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'the person you are calling'

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## ‘the person you are calling’

for solo violin, cello, percussion, harp, piano,  
and string orchestra

(2019)

# ‘the person you are calling’

Programmatic concerto mirroring communication in 21<sup>st</sup> century.

## SECTIONS :

1. [the person you are calling is not available, please try again later]
2. [silence]
3. [in person]

## PROGRAM NOTE:

Communication has undergone enormous changes in recent years. In the 1920s, Leos Janáček premiered his string quartet, *Intimate Letters*, reflecting early 20<sup>th</sup> century modes of communication. *The Person You Are Calling* brings this concept into the 21<sup>st</sup> century – where we exchange messages via smart phone. It tells a story of missed connections and emotional turmoil, played out against a digital backdrop.

As *The Person You Are Calling* begins, you can hear the solo violin and solo cello attempting to contact each other through the intermediation of the orchestra. In this first section, the communication goes well.

But soon, small distortions creep in. There are misunderstandings, arguments, explanations. Finally, communication breaks down. One party stops replying to messages, and the other stops sending them.

In the second section, there is reflection, meditation – and an anxious silence. Each party feels the conflict between their inner and outer worlds, and the gap between the two individuals grows, along with the wish to impose their thoughts on the other.

Silence is followed by an attempt to pick up the thread of communication. But no messages get through. Someone has their phone off, or lost his/her phone, or changed the number. The would-be communicators give up and move on. A cadenza, expressing their true feelings, hangs in the air.

But no sooner do they resign themselves to silence, then they accidentally bump into one another on the street. There is shock, surprise, discombobulation. Neither is prepared for a flesh-and-blood encounter. What follows may be chaotic, even violent – the ultimate failure to connect.

**INSTRUMENTATION:**

Solo violin  
Solo cello

String orchestra 1:

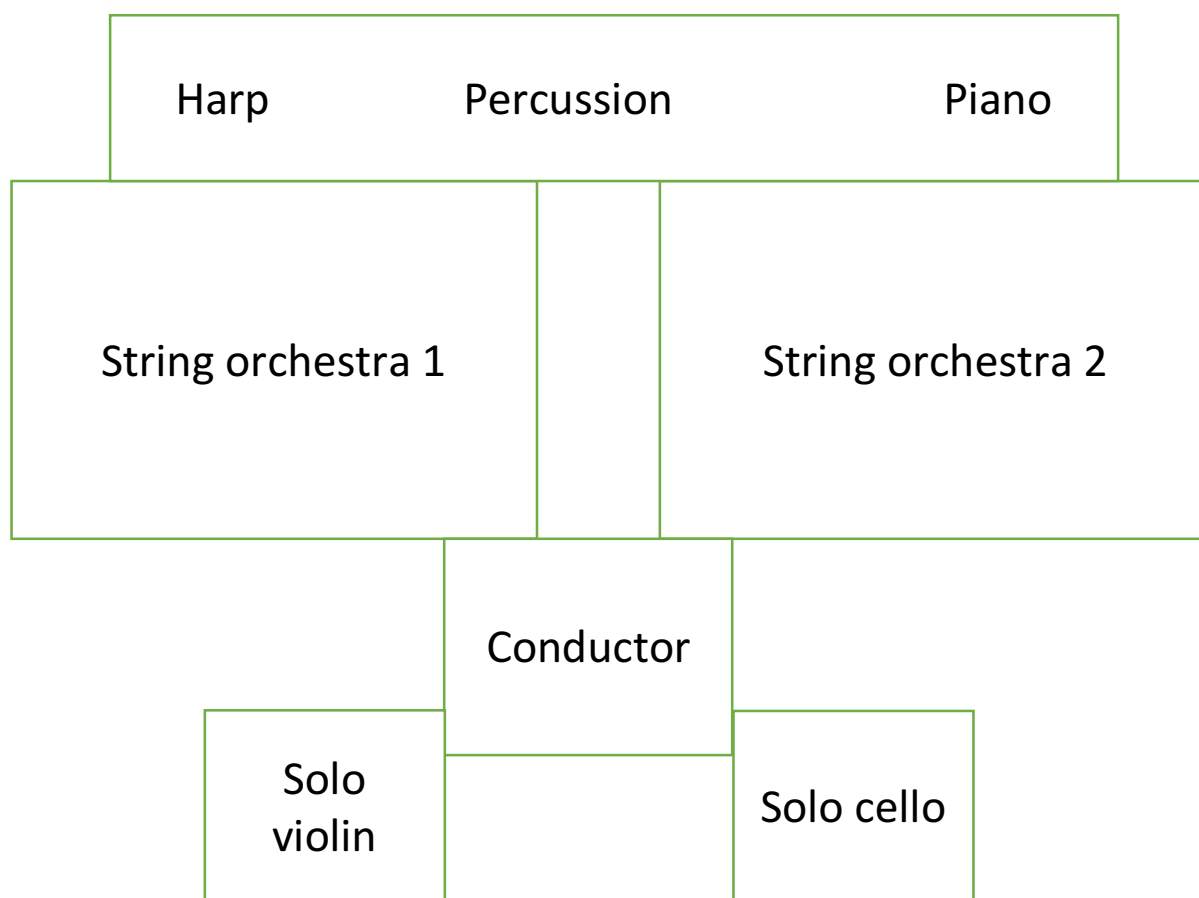
Violin I  
Violin II  
Violas I  
Cellos I  
Basses I

Vibraphone

Harp  
Piano

String orchestra 2:

Violin III  
Violin IV  
Violas II  
Cellos II  
Basses II



Duration: 20 minutes

# 'the person you are calling'

for solo violin, cello, percussion, piano, harp, and string orchestra

Jiří Trtík (\*1989)

♩ = 92 [the person you are calling is not available, please try again later]

**System 1:**

- Solo violin:** *mp*, *p*. Includes triplets and a 4-measure rest.
- Violin I:** *pp*. Includes triplets and a 4-measure rest.
- Violin II:** *pp*. Includes triplets and a 4-measure rest.
- Viola I:** Rest.
- Cello I:** Rest.
- Double Bass I:** Rest.
- Harp:** *pp*. Includes triplets.
- Vibraphone:** *pp*. Includes triplets and performance instructions: "soft yarn", "motor off".
- Piano:** Rest.

**System 2:**

- Solo cello:** Rest.
- Violin III:** *pp*. Includes triplets and performance instruction: "Sul D Con sord.".
- Violin IV:** *pp*. Includes triplets and performance instruction: "Sul D Con sord.".
- Viola II:** Rest.
- Cello II:** Rest.
- Double Bass II:** Rest.

Chord progression: D# C# B# | E F# G A

This musical score page contains the following parts and markings:

- Solo vln.:** Treble clef, starting at measure 6 with a triplet of eighth notes marked *mf*.
- Vln. I:** Treble clef, starting at measure 6 with a triplet of eighth notes marked *mf*, and a triplet of eighth notes marked *pp* at measure 8.
- Vln. II:** Treble clef, starting at measure 6 with a triplet of eighth notes marked *mf*, and a triplet of eighth notes marked *pp* at measure 8.
- Vln. III:** Treble clef, starting at measure 6 with a triplet of eighth notes marked *mf*, and a triplet of eighth notes marked *pp* at measure 8.
- Vln. IV:** Treble clef, starting at measure 6 with a triplet of eighth notes marked *mf*, and a triplet of eighth notes marked *pp* at measure 8.
- Solo vc.:** Bass clef, starting at measure 6 with a triplet of eighth notes marked *mf*, and a triplet of eighth notes marked *pp* at measure 8.
- Other instruments (Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Vla. II, Vc. II, D.B. II):** All parts are marked with a rest (—) for the entire duration of the page.

This musical score is for the piece 'the person you are calling' and is page 3 of the score. It features a variety of instruments including strings, woodwinds, and keyboard instruments. The score is divided into systems, with measures 11 through 15 shown. The Solo Violin (Solo vln.) part is mostly silent, indicated by a horizontal line. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with triplets and sixteenth-note patterns, starting at measure 11 and continuing through measure 15. The Viola I (Vla. I) part is also silent. The Violoncello I (Vc. I) and Double Bass I (D.B. I) parts are silent. The Harp (Hp.) part plays a short melodic phrase in measures 11 and 12, marked *pp*. The Vibraphone (Vib.) part plays a short melodic phrase in measures 11 and 12, also marked *pp*. The Piano (Pno.) part plays a short melodic phrase in measures 11 and 12, marked *pp*. The Solo Viola (Solo vc.) part plays a short melodic phrase in measures 11 and 12, marked *p*. The Violin III (Vln. III) and Violin IV (Vln. IV) parts play a melodic line with triplets, starting at measure 11 and continuing through measure 15, marked *mf*. The Viola II (Vla. II), Violoncello II (Vc. II), and Double Bass II (D.B. II) parts are silent.

This musical score page, numbered 4, is titled "'the person you are calling'". It features a variety of instruments including Solo violin, Violin I and II, Viola I, Violoncello I, Double Bass I, Harp, Vibraphone, Piano, Solo Viola, Violin III and IV, Viola II, Violoncello II, and Double Bass II. The score is divided into two systems. The first system includes Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., and Solo vc. The second system includes Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The music is written in treble and bass clefs with various dynamics such as *pp* and includes complex rhythmic patterns like triplets and sixteenth-note runs. Measure numbers 16, 20, and 23 are indicated at the start of their respective staves.





This page of a musical score, numbered 6, is titled "'the person you are calling'". It contains the following parts and measures:

- Solo vln.:** Measures 26-30. Measure 26 has a 6-measure rest. Measures 27-28 feature a 6-measure phrase and a 3-measure phrase. Measures 29-30 are rests.
- Vln. I:** Measures 26-30. Measures 26-27 have a 3-measure phrase. Measures 28-29 have a 4-measure phrase. Measure 30 has a 3-measure phrase. Dynamics: *mf* starting at measure 30.
- Vln. II:** Measures 26-30. Measures 26-27 have a 3-measure phrase. Measures 28-29 have a 4-measure phrase. Measure 30 has a 3-measure phrase. Dynamics: *mf* starting at measure 30.
- Vla. I:** Measures 26-30. Rests.
- Vc. I:** Measures 26-30. Rests.
- D.B. I:** Measures 26-30. Rests.
- Hp.:** Measures 26-30. Measure 26 has a 7-measure rest. Measure 27 has a 6-measure phrase. Measure 28 has a 6-measure phrase. Chord progression: D> C> B> | E> F> G A.
- Vib.:** Measures 26-30. Measure 26 has a 7-measure rest. Measure 27 has a 3-measure phrase. Measures 28-29 have a 6-measure phrase. Measure 30 has a 6-measure phrase.
- Pno.:** Measures 26-30. Measure 26 has a 7-measure rest. Measure 27 has a 6-measure phrase. Measure 28 has a 3-measure phrase. Measure 29 has a 6-measure phrase. Measure 30 has a 6-measure phrase.
- Solo vc.:** Measures 26-30. Rests.
- Vln. III:** Measures 26-30. Measures 26-27 have a 3-measure phrase. Measures 28-29 have a 3-measure phrase. Measure 30 has a 3-measure phrase. Dynamics: *mf* starting at measure 30.
- Vln. IV:** Measures 26-30. Measures 26-27 have a 3-measure phrase. Measures 28-29 have a 3-measure phrase. Measure 30 has a 3-measure phrase. Dynamics: *mf* starting at measure 30.
- Vla. II:** Measures 26-30. Rests.
- Vc. II:** Measures 26-30. Measures 26-27 are rests. Measures 28-29 have a 6-measure phrase. Measure 30 has a 3-measure phrase.
- D.B. II:** Measures 26-30. Measure 26 has a 7-measure rest. Measure 27 has a 3-measure phrase. Measures 28-29 have a 6-measure phrase. Measure 30 has a 3-measure phrase.

This page of the musical score, numbered 7, contains measures 31 through 34. The instruments and their parts are as follows:

- Solo vln.:** Rests in all measures.
- Vln. I:** Measures 31-34 with triplets of eighth notes, marked *pp*. Measure numbers 8 and 12 are indicated above the staff.
- Vln. II:** Measures 31-34 with triplets of eighth notes, marked *pp*. Measure numbers 8 and 12 are indicated above the staff.
- Vla. I:** Rests in all measures.
- Vc. I:** Measures 31-34 with sixteenth-note patterns, marked *solo vc.*
- D.B. I:** Measures 31-34 with sixteenth-note patterns, marked *solo vc.*
- Hp.:** Measures 31-34 with sixteenth-note patterns in the right hand and rests in the left hand.
- Vib.:** Measures 31-34 with sixteenth-note patterns.
- Pno.:** Measures 31-34 with sixteenth-note patterns in both hands.
- Solo vc.:** Measures 31-34 with sixteenth-note patterns.
- Vln. III:** Measures 31-34 with triplets of eighth notes, marked *pp*.
- Vln. IV:** Measures 31-34 with triplets of eighth notes, marked *pp*.
- Vla. II:** Rests in all measures.
- Vc. II:** Rests in all measures.
- D.B. II:** Rests in all measures.

The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *pp* and *solo vc.*. A key signature change to C major (C♮ B♭) is noted at the end of the page.

This page of the musical score, numbered 8, is titled "'the person you are calling'". It contains the following parts and measures:

- Solo vln.:** Measures 36-40. Starts with a melodic phrase in measure 36.
- Vln. I:** Measures 36-40. Features a rhythmic pattern of eighth notes with triplets in measures 36, 37, 38, and 39.
- Vln. II:** Measures 36-40. Features a melodic line with triplets in measures 36, 37, 38, and 39.
- Vla. I:** Measures 36-40. Rests.
- Vc. I:** Measures 36-40. Rests.
- D.B. I:** Measures 36-40. Rests.
- Hp.:** Measures 36-40. Features a melodic line with triplets in measures 36, 37, 38, and 39.
- Vib.:** Measures 36-40. Features a melodic line with triplets in measures 36, 37, 38, and 39.
- Pno.:** Measures 36-40. Features a melodic line with triplets in measures 36, 37, 38, and 39.
- Solo vc.:** Measures 36-40. Features a melodic line with triplets in measures 36, 37, 38, and 39.
- Vln. III:** Measures 36-40. Features a melodic line with triplets in measures 36, 37, 38, and 39.
- Vln. IV:** Measures 36-40. Features a melodic line with triplets in measures 36, 37, 38, and 39.
- Vla. II:** Measures 36-40. Rests.
- Vc. II:** Measures 36-40. Rests.
- D.B. II:** Measures 36-40. Rests.

Musical score for measures 41-44, page 9. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The key signature is D major (one sharp). The score features various musical notations including triplets, slurs, and dynamic markings such as *f* (forte). A specific chord sequence is indicated below the Harp part: D: C# B | E F# G A.

Musical score for 'the person you are calling', starting at measure 46. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The score features various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *f* and *mp*.

This page of the musical score, page 11, contains measures 51 through 54. The score is for a symphony and includes parts for Solo Violin, Violin I and II, Viola I and II, Violoncello I and II, Double Bass I and II, Harp, and Vibraphone. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each marked with a boxed 'A' at the top right. The first system (measures 51-54) features a Solo Violin part with a triplet of eighth notes in measure 51 and a forte (*f*) dynamic. Violin I and II parts have a melodic line with a decuplet (10) in measure 52. The Viola I part is marked 'vln. 1-4 stop playing'. The Violoncello I part has a triplet of eighth notes in measure 51, a forte (*f*) dynamic, and a mezzo-piano (*mp*) dynamic in measure 54. The Double Bass I part has a triplet of eighth notes in measure 54 with a forte (*f*) dynamic. The Harp part has a triplet of eighth notes in measure 51 and a forte (*f*) dynamic. The Vibraphone part has a triplet of eighth notes in measure 51 and a forte (*f*) dynamic. The Piano part has a triplet of eighth notes in measure 51 and a forte (*f*) dynamic. The second system (measures 51-54) features a Solo Violoncello part with a forte (*f*) dynamic. Violin III and IV parts have a melodic line with a forte (*f*) dynamic. The Viola II part is marked 'vln. 1-4 stop playing'. The Violoncello II part has a triplet of eighth notes in measure 54 with a forte (*f*) dynamic. The Double Bass II part has a triplet of eighth notes in measure 51, a forte (*f*) dynamic, and a piano (*p*) dynamic in measure 54.

This musical score page, numbered 12, is titled "'the person you are calling'". It features a variety of instruments including Solo violin, Violins I and II, Violins III and IV, Violas I and II, Violoncello I and II, Double Basses I and II, Piano, Harp, and Vibraphone. The score is divided into measures, with measure numbers 56, 57, 58, 59, and 60 indicated at the beginning of their respective staves. The Solo violin part begins with a triplet of eighth notes marked *p*. Violins I and II have sixteenth-note passages marked *pp* and "Senza sord.". Violoncello I and Double Bass I play triplet eighth notes marked *p*. Violins III and IV have sixteenth-note passages marked *pp* and "Senza sord.". Violoncello II and Double Bass II play triplet eighth notes marked *p*. The Piano part features a sixteenth-note passage marked *pp*. The Harp and Vibraphone parts are mostly silent, with the Harp having a few notes at the end of the page.



This page of the musical score covers measures 61 to 65. The instruments and their parts are as follows:

- Solo vln.:** Measures 61-65 are mostly rests, with a *pp* dynamic marking at the beginning.
- Vln. I:** Measures 61-62: *pizz.* (pizzicato). Measures 63-65: *arco* (arco), featuring a triplet of eighth notes and a sixteenth-note figure, with a *pp* dynamic.
- Vln. II:** Measures 61-62: *pizz.* (pizzicato). Measures 63-65: *arco* (arco), featuring a sixteenth-note figure, with a *pp* dynamic.
- Vla. I:** Measures 61-62: *pp* (pianissimo). Measures 63-65: *f* (forte).
- Vc. I:** Features a triplet of eighth notes in measures 61, 62, and 65.
- D.B. I:** Features a triplet of eighth notes in measures 61, 62, and 65.
- Hp. (Harp):** Measures 61-62: *pp* (pianissimo). Measures 63-65: *p* (piano). Includes a chord progression:  $D^{\flat} C^{\flat} B^{\flat} | E^{\flat} F^{\flat} G A^{\flat}$ .
- Vib. (Violin):** Measures 61-62: Rest. Measure 63: *p* (piano).
- Pno. (Piano):** Measures 61-62: Rest. Measures 63-65: *p* (piano).
- Solo vc. (Solo Viola):** Measures 61-62: Rest. Measures 63-65: *mp* (mezzo-piano), featuring a triplet of eighth notes.
- Vln. III:** Measures 61-62: *pizz.* (pizzicato). Measures 63-65: *arco* (arco), featuring a sixteenth-note figure, with a *pp* dynamic.
- Vln. IV:** Measures 61-62: *pizz.* (pizzicato). Measures 63-65: *arco* (arco), featuring a sixteenth-note figure, with a *pp* dynamic.
- Vla. II:** Rest throughout measures 61-65.
- Vc. II:** Features a triplet of eighth notes in measures 62 and 65.
- D.B. II:** Features a triplet of eighth notes in measures 61, 62, and 65.

This musical score page, numbered 14, is titled "'the person you are calling'". It features a variety of instruments including Solo violin, Violins I and II, Viola I and II, Violoncello I and II, Double Bass I and II, Harp, Vibraphone, Piano, and Solo voice. The score is divided into measures, with measure numbers 66 and 67 indicated at the start of several staves. Performance instructions such as *mf*, *pp*, *pizz.*, *f*, and *p* are used throughout. Musical notations include triplets, sixteenth-note runs, and dynamic markings. The Solo voice part begins with a *f* dynamic and a long note. The string parts feature intricate rhythmic patterns and articulation marks.

Musical score for measures 71-75, page 15. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The score features various musical notations such as dynamics (pp, p, f), articulation (arco, pizz.), and performance instructions (8va). The Solo vln. part begins with a measure rest and a half note G4, followed by a triplet of eighth notes (F4, E4, D4) and a half note C4. The Vln. I and II parts play a sixteenth-note triplet (G4, A4, B4) followed by a sixteenth-note sextuplet (C5, B4, A4, G4, F4, E4) and a quarter note D4. The Vc. I and D.B. I parts play a triplet of eighth notes (G3, A3, B3) followed by a quarter note C4. The Solo vc. part has a measure rest. The Vln. III and IV parts play a sixteenth-note triplet (G4, A4, B4) followed by a sixteenth-note sextuplet (C5, B4, A4, G4, F4, E4) and a quarter note D4. The Vla. II part has a measure rest and a half note G4. The Vc. II and D.B. II parts play a triplet of eighth notes (G3, A3, B3) followed by a quarter note C4. The Pno. part has a measure rest and a half note G4. The Vib. part has a measure rest and a half note G4. The Hp. part has a measure rest and a half note G4. The score ends with a measure rest and a half note G4.

Musical score for 'the person you are calling', starting at measure 76. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The score features various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *f*, *mp*, and *pp*.

Musical score for measures 81-85, featuring the following instruments and parts:

- Solo vln.:** Rests in measures 81-85.
- Vln. I:** Measures 81-82: triplet of eighth notes, followed by sixteenth-note runs with sixteenth-note triplets. Measure 83: rests. Measure 84: eighth-note runs. Measure 85: eighth-note runs.
- Vln. II:** Measures 81-82: sixteenth-note runs with sixteenth-note triplets. Measure 83: rests. Measure 84: eighth-note runs. Measure 85: eighth-note runs.
- Vla. I:** Rests in measures 81-83. Measure 84: eighth-note runs. Measure 85: eighth-note runs.
- Vc. I:** Measures 81-85: triplet of eighth notes.
- D.B. I:** Measures 81-85: triplet of eighth notes.
- Hp.:** Measures 81-82: rests. Measure 83: sixteenth-note runs. Measure 84: eighth-note runs. Measure 85: eighth-note runs.
- Vib.:** Rests in measures 81-85.
- Pno.:** Measures 81-82: rests. Measure 83: sixteenth-note runs. Measure 84: rests. Measure 85: sixteenth-note runs.
- Solo vc.:** Measures 81-85: half-note chord, then rests.
- Vln. III:** Measure 81: half-note chord. Measure 82: eighth-note runs, *f*. Measure 83: rests. Measure 84: rests. Measure 85: eighth-note runs, *pp*, *arco*.
- Vln. IV:** Measure 81: rests. Measure 82: eighth-note runs, *p*. Measure 83: eighth-note runs. Measure 84: rests. Measure 85: eighth-note runs, *arco*.
- Vla. II:** Measure 81: rests. Measure 82: half-note chord, *p*. Measure 83: half-note chord. Measure 84: half-note chord. Measure 85: half-note chord.
- Vc. II:** Measures 81-85: triplet of eighth notes.
- D.B. II:** Measures 81-85: triplet of eighth notes.



This page of the musical score, numbered 19, contains the following parts and dynamics:

- Solo vln.:** Measures 91-94, dynamics *p*. Features sixteenth-note runs with sixteenth rests.
- Vln. I:** Measures 91-94, dynamics *pp*. Features eighth-note patterns.
- Vln. II:** Measures 91-94, dynamics *p*. Features eighth-note patterns.
- Vla. I:** Measures 91-94, dynamics *mp*. Features eighth-note patterns.
- Vc. I:** Measures 91-94, dynamics *mf*. Features eighth-note patterns.
- D.B. I:** Measures 91-94, dynamics *f*. Features eighth-note patterns.
- Hp.:** Measures 91-94, dynamics *pp*. Features sustained chords in the right hand and moving bass lines in the left hand.
- Vib.:** Measures 91-94, dynamics *pp*. Features sustained chords.
- Pno.:** Measures 91-94, dynamics *pp*. Features sixteenth-note runs in the right hand and moving bass lines in the left hand.
- Solo vc.:** Measures 91-94, dynamics *pp*. Features sustained chords.
- Vln. III:** Measures 91-94, dynamics *pp*. Features eighth-note patterns.
- Vln. IV:** Measures 91-94, dynamics *p*. Features eighth-note patterns.
- Vla. II:** Measures 91-94, dynamics *mp*. Features eighth-note patterns.
- Vc. II:** Measures 91-94, dynamics *mf*. Features eighth-note patterns.
- D.B. II:** Measures 91-94, dynamics *f*. Features eighth-note patterns.

96

Solo vln. *f* *sub p*

Vln. I *pp*

Vln. II *p*

Vla. I

Vc. I *mf*

D.B. I *f*

Hp. *pp* *f* *sub p*

Vib. *f*

Pno. *f* *sub p*

Solo vc. *p*

Vln. III *pp*

Vln. IV *p*

Vla. II *mp*

Vc. II *mf*

D.B. II *f*







Musical score for measures 111-115, featuring various instruments and dynamics. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. Dynamics range from *pp* to *f*. The score includes various musical notations such as slurs, ties, and articulation marks.

Measures 111-115:

- Solo vln.:** Measure 115, *f*.
- Vln. I:** Measures 111-114, *f*; Measure 115, *pp*.
- Vln. II:** Measures 111-114, *mf*; Measure 115, *p*.
- Vla. I:** Measures 111-114, *mp*; Measure 115, *mf*.
- Vc. I:** Measures 111-114, *pp*; Measure 115, *mf*.
- D.B. I:** Measures 111-114, *pp*; Measure 115, *f*.
- Hp.:** Measures 111-114, *p*; Measure 115, *f*.
- Vib.:** Measures 111-114, *pp*; Measure 115, *f*.
- Pno.:** Measures 111-114, *p*; Measure 115, *f*.
- Solo vc.:** Measures 111-114, *pp*; Measure 115, *p*.
- Vln. III:** Measures 111-114, *pp*; Measure 115, *pp*.
- Vln. IV:** Measures 111-114, *p*; Measure 115, *p*.
- Vla. II:** Measures 111-114, *mp*; Measure 115, *mp*.
- Vc. II:** Measures 111-114, *mf*; Measure 115, *mf*.
- D.B. II:** Measures 111-114, *f*; Measure 115, *f*.

116

Solo vln. *f*

Vln. I *pp*

Vln. II *p*

Vla. I *mp*

Vc. I *mf*

D.B. I *f*

Hp.

Vib. *f*

Pno.

Solo vc. *f*

Vln. III *pp*

Vln. IV *p*

Vla. II *mp*

Vc. II *mf*

D.B. II *f*

This page of the musical score, titled "the person you are calling", is page 25. It features a variety of instruments and dynamic markings. The instruments listed on the left are Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The score is divided into systems, with measures 121 and 122 marked at the beginning of the first system in each instrument's part. The Solo vln. part starts with a forte (*f*) dynamic. The Vln. I and Vln. II parts are marked *pp*. The Vla. I, Vc. I, and D.B. I parts are also marked *pp*. The Hp. part consists of two staves, with the upper staff playing a rhythmic pattern of eighth notes and the lower staff playing a bass line with occasional flats. The Vib. part is silent. The Pno. part consists of two staves, with the upper staff playing a rhythmic pattern of eighth notes and the lower staff playing a bass line with occasional flats. The Solo vc. part starts with a forte (*f*) dynamic. The Vln. III and Vln. IV parts are marked *p*. The Vla. II, Vc. II, and D.B. II parts are marked *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of a musical score, numbered 26, is titled "'the person you are calling'". It begins at measure 126. The score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Solo vln.:** Features a melodic line with eighth-note patterns and some accidentals.
- Vln. I:** Plays a similar melodic line to the solo violin.
- Vln. II:** Also plays a melodic line, often in parallel motion with the other violins.
- Vla. I:** Provides harmonic support with a steady eighth-note accompaniment.
- Vc. I:** Plays a melodic line in the lower register, often in parallel with the violins.
- D.B. I:** Provides a rhythmic and harmonic foundation with a steady eighth-note accompaniment.
- Hp.:** Consists of two staves, both playing a steady eighth-note accompaniment.
- Vib.:** The vibraphone part is currently silent, indicated by a dashed line.
- Pno.:** Consists of two staves, both playing a steady eighth-note accompaniment.
- Solo vc.:** Features a melodic line with sixteenth-note patterns and some accidentals.
- Vln. III:** Plays a melodic line with sixteenth-note patterns.
- Vln. IV:** Plays a melodic line with sixteenth-note patterns.
- Vla. II:** Provides harmonic support with a steady eighth-note accompaniment.
- Vc. II:** Plays a melodic line in the lower register, often in parallel with the violins.
- D.B. II:** Provides a rhythmic and harmonic foundation with a steady eighth-note accompaniment.

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

This page of the musical score, titled "the person you are calling", page 27, contains the following parts and details:

- Violins:** Solo vln., Vln. I, Vln. II, Vln. III, Vln. IV. All violin parts feature a melodic line with a *ff* dynamic and are marked with a **C** (Crescendo) and a **4** (four-measure rest).
- Viola:** Vla. I and Vla. II. Both parts feature a melodic line with a *ff* dynamic and are marked with a **C** and a **4**.
- Violoncello:** Vc. I and Vc. II. Both parts feature a melodic line with a *ff* dynamic and are marked with a **C** and a **4**.
- Double Bass:** D.B. I and D.B. II. Both parts are marked with a **C** and a **4**.
- Piano:** Pno. Features a complex rhythmic accompaniment with sixteenth-note patterns in both hands, marked with a *fff* dynamic.
- Harpsichord:** Hp. Features a rhythmic accompaniment with eighth-note patterns in both hands, marked with a *fff* dynamic.
- Vibraphone:** Vib. Features a rhythmic accompaniment with eighth-note patterns in both hands, marked with a *fff* dynamic and a **hard yarn** instruction.
- Measure Numbers:** The score begins at measure 130 in all parts.
- Performance Markings:** *ff* (fortissimo) is used for the string parts, and *fff* (fortississimo) is used for the keyboard and vibraphone parts.

This musical score page, numbered 28, is titled "'the person you are calling'". It features a variety of instruments including Solo violin, Violin I and II, Viola I, Violoncello I, Double Bass I, Harp, Vibraphone, Piano, Solo Viola, Violin III and IV, Viola II, Violoncello II, and Double Bass II. The score is divided into two systems. The first system includes Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., and Solo vc. The second system includes Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The music is written in treble and bass clefs with a key signature of two sharps (F# and C#). The Solo violin and Solo Viola parts feature long, sweeping melodic lines with slurs and breath marks. The Harp part consists of arpeggiated chords, while the Vibraphone and Piano parts play rhythmic patterns. The string parts (Violins, Violas, Cellos, and Double Basses) provide harmonic support with sustained notes and dynamic markings such as *ff* (fortissimo). The Harp part includes a *(pizz)* marking. The Solo Viola part includes a *8* marking. The Vibraphone part includes a *5* marking. The Piano part includes a *6* marking. The Solo violin part includes a *136* marking. The Solo Viola part includes a *136* marking. The Violin I part includes a *136* marking. The Violin II part includes a *136* marking. The Viola I part includes a *136* marking. The Violoncello I part includes a *136* marking. The Double Bass I part includes a *136* marking. The Harp part includes a *136* marking. The Vibraphone part includes a *136* marking. The Piano part includes a *136* marking. The Solo Viola part includes a *136* marking. The Violin III part includes a *136* marking. The Violin IV part includes a *136* marking. The Viola II part includes a *136* marking. The Violoncello II part includes a *136* marking. The Double Bass II part includes a *136* marking.



This page of the musical score covers measures 141 through 146. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Solo Violin, Violin I, Violin II, Viola I, Violin III, Violin IV, Viola II, Violin V, Double Bass I, Harp, Vibraphone, Piano, Solo Violin VI, Violin III, Violin IV, Viola II, Violin V, and Double Bass II. The key signature is D major (two sharps). The Solo Violin part features a melodic line with a fermata over measures 141-146, marked with a forte (*f*) dynamic. The Violin II, Viola I, Violin III, Violin IV, Viola II, Violin V, and Double Bass I parts also play sustained notes with a forte (*f*) dynamic. The Harp part consists of a rhythmic pattern of triplets of eighth notes. The Vibraphone part plays a steady eighth-note accompaniment. The Piano part features a complex rhythmic pattern of sixteenth notes. The Solo Violin VI part has a melodic line with a fermata over measures 141-146, marked with a forte (*f*) dynamic. The Violin III, Violin IV, Viola II, Violin V, and Double Bass II parts also play sustained notes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, fermatas, and dynamic markings.







Musical score for page 33, measures 161-165. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The score features various musical notations such as triplets, dynamics (mp, pp, f), and performance instructions like 'let ring'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is arranged in a standard orchestral layout with staves for strings, woodwinds, and percussion.

166

Solo vln.

*mf*

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

*p*

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

This page of the musical score, page 35, contains measures 171 through 175. The score is arranged in a system of staves for various instruments. The instruments and their parts are as follows:

- Solo vln.:** Measures 171-174 are silent. In measure 175, it plays a triplet of eighth notes with a dynamic marking of *mp*.
- Vln. I:** Measures 171-174 are silent. In measure 175, it plays a triplet of eighth notes with a dynamic marking of *pp*.
- Vln. II:** Measures 171-174 are silent. In measure 175, it plays a triplet of eighth notes with a dynamic marking of *pp*.
- Vla. I:** Measures 171-174 are silent. In measure 175, it plays a triplet of eighth notes with a dynamic marking of *pp*.
- Vc. I:** Measures 171-174 feature a continuous triplet of eighth notes with a dynamic marking of *pp*. In measure 175, it continues with a triplet of eighth notes.
- D.B. I:** Measures 171-174 feature a continuous triplet of eighth notes. In measure 175, it continues with a triplet of eighth notes.
- Hp.:** Measures 171-174 are silent. In measure 175, it plays a triplet of eighth notes with a dynamic marking of *mp*.
- Vib.:** Measures 171-172 feature a triplet of eighth notes with a dynamic marking of *f*. Measures 173-175 feature a triplet of eighth notes with a dynamic marking of *p*.
- Pno.:** Measures 171-172 are silent. In measure 173, it plays a triplet of eighth notes with a dynamic marking of *mp* and the instruction "let ring". Measures 174-175 continue with a triplet of eighth notes.
- Solo vc.:** Measures 171-172 are silent. In measure 173, it plays a triplet of eighth notes with a dynamic marking of *mp*. Measures 174-175 continue with a triplet of eighth notes with a dynamic marking of *mf*.
- Vln. III:** Measures 171-172 are silent. In measure 173, it plays a triplet of eighth notes with a dynamic marking of *pp*. Measures 174-175 continue with a triplet of eighth notes.
- Vln. IV:** Measures 171-172 are silent. In measure 173, it plays a triplet of eighth notes with a dynamic marking of *pp*. Measures 174-175 continue with a triplet of eighth notes.
- Vla. II:** Measures 171-172 are silent. In measure 173, it plays a triplet of eighth notes with a dynamic marking of *pp*. Measures 174-175 continue with a triplet of eighth notes.
- Vc. II:** Measures 171-172 feature a triplet of eighth notes. In measure 173, it continues with a triplet of eighth notes with a dynamic marking of *pp*. Measures 174-175 continue with a triplet of eighth notes.
- D.B. II:** Measures 171-172 feature a triplet of eighth notes. In measure 173, it continues with a triplet of eighth notes with a dynamic marking of *pp*. Measures 174-175 continue with a triplet of eighth notes.

176

Solo vln. *mf* *f*

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp. *f*

Vib. *f*

Pno.

Solo vc. *f*

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II



This page of the musical score covers measures 181 through 185. The instruments and their parts are as follows:

- Solo vln.:** Remains silent throughout the measures.
- Vln. I:** Remains silent throughout the measures.
- Vln. II:** Remains silent throughout the measures.
- Vla. I:** Plays a series of sustained notes with long slurs, alternating between G2 and F2.
- Vc. I:** Plays a triplet of eighth notes in the bass clef, with a slur over the group.
- D.B. I:** Plays a triplet of eighth notes in the bass clef, with a slur over the group.
- Hp.:** Remains silent throughout the measures.
- Vib.:** Remains silent throughout the measures.
- Pno.:** Remains silent until measure 185, where it plays a triplet of eighth notes in the right hand, marked with a forte (*f*) dynamic.
- Solo vc.:** Remains silent until measure 185, where it plays a triplet of eighth notes in the right hand, marked with a forte (*f*) dynamic.
- Vln. III:** Plays a triplet of eighth notes in the treble clef, with a slur over the group.
- Vln. IV:** Plays a triplet of eighth notes in the treble clef, with a slur over the group.
- Vla. II:** Plays a series of sustained notes with long slurs, alternating between G2 and F2.
- Vc. II:** Plays a triplet of eighth notes in the bass clef, with a slur over the group.
- D.B. II:** Plays a triplet of eighth notes in the bass clef, with a slur over the group.

186 *rit. poco a poco*

Solo vln. *f*

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp. *let ring*

Vib.

Pno.

186 *rit. poco a poco*

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

This page of the musical score, page 39, contains measures 191 through 195. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Solo vln.**: Silent throughout the measures.
- Vln. I**: Silent throughout the measures.
- Vln. II**: Silent throughout the measures.
- Vla. I**: Plays a series of notes with slurs and accents, including triplets.
- Vc. I**: Plays a complex rhythmic pattern with triplets and slurs.
- D.B. I**: Plays a rhythmic pattern with triplets and slurs.
- Hp.**: Silent throughout the measures.
- Vib.**: Silent throughout the measures.
- Pno.**: Silent in the right hand; the left hand plays a bass line with triplets and slurs.
- Solo vc.**: Silent in the right hand; the left hand plays a bass line with triplets and slurs, marked with a forte (*f*) dynamic.
- Vln. III**: Silent throughout the measures.
- Vln. IV**: Silent throughout the measures.
- Vla. II**: Plays a series of notes with slurs and accents, including triplets.
- Vc. II**: Plays a rhythmic pattern with triplets and slurs.
- D.B. II**: Plays a rhythmic pattern with triplets and slurs.

The score is written in a standard musical notation style with various dynamics and articulations.

*attacca*

This page of a musical score contains measures 196 through 200. The score is arranged in a system of staves for various instruments. The top section includes Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, and D.B. I. The middle section includes Hp., Vib., and Pno. The bottom section includes Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The music is in 4/4 time. Measures 196-199 are mostly rests for the string parts, with some activity in the lower strings (Vc. I, D.B. I, Vc. II, D.B. II) featuring triplets and slurs. Measure 200 concludes with a double bar line and a fermata over the final notes. The word 'attacca' is written at the top right of the page.

♩ = 104 [Silence, passacaglia]

E

[imagine A<sup>b</sup> and fake pizz.]

The musical score is arranged in two systems. The first system includes Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., and Pno. The second system includes Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The Solo vln. and Solo vc. parts feature a melodic line starting at measure 200 with a dynamic marking of *pp*. The Vib. part includes a performance instruction 'motor on - medium' and a 'bow' marking. The Pno. part has a dynamic marking of *pp*. The Solo vc. part also includes the instruction '[imagine A<sup>b</sup> and fake pizz.]'. The score is in 4/4 time and includes various musical notations such as rests, notes, and dynamic markings.

206

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

pizz.

*f*

pizz.

*mf*

pizz.

*mp*

pizz.

*p*

pizz.

*pp*

*pp*

soft yarn

*p*

211

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*pp*

*f*

*mf*

*mp*

*p*

*pp*

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.









Musical score for measures 231-235. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The Solo vln. part is silent. The string parts (Vln. I, Vln. II, Vla. I, Vc. I, D.B. I) play a pizzicato figure starting at measure 231. The Hp. part provides harmonic support. The Vib. part plays a melodic line. The Pno. part provides harmonic support. The Solo vc. part has a long note in measure 231, followed by rests, and a *pp* note in measure 235. The Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II parts have long notes in measure 231, followed by rests, and a *f* note in measure 235.

231

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*pizz.*

*f*

*mf*

*mp*

*p*

*pp*

*f*

*pp*

*f*

*f*

*f*

*f*

*f*

Musical score for measures 236-240. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The Solo vln. part features a melodic line starting at measure 236 with a *pp* dynamic. The Vln. II part has a *mf* dynamic. The Vla. I part has a *mp* dynamic. The Vc. I and D.B. I parts have a *p* dynamic. The Hp. part has a *p* dynamic. The Vib. part has a *p* dynamic. The Pno. part has a *p* dynamic. The Solo vc. part features a melodic line starting at measure 236 with a *pp* dynamic. The Vln. III part has a *f* dynamic. The Vln. IV part has a *mf* dynamic. The Vla. II part has a *mp* dynamic. The Vc. II part has a *p* dynamic. The D.B. II part has a *pp* dynamic. The score is in 4/4 time and features various dynamics and articulations such as *pizz.* and *pp*.

Musical score for measures 241-245. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The Solo vln. and Solo vc. parts feature long notes with dynamic markings *f* and *p*. The Vln. I and Vln. II parts have dynamic markings *f* and *mf*. The Vla. I part has a dynamic marking *mp*. The Vc. I and D.B. I parts have a dynamic marking *p*. The Hp. part has a dynamic marking *pp*. The Vib. part is silent. The Pno. part has a dynamic marking *pp*. The Vln. III and Vln. IV parts have dynamic markings *f* and *mf*. The Vla. II part has a dynamic marking *mp*. The Vc. II part has a dynamic marking *p*. The D.B. II part has a dynamic marking *pp*.

246

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*f*

*mf*

*mp*

*p*

*pp*

251

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*f*

*mf*

*mp*

*p*

*pp*

gliss.

pizz.

*ff*





262

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*p*

*p*

*p*

Detailed description: This page of a musical score, titled "'the person you are calling'", is numbered 53. It begins at measure 262. The score is arranged in a system with multiple staves. The top section includes Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, and D.B. I. The middle section includes Hp., Vib., and Pno. The bottom section includes Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The Solo vln. part is mostly silent, indicated by a horizontal line. The Vln. I and Vln. II parts play a rhythmic pattern of quarter notes. The Vla. I part plays a similar pattern. The Vc. I and D.B. I parts play a pattern of quarter notes with stems pointing up. The Hp. part has a dynamic marking of *p* and plays a series of chords. The Vib. part has a dynamic marking of *p* and plays a series of chords. The Pno. part has a dynamic marking of *p* and plays a series of chords. The Solo vc. part is mostly silent. The Vln. III and Vln. IV parts play a rhythmic pattern of quarter notes. The Vla. II part plays a similar pattern. The Vc. II part plays a pattern of quarter notes with stems pointing up. The D.B. II part plays a pattern of quarter notes with stems pointing up.

267

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

Detailed description: This page of a musical score, numbered 54, is titled "'the person you are calling'". It begins at measure 267. The score is arranged in a system with 14 staves. The top five staves (Solo vln., Vln. I, Vln. II, Vla. I, Vc. I) and the bottom five staves (Vln. III, Vln. IV, Vla. II, Vc. II, D.B. II) contain rhythmic patterns of eighth and sixteenth notes, often with slurs. The Solo vln. part is mostly rests. The Hp. (Harp) part has a melodic line in the right hand and a bass line in the left hand. The Vib. (Vibraphone) and Pno. (Piano) parts have similar melodic and bass lines. The Solo vc. (Solo Viola) part is mostly rests. The Vln. I and II parts have a rhythmic pattern of eighth notes. The Vla. I part has a rhythmic pattern of eighth notes. The Vc. I part has a rhythmic pattern of eighth notes. The D.B. I part has a rhythmic pattern of eighth notes. The Vln. III and IV parts have a rhythmic pattern of eighth notes. The Vla. II part has a rhythmic pattern of eighth notes. The Vc. II part has a rhythmic pattern of eighth notes. The D.B. II part has a rhythmic pattern of eighth notes.

272

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*f*

*mf*

*mp*

*p*

*pp*

277

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

277

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

arco

*pp*

*f*

*mf*

*mp*

*p*

*pp*

282

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*pp*

*p*

*mp*

*f*

*mf*

Musical score for measures 287-291. The score includes parts for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The Solo vln. part features a long melodic line starting at measure 287 with a *pp* dynamic. The Solo vc. part has a melodic line starting at measure 287 with a *pp* dynamic. The Vln. III part has a melodic line starting at measure 287 with a *f* dynamic. The Vln. IV part has a melodic line starting at measure 287 with a *mf* dynamic. The Vla. II part has a melodic line starting at measure 287 with a *mp* dynamic. The Vc. II part has a melodic line starting at measure 287 with a *p* dynamic. The D.B. II part has a melodic line starting at measure 287 with a *pp* dynamic. The Hp., Vib., and Pno. parts provide harmonic support with chords and arpeggios.

G [slower, unmetered]

Solo vln.

Solo vc.

297

302

307

312

317

322

327

H ♩ = 78

Solo vln.

Vln. I  
Con sord.  
Sul G  
arco  
pppp

Vln. II  
Con sord.  
arco  
pppp

Vla. I  
Con sord.  
arco  
pppp

Vc. I

D.B. I

Hp.

334

Vib.

334

Pno.

334

H ♩ = 78

Solo vc.

Vln. III  
Con sord.  
arco  
pppp

Vln. IV  
Con sord.  
arco  
pppp

Vla. II  
Con sord.  
arco  
pppp

Vc. II

D.B. II



This page of a musical score, page 61, contains measures 339 through 343. The score is for a symphony and includes parts for Solo Violin, Violin I and II, Viola I, Violoncello I, Double Bass I, Harp, Vibraphone, Piano, Solo Violoncello, Violin III and IV, Viola II, Violoncello II, and Double Bass II. The Solo Violin part features a melodic line with a fermata in measure 339. The Violin I and II, and Viola I parts play a rhythmic accompaniment of eighth notes. The Solo Violoncello part has a melodic line with a fermata in measure 343. The other instruments (Vc. I, D.B. I, Hp., Vib., Pno., Vc. II, D.B. II) are marked with a rest in all measures.

344

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*pp*

Sul G

♩ = 60

350

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

350

350

350

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

Senza sord.  
pizz.

*ff*

*f*

*mf*

*mp*

*p*

*pp*

*ppp*

*pp*

*p*

*mp*

*f*

*ff*

attacca

attacca

motor off

$\text{♩} = 98$  [in person]

I

Musical score for 'the person you are calling' page 64. The score includes staves for Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. It features a 3/4 time signature, a tempo of 98 bpm, and dynamic markings like 'arco' and 'ff'. A first ending bracket 'I' is present at the bottom of the page.

358

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

358

Hp.

358

Vib.

358

Pno.

358

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*rit.*

363

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

363

363

363

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

pno. + vc.

*rit.*

(8<sup>va</sup>)

**J** ♩ = 98

Solo vln.

Vln. I

Vln. II 368

Vla. I

Vc. I

D.B. I pizz. *pp*

Hp. 368 *pp* 8<sup>va</sup>

Vib. 368

Pno. 368 *pp* 8<sup>va</sup>

**J** ♩ = 98

Solo vc. *p*

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II pizz. *pp*

373

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II



This page of a musical score, titled "the person you are calling", covers measures 378 to 382. The score is arranged for a large ensemble, including Solo Violin, Violin I and II, Viola I, Violoncello I, Double Bass I, Harp, Vibraphone, Piano, Solo Violoncello, Violin III and IV, Viola II, Violoncello II, and Double Bass II. The music is written in a key with one sharp (F#) and a 4/4 time signature. The tempo and dynamics are marked as *p* (piano). The score features several triplet patterns across various instruments, with some notes tied across measures. The Solo Violin part has a melodic line with slurs and triplets, while the Solo Violoncello part has a more rhythmic triplet pattern. The Harp and Piano parts provide harmonic support with similar triplet patterns. The Double Bass I and II parts have a steady triplet bass line. The other instruments (Violin I and II, Viola I, Violoncello I, Violin III and IV, Viola II, Violoncello II) are mostly silent, indicated by rests. The page number 69 is in the top right corner.

383 **K**

Solo vln. *p* 3

Vln. I arco *f* 6 *pp*

Vln. II arco *f* 6 *pp*

Vla. I pizz. *f* *pp*

Vc. I *f* 3 *pp*

D.B. I arco *f* 3 *pp*

Hp. *f* *pp*  
D# C# B# | E F# G A  
(8va)-----

Vib. *mp* 3

Pno. *f* *pp*  
(8va)-----

Solo vc. *pp* 3

Vln. III *f* 6 *pp*

Vln. IV *f* 6 *pp*

Vla. II arco *f* *pp*

Vc. II pizz. *f* *pp*

D.B. II arco *f* *pp*

This page of the musical score, page 71, covers measures 388 to 392. The score is for a full orchestra and includes the following parts:

- Solo vln.:** Features a melodic line of eighth-note triplets in measures 388-391, followed by a rest in measure 392.
- Vln. I & II:** Remain silent until measure 392, where they play a melodic phrase of eighth-note triplets marked *f* and *arco*.
- Vla. I & II:** Remain silent until measure 392, where they play a sustained chord marked *f* and *arco*.
- Vc. I & II:** Remain silent until measure 392, where they play a melodic line of eighth-note triplets marked *f*.
- D.B. I & II:** Remain silent until measure 392, where they play a melodic line of eighth-note triplets marked *f*.
- Hp.:** Provides a harmonic accompaniment with a melodic line of eighth-note triplets in the right hand and a bass line of eighth-note triplets in the left hand, marked *f*.
- Vib.:** Provides a harmonic accompaniment with a melodic line of eighth-note triplets in the right hand and a bass line of eighth-note triplets in the left hand, marked *f*.
- Pno.:** Provides a harmonic accompaniment with a melodic line of eighth-note triplets in the right hand and a bass line of eighth-note triplets in the left hand, marked *f*.
- Solo vc.:** Features a melodic line of eighth-note triplets in measures 388-391, followed by a rest in measure 392.
- Vln. III & IV:** Remain silent until measure 392, where they play a melodic phrase of eighth-note triplets marked *f* and *arco*.
- Vla. II:** Remains silent until measure 392, where it plays a sustained chord marked *f* and *arco*.
- Vc. II:** Remains silent until measure 392, where it plays a melodic line of eighth-note triplets marked *f*.
- D.B. II:** Remains silent until measure 392, where it plays a melodic line of eighth-note triplets marked *f*.

393

Solo vln. *p*

Vln. I 3

Vln. II 393 3

Vla. I

Vc. I 3 3

D.B. I

393

Hp.

Vib. 393 *p* 3 3 8va-----

Pno. 393 *f* 3 3 3 3

393 Solo vc. *pp* pizz.

Vln. III 3

Vln. IV 3

Vla. II

Vc. II

D.B. II

This page of the musical score covers measures 398 to 402. The instruments and their parts are as follows:

- Solo vln.:** Features a melodic line with triplets and slurs, starting at measure 398.
- Vln. I, Vln. II, Vla. I, Vc. I, D.B. I:** All these instruments are marked with a rest (—) for the entire duration of these measures.
- Hp.:** The piano part consists of a steady eighth-note accompaniment in the right hand, while the left hand has rests.
- Vib.:** Plays a melodic line with triplets and slurs, mirroring the Solo Violin part.
- Pno.:** The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. It includes dynamic markings *pp* and *p*.
- Solo vc.:** Plays a melodic line with triplets and slurs, starting at measure 398. It includes the instruction *arco* and dynamic markings *p* and *pp*.
- Vln. III, Vln. IV, Vla. II:** All these instruments are marked with a rest (—) for the entire duration of these measures.
- Vc. II:** Plays a melodic line with slurs and accents, starting at measure 398. It includes dynamic markings *p* and *pp*.
- D.B. II:** Plays a melodic line with slurs and accents, starting at measure 398. It includes the instruction *Sul pont.* and dynamic markings *p* and *pp*.

403

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

403

Hp.

403

Vib.

403

Pno.

403

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*p*

*mp*

*pp*

*p*

Sul pont.  
arco

Detailed description: This page of a musical score, numbered 74, is titled "'the person you are calling'". It covers measures 403 to 407. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Solo Violin (measures 403-407), Violin I (measures 403-407), Violin II (measures 403-407), Viola I (measures 403-407), Violin III (measures 403-407), Violin IV (measures 403-407), Viola II (measures 403-407), Violoncello I (measures 403-407), Violoncello II (measures 403-407), Double Bass I (measures 403-407), Double Bass II (measures 403-407), Harp (measures 403-407), Vibraphone (measures 403-407), and Piano (measures 403-407). The Solo Violin part features a melodic line with triplets and slurs, starting at measure 403. The Violin I and II parts have similar melodic lines, with Violin I starting at measure 403 and Violin II starting at measure 404. The Viola I part has a melodic line with triplets and slurs, starting at measure 403. The Violoncello I and II parts play a rhythmic pattern of eighth notes with triplets, starting at measure 403. The Double Bass I and II parts play a melodic line with triplets and slurs, starting at measure 403. The Harp part has a rhythmic pattern of eighth notes, starting at measure 403. The Vibraphone part has a melodic line with triplets and slurs, starting at measure 403. The Piano part has a rhythmic pattern of eighth notes, starting at measure 403. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). Performance instructions include "pizz." (pizzicato) for the Double Bass I and "Sul pont. arco" (sul ponticello arco) for the Violoncello II.

408 **L**

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

arco *f* *pp*

arco *f* *pp*

pizz. *f* *pp*

arco *f* *pp*

pizz. *f*

arco *f* *pp*

arco *f* *pp*

pizz. *f*

pizz. *f*

arco *f*

Sul G

413

Solo vln. *p*

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I *pp*

413

Hp. *pp*

Vib.

413

Pno. *pp*

8va

Sul G

413

Solo vc. *p*

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II *pp*



This page of the musical score, numbered 77, features the title "'the person you are calling'". The score is arranged for a chamber ensemble and includes the following parts:

- Solo vln.**: Solo Violin, starting at measure 418 with a melodic line of eighth notes, some beamed in groups of three.
- Vln. I**: Violin I, with a whole rest throughout the measures.
- Vln. II**: Violin II, with a whole rest throughout the measures.
- Vla. I**: Viola I, with a whole rest throughout the measures.
- Vc. I**: Violoncello I, with a whole rest throughout the measures.
- D.B. I**: Double Bass I, playing a bass line with eighth notes and triplets.
- Hp.**: Harp, with two staves showing a bass line with eighth notes and triplets.
- Vib.**: Vibraphone, with a whole rest throughout the measures.
- Pno.**: Piano, with two staves showing a bass line with eighth notes and triplets.
- Solo vc.**: Solo Violoncello, playing a bass line with eighth notes and triplets, ending with a treble clef change.
- Vln. III**: Violin III, with a whole rest throughout the measures.
- Vln. IV**: Violin IV, with a whole rest throughout the measures.
- Vla. II**: Viola II, with a whole rest throughout the measures.
- Vc. II**: Violoncello II, with a whole rest throughout the measures.
- D.B. II**: Double Bass II, playing a bass line with eighth notes and triplets.

The score includes dynamic markings such as *(p<sup>mo</sup>)* and *(p<sup>mo</sup>)* indicated by dashed lines. Measure numbers 418 are marked at the beginning of the Solo vln., Hp., Vib., Pno., and Solo vc. staves.

423

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*pp*

This page of the musical score, page 79, contains measures 428 through 433. The score is arranged in a system of staves for various instruments. The Solo Violin (Solo vln.) part features a melodic line with six measures of triplets, each marked with a '3' and a slur. The Double Bass I (D.B. I) part provides a bass line with six measures, including triplets and slurs. The Piano (Pno.) part has six measures with triplets and slurs in both hands. The Double Bass II (D.B. II) part has six measures with triplets and slurs. The Solo Viola (Solo vc.) part has six measures with triplets and slurs. The other instruments (Vln. I, Vln. II, Vla. I, Vc. I, Hp., Vib., Vln. III, Vln. IV, Vla. II, Vc. II) are marked with a dash, indicating they are silent in this section. The page number '79' is in the top right corner, and the title ''the person you are calling'' is at the top center. The measure number '428' is written at the beginning of each staff.

434

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*p*



444  $\text{♩} = 104 (\text{♩} = \text{♩})$

Solo vln. *arco*

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. I *arco* *p*

Vc. I *arco* *pp*

D.B. I *arco* *pp*

Hp.

Vib.

Pno. *p*

Solo vc. *arco*

Vln. III *p*

Vln. IV *p*

Vla. II *arco* *p*

Vc. II *arco* *pp*

D.B. II *pp*

This page of the musical score, page 83, contains measures 449 through 453. The score is for a full orchestra and includes the following parts: Solo Violin, Violin I, Violin II, Viola I, Violin III, Violin IV, Viola II, Violoncello I, Violoncello II, Double Bass I, Double Bass II, Harp, and Vibraphone. The music is in 3/4 time and features a key signature of one sharp (F#). The Solo Violin part is marked with a fermata in measure 449. The Violin I and II parts play a melodic line with slurs. The Viola I part plays a similar melodic line. The Violin III and IV parts play a rhythmic pattern of quarter notes. The Viola II part plays a rhythmic pattern of quarter notes. The Violoncello I and II parts play a rhythmic pattern of quarter notes. The Double Bass I and II parts play a rhythmic pattern of quarter notes. The Harp and Vibraphone parts are marked with a fermata in measure 449. The Piano part is marked with a fermata in measure 449 and has a dashed line below it with the number 8 in parentheses, indicating a page continuation.

454 pizz.  
Solo vln. *p*

454  
Vib.

454 solo vln.  
Solo vc.

458  
Solo vln.

458  
Vib. *p*

458  
Solo vc. *p*

462  
Solo vln.

462  
Vib.

462  
Solo vc.

465  
Solo vln.

465  
Vib.

465  
Solo vc.



**[ N ]** ♩ = 98

Solo vln. ♩ = 98

Vln. I *f* *pp* *f*

Vln. II *f* *pp* *f*

Vla. I *f* *pp* *f*

Vc. I *f* *pp* *f*

D.B. I *f* *pp* *f*

Hp. *f* *p* *f*

Vib. *f* *pp* *f*

Pno. *f* *pp* *f*

**[ N ]** ♩ = 98 ♩ = 98

Solo vc.

Vln. III *f* *pp* *f*

Vln. IV *f* *pp* *f*

Vla. II *f* *pp* *f*

Vc. II *f* *pp* *f*

D.B. II *f* *pp* *f*

472

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

(8<sup>va</sup>)

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

477

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

8va

481

*rit.*

arco

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

481

*rit.*

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

o *a tempo*

Solo vln.

486

Hp.

486

Vib.

*p*

486

Pno.

o *a tempo*

Solo vc.

491

Solo vln.

491

Hp.

491

Vib.

491

Pno.

491

Solo vc.

*p*

496

Solo vln.

496

Hp.

496

Vib.

496

Pno.

496

Solo vc.

*p*

501

Solo vln.

501

Hp.

501

Vib.

501

Pno.

501

Solo vc.

**P**  $\text{♩} = 72$

Solo vln. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. I

Vc. I *ff*

D.B. I *ff*

Hp. *ff*

Vib.

Pno. *ff*

**P**  $\text{♩} = 72$

Solo vc. *ff*

Vln. III *ff*

Vln. IV *ff*

Vla. II

Vc. II *ff*

D.B. II *ff*

510

Solo vl.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

510

Hp.

Vib.

510

Pno.

510

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II



This musical score page covers measures 514 through 517. The instruments and their parts are as follows:

- Solo vln.:** Treble clef, starting at measure 514 with a triplet of eighth notes (Bb, A, G) and a quarter note (F).
- Vln. I:** Treble clef, mirroring the Solo vln. part.
- Vln. II:** Treble clef, mirroring the Solo vln. part.
- Vla. I:** Alto clef, playing a triplet of eighth notes (Bb, A, G) and a quarter note (F) in measures 514-515, then a triplet of eighth notes (G, Ab, Bb) and a quarter note (A) in measures 516-517.
- Vc. I:** Bass clef, playing a half note (Bb) in measure 514, followed by a half note (A) in measure 515, and a half note (G) in measure 516, then a half note (F) in measure 517. Dynamic marking: *ff*.
- D.B. I:** Bass clef, playing a half note (Bb) in measure 514, followed by a half note (A) in measure 515, and a half note (G) in measure 516, then a half note (F) in measure 517.
- Hp.:** Grand staff (treble and bass clefs). Bass clef part mirrors Vc. I. Dynamic marking: *ff*.
- Vib.:** Treble clef, playing a half note (Bb) in measure 514, followed by a half note (A) in measure 515, and a half note (G) in measure 516, then a half note (F) in measure 517.
- Pno.:** Grand staff. Treble clef part mirrors Solo vln. and Vln. I. Bass clef part mirrors Solo vln. and Vln. I.
- Solo vc.:** Bass clef, mirroring Vc. I. Dynamic marking: *ff*.
- Vln. III:** Treble clef, mirroring Solo vln. and Vln. I.
- Vln. IV:** Treble clef, mirroring Solo vln. and Vln. I.
- Vla. II:** Alto clef, mirroring Vla. I.
- Vc. II:** Bass clef, mirroring Vc. I. Dynamic marking: *ff*.
- D.B. II:** Bass clef, mirroring D.B. I.

518

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

518

Hp.

518

Vib.

518

Pno.

518

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

*ff*

*ff*

*ff*

522 Q

Solo vln. b<sub>2</sub>   a<sub>2</sub>   e<sub>2</sub>   b<sub>2</sub>   b<sub>2</sub>   e<sub>2</sub>

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

522

Hp.

8va

Vib.

522

Pno.

8va

522 Q

Solo vc. #b<sub>1</sub>   a<sub>1</sub>

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

This musical score page, numbered 96, is titled "'the person you are calling'". It features a variety of instruments and a solo voice part. The score is organized into systems, with measures 527 through 531 indicated at the beginning of each system. The instruments and their parts are as follows:

- Solo vln.:** Features a melodic line with a long phrase spanning measures 527-531, marked with a fermata and containing triplets.
- Vln. I & II:** Both violin staves are marked with a fermata and contain no notes.
- Vla. I:** Plays a rhythmic accompaniment with eighth notes and triplets.
- Vc. I:** Provides a bass line with eighth notes and triplets.
- D.B. I:** Plays a steady eighth-note bass line.
- Hp.:** The piano part consists of a left-hand accompaniment with chords and a right-hand part that is mostly silent.
- Vib.:** The vibraphone part is marked with a fermata and contains no notes.
- Pno.:** The piano accompaniment features a left-hand bass line with eighth notes and triplets, and a right-hand part with chords and triplets.
- Solo vc.:** The solo voice part has a melodic line with a long phrase spanning measures 527-531, marked with a fermata and containing triplets.
- Vln. III & IV:** Both violin staves are marked with a fermata and contain no notes.
- Vla. II:** Plays a rhythmic accompaniment with eighth notes and triplets.
- Vc. II:** Provides a bass line with eighth notes and triplets.
- D.B. II:** Plays a steady eighth-note bass line.

This page of the musical score, titled "the person you are calling", page 97, contains the following parts and measures:

- Solo vln.:** Measures 532-535. Features a melodic line with a long slur over measures 532-533 and a triplet of eighth notes in measure 534.
- Vln. I:** Measures 532-535. Rests throughout.
- Vln. II:** Measures 532-535. Rests throughout.
- Vla. I:** Measures 532-535. Features a melodic line with a triplet of eighth notes in measure 534.
- Vc. I:** Measures 532-535. Features a melodic line with a triplet of eighth notes in measure 534.
- D.B. I:** Measures 532-535. Features a rhythmic accompaniment of eighth notes.
- Hp.:** Measures 532-535. Features a harmonic accompaniment in the left hand.
- Vib.:** Measures 532-535. Rests throughout.
- Pno.:** Measures 532-535. Features a harmonic accompaniment in both hands.
- Solo vc.:** Measures 532-535. Features a melodic line with a long slur over measures 532-533 and a triplet of eighth notes in measure 534.
- Vln. III:** Measures 532-535. Rests throughout.
- Vln. IV:** Measures 532-535. Rests throughout.
- Vla. II:** Measures 532-535. Features a melodic line with a triplet of eighth notes in measure 534.
- Vc. II:** Measures 532-535. Features a melodic line with a triplet of eighth notes in measure 534.
- D.B. II:** Measures 532-535. Features a rhythmic accompaniment of eighth notes.

This musical score page, numbered 98, is titled "'the person you are calling'". It features a variety of instruments including Solo violin, Violin I and II, Viola I and II, Violoncello I and II, Double Bass I and II, Harp, Vibraphone, and Piano. The score is divided into two systems. The first system includes Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., and Solo vc. The second system includes Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The Solo violin part is highly melodic, featuring triplets and slurs. The Viola I and Violoncello I parts also feature triplets. The Harp part consists of chords and arpeggios. The Piano part has a steady accompaniment. The Solo violoncello part has a melodic line with triplets. The other instruments provide harmonic support.

This page of a musical score, numbered 99, is titled "'the person you are calling'". It contains 12 staves of music, with measures 542 through 545. The instruments and their parts are as follows:

- Solo vln.:** Treble clef, measures 542-545. Features a melodic line with a triplet of eighth notes in measures 542 and 545, and a slur over measures 543-544.
- Vln. I:** Treble clef, rests in all measures.
- Vln. II:** Treble clef, rests in all measures.
- Vla. I:** Alto clef, measures 542-545. Features a melodic line with a triplet of eighth notes in measure 544.
- Vc. I:** Bass clef, measures 542-545. Features a melodic line with a triplet of eighth notes in measure 544.
- D.B. I:** Bass clef, measures 542-545. Features a rhythmic accompaniment of eighth notes.
- Hp.:** Grand staff (treble and bass clefs), measures 542-545. Features a harmonic accompaniment with chords in the bass and rests in the treble.
- Vib.:** Treble clef, rests in all measures.
- Pno.:** Grand staff (treble and bass clefs), measures 542-545. Features a harmonic accompaniment with chords in both hands.
- Solo vc.:** Treble clef, measures 542-545. Features a melodic line with a triplet of eighth notes in measures 542 and 545, and a slur over measures 543-544.
- Vln. III:** Treble clef, rests in all measures.
- Vln. IV:** Treble clef, rests in all measures.
- Vla. II:** Alto clef, measures 542-545. Features a melodic line with a triplet of eighth notes in measure 544.
- Vc. II:** Bass clef, measures 542-545. Features a melodic line with a triplet of eighth notes in measure 544.
- D.B. II:** Bass clef, measures 542-545. Features a rhythmic accompaniment of eighth notes.

'the person you are calling'

This musical score page, numbered 100, is titled "'the person you are calling'". It features a variety of instruments including Solo Vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., Solo vc., Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The score is divided into four measures. The Solo Vln. and Solo vc. parts begin at measure 546 and feature a melodic line with a triplet of eighth notes in the first measure, followed by a half note, and then a triplet of eighth notes in the second measure. A slur covers the first two measures, and a *rit.* marking is present above the Solo vc. part in the third measure. The Vla. I and Vc. I parts play a rhythmic accompaniment of quarter notes, with triplets of eighth notes in the third and fourth measures. The Pno. part provides a steady accompaniment with quarter notes in the right hand and eighth notes in the left hand. The D.B. I and D.B. II parts play a simple eighth-note bass line. The Hp. part is mostly silent, with some chords in the left hand. The Vib. part is also silent. The Vln. I, Vln. II, Vln. III, and Vln. IV parts are silent throughout the page.



♩ = 68

8<sup>va</sup>

R

Solo vln. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. I *fff*

Vc. I *fff*

D.B. I *fff*

8<sup>va</sup>

550

Hp. *fff*

Vib. *fff*

Pno. *fff*

(8<sup>va</sup>) = 68

R

Solo vc. *fff*

Vln. III *fff*

Vln. IV *fff*

Vla. II *fff*

Vc. II *fff*

D.B. II *fff*

This musical score page, numbered 102, is titled "'the person you are calling'". It features a variety of instruments including Solo violin, Violin I and II, Viola I and II, Violoncello I and II, Double Bass I and II, Harp, Vibraphone, and Piano. The score is divided into two systems. The first system includes Solo vln., Vln. I, Vln. II, Vla. I, Vc. I, D.B. I, Hp., Vib., Pno., and Solo vc. The second system includes Vln. III, Vln. IV, Vla. II, Vc. II, and D.B. II. The music is written in a key with one sharp (F#) and a 4/4 time signature. The Solo violin part begins at measure 555. The Harp and Piano parts include a section marked with a dashed line and the number 8<sup>va</sup>, indicating an octave transposition. The Vibraphone part also begins at measure 555. The Solo vc. part begins at measure 555 and includes a key signature change to one flat (Bb) at the end of the system.

559

Solo vln.

Vln. I

Vln. II

Vla. I

Vc. I

D.B. I

Hp.

Vib.

Pno.

Solo vc.

Vln. III

Vln. IV

Vla. II

Vc. II

D.B. II

This musical score page, numbered 104, is titled "'the person you are calling'" and begins at measure 563. The score is arranged for a full orchestra with the following parts:

- Solo vln.:** Remains silent until measure 563, where it plays a melodic line.
- Vln. I & II:** Remain silent until measure 563, where they play a rhythmic accompaniment.
- Vla. I:** Plays a melodic line throughout the section.
- Vc. I:** Plays a rhythmic accompaniment throughout the section.
- D.B. I:** Plays a rhythmic accompaniment throughout the section.
- Hp.:** Provides harmonic support with chords in both hands.
- Vib.:** Plays a rhythmic accompaniment throughout the section.
- Pno.:** Provides harmonic support with chords in both hands.
- Solo vc.:** Plays a melodic line throughout the section.
- Vln. III & IV:** Remain silent until measure 563, where they play a rhythmic accompaniment.
- Vla. II:** Plays a melodic line throughout the section.
- Vc. II:** Plays a rhythmic accompaniment throughout the section.
- D.B. II:** Plays a rhythmic accompaniment throughout the section.

The score is written in 4/4 time with a key signature of one sharp (F#). The first three measures of the page show various instruments playing, while measures 563-565 feature a more active orchestral texture with the Solo Violin and Solo Viola parts.

This page of a musical score, titled "the person you are calling", contains measures 567 through 570. The score is arranged in a system of 18 staves, grouped into four systems of five staves each. The instruments are: Solo violin (top), Violin I, Violin II, Viola I, Violin III, Violin IV, Viola II, Violoncello I, Double Bass I, Harp, Vibraphone, Piano, Solo Violoncello, Violin III, Violin IV, Viola II, Violoncello II, and Double Bass II. The music is in 4/4 time. Measures 567 and 568 feature a steady eighth-note accompaniment in the strings and vibraphone. Measures 569 and 570 introduce a melodic line in the Solo Violin and Solo Violoncello, starting with a half note G4 (with a sharp sign) and a quarter note A4. The rest of the instruments continue with their accompaniment. The page number 105 is in the top right corner.

571

Pno.

576

Pno.

581

Pno.

S  $\text{♩} = 68$

Hp.

*pp*

soft yarn

Vib.

585

*pp*

585

Pno.

*pp*

588

Hp.

Vib.

588

Pno.

591

Hp.

591

Vib.

591

Pno.

594

Hp.

594

Vib.

594

Pno.