

# Fortune

(2014)

*for flute, Bb clarinet, violin, cello and piano*

Lou Bunk

## General Notes

**Page Turns:** Parts are given unbound, on cardstock, to allow for quiet page slides, in place of louder page turning. This requires having two pages showing at once. Another advantage is the page slide does not have to occur only at the end of the page, but at any rest during the playing of the right hand page.

**Accidentals** carry through the measure.

### Quarter-tones:

♯ quarter sharp

♯♯ three-quarter sharp

♭ quarter flat

♯♯ ♭♭ slight modification to tuning. Approximately an eighth tone

**Vibrato:** minimal vibrato unless notated.

**Boxed Descriptions** above the top staff are for all players, and are intended to aid in the overall interpretation of the music. They are not programmatic.

### Sing-speak

This is not “Sprechstimme”. The result should be ordinary, undramatic singing, in which your natural speaking voice is prominent. It is not necessary for tuning to be exact, though do not purposefully sing out of tune. No vibrato.

### Tempos and Tuplets

I use some techniques of **tempo modulation**, though not necessarily to “modulate” between tempos. Still, tempo indications often show the translation of a previous tuplet into the quarter-note of a new tempo (à la Carter). Keep in mind, using the reverse of the ratio of this tuplet (from the old tempo) in the new tempo, is equal to a quarter note in the old tempo. I use these complimentary tuplets around tempo changes, to rhythmically blur these boundaries. For example in m.45, 6:5 produces a tempo of 72 while in 60, and then in m.46, 5:6 gives a tempo of 60 while in 72.

**Tuplets** are limited to those that reference the tempos 60, 72, 90, 108, 120 and 135 from within one of these tempos. The piece explicitly uses all of these except 120. For example, when the music is in 90, only the following tuplets are used as they reference the other tempos listed above: 2:3 = 60, 4:5 =72, 6:5=108, 4:3=120, 3:2 = 135. The purpose is to create moments of tempo ambiguity, in varying degrees. It may be helpful to think of the tuplets in this way. The most salient example is in mm.54-62 when the explicit tempo of 90 is blurred by the extensive use of the above tuplets, fixed to specific instruments. That being said, in all cases, the explicit tempo still remains primary, as it determines the pacing of measures, which should come through in varying degrees.

## Strings

**SP:** sul pont, **MSP:** molo sul pont

### **Bow Pressure Modifiers, for non-standard bow pressure**

The following symbols are placed above the staff to show four degrees of bow pressure. As with pizz/arco and sul pont/ord., bow pressure modifiers are in effect until the next modifier. Vertical dotted guidelines are used to show which pitch is modified.

- Extra light: extreme flautando, airy pitch.
- ▣ Some extra pressure: mix of scratch and pitch.
- Extreme extra pressure: all scratch without pitch

Bow pressure modifiers are relative to dynamics, and are not a fixed amount. For example, a ppp dynamic with ▣ would mean to use the appropriate amount of extra pressure to make a pitch/scratch, while maintaining a ppp dynamic. Therefore, many more than four discreet sounds will result from these depending on dynamic, bow speed, left hand position, etc.

**Finger pressure:** The following note-heads are used to indicate three degrees of left-hand fingering pressure.

- **Standard notehead:** Full stop. used also with artificial harmonics
- ◊ **Half-filled diamond:** Half-harmonic pressure. The sound should be a veiled coloring of the stopped pitch. Avoid harmonics. To avoid ambiguity between quarter and half notes, guide rhythms are given for half notes.

◇ **Diamond:** harmonic pressure. With “o”, play natural harmonic. With ⊕, toneless muting. See below.

A **dotted arrow** is used to show gradual transition from one finger pressure to another.

## Mute



Avoid natural harmonics or any stable pitch. Though, some unstable pitch may result depending on bow pressure and speed.

Use at least two fingers on sounding string while laying fingers across other non-sounding strings (to deaden sound). Adjust as need to facilitate faster figures.

Applies only to the note it is attached (through vertical dotted guideline), and to notes under horizontal extension line.

**Mute off:** ○ Occasionally used as a courtesy.

## Envelope Staff (cello only)

An additional staff above the standard staff (mm 28-35) uses envelope lines to show changes in bow speed. Dotted vertical guidelines are used to show rhythmic position of envelope changes, and other indications above envelope staff.

**F**  
**S**

**The top dotted line with the “F”:** very fast bowing


**The middle staff line:** ord.

**The bottom dotted line with the “S”:** very slow bowing

## Winds

An **X** through a **pitch** indicates unstable tuning, tone, etc.

**Alt:** use an alternate fingering.

 **fluttertongue** (and three degrees of speed). A dotted arrow indicated gradual change of speed

## Flute

### **Envelope Staff**

An additional staff above the standard staff uses envelope lines to show changes in degrees of air vs pitch. Dotted vertical guidelines are used to help show rhythmic position of envelope changes, and other indications above envelope staff.

**a** The “a” indicates a toneless air sound, using the current fingering.

**p** The “p” indicates pitch, or ord. playing.

## Clarinet

■ A rich, almost buzzing timbre. Could be a multiphonic, provided written pitch is sounding

□ A mellow, pure timbre.

# Fortune

Lou Bunk (2014)

♩ = 45 *bucolic (almost)*

**Flute**  
Musical notation for Flute in 4/4 time. Dynamics: *ppp* < *pp* = *n* *ppp* = *p* < *mp*. Includes triplets and a crescendo line.

**Clarinet\***  
Musical notation for Clarinet in 4/4 time. Dynamics: *pp* < *p* *n* = *pp* = *n* *p* < *mp*. Includes 4:5 ratios and a crescendo line. Note: \* pitches sound as written.

**Violin**  
Musical notation for Violin in 4/4 time. Dynamics: *n* = *p* = *mp*. Includes doublets and a crescendo line.

**Cello**  
Musical notation for Cello in 4/4 time. Dynamics: *ppp* < *p* *n* = *p* = *mp*. Includes 4:3 ratios and a crescendo line.

**Piano**  
Musical notation for Piano in 4/4 time. Dynamics: *p* = *mp* = *p* = *mp*. Includes a 6:5 ratio and a crescendo line.

6

artificial, ephemeral

$\text{♩} = \text{♩} = 90$

The musical score consists of five staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pn). The Flute part begins with a dynamic marking of *ppp* and features a melodic line with 4:3 and 3:2 intervals, a trill, and a triplet. The Clarinet part starts with *ppp* and includes a *con soffio* marking, with intervals of 6:5 and 4:5, and a *ord* (order) marking. The Violin part begins with *ppp* and uses a *SP* (sul ponticello) marking, featuring a melodic line with 2:1 intervals and a *ord* marking. The Viola part starts with *ppp* and includes a *SP* marking, with intervals of 3:2, 4:3, and 3:2, and a *ord* marking. The Piano part is divided into two staves, with the upper staff starting at *ppp* and featuring intervals of 4:5 and 6:5, and the lower staff featuring a 2:1 interval. The score concludes with a *no dim.* instruction and a *Seq.* (sequenza) marking at the bottom right.

*bewildered panic*

10

The musical score is arranged in five systems. The first system contains the Flute (Fl) and Clarinet (Cl) parts. The Flute part begins with a dynamic of *n* (pianissimo) and features a hairpin crescendo to *mp* (mezzo-piano), followed by a *mf* (mezzo-forte) section. It includes 4:3 trills and a *te.* (trill) marking. The Clarinet part starts with *mp* and features 6:5 trills, moving to *mf*. The second system contains the Violin (Vn) and Viola (Vc) parts. The Violin part starts with *n*, includes a *gliss* (glissando) marking, and has dynamics of *mp*, *pp* (pianissimo), and *mf*. The Viola part starts with *n*, has a *mp* section, and includes a *SP* (sul ponticello) marking. The third system contains the Piano (Pn) part. It features 4:5 trills and a *mf* dynamic. The bottom of the page includes the instruction "dim. just under piano decay" and a series of glissando markings (*gl.*) in the Viola part.



$\overset{2}{\square} = \bullet = 60$

*brittle*

alt  
(fingering)

14

Fl  
*n*  $\longleftarrow$  *mp*  
*pp*  
3  
alt (fingering)

Cl  
*n*  $\longleftarrow$  *mp*  
*n*  $\longleftarrow$  *pp*  $\longrightarrow$  *n*

Vn  
*n*  $\longleftarrow$  *mp*  
*pp*  
3  
*n*

Vc  
gl.  
2  
*pp*  
MSP  
*pp*  $\longrightarrow$  *n*

Pn  
*mp*  
*p*

[C#]  $\sharp$   $\circ$

6:5  
♩ = ♩ = 72

Flute (Fl) part: *p*, *ppp*, *pp*, whistle tone, pitch unstable (noise/tuning), *n*, *a*, *pp*, *ord*, *alt*, *n*, *mp*

Clarinet (Cl) part: *pp*, *alt* (fingering), *6:5*, *n*, *pp*, *ord*, *n*, *mp*

Violin (Vn) part: *pp*, *ppp*, *pp*, *gliss*, *SP*, *pp*, *5:6*, *ord*, *gl.*

Viola (Vc) part: *pp*, *ord*, *SP*, *mp*, *n*, *pp*, *gl.*

Piano (Pn) part: *mp*, *p*, *pp*, *p*, *5:6*

surreal, grotesque

♩ = ♩ = 135

**a**

Fl *mp* *p* whistle tone *ord* *gliss* *n pp* *mf* *8:15* *f* sing-speak For - tune

Cl *ord* *mp* *p* *5:6* *n pp* *15:8* *mf* *ord* *gliss*

Vn *mp* *p* *5:6* *SP* *MSP* *n* *15:8* *mf* *pizz* *f* sing-speak For - tune

Vc *mp* *p* *MSP* *ord* *pp* *15:8* *mf* *f* *pizz.* *arco* *f* sing-speak Ha! Ha! Ha!

Pn *mp* *p* *[B]* *5:6* *\* if no dampers* *mf* *8:15* *f* sing-speak Ha! Ha!

*F*  
*S*

29

♩ = 90

whisper (almost)  
*f* \_\_\_\_\_ *pp*

Ha!

whisper (almost)  
*f* \_\_\_\_\_ *pp*

Ha!

whisper (almost)  
*f* \_\_\_\_\_ *pp*

Ha!

whisper (almost)  
*f* \_\_\_\_\_ *pp*

Ha!

( ■ )

-----> [■] -----> [■] -----> [■] -----> [□] -----> [□]

F  
S

whisper (almost)  
*f* \_\_\_\_\_ *pp*

Ha!

34

*disturbed*



Fl

Cl

*f* *p* *pp*

6 6 3 3

4:5 4:5 2

Vn

Vc

*p* *ppp* *f* *pp*

IV'

*F*

*S*

gradually release muted C♯

4:3 4:3

Pn

*mf* *p* *pp*

2

Reo.



The musical score consists of five staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pn). The Flute part begins with a dynamic marking of *p* and a hairpin crescendo. It features several measures with dynamics *mp*, *pp*, *mp*, and *pp*, followed by a triplet of eighth notes and a final triplet of eighth notes marked *p*. The Clarinet part has a trill marked *alt* and a triplet of eighth notes marked *p*. The Violin part includes a triplet of eighth notes marked *pp*, a note marked *n*, and a triplet of eighth notes marked *p*. The Viola part features dynamics *mp*, *pp*, *mp*, *pp*, *n*, and *p*, along with various articulation marks like *SP*, *ord*, and *MSP*. The Piano part has a dynamic marking of *pp* and *p*. The score includes various musical notations such as slurs, hairpins, and articulation marks.

44

6:5  
♩ = ♩ = 72

alt

*a*

*p*

Fl

*mp* 3 *<mf>* 3 *p* *mp* 5:6 *pp*

Cl

*mp* gliss ord alt *mp* 5:6 *pp*

Vn

*mp* 3 gliss *<mf>* 6:5 *p* *mp* 5:6 *pp*

Vc

ord SP ord MSP *mp* 3 *mp* *pp*

Pn

*mp* 9:4 *<mf>* 6:5 *mp* *pp* *mp* 88: 88:

Detailed description of the musical score: The score is for measures 44-47. It features five staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pn). The Flute part starts with a dynamic of *mp* and includes a triplet of eighth notes, a glissando, and a dynamic shift to *mf* then *p*. The Clarinet part has a dynamic of *mp* and includes a glissando and a dynamic shift to *pp*. The Violin part starts with *mp* and includes a triplet, a glissando, and a dynamic shift to *mf* then *p*. The Viola part has a dynamic of *mp* and includes a triplet and a dynamic shift to *pp*. The Piano part starts with *mp* and includes a 9:4 ratio, a dynamic shift to *mf* then *p*, and a final dynamic of *pp*. Performance instructions include 'alt' (alternate), 'ord' (order), 'gliss' (glissando), and 'MSP' (Musical Structure Plan). Dynamics range from *mp* to *pp*. Ratios like 6:5, 9:4, and 88: are indicated above notes. A double bar line is present at the end of measure 47.





hallucination

Fl

Cl

Vn

Vc

Pn

*ff* *pp* *f* *pp* *ppp*

*ff* *pp* *f* *pp* *ppp*

*ff* *mp* *f* *sub* *ppp*

*ff* *mp* *f* *sub* *ppp*

*ff* *pp* *f* *pp* *ppp*

breath when necessary, imperceptibly

breath when necessary, imperceptibly



58

Musical score for measures 58-61, featuring Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pn).

**Flute (Fl):** Treble clef. Measures 58-61 feature eighth-note triplets. Dynamic markings include *pp* at the end of measure 61.

**Clarinet (Cl):** Treble clef. Measures 58-61 feature eighth-note patterns with 4:5 slurs. Dynamic markings include *pp* and *ppp*.

**Violin (Vn):** Treble clef. Measures 58-61 feature eighth-note pairs with 2:2 slurs. Dynamic markings include *pp* and *ppp*.

**Viola (Vc):** Bass clef. Measures 58-61 feature eighth-note patterns with 4:3 slurs. Dynamic markings include *pp* and *ppp*.

**Piano (Pn):** Grand staff (treble and bass clefs). Measures 58-61 feature eighth-note patterns with 6:5 slurs. Dynamic markings include *pp*, *ppp*, and *p*.

61

Fl

Cl

Vn

Vc

Pn

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

*pp* *p* *pp* *p*

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

*pp* *p* *pp* *p*

*pp* *p* *pp* *p*

3 3 3 3 3 3 2 2 3

4:5 4:5 4:5 4:5

2 2 2 2 2 2

4:3 4:3 4:3 4:5 4:3 4:5

6:5 2 2 6:5 2 2:3

4:5 4:5 4:5

Detailed description: This page of a musical score, numbered 61, features five staves. The Flute (Fl) staff uses a treble clef and contains melodic lines with triplets and pairs of notes, marked with dynamics *p*, *pp*, and *mp*. The Clarinet (Cl) staff, also in treble clef, plays a rhythmic accompaniment of eighth notes with 4:5 slurs, marked *pp*, *p*, and *pp*. The Violin (Vn) staff, in treble clef, features a melodic line with slurs and dynamics *pp*, *p*, *pp*, and *p*. The Viola (Vc) staff, in bass clef, provides a rhythmic accompaniment with slurs and dynamics *pp*, *p*, and *pp*. The Piano (Pn) staff, in grand staff, has a complex accompaniment with slurs and dynamics *pp*, *p*, and *pp*. Various slurs and articulation marks are present throughout the score.

64

*dry*

non vib.

Fl

Musical score for Flute (Fl) in treble clef. The piece is in 4/4 time. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure contains a quarter note (D5), a quarter note (E5), and a quarter note (F5). The third measure contains a quarter note (G5), a quarter note (A5), and a quarter note (B5). The fourth measure contains a quarter note (C6), a quarter note (B5), and a quarter note (A5). The fifth measure contains a quarter note (G5), a quarter note (F5), and a quarter note (E5). The sixth measure contains a quarter note (D5), a quarter note (C5), and a quarter note (B4). The seventh measure contains a quarter note (A4), a quarter note (G4), and a quarter note (F4). The eighth measure contains a quarter note (E4), a quarter note (D4), and a quarter note (C4). The piece concludes with a quarter rest. Dynamics include *mp* at the start and *p* at the end. Fingerings are indicated with numbers 1-3. A slur covers the final three measures. A dashed line above the staff indicates *non vib.*

Vn

Musical score for Violin (Vn) in treble clef. The piece is in 4/4 time. The first measure contains a quarter note (G4), a quarter note (A4), and a quarter note (B4). The second measure contains a quarter note (C5), a quarter note (D5), and a quarter note (E5). The third measure contains a quarter note (F5), a quarter note (G5), and a quarter note (A5). The fourth measure contains a quarter note (B5), a quarter note (C6), and a quarter note (B5). The fifth measure contains a quarter note (A5), a quarter note (G5), and a quarter note (F5). The sixth measure contains a quarter note (E5), a quarter note (D5), and a quarter note (C5). The seventh measure contains a quarter note (B4), a quarter note (A4), and a quarter note (G4). The eighth measure contains a quarter note (F4), a quarter note (E4), and a quarter note (D4). The piece concludes with a quarter rest. Dynamics include *mp* at the start and *p* at the end. Fingerings are indicated with numbers 1-2. A slur covers the final three measures. A dashed line above the staff indicates *non vib.*

Vc

Musical score for Violoncello (Vc) in bass clef. The piece is in 4/4 time. The score consists of a quarter rest in each of the four measures.

Pn

Musical score for Piano (Pn) in grand staff. The piece is in 4/4 time. The first measure contains a half note (C4) in the bass clef and a half note (C4) in the treble clef. The second measure contains a half note (D4) in the bass clef and a half note (D4) in the treble clef. The third measure contains a half note (E4) in the bass clef and a half note (E4) in the treble clef. The fourth measure contains a half note (F4) in the bass clef and a half note (F4) in the treble clef. The piece concludes with a quarter rest in both staves. A slur covers the first four measures. A 4:5 ratio is indicated below the first measure.



73

$\overset{3}{\curvearrowright}$  =  $\bullet$  = 135

disfigured

whistle tone -----> ord

Fl

Cl

Vn

Vc

Pn

Musical score for measures 73-76, featuring Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pn) parts. The score includes various dynamics (mp, mf, p, pp) and articulations (trills, slurs, accents). The Flute part has a trill in measure 73 and a whistle tone in measure 75. The Clarinet part has a 6:5 trill in measure 73 and a 4:5 trill in measure 75. The Violin part has a 3:3 trill in measure 73 and a 4:9 trill in measure 75. The Viola part has a 4:9 trill in measure 75. The Piano part has an 8:9 trill in measure 75. The score is marked with a tempo of 135 and a dynamic of *disfigured*. The Flute part has a whistle tone in measure 75, which is marked as *ord* (order). The Clarinet part has a 6:5 trill in measure 73, which is marked as *ord*. The Violin part has a 3:3 trill in measure 73, which is marked as *ord*. The Viola part has a 4:9 trill in measure 75, which is marked as *ord*. The Piano part has an 8:9 trill in measure 75, which is marked as *ord*.

[F]  $\overset{3}{\curvearrowright}$

4:5  
♩ = ♪ = 108

Fl *pp* *f* *p*

Cl *pp* *mp* sing-speak *f* *pp*

Vn *pp* *mp* sing-speak *f* *p*

Vc *pp* *mp* sing-speak *f* *pp*

Pn *mp* *f* *pp*

Et non est qui ad - ju - vat

Ha! For - tune

Qui es pro - mes - ses

ord

5:4 5:4 5:9 5:9 2:3 5:6 5:6 4:9 4:5 4:5 4:5 10:9



Fl. *mp* sing-speak 5:4 Et non est qui ad-ju-vat

Cl. *f* 5:4 *mp* sing-speak Ha! For-tune

Vn. *mp* sing-speak 5:6 Ha! For-tune

Vc. *mp* sing-speak 5:9 Ha! For-tune

Pn. *mp* sing-speak Qui es pro-mes-ses

fl. *f* 5:9 *mp* non vib.

Vn. *f* 5:6 *mp* Et non est qui ad-ju-vat non vib. no dim.

Vc. *f* 2 2 2 *mp* Ha! For-tune gliss *p*

Pn. *f* *mp* Qui est pro-mes-ses no dim.

10:9 20

whistle tone

dim. with piano

*f* *sub* sing-speak

*pp* *sub*

5:9

Ha! \_\_\_\_\_

Ha! For - tune Ha! For - tune

Cl

*f* *sub* sing-speak

*pp* *sub*

5:4 5:4 5:4

Ha! \_\_\_\_\_

Ha! For - tune Ha! For - tune Ha! For - tune Et non est qui ad - ju -

Vn

5:6

*p* dim. with piano

*f* *sub* sing-speak

*pp* *sub*

5:6 5:6

Ha! \_\_\_\_\_

Ha! For - tune Ha! For - tune Ha! For - tune Qui

Vc

*p* dim. with piano

*f* *sub* sing-speak

*pp* *sub*

2 2 2 2

Ha! \_\_\_\_\_

Ha! For - tune Ha! For - tune Et non

Pn

*p*

*f* *sub* sing-speak

*pp* *sub*

Ha! \_\_\_\_\_

Ha! For - tune Ha! For - tune Ha! For - tune Qui es pro -

[A]

collapsing

Fl. *5:9* *fl.* *2* *2* *2* *2* *2* *2* *2* *f* *pp*  
 Ha! For - tune Ha! For - tune

Cl. *5:4* *5:4* *5:4*  
 vat Et non est qui ad - ju - vat

Vn. *5:6* *5:6* *5:6* *vn.* *f* *pp*  
 es pro - mes - ses Ha! For - tune

Vc. *2* *2* *2* *2* *2* *slow bow* *ord bow* *10:9* *gliss* *ff* *pp*  
 est qui ad - ju - vat Ha! For - tune

Pn. *Pn* *ff* *pp* *2* *2* *2* *2* *2* *2* *2:3*  
 mes-ses Qui est pro - mes - ses



95

Flute (Fl) part: Starts with a melodic line featuring triplets and a 'whistle tone' marked above the staff. Dynamics include *n* (noisy) and *pp* (pianissimo). A dynamic crescendo is shown from *p* to *a* (fortissimo).

Clarinet (Cl) part: Features a rhythmic accompaniment with triplets. Dynamics range from *f* (forte) to *pp* (pianissimo). Includes the instruction 'con soffio' (with breath) and a dynamic crescendo from *p* to *pp*.

Violin (Vn) part: Plays a melodic line with triplets. Dynamics range from *f* (forte) to *pp* (pianissimo). Includes the instruction '10:9'.

Violoncello (Vc) part: Remains silent throughout the passage.

Piano (Pn) part: Remains silent throughout the passage.

100

whistle tone

*ppp*

*mp*  $\Rightarrow$  *pp*

*n*

whistle tone

whisper (almost) *pp*

5:9

Ha! For - tune Ha! For - tune Ha! For - tune

whisper (almost) *pp*

5:4

5:4

5:4

Ha! For-tune Ha! For-tune Ha! For-tune Ha! For-tune

Vn

*ppp*

10:9

*mp ppp sub*

*p*

10:9

*ppp*

*mp sub*

*ppp sub*

Vc

whisper (almost) *pp*

2

2

2

2

2

2

2

Ha! For - tune Ha! For - tune Ha! For - tune Ha! For - tune

Pn

whisper (almost) *pp*

Ha! For - tune Ha! For - tune Ha! For - tune Ha! For-tune

105

whistle tone

Fl

*n < ppp > n*

whisper  
*ppp*

Ha! For - tune

5:9

*a*

*p*

fl.

5:4

*mp*

5:4

5:4

*p*

Cl

whisper  
*ppp*

Ha! For-tune Ha! For - tune

5:4

5:4

5:9

clar. ord

*mp*

5:9

Vn

*p*

*n*

10:9

*mp*

5:6

5:6

*p*

5:6

Vc

whisper  
*ppp*

Ha! For - tune

2

2

vlc.

*mp*

10:9

10:9

Pn

whisper  
*ppp*

Ha! For - tune Ha! For - tune

The musical score is arranged in five staves. The Flute (Fl) staff features a melodic line with dynamics *f* and *pp*, and a section labeled "whistle tone" with dynamics *ppp* and *n*. The Clarinet (Cl) staff has dynamics *f* and *pp*. The Violin (Vn) staff has dynamics *f* and *pp*. The Viola (Vc) staff has dynamics *f* and *pp*. The Piano (Pn) staff has dynamics *f* and *ppp*. The score includes various musical notations such as slurs, accents, and dynamic markings. A box labeled "a" is present at the top of the Flute staff in two locations. At the bottom center, there is a dynamic marking *ppp* and a symbol consisting of a circle with a vertical line through it, with the letter "D" to its left.

smolder

114

Fl

Cl

Vn

Vc

Pn

*mf*

*p*

*pp*

5:4

5:4

fast bow

very slow even bow

*mf*

*ppp*

no dim.

*mf*<sub>sub</sub>

*ppp*<sub>sub</sub>

5:6

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pn). The Flute and Violin parts have melodic lines with specific articulations and dynamics. The Viola part has a long note with a 'very slow even bow' instruction. The Piano part is mostly silent. The score includes dynamic markings such as *mf*, *p*, and *ppp*, and performance instructions like 'fast bow' and 'very slow even bow'. There are also fingering numbers (5:4 and 5:6) and a 'no dim.' instruction. A rehearsal mark '114' is in the top left, and the word 'smolder' is in a box in the top right.



121

Flute (Fl) part: *a*, *p*, *pp*, *ppp*, *n*, 5:4, 5:4, 5:4. The Flute part features a melodic line with slurs and dynamic markings. It begins with a *p* dynamic and a *n* (normal) marking. The first measure has a 5:4 ratio. The second measure has *pp* and *ppp* markings with a 5:4 ratio. The third measure has a 5:4 ratio. The fourth measure has a fermata.

Clarinet (Cl) part: Rested throughout the passage.

Violin (Vn) part:  $\emptyset$ , *pp*, *ppp*, *n*, 5:6, 5:6, 5:6. The Violin part features a melodic line with slurs and dynamic markings. It begins with a  $\emptyset$  (no dynamic) marking. The first measure has a 5:6 ratio and a *n* marking. The second measure has *pp* and *n* markings with a 5:6 ratio. The third measure has *ppp* and a 5:6 ratio. The fourth measure has a fermata.

Viola (Vc) part: Rested throughout the passage.

Piano (Pn) part: Rested throughout the passage.

auspicious

$\overset{5:4}{\text{♩}} = \overset{5:4}{\text{♩}} = 135$

125

The musical score is arranged in five staves. The Flute (Fl) and Clarinet (Cl) staves are at the top, followed by Violin (Vn) and Viola (Vc) in the middle, and Piano (Pn) at the bottom. The Flute and Clarinet parts are mostly silent, with a single melodic line appearing in measures 125-126. This line starts with a *pp* dynamic and features a series of eighth notes with a slur and a '2' underneath, indicating a pair of notes. The tempo is marked as 135 with a 5:4 time signature. The Violin part also has a melodic line in measures 125-126, starting with *pp* and marked with 'MSP' and 'SP' above it, with a dashed arrow pointing from MSP to SP. The Piano part is more active, with complex rhythmic patterns and dynamics ranging from *p* to *mp* and *pp*. It includes various time signatures such as 2:3, 5:4, and 4:5, and features a 'no dim.' instruction in measure 126. A box containing the number '125' is located at the top left of the score.

131

Fl

ord

*mf* *p* *mf* no dim.

Cl

*mf* *p*

Vn

ord

*mf* *p* *mf* no dim.

Vc

*mf* *p*

Pn

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

Detailed description: This page of a musical score, numbered 131, features five staves. The Flute (Fl) staff begins with a rest, followed by a melodic line starting at measure 2 with a forte (*mf*) dynamic and an 'ord' (ordine) marking. It then transitions to a piano (*p*) dynamic in measure 3 and returns to *mf* in measure 5 with the instruction 'no dim.'. The Clarinet (Cl) staff has a rest in measure 1, then a melodic line starting in measure 2 with *mf* dynamics and 'ord' markings, transitioning to *p* in measure 3. The Violin (Vn) staff has a rest in measure 1, then a melodic line starting in measure 2 with *mf* dynamics and 'ord' markings, transitioning to *p* in measure 3 and returning to *mf* in measure 5 with 'no dim.'. The Viola (Vc) staff has a rest in measure 1, then a melodic line starting in measure 2 with *mf* dynamics and 'ord' markings, transitioning to *p* in measure 3. The Piano (Pn) staff consists of two staves (treble and bass clef). The right hand starts with a rest in measure 1, then a melodic line starting in measure 2 with *mf* dynamics, transitioning to *p* in measure 3, *mp* in measure 4, and *mf* in measure 5. The left hand has a simple accompaniment of whole notes.

