

# The Lost Art of Letter Writing

for violin and orchestra

BRETT DEAN (2006)

Co-commissioned by KölnMusik GmbH and the Royal Stockholm Philharmonic Orchestra,  
for Frank Peter Zimmermann, in admiration.

## I. Hamburg, 1854

"Would to God that I were allowed this day instead of writing this letter to you  
to repeat to you with my own lips that I am dying of love for you.  
Tears prevent me from saying more."

Quote from "The Arabian Nights" cited by Johannes Brahms in a letter to Clara Schumann, Hamburg, 1854

**Flowing, yet somewhat mysterious** (♩ = ca. 112)

Clarinet in B $\flat$  2 (Bass Cl.2)  
Bass Clarinet in B $\flat$  1  
Bassoon 1  
Bassoon 2 (Bsn)  
Horns in F 1&2  
Horns in F 3&4  
Timpani  
Perc. 2  
Perc. 3  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass (Half only)

Dynamic markings: *ppp*, *pp*

Performance instructions: *con sord.*, *div.*, *Small Tam tam (arco)*, *l.v.*, *to Marimba*

\* Johannes Brahms: Symphony No. 4 in e minor, op. 98, b.105 from the 2nd Movement.

5

Fl. 1 *Fl.* *ppp*

Fl. 2 *Fl.* *ppp*

Fl. 3 *Fl.* *ppp*

B. Cl. 2 *take Clarinet*

B. Cl. 1

Bsn. 1 *pp* *ppp*

Bsn. 2 *pp* *ppp*

Hn. 1&2

Hn. 3&4 *pp* *ppp*

Timp.

Perc. 1 *Marimba 1 (soft mallets)* *ppp*

Perc. 2 *Marimba 2 (soft mallets)* *ppp*

Perc. 3 *3 Suspended Cymbals (brushes)* *ppp*

Solo Vln. *p dolce, plaintive, wistful*

Vln. I *unis.* *div.*

Vln. II

Vla.

Vc. *ppp*

Db. *Tutti div. arco* *ppp*

*Tutti div. timpani stick battuto ad lib.* *ppp*

9

Fl. 1

Fl. 2

Fl. 3

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3&4

Perc. 1

Perc. 2

Perc. 3

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

*poco sf*

*mp stronger in tone but still wistful in character*

*sul pont. poco sf*

*sul pont. poco sf*

*sul pont. poco sf*

13

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Bsn. 2

Hn. 1&2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Perc. 3

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

to Contrabassoon

Clar. 2

pp

pp

con sord. (cup)

pp

con sord. (cup)

pp

to Vibraphone

Vibraphone (pedal off, motor off, firm sticks)

p

mf

Desk 1 senza sord.

p

IV sempre

p

Desk 1

nat.

p

(Desk 1)

pp

3 Soli

Desk 1

nat.

p

3 Soli

pp

2 Soli

17

FL. 1 *sfz*

FL. 2 take Alto Flute *sfz*

FL. 3 *sfz*

Cl. 1 *sfz*

Cl. 2 *sfz*

Hn. 1&2 *poco sf*

C Tpt. 1 *poco sfp* *pp*

C Tpt. 2 *poco sfp* *pp*

Perc. 1 *ppp*

Perc. 2 *ppp*

Perc. 3

Solo Vln. *f* *mp*

Vln. I sul pont. *pp* Tutti senza sord. sul pont.

Vln. II Tutti div.

Vla. *pp*

Vc. sul pont. *poco sf* *p* jeté col legno, ad lib., in small, frequent groupings of between 3-6 notes

Db. *pizz.* *poco sf* *pp* Tutti div. arco

Db. Tutti div. timp. stick batt. *pp*

21

CL. 1

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Db.

24

Fl. I

Cl. 1

Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Cel.

Grd. Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

FL. 1 *poco f*

FL. 2 (A.Fl.) *poco f*

FL. 3 *poco f*

Cl. 1 *poco f*

Perc. 4 *Crotales (thin metal)*  
*ppp*

Cel. *to Upright Piano*

Grd. Pno. *poco f*

Hp. *f*

Solo Vln. *f*  
*mf* *f* *mf* *f*

Vln. I *Solo 1 sul pont.*  
*poco f* *poco f* *poco f* *poco f*  
*Solo 2 sul pont.*  
*poco f* *poco f* *poco f* *poco f*

Vln. II

Vla.

Vc. *mf*

The musical score for page 8 includes the following instruments and parts:

- Fl. 1:** Flute 1 part with various articulations and dynamics.
- Fl. 2 (A.Fl.):** Flute 2 part, primarily octaves.
- Fl. 3:** Flute 3 part.
- Cl. 1:** Clarinet 1 part with sixteenth-note patterns and dynamics like *sub.p cresc.*
- B. Cl. 1:** Bass Clarinet 1 part with dynamics like *p cresc.*
- Bsn. 1:** Bassoon 1 part with dynamics like *poco f*.
- Bsn. 2 (Cbsn):** Contrabassoon part with dynamics like *p cresc.*
- Perc. 4:** Percussion 4 part, marked (Crots).
- Grd. Pno.:** Grand Piano part with complex textures.
- Hp.:** Harp part.
- Solo Vln.:** Solo Violin part with dynamics *mf* and *f*.
- Vln. I:** Violin I part with dynamics *poco f* and *poco f*.
- Vln. II:** Violin II part with dynamics *p* and *poco f*.
- Vla.:** Viola part with dynamics *poco f* and *sul pont.*
- Vc.:** Violoncello part with dynamics *poco f* and *Tutti arco*.
- Db.:** Double Bass part with dynamics *Tutti arco* and *p cresc.*



33

Fl. 1 *poco f cresc.*

Fl. 2 (A.Fl.) *poco f cresc.* take Flt.

Fl. 3 *poco f cresc.*

Cl. 1 *poco f cresc.*

Cl. 2 *poco f cresc.*

B. Cl. 1 *poco f cresc.*

Bsn. 1 *cresc.* *poco sf* take Bassoon

Bsn. 2 (Cbsn) *poco sf*

Tba. *p cresc.*

Perc. 1 4 Suspended Cymbals (thin metal) arco

Perc. 2 Suspended Chinese Cymbals (arco) *poco f* l.v. *p*

Perc. 3 Vibraphone (sim.) *p*

Perc. 4 Crotales - thin metal (have bow ready) *f* arco *ppp*

Up. Pno. *poco f cresc.* *f*

Grd. Pno.

Hp.

Solo Vln. *ff* *f* *ff* sempre I, sul pont.

Vln. I *fp* sul pont.

Vln. II *fp* sul pont. *f* *p*

Vla. *nat.* *f*

Vc. *f*

Db.

37

Perc. 1 *L.v.*

Perc. 2 *pp* *L.v.*

Perc. 3 *pp* *L.v.*

Perc. 4 *p* *pp* Glockenspiel (firm rubber mallets) *pp delicato*

Up. Pno. *p* *pp* to Celesta

Grd. Pno. *pp misterioso, con pedale*

Solo Vln. *p* Desks 1-4 div. poco pont. *pp*

Vln. I *p* *pp* III 2 4 IV III sim. *pp misterioso*

Vln. II *p* *pp* Desk 1 poco pont. *pp misterioso* Desk 2 poco pont. *pp misterioso* Tutti div. poco pont. III II *pp misterioso* poco pont. *pp misterioso*

Vla. *pp misterioso*

||

41

Perc. 4

Grd. Pno.

Solo Vln. *p* *pp*

Vln. I

Vln. II

Vla.

45

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Perc. 3

Perc. 4

Cel.

Grd. Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

*p cresc.*

*f*

*p*

Flt.

*p cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

Sizzle Cymbal (thin metal beaters) 1.v.

*p*

*p cresc.*

*f*

*f*

*p cresc.*

*mf risoluto*

*poco a poco cresc.*

*Solo 2*

*p cresc.*

The image displays a page of a musical score for an orchestra, numbered 12. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Cello (Cel.), Grand Piano (Grd. Pno.), Solo Violin (Solo Vln.), Violin I (Vln. I), and Violin II (Vln. II). The score is written in a key signature of one sharp (F#) and a time signature of 3/8. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *cresc.*, *f*, and *p*. A large, semi-transparent watermark reading "Sample Score Only" is oriented vertically across the center of the page. The page number "12" is located in the top left corner.