

JOSEPH SOWA

APPLE FANTASY

for flute, clarinet, violin & cello



WINDHAM MUSIC PRESS

PERUSAL SCORE

J O S E P H S O W A

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for flute, clarinet, violin & cello

2020

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INSTRUMENTATION

Flute (with B-foot), doubling piccolo

Clarinet in A

Violin

Violoncello


PERFORMANCE NOTES

Flute

 Air tone (aeolean sound). *Abbr. "air"*

 Harmonics

 Jet Whistle

 Pizzicato (lip or tongue) *Abbr. "pizz."*

Clarinet

 Slap tongue

Strings

chop ram bow into strings to make a crunching sound. See <http://youtu.be/Er-sXaHf0TI>

c.l.b. col legno battuto

slurred pizz. pull off to or hammer on second pitch as noted

Duration: 11 minutes

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PROGRAM NOTE

Apple Fantasy is a single, continuous movement composed of six, distinct sections: (i) First-bite Crunch, (ii) Orchard Breeze, (iii) Harvest Sunset, (iv) Baking, Bubbling, Steaming, (v) Cider Press, and (vi) Dew-covered Bushels. The piece and its sections take their names from the images I imagined while composing the piece. They evolved in parallel with the musical material as it grew and the piece took shape. It seemed to me that the different sections were depicting a full, 24-hour day, with “First-bite Crunch” happening in the morning, “Orchard Breeze” happening in the afternoon, and so on until the next morning (“Dew-covered Bushels”).

Musically, the entire piece grows out of the opening slow trill to create different grooves and moods while maintaining the sixteenth-note surface rhythm (except for the first half of “Bubbling, Baking, Steaming,” which maintains the ostinato gesture but as eighth notes). Many of the apple-related images I saw in the music were inspired by the various shapes and sounds of the ostinato. The opening snap is the “first-bite crunch.” The shift from simple to compound meter felt like a cool “orchard breeze.” In shifting the ostinato to eighth notes in “Baking, Bubbling, Steaming,” the music felt like it was seething. In contrast to these rhythm-inspired titles, “Cider Press,” was named after the continual twisting and tightening of its harmony. Likewise, “Harvest Sunset” was inspired by that section’s melodic flourishing, as if suddenly the sky and the apples reflected the same crimson red.

*Apple Fantasy was commissioned by the
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at Brigham Young University*

PERUSAL SCORE

Apple Fantasy

for flute, clarinet, violin, and cello

Joseph Sowa

I. "First-bite crunch"

Tart ♩ = 104 (♩ = ♩ throughout unless noted)

poco rit.....

Musical score for the first system of "First-bite crunch". The score is in 2/4 time and features four staves: Flute, Clarinet in A, Violin, and Violoncello. The Flute part begins with a forte (*ff*) dynamic and a series of eighth notes, followed by a mezzo-forte (*mf*) section. The Clarinet in A part is marked *pizz.* (pizzicato) and *mf*. The Violin part starts with a forte (*f*) dynamic and *pizz.*, then moves to *arco* (arco) and *p*. The Violoncello part is marked *f* and *p*. The section concludes with a *poco rit.* (poco ritardando) marking and a triplet of eighth notes.

Musical score for the second system of "First-bite crunch", starting at measure 5. The Flute part is marked *mf* and *p*. The Clarinet in A part is marked *mf sub.* (mezzo-forte *subito*) and *p*. The Violin part is marked *mf*, *arco*, *pp* (pianissimo), and *f*. The Violoncello part is marked *pizz.*, *arco*, *pp*, and *f*. The section concludes with a *gliss. #* (glissando) marking.

10 12

Fl. *f* *p*

Cl. (A) *f* 3

Vln. arco *pp* *f* pizz. arco *pp*

Vc. arco *pp* *f* pizz. arco *pp*

Detailed description: This system contains measures 10 through 13. The Flute part starts with a forte (*f*) dynamic and a sixteenth-note pattern, then transitions to piano (*p*) with a descending line. The Clarinet in A part features a forte (*f*) dynamic with a triplet of sixteenth notes. The Violin part begins with a piano-piano (*pp*) dynamic and arco playing, then moves to forte (*f*) with pizzicato (*pizz.*) playing, and ends with arco playing at piano-piano (*pp*). The Violoncello part starts with arco playing at piano-piano (*pp*), then forte (*f*) with pizzicato (*pizz.*) playing, and ends with arco playing at piano-piano (*pp*). A box containing the number '12' is positioned above the second measure.

14

Fl. *f* *p* 3 *f* *p*

Cl. (A) *f* 3 *p sub.* 3 *f*

Vln. *f* *ppp*

Vc. pizz. *p* *f*

Detailed description: This system contains measures 14 through 17. The Flute part starts with a forte (*f*) dynamic and a sixteenth-note pattern, then transitions to piano (*p*) with a descending line, followed by a triplet of sixteenth notes at forte (*f*), and ends with piano (*p*). The Clarinet in A part features a forte (*f*) dynamic with a triplet of sixteenth notes, then piano (*p*) with a descending line, followed by piano-subito (*p sub.*) with a triplet of sixteenth notes, and ends with forte (*f*). The Violin part begins with a forte (*f*) dynamic and arco playing, then transitions to piano-piano-piano (*ppp*) with arco playing. The Violoncello part starts with pizzicato (*pizz.*) playing at piano (*p*), then forte (*f*) with arco playing.

18

Fl. *f* *p* *f*

Cl. (A) *p* *f*

Vln. *f*

Vc. *mp* *p* *f*

arco

pizz.

21

Fl. *pp* *p* *f sub.*

Cl. (A) *pp* *p* *f sub.*

Vln. *pp* *p* *f sub.*

Vc. *pp* *arco* *f sub.*

pizz. (pull off)

arco

pizz.

24

Fl. *p* *mf* *pp*

Cl. (A) *pp* *f* *pp*

Vln. *p* *pizz.* *arco*

Vc. *pp* *arco* *mf pizz.* *pp*

pp *mf*

Detailed description: This system contains measures 24 through 27. The music is in 2/4 time. The Flute part starts with a half note, followed by eighth notes, and ends with a sixteenth-note flourish. The Clarinet (A) part has a half rest in measure 24, then eighth notes, and ends with a sixteenth-note flourish. The Violin part plays eighth notes in measure 24, has a pizzicato half note in measure 25, and an arco half note in measure 26. The Violoncello part plays eighth notes in measure 24, has a pizzicato half note in measure 25, and a half note in measure 26. Dynamics include *p*, *mf*, *pp*, and *f*. Performance markings include *arco*, *pizz.*, and *pp*.

28

Fl. *f* *p sub. < f* *p* *flz. 3*

Cl. (A) *f* *pizz.* *arco* *pp sempre*

Vln. *mf* *arco* *pp sub.* *mf*

Vc. *arco* *pizz.* *arco* *pp sub.* *mf*

pp < mf *pp sub.* *mf*

Detailed description: This system contains measures 28 through 31. The music is in 2/4 time. The Flute part has a half note in measure 28, a half note in measure 29, and a triplet of eighth notes in measure 30. The Clarinet (A) part has eighth notes in measure 28, a half note in measure 29, and eighth notes in measure 30. The Violin part has eighth notes in measure 28, a half note in measure 29, and eighth notes in measure 30. The Violoncello part has eighth notes in measure 28, a half note in measure 29, and eighth notes in measure 30. Dynamics include *f*, *p sub. < f*, *p*, *pp sempre*, *mf*, and *pp sub.*. Performance markings include *flz. 3*, *pizz.*, and *arco*.

33

Fl. *ord.*

Cl. (A)

Vln.

Vc.

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

pizz.

12/16 3/4 12/16 3/4 12/16 3/4

37

38

Fl.

Cl. (A)

Vln.

Vc.

f *p* *ff sub.* *pp crisp* *p*

arco

12/16 2/4 12/16 2/4

41

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

Cl. (A) *f* *p* *mf*

Vln. *f* *arco* 3 *pp* *p*

Vc. *mf* *fpp*

45

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

Cl. (A) *p* *mf* *mp*

Vln. 3 *p* *mf*

Vc. *f* *pp* III

50

49

Fl.

Cl. (A)

Vln.

Vc.

f

p

mf

f

f

f sub.

p

mf

p

f giocoso

p

pizz.

arco

mf

mp

p

III

ord.

flz.

53

Fl.

Cl. (A)

Vln.

Vc.

p

f

mp

f

mp

p

f

p

f

mf

pizz.

arco

f

ord.

57

Fl. *f p mp f p*

Cl. (A) *mf f p f p*

Vln. *p mf p*

Vc. *sul pont. p f p <*

ord.

61

Fl. *mf p mf f*

Cl. (A) *mf f*

Vln. *mf p mf f*

Vc. *f pizz.*

6/16 2/4

65

Fl. flz. ord. mp

Cl. (A) p sub. mf

Vln. pizz. arco chop ord. p mf

Vc. arco chop ord. p mf

Detailed description: This block contains the musical score for measures 65 through 69. It features four staves: Flute (Fl.), Clarinet in A (Cl. (A)), Violin (Vln.), and Violoncello (Vc.). The time signature is 2/4. The Flute part starts with a box containing the number '65'. The Flute and Clarinet parts have dynamic markings of *mp* and *p sub.* respectively. The Violin part has markings for *pizz.* and *arco*, with dynamics *p* and *mf*. The Violoncello part also has *arco* markings and dynamics *p* and *mf*. The score includes various articulations like accents and slurs.

70

Fl. flz. ord. f mf f

Cl. (A) f mf f

Vln. chop ord. mp ff

Vc. chop ord. mp ff

Detailed description: This block contains the musical score for measures 70 through 74. It features the same four staves as the previous block. The time signature changes to 6/8 at measure 70. The Flute part has dynamic markings of *f*, *mf*, and *f*. The Clarinet part has markings of *f*, *mf*, and *f*. The Violin part has markings for *chop ord.* and dynamics *mp* and *ff*. The Violoncello part has markings for *chop ord.* and dynamics *mp* and *ff*. The score includes various articulations like accents and slurs.

74

Fl. *ff* *mf* *f* solo *p* *f* *p* *f* *mp* pizz. K K

Cl. (A) *ff* *mf* *f* *giss.*

Vln. pizz. arco *mf* *f*

Vc. pizz. arco *mf* *f*

79

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

Cl. (A) *pp* *mp*

Vln. col legno battuto arco ord. *p* *mf* *p*

Vc. col legno battuto arco ord. *p* *mf* *p*

(3+4)

86

85 flz. ord. K K flz.ord. (4+3)

Fl. $\frac{2}{4}$ $\frac{6}{16}$ $\frac{7}{16}$

Cl. (A) $\frac{2}{4}$ $\frac{6}{16}$ $\frac{7}{16}$

Vln. $\frac{2}{4}$ $\frac{6}{16}$ $\frac{7}{16}$ c.l.b. mf c.l.b.

Vc. $\frac{2}{4}$ $\frac{6}{16}$ $\frac{7}{16}$ mf p mf

p *f* *p* *f* *p*

pp *mf* *pizz.*

mf *pizz.*

(3+4)

94

90 (3+4) flz.ord. K flz. ord. K

Fl. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{7}{16}$

Cl. (A) $\frac{2}{4}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{7}{16}$

Vln. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{7}{16}$ arco ord. f

Vc. $\frac{2}{4}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{7}{16}$ arco ord. f

f *p* *f* *mp* *f sub.*

p *f* *mf* *f*

pizz. *c.l.b.* *arco ord.*

pizz. *c.l.b.* *arco ord.*

95 flz. ord. K

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

Cl. (A) *p* *f* *p*

Vln. IV *p* c.l.b. *mf* pizz.

Vc. III *p* c.l.b. *mf* pizz.

6/16

100 103

Fl. *p* *mp* *f*

Cl. (A) *mf* *f* crotchet

Vln. *p* *f*

Vc. *p* *f*

9/16 6/16

104

Fl. *suddenly genial*

Cl. (A) *mp sub.*

Vln.

Vc.

5/16 6/16 9/16

p *f* *mp*

f *pp*

mf

mf

109

Fl. *f sub.* *p* *fp* *f*

Cl. (A) *p* *mf* *p* *f*

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

Vc. *p* *pp* *arco* *tr*

111

K *flz.* *ord.*

9/16 7/16 6/16 5/16

113

Fl. $\frac{5}{16}$ $\frac{6}{16}$ $\frac{9}{16}$
mf *f*

Cl. (A) $\frac{5}{16}$ $\frac{6}{16}$ $\frac{9}{16}$
più f

Vln. $\frac{5}{16}$ $\frac{6}{16}$ $\frac{9}{16}$
tr *fp* *f*

Vc. $\frac{5}{16}$ $\frac{6}{16}$ $\frac{9}{16}$
tr *fp* *f*

4

118

Fl. $\frac{9}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{7}{16}$
più f *P* *K* *P* *ord.* *air ord.*

Cl. (A) $\frac{9}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

Vln. $\frac{9}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

Vc. $\frac{9}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{7}{16}$

3

Fl. (3+4) flz. ord. K

Cl. (A)

Vln. pizz. arco

Vc. pizz. arco

p *mf* *f* *mf*

p *f* *mf*

p *f* *pp* *mf*

p *f* *pp* *mf*

128 K

Fl. *mp* *f* *mf*

Cl. (A) *f* *mf*

Vln. pizz. *f* *mp*

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

gliss.

132

Fl. *f*

Cl. (A) *ppp*

Vln. *f* *mp* *p*

Vc. *f* *mf* *p*

arco III

sul pont.

pizz.

arco, molto vib.

IV

pizz.

II. "Orchard Breeze"

141 Flowing (L'istesso tempo) ♩ = 138

Fl. *f* *mp*

Cl. (A) *f* *p* *pp*

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

Vc. *f* *mp* *p*

pizz.

arco ord.

arco

pizz.

delicate
ord.

146

Fl. *pp* *flz.* *poco*

Cl. (A) *mp* *mf*

Vln. *mp* *mf gentle* *f* *p*

Vc. *pp* *pizz.>* *arco* *mf* *(p)*

6/16 6/16 6/16 6/16

151

Fl. *pp* *poco* *p* *f*

Cl. (A) *pp* *f*

Vln. *II*

Vc. *dolce* *ord. → sul tasto* *f* *pp*

154

3/8 3/8 3/8 3/8

7/16 7/16 7/16 7/16

6/16 6/16 6/16 6/16

155

Fl. $\frac{6}{16}$ pp *poco* p mp

Cl. (A) $\frac{6}{16}$ mf p *sub.* mf

Vln. $\frac{6}{16}$ ppp p

Vc. $\frac{6}{16}$ mf $f > pp$

ord. → sul pont. ord. → sul tasto

159

Fl. pp *poco*

Cl. (A) p mp p f

Vln. pp mf

Vc. mf p

ord. → sul pont. ord.

163

Fl. *tr* *mf* *p* *air*

Cl. (A) *p* *f sub.*

Vln. *ppp*

Vc. *f* *pp* *mf* *pizz.* *ord. → sul tasto*

167 Fl. *ord.* *pp*

Cl. (A) *p* *f*

Vln. *mp*

Vc. *(pizz.) II* *arco* *p* *f sub.*

171

Fl.

Cl. (A)

Vln.

Vc.

mf

chipper

mf

pp

p

mf

pp

mf

175

176

Fl.

Cl. (A)

Vln.

Vc.

mf

f

p

mf

f

pp

f

air

gliss.

3

pizz. III

gliss.

sul tasto

solo: *Shred this. Maintain a steady tempo but breathe/pause to accentuate the drama*

ord.

178

Fl.

Cl. (A)

Vln.

Vc.

7/16 9/16 3/8

pp

f

sul pont.

182

Fl.

Cl. (A)

Vln.

Vc.

6/16 5/16 3/8 4/8

ord.

p

ff

rit.

186 a tempo

Fl. ord.

Cl. (A)

Vln.

Vc.

p *f* *f* *p* *f* *p* *f* *pp*

tr

arco

190

Fl. ord.

Cl. (A)

Vln.

Vc.

p *f* *f* *mp* *f*³

flz.

pizz.

3 4

poco rit.

a tempo

warm, confident, a little innocent

195

Musical score for measures 194-197. The score is for four instruments: Flute (Fl.), Clarinet in A (Cl. (A)), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measure 194 starts with a 6/16 time signature. Measure 195 has a 9/16 time signature. Measure 196 has a 6/16 time signature. Dynamics: *p* to *mf*.
- Cl. (A):** Measure 194 has a 6/16 time signature. Measure 195 has a 9/16 time signature. Measure 196 has a 6/16 time signature. Dynamics: *p*.
- Vln.:** Measure 194 has a 6/16 time signature. Measure 195 has a 9/16 time signature. Measure 196 has a 6/16 time signature. Dynamics: *mf* to *pp*. Includes the instruction *arco*.
- Vc.:** Measure 194 has a 6/16 time signature. Measure 195 has a 9/16 time signature. Measure 196 has a 6/16 time signature. Dynamics: *pp*. Includes the instruction *pizz.*

Musical score for measures 198-201. The score is for four instruments: Flute (Fl.), Clarinet in A (Cl. (A)), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measure 198 starts with a 6/16 time signature. Measure 199 has a 9/16 time signature. Measure 200 has a 6/16 time signature. Measure 201 has a 6/16 time signature.
- Cl. (A):** Measure 198 has a 6/16 time signature. Measure 199 has a 9/16 time signature. Measure 200 has a 6/16 time signature. Measure 201 has a 6/16 time signature. Dynamics: *separated but gentle*.
- Vln.:** Measure 198 has a 6/16 time signature. Measure 199 has a 9/16 time signature. Measure 200 has a 6/16 time signature. Measure 201 has a 6/16 time signature. Dynamics: *mf*. Includes the instruction *pizz.* and the marking **II**.
- Vc.:** Measure 198 has a 6/16 time signature. Measure 199 has a 9/16 time signature. Measure 200 has a 6/16 time signature. Measure 201 has a 6/16 time signature. Dynamics: *mf* to *pp*. Includes the instruction *arco* and the marking **I**.

203

Fl. *f*
Cl. (A) *mp* like a sigh
Vln. arco *mf* *pp* arco *tr* *mf* pizz.
Vc. *pp*

Measures 203-207. Flute (Fl.) and Clarinet in A (Cl. (A)) play a melodic line with a slur over measures 203-205 and a dynamic of *f* at measure 207. Clarinet (A) has the instruction "like a sigh" above measure 207. Violin (Vln.) plays an arpeggiated accompaniment, starting with *arco* and *mf*, then *pp* at measure 204, then *arco* and *tr* (trills) with *mf* at measure 205, and *pizz.* (pizzicato) at measure 207. Viola (Vc.) plays a bass line with a dynamic of *pp*. Time signatures are 4/8, 4/8, 6/8, 6/8, and 6/8.

208

Fl. *f*
Cl. (A) *p*
Vln. *mp* *f*
Vc. *f* *pp* *mf* *pp*

Measures 208-212. Flute (Fl.) plays a melodic line with a slur over measures 208-210 and a dynamic of *f*. Clarinet in A (Cl. (A)) plays a melodic line with a dynamic of *p*. Violin (Vln.) plays an arpeggiated accompaniment with a dynamic of *mp* and *f*. Viola (Vc.) plays a bass line with a dynamic of *f*, *pp*, *mf*, and *pp*. Time signatures are 4/8, 4/8, 4/8, 4/8, and 6/8.

212

Fl. *mp* *mf*

Cl. (A) *mf* *p* *p*

Vln. *p* arco *f* *pizz.* *mf*

Vc. *pizz.* *mf* arco *f* *pp*

216

Fl. *mp* *f*

Cl. (A) *mf* *p*

Vln. *p* *mf* arco

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

221

Fl. *p sotto voce*

Cl. (A) *f* *p* *pp*

Vln. *pp* *4* *mf*

Vc. *pizz.* *mf* *arco* *4* *p*

226

Fl. *fp*

Cl. (A) *mf* *p* *mf*

Vln. *pp*

Vc. *II* *fp*

230 234 (3+2)

Fl. *fp* *ff*

Cl. (A) *p* *f*

Vln. *ff* ord. *f* sul pont. *pp* ord. *f* arco

Vc. *fp* *f*

Detailed description: This system contains measures 230 through 234. Measure 230 is marked with a dynamic of *fp*. Measure 231 has a dynamic of *fp*. Measure 232 has a dynamic of *f*. Measure 233 has a dynamic of *ff*. Measure 234 is marked with a dynamic of *ff*. The Flute part has a slur over measures 230-233. The Clarinet (A) part has a slur over measures 230-233. The Violin part has a slur over measures 230-233. The Viola part has a slur over measures 230-233. The Violoncello part has a slur over measures 230-233. There are performance instructions: 'ord.' (order) and 'sul pont.' (sul ponticello) for the Violin part, and 'arco' for the Violoncello part. A '4' is written above the Clarinet part in measure 233. A 'II' is written above the Violin part in measure 234. A '3' is written above the Violin part in measure 234. A '6' is written above the Violoncello part in measure 234. A '9' is written above the Violoncello part in measure 234. A '16' is written above the Violoncello part in measure 234.

235 (2+3)

Fl. *p* *ff* ord.

Cl. (A) *ff*

Vln. *ff* III *mf* *f*

Vc. *ff*

Detailed description: This system contains measures 235 through 238. Measure 235 is marked with a dynamic of *p*. Measure 236 has a dynamic of *ff*. Measure 237 has a dynamic of *mf*. Measure 238 has a dynamic of *f*. The Flute part has a slur over measures 235-236. The Clarinet (A) part has a slur over measures 235-236. The Violin part has a slur over measures 235-236. The Violoncello part has a slur over measures 235-236. There are performance instructions: 'ord.' (order) for the Flute part, and 'III' (third position) for the Violin part. A '3' is written above the Violin part in measure 237. A '6' is written above the Violoncello part in measure 238. A '9' is written above the Violoncello part in measure 238. A '16' is written above the Violoncello part in measure 238.

238

Fl.

Cl. (A)

Vln.

Vc.

f

p

II

p

mf

sul pont., non vib.

pp

243

242

Fl.

Cl. (A)

Vln.

Vc.

fp

pizz.

ord. (non vib.)

gliss.

fp

n

pp

Suddenly weightless $\text{♩} = 120$

accel.....

247

Fl. *tr* *pp*

Cl. (A) *f* *pp* *p* arco *tr*

Vln. *pp*

Vc. *f* *pp*

256

III. "Harvest Sunset"

Gentle $\text{♩} = 66$

255 $\text{♩} = 138$

Fl. *f* *pp*

Cl. (A) *f* *p* *mf*

Vln. *mf* vib., molto espr.

Vc. *f* *p* *mf* vib., molto espr.

258

Fl.

Cl. (A)

Vln.

Vc.

p *mf* *p*

mp *f* *sweetly*

261

Fl.

Cl. (A)

Vln.

Vc.

pp *mf* *p*

mf *p* *pp*

mp

264

Fl. *mf* *p* *mf*

Cl. (A) *p* *mf* *p*

Vln. *mp* *mf*

Vc. *mf*

Measures 264-266. Flute: *mf* to *p* dynamic, triplet eighth notes. Clarinet (A): *p* to *mf* to *p* dynamic, triplet eighth notes. Violin: *mp* to *mf* dynamic, quarter notes with a triplet. Viola: *mf* dynamic, quarter notes with a triplet.

267

Fl. *p* *mf* *p*

Cl. (A) *mf* *p*

Vln. *mf*

Vc. *mf*

Measures 267-269. Flute: *p* to *mf* to *p* dynamic, triplet eighth notes. Clarinet (A): *mf* to *p* dynamic, triplet eighth notes. Violin: *mf* dynamic, quarter notes with a triplet and a quintuplet. Viola: *mf* dynamic, quarter notes with a triplet.

270

Fl. *mf* *p*

Cl. (A) *mf* *p*

Vln. *mf*

Vc. *mf*

Detailed description: This system covers measures 270, 271, and 272. The Flute part features a melodic line with triplets and a dynamic shift from *mf* to *p*. The Clarinet (A) part has a rhythmic pattern of eighth notes with triplets, also shifting from *mf* to *p*. The Violin part plays a melodic line with triplets and a dynamic of *mf*. The Violoncello part provides a bass line with triplets and a dynamic of *mf*.

273

Fl. *mf* *f* *mp*

Cl. (A) *mf* *p* *mf*

Vln. *f*

Vc. *f*

Detailed description: This system covers measures 273, 274, and 275. The Flute part has a melodic line with triplets and accents, with dynamics *mf*, *f*, and *mp*. The Clarinet (A) part has a rhythmic pattern with triplets and accents, with dynamics *mf*, *p*, and *mf*. The Violin part plays a melodic line with a dynamic of *f*. The Violoncello part provides a bass line with triplets and a dynamic of *f*.

poco rit.....Slower, molto rubato $\text{♩} = 60$

276

Fl. *f* *mf*

Cl. (A) *mf* *p* *f* *mp* *f* *mf*

Vln. *f* bring out

Vc. *f*

280

rit.....

Fl. *molto f* *p*

Cl. (A) *molto f* *p*

Vln. *molto f* *mp*

Vc. *molto f* *mp*

Moving ahead $\text{♩} = 66$

284

Fl. mf p

Cl. (A) mf p

Vln. mf

Vc. mf

289

287

Fl. f p

Cl. (A) mf p mp distinct, non legato

Vln. mp

Vc. mp

290

Fl.

Cl. (A)

Vln.

Vc.

3 3 3 3

3 3 3

3 3 3 3

3

3

3

3

f

f

f

f

293

Fl.

Cl. (A)

Vln.

Vc.

f *p*

p sub.

p sub.

p sub.

3

3

3

3

a little drunk

297 (♩ = 88) **298** Tempo I (♩ = 104)

Fl. *f* *p* *mf*

Cl. (A) *f* *p* *mf* *goofy*

Vln. *f* *mf* *f* *p*

Vc. *f* *p*

300

Fl. *p* *f*

Cl. (A) *p* *f*

Vln. *mf* *f* *mp* *ff* *pp*

Vc. *mf* *f* *mp* *ff* *pp*

304

Fl.

Cl. (A)

Vln.

Vc.

p *pp* *mp* *p*

f *p* *mf*

f *p* *mf*

307

Fl.

Cl. (A)

Vln.

Vc.

mf *mp* *f*

mf *mp* *f*

f

f

309 *frenetic*

Fl. *frenetic*

Cl. (A) *frenetic* *mf*

Vln. *fp* *tr*

Vc. *fp*

312 *To Picc.*

Fl. *ff* *mf* *ff*

Cl. (A) *ff* *mf* *ff* *f* *ff*

Vln. *ffp* *tr* *pizz.*

Vc. *ffp* *tr* *pizz.*

IV: "Baking, bubbling, steaming..."

Seething $\text{♩} = 88$

Picc.

319

Picc. $\text{♩} = 88$

Cl. (A)

Vln.

Vc.

p *mf* *p*

f *p* *fp* *mf*

arco, non vib. (ord.) vib.

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

arco, non vib. (ord.) vib.

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

Picc.

Cl. (A)

Vln.

Vc.

mf *p*

tr *tr*

sul pont. non vib. ord. (non vib.)

p *mp*

sul pont. non vib. ord. (non vib.)

p *mp*

330

327

Picc. *pp* *mf* *p* *mf*

Cl. (A)

Vln. *pp* *p* pizz.

Vc. *pp* *p* pizz.

332

Picc. *p* *mf* *p*

Cl. (A) *p* *mf* *p*

Vln. *mf* arco, non vib. *pp* *p* *f* *mf* *p*

Vc. *mf* arco, non vib. *pp* *p* *f* *mf* *p*

poco rit

a tempo

337

339

Picc. *pp* *mf* serene

Cl. (A) *pp* *mf* *tr*

Vln. poco vib. non vib. *mp* *f*

Vc. poco vib. non vib. *mp* *f*

340

Picc. *p* *mf*

Cl. (A) *p* *mf* *tr* *6*

Vln. *p* *f* *p* *p < mf* vib. non vib.

Vc. *p* *f* *p* *p < mf* vib. non vib.

344

Picc. *pp*

Cl. (A) *p* *tr* *pp* *mf*

Vln. *p* *pp* *mf* *sul pont.* *sul tasto* *vib.*

Vc. *p* *pp* *mf* *sul pont.* *sul tasto* *vib.*

348

Picc. *p* *rit* **350** *a tempo* *f* *p*

Cl. (A) *p* *f* *p*

Vln. *p* *f* *mp* *(ord., vib.)*

Vc. *p* *f* *p* *(ord., vib.)*

352

Picc. *mf* *p*

Cl. (A) *mf* *p*

Vln. *mf* *mp*

Vc. *mf* *p*

358

Picc. *mf* *p*

Cl. (A) *mf* *p*

Vln. *p* *mf* *f*

Vc. *mf* *p*

364

362

Picc. $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. (A) $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
pp *mf*

Vln. $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
mf

Vc. $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{4}$
mf *mp*

366

Picc. $\frac{3}{4}$ $\frac{9}{16}$ $\frac{2}{4}$
mf

Cl. (A) $\frac{3}{4}$ $\frac{9}{16}$ $\frac{2}{4}$

Vln. $\frac{3}{4}$ $\frac{9}{16}$ $\frac{2}{4}$
mp *f* *p*

Vc. $\frac{3}{4}$ $\frac{9}{16}$ $\frac{2}{4}$

rit.....

a tempo

369

Picc. *f*

Cl. (A) *f* *pp* *mp*

Vln. *pp* *mf* pizz.

Vc. pizz. *f*

373

Picc. *mf* 375

Cl. (A) *p* *mf* *mp*

Vln. *pp* arco, non vib.

Vc. arco *fp*

376

Picc.

Cl. (A)

Vln.

Vc.

pp

mf

p < mp

p

sul pont.

pizz.

rit.....a tempo

379

Picc.

Cl. (A)

Vln.

Vc.

p

pp

pp

ppp

gentle

To Fl.

solo

arco ord., non vib.

386 V: "Cider Press"
Tentative ♩ = 96

Fl. *tr* *fpp*

Cl. (A) *p*

Vln. *pizz.* *p*

Vc. *pizz.* *mf* *p* *l.v. sempre!*

390 *tr* *accel.* **Tempo I** (♩ = 104)

Fl. *mp*

Cl. (A)

Vln. III arco IV III *pp* *mp* *pizz.*

Vc. *sim.*

394 *solo: earnest*

Fl. *mf* *p* *pp*

Cl. (A) *f*

Vln. *p* *mf* *pizz.* *mp* *p*

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

399

Fl. *mf sub.* *f*

Cl. (A) *p*

Vln. *mf* *f* *arco* *p*

Vc. *mf* *f*

403

Musical score for measures 403-406. The score is for four staves: Flute (Fl.), Clarinet in A (Cl. (A)), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts with a rest, then plays a melodic line with dynamics *mp* and *f*.
- Cl. (A):** Plays a rhythmic pattern with dynamics *mf* and *f*.
- Vln.:** Features a trill (*tr*) and a triplet (*3*) with dynamics *mf*, *p*, *f*, and *pp*. Includes the instruction *ord.* and *sul pont.*
- Vc.:** Provides harmonic support with dynamics *mf* and *f*, including a triplet (*3*) and *arco* marking.

Musical score for measures 407-410. The score is for four staves: Flute (Fl.), Clarinet in A (Cl. (A)), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts with a trill (*tr*) and a triplet (*3*) with dynamics *p* and *f*.
- Cl. (A):** Plays a rhythmic pattern with dynamics *mp* and *f*.
- Vln.:** Features a triplet (*3*) with dynamics *p* and *f*, including the instruction *ord.*
- Vc.:** Starts with *pizz.* and then *arco* with dynamics *mp*, *mf*, and *p*, including a triplet (*3*).

411

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

Cl. (A)

Vln. *molto espr.* *p sub.* *f* *pp* *p*

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

Detailed description: This system contains measures 411 through 414. The Flute part starts with a piano (*p*) dynamic, playing a sixteenth-note pattern. It crescendos to a forte (*f*) dynamic by measure 413 and then plays a half note with a *p sub.* dynamic in measure 414. The Clarinet in A part is silent until measure 414, where it plays a sixteenth-note pattern with a *pp* dynamic. The Violin part begins with a *molto espr.* marking and a *p sub.* dynamic. It plays a half note in measure 411, then a half note with a *f* dynamic in measure 413, and a half note with a *pp* dynamic in measure 414. The Viola part plays a half note with a *pizz.* dynamic in measure 411, then a half note with a *p* dynamic in measure 413, and a half note with a *mp* dynamic in measure 414.

415

Fl. *f* *mf* *f*

Cl. (A) *f* *mf* *f* *mp*

Vln. *pizz.* *f* *pp* *mf*

Vc. *pizz.* *f* *mp* *f*

Detailed description: This system contains measures 415 through 418. The Flute part starts with a forte (*f*) dynamic, playing a sixteenth-note pattern. It plays a half note with a *mf* dynamic in measure 416 and a half note with a *f* dynamic in measure 417. The Clarinet in A part starts with a *f* dynamic, playing a sixteenth-note pattern. It plays a half note with a *mf* dynamic in measure 416, a half note with a *f* dynamic in measure 417, and a half note with a *mp* dynamic in measure 418. The Violin part plays a half note with a *pizz.* dynamic in measure 415, then a half note with a *f* dynamic in measure 416, and a half note with a *pp* dynamic in measure 417. The Viola part plays a half note with a *pizz.* dynamic in measure 415, then a half note with a *f* dynamic in measure 416, and a half note with a *mp* dynamic in measure 417. A triplet of eighth notes is marked in measure 418.

419

Musical score for measures 419-422. The score is for four instruments: Flute (Fl.), Clarinet in A (Cl. (A)), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measure 419: Rest. Measure 420: Rest. Measure 421: *flz.*, *pp*. Measure 422: *f*.
- Cl. (A):** Measure 419: *f*. Measure 420: *p*. Measure 421: *mf*. Measure 422: *f*.
- Vln.:** Measure 419: *f*. Measure 420: *f*. Measure 421: *p*. Measure 422: *f*.
- Vc.:** Measure 419: *f*. Measure 420: *f*. Measure 421: *p*. Measure 422: *p*.

Musical score for measures 423-426. The score is for four instruments: Flute (Fl.), Clarinet in A (Cl. (A)), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measure 423: *ord.*, *p*. Measure 424: *p*. Measure 425: *f*. Measure 426: *mp*.
- Cl. (A):** Measure 423: *f*. Measure 424: *p*. Measure 425: *f*. Measure 426: *pp*.
- Vln.:** Measure 423: *p*. Measure 424: *p*. Measure 425: *p*. Measure 426: *p*.
- Vc.:** Measure 423: *f*. Measure 424: *f*. Measure 425: *f*. Measure 426: *p*, *arco, non vib.*

426

Fl. *f* *p*

Cl. (A) *f* *p*

Vln. *f* *p*

Vc. *f* *p* pizz. (hammer on)

429

Fl. *f* *mp* *f*

Cl. (A) *f* *fp*

Vln. *f* *mp*

Vc. *f* *mf*

432

Fl. *fp* *f* *mp*

Cl. (A) *f* *p* *fp*

Vln. *f* *p*

Vc. *mp*

436

Fl. *fz.* *ord.* *f* *p* *ff*

Cl. (A) *f* *p* *ff*

Vln. *f* *mp* *f* *p* *ff*

Vc. *f* *p* *ff*

440

Fl.

Cl. (A)

Vln.

Vc.

mp

f

p

f

f

mf

mp

446

Fl.

Cl. (A)

Vln.

Vc.

f

mf

f

mf

f

449

Fl. *solo* *K*

Cl. (A)

Vln.

Vc. *arco ord.*

452

Fl. *K*

Cl. (A)

Vln.

Vc. *chop*

VI: "Dew-Covered Bushels"

A tempo (♩ = 208)

Broader *flz.* **poco rit.** **ord.** **458**

Fl. *pp*

Cl. (A) *follow flute* *arco ord. (trem.)*

Vln. *p* *follow flute* *pp* *bring out pizz.*

Vc. *p* *follow flute* *p*

459 *K*

Fl. *pp* *mf*

Cl. (A) *mp* *p* *mf*

Vln. *mp* *p* *mf*

Vc. *mp* *p* *mf*

466

465

Fl.

Cl. (A)

Vln.

Vc.

pp *p* *p* *mp* *mp* *p*

K *K*

471

Fl.

Cl. (A)

Vln.

Vc.

pp *mf* *p* *f* *p*

mf *f* *p*

mf *p* *f* *p*

f *p*

mf *f* *p*

f *p*

mf *f* *p*

f *p*

475

Fl. *f* *p*

Cl. (A) *f* *p*

Vln. *fp* *f* *p* *3* *3*

Vc. *f* *p*

477

478

Fl. *f* *p* *mf*
solo: confident, joyously

Cl. (A) *f* *p* *fp* *f*

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

Vc. *mf*

$\frac{3}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{16}$

κ

481

Fl. *mp* *f*

Cl. (A) *mp* *più f*

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

Vc. *mf* *f*

4

487

Fl. *mp* *f* *mp*

Cl. (A) *mf* *f*

Vln. *mf* *f*

Vc. *mf* *p* *f*

494

Fl. *f* *mf* *f*

Cl. (A) *mf* *f*

Vln. *mp*

Vc. *mf*

500

503

Fl. *mp* *ff*

Cl. (A) *mf* *ff*

Vln. *f* *mf* *ff* *p*

Vc. *ff* *arco sul pont.* *fp*

504

Fl. *mp* *f*

Cl. (A) *pp* *mp*

Vln. *f* *p*

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

6 3 6

2/4 2/4 2/4

Detailed description: This system contains measures 504, 505, and 506. The Flute part starts with a dynamic of *mp* and changes to *f* in measure 505. The Clarinet (A) part starts with *pp* and changes to *mp* in measure 505. The Violin part has a dynamic of *f* in measure 504 and *p* in measure 505. The Violoncello part features triplets in measure 504 and sixteenth-note patterns in measure 505, with dynamics *fp* and *fp* indicated.

507

Fl. *mf* *ff* *mp* *f*

Cl. (A) *f* *mf* *f* *mp*

Vln. *f* *p* *f* *p*

Vc. *f* *ord.* *p*

6

2/4 2/4 2/4 2/4

Detailed description: This system contains measures 507, 508, 509, and 510. The Flute part has dynamics *mf*, *ff*, *mp*, and *f*. The Clarinet (A) part has dynamics *f*, *mf*, *f*, and *mp*. The Violin part has dynamics *f*, *p*, *f*, and *p*. The Violoncello part has dynamics *f* and *ord.* (ordinario), with a *p* dynamic in measure 508. A sixteenth-note pattern in measure 509 is marked with a *6*.

511

Fl. *mp* *ff*

Cl. (A) *ff*

Vln. *ff*

Vc. *ff*

7 16

7 16

7 16

7 16

516

514

Fl. *mp* *mf*

Cl. (A) *f*

Vln. *ffp*

Vc. *ffp*

7 16 6 16 2 4

7 16 6 16 2 4

7 16 6 16 2 4

7 16 6 16 2 4

breve

tr

tr

518

Fl.

Cl. (A)

Vln.

Vc.

f *p*

tr *ffp*

521

Fl.

Cl. (A)

Vln.

Vc.

f *mp*

tr *fpp* *fp*

524 525

Fl.

Cl. (A)

Vln.

Vc.

tr

port.

ff

ff

ff

ff

ff

526

Fl.

Cl. (A)

Vln.

Vc.

port.

pizz. *arco non spicc.*

fff

fff

fff

fff

mp

mp

mp

mp

fff

mp

529

Fl. *f* *mp* *f*

Cl. (A) *f* *mp* *f*

Vln. *f* *ff* pizz.

Vc. *f* *ff* pizz.

9 16

3/4 3/4 2/4 9/16

532

Fl. (jet) *f*

Cl. (A) slap ord. *f*

Vln. arco *f*

Vc. arco *f*

9 16

9/16 9/16