

Dániel Péter Biró

תשובה
(Return)
(2022/23)

für Streichquartett
for string quartet

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IMPRESSUM

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תשובה (Return)
Performance Indications

Strings should be tuned in pure fifths in the following manner with D acting as the central tone.
 D4 = 293.665Hz:

Cent tuning relating to harmonic series: top values indicate fundamental and overtone and bottom value indicates cent deviation. These should be practiced with an electronic tuner.

If not indicated with an overtone and cent value, accidentals with arrows ♭ ♮ indicate eighth tones and the signs ♭ = 1/4 tone flat and ♯ = 1/4 tone sharp.

Bowing Positions and techniques:

- p.n. = position normal
- s.t = sul tasto
- m.s.t. = molto sul tasto
- s.p. = sul ponticello
- m.s.p. = molto sul ponticello
- c.l.t. = col legno tratto
- 1/2 c.l.t. = 1/2 col legno tratto
- c.l.b. = col legno battuto
- 1/2 c.l.b. = 1/2 col legno battuto

Horizontal tremolo: bowing along string producing a brushing sound:

Left hand 1/2 pressed: with Bartók pizzicato only a shadow of a pitch should be present. Bowed actions with left hand 1/2 pressed should produce a pitched, whispery tone. It might be necessary to place an extra left-hand finger behind the finger to avoid a flageolet sound.

Bow on tuning pegs and bridge: breathy sound produced with as much sound as possible. All dynamic indications in quotation marks i.e. "f" indicates intensity of action and not dynamic result.

Bowing 1/2 on the bridge: the bow 1/2 on the bridge and 1/2 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:

Left hand damping string: to be done with whole hand (without pitch). All battuto, jeté and balzando actions should be done with one solitary movement "freely," i.e. just letting the single action take as long or short as it needs.

Duration: 35 minutes

poco rall.

11

Vln. 1: m.s.p., *ppp*, D: 73 (+10) m.s.p., $\frac{1}{2}$ on bridge, *pppp*, 51 (+7) p.n., *pp*

Vln. 2: m.s.p., *pp*, D: 68 (+5) m.s.p., $\frac{1}{2}$ on bridge, *ppp*, D: 47 (-34) p.n., *pp*

Vla.: s.p., *pp*, D: 38 (-2) p.n., $\frac{1}{2}$ on bridge, *ppp*, Bowing on pegs, *ff*

Vc.: 9th harm. D: 213 (-18) p.n., D: 12 (+2) s.p., *pp*, *ppp*, Bowing on pegs, *pp*, *ff*

poco accel.

rall.

a tempo ($\text{♩} = 66$)

accel.

rall.

a tempo ($\text{♩} = 66$)

15

Vln. 1: s.p., *ppp*, D: 99 (-45) III s.p., m.s.p., *pp*, *ppp*, D: 96 (+2) p.n., $\frac{1}{2}$ on bridge, *ppp*, *pp*, *ppp*, D: 144 (+4) p.n. \rightarrow s.p., *pp* $>$ *ppp*, 278 (+43) s.p., $\frac{1}{2}$ on bridge, *pp*, *ppp*, D: 106 (-26) p.n., s.p., m.s.p., *mp*, *pp*, D: 114 (+1) s.p., *pp*

Vln. 2: s.p., *ppp*, D: 47 (-34) s.p., m.s.p., *pp*, *ppp*, D: 58 (+30) s.p., m.s.p., *ppp*, II D: 109 (+22) p.n., D: 18 (+4) $\frac{1}{2}$ on bridge, *ppp*, *pp*, *ppp*, D: 122 (+17) p.n., $\frac{1}{2}$ on bridge, *pp*, *ppp*, D: 200 (-27) s.p., $\frac{1}{2}$ on bridge, *ppp*, *p*, *ppp*, D: 90 (-10) p.n., s.p., m.s.p., *pp*, *ppp*, D: 110 (+38) s.p., *pp*

Vla.: s.p., *f*, D: 41 (+29) s.p., m.s.p., *pp*, *ppp*, D: 53 (-26) p.n., $\frac{1}{2}$ on bridge, *ppp*, *pp*, *ppp*, D: 22 (+51) p.n. \rightarrow s.p., $\frac{1}{2}$ on bridge, *pp* $>$ *ppp*, D: 78 (+43) s.p., on bridge, *ppp*, *p*, *ppp*, D: 49 (+38) p.n., s.p., m.s.p., *pp*, *ppp*, D: 80 (-14) s.p., *pp*

Vc.: jeté (+5) p.n., s.p., *f*, *mp*, *ppp*, 9th harm. D: 72 (+4) s.p., 7th harm. D: 56 (-31) p.n., $\frac{1}{2}$ on bridge, *ppp*, *pp*, *ppp*, 12th harm. $\frac{1}{2}$ on bridge, 7th harm. D: 56 (-31) p.n. \rightarrow s.p., *pp* $>$ *ppp*, I.h. damped ric. ϕ p.n., *mp*, *pp*, D: 41 (+29) ric. p.n., m.s.p., *mf*, *ppp*, s.p., *mp*

poco rall.

Vln. 1: D: 69 (+30) m.s.p. p.p.p. p.n. m.s.p. c.l.b. l.h. damped s.p. p. p.p.p. s.p. m.s.p. D: 100 (-27) m.s.p.

Vln. 2: D: 47 (-34) p.p.p. p.n. s.p. p. p.p.p. s.p. 64 (+5) s.p. p. p.p.p. D: 53 (-26) p.n. p.p.

Vla.: D: 22 (+51) p.p.p. p.n. s.p. p. p.p.p. s.p. 44 (-49) s.p. p.p.p. m.s.p. p.p. D: 38 (-2) p.n. p.p.

Vc.: 7th harm. p.p. p.n. s.p. p.p.p. p.n. G:9 (+4) s.p. p.p.p. m.s.p. p.p.

3

poco accel.

rall.

a tempo (♩ = 69)

Vln. 1: m.s.p. p.p.p. 51 (+7) p.n. s.p. mf D:66 (+54) s.p. m.s.p. p.p.p. D:96 (+2) p.n. 1/2 on bridge D:72 (+4) s.p. m.s.p.

Vln. 2: m.s.p. p.p.p. p.n. 8th harm. s.p. p.p.p. D:52 (+41) s.p. m.s.p. p.p. D:70 (-45) p.n. 1/2 on bridge D:64 (+17) s.p. m.s.p.

Vla.: 1/2 on bridge p.p.p. nail pizz. l.h. mf D:41 (+30) arco s.p. m.s.p. p.p. D:53 (-26) p.n. 1/2 on bridge p.p.p. D:22 (+51) s.p. m.s.p.

Vc.: 1/2 on bridge p.p.p. Bowing on bridge "f" "ff" D:34 (+5) jeté p.n. D:36 (+4) s.p. p. D:56 (-31) 7th harm. s.p. 9th harm. D:72 (+4) p.n. 11th harm. D:33 (+45) 1/2 on bridge p.p.p. 7th harm. D:56 (-31) s.p. m.s.p.

accel. rall. a tempo (♩ = 69)

30

Vln. 1
D:278 (-57) s.p. → ½ on bridge
pp → *ppp*
D:106 (-26) p.n. → s.p. → m.s.p.
p → *ppp*
D:114 (-1) s.p. → m.s.p.
pp → *ppp*
D:52 (+41) p.n. → m.s.p.
mp → *ppp*
D:54 (+6) p.n. → s.p.
p → *ppp*
l.h. damped c.l.b. p.n. → s.p.
p → *ppp*
17 (+5) s.p.
pp

Vln. 2
D:200 (-27) s.p. → ½ on bridge
pp → *ppp*
D:57 (+1) p.n. → s.p. → m.s.p.
p → *ppp*
D:95 (-16) s.p. → m.s.p.
pp → *ppp*
D:47 (-35) p.n. → s.p.
pp → *ppp*
44 (-49) s.p.
p

Vla.
D:78 (+43) s.p. → ½ c.l.t. → m.s.p.
pp → *ppp*
D:49 (+38) p.n. → s.p. → m.s.p.
p → *ppp*
D:80 (-14) s.p. → m.s.p.
pp → *ppp*
D:22 (+51) p.n. → s.p.
pp → *ppp*
7th harm. 25 (-27) p.n. → s.p.
ppp
44 (-49) s.p.
pp

Vc.
D:7 (-31) ric. p.n. → s.p.
p → *pp*
9th harm. D:9 (+4) p.n. → s.p.
pp
D:41 (+29) ric. p.n. → s.p.
mf → *ppp*
D:44 (+51) s.p.
ppp
s.p. → m.s.p.
mp → *ppp*
7th harm. 25 (-27) p.n. → s.p.
pp → *ppp*
44 (-49) s.p.
ppp

4

poco accel. ♩ = 72

35

Vln. 1
m.s.p.
ppp
D:28 (-31) II m.s.p. → ½ c.l.t. → ½ on bridge
p → *pp* → *ppp*
II I arco ord. p.n. → ½ on bridge
pp → *ppp*
8th harm. p.n. → s.p.
pp → *ppp*
D:25 (-27) III s.p. → m.s.p.
pp → *ppp*

Vln. 2
½ on bridge
ppp
3
m.s.p. → ½ on bridge
pp → *ppp*
8th harm. p.n. → s.p.
pp → *ppp*
D:52 (+41) s.p. → m.s.p.
pp → *ppp*

Vla.
m.s.p.
ppp
I p.n. II → s.p. 3:5
pp → *ppp*
D:19 (-2) ½ c.l.t. s.p.
p
Bartók pizz. l.h. ½ pressed
f → *mf* → *pp*
D:41 (+30) s.p. → m.s.p.
pp → *ppp*

Vc.
s.p.
pp
D:28 (-31) s.p. → m.s.p.
pp → *pppp*
3:5
f
Bartók pizz. l.h.
f → *mf* → *pp*
arco ric l.h. damped p.n. → s.p.
p → *ppp*
D:17 (+5) jeté p.n. → m.s.p.
p → *ppp*

poco accel.

rall.

a tempo (♩ = 76)

accel.

rall.

♩ = 76

49

Vln. 1

Vln. 2

Vla.

Vc.

p.n. → s.p.

ppp → pp

D:17 (+5) s.p. → m.s.p.

pp → ppp

D:96 (+2) p.n. → ½ on bridge

ppp → pp → ppp

D:100 (-27) s.p. → ½ on bridge

pp → ppp

D:80 (-14) p.n.

ppp

D:52 (+41) s.p. → m.s.p.

pp → ppp

D:61 (-17) p.n. → ½ on bridge

ppp → pp → ppp

D:18 (+4) D:19 (-2) ½ on bridge

D:122 (+17) s.p. → ½ on bridge

pp → ppp

D:200 (-27) s.p. → ½ on bridge

pp → ppp

D:57 (+1) p.n.

ppp

Bartók pizz. l.h. ½ pressed

f

l.h. damped p.n. → s.p.

D:41 (+30) s.p. → m.s.p.

pp → ppp

D:44 (-49) p.n. → ½ on bridge

ppp → pp → ppp

D:78 (+43) s.p. → ½ c.l.t. → m.s.p.

pp → ppp

D:122 (+17) s.p. → ½ c.l.t. → m.s.p.

pp → ppp

D:49 (+38) p.n.

ppp

8th harm. s.p. → p.n.

ppp → pp

D:17 (+5) s.p. → m.s.p.

mp → ppp

D:56 (-31) s.p. → ½ on bridge

ppp → pp → ppp

D:72 (+4) p.n. → ½ on bridge

pp → ppp

D:56 (-31) s.p. → ric. p.n. → s.p.

pp → ppp

D:21 (-31) s.p.

mp → pp

D:30 (=12) p.n. ric.

mf

poco accel.

a tempo (♩ = 76)

54

Vln. 1

Vln. 2

Vla.

Vc.

s.p. → m.s.p.

p → ppp

D:114 (+1) s.p. → m.s.p.

pp → ppp

arco s.p. → m.s.p.

p → ppp

c.l.b. p.n. → l.h. damped s.p.

p → ppp

s.p. → m.s.p.

ppp → pp

m.s.p. → ½ c.l.t. → ½ on bridge

p → pp → ppp

½ c.l.t. p.n. → ½ on bridge

pp → ppp

D:78 (+43) s.p. → m.s.p.

pp → ppp

D:34 (+5) s.p. → m.s.p.

ppp → pp → ppp

44 (+5) s.p. → ½ on bridge

p → ppp

II m.s.p.

pp → ppp

ric. l.h. damped p.n. → s.p.

mp → ppp

D:19 (-2) ½ c.l.t.

ppp

68 (+5) s.p. → m.s.p.

pp → ppp

s.p. → m.s.p.

ppp → pp → ppp

I p.n. II s.p. → 3:5 s.p.

pp → ppp

3:5 s.p.

p

8th harm. s.p. → m.s.p.

pp → ppp

D:28 (-31) s.p. → 3:5 → m.s.p.

pp → ppp

pppp

6

poco accel. rall. a tempo (♩ = 78)

accel. rall.

♩ = 78

Vln. 1: p.n., 9th harm. D: 9 (+4), s.p., D:34 (+5), s.p., m.s.p., D:96 (+2), s.p., p.n., 1/2 on bridge, D:100 (-27), s.p., m.s.p., D:144 (+4), s.p., 1/2 on bridge, D:80 (-14), p.n.

Vln. 2: p.n., pizz., f, D:41 (+30), s.p., m.s.p., D:61 (-17), D:23 (+28), D:24 (+2), D:19 (-2), p.n., 1/2 on bridge, D:122 (+17), s.p., m.s.p., D:122 (+17), s.p., 1/2 on bridge, D:57 (+1), p.n.

Vla.: Bartók pizz., ff, D:17 (+5), arco ric., p.n., s.p., m.s.p., D:35 (-45), s.p., p.n., s.p., D:35 (-45), s.p., p.n., s.p., D:22 (+51), s.p., m.s.p., D:78 (+43), s.p., 1/2 c.l.t., l.h. pizz., D:30 (-12), arco, p.n.

Vc.: p.n., 8th harm., s.p., D:17 (+5), p.n., jeté, D:18 (+4), m.s.p., D:28 (-31), s.p., p.n., s.p., D:56 (-31), s.p., m.s.p., D:12 (+2), ric., p.n., 7th harm., D:21 (-31), s.p., ric., p.n.

Dynamic markings: ppp, pp, mp, p, mf, f, ff.

Performance instructions: p.n., s.p., m.s.p., p.n., 1/2 on bridge, 1/2 c.l.t., l.h. pizz., arco, ric., Bartók pizz., jeté.

a tempo (♩ = 78)

poco accel.

Vln. 1: s.p., m.s.p., D:114 (+1), s.p., m.s.p., arco, s.p., m.s.p., l.h. damped, c.l.b., p.n., s.p., s.p., m.s.p., II, m.s.p., 1/2 on bridge, II, m.s.p.

Vln. 2: s.p., m.s.p., D:66 (+53), s.p., m.s.p., D:34 (+5), s.p., m.s.p., s.p., p.n., p.n., ric., l.h. damped, p.n., s.p.

Vla.: s.p., l.h. pizz., 68 (+5), arco, s.p., m.s.p., s.p., m.s.p., s.p., p.n., p.n., D:19 (-2), 1/2 c.l.t., s.p.

Vc.: s.p., 8th harm., s.p., m.s.p., s.p., m.s.p., p.n., s.p., s.p., m.s.p., 3:5, 3:5, pppp.

Dynamic markings: ppp, pp, mp, p, mf, f, ff.

Performance instructions: p.n., s.p., m.s.p., arco, s.p., l.h. damped, c.l.b., p.n., 1/2 on bridge, II, l.h. pizz., 3:5, 8th harm., ric., l.h. damped.

poco accel. rall. a tempo (♩ = 84)

accel. rall. a tempo (♩ = 84)

71

♩ = 84

20 (-14) arco m.s.p. → D:17 (+5) II → s.p.

Vln. 1: *ppp* → *fp* → *ppp* → *ppp* → *pp* → *ppp* → *pp* → *ppp* → *pp* → *ppp* → *mp* → *pp* → *mf*

Vln. 2: p.n. → m.s.p. → s.p. → D:35 (-45) p.n. → ½ on bridge → D:100 (-27) m.s.p. → s.p. → D:100 (-27) → ½ on bridge → D:46 (+51) s.p. → m.s.p. → I nail pizz.

Vla.: *f* p.n. → m.s.p. → s.p. → D:61 (-17) p.n. → D:23 (+28) → D:22 (+51) → D:19 (-2) → ½ on bridge → D:78 (+43) m.s.p. → D:122 (+17) s.p. → ½ on bridge → D:57 (-1) p.n. → s.p. → m.s.p. → 66 (+53) s.p. → 68 (+5) arco s.p. → p.n.

Vc.: nail pizz. → arco ric. p.n. → m.s.p. → D:44 (+51) s.p. → m.s.p. ½ c.l.t. → D:72 (-2) → D:22 arco (+51) ord. m.s.p. → D:78 (+43) s.p. → ½ c.l.t. → l.h. pizz. arco s.p. → D:19 (-2) p.n. → s.p. → l.h. pizz. → p.n.

9th harm. → 7th harm. → D:17 (+5) s.p. → p.n. ½ c.l.t. → s.p. → D:56 (-31) arco ord. m.s.p. → 7th harm. D:21 (-31) s.p. → D:30 (-12) ric. p.n. → s.p. → 3:2 → p.n.

poco accel.

77

Vln. 1: arco s.p. → m.s.p. → c.l.b. p.n. → l.h. damped → m.s.p. → s.p. → ½ on bridge → ½ c.l.t. p.n. → m.s.p.

Vln. 2: m.s.p. → D:21 (-29) m.s.p. → ½ c.l.t. s.p. → p.n. → p.n. → m.s.p. → l.h. pizz. → l.h. damped p.n. ric. → m.s.p.

Vla.: m.s.p. → on bridge → m.s.p. → III s.p. → I m.s.p. → II → ½ on bridge → D:19 (-2) ½ c.l.t. s.p. → m.s.p.

Vc.: s.p. → II p.n. → m.s.p. → III p.n. → s.p. → 3:5 → p.n.

poco accel. rall. a tempo (♩ = 89)

accel. rall. a tempo (♩ = 89)

82

Vln. 1 p.n. → m.s.p. → s.p. D: 35 (-45) p.n. → bridge ½ on D:78 (+43) m.s.p. s.p. → ½ on bridge D:46 (+28) m.s.p. → m.s.p. I II p.n.

Vln. 2 p.n. pizz. → m.s.p. → s.p. D: 26 (-59) p.n. → bridge ½ on D:17 (+5) m.s.p. s.p. → ½ on bridge D:100 (-27) s.p. → ½ on bridge D:57 (+1) p.n. → s.p. → m.s.p. 70 (-45) p.n.

Vla. nail pizz. p.n. arco ric. p.n. → s.p. D: 44 (+51) s.p. → ½ c.l.t. → m.s.p. arco ord. m.s.p. s.p. → ½ c.l.t. 1.h. pizz. D:19 (-2) 3 l.h. pizz. 68 (+5) p.n.

Vc. II p.n. → m.s.p. → jeté 7th harm. C:7 (-31) → s.p. D: 17 (+5) s.p. → p.n. → ½ c.l.t. → s.p. 7th harm. D: 56 (-31) arco ord. m.s.p. II ric. p.n. → 7th harm. D:21 (-31) s.p. D:11 (+51) ric. p.n. → s.p. 30 (-12) p.n.

PPP p pp PPP PPP PP PPP P PPP mp PPP pp PPP pp

88

Vln. 1 s.p. s.p. → m.s.p. c.l.b. l.h. damped p.n. → s.p. s.p. → ½ on bridge ½ c.l.t. p.n. → m.s.p.

Vln. 2 s.p. s.p. → m.s.p. D: 21 (-29) m.s.p. → s.p. ½ c.l.t. s.p. → p.n. s.p. → p.n. → m.s.p. ric. l.h. damped s.t. → s.p.

Vla. s.p. on bridge → s.p. III s.p. → m.s.p. → ½ on bridge ½ c.l.t. s.p.

Vc. s.p. p.n. → s.p. III p.n. → s.p. → 3:5 → m.s.p.

PPP p PPP PPP PPP p PPP pp PPP mp PPP pp PPP pp

poco accel. rall. a tempo (♩ = 95)

Vln. 1

Vln. 2

Vla.

Vc.

ppp p p ppp ppp ppp ppp

p.n. m.s.p. s.p. p.n. m.s.p.

f l.h. pizz. p.p. mf ppp

nail pizz. arco ric. p.n. s.p.

f f ppp ppp

p.n. m.s.p. jeté 9th harm. 27 (+4) s.p.

p.p. ppp ppp ppp ppp

D: 35 (-45) p.n. m.s.p. D: 22 (+51) m.s.p.

D: 26 (-59) s.t. m.s.t. D: 17 (+5) m.s.p.

l.h. 1/2 pressed D: 9 (+4) horizontal tremolo 1/2 c.l.t. p.n. s.p. D: 39 (+43) arco ord. m.s.p.

D: 56 (-31) arco ord. m.s.p.

accel. rall. a tempo (♩ = 95)

Vln. 1

Vln. 2

Vla.

Vc.

pp > ppp pp > ppp mp pp pp ppp ppp ppp ppp ppp ppp ppp ppp

D: 22 (+51) s.p. IV m.s.p. → 1/2 on bridge D: 46 (+28) s.p. D: 44 (+51) m.s.p. 54 (+6) p.n. s.p. s.p. m.s.p. l.h. dampened c.l.b. p.n. s.p. s.p. 1/2 on bridge 1/2 c.l.t. p.n. m.s.p.

D: 62 (-55) s.p. m.s.p. → 1/2 on bridge D: 27 (+6) arco ord. p.n. s.p. m.s.p. 39 (+43) p.n. s.p. D: 22 (+51) p.n. s.p. p.n. s.p. 1/2 c.l.t. ric. l.h. dampened p.n. s.p.

D: 39 (+43) s.p. 1/2 c.l.t. l.h. pizz. 5:3 3 l.h. pizz. arco p.n. s.p. D: 21 (-29) p.n. s.p. s.p. m.s.p. m.s.p. 1/2 on bridge 1/2 c.l.t. s.p.

7th harm. D: 23 (+28) D: 24 (+2) D: 11 (+51) ric. p.n. I pizz. II arco p.n. s.p. p.n. s.p. 7 (-31) m.s.p.

D: 56 (-31) s.p. p.n. s.p. p.p. ppp ppp ppp ppp ppp ppp ppp ppp

$\text{♩} = 91$

poco accel.

rall.

a tempo ($\text{♩} = 91$)

103

Vln. 1: pizz. f , arco m.s.p., fp , ppp , s.p., p.n., m.s.p., s.p., p.n., m.s.p.

Vln. 2: p.n. pizz. f , ppp , m.s.p., fp , pp , mf , s.p., s.t., 11:10, ppp , pp , m.s.t., ppp

Vla.: pizz. f , arco ric. p.n., mf , s.p., p.n. jeté, pp , horizontal trem., ppp , p , p.n., ppp , $\frac{1}{2}$ c.l.t., mf

Vc.: p.n., ppp , m.s.p., fp , jeté, pp , IV jeté, s.t., s.p., p.n., $\frac{1}{2}$ c.l.t., arco ord., s.p., ppp

Technical markings: D:22 (+51) s.p., D:17 (+5) s.p., D:39 (+43) s.p., D:5 (-14) $\frac{1}{2}$ c.l.t. s.p.

accel.

rall.

a tempo ($\text{♩} = 91$)

poco accel.

107

Vln. 1: $\frac{1}{2}$ c.l.t., $\frac{1}{2}$ on bridge, 3:5, s.p., m.s.p., ppp , pp , ppp , D:35 (-44) m.s.p., $\frac{1}{2}$ on bridge, Bartók pizz. l.h. damped ric. p.n., mp , l.h. pizz., ppp , ff , ff , s.p., D:53 (-26) s.p., m.s.p., c.l.b. p.n., l.h. damped p.n., p , 3:5, ppp

Vln. 2: $\frac{1}{2}$ on bridge, 3:5, s.p., m.s.p., ppp , pp , ppp , D:27 (+6) arco ord. p.n., s.p., (noise) on bridge, D:21 (-29) m.s.p., $\frac{1}{2}$ on bridge, 3:5, ppp , pp , ppp , $\frac{1}{2}$ c.l.t. s.p., 3, p , ppp , ric. l.h. damped, mp , ppp

Vla.: $\frac{1}{2}$ c.l.t., $\frac{1}{2}$ on bridge, 3:5, s.p., l.h. pizz., nail pizz., mf , 3, p.n., on bridge, ff , mf , ppp , pp , ppp , p , ppp , pp , p , 5, ppp , pp , $\frac{1}{2}$ on bridge, $\frac{1}{2}$ c.l.t. s.p., 3:5, ppp , p

Vc.: m.s.p., ric. p.n., s.p., D:11 (+51) ric. p.n., s.p., p.n., on bridge, 3:5, p.n., s.p., ppp , pp , ppp , pp , pp , 3rd 8ve harm. p.n., 3:5, s.p., pp , 5, ppp , pp , 7th harm. (-31) m.s.p., 3:5, $pppp$

♩ = 108

poco accel.

rall.

a tempo (♩ = 108)

Musical score for measures 113-116. The score is for Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Vln. 1:** Starts at measure 113. Dynamics range from *f* to *ppp*. Techniques include arco, m.s.p., pizz., s.p., and m.s.t.
- Vln. 2:** Starts at measure 113. Dynamics range from *f* to *ppp*. Techniques include pizz., arco, m.s.p., s.p., s.t., and m.s.t.
- Vla.:** Starts at measure 113. Dynamics range from *f* to *pp*. Techniques include arco ric., p.n., jeté, horizontal trem., and ½ c.l.t.
- Vc.:** Starts at measure 113. Dynamics range from *ppp* to *pp*. Techniques include p.n., m.s.p., jeté, s.p., s.t., p.n., and ½ c.l.t.

D:17 (+5) s.p.

D: 5 (-14) ½ c.l.t.

D:11(+51) l.h. pizz. s.p.

II s.p.

accel.

rall.

a tempo (♩ = 108)

Musical score for measures 117-120. The score is for Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

- Vln. 1:** Starts at measure 117. Dynamics range from *ppp* to *ff*. Techniques include ½ c.l.t., ½ on bridge, p.n., l.h. pizz., l.h. p.n., arco ric., p.n., s.p., l.h. damped c.l.b., p.n., s.p., and 3:5.
- Vln. 2:** Starts at measure 117. Dynamics range from *ppp* to *ppp*. Techniques include ½ c.l.t., p.n., s.p., arco ord., p.n., s.p., on bridge, ½ on bridge, 3:5, ½ c.l.t., s.p., p.n., and l.h. pizz.
- Vla.:** Starts at measure 117. Dynamics range from *ppp* to *pp*. Techniques include p.n., ½ c.l.t. pizz., p.n., s.p., nail. pizz., p.n., pizz., arco p.n., on bridge, 3:5, II, 5, m.s.p., ½ on bridge, 3:5, and ½ c.l.t. s.p.
- Vc.:** Starts at measure 117. Dynamics range from *ppp ff* to *pppp*. Techniques include D:23 (+28) ric. p.n., D:24 (+2) s.p., D:11 (+51) ric. p.n., s.p., 3:2, s.t., II p.n., 3:5, D: 7th harm. (-31) s.p., 5, IV 3:5, and on bridge.

poco accel.

s.p. 5 ½ on bridge ½ c.l.t. p.n. m.s.p.

½ c.l.t. s.p. p.n. s.p.

m.s.p. ½ on bridge 3:5 ½ c.l.t. s.p.

II p.n. 3:5 D: 7th harm. (-31) s.p. 5 IV 3:5 on bridge

♩ = 116

poco accel.

rall.

a tempo (♩ = 116)

123

Vln. 1: pizz. *f* → arco m.s.p. *fp* → *ppp* → s.p. *ppp* → p.n. *pp* → s.t. *ppp* → m.s.t. *mp* → *ppp*

Vln. 2: pizz. *f* → arco m.s.p. *fp* → *pp* → *mf* → s.p. *ppp* → p.n. *p* → *pp* → pizz. *f* → arco s.t. *p*

Vla.: pizz. *f* → arco ric. p.n. *f* → s.p. *pp* → jeté p.n. *ppp* → horizontal trem. *p* → *ppp* → ½ c.l.t. *mf* → l.h. pizz. s.p. *ppp* → *p*

Vc.: p.n. *ppp* → m.s.p. *fp* → jeté *pp* → s.p. *pp* → jeté *ppp* → s.t. *ppp* → ½ c.l.t. crini *pp* → s.p. *ppp* → *p*

accel. rall. a tempo (♩ = 116)

127

Vln. 1: ½ c.l.t. ½ on bridge → s.p. *f* → *ppp* → *pp* → Bartók pizz. l.h. damped *mp* → D:19 (-2) m.s.p. → ½ on bridge *ppp* → l.h. pizz. *ff* → *ff* → s.p. *ppp* → c.l.t. m.s.p. *mf* → c.l.b. p.n. *p* → l.h. damped *ppp* → s.p. *ppp*

Vln. 2: → m.s.t. *ppp* → ½ c.l.t. p.n. → s.p. *mp* → *ppp* → p.n. → arco ord. *ppp* → s.p. *pp* → (noise) on bridge *ppp* → c.l.t. 3:5 *ppp* → *pp* → *ppp* → s.p. *p* → ½ c.l.t. s.p. *ppp* → p.n. *p* → l.h. pizz. *ppp* → ric. l.h. damped *mp* → *ppp* → s.p. *ppp*

Vla.: → p.n. *ppp* → ½ c.l.t. p.n. *f* → arco p.n. *pp* → nail pizz. *mp* → p.n. *pp* → arco p.n. *ff* → ½ on bridge *mf* → on bridge *ppp* → ½ on bridge *p* → *ppp* → *p* → ½ c.l.t. *ppp* → m.s.p. *pp* → ½ on bridge *ppp* → ½ c.l.t. s.p. *p*

Vc.: (♩) ric. p.n. (♩) → s.p. *ppp* → *ff* → *pp* → D:11 (+51) ric. p.n. → s.p. *mf* → I 3:2 *pp* → s.t. *ppp* → II nail pizz. *mp* → arco 8th harm. p.n. *ppp* → l.h. *ppp* → 3:5 *ppp* → *p* → s.p. *ppp* → on bridge *ppp* → ½ c.l.t. s.p. *ppp*

poco accel.

Violin 1

Violin 2

Viola

Violoncello

151

accel.

rall.

a tempo (♩ = 63.5)

Vln. 1

Vln. 2

Vla.

Vc.

poco accel. 15 $\text{♩} = 57$

molto rit. $\text{♩} = 114$

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

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

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

Vc.: *pp* *pppp* *ppp* *pp* *p* *mp*

Annotations: s.p., 1/2 on bridge, 1/2 c.l.t., p.n., m.s.p., l.h. pizz., ric. l.h. damped, s.t., 13:11, 6:5, 10:7, 7:11, 7:11, 7:11, 1/2 on bridge, on bridge, arco, p.n., s.p., l.h. pizz., p.n., s.p., 10:11, 7:5, 12:7, 13:12, II m.s.t.

$\text{♩} = 57$

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

Vln. 2: *ppp* *fff* *ppp* *ff* *pp* *f* *pp* *mf* *pp* *mp* *ppp* *p* *ppp* *pp* *ppp*

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

Vc.: *ppp* *p* *pp* *ppp* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *pp* *ppp*

Annotations: s.p., p.s.p., p.n., p.s.t., s.t., m.s.t., 7:5, 5:3, 9:7, 10:11, 7:5, 5:3, 3, arco, l.h. pizz., p.n., s.p., 7:5, 3:2, 5:4, 5:4, 7:11, 12:7, 13:12, II m.s.t.

rall.

18

♩ = 50

Vln. 1: p.n., s.p., p.n., s.t., p.n., s.p., pizz., p.n., m.s.p., ric. p.n., s.p.

Vln. 2: p.n., l.h. pizz., nail pizz., c.l.b. ric., p.n., s.p., pizz., p.n., s.p., p.n., p.n., p.n., p.n., p.n., p.n.

Vla.: s.p., s.p., m.s.t., s.p., p.n., s.p., ric. s.p., m.s.p., m.s.t., p.n., p.n.

Vc.: arco p.n., s.t., p.n., s.p., p.n., s.p., s.t., p.n., s.t., s.t., s.t., s.t., s.t., s.t.

Dynamics: *ppp*, *pp*, *mf*, *f*, *mp*, *p*.

Techniques: *6:5*, *3*, *3*, *3*.

Vln. 1: 1/2 on bridge, p.n., 3:5, s.p., horizontal trem., p.n., s.p., p.n., s.p., p.n., s.p.

Vln. 2: C: 7th harm. (-31), s.p., m.s.p., p.n., s.p., p.n., s.t., m.s.t., s.t., p.n., p.n., l.h. pizz., p.n., s.p.

Vla.: 5:3, s.p., 1/2 c.l.t., p.n., arco ord., p.n., l.h. pizz. arco, s.t., m.s.t., p.n., 3:5, p.n., s.p., p.n.

Vc.: m.s.p., c.l.t., p.n., p.n., s.p., p.n., m.s.p., p.n., p.n., p.n., 1/2 c.l.t., c.l.t., s.p.

Dynamics: *ppp*, *pp*, *mp*, *f*, *p*, *mf*.

Techniques: *5:3*, *3:5*, *5*, *3:5*, *5*, *3:5*, *5*, *3:5*, *5*.

rall. 19 ♩ = 48

205 → p.n. 3:5 I II → m.s.p. → p.n. → s.t. s.t. → s.p. pizz. p.n. → s.p. → p.n. → s.p.

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

Vln. 2 3:5 5:3 → p.n. c.l.t. ric. s.t. → p.n. C: 7th harm. (tune with cello) nail pizz. arco s.t. → s.p. → p.n. 3:5 → s.p.

Vla. 3:5 → s.p. 5:3 → m.s.p. 3 → p.n. → s.t. → p.n. → s.t. horizontal trem. *ppp* *pp* *ppp* *ppp* *p* 3:5 *pp* *ppp* *p* 3:5 *ppp*

Vc. nail pizz. c.l.b. p.n. (♯) → s.p. → p.n. → s.p. 7th harm. 5:3 → p.n. → s.t. → p.n. → s.t. 3:5 → s.p. → p.n. → s.p. s.t. → p.n. → s.p. 3:5 (♯) *ppp* *mp* *mf* *pp* *ppp* *p* *ppp* *pp* *ppp* *p* *ppp* *mp* *f* *ppp*

rall.

212 → 1/2 on bridge → p.n. 3:5 → m.s.p. → 7th harm. -31 cents p.n. 3:5

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

Vln. 2 l.h. pizz. p.n. → s.p. 3:5 → p.n. Bartók pizz. arco s.t. → s.p. → p.n. 3:5 → 1/2 on bridge 7th harm. -31 cents p.n. 3:5 *ppp* *pp* *ppp* *ff* *mf* *pp* *f* *mp* *pp* *ppp* *p*

Vla. (♯) → s.p. → p.n. → m.s.p. → s.p. → l.h. pizz. 3:5 → s.p. → p.n. → s.p. *ff* *pp* *ppp* *ppp* *ppp* *pp* *p* *ppp* *p*

Vc. s.p. → 1/2 on bridge → s.p. → ric. p.n. → s.p. → s.p. → p.n. → s.p. *mp* *ppp* *ppp* *ppp* *mf* *p* *ppp* *ppp* *ppp* *ppp*

20

♩ = 46

218

Vln. 1: arco 1/2 on bridge, l.h. pizz., on bridge (toneless), nail pizz., arco p.n., s.p., p.n., 3:5, s.p.

Vln. 2: p.n., s.p., p.n., 5:7, s.p., s.p., m.s.p., 5:6, 3:5, p.p.p.

Vla.: 1/2 on bridge, on bridge, 1/2 c.l.t., p.n., s.p., p.n., c.l.b. p.n., s.p., m.s.p., 3:5, p.p.p.

Vc.: p.n., 3:5, p.n., p.n., s.p., c.l.t., p.n., l.h. 1/2 pressed, s.t., m.s.t., 3:5, m.s.p., p.p.p.

21

♩ = 45 accel.

225

Vln. 1: m.s.p., 1/2 on bridge, nail pizz., s.p., arco s.t., 11:13, m.s.t., nail pizz., 5:7, 1/2 on bridge, on bridge (toneless), p.n., p.p.p.

Vln. 2: p.n., s.t., 7:11, 1/2 c.l.t., s.t., l.h. 1/2 pressed, p.n., arco ord., p.n., 7:11, m.s.t., s.t., c.l.b. ric., IV, s.p., p.p.p.

Vla.: 1/2 on bridge, c.l.b., l.h. 1/2 pressed, p.n., III, s.p. horizontal trem., horizontal trem., s.p., 1/2 on bridge, 1/2 on bridge, l.h. pizz., s.t., 3:5, m.s.t., p.p.p.

Vc.: 1/2 on bridge, 5:4, 1/2 c.l.t., l.h. 1/2 pressed, p.n., s.t., c.l.b., l.h. 1/2 pressed, p.n., s.p., p.n., 5:7, s.t., p.p.p.

Musical score for measures 243-250. The score is written for Violin 1, Violin 2, Viola, and Violoncello. It includes various performance directions such as p.n. (pizzicato normale), s.p. (sul ponticello), arco (arco), and l.h. pizz. (left hand pizzicato). Dynamic markings range from ppp (pianissimo) to mf (mezzo-forte). Measure numbers 243 and 250 are clearly marked at the beginning of their respective staves.

23

$\text{♩} = 102$

accel.

Musical score for measures 250-257. The score continues for Violin 1, Violin 2, Viola, and Violoncello. It features more performance directions like ric. (ricordando), p.n., s.p., and 1/2 on bridge. Dynamic markings include f (forte) and ppp. Measure numbers 250 and 257 are indicated at the start of the staves.

257

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

Vln. 2: *pp* *ff* *pp* *ppp* *p* *ppp* *pp* *pp* *f* *pp* *mp* *ppp* *mf*

Vla.: *pp* *ff* *sppp* *pp* *ppp* *pp* *p* *pp* *mf* *pp* *mp* *ppp*

Vc.: *pp* *ff* *mf* *pp* *pp* *p* *pp* *pp* *ppp* *pp* *ppp*

Annotations: s.p., p.n., c.l., c.l.b., l.h. 1/2 pressed, arco ord., 1/2 c.l.t., II pizz., tr.

24

♩ = 114

accel.

264

Vln. 1: *pp* *mf* *ppp* *mf* *pp* *pp* *f* *p* *ff sub.* *f* *f*

Vln. 2: *pp* *mp* *pp* *mf* *pp* *f* *pp* *f* *p* *ff sub.* *mf* *p* *ppp*

Vla.: *pp* *mf* *ppp* *f* *pp* *f* *mf* *p* *ff sub.* *pp* *pp* *f* *ppp*

Vc.: *pp* *mf* *ppp* *pp* *mp* *p* *mf* *pp* *mp* *pp* *ff sub.* *fz* *f* *ff* *pp*

Annotations: s.p., p.n., tr., nail pizz., IV arco p.n., ric., p.s.p., pizz., arco, 1/2 c.l.t., tr.

271

Vln. 1: *p.n.* → $\frac{1}{2}$ on bridge, *s.p.* → $\frac{1}{2}$ on bridge, *s.p.* → *p.n.* → *s.p. IV*, $\frac{1}{2}$ c.l.t. *s.p.*, arco ord. → *s.t.*, *p.n.* → *s.p.*

Vln. 2: *s.p.* → *p.n.*, *p.n.* l.h. ord. → *s.t.* l.h. $\frac{1}{2}$ pressed, $\frac{1}{2}$ on bridge, *s.p.*, $\frac{1}{2}$ on bridge → $\frac{1}{2}$ c.l.t. *s.p.*

Vla.: *s.p.* → *p.n.*, ric. *p.n.* (e) → *s.p.*, *p.n.* → *s.p.* → *p.n.*, arco ord. *p.n.*, $\frac{1}{2}$ c.l.t. *s.t.* → *p.n.*, *s.p.* → *p.n.*, *p.n.* → *s.p.*

Vc.: *p.n.* → *s.p.*, II nail pizz., arco *p.n.*, *s.p.* → *p.n.*, arco ord. *p.n.*, $\frac{1}{2}$ c.l.t. *s.p.*, arco ord. → *s.t.*, nail pizz.

Measures 271-287 contain detailed musical notation with various dynamics (p, pp, ppp, mf, mp, f, ff) and performance instructions.

278

Vln. 1: *p.n.*, arco *p.n.*, l.h. pizz. *p.n.*, arco *p.n.*, *p.n.* l.h. $\frac{1}{2}$ pressed, *m.s.t.* → *m.s.p.*, *s.p.* → $5:4$

Vln. 2: *p.n.* → *s.p.* → *p.n.*, *p.n.* c.l.b. *p.n.* → *s.p.* c.l.t., $\frac{1}{2}$ on bridge, *p.n.* → *m.s.p.* → *p.n.*, *p.n.* c.l.b. *p.n.* → *s.p.*, c.l.t. *s.p.*

Vla.: *p.n.*, $\frac{1}{2}$ c.l.t. *s.t.*, l.h. $\frac{1}{2}$ pressed *p.n.* → *s.t.* → *p.n.* → *s.t.*, $\frac{1}{2}$ c.l.t. *s.p.* → *m.s.t.*, Bartók pizz. l.h. $\frac{1}{2}$ pressed, $5:4$, arco c.l.t. *p.n.* → *m.s.p.*

Vc.: arco ord. *p.n.*, $\frac{1}{2}$ c.l.t. *s.p.* → *m.s.t.*, I nail pizz. *s.p.*, arco *p.n.* → *s.p.* → *p.n.*

Measures 278-287 contain detailed musical notation with various dynamics (p, f, ff, ppp, mp) and performance instructions.

25

♩ = 120
♩ = 150 **molto rall.**

285

Vln. 1
c.l.b. → p.n. → s.p.
mf ppp
tr m.s.p. III
p ppp
1/2 on bridge
mp ppp
s.p.

Vln. 2
tr m.s.p. → s.p.
mp ppp
s.p. p ppp
1/2 on bridge
mp ppp
flaut. 1/2 on bridge
ppp

Vla.
nail pizz. 5
ppp mf ppp
m.s.p. 1/2 on bridge
ppp mp
1/2 on bridge
p ppp

Vc.
5
p ppp
II pizz. arco 1/2 on bridge
p ppp mp
flaut. p.n. → s.p.
ppp

292

Vln. 1
m.s.p.
p ppp
flaut. m.s.t. p ppp
mp s.p.

Vln. 2
m.s.p. p.p.n.
p ppp
flaut. m.s.t. p ppp
mp s.p.
flaut. m.s.p. ppp

Vla.
m.s.p. p
flaut. m.s.t. p ppp
mp s.p.

Vc.
m.s.p. p
flaut. m.s.t. p ppp
mp s.p.

298

Vln. 1: m.s.p. → s.p. → p.n. → s.p. → p.n. → s.p. → p.n.
ppp *mp* *pp* *p* *ppp* *pp* *ppp* *p* *ppp* *ppp*

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

Vla.: flaut. m.s.p. → s.p. → s.p. → p.n. → s.p. → s.p.
ppp *p* *p* *ppp* *pp* *ppp* *p*

Vc.: flaut. m.s.p. → s.p. → p.n. → s.p. → s.p.
ppp *p* *ppp* *p* *ppp* *p*

Flaut.: *ppp* *p* *ppp* *pp* *ppp* *p*

C.l. balz. p.n. → s.p.
mp *pp*

Other markings: pizz., 5:3, 3, p.n., s.p., m.s.p., tr.

26

♩ = 75

306

Vln. 1: flaut. → ½ on bridge → p.n. → flaut. → p.n. → flaut.
ppp *mp* *ppp* *pp* *mp* *p* *ppp* *mf*

Vln. 2: flaut. → ½ on bridge → p.n. → flaut. → p.n. → flaut.
ppp *mp* *ppp* *p* *pp* *mp* *ppp* *mf*

Vla.: p.n. → balzando p.n. → s.t. → arco ½ on bridge → p.n. → flaut.
mf *p* *ppp* *p* *pp* *mp* *ppp* *mf*

Vc.: s.p. → ½ on bridge → s.p. → flaut. ½ on bridge → p.n. → s.p. → ½ on bridge → flaut.
pp *ppp* *pp* *pp* *mp* *ppp* *mp* *mf*

Other markings: 5:3, 3, ½ on bridge, p.n., s.p., m.s.p., tr., balzando, arco, s.t., p.v., c.l.t.

346

Vln. 1

Vln. 2

Vla.

Vc.

c.l.b. s.t. → p.n. → c.l.b. s.t. → p.n. → s.t. → m.s.p. → s.t. → p.n. → s.p. → s.p. → s.p.

7:5^b 5:3 3 5:4^b 7:6^b

mp *p* *mf* *p* *pp* *ff* *f* *p* *ppp* *p* *ppp* *mp*

balz. p.n. → s.t. → m.s.p. → balz. s.t. → p.n. → balz. p.n. → s.p. → l.h. pizz. → s.t. ric. → s.p. → p.n.

7:5^b 5:3 3 5:4^b 7:6^b

mf *pp* *mp* *pp* *ff* *f* *p* *f* *p* *mf* *pp* *mf*

p.n. → p.n. → s.p. → s.t. → c.l.t. p.n. → s.p. → s.p. → s.p. → p.n. → p.n. → l.h. pizz.

7:5^b 5:3^b 3 5:4^b 7:6^b

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

p.n. → p.n. → s.p. → p.n. → m.s.p. → p.n. → flaut. s.t. → p.n. → p.n. → p.n. → s.p.

7:5^b 5:3 3 5:4^b 7:6^b

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

rall.

29

♩ = 68

352

Vln. 1

Vln. 2

Vla.

Vc.

c.l.t. s.p. → p.n. → s.p. → p.n. → s.p. → p.n. → s.p. → p.n. → s.p.

11:10^b 7:6^b 5:4 3 5:3^b

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

½ c.l.t. s.p. → p.n. → s.p. → p.n. → p.n. → s.p. → p.n. → s.p. → p.n.

11:10^b 7:6^b 5:4 3 5:3^b

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

s.p. → p.n. → s.p. → p.n. → p.n. → s.p. → p.n. → s.p. → p.n.

11:10^b 7:6^b 5:4 3 5:3^b

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

(tr) p.n. → s.p. → s.p. → p.n. → p.n. → s.p. → s.p. → p.n.

11:10^b 7:6^b 5:4^b 3 5:3^b

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

357

Vln. 1

Vln. 2

Vla.

Vc.

p.n.

s.p. → p.n.

8:5[♭]

5:3[♭]

3:2[♭]

ppp

pp

pp > ppp

pp

p > pp

mp > p

mp

p

mf

ppp

f > ppp

f > pp

pp > ppp

pp

pp > ppp

pp

ppp

p > pp

p > pp

mp > p

mp > p

mf > p

mf > p

f

pp

pp

pp > ppp

pp

pp > ppp

pp > ppp

p > pp

p >

pp

5:3[♭]

8:5[♭]

3:2[♭]

mf > p

f > p

f

8:5[♭]

5:3[♭]

8:5[♭]

5:3[♭]

3:2[♭]

pp > ppp

pp

ppp

pp

mp > p

p

mp

pp

mf

pp

364

Vln. 1

Vln. 2

Vla.

Vc.

f

pp

f > p

mf > p

mf > p

mf > p

mf > p

mp > p

mp > p

mp > p

p > pp

p > pp

p > pp

p >

f

p

mf > p

mf > p

mf > p

mf > p

mp > p

mp > p

mp > p

p > pp

p > pp

p > pp

pp

f

p

f > p

mf > p

mf > p

mf > p

mf > p

mp > p

mp > p

mp > p

p > pp

p > pp

p > pp

3:2[♭]

5:4[♭]

8:6[♭]

13:10[♭]

8:6[♭]

5:4[♭]

8:6[♭]

5:4[♭]

3:2[♭]

5:4[♭]

8:6[♭]

13:10[♭]

8:6[♭]

5:4[♭]

30

$\text{♩} = 67$

rall.

Musical score for measures 372-380 of the first system. The score is for Vln. 1, Vln. 2, Vla., and Vc. It begins at measure 372. The tempo is marked *rall.* and the tempo marking $\text{♩} = 67$ is present. The score includes various dynamics such as *pp*, *ppp*, *p*, and *mf*. Articulations include *p.n.* (pizzicato), *s.p.* (sul ponticello), *s.t.* (sul tasto), and *arco ord.* (arco ordinario). There are also markings for *l.h. 1/2 pressed* and *m.s.t.* (mezzo sostenuto). The score features several slurs, ties, and accents.

rall.

Musical score for measures 380-387 of the second system. The score is for Vln. 1, Vln. 2, Vla., and Vc. It begins at measure 380. The tempo is marked *rall.*. The score includes various dynamics such as *ppp*, *p*, *mp*, *mf*, and *p*. Articulations include *s.t.* (sul tasto), *p.n.* (pizzicato), *s.p.* (sul ponticello), *c.l.t.* (coda left hand), *arco ord.* (arco ordinario), *c.l.b.* (coda left hand), *s.t.* (sul tasto), *p.n.* (pizzicato), *s.p.* (sul ponticello), *l.h. 1/2 pressed*, *m.s.t.* (mezzo sostenuto), and *II nail pizz. pont.* (second nail pizzicato ponticello). The score features several slurs, ties, and accents.

386

Vln. 1: $\frac{1}{2}$ c.l.t. p.n. \rightarrow s.p. arco ord. p.n. \rightarrow s.t. p.n. \rightarrow s.t. II c.l.t. p.n. \rightarrow s.p. arco ord. p.n. \rightarrow s.t. $\frac{1}{2}$ c.l.t. s.t. \rightarrow m.s.t. arco ord. p.n. \rightarrow s.t.

Vln. 2: s.t. $\frac{1}{2}$ c.l.t. p.n. \rightarrow s.p. arco ord. s.p. \rightarrow p.n. c.l.t. s.t. \rightarrow s.p. $\frac{1}{2}$ c.l.t. s.p. \rightarrow bridge flaut $\frac{1}{2}$ on bridge p.n. \rightarrow s.t. $\frac{1}{2}$ c.l.t. s.t. \rightarrow m.s.t. arco ord. c.l.t. s.t. \rightarrow m.s.p.

Vla.: $\frac{1}{2}$ c.l.t. p.n. \rightarrow s.t. l.h. $\frac{1}{2}$ pressed s.t. \rightarrow p.n. \rightarrow s.t. arco ord. p.n. \rightarrow s.p. flaut $\frac{1}{2}$ on bridge $\frac{1}{2}$ c.l.t. s.t. \rightarrow m.s.t. arco ord. p.n.

Vc.: $\frac{1}{2}$ c.l.b. p.n. s.t. p.n. arco ord. s.t. s.t. $\frac{1}{2}$ c.l.b. s.t. \rightarrow s.p. I nail pizz. pont. arco c.l.b. p.n. \rightarrow s.p.

Dynamic markings: pp , ppp , p , mp , mf .

Other markings: p.n., s.t., arco ord., c.l.t., c.l.b., m.s.t., $\frac{1}{2}$ on bridge, jeté, $\frac{1}{2}$ pressed, $\frac{1}{2}$ c.l.t., s.p., m.s.p., $\frac{1}{2}$ c.l.t., s.t., m.s.t., p.n., s.p., arco ord., p.n., \rightarrow , \leftarrow , \rightarrow , \leftarrow .

31

♩ = 65

395

Vln. 1: p.n. \rightarrow s.t. m.s.p. $\frac{1}{2}$ on bridge p.n. \rightarrow s.t. c.l.t. l.h. $\frac{1}{2}$ pressed s.t. \rightarrow m.s.t. $\frac{1}{2}$ c.l.t. s.t.

Vln. 2: $\frac{1}{2}$ c.l.t. s.p. \rightarrow s.t. p.n. \rightarrow s.p. m.s.p. $\frac{1}{2}$ on bridge p.n. p.n. \rightarrow s.t. m.s.t. c.l.t. s.t. \rightarrow c.l.b.

Vla.: s.t. p.n. jeté s.p. p.n. \rightarrow s.p. $\frac{1}{2}$ on bridge flaut $\frac{1}{2}$ on bridge c.l.t. $\frac{1}{2}$ pressed s.t. \rightarrow m.s.t. c.l.t. s.t. \rightarrow c.l.b.

Vc.: p.n. jeté s.p. s.t. $\frac{1}{2}$ on bridge $\frac{1}{2}$ c.l.b. s.t. arco ord. p.n. \rightarrow s.t. c.l.t. s.t. \rightarrow c.l.b.

Dynamic markings: pp , ppp , p , mp , mf .

Other markings: p.n., s.t., arco ord., c.l.t., c.l.b., m.s.t., $\frac{1}{2}$ on bridge, jeté, $\frac{1}{2}$ pressed, $\frac{1}{2}$ c.l.t., s.p., m.s.p., $\frac{1}{2}$ c.l.t., s.t., m.s.t., p.n., s.p., arco ord., p.n., \rightarrow , \leftarrow , \rightarrow , \leftarrow .

rall.

404

arco ord. p.n. s.p. s.p. p.n. l.h. 1/2 pressed s.t. m.s.t. arco ord. p.n. s.t. l.h. 1/2 pressed s.t.

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

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

Vla. c.l.t. s.p. 1/2 c.l.t. l.h. 1/2 pressed s.t. arco ord. jeté p.n. 1/2 c.l.t. p.n. s.t. p.n. s.t. p.n. s.t. flaut. 1/2 on bridge l.h. 1/2 pressed s.t. *ppp* *ppp* *p* *ppp* *pp* *ppp* *pp* *pp* *pp*

Vc. c.l.t. s.p. 1/2 c.l.t. l.h. 1/2 pressed s.t. arco ord. jeté p.n. 1/2 c.l.t. s.t. arco ord. jeté s.p. p.n. flaut. 1/2 on bridge c.l.t. s.t. p.n. p.n. *ppp* *ppp* *p* *ppp* *ppp* *pp* *mp* *ppp* *pp* *p* *p* *mp* *p*

accel.

412

arco ord. p.n. 1/2 c.l.t. s.t. 3 c.l.t. s.t. p.n. s.p. p.n. s.p. arco pizz. 1/2 on bridge

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

Vln. 2 1/2 c.l.t. s.p. arco ord. p.n. s.t. p.n. s.t. p.n. s.t. c.l.t. s.p. 3 3 3 s.t. c.l.t. s.t. p.n. pizz. arco 1/2 on bridge *mf* *ppp* *mp* *ppp* *mp* *ppp* *p* *ppp* *ppp* *ppp* *pp* *p* *mp* *ppp*

Vla. 1/2 c.l.t. s.p. s.t. m.s.t. p.n. s.p. pizz. arco 1/2 on bridge arco ord. p.n. s.t. *mf* *ppp* *ppp* *p* *ppp* *p* *p* *ppp* *ppp* *ppp*

Vc. s.t. l.h. pizz. 1/2 c.l.t. s.t. pizz. arco 1/2 on bridge II pizz. arco p.n. *ppp* *ppp* *ppp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

rall.

poco accel.

419

Vln. 1: c.l.t. s.p. → m.s.t. p.n. → ½ on bridge pizz. s.p. → ½ on bridge m.s.p. → s.p. → p.s.p. → p.n. → p.s.t.

Vln. 2: c.l.t. s.p. → m.s.t. p.n. → s.t. p.n. → s.p. ½ c.l.t. p.s.p. → s.p. → p.s.p.

Vla.: c.l.t. s.p. → s.t. ½ c.l.t. s.p. → ½ on bridge arco ord. p.n. → s.p. s.p. → m.s.p. → ½ c.l.t. s.p. arco ord. p.n.

Vc.: ½ on bridge s.p. → s.t. c.l.t. s.t. → s.p. arco ord. p.n. p.n. → s.p. → alla punta s.p.

Dynamic markings: mf, pp, ppp, mf, pp, ppp f, fff, ff, f, mf, ppp, mp, mf, pp, ppp, f, fff, fff, f, ff, f, mp, ppp, f, mf, pp, p, mp, ppp, ppp, f, mf, pp, p.

Tempo markings: rall., poco accel.

Performance instructions: c.l.t., s.p., m.s.t., p.n., pizz., arco ord., alla punta, horizontal trem., al dito.

Measure numbers: 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500.

rall.

molto rall.

431

Vln. 1: p.n. → p.s.p. → p.n. → s.t. → m.s.t. → s.t. → m.s.t.

Vln. 2: p.n. → p.s.p. → p.s.t. → s.t. → p.n. → s.t. → m.s.t.

Vla.: s.p. p.n. → p.n. → s.t. → p.n. → s.t. → m.s.t. → horizontal trem.

Vc.: p.s.p. → ric. p.n. → s.p. → p.n. → s.p. → p.n. → p.s.p. → p.n. → s.t. → c.l.t. m.s.t. → al dito

Dynamic markings: mf, f, mf, p, p, pppp, ppp, mf, f, mf, mp, pp, pppp, mp, p, ppp, pp, pp, mp, p, p, ppp, pp, pp, ppp, pppp.

Tempo markings: rall., molto rall.

Performance instructions: ric., horizontal trem., al dito.

Measure numbers: 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500.

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