

6 Folk Dances For Strings

Mekal Covic

1. Boléro — Moderato

Violin I

Violin II

Viola

Violoncello

Contrabass

pizz.

arco

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

3

3

3

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

arco

arco

Detailed description: This system contains measures 9 through 13. Vln. I and Vln. II both start with a half rest in measure 9. In measure 10, they play a half note G4. In measure 11, they play a half note A4. In measure 12, they play a half note B4. In measure 13, they play an eighth-note G4, followed by an eighth-note A4, then a half note B4. Vln. I has a 'pizz.' marking above measure 10, and Vln. II has a 'pizz.' marking above measure 11. Both have 'arco' markings above measure 13. Vla. plays a continuous eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, 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E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

Detailed description: This system contains measures 18 through 21. Vln. I plays eighth notes in a descending pattern. Vln. II has whole rests. Vla. and Vc. play eighth notes in a similar descending pattern. Cb. plays quarter notes, with the word 'arco' written above the first measure.

22

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

3

Detailed description: This system contains measures 22 through 25. Vln. I plays sixteenth notes in a descending pattern. Vln. II plays quarter notes. Vla. and Vc. have 'pizz.' (pizzicato) markings in measures 22 and 23, and 'arco' (arco) markings in measures 24 and 25. Triplet markings '3' are present over the eighth notes in measures 23 and 25.

26

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb.

3 3 3

30

Vln. I

Vln. II

Vla. arco

Vc. arco

Cb. arco

3 3

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 34-37. Vln. I and Vln. II play melodic lines. Vla. plays a rhythmic pattern. Vc. and Cb. play a bass line with triplets in measure 37.

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 38-39. Vln. I, Vln. II, and Vla. have triplets in measure 38. Vc. and Cb. have pizzicato notes in measure 38. Measures 39 show a continuation of the melodic lines with some rests.

40 **2. Minuet — Vivace**

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

arco

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

arco

f

mf

f

arco

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 56-59. Vln. I: Melodic line with slurs. Vln. II: Long note in measure 56, rests in 57-58, note in 59. Vla.: Eighth-note patterns. Vc.: Eighth-note patterns. Cb.: Triplet in measure 56, rests in 57-58, notes in 59.

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 60-63. Vln. I: Continues melodic line. Vln. II: Rests in 60-61, notes in 62-63. Vla.: Eighth-note patterns. Vc.: Eighth-note patterns, slur in measure 63. Cb.: Rests in 60-61, notes in 62-63.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

68

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

2.

82

3. Tourdion — Allegretto

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

86

86

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

Detailed description: This system contains measures 90 through 93. Vln. I has whole rests. Vln. II plays an eighth-note scale-like pattern. Vla. and Vc. play a pattern of quarter notes and eighth-note rests. Cb. plays a similar pattern. The dynamic *p* is indicated at the start of each staff.

94

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 94 through 97. Vln. I remains silent. Vln. II continues the eighth-note melody. Vla. and Vc. continue their rhythmic pattern. Cb. continues its pattern. In measure 97, Vln. II has a sharp sign on the eighth note, and Vc. and Cb. also have sharp signs on their eighth notes. The system ends with a double bar line.

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

102

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

106

Vln. I

mp

Vln. II

mp

Vla.

Vc.

Cb.

110

Vln. I

Vln. II

Vla.

mp

Vc.

mp

Cb.

mp

114

Vln. I *pizz.*

Vln. II *p pizz.*

Vla. *p pizz.*

Vc. *p*

Cb.

Measures 114-117. Vln. I plays a continuous eighth-note pattern. Vln. II and Vla. play a similar pattern with some rests. Vc. and Cb. are silent.

118

Vln. I

Vln. II *pizz.*

Vla. *pizz.*

Vc.

Cb.

Measures 118-121. Vln. I continues the eighth-note pattern. Vln. II and Vla. play a similar pattern. Vc. and Cb. are silent. A double bar line appears at the end of measure 121.

122

Vln. I

pp

Vln. II

Vla.

Vc. *pizz.*

pp

Cb.

Detailed description: This system contains measures 122 through 125. Vln. I has a melodic line starting on G4, moving with eighth and sixteenth notes. Vln. II, Vla., and Cb. each have a single sustained note (G4, C4, and G2 respectively). Vc. plays a pizzicato line with eighth notes (G2, C3, G2, C3). Dynamics include *pp* for Vln. I and Vc., and *pizz.* for Vc.

126

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 126 through 129. Vln. I continues the melodic line. Vln. II, Vla., and Cb. each have a single sustained note. Vc. plays a line with eighth notes and a triplet of eighth notes. Dynamics include *pp* for Vln. I and Vc., and *pizz.* for Vc.

130

arco

Vln. I

mf
arco

Vln. II

mf
arco

Vla.

mf

Vc.

arco

mf

Cb.

mf

134

Vln. I

Vln. II

Vla.

Vc.

Cb.

138

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Cb.

ff

142

Vln. I

Vln. II

Vla.

Vc.

Cb.

4. Sword Dance — Adagio poco Rubato

The Challengers enter the Arena

146

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

f

p

3

3

152

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

f

p

3

3

div. solo et al

157

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pp pizz.

pp pizz.

solo.

pp pizz.

tutti

pp

Vivace The Battle Begins

161

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

f arco

f arco

second time only

arco

f arco

pizz.

pizz.

arco

p arco

p arco

pizz.

pizz.

p arco

arco

arco

p

173

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

3

3

177

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

f

f

p

f

3

3

3

3

3

f

194

5. Pavane — Adagio

Score for measures 194-199. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The dynamics are marked *pp* (pianissimo) for measures 194-195, *p* (piano) for measure 196, and *pp* for measures 197-199. A crescendo hairpin is shown over measures 197 and 198.

200

Score for measures 200-203. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The dynamics are marked *ppp* (pianississimo) for measures 200-201, *pp* (pianissimo) for measures 202-203. A crescendo hairpin is shown over measures 202 and 203. The Cb. part has a *mf* (mezzo-forte) marking in measure 203.

204

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Measure 204: Vln. I and II are silent. Vla. and Vc. play a melodic line starting on G4, moving up stepwise. Cb. provides a bass line starting on G2, moving up stepwise. Dynamics are marked *mf*.

Measure 205: Vln. I and II are silent. Vla. and Vc. continue the melodic line. Cb. continues the bass line.

Measure 206: Vln. I and II are silent. Vla. and Vc. continue the melodic line. Cb. continues the bass line.

Measure 207: Vln. I and II are silent. Vla. and Vc. continue the melodic line. Cb. continues the bass line.

208

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Measure 208: Vln. I and II play a melodic line starting on G4, moving up stepwise. Vla. provides a bass line starting on G2, moving up stepwise. Vc. and Cb. are silent. Dynamics are marked *mf*.

Measure 209: Vln. I and II continue the melodic line. Vla. continues the bass line. Vc. and Cb. are silent.

Measure 210: Vln. I and II continue the melodic line. Vla. continues the bass line. Vc. and Cb. are silent.

Measure 211: Vln. I and II continue the melodic line. Vla. continues the bass line. Vc. and Cb. are silent.

[illegible]

216

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is for measures 216 through 219. The key signature is one flat (B-flat), and the time signature is 3/4. The dynamics are marked *f* (forte) for all instruments. The Violin I part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Violin II part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Viola part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Violoncello part starts with a half note G3, followed by a quarter note A3, and then a half note B3. The Contrabasso part starts with a half note G2, followed by a quarter note A2, and then a half note B2. The score is written in a standard musical notation with a grand staff for each instrument.

220

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 220-223. Vln. I and II play a melodic line with a crescendo. Vla. plays a steady eighth-note accompaniment. Vc. and Cb. provide harmonic support with sustained notes and occasional movement.

224

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

f

Measures 224-227. Vln. I and II play a melodic line with a crescendo. Vla. plays a steady eighth-note accompaniment. Vc. and Cb. provide harmonic support with sustained notes and occasional movement. The score ends with a forte (*f*) dynamic marking.

228

Vln. I

Vln. II

Vla.

Vc.

Cb.

232

Vln. I

Vln. II

Vla.

Vc.

Cb.

236

6. Kolo — Allegro Molto

Score for measures 236-240, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Allegro Molto. The dynamic marking *f* (forte) is present.

Vln. I: Treble clef, 2/4 time. Measures 236-240: A continuous eighth-note pattern in the first two measures, followed by a melodic line with eighth and quarter notes.

Vln. II: Treble clef, 2/4 time. Measures 236-240: A continuous eighth-note pattern in the first two measures, followed by a melodic line with eighth and quarter notes.

Vla.: Alto clef, 2/4 time. Measures 236-240: A steady eighth-note accompaniment.

Vc.: Bass clef, 2/4 time. Measures 236-240: A steady eighth-note accompaniment.

Cb.: Bass clef, 2/4 time. Measures 236-240: A steady eighth-note accompaniment.

240

Score for measures 240-244, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 2/4. The dynamic marking *f* (forte) is present.

Vln. I: Treble clef, 2/4 time. Measures 240-244: A continuous eighth-note pattern in the first two measures, followed by a melodic line with eighth and quarter notes.

Vln. II: Treble clef, 2/4 time. Measures 240-244: A continuous eighth-note pattern in the first two measures, followed by a melodic line with eighth and quarter notes.

Vla.: Alto clef, 2/4 time. Measures 240-244: A steady eighth-note accompaniment.

Vc.: Bass clef, 2/4 time. Measures 240-244: A steady eighth-note accompaniment.

Cb.: Bass clef, 2/4 time. Measures 240-244: A steady eighth-note accompaniment.

244

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 244-247. Vln. I and II play sixteenth-note patterns. Vla., Vc., and Cb. play eighth-note patterns.

248

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 248-251. Vln. I and II play sixteenth-note patterns. Vla., Vc., and Cb. play eighth-note patterns.

div. solo ***f***

252

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

256

Vln. I

Vln. II

Vla.

Vc.

Cb.

260

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the first system of a musical score, measures 260 through 263. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#). The time signature is 12/8. In measure 260, Violin I has a sixteenth-note triplet, while the other instruments have eighth notes. In measure 261, Violin I has a dotted quarter note, while the others have eighth notes. In measure 262, Violin I has a dotted quarter note, while the others have eighth notes. In measure 263, Violin I has a dotted quarter note, while the others have eighth notes.

264

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the second system of a musical score, measures 264 through 267. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#). The time signature is 12/8. In measure 264, Violin I has a sixteenth-note triplet, while the other instruments have eighth notes. In measure 265, Violin I has a dotted quarter note, while the others have eighth notes. In measure 266, Violin I has a dotted quarter note, while the others have eighth notes. In measure 267, Violin I has a dotted quarter note, while the others have eighth notes.

268 *tutti*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

272

Vln. I

Vln. II

Vla.

Vc.

Cb.

276

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. solo ***f*** *mp*

mp

mp

mp

mp

280

Vln. I

Vln. II

Vla.

Vc.

Cb.

284

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 284-287. Vln. I: eighth notes, quarter notes. Vln. II: sixteenth notes, eighth notes, quarter notes. Vla.: dotted quarter notes, eighth notes. Vc.: eighth notes, quarter notes. Cb.: eighth notes, quarter notes. Key signature: one sharp (F#).

288

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 288-291. Vln. I: eighth notes, quarter notes. Vln. II: quarter notes, eighth notes, quarter notes, half notes. Vla.: dotted quarter notes, eighth notes. Vc.: eighth notes, quarter notes. Cb.: eighth notes, quarter notes. Key signature: one sharp (F#).

292

Vln. I

f
tutti

Vln. II

f

Vla.

f

Vc.

f

Cb.

f

Detailed description: This system contains measures 292 through 295. Vln. I and Vln. II are in treble clef with a key signature of one sharp (F#). Vln. I starts with a forte (*f*) dynamic and a 'tutti' marking. Vln. II also starts with a forte (*f*) dynamic. Vla. is in alto clef with a key signature of one sharp (F#). Vc. and Cb. are in bass clef with a key signature of one sharp (F#). The music features a consistent eighth-note rhythmic pattern across all parts, with some melodic movement in the upper strings.

296

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 296 through 299. The instrumentation and key signature remain the same. The rhythmic patterns continue. In measure 299, the Cb. part has a change in its eighth-note pattern, and Vln. I has a whole note rest.

300

Vln. I

Vln. II

mp

mp

div. solo *f*

Vla.

mp

Vc.

mp

Cb.

mp

304

Vln. I

Vln. II

Vla.

Vc.

Cb.

308

Vln. I *p*

Vln. II *p*
tutti

Vla. *p*
div. solo *mf*

Vc. *p*

Cb. *p*

312

Vln. I

Vln. II

Vla.

Vc.

Cb.

316

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

tutti *mf*

mf

div. solo *ff*

mf

320

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

tutti

324

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

324 325 326 327

328

Vln. I

Vln. II

Vla.

Vc.

Cb.

328 329 330 331

332

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 332-335. Vln. I and II play sixteenth-note patterns. Vla., Vc., and Cb. play eighth-note patterns.

336

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 336-339. Vln. I and II play sixteenth-note patterns. Vla., Vc., and Cb. play eighth-note patterns.