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Title

Snowfall of Memories

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Snowfall of Memories

Composed by
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♩=80

1

♩=65

Soprano 1

Soprano 2

Piano

pp

ppp

Ped.

Violin 1

Violin 2

Viola

Violoncello 1

Violoncello 2

♩=65

♩=80

A

5 *p* ————— *mp* ————— *p* ————— *mp* ————— *p* —————

S.

S.

Pno.

A

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

10 *mp* rit. *mp*, *p* $\text{♩} = 85$ 3 *p*

S. *p*

Pno. *p* *pp*

Vln. 1 rit. $\text{♩} = 85$

Vln. 2

Vla.

Vc. *p* sul tasto

Vc.

15

S. *mp*, *p* *mp* *p*

S. *mp*, *p* *mp* *p*

Pno. *mp* *p* *mp* *p*

Vln. 1 *p* *mp* *p*

Vln. 2

Vla.

Vc. *mp* *p* *mp* *p*

Vc.

rit.

19

mp

p

mp

p

pp

S.

Musical staff for Soprano (S.) in treble clef, key of D major (F#, C#, G, D), and 6/4 time signature. The staff contains a melodic line with dynamics *mp*, *p*, *mp*, *p*, and *pp*. The time signature changes from 6/4 to 2/4, then back to 6/4, then 2/4, then 4/4, and finally back to 6/4.

S.

Musical staff for Soprano (S.) in treble clef, key of D major (F#, C#, G, D), and 6/4 time signature. The staff contains a melodic line with dynamics *mp*, *p*, *mp*, and *p*. The time signature changes from 6/4 to 2/4, then back to 6/4, then 2/4, then 4/4, and finally back to 6/4.

Pno.

Musical staff for Piano (Pno.) in treble and bass clefs, key of D major (F#, C#, G, D), and 6/4 time signature. The right hand contains chords and melodic fragments with dynamics *mp*, *p*, *mp*, *p*, and *mp*. The left hand contains rests and a final chord. The time signature changes from 6/4 to 2/4, then back to 6/4, then 2/4, then 4/4, and finally back to 6/4.

rit.

Vln. 1

Musical staff for Violin 1 (Vln. 1) in treble clef, key of D major (F#, C#, G, D), and 6/4 time signature. The staff contains a melodic line with a slur and the word *niente* under a decrescendo hairpin. Dynamics *mp* are indicated at the end. The time signature changes from 6/4 to 2/4, then back to 6/4, then 2/4, then 4/4, and finally back to 6/4.

Vln. 2

Musical staff for Violin 2 (Vln. 2) in treble clef, key of D major (F#, C#, G, D), and 6/4 time signature. The staff contains rests followed by a melodic line with dynamics *mp*. The time signature changes from 6/4 to 2/4, then back to 6/4, then 2/4, then 4/4, and finally back to 6/4.

Vla.

Musical staff for Viola (Vla.) in alto clef, key of D major (F#, C#, G, D), and 6/4 time signature. The staff contains rests followed by a melodic line with dynamics *mp*. The time signature changes from 6/4 to 2/4, then back to 6/4, then 2/4, then 4/4, and finally back to 6/4.

Vc.

Musical staff for Violoncello (Vc.) in bass clef, key of D major (F#, C#, G, D), and 6/4 time signature. The staff contains a melodic line with dynamics *mp*, *p*, *mp*, *p*, and *pp*. The time signature changes from 6/4 to 2/4, then back to 6/4, then 2/4, then 4/4, and finally back to 6/4.

Vc.

Musical staff for Violoncello (Vc.) in bass clef, key of D major (F#, C#, G, D), and 6/4 time signature. The staff contains rests. The time signature changes from 6/4 to 2/4, then back to 6/4, then 2/4, then 4/4, and finally back to 6/4.

B

♩=85

25

S.

S.

Pno.

♩=85

B

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

29

S. *mf* *mp*

Pno. *mf* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Vc. *mf*

33

This musical score page contains six staves. The top two staves are for Soprano (S.) voices, both in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. The next two staves are for Piano (Pno.), with a grand staff (treble and bass clefs) and the same key signature and time signature. The bottom four staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.), all in treble clef with the same key signature and time signature. The score is divided into five measures. Measures 33 and 34 are in 6/4 time, while measures 35, 36, and 37 are in 2/4 time. Dynamics markings of *mf* and *mp* are present in the piano and string parts. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The string parts consist of sustained notes and simple melodic lines.

37

S. $\frac{6}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

S. $\frac{6}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Pno. *mf* *mp* *mf*

Vln. 1 *mf* *mp* *mf*

Vln. 2 *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *f*

Vc. *mf* *mp*

43 rit. ♩=50 //

S.

S.

Pno.

Vln. 1 rit. ♩=50 //

Vln. 2

Vla.

Vc.

Vc.

♩.=45

C

46

S.

S.

Pno.

C

♩.=45

Vln. 1

Vln. 2

Vla. *pizz.*

Vc. *pizz.*

Vc. *pizz.*

48

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

50

This musical score page contains six staves for measures 50 and 51. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Soprano (S.) parts are silent. The Piano (Pno.) part features a melody in the right hand with dynamics *p*, *mf*, and *mp*, and a bass line in the left hand with a *Ped.* (pedal) marking. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are silent. The Viola (Vla.) part has a melodic line with dynamics *mp* and *mf*. The Violoncello (Vc.) parts have a rhythmic accompaniment.

52

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

53

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

54

S.
S.

Pno.
mp *f* *mp*
Ped. Ped.

Vln. 1
mp *mf* *mp*

Vln. 2
mp *mf* *mp* *mf*

Vla.
mp *mp* *mf*

Vc.
Vc.

56

S. *mp* *mf* *mp* *mf* *mp*

Pno. *mp* *mf* *mp* *mf* *mp*

Vln. 1 *mf* *mp* *mf*

Vln. 2 *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *f*

Vc. *mp* *mf* *mp* *f*

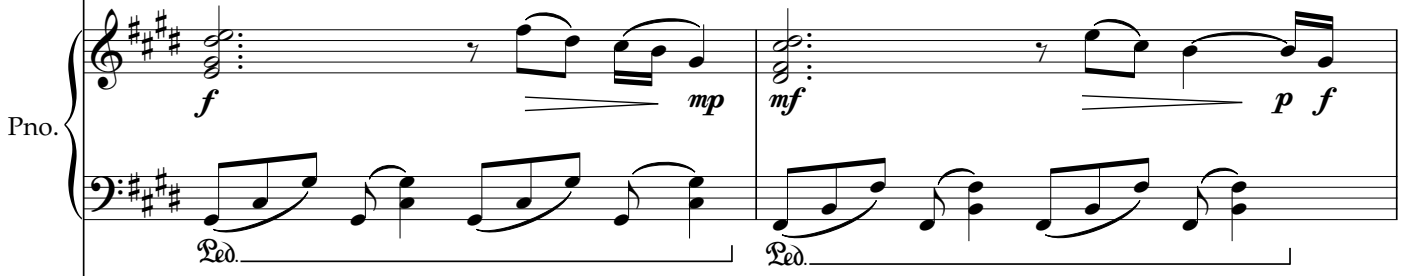
Vc. *mp* *mf* *mp* *f*

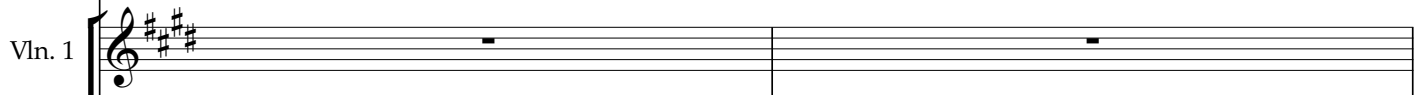
Ped. *Ped.*

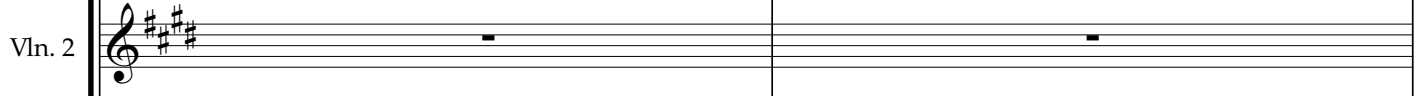
58

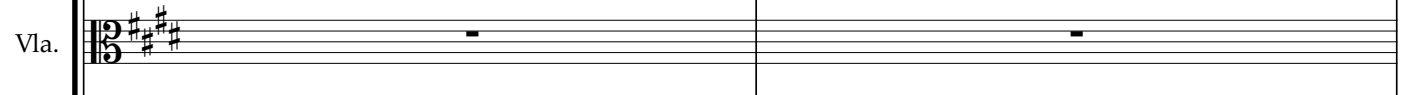
S. 

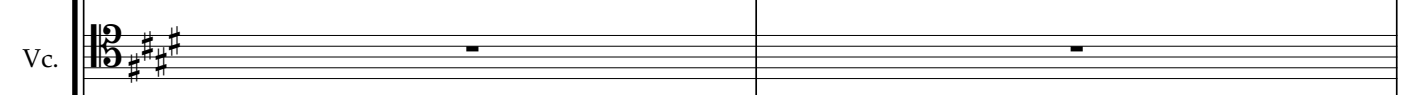
S. 

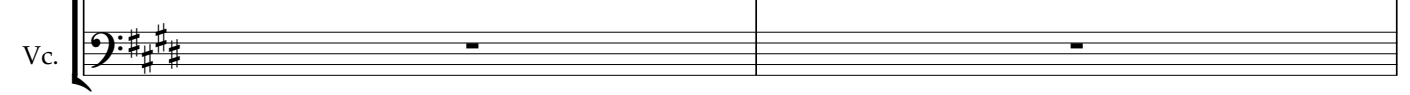
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Vc. 

60

rit. ♩=50

♩=85

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

The musical score for page 19, measures 60-62, is presented in a multi-staff format. The key signature is three sharps (F#, C#, G#). The time signature changes from 6/8 to 4/4 at measure 61. The piano part features a 'Ped.' (pedal) marking and a 'pp' (pianissimo) dynamic marking. The tempo is marked 'rit.' (ritardando) and changes from ♩=50 to ♩=85.

D

63

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

68

S. $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$

S. $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$

Pno. $\frac{6}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{6}{4}$

Vln. 1 $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$

Vln. 2 $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$

Vla. $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$

Vc. $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$

Vc. $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$ - $\frac{2}{4}$ - $\frac{6}{4}$

Ped. Ped. Ped. Ped.

72

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

76

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

rit.

p

81

S.

S.

Pno.

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

♩=80

E

25

S.

S.

Pno.

♩=80

E

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

90 *mf* *mp*

S.

mf *mp*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

92

S. *f*

S. *f*

Pno.

Vln. 1

Vln. 2

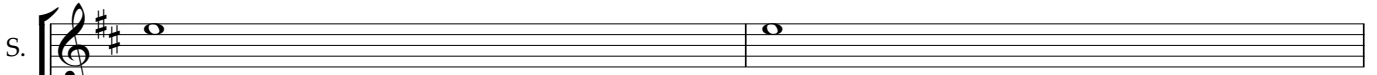
Vla.

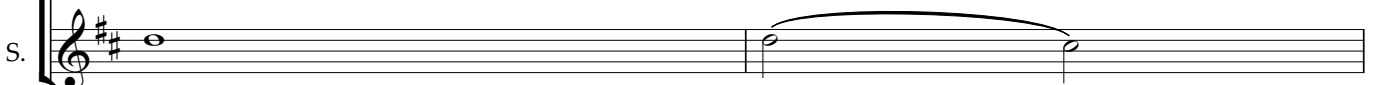
Vc.

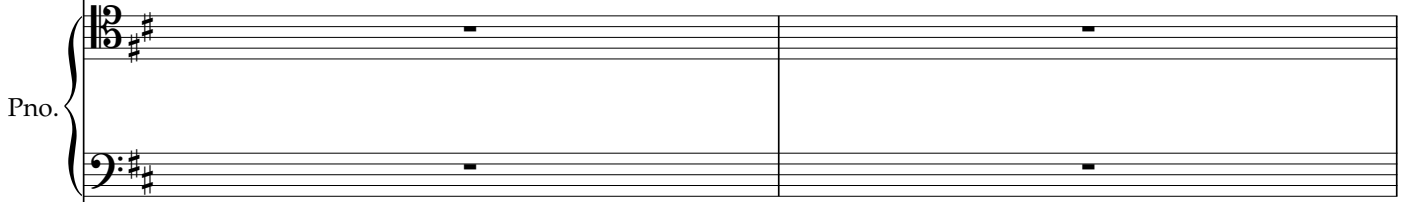
Vc.

rit.

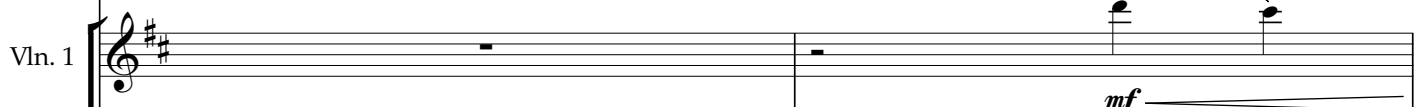
94

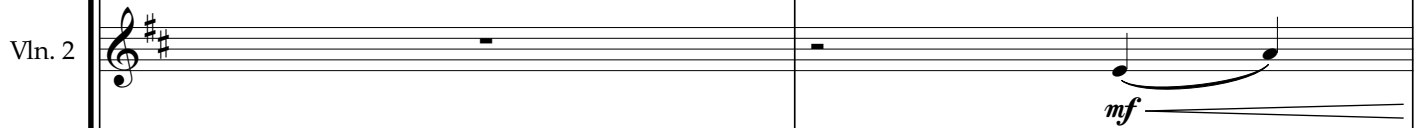
S. 

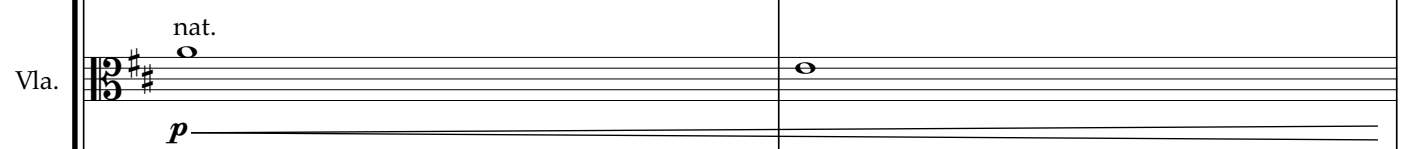
S. 

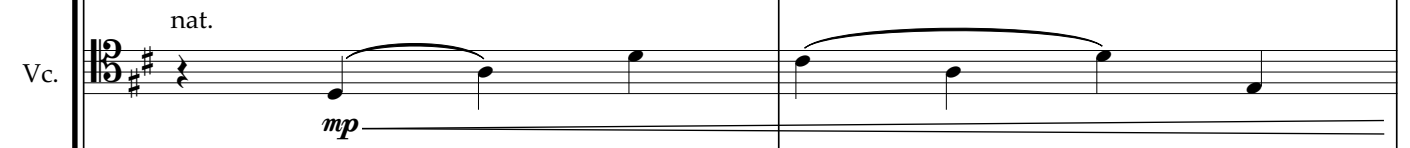
Pno. 

rit.

Vln. 1 
mf

Vln. 2 
mf

Vla. 
nat.
p

Vc. 
nat.
mp

Vc. 

♩=80

96

F

S.

S.

Pno.

♩=80

F

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

100

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

The musical score consists of six staves. The vocal staves (S.) are empty. The piano (Pno.) part features a forte (*f*) dynamic and a sustained bass line with a slur. The violin 1 (Vln. 1) part starts with a fortissimo (*ff*) dynamic, followed by a decrescendo to forte (*f*), and includes a slur. The violin 2 (Vln. 2) part also starts with *ff* and decrescends to *f*. The viola (Vla.) part starts with *ff* and decrescends to *f*, with a slur. The first viola (Vc.) part starts with *ff* and decrescends to *f*, with a slur. The second viola (Vc.) part starts with *ff* and decrescends to *f*, then to fortissimo (*ff*) at the end of the measure.

103

f

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Two vocal staves (S.) and a piano (Pno.) staff. The vocal parts feature a melodic line starting at measure 103, marked with a forte (*f*) dynamic. The piano part is mostly silent, with a few notes appearing in the final measure.

mf cresc.

mf cresc.

mf cresc

mf cresc

mf cresc.

Five string staves (Vln. 1, Vln. 2, Vla., Vc., Vc.). The first violin part includes a trill (tr) and a tremolo (tr~~~~~) over a sustained note. All string parts are marked with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) instruction. The woodwinds and strings play sustained notes with various articulations.

107

G

S. *ff* *f*



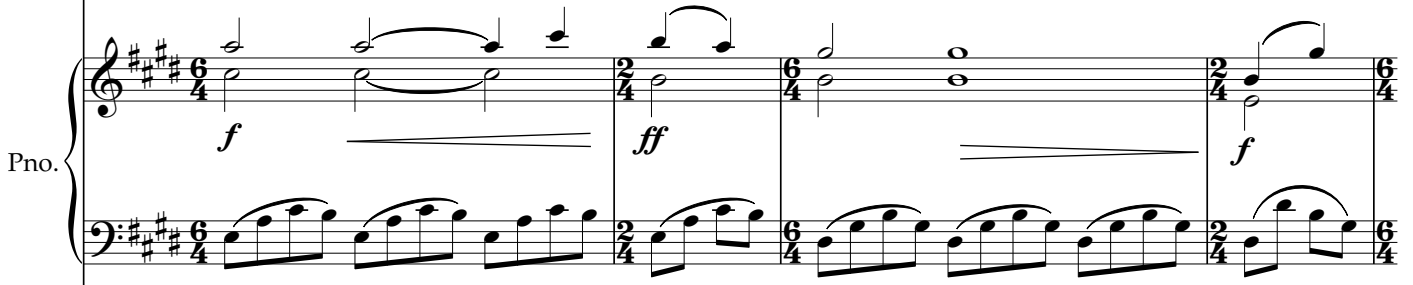
First staff of music for Soprano (S.). It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/4 time signature. The melody starts with a half note G5, followed by quarter notes A5 and B5. A fermata is placed over the G5. The dynamics are marked *ff* and *f*. The time signature changes to 2/4, then back to 6/4, and finally to 2/4.

S. *ff*



Second staff of music for Soprano (S.). It continues the melody with a half note G5, followed by quarter notes A5 and B5. A fermata is placed over the G5. The dynamics are marked *ff*. The time signature changes to 2/4, then back to 6/4, and finally to 2/4.

Pno. *f* *ff* *f*



Piano accompaniment (Pno.) consisting of two staves. The right hand has a treble clef, three sharps, and a 6/4 time signature. It features a melody with a fermata on G5, marked with dynamics *f*, *ff*, and *f*. The left hand has a bass clef, three sharps, and a 6/4 time signature, playing a rhythmic accompaniment of eighth notes. The time signature changes to 2/4, then back to 6/4, and finally to 2/4.

G

Vln. 1 *f* *ff* *f*



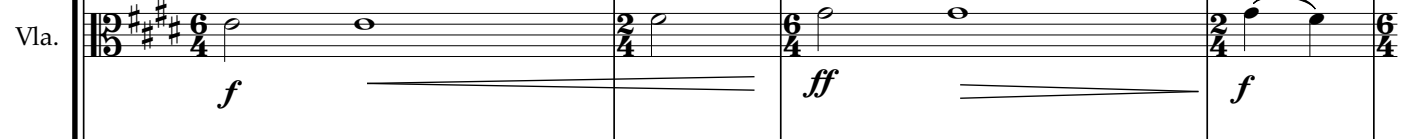
Violin 1 (Vln. 1) part with a treble clef, three sharps, and a 6/4 time signature. The melody is marked with dynamics *f*, *ff*, and *f*. The time signature changes to 2/4, then back to 6/4, and finally to 2/4.

Vln. 2 *f* *ff* *f*



Violin 2 (Vln. 2) part with a treble clef, three sharps, and a 6/4 time signature. The melody is marked with dynamics *f*, *ff*, and *f*. The time signature changes to 2/4, then back to 6/4, and finally to 2/4.

Vla. *f* *ff* *f*



Viola (Vla.) part with an alto clef, three sharps, and a 6/4 time signature. The melody is marked with dynamics *f*, *ff*, and *f*. The time signature changes to 2/4, then back to 6/4, and finally to 2/4.

Vc. *f* *ff* *f*



Violoncello 1 (Vc.) part with a bass clef, three sharps, and a 6/4 time signature. The melody is marked with dynamics *f*, *ff*, and *f*. The time signature changes to 2/4, then back to 6/4, and finally to 2/4.

Vc. *f* *ff* *f*



Violoncello 2 (Vc.) part with a bass clef, three sharps, and a 6/4 time signature. The melody is marked with dynamics *f*, *ff*, and *f*. The time signature changes to 2/4, then back to 6/4, and finally to 2/4.

111

S. *ff* *f*

Musical staff for Soprano 1 (S.). The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It contains several notes with dynamic markings *ff* and *f*. A fermata is placed over the final note.

S. *f* *ff* *f*

Musical staff for Soprano 2 (S.). The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It contains several notes with dynamic markings *f*, *ff*, and *f*. A fermata is placed over the final note.

Pno. *ff* *f*

Musical staff for Piano (Pno.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The piano part features a complex texture with dynamic markings *ff* and *f*.

Vln. 1 *ff* *f*

Musical staff for Violin 1 (Vln. 1). The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It contains several notes with dynamic markings *ff* and *f*. A fermata is placed over the final note.

Vln. 2 *ff* *f*

Musical staff for Violin 2 (Vln. 2). The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It contains several notes with dynamic markings *ff* and *f*. A fermata is placed over the final note.

Vla. *ff*

Musical staff for Viola (Vla.). The staff is in alto clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It contains several notes with dynamic markings *ff*. A fermata is placed over the final note.

Vc. *ff* *f*

Musical staff for Violoncello 1 (Vc.). The staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It contains several notes with dynamic markings *ff* and *f*. A fermata is placed over the final note.

Vc. *ff* *f*

Musical staff for Violoncello 2 (Vc.). The staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. It contains several notes with dynamic markings *ff* and *f*. A fermata is placed over the final note.

115

The musical score consists of seven staves: two Soprano (S.) voices, Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc.), and Violoncello 2 (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/4, which changes to 2/4 for measures 116 and 117. The score features dynamic markings such as *ff*, *f*, *mf*, and *ff* with hairpins indicating crescendos and decrescendos. The Soprano parts have long, sustained notes with some phrasing slurs. The Piano part has a rhythmic accompaniment in the bass clef and sustained chords in the treble clef. The string parts (Vln. 1, Vln. 2, Vla., Vc.) play sustained notes with various dynamics and phrasing.

S. *ff* *f* *ff*

S. *ff* *f* *ff*

Pno. *ff* *f* *ff* *f*

Vln. 1 *ff* *f* *ff*

Vln. 2 *mf* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Vc. *ff* *f* *ff*

Vc. *ff* *f* *ff* *f* *ff*

119

f

S.

f

S.

Pno.

ff

Vln. 1

f

ff

Vln. 2

f

ff

Vla.

mf

f

Vc.

f

ff

Vc.

f

ff

rit.

122 *p*

S. *p*

S. *p*

Pno. *mf* *f* *mf* *f*

Vln. 1 *mf* *f* *mf* *f* *ppp*

Vln. 2 *mf* *f* *mf* *f* *ppp*

Vla. *mf* *f* *mf* *f* *ppp*

Vc. *f* *mf* *f* *ppp*

Vc. *< mf*

rit.

H

♩=70

128

S.

mf *p* *mp*

H

♩=70

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

rit. ♩=70

134

pp

S.

S.

Pno.

rit. ♩=70

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

p

S.

S.

p

Pno.

Vln. 1

ppp

Vln. 2

ppp

Vla.

ppp

solo
sul tasto

Vc.

ppp

Vc.

ppp

145

mp *p* rit. $\text{♩} = 70$

S.

mp *p*

Pno.

Vln. 1 rit. $\text{♩} = 70$

Vln. 2

Vla.

Vc.

Vc.

151

S. *ppp*

S. *ppp-*

Pno.

Vln. 1 *pp* *p > pp*

Vln. 2 *pp* *p > pp*

Vla. *pp* *p > pp*

Vc.

Vc.

rit. . . .

♩=70

rit. . . .

158

S.

S.

Pno.

rit. . . .

♩=70

rit. . . .

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

164 $\text{♩} = 75$ **I**

S. $\text{♩} = 75$ **I**

S.

Pno.

Vln. 1 *pp* *p* *pp*

Vln. 2 *nat.* *pp* *p* *pp* *mp*

Vla. *nat.* *pp* *p* *pp* *p* *pp* *p*

Vc. *ppp* *niente*

Vc.

168 rit. ♩=70

S. 

S. 

Pno. 

Vln. 1 rit. ♩=70 

Vln. 2 

Vla. 

Vc. 

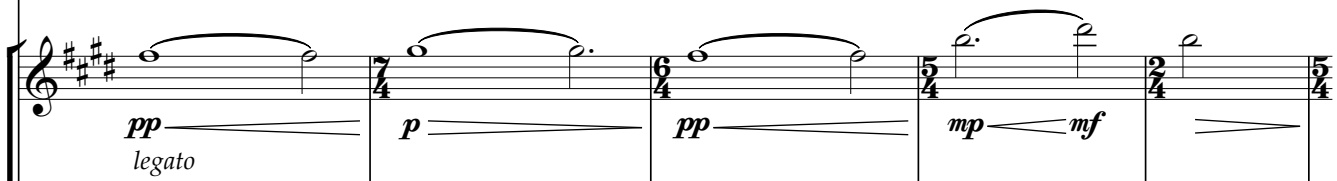
Vc. 

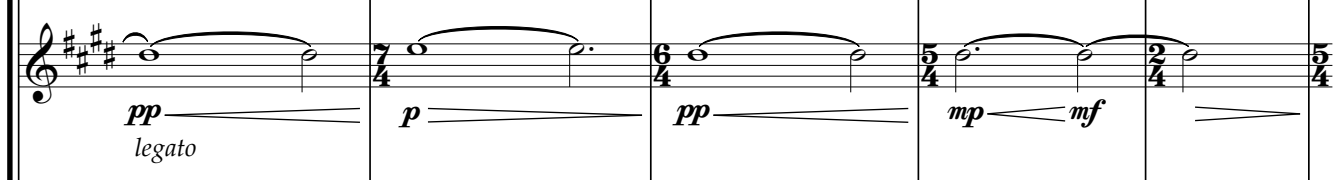
legato

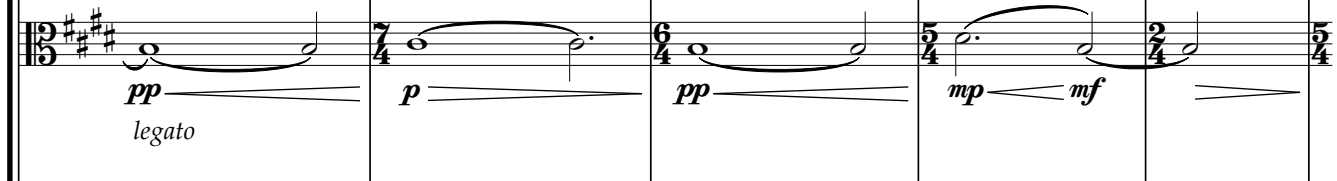
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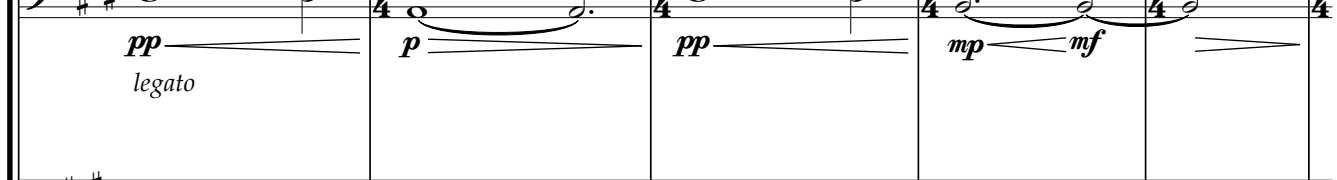
S. 

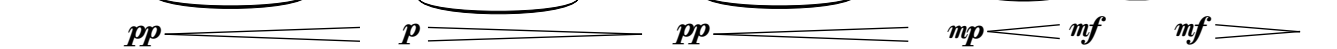
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Vc. 

S. *mp* < *mf* *mp* *mp* *pp*

Pno. *mp* < *mf* *mp* < *mf* *mp* *pp*

Vln. 1 *mp* *mf* > *mp* < *mf* *ppp*

Vln. 2 *mp* *mf* > *mp* < *mf* *ppp*

Vla. *mp* *mf* > *mp* < *mf* *ppp*

Vc. *mp* *mf* > *mp* < *mf* *ppp*

Vc. *mp* *mf* > *mp* < *mf* *mf* *ppp*

S.

S.

Pno.

Vln. 1

Vln. 2

Vla.

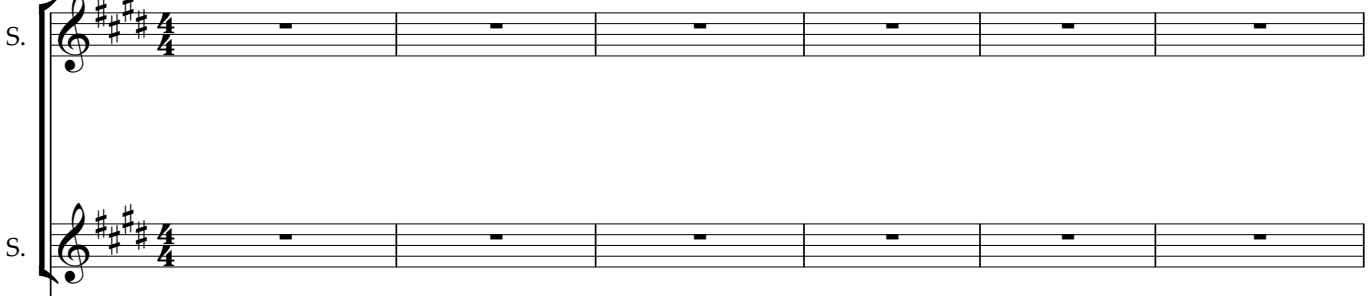
Vc.

Vc.

♩=60
K

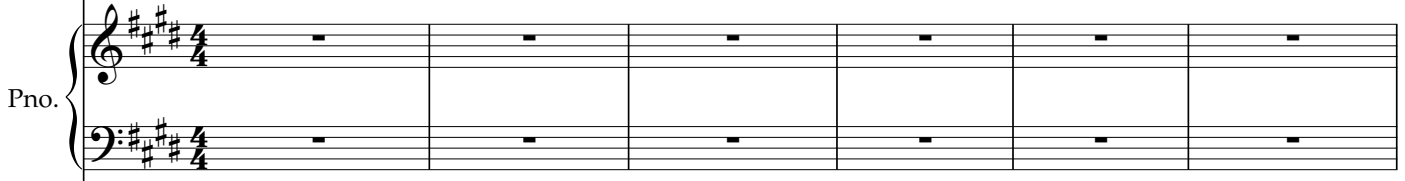
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S.
S.



Two vocal staves, both containing rests for the duration of the page.

Pno.



Piano accompaniment staves, both containing rests for the duration of the page.

♩=60
K

Vln. 1
Vln. 2
Vla.
Vc.
Vc.



Violin 1 and Violin 2 parts feature melodic lines with slurs and dynamics of *p* and *mp*. The Viola part has a rhythmic accompaniment with dynamics of *p* and *mp*. Both Violoncello parts are marked *Sul G* and play sustained notes with dynamics of *pp*, *p*, and *mp*.

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S. *p* *mp* *p* *mp* *pp* *f*

S. *p* *mp* *p* *mp* *pp* *f*

Pno. *p* *mp* *p* *mp* *pp* *f*

Vln. 1 *p* *mp* *p* *mp* *pp* *f*

Vln. 2 *p* *mp* *p* *mp* *pp* *f*

Vla. *p* *mp* *p* *mp* *pp* *f*

Vc. *p* *mp* *p* *mp* *pp* *f*

Vc. *p* *mp* *p* *mp* *pp* *f*