



BOBBY GE
**THE LIGHT THAT BREAKS
THROUGH**

concerto for piano and strings

2020

Instrumentation

Piano

Strings (minimum 5.5.4.3.2; recommended 8.8.6.4.3)

Performance Notes

Notation Conventions

- Hairpins should be played smoothly and should last for the notated duration. Notes are tied together solely to indicate hairpin duration, and should not be rearticulated. Similarly, glissandi should not be rearticulated across note values, unless otherwise indicated.
- *n* indicates 'niente.' The player should begin/end as softly as is physically possible when given this dynamic.

Articulations



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

Marcati indicate very loud, heavily emphasized notes.

Divisi

- Players' stands are noted by Arabic numerals (1, 2, 3...), while inside/outside players are noted with 'a' or 'b.' Thus, the principal is denoted '1a.' '4b' would indicate the fourth stand's inside player. If there is not a fourth stand, '4a' or '4b' should always refer to the last stand's players.

Coordination and Cues

- During passages that are not rigorously measured, it is of the utmost importance for musicians to note that events need not be precisely coordinated. Lines should be allowed to proceed according to individual musicians' inspiration.



- Arrows are given as cues for the conductor during unmeasured sections. White arrows indicate general cues; black half-arrows indicate beats that should be given with the left hand. Tempo markings are always given for the half-arrows.

Feathered Beaming



- Feathered beams indicate an unmeasured increase in rhythmic value. Exact number of notes is unimportant.

Performance Notes (cont.)

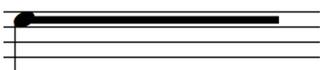
Repeats, Cues, and Communication



- Repeats indicate that the player should repeat an enclosed gesture in their own time, not attempting to coordinate with others.



- Boxes are very similar to repeats; when they appear in sections, however, each musician should repeat the material as quickly as they can *without synchronizing* with their section members.



- Beams indicate that a note should be sustained until cued or otherwise indicated.



- The soloist is often given boxes in the left hand with small arrows; these indicate that the enclosed figure should be repeated, always softly, in the background and out of time. Hand substitution is often required.

Bow Techniques

- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (m.s.t.) should be as light and flutelike as possible.

- 'Normale' (norm.) ALWAYS refers to bowing in the usual position on the string; ordinaire (ord.) is used to reset after techniques like pizz. or snap pizz.

- Arrows are used to indicate a gradual transition between one performance technique to the next and should last for the notated duration. Double-headed arrows indicate that players should move back and forth in their own time between the two indicated techniques.



- Wedges indicate that the performer should gradually increase bow pressure; pitches should remain clear unless otherwise indicated.

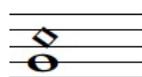


- X noteheads are scratch tones and should not create any pitch; for these to sound, the player is asked to mute the string in question and to overbow.



- For these figures, the player is asked to hold the same pitches and bow crazily and randomly across the strings. This is not always a loud effect, but should always be fast.

Harmonics



- Artificial harmonics follow standard notation: regular notehead for held pitch, diamond for fingered.



- Natural harmonics are notated using diamond noteheads over the relevant open string indicated in parentheses. Roman numerals are also used for maximum clarity. For a cello, the written passage in the bottom stave sounds as the top stave.

Program Notes

Having lived most of my life in major metropolitan centers, nature has only rarely served as an inspiration for my work, and never more so than with *The Light That Breaks Through*. Written at an artist colony in upstate New York, I found myself surrounded by all kinds of novel sights - vast stretches of open sky, meadows of wild thyme, vistas of the Hudson Valley extending out into an ageless horizon. I began taking multiple walks a day to try and soak it all in, as if to make up for my years spent in the city.

This piece derives its title from the beauty of sunlight spilling through crevices in the sky. Filtered through crisscrossing branches and insouciant cloud layers, the resultant light on my forest walks possessed a sprightly capriciousness. I felt a kind of kinship with its occasional clarity, particularly as an improviser: I often sit at the piano for hours before ideas solidify beyond the haze of experimentation and into music.

I sought to create a concerto that would feel like one of these unbroken improvisations: the pianist fantasizing, the strings evoking the soloist's imagined soundscapes. The piano begins by tentatively poking and prodding at a simple three-note motif, and as such, the strings cast a similarly uncertain backdrop. As the soloist extends into grander, more explosive gestures, the strings swell in strength and take on a life of their own. Eventually, the piano emphatically regains control, and gradually returns to the opening material, as though recovering a lost memory. This time, the pianist gently invites the strings into a hymn-like melody. The piece culminates in celebratory arpeggios of the main motif that gradually drift up and away, retracting into the pianist's highest register.

This piece is dedicated to Lauren Hall, whose constancy and dedication have shone brightly in otherwise cloudy times.

Completed in residence at the Millay Colony for the Arts

Completed 10/18/2020

Duration: c. 11'20"

for Lauren Hall

THE LIGHT THAT BREAKS THROUGH

I. In the Haze

Nascent, full of potential, ♩ ≈ 80

Bobby Ge

8^{va}

Piano *ppp* immensely spacious and deliberate *pp*

8 Violin I *colla parte* *n* *mp* solo, m.s.p. pressure trill

8 Violin II *colla parte* *n* *mp* solo, m.s.p.

6 Viola *colla parte* *n* *mp* solo, m.s.p.

4 Violoncelli *colla parte*

3 Double Bass *colla parte*

Pno. *pp* *p* capricious, bright

Vln. I *ppp* *mp* *ppp* 4 3 2 1 sim.

Vln. II *ppp* *mp*

Vla. *ppp* *mp* *ppp*

*At each of these arrows, the conductor may also give a cue to respective players for them to come in/cut out. The piano's part is given in each musician's part during unmeasured sections, but additional cues from the conductor may be useful.

(after Pno.'s low A)
cue strings



Pno.

very rubato

ppp

mp

pp

12

freely; quasi-improvisatory

8^{vb}

Vln. I

do not synchronize within section; move freely between regularly stopped notes and harmonics; move freely between molto sul ponticello and normal bowing position.

● ↔ ◇
m.s.p. ↔ norm.

altri on cue from conductor

III II

ppp

Vln. II

do not synchronize within section; move freely between regularly stopped notes and harmonics; move freely between molto sul ponticello and normal bowing position.

● ↔ ◇
m.s.p. ↔ norm.

altri on cue from conductor

non div.

ppp

Vla.

do not synchronize within section; move freely between regularly stopped notes and harmonics; move freely between molto sul ponticello and normal bowing position.

● ↔ ◇
m.s.p. ↔ norm.

altri on cue from conductor

III II

ppp

Vc.

on cue from conductor

unis. free bowing

ppp

Db.

on cue from conductor

(sounds up 2 8ves and a fifth from fundamental)

unis. free bowing

ppp

A In time, ♩ = 80

Pno.

f interrupting!

pp

3

6

Vln. I

exaggerate ending!

f sudden cutoff

altri

exaggerate ending!

f sudden cutoff

Vln. II

exaggerate ending!

f sudden cutoff

altri

exaggerate ending!

f sudden cutoff

Vla.

exaggerate ending!

f sudden cutoff

altri

exaggerate ending!

f sudden cutoff

Vc.

exaggerate ending!

f sudden cutoff

Db.

exaggerate ending!

f sudden cutoff

Pno.

ppp

mp

pp

always soft

pppp like a shadow, following

Vln. I

p

norm. 3

ppp

Vln. II (solo)

n < *mp*

3

8^{va}

10

10

3

3

3

3

grace notes always much softer

Pno.

8

mp (*ppp*)
(continue repeating)

mp

solo

Vln. I

altri

non vib.

mp *ppp* *mp* *n*

do not synchronize within section
m.s.p. \leftrightarrow norm.

very soft; behind the piano

solo

Vln. II

altri

non vib.

m.s.p. pressure trill

n *p* *n* *n* *mp* *n*

do not synchronize within section
m.s.p. \leftrightarrow norm.

unis. very soft; behind the piano 5

ppp

Vla.

ppp

Vc.

(sounds up 2 8ves and a third from fundamental)

ppp

Db.

(sounds up 2 8ves and a third from fundamental)

ppp

Interrupting a daydream

Musical score for measures 11-12. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Piano (Pno.):** Measure 11 starts with a *ppp* dynamic. Measure 12 features a *quasi-cadenza* section with dynamics *f* and *p*, and includes fingering numbers 7 and 10.
- Violin I (Vln. I):** Solo part starting at measure 11 with dynamics *n* and *f*.
- Violin II (Vln. II):** Solo part starting at measure 11 with dynamics *n* and *f*.
- Viola (Vla.):** Solo part starting at measure 11 with dynamics *n* and *f*.
- Violoncello (Vc.):** Solo part starting at measure 11 with dynamics *n* and *f*.
- Double Bass (Db.):** Solo part starting at measure 11 with dynamics *n* and *f*.

Musical score for measures 13-14. The score includes parts for Piano (Pno.) and Violin I (Vln. I).

- Piano (Pno.):** Measure 13 starts with a *f* dynamic. Measure 14 features a *rit.* section with dynamics *pp* and *p*, and includes fingering numbers 3, 5, 6, 7, 8, and 11. An *8va* marking is present.
- Violin I (Vln. I):** Solo part starting at measure 14 with dynamics *non vib.* and *n*, and includes a *V* marking.

B Drifting, cloudlike, ♩ = 69

8) 16

mp

pp 3 4 3 2 1 sim. 5

p

ppp

p *n* *p* *n*

norm. non vib. 3 *n*

n *p* *n*

non vib. *n* *mp*

solo non vib. *n* *p*

non vib. *n* *p* *n*

n *p* *n*

n

19

Pno.

3

(continue repeating as possible)

change at approximate position

(ppp)

Vln. I

solo

n *p* *n* *n*

altri

p *n*

Vln. II

solo

n *p* *n*

altri

n *mp*

norm. non vib.

solo non vib.

n *mp*

Vla.

n *mp* *n*

Vc.

solo

gliss. *n* *mp* *n*

altri

n *mp* *n*

Db.

mp *n* *n* *mp* *n*

22

Pno.
pp
(continue repeating)

Vln. I
solo: *p*, *n*, *n*, *mp*, *n*
altri: *n*, *p*, *n*, *3*, *n*

Vln. II
solo: *3*, *n*, *p*, *n*, *n*, *p*
altri: *n*, *3*, *n*, *p*, *n*

Vla.
solo: *gliss.*, *n*
altri: *mp*, *n*, *5*, *n*, *p*

Vc.
solo: *n*, *mp*, *gliss.*, *n*
altri: *n*

Db.
3, *n*, *mp*, *n*

25

unmeasured; fast as possible

Pno. (continue repeating)

Vln. I solo altri

Vln. II solo altri

Vla. solo altri

Vc. solo altri

Db.

pp 3 5

p *n* *mp* *n* *n*

p *n* *n* *p*

p *n* *mp* *n*

n *mp* *n* *n*

n *mp* *n* *n*

n *mp* *n* *n*

n *p* *n* *n*

mp *n*

n *p* *n* *n*

mp *n*

n *p* *n*

gliss. #

do not synchronize

ppp

do not synchronize

pressure trill

ppp

28

The musical score consists of seven staves. The Piano (Pno.) part has three staves: the top staff contains a complex melodic line with a five-measure phrase and a three-measure phrase, followed by a triplet in measure 30 marked *pp*; the middle staff is labeled "(continue repeating)"; the bottom staff has a single note in measure 29 marked *mp*. The Violin I (Vln. I) part has two staves: the top staff for "solo" has notes in measures 28-29 marked *mp* and *n*, and notes in measures 30-31 marked *n* and *p*; the bottom staff for "altri" has notes in measures 28-29 marked *n* and *mp*, and notes in measures 30-31 marked *n*. The Violin II (Vln. II) part has two staves: the top staff for "solo" has notes in measures 28-29 marked *n* and *mp*, and notes in measures 30-31 marked *n* and *p*; the bottom staff for "altri" has notes in measures 28-29 marked *n* and *mp*, and notes in measures 30-31 marked *n* and *p*. The Viola (Vla.) part has two staves: the top staff for "solo" has notes in measures 28-29 marked *mp* and *n*, and notes in measures 30-31 marked *n* and *p*; the bottom staff for "altri" is a solid black bar. The Violoncello (Vc.) part has two staves: the top staff for "solo" has notes in measures 28-29 marked *n* and *mp*, and notes in measures 30-31 marked *n*; the bottom staff for "altri" is a solid black bar. The Double Bass (Db.) part has one staff with notes in measures 30-31 marked *n* and *p*, including a triplet in measure 30.

Pno.

(continue repeating)

mp

pp

Vln. I

solo

mp *n* *n* *p* *n*

altri

n *n* *mp* *n*

Vln. II

solo

n *mp* *n* *n* *p* *n*

altri

n *mp* *n* *n* *p* *n*

Vla.

solo

mp *n* *n* *p*

altri

Vc.

solo

n *n* *mp* *n*

altri

Db.

n *p*

C II. Cloud-front
Unfurling tentatively, ♩ = 69

31

Pno. *mp* *f* *p*

stop repeating

Vln. I solo *n* *f* abrupt cutoff

altri *ppp* *f* *ppp*

Vln. II solo *n* *f* abrupt cutoff

altri do not synchronize *ppp* *f* *ppp*

Vla. solo *n* *f* abrupt cutoff

altri *f* *ppp*

Vc. solo *n* *f* abrupt cutoff

altri *f* *ppp*

Db. *n* *f* *ppp*

join section

improvisatory
8va

bring out accented notes

34

Pno.

3

6

7

5

ppp

p

(ppp)

8va

solo

Vln. I

altri

ppp

n

mp

solo

Vln. II

altri

m.s.p. ↔ norm.

drop out one at time

very soft - behind piano

5

n

solo

Vla.

altri

m.s.p. ↔ norm.

very soft - behind piano

3

n

mp

solo

Vc.

altri

m.s.p. ↔ norm.

very soft - behind piano

3

n

Db.

n

bring out big notes

37

Pno.

bring out big notes

p (*ppp*) *mp*

8^{vb}

m.s.p.
hold same notes, bow crazily/randomly across strings

norm. III

Vln. I
solo *ppp* *n*

altri *p* *ppp*

Vln. II
solo *mp* *n* *mf* *n*

altri *n* norm. *ppp*

Vla.
solo *n* *mf* *n* *mf*

altri *ppp*

Vc.
norm. non vib. *n* *p* *n*

Db. *n* *p*

40

Pno.

mf

pp

8^{va}

8^{vb}

3

5

7

solo

Vln. I

mf

n

f

altri

p

3

solo

Vln. II

mf

n

f

altri

p

ppp

m.s.p.

hold same notes, bow crazily/randomly

solo

Vla.

n

mf

ppp

n

altri

mp

n

Vc.

3

n

mp

3

n

Db.

ppp

mp

n

Detailed description: This page of a musical score covers measures 40, 41, and 42. It features a piano (Pno.) and a string section (Vln. I, Vln. II, Vla., Vc., Db.). The piano part begins in 3/4 time with a melodic line in the right hand and a bass line in the left hand. At measure 41, the time signature changes to 4/4, and the piano part continues with various dynamics and articulations. The string section consists of solo and 'altri' (other) parts for each instrument. The Violin I and II parts have dynamic markings of *mf*, *n*, and *f*. The Viola part has *mf*, *ppp*, and *n*. The Violoncello part has *n*, *mp*, and *n*. The Double Bass part has *ppp*, *mp*, and *n*. A specific instruction for the Violin II solo part reads 'm.s.p. hold same notes, bow crazily/randomly'. The score includes various musical notations such as slurs, accents, and dynamic markings.

(only top staff 8ve)

43 *p* 3

(substitute hands as needed)

mp 7

3

solo *n* *mf*

3 *n* *mf*

altri *ppp* *mp* *n*

n

m.s.p.
hold same strings, bow crazily and randomly

solo *ppp* *n*

altri *mp* *n*

solo *norm.* *n* *mf* *n*

Vla. *norm.* *n* *mp*

Vc. *pp* 3 *mf* gliss.

Db. *pizz.* *mf* *pp* *arco* *n* *mp*

46

Pno.

3 *mp* 6 9 7

increase bow pressure... ...into scratch tones

solo *n* *f* 3

Vln. I
altri *mp* *n*

increase bow pressure... ...into scratch tones

solo *norm.* *n* *f* *n*

Vln. II
altri *n* *mp* *n*

increase bow pressure... ...into scratch tones

solo *f* *n* *f*

Vla.
altri ord. *n* *p* *mf* 3

Vc.
ord. *n* *p* *mf* 3

Db. *n*

48

Pno.

mf

p

ppp

5 10 7 6 5

solo

Vln. I

n

f

ord.

n

altri

Vln. I

ord.

pp

mf

pp

5

solo

Vln. II

n

f

ord.

n

3

altri

Vln. II

ord.

pp

mf

pp

6

solo

Vla.

n

f

ord.

n

3

altri

Vla.

pp

3

Vc.

pp

3

Db.

mp

n

D Expanding

Pno.
mf
sf
3
5
9
p
8va
A

solo Vln. I
f
pp
f

altri Vln. I
pizz., non div.
mf

solo Vln. II
f
pp

altri Vln. II
pizz., non div.
mf

solo Vla.
f
pp
f

altri Vla.
f
mf
5
p
non div.
3

Vc.
f
mf
pp
mp
p
3
3

Db.
f
mp
p
3

= b

(3+2)

Musical score for Pno., Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into three measures. The Pno. part features complex textures with triplets, quintuplets, and sextuplets, and dynamic markings ranging from *p* to *sf*. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked with dynamics such as *mf*, *p*, *f*, and *pp*, and include performance instructions like *m.s.p.* and *norm.*. The Vln. I part includes a *n* (noisily) marking. The Vln. II part includes a *m.s.p.* marking. The Vla. part includes a *n* marking. The Vc. part includes a *n* marking. The Db. part includes a *n* marking. The score is in 4/4 time and features a key signature change from one sharp to one flat.

55

Pno.
8^{va} mf
8^{va} mf

Vln. I
solo
altri
m.s.p. → norm.
f n 5 n

Vln. II
solo
altri
norm. → m.s.p.
n n f

Vla.
solo
altri
m.s.p. → norm.
f n

Vc.
solo
altri
pp pp mf gliss. mf pp

Db.
mf n mf n

(only top staff 8ve)

Pno.

Vln. I

solo

m.s.p. → norm.

f → *pp*

Vln. I

altri

f → *p*

3

Vln. II

solo

norm. → m.s.p.

n → *f*

Vln. II

altri

3 arco

p → *mf*

gliss.

n

pizz. 3

f → *p*

Vla.

solo

m.s.p. → norm.

3

n → *f*

n

Vla.

altri

pp

pp → *mf*

3

Vc.

pp → *mf*

5

pp

Db.

n → *mf*

59 (8) 1

Pno.

6

10

7

6

3

7

5

sf

8^{va} 1

solo

Vln. I

altri

m.s.p.

norm.

f

n

f

p

f

p

5

solo

Vln. II

altri

norm.

m.s.p.

n

f

f

p

arco

p

mf

3

solo

Vla.

altri

m.s.p.

norm.

m.s.p.

f

pp

f

3

3

Vc.

p

mf

3

gliss.

p

3

Db.

pp

3

mf

p

Detailed description: This page of a musical score covers measures 59 and 60. It features a piano (Pno.) part with complex textures, including sixths, tenths, and triplets. The string section (Vln. I, Vln. II, Vla., Vc., Db.) is divided into solo and 'altri' (other) parts. Dynamics range from fortissimo (f) to pianissimo (pp), with accents and sforzando (sf) markings. Performance instructions include 'arco' for the violas and 'gliss.' for the violas. Tempo markings 'm.s.p.' (moderato sostenuto) and 'norm.' (normal) are present. Measure numbers 59 and 60 are indicated at the top of the piano part. Fingerings and articulation marks like accents and slurs are used throughout.

61 **E** Dark, thoughtful

repeat in own time

The musical score consists of six staves. The piano part (Pno.) features a complex texture with chords marked with numbers 7, 9, and 11, and dynamics ranging from *f* to *p*. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) include solo and tutti sections with dynamic markings such as *pp*, *f*, *mf*, *p*, *m.s.p.*, and *norm.*. Performance instructions include accents, slurs, and triplet markings. A section of the score is enclosed in a box and labeled "repeat in own time".

63

Pno.

rumbly; not too loud

8^{vb}

solo

Vln. I

altri

solo

Vln. II

altri

solo

Vla.

altri

solo

Vc.

Db.

m.s.p. → norm.

mf > *pp*

p

mf

66

Pno.
 Treble clef: [Redacted] [Musical notation] [Redacted]
 Bass clef: [Redacted] [Musical notation] [Redacted]
 8^{vb}

Vln. I
 solo: m.s.p. → norm. *mf* > *pp* [Musical notation] *mp* [Musical notation]
 altri: arco *p* [Musical notation] *n* [Musical notation] *pp* [Musical notation]

Vln. II
 solo: m.s.p. → norm. *mf* > *pp* [Musical notation] *mp* [Musical notation]
 altri: *mp* [Musical notation] *p* [Musical notation] *pp* [Musical notation] *mp*³ [Musical notation]

Vla.
 solo: m.s.p. → norm. *mf* > *pp* [Musical notation] *mp* [Musical notation]
 altri: *p* [Musical notation] *pp* [Musical notation] *pp*³ [Musical notation]

Vc.
p [Musical notation] *pp* [Musical notation] *mp*³ [Musical notation]

Db.
p [Musical notation] *n* [Musical notation] *n* [Musical notation]

F Ponderous

69

Pno.

p *mf* *rf*

6 9 11 3 3

→ norm. (non vib.)

solo

Vln. I

altri

mf *pp* *pp*

→ norm. (non vib.)

solo

Vln. II

altri

p *p*

→ norm. (non vib.)

solo

Vla.

altri

mp *p*

Vc.

p *n* *n*

Db.

mp *pp*

71

Pno. *fast as possible!*

f *p* *f* *mp*

solo *(non vib.)* *n* *f* *n* *n*

Vln. I *altri* *mp* *gliss.* *n* *pp*

solo *(non vib.)* *n* *f* *ppp*

Vln. II *altri* *pp* *mp* *gliss.* *n*

solo *(non vib.)* *n* *f* *ppp*

Vla. *altri* *mp*

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

Db. *mf* *p* *mf* *p*

74

Pno.
Measures 74-75: Treble clef, 3/4 time. Measure 74: *f*, 3rd measure. Measure 75: *mp*, 4/4 time. Measure 76: *rf*, 4/4 time. Treble clef, 8va. Measure 76: *rf*, 4/4 time.

Vln. I
solo: Measures 74-75: *f*, 4/4 time. Measure 76: *f*, 4/4 time.

altri
Measures 74-75: *mf*, 3/4 time. Measure 75: *gliss.*, 3/4 time. Measure 76: *mf*, 4/4 time. Measure 77: *mf*, 4/4 time. Measure 78: *mf*, 4/4 time.

Vln. II
solo: Measures 74-75: *f*, 4/4 time. Measure 76: *f*, 4/4 time.

altri
Measures 74-75: *pp*, 3/4 time. Measure 75: *pp*, 3/4 time. Measure 76: *mf*, 4/4 time. Measure 77: *mf*, 4/4 time. Measure 78: *mf*, 4/4 time.

Vla.
solo: Measures 74-75: *f*, 4/4 time. Measure 76: *f*, 4/4 time.

altri
Measures 74-75: *p*, 3/4 time. Measure 75: *p*, 3/4 time. Measure 76: *mf*, 4/4 time. Measure 77: *mf*, 4/4 time. Measure 78: *mf*, 4/4 time.

Vc.
Measures 74-75: *mf*, 3/4 time. Measure 75: *mf*, 3/4 time. Measure 76: *p*, 4/4 time. Measure 77: *f*, 4/4 time. Measure 78: *f*, 4/4 time.

Db.
Measures 74-75: *mf*, 3/4 time. Measure 75: *mf*, 3/4 time. Measure 76: *p*, 4/4 time. Measure 77: *f*, 4/4 time. Measure 78: *f*, 4/4 time.

76 (2+3)

Pno. *f*

Vln. I solo *pp* *f* *p* *f* *p* *3*

Vln. I altri *ppp* *p* do not synchronize within section

Vln. II solo *pp* *f* *p* *f* *p* *3*

Vln. II altri *ppp* *p* do not synchronize within section

Vla. solo *pp* *f* *p* *f* *p* *3*

Vla. altri *p*

Vc. *p* *f* *f* *7* non div.

Db. *p* *f* *f* *7*

n

78

Pno.

brilliant 9 9 9

f

7 6 11

solo *f* *pp* *f* *p* *f*

Vln. I
altri

mp

solo *f* *pp* *f* *p* *f*

Vln. II
altri

mp

solo *f* *pp* *f* *p* *f*

Vla.
altri

do not synchronize within section

mp

Vc. *p*

7

Db. *p*

7

Pno.

80

10

9

sf

Vln. I

solo

p

mf

altri

Vln. II

solo

p

mf

altri

Vla.

solo

p

mf

altri

Vc.

f

3

7

III

p

mf

Db.

f

3

7

p

mf

G Intense! Slightly faster, ♩ = 72 (♩ = 144)

The musical score is divided into two systems, each containing two measures. The first system (measures 82-83) is in 4/4 time, and the second system (measures 84-85) is in 3/4 time. The instruments and their parts are as follows:

- Piano (Pno.):** Features complex rhythmic patterns with triplets and sixteenth-note runs. Dynamics include *sf* (sforzando) and *f* (forte).
- Violin I (Vln. I):** Solo part with a five-measure rest, followed by a *p* (piano) section and a *f* (forte) section. Includes a triplet in the second measure.
- Violin II (Vln. II):** Similar to Vln. I, with a solo part and dynamic markings *p* and *f*.
- Viola (Vla.):** Solo part with a five-measure rest, followed by a *p* section and a *f* section. Includes a triplet in the second measure.
- Violoncello (Vc.) and Double Bass (Db.):** Both parts feature a triplet in the first measure, a *gliss.* (glissando) marking, and a seven-measure rest in the second measure. The Db part includes a triplet in the second measure.
- Other Instruments:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Trumpet (Tr.) parts are present but mostly silent or have simple accompaniment.

84

Pno.

12 11

f *rf* *pp* 6

solo *sf* *p* *f* *n* *f* 5 *p* *mf* 3 3

altri *mf*

solo *sf* *p* *f* *n* *f* 5 *p* *mf* 3 3

altri *mf*

solo *sf* *p* *f* *n* *f* 5 *p* *mf* 3 3

altri *mf*

Vla. *mf*

do not synchronize within section

Vc. *mf* 7

Db. *p* *f* 3 7

86

Pno. *f*
not in time - fast as possible!
f

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

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

Vla. *mp* *f* *p* *f*

Vc. non div. *sf* *fp* *f* *5*
div. *sf* unis. *fp* *f* *5* *7*

Db. *f* *p* *f* *7*

(2+2+3)

(2+3)

88

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

H Conduct in 8ths! ♩ = 144

Pno.
90
10
9
f

Vln. I
norm.
sf
p
f
m.s.p.
hold same notes, cross strings crazily

Vln. II
norm.
sf
p
f
m.s.p.
hold same notes, cross strings

Vla.
norm.
sf
p
f
m.s.p.
hold same notes, cross strings

Vc.
sf
gliss.

Db.
sf

Pno.

92 93 94

Vln. I

92 93 94

Vln. II

92 93 94

Vla.

92 93 94

Vc.

92 93 94

Db.

92 93 94

rit.

95

Pno.

Piano score for measures 95-100. The score is in 3/8 time and features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 95 starts with a treble clef and a key signature of one flat. The right hand plays a melodic line with grace notes, while the left hand plays a bass line with a '5' fingering. Measure 96 continues the pattern with a '6' fingering. Measure 97 has a '6' fingering and a '6va' marking above the staff. Measures 98-100 continue the rhythmic texture with '6' fingerings. The score ends with a fermata and a right-pointing arrow.

Vln. I

Violin I score for measures 95-100. The score is in 3/8 time. Measure 95 has a treble clef and a key signature of one flat. Measure 96 has a treble clef, a key signature change to two sharps, and a dynamic marking of *sf*. Measure 97 has a treble clef, a key signature of two sharps, and a dynamic marking of *f*. Measures 98-100 continue with a treble clef, a key signature of two sharps, and a dynamic marking of *f*. A triplet of eighth notes is indicated in measures 98 and 99.

Vln. II

Violin II score for measures 95-100. The score is in 3/8 time. Measure 95 has a treble clef and a key signature of one flat. Measure 96 has a treble clef, a key signature change to two sharps, and a dynamic marking of *sf*. Measure 97 has a treble clef, a key signature of two sharps, and a dynamic marking of *f*. Measures 98-100 continue with a treble clef, a key signature of two sharps, and a dynamic marking of *f*. A triplet of eighth notes is indicated in measures 98 and 99.

Vla.

Viola score for measures 95-100. The score is in 3/8 time. Measure 95 has an alto clef and a key signature of one flat. Measure 96 has an alto clef, a key signature change to two sharps, and a dynamic marking of *sf*. Measure 97 has an alto clef, a key signature of two sharps, and a dynamic marking of *f*. Measures 98-100 continue with an alto clef, a key signature of two sharps, and a dynamic marking of *f*. A triplet of eighth notes is indicated in measures 98 and 99.

Vc.

Violoncello score for measures 95-100. The score is in 3/8 time. Measure 95 has a bass clef and a key signature of one flat. Measure 96 has a bass clef, a key signature change to two sharps, and a dynamic marking of *f*. Measure 97 has a bass clef, a key signature of two sharps, and a dynamic marking of *f*. Measures 98-100 continue with a bass clef, a key signature of two sharps, and a dynamic marking of *f*. A triplet of eighth notes is indicated in measures 98 and 99. A 'norm.' marking with a right-pointing arrow is present above the staff.

Db.

Double Bass score for measures 95-100. The score is in 3/8 time. Measure 95 has a bass clef and a key signature of one flat. Measure 96 has a bass clef, a key signature change to two sharps, and a dynamic marking of *f*. Measure 97 has a bass clef, a key signature of two sharps, and a dynamic marking of *f*. Measures 98-100 continue with a bass clef, a key signature of two sharps, and a dynamic marking of *f*. A triplet of eighth notes is indicated in measures 98 and 99.

♩ = 120
blazing!

98

Pno. *sf*

Vln. I norm. → m.s.p.

Vln. II norm. → *mp* m.s.p.

Vla. norm. → *mp* m.s.p.

Vc. norm. → *mp* m.s.p.

Db. *mp*



I Vanishing, ♩ = 60

100

Pno. *sf* (*pp*) *mf* (*pp*) *mp* (*pp*) *p* (*ppp*)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

(2+3)

104

Pno. *pp (ppp)*

Vln. I *pp glassy* norm. solo, non vib. *gliss.* add first, second desk

Vln. II m.s.p. solo, non vib. *n mp n*

Vc. *pp glassy* norm. solo, non vib. *gliss.* *gliss.*

108

Pno. (2+3) *5 5 3 6 6 3 6 6 3*

Vln. I *gliss.* add 3rd desk

Vla. m.s.p. solo, non vib. *n mp n*

Vc. add first desk *gliss.* tutti

(2+3)

111

Pno.

Vln. I

Vln. II

Vla.

Vc.

n *mf* *n* *n* *mf* *n* *n*

n *n* *mf* *n* *n* *mf* *n*

gliss.

gliss.



114

Pno.

Vln. I

Vln. II

Vla.

Vc.

tutti

mf *n*

m.s.p.

n *mp* *n*

n *mf* *n*

gliss.

m.s.p.

n *mp*

gliss.

J Daydreaming

116

Pno.

Vln. I

solo

Vln. II

altri

solo

Vla.

altri

Vc.

norm. 3

5

ppp

n < mp > n

n < mf > n

m.s.p., wispy

very soft, cloudy

ppp

div.

ppp

ppp



120

Pno.

Vln. I

solo

Vln. II

altri

solo

Vla.

altri

3

3

3

3

5

p

pp

m.s.p., wispy

join section

switch between harmonics and reg.

join section

n < mf > n

n < mf > n

n < mf > n

ppp

n

123

Pno. *p*

ppp

Vln. I

Vln. II *ppp* tutti; m.s.p, wispy

Vla. *ppp* gliss. gliss.



K III. A Ray of Light
Open, welcoming, ♩ ≈ 72

126

Pno. 5-7" *pp* gentle, resonant 6-8" *ppp* shadowy

Ped. →

Vln. I drop out one at a time from back to front *ppp* solo *n*

Vln. II drop out one at a time from back to front *ppp* *n*

Vla. *n*

very generously spaced; bring out big notes



4-5" 4 3 2 1 sim.

Pno. *pp* *ppp* *pp* *p* *p*

take your time!

Pno.

Vln. I

1a., m.s.p. gentle, shimmer - give plenty of room for piano

1b., m.s.p. gentle, shimmer - give plenty of room for piano

follow Vln. Ia

follow Vln. Ia

p *ppp* *p* *ppp* *p*

n *pp* *ppp* *pp*

n *pp* *ppp* *pp*



Pno.

Vln. I

wait for Vln. I to begin

4-5" begin when ready

f *ppp*

ppp *pp* *n*

ppp *pp* *n*

L More confident

Pno. *p* a shadow, following
(*ppp*)

Vln. I *p* 1-2"
gentle, shimmering - give plenty of room for piano

Vln. II 1a., m.s.p. follow Vln. Ib. *p* 1-2"
gentle, shimmering - give plenty of room for piano



Pno. *mp*

Vln. I

Vln. II

Pno., Vln. I Pno., Vln. I-II Pno., Vln. I-II Tutti, ♩ = 76

solos (1a.)

(1b.)

altri norm. s.p. m.s.p. norm. s.p. m.s.p. norm. s.p. m.s.p. (continue repeating) *mf*

ppp do not synchronize within section

(solo)

Vln. II altri norm. s.p. m.s.p. norm. s.p. m.s.p. (continue repeating) *mf*

ppp do not synchronize within section

Vla. *n*

Vc. *n*

Db. *n*

M In time but still flexible, ♩ = 76

127

Pno. *mf* 10 *pp* 7

Vla. *mf* 1a, m.s.p. 6 6 6 *mf*

Vc. solo, m.s.p. *n* *mp* *n*

Db. *mf* *mp* *n*

Pno.

129 *loco*

sf 6 *p*

(continue repeating)

sf

(p)

forceful!

Vln. I

solo: 4a., norm.

mf *mf* *mf*

Vln. I

solo: 4b., norm.

mf *mf* *mf*

Vln. II

solo: 4a., m.s.p.

mp

III V

Vln. II

solo: 4b., m.s.p.

mp

solo

n *n*

Vla.

altri

m.s.p. ← norm.

ppp *mp* *ppp* *mp* *ppp* *mp*

move from regular notes...

Vc.

mp *n*

Db.

mp *n*

131

Pno.

Vln. I

Vln. I (altri)

solos

Vln. II

altri

solo

Vla.

altri

...to harmonics

Vc.

Db.

133

Pno. *f* *p* *f* *p*

4 3 2 1 4 3 *sim.*

solos *n* *mf* *n* *mf* *n* *mf* *n* *mf*

Vln. I *mf* *n* *mf* *n* *mf* *n* *mf* *n*

altri

pp *mp*

solos *mf* *n* *n*

(hold same notes, cross strings crazily)

Vln. II *n* *mf* *n*

altri

pp *mp*

solo

Vla. *n* *mf* *n*

altri *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

Vc. *pp* *mp*

Db. *mf* *n* *mf*

m.s.p. ← → norm.

from harmonics to regular

135

Pno.

solos

Vln. I

altri

solos

Vln. II

altri

solo

Vla.

altri

Vc.

Db.

Musical score for page 50, measures 135-144. The score includes parts for Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. It features various musical notations such as dynamics (*p*, *mf*, *f*, *pp*, *mp*, *ppp*), articulation (accents, slurs), and performance instructions like "move from harmonics..." and "(hold same notes, cross strings crazily)". The score is divided into two systems by a double bar line at measure 140.

rit.
(2+2+3)

Pno.

solos

Vln. I
altri

...to regular notes

solos

Vln. II
altri

Vla.

Vc.

Db.

m.s.p.
hold same notes, cross strings crazily

♩ = 60 accel.

Na tempo, ♩ = 76

139

Piano score for measures 139-142. The score includes parts for Piano (Pno.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 139: Pno. (sf), Vln. I (f), Vln. II (f), Vla. (ppp), Vc. (f), Db. (f).

Measure 140: Pno. (sf), Vln. I (mp), Vln. II (f), Vla. (p), Vc. (f), Db. (f).

Measure 141: Pno. (sf), Vln. I (norm.), Vln. II (norm.), Vla. (p), Vc. (f), Db. (f).

Measure 142: Pno. (sf), Vln. I (sim.), Vln. II (norm.), Vla. (p), Vc. (f), Db. (f).

Dynamic markings include *sf*, *f*, *mp*, *ppp*, *p*, *norm.*, and *sim.*. Performance instructions include accents, slurs, and a triplet in the Viola part.

just before the beat

141

Pno. *exultant* *sf*

solos

Vln. I *f* *n* *f* *mp* *sim.*

altri

p *3* *3*

solos

Vln. II *f* *n* *f* *n* *f* *3*

altri

p *3* *mf* *3*

Vla. *mf* *3*

Vc. *mp* *3* *f* *3*

Db. *mp* *3* *f*

143

Pno. *sf*
 solos *n* *f* *mp*
 Vln. I *f* *n* *3* *n* *f* *n*
 altri *mf* *3* *p* *3*
 solos *f* *n* *3* *f* *n* *3* *f*
 Vln. II *n* *3* *f* *mp* *sim.* *f* *n*
 altri *non div.*
 Vla. *p* *3* *mf* *3* *p*
 Vc. *p* *3* *mf* *3* *p*
 Db. *mp* *3* *f*

(2+2+3)

(R.H. 8ve)

Pno.

solos

Vln. I

altri

solos

Vln. II

altri

Vla.

Vc.

Db.

147

Pno.

solos

Vln. I

altri

solos

Vln. II

altri

Vla.

Vc.

Db.

10

mp *f* *n*

f *n* *f*

n *f*

p

f *n* *f*

n *n* *f* *n*

p *3*

mp *3*

mp *3*

p

Pno.

solos

Vln. I

altri

solos

Vln. II

altri

Vla.

each player in own tempo

Vc.

Db.

join section

join section

each player in own tempo

O Out of time; darkening, cloudy

(continue repeating)

152

Pno. *colla parte* (small notes always soft) *pp* *p* *3*

solos *n* *mp* *3* join section

Vln. I *n* *mp* join section

altri *n*

Vln. II *3* *pp* *pp* *mf* *pp* *mp* tutti repeat box as quickly as possible, in own time ric. piz. arco

Vla. *ppp* *mp* *ppp* *mp* *n* tutti repeat box as quickly as possible, in own time m.s.p. piz. arco *pp* *p* *pp* *mf*

Vc. *3* *3* *3* *pp* *p* *pp* *mf*

Db. *n* *p*

Pno., Vla., Db.

Pno. *mp* (colla parte)

Vln. II m.s.p. - wispy, scratchy

Vla. tutti; repeat box as quickly as possible, in own time
 pizz. *p* arco *pp* ric. *mp > p*

Vc. m.s.p. - wispy, scratchy

Db. (pizz.) *mf p*

Vln. I, Vln. II, Vc., Db.

Pno. *(mp)* build momentum - keep moving forward

Vln. I tutti repeat box as quickly as possible, in own time
 m.s.p. *p* *n* *p* *n* *p* *mp* pizz. *+*

Vln. II drop out one at a time, back to front

Vc. arco *p* pizz. *mp* arco *p* ric. *p*

Db. unis. 4-5" *mf p* unis. *mf > p*

↓ = 72
Vln. II, Vla, Vc.

P In time, ♩ = 72
154

Piano (Pno.) score for measures 154-158. The score is in 2/4 time. The right hand starts with a *rf* (ritardando forte) section, followed by a *pp* (pianissimo) section. The left hand starts with a *mf* (mezzo-forte) section. The score concludes with a *mp* (mezzo-piano) section featuring sixteenth-note patterns and a final chord with a 9th extension.

Violin I (Vln. I) score for measures 154-158. The instrument is silent for the first part of the page. In the second part, it plays a *solo* section with a *ff* (fortissimo) dynamic, followed by a section marked *m.s.p.* (mezzo-soprano) transitioning to *norm.* (normal), and ending with a *pp* (pianissimo) section marked *ric.* (ritardando).

Violin II (Vln. II) score for measures 154-158. The instrument is silent for the first part. In the second part, it plays a *solo* section with a *ff* dynamic, followed by a section marked *m.s.p.* transitioning to *norm.*

Viola (Vln. II) score for measures 154-158. The instrument is silent for the first part. In the second part, it plays a section marked *div. arco, m.s.p.* (divisi arco, mezzo-soprano) with a *n* (normal) dynamic, followed by a *gliss.* (glissando) section with a *pp* dynamic.

Violin II (Vln. II) score for measures 154-158. The instrument is silent for the first part. In the second part, it plays a *solo* section with a *ff* dynamic, followed by a section marked *m.s.p.* transitioning to *norm.*

Viola (Vla.) score for measures 154-158. The instrument is silent for the first part. In the second part, it plays a section marked *arco* (arco) with a *p* (piano) dynamic, followed by a section marked *pizz.* (pizzicato) with a *+* (plus) sign.

Violoncello (Vc.) score for measures 154-158. The instrument is silent for the first part. In the second part, it plays a section marked *arco* with a *p* dynamic, followed by a section with the instruction "move from harmonics to regular notes".

Double Bass (Db.) score for measures 154-158. The instrument is silent for the first part. In the second part, it plays a section marked *non div. (pizz.)* (non divisi, pizzicato) with a *f* (forte) dynamic, followed by a triplet section with a *p* dynamic.

bring out accented notes

Pno.

155

p

pp

6

solo Vln. I

3 *n* *f* *n*

altri Vln. I

p

solo Vln. II

n *f* *n*

altri Vln. II

gliss. *gliss.* *p*

solo Vla.

3 *n* *f* 5 *n*

altri Vla.

Vc.

n

Db.

158

(2+3)

Pno. (continue repeating) *mp* 5 *brilliant* 10 *very flexible* *rf*

Vln. I solo *f* *n* *m.s.p. ← → norm.* *p* *pp*

Vln. II solo *f* *n* *(m.s.p. ← → norm.)* *gliss.*

Vla. solo *f* *n* *m.s.p. ← → norm.* *pressure trill* *p* *ric.*

Vc. *arco* *f* *n* *p*

Db. *div.* *f* *p*

Detailed description of the musical score: The score is for measures 158, 159, and 160. The piano part (Pno.) features a repeating eighth-note pattern in the left hand (marked *mp* 5) and a complex right-hand part with a 'brilliant' section (marked 10) and a 'very flexible' section (marked *rf*). The violin I (Vln. I) and violin II (Vln. II) parts have solo lines with triplets and notes marked *f* and *n*. The viola (Vla.) part includes a 'pressure trill' (marked *p*) and a 'ric.' (ritardando) section. The violin (Vc.) part is marked *arco* and includes notes marked *f*, *n*, and *p*. The double bass (Db.) part has a 'div.' (divisi) section with notes marked *f* and *p*. Performance instructions include 'm.s.p. ← → norm.' for the strings and 'gliss.' for the viola. The score is in 2/4 time and includes dynamic markings such as *mp*, *f*, *pp*, and *rf*.

bring out big notes; grace notes may be treated flexibly

161

Pno.

Vln. I
solo
altri

Vln. II
solo
altri

Vla.
solo
altri

Vc.

Db.

ff

n

gliss.

mp

n

ff

p

3

arco unis.

n

mf

n

f

m.s.p. ← → norm.

Em(add9) | Em6(add9)

Pno.
163 *mf*

Vln. I
solo *f*
altri *p*
m.s.p. ↔ norm.

Vln. II
solo *ff*
altri *p* *gliss.* *mp*
(m.s.p. ↔ norm.)

Vla.
solo *f*
altri

Vc.
mf *pp*

Db.
pizz. div. *mf* *p*
arco unis. *mf* *n*

Detailed description: This page of a musical score contains six systems of staves. The first system is for Piano (Pno.), starting at measure 163 with a mezzo-forte (*mf*) dynamic. The second system is for Violin I (Vln. I), with a solo part in *f* and an 'altri' part in *p*. The third system is for Violin II (Vln. II), with a solo part in *ff* and an 'altri' part starting in *p* with glissando markings and moving to *mp*. The fourth system is for Viola (Vla.), with a solo part in *f*. The fifth system is for Violoncello (Vc.), with dynamics of *mf* and *pp*. The sixth system is for Double Bass (Db.), with a pizzicato/divided part in *mf* and *p*, and an arco unis. part in *mf*. Various performance instructions like 'n' (normal), 'gliss.', 'pizz. div.', and 'arco unis.' are present throughout.

Em⁶(add9)

Q Breaking into clarity

Pno.

166

167

168

rf

sf

f

solo

166

167

168

n

ff

n

ff

altri

166

167

168

solo

166

167

168

ff

n

ff

n

altri

166

167

168

gliss.

solo

166

167

168

ff

n

ff

n

altri

166

167

168

p-mp

m.s.p. ← → norm.

Vc.

166

167

168

mf

p

Db.

166

167

168

n

f

n

169 (2+3)

Pno.

brazen

f

Vln. I

solo

n *ff*

altri

Vln. II

solo

ff *n* *ff*

altri

(m.s.p. ←→ norm.)

gliss. *mp*

Vla.

solo

ff *n* *ff* *n*

altri

unis. *f*

Vc.

mf

Db.

f

173

Pno.

mp *f*

10

10

sf

Vln. I

solo *ff* *n*

altri unis. *f* 3

Vln. II

solo *ff* *n* *ff*

altri *mf*

Vla.

solo *ff* *n*

altri

Vc.

mp 3

Db.

p *f*

Detailed description: This page of a musical score covers measures 173 and 174. The tempo is marked 'a tempo' with a quarter note equal to 72 beats. The key signature has one sharp (F#) and the time signature is 2/4. The piano part (Pno.) begins in measure 173 with a mezzo-piano (*mp*) dynamic and continues through measure 174 with a forte (*f*) dynamic. The piano part features a complex texture with multiple voices, including a prominent ten-note (*10*) sequence in the right hand. The string sections (Vln. I, Vln. II, Vla., Vc., Db.) are divided into solo and 'altri' (others) groups. The first violin solo part is marked *ff* and includes a note (*n*) in measure 174. The other violin solo parts are also marked *ff*. The violin 'altri' parts are marked *f* and feature a unison (*unis.*) triplet in measure 174. The viola solo part is marked *ff* and includes a note (*n*) in measure 174. The viola 'altri' part is marked *mf*. The cello part is marked *mp* and features a triplet in measure 174. The double bass part is marked *p* in measure 173 and *f* in measure 174.

175

Pno.
Measures 175-177: Treble clef, 8va, 9. Measure 176 includes a dynamic marking of *ff*.

Vln. I
solo: *ff*, *n*, *ff*, *n*
altri: *mp*, *3*

Vln. II
solo: *n*, *ff*, *n*, *ff*
altri: *ff*

Vla.
solo: *3*, *ff*, *n*, *ff*, *3*, *n*
altri: *3*, *p*

Vc.
solo: *f*, *3*

Db.
solo: *mp*, *3*

178

Pno.

p *f*
(continue repeating)

solo Vln. I

ff 3 *n* *ff* 5 *n* *ff*

altri Vln. I

f

solo Vln. II

5 *n* *ff* *n* *ff*

altri Vln. II

(m.s.p. ← → norm.)

solo Vla.

ff 5 *n* *ff* 3 *n*

altri Vla.

f 3

Vc.

gliss.

p *p*

Db.

f 3 *p*

181

Pno.

(continue repeating)

Vln. I

solo

n *ff* *n*

Vln. I

altri

mp 3

Vln. II

solo

n *ff* *n* 3 *ff*

Vln. II

altri

unis. *p* 5 *f*

Vla.

solo

ff *n* 5 *ff*

Vla.

altri

p *f* 3 *p*

Vc.

3 *f*

Db.

f 3 *mp*

184

Pno.

f (continue repeating)

p

f *8va*

join section

Vln. I

solo *ff* *n* *ff*

altri *f* *mp* *f*

join section

Vln. II

solo *n* *ff*

altri *p* *f* *tutti* *3* *3*

join section

Vla.

altri *f* *p* *tutti* *f* *3*

Vc.

gliss. *p* *f* *3* *p* *f* *3* *p*

Db.

f *p* *f*

188 *play 2x* 73

Pno. *f* *(p)* *sf*

Vln. I *tutti* *f* *p*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f*

Db. *p* *f* *p* *f*

8^{va}

non div.

R rit. ...

191

Pno. *sf* (continue repeating) *p* *f*

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

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

Vla. *p* *f*

Vc. *f* *p*

Db. *non div.*

194

Pno. *mf* (continue repeating) *mp*

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

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

Vla. *p* *mf* *p*

Vc. *f* *p* *mf*

Db. *mp* *f*

197

Pno. (continue repeating) *p* 6 6 6

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

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

Vla. *mp* *p*

Vc. *p*

Db. *p*

$\text{♩} = 56$

200 75

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

6 6 6 5 5 5 3

non vib. *ppp*

f



204

Pno.

Vln. I

Vln. II

Vla.

3 3 5 5 8va

very gentle, disappearing

pppp

solo

3 n mf

208 *8^{va}*

Pno.

Vln. I *ppp*

altri

Vln. II

solo *mf* *ppp*

Vla. *n* *mf* *ppp*

altri

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