

# FACES

*for flute, clarinet, horn, and strings*

Ben Stonaker

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[www.benstonaker.com](http://www.benstonaker.com)

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New Orleans Chamber Orchestra

Phillip Larroque, *conductor*

## **Instrumentation**

Flute (doubling Alto Flute in G)

Clarinet in A

Horn in F

### **Strings**

(Suggested minimum string doublings: 3, 3, 2, 2, 1)

Violin I

Violin II

Viola

Cello

Double Bass (sounding one octave lower than written, including harmonics)

**Duration:** approximately 8 minutes

### **Notes:**

FACES was written for Phillip Larroque and the New Orleans Chamber Orchestra. The piece makes use of the pitch series F-A-C-E-Eb (Maj/Min 7th) and its various transpositions and forms.

Wind parts use X-shaped note heads for air only effects. The clarinet part includes specific instructions to blow air under a pad (eg. left-hand G# pinky key) as if clearing water from the tone hole. Flute and clarinet parts use rectangular note heads for key clicks (these may be any noisy key clicks) and horn uses the same shape for mouthpiece pops.

String indications include *molto sul pont.* (abbreviated *m.s.p.*), *ricochet*, *col legno batt.*, behind the bridge (abbreviated *b.t.b.*), etc. All behind the bridge notes are written with X-shaped note heads.

Score is transposed.



Transposed Score

Written for Phillip Larroque and the New Orleans Chamber Orchestra

# FACES

for flute, clarinet, horn, and strings

Ben Stonaker

**Incessantly** ♩ = 144-156

The score is written for a chamber orchestra. It consists of the following parts:

- Flute (doubling Alto Flute)
- Clarinet in A
- Horn in F
- Violin I-a (One only)
- Violin I-b (Section)
- Violin II-a (One only)
- Violin II-b (Section)
- Viola
- Cello
- Double Bass

The music is in 4/4 time. The tempo is marked "Incessantly" with a metronome marking of ♩ = 144-156. The Violin I-a and Violin II-a parts are marked "pizz." (pizzicato). The Violin I-b and Violin II-b parts are marked "p" (piano). The Violin II-b part includes triplet markings. The Viola, Cello, and Double Bass parts are currently silent, indicated by a horizontal line with a bar across the staff.

1 2 3 4 5

6

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

6 7 8 9 10 11

Detailed description: This block contains the musical notation for measures 6 through 11. It is organized into four staves: Solo Vln. I, Vln. I, Solo Vln. II, and Vln. II. The Solo Vln. I and Solo Vln. II staves contain rests for most of the measures. The Vln. I and Vln. II staves contain sixteenth-note triplets. In measure 9, there is a fermata over the first triplet in the Vln. I part. The measure numbers 6, 7, 8, 9, 10, and 11 are printed below the Vln. II staff.



12

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

12 13 14 15 16 17

Detailed description: This block contains the musical notation for measures 12 through 17. It is organized into four staves: Solo Vln. I, Vln. I, Solo Vln. II, and Vln. II. The Solo Vln. I and Solo Vln. II staves contain rests for most of the measures. The Vln. I and Vln. II staves contain sixteenth-note triplets. The measure numbers 12, 13, 14, 15, 16, and 17 are printed below the Vln. II staff.

19

air only, directly into tone hole  
"open", no keys depressed  
flutter tongue

sim.

key clicks 5

Fl.

18

*p* < *f*

*p* < *f* *ff*

blow air under L.H. C# pad on  
upper joint (as if clearing out  
water/spit)

sim.

key clicks

A Cl.

*sf*

*sf* *ff*

air only

sim.

mouthpiece pops

Hn.

*p* < *f*

*p* < *f* *ff*

Solo Vln. I

*ppp* *f*

*p* < *f*

Vln. I

Solo Vln. II

*ppp* *f*

*p* < *f*

Vln. II

behind the bridge  
ricochet

Vla.

*mf*

behind the bridge  
ricochet

Vc.

*mf*

behind the bridge  
ricochet

D.B.

*mf*

24

Fl. (air) (key clicks) 5  
*p < f* *ff* *p < f*

A Cl. (air) (key clicks)  
*sf* *ff* *sf*

Hn. (air) (mouthpiece pops)  
*p < f* *ff* *p < f*

Solo Vln. I *p < f* *ppp* *f*

Vln. I

Solo Vln. II *p < f* *ppp* *f*

Vln. II

Vla. *sim.* *mf* *col legno batt. (b.t.b.)* *f*

Vc. *sim.* *mf* *col legno batt. (b.t.b.)* *f*

D.B. *sim.* *mf* *col legno batt. (b.t.b.)* *f*

24 25 26 27 28 29



32

30 31 32 33 34 35

36

5

Fl.

A Cl.

Hn.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

D.B.

*p < f* *ff* *p < f*

*sf* *ff* *sf*

*p < f* *ff* *p < f*

*p < f* *ppp* *f*

*p < f* *ppp* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*col legno batt. (b.t.b.)*

*col legno batt. (b.t.b.)*

*col legno batt. (b.t.b.)*

36 37 38 39 40

41

Fl. *p < f* *sf sf f*

A Cl. *sf f sf f*

Hn. *p < f*

Vln. I *p < f mf*

Vln. I *f*

Vln. II *8<sup>va</sup> p < f p < f p < f p < f*

Vln. II *f*

Vla. *ord., ric., b.t.b. mf ff f snap pizz. sfz*

Vc. *ord., ric., b.t.b. mf ff f snap pizz. sfz*

D.B. *ord., ric., b.t.b. mf ff f snap pizz. sfz*

41 42 43 44 45

46

Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

D.B.

*p* < *f* *sf* *sf* *f*

*sf* *f* *sf* *f*

*p* < *f*

*p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

*ff* *f* *sffz* *sffz* *sffz* *sffz*

*ff* *f* *sffz* *sffz* *sffz* *sffz*

*ff* *f* *sffz* *sffz* *sffz* *sffz*

arco  
ricochet b.t.b.

pizz.

arco  
ricochet b.t.b.

pizz.

arco  
ricochet b.t.b.

pizz.

46 47 48 49

50

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

A Cl. *p* *mf* *p* *mf*

Hn. *p* *mf* *p* *mf* *mp*

Solo Vln. I *molto sul pont.* *p* *mf* *(m.s.p.)* *ppp*

Vln. I *arco* *molto sul pont.* *p* *mf* *(m.s.p.)* *ppp*

Solo Vln. II *molto sul pont.* *p* *mf* *(m.s.p.)* *ppp*

Vln. II *arco* *molto sul pont.* *p* *mf* *(m.s.p.)*

Vla. *sffz* *(pizz.)* *mp* *pp* *pp* *mf*

Vc. *sffz* *(pizz.)* *mp* *pp* *pp* *mf*

D.B. *sffz* *(pizz.)* *mp* *pp* *arco* *poco a poco molto sul pont.* *p* *mf*

50 51 52 53 54

55

Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

D.B.

*p* *f* *ff* *sf* *sf* *p* *mf*

*sf* *ff* *sf* *p* *mf*

*p* *mf*

*pizz.* *pp* *arco* *molto sul pont.* *p* *mf*

*pizz.* *pp* *arco* *molto sul pont.* *p* *mf*

*ric. molto sul pont.* *pp* *mf* *mf* *pizz.* *mp* *pp*

*ric. molto sul pont.* *pp* *mf* *mf* *pizz.* *mp* *pp*

*ric. molto sul pont.* *f* *mf* *mf* *pizz.* *mp* *pp*

55 56 57 58 59

60

Fl. *p* *mf* *p* (no cresc.) *p < f*

A Cl. *p* *mf* *p* (no cresc.) *sf*

Hn. *p* *mf* *p* (no cresc.)

Solo Vln. I (m.s.p.) *p* *mf* *p* (no cresc.) (m.s.p.)

Vln. I (m.s.p.) *p* *mf* *p* (no cresc.) (m.s.p.)

Solo Vln. II (m.s.p.) *p* *mf* *p* (no cresc.) (m.s.p.)

Vln. II (m.s.p.) *p* *mf* *p* (no cresc.) (m.s.p.)

Vla. *mp* *pp* *f*

Vc. *mp* *pp* *f*

D.B. *mp* *pp* *f*

60 61 62 63 64

65

Fl. *sf sf ff f molto stacc.*

A Cl. *sf ff f molto stacc.*

Hn. *ff 3 f molto stacc.*

Solo Vln. I *(m.s.p.) ff pizz.*

Vln. I *(m.s.p.) ff pizz.*

Solo Vln. II *(m.s.p.) ff pizz.*

Vln. II *(m.s.p.) ff pizz.*

Vla. *ff ff*

Vc. *ff*

D.B. *ff*

65 66 67 68 69

Detailed description: This page of a musical score for 'FACES' covers measures 65 to 69. The score is arranged in a system with ten staves. The top two staves are for Flute (Fl.) and Alto Clarinet (A Cl.), both in treble clef. The third staff is for Horn (Hn.) in treble clef. The next four staves are for Violins: Solo Violin I, Violin I, Solo Violin II, and Violin II, all in treble clef. The bottom three staves are for Viola (Vla.) in alto clef, Violoncello (Vc.) in bass clef, and Double Bass (D.B.) in bass clef. The music begins at measure 65 with a key signature of one flat and a 3/4 time signature. Measures 65-66 feature a dynamic of *sf* (sforzando) for the woodwinds and *ff* (fortissimo) for the strings. A triplet of eighth notes is marked in the Horn part at measure 66. Measures 67-69 feature a dynamic of *f* (forte) and are marked *molto stacc.* (molto staccato). The woodwinds play staccato eighth notes, while the strings play a rhythmic pattern of eighth notes, with the Violins using *pizz.* (pizzicato) in measures 67-69.



70

5

Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

D.B.

*ff sub.*

*p <*

*f*

*mf*

*p < mf*

*mp*

*ff sub.*

*sf*

*mf*

*mf*

*p <*

*f*

*mf*

*3*

*p < mf*

*ff*

*ff*

70

71

72

73

74

77

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Alto Clarinet (A Cl.), Horn (Hn.), Solo Violin I (Solo Vln. I), Violin I (Vln. I), Solo Violin II (Solo Vln. II), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

**Flute (Fl.):** Measures 75-79. Dynamics: *mp*, *p* → *f*, *sf*, *p* → *f*. Includes accents and slurs.

**Alto Clarinet (A Cl.):** Measures 75-79. Dynamics: *mp*, *p* → *f*, *sf*, *p* → *f*. Includes accents and slurs.

**Horn (Hn.):** Measures 75-79. Dynamics: *mp*, *p* → *f*, *sf*, *p* → *f*. Includes a triplet in measure 79.

**Solo Violin I (Solo Vln. I):** Measures 75-79. Dynamics: *p* → *f*, *p* → *f*. Includes *arco molto sul pont.* and *(m.s.p.)* markings.

**Violin I (Vln. I):** Measures 75-79. Dynamics: *ppp*, *p* → *f*, *p* → *f*. Includes *arco molto sul pont.* and *(m.s.p.)* markings.

**Solo Violin II (Solo Vln. II):** Measures 75-79. Dynamics: *p* → *f*, *p* → *f*. Includes *arco molto sul pont.* and *(m.s.p.)* markings.

**Violin II (Vln. II):** Measures 75-79. Dynamics: *ppp*, *p* → *f*, *p* → *f*. Includes *arco molto sul pont.* and *(m.s.p.)* markings.

**Viola (Vla.):** Measures 75-79. Dynamics: *f* → *mp*, *f*. Includes a triplet in measure 79.

**Violoncello (Vc.):** Measures 75-79. Dynamics: *f* → *mp*, *f*. Includes a triplet in measure 79.

**Double Bass (D.B.):** Measures 75-79. Dynamics: *f* → *mp*, *f*. Includes a triplet in measure 79.

80

Fl. air only, flutter and finger gliss. as written *p* *sf* *p* *f*

A Cl. air only, flutter and finger gliss. as written key/tone hole air as before *p* *sf* *p* *f*

Hn. air only, flutter and finger gliss. as written *p* *sf* *p* *f*

Solo Vln. I (m.s.p.) *p* *f* *ff* pizz.

Vln. I (m.s.p.) *p* *f* *ff*

Solo Vln. II (m.s.p.) *p* *f* *ff* pizz.

Vln. II (m.s.p.) *p* *f* *ff* pizz.

Vla. *pp* *f* *ff*

Vc. *pp* *f* *ff* (quasi slap bass)

D.B. *pp* *f* *ff* (quasi slap bass)

80 81 82 83 84

85

Fl. *f* *p* *pp*

A Cl. *f* *p* *pp*

Hn. *f* *p* *pp*

Solo Vln. I *arco* (*m.s.p.*) *pizz.* *ff* *p* *pp*

Vln. I *arco* (*m.s.p.*) *pizz.* *ff* *p* *pp*

Solo Vln. II *arco* (*m.s.p.*) *pizz.* *ff* *p* *pp* *arco*

Vln. II *arco* (*m.s.p.*) *pizz.* *ff* *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

D.B. *p* *arco sul pont.* *p*

90

Fl. *pp* no cresc.

A Cl. *pp* no cresc.

Hn. *pp* no cresc.

Solo Vln. I *pp* molto espr. arco sul tasto, flautando

Vln. I *p* pizz. 3

Solo Vln. II *pp* molto espr. arco sul tasto, flautando

Vln. II *p* pizz. 3

Solo Vla. *pp* molto espr. arco One only sul tasto, flautando

Vla. *p* pizz. 3

Solo Vc. *pp* molto espr. arco One only sul tasto, flautando

Vc. *p* pizz. 3

D.B. *p* pizz. 3

90 91 92 93

94

Fl. *f* molto stacc.

A Cl. *f* molto stacc.

Hn. *f* molto stacc.

Vln. I *ord.* (tutti) *ff* off the string *sfz* *sim.*

Vln. II *ord.* (tutti) *ff* off the string *sfz* *sim.*

Vla. *ord.* (tutti) *ff* off the string *sfz* *sim.*

Vc. *ord.* (tutti) *ff* off the string *sfz* *sim.*

D.B. *arco* *ff* off the string *sfz* *sim.*

94 95 96 97 98



103

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

A Cl. *ff*

Hn. *sfz* *f* *ff* *f* *ff*

Vln. I *molto* *f* *ppp* *mf* *ppp*

Vln. II *molto* *f* *ppp* *mf* *ppp*

Vla. *molto* *f* *ppp* *mf* *ppp*

Vc.

D.B.

103 104 105



106

Fl.

A Cl.

Hn.

(open)

*f*

scratch tone

*ff*

*ord., détaché*

*mf*

*ff sempre*

Vln. I

scratch tone

*ff*

*ord., détaché*

*mf*

*ff sempre*

Vln. II

scratch tone

*ff*

*ord., détaché*

*mf*

*ff sempre*

Vla.

scratch tone

*ff*

*ord., détaché*

*mf*

*ff sempre*

Vc.

snap pizz.

*sfz*

arco

*ff*

D.B.

snap pizz.

*sfz* 8vb if possible

(pizz.)

*ff*

109

Fl.

A Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*ff*

112 114

Fl. to alto flute

A Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

*mp* *molto espr.*

*mp* *molto espr.*

*mp* *molto espr.*

*ff* *mp* *molto espr.*

*ff* *mp* *molto espr.*

arco

112 113 114 115 116

117

Alto Flute

Fl. *ff* or as loudly as possible, "inside" horn sound

A Cl. *molto f p f*

Hn. *molto f mp poco ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

117 118 119 120 121

122

A. Fl.

A. Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff* blend with alto fl.  
"inside" horn sound

*pizz.*  
*mp* *molto*

*pizz.*  
*mp* *molto*

*pizz.*  
*mp* *molto*

*pizz.*  
*mp* *molto*

122 123 124 125

126

A. Fl.

A Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

126 127 128 129 130

Detailed description: This page of a musical score covers measures 126 through 130. It features seven staves: A. Fl., A Cl., Hn., Vln. I, Vln. II, Vla., and D.B. The woodwinds (A. Fl., A Cl., Hn.) play a melodic line with various articulations like accents and slurs. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) provide a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat, and the time signature is 4/4. Measure numbers 126, 127, 128, 129, and 130 are printed below their respective columns.

131

A. Fl.

A Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

131 132 133 134

Detailed description: This page of a musical score contains measures 131 through 134. The score is arranged in a system with eight staves. The top three staves are for woodwinds: Alto Flute (A. Fl.), Alto Clarinet (A Cl.), and Horn (Hn.). The middle three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The bottom two staves are for the Double Bass (D.B.) and Double Bass (D.B.). The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds play sustained notes with accents, while the strings play rhythmic patterns. The double bass part provides a steady accompaniment. The page number '131' is written above the first staff, and the measure numbers '131', '132', '133', and '134' are printed below their respective staves.

(♩ → ♪)

137 Moderately persistent ♩ = 96-104

135

A. Fl. *pp*

A Cl. *pp* *mp* molto stacc.

Hn. *pp* stopped + *mf* molto stacc.

Solo Vln. I *f* *pp* *espr.* *arco sul tasto* *mp* (stay slightly softer than Solo Vln. II)

Vln. I *f* pizz. (same speed as previous 8ths) 3 3 3 3 3 3 3 3 *cresc. as much as possible* *ff*

Solo Vln. II *f* *pp* *espr.* *arco molto sul pont.* *mf* (stay slightly louder than Solo Vln. I)

Vln. II *f* pizz. *cresc. as much as possible* *ff*

Vla. *f* *cresc. as much as possible* *ff*

Vc. *f* 5 5 *cresc. as much as possible* *ff*

D.B. *f* *ff* (harmonics sound one octave lower)



139

A. Fl. *mp* molto stacc., poco accent, breathy

A. Cl. *f* *mp*

Hn.

Solo Vln. I

Vln. I *mf* *ff* cresc. as much as possible

Solo Vln. II

Vln. II *mf* *ff* cresc. as much as possible

Vla. *mf* *ff* cresc. as much as possible

Vc. *mf* *ff* cresc. as much as possible

D.B.

143

A. Fl.

A. Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a system with ten staves. The top four staves (A. Fl., A. Cl., Hn., Solo Vln. I) are in treble clef. The bottom six staves (Vln. I, Solo Vln. II, Vln. II, Vla., Vc., D.B.) are in bass clef. The score is divided into four measures, with time signatures changing from 5/4 to 4/4. The woodwinds and Solo Vln. I play melodic lines with accents. The strings play rhythmic patterns, with Vln. I and Vln. II featuring triplet figures. The double bass plays a steady bass line. Dynamics include *sf*, *mp*, *mf*, and *ff*, with a crescendo instruction for the strings.

147

A. Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Vc.

D.B.

147 148 149 150

Detailed description: This page of a musical score covers measures 147 to 150. The score is for a symphony or concert band. The woodwind section includes Alto Flute (A. Fl.), Alto Clarinet (A. Cl.), and Horn (Hn.). The string section includes Solo Violin I (Solo Vln. I), Violin I (Vln. I), Solo Violin II (Solo Vln. II), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time and features a key signature of one flat. Measure 147 begins with a treble clef and a key signature change to one flat. Measures 148 and 149 are marked with a 5/4 time signature, and measure 150 returns to 4/4. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). Performance markings include accents, breath marks, and fingering (e.g., 3, 5). The woodwinds play melodic lines, while the strings provide harmonic support with triplets and sustained notes.

151

A. Fl. *5*

A. Cl. *3*

Hn.

Solo Vln. I *p* *pp*

Vln. I

Solo Vln. II *p* *pp*

Vln. II

Vla.

Vc.

D.B. *Solo arco* *f*

151

152

153

154

155

156

A. Fl. *Solo*  
*mf espr.*

Solo Vln. I  
*dim. as much as possible*

Solo Vln. II  
*dim. as much as possible*

D.B. *mf* (alto fl. enters)

156 157 158 159 160

161

A. Fl.

D.B. *very gradually, poco a poco molto sul pont.*

161 162 163 164 165

166

A. Fl. *f*

D.B.

166 167 168 169

170

A. Fl. *pp*

A. Cl. *pp*

Hn. *p*

Solo Vln. I *p* < *mp*

Vln. I *p* behind the bridge ricochet ..... *mp* col legno batt. (b.t.b.)

Solo Vln. II *p* < *mp*

Vln. II *p* behind the bridge ricochet ..... *mp* col legno batt. (b.t.b.)

Vla. *p* behind the bridge ricochet ..... *mp* col legno batt. (b.t.b.)

Vc. arco *mp*

D.B. *molto sul pont.* *f*

170

171

172

173

174

A. Fl.

A. Cl.

Hn.

Solo Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

D.B.

*p*  $\rightrightarrows$  *mp*

*p*  $\rightrightarrows$  *mp*

*ord., ric., b.t.b.*

*col legno batt. (b.t.b.)*

*p*  $\rightrightarrows$

*mp*

*ord., ric., b.t.b.*

*col legno batt. (b.t.b.)*

*p*  $\rightrightarrows$

*mp*

174 175 176 177





185

overblown, breathy  
approximate overtones shown

to flute

brassy, overpowering

(one only)

(one only)

arco  
(one only)

(one only)

A. Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Solo Vla.

Vla.

Solo Vc.

Vc.

D.B.

The musical score consists of 12 staves. The first three staves (A. Fl., A. Cl., Hn.) are woodwinds. The next four staves (Solo Vln. I, Vln. I, Solo Vln. II, Vln. II) are violins. The next two staves (Solo Vla., Vla.) are violas. The next two staves (Solo Vc., Vc.) are violas and cellos. The final staff (D.B.) is double bass. The score is in 4/4 time and features various dynamics including *sfz*, *ff*, *pp*, *sub. pp*, and *quasi slap bass*. It includes performance instructions such as 'overblown, breathy', 'brassy, overpowering', 'pizz.', 'arco', and 'cresc. as much as possible'. Measure numbers 183, 184, 185, and 186 are indicated at the bottom of the page.

183

184

185

186

187

Fl. *Flute overblown*  
*f molto stacc., breathy*

A Cl.

Hn.

Solo Vln. I

Vln. I *mf* *ff*  
*cresc. as much as possible*

Solo Vln. II

Vln. II *mf* *ff*  
*cresc. as much as possible*

Solo Vla.

Vla. *mf* *ff*  
*cresc. as much as possible*

Solo Vc.

Vc. *mf* *ff*  
*cresc. as much as possible*

D.B.

187 188 189 190

193

191

Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Solo Vla.

Vla.

Solo Vc.

Vc.

D.B.

*poco a poco* → *m.s.p.*

*ord.*

*mp* plainly

*mf*

*ff*

*cresc. as much as possible*

*ord.*

*mp* plainly

*ord.*

*mp* plainly

*mf*

*ff*

*cresc. as much as possible*

*ord.*

*mp* plainly

*ord.*

*mf*

*ff*

*cresc. as much as possible*

191 192 193 194

195

Fl. *p* *mf*

A Cl. *p* *mf*

Hn. *p* *mf*

Solo Vln. I

Vln. I *pp* *mf*

Solo Vln. II

Vln. II *pp* *mf*

Solo Vla.

Vla. *pp* *mf*

Solo Vc.

Vc. *pp* *mf*

D.B.

195 196 197

198

Fl. *p* *mf*

A Cl. *p* *mf*

Hn. *p* *mf*

Solo Vln. I

Vln. I *ff* *pp* *mf*  
cresc. as much as possible

Solo Vln. II

Vln. II *ff* *pp* *mf*  
cresc. as much as possible

Solo Vla.

Vla. *ff* *pp* *mf*  
cresc. as much as possible

Solo Vc.

Vc. *ff* *pp* *mf*  
cresc. as much as possible

D.B.





213 Very fast ♩ = 162+

The musical score is arranged in a system with seven staves. The top two staves are for Flute (Fl.) and Alto Clarinet (A Cl.), both in treble clef. The third staff is for Horn (Hn.) in treble clef. The bottom four staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.), all in bass clef. The time signature is 3/4, which changes to 4/4 at the end of measure 215. The key signature has one flat (B-flat). The score includes dynamic markings such as *f*, *ff*, and *tutti*. The Flute and Clarinet parts feature complex rhythmic patterns with triplets and slurs. The string parts (Vln. I, Vln. II, Vla., D.B.) play a steady, rhythmic accompaniment with accents. The Horn part is mostly silent, with a short melodic phrase in measure 216.



217

Fl. *f* 3 3 3 *f* 3 3 3 *ff*

A Cl. *f* 3 3 *f* 3 3 3 *ff*

Hn.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

217 218 219 220

Detailed description: This page of a musical score, titled 'FACES', contains measures 217 through 220. The score is for a full orchestra. The Flute (Fl.) and Alto Clarinet (A Cl.) parts feature melodic lines with triplets and dynamic markings of *f* and *ff*. The Horn (Hn.) part provides harmonic support with sustained notes. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic accompaniment with accents and dynamic markings of *ff*. The Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts also play a rhythmic accompaniment with accents and dynamic markings of *ff*. The score is written in 3/4 time and includes a key signature change from one flat to two flats between measures 219 and 220.

221

222

Fl.

A Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

221 222 223 224

This musical score page contains eight staves for the instruments: Flute (Fl.), Alto Clarinet (A Cl.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in treble clef for Flute, Alto Clarinet, Violin I, and Violin II, and in bass clef for Horn, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor). The time signature changes from 3/4 to 4/4 at measure 222, then to 5/4 at measure 223, and finally to 4/4 at measure 224. A box containing the number '222' is placed above the Flute staff at the beginning of the second measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

225

Fl.

A Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

225                      226                      227                      228

229

Fl.

A Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

229 230 231 232 233 234

Detailed description: This page of a musical score, titled 'FACES', contains measures 229 through 234. The score is arranged in a system with eight staves. The instruments are Flute (Fl.), Alto Clarinet (A Cl.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measures 229-232 feature a rhythmic pattern of eighth notes with accents. Measures 233-234 show a change in the melodic and harmonic material, with some notes marked with 'v' (vibrato) and 'f' (forte). The Flute part begins with a measure rest in measure 233. The Alto Clarinet and Horn parts have rests in measures 233 and 234. The Violin I and II parts have rests in measure 234. The Viola, Violoncello, and Double Bass parts continue with their respective parts throughout the measures.

235

Fl. *mf*

A Cl. *mf*

Hn. *mf*

Solo Vln. I *mf*

Vln. I *ff* pizz.

Solo Vln. II *mf*

Vln. II *ff* pizz.

Vla. *mf*

Solo Vc. *ff* pizz.

Vc. *ff* pizz.

D.B.

240

Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Solo Vc.

Vc.

D.B.

240 241 242 243 244

245

Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Vla.

Solo Vc.

Vc.

D.B.

245 246 247 248 249

252

250

Fl.

A Cl.

Hn.

Solo Vln. I

Vln. I

Solo Vln. II

Vln. II

Solo Vla.

Vla.

Solo Vc.

Vc.

D.B.

250 251 252 253 254



