

Cycles and Myths

Quartet for Violin, Bb Clarinet, 'Cello, and Piano

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Performance Notes:

- * Accidentals carry through the measure. Some are added for ease of reading.
- * The score is in C. The part for Clarinet is in Bb.
- * While the initial tempo may vary slightly, metric relationships between sections should be strictly observed.
- * The performance time is approximately 12 minutes.

Program Notes:

Cycles and Myths was commissioned by the SOLI chamber ensemble and premiered in March of 1996 in San Antonio. This piece presents a number of cyclic ideas that occur with literal and varied repetition. Connections are made between the individual players of the ensemble through similarities of timbre and gesture. In every *cycle*, a driving, rhythmic theme coordinates all the motives assigned to each player. The *myths*, which occur between cycles, are essentially character variations, where each soloist stakes their own musical territory and presents material specifically assigned to their instrument. In this way, connections are made between repetition (cycles) and development (myths), between recognition and contrast. This work also contains many references to works with this specific instrumentation. In this way, distinct musical styles are heard against the backdrop of cycles of familiar material.

Cycles and Myths

for the SOLI Ensemble

The score is divided into four systems, each containing staves for Violin (Vln.), Clarinet (Cl.), Cello (Vc.), and Piano (Pno.).

- System 1:** Violin (measures 1-4), Clarinet (measures 1-4), Cello (measures 1-4), and Piano (measures 1-4). The Piano part features a complex chordal texture with a *ff* dynamic.
- System 2:** Violin (measures 5-8), Clarinet (measures 5-8), Cello (measures 5-8), and Piano (measures 5-8). The Violin, Clarinet, and Cello parts play a rhythmic pattern of eighth notes with dynamics *sff* and *sim.*. The Piano part continues with chords and a *ff* dynamic.
- System 3:** Violin (measures 9-12), Clarinet (measures 9-12), Cello (measures 9-12), and Piano (measures 9-12). The Violin, Clarinet, and Cello parts play a melodic line with a *ff* dynamic. The Piano part continues with chords and a *ff* dynamic.
- System 4:** Violin (measures 13-16), Clarinet (measures 13-16), Cello (measures 13-16), and Piano (measures 13-16). The Violin, Clarinet, and Cello parts play a melodic line with a *ff* dynamic. The Piano part continues with chords and a *ff* dynamic.

Vln.

Cl.

Vc.

Pno

Vln.

Cl.

Vc.

Pno

Vln.

Cl.

Vc.

Pno

mf
Red.

15

Vln. *tr* *sub pp*

Cl. (solo) *tr* *tr* *ff*

Vc. *tr* *sub pp*

Pno *ff*

18

Vln. *ff* *fp* *fp* *fp* *ff* *f*

Cl. *ff* *fp* *fp* *fp* *ff* *f*

Vc. *ff* *fp* *fp* *fp* *ff*

Pno *ff* *f*

Red.

21

Vln. *swinging* *f*

Cl. *swinging* *f*

Vc. *ff* *f*

Pno *swinging* *ff* *f* *f*

f

24

Vln.

Cl.

Vc.

Pno

> mp delicate; light

25

Vln.

Cl.

Vc.

Pno

pizz. *mp*

f p *pp* *f p* *pp* *sim.*

p (non vib.)

28

Vln.

Cl.

Vc.

Pno

arco *pp* *f* *pizz.* *sff* *sff*

pp *f* *sff* *sff*

p *f* *pizz.* *sff* *sff*

f

31

Vln. *arco* *p* *cresc.*

Cl. *p* *cresc.*

Vc. *arco* *p* *cresc.*

Pno *p*

34

Vln. *f* *dolce* *gliss.* *p* *tr.*

Cl. *f* *p*

Vc. *f* *p*

Pno *f* *p*

37

Vln. *f* *p* *Red.* *sf* *mp* ** Red.*

Cl. *dim.* *pp* *sf* *mp*

Vc. *dim.* *pp* *mf*

Pno *dim.* *pp* *sf* *sf* *p*

This musical score page contains six systems of music for Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).

- System 1 (Measures 40-42):** Vln. starts with *mf*. Cl. starts with *p* and has a *pp* dynamic in measure 41. Vc. starts with *mf*. Pno. starts at measure 40 with a *mf* dynamic.
- System 2 (Measures 43-45):** Vln. features trills (*tr*) and dynamics *f*, *sub p*, *f*, *p*, *fp*, and *f*. Cl. features dynamics *sub p*, *f*, *p*, *fp*, and *f*. Vc. features dynamics *f*, *sub p*, *f*, *p*, *fp*, and *f*.
- System 3 (Measures 43-45):** Pno. starts at measure 43 with a *f* dynamic. A first ending bracket labeled 'A' spans measures 44 and 45. A finger number '6' is indicated in both hands.
- System 4 (Measures 46-48):** Vln. starts at measure 46 with *mf* and *acc.* (accents). Cl. starts with *f*. Vc. starts with *f*. Pno. starts at measure 46 with *f*.

Vln.

Cl.

Vc.

Pno

Vln.

Cl.

Vc.

Pno

Vln.

Cl.

Vc.

Pno

56 *ff* *sub mp* *ff*

Vln.

Cl.

Vc.

Pno *ff* *depress silently*

59 *Sos.* *molto*

Vln.

Cl.

Vc.

Pno *Sos.* *molto* *I.v.*

(Sos.)

* chromatic cluster in l.h.

62 *una corda* *hypnotic ; always delicate ; always staccato*

Vln.

Cl.

Vc.

Pno *mp* *p* *pp*

(Sos.)

65

Vln. *ppp* *p* *dim.*

Cl. *ppp* *p* *dim.*

Vc.

Pno

(Sos.) *pp* *sim.*

68

Vln. *ppp* *pp* *cresc.*

Cl. *ppp* *pp* *cresc.*

Vc. *pp* *espress.* *p*

Pno

haunting; cantabile

71

Vln. *mp* *dim.* *ppp*

Cl. *mp* *dim.* *ppp*

Vc. *pp* *pp*

Pno

74

Vln. *pp* *cresc.* *mp* *dim.*

Cl. *pp* *cresc.* *mp* *dim.*

Vc. *mp* *pp*

Pno

77

Vln. *ppp* *p*

Cl. *ppp* *p*

Vc. *p* *mf* *p*

Pno

80

Vln. *mf* *p*

Cl. *mf* *p*

Vc. *mf* *mp* *f*

Pno *pp* *cresc.* *mf*

tre corde

una corda *mf* *p*

83

Vln. *p* *pp*

Cl. *p* *pp*

Vc. *mf* *dim.* *pp* *mp*

Pno

una corda
p *pp*

86

Vln. *p* *cresc.*

Cl. *p* *cresc.*

Vc. *mf* *f* *mf*

Pno

p *cresc.*

tre corde
release Sos.

89

Vln. *mf* *p*

Cl. *mf* *dim.*

Vc. *f* *mf*

Pno

una corda
mf *mp*

mf

92

Vln. *pp* *p*

Cl. *pp* *p*

Vc. *p* *mf*

Pno *p* *pp* *p* tre corde

95

Vln. *mp* *fp*

Cl. *mf* *sub p* *fp*

Vc. *mf* *p* *sub f*

Pno *mf* *sub p* *f* *mp* delicate; light

98

Vln. *fp* *fp* *f* sul pont

Cl. *f* *sub p* *f* *mp* *f*

Vc. *ff*

Pno *mf* *mf* *f* *mf* *mp*

101

Vln. *mp* *p* *pp*

Cl. *mp* *p* *pp*

Vc. *mf* *p*

Pno *p* *pp*

(ord.) yield: ()

104

Vln. *mp* sul A

Cl. *p*

Vc. *pp* *mf* *p* haunting; floating

Pno *p* *p* *pp* *mp* una corda

107

Vln. *mp* sul A sul E sul A sul E yield: ()

Cl. *mp* *mf*

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

Pno *sub pp* *mp* *sub pp* *mf* *sub pp* *mf* una corda

slowly release una corda

110

Vln. *f* sul A sul E *fp* *f* sub p *cresc.*

Cl. *fp* *f* sub p *cresc.*

Vc. *f* dolce *fp* assertive

Pno *f* *p* *cresc.*

sub pp *mf* sub pp *mf*

113

Vln. *cresc.* *f* sub p *f*

Cl. *cresc.* *f* sub p *f*

Vc. *fp* *ff* sub mp

Pno *cresc.* *f*

tre corde

116

Vln. *mf* *fp*

Cl. *mf* *f* *mf* *f* *f* *sfz* *cresc.*

Vc. *f* *ff* *mf* *ff* *f* *cresc.*

Pno *sf* sub p *mf* *sf* sub p *f* *cresc.*

Vln. *ff* *sub mf* *ff*

Cl. *ff* *sub mf* *ff*

Vc. *ff* *f* *ff*

Pno *ff* *f* *fp*

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

Cl. *mf* *f* *ff* *f*

Vc. *f* *ff* *f*

Pno *sff sub p* *ff* *f* *sfp* *f*

Vln. *ff* *ff*

Cl. *ff* *ff*

Vc. *ff*

Pno *sff* *p* *cresc.* *ff*

Red. slowly depress

Red. slowly depress

137

Vln. *ff*

Cl. *ff*

Vc. *ff* *legato* *mf*

Pno *mf* *legato*

139

Vln. *f* *tr* *dim*

Cl. *f*

Vc. *f* *mf* *p*

Pno *f* *mf* *p* *sf* *sf*

142

Vln. *sf* *sf* *sf* *ff*

Cl. *sf* *sf* *sf* *ff*

Vc. *sf* *sf* *sf* *ff*

Pno *sf* *sf* *sf* *ff*

144

Vln. *f p* *f p* *f p* *ff*

Cl. *f p* *f p* *f p* *ff*

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

Pno *f* *sf* *mf*

146

Vln. *Red.* *p* *mp* *f* *mp* *mp* *mf* *mp*

Cl. *p*

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

Pno *146* *p* *p dolce*

149

Vln. *tr* *f* *mf* *p* *sff* *Red.*

Cl. *f* *mf* *p* *sff*

Vc. *f* *mf* *p* *sff*

Pno *149* *mf* *sff* *(echo)*

151

Vln. *pp* *sff* *p*

Cl. *pp* *sff* *sff* *p*

Vc. *pp* *sff* *p*

Pno *ppp* *sff* *sff* *p*

153

Vln. *ff*

Cl. *sff* *sff* *ff*

Vc. *ff*

Pno *sff* *sff* *ff*

156

Vln. *fp* *ff* l.v.

Cl. solo *sf* *p*

Vc. *fp* *ff* l.v.

Pno 6 *ff* (R.H.) 5

159

Vln.

Cl.

Vc.

Pno

162

Vln.

Cl.

Vc.

Pno

165

Vln.

Cl.

Vc.

Pno

168

Vln. *pizz.* *f*

Cl. *sf* *p* *sf* *p* *sf* *p*

Vc.

Pno *sf* *p*

171

Vln. *f*

Cl. *sf* *sf* *p*

Vc.

Pno *sf* *p* *sf* *p*

174

Vln. *pizz.* *sf* *sf* *sf*

Cl. *sf* *sf* *p* *sf*

Vc.

Pno *sf* *p*

177

Vln.

Cl.

Vc.

Pno

sf

sf

sf

sf

p

p

p

180

Vln.

Cl.

Vc.

Pno

col legno battuto

sf

mf

p

sf

sf

p

sf

183

Vln.

Cl.

Vc.

Pno

pizz.

p

sf

mf

p

sf

sf

p

sf

sf

p

sf

p

186

Vln. *col legno*

Cl. *sf* *sf* *p* *sf*

Vc.

Pno *sf* *sf*

189

Vln. *pizz.* *sf* *col legno* *mf* *pizz.* *sf* *col legno* *mf* *p*

Cl. *p* *f* *sf* *p*

Vc. *pizz.* *sf* *col legno* *mf* *p* *pizz.* *sf* *col legno* *mf* *p*

Pno *sf* *sf* *sf* *sf* *sf* *p*

192

Vln. *pizz.* *sf* *col legno* *mf* *p* *pizz.* *sf*

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

Vc. *pizz.* *sf* *col legno* *mf* *p* *pizz.* *sf* *col legno* *mf* *p* *pizz.* *sf*

Pno *sf* *sf* *sf* *sf* *sf* *p* *sf*

195

Vln. *mf* *spiccato* (*jete*) *p* *pizz.* *sf* *mf* *spiccato* *p*

Cl. *ff* *mf* *ff*

Vc. *mf* *col legno* *p* *pizz.* *col legno*

Pno *sf* *p* *sf*

198

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

Cl. *sf* *sf* *sf* *f*

Vc. *mf* *col legno* *p* *mf* *col legno* *p*

Pno *p* *sf*

201

Vln. *mf* *p*

Cl. *mf* *mf*

Vc. *mf* *p*

Pno *p* *f*

m24-

pizz.

Vln. *ff* *ff*

Cl. *mf* *f*

Vc. *ff* *pizz.* *spiccato* *f* *mp*

Pno *p* *mf* *poco* *f* *mp*

f *mp*

Vln. *ff* *ff*

Cl. *mf* *f* *mf*

Vc. *ff* *pizz.* *spiccato* *f* *mp* *ff* *pizz.*

Pno *f* *mp* *f* *mf*

f *mp*

Vln. *f* *spiccato*

Cl. *f*

Vc. *f* *spiccato*

Pno *f*

213

Vln. *sub p*

Cl. *ff* *f* *sub p*

Vc. *sub p*

213

Pno *sub p*

216

Vln. *mf* *cresc.*

Cl. *mf* *cresc.*

Vc. *mf* *cresc.*

216

Pno *mf* *cresc.*

219

Vln. *ff* *f*

Cl. *sff* *f*

Vc. *ff* *f*

219

Pno *sff* *f*

221

Vln. *ff* *sff* *sff*

Cl. *ff* *sff* *sff*

Vc. *ff* *sff* *sff*

Pno (solo) *ff* *f* *ff* *sff* *sff*

8va

224

Vln. *sub mp* *ff* *sub ppp*

Cl. *sub mp* *ff* *sub ppp*

Vc. *ff* *sub mp* *ff*

Pno *sub p* *ff* *sub ppp*

226

Vln. *gliss* *ff* *pp* *ff*

Cl. *ff* *pp* *ff*

Vc. *ff* *pp* *ff*

Pno *sf* *mf*

229

Vln. *pizz.* *arco* *tr* *tr* (b)

Cl. *sub p* *f* *p* *f* *tr* (b)

Vc. *pizz.* *arco* *sub p* *f* *p* *f* *tr* (b)

Pno *ff* *p* *f* *sff* *mp* *f*

232

Vln. *tr* (b) *ff*

Cl. *tr* (b) *ff*

Vc. *tr* (b) *ff*

Pno *sff* *mp* *f* *sff* *f* *ff*

235

Vln. *ff* *dim.*

Cl. *ff* *dim.*

Vc. *ff* *dim.*

Pno *ff* *dim.*

237

Vln.

Cl.

Vc.

Pno

p

mp

p

p

(♩ = 138)

240

Vln.

Cl.

Vc.

Pno

p

mf

p

pp

sub p

dim.

243

Vln.

Cl.

Vc.

Pno

pp

espress.

pp

pp

pp

256

Vln. *p* *dim.* *pp*

Cl. *ppp*

Vc.

Pno

259

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

Cl. *p* *pp* *p*

Vc. *p*

Pno *p*

262

Vln. *p* *mp* *pp*

Cl. *sim.*

Vc.

Pno *Red.*

The image shows a page of a musical score for measures 256 through 262. The score is arranged in systems for Violin (Vln.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno).
 - Measure 256: Vln. part starts with a long note, marked *p*, *dim.*, and *pp*. Cl. part has a long note marked *ppp*. Pno part has a long note in the right hand and a long note in the left hand.
 - Measure 259: Vln. part has a series of notes marked *p*, *p*, *mp*, and *p*. Cl. part has notes marked *p* and *pp*. Vc. part has a note marked *p*. Pno part has notes marked *p*.
 - Measure 262: Vln. part has notes marked *p*, *mp*, and *pp*. Cl. part has a note marked *sim.*. Pno part has notes marked *Red.*

265

Vln. *p*

Cl. *p* poco - - a - poco - cresc.

Vc. *p* poco - - a - poco - cresc.

Pno

p poco - - a - poco - cresc.

And. ad lib

269

Vln. *tr* (5) *p* *mp* *p*

Cl.

Vc.

Pno *(mp)*

272

Vln. *(S^{mo})* *mp* *mf* *p* *tr* (b)

Cl. *(mp)*

Vc. *(mp)*

Pno

8^{va}

Vln. *mf* *dim.*

Cl.

Vc.

Pno *mf*

(8^{va})

Vln. *mp* *p* *pp*

Cl. *mf* *mp* *dim.* *(p)*

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

Pno *mf* *mp* *dim.* *(p)*

Red. * * *

Vln. *p* *calmo*

Cl. *pp* *p*

Vc. *pp* *con sord.* *p*

Pno *pp*

Red. * Red. *

284

Vln. poco - a - poco calando

Cl. dim. poco - a - poco

Vc. dim. poco - a - poco

Pno

287

Vln. *pp* niente

Cl. *pp* niente

Vc. *pp* niente

Pno

p lontano

Ad. ad lib

290

Vln.

Cl. lontano *p*

Vc. senza sord. lontano *p*

Pno

p

293

Vln.

Cl.

Vc.

Pno

p *mf* *sub p*

p *mf* *sub p*

p *mp* *p*

296

Vln.

Cl.

Vc.

Pno

p *mf* *sub p* *p* *mf* *sub p* *cresc.*

p *mf* *sub p* *p* *mf* *sub p* *cresc.*

mp *pp* *mp*

299 *senza sord.*

Vln.

Cl.

Vc.

Pno

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

mf *p* *mf* *p*

pp *p dolce*

302

Vln. *mf* *p* *mp*

Cl. *mf* *p* *mp*

Vc. *mf* *p* *mp*

Pno *8va* *(loco)* *p*

Red.

Red.

305

Vln. *mf* *p*

Cl. *mf* *p*

Vc. *mf* *p*

Pno *(loco)* *p* *mp*

Red.

Red.

Red.

308

Vln. *mf* *dim.* *p* *tr* *mp* *espress.*

Cl. *mf* *dim.* *p* *tr* *mp*

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

Pno *p* *p*

Red.

311 *tr* ⁽⁵⁾ *cresc.*

Vln.

Cl.

Vc.

Pno

314 *mf* *f* *f* *mf* *tr* ⁽⁵⁾

Vln.

Cl.

Vc.

Pno

mf *mp*

Red.

317 *tr* ⁽⁵⁾ *sub p* *cresc.* *tr* ⁽⁵⁾ *tr* ⁽⁵⁾ *tr* ⁽⁵⁾

Vln.

Cl.

Vc.

Pno

sub p *cresc.*

Red.

320 *tr* *mf* *f* *mf* *cresc.*

Vln.

Cl.

Vc.

Pno

S^{va} *mf* *(loco)* *cresc.*

Red. * *Red.*

323 *S^{va}* *tr* *f*

Vln.

Cl.

Vc.

Pno

S^{va} *sf p sf p sf p*

Red. * *Red.* * *Red.* *

326 *tr* *tr*

Vln.

Cl.

Vc.

Pno

S^{va} *sf p sf p sim.* *cresc.*

Red. * *Red.* *

329 *tr* (i) =138 *poco- - a - poco-*

Vln. *cresc.*

Cl. *cresc.*

Vc. *8va cresc.*

Pno *f*

332 *accel. Red. * Red. I.V.*

Vln. *ff*

Cl. *ff*

Vc. *8va ff*

Pno *ff fff*

(loco) 335 *tr* (i) *ff sub p cresc.*

Vln. *ff sub p cresc.*

Cl. *sff sim.*

Vc. *8va ff cresc. sub p*

Pno *ff sub p cresc.*

"scream"

Vln. *ff*

Cl. *ff* (solo) *tr* *tr* (b)

Vc. *ff* *8va* -----

Pno *fff* *7* *6* (loco) *ff* *secco!*

Vln. *tr* (b) *sub pp* *ff*

Cl. *ff*

Vc. *tr* (b) *sub pp* *ff*

Pno *sff* *sff* *ff*

Vln. *p*

Cl.

Vc. *p*

Pno *8va* ----- *8va* ----- *sff* > *mf*

347

Vln. *p* *f* *f*

Cl. *f*

Vc. *p* *f*

8va

Pno *ff* *mp* *f*

350

Vln. *tr* *f* *sub p*

Cl. *tr* *f* *sub p*

Vc. *tr* *f*

Pno *sff* *sff*

353

Vln. *cresc.*

Cl. *cresc.*

Vc. *mp* *cresc.*

Pno *mp*

356

Vln. *f*

Cl.

Vc. *f*

Pno *f*

359

Vln. *cresc.* *ff*

Cl. *cresc.* *ff*

Vc. *cresc.* *ff* *8va*

Pno *ff* *8vb*

362

Vln. *ff* *sub p* *f*

Cl. *ff* *sub p* *tr* *mf* *f* *f*

Vc. *15ma* *ff* *sub p* *mf* *f*

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

(8vb)

365

Vln. *ff* *pizz.* *mp*

Cl. *ff*

Vc. *pizz.* *mp*

Pno

368

Vln. *mp* *pizz.*

Cl.

Vc. *pizz.* *mp*

Pno

(solo) sudden; hammering

ff

371

Vln. *pp*

Cl.

Vc. *f* *pp*

Pno

374 *cresc.* *ff* *pizz.* *f* 92

Vln.

Cl.

Vc.

374 *sff* *ff*

Pno

377 *f*

Vln.

Cl.

Vc.

377

Pno

380 *f*

Vln.

Cl.

Vc.

380

Pno

383

Vln.

Cl.

Vc.

Pno

f

ff

p

ff

f

arco

p

386

Vln.

Cl.

Vc.

Pno

ff

p

ff

p

ff

arco

p

ff

p

ff

386

L.H.

389

Vln.

Cl.

Vc.

Pno

ff

p

ff

p

ff

f

392

Vln.

Cl.

Vc.

Pno

395

Vln.

Cl.

Vc.

Pno

398

Vln.

Cl.

Vc.

Pno

401

Vln. *ff* *fp* *tr*

Cl. *ff* *f* *p* *ff*

Vc. *ff* *fp* *tr*

Pno

L.H. R.H. Δ

404

Vln. *ff* *ff* *mf*

Cl. *ff* *mf*

Vc. *ff* *mf*

Pno

Δ *ff* *mf*

407

Vln. *fp* *cresc.*

Cl. *fp* *cresc.*

Vc. *fp* *cresc.*

Pno

mp *cresc.*

8vb

410

Vln.

Cl.

Vc.

Pno

410

ff

ff

414

Vln.

Cl.

Vc.

Pno

(Sos.)

Sos.

8va

8va

8va

Sos.

8va

8va

8va

416

Vln.

Cl.

Vc.

Pno

(Sos.)

8va

8va

8va

8va

416

Vln.

Cl.

Vc.

15ma

sub p

spiccato

ord.

Pno

418

sff

sim.

mf

Vln.

Cl.

Vc.

sub p

spiccato

ord.

Pno

421

release Sos.

mf

mf

mf

sub p

424

Vln.

Cl.

Vc.

mf

cresc.

mf

cresc.

mf

cresc.

Pno

424

f

cresc.

R.H.

3

5

426 *accel.* *ff*

Vln.

Cl.

Vc.

Pno *ff* electric ; always staccato *sub p*

428 *sub p* *mp* *sub p* *mf*

Vln.

Cl.

Vc.

Pno

1/2 *red.* slowly depress * 1/2 *red.* slowly depress * 1/2 *red.* *

431 *p dolce* *f* *mp* *f*

Vln.

Cl.

Vc.

Pno *sub p*

1/2 *red.* * *sim.*

434 *mf* *cresc.* $\bullet = 69$ *ff*

Vln.

Cl.

Vc.

434 *mf* *cresc.* *ff*

Pno

L.H. *secco!* *sff* *sff*

15ma

8vb

437 *fff* *sempre*

Vln.

Cl.

Vc.

437 *fff* *sempre*

Pno

sff *sff*

15ma

8vb

440 *fff*

Vln.

Cl.

Vc.

440 *fff*

Pno

15ma

8vb

Detailed description of the musical score: The score is divided into three systems. The first system (measures 434-436) shows a crescendo from *mf* to *ff* for the strings and woodwinds. The piano part features a rhythmic pattern of eighth notes in the left hand, with accents and *sff* markings on the right hand. The second system (measures 437-439) is marked *fff* *sempre* and includes a change in time signature from 2/4 to 3/4. The piano part continues with *sff* markings. The third system (measures 440-442) returns to 2/4 time and features *fff* dynamics. The piano part includes 15th measure accents and 8va markings.

443

Vln.

Cl.

Vc.

Pno

15ma

8vb

443

446

Vln.

Cl.

Vc.

Pno

15ma

8vb

446

449

Vln.

Cl.

Vc.

Pno

15ma

8vb

449

This musical score page contains four systems of staves for Violin (Vln.), Clarinet (Cl.), Viola (Vc.), and Piano (Pno.).

- System 1 (Measures 453-456):** Vln., Cl., and Vc. parts are mostly rests. The Pno. part features a series of chords, each marked with a fermata and the instruction "15ma" (15th measure rest). The bass clef part includes the instruction "8vb" (8va below).
- System 2 (Measures 457-461):** Vln., Cl., and Vc. parts are mostly rests. The Pno. part features a melodic line in the right hand and a bass line in the left hand, both with a series of eighth notes.
- System 3 (Measures 462-465):** Vln., Cl., and Vc. parts are mostly rests. The Pno. part features a melodic line in the right hand and a bass line in the left hand, both with a series of eighth notes.

466

Vln.

Cl.

Vc.

Pno

466

467

468

469

469

Vln.

Cl.

Vc.

Pno

469

470

471

8vb