

(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 *pizz.* *mf* *mf*

Vc.

mf *pizz.* *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**, **psub.**, **mf**, **pp**, **ffff**, **f**, **mp**, **pizz.**, and **ARCO Ricochet**. The score uses a mix of standard musical notation and unique symbols to represent the complex performance techniques required.

(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., 5/16, 3/8, 5/8 time signatures; grace notes; slurs; bowing patterns). The score is divided into measures by vertical bar lines.

Vln. I

- Measure 1: Dynamic pp, Articulation (Ric), Measure 2: Dynamic pp, Articulation (Ric), Measure 3: Dynamic f, Articulation (Ric), Measure 4: Dynamic ff, Articulation (Ric), Measure 5: Dynamic mp, Articulation (Ric), Measure 6: Dynamic mp, Articulation (Ric), Measure 7: Dynamic ff, Articulation (Ric), Measure 8: Dynamic mp, Articulation (Ric).

Vln. II

- Measure 1: Dynamic pp, Articulation (ARCO), Measure 2: Dynamic pp, Articulation (ARCO), Measure 3: Dynamic f, Articulation (ARCO), Measure 4: Dynamic ff, Articulation (ARCO), Measure 5: Dynamic mp, Articulation (ARCO), Measure 6: Dynamic mp, Articulation (ARCO), Measure 7: Dynamic ff, Articulation (ARCO), Measure 8: Dynamic mp, Articulation (ARCO).

Vla.

- Measure 1: Dynamic mp, Articulation (ARCO), Measure 2: Dynamic pp, Articulation (ARCO), Measure 3: Dynamic f, Articulation (ARCO), Measure 4: Dynamic ff, Articulation (ARCO), Measure 5: Dynamic mp, Articulation (ARCO), Measure 6: Dynamic mp, Articulation (ARCO), Measure 7: Dynamic ff, Articulation (ARCO), Measure 8: Dynamic mp, Articulation (ARCO).

Vc.

- Measure 1: Dynamic ff, Articulation (ARCO), Measure 2: Dynamic mp, Articulation (ARCO), Measure 3: Dynamic f, Articulation (ARCO), Measure 4: Dynamic ff, Articulation (ARCO), Measure 5: Dynamic mp, Articulation (ARCO), Measure 6: Dynamic ff, Articulation (ARCO), Measure 7: Dynamic mp, Articulation (ARCO), Measure 8: Dynamic ff, Articulation (ARCO).

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

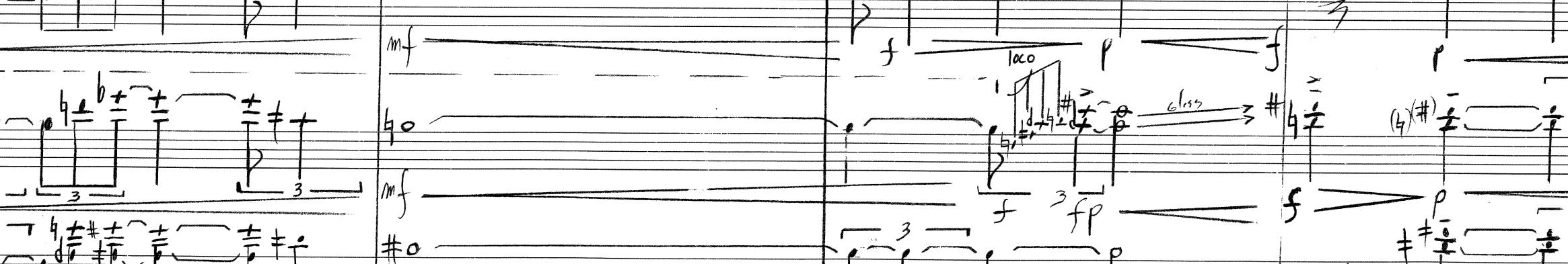
(sul pont.) → *ord:*

fff

f

BRIDGE

CODA

(70) (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)

12 (8D)

Vln. I

Vln. II

new tempo

Vla.

Vc.

B. 96c

outro

BRIDGE

DEVELOPMENT

A handwritten musical score for string quartet (Vln. I, Vln. II, Vla., Vc.). The score is on page 84, indicated by a circled number in the top left corner. The music is written in common time. The parts are: Vln. I (top staff), Vln. II (second staff), Vla. (third staff), and Vc. (bottom staff). The notation includes various dynamics (e.g., ff, f, p), articulations (e.g., accents, slurs, grace notes), and performance instructions (e.g., triplets, 3).

(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 pizz

sr1 G cel pizz

sffz > pp

sr1 G cel pizz

sffz > pp

BRIDGE
Theme 2

99

ORD

Vln. I

Vln. II

Vla.

Vc.

15

102

Vln. I

Vln. II

Vla.

Vc.

109

Vln. I

Vln. II

Vla.

Vc.

(P)

f

ff

5

6

BRIDGE

THEME 1

(113)

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

Vln. II

Vla.

Vc.

(116)

Vln. I sul pont
sul G

Vln. II

Vla.

Vc.

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

BRIIDGE
INTO

* 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
(ppp)
ff
(ff)

pizz
(ppp)
ff
(ff)

pizz
pp
mp
(mp) = pp

Vib. moffo
ARCO
semit u.b.

(122)

Vln. I

Vln. II

Vla.

Vc.

Theme 2
Theme 1

pp
3
pizz
subff

pp
4 pizz
ARCO
mf
(mf)

pizz
ff
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*, *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*

Pizz. *mf*

5:4 *pizz.* *pizz.*

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 f ARCO

f pizz. 4:3 f (mf) ff

f fp senza cresc.

pp ff

ARCO
(p)

mf

OVER PRESS gliss.

145 22

Vln. I

Vln. II

Vla.

Vc.

Arco

(p) overpress.

f

mf

pizz.

sub ff

4:3

sub mf

p

overpress.

slur

mf

pizz. ord.

p

#

p

mp

coda

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) 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*

T^{h}_2 *coda A*

(154)

Vln. I

Vln. II

Vla.

Vc.

gliss

f mf

f mf

f mf

f mf

OVERPRESS. ff

OVERPRESS. ff

OVERPRESS. ff

OVERPRESS. ff

OVERPRESS. ff

(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. Measure 164 begins with a sustained note in Vln. I followed by a sixteenth-note pattern. Vln. II has a eighth-note pattern. Vla. and Vc. play eighth-note patterns. Measures 165-166 show more complex sixteenth-note figures. Measure 167 starts with a sustained note in Vln. I. Measures 168-169 continue the sixteenth-note patterns. Measure 170 concludes the section with a sustained note in Vln. I.

(167)

Vln. I

Vln. II

Vla.

Vc.

5

This section continues the string quartet. Measure 167 ends with a sustained note in Vln. I. Measures 168-170 show sustained notes in Vln. I and sixteenth-note patterns in the other voices. The score uses a mix of sustained notes and rhythmic patterns throughout.

(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. $\frac{4}{4}$ $\# \text{C} \text{ G}$

Detaché *(p)*

mf

fp

mf

(mf)

Arco OVERPRESS

mf

(p)

Arco over

Theme 2
Retransition

30

(197)

Vln. I

Vln. II

Vla.

Vc.

(1.6 pizz.)

ARCO

(Pizz. Ord.) → OVER press

(mf) OVER PIZZ.

(p) OVER PRES.

pp

gliss.

Theme 2
them 1'

PRESS. ORD.

Vln. I

Vln. II

Vla.

Vc.

f SENZA RIM

PRESS. ORD.

f SENZA RIM

f SENZA CPOSE

f SENZA RIM

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 for measure 32, indicated by the circled '211' and '32' in the top left corner. The music is written on five-line staves. The score includes various dynamic markings such as $f > p$, f , p , and f_0 . Performance techniques like slurs, grace notes, and fingerings are also present. The notation uses a mix of standard musical symbols and handwritten annotations.

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.

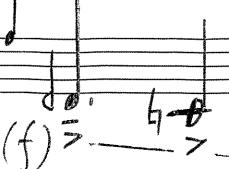
Vc.

p

mf

(223) 34

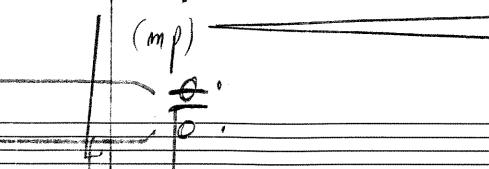
Vln. I

(f) 

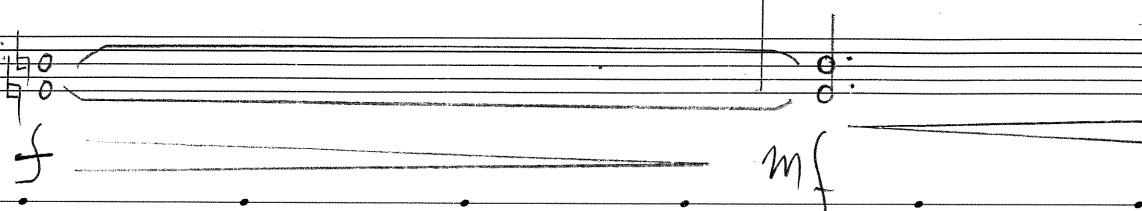
Vln. II

(mp) 

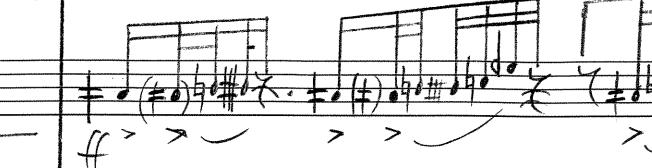
Vla.

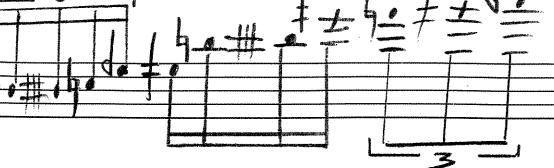
(mp) 

Vc.



ORP



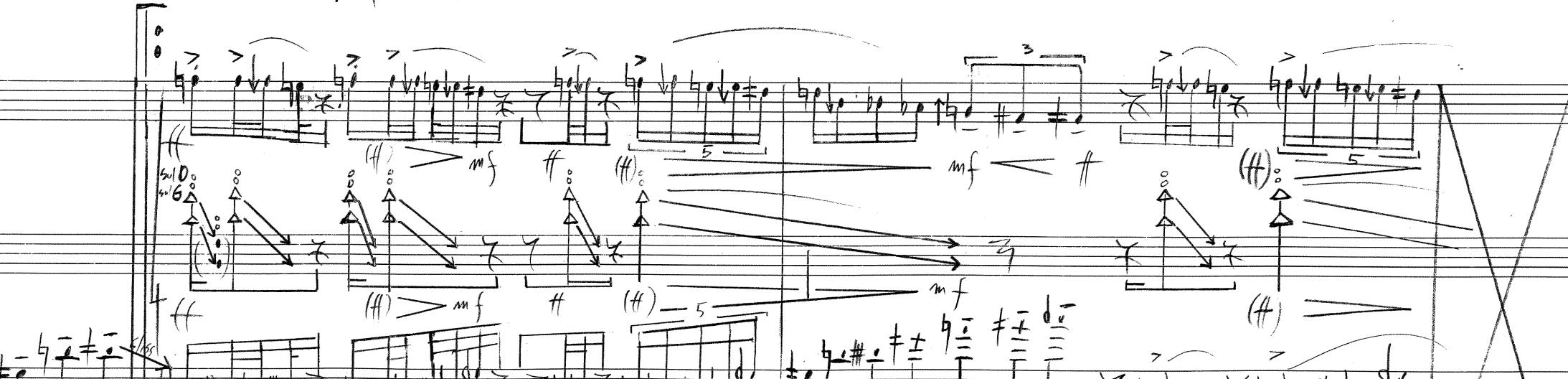


Coda
Codetta

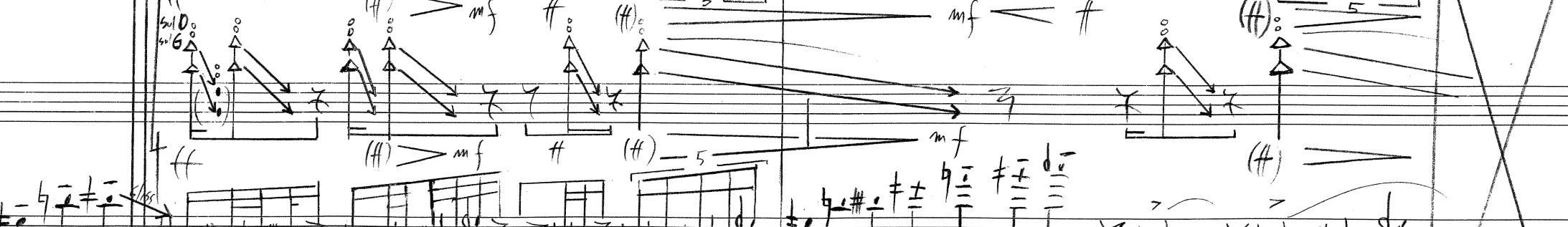
REPEAT ONCE (PLAY twice)

(227)

Vln. I



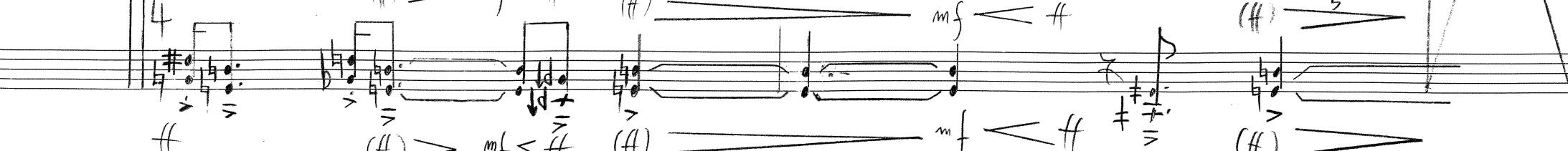
Vln. II



Vla.



Vc.



Codetta
Theme 2

230

Vln. I

Vln. II

Vla.

Vc.

35

REPEAT || 233

4 times
(play 5 times)

Vln. I

Vln. II

Vla.

Vc.

2¹

Molto R. f - - -

Detache

det.

pizz.

ARCO

collettivo

collettivo

37

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on four staves. The score includes dynamic markings like p , f , and ff , and performance instructions such as "SENZA CRESC.", "SUL D CON SOLO", and "SIMILE". The score is divided into sections labeled "ARCO", "DEVELOPMENT", and "INTRO". The page number 37 is in the top right corner.

246

Vln. I

(p) *mf*

f p (p - mp sempre)

Vln. II

Vla.

Vc.

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

Development
Theme 1

249

38

Vln. I

Vln. II

Vla.

Vc.

252

Vln. I

Vln. II

Vla.

Vc.

(mf) f fp

p-mp

"f"

"f"

"f"

"f" senza anim

"ff"

(f-mp) f

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.

This image shows a handwritten musical score for string quartet (Vln. I, Vln. II, Vla., Vc.). The score consists of six systems of music, each containing four staves. Measure 26 starts with a dynamic of 26f . The first system includes performance instructions like '(At (o))' and 'SWE'. Measures 27-30 feature various slurs and grace notes. Measure 31 contains a instruction ' $> 1. h. p. 122$ '. Measures 32-35 show sustained notes with dynamics like $m f$, mp , and hp . Measures 36-39 continue with sustained notes and dynamics. Measure 40 concludes with a dynamic of mp . Measure 41 begins with a dynamic of 41 .

270

Vln. I

Vln. II

Vla.

Vc.

273

42

Vln. I

Vln. II

Vla.

Vc.

276

Vln. I

Vln. II

Vla.

Vc.

Repeating

twice

(PLAY 3-times) Vln. I

279

43

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 41-43. The score includes dynamic markings (f, ff), articulations (accents, slurs, grace notes), and performance instructions like "Development" and "convent A".

Measures 41-43:

- Vln. I (IMCS):** Measures 41-43. Dynamics: f. Articulations: accents, slurs, grace notes.
- Vln. II:** Measures 41-43. Dynamics: f, ff. Articulations: accents, slurs, grace notes. Performance instruction: "Development" (measures 41-42).
- Vla.:** Measures 41-43. Dynamics: f, ff. Articulations: accents, slurs, grace notes. Performance instruction: "convent A" (measures 41-42).
- Vc.:** Measures 41-43. Dynamics: f, ff. Articulations: accents, slurs, grace notes.

Measure 43:

Development
convent A

DEVELOPMENT CONTENTS

282

Vlm

1

Handwritten musical score page 282. The score consists of four staves:

- Flute I (Top Staff):** Treble clef, key signature of B-flat major (two sharps). Measures show various note heads and rests.
- Flute II (Second Staff from Top):** Treble clef, key signature of B-flat major. Measures feature sixteenth-note patterns with dynamics like f , fo , and 3 .
- Bassoon (Third Staff from Top):** Bass clef, key signature of B-flat major. Measures show eighth-note patterns with dynamics like f , fo , and 3 .
- Trombone (Bottom Staff):** Bass clef, key signature of B-flat major. Measures show eighth-note patterns with dynamics like F , fo , and 3 .

The score is written on five-line staff paper with various musical markings, including dynamic signs (f , fo , 3 , F) and rests.

(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

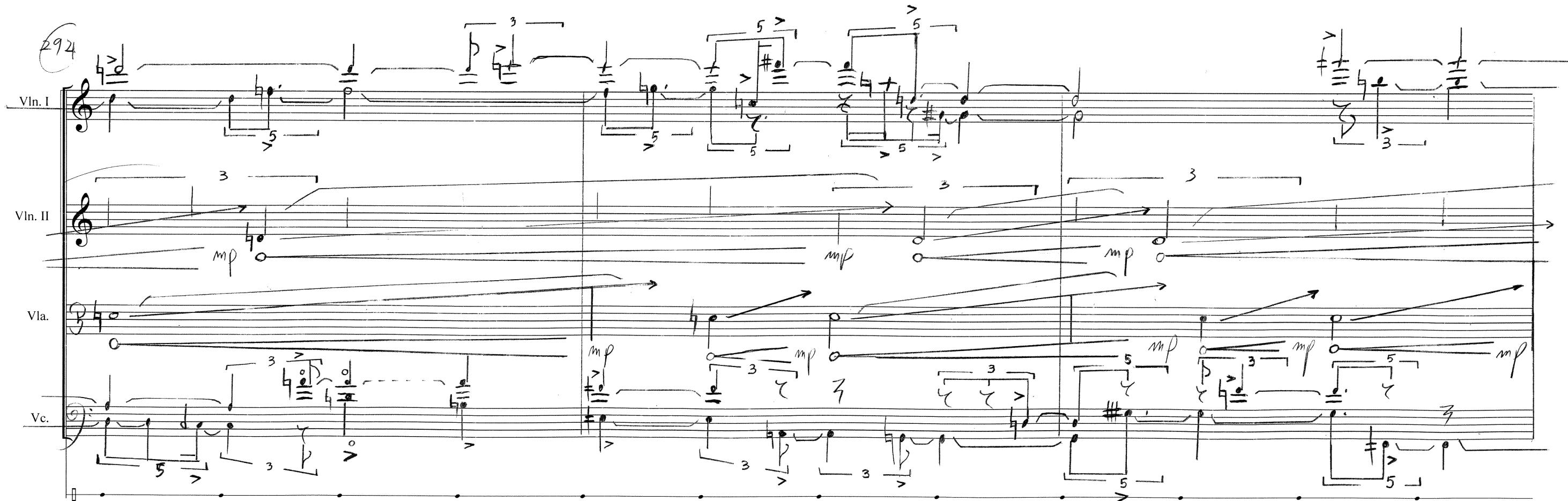
(294)

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) features complex rhythmic patterns with grace notes and slurs. The second staff (Vln. II) has sustained notes with dynamics (mf, mp). The third staff (Vla.) contains sustained notes with slurs. The fourth staff (Vc.) shows rhythmic patterns with grace notes and slurs. Measure 46 concludes with a repeat sign and a new section starting at measure 47.

300

Vln. I

Vln. II

Vla.

Vc.

This section of the score shows four staves for string instruments. The first staff (Vln. I) features rhythmic patterns with grace notes and slurs. The second staff (Vln. II) has sustained notes with dynamics (p, mp). The third staff (Vla.) contains sustained notes with slurs. The fourth staff (Vc.) shows rhythmic patterns with grace notes and slurs. The score continues with measures 2 through 6, each featuring similar patterns and dynamics.

(303) 47

Vln. I

Vln. II

Vla.

Vc.

(306)

Vln. I

Vln. II

Vla.

Vc.

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 a tempo marking (13). The score is dated '312' and includes a 'CATKO' note.

(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

(mf) p

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

337

Vln. I Vln. II Vla. Vc.

5" 5" 5" 5" 5" 5" 5" 5"

Outro Outro Outro Outro

Retransition Theme 2' m.f. Outro

Development

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.

sdzsdz

sub ff

P senza cresc.

Theme 2'

Theme 1

354

Vln. I

Vln. II (Vib. Molto (pizz.) → senza Vib.)

Vla. (Vib. Molto (pizz.) → senza Vib.)

Vc.

357

Vln. I (p)

Vln. II (p)

Vla. (p)

Vc.

Theme 2)
BRIDGE

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.

ppp

(ppp)

OVER PRESS

coretta

ffff

378

58

Vln. I

Vln. II

Vla.

Vc.

f

f

p

f

p

p

P

(P)

P

(P) Theme 2 / Vc. (p.)

P_{122}

$6:4$

381

Vln. I

Vln. II

Vla.

Vc.

P

P_{122}

III

P

P_{122}

III

P

P_{122}

III

P

P_{122}

III

P

384

Vln. I

Vln. II

Vla.

Vc.

387

Vln. I

Vln. II

Vla.

Vc.

390

60

Vln. I

Vln. II

Vla.

Vc.

393

Vln. I

Vln. II

Vla.

Vc.

pp

Alco

(pp)

f

p

Themat 2)

noten

397

397

Vln. I

Vln. II

Vla.

Vc.

Theme 2

403

403

Vln. I

Vln. II

Vla.

Vc.

(DETACHE)

pizz. 5:4

ARCO OVERPRESS ff

sfz > p senza cresc.

sfz ff

mf ff

(p) senza cresc. (p) ff

Sub ff

Theme 2)
Retrogradatio

Theme 2)
Theme 1)

409

PRESS ORP

62

Vln. I f senza vim

Vln. II f senza dim

Vla. fp senza dim

Vc. f senza dim

(Plessord) → overpress. ORD

ff → overpiles.

(f) → ff

(f) → ff

(f) → ff

(f) → ff

418

Repeat 5 times

(f) *sempre vib*
sul fasto

Vln. II

SEMPRE MP
semitono

Vla.

Vc.

f
mf
mp
mp sempre

RETRANSITION/DEVELOPMENT

423

REPEAT twice (Play 3x)

Vln. I

Vln. II

Vla.

Vc.

RETRANSITION/ THEME 2

RETRANSITION
BRIDGE

Rif

1

A tempo
64 Repeat twice
(PLAY 3x)

427

Vln. I

Vln. II

Vla.

Vc.

Retransition/Theme 1

Molto rit.

1=52

(d)(#)

mp

SENZA DIM.

SENZA DIM.

Theme 1.

introduction

432

Vln. I

Vln. II

Vla.

Vc.

Theme 1'

SENZA CRESC.

f

mf-f

pppp SENZA CRESC.

Theme 1

(pppp)

mf

435

65

Vln. I

Vln. II

Vla.

Vc.

Th 1 / BRIDGE

65

440

10

Vln. I

Vln. II

Vla.

Vc.

ARCO

ARCO

449

Vln. I

Vln. II

Vla.

Vc.

Th 1¹/ develop

453

453

Vln. I Vln. II Vla. Vc.

4) 67

Pizz. ARCO Pizz. ARCO Pizz. ARCO Pizz. ARCO

f p sub ff p sub f fpp fff ffz

5 # 5 # 5 # 5

fff ffz ff subp mf

sub pp senza cresc. sub pp+

Th1/autKO Th1/Th2

456

456

Vln. I Vln. II Vla. Vc.

Th1'/Retransition Th2'/Th1'

460

465

65

Vln. I

Vln. II

Vla.

Vc.

Coda
theme 2

Coda
outro

Coda
development

468

69

Handwritten musical score for page 468. The score consists of three staves: Vln. II (top), Vla. (middle), and Vc. (bottom). The key signature is A major (no sharps or flats). The music features complex rhythmic patterns with sixteenth-note figures. Measure 1 starts with a forte dynamic (f) in the top staff. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic of *mf*. Measures 5-6 show eighth-note patterns. Measure 7 begins with a dynamic of *mf*. Measure 8 ends with a dynamic of *sforzando* (*sforz.*). Measure 9 ends with a dynamic of *coda* (*coda*) and *brillante* (*brill.*). The Vln. II staff has a circled '6' above it. The Vla. staff has a circled '5'. The Vc. staff has a circled '1' and a circled '6' below it. There are also circled '1' and '2' on the first two strings of the Vln. II staff.

471

Handwritten musical score for page 471. The score consists of four staves: Vln. I (top), Vln. II (second from top), Vla. (third from top), and Vc. (bottom). The key signature is A major (no sharps or flats). The music features complex rhythmic patterns with sixteenth-note figures. Measure 1 starts with a dynamic of *mf*. Measures 2-3 show eighth-note patterns. Measures 4-5 show eighth-note patterns. Measure 6 begins with a dynamic of *f*. Measures 7-8 show eighth-note patterns. Measure 9 begins with a dynamic of *f*. Measure 10 ends with a dynamic of *sforzando* (*sforz.*). Measure 11 ends with a dynamic of *coda* (*coda*) and *brillante* (*brill.*). The Vln. I staff has a circled '5' above it. The Vln. II staff has a circled '5' above it. The Vla. staff has a circled '1' above it. The Vc. staff has a circled '1' above it. There are circled '1' and '2' on the first two strings of the Vln. II staff. There are circled '1' and '2' on the first two strings of the Vla. staff. There are circled '1' and '2' on the first two strings of the Vc. staff.

474

70

Vln. I

Vln. II

Vla.

Vc.

Coda / 16me. 1

478

Vln. I

Vln. II

Vla.

Vc.

(ord)

sol part.

sub ORD

(ord)

sol part.

sub ORD

(f)

(f)

(f)

(f)

(f)

(f)

481

Vln. I

Vln. II

Vla.

Vc.

484

Vln. I

Vln. II

Vla.

Vc.

487

72

Vln. I

Vln. II

Vla.

Vc.

491

Vln. I

Vln. II

Vla.

Vc.

494

73

Vln. I

Vln. II

Vla.

Vc.

This page contains four staves for string instruments. The first two staves (Vln. I and Vln. II) feature sixteenth-note patterns with various slurs and grace notes. The third staff (Vla.) has a sustained note with a fermata and a dynamic marking of ppp . The fourth staff (Vc.) also has a sustained note with a dynamic marking of ppp . The score includes dynamic markings such as f , ff , and sf .

497

Vln. I

73

Vln. II

Vla.

Vc.

This page contains four staves for string instruments. The first two staves (Vln. I and Vln. II) show sixteenth-note patterns with slurs and grace notes. The third staff (Vla.) has a sustained note with a dynamic marking of (ff) . The fourth staff (Vc.) has a sustained note with a dynamic marking of (ff) . The score includes dynamic markings such as f , ff , and ff .

500

74

Vln. I

Vln. II

Vla.

Vc.

(ff)

(ff)

(ff)

fff slow dim

fff slow dim

6

503

Vln. I

Vln. II

Vla.

Vc.

slow gradual gliss

poco a poco

slow gradual gliss

poco a poco

slow gradual gliss

poco a poco

Jazz City Rhythms

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