

Assemblage Theory
for [va, cl], [vn, vc], [Fl in G, E.Gtr, Perc]

written for DIstractfold

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2017

Assemblage Theory

performance notes and techniques 1

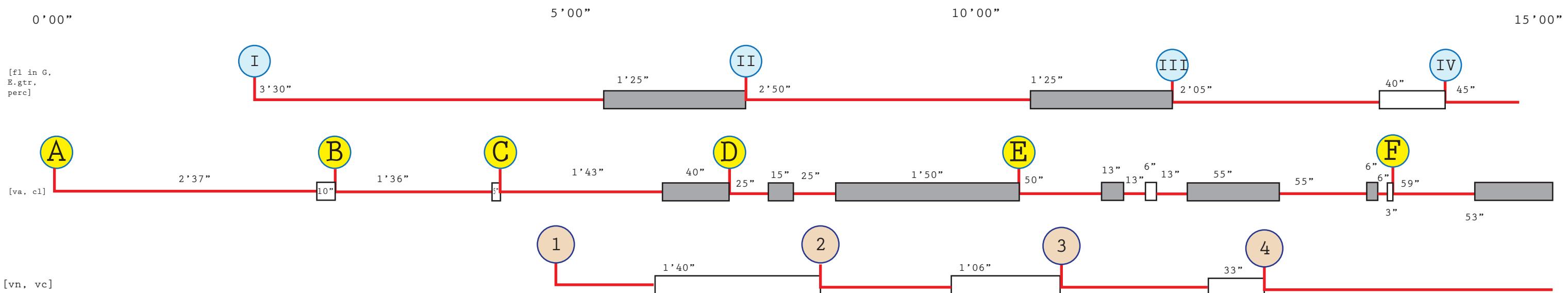
general remarks

THREE SCORES: There is no general score, but three separate scores to be played simultaneously. The piece consists of two duos: 1) viola and clarinet in Bb, 2) violin and cello; and a trio: flute in G, electric guitar and percussion (drumset).

The viola and clarinet begin the piece. Then the trio joins, and finally, the duo. The duration before the two last groups start playing is indicated in seconds. It is not to be taken with extreme precision, but it should be a close approximation. The pieces are calculated to last roughly the same (including resting time between parts).

TIME AND STRUCTURE:

The following graph shows each piece's main sections in relation to each other and to the timeline. It can be used as a reference, while allowing the amount of flexibility that each score provides.

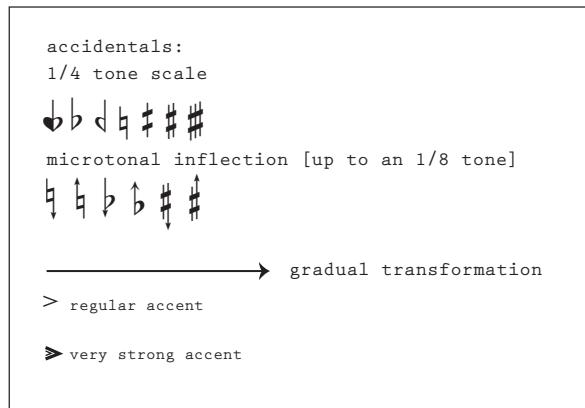


SPATIAL DISPOSITION:

The three groups are to be located close to each other, as if it was a single ensemble playing, while at the same time, being indifferent to the other groups.

Assemblage Theory

performance notes and techniques 2



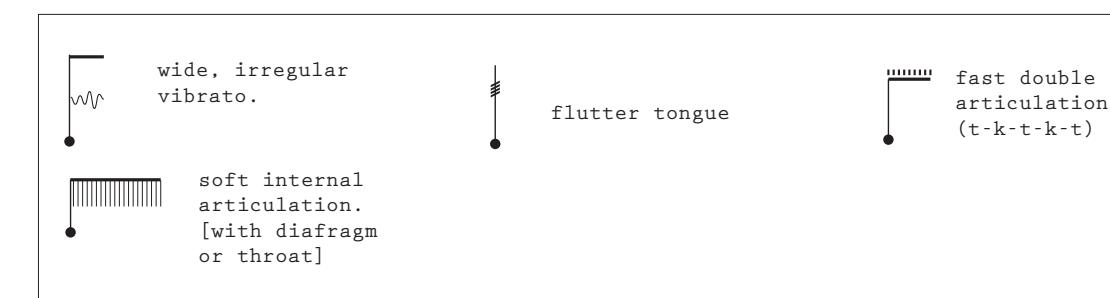
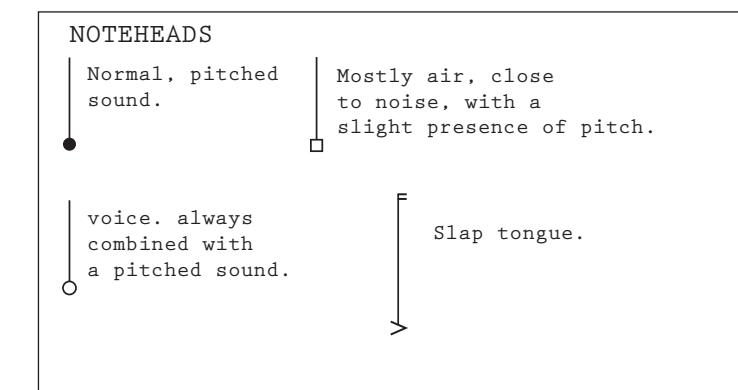
CLARINET IN Bb

Transposed in the score.

VOICE STAFF

The pitches are not precisely defined, rather, the position of the notehead on the staff is to be read proportionally. The staff covers the range of the performer.
More than a separate line, the voice should blend with the overall timbre.

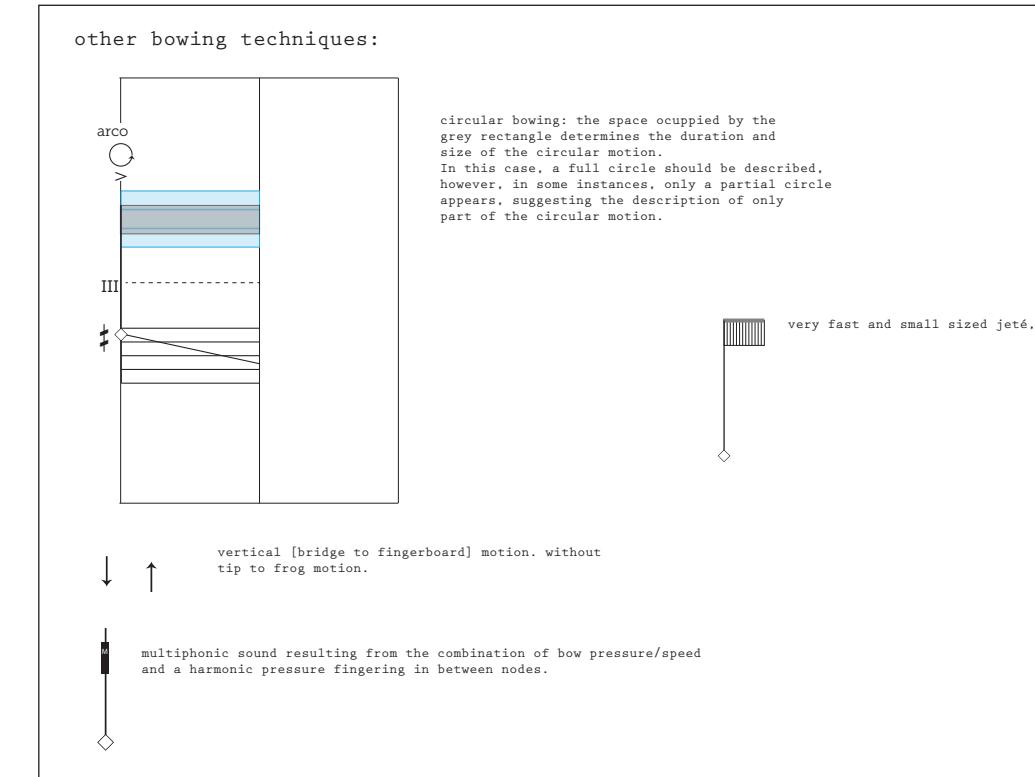
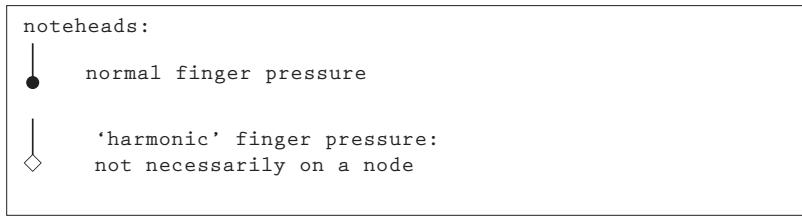
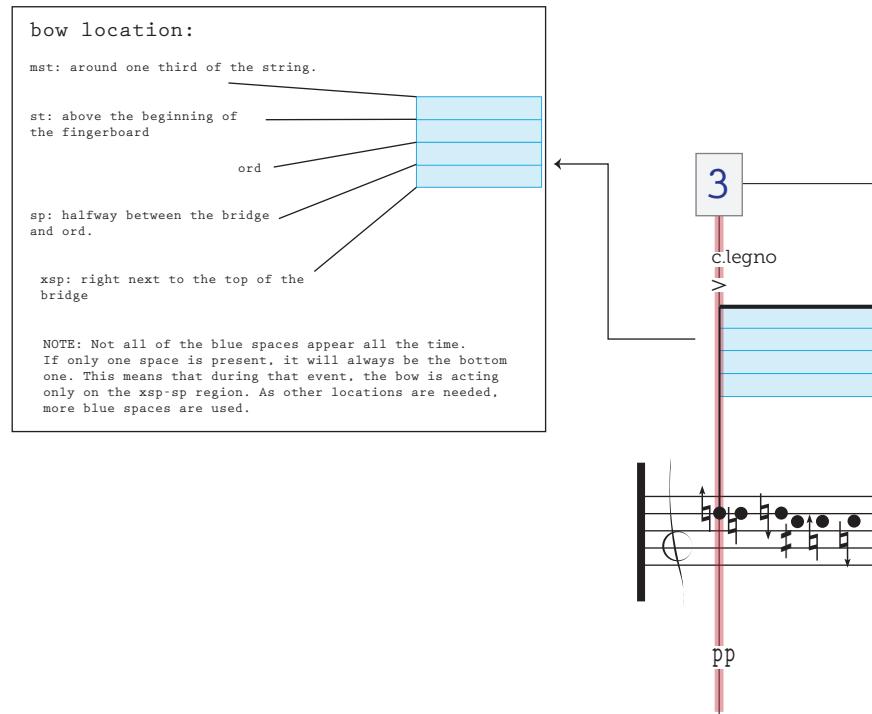
STAFF



Assemblage Theory

performance notes and techniques 3

STRINGS

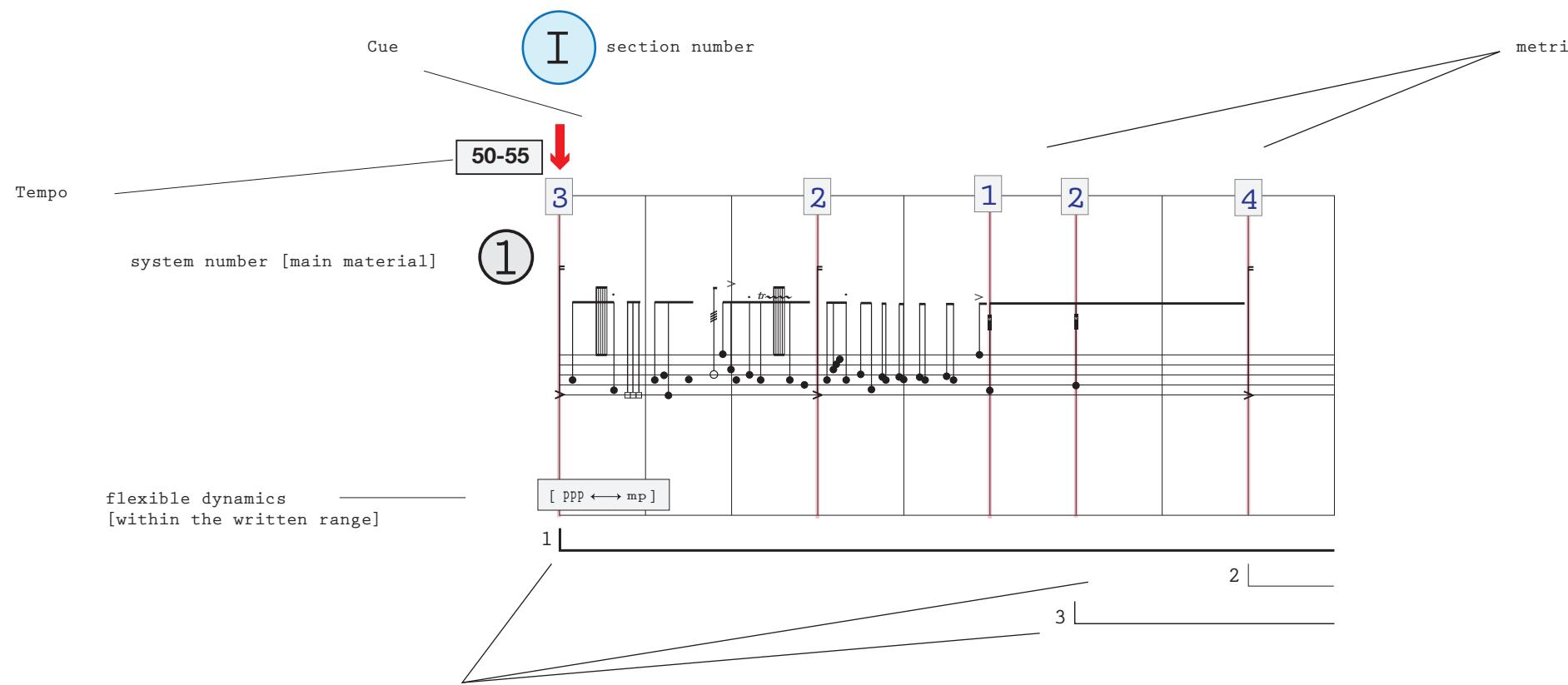


Assemblage Theory

performance notes and techniques 4

TRIO [general score design]:

Each part consists of six or seven systems, separated by long silences, or by soft interferences, labelled "x" and "y", and to be played in ascending order.
Each system in each part has a flexible tempo range. Synchronization is not desired, except for the beginning of each system. A red arrow at the beginning of each system, reminds the performers to wait for the cue.



Segmentation and iteration

Segmentation lines appear in some systems. They should be played in descending order and all of them should be played. In this case, the system is first played in its entirety, and then the last measure, followed by the two last measures, and so on. Tempo can be varied, but not drastically, in each iteration.

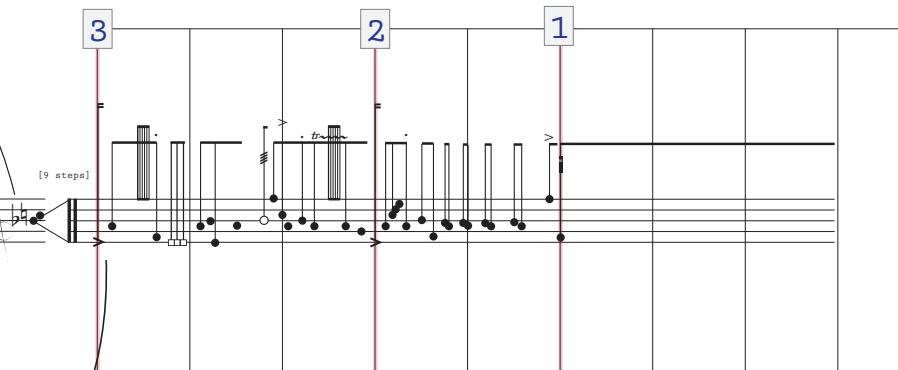
Assemblage Theory

performance notes and techniques 5

flute in g

Pitches:

In each system an interval is indicated, as well as a number of steps. These notes should be the lowest and highest pitches used in that system. The musician can choose the pitches in between, according to the indicated number of steps. The steps do not necessarily have to be equidistant. Once defined, assign each degree of your scale to a line or a space in the staff.



noteheads:

Pitched sound, pitched with air and mostly air with a slightly perceivable pitch, respectively.

Slap tongue.

Other indications

Very fast internal articulation, like a soft flutter tongue.
 Flutter tongue
 Multiphonic. It should include the written pitch.
 trill, on the next ascending pitch of the chosen scale.

electric guitar

vibrato/bend, with whammy bar.

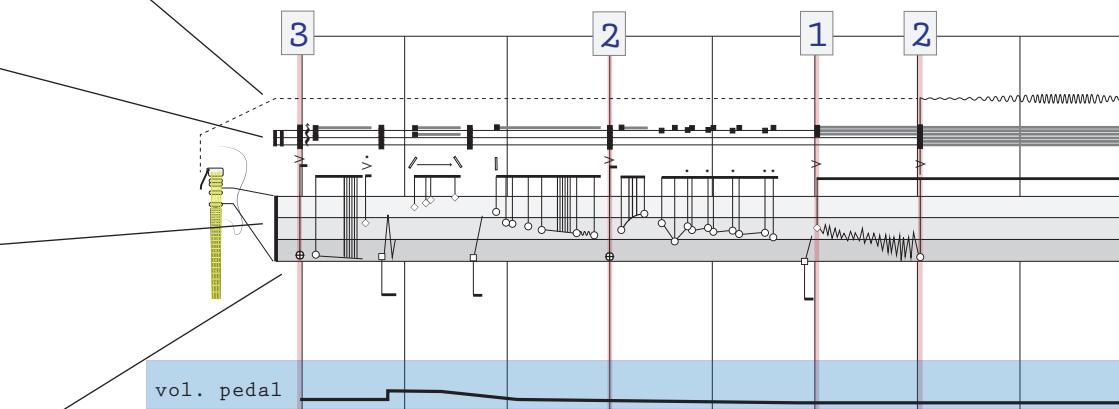
string number.
 1 to 6 from top to bottom

Left Hand:

location of the hand on the string (always played with slide). The active region changes for each system.

Left Hand (2):

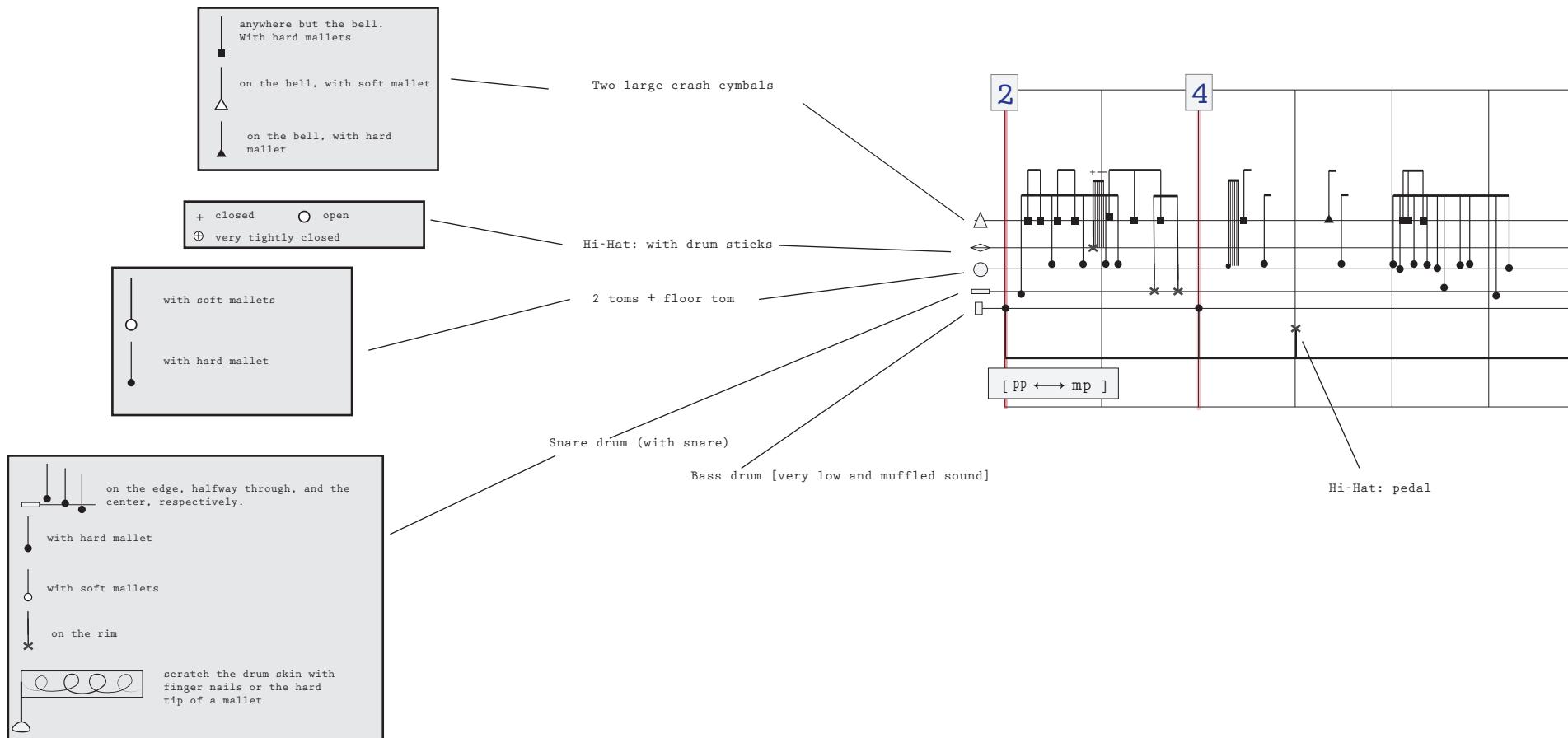
damp the strings with the palm of your hand
 minimum pressure on the string
 normal pressure on the string
 diagonal movement of the slide.



Assemblage Theory

performance notes and techniques 6

PERCUSSION [drumset]



Assemblage Theory

[va, cl]

A

55

1

50

clarinet in Bb

viola

2

47

clarinet in Bb

viola

45

4

42

clarinet in Bb

viola

piano

40

clarinet in Bb

viola

piano

Measure 2: Dynamics: mp/ pp. Performance: f.

Measure 3: Dynamics: ppp. Performance: f.

Measure 4: Dynamics: mf. Performance: mf.

Measure 5: Dynamics: p. Performance: pp. Dynamics: mf.

Measure 6: Dynamics: mf. Performance: pp. Dynamics: mp/ pp. Dynamics: p.

Measure 7: Dynamics: f. Performance: pppp. Dynamics: f.

Measure 8: Dynamics: pp. Performance: p. Dynamics: mp. Dynamics: f.

Measure 9: Dynamics: mf. Performance: pp. Dynamics: f.

Measure 10: Dynamics: pp. Performance: f.

6

35

clarinet in Bb

viola

piano

30

2

clarinet in Bb

f p mf pp mp > pp mp mf f ppp mf pp / ppp mp mf mp f p f mf / ppp < mp f mp mf pp pppp f

viola

p ppp f1 II pizz pp p f1 I legno legno → crine ppp mp f pp mp p p f pizz II IV ff mf pp f f ff mp

8

B

55

Musical score for clarinet in Bb and viola, page 55, section B.

Clarinet in Bb:

- Measure 1: Dynamics pppp, dynamic markings mfp/mp, f.
- Measure 2: Dynamics mf/mp, f.
- Measure 3: Dynamics p, dynamic markings pizz, arco, f1, II.
- Measure 4: Dynamics f/p, mf, f, dynamic markings mp, pp, mp, ppp, mp, ppp, mp, mf.
- Measure 5: Dynamics mp, ppp, mp, ppp, mp, mf.
- Measure 6: Dynamics p, mf, p, f.

Viola:

- Measure 1: Dynamics f, dynamic markings f, mp, f.
- Measure 2: Dynamics mp, f.
- Measure 3: Dynamics pppp, f.
- Measure 4: Dynamics mf, dynamic markings pp, ppp, p, mf, p, f.
- Measure 5: Dynamics p, mf, p, f.

Performance Instructions:

- Measure 1: ~10'' (duration)
- Measure 5: ~10'' (duration)

52

clarinet in Bb

1 3 1 4 4 1 2 1

p mf pp mp
ppp mp mf p f pp mp
ppp mf f
mp mp pp
mf f
mf pp
mf f

viola

ff > p f mf
ppp mp
p mp ppp
mf
f
mf
mf p

crine

legno f1
f1
pp mp
p f
pp
mf
mf
mf

50

11

47

clarinet in Bb

viola

Measure 1: clarinet in Bb: ppp, mf; viola: mp

Measure 2: clarinet in Bb: pp, f/p, ppp; viola: pp

Measure 3: clarinet in Bb: pp; viola: pp

Measure 4: clarinet in Bb: f/p; viola: mf

Measure 5: clarinet in Bb: pp; viola: pp

Measure 6: clarinet in Bb: f/p; viola: ff/p

Measure 7: clarinet in Bb: pp; viola: pp

Measure 8: clarinet in Bb: pp; viola: pp

12

45

~10"

clarinet in Bb

viola

13

C

40

clarinet in Bb

3 3 3 4 1

clarinet in Bb

pp pp p pp / mp f / p pppp pp f pp mp > p mp mf

viola

mf pp <f> pp pp mp mf fff p p ppp p ppp mp arco pizz mf

legno crine legno arco pizz

I II III

37

,

clarinet in Bb

mp / ppp ff f mp p mf

viola

mf mp < mf > p ff mp f mp

35

4

clarinet in Bb

ppp p mf pp mp ppp mp

2

ppp <mf> pp mp ppp mp

3

ppp mp

2

mf ppp mp mf p pp

viola

pppp arco f1 I II III pizz mp mp mf pp mp >pp mp mf pp

30

clarinet in Bb

1 2 3 12

p f mp p ppp

p pp mp ppp mf p mp mf pp

p mp pppp mp mf pp

pizz arco III IV V

mf pppp mp mf pp pppp

f mp mf pp

p pp mf pp

1

47

clarinet in B_b

3 2 1 4

1 4 1 4 4 1

clarinet in B_b

mp p pp mp mf ppp mf

pp mp mf p

mp mf p pp mf > ppp mf mp ppp mf p pppp

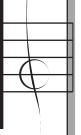
II I III III

viola

pppp mp mp mp pp

legno f mp pp mp arco pppp

clarinet
in Bb



~40"



viola



[pppp]

~40"



D

45

clarinet in Bb

viola

clarinet in Bb

~27''

f

pppp

43

4

f / p

mf

p

mp

pp < mp

ppp

mp > pp

mp

mf

3

f

mf

III

pp

f1

I

ff

1

p

f

clarinet in B_b

1 2 3 2 2

f *mp* *f* *p* *ppp*

ppp

circular breathing

~1'45"

viola

f *p* *mf* *mp* *ppp* *f*

arco

f1

III

f *mf*

~1'45"

E

40

clarinet in Bb

viola

crine f1

23

37

24

35

25

30

Musical score for clarinet in Bb and viola. The score consists of two staves. The top staff is for the clarinet in Bb, and the bottom staff is for the viola. The score is divided into measures by vertical bar lines. Measure 30 starts with a dynamic of **f/****mp**. The clarinet has slurs and grace notes. The viola has pizzicato strokes (pizz.) and arco strokes (arco). Measures 31 and 32 show the viola with complex bowing patterns, including slurs and grace notes. Measures 33 and 34 show the viola with sustained notes and dynamic markings like **p**, **ppp**, **p**, **p>ppp**, **mp**, and **pppp**. Measures 35 and 36 show the viola with sustained notes and dynamic markings like **p**, **~35"**, and **~20"**. The score concludes with a final measure symbol.

45

clarinet in Bb

viola

1 2 3 2 4 3 1

40

clarinet in Bb

1 2 2 2

1 2 2

4

2 2 1 1

clarinet in Bb

ppp mf

mp p mp ppp/mf mp mf mp ppp

p mf

II

mp

f1 legno crine

IV

IV

mf

p

pp

f

ppp

p

mf

arco

>

trill

mf

28

35

clarinet in Bb

2 3 2 3

ppp pp f/p ppp

mf f/p mf pp

ppp pp pp mf

~6"

~3"

viola

II II

mp pp

mf mf

p p

mp mp

legno crine

f ppp

p mf

pizz arco

punta I IV I

mf mp ppp

F

45

Musical score for clarinet in Bb and viola, page 45.

Clarinet in Bb:

- Measure 1: Dynamics f, dynamic markings mp, mf, mp.
- Measure 2: Dynamics mp, mf.
- Measure 3: Dynamics p, ppp.
- Measure 4: Dynamics mf, pp, p.
- Measure 5: Dynamics p, pp.
- Measure 6: Dynamics f, pppp.
- Measure 7: Dynamics pppp, pp.
- Measure 8: Dynamics pp, pp, f.

Viola:

- Measure 1: Dynamics f, dynamic markings III, IV, mf, ppp, mp, pp.
- Measure 2: Dynamics pp, pp, f, mp, pp.
- Measure 3: Dynamics mf, pppp.
- Measure 4: Dynamics pp, f, mp.
- Measure 5: Dynamics mp, ppp, f1, III, mp, f.
- Measure 6: Dynamics f, mp, f > mp, f.

40

Musical score for clarinet in Bb and viola, page 40.

Clarinet in Bb:

- Measure 1: Dynamics p , pp (with a crescendo arrow), ppp .
- Measure 2: Dynamics f , mp , ppp .
- Measure 3: Dynamics f , mp , ppp .
- Measure 4: Dynamics p , ppp .

Viola:

- Measure 1: Dynamics p , mp (with a crescendo arrow), pp , f .
- Measure 2: Dynamics p (with a decrescendo arrow), f (with a crescendo arrow), $<fff>$, $>pp$.
- Measure 3: Dynamics p , $<mf>pp$, $f>pp$.
- Measure 4: Dynamics pp (with a decrescendo arrow), mf (with a crescendo arrow), mp (with a decrescendo arrow), f (with a crescendo arrow), $>ppp$.

35

stop together with group 3 [vn, vc]

clarinet in Bb

viola

~53"

~53"

Ciudad de México. Marzo, 2017

Assemblage Theory
[e.gtr, fl in g, perc.]

I

35-40

2 4 4 3 2

1

[11 steps]

[mp ↔ mf]

~2'00"

attacca

1 2 3 4 5 6 7

2

35-40

1 4 2 5 3 1

2

[11 steps]

[mp ↔ mf]

1 2 3 4 5 6 5

1

II

45-50

3

2

1

2

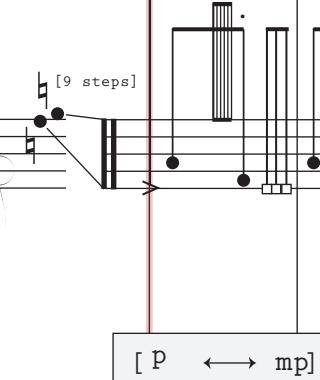
4

3

3

1

~1'25"
[●]



1

2

3
4
5

6

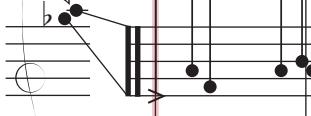
attacca

45-50

4

wait until the other two instruments finish their iterations. Then begin with the cue.

[●]



1

2

3
4

5

2

y

circular breathing

pp

~1'25"



attacca. give cue

III

50-55

5

[9 steps]

1
2
3
4

[mp ↔ f]

5

2

3

attacca

3

55-60

wait until the other two instruments finish their iterations. Then begin with the cue.

[mp ↔ mf]

11

IV

45-50

2 3 1 3 2

7

40"

[p ↔ mf]

1 2 3 4 5 6

Assemblage Theory

[e.gtr, fl in g, perc.]

attacca

I

45-50

1

2

4

4

3

2

~2'00"

vol. pedal

1 2 3 4 5 6 7

40-45

2

1

4

2

5

3

1

vol. pedal

1 2 3 4 5 6

1

This musical score for 'Assemblage Theory' (Section I) spans measures 45-50. The score is organized into two main sections, each with its own set of numbered performance points (1-7) indicated by vertical red lines. The first section (measures 45-50) begins with point 1, which is highlighted by a red arrow. The score consists of multiple staves, each with unique musical notation including various note heads, rests, and wavy lines. A blue bar labeled 'vol. pedal' provides a continuous volume control. The second section (measures 40-45) follows, also with numbered performance points (2-7). The score concludes with an 'attacca' instruction at the end of point 7.

II



40-45

3

2

1

2

4

3

3

1

3

~1'25"



vol. pedal

1

2

3

4

5

wait until the
other two
instruments finish
their iterations.
Then begin with
the cue.

50-55



4

2

1

3

1

4

3

1

2



vol. pedal

1

2

3

4

5

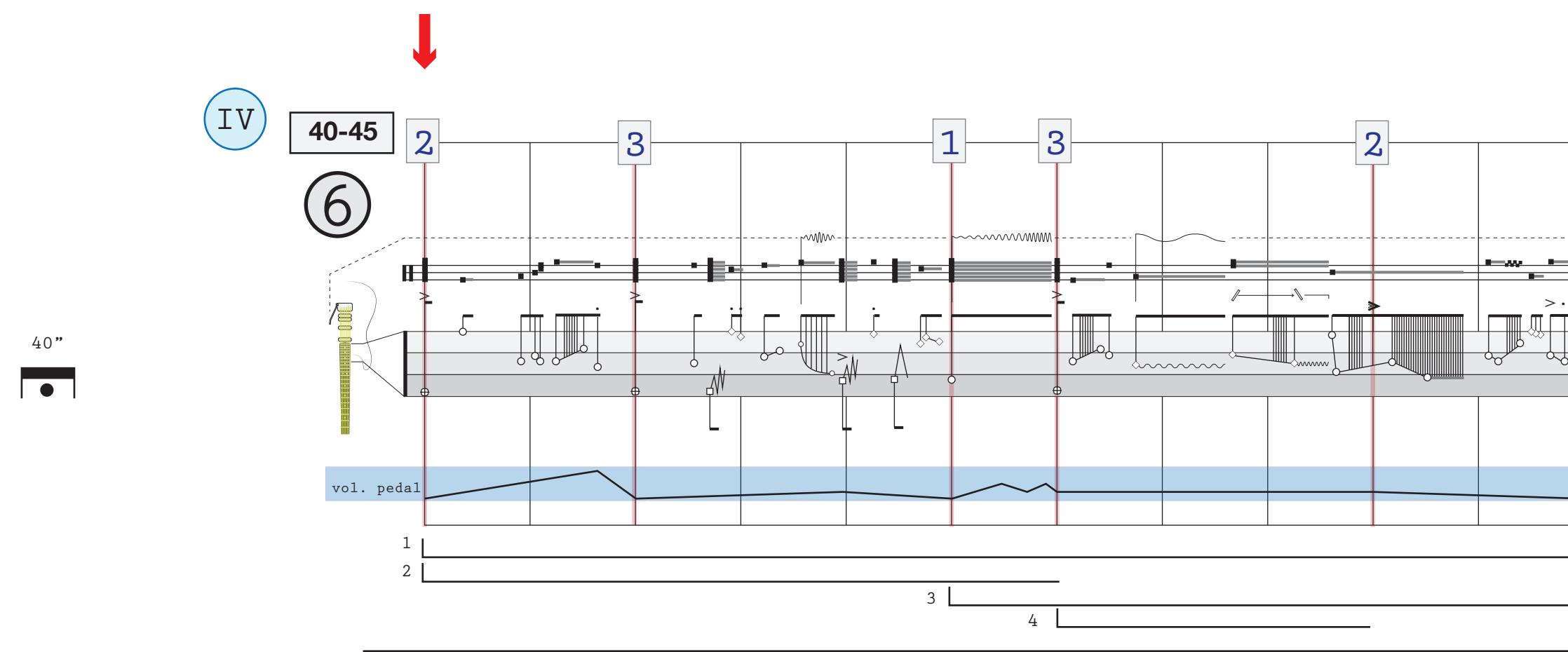
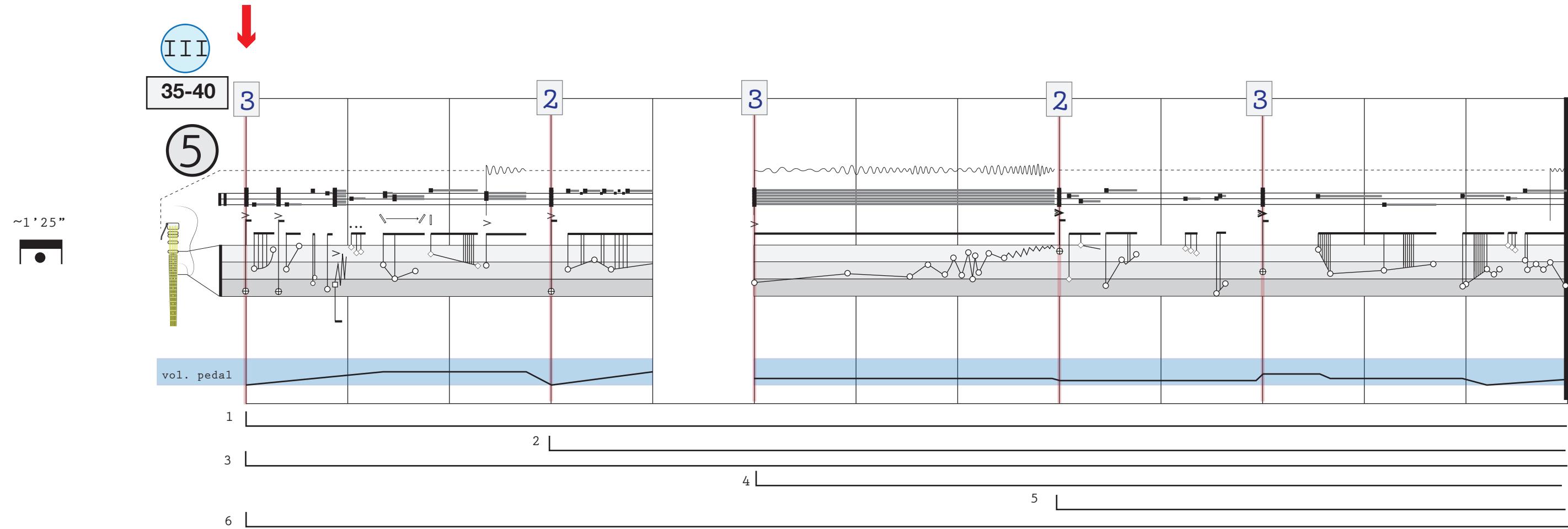
6

7

8

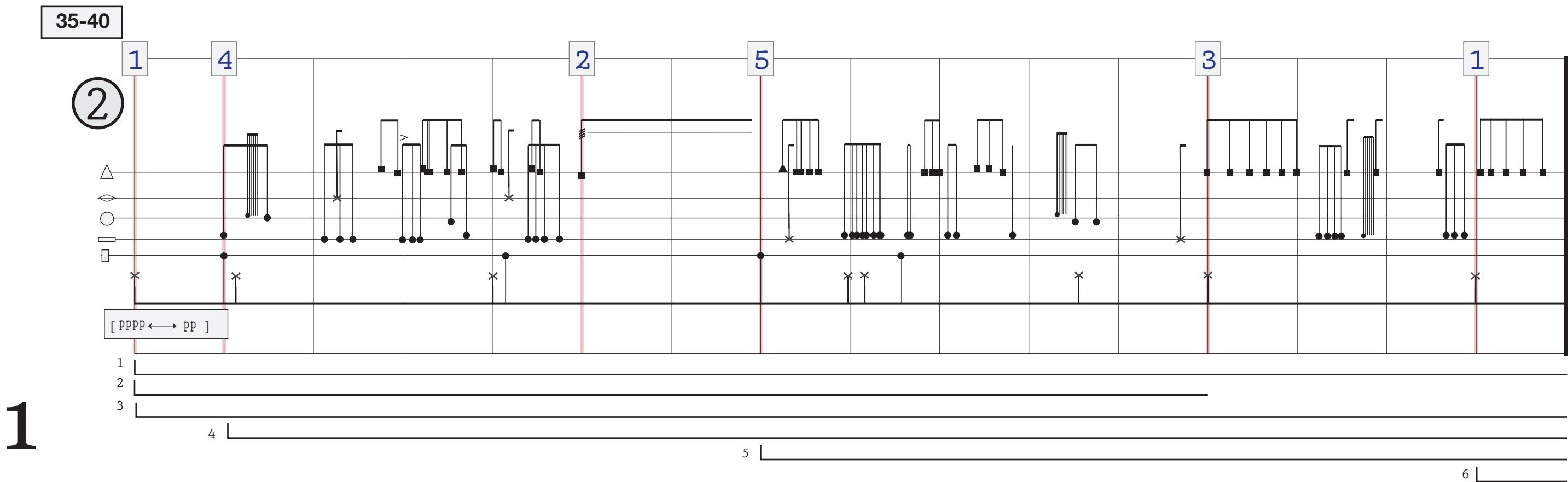
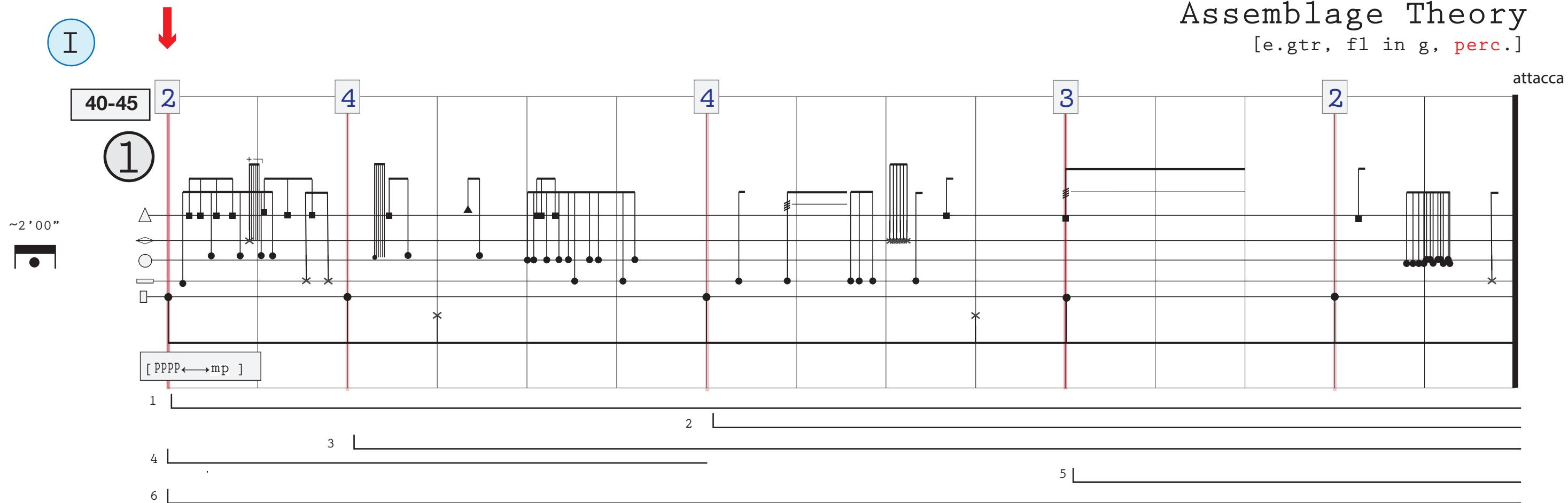
9

2



Assemblage Theory

[e.gtr, fl in g, perc.]



III
40-45 ↓

(3)

X

$\sim 1' 25''$
attacca. give cue

1 2 3 4 5 6

2

wait until the other two instruments finish their iterations. Then begin with the cue.



45-50

4

[*ppp* ↔ *mp*]

1

2

3

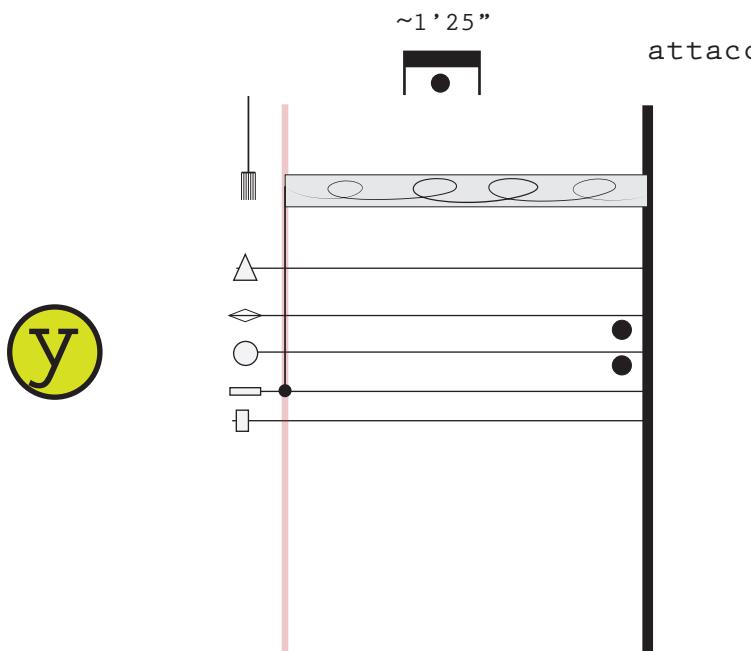
4

5

3

4

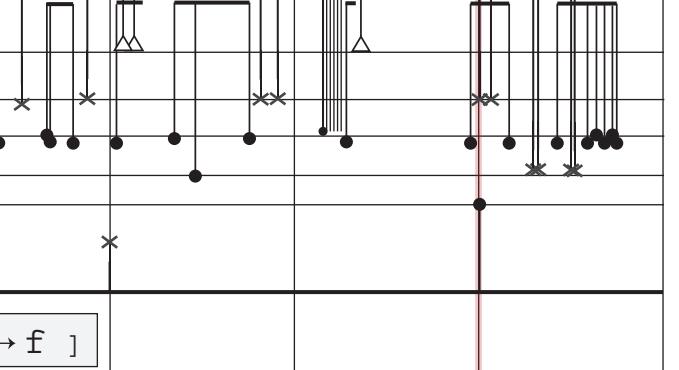
3



III  snare off

40-45

5



[mp ↔ f]

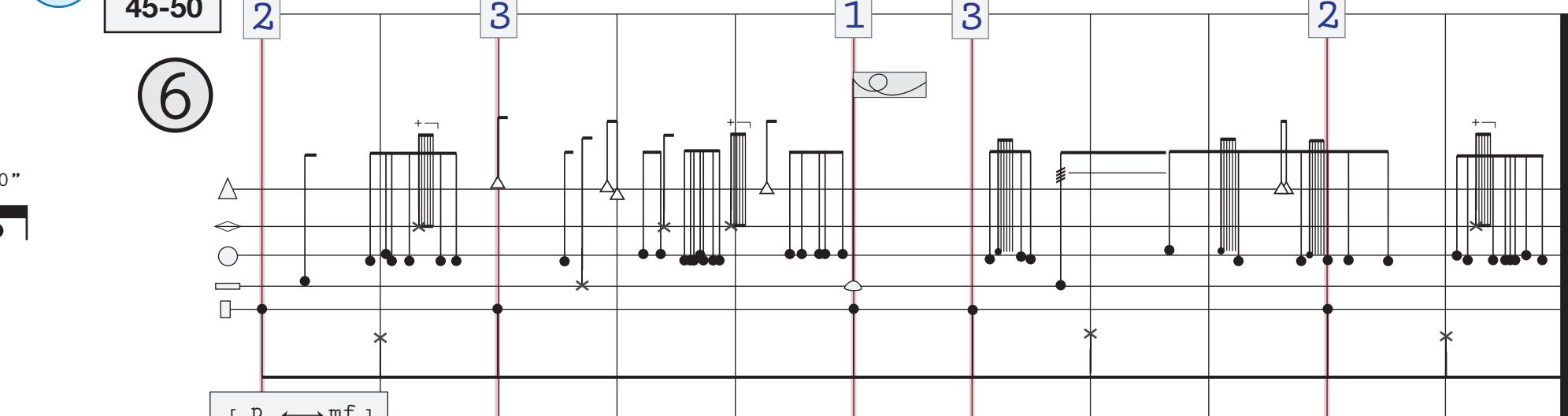
1 | 2 | 3 | 4 | 5 | 6 | X2 |

IV 

45-50

6

40"



[p ↔ mf]

1 | 2 | 3 | 4 | 5 |

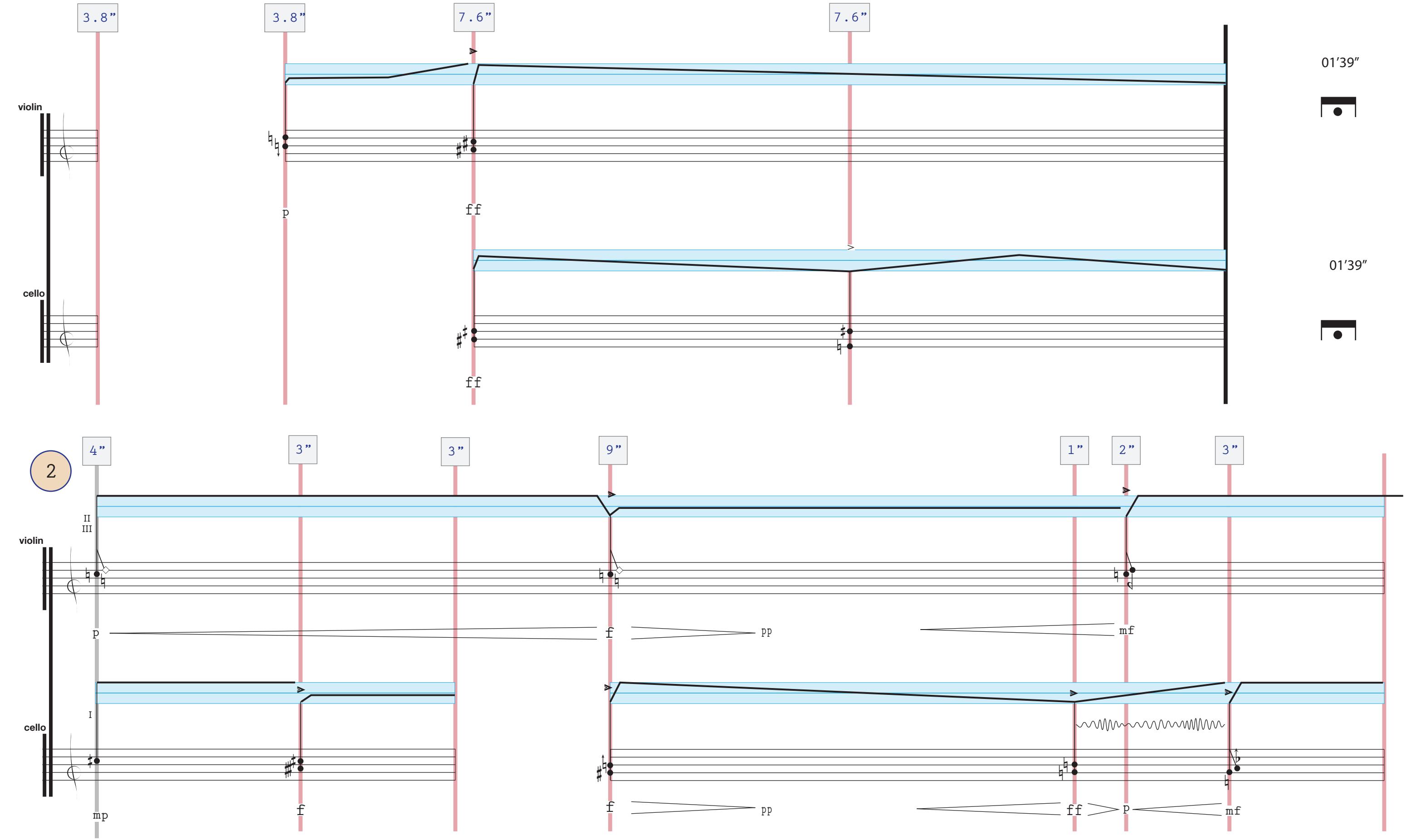
Assemblage Theory

[vn, vc]

The musical score consists of two staves: violin (top) and cello (bottom). The score is divided into three main sections by vertical lines.

- Section 1:** Labeled with a circled '1'. It includes two measures of silence (05'30" each) followed by a dynamic transition from *mp* to *ff*. The violin staff has a key signature of one flat, and the cello staff has a key signature of one sharp.
- Section 2:** Labeled with a circled '2'. It features five measures of sustained notes at dynamic *f*. The violin staff has a key signature of one sharp, and the cello staff has a key signature of one sharp. Measure 1 starts with *ff*, followed by *mp*, then *ff*. Measures 2-5 start with *f*, followed by *ff*, then *mp*.
- Section 3:** Labeled with a circled '3'. It includes two measures of silence (3.8") each. The violin staff has a key signature of one sharp, and the cello staff has a key signature of one sharp. Measure 1 starts with *ff*, followed by *mp*, then *ff*. Measures 2-5 start with *f*, followed by *mp*, then *ff*.

Vertical lines labeled 'I', 'II', and 'III' indicate assembly points where different instrument parts are joined together. The violin staff uses black vertical lines, while the cello staff uses red vertical lines. The score is set against a background of light blue horizontal bars.



Violin and Cello score for a piece of music.

Top System:

- Violin part: Measures 6", 4", 2", 6", 1", 2", 1", 2".
- Cello part: Measures 6", 4", 2", 6", 1", 2", 1", 2".
- Dynamic markings: $p/ff/$, fff/p , mf , $p/ff/mp$, fff/p .
- Performance instructions: II, III, gliss.
- Articulations: Staccato dots, slurs, grace notes.
- Tempo: Measures are marked with double quotes (e.g., "6", "4").

Bottom System:

- Violin part: Measures 3", 1", 2", 1", 6", 2", 4", 4".
- Cello part: Measures 3", 1", 2", 1", 6", 2", 4", 4".
- Dynamic markings: mp , $fff > mp/f \geqslant mp$, f , p .
- Performance instructions: Wavy line, slurs, grace notes.
- Tempo: Measures are marked with double quotes (e.g., "3", "1", "2", "6", "4").

2" 3" 2" 1" 9" 3" 3"

violin

cello

pppp p ppp

4"

violin

cello

mp pppp

01'06"

01'06"

Musical score for violin and cello. The score consists of two staves. The top staff is for the violin, and the bottom staff is for the cello. Both staves have four-line systems with vertical slides. The violin staff has a key signature of one sharp. The cello staff has a key signature of one sharp. The score includes various dynamics and performance instructions:

- Violin:** Dynamics include p , pp , mf , and $<mf>p$. Performance instructions include [gliss] and fingerings (e.g., \sharp , \flat , $\#$, \circ). Vertical slides are labeled with distances: 3.2", 2.9", 11.2", 8.7", 2.3", 2", and 3.6".
- Cello:** Dynamics include p , pp , mp , and mf . Performance instructions include [gliss]. Vertical slides are labeled with distances: 9.6", 6.9", and 1.1".

This figure shows a musical score for violin and cello. The score consists of two staves. The top staff is for the violin and the bottom staff is for the cello. The score is divided into measures by vertical red lines. Each measure contains a box indicating its duration. The violin's duration boxes are: 4.4", 2", 4", 2", 6", 4", 4", 2". The cello's duration boxes are: 2", 4", 2", 4", 2". The score includes various dynamics and performance instructions:

- Violin:**
 - Measure 1: Dynamics pppp, Articulation [b], Fingerings [b] and [d].
 - Measure 2: Dynamics ppp, Articulation [b], Fingerings [b] and [d].
 - Measure 3: Dynamics mp, Articulation >, Fingerings [b] and [d].
 - Measure 4: Dynamics pp/f, Articulation >, Fingerings [b] and [d].
 - Measure 5: Dynamics p, Articulation <, Fingerings [b] and [d].
 - Measure 6: Dynamics mf, Articulation <, Fingerings [b] and [d].
 - Measure 7: Dynamics p, Articulation <, Fingerings [b] and [d].
 - Measure 8: Dynamics mf, Articulation <, Fingerings [b] and [d].
- Cello:**
 - Measure 1: Dynamics pppp.
 - Measure 2: Dynamics ppp, Articulation [gliss], Fingerings [b] and [d].
 - Measure 3: Dynamics mf/p, Articulation [gliss], Fingerings [b] and [d].
 - Measure 4: Dynamics pppp.
 - Measure 5: Dynamics f, Articulation >, Fingerings [b] and [d].
 - Measure 6: Dynamics p, Articulation >, Fingerings [b] and [d].
 - Measure 7: Dynamics mf, Articulation >, Fingerings [b] and [d].

violin

cello

This musical score consists of two systems of staves, one for violin and one for cello, spanning approximately 10 measures. The score features several dynamic markings, including *p*, *mp*, *f*, *mf*, and *pp*. Performance instructions such as *pppp*, *ffff*, and *fffff* are also present. Measure times are indicated above the staves, ranging from 2.5" to 4.3". The violin staff includes a key signature of one sharp. The cello staff includes a key signature of one flat. Measures 1-4 show the violin playing sustained notes with dynamic changes, while the cello provides harmonic support. Measures 5-8 show the cello taking a more active role with sustained notes and dynamic changes. Measures 9-12 return to the violin's sustained-note pattern. Measures 13-16 show both instruments playing sustained notes with dynamic changes. Measures 17-20 conclude with sustained notes and dynamic changes.

2.5" 2" 2" 8" 6" 2" 2" 4"

4" 2" 6" 8" 2" 2" 2.4"

pppp mp

pp pp mp pppp mp

2" 4" 4" 4" 2" 2" 6" 2" 4.3"

f p mf pp f mp

[mp] <f> p mp mf

Musical score for violin and cello. The score consists of two staves. The top staff is for the violin and the bottom staff is for the cello. The music is divided into measures by vertical red lines. Each measure has a specific duration indicated by a blue box above it. The violin's duration boxes are: 6.9", 3.7", 2", 2.3", 11.2", 9.6". The cello's duration boxes are: 8.7", 2.9", 3.2". The score includes various dynamics: *p*, *ppp*, *mp*, *f*, *pppp*, and *mf*. Measure 1 starts with *p* for the violin. Measure 2 starts with *ppp* for the violin. Measure 3 starts with *mp* for the violin. Measure 4 starts with *f* followed by *pppp* for the cello. Measure 5 starts with *pp* for the cello. Measure 6 starts with *mp* for the cello. Measure 7 starts with *mf* for the cello.

33"



33"



4

Violin:

- 2.6" ff/pp
- 5.2" f/mp pp
- 2.6" mf pp
- 2.4" mp
- 2.2" ff mp
- 2" pp mf
- 1.8" p <f pp/mp
- 1.6" pp/mp

Cello:

- pizz arco punta I III
- II III
- I II
- II III
- I II
- II III
- [57.5, 61.25]
- I II

Violin:

- 3.3"
- 1.6" pppp
- 1.6" mf pp/f
- 6.6" pp mf
- 5.0" legno crine f1 norm
- 1.6" pppp f
- 1.6" 3.3" 1.6" 3.3" 1.6" 5.0"
- 2.3" mp p mf p

Cello:

- 0.6" 1.6" 3.3"
- f pp
- pizz II III
- f mp mp mf
- f mf pp f
- f ff
- mp mf mp

Violin and Cello score (Measures 1-10)

Violin:

- Measure 1: **1"**, **3.3"**
- Measure 2: **8.3"**, **mp**
- Measure 3: **1.6"**, **f**
- Measure 4: **5.0"**, **p**
- Measure 5: **1.6"**, **1.6"**
- Measure 6: **3.3"**, **f/fffff**
- Measure 7: **6.6"**, **>**
- Measure 8: **1.6"**, **5.0"**
- Measure 9: **3.3"**, **mp**
- Measure 10: **0.9"**, **>**

Cello:

- Measure 1: **p**
- Measure 2: **wave**, **mf**
- Measure 3: **pp**
- Measure 4: **mp**
- Measure 5: **pp**
- Measure 6: **mp**
- Measure 7: **I**, **II**
- Measure 8: **ppp**
- Measure 9: **f**
- Measure 10: **v**

Violin and Cello score (Measures 11-20)

Violin:

- Measure 11: **1.6"**, **5.0"**, **legno**, **crine**
- Measure 12: **3.3"**
- Measure 13: **3.3"**
- Measure 14: **1.6"**
- Measure 15: **1.6"**
- Measure 16: **8.3"**

Cello:

- Measure 11: **ppp**
- Measure 12: **mp**, **mf**, **pp**, **mp**, **pp**
- Measure 13: **ppp**, **mp**
- Measure 14: **mf**
- Measure 15: **arco punta**, **legno**
- Measure 16: **mp**, **mf**
- Measure 17: **f**
- Measure 18: **mf**
- Measure 19: **>ppp<p>**
- Measure 20: **f**

Violin and Cello score (Measures 1.6" - 1.6")

Violin:

- Measure 5.0": p
- Measure 2.4": p
- Measure 1.6": p
- Measure 1.6": p
- Measure 5.0": p
- Measure 6.6": p
- Measure 1.6": p
- Measure 1.6": p
- Measure 2.5": p

Cello:

- Measure 5.0": p
- Measure 2.4": p
- Measure 1.6": p
- Measure 1.6": p
- Measure 5.0": p
- Measure 6.6": p
- Measure 1.6": p
- Measure 1.6": p
- Measure 2.5": p

Performance notes: Measures 1.6" - 1.6" show sustained notes. Measures 5.0" and 6.6" show dynamic changes. Measures 1.6" and 2.5" show performance dynamics like p , mf , mp , f , and ppp .

Violin and Cello score (Measures 1.6" - 2.6")

Violin:

- Measure 1.6": mf
- Measure 0.8": mf
- Measure 1.6": p
- Measure 3.3": p
- Measure 1.6": mp
- Measure 1.8": p
- Measure 2": p
- Measure 2": mp
- Measure 2.2": $f/$
 mp
- Measure 2.2": mf
- Measure 2.4": mf
- Measure 2.4": p
- Measure 5.2": p
- Measure 2.6": f
- Measure 2.6": mp

Cello:

- Measure 1.6": mf
- Measure 0.8": mf
- Measure 1.6": mp
- Measure 3.3": mp
- Measure 1.6": f
- Measure 1.8": $> pp$
- Measure 2": f
- Measure 2": mp
- Measure 2.2": f
- Measure 2.2": p
- Measure 2.4": f
- Measure 2.4": p
- Measure 5.2": f
- Measure 2.6": f
- Measure 2.6": mp

Performance notes: Measures 1.6" - 2.6" show dynamic transitions between mf , p , mp , f , and ppp . Measures 1.6", 2.2", and 2.4" feature crescendos and decrescendos.