

Diarmid Flatley

Probabilities

Violin I $\text{♩} = 60$

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

11

Violin I: *pp* (3), *mf* (5)

Violin II: *mf* (5), *arco* (5), *mf* (5)

Viola: *mf* (5), *fff* (3), *fff* (3), *mf* (5), *f* (3)

Violoncello: *mf* (5), (3), (5)

Measures 11-12. Violin I starts with a piano (*pp*) triplet and moves to mezzo-forte (*mf*) with a quintuplet. Violin II has a mezzo-forte (*mf*) quintuplet, then arco with a mezzo-forte (*mf*) quintuplet. Viola has a mezzo-forte (*mf*) quintuplet, then fortissimo (*fff*) triplets, then mezzo-forte (*mf*) quintuplet, and finally forte (*f*) triplet. Violoncello has a mezzo-forte (*mf*) quintuplet, then a triplet, and another quintuplet.

13

Violin I: *mf* (3), *mf* (5), *pp* (3), *mf* (5), *pp* (3), *mp* (3), *p* (5), *mf* (5), *mf* (3), *mf* (3), *p* (3), *p* (5)

Violin II: *ppp* (5), *mf* (5), *p* (5), *pp* (3), *mf* (5), *ppp* (3), *mf* (3), *mf* (3), *mf* (3), *mf* (3), *p* (3), *p* (5)

Viola: *mf* (5), *pp* (3), *mf* (5), *ff* (3), *p* (5), *ppp* (3), *mf* (5), *p* (5), *p* (5), *p* (5)

Violoncello: *mf* (5), *mf* (3), (3), (3), *pp* (3), *ppp* (3), *ppp* (3), *p* (3), *p* (5)

Measures 13-17. Violin I has a mezzo-forte (*mf*) triplet, then a mezzo-forte (*mf*) quintuplet, then piano (*pp*) triplet, mezzo-forte (*mf*) quintuplet, piano (*pp*) triplet, mezzo-piano (*mp*) triplet, piano (*p*) quintuplet, mezzo-forte (*mf*) quintuplet, mezzo-forte (*mf*) triplet, mezzo-forte (*mf*) triplet, piano (*p*) triplet, and piano (*p*) quintuplet. Violin II has piano (*ppp*) quintuplet, mezzo-forte (*mf*) quintuplet, piano (*p*) quintuplet, piano (*pp*) triplet, mezzo-forte (*mf*) quintuplet, piano (*ppp*) triplet, mezzo-forte (*mf*) triplet, mezzo-forte (*mf*) triplet, mezzo-forte (*mf*) triplet, mezzo-forte (*mf*) triplet, piano (*p*) triplet, and piano (*p*) quintuplet. Viola has mezzo-forte (*mf*) quintuplet, piano (*pp*) triplet, mezzo-forte (*mf*) quintuplet, fortissimo (*ff*) triplet, piano (*p*) quintuplet, piano (*ppp*) triplet, mezzo-forte (*mf*) quintuplet, piano (*p*) quintuplet, piano (*p*) quintuplet, and piano (*p*) quintuplet. Violoncello has mezzo-forte (*mf*) quintuplet, mezzo-forte (*mf*) triplet, then triplets, piano (*pp*) triplet, piano (*ppp*) triplet, piano (*ppp*) triplet, piano (*p*) triplet, and piano (*p*) quintuplet.

18

Vln. I

Vln. II

Vla.

Vc.

23

Vln. I

Vln. II

Vla.

Vc.

molto sul pont. ord.

gliss trans.

29

Vln. I

Vln. II

Vla.

Vc.

ff *f* *ff* *p* *ppp* *pp* *p* *mp* *mf*

f *ff* *f* *p* *ppp* *pp* *p* *mp* *mf*

ff *f* *ff* *p* *ppp* *pp* *p* *mp* *mf*

ff *f* *ff* *p* *ppp* *pp* *p* *mp* *mf*

bow tailpiece

36

Vln. I

Vln. II

Vla.

Vc.

ppp *mf* *pppp*

ppp *mf*

ppp *mf* *pp* *f*

ppp *ppp* *pp* *mf*

Flaut. molto sul pont.

40

Vln. I: *ord.* *fff* *f* *ppp* *poco* *p* *pp* *f* *p* *f* *p* *ord.* *f* *p* *pp*

Vln. II: *ord.* *mf* *f* *f* *p* *pp* *poco* *ff* *fff* *fff* *pp* *sffz* *molto sul pont.* *molto sul tasto* *tasto*

Vla.: *ord.* *fff* *mf* *f* *ppp* *poco* *p* *ff* *f* *p* *Flaut.* *7* *ord.* *Flaut.* *7* *ord.* *ppp* *sffz* *f* *ord.* *molto sul tasto*

Vc.: *Flaut. molto sul pont.* *pp* *f* *f* *p* *ord.* *p* *pp* *ff* *ord.* *p* *sul pont.* *f* *p* *pp* *sffz* *f* *pp*

44

Vln. I: *ff* *ff* *p* *pp* *sul pont. (irregolare)* *sffz* *p* *sffz* *p* *f*

Vln. II: *fff* *mp* *mp* *pp* *sul pont. (irregolare)* *sffz* *sffz* *sffz* *IV.* *pp* *p*

Vla.: *p* *fff* *p* *fff* *mp* *pp* *p* *pp* *sul pont. (irregolare)* *ord.* *sul pont.* *sffz* *sffz* *Flaut. sul tasto trem. irreg.* *sffz* *Flaut. sul tasto* *p*

Vc.: *tasto* *fff* *p* *mp* *pp* *sul pont. (irregolare)* *sffz* *sffz* *sffz* *Flaut. sul tasto* *sffz* *sffz* *sfp*

Musical score system starting at measure 51. It features four staves: Vln. I, Vln. II, Vla., and Vc. The notation includes various dynamics such as *p*, *f*, *pp*, *sfz*, *mf*, and *ppp*, along with performance directions like *ord.* and *sul pont.* There are also numerical markings like *9* and *7* indicating specific techniques or fingerings.

Musical score system starting at measure 55. It features four staves: Vln. I, Vln. II, Vla., and Vc. The notation includes various dynamics such as *f*, *p*, *mp*, *pp*, *ppp*, and *ppp<pp>ppp*, along with performance directions like *ord.*, *flaut. sul tasto*, *arco*, and *pizz.* There are also numerical markings like *9* and *3* indicating specific techniques or fingerings.

60

Vln. I

Vln. II

Vla.

Vc.

musical score for measures 60-64, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and articulations.

musical score for measures 60-64, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and articulations.

musical score for measures 60-64, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and articulations.

musical score for measures 60-64, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and articulations.

65

Vln. I

Vln. II

Vla.

Vc.

musical score for measures 65-69, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and articulations.

musical score for measures 65-69, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and articulations.

musical score for measures 65-69, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and articulations.

musical score for measures 65-69, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and articulations.

69

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 69 to 72. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 7/8. Measure 69 starts with a 9-measure rest for Vln. I, followed by a 5-measure rest for Vln. II, and a 5-measure rest for Vla. Vc. begins with a pizzicato pattern. Measure 70 shows Vln. I with a 5-measure rest, Vln. II with a 5-measure rest, Vla. with a 3-measure rest, and Vc. with a 9-measure rest. Measure 71 features Vln. I with a 5-measure rest, Vln. II with a 5-measure rest, Vla. with a 5-measure rest, and Vc. with a 5-measure rest. Measure 72 concludes with Vln. I with a 5-measure rest, Vln. II with a 5-measure rest, Vla. with a 5-measure rest, and Vc. with a 5-measure rest. Dynamics range from ppp to ff. Performance techniques include arco, pizz., and sul pont.

73

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 73 to 76. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 7/8. Measure 73 starts with Vln. I playing a 5-measure rest, Vln. II with a 5-measure rest, Vla. with a 5-measure rest, and Vc. with a 5-measure rest. Measure 74 shows Vln. I with a 5-measure rest, Vln. II with a 5-measure rest, Vla. with a 5-measure rest, and Vc. with a 5-measure rest. Measure 75 features Vln. I with a 5-measure rest, Vln. II with a 5-measure rest, Vla. with a 5-measure rest, and Vc. with a 5-measure rest. Measure 76 concludes with Vln. I with a 5-measure rest, Vln. II with a 5-measure rest, Vla. with a 5-measure rest, and Vc. with a 5-measure rest. Dynamics range from ppp to f. Performance techniques include arco, pizz., and sul pont.

79

Vln. I

Vln. II

Vla.

Vc.

3, p, mf, mf, ppp, mf, p, mf, pp, f, mf

mf, mf, ff, mf, ff, mf, p

mf, p, mf, p, ppp, p, p, ff, p, f, mp, mf

mf, mf, mf, mf, p, f, p, f, p, mp, p, f, p, mf, f

flaut. 3, ord. 3

sul pont.

non vibr. → molto vibr. → non vibr. → vibr. → non vibr.

sul pont. → ord. 3, sul pont. 3, ord.

86

Vln. I

Vln. II

Vla.

Vc.

p, p, f, f, p, f, p

pp, mf, p, p, p, mp, p

pp, f, mf, mf, rfz, p

p, f, f, mf, f, sf, p

pizz. 3, arco

tr

91

Vln. I: *f* (measures 91-92), *p* (measures 93-95), *f* (measure 96). Articulation includes slurs and accents over nine-note patterns.

Vln. II: *mf* (measure 91), *p* (measures 92-93), *f* (measures 94-95), *p* (measure 96). Includes "arco sul pont." and "ord." markings. Articulation includes slurs and accents over nine-note patterns.

Vla.: *p* (measures 91-92), *p* (measures 93-95), *mp* (measure 96), *f* (measure 97). Includes "legno batt." and "arco" markings. Articulation includes slurs and accents over nine-note patterns.

Vc.: *f* (measures 91-92), *sf* (measure 93), *p* (measures 94-95), *mp* (measures 96-97), *mf* (measures 98-99). Articulation includes slurs and accents over nine-note patterns.

96

Vln. I: *f* (measures 96-97), *p* (measures 98-99). Articulation includes slurs and accents over nine-note patterns.

Vln. II: *f* (measures 96-97), *p* (measures 98-99). Articulation includes slurs and accents over nine-note patterns.

Vla.: *f* (measures 96-97), *p* (measures 98-99). Articulation includes slurs and accents over nine-note patterns.

Vc.: *p* (measures 96-97), *p* (measures 98-99). Articulation includes slurs and accents over nine-note patterns.

104

Violin I (Vln. I): Treble clef, starting with a 5-fingered scale. Dynamics include *fff*, *p*, and *fff*. Includes a 9-measure phrase and a 3-measure phrase.

Violin II (Vln. II): Treble clef, starting with a 5-fingered scale. Dynamics include *p*, *fff*, and *p*. Includes a 9-measure phrase.

Viola (Vla.): Bass clef, starting with a 5-fingered scale. Dynamics include *fz*, *fff*, *p*, and *fff*. Includes a 9-measure phrase and a 3-measure phrase.

Violoncello (Vc.): Bass clef, starting with a 5-fingered scale. Dynamics include *fz*, *fff*, and *fff*. Includes a 9-measure phrase and a 9-measure phrase.

109

Violin I (Vln. I): Treble clef, starting with a 5-fingered scale. Dynamics include *fff*. Includes a 9-measure phrase and a 3-measure phrase.

Violin II (Vln. II): Treble clef, starting with a 5-fingered scale. Dynamics include *fff*. Includes a 9-measure phrase.

Viola (Vla.): Bass clef, starting with a 5-fingered scale. Dynamics include *fff*, *p*, *fff*, and *fff*. Includes a 9-measure phrase and a 9-measure phrase.

Violoncello (Vc.): Bass clef, starting with a 5-fingered scale. Dynamics include *fff*. Includes a 9-measure phrase and a 9-measure phrase.

113

Vln. I

Vln. II

Vla.

Vc.

Measure 113: Vln. I (mf, 9), Vln. II (9), Vla. (9, 6), Vc. (9).
Measure 114: Vln. I (mf, 5, fff, 3, 9, mf, pp), Vln. II (9), Vla. (9, 5), Vc. (9).
Measure 115: Vln. I (pp), Vln. II (ff, 3), Vla. (ffff, 3, p, 9), Vc. (p, 9, 5).
Measure 116: Vln. I (3, f), Vln. II (ppp, f), Vla. (ppp, f), Vc. (ppp, pp, f).

117

Vln. I

Vln. II

Vla.

Vc.

Measure 117: Vln. I (pp, mf, pp), Vln. II (p, 3, ppp), Vla. (ppp, p), Vc. (p).
Measure 118: Vln. I (f), Vln. II (p, 5, f), Vla. (f, 3, ppp, pp), Vc. (ppp, f, pp, f).
Measure 119: Vln. I (p), Vln. II (sf, mf, ppp), Vla. (ppp, f, p, f, f), Vc. (ppp).
Measure 120: Vln. I (mf, 5, ff, arco), Vln. II (3, sul tasto, col legno, 5, p, f, pp, ord. 9, sul tasto, ord. 9), Vla. (col legno, 5, ff, ppp, pizz., arco), Vc. (sul tasto, 9, col legno, 5, ppp, pizz., arco, 3, f).

126

Vln. I
f > *mf* *mf* *mf* *f* *p* *f* *mf* 5

Vln. II
p *mf* 5 *f* *mf* *f* *p* *f* *p* *ppp* *mf* 5

Vla.
f > *mf* *p* *f* *f* *mp*³ 3 *p* *ppp* *mf* 5 *f*

Vc.
mf *f* *mf* *f* *f* *mf* 5

133

Vln. I
f *f* *ppp*

Vln. II
ppp

Vla.
pp 3 3 *f* *ppp*

Vc.
f *f* *ppp*

139

Vln. I *ffff* *ppp* *mp* *pp* poco sul tasto col leg batt 3 3

Vln. II *ffff* *ppp* *mp* *pp* poco sul tasto col leg batt 3 3

Vla. *ffff* *ppp* *mp* *pp* poco sul tasto col leg batt 3 3

Vc. *ffff* *pp* *f* *mf* *pp* 3 3 3 7 col leg batt 3 3

Detailed description of the musical score: The score is for measures 139-142. It features four staves: Violin I, Violin II, Viola, and Violoncello.
 - Violin I and II: Play a rhythmic pattern of eighth notes in measure 139 with *ffff* dynamics. In measure 140, they play a melodic line with *ppp* dynamics, marked 'poco sul tasto'. In measure 141, dynamics change to *mp*. In measure 142, dynamics change to *pp*, with 'col leg batt' and triplet markings.
 - Viola: Similar to the violins, playing eighth notes in measure 139 (*ffff*). In measure 140, *ppp* dynamics with 'poco sul tasto'. In measure 141, *mp* dynamics. In measure 142, *pp* dynamics with 'col leg batt' and triplets.
 - Violoncello: Plays a melodic line with triplets in measure 139 (*ffff*). In measure 140, *pp* dynamics. In measure 141, dynamics increase to *f*. In measure 142, dynamics decrease to *mf* and then *pp* with 'col leg batt' and triplets.