



## Pedwarawd Llinynnol #1

Puw, Guto

Cyhoeddwyd: 01/01/2020

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**GUTO PRYDERI PUW**

**Pedwarawd Llinynnol #1**  
*String Quartet #1*

*Mae Dy lwybrau'n diferu digonedd*  
*Your paths overflow with plenty*

(2020)



**GUTO PRYDERI PUW**

# **Pedwarawd Llinynnol #1**

## *String Quartet #1*

*Mae Dy lwybrau'n diferu digonedd  
Your paths overflow with plenty*

(2020)

Comisiynwyd **Pedwarawd Llinynnol #1 – Mae Dy lwybrau’n differu digonedd** gan Ŵyl Gerdd Bangor gyda chymorth ariannol Ymddiriedolaeth Ralph Vaughan Williams i’w berfformio gan Bedwarawd Solem yn ystod yr Ŵyl ar 12 Mawrth 2021.

**String Quartet #1 – Your paths overflow with plenty** was commissioned by the Bangor Music Festival with financial support from the RVW Trust for performance by the Solem Quartet at the Festival on 12 March 2021.

## Nodiadau Rhaglen

### ***Pedwarawd Llinynnol #1 – Mae Dy lwybrau'n diferu digonedd***

Daw ysbrydoliaeth y gwaith hwn yn wreiddiol o Lyfr y Salmau, 65:11 (yr hwn a ddifynnir yn y teitl) lle y cawn ddatlu darpariaeth Duw o ddigonedd y Ddaear (Dy ddaioni Di sy'n coroni'r flwyddyn./Mae Dy lwybrau'n diferu digonedd). Yn ddiweddar, bûm hefyd yn meddwl llawer am yr hyn ddywedodd hynafgwr y Cherokee, Stan Rushworth am y gwahaniaeth ym meddylfryd yr anheddwyr Gorllewinol o ‘mae gennyl hawl’ a meddylfryd y brodorion o ‘mae gennyl ymrwymiad’. Bydd y Ddaear yn parhau i fod yn gyfoethog a ffrwythlon cyn belled ag y gwnaiff y bod dynol atal yr ymelwad distrywiol o’i hadnoddau naturiol cyn ei bod yn rhy hwyr.

Clywir llawer o’r distryw hwn drwy’r gerddoriaeth yn y rhannau cyflym rhythmic, tra bod yr adrannau tawelach cyferbyniol yn adlewyrchu ar brydferthwch ac ysblanner y greadigaeth ryfedol o fewn yr hon rydym mor freintiedig yn cael preswylio ynnddi.

Comisiynwyd Pedwarawd Llinynnol #1 – Mae Dy lwybrau'n diferu digonedd gan Wyl Gerdd Bangor ac fe'i perfformiwyd am y tro cyntaf gan Bedwarawd Solem ar gyfer ei ddarlledu'n ystod yr Wyl ar 12 Mawrth 2021. Cyflwynir y gwaith i John Metcalf am ei gefnogaeth ymroddedig, ei anogaeth a'i gyfeillgarwch dros y blynnyddoedd.

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## Programme Notes

### ***String Quartet #1 – Your paths overflow with plenty***

The title for this piece is taken from the Book of Psalms, 65:11, where the scripture invites us to rejoice and appreciate God’s provision from Earth’s abundance (You crown your year with Your bounty,/and Your paths overflow with plenty). In recent times, I have also been thinking much about what the Cherokee elder Stan Rushworth said regarding the difference between the Western settler mindset of ‘I have right’ and the indigenous mindset of ‘I have an obligation’. Earth will continue to be rich and fertile as long as humans halts the destructive exploitation of its natural resources before it’s too late.

Much of this destruction can be heard through the music in the fast rhythmical passages, while the contrasting calmer sections reflects upon the beauty and splendour of this wonderful creation within which we are so honoured to be able to inhabit.

*String Quartet #1 – Your paths overflow with plenty* was commissioned by the Bangor Music Festival and was premiered by the Solem Quartet for broadcast during the Festival on 12 March 2021. The piece is dedicated to John Metcalf for his enthusiastic support, his encouragement and friendship over the years.

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# Pedwarawd Llinynnol #1

## String Quartet #1

*Mae Dy lwybrau'n diferu digonedd  
Your paths overflow with plenty*

Dy ddaioni Di sy'n coroni'r flwyddyn.  
Mae Dy lwybrau'n diferu digonedd.  
(Salm 65:11)

GUTO PRYDERI PUW

You crown your year with Your bounty,  
and Your paths overflow with plenty.  
(Psalm 65:11)

**Feroce e molto giusto** ( $\text{♩} = 104$ )

Violin I

Violin II

Viola

Violoncello

*ff*

*ff*

*ff*

*flautando*

*ff ffpp*

Musical score for piano, page 6, section A. The score consists of four staves. The top staff has dynamics *flautando*, *(non vib.)*, *mp*, *pp*, *ff*, *ffpp*, *ff*, and *ffpp*. The middle staff has dynamics *ffpp*. The bottom staff has dynamics *ffpp*. The right side of the page features a large letter **A**.

Musical score for orchestra and piano, page 12, measures 12-15. The score consists of four staves. The top two staves are for the orchestra, showing various woodwind and brass parts with complex rhythmic patterns and accidentals. The bottom two staves are for the piano, with the left hand playing sustained notes and the right hand playing rapid sixteenth-note patterns. Measure 12 starts with a forte dynamic (ff). Measure 13 begins with a piano dynamic (pp). Measure 14 features a dynamic marking of ff. Measure 15 ends with a dynamic marking of ff.

15

*ffpp*    *f*

*f*

*ff*    *f*

18

*ff*    *poco dim.*

*ff*    *poco dim.*

*ff*    *poco dim.*

*ff*    *poco dim.*

20

*mf dim.*

*mf dim.*

*mf*

*ff*

24

**B**

poco sul pont. → molto sul pont. → nat.

*mp*

*mfp*

*mf*

*ppp*

poco sul pont. → molto sul pont. → nat.

*mp*

*mfp*

*mf*

*ppp*

poco sul pont. → molto sul pont. → nat.

*mfp*

*mf*

*ppp*

poco sul pont. → molto sul pont. → nat.

*p*

*pp*

*mf*

*ppp*

Musical score for orchestra, page 36, measures 1-10. The score consists of four staves. Measure 1: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 2: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 3: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 4: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 5: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 6: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 7: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 8: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 9: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 10: Bassoon 1 and Bassoon 2 play eighth-note patterns.

**C**

42 con sord. *b2.* *sul pont.* *senza sord.* *nat. — sul pont.*

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

*sul pont.* *pp* *p*

*punta d'arco* *pp*

*punta d'arco* *pp*

*punta d'arco* *pp*

*pp* *pp*

48 *gliss.* *nat. (off the string)* *poco sul pont.* *0* *pp*

*pp* *mp* *pp*

*nat. (off the string)* *pp* *mp*

*III hat.* *pp* *mp* *p* *pp*

*gliss.* *nat. (off the string)* *pp* *mp*

**D**

54 *p* *pp* *p* *mp* *(off the string)* *p* *mp* *p* *poco sul pont.*

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

59

nat.

*poco sul pont.*

*ppp*

*gliss.*

(8) 63

*mp*

*ppp*

*gliss.*

*sul tasto*

*mp*

*ppp*

*gliss.*

E Più intenso  
nat.

70

*ff*

*gliss.*

*nat.*

*ppp ff sub.*

*nat.*

*ff*

*gliss.*

*nat.*

*ff*

*gliss.*

*nat.*

*ff*

72

*lontano*

*pp sub.*

*ff*

*pp sub.*

*ff*

*pp sub.*

*(ff)*

*pp sub.*

75

*pp sub.*

*mp*

*pp sub.*

*ff*

*pp sub.*

*mp*

*ff*

*pp sub.*

*ff*

77

*nat.*

*ff*

*gliss.*

*nat.*

*gliss.*

*gliss.*

*f*

*ff*

*gliss.*

*nat.*

*ff*

*gliss.*

*gliss.*

*gliss.*

Musical score page 84, featuring four staves of music. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the bottom in bass clef. The score includes dynamic markings such as *poco sul pont.*, *pp*, *gliss.*, *(flautando)*, *nat.*, and *mfp*. Performance instructions like slurs, grace notes, and fingerings are also present. Measure numbers 1-3 are indicated at the bottom left.

F

Musical score for piano, page 10, measures 89-90. The score consists of four staves. The top staff (treble clef) has dynamic markings *pp ff* and a measure number 5. The second staff (treble clef) has a dynamic *pp*. The third staff (treble clef) has dynamic markings *pp ff* and a measure number 5. The bottom staff (bass clef) has a dynamic *pp*. Measure 89 ends with a fermata over the first note of the next measure. Measure 90 begins with a dynamic *ff* and a measure number 6.

Musical score for orchestra and piano, page 91, measures 5-6. The score consists of five staves. The top staff (treble clef) shows a melodic line with various note heads and stems. The second staff (treble clef) has three groups of three eighth-note chords. The third staff (treble clef) shows a melodic line with grace notes. The fourth staff (treble clef) has three groups of three eighth-note chords. The bottom staff (bass clef) shows a melodic line with grace notes. Measure 5 ends with a fermata over the third note of the treble staff's melody. Measure 6 begins with a dynamic > followed by six eighth-note chords in the treble staff, labeled '6'. The piano part in the bottom staff continues its eighth-note pattern. Measure 6 concludes with a sixteenth-note glissando in the treble staff, labeled '6 (gliss.)', followed by six eighth-note chords labeled '6'.

Musical score for orchestra and piano, page 10, measures 93-94. The score consists of five staves. The top two staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom three staves are for the piano, with the bass staff being the lowest. Measure 93 starts with a forte dynamic. Measures 94-95 show a transition, indicated by a bracket labeled '6' over the first measure and a bracket labeled '5' over the second. The piano part includes various rhythmic patterns, such as eighth-note chords and sixteenth-note figures.

Musical score for piano, page 10, measures 95-100. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 95 starts with a forte dynamic. Measure 96 begins with a forte dynamic. Measure 97 starts with a forte dynamic. Measure 98 starts with a forte dynamic. Measure 99 starts with a forte dynamic. Measure 100 starts with a forte dynamic.

97

6 (gliss.) 6 (gliss.) 6 6 (gliss.) 6 6

3 3

99

6 3 3 3 6 3 3

3 3 3 3 6 3 3

3 3 3 3 6 3 3

3 3 3 3 6 3 3

rall. - - - - - G poco meno intenso, ma molto giusto ( $\text{♩} = 96$ )

101

$\text{3 } \text{6 }$   $\text{6 } \text{3 }$  sul tasto nat.  $\text{3 } \text{6 }$   $\text{6 } \text{3 }$  sul tasto

poco sul tasto nat.  $\text{6 } \text{6 }$   $\text{6 }$  sul tasto nat.  $\text{6 }$

$\text{pp}$   $\text{mf}$   $\text{pppp } *$   $\text{mf}$   $\text{pppp}$

$\text{mf}$   $\text{pp}$  nat.  $\text{6 }$  sul tasto  $\text{mf}$   $\text{pppp } *$   $\text{mf}$

$\text{3 }$   $\text{6 }$   $\text{6 } \text{3 }$  sul tasto  $\text{mf}$   $\text{pppp } *$   $\text{mf}$

$\text{3 }$   $\text{6 }$   $\text{6 }$   $\text{3 }$   $\text{6 }$   $\text{6 }$   $\text{3 }$   $\text{6 }$   $\text{6 }$

→ sul tasto → sul tasto → sul tasto → sul tasto

*\*) as soft as possible without slowing down*

104

(sim.)  
3/12  
*mf*  
pppp  
(sim.)  
12  
*mf*  
pppp  
6  
p  
(sim.)  
3/12  
*mf*  
pppp  
(sim.)  
3/12  
*mf*  
pppp

107

6  
12  
*mf*  
pppp  
p  
(sim.)  
5  
*mp*  
pppp  
p  
6  
18  
*mf*  
pppp  
pppp  
3/12  
12  
*mf*  
pppp  
3/12  
12  
*mf*  
pppp  
18  
*mf*

111

6  
3/12  
pppp  
3/12  
pppp  
p  
mp  
p  
(sim.)  
6  
12  
pppp  
(sim.)  
3/12  
12  
pppp  
(sim.)  
3/12  
6  
pppp  
18  
*mf*  
pppp  
3/12  
12  
*mf*  
pppp  
3/12  
6  
*mf*  
pppp  
3/12  
6  
*mf*  
pppp  
6  
6  
pppp  
6  
6  
pppp  
18  
*mf*  
pppp  
18  
*mf*

114

*mf* 3 6  $\overbrace{3}$  *ppp*

6  $\overbrace{3}$  *ppp*

*mf* 3 6  $\overbrace{3}$  *ppp*

*mf* 3 6  $\overbrace{3}$  *ppp*

*pppp*

*mf* 6 6 *ppp*

*mf* 6 6

116

*mf* 3 6  $\overbrace{3}$  *ppp*

*mp* 3 6  $\overbrace{3}$  *pppp*

6  $\overbrace{3}$  *ppp*

*mp* 3 6  $\overbrace{3}$  *pppp*

12

*mf* *pppp*

6

*p*

*ppp*

*mf* 3 6 *ppp*

*mp* 3 6

118

*mp* 3 6 *pppp*

*mp* 6 6 *pppp*

*mp* 6 6 *pppp*

*p*

*mp* 6 6 *pppp*

*pppp*

120

6 6      *ppp*      3 *p*

3 *mp*      *p*      3 *6*      6      3 *mp*      *pppp*      3 *p*

3 *mp*      6 6      *pppp*      6 6

*mf*      *pppp*

123

-      *mp* 6 6      6 *pppp*

-      -      -      3 *pp*

*pppp*

12      6      *mf*      *pppp*

126

accel.

**H** *Tempo primo* ( $\text{♩} = 104$ )

-      6 6 6      *ff*

-      *p*      *pp*

-      6 6      *ff*

-      *ff*      *ff*

129

*pp*      *p > ppp*

*mp*      *gliss.*

132

*pp*      *p*      *ppp*

*ff*

135

*mp*      *ff*

*gliss.*

*pp*      *p*

138

pp      p      ppp

pp

fff

142

pp      p      ppp

pp      p      ppp

pp

ff

mf

f

mp

148

I Stately

ff

ff

ff

p

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

ff

157

gliss.

f

ff

gliss.

f

ff

f

mf

(sim.)

163

ff

f

ff

f

ff

f

mf

f

ff

f

166

ff

f

ff

ff

mp

poco sul pont.

f

mf

poco sul pont.

ff

f

ff

ff

mp

170      poco sul pont.      rall.

Musical score for orchestra, page 182, measures 1-4. The score consists of four staves. The top staff features woodwind instruments (Flute, Clarinet, Bassoon) with dynamic markings *p*, *p*, and *mp*. The second staff shows a sustained note with dynamic *pp* followed by *ppp*. The third staff contains sustained notes with dynamic *pp* followed by *ppp*. The bottom staff shows sustained notes with dynamic *ppp* followed by *pp*, *pp*, and *ppp*. Measure 4 includes grace notes and slurs.

186

semplice  
con sord. e sul tasto

*p*

*ppp*

*senza sord.*      *solo nat.*

*p*

190

*pp*

*ppp*

*mp*

194

semplice  
con sord. e sul tasto

*pp*

*ppp*

*senza sord.*      *solo nat.*

*p* < *mp*

198

semplece  
con sord. e sul tasto

(ppp)

semplece  
con sord e sul tasto

**ppp**

202

**K** Ritmico piacevole ( $\text{♩} = 96$ )

senza sord.

**p**<sup>3</sup>

senza sord.      nat.

**p**<sup>3</sup>

senza sord. nat.

**ppp**

senza sord.      nat.

**p**<sup>3</sup>

206

**p**<sup>3</sup>

**mp**

**p**<sup>3</sup>

**mp**

**3**

209

mp<sup>3</sup>

mf

mp<sup>3</sup>

mp<sup>3</sup>

6

211

6

mf

3

3

6

mf

3

mf

6

mf

mp<sup>3</sup>

3

213

mp<sup>3</sup>

3

mf

mp<sup>3</sup>

6

mp<sup>3</sup>

3

3

mp<sup>3</sup>

3

mp<sup>3</sup>

3

215

*mp*<sup>3</sup>

*mf*

*mp*<sup>3</sup>

217

*f*<sup>3</sup>

*f*

*mp*

*mf*<sup>3</sup>

*f*<sup>3</sup>

*mp*<sup>3</sup>

*f*

219

*f*<sup>3</sup>

*f*

*p*

*f*<sup>3</sup>

*f*

*p*

Musical score for piano, page 10, measures 222-223. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 222 starts with a dynamic *p*. The first measure ends with a fermata over the right hand's notes. Measure 223 begins with a dynamic *mp*. The score includes several grace note markings (3) and slurs. The right hand's eighth-note pattern in measure 223 is labeled "IV". The bass staff contains sustained notes and grace notes.

Musical score for piano, page 10, measures 227-228. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measure 227 starts with a forte dynamic. Measure 228 begins with a piano dynamic. Various performance instructions like '3', '6', and 'pp' are included. Measure 228 concludes with a dynamic of *mf*.

229

*p* 6  
*pp*

*gliss.* *mf*

*pp* 3  
*mp*

*mf* 6 *mp* *mf* 3

*pp* 3  
*mp* 6 *mf* 6 3 *mf*

231

*mf*

*gliss.* *mf*

*mp* 6 *mf* 6 3 *mp* *mf* 6 *mp* 6 *mf* 3

*mp* 6 *mf* *mp* 6 *mf* *mp* 6 *mf* 3

233

*gliss.* *mf*

*gliss.* *mf* 6 *mp* *mf* 6 *mp* *mf* 6 *mp* 6 *mf* 3

*gliss.* *mf*

*mp* 6 *mf* *mp* 6 *mf* *mp* 6 *mf* 3

235

gliss.  
gliss.  
3 f  
mf<sup>3</sup> 6  
3 f  
6 3 f  
mp mf mp  
mf 6 6 f<sup>3</sup>  
mp 6 mf  
6 3 6

237

f 6  
f 3  
3  
3  
3  
f 6  
f 3  
3  
3  
3  
f 3  
3  
3  
3  
f 6  
f 3  
3  
3  
3  
f 6

239

6  
mf  
3  
f  
f  
f  
mf  
6  
mf  
6 f  
3  
3  
3  
3  
3  
3  
3  
3  
3  
3  
3  
3

241

gliss.

*mp*

gliss.

*mp*

243

gliss.

*f*

(.)

*f* 6

*mf*

*gliss.*

*f* 6

L

245

6 6 3

*mp* *pp* *mp* *pp* *mp*

3

*mp* *pp*

*p*

3 *mp* 6 3 *pp* *mp* 6 3 *pp* *mp* 6 *pp* *p* 3

3 *mp* *pp* *mp* *pp* *mp*

248

**M** **Meno mosso** ( $\text{♩} = 80$ )

3      6      6      ff      non vib.

3      3      6      ff      pp

3      mp      mf      f      6      6      6      ff      non vib.      norm. vib. nat.      non vib. sul tasto

3      mf      -      f      3      6      II      ff      ppp      pp      ppp

8va

262

II      II

pp —————— ppp —————— III

ppp —————— sim.

ppp —————— pp —————— ppp —————— pp

sim. —————— b. —————— b. —————— b. —————— b.

I      II      III

1

270

*mfp*   *ppp*   *pp*   *ppp*

*pizz.*

*mfp*   *ppp*

*pp*

*p (sempre)*

*arco solo non espress.*

*p*   *pp*   *mp*

278

*pizz.*

*pp*

*ppp*

*sim.*

*arco*

*II*

*III*

*pizz. l.h.*

*mp*

*pizz.*

*arco*

*poco express.*

*mp*

*p*

283

*pp*

*mp*

*pp*

*arco*

*pizz.*

*pp*

*mf*

*p*

*pizz.*

*arco*

*mp*

*pp*

*mp*

*p*

*pizz.*

*arco*

*mp*

I arco  
II arco

287

*mfp*

*pp*

pizz.

*mp*

*p*

*p*

*più express.*

5 6 3 3 3 3 3

*mf*

Musical score page 290, featuring four staves of music for string instruments. The top staff consists of three thin lines. The second staff has two measures: the first is *mfp* followed by *pp*. The third staff has two measures: the first is *pizz.* followed by a rest. The fourth staff has two measures: the first is *p* followed by *mf*. The bottom staff has two measures: the first is *varco* (with a bowing line) followed by *p*; the second is *arco* (with a bowing line) followed by *mf*. The measure numbers 338 and 339 are at the top right of the page.

**N** Misterioso ( $\text{♩} = 44 / \text{♪} = 90$ )

294

nat. —————→ sul tasto  
nat. —————→ sul tasto  
nat. —————→ sul tasto  
nat. —————→ (nat.)

**pp**      **mf**      **3**      **3**      **3**      **pp**      **mf**  
**sul tasto**  
**pp**      **nat.** —————→ **sul tasto**  
**pp**      **mf**      **pp**  
**pp**      **nat.** —————→ **sul tasto**  
**pp**      **mf**      **3**      **3**      **3**      **6**      **6**

296

pp

sul tasto

nat.

3

mf

sul tasto

nat.

3

3

3

3

pp

mf

sul tasto

nat.

3

3

3

pp

mf

sul tasto

nat.

pp

pp

ppp

mf

6

6

6

pp

302

nat. → sul tasto

nat. → sul tasto

3 3 3 3 3 pp

sul tasto

nat. → sul tasto

mf pp

6 6 6 pp

305      sul tasto  
  
 nat.      
  
 sul tasto      
  
 mf      
  
 mf     

307      sul tasto  
  
 (8)      sul tasto      
  
 nat.      
  
 mf      
  
 mp      
  
 mp      <img alt="Continuation of the musical score from measure 307. The top staff continues with a treble clef, one sharp key signature, and a tempo of 5. Dynamics include 5 and pp. The second staff continues with a treble clef, one sharp key signature, and dynamics of 8va nat. and mf. The third staff continues with a treble clef, one sharp key signature, and dynamics of 3, 3, 3, and pp. The bottom staff continues with a bass clef, one sharp key signature,

311

(8) 24 *ppp*

*ossia: senza 8va* 8va

*mp* 7 *mf* 6

*ppp*

*mp* 7 7 7 7 *ppp* 7

*mfp* 6 6 6 *pp* 7

**O** Vivo, tempo primo ( $\text{♩} = 104$ )  
poco sul pont

tr

tr

tr

tr

323

poco sul pont  
tr nat.  
pp mp  
pp (nat.)  
tr  
pp  
p 6 pp  
p 3 pp  
p 6 pp

328

poco sul pont  
(tr) tr nat.  
p mp  
p pp  
p 3 pp  
p 6 pp  
p 3 pp  
p 6 pp  
p 3 pp  
p 6 pp

335

P  
tr  
mp pp  
mp pp  
mfp pp  
p 6 pp  
p 6 pp  
p 6 pp  
tr  
pp  
mfp 6  
mfp 6

339

pp      *mfp*

pp      *mfp*

*mfp*

pp      *mfp*

pp      *mfp*

pp      *mfp*

pp      *mfp*

pp      *mfp*

pp

341

pp      *mfp*

pp

pp      *mfp*

pp      *mfp*

pp      *mfp*

pp      *mfp*

pp      *mfp*

pp      *mfp*

pp

343

*mfp*

pp

*mfp*

pp

pp

*mfp*

pp

pp

*mfp*

pp

*mfp*

Musical score for orchestra and piano, page 10, measures 345-351. The score consists of five staves. The top two staves are for the piano, with dynamics *pp*, *mfp*, and *pp*. The bottom three staves are for the orchestra, with dynamics *pp*, *mfp*, *pp*, and *mfp*. Measures 345-351 feature sixteenth-note patterns with various accidentals (sharps and flats) and rests. Measure 351 concludes with a forte dynamic.

Musical score for orchestra and piano, page 347, measures 6-11. The score consists of five staves. The top two staves are for the piano, with dynamics *mfp*, *pp*, and *mfp*. The middle two staves are for the orchestra, with dynamics *pp* and *mfp*. The bottom staff is for the bassoon, with dynamics *pp* and *mfp*. Measure 6 starts with a piano dynamic, followed by a bassoon dynamic. Measures 7-8 show piano dynamics, followed by orchestra dynamics. Measures 9-10 show piano dynamics, followed by bassoon dynamics. Measure 11 concludes with piano dynamics.

Musical score for orchestra and piano, page 10, measures 349-350. The score consists of five staves. The top two staves are for the piano, with dynamics *pp*, *mfp*, and *pp*, *mfp* respectively. The middle two staves are for the orchestra, with dynamics *mfp*, *pp*, *mfp*, and *pp*, *mfp*. The bottom staff is for the bassoon, with dynamics *pp*, *mfp*, *pp*, and *mfp*. Measure 349 starts with a sixteenth-note pattern in the piano staves. Measure 350 continues with similar patterns, with measure 350 ending on a forte dynamic.

Musical score for piano, page 107, measures 351-352. The score consists of two systems separated by a vertical bar. The left system (measures 351) has three staves: treble, bass, and bass. The right system (measure 352) has two staves: treble and bass. Measure 351 starts with a dynamic of *p*. Measure 352 begins with a dynamic of *mf*. Both systems feature sixteenth-note patterns with various accidentals (sharps and flats). Measure 352 includes performance instructions such as slurs, grace notes, and dynamics like *pp*, *mf*, and *p*.

A musical score for piano, page 353, featuring six staves of music. The score includes dynamic markings such as *pp*, *mfp*, and *6*. The music consists of six measures per staff, with each measure containing six notes. The notes are primarily eighth notes, with some sixteenth-note patterns. The score is written in common time, with a key signature of one sharp. The piano keys are indicated by black and white squares under the notes.

357

359

**R** Calmíssimo ( $\text{♩} = 72$ )

364

372

p — pp

pp<sup>3</sup>

con sord.

senza sord.

pp — mfp — pp<sup>3</sup> — ppp

con sord.

pp — mp — pp<sup>3</sup> — sul tasto

pp — pp — p — pppp

380

pp — mp — ppp

pp — mp — pp<sup>3</sup>

sul pont.\* — sul tasto

p — mp — pp<sup>3</sup>

sul pont.\*

\*) improvise with haromincs

388

senza sord.

pp — mp

con sord.

pp — mp — pp<sup>3</sup>

senza sord.

pp — mfp — pp<sup>3</sup>

sul tasto

nat.

pizz.

pizz.

pp — mfp — pppp — pp — mp

395

senza sord.

*pp*

*mfp*

*p*

pizz.

*pppp*

*pppp*

*ppp*

**p**

**pp**

**pp**

