

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

Violin II

Viola

Violoncello

Vln I

Vln II

Vla

Vc.

A

(3.2)

9

sul tasto → nat. → sul tasto

Vln I *p* → *ff* *p* → *mp* *p* → *fff*
 Vln II *p* → *sul tasto flaut.* *sul pont.* → *fff*
 Vla *p* → *f* *ppp* → *o* *p* → *pizz. nat.* → *fff*
 Vc. *ppp* → *o* *mp* → *f* *mf* → *f* → *ff*

13

Vln I *p* *mp* *mf* *sul tasto flaut.*
 Vln II *p* *mp* *mf* *sul tasto flaut.*
 Vla *p* *ppp* *p* *o*
 Vc. *fff* *ppp* *p* → *f*

17

Vln I *fff* *f* *fff*
 Vln II *f* *fff* *p* < *ff* *p* → *mf*
 Vla *sul pont.* *nat.* *arco* *sul tasto flaut.*
 Vc. *mf* → *f* *p* → *fff* *ff* *ffff* *f* → *p* *ppp*

B

meno mosso ($\downarrow = \text{c.}120$)

3

21

Vln I

Vln II

Vla

Vc.

ff

fff

sub. p

pizz.

sffz

nat.

mp

mf

arco

mp

p

pp

This musical score excerpt for strings (Vln I, Vln II, Vla, Vc.) spans four measures. Measure 21 starts with a forte dynamic (*ff*) from Vln I. The score then transitions through various dynamics and techniques: a crescendo to *fff*, followed by a dynamic shift to *sub. p* with *pizz.* (pizzicato) indicated for Vln II. The bassoon (Vla) uses *sffz* (softizzando) and *nat.* (natural) markings. The violins play *mf* and *arco* (bowing). The cello (Vc.) ends with *mp* and *p*. Measure 22 begins with *pp* and includes a tempo marking of *meno mosso* ($\text{♩} = \text{c.}120$). Measure 23 concludes with *pp*.

27

Vln I

Vln II

Vla

Vc.

grace note before beat

4

C

30 (3.2) poco rall. A tempo

Vln I

Vln II

Vla

Vc.

33

D

Vln I

Vln II

Vla

Vc.

36

Vln I

Vln II

Vla

Vc.

39 (tr) ~~~~~

Vln I *mf* —————— 3 —————— *ff* —————— 3 —————— *fff* *ff* *ff>p* *ff>p* *ff>p*

Vln II *f* —————— 3 —————— *p* —————— *mp* *tr* ~~~~~ arco *ff* =

Vla *p* —————— *mp* *pizz.* *mf* *ff* *ff>p* *ff* *ff>p*

Vc. *p* —————— *p* *p* —————— *ff* *ff>p* *ff>p*

42

Vln I *p* —————— *mp* *mf* —————— *f* *p* —————— *mp* —————— *p*

Vln II *p* —————— *ff* —————— 3 —————— *f* *tr* ~~~~~ *p* —————— *mp* —————— *p*

Vla *p* —————— *mp* *p* —————— *f* sul tasto —————— nat. *pp* —————— *mp*

Vc. —————— —————— —————— —————— —————— —————— —————— ——————

46

Vln I *mf* —————— 3 —————— *p* —————— 3 —————— *p* —————— 3 —————— *mf* —————— *mf*

Vln II *mf* —————— 3 —————— *p* —————— 3 —————— *p* —————— 3 —————— *sul tasto* —————— *mf* —————— *p*

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

Vc. *mp* —————— —————— —————— —————— —————— —————— —————— ——————

E

50

con sord.

(3.2)

senza vib.

Vln I *pp*

Vln II *pp*

Vla *pp* *ppp*

Vc. *pp* *p*

54

nat.

Vln I *mp*

Vln II *mp*

Vla *pizz.*

Vc. *mf* *mp*

nat.

mf *p*

pizz.

mp *p*

mf

58

Vln I *mp* *mf*

Vln II *p* *mp*

Vla *mf*

Vc. *mf*

poco f

mp

mf

61 (2.3)

Vln I
Vln II
Vla
Vc.

(2.3) F

senza sord.

Vln I
Vln II
Vla
Vc.

68

Vln I
Vln II
Vla
Vc.

71

Vln I *mf cresc.* *f fff*

Vln II *mf cresc.* *f fff* *senza sord.*

Vla *mf* *p*

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

G

74

Vln I *p* *poco sul pont., senza vib.*

Vln II *p* *mp*

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

Vc. *p* *arco* *poco sul pont., senza vib.*

78

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

Vln II *ff* *p* *poco sul pont, senza vib.* *molto sul pont.*

Vla *f* *ff = p* *mf* *ff*

Vc. *mf* *ff = p* *mf f ff*

82

Vln I Vln II Vla Vc.

(3.2) 3 5
 ff

mp *mp* *nat. express.* *arco*

p *p* *mf* *sub. p* *mf* *ff*

f *mp* *mf* *p*

(3.2)
 $(\text{d} = \text{d})$

H

85

Vln I Vln II Vla Vc.

sul pont. *p* *mp*

ff *f* *sul pont.* *nat.*

p *mp* *pp* *p*

mf *pp*

89

Vln I Vln II Vla Vc.

nat. *sul pont.* *sul pont.* *nat.*

3 *3* *3* *3*

pp *p* *pp* *p*

92

Vln I

Vln II

Vla

Vc.

mf

sul pont.

sul tasto

ppp

sul tasto

ppp

95

Vln I

Vln II

Vla

Vc.

pp

sul tasto

nat.

p

sul pont.

mp

nat.

pp

nat.

p

pp

nat.

p

99

Vln I

Vln II

Vla

Vc.

nat.

3

p

3

pp

p

pp

p

p

I

molto appassionato

104

Vln I

Vln II

Vla

Vc.

11

107

Vln I

Vln II

Vla

Vc.

J

III (3.2.2)

Vln I

Vln II

Vla

Vc.

(2.3)

ff

p

ff

ff

p

12

(3.2) (3.2)

Vln I Vln II Vla Vc.

rall.

mf

ff

gliss.

p < ff

mf < f

p

K

meno mosso ($\downarrow = \text{c. } 100$)

Vln I Vln II Vla Vc.

p

mp

mp

p

pp

p

121

Vln I Vln II Vla Vc.

f

p

gliss.

pp

mp

p

13

(3.2)

124

Vln I

Vln II

Vla

Vc.

L

127

Vln I

Vln II

Vla

Vc.

130

Vln I

Vln II

Vla

Vc.

14

133

Vln I

Vln II

Vla

Vc.

mf

pp

p

f

mf

pp

M

calmato (l'istesso tempo)

135

Vln I

Vln II

Vla

Vc.

ff

sffz

p cresc.

fff

con sord.

ppp

sempre sul tasto

p

con sord.

fff

138

Vln I

Vln II

Vla

Vc.

p

pp

p

sul tasto

pp

p

pp

p

p

slight

142

Vln I
Vln II
Vla
Vc.

pp

p 3 *gliss.* *pp*

nat. *mp* *pp*

p *mf* (non troppo!) *sul pont.* *pppp* 3

15

145

Vln I
Vln II
Vla
Vc.

3

gliss. 3 *(p)* 3

3 *(p)* 3 *pp*

nat. *p* 3 *sul pont.* *pppp* 3

3 *pp* 3

148

Vln I
Vln II
Vla
Vc.

> pp

ppp *pp*

poco *pp*

flaut. *(sempre con sord.)*

(sempre con sord.)

attacca movement 2

2

Lento ($\text{♩} = \text{c. } 80$)

Violin I

Violin II

Viola

Violoncello

$\text{♩} = \text{c. } 80$

pp senza vib
(con sord.) nat.

p

(con sord.) nat.

p

sul tasto

pp senza vib

p

pp

Vln I

Vln II

Vla

Vc.

pp

p

pp

pp

pp

p

pp

pp

A

8

Vln I

Vln II

Vla

Vc.

11

Vln I

Vln II

Vla

Vc.

11

Vln I

Vln II

Vla

Vc.

13

Vln I

Vln II

Vla

Vc.

13

Vln I

Vln II

Vla

Vc.

15

Vln I

Vln II

Vla

Vc.

(2.3)

18

Vln I Vln II Vla Vc.

15 3 3 3
 Vln I p mp ff
 Vln II f
 Vla f
 Vc. nat. 3 3
 p mp ff

(2.3)

B

18

Vln I Vln II Vla Vc.

3 3 3
 Vln I p pp p
 Vln II p mf f
 Vla p mp mf
 Vc. p pp p

20

Vln I Vln II Vla Vc.

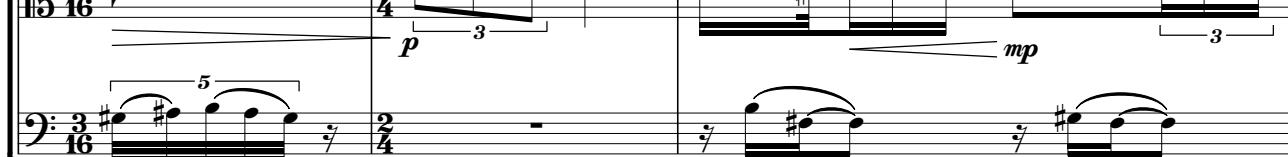
3 3 3
 Vln I p
 Vln II mf ff mp
 Vla mf
 Vc. p

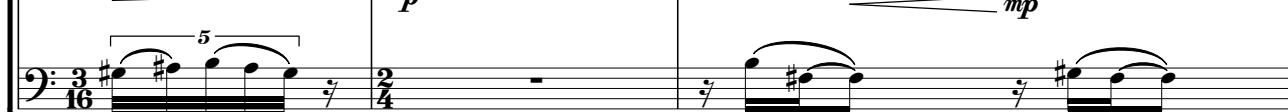
19

22

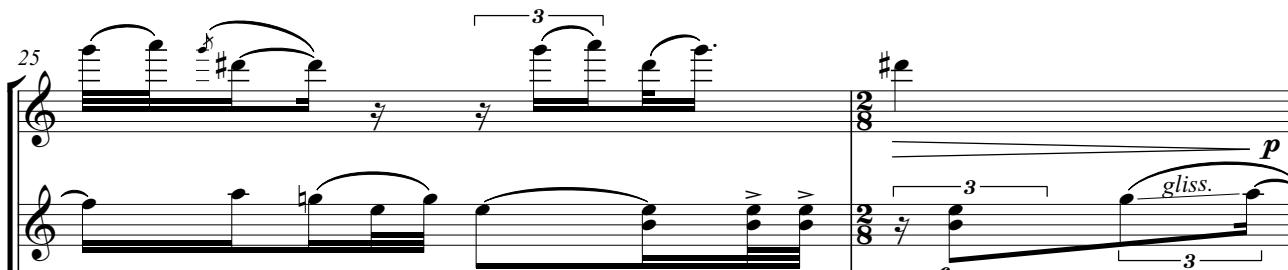
Vln I 

Vln II 

Vla 

Vc. 

25

Vln I 

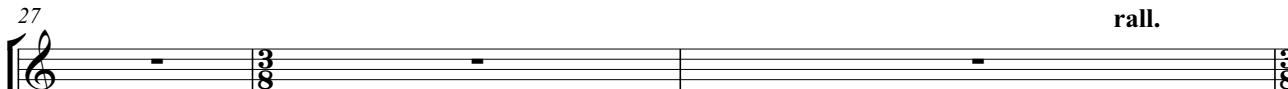
Vln II 

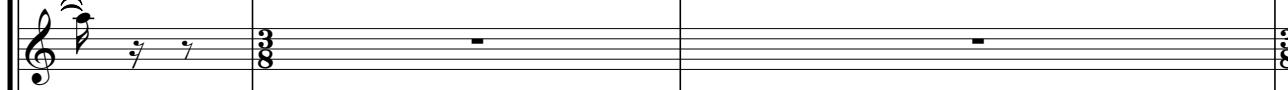
Vla 

Vc. 

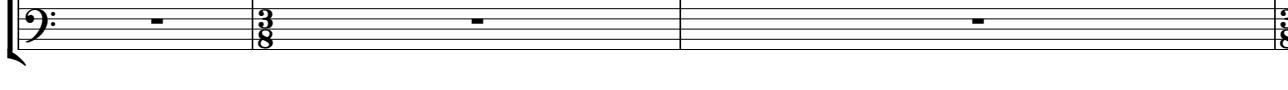
27

rall.

Vln I 

Vln II 

Vla 

Vc. 

C

A tempo

20

Vln I 30 *mf*

Vln II 3 8 *pp* 3 *mf*

Vla 3 8 *pp* 3 *mf*

Vc. 3 8 *mf*

Musical score for strings (Vln I, Vln II, Vla, Vc.) in 2/4 time. Measure 32: Vln I plays eighth-note pairs (mf), Vln II plays eighth-note pairs (p), Vla plays eighth-note pairs (p), Vc. plays eighth-note pairs (mf). Measure 33: Vln I plays sixteenth-note patterns (sforzando), Vln II plays sixteenth-note patterns (pp), Vla plays sixteenth-note patterns (pp), Vc. plays sixteenth-note patterns (pp).

accel. - - - - - - - - $\text{♩} = \text{c. } 100$

Musical score for strings (Vln I, Vln II, Vla, Vc) in 2/4 time. Measure 34 starts with a dynamic *p*, followed by *ff*. Measures 35-36 show various dynamics including *f sub. p*, *mf*, *f sub. p*, *ff*, and *pp*. The score includes slurs, grace notes, and dynamic markings like *3* and *5*.

36

Vln I
Vln II
Vla
Vc.

rall.

38

Vln I
Vln II
Vla
Vc.

DTempo primo ($\text{♩} = \text{c. } 80$)

40

Vln I
Vln II
Vla
Vc.

42

Vln I
Vln II
Vla
Vc.

44

Vln I
Vln II
Vla
Vc.

46

Vln I
Vln II
Vla
Vc.

E

48

Vln I

Vln II

Vla

Vc.

23

51

Vln I

Vln II

Vla

Vc.

F

53

risvegliato

55

Vln I f $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\# \text{f}$ $\overbrace{\text{3}}^{\text{3}}$

Vln II $\overbrace{\text{3}}^{\text{3}}$ mp mf $\overbrace{\text{3}}^{\text{3}}$ f

Vla mp $\overbrace{\text{3}}^{\text{3}}$ mf

Vc. mp p mp mf

arco, flaut.

57

Vln I $\overbrace{\text{3}}^{\text{3}}$ pp mf pp pp p

Vln II pp $\overbrace{\text{3}}^{\text{3}}$ pp pp pp

Vla pp $\overbrace{\text{3}}^{\text{3}}$ pp pp pp

Vc. pp pp pp nat. pp mf

60

Vln I mp mf f p

Vln II - mp mf p

Vla pp mf ff p

Vc. pp mf f ff p

G

accel. - - - - A tempo

25

62

Vln I
Vln II
Vla
Vc.

65

Vln I
Vln II
Vla
Vc.

67

Vln I
Vln II
Vla
Vc.

26

69

Vln I

Vln II

Vla

Vc.

H

71

calmato (l'istesso tempo)

Vln I

Vln II

Vla

Vc.

74

Vln I

Vln II

Vla

Vc.

77

Vln I Vln II Vla Vc.

nat. *pp sempre* *ppp* *ppp* *espress.*

nat. *pp sempre* *p* *ppp*

80

Vln I Vln II Vla Vc.

espress. *pp* *mf* *p* *mf*

mp *p* *espress.* *pizz.*

p *mp* *p*

I

83

Vln I Vln II Vla Vc.

espress. *p* *pp* *pp* *pp*

pizz. *p* *gliss.* *gliss.* *pp*

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

arco *p* *mf* *p* *pizz.*

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

accel. - - - - A tempo

28

86

Vln I *pp* *mf* = *p*

Vln II *gliss.* *mp*

Vla *mf*

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

J

88

Vln I *mp* *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

91

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

Vln II *ff*

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

Vc. *ff*

K

29

molto appassionato

94

Vln I

Vln II

Vla

Vc.

(2.3)

96

Vln I

Vln II

Vla

Vc.

98

Vln I

Vln II

Vla

Vc.

L

30

101

Vln I *tr* *tr* *tr*

Vln II sul pont. nat.

Vla

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

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

104

Vln I *tr*

Vln II → *sul pont.* *nat.* → *sul pont.* *nat.*

Vla

Vc. *p* *mf* *p* *mf* *sim.* *pp* *mf*

pp sempre

M

107

Vln I *mf* *ff* *p senza vib.*

Vln II *pp* *mp*

Vla *pizz.* *arco* *p senza vib.*

Vc. *f* *ff* *(pp)* *mp*

110

Vln I
Vln II
Vla
Vc.

114

Vln I
Vln II
Vla
Vc.

116

Vln I
Vln II
Vla
Vc.

118

Vln I Vln II Vla Vc.

N

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

120

Vln I Vln II Vla Vc.

A tempo profondo, senza vib.

123

Vln I Vln II Vla Vc.

(3.2) (2.2.3)

126

Vln I

Vln II

Vla

Vc.

This musical score excerpt shows four staves for string instruments: Vln I, Vln II, Vla, and Vc. The key signature changes from 5 to 16, then to 7, and finally to 4. The time signature changes from 16 to 7, then to 4. The dynamics are marked as *ppp* followed by *p*. The instruction *senza vib.* appears twice. The notes are primarily eighth and sixteenth notes, with some sustained notes and grace notes.

Allegro ritmico (♩ = c.140)

(3.2) (2.3)

Violin I

Violin II

Viola

Violoncello

(3.2)

A

<img alt="Musical score for strings (Vln I, Vln II, Vla, Vc) in 4/4 time. The score shows dynamic markings like ff, p, f, mp, sub.ppp, and pp. Measure 4 starts with ff in Vln I. Measure 5 shows ff and mp in Vln I and Vln II respectively. Measure 6 shows ff and f in Vln I and Vln II respectively. Measure 7 shows ff and ff in Vln I and Vln II respectively. Measure 8 shows ff and sub.ppp in Vln I and Vln II respectively. Measure 9 shows ff and ff in Vln I and Vln II respectively. Measure 10 shows ff and ff in Vln I and Vln II respectively. Measure 11 shows ff and ff in Vln I and Vln II respectively. Measure 12 shows ff and ff in Vln I and Vln II respectively. Measure 13 shows ff and ff in Vln I and Vln II respectively. Measure 14 shows ff and ff in Vln I and Vln II respectively. Measure 15 shows ff and ff in Vln I and Vln II respectively. Measure 16 shows ff and ff in Vln I and Vln II respectively. Measure 17 shows ff and ff in Vln I and Vln II respectively. 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Measure 98 shows ff and ff in Vln I and Vln II respectively. Measure 99 shows ff and ff in Vln I and Vln II respectively. Measure 100 shows ff and ff in Vln I and Vln II respectively. Measure 101 shows ff and ff in Vln I and Vln II respectively. Measure 102 shows ff and ff in Vln I and Vln II respectively. Measure 103 shows ff and ff in Vln I and Vln II respectively. Measure 104 shows ff and ff in Vln I and Vln II respectively. Measure 105 shows ff and ff in Vln I and Vln II respectively. Measure 106 shows ff and ff in Vln I and Vln II respectively. Measure 107 shows ff and ff in Vln I and Vln II respectively. Measure 108 shows ff and ff in Vln I and Vln II respectively. Measure 109 shows ff and ff in Vln I and Vln II respectively. Measure 110 shows ff and ff in Vln I and Vln II respectively. Measure 111 shows ff and ff in Vln I and Vln II respectively. Measure 112 shows ff and ff in Vln I and Vln II respectively. Measure 113 shows ff and ff in Vln I and Vln II respectively. 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(2.3)

35

8

Vln I

Vln II

Vla

Vc.

12

Vln I

Vln II

Vla

Vc.

B

16

Vln I

Vln II

Vla

Vc.

20 (3.2)

Vln I
Vln II
Vla
Vc.

(2.3) C (2.3)

Vln I
Vln II
Vla
Vc.

28 (3.2)

Vln I
Vln II
Vla
Vc.

(2.3)

D

32

Vln I

Vln II

Vla

Vc.

37

Musical score for orchestra, page 36, measures 1-4. The score includes parts for Vln I, Vln II, Vla, and Vc. The key signature is A major (no sharps or flats). Measure 1: Vln I starts with a sustained note followed by eighth-note pairs. Measure 2: Vln I continues eighth-note pairs. Measures 3-4: Vln I plays sixteenth-note patterns with grace notes. Measures 1-4: Vln II plays eighth-note pairs. Measures 1-4: Vla plays eighth-note pairs. Measures 1-4: Vc plays sustained notes.

E

(2.3)

40

Vln I

>*p* *mf* *f* *ff*

Vln II

fff

Vla

fff

Vc.

mf *f* *ff*

43

Vln I pizz. (3.2) arco
Vln II ff mp pizz. arco pp
Vla ff mf pizz. p pp
Vc. 3 p arco pp

46 F

Vln I ff mp ff mp
Vln II ff ff ff mp mp
Vla ff pp
Vc. ff pp p

(2.3)

Vln I 8va pizz. arco
Vln II pp mp f ff
Vla p mf ff sul pont.
Vc. - p ff p

53

Vln I *mf* *8va* *sul pont.* *ff*
Vln II *3* *3* *3* *p* *pizz.* *ff*
Vla *mp* *p* *mf* *f* *ff*
Vc. *mp* *mf* *f* *ff*

G

57

Vln I *p* *mp* *ff* *3* *mp* *p* *pp*
Vln II *p* *mp* *ff* *3* *3* *mp* *p* *pp*
Vla *p* *mf* *p*
Vc. *p* *mf* *p*

61

Vln I *pp* *p* *pp* *p* *pp*
Vln II *p* *mp* *pp* *p* *pp*
Vla *p* *mp* *pp* *p* *pp*
Vc. *p* *mp* *pp* *p* *pp*

40

rall. meno mosso ($\text{♩} = \text{c.}100$)

H

Vln I

Vln II

Vla

Vc.

70

Vln I

Vln II

Vla

Vc.

73

Vln I

Vln II

Vla

Vc.

I

77

Vln I
Vln II
Vla
Vc.

41

(2.2.3)

81

Vln I
Vln II
Vla
Vc.

J

85

Vln I
Vln II
Vla
Vc.

p — *mf* — *sub. p* — *mf* — *p* — *pp*
p — *mf* — *mp* — *gliss.* — *mf* — *pp*
p — *mf* — *mp* — *gliss.* — *mf* — *pp*
p — *mf* — *sub. p* — *mf* — *p* — *pp sempre*

K

91

Vln I Vln II Vla Vc.

Violent!

ff

mf

p

pp

95

Vln I Vln II Vla Vc.

mp

p

mp

p

mp

sempr. ff

mf

p

ff

98

(3.2)

Vln I Vln II Vla Vc.

pp

mf

mp

f

ff

gliss.

ff

mf

f

ff

ff

102

Vln I fff p mp f mp mf f

Vln II 3 fff p mp mf

Vla ff fff p mp f mp mf f

Vc. 3 fff p mp mf

106 accel. - - - - - (♩ = c.140)

Vln I mp ff 3 ff

Vln II f ff ff 3 fff

Vla mp ff 3 ff 3

Vc. f ff ff 3 fff

L

Piu lento
(♩ = c.80)

110

Vln I gliss. p mf mp

Vln II p mf mp p

Vla - - p 3 mp p

Vc. - - 3 mf mp p

M

44

Piu mosso
(♩ = c.120)

Vln I
Vln II
Vla
Vc.

115

119

Vln I
Vln II
Vla
Vc.

123 (2.3)

Vln I
Vln II
Vla
Vc.

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* — Calmato... — *mp*

Vln II — — *5* — *3* — *mp*

Vla — — — —

Vc. — — — —

O

137 rall. piu lento ($\text{♩} = \text{c.} 100$)

Vln I
Vln II
Vla
Vc.

P

142

Vln I
Vln II
Vla
Vc.

 $\text{♪} = \text{♩}$

147

Vln I
Vln II
Vla
Vc.

(3.2) jete gliss. 152

Vln I *pp* — 5 sul pont. (normale)

Vln II *pp* — 5 arco ritmico *p* — *f*

Vla 5 arco ritmico *p* — *mf* *f*

Vc. 5 *mf* — *f*

(2.3)

(3.2) Poco col. legno (normale)

6 *f* — *p* 3

6 *p* — *f* 3

6 *f* — *p* 3

6 *mp*

6 *mp*

6 *mp*

Q

156 nat.

Vln I *pp* — *mp* nat. 4 *p* — *f* *p* — *mf* 3 *f* — *mp* 3

Vln II *pp* — *mp* 4 *p* — *f* *p* — *mf* 3 *f* — *mp* 3

Vla *mf* — *f* 4 *mp* — 3 *mf* — *f* 3 *mp* — *mf* 3

Vc. *mf* — *f* 4 *mp* — 3 *mf* — *f* 3 *mp* — *mf*

160

Vln I *ff* — *fff* 3 *ff* — *fff* 3 *ff* — *fff* 3 *ff* — *fff*

Vln II *f* — *ff* *ff* — *fff* 3 *ff* — *fff* 3 *ff* — *fff*

Vla *f* — *ff* *ff* — *fff* 3 *ff* — *fff* 3 *ff* — *fff*

Vc. *f* — *ff* *ff* — *fff* 3 *ff* — *fff* 3 *ff* — *fff*

R

48

Calmato (l'istesso tempo)

164

Vln I
Vln II
Vla
Vc.

S

Impetuoso

168 (3.2)

Vln I
Vln II
Vla
Vc.

172

Vln I
Vln II
Vla
Vc.

175

Vln I
Vln II
Vla
Vc.

178

Vln I
Vln II
Vla
Vc.

T

181

Vln I
Vln II
Vla
Vc.

184

Vln I
Vln II
Vla
Vc.

(2.3)

187

Vln I
Vln II
Vla
Vc.

U

191

Vln I
Vln II
Vla
Vc.

(2.3)

V

51

194

Vln I
Vln II
Vla
Vc.

196

Vln I
Vln II
Vla
Vc.

198

attacca mov. 4

Vln I
Vln II
Vla
Vc.

4

Adagio ($\text{♩} = \text{c.80}$)

Viola

(2.3)

poco

$p \overbrace{\quad}^{mp} \overbrace{\quad}^{pp}$

$p \overbrace{\quad}^{mp} \overbrace{\quad}^{pp}$

5 (2.2.3)

Vla

$mp \overbrace{\quad}^p \overbrace{\quad}^{mf}$

$p \overbrace{\quad}^{mp} > p \overbrace{\quad}^{mf} \overbrace{\quad}^{mp}$

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

Vla

$p \overbrace{\quad}^p \overbrace{\quad}^{pp}$

$ppp \overbrace{\quad}^{mp} \overbrace{\quad}^f \overbrace{\quad}^p$

12 calmato impetuoso maestoso

Vla

$p \overbrace{\quad}^{mp} > p \overbrace{\quad}^{ppp} \overbrace{\quad}^{mf} \overbrace{\quad}^p \overbrace{\quad}^{mf} \overbrace{\quad}^f \overbrace{\quad}^{mf}$

15

Vla

$f \overbrace{\quad}^{pp} \overbrace{\quad}^{mp} \overbrace{\quad}^{mf} \overbrace{\quad}^f \overbrace{\quad}^{5/8} \overbrace{\quad}^f$

17

Vln I

Vln II

Vla

Vc.

A

con sord.

$p \overbrace{\quad}^{mf} \overbrace{\quad}^f$

$p \overbrace{\quad}^{mf} \overbrace{\quad}^f$

$ff \overbrace{\quad}^p \overbrace{\quad}^f \overbrace{\quad}^{molto sonore} \overbrace{\quad}^{ff}$

$p \overbrace{\quad}^{mf} \overbrace{\quad}^f$

21

Vln I

Vln II *explosive!*

Vla *sempre ff*

Vc.

3

mp *ppp*

3

mp *ppp*

3

fff *p* *f*

3

mp *ppp*

24 *jete*

Vln I *pp*

Vln II *pp*

Vla *pizz.*

ff *mp* *p*

jete *senza sord.*

3

arco,
sul tasto → nat.

ppp *p*

3

3

3

3

27 *nat. sul tasto*

Vln I *pp*

Vln II *pp*

Vla *ff*

Vc.

gliss.

flautando

senza sord.

ppp

ppp *senza sord.*

arco

pizz. nat.

pp *mf*

B

30 (2.3) appassionato

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

Vc.: *arco* *ppp*

C

34 nat.

Vln I: -

Vln II: -

Vla: *mf* *f* *p* *mf* *cantabile*

Vc.: *con sord.* *p* *pp*

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

Vla: *pizz.* *pp* *< mp < f* *pp* *pp*

Veloce → poco sul pont. → nat.

40 nat. *mp* *p* *mp*

Vla: -

Vc.: *sul tasto* *pp* *mp*

A tempo

55

Vln I con sord.

Vln II $\frac{3}{8}$

Vla $\frac{2}{4}$ $\frac{3}{8}$

Vc. $\frac{2}{4}$ $\frac{3}{8}$

mf mp p ppp

mp mf p pp

tr. nat. mp

mf f mp pizz. senza sord.

f p pp

con sord.

D

Vln II $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Vla $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

sul tasto lontano Nat.

p pp

50

Piu mosso ($\text{♪} = \text{c.100}$)

Vla $\frac{6}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

p pp pp mp

(Grace note indicates end of gliss. Do not pluck)

54

Vla pizz. arco pizz.arco pizz. arco pizz. arco

p mp p mf p mf p mp p

E

57

Vln I - - - senza vib.

Vln II - - - senza vib.

Vla $\frac{3}{8}$ pizz. arco poco sul pont. nat.

mf mp p mf pp mp

60

Vln I senza sord. *espress.* $\overbrace{\text{3}}$ f *rall.*

Vln II senza sord. *espress.* $\overbrace{\text{3}}$ f *con sord.*

Vla arco $\overbrace{\text{3}}$ pizz. $\overbrace{\text{3}}$ *arco* $\overbrace{\text{3}}$ *pizz.*

Vc. mp mf f *con sord.* $\overbrace{\text{3}}$ p

F

64 *Tempo primo* ($\text{d} = \text{c.}80$)

Vln I *jete nat. senza vib.* $\overbrace{\text{3}}$ pp

Vln II *jete nat. senza vib.* $\overbrace{\text{3}}$ pp

Vla *mp* p p p

Vc. *jete nat. senza vib.* $\overbrace{\text{3}}$ pp

69 *Con alcuna licenza*

Vla $\overbrace{\text{5}}$ *arco pizz.* pizz. arco *pizz. arco pizz.* arco

p ff fff p ff fff ff *fuoco* ff

72

Vla *pizz.* *arco* $\overbrace{\text{3}}$ f ff p ff

pizz. $\overbrace{\text{3}}$ *arco* $\overbrace{\text{5}}$ trill. ff

75

Vla *pizz.* *arco* $\overbrace{\text{3}}$ f ff ff fff

77 **senza espress. (tempo giusto)**

→ sul tasto sul pont.

Vln I *p senza vib.* pizz. *ppp*
Vln II *p senza vib.* *pp espress.*
Vla *senza vib.* pizz. *pp espress.*
Vc. *Sul C/G* *mf = p* → sul tasto *ff senza sord.*
Vc. *p senza vib.* *ppp*

G

80 *senza sord.* *nat. jete* *nat. jete*
Vln I *p = pp* *p = pp* *pp < p = pp*
Vln II *senza sord.* *nat. jete* *p = pp*
Vla *arco* → sul pont. → nat. → sul pont.
Vc. *p = mp = p* *p = mp = p* *mf = p*
espress. - - -
pp = p

83 **veloce** → nat.
Vla *f* *mp* *mf* *f*

85 (3.2)

Vln I - *5* - *3* → sul pont.
Vln II - *5* - *3*
Vla *ff = fff* *calmato* *affrettando* *ff = fff* *calmato*
mp = mf *6* *ff = fff* *mp*

H

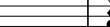
→ sul pont.
nat. *p = fff* sul pont. con sord.
3 *3* *3* *3*

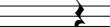
Musical score for Violin II and Cello at measure 88. The Violin II part is labeled "sul tasto, flautando" and has dynamics *pp*. The Cello part has dynamics *mf*, *f*, *ff*, *pp*, *f*, and *p*. The score includes measures 88 through 93, showing various rhythmic patterns and time signatures (3/8, 2/4, 3/4).

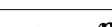
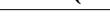
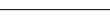
I

semplisce

Vln I nat.    

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

Vla senza sord.  

Vc. *poco sul pont.* *pp*  *nat.*  *pizz.*  

p *mf* *=p* *p*  

Musical score for Violin I and Viola at measure 95. The Violin I part starts with a melodic line, followed by a sustained note with a grace note, and then a series of eighth-note pairs. The Viola part consists of sixteenth-note patterns. Dynamic markings include mf , f , p , mp , and ppp . Performance instructions include "pizz.", "arco", and "3". Measure numbers 95-96 are indicated above the staff.

(senza rall.)

98

Vln I

Vln II

Vla

Vc.

nat.

ff

arco

pizz.

uguale