

No rain, no flowers

for string orchestra
dur. ca 12'

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A **Sostenuto e tranquillo**
♩ = c.68

The score is for a string orchestra in 4/4 time, marked **Sostenuto e tranquillo** with a tempo of approximately 68 beats per minute. The key signature has one sharp (F#). The score is divided into systems for Violin I-VI, Viola I-III, Cello I-II, and Double Bass. Dynamics range from *pp* to *ff*. Performance instructions include *con sord.* (with mutes), *pizz.* (pizzicato), *col legno bat.* (bowed with the wood of the bow), and *dampen with left hand (white noise)*. Specific techniques like *s.t.* (sul tasto) and *s.p.* (sul ponticello) are also indicated. The score concludes with a *ff* dynamic and the instruction *change bow freely*.

8

Vln. I *p*

Vln. II *p*

Vln. III *p* bartok pizz. arco s.p. *p*

Vln. IV *p* gliss. *fp* *pp* bartok pizz. *p*

Vln. V *sfz* ord. *pp* gliss. *sf* *p*

Vln. VI *sfzp* gliss. senza sord. *pp* *p*

Vla. I *p* *sf* s.t. *p* *mp*

Vla. II *mf cantabile* gliss. *pp* s.p. *p* *sfmf*

Vla. III col legno bat. *mp* arco *sfzpp* *mp* *p*

Vc. I pizz. *p* (with stick) col legno bat. *mf* LH slap

Vc. II *pp* *sfz*

D.B. *mp* *f*

3

14

Vln. I *f* *p*

Vln. II *f* *p*

Vln. III *f* *p*

Vln. IV *f* *p* *f* *mp* *mf* *pp*

Vln. V s.t. ord. *sffz* *pp*

Vln. VI s.p. ord. *mp* *f* *mp* *mf* *p*

Vla. I *p* ord. *f* *p*

Vla. II *p* ord. *f* *p* *mp*

Vla. III pizz. arco *mf* *mf cantabile* *p*

Vc. I LH slap *mp* pizz. LH slap *mp* *poco p*

Vc. II pizz. *mf* LH slap *mf* pizz. *p*

D.B. *mp* *mf*

poco rit.

B Delicato e dolce

$\text{♩} = c.60$

The musical score consists of 12 staves, each representing a different instrument. The staves are labeled as follows from top to bottom: Vln. I, Vln. II, Vln. III, Vln. IV, Vln. V, Vln. VI, Vla. I, Vla. II, Vla. III, Vc. I, Vc. II, and D.B. The score begins at measure 21, indicated by a '21' above the first staff. The tempo is marked 'poco rit.' and the mood is 'Delicato e dolce' with a tempo of approximately 60 beats per minute. The Vln. I part starts with a melodic line in measure 24, marked *mp* and *p*. The Vln. II, III, IV, and V parts also have melodic lines starting in measure 24, marked *mp*. The Vln. VI, Vla. I, Vla. II, Vc. I, and Vc. II parts have sustained notes, with dynamic markings *mp* and *pp*. The D.B. part has a sustained note marked *p*. The score ends at measure 26. A dynamic curve at the bottom of the page shows a progression from *p* to *ff* and back to *pp*.

28

Vln. I
pp *mp* *p*

Vln. II
mp *p*

Vln. III
pp *mp* *p*

Vln. IV
pp *mp*

Vln. V
pp *mp*

Vln. VI
mp

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B.

Detailed description: This page of a musical score, numbered 28, contains measures 28 through 31. The score is for a string ensemble and double bass. The instruments listed on the left are Violin I, Violin II, Violin III, Violin IV, Violin V, Violin VI, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, and Double Bass (D.B.). The music is written in treble clef for the violins and violas, and bass clef for the cellos and double bass. The key signature has one flat (B-flat). The time signature is 4/4. The score features various dynamics including *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). There are also hairpins indicating crescendos and decrescendos. The string parts are characterized by long, sustained notes and some rhythmic patterns. The double bass part is mostly silent, indicated by a horizontal line with a bar below it.

36

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

Vln. II *mf* *mf*

Vln. III *mf* *p* *pp* *mf*

Vln. IV *mp* *mp* *p*

Vln. V *mp* *mf*

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

Vla. I *p* *mp*

Vla. II *p*

Vla. III *p*

Vc. I *p*

Vc. II *p*

D.B. *pizz.* *mp*

Detailed description: This page of a musical score, numbered 36, features a string section and a double bass. The score is organized into four measures. The instruments are: Violin I, Violin II, Violin III, Violin IV, Violin V, Violin VI, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, and Double Bass. The notation includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The Double Bass part includes a *pizz.* (pizzicato) marking. The score is written in a standard musical notation with stems and beams connecting notes across measures.

C Poco piu mosso

$\text{♩} = \text{c.}68$

The musical score consists of ten staves. The first five staves are for Violins (Vln. I-V), the next two for Violas (Vla. I-II), and the last three for Woodwinds (Vla. III, Vc. I-II, D.B.). The score is in common time (C) and marked 'Poco piu mosso' with a tempo of approximately 68 beats per minute. The key signature has one flat (B-flat). The first staff (Vln. I) starts with a dynamic of *mf*. The second staff (Vln. II) has a dynamic of *mf* with a crescendo leading to *p* and then *mf*. The third staff (Vln. III) has a dynamic of *p* with a crescendo leading to *mp* and then *mf*. The fourth staff (Vln. IV) has a dynamic of *mp* with a crescendo leading to *p* and then *mf*. The fifth staff (Vln. V) has a dynamic of *mp* with a crescendo leading to *pp* and then *mp*. The sixth staff (Vln. VI) has a dynamic of *mp*. The seventh staff (Vla. I) has a dynamic of *mp*. The eighth staff (Vla. II) has a dynamic of *mf*. The ninth staff (Vla. III) has a dynamic of *mf* and is marked 's.t.' (staccato) for the first three measures and 'ord.' (ordinario) for the fourth measure. The tenth staff (Vc. I) has a dynamic of *mf*. The eleventh staff (Vc. II) has a dynamic of *mf*. The twelfth staff (D.B.) has a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

44

Vln. I *p* *mp*

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

Vln. III *mp*

Vln. IV *mp*

Vln. V *mp* poco a poco cresc.

Vln. VI *p* poco a poco cresc.

Vla. I *p* poco a poco cresc.

Vla. II *p* poco a poco cresc.

Vla. III *mf* poco a poco cresc.

Vc. I *mf* s.t. poco a poco cresc. ord. 6

Vc. II *mp* poco a poco cresc. 6

D.B. poco a poco cresc.

48 s.t.

Vln. I *f* *mp*

Vln. II *f* *mp* *p* s.t. ord.

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

Vln. IV *f*

Vln. V *f* *mp* *f*

Vln. VI *f* *mp* *f*

Vla. I *f* *mp*

Vla. II *f* *mp*

Vla. III *f* *mp*

Vc. I *f* *mp*

Vc. II *f* *mp*

D.B. arco *f*

Detailed description: This is a page of a musical score for the piece 'No rain, no flowers'. The page is numbered 10 in the top left corner. The score is arranged in a standard orchestral format with ten staves. The top five staves are for Violins I through V, and the sixth staff is for Violin VI. The next three staves are for Viola I, II, and III. The bottom three staves are for Violoncello I, Violoncello II, and Double Bass. The music is in a common time signature. The score begins at measure 48, marked with a rehearsal sign and the tempo marking 's.t.'. The dynamics are marked with *f* (forte), *mp* (mezzo-piano), and *p* (piano). The Violin I part starts with a sixteenth-note figure that transitions to a half note. The Violin II part has a similar figure but includes a 's.t.' marking and a 'p' dynamic. The Violin III part has a more active line with a 'p' dynamic. The Violin IV, V, and VI parts play a steady eighth-note accompaniment. The Viola parts play a simple harmonic accompaniment. The Violoncello parts play a sixteenth-note accompaniment with '6' (sixteenth) markings. The Double Bass part plays a simple harmonic accompaniment with an 'arco' marking and a 'f' dynamic. The score is divided into four measures by vertical bar lines.

D Lontano

The musical score is arranged in a system of 12 staves. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Violin V (Vln. V), Violin VI (Vln. VI), Viola I (Vla. I), Viola II (Vla. II), Viola III (Vla. III), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.).

The score is divided into four measures. The first measure contains dynamic markings *p* and *pp*. The second measure contains *pp* and *sfzf*. The third measure contains *p* and *pp*. The fourth measure contains *sf p*, *pp*, *p*, *mf*, *pp*, and *mp*.

Key features include:
- Vln. II playing a continuous sixteenth-note pattern.
- Vln. III and Vln. IV playing a similar sixteenth-note pattern.
- Vln. V and Vln. VI playing a melodic line with dynamic swells.
- Vla. I playing a melodic line with dynamic swells.
- Vla. II and Vla. III playing sustained notes.
- Vc. I and Vc. II playing sixteenth-note patterns with sixteenth-note groupings.
- D.B. playing a sustained note.

74

stacatissimo

sfmf

f

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vla. III

Vc. I

pp lontano, background

arco

pp lontano, background

D.B.

79

stacatissimo

p

sfmf

f

p

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B.

83

Vln. I
staccatissimo
sfmf *f* *sfmf*

Vln. II
sfmf *f*

Vln. III

Vln. IV
pizz. *f*

Vln. V
fp *f*

Vln. VI

Vla. I

Vla. II
pizz. *f*

Vla. III
fp *ff*

Vc. I

Vc. II
pp

D.B.
fp *ff*

87

Violin I: *f*, *p*, *sfmf*, *p*, *sfmf*, *staccatissimo*

Violin II: *p*, *sfmf*, *f*, *p*

Violin III: -

Violin IV: *pizz.*, *f*, *f*

Violin V: *pizz.*, *f*

Violin VI: -

Viola I: -

Viola II: *pizz.*, *f*, *f*

Viola III: *pizz.*, *f*

Violoncello I: -

Violoncello II: -

Double Bass: -

91

Vln. I: *f*, *staccatissimo*

Vln. II: *arco*, *mp*, *sf*, *mf*, *f*

Vln. III: *pizz.*, *f*, *f*, *arco*, *p*

Vln. IV: *pizz.*, *f*, *f*, *arco*, *p*

Vln. V: *arco*, *f*, *mp*, *f*, *p*, *f*

Vln. VI: *p*, *f*

Vla. I: *p*, *f*

Vla. II: *pizz.*, *f*, *arco*, *f*, *fp*, *ff*

Vla. III: *pizz.*, *fp*, *ff*, *arco*, *fp*, *ff*

Vc. I: *fp*, *ff*

Vc. II: *fp*, *ff*

D.B.: *fp*, *ff*

stacatissimo

Violin I: *sf mf*, *f* arco, *stacatissimo*

Violin II: *sfmp*, *f*

Violin III: *sfz*, *f*, *pizz.*

Violin IV: *sfz*, *f*, *pizz.*

Violin V: *sfz*, *mp* *f*, *non legato*, *mf*

Violin VI: *ppp*

Viola I: *sfz*, *mf*, *non legato*, *stacatissimo*, *f*

Viola II: *sfz*, *f*, *p*

Viola III: *sfz*, *f*, *pizz.*

Violoncello I: *ppp*

Violoncello II: *ppp*

Double Bass: *ppp*, *lontano, background*

arco
stacatissimo

100

sfmp

f

pizz.

f

arco non legato

mf

pizz.

f

f

bartok pizz.

arco

stacatissimo

f

non legato

mf

non legato

mf

arco

p

sfmf

f

non legato

mf

bartok pizz.

arco

Vcl. I

Vcl. II

D.B.

arco
104
Vln. I *sfmp* *f* *p*

Vln. II

Vln. III pizz. *f* pizz. *f*

Vln. IV bartok pizz. *f* pizz. *f*

Vln. V pizz. *f* pizz. *f*

Vln. VI non legato *mf* *mp* *mf* *p* *mp* *mf*

Vla. I non legato *mf* *mp* *mf* *p* *mf*

Vla. II non legato *mp* *p* non legato *mf*

Vla. III non legato *p* *mf* non legato *mf*

Vc. I arco stacatissimo *p* *sfz* *mp* *f*

Vc. II

D.B.

G Energico e poco aggressivo

stacatissimo

Vln. I *sf* *mf*

Vln. II *sf* *sf* *mp* stacatissimo

Vln. III *sf*

Vln. IV *sf*

Vln. V *sf*

Vln. VI *sf* *ppp*

Vla. I *sf* *mp* stacatissimo

Vla. II *sf* *mp* *sf* *p* stacatissimo

Vla. III *sf* *mp* *sf* *mp* stacatissimo

Vc. I *sf* *mp* *sf* *p* bartok pizz. stacatissimo arco

Vc. II *sf* *mp* *sf* *p* *sf* *p* stacatissimo

D.B. *sf* *sf* simile

116

Vln. I *sf*

Vln. II *sf* *sf*

Vln. III *stacatissimo sfmp*

Vln. IV *stacatissimo sfmp* *f*

Vln. V *stacatissimo sfmp*

Vln. VI *sf* *stacatissimo sfmp*

Vla. I *sfmp*

Vla. II *mp* *sf* *p* *sf* *p*

Vla. III *p* *sfp*

Vc. I *p* *sfp* *sfp* *sf* *p* *sf*

Vc. II *sf* *sf* *p* *sfp* *sf* *p* *sf* *p* *f*

D.B. *sfmp*

120

Vln. I *sf*

Vln. II

Vln. III *sf*

Vln. IV *sf*

Vln. V *sf*

Vln. VI *sf*

Vla. I *staccatissimo sfmp*

Vla. II *staccatissimo sfmp*

Vla. III *p sfmp*

Vc. I *sf > p* *< sfp* *sf* *mp < sfmp*

Vc. II *f espress.*

D.B. *f espress.*

124 s.t. sf s.p. sf s.t. sf sf sf sf

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B.

mf

mf

mf

mf

Detailed description: This page of a musical score, numbered 28, is titled "No rain, no flowers". It contains measures 124 through 127. The score is for a string ensemble and double bass. The instruments are arranged in staves from top to bottom: Violin I, Violin II, Violin III, Violin IV, Violin V, Violin VI, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, and Double Bass. Measures 124 and 125 feature a complex rhythmic pattern of sixteenth and thirty-second notes, marked with a forte (*sf*) dynamic and a *s.t.* (staccato) articulation. Measure 126 continues this pattern but includes a *s.p.* (sforzando) marking and a *sf* dynamic. Measure 127 shows a change in texture, with the Violoncello I and II parts playing sustained notes marked *mf* (mezzo-forte), while the other string parts continue with rhythmic patterns. The key signature has one sharp (F#) and the time signature is 2/4.

128

Vln. I *ord.* *sf* *s.t.*

Vln. II *s.p.* *ord.* *sf*

Vln. III *s.t.* *sf* *s.p.*

Vln. IV *s.t.* *sf* *s.p.*

Vln. V *sf* *s.t.* *sf*

Vln. VI *p* *mf*

Vla. I *sf* *poco a poco dim.* *sf* *p* *mf*

Vla. II *mf*

Vla. III *mf*

Vc. I

Vc. II

D.B.

Detailed description: This page of a musical score, numbered 29, is for the piece 'No rain, no flowers'. It features a string ensemble consisting of six violins (Vln. I-VI), three violas (Vla. I-III), two violas (Vc. I-II), and a double bass (D.B.). The score is divided into four measures. The first measure starts at measure 128. Violins I-VI play a rhythmic pattern of eighth notes, with various dynamics and articulations such as *sf*, *s.p.*, and *s.t.*. Violas I and II play a similar pattern, while Viola III plays a sustained note. The two violas (Vc. I-II) and the double bass play sustained notes with long phrasing lines. Dynamics range from *sf* (fortissimo) to *p* (piano) and *mf* (mezzo-forte). The key signature has one sharp (F#) and the time signature is 4/4.

The musical score is for page 31 of a piece titled "No rain, no flowers". The tempo is marked "Espressivo e poco doloroso" with a quarter note equal to approximately 90 beats per minute. The score is in 3/4 time and features a key signature of one sharp (F#). The instruments are Violin I, Violin II, Violin III, Violin IV, Violin V, Violin VI, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, and Double Bass. The Violin I part begins with a *ff* dynamic and a *cantabile* marking, then transitions to *mf* and *p* dynamics. The Violin V, VI, and Viola parts enter with *pp* dynamics and *con sord.* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

148

Musical score for strings and double bass, measures 148-157. The score includes parts for Violin I, Violin II, Violin III, Violin IV, Violin V, Violin VI, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, and Double Bass (D.B.).

Violin I: *p*, *mf*, *p*, *mf*, *p*

Violin II: *p*, *mf*, *p*, *mf*, *p*, *mf*

Violin V: *pp*, *pp*, *pp*

Violin VI: *pp*, *pp*, *pp*

Viola I: *pp*, *pp*

Viola II: *pp*, *pp*

Violoncello I: *pp*, *pp*

Violoncello II: *pp*, *pp*

D.B.: *pp*, *pp*

158

Vln. I *f* *p* *mf* *f*

Vln. II *f > p* *mp* *mf* *f*

Vln. III

Vln. IV

Vln. V *p*

Vln. VI *p*

Vla. I *p*

Vla. II *p*

Vla. III

Vc. I

Vc. II

D.B. *molto s.p*

pp

I ca. 60''
Senza Tempo

167

Vln. I *pp* *p* *mp* *pp*

Vln. II *pp* *p* *mp* *pp*

Vln. III *pp* *mp* *pp* *mp* pizz.

Vln. IV *pp* *mp* *pp* pizz. *mp*

Vln. V senza sord. *mp* pizz. 5 repeat the boxed pattern playing at random order the notes poco a poco cresc.

Vln. VI senza sord. pizz. *p* repeat the boxed pattern playing at random order the notes poco a poco cresc.

Vla. I senza sord. pizz. *p* 3 repeat the boxed pattern playing at random order the notes poco a poco cresc.

Vla. II senza sord. pizz. *p* repeat the boxed pattern playing at random order the notes poco a poco cresc.

Vla. III *fff* *p* ricochet repeat the pattern in free time (ad libitum)

Vc. I *f* *p* Seagull effect repeat the pattern in free time (ad libitum)

Vc. II *pp* *fff* bartok pizz. repeat the pattern in free time (ad libitum)

D.B. slowly and continuously vary overtones by altering position and pressure of bow *fff* ord.

fff

Conductor: From this point, change the dynamics at free will, by bringing to the fore some strings at some points and push other back (from p to f).

175

Vln. I pizz. 3 repeat the boxed pattern playing at random order the notes 1 *mf* *ff*

Vln. II pizz. repeat the boxed pattern playing at random order the notes *mf* *ff*

Vln. III repeat the boxed pattern playing at random order the notes poco a poco cresc. *ff*

Vln. IV repeat the boxed pattern playing at random order the notes poco a poco cresc. *ff*

Vln. V *ff*

Vln. VI *ff*

Vla. I *ff*

Vla. II *ff*

Vla. III

Vc. I

Vc. II

D.B. s.t. s.p. II harmonic gliss *mp* *ff* *p* *f* *p* *f*

Detailed description: This page of a musical score, titled 'No rain, no flowers', page 35, covers measures 175 to 180. It features staves for Violins I through VI, Violas I through III, Violas I and II, Violas III, Violas I and II, and Double Bass. A conductor's instruction box at the top right advises on dynamic changes. The string parts are marked with 'pizz.' (pizzicato) and '3' (triplets). A boxed pattern of notes is shown for Vln. I and Vln. II, with instructions to repeat it at random order. Dynamics range from *mf* to *ff*. The Double Bass part includes 's.t.' (sordano) and 's.p.' (sordano) markings, and a 'II harmonic gliss' (second harmonic glissando) in measure 180. The bottom of the page shows dynamic markings: *mp*, *ff*, *p*, *f*, *p*, *f*.

A tempo

♩ = c. 110

J **Espressivo e Dolce**

♩ = c. 90

poco a poco rit.

192

Vln. I poco a poco dim.

Vln. II poco a poco dim.

Vln. III poco a poco dim.

Vln. IV arco con sord. s.t. s.p. Mute the strings. The bow moves rapidly scratching the strings from the fingerboard to the bridge and back without producing any pitch, just light friction. *pp* < *mf* > *f*

Vln. V arco con sord. s.t. s.p. Mute the strings. The bow moves rapidly scratching the strings from the fingerboard to the bridge and back without producing any pitch just light friction. *pp* < *mf* > *mf* < *f*

Vln. VI s.t. s.p. Mute the strings. The bow moves rapidly scratching the strings from the fingerboard to the bridge and back without producing any pitch just light friction. *pp* < *mp* > *mf* < *mp* > *mf* < *f*

Vla. I arco *pp*

Vla. II

Vla. III arco *mf*

Vc. I *sfmp* *sfmp* *sfmp* *sfmp* *sfmp* *sfmp* *pp*

Vc. II *sfmp* *sfmp* *sfmp* *sfmp*

D.B. *pp* *mf*

Poco a poco accel. -----

206

The musical score consists of ten staves: Vln. I, Vln. II, Vln. III, Vln. IV, Vln. V, Vln. VI, Vla. I, Vla. II, Vla. III, Vc. I, Vc. II, and D.B. The score is in 2/4 time and features a variety of dynamics and articulations. Vln. I and II play sustained notes with *ppp* dynamics. Vln. III, IV, and V are mostly silent, with Vln. IV and V having some activity in the later measures. Vln. VI and Vla. I play melodic lines with dynamics ranging from *mf* to *pp*. Vla. II and III play more complex textures, with Vla. III using *sff* and *p* dynamics. Vc. I and II play rhythmic patterns, with Vc. II using *p* and *mf* dynamics. The D.B. part is a continuous eighth-note line with dynamics *f*, *mf*, and *mf*. The score includes performance instructions such as *arco*, *ricochet*, *gliss.*, *col legno bat.*, and *s.t.* *s.p.*. The tempo marking *Poco a poco accel.* is indicated at the top right.

poco a poco rall. -----

235

Vln. I *mp* poco a poco dim. *pp*

Vln. II *s.t.*

Vln. III

Vln. IV *ord.* *p*

Vln. V *p* *sfzf* *p* *sfzf* *p*

Vln. VI *p* *sfzf* *p* *sf* *p* *sfzf* *p* *sfzf*

Vla. I *p* *sfzf* *p* *sfzf* *p* *sfzf*

Vla. II *pp*

Vla. III *pp*

Vc. I *p*

Vc. II *p*

D.B. *p* arco

M

Luminoso e lontano

♩ = c.72

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

D.B.

ord.

s.t.

ord.

p *sfz* *p* *sf* *p*

sfz *p* *sf* *p* *sfz*

sfz

sfz

sfz

s.p.

s.p.

s.p.

7:4 7:4 7:4 7:4

p *mp*

s.t.

pp *mp*

mp *pp*

s.t.

dampen with left hand
(white noise)

change bow freely

247

Vln. I
s.p. *p* *sfz* *f* *ord.*

Vln. II
p *sfz* *p* *ord.*

Vln. III
sf *ord.* *p*

Vln. IV

Vln. V
s.p. *mp* *f* *pp*
9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8

Vln. VI
s.p. *p* *f*
6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

Vla. I
mp *f*
7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4

Vla. II
f

Vla. III
f

Vc. I

Vc. II

D.B.
f

This musical score page, numbered 48, is titled "No rain, no flowers". It features a full orchestral arrangement with the following parts: Violin I, Violin II, Violin III, Violin IV, Violin V, Violin VI, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, and Double Bass. The score is written in a single system with five measures. The Violin I part begins at measure 257 with a melodic line consisting of a half note, a quarter note, and a half note, all under a single slur. The Violin II part starts with a half note, followed by a quarter note and a half note, also under a slur. The Violin III part begins with a quarter note, followed by a quarter rest and a half note, under a slur. The Violin IV, V, and VI parts, as well as the Viola I, II, and III parts, and the Violoncello I and II parts, all have whole rests in every measure. The Double Bass part consists of a series of five half notes, each under a slur, spanning the five measures. The page concludes with a double bar line and a fermata.

262

Musical score for strings and double bass, measures 262-266. The score includes staves for Violin I, Violin II, Violin III, Violin IV, Violin V, Violin VI, Viola I, Viola II, Viola III, Violoncello I, Violoncello II, and Double Bass (D.B.). The notation shows rests for all instruments in measures 262-265, and a specific melodic line for the Double Bass in measure 266. A dashed line is present at the top of the page.