

(18)

Vln. I

Vln. II

Vla.

Vc.

pppp SENZA CRES.

pppp SENZA CRES.

L.h pizz.

mp

Theme 1

Theme 1

4

(23)

Vln. I

Vln. II

Vla.

Vc.

m f - f SEMPRE

(pppp)

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

4

(29)

Vln. I

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

Vln. II

pppp *pizz.* *mf* *mf*

Vla.

mf *mf* *mf* *mf*

Vc.

mf *mf* *mf* *mf*

THEME 1
Theme 2

54

(detache')

Vln. I

Vln. II

Vla.

Vc.

5

(44) V

This image shows a page from a handwritten musical score for string quartet. The score is divided into four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The music is in common time. Measure 44 begins with a dynamic of **(pp)**. The first measure for Vln. I starts with a **pizz.** stroke followed by a **5** (a vertical bar with a dot at the top) and an **ARCO** stroke. The second measure continues with a **psub.** stroke, a **3**, an **mp**, and a **mf** leading to a **pp**. The third measure features a **mp** dynamic. Measures 5 through 10 are highly rhythmic, involving various strokes like **#**, **5**, **mp**, **f**, **mp**, **pp**, **ffff**, and **fff**. The score includes several performance instructions such as **Ricochet**, **Pizz**, **ARCO**, and **mp sub.**. The cello part (Vc.) is mostly silent throughout this section.

(47)

Vln. I

Vln. II

Vla.

Vc.

50

Vln. I Vln. II Vla. Vc.

This block contains a handwritten musical score for string instruments. It includes four staves: Violin I (top), Violin II, Viola, and Cello (bottom). The score consists of two systems of music. The first system starts with a dynamic of *mf*, followed by *pp*, *ff*, *p*, and *senza croce*. It features various bowing patterns, including *arco* and *pizz*, with specific fingerings indicated by numbers (e.g., 5, 3) and slurs. The second system continues with dynamics *f*, *mp sub*, *sub pizz*, *arco*, *mf*, *(mf)*, *pp*, *ff*, *pizz*, *arco*, *mf*, *mp*, and *(ff)*. The score is written on five-line staves with note heads and stems, and includes various slurs, dots, and dashes to indicate performance style.

(53)

Vln. I

Pizz 5 Arco 5 5

Vln. II

mp 3 5 Ricochet

Vla.

Vc.

pp mp mp pp f pp f pp f pp

(56)

Vln. I

Vln. II

Vla.

Vc.

PPP Pizz f Ricochet

PPP Pizz f sub pp senza cresc

PPP Pizz f (pp) Theme 1

PPP Pizz f Theme 2

* collected

THEME 1 outta

(59)

Vln. I Vln. II Vla. Vc.

9

4
64

Vln. I Vln. II Vla. Vc.

Theme 1
Retransition

Theme 1
Th1'

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

f ff
 f ff
 f ff
 f ff

(Euphoric, bold and rhythmic)

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

BRIDGE
DEVELOPMENT

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

ff
 ff
 ff
 ff

(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 show various rhythmic patterns and dynamics, including 'mp', 'mf', and 'mf'. Measures 5-8 continue the pattern with similar dynamics.

(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.

(113)

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

Vln. II

Vla.

Vc.

(116)

Vln. I sul pont
sul G

Vln. II

Vla.

Vc.

2

THEME 2
INTRO

BRIDGE
INTRO

* NEW TEMP PC

(118) 18

Vln. I ORP
Sul D

Vln. II

* different tempo

Vla.

Vc.

76.2
Intro

ppp
ORP
Sul D

ppp
pizz
(ff)

ppp
(ff)

pizz
(ff)

pizz
(ff)

pizz
(mp)

Vib. molto
ARCO
semit. ub.

pp

pp

pp

pp

pp

pp

(122)

Vln. I

Vln. II

Vla.

Vc.

Theme 2
Theme 1

pp

pizz

pp

pizz

subff

ARCO

mf

(mf)

pp

pizz

subff

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*, *1*, *(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"

Theme 2

Theme 2

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 (mf) ff

f fp senza cresc.

ARCO

fp senza cresc.

OVER PRESS gliss

pp ff

(151) 23

Vln. I

Vln. II

Vla.

Vc.

P_{122} 5:6 P_{122}

P_{122} 5:6 P_{122}

Arco f mf

Arco mf

mf ff mf sub

mf

$\text{Th}2$ *coda A*

(154)

Vln. I

Vln. II

Vla.

Vc.

gliss

ff mf

f mf

f mf

f mf

f mf

OVERPRESS. *gliss*

OVERPRESS. *gliss*

OVERPRESS. *gliss*

OVERPRESS. *gliss*

(158) 24

Vln. I fp SEMPRE

Vln. II fp SEMPRE

Vla. fp SEMPRE

Vc. fp SEMPRE 3 Theme 2

DEVELOPMENT

Press ORD → OVERPRESS 3)

* (CHNBD) for RWAH
ENGT

(161) sub PRESS ORD

Vln. I fp SEMPRE 5

Vln. II fp SEMPRE

Vla. PIZZ 3 ARCO

Vc. sub PRESS ORD fp SEMPRE

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. Measure 25 is marked with a double bar line and the number 25 above it. The notation includes various note heads, stems, and rests, with some notes grouped by brackets and some having specific markings like '5' or '3' over them. Measure 25 ends with a final double bar line.

(167)

Vln. I

Vln. II

Vla.

Vc.

5

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 one sharp. 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 167 through 5 are shown. Measure 5 is marked with a double bar line and the number 5 above it. The notation includes various note heads, stems, and rests, with some notes grouped by brackets and some having specific markings like '5' or '3' over them. Measure 5 ends with a final double bar line.

(170) 26

Vln. I

Vln. II

Vla.

Vc.

(173)

Vln. I

Vln. II

Vla.

Vc.

176

(PRESS. ORD) → OVER PRES

Vln. I

(P) → mf → ff

(PRESS. ORD) → OVER PRES.

(P) → mf → ff

(PRESS. ORD) → OVER PRES.

(P) → mf → ff

Vln. II

(P) → mf → ff

(PRESS. ORD) → OVER PRES.

(P) → mf → ff

(P) → mf → ff

Vla.

(fp) → mf → ff

(PRESS. ORD) → OVER PRES.

(P) → mf → ff

Vc.

(P) → mf → ff

27

PRESS. ORD

fp SEMPRE PRESS. ORD

fp SEMPRE

fp SEMPRE

fp SEMPRE

180

(PRESS. ORD) → OVER PRES.

Vln. I

5 → ff

(fp) → ff

(PRESS. ORD)

Vln. II

5 → ff

(fp) → ff

(PRESS. ORD) → OVER PRES.

Vla.

5 → ff

(fp) → ff

(fp) → ff

(PRESS. ORD) → OVER PRES.

Vc.

5 → ff

(fp) → ff

(fp) → ff

(P) → ff

2"

PRESS. ORD

sub p SENZA CRESC.

PRESS. ORD

sub p SENZA CRESC.

pizz

f

PRESS. ORD

sub p SENZA CRESC.

THEME 2

change for next

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. $\frac{12}{8}$ $\# \text{G} \text{ D}$

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

m f

mf

Arco

mf

4 mf sub

mf

(mf)

(mf)

(mf)

(mf)

P

P

Pizz. $5:6$

sub ff

(193)

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

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

Vla. $\frac{12}{8}$ $\# \text{G} \text{ D}$

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

Detache'

(p)

mf

mf

f p

mf

(mf)

Arco OVERPRESS

mf

(p)

Arco over

(p)

Theme 2
Retransition

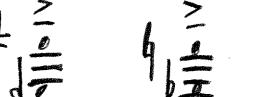
197 30

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 instruction "(l.b pizz.)". The second section (measures 30-31) begins with "ff sub." and "mf" dynamics. Measure 32 starts with "ARCO" and "mf". Measures 33-34 show sustained notes with "gliss." markings. The final section (measures 35-36) features "OVER pizz." and "OVER gliss." dynamics. Measure 37 concludes with "pp" dynamics.

Theme 2
thm 1'

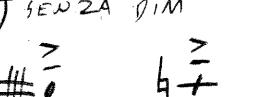
(201)

Vln. I

PRESS ORG. 

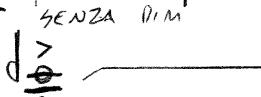
f SENZA DIM

Vln. II

PRESS ORG. 

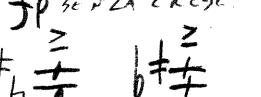
f SENZA DIM

Vla.



f SENZA CLOSCE

Vc.



f SENZA DIM

207

Vln. I

Vln. II

Vla.

vc.

Coreta

Retransition

Theme 2)

211 32

Vln. I

This image shows a handwritten musical score for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is on five staves. The first staff (Vln. I) has a treble clef, the second (Vln. II) has a treble clef, the third (Vla.) has a bass clef, and the fourth (Vc.) has a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The score includes dynamic markings such as $f > p$, f , p , $f_>$, $f_>p$, $f_>f$, $f_>f>p$, and $f_>f>p>p$. There are also performance instructions like "sul G" and "sul D". The music consists of six measures, with measure 6 continuing from measure 5. Measure 5 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 6 begins with a piano dynamic (p).

214

Vln. I

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

cliss

Vla.

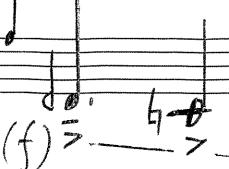
Vc.

p

mf

(223) 34

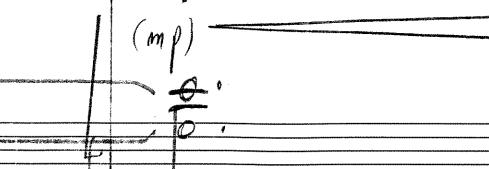
Vln. I

(f) 

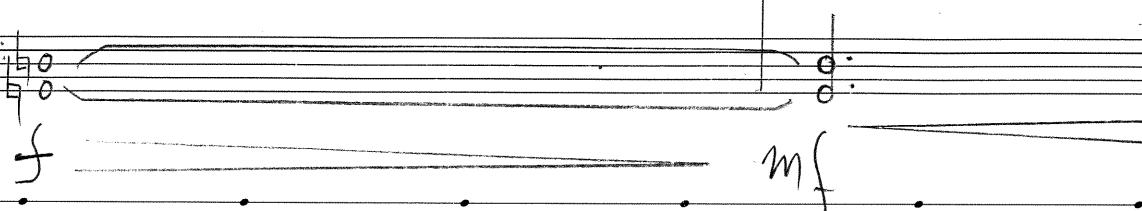
Vln. II

(mp) 

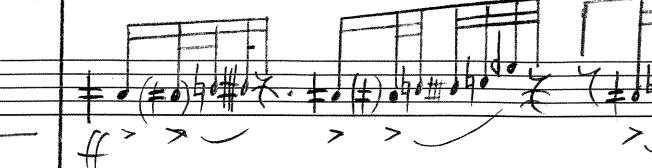
Vla.

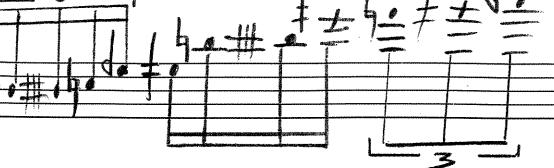
(mp) 

Vc.



ORP



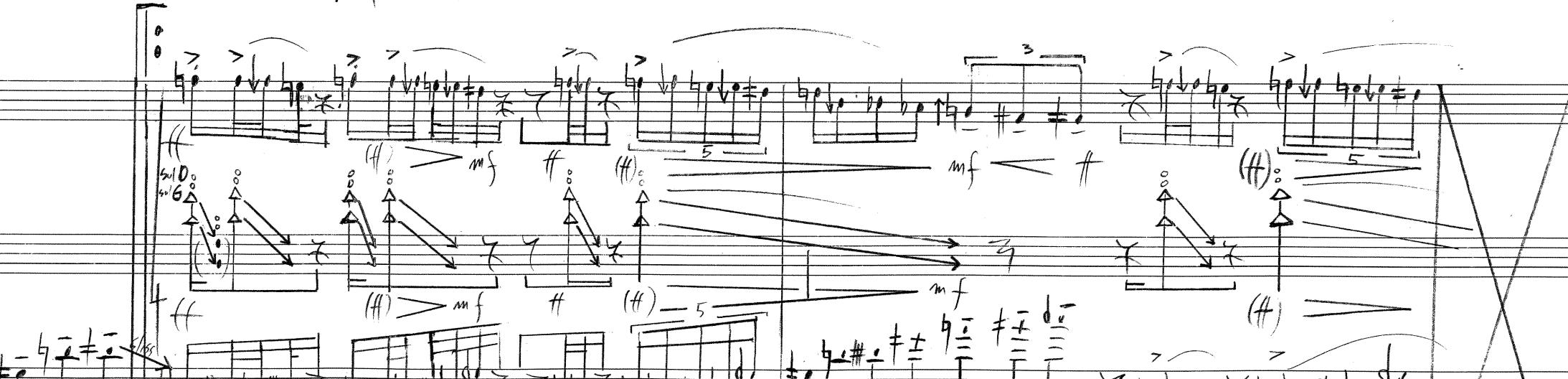


Coda
Codetta

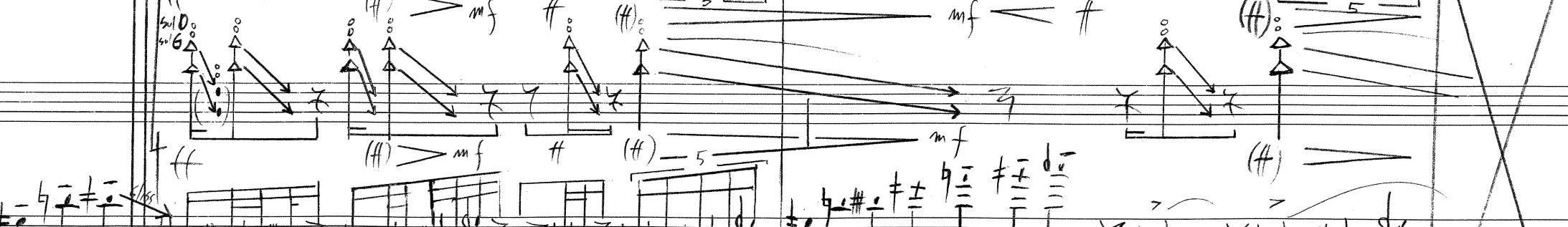
REPEAT ONCE (PLAY twice)

(227)

Vln. I



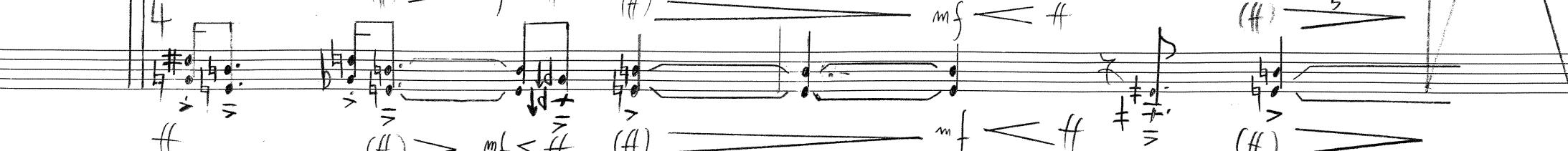
Vln. II



Vla.



Vc.



Codetta
Theme 2

230

35

Vln. I

Vln. II

Vla.

Vc.

52 (293) ARCO

Vln. I

p SENZA CRESC

Sul D consona
* As high as possible *simile*

Vln. II

ff 3 *ff* 3 *ff* 3 *ff*

Sul D con sona
* As high as possible *simile*

Vla.

ff 3 *ff* 3 *ff* 3 *ff*

Vc.

ff 3 *ff* 3 *ff* 3 *ff*

ARCO

p SENZA CRESC

DEVELOPMENT

INTRO

246

Vln. I

Vln. II

Vla.

Vc.

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

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 fp fp f fp

(p) fp

Vln. II

Vla.

Vc.

p fp fp

fp fp

(261) 40

Vln. I

Vln. II

Vla.

Vc.

Development / th 2

264

Vln. I

Vln. II

Vla.

Vc.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on page 41, measures 26-27. The score includes dynamic markings like *mf*, *mp*, and *hp*. Measure 26 starts with *mf* for Vln. I, followed by *mp* for Vln. II, Vla., and Vc. Measure 27 begins with *hp* for Vln. II, Vla., and Vc, followed by *mf* for Vln. I. Various slurs, grace notes, and performance instructions like "At (o)" and "SWE" are included.

270

Vln. I

Vln. II

Vla.

Vc.

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 of the score 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) features sustained notes with dynamics 'mf' and 'mp'. The third staff (Vla.) and fourth staff (Vc.) also have sustained notes with dynamics 'mp'.

300

Vln. I

Vln. II

Vla.

Vc.

This section of the score 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) features sustained notes with dynamics 'p' and 'mp'. The third staff (Vla.) and fourth staff (Vc.) also have sustained notes with dynamics 'mp'.

(303) 47

Vln. I

Vln. II

Vla.

Vc.

303

304

305

mf

mp

f

p

mf

(306)

Vln. I

Vln. II

Vla.

Vc.

306

detache

mf

f

mp

mf

p

mf

mf

mf

mf

Handwritten musical score for orchestra, page 309, measure 48. The score includes parts for Vln. I, Vln. II, Vla., and Vc. The notation is in common time, with various dynamics (e.g., ff, f, mf) and performance instructions (e.g., 3, ORD, senza dim). The manuscript shows complex rhythmic patterns and harmonic changes, including a section starting with a bassoon solo.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on five staves. The score includes dynamic markings (mf, ff, fff, ff), performance instructions (trills, slurs, grace notes), and tempo markings (130 BPM). The score is dated 3/12 and includes a section titled "atko".

(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), articulation marks (trills, grace notes, slurs), and performance instructions (e.g., "5", "3", "2", "1"). The music consists of four staves: Vln. I (top), Vln. II, Vla., and Vc. (bottom). Measure 50 begins with a forte dynamic (mf) in Vln. II, followed by a dynamic change to mp. The score features complex rhythmic patterns and harmonic changes throughout the measures.

32 4

Vln. I

Vln. II

Vla.

Vc.

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

mf *f*

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

mf *f*

(*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

= 52

so/g

351

Vln. I

Vln. II

Vla.

Vc.

P senza cresc.

ff

ARCO

mf

(mf)

Vibrato

pizz

sub ff

sdzsdz

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

f

(371)

Vln. I

Vln. II

Vla.

Vc.

(375)

Vln. I

Vln. II

Vla.

Vc.

368

58

Vln. I

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 58. The score shows various rhythmic patterns and dynamics (f, p, ppp). A bracket labeled P₁₂₂ covers the first two measures. The third measure starts with a dynamic f. The fourth measure begins with a dynamic p. The fifth measure starts with a dynamic (p). The sixth measure starts with a dynamic (p). The score concludes with a dynamic (p) and a label "Theme 2/Veve 1c".

371

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 371. The score shows complex rhythmic patterns with various note heads and stems. Measures 1-4 are shown with dynamics p, P₁₂₂, P₁₂₂, and P₁₂₂ respectively. Measures 5-6 show measures 3 and 4 of the next system. Measures 7-8 show measures 5 and 6 of the next system. Measures 9-10 show measures 7 and 8 of the next system.

(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

THEME 2

(393)

Vln. I

Vln. II

Vla.

Vc.

122

123

124

125

126

127

128

Theme 2
Retrogression

Theme 1

62

PRESS ORP → OVERPRESS ORD

Vln. I f SENZA DIM

Vln. II f SENZA DIM

Vla. f fp SENZA DIM

Vc. f SENZA DIM

34

Vln. I
53)

Vln. II

Vla.

Vc.

Retransition coda

Retransition Theme 1'

Retransition Retransition

Retransition Th. 2'

Retransition / outro

Theme 2' CODA

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-3
(pppp)

(pppp)
mf

(pppp)
(pppp)
(pppp)

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 — pp — pp
mf

pizz.

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
me. 2)

Coda
outro

Coda
development

A handwritten musical score for string instruments. The score consists of four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The key signature changes from B major (two sharps) to A major (one sharp) at measure 69. Measure 458 starts with a dynamic of $\frac{4}{4}$ time. Measures 459-68 show various rhythmic patterns and dynamics (e.g., ppp , f) for the violins. Measure 69 begins with a dynamic of $\frac{3}{4}$ time. The violins play eighth-note patterns, while the viola and cello provide harmonic support. The score concludes with a dynamic of sfz at the end of measure 69.

(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

(f)

(f)

(f)

(f)

(f)

(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.

(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