

Dániel Péter Biró

# Scholium 2

erweiterte Fassung 2017-2022

Text: Baruch de Spinoza (1632-1677)

für 5 Sänger und 5 Streicher  
for 5 singers and 5 string instruments  
SATBarB, 2Vn, Va, 2Vc

**Partitur • Score**



## Gunnar Hindrichs in Freundschaft gewidmet

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**Dániel Péter Biró**  
***Scholium II (2017-2022)***  
**Text of Composition:**  
**Baruch Spinoza, *Ethica, Pars Secunda: De Natura Et Origine Mentis (1677)***

Ex omnibus supra dictis clare apparet, nos multa percipere, et notiones universales formare.

Ex singularibus nobis per sensus mutilate, confuse et sine ordine ad intellectum repraesentatis et ideo tales perceptiones cognitionem ab experientia vaga vocare consuevi.

Ex signis quod auditis aut lectis quibusdam verbis rerum recordemur, et earum quasdam ideas formemus similes iis, per quas res imaginamur. Utrumque hunc res contemplandi modum cognitionem primi generis, opinionem, vel imaginationem in posterum vocabo.

Denique ex eo, quod notiones communes rerumque proprietatum ideas adaequatas habemus. Atque hunc rationem, et secundi generis cognitionem vocabo. Praeter haec duo cognitionis genera datur, ut in sequentibus ostendam, aliud tertium quod scientiam intuitivam vocabimus. Atque hoc cognoscendi genus procedit ab adaequata idea essentiae formalis quorundam Dei attributorum ad adaequatam cognitionem essentiae rerum. Haec omnia unius rei exemplo explicabo.

Dantur ex. gr. tres numeri ad quartum obtinendum, qui sit ad tertium, ut secundus ad primum. Non dubitant mercatores secundum in tertium ducere et productum per primum dividere; quia scilicet ea, quae a magistro absque ulla demonstratione audiverunt, nondum tradiderunt oblivioni, vel quia id saepe in numeris simplicissimis experti sunt, vel ex vi demonstr. prop. 19. libr. 7. element. Euclid., nempe ex communi proprietate proportionalium. At in numeris simplicissimis nihil horum opus est. Ex. gr. datis numeris 1, 2, 3 nemo non videt, quartum numerum proportionalem esse 6, atque hoc multo clarius, quia ex ipsa ratione, quam primum ad secundum habere uno intuitu videmus, ipsum quartum concludimus.

From all that has been said above it is clear, that we, in many cases, perceive and form our general notions:

From particular things represented to our intellect fragmentarily, confusedly, and without order through our senses: I have settled to call such perceptions by the name of knowledge from the mere suggestions of experience.

From symbols, from the fact of having read or heard certain words we remember things and form certain ideas concerning them, similar to those through which we imagine things. I shall call both these ways of regarding things knowledge of the first kind, opinion, or imagination.

From the fact that we have notions common to all human beings, and adequate ideas of the properties of things this I call reason and knowledge of the second kind. Besides these two kinds of knowledge, there is, as I will hereafter show, a third kind of knowledge, which we will call intuition. This kind of knowledge proceeds from an adequate idea of the absolute essence of certain attributes of God to the adequate knowledge of the essence of things.

I will illustrate all three kinds of knowledge by a single example. Three numbers are given for finding a fourth, which shall be to the third as the second is to the first. Tradesmen without hesitation multiply the second by the third, and divide the product by the first; either because they have not forgotten the rule which they received from a master without any proof, or because they have often made trial of it with simple numbers, or by virtue of the proof of the nineteenth proposition of the seventh book of Euclid, namely, in virtue of the general property of proportionals. But with very simple numbers there is no need of this. For instance, one, two, three, being given, everyone can see that the fourth proportional is six; and this is much clearer, because we infer the fourth number from an intuitive grasping of the ratio, which the first bears to the second.

*Philosophy of Benedict De Spinoza.* Translated from the Latin by R. H. M. Elwes. with an Introduction by Frank Sewall, M. A. (New York: Tudor Publishing Co, 1933)

Aus allem oben Gesagten erhellt klar, daß wir vieles auffassen und Allgemeinbegriffe bilden.

Aus den Einzeldingen, die durch die Sinne verstümmelt, verworren und ohne Ordnung sich dem Verstand darstellen (siehe Folgesatz zu Lehrsatz 29 dieses Teils); deshalb pflege ich solche Auffassungen eine Erkenntnis aus unsicherer Erfahrung zu nennen.

Aus Zeichen, z. B. daraus, daß wir uns beim Hören oder Lesen gewisser Worte der Dinge wieder erinnern, und gewisse Ideen von ihnen bilden, ähnlich denen, durch welche wir die Dinge vorstellen (siehe Anm. zu Lehrsatz 18 dieses Teils). Diese beiden Arten, die Dinge anzusehen, werde ich in der Folge *Erkenntnis der ersten Gattung*, Meinung oder *Vorstellung* nennen.

Endlich daraus, daß wir Gemeinbegriffe und adäquate Ideen der Eigenschaften der Dinge haben. Diese Art werde ich *Vernunft* und *Erkenntnis der zweiten Gattung* nennen. Außer diesen beiden Gattungen der Erkenntnis gibt es, wie ich im folgenden zeigen werde, noch eine andere *dritte*, welche wir *das intuitive Wissen* nennen wollen, und diese Gattung des Erkennens schreitet von der adäquaten Idee des formalen Wesens einiger Attribute Gottes bis zu der adäquaten Erkenntnis des Wesens der Dinge vor.

Alles dies will ich durch ein Beispiel erläutern. Es seien z. B. drei Zahlen gegeben, um die vierte zu erhalten, welche sich zur dritten verhält, wie die zweite zur ersten. Ein Kaufmann wird sich nicht bedenken und die zweite und dritte multiplizieren, und das Produkt durch die erste dividieren, weil er nämlich das, was er von dem Lehrer ohne irgendeinen Beweis gehört, noch nicht vergessen hat, oder weil er es oft bei den einfachsten Zahlen erfahren hat, oder auch aus dem Beweise des Lehrsatzes 19 im Buche 7 des Euklid, nämlich aus der gemeinsamen Eigenschaft der Proportionen. Bei den einfachsten Zahlen aber bedarf es nichts dergleichen, z. B. bei den Zahlen 1, 2, 3 sieht jeder, daß die vierte Proportionale 6 ist, und zwar viel klarer, weil wir aus dem Verhältnisse der ersten Zahl zur zweiten, das wir auf den ersten Blick wahrnehmen, die vierte selbst erschließen.

Baruch de Spinoza, *Ethik*, Nach der Übersetzung von Berthold Auerbach, hrsg. von Artur Buchenau. (Berlin : Deutsche Bibliothek, 1911).

**Scholium 2 (2017-2022)**  
**Dániel Péter Biró**  
**Performance Indications**

**Positions on Stage**

The voices are to sit in pair next to the given string instrument. From left to right: soprano with violin 1, mezzo soprano with violin 2, alto with viola, baritone with cello 1, bass with cello 2.

**Voices:**

The vowel sounds correspond to the string timbres. Therefore, oftentimes, vowels of "i" and "e" correspond to ponticello sounds while "o" and "u" correspond to tasto sounds on the strings.

The tuning of the singers is to correspond to the string instruments. Above each note a harmonic and cent difference is indicated. Thus the following (in treble clef) indicates a 9<sup>th</sup> harmonic (with a C fundamental) being 4 cents higher than a normal D:

9  
 (+4)  
*mp*

e:n

All notes with "x" are to be whispered.

"*mp*" < "*fff*"

po-tē-s-t

All dynamics with quotation marks indicate the amount of effort in creating the sound:

*whispered*

"*p*" < "*f*"

ε - s

Throat tremolo is to be performed either whispered or sung:

la - - - ri - s

throat  
 tremolo  
 15 9  
 (-12) (+4)  
*p*

re: - s

Tremolo with hand over mouth (should resemble throat tremolo).

24 (+2)  
 tremolo  
 hand over mouth

fə

Mouth and lips positions (in relation to consonants or vowels):

☺ = "v"

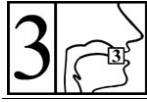
☹ = "eh" or "ee"

⊙ = "oo"

● = "ah"

⊖ = "m"

Mouth and tongue positions (tongue positions in connection with air and singing in sections O, P, Q) in relation to mode of production and pronunciation:



Inhaled:



Multiphonic (square note-head)  
Produced through constriction of throat:



**Strings:**

String instruments are to be tuned in the following way:

Violin 1: IV 9 (+4), III 7 (-31), II 5 (-14), I

Violin 2: IV 7 (-31), III 5 (-14), II, I 3 (+2)

Viola: IV 7 (-31), III 11 (+31), II, I 3 (+2)

Violoncello 1: IV 11 (+51), III 3 (+2), II 9 (+4), I 9 (+4)

Violoncello 2: IV, III 3 (+2), II 9 (+4), I 27 (+6)

The string timbres correspond to the vowel sounds of the singers. Therefore, oftentimes, vowels of "i" and "e" correspond to ponticello sounds while "o" and "u" correspond to tasto sounds on the strings.

Parts are written as fingered (bottom staff) and (sometimes) as sounding upper staff. Voices and string instrumental pairings should tune to one another.

All ricochet actions are unmetred and should last at least for the duration of their given notation:

c.l.ricochet  
 nat. → pont.  
 III 3  
 (+2)

*ff* *ppp*

All nail pizzicato actions should be done as “flick pizz.” actions, thereby flicking the string with the finger pushing outward:

nail pizz.  
 pont.  
 IV  
 7 (-31)

*fff*

Bowing 1/2 on the bridge: the bow should actually be on the bridge and on the string. This should be a slightly noisy sound with the pitch still present. It might be necessary to adjust the angle of the bow:

1/2  
 on  
 bridge

*ppp*

Bowing on pegs (as much sound as possible).

bowing  
 on pegs

*f* *ff*

Bowing along string (noisy, airy sound):

III  
 bowing  
 along string  
 l.h. damped  
 tasto → pont

*fff* *p*

# Scholium 2

Ex omnibus supra dictis clare apparet,  
nos multa percipere, et notiones universales formare.

## I: Ex Omnibus

Dániel Péter Biró  
(2017-2022)

♩ = 54

rall.

Soprano

Violin

Mezzo-soprano

Violin

Alto

Viola

Baritone

Violoncello

Bass

Violoncello

Lyrics: ε - ks, om - ni - bu - s, sup - ra

Performance instructions: II tasto, II, III nat., 33 (+53) pont.

Dynamics: ppp, pp, p, mp

6

S.

Vln.

M-S.

Vln.

A.

Vla.

Bar.

Vc.

B.

Vc.

ppp

pp

p

di - k - ti - s

nat.

tasto

ppp

pp

p



9

S.

Vln.

M.S.

Vln.

A.

Vla.

Bar.

Vc.

B.

Vc.

IV  
tasto

*ppp*

*pp* *p* *pp* *p* *mp* *mp* *mf* *mf*

klar - ε a - pa - rε - t no - s

II  
III 33 (+53)  
nat. pont. nat.

*pp* *p* *mf* *mp*

IV  
tasto

*ppp*

♩ = 40  
(9:8 ♩ = 45)

S. 16 *pp* *f* *ppp* 7(-31) *ppp*  
ta i

Vln. *pp* *f* *ppp* 7(-31) *f*  
nat. → pont.

M-S. *ppp* *f* *ppp*  
mu - l - ta

Vln. *ppp* *f* *ppp*  
nat. → pont.

A. *f* *p* *f* *ff* 7(-31) 33(+53)  
mu - l - ta p<sub>er</sub> - - tsi - - pe - - r<sub>e</sub>

Vla. *f* *p* *f* *ff*  
I, II → pont.

Bar. *pp* *f* *ppp* 11(+51) *ppp*  
ta e

Vc. *pp* *f* *ppp* IV 11(+51) *mf*  
nat. → pont.

B. *pp* *f* *ppp* *ppp*  
ta ε

Vc. *pp* *f* *ppp* *ppp*  
nat. → pont. *tasto*

19 *pp* *ppp*

S. *pp* *ppp* e

Vln. *ppp* nat.

M-S.

Vln.

A. *pp* *p-f* 17 (+5) ε - t

Vla. *pp* *ppp* *f* nat. *tasto* 17 (+5) *pont.*

Bar. *pp* *ppp* ε

Vc. *ppp* nat.

B. *pp* *ppp* i

Vc. *pp* *ppp* *pont.*

Detailed description: This page of a musical score contains ten staves. The top two staves (Soprano and Violin) feature a melodic line starting at measure 19 with a *pp* dynamic, which then transitions to *ppp* and ends with a fermata. The Soprano staff has a note labeled 'e' and the Violin staff has a note labeled 'nat.'. The next two staves (Middle C and Violin) are empty. The fifth staff (Alto) has a note with a *pp* dynamic, followed by a rest, and then a note with a *p-f* dynamic at measure 17 (+5) labeled 'ε - t'. The sixth staff (Viola) has a note with a *pp* dynamic, followed by a long phrase with a *ppp* dynamic, and then a note with a *f* dynamic at measure 17 (+5) labeled 'pont.'. The seventh staff (Baritone) has a note with a *pp* dynamic, followed by a long phrase with a *ppp* dynamic, and then a note labeled 'ε'. The eighth staff (Violoncello) has a note with a *ppp* dynamic, followed by a long phrase with a *ppp* dynamic, and then a note labeled 'nat.'. The ninth staff (Bass) has a note with a *pp* dynamic, followed by a long phrase with a *ppp* dynamic, and then a note labeled 'i'. The tenth staff (Violoncello) has a note with a *pp* dynamic, followed by a long phrase with a *ppp* dynamic, and then a note labeled 'pont.'. The score is in 2/4 time and includes various performance markings such as dynamics, articulation, and fingerings.

♩ = 47  
(10:11 ♩ = 52)

22

S. *pp* *ff* *ppp* *ppp*

Vln. *ppp* *pp* *p* *ppp*

M-S. *p* *ff* *ppp* *ppp*

Vln. *ppp* *pp* *ppp*

A. *pp* *ff* *p*

Vla. *pp* *ppp*

Bar. *mp* *ff* *ppp* *ppp*

Vc. *ppp* *pp* *ppp*

B. *p* *ff* *ppp* *ppp*

Vc. *ppp* *pp* *ppp*

IV 17 (+5)  
nat.

III 7 (-31)  
molto pont.

IV 17 (+5)  
nat.

IV, III 17 (+5)  
5 (-14)  
molto pont.

17 (+5)  
nat.

I 3 (+2)  
II  
molto pont.

I, II  
pont.

17 (+5)  
nat.

II 17 (+5)  
nat.

25 (-27)  
molto pont.

II, III  
pont.

III  
nat.

III, IV 9 (+4)  
5 (-14)  
molto pont.

IV 7 (-31)  
nat.

IV  
nat.

no - tsi - o - ne - s  
u - ni - ver - sa - le - s  
o  
a  
ε

♩ = 52 **accel.**

♩ = 54

♩ = 46  
(6:7 ♩ = 54)

27

S. *fff* *ppp*

Vln. I, II 15 (-12) *fff* *mf* pont. nat.

M-S. *fff* *ppp*

Vln. II, III 5 (-14) *fff* *mp* pont. nat.

A. *f* *mf* 15 (-12) 10 (-14) for - ma - rē

Vla. *fff* one bow nat.

Bar. *fff* *ppp*

Vc. *fff* *p* pont.

Bc. *fff* *p* pont.

♩ = 54

30

The image shows a page of a musical score for measures 30 and 31. The score is divided into systems for different instruments. The top system is for the Soprano (S.) voice, which is silent. The second system is for the Violin (Vln.), with a dynamic marking of *pp* and a hairpin crescendo leading to *ppp* at the end of the measure. The third system is for the Middle String (M-S.) Violin, also with a dynamic marking of *pp* and a hairpin crescendo to *ppp*. The fourth system is for the Alto (A.) voice, which is silent. The fifth system is for the Viola (Vla.), with a dynamic marking of *pp* and a hairpin crescendo to *ppp*. The sixth system is for the Baritone (Bar.), which is silent. The seventh system is for the Violoncello (Vc.), with a dynamic marking of *pp* and a hairpin crescendo to *ppp*. The eighth system is for the Bass (B.), which is silent. The ninth system is for the Violoncello (Vc.), with a dynamic marking of *pp* and a hairpin crescendo to *ppp*. The score includes various performance instructions such as *pp*, *ppp*, *nat.*, *tasto*, *lunga*, and *molto tasto*. The time signature is 7/4, and the key signature has one flat.

S.

Vln. *pp* *ppp* *tasto*

M-S.

Vln. *pp* *ppp* *tasto*

A.

Vla. *pp* *ppp* *tasto* *lunga* *molto tasto*

Bar.

Vc. *pp* *ppp* *nat.* *tasto*

B.

Vc. *pp* *ppp* *nat.* *tasto*

Ex singularibus nobis per sensus mutilate,  
 confuse et sine ordine ad intellectum repraesentatis  
 et ideo tales perceptiones cognitionem  
 ab experientia vaga vocare consuevi.

## II: Experientia Vaga

1

♩ = 54 *accel.*

♩ = 63 *rall.*

Violin 1: bowing on bridge, l.h. damped. Dynamics: *p*, *mf*, *pp*. Technique: III 23 (+28) 22 24 26 12 22, 1/2 on bridge (1/2 noise), l.h. damped bowing on bridge.

Violin 2: bowing on bridge, l.h. damped. Dynamics: *p*, *mf*, *p*, *pp*, *pp*. Technique: III 23 (+28) 22 24 26 12 22, 1/2 on bridge (1/2 noise), l.h. damped bowing on bridge.

Viola: bowing on bridge, l.h. damped. Dynamics: *p*, *mf*, *pp*.

Violoncello 1: bowing on bridge, l.h. damped. Dynamics: *ppp*, *pp*.

Violoncello 2: bowing on bridge, l.h. damped. Dynamics: *p*, *mf*, *pp*.

♩ = 54 *rall.*

Vln. 1: Dynamics: *f*, *p*, *ppp*, *pp*, *p*, *ppp*, *ppp*, *ppp*. Technique: III 7 (-31) pont., nat., 1/2 on bridge (1/2 noise), IV 29 (+30), III 7 (=31) molto vib. tasto III, nat.

Vln. 2: Dynamics: *f*, *ppp*, *ppp*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *ppp*, *ppp*. Technique: (l.h. damped bowing on bridge), III 5 (-14) 1/2 on bridge, 23 (+28) flaut. pont., 3 (+2) molto vib. 1/2 on bridge, 3 (+2) III molto vib. tasto, nat.

Vla.: Dynamics: *f*, *ppp*, *pp*, *ppp*, *p*, *f*. Technique: I 3 (+2) l.h. nail pizz., II 31 (-55) arco 1/2 on bridge, arco on tuning peg.

Vc. 1: Dynamics: *mp*, *ppp*, *pp*, *ppp*, *p*, *f*. Technique: arco on tuning peg.

Vc. 2: Dynamics: *p*, *ppp*, *pp*, *ppp*, *ppp*, *p*, *f*. Technique: arco on tuning peg.

♩ = 45 **accel.** ..... ♩ = 54 **accel.**

Vln. 1  
 12 → pont. → I 11 (+51) l.h. 1/2 pressed tasto molto → 3 (+2) → 2 45 (-8) pont. → 44 (+51) 1/2 on bridge → PPP → PP → PPP

Vln. 2  
 I, II → pont. → 1/2 on bridge → IV 31 (-55) pont. → 1/2 on bridge → PPP → PP

Vla.  
 55 (+37) nat. → II 24 (+2) 1/2 on bridge → I, II 23 (+28) → 1/2 on bridge → PPP → PP → PPP

Vc. 1  
 II 3 (+2) pont. → PPP

Vc. 2  
 III 3 (+2) c.l.t. nat. → arco ord. → pont. → tasto → III 11 (+51) l.h. 1/2 pressed tasto molto → III 3 (+2) nat. → III 13 (+41) arco over-pressed → III 23 (+28) c.l.b. ricochet → pont. → nat. → PPP < PP > PPP → PP → fff → PP → mp → PP

♩ = 63 **rall.** ..... ♩ = 54 **rall.** ..... ♩ = 45 **rall.**

Vln. 1  
 17 → bowing on bridge l.h. damped → "p" → "fff" → III bowing along string l.h. damped tasto → pont. → "fff" → "p" → bowing on pegs → "f" → "ff"

Vln. 2  
 bowing on bridge l.h. damped → "p" → "fff" → bowing on tailpiece → "fff" → "p" → III 23 (+28) 1/2 on bridge (1/2 noise) → 22 (+51) → 24 (+2) → 26 (+41) → 24 (+2) → 22 (+51) → l.h. damped bowing on bridge → "p" → "pp"

Vla.  
 bowing on bridge l.h. damped → "p" → "fff" → 3 (+2) l.h. 1/2 pressed flaut. molto tasto → 15<sup>ma</sup> → PPP → PP → bowing on pegs → "f" → "ff"

Vc. 1  
 bowing on bridge l.h. damped → "p" → "fff" → II 3 (+2) pont. → 1/2 on bridge → PP → PPP → bowing on pegs → "f" → "ff"

Vc. 2  
 bowing on bridge l.h. damped → "p" → "fff" → III 27 (+6) c.l.t. nat. → arco ord. → pont. → 1/2 on bridge → PPP → PP → bowing on pegs → "f" → "ff"



$\text{♩} = 36$  **accel.**  $\text{♩} = 45$  **accel.**  $\text{♩} = 54$  **accel.**

Vln. 1: 22, IV ricochet l.h. damped tasto → pont., "mf" → "p", PPP < PP > PPP, II 23 (+28) flaut. pont. → 1/2 on bridge (8:5), III 7 (-31), 3, II 30 (-12) III 7 (-31) pont., PPP

Vln. 2: IV ricochet l.h. damped tasto → pont., "f" → "p", PPP < PP > PPP, 23 (+28) flaut. pont. → 1/2 on bridge (8:5), 15 (-12) arco over-pressed nat. → 14 (-31) arco ord. → 12 (+2) c.l.b. ricochet pont. → 11 (+51) nat., fff, pp, mp, pp

Vla.: IV ricochet l.h. damped tasto → pont., "f" → "p", PPP < PP > PPP, 17 (+5) flaut. pont. → 1/2 on bridge (8:5), 33 (+53) pont., PPP

Vc. 1: pizz. IV 9 (+4), "f", PPP < PP > PPP, 99 (+55) flaut. pont. → 1/2 on bridge (8:5)

Vc. 2: 25 (-27) flaut. pont. → 1/2 on bridge (8:5), PPP < PP > PPP

$\text{♩} = 72$  **rall.**  $\text{♩} = 63$  **accel.**

Vln. 1: 1/2 on bridge, 28, II 15 (-12) 1/2 on bridge → pont. → nat., PPP, PP

Vln. 2: l.h. damped bowing on bridge, "ff" → "fff", mp, pp, p, pp, 20 (+2) 1/2 on bridge → 23 (+28) flaut. molto pont. → 22 (+51) nat., 6:7, 6:7, 4:5

Vla.: 1/2 on bridge, III 11 (+51) l.h. 1/2 pressed nail pizz., "fff", pp < p > pp < p > pp, 11 (+51) arco pont. → 13 (+2) l.h. 1/2 pressed arco ord. → 18 (+4) 1/2 c.l.t. → 17 (+5) tasto, 6:7, 5:4

Vc. 1: throat tremolo 11 (+51) IV 11 (+51) 1/2 on bridge → pont. → nat., PPP, PPP, PP

Vc. 2: l.h. damped bowing on bridge, "ff" → "fff", PPP, PP, pont. → nat.

♩ = 63 *rall.*

♩ = 54

*rall.*

32

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

II 5 (-14)  
III 7 (-31)  
poco  
tasto

bowing on bridge  
l.h. damped

"p" "fff"

II 20 (+2)  
1/2 on  
bridge

23  
(+28)

flaut.  
molto  
pont.

22  
(+51)  
nat.

mp pp p ppp

IV  
21  
(-29)  
nat.

III  
11  
(+51)  
c.l.t.

1/2  
on  
bridge

7:8

mf mp pp mp

II  
12  
(+2)  
poco  
tasto

13  
(+41)  
1/2  
c.l.t.

12  
(+2)  
1/2  
c.l.t.

ord.  
nat.

13:8

mp p pp mp p

poco  
tasto

bowing on bridge  
l.h. damped

"p" "fff"

♩ = 45 *accel.*

♩ = 54 *accel.*

35

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

11 l.h.  
(+51) 1/2  
flaut. pressed  
nat.

12  
(+2)  
l.h.  
pizz. arco

pont.

molto  
pont.

17:16

II 5 (-14)  
III 7 (-31)  
pont.

pp < mf pp ppp

ppp pp

I  
3 (+2)  
flaut.  
nat.

1/2  
on  
bridge

11(+51)  
pont.

I

II  
molto  
pont.

II  
III 5 (-14)  
pont.

p > pp < p f ppp

ppp pp

11  
(+51)  
arco  
nat.

12  
(+2)  
l.h.  
1/2  
l.h.  
arco  
pont.

17:16

molto  
pont.

II  
III 11(+51)  
pont.

pp < p > pp p < mf ppp

ppp pp

III  
12  
(+2)  
l.h.  
pizz.

flaut.

pont.

molto  
pont.

4:5 14:12 8:9

p f p ppp ppp pp

III 3 (+2)  
1/2  
c.l.t.  
nat.

arco  
ord.  
molto  
pont.

"f" pp ppp ppp pp

♩ = 63 accel.

4

39 nat. *p*

Vln. 1 *ppp* *mp* *ppp*

Vln. 2 *ppp* *mp* *p* *pp* *p*

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

Vc. 1 *p* *pp* *ppp* *pp* *mp* *ppp*

Vc. 2 *pp* *mp* *ppp*

I 26 (+41)  
l.h. 1/2 pressed vib. tasto 24 (+2) 13 (+41) nat.

I 26 (+41)  
l.h. 1/2 pressed vib. tasto 3 (+2) l.h. pizz. 13 (+41) arco l.h. 1/2 pressed over-pressed pont. 1/2 c.l.t. nat.

I 24 (+2) 1/2 c.l.t. nat. arco ord. over-pressed pont. 13 (+41) l.h. pizz. molto vib. tasto

II 3 (+2) nat. l.h. 1/2 pressed vib. tasto l.h. pizz. 13 (+41) arco l.h. 1/2 pressed over-pressed pont. 1/2 c.l.t. nat. molto vib. pont.

III nat. 1/2 c.l.t. tasto molto vib.

♩ = 72 rall.

42 *f* *mp* *ff*

Vln. 1 23 (+28) pont. 12 (+2) tasto 11 (+51) nat. 20 (-14) pont.

Vln. 2 *ppp* *fff* *ff*

Vla. *ppp* *f* *mp* *ff*

Vc. 1 *ppp* *f* *mp* *ff*

Vc. 2 *ppp* *mf* *mp* *ff*

II 24 (+2) pont. 23 (+28) nat. 5 (-14) pont.

II 24 (+2) pont. 22 (+55) nat. 20 (-14) pont.

III 24 (+2) pont. 22 (+55) nat. 20 (-14) pont.

l.h. ord. nat. 24 (+2) 21 (+51) 20 (-14) pont.

accel. . . .

♩ = 63 rall. . . . ♩ = 54 rall. . . .

♩ = 45  
pont. → 1/2 on bridge  
4:5 6:4

44

Vln. 1 I 1/2 on bridge *ppp* *pp* *ppp*

Vln. 2 II 1/2 on bridge *ppp* *mp* *pp* *ppp*

Vla. II 1/2 on bridge *ppp* *mp* *pp* *ppp*

Vc. 1 III 1/2 on bridge *ppp* *mp* *pp* *ppp*

Vc. 2 IV 1/2 on bridge *ppp* *pp* *ppp*

♩ = 54 accel. . . .

5

48

Vln. 1 I 17 (+5) molto vib. nat. 21 (+51) tasto 5 (-14) pont. molto vib. nat. 12 (+2) tasto *p* *ppp* *ppp* *mp* *pp*

Vln. 2 II 17 (+5) nat. 21 (+51) tasto 5 (-14) nat. 6 (+2) tasto 18 (+4) *p* *ppp* *mp* *pp* *ppp*

Vla. II 17 (+5) nat. 21 (+51) tasto 5 (-14) nat. 6 (+2) tasto *p* *ppp* *mp* *pp*

Vc. 1 III 5 (-14) pizz. II 17 (+5) nat. 21 (+51) tasto III 7 (-31) nail pizz. III 7 (-31) pizz. I 20 (-14) arco nat. 24 (+2) tasto I 9 (+4) nail pizz. *f* *p* *ppp* *f* *f* *mp* *pp* *ff*

Vc. 2 IV 5 (-14) pizz. III 17 (+5) arco nat. 21 (+51) pont. IV 7 (-31) 1/2 c.l.t. nat. 5 (-14) pizz. II 20 (-14) arco nat. 24 (+2) pont. II 9 (+4) 1/2 c.l.t. III 3 (+2) ord. nat. *f* *p* *pp* *f* *ff* *p* *pp* *ff* *fff*

♩ = 63 **accel.**

50

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

13 (+2) nat. **ppp** **molto pont.**

IV 45 (-10) Bartók pizz. **mf**

44 (+51) flaut. nat. **ppp** **pp** **ppp** **mp** **ppp**

48 (+2) 52 (+41) 48 (+2) 44 (+51) 46 (+28) 1/2 c.l.t. 48 (+2) arco ord. pont.

13 (+2) nat. **ppp** **molto pont.**

II 11 (+51) flaut. pont. **ppp** **pp** **ppp** **mp** **mf**

I 12 (+2) I 13 (+41) 12 (+2) II 11 (+51) nail pizz. l.h. 1/2 pressed I 12 (+2) Bartók pizz. **mf**

III 11 (+51) nail pizz. **f**

IV 39 (-35) arco 1/2 c.l.t. **mf**

III 21 (-29) arco ord. flaut. **pp** **p** **pp**

I 21 (-29) II 22 (+51) 23 (+28) I 24 (+2) **molto pont.**

IV 11 (+51) flaut. pont. **ppp** **pp** **ppp** **mp** **mf**

III 3 (+2) IV 11 (+51) nail pizz. III 3 (+2) Bartók pizz. **ppp** **pp** **ppp** **mp** **mf**

nat. **subito ppp** **molto pont.**

II 45 (-10) Bartók pizz. **mf**

44 (+51) arco flaut. nat. **ppp** **pp** **ppp** **mp** **ppp**

48 (+2) 52 (+41) 48 (+2) 44 (+51) 46 (+28) 1/2 c.l.t. 48 (+2) arco ord. pont.

♩ = 72 **rall.**

52

Vln. 1

Vla.

Vc. 2

1/2 on bridge

I 3 (+2) **ppp** **ppp** **ppp**

1/2 on bridge

♩ = 63 **accel.**

**6**

♩ = 72 **rall.**

55

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

I 22 (+51) pizz.

mf

23 (+28) nail pizz.

f

II 11 (+51) nail pizz. l.h. 1/2 pressed

pizz.

23 (+28) arco c.l.t. pont.

pp

24 (+2)

22 (+51)

9 (+4) arco ord.

nat.

I 22 (+51) 1/2 c.l.t. nat.

pp

23 (+28)

24 (+2)

22 (+51)

22 (+51) nail pizz. l.h. 1/2 pressed

f

24 (+2) arco 1/2 c.l.t.

ff

IV 25 (-27) arco pizz.

pp

II 11 (+51) nail pizz. l.h. 1/2 pressed

pont.

23 (+28) arco c.l.t. pont.

pp

24 (+2)

22 (+51)

9 (+4) arco ord.

nat.

I 22 (+51) 1/2 c.l.t. nat.

pp

23 (+28)

24 (+2)

22 (+51)

22 (+51) nail pizz. l.h. 1/2 pressed

f

24 (+2) arco 1/2 c.l.t.

ff

IV 25 (-27) arco pizz.

pp

II 22 (+51) pizz.

mf

23 (+28) nail pizz.

f

II 22 (+51) arco c.l.t. pont.

pp

23 (+28)

24 (+2)

22 (+51)

22 (+51) arco flaut. 1/2 on bridge

f

18 (+4) Bartók pizz.

mf

57

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

9 (+4) ricochet nat.

mp

11 (+51)

II 10 (-14)

pp

ff

pizz.

III 7 (-31) tasto

ppp

1/2 c.l.t. nat.

mf

19 (-2) 1/2 on bridge

pp

III 20 (-14) 1/2 c.l.t. nat.

pp

21 (-29) arco ord. 1/2 l.h. 1/2 pressed flaut.

mf

22 (+55) 1/2 c.l.t. pressed tasto

mf

1/2 l.h. ord. ord. pont.

pp

9 (+4) ricochet nat.

mp

11 (+55)

IV 10 (-14)

pp

7 (-31) flaut. nat.

ppp

molto pont.

19 (-2) 1/2 on bridge

ppp

II 21 (-29) 1/2 c.l.t. tasto

ppp

1/2 c.l.t. arco ord.

mf

22 (+55) 1/2 l.h. 1/2 pressed

p

1/2 l.h. c.l.t. ord. pont.

pp

II 9 (+4) ricochet nat.

mp

11 (+51)

10 (-14)

pp

mf

ppp

II 45 (-10) flaut. nat.

ppp

molto pont.

61

Vln. 1  
 I 3 (+2) c.l.t. pont. → I.h. 1/2 pressed → I.h. nail pizz. → arco nat. → 1/2 c.l.t. → c.l.t. pont.  
*ppp* → *pp* → *mp* → *pp* → *p*  
 II 15 (-12) 33 (-55) 7 (-31) ricochet nat.  
 5:4

Vln. 2  
 I 3 (+2) c.l.t. pont. → arco ord. → nat. → molto pont. → I 3 (+2) 1/2 on bridge 13 (+41)  
*ppp* → *pp* → *mp* → *ppp* → *subito mf* → *pp*

Vla.  
 I 3 (+2) c.l.t. pont. → arco ord. → nat. → molto pont. → II 9 (+4) 11 (+55) 10 (-14) ricochet nat.  
*pp* → *mp* → *ppp* → *ff* → *pp* → *mf*

Vc. 1  
 II 3 (+2) arco ord. l.h. 1/2 pressed tasto → 11 (+51) 1/2 c.l.t. l.h. ord. nat. → 3 (+2) tasto molto → bowing on bridge l.h. damped  
*ppp* → *mp* → *pp* → *ppp* → "p"

Vc. 2  
 III 3 (+2) l.h. nail arco ord. l.h. 1/2 pressed → 1/2 c.l.t. l.h. ord. nat. → II bowing along string l.h. damped tasto  
*p* → *pp* → *mf* → *pp* → "f"

65

Vln. 1  
 II 20 (-14) 1/2 c.l.t. nat. → I 22 (+51) 23 (+28) 1/2 c.l.t. tasto → III 7 (-31) nail pizz.  
*ppp* → *p* → *mp* → *ppp* → *mf*

Vln. 2  
 II 3 (+2) flaut. molto tasto 25 (-27) molto vib. → 3 (+2) 1/2 c.l.t. 33 (+53) 34 (+5) c.l.t. pont. → 3 (+2) l.h. 1/2 pressed arco ord. l.h. ord. nat.  
*pp* → *p* → *mf* → *p* → *mp* → *ppp*

Vla.  
 IV tasto → 1/2 c.l.t. 33 (+53) 34 (+5) c.l.t. pont. nat.  
*ppp* → *ppp* → *mf* → *p*

Vc. 1  
 IV 11 (+55) l.h. 1/2 pressed c.l.t. pont. → arco nat. → III 12 (+2) 1/2 c.l.t. c.l.t. pont.  
 "f" → "p" → *pp* → *mf* → *pp* → *mp*

Vc. 2  
 II 23 (+28) arco ord. l.h. 1/2 c.l.t. nat. → arco ord. 20 (-14) 1/2 c.l.t. pont. → III 18 (+4) nail pizz. → 17 (-5) arco 1/2 c.l.t. nat. → 19 (-2) 1/2 c.l.t. c.l.t. pont.  
*mp* → *pp* → *mp* → *ppp* → *mf* → *pp* → *mp*

70

Vln. 1

III 3 (+2)  
arco flaut.  
l.h. 1/2  
pressed  
tasto

13 (+41)

8 III 7 (-31)  
nat.

Vln. 2

II 22 (+51)  
arco  
c.l.t.  
pont.

23 (+28)

24 (+2)

22 (+51)  
nat.

18 (+4)  
nail pizz.  
l.h. 1/2  
pressed

11 (+51)  
arco  
flaut.  
l.h. 1/2 pressed

12 (+2)

Vla.

IV 9 (+4)  
arco  
flaut.  
l.h. 1/2  
pressed  
tasto

IV 7 (-31)

Vc. 1

II 15 (-12)  
nat.

23 (+28)  
arco  
c.l.t.  
pont.

24 (+2)

22 (+51)  
nat.

arco  
ord.

15 (-12)  
1/2  
c.l.t.  
nat.

Vc. 2

II 15 (-12)  
pont.

III 24 (+2)

1/2  
on  
bridge

45 (-10)  
1/2  
c.l.t.  
pont.

22 (+51)  
arco  
ord.

23 (+28)  
c.l.t.

1/2  
tasto

73

Vln. 1

1/2 on bridge

III 5 (-14)  
1/2  
on bridge

pont.

71 (-10)  
1/2  
on bridge

Vln. 2

molto  
tasto

IV 14 (-31)  
1/2c.l.t.  
nat.

15 (-12)

31 (-55)

IV 14 (-31)  
arco  
ord.  
flaut.  
tasto

35 (-45)  
arco  
pont.

1/2 on bridge

Vla.

I 22 (+51)  
1/2c.l.t.  
nat.

23 (+28)

24 (+2)

17 (+5)  
pont.

IV 25 (-27)  
pizz.

Vc. 1

I 33 (+53)  
nail pizz.  
l.h. 1/2  
pressed

19 (+4)  
arco  
1/2  
c.l.t.  
pont.

1/2 on bridge

Vc. 2

I 27 (+6)  
arco  
1/2  
c.l.t.  
pont.

1/2 on bridge



♩ = 45 rall.

76

Vln. 1  
 II 9 (+4) ricochet nat. → pont. III 10 (-14)  
 21 (-29) 1/2 c.l.t. nat. 22 (+51) 23 (+28) tasto  
 I.h. 1/2 pressed arco ord. 1/2 c.l.t. l.h. ord. nat. 25 (-27) pont. III 7 (-31) 1/2 c.l.t. flaut. pont.

Vln. 2  
 I 13 (+41) ricochet nat. → pont. IV 7 (-31)  
 I 3 (+2) nail pizz. arco pont. 11 (+51) arco flaut. l.h. 1/2 pressed tasto 3 (+2)

Vla.  
 II 3 (+2) arco nat. IV 11 (+51) II 5 (-14) → pont.  
 I 1 nail pizz. arco pont. 7 (-31) l.h. nail pizz.

Vc. 1  
 IV 11 (+51) 1/2 on bridge → pont. nat. I 47 (+65) l.h. nail pizz.

Vc. 2  
 I 69 (-8) 1/2 on bridge → pont. 11 (+51) 1/2 c.l.t. 9 (+4) flaut. 1/2 c.l.t. pont. nat.

Dynamic markings: *f*, *pp*, *p*, *ppp*, *mp*, *mf*, *subito ppp*, *mf*, *pp*, *ppp*, *mf*, *ppp*, *pp*, *ppp*, *mf*, *ppp*, *pp*, *ppp*, *mp*, *pp*, *p*.

81

Vln. 1  
 arco ord. flaut. nat. → 1/2 on bridge

Vln. 2  
 11 (+51) flaut. I 3 (+2) 23 (+28) 18 (+4) pressed tasto → nat. II 5 (-14) 1/2 on bridge

Vla.  
 II 31 (-55) nail pizz. 7 (-31) arco flaut. tasto 11 (+51) 5 (-14) → nat.

Vc. 1  
 I 23 (+28) 24 (+2) 22 (+51) 19 (+4) arco c.l.t. pont. → nat. II 27 (+6) 25 (-27) ricochet nat. → pont.

Vc. 2  
 I 69 (-8) pizz. 45 (-10) 56 (-31) 10 (-14) 9 (+4) ricochet nat. → pont.

Dynamic markings: *pp*, *ppp*, *mf*, *ppp*, *f*, *ppp*, *mp*, *ppp*, *pp*, *ppp*, *f*, *pp*, *mp*, *ppp*.

II 29 (+30)  
arco ord.  
l.h.  
1/2  
pressed  
nat. → pont.

III 7 (-31)  
Bartók  
pizz.  
♢

86

Vln. 1  
pp p pp ppp f

Vln. 2  
mp pp ppp pp ppp

Vla.  
p pp ppp f

Vc. 1  
ppp pp ppp pp ppp

Vc. 2  
ppp pp ppp mp

II 22 (+51)  
arco  
flaut.  
pont.

23 (+28)

24 (+2)

1/2 on bridge

I 3 (+2)  
pont.

1/2 on bridge

Bartók pizz.  
♢

I 45 (-10)  
arco  
flaut.  
pont.

II 3 (+2)

1/2 on bridge

arco  
flaut.  
1/2 on bridge

I 69 (-8)  
nat.

II 22 (+51)  
arco  
c.l.t.  
pont.

23 (+28)

24 (+2)

22 (+51)  
nat.

90

Vln. 1  
ppp mp ppp pp ppp "p" "f" pp ppp

Vln. 2  
pp ppp ppp pp ppp mp

Vla.  
mf pp ppp pp ppp p pp

Vc. 1  
mf ppp mp ppp ppp "f"

Vc. 2  
mp pp "p" "f"

arco  
flaut.  
nat.

3:2

pont.

7 (-31)  
1/2  
c.l.t.  
nat.

25 (-27)  
pont.

14:10

Bowing on  
bridge  
(strings damped)

3 (+2)  
nat.

1/2  
c.l.t.  
pont.

6:5

3:2

pp ppp

11 (+51)  
l.h.  
1/2  
pressed  
nat.

23 (+28)  
pont.

24 (+2)  
1/2 on bridge

18 (+4)  
nail  
pizz.

6:5

ppp mp

IV 7 (-31)  
nail pizz.

5:4

I 9 (+4)  
arco  
1/2 on bridge

7:5

17 (+5)  
c.l.t.  
taste

18 (+4)  
pont.

12 (+2)  
1/2  
c.l.t.  
nat.

35 (-55)  
pont.

3:4

6:5

p pp

9 (+4)  
ricochet  
nat.

(+8)

1/2 on bridge

I 43 (-10)  
pont.

II 3 (+2)

45 (+8)  
1/2  
on bridge

Bowing on  
bridge  
(strings damped)

♢

ppp mp ppp ppp "f"

15 (-12)  
ricochet  
nat.

5:4

pont.

Bowing on  
bridge  
(strings damped)

♢

mp pp "p" "f"

arco ord. → bowing 1/2 on bridge

♩ = 36 *accel.* → ♩ = 54 *accel.*

Bowing on bridge (strings damped)

Bowing on bridge (strings damped)

IV Bowing along string (strings damped) *tasto* → pont.

1/2 c.l.t. nat.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

ppp

"p" "f" "p" "fff" ppp

"p" "f" "p" "fff" ppp

"p" "f" "p" "fff" ppp

"p" "f" "p" "fff" ppp

III 1/2 on bridge → pont. pp < mp

III 1/2 on bridge → pont. pp < mp

IV 17 (+6) flaut. 7 (-31) pont. → 9 (+4) flaut. nat. → pont.

ppp < "mf" subito ppp

IV Bartók pizz. l.h. 1/2 pressed 13:10<sup>b</sup> → IV 7 (-31) flaut. nat. → I.h. pizz. arco flaut. poco pont. f + sempre ppp

I, II 3 (+2) molto vib. arco ord. pont. → 1/2 on bridge

mp ppp

1/2 on bridge ppp

I 11 (+51) flaut. molto *tasto* ppp < mp subito ppp

1/2 on bridge ppp

I arco flaut. l.h. pizz. nat. f + ppp

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

♩ = 72

108

Vln. 1

45 (-10) molto pont.

81 (+8) 1/2 c.l.t. arco ord. molto pont.

Bowing on pegs

*ppp* < *f* subito *ppp* *ppp* < *ff* subito *ppp* " *fff* " *ppp*

Vln. 2

IV 63 (-27) 1/2 c.l.t. arco ord. molto pont.

1/2 on bridge (3/4 noise)

*ppp* < *ff* subito *ppp*

Vla.

III 11 (+51) nail pizz.

Bowing on pegs

*fff* " *ppp*

Vc. 1

7 (-31) flaut. nat.

III 9 (+4) 1/2 c.l.t. arco ord. molto pont.

Bowing on pegs

*ppp* < *f* subito *ppp* *ppp* < *ff* subito *ppp* " *fff* " *ppp*

Vc. 2

III 27 (+6) 1/2 c.l.t. arco ord. molto pont.

Bowing on pegs

*ppp* < *ff* subito *ppp* " *fff* " *ppp*

### III: Ex Singularibus

1

Ex singularibus nobis per sensus mutilate,  
confuse et sine ordine ad intellectum representatis  
et ideo tales perceptiones cognitionem  
ab experientia vaga vocare consuevi.

♩ = 54 **accel.**

whispered

**"ff" < "fff"**

Soprano

ε - k - s

bowing on bridge  
l.h. damped

Violin 1

**"p"**

♩ = 63 **rall.**

whispered (*simile*)

**"f" ————— "ff"**

sig - gu - la - ri - bu - s

throat tremolo

**pp**

**ppp**

**p**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

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**pp**

**pp**

**pp**

**pp**

**pp**

whispered

**"ff" < "fff"**

Mezzo-soprano

ε - k - s

bowing on bridge  
l.h. damped

Violin 2

**"p"**

throat tremolo

**pp**

**ppp**

**p**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

**pp**

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**pp**

**pp**

**pp**

**pp**

**pp**

whispered

**"ff" < "fff"**

Alto

ε - k - s

bowing on bridge  
l.h. damped

Viola

**"p"**

whispered (*simile*)

**"f" ————— "ff"**

sig - gu - la - ri - bu - s

**"mf"**

whispered

**"ff" < "fff"**

Baritone

ε - k - s

bowing on bridge  
l.h. damped

Violoncello 1

**"ppp"**

whispered (*simile*)

**"f" ————— "ff"**

sig - gu - la - ri - bu - s

**"pp"**

whispered

**"ff" < "fff"**

Bass

ε - k - s

bowing on bridge  
l.h. damped

Violoncello 2

**"p"**

whispered (*simile*)

**"f" ————— "ff"**

sig - gu - la - ri - bu - s

**"mf"**

II 23  
(+28) 22 24 26 12 22 l.h.  
1/2 (+51) (+2) (+41) (+2) (+51) damped  
on bridge → bowing  
(1/2 noise) on bridge

"mf" < "f"

4

S. no - bi - s

Vln. 1  
l.h. damped bowing on bridge  
"pp" "f" p ppp  
III 7 (-31) pont. nat.

Vln. 2  
l.h. damped bowing on bridge  
"pp" "f" ppp pp p  
23 (+28) flaut. pont. 3 (+2) molto vib. 1/2 on bridge

A.  
v - d  
no - bi - s  
I 3 (+2) l.h. nail pizz. II 31 (-55) arco 1/2 on bridge arco on tuning peg

Vla.  
"pp" "f" ppp pp ppp "p"

Bar. no - bi - s  
l.h. damped bowing on bridge  
III 3 (+2) 1/2 on bridge  
"mf" < "f"

Vc. 1  
mp ppp pp ppp "p"

B. no - bi - s  
l.h. damped bowing on bridge  
III 3 (+2) 1/2 c.l.t. pont. tato  
"mf" < "f"

Vc. 2  
"pp" p ppp pp ppp "p"

9

S. *f* - hu - ha - jə (ə)

IV 29 (+30)  
III 7 (=31)  
molto  
vib.  
tasto III → nat. → pont. → I 11 (+51)  
l.h. 1/2 pressed tasto molto

1/2 on bridge (1/2 noise)

Vln. 1 *pp* *p* > *ppp* < *pp* > *ppp* *ppp*

M.S. *ppp* *mf* > *p* < *mp* > *p* < *mp* > *ff* > *p*

pe- r s sen - su - s j - hu - ha - jə

3 (+2)  
III  
molto  
vib.  
tasto → nat. → I, II pont. → 1/2 on bridge

Vln. 2 *ppp* *p* > *ppp* < *pp* > *ppp*

A. whispered *mp* < *mf* > *p* < *mp* >

pe- r s sen - su - s

Vla. *f*

Bar. whispered *mp* < *mf* > *p* < *mp* >

pe- r s sen - su - s

Vc. 1 *f* III 3 (+2) pont. *ppp*

B. 13 (+41) inhaled throat tremolo *ppp* *f* *p*

5:4 5:4 4:7

s - ε - n - s - u - s ha - jə

III 3 (+2) c.l.t. nat. arco ord. pont. tasto I 11 (+51) l.h. 1/2 pressed tasto molto

Vc. 2 *f* *ppp* < *pp* > *ppp* *pp*

♩ = 54 **accel.**

♩ = 63 **rall.**

14

S. whispered "pp" — "p" mu - ti - la - te

Vln. 1 3 (+2) 45 (-8) pont. 44 (+51) 1/2 on bridge bowing on bridge l.h. damped "p" — "fff"

M-S. whispered "pp" — "p" mu - ti - la - te

Vln. 2 IV 31 (-55) pont. 1/2 on bridge bowing on bridge l.h. damped "p" — "fff"

A. whispered "pp" — "p" mu - ti - la - te

Vla. III 33 (+53) nat. II 24 (+2) 1/2 on bridge I, II 23 (+28) 1/2 on bridge bowing on bridge l.h. damped "p" — "fff"

Bar. whispered "pp" — "p" mu - ti - la - te

Vc. 1 bowing on bridge l.h. damped "p" — "fff"

B. whispered **ff** — **fff** m - u - t - i - t - a - t - e

Vc. 2 III 3 (+2) nat. III 13 (+41) arco over-pressed nat. 23 (+28) c.l.b. ricochet pont. nat. **fff** **pp** — **mp** — **pp** bowing on bridge l.h. damped "p" — "fff"



♩ = 54 rall.

♩ = 45 rall.

19 *"p"* *"mp"* *"f"* *"p"* *"f"* *"ff"*

S. *s* - *f* *ha* *s*

Vln. 1 *fff* *p* *f* *ff*

Vln. 2 *fff* *p* *p* *pp*

A. *p* *mp* *f* *ff*

Vla. *ppp* *pp* *f* *ff*

Bar. *mp* *ff*

Vc. 1 *pp* *ppp* *f* *ff*

B. *p* *ppp* *ff*

Vc. 2 *ppp* *pp* *ppp* *f* *ff*

III bowing along string l.h. damped tasto → pont.

bowing on pegs

1/2 spoken *f* *ff*

III 23 (+28) 22 (+51) 24 (+2) 26 (+41) 24 (+2) 22 (+51) l.h. damped bowing on bridge (1/2 noise)

3 (+2) l.h. 1/2 pressed flaut. molto tasto *15<sup>ma</sup>*

1/2 spoken *f*

3 (+2) l.h. 1/2 pressed flaut. molto tasto

1/2 spoken *ff*

III 3 (+2) pont. → bridge 1/2 on bridge

throat tremolo *p* *ppp*

II 3 (+2) c.l.t. nat. arco ord. pont. → bridge 1/2 on bridge

♩ = 36 accel.

♩ = 45 accel.

23 (+28)

22

S. *"p"* < *"mf"* > *"p"*  
r  
IV ricochet l.h. damped  $\phi$  tasto  $\rightarrow$  pont.  
*"mf"*  $\rightarrow$  *"p"*  
*pp*  $\rightarrow$  *ppp*  
II 23 (+28)  
III 7 (-31)  
flaut.  $\rightarrow$  1/2 on bridge  
pont.  $\rightarrow$  8:5

Vln. 1 *"mf"*  $\rightarrow$  *"p"*  
*ppp* < *pp* > *ppp*  
23 (+28)  
flaut.  $\rightarrow$  1/2 on bridge  
pont.  $\rightarrow$  8:5

M-S. *"f"*  $\rightarrow$  *"p"*  
p - r  
IV ricochet l.h. damped  $\phi$  tasto  $\rightarrow$  pont.  
*"f"*  $\rightarrow$  *"p"*  
*ppp* < *pp* > *ppp*  
23 (+28)  
flaut.  $\rightarrow$  1/2 on bridge  
pont.  $\rightarrow$  8:5

Vln. 2 *"f"*  $\rightarrow$  *"p"*  
*ppp* < *pp* > *ppp*  
throat-tremolo  
*pp* > *ppp*  
8:5  
b - i - s  
17 (+5)  
flaut.  $\rightarrow$  1/2 on bridge  
pont.  $\rightarrow$  8:5

Vla. *"f"*  $\rightarrow$  *"p"*  
*ppp* < *pp* > *ppp*

Bar. *"f"*  
p $\epsilon$   
throat-tremolo  
*pp* > *ppp*  
8:5  
i - s  
49 (+57)  
flaut.  $\rightarrow$  1/2 on bridge  
pont.  $\rightarrow$  8:5

Vc. 1 *"f"*  
pizz. IV 9 (+4)  
*"f"*  
*ppp* < *pp* > *ppp*

B. *"p"* < *"mp"* > *"p"*  
r  
*ppp*  
25 (-27)  
flaut.  $\rightarrow$  1/2 on bridge  
pont.  $\rightarrow$  8:5  
s

Vc. 2 *ppp* < *pp* > *ppp*

S. 27

Vln. 1

M-S.

Vln. 2

A.

Vla.

Bar.

Vc. 1

B.

Vc. 2

whispered "ff" "fff"

ε - mu - ti - l - a - t̃

II 30 (-12)  
III 7 (-31)  
pont. → 1/2 on bridge

II 15 (-12)  
1/2 on bridge → pont.

15 (-12) *fff* *pp* 14 (-31) *mp* 12 (+2) *pp* *pp* < *p* 11 (+51) inhaled

whispered "p" "mp" kon - se

15 (-12) arco over-pressed nat. 14 (-31) arco ord. nat. 12 (+2) c.l.b. ricochet pont. 11 (+51) nat.

l.h. damped bowing on bridge

"ff" "fff"

whispered "fff"

a - t̃

III 11 (+51)  
l.h. 1/2 pressed nail pizz.

throat tremolo 11 (+51) 12 (+2) *p* *ppp* < *pp*

ε - s kon - fu

IV 11 (+51)  
1/2 on bridge → pont.

whispered "mf" fu

l.h. damped bowing on bridge

"ff" "fff"

♩ = 72 **rall.**

throat tremolo

11 (+51) **p** 12 (+2) **ppp** 12 (+2) **pp**

S. **p** **ppp** **pp**

4:7♯ 12:7♯ 4:5♯

ε - - s kon - fu

Vln. 1 **ppp** **pp** nat.

M-S. **mp** throat tremolo 23 (+28) **pp** **p** 22 (+51) **pp**

6:7♯ 6:7♯ 4:5♯

k - o - n - - f - u - s - ε

Vln. 2 20 (+2) 1/2 on bridge 23 (+28) flaut. molto pont. 22 (+51) nat.

6:7♯ 6:7♯ 4:5♯

**mp** **pp** **p** **pp**

A. 11 (+51) **pp** 12 (+2) **p** 22 (+51) **p** 21 (-29) **pp** **p**

6:7♯ 5:4♯

me - v l - a - b - l - u

Vla. 11 (+51) 1/2 c.l.t. pont. 13 (+2) l.h. 1/2 pressed arco ord. 22 (+51) 1/2 c.l.t. nat. 21 (-29) **pp** **p** **pp** **p**

6:7♯ 5:4♯

Bar. 22 (+51) **pp** 24 (+2) **p** 25 (-27) **p** 26 (-59) **pp** 25 (-27) **p** 24 (+2) **pp** 22 (+51) **p**

6:7♯ 6:4♯

me - - v - u - l - b - a - l

Vc. 1 **ppp** **pp** nat.

B. 22 (+51) **pp** 24 (+2) **p** 26 (-59) **p** 25 (-27) **pp** 24 (+2) **p** 22 (+51) **p**

6:7♯

u - - l - - m - ə - v - u

Vc. 2 pont. nat. **ppp** **pp**

♩ = 63 *rall.*

♩ = 54 *rall.*

12 (+2) throat tremolo *p* 11 (+51) *ppp*

whispered "mp" < "mf" ε - t fu - - se si - ne

II 5 (-14) III 7 (31) *mp* bowing on bridge l.h. damped φ "p" "fff"

20 (+2) 23 (+28) 22 (+51) *mp* *pp* *p* *ppp*

whispered "mp" < "mf" ε - t k - o - n - f - u - s - ε

II 20 (+2) 1/2 on bridge 23 (+28) flaut. molto pont. 22 (+51) nat. *mp* *pp* *p* *ppp*

whispered "mp" < "mf" ε - t ε - n - i - s si - ne

IV 21 (-29) nat. III 11 (+51) c.l.t. 1/2 on bridge *mf* *mp* *pp* *f*

whispered "mp" < "mf" ε - t u - l - l - o

11 (+51) 12 (+2) *mp* *p* 13:8 12 (+2) *mp* *p*

II 12 (+2) 13 (+41) 1/2 poco tasto c.l.t. 12 (+2) 1/2 c.l.t. ord. nat. *mp* *p* *pp* *mp* *p*

whispered "mp" < "mf" ε - t si - ne

poco tasto bowing on bridge l.h. damped φ "p" "fff"

♩ = 45 accel.

♩ = 54 accel.

11 (+51) 12 (+2)  
*pp* < *mf* *pp*

whispered  
*f* " < " *ff* "  
 or - di - ne ha - s - d - r a - d

11 (+51) 12 (+2)  
 flaut. nat. pressed nat. pizz. arco pont. molto pont.

11 (+51) 12 (+2)  
*pp* < *p* > *pp* < *p* < *mf*

whispered  
*mf* " < " *f* "  
 a - d

11 (+51) 12 (+2)  
 arco flaut. nat. pressed pizz. arco pont. molto pont.

11 (+51) 12 (+2)  
*p* < *f* < *p*

whispered  
*mf* " < " *f* "  
 a - d

11 (+51) 12 (+2)  
 flaut. nat. on bridge (+51) pont.

11 (+51) 12 (+2)  
 arco flaut. nat. pressed pizz. arco pont. molto pont.

11 (+51) 12 (+2)  
*p* < *f* < *p*

whispered  
*mf* " < " *f* "  
 a - d

11 (+51) 12 (+2)  
 III 3 (+2) 1/2 c.l.t. nat. arco ord. molto pont.

11 (+51) 12 (+2)  
*pp* < *pp* < *pp* < *pp*

whispered  
*mf* " < " *f* "  
 a - d

24 (+2)  
tremolo  
hand over mouth

4

whispered

"f"  $\xrightarrow{\hspace{2cm}}$  "ff"

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

24 (+2)  
tremolo  
hand over mouth

*mp*  $\xrightarrow{\hspace{1cm}}$  *ppp*

13:10<sup>b</sup>

S. in - tel - lek - tum

Vln. 1 nat. *p*

M-S. in - tel - lek - tum

Vln. 2 nat. *p*

A. in - tel - lek - tum

Vla. *p*

Bar. *p*

Vc. 1 *p*

B. in - tel - lek - tum

Vc. 2 *p*

1 26 (+41) l.h. 1/2 pressed vib. tasto

24 (+2) tremolo hand over mouth

13 (+41) nat.

24 (+2) tremolo hand over mouth

26 (+41) inhaled

1 26 (+41) l.h. 1/2 pressed vib. tasto

3 (+2) l.h. pizz. pressed

over-pressed pont. 1/2 c.l.t. nat.

24 (+2) inhaled

25 (-27)

13 (+41) inhaled

throat tremolo

1 24 (+2) 1/2 c.l.t. arco ord. over-pressed pont. 13 (+41) l.h. pizz. molto vib. tasto

3 (+2) throat tremolo

13 (+41) throat tremolo

II 3 (+2) throat tremolo

13 (+41) throat tremolo

fə - b - a - s - e - χ - ε - l

II 3 (+2) nat. l.h. 1/2 pressed vib. tasto

13 (+41) arco l.h. 1/2 pressed over-pressed pont. 1/2 c.l.t. nat.

molto vib. pont.

13 (+41) throat tremolo

whispered "f"  $\xrightarrow{\hspace{2cm}}$  "ff"

III nat. 1/2 c.l.t. tasto

molto vib.

42

S. *f* whispered *ff* *f* *mf* *mp* *mf* *mp* *p* *ff*

rep - re - sen - ta - ti - s si - t - a - t - n - ε - s re - p - r - e

23 (+28) 12 (+2) 13 (+41) 12 (+2) 11 (+51) 21 (-29) 20 (-14)

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

23 (+28) 12 (+2) 11 (+51) 20 (-14)

M-S. *f* *mf* *fff* *ff*

r - e - p - r - e - s - ε - n - t - a - t - i - s

26 (+41) 25 (-27) 22 (+51) 24 (+2) 24 (+2) 23 (+28) 22 (+51) 20 (-14)

Vln. 2 *ppp* *fff* *ff*

24 (+2) 23 (+28) 22 (+55) 23 (+28) 22 (+55) 20 (-14)

A. *f* whispered *ff* *f* *mp* *ff*

rep - re - sen - ta - ti - s i - n - ε - ε - l - l - ε - k - t - u - m

II 24 (+2) 22 (+55) 20 (-14)

Vla. *ppp* *f* *mp* *ff*

24 (+2) 23 (+28) 22 (+55) 23 (+28) 22 (+55) 20 (-14)

Bar. *f* *ff* *f* *mp* *ff*

rep - re - sen - ta - ti - s i - n - t - ε - l - l - ε - k - t - u - m

III 24 (+2) 22 (+55) 20 (-14)

Vc. 1 *ppp* *f* *mp* *ff*

24 (+2) 21 (-29) 22 (+51) 23 (+28) 22 (+51) 20 (-14)

B. *f* whispered *ff* *mf* *f* *mp* *f*

rep - re - sen - ta - ti - s m - u - t - k - ε - l - l - i - n - t - ε

IV 24 (+2) 21 (+51) 20 (-14)

Vc. 2 *ppp* *mf* *mp* *ff*

l.h. ord. nat. 16:15



♩ = 63 rall. . . . . ♩ = 54 rall. . . . . ♩ = 45 accel. . . . .

44

S. *whispered*  
"*ff*" < "*fff*"      "*fff*" > "*ff*"      "*ff*" < "*fff*"  
ε - t      i - de - o      ta - le - s

Vln. 1 I 1/2 on bridge      *ppp*      *pp*      *ppp*  
pont. → 1/2 on bridge  
6:4  
4:5

M-S. *whispered*  
"*ff*" < "*fff*"      *mp*      *pp*      *ppp*  
ε - t      i → e → o → a → ε  
11 (+51) throat tremolo 10 (-14)  
pont. → 1/2 on bridge

Vln. 2 II 1/2 on bridge      *ppp*      *mp*      *pp*      *ppp*  
pont. → 1/2 on bridge

A. *whispered*  
"*ff*" < "*fff*"      *mp*      *pp*      *ppp*  
ε - t      i → e → o → a → ε  
11 (+51) throat tremolo 10 (-14)  
pont. → 1/2 on bridge

Vla. II 1/2 on bridge      *ppp*      *mp*      *pp*      *ppp*  
pont. → 1/2 on bridge

Bar. *whispered*  
"*ff*" < "*fff*"      *mp*      *pp*      *ppp*  
ε - t      i → e → o → a → ε  
11 (+51) throat tremolo 10 (-14)  
pont. → 1/2 on bridge

Vc. 1 III 1/2 on bridge      *ppp*      *mp*      *pp*      *ppp*  
pont. → 1/2 on bridge

B. *whispered*  
"*ff*" < "*fff*"      "*fff*" > "*ff*"      "*ff*" < "*fff*"  
ε - t      i - de - o      ta - le - s

Vc. 2 IV 1/2 on bridge      *ppp*      *pp*      *ppp*  
pont. → 1/2 on bridge  
6:4  
4:5

5

whispered "f" "ff"

per - tse-p-tsi - o - ne - s

20 19 (-14) (-2) 18 (+4)

*ff* *mp* *ff* *fff*

3:2 5:6 3:2

S. p - ε - r - n - ε - s

I 17 (+5) nat. 21 (+51) tasto

Vln. 1 *p* *ppp* *ppp* *mp* *pp*

whispered "f" "ff"

per - tse-p-tsi - o - ne - s

20 19 (-14) (-2) 18 (+4)

*f* *mp* *ff* *fff*

5:6

M.S. s - ε - n - o - ts - r - ε - p

II 17 (+5) nat. 21 (+51) tasto

Vln. 2 *p* *ppp* *mp* *pp* *ppp*

II 5 (-14) nat. 6 (+2) tasto 18 (+4)

throat tremolo 10 (-14) throat tremolo 12 (+2)

*mp* *pp*

5:6

A. per - tse-p-tsi - o - ne - s

ts - ε - p - ts - i - o -

II 17 (+5) nat. 21 (+51) tasto

Vla. *p* *ppp* *mp* *pp*

II 5 (-14) nat. 6 (+2) tasto

5:6

20 19 throat tremolo 20 (-14) throat tremolo 24 (+2) 18 (+4)

*f* *mp* *pp* *ff* *fff*

5:6 4:3

Bar. per - tse-p-tsi - o - ne - s

s - ε - n - o - i - ts - p - ε - ts - r - e - p

5 5 (-14) pizz. I 17 (+5) nat. 21 (+51) tasto III 7 (-31) nail pizz.

Vc. 1 *f* *p* *ppp* *f* *f* *mp* *pp* *ff*

III 7 (-31) pizz. I 20 (-14) arco nat. 24 (+2) tasto I 9 (+4) nail pizz.

5:6

20 19 throat tremolo 20 (-14) throat tremolo 24 (+2) 18 (+4)

*ff* *mp* *pp* *ff* *fff*

3:2 5:6 3:2

B. per - tse-p-tsi - o - ne - s

p - ε - r - ts - ε - p - ts - i - o - n - ε - s

5 5 (-14) pizz. III 17 (+5) arco nat. 21 (+51) pont. 7 (-31) 1/2 c.l.t. nat.

Vc. 2 *f* *p* *pp* *f* *ff* *p* *pp* *ff* *fff*

IV 5 (-14) pizz. II 20 (-14) arco nat. 24 (+2) pont. II 9 (+4) 1/2 c.l.t. III 3 (+2) ord. nat.

5:6 3:2

♩ = 63 **accel.**

50

S. *whispered* "mf" *f*  
kog - ni - tsi - o - ne - m

Vln. 1 *ppp*

M-S. *whispered* "mf" *f*  
kog - ni - tsi - o - ne - m

Vln. 2 *ppp*

A. *f* *mf* *pp* *p* *ppp*  
k - o - g - n - i - ts - i - o - n - ε - m

Vla. *f* *mf* *pp* *p* *ppp*

Bar. *whispered* "mf" *f*  
kog - ni - tsi - o - ne - m

Vc. 1 *subito ppp*

B. *whispered* "mf" *f*  
kog - ni - tsi - o - ne - m

Vc. 2 *subito ppp*

45 (-10) 46 (+28) 44 (+51) 48 (+2) 52 (+41) 48 (+2) 44 (+51) 46 (+28) 48 (+2)

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

8:11 3:2 5:4 3:2

IV 45 (-10) I 44 48 52 48 44 46 48  
Bartók (+51) (+2) (+41) (+2) (+51) (+28) (+2)

pizz. flaut. nat. c.l.t. arco ord. pont.

22 (+51) 24 (+2) 26 (+41) 24 (+2) 22 (+51) 23 (+28) 23 (+28) 24 (+2)

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

5:4 8:11 3:2 3:2

II 11 I 12 I 13 12 II 11 I 12 (+2)  
flaut. (+51) (+2) (+41) (+2) (+51) nail pizz. Bartók  
pont. nat. l.h. 1/2 pressed pizz.

22 (+51) 26 (+41) 24 (+2) 22 (+51) 21 (-29) 23 (+28) 24 (+2)

*f* *mf* *pp* *p* *ppp*

8:11 3:2 3:2 5:4

III 11 (+51) IV 39 (-35) III arco  
nail ord. flaut. II I  
pizz. tasto

molto pont.

22 (+51) 24 (+2) 26 (+41) 24 (+2) 22 (+51) 23 (+28) 24 (+2)

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

5:4 8:11 3:2 3:2

IV 11 (+51) III 3 (+2) III 13 III IV  
flaut. 3 (+2) (+41) 3 (+2) 11 (+51) nail  
pont. nat. pizz. Bartók  
pizz.

45 (-10) 44 (+51) 48 (+2) 52 (+41) 48 (+2) 44 (+51) 46 (+28) 48 (+2)

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

8:11 3:2 5:4 3:2

II 45 (-10) 44 (+51) 48 (+2) 52 (+41) 48 (+2) 44 (+51) 46 (+28) 48 (+2)

Bartók arco flaut. c.l.t. arco ord.  
pizz. nat. pont.

mf ppp pp ppp mp ppp

8:11 5:4 3:2

♩ = 72 **rall.**

whispered

**"f"** < **"ff"**

52

S.

a - b

Vln. 1

1/2 on bridge

M-S.

a - b

Vln. 2

A.

a - b

Vla.

throat tremolo

**f** < **ff**

3 (+2) *tasto*

**ppp**

Bar.

a - b

Vc. 1

B.

a - b

Vc. 2

1/2 on bridge

♩ = 63 accel.

Soprano and Violin 1: ♩ = 72 rall.

whispered

55 "fff" "ff"

ε - ks - per - i - en - tsi - a

a - i - s - t - n - ε - i - r - ε - p - s - k - ε

22 (+51) 23 (+28) 24 (+2) 22 (+51) 18 (+9)

subito *pp* *ppp* *mp* *f* *ppp*

I 22 (+51) arco 23 (+28) 24 (+2) 22 (+51) arco flaut. 18 (+4) nail pizz. l.h. 1/2 pressed tasto l.h. 1/2 pressed

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

22 (+51) 23 (+28) 24 (+2) 22 (+51) 18 (+9)

*mf* *f* *pp* *ppp* *pp* *ppp*

ε - k - s pe - r - ε - n - tsi - a

a - tsi - n - re - pe - ε - k - s

II 11 (+51) nail pizz. l.h. 1/2 pressed pizz. 23 (+28) arco c.l.t. 24 (+2) 22 (+51) arco ord. 9 (+4) arco ord.

Vln. 2 *mf* *f* *pp* *ppp* *pp* *ppp*

22 (+51) 23 (+28) 24 (+2) 22 (+51) 18 (+9)

*pp* *ppp* *mf* *ff* *pp*

whispered

"fff" "ff"

ε - ks - per - i - en - tsi - a

a - i - s - t - n - ε - i - r - ε - p - s - k - ε

22 (+51) 23 (+28) 24 (+2) 22 (+51) 18 (+9)

II 11 (+51) nail pizz. l.h. 1/2 pressed pizz. 23 (+28) arco c.l.t. 24 (+2) 22 (+51) arco ord. 9 (+4) arco ord.

I 22 (+51) 1/2 c.l.t. 23 (+28) 24 (+2) 23 (+28) 22 (+51) nail pizz. l.h. 1/2 pressed 24 (+2) arco 1/2 c.l.t. IV 25 (-27) arco piz. pont.

Vla. *fff* *mf* *f* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *f* *ff* *f* *pp*

22 (+51) 23 (+28) 24 (+2) 22 (+51) 18 (+9)

*mf* *f* *pp* *ppp* *pp* *ppp*

ε - k - s pe - r - ε - n - tsi - a

a - tsi - n - re - pe - ε - k - s

I 11 (+51) nail pizz. l.h. 1/2 pressed pizz. 23 (+28) arco c.l.t. 24 (+2) 22 (+51) arco ord. 9 (+4) arco ord.

Vc. 1 *mf* *f* *pp* *ppp* *pp* *ppp*

6

22 (+51) 23 (+28) 47 (-35) 24 (+2) 18 (+9)

*pp* *ppp* *mf* *f* *ppp*

whispered

"fff" "ff"

ε - ks - per - i - en - tsi - a

a - i - s - t - n - ε - i - r - ε - p - s - k - ε

II 22 (+51) arco 23 (+28) 24 (+2) 22 (+51) arco flaut. 1/2 on bridge 18 (+4) Bartók pizz. l.h. 1/2 pressed

Vc. 2 *pp* *ppp* *p* *mp* *f* *mf*

9 (+4) inhaled *mp* 11 (+51) *p* 10 (-14) inhaled *mf* *ppp* 7 (-31) *mf*

S. a - - g - a - v jo - n

Vln. 1 *mp* *pp* *ff* *ppp* *ppp* *mf*

M.S. whispered "f" "ff" 21 (-29) tremolo with hand over mouth *p* 22 (+55) *mf*

M.S. va - ga ni - sa - jo - n

Vln. 2 19 (-2) 1/2 on bridge III 20 (-14) 1/2 c.l.t. nat. 21 (-29) arco ord. 1/2 l.h. 1/2 pressed flaut. 22 (+55) 1/2 c.l.t. l.h. ord. *pp* *mf*

A. 9 (+4) inhaled *mf* 11 (+55) *pp* 10 (-14) *mp* *ppp* tremolo with hand over mouth *mp* *pp*

A. va - g - a s

Vla. 9 (+4) ricochet nat. 11 (+55) IV 10 (-14) pont. 7 (-31) flaut. nat. *f* *pp* *mp* *ppp* *ppp* *pp*

Vla. n - o - i - s - - i - n

Bar. "f" "ff" 21 (-29) 1/2 c.l.t. tasto 22 (+55) 1/2 l.h. 1/2 pressed arco ord. 23 (+28) *mf* *p* *mp* *pp*

Bar. va - ga II 1/2 c.l.t. tasto 1/2 c.l.t. arco ord. 1/2 l.h. 1/2 pressed 1/2 l.h. c.l.t. ord. pont. *ppp* *mf* *p* *mp* *pp*

Vc. 1 19 (-2) 1/2 on bridge III 20 (-14) 1/2 c.l.t. tasto 21 (-29) 1/2 c.l.t. arco ord. 22 (+55) 1/2 l.h. 1/2 pressed 23 (+28) *ppp* *mf* *p* *mp* *pp*

B. 9 (+4) inhaled *mp* 11 (+51) *p* 10 (-14) inhaled *mf* *ppp* 45 (-10) *p* *pp*

B. a - - g - a - v i - n

Vc. 2 II 9 (+4) ricochet nat. 11 (+51) 10 (-14) pont. 45 (-10) flaut. nat. *mp* *pp* *mf* *ppp* *pp*

S. *ppp* *pp* < *mp* *pp* < *p* *mf* *f* *f* < *ff*

3 (+2) *pp* < *mp* *pp* < *p*

61 mi - z - da - - m - e - n a - - g - a - v

I 3 (+2) l.h. l.h.  
c.l.t. 1/2 nail arco  
pont. pressed pizz. nat.

1/2 c.l.t. c.l.t.

II 15 (-12) 33 7  
ricochet (-55) (-31)  
nat.

Vln. 1 *ppp* *pp* < *mp* *pp* < *p* *ff* > *p* *mf*

Mezzo Sop. and Violin 2 ♩ = 72 rall.

M.S. *ppp* *pp* < *mp* *ppp* < *p* *mf* *pp*

3 (+2) *pp* < *mp* *ppp* < *p*

mi - z - a - g - a - v va -

I 3 (+2) arco  
c.l.t. ord.  
pont. nat.

molto pont.

Vln. 2 *ppp* *pp* < *mp* *ppp* *subito* *mf* > *pp*

A. *pp* < *mp* *ppp* *mf* > *pp*

3 (+2) *pp* < *p*

m - e - n va - a

I 3 (+2) arco  
c.l.t. ord.  
pont. nat.

molto pont.

Vla. *pp* < *mp* *ppp* *ff* > *pp* *mf*

Bar. *p* > *ppp* *mp* > *pp* *mf* *f* *f* < *ff*

3 (+2) *p* > *ppp* *mp* > *pp*

v - a - g - a z - i - m a - - g - a - v

II 3 (+2) l.h. 1/2  
pressed arco  
ord. tasto

1/2 c.l.t. 1/2  
11 (+51) l.h. ord.  
nat.

3 (+2) tasto molto bowing  
on bridge  
l.h. damped

Vc. 1 *ppp* *mp* > *pp* *ppp* *p*

B. *mp* > *p* < *mf* > *pp* *ppp* *mf* *f* *f* < *ff*

45 (-10) 22 (+11) 24 (+2) *ppp* *mf* *f* *f* < *ff*

n - e - m - a - d - z - i - m a - - g - a - v

III 3 (+2) l.h. 1/2 1/2  
l.h. pressed c.l.t.  
nail arco l.h.  
pizz. ord. ord.

1/2 arco c.l.t. c.l.t.  
c.l.t. ord. pont. nat.

II bowing along string  
l.h. damped  
tasto

Vc. 2 *p* *pp* *mf* > *pp* *f*

20 (-14) 22 (+51) 23 (+28) 15 (-12) 14 (-31)

*p* *mp* *mp < mf*

65 S. ni- jo - n a - d -

II 20 (-14) I 23 (+28)

1/2 c.l.t. 22 (+51) 1/2 c.l.t. 22 (+51) III 7 (-31) nail pizz.

nat. *ppp* *p* *mp* *ppp* *mf*

Vln. 1

whispered throat tremolo

*f* *ff* 27 (+6) *mf* *p*

M.S. sa - i - n z - i - m

II 3 (+2) flaut. molto tasto 25 (-27) 21 (-29) 33 (+53) 34 (+5) pressed c.l.t. l.h. 1/2 arco l.h. 1/2 ord. ord. nat. nat.

nat. *pp* *p* *mf* *p* *mp* *ppp*

Vln. 2

*ppp*

A. n - m -

IV tasto 33 (+53) 34 (+5) c.l.t. c.l.t. nat. pont. nat.

*ppp* *ppp* *mf* *p*

Vla.

whispered throat tremolo

*ff* *ppp* 11 (+51) 12 (+2)

Bar. i - s mi - z m - e - n

IV 11 (+55) l.h. 1/2 pressed c.l.t. arco 1/2 c.l.t. c.l.t. nat. nat. pont. pont.

*pp* *mf* *pp* *mp*

Vc. 1

*pp* *mf* *ppp* 18 (+4) 17 (-5)

B. o - i - n da

II 23 (+28) arco ord. 25 (-27) 17 (-5) 19 arco (-2) 1/2 c.l.t. c.l.t. 1/2 c.l.t. c.l.t. nat. nat. pont. pont.

1/2 c.l.t. arco 20 (-14) 1/2 c.l.t. nat. *pp* *mp* *ppp* *mf* *pp* *mp*

Vc. 2



70

S. *f* *ppp* 9 (+4) 8 "f" 6:5

p - s - k - ε ni - sa - jon

Vln. 1 III 3 (+2) arco flaut. l.h. 1/2 pressed tasto 13 (+41) III 7 (-31) nat. *mp* *ppp* *pp*

22 (+51) 23 (+28) 24 (+2) *pp* *ppp* *pp* 12:11 "f" 6:5

a - i - s - t - n - ε - j - r - ε ni - sa - jon

Vln. 2 II 22 (+51) arco c.l.t. pont. 23 (+28) 24 (+2) 22 (+51) nat. 18 (+4) nail pizz. l.h. 1/2 pressed *pp* *ppp* *mp* *mf* *mp*

A. *f* *mf* 7:5

ni -

Vla. IV 9 (+4) arco flaut. l.h. 1/2 pressed tasto IV 7 (-31) *mp* *ppp*

23 (+28) 24 (+2) 22 (+51) 18 (+9) *ppp* *pp* *ppp* 15 (-12) 15 (-12) 1/2 c.l.t. nat. 7:5 "f" *p*

ε - n - tsi - a jo - n

Vc. 1 II 15 (-12) nat. 23 (+28) arco c.l.t. pont. 24 (+2) 22 (+51) arco ord. nat. 15 (-12) 1/2 c.l.t. nat. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* throat tremolo "mf" *f* *p*

B. 45 (-10) 1/2 c.l.t. pont. 22 (+51) arco ord. 23 (+28) 1/2 c.l.t. tasto 14:10 *ppp* *pp* *ppp* *pp*

s -

Vc. 2 II 15 (-12) pont. III 24 (+2) 1/2 on bridge *ppp* *pp* *ppp* *pp*

rall. ....

73 "p"

S.

Vln. 1

1/2 on bridge

II 5 (-14)  
1/2 on bridge

pont.

71 (-10)  
1/2 on bridge

ppp

---

M-S.

"p"      "mf" > "mp" < "mf" < "f"

a - i - s - t

IV 14 (-31)      15 (-12)      23 (+28)      31 (-55)      IV 14 (-31)      35 (-45)

1/2c.l.t.      nat.      arco ord. flaut.      arco

tasto      pont.

1/2 on bridge

pp      ppp      ppp      pp      mp      ppp

---

A.

"ff"      "pp"

n - e - i - r - e - p - s - k - e

I 22 (+51)      23 (+28)      24 (+2)      17 (+5)

1/2c.l.t.      nat.      pont.      IV 25 (-27) pizz.

pp      ppp      ppp      pp      f

---

Bar.

"mf" > "mp" < "mf" < "f"

a - i - s - t

I 33 (+53)      I 9 (+4)

nail pizz.      arco

l.h. 1/2 pressed      1/2 c.l.t.      pont.

pont.

1/2 on bridge

ppp      f      ppp

---

Vc. 1

ppp      f      ppp

---

B.

27 (+6)

arco

1/2 c.l.t.      pont.

1/2 on bridge

---

Vc. 2

ppp      ppp

Soprano and Violin 1: ♩ = 45 rall.

9 (+4) inhaled *mp*  $\xrightarrow{10:8}$  *pp*

22 (+51) *mp p*

9 "ff"  $\xrightarrow{6:5}$  "p"

S. a - a - d - n - e - m -

19 (+4) ricochet nat.  $\xrightarrow{5:4}$  pont. II 11 (+51) 10 (-14)

21 (-29) 1/2 c.l.t. nat.  $\xrightarrow{3:4}$  22 (+51) 23 (+28)  $\xrightarrow{6:5}$  tasto l.h. 1/2 pressed arco ord.  $\xrightarrow{3:2}$  1/2 c.l.t. l.h. ord. nat.

25 (-27) pont. III 7 (-31) c.l.t. flaut. pont.  $\xrightarrow{6:5}$   $\xrightarrow{3:2}$

Vln. 1 *f*  $\xrightarrow{5:4}$  *pp* *p*  $\xrightarrow{3:2}$  *ppp*  $\xrightarrow{6:5}$  *p*  $\xrightarrow{3:4}$  *pp*  $\xrightarrow{3:2}$  *mp*  $\xrightarrow{6:5}$  *ppp*  $\xrightarrow{3:2}$  *p*

Mezzo Sop. and Violin 2: ♩ = 54 rall.

"ff"  $\xrightarrow{3:4}$  "mp"  $\xrightarrow{6:5}$

M-S. n - e - m -

I 13 (+41) ricochet nat.  $\xrightarrow{5:4}$  pont. IV 7 (-31)

13 (+2) nail arco pizz. pont.

11 (+51) arco flaut. l.h. 1/2 pressed 3 (+2) tasto

Vln. 2 *mf* whispered  $\xrightarrow{5:4}$  *pp* *p*  $\xrightarrow{3:2}$  *ppp*  $\xrightarrow{6:5}$  *mf* subito *ppp*  $\xrightarrow{3:4}$  "p"  $\xrightarrow{6:5}$  "mf"

Alto and Viola: ♩ = 63 rall.

"mf"  $\xrightarrow{5:4}$  "f"  $\xrightarrow{6:5}$  "mf"  $\xrightarrow{3:2}$  "p"  $\xrightarrow{6:5}$  "mf"  $\xrightarrow{3:2}$  "p"

A. v - a - g - a z - i - m z - i - m

II 3 (+2) III 11 (+51) II 5 (-14)  $\xrightarrow{3:2}$

I nail arco pizz. pont.

7 (-31) l.h. nail pizz.

Vla. *pp*  $\xrightarrow{5:4}$  *ppp*  $\xrightarrow{6:5}$  *mf* subito *ppp*  $\xrightarrow{6:5}$  *mf*

Baritone and Cello 1: ♩ = 72 rall.

"f"  $\xrightarrow{5:4}$  "mf"  $\xrightarrow{5:4}$  "f"  $\xrightarrow{6:5}$  "ff"  $\xrightarrow{6:5}$  "mp p"

Bar. a - g - a - v a - d -

IV 11 (+51) 1/2 on bridge  $\xrightarrow{5:4}$  pont. nat.

I 47 (+65) l.h. nail pizz.

Vc. 1 *ppp*  $\xrightarrow{5:4}$  *pp*  $\xrightarrow{6:5}$  *ppp*  $\xrightarrow{6:5}$  *mf*

9

"f"  $\xrightarrow{5:4}$  "mf"  $\xrightarrow{5:4}$  "f"  $\xrightarrow{6:5}$  "ff"  $\xrightarrow{6:5}$  "ff"  $\xrightarrow{6:5}$  "p"

B. a - g - a - v n - e - m -

I 69 (-8) 1/2 on bridge  $\xrightarrow{5:4}$  pont. nat.  $\xrightarrow{6:5}$  11 (+51) 1/2 c.l.t. c.l.t. flaut. 1/2 c.l.t.  $\xrightarrow{3:4}$   $\xrightarrow{6:5}$   $\xrightarrow{3:2}$

Vc. 2 *ppp*  $\xrightarrow{5:4}$  *pp*  $\xrightarrow{6:5}$  *ppp*  $\xrightarrow{3:4}$  *mp*  $\xrightarrow{6:5}$  *pp*  $\xrightarrow{3:2}$  *p*

81

S. *whispered*  
*"mf" < "f"* 12:11

ε - - k - s  
 arco  
 ord.  
 flaut.  
 nat.

Vln. 1 *pp* *ppp* 1/2 on bridge

M.S.

Vln. 2 *molto*  
*tasto* *ppp* 8:11 *"mf"* *ppp* II 5 (-14) 1/2 on bridge

11 (+51) 23  
 flaut. I (+28)  
 l.h. 1/2 3 (l.h. 1/2 18  
 pressed (+2) pressed (+4)  
 tasto nat.

A. *whispered*  
*"mf" "mp" "p" "mp" < "mf"* 12:11

ε - - n - tsi - a

Vla. II 31 (-55) nail pizz. *f* 12:11

*whispered*  
*"f" > mf "f" < "ff"* 10:8

a - g - a - v

7 (-31) 11 5  
 flaut. (+51) (-14)  
 tasto nat. 3:2

*ppp* < *mp*

Bar. *whispered*  
*"mf" < "f"* 12:11

ε - - k - s

Vc. 1 I 23 (+28) 24 22  
 arco (+2) (+51) 19 (+4)  
 c.l.t. nat.  
 pont. 12:11

*pp* *p* *pp* *ppp*

*whispered*  
*"f" < "ff"* 5:4 inhaled *whispered*

a - v

II 27 (+6) 25 (-27)  
 ricochet nat. pont. 5:4

*f* *ppp*

B. *whispered*  
*"f" > "p"* 12:11

pε - r

Vc. 2 I 69 (-8) pizz. 12:11

*ppp* *f*

*inhaled* *whispered*  
*"f" > "mf"* 5:4

a - g -

45 (-10) 56 10 9  
 arco ricochet (-31) (-14) (+4)  
 nat. 5:4

*f* *pp* *mp*

Soprano and Violin 1: ♩ = 36

whispered throat vibrato

*f* *ff*

14:10

10

S. 85

sa -

II 29 (+30)  
arco ord.  
l.h.  
1/2 30  
pressed (-12)  
nat. → pont.

Vln. 1

14:10

12:11

*pp* *p* *pp* *ppp* *f*

7 (-31)  
Bartók  
pizz.

Mezzo Sop. and Violin 2: ♩ = 54 rall.

whispered

*f* *ppp*

7:5

M.S.

jo - n

I 3 1/2  
(+2) c.l.t.  
pont. → nat.

II 22 (+51)  
arco  
flaut. 23 24  
(+28) (+2) → 1/2 on bridge

Vln. 2

7:5

8:11

*mp* *pp* *ppp* *pp* *ppp*

Ossia:  
Alto and Viola : ♩ = 54 rall.

*mf*

7:5

A.

ni

I 3 (+2)  
pont. → 1/2 on bridge

III 7 (-31)  
Bartók  
pizz.

Vla.

7:5

12:11

*ppp* *p* *pp* *ppp* *f*

Baritone and Cello 2 : ♩ = 63 rall.

arco  
flaut.  
pont.

6:5

Bar.

1/2 on bridge

12:11

arco  
flaut.  
1/2 on bridge

Vc. 1

6:5

12:11

*ppp* *pp* *ppp* *pp* *ppp*

Bass and Cello 2 : ♩ = 72 rall.

10

12:11

*f* *ppp*

B.

s

II 22 (+51)  
arco  
flaut. 23 24 22  
(+28) (+2) (+51)  
pont. nat.

Vc. 2

1 69 (-8)  
nat. → pont.

6:5

12:11

*ppp* *pp* *ppp* *mp*

90

S. *inhaled* *mp* *pp*

arco  
flaut.  
nat.

5:4

a -

7 (-31)  
1/2  
c.l.t.  
nat.

25 (-27)  
pont.

14:10

Bowing on bridge  
(strings damped)

φ

Vln. 1 *ppp* *mp* *ppp* *pp* *ppp* "p"

M-S. *whispered* *p* *pp*

5:4

v

3 (+2)  
pont.

1/2 on bridge

11 (+51)  
l.h.  
1/2  
pressed  
nat.

23 (+28)  
pont.

14:10

"f" *ppp*

Vln. 2 *pp* *ppp* *ppp* *pp*

A. *inhaled* *mp* *pp*

7 (-31)  
*mf*

5:4

g a -

IV  
7 (-31)  
nail pizz.

19 (+4)  
arco  
1/2 on bridge

17 (+5)  
c.l.t.  
tasto

18 (+4)  
pont.

7:5

Vla. *mf* *pp* *ppp* *pp* *ppp*

Bar. *inhaled* *pp* *p*

9 (+4)

5:4

9 (+4) -  
ricochet  
nat.

(+8)

1/2 on bridge

I 43 (-10)  
pont.

II 3 (+2)

45 (+8)  
1/2  
on bridge

Vc. 1 *mf* *ppp* *ppp* *mp* *ppp*

B. *mf*

33 (+53)

5:4

g

15 (-12)  
ricochet  
nat.

pont.

Bowing on bridge  
(strings damped)

φ

Vc. 2 *mp* *pp* "p" *pp*

♩ = 36 accel. . . . .

Play 5-7 Times;  
Cello 2 starts cycle  
other instruments join in

94

S.

Vln. 1

Vln. 2

M.S.

A.

Vla.

Bar.

Vc. 1

Vc. 2

B.

6:5

3 (+2) nat.

1/2 c.l.t. pont.

arco ord.

bowing 1/2 on bridge

Bowing on bridge (strings damped)

"f"

pp

ppp

"p"

"fff"

♩ = 36

24 (+2) 1/2 on bridge

18 (+4) nail pizz.

bowing on bridge (strings damped)

Bowing on bridge (strings damped)

"p"

"fff"

♩ = 36

12 (+2) 1/2 c.l.t. nat.

35 (-55) pont.

3:4

6:5

Bowing on bridge (strings damped)

IV Bowing along string (strings damped) tasto

pont.

"p"

"f"

"p"

"fff"

♩ = 36

Bowing on bridge (strings damped)

"f"

"p"

"p"

"ff"

♩ = 36 accel.

Bowing on bridge (strings damped)

"f"

"p"

"p"

"ff"

♩ = 54 accel.

Tutti insieme

whispered  
"pp" < "ff"

101 -

S. vo - ca - re

Vln. 1

IV 17 (+6)  
flaut. 7 (-31)  
pont. → 9 (+4)  
flaut. nat. → pont.

Vln. 2

M.S. vo - ca - re

Vln. 2

A. v - o - k - a - r - e

Vla.

Bar. v - o - k - a - r - e

Vc. 1

B. vo - ca - re

Vc. 2

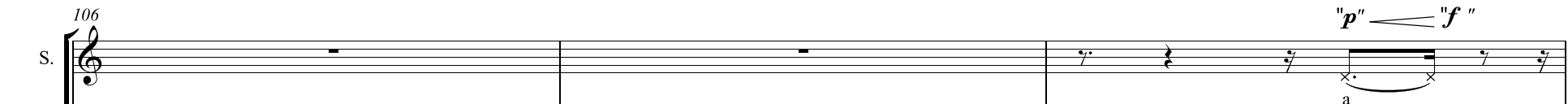
pp < "ff" mp < ppp "p" < "mf" "ff" "pp" < "mp" > "pp" "mp" < ppp "pp" < "mp" > "pp" "mp" < "pp" "pp" < mp subito ppp "mp" < "ff" "mp" < ppp "pp" < mp subito ppp

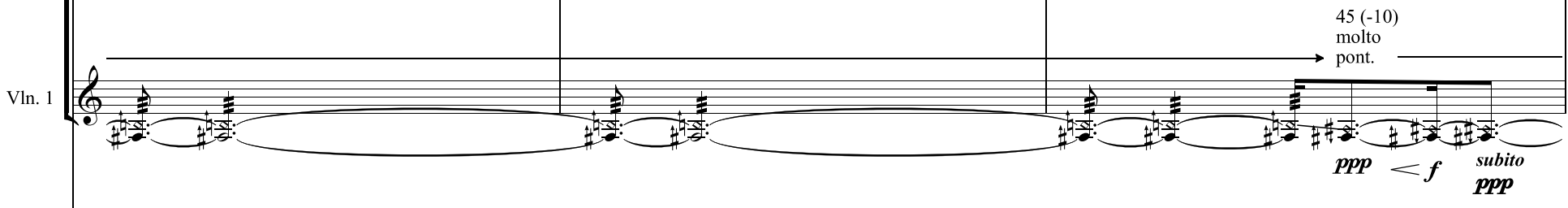
13:10 4:7 4:5 4:7 13:10 4:7 13:10 4:7 13:10 4:7 13:10 4:7

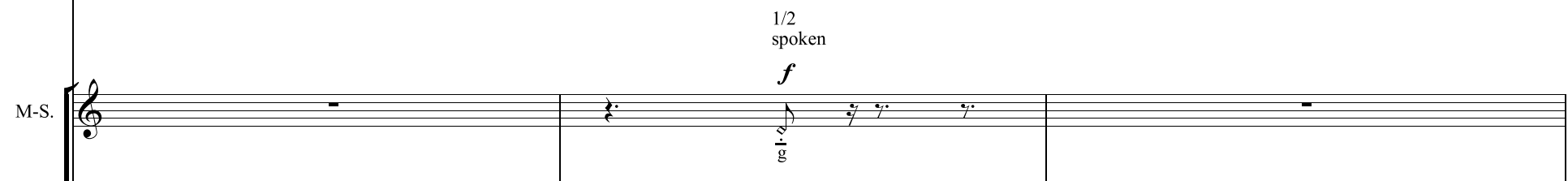
3+3 / 16 4

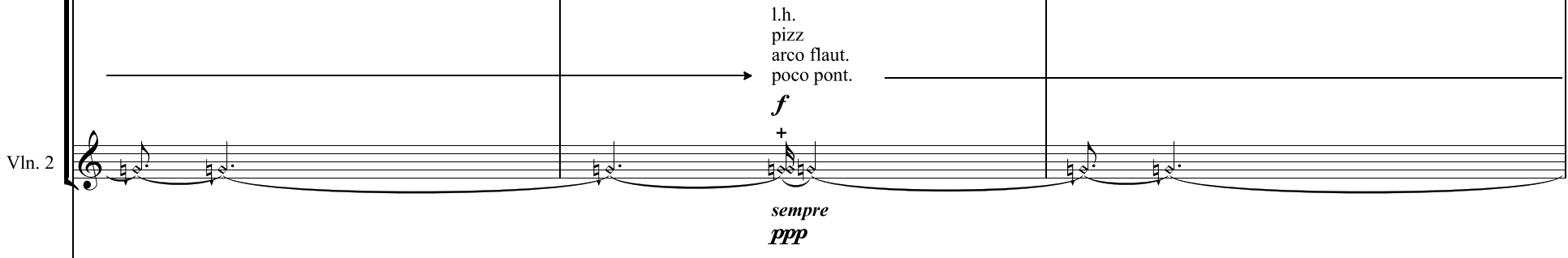
III 1/2 on bridge → pont. I, II 3 (+2) arco ord. pont. 1/2 on bridge I 11 (+51) flaut. molto tasto

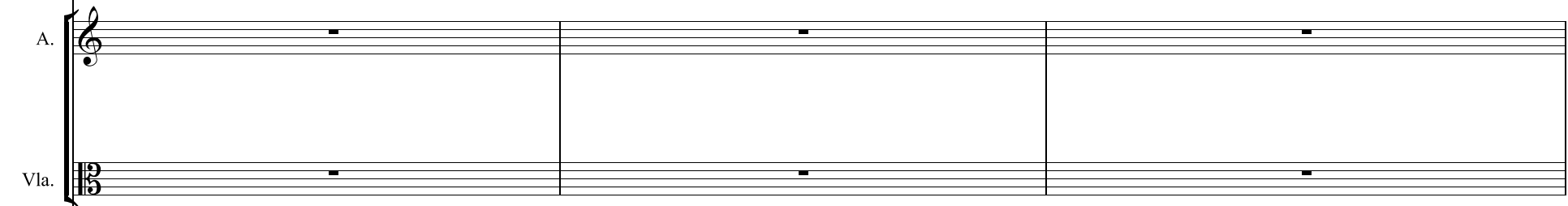


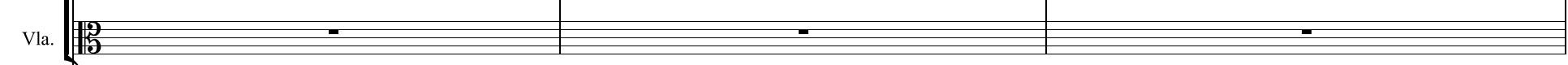
S. 

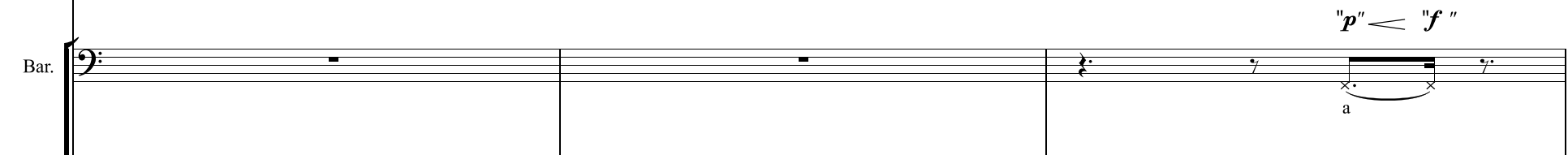
Vln. 1 

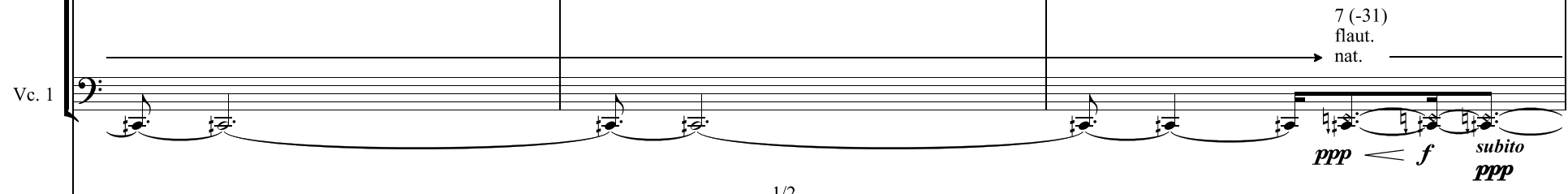
M.S. 

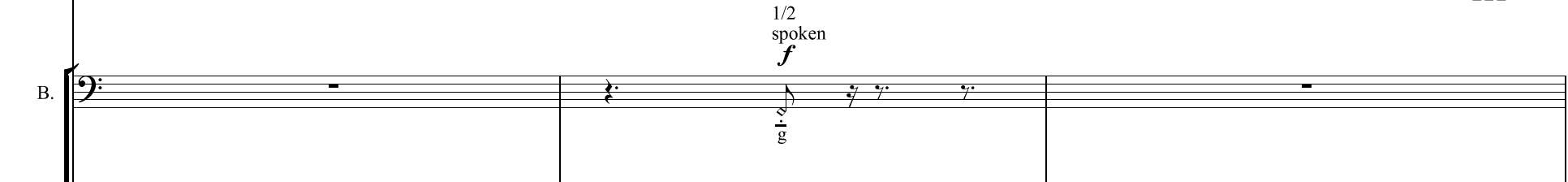
Vln. 2 

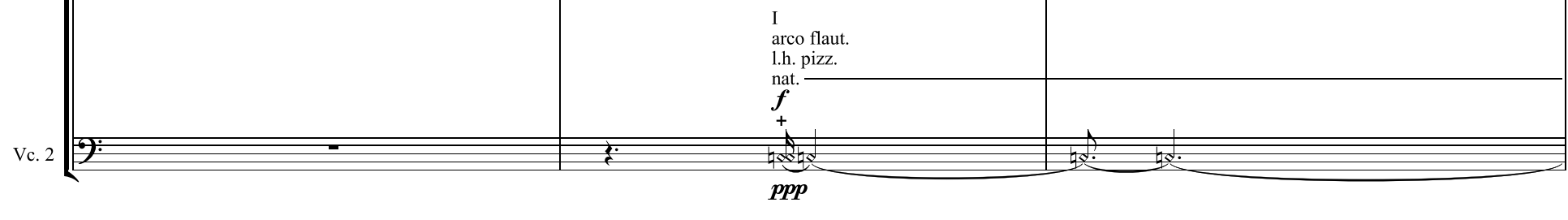
A. 

Vla. 

Bar. 

Vc. 1 

B. 

Vc. 2 

whispered  
"p" < "ff"      "fff"      "f" < "fff"      ppp

109  
S. l - - t o - s - e - i

81 (+8)  
1/2 c.l.t. arco ord.      molto pont.      Bowing on pegs

Vln. 1 ppp < ff subito ppp      "fff"      ppp

whispered  
"p" < "fff"      "fff"      fff      "f" < "fff"      ppp

M-S. l - - t k - n - u - v - i

IV 63 (-27)  
1/2 c.l.t. arco ord.      molto pont.      1/2 on bridge (3/4 noise)

Vln. 2 ppp < ff subito ppp      "fff"      ppp

whispered  
"p" < "fff"      "fff"      f      "fff"      ppp

A. l - - t o - s - e - i

III 11 (+51)  
nail pizz.      Bowing on pegs

Vla.      fff      "fff"      ppp

whispered  
"p" < "ff"      "fff"      fff      "f" < "fff"      ppp

Bar. l - - t k - n - u - v - i

III 9 (+4)  
1/2 c.l.t. arco ord.      molto pont.      Bowing on pegs

Vc. 1 ppp < ff subito ppp      "fff"      ppp

"p" < "ff"      "fff"      f      "fff"      ppp

B. l - - t o - s - e - i

III 27 (+6)  
1/2 c.l.t. arco ord.      molto pont.      Bowing on pegs

Vc. 2 ppp < ff subito ppp      "fff"      ppp

Ego sum qui sum, et consilium meum non est cum impiis;  
sed in lege Domini voluntas mea est

### IV: Excursio I: Ego sum qui sum

♩ = ca. 54 - 72

poco accel.

rall.

rit.

15 (-12) 9 (+4) 15 (-12) 12 (+2) 9 (+4)

*pp* *p* *ppp*

Soprano  
ε - go sum kwi sum

Mezzo-soprano  
et kon - si - li - um me - um

27 (+6)

*pp* *p* *ppp*

**3+2+2+1**

**1+4+2**

II nat. → pont. → nat.

II 9 (+4) pont. → nat.

I 27 (+6) molto pont. → nat.

IV 8ve pont. III 15 (-12) → nat.

IV 8ve → pont. → nat.

*pp* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

Violoncello 1

Violoncello 2

poco accel.

rall.

accel.

rall.

15 (-12) 12 (+2) 9 (+4)

*pp* *p* *ppp*

S.  
non est kum - im - pi - is

M-S.  
sed in le - ge do - mi - ni

15 (-12) 27 (+6)

*pp* *mp* *ppp*

**2+1+2+4**

**1+2+3+4**

II nat. → pont. → nat.

12 (+2) → molto pont. → nat.

27 (+6) nat. → 1/2 on bridge

IV 8ve III 15 (-12) → molto pont. → nat.

III 15 (-12) → nat. → 1/2 on bridge

*ppp* *p* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Vla.

Vc. 1

Vc. 2

poco accel. .

poco rit. .

molto rit. .

5

*pp*  $\overset{9}{(+4)}$  *p*  $\overset{10}{(-14)}$  *ppp* *p*  $\overset{3}{(+2)}$  *ppp*  $\overset{3}{(+2)}$

S. vo - lun - tas me - a est le - - - - ia

M-S. *p*  $\overset{3}{(+2)}$  *ppp*  $\overset{9}{(+4)}$  U a - lu -

Vla. **3+2+2** *p* *ppp* **5** *ppp*  $\overset{13}{(+2)}$   $\overset{1}{2}$  on bridge

Vc. 1 *ppp* *p* *ppp* *p* *ppp*  $\overset{II}{9 (+4)}$  pont.  $\overset{II}{9 (+4)}$   $\overset{1}{2}$  on bridge

Vc. 2 *ppp* *p* *ppp* *p* *ppp*  $\overset{IV}{8ve}$   $\overset{III}{15 (-12)}$  pont.  $\overset{III}{3 (+2)}$  pont.  $\overset{1}{2}$  on bridge

Ex signis quod auditis aut lectis quibusdam verbis rerum recordemur,  
et earum quasdam ideas formemus similes iis, per quas res imaginamur.  
Utrumque hunc res contemplandi modum cognitionem primi generis,  
opinionem, vel imaginationem in posterum vocabo.

# V: Ex Signis

2

1

♩ = 108

♩ = 144

*mp* *mf* *ff* *pp*

throat tremolo

Soprano

Violin 1

Mezzo-soprano

Violin 2

Alto

Viola

Baritone

Violoncello 1

Bass

Violoncello 2

II 11 (+51) flaut. molto tasto

III 7 (-31) flaut. tasto

1/2 on bridge

5 (-14) flaut. molto tasto

II 9 (+4) flaut. tasto

III 5 (-14) nail pizz.

7 (-31) *ppp* < *pp* > *ppp* *ppp* < *p* > *ppp*

3 (+2) *ppp* < *p* > *ppp*

IV 7 (-31) flaut. nat. 1/2 on bridge

III 3 (+2) II 1/2 on bridge

III 33 (+53) nat. III, IV 7 (-31), 33 (+53) 1/2 on bridge

15 (-12) flaut. molto tasto

II 27 (+6) flaut. tasto nat.

9 (+4) nail pizz.

I 11 (+51) flaut. tasto nat.

III 3 (+2) flaut. tasto

1/2 on bridge

*ppp* < *pp* > *ppp* *ppp* *pp*

ויאמר אלהים אל-משה אהיה אשר אהיה ויאמר כה תאמר לבני ישראל  
אהיה שלחני אליכם:

# ויאמר VI:

♩ = 54 **accel.** ..... ♩ = 72 **rall.**

**Bass**

va - jo - mēr ε - lo - him εl mo - fε ε - hi - jε a - fεr ε - hi - jε va - jo - mēr

**Violoncello**

*mp* > *p* *mf* *pp* *p* *mp* > *pp*

♩ = 36

**B.**

ko to - mar liv - ne: is - ra - el ε - hi - jε fλα - ha - ni a - le - χεm

**Vc.**

*pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp* *ppp*

# VII: ויאמר

ויאמר אלהים אל-משה אהיה אשר אהיה ויאמר כה תאמר לבני ישראל  
אהיה שלחני אליכם:

♩ = 36 ♩ = 54 accel.

The score is for the section 'VII: ויאמר'. It includes parts for Soprano, Mezzo-soprano, Alto, Baritone, Bass, Violin 1, Violin 2, Viola, Violoncello, and Violoncello 2. The vocal parts (Soprano, Mezzo-soprano, Alto, Baritone, Bass) are mostly silent in this section, with the Bass part having lyrics in the final measure. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, Violoncello 2) play a melodic line with a 'lunga' (long) marking and a 'ppppppp' dynamic. The Bass part has a 'mp' dynamic and includes the lyrics 'va - jo - mer ε - lo - him' in the final measure. The score is in 5/2 time and features a tempo change from 36 to 54 with an acceleration marking.

**Soprano**  
I tasto lunga

**Violin 1**  
ppppppp

**Mezzo-soprano**  
II tasto lunga

**Violin 2**  
ppppppp

**Alto**  
II tasto lunga

**Viola**  
ppppppp

**Baritone**  
III tasto lunga

**Violoncello**  
ppppppp

**Bass**  
IV tasto lunga  
va - jo - mer ε - lo - him  
mp 27 (+6) 9 (+4) 5 (-14) 27 (+6)  
nat. pont.

**Violoncello 2**  
ppppppp mp

♩ = 63

27 9 3  
(+6) (+4) (+2)

4 - - - - - ♩ = 72

S. *p* *mf*  
ε - hi - je

Vln. 1 *ppp*  
27 9 3  
(+6) (+4) (+2)

M-S. *p* *mf*  
ε - hi - je

Vln. 2 *ppp*  
27 9 3  
(+6) (+4) (+2)

A. *p* *mf*  
ε - hi - je

Vla. *p* *mf*  
ε - hi - je

Bar. *p* *mf*  
ε - hi - je

Vc. *p* *mf*  
ε - hi - je

B. *pp* *p*  
ε<sup>l</sup> mo - je  
III III 27  
3 3 (+6)  
(+2) (+2) nat.

Vc. *p* *mf*  
I II III  
9 6 3  
(+4) (+2) (+2)  
nat.



7

S.

Vln. 1

M-S.

Vln. 2

A.

Vla.

Bar.

Vc.

B.

Vc.

pont.

*ppp*

*p*

*fff*

3 (+2) 3 (+2)

*p* *f* *p*

a - jεr

III 3 (+2) nat. IV

*subito ppp*

*p* *f* *p* *fff*

Detailed description: This page of a musical score covers measures 7 through 10. It features a vocal line (S.) and six string parts (Vln. 1, M-S., Vln. 2, Vla., Bar., and Vc.). The vocal line has lyrics 'a - jεr' in measure 8. The strings play a sustained harmonic with dynamic markings *ppp*, *p*, and *fff*. The second violin part includes a 'pont.' (pizzicato) instruction in measure 8. The double bass part includes fingering and breath marks: '3 (+2) 3 (+2)', '*p* *f* *p*', and 'III 3 (+2) nat. IV'. The first double bass part has a '*subito ppp*' marking in measure 7. The score is in 4/4 time with a tempo of ♩ = 45.

♩ = 63

3 9 27  
(+2) (+4) (+6)

*p* *mf*

♩ = 72 *rall.*

10

S. ε - hi - jε

Vln. 1 *p*

M-S. ε - hi - jε

Vln. 2 *p*

A. ε - hi - jε

Vla. *p*

Bar. ε - hi - jε

Vc. *p*

B. ε - hi - jε

Vc. *p* *ppp*

va - jo - mεr ko to - mar

III 3 (+2) nat. →

II III III III 9 3 15 27 (+4) (+2) IV (-12) (+6) nat.

9 (+4) 5 (-14) 9 (+4) 5 (-14) 3 (+2)

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

6:5 5:4 5:4

IV

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

S.

Vln. 1

M-S.

Vln. 2

A.

Vla.

Bar.

Vc.

27 (+6)      5 (-14)      27 (+6)      3 (+2)      3 (+2)      27 (+6)      3 (+2)

*mp*      *pp*      *p*      *pp*

6:4      5:4      3:5      3:4      3:5

B.

liv - ne;      is - ra - el      ε - hi - je      jla - ha - ni

I 9 (+4) pont.      II 27 (+6)      III 15 (-12)      IV 27 (+6)      III 3 (+2)      III 3 (+2)      II 27 (+6) nat.      I 27 (+6) nat.      II 9 (+4)      III 3 (+2)      III 3 (+2)      IV pont.      III 3 (+2) pont.

6:4      5:4      3:5      3:4      3:5

*mp*      *pp*      *p*      *pp*

19  $\text{♩} = 36$  *lunga*

S. *lunga* *tasto*

Vln. 1 *ppppppp*

M-S. *lunga* *tasto*

Vln. 2 *ppppppp*

A. *lunga* *tasto*

Vla. *ppppppp*

Bar. *lunga* *tasto*

Vc. *ppppppp*

*ppp*

B. *lunga*

a - le - χεm

III III III  
3 9 27  
(+2) (+4) (+6)  
nat.

*ppp* *ppppppp*

Vc. *lunga*

8 *ossia* *ppppppp*

# VIII. Deus Sive Natura

Denique ex eo, quod notiones communes rerumque proprietatum ideas adaequatas habemus. Atque hunc rationem, et secundi generis cognitionem vocabo. Praeter haec duo cognitionis genera datur, ut in sequentibus ostendam, aliud tertium quod scientiam intuitivam vocabimus. Atque hoc cognoscendi genus procedit ab adaequata idea essentiae formalis quorundam Dei attributorum ad adaequatam cognitionem essentiae rerum.

♩ = 72 **accel.**

Lips: ☉ → ☽

Tongue: 2 → 1

Baritone

Lips: ☉ → ☽

Tongue: 2 → 1

*p* > *pp* < *p* 15:14

*f* < *ff* 7:4

"*fff*" 9:8

*subito* *pp* < *p* > *pp* 6:4

Bass

Lips: ☉ → ☽

Tongue: 1 → 2 → 1 → 4

*subito* *ff* 15:14

*ppp* < *pp* > *ppp* 7:4

*f* < *ff* 9:8

*fff* 6:4

♩ = 108 **rall.**

Bar.

Lips: ☉ → ☽

Tongue: 1 → 4 → 1 → 4 → 1

"*fff*" > *ppp* > " *fff* " > *ppp* > " *fff* "

*subito* " *fff* " 5:6

*p* *pp* *ppp* *p* 5:6

Bass

Lips: ☉ → ☽

Tongue: 1 → 4 → 3

*fff* 5:4

*fff* 5:4

*p* > *pp* < *p* 5:6

*ppp* < *pp* > *ppp* 5:6

Bar.

Lips: ☉ → ☽

Tongue: 3 → 4

*p* > *pp* < *p* 9:10

*f* < *ff* 9:7

*mp* > *ppp*

Bass

Throat tremolo

Lips: ☉ → ☽

Tongue: 2 → 3 → 4 → 3

*mf* > *p* 9:10

*subito* *f* > *ff* 9:7

*p* > *pp* < *p* 9:7

♩ = 72 **accel.**

*whispered*

14 **ppp** < **pp**

S. *whispered*  
d<sub>ε</sub> - ni - kwe

M.S. *whispered*  
**p** < **mp**      **p** < **f**  
ε - k-s      kwo-d

A. *whispered*  
**mf** < **pp**      **ff** < **pp** < **ff**  
e - o      no - tsi - o - n<sub>ε</sub>-s

Bar. **p** > **pp** **p** 15:14  
**f** < **ff** 7:4      "fff" 9:8      *subito* **pp** < **p** > **pp** "fff" 6:4      **ppp** 5:4

Vc. 1 *bowing on bridge l.h. damped*  
**pp** < **p** > **pp**

Bass *subito* **ff** > **pp**      **ppp** < **pp** > **ppp** **f** < **ff**      **fff** 6:4      **fff** 5:4

Vc. 2 *bowing on bridge l.h. damped*  
**ppp** < **pp** > **ppp**

♩ = 108 **rall.**

**S.**  
20  
*ppp* < *fff*      *ff* > *pp*      *ff* > *pp* < *ff*  
ko mu - nēs      rē rum kwe      i - de - a - s

**M.S.**  
*ppp* < *fff*      *p* < *f* > *pp*      *ff*      *ppp* < *fff* > *ppp*  
ko mu - nēs      pro pri - a - ta - tu      -      m      a - de kwa ta s

**A.**  
*ppp* < *fff*  
ko mu - nēs

**Bar.**  
"fff"      *ppp*      "fff"  
5:4      5:6      9:10      inhaled  
3 → 4      4 → 3      3 → 4      3 → 4  
subito "fff"      *p* *pppp* *p*      *p* > *pp* < *p*      *f* < *ff*

**Vc. 1**  
l.h. damped 1/2 c.l.t. bowing along string tasto → pont.      l.h. damped 1/2 c.l.t. bowing along string pont. → tasto  
5:6      9:10  
*p* *pp* *pp* *p*      *p* > *pp* < *p*

**Bass**  
whispered  
*ppp* < *fff*      *fff*      *p* > *pp* < *p*      *ppp* < *pp* > *ppp*      *mf* > *p*      *f*      *subito*      *ff*  
5:4      5:6      5:6      9:10      3 → 4      4 → 3  
throat tremolo

**Vc. 2**  
l.h. damped 1/2 c.l.t. bowing along string tasto → pont.      bowing on bridge l.h. damped pont. → tasto      molto 1/2 pont. → on bridge  
5:6      5:6      9:10  
*p* > *pp* < *p*      *ppp* < *pp* > *ppp*      *mp* > *ppp*

S. *ppp* *f > p* *f < ff*  
 u a - t-kwe n  
 inhaled

M.S. *pp* *ppp* *f* *ff* *pp > ppp < pp*  
 a e u e u - u - u - u

A. *ff* *pp* *mf > mp*  
 ha - be - mas hun-k

Bar. *mp* *ppp* *f* *ff* *f < ff*  
 9:7 13:10 42 6:4

Vc. 1 *p* *ppp* *f* *ff* *f < ff*  
 molto pont. *1/2* on bridge  
 bowing on tuning peg  
 bowing on tuning peg

Bass *p* *pp* *p* *ppp < pp > ppp* *pp > ppp < pp*  
 9:7 13:10 6:4

Vc. 2 *p* *pp* *p* *ppp > ppp < pp*  
 l.h. damped 1/2 c.l.t. bowing along string tasto pont.  
 l.h. damped 1/2 c.l.t. bowing along string pont. tasto



29 *p* < *f*

S. ra - tsi - o - n<sub>ε</sub>m ε s<sub>ε</sub> - kun - di

C: 9 inhaled (+4) *p* > *pp* *mf* < *f*

M.S. *f* *ff* *ppp* *pp*

a → i → o → ε ε ε → u → i

A. *ppp* *ff* > *f*

o → ε ε - t

Bar. *ppp* *pp* > *ppp* *mp* *p* *fff* *ppp*

13:8 5:4 15:14

⊕ bowing on bridge l.h. damped pont. → tasto

molto pont. 11 9 (+51) (+4)

1/2 on bridge 11 39 (+51) (+55)

Vc. 1 *mp* > *p*

Bass *f* *ff* *f* < *ff* *p* > *pp* < *p*

13:8 5:4 15:14

Vc. 2 bowing on tuning peg 9 (+4) 9 1/2 c.l. (+4) nat.

tasto 3:2

*ppp* *pp* > *ppp* < *pp*

15:14

♩ = 54

27  
(+6)

32

S. *pp*  $\xrightarrow{\text{ε} \rightarrow \text{i}}$  *ppp* *ff*  $\xrightarrow{3:2}$  *pp*  
vo-ka-bo

M.S. *ppp*  $\xrightarrow{15 (-12)}$   $\xrightarrow{3 (+2)}$  *pp*  $\xrightarrow{11 (+51)}$   $\xrightarrow{9 (+4)}$  *ppp*  
o  $\rightarrow$  i  $\rightarrow$  o  $\rightarrow$  ε  $\rightarrow$  o  $\rightarrow$  a  $\rightarrow$  o

A. *mf*  $\xrightarrow{3:2}$  *mp* *p*  $\xrightarrow{5:4}$  *f*  
gε nε-ris kog-ni-tsi-o-nεm

Bar. *fff* *fff* *ppp*  $\xrightarrow{2}$  *pp*  $\xrightarrow{1}$  *ppp*  
IV 11 (+51) pizz. nail pizz. pont. 5 (-14) arco 1/2 on 11 9 bridge (+51) (+4)

Vc. 1 *mp* *fff* *ppp*  $\xrightarrow{3:5}$  *pp*  $\xrightarrow{1}$  *ppp*

Bass *mf*  $\xrightarrow{p}$  *fff* *f*  $\xrightarrow{ff}$  *fff*  
III 15 (-12) nail pizz. tasto 3 (+2) arco 1/2 on bridge III 27 (+6) pizz. nat.

Vc. 2 *ppp* *fff* *ppp*  $\xrightarrow{p}$  *fff*

♩ = 72 **accel.**

**S.**  
36  
13:5  
inhaled  
4  
ff  
fff  
pp > ppp < pp  
23 (+28) mp  
pp  
21 (-29) pp  
ppp < pp  
ppp  
ε o ε ge ne - ra  
21 (-29) 1/2 cl.t. pont. nat. 20 (-14) 1/2 cl.t. tasto  
pp ppp pp pp

**Vln. 1**

**M.S.**  
13:5  
inhaled  
2  
ppp < pp > ppp  
4  
ff > pp  
ppp < pp > ppp  
ppp < pp > ppp  
i a

**Vln. 2**  
flaut. tasto → nat. → tasto  
ppp < pp > ppp  
flaut. tasto

**A.**  
13:5  
13 (+41) inhaled mf p f 27 (+6) inhaled mp  
u ε a

**Vla.**  
13 (+41) ricochet tasto → pont.  
mp p f

**Bar.**  
13:5  
inhaled  
4  
ppp < pp > ppp  
ff > pp  
fff  
ppp  
ppp > ppp < pp  
7.5

**Vc. 1**  
9 (+4) arco 1/2 c.l.t. pont. → nat.

**B.**  
13:5  
inhaled  
4  
ff  
fff  
pp > ppp < pp  
17:11  
inhaled  
2  
ff  
fff  
17:11

**Vc. 2**  
27 (+6) arco pont. 7 (-31) nat. pont.  
p ppp mp ppp

40  
20 (-14)  
pp ppp < pp

39 (+41)  
pp ppp < pp

23 (+28)  
pp ppp < pp

19 (-2)  
pp ppp < pp

S.  
tur a - li - ud  
si - en - tsi - am  
i - ti - vam  
at - kwe

Vln. 1  
pont.  
ppp pp  
11 (+51)  
1/2 cl.t.  
pont. nat.  
pp ppp < pp  
12 (+2)  
nat. p ppp < pp  
I  
1/2  
c.l.t.  
molto  
tasto

M-S.  
u a  
a o

Vln. 2  
nat.  
ppp  
flaut. nat. > tasto  
ppp < pp > ppp  
flaut. nat. > tasto  
ppp < pp > ppp

A.  
i o i  
o i

Vla.  
IV  
7(-31)  
ricochet  
pont.  
p ppp mp  
molto pont.  
II  
ricochet  
nat.  
pp ppp p  
molto pont.

Bar.  
ff < fff  
fff  
5:4

Vc. 1  
17 (+5)  
1/2 cl.t.  
pont. nat.  
pp ppp < pp  
IV  
vibrato  
nat.  
p

B.  
ff < fff  
mp > ppp  
ppp < pp > ppp  
fff < ppp  
fff > ppp  
17:18

Vc. 2  
nat. 15ma 15ma pont.  
pp ppp  
IV  
vibrato  
nat.  
p

45

S.

Vln. 1

M.S.

Vln. 2

A.

Vla.

Bar.

Vc. 1

B.

Vc. 2

*ff* > *ppp*

*mf*

7 (-31) inhaled

*pp* > *ppp* > *mp*

*mp* < *ff*

7 (-31) inhaled

*p*

molto > pont.

*p*

III 7 (-31) nat. > tasto > pont.

*pp* > *ppp* > *p*

III 21 (-29) pont.

*p*

inhaled

*mp* < *mf*

5 (-14) inhaled

*p* > *f*

*ppp* < *pp* > *ppp*

*pp* > *ppp* < *pp*

o → a

ε → i

(a) - (i)

(a) → (i)

tasto > nat.

*pp* > *ppp* < *pp*

III 10(-14) tasto > pont.

*p* > *f*

inhaled

*ff* > *ppp*

inhaled

*pp* > *ppp* > *mf*

*p* > *ppp* > *mf*

II tasto > nat.

II molto tasto > nat.

*pp* > *ppp* > *mf*

*p* > *ppp* > *mf*

*p* > *pp* < *mp* > *mp* > *p* < *mp* > *ppp*

*mp* > *ppp* < *pp*

*mp* > *ppp* < *mp*

a - b i de - a

d e → i

d e → i

III 1/2 c.l.t. nat. > pont.

III 1/2 c.l.t. tasto > nat.

III nail pizz.

III arco 1/2 c.l.t. tasto. > poco pont.

*ppp* > *pp* > *ppp* < *p*

*pp* > *ppp* < *pp*

*p*

*pp* > *ppp* < *pp*

*mf* > *p*

*fff* > *ppp*

*fff*

*p* > *ppp* > *p*

*mp* < *ff*

11:8<sup>b</sup>

(h) -

(h) -

III 3 (+2) arco 1/2 c.l.t. nat. > 9 (+4) pont.

III 9 (+4) nail pizz.

pont.

*ppp*

*p*

*pp* > *ppp* < *pp*

*mp*

50

ord. *ppp* *f* *mf* *ff* *ppp* *ff* *ff* *fff* *ppp*

S. *e* *i* (h) *i* *e* (h) *i* *e*

Vln. 1 *tasto* *pont.* III 35 (-51) *pp* *ppp* *fff* III 35 (-45) *pp*

M-S. 5 (-14) inhaled *pp* *ff* 5 (-14) inhaled *ppp*

Vln. 2 III 15 (-12) *nat.* *pont.* III 25 (-28) *pont.* 26 (-59)

A. *mp* *ppp* *mf* *ppp* *f* *mf* *ppp* *ff* *ppp*

Vla. II *poco* *tasto* *pont.* II 5 (-14) *poco* *nat.* 7 (-31)

Bar. 27 (+6) *f* *ppp* *f* 55 (+37) *ff* *ppp* 99 (+55)

Vc. 1 III 5 (-14) *nail* *pizz.* III 9 (+4) *arco* 1/2 c.l.t. *nat.* IV 33 (+53) *pont.* III 9 (+4) *nail* *pizz.* III 55 (+37) 1/2 c.l.t. *pont.* 99 (+55)

Vc. 2 15 (-12) 9 (+4) *mf* *ppp* *mp* 9 (+4) *ff* *ppp* 7 (-31) *f*

B. *d* *e* *i* *d* *e* *i*

Vc. 2 III 15 (-12) *arco* 1/2 c.l.t. *tasto* 27 (+6) *nat.* III 27 (+6) *nail* *pizz.* III 27 (+6) *arco* 1/2 c.l.t. *nat.* IV 7 (-31) *pont.* *molto*

*pp* *ppp* *mp* *f* *pp* *ppp* *f*

♩ = 108 *rall.*

♩ = 72 *rall.*

♩ = 36

S. *ff* *subito ppp* *fff* *pp* *pp* *f* *whispered!* *ff*  
d e i De - u - s at - tri - bu - to - rum

Vln. 1 *nat.* *ppp* *fff* *pp* *ppp*  
71 (-62) *molto pont.* I *pont.* II 10 (-14) *molto pont.*

M.S. *ord.* *fff* *pp* *ppp*  
(i) e i II *pont.* *molto pont.*

Vln. 2 *fff* *pp* *ppp*  
45 (-10) *molto pont.* II *pont.* *molto pont.*

A. *f* *ppp* *p* *ord. mp* *p* *p* *ppp*  
si ve ε - lo - hi - m de i *inhaled* *inhaled*

Vla. *fff* *p* *pp* *p* *p* *ppp*  
9 (+4) *molto pont.* II *ricochet nat.* *tasto* *pont.* II *pont.* *molto pont.*

Bar. *f* *p* *pp* *p* *p* *pp* *p* *whispered!* *f* *ff*  
s - i na tu ra si - ve at - tri - bu - to - rum *inhaled*

Vc. 1 *fff* *subito p* *pp* *mp* *pp* *p*  
*molto pont.* III 1/2 c.l.t. *nat.* IV *arco ord.* III IV 1/2 c.l.t. *pont.*

B. *fff* *ppp* *fff* *pp* *ppp* *whispered!* *f* *ff*  
d e i ha - te - va at - tri - bu - to - rum *throat vibrato*

Vc. 2 *pp* *ppp* *fff* *mp* *ppp*  
5 (-14) 9 (+4) III 7 (-31) 1/2 c.l.t. *nat.* 9 (+4) *molto pont.* *pont.* *molto pont.*

Haec omnia unius  
rei exemplo explicabo.

# IX: Haec Omnia Unius

♩ = 54 **accel.**

**Soprano**  
7 (-31)  
*pp* ————— *ppp*  
e

**Violin 1**  
III  
7 (-31)  
pont. ————— (pont.) ————— *pp* ————— *ppp* ————— *pp*  
tasto

**Mezzo-soprano**  
21 (-29)  
*pp* ————— *ppp*  
o — i — a

**Violin 2**  
IV  
21 (-29)  
tasto  
*pp*

**Alto**  
*p* < *mp* ————— *pp* < *p* ————— *ppp*  
he - k ————— om - ni - a

**Viola**  
II  
pont. ————— II  
pont. ————— *pp* ————— *mp* ————— *ppp* ————— *pp*  
tasto

**Baritone**  
3 (+2)  
*pp*  
a

**Violoncello**  
II  
3 (+2)  
nat. ————— *pp*

**Bass**

**Violoncello**



S. *mp* *ppp* *mf*

7 (-31) 7 (-31) 27 (+6)

i → u re - i

Vln. 1 *pp* *ppp* *mf*

III 7 (-31) pont. → tasto → pont.

III 7(-31) IV 27 (+6) molto pont. → pont.

M-S. *pp* *ppp* *p*

5 (-14) 5 (-14)

u i

Vln. 2 *ppp* *pp* *ppp* *mf*

→ nat. III 5 (-14) tasto → 21 (-29) molto pont. → pont.

A. *ppp* < *mp* *ppp* *mf*

u - ni - u - s re - i

Vla. *ppp* *pp* *ppp* *mp*

nat. tasto → 33 (+53) molto pont. → pont.

Bar. *ppp* *pp* *ppp* *pp*

3 (+2) 3 (+2)

u i

Vc. *ppp* *pp* *ppp* *mf*

→ tasto → pont. → molto pont. → pont.

B. *pp* *ppp* *mf*

9 (+4) 9 (+4)

i → u re - i

Vc. *pp* *ppp* *mf*

9 (+4) pont. → tasto → pont. → molto pont. → pont.

II, III 9 (+4) molto pont. → pont.

rit.

277  
(+6)

*f*

6:7

$\downarrow = 72$

7

(-31)

*f*

6:7

$\epsilon$

nat.

6:7

(-14)

*f*

6:7

II 3 (+2)

III 5 (-14)

nat.

6:7

*f*

*mp*

*f*

6:7

$\epsilon$ ks -  $\epsilon$ m - pli

nat.

6:7

*f*

55

(+37)

*mf*

6:7

i

III 3 (+2)

IV 55 (+37)

molto pont.

6:7

nat.

molto pont.

6:7

*mf*

55

(+37)

*mf*

6:7

III 9 (+4)

IV

molto pont.

6:7

nat.

molto pont.

6:7

*mf*

55

(+37)

*mf*

6:7

S. *pp*

Vln. 1 *ppp* molto pont. *f* nat. *f* (-14) *f* 6:7

M-S. *ppp* molto pont. nat. 6:7

Vln. 2 *ppp* molto pont. *f* nat. 6:7

A. *pp* *mp* *f* 6:7  $\epsilon$ ks -  $\epsilon$ m - pli

Vla. *ppp* molto pont. nat. 6:7 *f* 55 (+37) *mf* 6:7

Bar. *ppp* molto pont. nat. 6:7 i III 3 (+2) IV 55 (+37) molto pont. nat. molto pont. 6:7

Vc. *ppp* molto pont. nat. 6:7 *mf*

B. *pp* *mf* 6:7 III 9 (+4) IV molto pont. nat. molto pont. 6:7

Vc. *ppp* molto pont. nat. 6:7 *mf*

7  
(-31)  
*ppp*

15

S.

27  
(+6)  
*ppp*

Vln. 1

*ppp*

*ppp*

M-S.

Vln. 2

*ppp*

A.

*pp*

Vla.

*ppp*

3  
(+2)

11  
(+51)  
*ppp*

Bar.

Vc.

*ppp*

33  
(+53)  
*ppp*

B.

Vc.

*ppp*

Detailed description: This page of a musical score covers measures 15 to 27. It features ten staves: Soprano (S.), Violin 1 (Vln. 1), Mezzo-Soprano (M-S.), Violin 2 (Vln. 2), Alto (A.), Viola (Vla.), Baritone (Bar.), Violoncello 1 (Vc.), Bassoon (B.), and Violoncello 2 (Vc.). The score is divided into two systems by a vertical bar line at measure 27. The first system (measures 15-27) is in 7/4 time, and the second system (measures 27-33) is in 9/4 time. The key signature has one sharp (F#). Dynamics include *ppp* (pianissimo) and *pp* (piano). Performance markings include accents and breath marks. Fingerings and breathings are indicated with numbers and plus signs: 7 (-31) for Soprano, 27 (+6) for Baritone, 3 (+2) for Baritone, and 11 (+51) for Baritone. A rehearsal mark '15' is at the start of the first system, and '33 (+53)' is at the start of the second system.

30 (-12) 28 (-31)  
*pp* *ppp* lunga

30 (-12) 27 (+6)  
 pont. *poco* *tasto* lunga

20 (-14) 21 (-29)  
*p* *ppp* lunga

21 (-29)  
 pont. → nat. *poco* *tasto* lunga

17 (+5) 15 (-12)  
*pp* *p* *ppp* lunga

εks - pli - ka - bo

17 (+5) 15 (-12)  
 pont. *poco* *tasto* lunga

11 (+51) 3 (+2)  
*p* *ppp* lunga

IV 11 (+51) III 3 (+2)  
*pp* *ppp* *poco* *tasto* lunga

5 (-14)  
*pp* *ppp* lunga

i o

*pp* *ppp* *poco* *tasto* lunga

*pp* *ppp*

# X. Non dubitant mercatores

Non dubitant mercatores secundum in tertium  
ducere et productum per primum dividere.

♩ = 90

Violin 1

III 21 (-29) tasto → III 9 (+4) pont. → II 12 (+2) → III 21 (-29) → II 10 (-14) → III 9 (+4) tasto → III 9 (+4) → IV 9 (+4)

Violin 2

II 21 (-29) tasto → II 18 (+4) → I 12 (+2) pont. → II 21 (-29) → II 20 (-14) → II 18 (+4) tasto → II 18 (+4) pont. → II 18 (+4) → III 6 (+2) → II 9 (+4) tasto

Viola

Violoncello 2

Violoncello 1

Vln. 1

IV 9 (+2) pont. → IV 3 (+2) → IV 3 (+2) → III pont. → tasto → pont.

Vln. 2

III nat. → III nat. → II 18 (+4) pont. → I 12 (+2) → III nat. → II 21 (-29) → II 20 (-14) → II 18 (+4) tasto → II 18 (+4) → II 20 (-14) → II 21 (-29) → II 24 (+2)

Vla.

I 3 (+2) nat. → II 18 (+4) pont. → I 3 (+2) → I 12 (+2) → III nat. → II 21 (-29) → II 20 (-14) → II 18 (+4) pont.

Vc. 1

III nat. → II 21 (-29) → II 20 (-14) → II 18 (+4) pont.

Vc. 2

IV  
3  
(+2)  
nat.

4

nat. → pont. → nat.

16:15

Vln. 1

21 (-29) 20 (-14) 18 (+4) II poco pont. 18 (+4) nat. 20 (-14) 21 (-29) 18 (+4)

10:9

Vln. 2

ppp p ppp

I 6 (+3) pont. → nat.

Vla.

ppp

Vc. 1

Vc. 2

rall. . . . .

IV  
9  
(+2)  
pont. → nat. → pont.

5

18 (+4) 12 (+2) 21 (-29) III 12 (+2) II 18 (+4) I 27 (+6)

nat. → tasto → nat.

Vln. 1

6:9 8:16 6:8 6:4

p pp

Vln. 2

ppp

I 9 (+2) 6 (+2) nat.

p ppp

Vla.

ppp

Vc. 1

pp

nat. → pont.

Vc. 2

pp

♩ = 81

II 21 (-29)    II 10 (-14)    IV 9 (+4)    IV 9 (+4)    II 10 (-14) tasto    III 21 (-29) pont.    II 12 (+2)    III 21 (-29)    II 10 (-14) poco tasto

7

Vln. 1

*mp*

II 21 (-29) tasto    I 18 (+4)    II 12 (+2) pont.    II 21 (-29)    20 (-14)    I 18 (+4)    18 (+4)    I 18 (+4)    II 18 (+4)    III 6 (+2)    II    tasto

8:9♩    12:15♩    8:9♩    12:15♩

Vln. 2

*mp*    *p*    *mf*    *pp*    *pp*

II 21 (-29) nat.    III 11 (+51)    II 18 (+4) pont.    I 3 (+2)    II 21 (-29)    II 20 (-14)    II 18 (+4)    II 18 (+4)    I 18 (+4)    II 36 (+4)    II 18 (+4)    III 12 (+2)    II 24 (+2)    III 12 (+2)    II 24 (+2)    II    tasto    pont.    tasto    pont.

6:5♩    4:5♩    8:5♩

Vla.

*p*    *pp*    *mp*    *ppp*

II 21 (-29)    III 10 (-14)    II 9 (+4)    I 9 (+4)    nat.    II pont.

Vc. 1

*mp*    *ppp*    *ppp*

II 21 (-29) pont.    II 10 (-14)    III 9 (+4)    II 9 (+4)    nat.    II pont.

Vc. 2

*mp*    *ppp*

IV 9 (+4)    III nat.    IV 9 (+4)    III 9 (+4)    II 10 (-14) (nat.)    III 21 (-29) pont.    III 9 (+4) nat.    III

9

Vln. 1

*ppp*    *p*

12 (+2)    III nat.    II    18 (+4)    I 12 (+2)    III nat.    II 21 (-29)    20 (-14)    18 (+4)    18 (+4)    20 (-14)    21 (-29)    24 (+2)    tasto

16:15♩

Vln. 2

*p*    *mp*    *pp*    *mf*

III 12 (+2)    II 18 (+4)    II 6 (+2)    II 20 (-14)    II 18 (+4)    II 36 (+4)    II 36 (+4)    II 21 (-29)    I 3 (+2)    II 21 (-29)    II 20 (-14)    II 9 (+4)    II 9 (+4)    II 21 (-29)    II 20 (-14)    II 21 (-29)    II 9 (+4)    II 9 (+4)    III 9 (+4)    III 3 (+2)    II

6:4♩    5:6♩    5:6♩

Vla.

*pp < p*    *ppp*    *mp*    *ppp*    *p*    *ppp < p*    *ppp < pp*

II 12 (+2) nat.    I 18 (+4) pont.    nat.    II pont.    III II    III nat.    II 21 (-29) pont.    II 20 (-14)    III 9 (+4)

6:4♩

Vc. 1

*p*    *ppp*    *p*    *mp*    *pp*    *mf*

II 21 (-29) nat.    II 20 (-14) pont.    II 18 (+4)    II 36 (+4)    I    II 21 (-29)    20 (-14)    18 (+4)

5:6♩

Vc. 2

*ppp*    *mp*    *ppp*    *mf*

11

Vln. 1  
 III → IV 9 (+4) pont. → VI (+2) nat. → III → III → IV 3 (+2) tasto → IV 9 (+4) → IV 27 (+6) nat.

Vln. 2  
 pp → mp → pp → p → pp → ppp

Vla.  
 pp → ppp → mp → p → mf → pp

Vc. 1  
 pp → ppp

Vc. 2  
 pp → ppp

13

Vln. 1  
 I 18 (+4) → II 21 (-29) nat. → II 20 (-14) pont. → I 36 (+4)

Vln. 2  
 pp < p → ppp → mf → ppp

Vla.  
 pp < p → ppp → mf → pp → mf

Vc. 1  
 pp < p → ppp → mf → ppp

Vc. 2



rall. . . . .

18

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

II 21 (-29) I 12 (+2) I 18 (+4) I 27 (+6)

I pont. → nat. 72 rall. . . . .

IV 21 (-29) III 12 (+2) I 18 (+4) I 27 (+6)

III pont. → nat.

II 9 (+4) III 3 (+2) II 21 (-29) II 12 (+2) II 18 (+4) I 27 (+6) II 21 (-29) III 11 (+51) II 18 (+4) I 3 (+2) II 21 (-29)

ppp < pp > ppp mf mp

I 21 (-29) II 21 (-29) II 27 (+6) 18 21 (+4)(-29) 21 (-29) 20 (-14) II 27 (+6) III 27 (+6) I 18 (+4) pont.

6:5

p pp mp ppp <

21

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

I 36 (+4) II 18 (+4) I 12 (+2) II 24 (+2)

nat. → pont. → nat. 18 (+4)

pp mp

II 20 (-14) II 18 (+4) II 18 (+4) I 36 (+4) II 18 (+4) III 12 (+2) II 24 (+2) III 12 (+2) II 18 (+4) II 20 (-14)

nat. → tasto 6:5 → pont. → tasto 4:5

f p

II 18 (+4) 12 (+2) 33 (+53) 33 (+53) 6 (+2) III 6 (+2) II 6 (+2) 18 (+4) 6 (+2) 18 (+4) II 9 (+4) 20 (-14)

nat. → pont. → nat. → pont. → nat. → pont. → nat.

4:5 8:5 3:2

pp < p > pp mp

III 6 (+2) II 6 (+2) 18 (+4)

nat. → pont. 3:2

ppp p pp

22

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

I 12 (+2) nat.  
 I 18 (+4)  
 I 12 (+2)

I 12 (+2) nat.  
 II 18 (+4)

III 3 (+2)  
 II 24 (+2)  
 III 12 (+2) nat.  
 II 18 (+4)  
 12 (+2)

21 (-29) 24 (+2) 21 (-29) 20 (-14) pont. 18 (+4) 18 (+4) 36 (+4) 20 (-14) 21 (-29) 18 (+4) nat. 18 (+4) 12 (+2) 21 (-29) pont. 24 (+2) 18 (+4)

ppp mp mf

3:2 3:2

8:5 6:4

ppp p pp ppp

nat. 21 (-29) pont. III 24 (+2) III 18 (+4)

25

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

I nat.  
 I 6 (+2)  
 II 20 (-14) pont.  
 II 18 (+4)  
 II 36 (+4)

I 6 (+2) pont. II 20 (-14) II 18 (+4) II 36 (+4)

II 21 (-29) II 20 (-14) pont. II 18 (+4) II 21 (-29) II 36 (+4) II 21 (-29) I 3 (+2) II 21 (-29) II 20 (-14)

II 27 (+6) nat. I 21 (-29) nat. II 21 (-29) (+6) pont. 18 (+4) nat. 21 (-29) 20 (-14) II 27 (+6) III 27 (+6) I 18 (+4) pont. II 18 12 (+4) (+2) 12 (+2) 33 (+53)

p f

p f

p f

pppp mp p mf pp

5:6 5:6 5:6 4:5

3/16 7/16 3/16 7/16

II 27 (+6) nat.

pppp

→ nat. 6 (+2) nat. pont. I pont. I 21 (-29) II 12 (+2) II 18 (+4) I 27 (+6) nat.

Vln. 1 *ppp* *pp* *mf* *p* *ppp*

→ nat. 6 (+2) nat. 18 (+4) 6 (+2) pont. II 9 (+4) III 3 (+2) II II 21 (-29) II 12 (+2) II 18 (+4) I 27 (+6) nat.

Vln. 2 *ppp* *p* *mp* *mf* *p* *mp* *p* *ppp*

II 9 (+4) II nat. II 20 (+4) (-14) II 21 (-29) (+4) II 9 (+4) I nat. II 9 (+4) III 3 (+2) II II 21 (-29) II 12 (+2) II 18 (+4) I 27 (+6) nat. *p* *mf* *p* *mp* *p* *ppp*

Vla. *p* *mf* *p* *mp* *p* *ppp*

→ nat. 33 (+53) 6 (+2) 6 (+2) 18 (+4) 6 (+2) 18 (+4) I 9 (+4) 20 (-14) 21 (-29) 24 (+2) 21 (-29) 20 (-14) 18 (+4) 36 20 21 (+4) (-14) (-29) 18 (+4) nat. 18 12 (+4) (+2) 21 (-29) 24 (+2) 18 (+4) 27 (+6) nat.

Vc. 1 *p* *mp* *pp* *mf* *ppp* *mp* *pp* *ppp* *pppp*

→ nat. 6 (+2) pont. 9 (+4) nat. 21 (-29) 24 (+2) 18 (+4) 27 (+6) nat.

Vc. 2 *pp* *mp* *ppp* *ppp* *pppp*

30

Vln. 1 *mf* *pp* *f* *p*

Vln. 2

Vla.

I 21 (-29) nat. II 21 (-29) II 27 (+6) pont. 18 (+4) 21 (-29) 20 (-14) II 27 (+6) III 27 (+6) I 18 (+4) pont. II 18 (+4) 12 (+2)

Vc. 1 *mf* *pp* *f* *p*

Vc. 2

33

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

6 (+2) nat. → nat. → II → pont. → 18 (+4)

12 (+2) 4:5 33 (+53) 33 (+53) nat. → 6 (+2) pont. → 6 (+2) nat. → 18 (+4) 6 (+2) → pont. → 18 (+4)

12 (+2) 33 (+53) 33 (+53) nat. → 6 (+2) pont. → 6 (+2) nat. → 18 (+4) 6 (+2) → pont. → 18 (+4)

6 (+2) nat. → nat. → 18 (+4) pont.

6 (+2) nat. → nat. → 18 (+4) pont.

ppp mp f

pp mp f

mp mf pp

ppp mp mf pp

ppp mp mf pp

38

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

I 9 (+4) nat. → 20 (-14) → 21 (-29) → 24 (+2) → 21 (-29) → 20 (-14) → pont. → 18 (+4) → 36 (+4) → 20 (-14) → 21 (-29) → 18 (+4) nat. → II 18 (+4) → II 12 (+2) → III

III 18 (+4) → III 12 (+2) → IV

III 18 (+4) → III 12 (+2) → IV

ppp

ppp

mp p f p mp

p mp

II 24 (+2) nat. 21 (-29) 24 (+2) pont. 26 (+41) nat. 26 (+41) nat.

Vln. 1 *p* *pp*

II 24 (+2) nat. 21 (-29) 24 (+2) pont. I 24 (+2) pont. I 18 (+4) nat. I 27 (+6) nat.

Vln. 2 *p* *pp*

24 (+2) nat. 21 (-29) 24 (+2) pont. 18 (+4) 27 (+6) nat.

Vla. *p* *pp* *mp* *mf*

I 18 (+4) pont. II 18 (+4) I 12 (+2)

Vc. 1 21 (-29) pont. 24 (+2) 18 (+4) 27 (+6) nat. I 21 (-29) nat. II 21 (-29) pont. II 27 (+6) 18 (+4) 21 (-29) nat. II 20 (-14) 27 (+6) III 27 (+6) II 27 (+6) I 18 (+4) pont. II 18 (+4) 12 (+2)

Vc. 2 21 (-29) nat. 24 (+2) pont. 18 (+4) 27 (+6) nat. II 18 (+4) pont. III 18 (+4) IV 12 (+2)

46

Vln. 1

Vln. 2

Vla. *mp* *mf* *ppp*

III 33 (+53) nat. II 6 (+2) pont. II nat. 6 (+2) nat.

Vc. 1 II 12 (+2) III IV 33 (+53) III IV 33 (+53) nat. III 6 (+2) pont. II 6 (+2) nat. 12 (+2) 18 (+4) pont. *mf* *f*

Vc. 2 6 (+2) nat. 12 (+2) nat. 18 (+4) pont. *ppp* *mp* *f*

50

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

nat. → pont. 18 (+4)

*pp* *ff* *ppp*

6 (+2) → pont. 18 (+4) I 9 (+4) nat. 20 (-14) 21 (-29) 24 (+2) 21 (-29) 20 (-14) → pont. 18 (+4) 36 (+4) 20 (-14) 21 (-29) 18 (+4) nat. 5:6<sup>n</sup>

I 9 (+4) nat. 20 (-14) 21 (-29) 24 (+2) 21 (-29) 20 (-14) → pont.

*mf* *mp* *ppp* *f*

*pp* *mp* *ppp*

♩ = 63 accel. . .

54

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

II 24 (+2) nat. 21 (-29) → pont. 24 (+2) 35 (-44) 35 (-44) nat.

*mp* *p*

II 24 (+2) nat. 21 (-29) → pont. I 24 (+2) I 18 (+4) I 27 (+6) nat.

18 (+4) 12 (+2) 24 (+2) nat. 21 (-29) 24 (+2) 18 (+4) 27 (+6) nat. I 27 (+6) nat. 6:5<sup>n</sup>

*mp* *mf* *mp* *p* *fff*

18 (+4) 12 (+2) 21 (-29) → pont. 24 (+2) 18 (+4) 27 (+6) I 21 (-29) nat. II 21 (-29) → pont. II 27 (+6) 18 (+4) 21 (-29) 20 (-14) 27 (+6) III 27 (+6) nat. 6:5<sup>n</sup>

*mp* *mf* *mp* *p* *fff* *f* *fff*

nat. 21 (-29) → pont. 24 (+2) 18 (+4) 27 (+6) nat. III 21 (-29) nat. poco tasto III 27 (+6) nat.

*mp* *p* *fff*

58

Vln. 1 *mf*  $\rightarrow$  *f* *mf*  $\rightarrow$  *f* *subito ppp*  $\rightarrow$  *mf*  $\rightarrow$  *fff*  $\rightarrow$  *ppp*

Vln. 2 *mf*  $\rightarrow$  *f* *mf*  $\rightarrow$  *f* *subito ppp*  $\rightarrow$  *mf*  $\rightarrow$  *fff*  $\rightarrow$  *ppp*

Vla. *mf*  $\rightarrow$  *f* *ppp*  $\rightarrow$  *f*  $\langle$  *ff*  $\rangle$  *pp* *mf*

Vc. 1 *mf*  $\rightarrow$  *f*

Vc. 2 *f* *fff* *f*

Technical markings include fingerings (I, II, III, IV), natural (nat.), ponticello (pont.), and shift (+) or release (-) instructions with fret numbers (e.g., 12, 18, 21, 24, 27, 35).

62

Vln. 1 *mf*  $\langle$  *f*  $\rangle$  *mf*  $\rightarrow$  *mp*

Vln. 2 *mf*  $\langle$  *f*  $\rangle$  *mf*  $\rightarrow$  *mp* *ffff*

Vla. *f*  $\rightarrow$  *mf*  $\rightarrow$  *mp* *fff*  $\rightarrow$  *f* *ffff*

Vc. 1 *ff*  $\rightarrow$  *mf*  $\rightarrow$  *mf*  $\langle$  *f*  $\rangle$  *mf*  $\rightarrow$  *mp* *fff*  $\rightarrow$  *f* *ffff*

Vc. 2 *mf*  $\rightarrow$  *f*

Technical markings include fingerings (I, II, III, IV), natural (nat.), ponticello (pont.), and shift (+) or release (-) instructions with fret numbers (e.g., 12, 18, 21, 24, 27, 35, 36, 20, 14, 14, 21, 20, 27, 27).

67

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*f* *ff* *ppp* *f* *fff*

*f* *ff* *ppp* *ff* *ff* *ffff*

*f* *ff* *sub. ppp* *ff* *ff* *pp* *ffff*

*f* *ff* *fff* *f* *ffff* *ffff*

*ff* *f* *fff*

I 18 (+4) pont. II 18 (+4) III 12 (+2)

III 15 (-12) nat. II 6 (+2) pont. I 6 (+2) nat. 18 (+4) pont.

II 18 (+4) I 18 (+4) I 12 (+2) II 12 (+2) II nat. III 33 (+53) II 6 (+2) nat. 12 (+2) 18 (+4) pont. II 9 (+4) nat. II 20 (-14) I 21 (-29) II 24 (+2) III 21 (-29) III 20 (-14)

I 18 (+4) pont. II 18 (+4) III 12 (+2) III II 12 (+2) III IV 33 (+53) III IV 33 (+53) nat. III 6 (+2) pont. II III 6 (+2) II 18 (+4) 6 (+2) pont. 18 (+4) I 9 (+4) nat. III 3 (+2) nat. II 20 (-14) I 21 (-29) II 24 (+2) III 21 (-29) III 20 (-14)

IV poco pont. nat. pont. III 3 (+2) nat. IV 3 (+2)

♩ = 90

74

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*ppp* *fff* *f*

*ppp* *fff* *f* *mf* *ff*

*ff* *fff* *f* *mf*

*f* *fff* *f* *mf* *f*

*ff* *fff* *f*

I 3 (+2) nat. I 9 (+4) pont. I 3 (+2) nat. I pont.

nat. 12 (+2) 3:2 I 6 (+2) pont. II 24 (+2) nat. 21 (-29) I 24 (+2) pont. I 18 (+4) I 27 (+6) nat. II pont.

I 6 (+2) pont. nat. 24 (+2) nat. 21 (-29) 24 (+2) pont. 18 (+4) 27 (+6) nat.

III 18 (+4) pont. II 36 (+4) 20 (-14) 21 (-29) 18 (+4) nat. II 18 (+4) 12 (+2) III 21 (-29) 24 (+2) 18 (+4) 27 (+6) nat. III pont.

nat. III 6 (+2) pont. 3:2 II 9 (+4) pont. III 3 (+2) nat. IV pont.



78

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*fff*

*fff*

*ff*

*fff*

*fff*

I 9 (+4) (pont.) → I 9 (+4) nat. → I 5 (-14) pont.

I 9 (+4) (pont.) → II 9 (+4) nat. → II 5 (-14) pont.

II pont. → I 9 (+4) (pont.) → II 9 (+4) nat. → II 5 (-14) pont.

II 9 (+4) (pont.) → III 9 (+4) nat. → III 5 (-14) pont.

III 9 (+4) (pont.) → II 9 (+4) nat. → IV 5 (-14) pont.

84

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*p* → *mp*

*p* → *mp*

*p* → *mp*

*p* → *mp*

*p* → *mp*

I 21 (-29) → I 3 (+2) nat. → I 21 (-29) → I 5 (-14) → I poco pont. → I 3 (+2) → I 3 (+2) nat. → I 5 (-14) → I 7 (-31) pont. → I 9 (+4)

II 21 (-29) → I 3 (+2) nat. → I 21 (-29) → II 5 (-14) → I 63 (-25) poco pont. → II 3 (+2) → II 3 (+2) nat. → III 5 (-14) → IV 21 (-29) pont. → I 9 (+4) → II

I 21 (-29) → I 3 (+2) nat. → I 21 (-29) → II 5 (-14) → I 63 (-25) poco pont. → I 3 (+2) → II 3 (+2) nat. → II 5 (-14) → IV 21 (-29) pont. → I 7 (-31) pont. → II 9 (+4)

II 21 (-29) → II 3 (+2) nat. → II 21 (-29) → III 5 (-14) → I 63 (-25) poco pont. → I 3 (+2) → II 3 (+2) nat. → I 81 (+8) → I 7 (-31) pont. → II 9 (+4)

III 21 (-29) → III 3 (+2) nat. → III 21 (-29) → IV 5 (-14) → II 7 (-27) poco pont. → II 3 (+2) → III 3 (+2) nat. → II 81 (+8) → II 7 (-31) pont. → III 9 (+4)

108

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

The score consists of five staves for string instruments. Each staff includes a musical line with notes and rests, and a line below with performance instructions. Fingerings are indicated by Roman numerals (I-IV) and numbers (9, 6, 12, 18, 27) with signs (+, -) and 'pont.' for ponticello. Dynamics range from *pp* to *PPP*. Performance instructions include 'nat.' (natural) and 'pont.' (ponticello). The score is divided into two systems by a double bar line at measure 94. The first system is in 5/4 time, and the second system is in 6/4 time.

Instrument	Measure	Fingering	Dynamics	Performance
Vln. 1	89	I nat.	<i>pp</i>	
	90	I 9 (+4) pont.	<i>p</i>	
Vln. 2	89	II nat.	<i>pp</i>	
	90	I 9 (+4) pont.	<i>p</i>	
Vla.	89	II nat.	<i>pp</i>	
	90	II 6 (+2)	<i>p</i>	
Vc. 1	89	III nat.	<i>pp</i>	
	90	III 6 (+2)	<i>p</i>	
Vc. 2	89	III nat.	<i>pp</i>	
	90	III 6 (+2)	<i>p</i>	

# XI. סוחרים

Non dubitant mercatores secundum in tertium  
ducere et productum per primum dividere.

סוחרים יכפלו בלי היסוס את המספר השני בשלישי  
ויחלקו את המכפלה במספר הראשון

♩ = 90

The musical score is written for Soprano, Violin 1, Mezzo-soprano, and Violin 2. The vocal parts have lyrics in Hebrew and Latin. The string parts include fingerings and bowings. The score is in 6+6/4 time and has a tempo of ♩ = 90.

**Soprano:** so - ħa - rim jaχ - pi - lu

**Mezzo-soprano:** so - ħa - rim jaχ - pi - lu bli hi - su - s

**Violin 1:** *p*, *pp*, *mp*

**Violin 2:** *p*, *pp*, *mp*, *pp*, *ppp*

**Fingerings:** Soprano: 21 (-29), 9 (+4), 21 (-29), 10 (-14), 9 (+4). Violin 1: III 21 (-29), III 9 (+4), II 12 (+2), III 21 (-29), II 10 (-14), III 9 (+4), IV 9 (+4). Mezzo-soprano: 21 (-29), 12 (+2), 21 (-29), 20 (-14), 18 (+4), 18 (+4). Violin 2: II 21 (-29), 18 (+4), I 12 (+2), II 21 (-29), 20 (-14), 18 (+4), 18 (+4), II 18 (+4), II 18 (+4), III 6 (+2), II.

**Bowings:** Violin 1: *p* (8:9), *pp* (8:9), *mp* (12:15), *ppp* (12:15). Violin 2: *p* (8:9), *pp* (12:15), *mp* (8:9), *pp* (12:15), *ppp* (8:9), *ppp* (12:15).

9 (+2) 3 (+2) *pp* < *p* *ppp* *pp* *ppp* < *p*

S. *6:16* *4/4* *8:9* *12:15*  
bli hi - su - s ε - t

IV 9 IV IV III  
(+2) 3 (+2) pont. pont. *tasto* pont.

Vln. 1 *ppp*

6 (+2) 9 (+4) 21 (-29) 18 (+4) 20 (-14) 21 (-29) 24 (+2)  
*ppp* < *p* *pp* *p* *ppp* *pp* *mp*  
ε - t ha - mis - pa - r ha - je - ni ba - ji - ji u - jø - ħal - ku

12 (+2) III nat. II (+4) I 12 (+2) III nat. II 21 (-29) 20 (-14) 18 (+4)  
pont. nat. pont. *tasto*

Vln. 2 *pp* < *p* *ppp* *mp*

6 (+2) 9 (+4) 21 (-29)  
*pp* < *p* *ppp* *pp*

A. *6:16* *4/4*  
ha - je - ni ba - ji - ji

I 3 (+2) II 18 (+4) I 3 (+2) 12 (+2) III nat. II 21 (-29) 20 (-14) 18 (+4)  
nat. pont. nat. *tasto* pont.

Vla. *pp* < *p* *ppp* *pp* *ppp*

21 (-29)  
*ppp* *pp*

Bar. ba - ji - ji

II 21 (-29) 20 (-14) 18 (+4)  
III nat. *tasto* pont.

Vc. 1 *ppp* *pp* *ppp*

B. *6:16* *4/4*

Vc. 2 *6:16* *4/4*

rall. . . . .

S. *ppp* *pp* *pp* *p*

ha - mis - pa - r ha - je - ni

IV 3 (+2) IV 9 (+2)

nat. pont. nat. pont.

Vln. 1 *ppp* *p*

M-S. *ppp* *ppp* *p* *pp* *ppp* *pp* *ppp*

ε - t ha - μαχ - πι - la ba - mis - pa - r ha - ri -

18 (+4) 18 (+4) 20 (-14) 21 (-29) 18 (+4) 18 (+4) 12 (+2) 21 (-29)

21 (-29) 20 (-14) II 18 (+4) poco pont. 18 (+4) II 18 (+4) 20 (-14) 21 (-29) 18 (+4) 18 (+4) 12 (+2) 21 (-29)

Vln. 2 *ppp* *p* *ppp* *pp* *ppp*

A. *pp* *p*

ha - je - ni

I 6 (+3) pont. nat. I 9 (+4) 9 (+4) 6 (+2)

Vla. *ppp* *p*

Bar. *ppp* *p*

Vc. 1

B.

Vc. 2

♩ = 81

6 *pp* *mp* *mp* *ppp*

S. ba - ſi - ſi u - jə - hal - ku

II II IV IV II III II III II  
21 10 9 9 81 21 12 21 10  
(-29) (-14) (+4) (+4) (+8) (-29) (+2) (-29) (-14)

→ nat. → pont. → tasto → pont. → poco tasto

Vln. 1 *pp* *mp*

M-S. *pppp* *mp* *p* *mf* *pp* *pp* *p* *ppp* *pp* *p*

ſon so - ha - rim jaχ - pi - lu bli hi - su - s ε - t

III II I II II III  
12 18 27 21 18 12 21 20 18 18 18 6 II  
(+2) (+4) (+6) (-29) (+4) (+2) (-29) (-14) (+4) (+4) (+4) (+4) (+2) (+2)

→ tasto → tasto → pont. → tasto → tasto

Vln. 2 *ppp* *mp* *p* *mf* *pp* *pp*

A. *p* *pp* *mp* *ppp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

so - ha - rim jaχ pi - lu bli hi - su - s ε - t ha - mis - pa - r

II III II I II II II II I II III II III II II  
21 11 18 3 21 20 18 18 36 18 12 24 12 12 12 24  
(-29) (+51) (+4) (+2) (-29) (-14) (+4) (+4) (+4) (+4) (+2) (+2) (+2) (+2) (+2) (+2)

→ nat. → nat. → tasto → pont. → tasto → pont. → tasto → pont.

Vla. *ppp* *p* *ppmp* *ppp*

Bar. *pp* *mp*

ba - ſi - ſi

III II II I  
21 10 9 9  
(-29) (-14) (+4) (+4)

→ nat. → pont. → nat. → pont.

Vc. 1 *pp* *mp* *ppp* *ppp*

B. *pp* *mp*

ba - ſi - ſi

II II III II  
21 10 9 9  
(-29) (-14) (+4) (+4)

→ nat. → pont.

Vc. 2 *pp* *mp* *ppp*

9 (S.) *ppp* < *p* 9 (+4) 10 (-14) 21 (-29) 9 (+4) *ppp*

ε - t ha - - μαχ - πι - la

IV 9 (+4) III nat. IV 9 (+4) III 9 (+4) II 10 (-14) (nat.) III 21 (-29) IV 9 (+4) III

Vln. 1 *ppp* *p* 10:9

M-S. *pp* *p* *mp* *pp* *mf* *mf*

ha - mis - pa - r ha - je - ni ba - ςι - ςι u - jø - hal - ku

12 (+2) III 6 (+2) nat. II 18 (+4) I 12 (+2) III nat. II 21 (-29) 20 (-14) 18 (+4) 18 (+4) 20 (-14) 21 (-29) I 24 (+2)

Vln. 2 *p* *mp* *pp* *mf*

A. *pp* *mp* *ppp* *ppp* < *p* *ppp* *ppp* < *pp*

ha - je - ni ba - ςι - ςι u - jø - hal - ku ε - t ha - μαχ - πι - la ba - mis - pa - r

III 12 (+2) nat. II 18 (+4) II 21 (-29) II 20 (-14) II 18 (+4) II 36 (+4) II 36 (+4) II 21 (-29) I 3 (+2) II 21 (-29) II 20 (-14) II 9 (+4) II 9 (+4) II 20 (-14) II 21 (-29) nat. II 9 (+4) II 20 (-14) nat. I 9 (+4) III 3 (+2) II

Vla. *pp* < *p* *ppp* *mp* *ppp* < *p* *ppp* < *pp*

Bar. *pp* *p* *mp* *pp* *mf*

ha - je - ni ha - je - ni ba - ςι - ςι

II 12 (+2) nat. I 18 (+4) nat. II 21 (-29) III II nat. II 21 (-29) 20 (-14) nat.

Vc. 1 *p* *ppp* *p* *mp* *pp* *mf*

B. *pp* *mp* *pp* *mf*

ba - ςι - ςι ba - ςι - ςι

IV 21 (-29) nat. II 21 (-29) nat. II 20 (-14) II 18 (+4) I 21 (-29) nat. II 20 (-14) 18 (+4)

Vc. 2 *ppp* *mp* *ppp* *mf*

11 *ppp* *pp* *pp* *ppp*

S. *7+6+5+3* 8 ba - mis - pa - r ha - ri - jon

Vln. 1 *ppp* *pp*

M-S. *pp* *pp* *p* *mp* *pp* *pp* *p* *pp* *ppp*

ε - t ha - μαχ - πι - la ba - mis - pa - r ha - ri - shon

Vln. 2 *pp* *mp* *pp* *p* *pp* *ppp*

A. *pp* *ppp* *mp* *p* *mf* *ppp* *pp* *p* *pp* *p*

ha - ri - jon so - ha - rim jaχ pi - lu bli hi - su - s ε - t ha - mis - pa - r

Vla. *pp* *ppp* *mp* *p* *mf* *pp*

Bar. *7+6+5+3* 8

Vc. 1 *pp* *ppp* *ppp*

B. *7+6+5+3* 8

Vc. 2 *pp* *ppp*

III 9 VI 21 III IV 3 IV 9 IV 27  
(+4) (+2) (-29) (+2) (+4) (+6)  
pont. nat. pont. tasto nat.

20 21 18 18 12 21  
(-14) (-29) (+4) (+4) (+2) (-29)

21 20 18 18 20 21 18 18 12 21  
(-29) (-14) (+4) (+4) (-14) (-29) (+4) (+4) (+2) (-29) (+4) (-29) (+2) (+4) (+6)

II 11 18 10 9 9 3  
(-29) (+51) (+4) (-14)(+4) (+4)

II III II 1 II III II I II II II II I II III II III II  
21 12 18 27 21 11 18 3 21 20 18 18 36 18 12 24  
(-29) (+2) (+4) (+6) (-29) (+51) (+4) (+2) (-29) (-14)(+4) II 18 (+4) (+4) (+2) (+2) III 12 (+2) II 12 (+2) III 12 (+2) II 24 (+2)

II 12 (+2) nat. III 12 (+2) II 24 (+2)

IV 7 III 3 II 9 I 27  
(-31) IV (+2) (+4) (+6)  
nat.



S.

Vln. 1

M-S.

Vln. 2

A.

Vla.

Bar.

Vc. 1

B.

Vc. 2

Lyrics for M-S and A:

ha - je - ni ba - ji - ji

ha - je - ni ba - ji - ji u - jø - hal - ku ε - t ha - maχ - pi - la

Lyrics for Bar:

ha - je - ni ba - ji - ji

Dynamics and Performance Instructions:

- Vln. 1: *ppp*
- M-S: *pp* < *p*, *ppp*, *mf*
- Vln. 2: *pp* < *p*, *ppp*, *mf*, *ppp*
- A: *pp* < *p*, *ppp*, *mf*, *mf*, *pp*, *pp* < *f*, *mf*, *pp*
- Vla.: *pp* < *p*, *ppp*, *mf*, *pp*, *mf*
- Bar.: *pp* < *p*, *ppp*, *mf*
- Vc. 1: *pp* < *p*, *ppp*, *mf*, *ppp*

Fingering and Technical Markings:

- Vln. 1: 3 (+2), 9 (+4), 3 (+2), 21 (-29), 10 (-14)
- M-S: II 12 (+2) nat., I 18 (+4), II 21 (-29), III 20 (-14) pont., II 18 (+4), I 36 (+4)
- Vln. 2: II 12 (+2) nat., I 18 (+4), II 21 (-29), III 20 (-14) pont., II 18 (+4), I 36 (+4)
- A: III 12 (+2) nat., II 18 (+4), III 12 (+2) nat., II 21 (-29), II 20 (-14) pont., II 18 (+4), I 36 (+4), II 20 (-14), II 21 (-29), I 3 (+2), II 21 (-29), II 20 (-14), II 9 (+4), II 9 (+4) nat., II 20 (-14), II 21 (-29) pont., II 9 (+4)
- Vla.: III 12 (+2) nat., II 18 (+4), III 12 (+2) nat., II 21 (-29), II 20 (-14) pont., II 18 (+4), I 36 (+4), II 20 (-14), II 21 (-29), I 3 (+2), II 21 (-29), II 20 (-14), II 9 (+4), II 9 (+4) nat., II 20 (-14), II 21 (-29) pont., II 9 (+4)
- Bar.: II 12 (+2) nat., I 18 (+4), II 27 (+6), II 21 (-29), III 20 (-14) pont., II 18 (+4), II 36 (+4)
- Vc. 1: II 12 (+2) nat., I 18 (+4), II 27 (+6), II 21 (-29), III 20 (-14) pont., II 18 (+4), II 36 (+4)

rall.

♩ = 72 rall.

18

S.

Vln. 1

M-S.

Vln. 2

A.

Vla.

Bar.

Vc. 1

B.

Vc. 2

II 21 (-29) I 12 (+2) I 18 (+4) I 27 (+6) nat.

III 21 (-29) III I 12 (+2) I 18 (+4) I 27 (+6) nat.

ppp p pp pp pp mf mp

9 (+4) 3 (+2) 21 (-29) 11 (+51) 18 (+4)

ba - mis - pa - r ha - ri - jon so - ĥa - rim

II 9 (+4) III 3 (+2) II 21 (-29) II 12 (+2) II 18 (+4) I 27 (+6) nat. III 11 (+51) II 18 (+4) I 3 (+2) II 21 (-29)

ppp pp pp pp pp mf mp

21 (-29) 9 (+4) 20 (-14) 9 (+4) 9 (+4) 6:5 9 (+4)

so - ĥa - rim jaχ - pi - lu bli

I 21 (-29) nat. II 21 (-29) II 9 (+4) 12 (+2) 21 (-29) 20 (-14) II 9 (+4) III 9 (+4) I 9 (+4) nat.

p pp mp ppp

p pp mp ppp

21

S. *pp* *mp*  
 ba - jli - ji

Vln. 1 *pp* *mp*

M-S. *p* *mp* *pp* *mp*  
 bli ba - jli - ji

Vln. 2 *p* *mp* *pp* *mp*

A. *f* *ppp* *p* *mp*  
 jaχ - pi - lu bli hi - su - s

Vla. *f* *p*

Bar. *pp* *ppp* *pp* *p* *pp* *mp*  
 hi - su - s ε - t ha - mis - pa - r ha - je - ni ba - jli - ji u - jo -

Vc. 1 *pp* *p* *pp* *mp*

B. *pp* *p* *pp*  
 ha - je - ni

Vc. 2 *ppp* *p* *pp*

Technical markings: 6 (+2), II 6 (+2) nat., I 6 (+2) pont., 18 (+4), 9 (+4), 10 (-14), 36 (+4) pont., 18 (+4), I 12 (+2), II 24 (+2), 6 (+2) nat., I 18 (+4) pont., 18 (+4), III 12 (+2), II 24 (+2), 6 (+2) nat., II 18 (+4) tasto, III 6 (+2) pont., II 12 (+2) tasto, 12 (+2), 33 (+53) nat., 6 (+2) pont., III 6 (+2) nat., II 6 (+2) 18 (+4), 6 (+2), 6 (+2) pont., 18 (+4), I 9 (+4) 20 (-14) nat., 12 (+2), 33 (+53) nat., 6 (+2) pont., III 6 (+2) nat., II 6 (+2) 18 (+4), 6 (+2), 6 (+2) pont., 18 (+4), I 9 (+4) 20 (-14) nat.

22

S. ha - je - ni  
 I 12 I 18 I 12  
 (+2) (+4) (+2)  
 nat. → pont.

Vln. 1 *ppp* *mp* *mf*

M-S. ha - je - ni  
 I 12 I  
 nat. (+2) I

Vln. 2 *ppp* *mp* *mf*

A. ε - t ha - - mis - pa - r ha - je - ni  
 III 3 II 12 III 12  
 (+2) (+2) (+2) (+2)  
 nat. → pont. nat. → pont.

Vla. *mp* *mf*

Bar. hal - ku ε - t ha - maχ - pi - la ba - mis - par ha - ri - jon  
 21 18 9 10 21 18 12 21  
 (-29) (+4) (+4) (-14) (-29) (+4) (+2) (-29)  
 nat. → pont. nat. → pont. nat. → pont.

Vc. 1 *ppp* *p* *pp* *ppp* *ppp*

B. nat. III 21 III III  
 (-29) (-29) 24 18  
 nat. → pont. (+2) (+4)

Vc. 2 *pp* *ppp*

25

S.

ba - jli - ji

Vln. 1

M-S.

ba - jli - ji

Vln. 2

A.

ba - jli - ji u - jə - hal - ku

Vla.

Bar.

so - ha - rim jaχ - pi - lu bli hi - su - s ε - t

Vc. 1

B.

Vc. 2

6 (+2) 10 (-14) 5:6<sup>b</sup>

I 6 (+2) II 20 (-14) II 18 (+4) II 36 (+4)

I nat. → II pont. →

6 (+2) 10 (-14) 5:6<sup>b</sup>

I 6 (+2) II 20 (-14) I 18 (+4) I 36 (+4)

I nat. → II pont. →

21 (-29) 10 (-14) 10 (-14) 21 (-29) 24 (+2) 21 (-29)

II 21 (-29) II 20 (-14) II 18 (+4) II 36 (+4) II 10 (-14) II 21 (-29) I 3 (+2) II 21 (-29) II 20 (-14)

I nat. → II pont. → II tasto →

21 (-29) 9 (+4) 20 (-14) 9 (+4) 18 (+4) 18 (+4) 12 (+2)

mp p mf ppp pp mp pp p

27 (+6) nat. I 21 (-29) nat. II 21 (-29) II 9 (+4) pont. 6 (+2) 21 (-29) 20 (-14) 9 (+4) III 9 (+4)

I 18 (+4) II 18 12 (+4+2) pont. 12 (+2) 33 (+53)

pppp mp p mf pp

II 27 (+6) nat.

pppp

28

S. *pp* *mf*  
 ba jli - ji  
 → nat. 6 (+2) nat. 8 (+4) nat. I pont. I 21 (-29) II 12 (+2) II 18 (+4) I 27 (+6) nat.

Vln. 1 *ppp* *pp* *mf* *p* *ppp*  
 3 (+2) 9 (+4) 3 (+2) 9 (+4) 3 (+2)  
 6:4 nat. 6 (+2) 18 (+4) 6 (+2) nat. II 9 (+4) I 3 (+2) II II 21 (-29) II 12 (+2) I 18 (+4) I 27 (+6) nat.

M-S. *pp* *mp* *mf* *p* *mp* *p*  
 ha - je - ni ba jli - ji ba - mis - pa - r  
 6 (+2) 18 (+4) 6 (+2) nat. 9 (+4) 3 (+2) II II 21 (-29) II 12 (+2) I 18 (+4) I 27 (+6) nat.

Vln. 2 *ppp* *p* *mp* *mf* *p* *mp* *p* *ppp*  
 9 (+4) 10 (-14) 21 (-29) 9 (+4) 9 (+4) 3 (+2) 21 (-29)

A. *p* *mf* *p* *p* *mp* *p* *pp*  
 ε - t ha - μαχ - πι - la ba - mis - pa - r ha - ri - jon  
 II 9 (+4) II 9 (+4) II 20 (-14) II 21 (-29) 9 (+4) II II 9 (+4) III 3 (+2) II II 21 (-29) II 12 (+2) II 18 (+4) I 27 (+6) nat. → tasto

Vla. *p* *mf* *p* *mp* *p* *ppp*  
 9 (+4) 10 (-14) 21 (-29) 9 (+4) 9 (+4) 3 (+2) 21 (-29)

Bar. *mp* *pp* *mf* *pp* *pp* *ppp* *ppp* *ppp* *pppp*  
 ha - mis pa - r ha - je - ni ba jli - ji u jo - hal - ku ε - t ha - μαχ - πι - la ba - mis - par ha - ri - jon  
 33 (+53) 6 (+2) 6 (+2) 9 (+4) 6 (+2) 9 (+4) 10 (-14) 21 (-29) 18 (+4) 9 (+4) 20 (-14) 21 (-29) 24 (+2) 21 (-29) 20 (-14) 36 (+4) 20 (-14) 21 (-29) 18 (+4) 18 (+4) 12 (+2) 21 (-29) 24 (+2) 18 (+4) 27 (+6) nat.

Vc. 1 *p* *mp* *mf* *ppp* *mp* *pp* *ppp* *pppp*  
 6 (+2) 9 (+4) 6 (+2) 9 (+4) 6 (+2) 9 (+4) 10 (-14) 21 (-29) 18 (+4) 9 (+4) 20 (-14) 21 (-29) 24 (+2) 21 (-29) 20 (-14) 36 (+4) 20 (-14) 21 (-29) 18 (+4) 18 (+4) 12 (+2) 21 (-29) 24 (+2) 18 (+4) 27 (+6) nat.

B. *pp* *mp*  
 ha - je - ni  
 6 (+2) 9 (+4) nat. 21 (-29) 24 (+2) 18 (+4) 27 (+6) nat.

Vc. 2 *pp* *mp* *ppp* *ppp* *pppp*  
 6 (+2) 9 (+4) nat. 21 (-29) 24 (+2) 18 (+4) 27 (+6) nat.

30

S.

Vln. 1

M-S.

Vln. 2

A.

Vla.

Bar.

Vc. 1

B.

Vc. 2

so - ha - rim jaχ - pi - lu bli

*mf* *pp* *f* *ppp* *p* *mp*

I 21 (-29) nat. II 21 (-29) II 9 (+4) pont. 12 (+2) III 27 (+6)

21 (-29) 20 (-14) 18 (+4) 18 (+4)

I 18 (+4) pont. II 18 (+4) 12 (+2)

**S.**  
Musical staff for Soprano voice.

**Vln. 1**  
Musical staff for Violin 1.

**M-S.**  
Musical staff for Mezzo-Soprano voice.  
Lyrics: ba - jli - ji  
Fingering: 6 (+2) nat. → nat. → pont. 18 (+4)  
Dynamics: *mp* → *f*

**Vln. 2**  
Musical staff for Violin 2.  
Dynamics: *ppp* → *mp* → *f*

**A.**  
Musical staff for Alto voice.  
Lyrics: hi - su - s  
Fingering: 3 (+2) 4:5  
Dynamics: *p* → *mp*  
Fingering: 12 (+2) pont. → nat. 4:5  
Lyrics: ba - jli - ji  
Fingering: II 6 (+2) nat. → nat. 12 (+2) → pont. 18 (+4)  
Dynamics: *mp* → *f*

**Vla.**  
Musical staff for Viola.  
Dynamics: *p* → *mp*  
Dynamics: *ppp* → *mp* → *f*

**Bar.**  
Musical staff for Baritone voice.  
Lyrics: hi - su - s ε - t ha - mis - pa - r ha - je - ni ba - jli - ji  
Fingering: 6 (+2) 4:5  
Fingering: 33 (+53) 6 (+2) 8:5  
Fingering: 6 (+2) 6:4 9 (+4)  
Dynamics: *p* → *mp* → *mp* → *mf* → *mp* → *f*

**Vc. 1**  
Musical staff for Violoncello 1.  
Fingering: 12 (+2) 4:5  
Fingering: III nat. → 6 (+2) pont. 8:5  
Fingering: 6 (+2) 6:4 18 (+4) pont. → 6 (+2) 18 (+4) pont.  
Dynamics: *mp* → *mf* → *pp*

**B.**  
Musical staff for Bass voice.  
Lyrics: ha - je - ni  
Fingering: 6 (+2) nat. → nat. 6 (+2) 18 (+4) pont.  
Fingering: 6 (+2) 9 (+4) 3:2  
Dynamics: *mp* → *mf* → *pp*

**Vc. 2**  
Musical staff for Violoncello 2.  
Dynamics: *ppp* → *mp* → *mf* → *pp*



S.

Vln. 1

M-S.

Vln. 2

A.

Vla.

Bar.

Vc. 1

B.

Vc. 2

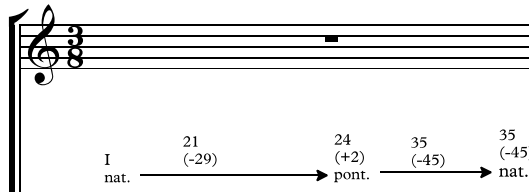
u - jə - ħal - ku

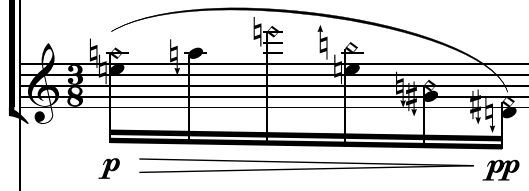
ε - t

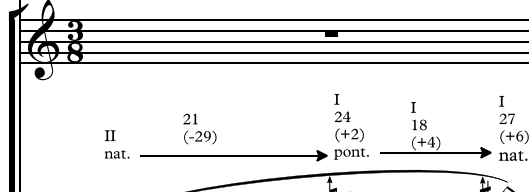
ha - maχ - pi - la

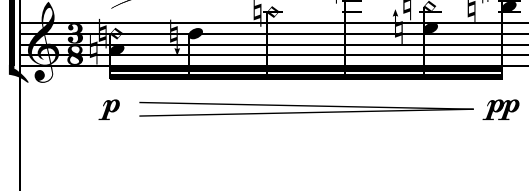
ba - mis - pa - r

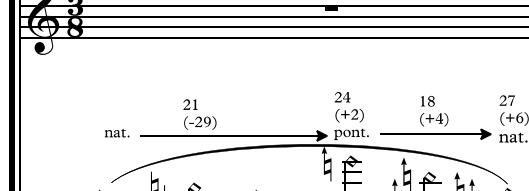
ba - mis - pa - r


S. 

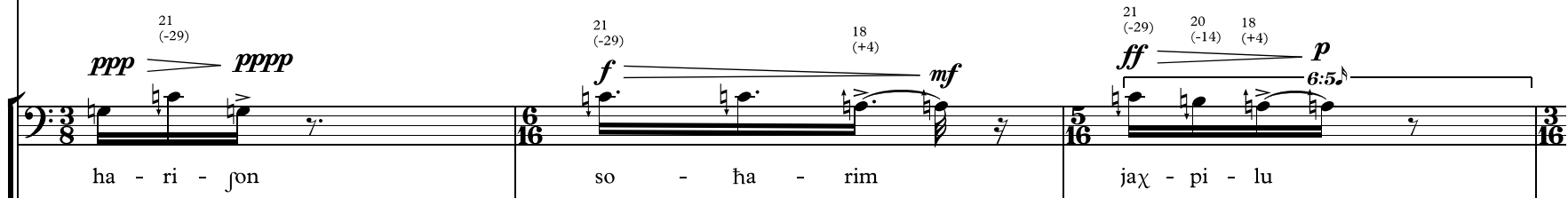
Vln. 1 

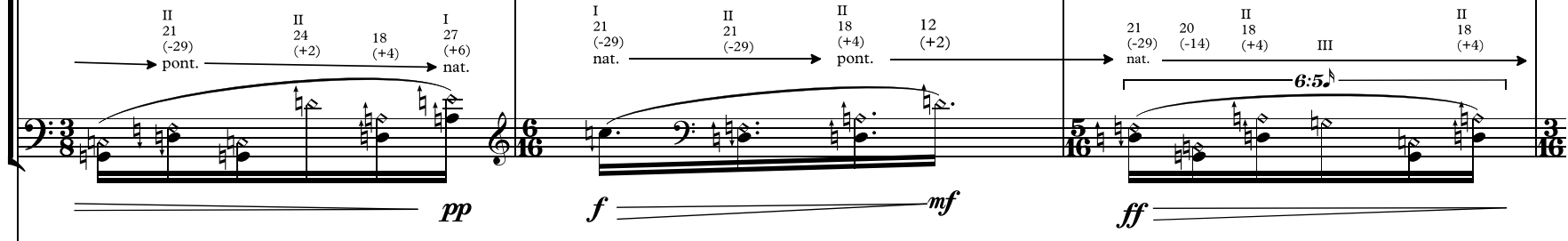
M-S. 

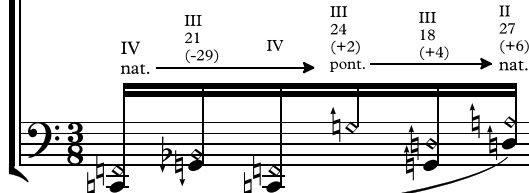
Vln. 2 

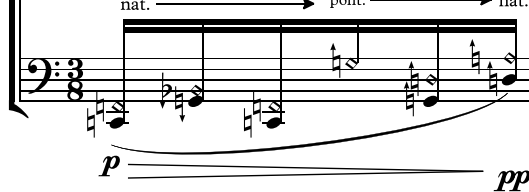
A. 

Vla. 

Bar. 

Vc. 1 

B. 

Vc. 2 

45

S.

Vln. 1

M-S.

Vln. 2

A.

Vla.

Bar.

Vc. 1

B.

Vc. 2

18 (+4)  
mp

mf

pp

bli

ha - mis - pa - r

33 (+53) 12 (+2)  
mp mf

8:5

ppp

6 (+2) nat.

I 18 (+4) pont.  
II 18 (+4)  
II 12 (+2)

III 33 (+53) nat.  
II 6 (+2) pont.  
II nat.

6 (+2) nat.

18 (+4)  
mp

mf

p

mp

bli

hi - su - s

ε - t

ha - mis - pa - r

ha - je - ni

33 (+53) 33 (+53)

mp mf

8:5

mf

f

12 (+2) 18 (+4)

I 18 (+4) pont.  
II 18 (+4)  
12 (+2)

II 12 (+2) III

IV 33 (+53) III

IV 33 (+53) nat.  
III 6 (+2) pont.  
II

6 (+2) nat. 12 (+2) pont. 18 (+4)

4:5

8:5

3:2

mp

mf

f

9 (+4)  
mp

mf

pp

bli

ha - je - ni

6 (+2) 9 (+4)  
mf f

3:2

II 18 (+4) pont.  
III 18 (+4)  
IV 12 (+2)

6 (+2) nat.

12 (+2) nat. 18 (+4) pont.

3:2

mp

mf

ppp

mp

f

S.

Vln. 1

M-S.   
 6 (+2) *pp* *ff*

Vln. 2   
 6 (+2) *pp* *ff* *ppp*

A.   
 6 (+2) *pp* *ff*

Vla.   
 6 (+2) *pp* *ff* *ppp*

Bar.   
 6 (+2) *pp* *ff* *mp* *ppp* *f* *mp* *mf*

Vc. 1   
 6 (+2) *mf* *mp* *ppp* *f* *mp* *mf*

Vc. 2   
 6 (+2) *pp* *mp* *ppp*

accel.

55  $\text{♩} = 63$

S.  $\frac{3}{16}$   $\frac{3}{16}$

Vln. 1  $\frac{3}{16}$   $\frac{3}{16}$

M-S.  $\frac{3}{16}$   $\frac{3}{16}$

Vln. 2  $\frac{3}{16}$   $\frac{3}{16}$

A.  $\frac{3}{16}$   $\frac{3}{16}$

Vla.  $\frac{3}{16}$   $\frac{3}{16}$

Bar.  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$

Vc. 1  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$

B.  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$

Vc. 2  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$

II 24 (+2) nat. 21 (-29) 24 (+2) pont. 35 (-45) 35 (-45) nat.

I 24 (+2) pont. I 18 (+4) I 27 (+6) nat.

21 (-29) 20 (-14) 27 (+6) *fff* 6:5

24 (+2) nat. 21 (-29) 24 (+2) pont. 18 (+4) 27 (+6) nat.

21 (-29) 20 (-14) 27 (+6) *fff* 6:5

21 (-29) 20 (-14) 27 (+6) *fff* 6:5

21 (-29) 20 (-14) 27 (+6) *fff* 6:5

21 (-29) 20 (-14) 27 (+6) *fff* 6:5

21 (-29) 20 (-14) 27 (+6) *fff* 6:5

III 21 (-29) poco tasto III 21 (-29) nat.

ha - ri - jon so - ha - rim jaχ - pi - lu

so - - - - - ha - - - - -

58

S. *mf* *f* 4:5<sup>♯</sup>

hi - su - s

I 12 (+2) pont. II II nat.

Vln. 1 *mf* *f* 4:5<sup>♯</sup>

M-S. *mf* *f* 4:5<sup>♯</sup>

hi - su - s

I 12 (+2) pont. II II nat.

Vln. 2 *mf* *f* 4:5<sup>♯</sup>

A. *mf* *f* 4:5<sup>♯</sup>

hi - su - s

I 12 (+2) pont. II II nat.

Vla. *mf* *f* 4:5<sup>♯</sup>

Bar. *mf* *f* 4:5<sup>♯</sup> 33 (+53)

bli hi - su - s ε - t

I 18 (+4) pont. II 18 (+4) 12 (+2) III III

Vc. 1 *mf* *f* 4:5<sup>♯</sup>

B. *f* 9 (+4)

rim III 9 (+4) pont.

Vc. 2 *f*

61

S. *mf* *f* *pp* *ff*  
ha - mis - pa - r ba - jli - ji

Vln. 1 *mf* *f* *subito ppp* *mf* *fff* *ppp*  
ha - mis - pa - r ba - jli - ji

M-S. *mf* *f* *mf* *ff*  
ha - mis - pa - r ba - jli - ji

Vln. 2 *mf* *f* *subito ppp* *mf* *fff* *ppp*  
ha - mis - pa - r ba - jli - ji

A. *f* *ff* *mf < f*  
ha - je - ni ε - t

Vla. *ppp* *f* *ff* *fff* *mf*  
ha - mis - pa - r ha - je - ni ba - jli - ji u - jə - hal - ku ε - t

Bar. *f* *ff* *mf* *ff* *fff* *pp* *mf < f*  
ha - mis - pa - r ha - je - ni ba - jli - ji u - jə - hal - ku ε - t

Vc. 1 *f* *ff* *mf* *ff* *fff* *mf*  
jaχ - - pi - - lu

B. *fff* *f*  
jaχ - - pi - - lu

Vc. 2 *f* *fff* *f*  
jaχ - - pi - - lu

62

S. *mf*  $\frac{9}{(+4)}$   $\frac{6}{(+2)}$  *f*  
 ba - mis - pa - r  
 nat.  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{21}{(+2)}$   $\frac{24}{(-29)}$   $\frac{24}{(+2)}$   $\frac{35}{(-45)}$   $\frac{35}{(-45)}$  nat.

Vln. 1 *mf*  $\frac{9}{(+4)}$   $\frac{12}{(+2)}$  *f* *mf* *mp*  
*mf*  $\frac{9}{(+4)}$   $\frac{12}{(+2)}$  *f* *mf* *mp*  
 ba - mis - pa - r  
 nat.  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{21}{(+2)}$   $\frac{24}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.

M-S. *mf*  $\frac{9}{(+4)}$   $\frac{12}{(+2)}$  *f* *mf* *mp* *fff*  $\frac{14}{(-31)}$   $\frac{20}{(-14)}$   $\frac{27}{(+6)}$  *f*  
 ba - mis - pa - r  
 nat.  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{21}{(+2)}$   $\frac{24}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.  
 jaχ - pi - lu  
 IV  $\frac{21}{(-29)}$  III  $\frac{20}{(-14)}$  II  $\frac{27}{(+6)}$  I  $\frac{27}{(+6)}$   
 nat. nat. nat. nat.

Vln. 2 *mf*  $\frac{9}{(+4)}$   $\frac{12}{(+2)}$  *f* *mf* *mp* *fff*  $\frac{14}{(-31)}$   $\frac{20}{(-14)}$   $\frac{27}{(+6)}$  *f*  
 ba - mis - pa - r  
 nat.  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{21}{(+2)}$   $\frac{24}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.  
 jaχ - pi - lu  
 IV  $\frac{21}{(-29)}$  III  $\frac{20}{(-14)}$  II  $\frac{27}{(+6)}$  I  $\frac{27}{(+6)}$   
 nat. nat. nat. nat.

A. *mf*  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$  *f* *fff*  $\frac{21}{(-29)}$   $\frac{11}{(+51)}$   $\frac{9}{(+4)}$   $\frac{6}{(+2)}$  *ff* *fff*  $\frac{21}{(-29)}$   $\frac{20}{(-14)}$   $\frac{27}{(+6)}$  *f*  
 ba - mis - pa - r  
 nat.  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{24}{(+2)}$   $\frac{21}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.  
 so - ha - rim  
 II  $\frac{21}{(-29)}$  III  $\frac{11}{(+51)}$  I  $\frac{9}{(+4)}$   $\frac{6}{(+2)}$   $\frac{12}{(+2)}$   $\frac{21}{(-29)}$   $\frac{20}{(-14)}$  II  $\frac{27}{(+6)}$  I  $\frac{9}{(+4)}$   
 nat. nat. nat. nat. nat. nat. nat. nat.  
 jaχ - pi - lu  
 IV  $\frac{21}{(-29)}$  III  $\frac{20}{(-14)}$  II  $\frac{27}{(+6)}$  I  $\frac{9}{(+4)}$   
 nat. nat. nat. nat.

Vla. *f* *mf* *mp* *fff* *f* *fff*  
 ba - mis - pa - r  
 nat.  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{24}{(+2)}$   $\frac{21}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.  
 so - ha - rim  
 II  $\frac{21}{(-29)}$  III  $\frac{11}{(+51)}$  I  $\frac{9}{(+4)}$   $\frac{6}{(+2)}$   $\frac{12}{(+2)}$   $\frac{21}{(-29)}$   $\frac{20}{(-14)}$  II  $\frac{27}{(+6)}$  I  $\frac{9}{(+4)}$   
 nat. nat. nat. nat. nat. nat. nat. nat.  
 jaχ - pi - lu  
 IV  $\frac{21}{(-29)}$  III  $\frac{20}{(-14)}$  II  $\frac{27}{(+6)}$  I  $\frac{9}{(+4)}$   
 nat. nat. nat. nat.

Bar. *ff*  $\frac{9}{(+4)}$   $\frac{10}{(-14)}$   $\frac{21}{(-29)}$   $\frac{9}{(+4)}$  *mf*  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$  *f* *mf*  $\frac{21}{(-29)}$  *mp* *fff*  $\frac{21}{(-29)}$   $\frac{27}{(+6)}$   $\frac{9}{(+4)}$  *ff* *fff*  $\frac{21}{(-29)}$   $\frac{20}{(-14)}$   $\frac{18}{(+4)}$   $\frac{18}{(+4)}$  *f*  
 ha - maχ - pi - la  
 nat.  $\frac{36}{(+4)}$   $\frac{20}{(-14)}$   $\frac{21}{(-29)}$   $\frac{18}{(+4)}$   $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{21}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.  
 ba - mis - pa - r  
 nat.  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{21}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.  
 ha - ri - jon  
 I  $\frac{21}{(-29)}$  II  $\frac{21}{(-29)}$  II  $\frac{27}{(+6)}$   $\frac{18}{(+4)}$   $\frac{21}{(-29)}$   $\frac{20}{(-14)}$  II  $\frac{18}{(+4)}$  II  $\frac{18}{(+4)}$   
 nat. nat. nat. nat. nat. nat. nat. nat.  
 so - ha - rim  
 I  $\frac{21}{(-29)}$  II  $\frac{21}{(-29)}$  II  $\frac{27}{(+6)}$   $\frac{18}{(+4)}$   $\frac{21}{(-29)}$   $\frac{20}{(-14)}$  II  $\frac{18}{(+4)}$  II  $\frac{18}{(+4)}$   
 nat. nat. nat. nat. nat. nat. nat. nat.  
 jaχ - pi - lu  
 IV  $\frac{21}{(-29)}$  III  $\frac{20}{(-14)}$  II  $\frac{18}{(+4)}$  III  $\frac{18}{(+4)}$   
 nat. nat. nat. nat.

Vc. 1 *ff*  $\frac{9}{(+4)}$   $\frac{10}{(-14)}$   $\frac{21}{(-29)}$   $\frac{9}{(+4)}$  *mf*  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$  *f* *mf*  $\frac{21}{(-29)}$  *mp* *fff*  $\frac{21}{(-29)}$   $\frac{27}{(+6)}$   $\frac{9}{(+4)}$  *f* *fff*  $\frac{21}{(-29)}$   $\frac{20}{(-14)}$   $\frac{18}{(+4)}$   $\frac{18}{(+4)}$  *f*  
 ha - maχ - pi - la  
 nat.  $\frac{36}{(+4)}$   $\frac{20}{(-14)}$   $\frac{21}{(-29)}$   $\frac{18}{(+4)}$   $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{21}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.  
 ba - mis - pa - r  
 nat.  $\frac{18}{(+4)}$   $\frac{12}{(+2)}$   $\frac{21}{(-29)}$   $\frac{24}{(+2)}$   $\frac{18}{(+4)}$   $\frac{27}{(+6)}$  nat.  
 ha - ri - jon  
 I  $\frac{21}{(-29)}$  II  $\frac{21}{(-29)}$  II  $\frac{27}{(+6)}$   $\frac{18}{(+4)}$   $\frac{21}{(-29)}$   $\frac{20}{(-14)}$  II  $\frac{18}{(+4)}$  II  $\frac{18}{(+4)}$   
 nat. nat. nat. nat. nat. nat. nat. nat.  
 so - ha - rim  
 I  $\frac{21}{(-29)}$  II  $\frac{21}{(-29)}$  II  $\frac{27}{(+6)}$   $\frac{18}{(+4)}$   $\frac{21}{(-29)}$   $\frac{20}{(-14)}$  II  $\frac{18}{(+4)}$  II  $\frac{18}{(+4)}$   
 nat. nat. nat. nat. nat. nat. nat. nat.  
 jaχ - pi - lu  
 IV  $\frac{21}{(-29)}$  III  $\frac{20}{(-14)}$  II  $\frac{18}{(+4)}$  III  $\frac{18}{(+4)}$   
 nat. nat. nat. nat.

B. *mf*  $\frac{18}{(+4)}$  *f* *f*  $\frac{5:4}{\text{nat.}}$   
 bli  
 II  $\frac{18}{(+4)}$  III  $\frac{18}{(+4)}$  III  $\frac{12}{(+2)}$  IV  $\frac{12}{(+2)}$  III  $\frac{12}{(+2)}$  nat.  
 nat. nat. nat. nat. nat. nat. nat. nat.  
 hi - su - s  
 IV (pont.)  $\frac{5:4}{\text{nat.}}$  nat.

Vc. 2 *mf* *f*  $\frac{5:4}{\text{nat.}}$   
 bli  
 II  $\frac{18}{(+4)}$  III  $\frac{18}{(+4)}$  III  $\frac{12}{(+2)}$  IV  $\frac{12}{(+2)}$  III  $\frac{12}{(+2)}$  nat.  
 nat. nat. nat. nat. nat. nat. nat. nat.  
 hi - su - s  
 IV (pont.)  $\frac{5:4}{\text{nat.}}$  nat.



67

S. *f* *ff* *f* *ffff*

bli ba fli-ji

Vln. 1 *f* *ff* *ppp* *f* *fff*

M-S. *f* *ff* *f* *ffff*

bli hi-su-s ha-mis pa-r ba fli-ji

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

A. *f* *ff* *ff* *mf* *ffff* *f*

bli hi-su-s ε-t ha-je-ni u-jə-hal-ku

Vla. *f* *ff* *ppp* *ff* *ff* *pp* *ffff*

Bar. *f* *ff* *ff* *ff* *f* *ffff* *ffff* *f*

bli hi-su-s ε-t ha-mis pa-r ha-je-ni ba fli-ji u-jə-hal-ku

Vc. 1 *f* *ff* *ff* *f* *ffff* *ffff*

B. *ff* *f* *ff* *f* *ff*

ε-t ha-mis pa-r

Vc. 2 *ff* *f* *ff*

74

*fff* *f* *f*

S. *fff* *f* *f*

Vln. 1 *ppp* *fff* *f*

M-S. *ff* *fff* *f* *ff*

Vln. 2 *ppp* *fff* *f* *mf* *ff*

A. *ff* *fff* *f* *ff*

Vla. *ff* *fff* *f* *mf* *ff*

Bar. *f < ff* *ff* *f* *ff* *f* *mf* *f*

Vc. 1 *> f* *fff* *f* *f < ff* *f* *mf* *f*

B. *ff* *fff* *f* *f*

Vc. 2 *ff* *fff* *f*

Lyrics: je - - - ni ba - jli -

Lyrics: ha - - - je - - - ni jli -

Lyrics: ha - - - je - - - ni jli -

Lyrics: ε - t ha - max - pi - la ba - mis - pa - r ha - ri - jon jli -

Lyrics: ha - - - je - - - ni ba - jli -

Lyrics: ha - - - je - - - ni ba - jli -

Technical markings: 3 (+2), 9 (+4), I 9 (+4) pont., I 3 (+2) nat., I 3 (+2) pont., nat., I 6 (+2), II 24 (+2), 21 (-29), I 24 (+2), I 12 (+2), I 27 (+6) nat., I pont., I 6 (+2) pont., 9 (+4) pont., 21 (-29), 24 (+2), 18 (+4), 27 (+6) nat., I pont., 9 (+4), 10 (-14), 21 (-29), 9 (+4), 18 (+4), 12 (+2), 21 (-29), III 36 (+4), 20 (-14), 21 (-29), 18 (+4) nat., III pont., 3 (+2), III 6 (+2) pont., II 9 (+4) pont., III 3 (+2) nat., IV pont., 3 (+2)

Time signatures: 3/8, 5+3/16 8, 6/16, 5/16

78 *ff* *fff*

S. - ji u - - jø -

Vln. 1 *fff*

M-S. - ji u - - jø -

Vln. 2 *fff*

A. - ji u - - jø -

Vla. *fff*

Bar. - ji u - - jø -

Vc. 1 *fff*

B. - ji u - - jø -

Vc. 2 *fff*

*ff* *fff*

9 (+4) 5 (-14)

I 9 (+4) (pont.) I 9 (+4) nat. II 9 5 (-14) pont.

18 (+4) 20 (-14)

II 9 (+4) nat. II 9 5 (-14) pont.

II pont. I 9 (+4) nat. II 9 (+4) nat. II 9 5 (-14) pont.

II 9 (+4) (pont.) III 9 (+4) nat. III 9 5 (-14) pont.

III 9 (+4) (pont.) IV 9 (+4) nat. IV 9 5 (-14) pont.

84

S.

hal - ku ε - - t ha - μαχ - pi - la

Vln. 1

M-S.

hal - ku ε - - t ha - μαχ - pi - la

Vln. 2

A.

hal - ku ε - - t ha - μαχ - pi - la

Vla.

Bar.

hal - ku ε - - t ha - μαχ - pi - la

Vc. 1

B.

hal - ku ε - - t ha - μαχ - pi - la

Vc. 2

21 (-29) 3 (+2) p p mf mp 9 (+4) 10 (-14) 21 (-29) 9 (+4) pp 5:6

I 21 (-29) I 3 (+2) nat. I 21 (-29) I 5 (-14) I 9 (+4) I 5 (-14) I 21 (-29) II 9 (+4) 5:6

II 21 (-29) I 3 (+2) nat. I 21 (-29) II 5 (-14) II poco pont. II 3 (+2) nat. III 20 (-14) IV 21 (-29) II 9 (+4) 5:6

21 (-29) 24 (+2) p p mf mp 3 (+2) 81 (+8) 21 (-29) 9 (+4) pp 5:6

I 21 (-29) I 3 (+2) nat. I 21 (-29) II 5 (-14) II poco pont. I 3 (+2) nat. II 5 (-14) IV 21 (-29) I 9 (+4) 5:6

21 (-29) 3 (+2) p p mf mp 3 (+2) 81 (+8) 7 (-31) 9 (+4) pp 5:6

II 21 (-29) II 3 (+2) nat. II 21 (-29) III 5 (-14) III poco pont. II 3 (+2) nat. I 81 (+8) II 21 (-29) II 9 (+4) 5:6

21 (-29) 3 (+2) p p mf mp 3 (+2) 81 (+8) 7 (-31) 9 (+4) pp 5:6

III 21 (-29) III 3 (+2) nat. III 21 (-29) IV 5 (-14) IV poco pont. III 9 (+4) nat. II 81 (+8) III 21 (-29) III 9 (+4) 5:6

p p mp

89

S. *pp*  $\overset{9}{(+4)}$   $\overset{6}{(+2)}$  *p*  $\triangleright$  *pp* *pp*  $\overset{14}{(-31)}$  *pp* *ppp*

ba - mis - pa - r ha - ri - jon

I nat.  $\overset{9}{(+4)}$  pont.  $\overset{6}{(+2)}$  II I nat.  $\overset{14}{(-31)}$  pont. I  $\overset{12}{(+2)}$  nat. I  $\overset{18}{(+6)}$  I  $\overset{27}{(+6)}$

Vln. 1 *pp* *p* *pp* *pp* *ppp*

M-S. *pp*  $\overset{9}{(+4)}$   $\overset{6}{(+2)}$  *p* *pp* *pp*  $\overset{21}{(-29)}$  *pp* *ppp*

ba - mis - pa - r ha - ri - jon

II nat.  $\overset{9}{(+4)}$  pont.  $\overset{6}{(+2)}$  II III  $\overset{21}{(-29)}$  pont. I  $\overset{12}{(+2)}$  nat. I  $\overset{18}{(+6)}$  I  $\overset{27}{(+6)}$

Vln. 2 *pp* *p* *pp* *pp* *ppp*

A. *pp*  $\overset{9}{(+4)}$   $\overset{6}{(+2)}$  *p* *pp* *pp*  $\overset{27}{(-29)}$  *pp* *ppp*

ba - mis - pa - r ha - ri - jon

I nat.  $\overset{9}{(+4)}$  pont.  $\overset{6}{(+2)}$  II II nat.  $\overset{27}{(-29)}$  pont. II I  $\overset{12}{(+2)}$  nat. I  $\overset{18}{(+6)}$  I  $\overset{27}{(+6)}$

Vla. *pp* *p* *pp* *pp* *ppp*

Bar. *pp*  $\overset{9}{(+4)}$   $\overset{6}{(+2)}$  *p* *pp* *pp*  $\overset{27}{(-29)}$  *pp* *ppp*

ba - mis - pa - r ha - ri - jon

III nat.  $\overset{9}{(+4)}$  pont.  $\overset{6}{(+2)}$  III II  $\overset{27}{(-29)}$  pont. II  $\overset{12}{(+2)}$  nat. I  $\overset{18}{(+6)}$  I  $\overset{27}{(+6)}$

Vc. 1 *pp* *p* *pp* *pp* *ppp*

B. *pp*  $\overset{9}{(+4)}$   $\overset{6}{(+2)}$  *p* *pp* *pp*  $\overset{27}{(-29)}$  *pp* *ppp*

ba - mis - pa - r ha - ri - jon

III nat.  $\overset{9}{(+4)}$  pont.  $\overset{6}{(+2)}$  IV III  $\overset{27}{(-29)}$  pont. IV III  $\overset{12}{(+2)}$  nat. II  $\overset{18}{(+6)}$  I  $\overset{27}{(+6)}$

Vc. 2 *pp* *p* *pp* *pp* *ppp*

## XII. At in numeris simplicissimis

**Soprano**  
 u i u r a u-t  
 bowing on bridge l.h. damped  
*ppp* *p* *ppp* *mf* *ppp* *ppp* *ff*

**Violin 1**  
*"ppp"* *"p"* *"ppp"* *"mf"* *"ppp"* *"ppp"* *"ff"*

**Mezzo-soprano**  
 u i n i a k u  
 quasi spoken  
 bowing on bridge l.h. damped  
 bowing on pegs  
 bowing on pegs  
 bowing on bridge l.h. damped  
*pp* *ppp* *ppp* *mp* *ppp* *f* *ppp*

**Violin 2**  
*"pp"* *"ppp"* *"ppp"* *"mp"* *"ppp"* *"f"* *"ppp"*

**Alto**  
 u i u r a u-t  
 bowing on bridge l.h. damped  
 bowing on pegs  
 bowing on bridge l.h. damped  
 bowing on bridge l.h. damped  
*pp* *ppp* *p* *pp* *ppp* *mf* *ppp* *ppp* *ff*

**Viola**  
*"pp"* *"ppp"* *"p"* *"pp"* *"ppp"* *"mf"* *"ppp"* *ppp* *ff*

**Baritone**  
 u i n i k u  
 quasi spoken  
 bowing on bridge l.h. damped  
 bowing on pegs  
 bowing on pegs  
 bowing on bridge (l.h. damped)  
*pp* *ppp* *ppp* *mp* *ppp* *f* *ppp*

**Violoncello 1**  
*"pp"* *"ppp"* *"ppp"* *"mp"* *ppp* *f* *"ppp"*

**Bassus**  
 u i u r a u-t  
 bowing on bridge l.h. damped  
 bowing on bridge l.h. damped  
*ppp* *p* *ppp* *mf* *ppp* *ppp* *ff*

**Violoncello 2**  
*"ppp"* *"p"* *"ppp"* *"mf"* *"ppp"* *"ppp"* *"ff"*

9

S. *ppp* *ff* *ppp* *fff* *rall.*

Vln. 1 *ppp* *ff* *ppp* *fff*

M.S. *f* *ppp* *ff* *ppp* *pppp*

Vln. 2 *f* *ppp* *ff* *ppp* *pppp*

A. *ppp* *ff* *ppp* *fff*

Vla. *ppp* *ff* *ppp* *fff*

Bar. *f* *ppp* *f* *ppp* *pppp*

Vc. 1 *f* *ppp* *f* *ppp* *pppp*

Bass. *ppp* *ff* *ppp* *fff*

Vc. 2 *ppp* *ff* *ppp* *fff*

*bowing on pegs*

*bowing on bridge l.h. damped*

21 - - *p* *mf* *p* *pp* *pp* *mf* *pp*

S. *t* *r* *ja* *gra* *ts* *i*

III 33 (+53)  
nail pizz.  
l.h. 1/2  
pressed

III 7 (-31)  
1/2 on  
bridge

IV 27 (+6)  
nail pizz.

Vln. 1 *p* *mp* *p* *ppp*

whispered *ppp* *mf* *ppp*

M.S. *f* *p* *ppp* *pp* *ppp* *mp*

*a* *r* *eks* *e*

IV 22 (+51) pont.  
21 (-29)  
22 (+51)  
21 (-29)  
1/2 on  
bridge  
22 (+51)

21  
(-29)  
1/2  
on  
bridge

bowing  
on  
bridge  
(l.h.  
damped)

Vln. 2 *p* *ppp* *pp* *ppp* *mp*

1/2  
spoken

A. *ff* *p* *pp* *mf*

*d* *u* *ts* *m* *r*

II 17 (+5)  
nail  
pizz.

arco  
tasto  
l.h.  
1/2  
pressed

molto  
tasto

III 31 (-55)  
l.h. nail pizz.  
l.h. 1/2  
pressed

II 33 (+53)  
l.h.  
1/2  
c.l.t.  
pressed

Vla. *ff* *p* *ppp* *p* *ppp* *mf* *pp*

17 (+5)

Bar. *mp* *f* *ff* *f*

*n* *g* *i* *nu*

II 6 (+2)  
1/2  
c.l.t.  
nat.

6 (+2)  
ord.  
pont.

1/2  
on  
bridge

I 23 (+28)  
c.l.b.  
nat.

II 3 (+2)  
flaut.  
pont.

molto  
pont.

I 1/2 c.l.t.  
nat.  
25 (-27)

Vc. 1 *mp* *subito ppp* *f* *pp* *ppp* *f*

23(+28)  
quasi  
spoken

*f* inhaled

Bass. *p* *pp* *mp* *pp* *mf* *f* *p*

*da* *n* *tu* *r* *a* *tre* *i*

III 9 (+4)  
nail pizz.

II 9 (+4)  
l.h.  
nail  
pizz

arco  
pont.

arco  
1/2 on  
bridge  
l.h.  
damped

III arco  
1/2 on  
bridge  
9 (+4)

arco  
1/2 on  
bridge  
l.h.  
damped

Vc. 2 *p* *pp* *ppp* *f* *pp* *mf* *f* *p*



28

S. *f* *pp* *p* *pp* *ppp*

Vln. 1 *f* *pp* *ppp* *f* *pp* *ppp*

M-S. *f* *pp* *mf* *pp* *f* *pp* *f*

Vln. 2 *ppp* *pp* *mf* *ppp* *f*

A. *mp* *pp* *p* *pp* *f*

Vla. *mp* *pp* *p* *f*

Bar. *p* *p* *f* *pp* *mf*

Vc. 1 *p* *ppp* *p* *ppp* *pp* *ppp*

Bass. *mp* *pp* *ppp* *pp* *mf* *pp*

Vc. 2 *mp* *pp* *ppp* *pp* *mf* *pp*

IV 27 (+6) bartók pizz. l.h. 1/2 pressed  
 III 7 (-31) arco flaut. molto tasto  
 IV 27 (+6) bartók pizz. l.h. 1/2 pressed  
 III 15 (-12) l.h. 1/2 pressed tasto 31 (-55) nat.  
 III 11 (+51) nail pizz. l.h. 1/2 pressed  
 III 23 (+28) 1/2 c.l.t. tasto 24 (+2) 23 (+28) nat.  
 IV 22 (+51) bartók pizz. l.h. 1/2 pressed  
 II 17 (+5) nail pizz.  
 II 3 (+2) batutto nat. I 25 (-27) l.h. 1/2 pressed poco pont. molto tasto  
 6 (+2) l.h. 1/2 pressed poco pont. 25 (-27) 6 (+2)  
 III 9 (+4) molto pont. nat. II 9 (+4) 1/2 c.l.t. tasto  
 II 17 (+5) molto pont. II 18 (+4) 1/2 on bridge  
 9 (+4) inhaled

accel.

♩ = 60

**S.**  
IV 15 (-12) nail pizz. l.h. 1/2 pressed  
III 7 (-31) arco l.h. 1/2 pressed tasto molto  
IV 27 (+6) nail pizz.  
I 12 (+2) arco alla punta pont. → 1/2 on bridge  
7 (-31) 1/2 on bridge (-29) inhaled

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

**Vln. 2**  
IV 21 (-29) l.h. 1/2 pressed  
III 33 (+53) nat.  
III 36 (+4) nat.  
1/2 on bridge l.h. damped

**A.**  
II 15 (-12) l.h. 1/2 pressed nat.  
35 (-44) tasto  
II 17 (+5) nail pizz. l.h. 1/2 pressed  
33 (+53) nail pizz. l.h. 1/2 pressed

**Vla.**  
*pp* *ppp* *mf* *p*

**Bar.**  
IV 7 (-31) nail pizz. pont.  
I 25 (-27) l.h. 1/2 pressed nat.  
II 3 (+2) tasto pont.  
II 1/2 c.l.t. 3 (+2) nat.  
III 6 (+2) nail pizz. pont.  
I 11 (+51) arco nat.

**Vc. 1**  
*pp* *ppp* *ppp* *mp* *p* *mp* *pp*

**Bass.**  
*f* *ff*

**Vc. 2**  
I 19 (-2) l.h. nail pizz.  
9 (+4) 1/2 on bridge  
bowing on bridge (l.h. damped)

**Lyrics:**  
t S e a d  
r a - tu - r ε - kwi  
p - r - i d t  
u - t tum n k g  
a - d s r - ts

44

S. *ppp* *ppp* *mf* < *f* *f* *p* *mp* *f* *pp* *p*

t - s r - m b - t - i k

IV 11(+51) nail pizz. l.h. 1/2 pressed

Bowing on bridge l.h. damped

IV 33 (+53) molto pont.

III 7 (-31) c.l.t.

III 15 (-12) l.h. pizz.

III 45 (-10) arco pont.

13 (+41) l.h. 1/2 pressed nail pizz.

Vln. 1 *ppp* *ppp* *mf* < *f* *ppp* *p* *pp* *mp* *ppp* *p*

M-S. *mf* *mf* *f* *mp* *p* < *f*

d k - t u - t

III 12 (+2) nail pizz. l.h. 1/2 pressed

III 11 (+51) nail pizz. l.h. 1/2 pressed

III 12 (+2) nail pizz. l.h. 1/2 pressed

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

A. *mp* > *pp* < *f* *pp* < *mf* *p* < *mp* *p*

e u - me - r - i a - d o - i

17 (+5) inhaled

35 (-45) inhaled

17 (+5) inhaled

35 (-45) inhaled

35 (-45)

II 17 (+5) pont.

19 (-2) l.h. 1/2 pressed tasto

17 (+5) nail pizz.

II 35 (-45) arco molto tasto

II 35 (-45) molto pont. fast vib.

Vla. *mp* > *pp* > *ppp* *mf* *p* < *mp* *p*

Bar. *pp* *mp* *ppp*

wa - u

I 25 (-27) flaut. tasto

II 24 (+2) molto tasto

molto tasto

molto pont.

Vc. 1 *ppp* *ppp* *pp* *mp* *ppp*

Bass. *p* < *mp* *pp* *f* > *ppp* *ppp*

r n - r wi

III 21 (-29) arco ord. pont.

1/2 c.l.t. 5 (-14)

1/2 on bridge

Vc. 2 *ppp* *p* *pp* *f* > *ppp* *ppp*

accel.

51

S. *mp* *pp* *ppp* *p* *mp* *ppp*

45 (-10) 7 (-31) 21 (-29)

III 45 (-10) arco l.h. 1/2 pressed IV nail pizz. l.h. 1/2 pressed III 21 (-29) battuto nat. pont.

r t s - e - k u

Vln. 1 *mp* *pp* *ppp* *mp* *ppp*

M.S. *mp* *mf* *ff* *mp* *p*

inhaled 11 (+51) 15 (-12)

III 11 (+51) arco l.h. 1/2 pressed III 11 (+51) nail pizz. III15 (-12) arco flaut. alla punta pont.

i t d r

Vln. 2 *mp* *ppp* *ff* *ff* *mp*

A. *pp* *f* *pp* *p* *mp* *ppp* *mp* *pp* *p* *mf*

33 (+53) 35 (-45) 18 (+4) 19 (-2) inhaled 31 (-55)

1/2 on bridge 35 (-45) nail pizz. 17 (+5) 18 (+4) II 19 (-2) battuto tasto III 31 (-55) nail pizz. pont.

i a - d e - r k - u a - d p

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

Bar. *mp* *ppp* *p* *f*

inhaled

u - t i

I 13 (+41) nail pizz. l.h. 1/2 pressed bowing on bridge (l.h. damped)

Vc. 1 *ppp* *p* *f*

17 (+5) 9 (+4) 6 (+2) 35 (-55)

I 17 (+5) nail pizz. III 9 (+4) IV 6 (+2) III 35 (-55) nail pizz. pont. nat. arco pont.

s a - d ε → u a - d

Bass. *f* *pp* *mp* *p* *pp* *p*

Bowing on bridge l.h. → damped

Vc. 2 *f* *mp* *p* *mp* *p* *p* *ppp*

Tempo: ♩ = 63

**S.**  
 da - n tu ja t - r - e - s tsi  
 III 15 (-12) nail pizz.  
 Bowing on bridge l.h. damped  
 IV 13 (+41) 21 (-29) 15 (-12) inhale 45 (-10)  
 IV 27 (+6) 1/2 on bridge

**Vln. 1**  
 "mf" "pp" mp ppp ppp pp ppp

**M.S.**  
 tu - r ε - k - s εks  
 II 33 (+53) nat. inhale  
 IV 21 (-29) l.h. 1/2 pressed pont. inhaled  
 IV 21 (-29) l.h. 1/2 pressed pont. nat.

**Vln. 2**  
 pp pp ppp p pp pp

**A.**  
 d - a - n ε m εk - s me - r - i  
 II 17 (+5) 33 (+53) nail pizz. arco c.l.t.  
 II 33 (+53) l.h. 1/2 pressed nat. 1/2 c.l.t. l.h. 1/2 pressed nat. arco ord. tasto nat.  
 II 17 (+5) 1/2 c.l.t. nat. pont.

**Vla.**  
 mf pp mf ppp mf p f ppp

**Bar.**  
 a gra - tsi - s gra - - ts  
 III nail pizz. pont.  
 I 11 (+51) 3 (+2) arco molto pont. II 27 (+6) l.h. 1/2 c.l.t. nat.

**Vc. 1**  
 "p" "ppp" f p pp

**Bass.**  
 a r - s nu -  
 bowing on bridge l.h. damped  
 II 27 (+6) pont. 1/2 c.l.t. nat.

**Vc. 2**  
 "p" "ppp" ppp mf < f

20 (-14) 21 (-29) 23 (+28) 21 (-29)

*pp* *mf* *pp*

S. 62 *mf*  
 a - t - i - nēn - du - m  
 II 20 (-14) c.l.b. III 21 (-29) c.l.t. 23 (+28) c.l.t. 21 (-29) c.l.t.  
 (l.h. damped) bowing on bridge → pont.

Vln. 1 *mf* *pp* *mf* *pp*  
 7:5 3:5

M-S. *f* *ff* *p*  
 d kwa - r e nu -  
 III 23 (+28) nail pizz. III 17 (+5) arco alla punta nat. → pont.  
 17:14 inhaled *pp* 23(+28) l.h. 1/2 pressed pont. 24 (+2) nat.

Vln. 2 *f* *mp* *ppp* *pp*  
 5:4 17:14

A. *ppp* *f* *mf* *pp*  
 a - d ja e nu  
 II 33 (+53) nail pizz. inhaled *pp* bowing on pegs

Vla. *pp* *mp*  
 5:4

Bar. *p* *mf* *ppp* *f* *ff* *p*  
 tu - m o - b nu -  
 II 17 (+5) nail pizz. pont. l.h. 1/2 damped → pont. IV 33 (+55) arco 1/2 c.l.t. nat. 9 (+4) pizz. 26 (+41) arco l.h. 1/2 pressed molto tasto

Vc. 1 *p* *mf* *ppp* *ff* *p*  
 17:14 7:5

Bass. *p* *mf* *pp* *p* *mf* *p*  
 i ja a  
 I 81 (+8) pont. → II 9 (+4) nat. inhaled *p* *mf* *p*  
 bowing on bridge l.h. damped

Vc. 2 *p* *mf* *pp* *p* *mf* *p*

20 (-14) 21 (-29) *pp* *mf* *ppp* *f* *p* *f* *p* *acc.*

45 (-10) 13 (+41) 12 (+2)

66 S. kwi e r t se - kun - o -

13 (+41) 21 (-29) 17 (+5) nat. l.h. 1/2 pressed pont. pont. pont.

IV 45 (-10) nail pizz. II 12 (+2) arco 1/2 c.l.t. nat. III 31 (-55) l.h. 1/2 pressed tasto

Vln. 1 *pp* *mf* *ppp* *f* *f* *ff* *pp*

9 (+4) *f* *p* *mf* *f* *pp*

M.S. me t - e - r r tum

I 9 (+4) nail pizz. II 9 (+4) arco nat. pont.

25 (-27) pont. 23 (+28) l.h. 1/2 pressed nat. 22 (+51) tasto molto

Vln. 2 *mf* *f* *p* *pp* *mf* *pp*

9 (+4) 33 (+53) 34 (+5) inhaled *mp* *ppp* *f* *pp* *ff* *ppp* *mf* *pp* *f*

A. a si - t a - d i - a - k - wa r r d

9 (+4) nail pizz. 34 (+5) nail pizz. l.h. damped bowing on bridge 17 (+5) nat. alla punta tasto 15 (-12) nail pizz.

Vla. *f* *ff* *pp* *mf* *pp* *f*

33 (+53) 9 (+4) *p* *pp* *pp* *f* *p*

Bar. me tsi - am u - t tum o

27 (+6) 26 (+41) 25 (-27) tasto IV 33 (+53) nail pizz. pont. II 9 (+4) nail pizz. 17 (+5) arco 1/2 on bridge 33 (+53) bowing on bridge (l.h. damped)

Vc. 1 *mf* *f* *f* *pp* *f* *pp* *p*

27 (+6) *ff* *ppp* *f* *ppp* *ff* *ppp* *mf* *f*

Bass. k si - t r - i a kwa - r du - s a - d

III 21 (-29) Bartók pizz. II nail pizz. pont. 27 (+6) arco l.h. damped bowing on bridge 33 (+53) 1/2 on bridge II 13 (-59) nail pizz. II 11 (+51) nail pizz.

Vc. 2 *ff* *f* *ppp* *pp* *ppp* *mf* *f*

inhaled  
subito

S. *f* *pp* *ff* *f* *pp* *mf* *p* *pp*

Vln. 1 *p* *ppp* *ff* *f* *f* *mf*

III arco l.h. 1/2 pressed pont. II 31 (-55)

l.h. damped bowing on bridge

III 7 (-31) bartók pizz.

6:4

M.S. *p* *ff* *f* *mf* *p* *pp* *p* *pp* *mf*

Vln. 2 *p* *ff* *p* *mf* *p* *pp* *f* *mf*

II 1/2 arco 1/2 arco  
c.l.t. ord. c.l.t. ord.  
nat. tasto

III 11 (+51) l.h. 1/2 pressed tasto

17 (+5) 15 (-12) II 17 15 (+5) (-12) III 15 (-12) arco ord. II

III 3 (+2) arco l.h. 1/2 pressed pont.

11:7

A. *pp* *mp* *mf* *pp* *pp* *mf*

Vla. *pp* *ppp* *mf* *p* *pp* *pp* *mf*

arco c.l.t. pont.

34 (+5) 33 (+53) 34 (+5) II 35 (-45) arco l.h. 1/2 pressed tasto l.h. pizz.

III 15 (-12) arco l.h. 1/2 pressed molto tasto II 9 (+4) pont. l.h. damped bowing on bridge

8:6 4:7

Bar. *mf* *pp* *p* *pp* *pp* *f* *ppp* *mp*

Vc. 1 *mf* *pp* *p* *pp* *pp* *f* *ppp* *mp*

bowing on bridge (l.h. damped)

II 3 (+2) III 7 (-31) 3 (+2) l.h. pizz.

III 7 (-31) nail pizz. III arco pont. nat. 55 (+37) arco pont.

7 (-31) 7:6 4:5

Bass. *mp* *f* *pp* *f* *pp* *mp* *p*

Vc. 2 *mp* *f* *pp* *f* *pp* *mp* *p*

inhaled "f" *mp* *p*

bowing on bridge (l.h. damped)

l.h. damped bowing on bridge

IV 10 (-14) arco pont.



81

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

S. a - d te - r u - t

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

M-S. u te kwa - r - t - u - m r u - t

Vln. 2 *pp* *ff* *ppp* *mf* *f*

A. a - d te a - d e r u - t

Vla. *pp* *f* *f* *pp* *mf*

Bar. a - d e o - b - ti - nēn - dum

Vc. 1 *pp* *p* *pp* *f* *ff* *pp* *mp* *p* *ppp*

Bass. nu - me - ri e

Vc. 2 *mf* *ppp* *ppp*

1/2 on bridge

IV 27 (+6) nail pizz.

III arco l.h. 1/2 pressed pont.

9 (+4) l.h. nail pizz.

35 (+55)

nat. pont.

19 (-2) 18 (+4) 30 (-12)

inhaled

II 9 (+2) l.h. 1/2 pressed pont.

III 19 (-2) 18 (+4) II 30 (-12) III 3 (+2) arco l.h. 1/2 pressed tasto pont.

III 6 (+2) nail pizz. l.h. 1/2 damped

33 (+55)

II 33 (+55) nail pizz.

33 (+55) nail pizz.

II 5 (-14) arco l.h. 1/2 pressed nat.

II 9 (+4) pont.

II 33 (+55) nail pizz. l.h. 1/2 damped

I 12 (+2) nat.

IV 55 (+37) l.h. nail pizz.

I 27 (+6) l.h. 1/2 pressed pont.

II 15 (-12) l.h. nat.

III 9 (+4) arco 1/2 c.l.t. nat.

IV 33 (+53) l.h. nail pizz. arco nat.

27 (+6) 25 (-27)

inhaled

II 27 (+6) nat.

II 25 (-27) l.h. damped bowing on bridge

III 15 (-12) arco pont.

7:5

rall.

35 (+55) 19 (-2)

85 *mp* *pp* *p* *f* *ff*

S. kwi ε i a - d

III 35 (+55) *molto* *pont.* IV 9 (+4) *Bowing on bridge l.h. damped* I 11 (+51) *nat.* 12 (+2) *pont.* IV 81 (+8) *nail pizz.*

Vln. 1 *mp* *pp* *p* *ppp* *ff*

19 (-2) 9 (+4)

M-S. t - e - r - tsi - am a - d

II 19 (-2) *nail pizz.* l.h. 1/2 *damped* I 9 (+4) *arco* *pont.* *nat.* III 22 (+51) *nail pizz.*

Vln. 2 *pp* *ppp* *ff* *pp* *ppp* *ff*

inhaled

A. sε a - d ε a - - d

l.h. *damped* *bowing on bridge* II 33 (+55) *pont.* 17 (+5) l.h. *nail pizz.* II 19 (-2) l.h. 1/2 *pressed* *pont.* 17 (+5) *nat.* 33 (+55) l.h. *nail pizz.*

Vla. *pp* *mp* *pp* *pp* *ff*

inhaled

Bar. sε ε a u - t

I 6 (+2) l.h. 1/2 *pressed* *nat.* 7 (-31) 13 (-59) III 9 (+4) *pont.* 33 (+55) *nail pizz.*

Vc. 1 *pp* *p* *f* *mp* *p*

7 (-31) 27 (+6)

inhaled

Bass. sε si - t ε a i

9 (+4) *nat.* 7 (-31) 27 (+6) *pont.* 21 (-29) *nat.* IV 5 (-14) (l.h. *damped*) *bowing on bridge*

Vc. 2 *pp* *p > pp* *p* *f* *ppp* *subito ppp*

accel.

**S.**  
91 *ff* 9 (+4) 33 (+53) 31 (-55) *pp*  
sē - kun - du - s  
i  
III 7 (-31) arco nat.  
7 (-31) *subito pp*

**Vln. 1**  
5:4  
*f* *p* *f* *subito pp*

**M.S.**  
*mp* *mf* *mp* *f*  
i  
III 10 (-14) 1/2 on bridge 12 (+2) l.h. 1/2 pressed 11 (+51) nat. *pont.*

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

**A.**  
*pp* *mf* *mp* *f* *ff*  
i pri - m - u - m  
II 9 (+4) nat. II 17 1/2 (+5) c.l.t. ord. 1/2 c.l.t. *tasto*

**Vla.**  
*pp* *mf* *mp* *f* *pp* *ppp*

**Bar.**  
*ppp* *mf* *pp* *inhaled*  
pri a

**Vc. 1**  
*p* *mf* *ppp* *pp*  
11 (+51) arco *pont.* 55 (+37) l.h. damped bowing on bridge

**Bass.**  
*mp* *p* *mf* *f*  
a - d i  
10 (-14) *pont.* 10 (-14) nail pizz. 9 (+4) arco *pont.*

**Vc. 2**  
*pp* *p* *mf* *f*

23 (+28) *pp* > *ppp* 20 (-14) 21 (-29) *f* *ppp*

95 S. *ppp* *pp* > *ppp* *p* *ppp*

Vln. 1 *ppp* *pp* > *ppp* *p* *ppp*

M-S. *ppp* *p* > *pp* *p* *f* > *ppp* *p* < *f*

Vln. 2 *pp* *ppp* *mf* *pp* *p* *f* > *ppp* *p* < *f* *subito ppp*

A. *mf* *pp* *mf* > *p* > *pp* *f* > *ppp* *pp* *ppp* *ppp* *ppp*

Vla. *mf* *pp* *mf* > *p* > *pp* *f* > *ppp* *pp* *ppp* *ppp*

Bar. *f* *mp* > *pp* *ppp* *mf* *ppp* *ff* *ppp*

Vc. 1 *f* *mp* *pp* *mf* *subito ppp* *mf* *pp* *ppp* *ff* *ppp*

Bass. *mf* *pp* *ppp* *ppp* *pp* *f* *pp*

Vc. 2 *mf* *pp* *ppp* *ppp* *pp* *f* *pp*

da - n - tu - r ε - ks - m - pli gra - tsi - a u ja tu - r ε - k - s kwa - r - t - u - m da - n - tu - r gra - tsi - ja

IV 23 (+28) nat. pont. IV 20 (-14) pont. III 21 (-29) nat. I 9 (+4) II 3 (+2) nat. pont. IV 27 (-29) nail pizz. III 20 (-14) II 19 (-2) arco pont. I 18 (+4) c.l.t. nat. II 17 (+5) c.l.t. pont. II 33 (+53) nail pizz. II arco nat. I 18 (+4) II 17 (+5) c.l.t. nat. II 33 (+53) nail pizz. II arco nat. I 18 (+4) II 15 (-12) (-12) III 11 (+51) IV 7 (-31) nat. pont. nat. I.h. damped bowing on bridge II I.h. 1/2 pressed nat. molto tasto

55 (+37) 7 (-31) 5 9 15 (-14) (+4) 17 (+5) (-12) *f* *mp* > *pp* *ppp* *mf* *ppp* *ff* *ppp*

IV 55 (+37) III 7 (-31) arco nat. 6 (+2) nail l.h. damped pizz. bowing on bridge III 5 (-14) nail pizz. 17 II (+5) 15 (-12) 1/2 c.l.t. nat. IV 11 (+51) III 12 (+2) nat. nat. I 135 (-8) II 63 (-27) pont. nat. I 135 (-8) II 18 (+4) arco nat. nat. pont.

5 (-14) 9 (+4) 81 (+8) 135 (-8) 18 (+4) *mf* *pp* *ppp* *ppp* *pp* *f* *pp*

6

accel. . . . .

98

S. *p* *pp* *mp* *ff* *pp* *p* *mp*  
 si - t a - d t - e - r - tsi-um u - m

Vln. 1 *p* *pp* *mp* *ff* *p* *pp* *p* *pp* *mp*  
 1/2 on bridge

M.S. *p* *ppp* *ff*  
 ri d

Vln. 2 *p* *ppp* *ff*  
 1/2 on bridge

A. *mp* *pp* *f* *ppp* *ff*  
 r - e - s nu - me - r - i a - d kwa - r - t - u - m

Vla. *mp* *pp* *p* *ppp* *ff*  
 19 (-2) 18 (+4) 19 (-2) 18 (+4) 1/2 pressed nat. 20 (-14) 20 (+4) 33 (+53) 1/2 c.l.t. 1/2 pressed tasto

Bar. *f* *ff* *pp* *p* *pp* *mp* *pp* *f*  
 o - b - ti - nēn - dum kwi r - t - u - m

Vc. 1 *ff* *pp* *p* *pp* *mp* *ppp* *f*  
 II 15 (-12) III 5 (-14) III 17 (+5) II 20 (-14) IV 77 (+20) III 7 (-31) IV 55 (+37) 1/2 c.l.t. nat.

Bass. *p* *mf* *p* *ff* *mp* *ff* *p*  
 t - r a u - t sē - kun - du - s

Vc. 2 *p* *mf* *p* *ff* *mp* *ff*  
 7 (-31) arco pont. 21 (-29) 7 (-31) nail arco pont. 9 (+4) 9 (+4) 65 (-8) 243 (+10) 27 (+6) 1/2 c.l.t. nat. l.h. damped bowing on bridge

♩ = 72

100 *p*

S. *pp* *mp* *ppp*

Vln. 1 *ppp* *ppp* *pp* *mp* *ppp*

M.S. *p* *pp* *f* *subito ppp* *pp*

Vln. 2 *p* *pp* *f* *subito ppp* *pp*

A. *p* *mf* *f* *pp* *pp* *mp* *ppp* *f* *pp* *f*

Vla. *p* *mf* *f* *pp* *pp* *mp* *ppp* *f* *pp* *f*

Bar. *p* *f* *pp* *ppp*

Vc. 1 *p* *f* *pp* *ppp*

Bass. *p* *mf* *pp* *mp* *pp* *ppp* *f* *ppp* *f* *ff*

Vc. 2 *p* *mf* *pp* *mp* *pp* *p* *ppp* *ppp* *f* *ff*

II 15 (-12) arco pont. *molto tasto* *nat.* *molto pont.*

20 (-14) inhaled *p* *f* *IV 21 (-29) nail pizz.* *arco pont.* *1/2 on bridge*

21 (-29) *f* *pp* *mp* *ppp* *f* *pp* *f* *pp* *f*

20 (-14) (-14) *pp* *mp* *ppp* *ppp* *f* *pp* *f*

21 (-29) *pp* *mp* *ppp* *f* *pp* *f*

77 (+20) *f* *pp* *pp* *mp* *ppp* *f* *pp* *f*

15 (-12) inhaled *pp* *mp* *ppp* *f* *pp* *f*

18 (+4) *pp* *mp* *ppp* *f* *pp* *f*

19 (-2) *pp* *mp* *ppp* *f* *pp* *f*

III 11 (+51) nail pizz. *arco pont.* *nat.* *molto pont.* *ppp* *f* *pp* *f*

77 (+20) *f* *pp* *pp* *mp* *ppp* *f* *pp* *f*

19 (-2) *pp* *mp* *ppp* *f* *pp* *f*

9 (+4) *pp* *mp* *ppp* *f* *pp* *f*

7(-31) inhaled *f* *pp* *ppp* *f* *pp* *f*

III 7 (-31) *pp* *mp* *ppp* *f* *pp* *f*

1/2 on bridge *ppp* *f* *pp* *f*

II 3 (+2) *ppp* *f* *pp* *f*

I 13 (-59) *ppp* *f* *pp* *f*

15 (-12) (-12) *pp* *mp* *ppp* *f* *pp* *f*

14 (-31) *pp* *mp* *ppp* *f* *pp* *f*

9 (+4) *pp* *mp* *ppp* *f* *pp* *f*

7(-31) *ppp* *f* *pp* *f*

III 9 (+4) *ppp* *f* *pp* *f*

molto pont. *ppp* *f* *pp* *f*

IV 7 (-31) *ppp* *f* *pp* *f*

nail pizz. *ppp* *f* *pp* *f*

I 10 (-14) *pp* *mp* *ppp* *f* *pp* *f*

l.h. *ppp* *f* *pp* *f*

1/2 pressed *ppp* *f* *pp* *f*

nat. *ppp* *f* *pp* *f*

19 (-2) *ppp* *f* *pp* *f*

tasto *ppp* *f* *pp* *f*

10 (-14) *ppp* *f* *pp* *f*

III 9 (+4) *ppp* *f* *pp* *f*

molto pont. *ppp* *f* *pp* *f*

IV 7 (-31) *ppp* *f* *pp* *f*

nail pizz. *ppp* *f* *pp* *f*

**rall.**

105

**S.**

*f* *pp* *mp* *fff* *p* *mf* *p* *pp*

r u - t s tre

IV 9 (+4) arco l.h. 1/2 pressed pont. nat.

I 3 (+2) nail pizz.

III 7 (-31) arco 1/2 on bridge

IV 33 (+53) arco nat.

III 7 (-31) pont.

1/2 on bridge

**Vln. 1**

*p* *pp* *fff* *p* *mf* *p* *ppp*

**M-S.**

*ff* *p* *pp* *f* *f* *ff*

t a d r

III 13 (+41) nail pizz. l.h. 1/2 pressed

IV 21 (-29) nat. pont.

III 15 (-12) nail pizz. arco nat.

IV 21 (-29) pont.

1/2 on bridge

**Vln. 2**

*ff* *pp* *mf* *p* *fff* *mp* *pp* *mf* *ppp*

ε gra tsi - t k - u d

III 19 (-2) arco l.h. 1/2 pressed pont. nat.

15 (-12) nat. II pont.

9 (+4) nail pizz.

II arco l.h. 1/2 pressed tasto

I 15 (-12) poco tasto

I 15 (-12) nail pizz.

II 33 (+53) arco pont. nat.

**Vla.**

*ff* *f* *mp* *fff* *pp* *mf* *ppp*

u - t tre p - r - i

II 9 (+4) nail pizz.

IV 55 (+37) arco pont.

on the bridge

I 31 (-55) l.h. 1/2 pressed pont. nat.

33 (+53)

**Bar.**

*ff* *f* *mp* *fff* *pp* *p* *mf* *ff*

a ε - k - u a - d nu - me - ri

III 21 (-29) nat. pont.

II 9 (+4) l.h. 1/2 pressed arco tasto

9 (+4) nat.

IV 10 (-14) IV 19 (-2) nail pizz. arco nat.

II 45 (-10) nail pizz.

I 10 (-14) l.h. 1/2 pressed tasto

19 (-2) arco nat. pont.

**Vc. 1**

*ff* *f* *ppp* *fff* *pp* *p* *p* *f*

**Vc. 2**

*ppp* *p* *pp* *f* *f* *mp* *mf*

Tempo

rall. . . . .

♩ = 66

7

♩ = 66

112

S. *ppp* *ff* *f* *mf* *pp* *mf* *p*

Vln. 1 *ppp* *pp* *ppp* *mf* *pp* *mf* *p*

M-S. *p* *pp* *mf* *pp* *f*

Vln. 2 *p* *pp* *mf* *pp* *f*

A. *mf* *f* *pp* *p*

Vla. *mf* *f* *pp* *p*

Bar. *mf* *p* *p* *f*

Vc. 1 *mf* *p* *p* *f*

Bass. *ppp* *f* *pp* *mf* *p* *mp* *p* *mf*

Vc. 2 *ppp* *f* *pp* *mf* *p* *mp* *p* *mf*

III 31 (-55) l.h. 1/2 pressed tasto  
l.h. 1/2 pressed tasto  
III 33 (-47) arco tasto  
nat.

27 (+6) IV 27 (+6) nat.

II 13 (+53) nail pizz. l.h. 1/2 pressed (+2) arco pont.

23 (+28) 25 (-27) *p* *pp*  
8:6 4:7  
inhale *ppp* *f*  
3:2 6:7

tu - r ε - k - s o - b

III 69 (+30) 75 (-25) tasto  
35 (-45) Bartók pizz.  
IV 27 (+6) arco tasto  
7 (-31) IV l.h. pizz.

19 (-2) 18 (+4) *mf* *p*  
8:6 4:7  
II 19 (-2) nail pizz. 18 (+4) arco nat.  
II 18 (+4) 1/2 c.l.t. tasto  
II 10 (-14) tasto molto

da - n - a - r - tum o

inhale 30 (-12) *mf* *p*  
6:7  
30 (-12) nat. 1/2 c.l.t. poco pont.

e - - m o - b

7 (-31) *pp* *mf* *p* *mp* *p* *mf*  
4:5 7:6 5:4  
15 (-12) III IV 15 14 (-12) (-31) pont. nat.

a kwa - - r - tum gra - tsi - o e - s

IV 10 (-14) l.h. 1/2 pressed nat. III 21 (-31) l.h. 1/2 pressed nat. IV 5 (-14) 1/2 c.l.t. nat.  
III 6 (+2) arco ord. nat. IV 7 (-31) pont.  
II 45 (-10) nat. III 15 (-12) IV 14 (-31) pont. nat.



117 *ppp*

S. *mf* *ppp* *mf* *pp* *f* *pp*

Vln. 1 *ppp* *mf* *ppp* *mf*

M.S. *f* *ff* *mf* *mp* *p* *pp* *f* *pp*

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

A. *mf* *pp* *f* *pp* *mf* *pp*

Vla. *mf* *pp* *f* *pp* *mf* *pp*

Bar. *mf* *ppp* *f* *pp*

Vc. 1 *f* *mf* *ppp* *f* *pp*

Bass. *pp* *f* *ppp* *mf* *mp* *f* *pp* *p*

Vc. 2 *pp* *f* *ppp* *f* *mf* *mp* *f* *pp* *p*

II 10 (-14) arco nat. *mf* *ppp* *mf*

IV 27 (+6) 1/2 c.l.t. pont. *pp* *f* *pp*

III 12 (+2) c.l.t.

35 (-45) 20 (-14) 19 (-2) *f* *ff* *mf* *mp* *p* *pp* *f* *pp*

IV B-Flat -31: 10 (-45) arco pont. *mf* *pp* *f* *ff* *mf* *mp* *p* *pp* *f* *pp*

IV 35 (-45) nail pizz. *pp* *f* *pp*

III 20 (-14) arco nat. *mf* *pp* *f* *ff* *mf* *mp* *p* *pp* *f* *pp*

II 19 (-2) *mf* *pp* *f* *ff* *mf* *mp* *p* *pp* *f* *pp*

27 (+6) l.h. 1/2 pressed pont. *pp* *f* *pp*

24 (+2) 25 (-27) nat. *pp* *f* *pp*

III 10 (-14) *pp* *f* *pp*

77 (+20) inhaled *mf* *pp* *f* *pp* *mf* *pp*

35 (-45) inhaled *pp* *f* *pp*

III 77 (+20) arco pont. *mf* *pp* *f* *pp*

IV 35 (-45) nat. *pp* *f* *pp*

15 (-12) l.h. 1/2 pressed nat. *pp* *f* *pp*

9 (+4) 7 (-31) *mf* *ppp* *f* *pp*

III 9 (+4) nail nail pizz. *mf* *ppp* *f* *pp*

9 (+4) 7 (-31) arco 1/2 c.l.t. *mf* *ppp* *f* *pp*

III 7 (-31) nail pizz. II 15 (-12) 1/2 on bridge *f* *pp*

15 (-12) 14 (-31) *pp* *f* *ppp* *mf* *mp* *f* *pp* *p*

21 (-29) 3 (+2) 15 (-12) 27 (+6) *f* *pp* *p*

inhaled *mf* *mp* *f* *pp* *p*

IV 9 (+4) nail pizz. *pp* *f* *pp*

III 3 (+2) III 15 (-12) IV 27 (+6) *pp* *p*

45 (-10) pont. nat. 21 (-29) pizz. *mf* *mp* *f* *pp* *p*

nu - me - si o - b - t - i - nen - dum

nen - dum

d kwa - r - i a - d te

me - r - i a - d kwi

t - u - m d te

nu - me - si o - b - t - i - nen - dum

121

S. *ppp* *mp* *pp* *mf* *p* *mp* *ppp*  
kwi u  
IV 27 (+6) nail pizz. II 30 (-12)  
III 28 (-31) arco pont.  
IV 33 (+53) arco tasto I 39 (+43) arco nat. II 5 (-14) pont.

Vln. 1 *ppp* *mp* *pp* *mf* *p* *mp* *ppp* *mf* *ppp*

M-S. *p* *p* *f* *ff* *mf*  
a - d t - e - r  
I 9 (+4) nail pizz. III 20 (-14) arco nat. pont. nat.

Vln. 2 *p* *f* *f* *mf* *ppp*

A. *p* *f* *p* *f* *pp*  
a - d u - t se  
II 10 (-14) l.h. 1/2 19 pressed (-2) tasto nat.

Vla. *ppp* *pp* *p* *f* *pp* *mf* *pp*

Bar. *ff* *p* *f* *mf* *p*  
a - d r - tsi - am  
I 9 (+4) nail pizz. III 20 (-14) 19 1/2 (-2) 9 (+4) arco pont. c.l.t. nat.

Vc. 1 *ppp* *pp* *mf* *f* *pp* *mf* *p*

Bass. *ppp* *pp* *mf* *f* *p* *f* *pp*  
i si - t u - t se  
IV 28 (-31) nat. III 15 (-12) IV 15 (-12) molto pont. III 21 (-29) nat. 45 (-10) 9 (+4) pont.

Vc. 2 *ppp* *pp* *mf* *f* *p* *f* *pp* *subito pp*

rall.

125

S. *f* *p* *mf* *pp* *p* *fff*

Vln. 1 *p* *pp* *p* *fff*

M-S. *f* *ff*

Vln. 2 *p* *ppp* *f* *ff*

A. *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f*

Bar. *pp* *f* *mf* *ff* *ppp* *p*

Vc. 1 *f* *mf* *ppp* *f* *pp* *p*

Bass. *mp* *mf* *ff* *p* *f* *p* *fff*

Vc. 2 *mp* *mf* *ff* *f* *p* *fff*

25 (-27) nail pizz. l.h. 1/2 pressed

II 13 (+41) arco l.h. 1/2 pressed nat. 6 (+2) *tasto*

III 7 (-31) 1/2 on bridge *tasto*

I 31 (-55) II nat. *pont.*

25 (-27) 21 (-29) c.l.t. nat. *pont.*

IV 7 (-31) 75 (+20) 77 (+20) 1/2 arco *pont.* *nat.*

19 (-2) *pp* *f*

IV 77 (+20) nail pizz.

7 (-31) arco *pont.* *nat.*

IV 22 (+51) nail pizz. arco *pont.*

IV 22 (+51) III 7 (-31) II 6 (+2) *nat.*

9 (+4) 21 (-29) 21 (-29) 9 (+4) 21 (-29) III 21 (-29) nail pizz. arco *nat.* *pont.* *nat.*

II 9 (+4) *pont.* *nat.*

9 (+4) 21 (-29) III 21 (-29) nail pizz. arco *nat.* *pont.* *nat.*

II 9 (+4) *pont.* *nat.*

♩ = 60

130

S. tu - r ε - ks gra - t - r - e - s a

Vln. 1

M-S. n εks - εm - pli ε - ks gra - tsi - a

Vln. 2

A. da - n - tu - r ε ks gra - a

Vla.

Bar. ε - gra - tsi - ja tsi - a

Vc. 1

Bass. da - n ε gra - tsi - a nu - me - ri

Vc. 2

9 (+4) 19 (-2) 21 (-29) 10 (-14) 19 (-2) 21 (-29)

mp pp p f pp mp mf ppp p pp

II 9 (+4) 19 (-2) III 21 (-29) 1/2 on bridge 19 (-2) nat. II I 10 (-14) 19 (-2) III 21 (-29) pont. nat.

9 (+4) 9 (+4) 29 (+30) 7 (-31)

III 9 (+4) 1/2 c.l.t. nat. II (+4) (+30) II ord. nat. II III 1/2 on bridge IV 7 (-31) nat. II III pont. nat.

19 (-2) 9 (+4) 19 (-2) 7 (-31)

II 19 (-2) I 9 (+4) III 19 (-2) II 19 (-2) nail arco pizz. punta pont. II III 1/2 on bridge IV 7 (-31) nat. pont. nat.

3 (+2) 77 (+20) 11 (+51)

pp f ppp pp mp 7:6 4:5 mf pp

III nat. IV 77 (+20) IV 11 (+51) pont. nat. III pont. nat.

7 (-31) 9 (+4) 3 (+2) 3 (+2) 5 (-14) 19 (-2)

mf p pp p pp mf pp f pp

III III III III 7 (-31) 9 (+4) 3 (+2) 3 (+2) 5 (-14) 19 (-2) nat. pont. nat. nat. alla punta pont.

mf pp p pp mf p pp mf pp f

135

S. *pp* *p* *mf* *ppp* *p* *mf* *pp* *mf*

tre me - ri a - d kwa kwi

Vln. 1 *pp* *p* *mf* *ppp* *p* *mf* *pp* *mf*

M.S. *pp* *ff* *ppp* *mf* *ppp* *p* *mf*

tre kwa - r - t - u - m me - ri a - d kwa r - tum

Vln. 2 *pp* *ff* *ppp* *mf* *ppp* *p* *mf*

A. *pp* *f* *subito* *p* *mf* *ppp* *mf*

a - d e - nu - me - ri a kwa r - tum

Vla. *pp* *f* *subito* *p* *mf* *ppp* *mf*

Bar. *pp* *mf* *f* *ppp* *pp* *ppp* *mp*

tre nu - o - b - t - i n e - n - du - m a - r - tum

Vc. 1 *pp* *mf* *f* *ppp* *pp* *ppp* *mp*

Bass. *pp* *pp* *mf* *ppp* *pp* *ppp* *mp*

tre nu - a - r - tum

Vc. 2 *pp* *pp* *mf* *ppp* *pp* *ppp* *mp*

Technical markings and fingerings:

- S.:** II 25 (-27) pont., arco ord. alla punta, 24 (+2) nat., I 20 (-14) pont., III 21 (-29) nat., II 20 (-14) nat.
- Vln. 1:** II 25 (-27) pont., arco ord. alla punta, 24 (+2) nat.
- M.S.:** III 30 (-12) poco pont., IV 28 (-31) nat., III 27 (+6) nat., I 18 (+4) nat., II 19 (-2) nat., II 19 (-2) nat., 18 (+4) tasto.
- Vln. 2:** III 30 (-12) poco pont., IV 28 (-31) nat., III 27 (+6) nat., I 18 (+4) nat., II 19 (-2) nat., 18 (+4) tasto.
- A.:** I 9 (+4) nat., II 19 (-2) pont., 21 (-29) 1/2 c.l.t. nat., 19 (-2) c.l.t., I 9 (+4) nat., II 19 (-2) nat., 9 (+4) tasto.
- Vla.:** I 9 (+4) nat., II 19 (-2) nat., 9 (+4) tasto.
- Bar.:** IV 81 (+20) pont., IV 53 (+33) nat., III 7 (-31) nat., III 7 (-31) nail pizz. pont., arco pont., III 19 (-2) 1/2 c.l.t. nat., II 19 (-2) 1/2 c.l.t. nat., I 19 (-2) nat., I 9 (+4) tasto.
- Vc. 1:** IV 81 (+20) pont., IV 53 (+33) nat., III 7 (-31) nat., III 7 (-31) nail pizz. pont., arco pont., III 19 (-2) 1/2 c.l.t. nat., II 19 (-2) 1/2 c.l.t. nat., I 19 (-2) nat., I 9 (+4) tasto.
- Bass.:** IV 7 (-31) pont., 3 (+2) nat., I 19 (-2) nat., I 9 (+4) tasto.
- Vc. 2:** IV 7 (-31) pont., 3 (+2) nat., I 19 (-2) nat., I 9 (+4) tasto.

Tempo and dynamics markings: *pp*, *p*, *mf*, *ppp*, *f*, *ff*, *subito*, *arco ord. alla punta*, *poco pont.*, *1/2 c.l.t.*, *nat.*, *tasto*.

Time signatures: 4/4, 3/4, 2/4, 3/8, 6/8.

3 (+2) *ppp* *rall.* 7 (-31) 19 (-2) 18 (+4) 14 (-31) *f* *ff* *pp* *ppp*

140  
S. m (u) i s e - k u n - d u - s

II 6 (+2)  
1/2 c.l.t.  
tasto → pont.

Vln. 1 *ppp* *f* *ff* *pp* *ppp*

21 (-29) 19 (-2) 21 (-29) 7 (-31)  
M-S. m (u) t e - r - t s i - a m i k w i

1/2 c.l.t. 9 (+4) pont. IV 21 (-29) poco pont. II 19 (-2) pont. nat. IV 21 (-29) pont. IV 7 (-31) pont.

Vln. 2 *p* *pp* *f* *ppp* *pp* *ppp* *f* *pp* *pp*

19 (-2) 21 (-29) 7 (-31)  
A. a - d o b - t i k w i

1/2 c.l.t. III 19 (-2) nat. IV 21 (-29) nat. pont. IV 7 (-31) pont.

Vla. *pp* *ff* *pp* *f* *mp* *pp*

21 (-29) 19 (-2) 21 (-29)  
Bar. o - - - b - t i u - t i

1/2 c.l.t. II 21 (-29) nat. pont. I 19 (-2) nat. 3:2 I.h. 1/2 pressd I.h. nail pizz. II 21 (-29) arco pont.

Vc. 1 *pp* *pp* *f* *mf* *f* *pp*

1/2 c.l.t. IV nail pizz. arco nat. I.h. pizz. arco pont.

Bass. *ppp* *mf* *pp* *mp* *pp* *pp*

Vc. 2 *ppp* *mf* *pp* *f* *mf* *pp* *pp*

146

S. *pp* *mf* *p* *pp* *mp* *pp* *p*

Vln. 1 *pp* *mf* *mp* *pp* *mp* *pp* *pp* *p*

M.S. *ppp* *mf* *p* *pp* *mp* *pp* *p*

Vln. 2 *ppp* *mf* *mp* *pp* *mp* *pp* *p*

A. *mf* *f* *subito ppp* *mp* *pp* *mf* *pp*

Vla. *mf* *f* *subito ppp* *mp* *pp* *mf* *pp*

Bar. *p* *mp*

Vc. 1 *p* *mp*

Bass. *mf* *pp* *pp* *mf*

Vc. 2 *mf* *pp* *pp* *p*

21 (-29) 7 (-31) 24 (+2) 25 (-27) 21 (-29) 19 (-2)

II 21 (-29) pont. III 7 (-31) pont. I.h. nail pizz. 24 (+2) arco nat. 25 (-27) III 21 (-29) pont. IV 19 (-2) l.h. 1/2 pressed nat.

IV 7 (-31) l.h. nail pizz. III 24 (+2) arco nat. 25 (-27) IV 7 (-31) pont. III 15 (-12) II 1/2 on bridge IV 7 (-31) alla punta pont.

19 (-2) 9 (+4) 19 (-2) 9 (+4) 7 (-31)

II III II 19 (-2) I 9 (+4) II 19 (-2) II 9 (+4) III 33 (+53) IV 7 (-31) II

II 19 (-2) 1/2 c.l.t. 1/2 c.l.t. 9 (+4) arco nat. II 19 (-2) I 9 (+4) II 19 (-2) II 9 (+4) III 33 (+53) IV 7 (-31) II

7 (-31) *p* *mp* 7 (-31) arco nat. I.h. nail pizz. 7 (-31) arco nat. 27 (+6) III arco nat. 28 (-31) IV 28 (-31) III 3 (+2) pont. II 27 (+6) II 1/2 on bridge

9 (+4) 9 (+4) 27 (+6) 28 (-31) 27 (+6) II 27 (+6) II 1/2 on bridge

9 (+4) 27 (+6) 28 (-31) 27 (+6) II 27 (+6) II 1/2 on bridge

151

S. *p* < *mp* *pp* *mf* *p* *ff*

17 (+5) 7 (-31) 17 (+5) 25 (-27)

u - t sε u a - d

IV 19 (-2) l.h. 1/2 pressed nail pizz. pont. III 7 (-31) arco l.h. 1/2 on bridge

III 17 (+5) arco l.h. 1/2 pressed nat.

IV 25 (-27) nail pizz.

Vln. 1 *f* *pp* *mf* *pp* *p* *ff*

M-S. *ppp* < *pp* > *ppp* < *mf* > *p* *f* < *ff* > *ppp* < *pp* > *pp*

21 (-29) 19 (-2) 21 (-29) 19 (-2) 9 (+4) 21 (-29)

tre - s nu - me - r-i a - d m (u)

IV 21 (-29) pont. III II 10 19 (-14) (-2) nat. I 9 (+4) nat. IV 21 (-29) 1/2 on bridge

Vln. 2 *ppp* < *p* > *ppp* < *mf* > *p* *f* < *ff* > *ppp* < *pp* > *pp*

19 (-2) 21 (-29) 7 (-31) 19 (-2)

gra - tsi - a pri

II 19 (-2) 21 (-29) nat. nat. IV 7 (-31) arco pont. II 19 (-2) l.h. 1/2 pressed 1/2 on bridge

Vla. *ppp* < *pp* > *ppp* *ppp* < *ff* >

Bar. *p* *mf* *f* *ff* *pp*

6 (+2) 7 (-31) 19 (-2) 18 (+4) 14 (-31)

ε - u kwa - r - t - u - m

III 6 (+2) 7 (-31) nat. nat. I 19 (-2) nat. II 18 (+4) III 14 (-31) 1/2 c.l.t. poco tastato

Vc. 1 *p* *mf* *f* *ff* *ppp*

7 (-31) 6 (+2) 7 (-31) 10 (-14)

u - t sε - - ku a - d i

IV 7 (-31) nail pizz. pont. III 6 (+2) arco nat. III 7 (-31) IV nail pizz. pont. IV arco pont. III 21 (-29) III 9 (+4) 1/2 on bridge

Bass. *f* *pp* *p* *ff* *pp*

Vc. 2 *f* *pp* *p* *pp*



accel.

*cantabile*

17 (+5) 17 (+5) 14 (-31) 25 (-27) 14 (-31)

pp mp ppp

21 (-29) 19 (-2) 21 (-29) 19 (-2)

ppp pp p f p > pp < p

S. at in nu-mε-ris sim-pli-tis-si - mis s - i - t a - d tε - r - tsi - u - m

IV 17 (+5) arco nat. III 25 (-27) III 14 (-31) pont. III 21 (-29) 1/2 on bridge II 19 (-2) nat. l.h. nail pizz. III 21 (-29) nail pizz. II 19 (-2) arco pont. I 1/2 c.l.t. tasto

Vln. 1 pp p ppp ppp pp < p f p > pp < p

19 (-2) 18 (+4) 19 (-2) mf p > pp p f

M-S. da - n - tu - r ε - ks ε - m gra - tsi -

II 19 (-2) nat. I 18 (+4) II 19 (-2) II pont. 1/2 on bridge I 9 (+4) pont. IV 7 (-31) nat. pont.

Vln. 2 ppp mp ppp mf p > pp < p < p < f

*cantabile*

19 (-2) 21 (-29) 24 (+2) 24 (+2) 21 (-29) 19 (-2) 21 (-29) 19 (-2)

pp p ppp

A. εks gra - tsi - a da - tis nu-mε-ris u - no du - o tres ne - mo non vi - dεt

19 (-2) pont. 24 (+2) nat. poco tasto III 24 (+2) IV 21 (-29) IV 19 (-2) pont.

Vla. pp p ppp

7 (-31) 21 (-29) 9 (+4) 21 (-29) 3 (+2) *cantabile*

f < ff ppp pp ppp pp < mp ppp mp

21 (-29) 18 (+4) 24 (+2) 21 (-29) 10 (-14)

Bar. o - b - ti - nεn - dum kwi mip - ne ja - lo ja - χε - hu

III 7 (-31) nail pizz. III nail pizz. II arco 1/2 c.l.t. pont. I 21 (-29) 9 (+4) nail pizz. arco 1/2 c.l.t. nat. I 21 (-29) pont. II 24 (+2) III 24 (+2)

Vc. 1 ff ppp pp ppp pp < mp ppp mp

27 (+6) 30 (-12) mp ppp

Bass. tu - r tu - r

II 27 (+6) nail pizz. III 30 (-12) arco pont. IV 20 (-14) nail pizz. 21 (-29) arco pont.

Vc. 2 p mp ppp pp ppp

157 - -

*ppp* *p* *ppp* *pp* *p* *ppp* *pp* *p*

7 (-31) 25 (-27) inhaled *cantabile* 17 (+5) 19 (-2)

III 7(-31) nail pizz. arco pont. II 25 (-27) 1/2 on bridge IV 17 (+5) nat. IV 19 (-2) pont.

I nat. pont. *p* *ppp* *ppp* *p* *ppp* *pp* *p*

*pp* *ppp* *p* *ppp* *pp* *p*

21 (-29) *p* *mf* 6:7

II nat. IV 21 (-29) pont. nat. II 19 (-2) pont. 6:7

*pp* *ppp* *p* *mf*

21 (-29) 19 (-2) *p* *mf* 6:7

II 21 (-29) 1/2 c.l.t. nat. 33 (+53) 19 (-2) c.l.t. pont. 6:7

nat. pont. *p* *ppp* *p* *mf*

21 (-29) 19 (-2) *ppp* *p* *ppp* *mp* *ppp*

II 21 (-29) nail pizz. arco pont. I 19 (-2) 1/2 on bridge II 21 (-29) nat. III 3 (+2) 1/2 c.l.t. pont. 5:6 3:2

*p* *ppp* *p* *ppp* *mp* *ppp*

II 21 (-29) nail pizz. arco pont. I 19 (-2) 1/2 on bridge II 21 (-29) nat. III 3 (+2) 1/2 c.l.t. pont. 5:6 3:2

*ppp* *p* *ppp* *mp* *ppp*

19 (-2) 19 (-2) 18 (+4) 19 (-2) *mf* *mp* *p* *f* *pp* *mp* *pp* *mf* 5:4 5:4 3:2

IV nat. III 19 (-2) l.h. nail pizz. IV 19 (-2) (-14) arco tasto III 18 (+4) nail pizz. arco 1/2 on bridge nat. III 19 (-2) pont. III 1/2 c.l.t. IV 1/2 ord. c.l.t. 3:2

*mf* *mp* *p* *f* *pp* *mp* *pp* *mf*

19 (-2) 19 (-2) 18 (+4) 19 (-2) *mf* *mp* *p* *f* *pp* *mp* *pp* *mf* 5:4 5:4 3:2

IV nat. III 19 (-2) l.h. nail pizz. IV 19 (-2) (-14) arco tasto III 18 (+4) nail pizz. arco 1/2 on bridge nat. III 19 (-2) pont. III 1/2 c.l.t. IV 1/2 ord. c.l.t. 3:2

*mf* *mp* *p* *f* *pp* *mp* *pp* *mf*

S. t - r - e - s kwar - tum nu - m - rum pro - por -

Vln. 1

M-S. a nu - - - m - - -

Vln. 2

A. nu - - - m - - -

Vla. nat. pont. nu - - - m - - -

Bar. t - r - e - s nu m

Vc. 1

Bass. a u - t s - kun - du - s a - d pri - m - u - m

Vc. 2

♩ = 66

17 (+5) 25 (-27) 28 (-31) *ppp*

19 (-2) 18 (+4) 21 (-29) 28 (-31) 24 (+2) *f* *ff* *ppp* *pp*

14:15 3:5

S. tsi - o - na - l e m e s - s e - s e k s o - b - - ti - n e n - dum

IV 17 (+5) nat. IV 25 (-27) III 28 (-31) poco pont.

III 21 (-29) arco pont. III 28 (-31) 1/2 c.l.t. 24 (+2) c.l.t. tasto

Vln. 1 *ppp* *ff* *ppp* *pp*

12 (+2) 21 (-29) 19 (-2) 18 (+4) 14 (-31) *ppp* *f* *mp* *mf* *ppp*

5:6 17:21

M.S. r - i a - d k w a - r - tu - m

1/2 on bridge 12 (+2) nat. IV 21 (-29) nat. II 19 (-2) I 18 (+4) II 12 (+2) III 15 (-12) IV 14 (-31) 1/2 c.l.t.

Vln. 2 *ppp* *f* *mp* *mf* *ppp*

9 (+4) *ppp* *f* *cantabile* 21 (-29) *pp*

A. r - i a - d at - k w e h o c m u l

1/2 on bridge 9 (+4) nat. IV 21 (-29) nat.

Vla. *ppp* *f* *pp*

*mf* 21 (-29) 19 (-2) 18 (+4) 14 (-31) 14 (-31) 21 (-29) 18 (+4) *pp* *ff* *ppp* *pp*

5:6 17:21 14:15 3:5

Bar. a - d k w a - r - tu - m o - b - - ti - n e n - dum

9 (+4) nat. 21 (-29) nat. 19 (-2) 18 (+4) tasto IV 14 (-31) 1/2 c.l.t. nat. IV 7 (-31) pizz. arco pont. 21 (-29) 1/2 c.l.t. 18 (+4) c.l.t. tasto

Vc. 1 *mf* *ppp* *ff* *mp* *mf* *ppp* *f* *ppp* *pp*

3 (+2) 27 (+6) 9 (+4) 3 (+2) 9 (+4) 27 (+6) *ppp* *pp* *p*

Bass. ma j e j a m c u b l i h o x a h a m i m a - d r i x a m

III 9 (+4) nail pizz. III 3 (+2) arco nat. 27 (+6) pont. II 9 (+4) III 3 (+2) II 9 (+4) nat. pont.

Vc. 2 *ppp* *ff* *pp* *p*

163

S. *> ppp* *pp* *p*

Vln. 1 *pp* *pp* *p*

M-S. *pp* *mf*

Vln. 2 *pp* *mf*

A. 18 (+4) 19 (-2) 21 (-29) 24 (+2) 21 (-29) 19 (-2) 21 (-29) 19 (-2) *p* *ppp*

to klar - i - us kwi - a eks ip sa - ra - tsi - o - ne

Vla. *p* *ppp*

Bar. *ppp* *pp* *mf*

u u me

Vc. 1 *ppp* *pp* *mf*

Bass. *pp* *p* *ppp*

135 (-8)

kwi

Vc. 2 *pp* *p* *pp*

III 7 (-31) pont. III 15 (-12) III 7 (-31)

IV 21 (-29) nat. III 20 (-14) pont.

II 21 (-29) nat. III 20 (-14) pont.

I pont. III 9 (+4) II 9 (+4) I 135 (-8)

166 *mp* *pp*

S. *mp* *pp*

Vln. 1 *mp* *pp*

M-S. *pp* *pp* *mp* *mp*

Vln. 2 *pp* *pp* *mp* *mp*

A. *mf* *ppp* *pp* *mp* *pp* *ppp* *ff*

Vla. *mf* *ppp* *pp* *mp* *pp* *ppp* *p*

Bar. *pp* *mp* *pp* *mp* *mp* *pp* *mp*

Vc. 1 *p* *mp* *pp* *mp*

Bass. *mf* *p* *mf* *pp* *mp* *pp* *p* *ff*

Vc. 2 *mf* *ppp* *mf* *pp* *mp* *pp* *p*

27 (+6) nat. pont.

19 (-2) *pp* *mp* *mp* *pp*

21 (-29) *mp* *pp* *ppp* *pp* *ppp* *ff*

19 (-2) *pp* *ppp* *pp* *mp* *pp* *ppp* *p*

22 (+51) *mf* *ppp* *pp* *mp* *pp* *ppp* *ff*

19 (-2) *pp* *ppp* *pp* *mp* *pp* *ppp* *p*

III 22 (+51) pont. IV 21 (-29) 1/2 on bridge II 19 (-2) nat. IV 7 (-31) pont. III 77 (+20) nail pizz. arco poco tasto

3 (+2) 3 (+2) 21 (-29) 20 (-14) 18 (+10) 20 (-14) 21 (-29) *pp* *mp* *pp* *mp* *pp* *mp*

21 (-29) *mp* *pp* *ppp* *pp* *ppp* *p*

19 (-2) *pp* *ppp* *pp* *mp* *pp* *ppp* *p*

135 (-8) *mf* *p* *mf* *pp* *mp* *pp* *p* *ff*

9 (+4) *mf* *pp* *mp* *pp* *p*

63 (-27) 30 (-12) 27 (+6) 15 (-12) 63 (-27) 27 (+6) 27 (+6) *pp* *mp* *pp* *p* *ff*

135 (-8) pont. 1/2 on bridge 9 (+4) pont. 27 (+6) nat. 15 (-12) pont. 3 (+2) nat. III 21 (-29) nail pizz. arco nat.

si - t a - d i - kwa - si - t hit - na su ba-kax bə-mis-pa - rim hap - ju - tim kwa

a - d te - r - tsi - u - m

o mip-ne ja - li - i - tim kro - vot te - tim kro - r - tsi - u - m

si - t hit - na su ba-kax bə-mis-pa - rim hap - ju - tim kwa

II 19 (-2) pont. nat. II 21 (-29) nat. I 19 (-2) pont. tasto 1/2 c.l.t.

III 77 (+20) nail pizz. arco poco tasto

III 21 (-29) nail pizz. arco nat.

poco rall.

♩ = 63

168

S. *mf* *p* *f* *mf* *ppp*

u - t s e - - kun - du - - s

Vln. 1 *ppp* *mf* *pp* *mf* *ppp*

M-S. *ppp* *pp* *p* *p*

kwam pri - mum ad s e - kun - dum ha - be - r e u - no

Vln. 2 *ppp* *pp* *p* *p*

A. *pp* *p* *ppp*

in - tu - i - tu vi - de - mus

Vla. *pp* *p* *ppp*

Bar. *ppp* *mf* *p* *f* *mf*

u - t r - tu - - m

Vc. 1 *ppp* *mf* *ppp* *mf* *p*

Bass. *pp* *mf* *ppp*

se - - kun - du - - s

Vc. 2 *pp* *mf* *ppp*

II 25 (-27) tasto

25 27 (-27) (+6) *mf* *p* *f*

21 (-29) 25 (-27) 24 (+2) 19 (-2) *mf* *ppp*

III 21 (-29) pont. II 25 (-27) tasto I 24 (+2) I 19 (-2) 1/2 on bridge

IV 25 (-27) nat. IV 28 (-31) pont. nat. 25 (-27) 21 (-29) pont. nat.

IV 19 (-2) 18 (+4) 14 (-31) *p* *ppp*

II pont. III 19 (-2) IV 14 (-31) poco tasto

77 (+20) 20 (-14) *mf* *p* *f*

IV 11 (+51) IV 55 nail pizz. (+37) arco nat. c.l.t. pont.

3 (+2) 7 (-31) 27 (+6) 21 (-29) *mf* *ppp*

III 3 (+2) pont. IV 7 (-31) nat. III 27 (+6) III 21 (-29) III 1/2 on bridge

rit. ...

**S.** 171 *pp*

**Vln. 1** *pp* *ppp* *mf*  
IV 9 (+4) nat. pont.

**M-S.** 7 (-31) *pp* *mp* 19 (-2) *pp* *fff*  
a - d pri - m - u - m  
IV 7 (-31) nat. l.h. nail pizz. II arco 19 (-2) tasto 1/2 c.l.t. ord. nat. 1/2 c.l.t.

**Vln. 2** *pp* *mp* *pp* *p* *ppp*  
7 (-31) *pp* *mp* 19 (-2) *pp* *fff*

**A.** 7 (-31) *pp* *mp* 19 (-2) *pp* *fff* 19 (-2) 18 (+4) 19 (-2) *mf* *pp*  
a - d pri - m - u - m da - n - tu - r  
IV 7 (-31) nat. l.h. nail pizz. II arco 19 (-2) tasto 1/2 c.l.t. ord. nat. 1/2 c.l.t. 19 (-2) nail arco (+4) 18 (+4) arco (+4) ord. tasto 19 (-2) nat.

**Vla.** *pp* *mp* *pp* *p* *ppp* *mf* *pp*  
7 (-31) *pp* *mp* 19 (-2) *pp* *fff*

**Bar.** *pp*

**Vc. 1** *pp* *ppp* *mf*  
II III 6 (+2) nat.

**Bass.** *pp* *p* 10  
a - d III 21 (-29) nat. pont. III 9 (+4) nat.

**Vc. 2** *pp* *p* *ppp* *mf*  
7 (-31) *pp* *mp* 19 (-2) *pp* *fff*

175

S. *pp* *mf* *pp* *mf*

28 (-21) 25 (-27)

III 7 (-31) pont. II 15 (-12) I I 15 (-12) 1/2 on bridge III 28 (-21) 21 (-29) 25 (-27) 35 (-25) 1/2 on bridge

11:12

Vln. 1 *ppp* *pp* *p* *pp* *mf* *subito ppp*

18 (+4) 19 (-2) 18 (+4)

*mf* *p* *pp* *p* *pp* *mf* *pp* *p*

22:21

M-S. *mf* *p* *pp* *p* *pp* *mf* *pp* *p*

5:6

II 18 (+4) nat. 19 (-2) molto vib. I 18 (+4) pont. IV 7 (-31) pont. III 10 (-14) II III 10 (-14) 1/2 on bridge II arco nat. l.h. nail pizz.

Vln. 2 *mf* *p* *pp* *p* *pp* *p* *pp* *p*

5:6

A. *pp* *mf* *pp* *p*

5:6

III 33 (+53) 1/2 on bridge II arco nat. l.h. nail pizz.

Vla. *pp* *p* *pp* *p*

5:6

Bar. *pp* *f* *ppp* *pp* *p*

5:6

III 7 (-31) pont. nat. pont. nat. III arco nat. l.h. nail pizz.

Vc. 1 *ppp* *pp* *f* *ppp* *pp* *p*

5:6

Bass. *mf*

21 (-29) 19 (-2)

6:7

I 135 (-8) II 9 (+4) pont. III 21 (-29) 19 (-2) nat. II 19 (-2) 6:7

Vc. 2 *ppp* *ppp* *mf*

6:7

nu - me - ri



179

S. u - t kwi

Vln. 1

M-S. kwa - r - tum u - t

Vln. 2

A. a - d u - t ip - sum kwar - tum kon - kli

Vla.

Bar. o - b - ti - nēn - dum o

Vc. 1

Bass. hit - na - su

Vc. 2

III 7 (-31) nat. II 15 (-12) pont. I 1/2 on bridge III 7 (-31) III 21 (-29) II 15 (-12) I 45 (-10) pont. 7:9

ppp mf ppp pp pp ff p

IV 21 (-29) III 20 (-12) II 19 (-2) II 18 (+4) III 15 (-12) IV 14 (-31) arco pont. nat. 17:21

III 15 (-12) pont. II 1/2 on bridge

9 (+4) PPP < PP V 5:6 I 3 (+2) l.h. 9 nail (+4) pizz. arco nat. 5:6

II 15 (-12) pont. III 33 (+53) 1/2 on bridge IV 7 (-31) pont. II 19 (-2) nat. II

14 (-31) 14 (-31) 21 (-29) 18 (+4) f pp 14:15 3:5 cantabile pp

II 3 (+2) nail pizz. 5:6

III 14 (-31) arco nat. II 21 (-29) II 18 (+4) nat. 14:15 3:5 III nat. pp

> ppp

III 21 (-29) nat. pont. nat. II 27 (+6) pont. III 3 (+2) nat. cantabile pp p 27 9 3 (+6) (+4) (+2) pp p

ppp ppp f ppp pp p

183

S.

Vln. 1

M.S.

Vln. 2

A.

Vla.

Bar.

Vc. 1

Bass.

Vc. 2

*ppp*

*ppp*

*ppp*

*ff* *pp* *ppp* *pp*

21 (-29) 15:21 19 (-2)

t - ε - r - ts - i - u - m

IV 21 (-29) nail pizz. nat. III 20 (-14) II 19 (-2) 1/2 c.l.t. pont. → tasto

19 (-2) *ppp* *pp* *ppp* *pp*

5:6

- di - mus a - d a - d

l.h. nail pizz. I 3 (+2) nat. II 11 (+51) III 7 (-31) IV 7 (-31) l.h. nail pizz.

*ppp* *pp* *ppp* *fff*

21 (-29) *p* 9 (+4) *p* 9 (+4) 5 (-14) 21 (-29) 9 (+4) *pp* *mp* *ppp* *ppp* *fff* *mf* *pf*

mi - to - κεφ klo mar mē-toχ tā-χu-na - to a - d u - t

II 21 (-29) nat. pont. II 9 (+4) III nat. I 9 (+4) III 5 (-14) II 21 (-29) 9 (+4) III 9 (+4) nat. III 9 (+4) nat. II 9 (+4) nat. III 7 (-31) IV 7 (-31) III l.h. nail pizz. arco 77 (+20) 5 (-14) arco nat.

*p* *pp* *p* *pp* *mp* *ppp* *ppp* *fff* *mf*

12 (+2) 21 (-29) *pp* *ppp* *pp* *p* *ppp* *ppp* *fff* *fff* *mf*

8:9 *cantabile* 6 (+2) 9 (+4) 27 (+6) *ppp*

si - t ha - ho - ξε - ἡ a - d

III 12 (+2) nat. III 21 (-29) 1/2 on bridge III 6 (+2) nat. III 9 (+4) poco pont. nat. III 9 (+4) nat. III 21 (-29) IV 7 (-31) l.h. nail pizz.

*pp* *ppp* *pp* *p* *ppp* *ppp* *fff* *fff*

rall.

**S.**  
188  
*ff* 19 (-2) 18 (+4) 14 (-31) *pp* *ppp* *pp*  
sε - ku - n - du - s da  
I 19 (-2) II poco pont.  
II 19 (-2) III 14 (-31) nat. 1/2 on bridge  
III 18 (+4) IV c.l.t.

**Vln. 1**  
*ff* *pp* *ppp* *pp*  
*p*

**M.S.**  
*p*  
dan -

**Vln. 2**  
*ppp* *pp* *p*  
IV 21 (-29) arco pont. nat. pont.  
5:6

**A.**  
19 (-2) *pp* *fff*  
pri - m - u - m  
V V V V

**Vla.**  
IV 7 (-31) arco pont. nat. III 19 (-2) arco pont. II 1/2 c.l.t. ord. 1/2 c.l.t.  
*ppp* *pp* *p* *ppp*  
5:6

**Bar.**  
7 (-31) *pp* *p*  
a - d  
7 (-31) nat. pont. 6 (+2)

**Vc. 1**  
*ppp* *pp* *p* *ppp*  
molto pont. 5:6

**Bass.**  
*p*  
da  
III 9 (+4) molto pont. III 21 (-29) nat. 9 (+4) pont. 19 (-2) poco pont.

**Vc. 2**  
*ppp* *pp* *p* *ppp* *p*  
5:6

192 - -mp > ppp

*p* *mf* *ppp* *mf*

S. - n r ε

Vln. 1 1/2 c.l.t. nat. I 9 (+4) nat.

*mp* *ppp* *mp* *mf* *subito ppp* *mf*

M.S. - - tu - r ε - -

Vln. 2 I 12 (+2) 1/2 c.l.t. nat. I l.h. nail pizz. II 19 (-2) nat. II pont. IV 21 (-29) III 25 (-28) II 19 (-2) pont.

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

A. da - n - tu - r ε ks - ε m - pli gra - tsi - a

Vla. II 19 (-2) nail pizz. I 18 (+4) arco c.l.t. nat. II 18 (+4) arco ord. tasto II 19 (-2) nat. II 9 (+4) III 33 (+53) IV 7 (-31) III 33 (+53) II 11 (+51) 7 (-31) III 33 (+53) II pont. nat. nat. nat.

*mp* *ppp* *mp* *pp* *ppp* *pp* *p* *ppp*

Bar. n tu - r ε gra -

Vc. 1 III 9 (+4) arco 1/2 c.l.t. nat. I l.h. nail pizz. II 77 (+20) arco pont. l.h. damped Bowing on bridge III 9 molto II 9 (+4) III 7 (-31) nat.

*f* *pp* *mf* *pp*

11

Bass. *mp* *ppp* *mf* *f* *pp*

n ε gra -

Vc. 2 1/2 c.l.t. nat. l.h. damped Bowing on bridge III 9 (+4) pont. III 7 (-31) nat.

*mp* *ppp* *f* *ppp* *pp*

197

S. *p* *pp*  
a

Vln. 1 *ppp* *p* *pp*  
I 3 (+2) nat. 1/2 on bridge

M-S. 21 (-29) 19 (-2) 18 (+4)  
*mf* *ppp* *p*  
nu - - me - - ri a - - d  
IV 21 (-29) nat. III 25 (-28) II 19 (-2) III 25 (-28) II 19 (-2) I 18 (+4) nat. pont.

Vln. 2 *mp* *ppp* *p*  
6:7 5:6

A. *pp* *mf* *pp*  
a - - tsi - - a  
IV 31 (-31) nat. III 33 (+53) IV 7 (-31) pont. II nat. 1/2 on bridge

Vla. *pp* *p* *pp*

Bar. *mp* *ppp* *p* *pp* *ppp*  
a kwa - r - tum -  
II 21 (-29) nat. IV 19 (-2) I 18 (+4) IV 28 (-31) poco tasto

Vc. 1 *mp* *ppp* *p* *pp* *ppp*  
17:21

Bass. *mf* *ppp*  
tsi - - - - -  
pont. nat.

Vc. 2 *mf* *ppp*

200

S.  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

Vln. 1  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

M-S.  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

Vln. 2  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

A.  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

Vla.  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

Bar.  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

Vc. 1  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

Bass.  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

Vc. 2  $4+8+3$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{9}{16}$   $\frac{6}{16}$

12 (+2) 21 (-29)  
*pp* > *ppp* < *pp*  
 8:9

I 13th Harmonic from D -29: (+12) pont. I 1/2 c.l.t. nat. I 19 (-2) 1/2 c.l.t. pont. I 12 (+2) II 20 (-14) III 21 (-29)  
*ppp* *pp* *mp* *pp* > *ppp* < *pp*

inhaled *pp* *ff* *f* *p*  
 e me - - -

IV 21 (-29) pont. nat. II 19 (-2) pont.  
*pp* *p* *f*

inhaled *pp* *f* *p*  
 e nu - - - e r

III 77 (+20) pont. nat. 21 (-29) 1/2 c.l.t. pont. II 19 (-2) pont.  
*pp* *mp* *p*

28 (-31) 21 (-29) 18 (+4) 21 (-29) 24 (+2)  
*f* *pp* *pp* < *mp* > *ppp*  
 o - b - ti - nēn - dum kwi  
 14:15 3:5 7:9

28 (-31) nat. III 21 (-29) pont. nat. II 21 (-29) pont. II 24 (+2)  
*mf* *pp* *pp* < *mp* > *ppp*  
 e nu - - - mē - - -

III 21 (-29) pont. 1/2 c.l.t. nat. II 19 (-2) 1/2 c.l.t. pont.  
*pp* *mp* *ppp*

♩ = 72 *rall.*

204

S. *ppp* *pp* *mf* *ppp* *pp* *p* *ppp*

a - d t - e - r - ts - i - u - m m o

III 28 (-31) l.h. nail pizz. 21 (-29) arco nat. 19 (-2) l.h. nail pizz. 19 (-2) pont. 1/2 c.l.t. nat. IV 9 (+4) 1/2 c.l.t. pont. III 21 (-29) arco ord nat.

Vln. 1 *ppp* *pp* *mf* *ppp* *pp* *p* *p* *ppp*

M-S. *p* *p* *ppp* *pp* *ppp*

Vln. 2 *pp* *ppp* *pp* *pp* *p* *ppp*

A. *pp* *ppp* *ff* *p* *ppp*

a kwar tu - m o

I 9 (+4) nat. II 19 (-2) nat. I 9 nail pizz. (+4) arco nat. l.h. damped Bowing on bridge

Vla. *pp* *ppp* *pp* *ppp*

Bar. *pp* *ppp* *ff* *p* *ppp*

i a kwar tu - m o

IV 11 (+51) 77 (+20) arco nail pizz. 1/2 c.l.t. nat. 7 (-31) arco ord. poco pont.

Vc. 1 *pp* *ppp* *ff* *mp* *mf* *p*

Bass. *ppp* *ff* *mf* *f* *ff* *pp* *ppp*

a u - t se - kun - du - s

III 21 (-29) arco nat. III 19 (-2) nat. IV 20 (-14) pont. II 19 (-2) III 18 (+4) IV 14 (-31)

Vc. 2 *ppp* *ppp* *mf* *ff* *pp* *ppp*





214 *pp* *mf* *pp* *fff*

S. *pp* *mf* *pp* *fff*

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

M.S. *pp* *mf* *ppp*

Vln. 2 *pp* *mf* *ppp* *f*

A. *pp* *mf* *ppp*

Vla. *pp* *mf* *ppp* *f*

Bar. *pp* *mf* *ppp*

Vc. 1 *pp* *mf* *ppp* *f*

Bass. *p* *mf* *pp* *fff*

Vc. 2 *pp* *mf* *pp* *f*

III 14 (-31) arco ord. pont. II 15 (-12) I 19 (-2) nat. pontt.

III 14 (-31) arco ord. pont. IV 7 (-31) arco ord. pont. III 15 (-12) II I C<sub>1</sub> (+51) Pure Major 3rd (+37) 1/2 on bridge 19 (-2) nail pizz.

III 14 (-31) arco ord. pont. IV 7 (-31) arco ord. pont. III 15 (-12) II III 11 (+51) 1/2 on bridge II 19 (-2) nail pizz.

III 7 (-31) arco ord. pont. III 33 (+53) II 11 (+51) 1/2 on bridge 19 (-2) nail pizz.

III 7 (-31) arco ord. pont. III 33 (+53) II 11 (+51) 1/2 on bridge 19 (-2) nail pizz.

7 (-31) pont. molto pont. III 19 (-2) nat.

217

inhaled

*pp* *p*

S.

*pp* *p*

Vln. 1

III 21 (-29) pont. → 1/2 on bridge → l.h. damped Bowing on bridge

*pp* *p*

M-S.

*p*

Vln. 2

IV 21 (-29) arco 1/2 on bridge

*p*

A.

inhaled

*pp* *p*

e

IV 21 (-29) arco pont. → 1/2 on bridge

Vla.

*pp* *p*

Bar.

*p*

Vc. 1

II 21 (-29) arco 1/2 on bridge

*p*

Bass.

inhaled

*pp* *p*

e

III 21 (-29) pont. → 1/2 on bridge → l.h. damped Bowing on bridge

Vc. 2

*pp* *p*