

FIREFLY ELEGY (2017)

FOR CLARINET, VIOLIN, VIOLA, CELLO AND HARP

Gilad Cohen (1980-)

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Winner of the Penn State University 2020
International Call for Scores

Short biography:

Gilad Cohen is an active composer, performer, and theorist in various genres including concert music, rock, and music for theater. Recent engagements include commissions by Barlow Endowment for Music Composition, Concert Artists Guild, Parlance Chamber Concerts, and Tre Voci (Kim Kashkashian, Marina Piccinini and Sivan Magen); performances by violist Paul Neubauer, pianists Anne-Marie McDermott and Spencer Myer, Lysander Piano Trio (Itamar Zorman, Liza Stepanova and Michael Katz), Israeli Chamber Project, and principal players of the Metropolitan Opera Orchestra and Budapest Festival Orchestra; and releases on Albany Records, Naxos/Delos and Navona Records. Notable awards include the 2016 Barlow Prize, the Israeli Prime Minister Award for Composers, and top prizes in international competitions in the US, Europe, Asia and the Middle-East. Gilad performs regularly with various ensembles around the US, playing piano, bass guitar and guitar. An Associate Professor of Music at Ramapo College of New Jersey, Gilad holds a Ph.D. in composition from Princeton University. His research about the music of Pink Floyd has resulted in publications in academic journals, lectures in the US and Israel, and the first-ever academic conference devoted to the band that Gilad produced in 2014 at Princeton University together with composer Dave Molk.

Abstract:

Firefly Elegy uses a 12-note melodic theme, which through the course of the piece undergoes a series of transformations - mirroring the metamorphosis that takes place over a firefly's brief life span. The piece comprises four sections that reflect the four life stages of the firefly. During the motionless egg stage, some types of fireflies glow dimly; the opening section of the piece (following a short fanfare of flashing-light) is likewise static and calm, while at the same time features an internal motion hinting at subdued energy. The following groovy section is at times aggressive, not unlike the firefly during its larva stage, when it is hunting and digesting insects using special enzymes. The firefly hibernates through the pupa stage - reflected in the third section of the piece by seemingly everlasting sustained chords in the strings. Like a flash of light, each new phrase begins with an ascending scale, while the harp provides groups of repeated notes, recalling the synchronized flashes that are found in groups of tropical fireflies. Firefly Elegy ends with an elegy in which the now mature firefly looks back at its life. It has gone through such an extensive journey but only long enough to mate and lay eggs, sometimes without feeding during its adult stage. In the summertime, I often watch the firefly in his lonely flutter, flashing about and looking for a mate so he can complete the sole purpose of his short life before dying away. He must sometimes look back and wonder: was it all worth it?

Full Score

Gilad Cohen

Firefly Elegy

for clarinet, violin, viola, cello and harp

(2017)

Commissioned for the Israeli Chamber Project
by the Adele and John Gray Endowment Fund

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Full Score

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for clarinet, violin, viola, cello and harp

Program notes:

Firefly Elegy uses a 12-note melodic theme, which through the course of the piece undergoes a series of transformations - mirroring the metamorphosis that takes place over a firefly's brief life span.

The piece comprises four sections that reflect the four life stages of the firefly.

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Firefly Elegy ends with an elegy in which the now mature firefly looks back at its life.

It has gone through such an extensive journey but only long enough to mate and lay eggs, sometimes without feeding during its adult stage.

In the summertime, I often watch the firefly in his lonely flutter, flashing about and looking for a mate so he can complete the sole purpose of his short life before dying away. He must sometimes look back and wonder: was it all worth it?

Performance notes:

* For the viola, guitar pick is recommended for mm. 196-213.

* For the harp, harmonics are written where they are produced, sounding an octave higher.

Firefly Elegy

for clarinet, violin, viola, cello and harp

Commissioned for the Israeli Chamber Project
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Gilad Cohen 2017
Version 1.17.19

Fast, alert and sudden (♩=180)

Clarinet in B \flat

Violin

Viola

Violoncello

Harp

Fast, alert and sudden (♩=180)

f *poco*

f *poco*

f

p

f *bisbigliando*

f *bisbigliando*

I 8va

IV

8va

I.v.

Harmonics are written where they are produced, sounding an octave higher.

4 **A Moderato, peaceful** (♩=100)

Cl.

Vln.

Vla.

Vc. *let vibrate* *pizz. III* *gl.* *gl.* *III*
mf warm and calm

A Moderato, peaceful (♩=100)

Hp. *f* *l.v.* *f* *3* *r.h.*

7

Cl. *pp* *III* *IV* *II*

Vln. *pp* **SOLO**

Vla. *mf ewpress., penetrating*

Vc. *low knock*

Hp. *p* *(with nails)* *sfz*

B

10

Cl. *p cantabile*

Vln. *pp*

Vla.

Vc. *gl.* *III*

Hp. *p* *f* *like echo* *p*

B

13

Cl. *mp* *free, improvisation-like with a lot of air and clicks*

Vln. *III* *IV*

Vla.

Vc.

Hp. *p* *low knock* *sfz*

6 16

Cl. *p*

Vln. *mp-pp*

Vla.

Vc.

Hp. *p f p*

fz

19 simile

Cl. *3* *3*

Vln. III IV

Vla. bend up to note

Vc.

Hp. *p f p*

fz

low knock

22

Cl. *p* *pp* *f*

Vln. *p free, improvisatory* *f*

Vla. *f* *gentler*

Vc. *arco* *p* *f*

Hp. *p* *f* *p* *mf* *low knock* *sfz*

26

Cl. *p* *tr*

Vln. *p*

Vla. *pizz.* *p*

Vc. *pizz.* *mf warm*

Hp. *mf* *freely* *pp* *3* *1.v.*

8

D

31

Cl. *mf* blend with violin, suggesting an accordion

Vln. *mf* blend with clarinet, non vibrato, suggesting an accordion

Vla. *mp*

Vc.

Hp. low knock *sfz* *mf*

sfz

free, improvisation-like

II

3

3

II

35

Cl. 5 5

Vln.

Vla.

Vc.

Hp. *sfz* *pp* *p*

high glisses ad lib.

gliss. *gliss.*

pp dazed and confused

38

Cl.

Vln.

Vla.

Vc.

Hp.

mf

sfz

41

Cl.

Vln.

Vla.

Vc.

Hp.

sfz

pp

p

high glisses
ad lib.

gliss.

gliss.

10

44

Cl. *free*
poco a poco cresc.

Vln. *poco a poco cresc.*

Vla.

Vc.

Hp. *mf poco a poco cresc.*
sfz

46

Cl. *f* *p*

Vln. *f*

Vla. *f* *arco* *p* *f*

Vc. *f* *arco* *p* *f*

Hp. *f*
⊕ dump all except for *ff* this chord

E Rhythmic and very steady, don't rush

49

Cl. *mf*

Vln. *mf*

Vla. *f* pizz. IV IV

Vc. *f* pizz. IV IV IV

E Rhythmic and very steady, don't rush

Hp. *f* (non harm.)

53

Cl. growl ord. *f*

Vln. *f*

Vla. simile IV IV IV IV

Vc.

Hp. *sfz*

12

Musical score for measures 57-60. The score is for a Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.).

- Cl.:** Measures 57-60. Starts with a *f* dynamic. A long slur covers measures 57-60. Measure 59 has a 3/4 time signature change.
- Vln.:** Measures 57-60. Starts with a *f* dynamic. A long slur covers measures 57-60. Measure 59 has a 3/4 time signature change. A double bar line is present in measure 59.
- Vla.:** Measures 57-60. Starts with a 2/4 time signature. Measure 57 has a *IV* fingering. Measures 58-60 have *IV* fingerings. Measure 59 has a *simile* marking.
- Vc.:** Measures 57-60. Starts with a 2/4 time signature. Measures 58-60 have *IV* fingerings.
- Hp.:** Measures 57-60. Starts with a 2/4 time signature. Measure 57 has a whole note chord. Measures 58-60 have eighth notes.



Musical score for measures 60-63. The score is for a Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.).

- Cl.:** Measures 60-63. Measure 60 has a *p* dynamic. Measure 61 has a *SOLO* marking. Measure 62 has a *f* dynamic and *espress.* marking. Measure 63 has a *gliss.* marking.
- Vln.:** Measures 60-63. Measure 60 has a double bar line. Measure 61 has a *f* dynamic and *espress.* marking. Measure 62 has a *SOLO* marking and a triplet of eighth notes. Measure 63 has a *gliss.* marking.
- Vla.:** Measures 60-63. Starts with a 2/4 time signature. Measure 60 has a *SOLO* marking. Measures 61-63 have eighth notes.
- Vc.:** Measures 60-63. Starts with a 2/4 time signature. Measures 61-63 have eighth notes.
- Hp.:** Measures 60-63. Starts with a 2/4 time signature. Measures 61-63 have eighth notes.

F

62 *free*

Cl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Hp. *f*

sfz

65 *free*

Cl. *pp* *f*

Vln. *f*

Vla. *f*

Vc. *f*

Hp. *f*

sfz

14

68

Cl. *ff*

Vln. *p* *ff*

Vla. arco *mp* *f*

Vc. arco *mp* *f*

Hp. *submp* *f*

70

Cl. *pp* *p* Long

Vln. *pp* *p* *pp*

Vla. SOLO *f espress.* *p* *pp*

Vc. arco *f* 3

Hp. Long
 ⊕ dump all except for this chord

G Energetic and very steady (♩=100)

Andante Rubato

74

Cl. *f* slap tongue *pp* ruminating, melancholic ord. 3 3

Vln.

Vla.

Vc. *f* pizz. *f* arco *sfz* arco 3 *f* pizz.

G Energetic and very steady (♩=100)

Andante Rubato

Hp. *f* G# D# Eb Gb *pp*



A tempo (♩=90)

79

Cl. *f* slap tongue

Vln.

Vla.

Vc. *f* arco 3 *f* pizz. arco

A tempo (♩=90)

Hp. G# D# G# D# G#

16

81 *simile*

Cl.

Vln.

Vla.

Vc. *pizz.* *arco* *3* *pizz.* *sfz*

Hp. *D \sharp* *G \sharp* *G \sharp* *D \flat*

molto vib.

molto vib.

H Presto, very steady, don't rush ($\text{♩}=200$)

84 *flz.*

Cl. *f*

Vln. *knock* *f*

Vla. *fp* *all glisses*

Vc. *pizz.* *ff* *gl.*

H Presto, very steady, don't rush ($\text{♩}=200$)

Hp. *f* *perpetuum mobile* *mf*

89

Cl. *flz.*
f

Vln. *simile*
f

Vla. *fp*

Vc. *ff*

Hp. *f*

94

Cl. *ord.*

Vln. *pp distant and spooky, blend with violin*

Vla. *pp distant and spooky, blend with clarinet*
fp

Vc. *gl.*
ff

Hp. *mf*
f

18

99

Cl.

Vln. *simile*
f

Vla.

Vc.

Hp. *mf*



102

Cl.

Vln. *non vib. IV* *gradually to* *molto vib., melting into clarinet* *f*

Vla.

Vc.

Hp. *f*

I

105

Cl. *p cantabile but rhythmic* bend up to note *gl.*

Vln. *subp* **IV**

Vla. *fp arco*

Vc. *f* *p*

I

Hp. *mf*

110

Cl. *f arco*

Vln. *f*

Vla. (no glisses) *fmp* **III**

Vc. *subf* 6

Hp. *gl.* *gliss.* *f* *G#* *mp*

114

Cl. *f*

Vln. *f*

Vla. *fmp* II *fmp*

Vc.

Hp. *A♯* *B♭* *A♯*



118

Cl. *mf*

Vln. *mf* non vib.

Vla. *f* *mf* sul C

Vc. *mf*

Hp. *f*

121 flz.

Cl.

Vln. *espress. vib.*

Vla.

Vc.

Hp.

f

gl.

p

gliss.

123

Cl.

Vln. *3* *pizz.* *arco*

Vla. *percussive* *f groovy* *gl.*

Vc. *f rhythmic* *pizz.* *vib.*

Hp.

f groovy

mid-range knock (Cb)

D \flat *E \sharp*

F \sharp

127

Cl. *p* **SOLI** *f cantabile but rhythmic*

Vln. *pizz.* *ff*

Vla. *gl.* **SOLI** *f cantabile but rhythmic*

Vc. *subp*

Hp. *subp*

131

Cl. *tr.* *flz.*

Vln. *arco* *tr.* *pp*

Vla. *pp*

Vc. *subp*

Hp. *F#* *E#*

Detailed description: The image shows a page of a musical score for measures 127-131. The score is arranged in five systems, each with a different instrument: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.).
 - Measure 127: Clarinet has a *p* dynamic and a **SOLI** marking. Viola has a *gl.* marking. Violoncello and Harp have *subp* markings. Violin has a *pizz.* marking.
 - Measure 128: Clarinet has a *f cantabile but rhythmic* dynamic. Violin has a *ff* dynamic.
 - Measure 129: Clarinet has a **SOLI** marking and *f cantabile but rhythmic* dynamic. Violoncello and Harp have *subp* markings.
 - Measure 130: Similar dynamics and markings as measure 129.
 - Measure 131: Clarinet has a *tr.* (trill) and *flz.* (flageolet) marking. Violin has an *arco* (arco) marking and *tr.* marking. Viola has a *pp* dynamic. Violoncello and Harp have *subp* markings. The Harp part shows chord changes to *F#* and *E#*.

135 ord.

Cl. *fp* *f*

Vln. *f* *f* *f* *gl.* *f* *rhythmic*

Vla. *fp* *f*

Vc. *f* *arco*

Hp. *B \flat* *G \sharp* *F \sharp* *D \flat* *gl.* *gliss.* *gliss.* *f* *C \sharp* *F \sharp* *as before*

139

Cl. *f*

Vln. *gl.* *gl.* *gl.* **SOLO**

Vla. *espress.*

Vc. *f*

Hp. *f*

143

Cl. *subpp* *espress.*

Vln. *mf* *poco a poco cresc.*

Vla. *subp* *espress.*

Vc. *f* *subpp but tense*

Hp. *fpp* C#

146

Cl. *f*

Vln. *f*

Vla. *f*

Vc. *ff*

Hp. *gliss.* 7 *gliss.*

K

147

Cl.

Vln.

Vla.

Vc.

SOLO

f assertive

fp

f

fp spooky

IV

3

3

3

Hp.

ff

f

knock, dry
mid-range
like cowbell

K

152

Cl.

Vln.

Vla.

Vc.

Hp.

ord.

p

fp

subpp funky and cool, don't rush

spiccato let string vibrate between strikes

f

pp

fp

f

fp

3

3

3

157 *flz.*

Cl. *f* *p* *mp* 3

Vln. *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *f* 3

Hrp.

160 *flz.* *ord.*

Cl. *fp* *f* *p* *f*

Vln. *f espress.* SOLO 3 3

Vla.

Vc. *fp* *f*

Hrp.

L

163

Cl. *subp* 3 3 3 3 5 *p* 3 3 3

Vln. *mf* let string vibrate between strikes spiccato

Vla. *mf*

Vc. *mf*

Hp. *f* *8va*

L

167

Cl. *p* 3 3

Vln. bend down at end

Vla.

Vc.

Hp. (loco) *8va*

28

170

Cl. *f* *f* *fp* *p* *f*

Vln.

Vla. *f* *fp* *f*

Vc. *f* *fp* *f*

Hp. knock, dry mid-range like cowbell *f*

174

Cl. *f* *fp* *p* *f* ord.

Vln. ord. *p* *poco a poco cresc.*

Vla. *fp* *f*

Vc. (2) *fp* *f*

Hp.

M

178

ord.

Cl.

f *fp* *p* *f*

Vln.

(mf)

Vla.

fp *f*

Vc.

fp *f*

M

Hp.

182

ord.

Cl.

f *fp* *f*

Vln.

f *ff espress.*

Vla.

fp *f* *ff espress.*

Vc.

fp *f* *ff*

Hp.

p

30 **N**

186

Cl. *ff espress.*

Vln.

Vla.

Vc. 3

Hp. *ff* *gliss.* *gliss.* *gliss.*

188

Cl.

Vln.

Vla.

Vc.

Hp. *gliss.* *gliss.* *gliss.* *gliss.*

32 **O** A tempo

196

Cl.

Vln.

Vla. *pizz.* ↓ ↑ ↓ ↑ ↓ ↑

f funky and cool, don't rush

Vc. *sul pont.* 3 3 3 I

pp

O A tempo

Hp.

200

Cl.

Vln.

Vla.

Vc.

Hp. *p* intense, building-up energy

p ord.

p ord.

p

205

Cl. *poco sul pont.* $\frac{1}{4}$ tone sharp
f intense

Vln. *poco sul pont.* $\frac{1}{4}$ tone sharp
f intense

Vla.

Vc. *poco sul pont.* $\frac{1}{4}$ tone sharp
f intense

Hp. *poco a poco cresc.*

210

Cl. bend up to note

Vln. bend up to note

Vla.

Vc. bend up to note

Hp.

213

Cl. *ff*

Vln. *f* *mf*

Vla. *ff*

Vc. *f* 3 3 3

Hp. *gliss.*

214

Cl. *ff* *painful*

Vln. *f* *mechanical* *arco* 3 (4)

Vla. *ff* *agressive* 3

Vc. *ff* *agressive* 3

Hp. *gliss.* *ff* *B \flat* *G \sharp* *ff* *painful*

218

Cl. *to over-blow, jump to harmonics and back*

Vln. *slightly slide up the B*

Vla. 3

Vc. 3

Hp. *gl. gl. gliss. gliss.*



221

Cl. *ff painful simile*

Vln. ③

Vla. 3

Vc. 3

Hp. *gl. gl. gliss. gliss.*

36

225

Cl. *ff*

play and sing

3

3

slower than tempo; with harp, independently from the rest

Vln. (12)

Vla. 3

Vc. 3

Hp. *ff*

B \flat F \sharp

B \sharp

4 \sharp D \sharp B \sharp

F \flat A \sharp

228

Cl.

Vln. (16)

Vla.

Vc. *subpp* energetic

3

Hp. *subpp* energetic

3

Q

230

Cl.

Vln.

Vla.

Vc.

mp energetic

poco a poco cresc.

Q

Hp.

poco a poco cresc.

||

233

Cl.

Vln.

Vla.

Vc.

mf energetic

poco a poco cresc.

Hp.

poco a poco cresc.

38

235 **poco rit.**

Cl. *f*

Vln. *poco a poco cresc.*

Vla.

Vc.

Hp. *poco rit.*

238 **A tempo**

Cl. *ff shrilling*

Vln. *ff shrilling poco sul pont.*

Vla. *ff shrilling*

Vc. *ffz*

Hp. *ff*

A tempo

240

Cl.

Vln.

Vla.

Vc.

Hp.

C# F# F# A# C# Ab

gliss.

3 3 3

R Poco Sostenuto (♩=160)

243

Cl.

Vln.

Vla.

Vc.

Hp.

rit. growl

ff dramatic

5

fz. ord.

ff dramatic

ff dramatic

ff dramatic

3 3 3 3

gliss. gliss. gliss. gliss.

3

R Poco Sostenuto (♩=160)

rit.

8va

ff dramatic

l.v. P

gliss.

40

248

Cl.

Vln.

Vla.

Vc.

Hp.

gradually to

gradually to

pp ominous, ever-changing colors

pp ominous, ever-changing colors

mf grave

fp

pp

sul pont. etc. ad lib.

sul pont. etc. ad lib.

253

Cl.

Vln.

Vla.

Vc.

Hp.

pp spooky

SOLO

p sad

3

3

1.v.

ff

sul pont.

257 S 41

Cl. *ff* ord. flz. ord. *pp*

Vln. *ff* ord. *p* IV

Vla. ord. *ff* *p* III *8va* (•)

Vc. *ff* *p* *p* lamenting

Hp. *p* bisbigliando 1.v. *p* *gliss.*

264 SOLO

Cl. *p* sad

Vln. *pp* slow tremolo, gradually accel. sul pont.

Vla. *pp* slow tremolo, gradually accel. sul pont.

Vc. *pp*

Hp. *pp*

42

272

Cl.

Vln. *flautando*
pp

Vla. *pizz.*

Vc. *flautando*
pp

Hp. *p meaningful*

280

T **Andante, meditativo** (♩=70)

Cl. *mf like a sudden ray of light*

Vln. *mf like a sudden ray of light*

Vla. *arco*
pp flautando

Vc. *pp flautando*

Hp. *mf like echo*
pp l.v. *sempre*
simile Eb *l.v.* Eb

free, improvisation-like,
airy, almost only key clicks

U

285

Cl.

Vln.

Vla.

Vc.

Hp.

non vib.

match others
like an accordion

mf match others
like an accordion

mf match others
like an accordion

p

pp

mp

mp

mp

U

291

Cl.

Vln.

Vla.

Vc.

Hp.

p

p

p

294

Cl. *mp*

Vln. *mp*

Vla. *mp*

Vc. *ppp dramatic*
grad. to sul pont.

Hp. *mf dramatic*
low knock

298

Cl. *p* *pp as before*

Vln. *mp*

Vla. *mp*

Vc. *ord.* *mp*

Hp. *mp*

304

Cl. *p* *ppp* dramatic

Vln. *p*

Vla. *p*

Vc. *p* *ppp* dramatic *grad. to*

Hp. *mf* dramatic *low knock*

311

Cl. *p* exhausted *pp* *pp* *rit.* *pp*

Vln. *p* exhausted *pp*

Vla. *p* exhausted *pp*

Vc. *sul pont.* *pp* *harm. gliss. sul C ad lib. sul pont.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Hp. *pp* *rit.*

46 **W** Thoughtful (♩=80)

Peaceful, slightly slower than first theme (♩=90)

319

Cl. *p* *pp*

Vln. III II

Vla. *p*

Vc. SOLO *mf* warm and nostalgic
pizz. *gl.*

W Thoughtful (♩=80)

Peaceful, slightly slower than first theme (♩=90)

finish ascending to top while rit.

Hp. *pp* high glisses ad lib. *p* special, resonating

325

Cl. *p* *pp* rit. long

Vln. *pp*

Vla. *pp*

Vc. *pp*

Hp. *pp* rit. long SOLO *p* sad cantabile

X Andante rubato (♩=60)

331

Cl.

Vln.

Vla.

Vc.

arco

pp sad, cantabile

III II

3

3

X Andante rubato (♩=60)

Hp.

D \sharp

E \flat

F \sharp

6

[or as harm.]

6

3

6



334

Cl.

Vln.

Vla.

Vc.

espress. — mp

SOLO

IV

3

6

3

6

6

3

D \flat

E \sharp

B \flat

337

Cl. *pp*

Vln. *mf espress. and warm* *p*

Vla. *mf espress. and warm* *p*

Vc. *mf espress. and warm* *p*

Hp. *mf espress. and warm* *p*

339

Cl.

Vln.

Vla. *p* *3* *3* non vib. SOLI *p* gradually add...

Vc. non vib. SOLI *p* gradually add...

Hp. *ppp* *8va*

Y $\text{♩} = \text{♩} \text{ (♩} = 60)$

341

Cl. *pp* *gentle*
con sord.
fluatando

Vln. *pp* *gentle*
vib.

Vla. *mp* *espress., cantabile*
vib.

Vc. *mp* *espress., cantabile*

Hrp. *p* *gentle*
gliss.
G \flat F \sharp gliss. l.v.

343

Cl. *pp* *gentle*
con sord.
fluatando

Vln. *pp* *gentle*
vib.

Vla. *mp* *espress., cantabile*
vib.

Vc. *mp* *espress., cantabile*

Hrp. *p* *gentle*
gliss.
A \natural D \sharp G \sharp gliss. l.v.

50

345

Cl.

Vln.

Vla.

Vc.

Hp.

p B# F#

Fb Eb *gliss.*

4

347

Cl.

Vln.

Vla.

Vc.

Hp.

p C# Ab

B# G# F# *gliss.*

SOLO

5:3

p lonely

ppp

Z ♩ = 50

349

Cl.

Vln. I

Vla. *p espress.*

Vc. *p* (+) (arco) (+)

Z ♩ = 50

Hp. *pp* *pp* *p*

355

Cl. *p sad* *pp* *p* *pp*

Vln. I II *p sad* *pp* *p*

Vla. *pp* *p* harm. gliss. transparent ord.

Vc. *pp* *mp* 5:3 4:3

Hp. *D \flat* *D \sharp*

360

Cl.

Vln.

Vla.

Vc.

Hp.

pp simile *p*

pp *p* *pp*

subp *p sad*

ppp improvisation-like *ppp simile*

D# *p D#* *D#*

5 3

364

Cl.

Vln.

Vla.

Vc.

Hp.

pp 3 3

simile

p simile *pp*

gl. not too fast

D# *D#*

367

The musical score for measures 367-370 is arranged in five staves. The top staff is for Clarinet (Cl.) in 4/4 time, featuring a melodic line with two triplet markings and a *ppp* dynamic. The second staff is for Violin (Vln.) with a tremolo effect and a *pp* dynamic. The third staff is for Viola (Vla.) with a *pp* dynamic. The fourth staff is for Violoncello (Vc.) with a tremolo effect and a *pp* dynamic. The fifth staff is for Piano (Hp.) with a *gl.* (glissando) marking, a *pp* dynamic, and a *f* dynamic at the end of the measure. The piano part includes a triplet of eighth notes in the right hand and a sustained chord in the left hand.

Cl.

Vln.

Vla.

Vc.

Hp.

ppp

pp

pp

pp

gl.

pp

f

54

AA ♩=♩ (Tempo Primo, ♩=180)

372

Cl. *f* *pp*

Vln. *non sord.* *f*

Vla. *f*

Vc. *p* *pizz.* *p*

AA ♩=♩ (Tempo Primo, ♩=180)

Hp. *l.v.* *p* *pp*

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