

ENMITY

by

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A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Music

June 2011

THESIS APPROVAL PAGE

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Title: Enmity

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Degree awarded June 2011

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THESIS ABSTRACT

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Title: *Enmity*

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Enmity was conceived in collaboration with choreographer Liana Conyers and was premiered on May 17, 2011 in Dougherty Dance Theater at the University of Oregon, School of Music and Dance. This piece was born out of my strong belief in art as collaboration. The initial idea for this project began with my prior interest in music as it pertains to dance and the dynamic relationship between the two art forms. Having composed several works for dance, I explore the specific relationships between music and movement and how they combine to engage the viewer. The narrative of *Enmity* shares a social commentary that is relevant and personal to my experience as an artist. *Enmity* was consciously composed with the intent of movement being part of the compositional process. There is a strong influence and connection between sound and movement; often, composers are subconsciously thinking about music as it relates to movement, conceptually or physically.

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ACKNOWLEDGMENTS

I would like to express my greatest admiration for Professors David Crumb, Robert Kyr, and Christian Cherry for their guidance and sagacity throughout the preparation of this score. In addition, special thanks to Professor Jenifer Craig, whose extraordinary assistance supported me throughout the dance production and performance portion of this project. I want to thank choreographer and fellow collaborator Liana Conyers for her artistry that inspired me to compose and produce this project. Finally, I want thank dancers: Jordon Cloud, Trevor Feldman, Devon Polynone, Nicci Schaefer, Rachel Slaughter, and Dawn Urista , along with musicians: Lois Getz, Wing Lau, Abby Young, Avery Pratt, and Ralph Sticker-Chapmen for their immeasurable talent, time, artistry, and above all, patients.

To my mother, Dr. Diane Marie-Horton, for inspiring me to give nothing less than full consciousness to my dream.

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Enmity

I.

Some of Them are Talking, Others Silent

-Plato

David C. Horton

Freely, expressive $\text{♩} = 54$

Musical score for strings (Violin I, Violin II, Viola, Cello) in 3/4 time. The score consists of four staves grouped by a brace. The first staff (Violin I) starts with a dynamic of p , followed by mf and p . The second staff (Violin II) has a dynamic of pp . The third staff (Viola) and fourth staff (Cello) both have a dynamic of p .

Freely, expressive $\text{♩} = 54$

Musical score for piano in 3/4 time. The piano part consists of two staves grouped by a brace. Both staves are silent throughout the measure.

*Ped. *)*



Continuation of the musical score. The strings (Violin I, Violin II, Viola, Cello) play a melodic line in 3/4 time, with dynamics of mf , pp , and p . The piano part remains silent.

Continuation of the musical score. The strings (Violin I, Violin II, Viola, Cello) play a melodic line in 3/4 time, with dynamics of p and p . The piano part remains silent.

*) Pedal according to changes in harmony

9

mf *ppp*

p *mf* — *p*

mf *ppp*

p *p*

p *p*

p *p*

13

p *mf*

p cresc. — (mf) —

p *mf*

p cresc. — (mf) —

p *p*

p *p*

≡

13

p *mf*

p cresc. — (mf) —

p *mf*

p cresc. — (mf) —

p *p*

p *p*

≡

p *p*

p *p*

Musical score for piano, page 17, measures 1-12. The score consists of four staves (treble, bass, and two inner staves) with a common key signature of one sharp. Measure 1: Treble staff has eighth-note pairs (f), Bass staff has eighth-note pairs (f). Measure 2: Treble staff has sixteenth-note pairs (p), Bass staff has sixteenth-note pairs (p). Measure 3: Treble staff has eighth-note pairs (mf), Bass staff has eighth-note pairs (mf). Measures 4-5: Treble staff has eighth-note pairs (f), Bass staff has eighth-note pairs (f). Measures 6-7: Treble staff has sixteenth-note pairs (p), Bass staff has sixteenth-note pairs (p). Measures 8-9: Treble staff has eighth-note pairs (mf), Bass staff has eighth-note pairs (mf). Measures 10-11: Treble staff has eighth-note pairs (f), Bass staff has eighth-note pairs (f). Measures 12: Treble staff has eighth-note pairs (p), Bass staff has eighth-note pairs (p).



poco rit. - - - - a tempo

25

(*mp*) - - - - (*mf*) - - - - *f* *p* - - - - *fp* *cresc.*
 (3) (3) (3)

(*mp*) - - - - (*mf*) - - - - *f* *p* - - - - *fp* *cresc.*
 (3) (3) (3)

(*mp*) - - - - (*mf*) - - - - *f* *p* - - - - *fp* *cresc.*
 (3) (3) (3)

- - - - (*mf*) - - - - *f* *p* - - - - *fp* *cresc.*
 (3) (3) (3)

poco rit. - - - - a tempo

- - - - *mf* - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

- - - - *mf* - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

Pushing forward $\text{♩} = 76$

29

(*mf*) - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

(*mf*) - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

(*mf*) - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

(*mf*) - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

Pushing forward $\text{♩} = 76$

- - - - *mf* - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

- - - - *mf* - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

- - - - *mf* - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

- - - - *mf* - - - - *f* - - - - *mf* - - - - *f* - - - - *mf* - - - - *f*

33

p *mf* *p cresc.*

p *p cresc.*

≡

poco accel.

37

(mf) *f*

(mf) *f*

p cresc. *(mf)* *f*

p cresc. *(mf)* *f*

poco accel.

p cresc. *(mp)* *(mf)*

More energetic ♩ = 90

41

dim. (mp) ppp

dim. (mp) ppp

dim. (mp) ppp

p

More energetic ♩ = 90

f

ppp



Holding back ♩ = 54

45

p cresc. (mf) f fff

p cresc. (mf) f fff

p cresc. (mf) f fff

p cresc. (mf) f

Holding back ♩ = 54

p f fff

Largo

49

mp *p* *mf* *p*³

mp *p* *mf* *p*

mp *p* *mf* *p*

p *mf* *p*

≡

53

ppp *3* *mp* *p* *mf*

V *ppp* *mp* *p* *mf*

V *ppp* *mp* *p* *mf*

V *ppp* *mp* *p* *mf*

ppp *mp* *p* *mf*

57

p *mf*

p *mf*

p *mf*

p *mf*

p

molto accel.

61

(*mf*)

p *3*

cresc.

cresc.

(*mf*)

3

molto accel.

-

-

- - - - poco rit. - - - -

65

- - - - poco rit. - - - -

fff

fff

fff

(mf)

f

fff

fff

fff

fff

=

a tempo

69

f

p

f

p

f

with mute

mf

3

ppp

ppp

a tempo

p

73 with mute

Musical score for orchestra and piano, measures 73-77. The score consists of four staves: Violin I, Violin II, Cello/Bass, and Piano. The Violin I staff starts with a sixteenth-note pattern (3) followed by eighth notes (2). The Violin II staff has a sustained note (p) with a grace note. The Cello/Bass staff has a sustained note (2). The Piano staff has a sustained note (p). Measure 74 begins with a sixteenth-note pattern (3) followed by eighth notes (2). The Violin II staff has a sustained note (p) with a grace note. The Cello/Bass staff has a sustained note (2). The Piano staff has a sustained note (p). Measure 75 begins with a sixteenth-note pattern (3) followed by eighth notes (2). The Violin II staff has a sustained note (p) with a grace note. The Cello/Bass staff has a sustained note (2). The Piano staff has a sustained note (p). Measure 76 begins with a sixteenth-note pattern (3) followed by eighth notes (2). The Violin II staff has a sustained note (p) with a grace note. The Cello/Bass staff has a sustained note (2). The Piano staff has a sustained note (p). Measure 77 begins with a sixteenth-note pattern (3) followed by eighth notes (2). The Violin II staff has a sustained note (p) with a grace note. The Cello/Bass staff has a sustained note (2). The Piano staff has a sustained note (p).



molto rit.

Musical score for orchestra and piano, measures 77-81. The score consists of four staves: Violin I, Violin II, Cello/Bass, and Piano. The Violin I staff has a sustained note (pp). The Violin II staff has a sustained note (ppp). The Cello/Bass staff has a sustained note (ppp). The Piano staff has a sustained note (pppp). Measure 78 begins with a sixteenth-note pattern (5) followed by eighth notes (4). The Violin II staff has a sustained note (4). The Cello/Bass staff has a sustained note (4). The Piano staff has a sustained note (4). Measure 79 begins with a sixteenth-note pattern (5) followed by eighth notes (4). The Violin II staff has a sustained note (4). The Cello/Bass staff has a sustained note (4). The Piano staff has a sustained note (4). Measure 80 begins with a sixteenth-note pattern (5) followed by eighth notes (4). The Violin II staff has a sustained note (4). The Cello/Bass staff has a sustained note (4). The Piano staff has a sustained note (4). Measure 81 begins with a sixteenth-note pattern (5) followed by eighth notes (4). The Violin II staff has a sustained note (4). The Cello/Bass staff has a sustained note (4). The Piano staff has a sustained note (4).

molto rit.

Musical score for orchestra and piano, measures 81-85. The score consists of four staves: Violin I, Violin II, Cello/Bass, and Piano. The Violin I staff has a sustained note (pp). The Violin II staff has a sustained note (pp). The Cello/Bass staff has a sustained note (pp). The Piano staff has a sustained note (pp). Measure 82 begins with a sixteenth-note pattern (5) followed by eighth notes (4). The Violin II staff has a sustained note (4). The Cello/Bass staff has a sustained note (4). The Piano staff has a sustained note (4). Measure 83 begins with a sixteenth-note pattern (5) followed by eighth notes (4). The Violin II staff has a sustained note (4). The Cello/Bass staff has a sustained note (4). The Piano staff has a sustained note (4). Measure 84 begins with a sixteenth-note pattern (5) followed by eighth notes (4). The Violin II staff has a sustained note (4). The Cello/Bass staff has a sustained note (4). The Piano staff has a sustained note (4). Measure 85 begins with a sixteenth-note pattern (5) followed by eighth notes (4). The Violin II staff has a sustained note (4). The Cello/Bass staff has a sustained note (4). The Piano staff has a sustained note (4).

II.

And They See Only Their Shadows
-Plato

Rhythmic, intense $\text{♩} = 158$

Rhythmic, intense $\text{♩} = 158$



Musical score for piano and strings, page 8, measures 1-10. The score consists of five systems of music. The top four systems are for strings (Violin I, Violin II, Cello, Double Bass) and the bottom system is for piano. The music is in common time, with various key changes indicated by key signatures and sharps/flats. Measure 1 starts with a piano dynamic (p) and a melodic line in Violin I. Measures 2-3 show a transition with different rhythms and dynamics (f). Measures 4-5 continue with similar patterns. Measures 6-7 show a continuation of the melodic line. Measures 8-9 show a transition with different rhythms and dynamics (mf). Measure 10 concludes with a forte dynamic (f) and a piano dynamic (sfz). The piano part features a bass line with sustained notes and occasional chords.



Musical score for orchestra, page 12, measures 12-18. The score consists of four staves:

- Staff 1 (Treble Clef):** Measures 12-18. Key signature changes every two measures between G major (no sharps or flats), F# major (one sharp), E major (two sharps), D major (one sharp), C major (no sharps or flats), B major (one sharp), A major (two sharps), and G major (no sharps or flats). Time signature changes every measure between 4/4, 3/4, and 2/4. Dynamics: p , f , p .
- Staff 2 (Treble Clef):** Measures 12-18. Key signature changes every two measures between G major (no sharps or flats), F# major (one sharp), E major (two sharps), D major (one sharp), C major (no sharps or flats), B major (one sharp), A major (two sharps), and G major (no sharps or flats). Time signature changes every measure between 4/4, 3/4, and 2/4. Dynamics: p , f , p .
- Staff 3 (Bass Clef):** Measures 12-18. Key signature changes every two measures between G major (no sharps or flats), F# major (one sharp), E major (two sharps), D major (one sharp), C major (no sharps or flats), B major (one sharp), A major (two sharps), and G major (no sharps or flats). Time signature changes every measure between 4/4, 3/4, and 2/4. Dynamics: p , f , p .
- Staff 4 (Bass Clef):** Measures 12-18. Key signature changes every two measures between G major (no sharps or flats), F# major (one sharp), E major (two sharps), D major (one sharp), C major (no sharps or flats), B major (one sharp), A major (two sharps), and G major (no sharps or flats). Time signature changes every measure between 4/4, 3/4, and 2/4. Dynamics: p .

The score concludes with a repeat sign and endings at the bottom of the page.

16

fff
fff
fff
fff

≡

20

esp.
p

24

cresc. (mp) mf

p mf

p mf

28

ff ff

p cresc. (mf) (f)

p cresc. (mf) (f)

p cresc. (mf) (f)

ff ff

32

fff

p

fff

p

fff

p

fff

p

sfz

p

≡

36

f

p

f

p

pizz.

p — *mf*

pizz.

p — *mf*

p — *mf*

sfz

40

≡

44

48 pizz.

≡

52 arco.

56

mf

mf

mf

mf

==

60

p

mf

p

f

p

mf

p

f

p

mf

p

f

p

mf

p

f

64

p

f

p

f

p

f

p

f

≡

68

mf

p

mf

p

mf

p

mf

p

mf

p

mf

mf

72

f

p

f

p

pizz.

f

p

pizz.

f

p

mf

f

p

==

76

mf

p

mf

p

f

mf

f

mf

p

mf

f

mf

p

mf

f

mf

p

mf

f

80

f

pizz.

f

pizz.

f

f

f

f

f

mp

f

==

84

arco.

p

f

arco.

p

f

f

arco.

f

arco.

f

f

p

f

p

f

88

p *mf* *f*

p *mf* *f*

f

f

p *f* *sfz*

92

p *f*

p *f*

p *f*

p *f*

f

f

f

96

f

f

f

f

100

p

mf

f

p

mf

f

p

mf

f

p

mf

f

104

p

p

p

p

p

mf

f

108

p

112

≡

116

120

f

f

f

f

p

f

f

124

arco.

f

arco.

f

9

6

9

6

p

sfz

mf

9

6

128

pizz.

f

p

pizz.

f

p

f

p

f

p

p

sfz

VII

VIII

三

132

arco.

arco.

arco.

arco.

arco.

arco.

arco.

f

ppp *f*

ppp *f*

ppp *f* *ppp*

f

ppp

136

fff

p

fff

p

fff

p

p *mf* *p*

140

f

p

mf

f

p

mf

f

p

mf

f

p

mf

f

f

f

144

p

f

p

f

p

f

p

f

8va

f

vln

148

f

f

f

f

152

≡

156

esp.

160

p *cresc.* - - - *(mp)* - - - *(mf)* - - -

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf



Musical score for orchestra, page 164, measures 9-16. The score consists of five staves. Measure 9: Treble clef, 8/8 time, dynamic ff. Measure 10: Bass clef, 4/4 time, dynamic f. Measure 11: Bass clef, 4/4 time, dynamic ff. Measure 12: Bass clef, 3/4 time, dynamic f. Measure 13: Bass clef, 6/8 time, dynamic f. Measure 14: Bass clef, 3/4 time, dynamic f. Measure 15: Bass clef, 6/8 time, dynamic f. Measure 16: Bass clef, 6/8 time, dynamic f. Measure 17: Bass clef, 6/8 time, dynamic ff.

168

fff

fff

fff

fff

172

p *f*

p *f*

p *f*

p *f*

176

f

f

f

f

ff

ff

ff

ff

III.

Unable to See the Realities
-Plato

Freely, expressive $\text{♩} = 38$

Freely, expressive $\text{♩} = 38$

(sempre una corda)

Ped. _____ Ped. _____



Ped.

9

ppp

sul tasto

p *mf*

sul pont

ppp

13

p

ppp

ppp

mf

pppp

p *mf*

p

Ped.

17

17

p 3 *mf* *ppp*

pp *ppp*

18

19

21

with mute

21

ppp 3 *with mute*

ppp *with mute*

ppp *with mute*

ppp *with mute*

22

23

24

molto accel.

25

without mute

p

without mute

p

molto accel.

p

mf

p

a tempo

29

3

mf

f

without mute

mp

f

without mute

p

3

a tempo

mf

p

3

molto rit. - - - - - **a tempo**

3 ***mf*** ***p***



Musical score for orchestra and piano, page 37, measures 37-38.

Measure 37: The score consists of four staves. The top staff (treble clef) has a dynamic of **f**. The second staff (treble clef) has dynamics **(mf)** followed by **f**. The third staff (Bass clef) has dynamics **(mf)** followed by **f**. The bottom staff (Bass clef) has dynamics **mf** followed by **f**. The right margin contains the instruction "with mute" and various muted dynamic markings like **n**, **—**, and **○**.

Measure 38: The score begins with a rest. The first two staves (treble clef) are silent. The third staff (Bass clef) has a dynamic of **p** followed by **f**. The fourth staff (Bass clef) has a dynamic of **p** followed by **f**. The right margin contains the instruction "with mute" and various muted dynamic markings like **n**, **—**, and **○**.

41

mf *p* *ppp*

mf *p* *ppp*

mf *p* *ppp*

mf *p* *ppp*

mf

f

mf

Ped.

45

sul tasto *3*

ppp

sul tasto *3*

ppp

sul tasto *3*

ppp

sul tasto *3*

ppp

f

f

Ped.

49

Freely

ppp

ppp

ppp

Freely

p

3

mf

Ped.

≡

54

sul tasto -----

ppp

sul tasto -----

ppp

sul tasto -----

ppp

sul tasto -----

ppp

sul tasto -----

Ped.

3

p

ppp

ppp

59

sul pont.

sul pont.

sul pont.

sul pont.

^{*)}

ppp

ppp

*) Plucked from inside the piano

IV.

*And He Will See the Sky and the Stars by Night Better
than the Sun or the Light of the Sun by Day*
-Plato

With energy, connected ↗ 76

Musical score for orchestra and piano, page 10, measures 1-4. The score consists of five staves. The top staff (treble clef) has a fermata over the first measure. The second staff (treble clef) has a dynamic *p* over the fourth measure. The third staff (Bass clef) has dynamics *p* and *mf*. The fourth staff (Bass clef) has a dynamic *p*. Measure 1: Treble staff (fermata), Bass staff (two eighth notes). Measure 2: Treble staff (rest), Bass staff (two eighth notes). Measure 3: Treble staff (rest), Bass staff (two eighth notes). Measure 4: Treble staff (rest), Bass staff (two eighth notes).

With energy, connected $\downarrow = 76$



Musical score for piano, page 5, measures 1-4. The score consists of four staves. The top staff (treble clef) has a rest in measure 1, a dynamic *p* in measure 2, and a sharp sign in measure 4. The second staff (treble clef) has dynamics *mf* and *p* in measures 1 and 4 respectively. The third staff (bass clef) has dynamics *mf* and *p* in measures 1 and 4 respectively. The bottom staff (bass clef) has rests in all four measures.

9

mf

p *cresc.* *(mf)*

mf *p* *cresc.* *(mf)*

mf *p* *cresc.* *(mf)*

13

f *mf* *p*

f *mf*

f *mf*

mf

mf

17

mf

p cresc.

(*mf*)

p cresc.

(*mf*)

p cresc.

(*mf*)

mf

f

p

p

≡

21

f

p

f

p

f

p

f

p

f

p

f

p

mf

p

Delicately

25

f *p* *mf* *p*

f *p* *mf* *p*

mf *p* *mp* *p*

mf *p*

ff

Delicately

f *p*

ff *p*

ff *p*

ff *p*

==

29

mf *p*

mf *p*

mf *p*

p *mf* *p*

pp *ppp*

molto accel. - - - - -

33

molto accel. - - - - -



With determination $\text{♩} = 90$

37

With determination $\text{♩} = 90$

41

ff — *f dim.* -----

ff — *f dim.* -----

f dim. -----

f dim. -----

—

mf — *f* — *p*

45

—

poco rit. - - - - -

(*mf*) ----- (*p*) -----

(*mf*) ----- (*p*) -----

(*mf*) ----- (*p*) -----

(*mf*) ----- (*p*) -----

—

poco rit. - - - - -

f — *p*

Reflective ♩ = 76

49

50

Reflective $\downarrow = 76$



Musical score for orchestra and piano, page 15, measures 53-54.

Measure 53:

- Piano (Top Staff):** 2/4 time, key signature 2 sharps. Dynamics: *pp*, *mf* (with a bracket over three measures), *f*, *p*.
- Violin 1 (Second Staff):** 2/4 time, key signature 4 sharps. Dynamics: *p*.
- Violin 2 (Third Staff):** 2/4 time, key signature 4 sharps. Dynamics: *p*, *mf*.
- Cello (Fourth Staff):** 2/4 time, key signature 4 sharps. Dynamics: *p*.
- Bassoon (Fifth Staff):** 2/4 time, key signature 4 sharps. Dynamics: *p*.
- Measure 54:** Measures 54-55 are identical to measure 53, continuing the pattern of changing time signatures and dynamics.

57

≡

61

65

pp

(p) *pp*

pp

pp

pp

pp

69

pp

mp

pp

mf

pp

mp

pp

mf

pp

mp

pp

mf

pp

mp

pp

mf

p

mf

mf

mf

73

73

f

f

f

f

74

f

f

f

f

75

f

76

f

77

Pushing forward $\text{♩} = 90$

77

f

f

f

f

78

ppp

ppp

ppp

p

79

Pushing forward $\text{♩} = 90$

80

p

mp

81

p

p

p

mf

p

mf

85

f

p

mf

p

f

p

mf

p

f

p

f

p

f

p

mf

p

5:

4:

5:

4:

5:

4:

5:

4:

5:

4:

5:

4:

89

f

ff

≡

93

mf

ff

mf

ff

mf

ff

mf

ff

mf

f

mf

ff

mf

ff

Delicately, sensitive

Musical score for measures 97-100. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. Measure 97 starts with a dynamic *p*. Measures 98 and 99 continue with the same instrumentation and dynamics. Measure 100 concludes with a dynamic *p*.

Delicately, sensitive

Musical score for measures 101-104. The score consists of two staves: Treble and Bass. Measures 101-103 feature sustained notes with dynamics *pp*. Measure 104 concludes with a dynamic *p*.

≡

Musical score for measures 105-108. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. Measures 105-107 feature sustained notes with dynamics *pp*. Measure 108 concludes with a dynamic *p*.

105

ppp dim. *n*

ppp dim. *n*

ppp dim. *n*

ppp dim. *n*

freely

p

110

ppp *with mute*

mf

poco rit. - - - - - Freely $\text{♩} = 54$

115

poco rit. - - - - - Freely $\text{♩} = 54$

≡

120

(una corda) Ped.

125

130