

String Quintet

Peter Seabourne



I. Passacaglia oscura	p1
II. Scherzo serioso	p13
III. Lied ohne Worte	p30
IV. Ritornelli	p34

Duration ca. 22 minutes

This work was commissioned by Douglas Gowan of Norfolk Concerts.

String Quintet

I. Passacaglia oscura

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Light, delicate, fragile ♩=100

Musical score for the first system, measures 1-4. The score is for Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩=100. The dynamics range from *pp* to *p*. The first two measures are marked *pp* and *p*, and the last two measures are marked *p*. The Viola part features a prominent sixteenth-note pattern in the first two measures.

Musical score for the second system, measures 5-8. The score is for Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature changes to one flat (B-flat) in measure 8. The dynamics range from *pp* to *mp*. The first two measures are marked *pp* and *p*, and the last two measures are marked *p* and *mp*. The Viola part features a prominent sixteenth-note pattern in the first two measures. A double bar line is present at the end of measure 4.

9

Vln. I *pp* < *p* < *p* < *mp* < *mp* < *mf* > *mp* <

Vln. II *pp* < *p* < *p* < *mp* < *mp* < *mf* > *mp* <

Vla. *pp* < *p* < *p* < *mp* < *mp* < *mf* > *mp* <

Vc. I

Vc. II

Vln. I *p* < *mp* <

Vln. II *p* < *mp* <

Vla. *p* > *p* < *mp* < *mp* <

Vc. I *p* < *mp* <

Vc. II *p* < *mp* <

16

A

Vln. I *mf* < *mp* <

Vln. II *mf* < *mp* <

Vla. *mf* < *mp* <

Vc. I *mp* < *mf* <

Vc. II *mf* < *mp* <

20

Musical score for measures 20-22. The system includes five staves: Vln. I, Vln. II, Vla., Vc. I, and Vc. II. Measure 20 features a triplet of eighth notes in Vln. I marked *mf*. Vln. II plays a sixteenth-note pattern. Vla., Vc. I, and Vc. II have rests. Measure 21 shows Vln. I with a half note, Vln. II with a half note, and Vla., Vc. I, and Vc. II with eighth-note patterns. Measure 22 continues with similar patterns. Dynamics include *mp* and *mf*.

23

Musical score for measures 23-25. The system includes five staves: Vln. I, Vln. II, Vla., Vc. I, and Vc. II. Measure 23 features a quintuplet of eighth notes in Vln. I and Vln. II marked *pp*. Vla., Vc. I, and Vc. II have rests. Measure 24 shows Vln. I and Vln. II with eighth-note patterns, Vla. with a sixteenth-note pattern, and Vc. I and Vc. II with rests. Measure 25 continues with similar patterns. Dynamics include *pp*, *p*, and *mp*.

26

B

Musical score for measures 26-28, marked with a section sign **B**. The system includes five staves: Vln. I, Vln. II, Vla., Vc. I, and Vc. II. Measure 26 features a half note in Vln. I marked *mp*. Vln. II, Vla., Vc. I, and Vc. II have eighth-note patterns. Measure 27 shows Vln. I with a half note, Vln. II with a half note, Vla. with a sixteenth-note pattern, and Vc. I and Vc. II with eighth-note patterns. Measure 28 continues with similar patterns. Dynamics include *mp* and *mf*.

29

Violin I, Violin II, Viola, Violoncello I, Violoncello II

mp

5

Detailed description: This system contains measures 29, 30, and 31. It features five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The music is in a key with one sharp (F#) and a 4/4 time signature. Measures 29 and 30 are in 4/4, while measure 31 is in 3/4. Dynamics are marked *mp* (mezzo-piano). Fingerings of 5 are indicated in measures 29 and 31. The Violin I part has a fermata over the final note of measure 31.

32

Violin I, Violin II, Viola, Violoncello I, Violoncello II

mf, *f*, *mf*

3, 5

Detailed description: This system contains measures 32, 33, 34, and 35. It features five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The music is in a key with one sharp (F#) and a 4/4 time signature. Measures 32 and 33 are in 3/4, while measures 34 and 35 are in 4/4. Dynamics include *mf* (mezzo-forte) and *f* (forte). A triplet of eighth notes is marked in measure 34. Fingerings of 3 and 5 are indicated. The Violin I part has a fermata over the final note of measure 35.

36

C

Violin I, Violin II, Viola, Violoncello I, Violoncello II

mf, *mp*, *f*

3

Detailed description: This system contains measures 36, 37, 38, 39, and 40. It features five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 36 is in 3/4, while measures 37-40 are in 4/4. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). A triplet of eighth notes is marked in measure 39. The Violin I part has a fermata over the final note of measure 40.

42

Vln. I *ff* *f* *mf*

Vln. II *ff* *f* *mf*

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

Vc. I *f* *f* *mf* *mf*

Vc. II *f* *f* *mf* *mf*

45

Vln. I *mf* *f* *mf*

Vln. II *mf* *mf* *mf*

Vla. *mf* *f* *mf*

Vc. I *mf* *f* *mf*

Vc. II *mf* *f* *mf*

49

Vln. I *mf* *molto* *p*

Vln. II *mf* *mf* *p*

Vla. *mf* *mf* *p*

Vc. I *mf* *mf* *p*

Vc. II *f* *mf* *p*

52

Violin I: *mp* *p* *p*

Violin II: *mp* *p* *p*

Viola: *mp* *p* *p*

Violoncello I: *mp* *p* *p*

Violoncello II: *mp* *p* *p* *pizz.*

Measures 52-55. The score features a complex texture with rapid sixteenth-note passages in the violins and violas, and sustained notes in the cellos. Dynamics range from *mp* to *p*. A *pizz.* marking is present in the second cello part at measure 55.

56

Violin I: *mp* *p* *mp*

Violin II: *p* *mp*

Viola: *mp* *mp*

Violoncello I: *mp* *p* *mp*

Violoncello II: *mp*

Measures 56-58. This section includes triplet markings in the first and second violin parts. Dynamics are primarily *mp* and *p*.

59

Violin I: *p* *mp* *mp* *p* *mf* *mp*

Violin II: *p* *mp* *mp* *p* *mf* *mp*

Viola: *p* *mp* *mp* *p* *mf* *mp*

Violoncello I: *p* *mp* *mp* *p* *mf* *mp*

Violoncello II: *p* *mp* *mp* *p* *mf* *mp*

Measures 59-62. The score shows a dynamic progression from *p* to *mp* and *mf*. The texture is dense with rhythmic patterns in the strings.

64

Vln. I *p*

Vln. II *p*

Vla. *p* *p* < >

Vc. I *p* *p* < > *mp*

Vc. II *p* *p* *p* arco

67

Vc. I *mf* *mp* > *p* *pp*

Vc. II *mp* <

72 **E** Intense - dark

Vc. I *mp* < > *mf* < > *p* < > *p*

Vc. II *mp* < > *mp* < > *mf* < > *p* < > *p* < > *mp* <

The lies here are largely fictional, but the illusion should be created as much as possible by changing bows subtly and not in synchronisation with the upper part.

78

Vc. I *mp* *mf*

Vc. II *mp* *mf*

84

Vc. I *f* *mf* *mf*

Vc. II *f* *mf* *mf*

F

90

Musical score for measures 90-93. The score is for five instruments: Violin I, Violin II, Viola, Violin Cello I, and Violin Cello II. The key signature has one flat (B-flat). The time signature is 4/4. The first measure (90) starts with a forte dynamic (mp). The second measure (91) includes a pizzicato (pizz.) instruction. The third measure (92) features a quintuplet in the Viola part. The fourth measure (93) includes an arco instruction. Dynamics range from mp to mf.



G delicate

94

Musical score for measures 94-97. The score is for five instruments: Violin I, Violin II, Viola, Violin Cello I, and Violin Cello II. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4. The first measure (94) starts with a moderate dynamic (mf). The second measure (95) includes a triplet in the Violin I and II parts. The third measure (96) features a quintuplet in the Viola part. The fourth measure (97) includes a pizzicato (pizz.) instruction. Dynamics range from p to mp.



98

Musical score for measures 98-101. The score is for five instruments: Violin I, Violin II, Viola, Violin Cello I, and Violin Cello II. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4. The first measure (98) starts with a piano dynamic (p). The second measure (99) features a triplet in the Violin Cello I and II parts. The third measure (100) includes a moderate dynamic (mp). The fourth measure (101) includes a piano dynamic (p). Dynamics range from p to mp.

113

Violin I: *p*, *p*, *p*, *mp*

Violin II: *p*, *p*, *p*, *mp*

Viola: *p*, *p*, *p*, *mp*

Violin I: *p*, *p*, *p*, *mp*

Violin II: *p*, *mp*

117

Violin I: *mf*

Violin II: *mf*

Viola: *pizz.*, *mf*

Violin I: *mf*, *arco*, *mf*

Violin II: *mf*, *arco*, *mf*

120

Violin I: *p*

Violin II: *pizz.*, *p*

Viola: *arco*, *mp*

Violin I: *mp*

Violin II: *mp*

124

Vln. I *mp mp p p p*

Vln. II *p p*

Vla. *p mp p mp*

Vc. I

Vc. II

129

Vln. I *mp mp p mp mf > mp p*

Vln. II *mp mp p mp mf > mp p*

Vla. *mp mp mp p mp mf > mp p*

Vc. I *mp p mp mf > mp p*

Vc. II *mp p mp mf > mp p*

136

Vln. I *mf pp*

Vln. II *mf*

Vla. *mf*

Vc. I *mf pp*

Vc. II *mf*

143

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

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

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

Vc. I

Vc. II *pp*

146

Vln. I *pp*

Vln. II *p* *pp*

Vla. *poco* *p* *pp*

Vc. I

Vc. II *pp* *pp*

150

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *pp (ma poco solo)*

Vc. I *pp*

Vc. II *pp*

II. Scherzo Serioso

Animato ♩. = 128

The musical score is divided into three systems, each starting with a double bar line. The first system (measures 1-5) features Violin I and II with *ff* dynamics and trills, Viola with *ff* pizzicato, and Violoncello I and II with *ff* pizzicato. The second system (measures 6-10) continues with *ff* dynamics, trills, and triplets, with Violoncello I and II moving to *arco* and *sempre ff*. The third system (measures 11) includes trills, pizzicato, and a *(pizz.) strum* instruction for the Violoncello II.

16 **K**

Vln. I *tr* *mf*

Vln. II *arco* *tr* *mf*

Vla. (solo) pizz. *mf*

Vc. I *arco* *mf* *pizz.* *arco*

Vc. II *mf* *arco* *tr*

20

Vln. I *mf*

Vln. II *mf*

Vla. (solo) *mf*

Vc. I *mf* *pizz.* *arco* *mf*

Vc. II *mf* *pizz.* *arco*

24

Vln. I *f* 5:6

Vln. II *f* 5:6

Vla. (solo pizz.) *mf*

Vc. I *mf* *f*

Vc. II *mf* *f*

28

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *f*

Vc. I *mf* *mf* *f*

Vc. II *mf* *mf* *f*

32

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

Vln. II *f* *f* *ff*

Vla. *f* *f*

Vc. I *f* *f*

Vc. II *f* *f*

36

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf* *f*

Vc. I *mf*

Vc. II *f* *mf*

41

Musical score for measures 41-45. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello I & II). The key signature has one flat (B-flat major or D minor), and the time signature is 9/8. Measure 41 starts with a forte (*ff*) dynamic. Measure 42 features a trill in the Violin I part. Measure 43 includes a triplet in the Violin II part. Measure 44 has a trill in the Violin I part. Measure 45 continues with a forte (*ff*) dynamic. The Viola and Violoncello parts include pizzicato (*pizz.*) markings.

46

Musical score for measures 46-50. The score is for a string quartet. Measure 46 starts with a forte (*ff*) dynamic. Measure 47 features a 5:6 ratio in the Violin I and II parts. Measure 48 includes a pizzicato (*pizz.*) marking in the Viola part and an arco marking in the Violoncello I and II parts. Measure 49 continues with a forte (*ff*) dynamic. Measure 50 features a 5:6 ratio in the Violin I and II parts. The Violoncello I and II parts include arco markings.

50

Musical score for measures 50-54. The score is for a string quartet. Measure 50 starts with a forte (*ff*) dynamic. Measure 51 features a mezzo-forte (*mf*) dynamic. Measure 52 includes an arco marking in the Viola part. Measure 53 continues with a mezzo-forte (*mf*) dynamic. Measure 54 features a forte (*f*) dynamic and a 5:6 ratio in the Violin I and II parts. The Violoncello I and II parts include arco markings.

55

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *f* *ff*

Vc. I *ff* *f* *ff* 5:6

Vc. II *ff* *f* *ff* 5:6

60

M

Vln. I *p* *p*

Vln. II *p*

Vla. *p* *p*

Vc. I *p* *p*

Vc. II

64

Vln. I

Vln. II

Vla. *p* *mp* *p*

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

Vc. II *mf* *p* *mf* *p* *mp* *p*

71

Violin I: *f* *tr*
Violin II: *f*
Viola: *f*
Violoncello I: *f*
Violoncello II: *f*

Measures 71-74. The score features a dynamic of *f* (forte) and includes trills (*tr*) in the Violin I and Viola parts. The Violin I part has a fermata over the first measure of the system.

75

Violin I: *mf* *molto* *p*
Violin II: *mf* *molto* *p*
Viola: *mf* *molto* *p*
Violoncello I: *mf* *molto* *mp*
Violoncello II: *mp*

Measures 75-78. The score features dynamics of *mf* (mezzo-forte), *molto*, and *p* (piano). The Violin I part has a fermata over the first measure of the system. The time signature changes from 9/8 to 6/8.

79

Violin I: *mf* *f* *f* *mf* *mf*
Violin II: *mf* *f* *f* *mf*
Viola: *mf* *f* *f* *f*
Violoncello I: *mf* *f*
Violoncello II: *mf* *f*

Measures 79-82. The score features dynamics of *mf* (mezzo-forte) and *f* (forte). The Violin I part has a fermata over the first measure of the system. The time signature changes from 6/8 to 9/8.

82

Vln. I *f* *mf* *molto* *pp*

Vln. II *f* *mf* *molto* *pp*

Vla. *f* *molto*

Vc. I *mf* *f*

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

88

Vln. I *p*

Vln. II *p*

Vla.

Vc. I *p* *pp*

Vc. II *pizz.* *p*

Murmuring, sweet, delicate

94

Vln. I *p*

Vln. II *pp*

Vla. *pp* (*pizz.*)

Vc. I *pp* (*pizz.*)

Vc. II *pp*

99

Violin I: Treble clef, 8/8 time signature. Measures 99-103. Dynamics: *p*.
Violin II: Treble clef, 8/8 time signature. Measures 99-103. Dynamics: *pp*.
Viola: Bass clef, 8/8 time signature. Measures 99-103. Dynamics: *pp*.
Violoncello I: Bass clef, 8/8 time signature. Measures 99-103. Dynamics: *p*, *pp*.
Violoncello II: Bass clef, 8/8 time signature. Measures 99-103. Dynamics: *pp*.
Trills: *tr* markings above notes in Violin I and II parts.

104

Violin I: Treble clef, 6/8 time signature. Measures 104-107. Dynamics: *mp*, *p*.
Violin II: Treble clef, 6/8 time signature. Measures 104-107. Dynamics: *pp*.
Viola: Bass clef, 6/8 time signature. Measures 104-107. Dynamics: *pp*.
Violoncello I: Bass clef, 6/8 time signature. Measures 104-107. Dynamics: *pp*.
Violoncello II: Bass clef, 6/8 time signature. Measures 104-107. Dynamics: *pp*, *mp*.
Pizzicato: *(pizz.)* markings above notes in Violoncello I and II parts.

108

Violin I: Treble clef, 6/8 time signature. Measures 108-111. Dynamics: *mp*, *mf*.
Violin II: Treble clef, 6/8 time signature. Measures 108-111. Dynamics: *p*, *mp*, *mf*.
Viola: Bass clef, 6/8 time signature. Measures 108-111. Dynamics: *p*, *mp*.
Violoncello I: Bass clef, 6/8 time signature. Measures 108-111. Dynamics: *p*, *mf*.
Violoncello II: Bass clef, 6/8 time signature. Measures 108-111. Dynamics: *p*, *mp*, *mf*.
Pizzicato: *(pizz.)* marking above notes in Violoncello I part.
Arco: *arco* marking above notes in Violoncello I part.

113

Violin I: *pp*
Violin II: *p*, *pp*
Viola: *p*, *pp*
Violoncello I: *p*, *pp*
Violoncello II: *p*, *pp*

Measures 113-118. The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *pp* and *p*. Trills are indicated with *tr* and *tr^b*. A double bar line with two slanted lines is at the end of measure 118.

119

Violin I: *pp*, *p*
Violin II: *tr*, *tr^b*
Viola: *tr*, *tr^b*
Violoncello I: *tr*, *tr^b*
Violoncello II: *pp*

Measures 119-123. This section continues with intricate rhythmic figures and trills. Dynamic markings include *pp* and *p*. Trills are marked with *tr* and *tr^b*. A double bar line with two slanted lines is at the end of measure 123.

124 **Q** secco

Violin I: *pp*
Violin II: *pp*
Viola: *p* (*poco subito*), *arco*
Violoncello I: *p* (*poco subito*), *p*
Violoncello II: *p* (*poco subito*)

Measures 124-128. Measure 124 begins with a **Q** (Crescendo) marking and the instruction *secco*. The score shows a transition to a new section with dynamic markings *pp* and *p* (*poco subito*). The Viola part includes *pizz.* and *arco* markings. A double bar line with two slanted lines is at the end of measure 128.

130

Vla. *mp* *p* *ff subito*

Vc. I *p* *mp* *ff subito* *ff*

Vc. II *ff subito* *ff* (strum) *ff* arco

137

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

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

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

142

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

Vc. I *mp* *p* pizz. arco *mp* *p* pizz.

Vc. II *mp*

147

Vla. (non dim.) *p* *p*

Vc. I *p*

Vc. II arco *p* *mp* *mp*

R *tempestoso*

154

Vln. I *mf* *mp* *mf* *mf*

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

Vla. *mf* *mp* *mf* *mf*

Vc. I *mf* *mp* *mf* *mf*

Vc. II *mp* *mf*

159

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. I *f* *ff*

Vc. II *f* *ff*

S

165

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. I *mf* *ff*

Vc. II *mf* *ff*

172

5:6

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

177

poco

f

f

mf

f

f

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

183

p

p

mp

mp

mp

mf

pp

mp

mp

mf

f

p

mp

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

191

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

tr *tr* (non *tr*)

p *pizz.*

pp *p*

mp *pp* *p*

tr *tr* *tr*

p *pp* *sempre legato*

199

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

(*pizz.*) *p*

p *p*

pp *p*

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

tr *tr* *tr* *tr* *tr* *tr*

207

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

p *p*

5:6 *tr* *tr* *tr* *tr* *tr* *tr* *tr*

237 (tr) V

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

arco

(solo) pizz.

p *p* *mp*

pp *pp* *p* *mp*

p *pp* *p*

242 W

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

p < *mf* > *mp* *mp* < *mf* > *mp* < *mf* > *mf*

p < *mf* > *mp* *mp* < *mf* > *mp* < *mf* > *mp* arco

mp *mf* *mp*

p < *mf* > *mp* *mp* < *mf* > *mf*

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

246 5:6

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

mp *mp* *mf* *mf*

mp *mp* *mf* *mf* 5:6

mp *mp* *mf* *mf* 5:6

mf *mf*

252

Violin I: *f* (measures 252-253), *mf* (measures 254-255)
Violin II: *f* (measures 252-253), *mf* (measures 254-255)
Viola: *f* (measures 252-253), *mf* (measures 254-255)
Violoncello I: *f* (measures 252-253), *mf* (measures 254-255)
Violoncello II: *f* (measures 252-253), *mf* (measures 254-255)

Measures 252-255. The score is in 9/8 time. Measure 252 starts with a key signature of one flat. Measure 253 changes to two flats. Measures 254 and 255 return to one flat. Dynamics range from *f* to *mf*.

256

Violin I: *f* (measures 256-257), *ff* (measures 258-259)
Violin II: *f* (measures 256-257), *ff* (measures 258-259)
Viola: *f* (measures 256-257), *ff* (measures 258-259)
Violoncello I: *f* (measures 256-257), *ff* (measures 258-259)
Violoncello II: *f* (measures 256-257), *ff* (measures 258-259)

Measures 256-259. The score is in 9/8 time. Measure 256 starts with a key signature of two flats. Measure 257 changes to one flat. Measures 258 and 259 return to two flats. Dynamics range from *f* to *ff*. A 5:6 ratio is indicated in measures 258 and 259.

260

Violin I: *mp* (measures 260-263)
Violin II: *mp* (measures 260-263)
Viola: *ff* (measures 260-261), *p* (measures 262-263)
Violoncello I: *pizz.* *p* (measures 260-261), *mp* (measures 262-263)
Violoncello II: *ff* (measures 260-261), *p* (measures 262-263)

Measures 260-263. The score is in 6/8 time. Measure 260 starts with a key signature of one flat. Measure 261 changes to two flats. Measures 262 and 263 return to one flat. Dynamics range from *p* to *mp*. A *poco* marking is present above measure 260. A 5:6 ratio is indicated in measures 260 and 261.

X

266

Vln. I *ff* *tr* *3* *(non dim.)*

Vln. II *ff* *(non dim.)*

Vla. *pizz.* *ff* *(non dim.)*

Vc. I *arco* *pizz.* *ff* *arco* *mp*

Vc. II *pizz.* *ff*

271

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *(pizz.)* *ff* *arco* *pp*

Vc. I *p* *ff* *p* *pp* *p*

Vc. II *(pizz.)* *ff* *arco* *pp*

281

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

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

Vc. II *pp* *pp* *pp*

288

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. I *ppp*

Vc. II *ppp*

con sordino



III. Lied ohne Worte

Lento - mesto - semplice ma intenso ♩=48

1

Vln. I *pp*

Vln. II *pp*

Vla. *p* solo

Vc. I *pp*

Vc. II *pp*

con sordino



8

Vln. I *pp*

Vln. II *pp*

Vla. *mp*

Vc. I *p*

Vc. II *pp*

con sordino

dolcissimo

sul tasto

36

Vln. I *pp* *p*

Vln. II *pp* *p*

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

Vc. I *pp* *pp*

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

41

Vln. I *mp* *p* *mp* *mf poco subito*

Vln. II *mp* *p* *mp* *mf poco subito*

Vla. *mp* *p* *mp* *mf poco subito*

Vc. I *mp* *mp* *p* *mf poco subito*

Vc. II *mp* *p* *mp* *mf poco subito*

A1

46

Vln. I *f* *mf* *mp* *f*

Vln. II *f* *mf* *mp* *f*

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

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

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

52 **B1** ^{8va}

Vln. I *ff* *mf*

Vln. II *semi-solo* *ff* *f*

Vla. *ff* *mf*

Vc. I *ff* *f*

Vc. II *ff* *(non dim)*

58

Vln. I *f* *mf* *mp* *mf* *mp*

Vln. II *mf* *f* *mf* *mf*

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

Vc. I *mf* *mf* *mf* *mp*

Vc. II *mf* *f* *mf* *mf*

64 **C1** lontano - dolcissimo

Vln. I *pp legaliss.* *p*

Vln. II *pp legaliss.* *p*

Vla. *mp* *p* *pp legaliss.* *p < mp* *solo*

Vc. I *mp < >* *p < >* *p* *pp* *p legaliss.*

Vc. II *pp legaliss.* *p*

72

Vln. I *poco* *solo* *pp* *3*

Vln. II *poco* *solo* *pp*

Vla. *poco* *semi-solo* *non solo* *pp* *legaliss.*

Vc. I *poco*

Vc. II *poco*

79

Vln. I *poco* *ppp*

Vln. II *pp* *poco* *ppp*

Vla. *poco* *ppp*

Vc. I *senza sordino* *poco* *ppp*

Vc. II *solo* *ppp* *pp* *pp* *pp* *(still slightly prominent)*

pp *pp* *pp*

D1

IV. Ritornelli

88

Allegretto nervoso ♩ = 96

attacca *senza sordino*

Vln. I *p*

Vln. II *senza sordino*

Vla. *senza sordino*

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

Vc. II *senza sordino*

11

Vln. I *p*

Vln. II

Vla. *pizz.* *p* *poco*

Vc. I *p*

Vc. II

Detailed description: This system contains measures 11 through 22. It features five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature has one sharp (F#). The time signature is 2/4. Measures 11 and 22 show a melodic phrase in the Violin I part starting on G4, moving to A4, B4, and C5, marked *p*. The Viola part has a pizzicato figure in measures 15 and 16, marked *p*, and a *poco* marking in measure 21. The Violoncello I part has a melodic line in measures 13 and 14, marked *p*. The Violoncello II part is mostly silent.

23

E1

Vln. I *mp* *p*

Vln. II *p*

Vla. *mp*

Vc. I *p*

Vc. II *mp* *p*

Detailed description: This system contains measures 23 through 31. It features five staves. The key signature changes to one flat (Bb). The time signature is 2/4. Measures 23-24 show a melodic phrase in the Violin I part, marked *mp*. Measures 25-26 show a melodic phrase in the Violin I part, marked *p*. The Viola part has a melodic line in measures 25 and 26, marked *mp*. The Violoncello I part has a melodic line in measures 25 and 26, marked *p*. The Violoncello II part has a triplet figure in measures 25 and 26, marked *mp*. A section marker 'E1' is located above the Violin I staff in measure 25.

32

Vln. I *mp*

Vln. II *mp*

Vla. *p* (pizz.) *p*

Vc. I *mp*

Vc. II *mp*

Detailed description: This system contains measures 32 through 41. It features five staves. The key signature has one flat (Bb). The time signature is 2/4. Measures 32-33 show a melodic phrase in the Violin I part, marked *mp*. Measures 34-35 show a melodic phrase in the Violin I part, marked *mp*. The Viola part has a melodic line in measures 34 and 35, marked *p*. The Violoncello I part has a melodic line in measures 34 and 35, marked *mp*. The Violoncello II part has a melodic line in measures 34 and 35, marked *mp*. A section marker 'E1' is located above the Violin I staff in measure 34.

F1

45

Musical score for measures 45-57. The score includes five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with rests in measures 45-47. In measure 48, the Violin I and II parts enter with a melody marked *p* (piano). The Viola part enters in measure 50 with a melody marked *p*. The Violoncello I and II parts are silent throughout this section. Dynamics include *p* and *mp* (mezzo-piano).



58

Musical score for measures 58-71. The score includes five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature has one sharp (F#) and the time signature is 3/4. The Violin I and II parts enter in measure 58 with a melody marked *mf* (mezzo-forte). The Viola part enters in measure 60 with a melody marked *mp*. The Violoncello I and II parts are silent throughout this section. Dynamics include *mf* and *p* (piano).



G1

72

Musical score for measures 72-85. The score includes five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature has one sharp (F#) and the time signature is 3/4. The Violin I and II parts enter in measure 72 with a melody marked *p*. The Viola part enters in measure 74 with a melody marked *mp*. The Violoncello I and II parts enter in measure 74 with a melody marked *p*. Dynamics include *p*, *mp*, and *mf*.

82

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

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

Vla. (pizz.) *mp* *mp* *mf*

Vc. I *mp* *p* *mf* *mf*

Vc. II *mp* *p* *mf* *mf*

94

Vln. I *mp* *mf*

Vln. II *mp* *mf* *tr*

Vla. *mp* *mf* *tr*

Vc. I *mp* *mf* *tr*

Vc. II *mp* *mf*

H1

104

Vln. I *fp* *ff* *f* *ff* *mf* *f* *mf*

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

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

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

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

114

Vln. I *f* *mf* *f* *ff*

Vln. II *f* *mf* *f* *ff*

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

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

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

124

Vln. I *mf* pizz. *mp* *f*

Vln. II *mf* pizz. *mp* *f*

Vla. *mf* *mp*

Vc. I *mf* *p*

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

131

Vln. I arco *mp*

Vln. II arco *mp* pizz.

Vla. *mp* 5:6 (h)

Vc. I *mp* arco *pizz.* *mf* *mp* arco

Vc. II *mp* *f*

138

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf* 5:6

Vc. I *mp* *mp* *mf*

Vc. II *mp* *mp* *mf*

146 **K1**

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mp* *mf* 5 *mf* 5 *f*

Vc. I *mp* *mf* pizz. *mf* *mf*

Vc. II *mp* *mf* pizz. *mf* *mp*

155

Vln. I *mf* (pizz.) *mp* (pizz.)

Vln. II *mf* (pizz.) *mp* (pizz.)

Vla. *f* 5:6

Vc. I *mf* *mp*

Vc. II *mf* *mp* pizz.

L1

162

arco

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

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

pizz.

170

pizz.

arco

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

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

pizz.

arco

179

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

mf *mf* *ff* *ff* *ff*

pizz.

arco

N1

215

Vln. I *f* *mf* *f*³ ³

Vln. II *f* *mf* *mf* *f*

Vla. *f* *mf*

Vc. I *f*³ ³

Vc. II *mf*

223

Vln. I *f* *ff* *mf*

Vln. II *f* *ff* *ff* *mf*

Vla. *f* *ff* *tr*

Vc. I *f* *ff* *tr* *tr* *mf*

Vc. II *ff* *f*³ ³

231

O1

Vln. I *mf* 5:6 *mp* 5:6

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. I *mf* *mp* *mp*

Vc. II *mf* *mp*

239

Vln. I *mf* *f* *mf* *mf*

Vln. II *mf* *f* *mf* *mf*

Vla. *mf* *f* *mf* *mf*

Vc. I *mf* *f* *mf* *mf*

Vc. II *mf* *mf* *mp*

248

Vln. I *p* *pp* *tr*

Vln. II *p* *pp* *tr*

Vla.

Vc. I

Vc. II *mp*

258

D1 *delicato - lontano* *cantabile - solo*

Vln. I *tr* *pp* *p*

Vln. II *tr* *pp* *tr* *tr* *tr* *tr* *tr* *tr*

Vla. *pp* *pizz.* *p*

Vc. I *pp* *pizz.* *arco* *p*

Vc. II *pp* *pizz.* *p*

272 (9)

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

pp

arco

pp

282

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

tr

molto

molto

3 3

3 3

Q1

296

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

ff

p

molto

ff

[sul G]

ff

pizz.

[sul G]

ff

ff

pizz. (strum)

ff

(pizz.) (strum)

ff

ff

ff

308

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

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

Vla. *mp* *f* *mf* *ff* *ffp* *molto* *ff*

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

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

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

R1

319

Vln. I *ff* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vln. II *ff* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vla. *ff* *arco*

Vc. I *ff* *arco*

Vc. II *ff* *arco*

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

327

Vln. I *ff* *f* *arco*

Vln. II *ff* *f* *arco*

Vla. *pizz.* *f* *arco*

Vc. I *pizz.* *f* *arco*

Vc. II *pizz.* *f* *arco*

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

S1

338

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

5:6

ff

346

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

T1

ff

355

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

p

ff

pizz.

arco

U1

370

Vln. I *pizz. (strum)* *ff* *arco sul pont.* *ffp* *ff*

Vln. II *pizz. (strum)* *ff* *arco sul pont.* *ffp* *ff*

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

Vc. I *ff* *mp* *ff > mf* *ff* *pizz.*

Vc. II *ff* *mp* *ff > mf* *ff* *pizz.*

379

Vln. I *ffp* *ff* *pizz.* *arco* *ff* *mf*

Vln. II *ffp* *ff* *pizz.* *arco* *ff* *mf*

Vla. *mp* *arco* *ff > mf* *ff* *mf* *arco*

Vc. I *mp* *arco* *ff > mf* *ff* *mf* *arco*

Vc. II *mp* *arco* *ff > mf* *ff* *mf* *arco*

V1

385

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff* *pizz.*

392

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

arco

3

3

3

3

3

3

400

W1

(9)

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

arco

ff sempre

ff sempre

ff sempre

ff sempre

ff

408

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

ff sempre

5:6

5:6

5:6

415

Violin I, Violin II, Viola, Violoncello I, Violoncello II

This system contains measures 415 through 421. It features five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The music is in 2/4 time and includes numerous triplets and slurs. A key signature change to one sharp (F#) occurs at the end of measure 419.

422

Violin I, Violin II, Viola, Violoncello I, Violoncello II

This system contains measures 422 through 428. It features five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The music is in 2/4 time and includes quintuplets and triplets. A key signature change to two sharps (F# and C#) occurs at the end of measure 426.

XI

429

Violin I, Violin II, Viola, Violoncello I, Violoncello II

This system contains measures 429 through 435. It features five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The music is in 2/4 time and includes many triplets and slurs. A key signature change to one sharp (F#) occurs at the end of measure 433.

V1 pesante ma gioioso

436

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

ff

ff

ff

ff

ff

ff

Z1

448

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

ff poss.

ff poss.

ff poss.

ff poss.

ff poss.

ff poss.

(8)

456

Vln. I

Vln. II

Vla.

Vc. I

Vc. II