

*(forthwith a change came over the waters) and the
serenity became less brilliant but more profound*
for accordion and ensemble

Jonas Lie Skaarud
2017



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SCORE

Instrumentation:

Flute (doubling alto)
Clarinet in Bb (doubling bass clarinet)
Oboe
Bassoon

Horn in F
Trumpet in Bb
Trombone

2 percussionists

Harp

Piano

Accordion

2 violins
Viola
Violoncello
Bass

Percussion setup:

Percussion 1:

- Vibraphone
- Crotales
- Snaredrum (with paper to rub on drumhead)
- Sandpaper (fine grit)

Percussion 2:

- Marimba
- Crotales
- Sandpaper (fine grit)
- Gran Cassa (with styrofoam to rub on the drumhead, and regular beater)

Score is in C

Written between october 2016 and january 2017 for *The Norwegian Academy of Musics* sinfonietta, and Andreas Angell (accordion).

Durata: approx. 13'00''

Performance notes

Regarding all or most instruments:

Quartertones:

♯ - quartertone up

♭ - quartertone down

Dynamics:

- *Non dim.* - The tone should be cut of without any diminuendo at all

o - Niente OR from as low dynamic as possible

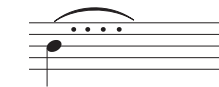
Other:

- Arrows indicates a transition (e.g. from a playing position to another)
- NO vibrato on any tones
- Accidentals applies only to the notes which they directly precede (except for repeated notes)

Strings:



- Bow on bridge while damping the strings. The result should be an airy sound, without any tone at all.



- Jété: quick uncontrolled bouncing with the bow on the string

Brass/winds:



- Fluttertongue (not to be confused with tripletonguing, tremolo etc. - which is not used in this piece)



- Air sound by blowing into the instrument



- Airy tone (only winds) - dominated by the sound of the tone

Mutes (brass): bucket or practice mute. The use of mutes is to get a mellow and more quiet sound.

Piano:

Sulle corde - play on the strings of the piano. Use either the fingertips for low dynamics, or the nails for louder dynamics

Harp:

The uppermost string should be tuned to G#

Percussion:

Any specifics explained in score/parts

Accordion:

- Tremolosigns always refer to bellow shake, the same goes for stems without noteheads following tremolos. Furthermore, bellow shakes should be quick and "bouncing", more or less like an uncontrolled jeté on a string instrument, except for when there's a suggestion for rhythm.
- The use of registrations are up to the performer to choose.
- "*Sfz*" (above note) - the intensity of av sforzando in low dynamic
- Quartertones referes to tone bends, and is always doubled with the same tone in the other hand which is not a quartertone (e.g. in the end of 1st movement). This creates an oscillating or vibrating tone.



1

(forthwith a change came over the waters) and the serenity became less brilliant but more profound

for accordion and ensemble

Jonas Lie Skaarud
2016/17

♩ = 144

This musical score is for a piece titled "1" by Jonas Lie Skaarud, composed in 2016/17. The tempo is marked as quarter note = 144. The score is for an accordion and ensemble. The ensemble includes Flute, Oboe, Clarinet in B \flat , Horn in F, Trumpet in B \flat , Trombone, Percussion I (Vibraphone), Percussion II, Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The accordion part is written in two staves, with a "Bellow shake*" instruction. The score is marked with various dynamics such as *ff*, *p*, *pp*, *mf*, *f*, *sfz*, and *ffz*. Performance instructions include "flz." (flautissimo), "flz. (air)", "Sul pont.", "Ord.", "Jeté", "Ped.", and "hold pedal until the tones has faded away". The score is divided into measures, with some measures containing triplets and other complex rhythmic figures. A large watermark "NB noter" is overlaid on the score, along with the text "This music is copyright protected".

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2

♩ = 76

rit.-----

FL. *sfz > f* *mf* *p* *pp*

Ob. *sfz > f* *p* *pp* *p* *pp*

B♭ Cl. *sfz > f* *mf* *p* *pp*

Hn. *ff* *pp* *p*

B♭ Tpt. *ff* *pp* *p* *pp* *Con sord.*

Tbn. *ff* *pp* *p* *pp* *Con sord.*

Perc. I *ff* *pp* *Snare Drum*
Paper on drumhead - circular motion
Snare on *pp*

Perc. II *fffz*

Hp. *ff* *f* *dim.* *pp*

Pno. *ff* *f* *pp* *Una corda*

Acc. *fffz > f* *dim.* *p* *p*

Vln. I *fffz > f* *mf* *p* *pp*

Vln. II *fffz > f* *mf* *p* *pp*

Vla. *Ord.* *fffz > f* *mf* *p* *pp*

Vc. *fffz > f* *mf* *p* *pp*

D.B.

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B ♩ = 44

Musical score for orchestra and voice, measures 16-32. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.).

Key markings and dynamics include: *pp*, *p*, *sim.*, *poco*, *Gran Cassa*, *ppp*, *pp*, *Sul tasto*, *Sul pont.*, *vibr.*, *molto*, and *Ord.*

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© $\text{♩} = 52$ D $\text{♩} = 72$

Fl. pp ppp

Ob. pp ppp

B♭ Cl. pp ppp

Hn. pp ppp

B♭ Tpt. pp ppp

Tbn. pp ppp

Perc. I pp ppp

Perc. II pp ppp

Hp. pp ppp

Pno. *Sulle corde* *(loco)* *(Cluster)* *Sulle corde* *(loco)* sfz *Ped.*

Acc. p pp mf pp p mf pp p mf pp f pp $p > pp < mf$ ppp ff pp f

Vln. I p pp p *Molto sul pont.* *molto vibr.* *Non dim.*

Vln. II *Molto sul pont.* *molto vibr.* *Non dim.*

Vla. *Molto sul pont.* *molto vibr.* *Non dim.*

Vc. *non vibr.* *Ord.* ppp *Molto sul pont.* *vibr.* *molto* *Non dim.*

D.B. *Molto sul pont.* *vibr.* *molto* *Non dim.*

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E

Fl. *p* *pp* (air) *f* *p*

Ob. *p* *pp* (air) *f* *p*

B> Cl. *pp* *mf* *pp* *mf* *pp*

Hn. *pp* *mf* (air) *f* *p*

B> Tpt. (air) *f* *p*

Tbn. (air) *f* *p*

Perc. I *p* *pp* *mf* *pp* *Marimba*

Perc. II *mf* *pp* *Vibraphone* *Soft mallet* *Sandpaper*

Hp. *p*

Pno. *mf* *p* *f* *Una corda* *Tres corde*

Acc. *pp* *f* *ppp* *p* *f* *p* *f* *p* *ff* *f* *pp*

Vln. I *mf* *ppp* *f* *pp* *ff* *Sul pont.*

Vln. II *sfz* *pp* *ff* *ppp* *f* *pp* *ff* *flaut.*

Vla. *pp* *ff* *ppp* *f* *pp* *ff*

Vc.

D.B.

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6

Score for a symphony orchestra, measures 61-64. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 61 (Section F): Tempo 64. Percussion II (Perc. II) has a dynamic marking of *sfz*. Percussion I (Perc. I) has a dynamic marking of *pp*. Harp (Hp.) has a dynamic marking of *p*. Piano (Pno.) has a dynamic marking of *p*. Violin I (Vln. I) and Violin II (Vln. II) have a dynamic marking of *pp*. Viola (Vla.) and Violoncello (Vc.) have a dynamic marking of *pp*. Double Bass (D.B.) has a dynamic marking of *pp*.

Measure 62 (Section G): Tempo 72. Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Trumpet (B♭ Tpt.), and Trombone (Tbn.) all have dynamic markings of *pp* transitioning to *f*. Percussion I (Perc. I) has a dynamic marking of *f*. Harp (Hp.) has a dynamic marking of *f*. Piano (Pno.) has a dynamic marking of *f*. Violin I (Vln. I) and Violin II (Vln. II) have a dynamic marking of *ppp* transitioning to *ff*. Viola (Vla.) and Violoncello (Vc.) have a dynamic marking of *ppp* transitioning to *ff*. Double Bass (D.B.) has a dynamic marking of *ppp* transitioning to *ff*.

Measure 63: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Trumpet (B♭ Tpt.), and Trombone (Tbn.) all have dynamic markings of *pp* transitioning to *f*. Percussion I (Perc. I) has a dynamic marking of *f*. Harp (Hp.) has a dynamic marking of *mf*. Piano (Pno.) has a dynamic marking of *f*. Violin I (Vln. I) and Violin II (Vln. II) have a dynamic marking of *p*. Viola (Vla.) and Violoncello (Vc.) have a dynamic marking of *p*. Double Bass (D.B.) has a dynamic marking of *p*.

Measure 64: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Trumpet (B♭ Tpt.), and Trombone (Tbn.) all have dynamic markings of *pp* transitioning to *f*. Percussion I (Perc. I) has a dynamic marking of *f*. Harp (Hp.) has a dynamic marking of *mf*. Piano (Pno.) has a dynamic marking of *p*. Violin I (Vln. I) and Violin II (Vln. II) have a dynamic marking of *p*. Viola (Vla.) and Violoncello (Vc.) have a dynamic marking of *p*. Double Bass (D.B.) has a dynamic marking of *p*.

Performance instructions include: "Hard mallet, rub bar" for Perc. II; "Sulle corde" for Pno.; "Sul pont." for Vln. I, Vln. II, Vla., Vc., and D.B.; "Sandpaper" for Perc. I; "Gran Cassa secco" for Perc. II; and "loco" for Pno.



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46 Alto $\text{♩} = 92$

FL. (air) f p pp f pp p pp mf pp mf pp p

Ob. (air) f p mf pp

B♭ Cl. (air) f p pp f pp p pp mf pp mf pp p

Hn. mf pp

B♭ Tpt. mf pp (Con sord.) mf pp

Tbn. (Con sord.) mf pp

Perc. I f p

Perc. II

Hp. mf p pp

Pno. f mf p pp Ped. →

Acc. ff p ff pp f pp pp p pp mf pp mf pp mf pp mf pp p

Vln. I pp ff p pp pp $Non dim.$

Vln. II pp ff p pp pp $Non dim.$

Vla. pp ff p pp pp $Non dim.$

Vc.

D.B.

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H

♩ = 60
(No conductor)

Fl. *pp < p*

Ob.

B♭ Cl. *pp < p*

Hn.

B♭ Tpt.

Tbn.

Perc. I *mf* **Crotales** Bowed

Perc. II *mf* **Crotales** Bowed

Hp.

Pno. *ff* **15^{ma}** *Sulle corde*

Acc. *pp < p* *pp < f* *pp < p* *pp < p* *pp < mf* *pp < p* *ppp < f* *pp < p* *pp < p* *ppp < mf* *ppp < f* *ppp* *Non dim!*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

B ♩ = 50

Fl. *pp* *Non dim.*

Ob. *pp* *Non dim.*

Cl. *pp* *Non dim.*

Hn. *pp* *Non dim.*

B♭ Tpt. *pp* *Non dim.*

Tbn. *pp* *Non dim.*

Perc. I *pp*

Perc. II *pp* *pp* *pp* *pp* *pp* *Non dim.*

Hp. *pp*

Pno. *sfz* *pp* *harm.** *(loco)* *sfz* *pp* *smfz* *pp* *harm.* *(loco)* *pp* *harm.*

Acc. *smfz > pp* *p* *pp* *mf* *mf* *p* *pp* *poco* *p* *pp* *f* *pp* *p* *ppp* *f*

Vln. I *pp* *p* *pp* *p* *pp* *ppp* *ppp*

Vln. II *pp* *p* *pp* *p* *pp* *ppp* *ppp*

Vla. *ppp* *pp* *ppp* *ppp* *ppp*

Vc. *pp* *ppp*

D.B. *ppp*

Alto *pp* *Non dim.*

Bass Clarinet *pp* *Non dim.*

Gran Cassa *pp*

Marimba Bowed *pp* *Non dim.*

Crotales Bowed *pp* *pp*

Con sord.

dampen softly with hand

harm.*

(loco)

* harmonic - performer is free to choose which string/over-tone to produce the harmonic

bow on bridge (dampen strings)

(short jeté)

Sul pont.

C

D

♩ = 48

C Flute

Fl. *pp* *Non dim.*

Ob.

Cl. *pp* *ppp* *pp*

Hn. *mf > pp* *Non dim.*

B^b Tpt. *mf > pp* *Non dim.*

Tbn. *mf > pp* *Non dim.*

Perc. I *mf* *p*

Perc. II *ppp* *ppp*

Hp. *mf* *ppp* *pp* *p*

Pno. *sfz* *pp* *pp* *p* *pp* *p*

Acc.

Vln. I *pp* *f* *pp*

Vln. II *pp* *f* *pp* *p* *pp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

D.B.

Annotations:

- Bb Clarinet:** airy tone, flz.
- Vibraphone:** Bowed, Ped.
- Crotales:** Bowed
- Perc. I:** Sandpaper, Gran Cassa
- Perc. II:** Stylofoam on drumhead - circular motion
- Strings:** Ord., Sul pont., bow on bridge (dampen strings), Sul tasto

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E **F** ♩ = 60

Fl. *ppp*

Ob.

Cl. *pp* *ppp* *pp*

Hn. *pp* *ppp* Air

B♭ Tpt. *pp* *ppp* Air

Tbn. *pp* *ppp* Air

Perc. I *ppp* Soft mallet

Perc. II Marimba Bowed *ppp*

Hp.

Pno. harmonic Ord. *p* *pp* *sfz* *pp* Ped.

Acc. *poco* *sfz* *pp* *poco* *sfz* *p* *sfz* *pp* *ppp* *p* *pp* *p* *sim.* *sim.* Ped.

Vln. I Sul pont. *ppp* *molto* bow on bridge (dampen strings) *pp* *Non dim.* Ord. Slow bowing *pp*

Vln. II Sul pont. *ppp* *molto* bow on bridge (dampen strings) *pp* *Non dim.* Ord. Slow bowing *pp*

Vla. Sul pont. *ppp* *molto* bow on bridge (dampen strings) *pp* *Non dim.* Ord. Slow bowing *pp*

Vc. Sul pont. *ppp* *molto* Ord. Slow bowing *pp*

D.B. Sul pont. *ppp* *molto* Ord. Slow bowing *pp*

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G ♩ = 55

Fl. *pp*

Ob. (airy tone) *pp*

Cl. *pp*

Hn. (airy tone) *pp*

B♭ Tpt. (airy tone) *pp*

Tbn. *pp*

Perc. I Vibraphone Soft mallets *pp*

Perc. II Bowed *pp* Gran Cassa *ppp*

Hp. *pp* Près de la table *pp* Ord. *f*

Pno. *sfz* *pp* *sfz* *f* mute strings muffled sound *pppp* Ped. *sfz*

Acc. *pp* *p* *p* *sfz*

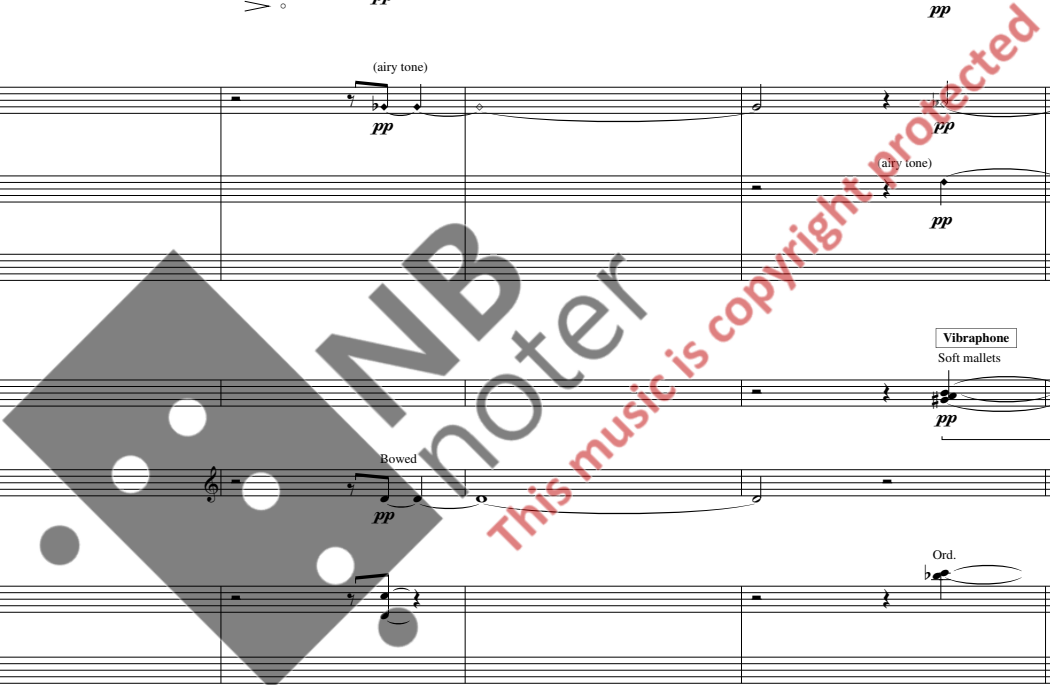
Vln. I *pp* col legno tratto (1/2 wood, 1/2 bow hair) *p* (col legno tratto) *p* col crine Normal bowing *pp* Con sord. "ton-wolf" (practice mite in steel) *ppp*

Vln. II *pp* col legno tratto (1/2 wood, 1/2 bow hair) *p* (col legno tratto) *pp* col crine Normal bowing *pp* bow on bridge *p*

Vla. *pp* col legno tratto (1/2 wood, 1/2 bow hair) *p* (col legno tratto) *pp* col crine Normal bowing *pp* bow on bridge *p*

Vc. *pp* col legno tratto (1/2 wood, 1/2 bow hair) *p* (col legno tratto) *pp* col crine Normal bowing *pp* *p*

D.B. *pp* Ord. *pp* *p*



Alto

Fl. *pp* < *p* *pp* < *p*

Bass Clarinet

Cl. *pp* < *p* *pp* < *p*

Hn. *pp* < *p* *pp* < *p*

B♭ Tpt. *pp* < *p* *pp* < *p*

Tbn. *pp* < *p* *pp* < *p*

Perc. I *ppp*

Perc. II *ppp*

Hp. *pppp* *pppp*

Pno. *pppp* *pppp*

Acc. *pp* < *smfz* > *pp* < *smfz* > *sfz* *pp* < *smfz* > *p* < *sfz* > *pp* < *smfz* > *p* < *sfz* >

Vln. I *ppp* *ppp*

Vln. II *pp* *pppp* *pp* *pppp*

Vla. *pp* *pp* *mf* *pp* *mf*

Vc. *pp* < *mf* > *pp* < *mf* >

D.B. *pp* < *mf* > *pp* < *mf* >

Près de la table

Molto sul tasto Slow bowing

Molto sul pont. Very slow bowing

Open

Ped.

The image displays a full-page musical score for a chamber orchestra, spanning measures 56 to 59. The instruments are listed vertically on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Hn. (Horn), B♭ Tpt. (B-flat Trumpet), Tbn. (Trombone), Perc. I & II (Percussion), Hp. (Harp), Pno. (Piano), Acc. (Accordion), Vln. I & II (Violins), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is written in 4/4 time and includes various dynamic markings such as *pppp* (pianissimo), *pp*, *p*, *sfz* (sforzando), and *mf* (mezzo-forte). Performance instructions include 'Près de la table' for the harp and 'Senza sord.' (without mutes) for the brass section. A large, semi-transparent watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

C Flute
flz. (airy tone)
p, pp, p, pp, p, pp, f, pp, p, pp

Oboe
flz. (air only)
pp, p, pp, mf, p, pp, mf, pp, mf, p

Bb Clarinet
flz. (airy tone), (air only)
p, mf, p, pp, p, pp, p, pp, f, pp

Horn in F
(air only)
p, pp, ppp, f, pp, ppp, f

Trumpet in Bb
(air only)
p, pp, ppp, f, pp, ppp, ppp, f

Trombone
(air only)
p, pp, ppp, f, pp, ppp, ppp, f

Vibraphone
soft mallets
pp (keep down pedal until sound has faded away)
Ped. →

Percussion II

Harp
p, p, pp

Piano
D₄, C₄, B₃, E₃, F₃, G₃, A₃
8va-----
Sulle corde, loco
p, p, mf, pp, p, p, mf, pp
Ord., Una corda, Ped. →

Accordion
pp, ff, pp, ff, pp, f, pp, pp, ff, pp, f, ff, pp

Violin I
Jeté, Sul pont.
pp, pp, pp, p, pp, pp, pp, p, pp, pp

Violin II
Jeté, Sul pont.
pp, pp, pp, p, pp, pp, pp, p, pp, pp

Viola
Sul pont.
pp, p, pp, pp, p, pp, f

Cello
Sul pont.
pp, mf, pp, pp, p, pp, f

Double Bass
Sul pont.
pp, p, pp, pp, mf, pp, pp, p, pp, pp, mf, pp

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rit. ----- $\text{♩} = 65$

Musical score for orchestral instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *ff*, along with performance instructions like *rit.* and *Ord.*. It also features specific percussion techniques: Sandpaper, Snare Drum (Paper - circular motion, Snare on), Gran Cassa (Styrofoam - circular motion), and Crotales (Bowed).

Tempo marking: $\text{♩} = 65$. The score is marked with a *rit.* (ritardando) and includes a section labeled 'A'.

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B

C

rit. ----- ♩ = 50

rit. -----

Musical score for orchestra and piano. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics including *ppp*, *pp*, *ffz*, and *Molto sul pont.* / *Sul pont.* / *Ord.*. It includes a large watermark: "NB noter This music is copyright protected".

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D ♩ = 40

FL. (non marcato) Non dim.

Ob. (non marcato) Non dim.

Cl. (non marcato) Non dim.

Hn. Con sord. *ppp*

B♭ Tpt. Con sord. *ppp*

Tbn. Con sord. *ppp*

Perc. I **Vibraphone**
Bowed (keep down pedal until sound has faded away) Ped. *pp*

Perc. II **Snare Drum**
Paper - circular motion
Snare on *pp*

Hp.

Pno. *fff* *ppp* *fff* *ppp*

Acc. *pp* *pp* *pp* Non dim.

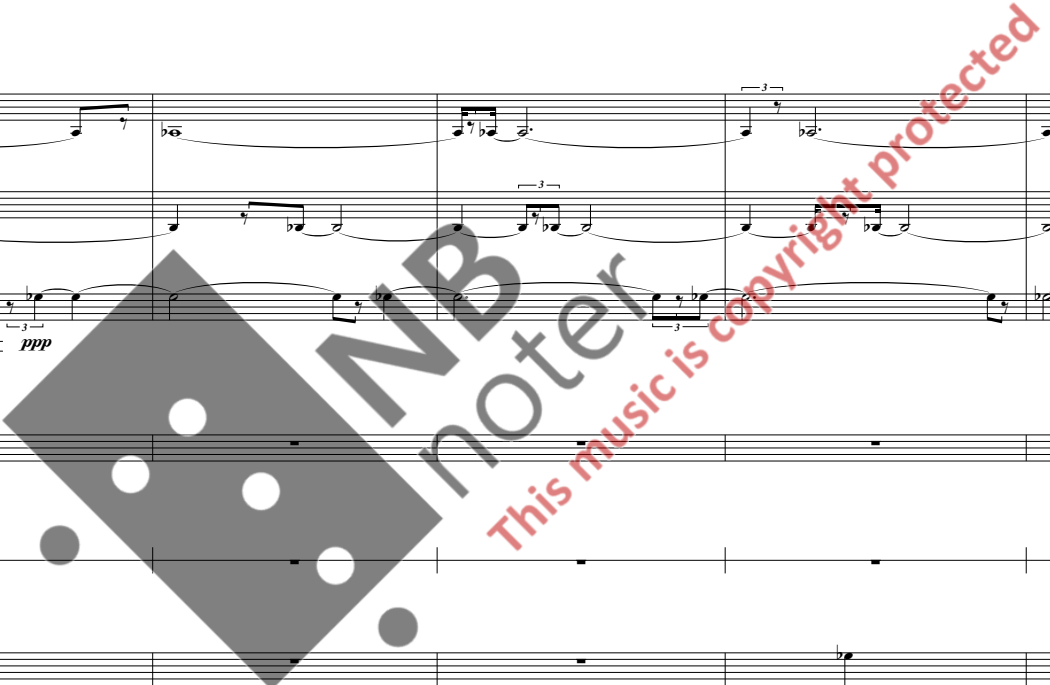
Vln. I (non marcato) Non dim.

Vln. II (non marcato) Non dim.

Vla. (non marcato) Non dim.

Vc. (non marcato)

D.B. (non marcato)



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E $\text{♩} = 55$ **F** $\text{♩} = 65$

Fl. *pp* *pp* *pp*

Ob.

Cl. *pp* *pp* *mf* *p* *pp*

Hn. *Non dim.*

B^b Tpt. *Non dim.*

Tbn. *Non dim.*

Perc. I *Brush - regular stroke* *Paper - circular motion* *Brush* *Paper - circular motion*

Perc. II *Gran Cassa* *Styrofoam - circular motion* *(Styrofoam)* *(Regular beater)* *sim.* *pppp* *ppp*

Hp.

Pno. *ffz* *Sulle corde* *loco*

Acc. *f* *pp* *f* *ppp* *f* *ff* *ppp* *ff* *pp* *f* *pp* *f* *pp* *ff* *pp* *ff* *p* *ff*

Vln. I *pp* *Molto sul pont.* *pp* *ff* *Ord.* *pp* *f* *p* *f* *pp* *f* *Sul pont.* *pp*

Vln. II *pp* *ff* *Molto sul pont.* *pp* *ff* *Ord.* *p* *Ord.* *p* *Molto sul pont.* *pp* *ff* *Molto sul pont.* *pp* *ff*

Vla. *pp* *ff* *Molto sul pont.* *pp* *ff* *Ord.* *p* *Molto sul pont.* *pp* *ff*

Vc. *pp* *ff* *Molto sul pont.* *pp* *ff* *Molto sul pont.* *pp* *ff*

D.B. *pp* *ff* *Molto sul pont.* *pp* *ff* *Molto sul pont.* *pp* *ff*

Ped.

(forthwith a change came over the waters) and the serenity became less brilliant but more profound

G

Fl. *pp*

Ob.

Cl. *p*

Hn.

B \flat Tpt.

Tbn.

Perc. I *sim.*

Perc. II *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

Hp.

Pno. *Sulle corde*

Acc. *p* *f* *pp* *p* *f* *pp* *ff* *p* *pp* *f* *pp* *f* *pp* *ff* *pp* *f* *pp* *ff* *ppp* *ppp*

Vln. I *pp* *pp* *pp* *pp*

Vln. II *pp* *f* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Vla. *pp* *f* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

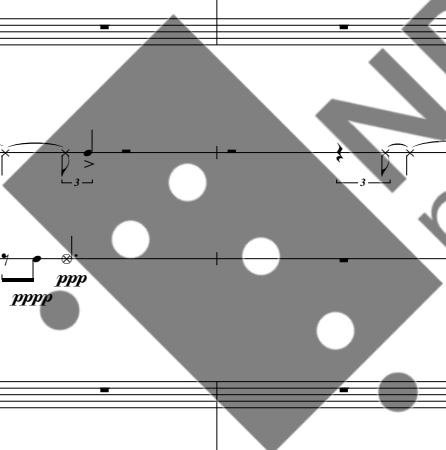
Vc. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

D.B. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Molto sul pont.

Sulle corde

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*



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(forthwith a change came over the waters) and the serenity became less brilliant but more profound

H ♩ = 60

Fl. *pp* *mf* *pp* *Non dim.*

Ob. *pp* *pp*

Cl. *pp* *mf*

Hn. *pp* *mf* *pp* *Non dim.* *pp* *Non dim.*

B^b Tpt. *pp* *Non dim.* (Con sord.) *pp* *Non dim.*

Tbn. (Con sord.) *pp* *Non dim.* *pp* *Non dim.*

Perc. I *p* *pp*

Perc. II *pppp* *p* *pp*

Hp. *pp* *G₇* *D₇* *D_b, G₇*

Pno.

Acc. *pp* *pp*

Vln. I *pp* *mf* *pp* *Molto sul pont.*

Vln. II *pp* *mf* *pp* *Molto sul pont.*

Vla. *pp* *mf* *pp* *ppp* *Non dim.*

Vc. *pp* *ppp* *Non dim.*

D.B. *ppp* *Non dim.*

I

FL.

Ob.

Cl. (airy tone) Bass Clarinet
ppp Non dim. *sim.*

Hr.

B^b-Tpt.

Tbn.

Perc. I

Perc. II Marimba Soft mallets
ppp

Hp. Près de la table
ppp

Pno. Sulle corde (Throughout rest of movement)
pp
Ped.

Acc. *smfz* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *ppp* Non dim. *sim.* *ppp* *mf* *ppp* Non dim. *ppp* *mf* *ppp* Non dim. *ppp* *mf* *ppp* Non dim.

Vc. *ppp* Non dim. *sim.* *ppp* *mf* *ppp* Non dim. *ppp* *mf* *ppp* Non dim.

D.B. *ppp* Non dim. *sim.* *ppp* *mf* *ppp* Non dim. *ppp* *mf* *ppp* Non dim.

This musical score page contains the following parts and markings:

- Flute (Fl.):** Rests throughout the measures.
- Oboe (Ob.):** Rests throughout the measures.
- Clarinet (Cl.):** Bass clef. Starts with a b_2 marking. Features a long note in measure 93 and a phrase in measure 99.
- Horn (Hn.):** Bass clef. Features a long note in measure 93 and a phrase in measure 99.
- Trumpet (B^b Tpt.):** Bass clef. Features a phrase in measure 99.
- Trombone (Tbn.):** Bass clef. Features a long note in measure 93 and a phrase in measure 99.
- Percussion (Perc. I & II):** Percussion clef. Measure 92 has a circled \emptyset . Measure 99 has a circled \emptyset .
- Harp (Hp.):** Treble clef. Measure 92 has a circled \emptyset . Measure 99 has a circled \emptyset .
- Piano (Pno.):** Bass clef. Features a series of chords and notes across the measures.
- Accordion (Acc.):** Treble clef. Features a complex melodic line with triplets and dynamic markings: $smfz > pp$, $smfz > pp$, $smfz > pp$, $smfz > pp$, $smfz > pp$, $smfz > pp$, and $smfz > pp$.
- Violin I (Vln. I):** Treble clef. Features a long note in measure 93 and a phrase in measure 99.
- Violin II (Vln. II):** Treble clef. Features a long note in measure 93 and a phrase in measure 99.
- Viola (Vla.):** Bass clef. Features a long note in measure 93 and a phrase in measure 99.
- Violoncello (Vc.):** Bass clef. Features a long note in measure 93 and a phrase in measure 99.
- Double Bass (D.B.):** Bass clef. Features a long note in measure 93 and a phrase in measure 99.

Dynamic Markings:

- pp (pianissimo)
- mf (mezzo-forte)
- ppp (pianississimo)
- $Non dim.$ (Non Diminuendo)

(forthwith a change came over the waters) and the serenity became less brilliant but more profound

J

FL. Ob. Cl. Hn. B♭ Tpt. Tbn. Perc. I Perc. II Hp. Pno. Acc. Vln. I Vln. II Vla. Vc. D.B.

Detailed description of the musical score: The score is arranged in a traditional orchestral format. It begins at measure 105. The woodwinds (Flute, Oboe, Clarinet, Horn, Trumpet, Trombone) have mostly rests, with some notes appearing in the later measures. The strings play a rhythmic pattern, often marked with accents and dynamics like *ppp* and *mf*. The piano part has a complex, multi-measure rest structure. The accordion part is particularly active, featuring a melody with dynamic markings of *smfz* and *pp*. The strings have a dynamic range from *ppp* to *f*, with instructions like *Non dim.* and *fz*. The score concludes with a *fine* marking.

FINE