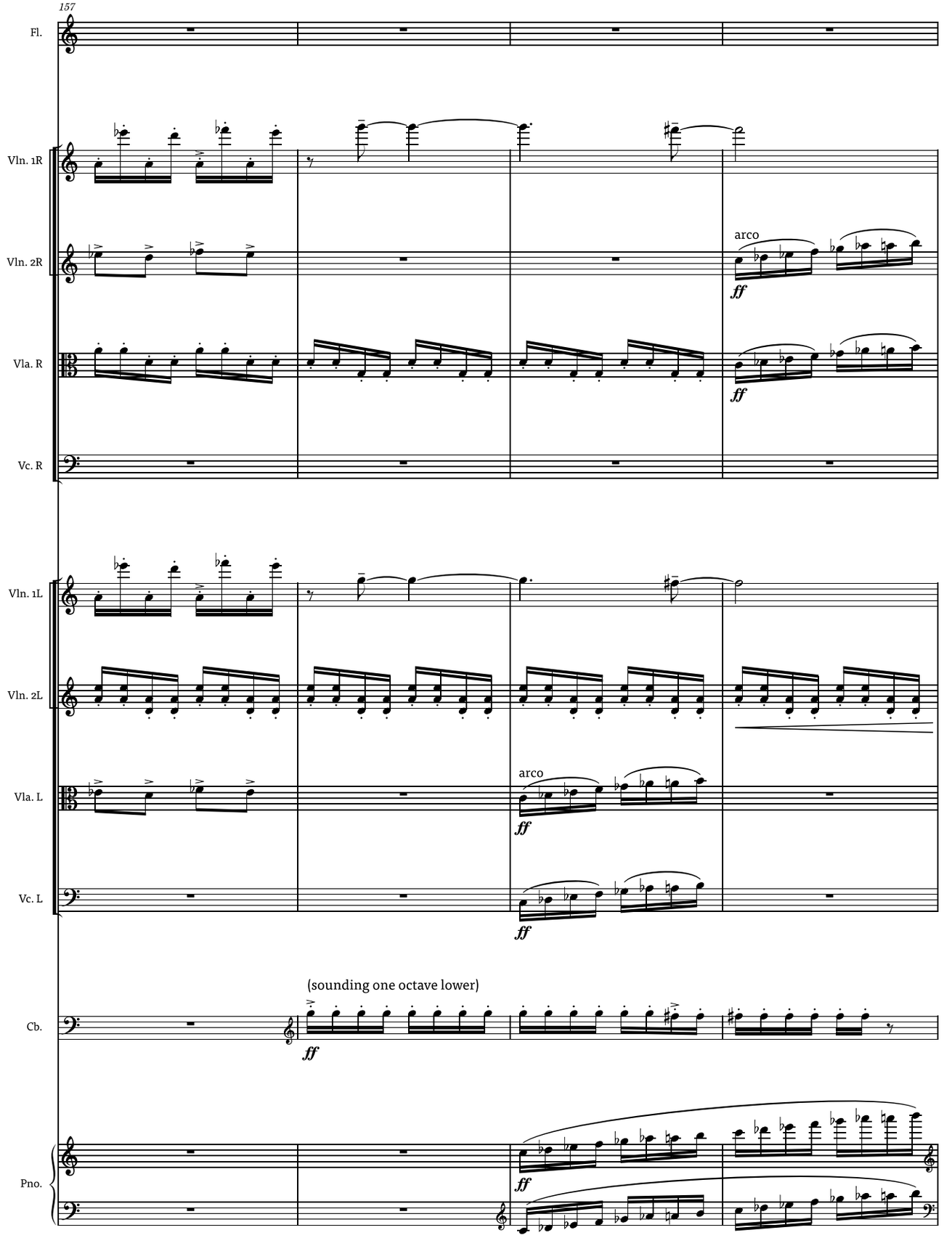

136
Fl.
flautando
gliss.
Vln. 1R
pp
flautando
Vln. 2R
Vla. R
Vc. R
flautando
Vln. 1L
flautando
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
(8)

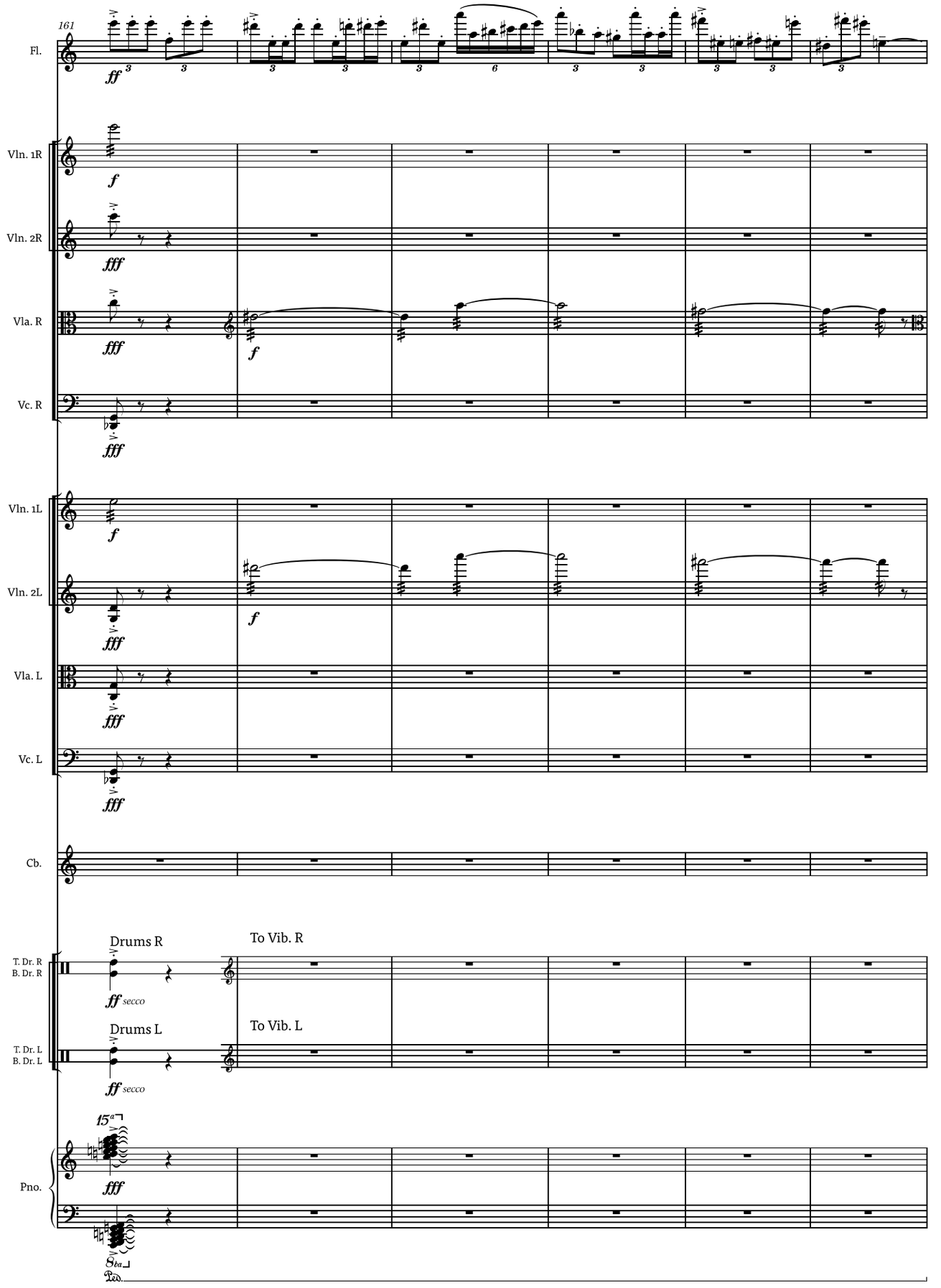

140
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
Ped.
Ped.
(8)
Ped.

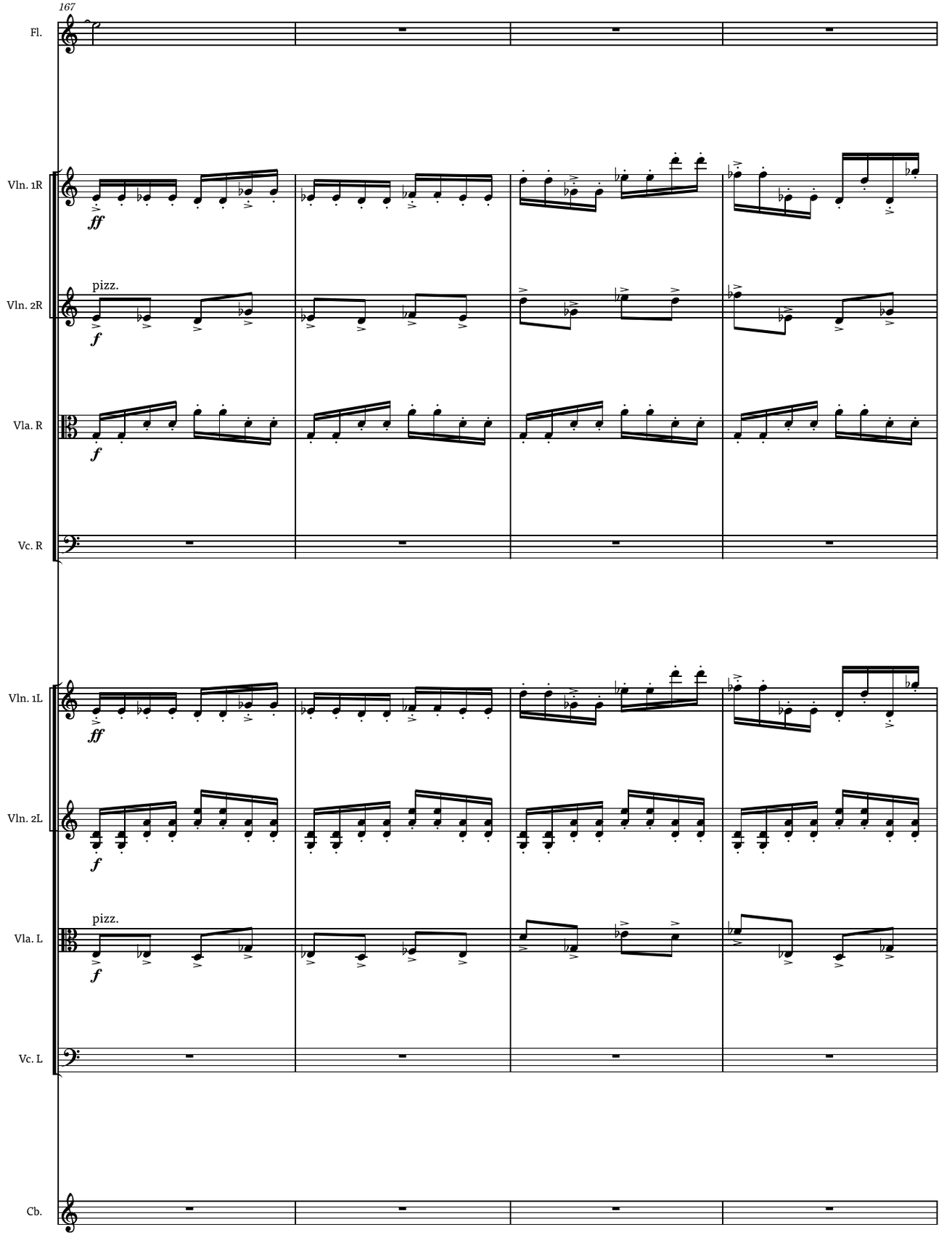

144
Fl.
gliss.
mf
mf
Vln. 1R
Vln. 2R
Vla. R
Vc. R
p
Vln. 1L
Vln. 2L
Vla. L
Vc. L
p
Cb.
p
Vib. R
Vib. L
Ped.
Pno.
p
8ba
Ped.

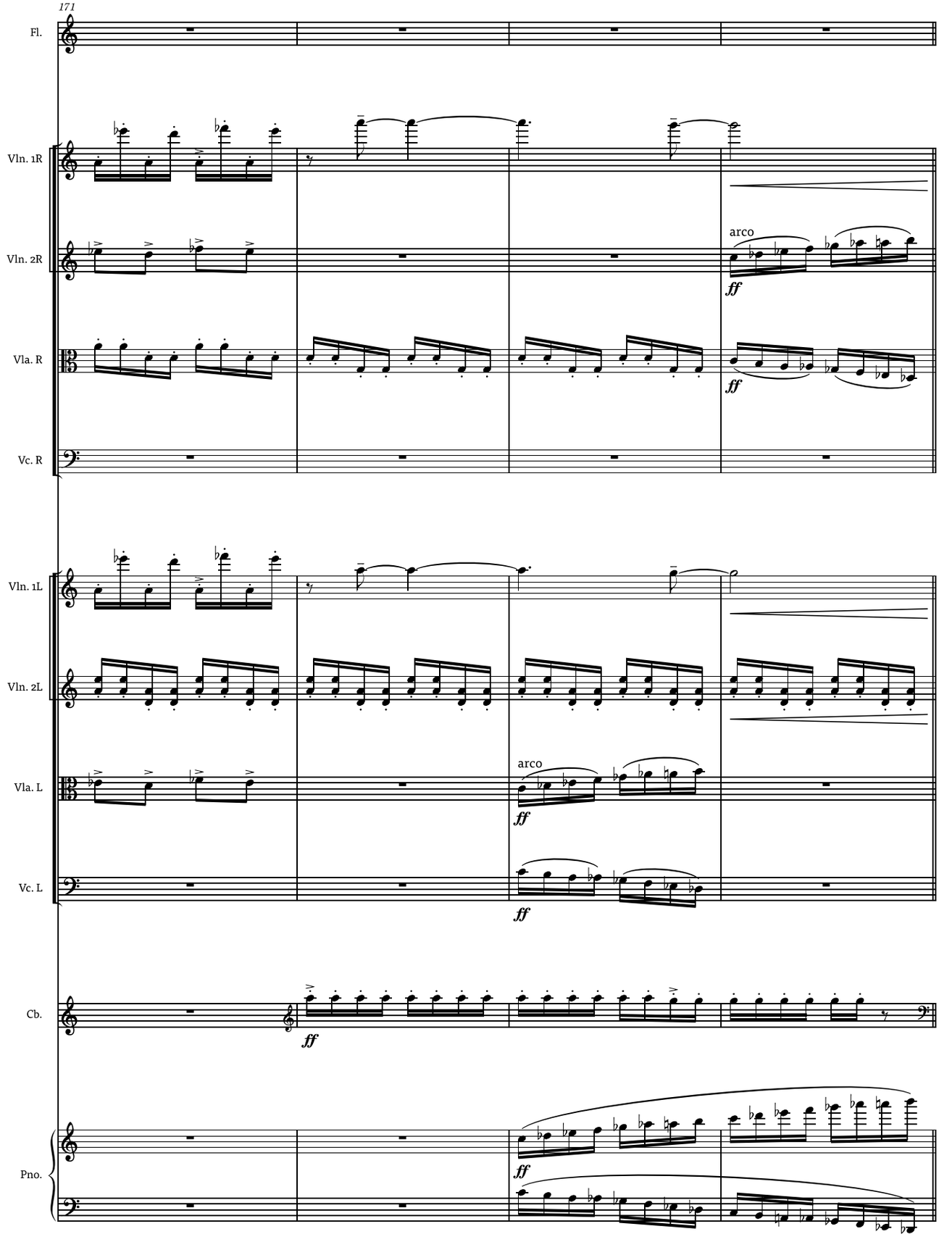

148
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Pno.
To Drums R
To Drums L

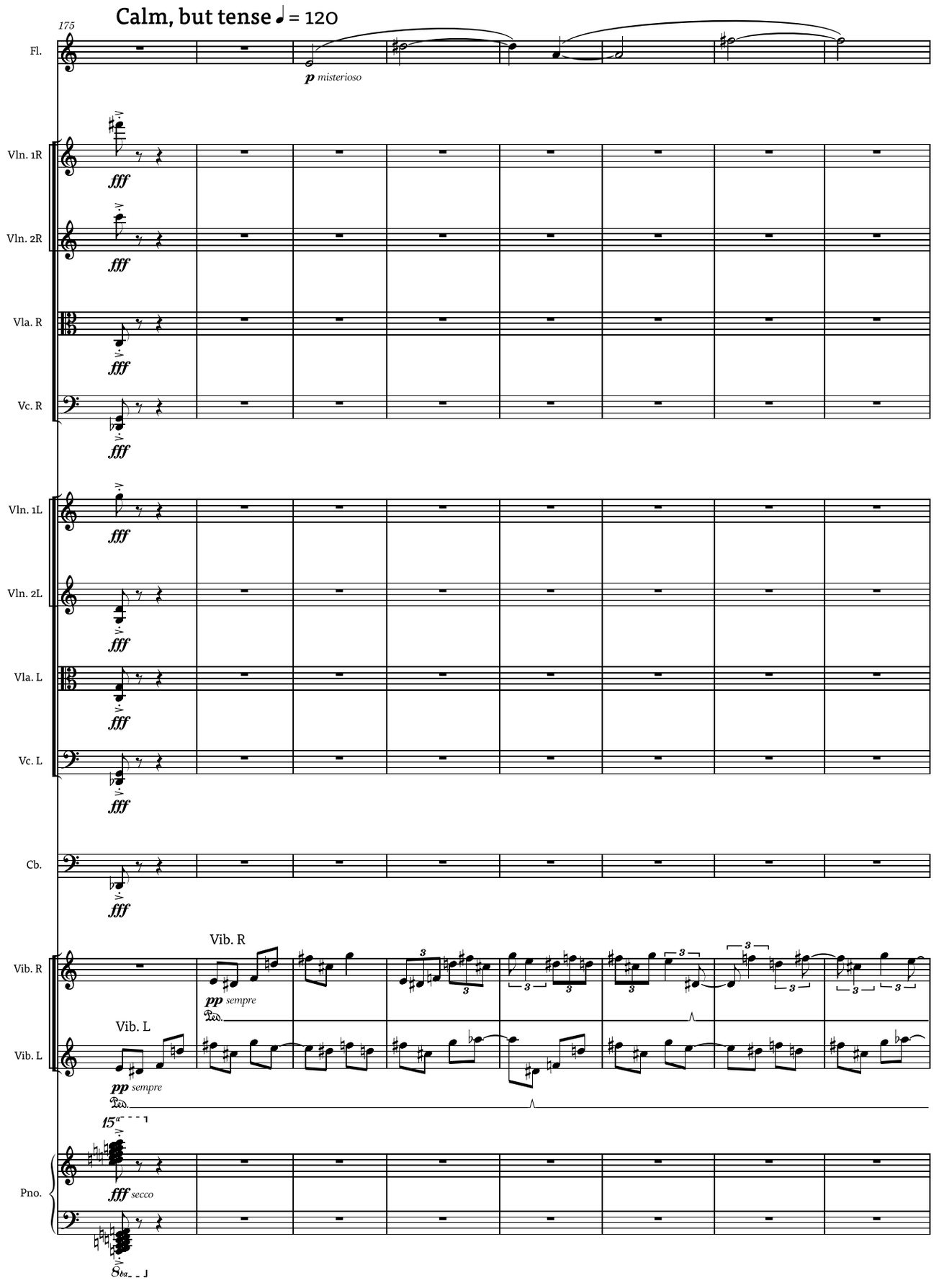

Tempo I
153
Fl.
Vln. 1R
Vln. 2R
pizz.
Vla. R
Vc. R
Vln. 1L
Vln. 2L
pizz.
Vla. L
Vc. L
Cb.
Pno.
ff
f

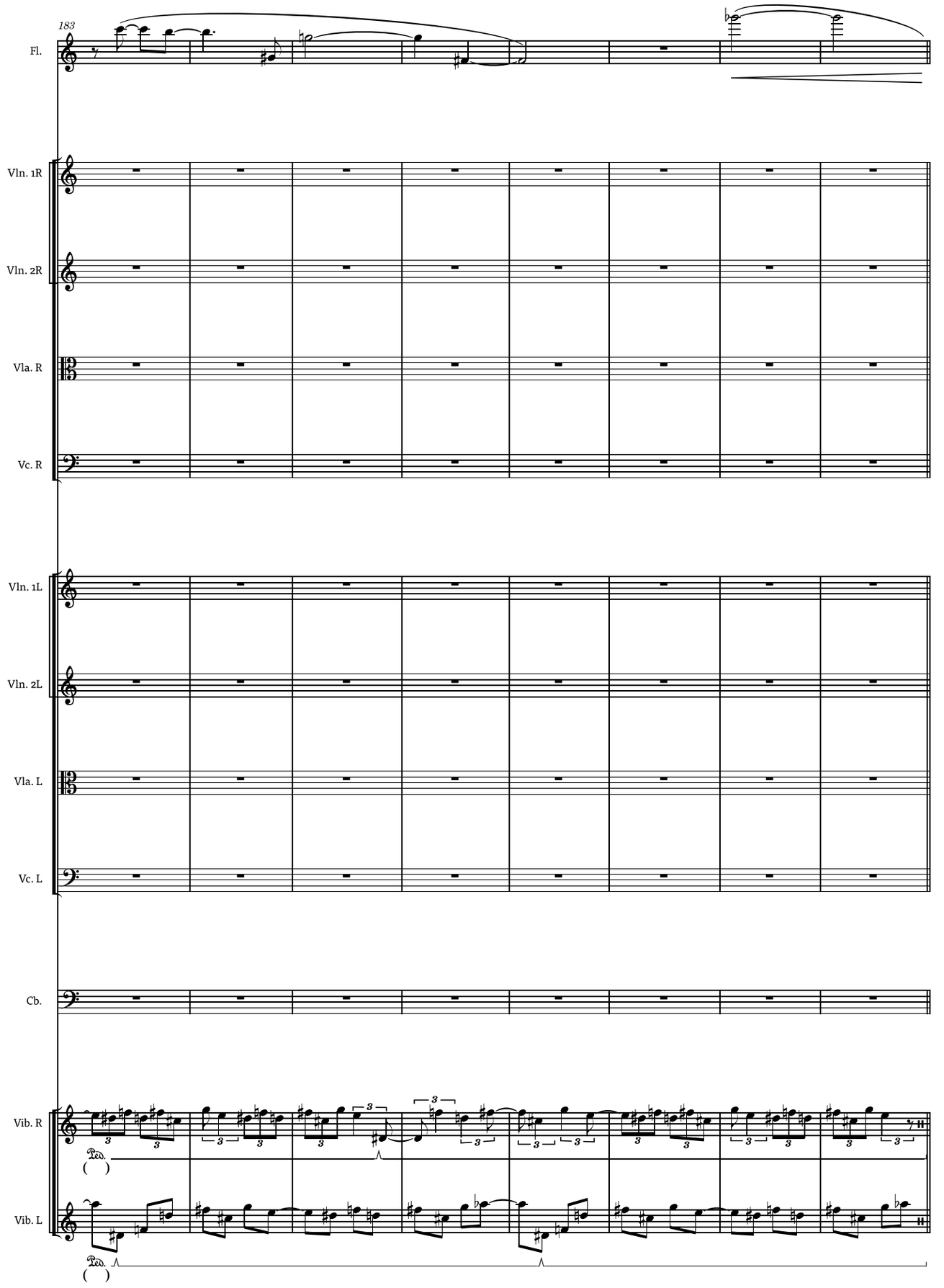

157
Fl.
Vln. 1R
Vln. 2R
arco
ff
Vla. R
ff
Vc. R
Vln. 1L
Vln. 2L
Vla. L
arco
ff
Vc. L
ff
(sounding one octave lower)
Cb.
ff
Pno.
ff

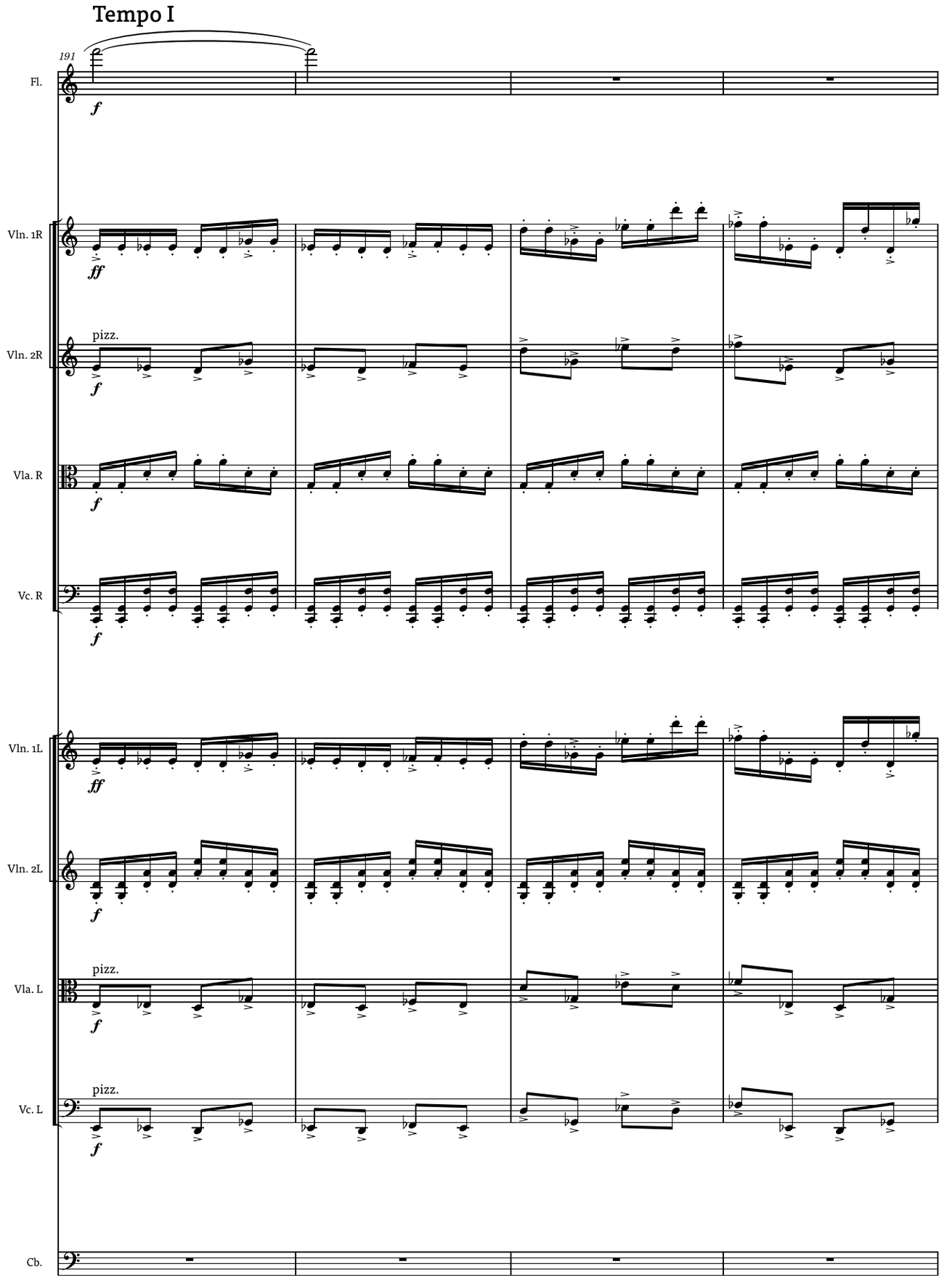

161
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Drums R
To Vib. R
T. Dr. R
B. Dr. R
Drums L
To Vib. L
T. Dr. L
B. Dr. L
Pno.

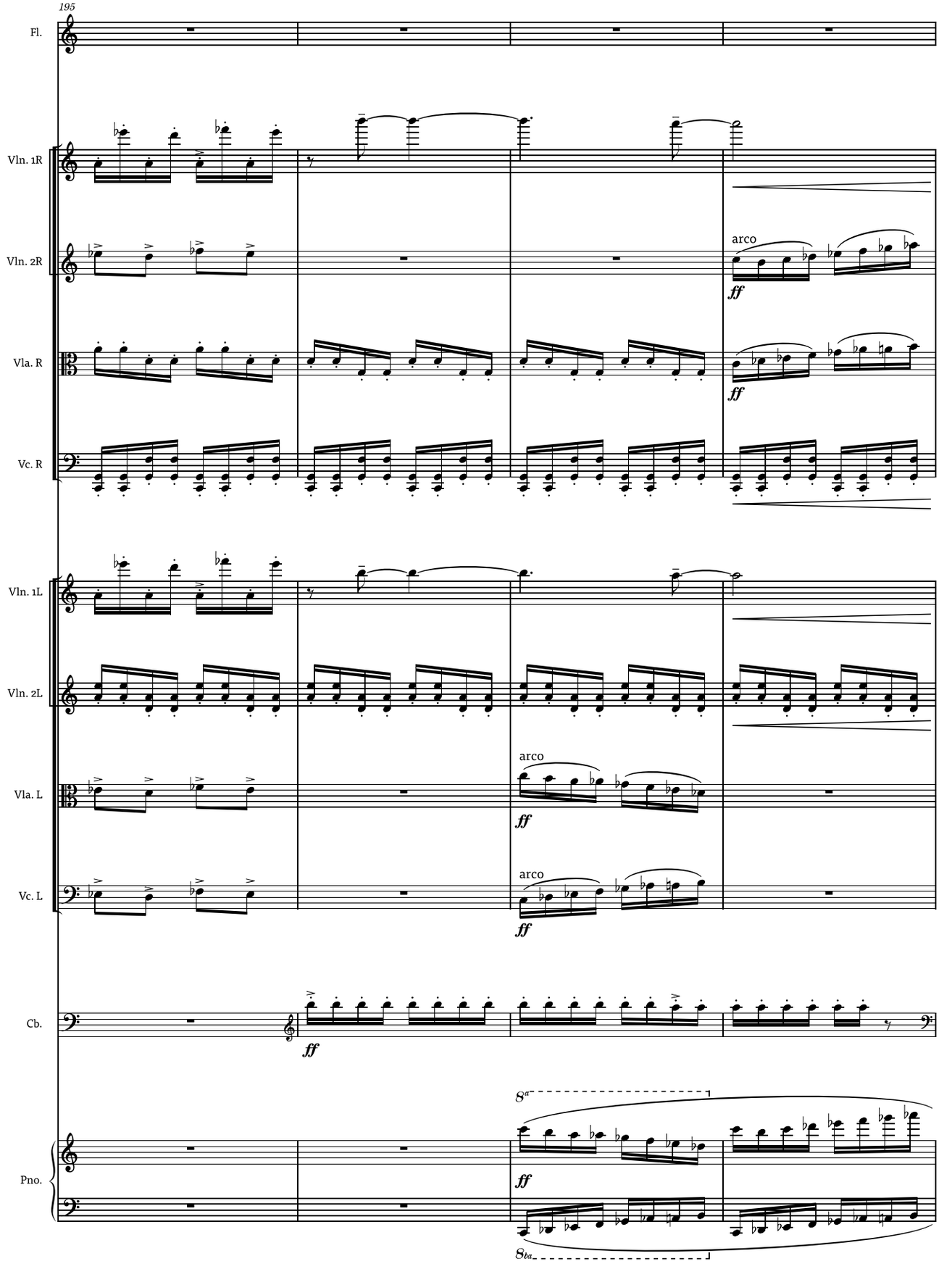

167
Fl.
Vln. 1R
ff
pizz.
Vln. 2R
f
Vla. R
f
Vc. R
Vln. 1L
ff
Vln. 2L
f
pizz.
Vla. L
f
Vc. L
Cb.

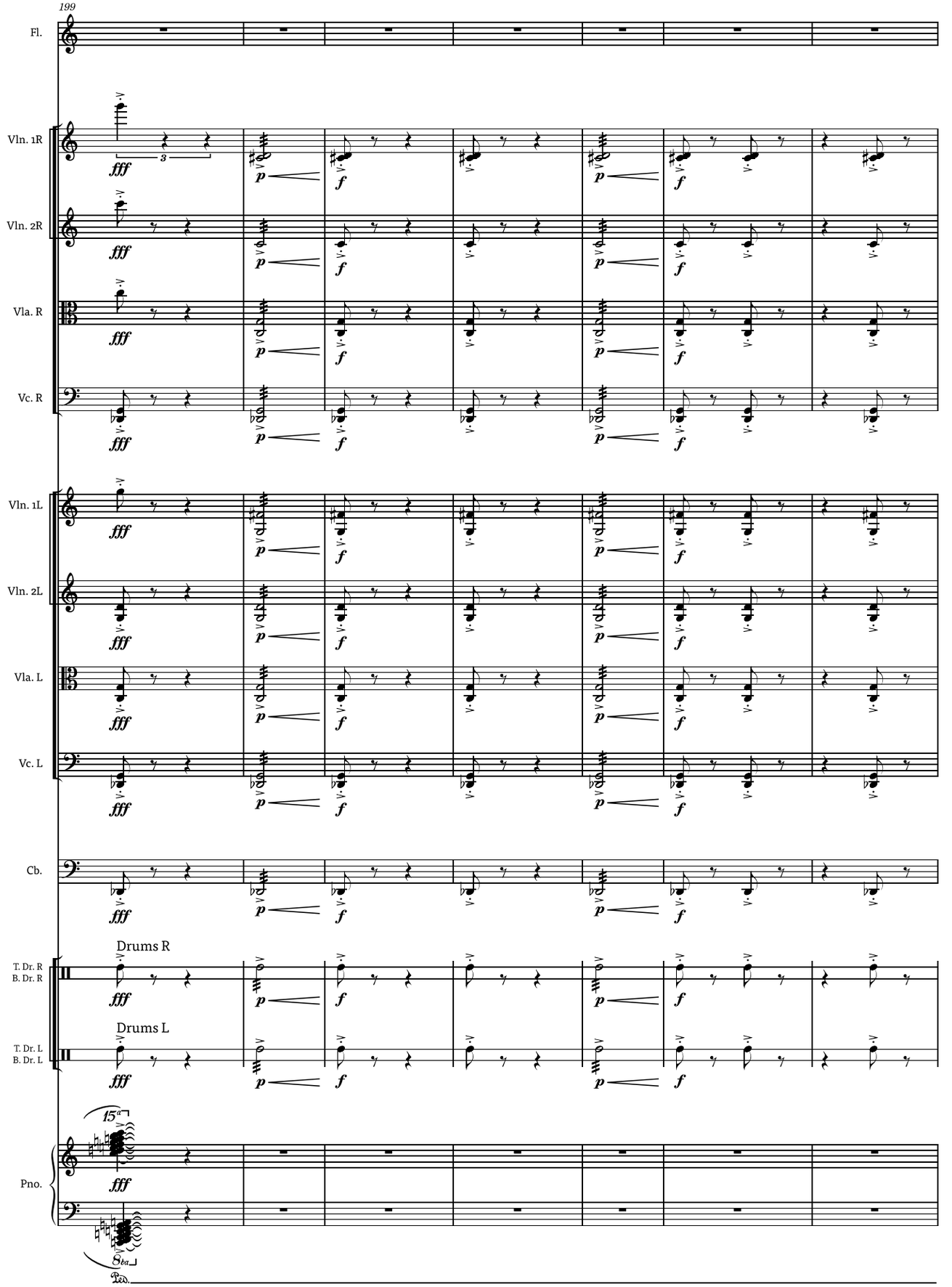

171
Fl.
Vln. 1R
Vln. 2R
arco
ff
Vla. R
ff
Vc. R
Vln. 1L
Vln. 2L
Vla. L
arco
ff
Vc. L
ff
Cb.
ff
Pno.
ff

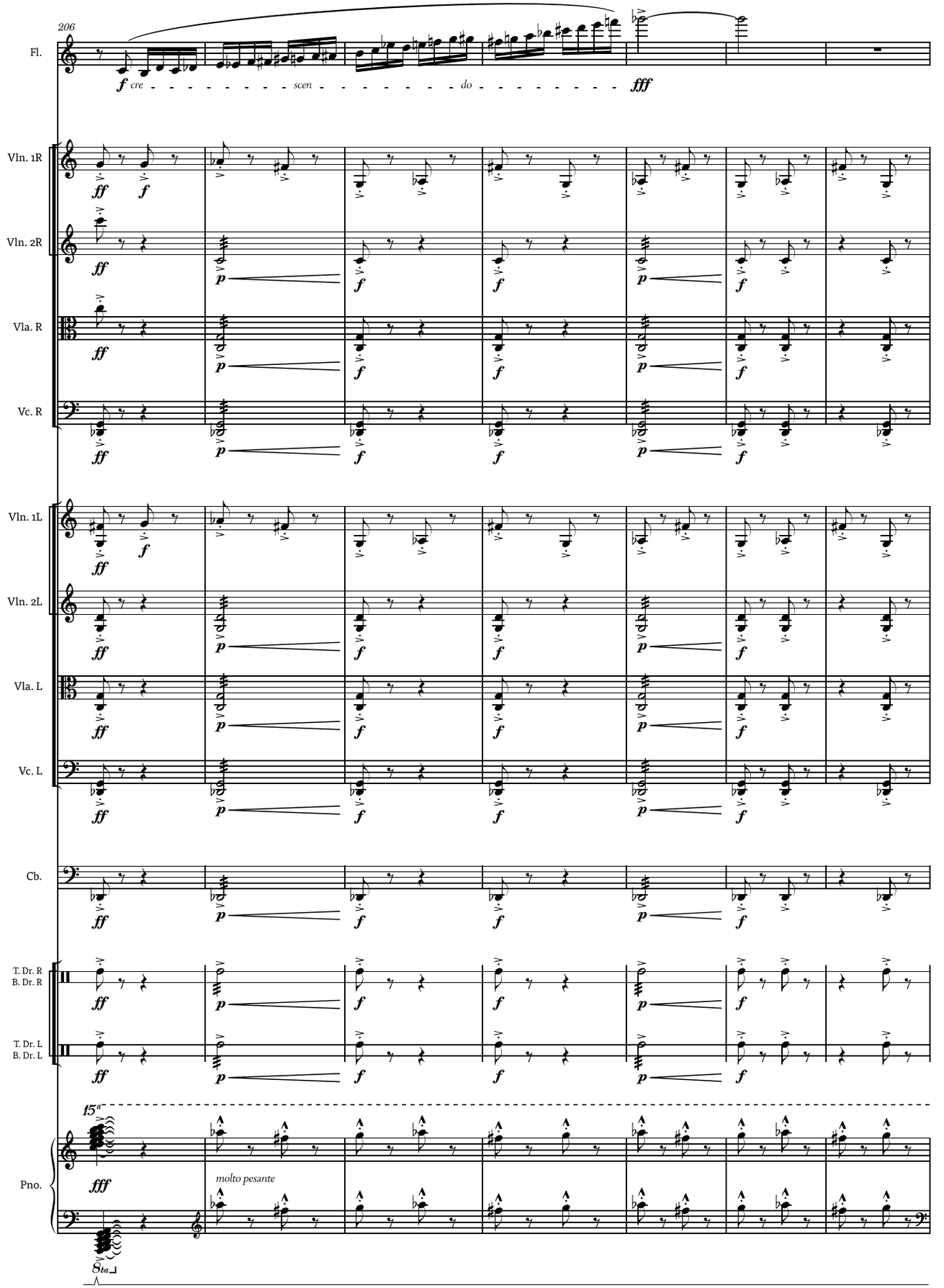

175
Calm, but tense ♩ = 120
Fl.
p misterioso
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
fff
Vib. R
pp sempre
Vib. L
Pno.
fff secco

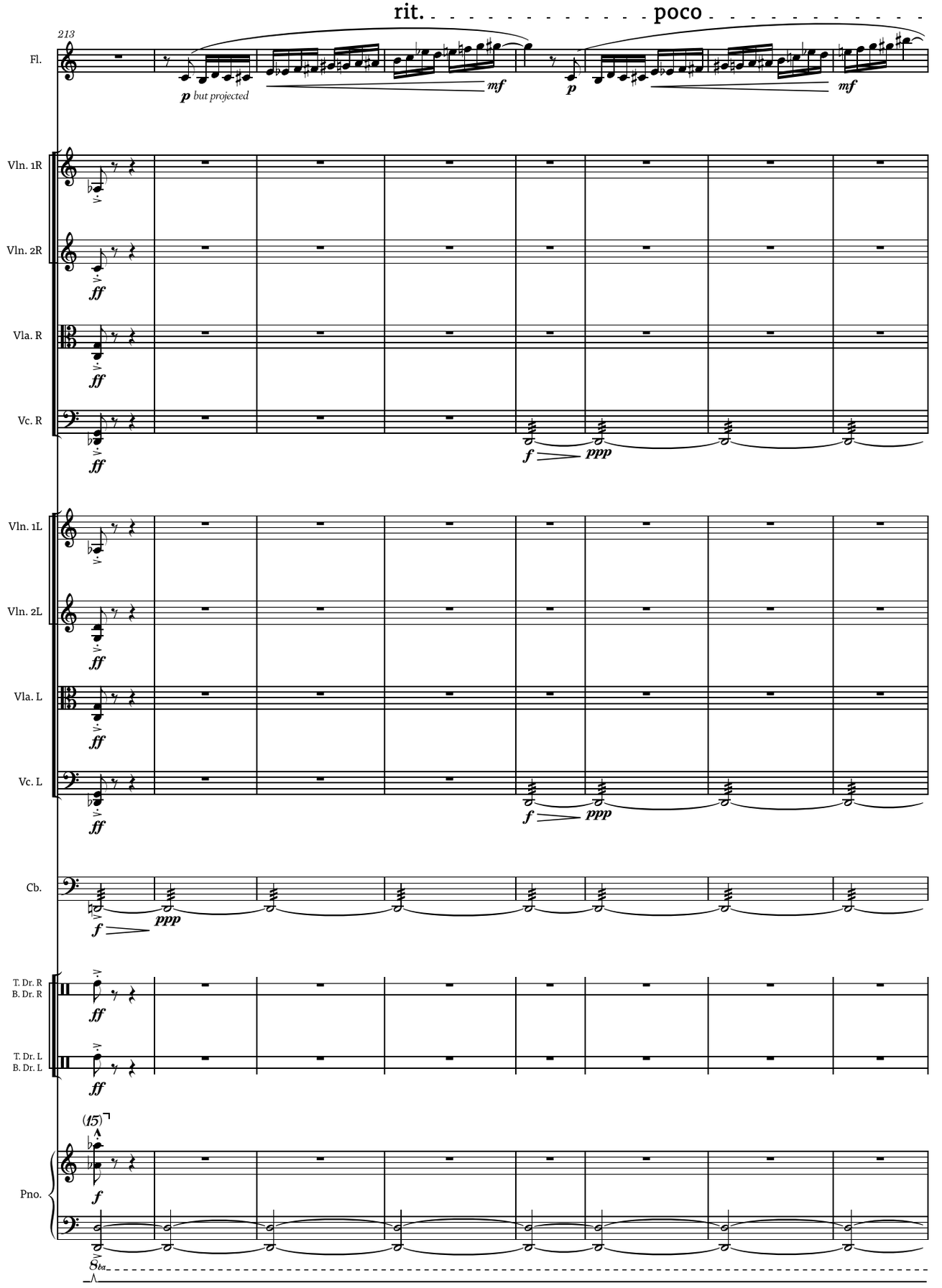

183
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Vib. R
Vib. L
Ped.
Ped.

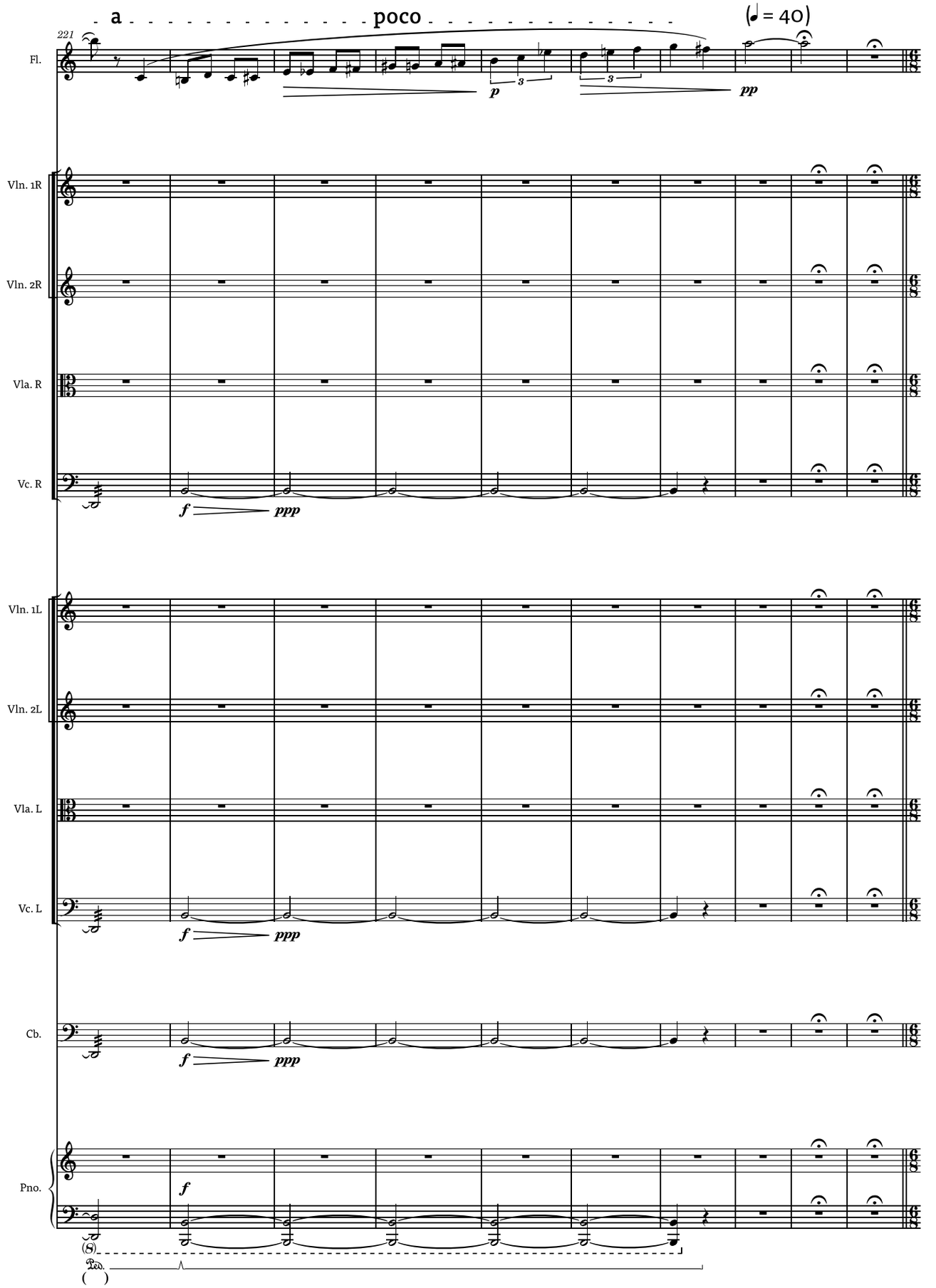

Tempo I
191
Fl.
Vln. 1R
Vln. 2R
pizz.
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
pizz.
Vc. L
pizz.
Cb.

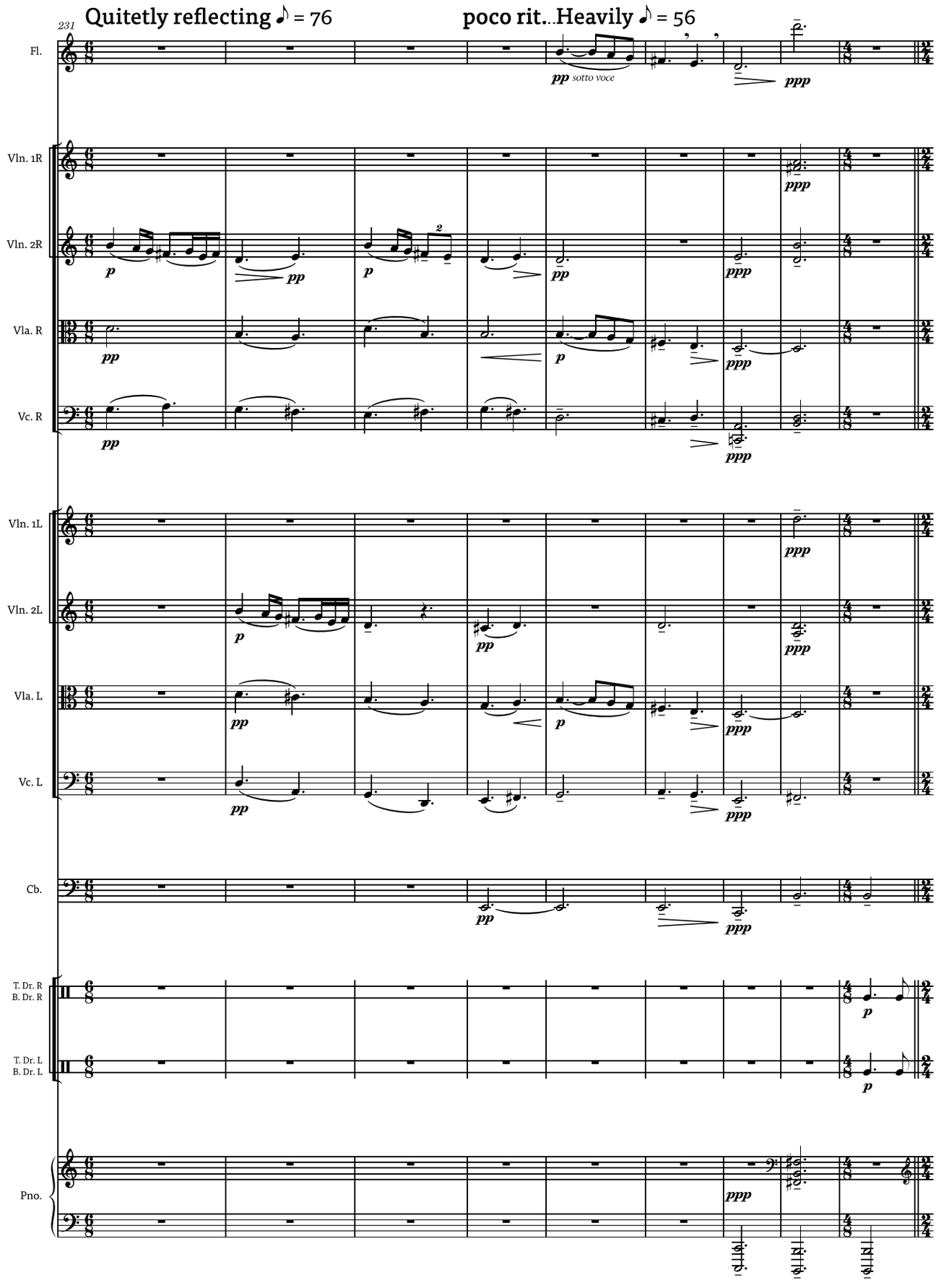

195
Fl.
Vln. 1R
Vln. 2R
arco
ff
Vla. R
ff
Vc. R
Vln. 1L
Vln. 2L
Vla. L
arco
ff
Vc. L
arco
ff
Cb.
ff
Pno.
8a
ff
8ba

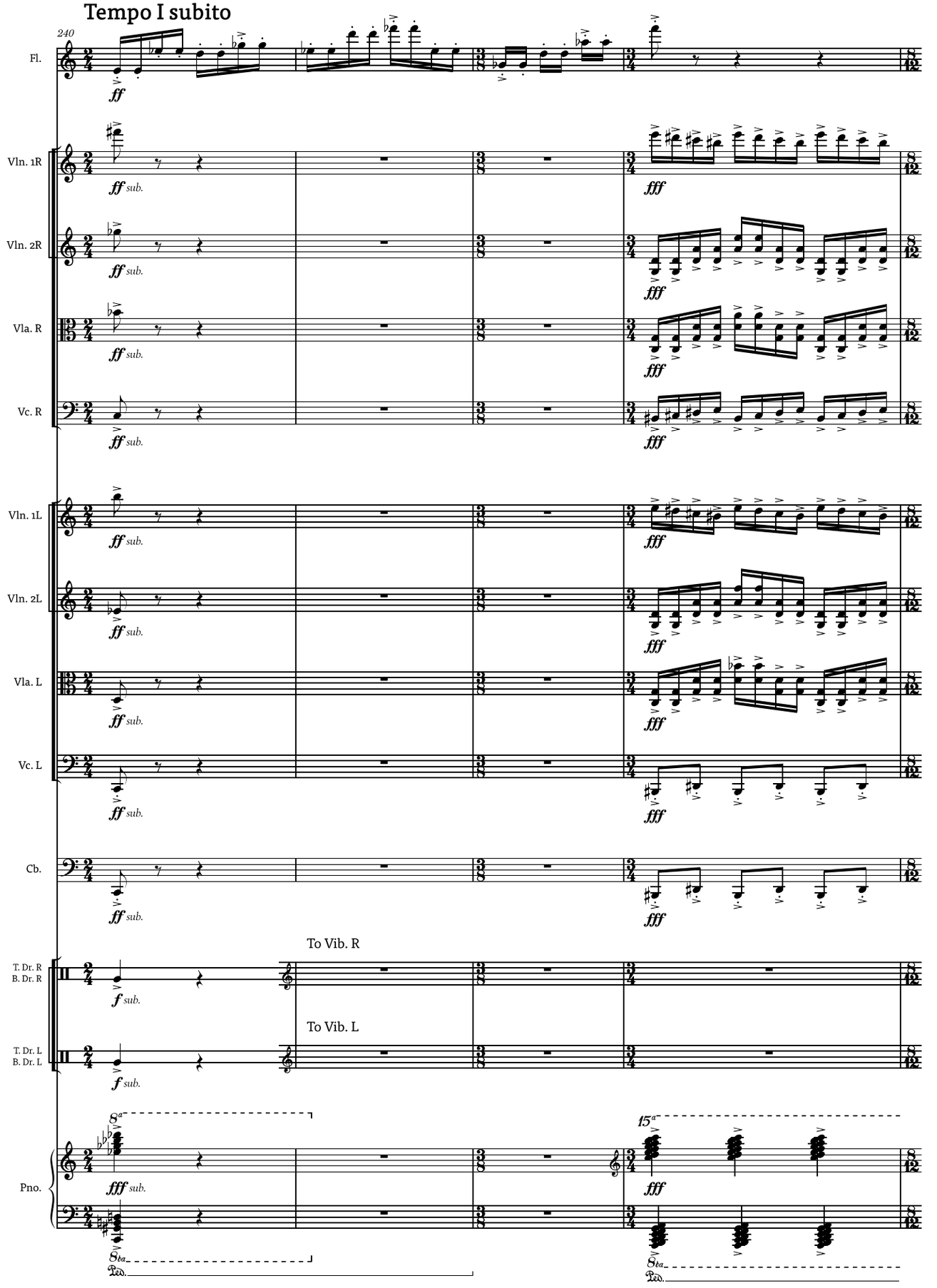

199
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Drums R
T. Dr. R
B. Dr. R
Drums L
T. Dr. L
B. Dr. L
Pno.
fff
p
f
15ª
8va
Ped.

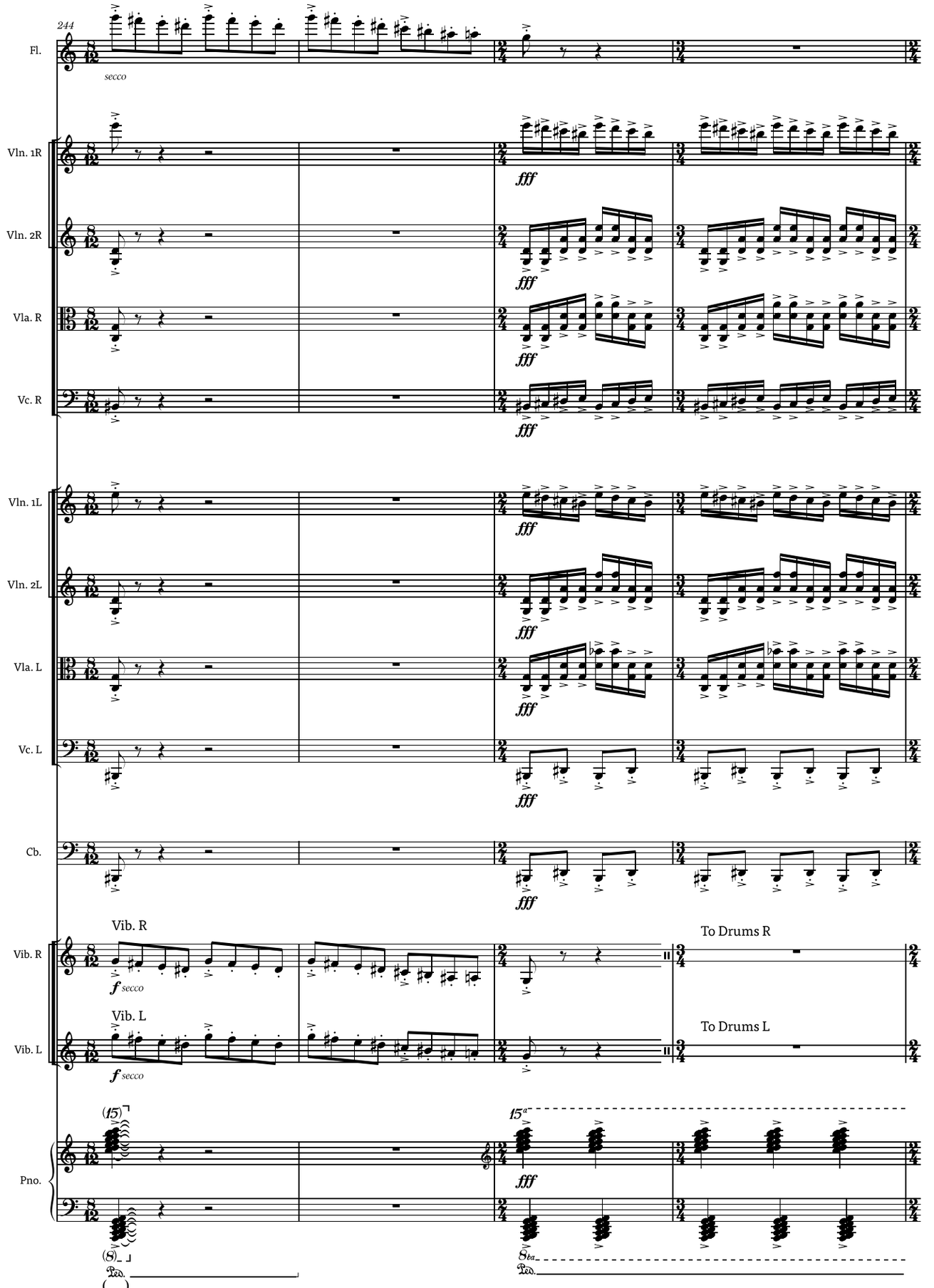

206
Fl.
f cre scen do fff
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
Pno.
15a
molto pesante
8ba

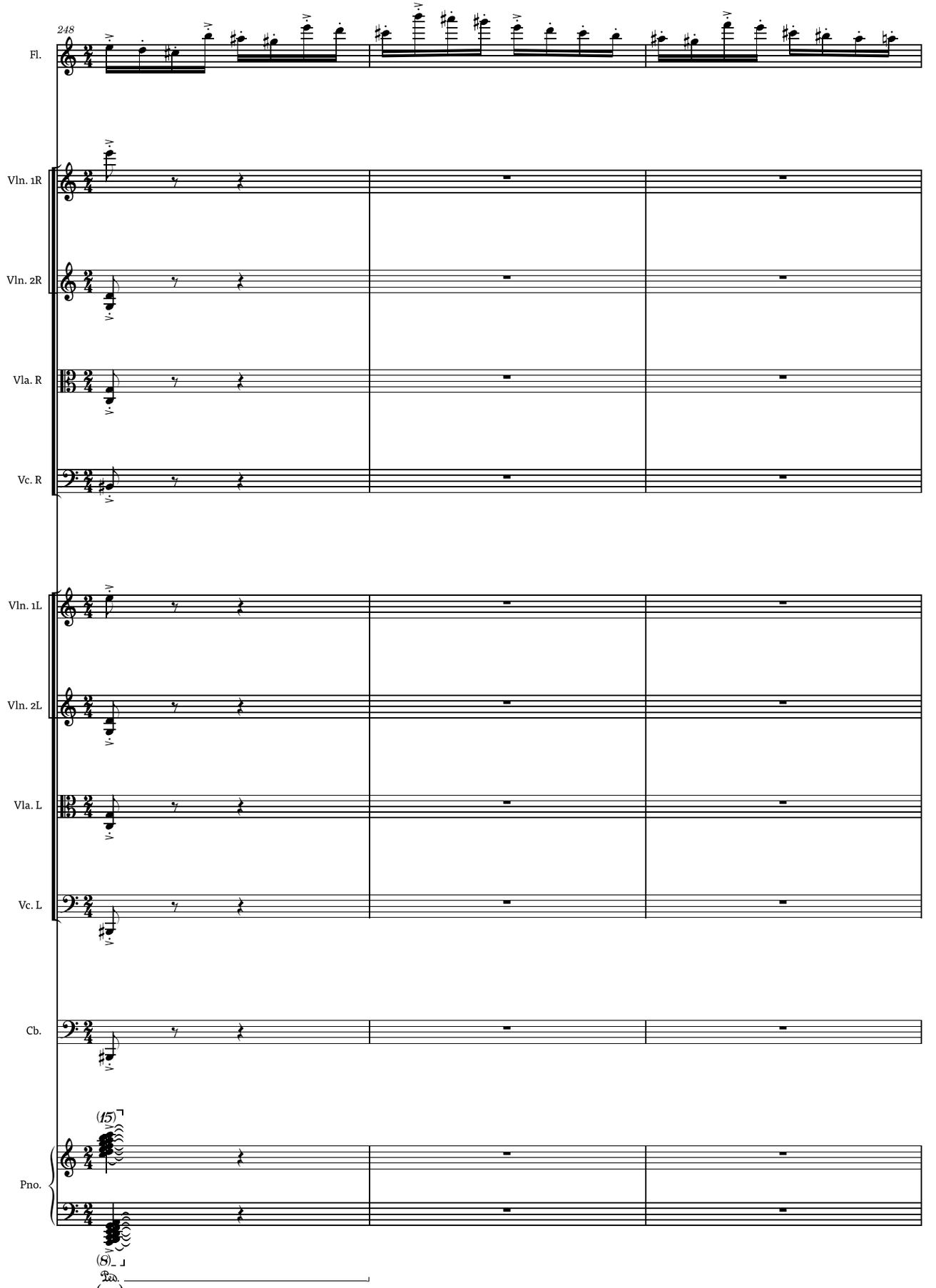

rit.
poco
213
Fl.
p but projected
mf
p
mf
Vln. 1R
Vln. 2R
Vla. R
Vc. R
ff
f
ppp
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
(15)
Pno.
8ba

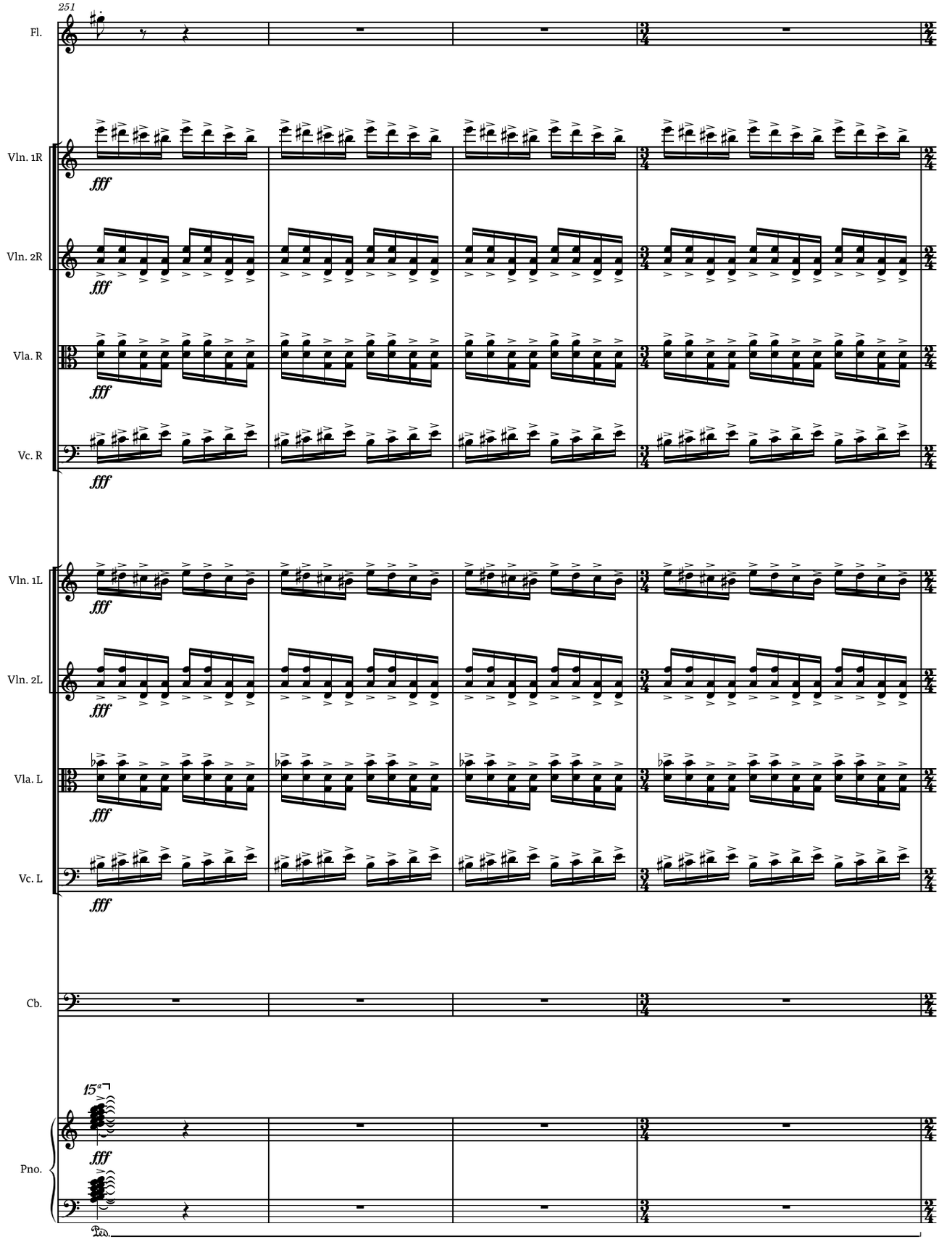

a poco
(♩ = 40)
221
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Pno.
p
pp
f
ppp
(8)
Ped.

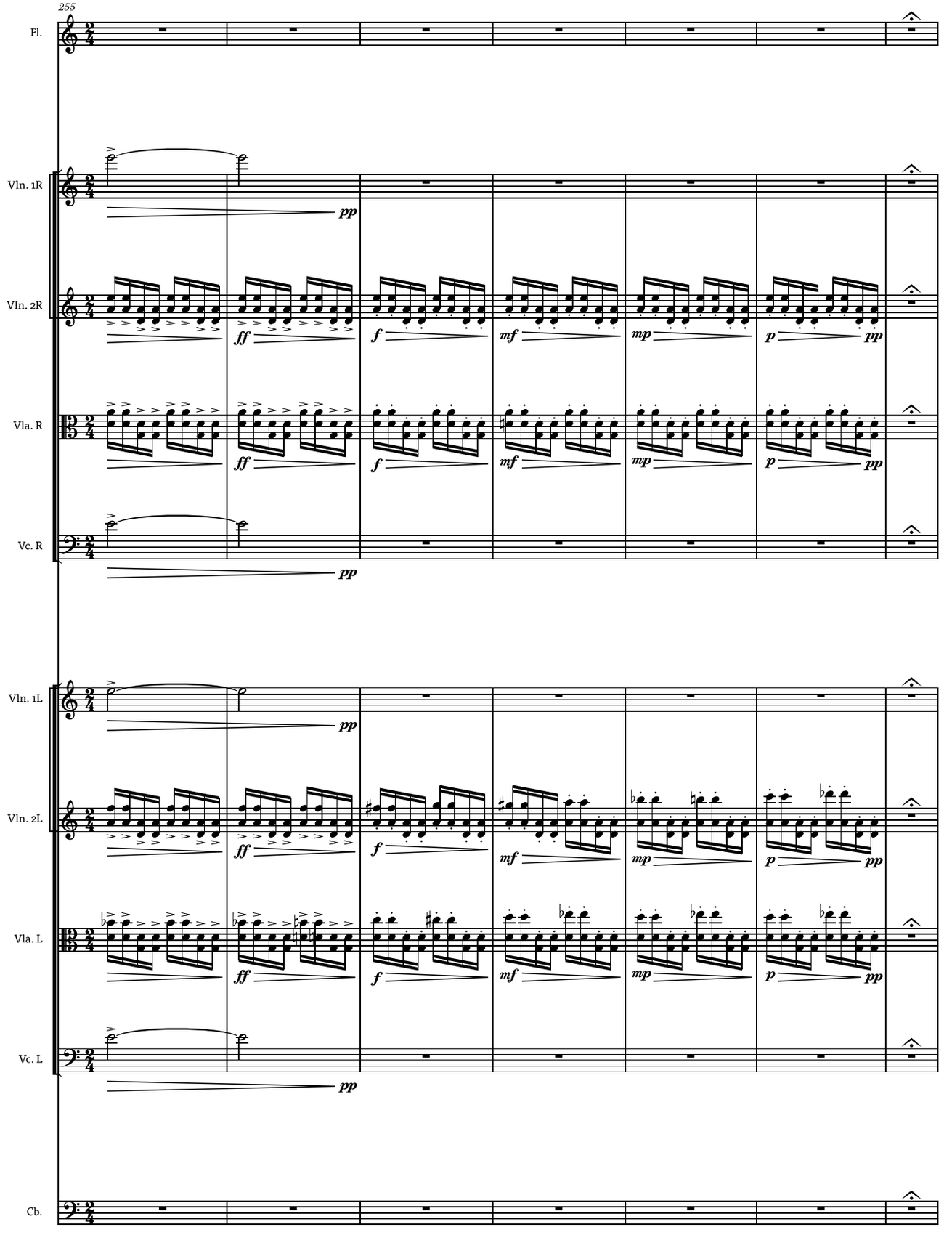

231
Quitetly reflecting ♪ = 76
poco rit...Heavily ♪ = 56
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
T. Dr. L
B. Dr. L
Pno.
pp sotto voce
ppp
p
pp

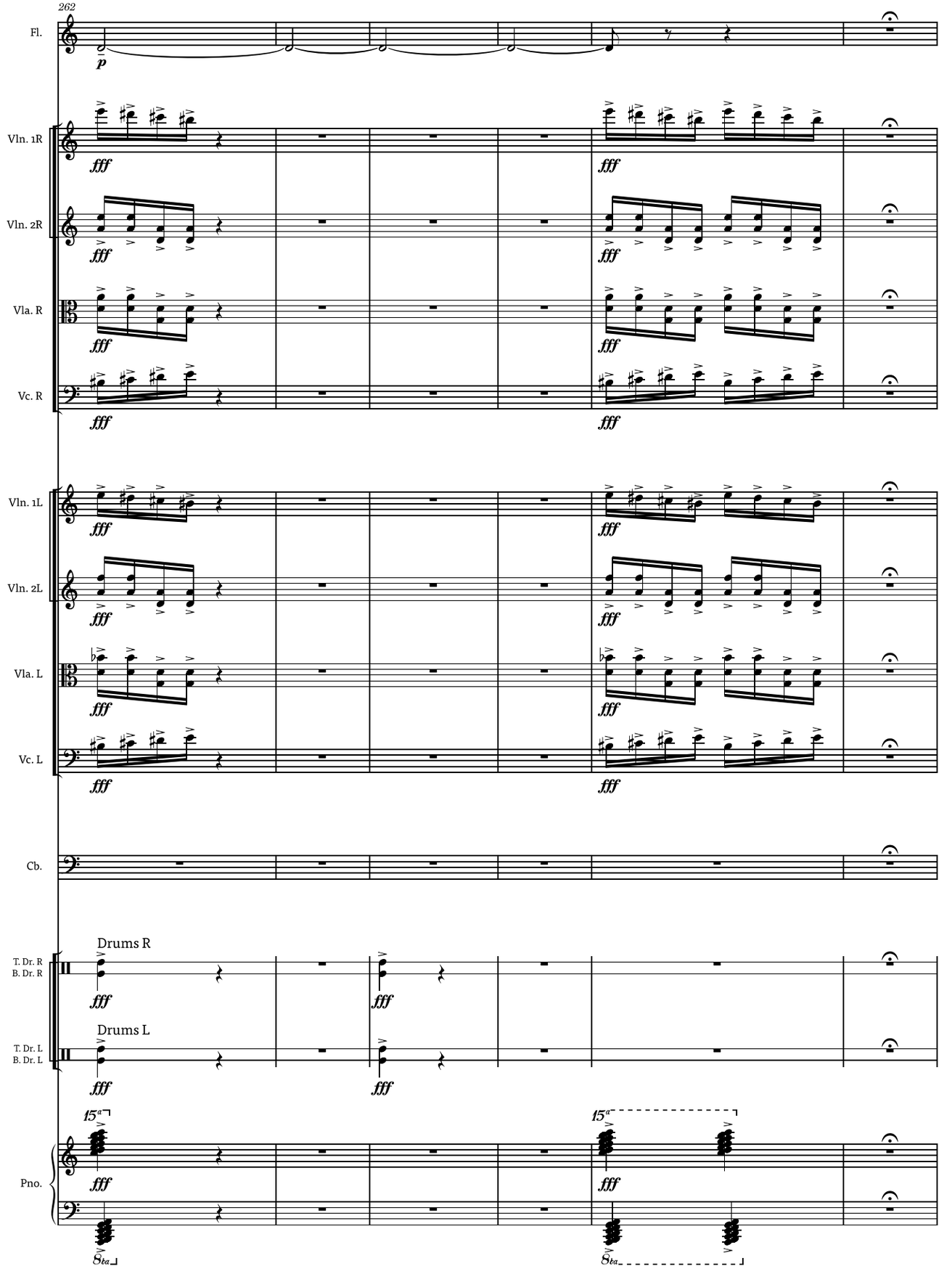

Tempo I subito
240
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
To Vib. R
T. Dr. R
B. Dr. R
To Vib. L
T. Dr. L
B. Dr. L
Pno.
ff
ff sub.
fff
f sub.
fff sub.
8a
8ba
15a
Ped.

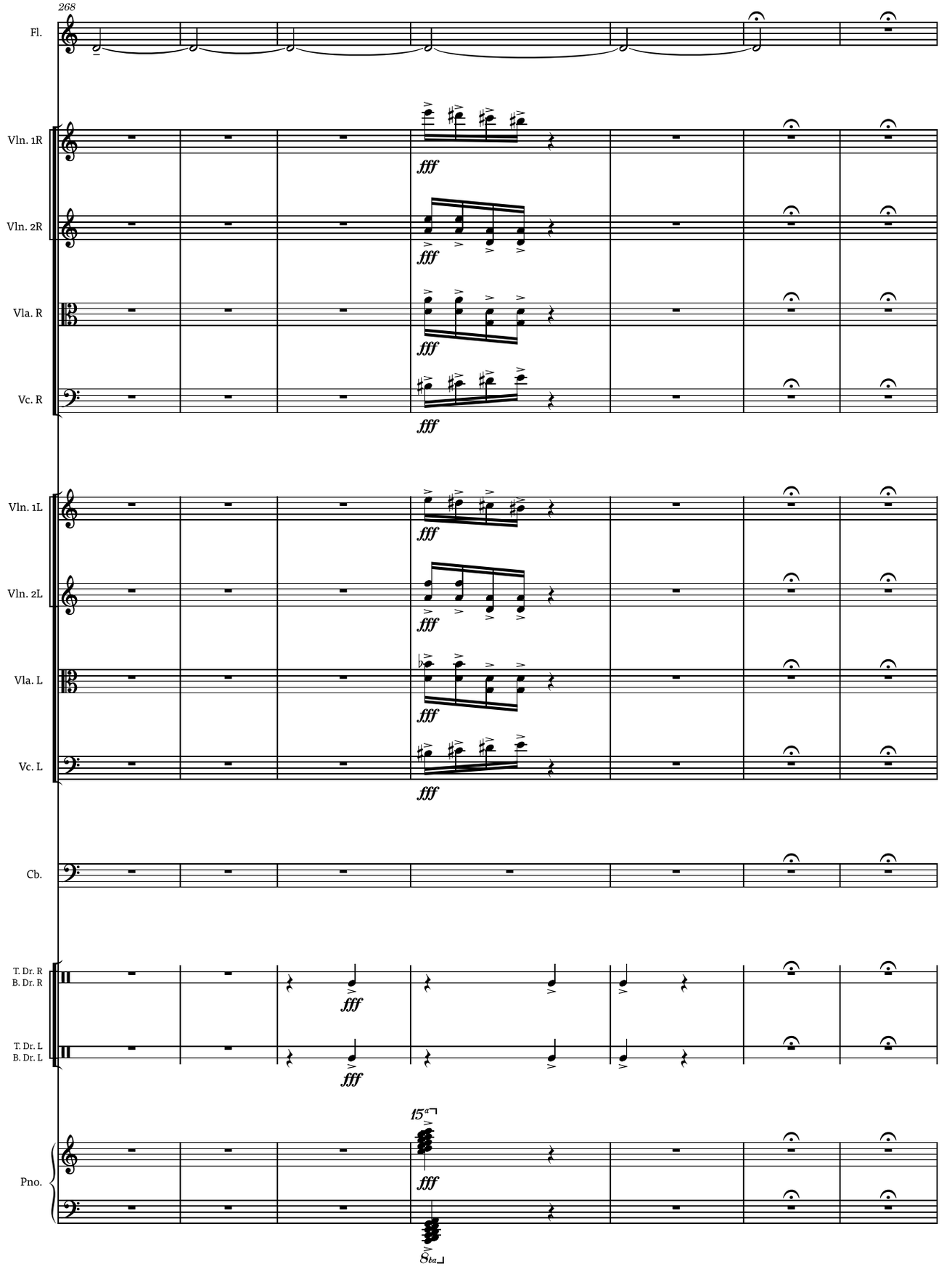

244
Fl.
secco
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
fff
Vib. R
Vib. L
f secco
To Drums R
To Drums L
Pno.
15a
8ba
Ped.

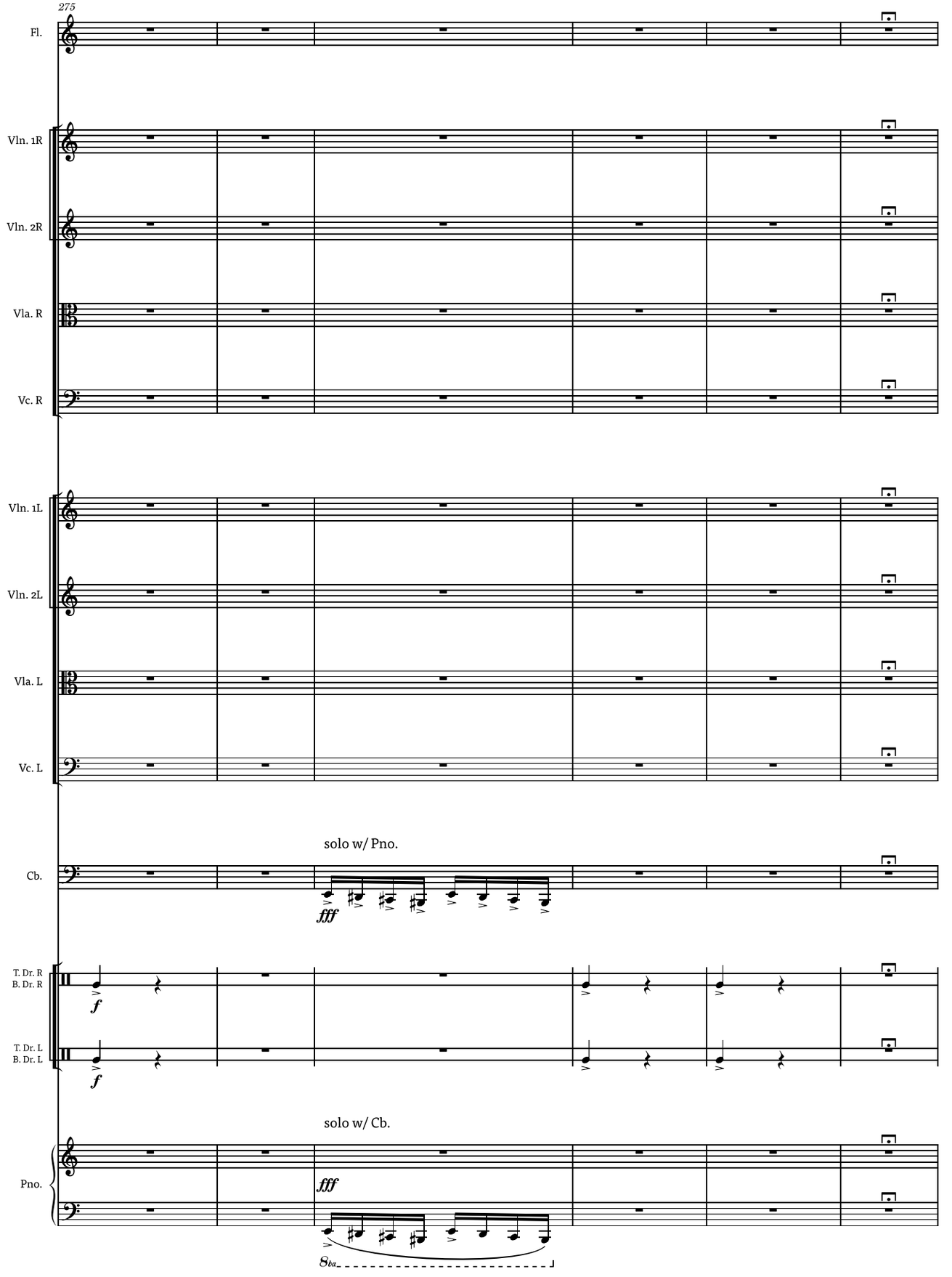

248
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Pno.
(15)
(8)
Ped.

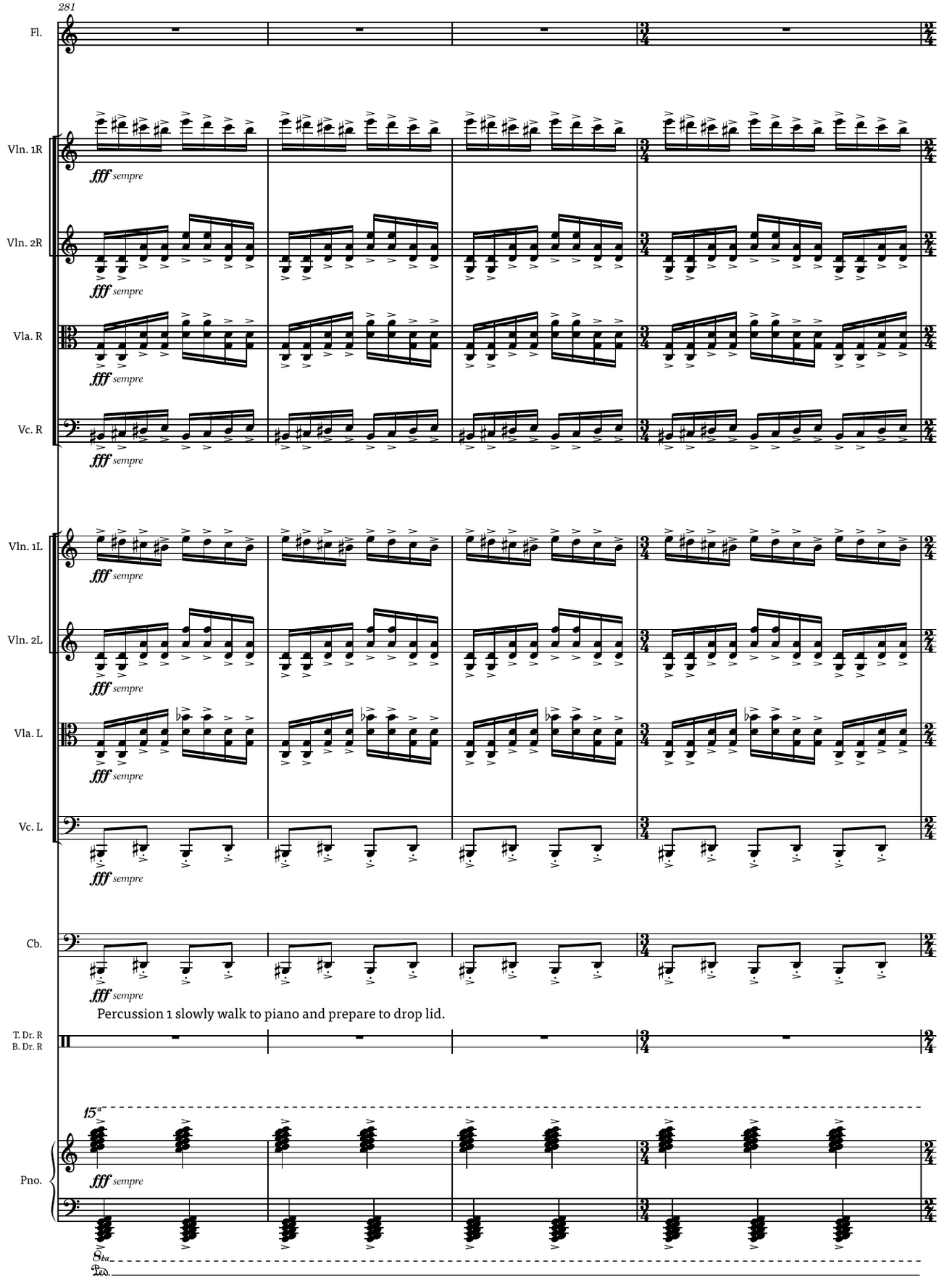

251
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Pno.
fff
15a

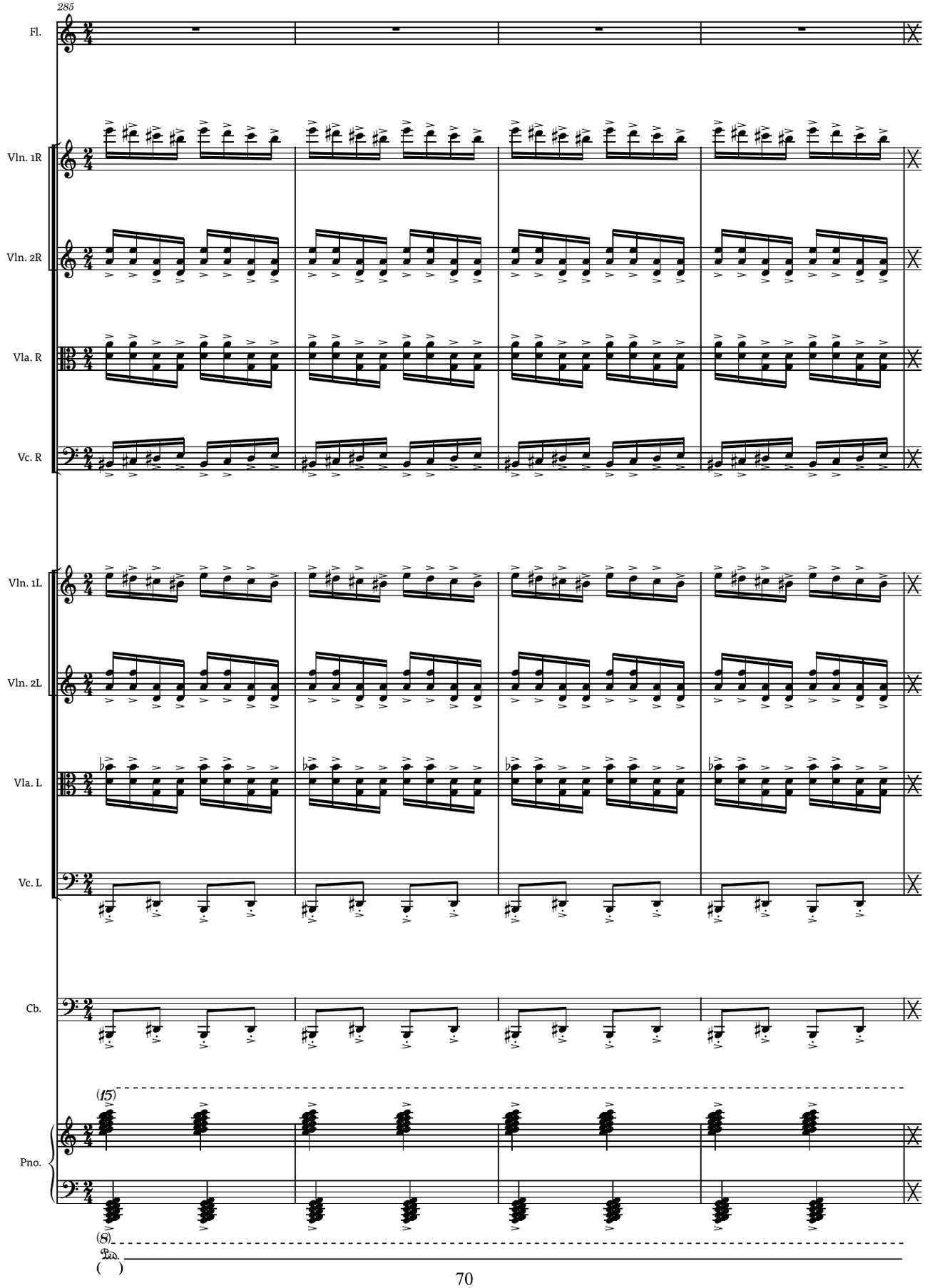

255
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
pp
ff
f
mf
mp
p


262
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Drums R
T. Dr. R
B. Dr. R
Drums L
T. Dr. L
B. Dr. L
Pno.
15a
8va


268
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
15ª
8ba

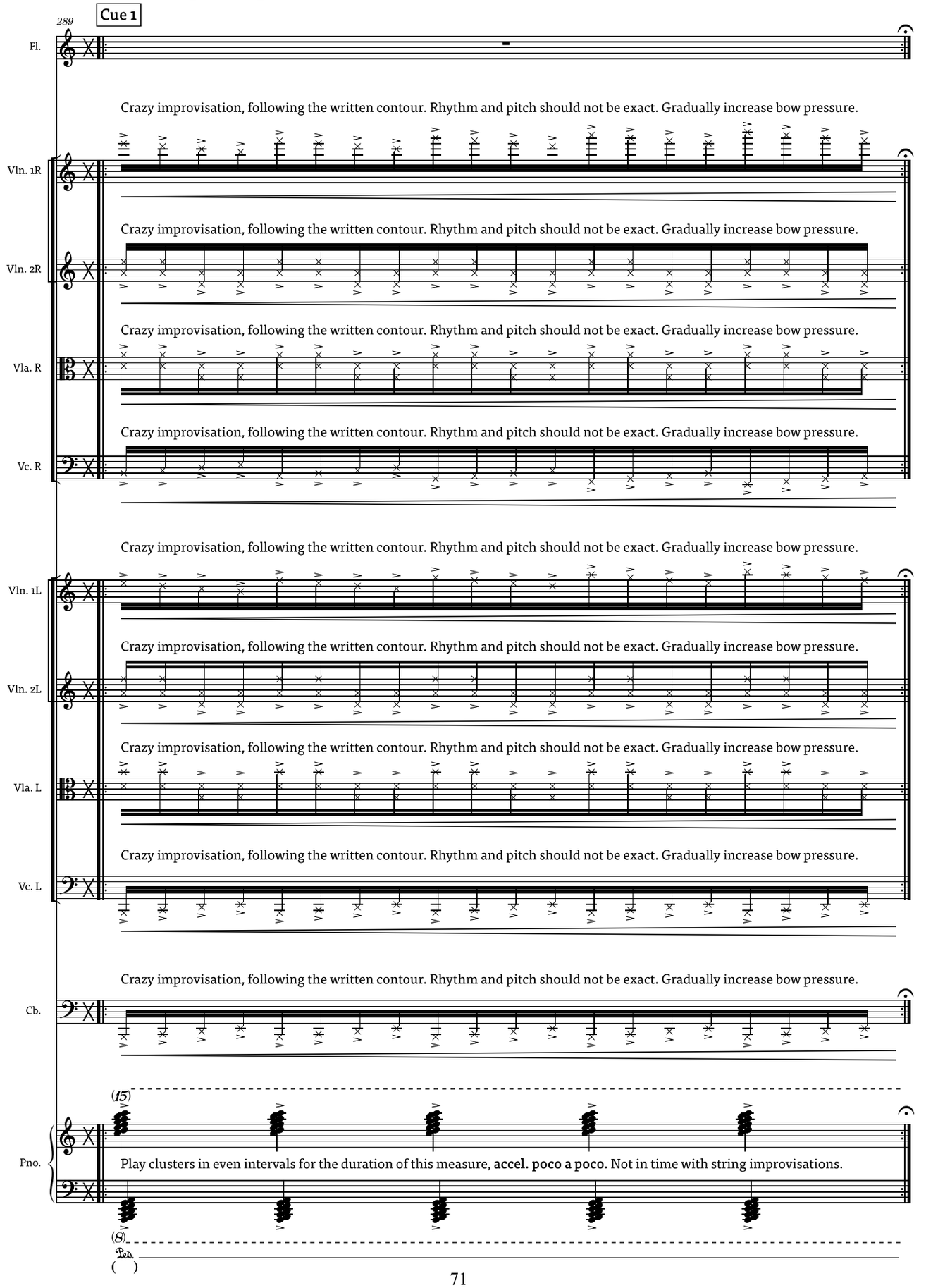

275
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
solo w/ Pno.
Cb.
fff
T. Dr. R
B. Dr. R
f
T. Dr. L
B. Dr. L
f
solo w/ Cb.
Pno.
fff
8ba

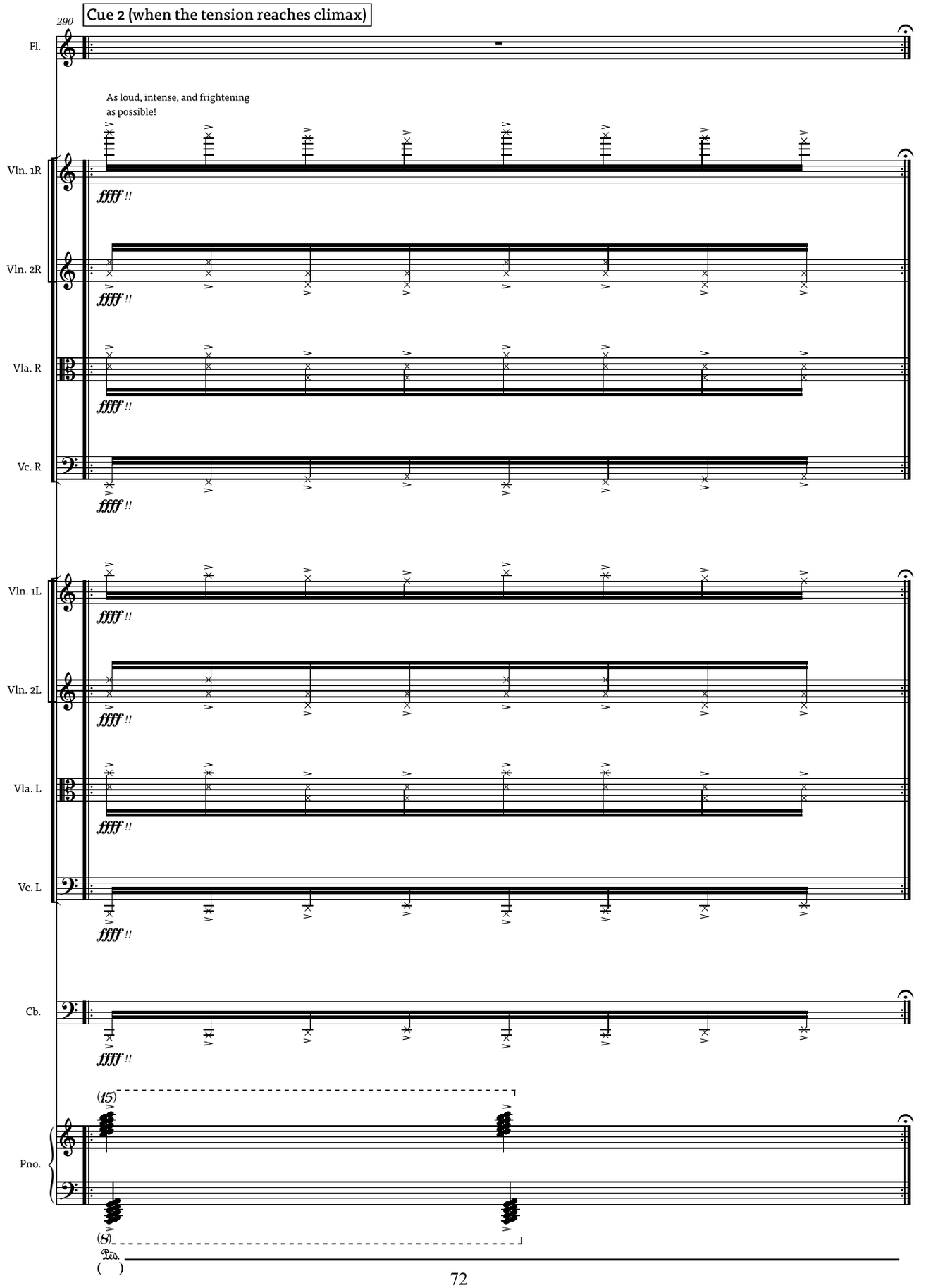

281
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
T. Dr. R
B. Dr. R
Pno.
fff sempre
Percussion 1 slowly walk to piano and prepare to drop lid.
15a
8va

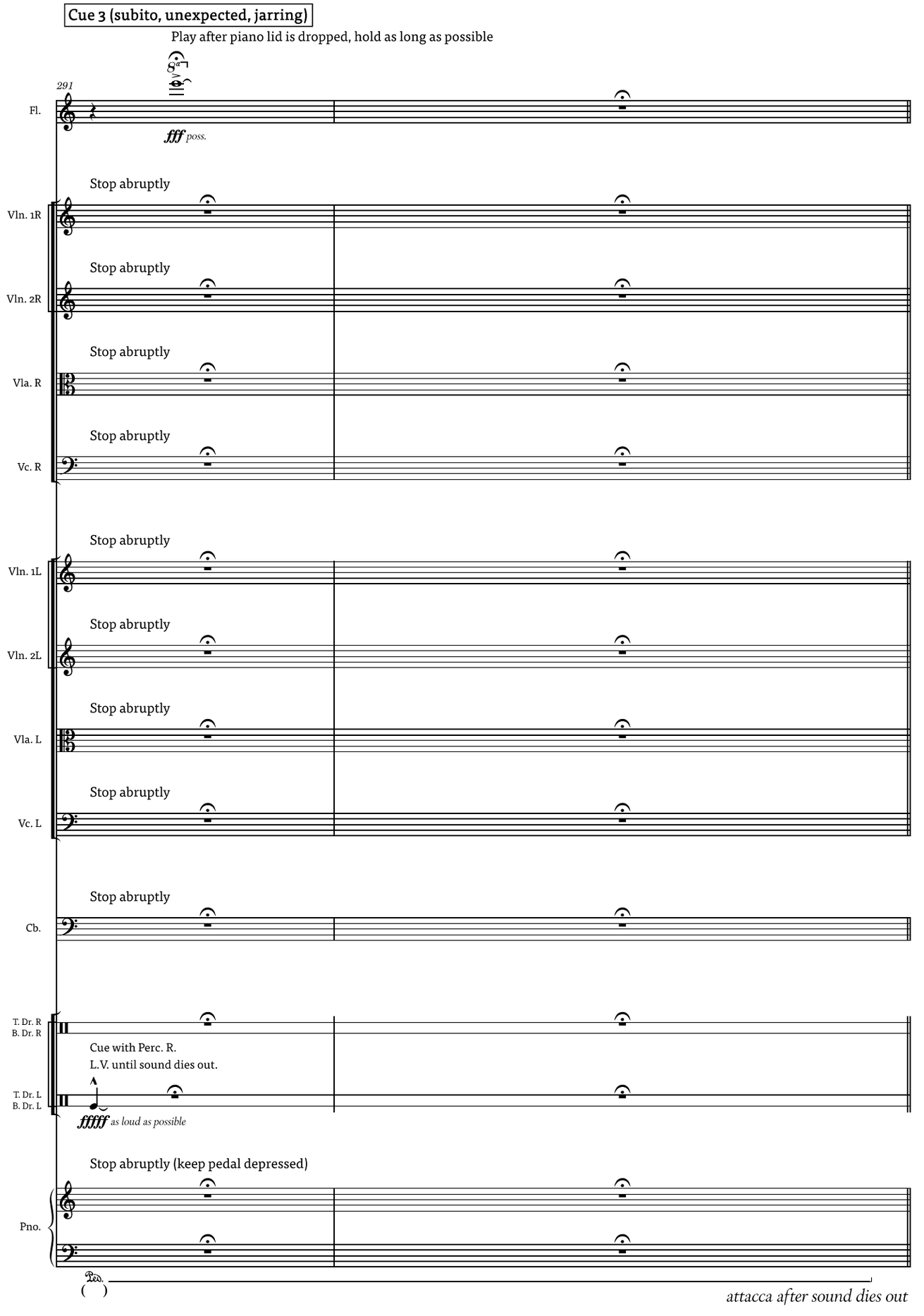

285
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
(15)
Pno.
(8)
Ped.

Independent tempi, sections cued by conductor

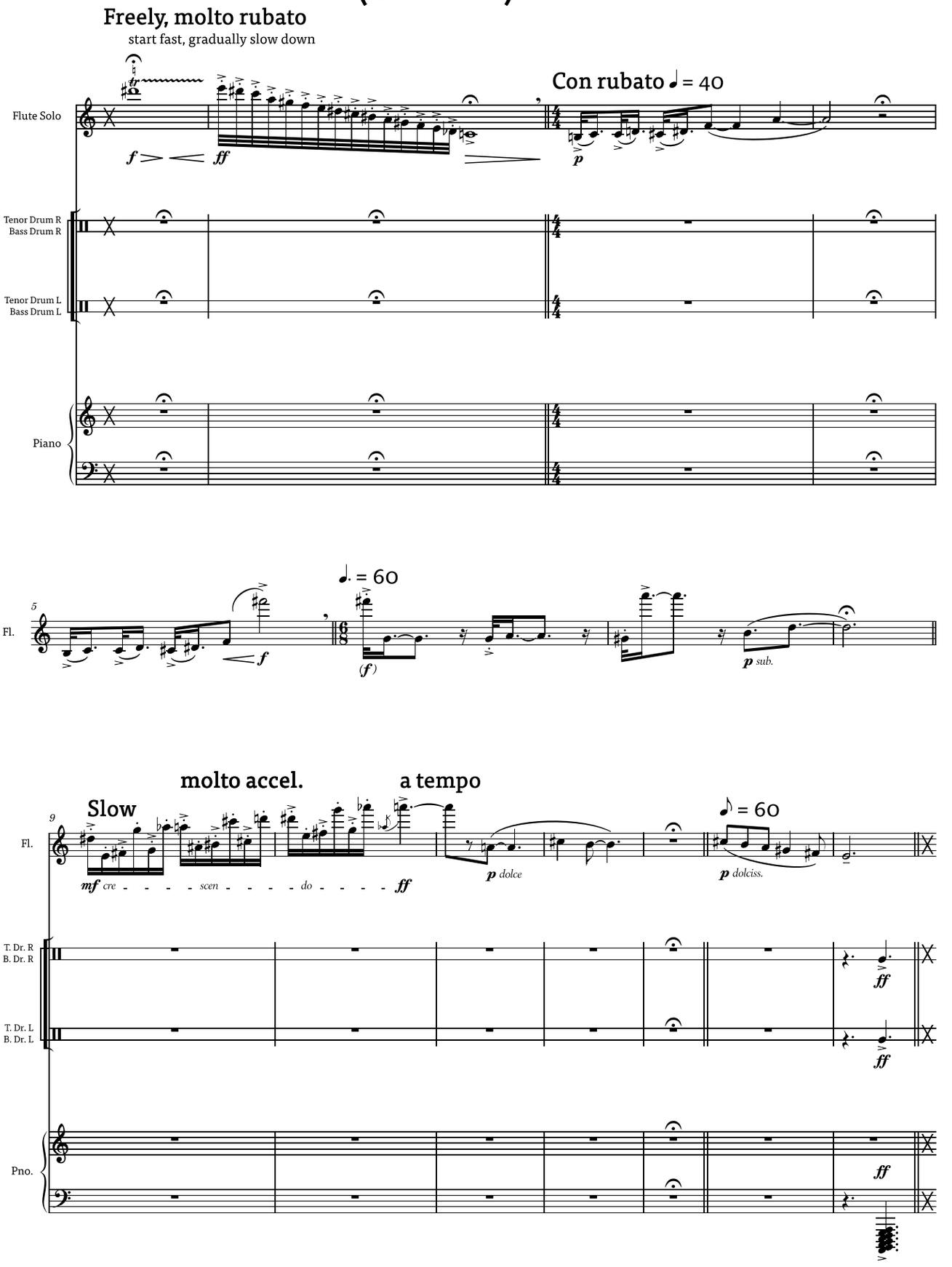
accel. poco a poco

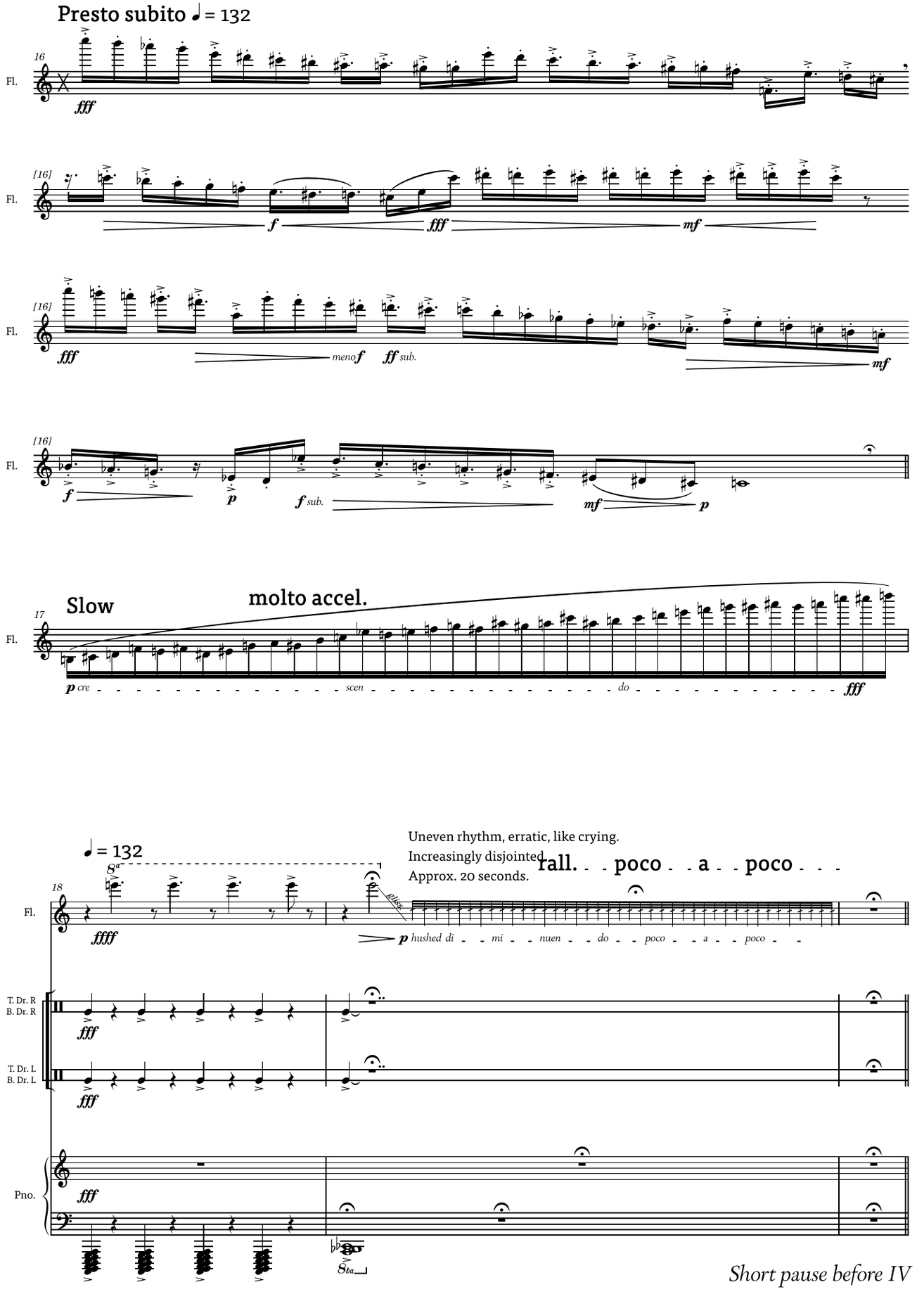



290
Cue 2 (when the tension reaches climax)
Fl.
As loud, intense, and frightening as possible!
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Pno.
ffff !!
(15)
(8)
Ped.


Cue 3 (subito, unexpected, jarring)
Play after piano lid is dropped, hold as long as possible
291
8va
Fl.
fff poss.
Stop abruptly
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.
T. Dr. R
B. Dr. R
Cue with Perc. R.
L.V. until sound dies out.
T. Dr. L
B. Dr. L
fffff as loud as possible
Stop abruptly (keep pedal depressed)
Pno.
Ped.
attacca after sound dies out

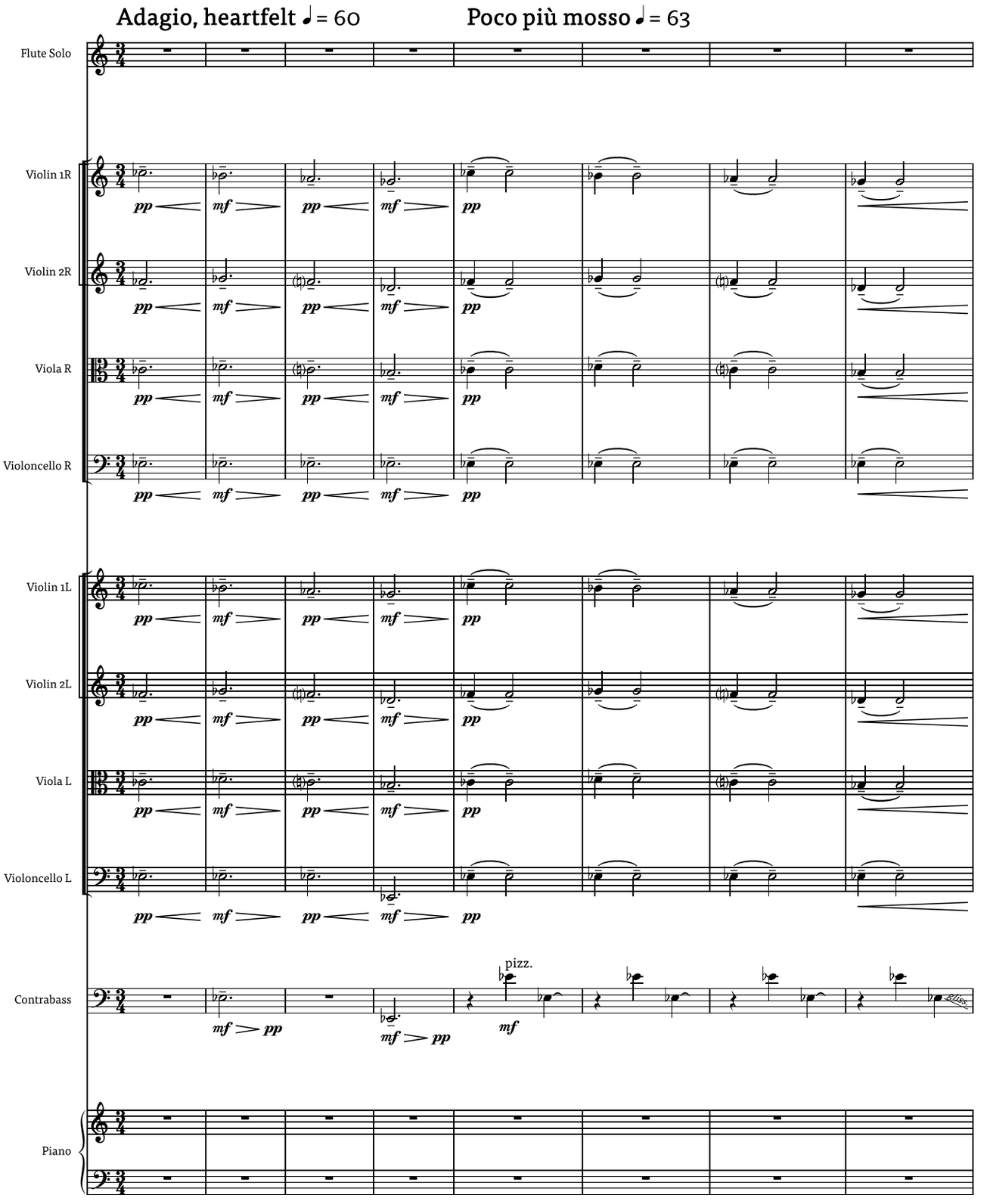
III. Loneliness (Cadenza)

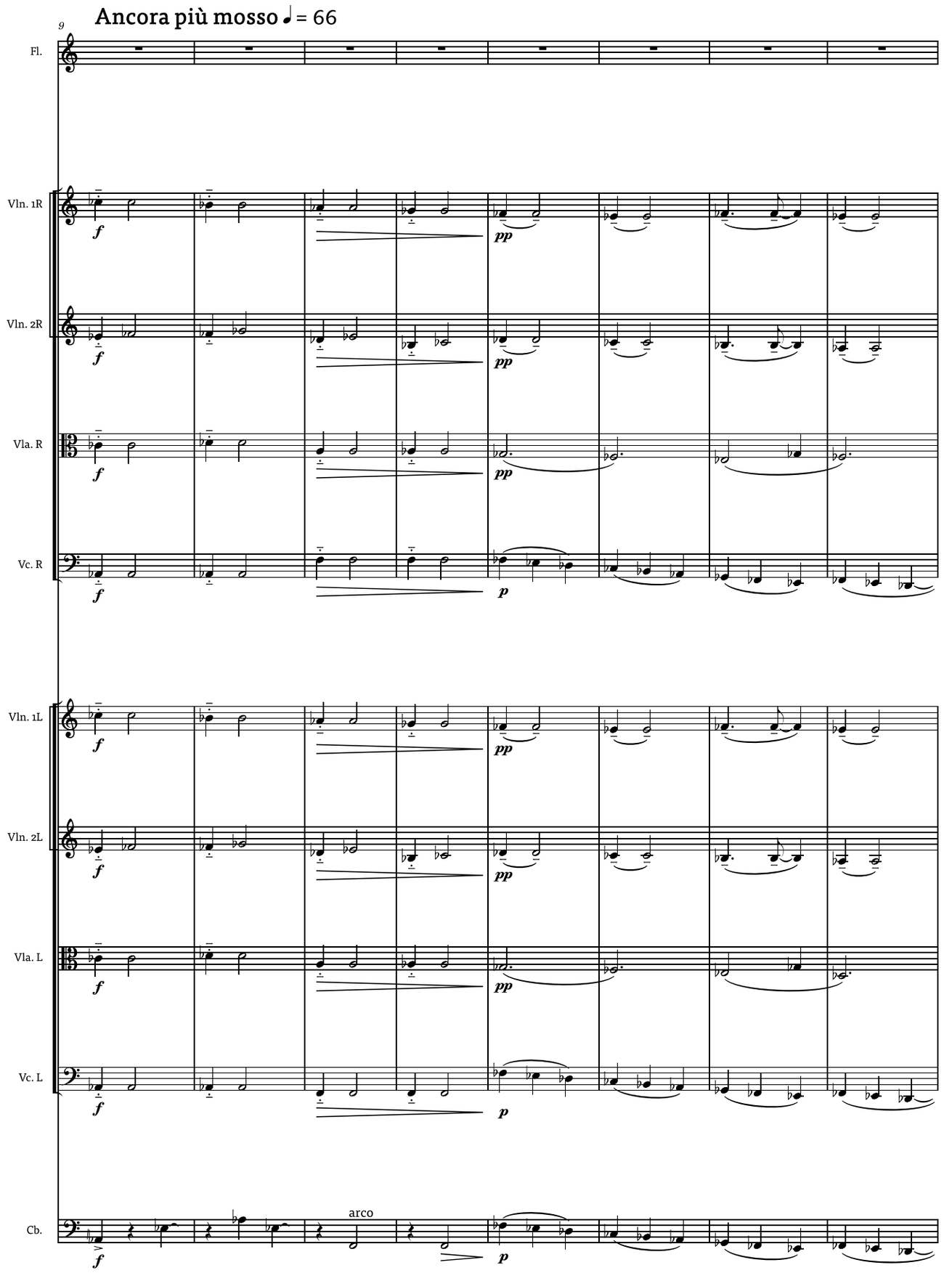


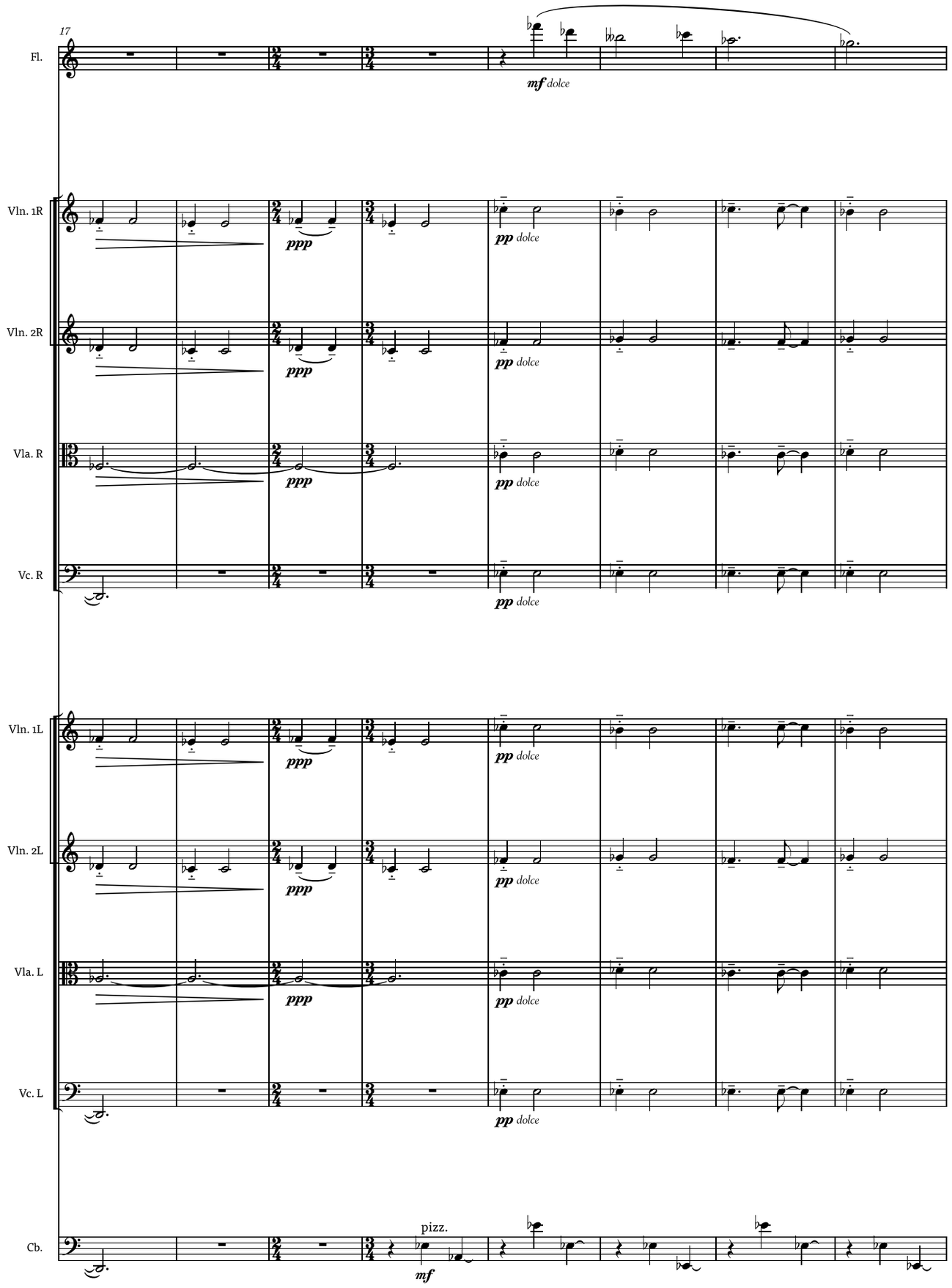


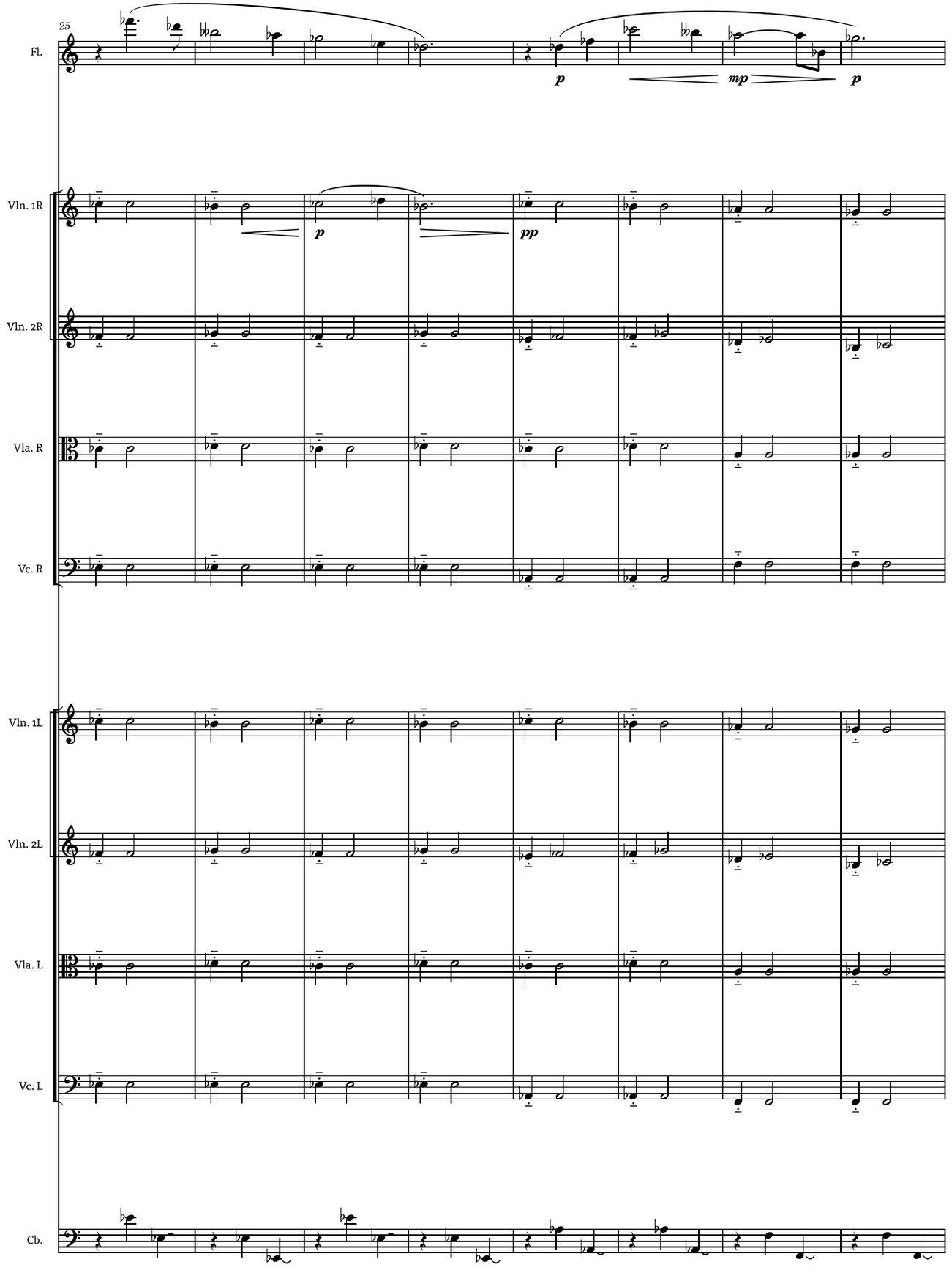
Short pause before IV

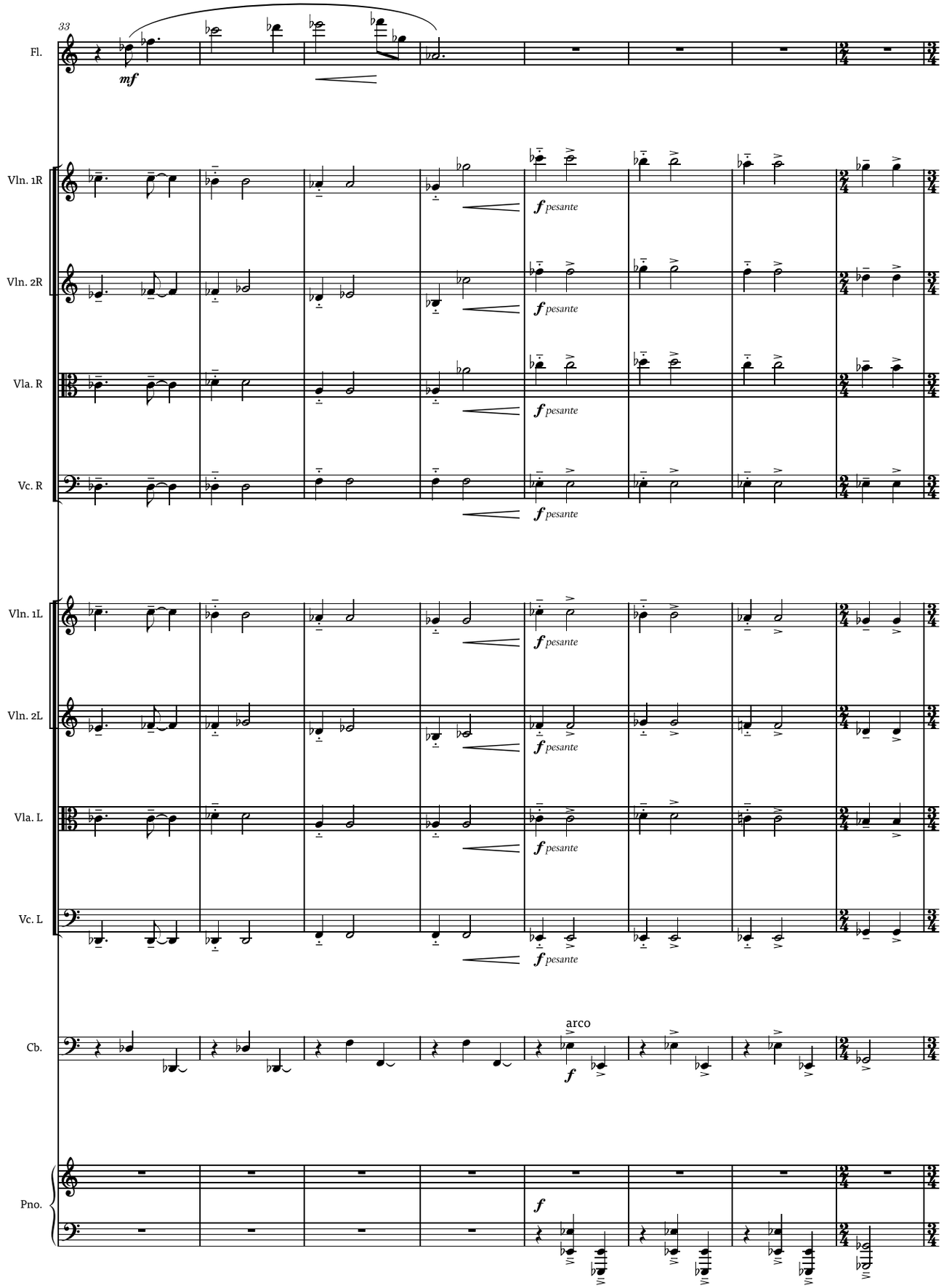
IV. Comfort
(Held in My Arms)

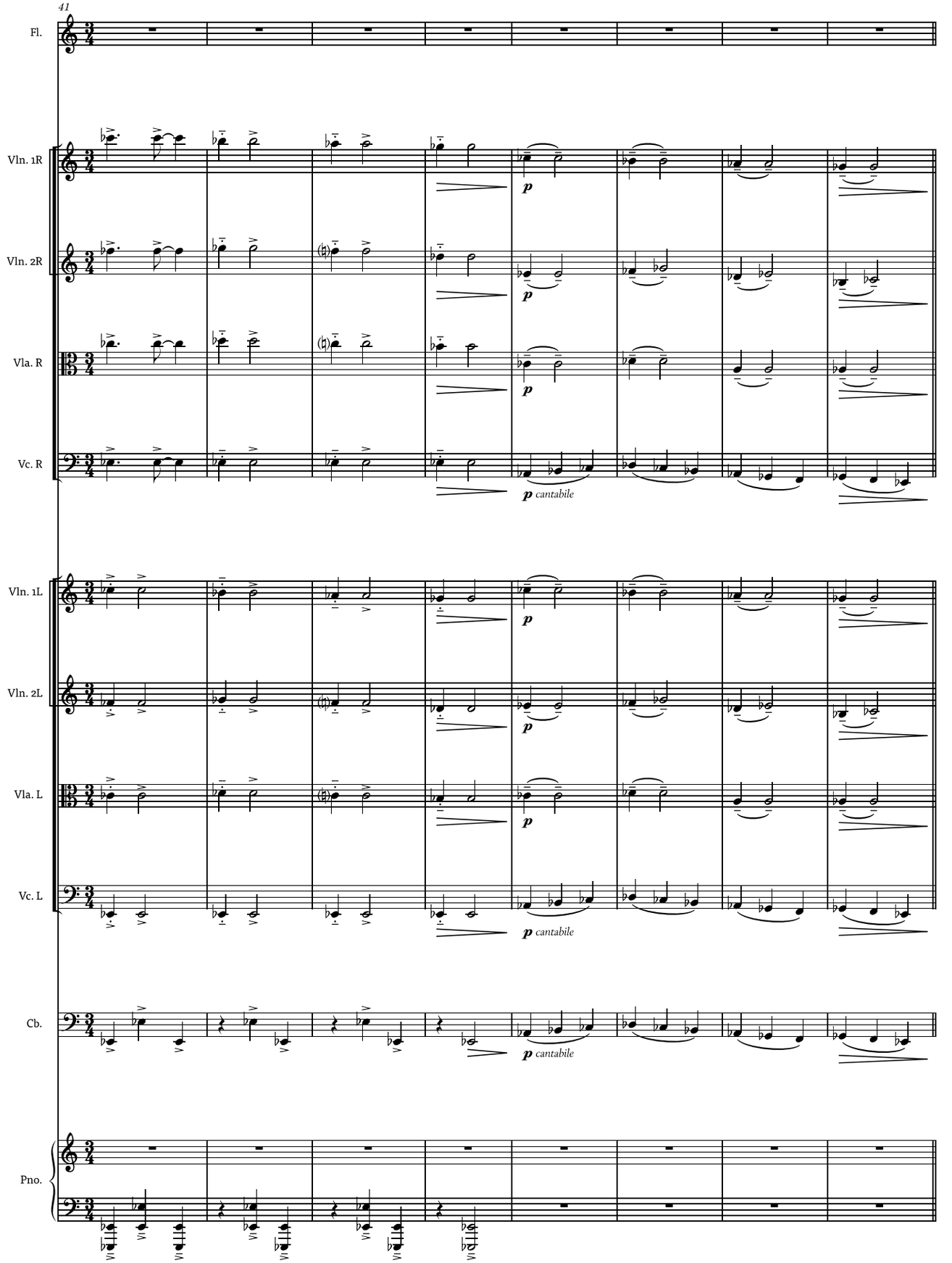


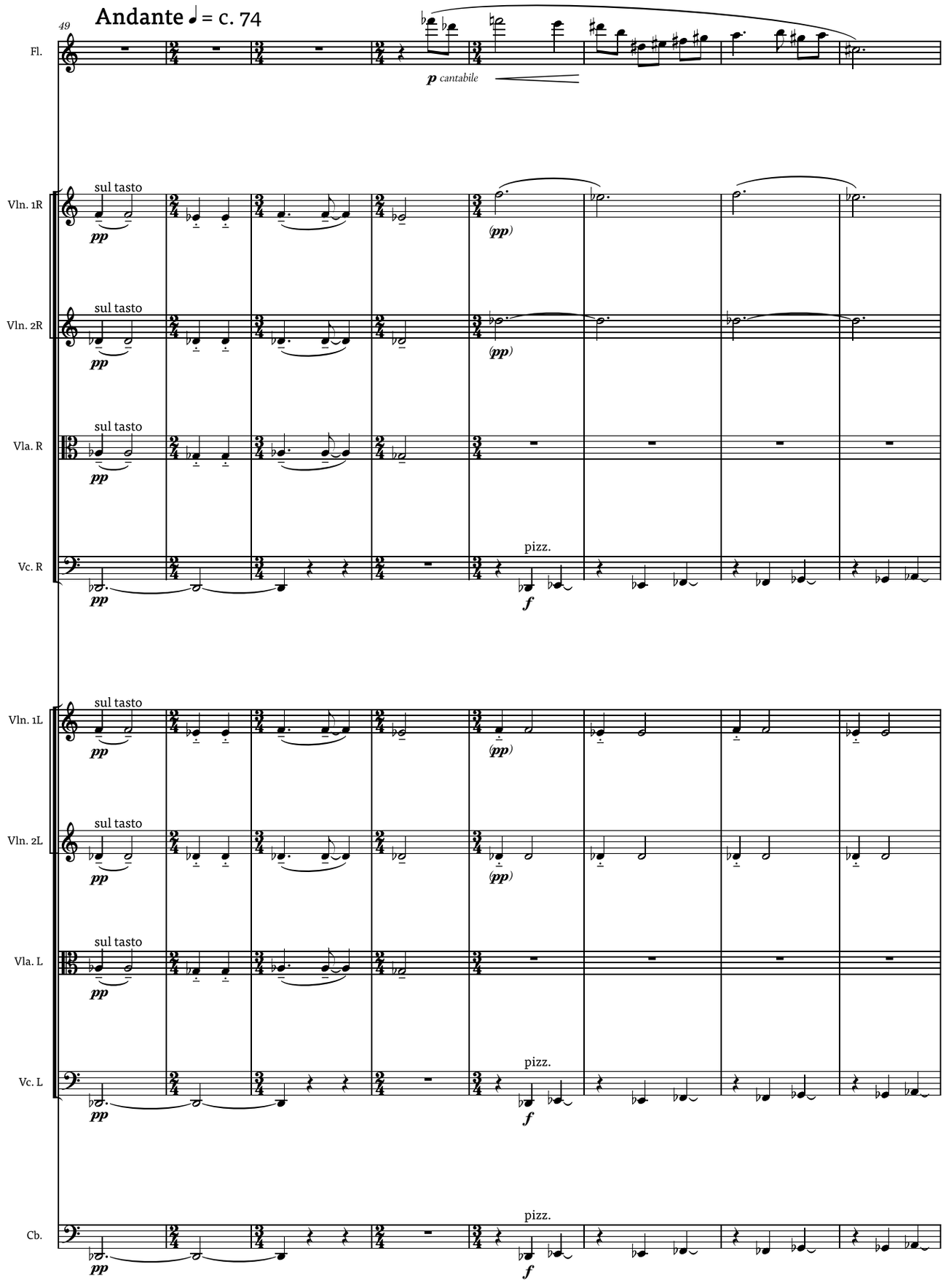

9
Ancora più mosso ♩ = 66
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
arco
f
pp
p

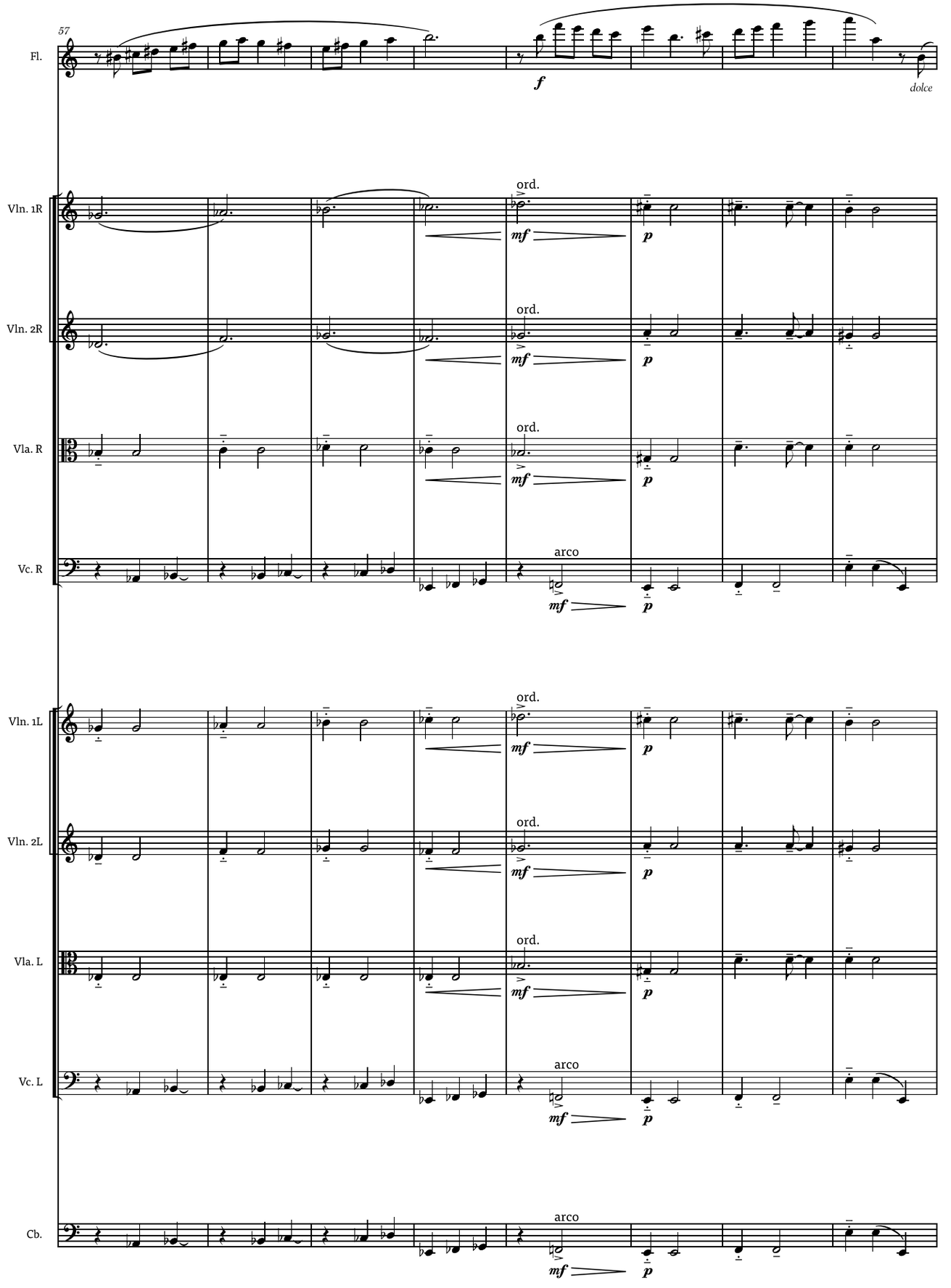

17
Fl.
mf dolce
Vln. 1R
Vln. 2R
Vla. R
Vc. R
ppp
pp dolce
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
pizz.
mf

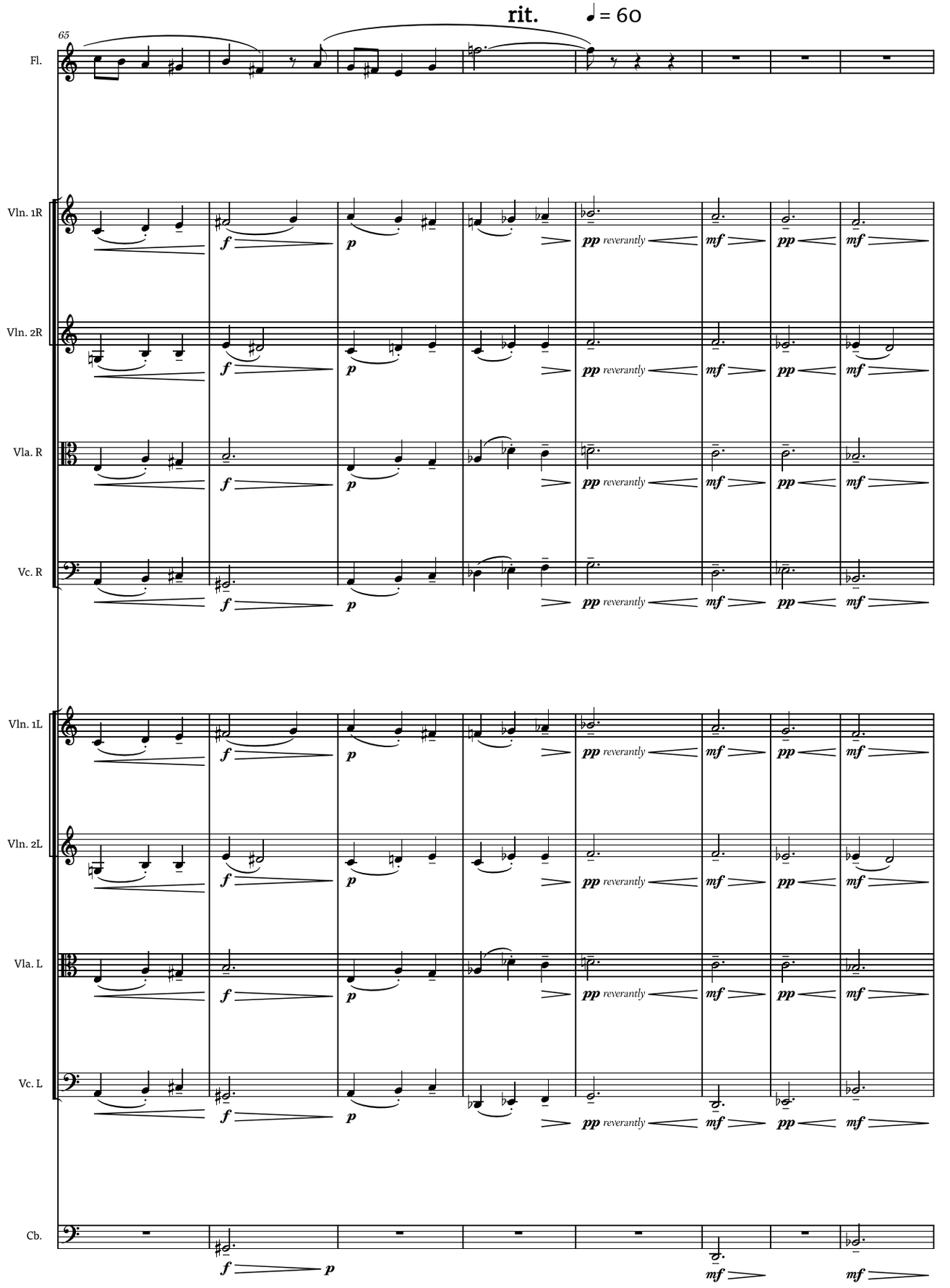

25
Fl.
p
mp
p
Vln. 1R
p
pp
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.

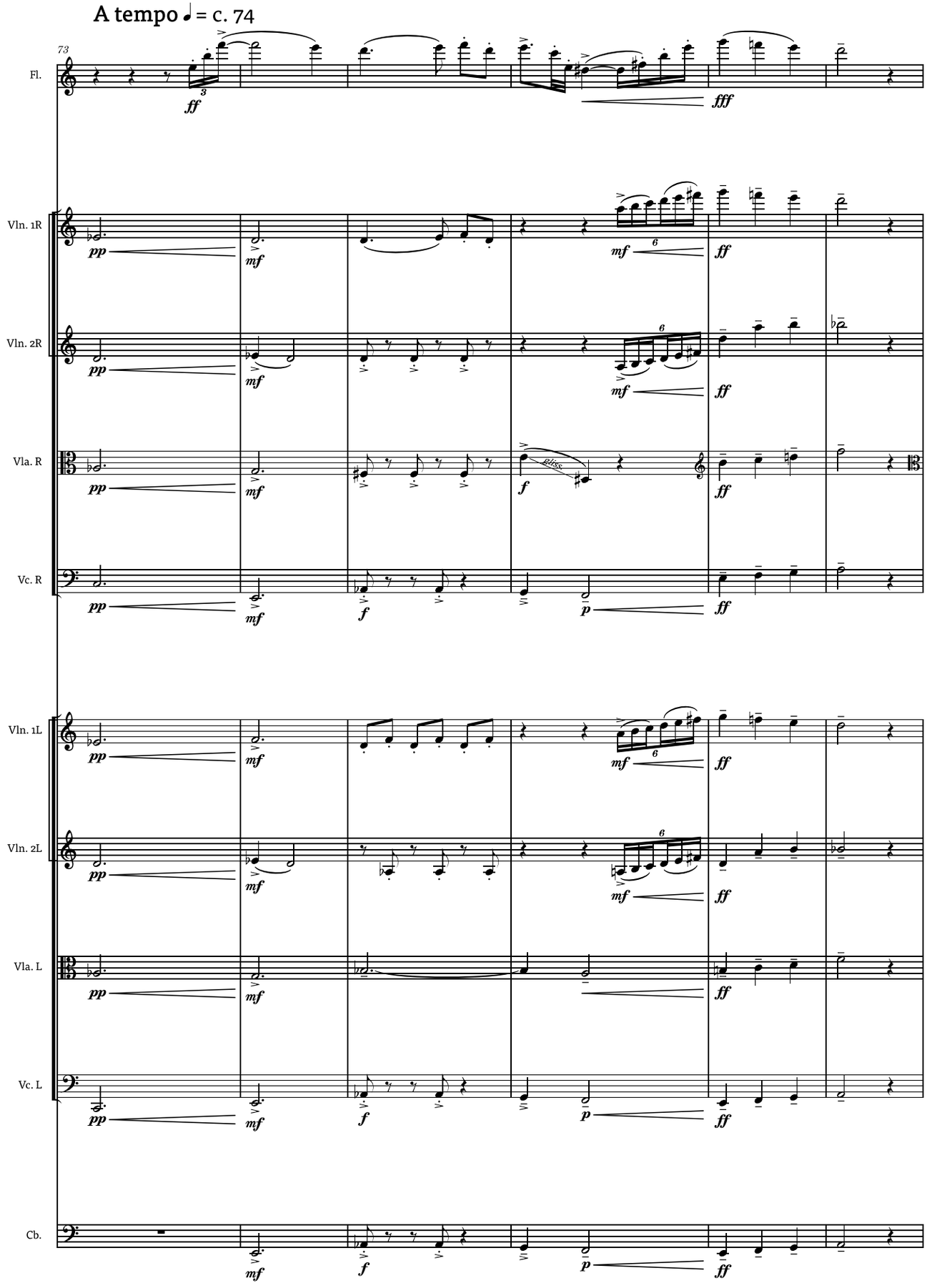

33
Fl.
mf
Vln. 1R
Vln. 2R
Vla. R
Vc. R
f pesante
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
arco
f
Pno.

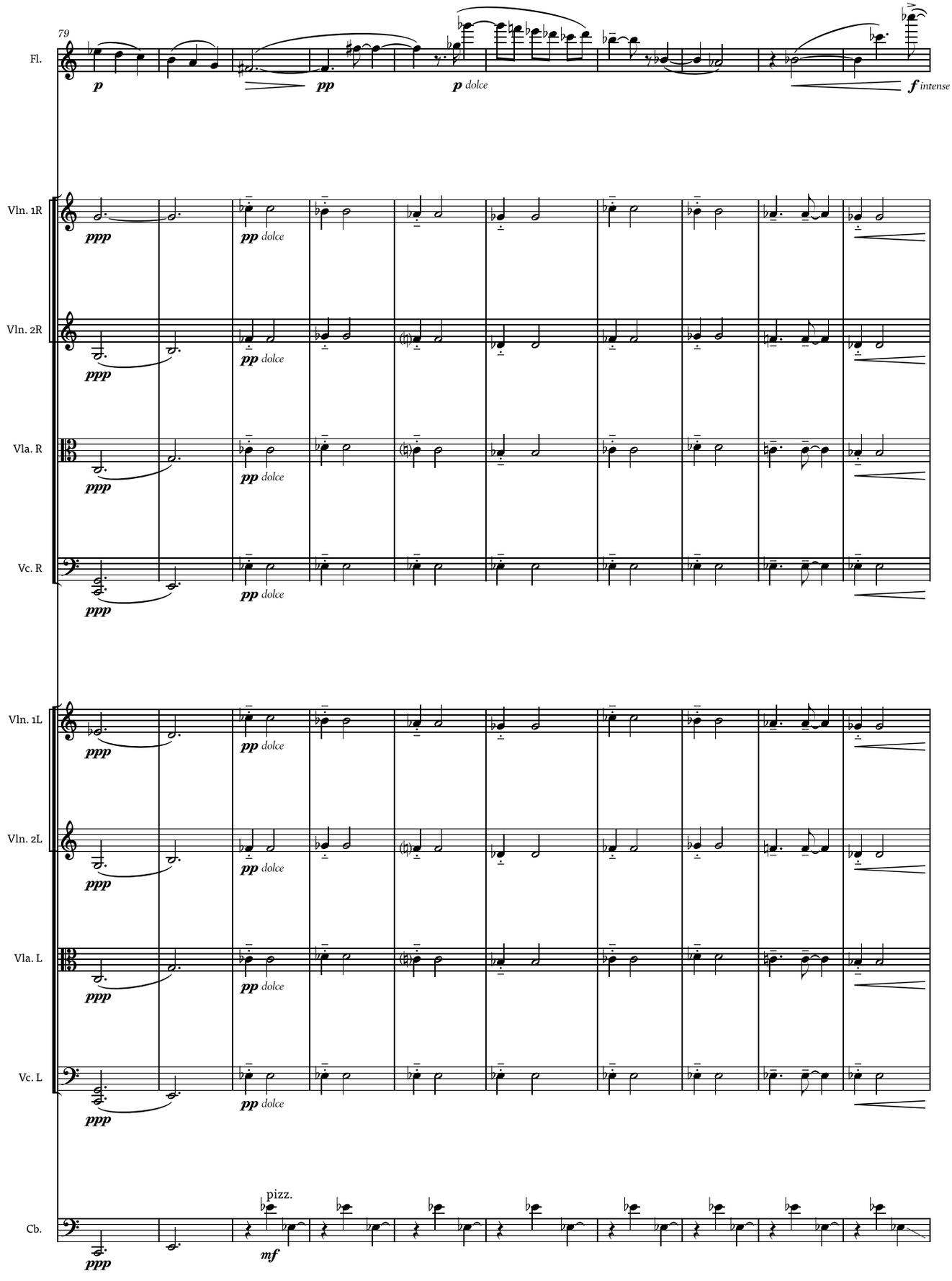

41
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
p cantabile
Vln. 1L
Vln. 2L
Vla. L
Vc. L
p cantabile
Cb.
p cantabile
Pno.

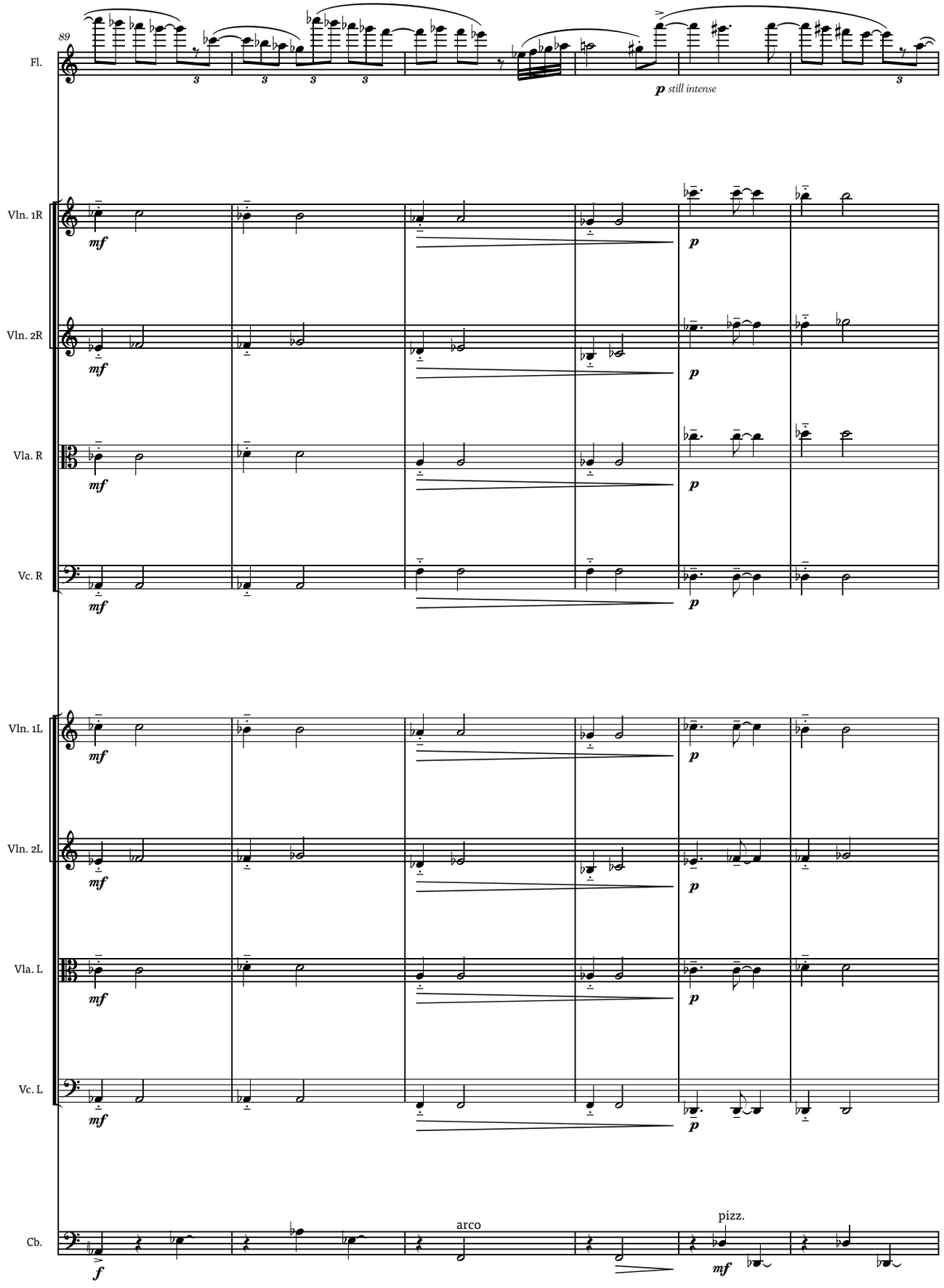

49
Andante ♩ = c. 74
Fl.
p cantabile
Vln. 1R
sul tasto
pp
(pp)
Vln. 2R
sul tasto
pp
(pp)
Vla. R
sul tasto
pp
Vc. R
pp
pizz.
f
Vln. 1L
sul tasto
pp
(pp)
Vln. 2L
sul tasto
pp
(pp)
Vla. L
sul tasto
pp
Vc. L
pp
pizz.
f
Cb.
pp
pizz.
f

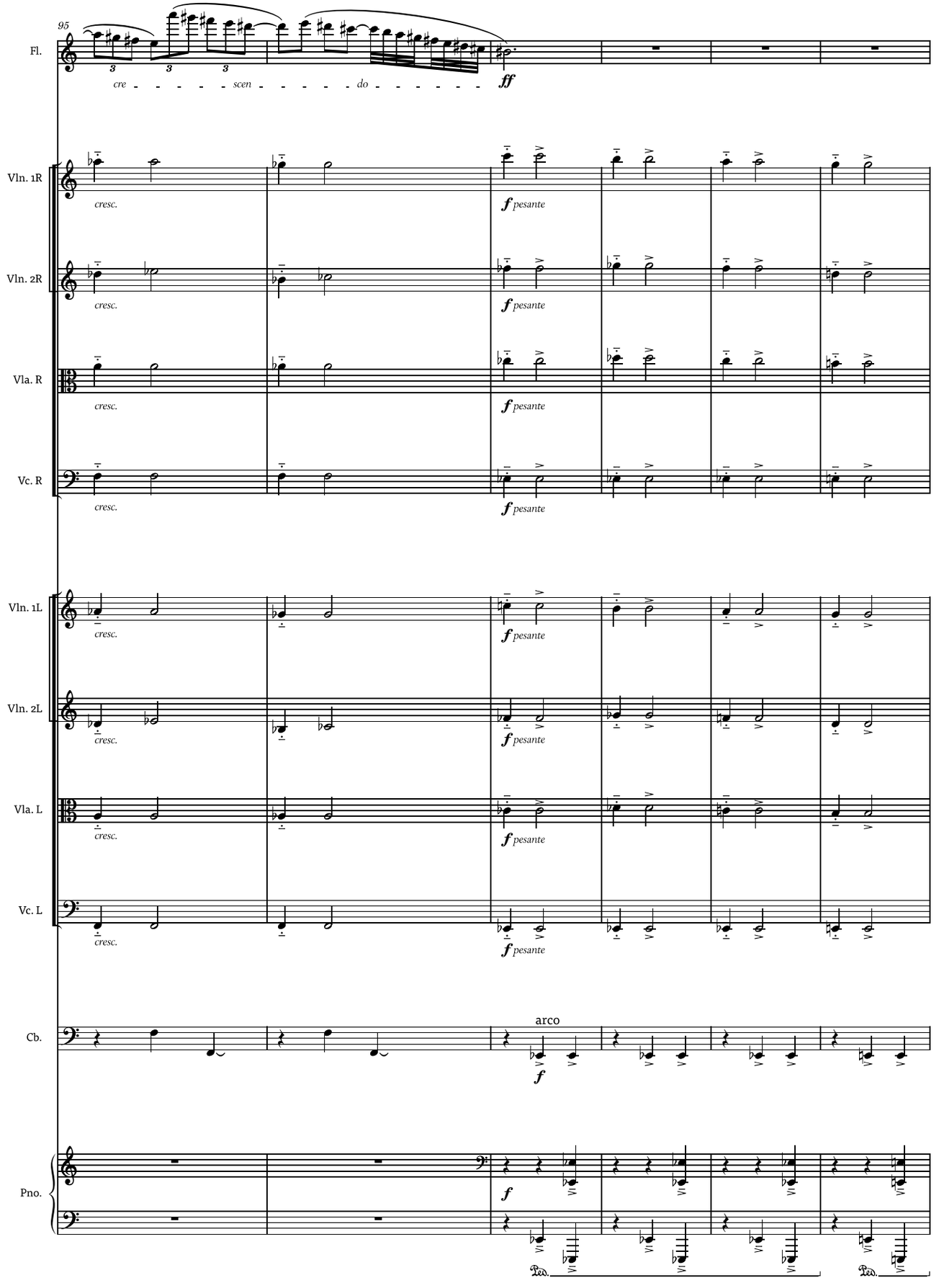

57
Fl.
f
dolce
Vln. 1R
ord.
mf
p
Vln. 2R
ord.
mf
p
Vla. R
ord.
mf
p
Vc. R
arco
mf
p
Vln. 1L
ord.
mf
p
Vln. 2L
ord.
mf
p
Vla. L
ord.
mf
p
Vc. L
arco
mf
p
Cb.
arco
mf
p

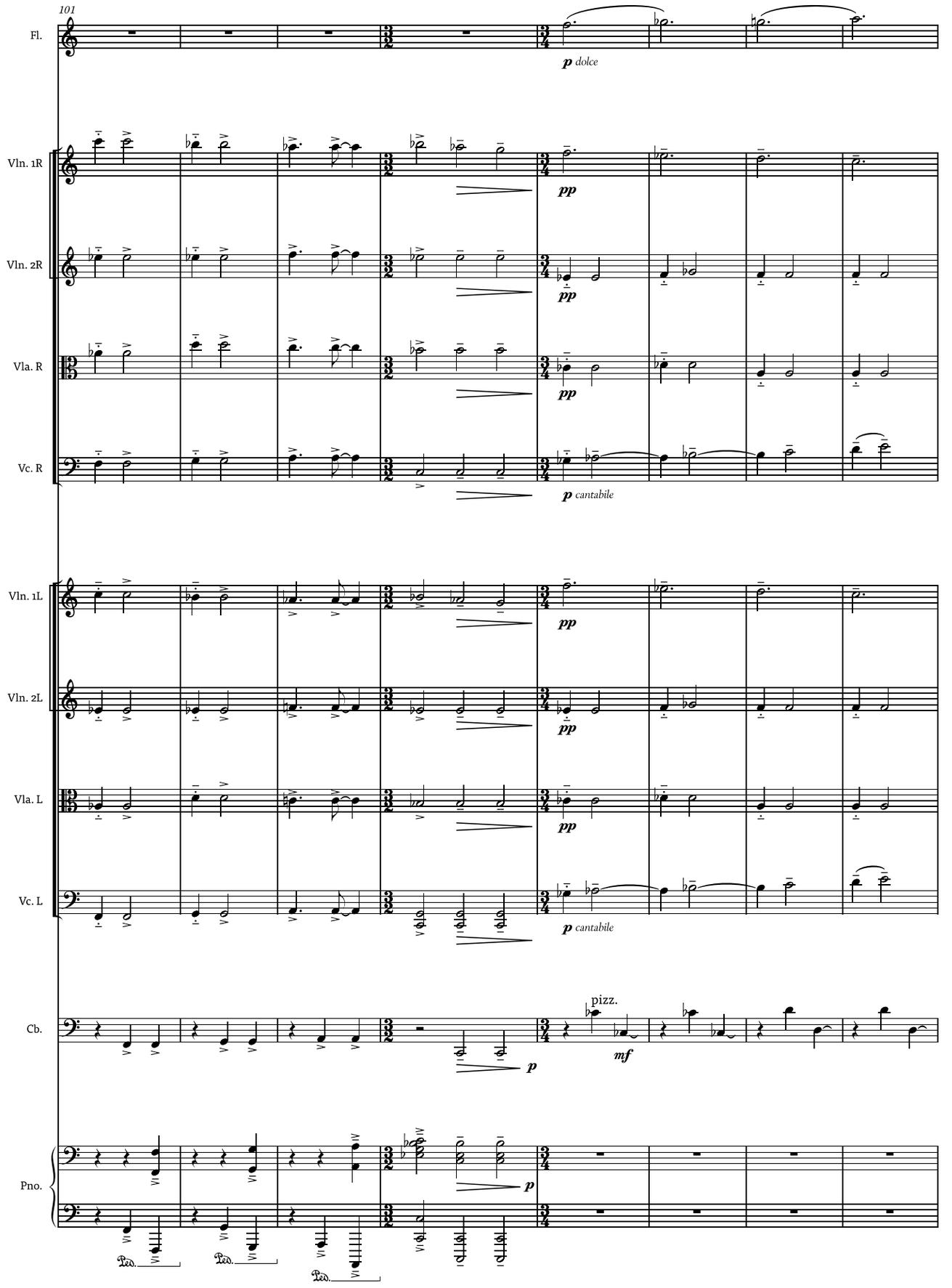

rit.
♩ = 60
65
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
f
p
pp reverantly
mf

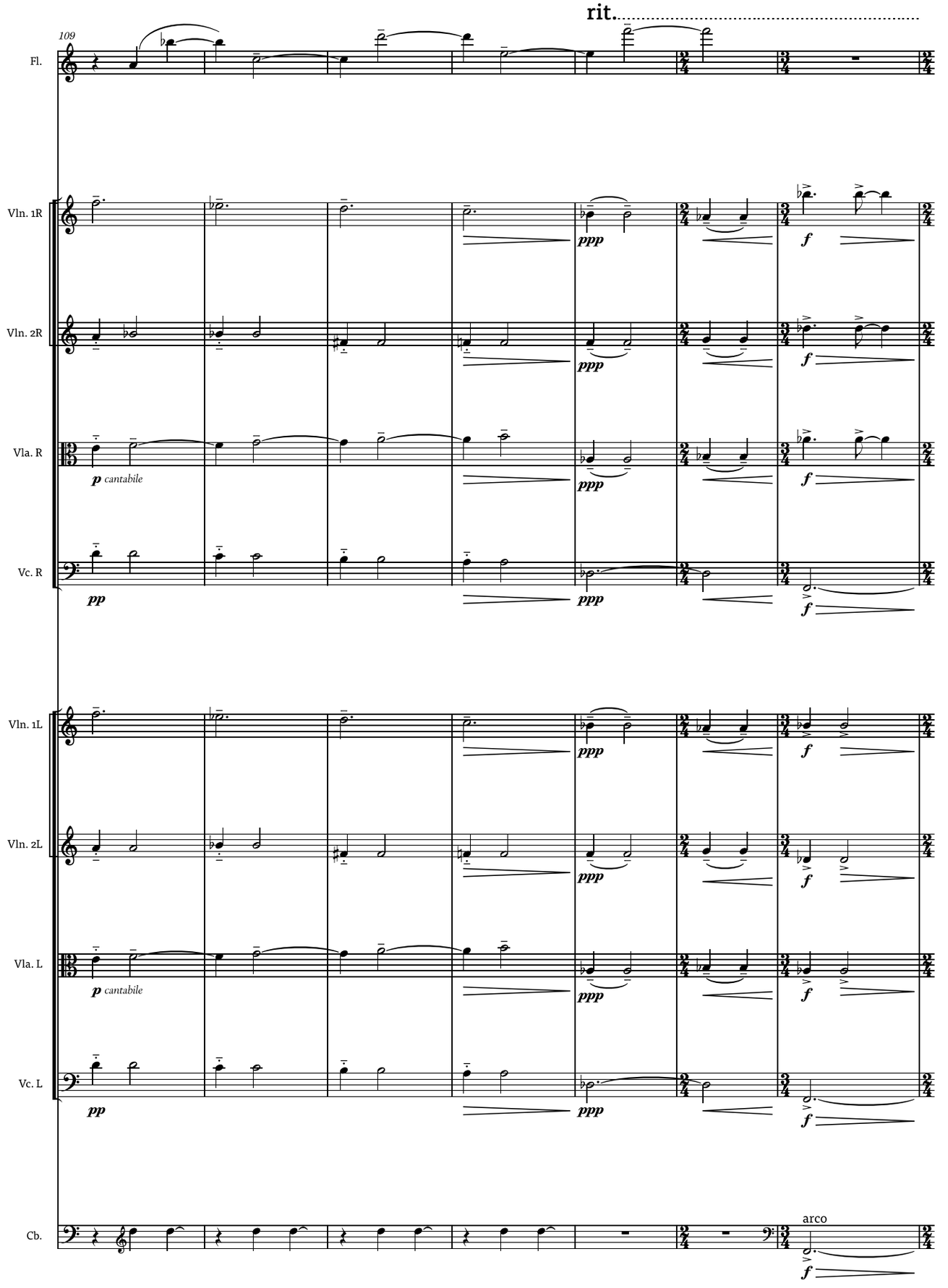

A tempo ♩ = c. 74
73
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
pp
mf
ff
fff
f
p
gliss.

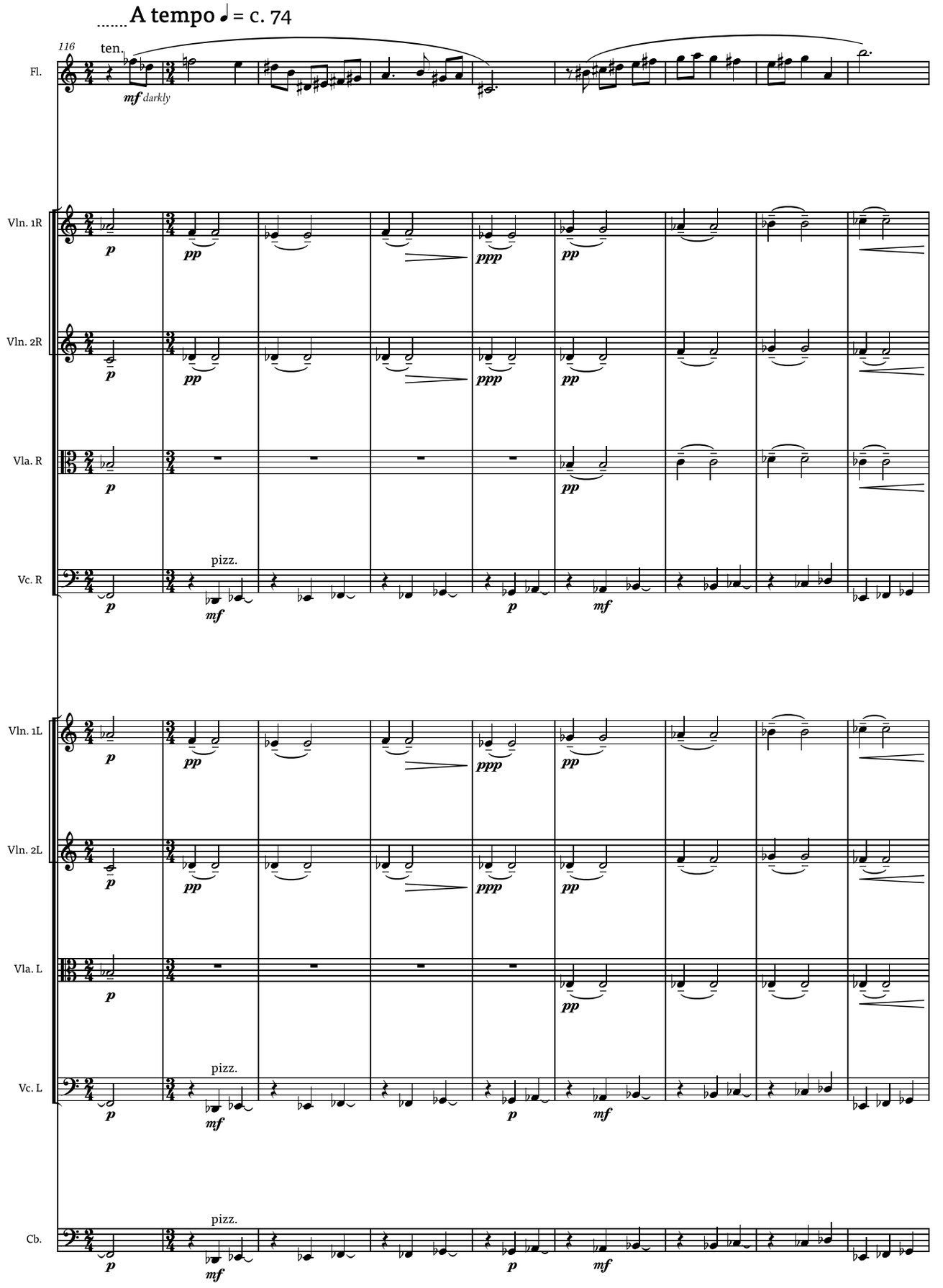

79
Fl.
p
pp
p dolce
f intense
Vln. 1R
Vln. 2R
Vla. R
Vc. R
ppp
pp dolce
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
pizz.
mf

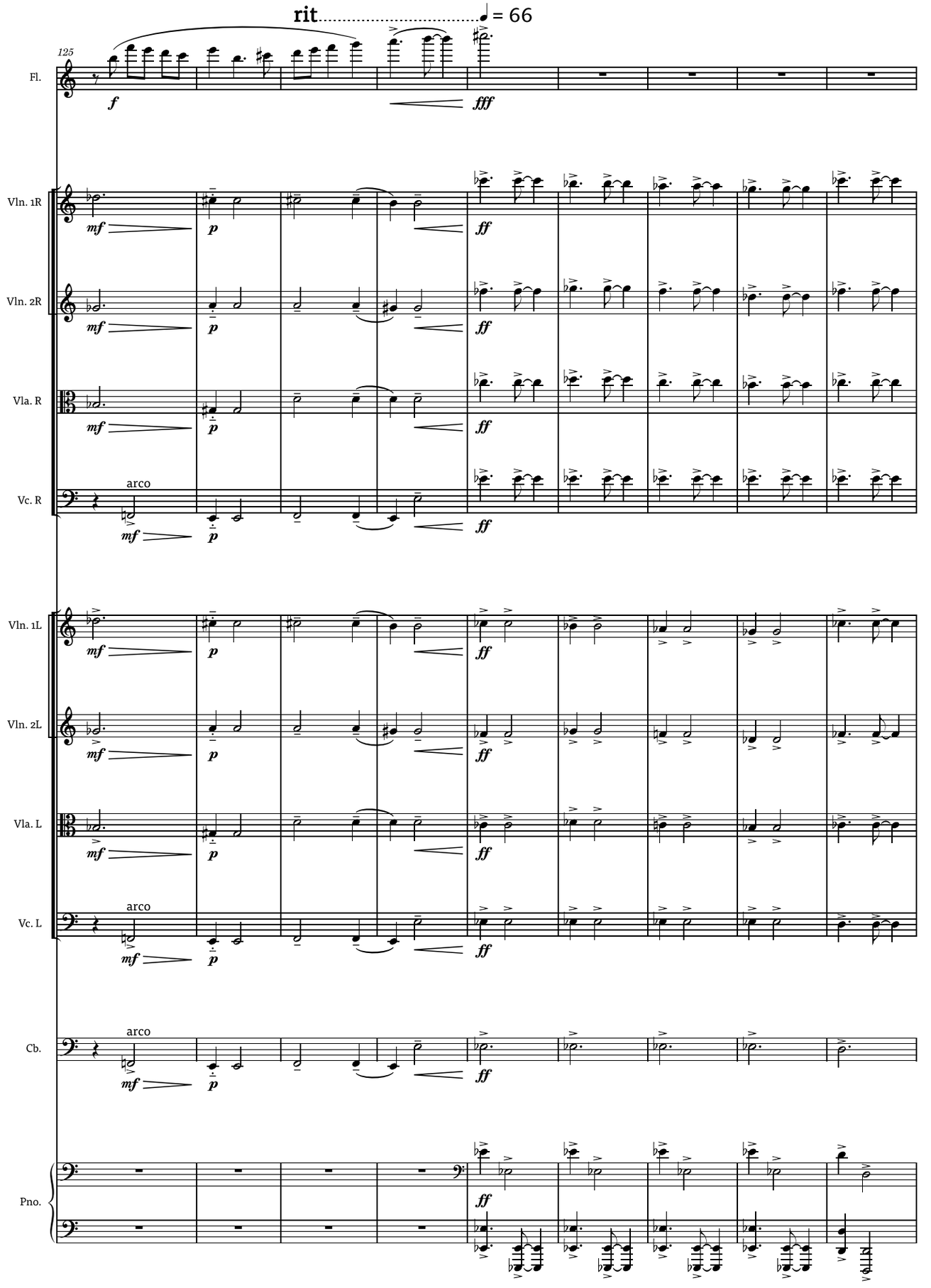

89
Fl.
p still intense
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
arco
pizz.

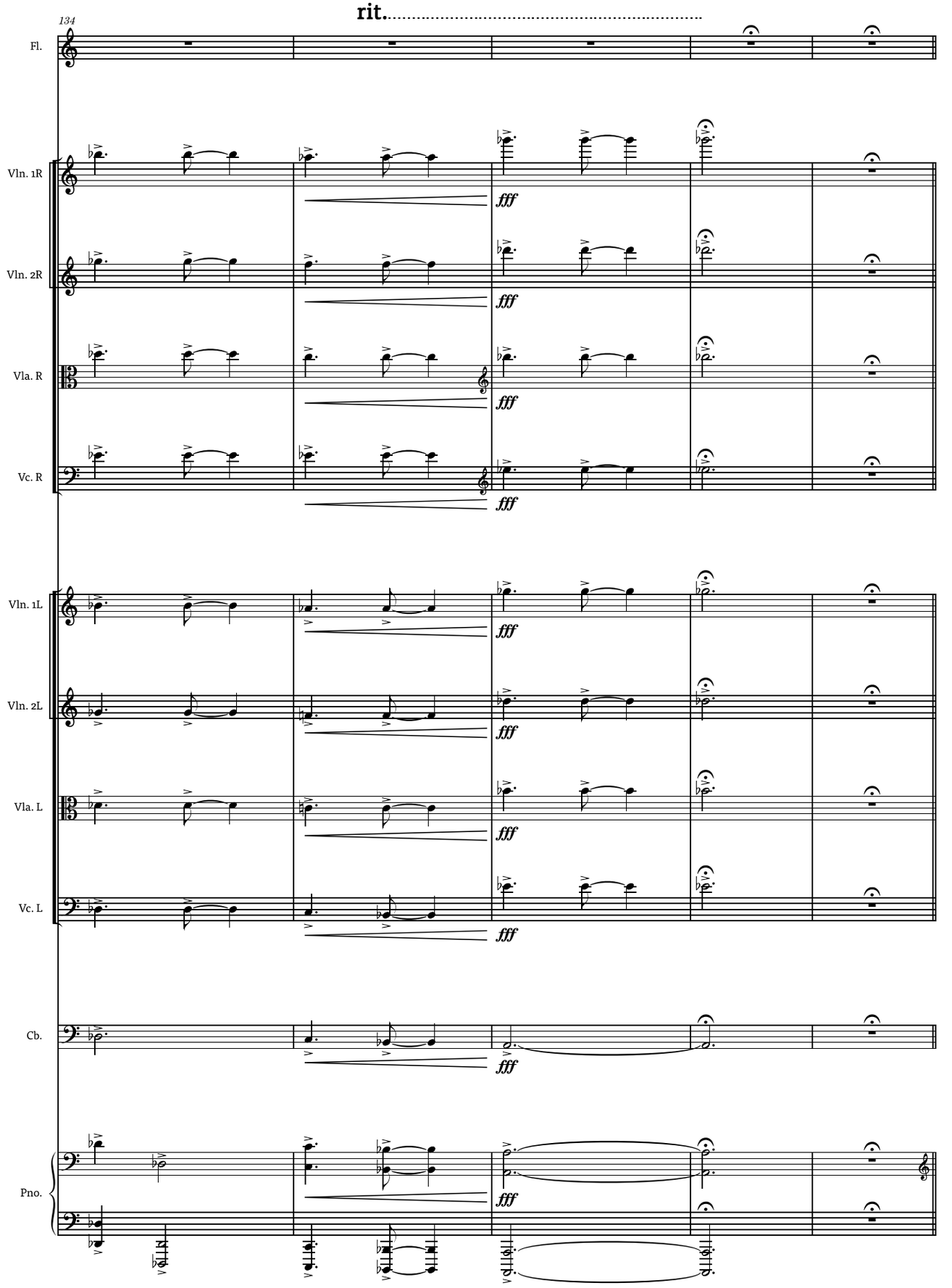

95
Fl.
cre - - - - - - scen - - - - - - do - - - - - -
ff
Vln. 1R
Vln. 2R
Vla. R
Vc. R
cresc.
f pesante
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
arco
f
Pno.
Ped.
Ped.

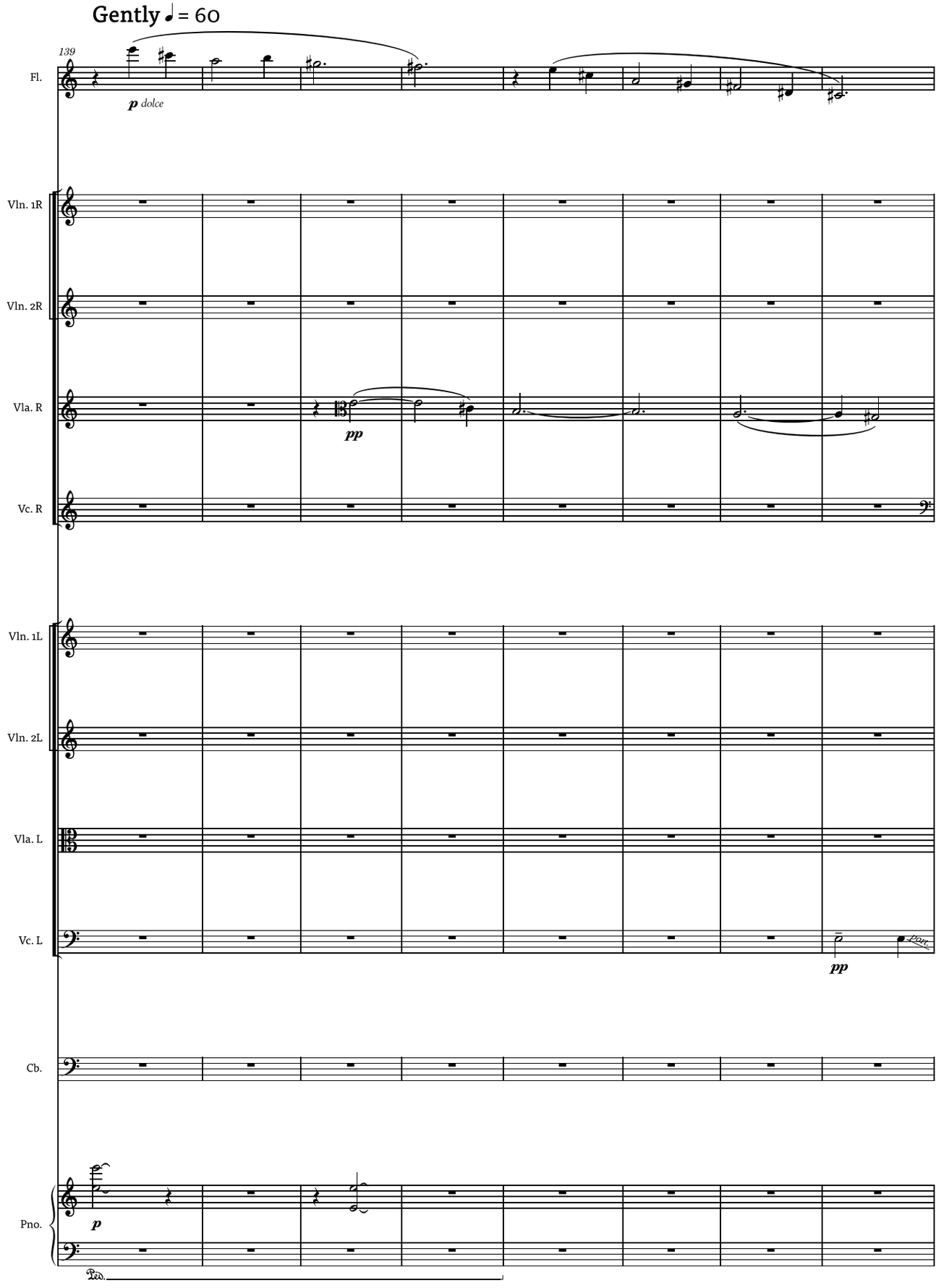

101
Fl.
p dolce
Vln. 1R
pp
Vln. 2R
pp
Vla. R
pp
Vc. R
p cantabile
Vln. 1L
pp
Vln. 2L
pp
Vla. L
pp
Vc. L
p cantabile
Cb.
pizz.
mf
p
Pno.
p
Ped.
Ped.
Ped.

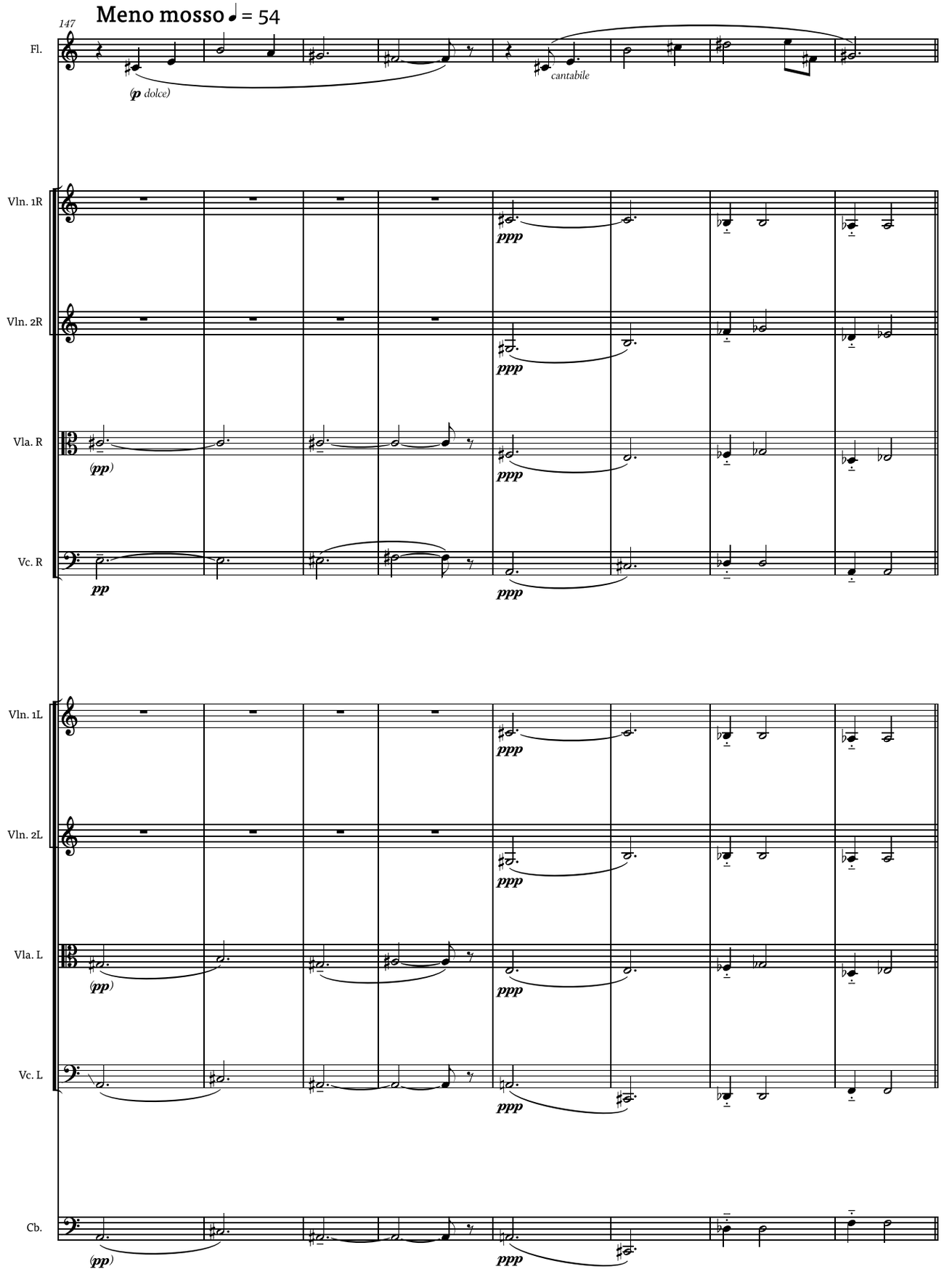

109
rit.
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
p cantabile
pp
ppp
f
arco

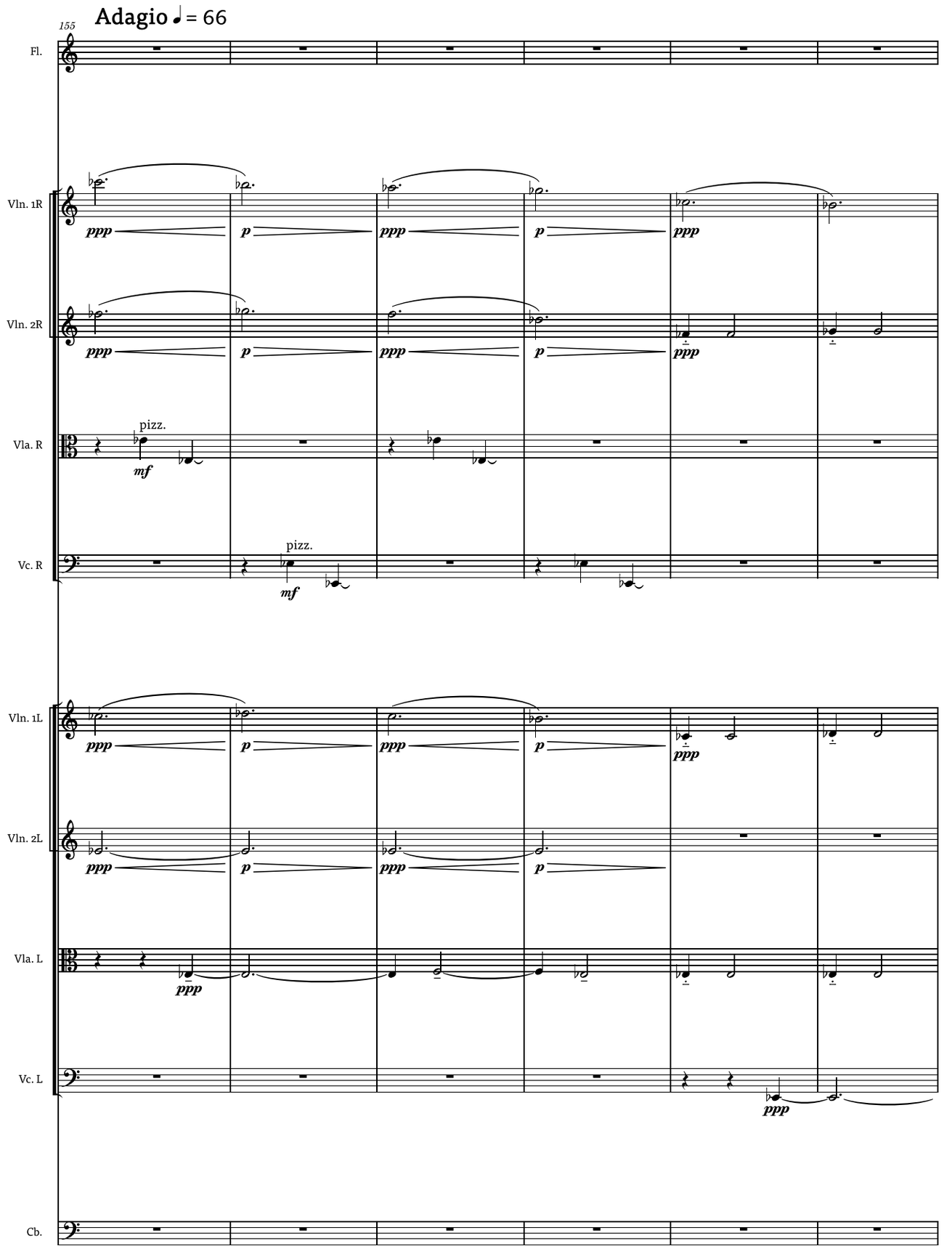

A tempo ♩ = c. 74
116
ten.
Fl.
mf darkly
Vln. 1R
Vln. 2R
Vla. R
Vc. R
pizz.
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
pizz.

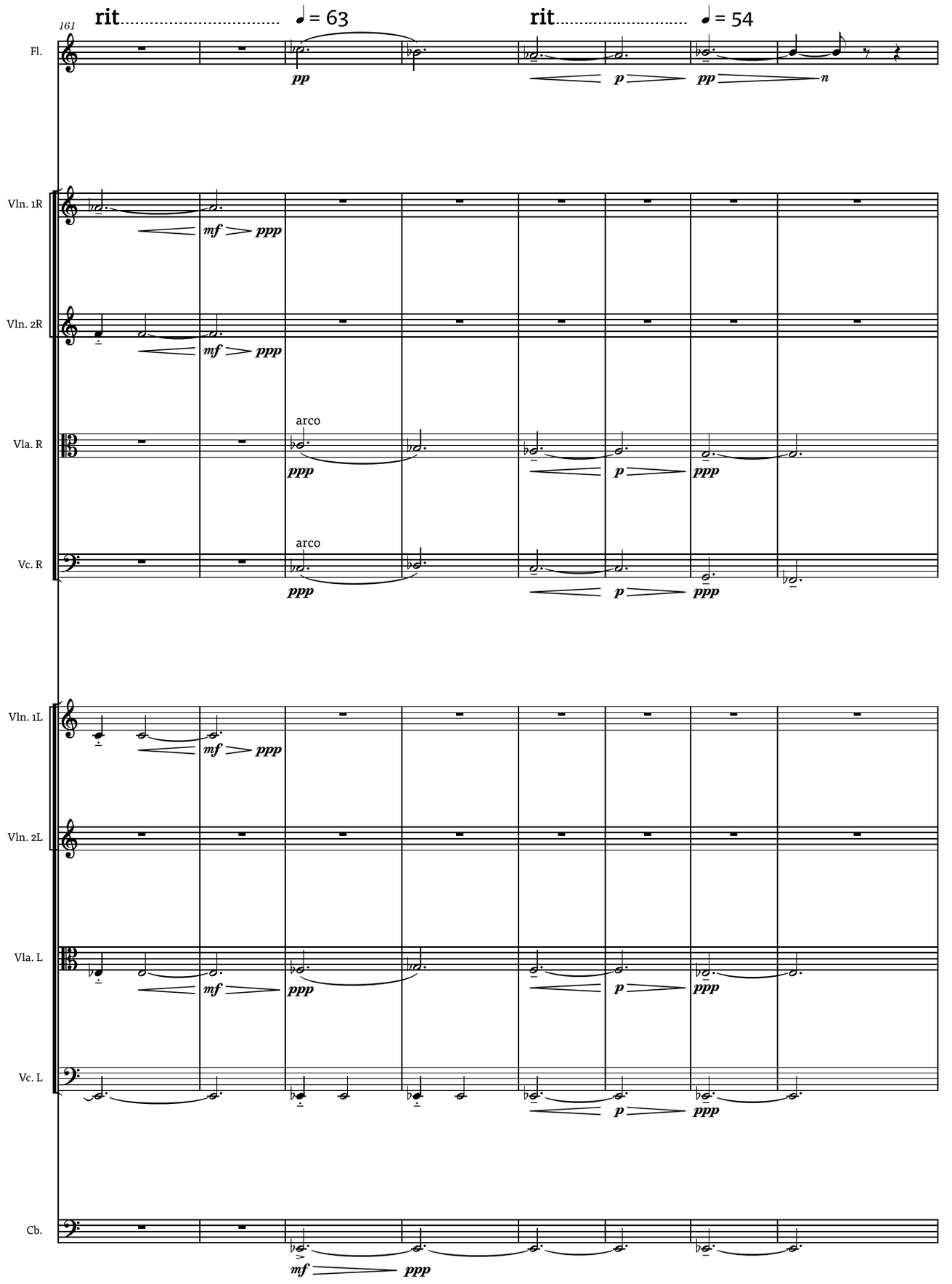

rit
= 66
125
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Pno.
arco
f
fff
mf
p
ff

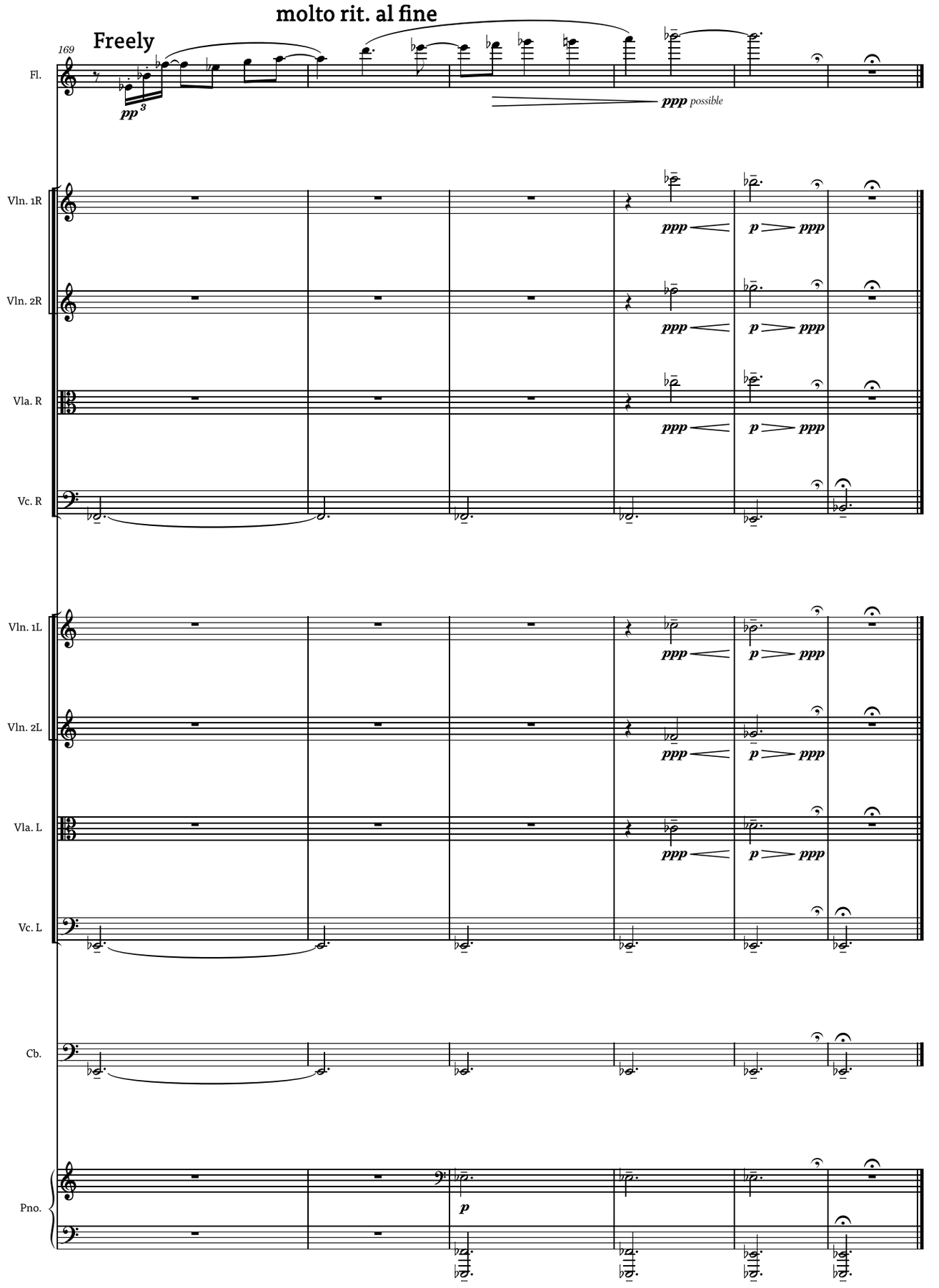

134
rit.
Fl.
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
Pno.
fff


Gently ♩ = 60
139
Fl.
p dolce
Vln. 1R
Vln. 2R
Vla. R
pp
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
pp
Cb.
Pno.
p


147
Meno mosso ♩ = 54
Fl.
(p dolce)
cantabile
Vln. 1R
Vln. 2R
Vla. R
Vc. R
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
(pp)
pp
ppp


Adagio ♩ = 66
155
Fl.
Vln. 1R
Vln. 2R
Vla. R
pizz.
Vc. R
pizz.
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.


161
rit
♩ = 63
rit
♩ = 54
Fl.
Vln. 1R
Vln. 2R
Vla. R
arco
Vc. R
arco
Vln. 1L
Vln. 2L
Vla. L
Vc. L
Cb.
pp
p
pp
n
mf
ppp
mf
ppp
ppp
p
ppp
ppp
p
ppp
mf
ppp
mf
ppp
p
ppp
p
ppp
mf
ppp


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.
ppp
p
ppp