

# AMARANTHINE VOICES

STRING QUARTET NO. 2

ALASTAIR STOUT

Allegro spiritoso  
Lento

Allegro ritmico  
Adagio

Amaranthine Voices was commissioned by Michael Galloway in loving memory of Katherine Helen Galloway, born Ayr 18th October 1905, died York 18th September 1986 and Barrington Michael Galloway, born Glasgow 13th June 1909, died Sydney 19th June 1991 who were married 3rd June 1933 and of Joy Galloway, born Lismore 23rd May 1912, died Sydney 4th April 1999 who married Barrington Michael Galloway 15th January 1988.

The work was written between January and May 2000, and first performed on the 28th June, 2000, by Marcus Barcham-Stevens (1st Violin), Emily Davies (2nd Violin), Reiad Chiba (Viola) and Clare O'Connell ('Cello) members of Chroma, at Wesley's Chapel, London.

'Amaranthine': everlasting, unfaded, unfading, (imaginary unfading flower – Oxford English Dictionary). The work is based on melodies taken from my first string quartet. These are constantly developed and re-interpreted throughout the work, and blossom into a diversity of harmonic colour and texture.

Scores, parts and a recording of the first performance are available from the composer. The work is registered with the PRS and is © COPYRIGHT, 2000, by Alastair Stout.

Durations (approx.): Allegro spiritoso – 5.40 minutes; Lento – 11.00 minutes; Allegro ritmico – 7.40 minutes; Adagio – 9.00 minutes (Total: approx. 34 minutes)

Performance notes:

Dotted slurs and bracketed notes imply no re-attack of the notes.

Grace notes occur before the beat unless otherwise stated in the part.

There are two types of glissando:

- 1) 'Long' glissando which take place over the whole duration of the given note, notated by a long line between both notes.
- 2) 'Short' glissando which take place just before the given note, notated by a short line before the second note.

Where glissando occur between a sequence of notes, the sound should be continuous and smooth, the notes not being re-attacked.

All tremolo are to be played as fast as possible without measure.

Jete - bow to be bounced off the strings.

Risvegliato - 'awakened'

Lontano - 'distant'

Uguale - 'equal'

A circle above a note indicates a natural harmonic.

There should be no break between movements one and two and movements three and four.

# AMARANTHINE VOICES

## STRING QUARTET NO. 2

1

ALASTAIR STOUT  
(1999 - 2000)

Allegro spiritoso (♩ = c. 140)

Violin I  
*p* *fff* *p* *mf*

Violin II  
*mf* *fff* *p* *f*

Viola  
sul pont. *pp* *fff* *p* *f*  
nat.

Violoncello  
pizz. *p* *mf* *ff* *p* *ppp*  
arco sul tasto, flautando

5  
Vln I *ff* *f* *ff* *f* *fff* *p* *ff* *p* *ff* *p*

Vln II *f* *ff* *f* *fff* *p* *ff* *p*

Vla sul tasto flautando *ppp* sul pont. *p* *fff* nat. *p* *fff* *p*  
pizz. nat. arco

Vc. *p* *ff* *p*

**A**

(3.2)

sul tasto → nat. → sul tasto

9

Vln I *p* → *ff* *p* → *mp* *p* → *fff*

Vln II *p* → *fff*

Vla *p* → *f* *ppp* sul tasto flaut. sul pont. *p* → *fff*

Vc. *ppp* sul tasto flaut. *mp* → *f* *mf* *f* *ff* pizz. nat.

13

Vln I *p*

Vln II *p* *mp* *mf*

Vla nat. *p* sul tasto flaut. *ppp*

Vc. arco *fff* *ppp* *p* → *f*

17

Vln I *fff* *f*

Vln II *f* *fff* *p < ff* *p* → *mf*

Vla *mf* → *f* sul pont. *p* → *fff* nat. *f* → *p*

Vc. *mp* → *f* pizz. *mf* *ff* *fff* arco *f* → *p* sul tasto flaut. *ppp*

**B**

meno mosso (♩ = c.120)

3

21

Vln I *ff* *fff* *mp*

Vln II *ff* *sub. p* *mf*

Vla *sfz* *pizz.* *arco* *mp* *p*

Vc. *mf* *p* *pp*

8va 5

3

24

Vln I *mf* *f* *ff*

Vln II *mf* *p* *mf* *ff*

Vla *mp* *p* *ff*

Vc. *ff*

3

27

Vln I *mp* *mf* *mf* *p* *mf*

Vln II *mf* *mp* *mf* *pp*

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

Vc. *pp* *pp* *p*

3

3

3

grace note before beat

C

(3.2)

poco rall.

A tempo

30

Vln I: *f* *pp* *mp < mf* *p* *pp* *p*

Vln II: *ppp* *mp* *p*

Vla: *p* *p*

Vc: *ppp* *pp*

D

33

Vln I: *mp* *mp* *ff* *mp*

Vln II: *mp* *p* *mf* *ff* *p* *mp*

Vla: *pp* *p* *pp*

Vc: *pp* *p* *pp*

36

Vln I: *ff* *mf* *f* *ff* *p* *mp*

Vln II: *mf* *ff* *mf*

Vla: *p* *mp* *pp*

Vc: *ff* *pp*

39 (tr)

Score for measures 39-41. Vln I: *mf* (tr), *ff*, *fff*, *ff*, *ff > p*, *ff > p*, *ff > p*. Vln II: *f*, *p*, *mp*, *ff*. Vla: *p*, *mp*, *pizz.* *mf*, *ff*, *ff > p*, *ff*, *ff > p*. Vc.: *p*, *p*, *ff*, *ff > p*, *ff > p*. Includes trills and triplets.

42

Score for measures 42-45. Vln I: *p*, *mp*, *mf*, *f*, *p*, *mp*, *p*. Vln II: *> p*, *ff*, *f*, *p*, *mp*, *p*. Vla: *p*, *mp*, *f*. Vc.: *pp*, *mp*. Includes trills, triplets, and dynamic markings like *sul tasto* and *nat.*

46

Score for measures 46-49. Vln I: *mf*, *p*, *mp*, *mf*. Vln II: *mf*, *p*, *mf*, *p*. Vla: *mp*, *p*, *pp*, *ppp*. Vc.: *mp*, *ppp*, *pp*. Includes triplets and dynamic markings like *sul tasto*.

50 con sord. (3.2) senza vib.

Vln I *pp*

Vln II *pp* con sord. senza vib. *p*

Vla *pp* *ppp*

Vc. *pp* *p*

54 nat.

Vln I *mp* *mf* *p* *mf* *pp*

Vln II *mp* *mf* *p* *mf*

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

Vc. pizz. *mf* *mp* *p* *mp*

58

Vln I *mp* *mf* *p* *mp*

Vln II *p* *mp* *mf* *p* *mp*

Vla *mf* *poco f* *mp*

Vc. *mf* *poco f* *mp* *mf*



61

Vln I *mf* *f*

Vln II *mf* *f*

Vla *mf* *mp* *mf* *f*

Vc. *mf* *f* *mp* *mf* *f*

64

Vln I *ff* *p* *mp* *p* *p*

Vln II *ff* *p* *mp* *p*

Vla *ff* *p* *mp* *p*

Vc. *ff* *p* *mp*

**F**

senza sord. sul pont. nat.

68

Vln I *mf* *pp* *p cresc.*

Vln II *mf* *pp* *p* *cresc.*

Vla *mp* *mf* *p cresc.*

Vc. *p* *mp* *mp* *p* *p* *mp*

arco, sul pont.

71

Vln I *mf cresc.*

Vln II *mf cresc.*

Vla *mf*

Vc. *mp*

*f* *fff*

*f* *fff*

*p*

*mf* *f* *ff*

senza sord.

**G**

74

Vln I *p*

Vln II *p* *mp*

Vla *nat.* *p*

Vc. *arco* *p*

*poco sul pont., senza vib.*

*poco sul pont., senza vib.*

*mf* *p*

78

Vln I *mf* *ff* *p* *mp* *f < ff*

Vln II *ff* *p* *pp* *mp* *ff*

Vla *f* *ff* *p* *poco sul pont., senza vib.* *molto sul pont.* *ff*

Vc. *mf* *ff* *p* *pizz.* *mf* *f* *ff*

*nat.*

*nat.*

82

(3.2)

Vln I *mp* *p* *mf* *ff*

Vln II *mp* *p* *mf* *sub. p* *mf* *ff*

Vla nat. espress. *mp* *p* *mp* *f* *mp* *mf* *p*

Vc. arco *mp* *mf* *p* *mf < f > p*

(3.2)

(♩ = ♩)

**H**

85

Vln I *ff* *p* sul pont. *p* *mp*

Vln II *f* sul pont. *p* *mp* *nat.* *pp* *p*

Vla *mf* *pp*

Vc.

89

nat. 3

Vln I *pp* *p* *mp* sul pont. *pp* *p*

Vln II *mp* sul pont. *p* *mp* *nat.* *pp* *p*

Vla

Vc.

92

Score for measures 92-94. Vln I: *mf* (measures 92-93), *p* (measure 94), *mp* (measures 94-95). Vln II: *mf* (measures 92-93), *p* (measure 94), *mp* (measures 94-95). Vla: *ppp* (measures 92-94). Vc.: *ppp* (measures 92-94). Includes markings for *nat.*, *sul pont.*, and triplets.

95

Score for measures 95-98. Vln I: *pp* (measures 95-96), *p* (measures 97-98), *mp* (measures 98-99). Vln II: *pp* (measures 95-96), *p* (measures 97-98), *mp* (measures 98-99). Vla: *pp* (measures 95-96), *p* (measures 97-98). Vc.: *pp* (measures 95-96), *p* (measures 97-98). Includes markings for *nat.*, *sul pont.*, and triplets.

99

Score for measures 99-102. Vln I: *pp* (measures 99-100), *p* (measures 101-102). Vln II: *p* (measures 99-100), *pp* (measures 101-102). Vla: *p* (measures 99-100). Vc.: *p* (measures 99-100). Includes markings for *nat.* and triplets.

**I****molto appassionato**

11

104

Vln I  
Vln II  
Vla  
Vc.

107

Vln I  
Vln II  
Vla  
Vc.

**J**

111 (3.2.2) (2.3)

Vln I  
Vln II  
Vla  
Vc.

12

(3.2) (3.2)

114

Vln I *mf* *rall.*

Vln II *ff* *p < ff* *p*

Vla *gliss.* *mf < f*

Vc. *ff* *p < ff* *p*

**K**

*meno mosso* (♩ = c. 100)

117

Vln I *p* *mp*

Vln II *mp*

Vla *p*

Vc. *pp* *pp* *p*

121

Vln I *f* *p* *mp*

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

Vla

Vc.

124 (3.2)

Vln I: Treble clef, 5/4 time signature. Measure 124: *p*, triplet of eighth notes. Measure 125: *mp*, triplet of eighth notes. Measure 126: *mp*, triplet of eighth notes.

Vln II: Treble clef, 5/4 time signature. Measure 124: *mp*, triplet of eighth notes. Measure 125: *pp* to *mf*, triplet of eighth notes. Measure 126: *p*, triplet of eighth notes.

Vla: Bass clef, 5/4 time signature. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest.

Vc.: Bass clef, 5/4 time signature. Measure 124: Rest. Measure 125: Rest. Measure 126: *pp* to *ppp*, quarter note.

L

127

Vln I: Treble clef, 5/4 time signature. Measure 127: *f*, quarter note. Measure 128: *ppp* to *p*, quarter note. Measure 129: *p*, quarter note.

Vln II: Treble clef, 5/4 time signature. Measure 127: *mf*, triplet of eighth notes. Measure 128: *f*, triplet of eighth notes. Measure 129: *pp* to *p*, triplet of eighth notes.

Vla: Bass clef, 5/4 time signature. Measure 127: Rest. Measure 128: Rest. Measure 129: *p* to *mp*, triplet of eighth notes.

Vc.: Bass clef, 5/4 time signature. Measure 127: Rest. Measure 128: Rest. Measure 129: *pp* to *p*, quarter note.

130

Vln I: Treble clef, 5/4 time signature. Measure 130: *mf*, quarter note. Measure 131: *p*, quarter note. Measure 132: *mp*, quarter note.

Vln II: Treble clef, 5/4 time signature. Measure 130: *pp*, quarter note. Measure 131: *pp* to *mp*, quarter note. Measure 132: *mp*, quarter note.

Vla: Bass clef, 5/4 time signature. Measure 130: *p* to *mp*, triplet of eighth notes. Measure 131: *mp*, triplet of eighth notes. Measure 132: *mf*, triplet of eighth notes.

Vc.: Bass clef, 5/4 time signature. Measure 130: *pp*, quarter note. Measure 131: *pp* to *mp*, quarter note. Measure 132: *mp*, quarter note.

133

Vln I

Vln II

Vla

Vc.

*mf*

*pp*

*p*

*f*

*mf*

*pp*

*mf*

M

calmato (l'istesso tempo)

135

Vln I

Vln II

Vla

Vc.

*ff*

*sfz*

*p cresc.*

*fff*

con sord.

*ppp*

sempre sul tasto

*p*

con sord.

*ff*

*sfz*

*p cresc.*

*fff*

*ff*

*sfz*

*p cresc.*

*fff*

138

Vln I

Vln II

Vla

Vc.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

sul tasto

slight



142

Vln I *pp*

Vln II *p* *3*

Vla *nat.* *mp* *gliss.* *pp*

Vc. *p* *pp* *p* *mf* (non troppo!) *pppp* *sul pont.*

145

Vln I *gliss.* *p*

Vln II *gliss.* *p* *3* *pp*

Vla *p* *3* *sul pont.* *pppp*

Vc. *nat.* *p* *pp*

attacca movement 2

148

Vln I *pp*

Vln II *pppp* *pp* *flaut.*

Vla

Vc. *poco* *pp*

(sempre con sord.)

(sempre con sord.)

Lento (♩ = c. 80)

Violin I  
(con sord.) nat.  
*pp* senza vib *p* *pp*

Violin II  
(con sord.) nat.  
*p*

Viola  
(con sord.) nat.  
*p*

Violoncello  
sul tasto  
*pp* senza vib *p* *pp*

4

Vln I  
*pp* *p* *pp* *pp*

Vln II

Vla

Vc.  
*pp* *p* *pp* *pp*

A

Musical score for measures 8-10. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 8 starts with a treble clef and a 4/4 time signature. Measure 9 has a 3/8 time signature. Measure 10 has a 2/4 time signature. Dynamics include *p*, *pp*, *ppp*, *p*, and *pp*. Performance instructions include *sul pont.*, *nat.*, and *(b)*. There are also triplets and slurs.

Musical score for measures 11-12. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measure 11 starts with a treble clef and a 3/4 time signature. Measure 12 has a 2/4 time signature. Dynamics include *p*, *mf*, *mp*, and *pp*. Performance instructions include *sul tasto* and *nat.*. There are also triplets and slurs.

Musical score for measures 13-15. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one sharp (F#) and the time signature is 2/4. Measure 13 starts with a treble clef and a 2/4 time signature. Measure 14 has a 3/4 time signature. Measure 15 has a 2/4 time signature. Dynamics include *pp*, *p*, *mp*, and *mf*. Performance instructions include *senza sord.* and *sul tasto*. There are also triplets, quintuplets, and slurs.

(2.3)

18

Vln I

Vln II

Vla

Vc.

15

*p* *mp* *ff*

*f*

*f*

nat.

*p* *mp* *ff*

senza sord.

(2.3)

18

**B**

Vln I

Vln II

Vla

Vc.

*p* *pp* *pp* *p*

*p* *mf* *f*

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

*p* *pp* *pp* *p*

20

Vln I

Vln II

Vla

Vc.

*p*

*mf* *ff* *mp*

*mf* *ff* *mp*

*p*

22

Vln I *ff* *mp*

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

Vla *gliss.* *p* *mp*

Vc. *ff* *mp*

25

Vln I *p*

Vln II *sfz* *gliss.* *p*

Vla *mp*

Vc. *p*

27

rall.

Vln I

Vln II *pp*

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

Vc. *mf* *f* *p*

C

A tempo

20

30

Vln I *mf*

Vln II *pp* *mf* *gliss.* *f*

Vla *pp* *mf* *gliss.* *f*

Vc. *mf* *p*

32

Vln I *mf* *sfz* *pp* *mf* *pp* *p*

Vln II *p* *mf* *pp* *mf* *ff* *mf*

Vla *p* *mf* *ff* *mf*

Vc. *mf* *sfz* *pp* *mf* *pp* *p*

34

accel. - - - - - ♪ = c. 100

Vln I *p* *ff* *p* *ff*

Vln II *f sub.p* *ff* *mf* *f sub.p* *ff* *pp*

Vla *f sub.p* *ff* *mf* *f sub.p* *ff*

Vc. *p* *ff* *p* *ff*

36

Vln I

Vln II

Vla

Vc.

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

rall. - - - - -

38

Vln I

Vln II

Vla

Vc.

*ff* *ff* *f* *pp* *pp* *ff* *f* *pp* *pp* *ff* *f* *pizz.* *mp* *f*

**D**

Tempo primo (♩ = c. 80)

40

Vln I

Vln II

Vla

Vc.

*pp* *p* *pp* *p* *f* *ff* *pp* *p* *pp* *p* *pp* *p* *mp* *p* *gliss.*

42

42

Vln I *mp* *f* *sub. p* *tr* *mp p*

Vln II *mp* *p* *f* *ff* *pp* *p* *mf*

Vla *pp* *p* *pp* *mf* *pp*

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

Annotations: *pizz.*, *arco*, *tr*, *3*, *5*, *nat.*, *sul tasto*

Measures 42-43, 2/4 time signature.

44

44

Vln I *f* *ff* *pp* *p* *pp* *pp*

Vln II *sub. p* *mp* *pp* *ff*

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

Vc. *p* *pp* *p*

Annotations: *pizz.*, *arco*, *tr*, *3*, *nat.*, *sul tasto*

Measures 44-45, 3/4 time signature.

46

46

Vln I *mf* *pp* *f* *ff* *pp*

Vln II *pp* *f* *sub. p*

Vla *ppp* *p* *pp* *p* *mf* *sub. p*

Vc. *pp* *p* *pp* *pp*

Annotations: *pizz.*, *arco*, *tr*, *3*, *nat.*, *sul tasto*

Measures 46-47, 2/4 time signature.





55

Score for measures 55-56. The system includes Vln I, Vln II, Vla, and Vc. The time signature is 2/4. Measure 55 features a first violin part with a triplet of eighth notes, marked *f* and *mp*. The second violin part has a triplet of eighth notes, marked *mf* and *mp*. The viola part has a triplet of eighth notes, marked *mp*. The cello part has a triplet of eighth notes, marked *mp*. Measure 56 features a first violin part with a triplet of eighth notes, marked *f* and *ppp*. The second violin part has a triplet of eighth notes, marked *mf* and *f*. The viola part has a triplet of eighth notes, marked *mp* and *mf*, with the instruction "arco, flaut." below. The cello part has a triplet of eighth notes, marked *pp*.

57

Score for measures 57-58. The system includes Vln I, Vln II, Vla, and Vc. The time signature is 2/4. Measure 57 features a first violin part with a triplet of eighth notes, marked *pp* and *mf*. The second violin part has a triplet of eighth notes, marked *pp* and *mf*. The viola part has a triplet of eighth notes, marked *pp*. The cello part has a triplet of eighth notes, marked *pp*. Measure 58 features a first violin part with a triplet of eighth notes, marked *pp* and *p*. The second violin part has a quintuplet of eighth notes, marked *mp* and *f*. The viola part has a quintuplet of eighth notes, marked *p* and *mf*. The cello part has a quintuplet of eighth notes, marked *pp* and *p*, with the instruction "nat." above.

60

Score for measures 60-61. The system includes Vln I, Vln II, Vla, and Vc. The time signature is 3/8. Measure 60 features a first violin part with a triplet of eighth notes, marked *mp*. The second violin part has a triplet of eighth notes, marked *mp* and *mf*. The viola part has a triplet of eighth notes, marked *pp* and *mp*. The cello part has a triplet of eighth notes, marked *pp* and *mp*. Measure 61 features a first violin part with a quintuplet of eighth notes, marked *mf* and *f*. The second violin part has a quintuplet of eighth notes, marked *mp* and *p*. The viola part has a quintuplet of eighth notes, marked *ff* and *p*. The cello part has a quintuplet of eighth notes, marked *ff* and *p*.

accel. - - - - - A tempo

62

Vln I *f* *p* *pp* *ff*

Vln II *f* *p* *pp* *ff*

Vla *pp* *p* *pp* *ff*

Vc. *pp* *pp* *ff*

65

Vln I *mf* *pp* *p* *f* *mf* *f*

Vln II *mf* *pp* *p* *f* *mf* *f*

Vla *pp* *mp* *mf* *p* *f* *f*

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

67

Vln I *pp* *mf* *p*

Vln II *f* *pp* *p*

Vla *p* *sul pont.* *nat.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *p* *f* *p* *sul pont.* *nat.* *pp* *mf*

*p* *3* *\*Smooth gliss; do not re-attack notes*

26

69

Vln I

Vln II

Vla

Vc.

*pp* *mf*

*p* *ff* sul pont.

*f* *p* sul pont.

*mf* *f* *p*

*p* *ff*

**H**

71

calmato (l'istesso tempo)

Vln I

Vln II

Vla

Vc.

*pp senza vib.*

*ppp* *pp senza vib.*

*ppp* *pp senza vib.*

*pp senza vib.*

*pp senza vib.*

74

Vln I

Vln II

Vla

Vc.

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

jete 6

jete 6

jete 6

jete 6

77

Vln I nat. *pp* *ppp*

Vln II *pp* *sempre* *ppp* *espress.*

Vla nat. *pp* *sempre* *p*

Vc. nat. *pp* *sempre* *ppp*

80

I

Vln I *espress.*

Vln II *pp* *mf* *p* *mf*

Vla *mp* *p*

Vc. *p* *mp* *p*

83

Vln I *espress.* *p* *mf* *pp* *pp* *p* *pp*

Vln II *p* *mp* *pp* *p* *arco*

Vla *p* *mp* *p* *mf* *p* *mf* *p*

Vc. *arco* *p* *ppp* *pp* *p* *mp*

accel. - - - - - A tempo

28

86

Vln I *pp* *mf* *p*

Vln II *gliss.* *mp* *mf*

Vla *mf*

Vc. arco *p > pp* *mf* *p*

88

Vln I *mp* *pp* *pp* *p* *pp* *p* *pp*

Vln II *pp* *mp* *pp* *pp* *p* *pp*

Vla *pp* *pp* *p* *pp* *p* *pp*

Vc. *pp* *mp* *pp* *pp* *p* *pp*

J

91

Vln I *p* *pp* *p* *pp* *ff*

Vln II *pp* *pp* *pp* *ff*

Vla *p* *pp*

Vc. *pp*

**molto appassionato**

Musical score for measures 94-95. The score is for four staves: Vln I, Vln II, Vla, and Vc. The time signature is 2/4. The key signature has one sharp (F#). The tempo is **molto appassionato**. Measure 94 starts with a **ff** dynamic. Measure 95 features a **f** dynamic. The Vln I and Vln II parts include triplets and a quintuplet. The Vla and Vc parts feature triplets and a quintuplet.

Musical score for measures 96-97. The score is for four staves: Vln I, Vln II, Vla, and Vc. The time signature is 2/4. The key signature has one sharp (F#). Measure 96 starts with a **f** dynamic and ends with a **ff** dynamic. Measure 97 features a **ff** dynamic in the first half and a **p** dynamic in the second half. The Vln I and Vln II parts include a quintuplet and a triplet. The Vla and Vc parts feature triplets and a quintuplet.

Musical score for measures 98-100. The score is for four staves: Vln I, Vln II, Vla, and Vc. The time signature is 3/4. The key signature has one sharp (F#). Measure 98 starts with a **ff** dynamic and ends with a **ff** dynamic. Measure 99 features a **p** dynamic in the first half and a **f** dynamic in the second half. Measure 100 features a **mf** dynamic in the first half and a **p** dynamic in the second half. The Vln I and Vln II parts include triplets. The Vla and Vc parts feature triplets.

30

**L**

101

Vln I

Vln II

Vla

Vc.

tr

3

ppp

pp

ppp

ppp

pp

sul pont.

nat.

p

mf

pp

p

mf

p

poco sul pont. senza vib.

poco\*

5

5

nat.

p

mf

p

mp

p

p

The poco accents are produced by pressing down harder with the bow; do not re-attack the note.

104

Vln I

Vln II

Vla

Vc.

tr

tr

tr

ppp

pp

sul pont.

nat.

p

mf

p

mf

pp

mf

sim.

3

3

3

poco

pp sempre

107

**M**

Vln I

Vln II

Vla

Vc.

mf

ff

p senza vib.

pp

mp

pizz.

arco

f

ff

p senza vib.

(pp)

mp



110

Vln I  
Vln II  
Vla  
Vc.

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

Detailed description: This system covers measures 110 to 113. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The time signature changes from 3/8 to 2/4, then to 3/16, and finally to 2/4. The Vln I part starts with a melodic line in 3/8, then continues in 2/4, and has a dynamic marking of *pp* in 3/16, *p* in 2/4, and *mp* in the final 2/4. Vln II has a melodic line in 3/8, then rests in 2/4, and has a dynamic marking of *pp* in 3/16 and *mp* in 2/4. Vla has a melodic line in 3/8, then continues in 2/4, and has a dynamic marking of *pp* in 3/16, *p* in 2/4, and *mp* in the final 2/4. Vc. has a melodic line in 3/8, then continues in 2/4, and has a dynamic marking of *pp* in 3/16 and *mp* in 2/4.

114

Vln I  
Vln II  
Vla  
Vc.

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

Detailed description: This system covers measures 114 and 115. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The time signature changes from 2/4 to 3/4. The Vln I part has a melodic line in 2/4, then continues in 3/4, with dynamics *pp*, *p*, and *mp*. Vln II has a melodic line in 2/4 with a triplet of eighth notes, then continues in 3/4, with dynamics *p* and *mp*. Vla has a melodic line in 2/4 with a triplet of eighth notes, then continues in 3/4, with dynamics *pp*, *p*, and *mp*. Vc. has a melodic line in 2/4, then continues in 3/4, with a dynamic marking of *p*.

116

Vln I  
Vln II  
Vla  
Vc.

*espress.* *mp* *ff* *p*  
*3* *5* *8va* *mf* *3* *mp* *p* *mp*  
*3* *mp* *ff* *p*  
*mp* *espress.* *f* *p* *mp*

Detailed description: This system covers measures 116 to 119. It features four staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The time signature changes from 3/4 to 2/4. The Vln I part has a melodic line in 3/4 with triplets and a dynamic marking of *mp*, then continues in 2/4 with dynamics *ff*, *p*, and *mp*. Vln II has a melodic line in 3/4 with triplets and a dynamic marking of *mp*, then continues in 2/4 with dynamics *mf*, *mp*, *p*, and *mp*. Vla has a melodic line in 3/4 with triplets and a dynamic marking of *mp*, then continues in 2/4 with dynamics *ff* and *p*. Vc. has a melodic line in 3/4 with triplets and a dynamic marking of *mp*, then continues in 2/4 with dynamics *espress.*, *f*, *p*, and *mp*.

118

Vln I *mf*

Vln II *mf*

Vla *f*

Vc. *mf*

*mf* *ff* *mf* *f*

N

rall. A tempo (3.2) rall. - - - molto

120

Vln I *ff* *pp* *pp*

Vln II *ff* *pp* *pp*

Vla *ff* *p* *pp*

Vc. *ff* *p* *pp*

A tempo

123 con sord. *profondo, senza vib.*

Vln I *ppp* *p* *ppp* *p* *ppp* *p*

Vln II *p*

Vla *p*

Vc. con sord. *profondo, senza vib.* *ppp* *p* *ppp* *p* *ppp* *p*

(3.2)

(2.2.3)

126

Vln I

Vln II

Vla

Vc.

*ppp*  $\longleftarrow$  *p*

*ppp*  $\longleftarrow$  *p*

*senza vib.*

*senza vib.*

**Allegro ritmico** (♩ = c.140)

(3.2) (2.3)

Violin I  
*p* *ff* *fff* *f* *mp* *p*

Violin II  
sul pont. *mf* *ff* *fff nat.* *f* *mp*

Viola  
*p* *ff* *fff* *f* *p*

Violoncello  
pizz. *p* *mp* *f* *ff* *fff* arco *f* *mp* *p*

(3.2) **A**

Vln I  
*ff* *p* *f* *ff* *mp* *ff* *p*

Vln II  
*ff* *sub.pp* *f* *ff* *mp* *ff* *p*

Vla  
*pp* *mp* *p* *f* *ff* *f* *ff* *sub.pp* *mp*

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

sul G

Musical score for measures 8-11, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *f*, *ff*, *fff*, *p*, *mf*, and *mp*, along with articulation like accents and slurs. Trills are indicated in measures 8 and 9. A *gliss.* marking is present in measure 11. The key signature has one flat, and the time signature is 3/4.

Musical score for measures 12-15, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *f*, *ff*, and *p*. Trills are indicated in measures 12 and 13. The key signature has one flat, and the time signature is 3/4.

**B**

Musical score for measures 16-19, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *mf*, *p*, *pp*, and *f*. A *gliss.* marking is present in measure 17. Trills are indicated in measures 16 and 18. The key signature has one flat, and the time signature is 3/4.

(3.2)

20

Vln I *gliss.* *p* *pp* *p* *mp* *p* *mp* *pp*

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

Vla *mp* *mf* *pp* *p* *mp* *sub. pp* *p*

Vc. *pp* *p* *mp* *sub. pp* *p*

3 3 3 3 3 3 3 3

4/4 4/4 4/4 5/4

3

(2.3) C (2.3)

24

Vln I *ppp* *ppp*

Vln II *ppp*

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

Vc. *pp* *mp* *p* *mp* *mf* *p*

3 3 3 3 3 3 3 3

5/4 4/4 5/4 4/4

3

(3.2)

28

Vln I *mf* *f* *ff* *mp* *mf* *ff* *p* *mp*

Vln II *mf* *f* *ff* *mf* *ff* *mf* *p* *mf*

Vla *mp* *f* *ff* *mp* *mf* *mf* *f* *ff* *mf*

Vc. *mp* *f* *ff* *mp* *mf* *f* *ff* *mf*

3 3 3 3 3 3 3 3

4/4 4/4 5/4 4/4

3

**D**

(2.3)

Musical score for measures 32-35, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *p*, *ff*, *mf*, and *ppp*, along with articulation like *gliss.* and triplet markings.

Musical score for measures 36-39, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *mf*, *f*, *fff*, and *ppp*, along with articulation like *gliss.* and triplet markings.

**E**

(2.3)

Musical score for measures 40-43, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *p*, *mf*, *f*, *fff*, and *ff*, along with articulation like *gliss.* and triplet markings.

43 (3.2)

Violin I: pizz. p arco p pp  
Violin II: ff mp p pp pp  
Viola: ff mf p arco p pp  
Violoncello: p pizz. arco p pp

Measures 43-45. Measure 43 is in 4/4 time, measure 44 is in 5/4 time, and measure 45 is in 3/4 time. The score includes dynamics (pizz., p, mp, ff, pp, arco) and articulation (trills, slurs, accents) for all instruments.

46 **F**

Violin I: ff mp mf  
Violin II: ff mp mf  
Viola: mf ff pp  
Violoncello: mf ff pp p

Measures 46-48. Measure 46 is in 3/4 time, measure 47 is in 3/4 time, and measure 48 is in 3/4 time. The score includes dynamics (ff, mp, mf, pp, p) and articulation (trills, slurs, accents) for all instruments.

49 (2.3)

Violin I: ppp mp mf f ff p pp mp  
Violin II: pp mp f ff p mp mf  
Viola: p mf ff p p  
Violoncello: sul pont. nat. p ff p

Measures 49-52. Measure 49 is in 4/4 time, measure 50 is in 5/4 time, measure 51 is in 3/4 time, and measure 52 is in 3/4 time. The score includes dynamics (ppp, mp, mf, f, ff, p, pp, mp) and articulation (trills, slurs, accents) for all instruments.



53

Musical score for measures 53-56. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 53 starts with a *mf* dynamic. Vln I and Vln II play eighth-note patterns with triplets. Vla and Vc play sustained notes. Measure 54 continues the patterns. Measure 55 features a *mf* to *ff* crescendo in Vln I and Vln II, with 'sul pont.' and 'pizz.' markings in Vln II. Vln II also has a *p* to *ff* dynamic. Vla and Vc have *p*, *mf*, *f*, and *ff* dynamics. Measure 56 ends with a *f* to *ff* crescendo. A *nat.* marking is present in Vln II and 'arco' in Vla.

G

57

Musical score for measures 57-60. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 57 starts with a *p* dynamic. Vln I and Vln II play eighth-note patterns with triplets. Vla and Vc play sustained notes. Measure 58 continues the patterns. Measure 59 features a *mp* dynamic. Vln I and Vln II have *p* to *pp* dynamics. Vla and Vc have *p* dynamics. Measure 60 ends with a *p* dynamic.

61

Musical score for measures 61-64. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 61 starts with a *pp* dynamic. Vln I and Vln II play sustained notes. Vla and Vc play sustained notes. Measure 62 continues the patterns. Measure 63 features a *p* dynamic. Vln I and Vln II have *pp* to *p* dynamics. Vla and Vc have *p* dynamics. Measure 64 ends with a *p* dynamic.

H

rall.      meno mosso (♩ = c.100)

66

Musical score for measures 66-69. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 66 starts with a treble clef and a 3/4 time signature. Measures 67-69 have a bass clef and a 3/4 time signature. Dynamics include p, mp, mf, and f. There are triplets in measures 67, 68, and 69. A hairpin crescendo is present in Vln I and Vln II from measure 67 to 69.

70

Musical score for measures 70-72. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one flat and the time signature is 4/4. Measure 70 starts with a treble clef and a 4/4 time signature. Measures 71-72 have a bass clef and a 4/4 time signature. Dynamics include mf, pp, p, and f. There are triplets in measures 70 and 71, and a quintuplet in measure 71. A hairpin crescendo is present in Vln I from measure 70 to 71.

73

Musical score for measures 73-75. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one flat and the time signature is 4/4. Measure 73 starts with a treble clef and a 4/4 time signature. Measures 74-75 have a bass clef and a 4/4 time signature. Dynamics include mp, pp, mf, f, ff, and mp. There are triplets in measures 73 and 74. A glissando is marked in Vla in measure 74. A hairpin crescendo is present in Vln I from measure 73 to 74.

I

77

Vln I *p* *mp* *pp* *p* *mp* *p*

Vln II *p* *mp* *pp* *p* *mp* *p*

Vla *p* *mp* *pp* *pizz.* *mp* *mf* *mp*

Vc. *p* *mp* *pp* *pizz.* *mp* *mf*

81

Vln I *pp* *p* *mp* *mf* *mp*

Vln II *pp* *p* *mp* *mf* *f* *p*

Vla *arco* *mf* *pp* *mf* *f* *p*

Vc. *arco* *mf* *pp* *mf* *p*

*mf* = *mf* (2.2.3)

J

85

Vln I *mf* *sub. p* *mf* *p* *ppp*

Vln II *p* *mp* *mf* *mp > p* *mf* *ppp*

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

Vc. *p* *mf* *sub. p* *mf* *p* *sempre*

*gliss.* *poco.* *gliss.*

**K**

91

Vln I *mp* *pp*

Vln II *p* *mp* Violent! *p*

Vla *ff*

Vc. *mf* *p*

95

Vln I *mp*

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

Vla *sempre ff* *f* *ff*

Vc. *mf* *p* *mf*

98 (3.2)

Vln I *pp* *mf* *f* *ff*

Vln II *mf* *mp* *mf* *f* *ff*

Vla *mp < ff* *mf < f*

Vc. *mp* *mf* *ff*

102

Vln I  
Vln II  
Vla  
Vc.

Dynamic markings: *fff*, *p*, *mp*, *f*, *mp*, *mf*, *f*

Tempo/Performance: *fff*, *p*, *mp*, *mf*

Measure numbers: 102, 103, 104, 105

Time signature: 3/4

Key signature: one flat

Triplet markings: 3

Accents: >

106

accel. - - - - - (♩ = c.140)

Vln I  
Vln II  
Vla  
Vc.

Dynamic markings: *mp*, *ff*, *fff*, *f*, *ff*, *fff*

Tempo/Performance: *mp*, *ff*, *fff*

Measure numbers: 106, 107, 108, 109

Time signature: 3/4, 4/4

Key signature: one flat

Triplet markings: 3

Accents: >

**L**

Piu lento  
(♩ = c.80)

Vln I  
Vln II  
Vla  
Vc.

Dynamic markings: *p*, *mf*, *mp*

Tempo/Performance: *p*, *mf*, *mp*

Measure numbers: 110, 111, 112, 113

Time signature: 3/4

Key signature: one flat

Triplet markings: 3

Glissando: *gliss.*

Accents: >

**M**

44

**Piu mosso**  
(♩ = c.120)

115

Vln I  
Vln II  
Vla  
Vc.

*mf* *f* *mf*  
*p* *mp* *mf < f* *ff*  
*p* *mp* *mf < f* *ff*

119

Vln I  
Vln II  
Vla  
Vc.

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

pizz. arco

123 (2.3)

Vln I  
Vln II  
Vla  
Vc.

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

127

Vln I *pp* *f* *mp* *ff* *fff*

Vln II *f* *mp* *f* *ff*

Vla *pp* *f*

Vc. *f* *mp*

**N**

130

Vln I *mp* *mf* *f* *ff*

Vln II *p* *p* *f* *ff* *Fuoco*

Vla *p* *mp* *mf* *f* *ff*

Vc. *p* *mp* *mf* *f* *ff*

134

Vln I *pp dolce* *p*

Vln II *mp* *Calmato...*

Vla

Vc.

O

rall.

piu lento (♩ = c.100)

137

Vln I  
Vln II  
Vla  
Vc.

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

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

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

*mp* *pp* *pizz.* *mp*

P

142

Vln I  
Vln II  
Vla  
Vc.

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

*p* *p* *mp*

*pp* *mp* *pizz.* *mp*

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

♩ = ♩

147

Vln I  
Vln II  
Vla  
Vc.

*p* *mf* *p* *mf > p*

*p* *mf* *p* *mf > p*

*p* *mp* *p* *f*

*pizz.* *mp* *p* *f*



(3.2) jete gliss. (2.3) (3.2) Poco col. legno (normale)

Vln I *pp* *f* *p* *mp* *f*

Vln II *pp* *p* *f* *p* *f* *p*

Vla arco ritmico *p* *mf* *f* *mp*

Vc. arco ritmico *mf* *f* *mp*

152

**Q**

Vln I nat. *pp* *mp* *p* *f* *p* *mf* *f* *mp*

Vln II nat. *pp* *mp* *p* *f* *p* *mf* *f* *p* *mp*

Vla *mf* *f* *mp* *mf* *f* *mp* *mf*

Vc. *mf* *f* *mp* *mf* *f* *mp* *mf*

156

Vln I *ff* *fff* *f* *ff* *fff*

Vln II *f* *ff* *fff* *f* *ff* *fff*

Vla *f* *ff* *fff* *f* *ff* *fff*

Vc. *f* *ff* *fff* *f* *ff* *fff*

160

**R**

48

**Calmato (l'istesso tempo)**

164

Vln I *p* *mp*

Vln II *p* *mp*

Vla *p* *mf*

Vc. *p* *mf*

**S**

**Impetuoso**

(3.2)

168

Vln I *mf* *f* *pp* *ff* *p*

Vln II *mf* *f* *ff* *p*

Vla *f* *f* *mf* *f* *ff*

Vc. *f* *f* *mf* *f* *ff*

172

Vln I *mf* *f* *ff* *fff*

Vln II *mf* *f* *ff* *fff*

Vla *f* *ff* *fff* *ff* *fff*

Vc. *f* *fff* *fff* *ff* *fff*

Sul D/A

175

Vln I: *pp* *mf* *f* *f*

Vln II: *pp* *mf* *f* *p* *mp* *f*

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

Vc.: *pp* *mf* *f* *mf > mp* *mf* *pp*

Measures 175-177. Vln I and Vln II play triplets of eighth notes. Vln I dynamics range from *pp* to *f*. Vln II dynamics range from *pp* to *f*. Vla plays a triplet of eighth notes, then a half note, and a triplet of eighth notes. Vc. plays a triplet of eighth notes, then a half note, and a triplet of eighth notes. Time signatures: 4/4, 4/4, 3/4.

178

Vln I: *ff* *mf* *p*

Vln II: *ff* *mf* *mp* *pizz.*

Vla: *mp* *mf* *f* *gliss.* *mp*

Vc.: *mp* *mf* *mp*

Measures 178-180. Vln I starts with *ff* and ends with *p*. Vln II starts with *ff* and ends with *pizz.*. Vla starts with *mp* and ends with *mp*. Vc. starts with *mp* and ends with *mp*. Time signatures: 4/4, 4/4, 4/4.

**T**

181

Vln I: *p* *mf* *f* *mp* *mf* *ff*

Vln II: *arco sul pont.* *mf* *mp* *p* *mp* *mf* *ff*

Vla: *arco sul pont.* *p* *mf* *f* *mp* *mf* *mp*

Vc.: *mf* *mp* *p* *mp* *mf* *mp*

Measures 181-183. Vln I dynamics range from *p* to *ff*. Vln II dynamics range from *mf* to *ff*. Vla dynamics range from *p* to *mp*. Vc. dynamics range from *mf* to *mp*. Time signatures: 3/4, 4/4, 4/4.

184 (2.3)

Vln I *f* *ff* *f* *ff*

Vln II *f* *f* *ff*

Vla *mf* *f*

Vc. *mf* *f*

Measures 184-186. Vln I and Vln II play triplets. Vln I dynamics are *f*, *ff*, *f*, *ff*. Vln II dynamics are *f*, *f*, *ff*. Vla and Vc. play triplets with dynamics *mf* and *f*. Time signatures: 3/4, 3/4, 5/8, 3/4.

187 U

Vln I *p* *fff* *sonore*

Vln II *ff* *p* *fff* *sonore*

Vla *ff* *fff* *sonore*

Vc. *ff* *fff* *sonore*

Measures 187-190. Vln I and Vln II play triplets. Vln I dynamics are *p*, *fff*, *sonore*. Vln II dynamics are *ff*, *p*, *fff*, *sonore*. Vla and Vc. play triplets with dynamics *ff* and *fff*, *sonore*. Time signatures: 3/4, 3/4, 4/4, 4/4.

191 (2.3)

Vln I *mf*

Vln II *mf*

Vla

Vc.

Measures 191-193. Vln I and Vln II play triplets. Vln I dynamics are *mf*. Vln II dynamics are *mf*. Vla and Vc. play triplets. Time signatures: 4/4, 4/4, 5/4, 4/4.

194

Score for measures 194-195. Vln I: *> mp*, *mf*, *p*, *mp*. Vln II: *> mp*, *mp*, *f*, *p*. Vla: *mp*, *pizz. f*, *mp*, *mf*. Vc.: *mp*, *mf*, *mp*. Includes triplets and a 5th fingering.

196

Score for measures 196-197. Vln I: *p*, *mp*, *p*, *pp*. Vln II: *mp*, *p*, *pp*. Vla: *pizz. mp*, *p*. Vc.: *p*, *p*. Includes triplets, a 5th fingering, and an 8va marking.

198

attacca mov. 4

Score for measures 198-200. Vln I: *mp*. Vln II: *mf*, *mp*, *p*, *pp*. Vla: *arco mp*, *p*. Vc.: *arco mp*, *p*, *p*, *pp*. Includes triplets and dynamic markings.

Adagio (♩ = c.80) (2.3) poco

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

5 (2.2.3)

Vla *mp* *p* *mf* *p* *mp* *p* *mf* *mp*

8 arco, sul tasto, flautando pizz. (echo) nat. 3 3

Vla *p* *pp* *mp* *f* *p*

12 calmato impetuoso maestoso 3 5 3

Vla *p* *mp* *p* *ppp* *mf* *p* *mf* *f* *mf*

15 3 3 3 3 5 3

Vla *f* *pp* *mp* *mf* *f*

A

17 con sord. con sord. molto sonore con sord.

Vln I *p* *mf* *f*

Vln II *p* *mf* *f*

Vla *ff* *p* *f* *molto sonore* *ff*

Vc. *p* *mf* *f*

21

Vln I

Vln II

Vla

Vc.

*explosive!*

*sempre ff*

*mp*

*ppp*

*fff*

*p*

*f*

*mp*

*ppp*

*mp*

*ppp*

24

Vln I

Vln II

Vla

Vc.

*jete*

*pp*

*pp*

*ff*

*mp*

*p*

*pizz.*

*arco,*  
*sul tasto* → *nat.*

*ppp*

*p*

*jete*

*senza sord.*

*pp*

27

Vln I

Vln II

Vla

Vc.

*nat. sul tasto*

*pp*

*ppp*

*ppp*

*ppp*

*pp*

*ppp*

*ff*

*p* < *mp*

*mf*

*p*

*arco*

*mf*

*pp*

*pizz. nat.*

*pp*

*mf*

*pp*

*pp*

*mf*

**B**

(2.3) **appassionato** (2.3)

30

Vla. *tr* *pp* *ff* *f* *mf* *pp* *mp*

Vc. arco *ppp*

**C**

34

Vln I nat. *p* *pp*

Vln II nat. *p* *pp*

Vla. *mf* *f* *p* *mf* **cantabile**

Vc. *p* *pp* con sord.

37

Vla. arco, sul tasto *pizz.* *p* *mf* *p* *pp* *mp* *f* *pp* *pp* *pp* *pp*

arco, sul tasto sul pont. (3.2) sul tasto

40

Vla. nat. *mp* *p* **Veloce** *mp* **Pochiss. rall. ...** nat.

Vc. sul tasto *pp* *mp*





60 *senza sord. espress.* *con sord.* **rall.**

Vln I *mp* *mf* *f*

Vln II *mp* *mf* *f*

Vla *mp* *mf* *p* *pizz.* *arco* *pizz.*

Vc. *arco* *mp* *mf* *f* *con sord.*

**F**

**Tempo primo** (♩ = c.80)

64 *jete nat. senza vib.*

Vln I *mf* *p* *mp* *p* *pp*

Vln II *mf* *p* *mp* *p* *pp*

Vla *mp* *p*

Vc. *jete nat. senza vib.* *mf* *p* *pp* *senza sord.*

*Con alcuna licenza*

69 *arco pizz.* *pizz. arco* *pizz. arco pizz.* *arco*

Vla *p* *ff* *fff* *p* *ff* *fff* *ff* *fff* *fuoco* *ff*

72 *pizz.* *arco* *pizz.* *arco*

Vla *fff* *f* *ff* *mp* *p* *f* *ff* *p* *ff*

75 *pizz.* *arco*

Vla *f* *ff* *fff*

77 **senza espress. (tempo giusto)** → sul tasto sul pont.

Vln I *p senza vib.* *pizz.* *ppp* *pp espress.*

Vln II *p senza vib.* *senza vib.* *pizz.* *pp espress.*

Vla *Sul C/G* *mf* *p* *ff senza sord.*

Vc. *p senza vib.* *ppp*

**G** 80 *senza sord.* *nat. jete* *nat. jete*

Vln I *p* *pp* *pp < p* *pp*

Vln II *senza sord.* *nat. jete* *nat.* *p* *pp*

Vla *arco* *3* *→ sul pont.* *nat.* *gliss.* *3* *→ sul pont.*

Vc. *espress.* *nat.* *3* *pp* *p*

83 **veloce** *nat.*

Vla *f* *mp* *mf* *f*

**H** 85 *(3.2)* *→ sul pont.*

Vln I *nat. b.* *p* *fff*

Vln II *con sord.* *p* *fff*

Vla *calmato* *ff* *fff* *mp* *mf* *3* *affrettando* *6* *ff* *fff* *calmato* *mp*

88 *sul tasto, flautando*

Vln II *pp*

Vla *mf* *f* *ff* *pp* *f* *p*

**I**

92 *semplice*

Vln I *nat.* *pp* *p* *pp* *pp*

Vln II *poco sul pont.* *pp* *senza sord.*

Vla *p* *mf* *p* *nat.* *p* *mp*

Vc. *pizz.* *mp*

95

Vln I

Vla *pizz.* *arco* *3* *pizz.* *arco*

*mf* *f* *mp* *p < mp* *p* *mp* *ppp*

(senza rall.)

98 *uguale*

Vln I *pp* *p* *f* *p*

Vln II *nat.* *pp* *p* *f* *p*

Vla *mf* *ff* *arco* *mp* *f* *pizz.* *mp*

Vc. *pp* *p* *f* *p*