

**WILLIAM PFAFF**

**THE ROAD IS ALL**

**WOODWIND QUINTET AND STRING QUINTET**



**WILLIAM PFAFF**

**THE ROAD IS ALL**

WOODWIND QUINTET AND STRING QUINTET

Duration: approximately 12 minutes

Accidentals hold through the measure and affect only the specified octave and staff

## **PERFORMANCE NOTES**

Accidentals hold through the measure and affect only the specified octave and staff

All harmonics are notated at sounding pitch.

Duration: approximately 12 minutes

## **Program Notes**

The title is taken from a quote by Willa Cather, “The end is nothing; the road is all.” A traveler herself, Cather’s words are an example of the myriad ways that this sentiment has been expressed over the centuries.

The direct simplicity of the common phrase, “The journey of a thousand miles begins with one step,” (Lao Tzu, 6 BCE), contrasts nicely with a more contemporary version, evocative of inexplicable vulnerability:

"I woke up as the sun was reddening; and that was the one distinct time in my life, the strangest moment of all, when I didn't know who I was — I was far away from home, haunted and tired with travel, in a cheap hotel room I'd never seen, hearing the hiss of steam outside, and the creak of the old wood of the hotel, and footsteps upstairs, and all the sad sounds, and I looked at the cracked high ceiling and really didn't know who I was for about fifteen strange seconds." (Kerouac).

For me, the road became all when I began hitchhiking and hopping freight trains in my early twenties. My longest trip lasted for 1.5 years, spanned 16,000 miles and crossed 36 states. Motion and rhythm, wind and rain: surrender and unfettered time.

The traveler in the piece is the oboe: reluctant at first, holding on to the F, but eventually the principal initiator of forward momentum. The opening stasis is reinterpreted throughout the piece to provide moments of repose in an otherwise largely through-composed journey.

## **CONTACT**

pfaff.william@gmail.com  
cell: 518.578.3438

For Max Lifchitz and North/South Consonance

# THE ROAD IS ALL

William Pfaff

Musical score for orchestra featuring Flute, Oboe, Clarinet in B $\flat$ , Horn in F, Bassoon, Violin II, Viola, Violoncello, and Contrabass. The score is in common time (indicated by '4') throughout. The key signature changes between measures, including B $\flat$  major, A major, and G major.

**Flute:** Dynamics include  $p$ ,  $pp$ ,  $p$ , and  $p$ . Performance instruction: *con bravura*.

**Oboe:** Dynamics include  $p$ .

**Clarinet in B $\flat$ :** Dynamics include  $p$ .

**Horn in F:** Dynamics include  $p$ .

**Bassoon:** Dynamics include  $p$  and  $mp$ .

**Violin II:** Dynamics include  $pp$ ,  $p$ ,  $pp$ ,  $p$ , and  $mp$ .

**Viola:** Dynamics include  $pp$ ,  $p$ , and  $mp$ .

**Violoncello:** Dynamics include  $pp$ ,  $p$ , and  $pizz.$

**Contrabass:** Dynamics include  $f$ .

**TRANSPOSED SCORE**

© 2012 William Pfaff (BMI). All Rights Reserved.

4

This musical score page contains two staves of music for orchestra and piano, divided by a vertical bar line.

**Top Staff (Measures 4-5):**

- Flute (fl.):** Playing eighth-note patterns with grace notes, dynamic *mf*. Measure 4: 3/4 time. Measure 5: 4/4 time.
- B♭ Clarinet (B♭ cl.):** Playing eighth-note patterns with grace notes, dynamic *mp*. Measure 4: 3/4 time. Measure 5: 4/4 time.
- Horn (hrn.):** Playing eighth-note patterns with grace notes, dynamic *mf*. Measure 4: 3/4 time. Measure 5: 4/4 time.

**Bottom Staff (Measures 4-5):**

- Violin I (vln. I):** Playing eighth-note patterns with grace notes, dynamic *mp*. Measure 4: 3/4 time. Measure 5: 4/4 time.
- Violin II (vln. II):** Playing eighth-note patterns with grace notes, dynamic *mf*. Measure 4: 3/4 time. Measure 5: 4/4 time. Includes markings: *pizz.*, *poco*, and *sub. pp*.
- Cello (vc.):** Playing eighth-note patterns with grace notes, dynamic *mf*. Measure 4: 3/4 time. Measure 5: 4/4 time. Includes marking: *arco*.
- Piano:** Playing eighth-note patterns with grace notes, dynamic *mp*. Measure 4: 3/4 time. Measure 5: 4/4 time.

7

fl.

ob.

B $\flat$  cl.

bsn.

vln. I

vln. II

vla.

cb.

*pp*

*p*

*p*

*pp* — *p*

*p*

*3*

*arco*

*arco*

*p*

*f*

Musical score for orchestra and piano, page 4, measures 10-11.

**Measure 10:**

- Flute:** Dynamics **p**, **pp**, **p**. Measure number **10** is indicated above the staff.
- B♭ Clarinet:** Dynamics **leggiero**, **p**.
- Horn:** Dynamics **mp**.

**Measure 11:**

- Violin I:** Dynamics **pp**, **p**.
- Violin II:** Dynamics **mp**.
- Cello:** Dynamics **pizz.**, **mp**, **mf**.
- Bassoon:** Dynamics **p**.

13

fl.

ob.

B<sub>b</sub> cl.

hrn.

vln. I

vln. II

vla.

vc.

cb.

pizz.

arco

*p*

*pp*

*p*

*mp*

*p*

*ppp*

*mp*

*p*

*pp*

*p*

*p*

*pp*

*ppp*

*mp*

*p*

*arco*

*pizz.*

*f*

Musical score for orchestra and piano, page 17, measures 17-20.

**Measure 17:** Flute (fl.) plays eighth-note pairs. Oboe (ob.) plays eighth-note pairs with grace notes. Bassoon (B♭ cl.) rests. Horn (hrn.) rests. Cello (cb.) begins an arco line.

**Measure 18:** Flute (fl.) continues eighth-note pairs. Oboe (ob.) plays eighth-note pairs with grace notes. Bassoon (B♭ cl.) enters with eighth-note pairs. Horn (hrn.) rests. Cello (cb.) continues arco line.

**Measure 19:** Flute (fl.) continues eighth-note pairs. Oboe (ob.) plays eighth-note pairs with grace notes. Bassoon (B♭ cl.) rests. Horn (hrn.) rests. Cello (cb.) continues arco line.

**Measure 20:** Flute (fl.) continues eighth-note pairs. Oboe (ob.) plays eighth-note pairs with grace notes. Bassoon (B♭ cl.) rests. Horn (hrn.) rests. Cello (cb.) continues arco line.

**Measure 21:** Flute (fl.) continues eighth-note pairs. Oboe (ob.) plays eighth-note pairs with grace notes. Bassoon (B♭ cl.) rests. Horn (hrn.) rests. Cello (cb.) continues arco line.

21

fl.

ob.

hrn.

vln. I

vla.

vc.

cb.

*pp*

*mf*

*p*

*p* *mp*

*mf*

*mp*

*mf* *p*

23

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. II

vla.

vc.

cb.

*p*

*mf*

*p*

*mp*

*p*

*pp*

*mp*

*p*

*mf*

*p*

*mp*

26

ob. *mf*

B♭ cl. *mf*

hrn. *p* *mp* *mf*

bsn. *mp* *p* *p*

vln. II *pizz.* *mf* *f*

vla. *mp* *mf*

vc. *mp* *mf*

cb. *pizz.* *mf*

29

ob.

B<sub>b</sub> cl.

hrn.

bsn.

*f*

*p*

*mp*

*mf*

vln. I

vln. II

vla.

vc.

*cantabile*

*mp*

*mf*

*dolce* *arco*

*dolce*

*mp*

*mp*

31

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

*f*

*pp*

*mp*

*f*

*f*

*p*

*f*

*con bravura*

*mf*

*f*

33

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

piano

*mf*

*mp*

*mf*

*mf*

*mf*

*pizz.*

*pizz.*

*ff*

*ff* (pizz.)

*ff*

*mp*

36

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*f*

*ff*

*mp*

*mf*

*f*

*f*

pizz.

*ff*

*pizz.*

*ff*

*mf*

*arco*

*mf*

*f*

*ff*

*p* *mf*

*p* *mf*

39

A musical score page featuring two systems of music. The top system includes parts for flute (fl.), oboe (ob.), bassoon (bsn.), and horn (hrn.). The bottom system includes parts for violin I (vln. I), violin II (vln. II), cello (vc.), double bass (cb.), and bassoon (bsn.). Measure 39 begins with a 4/4 time signature. The flute has a sixteenth-note pattern with dynamics *mp* and *mf*. The oboe and bassoon play eighth-note patterns with dynamics *mp* and *mf*. The horn has a sixteenth-note pattern with dynamics *mf*. The bassoon in the bottom system has a dynamic *p*. Measures 40 and 41 show the continuation of the piece with changes in instrumentation and dynamics, including *mp* for violins and cellos, and *mf* for bassoon.

39

fl.

ob.

B<sub>b</sub> cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

39

42

A musical score for orchestra, page 15, measure 42. The score consists of four staves: Flute (fl.), Oboe (ob.), Bassoon (B♭ cl.), and Horn (hrn.). The key signature is A major (no sharps or flats). The time signature is common time (4/4). The flute has a single note. The oboe plays a sixteenth-note pattern with dynamic *ruvido f*, followed by eighth-note pairs with dynamic *mf*. The bassoon has a single note. The horn has a single note. The dynamics for the oboe and bassoon are *f* and *mf* respectively, while the flute and horn are *p*.

45

fl. *pp*

ob. *f*

B♭ cl. *pp*

hrn. *mf* *f*

bsn. *mf* *f*

vln. I

vln. II arco *p*

vla. arco *mf*

vc. arco *mf*

cb. *f*

*incisivo* 5

*sforzando* >

3

3

3

3

3

49

A musical score for orchestra and violin I. The score consists of six staves. From top to bottom: Flute (fl.), Oboe (ob.), Bassoon (bsn.), Horn (hrn.), Bassoon (bsn.), and Violin I (vln. I). The flute and oboe staves begin with dynamic *mf*. The bassoon and horn staves have rests. The bassoon staff ends with dynamic *p*. The violin I staff begins with dynamic *mf*.

fl. *mf*

ob. *con bravura* *mf*

B♭ cl.

hrn.

bsn.

vln. I *mf*

51

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

pno.

*pp*

*p*

*mp*

*sfs*

*mp*

*mf*

*8va*

*con bravura*

*p*

*mp*

*pizz.*

*f*

*arco*

*mp*

*p*

*pizz.*

*mp*

*arco*

*mf*

53

This musical score page contains two systems of music, each consisting of five staves. The top system (measures 53) includes parts for flute (fl.), oboe (ob.), bassoon (bsn.), horn (hrn.), and B♭ clarinet (B♭ cl.). The bottom system (measures 53a) includes parts for violin I (vln. I), violin II (vln. II), cello (vc.), double bass (cb.), and viola (vla.). Measure 53 begins with dynamic markings: *mf*, *f*, *pp*, *f*, *pp*, *mf*, *intenso*, *mf*, *sfz*. Measure 53a begins with dynamic markings: *mf*, *mf*, *mf*, *mf*, *sfz*. Measure numbers 53 and 53a are enclosed in boxes above their respective systems. Measure 53a is preceded by a dashed line and labeled *(8va)*.

53 (8va)

vln. I

vln. II

vla.

vc.

cb.

fl.

ob.

B♭ cl.

hrn.

bsn.

*mf*

*f*

*pp*

*pp*

*mf*

*intenso*

*mf*

*sfz*

*mf*

*mf*

*mf*

*mf*

*sfz*

55

fl.

ob.

B<sub>b</sub> cl.

bsn.

vln. I

vln. II

vla.

vc.

*p possibile*

*mf*

*loco*

*pp*

*pp*

*brutale*

*sfz*

*pizz.*

*mf*

58

This musical score page contains two staves of music for orchestra and piano. The top staff features a flute (fl.) and a bassoon clarinet (B♭ cl.). The flute has a dynamic of *p* followed by *mp*. The bassoon clarinet has a dynamic of *mp*. Measure 58 ends with a key change to 5/8 time. The bottom staff features a violin I (vln. I), a violin II (vln. II), and a cello/violoncello (vla.). The violin I has a dynamic of *p*, followed by *pp*. The violin II has a dynamic of *pp*, followed by *p* and *mp*. The cello has a dynamic of *mp*. Measure 59 begins with a key change to 3/4 time.

58

fl.

B♭ cl.

vln. I

vln. II

vla.

61

*legato possibile*

fl. 6 fltg. ord. 3 fltg.

B♭ cl. p mp 3 4

hrn. p mp 3 4

vln. I - 3 4

vln. II p mp 3 4

vla. 3 4

vc. 3 4

cb. 3 4

63

fl.                              ord.

ob.                              *in fuori*                      5                      dolce                      3  
                                    *mp*

B♭ cl.                              5                      dolce                      p  
                                    mf

vln. I                              p                              mp                              arco                      3  
                                    pizz.                              *p*                              pp

vln. II                              mp                              arco                              p  
                                    *p*                              pp

vc.                                      5                              mf

66

fl.

ob.

B♭ cl.

hrn.

vln. I

vln. II

vla.

vc.

*dolce*

*sotto voce*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

70

fl.      ob.      bsn.      hrn.      bsn.

vln. I      vln. II      vla.      vc.      cb.

*cantabile*

pizz.      arco

8<sup>va</sup>

72

fl.

ob.

B♭ cl.

bsn.

(8va)

vln. I

vln. II

vla.

vc.

cb.

This musical score page contains two systems of music. The top system, starting at measure 72, includes parts for Flute (fl.), Oboe (ob.), Bassoon (bsn.), and Bass Clarinet (B♭ cl.). The flute and oboe play eighth-note patterns with dynamics *p* and *mp*. The bassoon and bass clarinet provide harmonic support. The bottom system, starting at measure 8va (measures 72-73), includes parts for Violin I (vln. I), Violin II (vln. II), Cello (vc.), Double Bass (cb.), and Viola (vla.). The violins play eighth-note patterns with dynamics *mp*, *mf*, and *f*, with a dynamic marking "poco" above the second measure. The cello plays eighth-note patterns with dynamics *mp* and *p*, with "pizz." written below the first measure. The double bass and viola provide harmonic support. Measure 8va concludes with a dynamic *mf* and "arco" written above the double bass's eighth-note pattern.

76

ob.

bsn.

(*mp*)

vln. I

(8<sup>va</sup>)

*poco*

vln. II

vla.

vc.

*fp*

*mf*

cb.

*mf*

*p*

This musical score page contains two systems of music, labeled 76. The instrumentation includes oboe (ob.), bassoon (bsn.), violin I (vln. I), violin II (vln. II), cello (vla.), double bass (vc.), and bassoon (cb.). The score is written in 2/4 time. In the first system, the oboe and bassoon play eighth-note patterns. The bassoon's pattern has a dynamic marking of (mp). In the second system, the violin I part features eighth-note patterns with dynamics changing from *mf* to *poco*. The violin II part plays sustained notes with a dynamic *p*. The cello and double bass parts play sustained notes with dynamics *fp* and *mf* respectively. The bassoon part ends with a dynamic *p*.

78

fl. *pp*

ob. *mf*

B<sub>b</sub> cl. *con bravura* *poco f*

bsn. *sforz.*

vln. I *mf* *pp*

vln. II *mf* *pp*

vla. *pizz.* *mf*

vc. *>*

cb. *mf*

80

fl.

ob.

B<sub>b</sub> cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

80

*(8va)*

loco

pizz.

arco

pizz.

arco

*f*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*f*

*mp*

*mf*

*p*

84

84

fl.

B<sub>b</sub> cl.

bsn.

vln. I

vln. II

vla.

vc.

*cantabile*

arco

*8va*

86

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

**Un poco rit.**

88 *8va* - - -

fl. (f)

ob. *mp* *mf* *f* *mf*

B♭ cl. *con brayura* 5-5-3-3-3+3-0

hrn. *mf* *f* *mf*

bsn. *con forza* > *mf* > *sffz*

vln. I *8va* - - -

vln. II *mp* *f* *mf*

vla. *mp* *f* *pizz.*

vc. *con forza* > *mf* > *sffz* *pizz.*

a tempo ( $\text{♩} = 108$ )

**91** (8<sup>va</sup>) -

fl.  
ob.  
B♭ cl.  
hnr.  
bsn.

vln. I  
vln. II  
vla.  
vc.  
cb.

94 *con bravura*

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

96

fl. ob. B<sub>b</sub> cl. hrn. bsn. vln. I vln. II vc. cb.

*8va*

*ff* *mp* *mf*

*ff* *mp* *mf*

*f*

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

*f* *ff* *p*

*ff*

*ff*

*ff*

**Più mosso ( $\text{♩} = 120$ )**

**99** (8<sup>va</sup>)

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vc.

cb.

*legato e fluido*

*pizz.*

*f*

*sub. f*

*sub. f*

101      *loco incisivo*      *b*

fl.      *mf*

ob.

B♭ cl.      *incisivo*      *mf*      *f*

bsn.      *f*

101

vln. I

vln. II

vla.      pizz.      *mf*      *f*

vc.      *legato e fluido arco*      *pp*

cb.      pizz.      *f*

**Meno mosso**  
(♩ = 108)

103

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

107

fl.

B<sub>b</sub> cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*intenso arco*

*8va*

*f*

*intenso*

*sffz*

*intenso*

*ff*

*f*

*intenso*

*ff*

*intenso*

*ff*

*ff*

*ff*

III

fl.

B<sub>b</sub> cl.

hrn.

vln. I

vln. II

vla.

vc.

*delicato* *sub. pp*

*ppp possibile*

*delicato*

*pp*

*loco*  
*delicato*

*delicato*

*pp*

*ff*

*mp*

*ff*

(8<sup>va</sup>)

5

3

5

3

5

3

3

3

113

fl. *mp* *pp*

B♭ cl. *pp*

hrn. *p* *ppp*

vln. I

vln. II

vla.

vc. *mp*

115

fl.      *mp*      *pp*

B<sub>b</sub> cl.

hrn.      -

vln. I      *3*

vln. II      *3*

vla.      *mf*

vc.

cb.      *mp*

*sffz*

*sffz*

*p*

*mp*

*ff*

*ff*

117

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*f*

*ff*

*ff*

*f*

*con bravura*

*con bravura*

*ff*

*ff*

*f*

*with abandon*

120

fl.

ob.

B♭ cl.

hnr.

bsn.

vln. I

vln. II

vla.

vc.

cb.

5

6

*sfz*

>

f

+ > +

3

f

mf

3

f

$\wedge$

> >



123

fl.

B♭ cl.

hrn.

bsn. *cantabile*  
*mf*

vln. I (8<sup>va</sup>) 5  
123 *mf*

vln. II (8<sup>va</sup>) 5  
vla. *mf*

vcl. *loco* *sul tasto* *p*

cb. *mp*

*f* *mf*

This musical score page contains two staves of music for orchestra. The top staff begins with a flute (fl.) and continues with bassoon (bsn.), horn (hrn.), and bass clarinet (B♭ cl.). The bottom staff begins with violin I (vln. I), followed by violin II (vln. II), viola (vla.), cello (vc.), and double bass (cb.). Measure 123 starts with a rest for the flutes, followed by eighth-note patterns for bassoon and bass clarinet. The bassoon has a melodic line labeled "cantabile" with dynamics "mf". Measures 124-125 show violin I and violin II playing eighth-note patterns with dynamics "mf". Violin II has a dynamic "p" and a performance instruction "sul tasto". The double bass has dynamics "f" and "mf". The score uses common time (4/4) throughout, with some measures in 3/4 indicated by a 3 over a 4. Measure 125 ends with a dynamic "mp". Measure 126 begins with a dynamic "p" for the bassoon.

125 (8<sup>va</sup>)

fl.

ob. *p*

B♭ cl.

hrn. *pp*

bsn. *p* *poco* *mp*

5

5

loco  
sul tasto

125

vln. I *p*

vln. II

ord. *p*

vla.

vc. *p* *mp*

127 (8<sup>va</sup>) -

fl. ob. B♭ cl. hrn. bsn.

vln. I vln. II vla. vc. cb.

*ord.*

*molto intenso*

130 (8<sup>va</sup>) fl. ob. B♭ cl. hrn. bsn.

loco

5 6

*sfsz*

*mf*

*mf*

*f*

130 vln. I vln. II vla. vc. cb.

*with abandon*

5 3

*f*

*with abandon*

5 3

*f*

>

5 3

> > > >

5 3

> > >

5 3

132

fl. 2 + 3 *p* *mf*

ob. *secco* 5 *mf* *f*

B♭ cl. *f* *ff* *mf* (*mf*)

hnr. 0 *f* *ff* *mf* *f* *mf*

vln. I *sffz* *ff* *fff* *mp* *f*

vln. II *sffz* *ff* *fff* *mp* *f*

vla. *mf* *f*

vc. *sffz* *f* *mf* *incisivo* *f*

cb.

135

fl. *mf*

ob. *mf*

B♭ cl.

hrn.

bsn. *mf*

vln. I

vln. II

vla. *pizz.* *mf*

vc. *mf*

cb. *mf*

*bassoon*

*mf*

*mp*

*arco*

*mp*

*4*

*5*

*3*

*f♯*

*5*

137

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

pno.

*ff*

*mp*

*mf*

*sfz*

*f*

*pizz.*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

140

B♭ cl.

hnr.

bsn.

vln. II

vc.

cb.

*pp*

*con bravura*

*f* *sub. p*

*sub. p*

*arco*

*mf*

*p*

*f*

*sub. p*

143

fl. ob. B♭ cl. hrn. bsn.

vln. I vln. II vla. vc. cb.

147

ob.

*>pp possibile*

B<sub>b</sub> cl.

*incisivo*

*mf*

*f*

hnr.

*>p possibile*

*scherzando*

bsn.

*p possibile*

*f*

vln. I

*incisivo*

*f*

vln. II

*pizz.*

*f*

vla.

*mf*

*3*

*5*

*5*

*5*

vc.

*>pp*

*ff*

*arco*

*5*

*mf*

cb.

150

This musical score page contains two systems of music, each starting at measure 150.

**Top System (Measures 150-151):**

- Flute (fl.):** Playing eighth-note patterns.
- Oboe (ob.):** Playing eighth-note patterns with dynamic *mf*. The first measure is labeled *lirico*.
- B♭ Clarinet (B♭ cl.):** Playing eighth-note patterns.
- Horn (hrn.):** Playing eighth-note patterns with dynamic *mf* followed by *f*.
- Bassoon (bsn.):** Playing eighth-note patterns.

**Bottom System (Measures 150-151):**

- Violin I (vln. I):** Playing sixteenth-note patterns with slurs.
- Violin II (vln. II):** Playing eighth-note patterns with dynamic *mf*.
- Cello (vc.):** Playing eighth-note patterns with dynamic *pizz.* The first measure has a duration of 7 beats.
- Bass (cb.):** Playing eighth-note patterns.

Dynamics and performance instructions include *arco*, *pizz.*, *(mf)*, *incisivo*, and *mf*.

153

fl. *< f*

ob. *f*

B<sub>b</sub> cl. *(f)*

hrn. *mfp*

bsn. *(f)*

vln. I *sffz*

vln. II *con forza* *fff*

vla. *incisivo* *f*

vc. *< f*

cb. *f*

*8va* *f*

*intenso arco* *f*

156

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*f*

6

156 (8<sup>va</sup>)

This musical score page contains two systems of music. The top system, labeled '156', consists of five staves: Flute (fl.), Oboe (ob.), Bassoon (bsn.), Bass Clarinet (B♭ cl.), and Horn (hrn.). The bottom system, labeled '156 (8<sup>va</sup>)', consists of five staves: Violin I (vln. I), Violin II (vln. II), Cello (vc.), Double Bass (cb.), and Voice (vla.). The music is in common time (indicated by '4'). Measure 156 begins with the flute playing a sustained note. The oboe and bassoon enter with eighth-note patterns. The bass clarinet and horn follow. Measure 156(8<sup>va</sup>) begins with the violins playing eighth notes. The cello and double bass enter with eighth-note patterns. The voice part is present in the bottom staff of the second system. Various dynamics and performance instructions like 'f' (fortissimo) and '6' (likely referring to a sixteenth-note pattern) are included.

158

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*con forza*

*intenso*

*8va-*

*sffz*

*f*

*f*

*f*

*f*

*(f)*

160

fl. *ff* *mf*

ob. *mf* *f*

B♭ cl. *con forza* *mf* *f*

bsn. *ff*

vln. I *f* *sffz* *f*

vln. II *f* *sffz* *mf* *ff*

vla. *ff* *f* *ff*

vc. *ff* *f* *ff*

cb. *ff* *ff*

162

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*con bravura*

loco

*mf*

*f*

*ff*

*mf*

163 *molto intenso* *8va*

fl. *f*

ob. *f*

B♭ cl. *f*

hrn. *f*

bsn.

vln. I *f*

vln. II *f* *molto espressivo*

vla. *f*

vc. *f*

cb. *f*

(8<sup>va</sup>) -

165

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

167 (8<sup>va</sup>) -

fl. 4/4 *sffz*

ob. 4/4 *mf* *f* *sffz* *mf*

B♭ cl. 4/4 *mf* *f* *sffz* *f*

hrn. 4/4 + + + 0 *mf*

bsn. 4/4 *f* *f*

167 (8<sup>va</sup>) -

vln. I 4/4

vln. II 4/4 *mf*

vla. 4/4 *con energia* *f*

vc. 4/4 *con energia* *(f)*

cb. 4/4 *f*

169 loco

fl. *f*

ob. *f* *mf*

B♭ cl. *mf*

hrn.

bsn. *mf*

vln. I

vln. II *con energia* *mp*

vla. *con energia* *mf*

vc. *mf*

cb. *mf*

(8<sup>va</sup>) -

This musical score page contains two staves of music for an orchestra. The top staff consists of five parts: Flute (fl.), Oboe (ob.), Bassoon (bsn.), Bass Clarinet (B♭ cl.), and Horn (hrn.). The bottom staff consists of five parts: Violin I (vln. I), Violin II (vln. II), Viola (vla.), Cello (vc.), and Double Bass (cb.). Measure 169 begins with a forte dynamic for the flute and oboe. The bassoon plays a sustained note. Measure 170 begins with a dynamic change and includes markings for "con energia" and "mf". The bassoon continues to play sustained notes throughout the measure.

170

fl. *sffz*

ob. *sffz*

B♭ cl. *sffz*

hrn. *f* *mp*

bsn. *mp*

vln. I (8<sup>va</sup>) loco *(mf)* *mp* *p*

vln. II *mf* *mp* *mp* *mf*

vla. *mp*

vc.

cb.

172

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

piano

*cantabile*

*Mute On*

*Mute On*

*Mute On*

*3*

*mp*

*p*

*pp*

*mp*

*p*

*mp*

*mp*

174

A musical score for orchestra and double bass section. The top half shows parts for flute (fl.), oboe (ob.), B♭ clarinet (B♭ cl.), and horn (hrn.). The flute and oboe play eighth-note patterns with dynamic markings *p*, *mf*, *f*, *mp*, and *p*. The B♭ clarinet has a dynamic *mf* and a performance instruction "with ease". The horn has a dynamic *p*. The bottom half shows parts for double bass (vc.) and cello (cb.). The double bass has a dynamic *pp*. The cello has dynamics *p* and *pp*. Measure lines are indicated by vertical lines between the staves.

176

fl.

ob.

B♭ cl.

hnr.

Mute On

vc.

cb.

178

fl.

ob.

B♭ cl.

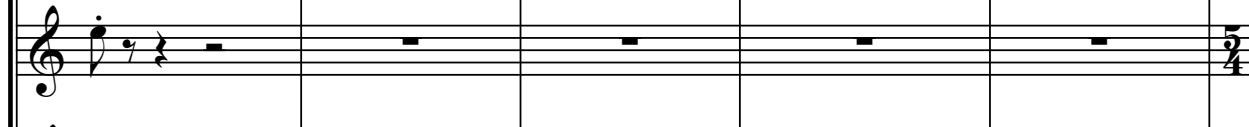
hnr.

vln. I

Con sord.

**Sospeso e misterioso ( $\text{♩} = 108$ )**

**180** 

**fl.** 

**ob.** 

**B♭ cl.**   
*ppp*

**180** *bow freely* 

**vln. I** 

**vln. II** 

Con sord.  
**ppp** 

Con sord. 

**pp**

185

fl.

vln. I

vln. II

vla.

vc.

*bell tone*

*ppp*

Con sord.

*pp*

*ppp*

*pp*

*ppp*

*pp*

*n*

*pp*

*ppp*

*n*

189

fl.

vln. I

vln. II

vla.

vc.

cb.

*bell tone*

*pp*

*pp*

*ppp*

*pp*

*ppp*

*pizz.*

*arco*

*n*

*sul tasto*

*ppp*



200

bell tone

fl.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*pizz.*

*arco*

**p possible**

**ppp**

**n**

**pp**

**ppp**

**n**

**ppp**

**pp**

**pp**

**pp**

**pp**

**pp**

206

fl. *n* *pp* *in the distance*

B♭ cl. *bell tone* *n* *pp*

206

vln. I *ppp*

vln. II *n* *pp* *ppp*

vla. *ppp* *pp* *ppp*

vc. *pp*

cb. *ppp* *pp* *ppp*

This musical score page contains two staves of music for an orchestra and choir. The top staff begins at measure 206 with a flute and bassoon playing eighth notes. The flute has dynamics 'n' and 'pp'. The bassoon has 'pp' and a melodic line labeled 'in the distance'. The bottom staff begins at measure 206 with a bassoon playing eighth notes. It has dynamics 'bell tone' and 'n'. The top staff continues at measure 207 with a violin I playing eighth notes. It has dynamics 'ppp'. The bottom staff continues at measure 207 with a violin II playing eighth notes. It has dynamics 'n' and 'pp'. The top staff continues at measure 208 with a viola playing eighth notes. It has dynamics 'ppp'. The bottom staff continues at measure 208 with a cello playing eighth notes. It has dynamics 'pp'. The top staff concludes at measure 208 with a bass playing eighth notes. It has dynamics 'ppp'.

210

fl.

vln. I

vln. II

vla.

vc.

cb.

215

fl.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

fltg.

sotto voce

*pp*

*p*

*pp*

*no attack*

*pp*

*n*

*pp possibile*

*mp*

*p*

*pp*

*p*

*ppp*

*n*

*pp*

220 ord.

fl. *p*

B♭ cl. *pp*

hrn. *p*

bsn. *pp* *mp*

vln. I >*ppp*

vln. II *mp*

vla. *pp* *ppp*

vc. *ppp* *pp* *p* *pizz.* *mp* Mute Off

cb. *ppp* *mp*

## **Un poco rit.** - -

Un poco rit.

225

fl. B♭ cl. vln. I vln. II vla. vc.

*poch.*

**pp**

**p**

**pp**

**ppp**

**pp**

**pp**

**p**

**pp**

**n**

**pp**

**ppp**

**pp**

**Senza sord.  
sul tasto**

**pp**

**Più mosso**  
(♩ = 120)

231

fl.

ob.

vln. I

vln. II

vla.

vc.

cb.

Mute Off

n

Mute Off

n

Mute Off

n

ord.

mp

ord.

arco

pp

mp

236

*con bravura*

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*Senza sord.*

*Senza sord. pizz.*

*arco*

*p*

*mp*

*pp*

*n*

*8va*

*Senza sord.*

*mp*

*p*

*mp*

Musical score for orchestra and piano, page 81, measures 240-241.

**Measure 240:**

- Flute (fl.):** Dynamics *mp*, *mf*, *f*. Articulation: *con bravura*.
- Oboe (ob.):** Dynamics *mp*, *mf*, *f*.
- Bassoon (B♭ cl.):** Dynamics *mp*, *mf*.

**Measure 241:**

- Violin I (vln. I):** Dynamics *p*, *mp*. Articulation: *loco*.
- Violin II (vln. II):** Dynamics *mf*, *mp*.
- Cello (vla.):** Dynamics *p*. Articulation: *cantando*.
- Bass (vc.):** Dynamics *mp*.

242

fl.

B♭ cl.

hrn.

bsn.

242

vln. I

vln. II

vla.

vc.

cb.

mf

mf

pp

fff

fff

fff

pp

mf

p

246

fl.  
ob.  
B♭ cl.  
hrn.  
bsn.

fltg.  
*grazioso*  
*mp*  
*mp*  
*mp*

vln. I  
vln. II  
vla.  
vc.  
cb.

*mf*  
*p*  
*p*  
*mf*  
*mf*  
*sfz*  
*(mf)*  
*sfz*

246

250 ord.

fl. *mp*

ob. *mf*

B♭ cl. *mf*

vln. I

vln. II

vla.

vc.

cb.

*grazioso*

*mp*

*p*

*p*

*p*

*f*

*f*

254

This musical score page contains two staves of music. The top staff includes parts for flute (fl.), oboe (ob.), bassoon (bsn.), B♭ clarinet (B♭ cl.), and horn (hrn.). The bottom staff includes parts for first violin (vln. I), second violin (vln. II), and cello/bass (vc.). Measure 254 begins with the flute playing eighth-note pairs. The oboe enters with eighth-note pairs at *p*. The bassoon plays eighth-note pairs at *mp*. The B♭ clarinet has eighth-note pairs at *mf*. The horn plays eighth-note pairs at *p*. Measure 255 begins with the flute playing eighth-note pairs. The oboe has eighth-note pairs at *mp*. The bassoon has eighth-note pairs at *mp*. The B♭ clarinet has eighth-note pairs at *mp*. The horn has eighth-note pairs at *mp*. The first violin has eighth-note pairs at *mp*. The second violin has eighth-note pairs at *mp*. The cello has eighth-note pairs at *mf*. The dynamic *f* is indicated under the cello's eighth-note pairs.

258

fl.

ob.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*(8va)*

*8va*

*ppp*

*f*

*mp*

*fff*

*fff*

*fff*

*mp*

*mf*

262

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*lirico*

*with ease*

*(8va)*

265

This musical score page contains two systems of music, each starting at measure 265.

**Top System (Measures 265-266):**

- Flute (fl.):** Measures 265-266. Dynamics:  $\textit{pp}$ ,  $f$ ,  $\textit{pp}$ . Measure 266 includes a grace note and a fermata over the first note.
- Oboe (ob.):** Measures 265-266. Dynamics:  $f$ ,  $\textit{pp}$ .
- Bassoon (B♭ cl.):** Measures 265-266. Dynamics:  $f$ ,  $\textit{pp}$ ,  $f$ .
- Horn (hrn.):** Measures 265-266. Dynamics:  $f$ ,  $\textit{pp}$ ,  $(f)$ .
- Bassoon (bsn.):** Measures 265-266. Dynamics:  $f$ .

**Bottom System (Measures 265-266):**

- Violin I (vln. I):** Measures 265-266. Dynamics:  $\textit{ppp}$ ,  $\textit{pp}$ . Includes slurs and grace notes.
- Violin II (vln. II):** Measures 265-266. Dynamics:  $f$ ,  $\textit{pp}$ ,  $f$ .
- Cello (vcl.):** Measures 265-266. Dynamics:  $f$ ,  $\textit{pp}$ .
- Bass (cb.):** Measures 265-266. Dynamics:  $f$ .

Measure 266 concludes with a repeat sign and a 3/4 time signature. Measure 267 begins with a dynamic of  $\textit{pp}$ .

269

fl.

ob.

B♭ cl.

hnr.

bsn.

vln. I

vln. II

vla.

*dolce*

*p* > *pp*

*dolce*

*p* > *pp*

*dolce*

*p* > *pp*

*non vibrato*

*ord.*

*pp*

274

fl.

B♭ cl. *p* > *pp*

vln. I *dolce*

vln. II *dolce*

vla. *dolce*

vc. *pp*

cb. *pp*

scherzando *8va* *pp*

vln. I *scherzando* *pp*

vln. II *scherzando*

vla. *scherzando* *pp*

vc. *dolce* *pp*

cb. *dolce* *pp*

vln. I *dolce*

vln. II *dolce*

vla. *dolce*

vc. *dolce*

cb. *dolce*

vln. I *scherzando* *pp*

vln. II *scherzando*

vla. *scherzando* *pp*

vc. *scherzando* *pp*

cb. *scherzando* *p*

**Un poco rit.**

278 (8<sup>va</sup>)

fl.                                      loco

B♭ cl.                              scherzando 5 3

vln. I                              pp

vln. II                              scherzando 5

vla.                                      pp

vc.                                      scherzando 5

cb.                                      pizz. 3

**Meno mosso**  
(♩ = 108)

281

*lightly*

fl.

ob.

B♭ cl.

hrn.

bsn.

281

*sul pont.*

vln. I

vln. II

vla.

vc.

cb.

*incisivo*

*mf*

*p*

*mp*

*f*

*+*

*mf*

*mp*

*mf*

*pesante*

*mf*

*ord.*

*mf*

*sul pont.*

*mf*

*ord.*

*mf*

*sul pont.*

*mf*

*ord.*

*mf*

*ord.*

*mf*

*arco*

*f*

284

fl.

ob.

B♭ cl.

hrn.

vln. I

vln. II

vla.

vc.

cb.

288

fl. dolce *pp*

B<sub>b</sub> cl. *pp* *n*

hrn.

vln. I dolce *p* *pp*

vln. II *pp* dolce *ppp* *sul tasto*

vla. *p* *ppp* *dolce*

vc. *pp*

cb.

legato e fluido *pp*

pizz. *mp*

**Più mosso**

292 (♩ = 120)

fl.

ob.

B♭ cl. *incisivo*

hnr.

bsn.

vln. I

vln. II

vla.

vc.

cb.

*mf*      *ppp*

*f*      *mp*      *f*      *mf*

*incisivo*

*mf*      *f*

*pp*

*f*

*mf*

*sul pont.*

*pizz.*

*ord.*

*legato e fluido*

*sul tasto legato e fluido arco*

*f*

*pizz.*

*mf*

rit.

295

fl. *pp*

ob. *pp*

B♭ cl. *pp* 5 *ppp*

hrn. *mp*

vln. I *p*

vln. II

vla. *ppp*

vc. *pp*

*arco sul tasto* 8<sup>va</sup> 3 - *pp*

(pp)

Più lento ( $\text{♩} = 80$ )

298

302

fl.

B♭ cl.

hrn.

vln. I

vln. II

vla.

vc.

cb.

p

pp

non vibrato

3

6

**Un poco più mosso**  
 $(\text{♩} = 96)$

304

fl.

B♭ cl.

vln. I

vln. II

vla.

vc.

cb.

piano (right side)

*sul tasto* (vib.)

*n*

*pizz.*

*3*

*pp*

*p*

*p*

*mp*

*pp*

307

fl.

B♭ cl.

hrn.

vln. I

vln. II

vla.

vc.

fltg.

ord.

ppp

ppp

pp

pp

arco

ppp

pp

ppp

310

fl.

B♭ cl.

hrn.

vln. I

vln. II

vla.

vc.

cb.

p  
pp  
sotto voce  
pp

p  
pp

pp  
pp  
pp

pp  
ppp  
pp

pp

pp

**Più mosso**

314 (♩ = 108)

fl. *mf* *incisivo*

ob. *mf*

B♭ cl. *mp*

vln. I *mf* *sul pont.*

vln. II *mf* *ord.* *mp* *pp*

vla. *mp*

vc. *pizz.*

cb. *mf*

Measure 314: Flute (mf), Oboe (mf, *incisivo*), Bassoon (mp). Measure 315: Bassoon (mp), Violin I (mf, *sul pont.*), Violin II (mf, *ord.*, mp), Cello (mp), Double Bass (pizz.).

317

fl. *mp*

ob. *p*

B<sub>b</sub> cl. *pp*

hrn.

bsn. *p*

vln. I >*p* *ppp*

vln. II *f*

vla. *f*

vc. *mp*

cb. *mp*

*pp*

*mp*

*cantabile*

*3*

321

325

fl.

ob.

B♭ cl.

hrn.

bsn.

vln. I

vln. II

vla.

vc.

329

fl. *mf*

bsn. *sfp*

329

vln. I *(mf)*

vln. II *f*

vla. *pp*

*mf*

This musical score page contains two staves of music for an orchestra. The top staff features parts for Flute (fl.) and Bassoon (bsn.). The bottom staff features parts for Violin I (vln. I), Violin II (vln. II), and Cello/Bass (vla.). Measure 329 begins with the flute and bassoon playing eighth-note patterns. The violin I part includes dynamic markings in parentheses. Measure 330 starts with a 3/4 time signature, indicated by a bracket over the first three measures of each staff. The instrumentation changes to 4/4 time for the remainder of the measure. The violin II part continues with a dynamic of *f*. The cello/bass part joins in with a dynamic of *pp*, followed by a dynamic of *mf*.

333

fl.

ob.

B♭ cl.

bsn.

vln. I

vln. II

vla.

vc.

cb.

p

pp

pp

pp

pizz. — 3 —

mf

pizz. — 3 —

mf

f

mp

mfp

336

fl.

ob.

B<sub>b</sub> cl.

bsn.

vln. I

vln. II

vla.

vc.

*p*

*p*

*p*

*p possibile*

336

*p*

*p*

*p*

*delicato*

*ppp*

Plattsburgh, NY  
November, 14, 2012