

(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

(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

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)

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on five staves. The score includes dynamic markings (pp, f, ff, mp, mf, sffz), articulations (pizz, arco, ricochet, slurs, grace notes), and performance techniques (pizzicato, arco, subharmonics). The score is divided into measures by vertical bar lines and sections by large brackets. Measure 47 starts with a dynamic **pp** for Vln. I, followed by a section with **mp**, **f**, **ff**, **pizz**, **arco**, and **ricochet** markings. The score continues with various dynamics and techniques, including **mp sub.**, **ff psub.**, **mf**, **pp**, **ff**, **mp sub.**, **ff psub.**, and **pp**. The score concludes with a final dynamic marking of **pp**.

This image shows a handwritten musical score for string instruments. The score includes four staves: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The music is written in common time. The score features a variety of performance techniques, including pizzicato (indicated by small vertical strokes), arco (indicated by a large F-shaped symbol), and various dynamic markings such as *p*, *f*, *mf*, *pp*, and *fff*. There are also specific instructions like "SENZA CAPO" and "Ricchetto". The score is highly detailed, with many markings placed directly above the corresponding musical notes and measures.

(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
Ritardando

Theme 1
Th1'

67 10

Vln. I

Vln. II

Vla.

Vc.

$\text{J} = 96$ * new tempo

mf < fp

(p) \nearrow mf \searrow

(ppp) \nearrow mf \searrow ff

(ppp) \nearrow mf \searrow ff

ARCO
sul pont.

(sul pont.) \longrightarrow ORD :

PPP \nearrow ff

ff

BRIDGE

CODA

X

Page 11 to be added later

12 (8D)

Vln. I

Vln. II

new tempo

Vla.

Vc.

B. 1960

outro

BRIDGE

DEVELOPMENT

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on page 84. The score consists of four staves. Vln. I starts with a dynamic ff and a long sustained note. Vln. II follows with a dynamic f. Vla. and Vc. enter later with dynamic markings and slurs. The score features various slurs, grace notes, and dynamic markings with 3 over dots.

(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.

(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, starting with a dynamic of *b* *ff*, is preceded by a bracket and followed by the instruction "** New tempo*". Various performance techniques are indicated throughout, such as "hamm gliss" and specific bowing patterns.

(113)

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

Vln. II

Vla.

Vc.

(116)

Vln. I sul pont
sul G

Vln. II

Vla.

Vc.

2"

BRIIDGE
INTO

* NEW TEMP C

(118) 18

Vln. I ORP
Sul D

Vln. II

* different tempo

Vla.

Vc.

76.2
Intro

ppp
ORP
Sul D

ppp
pizz
(ppp)
ff

pp
ff
mp
(mp) = pp

Vib. moffo
ARCO
sewz vib.

(122)

Vln. I

Vln. II

Vla.

Vc.

Theme 2
Theme 1

pp
3
pp
4 pizz
ARCO
subff
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*, *2*, *(p)*, *(pp)*.

20

(131)

Vln. I *mf* *p*

Vln. II

Vla. *mf* SENZA V.b.

Vc. *mf* *p*

THEME 2
BRIDGE

(132)

Vln. I

Vln. II

Vla.

Vc.

p

5:4 *Pizz.* *mf*

5:4 *Pizz.* *mf*

5:4 *Pizz.* *mf*

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. 3

ARCO

f f fp senza cresc.

mf 4:3 4:3 ARCO

(mf) ff pp ff

OVER PRESS gliss

Page 22 to be added later

(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. over

pp

over press.

gliss

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. 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 'sue' or '5' above them.

(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 bracket 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' above them.

(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

(mf) 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

mf

f p

mf

(mf)

Arco OVERPRESS

mf

p

p

Arco over

(p)

Theme 2
Retransition

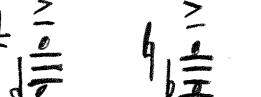
197 30

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 "ARCO" and includes dynamics "ff sub.", "mf", and "f". Measures 32-33 show sustained notes with "gliss." markings. The final section (measures 34-35) features "OVER pizz." and "OVER gliss." dynamics. Measure 36 concludes with "OVER PRES." and "sl. ff". Various performance techniques like pizzicato, arco, and glissando are indicated throughout the score.

Theme 2
thm 1'

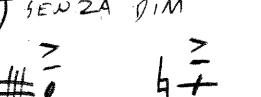
(201)

Vln. I

PRESS ORG. 

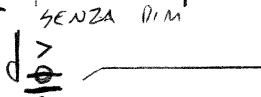
f SENZA RIM

Vln. II

PRESS ORG. 

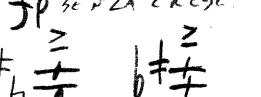
f SENZA RIM

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.

Handwritten notes: *sul G*, *sul D*, *mezzo-forte*, *f*, *p*, *f>p*, *f>f*, *f>p>f*, *f>f>p*, *f>f>f>p*, *f>p>f>p*, *f>f>p>f*, *f>f>f>p*, *f>f>f>f>p*, *f>f>f>f>f>p*.

214

Vln. I

Vln. II

Vla.

Vc.

Handwritten notes: *mp*, *f*, *ff*, *pizz.*, *sforz.*, *(f)*, *sul taglia senza vib.*, *sempre*, *mp sempre*, *mp sempre sul taglia senza vib.*, *f*.

Coda
Outro

Coda
Development

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

Handwritten musical score for strings. The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. Measure 223 ends with a fermata over the Vln. I staff. Measure 224 begins with a dynamic *f*. The Vln. I part features eighth-note patterns with grace notes and slurs. The Vln. II part has sustained notes with grace notes. The Vla. part has sustained notes with grace notes. The Vc. part has sustained notes with grace notes. Measure 224 ends with a dynamic *f*. The score includes performance instructions like *(f)*, *m f*, *(mp)*, *(mfp)*, *ord*, and *Codetta*.

(227)

Vln. I

Vln. II

Vla.

Vc.

REPEAT Once (pp) twice

Code: H1
Theme 2

(230) 35

Vln. I

Vln. II

Vla.

Vc.

REPEAT 233

4 times
(play 5 times)

Vln. I

Vln. II

Vla.

Vc.

Detache

ff

(ff) > mf

mf

subf

(f) > pp

mf

subf

(f) > pp

mf

subf

(f) > pp

mf

subf

pizz

ARCO

BRIDGE

Molto Rit.

2

collected

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 f (f) *pppp* *mp*

Vln. II "ff" *pp*

Vla. "ff" *pp*

Vc. *fp* *pppp*

sul fasto *smile* *gloss*

remove practice mute / insert regular mute

OKP *>* *con sord* *pfff*

remove practice Mute/ insert regular mute

consord *ORD* *>* *mp* *mp*

Development / th 2

(264)

Vln. I *mf* *sul A* *5* *5* *5* *5* *f* *mf - mp sempre*

Vln. II *mp* *mp* *mp* *mp* *p* *p*

Vla. *mp* *mp* *mp* *mp* *p* *p*

Vc. *mf* *sul A* *5* *5* *5* *5* *(mf)* *pppp* *mf - mp sempre* *5* *5*

267

41

Vln. I

(ALCO)

SUE

Vln. II

Vla.

Vc.

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.

Development
confecta

(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

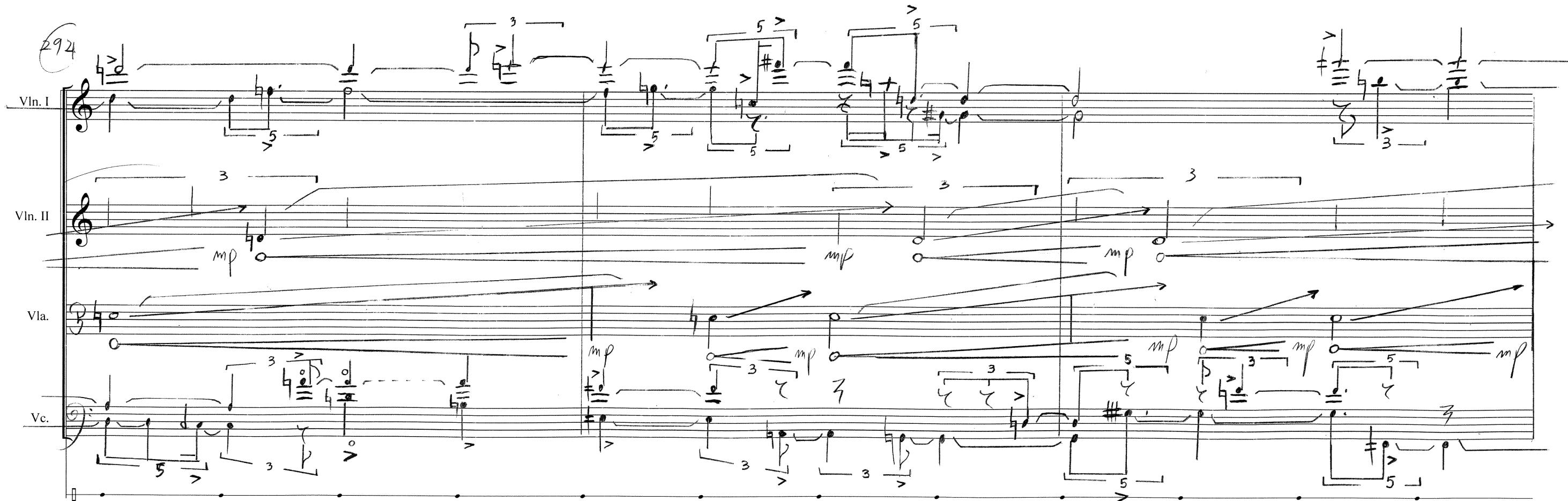
(294)

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.

309

48

Vln. I

Vln. II

Vla.

Vc.

Development atro

(ff) senza dim

ORD

This section of the score shows four staves for strings. Measure 48 starts with a forte dynamic (ff). Measure 49 continues with ff, followed by a dynamic instruction (ff) senza dim. Measure 50 begins with ORD. The score includes various rhythmic patterns, such as sixteenth-note chords and sustained notes with grace notes. Measure 50 concludes with a dynamic ff.

312

Vln. I

Vln. II

Vla.

Vc.

fff

ppp

fff

mp

fff

This section of the score shows four staves for strings. Measures 51 and 52 start with ff. Measure 53 begins with a dynamic fff. The score includes various rhythmic patterns, such as sixteenth-note chords and sustained notes with grace notes. Measure 53 concludes with a dynamic mp.

(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 consists of four staves:

- Vln. I:** Treble clef. The first measure shows a complex rhythmic pattern with sixteenth-note groups. Measures 2-4 show eighth-note patterns. Measure 5 starts with a sixteenth-note group followed by eighth-note pairs. Measures 6-7 show eighth-note patterns. Measure 8 ends with a sixteenth-note group.
- Vln. II:** Treble clef. Dynamics: *mf*, *mp*. Measures 1-3 show eighth-note patterns. Measures 4-7 show eighth-note patterns. Measure 8 ends with a sixteenth-note group.
- Vla.:** Bass clef. Measures 1-3 show eighth-note patterns. Measures 4-7 show eighth-note patterns. Measure 8 ends with a sixteenth-note group.
- Vc.:** Bass clef. Measures 1-3 show eighth-note patterns. Measures 4-7 show eighth-note patterns. Measure 8 ends with a sixteenth-note group.

Measure 8 concludes with a dynamic marking *(mf)*.

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

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.

sdzsdz

sub ff

P senza cresc.

Theme 2'

Theme 1

(354)

Vln. I

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

Vla. sub p mp

Vc.

(357)

Vln. I (p)

Vln. II (p)

Vla. fp fp < fp fp (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

(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

Acc.

pp
(pizz.)

f

p

Themat 2)

riten

<img alt="Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 383. The score includes dynamic markings like pp, Acc., f, and p. It features various rhythmic patterns, including sixteenth-note groups and sustained notes. Measure 383 starts with Vln. I playing eighth notes. Measures 384-385 show sixteenth-note patterns. Measures 386-387 show eighth-note patterns. Measures 388-389 show sixteenth-note patterns. Measures 390-391 show eighth-note patterns. Measures 392-393 show sixteenth-note patterns. Measures 394-395 show eighth-note patterns. Measures 396-397 show sixteenth-note patterns. Measures 398-399 show eighth-note patterns. Measures 400-401 show sixteenth-note patterns. Measures 402-403 show eighth-note patterns. Measures 404-405 show sixteenth-note patterns. Measures 406-407 show eighth-note patterns. Measures 408-409 show sixteenth-note patterns. Measures 410-411 show eighth-note patterns. Measures 412-413 show sixteenth-note patterns. 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Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 387-392. The score includes dynamic markings (mf, f, ff), articulations (pizz., arco, slurs), and performance instructions (e.g., "mf", "f", "ff"). Measure 387 starts with a dynamic *mf*. Measures 388-391 feature a 5:4 time signature, indicated by a bracket above the measures. Measures 392-393 show a return to a 4:4 time signature. The score concludes with a dynamic *mf*.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 393-398. The score includes dynamic markings (p, mf, ff, sforzando, crescendo, decrescendo), articulations (pizz., arco, slurs), and performance instructions (e.g., "mf", "ff", "sforz.", "cresc.", "decresc.", "detache"). Measures 393-394 show a transition with dynamic *p*, *mf*, and *ff*. Measures 395-396 feature a 5:4 time signature, indicated by a bracket above the measures. Measures 397-398 show a return to a 4:4 time signature. The score concludes with a dynamic *mf*.

Measure 398 is labeled "Theme 2' RETRANSLATION" and "Theme 1".

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)

63

Vln. I

(f) *se viva vib*
sul fasto

Vln. II

SEMPRE *mp*
sempre vib

Vla.

Vc.

mp sempre

Repeat 5 times
(play 6 times)

Retransition / Development

Retransition / *coda H1*

Repeat twice (play 3x)

(413)

Vln. I

Vln. II

Vla.

Vc.

Rif.

1

Retransition / Theme 2

Retransition / Bridge

A tempo
 64
 Repeat twice
 (PLAY 3x)

(417)

Vln. I

Vln. II

Vla.

Vc.

Molto rit.
J=52

(d) (ff) $\frac{7}{4}$

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)
mf

(pppp)
ppp

(pppp)
ppp

(pppp)
ppp

Theme 1'

Theme 1

THEME 1

425

Vln. I

f *sforzando* *p* *mf* *mp* *mf* *sforzando* *pp* *mf* *p* *fp* *mp*

Vln. II

p *pppp* *p* *mf* *sem24 dim* *p* *mf* *sem24 dim* *sub pppp* *ff* *pppp* *ff*

Vla.

ff *p* *pppp* *p* *mf* *sem24 dim* *p* *mf* *sem24 dim* *sub pppp* *ff* *f*

Vc.

ff *f* *p* *mf* *sem24 dim* *p* *mf* *sem24 dim* *sub pppp* *ff* *sforzando* *ff* *f*

Th 1 / BRIDGE

Th 1 / Th 2

65

434

66

Score for Vln. I, Vln. II, Vla., Vc.

Musical notation for measure 66, section 3. The score includes dynamic markings like (mf) senza cresc., f, ff, mp = pp, mf, and f. There are also various rhythmic patterns and rests.

Measure 66, section 3 starts with (mf) senza cresc. for Vln. I. This is followed by a dynamic transition involving ff, mp = pp, and mf. The section concludes with a series of eighth-note patterns and a final dynamic of f.

439

31

Th 1' / coro II A

Score for Vln. I, Vln. II, Vla., Vc.

Musical notation for measure 31, section Th 1' / coro II A. The score includes dynamic markings like p, mf, pp, f, and ff. There are also various rhythmic patterns and rests.

Measure 31 begins with a dynamic of p. This is followed by a series of eighth-note patterns involving mf, pp, and f. The section concludes with a dynamic of ff.

(443)

pizz *ARCO* *pizz* 3 *ARCO* 5 *pizz*

Vln. I *f* *p sub* *ff* *p sub* *f* *fpp* *fff*

Vln. II *p* *pp* *mp* *ppp sub* *mp* *gliss*

Vla. *fp* *fp* *fp* *sub pp* *solo point* *ORD sub*

Vc. *f* *mp* *f* *sfz > pp* *fff* *sfz* *sfz*

Th1/autKO Th1/Th2

443) 67 *Ricochet*

(446)

Vln. I *ppp* *ff mf sub* *mf* *pp* *p* *mf* *fp* *(p)* *f* *pizz*

Vln. II *ppp* *ff mf sub* *mf* *pp* *p* *mf* *f* *(f)* *ff*

Vla. *ppp* *ff mf sub* *mf* *pp* *p* *mf* *f* *(f)* *pizz*

Vc. *ppp* *ff mf sub* *mf* *pp* *p* *mf* *f* *(f)* *f* *pizz*

Th1'/Retransition Th1'/Th1'

455

Vln. I

Vln. II

Vla.

Vc.

Coda
theme 2)

Coda
outro

Coda
development

458

Vln. I

69

Vln. I

Vln. II

Vla.

Vc.

(Coda) / End of A

461

Vln. I

Vln. II

Vla.

Vc.

mf

f

sfz

(ord)

submf

subpont

subORD

subOKD

subOKU

Coda
bR/Vec

(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)

(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.

(490) 74

Vln. I

Vln. II

Vla.

Vc.

fff > *sforz. dim*

fff > *sforz. dim*

6)

(493)

Vln. I

slow gradual gliss

poco a poco

Vln. II

slow gradual gliss

poco a poco

Vla.

Vc.

slow gradual gliss

poco a poco

slow gradual gliss

(ff) Jersey City Heights
Nov 14, 2021

mp (lh. pizz)