

AMERICAN**VIOLA**SOCIETY

SONATA

FOR VIOLA AND PIANO

Peter Dayton
(1990-)



AVS PUBLICATIONS 070

Sonata, for Viola and Piano

Total duration ca. 20'

Published 2018 by Peter Dayton Music (ASCAP)

Five-movement work

I. [restless]

II. [roiling]

III. [serene and sensuous]

IV. [menacing]

V. [light]

Commissioned by Emma Dansak, Christopher Lowry, Casey Mullin, Thomas Scheurich, and Scott Stewart in September 2017, completed in January 2018.

Premiered by Casey Mullin and Mark Davies-Early on September 8, 2018 in Bellingham, WA.

Program Notes from the Composer: The viola has figured largely in my musical narrative. More accurately, people who play the viola have been among my longest-lasting friends, supporters, and musical collaborators. The commissioners of this *Sonata* range from recent acquaintances to friendships and collaborations that have gone back years, from all over the United States. Despite so many violists in my life (to turn a phrase by Feldman), I had only a handful of short pieces that showcased the instrument. This work gives the viola, and the players who are my friends, its due in a substantial work to match the scale of my chamber works for violin and for cello. For such an eclectic group of people, I hope that the stylistic eclecticism of this piece seems a fitting complement: something for everyone. With formally conventional framing central movements, the second and fourth movements are short, brutal, cathartic thumbnail sketches that serve, by their contrast, to recontextualize the lyricism of the other parts of the piece. While I have joked with a few friends (some among the commissioners) about how many viola pieces are elegiac or somber, it is a hazard of the instrument to which this piece too has fallen prey in some ways. The timbre of the viola seems so well suited for darker harmonic and emotional colors, which is not to paint a bleak picture of the piece or the viola's expressive prospects. Tenderness, mischief, throaty joyfulness, are all also a part of this piece, part of the palette of the instrument's (and players') capabilities. To the commissioners, Emma Dansak, Christopher Lowry, Casey Mullin, Thomas Scheurich, and Scott Stewart, I offer this *Sonata*, and my deepest thanks for the pleasure of writing it.

Notes to the performer from the Composer:

Please inform me if you intend to program, perform, or record this work. I would like to keep track of performances and to cross-promote on my own network. Please email me at peterndayton@gmail.com.

Viola

Sonata
for Viola and Pianocommissioned by Emma Dansak, Christopher Lowry,
Casey Mullin, Thomas Scheurich, Scott Stewart

Peter Dayton

I.

restless

$\text{♩} = \text{c. } 100$ 2

10

f

17

with building excitement

f *f* *mf* *p*

25

mf

f

mysterious

32

pp

violent

42

mf

mf

mf 3

50

f

f

heroic

57

3

3

3

3

3

3

3

3

60

63

quasi-parlando
Con sord.
Molto vib.

67 *mysterious*

2 8

mf *p* *mf* *f*

81 *Senza vib.*

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

87

poco a poco muta a ----- Senza Vib.

pp *mp* *pp*

94 *Vib. normale*

rit.

mf

101 *a tempo*

3

pp

110 *Senza sord.*

p *mf* *p* *mf* *p*

116 *restless*

3

pp

124

p < *mf* < < *p*

quasi-parlando

p <

130

restless

serene
legato

p

mp

p

135

Ossia

p

146

legato

p

154

mysterious

pp

159

violent

sub. mf

f

mf

with building excitement

165

ff

heroic

171

f

restless

mf

177

Cadenza
sweeping

184 *violent*

ff **mf** **ff**

189 *fluid*

mf **p**

194 *serene*

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

203

p **pp**

211 *fluid*

p **mf** + **mp** +

217

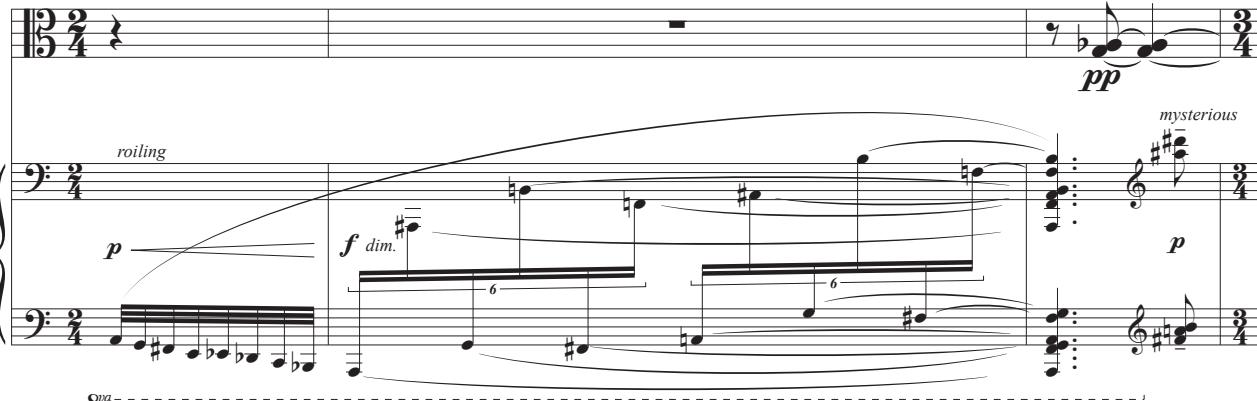
p **mf**

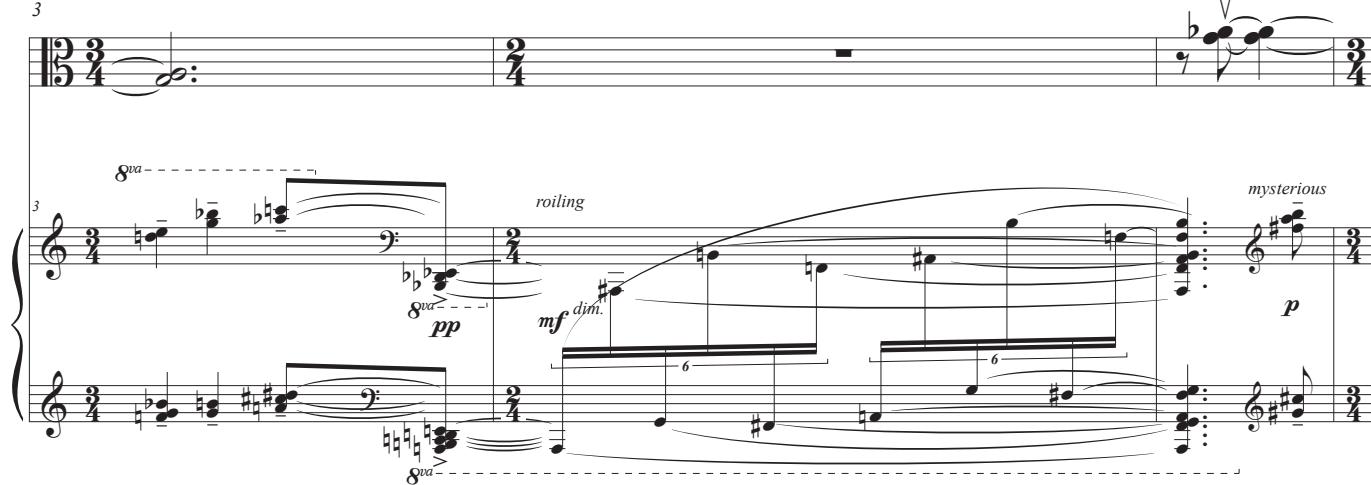
rit. poco a poco al fine
serene

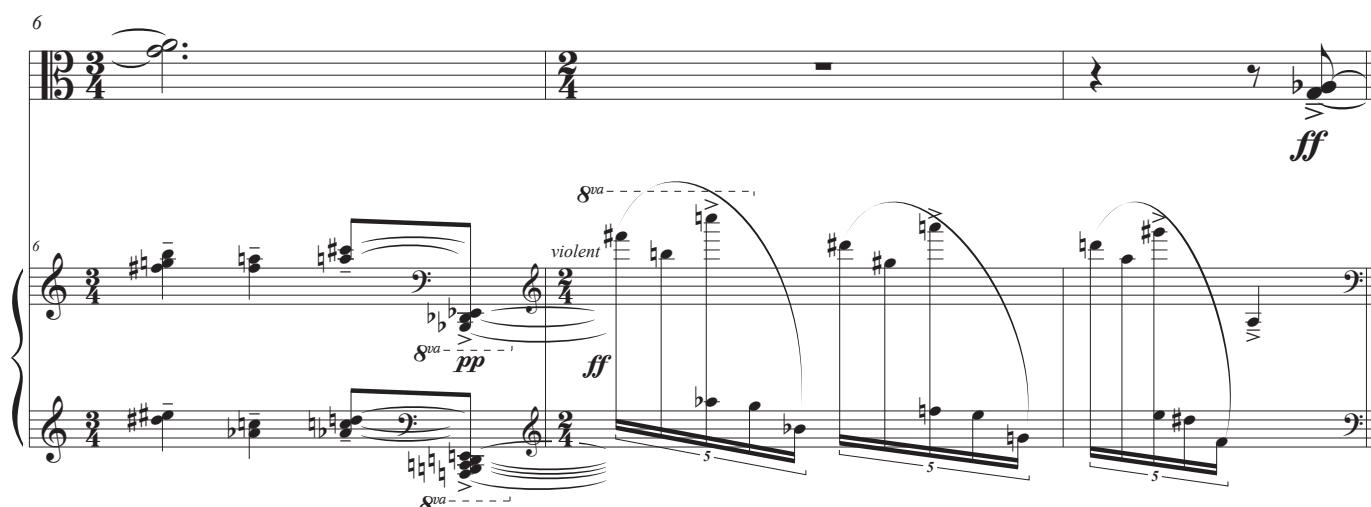
p > pp

II.

 $\text{♩} = \text{c. } 66$

expressionless 

3 *roiling* 

6 *violent* 

9 * 25"

9

10

12

40"

*improvise in glissandi, slowly drifting in the direction of the drawn line towards the pitch indicated in the next measure, dipping back in the other direction erratically, for the duration of time suggested above the measure. The contours of the lines drawn here are only a suggestion to the improvisation's contours. Occasionally hold a pitch and then fall from it, occasionally return to a pitch you had visited before and then continue in the move in the direction indicated. The effect should be that of moaning.

Dayton - Sonata for Viola and Piano

violent

13

mysterious

violent

8va

very expressive

18

ff

ff

fff

8va

22

ff

ff

8va

26

until the piano resonance fades

pp

ppp

III.

$\text{♩} = \text{c. } 54\text{--}60$, rubato throughout

Con sord.
aloof

pizz.
pizz.

arco

molto espress.
 quasi port

reverent

6

10

Senza sord.
arco

molto espress.
 quasi port

aloof

15

$\text{♩} = \text{c. } 76\text{--}80$
full-throated

19

$\text{♩} = \text{c. } 54\text{--}60$

aloof
Sul Tasto

22

$\text{♩} = \text{c. } 76\text{--}80$ ($\text{♩} = \text{♩}$)
secretive, with anticipation
Ord.

pp

Sheet music for cello, featuring ten staves of musical notation with various dynamics, articulations, and performance instructions:

- Staff 1 (Measures 30-31): *Sul Tasto*, dynamic **p**, (0), *mf*.
- Staff 2 (Measure 32): *Ord. lyrical*, dynamic **f**, *mf*, *3*, *3*.
- Staff 3 (Measure 35): *mf*, *f*.
- Staff 4 (Measure 38): *ff*, *no lift*, *3*, *5*, *no lift*, III.
- Staff 5 (Measure 41): $\text{♩} = \text{c. } 60 \sim 66$, **2**, *aloof*, *p*, II, II, III, *pp*.
- Staff 6 (Measure 47): *pizz. III*, *arco*, *III*, *pizz. III*, *arco*, I.
- Staff 7 (Measure 52): **2**, *raw IV*, *f*, *>*, *>*, *p*, *p*.
- Staff 8 (Measure 58): *Sul Tasto*, *reverent*, **2**, *ff*, *> p*.

*Gliss. full duration of tie, starting on the eighth-note.

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IV.

$\text{♪} = \text{c. } 112$

eratic

$\text{tr} \quad \text{tr}$
V no lift

p \swarrow **f** \nearrow **pizz.** $\overbrace{\quad\quad\quad}$ **f**

menacing

p $\overbrace{\quad\quad\quad}$ **f** $\overbrace{\quad\quad\quad}$ **p** $\overbrace{\quad\quad\quad}$ **f**

$8^{\text{va}} - \cdots$ $8^{\text{va}} - \cdots$

p $\overbrace{\quad\quad\quad}$ **f** $\overbrace{\quad\quad\quad}$ **p** $\overbrace{\quad\quad\quad}$ **f**

lyrical

vague

p $\overbrace{\quad\quad\quad}$ **f** $\overbrace{\quad\quad\quad}$ **p** $\overbrace{\quad\quad\quad}$ **f**

$8^{\text{va}} - \cdots$ $8^{\text{va}} - \cdots$

menacing

pp $\overbrace{\quad\quad\quad}$ **ff** $\overbrace{\quad\quad\quad}$ **mp**

calm, cool

> pp $\overbrace{\quad\quad\quad}$ **p** $\overbrace{\quad\quad\quad}$ **f** $\overbrace{\quad\quad\quad}$ **f** $\overbrace{\quad\quad\quad}$ **mp** $\overbrace{\quad\quad\quad}$ **p** $\overbrace{\quad\quad\quad}$ **f**

$(8^{\text{va}}) - \cdots$ $8^{\text{va}} - \cdots$ $8^{\text{va}} - \cdots$

21

mp $\overbrace{\quad\quad\quad}$ **mf** $\overbrace{\quad\quad\quad}$ **f**

f $\overbrace{\quad\quad\quad}$ **mp** $\overbrace{\quad\quad\quad}$ **p** $\overbrace{\quad\quad\quad}$ **f** $\overbrace{\quad\quad\quad}$ **mf** $\overbrace{\quad\quad\quad}$ **p** $\overbrace{\quad\quad\quad}$ **f**

$(8^{\text{va}}) - \cdots$ $8^{\text{va}} - \cdots$ $8^{\text{va}} - \cdots$ $8^{\text{va}} - \cdots$

27

27

f

ff

p

(8va) - - - - -

34

34

f

mp

ff

p

pp

calm, cool

(8va) - - - - -

40

vague

tr *tr*

p

pp

eratic

ff

p

pp

calm, cool

(8va) - - - - -

46 *eratic* *calm, cool*
Con sord.

46 *vague* *pp*

53 *p* *mp*

53 *pp* *pp*

61 *mf* *f*

61 *p* *mp* *pp*

61 *mp* *mf* *mf*

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16

69

pizz.

mf

f

(8va)

pp

p menacing

f

p

f

8va-

6

8

8

8

8

8

V.S.

vague
Senza sord.
arco

74

pp

74

p f ff

78

78

ff f ff f

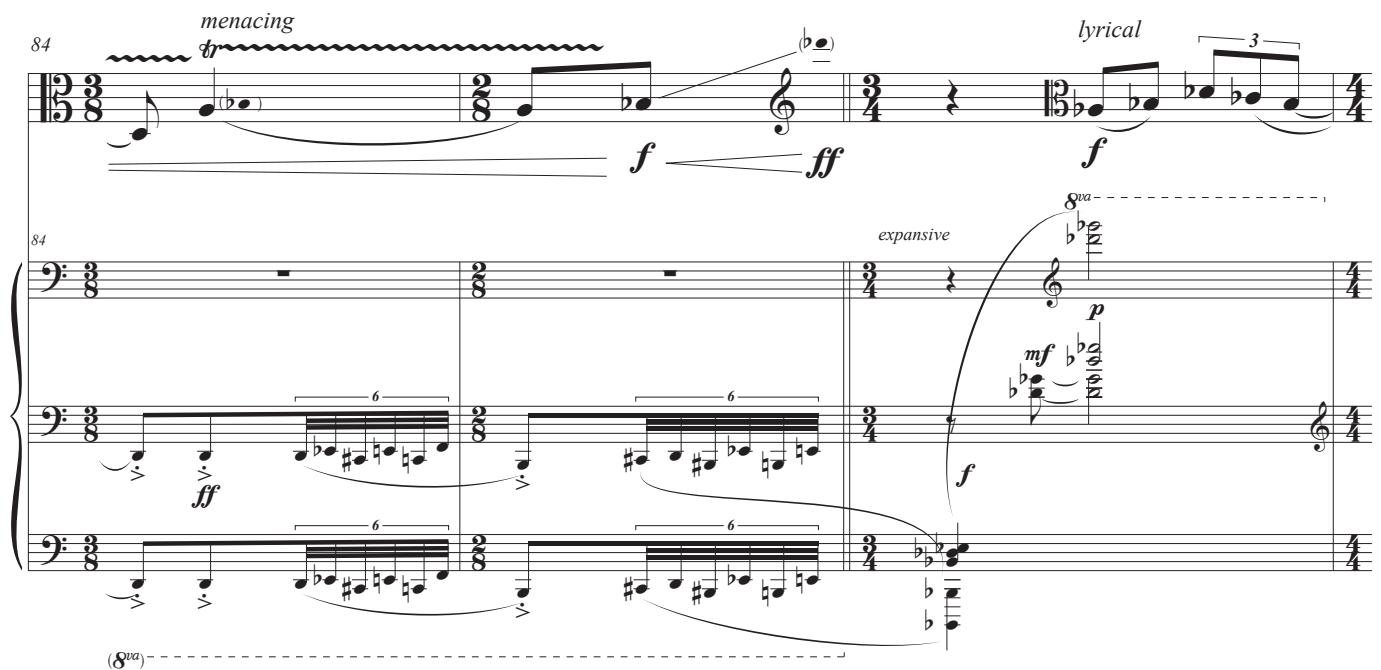
81

81

ff f ff f

Dayton - Sonata for Viola and Piano

18

84 *menacing* 

87 

89 

V. S.

with nostalgia

90

90

p

mp

f

p

mp

8va

p

mp

8va

p

mf

p

f

p

92

mf

p

f

p

ad lib. stringendo

mf

92

p

f

p

ad lib. stringendo

mf

95

ad lib. stringendo

pp

ff

pp

8va

This page contains measures 90 through 95 of the sonata. The music is divided into two systems by a repeat sign. The first system (measures 90-91) features a melodic line for the viola with grace notes and harmonic support from the piano. The second system (measures 92-95) begins with a forte dynamic (mf) for the viola, followed by a piano dynamic (p), a forte dynamic (f), and a piano dynamic (p). The viola then enters with a melodic line, and the piano provides harmonic support. The final measure (95) includes dynamic markings for both instruments and a piano dynamic (pp) for the piano.

Musical score for Viola and Piano, page 20, measure 97.

The score consists of two staves. The top staff is for the Viola, starting with a dynamic of ***ff***. The bottom staff is for the Piano, with dynamics ranging from ***ff*** to ***pp***. The Viola part features eighth-note patterns with grace notes. The Piano part includes sixteenth-note chords and sustained notes. Measure 97 concludes with a dynamic of ***pp***.

menacing

ff — ***pp***

(8va)

attacca

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V.

$\text{♩.} = \text{c. } 100$
light
pizz.
pp

6

arco
p

12

18

f

23

mp

28

mf

33

p

38

p

mf

V.S.

42

f

48

rall.

55 **a tempo**

pp

Sul Tasto

65

mp

Ord.

rall.

a tempo

flowing and singing

mf

76

mf

rall.

a tempo

sombre

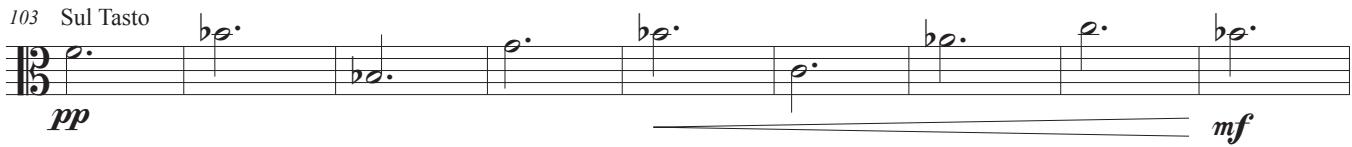
p

mf

p

92

V

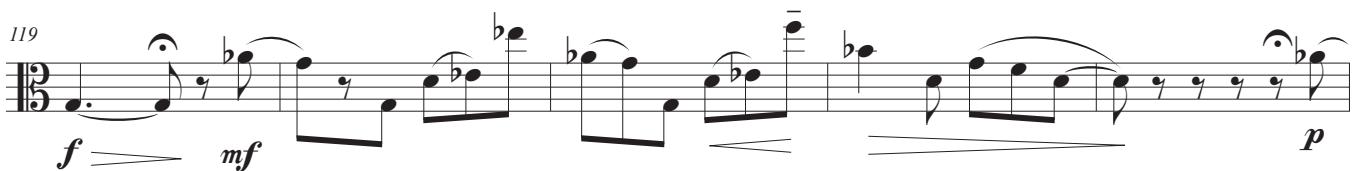
103 Sul Tasto 

pp *mf*

112 

mf *mf* *Ord.* *quasi-cadenza*

Rubato, meno mosso

119 

f *mf* *p*

124 

poco accel. al

129 *a tempo* 

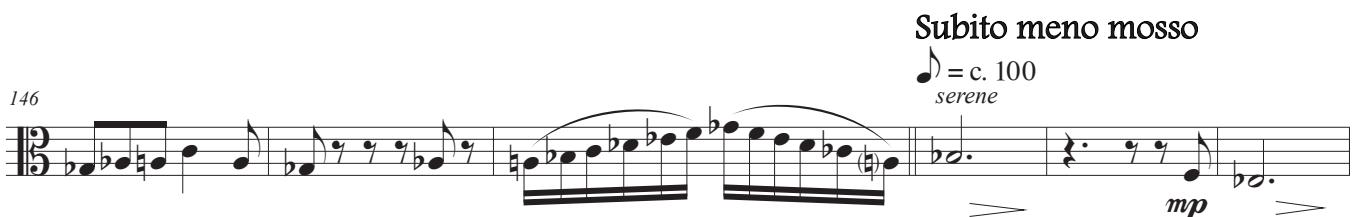
mf *p* *mf* *p* *mf*

with anxiety

134 

140 

f *mf* *ff*

146 

Subito meno mosso

$\text{♩} = \text{c. } 100$

serene

mp

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quasi-parlano

25

152

Molto Vib.

Senza Vib.

156

Molto Vib.

Senza Vib.

160

Molto Vib.

poco a poco muta a - - - - -

164

- - - - Senza Vib.

Vib. normale

rall.

a tempo
triumphant

160

Subito Tempo Primo

$\text{♩.} = \text{c. } 100$
secretae

178

185

193

2

sombre

V. S.

Dayton - Sonata for Viola and Piano

26



212

3

sombre

pochiss. a pochiss. rit. al fine

pp

221

Sonata for Viola and Piano

*commissioned by Emma Dansak, Christopher Lowry,
Casey Mullin, Thomas Scheurich, Scott Stewart*

Peter Dayton

I.

Musical score for piano, featuring two staves and a bass staff. The tempo is indicated as $\text{♩} = \text{c. } 100$. The first measure (measures 1-2) starts with a dynamic **p** and a melodic line in 2/4 time. The second measure (measures 3-4) begins with a dynamic **pp** and a "restless" rhythmic pattern. Measures 5-6 show a continuation of the "restless" pattern with dynamics **mp** and **sub. pp**. Measures 7-8 feature a melodic line with a dynamic **f**. Measures 9-10 show a melodic line with dynamics **mf** and **f**. Measures 11-12 conclude the section.

Musical score for Viola and Piano, featuring three systems of music.

System 1 (Measures 16-17):

- Measures 16-17: Violin part consists of eighth-note patterns with grace notes. Dynamics: **f**, **f**.
- Piano part consists of eighth-note chords.

System 2 (Measures 20-21):

- Measures 20-21: Violin part consists of eighth-note patterns with grace notes. Dynamics: **mf**, **p**.
- Piano part consists of eighth-note chords.

Text: *with building excitement*

System 3 (Measures 24-25):

- Measures 24-25: Violin part consists of eighth-note patterns with grace notes. Dynamics: **mf**, **p**.
- Piano part consists of eighth-note chords.

Text: *8va*

28

(8^{va})

f

28

mysterious

p

pp

32

pp

(8^{va})

mysterious

32

37

ff

violent

42

42

47

52

The score is for Viola and Piano, featuring two staves. The Viola part (top staff) includes measures 42-46, 47-51, and 52-56. The Piano part (bottom staff) includes measures 42-46, 47-51, and 52-56. Measure numbers 42, 47, and 52 are explicitly marked above the staves. Measure 56 ends the piece.

56 *heroic*

56 *sweeping*

58

58

60

60

62

62

ff

8va

62

ff

8va

65

mysterious

mf

8va

mysterious

8va

68

mf

8va

pp

p

serene

74

quasi-parlando

Con sord.

Molto vib.

Musical score for Viola and Piano, page 7, measures 74-75. The score consists of two staves. The top staff is for the Viola, starting with a rest followed by eighth-note pairs. The bottom staff is for the Piano, featuring chords in common time. Measure 74 ends with a dynamic *p* and measure 75 begins with *mp*. Measure 75 concludes with a dynamic *p* and a pedal marking (*Ped.*). The viola part includes slurs and grace notes.

80

Senza vib.

Musical score for Viola and Piano, page 7, measures 80-81. The viola part starts with eighth-note pairs and transitions to sixteenth-note patterns. The piano part follows with eighth-note chords. Dynamics include *f*, *p*, *mp*, and *pp*.

Musical score for Viola and Piano, page 7, measures 80-81 continued. The viola part continues with sixteenth-note patterns. The piano part follows with eighth-note chords. Dynamics include *p*, *pp*, and *pp*.

86

*Molto vib.**poco a poco muta a - - - -*

Musical score for Viola and Piano, page 7, measures 86-87. The viola part starts with eighth-note pairs and transitions to sixteenth-note patterns. The piano part follows with eighth-note chords. Dynamics include *pp*, *p*, *pp*, *mp*, and *pp*.

Musical score for Viola and Piano, page 7, measures 86-87 continued. The viola part continues with sixteenth-note patterns. The piano part follows with eighth-note chords. Dynamics include *pp*, *p*, *pp*, *p*, and *pp*.

92 ----- Senza Vib. Vib. normale

(8^{va})

92

mf

93

rit.

97

8^{va}-

98

99

a tempo

102

pp

(8^{va})

102

fluid

pp

8^{va}-

103

105

Musical score for Viola and Piano, page 9, measures 105-107.

The score consists of two staves. The top staff is for the Viola, starting with a dotted half note followed by a sixteenth-note pattern. The bottom staff is for the Piano, featuring a continuous eighth-note bass line. Measure 105 ends with a fermata over the piano's eighth-note line. Measure 106 begins with a sixteenth-note pattern in parentheses labeled *(8va)*. Measure 107 continues the piano's eighth-note bass line with dynamic markings *p* and *mp*.

108

Senza sord.

Musical score for Viola and Piano, page 9, measures 108-110.

The score continues with two staves. The Viola part starts with a sixteenth-note pattern in parentheses labeled *(8va)*. The piano part features eighth-note chords in the bass clef. Measure 109 begins with a sixteenth-note pattern in parentheses labeled *(8va)*. Measure 110 concludes the section with a sixteenth-note pattern in parentheses labeled *(8va)*.

III

Musical score for Viola and Piano, page 9, measures III-IV.

The score consists of two staves. The top staff is for the Viola, showing a melodic line with dynamic markings *mf*, *p*, *mf*, and *p*. The bottom staff is for the Piano, featuring eighth-note chords in the bass clef. Measures III and IV begin with sixteenth-note patterns in parentheses labeled *(8va)*. The piano's eighth-note bass line is sustained throughout these measures.

114

Musical score for Viola and Piano, page 10, measures 114-115.

Viola Part:

- Measure 114: Bass clef, key signature of one sharp (F#). Dynamics: *pp*. Articulation: *8va*.
- Measure 115: Bass clef, key signature of one sharp (F#). Dynamics: *8va*. Articulation: *loco*.

Piano Part:

- Measure 114: Treble clef, bass clef, key signature of one sharp (F#).
- Measure 115: Treble clef, bass clef, key signature of one sharp (F#).

117

Musical score for Viola and Piano, page 10, measures 117-118.

Viola Part:

- Measure 117: Bass clef, key signature of one sharp (F#). Dynamics: *pp*.
- Measure 118: Bass clef, key signature of one sharp (F#).

Piano Part:

- Measure 117: Treble clef, bass clef, key signature of one sharp (F#). Dynamics: *p*, *mf*.
- Measure 118: Treble clef, bass clef, key signature of one sharp (F#). Dynamics: *restless*.

120

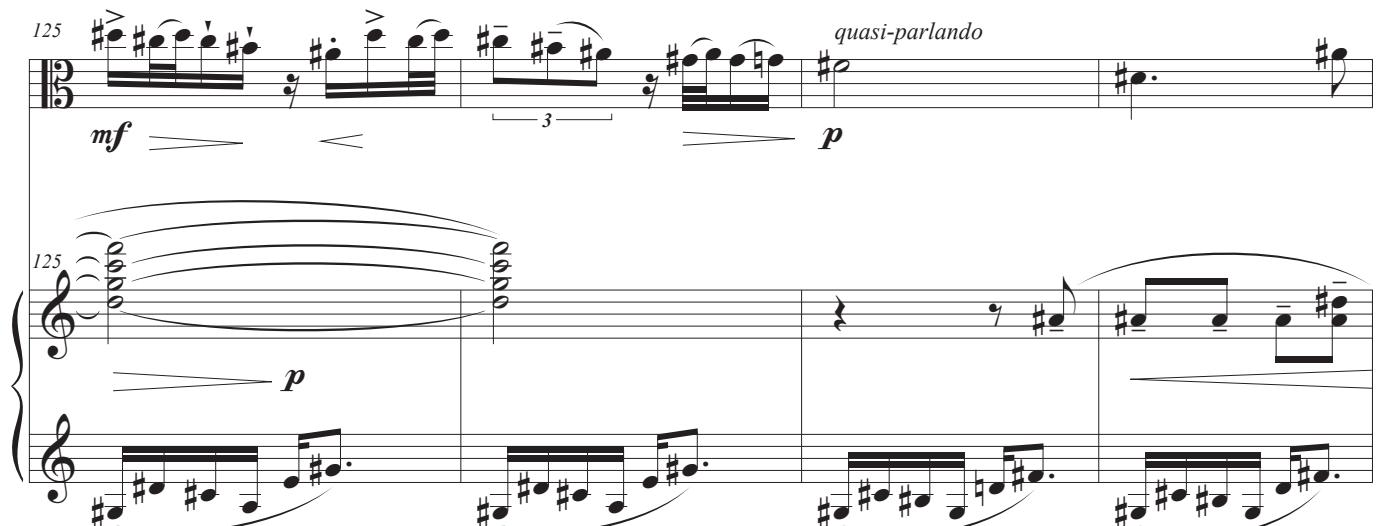
Musical score for Viola and Piano, page 10, measures 120-121.

Viola Part:

- Measure 120: Bass clef, key signature of one sharp (F#).
- Measure 121: Bass clef, key signature of one sharp (F#).

Piano Part:

- Measure 120: Treble clef, bass clef, key signature of one sharp (F#). Dynamics: *p*, *f*.
- Measure 121: Treble clef, bass clef, key signature of one sharp (F#).

125 

129 

133 

Ossia

139

p

fp

legato

p

mf

149

II

p

p

154

mysterious

pp

154

mysterious

pp

158

violent

sub. mf

f

158

mf

f

162

with building excitement

mf

162

with building excitement

mf

quasi-parlando

167

heroic

ff

sweeping

ff

p.

f.

restless

mf

8va

8va

mf

179

179

8va

180

Cadenza

183 *sweeping*

183

ff

mf

188 *fluid*

188

ff

mf

p

194 *serene*

194

f

p

pp

203

203

p

pp

211 *fluid*

211

p

mf+

mp+

217

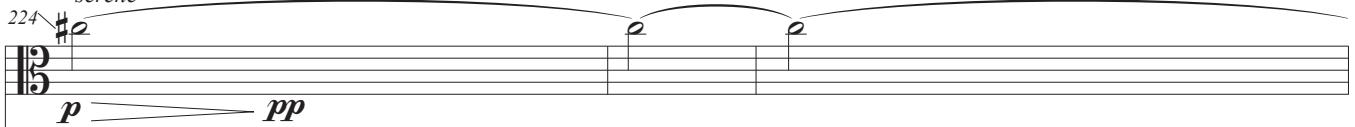
217

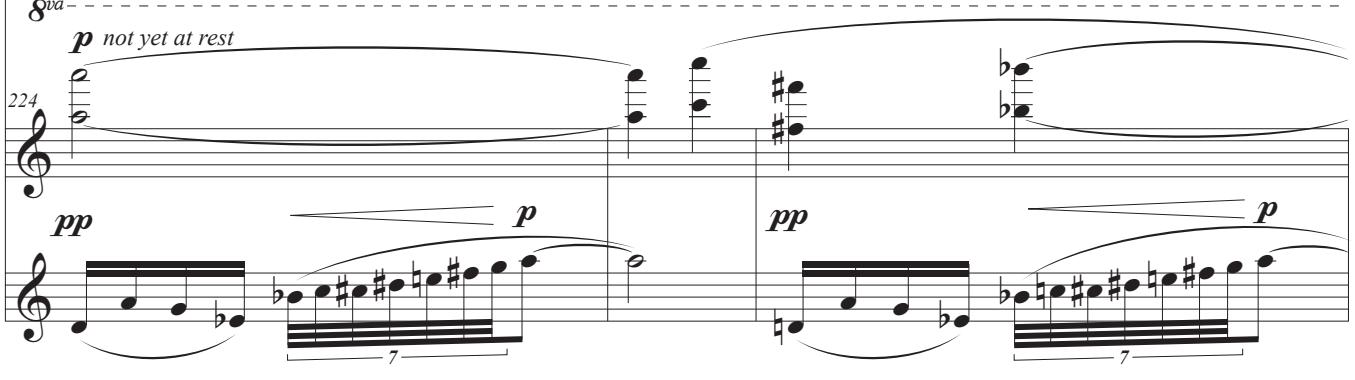
p

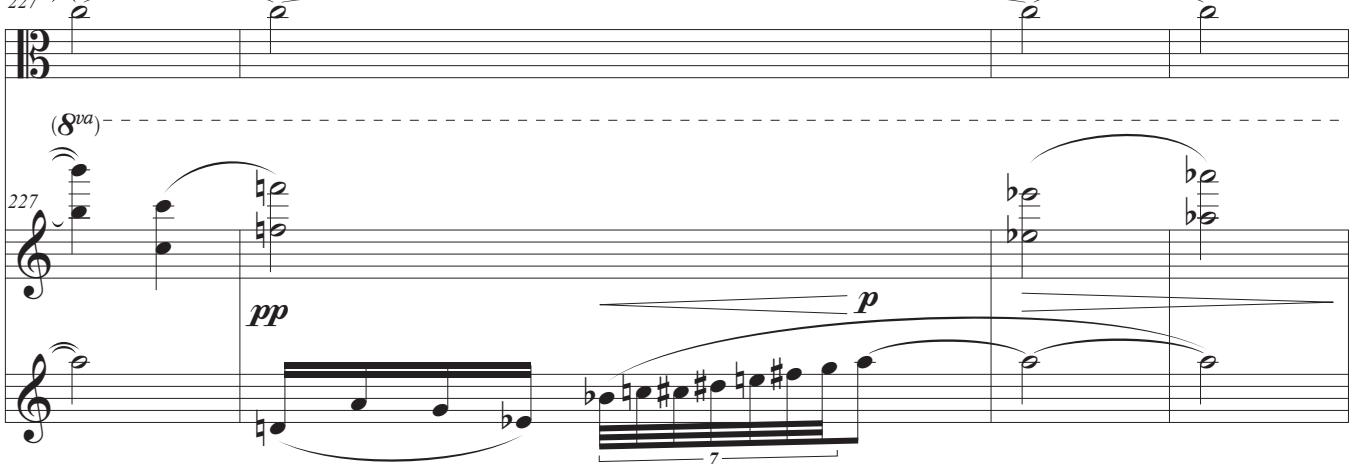
mf

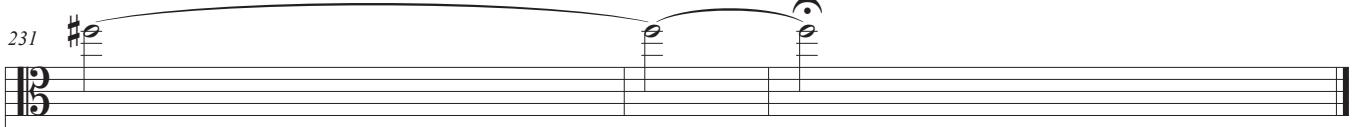
rit. poco a poco al fine

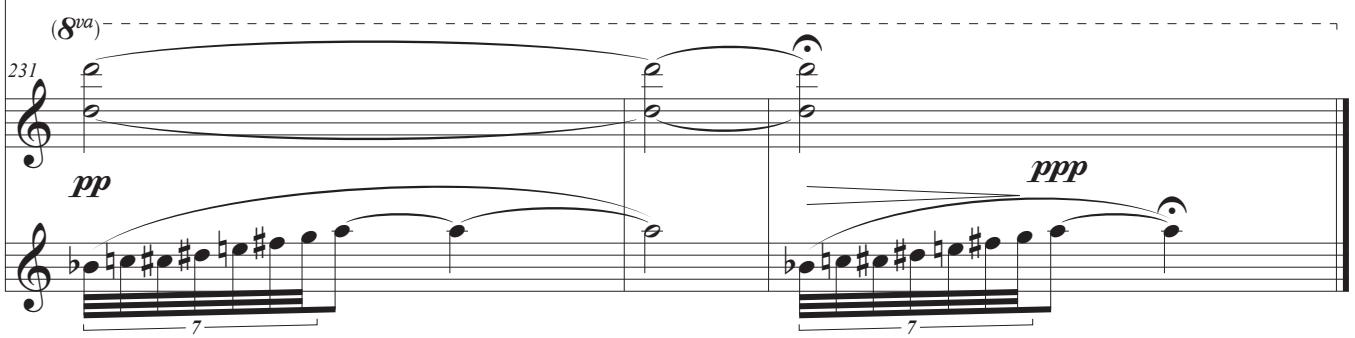
serene

224 

8^{va} 

224 

227 

(8^{va}) 

II.

 $\text{♩} = \text{c. } 66$ *expressionless**pp*

roiling

p

f dim.

6

p

8va Ped.

(partially clear pedal maintaining some resonance)

3

8va

roiling

pp

mf dim.

6

p

8va

(partially clear pedal)

6

ff

violent

pp

ff

5

8va

(partially clear pedal)

9

25"

9

p

fff

8va

10

pp

12

40"

p

fff

8va

*improvise in glissandi, slowly drifting in the direction of the drawn line towards the pitch indicated in the next measure, dipping back in the other direction erratically, for the duration of time suggested above the measure. The contours of the lines drawn here are only a suggestion to the improvisation's contours. Occasionally hold a pitch and then fall from it, occasionally return to a pitch you had visited before and then continue in the direction indicated. The effect should be that of moaning.

13

violent

mysterious

violent

13

17

very expressive

ff

17

21

fff

(8va)

21

22

Musical score for viola and piano. The score consists of two systems. The top system is for the piano, starting with a bass clef, a common time signature, and a key signature of one sharp. It features a dynamic of ***ff***. The bottom system is for the viola, starting with a treble clef, a common time signature, and a key signature of one flat. It features a dynamic of ***ff*** and a performance instruction ***8va***.

22

ff

ff ***8va***

26

until the piano resonance fades

Musical score for viola and piano. The score consists of two systems. The top system is for the piano, starting with a bass clef, a common time signature, and a key signature of one sharp. It features a dynamic of ***pp*** and ***ppp***. The bottom system is for the viola, starting with a treble clef, a common time signature, and a key signature of one flat. It features a dynamic of ***88***.

pp ***ppp***

88

III.

$\text{♩} = \text{c. } 54\sim 60$, rubato throughout

Con sord.
aloof

1

pizz. arco p p mf f pp p

molto espress.
quasi port
reverent

3

p p (poco) sub. f pp f pp

loco

8^{va}

6

mf

8^{va} reverent

pp mp

8^{va}

Musical score for orchestra and piano, page 10-16.

Page 10: Measures 10-11. The score consists of three staves. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff an alto clef. Measure 10 starts with a dynamic **p**. Measure 11 begins with a dynamic **pp**, followed by **mf** and **Senza sord. arco**.

Page 11: Measures 12-13. The top staff has a bass clef, the middle staff a treble clef, and the bottom staff an alto clef. Measure 12 starts with a dynamic **p**. Measure 13 begins with a dynamic **ff**, followed by **p** and **aloof**.

Page 12: Measures 14-15. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff an alto clef. Measure 14 starts with a dynamic **f**, followed by **pp** and **(8va)**. Measure 15 begins with a dynamic **mp**.

Page 13: Measures 16-17. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff an alto clef. Measure 16 starts with a dynamic **p**. Measure 17 begins with a dynamic **pp**, followed by **ff**.

18 *full-throated*
f

18 *smooth and even*
mf

20 *full-throated*
f

22

$\text{♩} = \text{c. } 54\sim 60$

24 *aloof* *Sul Tasto*

26 *pizz.* *arco*

 $\text{♩} = \text{c. } 76\sim 80 (\text{♩} = \text{♩})$ *secretive, with anticipation*
Ord.

28 *pp*

secretive, with anticipation

28

R.H.

34

35

36

37

38

full-throated

f

ff

no lift

5

exultant

ff molto marcato

40

III

$\text{= c. } 60\sim66$

40

8va
aloof

sub. p

mp

42

aloof

p

42

(8va)

pp

mp

f

46

pizz.
III

pp

sensuous, but not serene

p

Dayton - Sonata for Viola and Piano

Musical score for orchestra and piano, page 28, measures 49-50. The score consists of two systems. The top system (measures 49-50) features a bassoon and piano. Measure 49 starts with a piano dynamic, followed by a bassoon line with slurs and grace notes. Measure 50 begins with a piano dynamic, followed by a bassoon line with slurs and grace notes. The bottom system (measures 49-50) features a piano. Measure 49 starts with a forte dynamic, followed by a piano dynamic. Measure 50 starts with a piano dynamic, followed by a forte dynamic.

52

52

cruel, indifferent ***pp*** ***ff***

8va

54

raw

IV

54

p

8va

56

56

mf

58

ff

Sul Tasto *reverent*

p

58

ff

mf *reverent*

mp
both hands
voiced equally

61

Ord.

mp

pp *mp* *pp*

*Gliss. full duration of tie, starting on the eighth-note.

64

64

pizz.

65

p

mf

p

mf

8va

67

arco

mp

f

ff

exultant

II

68

exultant

f molto marcato

ff

69

I

(*o*)

69

9

9

3

9

3

71

calamitous

fff

a tempo
Con sord.

rallentando

p

IV
// (♩)

crystalline

pp

reverent

mp

(8^{va})

77

Musical score for viola and piano. Measure 77: Violin part has eighth-note pairs with grace notes, dynamic *p*. Measure 78: Violin part has sixteenth-note patterns with dynamics *pp* and *smooth and even*, dynamic *ppp*. The piano part consists of sustained notes.

rit. al fine

79

Musical score for viola and piano. Measure 79: Violin part has eighth-note pairs with grace notes, dynamic *p*. The piano part features a dynamic range from *pp* to *mp*.

IV.

eratic

$\text{= c. } 112$

menacing

p f

p f

vague

p f

p f

menacing

pp ff

calm, cool

mp

menacing

p f

p f

calm, cool

f mp

p f

(menacing)

f

8va

8va

22

22

23

24

25

26

27

28

29

30

31

32

eratic

calm, cool

39

vague

39

vague

p **pp** <

eratic

p **ff** **p**

calm, cool

(8^{va})

8^{va} -----

46

eratic

p -----

calm, cool
Con sord.

p

vague

pp

calm, cool

p
Sost.

Ped.

mf

pp

8^{va} -----

53

p

mp

8va -
B
pp

8va -
B
pp

p
Sost.

Ped.

p
Sost.

Ped.

8va -
pp

8va -
pp

60

mf

f

8va -
C
pp

8va -
C
pp

pp
Sost.

Ped.

mf
Sost.

Ped.

8va -
pp

8va -
mf

67

(8^{va})

pizz.

mf

f

67

pp

menacing

p

8^{va}- - - -

72

vague
Senza sord.
arco
tr

f

p

f

p

f

8^{va}- - - -

76

76

77

78

79

80

81

82

83

84

(8va)

menacing

ff

f

ff

ff

8va

85

lyrical

expansive

(8^{va})

87

89

ff

f

p

8va

f

mf

ff

90 *with nostalgia*

mp

90 *8va*

p

mp

p

mp

92

92

mf *p* *f* *p*

LH 8va

ad lib. stringendo

mp *f* *p*

mf *f* *mf*

ad lib. stringendo

95

pp

ff *p* *pp*

#

8va

97

ff *pp*

menacing

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

(8va)

attacca

V.

$\text{♩.} = \text{c. } 100$

light
pizz.
pp

light
pp

6
arco
p

6

12
p

18

18

18

23

28

28

33

(8^{va})

mf

p

38

(8^{va})

p

mf

42

f

f

47

47

52

rall. a tempo

52

flowing and singing

p

57

■ V

57

p

Sul Tasto

62

62

8va-

pp

mf

mp

mp

67

rall.

Ord.

a tempo
flowing and singing

mp

mf

p

73

73

p

The musical score continues with three staves. The top staff shows a continuous eighth-note pattern on the piano. The middle staff shows eighth-note patterns on the piano, with a dynamic 'p' marking. The bottom staff shows eighth-note patterns on the piano, with a dynamic 'p' marking.

78

78

mf

8va- *mp*

rall. *a tempo*

sombre

p *mf*

sombre

mf

p

94

94

95

96

97

100 Sul Tasto

pp

100

pp

106

mf

106

with determination

mf

with determination

112

112

mf

113

8va

Rubato, meno mosso

117 *quasi-cadenza*
Ord.

117

mf

f

mf

(8^{va})

118

ff

122

122

poco accel. al

p

pp

p

a tempo

128

with anxiety

128

with anxiety

132

132

136

136

140

140

144

144

Subito meno mosso

$\text{♩} = \text{c. } 100$
serene

148

serene

148

151

quasi-parlando
Molto Vib.

Musical score for Viola and Piano, page 52, measures 151-152. The score consists of three staves. The top staff is for the Viola, starting with a bass clef, a key signature of two flats, and a dotted half note. The middle staff is for the Piano, with a treble clef, a key signature of one flat, and a bass clef. The bottom staff is for the Viola, with a bass clef and a key signature of one flat. Measure 151 begins with a piano dynamic (p) followed by a crescendo to mezzo-forte (mf). Measure 152 continues with a piano dynamic (p), followed by a crescendo to forte (f), then a piano dynamic (p), and finally a piano dynamic (p) followed by a dynamic instruction "Ped.".

154

Senza Vib.

Musical score for Viola and Piano, page 52, measures 154-155. The score consists of three staves. The top staff is for the Viola, starting with a bass clef, a key signature of two flats, and a dotted half note. The middle staff is for the Piano, with a treble clef, a key signature of one flat, and a bass clef. The bottom staff is for the Viola, with a bass clef and a key signature of one flat. Measure 154 begins with a piano dynamic (p) followed by a crescendo to forte (f), then a piano dynamic (p), and finally a piano dynamic (p). Measure 155 begins with a piano dynamic (p) followed by a dynamic instruction "pp".

157

Molto Vib.

Senza Vib.

Musical score for Viola and Piano, page 52, measures 157-158. The score consists of three staves. The top staff is for the Viola, starting with a bass clef, a key signature of two flats, and a dotted half note. The middle staff is for the Piano, with a treble clef, a key signature of one flat, and a bass clef. The bottom staff is for the Viola, with a bass clef and a key signature of one flat. Measure 157 begins with a piano dynamic (p) followed by a crescendo to forte (f), then a piano dynamic (p), and finally a piano dynamic (p). Measure 158 begins with a piano dynamic (p) followed by a dynamic instruction "pp".

160

Molto Vib.

(8^{va})

160

pp < *p* > *pp* ————— *mp* > *pp* —————

161

pp ————— *p* *pp* ————— *p*

poco a poco muta a ————— Senza Vib.

163

Vib. normale rall.

(8^{va})

163

f: *f*: *f*: *f*: *f*: *f*: *f*: *f*:

a tempo

167 triumphant

ff

triumphant

167

ff

Subito Tempo Primo

♩ = c. 100

secretive

171

171 *with excitement*

178

178

184

184 (8^{va})

190 *sombre*

8va-
light

190 *mf*

194 *8va-*

196 *sombre*

202 *restless*

p

flowing and singing

8va-

208

Musical score for Viola and Piano. The score consists of two staves. The top staff is for the Viola, showing a bass clef, a key signature of one flat, and a tempo of 208. The bottom staff is for the Piano, showing a treble clef and a bass clef. Measure 208 starts with eighth-note pairs on the viola, followed by a rest. The piano has eighth-note pairs. Measure 209 begins with a dynamic *p*. Measure 210 continues the eighth-note pairs. Measure 211 has a sixteenth-note pattern on the viola. Measure 212 has a sixteenth-note pattern on the piano. Measure 213 ends with a sixteenth-note pattern on the piano.

214

pochiss. a pochiss. rit. al fine
sombre

Musical score for Viola and Piano. The score consists of three staves. The top staff is for the Viola, showing a bass clef and a tempo of 214. The middle staff is for the Piano, showing a treble clef. The bottom staff is for the Piano, showing a bass clef. Measure 214 starts with a rest. The piano has eighth-note pairs. Measure 215 has a dynamic *pp*. The piano has eighth-note pairs. Measure 216 has a dynamic *pp*. The piano has eighth-note pairs. Measure 217 has a dynamic *pp*. The piano has eighth-note pairs. Measure 218 has a dynamic *pp*. The piano has eighth-note pairs. Measure 219 has a dynamic *pp*. The piano has eighth-note pairs. Measure 220 has a dynamic *pp*. The piano has eighth-note pairs.

220

Musical score for Viola and Piano. The score consists of three staves. The top staff is for the Viola, showing a bass clef. The middle staff is for the Piano, showing a treble clef. The bottom staff is for the Piano, showing a bass clef. Measure 220 starts with a dynamic *pp*. The piano has eighth-note pairs. Measure 221 has a dynamic *pp*. The piano has eighth-note pairs. Measure 222 has a dynamic *pp*. The piano has eighth-note pairs. Measure 223 has a dynamic *pp*. The piano has eighth-note pairs. Measure 224 has a dynamic *pp*. The piano has eighth-note pairs. Measure 225 has a dynamic *pp*. The piano has eighth-note pairs. A bracket labeled "loco" spans measures 224 and 225.

226

Musical score for Viola and Piano, page 57, measures 226-227. The score consists of three staves. The top staff is for the Viola, starting with a dynamic of *ppp*. The middle staff is for the Piano, also starting with *ppp*. The bottom staff is for the Viola, featuring eighth-note patterns. Measure 226 ends with a fermata over the piano's eighth-note pattern. Measure 227 begins with a piano dynamic of *p*.