

Lake Effect

for Flute, Clarinet, Violin, Cello, Piano, and Percussion

Timothy Kramer

2012

Performance Notes

The percussion part requires the following instruments:

Vibraphone (with mallets and bow)
Large Suspended Cymbal
Small Suspended Cymbal
Four Temple Blocks
Tambourine (on desk)
Tam-Tam
Kick Drum (or Small Bass Drum)

Duration: 9'50"

Program Notes

Lake Effect was commissioned by the Mandel Foundation and Utah Arts Festival for a premiere in June of 2012 in Salt Lake City. As I considered what kind of piece I would write for this festival, I looked for context: the beautiful landscape of Utah, the people who settled there, and the Great Salt Lake. I envisioned a work that would draw on the history of this state and on the unique topographical features of its environment.

The result is set of six variations based on two ideas: one of pitch and the other of rhythm. The pitches that start the piece - C, A and B - are based on the word Ut-A-H (using German and *solfeggio* syllables). These pitches slowly unfold into harmonic and melodic materials through a cycle of transpositions starting with, of course, Eb, or "eS" for the word salt. The initial rhythm of these notes - presented very slowly - is based on the rhythm of a famous Mormon hymn: *Come, Come, Ye Saints*. Both the tune of the hymn and some of its harmonic features eventually emerge later in the piece.

Overall, the work evokes an image of a storm with a lake effect. The piece begins very quietly, with only hints of material that start to generate melodic currents. These small "cells" soon coalesce. At first they are playful, but then they create a very dense and forceful toccata. The toccata then runs into large vertical monoliths (mountains) based on the opening melodic line and the notes from the previous section are extracted. We are soon left with a variant of the Mormon hymn. The piece then closes in a calmer landscape, gently rolling through material related to the tail of the hymn, which corresponds with the hymn text "all is well."

Lake Effect

Commissioned by the Mandel Foundation and the 2012 Utah Arts Festival

Timothy Kramer

Still; Hovering ♩ = 44

Musical score for measures 1-5. The score is in 3/4 time and features the following parts:

- Flute:** Rests in measures 1-4, then a half note in measure 5 marked *ppp*.
- Clarinet in B \flat :** Rests in measures 1-2, then a half note in measure 3 marked *ppp*, followed by a half note in measure 4 marked *pp*, and a half note in measure 5 marked *n.*
- Violin:** Rests in measures 1-4, then a half note in measure 5 marked *ppp*. Performance instruction: *sul tasto (non vib.)*.
- Cello:** Rests in measures 1-2, then a half note in measure 3 marked *ppp*, followed by a half note in measure 4 marked *pp*, and a half note in measure 5 marked *n.*. Performance instruction: *Glissando*.
- Percussion:** Rests in measures 1-2, then a half note in measure 3 marked *ppp*, followed by a half note in measure 4 marked *p*. Performance instruction: *Vibraphone with bow l.v.*
- Piano:** Rests in measures 1-2, then a half note in measure 3 marked *pp*, followed by a half note in measure 4 marked *p*, and a half note in measure 5 marked *p*. Performance instruction: *(dampen string with hand)*.

poco rit. ----- *a tempo*

10

Musical score for measures 6-10. The score is in 3/4 time and features the following parts:

- Fl.:** Rests in measures 6-7, then a half note in measure 8 marked *pp*, followed by a half note in measure 9 marked *pp*, and a half note in measure 10 marked *pp*.
- B \flat Cl.:** Rests in measures 6-7, then a half note in measure 8 marked *ppp*, followed by a half note in measure 9 marked *pp*, and a half note in measure 10 marked *pp*.
- Vln.:** Rests in measures 6-7, then a half note in measure 8 marked *pp*, followed by a half note in measure 9 marked *pp*, and a half note in measure 10 marked *pp*.
- Vlc.:** Rests in measures 6-7, then a half note in measure 8 marked *ppp*, followed by a half note in measure 9 marked *pp*, and a half note in measure 10 marked *pp*. Performance instruction: *ord.*
- Perc.:** Rests in measures 6-7, then a half note in measure 8 marked *ppp*, followed by a half note in measure 9 marked *p*, and a half note in measure 10 marked *p*. Performance instruction: *l.v.*
- Pno.:** Rests in measures 6-7, then a half note in measure 8 marked *pp*, followed by a half note in measure 9 marked *p*, and a half note in measure 10 marked *pp*. Performance instruction: *(LH)*.

Musical score for measures 11-15. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measure 11: *pp*, triplet of eighth notes. Measure 12: *pp*. Measure 13: *p*. Measure 14: *p*. Measure 15: *p*.
- B♭ Cl.:** Measure 11: *ppp*. Measure 12: *pp*. Measure 13: *p*. Measure 14: *p*. Measure 15: *p*.
- Vln.:** Measure 11: *pp*, *ord.* ∇ . Measure 12: *pp*. Measure 13: *p*. Measure 14: *p*. Measure 15: *p*.
- Vlc.:** Measure 11: *pp*. Measure 12: *pp*. Measure 13: *p*. Measure 14: *p*. Measure 15: *p*.
- Perc.:** Measure 11: *pp*. Measure 12: *pp*. Measure 13: *p*, *l.v.*. Measure 14: *p*. Measure 15: *p*.
- Pno.:** Measure 11: *p*, *+*. Measure 12: *p*, *+*. Measure 13: *p*. Measure 14: *p*. Measure 15: *pp*, triplet of eighth notes.

Musical score for measures 16-20. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measure 16: *pp*. Measure 17: *pp*. Measure 18: *pp*. Measure 19: *pp*. Measure 20: *pp*, *poco rit.*, *n.*
- B♭ Cl.:** Measure 16: *pp*. Measure 17: *pp*. Measure 18: *pp*. Measure 19: *pp*. Measure 20: *pp*, *n.*
- Vln.:** Measure 16: *pp*. Measure 17: *pp*. Measure 18: *pp*. Measure 19: *pp*. Measure 20: *pp*, *n.*
- Vlc.:** Measure 16: *pp*. Measure 17: *pp*. Measure 18: *pp*. Measure 19: *pp*. Measure 20: *pp*, *n.*
- Perc.:** Measure 16: *pp*. Measure 17: *pp*. Measure 18: *p*, *l.v.*. Measure 19: *p*. Measure 20: *p*, ***.
- Pno.:** Measure 16: *pp*, triplet of eighth notes. Measure 17: *pp*, triplet of eighth notes. Measure 18: *pp*, triplet of eighth notes. Measure 19: *pp*, triplet of eighth notes. Measure 20: *pp*, triplet of eighth notes, *n.*

32

Fl. *pp* *p* *mp* *pp* *p* *mp*

B♭ Cl. *pp* *p* *mp*

Vln. *pp* *p* *mp*

Vlc. *mp* *mf*

Perc. *pp* *mp* *pp*

Pno. *mp*

Lea * *Lea* * *Lea* * *Lea* * *Lea* *

39

poco rit. ----- *a tempo*

Fl. *mf* *sub. p dim.* *pp*

B♭ Cl. *mf* *p dim.* *pp* *p*

Vln. *mf* *p* *dim.* *pp* (non vib.)

Vlc. *p* *dim.* *pp* (non vib.)

Perc. *mp* *l.v.* (med. yarn) **Vibraphone** *pp* *cresc.* *Lea* * *Lea* * *Lea* *

Pno. *mf* *p*

Lea *

44

Fl. *mp* *p* *mp*

B♭ Cl. *mp* *p* *mp*

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

Vlc. *ord.* *mp* *p* *mp*

Perc. *mp* (med. yarn) *pp* Lg. Sus. Cym. *p* L.v. *p*

Pno. *p* *mp* *mp*

Scd. * *Scd.* * *Scd.*

49

poco accel. ----- Playful, but assertive ♩ = 78

Fl. *mf*

B♭ Cl. *mf*

Vln. *mf* (jeté)

Vlc. *mf* (jeté)

Perc. *mp* L.v. *p* L.v. *mf* (hard cord)

Pno. *mf* *mp* *mf*

* *Scd.* *

51

Fl.

B♭ Cl.

Vln. *pizz.* *arco*

Vlc.

Perc. Temple Blocks *mp*

Pno.

54

60

Fl. *fp* *f*

B♭ Cl. *fp* *f* *solo* *f*

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

Vlc. *fp* *f* *fp* *f* *fp* *f*

Perc. Temple Blocks *mp* *mf*

Pno.

61

Fl. *mf* *fp* *f*

B♭ Cl. *fp* *f*

Vln. *mf* *fp* *f*

Vlc. *mf* *fp* *f*

Perc. **Tambourine** (on desk) *p* **Sm. Sus. Cym.** (hard cord)

Pno. *mf* *p*

64

65

Fl. *fp* *f* *fp* *f*

B♭ Cl. *fp* *f* *fp* *f* *fp*

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

Vlc. *fp* *fp* *f* *fp* *f*

Perc. *p* *mf* *L.v.* **Temple Blocks** *mp*

Pno. *fp* *f*

68

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

f

mf

mf

mf

pizz.

arco

mf

Tambourine

p

mf

f

71

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

f

f

fp \triangleleft *f*

fp \triangleleft *f*

fp \triangleleft *f*

fp \triangleleft *f*

fp \triangleleft *f*

mf

Temple Blocks

mp

75

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *fp* *f*

Vlc. *arco* *mf* *f* *fp* *f*

Perc. **Tambourine** (hard cord) *mp* *p* *mf*

Pno. *mf* *f*

78

Fl. *fp* *f*

B♭ Cl. *fp* *f*

Vln. *fp* *f*

Vlc. *fp* *f* *pizz.*

Perc. **Temple Blocks** *mp*

Pno.

81

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *f*

Vlc. *arco* *fp* *f*

Perc. *mp* *mf*

Pno. *mf* *f*

84

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vlc. *f*

Perc. *mp*

Pno. *f* *ff*

Tempo: (♩ = ♩)

6/16 2/8 6/16

91

Musical score for measures 89-93. The score is for a full orchestra and piano. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The time signature is 6/16. The key signature has one flat (B♭). The dynamics range from *ff* to *mf*. The percussion part includes a snare drum and a cymbal. The piano part includes a grand piano. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play a melodic line, while the piano and percussion provide a rhythmic accompaniment.

Musical score for measures 94-98. The score is for a full orchestra and piano. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The time signature is 6/16. The key signature has one flat (B♭). The dynamics range from *f* to *ff*. The percussion part includes a snare drum and a cymbal. The piano part includes a grand piano. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play a melodic line, while the piano and percussion provide a rhythmic accompaniment. The score includes the instruction *poco accel.* and *cresc.* in several parts.

Driving; Turbulent $\text{♩} = 160$

98

Fl. *ff* *mf* *f*

B♭ Cl. *ff* *mf* *f*

Vln. *ff* *mp* *mf*

Vlc. *ff* *mp* *mf*

Perc. *ff* *p* *mf*
Temple Blocks

Pno. *ff* *mf*
solo (LH)

101

Fl. *f* *fp* *f*

B♭ Cl. *fp* *f* *fp* *f*

Vln. *f* *f* *f*

Vlc. *fp* *f* *fp* *f*

Perc. *mp* *f*
(hard cord) Tambourine (on desk)

Pno. *f* *f* *f*
(LH)

104

106

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

fp *f* *fp* *f*

p *cresc.* *mf* *p*

Temple Blocks

Sm. Sus. Cym.

108

107

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

ff *fp* *f* *ff* *f* *fp* *f*

f *mp*

Temple Blocks

110

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

fp *f*

mp *f*

Tambourine

112

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

ff *f*

mf

Temple Blocks

114

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

ffp

116

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

cresc.

ff

f

p

Sm. Sus. Cym.

118

Fl. *ff* *ffp* *ffp*

B♭ Cl. *ff* *ffp* *ff* *ffp*

Vln. *ff* *ffp* *ff*

Vlc. *ffp* *ff* *ffp* *ff*

Perc. *f* *f* *mf*
Temple Blocks Tambourine

Pno. *ff*

121

122

Fl. *ff* *fp* *cresc.*

B♭ Cl. *ff* *mp*

Vln. *fp* *cresc.*

Vlc. *mp*

Perc. *f* *mf* *f* *p*
Sm. Sus. Cym.

Pno. *ff* *fp* *cresc.*

123

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Vln. *mf* *f*

Vlc. *mf* *f*

Perc. *cresc.*

Pno. *mf* *f*

125

126

Fl. *ff* *fff* *f*

B♭ Cl. *ff* *fff* *f*

Vln. *ff* *fff* *ff*

Vlc. *ff* *fff*

Perc. *ff* *fff*

Pno. *ff* *fff* *ff*

Musical score for measures 127-130. The score is in 4/4 time and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts at measure 127 with a dynamic of *ff*. It features a melodic line with accents and slurs, transitioning to *fff* in measure 129.
- B♭ Cl.:** Starts at measure 127 with a dynamic of *ff*. It plays a similar melodic line to the flute, also transitioning to *fff* in measure 129.
- Vln.:** Starts at measure 127 with a dynamic of *ff*. It plays a melodic line with slurs and accents.
- Vlc.:** Starts at measure 127 with a dynamic of *fff*. It plays a bass line with slurs and accents, transitioning to *ff* in measure 128 and *fff* in measure 129.
- Perc.:** Features *Temple Blocks* and *Tambourine*. The dynamics are *f* in measure 127, *mf* in measure 128, and *ff* in measure 129.
- Pno.:** Starts at measure 127 with a dynamic of *ff*. It features a complex chordal texture with slurs and accents, including a *8va--* marking.

Sc. *

Musical score for measures 130-133. The score is in 4/4 time and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts at measure 130 with a dynamic of *fp* and a *cresc.* marking. It features a melodic line with slurs and accents, transitioning to *f* in measure 132.
- B♭ Cl.:** Starts at measure 130 with a dynamic of *mp*. It plays a melodic line with slurs and accents, transitioning to *f* in measure 132.
- Vln.:** Starts at measure 130 with a dynamic of *fp* and a *cresc.* marking. It plays a melodic line with slurs and accents, transitioning to *f* in measure 132.
- Vlc.:** Starts at measure 130 with a dynamic of *mf*. It plays a bass line with slurs and accents, transitioning to *f* in measure 132.
- Perc.:** Features *Sm. Sus. Cym.* (Small Suspended Cymbal). The dynamic is *p* in measure 130, with a *cresc.* marking.
- Pno.:** Starts at measure 130 with a dynamic of *fp* and a *cresc.* marking. It features a complex chordal texture with slurs and accents, transitioning to *f* in measure 132.

Musical score for measures 136-138. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 136-138. Dynamics: *ff*, *fff*, *ff*, *cresc.*
- B♭ Cl.:** Measures 136-138. Dynamics: *fff*, *ff*, *cresc.*
- Vln.:** Measures 136-138. Dynamics: *ff*, *cresc.*
- Vlc.:** Measures 136-138. Dynamics: *ff*
- Perc.:** Measures 136-138. Dynamics: *f*, *fp*, *ff*, *p*, *ff*
- Pno.:** Measures 136-138. Dynamics: *ff*

Musical score for measures 138-140. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 138-140. Dynamics: *fff*
- B♭ Cl.:** Measures 138-140. Dynamics: *fff*
- Vln.:** Measures 138-140. Dynamics: *fff*
- Vlc.:** Measures 138-140. Dynamics: *fff*
- Perc.:** Measures 138-140. Dynamics: *fff*, *l.v.*, *(take hard felt)*
- Pno.:** Measures 138-140. Dynamics: *fff*

Additional markings: **Sm. Sus. Cym.** (Small Suspended Cymbal) and **139** (measure number in a box).

Grandiose; Large (Like Mountains) ♩ = 156 (♩. = 52)

145

Fl. *fff*

B♭ Cl. *fff* *(détaché)* *molto*

Vln. *fff* *(V)* *molto*

Vlc. *fff* *(V)* *molto*

Perc. **Tam-Tam** *l.v.* *reverse stick -with wood* **Sm. Sus. Cym.** *l.v.*

Kick Drum *ff*

Pno. *fff*

Reo. * Reo. * Reo.

Fl. *fff*

B♭ Cl. *molto* *sim.*

Vln. *fff* *molto* *sim.*

Vlc. *fff* *molto* *sim.*

Perc. *l.v.*

Pno. *fff*

151

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

155

Fl.

B♭ Cl.

Vln. (V)

Vlc.

Perc. (hard felt) Tam-Tam, Kick Drum

Pno.

156

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

reverse stick -with wood **Sm. Sus. Cym.**

159

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

(hard felt) **Tam-Tam** *mf*

allarg. -----

fff *sub.mf*

162 **Broader** ♩ = 144 (♩. = 48)

Musical score for measures 162-163. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The Flute and B♭ Clarinet parts feature a rapid sixteenth-note passage starting in measure 162, marked *ff*. The Violin part has a similar passage, also marked *ff*. The Viola part consists of a steady eighth-note accompaniment, marked *ff*. The Percussion part has a single eighth note in measure 162, marked *f* and *l.v.*. The Piano part provides harmonic support with chords and moving lines in both hands, marked *ff*.

Musical score for measures 164-165. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The Flute and B♭ Clarinet parts continue with the rapid sixteenth-note passage from measure 162, marked *ff*. The Violin part continues with the sixteenth-note passage, marked *ff*. The Viola part continues with the eighth-note accompaniment, marked *ff*. The Percussion part has a sustained cymbal roll starting in measure 164, marked *(hard felt)* and *p*, with a *mf* dynamic in measure 165. The Piano part continues with harmonic support, marked *ff*.

166

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

p *mf*

Leo. * Leo. *

170

Fl.

B♭ Cl.

Vln.

Vlc.

Perc.

Pno.

p *f* *p* *f*

Leo. * Leo. * *sim.*

allarg.

Fl. *171*

B♭ Cl. *171*

Vln. *171*

Vlc. *171*

Perc. *171* (hard felt) Sm. Sus. Cym.

Pno. *171*

cresc. *fff*

cresc. *fff*

cresc. *fff*

p *f* *mf* *ffp*

cresc. *fff*

Leg. * *Leg.*

178 Floating; Meditative ♩ = 50

Fl. *177*

B♭ Cl. *177*

Vln. *177*

Vlc. *177*

Perc. *177* Vibraphone (med. yarn)

Pno. *177*

f

mf *f* *mf*

mf *f* *mf*

ff *mp* *Leg.*

mp

* *Leg.* * *Leg.* *

Slower $\text{♩} = 44$ *rit.* -----

Musical score for measures 180-183. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts at measure 180 with a melodic line. Dynamics range from *mp* to *f*.
- B♭ Cl.:** Starts at measure 180 with a melodic line. Dynamics range from *f* to *p*.
- Vln.:** Starts at measure 180 with a melodic line. Dynamics range from *f* to *p*.
- Vlc.:** Starts at measure 180 with a melodic line. Dynamics range from *f* to *p*.
- Perc.:** Starts at measure 180 with a rhythmic pattern. Dynamics range from *mf* to *f*. Includes a box labeled "Lg. Sus. Cym." and a note "(l.v.)".
- Pno.:** Starts at measure 180 with a rhythmic pattern. Dynamics range from *mf* to *f*.

Rehearsal marks: ♩ , ♩ , ♩ , ♩

184

Lontano ($\text{♩} = 42$)

Musical score for measures 183-186. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts at measure 183 with a melodic line. Dynamics range from *mp* to *p*.
- B♭ Cl.:** Starts at measure 183 with a melodic line. Dynamics range from *mp* to *p*.
- Vln.:** Starts at measure 183 with a melodic line. Dynamics range from *mp* to *p*. Includes the instruction "(non vib.)".
- Vlc.:** Starts at measure 183 with a melodic line. Dynamics range from *mp* to *p*. Includes the instruction "(non vib.)".
- Perc.:** Starts at measure 183 with a rhythmic pattern. Dynamics range from *mf* to *p*. Includes a box labeled "Vibraphone" and the instruction "motor on slowly".
- Pno.:** Starts at measure 183 with a rhythmic pattern. Dynamics range from *mf* to *p*.

Rehearsal marks: ♩ , ♩ , ♩ , ♩

193

Gently Settling $\text{♩} = 40$

rit.

Musical score for measures 190-195. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The tempo is marked *rit.* (ritardando) and the tempo is $\text{♩} = 40$. The key signature is one flat (B♭). The time signature is 4/4. The dynamics range from *pp* (pianissimo) to *p* (piano). The Percussion part includes a malleted cymbal (Lg. Sus. Cym.). The Piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The Flute and Bass Clarinet parts have melodic lines with dynamic markings. The Violin and Viola parts have sustained notes with dynamic markings.

202

Musical score for measures 196-202. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Piano (Pno.). The tempo is $\text{♩} = 40$. The key signature is one flat (B♭). The time signature is 4/4. The dynamics range from *p* (piano) to *sim.* (sforzando). The Percussion part is silent. The Piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The Flute and Bass Clarinet parts have melodic lines with dynamic markings. The Violin and Viola parts have sustained notes with dynamic markings.

