

I. Prologue

♩ = c. 94

Brian J. Nelson

Piano

mf

Red.

Detailed description: This block contains the piano score for measures 1 through 4. The music is written in a grand staff with treble and bass clefs. The tempo is marked as approximately 94 beats per minute. The dynamic is mezzo-forte (mf). The score includes various rhythmic patterns and articulation marks such as accents and slurs. A rehearsal mark 'Red.' is placed below the first measure.

5

Vln.

p ————— *mf* ————— *p*

Vc.

mp <

Pno.

mp ————— *mf* ————— *f*

Detailed description: This block contains the scores for measures 5 through 9. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part has dynamics *p*, *mf*, and *p*. The Viola part has a dynamic of *mp*. The Piano part has dynamics *mp*, *mf*, and *f*. The measures are marked with various time signatures (2/4, 4/4, 5/4, 3/4) and include slurs, accents, and articulation marks.

10

Vln.

mp ————— *molto* ————— *f* **poco accel.**

Vc.

molto ————— *f* ————— *mp* ————— *mf* ————— *molto* ————— *f*

Pno.

mf ————— *mp* ————— *p*

8^{va}

Detailed description: This block contains the scores for measures 10 through 14. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part has dynamics *mp*, *molto*, and *f*, with a 'poco accel.' marking. The Viola part has dynamics *molto*, *f*, *mp*, *mf*, *molto*, and *f*. The Piano part has dynamics *mf*, *mp*, and *p*. An octave sign '8^{va}' is present above the piano part in measure 13. The measures are marked with various time signatures (4/4, 3/4, 5/4, 3/4, 4/4) and include slurs, accents, and articulation marks.

16 **Poco Rall.** **A Tempo**

Vln. *p* *mp* *f* *mp*

Vc. *p*

22 **poco accel.** **rall.**

Vln. *mp* *molto* *più f* *mf* *molto* *più f*

Vc. *mp* *molto* *più f* *mp*

29 **A Tempo** **dramatico**

Vln. *mp* *p* *molto* *sfp* *molto* *più f* *mp* *molto*

Vc. *p* *molto* *sfp* *molto* *più f* *mp* *molto*

Pno. *p* *molto* *f* *mp* *molto*

8va *loco*

Ped. Ped.

35

Vln. *sfz* *f* *pp*

Vc. *sfz* *f*

Pno. *f* *f*

Red.

41

Vln. *espress.* *mp* *più mf* *p*

Vc. *espress.* *mp* *più mf* *p*

Pno. *mp*

45

Vln. *mf* *f* *mp* *mf*

Vc. *più mf* *f* *mf*

Pno.

4 50

Vln. *f* *mf*

Vc. *mf* *f* *mf*

Pno. *p*

55

Vc. *più mf* *pp*

Pno. *pp* *mp*

62 *con passione*

Vln. *mp* *molto* *f sub. mf* *più f*

Vc. *con passione* *mp* *molto* *f sub. mf* *più f*

Pno. *pp*

Pno.

mp
con passione
f
p

Ped.

Vln.

mf — *più mf* — *pp*

Vc.

mp — *più mf* — *pp*

Pno.

loco
mf — *molto* — *loco* — *più f* — *p*

8va

Ped.

Vln.

con sord.
mp — *più mf* — *n*

Vc.

con sord.
mp — *più mf* — *n*

Pno.

mp — *mf* — *p*

Ped.

II. Scherzo

♩=120 **Energico**

Brian J. Nelson

Violin

Violoncello

Piano

5 **poco rall.** **A Tempo**

Vln.

poco rall. **A Tempo**

Vln.

12

Vln.

f *mf* *f* *pizz.*

16

Vln.

sf *arco* *mf* *f* *mf*

20

Vln.

mf *pizz.* *arco* *pizz.* *f* *arco* *pizz.*

poco rall. A Tempo

Vln. 24

arco
più f
5
ff

arco
più f
5
ff

poco rall. A Tempo

Vln. 27

mf
3
f

loco
loco
3

Vln. 32

meno f
3
meno f
3

meno f
3
meno f
3

Vln. 35

ff *f*

loco *mf*

Vln. 39

p *mp*

Vln. 43

poco rit. *f* *poco rit.* *p*

47 $\text{♩} = 116$

Vln. *mp*

mf

Pedal ad lib., larger chords may be rolled as needed.

simile

51

Vln.

f

Ped.

rall.

55

Vln. *mf* *f* *mp*

mf *f* *mp*

rall.

poco accel.

60

Vln.

mf f mp

mf

poco accel.

64

Vln.

>mf molto 6 f 3

mf molto 6 f 3

p

♩ = 114

68

Vln.

>mf solo mf f

>mf

f mf

72

Vln.

f *mf* *f* *mf*

75

Vln.

> piu f *f*

78

Vln.

tr *smfz* *mp* *mf* *tr* *smfz* *mf*

(n.b. - minimul pedal)

82

Vln.

f

mp

f pizz.

86

Vln.

mf

f

89

Vln.

f

93

Vln.

Musical score for measures 93-96. The Violin part (Vln.) is written in treble clef with a key signature of two flats. The time signature changes from 8/8 to 3/4 and back to 8/8. The Bass part is in bass clef with the same time signature changes. The Piano part consists of two staves (treble and bass clefs) with complex rhythmic patterns, including triplets and slurs.

97

Vln.

Musical score for measures 97-101. The Violin part (Vln.) is in treble clef with a key signature of two flats. The time signature changes from 8/8 to 3/4, then 2/4, 4/4, and back to 3/4. The Bass part is in bass clef with the same time signature changes. The Piano part features complex textures with triplets and slurs. Dynamics include *mf* and *f*.

102

Vln.

arco
furioso

f

arco
furioso

f

mf

Musical score for measures 102-105. The Violin part (Vln.) is in treble clef with a key signature of two flats. The time signature changes from 3/4 to 8/8 and back to 3/4. The Bass part is in bass clef with the same time signature changes. The Piano part features complex textures with triplets and slurs. Dynamics include *f* and *mf*. The instruction *arco furioso* is present above the violin staves.

106

Vln.

f

f

110

Vln.

più f

f

più f

più f

114

Vln.

f

mf

f

mf

119 *poco accel.*

Vln.

5 5 3 *fp* *poco accel.* 5

125 $\text{♩} = 120$

Vln.

$\text{♩} = 120$ 5 *f*

130

Vln.

mf 3 *arco* *mf* *f*

135

Vln.

f pizz. *mf* *f* *mf* *sf*

141

Vln.

mf *f* pizz. arco *mf* *f* pizz. arco *p* *mf*

146

Vln.

arco poco rall. A Tempo *ff*

arco poco rall. A Tempo *f*

150

Vln.

f

f

loco

3

3

3

8va

154

Vln.

meno f

ff

meno f

<ff

loco

mf

3

3

3

3

158

Vln.

f

f

3

3

3

6

163

Vln.

p *mp*

168

Vln.

f *mf* *p* *mf*

173

Vln.

ff *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *mf*

ff *f*

pizz.

177

Vln.

Violin I and II parts: Measure 177 starts with a whole rest, followed by a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 178 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 179 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 180 has a half note G4 (with a flat) and a quarter note A4 (with a flat).
Piano accompaniment: Measure 177 has a whole rest. Measure 178 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 179 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 180 has a half note G4 (with a flat) and a quarter note A4 (with a flat).
Dynamics: *f* (Violin I), *f* (Violin II), *mf* (Violin I), *mf* (Violin II), *mf sub.* (Piano).
Performance instructions: *arco* (Violin II), *3* (Violin II), *3* (Piano).

180

Vln.

Violin I and II parts: Measure 180 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 181 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 182 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 183 has a half note G4 (with a flat) and a quarter note A4 (with a flat).
Piano accompaniment: Measure 180 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 181 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 182 has a half note G4 (with a flat) and a quarter note A4 (with a flat). Measure 183 has a half note G4 (with a flat) and a quarter note A4 (with a flat).
Dynamics: *fff* (Violin I), *fff* (Violin II), *fff* (Piano).

III. Ballade

Brian J. Nelson

Violin

Violoncello

Piano

$\text{♩} = 56$

depress silently

Sost. Ped.

mp *mf* *mp* *mp* *mf* *f*

Vln.

Vc.

Pno.

$\text{♩} = 60$

depress silently

Sost. Ped.

mf *f* *mf* *mf*

mf *f* *poco* *3* *3* *3* *5*

mp *mf* *mp* *p*

Ped.

Vln.

Vc.

Pno.

poco rit.

f *mf*

f *meno f* *mf*

poco rit.

mf *f*

Pedal ad lib.

2 16 ♩=66 (subito) *espr.*

Vln. *mf* *f* *poco*

Vc. *mp* *mf* 6 6 6 6

♩=66 (subito)

Pno. *mf* *f* *f*

Pedal ad lib.

19

Vln. *piu f* *poco*

Vc. *f* 6 6 6 6 3 3 *piu f* 6 6

Pno. 3 5 3 3

Ped. *Ped.*

22

Vln. *f* 3 3 3 5

Vc. 6 6 *f* 6 6 6 6 6 6

Pno. 3 3 3 5

Ped.

25 *poco rall.*

Vln. *mf* *mp*

Vc. *mf*

Pno. *mf* *poco rall.*

Ped.

28 *♩. = 70*

Vln. *mf* *f* *mf* *mp* arco

Vc. *mf* *f* *mp* pizz. arco

Pno. *♩. = 70*

34

Vln. *mf* *mp* *mf* *mp* pizz. arco

Vc. *mf* *mp* *mp* *mf* pizz.

Pno. *mf* *f* *mp* 8va

40

Vln. *mp* *mf* *mp* pizz. arco

Vc. *mp* *mf* *mp* *mp* arco

Pno. *mf* *f* *mf* *mf*

8va

46

Vln. *mf* *mp* *mp* *mf* arco

Vc. *mf* pizz. *mp* *mf* arco

Pno. *più f* *mf* *f*

(8)

51

Vln. pizz. arco *mp* *mf* *mp*

Vc. *mp* *mp* *mf* pizz.

Pno. *meno f* *mf*

(8)

56

Vln. *p* — *molto* — *f* *mp*

Vc. *arco* *mp* — *p* — *molto* — *f* *mp*

Pno. *mp* *mf* *mp*

Ped.

62

Vln. *f* — *molto* — *più f* *f*

Vc. *f* — *molto* — *più f* *f*

Pno. *mf* *mp* *mf*

68

Vln. *mf* — *f* *mf* — *f*

Vc. *mf* — *f* *mf* — *f*

Pno. *mp* *mf* *mp*

Ped.

74

Vln. *mf* *poco* *f*

Vc. *mf* *poco* *f*

Pno.

80

Vln. *p*

Vc. *p*

Pno.

♩=56 *poco accel.*

85 *con sord.*

Vln. *mp* *mf* *mp* *mp*

Vc. *con sord.* *mp* *mf* *poco*

Pno. *pp*

$\text{♩} = 60$ poco rit. $\text{♩} = 56$

89

Vln. *mf* *mp*

Vc. *mf* *meno f* *mf*

Pno. *p* *mf* *mp*

$\text{♩} = 60$ poco rit. $\text{♩} = 56$

senza sord. poco accel. $\text{♩} = 60$ poco accel.

93

Vln. *p* *mp* *p*

Vc. *mp* *p* *mp* *p*

Pno. *mf*

Ped.

poco rit. $\text{♩} = 60$ poco rit.

97

Vln. *mf* *sfz* *p* *mp*

Vc. *mf* *sfz* *p* *mp*

Pno. *f* *mp* *mf*

101

Vln. *smfz* *p*

Vc. *smfz* *p*

Pno. *mp* *mf* *più mf*

Red. *mp*

Detailed description: This system contains measures 101 through 106. The Violin (Vln.) and Viola (Vc.) parts are written in treble and bass clefs respectively, with a 6/8 time signature. Both parts start with a dynamic of *smfz* (sforzando) and transition to *p* (piano) by measure 103. The Piano (Pno.) part is more complex, starting with *mp* (mezzo-piano) and moving through *mf* (mezzo-forte) and *più mf* (più forte) to *f* (forte) by measure 106. The piano part includes a section marked *Red.* (ritardando) and features a dense texture of notes and chords.

107

Pno. *f* *p* *ppp*

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

Detailed description: This system contains measures 107 through 112. The Piano (Pno.) part continues with a dense texture of notes and chords. The dynamics are marked as *f* (forte) at the beginning of measure 107, then *p* (piano) and *ppp* (pianissimo) at the end of measure 107. Below the piano part, a series of dynamic markings are connected by lines, showing a progression from *mf* (mezzo-forte) to *f* (forte), then *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and finally *ppp* (pianissimo) at the end of measure 112.

Jesu Juva

IV. Fugue

Brian J. Nelson

Vigorous :♩=120

The musical score is arranged in five systems. The first system features Violin and Violoncello staves. The second system features Violin (Vln.), Viola (Vc.), and Piano (Pno.) staves. The third system features Violin (Vln.), Viola (Vc.), and Piano (Pno.) staves. The fourth system features Violin (Vln.), Viola (Vc.), and Piano (Pno.) staves. The fifth system features Violin (Vln.), Viola (Vc.), and Piano (Pno.) staves. The score includes various dynamics such as *mf*, *f*, *meno f*, *mp*, *ff*, *più f*, *poco*, and *g^{ua}*. It also includes articulation marks like accents and slurs, and performance instructions like *V* and *tr*. The piece is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs.

The musical score is arranged in three systems, each containing staves for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- System 1 (Measures 15-18):**
 - Vln.:** Starts at measure 15 with a dynamic of *f*. It features a melodic line with slurs and accents. At measure 17, the dynamic changes to *più f*. The system concludes with a *con bravura* marking and a triplet of notes.
 - Vc.:** Features a triplet of eighth notes in the bass clef, starting at measure 15. Dynamics include *più f*, *poco*, *f*, and *più f*. It also concludes with a *con bravura* marking and a triplet.
 - Pno.:** The right hand has a melodic line with slurs and accents, starting at measure 17 with a dynamic of *più f* and a *declamando* instruction. The left hand has a triplet of eighth notes. Dynamics include *mp* and *più f*.
- System 2 (Measures 19-22):**
 - Vln.:** Starts at measure 19 with a dynamic of *ff*. It features a melodic line with slurs and accents. At measure 21, the dynamic changes to *f*. It concludes with a triplet.
 - Vc.:** Features a melodic line with slurs and accents. Dynamics include *ff* and *sfz*. It concludes with a triplet.
 - Pno.:** Both hands feature triplet patterns of eighth notes. Dynamics include *ff* and *f*.
- System 3 (Measures 23-26):**
 - Vln.:** Starts at measure 23 with a dynamic of *mf*. It features a melodic line with slurs and accents. Dynamics include *mf* and *mf*. It concludes with a triplet.
 - Vc.:** Features a melodic line with slurs and accents. Dynamics include *più f* and *mf*. It concludes with a triplet.
 - Pno.:** Both hands feature triplet patterns of eighth notes. Dynamics include *mf* and *mf*. The right hand is marked *loco*. Pedal markings (Ped.) are present at the bottom of the system.

28

Vln. *mf* *mp* *molto* *f* *mp*

Vc. *mf* *mf* *molto* *f* *mp*

Pno. *mp* *f*

Red.

32

Vln. *mf* *f*

Vc. *mf* *f* *mf*

Pno. *mf* *mp* *p*

37

Vln. *meno f* *f* *mf*

Vc. *f*

Pno. *f*

4
41
Vln. *mp* *f*
Vc. *mp* *f*
Pno. *ff* *f*

44
Vln. *mf* *f* *poco rall.*
Vc. *mf* *f* *poco rall.*
Pno. *più f* *mf* *molto* *f*
f *più f* *poco* *f*

♩=120 *con bravura*
48
Vln. *più f* *ff*
Vc. *più f* *ff*
Pno. *più f* *ff*

A Tempo

52

Vln. *f* *mf* *mf*

Vc. *f* *mf* *mf*

Pno. *f* *sf*

A Tempo

57

Vln. *mf* *mf*

Vc. *mf* *mf*

Pno. *mf* *mf* *mp*

61

Vln. *molto* *ff* *mf*

Vc. *molto* *ff* *mf* *con bravura* *mf*

Pno. *f* *mf*

con bravura

66

Vln. *mf* *f*

Vc. *f* *mf* *tr*

Pno. *mf* *mp*

71

Vln. *meno f* *f* *mf*

Vc. *(tr)*

Pno. *mf* *f*

76

Vln. *più mf* *f*

Vc. *mf* *più mf*

Pno. *mf* *f* *loco*

80

Vln. *mp* *mf*

Vc. *f* *mf*

Pno. *f* *mf*

84

Vln. *f* *ff* *f*

Vc. *mf* *f* *ff* *f*

Pno. *f* *ff*

88

Vln. *ff* *f* *ff* *mf*

Vc. *ff* *f* *ff* *f* pizz.

Pno. *f* *ff* *f*

92

Vln. *f* *mf*

Vc. *arco* *f* *mf*

Pno. *f* sub. *mf*

96

Vln. *f* *più f* *ff*

Vc. *f* *più f* *ff*

Pno. *f* *più f* *ff*

poco allarg. *a tempo*