

Christopher Stark

W I N T E R M U S I C

*for string quartet*

(2016)

Full Score

S O M M E R S O P U B L I S H I N G



## PROGRAM NOTE

“For the listener, who listens in the snow,” begins the final stanza of Wallace Stevens’ profound musing on nothingness, “The Snow Man.” For many artists, winter has been a rich source of inspiration, and in the discipline of music, there have been many compositions written over the span of hundreds of years that have directly responded to the December solstice. Vivaldi and Haydn composed winter-themed movements in their *Seasons*; Tchaikovsky’s First Symphony is subtitled, *Winter Daydreams*; contemporary composers such as Hans Abrahamsen (*Winternacht; Schnee*) and Niccolò Castiglioni (*Inverno In-Ver*) have contributed substantial works to this genre; and of course, there is the well-known song cycle by Schubert, *Winterreise*, and the piano Prélude by Debussy, *Des pas sur la neige*. *Winter Music* is my attempt to dialogue with this tradition and offer my own musings on the cold and dark months of winter.

I have lived in St. Louis for two years, and it has been wonderfully normal to experience the distinct and beautiful, equal-length seasons of eastern Missouri. Having spent the majority of my life in western Montana and upstate New York, I have grown accustomed to long winters; and while I do not miss them, I am nostalgic for the silence generated by a heavy blanket of snow, the cozy darkness of the sunless evenings, and the contemplative space that can naturally accompany these conditions. At its core, *Winter Music* is an introverted work whose discourse is guided by the way one’s thoughts can fixate, float, revolve, interrupt, and spiral when confronted with the long days, weeks, and months of winter introspection.

There are several musical subjects that weave this work together: a melody (stated at the beginning and marked by a rising major second); an echoing two-against-three rhythmic motive; glassy trills; quick bursts of harsh and dissonant accents; imitations of sounds played backwards and echoed; harmonies orchestrated as bundled flurries of sound; and finally, two Schubert quotations from *Winterreise*. As these materials recur, they build energy, develop, and expand, but ultimately topple, regroup, and build again. Finally, consolation is found in a quotation of Schubert’s *Der Lindenbaum*. In the Wilhelm Müller poem, which Schubert set, the linden tree whispers to the winter traveler, “You’d find your peace with me.” There is comfort and shelter in the firm, exposed structure of the trees, and we watch their branches awaiting the first signs of spring.

## DURATION

*ca. 12’30”*



# WINTER MUSIC

Christopher Stark (2016)

**Delicately, patiently, ghostly, distant, with rubato** (♩ = 72)

Violin I *senza vib., extremely sul tasto, very light bow pressure*  
*ppp* *pp* *ppp* *n* *pp* *n* *p* *pp* *n*

Violin II *senza vib., extremely sul tasto, very light bow pressure*  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *p* *pp* *n*

Viola *senza vib., extremely sul tasto, very light bow pressure*  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *p* *pp* *n*

Cello *senza vib., extremely sul tasto, very light bow pressure*  
*ppp* *pp* *ppp* *pp* *ppp* *pp* *p* *pp* *n*

8 *pochissimo vib.*  
*ppp* *pp* *ppp* *n* *pp* *mf* *pp* *mp* *pp* *n*

*pochissimo vib.*  
*ppp* *pp* *ppp* *pp* *mf* *pp* *n*

*pochissimo vib.*  
*ppp* *pp* *ppp* *pp* *mf* *pp* *n*

*pochissimo vib.*  
*ppp* *pp* *ppp* *pp* *mf* *pp* *n*

15  
*pp* *mf* *pp* *mp* *pp* *mf* *pp*

*mp* *pp* *mf* *pp* *mp* *pp* *mf* *pp*

*pp* *mf* *pp* *mp* *pp* *mf* *pp*

*pp* *mf* *pp* *mp* *pp* *mf* *pp*

21

*mp* *pp* *p* *ppp* *n* *pp*

*mp* *pp* *p* *ppp* *n* *pp*

*mp* *pp* *p* *ppp* *n* *pp*

*mp* *pp* *mp* *ppp* *n* *pp*

27

*ff*

*ff*

*ff*

*ff*

(repeat ord.)

gradually becoming toneless  
lifting fingers, gradually muting strings,  
disintegrating

muted, toneless, noise

Play this measure 4x

29

*decesc. poco a poco*  
*don't fade too quickly*

*(p continue decresc.)*

*"ppp" sempre*

*decesc. poco a poco*  
*don't fade too quickly*

*(p continue decresc.)*

*"ppp" sempre*

*decesc. poco a poco*  
*don't fade too quickly*

*(p continue decresc.)*

*"ppp" sempre*

*decesc. poco a poco*  
*don't fade too quickly*

*(p continue decresc.)*

*"ppp" sempre*

32

6 3

ord., sul tasto flautando,  
poco a poco sul pont.  
gently emerge,  
like a distant memory

*ppp*  
(rhythm remains the same)

sul D and A, strings completely muted, bow in a circle,  
like the sound of a revolving squeaky machine

*ppp* *pp*

ord., sul tasto flautando,  
poco a poco sul pont.  
gently emerge,  
like a distant memory

*ppp*

36

like a record skipping

*p* *pp* sub. *mp* *p* sub.

like a record skipping

*p* *pp* sub. *mp* *p* sub.

like a record skipping

*p* *pp* sub. *mp* *p* sub.

like a record skipping

*p* *pp* sub. *mp* *p* sub.

40

*mf* *mp* sub. *f* *pp* sub.

(sul pont.)

*mf* *mp* sub. *f*

*mf* *mp* sub. *f* *pp* sub. ord.

(sul pont.)

*mf* *mp* sub. *f* *pp*

45 ord., molto sul pont. *tr* *pp* < *ff* ord. *pp* *p* *pp*

pizz. like an echo *ff* *mf* *p* *ff* *mf* *p* arco

ord., pizz. like an echo *ff* *mf* *p* *ff* *mf* *p*

molto sul pont. *tr* *fff* *pp* < *ff* ord. *pp* *p* *pp*

49 pizz. like an echo *ff* *mf* *p* *ff* *mf* *p* arco

molto sul pont. *tr* *fff* *pp* < *ff* ord. *pp* *p* *pp*

arco, molto sul pont. *tr* *pp* < *ff* ord. *pp* *p* *pp*

pizz. like an echo *ff* *mf* *p* *ff* *mf* *p*

53 molto sul pont. *tr* *fff* *pp* < *ff* ord. *pp* *p* *pp*

pizz. *ff* *mf* *p* *ff* *mf* *p*

pizz. arco *ff* *mf* *p* *ff* *mf* *p*

arco, molto sul pont. *tr* *pp* < *ff* ord. *pp* *p* *pp*



57

*pizz.*  
*ff* *mf* *p* *ff* *mf* *p*

*arco, molto sul pont.*  
*pp < ff* *pp* *p* *pp*

*ord.*  
*fff* *pp < ff* *pp* *p* *pp*

*pizz.*  
*ff* *mf* *p* *ff* *mf* *p* *arco*

61

*arco, molto sul pont.*  
*pp < ff* *pp* *mf* *f*

*ord.*  
*pp* *mf*

*pizz.*  
*ff* *mf* *p* *ff* *mf* *p* *arco*

*ord.*  
*fff* *pp < ff* *pp* *mf* *f*

65

*molto sul pont.*  
*pp < ff* *ppp* *f* *p*

*ord.*  
*ppp* *f*

*molto sul pont.*  
*fff* *pp < ff* *ppp* *f*

*ord.*  
*fff* *mf* *p* *ff* *mf* *p*

*pizz.*  
*ff* *mf* *p* *ff* *mf* *p*

69

*f* *p* *f* *arco* *arco*

*ff* *mf* *p* *ff* *mf* *p* *ff* *mf* *p*

73

*molto sul pont.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*pp < ff* *pp < ff* *<* *<* *<* *fp* *fp* *fp* *fp* *fp*

*molto sul pont.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*pp < ff* *pp < ff* *<* *<* *<* *fp* *fp* *fp* *fp* *fp*

*ord.* *ord.* *ord.*

*simile* *simile* *ord.* *ord.*

*ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf* *ff* *mf*

77

*ff* *mf* *ff* *mf* *ff*

*ff* *mf* *ff* *mf* *ff*

*ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Musical score for measures 81-83. 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 complex rhythmic patterns with many triplets and slurs. Dynamic markings include *mf* and *ff*. There are also some articulation marks like accents and slurs.

Musical score for measures 84-86. 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 complex rhythmic patterns with many triplets and slurs. Dynamic markings include *fff*, *pp*, and *pp < fff*. Performance instructions include "molto ord., rich, dark" and "tr" (trills). There are also some articulation marks like accents and slurs.

Musical score for measures 87-90. 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 complex rhythmic patterns with many triplets and slurs. Dynamic markings include *pp*, *fff*, *p*, *f*, and *pp < fff*. Performance instructions include "sul pont." (sul ponticello). There are also some articulation marks like accents and slurs.

92

molto sul pont. *tr* (molto sul pont.) *tr*

*p* *f* *p* *pp* *fff* *p* *f* *p* *pp* *fff*

molto sul pont. (molto sul pont.) *tr* *tr*

*p* *f* *p* *pp* *fff* *p* *f* *p* *pp* *fff*

molto sul pont. *tr* *tr*

*pp* *fff* *pp* *fff*

molto sul pont. *tr* *tr*

*pp* *fff* *pp* *fff*

95

*p* *f* *p* *pp* *fff* *pp* *fff* *pp* *fff*

*p* *f* *p* *pp* *fff* *pp* *fff* *pp* *fff*

*pp* *fff* *pp* *fff* *pp* *fff* *ord.*

*pp* *fff* *pp* *fff* *pp* *fff*

98

*pp* *fff* *pp* *fff* *pp* *fff* *ord.*

*pp* *fff* *pp* *fff* *pp* *fff* *ord.*

*pp* *fff* *pp* *fff* *pp* *fff* *pp* *fff* *molto sul pont.* *tr*

*ord.* *pp* *fff* *molto sul pont.* *tr* *ord.* *pp* *fff* *molto sul pont.* *tr*

102

fff pp fff fff pp

molto sul pont.  
tr

ord. 3

pp fff fff

ord. 3

pp fff pp fff

ord. molto sul pont.  
tr

pp fff pp fff

ord. molto sul pont.  
tr

pp fff pp

106

fff pp fff pp fff pp fff

molto sul pont.  
tr

ord. 3

pp fff pp fff pp fff

molto sul pont.  
tr

ord. 3

pp fff pp fff

ord. molto sul pont.  
tr

pp fff pp fff

pp fff pp fff

109

pp fff pp fff pp fff

molto sul pont.  
tr

ord.

fff pp fff pp fff

ord. 3

fff

pp fff pp fff

112

ord.  
pp < fff    pp — fff    pp < fff    pp —

pp < fff    pp — fff

molto sul pont.  
tr. ~~~~~  
pp — fff

ord.  
pp < fff

117

fff    pp < fff    pp < fff    pp — fff    pp —

pp — fff    pp < fff    pp — fff    pp — fff

molto sul pont.  
tr. ~~~~~  
pp — fff

molto sul pont.  
tr. ~~~~~  
pp — fff

pp —

121

fff    pp < fff

ord.<sub>3</sub>  
pp < fff

ord.<sub>3</sub>  
pp < fff

fff    pp < fff

127

*pp* *fff* *pp* *fff*

132

silence! **Flowing** (♩ = 120)

*p sempre* *p sempre* *f p ppp* *f p ppp*

137

*f p ppp* *f p ppp f*

140

Musical score for measures 140-142. The score consists of four staves: two treble clefs and two bass clefs. The top two staves feature continuous sixteenth-note patterns with sixteenth-note rests, marked with a '6' above the notes. The bottom two staves feature a bass line with triplets and sixteenth-note patterns, marked with a 'p' (piano) dynamic.

143

Musical score for measures 143-145. The score consists of four staves. Measures 143-144 show a transition in the bass line with a tremolo effect and a 'ppp' (pianissimo) dynamic. Measure 145 features a 'f' (forte) dynamic in the bass line with triplets and sixteenth-note patterns. The top two staves continue with sixteenth-note patterns marked with a '6'.

146

Musical score for measures 146-148. The score consists of four staves. The top two staves continue with sixteenth-note patterns marked with a '6'. The bottom two staves feature a bass line with triplets and sixteenth-note patterns, marked with a 'p' (piano) dynamic.



149

*ppp* *f*

*ppp* *f* *p*

152

*cresc. poco a poco until 166*

*p* *f*

*p*

155

*p* *f*

*p*

158

Musical score for measures 158-160. The score consists of four staves: two treble clefs and two bass clefs. The first two staves feature sixteenth-note patterns with frequent sixths (labeled '6') and triplets (labeled '3'). The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes and a dynamic marking of *f* (forte).

161

Musical score for measures 161-162. The score consists of four staves. The first two staves continue with sixteenth-note patterns and sixths (labeled '6'). The third staff has a triplet of eighth notes and a dynamic marking of *f* (forte). The fourth staff has a triplet of eighth notes and a dynamic marking of *p* (piano).

163

Musical score for measures 163-164. The score consists of four staves. The first two staves continue with sixteenth-note patterns and sixths (labeled '6'). The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes.

165

6 6 *ff* *ff*

168

3 3 3 3 *ppp* *ppp* *ppp* *ppp*

171

*f* *ppp* *f* *ppp* *fp* *fp*

174

Musical score for measures 174-176. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four staves: two treble clefs and two bass clefs. The first two staves have a dynamic of *f* and then transition to *ppp* at the end of the system. The last two staves have a dynamic of *fp*. The music includes triplets and slurs.

177

Musical score for measures 177-179. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four staves: two treble clefs and two bass clefs. The first two staves have a dynamic of *f* and then transition to *ppp* at the end of the system. The last two staves have a dynamic of *fp*. The music includes triplets and slurs.

180

Musical score for measures 180-182. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four staves: two treble clefs and two bass clefs. The first two staves have a dynamic of *ppp* and then transition to *f* at the end of the system. The last two staves have a dynamic of *fp*. The music includes triplets and slurs.

183

ppp *f* ppp

ppp *f* ppp

*fp*

*fp*

186

*f*

*f*

*f*

*f*

←  $\overset{\curvearrowright}{\text{♩}} = \text{♩} \rightarrow$  (♩ = 90)

189

like an echo

*ff* *mf sub.* *mp*

like an echo

*ff* *mf sub.* *mp* *p*

like an echo

*ff* *mf sub.* *mp*

like an echo

*ff* *mf sub.* *mp* *p*

*5* *5* *5* *5*

194

Musical score for measures 194-198. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 194 features a triplet of eighth notes in the Violin I part, marked *p*. Measure 195 has a triplet of eighth notes in the Violin I part, marked *pp*. Measure 196 has a triplet of eighth notes in the Violin I part, marked *ppp*. Measure 197 has a triplet of eighth notes in the Violin I part, marked *ppp*. Measure 198 has a triplet of eighth notes in the Violin I part, marked *ppp*. The Viola and Cello/Double Bass parts feature triplet patterns, with the Cello/Double Bass part marked *pp* and *ppp* in measures 194 and 195 respectively, and *ppp* in measures 196-198. The Cello/Double Bass part includes fingering numbers 5.

199

Musical score for measures 199-202. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 199 features a triplet of eighth notes in the Violin I part. Measures 200-202 feature a 7th fingering pattern in the Violin I part. The Viola and Cello/Double Bass parts feature a 6th fingering pattern. The Cello/Double Bass part includes fingering numbers 5. The instruction "extremely sul tasto, light bow pressure" is written above the Violin I staff in measure 200 and above the Viola staff in measure 201.

203

Musical score for measures 203-206. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measures 203-206 feature a 7th fingering pattern in the Violin I part. The Viola and Cello/Double Bass parts feature a 6th fingering pattern. The Cello/Double Bass part includes fingering numbers 5. The instruction "extremely sul tasto, light bow pressure" is written above the Violin I staff in measure 203 and above the Viola staff in measure 204.

207

7 7 7 7 7 7 sul pont. 6 6

gradually move to sul pont. (sul pont.) 6 6

gradually move to sul pont. (sul pont.) 6 6

5 5 5 5

211

ord. <fff pp fff pp fff pp fff ppp sub. sul pont. 6

ord. fff pp fff pp fff fff pizz. 6

ord. fff sul pont. 6

pizz. arco fff ppp sub. sul pont. 6

216

6 6 6 6 norm. 6 6 6 6 6 6 6 6

arco, sul pont. 6 6 6 6 norm. 6 6 6 6 6 6 6 6

ppp sub. mf p sub.

norm. 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

norm. 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

mf p sub.

220

Musical score for measures 220-223. The first two staves (treble clef) feature sixteenth-note runs with fingerings 6 and 7. The third staff (alto clef) has sixteenth-note runs with fingering 5. The fourth staff (bass clef) has sixteenth-note runs with various fingerings and accidentals.

224

Musical score for measures 224-226. Measures 224-225 are in 3/4 time, and measure 226 is in 3/4 time. The first two staves (treble clef) have sixteenth-note runs with fingerings 6 and 7. The third staff (alto clef) has sixteenth-note runs with fingerings 5 and 6. The fourth staff (bass clef) has sixteenth-note runs with fingering 6. The piece ends with a forte (*fff*) dynamic marking.

227

Musical score for measures 227-230. Measures 227-230 are in 3/4 time. The first two staves (treble clef) feature dynamic markings *pp* and *fff*. The third staff (alto clef) has chords with dynamic markings. The fourth staff (bass clef) has chords with dynamic markings.



232

fff pp fff pp fff mf 6 6 6

pp fff pp fff mf 6 6 6

pp fff mf 6 6 6

pp fff mf 6 6 6

Detailed description: This system contains measures 232 through 236. It features four staves: two treble clefs, an alto clef, and a bass clef. The music is in 2/4 time and includes dynamic markings such as fortissimo (fff), pianissimo (pp), and mezzo-forte (mf). Fingerings of six (6) are indicated in several places. The piece concludes with a double bar line and repeat signs.

237

f 6 6 6 6

f 5 5 5 6

f 6 6 6 6

f 6 6 6 6

Detailed description: This system contains measures 237 through 240. It features four staves: two treble clefs, an alto clef, and a bass clef. The music is in 2/4 time and is marked fortissimo (f). Fingerings of six (6) and five (5) are indicated. The piece concludes with a double bar line and repeat signs.

241

6 6 fff pp fff

6 6 fff pp fff

6 6 fff pp fff

6 6 fff pp fff

Detailed description: This system contains measures 241 through 244. It features four staves: two treble clefs, an alto clef, and a bass clef. The music is in 2/4 time and includes dynamic markings such as fortissimo (fff) and pianissimo (pp). Fingerings of six (6) are indicated. The piece concludes with a double bar line and repeat signs.

poco accel.

245

*f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* < *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

poco rit.

250

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*

a tempo

255

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* sub.    *pp* sub.

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* sub.    *pp* sub.

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *pp* sub.    *pp* sub.

*f*  $\overset{6}{\text{—}}$  *fff*    *f*  $\overset{6}{\text{—}}$  *fff*    *p*  $\overset{6}{\text{—}}$  *mp*    arco, molto sul pont.    *p*  $\overset{6}{\text{—}}$  *mp*

260

*p*  $\xrightarrow{6}$  *mp*     *p*  $\xrightarrow{6}$  *mp*     *p*  $\xrightarrow{6}$  *mp*     *pp*  $\xrightarrow{6}$  *p*     *ppp*  $\xrightarrow{6}$  *pp*

**Delicately, patiently, ghostly, distant** ♩ = 60  
 ricochet, toneless, noise

265

*"p" > "pp"*     *"p" > "pp"*      $\xrightarrow{> n}$

sul tasto flautando, light bow pressure, quietly emerge

*pppp*     *pp sempre*

*"pp" sempre*

sul tasto flautando, light bow pressure, quietly emerge

*pppp*     *pp sempre*

**A little slower**

269

sul tasto flautando, light bow pressure

*pp sempre*

*pppp*     *pp sempre*

sul tasto flautando, light bow pressure

*pppp*     *pp sempre*

A little slower

Musical score for measures 275-280. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 4/4. The music features a variety of note values including quarter notes, half notes, and whole notes, with some notes beamed together. There are several fermatas over notes in measures 275, 276, 278, and 279. The piece concludes with a double bar line in measure 280.

279 A little slower

A little slower

Musical score for measures 279-284. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 7/4. The music features a variety of note values including quarter notes, half notes, and whole notes, with some notes beamed together. There are several fermatas over notes in measures 279, 280, 282, and 283. The piece concludes with a double bar line in measure 284. Dynamics markings include *ppp* and *pppp*. There are also markings for *8va* (octave up) and *8va* (octave down) with dashed lines indicating the pitch shift.