

ABSTRACT

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

Nathan Lincoln-DeCusatis, D.M.A., 2008

Directed by: Professor Robert Gibson, School of Music

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

Nathan Lincoln-DeCusatis

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Advisory Committee:

Professor Robert Gibson, Chair
Jerrold Levinson
Robert Provine
Mark Wilson
Lawrence Moss

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2008

Table of Contents

Table of Contents.....	ii
Calling Tunes.....	1

Nathan Lincoln-De Cusatis

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

(transposed score)

I. Montunos

$\text{♩} = 105$

Violin sul tasto sul pont.
fpp steady gliss.
 bend as much as possible

Clarinet in B♭ *fpp* steady gliss.
 pizz. arco sul tasto sul pont.

Violoncello *f* *ppp* *f*

Piano heavy, percussive (quasi montuno)
f

4

Vln. sul pont. \wedge ord. \wedge

Cl. *f* \wedge

Vc. pizz. \wedge *f* \wedge

Pno. \wedge \wedge \wedge

7

Vln.

Cl.

sul I fast pizz. gliss.

Vc.

arco

Pno.

11

Vln.

Cl.

Vc.

pizz.

Pno.

15 arco gliss.

pizz.

19

22

Vln.

Cl.

Vc.

Pno.

25

Vln.

Cl.

Vc.

Pno.

28

Vln.

Cl.

Vc.

Pno.

31

Vln.

Cl.

Vc.

Pno.

34

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

Cl. *f* *f*

Vc. *poco sul pont.* *mf*

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

36

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

Cl. *fp* *f* *mf*

Vc. *mf*

Pno. *mf* *fp* *mf* *mf*

38

Vln.

Cl.

Vc.

Pno.

40

Vln.

Cl.

Vc.
ord.

Pno.

42

Vln.

Cl.

Vc.

Pno.

This section contains four staves. The first three staves (Vln., Cl., Vc.) have treble clefs, while the Pno. staff has a bass clef. Measure 42 starts with eighth-note pairs in the Vln. and Cl. staves, followed by eighth-note pairs in the Vc. staff. Measures 43 and 44 continue with similar patterns, with the Pno. staff providing harmonic support through chords.

45

Vln.

Cl.

Vc.

Pno.

This section contains four staves. The first three staves (Vln., Cl., Vc.) have treble clefs, while the Pno. staff has a bass clef. Measure 45 features eighth-note pairs in the Vln. and Cl. staves, followed by eighth-note pairs in the Vc. staff. Measures 46 and 47 continue with similar patterns, with the Pno. staff providing harmonic support through chords.

Musical score for orchestra and piano, page 48. The score includes parts for Vln. (Violin), Cl. (Clarinet), Vc. (Cello), and Pno. (Piano). The Vln. and Cl. parts feature 'ricochet' patterns with grace notes and slurs. The Vc. part has a pizzicato section. The Pno. part shows harmonic movement with various key signatures.

50

Vln. *pizz., leggiero*

Cl. *mp*

Vc. *pizz., leggiero.*

Pno. *8va*
mp

53

Vln.

Cl.

Vc.

Pno.

56

Vln.

Cl.

Vc.

Pno.

58

Vln. *3* *3*

Cl. *3* *3*

Vc. *3* *3*

Pno. *mp* *f* *sf* *mp* *f* *mp*

60

Vln. *3* *3*

Cl. *3* *3*

Vc. *3* *3*

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

63

Vln.

Cl.

Vc. arco

Pno. *mp* *f* *f*

66

Vln.

Cl.

Vc. arco

Pno. *mp*

68

Vln.

Cl.

Vc.

Pno.

sub. mp

71 pizz.

Vln.

Cl.

Vc.

Pno.

f

mf

mf

f 8^{vb}

73

Vln.

Cl.

Vc.

Pno.

8^{va}

8^{vb}

3

3

75

Vln.

Cl.

Vc.

Pno.

8^{va}

8^{vb}

3

3

77

Vln. lontano, misterioso
arco

Cl. *p*

Vc.

(8) Pno. 3 3 3

pp

8vb

79

Vln. (breathe where needed)

Cl. *p*

Vc.

Pno. *con pedale* *mf*

81

Vln.

Cl.

Vc.

p

Pno.

83

Vln.

Cl.

Vc.

Pno.

85

Vln.

Cl.

Vc.

Pno.

pedale sempre

p

Measure 85: Violin (Vln.) plays eighth-note pairs. Clarinet (Cl.) and Cello/Bass (Vc.) play eighth-note pairs. Bassoon/Piano (Pno.) has sustained notes with grace notes and dynamic markings *pedale sempre* and **p**.

Measure 86: Violin (Vln.) and Bassoon/Piano (Pno.) play eighth-note pairs. Clarinet (Cl.) and Cello/Bass (Vc.) play eighth-note pairs.

Measure 87: Violin (Vln.) and Bassoon/Piano (Pno.) play eighth-note pairs. Clarinet (Cl.) and Cello/Bass (Vc.) play eighth-note pairs.

88 (distant)

Vln.

Cl.

Vc.

Pno.

pp

pp

(distant)

pp

pp

(distant)

pp

pp

Measure 88: Violin (Vln.) and Bassoon/Piano (Pno.) play eighth-note pairs at **pp**. Clarinet (Cl.) and Cello/Bass (Vc.) play eighth-note pairs at (distant) dynamic levels.

Measure 89: Violin (Vln.) and Bassoon/Piano (Pno.) play eighth-note pairs at **pp**. Clarinet (Cl.) and Cello/Bass (Vc.) play eighth-note pairs at (distant) dynamic levels.

Measure 90: Violin (Vln.) and Bassoon/Piano (Pno.) play eighth-note pairs at **pp**. Clarinet (Cl.) and Cello/Bass (Vc.) play eighth-note pairs at (distant) dynamic levels.

91

Vln.

Cl.

Vc.

Pno.

p cresc. poco a poco

p cresc. poco a poco

p

95

Vln.

Cl.

Vc.

Pno.

f

p — *f*

f

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.

Cl.

Vc.

Pno.

mf

f

f

105

Vln.

Cl.

Vc.

Pno.

mp

p

108

Vln.

Cl.

Vc.

Pno.

III

Vln.

Cl.

Vc.

Pno.

114

Vln.

Cl.

Vc.

Pno.

Fast
 $\text{♩} = 170$

118

Vln.

Cl.

Vc.

Pno.

124

Vln.

Cl.

Vc.

Pno. *f*

130

Vln.

Cl. *mp*

Vc. *mp*

Pno. *f*

137

Vln. *f*

Cl. *f*

Vc. *f*

Pno.

This musical score page contains four staves. The top two staves are for the Violin (Vln.) and Clarinet (Cl.), both in treble clef. The bottom two staves are for the Bassoon (Vc.) and Piano (Pno.), with the Bassoon in bass clef and the Piano in both treble and bass staves. Measure 137 starts with eighth-note patterns in the Violin and Clarinet, followed by sustained notes with grace notes in the Bassoon and Piano. Measures 138-142 show continuous eighth-note patterns in all four instruments, with dynamic markings *f* for the first three measures and *f* for the last measure.

142

Vln.

Cl.

Vc.

Pno.

This continuation of the musical score from measure 142 maintains the same instrumentation and style. The Violin, Clarinet, and Bassoon continue their eighth-note patterns, while the Piano provides harmonic support with its own eighth-note figures. The dynamic level remains at *f* throughout these measures.

147

Vln. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Pno.

152

Vln. $\text{♪} = \text{♪}$

Cl. *ff*

Vc. *ff*

Pno. *ff*

163

Vln. Cl. Vc. Pno.

pizz. *mf* *arco*

mp

166

Vln. Cl. Vc. Pno.

pizz. *arco*

mp

8va

169

Vln.

Cl.

Vc.

Pno.

mp

pizz.

arco

mf

mf

173

Vln.

Cl.

Vc.

Pno.

mf

pizz.

mf

mf

176

Vln. pizz.

Cl.

Vc.

Pno.

177

arco

mf

mp

mp

mp

15ma

mp

180

Vln.

Cl.

Vc.

Pno.

pp

pp

pp

mp

182 arco

Vln. *mp*

Cl. *mp* *mf*

Vc. *mp*

Pno. *mp* *p*

Detailed description: The musical score is for a string quartet and piano. The first page shows measures 182-183. Measure 182 starts with a grace note on the violin, followed by a dotted half note. The clarinet plays a series of eighth-note patterns. The cello plays three eighth-note grace notes. The piano part features a sustained note with a melodic line above it, ending with a forte dynamic. Measure 183 begins with a rest. The piano part continues with a melodic line.

II. Canzone

Static, timeless

♩ = 56

Violin

Clarinet in B_b

Violoncello

Piano

Vln.

Cl.

Vc.

Pno.

11

Vln. Cl. Vc. Pno.

15

Vln. Cl. Vc. Pno.

18

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

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

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

Pno. *f* *mf* *mf*

22

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

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

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

Pno. *mf* *mf* *mf*

25

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

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

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

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

28

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

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

Vc. *p*

Pno. *p* *mp* *p*

32

Vln. Cl. Vc. Pno.

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

p *p* *p* *p*

mp *mp* *p*

mp *mf* *mp* *3*

mf

p

p

36

Vln. Cl. Vc. Pno.

p

p

mp *mp* *mp* *mp*

mf *mp* *mf* *mf*

3 *3* *3* *3*

6 *3* *3*

mp *mf* *mp* *mp*

mf

p

p

40

Vln.

Cl.

Vc.

Pno.

43

Vln.

Cl.

Vc.

Pno.

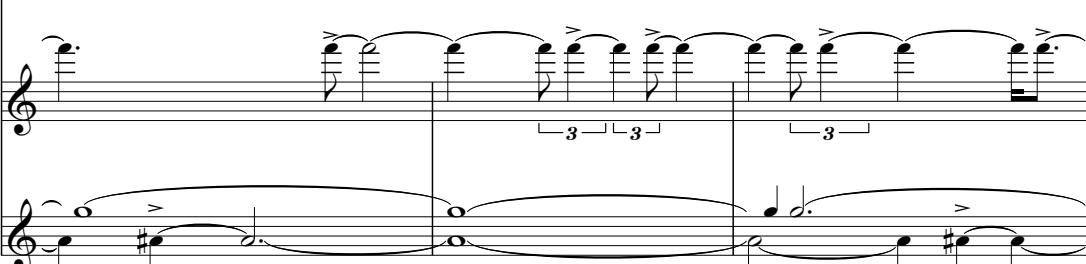
46

sul A ()

Vln. 

Cl. 

Vc. 

Pno. 

49

Vln. 

Cl. 

Vc. 

Pno. 

52

Vln.

Cl.

Vc. *mp*

Pno. *mp* *ff*

55

Vln. *mp* *p*

Cl. *p*

Vc. *mp* *p* *p*

Pno. *mp*

59

Vln.

Cl.

Vc. *molto cantabile*
mp

Pno.

63

Vln.

Cl.

Vc. *mf*

Pno.

67

Vln. (Treble clef, 4/4 time) - Rest, then eighth note followed by a sixteenth-note grace and a eighth note. Dynamics: ***pp***.

Cl. (Treble clef, 4/4 time) - Rest, then eighth note followed by a sixteenth-note grace and a eighth note. Dynamics: ***pp***.

Vc. (Bass clef, 4/4 time) - Slurs over two measures. Dynamics: ***mp***.

Pno. (Treble and Bass clefs, 4/4 time) - Measures 67-68. Dynamics: ***mf***, ***3***, ***mp***. Measure 68 ends with a repeat sign.

69

Vln. (Treble clef, 4/4 time) - Eighth note followed by a sixteenth-note grace and a eighth note. Dynamics: ***pp***.

Cl. (Treble clef, 4/4 time) - Measures 69-70. Dynamics: ***pp***.

Vc. (Bass clef, 4/4 time) - Slur over two measures.

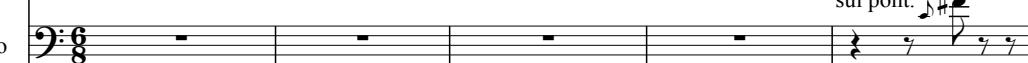
Pno. (Treble and Bass clefs, 4/4 time) - Measures 69-70. Dynamics: ***3***, ***pp***. Measure 70 ends with a repeat sign.

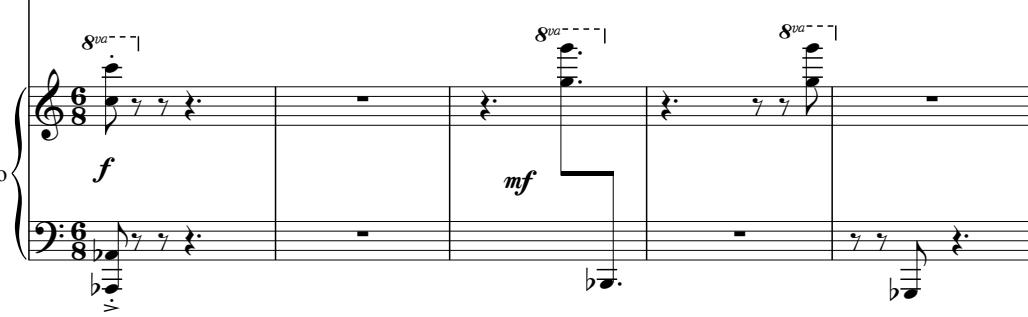
III. Variations on a Riff

1 $\text{♩} = 116$

Violin 

Clarinet in B♭ 

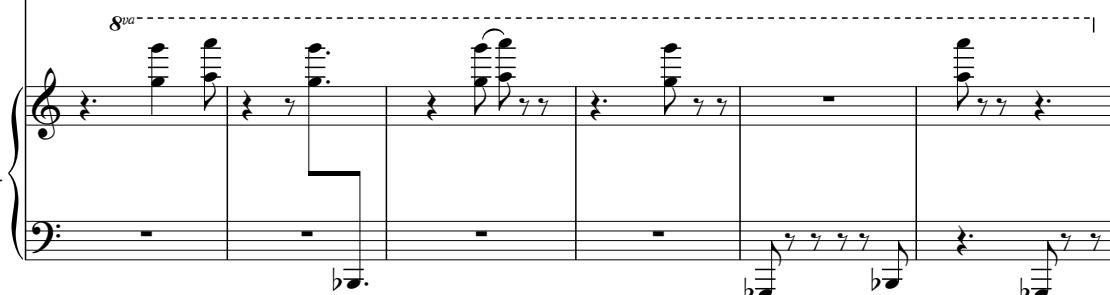
Violoncello 

Piano 

Vln. 

Cl. 

Vc. 

Pno. 

12

Vln. Cl. Vc. Pno.

This section contains four staves. The first three staves (Vln., Cl., Vc.) have sixteenth-note patterns. The fourth staff (Pno.) has sustained notes with fermatas. Measure 12 starts with eighth-note patterns in common time. Measure 13 begins with a change in key signature. Measures 14-15 show more complex rhythmic patterns. Measure 16 concludes with a fermata over the piano's sustained notes.

17

Vln. Cl. Vc. Pno.

This section contains four staves. The first three staves (Vln., Cl., Vc.) have sixteenth-note patterns. The fourth staff (Pno.) has sustained notes with fermatas. Measure 17 starts with eighth-note patterns in common time. Measure 18 begins with a change in key signature. Measures 19-20 show more complex rhythmic patterns. Measure 21 concludes with a fermata over the piano's sustained notes.

22

Vln. Cl. Vc. Pno.

(8)

This section contains four staves. The Violin (Vln.) and Clarinet (Cl.) play eighth-note patterns. The Bassoon (Vc.) plays a sustained note with grace notes. The Piano (Pno.) part shows eighth-note chords. A bracket labeled '(8)' covers the first two measures of the piano part.

27

Vln. Cl. Vc. Pno.

(8) 1 8va-

This section contains four staves. The Violin (Vln.) and Clarinet (Cl.) play eighth-note patterns. The Bassoon (Vc.) rests. The Piano (Pno.) part shows eighth-note chords. A bracket labeled '(8)' covers the first two measures of the piano part, and a dynamic marking 'mf' is placed under the third measure. An instruction '1 8va-' is written above the piano staff.

33

Vln. *mf*

Cl.

Vc. *mf*

(8)

Pno.

This section consists of five staves. The Violin (Vln.) has sixteenth-note patterns with grace notes. The Clarinet (Cl.) and Bassoon (Vc.) play eighth-note patterns with grace notes. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note chords. Measure 38 is indicated by a dashed line and labeled '(8)'.

39

Vln.

Cl.

Vc.

(8) *8va*

Pno.

This section consists of five staves. The Violin (Vln.) and Bassoon (Vc.) play eighth-note patterns. The Clarinet (Cl.) has eighth-note patterns with grace notes. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note chords. Measure 44 is indicated by a dashed line and labeled '(8) 8va'.

44

Vln.

Cl.

Vc.

Pno.

(8) *8va*

50

Vln.

Cl.

Vc.

Pno.

8va

f

f

3

56

Vln.

Cl.

Vc.

Pno.

This musical score page contains four staves. The first three staves (Violin, Clarinet, and Bassoon) each have a single measure consisting of two eighth-note pairs connected by a curved line. The fourth staff (Piano) has four measures. The first measure shows a bass clef, a common time signature, and a key signature of one flat. It features a sustained note with a fermata over it, followed by a sixteenth-note pattern. The second measure shows a change in key signature to one sharp. The third measure shows a change back to one flat. The fourth measure shows a return to the original key signature of one flat. Measures 57-61 follow a similar pattern, with the piano providing harmonic support and rhythmic patterns while the woodwind instruments play eighth-note pairs.

62

Vln.

Cl.

Vc.

Pno.

This musical score page contains four staves. The first three staves (Violin, Clarinet, and Bassoon) each have a single measure consisting of two eighth-note pairs connected by a curved line. The fourth staff (Piano) has four measures. The first measure shows a bass clef, a common time signature, and a key signature of one sharp. It features a sustained note with a fermata over it, followed by a sixteenth-note pattern. The second measure shows a change in key signature to one flat. The third measure shows a change back to one sharp. The fourth measure shows a return to the original key signature of one sharp. Measures 63-67 follow a similar pattern, with the piano providing harmonic support and rhythmic patterns while the woodwind instruments play eighth-note pairs.

67

Vln.

Cl.

Vc.

Pno.

This section contains four staves. The first three staves (Vln., Cl., Vc.) have rests in measures 67-70. Measure 71 starts with a bassoon solo (Vc.) followed by piano chords (Pno.).

72

pizz.

Vln.

Cl.

Vc.

pizz.

arco

arco

This section contains four staves. Measures 72-74 show pizzicato strokes on the strings. Measures 75-76 show arco strokes on the strings, with the piano providing harmonic support.

78

This musical score page contains four staves for the strings and piano. The first staff (Vln.) starts with a sixteenth-note pattern followed by a eighth-note. The second staff (Cl.) has a sustained note with a grace note. The third staff (Vc.) has a sustained note with a grace note. The fourth staff (Pno.) shows a bass line with various dynamics and rests.

84

This musical score page contains four staves for the strings and piano. The first staff (Vln.) has a sustained note with a grace note. The second staff (Cl.) has a sustained note with a grace note. The third staff (Vc.) has a sustained note with a grace note. The fourth staff (Pno.) shows a bass line with various dynamics and rests.

90

Vln. Cl. Vc. Pno.

This section contains four staves. The first three staves (Vln., Cl., Vc.) have treble clefs and 2/4 time. The fourth staff (Pno.) has a bass clef and 3/4 time. Measure 90 starts with a fermata over the Vln. staff. Measures 91-92 show rhythmic patterns with eighth and sixteenth notes. Measure 93 begins with a forte dynamic (f) in the Pno. staff. Measures 94-95 continue the rhythmic patterns established earlier.

96

Vln. Cl. Vc. Pno.

This section contains four staves. The first three staves (Vln., Cl., Vc.) have treble clefs and 2/4 time. The fourth staff (Pno.) has a bass clef and 3/4 time. Measure 96 starts with a dynamic (mf) in the Vln. staff. Measures 97-98 show rhythmic patterns with eighth and sixteenth notes. Measure 99 begins with a forte dynamic (f) in the Pno. staff. Measures 100-101 continue the rhythmic patterns established earlier.

102

Vln.

Cl.

Vc.

Pno.

108

Vln.

Cl.

Vc.

Pno.

115

Vln. *p*

Cl. *p*

Vc. *p*

Pno. *p*

accel.

<img alt="Musical score for measures 115-122. The score includes parts for Violin (Vln.), Clarinet (Cl.), Bassoon (Vc.), and Piano (Pno.). Measure 115 starts with a rest followed by a 5/4 measure, then a 3/4 measure with a fermata. Measures 116-117 show Vln., Cl., and Vc. playing eighth-note patterns. Measure 118 shows Vln. and Cl. playing eighth-note patterns. Measure 119 shows Vln. and Cl. playing eighth-note patterns. Measure 120 shows Vln. and Cl. playing eighth-note patterns. Measure 121 shows Vln. and Cl. playing eighth-note patterns. Measure 122 starts with a rest followed by a 5/4 measure, then a 3/4 measure with a fermata. Measures 123-124 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 125-126 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 127-128 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 129-130 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 131-132 show Vln., Cl., and Vc. playing eighth-note patterns. 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Measures 889-890 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 891-892 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 893-894 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 895-896 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 897-898 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 899-900 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 901-902 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 903-904 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 905-906 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 907-908 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 909-910 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 911-912 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 913-914 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 915-916 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 917-918 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 919-920 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 921-922 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 923-924 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 925-926 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 927-928 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 929-930 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 931-932 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 933-934 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 935-936 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 937-938 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 939-940 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 941-942 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 943-944 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 945-946 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 947-948 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 949-950 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 951-952 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 953-954 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 955-956 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 957-958 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 959-960 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 961-962 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 963-964 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 965-966 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 967-968 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 969-970 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 971-972 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 973-974 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 975-976 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 977-978 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 979-980 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 981-982 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 983-984 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 985-986 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 987-988 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 989-990 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 991-992 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 993-994 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 995-996 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 997-998 show Vln., Cl., and Vc. playing eighth-note patterns. Measures 999-1000 show Vln., Cl., and Vc. playing eighth-note patterns.</p>

127

Vln. Cl. Vc. Pno.

* Ped. * Ped. * Ped. * Ped.

This section of the score shows four staves: Violin (Vln.), Clarinet (Cl.), Bassoon (Vc.), and Piano (Pno.). The Violin and Clarinet play eighth-note patterns with grace notes. The Bassoon provides harmonic support with sustained notes and eighth-note chords. The Piano plays a rhythmic pattern of eighth and sixteenth notes. Pedal markings (* Ped.) are placed under the bassoon's notes at the end of each measure.

131

Vln. Cl. Vc. Pno.

* Ped. * Ped. * Ped. * Ped.

This section of the score shows four staves: Violin (Vln.), Clarinet (Cl.), Bassoon (Vc.), and Piano (Pno.). The Violin and Clarinet continue their eighth-note patterns with grace notes. The Bassoon maintains its harmonic function with sustained notes and eighth-note chords. The Piano's rhythmic pattern remains consistent. Pedal markings (* Ped.) are placed under the bassoon's notes at the end of each measure.

135

Vln.

Cl.

Vc.

Pno.

mf

*sub. *mf**

mf

mf

*sf *mf**

mf

* *Ped.*

139

Vln.

Cl.

Vc.

Pno.

mp

mp

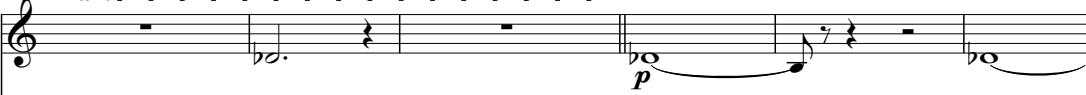
mp

mp

* *Ped.*

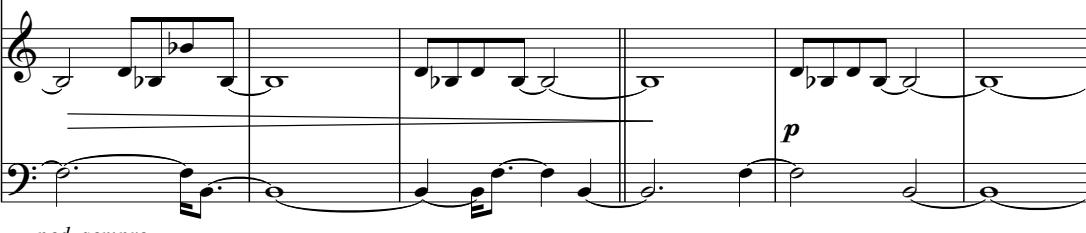
*

144 **rall.** ♩ = 172

Vln. 

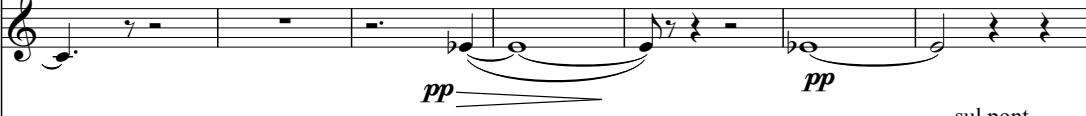
Cl. 

Vc. 

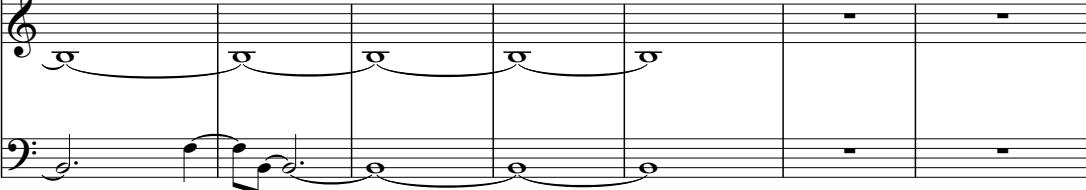
Pno. 

150 rit. sul pont.

Vln. 

Cl. 

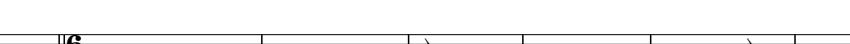
Vc. 

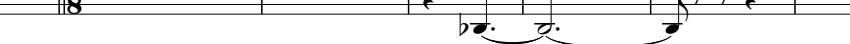
Pno. 

Tempo di Prima

157

Vln. 

Cl. 

Vc. 

Pno. 

164

Vln. sul tasto, non vib. ord. ord. sul tasto, non vib.

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

Vc. - - - - - *mf* -

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

172

Vln. *ord.* *mp*

Cl. *p*

Vc. *ord.* *mp*

Pno.

179 *sul tasto, non vib.*

Vln. *mp* *mp*

Cl. *mp* *mp*

Vc. *mp*

Pno. *mp* *mp*

185

Vln.

Cl.

Vc.

Pno.

pizz.

mp

p

mp

192

Vln.

Cl.

Vc.

(8)

Pno.

199

Vln.

Cl.

Vc.

Pno.

206

Vln.

Cl.

Vc.

Pno.

213

Vln. Cl. Vc. Pno.

(8) *p*

220

Vln. Cl. Vc. Pno.

228 arco pizz.

Vln. 

Cl. 

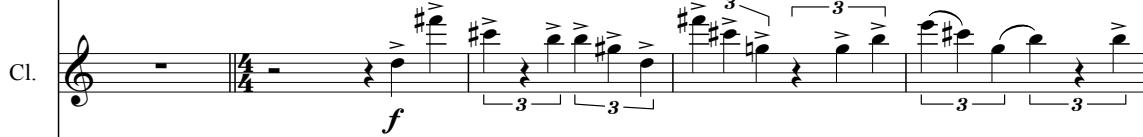
Vc. 

Pno. 

Suddenly Faster

235 (♩ = 200)

Vln. 

Cl. 

Vc. 

Pno. 

Rédo. *

240

Vln.

Cl.

Vc.

Pno.

Ped.

*

244

Vln.

Cl.

Vc.

Pno.

mf

mf

mf

Ped.

*

Ped.

248

Vln.

Cl.

Vc.

Pno.

* Ped.

253

Vln.

Cl.

Vc.

Pno.

* Ped.

p ————— *mp*

* Ped.

Musical score for orchestra and piano, page 258. The score includes parts for Violin (Vln.), Clarinet (Cl.), Bassoon (Vc.), and Piano (Pno.). The piano part features a dynamic marking of *p* (pianissimo) followed by *mp* (mezzo-pianissimo) and then *p* again. The strings play eighth-note patterns with similar dynamics. The piano part includes a pedal marking (* Ped.) at the end of the measure.

Musical score for orchestra and piano, page 264. The score includes parts for Violin (Vln.), Clarinet (Cl.), Bassoon (Vc.), and Piano (Pno.). The piano part features a bass line with eighth-note patterns. The strings play sustained notes with grace notes. Measure numbers 1-10 are shown above the staves.

270

Vln. p f

Cl. p

Vc. p f

Pno. f

276

Vln.

Cl. f

Vc.

Pno. f

282

Vln.

Cl. *f*

Vc.

Pno.

(8) *slxa*

(8) *v.* 8^{vb}

288

Vln.

Cl. *mf* — *f* *mf* —

Vc.

Pno. (8) *v.* 8^{vb}

293

Vln.

Cl.

Vc.

Pno.

(8)

f

8va

8vb

299

Vln.

Cl.

Vc.

Pno.

(8)

f

8va

8vb

304

Vln.

Cl.

Vc.

Pno.

f

ff

(8)

8va

309

Vln.

Cl.

Vc.

Pno.

8va

8vb

313

Vln.

Cl.

Vc.

Pno.

(8)

(8) -

fff

fff

fff

fff

fff