

*For the Civitas Ensemble*

# There is a Difference

Quartet version for clarinet, violin, viola, and cello  
based on a story by Hans Christian Andersen

Elaine Fine

Moderato ( $\text{♩} = 88$ )

Clarinet in B $\flat$

Violin

Viola

Cello

Narrator

It was in the month of May,

6

B $\flat$  Cl.

Vln.

Vla.

Vlc.

N.

and flowers were budding into blossom.

12

B♭ Cl.

Vln. pizz. arco

Vla. pizz.

Vlc.

N. Spring spoke about herself from a little apple tree, from which hung a branch that was heavy

18 A

B♭ Cl. mp

Vln. mp arco

Vla. mp

Vlc. arco mp

N. with a glorious mass of rosy buds, that were just ready to open This branch knew how lovely it was, because that knowledge lies in the leaf as well as in the flesh.

24

B♭ Cl. mf

Vln. mf pizz.

Vla. mf

Vlc. mf

N. It wasn't a bit surprised

29

B♭ Cl. Vln. Vla. Vlc.

N.  
when a grand carriage stopped in the road beside it,

and the young Countess in the carriage said that this apple branch

32

B♭ Cl. Vln. Vla. Vlc.

N.  
was the most beautiful she had ever seen--

that it was spring itself in its loveliest form.

36

B♭ Cl. Vln. Vla. Vlc.

N.  
So she broke off the apple branch  
and carried it in her dainty hand,  
shading it from the sun with her silk parasol

42

B♭ Cl.

Vln.

Vla.

Vlc.

N.

as they drove onward to her castle

46

B♭ Cl.

Vln.

Vla.

Vlc.

N.

Fleecy-white curtains fluttered in the castle's open windows,

49

B♭ Cl.

Vln.

Vla.

Vlc.

N.

in front of many shining, transparent vases full of beautiful flowers.

53

B♭ Cl. *mp*

Vln. *bp* *mp*

Vla. *bp* *mp*

Vlc. *bp* *mp*

N. The young Countess placed the apple branch in a vase that held green beech leaves.

57

B♭ Cl.

Vln. *p*

Vla.

Vlc.

N. It was a lovely sight indeed. All sorts of people

B

63

B♭ Cl.

Vln.

Vla.

Vlc. *p* *mp* *mp* *mp*

N. passed through the rooms, and they expressed their admiration in different ways, according to their rank. Some said too much

67

B♭ Cl.

Vln.

Vla.

Vlc.

N.

some said too little,  
and some said nothing at all.

pizz.

C

B♭ Cl.

Vln.

Vla.

Vlc.

N.

Through observing this the apple branch began to realize that there are differences among people as well as among plants.

76

B♭ Cl.

Vln.

Vla.

Vlc.

N.

The apple branch considered the differences among the flowers and plants she knew.

B♭ Cl.

Vln.

Vla.

Vlc.

N. Some are used for nourishment, some are for ornament,

B♭ Cl.

Vln.

Vla.

Vlc.

N. and some you could very well do without. Some are rich,

**D**

B♭ Cl.

Vln.

Vla.

Vlc.

N. Some are poor, and some miserable, rejected plants are very poor. There is a difference, and distinctions should be made, otherwise everybody would be treated as though they were alike.

92

B♭ Cl.      Vln.      Vla.      Vlc.

N.

How unhappy those lowly creatures must feel,  
if they are capable of feeling anything.

E

B♭ Cl.      Vln.      Vla.      Vlc.

N.

The apple branch looked down with special pity on the dandelions. They shot up everywhere in the meadows and ditches,  
and they even shot up between paving stones.

104

B♭ Cl.      Vln.      Vla.      Vlc.

N.

They were the most worthless of weeds. People called them "devil's milk pails."

B♭ Cl.

Vln.

Vla.

Vlc.

N.

B♭ Cl.

Vln.

Vla.

Vlc.

N.

F

B♭ Cl.

Vln.

Vla.

Vlc.

N.

G

128

B♭ Cl.

Vln.

Vla.

Vlc.

N.

Nobody ties them in bouquets, and they're trodden under foot. And when they go to seed they fly along the road like little bits of wool, and hang on people's clothes. They're just weeds! I suppose there must be weeds, but I'm certainly grateful that I'm not one of them.

134

B♭ Cl.

Vln.

Vla.

Vlc.

N.

The Sunbeam responded, "I kiss the golden Devil's Milk Pails. And all the other sunbeams do too."

**H**

Poco piu mosso  $\text{♩} = 90$

142

B♭ Cl.

Vln.

Vla.

Vlc.

N.

The apple branch saw a flock of children run into the meadow to play. The youngest child was so tiny that he had to be carried by the others.

150

B♭ Cl.

Vln.

Vla.

Vlc.

N.

They set the tiny child down in the grass, among the golden blossoms, and he laughed and gurgled with joy.

157

B♭ Cl.

Vln.

Vla.

Vlc.

N.

He kicked his little legs, and rolled over and over.

164

B♭ Cl.

Vln.

Vla.

Vlc.

N.

He plucked the yellow dandelions, and he kissed them in innocent delight.

**I**

172

B♭ Cl.

N.

Some of the children made the hollow dandelion stalks into chains.

179

B♭ Cl.

*mf*

N.

First they made necklaces, then they made longer chains to hang across their shoulders and around their waists,

183

B♭ Cl.

Vln.

Vla.

Vlc.

N.

and then they made beautiful wreaths to go around their heads.

**Tempo primo** ( $\text{♩} = 88$ )

189

B♭ Cl. 

Vln. 

Vla. 

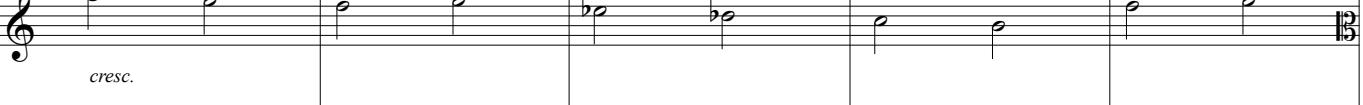
Vlc. 

N. The older children carefully gathered the dandelion flowers that had gone to seed, those loose arial blossoms, those perfect balls of dainty white, and held them to their lips.

195

B♭ Cl. 

Vln. 

Vla. 

Vlc. 

N. Granny told them that whoever could blow away all the white feathers with one breath would receive new clothes before the year was out.

200

B♭ Cl. 

Vln. 

Vla. 

Vlc. 

N. The poor, despised dandelion was considered quite a prophet on such occasions.

204

B♭ Cl. *mp*

Vln. *mp*

Vla. *mp*

Vlc. *mp*

N. "Now do you see?" asked the sunbeam. "Do you see its beauty and power?

"I suppose it's OK for children," replied the apple branch.

211

B♭ Cl.

Vln.

Vla.

Vlc.

N. An old woman came into the meadow. She stooped and dug up the roots of the dandelions with a blunt knife that had lost its handle. She planned to roast some of the roots to make tea, and sell the rest to the apothecary to be used for medicine.

217

B♭ Cl.

Vln.

Vla.

Vlc.

N. "Beauty is higher than this," said the apple branch. Only a chosen few can be allowed into the kingdom of the beautiful, and there's as much difference among plants as there is among people.

223

B♭ Cl. Vln. Vla. Vlc.

N. Then the sunbeam spoke of her love for all living creatures  
and of the equal distribution of all things in time and eternity.

J

230

B♭ Cl. Vln. Vla. Vlc.

N. "That's just your opinion," replied the apple branch.

The young Countess came into the room.  
She was carrying a flower surrounded by

236

B♭ Cl. Vln. Vla. Vlc.

N. four large leaves that protected it like a cap so that no breath of air or gust of wind could injur it. She carried it even

240

B♭ Cl.

Vln.

Vla.

Vlc.

N.

more carefully and tenderly than she had carried the apple branch when she brought it to the castle.

243

B♭ Cl.

Vln.

Vla.

Vlc.

N.

As she gently removed the leaves, the apple branch could see that what she carried was the delicate, feathery crown of starry seeds

247

B♭ Cl.

Vln.

Vla.

Vlc.

N.

borne by the despised dandelion!

She had plucked it so carefully and carried it so tenderly, that not a single

251

B♭ Cl.

N.  
one of the dainty, loose, feathered arrows had been blown away.

There it was: whole and perfect.

255

B♭ Cl.

N.

258

B♭ Cl.

N.  
The Countess admired the beautiful form with delight, the airy lightness, the marvelous mechanism of a thing that was destined so soon to be scattered by the wind.

262

B♭ Cl.

Vln.

Vla.

Vlc.

N.

"Look at how beautiful it is!" she cried to her companions. I'll  
paint it together with the apple branch.

266

B♭ Cl.

Vln.

Vla.

Vlc.

N.

This poor flower is lovely too, in another way. They are very different, yet both are children in the kingdom of the beautiful.

270

B♭ Cl.

Vln.

Vla.

Vlc.

N.

The sunbeam kissed the dandelion, and then it kissed the apple branch, whose petals seemed to blush an even brighter shade of red.

Cello

*For the Civitas Ensemble*

# There is a Difference

For clarinet, violin, viola, and cello

based on a story by Hans Christian Andersen

Elaine Fine

Moderato ( $\text{♩} = 88$ )

$mp$

7

pizz.

$p$

16

A

$mp$

23

arco

pizz.

$mf$

31

arco

38

44

$mp$

49

B

54

## Cello

63

**p**

**mp**

pizz.

**C**

68

**mf**

74 arco

**mf**

**f**

80

pizz.

85 arco

**D**

**mp**

90

**p**

97

**E** ( $\text{♪}=\text{♩}$ )

**mp**

104

$\text{♪}=\text{♩}$

110

$\text{♪}=\text{♩}$

**p**

## Cello

3

117

125

135

**H** Poco piu mosso  $\text{♩} = 90$

153

162

173

182

Tempo primo ( $\text{♩} = 88$ )  
pizz.

190

195

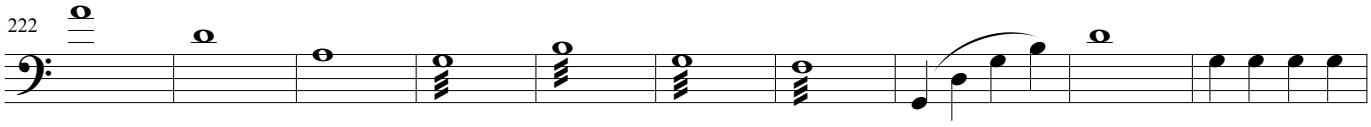
cresc.

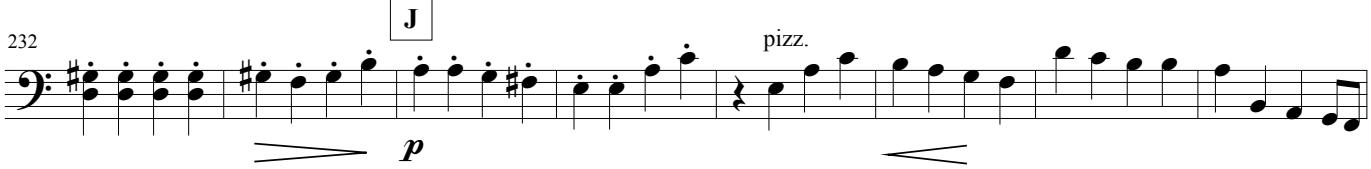
## Cello

200 arco  


208  

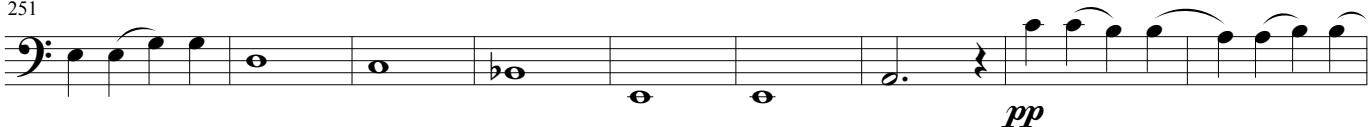

214  


222 

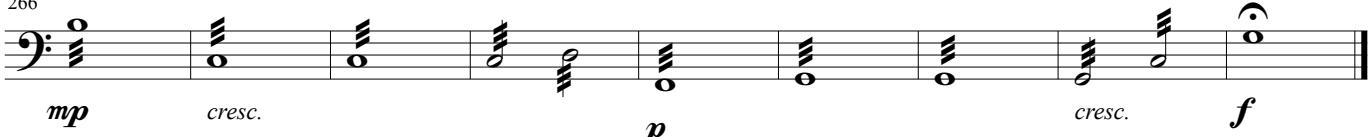
232 J pizz.  


240 arco  


245 pizz. arco  


251  


260  


266 mp cresc. p cresc. f  


Clarinet in B $\flat$

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# There is a Difference

For clarinet, violin, viola, and cello  
based on a story by Hans Christian Andersen

Elaine Fine

**Moderato** ( $\text{♩} = 88$ )

The sheet music consists of ten staves of musical notation for Clarinet in B-flat. The key signature is two sharps. The tempo is **Moderato** ( $\text{♩} = 88$ ). The dynamics include **mp**, **pp**, **cresc.**, **mp**, **mf**, **2**, and **mp**. Measure numbers 1 through 53 are indicated above the staves. Measure 18 is labeled with a square containing the letter **A**. Measure 41 has a measure repeat sign. Measure 53 ends with a dynamic of **mp**.

Clarinet in B $\flat$ 

2

58 **B**

64 **C** *p*  
6 *mp* *mf*

76 4 *3* *3* *3* *3* *3* *3* *3*

82 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

84 **D** *mp*

90 *2* *6*

E ( $\text{♪} = \text{♪}$ ) *p*  
*mp*

104 *mf*

110 ( $\text{♪} = \text{♪}$ ) *p*

118 **F** *mf*

Clarinet in B $\flat$ 

3

**G**

6

*p*      *mp*

**H** Poco piu mosso  $\text{♩} = 90$ 

4

*mf**mp*

152

161

**I**

4

*mf*

172

Tempo primo ( $\text{♩} = 88$ )

188

*pp*

*mp cresc.*

196

*mf*

*f*

201

*mp*

2

Clarinet in B $\flat$ 

4

210

217

225 J 2

236 *p*

241 *mp*

245

250

253 *pp*

262

265 *mp* cresc. *p* *mf*

Viola

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# There is a Difference

For clarinet, violin, viola, and cello  
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Elaine Fine

**Moderato** ( $\text{♩} = 88$ )

The sheet music for the Viola part consists of ten staves of musical notation. Staff 1 starts with a dynamic of *mp*. Staff 2 begins with *p*, followed by *pp* and *cresc.* Staff 3 starts with *pizz.* Staff 4 features a dynamic of *mp* and a box labeled 'A' with 'arco'. Staff 5 starts with *pizz.* Staff 6 begins with *mf*. Staff 7 starts with *arco*. Staff 8 begins with *arco*. Staff 9 starts with *mp*. Staff 10 ends with a box labeled 'B' and the number '4'.

## Viola

2

pizz.

66 arco

74 *f*

80

85 arco *mp*

90 pizz. *p*

97 (♩=♪) *mp*

103 2 *mf*

109 (♩=♪)

115 *p* *mf*

121 *f* *mp*

**C**

**D**

**E** (♩=♪)

**F**

**G**

The musical score for Viola consists of seven staves of music. Staff 1 (measures 66-73) starts with pizzicato (pizz.) and transitions to arco (indicated by a box labeled 'C') at measure 74. Staff 2 (measures 74-80) uses sustained notes and eighth-note patterns. Staff 3 (measures 80-85) features sixteenth-note patterns. Staff 4 (measures 85-90) returns to pizzicato. Staff 5 (measures 90-97) includes a tempo change to 6/8 and eighth-note patterns. Staff 6 (measures 97-109) shows sixteenth-note patterns. Staff 7 (measures 109-121) concludes with sixteenth-note patterns. Various dynamics (p, f, mp, mf), articulations (arco, pizz.), and performance techniques (bowing, slurs) are indicated throughout the score.

## Viola

3

**H**

136

Poco piu mosso  $\text{♩} = 90$

$p$

$mf$

$mp$

145

152

159

$mf$

168

**I**

176

Tempo primo ( $\text{♩} = 88$ )

184

$pp$

191

*cresc.*

196

## Viola

4

202

209

216

223

232

J

$\times \times \ p \ \times \times$

239

$mp$

244

249

254

$pp$

261

$mp$

267

$p$

$cresc.$

$f$

The musical score for Viola, page 4, contains ten staves of music. Staff 1 (measures 202-209) features eighth-note patterns in common time, with dynamics mp. Staff 2 (measures 216-223) features sixteenth-note patterns. Staff 3 (measures 232-239) includes a dynamic marking  $\times \times \ p \ \times \times$  and a performance instruction J above the staff. Staff 4 (measures 244-249) features eighth-note patterns. Staff 5 (measures 254-261) features eighth-note patterns in common time, with dynamics pp and mp. Staff 6 (measures 267-267) features eighth-note patterns in common time, with dynamics  $p$ , cresc., and  $f$ .

## Violin

*For the Civitas Ensemble*

# There is a Difference

For clarinet, violin, viola, and cello  
based on a story by Hans Christian Andersen

Elaine Fine

**Moderato** ( $\text{♩} = 88$ )

7

*pizz.*

*p cresc.*

*arco*

**A**

15

**2**

*mp*

23

*mf*

30

35

42

47

53

**B**

**4**

## Violin

66

**C**

mp < mf — mp

74

mf f

80

3 3 3 3 3 3 3 3 3 3 3 3 3 3

83

3 3 3 3 3 3 3 3 3 3 3 3 3 3

**D**

95

pizz. arco **E** ( $\text{♪}=\text{♪}$ ) arco

mp mp

**p**

102

2 mf

108

( $\text{♪}=\text{♪}$ )

113

**F**

p mf

121

f > mp

**G**

## Violin

3

129

135

**H**

Poco piu mosso  $d.=90$

$mp$

150

$mf$

**I**

174

Tempo primo ( $d.=88$ )

$pp$

*cresc.*

194

## Violin

Sheet music for piano, page 10, featuring 11 staves of musical notation with various dynamics and performance instructions:

- Staff 1 (Measures 201-205): Treble clef, key signature of one sharp (F#). Dynamics: *mp*. Measure 201: B, A, G, F#, E, D, C. Measure 202: B, A, G, F#, E, D, C. Measure 203: B, A, G, F#, E, D, C. Measure 204: B, A, G, F#, E, D, C. Measure 205: Rest, then B, A, G, F#, E, D, C.
- Staff 2 (Measures 209-213): Treble clef, key signature of one sharp (F#). Measures 209-213: B, A, G, F#, E, D, C.
- Staff 3 (Measures 216-220): Treble clef, key signature of one sharp (F#). Measures 216-220: B, A, G, F#, E, D, C.
- Staff 4 (Measures 223-227): Treble clef, key signature of one sharp (F#). Measures 223-227: B, A, G, F#, E, D, C.
- Staff 5 (Measures 231-235): Treble clef, key signature of one sharp (F#). Measure 231: Boxed 'J'. Measure 232: *p*. Measure 233: *p*.
- Staff 6 (Measures 238-242): Treble clef, key signature of one sharp (F#). Dynamics: *mp*. Measures 238-242: B, A, G, F#, E, D, C.
- Staff 7 (Measures 244-248): Treble clef, key signature of one sharp (F#). Measures 244-248: B, A, G, F#, E, D, C.
- Staff 8 (Measures 251-255): Treble clef, key signature of one sharp (F#). Dynamics: *pp*. Measures 251-255: B, A, G, F#, E, D, C.
- Staff 9 (Measures 259-263): Treble clef, key signature of one sharp (F#). Dynamics: *mp*. Measures 259-263: B, A, G, F#, E, D, C.
- Staff 10 (Measures 267-271): Treble clef, key signature of one sharp (F#). Dynamics: *cresc.*, *p*, *cresc.*, *f*. Measures 267-271: B, A, G, F#, E, D, C.