

Score

*Commissioned by and written for Julia Scolnik  
and the Andover Chamber Music Series*

# JEWELS

*for Flute, String Trio and Piano*

**Ruby  
Amethyst  
Sapphire  
Emerald**

***James M. Stephenson III***

**Jewels**  
*for Flute, String Trio and Piano*

*Commissioned by and written for Julia Scolnik  
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Program Notes by James Stephenson

Premiere performance: March 19, 2006 at Naples United Church of Christ, Naples, Florida  
Instrumentation: Flute, Violin, Viola, Cello and Piano  
Duration: ca. 15 minutes

I met Julie Scolnik in Boston while premiering an adaptation of my *Legend of Sleepy Hollow* with the Pro Arte Chamber Orchestra. Her interest in my music and mine in her playing eventually led to a collaborative effort to bring her chamber ensemble to Florida to premiere a new work I would compose for her group. The subsequent *Jewels* was a perfect fit, as the gems evoke many interesting images and myths, and the word itself is a take off on her first name.

The music:

Ruby

This stone represents devotion, desire and passion. I chose to aim for the desire and passionate qualities. A soft opening with a hint of middle-Eastern nuance eventually erupts into a wild and pulsing fantasy.

Amethyst

The legend of this stone pits an angry god of wine against an unsuspecting young maiden, named Amethyst. The maiden is set to stone (quartz) by the goddess Diana to protect her from his wrath. Overwhelmed by her beauty, he (the god Dionysus) sheds a tear into his wine. This eventually spills on to the quartz to create the purple color we associate with Amethyst.

I chose to create an almost angry flirtation that might have occurred between Dionysus and Amethyst. There is not a long tune to grasp onto; instead there are many short fragments and jagged interplay back and forth amongst the musicians. The music builds and builds only to conclude quietly with the single teardrop.

This stone happens to be my birth stone.

## Sapphire

Sometimes referred to as “of the heavens”, I envisioned an almost mystic quality to this beautiful blue stone. After a mysterious introduction, this movement relaxes into a straightforward and calm tune, featuring the solo flute.

## Emerald

I originally intended to ignore the obvious implications of this stone and color, but in the end, an unmistakable Irish tune forced its way out! When I realized that the premiere was to take place two days after St. Patrick’s Day, it became clear to me that the reel that was dancing in my head should be heard.

I chose to present this tune in a very Percy Grainger-esque way, slightly bending the rules of the traditional Irish harmonies (especially in the composed solos for the various instruments), yet keeping close to the standard form.



# JEWELS

## Ruby

James M. Stephenson

Andante, non mosso ♩ = 66

(A)

Musical score for measures 1-6. The score includes parts for Flute, Violin, Viola, Cello, and Piano. The Flute part begins with a *p* dynamic. The Piano part features a *pp* dynamic and includes a *fer* (fermata) marking with a dashed line and asterisks, followed by a *sim.* (sostenuto) marking.

7

Musical score for measures 7-12. The Flute part starts with a *mp* dynamic. The Violin and Viola parts feature *ppp* and *pp* dynamics. The Piano part continues with a *pp* dynamic.

13 (B)

Musical score for measures 13-18. The Flute part begins with a *p* dynamic and includes a *poco vib.* marking. The Violin and Viola parts feature *pp*, *mp*, and *mf* dynamics. The Piano part features a *mf* dynamic and includes a *tr* (trill) marking. The score concludes with a *p* dynamic.

*rit.*

Fl. *p*

Vln. *mf* 3

Vla. *f* 3

Vc. *mf* 3

Pno. *f* *mp*

25 (C) A Tempo

Fl. *mp*

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *p* L.H. R.H. L.H. R.H. loco

30 (D) Start slowly, gradually accel.

Fl.

Vln. *p secco* *sub. f*

Vla. *p secco* *sub. f*

Vc. *p secco* *sub. f*

Pno. *p secco* *f* *sub.*

36 **E** Allegretto misterioso  $\text{♩} = 96$

Fl. *mf*

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *p*

Fl. *mp* *f* *mp*

Vln. *sub.f* *p*

Vla. *sub.f* *p*

Vc. *sub.f* *p*

Pno. *f sub.* *p*

Fl. *p* *mp* *mf*

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

Vla. *p* *mp* *p* *mf*

Vc. *p* *mp* *p* *mf*

Pno. *p* *mf*

54

Fl. *f* *p*

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

Vla. *p* *mf* *p* *sub. f* *tr (b)*

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

Pno. *p* *f* *p* *f sub.*

60

Fl. *mf*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Pno. *p* *mf*

66

Fl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *mp* *f*

70

Fl. *mp* *mf* *p* *mp* *p* *mf*

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

Vla. *mp* *p* *p* *mp* *p* *mf*

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

Pno. *mp* *p* *mp* *mf*

(F2)

78

Fl. *f* *p*

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

Vla. *p* *mf* *p* *f sub.*

Vc. *p* *mf* *p* *f sub.* *tr (b)*

Pno. *p* *f* *p* *f sub.*

84

Fl.

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *p* *L.H.* *R.H.* *L.H.* *R.H.*

Ruby

90 (G)

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

Vln. *f* *f* *f*

Vla. *pizz.* *f* *pizz.*

Vc. *f*

Pno. *mf* *f*

96 (H)

Fl. *mf* 7

Vln. *ff* *f* 7 *mp* 7

Vla. *arco* *f* *pizz.* *f* *mp*

Vc. *f* *fz* *f* *mp*

Pno. *ff* *mf* *p*

102

Fl. *mp* *p* *mp*

Vln. *p* *mp*

Vla. *p*

Vc. *p*

Pno. *pp*

108

Fl. *p* *mf* *p*

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

Vla. *p* *pizz.* *mp* *arco* *p*

Vc. *p* *mp* *p*

108

Pno. *p* *mp* *p*

114

Fl. *pp*

Vln. *pp*

Vla. *pizz.* *p*

Vc. *p*

I

114

Pno. *p*

120

Fl. *p*

Vln. *p* *arco* *molto*

Vla. *p* *arco* *molto*

Vc. *mp* *molto*

120

Pno. *L.H.* *R.H.* *pp* *R.H.* *molto*

*L.H.* *L.H.*

125 **J**

Fl. *f*

Vln. *f* *on the string* *ff*

Vla. *f* *on the string* *ff*

Vc. *f* *on the string* *ff*

Pno. *f* *ff*

130

Fl.

Vln.

Vla.

Vc.

Pno.

134

Fl.

Vln.

Vla.

Vc.

Pno.

This musical score is for the piece "Ruby" and is page 9. It features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

The score is divided into three systems:

- System 1 (Measures 139-143):** Starts with a key signature change to one flat (B-flat major/D minor) and a common time signature. A circled "K" is above measure 139. The Flute part has a melodic line with slurs and accents. The strings play a rhythmic accompaniment. The Piano part provides harmonic support.
- System 2 (Measures 144-148):** Continues the melodic and rhythmic themes. Dynamic markings *fz* and *ff* are present. The Flute part has a complex, fast-moving line with many slurs.
- System 3 (Measures 149-153):** Features a section marked "G.P." (Grand Pause) for the Flute, Violin, Viola, and Violoncello. The Piano part continues with a *ff* dynamic. The Flute part resumes with a melodic line.

The score includes various musical notations such as slurs, accents, dynamic markings (*fz*, *ff*), and performance instructions like "G.P.".

156 **G.P.** **(L)**

Fl. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

156 **G.P.**

Pno. *ff*

162

Fl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f*

162

Pno. *f*

168 **(M)**

Fl. *mf*

Vln. *p*

Vla. *mf*

Vc. *mp*

168

Pno. *mp*

174

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

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

Vla. *pizz.* *arco* *p* *pizz.* *mp* *p*

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

174

Pno. *loco* *p* *p* *mp* *p*

182

Fl. *mp* *p* *pp*

Vln. *mp* *p* *pp*

Vla. *pizz.* *arco* *pizz.* *p*

Vc. *mp* *p*

182

Pno. *mp* *p* *p*

188

Fl. *pp*

Vln. *pp* *mf*

Vla. *pp* *arco* *mf*

Vc. *arco* *pp*

188

Pno. *pp* *ff*

8<sup>th</sup>

194

Fl.

Vln.

Vla.

Vc.

Pno.

194

*p* *pp* *ppp*

*ppp*

(8<sup>va</sup>)

Detailed description: This page of a musical score for 'Ruby' features five staves. The Flute (Fl.) staff is mostly silent. The Violin (Vln.) and Viola (Vla.) staves play a rhythmic pattern of eighth notes with accents, starting at measure 194. The Violoncello (Vc.) staff plays a sustained, arpeggiated accompaniment. The Piano (Pno.) staff has a treble clef with a melodic line and a bass clef with a bass line, both featuring long slurs. Dynamic markings *p*, *pp*, and *ppp* are used to indicate volume changes. A dashed line at the bottom indicates an octave transposition for the bass line, labeled (8<sup>va</sup>).

# Amethyst

Allegro, Scherzando ♩ = 112

Flute *f*

Violin *f*

Viola *f*

Cello *f*

Piano *f*

Fl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *mf* *f*

Fl. *mf* *mp*

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp* *cresc.*

This musical score page, numbered 14, is titled "Amethyst". It contains five systems of music for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- System 1 (Measures 13-16):** The Flute part begins with a circled letter "A" above measure 15. Dynamics include *f* and *f*. The Piano part is marked *leggiere*.
- System 2 (Measures 17-20):** Dynamics include *mf espr.*, *mp*, and *leggiere*. The Viola part is marked *mp*.
- System 3 (Measures 21-24):** Dynamics include *mf espr.*, *mp leggiere*, *mf*, and *f*. The Viola part is marked *mp*. The Violoncello part is marked *arco* and *f*.

25 *leggiere* **B**

Fl. *mp* *p*

Vln. *mp* *mp cantabile*

Vla. *mp cantabile*

Vc. *mp cantabile*

Pno. *p*

29

Fl. *mp* *mf leggiere*

Vln. *poco* *pizz.* *p*

Vla. *poco* *pizz.* *p*

Vc. *poco* *pizz.* *p*

Pno. *leggiere* *mp*

33

Fl. *p* *mp*

Vln. *arco* *mp*

Vla. *arco* *mp*

Vc. *arco* *mp*

Pno. *p* *leggiere* *mp*

Fl. *p* *mf* *mp*

Vln. *pizz.* *p* *arco* *mf un poco energico*

Vla. *pizz.* *p* *arco* *mf un poco energico*

Vc. *pizz.* *mp* *arco* *mf un poco energico*

Pno. *p* *mf* *mp* *leggero*

Measures 37-49. The score includes a circled 'C' above measure 39. Dynamics range from *p* to *mf* and *mp*. Performance instructions include *pizz.*, *arco*, and *leggero*. The piece is in a minor key with a 3/4 time signature.

49

Fl.

Vln.

Vla.

Vc.

Pno.

53

Fl.

Vln.

Vla.

Vc.

Pno.

57

Fl.

Vln.

Vla.

Vc.

Pno.

62

Fl.

Vln.

Vla.

Vc.

Pno.

66

Fl.

Vln.

Vla.

Vc.

Pno.

70

Fl.

Vln.

Vla.

Vc.

Pno.

74

Fl.

Vln.

Vla.

Vc.

Pno.

78

Fl.

Vln.

Vla.

Vc.

Pno.

82

Fl.

Vln.

Vla.

Vc.

Pno.

85

Fl. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mp*

Pno. *mf*

(G)

89

Fl.

Vln.

Vla.

Vc. *mf*

Pno. *f*

93

Fl. *f*

Vln. *f*

Vla. *f*

Vc.

Pno.

97 H

Fl. *ff*

Vln. *ff*

Vla. *ff*

Vc.

Pno. *ff*

101

Fl.

Vln.

Vla.

Vc.

Pno.

105

Fl.

Vln.

Vla.

Vc.

Pno.

109

Fl.

Vln.

Vla.

Vc.

Pno.

113

Fl.

Vln.

Vla.

Vc.

Pno.

*p*

*pizz.*

*mp*

*pp*

*fz*

*f*

*mp*

*pp*

# Sapphire

Andante, non mosso ♩ = 66

This musical score is for the piece "Sapphire" and is page 23 of the manuscript. The tempo is marked "Andante, non mosso" with a metronome marking of ♩ = 66. The score is arranged for Flute, Violin, Viola, Cello, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (5, 5, and 8 respectively). The Flute part is mostly silent, with a few notes in the second system. The Violin part begins with a *pp* dynamic and features a long, sustained note. The Viola part has a *p* dynamic. The Cello part starts with a *pizz* (pizzicato) instruction. The Piano part is the most active, featuring a complex texture of triplets and sixteenth notes, with dynamics ranging from *pp* to *ppp*. A section marked with a circled 'A' begins in the second system. The score concludes with a double bar line and a repeat sign.



Musical score for 'Sapphire' on page 25, measures 20-26. The score is arranged for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

**Measures 20-21:** Flute (Fl.) and Violin (Vln.) play a melodic line starting with a *mf* dynamic, transitioning to *sub. p*. Viola (Vla.) and Violoncello (Vc.) play a supporting line. The Piano (Pno.) part features a complex texture with triplets and a *sub. p* dynamic.

**Measures 22-23:** Flute (Fl.) has a circled 'C' above the staff and plays a melodic line with *mp* and *f* dynamics. Violin (Vln.) and Viola (Vla.) play a melodic line with *f* and *mf* dynamics. Violoncello (Vc.) plays a melodic line with *mf* and *mp* dynamics. The Piano (Pno.) part continues with triplets and *mf* and *f* dynamics.

**Measures 24-26:** Flute (Fl.) plays a melodic line with *mf* dynamics. Violin (Vln.) and Viola (Vla.) play a melodic line with *f* and *mp* dynamics. Violoncello (Vc.) plays a melodic line with *f* and *mp* dynamics. The Piano (Pno.) part features a complex texture with triplets and *f* and *mp* dynamics.

29

Fl. *mp*

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *mp* *pp* *ppp*

(D) Andante semplice ♩ = 80

34

Fl. *pp* *mp*

Vln. *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Pno. *loco* *loco* *p*

38

Fl. *mf* *mp*

Vln.

Vla.

Vc.

Pno. *mp*



53

Fl.

Vln.

Vla.

Vc.

Pno.

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

57

Fl.

Vln.

Vla.

Vc.

Pno.

*f*

Ⓞ

61

Fl.

Vln.

Vla.

Vc.

Pno.

*p*

65

Fl.

Vln.

Vla.

Vc.

Pno.

*ff*

*ff*

*ff*

*ff*

*pp*

**H**

69

Fl.

Vln.

Vla.

Vc.

Pno.

*rit.*

**I** Andante, non mosso (Tempo Primo) ♩ = 66

73

Fl.

Vln.

Vla.

Vc.

Pno.

*p*

*pp*

*p*

*p*

Musical score for measures 77-80 of the piece 'Sapphire'. The score is arranged in five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

**Measures 77-79:**

- Fl.:** Melodic line with a slur over measures 77-79.
- Vln.:** Sustained notes with a slur over measures 77-79.
- Vla.:** Melodic line starting at measure 78, marked *pp* and *pizz.*
- Vc.:** Sustained notes with a slur over measures 77-79.
- Pno.:** Complex texture with triplets and slurs, marked *pp*.

**Measure 80:**

- Fl.:** Melodic line with a slur, marked *rit.* and *pp*.
- Vln.:** Sustained notes with a slur, marked *pp*.
- Vla.:** Sustained notes with a slur.
- Vc.:** Melodic line starting at measure 80, marked *pizz.* and *p*.
- Pno.:** Melodic line with a slur, marked *p*.

A dashed line labeled *8vb* is positioned below the piano staff.

Andante (♩ = ca. 66)

# Emerald

31

Flute *mp* *f* *f*

Violin *pp* *poco* *p*

Viola *pp* *poco* *p*

Cello

Piano *p* *mf*

This system contains the first three measures of the piece. The Flute part features a melodic line with triplets and sixteenth-note runs, marked *mp* and *f*. The Violin and Viola parts provide harmonic support with *pp* dynamics, transitioning to *poco* and *p* in the final measure. The Piano accompaniment consists of chords and arpeggiated figures, marked *p* and *mf*.

Fl. *mp* *mf*

Vln. *pp* *poco* *p*

Vla. *pp* *poco* *p*

Vc. *p*

Pno. *mp* *p* *mp* *3* *3*

This system covers measures 4 to 6. The Flute part continues with melodic development, marked *mp* and *mf*. The Violin and Viola parts remain *pp* until measure 5, then move to *poco* and *p*. The Violoncello part is marked *p*. The Piano part features a more active accompaniment with triplets and sixteenth-note patterns, marked *mp*, *p*, and *mp*.

Fl. *mp* *pp* *mp*

Vln. *pp* *poco* *p*

Vla. *pp* *poco* *p*

Vc. *pp* *poco* *p*

Pno. *pp*

This system contains measures 7 to 9. The Flute part has a circled 'A' above measure 7 and is marked *mp*, *pp*, and *mp*. The Violin and Viola parts are marked *pp* and transition to *poco* and *p*. The Violoncello part is marked *pp* and *poco*. The Piano part is marked *pp* and features sustained chords and arpeggiated textures.

Musical score for measures 10-14. The score includes parts for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 10-14. Measure 10 starts with *mf*, followed by *mp* and *p*. Measure 14 features a 14-measure run with *mf*.
- Vln.:** Measures 10-14. Measure 14 ends with *pp*.
- Vla.:** Measures 10-14. Measure 14 ends with *pp*.
- Vc.:** Measures 10-14. Measure 10 starts with *poco*, followed by *mp*. Measure 14 ends with *pp*.
- Pno.:** Measures 10-14. Measure 10 starts with *mf*, followed by *p*. Measure 14 ends with *pp*.

(B) *Alla breve*; Reel  $\text{♩} = 112$

Musical score for measures 13-16. The score includes parts for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 13-16. Measure 13 is a whole rest.
- Vln.:** Measures 13-16. Measure 13 starts with *p*. Measure 16 ends with *p*.
- Vla.:** Measures 13-16. Measure 16 ends with *p*.
- Vc.:** Measures 13-16. Measure 16 ends with *p*.
- Pno.:** Measures 13-16. Measure 16 ends with *p*.

Musical score for measures 17-20. The score includes parts for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 17-20. Measure 17 is a whole rest.
- Vln.:** Measures 17-20. Measure 17 starts with *p*. Measure 20 ends with *p*.
- Vla.:** Measures 17-20. Measure 20 ends with *p*.
- Vc.:** Measures 17-20. Measure 20 ends with *p*.
- Pno.:** Measures 17-20. Measure 20 ends with *p*.

21 **(C)**

Fl.

Vln. *cantabile*

Vla. *cantabile*

Vc. *cantabile*

Pno. *mp*

25

Fl.

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

29 **(D)**

Fl.

Vln. *p*

Vla. *mf*

Vc. *p*

Pno. *mp*

33

Fl.

Vln.

Vla.

Vc.

Pno.

37

Fl.

Vln.

Vla.

Vc.

Pno.

41

Fl.

Vln.

Vla.

Vc.

Pno.

45 **F**

Fl. *f*

Vln. arco *f*

Vla. arco *f*

Vc. *f*

Pno. *f*

49

Fl. *mp* *f*

Vln. *mf* *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Pno. *mp sub.* *f*

*pizz.*

53 **G**

Fl. *mp* *mp*

Vln. arco *p*

Vla. arco *p*

Vc. *p*

Pno. *p*

L'istesso Tempo (2 + 3)

57

Fl. *mf* *f*

Vln. *mp* *f*

Vla. *mp* *f*

Vc. *p* *p* *f*

Pno. *mf*

62

Fl.

Vln.

Vla.

Vc.

62

Pno.

66

Fl. *f* Solo

Vln. *pp* *f*

Vla. *p sub.* *pp* *f*

Vc. *pp* *f*

Pno. *p sub.*

70

Fl.

Vln.

Vla.

Vc.

Pno.

*ff*

74

Fl.

Vln.

Vla.

Vc.

Pno.

*f*

*fz*

*f*

*fz*

*fz*

Solo

*ff*

78

Fl.

Vln.

Vla.

Vc.

Pno.

*ff*

*ff*

82

Fl.

Vln.

Vla.

Vc.

Pno.

85

(K)

Fl.

Vln.

Vla.

Vc.

Pno.

*mf*

*mf*

*mf*

*ff* With abandon!

Solo

89

Fl.

Vln.

Vla.

Vc.

Pno.

*f*

*mf*

*f*

*mf*

93 (L)

Fl. *mp*

Vln. *mp*

Vla. *f*

Vc. *mp*

Pno. *mf*

Detailed description: This system covers measures 93 to 96. The Flute part (Fl.) has a circled 'L' above measure 93 and a *mp* dynamic. The Violin (Vln.) and Viola (Vla.) parts have *mp* dynamics. The Viola part features a *f* dynamic and triplet markings. The Violoncello (Vc.) part has a *mp* dynamic. The Piano (Pno.) part has a *mf* dynamic. The key signature has two flats and the time signature is 3/4.

97

Fl.

Vln.

Vla.

Vc.

Pno.

Detailed description: This system covers measures 97 to 100. The Flute part has a circled 'L' above measure 97. The Violin and Viola parts have *mp* dynamics. The Viola part features a *f* dynamic and triplet markings. The Violoncello part has a *mp* dynamic. The Piano part has a *mf* dynamic. The key signature has two flats and the time signature is 3/4.

101 (M)

Fl. *pp dolce*

Vln. *p*

Vla. *pp*

Vc. *pp*

Pno. *pp*

Detailed description: This system covers measures 101 to 104. The Flute part (Fl.) has a circled 'M' above measure 101 and a *pp dolce* dynamic. The Violin (Vln.) part has a *p* dynamic. The Viola (Vla.) part has a *pp* dynamic. The Violoncello (Vc.) part has a *pp* dynamic. The Piano (Pno.) part has a *pp* dynamic. The key signature has two flats and the time signature is 3/4.

105

Fl. *mp*

Vln. *mp*

Vla. *p dolce* *mp*

Vc. *pp*

Pno.

109 (N) L'istesso Tempo

Fl. *mp*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Pno. *p* *pp*

113

Fl.

Vln. *p* *pp*

Vla. *p* *pp*

Vc.

Pno. *p* *pp* *p* *mp*

⓪

118

Fl.

Vln.

Vla.

Vc.

Pno.

*pp*

Solo

123

Fl.

Vln.

Vla.

Vc.

Pno.

Ⓟ

127

Fl.

Vln.

Vla.

Vc.

Pno.

*p*

Solo

131

Fl.

Vln.

Vla.

Vc.

Pno.

135

Fl.

Vln. Solo *mf*

Vla. *mp*

Vc. *mp*

Pno. *mp*

139

Fl.

Vln.

Vla. *mp*

Vc. *mp*

Pno.

143 Solo (R) Emerald

Fl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f*

147

Fl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f*

151

Fl. *fz fz*

Vln. *ff fz fz*

Vla. *ff fz fz*

Vc. *ff fz fz*

Pno. *ff fz fz*