

and wondrous strange snow

for solo violin, strings, piano and percussion
(2014)

Robert A. Baker

Commissioned by Colin Sorgi, Artistic Director, SONAR New Music Ensemble

Premiered 30 January, 2015
Baltimore Theater Project, Baltimore, USA
SONAR New Music Ensemble
Colin Sorgi, violin; Robert A. Baker, conductor

Duration:

ca. 24 minutes

Instrumentation:

Percussion

Vibraphone (Vib.)
Crotales (Crot.)
Medium Suspended Cymbal (S. Cym.)
Medium Tam Tam (Tam T.)
Large Tom Tom (L. Tom T.)
Small Tom Tom (S. Tom T.)
Bass Drum (B. D.)

Piano

Solo Violin

3 Violins

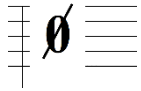
2 Violas

2 Cellos

1 Contrabass (with C extension)

Performance Notes:

General



Unmetered: players follow approximate tempo and duration indications



Niente crescendo/decrescendo: *cresc.* from / *decresc.* to nothing



Change from one mode of playing to another



Continue mode of playing

l.v.

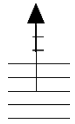
Laissez vibré (let vibrate)



Cue only for instruments indicated; all others ignore cue and continue their respective parts



Hauptstimme (Principal voice): part to be played quasi-solo / End *Hauptstimme*

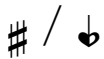


Highest note possible

Strings



1/4 tone sharp / flat



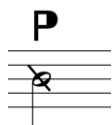
3/4 tone sharp / flat



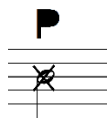
Gliss. between notated pitches

f

Effort dynamic (any dynamic level in single quotation marks): dynamic level with which performer executes note(s); the result will be relative to the mode of playing



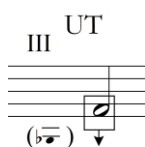
Partial scratch tone: heavy bow pressure and slow bow speed to produce noise with partial pitch



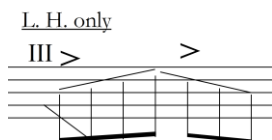
Scratch tone: heaviest bow pressure and slowest bow speed to produce constant and complete noise, with no discernable pitch



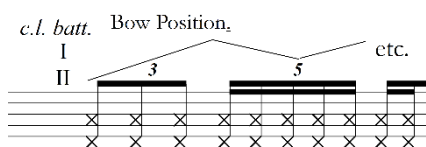
Play between bridge and tailpiece



UT (Undertone or Subharmonic): stop pitch indicated using heavier than normal bow pressure and constant (somewhat slow) speed at approximately normal bow position to sound the note in parentheses



Hammer-on at approximately notated pitches, as loud as possible to produce a percussive, semi-pitched sound; *ad lib.* odd groupings as fast as possible



L.H. semi-mute strings in low position while striking strings with wood of bow; *ad lib.* bow position up and down from *sul pont.* to *molto sul tasto*

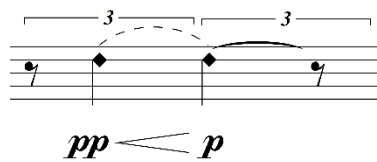
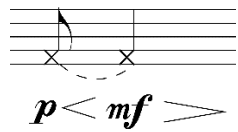
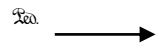
half c.l. batt.

Mixture of bow hair and wood while striking string(s)



White noise: bow directly on bridge to produce constant white noise

Percussion

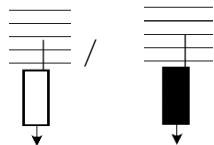
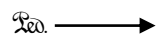


Hold pedal to allow sound to decay to nothing

Swipe fingertips on skin to produce white noise

Slide stick across cymbal

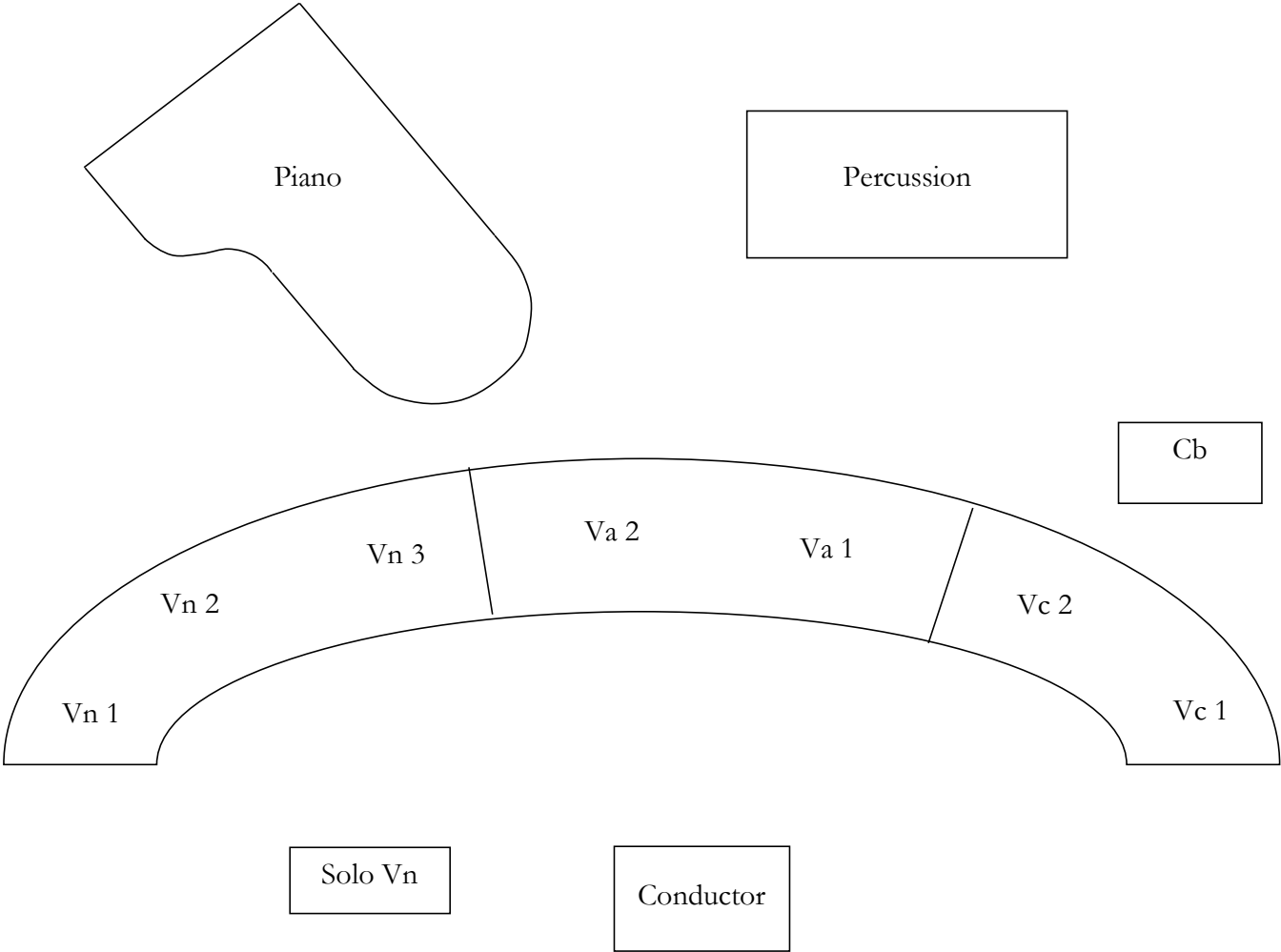
Piano



Hold pedal to allow sound to decay to nothing

Lowest white/black note cluster

Disposition



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and wondrous strange snow

for solo violin, strings, piano and percussion

Robert A. Baker
(2014)

♩ = 56

1. Introduction

Crot.

Percussion

Piano

Solo Violin

Violin 1. 2. 3.

Viola 1. 2.

Violoncello 1. 2.

Contrabass

The score is for a 4/4 piece in G major. The percussion part (Crotchet) plays a single note on the first beat of each measure. The piano part features a sustained chord of G major in the right hand and a single note in the left hand. The solo violin part begins with a first position, *Con sord.* *tasto* figure. The violin 1-3 parts have various dynamics and articulations. The viola 1-2 parts have various dynamics and articulations. The violoncello 1-2 parts have various dynamics and articulations. The contrabass part has various dynamics and articulations.

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

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

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

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

fp *pp* *pp*

p *mp* *p* *pp*

pp *mp* *pp*

A

Perc. *p*

Pno.

Solo Vn. *ord.* *pont.*

pp *p* *mf* *p*

Vn. 1. *pp* *fp* *pp* *fp* *pp*

Vn. 2. *pp* *pizz.* *arco flautando* *ord.* *tasto II* *pp* *p* *ppp*

Vn. 3. *p* *pp* *p* *pp* *pp* *p* *ppp*

Va. 1. *p* *pp* *non harm.* *flautando* *pp* *mp* *ppp*

Va. 2. *p* *pp* *flautando* *pp* *mp* *ppp*

Vc. 1. *ord.* *pp* *p* *non harm.* *pont.* *mf* *pp*

Vc. 2. *pp*

Cb. *pp*

10 Perc. 

Pno. 

10 Solo Vn. 

1. 

2. 

3. 

Va. 1. 

2. 

Vc. 1. 

2. 

Cb. 

S. Cym.

Soft mallets

Perc. 22

pp < *mp*

Pno.

p

Solo Vn. 22

arco

p *mf* *f* *ff*

pont.

Rec.

Vn. 1. 2. 3.

pp < *fp* *f* *pp*

pont. < *molto s. pont.*

harmonic gliss.

tasto

ord.

fp < *pp*

ff < *p* *fp*

Va. 1. 2.

pp *p*

pp *p*

Vc. 1. 2.

p < *mp* < *pp*

pont.

ord. *II*

pp < *p*

Cb.

p < *mp* < *pp*

pp < *p*

D

Vib.

Wooden sticks

3

Perc. *p* *Sc.*

Pno.

Solo Vn. *p* *fp* *mf* *p* *mf*

flautando → *ord.*

Vn. 1. *p* *mf* *pp* *p*

Vn. 2. *p* *pp* *p*

Vn. 3. *pp* *p* *pp* *p*

arco ord. IV

Va. 1. *mp* *pp*

Va. 2. *mp* *pp*

Vc. 1. *pp* *p* *pp* *pp*

Vc. 2. *p* *mf* *pp* *pp*

Cb. *p* *mf* *pp* *p* *pp*

31 Perc. *mf* *mf* ~5"

Pno. *mf* ~5"

Solo Vn. *p* < *mf* < *f* > *p* ~5"

Vn. 1. *pp* > *pp* *p* *ppp* ~5"

Vn. 2. *pp* > *pp* *p* *ppp* ~5"

Vn. 3. *pp* > *pp* *p* *ppp* ~5"

Va. 1. *p* > *pp* ~5"

Va. 2. *p* > *pp* ~5"

Vc. 1. *p* *pp* *p* *pp* ~5"

Vc. 2. *p* *pp* *p* *pp* ~5"

Cb. *p* *pp* *p* *pp* ~5"

3

2. Névé

l'istesso tempo

(♩ = 56)

Perc.
35 *Ln.*
p *pp* *p*
arco. *arco.*

Pno.

Solo Vn.
35
pp *p* *mf* *p* *pp*

Vn. 1. Senza sord. *pp* *fp*
pont. *3*

Vn. 2. Senza sord. *pp* *fp*
pont. non vib.

Vn. 3. Senza sord. *pp* *fp*
non vib. *pont.*

Va. 1. Senza sord. *ppp* *pp*
tasto non vib. *arco ord.*

Va. 2. Senza sord. *ppp* *pp*
tasto non vib. *arco ord.*

Vc. 1. Senza sord. *ppp* *p* *pp* *pp* *p* *mf*
tasto non vib.

Vc. 2. Senza sord. *ppp* *p* *pp* *pp* *p* *mf*
tasto non vib.

Cb. Senza sord. *pp* *p* *pp*
IV *non vib.*

E

41 Perc. *Lu*
p
Red. →

41 Solo Vn. *arco ord. (e non vib.)*
pp *mf* *< f >* *p* *p*
arco ord. non vib. *vib. ord.* *non vib.*

1. Vn. *arco ord.*
ppp *p* *ppp*
arco ord.
ppp *< pp* *p* *pp* *p*
arco ord.
ppp *< pp* *p* *pp* *p*

1. Va. *pont.*
ppp *p* *pp* *mp*
pont.
ppp *p* *pp* *mp*

1. Vc. *p* *> pp* *p*
p *> pp* *p*

8 Cb. *p* *> pp* *pp* *p* *mp*

45

Perc. $\text{♩} = 72$ f *ord.*

Pno.

Solo Vn. *vib. ord.* pp $ff > fp < mf$ $fp < fp > pp <$

Vn. 1. p pp fp mf

Vn. 2. pp p f

Vn. 3. p f $fp < ff$

Va. 1. *vib. ord.* p mf f

Va. 2. p fp $mp < f$

Vc. 1. *vib. ord.* mp p mf f

Vc. 2. *vib. ord.* mp p mf f

Cb. p fp pp $p < f$

12

L. TomT.

poco rit.

49 w. fingers

Perc. 

Pno. 

Solo Vn. 

Vn. 1. 

Vn. 2. 

Vn. 3. 

Va. 1. 

Va. 2. 

Vc. 1. 

Vc. 2. 

Cb. 

* with L.H. only, hammer on approximate notated pitches, as loud as possible; ad lib. odd groupings

F

Tempo I

♩ = 56

51 Perc.

51 Pno.

51 Solo Vn.

1. Vn.

2. Vn.

3. Vn.

1. Va.

2. Va.

1. Vc.


2. Vc.

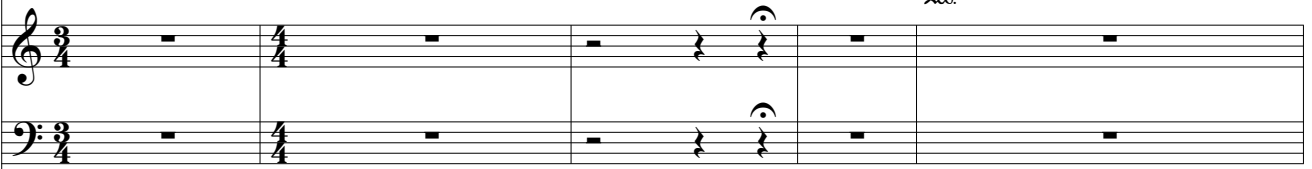
8 Cb.

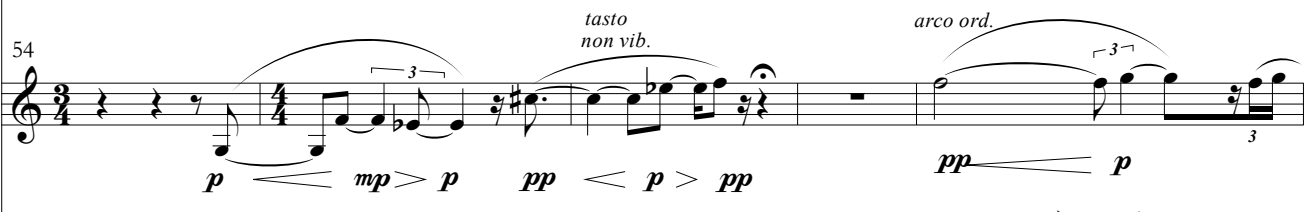
* L.H. semi-mute strings, ad lib. bow position up and down from ord. to molto sul tasto


54


l.v.

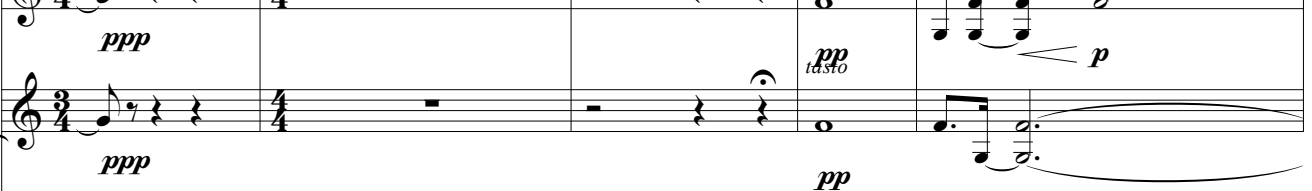
Perc. 


Pno. 

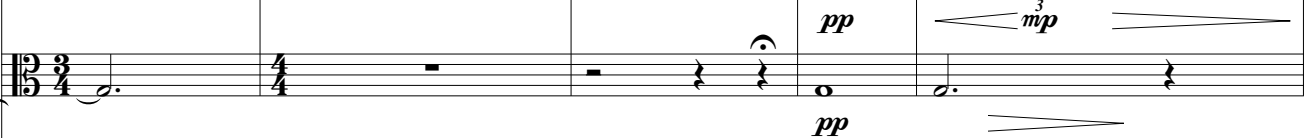
Solo Vn. 


Vn. 1. 


Vn. 2. 

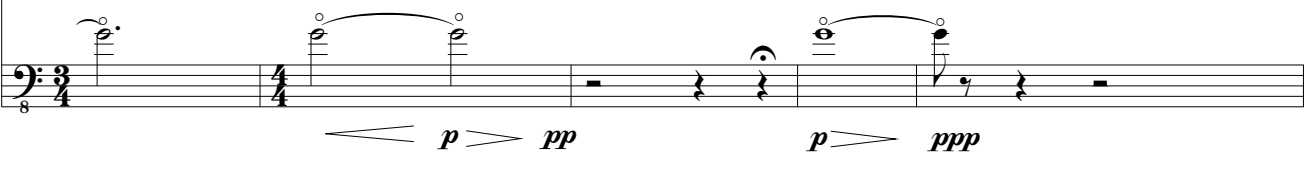
Vn. 3. 

Va. 1. 

Va. 2. 

Vc. 1. 

Vc. 2. 

Cb. 

59

Perc.

Pno.

Solo Vn.

1. *ord.* *IV*

Vn. 2. *II*

3.

Va. 1. *pizz.* *arco*

2.

Vc. 1. *ric.* *ord.*

2. *II*

Cb. *pizz.*

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

pp *f* *p*

f *p*

fp *f* *p*

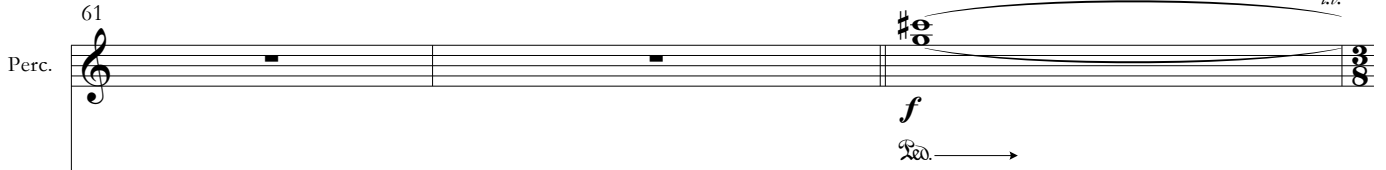
mf > p *pp*

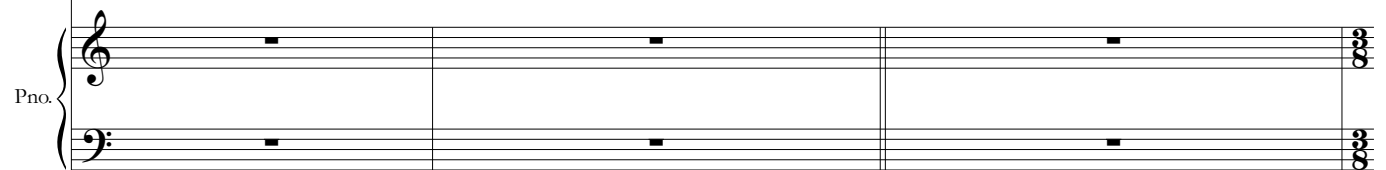
f *fp* *pp*

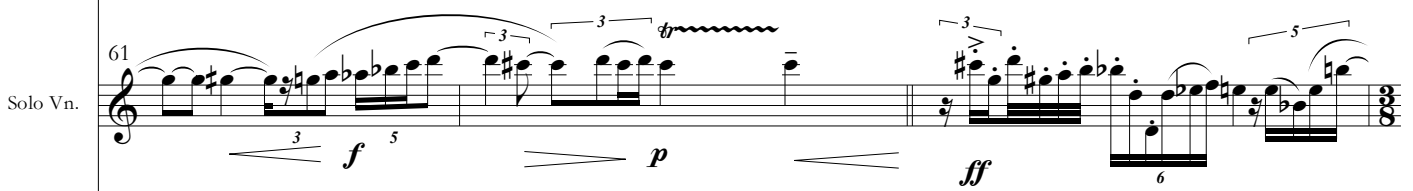
p *pp*


fp *mf* *pp*

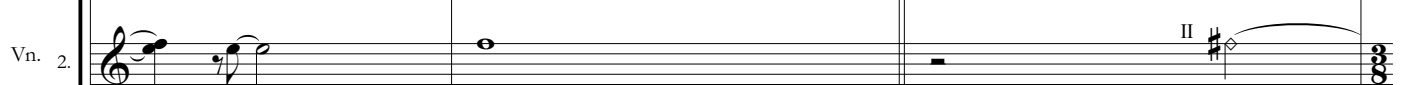
f *mp*

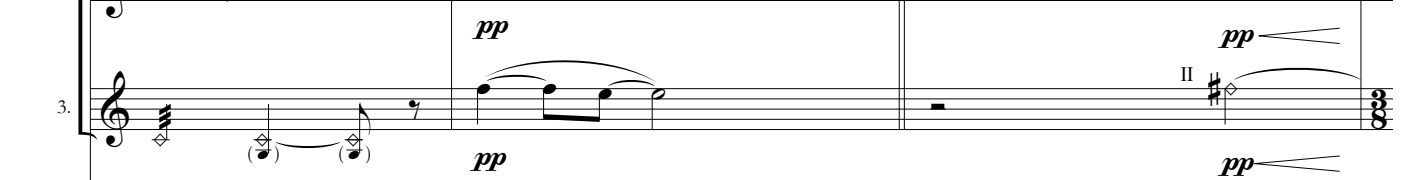
Perc. 

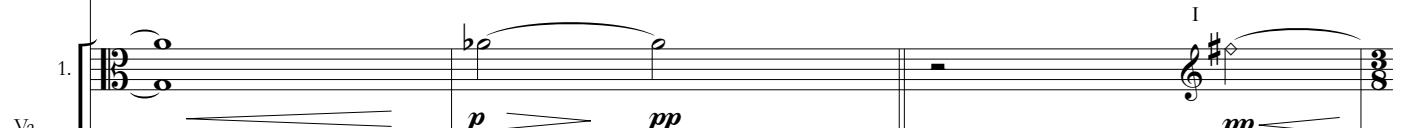
Pno. 

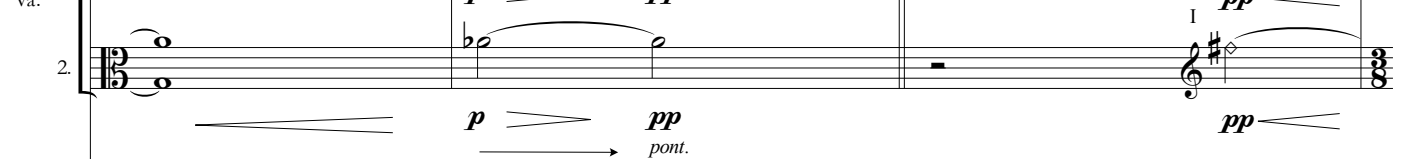
Solo Vn. 

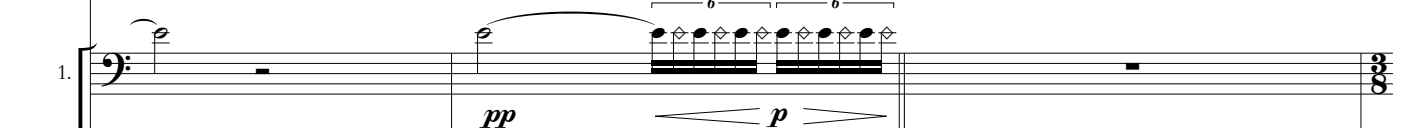
Vn. 1. 

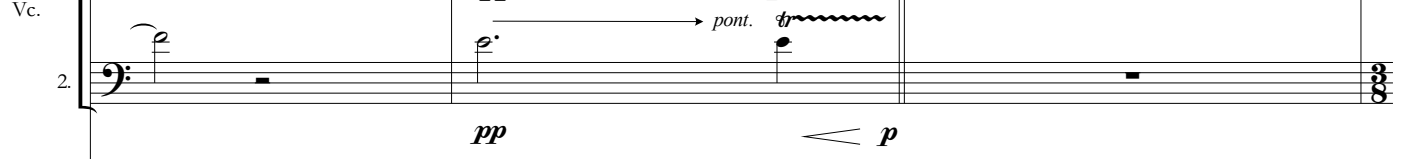
Vn. 2. 

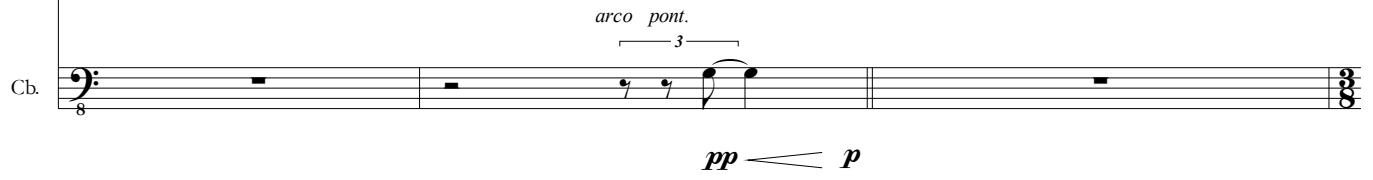
Vn. 3. 

Va. 1. 

Va. 2. 

Vc. 1. 

Vc. 2. 

Cb. 

64

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

64

p *pp* *pp*

p *pp* *pp*

p *pp* *pp*

p *pizz.* *pp* *mp*

p *pizz.* *pp* *mp*

* L.H. only III etc.

'*fp*' '*f*'

* L.H. only IV etc.

'*fp*' '*f*'

3 3 3 3 5 7 3 6 7

Crot. *arco*

Vib.

67 Perc. *p* *f* *p* *8va* *Lead*

Pno. *pp* *p* *3* *Lead*

67 Solo Vn. *p* *pp* *mf* *5* *p*

1. Vn. *pp*

2. Vn. *pp*

3. Vn. *pp*

1. Va. *pp* *3* *IV* *pp* *p* *pp*

2. Va. *pp* *5* *IV* *pp* *p* *pp*

1. Vc. *p* *tasto* *ppp*

2. Vc. *p* *tasto* *ppp*

8 Cb. *ppp*

♩ = 56

70

Perc.

Pno.

Solo Vn.

1. *tasto*
ppp
fp
mf
mp
fp

Vn. 2. *tasto*
pp
ppp
mf

3. *tasto* → *pont.*
pp
ppp
mf

1. *pont.*
ppp
pp
fp

2. *pont.*
ppp
mf
fp

1. *ord.* → *p* → *arco ord.*
fp
f
ppp

2. *flautando*
fp
mf
ppp

Cb. *fp* > *pp*

74

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

poco rit. ----- *tempo*

Perc.

Pno.

Solo Vn.

non vib.

78

p *pp* \emptyset

Vn. 1.

Vn. 2.

Vn. 3.

p *pp* *p*

pp

pp *p*

p *pp*

flautando *ord.*

pp *p*

Va. 1.

Va. 2.

p

pp

pp

Vc. 1.

Vc. 2.

p

pp

p

pp

Cb.

p

pp

83

Perc.

Pno.

Solo Vn.

1.

2.

3.

1.

2.

1.

2.

Cb.

83

And. \rightarrow

pp \triangleleft *p* \triangleright *f* \triangleleft *pp* \triangleleft \triangleright *pp*

pp *mf* \triangleright *pp* *pp*

pizz. *arco*

pp *fp* *pizz.* *arco* IV

f \triangleright *pp* \triangleleft \triangleright *pp*

pp *f* *pp* \triangleleft \triangleright *pp*

pizz. *arco* III

f *pp* \triangleleft \triangleright *pp*

pp \triangleleft \triangleright *pp*

pp *mf* \triangleleft *p* \triangleright *pp*

p \triangleleft \triangleright *pp*

p \triangleleft \triangleright *pp*

p \triangleleft \triangleright *pp*

ric. *ord.*

I

87 Perc. 

Pno. 

87 Solo Vn. 
p *mp* *pp* *mf*

Vn. 1. 

Vn. 2. 

Vn. 3. 

Va. 1. 

Va. 2. 

Vc. 1. 

Vc. 2. 

Cb. 

3. Interlude

With energy

♩ = 80

91 Perc. *f* *ff*³ *p* *l.v.*

91 Solo Vn. *p* *f* *mp*³ *mf* *p* *ff*

1. Vn. *p* *f* *p* *mp* *ppp*

2. Vn. *p* *f* *p* *ppp*

3. Vn. *p* *f* *p* *ppp*

1. Va. *p* *f* *p* *ppp*

2. Va. *p* *f* *p* *ppp*

1. Vc. *p* *f* *p* *pp*

2. Vc. *p* *f* *p* *pp*

8 Cb. *p* *f* *pp*

Detailed description: This page of a musical score, numbered 24, is for the '3. Interlude' section, marked 'With energy' and a tempo of quarter note = 80. The score is for measures 91-94. The percussion part (Perc.) starts with a snare drum roll (marked *f*) and a tom-tom roll (marked *ff* with a triplet of 3) in the first two measures, then rests. The piano (Pno.) part is silent. The solo violin (Solo Vn.) part features a melodic line with dynamics *p*, *f*, *mp* (with a triplet of 3), *mf*, *p*, and *ff*. The violin section (Vn. 1, 2, 3) and viola section (Va. 1, 2) play a similar melodic line with dynamics *p*, *f*, *p*, *mp*, and *ppp*. The cello section (Vc. 1, 2) and double bass (Cb.) play a lower melodic line with dynamics *p*, *f*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

94 Perc. *pp* < *p* > *pp*

Pno.

Solo Vn. *mf* > *p* < *f* *p* *f* > *fp* *ff* *fp*

1. *mf* *p* *p*

2. *mf* *p* *pp*

3. *mf* *p* *pp*

Va. 1. *mf* *pp* < *p* > *pp*

2. *mf* *pp* < *p* > *pp*

Vc. 1. *pp* < *mp* > *p*

2. *pp* < *mp* > *p*

Cb. ₈

J

B. D.

Perc.

97 *p*

Pno.

Solo Vn.

97 *f*

Vn. 1.

p *mf* *f* IV

Vn. 2.

p *mf* *p* *sul pont.*

Vn. 3.

p *mf* *pp* *sul tasto*

Va. 1.

pp *n* *sul tasto*

Va. 2.

pp *n*

Vc. 1.

ppp *p* *n* *pp*

Vc. 2.

ppp *p* *n* *pp*

Cb.

ppp *p* *ppp*

101

Perc.

Pno.

Solo Vn.

1. *p* < *mp* > *pp* *p* <

Vn. 2. *p* < *mf* > *pp* *mf* <

3. *p* *pp* < *p* > *pp* *pp*

molto vib. → *vib. ord.*

Va. 1. *pp* < *p* > *pp* *pp* < *p* >

2. *pp* < *p* > *pp* *pp* < *p* >

Vc. 1. *p* < *pp* > *pp* *pp* < *p* > *pp* *pp*

2. *p* < *pp* > *pp* *pp* < *p* > *pp* *pp*

tasto

Cb. *pp* < *mp* > *pp*

105 Perc. Vib.

mp ³ mf p

Pno.

mp

105 Solo Vn.

Vn. 1. H I III

mf p mp pp pp p pp

Vn. 2. molto vib. vib. ord.

mf pp mp pp p pp

Vn. 3.

mp pp mp pp p pp

Va. 1.

pp mp

Va. 2.

pp mp

Vc. 1. pont. non harm. II H pont.

pp mp mf p mp pp

Vc. 2. pont. non harm. ord. I

pp mp mf p

Cb.

pp mf pp

Perc. 109 *arco*

Pno. *Leo.* *p* *f*

Solo Vn. 109 *p* *mf* *f* *mp* *mf* *p*

Vn. 1. *p* *mf*

Vn. 2. *p* *mf*

Vn. 3. *p* *mf*

Va. 1. *molto s. pont.* *pp* *p* *pp* *p* *mf* *p* *fff*

Va. 2. *molto s. pont.* *pp* *p* *pp* *p* *mf* *p* *fff*

Vc. 1. *pp* *pp* *tasto* *ppp* *sf* *fff*

Vc. 2. *pp* *pp* *tasto* *ppp* *sf* *fff*

Cb. *IV* *p* *pp* *tasto* *ppp* *sf* *fff*

Slow

4. Icefield

♩ = 40

← ♩ = ♩ →

113 (in time)

Perc. *~2"* S. Cym. slide plastic stick across cymbal B. D. S. Cym. B. D.

Pno. *~2"* *pp* *p* *pp* *pp* *p* *pp*

Solo Vn. *~2"* *p* *pp* *mp* *p* *mf* *tasto* *non vib.*

Vn. 1. *~2"* *pp* *mp* *pp* *pp*

Vn. 2. *~2"* *pp* *mp* *pp* *mp*

Vn. 3. *~2"* *pp* *mp* *pp* *mp* *pp* *p*

Va. 1. *~2"* *p* *ppp* *p* *p* *'f'* *p* *p* *'f'* *p* *White noise: bow directly on bridge*

Va. 2. *~2"* *p* *ppp* *p* *p* *'f'* *p* *p* *'f'* *p* *White noise: bow directly on bridge*

Vc. 1. *~2"* *pp* *p* *pp* *pp* *p* *p* *p* *p* *p* *flautando*

Vc. 2. *~2"* *pp* *p* *pp* *pp* *p* *p* *p* *p* *p* *flautando*

Cb. *~2"* *p* *pp* *pizz. l.v. sim.* *mp*

L

B. D.

118 Perc. *pp* *mp* *pp*

118 Solo Vn. *arco ord. IV* *p* *mp* *p* *fp* *f* *fp* *mf* *p*

1. Vn. *molto vib.* *p*

2. Vn. *half c.l. batt.* *pp* *pp*

3. Vn. *half c.l. batt.* *pp* *p*

1. Va. *p* *> f' p* *tasto* *∅ < p*

2. Va. *p* *> f' p* *tasto* *∅ < p*

1. Vc. *ric.* *ord.* *p > p <>*

2. Vc. *ric.* *ord.* *p > p <>*

8 Cb. *pp* *p* *mp* *mf*

123

Perc.

Pno.

Solo Vn.

1.

2.

3.

Vn.

1.

2.

Va.

1.

2.

Vc.

1.

2.

Cb.

mf *f* *p* *fp* *mf* *p*

pizz. *arco vib. ord.*

p *mf* *p* *pp*

mp *p* *p* *f* *pp*

pizz. *mf* *p* *pp*

p *mp*

III *ric.* *ord.*

pizz. *fp* *pp* *p* *pp* *arco*

p *pp*

p

S. Cym.

126

Perc. *pp* *pp* < *p*

Pno.

Solo Vn. *pp* *p* *mp*

Vn. 1. *mp* > *pp* *mp* > *pp*
 2. *mp* > *p* *p* < '*f*' >
 3. *mp* > *pp* *p* < '*f*' >

Va. 1. *arco* *mf* > *p* < '*f*' > *p* < '*f*' >
 2. *arco* *mf* > *p* < '*f*' > *p* < '*f*' >

Vc. 1. *mp* *pp* *mp* *pp* *pp*
 2. *mp* *pp* *mp* *pp*

Cb. *mp* *p*

White noise, play directly on bridge

flautando

Perc. *pp*

Pno.

Solo Vn. *mf* *f* *ff* *fff*

Vn. 1. *mf* *mf pp* *p*

Vn. 2. *mf pp* *p* *p*

Vn. 3. *fp* *p*

Va. 1. *ppp* *mf* *f* *p* *f*

Va. 2. *ppp* *mf* *f* *p* *f*

Vc. 1. *mf* *ppp*

Vc. 2. *ppp*

Cb. *fp* *mp* *p*

* Gliss. as evenly as possible producing a slow and wide 1/4 tone trill.

132 Hard plastic sticks

Perc. *p* < *mf* *mf* < *mp*

Pno.

Solo Vn. *mf* *p* *f*

Vn. 1. *ff* *f* *p* *mp* *pp*

Vn. 2. *ff* *f* *p*

Vn. 3. *ff* *f* *p*

Va. 1. *arco ord.* *ff* *fff* *p*

Va. 2. *arco ord.* *ff* *fff* *p*

Vc. 1. *ff* *p* *f* *p*

Vc. 2. *ff* *p* *f* *fp*

Cb. *p* *mf*

Soft mallets

134 Perc. *ppp* *p*

134 Solo Vn. *p* *p* *ff* *pont.*

Vn. 1. *p* *mp*

Vn. 2. *mf* *p* *pp*

Vn. 3. *mp* *p* *pp*

Va. 1. *p* *mp* *ppp*

Va. 2. *p* *mp* *ppp*

Vc. 1. *p* *ppp* *molto s. pont.*

Vc. 2. *p* *ppp* *molto s. pont.*

Cb. *mp* *ppp* *arco ord.*

p *pp*

3



A little quicker

Crot. ♩ = 56

136

Perc.

Percussion staff with notes and dynamic marking *p*

Pno.

Piano staff with complex rhythmic patterns, dynamics *p*, *mf*, *p*, *f*, *p*, *pp*, and articulation marks

Solo Vn.

Solo Violin staff with dynamics *ff*, *p*, *pp*, *p* and performance instructions like *arco ord.*

1.

Violin 1 staff with dynamic marking *ppp*

Vn. 2.

Violin 2 staff

3.

Violin 3 staff

Va.

1.

Viola 1 staff

2.

Viola 2 staff

Vc.

1.

Violoncello 1 staff with dynamics *mf*, *f*, *p*, *pp* and performance instructions like *III*, *5*, *3*

2.

Violoncello 2 staff

Cb.

Contrabass staff with dynamic marking *p* and performance instructions like *8*

140

Perc.

Pno.

Solo Vn.

Vn. 1. 2. 3.

Va. 1. 2.

Vc. 1. 2.

Cb.

mp p *mf* *mf p*

mf p *f* *mp* *mf*

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

P

143

Perc. *pp* *mp*

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

143

Solo Vn. *p* *pp* *pp* *p* *pp*

Vn. 1. 2. 3.

Va. 1. 2.

Vc. 1. 2. *p* *pp* *pp* *p* *pp*

Cb. *8*

L. TomT.

B. D.

soft mallet

fingertips on skin

Perc. 146

Pno. 146

Solo Vn. 146

Vn. 1. 146

Vn. 2. 146

Vn. 3. 146

Va. 1. 146

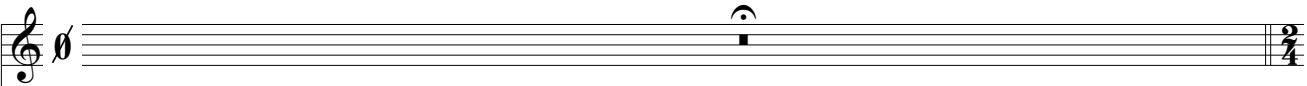
Va. 2. 146

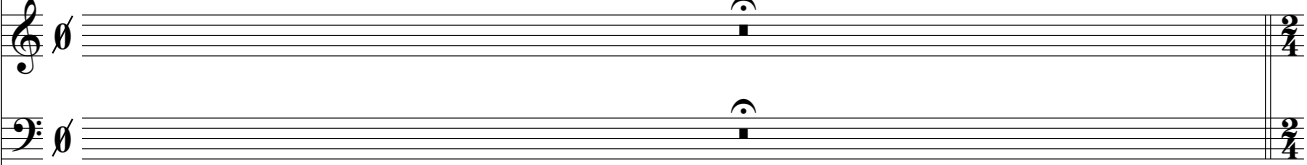
Vc. 1. 146

Vc. 2. 146

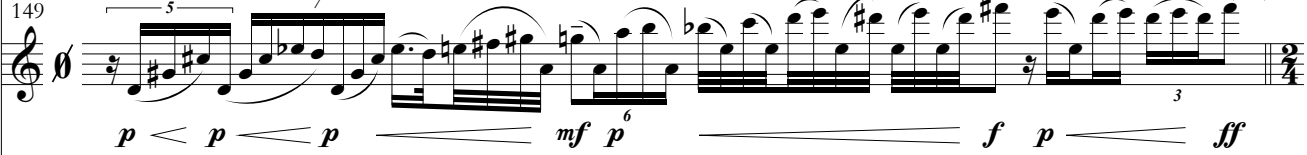
Cb. 146

Q

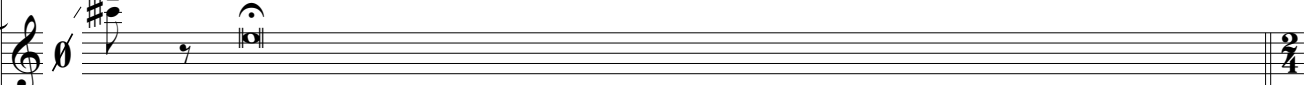
Perc. 149 

Pno. 

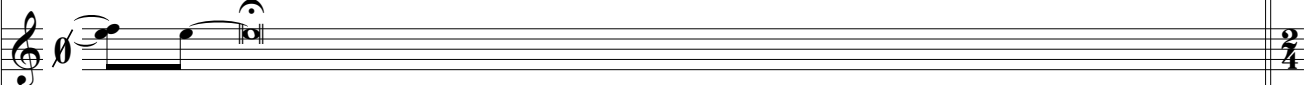
♩ = ca. 56

Solo Vn. 149 

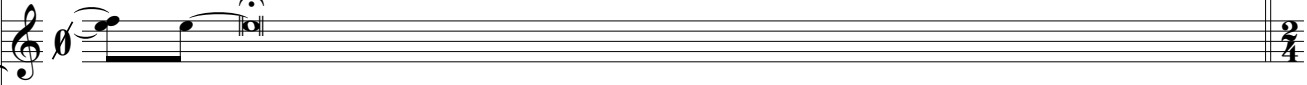
p < *p* < *p* *mf* *p* *f* *p* *ff*

Vn. 1. 

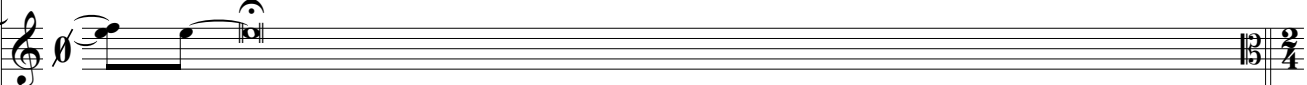
pp

Vn. 2. 

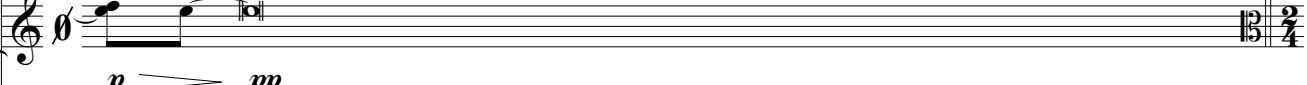
p > *pp*

Vn. 3. 

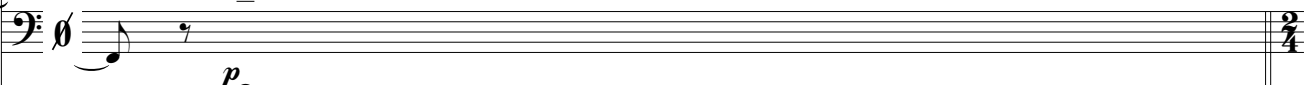
p > *pp*

Va. 1. 

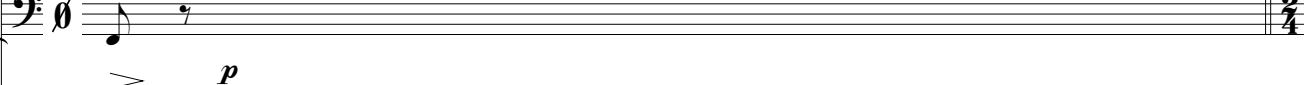
p > *pp*

Va. 2. 

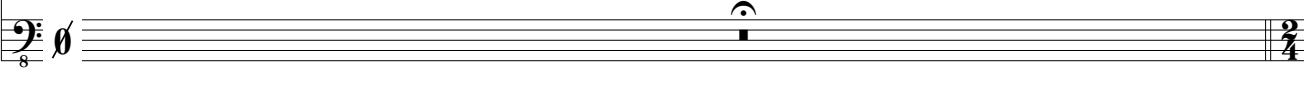
p > *pp*

Vc. 1. 

p

Vc. 2. 

p

Cb. 

42 ♩ = 40 ♩ = 56

L. TomT.

150
soft mallet

Perc.
mf

Pno.
p
pp
p
3

Solo Vn.
150
pont. pp p mp

Vn. 1.
p < mf > p
tasto

Vn. 2.
p < mf

Vn. 3.
p < mf

Va. 1.
tasto p < mf

Va. 2.
tasto p < mf

Vc. 1.
pont. arco ord.
pp p pp p

Vc. 2.
pp p pp

Cb.
arco p

R

Vib.

154

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

154

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

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

p *mf* *f* *pp* *p* *pp* *p* *pp* *mf*

pp *p* *pp* *pp*

pp *p* *pp* *pp*

pp *p* *pp* *pp*

pp *p* *pp* *pp*

pp *p* *pp* *pp*

mp *mf* *pp* *f* *pp* *mf*

p *mf* *pp*

p *mf* *pp*

III

3

158 Perc. *p* *mp* *pp*
Dec. →

Pno. *p* *3* *5* *7* *p*
Dec. →

158 Solo Vn. *f* *f* *ff* *f* *p*

Vn. 1. *p* *pp* *pp* *sempre*
 2. *p* *pp* *pp* *sempre*
 3. *p* *pp* *pp* *sempre*

Va. 1. *p* *pp*
 2. *p* *pp*

Vc. 1. *p*
 2.

Cb. 8

162

Perc.

Pno.

Solo Vn.

1.

2.

3.

Vn.

1.

2.

Va.

1.

2.

Vc.

1.

2.

Cb.

mf > *p* < *mp* < *mf* > *mf* < *mf* < *f* *p* ⁵

p < *ppp*

p < *ppp*

p < *ppp*

p <

p <

pp

Rea. →

poco accel.

T

A little quicker

♩ = ca. 66

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

S. Cym. Soft mallets

poco rit. -----

168

Perc. *p* ----- *f*

Pno.

Solo Vn. *f* ----- *fff* *pont.*

1. *pp* ----- *f* ----- *fff* *pont.*

Vn. 2. *pp* ----- *f* ----- *fff* *pont.*

3. *pp* ----- *f* ----- *fff* *pont.*

1. *pp* ----- *f* ----- *fff* *pont.*

Va. 2. *pp* ----- *f* ----- *fff*

1. *p* ----- *f* ----- *fff* *pont.*

Vc. 2. *p* ----- *f* ----- *fff*

Cb. 8

B. D.

slide fingertips across skin of Bass Drum

secco

Perc. *mf* *pp* < 'f' > *p* *pp* < *p*

Pno. *f*

Solo Vn. *pp* *ppp* *mp* *p* > *pp*

Vn. 1. *ppp* *mp* *'f'* >

Vn. 2. *ppp* *mp* *'f'* >

Vn. 3. *ppp* *mp* *pp* < >

Va. 1. *ppp* *mp* *p* < 'f' > *p*

Va. 2. *ppp* *mp* *p* < 'f' > *p*

Vc. 1. *pp* < *p* > *pp*

Vc. 2. *pp* < *p* > *pp*

Cb. *f* *p* *mp* < > *mf*

S. Cym.

175

Perc. *p p < mf p > mp*

Pno.

Solo Vn. *p mp fp > pp < mf*

Vn. 1. *pp < p pp ppp*

Vn. 2. *pp < p pp ppp*

Vn. 3. *pp ppp*

Va. 1. *p < p < f' > p < p < f' > ppp*

Va. 2. *p < p < f' > p < p < f' > ppp*

Vc. 1. *flautando pp > p < mp p < f ric.... tasto ppp 3*

Vc. 2. *p > p < > p < > ppp 3 tasto*

Cb. *f p p mp mf*

L. TomT.

B. D.

Perc.

179

Staff 1: Percussion. Dynamics: *p*. Time signature change from 4/4 to 3/4.

Pno.

Staff 2: Piano. Dynamics: *f*, *p*, *mf*. Time signature change from 4/4 to 3/4.

Solo Vn.

179

Staff 3: Solo Violin. Dynamics: *p*, *mp*, *fp*. Fingerings: 5, 3.

Vn. 1.

Staff 4: Violin 1. Dynamics: *mf*, *pp*, *mp*, *f*, *mf*, *p*, *mf*. Fingering: IV.

Vn. 2.

Staff 5: Violin 2. Dynamics: *mf*, *pp*, *mp*, *f*, *mf*, *p*, *mf*. Fingering: IV.

Vn. 3.

Staff 6: Violin 3. Dynamics: *mf*, *pp*, *mp*, *f*, *mf*, *p*, *mf*. Fingering: IV.

Va. 1.

Staff 7: Viola 1. Dynamics: *mf*, *f*, *mf*. Markings: *c.l. batt. ric.*

Va. 2.

Staff 8: Viola 2. Dynamics: *mf*, *f*, *mf*. Markings: *c.l. batt. ric.*

Vc. 1.

Staff 9: Violoncello 1. Dynamics: *mf*, *f*, *mf*. Markings: *c.l. batt. ric.*

Vc. 2.

Staff 10: Violoncello 2. Dynamics: *mf*, *p*. Marking: *flautando*.

Cb.

Staff 11: Cello. Dynamics: *mf*, *p*, *f*, *ff*. Marking: triplet (3).

182

Perc. *p* *mf*

Pno. *ff* *p* *ff* ^{8va}

Solo Vn. *f* *p* *mf* *f*

Vn. 1. *p* *f* *fp*

Vn. 2. *p* *pp* *fp*

Vn. 3. *p* *pp* *fp*

Va. 1. *fp*

Va. 2. *fp*

Vc. 1. *sim.*

Vc. 2. *sim.*

Cb. *p* *ff* *f*

S. TomT.

poco rit.

B. D.

185

Perc. *f* *ff* *fff* *ff* *~5"*

(15^{ma}) as fast as possible

Pno. *ff* *fff* *~5"*

185

Solo Vn.

1. *fp* *ff* *fff* *~5"*

Vn. 2. *fp* *ff* *fff* *~5"*

3. *ff* *fff* *~5"*

Va. 1. *ff* *fff* *~5"*

2. *ff* *fff* *~5"*

Vc. 1. *ff* *fff* *~5"*

2. *ff* *fff* *~5"*

Cb. *arco* *fp* *f* *c.l. batt.* *ff* *half c.l. batt.* *ric.* *ff* *ff* *~5"*

5. Polar Night

♩ = ca. 40

188

Perc.

Pno.

Solo Vn.

188 II III *pont.* → *ord.* → *tasto* ~2"

p > *pp* < *mp* > *p* > *pp* *ppp* < *p* < *pp*

1.

Vn. 2.

3.

1.

Va. 2.

1.

Vc. 2.

Cb.



194

Perc.

Staff for Percussion with five measures of rests.

Pno.

Piano staff with five measures of rests.

Solo Vn.

Solo Violin staff with musical notation including dynamics (p, pp, mp), articulation (tasto, ord.), and fingering (IV, III, II, I, 3).

Vn. 1. 2. 3.

Violin section staves (1, 2, 3) with five measures of rests.

Va. 1. 2.

Viola section staves (1, 2) with five measures of rests.

Vc. 1. 2.

Violoncello section staves (1, 2) with five measures of rests.

Cb. 8

Double Bass staff with five measures of rests.

X

199

Perc.

Pno.

Solo Vn.

1.

2.

3.

Vn.

1.

2.

Va.

1.

2.

Vc.

1.

2.

Cb.

8

199

3 II

II

non harm.

III

IV

mp

pp p

pp

Crot.

204 Perc. *pp* *leg.* $\text{3}''$

Pno. *pp* *leg.* $\text{3}''$

204 Solo Vn. II III I *mp* *mf* $\text{3}''$

Vn. 1. 2. 3. $\text{3}''$

Va. 1. 2. $\text{3}''$

Vc. 1. 2. $\text{3}''$

Cb. $\text{3}''$

6. Interlude

With energy

♩ = 76 - 80

208

Perc.

Pno.

Solo Vn.

1.

Vn. 2.

3.

Va. 1.

2.

Vc. 1.

2.

Cb.

pizz. *arco*

f ff f mf ff f fp

pp pp pp p ppp p mp

pp pp p p

pp p p

pp p mf p

p mf p

non harm.

I IV II III II

212

Musical score for Percussion (Perc.), Piano (Pno.), Solo Violin (Solo Vn.), Violins (Vn. 1, 2, 3), Violas (Va. 1, 2), and Cellos (Vc. 1, 2, Cb.). The score is divided into measures with time signatures 3/4 and 4/4. Dynamics include *mf*, *f*, *p*, *mp*, *pp*, and *ppp*. The Percussion part is mostly silent. The Piano part is also mostly silent. The Solo Violin part features a melodic line with dynamics *mf*, *f*, and *p*. The Violin and Viola parts have various dynamics and articulations. The Cello part is mostly silent.

Y

216

Perc.

Pno.

Solo Vn.

1. Vn.

2. Vn.

3. Vn.

1. Va.

2. Va.

1. Vc.

2. Vc.

Cb.

ffff *fp* *pp*

pp *fp* *ff*

f *mp* *ff*

f *ff*

p *ff* *ric.* *ord.* *ff*

p *ff* *f* *p* *ff*

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

mf *f* *p* *ff*

p *arco* *p* *ff*

L. TomT.

Perc. 220

Pno. 220

8va < f

f secco

Solo Vn. 220

f *f* *p* *pp* *p* *pp* *mf* *ff*

pizz.

Vn. 1. 220

p

Vn. 2. 220

fp

Vn. 3. 220

fp

Va. 1. 220

fp

pont.

Va. 2. 220

fp

Vc. 1. 220

f

pont.

Vc. 2. 220

fp

Cb. 220

Quick ♩ = 72

7. Hot Ice

Chn. Cym.

224

l.v.

The musical score is arranged in a standard orchestral format. It begins at measure 224 with a 4/4 time signature, which changes to 3/4 at the end of the first system. The percussion part (Perc.) features a complex rhythmic pattern of eighth notes, marked with *fp* and *f > p*. The piano (Pno.) part includes a right-hand melody with triplets and a left-hand accompaniment marked *arco*. The solo violin (Solo Vn.) and violin (Vn.) parts feature melodic lines with triplets and dynamic markings ranging from *pp* to *fp*. The viola (Va.) parts provide harmonic support with similar melodic motifs. The violas (Vc.) parts include a prominent triplet figure and a *pont.* (ponticello) section. The cello (Cb.) part provides a low-frequency accompaniment, marked *p*.

227

Perc. *fp*

Pno. *f*

Solo Vn. *mf* *p* *ff* *mf*

Vn. 1. *p* *mf* *p* *f* *ff*

Vn. 2. *p* *mf* *p* *f* *ff*

Vn. 3. *p* *mp* *p* *f* *ff*

Va. 1. *p* *f* *ff*

Va. 2. *p* *f* *ff*

Vc. 1. *mf* *p* *mf*

Vc. 2. *mf* *p* *mf*

Cb. *mp* *ff* *fff*

8va

3

7

3

6

3

8

231

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

Bow position from ord. to molto s. tasto c.l. batt. \rightarrow molto sul tasto

AA

238

Perc. *f*

Pno. *f* *p*

Solo Vn. *p* *mf* *mp*

Vn. 1. *p* *mf* *f*

Vn. 2. *f* *ff* *p*

Vn. 3. *f* *ff* *p*

Va. 1. *f* *ff* *p*

Va. 2. *ff* *p*

Vc. 1. *c.l. batt.* *mp* *mf* *f* *ric.* *arco ord.* *p*

Vc. 2. *c.l. batt.* *mp* *mf* *f* *arco ord.* *p*

Cb. *c.l. batt.* LH mute strings *f* *pp* *mp*

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

BB

L. TomT.

245

Perc. *mf p*

Pno. *mf* *secco* *p* *>*

Solo Vn. *fp* *mf*

Vn. 1. *arco ord.* *p* *mf* *p*

Vn. 2. *pizz.* *mf*

Vn. 3. *p* *mf* *pp* *p* *pp*

Va. 1. *p* *mf* *pp* *p* *pp*

Va. 2. *p* *mf* *pp* *p* *pp*

Vc. 1. *p* *mf* *pp* *p* *pp*


Vc. 2. *p* *mf* *pp* *p* *pp*

Cb. *mf* *pp* *p* *pp*

Freely, each part independent

248 ♩ = ca. 56

The score is arranged in systems. Percussion, Piano, and Solo Violin parts are mostly silent, indicated by a large '0' in a circle. The Violin section (Vn.) has three staves. The first staff is silent. The second and third staves contain musical notation with dynamics *ppp* and *p*, and performance directions *arco tasto* and *pont.*. The Viola section (Va.) has two staves. The first staff contains musical notation with dynamics *p*, *pp*, and *ppp*, and performance directions *poco rit.* and *tempo*. The second staff contains musical notation with dynamics *p* and *pp*. The Cello section (Vc.) has two staves. Both staves contain musical notation with dynamics *p* and *pp*, and the performance direction *light and detached*. The Double Bass section (Cb.) has one staff with musical notation, dynamics *p* and *pp*, and performance directions *poco accel.*, *poco rit.*, and *tempo*. Large black arrows at the end of the Violin, Viola, Cello, and Double Bass staves indicate the continuation of the music.

249  CC

Perc.

Pno.

Solo Vn.

Vn. 2.

3.

Va.

Vc.

Cb.

Percussion and Piano staves. Both contain rests with fermatas at the beginning and end of the measure.

Solo Violin staff. Musical notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features eighth and sixteenth notes, some with slurs and triplets. Dynamics include *p*, *mp*, *pp*, *p*, *fp*, *mf*, *f*, *p*, *p*, *mp*, *p*, *pp*, and *mf*. A second ending bracket labeled 'II' is present at the end of the staff.

Violin staves 1, 2, and 3. Staves 2 and 3 contain thick black arrows pointing to the right, indicating rests.

Viola staves 1 and 2. Both contain thick black arrows pointing to the right, indicating rests.

Violoncello staves 1 and 2. Both contain thick black arrows pointing to the right, indicating rests.

Contrabass staff. Contains a thick black arrow pointing to the right, indicating a rest.

70

251

2

Vib.

3

Perc.

Pno.

Solo Vn.

251

Wait for cue

1.

II

Vn. 2.

3.

Va. 1.

2.

Vc. 1.

2.

Cb.

2

mp

pp

p

mp

poco rit.

poco accel.

p

pp

pp

pp

f

p

pp

p

pp

p

pp

pp

p

pp

p

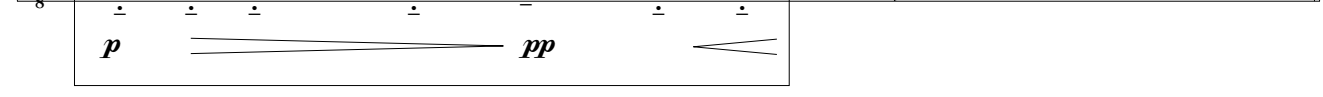
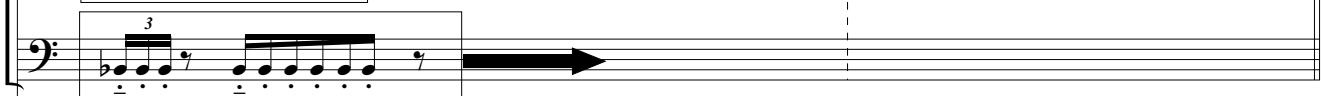
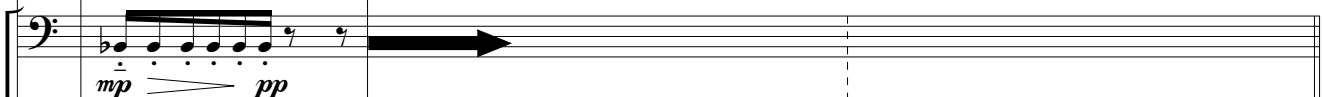
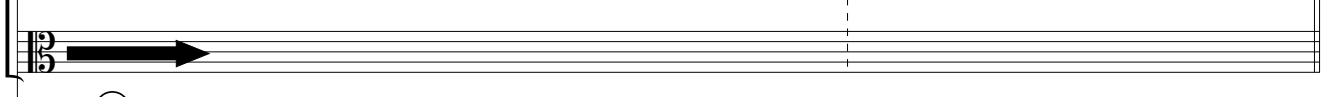
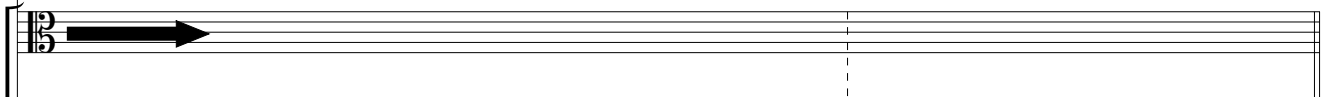
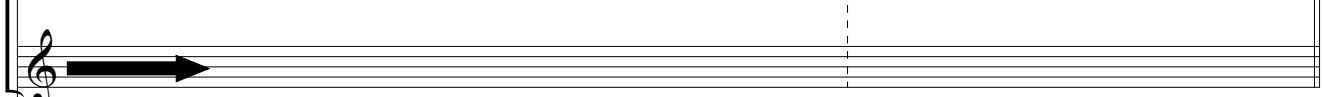
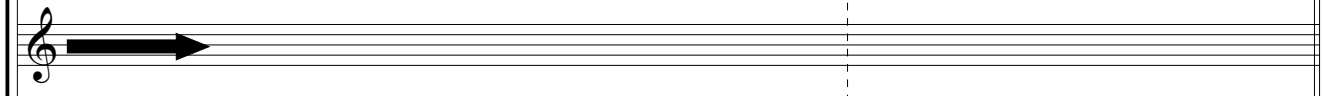
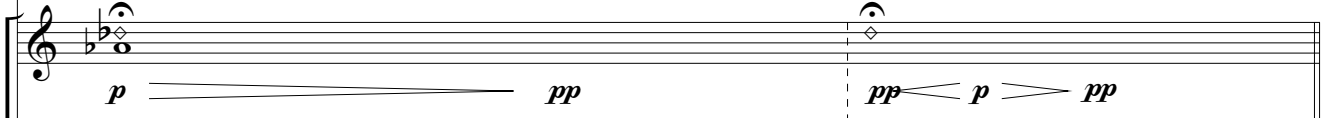
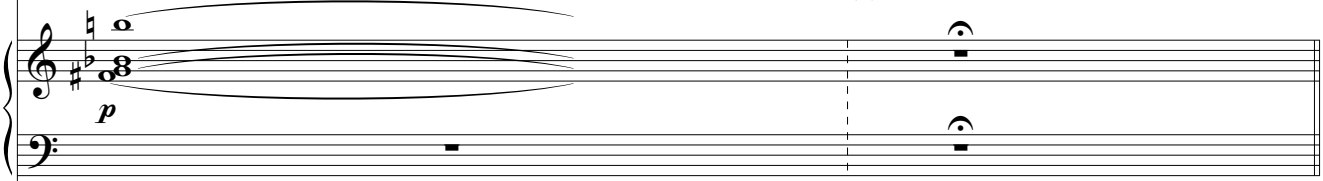
p

pont.

ord.

3

3



253 **Strict** (♩ = 56)

poco accel. -----

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

72 **Freely, and a little quicker**

255 ♩ = ca. 66

Perc.

Pno.

Solo Vn.

1. *p* *pp* *pp* *p* *mp* *mf* *f*

approx. 4 - 5 sec. *tasto non vib.* IV wait for cue, then proceed

2. approx. 2 - 4 sec. *tasto non vib.* IV wait for cue, then proceed

3. approx. 1 - 3 sec. *tasto non vib.* IV wait for cue, then proceed

1. *ppp* *pp* III wait for cue, then proceed

2. *ppp* *pp* III wait for cue, then proceed

Vc.

1.

2.

Cb.

8

Perc.

Pno.

Solo Vn.

Vn. 1. *arco ord.* III

Vn. 2. *arco ord.* II

Vn. 3. *arco ord.*

Va. 1. *arco ord.*

Va. 2. *arco ord.*

Vc. 1. *arco ord.* I

Vc. 2. *arco ord.* II

Cb. II

Vib.

poco rit.

FF

tempo

Perc. 259

Pno. 259

Solo Vn. 259

Vn. 1. 2. 3. 259

Va. 1. 2. 259

Vc. 1. 2. 259

Cb. 259

262

Perc. *pp* *pp* *p*

Pno. *p*

Solo Vn. *p* *mp* *p*

Vn. 1. *pp* *p*

Vn. 2. *p* *pp* *p*

Vn. 3. *pp*

Va. 1. *pp*

Va. 2. *pp*

Vc. 1. *mp* *p*

Vc. 2. *p* *mp* *p*

Cb. *pp*

Detailed description of the musical score: The score is for measures 262-264. It features several staves: Percussion (Perc.), Piano (Pno.), Solo Violin (Solo Vn.), Violins I (Vn. 1.), Violins II (Vn. 2.), Violins III (Vn. 3.), Violas I (Va. 1.), Violas II (Va. 2.), Violas (Vc. 1. and 2.), and Cello (Cb.). The Percussion part starts with a *pp* dynamic and includes a 'Ped.' instruction. The Piano part begins with a *p* dynamic. The Solo Violin part features a *p* dynamic followed by *mp* and *p* dynamics, with seven-measure slurs and accents. The Violin and Viola parts include various dynamics like *pp* and *p*, along with slurs and accents. The Cello part starts with a *pp* dynamic. The score includes time signature changes from 5/4 to 3/4 and various musical notations such as slurs, accents, and performance instructions.

264

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

p *pp* *p*

264

mp *p*

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

pp *p*

pp *p*

pizz. *arco*

p *pp*

266

Perc. *pp* *pp*

Pno. *p*

Solo Vn. *mf* *p* *mf* *p*

Vn. 1. 2. 3.

Va. 1. 2.

Vc. 1. 2. *pont.* *non harm.*

Cb. *p*

268

Perc. *mp* *ppp*

Pno. *mp*

Solo Vn. *mf* *mp*

Vn. 1. *mp* *p*

Vn. 2. *pp*

Vn. 3. *pp*

Va. 1. *pp*

Va. 2. *pp*

Vc. 1. *mp* *pp*

Vc. 2. *mp* *pp*

Cb. *pizz.* *arco* *mp* *ppp*

270

Perc. *mf p*

Pno. *mf* *p*

Solo Vn. *f* *f >* *mf >* *f*

Vn. 1. *pizz.* *mf* *p* *arco*
p *sempre*

Vn. 2. *mf* *p* *p* *sempre*
arco

Vn. 3. *pizz.* *mf* *p* *p* *sempre*
arco

Va. 1. *pizz.* *mp* *p* *arco*
p *sempre*

Va. 2. *pizz.* *p* *p* *arco*
p *sempre*

Vc. 1. *mf* *p* *pp* *sempre*

Vc. 2. *mf* *p* *pp* *sempre*

Cb. *fp* *pp* *sempre*

273

Perc.

Pno.

Solo Vn.

f > < *p* < *mf* > *p* < *mp* *p* < *mp* < *mf* *p*

Vn.

Va.

Vc.

Cb.

Change bow imperceptibly and independently as necessary

Change bow imperceptibly and independently as necessary

Change bow imperceptibly and independently as necessary

8

276

Perc.

Pno.

Solo Vn.

mf p ⁵ mp p ⁵ mf mp f p ⁵

1.

2.

3.

Vn.

1.

2.

Va.

1.

2.

Vc.

pp

pp

Cb.

pp

II

279

Perc.

Pno.

279

Solo Vn.

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

1.

2.

3.

Vn.

1.

2.

Va.

1.

2.

Vc.

p *pp* *p* *pp*

8

Cb.

p *pp*

283

Perc.

Pno.

Solo Vn.

1. *f* *pp* *p* *ff* *fff*

2. *f* *pp*

3. *mf* *p*

Va. 1. *mf* *fp*

2. *mf* *fp*

Vc. 1. *mf* *ppp*

2. *mf* *ppp*

Cb. *mf* *ppp*

285 (Vib)

Perc. *fp* *fp* *fp*

Pno. *f* *p* *mf*

Solo Vn.

Vn. 1. *p* *ff* *p*

Vn. 2. *p* *p*

Vn. 3. *p* *p*

Va. 1. *p* *mp*

Va. 2. *p* *mp*

Vc. 1. *p* *mp* *mf*

Vc. 2. *p* *mp*

Cb. *p* *ff*

287

Perc. *pp* *mf* *p*

Pno. *p* *f* *p*

Solo Vn. *p* *mf*

Vn. 1. *mp* *mf*

Vn. 2. *mp* *mf*

Vn. 3. *mp* *mf*

Va. 1. *mp* *mf*

Va. 2. *mp* *mf*

Vc. 1. *mp* *mf*

Vc. 2. *mp* *mf*

Cb. *pizz.* *mf* *mf* *p*

289

Perc. *[Musical notation]*

Pno. *[Musical notation]*

Solo Vn. *[Musical notation]*
p

Vn. 1. *[Musical notation]*
p *mf* *mp* *p*

Vn. 2. *[Musical notation]*
p

Vn. 3. *[Musical notation]*
p

Va. 1. *[Musical notation]*
p *pp*

Va. 2. *[Musical notation]*
p *pp*

Vc. 1. *[Musical notation]*
p

Vc. 2. *[Musical notation]*
p

Cb. *[Musical notation]*
p *mf* *p*

Detailed description: This page of a musical score, numbered 86, covers measures 289 to 300. It features seven staves: Percussion (Perc.), Piano (Pno.), Solo Violin (Solo Vn.), Violin I (Vn. 1.), Violin II (Vn. 2.), Viola (Va. 1. and 2.), Violoncello (Vc. 1. and 2.), and Double Bass (Cb.). The Percussion and Piano parts are mostly rests. The Solo Violin part features a melodic line with seven-measure slurs and a dynamic marking of *p*. The Violin I part has a melodic line with dynamics *p*, *mf*, *mp*, and *p*. The Violin II and Viola parts play rhythmic accompaniment with dynamics *p* and *pp*. The Violoncello and Double Bass parts play a rhythmic accompaniment with dynamics *p*, *mf*, and *p*. The score is in 4/4 time and includes various musical notations such as slurs, dynamics, and articulation marks.

292

Perc. *mp* *p*

Pno. *p*

Solo Vn. *mf* *p*

Vn. 1. *mf* *p*

Vn. 2. *p* *mp* *p*

Vn. 3. *mp* *p*

Va. 1. *p* *fp* *pp*

Va. 2. *p* *fp* *pp*

Vc. 1. *mf* *p*

Vc. 2. *mf* *p*

Cb. *pp* *p* *mp*

295

Perc. *mp* *p* *mp*

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

Solo Vn. *mf* *mf*

Vn. 1. *mf* *p* *mf*

Vn. 2. *p* *mp*

Vn. 3. *p* *mf*

Va. 1. *p* *mp* *p* *mf*

Va. 2. *p* *mp* *p* *mf*

Vc. 1. *f* *p* *p* *mf*

Vc. 2. *f* *p* *p* *mf*

Cb. *p*

299

Perc. *p* *mp* *mf*

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

Solo Vn. *mf* *mf* *mf* *mf*

Vn. 1. *mp* *mf* II

Vn. 2. *mf* *p*

Vn. 3. *mp* *mf*

Va. 1. *mp* *mf* *p*

Va. 2. *mp* *mf* *p*

Vc. 1. *mp* *mf* *p*

Vc. 2. *mp* *mf* *p*

Cb. *p* *mf* *p* *mf*

302 Perc. *f*

302 Pno. *f* *mp*

302 Solo Vn. *f*

1. Vn. *mp* *p* *mf* *p*

2. Vn. *mf*

3. Vn. *mf*

1. Va. *mf* *f*

2. Va. *f* *mf* *f*

1. Vc. *p* *f* *mf* *f* *f*

2. Vc. *p* *f* *mf* *f* *f*

Cb. *p* *f* *f*

Detailed description: This page of a musical score, numbered 90, covers measures 302 to 304. It features seven staves: Percussion (Perc.), Piano (Pno.), Solo Violin (Solo Vn.), Violins (Vn. 1, 2, 3), Violas (Va. 1, 2), and Cellos/Double Basses (Vc. 1, 2, Cb.). The Percussion part begins with a snare drum roll. The Piano part features a complex texture with triplets and dynamic markings of *f* and *mp*. The Solo Violin part consists of sixteenth-note patterns with dynamic markings of *f*. The Violin section (Vn. 1, 2, 3) has various dynamics including *mp*, *p*, and *mf*. The Viola section (Va. 1, 2) includes dynamic markings of *mf* and *f*. The Cello and Double Bass sections (Vc. 1, 2, Cb.) feature dynamic markings of *p* and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

B. D.

305

Perc. *p* *f*

Pno. *f* *ff*

Solo Vn. *mp* *fff*

Vn. 1. *p* *ff* *fff*

Vn. 2. *p* *ff*

Vn. 3. *p* *ff*

Va. 1. *mp* *'ff' possibile* *ff*

Va. 2. *mp* *'ff' possibile* *ff*

Vc. 1. *mf* *f* *p*

Vc. 2. *mf* *f* *p*

Cb. *f* *pp*

8va

7

3

pont.

molto s. pont.

II

III

8

Tam T.

308

Perc. 

Pno. 

Solo Vn. 

Vn. 1. 

Vn. 2. 

Vn. 3. 

Va. 1. 

Va. 2. 

Vc. 1. 

Vc. 2. 

Cb. 

NN

B. D.

312

Perc.

Pno.

Solo Vn.

Vn. 1.

Vn. 2.

Vn. 3.

Va. 1.

Va. 2.

Vc. 1.

Vc. 2.

Cb.

* Undertone: heavy and constant bow pressure at the particular location to sound the note in parentheses



316

Perc.

Pno. *8va* *ff* *p < mp >* *8va*

Solo Vn. *316* *non vib.* *pp sempre* *fp* *vib. ord.*

Vn. 1. *ff* *3* *3* *3*

Vn. 2. *ff* *3* *3* *3*

Vn. 3. *ff* *3* *3* *3*

Va. 1. *fp* *ff* *ff* *3*

Va. 2. *fp* *ff* *ff* *3*

Vc. 1. *III* *UT* *(p)* *'f'*

Vc. 2. *III* *UT* *(p)* *'f'*

Cb. *III* *UT* *(p)* *'f'*

Quasi cadenza

319

Perc. 

Pno. 

Solo Vn. 
pp *fp* *mp* > *p* < *f* *pp* < *f* > *p*
flautandotasto → *ord.*

Vn. 1. 

Vn. 2. 

Vn. 3. 

Va. 1. 

Va. 2. 

Vc. 1. 

Vc. 2. 

Cb. 

96 **pp** **Tempo I**

♩ = 56

L. TomT.

fingertips

3

Perc.

320

Musical staff for Percussion (Perc.) in 4/4 time, starting at measure 320. It features a triplet of eighth notes with a dynamic marking of *< p >*.

Pno.

Musical staff for Piano (Pno.) in 4/4 time, starting at measure 320. The staff is mostly empty, with a few notes at the end of the system.

Solo Vn.

320

Musical staff for Solo Violin (Solo Vn.) in 4/4 time, starting at measure 320. It begins with a bowing mark and a few notes.

Vn. 1.

Musical staff for Violin 1 (Vn. 1) in 4/4 time. It includes the instruction *tasto* and dynamic markings *pp*, *p*, *pp*, and *ppp*.

Vn. 2.

Musical staff for Violin 2 (Vn. 2) in 4/4 time. It includes the instruction *tasto* and dynamic markings *pp*, *p*, *pp*, and *ppp*.

Vn. 3.

Musical staff for Violin 3 (Vn. 3) in 4/4 time. It includes the instruction *tasto* and dynamic markings *pp*, *p*, *pp*, and *ppp*.

Va. 1.

Musical staff for Viola 1 (Va. 1) in 4/4 time. It includes the instruction *c.l. batt. 3* and *tasto*, and dynamic markings *p*, *pp*, *p*, *pp*, and *ppp*.

Va. 2.

Musical staff for Viola 2 (Va. 2) in 4/4 time. It includes the instruction *tasto* and dynamic markings *pp*, *p*, *pp*, and *ppp*.

Vc. 1.

Musical staff for Violoncello 1 (Vc. 1) in 4/4 time. It includes dynamic markings *pp*, *mp*, *p*, *pp*, *mp*, *pp*, and *ppp*.

Vc. 2.

Musical staff for Violoncello 2 (Vc. 2) in 4/4 time. It includes dynamic markings *pp*, *p*, *pp*, *mp*, *pp*, and *ppp*.

Cb.

Musical staff for Contrabass (Cb.) in 4/4 time. It includes dynamic markings *pp*, *p*, *pp*, and *mp*.

8. Epilogue

♩ = 76

328 Vib.

Perc. *p* *mp* *p*

Pno. *leg.*

Solo Vn. *pp* *p* *pp*

Vn. 1. *pp*
2. *pp*
3. *pp* *pp*

Va. 1. *pp*
2. *pp*

Vc. 1. *pp*
2. *pp*

Cb. *p* *pp*

QQ

332 Perc. *pp* *mf* *p* *ppp*

332 Solo Vn. *p* *ppp* *p* *pp*

Vn. 1. *p* *ppp* *p* *pp*

Vn. 2. *p* *pp* *p* *ppp*

Vn. 3. *pp* *ppp*

Va. 1. *pp* *pp* *ppp*

Va. 2. *pp* *ppp*

Vc. 1. *pp* *pp* *pizz.* *pp* *arco* *p* *pp* *p*

Vc. 2. *pp* *pp* *p* *pp* *p*

Cb. *p* *pp* *p*

II III IV non vib. *tasto* *pont.* *ord.*

3 3 3 3

l.v.

341

Perc.

Pno.

Solo Vn.

Vn. 1. 2. 3.

Va. 1. 2.

Vc. 1. 2.

Cb.

tasto

pp

ppp

Vib.

345 (BD.)

Perc.

p

mf

Pno.

mf

pp

f

leg.

l.n.

Solo Vn.

345

pp

pont.

tasto

III

fff

pp

fff

II

p

Vn.

1.

ppp

molto pont.

fff

2.

ppp

molto pont.

fff

3.

ppp

fff

Va.

1.

ppp

molto pont.

fff

2.

ppp

molto pont.

fff

Vc.

1.

pp

fff

2.

pp

fff

Cb.

molto pont.

pp

fff