

Elizabeth Brown

Lost Waltz

1997

for chamber orchestra


duration: 12 minutes

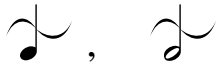
Quetzal Music

Notes to Performers of Lost Waltz

Accidentals carry through the bar.

Metronome markings are suggestions only - the tempo is elastic.

 *n* Diminuendo to silence (niente).



Metered vibrato in an 8th-note pulse, sounding something like a slightly warped 78 r.p.m. record. The upper part of the cycle (amplitude should be less than a quarter-tone) coincides with the strong part of the beat, and the lower part of the cycle is slightly below pitch.

Oboe and bassoon can use a slow lip vibrato.



The sound world is very resonant and legato, without accents; occasional exceptions are marked.

Winds

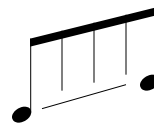
An "x" above a note indicates an alternate timbre of same, or similar, pitch - microtonal variances are intended.

All trills are timbral or microtonal. Any rapid alternation of 2 notes a half-step or more apart is notated as a tremolo.

Clarinet and horn are notated at concert pitch in the score.

Flute part has special fingerings.

Strings



Microtonal passing tones; there are as many bow changes as there are stems. Keep left hand moving as in a glissando.



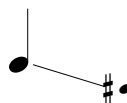
Glissando.



Portamento.



Glissando to an indefinite ending pitch.



End glissando at or near the small note without being too obvious about it.

Commissioned for Orpheus with funds
from the Greenwall Foundation and
the Heathcote Art Foundation

for Susan Palma Nidel

Lost Waltz

Elizabeth Brown

1997

♩ = 112

FL.

OB. I
OB. II

CL. I
CL. II
(score is in C)

BSN. I
BSN. II

HN. I
HN. II
(score is in C)

VLN. I
mp

VLN. II
mp

VLA.
mp

VC.
mp

BASS
mp

6

FL. *p* *mf*

CL. I *mf*

VLN. I *div.* *non div.* *mf*

VLN. II *div.* *non div.* *mf*

VLA. *mf*

VC. *mf*

BASS *mp* *mf*

Detailed description: This system contains measures 6 through 10. The Flute (FL.) part begins in measure 8 with a dynamic of *p*, moving to *mf* in measure 9. Clarinet I (CL. I) enters in measure 10 with a dynamic of *mf*. Violin I (VLN. I) and Violin II (VLN. II) parts feature *div.* (divisi) markings in measures 7 and 8, transitioning to *non div.* (non divisi) in measure 9. The Viola (VLA.), Violoncello (VC.), and Bass (BASS) parts maintain a consistent rhythmic pattern of eighth notes. Dynamics for VLA., VC., and BASS are *mf* in measure 10. The system concludes with decorative bird-like flourishes on the left and right sides.

11

CL. I *mf*

VLN. I *mp* *mf* *dim.*

VLN. II *mp* *mf* *dim.*

VLA. *mp* *mf* *dim.*

VC. *mp* *mf* *dim.*

BASS *mf* *n*

Detailed description: This system contains measures 11 through 15. Clarinet I (CL. I) enters in measure 11 with a dynamic of *mf*. Violin I (VLN. I) and Violin II (VLN. II) parts start with a dynamic of *mp* in measure 11, move to *mf* in measure 12, and then *dim.* (diminuendo) in measure 13. The Viola (VLA.), Violoncello (VC.), and Bass (BASS) parts continue with their rhythmic patterns. Dynamics for VLA., VC., and BASS are *mp* in measure 11, *mf* in measure 12, and *dim.* in measure 13. The Bass part has a dynamic of *mf* in measure 14 and a fermata in measure 15. The system concludes with a decorative flourish on the right side.

16

FL. mf

OB. I f

OB. II f

CL. I f

CL. II f

BSN. I f

BSN. II f

HN. I f

HN. II f

VLN. I p f mf

VLN. II p f mf

VLA. p p

VC. p mf *divisi a 3*

$\text{♩} = 116-120$

22

FL. p

VLN. I p mp

VLN. II p mp n mp

VLA. p mf

VC. mf *divisi a 3*

mf

Lost Waltz/4

28 $\text{♩} = 100$

FL.

VLN. I *divisi* *pp*

VLN. II *divisi* *pp*

VLA. *pp*

VC. *pp* *non divisi* *p*

BASS *p*

34 $\text{♩} = 116-120$

FL. *mf*

HN. I *p*

VLN. I $\text{♩} = 116-120$

VLN. II $\text{♩} = 116-120$

VLA. *mf*

VC. *mf* *divisi a 3*

BASS *n*

40

FL. *p (echo)*

VLN. I *non divisi p*

VLN. II *non divisi p*

VLA. *p*

VC. *p (echo)*

♩ = 126

46

HN. I *f*

HN. II

VLN. I *mf f mf* *div. 3/4*

VLN. II *mf f mf* *div. 3/4*

VLA. *mf f*

VC. *mf f*

BASS *pizz. mf arco*

n

51 $\text{♩} = 120$

FL. *mf*

VLN. I *mf* 1°

VLN. II

VC. *divisi a 3* *mf*

BASS *pizz.* *mf*

57

FL.

CL. I 1° *mf*

CL. II *mf*

BSN. I *mf*

BSN. II *mf*

VLN. I *mf* 1°

VC. *non divisi*

BASS

Lost Waltz/7

63

FL. *f* *mp*

OB. I *f*

OB. II *f*

CL. I (1^o) *f*

CL. II 2^o *f* *p*

BSN. I *p*

BSN. II *p*

VLA. *f*

VC. *pizz.*

BASS

69

FL. *f*

OB. I *f*

OB. II *f*

CL. I *f*

CL. II *f*

BSN. I *f*

BSN. II *f*

VLN. I *f* *tutti* *f*

VLN. II 1^o *f* *tutti* *f*

VLA. *div.* *mf* *non div.* *f* *div.* *f*

VC. *arco* *f*

BASS *pizz.* *f*

75 $\text{♩} = 100$ *poco accel.*

FL. *f*

OB. I
II

CL. I
II

BSN. I
II

HN. I
II

f $\text{♩} = 100$ *poco accel.*

VLN. I *divisi* *pp*

VLN. II *divisi*

VLA. *non div.* *p*

VC. *p*

BASS *arco*

p

81 $\text{♩} = 126$

FL.

OB. I
II

CL. I
II

BSN. I
II

HN. I
II

f *mp* *f* *mp* *f* *mp*

a2

$\text{♩} = 126$

VLN. I

VLN. II

VLA.

VC.

BASS

f *n* *mp* *n*

86

FL. *mf*

OB. I *cresc.*

OB. II *cresc.*

CL. I *cresc.*

CL. II *cresc.*

HN. I *mf*

HN. II *mf*

VLA. *cresc.*

VC. *cresc.*

BASS *mp* *legato* *pizz.* *cresc.*

div. legato detache *p* *cresc.*

div. legato detache *p* *cresc.*

90 ♩ = 112

The score is for a 3/4 time piece. It features the following parts:

- FL.** (Flute): Starts at measure 90 with a *f* dynamic. It has a melodic line with grace notes and a final sustained note at measure 112.
- OB. I, II** (Oboe): Play sustained chords in the first two measures, then rest.
- CL. I, II** (Clarinet): Play sustained chords in the first two measures, then rest.
- BSN. I, II** (Bassoon): Play a rhythmic pattern of eighth notes in the first two measures, then a sustained note at measure 112 with a *mp* dynamic.
- HN. I, II** (Horn): Play sustained chords in the first two measures, then rest.
- VLN. I, II** (Violin): Violin I has a *non div.* section in the first two measures (*f*), followed by a *ff* tremolo in the third measure, and a *p* section in the fourth. Violin II has a *non div.* section (*f*), followed by a *f* section, and a *div.* section (*mp*) in the fourth measure.
- VLA.** (Viola): Play a rhythmic pattern of eighth notes (*f*), then a *mp* section in the fourth measure.
- VC.** (Violoncello): Play a rhythmic pattern of eighth notes (*f*), then a *mp* section in the fourth measure.
- BASS.** (Double Bass): Play a rhythmic pattern of eighth notes (*f*).

Tempo: ♩ = 112

94

OB. I
OB. II

CL. I
CL. II

BSN. I
BSN. II

HN. I
HN. II

VLN. I

VLN. II

VLA.

VC.

BASS

mp

mf

f

mp

non div.

poco a poco cresc.

div.

non div.

poco a poco cresc.

arco

mp

mf

cresc.

99 *ff* *accel.* ♩ = 144

FL. I *ff*

OB. I
II

CL. I *1^o*
II *f*

BSN. I
II *f*

accel. ♩ = 144

VLN. I *div.* *ff* *non div.* *mf*

VLN. II *div.* *ff* *non div.* *mf*

VLA. *ff* *mf*

VC. *ff* *div.* *mf* *non div.* *mf*

BASS *ff* *ff*

104

OB. I
OB. II
VLN. I
VLN. II
VLA.
VC.

mf

110

OB. I
OB. II
CL. I
CL. II
VLN. I
VLN. II
VLA.
VC.

mf

10

116

OB. I

OB. II

VLN. I

VLN. II

VLA.

VC.

div.

non div.

f

122

FL.

VLN. I

VLN. II

VLA.

VC.

BASS

f

mf

mf

mf

f

mf

f

mf

mf

mf

f

mf

f

mf

132

FL. *f*

OB. I *f*

OB. II *f*

BSN. I *f*

BSN. II *f*

HN. I *f*

HN. II *f*

VLN. I

VLN. II

VLA.

VC.

BASS

138

FL. *f* *ff* *tr*

OB. I

OB. II

CL. I ^{1^o} *f*

CL. II

BSN. I

BSN. II

HN. I *f*

HN. II *f*

VLN. I *div.*

VLN. II *div.*

VLA.

VC.

BASS *f*

144

FL. *f*

OB. I *f*

CL. I *f*

BSN. I

HN. I *f*

VLN. I *non div.* *div.*

VLN. II

VLA. *div.*

VC.

BASS *f* *n* *pizz.* *f*

150

FL.

CL. I
CL. II

VLN. I

VLN. II

VLA.

VC.

BASS

Detailed description: This page of a musical score, numbered 150, contains six staves. The top staff is for Flute (FL.) in treble clef, featuring a melodic line with slurs and accents. The second staff is for Clarinets I and II (CL. I and CL. II) in treble clef, providing harmonic support with eighth-note patterns. The third and fourth staves are for Violin I (VLN. I) and Violin II (VLN. II) in treble clef, playing sustained chords and moving lines. The fifth staff is for Viola (VLA.) in bass clef, mirroring the harmonic structure of the violins. The sixth staff is for Cello (VC.) in bass clef, playing a simple harmonic line. The seventh staff is for Bass (BASS) in bass clef, providing a rhythmic and harmonic foundation with sparse notes.

156

FL.

mf

OB. I

OB. II

mf

CL. I

CL. II

HN. I

HN. II

mf

VLN. I

soli

mf

VLN. II

soli

mf

VLA.

VC.

div. a3

BASS

mf

162

FL.

OB. I
OB. II

BSN. I
BSN. II

VLN. I

VLN. II

VC.

167

FL.

OB. I
OB. II

BSN. I
BSN. II

VLN. I

VLN. II

f *ff* *pp* *emerge* *mf* *mf* *a tempo*

ord. *ord.* *ord.*

tr *accel. to trill* *overblow*

171

OB. I II

CL. I II *mp*

BSN. I II

HN. I II *pp* +

VLN. I *sul pont.* *pp* *n*

VLN. II *sul pont.* *pp* *n*

VC. *sul pont.* *pp* *n*

176

OB. I II

CL. I II

BSN. I II

HN. I II *pp* +

VLN. I *pp* *n* *div.* *non div. ord.* *p*

VLN. II *pp* *n* *div.* *non div. ord.* *p*

VLA. *p*

VC. *div. a4* *pp* *n* *ord.* *p*

181

FL. *f* *ff* *tr*

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I

HN. II *f*

VLN. I *mf* *div.*

VLN. II *mf* *div.*

VLA. *mf*

VC. *mf*

BASS *f*

187

FL. *f cresc.* *ff* *slower* ♩ = circa 80

OB. I *f cresc.* *ff* *1^o dolce* *pp*

CL. I *f cresc.* *ff* *ppp*

BSN. I *f cresc.* *ff* *1^o dolce* *pp*

HN. I *mf* *cresc.* *ff* *n* *molto*

VLN. I *non div.* *cresc.* *ff* *slower* ♩ = circa 80

VLN. II *cresc.* *ff* *non div.* *n*

VLA. *cresc.* *ff* *n*

VC. *cresc.* *ff* *n*

BASS *f cresc.* *ff* *n*

193 10 20

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

pp

pp

This system contains the first three staves of the score. The Oboe I and II staves (OB. I, OB. II) are in treble clef. The Clarinet I and II staves (CL. I, CL. II) are in treble clef. The Bassoon I and II staves (BSN. I, BSN. II) are in bass clef. The music starts at measure 193 with a 5/4 time signature and changes to 3/4 at measure 195. Dynamics include *pp* (pianissimo) and *pp* (pianissimo) with accents.

199

FL.

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

pp

mp

p

mp

This system contains the next six staves. The Flute staff (FL.) is in treble clef. The Oboe I and II staves (OB. I, OB. II) are in treble clef. The Clarinet I and II staves (CL. I, CL. II) are in treble clef. The Bassoon I and II staves (BSN. I, BSN. II) are in bass clef. The music starts at measure 199 with a 4/4 time signature and changes to 3/4 at measure 201. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano).

VLN. I

VLN. II

VLA.

VC.

pp

p

p

p

non div.

n

n

n

n

This system contains the final four staves. The Violin I and II staves (VLN. I, VLN. II) are in treble clef. The Viola staff (VLA.) is in bass clef. The Violoncello staff (VC.) is in bass clef. The music starts at measure 207 with a 4/4 time signature and changes to 3/4 at measure 209. Dynamics include *pp* (pianissimo), *p* (piano), and *n* (crescendo). Performance markings include *div.* (divisi) and *non div.* (non divisi).

204

OB. I
OB. II

CL. I
CL. II

BSN. I
BSN. II

VLN. I

VLN. II

VLA.

VC.

BASS

p

n

div.

div. a3

div. a2

div. a4 ***P*** 1
2
3
4

209

FL. *mf*

OB. I *mf*

OB. II *mf*

CL. I *mf*

CL. II *mf*

BSN. I *mf*

BSN. II *mf*

VLN. I *mf* non div.

VLN. II *mf* non div.

VLA. *mf*

VC. *mf*

BASS *mf* sounding pitch

219

FL. *ff* *mf* *f* *accel.*

OB. I *f* *mf sub.* *f*

CL. I *f* *f*

BSN. I *f* *f*

HN. I *f*

VLN. I *f* *f* *accel.*

VLN. II *f* *f*

VLA. *f* *f* *div.*

VC. *div. a2* *div. a4* *div. a2* *f* *mf sub.* *f*

BASS *f* *mf* *f*

♩ = 108

223

FL.

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I

HN. II

ff *f*

♩ = 108

VLN. I

VLN. II

VLA.

VC.

BASS

ff *f*

div. *a4*

vc. 1-3 arco

vc. 4 pizz.

pizz., bass and vc. 4

228

FL.

OB. I
II

CL. I
II

BSN. I
II

HN. I
II

VLN. I
II

VLA.

VC.

BASS

non div., all arco

sul pont.

arco

f

mp

mf

ord.

n

accel.

233

This musical score page features the following instruments and parts:

- FL.** (Flute): Rests throughout the page.
- OB. I & II** (Oboes): Rests until measure 233, then play chords. Dynamics: *p* (measure 233), *mp* (measure 234), *mf* (measure 235).
- CL. I & II** (Clarinets): Rests until measure 233, then play chords. Dynamics: *p* (measure 233), *mp* (measure 234), *mf* (measure 235).
- BSN. I & II** (Bassoons): Play a rhythmic pattern of eighth notes. Dynamics: *p* (measure 233), *mp* (measure 234), *mf* (measure 235).
- HN. I & II** (Horns): Play a rhythmic pattern of eighth notes. Dynamics: *p* (measure 233), *mp* (measure 234), *mf* (measure 235).
- VLN. I & II** (Violins): Play sustained notes. Dynamics: *mf* (measure 235).
- VLA.** (Viola): Play sustained notes. Dynamics: *mf* (measure 235).
- VC.** (Violoncello): Play sustained notes. Dynamics: *mf* (measure 235).
- BASS** (Double Bass): Play sustained notes. Dynamics: *mf* (measure 235).

Additional markings include *div.* (divisi) for the strings in measure 235 and *mf* (mezzo-forte) for the strings in measure 235. The *accel.* (accelerando) marking is present at the beginning of the page and above the woodwind staves.

238 $\text{♩} = 132$

FL.

CL. I
CL. II

BSN. I
BSN. II

f *f*

$\text{♩} = 132$

VLN. I

VLN. II

VLA.

VC.

BASS

f *f* *mf* *f* *mf* *mf*

(div.)

5 9

The musical score for 'Lost Waltz/34' consists of seven staves: Flute (FL.), Clarinet I and II (CL.), Bassoon I and II (BSN.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello/Bass (VC./BASS). The score begins at measure 238 with a tempo marking of quarter note = 132. The key signature has one sharp (F#). The Flute part features a melodic line with a 5-measure phrase and a 9-measure phrase. The Bassoon part has a rhythmic accompaniment of eighth notes. The Violins play sustained chords, with a 'div.' (divisi) marking for VLN. II in measure 240. The Viola and Cello/Bass parts provide harmonic support with sustained notes. Dynamics include forte (f), mezzo-forte (mf), and mezzo-forte (mf).

242

Musical score for 'Lost Waltz/35' starting at measure 242. The score includes staves for Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horn (HN.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Bass (BASS). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics such as *f* (forte) and *div.* (divisi). The woodwinds and strings play rhythmic patterns, while the horns and cellos/basses provide harmonic support. The violins play a melodic line with *div.* markings.

247

FL.

OB. I
OB. II

CL. I
CL. II

BSN. I
BSN. II

HN. I
HN. II

VLN. I
VLN. II

VLA.

VC.

BASS

overblow

f

a2

div. a4

ord. to

sul pont.

ord. to

251

♩ = 120

FL. I, II

OB. I, II

CL. I, II

BSN. I, II

HN. I, II

VLN. I, II

VLA.

VC.

BASS

ff, *mf*, *non div.*, *ord. to . . . sul pont.*, *s.p.*, *ord.*, *div. a2*, *div. a3 non div.*, *n*

255

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

- FL. (Flute)
- OB. I, II (Oboe)
- CL. I, II (Clarinet)
- BSN. I, II (Bassoon)
- HN. I, II (Horn)
- VLN. I, II (Violin)
- VLA. (Viola)
- VC. (Violoncello)

The score consists of four measures. The first measure begins with a treble clef and a key signature of one flat. The second measure contains a first ending bracket. The third measure contains a second ending bracket. The fourth measure features a dynamic marking of *ff* (fortissimo) and a first ending bracket. The music is characterized by a mix of sustained notes and moving lines, with some instruments playing chords or sustained notes while others have more active parts.

259

FL. *ff*

OB. I

OB. II

CL. I

CL. II

BSN. I

BSN. II

HN. I

HN. II *mf*

VLN. I *mf*

VLN. II *mf*

VLA. *mf*

VC. *mf*

BASS *mf*

n

264

FL.

OB. I
II

CL. I
II

BSN. I
II

HN. I
II

VLN. I

VLN. II

VLA.

VC.

BASS

tr

tr

accel.

div.

non div.

accel.

non div.

div.

non div.

div.

non div.

div.

non div.

268 ♩ = 132

OB. I
OB. II

CL. I
CL. II

BSN. I
BSN. II

VLN. I

VLN. II

VLA.

VC.

BASS

p sub.

mp

mf

f

div.

pizz.

p sub.

272

OB. I
OB. II

CL. I
CL. II

BSN. I
BSN. II

f

tr

276

FL. *ff*

OB. I *ff*

OB. II *ff*

CL. I *ff*

CL. II *ff*

BSN. I *ff*

BSN. II *ff*

HN. I *ff*

HN. II *ff*

VLN. I *ff* > *mf*

VLN. II *ff* > *mf*

VLA. *ff* > *mf*

VC. *ff* > *mf*
div. a3 non div.

BASS *ff* arco

n

This page contains the musical score for measures 280 through 284 of 'Lost Waltz/43'. The score is arranged in a standard orchestral format with the following parts:

- FL.:** Flute I and II. Measure 280 begins with a *ff* dynamic. There are rests in measures 281 and 282.
- OB.:** Oboe I and II. Partly rests, partly playing chords and single notes.
- CL.:** Clarinet I and II. Similar to oboes, with some rests.
- BSN.:** Bassoon I and II. Mostly rests.
- HN.:** Horn I and II. Rests in measures 280-282, then enters in measure 283 with *mf* dynamics.
- VLN.:** Violins I and II. Playing sustained notes with some melodic movement.
- VLA.:** Viola. Similar to violins.
- VC.:** Violoncello. Similar to violas.
- BASS:** Bass. Rests in measures 280-282, then enters in measure 283 with *mf* dynamics.

Performance markings and dynamics include:

- ff* (fortissimo) at the beginning of measure 280.
- mf* (mezzo-forte) for the Horn and Bass parts in measures 283 and 284.
- accel.* (accelerando) markings in measures 283 and 284.
- Articulation markings: *n* (accents) on notes in measures 283 and 284.
- div.* (divisions) on notes in measure 284, specifically on the strings.
- Accents on notes in measure 284.

285

FL.

OB. I
OB. II

CL. I
CL. II

BSN. I
BSN. II

HN. I
HN. II

VLN. I

VLN. II

VLA.

VC.

BASS

tr

div.

non div.

n

290 $\text{♩} = 144$

FL. *fff*

OB. I *fff*

OB. II *fff*

CL. I *fff*

CL. II *fff*

BSN. I *fff*

BSN. II *fff*

HN. I *fff*

HN. II *fff*

$\text{♩} = 144$

VLN. I *fff* *div.*

VLN. II *fff* *div.*

VLA. *fff* *div.*

VC. *fff* *div. a4* *ord. s.p.* *ord. s.p.* *sim.*

BASS *fff* *pizz.* *ord. s.p.* *ord. s.p.* *sim.*

294

FL. *overblow* *f*

OB. I
II

CL. I
II *mf cresc.* *fff*

BSN. I
II *mf cresc.* *fff*

HN. I
II *mf cresc.* *fff*

VLN. I
II *mf cresc.* *fff*

VLA. *non div.* *mf cresc.* *fff*

VC. *div. a2* *non div.* *mf cresc.* *fff*

BASS *arco* *mf cresc.* *fff*

Detailed description: This is a page of a musical score for 'Lost Waltz/46', starting at measure 294. The score is for a full orchestra and includes parts for Flute (FL.), Oboe (OB. I and II), Clarinet (CL. I and II), Bassoon (BSN. I and II), Horn (HN. I and II), Violin (VLN. I and II), Viola (VLA.), Violoncello (VC.), and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The woodwinds and strings are marked with a dynamic of *mf cresc.* (mezzo-forte, crescendo) and reach *fff* (fortissimo) by the end of the page. The Flute part features an *overblow* technique. The Viola part is marked *non div.* (non-divisi) and the Violoncello part is marked *div. a2* (divisi a 2). The Bass part is marked *arco* (arco). The score is written in a standard orchestral layout with staves for each instrument.

Lost Waltz/47

Playground ♩ = 84

300

FL.

VLN. I *sub. ppp* *non div.*

VLN. II *sub. ppp* *non div.*

VLA. *p* *3* *div.* *p*

304

FL.

VLN. I *div.* *pp*

VLN. II *div.* *pp* *n*

VLA. *div. a4* *pp*

VC. *p velvety*

Lost Waltz/48

308

312

This musical score is for the piece "Lost Waltz/49". It is divided into three measures, each with a different tempo and time signature:

- Measure 1:** Tempo $\text{♩} = 96$, time signature $\frac{3}{4}$. The flute (FL.) part begins at measure 317 with a forte (*f*) dynamic. The woodwinds (OB., CL., BSN., HN.) and strings (VLN. I, VLN. II, VLA., VC., BASS) also play with a forte (*f*) dynamic.
- Measure 2:** Tempo $\text{♩} = 69$, time signature $\frac{6}{4}$. The flute part features a series of triplets marked with 'x' and a piano-piano (*pp*) dynamic. The woodwinds and strings continue with a forte (*f*) dynamic.
- Measure 3:** Tempo *a tempo* $\text{♩} = 84$, time signature $\frac{3}{4}$. The flute part is marked mezzo-forte (*mf*). The woodwinds and strings play with a mezzo-forte (*mf*) dynamic. The string parts include specific markings: VLA. *pp*, VC. *div. a4* *1-3 arco* and *pizz.*, and BASS *pizz.* and *also vc. 4*.

The score includes various musical notations such as dynamics (*f*, *pp*, *mf*), articulation (*pizz.*, *arco*), and performance instructions like *mf jolly* for the clarinet.

321 $\text{♩} = 100$

FL. $\text{rit.} \dots \text{♩} = 84$

CL. I

CL. II

VLN. I *sol* mf 1° mp *rit.* $\text{♩} = 84$ *non div., tutti* pp

VLN. II *sol* mf pp

326

FL. *tr*

CL. I

CL. II

BSN. I

BSN. II

HN. I

HN. II

VLN. I *div.* pp *div.* pp *div.* pp *non div.* mf

VLN. II *div.* pp *div.* pp *div.* pp *non div.* mf

VLA. *div.* mp pp *non div.* mf

VC. p mp n mf

BASS p mp n *pizz.* mf

This musical score page for 'Lost Waltz/51' covers measures 330 to 332. The instrumentation includes Flute (FL.), Oboe (OB. I & II), Clarinet (CL. I & II), Bassoon (BSN. I & II), Horn (HN. I & II), Violin (VLN. I & II), Viola (VLA.), Violoncello (VC.), and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score features several dynamic markings: *f* (forte) and *ff* (fortissimo). Performance instructions include *open*, *non div.* (non-divisi), *ord. s.p.* (ordinario spiccato), *sim.* (simile), and *div. a2* (divisi a 2). The Flute part begins with a *f* dynamic and a *ff* dynamic later. The Oboe and Horn parts have *f* dynamics. The Clarinet and Bassoon parts play rapid sixteenth-note passages. The Violin and Viola parts feature sustained notes with *f* dynamics and *non div.* markings. The Viola part includes a *div. a2* instruction. The Violoncello and Bass parts play rhythmic accompaniment with *f* dynamics.

Musical score for 'Lost Waltz/52', measures 333-336. The score includes parts for Flute (FL.), Clarinet I and II (CL. I, II), Horn I and II (HN. I, II), Violin I and II (VLN. I, II), Viola (VLA.), Violoncello (VC.), and Bass (BASS).

Measure 333: Flute (FL.) has a trill (tr) and a wavy line above it. Clarinet I (CL. I) and II (CL. II) play a chord. Horn I (HN. I) and II (HN. II) play a melody starting with *mf*. Violin I (VLN. I) and II (VLN. II) play a melody. Viola (VLA.) has a wavy line above it. Violoncello (VC.) has *div. a2* and *div. a4* markings. Bass (BASS) has *arco* and *mf* markings.

Measure 334: Flute (FL.) has a trill (tr) and a wavy line above it. Clarinet I (CL. I) and II (CL. II) play a chord. Horn I (HN. I) and II (HN. II) play a melody. Violin I (VLN. I) and II (VLN. II) play a melody. Viola (VLA.) has a wavy line above it. Violoncello (VC.) has *mf* markings. Bass (BASS) has *mf* markings.

Measure 335: Flute (FL.) has a trill (tr) and a wavy line above it. Clarinet I (CL. I) and II (CL. II) play a chord. Horn I (HN. I) and II (HN. II) play a melody. Violin I (VLN. I) and II (VLN. II) play a melody. Viola (VLA.) has a wavy line above it. Violoncello (VC.) has *mf* markings. Bass (BASS) has *mf* markings.

Measure 336: Flute (FL.) has a trill (tr) and a wavy line above it. Clarinet I (CL. I) and II (CL. II) play a chord. Horn I (HN. I) and II (HN. II) play a melody. Violin I (VLN. I) and II (VLN. II) play a melody. Viola (VLA.) has a wavy line above it. Violoncello (VC.) has *div. a2* and *div. a4* markings. Bass (BASS) has *f* markings.

337

FL. *p dolce* *mp*

OB. I *p dolce*

OB. II *p*

CL. I

CL. II *p*

VLN. I *p dolce* *p*

VLN. II *p dolce* *p*

VLA. *p dolce* *p*

VC. *div. a4* *mp* *p*

BASS *p* *mp* *p*

Detailed description: This is a page of a musical score for 'Lost Waltz/53', starting at measure 337. The score is arranged for a full orchestra. The woodwind section includes Flute (FL.), Oboe I (OB. I), Oboe II (OB. II), Clarinet I (CL. I), and Clarinet II (CL. II). The string section includes Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Bass (BASS). The Flute part begins with a melodic line marked *p dolce*, which transitions to *mp* in the final measure. The Oboe I part plays a rhythmic accompaniment of eighth notes, also marked *p dolce*. The Oboe II part plays a similar accompaniment, marked *p*. The Clarinet parts are mostly silent, with some activity in the final measure. The Violin I and II parts play a simple harmonic accompaniment, marked *p dolce*. The Viola part plays a sustained note, marked *p dolce*. The Violoncello part plays a rhythmic accompaniment of eighth notes, marked *div. a4* and *mp*. The Bass part plays a simple harmonic accompaniment, marked *p*. The score concludes with a final measure where the Flute, Oboe II, Violoncello, and Bass parts have a dynamic marking of *p*.

342

FL. *mf*

OB. I, II

CL. I, II

BSN. I, II *p*

VLN. I *mp* *div.*

VLN. II *mp* *div.* *mp*

VLA.

VC. *div. a2* *div. a4* *mp* *mf*

BASS *mp*

346

FL.

OB. I
II

CL. I
II

BSN. I
II

VLN. I

VLN. II

VLA.

VC.

mp

mf

mf

mf

mf

mf

mf

mf

p

p

p

mf

mf

p

non div.

non div.

non div.

div. a4

mf

p

p

350

FL. *mp* *mf*

VLN. I *1^o solo mf*

VLN. II *3*

VLA. *3*

VC. *div. non div.*

BASS *p*

354

FL. *accel.* *cresc.* *f*

BSN. I *p* *mf*

BSN. II

VLN. I *accel.* *cresc.* *div.*

VLN. II *div.*

VLA. *cresc.*

VC. *cresc.*

cresc.

poco rit. *slowly*
♩ = 108

365

FL. *mf*

CL. I
II *mp*

BSN. I
II *mp*

HN. I
II *mp*

VLN. I *mp* *p* *soli*

VLN. II *mp* *p* *soli*

VLA. *mp* *p* *soli*

VC. *mp* *p* *1^o*

BASS *mp*

accel. molto $\text{♩} = 54$

371

FL.

VLN. I

VLN. II

VLA.

VC.

BASS

mf

tutti

mf

tutti

mf

tutti, div.

mf

tutti

mf

mf

377

FL.

CL. I

CL. II

HN. I

HN. II

VLN. I

VLN. II

VLA.

VC.

BASS

mf

mf

pizz.

383

FL. *f* *mf*

OB. I *mf*

CL. I *f* ¹⁰

BSN. I *mf*

VLN. I *f* *mf* *n*

VLN. II *f* *mf*

VLA. *f*

VC. *f* *div.* *non div.* *pizz.* *mf*

BASS *f* *mf*

389

OB. I
OB. II

BSN. I
BSN. II

HN. I
HN. II

VLN. I

VLN. II

VLA.

VC.

BASS

f

10

tutti, div.

f

n

arco

f

395

FL. *f*

OB. I *p*

OB. II *p*

CL. I *mp*

CL. II *mp*

HN. I *p*

HN. II *p*

VLN. I *p* *mp*

VLN. II *mp*

VLA. *p* *mp*

VC. *mp*

BASS *mp*

401

OB. I

OB. II

CL. I

CL. II

VLN. I

VLN. II

VLA.

VC.

BASS

mp *sempre cresc.*

mp *sempre cresc.*

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

mp *sempre cresc.*

(pizz.)

mp *sempre cresc.*

♩. = 60

♩. = 60

406

FL. *f* *tr* *accel.*

OB. I
OB. II

CL. I
CL. II

BSN. I
BSN. II *f cresc.*

HN. I
HN. II *f cresc. accel.*

VLN. I

VLN. II

VLA.

VC. *div.*

BASS *arco*

$\downarrow = \downarrow$ (3 times as slow!)

411

FL. *pp* *accel. and cresc. al fine* *ff*

OB. I *ff* *f* *ff*

CL. I *ff* *p*

BSN. I *ff*

HN. I *ff*

VLN. I *soli pp* *others ff tacet al fine* *accel. and cresc. al fine* *ff*

VLN. II *soli pp* *others ff tacet al fine* *accel. and cresc. al fine* *ff*

VLA. *ff* *div. a4 mp* *n*

VC. *soli* *ff*

BASS *ff*

