

Christopher Beardsley

"The Stretched Metre of an Antique Song"

for Flute, Oboe, Clarinet, Bassoon, Harp,
Piano and String Quintet

Christopher Beardsley
“The stretched metre of an antique song”

Instrumentation

Flute
 Oboe
 Clarinet in B flat
 Bassoon
 Harp
 Piano
 2 Violins
 Viola
 Cello
 Double Bass

The score is notated in C

Duration: approximately 8 minutes

Programme note

In May (1818) Keats' poem *Endymion: A Poetic Romance* was published. It bore on the title page the motto “The stretched metre of an antique song”, a quotation from Shakespeare's Sonnet 17 and reportedly one of Keats' favourite lines from the bard. *Stretched metre* suggests that the metre of the line in old poems was irregular, or perhaps too long, whilst *antique* as well as meaning old, could have a secondary meaning of bizarre, odd, slightly insane. Taking this as a lead the work takes an “ancient” song (Dowland's “My thoughts are winged”) and uses it as source material for the piece. The choice of song is deliberate as the opening lines “*My thoughts are wing'd with hopes, my hopes with love, Mount love unto the Moone*” link perfectly with the legend of Endymion and Selene, the goddess of the moon.

“Stretched metre” derives its harmony and melodic lines from the opening four notes of the Dowland song together with the six notes sung to the words “Mount love unto the Moone”. The song becomes more distinct as the piece progresses and is quoted in the closing section of the piece, ending on the phrase “Mount love unto the Moone”.

“Stretched metre” consists of three main sections interspersed with three brief interludes. Each interlude focuses on the different instrumental groups i.e. woodwind, strings, and piano and harp, and provides the melodic ideas for the subsequent section. The work is prefaced with a short introduction and closes with a short coda.

Performance note

The string *ad libitum* sections in the opening section should not synchronise with regard to the tempo in the other parts. They should be played fast but at the player's own chosen speed.

The stretched metre of an antique song

Introduction

Christopher Beardsley

Fast, distant (♩=c144)

The musical score is arranged in a standard orchestral format. The top four staves are for the woodwinds: Flute, Oboe, Clarinet, and Bassoon. The Flute, Oboe, and Clarinet parts begin with a melodic line of quarter notes, while the Bassoon part is a single line of quarter notes. The Harp part is split into two staves, with the right hand playing a sequence of chords (C4, D4, Eb, F4, G#4, Ab, B4) and the left hand playing a glissando. The Piano part is split into two staves, with the right hand playing chords and the left hand playing a single line. The Violin I, Violin II, Viola, and Violoncello parts all play a rhythmic pattern of eighth notes, with the instruction 'repeat until cued'. The Double Bass part is a single line of quarter notes. The tempo is marked 'Fast, distant' with a metronome marking of ♩=c144. The dynamics are generally 'p' (piano) or 'p poco marcato'. The score is in 3/4 time and the key signature has one flat (Bb).

A Cue for Vn1&2, Va and Vc

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hp.

Pno.

A

Vln. 1

when cued, finish the phrase before moving on

pizz. repeat until cued

p

Vln. 2

when cued, finish the phrase before moving on

pizz. repeat until cued

p

Vla.

when cued, finish the phrase before moving on

pizz. repeat until cued

p

Vc.

when cued, finish the phrase before moving on

repeat until cued

p

Db.

This musical score page features the following instruments and parts:

- Flute (Fl.):** Treble clef, starting with a measure rest, then playing a melodic line with dynamics *p* and *f*.
- Oboe (Ob.):** Treble clef, starting with a measure rest, then playing a melodic line with dynamics *mp* and *f*.
- Clarinet (Cl.):** Treble clef, starting with a measure rest, then playing a melodic line with dynamics *mf* and *f*.
- Bassoon (Bsn.):** Bass clef, starting with a measure rest, then playing a melodic line with dynamic *f*.
- Harp (Hp.):** Treble and Bass clefs, playing arpeggiated figures with glissando markings and dynamics *p*, *f*, and *mf*.
- Piano (Pno.):** Treble and Bass clefs, playing sustained chords with dynamic *mf*.
- Violin 1 (Vln. 1):** Treble clef, playing a continuous tremolo.
- Violin 2 (Vln. 2):** Treble clef, playing a continuous tremolo.
- Viola (Vla.):** Alto clef, playing a continuous tremolo.
- Violoncello (Vc.):** Bass clef, playing a continuous tremolo.
- Double Bass (Db.):** Bass clef, playing a melodic line with dynamic *mf*.

Cue for Vn1&2,
Va and Vc

6

Fl.

Ob.

Cl.

Bsn.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

11

heavily strummed

f

sf

l.v.

(damp)

F# G#

when cued, finish the phrase then into pause bar

when cued, finish the phrase then into pause bar

when cued, finish the phrase then into pause bar

when cued, finish the phrase then into pause bar

sf

B

Interlude

16 Light, delicate (♩=120)

Hp. *p* D# E#

Pno. *p*

B

Light, delicate (♩=120)

Db. *p*

Hp. Cb Bb C# D# B# F# *p*

Pno. *p*

D

Hp. D# Eb *mp* D# E# F# G# A# *p* G# Bb *ff*

Pno. *mp* *p* *sub ff*

29

Hp. *f* *pp* D# Eb A# B# l.v.

Pno. *f* *p* *pp*

E

Canto 1

8

Agitated (♩.=c66)

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hp. *f*

Pno. *f*

E

Agitated (♩.=c66)

Vln. 1 *f* arco

Vln. 2 *f* arco trem. gliss.

Vla. *f* arco trem. gliss.

Vc. *f* arco pizz.

Db. *f* pizz.

40

Fl.

Ob.

Cl.

Bsn.

Solo

mf

Hp.

Pno.

p

Vln. 1

Vln. 2

Vla.

Vc.

Db.

trem.

gliss.

(non trem.)

p

mf

arco

47

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hp.

E♭ A♭

Pno. *p*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

pizz.

53

Fl. *mf* 3 3 3

Ob. 3 3 3

Cl. 3 3 3

Bsn.

Hp. *mf* 3 3 3

f Eb F# Ab Bb *gliss.*

Pno.

Vln. 1

mf 3 3 3

Vln. 2

pizz. *mf*

Vla.

Vc. *mf* 3 3 3

arco

Db. *mf* 3 3 3

12 **G**

58

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hp.

gliss.

gliss.

gliss.

gliss.

B♭

Pno. *f*

G

Vln. 1 *f*

Vln. 2 *f* arco

Vla. *f*

Vc. *f*

Db. *f*

63

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hp. *f* F#A#

Pno. *f*

Vln. 1

Vln. 2

Vla. *f*

Vc. *f*

Db. *f*

Detailed description of the musical score: The score is for page 13, starting at measure 63. It features ten staves for various instruments. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.) parts begin with a forte (*f*) dynamic and play a rhythmic pattern of eighth notes with accents. The Oboe (Ob.) part enters in measure 64 with a forte (*f*) dynamic and plays a triplet of eighth notes. The Harp (Hp.) part has a chord of F# and A# in measure 64, followed by a forte (*f*) dynamic and a complex triplet pattern. The Piano (Pno.) part enters in measure 64 with a forte (*f*) dynamic and plays a triplet of eighth notes. The Violin 1 (Vln. 1) part plays a triplet of eighth notes in measure 63. The Violin 2 (Vln. 2) part plays a quarter note in measure 63. The Viola (Vla.) part enters in measure 64 with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes with accents. The Violoncello (Vc.) part enters in measure 64 with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes with accents. The Double Bass (Db.) part enters in measure 64 with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes with accents. The score concludes at measure 67.

H

69

Fl. *p* 3 3 3

Ob. *p* 3 3 3

Cl. *p* 3 3 3

Bsn. *p* 3 3 3

Hp.

F# Ab *p*

Db A# Bb

(harm.)

Pno.

p

p

H

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc. *pizz.* 3 *p*

Db. *pizz.* 3 *p*

76 **I**

Fl.

Ob.

Cl. *3 3 3* *3 3 3* *sub f*

Bsn. *3 3 3* *3 3 3* *sub f*

Hp. (non harm.) *p* *G# B4* *p* *p*

Pno. *p*

I

Vln. 1 *p* *3* *(sempre p)*

Vln. 2 *p* *3* *(sempre p)*

Vla. *p* *(sempre p)*

Vc. arco *p* *(sempre p)*

Db. arco *p* *(sempre p)*

This musical score page contains measures 83 through 87 for a symphony orchestra. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Silent until measure 87, where it plays a triplet of eighth notes marked *f*.
- Clarinet (Cl.):** Starts in measure 83 with a *sub p* dynamic. It plays a melodic line with a triplet in measure 84, followed by a long phrase with a slur and a *f* dynamic in measure 87.
- Bassoon (Bsn.):** Starts in measure 83 with a *sub p* dynamic and a triplet. It plays a melodic line with a slur and a *f* dynamic in measure 87.
- Harp (Hp.):** Silent until measure 85, where it plays a triplet marked *mf*. It continues with a melodic line and a *f* dynamic in measure 87. A chord change to E \flat is indicated in measure 85.
- Piano (Pno.):** Remains silent throughout the measures.
- Violin 1 (Vln. 1):** Plays a triplet in measure 83, followed by a melodic line with a slur and a *f* dynamic in measure 87.
- Violin 2 (Vln. 2):** Starts in measure 84 with a triplet, followed by a melodic line with a slur and a *f* dynamic in measure 87.
- Viola (Vla.):** Starts in measure 84 with a triplet, followed by a melodic line with a slur and a *f* dynamic in measure 87.
- Violoncello (Vc.):** Starts in measure 83 with a triplet, followed by a melodic line with a slur and a *f* dynamic in measure 87.
- Double Bass (Db.):** Starts in measure 83 with a triplet, followed by a melodic line with a slur and a *f* dynamic in measure 87. A *pizz.* (pizzicato) instruction is present in measure 86.

89

Fl. *f* 3

Ob.

Cl.

Bsn.

Hp. *f* D \sharp E \flat F \sharp G \flat *gliss.*

Pno. *f* 3

Vln. 1

Vln. 2

Vla. 3 3 (b)

Vc.

Db. *f* 3 *arco*

Detailed description: This page of a musical score, numbered 17, contains measures 89 through 92. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with long, sweeping phrases. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) provides harmonic support with sustained notes and triplets. The piano and harp parts feature intricate rhythmic patterns, including triplets and glissandos. The harp part includes a chord progression: D \sharp E \flat F \sharp G \flat . The double bass part includes a section marked 'arco'.

J

94

Fl.

Ob.

Cl.

Bsn.

Hp.

F# Gb Ab

p

Pno.

J

Vln. 1

Vln. 2

Vla.

Vc.

Db.

slightly accent the start of each trem.

pp

103

Fl.
Ob.
Cl.
Bsn.

Hp.

Fb *p* A4

Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

sul tasto *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

113

This page of a musical score contains measures 113 through 119 for a full orchestra. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 113-116 are rests. Measure 117 has a triplet of eighth notes. Measure 119 has a triplet of eighth notes. Dynamics: *f*.
- Oboe (Ob.):** Measures 113-116 are rests. Measure 117 has a triplet of eighth notes. Measure 119 has a triplet of eighth notes. Dynamics: *mf* (measures 117-118), *f* (measures 119).
- Clarinet (Cl.):** Measures 113-116 are rests. Measure 117 has a triplet of eighth notes. Measure 119 has a triplet of eighth notes. Dynamics: *mf* (measures 117-118), *f* (measures 119).
- Bassoon (Bsn.):** Labeled "Solo". Measure 113 starts with *mf*. Measures 114-115 have triplets. Measure 119 has a triplet. Dynamics: *mf* (measures 113-115), *f* (measures 119).
- Harp (Hp.):** Measures 113-116 have triplets. Measure 117 has a triplet. Measure 119 has a triplet. Dynamics: *mf* (measures 117-118), *f* (measures 119). Chords *F# G4* are indicated in measure 119.
- Piano (Pno.):** Measure 113 starts with *p*. Measure 117 has *mf*. Measure 119 has *f*. Dynamics: *p* (measure 113), *mf* (measures 117-118), *f* (measures 119).
- Violin 1 (Vln. 1):** Measures 113-116 have chords. Measure 117 has *mf*. Measure 119 has *f*. Dynamics: *mf* (measures 117-118), *f* (measures 119). Includes *nat.* and *non trem.* markings.
- Violin 2 (Vln. 2):** Measures 113-116 have chords. Measure 117 has *mf*. Measure 119 has *f*. Dynamics: *mf* (measures 117-118), *f* (measures 119). Includes *gliss.* marking.
- Viola (Vla.):** Measures 113-116 have chords. Measure 117 has *mf*. Measure 119 has *f*. Dynamics: *mf* (measures 117-118), *f* (measures 119). Includes *gliss.* marking.
- Violoncello (Vc.):** Measures 113-116 have chords. Measure 117 has *mf*. Measure 119 has *f*. Dynamics: *pp* (measures 113-114), *mf* (measures 117-118), *f* (measures 119). Includes *non trem.* marking.
- Double Bass (Db.):** Measures 113-116 have chords. Measure 117 has *mf*. Measure 119 has *f*. Dynamics: *pp* (measures 113-114), *mf* (measures 117-118), *f* (measures 119). Includes *non trem.* marking.

120

Fl. *mp* *p* *p*

Ob. *p*

Cl. *mp* *p* *p* *poco*

Bsn. *mp* *mf* *p* *poco*

Hp. *mp* *p* *poco*

Pno. *mp* *p* *poco*

Vln. 1 *p* *p* *poco*

Vln. 2 *p* *p* *poco*

Vla. *p* *p* *poco*

Vc. *p*

Db. *p*

tr *tr* *tr* *tr* *tr* *tr*

gliss. *gliss.*

Solo

Cb Bb *Cb Bb*

128

Fl. *p* *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p* *mp* *p*

Bsn. *p* *mp* *p* *poco*

Hp. *mp* *mp* *mf* l.v.

Pno. *mp* *mp* *pp*

Vln. 1 *mp* *mp* *pp*

Vln. 2 *p* *mp* *p* *pp* gliss.

Vla. *p* *mp*

Vc. *p* *pp* pizz.

Db. *p* *pp* pizz.

L

Interlude

138 **Slow** (♩=c60)

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hp. F4 Gb Ab

Pno.

Vln. 1 **L** **Slow** (♩=c60)

Vln. 2

Vla.

Vc.

Db.



141

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

M

Canto 2

145 Calm (♩=c72)

Fl. *ppp* *p*

Ob. *ppp* *p*

Cl. *ppp* *p*

Bsn. *ppp* *p*

Hp. *p*

Pno. *p* 3

M

Calm (♩=c72)

Vln. 1 *p* *ppp* sul tasto

Vln. 2 *p* *ppp* sul tasto

Vla. *p* *p* Solo

Vc. *p* *ppp* sul tasto

Db. (pizz.) *p* arco sul tasto *ppp*

N

152

Fl. *p* *ppp* *p*

Ob. *p* *ppp* *p*

Cl. *p* *ppp* *p*

Bsn. *p* *ppp* *p*

Hp. *p*

Pno. *p* *p*

N

Vln. 1 *p* *ppp* *nat.* *sul tasto*

Vln. 2 *p* *ppp* *nat.* *sul tasto*

Vla. *p*

Vc. *p* *ppp* *nat.* *sul tasto*

Db. *p* *ppp* *nat.* *sul tasto*

159

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hp. *p* C# C# D# E# F#

Pno. *p*

Vln. 1 *p* nat.

Vln. 2 *p* nat.

Vla. *p* (Solo)

Vc. *p* pizz.

Db. *p* nat. pizz.

28

P

172

Fl.

p

Ob.

p

Cl.

p

Bsn.

p

p

Hp.

p

C# A#

A#

G#

D#

Pno.

P

sul pont.

pp

nat. pizz.

p

Vln. 1

sul pont.

pp

nat. pizz.

p

Vln. 2

pp

p

Vla.

Vc.

p

p

Db.

p

p

Q

178

Fl. *p*

Ob. *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hp. *f* *p nat.*

C♯ D♭ E♭ F♭

près de la table

E♯ F♯

Pno. *mf* *sf* *sf sf sf* *f* *p*

Q

Vln. 1 *mf* *p* arco

Vln. 2 *mf* *p* arco

Vla. *p*

Vc. *mf* *sf* *p* arco

Db. *mf*

R

186

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hp. *p*

D \sharp E \flat
G \flat A \flat

C \sharp E \flat
G \sharp A \sharp

C \sharp D \flat F \sharp
A \sharp B \flat

Pno. *p*

R

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *p* Solo

arco *ppp*

Db. *ppp*

194

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hp. *pp* (harm.)

D \sharp F \sharp

Pno. *ppp*

Vln. 1 *ppp* sul tasto

Vln. 2 *ppp* sul tasto

Vla. *ppp* sul tasto

Vc. *p* (Solo) *(p)*

Db. *p* *ppp* arco sul tasto

S

204

rit.

Fl.

Ob.

Cl.

Bsn.

Hp.

C# Eb A# B#

(non harm.)

pp (harm.)

Pno.

pp

rit.

S

Vln. 1

Vln. 2

Vla.

Vc.

Db.

nat.

p

pp

T

Slow (♩=c60)

Interlude

33

Musical score for measures 211-233. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked "Slow (♩=c60)". The dynamics are marked *p* (piano) and *sempre senza vibrato*. The Vln. 1 and Vln. 2 parts feature long, sweeping lines with triplets. The Vla. part has a natural breath mark (*nat.*) and a *p* dynamic. The Vc. part has a *p* dynamic and a *(non trem.)* marking. The Db. part has a natural breath mark (*nat.*) and a *p* dynamic. The measure numbers 211, 215, 219, 223, 227, 231, and 233 are indicated.

Musical score for measures 234-256. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamics are marked *p* (piano) and *ff* (fortissimo). The Vln. 1 and Vln. 2 parts feature long, sweeping lines with triplets. The Vla. part has a *p* dynamic and a triplet. The Vc. part has a *p* dynamic and a triplet. The Db. part has a *p* dynamic and a triplet. The measure numbers 234, 238, 242, 246, 250, 254, and 256 are indicated.

Musical score for measures 257-280. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamics are marked *p* (piano) and *ff* (fortissimo). The Vln. 1 and Vln. 2 parts feature long, sweeping lines with triplets. The Vla. part has a *p* dynamic and a triplet. The Vc. part has a *p* dynamic and a triplet. The Db. part has a *p* dynamic and a triplet. The measure numbers 257, 261, 265, 269, 273, 277, and 280 are indicated.

U

Canto 3

34

Scherzando (♩.=c72)

222

Fl. *p* 3

Ob.

Cl. *p* 3

Bsn.

Hp. C# D# G# A# *p*

Pno. *p* 3

U

Scherzando (♩.=c72)

Vln. 1 *p* pizz.

Vln. 2 *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

Db.

V

226

Fl. *p* 3 *mf* *p* 3

Ob. *p* (Solo with Bsn. and D.B)

Cl. *p* 3 *mf* 3 *p* 3

Bsn. *p* (Solo with Ob. and D.B)

Hp. *mp* *mf* D \sharp *p*

Pno. *mp* 3 *p* 3

V

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Db. *p* (Solo with Ob. and Bsn.) pizz.

Fl. Ob. Cl. Bsn.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

W

234

Fl. *3* *p* *3*

Ob. *p*

Cl. *3* *p* *3*

Bsn. *p*

Hp. *mf* A# *p* A#

Pno. *p* *3* *3*

W

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *p*

241

Fl. *mp* *p*

Ob. *p*

Cl. *mp* *p*

Bsn. *p*

Hp. *mp* *p* D \sharp E \flat F \sharp

Pno. *mp* *p*

Vln. 1 *pp* arco

Vln. 2

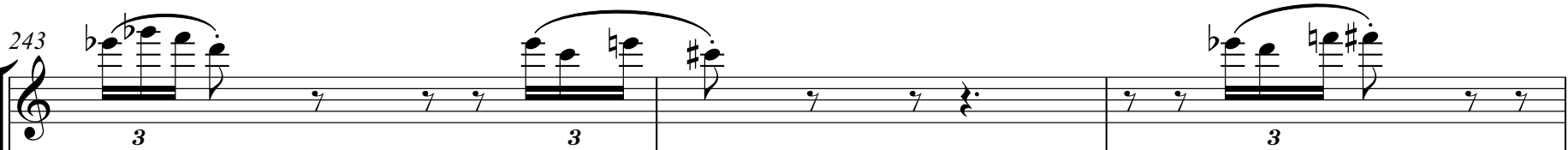



Vla.

Vc.

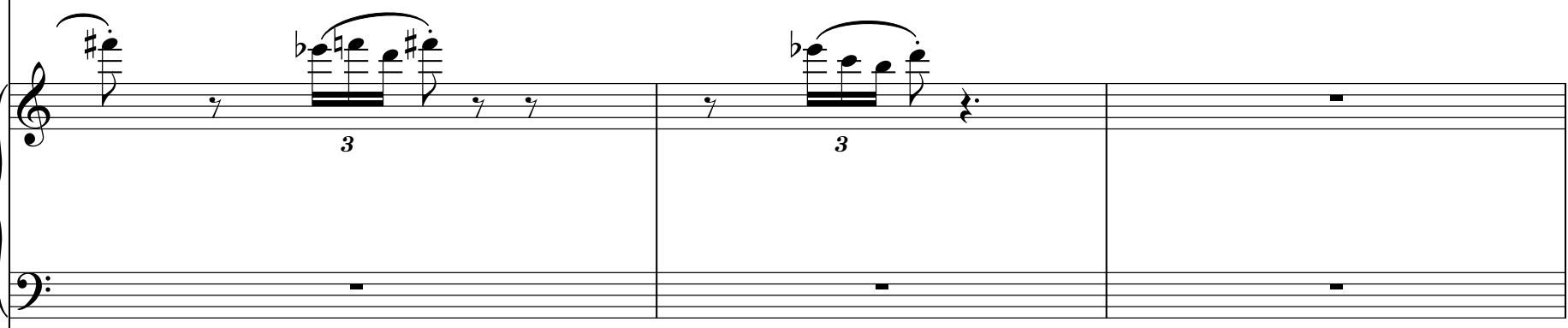
Db. *p*

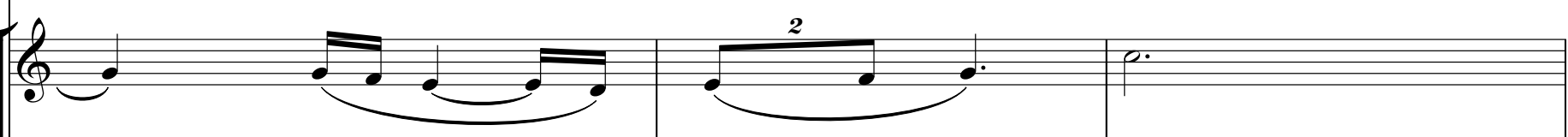
X

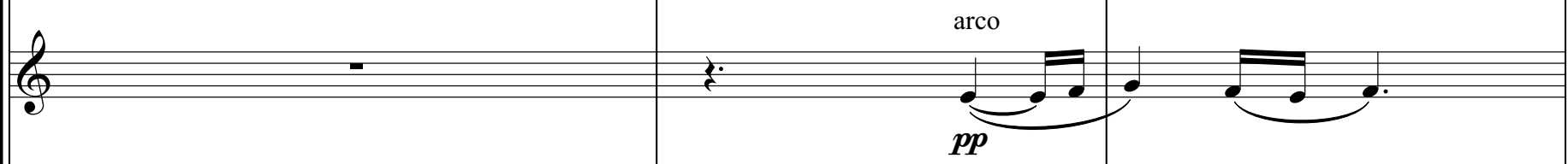
243

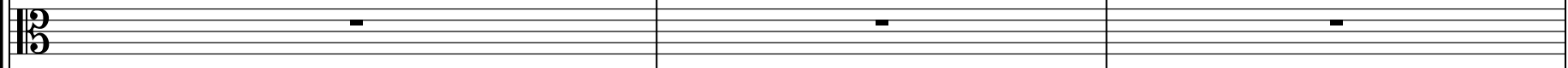
Fl. 
Ob. 
Cl. 
Bsn. 

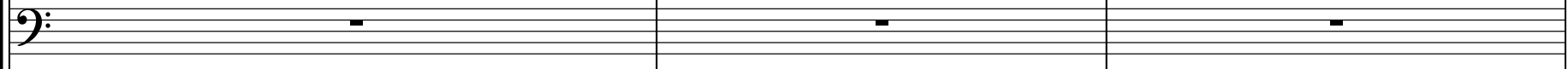
Hp. 
Db
Fb Gb

Pno. 

Vln. 1 

Vln. 2 
arco
pp

Vla. 

Vc. 

Db. 

246

Fl. *3*

Ob.

Cl. *3*

Bsn.

Hp.

F# G#

F#

Pno.

3

3

3

Vln. 1

Vln. 2

2

Vla.

arco

pp

2

2

Vc.

arco

pp

2

2

Db.

42 Y

249

Fl.

Ob.

Cl.

Bsn.

p

Hp.

D \sharp F \flat

Pno.

Y

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

Z

(← ♩ = ♩ → ie ♩ = 108)

253

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hp. *F4 Gb* *p* *mf* *p* *p* *gliss.*

Pno. *p* *mf* *p*

Z

(← ♩ = ♩ → ie ♩ = 108)

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *p*

257

Fl.

Ob.

Cl.

Bsn.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

mf

gliss.

mf

p

p

mf

arco

mf

arco

mf

mf

259

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hp. *mf* *p*

Pno. *mf* *p*

Vln. 1 *arco* *mf*

Vln. 2

Vla.

Vc. *arco* *mf*

Db. *arco*

rit.


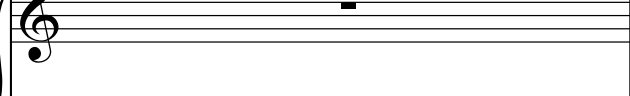

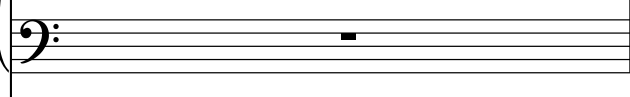
261

Fl.  


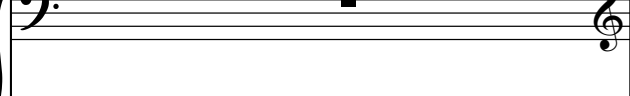

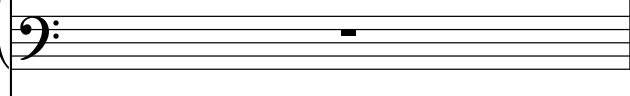
Ob. 

Cl. 

Bsn. 

Hp.    

C# D# F# G# mf

Pno.    

mf p

rit.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Db. 

AA

Coda

Moderately (♩=c80)

263

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hp. *p*

Pno. *p*

Detailed description: This block contains the musical notation for the woodwind section, harp, and piano. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play melodic lines with slurs and accents, starting at measure 263. The harp and piano provide harmonic support with sustained chords and arpeggiated figures. The tempo is marked 'Moderately' with a quarter note equal to 80 beats per minute.

AA

Moderately (♩=c80)

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This block contains the musical notation for the string section. The Violins (1 and 2), Viola, Violoncello, and Double Bass play sustained, melodic lines with slurs. The tempo is marked 'Moderately' with a quarter note equal to 80 beats per minute.

BB

269

Fl.

Ob.

Cl.

Bsn.

Hp.

D# F# G#

p

Pno.

p

BB

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

A little slower

277

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Bsn. *mf* *pp*

Hp. *pp*

Pno. *mf* *pp*

A little slower

Vln. 1 *p* *p* *pp*

Vln. 2 *p* *p* *pp*

Vla. *p* *p* *pp*

Vc. *p* *p* *pp*

Db. *p* *p* *pp*

This musical score page contains measures 284 through 287. The instruments and their parts are as follows:

- Flute (Fl.):** Treble clef, playing a melodic line with a *pp* dynamic.
- Oboe (Ob.):** Treble clef, playing a melodic line with a *pp* dynamic.
- Clarinet (Cl.):** Treble clef, playing a melodic line with a *pp* dynamic.
- Bassoon (Bsn.):** Bass clef, playing a melodic line with a *pp* dynamic.
- Harp (Hp.):** Treble and Bass clefs, playing arpeggiated chords with a *pp* dynamic.
- Piano (Pno.):** Treble and Bass clefs, playing arpeggiated chords with a *pp* dynamic.
- Violin 1 (Vln. 1):** Treble clef, playing a melodic line with a *pp* dynamic.
- Violin 2 (Vln. 2):** Treble clef, playing a melodic line with a *pp* dynamic.
- Viola (Vla.):** Alto clef, playing a melodic line with a *pp* dynamic.
- Violoncello (Vc.):** Bass clef, playing a melodic line with a *pp* dynamic.
- Double Bass (Db.):** Bass clef, playing a melodic line with a *pp* dynamic.

The score is written in a common time signature. The woodwinds and strings play a melodic line consisting of a half note followed by a quarter note, then a quarter rest, and finally a quarter note. The piano and harp play arpeggiated chords. The dynamic marking *pp* (pianissimo) is used throughout.