

jack ballard, jr (ascap)

juxtaposition

Choir I

Violin 1 (section, plus solo violin)
Violin 2
Viola
Violoncello (section, plus solo 'cello)
Bass

Choir II

Violin 1
Violin 2
Viola (section, plus solo viola)
Violoncello
Bass

Percussion (one player)

Vibraphone, Marimba, Sus Cym, Wind Chimes

Program Notes

jux•ta•po•si•tion (juk'stə pə zish'ən), *n.* an act or instance of placing close together or side by side, esp. for comparison or contrast. (Merriam)

I started “Juxtaposition” as with most of my pieces, with something highly organized, (in past compositions, it could be 12-tone, pandiatonic, thematic or stylistically driven. Then something happens: the more I work, the more it takes on a life of its own, and I follow along, writing as things change and develop. Ironically, it never wavered from the initial idea I had regarding symbolism.

I started by humming (without knowing it), the classical *Dies irae* motive and realized both its source and its potential as a *cantus firmus*. It also seemed appropriate to symbolize as a *requiem*, the death of both society and nature.

With the introduction of the *cantus*, we have the peaceful introduction of creation, not without its melancholia, but perfect. As civilizations encroach, there is wonderful potential as the introduction of more formal polyphonic writing integrates with the *Dies irae*, order without losing a sense of beauty. But time passes and “all creation groans, waiting [rebirth].” It does break down, bringing back the sense of balance and peace, without truly identifying as a narrative which is subjugated: nature or city and which is left. Is the ending a requiem for nature? Or for the city? Or peace for both? As one author stated, “There never need be a conflict.”

Performance Notes

1. Stage considerations should be at the discretion of the conductor, but based on venue, acoustics, stage design/size. Possibilities include:

- a. Stereo (most effective with live acoustics)
- b. Traditional pre-tonal antiphonal (stage, balcony)
- c. Conventional, with assignments varying from stand to stand

2. Due to the variety of player skills, the conductor will wish to adapt to the ensemble's abilities. Some suggestions:

a. Harmonics are written (intentionally) to be as sounded. If desired, they may be played *arco* as written, but *sul ponticello* for effect.

b. Dynamics may be adjusted as needed, especially with regards to moving parts vs the *dies*, choir-to-choir, and ensemble to soloists. Within the parts, attention should be made to the balance between *ponticello* (a textural effect only), harmonics and soloists.

c. Very high parts may be *8vB* if necessary, especially harmonics when practical; care must be taken in the middle section to prevent muddiness and maintain clarity of moving parts

d. Placement of less/more skilled players will vary, of course. The director may wish to place (for example), advanced bassists in Choir II, as there are very high soli parts.

Juxtaposition

Jack Ballard, Jr (ascap)

Adagio ♩=58

Violin I

Violin 2

Viola

Violoncello

Double Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

Vibraphone

Adagio ♩=58

pp

pp

p

p

p

p

p

p

7

Vln. 1 *mf* *p pizz.* *pp* *arco*

Vln. 2 *mf* *p pizz.* *pizz.*

Vla. *legato* *mf* *pizz.* *arco* *8^{va}*

Vc. *ppp* *mp* *pizz.* *pp*

Vln. I *mf* *p* *pizz.*

Vln. II

Vla. *pizz.* *arco*

Vib. *bowed* *pppp* *f*

12

13

poco accel. *poco rit.*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Fl.

arco

pp

sul pontecello

mp

pizz.

pp

arco

sul pontecello

mp

arco

sul pontecello

mp

arco

sul pontecello

mp

poco accel. *poco rit.*

19

18

Violin

Solo

Vln. 1: Solo, *mp*, measure 19 features a triplet of eighth notes.

Vln. 2: *pizz.* in measure 18; *sul ponticello mp* in measures 19 and 20.

Vla.: *arco* in measure 18; *8^{va}* in measure 19.

Vc.: *arco p* in measure 19.

Db.: *arco* in measure 20.

Vln. I: *sul ponticello mp* in measures 19 and 20.

Vln. II: *sul ponticello mp* in measures 19 and 20.

Vla.: *p* in measure 18; *sul ponticello mp* in measures 19 and 20.

Vc.: *pizz. pp* in measure 18.

Db.: *pizz. pp* in measure 18; *arco* in measure 20.

Vib.: *softest beater* in measure 18; *Marimba Marimba pp* in measures 19 and 20.

21

p

ppp

ppp

ppp

pizz.
mp

pp
arco

pp

Mar.

Detailed description: This page of a musical score covers measures 21 through 24. The instruments are Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Maracas (Mar.).
- **Violin 1 (Vln. I):** Measures 21-22 are rests. Measures 23-24 play a sixteenth-note descending scale: G4, F4, E4, D4, C4, B3, A3, G3.
- **Violin 2 (Vln. II):** Measures 21-22 are rests. Measures 23-24 play a sixteenth-note descending scale: G4, F4, E4, D4, C4, B3, A3, G3.
- **Viola (Vla.):** Measures 21-22 play a half-note chord (G4, B4). Measure 23 plays a half-note chord (G4, B4). Measure 24 plays a half-note chord (G4, B4).
- **Violoncello (Vc.):** Measures 21-22 play a half-note chord (G3, B3). Measure 23 plays a half-note chord (G3, B3). Measure 24 plays a half-note chord (G3, B3).
- **Double Bass (Db.):** Measures 21-22 are rests. Measure 23 plays a half-note chord (G2, B2). Measure 24 plays a half-note chord (G2, B2).
- **Maracas (Mar.):** Measures 21-22 are rests. Measures 23-24 play a rhythmic pattern of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3.

25

Vln. 1

Vln. 2

Vla. *pp*

Cello Solo
espress.
p

Vc.

Db. *pp*

Vln. I

Vla. *pp*

Vc.

Mar.

29 32

Vln. *Tutti* **poco più mosso, ♩=60**
pizz.
p

Vln. 2

Vla. *mp*

Vc. *sfz*
ord.
mp

Db.

Vln. I *ord.*
p

Vln. II *p*

Vla. *ord.*
p
p

Vc. *p*

Db. *arco* *soli*
mp

Mar. *pppp*
32 **poco più mosso, ♩=60**
Vibraphone

34

arco

poco rit.

Vln. 1

ppp *pp*

Vln. 2

mp

Vla.

mp

Vc.

mp

Db.

8va

Vln. I

ppp *pp*

Vln. II

mp *pp*

Vla.

Vc.

Db.

8va

Vib.

pizz

poco rit.

a tempo

40

This musical score page contains five systems of staves. The first system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The third system includes Violin I (Vib.).

Violin I (Vln. I): Starts with a rest, then plays a melodic line starting at measure 3. Dynamics include *sfp*, *mp*, and *p*.
Violin II (Vln. II): Starts with a rest, then plays a melodic line starting at measure 3. Dynamics include *sfp* and *mp*.
Viola (Vla.): Plays a sustained chord in the first measure, then a melodic line starting at measure 3. Dynamics include *mp*.
Violoncello (Vc.): Plays a melodic line starting at measure 3. Dynamics include *mf*.
Double Bass (Db.): Plays a sustained chord in the first measure, then a melodic line starting at measure 3. Dynamics include *p*.
Violin I (Vib.): Starts with a rest, then plays a melodic line starting at measure 3. Dynamics include *sfp*, *arco*, *mp*, and *p*.

a tempo

40

This system contains a single staff for the Vibraphone (Vib.), which is mostly silent throughout the page.

46

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

Vib.

mf

p

pizz.

p

mf

p

pizz.

p

mf

p

pizz.

p

mf

p

mf

mp

mf

mp

mf

mp

mf

mp

pizz.

p pizz

mp

50

*pedal, ad lib.

mp

Detailed description: This page contains a musical score for measures 46 through 50. The score is for a string ensemble and vibraphone. The instruments are Vln. 1, Vln. 2, Vla., Vc., Db., Vln. I, Vln. II, Vla., Vc., Db., and Vib. The music is in a key with two flats and a 4/4 time signature. Measures 46-49 show various string textures with dynamics ranging from *mf* to *p*. Measure 50 features a change in texture, with some instruments playing *pizz.* and others *mp*. A box with the number 50 is placed above the Vib. staff at the start of measure 50. A note with an asterisk and the text '*pedal, ad lib.' is written above the Vib. staff in measure 50. The Vib. part in measure 50 consists of a series of chords.

51

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

Vib.

mf

mp

Detailed description: This page of a musical score covers measures 51 through 54. It features a full orchestral ensemble including Violins I and II, Viola, Violoncello, Double Bass, and Vibraphone. The score is written in a key with one flat (B-flat) and a 3/4 time signature. Measures 51 and 52 show rhythmic patterns with eighth and sixteenth notes. Measures 53 and 54 feature sustained melodic lines in the strings, with dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano). The Vibraphone part at the bottom consists of complex rhythmic patterns with chords.

55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

Vib.

58

arco

mf

mp

mf

pp

f

mf

p

mf

ppp

Detailed description of the musical score: The score is for measures 55-58. It features a full orchestra and vibraphone. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.
 - Vln. 1 and Vln. 2: Play eighth-note patterns in measures 55-57, then rest in measure 58.
 - Vla.: Similar eighth-note patterns to the violins.
 - Vc.: Bass line with quarter notes and eighth notes.
 - Db.: Sustained notes, mostly B-flat.
 - Vln. I and Vln. II: Long notes with dynamic markings (mf, pp, f).
 - Vla. (second): Long notes with dynamic markings (mf).
 - Vc. (second): Long notes with dynamic markings (mf, p).
 - Db. (second): Bass line with dynamic markings (mf).
 - Vib.: Vibraphone part with complex rhythmic patterns and dynamic markings (ppp).

59

Violin I: *arco*, *mf*

Violin II: *arco*, *mf* → *f*, *mp*

Viola: *arco*, *mf* → *f*, *mf*

Violoncello: *f*, *mf*, *mp*

Double Bass: *f*, *mf*, *mp*

Violin I (lower): *f*

Violin II (lower): *f*

Viola (lower): *f*

Violoncello (lower): *mf*, *mp*

Double Bass (lower): *f*

Vibraphone: *f*

Measures 59-64

65

This musical score page contains ten staves for string instruments, numbered 1 through 10. The instruments are: Vln. 1, Vln. 2, Vla., Vc., Db., Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into six measures. The first two staves (Vln. 1 and 2) are marked with a mezzo-forte (*mf*) dynamic. The third and eighth staves (Vla. and Vla.) are marked with a forte (*f*) dynamic. The fourth and ninth staves (Vc. and Vc.) are also marked with a forte (*f*) dynamic. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Many notes are connected by slurs, indicating phrasing. The key signature has one flat, and the time signature is 4/4. The notation includes stems, beams, and various accidentals (sharps, flats, and naturals).

73

accel.

71

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

ff

ff

ff

ff

f arco

73

accel.

let ring

Cym.

mp

ff

76 **rit.**

Vln. 1 *mp* *p*

Vln. 2 *mp*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

rit.

Marimba

Wind Chimes *p*

Cym. *p*

82 *pizz.* **piú mosso, ♩=80**

Vln. 1 *pp* *mp* *arco* *mf* *p*

Vln. 2 *mp* *mf* *p*

Vla. *p* *pizz.* *arco* *mp*

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

Db. *pizz.* *mp* *p*

Vln. I

Vln. II

Vla. *pizz.* *arco* *pp* *mf*

Vc. *mp*

Db. *pizz.* *p*

piú mosso, ♩=80

W.Ch. *pizz.*

This musical score page contains measures 86 through 90 for a string and woodwind ensemble. The instruments are arranged as follows:

- Vln. 1** (Violin I): Measures 86-87 are silent. Measures 88-90 play a melodic line with dynamics *mp*, *mf*, and *p*.
- Vln. 2** (Violin II): Measures 86-87 are silent. Measures 88-90 play a melodic line with dynamics *mp*, *mf*, and *p*.
- Vla.** (Viola): Measures 86-87 play a melodic line with dynamics *mf* and *p*. Measures 88-90 play a melodic line with dynamics *mp* and *mf*.
- Vc.** (Violoncello): Measures 86-87 play a melodic line with dynamics *mf* and *p*. Measures 88-90 play a melodic line with dynamic *p*.
- Db.** (Double Bass): Measures 86-90 play a simple bass line with a dynamic *p*.
- Vln. I** (Violin I): Measures 86-87 are silent. Measures 88-90 play a melodic line with dynamic *mf*.
- Vln. II** (Violin II): Measures 86-87 play a melodic line. Measures 88-90 play a melodic line with dynamics *mp* and *mf*.
- Vla.** (Viola): Measures 86-90 play a melodic line.
- Vc.** (Violoncello): Measures 86-87 play a melodic line with dynamics *mf* and *p*. Measures 88-90 play a melodic line with dynamic *p*. A key signature change to one flat is indicated at the start of measure 89.
- Db.** (Double Bass): Measures 86-90 play a simple bass line with a dynamic *p*.

91

The musical score for page 20, measures 91 to 95, is arranged as follows:

- Vln. 1:** Measures 91-94 contain a melodic line with a slur. Measure 95 begins with a dynamic marking of *p*.
- Vln. 2:** Measures 91-94 contain a melodic line with a slur. Measure 95 begins with a dynamic marking of *p*.
- Vla.:** Measures 91-94 contain a melodic line with a slur, starting with a dynamic marking of *mp*. Measure 95 begins with a dynamic marking of *p*.
- Vcl.:** Measures 91-94 contain a melodic line with a slur. Measure 95 begins with a dynamic marking of *p*.
- Db.:** Measures 91-94 contain a melodic line with a slur. Measure 95 begins with a dynamic marking of *p*.
- Vln. I (lower):** Measures 91-94 contain a melodic line with a slur. Measure 95 begins with a dynamic marking of *p*.
- Vln. II:** Measures 91-94 contain a melodic line with a slur, starting with a dynamic marking of *mp*. Measure 95 begins with a dynamic marking of *p*.
- Vla. (lower):** Measures 91-94 contain a melodic line with a slur. Measure 95 begins with a dynamic marking of *p*.
- Vcl. (lower):** Measures 91-94 contain a melodic line with a slur. Measure 95 begins with a dynamic marking of *p*.
- Db. (lower):** Measures 91-94 contain a melodic line with a slur. Measure 95 begins with a dynamic marking of *p*.

This musical score page contains measures 96 through 99. The instruments and their parts are as follows:

- Vln. 1:** Measures 96-97 have a melodic line. Measure 98 has a whole note chord (F#4, C#5). Measure 99 has a whole note chord (F#4, C#5).
- Vln. 2:** Measures 96-97 have a melodic line. Measures 98-99 have a rhythmic accompaniment of eighth notes.
- Vla.:** Measures 96-97 have a melodic line. Measures 98-99 have a rhythmic accompaniment of eighth notes.
- Vc.:** Measures 96-97 have a melodic line. Measures 98-99 have a rhythmic accompaniment of eighth notes.
- Db. (top):** Measures 96-97 are silent. Measures 98-99 have whole note chords (F#2, C#3).
- Vln. I:** Measures 96-97 have a melodic line. Measures 98-99 have whole note chords (F#4, C#5).
- Vln. II:** Measures 96-97 have a melodic line. Measures 98-99 have a rhythmic accompaniment of eighth notes.
- Vla. (bottom):** Measures 96-97 have a melodic line. Measures 98-99 have a rhythmic accompaniment of eighth notes.
- Vc. (bottom):** Measures 96-97 have a melodic line. Measures 98-99 have a rhythmic accompaniment of eighth notes.
- Db. (bottom):** Measures 96-97 are silent. Measures 98-99 have whole note chords (F#2, C#3).

Dynamic markings are placed at the beginning of measures 98 and 99 for each instrument part: *f* for Vln. 1, Vln. I, and Vc. (bottom); *mp* for Vln. 2, Vla. (top), Vla. (bottom), and Db. (top); and *mf* for Db. (bottom).

102

This musical score page contains measures 100, 101, and 102. The instruments are Vln. 1, Vln. 2, Vla., Vc., Db., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in treble and bass clefs with a key signature of one sharp (F#). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The woodwinds (Vla., Vc., Db.) have rests in measures 101 and 102. The string parts (Vln. 1, 2, Vla., Vc., Db.) play melodic lines with various articulations and dynamics. The Db. part in measure 102 includes the instruction *arco*.

This musical score page contains ten staves for string instruments, labeled Vln. 1, Vln. 2, Vla., Vc., Db., Vln. I, Vln. II, Vla., Vc., and Db. The score is divided into five measures. The first measure shows the initial notes for each instrument. The second measure begins with a *mf* dynamic marking and a fermata over the first two notes. The third and fourth measures continue the melodic and harmonic development. The fifth measure concludes the phrase with sustained notes. The double bass (Db.) parts include *pizz.* (pizzicato) markings in measures 2, 3, and 5. The woodwinds (Vln. I, Vln. II) have similar melodic lines to the violins. The violas (Vla.) and cellos (Vc.) play a consistent eighth-note accompaniment pattern throughout the passage.

109

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

arco

arco

arco

Detailed description: This is a page of a musical score for a string ensemble, starting at measure 109. The score is arranged in a system of ten staves. The instruments are: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 4/4. The first five measures (109-113) show the following: Vln. 1 plays a melodic line with a crescendo leading to a forte (f) dynamic at measure 113. Vln. 2 plays a rhythmic pattern of eighth notes, also reaching forte (f) at measure 113. Vla. plays a complex rhythmic pattern of eighth and sixteenth notes, reaching forte (f) at measure 113. Vc. and Db. play a steady eighth-note accompaniment. Vln. I and Vln. II play a melodic line similar to Vln. 1, reaching forte (f) at measure 113. The Viola and Violoncello parts in the second system are identical to those in the first system. The word 'arco' is written below the Vc. and Db. staves in measures 110 and 111, indicating that the instruments are to be played with the bow. The page number '109' is written at the top left of the first staff, and the page number '24' is written at the top right of the page.

rit.

114

This musical score page contains measures 114 through 117. The instruments are arranged as follows from top to bottom: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The tempo marking 'rit.' is positioned at the top. Measure 114 begins with a dynamic of *mp*. Measure 115 features a *p* dynamic for Vln. 1 and *pp* for Vc. and Db. Measure 116 includes *pp* dynamics for Vc. and Db. Measure 117 shows a variety of dynamics including *p*, *pp*, and *mp* across the different parts.

121 Tempo primo

120 -

Vln. 1 *pp* *mp*

Vln. 2

Vla. *p* *pp* *mp*

Vc.

Vln. I *pp* *mp* *sul pontecello*

Vln. II *mp* *pizz.* *pp* *sul pontecello*

Vla. *p* *pp* *mp* *sul pontecello*

Vc.

Db. *8va*

Marimba  softest beater **121** Tempo primo *pp* *sul pontecello* *pp*

124

The score consists of ten staves. The first staff is for Vln. (Violin), starting with a *pp* dynamic and a long slur. The second staff is for Vln. 2, starting with *pizz.* and *pp*, then switching to *arco* and *pp*. The third staff is for Vla. (Viola), starting with *pizz.* and *pp*, then switching to *mp*. The fourth staff is for Vc. (Violoncello), starting with a long slur. The fifth staff is for Db. (Double Bass), starting with *arco* and *p*. The sixth staff is for Vln. I (Violin I), starting with a long slur. The seventh staff is for Vln. II (Violin II), which is mostly silent. The eighth staff is for Vla. (Viola), starting with a long slur. The ninth staff is for Vc. (Violoncello), starting with *sul pontecello*, *pp*, and *mp*. The tenth staff is for Db. (Double Bass), starting with a long slur. The eleventh staff is for Mar. (Maracas), starting with a rhythmic pattern. The number 124 is boxed at the beginning of the first and eleventh staves.

Vln. *pp*

Vln. 2 *pizz.* *pp* *arco* *pp*

Vla. *pizz.* *pp* *mp*

Vc. *arco* *p*

Db. *arco* *p*

Vln. I *pp* *mp*

Vln. II

Vla. *sul pontecello* *pp* *mp*

Vc. *pp* *mp*

Db. *pp* *mp*

Mar. *pp* *mp*

131

Vln.

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

Mar.

pp

mp

p

Detailed description: This page of a musical score covers measures 131, 132, and 133. The score is arranged in a system with ten staves. The top staff is for Violin (Vln.), which plays a sustained chord in measure 131. The second staff is for Violin 2 (Vln. 2), playing a sixteenth-note pattern starting in measure 132. The third staff is for Viola (Vla.), also playing a sixteenth-note pattern. The fourth and fifth staves are for Violoncello (Vc.) and Double Bass (Db.), both playing sustained chords. The sixth and seventh staves are for Violin I (Vln. I) and Violin II (Vln. II), both playing sixteenth-note patterns. The eighth and ninth staves are for Viola (Vla.) and Violoncello (Vc.), both playing sixteenth-note patterns. The tenth staff is for Double Bass (Db.), playing a sustained chord. The eleventh staff is for Maracas (Mar.), playing a rhythmic pattern. Dynamics include *pp* (pianissimo) for the Violin 2 and Viola parts in measure 132, *mp* (mezzo-piano) for the Violoncello and Double Bass parts in measure 133, and *p* (piano) for the Maracas part in measure 133.

134

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

Mar.

pp

pppp

pppp Violoncello solo

mp 5

ppp

pizz.

pp

p

mp

Solo

mp

pppp

Detailed description: This page of a musical score covers measures 134, 135, and 136. The score is for a symphony orchestra and piano. The instruments and their parts are: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello solo (Vc.), Double Bass (Db.), and Piano (Mar.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three measures. In measure 134, the Violin I part has a dynamic of *pp*, and the Violoncello solo part has a dynamic of *pppp*. In measure 135, the Violoncello solo part has a dynamic of *mp* and a fingering of 5. In measure 136, the Violoncello solo part has a dynamic of *ppp* and a *pizz.* (pizzicato) instruction. The Piano part has a dynamic of *pppp* in measure 136. The Viola part has a dynamic of *mp* in measure 134. The Violin I part has dynamics of *pp*, *p*, and *mp* in measures 134, 135, and 136 respectively. The Violin II part has a dynamic of *pp* in measure 134. The Double Bass part has a dynamic of *pppp* in measure 136. The Piano part has a dynamic of *mp* in measure 134. The score includes various musical notations such as slurs, ties, and dynamic markings.

137 *rit.* *non vib.*

Vln. *pppp*

Vln. 2 *pppp*

Vc. *pp* *non vib.*

Db. *pppp*

Vln. I *pppp*

Vln. II *pppp*

Vla. *pp*

Vc. *pppp*

Mar. *pppp* *rit.*

Detailed description: This page of a musical score covers measures 137 to 140. The score is for a full orchestra. At the top, there are markings for 'rit.' (ritardando) and 'non vib.' (non vibrato). The Violin I (Vln.) part has a long note in measure 139 with a 'non vib.' marking. The Violin II (Vln. II) part has a 'pppp' marking in measure 137. The Viola (Vla.) part has a 'pp' marking in measure 137. The Violoncello (Vc.) part has a 'pppp' marking in measure 137. The Double Bass (Db.) part has a 'pppp' marking in measure 137. The Maracas (Mar.) part has a 'pppp' marking in measure 137. The score includes various musical notations such as slurs, ties, and dynamic markings.