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Salvation Triptych

Jeremy Bakken

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SALVATION TRIPTYCH:

by

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**BACHELOR OF SCIENCE, WISCONSIN LUTHERAN
COLLEGE**

THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of

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Salvation Triptych:

by

Jeremy Bakken

B.S., Wisconsin Lutheran College, 2004

M.Mu., Music, University of New Mexico, 2013

ABSTRACT

Salvation Triptych is a three movement composition for choir, winds, strings, and percussion. The texts include the traditional *Kyrie* and two Christian texts from the 4th-5th Centuries: *The Word of the Cross* by Paulinus of Nola (trans. Helen Waddell) and two stanzas from a hymn by Ambrose of Milan. *Movement I: Kyrie* involves the greatest musical forces (SATB choir, flute, oboe, bassoon, bass clarinet, violin I and II, viola, cello, bass, timpani, gong, chimes, and wood block). Due to the brevity of the text, the choir entries are relatively short and temporally separated, allowing this longest of the movements to unfold slowly and organically. *Movement II: The Word of the Cross* is for SSAATTBB *a cappella* and is sectional, corresponding tonally and structurally to the changing thoughts and emotions of the text. *Movement III: Jesu labantes respice* is the most intimate of the movements, for baritone soloist accompanied by alto flute, oboe, bass clarinet, cello, and bass. The lyric contrapuntal setting draws to a conclusion on a solitary fading pitch, reflecting resolution and patient expectation.

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SALVATION TRIPTYCH

- I. Kyrie
- II. The Word of the Cross
- III. Jesu labantes respice

Jeremy S. Bakken
2012-2013

Soli Deo Gloria

Program Notes

Salvation Triptych is a modern cantata on the truth of salvation in Jesus Christ. Movement I is intended to paint the separation between God and humanity due to humanity's utter sinfulness. The moods within the music include quiet, cowering fear; inevitability of judgment, desperate pleas, and impending outcome of the situation. The middle registers are deliberately unused for most of the movement, signifying the divide between the Almighty above and the sinner below. Considerable time separates each choir entry, and each differs significantly in character. The use of harmonics and extensive time for gestural development creates a sound-world that is reverent, yet full of tension.

With the divide apparent, the pleas offered, and the outcome anticipated, Movement II shares the paradoxical exchange, the perfect Christ taking on humanity's sin and dying innocently in our place, that humanity might be considered righteous. The text is replete with examples of the juxtapositions of this Great Exchange. Although the movement is not in a key (in the tonal sense of understanding), a recurring sonority references Christ and, in the end, to our life that is connected to His by the great act of salvation. The longest of the three texts used in the Triptych, the setting is eight-part a cappella, and this second movement is meant to reign in the larger forces of the first movement and focus the global truths and needs of the first movement onto the solution.

Movement III brings these truths to the personal level. With only a baritone soloist and five solo instrumentalists, this movement is meant to complete the narrative by bringing what began as largely global to intimately personal. The juxtapositions continue, as the sinner who has been redeemed still struggles with the vestiges of his natural state, but in faith looks to Jesus for forgiveness and restoration. The pitch collection allows for moments where a sense of tonality may surface, and by limiting the selection of pitches from the collection at certain times and in a variety of combinations, the juxtapositions and emotions expressed in the text can be effectively highlighted. The cello plays only one pitch throughout, representing the constance of the personal struggle, but also the constance of Christ's presence and forgiveness.

Translation for Movement III (W. J. Copeland)

Jesu, labantes respice	Look in us, Jesu, when we fall,
et nos videndo corrige	and with Thy look our souls recall:
si respicis, lapsus cadunt	if Thou but look, our sins are gone,
fletuque, culpa solvitur.	and with due tears our pardon won.

Tu lux refulge sensibus	Shed through our hearts Thy piercing ray,
mentisque somnum discute,	our soul's dull slumber drive away:
te nostra vox primum sonnet	Thy Name be first on every tongue,
et ore psallamus tibi.	to Thee our earliest praises sung.

Performance Notes

- 1) Note heads that are "x" (flute and oboe) indicate moving air through the instrument without sounding pitch; the pitch should materialize quietly from the moving air metrically when the standard note head appears.
- 2) Glissandi in the cello should sound first pitch and move evenly through the duration of the first pitch to second pitch. Second pitch should sound metrically where indicated (that is, the slide should occur over the duration indicated for the first note without carrying over into the duration indicated by the second note). Exception at measure 73: the glissandi should cover the entire measure, the indicated notes serving as pitch boundaries receiving no longer duration than any other note (that is, the slide should be evenly continuous over the duration of the entire measure).
- 3) Notes on personnel: minimum of 32 singers (8 per part), violins and viola a minimum of three players per part, and two percussionists.

Kyrie

Score in C
except octave transposing instruments

Lord, have mercy

Jeremy S. Bakken

$\text{♩} = 50$

Flute

Oboe

Bass Clarinet

Bassoon

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Timpani

Gong

Chimes

Low Wood Block

7
Fl.
Ob.
B. Cl.
Bsn.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
Timp.
4
Gong
Chm.
6
WB

ppp

13

Fl.

Ob.

B. Cl.

Bsn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

Timp.

4

Gong

13

Chm.

6

13

WB

pppp *p*

ppp

19

Fl.

Ob.

B. Cl.

Bsn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Timp.

4

Gong

Chm.

6

WB

19

19

ppp

25

Fl.

Ob.

B. Cl.

Bsn.

S

pp *mf* *pp* *f*

Ky - ri - e - e - le - i -

A

pp *mf* *pp* *f*

Ky - ri - e - e - le - i - son.

T

pp *mf* *p* *f*

Ky - ri - e - e - le - i - son.

B

pp *mf* *pp* *f*

Ky - ri - e - e - le - i - son.

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Timp.

4

Gong

ppp

25

Chm.

6

25

WB

34

Fl.

Ob.

B. Cl.

Bsn.

S

son. (nn)

A

(nn)

T

(nn)

B

(nn)

Vln. I

Vln. II

Vla.

Vc.

D.B.

Timp.

4

Gong

ppp

Chm.

6

WB

ppp

40

Fl. *pppp* *mf* *pppp* *mf*

Ob. *pppp* *mf*

B. Cl.

Bsn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

40

Timp.

4

Gong

Chm.

6

40

WB *ppp* 5

46

Fl.

Ob.

B. Cl.

Bsn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Timp.

4

Gong

Chm.

6

WB

pppp *mf*

pp *pp*

p *mp*

This page of the musical score, page 11 of the Kyrie, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The percussion section includes Timpani (Timp.), Gong, Chimes (Chm.), and Wood Blocks (WB). The score is marked with measure numbers 52 and 6. Dynamic markings such as *pppp*, *mf*, *pp*, and *p* are used throughout. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion instruments provide rhythmic support.

58

Fl. *pppp* *mf*

Ob. *pppp* *mf* *ppp*

B. Cl. *pp*

Bsn. *p*

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Timp.

4

Gong

Chm.

6

WB *mp* *mf*

64

Fl. *ppp* *mf* *ppp* *mf*

Ob. *mf* *ppp* *mf* *ppp* *mf*

B. Cl. *p* *mf*

Bsn. *mf* *mp*

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. *mp*

D.B.

Timp.

4

Gong

Chm.

6

WB *mp*

This page of the musical score includes the following parts:

- Fl.** (Flute): Starts at measure 70 with dynamics *pp* and *mf*.
- Ob.** (Oboe): Starts at measure 70 with dynamics *p* and *mf*.
- B. Cl.** (Bass Clarinet): Starts at measure 70 with dynamics *mp* and *f*.
- Bsn.** (Bassoon): Starts at measure 70 with dynamics *mf* and *p*.
- S.** (Soprano): Enters at measure 70 with lyrics "Chri - ste" and dynamics *ff* and *mf*.
- A.** (Alto): Enters at measure 70 with lyrics "Chri - ste" and dynamics *ff* and *mf*.
- T.** (Tenor): Enters at measure 70 with lyrics "Chri - ste" and dynamics *ff* and *mf*.
- B.** (Bass): Enters at measure 70 with lyrics "Chri - ste" and dynamics *ff* and *mf*.
- Vln. I** (Violin I): Starts at measure 70 with dynamics *p* and *f*.
- Vln. II** (Violin II): Starts at measure 70 with dynamics *p* and *f*.
- Vla.** (Viola): Starts at measure 70 with dynamics *p* and *f*.
- Vc.** (Violoncello): Starts at measure 70 with dynamics *p* and *f*.
- D.B.** (Double Bass): Starts at measure 70 with dynamics *p* and *f*.
- Timp.** (Timpani): Starts at measure 70 with dynamics *p* and *f*.
- Gong**: Present in the score.
- Chm.** (Chimes): Present in the score.
- WB** (Wood Block): Starts at measure 70 with dynamics *mf*.

This page of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Timpani (Timp.), Gong, Chimes (Chm.), and Wood Blocks (WB). The woodwinds and strings play complex rhythmic patterns with dynamic markings of *mf*, *f*, and *ff*. The vocal soloists (S, A, T, B) sing the phrase "E - le - i - son!" with dynamic markings of *mf* and *ff*. The score is marked with measure numbers 76 and 77.

82 *molto rit.* *a tempo*

Fl. *mf* *p*

Ob. *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

S. *mf* *p*
E - le - i - son.

A. *mf* *p*
E - le - i - son.

T. *mf* *p*
E - le - i - son.

B. *mf* *p*
E - le - i - son.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p* *pp*

Timp. 4 *mf* *mp* *p*

Gong *ppp*

Chm. 6 *mf* *p*

WB 82

88

Fl.

Ob.

B. Cl.

Bsn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Timp.

4

Gong

Chm.

6

WB

ppp

mf

ppp

ppp

This page of the musical score, page 18 of the Kyrie, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The percussion section includes Timpani (Timp.), Gong, Chimes (Chm.), and Wood Blocks (WB). The score begins at measure 94. The Flute part has a *ppp* dynamic marking starting in measure 94 and a *mf* marking in measure 95. The Oboe part has a *mf* marking in measure 94 and a *ppp* marking in measure 95. The Gong part has a *ppp* marking in measure 95. The Chimes part has a *ppp* marking in measure 94. The Wood Blocks part has a *ppp* marking in measure 94. The rest of the instruments are marked with rests.

This musical score page, numbered 19, is for the Kyrie. It features a variety of instruments and vocal parts. The Flute (Fl.) part begins at measure 100 with a *ppp* dynamic, playing a melodic line with a slur over the first four measures. The Bassoon (Bsn.) part has a *pp* dynamic starting in measure 4. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained chords with a *ppp* dynamic. The Viola (Vla.) part also has a *ppp* dynamic. The Double Bass (D.B.) part plays a steady bass line. The Gong part has a *ppp* dynamic starting in measure 4. The Chimes (Chm.) and Woodblock (WB) parts are marked with a *ppp* dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent.

Musical score for Kyrie, page 20, measures 106-111. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Timpani (Timp.), Gong, Chimes (Chm.), and Woodblock (WB). The B. Cl. part features dynamics *mf* and *ppp*. The Bsn. part features dynamics *ppp* and *mf*. The Vln. I, Vln. II, and D.B. parts feature sustained notes with slurs.

112

Fl.

Ob.

B. Cl.

Bsn.

niente

S.

p *mp*

Ky - ri - e

pp *mp*

Ky - ri - e

ppp *mp*

T.

ppp

B.

ppp

e - le -

Vln. I

Vln. II

Vla.

Vc.

D.B.

112

Timp.

4

Gong

ppp

112

Chm.

6

112

WB

120 *rit.* *a tempo*

Fl.

Ob.

B. Cl.

Bsn.

S

A

T
i - son.

B
i - son.

Vln. I
niente

Vln. II
niente

Vla.
niente

Vc.

D.B.
niente

Timp.

4

Gong
ppp

Chm.
6
pp *pp*

WB

The Word of the Cross

Paulinus of Nola (353-431)
English trans. Helen Waddell

Jeremy S. Bakken

p = 50 *f* = 70

Soprano 1
Look _____ God, _____

Soprano 2
mp
On God, Christ

Alto 1
mf
thy God, Christ

Alto 2
f God, *sub p* Mm

Tenor 1
f God, Christ *pp* hid-den in our flesh.

Tenor 2
f God, *pp* hid-den in our flesh.

Baritone
f God, Christ *pp* hid-den in our flesh.

Bass
f God, *pp* hid-den in our flesh.

for rehearsal only

7 *p* *mf*

S 1
word, _____ the cross, _____ sight _____

S 2
p bit - ter _____ word, _____ the cross, _____ *mp* bit - ter _____ sight _____

A 1
p bit - ter _____ word, _____ the cross, _____ *mp* bit - ter _____ sight _____

A 2
p A _____ word, _____ the cross, _____ and _____ sight _____

T 1

T 2

B

B

7

13

f *rit.* *ff* *a tempo, poco meno* *mf* *rit.* *p*

S 1 out, to hold

S 2 with - out, hold

A 1 *mf* Hard rind out, the heart of heav'n.

A 2 *mf* Hard rind out, to hold *mf* heav'n *p*

T 1 to hold

T 2

B

B

18

pp *rit.* *mp* *piu mosso* (♩ = c. 92)

S 1 Yet sweet it is: for God u - pon that tree: *mp*

S 2 sweet it is: for

A 1 it is:

A 2 it is:

T 1 sweet it is:

T 2 sweet it is:

B sweet it is:

B sweet it is: Did of - fer

23

S 1 My Life hung. that my

S 2 God u - pon that tree: My Life hung. that my

A 1 u - pon that rood My Life hung. that my

A 2 u - pon that rood My Life hung. that my

T 1 u - pon rood My Life hung. that my

T 2 on rood My Life hung. that my

B Did of - fer up his life: My Life hung. that my

B up his life: My Life hung. that my

28 **Steady and Ominous** (♩ = 72)

S 1 life might stand in God.

S 2 life might stand in God.

A 1 life in God.

A 2 life in God.

T 1 life in God.

T 2 life in God. What am I to give?

B life in God. What am I to give? What am I to

B life in God. What am I to give? What am I to give?

34

S 1 *p* Christ, what am I to give Thee for my

S 2

A 1

A 2

T 1 *pp* What am I to give? What am I to give? What am I to give?

T 2 *simile* What am I to give? What am I to give? What am I to

B give? What am I to give? What am I to give?

B What am I to give? What am I to give? What am I to

39

S 1 *mp* life? Unless take from Thy hands the cup they hold, *mf* To cleanse me

S 2 *mp* life? *mf* To cleanse me

A 1 *mp* life?

A 2 *mp* life? *mp* What am I to give Thee

T 1 *p* What am I to give? *mp* What am I to give?

T 2 *p* give? *mp* What am I to give? *mp* What am I to give?

B *p* What am I to give? *mp* What am I to give? *mp* What am I to

B *p* give? *p* What am I to give? *mp* What am I to give?

Growing desparate
accel.

44

S 1 with the pre - cious draught of death. What shall I do? My

S 2 with the pre - cious draught of death. What shall I do? My

A 1 What shall I do? My

A 2 for my life? What am I to give Thee for my life? What am I to give Thee

T 1 What am I to give? What am I to give?

T 2 What am I to give? What am I to give?

B give? What am I to give? What am I to

B What am I to give? What am I to give?

48

S 1 bo - dy to be burned? Make my - self vile? The

S 2 bo - dy to be burned? Make my - self vile? The

A 1 bo - dy to be burned? Make my - self vile? The

A 2 for my life? What am I to give Thee for my life? for my life? The

T 1 What am I to give? What am I to give?

T 2 What am I to give? What am I to give?

B give? What am I to give? give?

B What am I to give? What am I to give?

92

Faster (♩ = c. 112) ♩ = 50

S1
debt's not paid out yet.

S2
debt's not paid out yet. Ah

A1
debt's not paid out yet. What - e'er I do,

A2
debt's not paid out yet.

T1
Ah

T2
Ah

B
Ah

B
Ah

rit.

S1
And still do I come short, My debts pay, O Christ: for

S2
Christ: for

A1
it is but I and Thou, And still do I come short, still must Thou pay My debts, O Christ:

A2
it is but I and Thou, And still do I come short, still must Thou pay, O Christ:

T1
Christ:

T2
Christ:

B
Christ:

B
Christ:

rit. $\text{♩} = 56$

S 1
debts Thy - self hadst none.

S 2
debts Thy - self hadst none.

A 1
none.

A 2
none.

T 1
none. What love may ba - lance Thine?

T 2
none. What love ba - lance

B
none. What love ba - lance

B
none. love ba - lance

accel. $\text{♩} = 76$ *mf* *rit.*

S 1
My Lord was found in fa - shion like a slave, slave like

S 2
Lord was found like slave, slave like

A 1
My Lord was found like slave, slave like

A 2
Lord was found like slave, slave like

T 1
that so His slave Might find him - self in fa - shion

T 2
Thine? That so His slave Might find him - self in fa - shion

B
Thine?

B
Thine?

72 $\text{♩} = 48$

S 1 Lord

S 2 his Lord

A 1 his Lord

A 2 his Lord

T 1 like his Lord bar - gain's hard, to have ex - changed the

T 2 like his Lord bar - gain's hard ex - changed

B Think you the bar - gain's hard ex - changed

B Think you the bar - gain's hard ex - changed

76

S 1 *mf rit.* for the e - ter - nal to have sold *mp a tempo* Earth to buy *rit.*

S 2 *mf* for the e - ter - nal have sold *mp* Earth to buy

A 1 *mf* for the e - ter - nal to have sold *mp* Earth to buy

A 2 *mf* for the e - ter - nal have sold *mp* Earth to buy

T 1 *<mf* tran - si - ent e - ter - nal *mp* Earth to buy

T 2 *<mf* tran - si - ent e - ter - nal to have sold *mp* Earth to to buy

B *<mf* tran - si - ent e - ter - nal to have sold *mp* Earth to buy

B *<mf* tran - si - ent e - ter - nal Earth to buy

80 *pp* $\text{♩} = 40$ *p* *mp* *p* *pp* *rit.*

S 1 Heav'n. More dear - ly God loves me.

S 2 Heav'n. More dear God loves me.

A 1 Heav'n. More God loves me.

A 2 Heav'n. Oo More dear - ly God loves me. (*like echo*)

T 1 Heav'n. Oo More dear - ly God loves me.

T 2 Heav'n. Oo More dear - ly God loves me. (*like echo, falsetto*)

B Heav'n. God loves me.

B Heav'n. me.

80

The musical score is for a SATB choir and piano accompaniment. It begins at measure 80 with a tempo of quarter note = 40. The score is in 4/4 time and features dynamic markings of *pp*, *p*, *mp*, and *pp*, along with a *rit.* (ritardando) marking. The lyrics are: "Heav'n. More dear - ly God loves me." The vocal parts include Soprano 1 and 2, Alto 1 and 2, Tenor 1 and 2, and Bass. The piano accompaniment is shown at the bottom. The score includes various musical notations such as slurs, accents, and dynamic markings.

Jesu, labantes respice

Score in C
except octave transposing instruments

Ambrose of Milan (340–397)

Jeremy S. Bakken

Lyricaly $\text{♩} = c. 50$

Alto Flute *mp*

Oboe *mp*

Bass Clarinet *mp*

Baritone

Cello

Double Bass

9

A. Fl. *mp*

Ob. *mp*

B. Cl.

9

B. *mp*

Je - su, la - ban - tes re - spic - ce,

9

Vc. *pppp* *mp*

9

D.B. *mf*
norm.

18

A. Fl. *p*

Ob. *p*

B. Cl. *p*

B. *p*
 et nos vi - den - do cor - ri - ge,

Vc. *p* *sul tasto*

D.B. *mp*

26

A. Fl. *f* *mp* *mf*

Ob. *f* *mp* *mf*

B. Cl. *f* *mp* *mf*

B. *mf* *mp* *f* *mp*
 si re - spi - cis, lap - sus ca - dunt,

Vc. *norm.*

D.B. *p* *sul tasto* *fp* *norm.*

34

rit. a tempo

A. Fl.

Ob.

B. Cl.

B.

gentilmente
pp

fle - tu - que, cul - pa sol - vi - tur.

Vc.

sul tasto

molto vib.
sul pont.

ff

D.B.

niente

42

A. Fl.

Ob.

B. Cl.

B.

Tu lux re - ful - ge sen - si -

Vc.

pp

non vib.
sul tasto

D.B.

51

A. Fl. *mp*

Ob. *mp*

B. Cl. *mp*

B. *mp* *f* *mp*

bus, men-tis-que som-num dis-cute, _____

Vc. *mp*
sul D
vib. norm
sul tasto

D.B. *mp* *mp*

59

A. Fl. *ff* *mf* niente *mp*

Ob. *ff* *f* niente *mp*

B. Cl. *ff* niente *mp*

B. *pp* *dolce* *mp*

te nos-tra vox pri-mum son-et

Vc. *f* *3* *3* *3* *3* *mp*
sul pont. *norm.*

D.B. *f* *mp*

Musical score for measures 67-76. The score includes parts for A. Fl., Ob., B. Cl., B., Vc., and D.B. The vocal line (B.) has lyrics: "et or - e psal - la - mus ti - bi .". Dynamics include *niente*, *p*, *mf*, *f*, *amabile*, and *(falsetto)*.

Musical score for measures 77-86. The score includes parts for A. Fl., Ob., B. Cl., B., Vc., and D.B. Dynamics include *mp*, *pp*, *niente*, *rit.*, *non vib.*, and *pppp*. Performance instructions include *non vib. sul tasto*.