

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

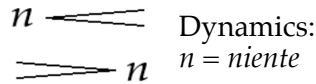
NOTATION



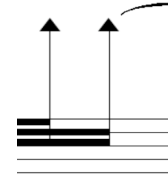
Respectively: 3/4-tone flat, 1/2-tone flat, 1/4-tone flat, natural, 1/4-sharp, 1/2-tone sharp, 3/4-tone sharp. Accidentals are valid only for the note before which they appear. Exception: in passages with immediate repetitions of one same note, the first accidental applies to all consecutive repetitions 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.



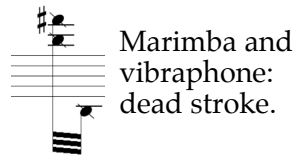
Dynamics:
n = niente



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

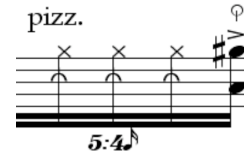
(plus one bow for the vibraphone)



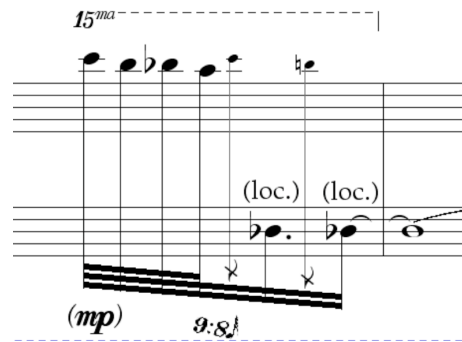
Flute and clarinet:
Flutter tongue
(flatterzunge)



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

2:3

3

3:2

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, a 3-measure rest, and a 3:2 triplet. The Vibraphone (Vib.) staff has a complex melodic line with dynamic markings: *pp*, *mp p*, *pp*, *pp*, *pp*, *p*, *pp*, *mp*, *pp*, and *p*. It includes two *Ped.* markings and a text instruction: "stop note with violoncello; keep pedal down". The Maracas (Mar.) and Piano (Pno.) staves are empty.

14

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

mf *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 8va

mf 6

f pizz.

mf 6

mf 7:8

mf 7:8

mf 7:8

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

f *mf* 6 *mf* 7:8

medium yarn

Very rhythmic ♩ = 75

Detailed description: This page of a musical score covers measures 23 through 26. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Maracas (Mar.). The Flute, Clarinet, Violin, and Maracas parts begin in measure 25 with a 'Very rhythmic' section at a tempo of ♩ = 75. The Flute part starts with a dynamic of *f* and includes a 'sec' (second) marking. The Violin part starts with *f* and includes a 'pizz.' (pizzicato) marking. The Maracas part starts with *f* and includes a 'medium yarn' marking. The Viola part begins in measure 23 with a triplet of eighth notes at *mf*. The Vibraphone part begins in measure 23 with a triplet of eighth notes at *ppp*, followed by dynamics of *p*, *p*, *mf*, *mp*, *p*, and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. The page number '4' is in the top left, and the measure number '23' is at the start of the Flute staff.

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. *pp* legato *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.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

mf

p

mf

pp

mp < *mf*

p espressivo

n

s.t.

s.p.

ord.

s.t.

3:2

Detailed description: This page of a musical score contains six staves. The Flute (Fl.) staff starts at measure 32 with a melodic line, marked 'a little more breathy' and 'breath only', with a dynamic of *mf* and a hairpin crescendo leading to a *n* (noisy) section. The Clarinet (Cl.) staff plays a similar melodic line, marked *mf*, *p*, and *mf*. The Violin (Vln.) staff has a rhythmic accompaniment, marked *pp*, with dynamics *s.t.* (sotto), *s.p.* (sopra), *ord.* (ordinario), and *s.t.* again, and a *n* section. The Viola (Vc.) staff has a melodic line, marked *pp*, *mp* < *mf*, and *p* espressivo, with the instruction '... poco a poco più vibrato ...'. The Vibraphone (Vib.) staff 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. *3:2*

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." and dynamic markings of *pp*, *mp*, and *f*. It includes a triplet of eighth notes. The Violin part is silent. The Viola part starts with a *mf* dynamic, includes a *sul C* instruction, and features a *sf* dynamic marking. It also includes instructions for *senza sordina*, *ricochet*, *pizz.*, and *arco s.p.*, with dynamic markings of *f* and *p dolce*. The Vibraphone part has a *3:2* triplet. The Maracas part is silent until the end of the section, where it plays a triplet of eighth notes marked "hard mallets" with dynamics of *p* and *f*. The Piano part is silent throughout. The section "Rhythmic again" is repeated at the bottom right of the page.

43

Fl.

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

Vln.

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

Vib.

Mar. *mp* *mf* *f* *mf* *f* *medium yarn* freeze gesture for a moment and quickly change mallets

Pno.

Detailed description: This page of a musical score, numbered 43, features six staves. The Flute (Fl.) staff is mostly empty. The Clarinet (Cl.) staff begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section with a triplet of eighth notes, and returns to forte (*f*) with an octave register change (*8va*) and a 'loco' instruction. The Violin (Vln.) staff is empty. The Viola (Vc.) staff starts with a forte (*f*) dynamic, includes a 'pizz.' (pizzicato) instruction, an 'arco' instruction, a 's.p.' (sordino) instruction, and an 'ord. trem. rit.' (order tremolo ritardando) instruction, before returning to forte (*f*) with a triplet and an 'arco' instruction. The Vibraphone (Vib.) staff is empty. The Maracas (Mar.) staff features a dynamic progression from mezzo-piano (*mp*) to forte (*f*), including a quintuplet of eighth notes and a triplet, and concludes with a 'medium yarn' instruction and a freeze gesture. The Piano (Pno.) staff is empty.

47 **Open, resonant**

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

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

Ped.

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

f *sfp* *pp* *sfp*

mf *mp* *p poco cresc.*

7:8 *poco a poco sul ponticello*

tr *static*

(static tremolo, no nuances)

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 features four staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The Flute part begins at measure 54 with a dynamic marking of *f* and contains several complex rhythmic patterns, including triplets and sixteenth-note runs, with time signatures of 10:8, 5:4, 10:8, and 10:8. The Clarinet part also starts with *f* and features a similar rhythmic complexity. The Violin part has a dynamic marking of *f* and includes a section with a 3:2 time signature and a "scratch tone" indicated by a dashed arrow. The Violoncello (Vc.), Vibraphone (Vib.), and Maracas (Mar.) staves are currently empty. The Piano part is also empty. The tempo/mood is indicated 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

5:4

3

6:4

3

6:4

3

6:4

3

5:4

3:2

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. *

66

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

8^{va}

f *f* *pp* *mf* *f*

f *pp* *sf* *pp* *pp subito, tremolo poco rit.* *f*

f *mf* *f* *ff*

7:8 7:8 5:4 7:8 5:4

3:2 3 5:4 5:4

9:8 3:2 9:8 9:8 7:8

8

Ped.

5/4 5/4 5/4 5/4 5/4

Detailed description: This page of a musical score covers measures 66 to 70. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), Maracas (Mar.), and Piano (Pno.). The Flute and Clarinet parts are mostly rests, with some notes in measure 66. The Maracas part features complex rhythms with time signatures 7:8, 3:2, and 5:4, and dynamics *f*, *pp*, *sf*, *pp*, *pp subito, tremolo poco rit.*, and *f*. The Piano part is more active, with dynamics *f*, *mf*, *f*, and *ff*, and time signatures 9:8 and 3:2. A *8^{va}* marking is present above the piano staff. The piece concludes with a *Ped.* (pedal) marking and a final measure with a *8* (crescendo) marking.

Flowing

molto vibrato -----> poco vibrato

più vibrato

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

Cl.

Vln. con sord. *p* 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. (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*

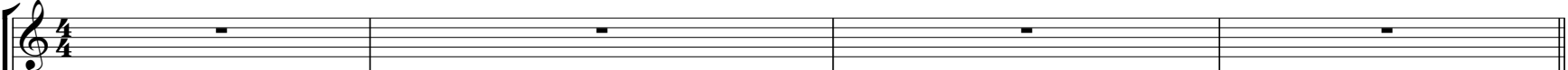
Ped. *3:2*

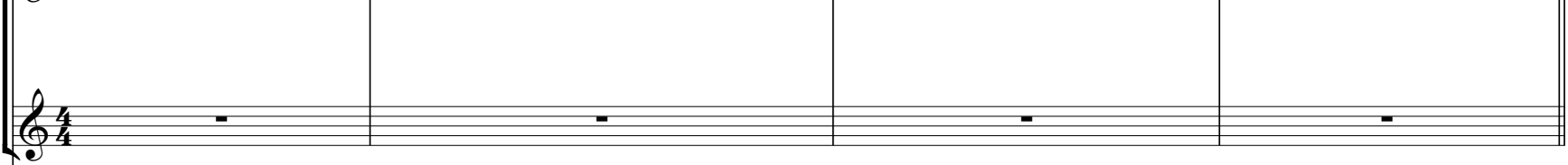
Mar.

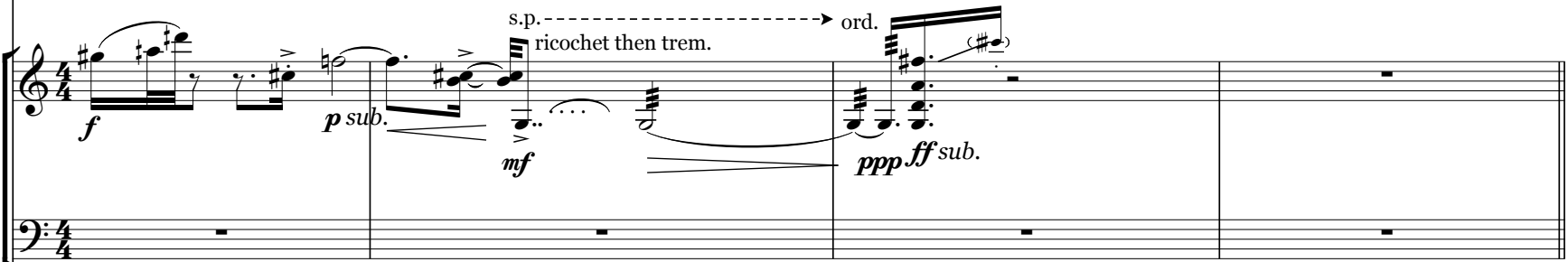
Pno.

The score is for a 4/4 piece. The Flute part starts with a *senza vibrato* instruction and dynamic markings of *mp* and *mf*. It then transitions to *molto vibrato* and *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 features a *gliss.* (glissando) and *pizz.* (pizzicato) section with dynamics *sf*, *p*, *mp*, *mf*, and *p*. The Viola part has dynamics *mp*, *mf*, *p*, *mf*, and *mp*. The Vibraphone part has a *Ped.* (pedal) section and a *3:2* ratio section. 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

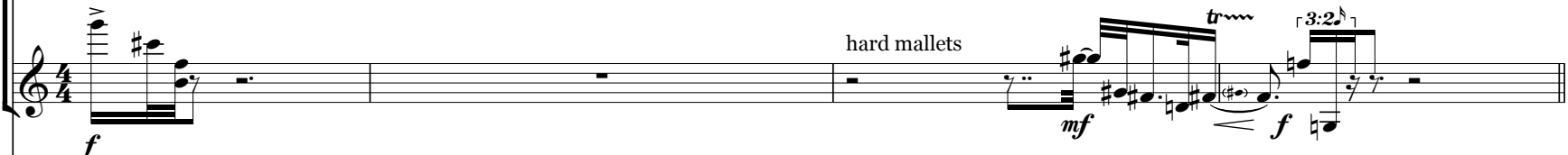
Fl. 

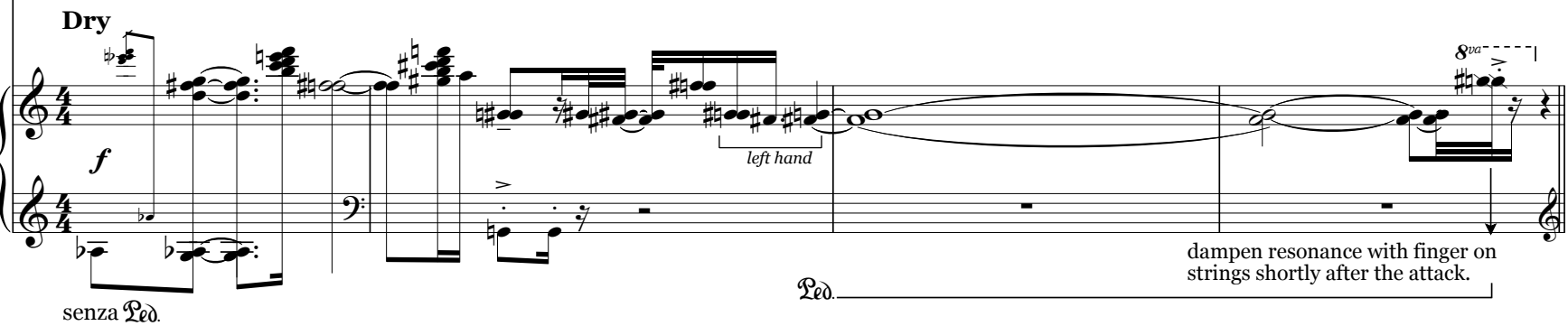
Cl. 

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* *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 yarn* *pp* *slow vibrato* *mf* *sub.* *mp* *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 99, features a 'Sudden' section with a tempo of ♩ = 70. The score is arranged for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), Maracas (Mar.), and Piano (Pno.). The Flute, Clarinet, and Violin parts begin with a triplet of eighth notes marked *sfp*. The Viola part has a pizzicato note marked *f* and a first-violin-like (l.v.) note. The Maracas part is played with hard mallets and features a dynamic range from *p* to *ff*, with a *cresc. molto* marking and a *10:8* ratio. The Piano part includes a *sf* dynamic and a first-violin-like (l.v.) note. The Vibraphone part is silent. The section concludes with a 'Sudden' marking and a tempo of ♩ = 70.

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.

ff

p

ff

mp sub.

ff

pp

sfp

10:8

10:8

10:8

10:8

3

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.), and Piano (Pno.). The Flute part begins at measure 105 with a forte (*f*) dynamic and a series of rapid sixteenth-note passages. It includes several time signature changes: 10:8, 5:4, 10:8, and 10:8. The Clarinet part also starts with a forte (*f*) dynamic and plays a similar rhythmic pattern. The Violin part is marked 'senza sord.' (without mutes) and *f*, featuring a 3:2 time signature and a 'scratch tone' indicated by a dashed arrow. The Violoncello (Vc.), Vibraphone (Vib.), and Maracas (Mar.) parts are shown as rests. The Piano part is also marked 'Frenetic' with a tempo of 70-75 and contains rests.

Restless, with some urgency

106

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

Cl. (attacca) *n* *(f) n* *(f) n* insert B in the middle of trill 1 or 2 times

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

Vc.

Vib.

Mar.

Pno. **Restless, with some urgency**

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 cresc. poco a poco', with a trill that includes a note 'B' in the middle, as indicated by the instruction 'insert B in the middle of trill 1 or 2 times'. The Violin (Vln.) staff is marked 'pizz.' and 'arco (ord.)', with a 5:4 ratio indicated. It also features 'attacca' and 'f cresc. poco a poco' markings, followed by three trills. The Violoncello (Vc.) staff is empty. The Vibraphone (Vib.), Maracas (Mar.), and Piano (Pno.) staves are also empty. The Piano part is marked 'Restless, with some urgency'.

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.). The Piano (Pno.) part is shown at the bottom of the page, with the instruction "Slowing down a bit" above it.

Flute (Fl.): Starts at measure 110 with a trill (*tr*) and a *pp sub.* dynamic. The piece ends with a *mf* dynamic and a *n* (noisier) marking. The tempo marking "Slowing down a bit" is present above the staff.

Clarinet (Cl.): Starts at measure 110 with a *sf molto* dynamic, followed by a *pp* dynamic. It features trills (*tr*) and a note with a circled dot, with the instruction "alternate trill's upper note" below. The piece ends with a *mf* dynamic and a *n* marking. The tempo marking "Slowing down a bit" is present above the staff.

Violin (Vln.): Starts at measure 110 with a *pp sub.* dynamic. The piece ends with a *mf* dynamic and a *n* marking. The tempo marking "Slowing down a bit" is present above the staff.

Piano (Pno.): The score for the piano is shown at the bottom of the page, with the instruction "Slowing down a bit" above it. The tempo marking "Slowing down a bit" is present above the staff.

Other instruments: The Vibraphone (Vib.) and Maracas (Mar.) staves are empty throughout the piece.

Measure numbers and time signatures: Measure 110 is marked at the beginning of the Flute and Clarinet staves. The time signature changes from 1/16 to 3/4 at measure 116, and then to 4/4 at the end of the piece.

Quasi parlando I ♩ = 75

116

Fl. *pizz.*
mf p *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 *p* *mf* *in loco*

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, numbered 30, covers measures 118 to 120. It features seven staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), Maracas (Mar.), and Piano (Pno.).
- **Flute (Fl.):** Measure 118 begins with a triplet of eighth notes marked *(mf)*. The melody continues with eighth notes and rests.
- **Clarinet (Cl.):** Measure 118 starts with a triplet of eighth notes marked *mf sub.*. A slur over the next two measures indicates a *(poco dim.)* dynamic change.
- **Violin (Vln.):** Measure 118 begins with a triplet of eighth notes marked *(p)*. The melody includes a *pizz.* (pizzicato) instruction and a *f sub.* dynamic. A triplet of eighth notes in measure 119 is marked *mf*, followed by a *mp* dynamic.
- **Viola (Vc.):** Measure 118 starts with a triplet of eighth notes marked *(sempre f)*.
- **Vibraphone (Vib.) and Maracas (Mar.):** Both staves are mostly silent, with rests in measures 118 and 119, and a final chord in measure 120.
- **Piano (Pno.):** Measure 118 begins with a *ff* dynamic and a *Ped.* (pedal) instruction. The right hand features a triplet of eighth notes in measure 119. The left hand has a complex accompaniment. A *Ped.* instruction is present in measure 120, with a note to *(keep A-Eb pressed while changing pedals)*. The piece concludes in measure 120 with a *Ped. (sost.)* instruction.

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.

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

(sost.)

124

Fl. *tr* *(p)* *mf sub.* *(poco dim.)*

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

Vln. *f sub.* *mf* *arco con sordina*

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

Vib.

Mar.

Pno. *(Bb still has the screw)* *mp* *in loco* *ff* *p* *mf* *Ped.*

Detailed description: This page of a musical score covers measures 124, 125, and 126. The score is arranged in a system with seven staves. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Violoncello (Vib.), Maracas (Mar.), and Piano (Pno.).
- **Flute:** Measure 124 starts with a trill. The melody continues through measures 125 and 126 with triplet markings. Dynamics include *(p)*, *mf sub.*, and *(poco dim.)*.
- **Clarinet:** Similar to the flute, it features triplet markings and dynamics of *mf sub.* and *(poco dim.)*.
- **Violin:** Plays a melodic line with triplet markings. Dynamics range from *f sub.* to *mf*. The instruction *arco con sordina* appears at the end of measure 126.
- **Viola:** Features a pizzicato (*pizz.*) section in measure 124 with a dynamic of *f*, followed by a triplet in measure 126 with a dynamic of *mf*.
- **Violoncello:** Similar to the viola, it has a *pizz.* section with *f* and a triplet with *mf*.
- **Vibraphone and Maracas:** Both staves are empty throughout the measures.
- **Piano:** Measure 124 begins with a dynamic of *mp*. A note in measure 124 has a *p* dynamic. Measure 125 features an *in loco* section with a dynamic of *ff*. Measure 126 includes a triplet with a *mf* dynamic and a *Ped.* (pedal) marking.

127 **Calm, spacious** ♩ = 46 **A little slower**

Fl.

Cl.

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

Vc. *mp* *p* 3

Vib.

Mar.

Pno. **Calm, spacious** ♩ = 46 **A little slower**

Silently remove the screw from Bb strings

Ped.

133

Fl.

Cl.

Vln.

Vc.

Vib.

Mar.

Pno.

pp delicate, very legato, espressivo

con sordina

arco s.t.

pp joining the solo very discreetly

gliss.

open D, trill on G

on G and D

mf

p

Unexpectedly, ♩ = 75

Wandering ♩ = 50

Somewhat obstinate ♩ = 60

140

Fl.

Cl. *f* *trm* 7:8

Vln. violinist leaves the stage (without the violin)

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

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

8va

ossia (small hand)

Pno. 9:8 *f* 3:2 *meno f poco dim.* 8va 3 *mf* *ppp* *(mf)* *mf* *pp* *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

8va

loco

Ped.

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

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

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

ped. *3* *3* *3* *3* *3* *3* *3* *3*

pianist leaves the stage after notes die out



Fl. 158 *p* *mf* *pp* *p*

meno vibrato *molto vibrato* → *senza vibrato*

3 *3* *3* *3*



Digression: agile (♩ ≈ 60) *accel.*

Fl. 166 *f* *fp* [p] *gliss.:* gradually "detune" tremolo half-sharp up *gliss.* [p] *f*

(p) *f*

A tempo

169

Fl.

p

5

f

poco rit.

random, loud key clicks (no decresc.)

6:4

(jet)

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

(breath only)

pp

Nostalgic, disappearing (♩ ≈ 46)

(whistle tones)

vibrato -- senza vib.

p distant

pp

molto accel.

rit.

pizz.

key clicks

2

3

4

2

4

4

♯

171

Fl.

f

7:4

(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.