



ICICLES OF FIRE

for piano and cello

HEATHER SCHMIDT



CMC

canadian music centre
centre de musique canadienne

Consultation seulement
CMC
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MISSION: The Canadian Music Centre is the catalyst that connects you to the ever-evolving world of Canadian musical creation through performance, education and promotion.

PURPOSE: The CMC provides unique resources for exploring, discovering, and performing Canadian music. We are passionate about nurturing a musical community that honours our legacy and supports the professional development of Canadian musicians and composers.

VISION: The CMC inspires fresh perspectives, celebrates inventive composers, and provides transformative experiences. We champion artistic diversity and embrace Canada's rich cultural heritage in creative centres across the country and internationally.

HISTORY: During the early half of the 20th century, Canadian composers recognized the need to create a central repository for information on their music as well as the need to promote and facilitate its performance. After much lobbying, the Canadian Music Centre (CMC) was created in Toronto in 1959. Since then the CMC has grown considerably and today regional centres located in Montréal, Vancouver, and Calgary offer works of its Associate Composers.

MISSION: Le Centre de musique canadienne vous relie au monde toujours en mouvement de la musique de création, par le biais de concerts et d'activités éducatives et promotionnelles.

OBJECTIFS: Le Centre de musique canadienne est un portail unique en son genre vous permettant d'explorer, de découvrir et d'interpréter des œuvres canadiennes. Nous avons à cœur de soutenir une communauté musicale fière de son héritage en accompagnant compositeurs et interprètes dans leur cheminement professionnel.

VISION: Le Centre de musique canadienne inspire de nouvelles perspectives, favorise la créativité et propose des expériences marquantes. Partisan de la diversité artistique, le Centre présente le riche patrimoine culturel du Canada dans divers lieux de création au pays et à l'étranger.

HISTOIRE: Au cours de la première moitié du 20^e siècle, les compositeurs canadiens ont reconnu le besoin de créer un lieu où serait centralisée l'information sur leur musique, de même que la nécessité de promouvoir et de favoriser l'exécution de ce répertoire. À la suite de nombreuses démarches, le Centre de musique canadienne (CMC) vit enfin le jour à Toronto en 1959. Le CMC a pris beaucoup d'expansion depuis cette époque, et aujourd'hui plusieurs centres de promotion localisés à Montréal, Vancouver et Calgary offrent la collection complète de la musique de ses compositeurs agréés.

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2003

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PERFORMANCE NOTES:

Accidentals hold through the bar, and apply only to the octave in which they are written.

PROGRAM NOTES:

When I was composing this work, I imagined icicles with little flames burning inside similar to the way in which vivid images can be seen within a crystal ball. I was intrigued and inspired by the superimposition of these two opposing elements. The contrasts of ice and fire are vividly depicted in the music through differences in register, texture, rhythm, tempo and dynamics.

Around the time I was working on this piece, I traveled to Iceland as part of the Governor General's State Visit to Finland and Iceland. I found Iceland to be very inspiring in itself, and the title of "Icicles of Fire" was especially fitting for the amazing landscapes in Iceland where active volcanoes exist among ice and glaciers.

The composition is in two movements which can be performed independently or together. Separately, the movements are titled "Icicles" and "Fire" respectively, and together, the movements are performed as "Icicles of Fire" without a break between movements. The first section depicts icicles with delicate texture and crystalline colors, and there are moments of tension hinting towards the internally burning fire. In the second part, the smaller flames give way to a full-blown blaze and the music is a highly energetic display of virtuosity for both cello and piano.

This work was specifically written for, and is dedicated to Shauna Rolston. "Icicles" alone was premiered in Iceland on October 11, 2003 with Shauna as cellist and myself as pianist. The premiere of the complete work was performed in Calgary, on January 31, 2004 with Shauna and myself performing.

Dedicated to Shauna Rolston

Duration: c. 24 minutes

Movements may be performed separately. Duration of each piece is 12 minutes.

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Misprints corrected Nov. 21, 2007

to Shauna Rolston
Icicles of Fire
(Icicles)

Heather Schmidt

Cello

Lento ♩ = 50 *con sord.*

Piano

Lento ♩ = 50

pp *mp* *p*

5

8va

p

8

mp *p*

(8va)

5 *mp* *p*

11

pp dolce

p

pp

(8va)

pp

15

pp

p

pp

pp

(8va)

pp

loco

tr

3

3

19

pp

(8va)

loco

tr

tr

tr

tr

23

tr

tr

poco accel.

(8va)

poco accel.

loco

cresc.

3

3

3

5/4

5/4

5/4

26 *Rit.* *a tempo*

p dolce

Rit. *a tempo*

8va- *8va-* *loco*

f *pp*

3

29

8va- *loco*

mp espressivo

3

32 *poco rit.*

poco rit.

3

35 *a tempo*

p *pp* *più p* *mp* *pp*

a tempo

p *pp*

39

Measures 39-41 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features triplets and a change in time signature from 4/4 to 6/4 at measure 41. Dynamics include *pp*.

42

Measures 42-44 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features triplets and a change in time signature from 4/4 to 6/4 at measure 44. Dynamics include *p* and *pp*. An 8va marking is present above the piano part in measure 44.

45

Measures 45-48 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features triplets and a change in time signature from 4/4 to 5/4 at measure 48. Dynamics include *mp* and *p*. An 8va marking is present above the piano part in measure 48.

49

Measures 49-51 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features triplets and a change in time signature from 4/4 to 5/4 at measure 51. Dynamics include *mp*, *pp*, and *p*. Markings include *sul pont.* and *ord.* above the vocal line in measure 51.

53

*sul pont.**ord.**tr**tr**tr**pp*

57

*tr**accel.**Rit.**a tempo**gliss**Rit.**loco**a tempo*

60

*p**pp**mf*

65

*via sord.**pp**p*

69

Musical score for measures 69-72. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. Measure 69 features a triplet of eighth notes. Measure 70 has a triplet of eighth notes. Measure 71 has a triplet of eighth notes. Measure 72 has a triplet of eighth notes. The piano accompaniment consists of chords and single notes.

73

Musical score for measures 73-76. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. Measure 73 has a piano (*pp*) dynamic. Measure 74 has a piano (*pp*) dynamic. Measure 75 has a piano (*pp*) dynamic. Measure 76 has a piano (*pp*) dynamic. The piano accompaniment includes chords and single notes. A large watermark "Consultation seulement" is visible across the page.

76

Musical score for measures 77-80. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. Measure 77 has a tempo marking "Più mosso" and a metronome marking "♩ = 72". Measure 78 has a tempo marking "Più mosso" and a metronome marking "♩ = 72". Measure 79 has a tempo marking "Più mosso" and a metronome marking "♩ = 72". Measure 80 has a tempo marking "Più mosso" and a metronome marking "♩ = 72". The piano accompaniment includes chords and single notes. A large watermark "Perusal copy" is visible across the page.

80

Musical score for measures 81-84. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. Measure 81 has a tempo marking "Più mosso" and a metronome marking "♩ = 72". Measure 82 has a tempo marking "Più mosso" and a metronome marking "♩ = 72". Measure 83 has a tempo marking "Più mosso" and a metronome marking "♩ = 72". Measure 84 has a tempo marking "Più mosso" and a metronome marking "♩ = 72". The piano accompaniment includes chords and single notes. A large watermark "Perusal copy" is visible across the page.

poco rit.

poco rit.

(8^{vb})

loco

8^{vb}

88

Poco meno mosso ♩ = 66

Poco meno mosso ♩ = 66

p

p

92

3

6

8^{vb}

96

cantabile

più f

più f

8^{vb}

99

Rit.

con sord.

(con sord.)

Meno mosso ♩ = 40

pp

p

(8vb)

102

p

tr

(8vb)

106

tr

8va

poco rit.

sul pont.

a tempo

loco

p

(8vb)

110

sul pont.

113

ord.

Musical score for measures 113-116. The score is in 4/4 time. The upper staff (soprano) begins with a rest, followed by a melodic line starting on a half note G4, marked *p*. The lower staff (piano) features a triplet of eighth notes in the right hand and sustained chords in the left hand. Dynamics include *p* and *pp*.

117

con rubato

Musical score for measures 117-120. The upper staff (soprano) has a melodic line with a triplet of eighth notes, marked *pp* and *mp*. The lower staff (piano) continues with sustained chords and a triplet of eighth notes in the right hand. Dynamics include *pp*, *mp*, and *pp*.

121

Musical score for measures 121-124. The upper staff (soprano) features a melodic line with a triplet of eighth notes, marked *mf* and *pp*. The lower staff (piano) has sustained chords and a triplet of eighth notes in the right hand. Dynamics include *mf*, *pp*, and *p*. A watermark "CMC" is visible across the score.

125

Poco meno mosso

Musical score for measures 125-128. The upper staff (soprano) has a melodic line with a triplet of eighth notes, marked *p* and *ppp*. The lower staff (piano) features a melodic line with a triplet of eighth notes in the right hand and sustained chords in the left hand. Dynamics include *p* and *ppp*.

128

(attacca)

pp
8va-
(8vb)

(Fire)

132

Inquieto ♩ = 60

via sord.

(senza sord.)

(non-trem.)

tr

tr

sul pont.

ord.

tr

Inquieto ♩ = 60

ppp

(non trem.)

(non trem.)

p

8vb

(8vb)

una corda

136

sfz
pp
p
sfz
pp
(8vb)

139

sfz *pp < p* *pp* *p* *pp* *sfz*

tr *6*

(8vb)

142

Molto accelerando *pp* *ppp*

Molto accelerando

(8vb)

loco *pp*

144

Presto con fuoco ♩ = 152

f *p sub.*

loco

(8vb)

147

(8vb)

150

8vb- - - loco

153

fp f pp

156

legato mp

159

tr f p

162

Musical score for measures 162-163. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). Measure 162 is in 4/4 time, and measure 163 is in 6/4 time. The piano part features a steady eighth-note accompaniment.

164

Musical score for measures 164-165. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). Measure 164 is in 4/4 time, and measure 165 is in 4/4 time. The piano part features a steady eighth-note accompaniment. A watermark "Consultation seulement" is visible across the page.

167

Musical score for measures 167-170. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). Measure 167 is in 4/4 time, and measure 168 is in 5/4 time. Measure 169 is in 3/4 time, and measure 170 is in 3/4 time. The piano part features a steady eighth-note accompaniment. A watermark "Consultation seulement" is visible across the page.

170

Musical score for measures 170-173. The score is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#). Measure 170 is in 3/4 time, and measure 171 is in 3/4 time. Measure 172 is in 4/4 time, and measure 173 is in 4/4 time. The piano part features a steady eighth-note accompaniment. A watermark "Consultation seulement" is visible across the page.

173

Rit.

ppp

Rit.

p *pp*

176

Subito Allegro ♩ = 108

Subito Allegro ♩ = 108

p *sfz p*

178

p *sfz p*

180

mf *f* *p*

Measures 182-183. The score is for a piano piece. Measure 182 features a treble clef with a whole rest, and a bass clef with a triplet of eighth notes (F#, G, A) followed by a quarter note (B). Measure 183 continues with a triplet of eighth notes (B, C, D) followed by a quarter note (E), then a triplet of eighth notes (F, G, A) followed by a quarter note (B), and finally a triplet of eighth notes (C, D, E) followed by a quarter note (F). The dynamic marking *ff* is present at the end of measure 183.

Measures 184-185. Measure 184 has a treble clef with a triplet of eighth notes (F#, G, A) followed by a quarter note (B), and a bass clef with a triplet of eighth notes (B, C, D) followed by a quarter note (E). The dynamic marking *mf* is present. Measure 185 has a treble clef with a triplet of eighth notes (F#, G, A) followed by a quarter note (B), and a bass clef with a triplet of eighth notes (B, C, D) followed by a quarter note (E). The dynamic marking *mp* is present.

Measures 186-187. Measure 186 has a treble clef with a triplet of eighth notes (F#, G, A) followed by a quarter note (B), and a bass clef with a triplet of eighth notes (B, C, D) followed by a quarter note (E). The dynamic marking *f* is present. Measure 187 has a treble clef with a triplet of eighth notes (F#, G, A) followed by a quarter note (B), and a bass clef with a triplet of eighth notes (B, C, D) followed by a quarter note (E). The dynamic marking *ff* is present.

Measures 188-189. Measure 188 has a treble clef with a triplet of eighth notes (F#, G, A) followed by a quarter note (B), and a bass clef with a triplet of eighth notes (B, C, D) followed by a quarter note (E). The dynamic marking *f* is present. Measure 189 has a treble clef with a triplet of eighth notes (F#, G, A) followed by a quarter note (B), and a bass clef with a triplet of eighth notes (B, C, D) followed by a quarter note (E). The dynamic marking *mf* is present.

8_{ub}

190

(8th)

loco

192

pizz.

f

arco

f

194

f

ff

196

Poco meno mosso ♩ = 192

f

pizz.

f

sfz

sfz

8th

199

arco

f *sfz*

p

(8vb)

202

loco

tr

205

f sub. *f*

tr

(8vb)

208

sfz *p*

sfz *p*

(8vb)

211

*sul pont.**ord.*

sfz
mp
cresc.

(8vb)

214

f
ff
p

(8vb)

217

*pizz.**ff**mp*

f sub.
p

(8vb)

8vb

219

ff sub.
p

(8vb)

8vb

221

Measures 221-223. The score features a piano accompaniment in the left hand and a solo line in the right hand. The piano part consists of chords and moving lines. The solo line starts in measure 222 with an *arco* marking and continues with a melodic line. Dynamics include *mp* (mezzo-piano) and *mp* (mezzo-piano). A dotted line with *(8va)* indicates an octave shift.

224

Measures 224-226. The score features a piano accompaniment in the left hand and a solo line in the right hand. The piano part consists of chords and moving lines. The solo line starts in measure 224 with a *sim.* (sustained) marking and continues with a melodic line. Dynamics include *f* (forte) and *loco*. A dotted line with *(8va)* indicates an octave shift.

227

Measures 227-229. The score features a piano accompaniment in the left hand and a solo line in the right hand. The piano part consists of chords and moving lines. The solo line starts in measure 227 with a melodic line. Dynamics include *f* (forte) and *loco*. A dotted line with *(8va)* indicates an octave shift.

230

Measures 230-232. The score features a piano accompaniment in the left hand and a solo line in the right hand. The piano part consists of chords and moving lines. The solo line starts in measure 230 with a melodic line. Dynamics include *ff* (fortissimo) and *loco*. A dotted line with *(8va)* indicates an octave shift.

233

Musical score for measures 233-234. The score is in G major and 3/4 time. Measure 233 features a bass line with eighth notes and triplets, and a piano accompaniment with chords and triplets. Measure 234 includes a piano solo marked *loco* with a triplet of 11 notes, followed by a *ff* section with triplets.

235

Musical score for measures 235-236. The piano continues with triplets and eighth notes. Measure 236 features a piano solo with triplets and eighth notes.

237

Musical score for measures 237-238. Measure 237 includes a piano solo marked *Rit.* and *Rit. 3*. Measure 238 features a piano solo marked *Presto* with a tempo marking of $\text{♩} = 152$, and a piano accompaniment marked *fff* and *p sub.* with a *loco* section.

239

Musical score for measures 239-240. Measure 239 features a piano solo with eighth notes. Measure 240 features a piano solo with eighth notes and a piano accompaniment with eighth notes.

Measures 242-244. The score is in G major (one sharp). Measure 242 features a complex bass line with triplets and a treble line with eighth notes. Measure 243 continues the bass line with a triplet and a treble line with eighth notes. Measure 244 features a treble line with a triplet and a bass line with a triplet. The key signature changes to E major (two sharps) at the end of measure 244.

Measures 245-247. The score is in E major (two sharps). Measure 245 features a treble line with a triplet and a bass line with a triplet. Measure 246 features a treble line with a triplet and a bass line with a triplet. Measure 247 features a treble line with a triplet and a bass line with a triplet. The key signature changes to C major (no sharps or flats) at the end of measure 247.

Measures 248-250. The score is in C major (no sharps or flats). Measure 248 features a treble line with a triplet and a bass line with a triplet. Measure 249 features a treble line with a triplet and a bass line with a triplet. Measure 250 features a treble line with a triplet and a bass line with a triplet. The key signature changes to G major (one sharp) at the end of measure 250.

Measures 251-253. The score is in G major (one sharp). Measure 251 features a treble line with a triplet and a bass line with a triplet. Measure 252 features a treble line with a triplet and a bass line with a triplet. Measure 253 features a treble line with a triplet and a bass line with a triplet. The key signature changes to E major (two sharps) at the end of measure 253.

254

254

f *pp*

257

257

mp

259

259

mf

262

262

mf *f*

281

p *f* *fp*

tr *tr*

pp *fp* *f*

285

f *p*

tr *tr*

Subito ♩ = 80 *accel.*

Subito ♩ = 80 *accel.*

fp *pp* *sfz*

288

accel. molto *ff*

accel. molto *ff*

289 Allegro ♩ = 108

p sub. *f* *p sub.* *f*

5 *5* *5* *5* *5* *5* *5* *5*

291

Measures 291-292. The score is in 3/4 time. The right hand (RH) features a melodic line with eighth-note runs, marked *p* and *mp*. The left hand (LH) features a bass line with eighth-note runs, marked *p sub.*. Both hands include fingering numbers (5) and slurs.

293

Measures 293-294. The score is in 3/4 time. The right hand (RH) features a melodic line with eighth-note runs, marked *p* and *mp*. The left hand (LH) features a bass line with eighth-note runs, marked *p*. Both hands include fingering numbers (5) and slurs.

295

Measures 295-296. The score is in 3/4 time. The right hand (RH) features a melodic line with eighth-note runs, marked *fp* and *f*. The left hand (LH) features a bass line with eighth-note runs, marked *f*. Both hands include fingering numbers (5) and slurs.

297

Measures 297-298. The score is in 3/4 time. The right hand (RH) features a melodic line with eighth-note runs, marked *fp* and *fp*. The left hand (LH) features a bass line with eighth-note runs, marked *fp*. Both hands include fingering numbers (5) and slurs.

299

300

301

302

303

304

306 Poco meno mosso ♩ = 104

307

307

Measures 307-308. The score is in 5/4 time. Measure 307 features a piano melody in the right hand with a *ff* dynamic, and a bass line in the left hand with a *f* dynamic. Measure 308 continues the piano melody with a *p* dynamic, and the bass line also transitions to a *p* dynamic.

308

Measures 308-309. Measure 308 features a piano melody in the right hand with a *ff* dynamic, and a bass line in the left hand with a *f* dynamic. Measure 309 continues the piano melody with a *p* dynamic, and the bass line also transitions to a *p* dynamic.

309

Measures 309-310. Measure 309 features a piano melody in the right hand with a *ff* dynamic, and a bass line in the left hand with a *f* dynamic. Measure 310 continues the piano melody with a *f* dynamic, and the bass line also transitions to a *f* dynamic.

311

Measures 311-312. Measure 311 features a piano melody in the right hand with a *f* dynamic, and a bass line in the left hand with a *f* dynamic. Measure 312 continues the piano melody with a *f* dynamic, and the bass line also transitions to a *f* dynamic.

(8vb)

313

313

314

314

314

315

315

315

316

316

316

317

317

Measures 317-318. The score is in 4/4 time. The upper system features a piano (p) melody in the treble clef and a forte (f) melody in the bass clef. The lower system features a piano (p) melody in the treble clef and a mezzo-forte (mf) melody in the bass clef. The key signature has one sharp (F#).

319

Measures 319-320. The score is in 4/4 time. The upper system features a forte (f) melody in the treble clef and a mezzo-forte (mf) melody in the bass clef. The lower system features a mezzo-forte (mf) melody in the treble clef and a mezzo-forte (mf) melody in the bass clef. The key signature has one sharp (F#).

321

Measures 321-322. The score is in 4/4 time. The upper system features a mezzo-forte (mf) melody in the treble clef and a mezzo-forte (mf) melody in the bass clef. The lower system features a mezzo-forte (mf) melody in the treble clef and a mezzo-forte (mf) melody in the bass clef. The key signature has one sharp (F#).

323

Measures 323-324. The score is in 4/4 time. The upper system features a mezzo-forte (mf) melody in the treble clef and a mezzo-forte (mf) melody in the bass clef. The lower system features a mezzo-forte (mf) melody in the treble clef and a mezzo-forte (mf) melody in the bass clef. The key signature has one sharp (F#).

325

6 6 6 6

Poco meno mosso ♩ = 192 *pizz.*

Poco meno mosso ♩ = 192

mf

3

(8^{va})

loco

3

327 *arco*

[illegible]

333

8/4

335

337

339

341

343

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff in bass clef. The second system is a grand staff with two staves in bass clef. The third system is also a grand staff with two staves in bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The first system contains two measures. The second system contains two measures. The third system contains two measures. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are also triplets indicated by a '3' over the notes. The tempo is marked 'Allegretto' and the dynamics include 'mp' (mezzo-piano) and 'f' (forte). The piece concludes with a double bar line.

345

345

345

347

347

Violin

Piano

pizz. *arco*

f

349

349

p sub. *f* *f* *p sub.*

351

pizz.

più f

più f

353

arco

p sub.

f

355

pizz.

f

pp sub.

sub. pp

ff

357

359

arco

pp

mf

cresc.

pp

mf

cresc.

361

f

8va

f

363

tr

ff

f

p

ffz

p sub.

5

5

ff

ffz

365

tr

p

f

ffz

pp

f

mf

p sub.

5

3

3

p sub.

5

ffz

3

3

mf

367

Measures 367-368. The score is in 4/4 time. Measure 367 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a similar pattern. Measure 368 begins with a forte (f) dynamic and includes a trill (tr) in the treble staff. The piano part continues with eighth notes and triplets.

369

Measures 369-370. Measure 369 starts with a piano introduction and a forte (f) dynamic. Measure 370 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a similar pattern. The piano part continues with eighth notes and triplets.

371

Measures 371-372. Measure 371 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a similar pattern. Measure 372 begins with a forte (f) dynamic and includes a trill (tr) in the treble staff. The piano part continues with eighth notes and triplets.

372

Measures 372-373. Measure 372 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a similar pattern. Measure 373 begins with a forte (f) dynamic and includes a trill (tr) in the treble staff. The piano part continues with eighth notes and triplets.

374

Measures 374 and 375 of the musical score. The bass staff (bottom) features a continuous triplet eighth-note pattern, marked *pp*. The treble staff (top) features a triplet eighth-note pattern, marked *pp*. The key signature has one flat (B-flat).

376

Measures 376 and 377 of the musical score. The bass staff (bottom) features a triplet eighth-note pattern, marked *mp*. The treble staff (top) features a triplet eighth-note pattern, marked *p*. The key signature has one flat (B-flat).

377

Measures 377 and 378 of the musical score. The bass staff (bottom) features a triplet eighth-note pattern, marked *f sub.*. The treble staff (top) features a triplet eighth-note pattern, marked *f sub.*. The key signature has one flat (B-flat).

378

Measures 378 and 379 of the musical score. The bass staff (bottom) features a triplet eighth-note pattern, marked *f*. The treble staff (top) features a triplet eighth-note pattern, marked *f*. The key signature has one flat (B-flat).

380

Measures 380-381. The score is in 4/4 time. The bass staff features a continuous triplet eighth-note pattern, marked *ff*. The treble staff has a melody of eighth notes, marked *mf*, with some notes beamed in groups of three. A large blue watermark "CMC" is visible across the page.

382

Measures 382-383. The bass staff continues the triplet eighth-note pattern, marked *ff*. The treble staff continues the melody, with some notes beamed in groups of three. A large blue watermark "CMC" is visible across the page.

384

Measures 384-385. The bass staff continues the triplet eighth-note pattern, marked *ff*. The treble staff continues the melody, with some notes beamed in groups of three. A large blue watermark "CMC" is visible across the page.

386

Measures 386-387. The bass staff continues the triplet eighth-note pattern, marked *ff*. The treble staff continues the melody, with some notes beamed in groups of three. A large blue watermark "CMC" is visible across the page.

387

Measures 387-388. Measure 387 features a bass line with eighth-note triplets and a treble line with sixteenth-note triplets, marked *8va*. Measure 388 continues the treble line with sixteenth-note triplets. A large diagonal watermark "Consultation seulement CMC Perusal copy" is overlaid across the page.

388

sul pont.

Measures 388-389. Measure 388 features a treble line with sixteenth-note triplets, marked *8va*. Measure 389 continues the treble line with sixteenth-note triplets. A large diagonal watermark "Consultation seulement CMC Perusal copy" is overlaid across the page.

389

*ord.**tr*

Measures 389-390. Measure 389 features a bass line with eighth-note triplets and a treble line with sixteenth-note triplets, marked *8va*. Measure 390 continues the treble line with sixteenth-note triplets. A large diagonal watermark "Consultation seulement CMC Perusal copy" is overlaid across the page.

390

Measures 390-391. Measure 390 features a treble line with sixteenth-note triplets, marked *8va*. Measure 391 continues the treble line with sixteenth-note triplets. A large diagonal watermark "Consultation seulement CMC Perusal copy" is overlaid across the page.

391

391

gliss.

ffp

8va

8vb *loco*

ff *pp*

392

392

ff

8va

ff

394

394

fp

8va

395

395

ff

8va

ff

fff

8vb

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