

for Yuki Numata

Metamorphosis

for violin, string orchestra and piano

Jeff Myers
(2001-8)

♩ = 60
sul tasto *poco a poco sul pont* - - - - -

The score is written for Violin, Violin I, Violin II, Viola, Violoncello, Contrabass, and Piano. The Violin part begins with a tempo of 60 and the instruction *sul tasto*. The string parts (Violin I, Violin II, Viola, Violoncello) have *pp* dynamics and *solo* markings. The Piano part has a *ppp* dynamic and a *Red.* marking. The score is in 4/4 time and features a key signature of one sharp (F#).

5

s.p. *pizz.* (+ = pizz) arco + V + V *sim.*

Vln. I

(solo) *div. x2* *tutti* *ff* *8va*

Vln. II

tutti *ff* *tutti* *ff*

Vla.

(solo), *sul pont.* *) *p* *ord.* *tutti* *ff*

solo, sul pont. *) *p* *tutti* *ff*

Vc.

(solo), *sul pont.* *) *p* *ord.* *tutti* *ff*

solo, sul pont. *) *p* *tutti* *ff*

Cb.

solo, sul pont. 0 *) *tutti* *ff*

solo, sul pont. 0 *) *tutti* *ff*

pp *ff*

Ped. *Ped.*

*) Triple hash-mark = unmeasured tremolo, as fast as possible.

A

♩ = 66

9 *p* IV. + IV. + *sim.* *s.l.* *s.p.* *s.l.* *s.p.* *sim.* poco accel.

Vln. I *pp* solo

Vln. II *pp* solo

Vla. *pp* solo

Vc. *p* solo

Cb. *p* solo

pp *pp* *pp* *pp*

Red.

♩ = 72

13 *ord.* *s.t. + s.p.* *ord.* *s.t. + s.p.* *ord.* *sim.*

Vln. I *tutti.* *ff* 3

Vln. II *solo, senza sord. non vibr., sul tasto* *pp* *tutti, unis., ord.* *ff* 3

Vla. *tutti* *p* *ff*

Vc. *solo, sul pont.* *pp* *tutti IV.* *p* *ff*

Cb. *solo, sul pont. II.* *pp* *tutti, unis. II.* *p* *ff* 3

pp *ff*

8^{va} *Ped.*

B

♩ = 96

18 *sul tasto* *p* *pp* *p*

Vc. *solo, pizz.* *mf* 5 5

Cb. *sffz* *sul pont.* *p* 3 3

sffz *mp*

23

ord. *f* *p* 0 II.

Vla. *solo, (ord.)* *mf* 3 3 *2 soli, div.* (tutti), pizz.

Vc. *solo* *mf* 3 (tutti), pizz.

Cb. 3 *mf* *ppp* (tutti, unis., non div.), pizz.

mf *mp* *f*

8^{va}

27

IV. *mf* *f* *pp* *f sub.* *fp sub.* *f* II.

Vla. *solo, arco, sul pont.* *mf* 3

Vc. *solo, arco, sul pont.* *mf* 3 *sul tasto*

Cb. *arco* *f*

f

8^{va}

32 III. *mp* *f* *p sub.* I. *sf* *p* *f* II. *f* 0 0

Vln. I arco *ppp* *f*

Vln. II arco *ppp* *f*

Vla. *sul tasto* arco, ord. *ppp* *f*

Vc. arco, ord. *mf* *f*

Cb. arco *ff*

p *ff*

ped.

36 *Senza misura* *poco rubato, agitato*

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

Cb. *ppp*

7/16 *7/16* *7/16* *7/16*

C

non rubato *poco riten.* *a tempo*

38 *p*

Vln. I *f*

Vln. II *f* pizz. *p*

Vla. *f* pizz. *p*

Vc. *f* *mf* arco

Cb. pizz. *f* *p*

f

ped.

48 **D**

arco sul pont.
 pizz.
 mf ff sfz mp f

Vln. I
 sul tasto p
 ord. ff
 (norm.) mf

Vln. II
 arco, sul pont. p
 ord. ff
 col legno batt mf

Vla.
 ord. p
 ff
 pizz. mf

Vc.
 sul tasto p
 ord. ff
 p
 pizz. mf

Cb.
 sul pont. p
 ord. ff
 (play 8va if no C ext.) p
 pizz. mf

(piano gradually more muted)

f

8^{va}

58

pizz.
 arco
 sul pont. p
 ord.

Vln. I

Vln. II

Vla.

Vc.
 (pizz.)
 f
 arco, col legno batt.

Cb.
 (pizz.)
 f
 arco p

(8...)

8^{va}

8^{va}

Musical score for measures 68-76. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score features various dynamics such as *ppp*, *mf*, *p*, *f*, *sfz*, and *f*. Performance instructions include *sul pont.*, *ord.*, *non div.*, *arco, sul pont.*, *arco, norm., sul pont.*, and *pizz.*. Measure numbers 68, 71, 74, and 76 are indicated at the bottom of the staves.

Musical score for measures 77-84. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score features various dynamics such as *f*, *sf*, *mp*, *mf*, *pp*, and *p*. Performance instructions include *con sord.*, *pizz.*, *arco*, and *(non div.)*. Measure numbers 77, 80, 83, and 84 are indicated at the bottom of the staves.

85

F

The musical score is for measures 85 through 90. It features a variety of instruments and dynamic markings.

- Violin I (Vln. I):** Solo part for the first violinist, marked *solo, arco*. Dynamics range from *sfz* to *p*.
- Violin II (Vln. II):** Solo part for the second violinist, marked *solo, arco*. Dynamics range from *sfz* to *p*.
- Viola (Vla.):** Part for the viola, marked *arco*. Dynamics range from *mf* to *p*.
- Violoncello (Vc.):** Part for the cello, marked *arco*. Dynamics range from *mf* to *p*.
- Contrabasso (Cb.):** Part for the double bass, marked *arco*. Dynamics range from *mf* to *p*.
- Piano:** Part for the piano, marked *pizz.* and *arco, sul pont.*. Dynamics range from *p* to *mp*.

The score includes dynamic markings such as *sfz*, *mf*, *p*, *mp*, *sf*, and *f*. Performance instructions include *solo, arco*, *gli altri, arco*, *pizz.*, and *arco, sul pont.*. The key signature changes to three sharps (F#, C#, G#) starting in measure 88.

92 *senza sord.* **poco rit.** **a tempo** **G**

f *mp* *f* *mp* *ff*

tutti, ord.
div. A *f* *ff* *sfz mf* *sfz* *p*

tutti, ord.
div. B *f* *ff* *sfz mf* *sfz* *p*

tutti, ord.
div. C *f* *ff* *sfz mf* *p*

f *sfz* *mf* *p* *sul pont.* *p* *mf*

f *sfz* *mf* *p* *sul pont.* *p* *mf*

sfz mf *p* *pizz.* *p* *mf*

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

arco *sfz mf* *p* *pizz.* *p* *mf*

f *sfz mf* *sfz* *p*

8va

8va

100

f *sfz* *p* III.

poco riten. *a tempo* (♩ = 96)

H ♩ = 100

unis., ord. *mp* *f* *ff* *sfz* *p*

Vln. I

unis., ord. *mp* *f* *ff* *sfz* *p*

Vln. II

unis., ord. *mp* *f* *ff* *sfz* *pizz.* *p*

Vla. arco *f* *ff* *p*

Vc. *f* *ff*

Cb. arco *f* *ff* *sfz* *mf*

f *ff* *ff*

8va

8va

106

sf *mf* *fmp*

Vln. I *ff* *ff*

Vln. II arco, non div. *ff* non div. *ff* sul pont. *fp*

Vla. *p* *ff* *p* *ff* pizz. *mp*

Vc. pizz. *p* arco, non div. *ff* pizz. *p* *ff*

Cb. *ff* non div. *ff*

ff *ff* Ped.

112

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

Vln. I solo, sul pont. *mp* *fmp*

Vln. II

Vla.

Vc. solo, arco *mf*

Cb. *mp*

f Ped.

120

f *sf* *mf* *sf* *p* *mp* *sf* *p* *ff* *p* *f*

Vln. I *mf* *ord.*

Vln. II *solo* *mf*

Vla.

Vc. *solo* *mp* *mf*

Cb.

pp *8va*

127

mp *ff* *mf* *12*

Vln. I *f* *tutti*

Vln. II *f* *tutti*

Vla. *tutti, arco* *f*

Vc. *f* *tutti*

Cb. *solo* *mf* *f* *tutti*

I *molto vibrato*

134

ffp *sfz* *p* *sfz* *p*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

r.h. *sfz* *mf* (l.h.)

15^{ma}

8^{va}

II

Meno mosso
♩ = 88

138

fff *pp*

(tutti)

f *mp* *gliss.*

Vln. I

Vln. II *f* *mf*

Vla. *p* *non div.*

Vc. *let ring* *pp* *non div.*

Cb. *pp* *fff*

(15)

(8)

8^{va}

8^{va}

Violent!

J

♩ = 96

141

*détaché, marcato sempre
poco rubato*

mp sub.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for "Violent!" begins at measure 141. It features a complex arrangement of instruments: Violin I and II, Viola, Violoncello, Contrabass, and Piano. The tempo is marked as quarter note = 96. The music is characterized by a dense, rhythmic texture of sixteenth notes and chords, often with accents. The dynamic range is wide, from fortissimo (fff) to pianissimo (pp) with a sublimando (sub.) effect. The key signature consists of three sharps (F#, C#, G#). The score includes performance instructions such as "détaché, marcato sempre poco rubato" and "mp sub.". The piece concludes with a double bar line and a "Ped." marking.

Vln. I *p* *ff sub.*

Vln. II *p* *ff sub.* non div.

Vla. *p* *ff sub.*

Vc. *p* *ff sub.*

Cb. *p* *ff sub.*

Piano *ff sub.* 8^{va}



K

meccanico

Vln. I *mp sub.* *ff sub.* *ff*

Vln. II *mp sub.* *ff sub.* *ff*

Vla. *ff*

Vc. *ff* *sim.*

Cb. *ff* *arco, sul pont.*

Piano *p sub.* *f sub.* *pp* *ff*

with Ped.

159

ff
mp sub.

Vln. I
sul pont. *div.*
pp *ffmp* *ff* *fff*

Vln. II
div., arco, sul pont.
pp *ffmp* *ff* *fff*

Vla.
non div.
ffmp *ff* *fff*

Vc.
arco, sul pont.
ffmp *ff* *fff*

Cb.
ord.
ffmp *ff* *fff*

pp *ffmp* *ff* *fff*

165

poco rubato sul tasto **L** *mecc. ord.* *poco rubato II.*

mp *ff* *ff*

Vln. I
sul pont.
ppp sub. *ff* *sul pont.* *ord.*

Vln. II
sul pont.
ppp sub. *ff* *sul pont.* *ord.* *sul pont.*

Vla.
ff *sul pont.*

Vc.
sul pont.
ff

Cb.
pizz.
ff

ff

172

mp sf sf sf sf ff

III.

III.

p

div., ord. - - - - -> sul pont.

ff

ord.

mp delicato

ff

non div.

ord. - - - - -> sul pont.

ff

I. sempre ord.

mp delicato

ord.

ff

ord. - - - - -> sul pont.

arco

ord. - - - - -> sul pont.

ff

p sub.

Red.

181

ord.

mf

poco rubato

p

ff mp

ff mp

ff

M

unis., sul pont.

ppp

ppp

ppp

ppp

pizz.

mp

p

mf

p

f

Red.

188

N

mp *mf* *sf*

Vln. I *f* *ppp* *ff* *pp sub.* *ff*

Vln. II *f* *ppp* *ff* *pp sub.* *ff*

Vla. *f* *ppp* *ff* *pp sub.* *ff*

Vc. *ff* *pp sub.* *ff*

Cb. *ff* *pp sub.* *ff*

div., ord. *non div., ord.* *non div.*

arco

mf *ff* *mf*

Ed.

194

ff *sim.*

Vln. I *ffp* *ffp* *ffp* *ff*

Vln. II *ffp* *ffp* *ffp* *ff*

Vla. *ffp* *ffp* *ffp* *ff*

Vc. *ffp* *ffp* *ffp* *ff*

Cb. *ffp* *ffp* *ffp* *ff*

unis. *div.*

ff sempre

Ed.

197

Vln. I
ffp *ffp* *ffp* *f* *ffp* *ffp* *f*

Vln. II
ffp *ffp* *ffp* *f* *ffp* *ffp* *f*

Vla.
unis. *ffp* *ffp* *ffp* div. *f* *ffp* *ffp* *f*

Vc.
ffp *ffp* *ffp* *f* *ffp* *ffp* *f*

Cb.
ffp *ffp* *ffp* *f* *ffp* *ffp* *f*

Ped.

201

ff *mf* *sim.*

Vln. I
ff *mf*

Vln. II
ff *mf*

Vla.
unis. *ff* *mf* *p*

Vc.
ff *mf* *mp*

Cb.
ff *mf*

with Ped.

205 **poco rit.** **O** **a tempo**
non rubato
non vibr. **poco rit.**

p *mf*

Vln. I *unis.* *p*

Vln. II *p*

non rubato *p* *mf* *p*

ped.

210 $\text{♩} = 56$ *con sord.* *p*

pp legato sempre

ped.
 (clear pedal occasionally)

215 **P** $\text{♩} = 48$ **poco rit.** *senza sord.* IV. \rightarrow

p *pp*

pp *sotto voce*

ped.

220 *p*

225 **poco rit.** **a tempo**

III. \rightarrow *espress.* *mf* *p* *mp*

con sord., sul tasto *mp* *con sord.* *mf*

Vln. I *mp* *con sord.* *mf*

mp *mp*

230

mf mp mf espress.

poco rit.

II. →

unis. *poco a poco sul pont.*

Vln. I *p*

Vln. II *pp* *f*

Vla. *pp* *f*

p

234

a tempo

f ff molto espress.

rit.

I.

(con sord.) poco a poco ord.

ord. sul pont.

Vln. I *mf* *ff*

senza sord., poco a poco ord.

p *ff*

Vln. II *pp* *ff*

II. *ord. sul pont.*

p *ff*

Vla. *mf* *ff*

ord. sul pont.

Vc. *p* *ff*

ord. sul pont.

Cb.

ppp

Q a tempo

237

f *mp* rit.

unis.

p *f* *p*

p *f* *p*

mp

p *f* *p*

pizz. *f* *p*

p *f* *p* *f* *p* *f* *p* *f*

ped.

a tempo

241

p *mf* *sfz* *p* rit. a tempo

p *mp* *sfz*

p *mp* *sfz*

sfz mp

p *mp* *sfz*

(pizz.) *f* *mp*

pp *mfp* *mf* *pp*

ped.

245

p *mf* *pp*

rit. *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf (pizz.) *mp*

pp

249

mp *f* *pp*

riten. *a tempo*

R ♩ = 66

IV. →

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

mp *mf* *pp*

pp *mp*

mp *f* *mf*

pp *pp*

con sord.

arco, con sord.

p
let ring

8^{va}.....1

255

p

sul tasto

poco a poco sul pont.

ord.

Vln. II

Vla.

Vc.

Cb.

261

mp

sul pont.

ord.

pp sub.

mp

pp sub.

unis., pizz..

pp

arco, (sul pont.)

pp sub.

mp

pp sub.

(sul pont.)

mp

Vln. I

Vln. II

Vla.

267 *p poco a poco cresc.*

f

ff

p cresc.

arco

6

div., sul pont.

f

ff

p cresc.

arco

6

5

div., sul pont.

f

ff

pp poco a poco cresc.

6

6

6

6

pp

f

ff

sul pont.

senza sord.

fmp

pp

f

ff

sul pont.

senza sord.

fmp

pp

f

ff

(ord.) sul pont.

p poco a poco cresc.

f

ff

8va

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

272

p *ff* *mp* *f* *ff* *riten.* **S** $\text{♩} = 66$

Vln. I *ord.* *f*

Vln. II *ord.* *f* *ff*

Vla. *ord.* *f* *ff* *div.* *pizz.* *sf*

Vc. *ord.* *f* *ff* *div.* *pizz.* *sf*

Cb. *ord.* *f* *ff* *0 div., pizz.* *sf*

Ped. *with Ped.* *secco*

277

poco a poco s.p. - - - *sul pont.* *poco a poco ord.* *poco rit.*

mp *mf* *f*

Vln. I *div., arco* *mp* *mf* *pp* *p*

Vln. II *unis., pizz.* *arco* *sf* *mp* *mf* *pp* *p* *div.*

Vla. *arco* *sf* *mp* *mf* *pp* *p*

Vc. *div.* *arco* *sf* *mp* *mf* *pp*

Cb. *sf* *ff* *ffmp* *p* *arco, unis.*

ff *sfz* *mf* *Ped.*

8^{va}

T a tempo
ord.

poco accel.

rit.
molto vibrato!

282

ff mf ff mf ff mf ff ff

Vln. I
unis. *mf* *mp* *mf* *mp* *f* *mf* *f*

Vln. II
unis. *mp* *mf* *p* *mf* *mp* *f* *mp* *f*

Vla.
unis. *p* *mf* *p* *mf* *mp* *f* *mp* *f*

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

Cb.
arco *p* *mp*

ff

f

Ped.

a tempo

rit.

riten.

287

fff ff ffff

Vln. I
div. *p* *f*
unis. *mf* *f* *mf* *fff* *f* *fff*

Vln. II
div. *p* *f*
unis. *mp* *f* *mp* *fff* *mp* *f* *fff* free bow. gliss.

Vla.
div. *p* *fff*
unis. *mp* *f* *mp* *fff* *p* *mf* *f* *fff* free bow. gliss.

Vc.
div. *fff*
unis. *p* *f* *p* *fff* *p* *mf* free bow. gliss.

Cb.
div. *fff*
unis. *mp* *f* *mp* *fff* *p* *mf*

fff

p gliss.

violent!

some Ped.

U

291 $\text{♩} = 132$
ord.

IV. →

III.

Musical score for measures 291-300. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Piano. The key signature is one flat (B-flat major/D minor) and the time signature is 12/16. The tempo is marked as $\text{♩} = 132$. The score features a variety of dynamics including *sfz*, *p*, *ppp*, and *pp*. Performance instructions include *staccato sempre*, *non div.*, and *sul pont.*. The piano part includes a section marked *8va* and *Ped.*. The strings play a rhythmic pattern of eighth notes, while the piano provides harmonic support with chords and moving lines.

Musical score for measures 296-305. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Piano. The key signature is one flat (B-flat major/D minor) and the time signature is 12/16. The tempo is marked as $\text{♩} = 132$. The score features a variety of dynamics including *f*, *mp*, and *p*. Performance instructions include *pizz.*, *non stacc.*, and *8va*. The violin I part has a *pizz.* instruction. The cello and bass parts have a *f* instruction. The piano part includes a section marked *8va*. The strings play a rhythmic pattern of eighth notes, while the piano provides harmonic support with chords and moving lines.

301

Vln. I *p*

Vln. II *p*

Vla. *f* *sfz* *p*

Vc. *f* 4:3 *sfz* *p*

Cb. *f* 4:3 *sfz* non div. *p* (solo.), pizz. *f*

Piano *f* muted piano

Ped. $\underline{\hspace{1cm}}$

307

V

Vln. I *f* *p* *) col legno 1/2 batt.

Vln. II *f* *p* col legno 1/2 batt.

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *ff* *f*

Piano *ff* *f* *stacc., martellato*

8^{va} (8vb both staves)

*) col legno 1/2 = both 1/2 wood and 1/2 bow strike the string.

314 W

ff f

Vln. I *div.* *ff* unis., norm., *sul pont.* 4 *f*

Vln. II *div.* *ff* unis., norm., *ord.* 4 *f*

Vla. *col legno 1/2 batt.* *p* *ff* norm., *sul pont.* 4:3 4 *f* (*sul pont.*)

Vc. *col legno 1/2 batt.* *p* *ff* norm., *ord.* 4:3 4 *f* *sul pont.*

Cb. *col legno 1/2 batt.* *p* *ff* norm., *sul pont.*

ff

323

mf sf mp f sf mp sf sf sfz

Vln. I (*sul pont.*) *mp* *fp* *f* *ord.* *div.* *ff* *mf*

Vln. II *pizz.* *fp* *f* *arco* *p* *ff*

Vla. (*sul pont.*) *ord.* 0 *fp* *f* *fp* *ff* *mf*

Vc. *ord.* *sul pont.* *arco, ord.* *fp* *ff*

Cb. *pizz.* *fp* *f* *arco* *ff*

ff

332 X

Vln. I

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

Vln. II

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

Vla.

p *f*

Vc.

pizz. *p* *f* *arco* *mp*

Cb.

mp

Piano

mp *f*

marcato sempre

Y

(♩ = 100)

340

ff *p* *ff*

tutti

tutti

tutti

tutti

(div.) unis. div.

3 soli *p* *mf* *p* unis. *p* (non div.) *f*

div. *p* *mf* *p* unis., non div. *mp* *f*

0 unis. *mf* 0 *f*

f martellato *p cresc.* *f*

Ped. Ped.

Z

347 (♩ = 132)

mf *sf*

3 4:3

unis., sul pont. *p*

unis., sul pont. *p*

unis., sul pont. *p*

sul pont. *p*

mp *p* *f*

Ped.

AA

BB

353

Musical score for section AA, measures 353-358. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., and piano. Dynamics range from *p* to *ff*. Time signatures include 9/16, 2/4, and 6/16. A *gliss.* is marked in the first staff.



CC

359

Musical score for section CC, measures 359-364. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., and piano. Dynamics range from *ff* to *pp*. Time signatures include 3/8 and 6/8. An 8:6 ratio is indicated in the Vc. part. A *Ped.* marking with an arrow is at the bottom.

364

seamlessly

ff

10:6

10:6

sim.

Vln. I

f

8:6

8:6

Vln. II

mf

8:6

8:6

sim.

f

Vla.

mf

f

Vc.

mp

8:6

8:6

mf

Cb.

mp

mf

← *sim.* →

← ♩ = ♩ →

DD ♩ = ca. 120, freely
quasi cadenza

367 *fff marcato* *wildly!*

Vln. I (8^{va}) *fff* *div.* *fff* *solo* *p* → *pp*

Vln. II (8^{va}) *fff* *div.* *fff* *solo* *p* → *pp*

Vla. (8^{va}) *fff* *div.* *fff* *solo* *p* → *pp*

Vc. (8^{va}) *fff* *non div.* *f* → *pp*

Cb. (8^{va}) *fff* *non div.* *fff mp* → *pppp*

Ped. off *fff* *l.v. to silence*

8^{va} *fff* *l.v. to silence*

8^{va} *fff* *l.v. to silence*

Ped. →

375 *p* *f* *mp*

381 *pp sfz* *ff violent!* *sul pont.* *p* *ord.* *f*

389 **EE** $\text{♩} = 100$ *gliss.* $\text{♩} = 120$ *gliss.*
p *poco* *ff* *dim.*

Vln. I *tutti, div.*
ff violent!

Vln. II *tutti, div.*
ff violent!

Vla. *unis.*
ff violent!

Vc. *unis.*
ff violent!

Cb. *ff violent!*

397 *pp* *mf*

404 *sul pont.* *poco a poco ord.* *ord.* *ff* *p*

412 **FF** $\text{♩} = 108$ *tr.* *mf* *ff* *f*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *div.* *p*

Vc. *ff* *p*

Cb. *ff* *p*

419

f *ff* *mp* *f* *mp*

Vln. I *f* *f* *pp* *mp* *sul pont.*

Vln. II *f* *f* *pp* *mp* *unis., sul pont.*

Vla. *f* *f* *pp* *mp* *unis., sul pont.*

Vc. *non div.* *f* *f* *pp* *mp* *unis., sul pont.*

Cb. *f* *f* *pp* *mp* *sul pont.*

ff *p* *f* *p*

Red.

425

ff *mp* *f* *mf* *ff*

Vln. I *div., ord.* *f* *pp* *mp* *ord.* *f*

Vln. II *div., ord.* *f* *pp* *mp* *ord.* *f*

Vla. *ord.* *f* *pp* *mp* *div., ord.* *f*

Vc. *ord.* *f* *pp* *mp* *ord.* *f*

Cb. *ord.* *f* *pp* *mp* *ord.* *f*

p *f* *mp*

Red.

429

mp *f* *ff*

Vln. I *sul pont.* *pp* *mp* *unis., ord.* *f* *div.* *pp* *mp* *f*

Vln. II *sul pont.* *pp* *mp* *ord.* *f* *sul pont.* *pp* *mp* *ord.* *f* *unis., sul pont.* *mp*

Vla. *unis., sul pont.* *pp* *mp* *ord.* *f* *sul pont.* *pp* *mp* *div., ord.* *f* *sul pont.* *mp*

Vc. *sul pont.* *pp* *mp* *div., ord.* *f* *unis., sul pont.* *pp* *mp* *div., ord.* *f* *unis., sul pont.* *mp*

Cb. *ord.* *f*

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

ped. *ped.* *ped.*

434

poco accel. **GG** ♩ = 140

fff

Vln. I *f* *III. II.* *p* *fff sotto voce* *bow freely*

Vln. II *f* *III.* *p* *fff sotto voce* *bow freely*

Vla. *ord.* *f* *mp* *mf* *fff sotto voce* *bow freely*

Vc. *ord.* *f* *mp* *mf* *fff sotto voce* *bow freely*

Cb. *ord.* *f* *mp* *mf* *fff sotto voce* *bow freely*

mp *f* *fff legato sempre*

ped. *ped.*

438 *IV. →*
espress., molto legato

ff

Vln. I
f poco a poco dim.

Vln. II
f poco a poco dim.

Vla.
f poco a poco dim.

(Ped. →)

441

f

Vln. I
unis.
(poco a poco dim.)

Vln. II
unis.
(poco a poco dim.)

Vla.
unis.
(poco a poco dim.)

mp *p*

HH

mf

Vc. unis. 6 6 sim. pp poco cresc. mp

Cb. 6 6 sim. pp poco cresc. mp

pp

Ped.

II

pp

Vln. I solo, con sord. p

Vln. II tutti, gli altri (A) bow freely pp

tutti, gli altri (B) bow freely pp

Vla. unis., (tutti) bow freely pp p

Vc. p

Cb. p

mf

(Pedal lightly)

453

Score for measures 453-466. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (P). The Flute part features a melodic line with dynamics *f* and *mf*. The Violin I and II parts play a rhythmic accompaniment of eighth notes with triplets, starting at *p* and moving to *mf*. The Viola and Cello parts play a similar accompaniment, with the Viola part marked *sim.* (sordini). The Piano part features a complex texture with triplets and sixths, starting at *pp* and moving to *mf*. The score concludes with a *p* dynamic and the instruction *unis., con sord.* (unison, with mutes).

457

Score for measures 457-466. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (P). The Flute part features a melodic line with dynamics *f cresc.* and *p*. The Violin I and II parts play a melodic line with sixths, starting at *mf* and moving to *p*, marked *solo, (con sord.)* (solo, with mutes). The Violin II part also includes the instruction *unis., con sord.* (unison, with mutes). The Viola and Cello parts play a rhythmic accompaniment of eighth notes with triplets, starting at *p* and moving to *mf*. The Piano part features a complex texture with sixths and triplets, starting at *pp* and moving to *f*, marked *legato sempre* (legato always).

461

Violin I (Vln. I): *3 soli* (measures 461-462), *gli altri, senza sord.* (measures 463-464). Dynamics: *sf mf*, *p*, *sf*.

Violin II (Vln. II): *tutti, senza sord.* (measures 461-462), *tutti, senza sord.* (measures 463-464). Dynamics: *sf mf*, *sf*, *sf mf*, *sf*.

Viola (Vla.): *tutti, senza sord.* (measures 461-462), *tutti, senza sord.* (measures 463-464). Dynamics: *sf*, *sf mf*.

Violoncello (Cb.): *tutti, senza sord.* (measures 461-462), *tutti, senza sord.* (measures 463-464). Dynamics: *sf*, *sf mf*.

Piano: *sf* (measure 461), *mp* (measures 462-463), *f* (measure 463), *mp* (measure 464), *ff* (measure 464), *mf* (measure 464). Includes *Ped. sim.* marking.

Other markings: *8^{va}*, *3 soli*, *gli altri, senza sord.*, *tutti, senza sord.*, *ff*, *mf*, *p*, *sf*, *sf mf*, *f*, *mp*, *ff*, *mf*, *Ped. sim.*

Poco a poco rit.

465

poco cresc.

tutti

p *mf*

Vln. I x3 *tutti* *mp*

Vln. II *p* *mf*

Vla. *senza sord.* *mf* *f*

Vc. *senza sord.* *mp cresc.*

Cb. *senza sord.* *mf cresc.*

ff

The score consists of nine staves. The top staff is a grand staff with treble and bass clefs, containing a few notes and rests. The Vln. I x3 staff has a melodic line starting with a sixteenth-note triplet, marked *p*, and later *mf*. The Vln. II staff has a similar melodic line, also marked *p* and *mf*. The Vla. staff has a melodic line with a sixteenth-note triplet, marked *mf* and *f*. The Vc. staff has a melodic line with a sixteenth-note triplet, marked *mp cresc.*. The Cb. staff has a melodic line with a sixteenth-note triplet, marked *mf cresc.*. The bottom staff is a grand staff with treble and bass clefs, containing a complex melodic line with sixteenth-note triplets, marked *ff*. The tempo marking *Poco a poco rit.* is at the top. The measure number 465 is at the top left. The score is in 3/4 time and the key signature has one sharp (F#).

KK **Maestoso sostenuto**

♩ = 80

molto rit.

molto rit.

468

Musical score for Vln. I x3, Vln. II, Vla., Vc., Cb., and Piano. The score is in a major key with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked **Maestoso sostenuto** with a tempo of 80 beats per minute. The score is marked **molto rit.** at the beginning and end of the section. The score is divided into two systems, with a double bar line between them. The first system includes measures 468, 469, and 470. The second system includes measures 471, 472, and 473. The score features various dynamics including *ff*, *mf*, and *ff*. The score includes various musical notations such as slurs, accents, and articulation marks. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a variety of rhythmic patterns, including triplets and sixteenth notes. The piano part features a series of chords and arpeggios.

472 **a tempo**

ff

Vln. I
x3

Vln. II

Vla.

Vc.

Cb.

div. x2

ff

f

6

8va

475

f

rit. a tempo molto rit. a tempo

Vln. I

solo *mf* *p* tutti *f*

Vln. II

solo *p* *mf* *p* tutti *f*

Vla.

solo *p* *mf* *p* tutti *f*

Vc.

solo *p* *mf* *p* tutti *f*

Cb.

solo *p* tutti *f*

gli altri

mp

479

ff *ff*

Vln. I
f *mf*

Vln. II
f *mf*
tutti

Vla.
tutti *f* *mf*

Vc.
f *mf*

Cb.
f *mf*

pp *ff*

Detailed description: This page of a musical score covers measures 479, 480, and 481. The score is arranged in a standard orchestral format. At the top, a single staff (likely for a woodwind or brass instrument) features a melodic line starting with a *ff* dynamic, followed by a *ff* dynamic. Below this are the string sections: Violin I and Violin II, Viola, Violoncello, and Contrabasso. Each string part begins with a sixteenth-note figure, marked with a '6' for sixteenth notes. Dynamics range from *f* to *mf*. The Piano part is at the bottom, starting with *pp* and moving to *ff*. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

482

rit. a tempo molto rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

solo *mf* *p* *mf* *p*

solo *p* *mf* *p* *p* *mf* *p*

solo *p* *mf* *p* *p* *mf*

solo *p* *mf* *p* *p* *mf*

solo *p* *mf* *p* *p* *mf* *f* *poco*

solo *p* *mf* *p* *p* *mf*

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

8va [] 8va []

Pedal lightly

LL Calm, flowing
a tempo

486

p *mf* *mp* *f*

tutti, unis.,
con sord.
(soloist can stay *senza sord.*)

p sotto voce

tutti, unis.,
sul tasto (non sord.)

p sotto voce

tutti, unis., *con sord.*

p sotto voce

tutti, *con sord.*

p sotto voce

sostenuto

p *mf* *mp* *mf*

Fl.

Vln. II

Vla.

Vc.

Cb.

Pno.

490

mf *mp* *p*

Vln. II

Vla.

Vc.

Cb.

Pno.

494 *con sord.* *pp* *poco rit.*

Vln. II *ppp*

Vc. *pp*

8^{va} *pp* *una corda*

498 *a tempo* *poco accel.* $\text{♩} = 92$ *rit.* *senza sord.* *p* *ppp*

Vln. I *pp* *p* *ppp* *unis., tutti, (con sord.)*

Vln. II *(con sord.) pp* *p* *ppp*

Vla. *con sord. pp* *p* *ppp*

Vc. *pp* *p* *ppp* *senza sord., sul tasto*

Cb. *pp* *p* *ppp* *senza sord., sul tasto*

p secco *ppp*

503 **MM** $\text{♩} = 100$

Vla. *ppp* *senza sord., sul pont.* *poco a poco ord.* *ord.*

Vc. *ppp* *sul pont.* *poco a poco ord.* *ord.*

Cb. *ppp* *sul pont.*

520 **poco accel.** **rit.** **molto rit.**

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *ff* *mp* *ff*

Vc. *ff* *sfz* *mp* *ff*

Cb. *ff* *sfz* *f* *ff*

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

Ped.

00 **Corrente e lento**
♩ = 84
legato sempre

523 **poco rit.** **a tempo**

Vln. I *mp* *mf* *mf* *poco*

Vln. I (ord.) *p*

Vln. II *pp*

Vla. (ord.) *p*

Vc. *pp*

Cb. *pp*

legato sempre *p* *mf* *p* *mf* *p* *mp* *sim.*

Ped. *Ped. simile*

527

Violin I: *mp* *f* *mf*

Violin II: *p* *pp*

Viola: *pp*

Violoncello: *p* *pp* unis.

Contrabasso: *pp* *p* *pp*

Piano: *mf*

530

molto rit. *a tempo* *molto rit.*

Violin I: *ppp* *pp* *p*

Violin II: *ppp* *pp* *p*

Viola: *ppp*

Violoncello: *ppp* *pp* *p* div.

Contrabasso: *ppp*

Piano: *ppp*

(Ped.)

Muted, liquid...

PP

♩ = 80

533 **a tempo** **molto rit.**

mp *pp* *p cantabile e legato*

Vln. I unis., non vibr. sempre *pp* *p* div., con sord. *pp*

Vln. II non vibr. sempre *pp* *p* con sord. *pp*

Vla. con sord., non vibr. sempre *pp* *p* *pp*

Vc. unis., non vibr. sempre *pp* *p* con sord. *pp*

Cb. non vibr. sempre *pp* *p* con sord. *pp*

(Ped.) poco a poco una corda *pp* *p* *pp* una corda

537 *p* *mf*

Vln. I *p* *mf*

Vln. II *pp* *pp*

Vla. *pp* *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

pp *p* *mp*

542 **mp** **p** **mp** **pp** **pp delicato** **molto rit.**

Vln. I unis. **pp** **p** **pp**

Vln. II **pp**

Vla. **pp**

Vc. unis. **pp**

Cb. **pp**

p **pp** **p** **pp**

with Ped.

546 **lunga** **QQ** **Ambient, lyrical**
 (The conductor follows the piano, then the soloist, cueing the string entrances that follow.)

Vln. I

Vln. II

Vla.

Vc. III. non div.

Cb. IV.

Improvise pitches, drawing on the scale above, using the given figures as guides for pitch contour; rhythm should be fast and uneven.

Pitch choices:

legato sempre

ppp

Ped. (una corda) → (keep pedal down always)

(Conductor cues) ↓

(8va al fin.) *con sord.*

pp *pp* *very free and flexible*

ppp

RR **SS**

tutti, non sync.; *senza sord.*

ppp

tutti, non sync.; *senza sord.*

ppp

tutti, non sync.; *senza sord.*

ppp

tutti, non sync.; *senza sord.*

ppp

I. II.

ppp

TT **UU**

tutti, non sync.; *senza sord.*

ppp

tutti, non sync.; *senza sord.*

ppp

tutti, non sync.; *senza sord.*

ppp

tutti, non sync.; *senza sord.*

ppp

gradually shift to upper pitches, playing longer durations - - - - -

ca. 9" **VV** ca. 6" **WW** ca. 6" **XX** ca. 6" **YY** rit. ca. 9" **ZZ** ca. 10"

Vln. I 2 soli solo gradually slower (decel. al fin)

Vln. II 2 soli solo gradually slower (decel. al fin)

Vla. 2 soli solo 3 soli solo *ppp*

Vc. solo solo

Cb. solo I. tutti *pppp*

f *mf* *mp* *p*

gradually fade away, playing slower and higher

linger