

UCLA

Contemporary Music Score Collection

Title

Concerto After Joyce

Permalink

<https://escholarship.org/uc/item/4dd431vj>

Author

Feng, Thomas

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial License, available at <https://creativecommons.org/licenses/by-nc/4.0/>

Thomas Feng

Concerto after Joyce

for flute, strings, and harp

Program Notes

Concerto after Joyce was inspired by James Joyce's novel, *A Portrait of the Artist as a Young Man*. I found the story of Stephen Dedalus, the novel's protagonist, to somewhat parallel my own trajectory as an aspiring artist (extremities aside, of course); in Stephen's awakenings, obsessions, epiphanies, and struggles with restrictive institutions, I saw my own.

The concerto, then, serves both as a loose programmatic interpretation of Joyce's novel as well as a sort of cumulative autobiography. The idea of a concerto based on the novel seemed only fitting: the solo flute is intended to represent the young artist, and the strings are to be the external world. I also found Joyce's style of writing very much in tune with my own developing "dreamy" aesthetic. Typical of the concerto genre, the work is somewhat of a "battle" between the flute - a Joycean "anti-hero" - and the orchestral forces.

Despite all these premises, the concerto is not intended to be merely a musing on Joyce or my own life. In writing this work, I attempted to capture the struggles of all budding artists, male or female, young or not.

The work is separated into five interconnected sections, each titled after a phrase from each chapter of Joyce's novel:

Prologue: ...*drifting amid life like the barren shell of the moon...*

Scherzo: ...*his blood was in revolt...*

Elegy: ...*he wept for the innocence he had lost...*

Intermezzo: ...*the cry of triumph which his lips withheld cleft his brain...*

Cadenza and Epilogue: ...*lightnings of so clear a splendour that in those moments the world perished about his feet...*

Performance Notes

General notation

- Accidentals still apply throughout the measure.
- Regarding notation of trills: both involved pitches are indicated, as there are many trills that are beyond the interval of a minor/major second (the cue-sized note in parentheses is always the note to be trilled to). Where there is no cue-note, the trill goes to the next note up in the key, as is conventional.

Flute notation

- Notes with circles over them (often including a diamond notehead under them) indicate alternate/harmonic fingerings. Where a diamond notehead is not given, the fingering is left to the player's discretion.
- A “Corigliano tremolo” is a chain of erratic repeated notes; any spastic string of articulations will suffice.
- The multiphonic in the cadenza is executed by fingering the diamond-headed note and directing the air to form the two notated pitches.

String notation

- S.P. = sul ponticello
- N = “normal” position
- S.T. = sul tasto
- Arrows indicate a shift from one bow position to another.

Harp notation

- All harmonics are notated an octave below sounding.

Concerto after Joyce

THOMAS FENG (2011)

...drifting amid life like the barren shell of the moon...

Slowly; always rather freely ♩ = ca. 48

non vibrato

poco rit.

Flute Solo

Violin I

Violin II

Viola

Violoncello

Double Bass

Harp

a tempo

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

Fl. *tr* *mf* *ff* *mp*

Vln. I *tr* *mf* *ff* *mp*

Vln. II *tr* *mf* *ff* *mp*

Vla. *tr* *mf* *ff* *mp*

Vc. *tr* *mf* *ff* *mp*

Db. *tr* *mf* *ff* *mp*

Hp. *tr* *mf* *ff* *mp*

(non arpegg.)

|| poco accel. Slightly faster ♩ = ca. 60

Fl. *tr* *mf* *ff* *mp*

Vln. I *tr* *mf* *ff* *mp* *(sempre div.)* *via sord.*

Vln. II *tr* *mf* *ff* *mp* *via sord.*

Vla. *tr* *mf* *ff* *mp* *via sord.*

Vc. *tr* *mf* *ff* *mp* *via sord.*

Db. *tr* *mf* *ff* *mp* *via sord.*

Hp. *tr* *mf* *ff* *mp* *(non div.)*

poco accel. Slightly faster ♩ = ca. 60

rit. tempo I (♩ = ca. 48)

Fl. *ff* *p*

Vln. I *ff* *p* *pp*

Vln. II *ff* *p* *pp*

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Db. *ff* *p* *pp*

Hp. *mp*

rit. tempo I (♩ = ca. 48)

mp

||

L'istesso tempo (♩ = ca. 48)

Fl. *mp* 3 7 5 3

||

Fl. *rit.* *(poco)* **A** *Faster* ♩ = ca. 60

Vln. I

Vln. II

Vla. *div., N*

Vc. *p* *unis., N* *mp* *poco espress.* 3

Db.

A *Faster* ♩ = ca. 60

Hp.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.



36

accel.

tr

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

mf *cresc.*

f

A tempo ♩ = ca. 60

poco rit. **B** Slower ♩ = ca. 54

Fl. *ff* *sfz* *mf* *p*

Vln. I *ff* *sfz* *p*

Vln. II *ff* *sfz* *p*

Vla. *ff* *mfz* *p*

Vc. *ff* *mf*

Db. *ff* *mf*

Hp. *sfz* *mfz* *p*

S.P. *N*

pizz. *arco*

46

mp *mf*

Vln. I

Vln. II

Vla. *pizz.*

Vc. *(non div.)* *p cresc.* *pizz.*

Db. *mf* *p cresc.* *pizz.*

Hp. *p cresc.*

poco accel.

53

Fl. *cresc.* *f*

Vln. I *pizz.* *mf* *f*

Vln. II *mp cresc.* *f*

Vla. *f*

Vc. *f*

Db. *f*

Hp. *p.d.t.* *mf*

poco accel.

Faster ♩ = ca. 72

57

Fl. *ff* *mf* *f*

Vln. I *ffz* *p* *cresc.* *S.P.* *tr* *ff* *mfz*

Vln. II *ffz* *p* *cresc.* *S.P.* *tr* *ff* *mfz*

Vla. *ffz* *p* *cresc.* *S.P.* *tr* *ff* *mfz*

Vc. *ffz* *mf* *cresc.* *S.P.* *tr* *ff* *mfz*

Db. *ffz* *mf* *cresc.* *S.P.* *tr* *ff* *mfz*

Hp. *ff* *ff*

accel. Even faster; obsessive ♩ = ca. 96

62

Fl. *mfz*

Vln. I *mfz* arco *p*

Vln. II *mfz* arco *p*

Vla. *mf* pizz. *p*

Vc. *mf* pizz. (div.)

Db. *mf* pizz.

Hp. *mf* p.d.l.t.

66

Fl. *mfz*

Vln. I *mf* pizz. *mfz* *mfz* *mp*

Vln. II *mf* pizz. *mfz* *mfz* *mp*

Vla. *mf*

Vc. *mf*

Db. *mf*

Hp. *sfz* ord. *3*

70

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

arco

pizz.

f

ff

mp

sfz

mf

sfz

3

6

p.d.l.t



75

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

arco

mp

f

sfz

3

79

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

pizz.

arco

sfz

mfz



83

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

mf

sfz

p

mfz

mfz

p

mfz

mfz

p

mfz

mfz

p

mfz

pizz.

arco

div.

un.

Musical score for measures 87-91. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.).

- Fl.:** Starts with a rest, then plays a melodic line with dynamics *p*, *mf*, *ff*, and *mf*.
- Vln. I:** Starts with a rest, then plays a melodic line with dynamics *mf* and *sfz*. Includes a *pizz.* instruction.
- Vln. II:** Starts with a rest, then plays a melodic line with dynamics *mf* and *f*. Includes a *pizz.* instruction.
- Vla.:** Starts with a rest, then plays a melodic line with dynamics *mfz* and *sfz*. Includes a *pizz.* instruction.
- Vc.:** Starts with a rest, then plays a melodic line with dynamics *f* and *sfz*. Includes a *pizz.* instruction.
- Db.:** Starts with a rest, then plays a melodic line with dynamics *f* and *sfz*.
- Hp.:** Starts with a rest, then plays a melodic line with dynamics *sfz*.



Musical score for measures 92-95. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.).

- Fl.:** Starts with a rest, then plays a melodic line with dynamics *ff*, *mf*, *f*, and *fff*. Includes triplet markings.
- Vln. I:** Starts with a rest, then plays a melodic line with dynamics *sfz*, *p*, and *fff*. Includes *arco, S.P.* and *div.* instructions.
- Vln. II:** Starts with a rest, then plays a melodic line with dynamics *sfz* and *mp*. Includes *arco, S.P.* instructions.
- Vla.:** Starts with a rest, then plays a melodic line with dynamics *sfz* and *mf*. Includes *arco, S.P.* instructions.
- Vc.:** Starts with a rest, then plays a melodic line with dynamics *sfz* and *f*. Includes *arco, S.P.* instructions.
- Db.:** Starts with a rest, then plays a melodic line with dynamics *sfz* and *f*. Includes *arco* instructions.
- Hp.:** Starts with a rest, then plays a melodic line with dynamics *sfz* and *f*.

D Hushed, but still restless (l'istesso tempo)

96

Fl. *p* *nervously sensual* *mf*³

Vln. I *p* con sord.

Vln. II *p* con sord.

Vla. S.P. pizz. *p* arco, N con sord. *mfz*

Vc. S.P. pizz. *p* arco, N con sord. *mfz*

Db. S.P. pizz. *p* (sempre pizz.) *mfz*

Hp. *p* *mfz*
p.d.l.t. p.d.l.t.

D Hushed, but still restless (l'istesso tempo)



101

Fl. *f* *p*

Vln. I *mf* *f* *sfz* *pizz.* *arco* *p*

Vln. II *mf* *mfz* *sfz* *pizz.* *arco*

Vla. *mf* *sfz* *arco*

Vc. *f*

Db. *mfz* *sfz* *sfz*

Hp. *mfz*



Musical score for measures 106-111. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.).

- Fl.:** Starts at measure 106 with a *mf* dynamic. Features triplets and a quintuplet.
- Vln. I & II:** Play triplets and have dynamics ranging from *mf* to *p*.
- Vla.:** Features a quintuplet and dynamics from *mp* to *sfz*.
- Vc.:** Features a quintuplet and dynamics from *p* to *mp*.
- Db.:** Features a quintuplet and dynamics from *sfz* to *mf*.
- Hp.:** Features a quintuplet and dynamics from *sfz* to *mf*.

At the end of measure 111, there is a *p.d.l.t.* marking followed by a wavy line.

Musical score for measures 112-117. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.).

- Fl.:** Starts at measure 112 with a *p* dynamic, followed by a *mf* dynamic. Features triplets.
- Vln. I & II:** Play triplets with dynamics from *mfz* to *mf*. Vln. II includes *pizz.* and *arco* markings.
- Vla.:** Features triplets and dynamics from *sfz* to *mf*. Includes *pizz.* and *arco* markings.
- Vc.:** Features triplets and dynamics from *sfz* to *mf*. Includes *pizz.* and *arco* markings.
- Db.:** Features triplets and dynamics from *sfz* to *mf*. Includes *arco* markings.
- Hp.:** Features triplets and dynamics from *sfz* to *mf*.

At the end of measure 117, there is a wavy line.

Musical score for measures 117-121. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.). The music features complex rhythmic patterns with triplets and dynamic markings such as *mp*, *f*, *mf*, *sfz*, and *pizz.*. The key signature has one flat and the time signature is 3/4. The Flute part starts with a triplet of eighth notes. The Violin parts play a rhythmic accompaniment of eighth notes. The Viola, Violoncello, and Double Bass parts play a steady eighth-note accompaniment. The Harp part has a few chords and a trill. A double bar line is present at the end of measure 117. The bottom right of the page contains the text "p.d.l.t." followed by a wavy line.



Musical score for measures 122-126. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.). The music features complex rhythmic patterns with triplets and dynamic markings such as *f*, *sfz*, and *pizz.*. The key signature has one flat and the time signature is 3/4. The Flute part has a melodic line with triplets. The Violin parts play a rhythmic accompaniment of eighth notes. The Viola, Violoncello, and Double Bass parts play a steady eighth-note accompaniment. The Harp part has a few chords and a trill. A double bar line is present at the end of measure 122. The bottom of the page contains a wavy line.

Fl. *p cresc.* *mf*

Vln. I *arco p cresc.* *mp*

Vln. II *arco p cresc.* *mp*

Vla. *arco p cresc.* *mp*

Vc. *arco p cresc.* *mp*

Db. *arco p cresc.* *mp*

Hp. *p cresc.* *f*



Fl. *f*

Vln. I *mf* *p* *pizz.* *sfz*

Vln. II *mf* *p* *pizz.* *sfz*

Vla. *mf* *p* *pizz.* *sfz*

Vc. *mf* *pizz.* *sfz*

Db. *mf* *pizz.* *sfz*

Hp. *mp* *f* *sfz* *p.d.l.t.*

137

Fl. *mf* *freely, breathlessly* *pp* *p* *mf*

Fl. *p* *mf*

Fl. **E** A tempo (♩ = ca. 96) *p* *mfz*

Vln. I *via sord.* *col legno* *p* *mfz*

Vln. II *via sord.* *col legno* *p* *mfz*

Vla. *via sord.* *col legno* *p*

Vc. *via sord.* *col legno* *p*

Db. *via sord.*

Hp. **E** A tempo (♩ = ca. 96) *mp*

140

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

f

mf

mf

pizz.

sfz

sfz

sfz

sfz



145

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

ff

fff frenzied

pizz.

f

sfz

fffz

f

sfz

fffz

f

fffz

f

sfz

fffz

fffz

erratic repeated notes
("Corigliano tremolo")

...he wept for the innocence he had lost...

F Suddenly slow, punishing ♩ = ca. 54

149

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

F Suddenly slow, punishing ♩ = ca. 54



156

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

161

Fl. *mf* *p* *poco rit.*

Vln. I *ffz* *pizz.* *first desk, arco* *p*

Vln. II *ffz* *pizz.*

Vla. *S.P.* *ffz* *first desk, N*

Vc. *S.P.* *ffz* *pp*

Db. *S.P.* *ffz*

Hp. *ffz* *p* *poco rit.*

167

Fl. *p*

Vln. I *p* *arco* *pp*

Vln. II *p* *arco* *pp*

Vla. *p* *N*

Vc. *p* *tutti, N*

Db. *N* *p*

Hp. *p* *Slower ♩ = ca. 48*

Slower ♩ = ca. 48

173 **G** As before; elegiac ♩ = ca. 54

Fl. *p*

(tutti)

Vln. I

Vln. II *pp* first stand *mfz* S.P.

Vla. *pp*

Vc. (non div.) *mfz* div.

Db. *pp* *mfz*

G As before; elegiac ♩ = ca. 54 *sempre L.V.*

Hp.



178

Fl. *mf* *pp (echo)* *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

Musical score for measures 183-187. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.).

- Fl.:** Measure 183 starts with a dynamic of *p*. It features a triplet of eighth notes and a trill marked *tr* in measure 184.
- Vln. I:** Measures 183-184 contain a triplet of eighth notes. Measure 185 is marked *tutti* and *p*. Measure 186 has a dynamic of *mf*.
- Vln. II:** Measure 185 is marked *p*. Measure 186 has a dynamic of *mf*.
- Vla.:** Measures 183-184 contain a triplet of eighth notes. Measure 185 is marked *p*. Measure 186 has a dynamic of *mf*.
- Vc.:** Measure 185 is marked *p*. Measure 186 has a dynamic of *mf*.
- Db.:** Measure 185 is marked *p* with a *cresc.* marking. Measure 186 has a dynamic of *mf*.
- Hp.:** Measure 185 is marked *p*.



Musical score for measures 188-192. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.).

- Fl.:** Measure 188 is marked *p*. Measure 189 has a dynamic of *mf*. Measure 190 has a dynamic of *mp*. Measure 191 has a dynamic of *f*. Measure 192 has a dynamic of *f*.
- Vln. I:** Measures 188-192 feature a triplet of eighth notes. Dynamics are *p*, *mf*, *mp*, and *f* respectively.
- Vln. II:** Measures 188-192 feature a triplet of eighth notes. Dynamics are *p*, *mf*, *mp*, and *f* respectively.
- Vla.:** Measures 188-192 feature a triplet of eighth notes. Dynamics are *p*, *mf*, *mp*, and *f* respectively.
- Vc.:** Measures 188-192 feature a triplet of eighth notes. Dynamics are *p*, *mf*, *mf*, and *f* respectively.
- Db.:** Measures 188-192 feature a triplet of eighth notes. Dynamics are *mf* and *f* respectively.
- Hp.:** Measure 188 is marked *p*. Measure 189 has a dynamic of *mf*.

193

Fl.

Vln. I (sim.) *ff* div. IV unis *fff*

Vln. II (sim.) *ff* div. IV unis *fff*

Vla. (sim.) *ff* div. IV unis *fff*

Vc. pizz. *fff* arco

Db. pizz. *fff* arco

Hp.



...the cry of triumph which his lips withheld deft his brain...

199

H With forward motion ♩ = ca. 54

Fl.

Vln. I S.P. *pp*

Vln. II S.P. *pp*

Vla. S.P. *pp*

Vc. S.P. *pp*

Db. S.P. *pp*

H With forward motion ♩ = ca. 54

Hp.

202

Fl. *mp* *cresc.* *mf*

Vln. I 2

Vln. II 2

Vla. *p cresc.* *mf*

Vc. *p cresc.* *mf*

Db. *p cresc.* *mf*

Hp. *mf*



poco accel.

209

Fl. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *f*

Vc. *f*

Db. *f*

Hp. *mp*

poco accel.

213

Fl. *f* *ff defiant*

Vln. I *mfz* *mf* *f* *pizz.* *arco* *pizz.*

Vln. II *mfz* *mf* *sfz* *sfz* *f* *pizz.*

Vla. *mf* *sfz* *sfz* *sfz* *f* *arco*

Vc. *mf* *sfz* *sfz* *sfz* *f* *arco*

Db. *mf* *sfz* *sfz* *sfz* *f* *arco*

Hp. *f* *mf* *sfz* *sfz* *sfz*

(♩ = ca. 63, ♩ = ca. 126)

I L'istesso tempo; angrily



218

Fl. *arco* *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz*

Vln. I *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz*

Vln. II *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz*

Vla. *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz*

Vc. *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz*

Db. *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz* *arco* *sfz*

Hp. *sfz* *sfz* *sfz* *sfz* *sfz*

Musical score for measures 223-230. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.). The music is in 3/4 time and features dynamic markings such as *fp*, *sfz*, *mf*, and *f*. The Flute part has a trill and a triplet. The Violin I and II parts have trills and triplets. The Viola part has a trill and a triplet. The Violoncello part has a trill and a triplet. The Double Bass part has a trill and a triplet. The Harp part has a trill and a triplet. The score ends with a double bar line and a repeat sign.



Musical score for measures 230-237. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Harp (Hp.). The music is in 3/4 time and features dynamic markings such as *f* and *pizz.*. The Flute part is silent. The Violin I and II parts play a rhythmic pattern. The Viola part plays a rhythmic pattern. The Violoncello part plays a rhythmic pattern. The Double Bass part plays a rhythmic pattern. The Harp part is silent. The score ends with a double bar line and a repeat sign.

236

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

f sempre

pizz.

sfz



242

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

pizz.

sfz

arco

248

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

sfz

pizz.



253

Fl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

arco

sfz

ff

"Corigliano tremolo"

259

Fl. *fff* *ffffz* G.P.

Vln. I *fffz* pizz. G.P.

Vln. II *fffz* pizz. G.P.

Vla. *fffz* pizz. G.P.

Vc. *fffz* pizz. G.P.

Db. *fffz* G.P.

Hp.



J ...lightnings of so clear a splendour that in those moments the world perished about his feet...
CADENZA: Freely, rhapsodically ♩ = ca. 48 - 54



267

Fl. *mf*



Fl. *mf* *f* *mf* *f* *mf* *ff*



Slightly faster, moving forward

Fl. *mf* *ff*



Fl. *p* *mf* *mfp* *5* *3* *rit.* *pp possibile* (trill with gizmo key)

268 **K** Slowly; tenderly ♩ = ca. 54

Fl. *p*
arco, con sord., first desk

Vln. I *pp*
arco, con sord., first desk

Vln. II *pp*
arco, con sord., first desk

Vla. *pp*
arco, con sord. gli altri
p
arco, con sord.

Vc. *p*
arco, con sord.

Db. *p*

Hp. *mf espressivo*
mp



273

Fl. *mf* *p* *mp*

Vln. I *mp* *p* *mp*
tutti

Vln. II *mp* *p* *mp*
tutti

Vla. *mp* *p* *mp*

Vc. *pp*
div.

Db. *pp*

Hp. *p*

277

Fl. *p*

Vln. I *p* solo, via sord. *mf* *espressivo*

Vln. II *p*

Vla. *p*

Vc. first desk *pp* tutti *p*

Db. *p*

Hp. poco rit. A tempo



281

Fl. *p* *mf*

Vln. I tutti (con sord.) *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Hp.

poco rit. **L** Slower, as at first ♩ = ca. 48

286

Fl. *p* poco a poco cresc.

Vln. I first desk *pp* via sord. *p* poco a poco cresc. tutti

Vln. II via sord. *p* poco a poco cresc.

Vla. via sord. *p* poco a poco cresc. *mf* (sempre cresc.)

Vc. via sord. (non div.) *p* poco a poco cresc. *mf* (sempre cresc.)

Db. via sord. *p* poco a poco cresc. *mf* (sempre cresc.)

Hp. *p* *mf*

poco rit. **L** Slower, as at first ♩ = ca. 48



291

Fl. *mf* (sempre cresc.) *f* (sempre cresc.) *ff*

Vln. I *mf* (sempre cresc.) *f* (sempre cresc.) *ff* *fff*

Vln. II *mf* (sempre cresc.) *f* (sempre cresc.) *ff* *fff* non div.

Vla. *f* (sempre cresc.) *ff* *fff*

Vc. *f* (sempre cresc.) *ff* *fff*

Db. *f* (sempre cresc.) *ff* *fff*

Hp. *f* *ff*

297

Fl. *mp*

Vln. I *p*

Vln. II *p* first desk

Vla. *p* first desk

Vc. *p* first desk

Db. *p*

Hp.

The musical score is for a page numbered 297. It features six staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A Harp (Hp.) part is also present at the bottom. The Flute part begins with a dynamic marking of *mp*. The Violin I part starts with a dynamic marking of *p*. The Violin II, Viola, and Violoncello parts have a dynamic marking of *p* and include the instruction "first desk". The Double Bass part also has a dynamic marking of *p*. The Harp part is mostly silent, with some notes in the final measure. The score is written in 2/4 time and includes various musical notations such as notes, rests, and slurs.

20 May - 25 August 2011
Fremont, CA