

Full Score

Gilad Cohen

A Dark Matter

for alto flute, oboe, clarinet in A, and piano

(2022)

Commissioned for Exponential Ensemble by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and with additional support by the Composers Guild of New Jersey.

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A Dark Matter

Program notes:

Dark matter is one of the most elusive phenomena in the world. While Physicists estimate that dark matter accounts for 85% of the matter in the universe, it has not been proved yet that it actually exists. I find it fascinating that a concept that may have such a foundational role in the construction of the universe remains that mysterious as of today.

My piece *A Dark Matter* explores the notion that our mind also sometimes circles around an intangible “dark matter.” An indefinable worry, regret, or fear can occupy us for a long time and color everything else in dark shades. At the core of this piece is such musical “dark matter.” The first three movements begin almost identically with a claustrophobic web of three melodic threads that crawl, tangle and repeat without any sense of resolution. In each movement, a different one of these threads develops into its own small melancholic universe. In the fourth and last movement, out of the gloom grows a simple melody in the alto flute that offers some hope and comfort, despite the return of the “dark matter” threads at the very end of the piece.

Performance notes:

* 1/2 or 1/4 next to a glissando/bend indicates 1/2 tone or 1/4 tone.

* A dotted arrow indicates a gradual transition (e.g. from pitch to air).

* "Air attacks" for flute: blow aggressively while sustaining a long note, producing loud, accented airy punctuations.

A Dark Matter

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approximate duration: 18 min.

I

Tangled web of worries ($\bullet=80$)

(feel in 5/4: 3+2)

Gilad Cohen 2022
(Version May 2023)

Alto Flute

p blurry, all woodwinds balanced

Oboe

(feel in 15/16: 4+4+4+3)

p blurry, all woodwinds balanced

Clarinet in A

(feel in 9/8: 3+2+4)

p blurry, all woodwinds balanced

Piano

A musical score consisting of two measures of music on a single staff. The staff begins with a treble clef, followed by a common time signature (indicated by a 'C'). The key signature is one sharp. The first measure contains six notes: a quarter note, followed by a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. The second measure contains five notes: a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note.

pp behind woodwinds

6

A. Fl.

Ob.

Cl.

Pno.

=

11

A. Fl.

Ob.

Cl.

Pno.

17

A. Fl.

Ob.

Cl.

Pno.

This section contains four staves. The first staff (A. Fl.) has a treble clef and consists of six measures. Measures 17-19 have eighth-note patterns with grace notes and three-measure弓heads. Measure 20 starts with a half note followed by a measure of eighth notes. The second staff (Ob.) is mostly blank. The third staff (Cl.) has a treble clef and consists of six measures, featuring eighth-note patterns with grace notes and three-measure弓heads. The fourth staff (Pno.) has a treble clef and consists of six measures, with the first measure containing a sixteenth-note pattern and the subsequent measures mostly blank.

22

A. Fl.

Ob.

Cl.

Pno.

This section contains four staves. The first staff (A. Fl.) has a treble clef and consists of six measures. Measures 22-24 have eighth-note patterns with grace notes and three-measure弓heads. Measures 25-26 are in 5+4 time. The second staff (Ob.) is mostly blank. The third staff (Cl.) has a treble clef and consists of six measures. Measures 22-24 have eighth-note patterns with grace notes and three-measure弓heads. Measures 25-26 are in 5+4 time. The word "SOLO" is written above the staff. The fourth staff (Pno.) has a treble clef and consists of six measures, with the first measure containing a sixteenth-note pattern and the subsequent measures mostly blank.

6

A Andante rubato ($\text{♩}=70$), pensive

26

A. Fl.

Ob.

Cl.

A Andante rubato ($\text{♩}=70$), pensive

p *pensive*

pedal ad lib.

Slower ($\text{♩}=55$)

No sense of meter

SOLO

p *folky, airy, a la shakuhachi,
quasi improvised, with quick embellishments*

poco rit.

30

A. Fl.

Ob.

Cl.

Slower ($\text{♩}=55$)

No sense of meter

poco rit.

Pno.

33 **Andante ($\text{♩}=70$)**

A. Fl. *with air attacks*

Ob.

Cl.

Pno. **p**

B

37

A. Fl. **pp**

Solo Independently,
slower than others ($\text{♩}=60$)

Ob. **p** freely, folky, with quick embellishments, quasi improvised

Cl. **pp**

Pno. **pp**

40

A. Fl.

poco accel.

p more intense

Ob.

Cl.

Pno.

p more intense

SOURCE ONLY

二

42

A. Fl.

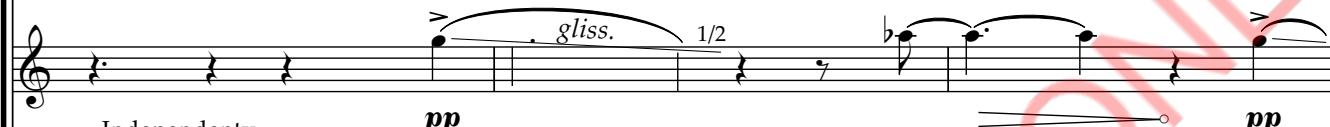
Ob.

Cl. *p more intense*

Pno.

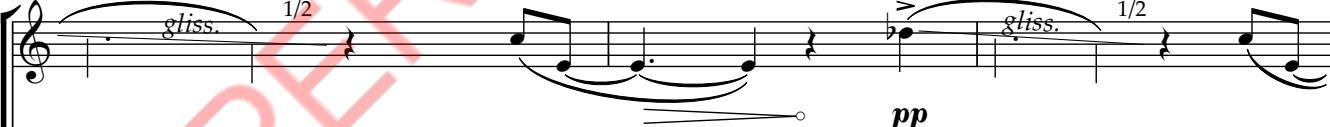
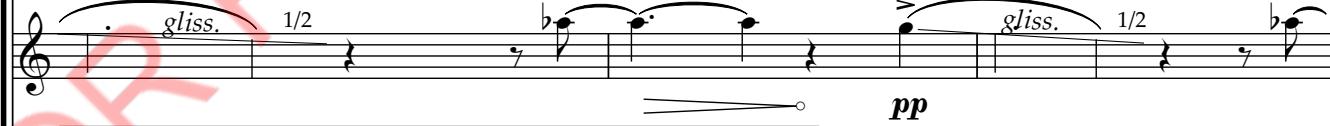
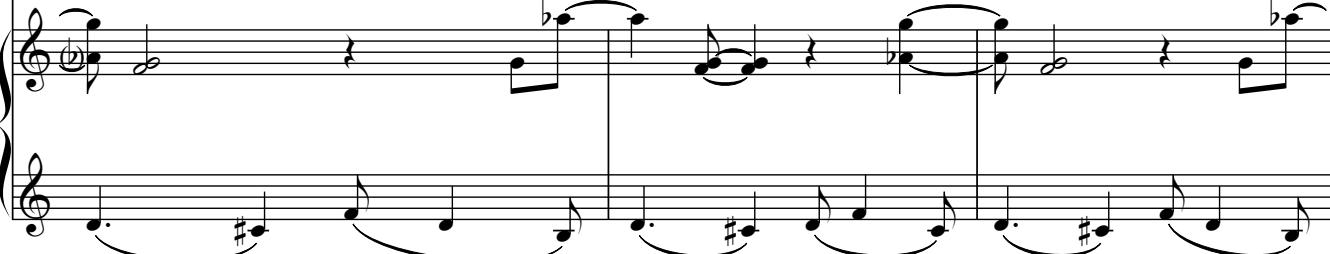
This musical score page contains four staves. The first staff is for the Alto Flute (A. Fl.), the second for the Oboe (Ob.), the third for the Clarinet (Cl.), and the fourth for the Piano (Pno.). The piano staff includes dynamic markings: 'p' (piano) and 'more intense'. Measure 42 begins with the alto flute playing eighth-note pairs. The oboe has three rests. The clarinet plays eighth-note pairs with a dynamic change to 'p more intense'. The piano plays eighth-note pairs. Measures 43 and 44 continue with similar patterns for each instrument.

C $\text{♩} = 80$

45 A. Fl. 
 Ob. 
 Cl. 
mp freely, folksy, with quick embellishments, quasi improvised

C $\text{♩} = 80$

Pno. 

48 A. Fl. 
 Ob. 
 Cl. 
 Pno. 

10

51

A. Fl. *pp*

Ob. *pp*

Cl.

Pno.

poco accel.

D Moderato ($\text{♩}=90$),
dark and tenseful

55 A. Fl. *mp* *tenseful*

Ob.

Cl. (accent with breath) *mp* *tenseful*

D Moderato ($\text{♩}=90$),
dark and tenseful

Pno.

60

A. Fl.

Ob. *pp*

Cl.

Pno.

E Rhythmic, very steady

A. Fl. airy, overblow to harmonics ad lib.

Ob.

Cl. *mp rhythmic, dirty*

E Rhythmic, very steady

lift exactly on off-beats

Pno. *mf p* *pp*

p cantabile but rhythmic

p *p* *8vb*

Measure 64: The alto flute (A. Fl.) has a rhythmic pattern with slurs. The oboe (Ob.) rests. The clarinet (Cl.) plays eighth-note patterns with grace notes. The piano (Pno.) has a rhythmic bass line with dynamic markings *mf p* and *pp*. Measure 65: The alto flute (A. Fl.) continues its rhythmic pattern. The oboe (Ob.) rests. The clarinet (Cl.) plays eighth-note patterns with grace notes. The piano (Pno.) has a rhythmic bass line with dynamic markings *p* and *p*. Measure 66: The alto flute (A. Fl.) rests. The oboe (Ob.) rests. The clarinet (Cl.) plays eighth-note patterns with grace notes. The piano (Pno.) has a rhythmic bass line with dynamic markings *p* and *p*.

69

A. Fl.

Ob.

Cl.

Pno.

8vb

8vb

3

72

A. Fl.

Ob.

Cl.

Pno.

flz.

subp

flz.

subp

8vb

8vb

8vb

FOR PRACTICE ONLY

F

76 as before

A. Fl. *mf*

Ob. *mp cantabile but rhythmic*
ord.

Cl. *mp*

Pno. *p*

FOR PUBLICATION ONLY

79

A. Fl. *v.* flz.

Ob.

Cl.

Pno.

FOR PUBLICATION ONLY

G

82 as before

A. Fl. *f*

Ob. *mf*

Cl. *mf*

Pno.

(2) (3) (4)

=

to overblow,
jump to harmonics

A. Fl.

Ob.

Cl.

Pno.

(5) (6)

89

A. Fl.

Ob.

Cl.

Pno.

(2) (3) (4)

92

A. Fl.

Ob.

Cl.

Pno.

subp

subp

subp

accel.

(5)

96

A. Fl.

Ob.

Cl.

Pno.

H Andante rubato ($\text{♩} = 70$), pensive
air attacks

poco rit.

100

A. Fl.

Ob.

Cl.

Pno.

H Andante rubato ($\text{♩} = 70$), pensive
subp pensive

poco rit.

Each one independently
Woodwinds slightly slower than piano

105

A. Fl.

Ob.

Cl.

I

start a few notes after clarinet

p freely, like echo of oboe and clarinet

p freely

start a few notes after oboe

p freely, like echo of oboe

Each one independently
Woodwinds slightly slower than piano

I

Pno.

pp

ends last
after clarinet

107

A. Fl.

Ob.

Cl.

Pno.

FOR PERTSONAL USE ONLY

woodwinds end after piano

This musical score page contains four staves. The first three staves represent woodwind instruments: Alto Flute (A. Fl.), Oboe (Ob.), and Clarinet (Cl.). The fourth staff represents the Piano (Pno.). The music is in common time. Measure 107 begins with a dynamic of 7. The Alto Flute has a sixteenth-note pattern with grace notes. The Oboe and Clarinet also play sixteenth-note patterns. The piano part consists of sustained notes and eighth-note chords. Measure 107 ends with a dynamic of 7. A red diagonal watermark "FOR PERTSONAL USE ONLY" is printed across the page. In the top right corner, there is a note: "woodwinds end after piano". Above the piano staff, another note says "ends last after clarinet".

II

Tangled web of worries ($\text{J}=80$)

(feel in 15/16: 4+4+4+3)

A. Fl.

p blurry, all woodwinds balanced

(feel in 9/8: 3+2+4)

Ob.

p blurry, all woodwinds balanced

(feel in 5/4: 3+2)

Cl.

p blurry, all woodwinds balanced

Tangled web of worries ($\text{J}=80$)

Pno.

pp behind woodwinds

Reed

6

A. Fl.

Ob.

Cl.

Pno.

For Repusal

11

A. Fl.

Ob.

Cl.

Pno.

For Repusal

17 SOLO

A. Fl.

Ob.

Cl.

poco rit.

Pno.

rit.

21

A. Fl.

Ob.

Cl.

rit.

Pno.

A Andante ($\text{♩} = 70$) molto rubato
With a heavy heart

25 2+3

A. Fl. 

Ob. 

(rhythmically complete piano's line)

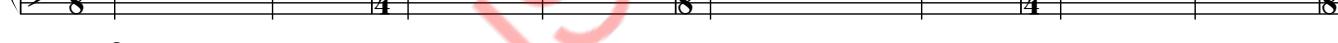
Cl. 

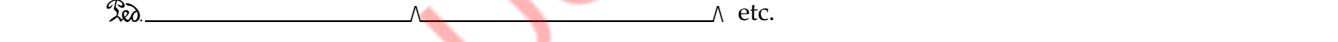
A Andante ($\text{♩} = 70$) molto rubato
With a heavy heart

2+3

(accelerating) (cl.) bell-like

Pno. 

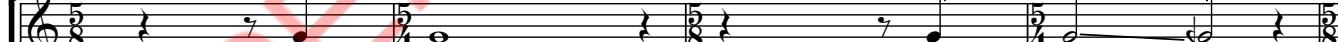


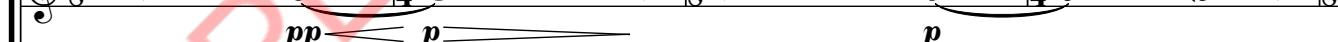




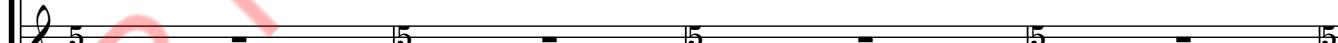


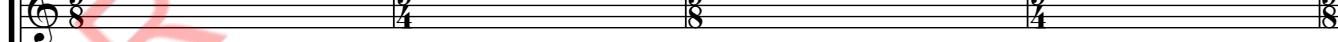






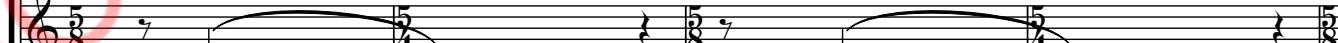


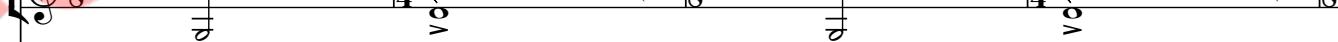






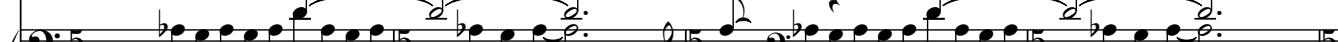








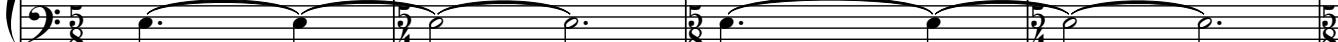


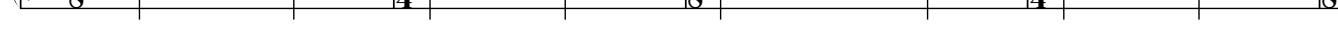




















<img alt="Piano part: measures 27-28. 2+3 time signature. Measures start with a half note, followed by a dotted half note, then a quarter note. Dynamics: dynamics 'p' and 'pp' at the beginning of each measure." data-bbox="110 3070 9

33

A. Fl. 

Ob.

Cl.

Pno.

37

A. Fl. 

Ob.

Cl.

Pno.

40

A. Fl.

Ob.

Cl.

Pno.

43

A. Fl.

SOLO
non vib.

mf wailing, experiment
with rough timbres
throughout this solo

Ob.

Cl.

Pno.

B

45 A. Fl. $\frac{5}{8}$ - $\frac{5}{4}$ - $\frac{5}{8}$ γ $\frac{6:4}{6:4}$ $\frac{6:4}{6:4}$ **p** freely, don't align with others

Ob. vib. f (accelerating) $\frac{7}{8}$ gradually to... air only

Cl. p

Pno. **B** p

48 A. Fl. $\frac{5}{4}$ $\frac{3}{8} pp$ $\frac{5}{8}$ $\frac{6:4}{6:4}$ $\frac{6:4}{6:4}$

Ob. $\frac{5}{4}$ $\frac{5}{8}$ $\frac{5}{4}$

Cl. air only air

Pno.

52

A. Fl. $\frac{5}{4}$ $\geq pp$

Ob. $\frac{5}{4}$

Cl. $\frac{5}{4}$ air

Pno. $\frac{5}{4}$

p $\frac{6:4}{6:4}$ $\frac{6:4}{6:4}$

mf

air

air only

==

56

A. Fl. $\frac{5}{4}$ $\geq pp$

Ob. $\frac{5}{4}$ non vib. $\frac{5}{8}$ vib.

Cl. $\frac{5}{4}$ p $\frac{5}{8}$ $\frac{5}{4}$ mp

Pno. $\frac{5}{4}$

flz.

painful

60 ord.

A. Fl. $\frac{5}{4}$

Ob. $\frac{5}{4}$

Cl. $\frac{5}{4}$

Pno. $\frac{5}{4}$

p

painful

pp

rubato

A. Fl. $\frac{5}{8}$

Ob. $\frac{5}{8}$

Cl. $\frac{5}{8}$

p

7:8 *mf*

rubato

Pno. $\frac{5}{8}$

C A tempo ($\text{♩}=70$) (woodwinds don't have to exactly align with piano)

rit.

65

A. Fl. $\text{♩}=5$ $\text{♩}=\frac{13}{8}$ $\text{♩}=\frac{3}{8}$ $\text{♩}=\frac{3}{8}$ $\text{♩}=\frac{3}{8}$

Ob. $\text{♩}=5$ $\text{♩}=\frac{13}{8}$ $\text{♩}=\frac{3}{8}$ $\text{♩}=\frac{3}{8}$ $\text{♩}=\frac{3}{8}$

Cl. $\text{♩}=5$ $\text{♩}=\frac{13}{8}$ $\text{♩}=\frac{3}{8}$ $\text{♩}=\frac{3}{8}$ $\text{♩}=\frac{3}{8}$

C A tempo ($\text{♩}=70$) (woodwinds don't have to exactly align with piano)

Pno. $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{13}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$

(slowing down) $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{4}$

mf $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$

(slowing down) $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$

half pedal $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$

rit.

A tempo

rit.

67

A. Fl. $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{13}{8}$ $\text{♩}=\frac{5}{8}$

Ob. $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{13}{8}$ $\text{♩}=\frac{5}{8}$

Cl. $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{13}{8}$ $\text{♩}=\frac{5}{8}$

A tempo

Pno. $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{13}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$

mf $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$

rit.

$\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$ $\text{♩}=\frac{5}{8}$

etc.

69 **A tempo**

A. Fl. *mf* *p* rit.

Ob. *mf* *p*

Cl. *mf* *p* rit.

Pno. *mp* *pp* *5:4*

71 **A tempo**

A. Fl. *p*

Ob. *p*

Cl. *p*

Pno. *mp* *pp* *5:4* rit.

A tempo

rit.

73

A. Fl. *p*

Ob. *p*

Cl. *p*

Pno. *p*

A tempo

rit.

gva

5:4

3

A tempo

rit.

75

A. Fl.

Ob.

Cl.

Pno. *p*

A tempo

rit.

gva

5:4

D Each one independently

Slightly faster than piano

77

A. Fl.

pp blurry, behind piano

Ob.

Slightly faster than piano

Cl.

pp blurry, behind piano

Repeat 3 more times

D Each one independently

Pno.

p

8vb

79

A. Fl.

Ob.

Cl.

Rit. (only piano)

A tempo

Pno.

5:6

l.h.

(8)

81

A. Fl.

molto rit.

Ob.

Cl.

Pno.

molto rit.

5:6

ppp

(8)

E All together ($\text{♩} = 70$), molto rubato

83

A. Fl.

air attacks

pp

Ob.

Cl.

SOLO

pp

(accelerating)

pp melancholy with a smile

E All together ($\text{♩} = 70$), molto rubato

Pno.

pp deep

(8)

86

A. Fl. air attacks 5 air only

Ob.

Cl.

Pno.

FOR PUBLICATION

89

A. Fl. air attacks 5 air only -----> air only

Ob. gradually -----> air only

Cl.

Pno.

FOR PUBLICATION

III

Tangled web of worries ($\text{♩}=80$)

(feel in 9/8: 3+2+4)

A. Fl. 1 

(feel in 15/16: 4+4+4+3)

Ob.

p blurry, all woodwinds balanced

(feel in 5/4: 3+2)

Cl.

p blurry, all woodwinds balanced

Tangled web of worries ($\text{♩}=80$)

Pno.

pp behind woodwinds

Reed

6

A. Fl.

Ob.

Cl.

Pno.

FOR PAPER USE ONLY

11

A. Fl.

Ob.

Cl.

Pno.

SOLO

FOR PAPER USE ONLY

17

A. Fl. *p*

Ob. *p*

Cl.

Pno. *pp* *p*

A Moderato ($\text{♩}=100$)
Dark and heavy

24

A. Fl. *p*

Ob. *p*

Cl.

A Moderato ($\text{♩}=100$)
Dark and heavy
mf dark and heavy

Pno.

tremolo
while glissing

28

A. Fl. *f* rough, fast vibrato *mf*

Ob. *f* rough, fast vibrato *mf*

Cl. *flz.* *f*

Pno.

32

A. Fl. *f* *mf*

Ob. *f* *mf*

Cl. *ord.* *pp*
pp like wind *mp*

Pno.

36

A. Fl. *f*

Ob. *f*

Cl.

Pno.

=

39 to overblow,
jump to harmonics rit.

A. Fl. *f*

Ob.

Cl. *mp*

Pno. rit. 13

B Più mosso ($\text{♩}=120$)

A. Fl. flz. / growl
Ob. flz. / growl
Cl. pp cantabile

B Più mosso ($\text{♩}=120$)

Pno. p

A. Fl.

Ob.

Cl.

Pno.

44

A. Fl. ord. flz. / growl

Ob. ord. flz. / growl

Cl.

Pno. (8) 3 3 3 3 3 3 3 3

46

A. Fl. flz. / growl

Ob. flz. / growl

Cl.

Pno. 3 3 3 3 3 3 3 3

FOR PUBLICATION

flz. / growl

flz. / growl

3 3 3 3 3 3 3 3

flz. / growl

flz. / growl

3 3 3 3 3 3 3 3

48

A. Fl. *growl* *f*

Ob. *growl* *f*

Cl. *growl* *f*

Pno. *mp* *mf* *f* *rit.*

51

A. Fl. *subp* *pp* *rit.*

Ob. *subp* *pp*

Cl. *ord.* *subp* *rit.*

Pno. *mf* *rit.*



Meno mosso ($\text{♩}=100$)
Molto rubato

55

A. Fl.

Ob.

Cl.

C

Meno mosso ($\text{♩}=100$)
Molto rubato

Pno.

p sorrowful

59

A. Fl.

Ob.

Cl.

Pno.

pp

p simple and beautiful

pp

p simple and beautiful

pp

p simple and beautiful

63

A. Fl.

Ob.

Cl.

Pno.

FOR PUBLICATION

68

A. Fl.

Ob.

Cl.

Pno.

FOR PUBLICATION

71

A. Fl.

Ob.

Cl.

Pno.

FOR PUBLICATION

=

Moderato ($\text{♩}=110$)
Broad and heavy

A. Fl.

Ob.

Cl.

Moderato ($\text{♩}=110$)
Broad and heavy

Pno.

f broad and heavy

8vb

FOR PUBLICATION

79

A. Fl. overblown/growl
ad lib.

p 5 *f*ugly

Ob. overblown/growl ad lib.

p 5 *f*ugly

Cl. *p*

Pno. *rhythmic* *mf*

82

A. Fl. tremolo while glissing
gliss.

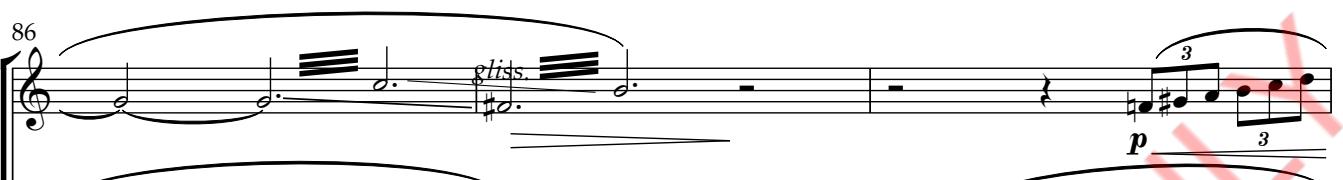
f

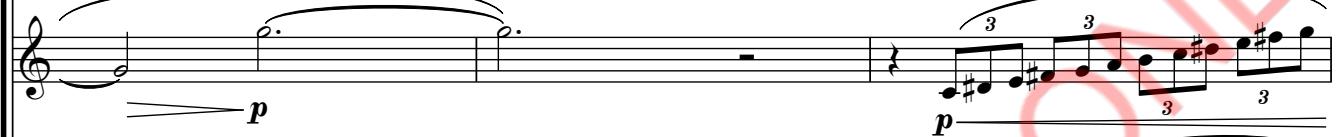
Ob. *p* *f*

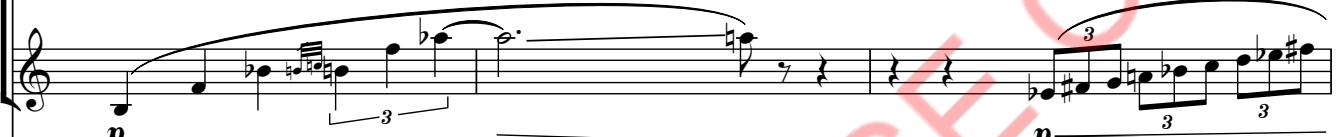
Cl. *p*

Pno.

accel. $\text{♩}=120$

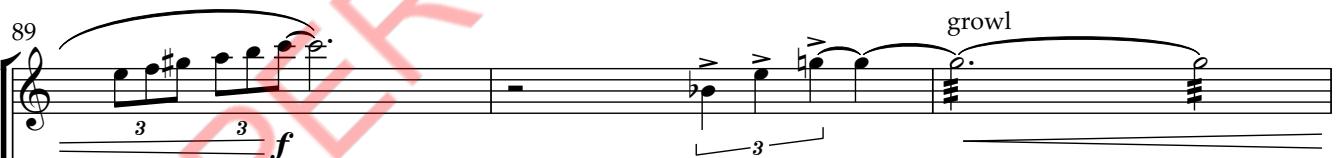
86 A. Fl. 

Ob. 

Cl. 

accel. $\text{♩}=120$

Pno. 

89 A. Fl. 

Ob. 

Cl. 

Pno. 

(8)

92

A. Fl. (growl) *f* (growl)

Ob. (growl) *f*

Cl. (growl) *f*

Pno.

f (8) rit.

94

A. Fl. rit.

Ob.

Cl.

Pno. *subp* rit.

E **Meno mosso ($\text{♩}=100$)**
Molto rubato

A. Fl. ord.
p sorrowful *gliss.* air attacks
 while glissing

Ob. ord.
p sorrowful

Cl. ord.
p sorrowful

Pno.

97

E **Meno mosso ($\text{♩}=100$)**
Molto rubato

A. Fl. simile
p *compassionate*

Ob.

Cl.

Pno.

102

106

A. Fl.

Ob.

Cl.

Pno.

gliss.

3

3

3

pp

109

A. Fl.

Ob.

Cl.

Pno.

rit.

ATTACCA

pp

rit.

ATTACCA

p

ppp

IV

A beam of light (♩=110)

1

A. Fl. SOLO

p warm and hopeful

Ob.

Cl.

pp simile

A beam of light (♩=110)

Pno.

pp like echo simile

Re. Re. Re.

6

A. Fl.

Ob.

Cl.

Pno.

Re. Re. Re.

11

A. Fl.

Ob.

Cl.

Pno.

Rit.

=

15

(rit.)

A. Fl.

Ob.

Cl.

Pno.

lamenting

ppp

(rit.)

Rit.

A Andante ($\text{♩}=65$)

18

A. Fl. Ob. Cl.

A Andante ($\text{♩}=65$)

Pno.

p lamenting *pp*

rit.

8vb

B Moderato ($\text{♩}=90$)

duet with oboe

22

A. Fl. Ob. Cl.

pp precious, lighter

duet with flute

pp precious, lighter

B Moderato ($\text{♩}=90$)

Pno.

pp lighter

26

A. Fl. *poco a poco cresc.*

Ob. *poco a poco cresc.*

Cl. *pp* *espress.*

Pno.

This musical score page contains four staves. The first three staves represent woodwind instruments: Alto Flute (A. Fl.), Oboe (Ob.), and Clarinet (Cl.). The fourth staff represents the Piano (Pno.). The key signature is A major (one sharp). Measure 26 starts with eighth-note patterns in the woodwinds, followed by sustained notes on the piano. Measure 27 continues with eighth-note patterns, with the piano providing harmonic support. Measures 28-29 show the woodwinds transitioning to sustained notes, while the piano maintains a harmonic foundation. Measure 30 concludes with sustained notes across all instruments. The woodwind parts include dynamic markings like 'poco a poco cresc.' and 'espress.'.

30

A. Fl. *espress.*

Ob. *espress.*

Cl.

Pno.

This musical score page contains four staves. The first three staves represent woodwind instruments: Alto Flute (A. Fl.), Oboe (Ob.), and Clarinet (Cl.). The fourth staff represents the Piano (Pno.). The key signature changes to D major (no sharps or flats). Measure 30 begins with sustained notes from the woodwinds, followed by eighth-note patterns. Measures 31-32 continue with sustained notes and eighth-note patterns. Measures 33-34 feature sustained notes with rhythmic patterns on the piano, indicated by a bracketed '3' over two measures. The woodwind parts include dynamic markings like 'espress.'

C Andante ($\text{♩}=65$)

34

A. Fl. *mf*

Ob. *mf*

Cl. *mf*

Pno.

C Andante ($\text{♩}=65$)

p

rit.

pp

rit.

D $\text{♩}=80$ accel. - - - - **Moderato con moto** ($\text{♩}=90$)

38

A. Fl.

Ob.

Cl. *pp*

Pno.

D $\text{♩}=80$ accel. - - - - **Moderato con moto** ($\text{♩}=90$)

p light and gentle

(8) - - - - |

molto accel.

A. Fl. (feel in 9/4: 3+2+4)

Ob. pp

Cl.

Pno.

=

(feel in 5/2: 3+2)

A. Fl. p

Ob.

Cl.

Pno.

=

E $\text{♩} = 160 (\text{♩} = 80)$

50

A. Fl.

Ob.

(feel in 15/8: 4+4+4+3)

Cl.

pp

E $\text{♩} = 160 (\text{♩} = 80)$

Pno.

p

54

A. Fl.

Ob.

Cl.

rit. (only piano) -----

Pno.

ppp

Rit.

59

A. Fl.

Ob.

Cl.

Pno.

64

A. Fl.

Ob.

Cl.

Pno.

sudden stop

pp

sudden stop

pp

sudden stop

pp