

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.

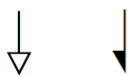
Marcati indicate very loud, heavily emphasized notes.

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.)

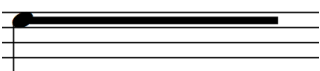
Repeats, Cues, and Communication



- 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.

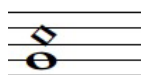


- X noteheads are scratch tones and should not create any pitch; for these to sound, the player is asked to mute the string in question and to overbow.



- 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

8 Violin I *colla parte*

8 Violin II *colla parte*

6 Viola *colla parte*

4 Violoncelli *colla parte*

3 Double Bass *colla parte*

4-5"

solo, m.s.p.

pressure trill

n *mp*

solo, m.s.p.

n *mp*

solo, m.s.p.

n *mp*

Red →



(8) 5-7"

Pno. *capricious, bright*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

4 3 2 1 sim.

pp *mp* *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 solo
 altri on cue from conductor
 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.
 III II
ppp

Vln. II solo
 altri on cue from conductor
 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.
 non div.
ppp

Vla. solo
 altri on cue from conductor
 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.
 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

[illegible]

5

Pno.

10

10

8va

ppp

mp

pp

always soft

pppp like a shadow, following

3 n

p

n

n

norm. 3

ppp

3

n < mp

n

Interrupting a daydream

5

11

Pno.

ppp

f *p*

ppp

quasi-cadenza

7 10

— $\wedge$ —>

solo

Vln. I

n *f*

altri

n *f*

solo

Vln. II

n *f*

altri

n *f*

Vla.

f

Vc.

f

Db.

f



13

Pno.

f *mp* *pp* *p*

rit.

8va

3 6

3 5

non vib.

n

Vln. I (solo)

B Drifting, cloudlike, ♩ = 69

16 (8) *mp*

pp 3 5 4 3 2 1 *sim.*

p *(ppp)*

p *n* *p* *n*

norm. non vib. 3 *n*

n *p* *n*

non vib. *n* *mp*

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

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

non vib. *n*

3 n *p* *n*

n

The musical score is for a piece titled "Drifting, cloudlike" with a tempo of ♩ = 69. It is a 3/4 time piece. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The Piano part starts at measure 16 with a mezzo-piano (*mp*) dynamic. The Violin I part has a solo section starting at measure 16 with a piano (*p*) dynamic, followed by a non-vibrato (*non vib.*) section. The Violin II part has a solo section starting at measure 16 with a piano (*p*) dynamic, followed by a non-vibrato (*non vib.*) section. The Viola part has a non-vibrato (*non vib.*) section starting at measure 16 with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) section. The Cello part has a non-vibrato (*non vib.*) section starting at measure 16 with a piano (*p*) dynamic, followed by a non-vibrato (*non vib.*) section. The Double Bass part has a non-vibrato (*non vib.*) section starting at measure 16 with a piano (*p*) dynamic, followed by a non-vibrato (*non vib.*) section. The score includes various musical notations such as dynamics (*mp*, *pp*, *p*, *ppp*), articulation (*sim.*), and performance instructions (*norm. non vib.*, *non vib.*, *solo*). The score is divided into measures by vertical bar lines, and the time signature is 3/4.

19

Pno.

3

(continue repeating as possible)

change at approximate position

(ppp)

Vln. I

solo

n *p* *n*

altri

p *n*

Vln. II

solo

n *p* *n*

altri

norm. non vib.

n *mp*

solo non vib.

n *mp*

Vla.

n *mp* *3* *n*

solo

gliss. *n* *mp* *3* *n*

Vc.

n *mp* *n*

altri

3 *n* *mp* *n*

Db.

mp *n*

n *mp* *n*

22

Pno.

pp
(continue repeating)

Vln. I

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

altri *n* *p* *n* *n*

Vln. II

solo *n* *p* *n* *p*

altri *n* *n* *p* *n*

Vla.

solo *gliss.* *n*

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

Vc.

solo *n* *mp* *n*

altri *n*

Db.

n *mp* *n*

25

Pno.

(continue repeating)

pp

3

5

unmeasured; fast as possible

3

n

mp

n

n

p

n

p

p

n

mp

n

n

mp

n

gliss.

n

mp

n

3

n

do not synchronize

ppp

do not synchronize

pressure trill

ppp

n

p

n

n

mp

n

n

p

n

28

Pno.

(continue repeating)

mp

pp

Vln. I

mp

n

n

p

n

altri

n

n

mp

n

Vln. II

mp

n

n

p

n

altri

n

mp

n

n

p

n

Vla.

mp

n

n

p

altri

Vc.

mp

n

n

n

altri

Db.

n

p

C II. Cloud-front

31

Pno.

stop repeating

mp

3

5

3

f

p

Unfurling tentatively, ♩ = 69

Vln. I

altri

ppp

f

abrupt cutoff

ppp

Vln. II

altri

do not synchronize

ppp

f

ppp

Vla.

altri

n

f

abrupt cutoff

ppp

Vc.

altri

join section

abrupt cutoff

f

ppp

Db.

n

f

ppp

improvisatory
8^{va}-----

bring out accented notes

34

Pno.

3
ppp

6

7

5

p

(ppp)

8^{vb}-----

solo

Vln. I

altri

n

mp

ppp

n

5

n

m.s.p. ↔ norm.

drop out one at time

very soft - behind piano

solo

Vln. II

altri

n

mp

3

n

m.s.p. ↔ norm.

very soft - behind piano

solo

Vla.

altri

m.s.p. ↔ norm.

very soft - behind piano

m.s.p. ↔ norm.

very soft - behind piano

Vc.

Db.

n

bring out big notes

37

Pno.

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

norm.
III

solo

Vln. I

altri

solo

Vln. II

altri

solo

Vla.

altri

Vc.

Db.

p (*ppp*) *mp*

ppp *n* *n*

p *ppp*

mp *n* *mf* *n*

n *norm.* *3 ppp*

n *mf* *n* *mf*

m.s.p. ↔ norm.
I II

ppp

norm.
non vib.

n *3 p* *n*

n *p*

40

Pno.

mf

pp

mp

3

5

7

8va

8vb

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

(only top staff 8ve)

43

Pno.

p 3

(substitute hands as needed)

mp 7

3

3

5

3

Vln. I

solo

n *mf*

3

n *mf*

altri

ppp

mp

n

n

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

Vln. II

solo

ppp

n

altri

mp

n

norm.

Vla.

solo

n *mf*

5

n

altri

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

Vc.

ord. 3 *p* *mf*

Db. *n*

48

Pno.

mf

p

10

7

8^{va}

p

6

5

solo

Vln. I

n

f

ord.

n

altri

ord.

pp

5

mf

pp

solo

Vln. II

f

3

ord.

n

altri

ord.

pp

6

mf

pp

solo

Vla.

n

3

f

ord.

n

altri

3

pp

Vc.

3

pp

Db.

mp

n

D Expanding

50

Pno.

mf

sf

3

5

9

p

8^{va}

A

solo

Vln. I

f

pp

f

altri

pizz., non div.

mf

solo

Vln. II

f

pp

f

altri

pizz., non div.

mf

solo

Vla.

f

pp

f

altri

f

mf

5

non div.

3

p

Vc.

f

mf

pp

3

mp

p

3

Db.

f

mp

3

p

(only top staff 8ve)

57

Pno.

mf

3

5

10

3

5

L.H.

8va

8va

m.s.p. → norm.

norm. → m.s.p.

sol.

f

pp

3

f

p

3

f

p

norm.

m.s.p.

sol.

n

n

f

3

arco

pizz. 3

p

mf

n

f

p

m.s.p.

norm.

sol.

3

n

f

n

n

Vla.

altri

pp

pp

mf

3

Vc.

pp

mf

pp

5

Db.

n

mf

61 **E** Dark, thoughtful

repeat in own time

23

Pno.

7 9 11

f p

3/4 4/4

solo

pp

m.s.p. norm.

f pp

Vln. I

altri

f p

3 3

f p

→ norm.

pp

m.s.p. norm.

f pp

Vln. II

altri

pp

→ norm.

pp

m.s.p. norm.

f pp

Vla.

altri

mf

3

p

Vc.

mf

3

p

Db.

f p

[illegible]

F Ponderous

69

Pno.

p 6 9 *mf* *rf* 8^{pb}

→ 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*

(non vib.)

n *f* *n* *n*

gliss.

mp *n* *pp*

(non vib.)

n *f* *ppp*

pp *mp* *n*

(non vib.)

n *f* *ppp*

mp

Vc.

mf *p* *mf* *p*

Db.

mf *p* *mf* *p*

74

Pno.

f

3

7

mp

rf

8va

solo

Vln. I

f

altri

mf

gliss.

3

solo

Vln. II

f

altri

pp

mf

3

solo

Vla.

f

altri

p

mf

3

Vc.

mf

p

f

Db.

mf

p

f

76 (2+3)

Pno. *f*

solo *pp*

altri *ppp*

Vln. I *f* 3 *p* *f* *p* 3

altri *p* do not synchronize within section

Vln. II *f* 3 *p* *f* *p* 3

altri *p* do not synchronize within section

Vla. *f* 3 *p* *f* *p* 3

altri *p*

Vc. *p* 7 *f* *f* 7

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

n

non div.

30

78

Pno.

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

5

80

Pno.

8

10

10

9

sf

5

31

solo

Vln. I

p

mf

altri

solo

Vln. II

p

mf

altri

solo

Vla.

p

mf

altri

Vc.

f

3

7

III

p

mf

Db.

f

3

7

p

mf

Violin I and Violin II staves. Measure 82: Violin I has a solo line with a five-measure rest, then a half note G4, and a half note F#4. Violin II has a solo line with a five-measure rest, then a half note G4, and a half note F#4. Measure 83: Violin I has a half note G4, a half note F#4, and a half note E4. Violin II has a half note G4, a half note F#4, and a half note E4. Measure 84: Violin I has a half note G4, a half note F#4, and a half note E4. Violin II has a half note G4, a half note F#4, and a half note E4.

84

Pno.

12 11

f *rf* *pp* 6

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

Vln. I

altri *mf*

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

Vln. II

altri *mf*

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

Vla.

altri

Vc. *mf* do not synchronize within section

Db. *p* *f* 3

86

Pno.

f

not in time - fast as possible!

Vln. I

mp *f* *p* *f*

Vln. II

mf *f* *p* *f*

Vla.

mp *f* *p* *f*

Vc.

sf *fp* *f*

Db.

f *p* *f*

unis.

non div.

div.

7

5

88 (2+2+3)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

sf

fp

f

p

mf

3

sf

sf

p

f

f

3

4/4

H Conduct in 8ths! ♩ = 144

90

Pno.

10

9

f

norm.

sf

p

f

Vln. I

3

3

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

Vln. II

norm.

sf

p

f

3

3

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

Vla.

norm.

sf

p

f

3

3

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

Vc.

3

sf

gliss.

Db.

sf

gliss.

Pno.

92 93 94

Vln. I

p *f* 3 *mp* 3

Vln. II

p *f* 3 *mp* 3

Vla.

p *f* gliss. *mp* 3 $\sharp = \flat$

Vc.

p *f* *mp* gliss. 3

Db.

p *f* 3 *mp* 3

rit.

95

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

8va

5

6

6

6

6

join section

sf

f

3

3

3

3

3

norm.

98 $\text{♩} = 120$
blazing! 7

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

sf

norm. → m.s.p.

norm. → *mp* m.s.p.

norm. → *mp* m.s.p.

norm. → *mp* m.s.p.

mp

mp

39

I Vanishing, $\text{♩} = 60$

100

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

pp (*pp*) (*ppp*)

f

f

f

f

f

3/4

3/4

3/4

3/4

3/4

(2+3)

104

Pno. *pp (ppp)*

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

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

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

loco

5 5

(2+3)

108

Pno. 5 5 3 6 6 3 3 6 6 3

Vln. I *gliss.* add 3rd desk

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

Vc. add first desk *gliss.* tutti

111 (2+3)

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss.

(solo) norm.

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

(solo) norm.

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

gliss.

114

Pno.

Vln. I

Vln. II

Vla.

Vc.

tutti

gliss.

m.s.p.

mf *n* *mp* *n*

n *mf* *n* *n* *mp*

gliss.

J Daydreaming

116

Pno.

Vln. I

solo

Vln. II

altri

solo

Vla.

altri

Vc.

norm.

3

5

ppp

n

mf

m.s.p., wispy

very soft, cloudy

ppp

div.

ppp

ppp



120

Pno.

Vln. I

solo

Vln. II

altri

solo

Vla.

altri

switch between harmonics and reg.

3

5

p

pp

m.s.p., wispy

join section

join section

n

mf

pp

ppp

123

Pno. *p*
ppp

Vln. I

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

Vla. *ppp* tutti; m.s.p, wispy

III. A Ray of Light
Open, welcoming, $\text{♩} \approx 72$

126 5-7" 6-8" very generously spaced; bring out big notes

Pno. *pp* gentle, resonant shadowy (*ppp*)

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

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

Vla. *n*

4-5" 4 3 2 1 sim.

Pno. (*pp*) *ppp* *pp* *p* *p*

44

take your time!

Pno.

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

Vln. I

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

follow Vln. Ia

follow Vln. Ia

The musical score consists of two systems. The first system features a Piano (Pno.) part with a complex, fast-moving melody in the right hand and a more rhythmic bass line in the left hand. The Violin I (Vln. I) part begins with a glissando on a low note, followed by a sustained note. The second system shows the Piano part continuing with a similar texture, while the Violin I part has a more active melody. Performance instructions include 'wait for Vln. I to begin' for the Piano's final measure, 'begin when ready' for the Violin I's final measure, and various dynamic markings such as *ppp*, *f*, *pp*, and *n* (normal). A 4-5" time delay is indicated for the Violin I's final measure.

L More confident

45

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

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

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



Pno. *mp*

Vln. I

Vln. II

129

loco

sf 6 *p*

forceful!

(continue repeating)

(p)

sf

Vln. I

solo: 4a., norm.

3 *mf* *mf* *mf*

Vln. II

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

7 *mp* *n*

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

n *mp* *n*

solo

6 *n*

Vla.

6 *n*

altri

altri

m.s.p. ← norm.

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

move from regular notes...

Vc.

n *mp* *n*

Db.

mp *n*

131

Pno. *f p*

Vln. I

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

Vln. I (altri)

norm. *pp* *mp*

solos

Vln. II

n *mp* *n*

altri

altri

unis., norm. *pp* *mp*

solo

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

Vla.

altri

...to harmonics

ppp *mp* *ppp* *mp* *ppp* *mp* *n*

Vc.

unis., norm. *pp* *mp*

Db.

mf *n*

133

Pno.

f *p* *f* *p*

4 3 2 1 4 3 sim.

solos

Vln. I

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

altri

pp *mp*

solos

mf *n*

(hold same notes, cross strings crazily)

Vln. II

n *mf* *n*

altri

pp *mp*

solo

Vla.

m.s.p. ← → norm.

from harmonics to regular

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

Vc.

pp *mp*

Db.

mf *n* *mf*

[illegible]

rit.
(2+2+3)

137

Pno.

f

10

mp

solos

3

n

mf

Vln. I

mf

n

altri

mp

...to regular notes

mf

n

solos

Vln. II

n

mp

altri

mp

3

p

Vla.

mp

ppp

mp

Vc.

mp

3

p

3

Db.

mf

p

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

pp

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

mf

pp

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

pp

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

pp

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

pp

139

Pno.

solos

Vln. I

altri

solos

Vln. II

altri

Vla.

Vc.

Db.

f

mp

norm.

sim.

norm.

3

n

f

norm.

3

ppp

f

p

f

f

f

f

just before the beat

141

53

Pno. *exultant* *sf*

solos

Vln. I *f* *n* *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*

[illegible]

(2+2+3)

145

Pno.

sf

5 7

(R.H. 8ve)

8va

9 9

solos

f *n* *n* *f* 3 *n* *f*

Vln. I

f *mp* *f* *n*

altri

p *mf* 3 3 3

mp *f* *n* *n*

solos

Vln. II

n *f* *n* *f* *mp* *f*

altri

p *mf* 3 3

Vla.

mf 3

Vc.

mf 3

Db.

mp *f*

[illegible]

O Out of time; darkening, cloudy

(continue repeating)

152

Pno.

pp

colla parte

(small notes always soft)

p

pp

solos

3

n

mp

join section

Vln. I

n

mp

join section

altri

n

Vln. II

tutti

repeat box as quickly as possible, in own time

pp

pp

mf

pp

mp

ric.

gliss.

gliss.

Vla.

ppp

mp

ppp

mp

n

tutti

repeat box as quickly as possible, in own time

m.s.p.

pp

p

pizz.

arco

pp

mf

Vc.

3

3

3

Db.

n

p

pizz.

Pno., Vla., Db.

59

Pno. *mp* (colla parte) *ppp*

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)* *mf* *p* *sf*

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

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

Vla.

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

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

build momentum - keep moving forward

↓ = 72
Vln. II, Vla, Vc.

P In time, ♩ = 72
154

Pno.

rf

pp

mf

Vln. I

Vln. II

div.
arco, m.s.p.

n

Vla.

Vc.

arco

p

Db.

f

3

p

solo

n

ff

m.s.p. ← → norm.

ric.

mp

pp

solo

n

ff

m.s.p. ← → norm.

gliss.

pp

solo

n

ff

m.s.p. ← → norm.

arco

p

pizz.

+

move from harmonics to regular notes

non div.
(pizz.)

bring out accented notes

155

Pno.

solo

Vln. I

altri

solo

Vln. II

altri

solo

Vla.

altri

Vc.

Db.

p

pp

f

n

gliss.

3

5

6

[illegible]

bring out big notes; grace notes may be treated flexibly

161

Pno.

Vln. I

altri

Vln. II

altri

Vla.

altri

Vc.

Db.

ff

n

gliss.

mp

n

ff

p

m.s.p. *norm.*

arco unis.

n *mf* *n*

rf

Em(add9) Em⁶(add9)

163

Pno. *mf*

solo Vln. I *f*

altri Vln. I m.s.p. ↔ norm. *p*

solo Vln. II *ff*

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

solo Vla. *f*

altri Vla. *mf* *pp*

Vc. *mf* *pp*

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

Em⁶(add9)

166

Q Breaking into clarity

Pno.

solo

altri

solo

altri

solo

Vla.

altri

Vc.

Db.

169 (2+3)

Pno.

brazen

3

5

11

ff

Vln. I

solo

n

ff

3

n

altri

Vln. II

solo

ff

n

ff

altri

(m.s.p. ↔ norm.)

gliss.

mp

Vla.

solo

ff

n

ff

n

altri

unis.

f

3

3

Vc.

mf

3

Db.

f

67

171

Pno.

12

9

9

solo

Vln. I

ff

ppp

altri

solo

Vln. II

n

ff

3

ppp

altri

solo

Vla.

ff

ppp

altri

Vc.

3

3

3

3

Db.

173

Pno.

mp *f*

sf

10

10

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*

175

Pno.

8^{va}

9

solo

Vln. I

ff

3

n

ff

n

altri

mp

3

solo

Vln. II

n

ff

n

ff

altri

solo

Vla.

3

ff

n

ff

3

n

altri

3

p

Vc.

f

3

Db.

mp

[illegible]

184

Pno.

f (continue repeating)

f *8^{va}* *f*

Vln. I

solo *ff* *n* *ff* join section

altri *f* *mp* *f* *5*

Vln. II

solo *n* *ff* join section

altri *p* *f* *3* *5* *3* *3* tutti

Vla.

solo *n* *ff* join section

altri *5* *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 *f* *tutti* *3* *3* *3* *p*

Vln. II *p* *5* *f* *3* *3* *3*

Vla. *p* *f* *3*

Vc. *f* *3* *p*

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

R rit. 191

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

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

Vln. II *5* *p* *mf* *3* *3* *p*

Vla. *3* *3* *p* *f* *5*

Vc. *f* *3* *3* *p*

Db. *non div.*

194

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

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

Vln. II *mf* 3 *p* *mf* 3 *p*

Vla. 5 *p* *mf* 5 *p*

Vc. *f* *p* *mf*

Db. *mp* *f* 3

197

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

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

Vln. II *mp* 3 *p* 3 3

Vla. *mp* 5 *p* 5

Vc. *p*

Db. *p*

$\text{♩} = 56$

200 75

Pno.

6 6 6 5 5 3

ppp

non vib.

pp

pp

Vla.

5

pp

Vc.

f

Db.

f

204

Pno.

3 3 5 5 8va

very gentle, disappearing

pppp

solo

3 n mf

Vln. I

Vln. II

Vla.

208

Pno.

8va

3

sf

solo

ppp

Vln. I

altri

solo

5

n

mf

ppp

3

ff

Vln. II

solo

n

mf

ppp

3

ff

Vla.

altri

Completed Oct. 18, 2020,
Millay Colony for the Arts
Austerlitz, NY