

...in this cold winter

(‘entlaubet ist der walde, in diesem winter kalt’)

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I.

moderate ♩=132

violin I *pp* legato sempre

violin II *pp* legato sempre

viola *pp* legato sempre

'cello *pp* legato sempre

8

poco cresc. al ----- *mp* *pp* subito *pochiss. cresc.*

poco cresc. al ----- *mp* *pp* subito *pochiss. cresc.*

poco cresc. al ----- *mp* *pp* subito *pochiss. cresc.*

poco cresc. al ----- *mp* *pp* subito *pochiss. cresc.*

16

p cresc. *poco a poco* ----- *mf* *pp* (sub.)

p cresc. *poco a poco* ----- *mf* *pp* (sub.)

p cresc. *poco a poco* ----- *mf* *pp* (sub.)

p cresc. *poco a poco* ----- *mf* *pp* (sub.)

24

pochiss. cresc. ----- *p* **3** *cresc.* ----- **4** *f pp (sub.)*

pochiss. cresc. ----- *p* *cresc.* ----- *f pp (sub.)*

pochiss. cresc. ----- *p* *cresc.* ----- *f pp (sub.)*

pochiss. cresc. ----- *p* *cresc.* ----- *f pp (sub.)*

32

pochiss. cresc. ----- *p* *cresc. poco a poco* ----- *subtly falling behind*

pochiss. cresc. ----- *p* *cresc. poco a poco* ----- *subtly falling behind*

pochiss. cresc. ----- *p* *cresc. poco a poco* ----- *subtly falling behind*

pochiss. cresc. ----- *p* *cresc. poco a poco* ----- *subtly falling behind*

39

pochiss. rit. ----- **a tempo**

pochiss. rit. ----- *piu f* ----- *pp (sub., come sopra)* ----- *pochiss. cresc.*

pochiss. rit. ----- *piu f* ----- *pp (sub., come sopra)* ----- *pochiss. cresc.*

pochiss. rit. ----- *piu f* ----- *pp (sub., come sopra)* ----- *pochiss. cresc.*

pochiss. rit. ----- *piu f* ----- *pp (sub., come sopra)* ----- *pochiss. cresc.*

46

cresc. poco a poco *p* *mf* *cresc.*

cresc. poco a poco *p* bring out slightly *mf* *cresc.*

cresc. poco a poco *p* *mf* *cresc.*

cresc. poco a poco *p* *mf* *cresc.*

52 *poco rit.* **a tempo**

f *ff* *pp* (non cresc.)

59 *gliss.* (sim.)

p

p

p

p

64

64

cresc. poco a poco

cresc. poco a poco

(non cresc.)

(non cresc.)

Measures 64-68. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamic markings include *cresc. poco a poco* for the upper parts and *(non cresc.)* for the lower parts. There are also some triplet markings in the upper staves.

69

69

accel. poco

f

accel. poco

f

accel. poco

f

accel. poco

f

Measures 69-72. The score continues with four staves. The tempo is marked *accel. poco*. The dynamics are consistently *f* (forte). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. There are also some triplet markings in the upper staves.

73

73

slightly slower ♩=120

con sord.

ff possible (sub.)

mf ma con forza

ff possible (sub.)

mf (sub.) *mp* *mf* *mp* *mf* *p*

ff possible (sub.)

mf (sub.) *decresc.* *p*

ff possible (sub.)

mf (sub.) *decresc.* *p*

Measures 73-76. The score consists of four staves. The tempo is marked *slightly slower* with a metronome marking of ♩=120, which then changes to ♩=108. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamic markings include *ff possible (sub.)*, *mf ma con forza*, *mf (sub.)*, *mp*, *mf*, *p*, and *decresc.*. There are also some triplet markings in the upper staves.

79

Musical score for measures 79-84. The score is in 4/4 time and features a complex texture with multiple staves. The first staff (treble clef) contains a melodic line with triplets and dynamic markings *ff*, *mp*, *n*, and *p*. The second staff (treble clef) has a similar melodic line with triplets. The third staff (bass clef) provides harmonic support with chords and triplets. The fourth staff (bass clef) has a bass line with triplets. Performance instructions include *senza sord.* and *pizz.*

85

slow ♩=81

Musical score for measures 85-89. The score is in 4/4 time and includes a tempo change to *slow* (♩=81). The first staff (treble clef) features a melodic line with triplets, *arco*, *pizz.*, and *rit.* markings. The second staff (treble clef) has a melodic line with triplets and *rit.* markings. The third staff (bass clef) has a melodic line with triplets and *rit.* markings. The fourth staff (bass clef) has a bass line with triplets, *pizz.*, *arco sul G*, and *gliss.* markings. The score concludes with a 3/4 time signature change to 4/4.

90

♩=60

Musical score for measures 90-94. The score is in 4/4 time and features a tempo change to *♩=60*. The first staff (treble clef) has a melodic line with triplets, *f pp (sub.)*, and *sul A* markings. The second staff (treble clef) has a melodic line with triplets and *f pp (sub.)* markings. The third staff (bass clef) has a melodic line with triplets, *sul C*, and *mp freely* markings. The fourth staff (bass clef) has a bass line with triplets and *f pp (sub.)* markings. The score concludes with a 4/4 time signature change to 3/4.

95

cadenza

molto vibrato *wild vibrato* *senza vibrato* *espressivo* *mf* *con vibrato* *push forward* *in tempo* *ff* *mp* *l.v.*

7/8 5/4

100

as fast as feasible *f* *attacca subito*

5/4 4/4 4/4 4/4

II.

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fast $\text{♩} = 72$ ($\text{♩} = 144$)

Violin I: col legno, *ff*, *mp*, *ff*, *mf*, *f*, *mp*, *p*, *f*, *p*

Violin II: pizz., *ff*, *mf*, *ff*, pizz., arco, col legno, *ff*, arco (m.o.), *ff* sul A, *mp*, quietly, but with a hint of expression

Viola: col legno, *ff*, *mf*, pizz., *ff*, arco col legno, *f*, *mp*, quietly, but with a hint of expression

Cello/Double Bass: pizz. \flat , *f*, *ff*, *mf*, pizz. normal, *f*, arco col legno, *f*, pizz., *mf*, knuckle on body of v.c., *p*

Violin I (measures 5-7): *ppp*, pizz. ord., *mp*, arco, *mf*, pizz., *mf*

Violin II (measures 5-7): *p*, col legno, *ff*, *p*, *mf*

Viola (measures 5-7): (solo), *f*, long gliss., *mf*

Cello/Double Bass (measures 5-7): *mf*, *f*, pizz., *mf*, arco, *mf*

Violin I (measures 8-10): *mf*, *f*, *p* (sub.), *mf*

Violin II (measures 8-10): arco, *ff*, pizz., *mp*, arco sul pont., *mp*

Viola (measures 8-10): *mp*, arco, *mf* espressivo

Cello/Double Bass (measures 8-10): *espressivo*

12

mf *f* *f*

normal position
col legno

mf under viola *ff*

15

senza sord. col legno *mf* *ff* *ff* *mf*

sul pont. *ff* *mp* *mf* *ff* *mf*

pizz. arco sul pont. *mf*

m.o. *mp* *f*

molto! (sim.)

18

modo ord. *mf* *f* *ff* *p*

rit. and broaden slightly *f* *ff* *p*

normal position *f* *ff* *p*

accent all downbeats slightly

accent all downbeats slightly

accent all downbeats slightly

accent all downbeats slightly

$\text{♩} = 168$

23

mf pp *bring out* *cresc. poco a poco*

mf pp *bring out* *cresc. poco a poco*

mf pp *cresc. poco a poco*

pp *cresc. poco a poco*

31

mf *sfz* *ff* *pizz.*

mf *sfz*

mf *sfz*

bring out *mf* *sfz*

39

mf *ff* *p* *bring out* *arco*

ff *p* *bring out*

ff *p* *bring out*

ff *p* *bring out*

48

Musical score for measures 48-53. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features a mix of chords and melodic lines with triplets. Dynamics range from *mf* to *f*. A "bring out" instruction is present in the Cello/Double Bass part at measure 49.

mf *f*

mf *f*

mf *f*

bring out *mf* *f*

54

Musical score for measures 54-58. The score continues with four staves. Dynamics include *mp*, *ff*, *mf*, and *cresc.*. A "cresc poco a poco al *ff*" instruction is repeated across the staves.

mp *ff* *mf* *cresc.* *ff*

59

slower ♩=128

Musical score for measures 59-64. The score is written for four staves. It includes a section marked "slower ♩=128" with a 4/4 time signature. Dynamics include *cresc.*, *ff*, *mp*, and *p*. Performance instructions include "col legno" and "tap tailpin with bow".

cresc. *ff* *mp* *p*

col legno *mp* m.o.

col legno *mp* 11:6

p tap tailpin with bow

82 *accel. senza sord.* *mf* *mp* *accel. molto*

mf *mp* *mf* *pizz. m.o. arco*

86 *hold back* ($\text{♩} = 180$) *fast waltz* ($\text{♩} = 208$ ($\text{♩} = 69$))

ff *mp* *poco f*

arco *ff* *mp* *mf*

ff *mp* *mf*

ff *mp* *mf*

96

mp *mf* *mp* *mf* *mp* *mf* *mf* *mf* *ff*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

105

mp *poco.f* *mp* *mf* *mp* *mf*

mp *mf*

mp *mf*

mp *mf*

115

mp *mf* *mf* *mf* *ff* *mf*

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

losing energy (rit. al fine)

123

attacca

coda

chorale ('die nacht ist kommen,' J.S. Bach)

♩ = 54 ♩ = 72

mp *p* *pp* *mp*

7

pochiss. cresc. *mf* *mp*

pochiss. cresc. *mf* *mp*

pochiss. cresc. *mf* *mp*

pochiss. cresc. *mf* *mp*

14 *poco rit.* slow ♩ = 60

poco rit. *p* *ppp* tremolo: accel. e decel. *p*

poco rit. *mp*

poco rit. *mp* *p*

poco rit. senza vibrato con vibrato *p*

mp *p* sul D

21

sul tasto

3/4 4/4 4/4 5/4

con sord. *p* *pp* *piu p*

28

con sord. normal position

more lyric $\text{♩} = 72$

press forward slightly

5/4 4/4 4/4

p *pp* *p*

34

very slow $\text{♩} = 48$

sul A

p change bows as necessary

sul G, D

sul E

3/4 4/4

pp distant