

2004

Ventania

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Flute, clarinet, violin, cello, piano and percussion. [ca. 13'00] Premiered by Ruckus Ensemble: Frank Cox (cello), Lisa Cella (flute), E. Michael Richards (clarinet), Tom Goldstein (percussion), Thomas Moore (piano), Brian Stone (conductor), Airi Yoshioka (violin). Stanford University, April 22, 2005.
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Bruno Ruviaro

Ventania

(2004)

for flute, clarinet in Bb, violin,
violoncello, piano and percussion

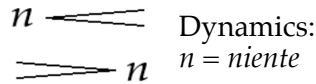
NOTATION



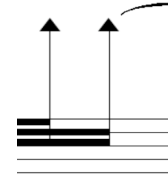
Respectively: 3/4-tone flat, 1/2-tone flat, 1/4-tone flat, natural, 1/4-sharp, 1/2-tone sharp, 3/4-tone sharp. Accidentals are valid only for the note before which they appear. Exception: in passages with immediate repetitions of one same note, the first accidental applies to all consecutive repetitions of that note. [Measures 57-60 are an extended case of this exception, applying the accident to a repeated figure].



Fermatas: long, regular, short, respectively.



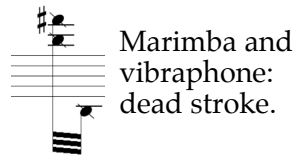
Dynamics:
n = niente



Play one of the highest notes possible (player's choice).



Trills (*tr*) and tremolos (*trm*) are always made to the note indicated in parentheses. Traditional tremolo notation is occasionally used in simpler passages.



Marimba and vibraphone:
dead stroke.

Percussion mallets:

- soft
- medium
- hard

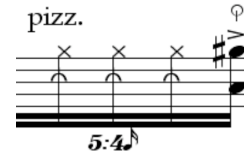
(plus one bow for the vibraphone)



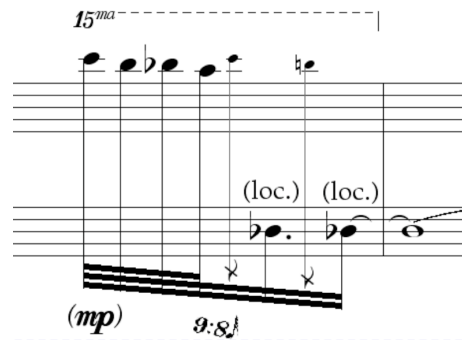
Flute and clarinet:
Flutter tongue
(flatterzunge)



Glissandi up or down. When it occurs at the end of a phrase (first example above), it should be a very short glissando, starting only at the last moments of the indicated note (in other words, it should NOT start right after the attack).



Strings: pizzicato behind the bridge ("x") and pizzicato Bartók



Piano preparation (middle C = C4):

* Highest three notes must be "taped" inside. Use a Duck tape to dampen the strings on notes Bb7, B7 and C8. A very short percussive sound is obtained. A7 and below should remain untouched.

* A screw should be inserted between two of the Bb4 strings at approximately half the length. A tone close to a G natural, a tenth below Bb4 is expected. If this is hard to achieve in a specific piano, the player should look for a similar resonant low sounding effect.

Ventania

Bruno Ruviano
December 2004

Fast ♩ = 130

Enigmatic ♩ = 75-80

Flute

Clarinet in Bb

Violin

Violoncello

Vibraphone

Marimba

Piano

ff

f

meno f

pp

p

8^{va}

depress silently

Ped. (sostenuto)

pizz.

soft yarn

motor on:
slow vibrato

Ped.

3

3:2

2:3

6

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

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

pp *mp p* *pp* *pp* *pp* *p* *pp* *mp* *pp* *p* *mp*

Ped. *Ped.*

stop note with violoncello; keep pedal down

Detailed description: This page of a musical score contains six staves. The Flute (Fl.) and Clarinet (Cl.) staves are empty. The Violin (Vln.) staff is also empty. The Viola (Vc.) staff features a melodic line with dynamic markings: *mp p*, *f*, *mf mp*, *f*, *mf*, *f*, and *meno f*. It includes a 2:3 triplet and a 3-measure rest. The Vibraphone (Vib.) staff has a melodic line with dynamic markings: *pp*, *mp p*, *pp*, *pp*, *pp*, *p*, *pp*, *mp*, *pp*, and *p*. It includes a 3:2 triplet and two *Ped.* markings. The Maracas (Mar.) and Piano (Pno.) staves are empty. A performance instruction 'stop note with violoncello; keep pedal down' is placed between the Vc. and Vib. staves.

14

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

mf *f* *f* *mp* *f* *meno f* *f* *mf*

mp *pp* *pp* *p* *pp* *pp* *mp* *pp* *p* *ppp* *ppp* *p* *ppp* *mp*

stop with violoncello

Ped.

3:2

2:3

2:3

Very rhythmic ♩ = 75

23

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

f sec

mf 6

f pizz.

mf 6

ppp *p* *p* *mf* *mp* *p* *mp*

f *mf* 6

8va

7:8

3

3

medium yarn

Ped.

7:8

7:8

7:8

Very rhythmic ♩ = 75

Detailed description: This page of a musical score, numbered 4, features six staves. The Flute (Fl.), Clarinet (Cl.), and Piano (Pno.) staves are mostly silent, with the Flute and Clarinet staves starting to play in the final measure. The Violin (Vln.) and Viola (Vc.) staves play a rhythmic pattern of eighth notes, with the Viola part including a triplet. The Vibraphone (Vib.) part is a melodic line with dynamics ranging from ppp to mp. The Maracas (Mar.) part plays a rhythmic accompaniment, with a 'medium yarn' instruction. The score includes various musical notations such as dynamics (f, mf, mp, p, ppp), articulation (pizz.), and performance instructions (Ped., 8va, 7:8).

28

Fl. *f* *sfp* *f sub.* 7:8

Cl.

Vln. *f* arco (ord.) s.p. *f sub.* pizz. (ord.) arco

Vc.

Vib.

Mar. *f* *mf* *f* *sfp* 3 5 7:8

Pno.

Detailed description: This is a page of a musical score for a chamber ensemble. The score is divided into seven staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), Maracas (Mar.), and Piano (Pno.). The Flute part begins at measure 28 with a forte (*f*) dynamic, followed by a sforzando (*sfp*) and a *f sub.* section. The Violin part also starts with *f*, includes an *arco* section, a *f sub.* section, and a *pizz. (ord.)* section. The Maracas part features a variety of dynamics including *f*, *mf*, *f*, and *sfp*, along with rhythmic patterns like triplets and 7:8 notes. The Piano part is currently silent. The page number 5 is in the top right corner.

Fluid, fluent

molto vibrato ... poco a poco meno vibrato ...

30

Fl. *mf* 3

Cl. legato *pp* *mp*

Vln. s.p. 3 *p dolce* 5 arco ricochet (ord.) *p* gliss. *mp*

Vc. con sordina arco sul tasto, poco vibrato *mf* *mp*

Vib. (medium yarn) slow vibrato *mp* always

Mar. *f* 3 *mp*

Pno.

Fluid, fluent

Leg. (clean up for every new chord)

... meno vibrato ...

a little more breathy -----> breath only

32

Fl. *n*

Cl. *mf* *p* *mf*

Vln. *pp* *n*

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

Vib. 3:2

Mar.

Pno.

s.t. -----> s.p. -----> ord. -----> s.t.

... poco a poco più vibrato ...

Detailed description: This page of a musical score contains six staves. The Flute staff (Fl.) begins with a measure number '32' and features a melodic line with a slur and a crescendo hairpin leading to a dynamic marking 'n'. The Clarinet staff (Cl.) has a similar melodic line with dynamics 'mf', 'p', and 'mf'. The Violin staff (Vln.) plays a rhythmic accompaniment starting at 'pp' and ending with a dynamic 'n'. The Viola staff (Vc.) has a melodic line with dynamics 'pp', 'mp', 'mf', and 'p espressivo', and includes the instruction '... poco a poco più vibrato ...'. The Vibraphone staff (Vib.) features a triplet of eighth notes marked '3:2'. The Maracas (Mar.) and Piano (Pno.) staves are empty.

Rhythmic again

37

Fl.

Cl. *decresc.* *pp* *mp* *f*

Vln.

Vc. *mf* *sul C* *sf* *l.v.* *senza sordina* *ricochet* *pizz.* *arco s.p.* *f* *p dolce*

Vib.

Mar. *hard mallets* *p* *f*

Pno.

Rhythmic again

Detailed description: This page of a musical score, numbered 8, features a section titled "Rhythmic again" at the top right. The score is arranged in a grand staff with seven parts: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), Maracas (Mar.), and Piano (Pno.). The Flute part is mostly silent, indicated by a horizontal line. The Clarinet part begins at measure 37 with a melodic line marked "decresc." (decrescendo), followed by dynamic markings of "pp" (pianissimo), "mp" (mezzo-piano), and "f" (forte). The Viola part starts with "mf" (mezzo-forte) and includes performance instructions: "sul C" (sul tasto), "sf" (sforzando), "l.v." (lento vivace), "senza sordina" (without mutes), "ricochet" (trills), "pizz." (pizzicato), and "arco s.p." (arco senza pedale). The Maracas part uses "hard mallets" and features a dynamic of "p" (piano) followed by "f" (forte). The Piano part is silent throughout. The section concludes with a final "Rhythmic again" instruction.

43

Fl.

Cl. *f* *mf* *f* 3 *8va* *loco* freeze gesture for a moment!

Vln.

Vc. *f* *mf* *f* 3 3 *arco* freeze gesture for a moment!

Vib.

Mar. *mp* *mf* *f* *mf* *f* 3 5 7:8 freeze gesture for a moment and quickly change mallets

Pno.

47 **Open, resonant**

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

quasi *f* $\overset{\circ}{\underset{8^{va}}{\circ}}$

Ped.

f *pp* *static* *mf* *pp* *f* *p*

f *sfp* *pp* *sfp*

mf *mp* *p poco cresc.*

static tremolo, no nuances *static*

poco a poco sul ponticello—

7:8

7:8

51

Fl.

Cl.

Vln. *(tr)* *poco* *molto cresc.* *ff* *ord.* *sul pont.*

Vc.

Vib.

Mar. *(tr)* *(no cresc.)* *7:8* *molto cresc.* *ff*

Pno. *9:8* *molto cresc.* *ff*

Ped.

Frenetic

54

Fl. *f* 10:8 5:4 10:8 10:8

Cl. *f*

Vln. *f* 3:2 scratch tone

Vc.

Vib.

Mar.

Frenetic

Pno.

Detailed description: This page of a musical score is for a piece titled "Frenetic". It contains measures 54 through 58. The score is for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), Maracas (Mar.), and Piano (Pno.). The music is in 4/4 time and features a complex, rhythmic melody. The Flute part starts with a forte (*f*) dynamic and includes several slurs and accents. The Clarinet part also starts with a forte (*f*) dynamic. The Violin part has a forte (*f*) dynamic and includes a "scratch tone" indicated by a dashed arrow. The Viola, Vibraphone, Maracas, and Piano parts are currently silent, indicated by a horizontal line with a dash. The score includes various rhythmic markings such as 10:8, 5:4, and 3:2, which likely refer to specific rhythmic patterns or accents. The tempo is marked as "Frenetic".

A bit slower (♩ = 65-70)

(F is sharp throughout the phrase; same logic for following phrases)

55

Fl.

Cl.

f *n*

10:8♯

3

f *n*

11:8♯ 5:4♯ 3:2♯

(E is flat throughout the phrase; same logic for following phrases)

Vln.

Vc.

pizz. "x" = pluck behind the bridge arco (ord.) pizz. arco

5:4♯

5:4♯

f *n*

9:8♯

3

3

(C is sharp throughout the phrase; same logic for following phrases)

Vib.

Mar.

A bit slower (♩ = 65-70)

Pno.

Slowing down

57

Fl. *mp* *n* *mf* *p*

Cl. *mp* *n* *mf* *p*

Vln. *mp* *n* *mf* *p*

Vc.

Vib.

Mar.

Pno.

tr *tr* *tr* *tr*

5:4 *3* *5:4* *3:2*

6:4 *3* *6:4* *3*

rall. trill speed *rall. trem. speed*

alternate D and D# as trill's upper note

sustain open D, trill on low G

insert G in the middle of trill only once or twice

60 **Fast** ♩ = 130 **Moderate** ♩ = 75 (don't rush)

Fl.

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

Vln.

Vc.

Vib. *p* *ppp* *pp* *mf*
 motor off (medium yarn) dampen with mallet
 Ped. Ped.

Mar. *f*
 medium yarn

Moderate ♩ = 75 (don't rush)

Fast ♩ = 130 *8va* *in loco*

Pno. *f* *ff* *pp*
 (sost. pedal) Ped. *

Flowing

molto vibrato -----> poco vibrato

più vibrato

71

Fl. *p* *mp* *p* *mf*

Cl.

Vln. con sord. *p* pizz. arco *mf* *p* pizz. *mf* *mp* arco ord. ----> s.p. ord. *gliss.* *mf*

Vc.

Flowing impassively, "floating" over the others

(medium yarn)

(no vibrato, motor off)

p Ped.

Ped.

Vib.

Mar.

Pno. (8) (no pedal)

-----> poco vibrato

senza vibrato -----> molto vibrato

Fl. *molto* *mf* *mp* *mf* *p*

Cl.

Vln. *gliss.* *mp* *mf* *(mf)* *p*

col legno battuto 3 pizz. arco col legno tratto (use some hair) arco (martelé)

Vc. *mp* *pizz.* *gliss.*

Vib. 3:2 *pp* *p*

Mar.

Pno.

All players "freeze" for a moment
with vibraphone's last chord,
then *attacca* next section 19

81 *senza vibrato*

mp *mf* *mp* *mf* *molto*

molto vibrato *poco vibrato*

quasi solo *mf* *mp* *p* *3*

pizz. *5* *gliss.* *mf* *p* *senza sord. arco*

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

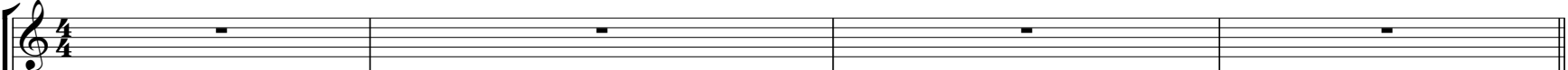
Ped. *3:2*

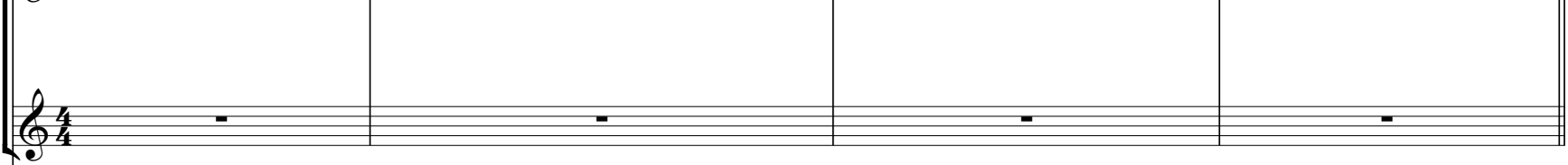
Mar.

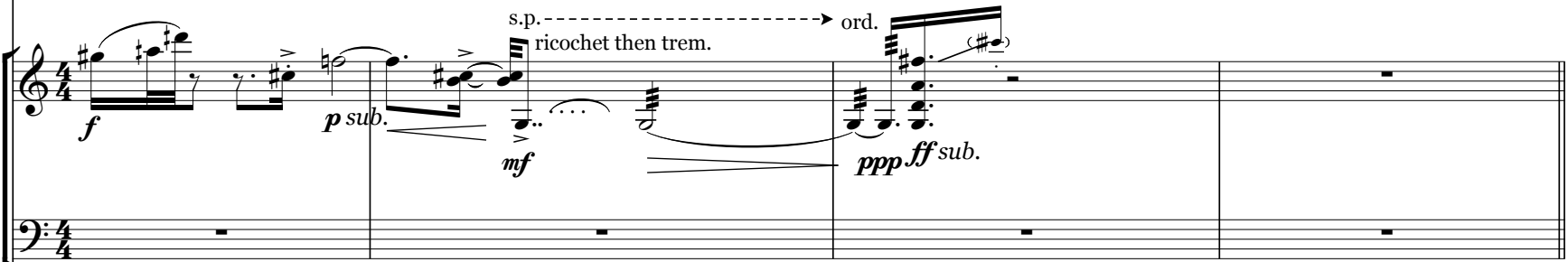
Pno.

The score is for a 4/4 time signature. The Flute part starts with a *senza vibrato* instruction and dynamic markings of *mp* and *mf*. It features a *molto vibrato* section that transitions to *poco vibrato*. The Clarinet part has a *quasi solo* section with dynamics *mf*, *mp*, and *p*, including a triplet of eighth notes. The Violin part includes *gliss.* and *pizz.* markings, with dynamics *sf*, *p*, *mp*, *mf*, and *p*. The Viola part has dynamics *mp*, *mf*, *p*, *mf*, and *mp*. The Vibraphone part features a *Ped.* (pedal) section and a *3:2* ratio marking. The Maracas and Piano parts are mostly silent, with the Piano part ending with a final chord in the 4/4 time signature.


85 Dry

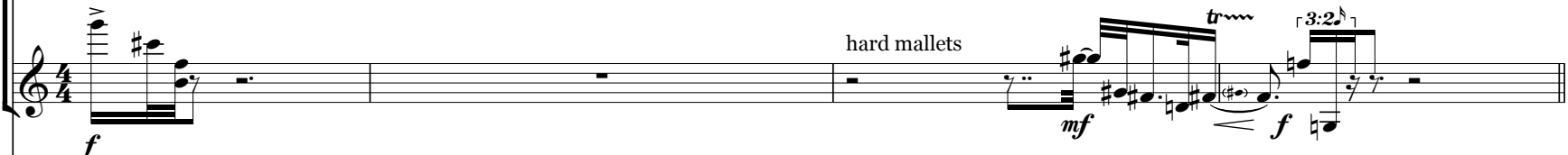
Fl. 

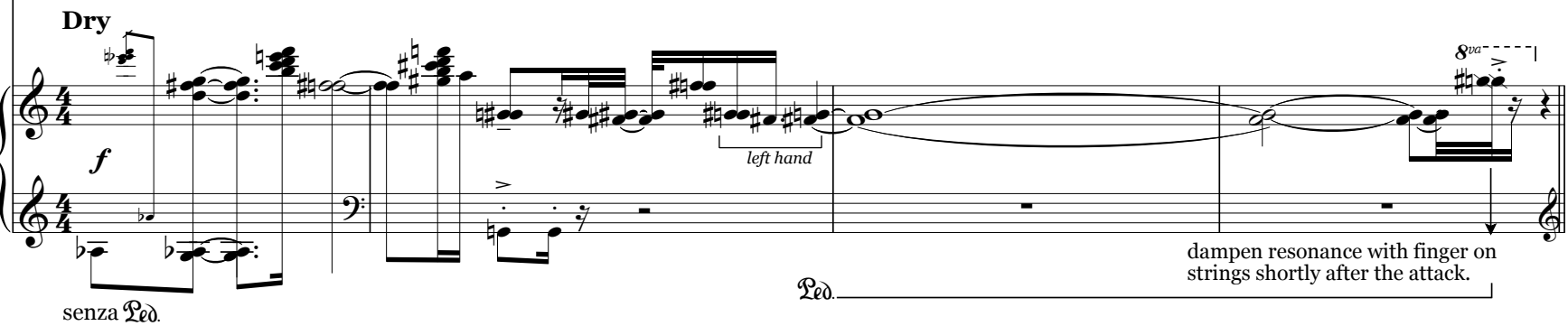
Cl. 

Vln. 

Vc.

Vib. 

Mar. 

Pno. 

Continuous, colorful, delicate ♩ = 60

All glissandi as slow as possible.
Overall texture as continuous as possible.

89

Fl. *pp* *poco vibrato* *5:4* *gliss.* *p* *gliss.* *(p)* *9:8*

Cl. *5:4* *pp*(sub tone) *5:4* *5:4* *5:4* *mp* *9:8*

Vln. *con sord.* *poco vibrato* *6:4* *pp* *gliss.* *p* *3* *3*

Vc. *con sord.* *arco* (ord.) ----- s.p. ----- ord. *5:4* *5:4* *5:4* *5:4* *5:4*

Vib. *soft yam* *pp* *slow vibrato* *mp* *sub.* *p*

Mar. *p* *Ped.* (Pedal down throughout this section) *3* *pp*

Continuous, colorful, delicate ♩ = 60

Pno. *15^{ma}* *loc.* *3* *dampen with finger on string (not so strong)* *loc.* *15^{ma}* *5:4* *(mp)* *15^{ma}* *(loc.)* *(loc.)* *(mp)* *9:8*

mp highest 3 notes taped inside; middle

Ped. Bb with a screw (see instructions)

94

Fl. *gliss.* *gliss.* *gliss.* *mp* *more --> less vibrato*

Cl. *p* *mp* *p* *mf* *p* *with breath* *norm.* *vibrato* *senza vibrato*

Vln. *gliss.* *poco cresc.* *mf* *mp* *poco a poco più vibrato (faster and wider, but irregular)* *molto vibrato* *narrower vibrato (and not so fast)*

Vc. *mp* *sfp* *mp* *p* *3* *ord.* *s.p.* *ord.* *3*

Vib. *ppp* *arco* *l.v.* *p* *l.v.*

Mar.

Pno. *mf* *15^{ma}* *tr* *mf* *mp* *pp* *3* *3*

Sudden ♩ = 70

99

Fl. *sfp* 3:2

Cl. *sfp* 3:2

Vln. *p.* col legno battuto *sfp* 3:2

Vc. pizz. *f* l.v.

Vib.

Mar. hard mallets *p* *cresc. molto* *f* *ff* *f* *mf sub.* *ff* *p* *p molto* 10:8 10:8

Pno. dampen string with finger *sf* (l.v.)

Sudden ♩ = 70

Detailed description: This page of a musical score, numbered 23, features a section titled 'Sudden ♩ = 70'. The score is arranged for a woodwind and string ensemble. The Flute (Fl.) and Clarinet (Cl.) parts begin at measure 99 with a triplet of eighth notes marked *sfp*. The Violin (Vln.) part also plays a triplet of eighth notes marked *sfp*, with the instruction 'col legno battuto' above it. The Viola (Vc.) part has a pizzicato (pizz.) eighth note marked *f* with 'l.v.' below it. The Vibraphone (Vib.) part is silent. The Maracas (Mar.) part starts with 'hard mallets' and a dynamic of *p*, followed by a 'cresc. molto' leading to *f* and *ff*. It then features a complex rhythmic pattern with a 10:8 ratio, marked *f*, *mf sub.*, *ff*, *p*, and *p molto*. The Piano (Pno.) part is silent until measure 100, where it plays a half note marked *sf* with 'dampen string with finger' and '(l.v.)' below it. The tempo 'Sudden ♩ = 70' is indicated at the top and bottom of the page.

101

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

ff

senza decresc.

ff

pp

f

pp molto

10:8

3

103

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

The musical score for page 25, starting at measure 103, features seven staves. The Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Vibraphone (Vib.) staves are currently empty. The Maracas (Mar.) staff contains a complex rhythmic pattern with dynamic markings: *ff*, *p*, *ff*, *mp sub.*, *ff*, *pp*, and *sfp*. The pattern includes several *10:8* markings and a triplet of eighth notes. The Piano (Pno.) staff is also empty.

Frenetic ♩ = 70-75

105

Fl. *f* 10:8 5:4 10:8 10:8

Cl. *f*

Vln. *f* senza sord. 3:2 scratch tone

Vc.

Vib.

Mar. *n*

Pno. **Frenetic** ♩ = 70-75

Detailed description: This page of a musical score, numbered 26, features a section titled 'Frenetic' with a tempo of 70-75 beats per minute. The score is arranged for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), Vibraphone (Vib.), Maracas (Mar.), and Piano (Pno.). The Flute part begins at measure 105 with a forte (*f*) dynamic and a series of sixteenth-note runs. It includes time signature changes to 10:8, 5:4, 10:8, and 10:8. The Clarinet part also starts with a forte (*f*) dynamic and features similar rhythmic patterns. The Violin part is marked 'senza sord.' (without mutes) and includes a 'scratch tone' indicated by a dashed arrow. The Maracas part has a 'n' marking. The Piano part is also marked 'Frenetic' with a tempo of 70-75. The overall style is highly rhythmic and energetic.

Restless, with some urgency

106

Fl. (attacca) *f* cresc. poco a poco tr tr tr

Cl. (attacca) *n* *(f)* *n* *(f)* *n*

Vln. pizz. arco (ord.) pizz. arco (attacca) *f* cresc. poco a poco tr tr tr

Vc.

Vib.

Mar.

Pno. **Restless, with some urgency**

3

5:4

5:4

insert B in the middle of trill 1 or 2 times

Detailed description: This page of a musical score, numbered 106, features four staves. The Flute (Fl.) staff begins with a melodic line marked '(attacca)' and 'f cresc. poco a poco', followed by three trills. The Clarinet (Cl.) staff also starts with '(attacca)' and 'f', playing a rhythmic accompaniment with a trill marked 'n (f) n (f) n'. The Violin (Vln.) staff includes 'pizz.' (pizzicato) and 'arco (ord.)' (arco, ordered) markings, with a 5:4 time signature. It also features '(attacca)' and 'f cresc. poco a poco' with trills. The Violoncello (Vc.) staff is empty. The Violin (Vib.) and Maracas (Mar.) staves are also empty. The Piano (Pno.) staff is empty and has the instruction 'Restless, with some urgency' written above it. A performance instruction 'insert B in the middle of trill 1 or 2 times' is placed between the Flute and Clarinet staves.

Slowing down a bit

(attacca!)

The musical score is arranged in a system with six staves. The top four staves are for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The bottom two staves are for Vibraphone (Vib.) and Maracas (Mar.), both of which are silent. The bottom-most staff is for Piano (Pno.), which is also silent. The score begins at measure 110. The Flute and Violin parts feature trills and are marked *pp sub.*. The Clarinet part has a trill with the instruction "alternate trill's upper note" and is marked *sf molto pp*. The Flute, Clarinet, and Violin parts transition to a new section at measure 116, marked *mf* and *n*. This section is titled "Slowing down a bit" and includes the instruction "(attacca!)". The Flute part has a tempo marking of 10:8, the Clarinet 11:8, and the Violin 9:8. The time signature changes from 1/16 to 3/4. The Flute and Violin parts end with triplets. The Piano part is silent throughout.

Quasi parlando I ♩ = 75

116

Fl. *pizz.*
mf p $\frac{5}{\text{molto}}$ *mf sempre*

Cl. *p sempre*
 (d) *(as soft as possible) (p)*

Vln. *arco pp*
3 p *(as p as possible)*

Vc. *pizz. f* *arco* *pizz. f*

Vib.

Mar.

Pno. *f* *8^{va}...* *(senza pedal)*
mp *in loco*
8^{va}... *p* *mf*

Detailed description of the musical score: The score is for a piece titled 'Quasi parlando I' in 4/4 time with a tempo of quarter note = 75. It spans measures 116 to 119. The Flute part starts with a pizzicato instruction and dynamic markings of *mf*, *p*, and *mf sempre*. A five-measure rest is marked 'molto'. The Clarinet part is *p sempre* and includes a trill and a dynamic marking of *(p)* with the instruction '(as soft as possible)'. The Violin part is *arco pp* and features a triplet and a dynamic marking of *p* with the instruction '(as p as possible)'. The Viola part is *pizz. f*, switches to *arco*, and returns to *pizz. f*. The Piano part begins with *f* and an 8va rest, then plays chords with *mp* dynamics, and ends with *p* and *mf* dynamics. The string parts (Vib. and Mar.) are silent.

118

Fl. *(mf)* 3

Cl. *mf sub.* 3 *(poco dim.)*

Vln. *(p)* *f sub.* *pizz.* 3 *mf* *mp*

Vc. *(sempre f)* 3

Vib.

Mar.

Pno. *ff* *Ped.* 3 *(keep A-Eb pressed while changing pedals)* *Ped.* *Ped.* *Ped. (sost.)*

Detailed description: This page of a musical score covers measures 118, 119, and 120. The score is for a woodwind quintet and piano. The Flute (Fl.) part begins in measure 118 with a triplet of eighth notes marked *(mf)*. The Clarinet (Cl.) part also starts with a triplet of eighth notes marked *mf sub.*, which then transitions into a triplet of quarter notes marked *(poco dim.)*. The Violin (Vln.) part features a triplet of eighth notes marked *(p)*, followed by a triplet of eighth notes marked *f sub.* and *pizz.*, and then a triplet of eighth notes marked *mf* and *mp*. The Viola (Vc.) part has a triplet of eighth notes marked *(sempre f)* and *3*. The Piano (Pno.) part is marked *ff* and includes several pedal markings: *Ped.* under the first measure, *Ped.* under the second measure, *Ped.* under the third measure, and *Ped. (sost.)* under the fourth measure. A specific instruction *(keep A-Eb pressed while changing pedals)* is placed above the piano part in the final measure. The score concludes with a double bar line in measure 120.

Quasi parlando II ♩ = 75

Fast ♩ = 130

121

Fl. *mf p* *pizz.* *molto* *mf sempre*

Cl. *ff* *p sempre* *3* (a) (as soft as possible)

Vln. *arco sord.* *pp* *3*

Vc. *pizz.* *f sempre*

Vib.

Mar.

Quasi parlando II ♩ = 75

Fast ♩ = 130

Pno. *f* *8va* *8va* *f* *8va* *senza ped.*

(sost.)

Calm, spacious ♩ = 46

A little slower

127

Fl.

Cl.

Vln. (arco, sord.) *p* *mf* *cedendo* *p* *gliss.* 3:2

Vc. *mp* *p* 3

Vib.

Mar.

Pno. *3* *Ped.*

Silently remove the screw from Bb strings

Detailed description: This page of a musical score covers measures 127 to 132. The top section includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.). The Violin part is the primary melodic line, starting with a piano (*p*) dynamic and a 'sord.' (sordina) instruction. It features a triplet of eighth notes, a 'cedendo' (ceding) instruction, and a 3:2 ratio with a glissando (*gliss.*) in the final measure. The Viola part provides a harmonic accompaniment, also featuring a triplet and a dynamic shift from mezzo-piano (*mp*) to piano (*p*). The Piano (Pno.) part at the bottom includes a triplet in the first measure and a 'Ped.' (pedal) instruction. A specific instruction for the piano part reads: 'Silently remove the screw from Bb strings'. The score is divided into two sections: 'Calm, spacious ♩ = 46' for measures 127-130 and 'A little slower' for measures 131-132.

133

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

pp delicate, very legato, espressivo

con sordina

arco s.t.

gliss.

open D, trill on G

on G and D

pp joining the solo very discreetly

mf

p

Unexpectedly, ♩ = 75

Wandering ♩ = 50

Somewhat obstinate ♩ = 60

140

Fl.

Cl. *f* *trm* 7:8 ♩ clarinetist leaves the stage (without the clarinet) after the cello player

Vln. violinist leaves the stage (without the violin)

Vc. cellist leaves the stage (without the cello), after the violinist

Mar. hard mallets 7:8 ♩ 3:2 ♩ 3 *f* *pp* *sf* percussionist stays as if there is still more to play

8^{va} ossia (small hand)

Pno. 9:8 ♩ 3:2 ♩ 3 *f* *meno f poco dim.* 8^{va} 3 *mf* *ppp* *(mf)* *mf* *pp* *Ped.* *Ped.* *Ped.*

Un poco pesante

146

Fl.

Mar.

percussionist "gives up" waiting
and leaves the stage at this moment.
Conductor may leave right after the
percussion player.

Un poco pesante

Pno.

crescendo poco a poco

loco

loco

8va

Ped.

(clean up half pedal for approx. each new chord;
Ped. — more mixture is better than too dry)

150 **Slower, flexible** *molto vibrato* **Nostalgic** ♩ = 46 *f* *mp*

Fl.

(8) **Slower, flexible** *loco* **Nostalgic** ♩ = 46 *ff*

Pno.

ff *ff* *3* *3* *3* *3*

(C#) *Red.*

pianist leaves the stage after notes die out



158 *p* *mf* *pp* *p* *meno vibrato* *molto vibrato* *senza vibrato*

Fl.

3 *3* *3*



Digression: agile (♩ ≈ 60) *accel.*

166 *f* *fp* *[p]* *[p]* *gliss.* *[p]* *f*

Fl.

(p) *gliss.: gradually "detune" tremolo half-sharp up* *tremolo* *tremolo* *tremolo* *tremolo*

3

A tempo

169

Fl.

p

5

f

poco rit.

random, loud key clicks (no decresc.)

(jet)

6:4

(breath only)

short burst of air on this trill, connecting with breath-only continuation

pp

Nostalgic, disappearing (♩ ≈ 46)

(whistle tones)

vibrato -- senza vib.

p distant

pp

molto accel.

rit.

pizz.

key clicks

2
3
4
2
4

C#

171

Fl.

f

7:4

[p] [t] [p] [t] [p] [t]

(flautist may choose other pitches for the whistle tones, as long as a similar descending shape is maintained; specific intervals may be slightly altered)

END OF PIECE: Flute player may walk off the stage while playing last few measures. Or he/she can finish playing, put the flute aside and leave the stage as the others did. If possible, the lights should fade out as the flutist goes away.