

(18)

Vln. I

Vln. II

Vla.

Vc.

pppp SENZA CRES.

pppp SENZA CRES.

Theme 1

Theme 1

4^o

23

Vln. I

Vln. II

Vla.

Vc.

m-f - f SEMPRE

VIA SORD.

VIA SORD.

4

(26)

Vln. I

mf *sforzando* *mf*

Vln. II

p *pppp* *p* *mf* *senza anima*

Vla.

pppp *L. b. pizz.* *pizz.* *mf* *senza anima*

Vc.

p *mf* *senza anima*

THEME 1
bridge

3

(29)

Vln. I

mf *pp* *sforzando* *pp* *mp* *ppp* *mf*

Vln. II

pppp *pizz.* *mf*

Vla.

mf *pizz.* *mf* *mf* *mf*

Vc.

mf *pizz.* *mf* *mf* *mf*

THEME 1
Theme 2

(34) 5

Vln. I (Detache')

Vln. II

Vla.

Vc.

Dynamic markings: ff, f, mp, sub. pppp, mf, (mp), (mf).

Articulations: Detache' (Vln. I), sub. pppp (Vln. II, Vla.), sub. pppp (Vc.).

(37)

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: (mf) senza pm, f, mp, ppp, pp, (mf) senza dim, (mf) senza din, f, (mf), p122, mf.

Articulations: (mf) senza pm, (mf) senza dim, (mf) senza din.

Text: Theme 1 cover A.

(44) V

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page from a handwritten musical score for string quartet. The score consists of four staves: Violin I (top), Violin II, Viola, and Cello (bottom). The music is in common time. Measure 44 begins with a dynamic of **pp**. The Violin I part features a 'Pizz.' (pizzicato) with a '5' above it, followed by an 'ARCO' with a '5'. The Violin II part has a dynamic of **f**, with 'psub.' (pizzicato subito) and 'mp' markings. The Viola part has a dynamic of **p**, with 'mp' and 'f' markings. The Cello part has a dynamic of **p**, with 'mp' and 'f' markings. The score continues with various dynamics including **mf**, **pp**, **mp**, **f**, **ffff**, and **ppp sub.**. Performance instructions such as 'Ricochet' with a diamond symbol, 'ARCO', and 'P' (pizzicato) are also present. The notation includes sixteenth-note patterns, grace notes, and slurs.

(47)

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on five staves. The score includes dynamic markings (e.g., pp, f, ff, mp, mf), articulations (e.g., ARCO, PIZZ, accents, slurs), and performance techniques (e.g., 5-finger patterns, grace notes). Measure 47 begins with a dynamic ff. The Vln. I part features a 5-finger pattern with a grace note. The Vln. II part has a dynamic pp. The Vla. part has a dynamic mp. The Vc. part has a dynamic f. The score continues with various dynamics and articulations, including a dynamic ff at the end of the measure.

50

Vln. I

Vln. II

Vla.

Vc.

51

(53)

Vln. I

Vln. II

Vla.

Vc.

(59)

Vln. I Vln. II Vla. Vc.

9

4
64

Vln. I Vln. II Vla. Vc.

Theme 1
Retransition

Theme 1
Th1'

67 10

Vln. I

Vln. II

Vla.

Vc.

mf < *fp*

(*p*) *mf*

p *mf* *f*

(*ppp*) *mf* *f*

(*ppp*) *mf* *f*

ARCO
sul pont.

l=96 * new tempo

(sul pont.) → *ord:*

fff

f

BRIDGE

CODA

(70)

Vln. I

Vln. II

Vla.

Vc.

(laco)

Vln. I
 Vln. II
 Vla.
 Vc.

74

f sonz dim

f sonz dim

f sonz dim

f sonz dim

BRIDGE
 Theme 2

Accel poco a poco

Rit

Vln. I
 Vln. II
 Vla.
 Vc.

77

new tempo

Vln. I
 Vln. II
 Vla.
 Vc.

(mf)

(mf)

(mf)

(mf)

9
 12 (80) Vln. I
 Vln. II
 NEW
tempo
 Vla.
 Vc.
 Bridge
outro

f ff
 f ff
 f ff
 f ff

p senza cresc.
 subp. senza cresc.
 p senza cresc.
 p senza cresc.

BRIDGE
DEVELOPMENT

(84) Vln. I
 Vln. II
 Vla.
 Vc.

(87) 13

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a handwritten musical score for four string instruments: Violin I, Violin II, Cello, and Double Bass. The score is on five staves. Measure 13 begins with a dynamic 'mp'. The parts include various rhythmic patterns such as sixteenth-note figures, eighth-note pairs, and sustained notes. Measure 13 ends with a dynamic 'mp'.

(90)

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a handwritten musical score for four string instruments: Violin I, Violin II, Cello, and Double Bass. The score is on five staves. Measures 1-4 are shown with dynamics 'mp', 'mf', and 'mf'. The parts include various rhythmic patterns such as sixteenth-note figures, eighth-note pairs, and sustained notes.

(93) 14

Vln. I

Vln. II

Vla.

Vc.

(95)

Vln. I

Vln. II

Vla.

Vc.

BRIDGE
codetta

sr1 G
sul pont
sr1 G cel puf
sr1 G cel puf class

ff2 > ff

sr1 G
sul pont
sr1 G cel puf
sr1 G cel puf class

ff2 > pp

ff2 > pp

BRIDGE
Theme 2

99

ORD

Vln. I

Vln. II

Vla.

Vc.

15

102

Vln. I

Vln. II

Vla.

Vc.

(105) 16

Vln. I

Vln. II

Vla.

Vc.

BRIDGE

** New tempo*

This image shows a handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) and includes a section labeled "BRIDGE". The score is divided into measures by vertical bar lines. Measure 16 starts with a dynamic of *sul G* *pont*, followed by a grace note and a dynamic of *sfz* leading to *pp*. The next measure begins with *ORD* and a dynamic of *b* *ff*. Measures 17 and 18 show various dynamics including *f*, *ff*, *sfz > p*, and *ffz > ff*. Measure 19 starts with *ff* and *sfz > p*, followed by *ff* and *ffz > ff*. Measure 20 begins with *ff* and *ffz > pp*, followed by a bracketed section labeled "BRIDGE". The final measure starts with *d = 72* and *ORD*, featuring a complex rhythmic pattern of eighth and sixteenth notes with grace notes and slurs. A bracket at the end of this measure is annotated with "** New tempo*".

(113)

Vln. I $\# \frac{2}{4}$

Vln. II

Vla.

Vc.

(116)

Vln. I sul pont
sul G

Vln. II

Vla.

Vc.

$\# \frac{2}{4}$

Bridge
INTO

THEME 2
INTRO

* NEW TEMP C

(118) 18

Vln. I ORP
Sul D

Vln. II

* different tempo

Vla.

Vc.

76.2
Intro

(122)

Vln. I

Vln. II

Vla.

Vc.

Theme 2
Theme 1

125

19

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on page 19.

Measure 125:

- Vln. I:** Slurs and grace notes.
- Vln. II:** Dynamics: *Vib. Molto* (p122), *ARCO*, *(Vib. Molto)*, *SENZA vib.*
- Vla.:** Dynamics: *pp*.
- Vc.:** Slurs and grace notes.

128

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on page 19.

Measure 128:

- Vln. I:** Slurs and grace notes.
- Vln. II:** Dynamics: *p*, *Detache*, *(pp)*.
- Vla.:** Slurs and grace notes.
- Vc.:** Dynamics: *p*, *(p)*, *Vib Molto*, *3*, *2*, *(p)*, *(pp)*.

20

(131)

Vln. I *mf* *p*

Vln. II

Vla. *mf* SENZA V.b.

Vc. *mf* *p*

THEME 2
BRIDGE

(134)

Vln. I

Vln. II

Vla. *p*

Vc. *p*

5:4 *pizz.* *mf*

5:4 *pizz.* *mf*

5:4 *pizz.* *mf*

1"

137

21

Vln. I

Vln. II

Vla.

Vc.

ARCO
Detached

mf

P
ARCO OVER PRESS

PP f sub mf

mf

OVER PRESS gliss

pizz. 3

PP f sub mf

141

Vln. I

Vln. II

Vla.

Vc.

f (p) mf

f pizz. 4:3 4:3 ARCO

f fp senza cresc.

ARCO

(p) mf f pp ff

fp senza cresc. over press gliss

145 22

Vln. I

Vln. II

Vla.

Vc.

Arco

f

(p) over press.

mf

pizz. ord.

sub mf

pizz.

4:3

(p) over press.

mf

sub ff

pizz. less ord.

sub mf

P

ARCO

P

P

P

coda section

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 148-150. The score is in common time. Measure 148: Vln. I: 16th-note pattern (mp). Vln. II: 16th-note pattern (mp). Vla.: 16th-note pattern (mp). Vc.: 16th-note pattern (mp). Measure 149: Vln. I: 16th-note pattern (mf). Vln. II: 16th-note pattern (mf). Vla.: 16th-note pattern (mf). Vc.: 16th-note pattern (mf). Measure 150: Vln. I: 16th-note pattern (f). Vln. II: 16th-note pattern (f). Vla.: 16th-note pattern (f). Vc.: 16th-note pattern (f).

(151) 5:6 P.122

Vln. I

Vln. II

Vla.

Vc.

P.122 5:6

ARCO

mf

ARCO

mf sub

mf

mf

T h 2
coUCHA

(154)

Vln. I

Vln. II

Vla.

Vc.

gliss

mf

p

pp

OVERPRESS.

gliss

OVERPRESS.

OVERPRESS.

press. o.k.

pp

over press.

gliss

ff

(158) 24

Vln. I fp SEMPRE

Vln. II fp SEMPRE

Vla. fp SEMPRE

Vc. fp SEMPRE
Theme 2

DEVELOPMENT

Press ORD → OVERPRESS

* (CHNBD) for RWAH
ENGH

(161)

Vln. I sub PRESS ORD

Vln. II fp SEMPRE

Vla. PIZZ 3 ARCO
fp SEMPRE

Vc. sub PRESS ORD
fp SEMPRE

(164) *sue*

Vln. I

Vln. II

Vla.

Vc.

25

This section contains four staves for string instruments. The first staff (Vln. I) has a treble clef and a key signature of one sharp. The second staff (Vln. II) has a treble clef and a key signature of two sharps. The third staff (Vla.) has a bass clef and a key signature of one sharp. The fourth staff (Vc.) has a bass clef and a key signature of one sharp. Measures 164 through 25 are shown, with measure 25 being the final measure of this section. The notation includes various note heads, stems, and rests, with some notes grouped by brackets and some having specific markings like '5' or '3' above them. Measure 25 ends with a double bar line and a repeat sign.

(167)

Vln. I

Vln. II

Vla.

Vc.

5

This section continues the string quartet from the previous page. The staves and instrument assignments remain the same: Vln. I (treble clef, one sharp), Vln. II (treble clef, two sharps), Vla. (bass clef, one sharp), and Vc. (bass clef, one sharp). Measures 167 through 5 are shown. The notation is dense with various note heads, stems, and rests, with some notes grouped by brackets and some having specific markings like '5' or '3' above them. Measure 5 ends with a double bar line and a repeat sign.

(170) 26

Vln. I

Vln. II

Vla.

Vc.

(173)

Vln. I

Vln. II

Vla.

Vc.

176

Vln. I

(PRESS. ORD) → OVER PRES

Vln. II

(P)

(PRESS. ORD)

Mf → #

OVERPRESS.

Vla.

(fp)

(PRESS. ORD.)

mf → #

Gloss

Vc.

(P)

mf → #

Gloss

PRESS. ORD

fp sempre

fp sempre

fp sempre

fp sempre

THEME 2 outro

(183) 28

Vln. I

Vln. II

Vla.

Vc.

(p) ff

(p) ff

(p) ff

Theme 2
THEME 2)

(187)

Vln. I

Vln. II

Vla.

Vc.

mf

f

(mf) f

pizz

ff

(mf) ff

(190)

Vln. I $\frac{4}{4}$ $\# \text{F} \text{ C}$

Vln. II $\frac{4}{4}$ $\# \text{D} \text{ A}$

Vla. $\frac{4}{4}$ $\# \text{G} \text{ D}$

Vc. $\frac{4}{4}$ $\text{C} \text{ G}$

mf

mf

Arco

mf

mf sub

mf

(mf)

(mf)

(mf)

(mf)

P

P

Pizz. $5:6$

subf

(193)

Vln. I $\frac{4}{4}$ $\# \text{F} \text{ C}$

Vln. II $\frac{4}{4}$ $\# \text{D} \text{ A}$

Vla. $\frac{4}{4}$ $\# \text{G} \text{ D}$

Vc. $\frac{4}{4}$ $\text{C} \text{ G}$

Detache'

(p)

mf

fp

mf

(mf)

Arco OVERPRESS

(p)

Arco over

Theme 2
Retransition

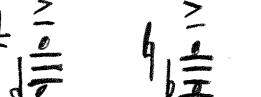
197 30

This image shows a page from a handwritten musical score for string instruments. The score includes four staves: Vln. I, Vln. II, Vla., and Vc. The music is in common time. The first section (measures 1-29) consists of six measures of eighth-note patterns with slurs and grace notes, followed by a dynamic marking of $(l.b \text{ } p.m.)$. The second section (measures 30-35) begins with a dynamic of $ff \text{ sub.}$, followed by a measure of eighth-note pairs with slurs. Measures 32-33 show a melodic line with grace notes and slurs. Measure 34 starts with $m.f$ and contains a melodic line with grace notes. Measure 35 starts with $m.f$ and contains a melodic line with grace notes. The third section (measures 36-41) begins with $ARCO$ and a dynamic of p . Measures 37-38 show a melodic line with grace notes. Measure 39 starts with mf and contains a melodic line with grace notes. Measure 40 starts with mf and contains a melodic line with grace notes. Measure 41 starts with p and contains a melodic line with grace notes. The fourth section (measures 42-47) begins with $(PRESSES \text{ ORII})$ and a dynamic of p . Measures 43-44 show a melodic line with grace notes. Measure 45 starts with mf and contains a melodic line with grace notes. Measure 46 starts with mf and contains a melodic line with grace notes. Measure 47 starts with p and contains a melodic line with grace notes. The fifth section (measures 48-53) begins with $OVER \text{ PRES.}$ and a dynamic of pp . Measures 49-50 show a melodic line with grace notes. Measure 51 starts with mf and contains a melodic line with grace notes. Measure 52 starts with mf and contains a melodic line with grace notes. Measure 53 starts with p and contains a melodic line with grace notes.

Theme 2
thm 1'

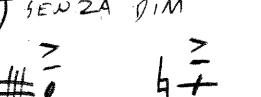
(201)

Vln. I

PRESS ORG. 

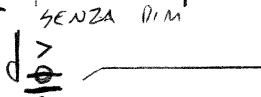
f SENZA RIM

Vln. II

PRESS ORG. 

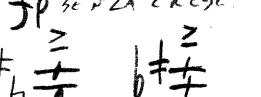
f SENZA RIM

Vla.

f 

f p SENZA CLOSCE

Vc.

f 

f SENZA RIM

207

Vln. I

Vln. II

Vla.

vc.

Coreta

Retransition

Theme 2)

211 32

Vln. I

Vln. II

Vla.

Vc.

217

Vln. I

(f) *mf* < *f*

mf >

f >

f > (f)

Vln. II

Vla.

Vc.

mf < *f*

mp

mf >

33

220

Vln. I

mf

f

Vln. II

pizz.

Vla.

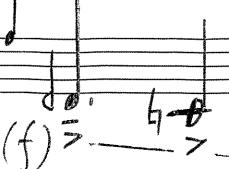
Vc.

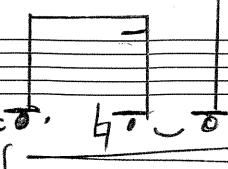
p

mf

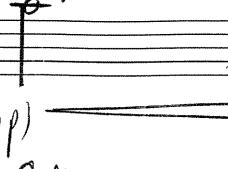
(223) 34

Vln. I

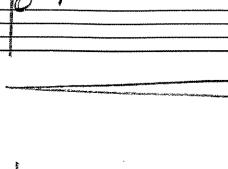
(f) 

m f 

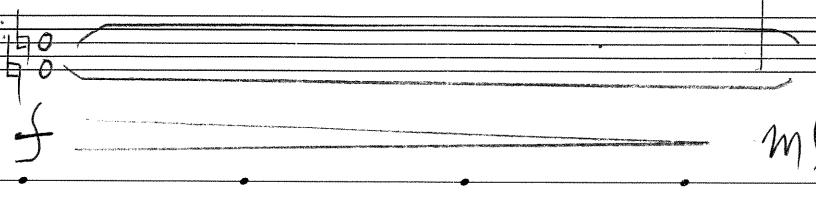
Vln. II

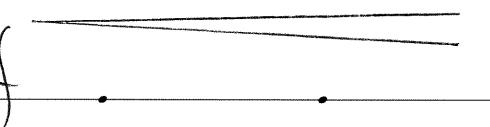
(mp) 

Vla.

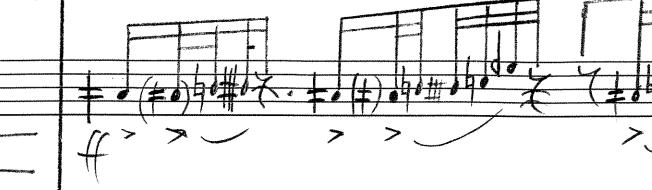
(mp) 

Vc.

f 

m f 

OKD





Coda

Coda

REPEAT ONCE (PLAY twice)

(227)

Vln. I



Vln. II



Vla.



Vc.



Coda

Theme 2

(230) 35

Vln. I

Vln. II

Vla.

Vc.

REPEAT 233

4 times
(play 5 times)

Vln. I

Vln. II

Vla.

Vc.

Molto Rit. - - - - -

2

37

52 (293) ARCO

Vln. I

Vln. II

Vla.

Vc.

Development

INTRO

246

Vln. I

(p) *mf*

f p (p - mp sempre)

Vln. II

Vla.

Vc.

(p) *fp* (p - mp sempre)

Development
Theme 1

252

Vln. I

Vln. II

Vla.

Vc.

255

39

Vln. I

(f) \xrightarrow{p} \xrightarrow{mf}

Vln. II

Vla.

Vc.

(f) \xrightarrow{p} \xrightarrow{f}

"f" second dim

"f" second dim

ff Development

BRIDGE

258

Vln. I

f \xrightarrow{fp} \xrightarrow{fp} f \xrightarrow{fp}

Vln. II

Vla.

Vc.

p \xrightarrow{fp} \xrightarrow{fp} f \xrightarrow{fp}

(261) 40

Vln. I: Dynamics: **f**, **(f)**, **pppp**, **mp**, **simile**, **sl. fasto**. Performance instruction: **remove practice mute / insert regular mute**.

Vln. II: Dynamics: **ff**, **pp**. Performance instruction: **con sord**.

Vla.: Dynamics: **ff**, **pp**. Performance instruction: **con sord**.

Vc.: Dynamics: **fp**, **3**, **mp**, **0**, **simile**, **sl. fasto**. Performance instruction: **ord**.

Development / th 2

264

Vln. I

Vln. II

Vla.

Vc.

267

41

Vln. I

Vln. II

Vla.

Vc.

(ALCO)

SUE

l.h. p122

273

42

Vln. I

Vln. II

Vla.

Vc.

276

Vln. I

Vln. II

Vla.

Vc.

Repeat
twice

(PLAY 3 times)

279

43

Vln. I

Vln. II

Vla.

Vc.

Development
confecta

282

Vln. I

Vln. II

Vla.

Vc.

(285)

44

Vln. I

Vln. II

Vla.

Vc.

*sul pont
(con sord)*

Development

285

44

Vln. I

Vln. II

Vla.

Vc.

*sul pont
(con sord)*

Development

(288)

Vln. I

Vln. II

Vla.

Vc.

288

Vln. I

Vln. II

Vla.

Vc.

(291) 45

Vln. I 

Vln. II

Vla.

Vc.

mf - mp sempre

mf - mp sempre

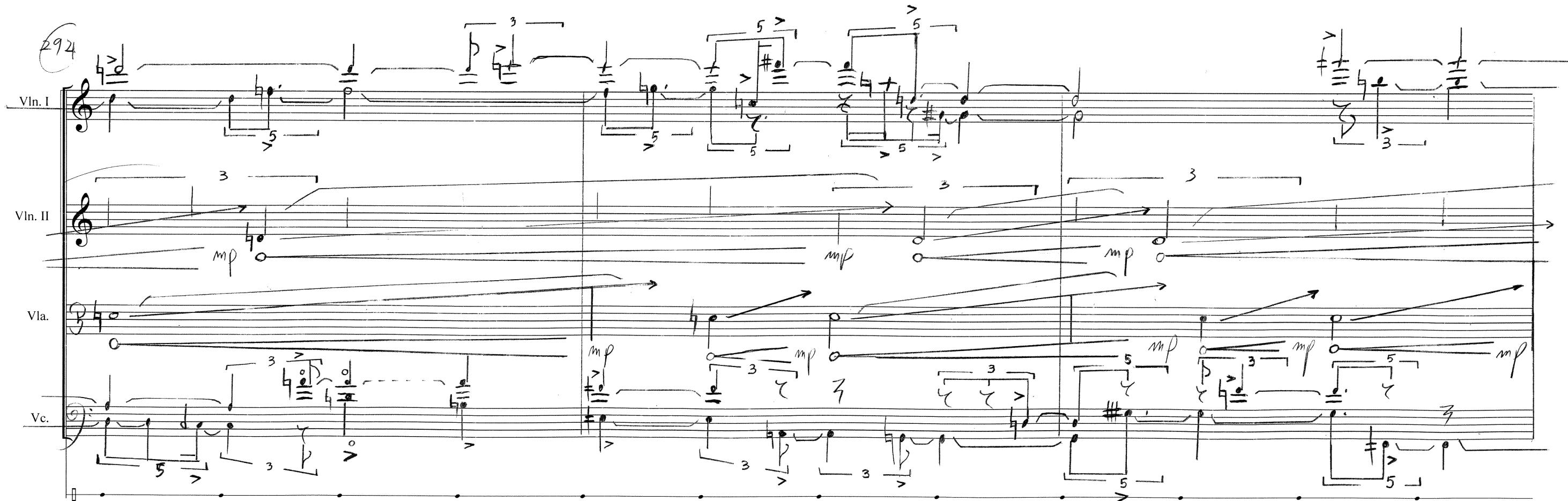
(294)

Vln. I

Vln. II

Vla.

Vc.



297

46

Vln. I

Vln. II

Vla.

Vc.

This section shows four staves for string instruments. The first staff (Vln. I) has a treble clef and includes performance instructions like '5' and '3' over specific notes. The second staff (Vln. II) has a treble clef and dynamic markings 'mf' and 'mp'. The third staff (Vla.) has a bass clef and dynamic markings 'mp'. The fourth staff (Vc.) has a bass clef and includes performance instructions like '5' and '3' over specific notes.

300

Vln. I

Vln. II

Vla.

Vc.

This section shows four staves for string instruments. The first staff (Vln. I) has a treble clef and includes performance instructions like '5' and '3' over specific notes. The second staff (Vln. II) has a treble clef and dynamic markings 'p' and 'mp'. The third staff (Vla.) has a bass clef and dynamic markings 'mp'. The fourth staff (Vc.) has a bass clef and includes performance instructions like '5' and '3' over specific notes.

(303) 47

Vln. I

Vln. II

Vla.

Vc.

(306)

Vln. I

Vln. II

Vla.

Vc.

detache

A handwritten musical score for string instruments. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and a bass staff at the bottom. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The time signature is common time. Dynamics include *mf*, *ff*, *f*, *ff*, *mp*, and *pp*. Articulation marks like short vertical dashes are present on several notes. Measure numbers 312 and 313 are circled at the top left. The word "altro" is written near the top right.

(315)

Vln. I

Vln. II

Vla.

(mp)

Vc.

Development

Theme 2)

(318)

Vln. I

mp

mf - mp semibreve

Vln. II

pp

mp

mp

(mf)

Vla.

(mf)

Vc.

⑨:

pp sub mf - mp semibreve

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on page 321, measure 50. The score includes dynamic markings (mf, mp, mf), performance instructions (e.g., slurs, grace notes, fingerings like 5, 3, 0, 2, 1), and various rhythmic patterns. The Vln. I part features a prominent eighth-note pattern with grace notes. The Vln. II part includes a melodic line with slurs and grace notes. The Vla. and Vc. parts provide harmonic support with sustained notes and rhythmic patterns.

324

(corn)

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

f

ff sub.

(f) mp

(f) mp

(f) mp

SEAGULL

SEAGULL

SEAGULL

ORD

ORD

ORD

pp sub. mp. = p mf s.b = p

Development Retransition

327

Vln. I Vln. II Vla. Vc.

mf *f* *mp* *5*

ORD

mf *f*

mf *ppp* *mf* *ppp* *mp* *ppp* *mp*

mf *f* *pp* *mp*

DEVELOPMENT / th1

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

330

Vln. I Vln. II Vla. Vc.

mf *ppp* *mf* *f*

VIA SORD.

ppp *mf* *f*

ppp *mp* *ppp* *mf* *f*

ppp *mf* *ppp* *mf* *mf* *ppp* *mf* *ppp*

mf *f*

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

(*mp*) (*mp*) *mf* *f*

333

52

337

54

(348) Vln. I

Vln. II

Vla.

Vc.

pppp sub senza cresc.

pppp sub senza cresc.

pppp senza cresc.

Outro theme 1

Outro cresc.

Theme 2' Intro

13¹¹

ff

ARCO

sub pppp

pp f

sub ppp

ppp

pizz

(ARCO)

sub ppp

351

Vln. I

Vln. II

Vla.

Vc.

P senza cresc.

ff

ARCO

mf

Vibrato pizz.

sdzsd

sub ff

P senza cresc.

Theme 2'

Theme 1

55

354

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on four staves. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *ff*. Performance instructions include *(Vib. Molto)*, *(q122)*, *ARCO*, *sub p*, *SENZA Vib.*, and *SENZA Vib.* with a fermata. The score shows a sequence of measures with various slurs, grace notes, and rhythmic patterns.

357

56

(360) Vln. I

Pizz. $\frac{1}{2} \text{z}$

Vln. II

Pizz. $\frac{1}{2} \text{z}$ 4:3 = =

Vla.

Vc.

Arco

mf

f

pp

mf sub

p

Arco overpress.

Press OKD

mf

pp

mf sub

Press OKD

mf sub

pp

f

mf sub

Theme 2'

Theme 2

(366)

Vln. I

P

mf

Vln. II

P

mf

Vla.

Vc.

Arco

f

fp senza crusc

Arco

overpress

fp

(p)

Arco

overpress

fp

(p)

mf

pp

ff

pp

ff

pp

ff

(371)

Vln. I

Vln. II

Vla.

Vc.

(375)

Vln. I

Vln. II

Vla.

Vc.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 6:4 time. The score consists of five staves. Vln. I starts with a dynamic **f** and a melodic line involving grace notes and slurs. Vln. II and Vla. provide harmonic support with sustained notes and occasional grace notes. Vc. provides a steady bass line. Measure 58 ends with a dynamic **ppp**. Measure 59 begins with a dynamic **f**. Measures 60-61 show complex melodic patterns with grace notes and slurs. Measure 62 concludes with a dynamic **(p)** and the text "Theme 2' / Verse 1c". Various performance markings like **sffz** and **(p)** are also present.

371

Vln. I

Vln. II

Vla.

Vc.

(374)

Vln. I

Vln. II

Vla.

Vc.

Measure 374: 3/4, then 5/4 (with a bracket labeled "II"), then 3/4. Measure 375: 5/4. Measure 376: 3/4. Measure 377: 3/4.

(377)

Vln. I

Vln. II

Vla.

Vc.

Measure 377: 3/4. Measure 378: 5/4. Measure 379: 5/4. Measure 380: 3/4.

380

60

Vln. I

Vln. II

Vla.

Vc.

383

Vln. I

Vln. II

Vla.

Vc.

pp

Alco

(pp)

f

p

Themat 2)

noten

A handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) over five staves. The score includes dynamic markings like *mf*, *f*, *ff*, *mf*, *p*, and *Alco*. Measure 61 starts with a forte dynamic. Measures 62-63 show complex rhythmic patterns with sixteenth-note figures. Measures 64-65 feature eighth-note patterns. Measure 66 begins with a dynamic of *mf*. The score concludes with a section labeled "THEME 2" in a box.

(393)

Vln. I

Vln. II

Vla.

Vc.

R122

R123

11

12

13

14

15

sfz > p senza cresc.

ARCO OVERPRES.

(p) senza cresc.

(p)

Theme 2)
RETROGRADE

Theme 2)
Theme 1)

OVERPRES

62

PRESS ORP → OVERPRESS ORD

Vln. I f SENZA DIM

Vln. II f SENZA DIM

Vla.

Vc. f SENZA DIM

34

Vln. I
53)

Vln. II

Vla.

Vc.

Retransition coda

Retransition Theme 1'

Retransition Retransition

Retransition Th. 2'

Retransition / outtro

Theme 2' CODA

408

Vln.

A handwritten musical score for vibraphone and marimba. The score consists of four staves, each with a treble clef and a key signature of one sharp. The first staff is for the vibraphone, featuring various rhythmic patterns and dynamics such as *f*, *mf*, *mp*, and *ff*. It includes performance instructions like "SECONDA vib" and "sul fasto". The second staff is for the marimba, with dynamics *p* and *mp*, and a tempo marking "EMPREMPO". The third staff continues the vibraphone's patterns with dynamics *(mp)* and *ff*. The fourth staff continues the marimba's patterns with dynamics *(ff)* and *ff*. The score concludes with a instruction "(play 6 times)" followed by a bracket.

position /coʊd/

Repeat twice (Play 3x)

13)

Vln.

This image shows a handwritten musical score for three string instruments: Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The score consists of two systems of music. The first system starts with a dynamic of f , followed by $(f) > m\int$, $f > m\int$, and f . It includes various performance techniques like slurs, grace notes, and slurs with accents. The second system begins with mf , followed by (f) , $m\int$, f , and $(f) > m\int$. The score concludes with a dynamic of ff .

Retention BRIDGE

A tempo
 64
 Repeat twice
 (PLAY 3x)

(417)

Vln. I

Vln. II

Vla.

Vc.

Molto rit.
J=52

(d) (#) =
mp

Retransition / Theme 1

Theme 1. *senza rite.*
intro

(422)

Vln. I

Vln. II

Vla.

Vc.

7"

mf - f
ppp senza cresc.

mf - f
ppp senza cresc.

mf - f
(pppp)
(pppp)
(pppp)
(pppp)

mf

Theme 1'
THEME 1

425

65

Vln. I

Vln. II

Vla.

Vc.

Th 1 / BRIDGE

430

10

Vln. I

Vln. II

Vla.

Vc.

ARCO

ARCO

(434) 66

Vln. I
(mf) senza cresc.
Vln. II
(mf) senza cresc.
Vla.
(mf) senza cresc.
Vc.

3

f ff mp pp ff

pizz.

mf

mf

mf

443

444

Vln. I

Vla. II

Vla.

Vc.

ARCO

Pizz.

R. cacciat.

sub pp SENZA CRISI.

Sol pont

sfz > pp

f

ff

p

pp

sfp

fpp

fff

sfz

sub pp

SENZA CRISI.

Sol pont

sfz

sfz > pp

f

ff

p

pp

sfp

fpp

fff

sfz

sub pp

SENZA CRISI.

Sol pont

sfz

446

Vln. I

Vln. II

Vla.

Vc.

Th1' / Refrain

| Th1' / Th1' |

455

Vln. I

Vln. II

Vla.

Vc.

CODA
theme 2)

CODA
outro

CODA
development

458

Vln. I

Vln. II

Vla.

Vc.

69

ppp

f

mf

sforzando

sustaining dots

69

coda / coda II

(46)

Vln. I

Vln. II

Vla.

Vc.

(OKD)

(ORD)

Sub OKD

Sub ORD

Coda

bp/v6c

mf

f

ff

5

5

5

5

(464) 70

Vln. I

Vln. II

Vla.

Vc.

CODA / 16me. 1

(468)

Vln. I

Vln. II

Vla.

Vc.

(ord)

sol part.

sub ORD

(f)

(ff)

ff

(ff)

(471)

Vln. I

Vln. II

Vla.

Vc.

1 2 3

(474)

Vln. I

Vln. II

Vla.

Vc.

(CORN) (ORD)

1 2 3

(477) 72

Vln. I

Vln. II

Vla.

Vc.

(481)

Vln. I

Vln. II

Vla.

Vc.

484

73

Vln. I

Vln. II

Vla.

Vc.

487

Vln. I

Vln. II

Vla.

Vc.

73

(490) 74

Vln. I

Vln. II

Vla.

Vc.

6

(493)

Vln. I

slow gradual gliss

poco a poco

Vln. II

slow gradual gliss

poco a poco

Vla.

slow gradual gliss

poco a poco

Vc.

slow gradual gliss

poco a poco

100% decresc.

(l.h. pizz)

Jazz City Rambles

Nov 14, 2021