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Human Anatomy

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Yuan, Yifeng

Publication Date

2021

Supplemental Material

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Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Los Angeles

Human Anatomy

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Music

by

Yifeng Yuan

2021

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2021

ABSTRACT OF THE THESIS

Human Anatomy

by

Yifeng Yuan

Master of Arts in Music

University of California, Los Angeles, 2021

Professor David Samuel Lefkowitz, Committee Co-Chair

Professor Kay Kyurim Rhie, Committee Co-Chair

Human Anatomy is a three-movement work for Pierrot Ensemble. Each of the movements explores one human organ and the dichotomy within it. In the first movement, “Heart,” I focused on the rhythmic pulse of the beating heart and explored the vitality and fragility of it. In the second movement, “Skin,” timbre is my primary language. The movement starts with the glossiness and perfection of human skin and migrates to the aging of the skin. This movement is my statement to demystify the socially valued “youth looking” and beauty standard. The third movement, “Inside My Feminine Brain” exemplifies my exploration of heterophonic music. It starts with stereotypical feminine sounds, which is nurturing and tender, and by slowly introducing rigid and assertive morse code on top of it, I morph the stereotype, and shape a new voice of women that is both tender and nurturing, and powerful and assertive.

The thesis of Yifeng Yuan is approved.

Ian Krouse

David Samuel Lefkowitz, Committee Co-Chair

Kay Kyurim Rhie, Committee Co-Chair

University of California, Los Angeles

2021

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Techniques and Philosophy

Human Anatomy is a self-exploratory journey for me both philosophically and musically. Each movement addresses a question about the modern society that I contemplate on a day-to-day basis.

In the society of today, where everyone admires success and power, are we still allowed to be fragile?

In the era that cosmetic products and Instagram filters become manipulative tools of Capitalism, are we still allowed to age, and be imperfect as who we really are?

In the time of the present that is still dominated by patriarchy, what is the real voice of femininity and what is masculinity?

Within the framework of these questions, I explored and expanded my musical language in all movements, each with a different musical parameter.

In the first movement, “Heart,” I borrowed the human heartbeat pattern as the primary material of my piece. I also used metric modulation to link the fast-moving vitality with the slow and fragile moments.

The “Skin” movement was my first attempt in writing timbre-driven music. I borrowed the philosophy of Spectralism in this movement and built my harmonic language primary based on overtone and undertone series. To me, the overtone series resembles the perfect skin. Specifically, the small intervallic relationship in the high register resembles the perfect and glossy looking skin. Undertone series, in reverse, is about imperfection. The microtonal intervallic relationship happens in the lower register, and the cluster of highly resonant bass

register sound forms a chaotic mess. By juxtaposing the perfect and the imperfect using two different pitch systems, along with my choice of various timbres, I not only made my political statement in the movement, but also allowed it to be a complete musical work.

The third movement, “Inside My Feminine Brain” is intentionally named with a sarcastic title. In this movement, I used free flowing, *senza misura* piano writing as the nurturing, and wave-like “femininity”. I then introduced rigid morse code rhythms, played by the rest group of the instruments as an opposite strand of energy that stands as a clear contrast against the piano music. The heterophonic music goes on for a while, until they morph into one, forming a new feminine voice, that is both nurturing, and assertive.

Yifeng Yvonne Yuan

HUMAN ANATOMY

For Pierrot Ensemble
(2021)

INSTRUMENTATION

1 Flute
1 Clarinet in Bb
1 Violin
1 Cello
1 Percussion (Bass Drum, Vibraphone, Suspended Cymbal, Crotale)
1 Piano

Three Movements:

- I. Heart
- II. Skin
- III. Inside My Feminine Brain

20'

Human Anatomy I. Heart

Yifeng Yvonne Yuan (2021)

♩=170 Energetic

Flute

Clarinet in B \flat

Violin

Violoncello

Percussion

Piano

Bass Drum

fl. t.

pizz. arco

f p mp

n mf p

7

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

f p

f p mf p

pizz.

f p f p f

mp

2

11

Fl.

f \rightarrow *p* *f*

Cl.

f \rightarrow *p* *mf*

Vln.

p \rightarrow *mf* \rightarrow *p*

Vc.

pizz.

Perc.

Pno.

mf

14

Fl.

f

Cl.

p \rightarrow *f* *p* \rightarrow *f*

Vln.

Vc.

pizz.

f

Perc.

Pno.

p *mf* *mp* \rightarrow *mf*

18 3

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mp *f* *mp*

mp *ppp* *p* *f*

mp *mf* *p* *f*

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

ff

arco

22

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

f *mp* *f* *mf*

ff *p* *ff* *mp* *mf* *mp* *f*

mp *p* *mf*

ff *mf* *mf*

Bass Drum

mf

mf *f* *mf*

fl. t.

pizz. arco pizz.

4 25

Fl. *mp* *mf* *ff*

Cl. *mp* *mf* *ff* *p*

Vln. *p* *f* *p*

Vc. *mp* *mf* *f*

Perc.

Pno. *mp* *mf* *f* *p*

29 Mysterious

Fl. *p* *mp* *p* *mp*

Cl. *p* *mp* *p*

Vln.

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

Perc.

Pno. *Mysterious* *p* *p* *mp* *p* *mp*

39

Fl. *p* *mp*

Cl. *p*

Vln. *p* *mp* *p*

Vc. *p* *mp*

Perc.

Pno. *p* *p* *mp* *p*

50

Fl. *mf* *mp* *mf* *p* *mf* *mp* *mf*

Cl. *mf* *mp* *mf* *mp* *mp* *mf* *mp*

Vln. *mf* *mp* *mp* *mf*

Vc. *f*

Perc. *Vibraphone*

Pno. *mf* *mf*

60

Fl. *mp* *mp* *mf* *mf* *f* *pp*

Cl. *mf* *f* *pp*

Vln. *mp* *mf* *f*

Vc. *mf* *f*

Perc. *mp* *p*

Pno. *mf* *f* *mf* *pp*

rit. A tempo

71

Fl. *p* *mp*

Cl. *mp* *pp* *mp*

Vln. *p* *mp*

Vc.

Perc. *mp* *pp* *mp*

Pno. *mp* *pp*

79 7

Fl. *p* *mp* *p*

Cl. *p* *mp* *p*

Vln. *p* *mp* *p*

Vc. *p* *mp* *p* arco

Perc. *mf*

Pno. *mp* *mf* *mp*

89 rit.

Fl.

Cl.

Vln. *pp* *ppp*

Vc. *pp* *ppp*

Perc.

Pno. *pp*

8 $\text{♩} = 108$ Melancholy

98

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp *mp* *p* *ppp*

sul G arco

legato *p* *mp* *f* *mp* *f*

bowed

mf

mp *p* *mp*

104

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp *mp*

mf *f* *mp*

sul D

mp *f*

p *mp* *f*

pp

107 9

Fl. *mp*

Cl. *f* *mp*

Vln. *mf* *ppp*

Vc. *p* *mp*

Perc. ord. *mp* *pp* *p subito* *f*

Pno. *mp* *mf*

111

Fl. *f*

Cl. *f*

Vln. *mp*

Vc. *mf*

Perc. *ff*

Pno. *f*

10

114

Fl. *ff*

Cl. *ff*

Vln. *f* *mp*

Vc. *fff*

Perc. *fff* bowed *p* *f* *p*

Pno. *fff* *f*

♩=144 Energetic

124

Fl. *p* *mf* *p* *f*

Cl. *p* *mf* *p* *f*

Vln. *mf* *mp*

Vc. *ff* *p* *f* *ff* *p* *f*

Perc. bowed *p* *p* Bass Drum ord. *mf*

Pno. *f*

135 11

Fl. *mf* *f*

Cl. *f* *mf* *f*

Vln. *mf* *f*

Vc. *f* pizz. arco

Perc. *mp* *ff* **Vibraphone** *mf*

Pno. *f* *f*

143

Fl. *p* *f*

Cl. *f*

Vln. *f* *mf* *f*

Vc. *f* pizz.

Perc. *f* *p* *f* **Bass Drum** **Vibraphone** *p* *f* *p*

Pno. *ff* *f*

12

Musical score for measures 151-157. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts at measure 151 with a rest, then plays a series of eighth notes starting at measure 153. Dynamics: *f*. Includes a *rit.* marking at the end of the section.
- Cl.:** Plays eighth notes throughout. Dynamics: *ff* at the start, *f* at measure 153.
- Vln.:** Starts at measure 153 with a rest, then plays a series of eighth notes. Dynamics: *f*. Includes a *pizz.* marking at the start of the section and a *pp* marking at the end.
- Vc.:** Plays eighth notes throughout. Dynamics: *ff*.
- Perc.:** Plays a rhythmic pattern of eighth notes. Dynamics: *ff* at the start, *f* at measure 153.
- Pno.:** Plays a series of chords. Dynamics: *mp* at the start, *f* at measure 153. Includes a *rit.* marking at the end of the section.

Musical score for measures 158-164. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Plays a series of eighth notes. Dynamics: *mp*.
- Cl.:** Plays a series of eighth notes. Dynamics: *mp*.
- Vln.:** Rests throughout.
- Vc.:** Rests throughout.
- Perc.:** Plays a rhythmic pattern of eighth notes. Dynamics: *mp*.
- Pno.:** Plays a series of chords. Dynamics: *ppp* at the start, *f* at the end.

II. Skin

Senza misura - expressive, fragile

Yifeng Yvonne Yuan (2021)

10"

Flute/Piccolo

Bass Clarinet in B \flat

Violin

Violoncello

Percussion

Piano

airy (mimic violin)

ppp subito *mp* *ppp*

sul pont. molto - distorted non vibrato

ppp < p ppp subito *ppp < p* *pp < mp* *p*

Cymbal

bowed, damp slightly

p

15"

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

pp < mp *pp subito* *mp pp subito* *mp* *p*

pp < mp pp *mp pp subito*

downbow upbow downbow upbow downbow

ppp < mp > ppp *ppp < mp > ppp* *ppp < mp > ppp*

Fl. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp*

B. Cl.

Vln. *mp* *pp* *mp* *pp* *mp* *pp* *p*

Vc. *p*

Perc. *mp*

Pno. *ppp* *mp* *ppp* *p*

Fl. *p* *fp* *fp*

B. Cl.

Vln. *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp*

Perc. bowed *mp* brush *p* *mp* bowed *mp* brush *p* *mp* bowed *mp* brush *p* *mp*

Pno. *p* *f subito* *p*

15"

Fl. *fp* *fp*

B. Cl.

Vln. *fp* *fp* *fp*

Vc. *fp* *fp*

Perc. bowed *mp* brush *p* *mp* bowed *mp* brush *p* *mp*

Pno. *f subito* *p* *p₃* *f* *mp*

A 20"

Fl. *ppp* *mp* *ppp* *mp*

B. Cl. *ff* *ppp* *ff* *ppp*

Vln. *pp* *mf* *mp* *ppp* *mp*

Vc. *pp* *mp* *ppp* *mp*

Perc. *ppp* *mp* *ppp* *mp*

Pno. *pp* *mp* *ppp* *mp*

ord.

Clarinetist should cue the entire ensemble at this moment

growing

vibrato sul pont. to ord.

vibrato sul pont. to ord.

one hand damping the cymbal, making crisp percussive sound

ord. 3 5

ord. growing sound

21

Fl. *mf* *p*

B. Cl. *ppp* *f* *p*
ord.

Vln. *mf* *p*

Vc. *mf* *p*

Perc. let go the dampation
let it ring

Pno. *mf* *p*

B

26

Fl. *mf* *p* *mf*

B. Cl. *fff subito* *ppp* *fff* *f*
growling growling ord.

Vln. *mf* *p* *mf*
sul. pont.

Vc. *mf* *p* *mf*
sul. pont.

Perc. drum stick scrap around the cymbal *f* *f* To B. D.

Pno. *mf* *p* *mf*
muddy sound

15"

FL. *f* *p* *f*

B. Cl.

Vln. *f* *pp* *f*

Vc. *f* *p* *mf*

Perc.

Pno. *f* *pp* *f*

pp *mp*

ord. → sul pont.

ord. → sul pont.

A musical score for measures 34-48. The score includes parts for Flute (FL.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). A 15-second bracket spans the top of the page. The Flute part has dynamics *f*, *p*, and *f*. The Violin part has dynamics *f*, *pp*, and *f*. The Viola part has dynamics *f*, *p*, and *mf*. The Piano part has dynamics *f*, *pp*, and *f*. The overall dynamics range from *pp* to *mp*. There are two instances of "ord. → sul pont." with arrows pointing to the right.

15"

FL. *p* *f*

B. Cl.

Vln. *p* *ff*

Vc. *p* *ff*

Perc. Bass Drum

Pno. *p* *ff*

ord. → sul pont. add bow pressure → mostly pitchless noise

ord. → sul pont. add bow pressure → mostly pitchless noise

A musical score for measures 39-53. The score includes parts for Flute (FL.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). A 15-second bracket spans the top of the page. The Flute part has dynamics *p* and *f*. The Violin part has dynamics *p* and *ff*. The Viola part has dynamics *p* and *ff*. The Piano part has dynamics *p* and *ff*. The Percussion part includes a Bass Drum. There are two instances of "ord. → sul pont." with arrows pointing to the right, and two instances of "add bow pressure → mostly pitchless noise" with arrows pointing to the right.

C

44 $\text{♩} = 72$ sing and play

Fl. *mp* \rightarrow *f* *ff* fl.t

B. Cl. growling *ff* *f* *ff* *f* growling

Vln. ord. \rightarrow scratch tone *f* *ff* ord. \rightarrow scratch tone *f* *ff* ord. \rightarrow scratch tone

Vc. scratch tone *ff* ord. 7 *f* scratch tone ord. 3 3 3 5 \rightarrow scratch tone

Perc. **Bass Drum** tuned to G Superball Mallet on bass drum (1 or 2) *p* \rightarrow *ff* grains \rightarrow none grain *p* \rightarrow *ff* grains \rightarrow none grain

Pno. *f* ord.

D

50

Fl. *ff* 3

B. Cl. growling *f* *ff* *f* *ff* ord. 3 3 5

Vln. ord. \rightarrow scratch tone *mp* \rightarrow *f* ord. \rightarrow scratch tone *p* \rightarrow *f* ord. \rightarrow scratch tone *mp* \rightarrow *f* ord. \rightarrow scratch tone

Vc. scratch tone *f* ord. \rightarrow scratch tone *mf* \rightarrow *ff* *f* \rightarrow *mf* ord.

Perc. grains *p* \rightarrow *f* none grain *p*

Pno. in the piano, slap the strings cluster

57

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

p *f* *growing* *ff* *p* *mf*

ord. → sul pont.

scratch tone

ff *mp* *f* *p*

63

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

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

jet

ord. sul pont. ord.

ord. sul pont. ord.

p *ppp*

Crotales

p *ppp*

Musical score for measures 69-75. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 69-70: *p* (piano), *ppp* (pianissimo). Measure 71: *p* (piano), *ppp* (pianissimo). Measure 72: *p* (piano), *ppp* (pianissimo). Measure 73: *p* (piano), *ppp* (pianissimo). Measure 74: *p* (piano), *ppp* (pianissimo). Measure 75: *p* (piano), *ppp* (pianissimo).
- B. Cl.:** Measures 69-70: *p* (piano), *ppp* (pianissimo). Measures 71-75: *ppp* (pianissimo).
- Vln.:** Measures 69-70: *ppp* (pianissimo). Measure 71: *ppp* (pianissimo). Measure 72: *p* (piano), *ppp* (pianissimo). Measure 73: *p* (piano), *ppp* (pianissimo). Measure 74: *p* (piano), *ppp* (pianissimo). Measure 75: *p* (piano), *ppp* (pianissimo).
- Vc.:** Measures 69-70: *ppp* (pianissimo). Measure 71: *ppp* (pianissimo). Measure 72: *ppp* (pianissimo). Measure 73: *ppp* (pianissimo). Measure 74: *ppp* (pianissimo). Measure 75: *p* (piano).
- Perc.:** Measures 69-70: *ppp* (pianissimo). Measure 71: *ppp* (pianissimo). Measure 72: *ppp* (pianissimo). Measure 73: *ppp* (pianissimo). Measure 74: *ppp* (pianissimo). Measure 75: *ppp* (pianissimo). **Crotale** with acrylic mallet ord. *p* (piano).
- Pno.:** Measures 69-70: *ppp* (pianissimo). Measure 71: *ppp* (pianissimo). Measure 72: *ppp* (pianissimo). Measure 73: *ppp* (pianissimo). Measure 74: *ppp* (pianissimo). Measure 75: *ppp* (pianissimo).

Musical score for measures 76-82. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 76-77: *ppp* (pianissimo), *p* (piano). Measure 78: *ppp* (pianissimo). Measure 79: *ppp* (pianissimo). Measure 80: *ppp* (pianissimo). Measure 81: *ppp* (pianissimo). Measure 82: *ppp* (pianissimo).
- B. Cl.:** Measures 76-82: *ppp* (pianissimo).
- Vln.:** Measures 76-77: *ppp* (pianissimo). Measure 78: *ppp* (pianissimo). Measure 79: *ppp* (pianissimo). Measure 80: *ppp* (pianissimo). Measure 81: *ppp* (pianissimo). Measure 82: *ppp* (pianissimo).
- Vc.:** Measures 76-77: *ppp* (pianissimo). Measure 78: *ppp* (pianissimo). Measure 79: *ppp* (pianissimo). Measure 80: *ppp* (pianissimo). Measure 81: *ppp* (pianissimo). Measure 82: *ppp* (pianissimo).
- Perc.:** Measures 76-77: *ppp* (pianissimo). Measure 78: *ppp* (pianissimo). Measure 79: *ppp* (pianissimo). Measure 80: *ppp* (pianissimo). Measure 81: *ppp* (pianissimo). Measure 82: *ppp* (pianissimo).
- Pno.:** Measures 76-82: *ppp* (pianissimo).

84 **G**

Fl. airy sound *ppp* *p* *ppp* fl.t. *mf* *f*

B. Cl. airy sound *ppp* *p* *ppp* growling sound *mf* ord. *f*

Vln. ord. scratch tone

Vc. *ppp* *p* *ppp* *p* *f*

Perc. **Vibraphone** *p* bowed *p* ord. superball mallet bending pitch *f* *f*

Pno. *p* *ppp* *p* *ppp* *f* *f* credit card scraping, slowly fingernail plugging string

94

Fl. *ppp* ord. *p* *mf*

B. Cl. *ppp* growling sound *f* *p*

Vln. non vibrato *ppp* *p* add vibrato *f* ord. *p* scratch tone

Vc. ord. *ppp* non vibrato *p* add vibrato *f* ord. *p* scratch tone

Vib. ord. superball mallet bending pitch *f*

Pno. *ppp*

104

Fl. *p* *f* *p* *p*

B. Cl. ord. growling *f* ord. *p*

Vln. *mp* *f* *p* *ppp*

Vc. *f* *p* *pp*

Vib. ord. superbball mallet bending pitch *f*

Pno. credit card scraping, slowly *f* *pp* *p*

113

Fl. *ff* *pp*

B. Cl. growling *mf* *f* *p* ord. *ppp*

Vln. *f* *p*

Vc. *f* *p*

Vib. ord. superbball mallet bending pitch *f*

Pno. *pp* *f* *p* *ppp*

117

FL. *f* *p*

B. Cl. *f* *p*

Vln. *f* *p*

Vc. *f* *p*

Vib. *f*

Pno. *f* *p* *mp* *p*

growing

scratch tone

ord.

ord. superballet mallet bending pitch

credit card scrap

122

FL. *ppp*

B. Cl. *ppp*

Vln. *ppp* *ff*

Vc. *ppp*

Vib. *p*

Pno.

bowed

scratch tone

III. Inside My Feminine Brain

♩=56 Freely

Yifeng Yvonne Yuan
(2021)

durations correspond to approximate horizontal space allotted to each note
 (N.B: left hand and right hand do not coincide prior to m.)
 like waves

Piano

Una Corda

A
airy sound, very tender, from far away

10

Flute/Piccolo

Clarinet in Bb

Violin

Cello

Piano

ppp < *p* > *ppp*

col legno

ppp < *p* > *ppp*

p *mp* *p mp*

14

Fl.

Cl.

Vln.

Vc.

Pno.

ppp — *p* > *ppp*

ord.

ppp < *p* >

ppp > *ppp*

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

18

Fl. *ppp* *p* *ppp*

Cl.

Vln.

Vc. *mp* *ppp* *p* *ppp* *rit...* *a tempo* *n*

Pno. *pp* *mp*

21

Fl. *p* *ppp*

Cl. *n* *p*

Vln. *n* *p*

Vc. *p* *n*

Pno. *mf* *mp*

23

Fl.

Cl.

Vln.

Vc.

Pno.

ppp

mf

mp

p

col legno,
ad lib. rhythm

25

Fl.

Cl.

Vln.

Vc.

Pno.

rit.

A tempo

mp

p

n

ppp

ord.

col legno

mf

mp

mf

key clicks only

Musical score for measures 28-30. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 28-29 are silent. Measure 30 begins with a sixteenth-note pattern, marked *p*.
- Cl.:** Measures 28-30 feature a continuous sixteenth-note pattern, marked *p* in measure 28, *mp* in measure 29, and *p* in measure 30.
- Vln.:** Measures 28-30 feature a continuous sixteenth-note pattern, marked *ppp* in measure 28, *p* in measure 29, and *ppp* in measure 30.
- Vc.:** Measures 28-29 are silent. Measure 30 begins with a sixteenth-note pattern, marked *ppp*.
- Pno.:** Measures 28-30 feature a melodic line with a sustained bass note. Dynamics are *mf* in measure 28 and *p* in measure 30.

Musical score for measures 31-32. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 31-32 feature a continuous sixteenth-note pattern, marked *mp* in measure 32.
- Cl.:** Measures 31-32 feature a continuous sixteenth-note pattern, marked *mp* in measure 32.
- Vln.:** Measures 31-32 feature a continuous sixteenth-note pattern, marked *mp* in measure 32.
- Vc.:** Measures 31-32 feature a continuous sixteenth-note pattern, marked *mp* in measure 32.
- Pno.:** Measures 31-32 feature a melodic line with a sustained bass note. Dynamics are *mf* in measure 31 and *mp* in measure 32.

Musical score for measures 33-34. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 33-34. Dynamic *p*. Rapid sixteenth-note passages.
- Cl.:** Measures 33-34. Dynamic *p*. Rapid sixteenth-note passages. A crescendo to *pp* is marked between measures 33 and 34.
- Vln.:** Measures 33-34. Dynamic *p*. Rapid sixteenth-note passages. A crescendo to *pp* is marked between measures 33 and 34.
- Vc.:** Measures 33-34. Dynamic *p*. Rapid sixteenth-note passages. A crescendo to *pp* is marked between measures 33 and 34.
- Pno.:** Measures 33-34. Dynamic *mp* in measure 33, *mf* in measure 34, and *f* in measure 35. Features a melodic line with a crescendo and a fermata in measure 35.

Musical score for measures 35-36. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 35-36. Dynamic *pp*. Rapid sixteenth-note passages. A crescendo to *pp* is marked between measures 35 and 36.
- Cl.:** Measures 35-36. Dynamic *p*. Rapid sixteenth-note passages. A crescendo to *p* is marked between measures 35 and 36.
- Vln.:** Measures 35-36. Dynamic *mp*. Rapid sixteenth-note passages. A crescendo to *mp* is marked between measures 35 and 36.
- Vc.:** Measures 35-36. Dynamic *mp*. Rapid sixteenth-note passages. A crescendo to *mp* is marked between measures 35 and 36.
- Pno.:** Measures 35-36. Dynamic *mp*. Features a melodic line with a crescendo and a fermata in measure 36.

37

Fl. *mp*

Cl.

Vln. *ppp* *mp*

Vc. *pp*

Pno. *mf*

39

Fl. *pp* *mf subito*

Cl.

Vln. *pp* *mf*

Vc.

Pno. *p* *ppp* *mf* *mp*

C Very Crisp and a little aggressive
A tempo

C A tempo

43

Fl. *mf* *f*

Cl. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *mp* *mf* line up downbeats

Very Crisp and a little aggressive

all voices line up

47

Fl. *ppp* *legato* *mp*

Cl. *ppp* *legato* *mp*

Vln. *ppp* *legato*

Vc. *ppp*

Pno. *mp* *mp* async downbeats again between right and left hand

D

50

Fl. *ppp* *p*

Cl. *ppp*

Vln. *mp* *ppp*

Vc. *legato*

Pno.

Detailed description: This system covers measures 50 and 51. The Flute part begins with a *ppp* dynamic and a fermata in measure 50, then plays a short phrase in measure 51 marked *p*. The Clarinet part has a *ppp* dynamic with a fermata in measure 50 and is silent in measure 51. The Violin part features triplet patterns in measure 50 marked *mp*, followed by a *ppp* dynamic in measure 51. The Viola part has a *legato* marking and plays a continuous eighth-note pattern. The Piano part has a complex right-hand part with sixteenth-note runs and a simple left-hand accompaniment of chords.

52

Fl. *mp* *mp*

Cl. *mp* *mf* *mp*

Vln. *mp* *ppp*

Vc. *mp*

Pno.

Detailed description: This system covers measures 52 and 53. The Flute part plays a continuous eighth-note pattern in measure 52 marked *mp*, then a phrase in measure 53 marked *mp*. The Clarinet part is silent in measure 52, then plays a phrase in measure 53 marked *mf*, followed by another phrase in measure 53 marked *mp*. The Violin part has a *mp* dynamic in measure 52, then a *ppp* dynamic in measure 53. The Viola part has a *mp* dynamic in measure 52 and continues in measure 53. The Piano part has a complex right-hand part with sixteenth-note runs and a simple left-hand accompaniment of chords.

E

54

Fl. *ppp* *mf*

Cl. *mf*

Vln. *mf*

Vc. *ppp* *mf*

Pno. *in sync*

56

Fl.

Cl. *f*

Vln.

Vc.

Pno. *ppp* *ppp*

58

Fl. *rit.*
p

Cl.

Vln. *p*

Vc. *p*

Pno. *rit.*
p

60 *rit.* **F** *A tempo*

Fl. *ppp*

Cl. *ppp*

Vln. *ppp*

Vc. *ppp*

Pno. *rit.* **F** *A tempo*
delicate
p ppp p pp p

try not to line up with other instruments

Musical score for measures 64-67. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 64-67. Dynamics: *p*, *ppp*, *p*, *ppp*.
- Cl.:** Measures 64-67. Dynamics: *p*, *ppp*.
- Vln.:** Measures 64-67. Dynamics: *ppp*, *p*, *ppp*, *p*, *ppp*, *mp*, *ppp*.
- Vc.:** Measures 64-67. Dynamics: *ppp*, *p*.

Musical score for measures 68-71. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 68-71. Dynamics: *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*.
- Cl.:** Measures 68-71. Dynamics: *p*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*.
- Vln.:** Measures 68-71. Dynamics: *p*, *ppp*, *p*, *ppp*, *mp*, *ppp*, *mp*.
- Vc.:** Measures 68-71. Dynamics: *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*.

try not to line up with other instruments

71 *rit.* *A tempo*

Fl. *ppp* *p* line up

Cl. *ppp mp ppp*

Vln. *ppp mp ppp*

Vc. *p* col legno

Pno. *mp ppp p*

73

Fl.

Cl. *p*

Vln.

Vc. *p* col legno

Pno.

rit.

Musical score for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Treble clef, 75. A long horizontal line with a fermata at the end, marked *ppp*.
- Cl.:** Treble clef, a single note with a fermata.
- Vln.:** Treble clef, a single note with a fermata.
- Vc.:** Bass clef, marked *col legno* and *ppp*. The staff contains a rhythmic pattern of eighth notes with stems pointing up, followed by a double bar line with a slash, and then another rhythmic pattern of eighth notes with stems pointing up, followed by a double bar line with a slash and a final note with a fermata.
- Pno.:** Treble and bass clefs, marked *rit.*. A single note with a fermata is present in the treble clef.