

Meditation on Passage

J. Todd Frazier

$\text{♩} = 50$

Violin

Cello

Piano

6

Vln.

Vlc.

Pno.

11

Vln.

Vlc.

Pno.

pp *p* *pp* *p*

p

pp *mp* *espress.*

mp

pp *p* *mp*

p *mp*

16

Vln. *p* *mp*

Vlc. *p*

Pno. *p* *mp* *p*

21

Vln. *mf*

Vlc. *mp* *mf*

Pno. *p*

25

Vln. *p* *mf* *f*

Vlc. *p* *f*

Pno. *mf* *p* *f*

Meditation on Passage

29 *rit.*

Vln.

Vlc.

Pno.

f

rit.

8vb

32 $\text{♩} = 76$

Vln.

Vlc.

Pno.

f

mp

mf

mf

35

Vln.

Vlc.

Pno.

mp

p

mp

p

38

Vln. *mp* pizz. arco

Vlc. *mp*

Pno. *mp*

41

Vln. *f p* *mf*

Vlc. *f p* *f*

Pno. *f p* *f*

44

Vln. *p* *mp*

Vlc. *mf* *mp* *mf*

Pno. *mf* *mp*

47

Vln. *mp* *mp* pizz.

Vlc. *mp* *p* *mp*

Pno. *mp* *p* *mp*

50

Vln. arco

Vlc. *p*

Pno. *p*

53

Vln. *pp* *p*

Vlc.

Pno. *p* *p*

rit.

$\text{♩} = 50$

Meditation on Passage

Vln. *pp* *p* *pp*

Vlc.

Pno.

Vln. *mp* *espress.* *pp*

Vlc. *mp*

Pno. *mp*

Vln. *p* *mp* *p*

Vlc. *p* *mp* *p*

Pno. *p* *mp* *p*

Meditation on Passage

rit. ♩ = 63

72

Vln.

Vlc.

Pno.

mf *mp*

75

Vln.

Vlc.

Pno.

f *p*

78

Vln.

Vlc.

Pno.

mp *f* *p*

81

Vln. *f* *p* *f*

Vlc. *f*

Pno. *f* *p* *f*

84

Vln. *pizz.* *arco* *p*

Vlc. *mp*



Pno. *p*

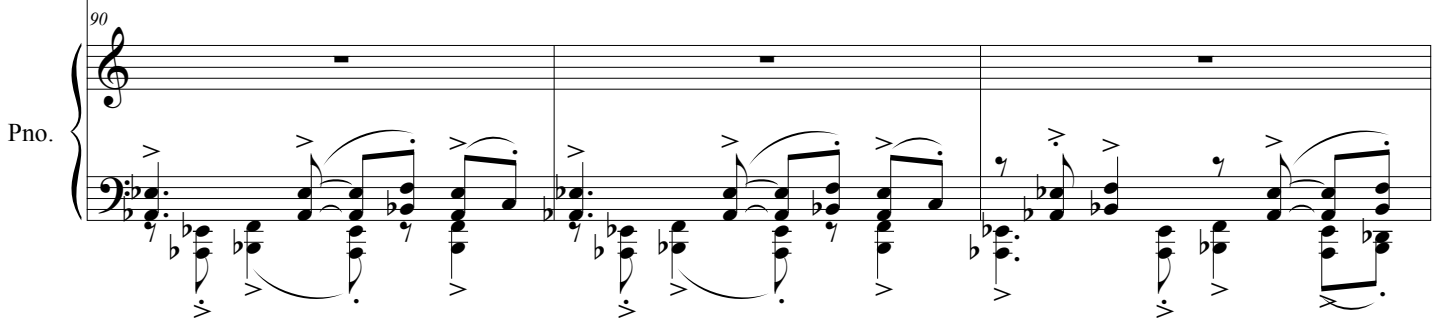
87


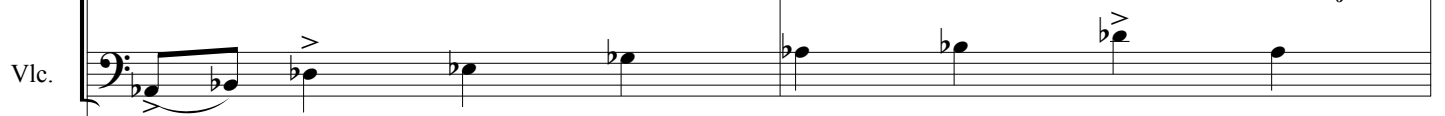
Vln. *f* *fp* *f*

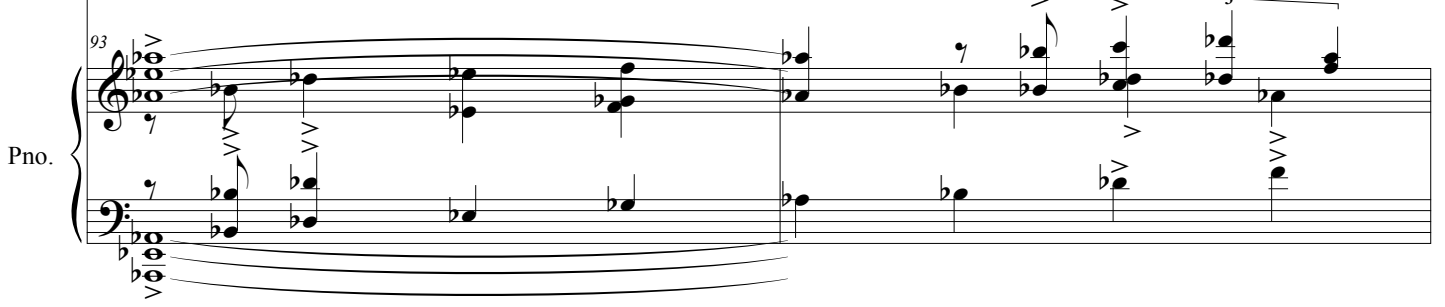
Vlc. *f* *fp* *f*

Pno. *f* *fp* *f*



Vln. 
Vlc. 

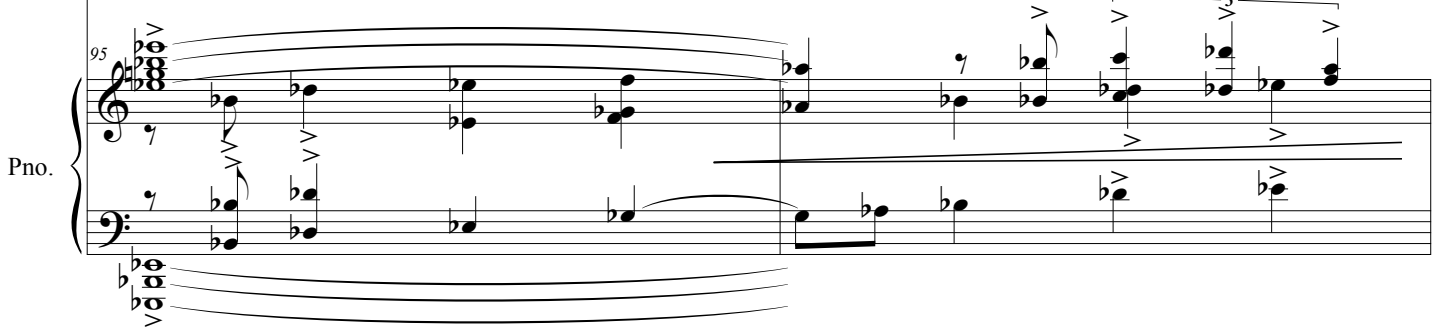
Pno. 

Vln. 
Vlc. 

Pno. 

Ped.

Vln. 
Vlc. 

Pno. 

Ped.

97 *ff* *rit.* 6 6 6 6 6 6

Vln. *ff* *rit.* 6 6 6 6 6 6

Vlc. *ff*

Pno. *ff* *rit.*

Ped.

♩ = 84

99 *mp* *mp*

Vln. *mp* *mp*

Vlc. *mp*

Pno. *mp* 6 LH 6 6 6 6 6 6

103 6 6 6 6 6 6

Vln. 6 6 6 6 6 6

Vlc.

Pno. 103

107

Vln. *mf*

Vlc. *mf*

Pno. *mf*

111

Vln. *mf*

Vlc. *mf*

Pno. *mf*

115

Vln. *mp*

Vlc. *mp*

Pno. *mp*

118

Vln. 

Vlc. 

Pno. 

122

Vln. 

Vlc. 

Pno. 

126

Vln. 

Vlc. 

Pno. 

Meditation on Passage

♩ = 108

130

Vln. *f p* *f*

Vlc. *f p* *f*

Pno. *f* = 108

134

Vln. *p* *f*

Vlc. *p* *f*

Pno. *p* *f* = 112

138

Vln. *fp*

Vlc. *fp*

Pno. *p*

142

Vln. *f*

Vlc. *f* *p*

Pno. *f* *p*

145

Vln. *f* *p* *f*

Vlc. *f* *p*

Pno. *f* *p* *f*

148

Vln. *p*

Vlc. *mp*

Pno. *p*

151

Vln.

Vlc.

Pno.

p

p

154

Vln.

Vlc.

Pno.

f

f

pizz.

157

Vln.

Vlc.

Pno.

arco

f

6

Vln. *f*

Vlc.

Pno.

Vln.

Vlc.

Pno.

Vln. *fp* *f*

Vlc. *fp* *f*

Pno. *fp* *f*

Meditation on Passage

Vln. ¹⁶⁶

Vlc. ¹⁶⁶

Violin and Viola parts for measures 166-167. The violin part features a melodic line with slurs and accents, including a triplet of eighth notes. The viola part mirrors this with a similar melodic line and triplet.

Pno. ¹⁶⁶

Piano part for measures 166-167. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support with chords and single notes.

Vln. ¹⁶⁸

Vlc. ¹⁶⁸

Violin and Viola parts for measures 168-169. The violin part features a dense sixteenth-note texture with slurs and accents. The viola part has a simpler melodic line.

Pno. ¹⁶⁸

Piano part for measures 168-169. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support with chords and single notes. A *Ped.* marking is present below the left hand.

Vln. ¹⁷⁰

Vlc. ¹⁷⁰

Violin and Viola parts for measures 170-171. The violin part features a dense sixteenth-note texture with slurs and accents. The viola part has a simpler melodic line.

Pno. ¹⁷⁰

Piano part for measures 170-171. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support with chords and single notes. A *Ped.* marking is present below the left hand.

rit.

Vln. *ff*

Vlc. *ff*

Pno. *ff*

rit.

Ped.

Vln.

Vlc.

Pno.