

**CHRISTOPHER LOWRY**

*Romanza*

*For Four Violas*

**Opus 15**

**VIOLA 1**

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## Additional Notes and Performance Instructions

- Though this piece uses mostly standard notation, there are a few markings that should be clarified. For instance, when there is a particular voice that should be brought out, there will be small "brackets" placed above the staff, indicating the beginning and ending of this solo passage.



- The piece makes frequent use of *subito* dynamics; to save space on the score, I have chosen not to write the word "subito," but rather to precede the dynamic with an "S" enclosed in parentheses (this is important to note, so that a *subito forte* will not be accidentally interpreted as a *sforzando*!).

Examples: (s)*pp* (s)*p* (s)*mp* (s)*mf* (s)*f* (s)*ff*

- When playing pizzicato, the players should take great care to allow each note to have core, depth, and resonance. In general, I have marked pizzicato passages up a dynamic level or two higher than surrounding accompanimental textures; whether or not they are the primary voice, plucked notes should always be brought out.

# Romanza

for Four Violas

Op. 15

CHRISTOPHER LOWRY (b. 1988)

Poco adagio, con rubato (♩=60)

Musical notation for measures 1-6. The staff is in 3/2 time with a key signature of one flat. It begins with a dynamic marking of *f* and the instruction *con bravura*. The music features a series of eighth notes with various articulations, including accents and slurs. There are fingering numbers 1, 2, and 3 indicated above the notes.

Musical notation for measures 7-9 and 10-11. Measure 7 starts with a dynamic marking of *ff* and the instruction *ad libitum*. It includes a *quasi cadenza* section with a *rit.* marking and a *6* fingered passage. Measure 8 has a dynamic marking of *mf* and a *mf* marking with an accent. Measure 9 has a dynamic marking of *mf* and a *poco rall.* instruction. Measure 10 is marked *rit.* and *mf*. Measure 11 is marked *mf*. A section labeled **A** begins in measure 10, titled "On the forward edge" with a tempo marking of (♩=100). A *Vla. 4* part begins in measure 10, marked *f* *edgy* and *cresc.* with a *5* fingered passage.

Musical notation for measures 12-15. Measure 12 is marked *rit.* and *f*. Measure 13 is marked *fp*. Measure 14 is marked *f*. Measure 15 is marked *cresc.* and *f*. A section labeled **B** begins in measure 12, titled "Tempo I" with a tempo marking of (♩=60).

Musical notation for measures 16-19. Measure 16 is marked *ff*. Measure 17 is marked *ff* and *cadenza, con molto rubato*. Measure 18 is marked *dim.* and *rit.*. Measure 19 is marked *p*. A *Vla. 3* part begins in measure 16, marked *ff* and *rit.* with a *3* fingered passage.

Viola 1

Flowing C  
(♩=112)

Slowly, senza tempo

1 2

Vla. 4  
pp  
pizz.  
mf *espressivo*

23

D  
pizz.  
mf *con vib. rich and full*

30

arco  
mp

36

E  
cantabile

43

mp  
mp > pp  
mp > pp

50

F  
mp  
n  
p *legato*

55

59

G  
p

63

rit. ...  
mp  
p

molto rit.

**H** Allegro (♩.=120-126)

67 *mf* *ff* *pizz.*

71 *fff* *f* *ff* *arco non legato*

74 *cresc.*

77 *mf* **I**

81 *f* *f*

85 *(s)mp* *non cresc.* *(s)ff* **J**

88 *(s)mp* *(s)ff* *(s)mp*

91 *(s)ff* *non dim.* *p* **K**

94 *(s)mp* *pizz.* *mp*

98 *p* *(s)mp* *leggero* **L** *(play open string in order to turn page)*

101 *col legno*

*p*

104 **M** *arco sul pont.*

*pp*

107

110 *cresc. poco a poco* *to ord.*

113 *ord.* **N** *ff* *f* *sim.*

116 *ff*

120 **O** *non legato* *> mf*

123 **P** *ff*

L'istesso tempo (♩=♩)

127

127 *fff* 2 *fff*

quasi cadenza  
slowly, con rubato

132

132 *mp* 3 *mf* *rall.* 3 *p*

**Q** Tempo I (♩=60)

134

134 *mf*

molto rit. . . . .

**R** Flowing (♩=112)

138

138 *mp* *p* *n* con sord 3

Viola 1

144 (con sord) *tr* *pp* *cresc.* *p*

150 **S** pizz. *p*

155 **T** resonant *mf* *p* *mp*

161

167 arco *p* *n* *mf*

173 **U**

179 **V** poco sul pont. *pp*

182 *cresc.* rit. to ord. 6 6



A tempo W

186 ord.

*mf* *mp*

191 rit. molto rit.

*mf*

X A tempo

rall.

195

*mp*

199

*p* *p* pizz. l.v.

-CDL  
August 30, 2012; Baton Rouge, LA

**CHRISTOPHER LOWRY**

*Romanza*

*For Four Violas*

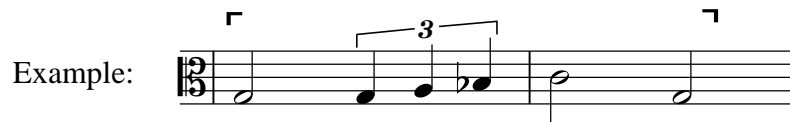
**Opus 15**

**VIOLA 2**

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- The piece makes frequent use of *subito* dynamics; to save space on the score, I have chosen not to write the word "subito," but rather to precede the dynamic with an "S" enclosed in parentheses (this is important to note, so that a *subito forte* will not be accidentally interpreted as a *sforzando*!).

Examples: (s)*pp* (s)*p* (s)*mp* (s)*mf* (s)*f* (s)*ff*

- When playing pizzicato, the players should take great care to allow each note to have core, depth, and resonance. In general, I have marked pizzicato passages up a dynamic level or two higher than surrounding accompanimental textures; whether or not they are the primary voice, plucked notes should always be brought out.

- The false harmonics at **S** should sound two octaves higher than the written bottom note.

# Romanza

for Four Violas

Op. 15

CHRISTOPHER LOWRY (b. 1988)

Poco adagio, con rubato (♩=60)

con sord

Vla. 1

*mf < f* *mf < f*

*f con bravura*

7

senza sord

**A** On the forward edge (♩=100) poco rall.

*ff* *mf <* *mf <*

*ff* *ad libitum quasi cadenza* *f edgy* *cresc.*

10

rit. . . . **B** Tempo I (♩=60)

*ff* *espressivo* *> f* *mf* *cresc.*

15

*ff* *ff* *cadenza, con molto rubato* *dim.*

17

Slowly, senza tempo

Flowing (♩=112)

*p* *pp* *pizz.* *p*

Viola 2

20 **C**

*p* *sim.* *mf*

25 **D**

*mf*

31

*mp* *pizz.*

36 **E**

*arco* *mp* *pizz.* *mp*

42 *arco*

*mf*

47

*dim.* *mp* *n*

52 **F**

*p legato* *pizz.* *mf*

57 **G**

*mf*

63

*arco* *mf* *rit.* *molto rit.* *fp*

69 **H** Allegro (♩.=120-126)

*mp* *(sf)* *ff* *f* *pizz.* *arco* *non legato*

72 *ff*

75 *cresc.*

78 **I** *>mf*

81

84 *(sf)* *ff* **J**

88 *ff* *non dim.* *p* **K**

93 *mp* *pp* *pizz.* *arco*

97 *mp* **L**

100 *(s)mp* *leggero* *mp* *pizz.*

5a (fold-out)

Viola 2

**M** arco sul pont.

104 col legno

*p* *pp*

107

110

*cresc. poco a poco* *to ord.*

113 ord.

*fff* *fiery!*

117

*ff* *non legato*

121

*> mf*

124

*p* *L'istesso tempo (♩.=♩)* *ff*

130

*Vla. 1* *rall.* *mp* *mf* *p*

*quasi cadenza slowly, con rubato*

**Q** Tempo I (♩=60)

134

(con sord)

molto rit. . .

Musical score for measures 134-138. The top staff shows a melodic line with dynamics *mp* and *mf*, and a decrescendo hairpin. The bottom staff shows a supporting line for (Vla. 1) with dynamic *mf*.

**R** Flowing (♩=112)

139

pizz.

arco

Musical score for measures 139-144. The top staff shows a melodic line with dynamics *p* and *mp*, and a crescendo hairpin. The bottom staff shows a supporting line for (Vla. 1) with dynamics *mp*, *p*, and *n*.

**S**

145

Musical score for measures 145-150. The top staff shows a melodic line with a triplet and dynamic *mp*.

151

Musical score for measures 151-156. The top staff shows a melodic line with a triplet and dynamic *mf*.

**T**

157

Musical score for measures 157-162. The top staff shows a melodic line with dynamic *p*.

163

Musical score for measures 163-168. The top staff shows a melodic line with dynamic *p*.

**U**

169

Musical score for measures 169-174. The top staff shows a melodic line with dynamic *mp* and a decrescendo hairpin.

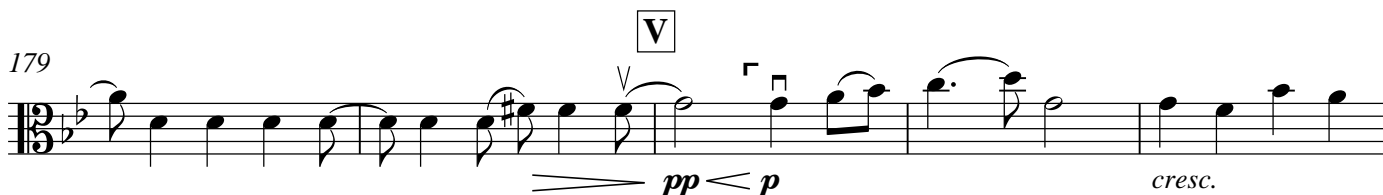
*mp* slightly separated



174

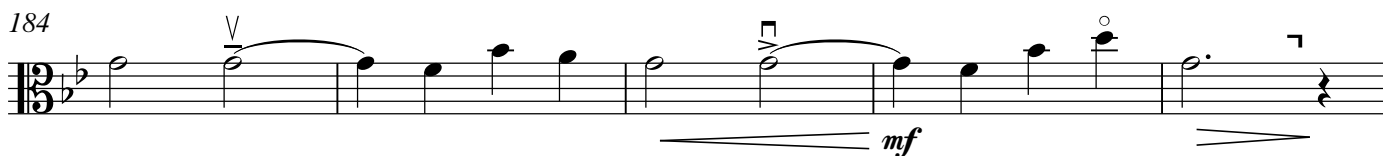


179

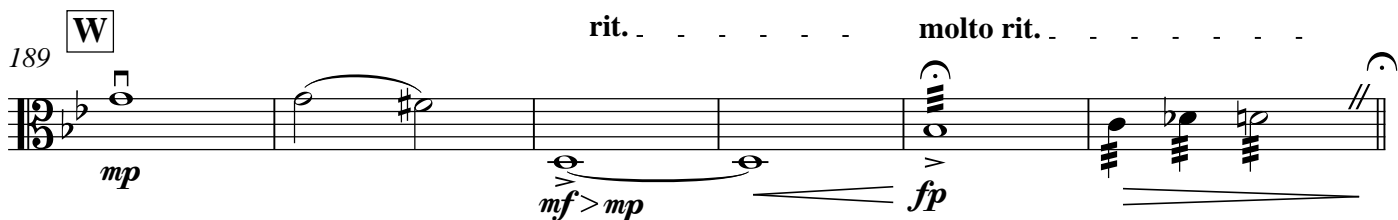


rit. . . . . A tempo

184



189

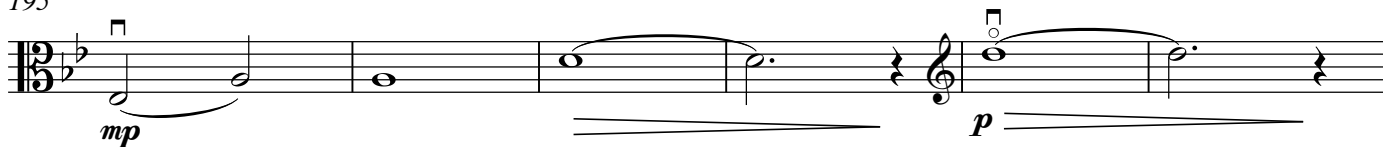


rit. . . . . molto rit. . . . .

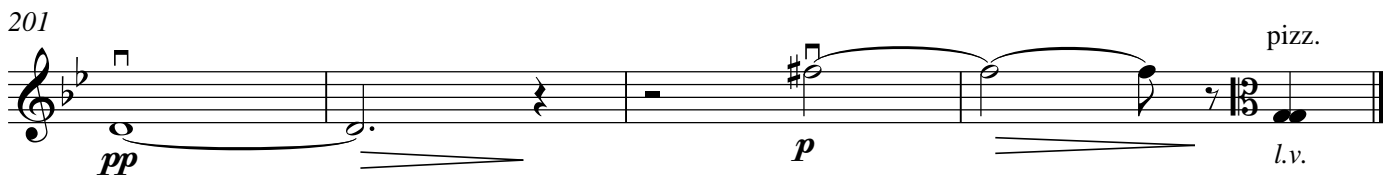
X A tempo

rall. . . . .

195



201



**CHRISTOPHER LOWRY**

*Romanza*

*For Four Violas*

**Opus 15**

**VIOLA 3**

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Examples: (s)*pp* (s)*p* (s)*mp* (s)*mf* (s)*f* (s)*ff*

- When playing pizzicato, the players should take great care to allow each note to have core, depth, and resonance. In general, I have marked pizzicato passages up a dynamic level or two higher than surrounding accompanimental textures; whether or not they are the primary voice, plucked notes should always be brought out.

Viola 3

Commissioned by David Bynog for the American Viola Society

# Romanza

for Four Violas

Op. 15

CHRISTOPHER LOWRY (b. 1988)

Poco adagio, con rubato (♩=60)

con sord

*mf* < *f*      *mf* < *f*

Vla. 1  
*f* con bravura

**A** On the forward edge

(♩=100)

poco rall. . .

7

senza sord

*ff*      *mf* <      *mf* <

(Vla. 1) *ff* ad libitum quasi cadenza

Vla. 4 *f* edgy *cresc.*

rit. . . . **B** Tempo I (♩=60)

10

*f*      *fp*      *f*      *f*      *f*      *f* *cresc.*

16

*ff*      *ff*      *dim.*      *p*

*cadenza, con molto rubato*

Viola 3

4

17 **Slowly, senza tempo** **Flowing** **C** (♩=112)

Vla. 4

*pp* *pizz.* *p*

*p* *sim.*

*sempre p*

**D** *p* *sim.*

**E** *(s)mp > p* *p* *più p*

*mp*

*pizz.* *arco* **F** *p* *mp* *mf*

*mp > pp* *mp > pp*

53

59 **G**

*p* *legato* 3 3 3

63

*mp* *p* 3 3 3 *rit.* *mfp*

68 *molto rit.* **H** **Allegro** (♩.=120-126)

*fp* *mp* *(sf)* *ff* *f* *non legato* *pizz.* *arco*

72

*ff*

75

*cresc.*

**I**

78

*>mf*

81

84 **J**

*(sf)*

Viola 3

6

87

*ff* *ff*

91

**K**

*p*

94

*(s)pp* *mp*

97

*(s)p*

**L**

100

*mf* *p*

**M**

104

*mf* *mp*

109

*cresc. poco a poco*

**N**

114

*ff* *f* *sim.*

118 O

*ff non legato*

121

*> mf*

124 P

*ff*

L'istesso tempo (♩.=♩)

128

*ff vibrant!  
ad lib.*

130

*6 6 6 6 6 6 6 6*

132

*con sord*

Vla. 1

*mp 3 mf 3 p*  
*quasi cadenza  
slowly, con rubato*



Viola 3

8

**Q** Tempo I (♩=60)

134 (con sord)

Musical score for measures 134-137. The top staff is in bass clef with a 2/2 time signature. It features a series of quarter notes with dynamic markings *mp* and *mf*, and a *V* (vibrato) marking. The bottom staff is labeled "(Vla. 1)" and contains a melodic line with slurs and a *mf* dynamic marking.

molto rit. . . . . **R** Flowing (♩=112)

138

Musical score for measures 138-141. The top staff starts with a *mp* dynamic, followed by a *pizz.* (pizzicato) section with a *p* dynamic, and then a *mp* section with a *dim.* (diminuendo) marking. The bottom staff is labeled "(Vla. 1)" and shows a melodic line with slurs and dynamics *mp*, *p*, and *n* (normal).

142

Musical score for measures 142-145. The top staff continues the melodic line with a *p* dynamic marking.

146

Musical score for measures 146-149. The top staff continues the melodic line.

150 **S**

Musical score for measures 150-153. The top staff continues the melodic line.

154

Musical score for measures 154-157. The top staff continues the melodic line with dynamics *mf*, *p*, and *mp cantabile*. A *T* (arco) marking is present above the staff.

158

Musical score for measures 158-163. The top staff continues the melodic line with dynamics *mp* and triplets.

164

Musical score for measures 164-167. The top staff continues the melodic line with dynamics *mp* and triplets.

170

*mp* slightly separated

176

181

**V** poco sul pont.

*pp*

184

rit. . . . . to ord. . . . . ord.

*cresc.* 6 6 6 6 *mf*

188

A tempo **W** rit. . . . .

*mf > mp* *mf*

193

molto rit. . . . . **X** A tempo rall. . . . .

*fp* *mp* *mp*

199

*pp* *p* *pizz.* *l.v.*

**CHRISTOPHER LOWRY**

*Romanza*

*For Four Violas*

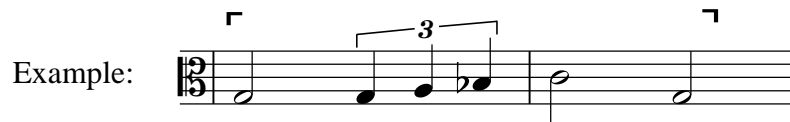
**Opus 15**

**VIOLA 4**

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- The piece makes frequent use of *subito* dynamics; to save space on the score, I have chosen not to write the word "subito," but rather to precede the dynamic with an "S" enclosed in parentheses (this is important to note, so that a *subito forte* will not be accidentally interpreted as a *sforzando*!).

Examples: (s)*pp* (s)*p* (s)*mp* (s)*mf* (s)*f* (s)*ff*

- When playing pizzicato, the players should take great care to allow each note to have core, depth, and resonance. In general, I have marked pizzicato passages up a dynamic level or two higher than surrounding accompanimental textures; whether or not they are the primary voice, plucked notes should always be brought out.

# Romanza

for Four Violas

Op. 15

CHRISTOPHER LOWRY (b. 1988)

Poco adagio, con rubato (♩=60)

con sord

*mf* < *f*      *mf* < *f*

Vla. 1

*f* con bravura

**A** On the forward edge (♩=100)

poco rall. . .

7

senza sord

*ff*      *f* edgy      *cresc.*

(Vla. 1)

*ff* ad libitum quasi cadenza

rit.

6      3

5

rit. . . . **B** Tempo I (♩=60)

10

*f*      *fp*      *cresc.*      *ff*

3

3

16

Vla. 3

*ff* cadenza, con molto rubato      *dim.*      *p*

3

rit.

Viola 4

Slowly, senza tempo

Flowing **C**  
(♩=112)

17 *senza vib.* *pp lontano* *pizz.* *p slow roll* *con vib.* *mf rich and full*

22

28 **D** arco *p* *sim.*

33 **E** *(s)mp > p* *> più p*

40 *mp*

48 *mp > pp* *mp > pp* *mp > n* *mp < mf* *pizz.* *arco* *p* *legato*

54

59 **G** *mf*

64 *rit.* *molto rit.* *p* *fp* *mp*

70 **H** Allegro (♩.=120-126)

70 *(s)ff non legato* *ff*

73

76 *cresc.* *fff* **I** *bold!* *each note strongly articulated*

80

85 **J** *(s)mp* *non cresc.* *(s)ff*

88 *(s)mp* *(s)ff* *(s)mp*

91 **K** *(s)ff* *non dim.* *p*

94 *(s)pp*

97 *pizz.* *mp*

100 **L** *arco* *(s)mp* *leggero* *col legno* *p*

103 *pizz.*

106 **M** *pizz.*

112 *arco* **N**

116 *sim.*

120 **O** *non legato*

123 **P**

127 *L'istesso tempo (♩.=♩)*

132 *con sord*  

*quasi cadenza slowly, con rubato*



**Q** Tempo I (♩=60)

molto rit. . .

134

(con sord)

Musical score for measures 134-138. The top staff shows a melodic line with dynamics *mp* and *mf*, and a decrescendo hairpin. The bottom staff (Vla. 1) shows a sustained accompaniment with *mf* dynamics.

**R** Flowing (♩=112)

139

pizz.

Musical score for measures 139-142. The top staff shows a rhythmic pattern with dynamics *p*, *mp*, *dim.*, and *p*. The bottom staff (Vla. 1) shows a sustained accompaniment with dynamics *mp*, *p*, and *n*.

143

Musical score for measures 143-146. The top staff shows a rhythmic pattern with eighth notes and rests.

147

**S** arco

Musical score for measures 147-150. The top staff shows a rhythmic pattern with dynamics *mp* and a triplet of eighth notes.

151

Musical score for measures 151-156. The top staff shows a melodic line with dynamics *mf*.

157

**T**

Musical score for measures 157-163. The top staff shows a melodic line with dynamics *p*.

164

Musical score for measures 164-168. The top staff shows a melodic line with dynamics *mf*.

170 *(s)mp* *ad lib.* **U** *pizz.* *mf*

174 *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

179 *(arco)* **V** *p* *mp* *pp* *pp*

184 *cresc.* *mf* *mp* **rit.** **A tempo**

189 **W** *mf* *mp* *fp* **rit.** **molto rit.**

195 **X** *mp* *p* **A tempo** **rall.**

200 *pp* *p* *pizz.* *l.v.*

**CHRISTOPHER LOWRY**

*Romanza*

*For Four Violas*

**Opus 15**

DURATION: Approximately 8 minutes.

NOTES BY THE COMPOSER:

Inspired by the rich vocal qualities of the viola, *Romanza* attempts to combine two very different musical idioms: English pastoral and Italian opera. As a violist myself, I have always been drawn to the beauty and complexity of the viola's tone; it can be dark and brooding, idyllic and nostalgic, or even bright and joyful. These are just some of the many facets of this unique instrument that encouraged the creation of this work. *Romanza* deals with the implications of writing for four of the same instrument by experimentation with close spacing of voices, as well as pairing the opposite extremes of range, simultaneously utilizing the richness and power of the C-string and the plaintive singing qualities of the upper register. The piece consists of one primary theme with very little deviation from it; most of the development occurs through means such as motivic variation and changes in tessitura, texture, harmony, counterpoint, and tempo. That said, the piece can essentially be viewed in ternary form, with two slower sections separated by a faster lively section, contrasting the lyrical with the fiery and virtuosic. It exploits many of the viola's wonderful effects and timbres, a variety of bowstrokes, a broad range of dynamics, and even the challenge of balancing voices. The melodic material is evenly shared among the four players, and therefore all four voices should be thought of as equals. *Romanza* was commissioned by David Bynog for the American Viola Society.

— Christopher Lowry

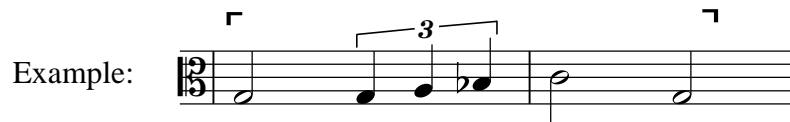
## ABOUT THE COMPOSER:

Hailing from Nashville, Tennessee, Christopher Lowry (b. 1988) has extensive experience as a performer and a composer. A classical violist, Lowry is an active soloist, orchestral musician, and chamber musician. He holds a Bachelor's degree in viola performance and composition from Vanderbilt University's Blair School of Music and is currently working toward his Master's degree at Louisiana State University. Lowry has received prizes in several competitions, including First Place in the Junior Viola Division of the 2007 American String Teachers Association (ASTA) National Solo Competition and awards in the Nashville Philharmonic Orchestra Concerto Competition (2012), Vanderbilt University Concerto Competition (2008), Curb Youth Symphony Concerto Competition (2007), and Eastern Music Festival Concerto Competition (2006). Lowry is also a member of the Ars Nova String Quartet, which participated in the Aspen Music Festival's Center for Advanced Quartet Studies (2011) and the Robert Mann String Quartet Institute (2012), and was the professional quartet-in-residence for the 2012 Rendezvous Music Festival in Moscow, Idaho, and the McCall SummerFest in McCall, Idaho. Lowry's primary viola teachers have been Elias Goldstein, Kathryn Plummer, John Kochanowski, Daniel Reinker, and Mary Helen Law.

Christopher Lowry's music has been performed by the Nashville Symphony Orchestra, Nashville Philharmonic Orchestra, Vanderbilt University Wind Symphony, Middle Tennessee State University Orchestra, New York All-State String Orchestra, Quad City Youth Symphony, and the Curb Youth Symphony, among others. His orchestral work *Celebration Overture, Opus 1 No. 1*, has seen much success, having been performed twelve additional times since its premiere in December 2006. His *Suite for Viola and Piano, Opus 5*, won the TN State Round of the 2010 MTNA Composition Competition and Honorable Mention in the New York Art Ensemble Competition; his composition *Cascades, Opus 8*, won First Place in the 2010 Anton Stadler Bass Clarinet Composition Competition, and it will soon be published by Edition Lyrique and recorded by clarinetist Marc Maylor. His string orchestra piece *The American Dream – An Anthem, Opus 10*, was premiered December 2011 at the Eastman School of Music as part of the New York State School Music Association Winter Conference. Most recently, his composition *Livewire! Opus 7*, for flute, clarinet, and horn, won the Collegiate Division of the 2012 National Association for Music Education (NAfME) Composition Competition, and it was premiered June 2012 at the John F. Kennedy Center for the Performing Arts in Washington, DC, by members of "The President's Own" U.S. Marine Band. Lowry's primary composition instructors have been Michael Kurek, Michael Slayton, Michael Alec Rose, Stan Link, and Carl Smith.

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# Romanza

for Four Violas

Poco adagio, con rubato ( $\text{♩}=60$ )

Op. 15  
CHRISTOPHER LOWRY (b. 1988)

The first system of the score consists of four staves for violas. The top staff begins with a dynamic marking of *f* and includes performance instructions: a square box with a '2' above it, a square box with a '3' above it, and the text *con bravura*. The music features a melodic line with a triplet of eighth notes. The lower three staves provide harmonic support with a dynamic range from *mf* to *f*. Each of these three staves is marked *con sord* (with sordina) and includes a downward-pointing 'v' symbol above the notes.

The second system begins at measure 7. The top staff is marked *ff* and includes the instruction *quasi cadenza* above a series of sixteenth notes, followed by *ad libitum* and a *rit.* (ritardando) marking. Below the notes are a bracketed '6' and a bracketed '3'. The lower three staves are also marked *ff* and are labeled *senza sord* (without sordina). The system concludes with a section marked 'A' in a box, titled 'On the forward edge' with a tempo marking of  $\text{♩}=100$ . This section is in 4/4 time and features a dynamic of *mf* with a crescendo leading to a final *f* dynamic marked *edge* and *cresc.*

9

*mf* *mf* *mf* *mf* *ff* *f* *f*

*espressivo* 3 3

5

12

*fp* *fp* *fp* *fp* *f* *mf* *ff* *ff*

*cresc.* *cresc.* *cresc.* *cresc.*

3

16

*ff* *ff* *ff* *ff* *ff* *dim.* *p* *p*

*cadenza, con molto rubato* *rit.*

3



# Flowing

(♩=112) C

17 **Slowly, senza tempo**

Musical score for measures 17-22. The score is in 4/4 time with a key signature of two flats. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first staff (Violin I) begins with a fermata and then plays a melodic line with dynamics *mf* and *espressivo*. The second and third staves (Violin II and Viola) play a rhythmic accompaniment of eighth-note triplets, starting with dynamics *p* and *sim.*. The fourth staff (Cello/Double Bass) starts with a fermata and then plays a melodic line with dynamics *pp lontano*, *pizz.*, *slow roll*, and *mf rich and full*. A box with the letter 'C' is positioned above the first staff.

23

Musical score for measures 23-27. The score continues with the same four staves. The first staff (Violin I) has a fermata and then plays a melodic line with dynamics *mf*. The second and third staves (Violin II and Viola) continue with eighth-note triplets, with dynamics *mf* and *sempre p*. The fourth staff (Cello/Double Bass) continues with a melodic line and dynamics *mf*. A box with the letter 'D' is positioned above the first staff.

28

D *con vib.*  
*pizz. rich and full*

Musical score for measures 28-32. The score continues with the same four staves. The first staff (Violin I) has a fermata and then plays a melodic line with dynamics *mf*. The second and third staves (Violin II and Viola) continue with eighth-note triplets, with dynamics *p* and *sim.*. The fourth staff (Cello/Double Bass) continues with a melodic line and dynamics *p* and *arco*. A box with the letter 'D' is positioned above the first staff.

33

arco E *cantabile*

mp

pizz.

arco

*(s)mp > p*

*più p*

39

mp

pizz.

arco

*mf*

44

*mp > pp*

*mp > pp*

*mp*

*dim.*

*mp > pp*

*mp > pp*

*mp > pp*

*mp > pp*

50 **F**

*mp* *n* *p legato* *mf*

*mp* *n* *p legato* *mf*

*pizz.* *p* *mp* *mf* *arco*

*mp* *n* *mp* *mf* *p* *legato*

55

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

60 **G**

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

rit.

molto rit.

64

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

arco *mf* *fp* *fp*

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

*p* *fp*

**H** Allegro (♩.=120-126)

69

*mp* *sf* *ff* *fff* *f* *arco non legato*

*mp* *sf* *ff* *f* *arco non legato*

*mp* *sf* *ff* *f non legato*

*mp* *sf non legato*

72

*ff* *ff* *ff* *ff*

75

*cresc.*

*cresc.*

*cresc.*

*cresc.*

I

78

*>mf*

*>mf*

*mf*

***fff*** bold!  
each note strongly articulated

81

*f*

2

84 J

*f* *(s)f* *(s)mp* *ff* *(s)mp*

87

*non cresc.* *(s)ff* *(s)mp* *(s)ff* *ff* *ff*<sup>2</sup> *ff* *non cresc.* *(s)ff* *(s)mp* *(s)ff*

90 K

*(s)mp* *(s)ff* *non dim.* *p* *p* *ff* *non dim.* *p* *(s)mp* *(s)ff* *non dim.* *p*

93

(s)mp pizz.  
mp  
(s)pp  
(s)pp

96

pizz.  
mp arco  
pp  
mp  
mp  
pizz.  
mp

99

L  
(s)mp leggiero  
(s)mp leggiero  
pizz.  
mf arco  
(s)mp leggiero

102 *col legno*

*p*

*pizz.*

*mp*

*col legno*

*p*

*col legno*

*p*

*col legno*

*pizz.*

*mf*

105 **M** *arco sul pont.*

*pp*

*arco sul pont.*

*pp*

*pizz.*

*mf*

*arco*

*mp*

*p*

108

*pizz.*

*mp like bells*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*



to ord.

to ord. → ord.

to ord. → ord.

arco

**N**

*ff* *f*

*fff* *fiery!*

*ff* *f*

*sim.*

*sim.*

*sim.*

2

**O**

*ff* *non legato*

*ff* *non legato*

*ff* *non legato*

*ff* *non legato*



130

*quasi cadenza  
slowly, con rubato*

132

**Q** Tempo I (♩=60)

*molto rit. .*

134

**R** Flowing (♩=112)

139

Musical score for measures 139-142. The score is in 3/2 time, changing to 4/4 at measure 140. It features four staves. The first staff has dynamics *mp* and *pizz.*, with a fermata over the first measure. The second staff has dynamics *p* and *mp*, with a fermata and *arco* marking. The third and fourth staves have dynamics *p*, *mp*, *dim.*, and *p*. A triplet of eighth notes is marked in the second staff at measure 142.

143

con sord

Musical score for measures 143-146. The score is in 4/4 time. It features four staves. The first staff has dynamics *pp* and *cresc.*, with a fermata and *tr* marking. The second staff has a triplet of eighth notes. The third and fourth staves have a continuous eighth-note accompaniment.

147

**S**

Musical score for measures 147-150. The score is in 4/4 time. It features four staves. The first staff has dynamics *p* and *pizz.*, with a fermata and *tr* marking. The second staff has a triplet of eighth notes and dynamics *mp*. The third and fourth staves have a continuous eighth-note accompaniment. The fourth staff has dynamics *mp* and *arco*, with a triplet of eighth notes.

151

mf

155

mf

p

mp resonant

T

p

arco cantabile

mp

p

160

mp

mp

166

arco

*p*

(s)mp

172

**U**

*mf*

*mp* slightly separated

*mp* slightly separated

ad lib. 5

pizz. arco pizz. arco pizz. arco pizz.

*mf*

3

177

*p*

(arco)

3

V

V

V

V

181 **V** poco sul pont.

Violin I: *pp*, *cresc.*

Violin II: *pp*  $\curvearrowright$  *p*, *cresc.*

Viola: *pp*, *cresc.*

Cello/Double Bass: *mp*  $\curvearrowright$  *pp*, *pp*, *cresc.*

Violin II: poco sul pont.

Violin I: rit. . . . . A tempo

185 to ord. ord.

Violin I: *mf*, *ord.*

Violin II: *mf*, *ord.*

Viola: *mf*, *ord.*

Cello/Double Bass: *mf*, *mp*

Violin I: 6 6 6 6

Violin II: 6 6 6 6

Violin I: to ord. ord.

W

rit.

molto rit.

1-3

189

Musical score for measures 189-194. The score consists of four staves. The first staff is in treble clef, and the others are in bass clef. Dynamics include *mp*, *mf*, and *fp*. There are markings for *mf > mp* and *mf*. A 5-measure phrase and a 3-measure phrase are indicated. The tempo markings *rit.* and *molto rit.* are present at the top.

X A tempo

rall.

195

Musical score for measures 195-199. The score consists of four staves. Dynamics include *mp* and *p*. A 3-measure phrase is indicated. The tempo marking *rall.* is present at the top.

200

Musical score for measures 200-204. The score consists of four staves. Dynamics include *pp* and *p*. The markings *pizz.* and *l.v.* are present. The tempo marking *rall.* is present at the top.