

# Double Violin Concerto

## I. Declamations

DAVID HORNE  
(1970-)

Vigorous, always steady  $\bullet = c.100/108$

The musical score is arranged in a standard orchestral format. The top two staves are for Violin 1 and Violin 2. The double violin part is marked *ff sempre* and includes trills and triplets. The orchestral part includes Violin 3-7, Viola 1-2, Cello 1-2, and Contrabass. The score is in 3/4 time and features a tempo of c.100/108. The double violin part is marked *ff sempre* and includes trills and triplets. The orchestral part is mostly silent, with some rests and occasional notes.



10

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

10

14

Violin 1: *ff* sempre  $\rightarrow$  *mp* *ff*

Violin 2: *ff* sempre  $\rightarrow$  *mp* *ff*

Violin 3: arco s.t. *p* *mp*

Violin 4: arco s.t. *p* *mp*

Violin 5: (pizz.) *mf* arco *mp*

Violin 6: (pizz.) *mf* arco *mp*

Violin 7: (pizz.) *ffz*

Viola 1: *mp* *f* *p* *ff* *p* *mp* *f*

Viola 2: *mp* *f* *p* *ff* *p* *mp* *f*

Viola 1: *ffz* *mp* *f* *mp* *f*

Viola 2: *ffz* *mp* *f* *mp* *f*

Cello: pizz. *ffz*

19

Vln. 1 *ff*

Soli

Vln. 2 *ff*

Vln. 3 *ffz* pizz. arco *p* *ffz*

Vln. 4 *ffz* pizz. *f*

Vln. 5 *f* *p* *ffz* *f* pizz. *f*

Vln. 6 *f* *p* *ffz*

Vln. 7 *ffz* arco *p* *ffz*

Vla. 1 *p* *ffz* *p* *ffz*

Vla. 2 *p* *ffz* *p* *ffz*

Vlc. 1 *p* *ffz*

Vlc. 2 *p* *ffz*

Cb.

23

Vln. 1 *sim.*

Soli

Vln. 2 *sim.*

Vln. 3 *pizz.*

Vln. 4

Vln. 5

Vln. 6 *f* *pizz.*

Vln. 7 *f* *pizz.*

Vla. 1 *f*

Vla. 2 III *p* *ff*

Vlc. 1 *p* *ff*

Vlc. 2 II *p* *ff*

Cb.

Detailed description: This page of a musical score, numbered 23, features ten staves. The top two staves are for Violin 1 and Violin 2, both in treble clef with a 3/4 time signature. They play a melodic line with triplets and accents, marked *sim.* (sforzando). The next three staves are for Violins 3, 4, and 5, also in treble clef. Violin 3 starts with a *pizz.* (pizzicato) instruction and a triplet. Violins 4 and 5 play similar melodic lines. The next three staves are for Violins 6, 7, and 8, also in treble clef. Violins 6 and 7 start with a *f* (forte) dynamic and a *pizz.* instruction. The two Viola staves are in alto clef with a 3/4 time signature. Viola 1 plays a single note with a *f* dynamic. Viola 2 plays a sustained note with a *p* (piano) dynamic, marked with Roman numeral III, and a *ff* (fortissimo) dynamic. The two Violoncello staves are in bass clef with a 3/4 time signature. Violoncello 1 plays a sustained note with a *p* dynamic, marked with Roman numeral I, and a *ff* dynamic. Violoncello 2 plays a sustained note with a *p* dynamic, marked with Roman numeral II, and a *ff* dynamic. The Cello staff is empty.

26

Vln. 1 *ffz*

Soli

Vln. 2 *ffz*

Vln. 3 *mf* *f* *p* *f*

Vln. 4 *mf* *f* *p* *fz* *p*

Vln. 5 *p* *mp*

Vln. 6 *p* *mp* *p* *pp*

Vln. 7 *p* *mp* *p* *pp*

Vla. 1 *f* *fz* *p* *fz*

Vla. 2 *f* *p* *mp*

Vcl. 1 *fp* *ffz* *p* *f*

Vcl. 2 *fp* *ffz* *mp* *f* *non legato*

Cb. *fp* *ffz* *mp* *f* *non legato*

26

30

Vln. 1 *f* *ff* *f* *ffz*

Soli

Vln. 2 *f* *ff* *f*

Vln. 3

Vln. 4 *ffz*

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

30



33

Vln. 1 *ff* *f* *ff* *ff* intense sul G al  $\dagger$

Soli

Vln. 2 *ffz* *f* *ff* *ff* intense sul G al  $\dagger$

Vln. 3 *ppp*

Vln. 4 *ppp*

Vln. 5 *ppp*

Vln. 6

Vln. 7

Vla. 1 *f* *ff* pizz.

Vla. 2 *ffz*

Vlc. 1 *f* *ff*

Vlc. 2 *f* *ff*

Cb. *ff* *ffz*

33

Detailed description: This page of a musical score contains staves for Violins 1-7, Violas 1-2, Violas 1-2, and Cello. The score is divided into three measures. Measure 33 (labeled '33' at the top left) features Violins 1 and 2 with complex rhythmic patterns and triplets, marked with dynamics *ff*, *f*, and *ffz*. Violins 3, 4, and 5 play a steady triplet accompaniment marked *ppp*. Measures 34 and 35 (labeled '33' at the bottom left) show a change in tempo and meter. Violins 1 and 2 play a sustained note on G with a  $\dagger$  symbol, marked *ff* intense. Violas 1 and 2, Violas 1 and 2, and the Cello have specific melodic and rhythmic parts in these measures, with dynamics ranging from *f* to *ffz*.

36

Vln. 1 *ff*

Soli *f < ff*

Vln. 2 *f < ff*

Vln. 3 *f < ff* *p < mp < p* s.t.

Vln. 4 *f < ff* *f* *p < mp p* s.t.

Vln. 5 *f < ff* *f* *p < mp* s.t.

Vln. 6 *f < ff* *f*

Vln. 7 *f < ff* *f*

Vla. 1 *ff* pizz.

Vla. 2 *ff*

Vlc. 1 *p < ff*

Vlc. 2

Cb. *p < ff* II

36

41

Vln. 1 *fff* poss.

Soli

Vln. 2 *fff* poss.

Vln. 3 pizz. *ff* arco *fp*

Vln. 4 pizz. *ff* *ffz*

Vln. 5 pizz. *ff* arco s.p. *p* *ff*

Vln. 6 pizz. *ff*

Vln. 7 pizz. *ff*

Vla. 1 arco *p* *ffz* pizz. *ffz*

Vla. 2 arco *p* *ffz* *fp*

Vlc. 1 *fp*

Vlc. 2

Cb. pizz. *ffz*

41

46

Vln. 1 *ff* rough *ff* sul G

Soli

Vln. 2 *ff* rough *ff* sul G

Vln. 3 *ffz* *p* *ffp*

Vln. 4 *p* *ffp*

Vln. 5 (s.p.).....  
*mp*

Vln. 6

Vln. 7

Vla. 1 arco *p* *ffp*

Vla. 2 *ffz*

Vlc. 1 III *p* *ffp*

Vlc. 2 IV *p* *ffp*

Cb. arco II *p* *ffp*

46

50

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

50

*ff* rough 3

*ff* rough

*p*

*ff* < *ffz*

*ff* < *ffz*

54

Vln. 1 *ff* *ffz*

Soli

Vln. 2 *ff* *ffz*

Vln. 3 *p* *pp*

Vln. 4 *p* *mp* *p* *f* *p* *pp*

Vln. 5 *p* *mp* *p* *pp*

Vln. 6 *mp* *p* *p* *pp*

Vln. 7 *mp* *f* s.t. *p* *pp*

Vla. 1 *mp* *f* s.t. *p* *pp*

Vla. 2

Vcl. 1 *mp* *f*

Vcl. 2 *mp* *f*

Cb. *mp* *f*

54

57

Vln. 1 *f* 3

Soli

Vln. 2 *f* 3

Vln. 3 pizz. *ffz* *f* *ffz* arco 3 *mf* *f*

Vln. 4 pizz. *ffz* *f* *ffz* arco 3 *mf* *f*

Vln. 5 pizz. *ffz* *f* *ffz* arco 3 *mf* *f*

Vln. 6 pizz. *ffz* *f* *ffz* arco 3 *mf* *f*

Vln. 7 pizz. *ffz* *f* *ffz* arco 3 *mf* *f*

Vla. 1 pizz. *ffz* *f* *ffz* arco *f* *ff* *ffz*

Vla. 2 pizz. *ffz* *f* *ffz* arco 3 *f* *ff* *ffz*

Vlc. 1 pizz. *ffz* *f* *ffz* arco 3 *f* *ff* *ffz*

Vlc. 2 pizz. *ffz* arco 3 *f* *ff* *ffz*

Cb. 3 *f* *ff* *ffz*

57

61

*ff* sul G 3 3 3 3 *ffz* *ff*

*ff* sul G 3 3 3 3 *ffz* *ff*

*p* 3 3 *mp*

*p* 5

*p* 3 3

*p*

*ff* 3 3 3 3 *p*

*ff* 3 3 3 3

*ff*

I II *mf* *ffz* II *p*

61

Detailed description: This page of a musical score contains staves for Violins 1-7, Violas 1-2, Violas 1-2, and Cello. The score is in 4/4 time and begins at measure 61. The Violin 1 and 2 parts feature a melodic line with triplets and accents, starting with a *ff* dynamic and a *sul G* instruction. The Violin 3, 4, 5, and 6 parts have rests until measure 64, where they play chords with triplets and a *p* dynamic. The Violin 7 part has a rest until measure 64, where it plays a chord with a *p* dynamic. The Viola 1 and 2 parts play a rhythmic triplet pattern with a *ff* dynamic. The Violoncello part has a rest until measure 64, where it plays a chord with a *p* dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.



65

Vln. 1 *ff* sul G

Soli

Vln. 2 *ff* sul G

Vln. 3 *p* s.p.

Vln. 4 *mp* *p* *pp* s.t.

Vln. 5 *pp* *p* *pp* s.t.

Vln. 6 *p* *pp* s.t.

Vln. 7 *pp*

Vla. 1 *pp* IV *p*

Vla. 2 *f* pizz. arco I II *pp*

Vlc. 1 *p*

Vlc. 2

Cb.

70

Vln. 1 *f* *ff* *f* *ff*

Soli

Vln. 2 *f* *ff* *f* *ff*

(s.p.)

Vln. 3

Vln. 4 pizz. *ff* sempre

Vln. 5 *p* *pp*

Vln. 6 *p*

Vln. 7 *p* *pp*

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb. *mf*

70

73

Vln. 1

Soli

Vln. 2

Vln. 3 (s.p.)....., pizz. *ff*

Vln. 4

Vln. 5 *p* *pp*

Vln. 6 *pp* *p* *pp*

Vln. 7 *pp* *p* *pp* pizz. *ff*

Vla. 1 *mf* *p*

Vla. 2 *sim.*

Vlc. 1 *mf*

Vlc. 2 *mf* *p*

Cb. *p*

73 *p*

76

Vln. 1 *ff* sustained

Soli

Vln. 2 *ff* sustained

Vln. 3 *ff<sub>s</sub>*

Vln. 4 *ff<sub>s</sub>*

Vln. 5 *ff<sub>s</sub>* pizz.

Vln. 6 *ff<sub>s</sub>*

Vln. 7 *ff<sub>s</sub>*

Vla. 1 *pp* *ff* *pizz.*

Vla. 2 *mf* *ff* *pizz.*

Vcl. 1

Vcl. 2

Cb.

76 *ff* *p*

80

Violin 1 (Vln. 1): *ffz*, *mf < f*

Soli

Violin 2 (Vln. 2): *ffz*, *mf < f*

Violin 3 (Vln. 3): *ff <*, *ffz*, *arco* *mf*, *pizz.* *f*

Violin 4 (Vln. 4): *ff <<*, *ffz*, *arco* *mf*, *pizz.* *f*

Violin 5 (Vln. 5): *ff <*, *ffz*, *arco* *mf*, *pizz.* *f*

Violin 6 (Vln. 6): *pizz.* *ff <*, *ffz*, *arco* *mf*, *pizz.* *f*

Violin 7 (Vln. 7): *(pizz.)* *ff*, *ffz*, *arco* *mf*, *f*

Viola 1 (Vla. 1): *ff*, *arco* *mf < f*

Viola 2 (Vla. 2): *f*, *ff*, *arco* *mf < f*

Violoncello 1 (Vcl. 1): *pizz.* *f*, *ff*, *arco* *mf < f*

Violoncello 2 (Vcl. 2): *pizz.* *f*, *ff*, *arco* *mf < f*

Cello (Cb.): *pizz.* *f*, *ff*

80

84

Vln. 1 *ff* *f* *ff* *ff*

Soli

Vln. 2 *ff* *f* *ff* *ff*

Vln. 3 *f* *ff* *pp* *mf*

Vln. 4 *f* *ff* *pp* *mf*

Vln. 5 *f* *ff*

Vln. 6 *f* *ff*

Vln. 7 *f* *ff*

Vla. 1 *pp*

Vla. 2 *f* *ff* *pp*

Vlc. 1 *f* *ff* *pp*

Vlc. 2 *f* *ff* *p* *ffz*

Cb. *f* *ff* *pp*

84









100

Vln. 1 *mp*  $\leftarrow$  *mf*  
graceful

Soli

Vln. 2 *mp*  $\leftarrow$  *mf*  
graceful

Vln. 3 *p* *mp* *p* *fz*

Vln. 4 *mp* *p* *mf*  $\leftarrow$  *ffz*

Vln. 5 *mp*  $\leftarrow$  *pp* *p* *mf* *p* *fz*

Vln. 6 *mp*  $\leftarrow$  *pp* *p* *mf* *p* *fz*

Vln. 7 pizz. *f* *ff* *fz*

Vla. 1 *mp* *p* *mf*  $\leftarrow$  *ffz*

Vla. 2 *p* *mp* *p* *fz*

Vcl. 1 *mf* *mf*

Vcl. 2 *mf* *mf*

Cb. arco II *p*  $\leftarrow$  *f* pizz. *ff*

100

104

Vln. 1: II, *f*, 3, *f*, 3

Soli

Vln. 2: III, *f*, 3, 3

Vln. 3: II III, *p*, *ffp sub.*, *p*, *mf*, 5

Vln. 4: *mf*, *f*, *p*, *mf*, 5

Vln. 5: *mf*, *f*, *p*, *mf*, 5

Vln. 6: s.p., 3, *p*, *f*, *p*, *mf*, 5

Vln. 7: arco, s.p., 3, *p*, *f*, pizz., *mf*, *f*

Vla. 1: *mp*, *f*, *mp*, pizz., *mf*, *f*

Vla. 2: pizz., *ffz*, *mf*, *f*

Vcl. 1: *mp*, *f*, *mp*, pizz., 3, *mp*, *f*

Vcl. 2: pizz., *ffz*, *mp*, *f*, 3

Cb.: *ffz*, *mp*, *f*, 3

104 *ffz* *mp* *f*

109

Violin 1: *fp* *pp* *mf* *ffz* *fz* *ff*

Soli

Violin 2: *fp* *pp* *mf* *ffz* *fz* *ff*

Violin 3: *mf* *mp* *pp* *mp* *pp* (s.t.)

Violin 4: *mf* *mp* *pp* *mp* *pp* (s.t.)

Violin 5: *f* *mp* *f* *pp* *mp* *pp* (s.t.)

Violin 6: *f* *mp* *f* *pp* *mp* *pp* (s.t.)

Violin 7: *p* *f* *pp* *mp* *pp* (s.t.)

Viola 1: *p* *f* *pp* *mp* *pp* (s.t.)

Viola 2: *p* *f* *p* *f* *p* (s.t.)

Viola 1: *p* *ff* *mp* *ff* *mp*

Viola 2: *p* *ff* *mp* *ff* *mp* (arco III)

Cello: *p* *ffz*

109





120

Vln. 1 *ff*

Soli

Vln. 2 *ff* *sub.* sul G

Vln. 3 *ppp* *sempre*

Vln. 4 *ppp* *sempre*

Vln. 5 *ppp* *sempre*

Vln. 6 *ppp* *sempre*

Vln. 7 *ppp* *sempre*

Vla. 1 *ppp* *sempre*

Vla. 2

Vlc. 1

Vlc. 2

Cb.

123

Vln. 1 *ff* *sim.* *f*

Soli

Vln. 2 *ff* *sim.* *f*

Vln. 3 *f sub.* *p*

Vln. 4 *f sub.* *p*

Vln. 5 *f sub.* *p*

Vln. 6 *f sub.* *p*

Vln. 7 *f sub.* *p*

Vla. 1 *f sub.* *p*

Vla. 2 (pizz.) *f* *ff*

Vlc. 1 (pizz.) *f* *ff* *f* *ff*

Vlc. 2 (pizz.) *f* *ff* *f* *ff*

Cb. (pizz.) *ff*

123



126

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

126

*ff* *f* *ff* *f* *ff* *f* *ff*

*ff* *f* *ff* *f* *ff* *f*

*f* *ff* *f* *ff*

*f* *ff* *f* *ff*

*mf* *ff*

*mf* *ff*

*mf* *ff*

*ff*

*ff*

*f* *ffz*

*f* *ffz*

*f* *ffz*

*f* *ffz*

128

Vln. 1 *f* *ff* *f* *ff* *f* *ff*

Soli

Vln. 2 *ff* *f* *ff* *f* *ff* *pizz.* *ff*

Vln. 3 *ff* *pp* *arco*

Vln. 4 *ff* *pp* *arco*

Vln. 5 *pp* *arco*

Vln. 6 *pp* *arco*

Vln. 7 *pp* *arco* *p*

Vla. 1 *pp*

Vla. 2 *p*

Vlc. 1 *ffz* *ffz*

Vlc. 2 *ffz* *ffz*

Cb. *ffz* *ffz*

128

131

Vln. 1 *p* *mf* *ffz* *f* *ffz* *ff* poss.

Soli

Vln. 2 *f* *ffz* *ff* poss.

Vln. 3 *mf* *f* *p*

Vln. 4 *p* *fp* *sim.*

Vln. 5 *p* *fp* *fp*

Vln. 6 *mf* *f*

Vln. 7 tap on instrument *mf*

Vla. 1 *p* *ff* *ffz* tap on instrument *mf*

Vla. 2 *ff* *ffz*

Vcl. 1 arco III *p* col legno battuto *mf*

Vcl. 2 col legno battuto *mf*

Cb. arco II *p* col legno battuto *mf*

131 *p* *mf*

136

Vln. 1 *f sempre*

Soli

Vln. 2 *f sempre*

Vln. 3 *f sempre* *sim. 3*

Vln. 4 IV III II I

Vln. 5 IV III II I

Vln. 6 *p* 8<sup>va</sup> 8<sup>va</sup>

Vln. 7

Vla. 1

Vla. 2 *mf* tap on instrument

Vlc. 1

Vlc. 2

Cb.



144

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

144

*p*

*mp*

*ppp*

*ppp*

*ppp*

con sord.

*p non cresc.*

con sord.  
arco

*ppp*

*ppp*

*ppp*

*ppp*

pizz.

*p non cresc.*

pizz.

*p non cresc.*

pizz.

arco  
III II

*pp*

arco  
III II

*pp*

*p*

*pp*

Detailed description: This page of a musical score, numbered 144 at the top left and bottom left, contains ten staves of music. The staves are labeled Vln. 1, Soli, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vln. 7, Vla. 1, Vla. 2, Vcl. 1, Vcl. 2, and Cb. The music is written in treble clef for the violins and violas, and bass clef for the violas, cellos, and double basses. The key signature has one flat (B-flat). The score features various dynamics including *ppp*, *p*, *mp*, and *pp*. Performance instructions such as 'con sord.' (with mutes), 'arco' (bowed), and 'pizz.' (pizzicato) are present. The music includes several triplet markings (indicated by a '3' over a group of notes) and some slurs. The bottom of the page shows the measure numbers 144, 145, and 146, with dynamic markings *p* and *pp* under the respective measures.

147 sul G

Vln. 1 *ff*<sup>3</sup>

Soli

Vln. 2 sul G  
*ff*<sup>3</sup>

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1 pizz.  
♩ *ff*<sup>3</sup>

remove mute

Vla. 2

Vlc. 1

Vlc. 2

Cb. ♩ *ff*<sup>3</sup>

147

# II. Mosaic

Whimsical ♩ = c.96/100

con sord.

The musical score is arranged in a system with the following parts from top to bottom:

- Vln. 1:** Violin 1, Treble clef. Starts with a whole rest in 3/4, then changes to 4/4, 3/4, 4/4, 4/4, and 3/4. Features a melodic line starting in the 5th measure with dynamics *pp distant*.
- Soli:** Soloist part, Treble clef. Features a melodic line starting in the 1st measure with dynamics *p simply* and *sim.*
- Vln. 2-7:** Violins 2 through 7, all in Treble clef. Each part consists of whole rests throughout the piece.
- Vla. 1-2:** Violas 1 and 2, both in Bass clef. Each part consists of whole rests throughout the piece.
- Vlc. 1-2:** Violas 1 and 2, both in Bass clef. Each part consists of whole rests throughout the piece.
- Cb.:** Cello, Bass clef. Consists of whole rests throughout the piece.

Additional markings include *pp distant* for Vln. 1, *p simply* and *sim.* for the Soloist, and *p* with a hairpin for Vlc. 1 in the final measure. The piece concludes with a *III* marking.



8

Vln. 1 *pp* sempre

Soli

Vln. 2 *p* sempre

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1 (arco) *p*

Vla. 2 *p* *ffz*

Vcl. 1 *ffz* *p* *ffz* *p* *ffz*

Vcl. 2 *p* *ffz* *p* *ffz* *p* *ffz*

Cb. *p* *ffz* *p* *ffz* *p* *ffz*

13

Violin 1: *mp*

Violin 3: *con sord.*, *pp*  $\xrightarrow{3}$  *mp*

Violin 4: *(con sord.)*, *pp*  $\xrightarrow{5}$  *mp*  $\xrightarrow{5}$ , *remove mute*

Violin 5: *(con sord.)*, *pp*  $\xrightarrow{3}$  *mp*

Violin 6: *(con sord.)*, *pp*  $\xrightarrow{3}$  *mp*

Violin 7: *(con sord.)*, *pp*  $\xrightarrow{3}$  *mp*, *remove mute*

Viola 1: *ff<sup>s</sup>*, *fp*, III, *fp*

Viola 2: *fp*, IV, *fp*

Violoncello 1: *fp*, *fp*

Violoncello 2: *fp*, II, *fp*

Contrabass: *fp*, II, *fp*

17

remove mute

Vln. 1 *mf*

Soli

Vln. 2 *mf*

Vln. 3 *ffz* pizz. arco

Vln. 4 *mp*

Vln. 5 *ffz* pizz.

Vln. 6 *mp*

Vln. 7

Vla. 1 *ffz* pizz.

Vla. 2

Vcl. 1 *fp* III *mp*

Vcl. 2

Cb. *fp*

21

**Vln. 1**  
mp ————— mf

**Soli**

**Vln. 2**

**Vln. 3**  
pizz. ————— arco  
fp ————— mf < ff ————— f

**Vln. 4**  
pizz. ————— arco  
f ————— mf < ff ————— f ————— ffz

**Vln. 5**  
arco ————— pizz.  
fp ————— mf < ff ————— f

**Vln. 6**  
pizz. ————— arco  
fz ————— f ————— ff ————— f ————— p

**Vln. 7**  
pizz. ————— arco  
f ————— ff ————— f

**Vla. 1**  
arco ————— pizz.  
fp ————— f

**Vla. 2**  
pizz. ————— arco  
ffz ————— fp ————— f

**Vcl. 1**  
pizz. ————— arco  
ffz ————— f

**Vcl. 2**  
pizz. ————— arco  
mf ————— fp ————— f

**Cb.**  
II III ————— pizz. I ————— arco ————— II  
mp fz ————— ffz ————— f

III IV  
mf < f fz

IV III II  
mf < f fz

3  
mf < f fz

25

This musical score page contains ten staves for string instruments and one staff for a solo violin. The instruments are labeled on the left: Vln. 1, Soli, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vln. 7, Vla. 1, Vla. 2, Vcl. 1, Vcl. 2, and Cb. The score is divided into three measures.   
- **Measure 25:** Vln. 1 starts with a half note G4 (mf). Vln. 2 has a triplet of eighth notes (f). Vln. 3 and Vln. 4 play a sixteenth-note triplet (pp, non cresc.). Vln. 6 has a triplet of eighth notes (ffz, pp, non cresc.). Vln. 7 and Vla. 1/2 have a triplet of eighth notes (mf < f, fz). Vcl. 1 and Vcl. 2 have a triplet of eighth notes (ff, pizz.). Cb. has a triplet of eighth notes (ff, pizz.).   
- **Measure 26:** Vln. 1 continues with a half note G4. Vln. 2 has a triplet of eighth notes (f). Vln. 3 and Vln. 4 continue with the sixteenth-note triplet (pp, non cresc.). Vln. 6 continues with the eighth-note triplet (pp, non cresc.). Vln. 7 and Vla. 1/2 continue with the eighth-note triplet (fz). Vcl. 1 and Vcl. 2 continue with the eighth-note triplet (p, arco). Cb. continues with the eighth-note triplet (p, arco).   
- **Measure 27:** Vln. 1 continues with a half note G4. Vln. 2 has a triplet of eighth notes (f). Vln. 3 and Vln. 4 continue with the sixteenth-note triplet (pp, s.t.). Vln. 5 and Vln. 6 continue with the eighth-note triplet (pp, s.t.). Vln. 7 and Vla. 1/2 continue with the eighth-note triplet (pp, s.t.). Vcl. 1 and Vcl. 2 continue with the eighth-note triplet (p, s.t.). Cb. continues with the eighth-note triplet (p, s.t.).



32

**Violins 1-7:**  
Vln. 1: *mf*, *fz*  
Vln. 2: *mf*, *fz*, *f espr.*  
Vln. 3: *p* < *mp*, *< mf*  
Vln. 4: *arco*, *p* < *mp*, *< mf*, *fz*  
Vln. 5: *p* < *mp*, *< mf*, *fz*  
Vln. 6: *ffz*, *arco*, *p* < *mp*, *< mf*, *fz*, *III*, *pizz.*, *ffz*  
Vln. 7: *ffz*, *arco*, *II*, *fz*

**Violas 1-2:**  
Vla. 1: *arco*, *mf* < *f*, *fz*, *III*  
Vla. 2: *arco*, *mf* < *f*, *fz*, *pizz.*, *f*

**Violas 1-2:**  
Vlc. 1: *p*, *fz*, *I*, *mf*  
Vlc. 2: *p*, *fz*, *pizz.*, *f*

**Violoncello:**  
Cb.: *arco*, *mf*





41

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

*mf* *f* *mf* *p* *mf*

exuberantly

*f* *ff* *f* *ff*

*mf* *f* *mf* *f*

exuberantly

s.t. *p* *ff* *p* *pp* *mp* *pp* *mp*

s.t. *p* *ff* *p* *pp* *mp*

s.t. *p* *ff* *p* *pp* *mp*

*pp* *p*

*pp* *p*

*pp* *p*

*mp* *pp* *mp*

arco III *mp* *mp* *pp* *mp*

III *mp*

pizz. *ff*



50

Violin 1: *mf*

Soli

Violin 2: *mf*

Violin 3: *ff*, *pp* (1 1)

Violin 4: *ff<sup>z</sup>*, *pp* (1 7)

Violin 5: *ff<sup>z</sup>*, *pp* (7)

Violin 6: *ff<sup>z</sup>*, *pp* (7)

Violin 7: *ff*, *pp* (3)

Viola 1: *ff*, *pp* (7)

Viola 2: *ff*, *pp*

Violoncello 1: *ff<sup>z</sup>*, *mp*, *mf*, *mp*, *pizz.*, *f*

Violoncello 2: *pp*, *ppp*

Contrabass: *arco*, *pp*, *ppp*



56

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

The musical score is for a string ensemble, starting at measure 56. It is written in 4/4 time and consists of 12 staves. The instruments are Violins 1-7, Violas 1-2, and Cello. The score is divided into three measures. The first measure is in 4/4 time, the second in 3/4, and the third in 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings range from *mf* to *ff*. The Violin 1 part includes fingerings (I, II, III) and accents. The Violin 2 part includes fingerings (III, II, III) and accents. The Violin 5 and 6 parts include *pizz.* and *arco* markings. The Viola 1 and 2 parts include *pp* markings. The Cello part is mostly silent.

60

**Violin 1 (Vln. 1):** *fp*, *fp*, *fp*, *fp*, *mf*  $\leftarrow$  *f*

**Violin 2 (Vln. 2):** *mf*, *ff*, *mf*, *ff*, *ff*, *mf*  $\leftarrow$  *f*

**Violin 3 (Vln. 3):** *ff*, *f*, *pizz.*, *f*

**Violin 4 (Vln. 4):** *ff*, *f*, *pizz.*, *f*

**Violin 5 (Vln. 5):** *ff*, *f*, *pizz.*, *f*

**Violin 6 (Vln. 6):** *f*, *pizz.*, *f*

**Violin 7 (Vln. 7):** *f*, *pizz.*, *f*

**Viola 1 (Vla. 1):** *f*, *pizz.*, *f*

**Viola 2 (Vla. 2):** *f*, *pizz.*, *f*

**Viola 1 (Vlc. 1):** *mf*  $\leftarrow$  *ff*, *f*, *pizz.*, *f*

**Viola 2 (Vlc. 2):** *mf*  $\leftarrow$  *ff*, *f*, *pizz.*, *f*

**Violoncello (Cb.):** *mf*  $\leftarrow$  *ff*, *pizz.*



68

Vln. 1 *pp*  $\leftarrow$  *p* *p*  $\leftarrow$  *pp* *mp*  $\leftarrow$  *mf* *mp*  $\leftarrow$  *f* *mf*  $\leftarrow$  *f*

Soli

Vln. 2 *pp*  $\leftarrow$  *p* *p*  $\leftarrow$  *pp* *mp*  $\leftarrow$  *mf* *p*  $\leftarrow$  *mf* *f*

Vln. 3 (s.t.).....<sub>1</sub> *p* *smooth*

Vln. 4 (s.t.).....<sub>1</sub> *pp*  $\leftarrow$  *mf*  $\leftarrow$  *p* *p* *smooth*

Vln. 5 (s.t.).....<sub>1</sub> *pp*  $\leftarrow$  *mf*  $\leftarrow$  *p*

Vln. 6 (s.t.).....<sub>1</sub> *pp*  $\leftarrow$  *mf*  $\leftarrow$  *p*

Vln. 7 arco *fz*

Vla. 1 arco *pp*  $\leftarrow$  *mf*  $\leftarrow$  *p*

Vla. 2

Vlc. 1 arco III *pp*

Vlc. 2 arco II *pp*

Cb. arco I *pp*



74

This musical score page contains measures 74, 75, and 76 for a string ensemble and a solo violin. The instruments are Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vln. 7, Vla. 1, Vla. 2, Vcl. 1, Vcl. 2, and Cb. The score includes various musical notations such as dynamics (mf, p, pp, ff), articulation (pizz., arco), and performance instructions (con sord., sim., smooth). Fingerings and bowings are also indicated throughout the piece.

**Vln. 1**  
mf

**Soli**

**Vln. 2**  
mf

**Vln. 3**  
3

**Vln. 4**  
3

**Vln. 5**  
con sord.  
p smooth

**Vln. 6**  
con sord.  
p smooth

**Vln. 7**  
sim.  
con sord.  
pp — p pp

**Vla. 1**  
con sord.  
pp — p pp

**Vla. 2**  
arco  
con sord.  
pp — p pp

**Vcl. 1**  
pizz.  
II  
fz ffz ffz ffz

**Vcl. 2**  
pizz.  
II  
fz ffz ffz ffz

**Cb.**  
pizz.  
II  
ff IV III I

79

Vln. 1 *mf* *pizz.*

Soli

Vln. 2 III II III III *mf*

Vln. 3 3 3 3 3

Vln. 4

Vln. 5 *senza sord.* *ffz* *sim.*

Vln. 6 *senza sord.* *ffz* *sim.*

Vln. 7 *p* *pp < p* *p* *p > pp* *p* *pp* *remove mute*

Vla. 1 *p* *pp < p* *p* *p > pp* *p* *pp* *remove mute*

Vla. 2 *p* *pp < p* *p* *p > pp* *p* *pp* *remove mute*

Vcl. 1 *mf* *fz* *ffz* III

Vcl. 2 *mp* *mf* *mf* *ffz*

Cb. II III II *fz* *ffz* *ffz*

84

**Vln. 1**  
*ff* *mf* *ff* *mf* *ff* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

**Soli**

**Vln. 2**  
*pizz.*  
*mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f*

**Vln. 3**  
*senza sord.*  
*measured*  
*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

**Vln. 4**  
*senza sord.*  
*pizz.*  
*mf* *fz* *mf* *fz* *mf* *fz* *f*

**Vln. 5**  
*pizz.*  
*mf* *fz* *mf* *fz* *f*

**Vln. 6**  
*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

**Vln. 7**  
*pizz.*  
*f*

**Vla. 1**  
*pizz.* III *f*

**Vla. 2**  
*pizz.* *f*

**Vlc. 1**  
*f*

**Vlc. 2**  
*f*

**Cb.**  
*f*



92

Vln. 1 *ffz* II III IV

Soli

Vln. 2 *ff* *ffz* I II III

Vln. 3 *pp* s.p. al *f*

Vln. 4 *pp* arco s.p. al *f*

Vln. 5 *pp* arco s.p. al *f*

Vln. 6 *pp* s.p. al *f*

Vln. 7 *pp* arco s.p. al *f*

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

95

Vln. 1 *fff* poss.

Soli

Vln. 2 *fff* poss.

Vln. 3 *pp* sempre s.t. al †

Vln. 4 *pp* sempre

Vln. 5 *pp* sempre

Vln. 6 *pp* sempre

Vln. 7 *pp* sempre s.t. al †

Vla. 1 *pp* sempre s.t. al † arco

Vla. 2 *pp* sempre s.t. al † arco

Vcl. 1 *pp* sempre

Vcl. 2 *pp* sempre

Cb. *pp* sempre

Detailed description of the musical score for page 95, measures 95-98. The score is for a string ensemble and includes the following parts and markings:

- Vln. 1:** Treble clef, measures 95-98. Dynamics: *fff* poss. Performance instruction: *fff* poss.
- Soli:** Treble clef, measures 95-98. Dynamics: *fff* poss. Performance instruction: *fff* poss.
- Vln. 2:** Treble clef, measures 95-98. Dynamics: *fff* poss. Performance instruction: *fff* poss.
- Vln. 3:** Treble clef, measures 95-98. Dynamics: *pp* sempre. Performance instruction: s.t. al †.
- Vln. 4:** Treble clef, measures 95-98. Dynamics: *pp* sempre.
- Vln. 5:** Treble clef, measures 95-98. Dynamics: *pp* sempre.
- Vln. 6:** Treble clef, measures 95-98. Dynamics: *pp* sempre.
- Vln. 7:** Treble clef, measures 95-98. Dynamics: *pp* sempre. Performance instruction: s.t. al †.
- Vla. 1:** Alto clef, measures 95-98. Dynamics: *pp* sempre. Performance instruction: s.t. al † arco.
- Vla. 2:** Alto clef, measures 95-98. Dynamics: *pp* sempre. Performance instruction: s.t. al † arco.
- Vcl. 1:** Bass clef, measures 95-98. Dynamics: *pp* sempre.
- Vcl. 2:** Bass clef, measures 95-98. Dynamics: *pp* sempre.
- Cb.:** Bass clef, measures 95-98. Dynamics: *pp* sempre.

Measures 95-98 contain various musical notations, including triplets, slurs, and dynamic markings. The score is divided into four measures, with a key signature change to D major at the beginning of measure 98.

99

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

*v*

*v*

*pp*

*arco*  
*II*

*pp*

*arco*  
*II*

*pp*

*arco*  
*II*

*pp*

## III. Unbroken

Spacious, serene  $\bullet = c.80/88$ 

The musical score is for a piece titled "III. Unbroken" with a tempo of approximately 80-88 beats per minute. The score is written for a string ensemble and a soloist. The instruments are:

- Vln. 1 (Violin 1)
- Soli (Soloist)
- Vln. 2 (Violin 2)
- Vln. 3 (Violin 3)
- Vln. 4 (Violin 4)
- Vln. 5 (Violin 5)
- Vln. 6 (Violin 6)
- Vln. 7 (Violin 7)
- Vla. 1 (Viola 1)
- Vla. 2 (Viola 2)
- Vlc. 1 (Violoncello 1)
- Vlc. 2 (Violoncello 2)
- Cb. (Contrabass)

The score is in 4/4 time and features a melodic line for the Soloist and a string ensemble accompaniment. The Soloist part begins in the fifth measure with a *pp* dynamic. The string ensemble parts (Vln. 3-7, Vla. 1-2) feature a rhythmic pattern of eighth notes with dynamic markings of *pp*, *mp*, and *pp* throughout the piece. The Vln. 1 part has a melodic line starting in the fifth measure with a *pp* dynamic. The Vln. 2 part is mostly silent. The Vlc. 1, Vlc. 2, and Cb. parts are mostly silent.



10

This page of a musical score, numbered 10, features a soloist part and a string ensemble. The soloist part is written in treble clef and begins with a melodic line in the first measure, which is then sustained with a long note in the second measure. The string ensemble consists of seven violins (Vln. 1-7), two violas (Vla. 1-2), and two violas da gamba (Vlc. 1-2), plus a double bass (Cb.). The strings play a rhythmic pattern of quarter notes, with dynamic markings of *pp* < *mp* > *pp* in the first measure and *pp* < *mp* in the second measure. The first violin part (Vln. 1) has a melodic line with a long note in the second measure, marked *ppp* and *pp*. The other string parts (Vln. 3-7, Vla. 1-2, Vlc. 1-2, Cb.) play a rhythmic pattern of quarter notes, with dynamic markings of *pp* < *mp* > *pp* in the first measure and *pp* < *mp* in the second measure. The score is written in a common time signature and features a variety of dynamic markings and articulations.





33

Vln. 1 *pp* *sempre*

Soli (D)

Vln. 2 *pp* *sempre*

Vln. 3 *pp* *mp* *pp < p*

Vln. 4 *pp* *mp* *pp < p*

Vln. 5 *pp* *mp* *pp* *mf* *pp*

Vln. 6 *pp* *mp* *pp* *mf* *pp*

Vln. 7 *pp* *mp* *pp* *mf* *pp*

Vla. 1 *pp* *mp* *pp* *mf* *pp*

Vla. 2 *pp* *mp* *pp* *mf* *pp*

Vcl. 1 *ff* *ff<sub>z</sub>* *pp* *mf* *pp*

Vcl. 2 *ff* *ff<sub>z</sub>* *pp < p* *arco II*

Cb. *ff* *ff<sub>z</sub>* *pp* *mf* *pp* *arco I*

Detailed description of the musical score: The score is for a string ensemble. Measures 33-37 are shown. Violins 1 and 2 play a melodic line with a 'sempre' dynamic. Violins 3-7 and Violas 1-2 play a sustained harmonic background with dynamics ranging from pp to mp. Violoncellos 1-2 and Contrabass play a rhythmic accompaniment starting with fortissimo (ff) and moving to piano (pp) later. Performance instructions include 'arco' for the lower strings and 'arco I'/'arco II' for the violas.



48

con sord.

*pp sempre*

*pp sempre*

*pp* *mf* *pp*

*pp* *mf* *pp*

*pp* *fp* *pp*

*pp* *fp* *pp* *pp* *ffz*

*pp* *mf* *pp* *pp* *ffz*

*pp* *fp* *pp* *pp* *ffz*

*pp* *fp* *pp* *pp* *ffz*

arco III

*ppp* *ffp* *ppp* *ffz*

arco

*ppp* *ffz*

arco II

*ppp* *ffp* *ppp* *ffz*

*ppp* *ffp* *ppp* *ffz*

55

Vln. 1

Soli

con sord.

Vln. 2

*pp* sempre

Vln. 3

*pp* < *fp* < *mf* > *pp* >

Vln. 4

*pp* < *fp* > *pp* >

Vln. 5

*pp* < *mf* > *pp* >

Vln. 6

*pp* < *fp* > *pp* >

Vln. 7

*pp* < *mf* > *pp* >

Vla. 1

*pp* < *fp* > *mf* > *pp* >

Vla. 2

*pp* < *fp* > *pp* >

Vlc. 1

Vlc. 2

Cb.









73

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

*mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp*

*ff* *sempre*

*ff* *sempre*

*ff* *sempre*



86

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

Measures 86-90. Dynamics include *p*, *pp*, *mf*, *ppp*, and *non cresc.*. Fingerings (I-III, II-III, III, IV) and bowings (3, 3, 3, 3) are indicated. *arco* markings are present for the lower strings.

91

**Violin 1 (Vln. 1):** Measure 1: *p* (accent). Measure 2: *pp* (triple), *mf* (triple). Measure 3: *pp* (triple), *mf* (triple), *p* (triple). Measure 4: *pp* (triple), *mp* (triple), *pp* (triple).

**Violin 2 (Vln. 2):** Measure 1: Rest. Measure 2: *pp* (triple), *mf* (triple). Measure 3: *mf* (triple), *p* (triple), *pp* (triple). Measure 4: *mp* (triple), *pp* (triple).

**Violins 3-7 (Vln. 3-7):** Measure 1: Sustained notes. Measure 2-4: *sustain to end of bar*.

**Violas 1-2 (Vla. 1-2):** Measure 1: Sustained notes. Measure 2-4: *sustain to end of bar*.

**Violoncellos 1-2 (Vlc. 1-2):** Measure 1: Sustained notes. Measure 2-4: *sustain to end of bar*.

**Contra Bass (Cb.):** Measure 1-4: Rest.

95

*rit. ad lib.*

Vln. 1

*mf* < > *pp* < *mf* *p* *mf sub.* *pp*

Soli

Vln. 2

*mf* < > *pp* < *mf* *p* *mf sub.* *pp*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The image shows a page of a musical score for page 95. The score is for a string ensemble and includes parts for Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Violin 7, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The Violin 1 and Violin 2 parts are the only ones with musical notation on this page. The Violin 1 part starts with a measure containing three notes marked with fingerings I, II, and III, with a dynamic marking of *mf* and an accent (>). The second measure is a whole note chord with a dynamic marking of *pp* and an accent (>), followed by a crescendo to *mf*. The third measure is a half note chord with a dynamic marking of *p* and an accent (>), followed by a triplet of eighth notes with a dynamic marking of *mf sub.* and an accent (>), and finally a quarter note with a dynamic marking of *pp*. The Violin 2 part starts with a measure containing four notes marked with fingerings II, III, and IV, with a dynamic marking of *mf* and an accent (>). The second measure is a whole note chord with a dynamic marking of *pp* and an accent (>), followed by a crescendo to *mf*. The third measure is a half note chord with a dynamic marking of *p* and an accent (>), followed by a triplet of eighth notes with a dynamic marking of *mf sub.* and an accent (>), and finally a quarter note with a dynamic marking of *pp*. Above the Violin 1 staff, the tempo instruction *rit. ad lib.* is written. The page number 95 is in the top left corner.

# IV. Grooves

Frenzied ♩ = c.152

remove mute

The musical score is arranged in ten staves, each with a different instrument. The top two staves (Vln. 1 and Vln. 2) are marked with "remove mute". The bottom two staves (Vla. 1 and Vla. 2) are marked with "pizz. IV". The bottom two staves (Vlc. 1 and Vlc. 2) are marked with "pizz. III". The bottom staff (Cb.) is marked with "pizz. I". The score is divided into six measures, each with a different time signature: 4/4, 3/4, 4/4, 3/4, 4/4, and 3/8. The dynamics range from *mp* to *ff*. The tempo is marked as ♩ = c.152. The key signature is one sharp (F#).







18

Violin 1: *ff* *fp* *ff*

Soli

Violin 2: *ff* *fp* *ff*

Violin 3: (s.p.) *mp* *pp* *mp* ord. *mp* *p* *pp*

Violin 4: (s.p.) *mp* *pp* *mp* ord. *mp* *p* *pp*

Violin 5: (s.p.) *mp* *pp* *mp* ord. *mp* *p* *pp*

Violin 6: *ffz* arco *mp* *p* *pp*

Violin 7: *ffz* arco s.p. *pp* *mp* ord. *mp* *p* *pp*

Viola 1: pizz. *f* *ff*

Viola 2: pizz. *f* *ff*

Violoncello 1: *ff*

Violoncello 2: II III *ff*

Cb.: I *ff*

18





31

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

*ffz*

*ffz*

*arco*  
*ff*

*arco*  
*ff*

*arco*  
*ff*

31

34

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

s.p.  
arco

*mp*

s.p.  
arco

*mp*

s.p.  
arco

*mp*

s.p.  
arco

*mp*

arco

*ff*

arco

*ff*

arco

*ff*

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

34

*f*

37

Vln. 1 *f* *sim.* *ff*

Soli

Vln. 2 *f* *sim.* *ff*

Vln. 3 (s.p.) *f* *ffz* pizz. IV

Vln. 4 (s.p.) *f* *ffz* pizz. III

Vln. 5 (s.p.) *f* *ffz* pizz. III

Vln. 6 (s.p.) *f* *ffz* pizz. IV

Vln. 7 *ffz* *ffz* pizz. IV

Vla. 1 *ffz* IV *ffz*

Vla. 2 *ffz* IV *ffz*

Vcl. 1 *ffz* III *ffz*

Vcl. 2 *ffz* III *ffz*

Cb. *ffz* arco I *p*

37



41

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

arco

*mf*

*p*

*f*

pizz.

*ffz*

*f*

46

Violin 1 (Vln. 1): Treble clef, 4/4 time. Measure 46: Rest. Measure 47: *f* chordal figure. Measure 48: *f* chordal figure. Measure 49: *f* chordal figure. Measure 50: *f* chordal figure.

Soli

Violin 2 (Vln. 2): Treble clef, 4/4 time. Measure 46: Rest. Measure 47: *f* eighth-note pattern. Measure 48: *f* eighth-note pattern. Measure 49: *f* eighth-note pattern. Measure 50: *f* eighth-note pattern.

Violin 3 (Vln. 3): Treble clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Rest. Measure 48: *f* eighth-note pattern. Measure 49: *f* eighth-note pattern. Measure 50: *f* eighth-note pattern.

Violin 4 (Vln. 4): Treble clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Rest. Measure 48: *f* eighth-note pattern. Measure 49: *f* eighth-note pattern. Measure 50: *f* eighth-note pattern.

Violin 5 (Vln. 5): Treble clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Rest. Measure 48: *f* eighth-note pattern. Measure 49: *f* eighth-note pattern. Measure 50: *f* eighth-note pattern.

Violin 6 (Vln. 6): Treble clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Rest. Measure 48: *f* eighth-note pattern. Measure 49: *f* eighth-note pattern. Measure 50: *f* eighth-note pattern.

Violin 7 (Vln. 7): Treble clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Rest.

Viola 1 (Vla. 1): Bass clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Rest.

Viola 2 (Vla. 2): Bass clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Rest.

Violoncello 1 (Vcl. 1): Bass clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Eighth-note pattern. Measure 48: Eighth-note pattern. Measure 49: Eighth-note pattern. Measure 50: Eighth-note pattern.

Violoncello 2 (Vcl. 2): Bass clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Eighth-note pattern. Measure 48: Eighth-note pattern. Measure 49: Eighth-note pattern. Measure 50: Eighth-note pattern.

Contrabasso (Cb.): Bass clef, 4/4 time. Measure 46: Eighth-note pattern. Measure 47: Eighth-note pattern. Measure 48: Eighth-note pattern. Measure 49: Eighth-note pattern. Measure 50: Eighth-note pattern.

51

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

51

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

arco

*p*

arco

*p*

arco

*p*

arco

*p*

arco

*p*

*fz*

*fz*

57

Vln. 1 *ff* *sim.*

Soli

Vln. 2 *ff* *sim.*

Vln. 3

Vln. 4

Vln. 5

Vln. 6 arco *p*

Vln. 7 *p*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *p*

Cb. arco *p*

57

62

Vln. 1 *ff*

Soli

Vln. 2 *ff*

Vln. 3 *f* III IV

Vln. 4 *f* III IV

Vln. 5 *f* III IV

Vln. 6 *f* pizz. *ff*

Vln. 7 *f* pizz. *ff*

Vla. 1 *f* pizz. IV *ffz*

Vla. 2 *f* pizz. IV *ffz*

Vcl. 1 *f* pizz. III *ffz*

Vcl. 2 *f* pizz. III *ffz*

Cb. *f* pizz. I *ffz*

62

67

Vln. 1 *f* *mf* *mp* *p*

Soli

Vln. 2 *f* *mf* *mp* *p*

Vln. 3 *f*

Vln. 4 *f*

Vln. 5 *f*

Vln. 6 *f*

Vln. 7 *f*

Vla. 1 *f*

Vla. 2 *f*

Vlc. 1 *ffz* III *f*

Vlc. 2 *ffz* III

Cb. *ffz* I

67

70

Vln. 1 *pp* *sim.*

Soli

Vln. 2 *pp* *sim.*

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1 *mp*

Vlc. 2 *mf* *p*

Cb. *p*

70





81

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

81

84

Vln. 1 *mf* *f* *fp* *ff* poss.

Soli

Vln. 2 *mf* *f* *fp* *ff* poss.

Vln. 3 remove mute pizz. *f*

Vln. 4 remove mute

Vln. 5 remove mute

Vln. 6 remove mute

Vln. 7 remove mute

Vla. 1 (pizz.) *f*

Vla. 2 (pizz.) *f*

Vlc. 1 *ffz* *ffz* *f*

Vlc. 2 *ffz* *ffz* *f*

Cb. *ffz* *ffz* *ffz* *f*

84

88

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

88

*ff*

*ffp*

*ffp*

*ff*

*mf* < *f*

*mf* < *f*

*mf* < *f*

*mf* < *f*

*mf* < *f*

94

**Vln. 1**  
*p* — *mp*  
*dolce*

**Soli**

**Vln. 2**  
*ffz* *sempre*  
*brutal*

**Vln. 3**  
arco  
s.p.  
*pp*

**Vln. 4**  
s.p.  
*pp*

**Vln. 5**  
s.p.  
*pp*

**Vln. 6**  
s.p.  
*pp*

**Vln. 7**

**Vla. 1**  
*f*  
*p*  
*pp*

**Vla. 2**  
*f*  
*p*  
*pp*

**Vlc. 1**  
*f*  
pizz. *ffz*  
*ffz*

**Vlc. 2**  
*f*  
pizz. *ffz*  
*ffz*

**Cb.**  
*f*  
pizz. *ffz*  
*ffz*  
*ffz*

94

99

Vln. 1 *mf* *f* *mf*

Soli

Vln. 2

Vln. 3 *ord.* *pp* *mp* *pp* *s.t.* *pp*

Vln. 4 *ord.* *pp* *mp* *pp* *s.t.* *pp*

Vln. 5 *ord.* *pp* *p* *mp* *p* *s.t.* *pp*

Vln. 6 *ord.* *pp* *p* *mp* *p* *pp* *mp* *mf*

Vln. 7 *arco* *pp* *p* *mp* *p* *pp* *mp* *mf*

Vla. 1 *pp* *s.t.* *pp*

Vla. 2 *pp* *s.t.* *pp*

Vcl. 1 *ffz* *arco* *s.t.* *pp*

Vcl. 2 *ffz* *ff*

Cb. *ffz* *ff*

99 *ffz* *ffz* *ff*

Detailed description: This page of a musical score, numbered 101, contains measures 99, 100, and 101. The score is for a string quartet (Violins 1-4, Violas 1-2) and woodwinds (Clarinets 1-2, Contrabass). Measure 99 features a first violin melody with dynamics *mf*, *f*, and *mf*. The other strings play chords, with dynamics ranging from *pp* to *p*. The woodwinds have sparse entries, with the first clarinet playing a *ffz* note. Measure 100 continues the string textures, with the first violin playing triplets. The woodwinds remain mostly silent. Measure 101 shows a shift in dynamics, with the first violin playing *pp* and the woodwinds (clarinets and contrabass) playing *ff*. The score includes various performance markings such as *ord.* (order), *s.t.* (sordid), *arco* (arco), and *ffz* (fortissimo with accent).

104

Violin 1: *pp* *mp* *pp* *mf* *f*

Violin 2: *p* *mp* *mf* *f*

Violin 3: (s.t.) *ff*

Violin 4: (s.t.) *ff*

Violin 5: (s.t.) *ff*

Violin 6: *pizz.* *mf* *ff* *ff*

Violin 7: *pizz.* *ff*

Viola 1: (s.t.) *pizz.* *ff*

Viola 2: (s.t.) *pizz.* *ff*

Violoncello 1: (s.t.) *pizz.* *ff*

Violoncello 2: (pizz.) III *ff* *ff*

Celli: (pizz.) I *ff* *ff*

104

110 *pizz.*

Vln. 1 *ff*

Soli

Vln. 2 *ff*

Vln. 3 *f* *pizz.*

Vln. 4 *f* *pizz.*

Vln. 5 *f* *pizz.*

Vln. 6 *f = ff* *f*

Vln. 7 *ff<sup>z</sup>* *ff*

Vla. 1 *f = ff* III

Vla. 2 *f = ff* III

Vcl. 1 *f = ff* III *ff*

Vcl. 2 *f = ff* III *ff*

Cb. *f = ff*

110

Detailed description of the musical score: The score is for measures 110-113. It features a variety of string parts. Violins 1 and 2 play a melodic line starting in 6/8 time, moving to 4/4, and then 7/8. Violins 3, 4, and 5 enter in measure 112 with a pizzicato accompaniment. Violin 6 has a more active role, playing a rhythmic pattern. Violins 7, Violas 1 and 2, and Violoncellos 1 and 2 provide harmonic support with sustained notes and some rhythmic patterns. The Contrabass part is also present. Dynamics range from *f* to *ff*, with some *ff<sup>z</sup>* markings. Articulation includes *pizz.* and accents. Fingering 'III' is indicated for several notes in the lower strings.

115

Vln. 1 *ff* sempre

Soli

Vln. 2 *ff* sempre

Vln. 3 *f*

Vln. 4 *f*

Vln. 5 *f*

Vln. 6 *f*

Vln. 7 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vlc. 1 *ff*

Vlc. 2 *ff* arco *mp*

Cb. *ff* arco *f*

115





124

Violin 1: *mp* *f* (arco)

Violin 2: *mp* *f* (arco)

Violin 3: *pp* *mp* *f* *pp* (arco s.t.)

Violin 4: *pp* *mp* *f* *pp* (arco s.t.)

Violin 5: *pp* *mp* *f* *pp* (arco s.t.)

Violin 6: *pp* *mp* *f* *pp* (arco s.t.)

Violin 7: *ffp* *f* (pizz. 3)

Viola 1: *ffp* *f* (pizz. 3)

Viola 2: *ffp* *f* (pizz. 3)

Viola 1: *ffp* *f* (pizz. 3) *pp* (arco)

Viola 2: *ffp* *f* (pizz. 3) *pp* (arco)

Cello: *ffp* *f* (pizz. 3) *pp* (arco)

124 *ffp* *f* *pp*

130

Vln. 1  
*mp < f* *ff* *pp dolce* *mf* *p*

Soli

Vln. 2  
*mp < f* *ff* *pp dolce* *mf* *p*

Vln. 3  
(s.t.)  
*mp > pp*

Vln. 4  
(s.t.)  
*mp > pp*

Vln. 5  
(s.t.)  
*mp > pp*

Vln. 6  
(s.t.)  
*mp > pp*

Vln. 7  
arco  
*ppp sempre*

Vla. 1  
arco  
*ppp sempre*

Vla. 2  
arco  
*pp*

Vcl. 1

Vcl. 2

Cb.

III II  
*pp legato sempre*

130

135

**Vln. 1**  
*mf* warm  
*f*  
*ff*

**Soli**

**Vln. 2**  
*mf* warm  
*f*  
*ff*

**Vln. 3**  
*pp* legato  
sempre

**Vln. 4**  
sul E  
*pp* legato  
sempre

**Vln. 5**  
sul A  
*pp* legato  
sempre  
*ppp* sempre

**Vln. 6**

**Vln. 7**  
*ppp* sempre

**Vla. 1**

**Vla. 2**  
sul A  
*pp* legato  
sempre

**Vlc. 1**

**Vlc. 2**

**Cb.**

135

Detailed description: This page of a musical score, numbered 108 at the top left and 135 at the top left of the staff system, contains ten staves of music. The staves are labeled Vln. 1, Soli, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vln. 7, Vla. 1, Vla. 2, Vlc. 1, Vlc. 2, and Cb. The music is in 4/4 time and features a variety of dynamics and articulations. Vln. 1 and 2 start with a *mf* 'warm' dynamic, moving to *f* and *ff* later. Vln. 3, 4, and 5 play *pp* legato 'sempre' patterns, with Vln. 5 moving to *ppp* 'sempre' in the final measure. Vln. 6 and 7 play *ppp* 'sempre' patterns. Vla. 1 and 2 play *pp* legato 'sempre' patterns, with Vla. 2 moving to *pp* 'sempre' in the final measure. Vlc. 1, Vlc. 2, and Cb. play sustained chords. The page number 135 is also written at the bottom left of the page.

139

Vln. 1

Soli

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

*p*

*mf*

*f*

*mf*

*f*

Detailed description: This page of a musical score covers measures 139 to 142. It features ten staves: Violin 1 (Soli), Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Violin 7, Viola 1, Viola 2, Violoncello 1, and Violoncello 2. The Violin 1 and 2 parts are marked 'Soli' and play a melodic line with a triplet of eighth notes in measure 140, marked 'p'. Violins 3 through 7 play rhythmic patterns: Vln. 3 and 4 have sixteenth-note runs; Vln. 5 has eighth-note pairs with slurs; Vln. 6 and 7 have eighth-note runs with slurs. Viola 2, Vlc. 1, and Vlc. 2 play accompaniment. Vlc. 1 and 2 have dynamic markings 'mf' and 'f' in measures 140 and 141. The Cb. staff is empty.

143

Vln. 1 *fp*

Soli

Vln. 2 *fp*

Vln. 3 *ppp*

Vln. 4 *ppp*

Vln. 5 *ppp legato*

Vln. 6 *pp* *ff* *pp* *pp* *ff*

Vln. 7 *ppp*

Vla. 1 *ppp*

Vla. 2 *pp* *ff* *pp*

Vlc. 1 *f* *ff*

Vlc. 2 *f* *ff* *ppizz.* *ff*

Cb. *ff*

143



151

Vln. 1 *ff*

Soli

Vln. 2 *ff*

Vln. 3 *f* pizz.

Vln. 4 *f* pizz.

Vln. 5 *f* pizz.

Vln. 6 *ff* *pp* *f* pizz.

Vln. 7 *pp* *ff* *pp*

Vla. 1 *pp* *ff* *pp*

Vla. 2 *pp* *ff* *pp*

Vcl. 1 *mf* *f* arco *mf*

Vcl. 2 *mf* *f* arco *mf*

Cb. *f* arco *mf*

151

Detailed description: This page of a musical score, numbered 112, contains measures 151 through 153. The score is for a string quartet (Violins 1-4, Violas 1-2) and a woodwind section (Violoncello 1, Violoncello 2, and Contrabass). The music is in 4/4 time. Measures 151 and 152 are marked with a common time signature, while measure 153 is in 3/4 time. The first two staves (Violins 1 and 2) feature a melodic line with accents and a dynamic marking of *ff*. Violins 3 and 4 play a pizzicato accompaniment with a dynamic of *f*. Violin 5 has a continuous sixteenth-note pattern. Violins 6 and 7 play sustained chords with dynamic markings of *ff*, *pp*, and *f*. The Viola 1 part has a dynamic range from *pp* to *ff* to *pp*. Viola 2 has a similar dynamic range. The Violoncello 1 and 2 parts play a melodic line with dynamics of *mf* and *f*, switching to arco in measure 153. The Contrabass part has dynamics of *f* and *mf*, also switching to arco in measure 153. The page number 151 is printed at the top left and bottom left.



155

Violin 1: *fff*

Soli

Violin 2: *fff*

Violin 3: *f* *arco* *sim.* *ff* *mf* *s.p.*

Violin 4: *f* *arco* *sim.* *ff* *mf* *s.p.*

Violin 5: *f* *arco* *sim.* *ff* *mf* *s.p.*

Violin 6: *f* *arco* *sim.* *ff* *fff* *sempre* *pizz.*

Violin 7: *f* *arco* *sim.* *ff* *fff* *sempre* *pizz.*

Viola 1: *ff* *sim.* *fff* *sempre* *pizz.*

Viola 2: *ff* *sim.* *fff* *sempre* *pizz.*

Viola 1: *ff* *fff* *sempre* *pizz.*

Viola 2: *ff* *fff* *sempre* *pizz.*

Cello: *ff* *fff* *sempre* *pizz.*

155 *ff* *ff* *fff* *sempre*





169

Vln. 1 *fff* *sim.*

Soli *fff*

Vln. 2 *fff* *sim.*

Vln. 3 *arco* *ff*

Vln. 4 *ff*

Vln. 5 *ff*

Vln. 6 *arco* *ff*

Vln. 7 *arco* *ff*

Vla. 1 *fff* *pizz.* III

Vla. 2 *arco* *ff* *fff* *pizz.* III

Vcl. 1 *fff* *pizz.* III

Vcl. 2 *fff* *pizz.* III

Cb. *fff*

169