

## ABSTRACT

Title of Document: CALLING TUNES: A PIECE IN THREE  
MOVEMENTS FOR VIOLIN, CLARINET,  
VIOLONCELLO, AND PIANO

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*Calling Tunes* is a seventeen-minute piece in three movements for violin, clarinet, violoncello, and piano. The title refers to the common jam-session activity of “calling tunes”, which represents an expression of common knowledge between musicians within an unrehearsed, improvisation-based ensemble. Each individual in the group shares a common repertory that is used as a backdrop to music-making — a collection of not only melodies and chords, but a world of performance practices, music theory, and cultural memory that is drawn upon to create music without the need of prior rehearsal or planning. *Calling Tunes* strives to capture this unrehearsed, impromptu quality as if the piece had been created by an informal gathering of musicians extemporizing on some kind of shared musical language.

Each movement focuses on a single originating motive that is developed and transformed throughout like an improviser embellishing a familiar tune. The first movement, *Montunos*, is based on the piano vamp of Afro-Cuban salsa music, which is often characterized by off-the-beat syncopation and harmonization in thirds. The *montuno* that opens this movement combines these traditional qualities with metric

irregularity and an ambiguous harmony that produces an otherworldly, out-of-tune quality.

The second movement, *Canzone*, acts as an introspective, lyrical interlude within the piece that begins as a chord progression without a melody. The long lines in each instrument combine to form three- and four-note chords that imply fleeting diatonic collections that slowly bleed into each other at a glacial pace. The real *canzone* is saved until the end where the cello channels the previous glimpses of tonality into a final coda-like *cantabile* statement.

The third movement, *Variations on a Riff*, takes the simple idea of a G major triad (first presented in the clarinet in mm. 34–44) and bends it through multiple permutations and harmonic contexts. This movement is framed by two fast sections in a galloping compound meter whose volatile, slightly unfinished texture sums up the attitude of the entire piece — a composed musical narrative that seems to have been created in the moment out a subconscious musical language.

CALLING TUNES: A PIECE IN THREE MOVEMENTS FOR VIOLIN,  
CLARINET, VIOLONCELLO, AND PIANO

By

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Calling Tunes:  
A Piece in Three Movements  
for Violin, Clarinet,  
Violoncello, and Piano

(transposed score)

# I. Montunos

♩ = 105

Violin *ppp* sul tasto .....sul pont. *f* steady gliss.

Clarinet in B $\flat$  *ppp* bend as much as possible *f*

Violoncello *f* pizz. arco *ppp* steady gliss. sul tasto .....sul pont. *f*

Piano *f* heavy, percussive (quasi montuno)

4

Vln. sul pont. ord.

Cl. *f*

Vc. pizz. *f*

Pno.

7

Vln. *mf*

Cl. *mf* *f* *mf*

Vc. sul I fast pizz. gliss. arco *mf* *mf*

Pno. *mf*

11

Vln. *f* *mp* *f* pizz.

Cl. *f* *mp* *f*

Vc. *f* *f*

Pno. *f*



15 arco gliss. pizz.

Vln. *mf* *p* *mf* *p* *f*

Cl. *f* *mp* *f* *mp* *f*

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

Pno. *f* *f*

19 arco

Vln. *f* *ff*

Cl. *f* *ff* *mf*

Vc. *ff* *mp*

Pno. *ff*

22

Vln. *mf*

Cl. *mf*

Vc. *p* *p*

Pno. *mf*

8va

25

Vln. *mp* *mf*

Cl. *p* *mf*

Vc. *mp* *mf*

Pno. *mp*

8va

28

Vln. *mf*

Cl. *p* *mf* *p*

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

Pno. *mf*

31

Vln. *f*

Cl. *f* *fp* *f*

Vc. *f*

Pno. *f* *mf* *f*

34

Vln. *mf* *f* *mf* *f*

Cl. *f* *f*

Vc. *mf* poco sul pont.

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

36

Vln. *mf* *mf* *f* *mf*

Cl. *fp* *f* *mf*

Vc. *mf*

Pno. *mf* *mf* *mf*

Ped.

38

Vln.

Cl.

Vc.

Pno.

*f*

*mf*

40

Vln.

Cl.

Vc.

Pno.

*mf*

ord.

42

Vln.

Cl.

Vc.

Pno.

45

Vln.

Cl.

Vc.

Pno.

48

Vln. *f* *f* *ricochet* 3

Cl. *mf* 3 3 3 3

Vc. *f* pizz. 3

Pno. *mf*

50

Vln. *p* pizz., leggiero 3 3 3

Cl. *mp*

Vc. *p* pizz., leggiero

Pno. *mp* 8va

53

Vln.

Cl.

Vc.

Pno.

*mp*

*mp*

56

Vln.

Cl.

Vc.

Pno.

*mp*

*f*

*mp*

*f*



58

Vln.

Cl.

Vc.

Pno.

*mp* *f* *sf* *mp* *f* *mp*

60

Vln.

Cl.

Vc.

Pno.

*f* *mp* *f* *mp* *f* *mp* *f*

63

Vln.

Cl.

Vc. arco

Pno.

*mp* *f*

*f*

66

Vln. arco

Cl.

Vc.

Pno.

*mp*

*mp*

68

Vln.

Cl.

Vc.

Pno.

*sub. mp*

71

Vln.

Cl.

Vc.

Pno.

*pizz.*

*f*

*mf*

*mf*

*f* 8<sup>va</sup> ... ]

8<sup>va</sup> ... ]

73

Vln.

Cl.

Vc.

Pno.

8<sup>va</sup>

3

3

8<sup>vb</sup>

8<sup>vb</sup>

Detailed description: This system contains measures 73 and 74. The Violin (Vln.) part has a melodic line with eighth notes and rests. The Clarinet (Cl.) part features a complex melodic line with slurs and ties. The Violoncello (Vc.) part has a steady eighth-note accompaniment. The Piano (Pno.) part is split into two staves: the right hand has a triplet of eighth notes and a slur, while the left hand has a single eighth note with an accent (^) and an 8<sup>vb</sup> marking. A dashed line labeled 8<sup>va</sup> spans across the piano staves.

75

Vln.

Cl.

Vc.

Pno.

8<sup>va</sup>

3

3

8<sup>vb</sup>

8<sup>vb</sup>

Detailed description: This system contains measures 75 and 76. The Violin (Vln.) part continues with its melodic line. The Clarinet (Cl.) part has a melodic line with slurs. The Violoncello (Vc.) part maintains the eighth-note accompaniment. The Piano (Pno.) part continues with the same structure as the previous system, featuring a triplet in the right hand and an accented eighth note in the left hand with an 8<sup>vb</sup> marking. A dashed line labeled 8<sup>va</sup> is present.

77

lontano, misterioso  
arco

Vln.

Cl.

Vc.

Pno.

*p*

*pp*

(8)

3

3

3

8<sup>ub</sup>

79

(breathe where needed)

Vln.

Cl.

Vc.

Pno.

*p*

*mf*

con pedale

3

3

81

Vln.

Cl.

Vc.

Pno.

*p*

3

3

3

Detailed description: This system of music covers measures 81 and 82. It features four staves: Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The Violin part consists of a continuous eighth-note pattern. The Clarinet part has a similar eighth-note pattern with some rests. The Violoncello part begins with a rest and then plays a steady eighth-note accompaniment, marked with a piano (*p*) dynamic. The Piano part is more complex, featuring a melodic line with triplets and slurs, and a bass line with sustained notes and some triplet patterns.

83

Vln.

Cl.

Vc.

Pno.

3

Detailed description: This system of music covers measures 83 and 84. It features the same four staves as the previous system. The Violin part has a more sparse eighth-note pattern with some rests. The Clarinet part also has a sparse eighth-note pattern. The Violoncello part continues with its eighth-note accompaniment. The Piano part features a melodic line with a triplet and a slur, and a bass line with sustained notes and a triplet pattern.

85

Vln.

Cl.

Vc.

Pno.

*pedale sempre*

*p*

88

(distant)

Vln.

Cl.

Vc.

Pno.

*pp*

*pp*

*pp*

*pp*

91

Vln. *p cresc. poco a poco*

Cl.

Vc. *p cresc. poco a poco*

Pno. *p*

95

Vln. *f*

Cl. *p f*

Vc. *f*

Pno. *f mp*



97

Vln. *f* *mf*

Cl. *f* *mf*

Vc. *f* pizz

Pno.

100

Vln. *mf*

Cl. *mf*

Vc. arco *f*

Pno. *f*

103

Vln. *mf*

Cl. *mf*

Vc. *f*

Pno. *f*

Detailed description: This system covers measures 103 and 104. The Vln. part has a melodic line starting in 3/4 time and ending in 4/4. The Cl. part has a similar melodic line. The Vc. part plays a rhythmic pattern of eighth notes. The Pno. part has a complex texture with sixteenth notes in the right hand and eighth notes in the left hand. Dynamics include *mf* for strings and woodwinds, and *f* for the cello and piano.

105

Vln.

Cl.

Vc. *mp*

Pno. *p*

Detailed description: This system covers measures 105 through 108. Measures 105 and 106 are mostly rests for the strings and woodwinds. The Vc. part has a melodic line with triplets and a 4:3 ratio. The Pno. part has a rhythmic pattern of eighth notes. Dynamics include *mp* for the cello and *p* for the piano. Time signatures change from 4/4 to 3/4, then 6/4, and back to 4/4.

108

Vln. *mf*

Cl.

Vc. *mf*

Pno. *mp* *mp*

111

Vln.

Cl.

Vc.

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

114

Vln.

Cl.

Vc.

Pno.

*mp*

*p*

*p* *mp* *p* *p*

*p*

**Fast**  
♩. = 170

118

Vln.

Cl.

Vc.

Pno.

*f*

*f*

*f*

*f*

(8).....

124

Vln.

Cl.

Vc.

Pno.

*f*

*f*

130

Vln.

Cl.

Vc.

Pno.

*mp*

*mp*

*f*

137

Vln. *f*

Cl. *f*

Vc. *f*

Pno. *f*

142

Vln.

Cl.

Vc.

Pno.

147

Vln. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno.

152

Vln. *ff*

Cl. *ff*

Vc. *ff*

Pno. *ff*

Tempo di Prima

♩ = 105  
pizz.

156

Vln. *ff* *mf* arco 3

Cl. *ff* *mf* 3

Vc. *ff* *mf* pizz.

Pno. *ff*

160

Vln. *mf* pizz. arco 3

Cl. *mf* 3

Vc. *mf*

Pno. *mp*



163

Vln. *pizz.* *mf* arco 3 3

Cl. *mf* 3 3

Vc. *mf*

Pno. *mp*

166

Vln. 3 3 3 3 3 *pizz.* arco

Cl. 3 3

Vc. arco *pizz.*

Pno. *8va* *mp*

169

Vln. *pizz.*

Cl. *3*

Vc. *arco* *mf* *mf*

Pno. *mp* *8va*

173

Vln. *pizz.*

Cl.

Vc. *mf* *mf*

Pno. *mf*

176

Vln. *pizz.* *arco* *mp*

Cl. *mf* *mp*

Vc. *mf* *mp*

Pno. *mp* *15<sup>ma</sup>*

180

Vln. *pp*

Cl. *pp*

Vc. *pp*

Pno. *mp* *15<sup>ma</sup>*

182 arco

Vln. *mp*

Cl. *mp* *mf*

Vc. *mp*

Pno. *mp* *p*

Detailed description: The score is for four instruments in 4/4 time. The Violin (Vln.) part starts with a single note on the first staff, marked *mp*. The Clarinet (Cl.) part has a melodic line on the second staff, starting with a quarter rest, then a quarter note, followed by eighth notes, and ending with a half note, marked *mp* and *mf*. The Violoncello (Vc.) part has a single note on the third staff, marked *mp*. The Piano (Pno.) part has a melodic line on the fourth staff, starting with a quarter rest, then a quarter note, followed by eighth notes, and ending with a half note, marked *mp* and *p*. The word "arco" is written above the first measure of the Violin part.

## II. Canzone

Static, timeless

1  $\text{♩} = 56$

Musical score for measures 1-6. The score is for Violin, Clarinet in B $\flat$ , Violoncello, and Piano. The time signature changes from 4/4 to 3/4, then back to 4/4, and finally to 2/4. The Violin part features a triplet in the final measure. The Clarinet in B $\flat$  part has dynamics *pp*, *mp*, and *pp*. The Piano part has a dynamic of *mf* and includes triplets in the right hand.

Musical score for measures 7-10. The score is for Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The time signature changes from 4/4 to 5/4, then back to 4/4, and finally to 3/4. The Violin part has dynamics *mp*, *pp*, *p*, *pp*, *p*, *pp*, *mp*, *p*, *pp*, *p*. The Clarinet part has dynamics *p*, *pp*, *mp*, *pp*, *mp*, *pp*, *p*, *pp*, *mp*, *pp*, *p*, *p*. The Violoncello part has dynamics *p*, *mp*, *p*. The Piano part includes triplets in the right hand.

11

Vln. *mp* *p* *mp* *mp* *p* *mp* *mp* *mf*

Cl. *pp* *mp* *pp* *mp* *mf* *mp* *mf* *p* *mp* *mf* *p* *mp*

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

Pno. *mf* *mf*

15

Vln. *mp* *mf* *p* *mf* *p*

Cl. *mf* *mp* *p* *mf* *p*

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

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

18

Vln. *mp* *p* *mf* *p* *mf* *p* *mf*

Cl. *mf* *p* *mf* *p* *mf* *mp* *mf* *p*

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

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

22

Vln. *p* *p* *mf*

Cl. *p* *mf* *mp* *mf* *p* *p* *mf*

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

Pno. *mf*

25

Vln. *p* *p* *mf* *p*

Cl. *p* *mf* *p* *mf* *p*

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

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

28

Vln. *mf* *p* *mf* *p* *mp* *p* *mp* *p*

Cl. *mf* *p* *mf* *p* *mp* *p* *mp* *p*

Vc. *p*

Pno. *mp*



32

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

Cl. *mp* *p* *p* *mp* *p*

Vc. *mp* *mf* *mp*

Pno. *mf*

36

Vln. *p*

Cl. *p* *mp* *< mf >* *mp* *mp*

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

Pno. *mf*

40

Vln. *mf*

Cl. *mf* *mp* *mf* *mp*

Vc. *mf*

Pno.

43

Vln. *fp* *f*

Cl. *f* *p*

Vc. *fp* *f*

Pno.

46

sul A ( )

Vln. *p*

Cl. *mp* *p* *mf* *mp*

Vc. *p*

Pno.

49

Vln. *mp*

Cl. *mf* *mp* *mp*

Vc. *p*

Pno. *p* *mf*

52

Vln.

Cl.

Vc.

*mp*

Pno.

*mp*

*ff*

Detailed description: This system covers measures 52, 53, and 54. The Vln. and Cl. parts begin with a triplet of eighth notes in measure 52, followed by a slur over a quarter note and another triplet of eighth notes in measure 53. The Vc. part starts with a mezzo-piano (*mp*) dynamic, playing a series of eighth notes. The Pno. part also starts with *mp*, featuring sustained chords in the left hand and a melodic line in the right hand. In measure 54, the Pno. part transitions to fortissimo (*ff*) with a more active melodic line.

55

Vln.

*mp*

*p*

Cl.

*p*

Vc.

*mp*

*p*

*p*

Pno.

*mp*

Detailed description: This system covers measures 55, 56, and 57. The Vln. part starts with a mezzo-piano (*mp*) dynamic in measure 55, then softens to piano (*p*) in measure 56. The Cl. part remains silent until measure 57, where it enters with a piano (*p*) dynamic. The Vc. part starts with *mp* in measure 55, then *p* in measure 56, and continues with *p* in measure 57. The Pno. part maintains a mezzo-piano (*mp*) dynamic throughout, with a complex melodic and harmonic texture.

59

Vln.

Cl.

Vc. *molto cantabile*  
*mp*

Pno.

63

Vln.

Cl.

Vc. *mf*

Pno.

67

Vln. *pp*

Cl. *pp*

Vc. *mp*

Pno. *mf* *mp*

Detailed description: This system contains measures 67 and 68. The Violin (Vln.) and Clarinet (Cl.) parts are in 4/4 time and play a melodic line starting in measure 68 with a *pp* dynamic. The Violoncello (Vc.) part plays a continuous line with a *mp* dynamic. The Piano (Pno.) part features a complex texture with triplets and slurs, with dynamics ranging from *mf* to *mp*.

69

Vln. *pp*

Cl. *pp*

Vc.

Pno. *pp*

Detailed description: This system contains measures 69, 70, 71, and 72. The Violin (Vln.) and Clarinet (Cl.) parts continue their melodic lines with a *pp* dynamic. The Violoncello (Vc.) part has a few notes in measure 69 before remaining silent. The Piano (Pno.) part continues with a complex texture, including triplets and slurs, with a *pp* dynamic.

## III. Variations on a Riff

1  $\text{♩} = 116$

Violin *f* *sub. mf*

Clarinet in B $\flat$  *f* *mf*

Violoncello sul pont.

Piano *f* *mf* *8va*

6

Vln.

Cl.

Vc.

Pno. *8va*

The image shows a musical score for a piece titled "III. Variations on a Riff". The score is in 6/8 time and has a tempo of 116 beats per minute. It features five staves: Violin, Clarinet in B-flat, Violoncello, Piano, and a second Piano staff. The first system (measures 1-5) shows the Violin playing a rhythmic riff with dynamics *f* and *sub. mf*. The Clarinet in B-flat plays a similar rhythmic pattern with dynamics *f* and *mf*. The Violoncello is marked "sul pont." and plays a few notes. The Piano part has a bass line with dynamics *f* and *mf*, and a treble line with chords marked "8va". The second system (measures 6-10) continues the Violin and Clarinet parts. The Violoncello and Piano parts also continue, with the Piano treble line marked "8va".

12

Vln.

Cl.

Vc.

Pno.

8va

17

Vln.

Cl.

Vc.

Pno.

ord.

8va



22

Vln.

Cl.

Vc.

Pno.

27

Vln.

Cl.

Vc.

Pno.

*mf*

*8va*

33

Vln.

Cl.

Vc.

Pno.

*mf*

*mf*

(8)

39

Vln.

Cl.

Vc.

Pno.

*sf*

(8)

44

Vln.

Cl.

Vc.

Pno.

(8) 8va

50

Vln.

Cl.

Vc.

Pno.

*f*

*f*

8va

56

Vln.

Cl.

Vc.

Pno.

62

Vln.

Cl.

Vc.

Pno.

67

Vln.

Cl.

Vc.

Pno.

72

Vln. pizz. arco

Cl.

Vc. pizz. arco

Pno.

78

Vln.

Cl.

Vc.

Pno.

Detailed description: This system contains measures 78 through 83. It features four staves: Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 2/4. The Violin part begins with a sixteenth-note figure and includes a dynamic hairpin. The Clarinet part has a melodic line with slurs and accents. The Violoncello part has a bass line with slurs and accents. The Piano part has a complex accompaniment with slurs and accents in both hands.

84

Vln.

Cl.

Vc.

Pno.

Detailed description: This system contains measures 84 through 89. It features four staves: Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 2/4. The Violin part has a melodic line with slurs and accents. The Clarinet part has a melodic line with slurs and accents. The Violoncello part has a bass line with slurs and accents. The Piano part has a complex accompaniment with slurs and accents in both hands.

90

Vln. *mf* *p*

Cl. *mf* *p*

Vc. *mf* *p*

Pno. *f*

96

Vln. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Pno. *f*

102

Vln. *p*

Cl. *p*

Vc.

Pno. *f*

108

Vln.

Cl.

Vc.

Pno. *mp*



115 *accel.*

Vln. *p*

Cl. *p*

Vc. *p*

Pno. *p*

122  $\text{♩} = 206$

Vln. *f*

Cl. *f*

Vc. *f*

Pno. *f*

Pno.

127

Vln.

Cl.

Vc.

Pno.

\* Ped.   \* Ped.   \* Ped.

131

Vln.

Cl.

Vc.

Pno.

\* Ped.   \* Ped.   \* Ped.   \* Ped.

135

Vln. *mf*

Cl. *sub. mf*

Vc. *mf* *mf*

Pno. *sf mf*

\* Ped.

139

Vln. *mp*

Cl. *mp*

Vc. *mp*

Pno. *mp*

\* Ped. \*

144 *rall.*  $\text{♩} = 172$

Vln. *p*

Cl. *p*

Vc.

Pno. *p*  
*ped. sempre.....*

150 *rit.* *sul pont.*

Vln. *pp* *mp*

Cl. *pp* *pp*

Vc. *pp* *pp* *mp*

Pno.

Tempo di Prima

157

Vln. *mf* *p* *mf*

Cl. *p*

Vc. *mf* *mf*

Pno. *p*

Annotations: *sul tasto, non vib.* (Vln. measures 158-159), *sul pont.* (Vln. measure 160)

164

Vln. *p* *mp* *mp*

Cl. *mf* *p* *p* *mp*

Vc. *mf*

Pno. *p* *mp*

Annotations: *sul tasto, non vib.* (Vln. measure 164), *ord.* (Vln. measures 165-166), *sul tasto, non vib.* (Vln. measure 167)

172

Vln. *mp* ord.

Cl. *p*

Vc. *mp* ord.

Pno.

179

Vln. *mp* sul tasto, non vib.

Cl. *mp*

Vc. *mp*

Pno. *mp*

185

Vln. *ord.*  
*p*

Cl. *p*

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

Pno. *mp* *8va*

192

Vln.

Cl.

Vc.

Pno. *(8)*

199

Vln. *p*

Cl. *p*

Vc.

Pno. (8)

206

Vln. *ppp* *pp* *mp* *pp*

Cl. *ppp* *pp* *mp* *pp*

Vc. *p*

Pno. (8)



213

Vln. *pp mp pp mp pp*

Cl. *pp mp pp pp mp pp*

Vc. *p*

Pno. *p*

220

Vln. *mp pizz. arco pizz. mp*

Cl. *mp mp*

Vc. *mp*

Pno. *mp mp*

228

arco pizz.

Vln. *mp*

Cl. *mp*

Vc.

Pno. *mp*

**Suddenly Faster**

235 (♩ = 200)

Vln. *f* arco

Cl. *f*

Vc. *f* arco

Pno. *f*

*Ped.* \*

240

Vln.

Cl.

Vc.

Pno.

Ped.

244

Vln.

Cl.

Vc.

Pno.

Ped.

*mf*

248

Vln.

Cl.

Vc.

Pno.

\* Ped.

253

Vln.

Cl.

Vc.

Pno.

\* Ped.

\* Ped.

*p* — *mp*

258

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

Cl. *p* *p* *mp* *p* *p* *mp*

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

Pno.

\* Ped. \* Ped.

264

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

Cl. *p* *p* *mp* *p* *p* *mp*

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

Pno.

\*

270

Vln. *p* *f*

Cl. *p*

Vc. *p* *f*

Pno. *f*

Detailed description: This system covers measures 270 to 275. It features four staves: Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 271. The time signature changes from 6/4 to 6/8 at measure 271. The Violin part starts with a *p* dynamic and a fermata, then enters with a *f* dynamic in measure 271, playing a rhythmic pattern of eighth notes. The Clarinet part has a *p* dynamic with a fermata in measure 270 and remains silent in measure 271. The Violoncello part has a *p* dynamic with a fermata in measure 270 and enters with a *f* dynamic in measure 271, playing a rhythmic pattern of eighth notes. The Piano part has a *f* dynamic with a fermata in measure 270 and enters with a *f* dynamic in measure 271, playing a rhythmic pattern of eighth notes.

276

Vln.

Cl. *f*

Vc.

Pno. *f*

*8va*

*8vb*

Detailed description: This system covers measures 276 to 281. It features four staves: Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The key signature remains two sharps (F# and C#). The time signature remains 6/8. The Violin part continues with its rhythmic pattern. The Clarinet part has a *f* dynamic with a fermata in measure 276 and enters with a *f* dynamic in measure 277, playing a rhythmic pattern of eighth notes. The Violoncello part continues with its rhythmic pattern. The Piano part has a *f* dynamic with a fermata in measure 276 and enters with a *f* dynamic in measure 277, playing a rhythmic pattern of eighth notes. The Piano part also includes an *8va* (octave up) marking in measure 277 and an *8vb* (octave down) marking in measure 278.

282

Vln.

Cl.

Vc.

Pno.

*f*

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

(8) 8<sup>vb</sup>

288

Vln.

Cl.

Vc.

Pno.

*mf* *f* *mf*

(8) 8<sup>vb</sup>

293

Vln.

Cl.

Vc.

Pno.

(8) 8va

f

8va

8<sup>va</sup>

299

Vln.

Cl.

Vc.

Pno.

(8)

(8)



304

Vln.

Cl.

Vc.

Pno.

8va

*f* *ff*

Detailed description: This system contains measures 304 through 308. The Violin (Vln.) part features a rhythmic pattern of eighth notes with accents. The Clarinet (Cl.) part has a melodic line with slurs and accents. The Violoncello (Vc.) part plays a steady eighth-note accompaniment. The Piano (Pno.) part is divided into two staves; the right hand has chords and moving lines, while the left hand has a bass line. Dynamics include *f* and *ff*. An 8va bracket spans the first two measures of the piano part.

309

Vln.

Cl.

Vc.

Pno.

8va

8ub

Detailed description: This system contains measures 309 through 313. The Violin (Vln.) part continues with eighth-note patterns. The Clarinet (Cl.) part has a melodic line with slurs. The Violoncello (Vc.) part continues with eighth-note accompaniment. The Piano (Pno.) part continues with chords and bass lines. An 8va bracket spans the first two measures of the piano part, and an 8ub bracket spans the last two measures.

313

Vln.

Cl.

Vc.

Pno.

*fff*

*fff*

*fff*

*fff*

(8) 1

(8)

Detailed description: This is a page of a musical score, page 68, starting at measure 313. It features four staves: Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The Vln., Cl., and Vc. staves are in treble and bass clefs respectively, and all three parts are marked with a fortissimo (*fff*) dynamic. The Vln. part consists of a steady eighth-note pattern. The Cl. part has a more complex rhythmic pattern with some slurs. The Vc. part plays a similar eighth-note pattern. The Pno. part is in grand staff (treble and bass clefs) and features a first ending (marked with a circled 8 and a 1) and a second ending (marked with a circled 8). The piano part also has a fortissimo (*fff*) dynamic. The page concludes with a double bar line.