

33

Fl.

B♭ Cl.

Pno.

Vln.

Vln. I

Vln. II

Vc.

mp

ppp

p *mf*

p

Allegro ♩ = 88

40

Pno.

Vln.

Vln. I

Vln. II

Vc.

mf

p *mp* *mf*

mp *p* *mp* *mf*

mp *p* *mp* *mf*

mp *p* *mp* *mf*

sfz *mp* *p* *f*

47

Fl. *mf* *f*

B♭ Cl. *mf* *f*

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

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

Vln. I *p* *mp* *p* *mf*

Vln. II *p* *mp* *p* *mf*

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

52

Fl. 1. 2. *p* *f*

B♭ Cl. 1. 2. *mp* *p*

Mrb. 1. 2. *mf* *mp* *p*

Pno. 1. 2. *mf* *mp* *p*

Vln. 1. 2. *mf* *fp* *f*

Vln. I 1. 2. *mp*

Vln. II 1. 2. *mp*

Vc. 1. 2. *mp*

sfz

Greyhound and Hare

This musical score is for the piece "Greyhound and Hare" and is page 4. It features five systems of staves for various instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

The first system (measures 59-63) includes dynamics such as *fp*, *mf*, *ppp*, *f*, and *mp*. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

The second system (measures 64-68) includes dynamics such as *mf*, *f*, *sfz*, *mp*, *mf*, and *p*. The piano part continues with intricate textures, including triplets and chords.

The score concludes with a double bar line and repeat signs at the end of the second system.

70

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vln. I

Vln. II

Vc.

mf

f

76

Fl.

B♭ Cl.

Mrb.

Pno.

Vln.

Vln. I

Vln. II

Vc.

1. 2.

p *mf* *p*

mp *mp* *mp*

f

mp *mp* *mp*