

15 Variation 11

4/4 G.P. 3/4

G.P. 11/8 = 136

107

Fl. *senza vib.*  
*pp*

C.A. *pp*

B.C. *pp*

*p*

4/4 G.P. 3/4

G.P. 11/8 = 136

Vln. *con sord.*  
*p*

*sul tasto, senza vib.*  
*pp*

Vc. *move to* ----- *tasto, senza vib.*  
*pp*

*senza sord.*  
*ord.*  
*p*

4/4 G.P. 3/4

G.P. 11/8 = 136

Pno. *pp*

*pp*

*p*

ped. ped.



4/4

11/8

116

Fl.

C.A. *mp ad lib.*

B.C.

4/4

11/8

Vln. *senza sord.*  
*ord.*  
*mp ad lib.*

Vc. *mf*

4/4

11/8

Pno.

16

Musical score for measures 121-124. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (C.A.), Bassoon (B.C.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The time signature is  $11/8$  with a complex subdivision of  $2/4 + 3/8 + 2/4$ . The key signature has one flat. The score includes dynamic markings such as *mp ad lib.*, *mf*, *mf ad lib.*, *pizz.*, *arco*, and *f*. There are also performance instructions like *3*, *4:3*, and *3* indicating triplets or specific rhythmic patterns. The piece concludes with a  $4/4$  time signature.

17

Musical score for measures 125-128. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (C.A.), Bassoon (B.C.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The time signature is  $11/8$  with a complex subdivision of  $2/4 + 3/8 + 2/4$ . The key signature has one flat. The score includes dynamic markings such as *p*, *mf ad lib.*, and *mf*. There are also performance instructions like *4:3* and *3* indicating triplets or specific rhythmic patterns. The piece concludes with a  $11/8$  time signature.

18

130

Fl.  $\frac{11}{8} \frac{2}{4} + \frac{3}{8} + \frac{2}{4}$   $\frac{9}{8} \frac{2}{4} \frac{3}{8} + \frac{1}{4}$   $\frac{11}{8}$

C.A.  $f$   $mf$   $p$

B.C.  $ff$   $p$

Vln.  $f$   $mp$

Vc.  $f$   $mp$

Pno.  $f$   $mf$   $mp$



19

134

Fl.  $\frac{11}{8} \frac{2}{4} + \frac{3}{8} + \frac{2}{4}$   $\frac{7}{8} \frac{2}{4} + \frac{3}{8}$  bossa nova  $\frac{3}{8} \text{ } \text{ } = \text{ } \text{ } = 68$   $\frac{2}{4}$

C.A.  $n$   $f$   $mf$

B.C.  $p$   $f$   $mf$

Vln. *pizz.*  $mp$   $f$  *arco*  $mf$

Vc. *pizz.*  $mp$   $f$

Pno.  $p$   $mf$   $f$   $mf$

20 21

2/4 ♩ = 102 7/16 3/4 ♩ = 80

141

Fl. to Alto Flute

C.A.

B.C.

Vln. pizz.  $\circ$  arco

Vc. arco pizz.  $\circ$  arco move to - - pont.

Pno. mf pp

ped. \_\_\_\_\_



Variation 12

7/8 4/4

156

A.F.

C.A.

B.C.

Vln. pizz. arco sul tasto pizz. arco sul tasto ord. pizz.

Vc. pizz. arco sul tasto pizz.

Pno. 8va 8va

ped. \_\_\_\_\_

→ped. \_\_\_\_\_  
(press pedal immediately after releasing the keys, attaching 'half' the sound)

22

poco rall. - 3/4 J = 68

164

A.F. *p* *fp* *mf* *p* *poco* *mp* *mp > pp* *p*

C.A. *p* *fmp* *p* *f* *p* *p* *poco* *p* *p* *poco* *p* *mp*

B.C. *p* *fp* *fmp* *f* *p* *f* *p* *poco* *mp > pp* *p* *poco* *p* *mp*

poco rall. - 3/4 J = 68

Vln. *arco* *p* *fmp* *fp* *mf* *p* *poco*

Vc. *arco ord.* *mp* *p* *mf* *mp* *mp >* *sul pont.* *ord.*

poco rall. - 3/4 J = 68

Pno. *ff* *ff* *ff* *mf* *mp* *p*

ped. \_\_\_\_\_ ped. \_\_\_\_\_



23

2/4 3/8 J = 68

24

2/4 poco accel.

172

A.F. *pp* *pp* *to Flute*

C.A. *pp*

B.C. *p* *mp* *pp* *pp* *p*

2/4 3/8 J = 68

2/4 poco accel.

Vln. *p*

Vc. *p*

2/4 3/8 J = 68

2/4 poco accel.

Pno. *mf* *Lu*

ped. \_\_\_\_\_