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Douglas Boyce

Tethys

a concertino for violin and ensemble

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Notes on the Work

The many violent foldings of the Tertiary era took place at the expense of this very ancient Mediterranean, much larger than the present one. All the mountains, from the Baetic Cordillera to the Rif, the Atlas, the Alps and the Apennines, the Balkans, the Taurus and the Caucasus, were heaved up out of the ancient sea. They reduced its area, raising from the great sea bed not only sedimentary rocks-sands, clays, sandstones, thick layers of limestone-but also deeply buried primitive rocks. The mountains surrounding, strangling, barricading and compartmentalizing the long Mediterranean coastline are the flesh and bones of the ancestral Tethys. Everywhere the sea water has left traces of its slow labour. The sedimentary limestones outside Cairo, "so fine-grained and of such milky whiteness that they allow the sculptor's chisel to give the sensation of volume by working to a depth of only a few millimetres"; the great slabs of coralline limestone from which the megalithic temples in Malta were built; the stone of Segovia which is easier to work when wet; the limestone of the Latomies (the huge quarries of Syracuse); the Istrian stones of Venice and many other rock formations in Greece, Italy and Sicily-all these came from the sea bed.

Fernand Braudel
"Memory and The Mediterranean"

"Statues so thoroughly shattered that out of the debris a new work of art is born: a naked foot unforgettably resting on a stone; a candid hand; a bent knee which contains all the speed of the footrace; a torso which has no face to prevent us from loving it ...a profile in which beauty survives with a complete absence of human or divine anecdote"

Margerite Yourcenar,
"That mighty sculptor, time"

Tethys is a peculiar figure in the mythic structure of her position in the mythic structures Antiquity; sister and consort of Oceanus, she reorders stars and constellations, and gives birth to rivers and lakes as well as the sea nymphs. Yet she never inspired the development of any cult or practice of worship. A forgotten member of the elder divinities, she remains as an often invisible yet extraordinarily powerful presence— like the forces of deep time, she is slippery, omnipresent and often invisible within the human timeframe. In our modern, she presides over new matters and regions but remains linked to deep time and the transcendent; she is the metonymic (and matronymic) of one of Saturn's moons and her name is the name given to the sea that existed between the continents of Gondwana and Laurasia during much of the Mesozoic era.

The Tethys Sea, over its aeons years of existence was site of both the constructive and ruinous forces of nature and time. it was the site of the evolution of the whale, and the origin of the modern Mediterranean. Its fragments can be found in the floors of the Mediterranean, Black, Caspian, and Aral seas. Geologic time is always undermining the order of the present, but it is also the means by which new orders are composed.

This resonates with my interest in the special role that a soloist can have on the unfolding of a piece, but also the relationships between performers, and the sense of the performance space experienced by the audience. In *Tethys* the soloist couples and decouples from three distinct groupings of instruments, pushing and pulling harmonies and motives, but also forming connections which pull the music across the space of the performance.

The work was written for violinist Miranda Cuckson, and counter)induction.

Spatial Organization and Notation

The work's instrumentation is organized into three groupings, as well as the soloist. Group 1 (Flute, Clarinet/Bass Clarinet, Bassoon), Group 2 (Horn, Piano), Group 3 (Viola, Cello, Bass). The three groups should be separated as far as is reasonable to maintain high performance level. The soloist and conductor should be towards the center of the performance space, or its stage.

In open pulse sections, care should be taken by conductors and performers to maintain energy and speed. Several points in the score indicate for elements to enter early. This should be understood as 'very early', while the standard should be 'early.' Precision is not the primary goal. Energy and dynamism is.

Score in C.

Tethys

for Miranda Cuckson

5
Douglas Boyce

Aggressive
♩ = 120

♩ = 80

1

♩ = 120

Violin

Flute
ff *f p* *n* *ff*
slap tongue

Clarinet in B \flat
ff *ff* *f p* *n*

Bassoon
ff *ff* *f p* *n*

Horn in F
p *mp* *pp mp smf*

Piano
ff *ff* *f*
sul pont

Viola
f *ff* *mp ff* *p mp* *ff* *sub mp* *sfz*
arco

Violoncello
f *ff* *mp ff* *p mp* *ff* *sub mp* *sfz*
arco

Contrabass
f *ff* *mp ff* *p mp* *ff* *sub mp* *sfz*
pizz arco

♩ = 80

6

Vln.

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

2 Wild
♩ = 120

14

Vln.

Fl. *mp* *pp* *fpp* *pp* *ff* slap tongue

Cl. *mp* *pp* *fpp* *pp* *f* slap tongue

Bsn. *f* *pp* *f* slap tongue

Hn. *mp* *mp* *mp*

Pno. *f* *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*

$\text{♩} = \text{♩}^{3-}$
 $\text{♩} = 80$

22

Vln.

Fl. *pp* *n*

Cl. *f*

Bsn.

Hn. *mp* *f* *p* *p* *f*

Pno.

Vla. *f*

Vc. *f* *p* arco

Cb. *f*

3 Tense ♩ = 70

29

Vln. *sempre legato*

Fl. *pp* *fp* *pp* *sfp* *pp*

Cl. *sempre legato* *pp* *sfp* *fp* *sfp* *sfp* *pp*

Bsn. *ppp* *mp* *ppp*

Hn. *mfp*

Pno. *f* *f*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *arco* *mf* *pp* *p* *mp*

p < f *mf < f* *f > pp smfp*

Vln. Solo
39
f *f* *pp* *mfpp* *p* *smfp* *smfp* *smfp* *mp* *f* *p*

Fl.

Cl.

Bsn.
ppp *mfpp* *mp* *ppp* *smorz.*

Hn.
mfpp *mp* *ppp* *smorz.*

Pno.

Vla.
arco
mp

Vc.
arco sul G
mp

Cb.
arco sul D
ppp *mp*

5 3 5 3 3 3 3 3 5

w. increasing vibrato

5

4 With greater energy and speed

The score consists of nine staves. The Vln. Solo staff (top) features a complex rhythmic pattern with five-measure phrases, dynamic markings (*mp*, *f*, *mf*, *p*, *mf*, *f*), and a performance instruction '4 With greater energy and speed' with a downward arrow. The Fl., Cl., and Bsn. staves are mostly silent. The Hn. staff has a melodic line with a five-measure phrase and a dynamic marking of *fp*. The Pno. staff is silent. The Vla., Vc., and Cb. staves have a similar melodic line with dynamic markings (*mp*, *f*, *pp*, *f*) and performance instructions 'cue 1' and 'cue 2' with downward arrows. The Vla. staff also includes 'sul D' and 'sul C' markings. The Vc. staff includes 'sul G' and 'sul A' markings. The Cb. staff includes 'sul D' and 'sul G' markings.

52

Vln. Solo

5

5

5

5

5

mf

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

sul D

f > *pp* *f*

sul G

f > *pp* *f*

sul G

f > *pp* *f*

59

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

f

mp

6

64

Vln. Solo

ff *5* *5* *relaxing* *3* *mp* *poco rit.* *p* *6* *pp* *5* *PPP* *p* *♩ = 60*

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

The image shows a page of a musical score for page 14. The top staff is for Violin Solo, starting at measure 64. The key signature has one flat (B-flat). The tempo is marked 'poco rit.' and the metronome is set to 60. The dynamics range from fortissimo (ff) to pianissimo (ppp). The score includes various musical notations such as slurs, accents, and fingerings (5, 3, 6). The other instruments (Flute, Clarinet, Bassoon, Horn, Piano, Viola, Violoncello, and Contrabass) have empty staves.

74

7

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

pp < *spp* > *mp* > *pp*

pp < *spp* > *mp* > *pp*

pp < *mp* > *pp*

pp < *mp* > *pp*

m.s.p

arco

pizz.

pp < > *pp*

pp < *mp* > *pp* *ff* *mf* *pp* *mf* *pp*

m.s.p

arco

pizz.

pp < > *pp*

pp < *mp* > *pp* *ff* *mf* *pp* *mf* *pp*

m.s.p

arco

pizz.

pp < > *pp*

pp < *mp* > *pp* *ff* *mf* *pp* *mf* *pp*

f > *p*

86

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mf *mf* *mp* *mf* *mf* *p* *mf* *f* *mf* *f* *ffp* *mf* *p*

mf *p* *mf* *mf* *mp* *pp* *pp* *mp* *mp*

mf *p* *mf* *mf* *mp* *pp* *pp* *mp* *mp*

mf *p* *mf* *mf* *mp* *pp* *pp* *mp* *mp*

p *arco* *arco* *mp*

95

Vln. Solo *mp* *mf* *mf* *f*

Fl. *ffp* *fp*

Cl. *-p* *p* *mf* *mp* *ffp* *fp*

Bsn. *p* *mf* *mp*

Hn.

Pno.

Vla. *mf* *mf* *pp* *pp* m.s.p.

Vc. *mf* *ff* *ff* pizz.

Cb. *f* *f* *ffp* *ffp* pizz.

Detailed description: This page of a musical score covers measures 95 to 100. It features eight staves: Violin Solo, Flute, Clarinet, Bassoon, Horn, Piano, Viola, Violoncello, and Contrabass. The score is written in 3/4 time, with a key signature of one flat (B-flat major or D minor). Measure 95 begins with the Violin Solo part, marked *mp*, featuring a triplet of eighth notes. The Clarinet and Bassoon parts also have triplet markings. The Flute and Viola parts enter in measure 96 with rapid sixteenth-note passages, marked *ffp* and *mf* respectively. The Violoncello and Contrabass parts have pizzicato markings. The score includes various dynamic markings such as *mp*, *mf*, *f*, *ffp*, *pp*, and *ff*, as well as articulations like accents and slurs. Measure 100 ends with a repeat sign.

10 Slippery

11

whispering

102

Vln. Solo *mp* *mp* *pp* *f*

Fl. *pp* *ppp* *p*

Cl. *pp* *ppp* *p*

Bsn. *ppp* *p*

Hn.

Pno.

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

Vc. *mp* *pp* *mp* *p* *mf* *p* *mp* *pp* *pp*

Cb.

Detailed description of the musical score: The score is for a piece titled 'Slippery' and is divided into two sections, 10 and 11. Section 10 (measures 102-108) features a Vln. Solo with dynamics *mp*, *mp*, *pp*, and *f*. The woodwinds (Fl., Cl., Bsn.) and strings (Vla., Vc., Cb.) have various dynamics and articulations. Section 11 (measures 109-112) features a Vln. Solo with dynamics *pp* and *p*. The woodwinds (Fl., Cl., Bsn.) and strings (Vla., Vc., Cb.) have various dynamics and articulations. The score includes various musical notations such as slurs, accents, and dynamic markings.

112

Vln. Solo *pp*

Fl. *>mp* *pp* *mp* *pp*

Cl. *>mp* *pp* *mp* *pp* To B. Cl.

Bsn. *>mp* *pp* *mp* *pp*

Hn.

Pno. *p*

Vla. *pp*

Vc. *pp* pizz.

Cb. *mf*

Detailed description: This is a page of a musical score for a symphony orchestra, page 19. The score is in 3/4 time and consists of nine staves. The instruments are: Violin Solo (Vln. Solo), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features complex rhythmic patterns with frequent time signature changes (3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4). Dynamic markings include *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Performance instructions include accents (>), hairpins (crescendo and decrescendo), and specific techniques like *pizz.* (pizzicato) for the cello and *To B. Cl.* for the clarinet. The score is marked with measure numbers 112 through 121.

135

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mf

mf

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

ff

mf

ff

mf

14 Fierce ♩=100

142

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

f *f*

mp *f* *mf* *f*

151

Vln. Solo *f* *ff*

Fl.

B. Cl.

Bsn.

Hn. *p* *pp* *mp* *mf*

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

Vla. arco *f* *f*

Vc. arco *f* *f*

Cb. arco *f* *f*

Detailed description: This page of a musical score, numbered 151, features eight staves. The Vln. Solo staff begins with a forte (*f*) dynamic and a five-measure rest, followed by a melodic line with a five-measure rest and a fortissimo (*ff*) dynamic. The Fl., B. Cl., and Bsn. staves have rests until the second measure, then play a melodic line with accents. The Hn. staff starts with a piano (*p*) dynamic, followed by a crescendo to pianissimo (*pp*), then a crescendo to mezzo-piano (*mp*), and finally a crescendo to mezzo-forte (*mf*). The Pno. staff has a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a mezzo-piano (*mp*) dynamic, and finally a crescendo to forte (*f*). The Vla., Vc., and Cb. staves are marked 'arco' and play a melodic line with a forte (*f*) dynamic. The score includes various time signatures (2/4, 3/8, 3/4, 5/8) and articulations such as accents and slurs.

165 **Dolce**

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

p

mf

ppp

6/8 5/8 7/8 2/4

173 **15** *mp*

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

cue. 1 *mp*

cue. 2 *mp*

cue. 3

16 *mf* *mf* *mf*

after glisses start

after vc. begins

18 $\text{♩} = 100$

19

186

Vln. Solo

Fl.

B. Cl.

Bsn.

f

p *pp* *ff*

f

p *pp* *ff*

p *pp* *ff*

mp *ff*

m.s.p.

p *pp* *ff*

p *pp* *ff*

p *pp* *ff*

p *pp* *ff*

194

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mf *mp*

p

p

p

199

soon after piano enters

Musical notation for Flute (Fl.) in 3/4 time. The piece starts with a piano (p) dynamic. The notation includes several measures with five-note runs (marked with a '5' above the staff) and a triplet (marked with a '3' above the staff). Dynamics range from *pp* to *f*. The key signature has one flat.

Fl.

B. Cl.

Musical notation for Horn (Hn.) in 3/4 time. It features a long, wavy crescendo line starting at *pp* and reaching *mf* by the end of the section. The key signature has one flat.

Hn.

soon after basson starts

Musical notation for Bassoon (Cb.) in 3/4 time. It includes a boxed-in section with a triplet (marked with a '3:2' above the staff) and a wavy crescendo line. Dynamics range from *mp* to *pp*. The key signature has one flat.

Vla.

Vc.

Cb.

22 Holding Back ♩ = 80

218

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

arco

Cb.

pp

mp

mf

mp

Clarinet in B \flat

fpp

mp

fp

mp

fp

fpp

arco

p

mp

p

mp

p

mp

arco

mp

p

mp

p

mp

223

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Cb.

23 Airy ♩ = 90

231

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Cb.

mute on

pp

mf

(breath)

ppp

ppp

mp

Vln. Solo

237

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

3

5:4

3:2

Hn.

Pno.

Vla.

Vc.

Cb.

242 **25** **26**

Vln. Solo

p *pp* *mf*

Hn.

Pno.

p *mp* *p*

p *mp* *p*

p *5* *mp* *5*

p *5* *mp* *5*

Cb.

The image shows a page of a musical score for measures 25 and 26. The score is for a Violin Solo (Vln. Solo), Horn (Hn.), Piano (Pno.), and Contrabass (Cb.). Measure 25 starts at rehearsal mark 242. The Vln. Solo part begins with a *p* dynamic, followed by a *pp* section with a five-finger fingering (5) and a *mf* section. The Hn. and Pno. parts are mostly silent, with some piano accompaniment in measure 25. The Cb. part has a *p* dynamic with a five-finger fingering (5). Measure 26 continues the Vln. Solo with a *p* dynamic, followed by a *mp* section and a *p* section. The Hn. and Pno. parts have some piano accompaniment in measure 26. The Cb. part has a *mp* dynamic with a five-finger fingering (5). The score includes various musical notations such as slurs, accents, and dynamic markings.

248

Vln. Solo

mp

27

mf *fp* *fp* *f* *mf*³

Hn.

Pno.

mp *pp* *mf* *mp*

mp *pp* *mf* *p*

Cb.

*mf*⁵ *mf*⁵

255

Vln. Solo

28

p *p*

cue 2

cue 2

cue 2

cue 1

Hn.

mp

Pno.

f

f

f

262 **29**

30

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

The main score consists of six staves. The Vln. Solo staff is mostly empty. The Fl., Cl., Bsn., and Hn. staves contain musical notation with dynamic markings (mp, mf) and cues (cue 1, cue 2, cue 3). The Pno. staff is empty. The music is in 4/4 time and features triplet patterns in the woodwinds.

Contrabass
 ff > f
 This section shows three lines of musical notation for the Contrabass. The first two lines show a melodic line with dynamics *ff* and *f*. The third line shows a triplet of eighth notes.

Three wavy lines with arrows pointing right, indicating a performance technique or a specific sound effect.

ff > f
 ff > f
 ff > f
 This section shows three lines of musical notation for the Flute, Clarinet, Bassoon, and Horn parts. Each line shows a melodic line with dynamics *ff* and *f*, and a triplet of eighth notes.

Three wavy lines with arrows pointing right, indicating a performance technique or a specific sound effect.

31

270

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

32 Explosive ♩ = 100

277

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

33

34

289

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

295

Vln. Solo *f* *mf* *ff*

Fl. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *f*

Vla.

Vc.

Cb.

299

Vln. Solo

35 ↓

36

5

f

mp

pp

cue 3

f

mp

pp

cue 2

Pno.

5

f

5

Vla.

cue 1

f

5

Vc.

Cb.

Detailed description of the musical score: The score is for measures 299-302. The top staff is for Violin Solo (Vln. Solo) in treble clef, 2/4 time. It begins with a measure containing two chords marked with a '5' (fingerings). The second measure starts with a dynamic of *f* and contains a melodic line. The third measure continues the melody, and the fourth measure has a dynamic of *f* and a melodic line. The fifth measure is a whole note chord marked with a '5'. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The score then jumps to measure 35, which is the start of measure 300. This measure has a dynamic of *mp* and a melodic line. The second measure of 300 has a dynamic of *pp* and a melodic line. The third measure has a dynamic of *f* and a melodic line. The fourth measure has a dynamic of *f* and a melodic line. The fifth measure has a dynamic of *f* and a melodic line. The sixth measure has a dynamic of *f* and a melodic line. The seventh measure has a dynamic of *f* and a melodic line. The eighth measure has a dynamic of *f* and a melodic line. The score then jumps to measure 36, which is the start of measure 301. This measure has a dynamic of *mp* and a melodic line. The second measure of 301 has a dynamic of *pp* and a melodic line. The third measure has a dynamic of *f* and a melodic line. The fourth measure has a dynamic of *f* and a melodic line. The fifth measure has a dynamic of *f* and a melodic line. The sixth measure has a dynamic of *f* and a melodic line. The seventh measure has a dynamic of *f* and a melodic line. The eighth measure has a dynamic of *f* and a melodic line. The score then jumps to measure 37, which is the start of measure 302. This measure has a dynamic of *mp* and a melodic line. The second measure of 302 has a dynamic of *pp* and a melodic line. The third measure has a dynamic of *f* and a melodic line. The fourth measure has a dynamic of *f* and a melodic line. The fifth measure has a dynamic of *f* and a melodic line. The sixth measure has a dynamic of *f* and a melodic line. The seventh measure has a dynamic of *f* and a melodic line. The eighth measure has a dynamic of *f* and a melodic line. The Pno. part consists of two staves (treble and bass clef). The treble staff has a melodic line with dynamics *f* and *f*. The bass staff has a melodic line with dynamics *f* and *f*. The Vla. part is in bass clef and has a melodic line with dynamics *f* and *f*. The Vc. and Cb. parts are in bass clef and have whole rests throughout the score. Cues are indicated by arrows pointing to specific measures: 'cue 1' points to the start of measure 300, 'cue 2' points to the start of measure 301, and 'cue 3' points to the start of measure 302.

316

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mf *mp* *pp* *smf* *mfpp*

To B. Cl.

Bass Clarinet in B \flat

cue 1

mf *mp* *pp* *smf* *p* *mf* *f* *mf* *p*

mf *mp* *pp* *smf* *p* *mf* *f* *mf* *p*

mp *pp* *mp* *mp* *ppp*

mp *pp* *mp* *mp* *ppp*

mp *pp* *mp* *mp* *ppp*

cue 2

p

poco rit.

322

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

The musical score for measures 322-324 is written for a full orchestra with a solo violin. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. The tempo marking is *poco rit.*. The score includes the following parts and markings:

- Vln. Solo:** A single staff with a treble clef, containing a whole rest.
- Fl.:** A single staff with a treble clef, containing a whole rest.
- B. Cl.:** A single staff with a treble clef, containing a triplet of eighth notes starting on B-flat, moving up to D, then a triplet of eighth notes starting on C, moving up to E-flat, followed by a quarter rest and a whole rest.
- Bsn.:** A single staff with a bass clef, containing a whole rest.
- Hn.:** A single staff with a treble clef, starting with a cue 4. It features a melodic line with dynamics *p*, *f*, *mf*, and *mp*, including quintuplets and triplets.
- Pno.:** A grand staff (treble and bass clefs). The right hand starts with a cue 4 and features dynamics *f*, *ff*, and *p*. The left hand starts with a cue 3 and features a quintuplet of eighth notes with dynamic *p*.
- Vla.:** A single staff with a bass clef, containing a whole rest.
- Vc.:** A single staff with a bass clef, starting with a cue 3. It features a melodic line with dynamics *p*, *f*, and *ff*, including quintuplets and triplets.
- Cb.:** A single staff with a bass clef, featuring a melodic line with dynamics *f*, *ff*, and *p*, including quintuplets and triplets.

39 Flowing, Relaxing ♩ = 90

40 ♩ = 90

The musical score is arranged in a standard orchestral format with nine staves. The top staff is for Violin Solo, followed by Flute, Bass Clarinet in Bb, Bassoon, Horn, Piano (Grand Staff), Viola, Violoncello, and Contrabass. The music is in 4/4 time and begins at measure 327. The Violin Solo part starts with a *mp* dynamic and features a triplet of eighth notes, followed by a series of eighth notes and a five-measure rest. The Flute part also starts with a *mp* dynamic and features a triplet of eighth notes, followed by a series of eighth notes and a five-measure rest. The Bass Clarinet, Bassoon, and Piano parts are silent throughout the section. The Horn part starts with a *ppp* dynamic and features a five-measure rest, followed by a melodic phrase starting in measure 330 with a *mp* dynamic. The Viola part starts with a *mp* dynamic and features a triplet of eighth notes, followed by a series of eighth notes and two five-measure rests. The Violoncello and Contrabass parts are silent throughout the section. The score concludes at measure 330 with a 3/4 time signature change.

41 Moving Slightly More ♩ = 100

333

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mp *f* *mp* *f subp*

mp *mf* *pp*

mf *pp*

mf *pp*

mp *f* *mp*

mp *f* *mp*

342

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mp *pp* *sfp* *ppp*

fsp *mp* *pp* *sfp* *ppp*

fsp

pp

mp *pp* *sfp* *ppp*

fsp

351

Vln. Solo *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

Fl. *fp* > *ppp*

Cl. *fp* > *ppp*

Bsn. *pp* < *fp* > *ppp*

Hn. *pp*

Pno. *mp*

Vla. *fp* > *ppp*

Vc. *fp* > *ppp*

Cb. *fp* > *ppp* *p* < < <

356

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

p *f* *p* *f* *p* *p* *f* *p*

fp

fp

fp

p *mf*

fp

fp

fp

359

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

p < *f* > *p* < *f* > *p* < *f* >

fp

fp

fp

p < *mf* >

fp

fp

fp

p < *mf* > $\sqrt{B.3}$

Detailed description: This page of a musical score, numbered 55, contains measures 359 through 362. The Vln. Solo part features a complex rhythmic pattern of eighth notes with five-measure rests, marked with dynamics *p*, *f*, *p*, *f*, *p*, and *f*. The woodwind section (Fl., Cl., Bsn., Vla., Vc., Cb.) has a melodic line starting in measure 360, marked *fp*. The Bsn. part includes a dynamic change from *p* to *mf* in measure 362. The Hn. part consists of sustained notes with a vibrato mark. The Pno. part has a few notes in the bass clef. The Cb. part has a dynamic change from *fp* to *p* and *mf* in measure 362, with a $\sqrt{B.3}$ marking.

Vln. Solo

365

p *f* *p* *f* *p* *f* *p* *f* *f* *f* *f* *f*

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

368 **44**

Vln. Solo *mf*

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

373

Vln. Solo

5

5

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

45 Cthonic, weighty ♩ = 100

380

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

p *f* *pp* *f* *p* *pp* *mp* *ppp* *fp* *p*

f *> p* *f* *p* *5:4* *pp* *mp* *ppp* *f* *fp* *mf*

p *f* *pp* *f* *p* *sfp* *sfp* *pp* *mp* *ppp* *f* *fp* *mf*

391

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

Measures 391-400 are marked with rests for Vln. Solo, Fl., Cl., Bsn., Hn., and Pno. The lower strings (Vla., Vc., Cb.) play from measure 394. The Viola part starts with a triplet of eighth notes (3:2:1) in measure 394, marked *mp*. The Violin and Cello parts play eighth notes, marked *p*. The Contrabass part plays eighth notes, marked *mp*. In measure 395, the Viola part continues with eighth notes, marked *mp*. The Violin and Cello parts continue with eighth notes, marked *mp*. The Contrabass part continues with eighth notes, marked *mp*. In measure 396, the Viola part continues with eighth notes, marked *mp*. The Violin and Cello parts continue with eighth notes, marked *mp*. The Contrabass part continues with eighth notes, marked *mp*. In measure 397, the Viola part continues with eighth notes, marked *p*. The Violin and Cello parts continue with eighth notes, marked *mp*. The Contrabass part continues with eighth notes, marked *mp*. In measure 398, the Viola part continues with eighth notes, marked *mp*. The Violin and Cello parts continue with eighth notes, marked *mp*. The Contrabass part continues with eighth notes, marked *mp*. In measure 399, the Viola part continues with eighth notes, marked *mp*. The Violin and Cello parts continue with eighth notes, marked *mp*. The Contrabass part continues with eighth notes, marked *mp*. In measure 400, the Viola part continues with eighth notes, marked *fp*. The Violin and Cello parts continue with eighth notes, marked *fp*. The Contrabass part continues with eighth notes, marked *fp*.

Vln. Solo

413

pp *p* *mp* *pp* *mp* *ppp*

Hn.

Pno.

Vla.

Vc.

Cb.

422 **47**

Vln. Solo

pp *p* *sPPP* *p* *mf* *p* *mf* *pp* *p* *mf*

pp *pp* *pp*

Hn.

Pno.

Vla.

Vc.

Cb.

48 Meditation 2

Vln. Solo

428

pp *p* *pp* *mp* *ppp* *p* *mp* *ppp* *mp* *ppp* simile

Hn.

Pno.

Vla.

Vc.

Cb.

49 Slower

50 Meditation 3

435

Vln. Solo

mf *p* *mp* *ppp* *p*

Hn.

Pno.

Vla.

Vc.

Cb.

espressivo *p* *mp* *mp* *ppp* *pp*

espressivo *p* *mp* *p* *ppp* *pp*

molto sul tasto *molto sul tasto* *molto sul tasto*

447

Vln. Solo

Alto Flute
lyrico

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

pp *mp* *fp* *pp*

pp *mp* *mp* *smfp*

p *f* *p* *f* *m.s.p* *p* *f*

51

455

Vln. Solo *mp*

A. Fl. *smf*

Cl.

Bsn.

Hn.

Pno.

mp \rightarrow *sf*

mp \rightarrow *sf*

mp \rightarrow *sf*

Slower

Slower Still

52 Machinic
♩ = 110

464

Vln. Solo *ppp* sul D, light bow

A. Fl. *f* > *p* *f* > *p* to Flute

Cl.

Bsn.

Hn.

Pno.

474

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

f > *p* *f* > *p* *f* > *p* *fp*

481

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

f

pp *mp* *f*

pp *mp* *f*

f

54

487 *mp* *mp* simile *pp* *mp* *pp* *mp* *p* *sp* *mp* *p* *sp* *mp* *p*

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

494

Vln. Solo *mf* *f*

Fl.

Cl. *mp*

Bsn.

Hn.

Pno.

Vla. *p* *mf* *p* *mf* *p* *mf*

Vc. *mf* arco

Cb. *mf* arco

502 **55** *sempre stac.*

Vln. Solo *mf* *f*

Fl. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Pno. *ff*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

508

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

ff

Detailed description of the musical score: The score is for measures 508-511. The Vln. Solo part starts with a treble clef and a key signature of one sharp (F#). It begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, each with a quintuplet '5' above it. This is followed by a quarter note E5, then eighth notes F5, G5, and A5, also with a quintuplet '5'. The dynamic *ff* is marked. The piece changes to 4/4 time for measures 509 and 510, then to 3/4 time for measure 511. The woodwinds (Fl., Cl., Bsn.) and strings (Vla., Vc., Cb.) have parts with various rhythmic values and rests. The Pno. part has a complex rhythmic pattern with eighth and sixteenth notes. The Hn. part is mostly silent with some rests.

512

Vln. Solo

Fl. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *mf*

Vla. *f*

Vc. *f*

Cb. *f*

519

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

p

p

p

57

526

Vln. Solo *mf*

Fl. *ff*

Cl. *pp* *mp*

Bsn. *ff* *pp*

Hn.

Pno.

Vla. *ff* *mp*

Vc. *ff* *mp* *pp* *mp*

Cb. *ff* *mp*

532

Vln. Solo *p* *mp* *mp* 5 5 5 5

Fl. *ppp* *mp*

Cl. *mf* *mp*

Bsn. *mf* *ppp* *mp* *ppp* sempre legato

Hn.

Pno.

Vla. *mf*

Vc. *mf* *mp*

Cb.

539

Vln. Solo *f* *p*

Fl. *ppp* *mp* *ppp*
arco

Cl. *mf*

Bsn. *mp* *ppp* *mf*

Hn. *mf* *mf* *mf*

Pno.

Vla. *ppp* *mp* *ppp*
arco

Vc. *ff*

Cb. *mf*

545

Vln. Solo

mf p

Fl.

Cl.

Bsn.

Hn.

ppp

Pno.

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 80, measures 545-550. The Vln. Solo part (Violin Solo) is the primary focus, starting at measure 545. It consists of a series of eighth-note patterns with five-measure rests. The dynamics are marked *mf* (mezzo-forte) and *p* (piano). The Hn. (Horn) part has a single note in measure 545 marked *ppp* (pianissimo). The other instruments (Fl., Cl., Bsn., Pno., Vla., Vc., Cb.) are silent throughout the passage. The time signature changes from 2/4 to 3/4 and back to 2/4.

551

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

Vln. Solo

556

ff

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

f

562

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

568

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

60

61

574

Vln. Solo *ff* *f*

Fl. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

Pno. *ff*

Vla. *ff* *f* cue 1.

Vc. *ff* *f*

Cb. *ff*

62

580

Vln. Solo *ff*

Fl. *ff*

Cl. *ff*

Bsn.

Hn.

Vla. *p*

Vc. *p*

Cb. *p*

cue 2

cue 1

cue 4

cue 1

cue 3

cue 2

585

Vln. Solo

Fl.

f

cue 5

f

Hn.

f

Pno.

f

Vla.

f

Vc.

f

Cb.

f

m.s.p.

64

592

Vln. Solo *f*

Fl. *ff*

Cl. *ff*

Bsn. *ff* slap tongue *f*

Hn. *f* *ff* *p*

Pno. *ff*

Vla. *fff* m.s.p.

Vc. *fff* arco, m.s.p.

Cb. *fff* *f* pizz.

rit.

599 **65** **Andante**

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

p

p

Slowing Slightly

604

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

The image shows a page of a musical score for a symphony. The page number is 90. The tempo marking is "Slowing Slightly". The score is for measures 604 to 608. The Vln. Solo part is the only one with notes, starting with a triplet of eighth notes (G4, A4, B4) and followed by a series of eighth notes with slurs and fingering "5". The other instruments (Fl., Cl., Bsn., Hn., Pno., Vla., Vc., Cb.) have rests in their staves. There are some markings above the Pno. and Vla. staves, possibly indicating dynamics or articulation.

609 simile, legato sempre

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mp

mp

mp

p

p

mp

pp

3

3

3

3

3

3

5

67 Tense ♩ = 70

Vln. Solo

616

pp *p* *ppp* *p* *f* *f* *pp smfp*

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

624

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

f *f* *pp* *mf* *p* *smfp* *smfp* *smfp* *mp* *f* *p*

w. increasing vibrato

smorz.

mfpp *mp* *ppp* *ppp*

pp *mp* *pp*

mp

sul G

sul D

mp

68

Vln. Solo

631

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

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

mp

sul G

Vc.

mp

sul D

Cb.

mp

637

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

5

5

5

5

f

5

5

mp

3

645 **poco rit.** $\text{♩} = 60$ **69** ↓ **Holding Back** $\text{♩} = 80$

Vln. Solo *p* *pp* *ppp* *p*

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla. *arco* *pp* *p* *mp* *p* *mp* *p* *mp*

Vc. *arco* *pp* *mp* *p* *mp* *p* *mp*

Cb. *m.s.p* *f*

pp <

653

Vln. Solo

Fl.

Cl. Clarinet in Bb

Bsn.

Hn.

Pno.

Cb.

660

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Cb.

mf

p

pp

ppp

ppp

pp

p

pp

p

pp

n

n