

Emmanuel Berrido

CELLO CONCERTO

“Areítos”

Score

NOTE BY THE COMPOSER

"Areíto" is a word from the Taíno language that Spanish colonizers used to describe a type of ceremonial musical offering between Native-Caribbean nations in colonial Latin America. The caciques, leaders of each village, would compose and perform these dances and songs when honoring special occasions: victories, trade deals, religious rituals, or times of mourning.

With this in mind, I composed the AREÍTOS cello concerto for my dear friend Craig Mehler whom, along Keehun Nam, has been my best Ithaca friend since we started our adventure in this part of the country almost two years ago. It seemed fitting that I offered the most important composition of these past two years to someone who has been as supportive and inspiring as Craig has been.

AREÍTOS features a musical narrative that chronicles, at a localized level, my friendship with Craig. At a more philosophical level, it aims to tell a story about human contact and the progression of relationships over time.

The first movement, divided in two main sections called Flexible and Proclaiming relates much to when we forge a new connection time spent with the other person is "flexible," as are our opinions about them, and we tend to try to assert ourselves and "proclaim" our ideas in hope for them to be heard and validated. The pulse of the movement is dubious; the music floats in a variety of different pulses set by the ensemble, and the harmonies, never readily obvious in the music I compose, are further blurred.

The second movement, titled Canción Funeral, is definitely more related to my friendship with the soloist: One of the most poignant events in my friend's life last year was the loss of his father. So the music is somber, sober, and funeral in nature, but the pulse of the movement gets progressively clearer. This second movement also features the largest soloistic moment of the work, a cadenza described as a Cadenza Frenética y Obsesiva ("Frantic and Obsessive Cadenza") which to me, is a fitting expression of how when we mourn, we obsess about certain small details or other matters in a search for meaning. Canción Funeral is dedicated to the loving memory of Steven Mehler.

Una Vela que se Quema Pronto ("A fast-burning candle") became the title of the third movement when I was describing the music to another great friend, Corey Rubin. As the pulse of the entire composition has been getting stronger and steadier for the last 15-16 minutes, we reach a final "con moto" movement where I wanted to express excitement, and the constant flow of events that is a sound personal relationship with someone both loved and respected. This movement brings back music from the first movement in a way to tie the whole expressive impetus of this work, almost as the bow we use to tie gifts (offerings?) we give to people we care about.

Emmanuel Berrido
April 2018

INSTRUMENTATION

<p>1 Flute 1 Clarinet in B^b 1 Oboe 1 Bassoon</p> <p>Percussion (1 player) Piano</p>	<p>1 Violin I 1 Violin II 1 Viola 1 Cello 1 Contrabass (with low C preferred)</p> <p>Solo Cello</p>
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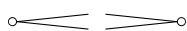
PERFORMANCE CONSIDERATIONS

1. Flutist plays a small triangle (attached to music stand) in movement II: “Canción Funeral”
2. Soloist plays a large triangle (attached to music stand) in movement II: “Canción Funeral”
3. Percussion instruments: Crotales, Vibraphone, Tam-tam, 2 Timpani (29” and 32”)

NOTATION



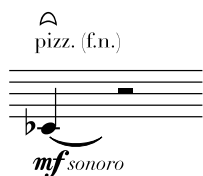
“trill-to” notes in parenthesis



“dal niente” (from nothing), “a niente” (to nothing)



“*l.v.*” let resonate for as long as possible



“*pizz.*” inside piano - on piano strings.
 Cancelled by “on keys.”



start fast - slow down tremolo

“rumble” on low pno. strs.
 approx. pitches



palm tremolo on low piano strings, make rumbling sound,
 size of line indicates “wideness” of tremolo

Ia. Flexible

Ib. Proclamando

(Proclaiming)

II. Canción Funeral

(Funeral Song)

III. Una Vela que se Quema Pronto

(A fast-burning candle)

Transposed Score

To my dear friend Craig Mehler

CELLO CONCERTO

“Areítos”

I(a). Flexible

Recitativo e senza misura (♩ = c. 72)

Emmanuel Berrido (b. 1986)

Flute

Oboe

Clarinet in B \flat

Bassoon

Percussion
Vibraphone

Piano

Solo Cello

Violin I

Violin II

Viola

Cello

Contrabass

Recitativo e senza misura (♩ = c. 72)

fp vigoroso

f

fp

sfz

p sub

sfz

f sub

sul pont.

ord.

3

3

5

molto rall.

(♩ = 54)

Fl.

Ob.

B♭ Cl.

Bsn.

Perc.
Vib.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *sfz* *p sub 5* *amoroso*

p leggiero

molto rall.

(♩ = 54)

2 Suddenly! (♩ = 72)

Fl.

Ob.

B♭ Cl.

Bsn.

Perc.
Vib.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

port.

sfz

mf

sfz

sfz

mf

sfz

pizz.

arco

pizz.

sfz

Lentissimo (♩ = 40) 5 **Floating...**

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. Vib.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp sub, legato

arco

trans. smoothly from harmonic

amoroso

pp sempre
Ped. _____

Fl. (3+2) *fpp*

Ob.

B♭ Cl. *p dolce*

Bsn. *pp sotto voce*

Perc. Vib. *p* Ped. *mf*

Pno. *p legatiss.* Ped. *sfz* *quasi arpa p sub* *mf < f very resonant* Ped. *8va* *15ma* *7* *3*

S. Ve. (3+2) *pp* *fp*

Vln. I *p dolce* *mf* *p*

Vln. II *p dolce* *mf* *p*

Vla. *arco* *p dolce* *pp* *p*

Ve. *mf* *p dolce* *mf* *5*

Cb. *mf* *p dolce* *pizz.* *arco* *mf sub*

20

Fl. *mf* *f* *fp*

Ob. *p cantabile* *mf* *p* *mf* *sfz*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

Perc. Vib. *mf ma delicato* Ped. *mf* *f* Ped.

Pno. *pizz. (f.n.)* *mf sonoro* Ped. *on keys* *mp "rumble"* *8^{va}* Ped.

S. Vc. *f sonoro* *sfz*

Vln. I *fp* *f* *fp*

Vln. II *p* *mf* *p* *mf* *fp*

Vla. *pp* *mf espress.* *p* *mf* *fp* *fp*

Vc. *p* *f* *fp*

Cb. *arco* *pizz.* *fp* *mf*

molto accel. . . .

Suddenly! (♩ = 96) (2+3)

25

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Percussion/Vibraphone (Perc. Vib.), and Piano (Pno.). The second system includes Solo Violoncello (S. Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Starts with a *sfz* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

Oboe (Ob.): Starts with a *p glassy* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

Clarinet (Cl.): Starts with a *p glassy* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system. Ends with a *fp* dynamic.

Bassoon (Bsn.): Starts with a *fp* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

Percussion/Vibraphone (Perc. Vib.): Features a *p* dynamic with a *Ped.* marking and a *sfz* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

Piano (Pno.): Starts with a *sfz secco* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

Solo Violoncello (S. Vc.): Starts with a *ff furioso!* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system. Includes a triplet of eighth notes.

Violin I (Vln. I): Starts with a *f* dynamic, then *fp*, and *sfz*. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

Violin II (Vln. II): Starts with a *f* dynamic, then *fp*, and *sfz*. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

Viola (Vla.): Starts with a *f* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

Violoncello (Vc.): Starts with a *sfz* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system. Ends with a *arco* marking and a *fp* dynamic.

Contrabass (Cb.): Starts with a *sfz* dynamic. The score is in 5/4 time, with a 4/4 section starting at the end of the first system.

(♩ = 66)

This page of the musical score for 'ARETOS' features a variety of instruments and complex musical notation. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) is mostly silent, with a soft *p* dynamic marking at the end of the piece. The Percussion and Vibraphone part includes a strong *sf* dynamic and a *f* dynamic, with a *Ped.* (pedal) marking. The Piano part features a *sf* dynamic and a *p* to *f* dynamic shift, also including a *Ped.* marking. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) is highly active, with dynamic markings ranging from *f* to *fp*. The Violin I part includes a *sul pont.* (sul ponticello) instruction and a *ord.* (ordine) instruction. The Violin II part features a *f* dynamic and a *fp* dynamic. The Viola part has a *f* dynamic and a *fp* dynamic. The Violoncello part has a *mf* dynamic and a *fp* dynamic. The Double Bass part has a *mf* dynamic and a *fp* dynamic, and includes an *arco* instruction. The score is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

poco rall.

35

Fl. *f* *fp* *sfz* *mf sub.* *f*

Ob. *f* *fp* *sfz* *mf* *f*

B♭ Cl. *f* *fp* *sfz* *ff*

Bsn. *f* *fp* *ff*

Timpani *mf* *fz*

Pno. *fz*

S. Vc. *ff* *apass.* *3* *6* *milk it!* *sfz*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff* IV.

Detailed description: This page of a musical score for 'ARETOS' features a 'poco rall.' (poco rallentando) marking. The score is for a woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon), percussion (Timpani, Crotales), piano, and strings (Second Violin, Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds play a melodic line with dynamics ranging from *f* to *sfz*. The strings play a rhythmic accompaniment with dynamics from *f* to *ff*. The piano part features chords with a dynamic of *fz*. The second violin part has a melodic line with dynamics from *ff* to *sfz*. The contrabass part has a melodic line with dynamics from *f* to *ff*. The score is in 3/4 time and changes to 2/4 time at the end of the page.

B A tempo (♩ = 66)

Fl. *fp* *mf* *f*

Ob. *fp* *mf* *f*

B♭ Cl. *fp* *fp* *sfz*

Bsn. *fp* *fp* *sfz*

Perc. Tam-tam *f boom!* Crotales *fz* To Vib.

Pno. *fz boom!* *f* *mp* *f*

S. Vc. *ff con forza* *ff*

Vln. I pizz. *fz* arco *fp*

Vln. II pizz. *fz* arco *fp*

Vla. *fp* *mf* *bring out*

Vc. *fz* *fp* *fp*

Cb. *fz* *fp* *fp*

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

Ob. *p* *p* *mf*

B♭ Cl.

Bsn. *f sub* *p* *mf* *p*

Perc. Vib. *f* *p* *f* *p* *dolce*

Pno. *f sub* *p sub*

S. Vc. *p sub* *f* *molto* *pp* *mf* *rit.*

Vln. I *mf* *pp* *fp dolce*

Vln. II *mf* *pp* *fp dolce*

Vla. *f sub* *fp*

Ve. *mf*

Cb. *mf*

C A tempo (♩ = 66)

45

mf

p

mf

pp sotto voce

To Crot.

Crotales

mf

p

sfp

mf

p

pizz. (f.n.)

sfz

Ped.

Ped.

C A tempo (♩ = 66)

pp

pp sub

pizz.

pizz.

p sub

pizz.

p sub

pizz.

pp

pp sub

sul pont.

pp sotto voce

50 (3+2)

FL. *pp* *p amoroso*

Ob. *p amoroso*

B♭ Cl. *mf*

Bsn. *p amoroso* *mf*

Perc. Grot.

Pno. *pizz. (f.n.)* *fl.v. sempre* *p* *(gliss. inside pno.)* *Ped.*

S. Vc. (3+2)

Vln. I *IV. arco* *mfp* *pp glassy*

Vln. II *arco* *pp glassy*

Vla. *arco* *pp glassy*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

60

Fl. *f sfz* *mf* *pp*

Ob. *fp* *f* *sfp* *sf* *p* *fp*

B♭ Cl. *f* *fp* *fp*

Bsn. *fp* *mf*

Perc. Grot. *f*

Pno. *f* *Ped.*

S. Ve. *ff* *f* *f* *fp*

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

Vln. II *f* *pp*

Vla. *pp* *senza vib.*

Vc. *sfz* *pp* *arco senza vib.*

Cb. *sfz*

70

Fl. *mf* 5 *p < mf*

Ob. *mf* *p* *p* *mf*

B♭ Cl. *pp*

Bsn. *f* *rfz*

Perc. Grot. *f* *Ped.* *Vibraphone* *f* *rfz* *Ped.*

Pno. *(mf)* *f* *mf* *fp* *f*

S. Vc. *p* *f sempre*

Vln. I *arco* *f* *f* *rfz*

Vln. II *ord.* *f* *f* *rfz*

Vla. *arco* *f* *fp* *sul pont.* *f* *fp* *ord.*

Vc. *arco sul pont.* *mp* *f* *fp < f*

Cb. *f* *arco*

ARETOS – Transposed Score

20

This page of the musical score for 'ARETOS' features a variety of instruments and dynamic markings. The score is in 4/4 time and includes a key signature change to one flat (B-flat major or F minor) in the final measure, indicated by a box containing the letter 'F'. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a *mf* dynamic, followed by a *fp* dynamic. It features a five-measure phrase and a final measure with a fermata.
- Oboe (Ob.):** Features a triplet of eighth notes starting with a *fp* dynamic, followed by a *fp* dynamic.
- B-flat Clarinet (B♭ Cl.):** Features a triplet of eighth notes starting with a *fp* dynamic, followed by a *fp* dynamic.
- Bassoon (Bsn.):** Features a triplet of eighth notes starting with a *fp* dynamic, followed by a *fp* dynamic.
- Percussion (Perc. Vib.):** Labeled 'Crotales', it features a triplet of eighth notes starting with a *p* dynamic, followed by a *f* dynamic.
- Piano (Pno.):** The right hand starts with a *ff* dynamic and includes markings for *8va* and *loco*. The left hand includes a *ff* dynamic, a *pp* dynamic, and a *mf* dynamic. A 'transition into *tr*' is marked. Pedal markings are present.
- Soprano Violoncello (S. Vc.):** Features a five-measure phrase and a final measure with a fermata.
- Violin I (Vln. I):** Features a triplet of eighth notes starting with a *ff* dynamic, followed by a *ff* dynamic. It includes markings for *deciso!*, *fp*, *f*, and *sfz*. A five-measure phrase is also present.
- Violin II (Vln. II):** Features a triplet of eighth notes starting with a *ff* dynamic, followed by a *ff* dynamic. It includes markings for *deciso!*, *fp*, *f*, and *sfz*. A five-measure phrase is also present.
- Viola (Vla.):** Features a triplet of eighth notes starting with a *f* dynamic, followed by a *ff* dynamic. It includes markings for *deciso!*, *fp*, *f*, and *sfz*. A five-measure phrase is also present.
- Violoncello (Vc.):** Features a triplet of eighth notes starting with a *fp* dynamic, followed by a *f* and *ff* dynamic. It includes markings for *deciso!*, *fp*, *f*, and *sfz*. A five-measure phrase is also present.
- Cello (Cb.):** Starts with a *mp* dynamic, followed by a *ff* dynamic. It includes markings for *deciso!*, *fp*, *f*, and *sfz*. A five-measure phrase is also present.

76

(short)

Fl. *sfz* *sfz* *pp* rit.

Ob. *sfz* *sfz* *pp*

B♭ Cl. *sfz* *fp* *pp*

Bsn. *sfz* *sfz* *pp*

Perc. Crot.

Pno. *sfz*

S. Vc. *f* *fp* *f* *fp* *f* rit.

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz* *pp* arco, sul pont.

Vc.

Cb.

80

Tranquil... (♩ = 54)

G Proclaiming (♩ = c. 72)

Fl. *sfz* *pp* (short) *f*

Ob. *sfz* (short)

B♭ Cl. *sfz* *pp* (short) *f*

Bsn. *sfz* *pp* (short) *f*

Perc. Crot. To Timp. *p* (short)

Pno. *p* (short) *Ped.*

Tranquil... (♩ = 54)

G Proclaiming (♩ = c. 72)

S. Vc. *p* *p* (short) *p*

Vln. I II. arco *pp* (short)

Vln. II arco *pp* (short) *f*

Vla. (short)

Vc. (short) arco *pp* *f*

Cb. arco, flautando *pp* (short)

85

Fl.

Ob.

B \flat Cl.

Bsn.

Perc.
Crot.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p sub.* *f sempre* 3 3 *p sub.*

glassy

glassy

sfz

pp *sfz*

arco *pp* *sfz*

100

Fl. *fp* *f*

Ob. *fp* *fp* *fp*

B♭ Cl. *f* *fp* *fp*

Bsn. *fp* *fp* *fp*

Perc. Timp. *fp* *fp*

Pno. *8va*

S. Vc. *6* *6* *5* *ff*

Vln. I *fp* *fp* *fp*

Vln. II *fp* *fp* *fp*

Vla. *fp* *fp*

Vc. *fp* *fp*

Cb. *fp* *fp*

Fl. *fp* *f* *fp* *fp*

Ob. *fp* *f* *fp* *fp*

B♭ Cl. *fp* *f* *fp* *fp*

Bsn. *f* *fp* *fp*

Perc. Timp. *fp* *fp* *sf* *sf*

Pno.

S. Vc. *5* *tutta forza* *6* *5* *fp*

Vln. I *ff* *fp* *sfz* *fp*

Vln. II *ff* *fp* *sfz* *fp*

Vla. *ff* *fp* *fp*

Vc. *ff* *fp* *fp*

Cb. *ff* *fp* *fp*

I Meditativo (♩ = 66)

Fl. *ff* *p*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Perc. Timp. *pp sub*

Pno. "rumble" on low pno. strs. approx. pitches
pp *mf* *pp*
Ped.

S. Vc. *ffz* *ff* *fp* *f* *fp* *fp*
bearclaw ord.

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff* via sord.

Cb. *fp* *ff*

Detailed description: This page of a musical score for 'AREITOS' features a 'Meditativo' section with a tempo of 66 beats per minute. The score is arranged for a full orchestra. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) plays a melodic line with sixteenth-note patterns, marked *ff* and *p*. The Percussion (Percussion and Timpani) provides a rhythmic accompaniment with a 'sub' effect, marked *pp sub*. The Piano part consists of a 'rumble' on the low strings, with dynamics ranging from *pp* to *mf* to *pp*. The String section (Violins I and II, Viola, Violoncello, and Contrabass) plays a sustained, low-frequency accompaniment, marked *fp* and *ff*. The Viola part includes a 'via sord.' instruction. The Solo Violoncello part features a melodic line with dynamics ranging from *ffz* to *fp* to *f* to *fp* to *fp*, with 'bearclaw' and 'ord.' markings.

110

Fl. *(p)* *fp* *fp*

Ob. *p* *mf* *p*

B♭ Cl. *pp* *fp* *fp*

Bsn. *pp*

Perc. Timp. To Vib.

Pno.

S. Vc. *fp* *fp* *fp* *f*

Vln. I *fp* *fp* *fp* molto vib.

Vln. II *fp* *(p) glassy* senza vib.

Vla.

Vc. con sord. II. sul pont. *pp* sim.

Cb. *fp*

120

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. Vib.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

pp sub

fpp

mf

fp

sfz

To Timp.

sul pont.

ord.

ord. senza vib

K poco rit. (♩ = 40)

125

Fl. *p* *mf* *p* *mfpp*

Ob. *p* *mf* *p* *rubato*

B♭ Cl. *pp* *sfp* *mf*

Bsn.

Perc. Timpani *p l.v. sempre*

Pno. *8^{va}* *legatiss.*
8^{va} *pp delicatiss.*
Ped.

K poco rit. (♩ = 40)

S. Vc. *p*

Vln. I *pizz.* *via sord.* *sfz*

Vln. II *pizz.* *via sord.* *sfz*

Vla. *pizz.* *via sord.* *sfz*

Vc. *pp sempre*

Cb. *pp*

L

15

Fl.

Ob.

B♭ Cl.

Bsn.

Perc.
Timp.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp leggiero

sfz

pp espress. *mf cantabile*

molto *f* *p* *pp*

molto *f* *p* *pp*

mp

fp

fp

via sord.

via sord.

8^{va}

Violoncello
"come out of orchestra"

3

Flute 20

Fl.

Ob.

B♭ Cl.

Bsn.

Perc.
Timp.

Pno.

S. Ve.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

p

pp

Ped.

f *sub*

mf

senza sord.

senza sord.

via sord.

senza sord.

senza sord.

senza sord.

pizz.

mf

25

FL.

Ob.

B♭ Cl.

Bsn.

Perc. Timp.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

A Tempo (♩ = 60)

30

Fl.

Ob.

B♭ Cl.

Bsn.

Perc.
Timp.

Pno.

S. Vc.

Triangle

Violoncello

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

p dolciss.

mf

mf

mf

pp

pp

8^{va}

8^{vb}

Ped.

Ab

rall.

A Tempo (♩ = 60)

pizz. 3

(pizz.) 3

to Triangle

M Triangle 35

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. Timp.

To Vib.

Pno.

S. Vc.

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

p

pp

f sub

5

f

3

p sub

sul pont.

ord.

arco

pp

mf

p

fp

pp

pp

pp

p

mf

poco accel. (♩ = 72)

rall. 40

Fl. to Fl. Flute

Ob.

B♭ Cl. *p* *mf* *fp*

Bsn. 3

Perc. Timp.

Pno.

S. Vc. *rfz* *f* *apass.* 5 3

Vln. I *fpp* *fpp*

Vln. II *fpp* *fpp*

Vla. *fpp* *fpp*

Vc. *fpp* *fpp*

Cb. *fpp* *fpp* *pizz.* *p sub*

(♩ = 56) poco accel. rall. (♩ = 60)

45

Fl. *mf* 3 5

Ob.

B♭ Cl.

Bsn. *p*

Perc. Vib. *p* *f* *mf*
Ped. _____ Ped. _____ Ped. _____

Pno. *p* *subtle* *f*
Ped. _____

S. Vc. (♩ = 56) poco accel. rall. (♩ = 60)

Vln. I *p* sul tasto → ord. *fp* *p* 3 *fp*

Vln. II *p* sul tasto → ord. *fp* *p* 3 *fp*

Vla. *p* sul tasto → ord. *fp* *p* 3 *fp*

Vc. *p* sul tasto → ord. *fp* *p* 3 *fp*

Cb. arco *fp* *p* *fp*

to Triangle

Triangle

50

Fl.

Ob.

B♭ Cl.

Bsn.

Perc.
Vib.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p sub

p dolce

espress.

dolce

dolce

sul tasto

pp

mf

pp

pp

mf

pp

mf

pp

molto rall.

Tempo I (♩=60)

55

Fl. *p espress.* *mf*

Ob. *pp* *mf* *p espress.* *mf*

B♭ Cl. *p espress.* *mf* *p*

Bsn. *pp* *mf* *p espress.* *mf* *p*

Perc. Vib. *mf Ped.* *p*

Pno.

S. Vc. *mf* *amoroso* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

60

Fl. *p grazioso* *mf* *p*

Ob. *p grazioso* *mf* *p*

B♭ Cl. *grazioso* *mf*

Bsn. *grazioso* *mf*

Perc. Vib. *p*

Pno. *mf*

S. Vc. *fp* *mf* 5 *trans. into harmonic*

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score contains the following parts and markings:

- Perc. Vib.:** Features a melodic line starting with a *fz* dynamic, transitioning to *p* with a *Ped.* (pedal) marking. The phrase concludes with the instruction "To Timp." (To Timpani).
- Pno.:** The piano accompaniment begins with *fz* dynamics, moves to *mp* (mezzo-piano), and then to *p* (piano). It includes a *v* (accents) marking and a *v* (vibrato) marking.
- S. Vc.:** The solo cello part is marked *fp* (fortissimo-piano) and contains complex rhythmic patterns with fingerings 5, 6, 5, and 3.

The woodwind section (Fl., Ob., B♭ Cl., Bsn.) and the string section (Vln. I, Vln. II, Vla., Vc., Cb.) are currently silent, indicated by rests on their respective staves.

O Cadenza frenetica e obsesiva (freely)

70

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Perc. Vib. (Percussion/Vibraphone)
- Pno. (Piano)
- S. Vc. (Violoncello) - This part contains the main melodic line for the cadenza, starting with a *p* dynamic, moving to *mf* for a five-note phrase, then *f* for a triplet, and ending with a *p* dynamic for a seven-note phrase.
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The S. Vc. part includes dynamic markings (*p*, *mf*, *f*), articulation (accents), and fingering (5, 3, 7). The rest of the score is currently blank.

S. Vc. *fp* *f*

accel. poco a poco

75

S. Vc. *ff apass.*

Agitato (♩ = 82)

I. II. III.

P

I. II. III.

3

I. II. III.

5

80

S. Vc. *ffp* *obsessing* *f* *sfz* *p sub* *f sub* *molto*

S. Vc. *p* *fp* *f sub* *p sub* *pizz.*

S. Vc. *sfz* *p* *f* *arco, sul pont.* *sfz p*

S. Vc. *f*

S. Vc. *furioso!*

rall. - - - A tempo

95

S. Vc. *dirty!* *comodo* *ff* *mf* *fp* *fp* *f* *fp*

100

S. Vc. *f* *fp* *molto vib.* *fp* *sfz*

rit. Doloroso, sostenuto (♩ = 50)

105

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. Vib.

Timpani

p sempre

Pno.

rit. Doloroso, sostenuto (♩ = 50)

IV. harmonic gliss. sul C

S. Vc.

f furioso

fp

sfz

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza vib.

pp ghostly

Q (♩ = 50)

110

Fl. *p sereno* *p*

Ob. *p sereno* *pp* *p*

B♭ Cl. *p sereno* *p*

Bsn.

Perc. Timp. B♭

Pno. *p like a rumble* *mf bell-like*
Ped. Ped.

S. Vc. *pp* *p sereno*

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

Fl. *To Tri.* 115 Triangle *ppp*

Ob.

B♭ Cl.

Bsn.

Perc. *Ab*
Timp.

Pno.

S. Vc. *p* *p espress.* rit.

Vln. I *via sord.* *con sord.* *p faintly, gently, glassy*

Vln. II *via sord.* *con sord.* *p faintly, gently, glassy*

Vla. *via sord.* *con sord.* *p faintly, gently, glassy*

Vc. *via sord.* *arco* *con sord.* *p faintly, gently, glassy*

Cb.

120 $\text{♩} = 30$ 125

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. Timp.

To Croc. *pp* Crotales *mf*

Pno.

sfz *15^{ma}* *8^{va}* Ped.

S. Vc.

$\text{♩} = 30$ *pp* *mf*

Vln. I *mp* *pp* *mf* *punta d'arco* *trans. out of trem.* *via sord.*

Vln. II *mp* *pp* *mf* *punta d'arco* *trans. out of trem.* *via sord.*

Vla. *mp* *pp* *mf* *punta d'arco* *trans. out of trem.* *via sord.*

Vc. *mp* *pp* *mf* *punta d'arco* *trans. out of trem.* *via sord.*

Cb. *mf* *pizz.*

III. Una vela que se quema pronto

(A fast-burning candle)

Con Moto (♩ = 132)

Flute

Oboe

Clarinet in B \flat

Bassoon

Percussion
Vibraphone

Piano

Solo Cello

Violin I

Violin II

Viola

Violoncello

Contrabass

Con Moto (♩ = 132)

sul pont.

p meccanico e misterioso

ord.

senza sord.
pizz.

sfz

p sub

5

Fl.

Ob.

Cl.

Bsn.

Perc.
Vib.

Pno.

S. Ve.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p
Ped.

p leggiero
Ped.

f sub

p sub, come sopra

arco, sul pont.
pp

arco, sul pont.
pp

arco sul pont.
p secco

The musical score is arranged in a standard orchestral format. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). Below these are the Percussion and Vibraphone (Perc. Vib.), Piano (Pno.), and String Ensemble (S. Vc.). The string ensemble includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures. The first two measures are in 4/4 time, and the last two are in 3/4 time. The key signature is one flat (B-flat major or D minor). The woodwinds and strings have various dynamics and articulations. The Percussion/Vibraphone part includes a *p* dynamic and a *Ped.* (pedal) marking. The Violin II part has a *pizz.* (pizzicato) marking and a *p secco* dynamic. The Viola part has a *(pizz.)* marking and a *p secco* dynamic. The Violoncello part has an *ord.* (ordine) marking and a *f* dynamic. The Contrabass part has a *f* dynamic. The Percussion/Vibraphone part has a *p* dynamic and a *Ped.* marking. The Violin I part has a *f* dynamic. The Flute part has a *fp* dynamic. The Oboe part has a *p* dynamic and a *fp* dynamic. The Clarinet part has a *fp* dynamic. The Bassoon part has a *fp* dynamic. The Piano part has a *p* dynamic and a *Ped.* marking. The Percussion/Vibraphone part has a *p* dynamic and a *Ped.* marking. The Violin II part has a *p* dynamic and a *Ped.* marking. The Viola part has a *p* dynamic and a *Ped.* marking. The Violoncello part has a *f* dynamic and a *Ped.* marking. The Contrabass part has a *f* dynamic and a *Ped.* marking.

This page of the musical score for ARETOS features the following instruments and parts:

- Flute (Fl.):** Part 1, measures 1-3. Dynamics: *f*, *sfz*, *p sub*, *mf*. Includes a *flz.* marking and a *b₅* dynamic marking.
- Oboe (Ob.):** Part 1, measures 1-3. Dynamics: *f*, *sfz*.
- Clarinet (Cl.):** Part 1, measures 1-3. Dynamics: *f*, *sfz*.
- Bassoon (Bsn.):** Part 1, measures 1-3.
- Percussion/Vibraphone (Perc. Vib.):** Part 1, measures 1-3. Dynamics: *sfz*. Includes a *Ped.* marking.
- Piano (Pno.):** Part 1, measures 1-3. Dynamics: *sfz*. Includes an *8^{va}* marking and a *Ped.* marking. Part 2, measures 4-6. Dynamics: *p*, *sfz*. Includes a *murmurando* marking and a *Ped.* marking.
- Soprano Viola (S. Ve.):** Part 1, measures 1-3. Dynamics: *molto f*, *p*.
- Violin I (Vln. I):** Part 1, measures 1-3. Dynamics: *f*, *sfz*, *p*. Includes an *arco, ord.* marking.
- Violin II (Vln. II):** Part 1, measures 1-3. Dynamics: *f*, *sfz*, *p*. Includes an *arco, ord.* marking.
- Viola (Vla.):** Part 1, measures 1-3. Dynamics: *sfz*.
- Violoncello (Vc.):** Part 1, measures 1-3. Dynamics: *p*, *mf*. Includes a *(sul pont.)* marking.
- Double Bass (Cb.):** Part 1, measures 1-3. Dynamics: *pp*, *p*, *mf*. Includes an *arco sul pont.* marking.

20

Fl. *p dolce*

Ob.

Cl. *mf*

Bsn. *p leggiero* *f* *fp* *ppp*

Perc. Vib. *p* *mf* *p*
Ped.

Pno. *p sempre*
Ped.

S. Vc.

Vln. I

Vln. II

Vla. *arco* *p*

Vc. *arco* *p*

Cb.

R

25

Fl. *sfz* *sfz* *pp*

Ob. *mp* *pp*

Cl. *mp* *mp* *sfz* *pp*

Bsn. *mp* *mp sub.* *sfz*

Perc. Vib.

Pno. *Ped.* *Ped.*

R
ord.
S. Vc. *p come sopra*

Vln. I *pizz.* *sfz*

Vln. II *pizz.* *sfz*

Vla. *pizz.* *sfz* *arco* *p* *f*

Vc. *pocof* *pizz.* *sfz* *arco* *p* *f*

Cb.

This page of the musical score for AREITOS features the following instruments and parts:

- Fl. (Flute):** Starts with a *sfz* dynamic. At measure 30, it plays a triplet of eighth notes with a *p misterioso* dynamic.
- Ob. (Oboe):** Starts with a *sfz* dynamic. At measure 30, it plays a triplet of eighth notes with a *p misterioso* dynamic.
- Cl. (Clarinet):** Starts with a *sfz* dynamic. At measure 30, it plays a triplet of eighth notes with a *f* dynamic.
- Bsn. (Bassoon):** Starts with a *sfz* dynamic. At measure 30, it plays a triplet of eighth notes with a *f* dynamic, followed by *sfz*, *stacatiss.*, and *p_{sub}*.
- Perc. Vib. (Percussion/Vibraphone):** Features a rhythmic pattern of eighth notes. At measure 30, it has a *f* dynamic, and at the end of the page, it is marked *p* with a *Ped.* (pedal) instruction.
- Pno. (Piano):** Features a complex rhythmic pattern. At measure 30, it has a *fz* dynamic. A *Ped.* instruction is present at the bottom of the piano part.
- S. Vc. (Saxophone):** Starts with a *f* dynamic. At measure 30, it has a *sfz* dynamic.
- Vln. I (Violin I):** Starts with a *pizz.* (pizzicato) dynamic. At measure 30, it plays a triplet of eighth notes with a *p misterioso* dynamic, marked *arco*.
- Vln. II (Violin II):** Starts with a *pizz.* dynamic. At measure 30, it plays a triplet of eighth notes with a *p misterioso* dynamic, marked *arco*.
- Vla. (Viola):** Starts with a *pizz.* dynamic. At measure 30, it plays a triplet of eighth notes with a *mf* dynamic, marked *arco*.
- Vc. (Cello):** Starts with a *pp_{sub}* dynamic, marked *arco*. At measure 30, it has a *f* dynamic, followed by *sfz*.
- Cb. (Contrabass):** Starts with a *pp* dynamic, marked *arco*. At measure 30, it has a *p* dynamic, marked *pizz.*

Rehearsal marks 'S' are placed above the Flute and Saxophone staves at measure 30. A measure number '30' is also present above the Flute staff.

Fl. *fsub* *psub* *sfz*

Ob. *sfz*

Cl. *fsub* *psub* *sfz*

Bsn. *fsub* *psub* *sfz*

Perc. Vib. *mf* *p*

Pno. *p* *mf* *Ped.*

S. Ve. *p come sopra* *3*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *pizz.* *fsub.* *p sub.* *fsub.*

Cb. *fsub.* *p sub.* *fsub.*

Detailed description: This page of a musical score for 'ARETOS' features a transposed score for various instruments. The Flute (Fl.) part begins with a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Oboe (Ob.) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Clarinet (Cl.) part starts with a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Bassoon (Bsn.) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Percussion (Perc. Vib.) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Piano (Pno.) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Saxophone (S. Ve.) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Violin I (Vln. I) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Violin II (Vln. II) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Viola (Vla.) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Violoncello (Vc.) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The Contrabass (Cb.) part has a triplet of eighth notes, followed by a rest and then a triplet of eighth notes. The score includes dynamic markings such as *fsub*, *psub*, *sfz*, *mf*, *p*, *p come sopra*, *pizz.*, and *Ped.*. The page number 62 is located at the top left, and the title 'ARETOS – Transposed Score' is at the top center.

35

Fl. *p* *côme sopra*

Ob. *p* *come sopra*

Cl. *p* *p* *côme sopra*

Bsn. *p* *sfz* *p sub.*

Perc. Vib. *Ped.* *Ped.* *f*

Pno. *fz* *Ped.*

S. Vc. *f* *p sub.* *p* *sfz*

Vln. I *sul pont.* *f* *sfz* *ord.* *p* *côme sopra*

Vln. II *sul pont.* *f* *sfz* *ord.* *p* *côme sopra*

Vla. *p* *f*

Vc. *arco* *p* *f* *sfz*

Cb. *(pizz.)* *sfz*

40

Fl.

Ob.

Cl.

Bsn.

Perc. Vib.

To Timp.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

f

f

f

f

Fl. *mf* *f* **T**

Ob. *mf*

Cl. *mf*

Bsn. *fp* *mf* *fp*

Perc. Timpani *p* *mf* *f* C⁴, F⁴

Pno.

S. Vc. *fp* *mf* *ff* **T**

Vln. I *psub* *f* *mfsub* *f* *fp*

Vln. II *psub* *f* *mfsub* *f* *fp*

Vla. *fp* *mf* *f* *fp*

Vc. *psub* *f* *mf* *f* *fp*

Cb. arco *fp* *mf* *f* *fp*

Fl.

Ob.

Cl.

Bsn.

Perc.
Timp.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

ffp

ff con forza

fp

ffp

fp

ffp

fp

ffp

fp

ffp

G \sharp

3

This page of the musical score for 'ARETOS' features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are mostly silent, with the Clarinet and Bassoon playing a melodic line in the second and third measures. The Percussion section (Perc. Timp.) plays a rhythmic pattern throughout. The Piano part is silent. The Saxophone (S. Vc.) plays a melodic line in the second and third measures. The strings (Violin I, Violin II, Viola, Cello, Contrabass) play sustained notes, with the Violin I and II parts starting in the first measure and the Viola, Cello, and Contrabass parts starting in the second measure. The score is divided into four measures, with time signatures changing from 3/4 to 2/4 and back to 3/4. Dynamics include *f*, *fp*, and *p*. Articulation marks like accents and slurs are used throughout.

molto accel.

55

The musical score for page 68, measures 55-58, is arranged for a full orchestra. The score is divided into several systems of staves. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion/Timpani (Perc. Timp.), and Piano (Pno.). The middle system includes Saxophone (S. Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in 2/4 and 4/4 time signatures. The key signature changes from two flats to one flat. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f*, *fp*, *fpp*, and *p*. The tempo is marked *molto accel.* with a dashed line indicating acceleration. The score is transposed, as indicated by the page number 55 in a box.

60 (♩ = 145) **molto rit.**

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Perc. Timp.

Pno.

S. Vc. (♩ = 145) **molto rit.**

Vln. I *ff* *pp sub* *fp*

Vln. II *ff* *pp sub* *fp*

Vla. *ff* *fp*

Vc. *ff* *pp sneak in* *fp*

Cb. *ff*

ARETOS – Transposed Score

70

(♩ = 85)

molto rall. (♩ = 72)

Fl.

Ob.

Cl.

Bsn.

Perc.
Timp.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim.

comodo

with body vib.

6

3

3

70

Fl. *mp*

Ob.

Cl.

Bsn. *f* *pp*

Perc. Crot. *mp* Ped.

Pno. *pp* 8^{va} Ped.

S. Vc. *p* *fp* *fp* *fp* "throw bow"

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

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

Vla.

Vc.

Cb. *f* *pp*

Suddenly, tempo I (♩ = 130)

75

Fl. *fpp* *mf* *p*

Ob. *fpp* *mf* *p*

Cl. *ff* *p*

Bsn. *fpp* *mf* *p*

Perc. Crot. *ff* Ped.

Pno. *f* *p sub.* *ppp* Ped.

S. Ve. *f* *ff* *fp*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Ve. *fpp*

Cb. *fpp*

ARETOS – Transposed Score

rit.

The musical score is arranged in a system with the following parts and dynamics:

- Fl.**: *fp* (measures 74-75), *fp* (measures 76-77)
- Ob.**: *fp* (measures 74-75), *sotto voce* (measures 76-77), *mf* (measures 78-79), *p* (measures 80-81), *mf* (measures 82-83)
- Cl.**: *ff* (measures 74-75), *p* (measures 76-77), *mf* (measures 78-79), *p* (measures 80-81), *mf* (measures 82-83), *p* (measures 84-85)
- Bsn.**: *ffp* (measures 74-75)
- Perc. Crot.**: *ff* (measures 74-75), *Ped.* (measures 74-75), *To Crot.* (measures 76-77)
- Pno.**: *ff* (measures 74-75), *Ped.* (measures 74-75)
- S. Vc.**: *ff* (measures 74-75), *rit.* (measures 76-85), *ffp* (measures 84-85)
- Vln. I**: *ff* (measures 74-75), *p* (measures 76-77), *mf* (measures 78-79), *p* (measures 80-81)
- Vln. II**: *ff* (measures 74-75), *p* (measures 76-77), *mf* (measures 78-79), *p* (measures 80-81)
- Vla.**: *ff* (measures 74-75), *p* (measures 76-77), *mf* (measures 78-79), *p* (measures 80-81)
- Vc.**: *ffp* (measures 74-75)
- Cb.**: *ff* (measures 74-75), *p* (measures 76-77), *fp* (measures 78-79)

A tempo (♩ = 130)

90

This page of the musical score includes the following parts and details:

- Flute (Fl.):** Rests throughout the page.
- Oboe (Ob.):** Rests throughout the page.
- Clarinet (Cl.):** Rests in the first measure, then plays a melodic line starting in the second measure with dynamics *fp*, *f*, and *fp*. Includes a triplet in the third measure.
- Bassoon (Bsn.):** Rests throughout the page.
- Percussion (Perc. Crot.):** Rests throughout the page.
- Piano (Pno.):** Rests throughout the page.
- Solo Voice (S. Vc.):** Features a vocal line with triplets and dynamics *ff*, *ffp*, and *ff*. Includes the tempo marking "A tempo (♩ = 130)".
- Violin I (Vln. I):** Starts with a pizzicato (*pizz.*) dynamic of *mf*.
- Violin II (Vln. II):** Starts with a pizzicato (*pizz.*) dynamic of *mf*.
- Viola (Vla.):** Starts with a pizzicato (*pizz.*) dynamic of *mf*.
- Violoncello (Vc.):** Plays a sustained, wavy line with a dynamic of *fp*.
- Double Bass (Cb.):** Plays a sustained, wavy line with a dynamic of *fp*.

Fl. *p cresc.* *sfz*

Ob. *p cresc.* *sfz*

Cl. *p cresc.* *sfz*

Bsn. *p cresc.* *sfz*

Perc. Crot.

Pno.

S. Vc. *mf* *sfz* *sfz* *sfz* III. II. "flurry" *sfz*

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb. *pizz.*

This page of the musical score for 'ARETOS' features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The percussion part (Perc. Cro.) features a 'Crotales' section. The piano (Pno.) part includes a 'sfz secco' instruction. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The double bass (S. Vc.) part includes a 'sfz' instruction and a '6' marking. The score is in 2/4 time and includes dynamic markings such as *fp*, *sfz*, *f*, *p*, *sfz*, *secco*, *arco*, and *sfz*.

105

Fl.

Ob.

Cl.

Bsn.

Perc.
Crot.

Pno.

S. Ve.

Vln. I

Vln. II

Vla.

Ve.

Cb.

mf snappy

fp

p

f

f con forza!

fp

Fl. *fp* *fp*

Ob. *fp* *fp*

Cl. *fp* *p* *f*

Bsn. *p sub., inconspicuous* *f* *p sub.*

Perc. Crot. *f*

Pno. *fz* *loco* *p* *15^{ma}* *8^{va}*

S. Vc. *f* *f* *f*

Vln. I *arco* *p* *f*

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

Vla. *f* *f*

Vc. *p* *f* *p sub.*

Cb. *p sub., inconspicuous* *f* *p sub.*

110

FL. *f* *p* *f*

Ob. *f* *p* *f*

Cl.

Bsn. *fp* *f*

Perc. Crot. *f*

Pno. *f* 15th

S. Vc. 3 3 6

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

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

Vla. 3 *f* *p*

Vc. *fp* *fp*

Cb. *fp* *fp*

115

Fl.

Ob.

Cl.

Bsn.

Perc.
Crot.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *fp* *mf*

To Vib.

f

shreddy

This page of the musical score, page 83, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play melodic lines with dynamic markings such as *fp* and *f*. The Percussion part includes a Vibraphone with a *f* dynamic and a Pedal. The Piano part features a *loco* section and a *Ped.* marking. The Saxophone part has a *rit.* marking. The score is divided into three measures, with a 3/4 time signature in the first two and a 2/4 time signature in the third. The key signature is one flat (B-flat).

ARETOS – Transposed Score

84

(♩ = 112)

molto rit.

(♩ = 56)

This page of the musical score for 'ARETOS' includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Saxophone (S. Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures with changing time signatures: 2/4, 4/4, 3/4, and 3/4. The tempo is marked 'molto rit.' and the tempo change is indicated by '(♩ = 112)' and '(♩ = 56)'. A rehearsal mark '120' is present at the beginning of the second measure. Dynamics include *f*, *fp*, *pp*, *mf*, and *mfz*. Performance instructions include 'Ped.' (pedal) and 'molto'.

rit. (♩ = 40) "Goodbye" (♩ = 56) W

125

Fl. *mf dolce*

Ob. *p dolce*

Cl. *p dolce*

Bsn. *p dolce*

Vib. *f* Ped. *mf* *< f* Ped. Timpani *pp* "rumble"

Pno. *f* Ped.

S. Vc. *f* *mf* *amoroso* *espr.* *f* *fp*

Vln. I *pp* sul pont.

Vln. II *pp* sul pont.

Vla. *pp* sul pont.

Vc. *dolce* *mf* *pp* (painfully slow *gliss.* on the beat) IV. sul pont.

Cb. *dolce* *mf* *pp* (painfully slow *gliss.* on the beat) IV. sul pont.

Fl.

Ob.

Cl.

Bsn.

Timp.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f_{sub}

f

arco

arco

arco

arco

arco

f

f

f

f

f

135 rit. Largo (♩ = 45)

Fl.

Ob.

Cl.

Bsn.

Timp.

Pno.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

rfz

mf

fp

rit. Largo (♩ = 45)
body vib.

8^{va}

To Tri. Triangle

Fl. *mp* *p*

Ob. *mp*

Cl. *p dolciss.* *mp*

Bsn. *p dolciss.*

Timp.

Pno. *mp* *p* *loco*
Ped. *8^{va}* *8^{vb}*

S. Vc. *ord.* *harmonic gliss. sul C* *mp* *pp*

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb. *pp*