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Mother Chords

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Mother Chords

for string orchestra

Michael Gilbertson
(2017/18)

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string orchestra version transcribed for the Kaleidoscope Chamber Orchestra, Los Angeles

Duration: 10 minutes

After several weeks of sketching this quartet in the fall of 2016, I started over in mid November as the piece became a sort of personal reaction to the presidential election. I felt the need to write something comforting, and thought of the pulsing chords that open Sibelius' Second Symphony. A similar gesture of lulling, repeated chords became the starting point for this work. The string harmonics are meant to evoke the image of a glass ceiling that looms over the piece, but is never broken.

Score

Mother Chords

String orchestra version transcribed for the Kaleidoscope Chamber Orchestra

Michael Gilbertson

lulling $\text{♩} = 120$

◊ indicate harmonic finger placement in first position ○ harmonics always one octave above open string

Violin Ia

Violin Ib

Violin IIa

Violin IIb

Viola I

Viola II

Cello I

Cello II

Double Bass

5

Vln. Ia

3 4

mf

2 4

sim.

3 4

mf

Vln. Ib

3 4

mf

2 4

sim.

3 4

mf

Vln. IIb

3 4

mf

2 4

sim.

3 4

mf

Vln. IIb

3 4

mf

2 4

sim.

3 4

mf

Vla. I

3 4

mf

2 4

sim.

3 4

mf

Vla. II

3 4

mf

2 4

sim.

3 4

mf

Vc. I

3 4

mf

2 4

sim.

3 4

mf

Vc. II

3 4

mf

2 4

sim.

3 4

mf

D.B.

3 4

2 4

3 4

Musical score for orchestra and double bass section, page 3, measures 10-13.

The score consists of nine staves:

- Vln. Ia (Measures 10-13)
- Vln. Ib (Measures 10-13)
- Vln. IIb (Measures 10-13)
- Vln. IIb (Measures 10-13)
- Vla. I (Measures 10-13)
- Vla. II (Measures 10-13)
- Vc. I (Measures 10-13)
- Vc. II (Measures 10-13)
- D.B. (Measures 10-13)

Measure 10:

- Vln. Ia: Rest
- Vln. Ib: Rest
- Vln. IIb: Rest
- Vln. IIb: Rest
- Vla. I: Rest
- Vla. II: Rest
- Vc. I: Rest
- Vc. II: Rest
- D.B.: Rest

Measure 11 ($2/4$):

- Vln. Ia: \textit{mp} , eighth-note pairs with grace notes
- Vln. Ib: \textit{mp} , eighth-note pairs with grace notes
- Vln. IIb: \textit{mp} , sixteenth-note pairs with grace notes
- Vln. IIb: \textit{mp} , sixteenth-note pairs with grace notes
- Vla. I: \textit{mp} , eighth-note pairs with grace notes
- Vla. II: \textit{mp} , eighth-note pairs with grace notes
- Vc. I: \textit{mp} , eighth-note pairs with grace notes
- Vc. II: \textit{mp} , eighth-note pairs with grace notes
- D.B.: Rest

Measure 12 ($4/4$):

- Vln. Ia: f , eighth-note pairs with grace notes
- Vln. Ib: f , eighth-note pairs with grace notes
- Vln. IIb: f , eighth-note pairs with grace notes
- Vln. IIb: f , eighth-note pairs with grace notes
- Vla. I: f , eighth-note pairs with grace notes
- Vla. II: f , eighth-note pairs with grace notes
- Vc. I: f , eighth-note pairs with grace notes
- Vc. II: f , eighth-note pairs with grace notes
- D.B.: Rest

Measure 13 ($3/4$):

- Vln. Ia: Rest
- Vln. Ib: Rest
- Vln. IIb: Rest
- Vln. IIb: Rest
- Vla. I: Rest
- Vla. II: Rest
- Vc. I: Rest
- Vc. II: Rest
- D.B.: Rest

15

Vln. Ia

16

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

20

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

flautando, mimic har. timbre

flautando, mimic har. timbre

30

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

*deep and resonant,
l.v. when possible, ending
phrases with a lifting gesture*

35

Vln. Ia Vln. Ib Vln. IIb Vln. IIb Vla. I Vla. II Vc. I Vc. II D.B.

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* -

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

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

arco *arco* *arco* *arco* *arco* *arco* *arco* *arco* *arco*

40

This musical score page contains nine staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. (Double Bass). The music is in common time and key signature A major (no sharps or flats). The score includes dynamic markings such as ***p***, ***pp***, ***f***, ***mf***, ***mp***, and ***div.***. Performance instructions like **pizz.** and **arco** are also present. The page number 40 is at the top left, and the page header 9 is at the top right.

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

45

Vln. Ia Vln. Ib Vln. IIb Vln. IIb Vla. I Vla. II Vc. I Vc. II D.B.

49 (50) arco

Vln. Ia $\geq p$

Vln. Ib $\geq p$ arco

Vln. IIb $\geq p$

Vln. IIb $\geq p$

Vla. I $\geq p$ pizz. arco

Vla. II $\geq p$ pizz. arco

Vc. I mp arco

Vc. II mp arco

D.B. -

53

Vln. Ia Vln. Ib Vln. IIb Vln. IIb Vla. I Vla. II Vc. I Vc. II D.B.

mp mp mp mp mp mp mp mp mp

arco pizz. arco pizz. arco arco mp mp mp mp mp

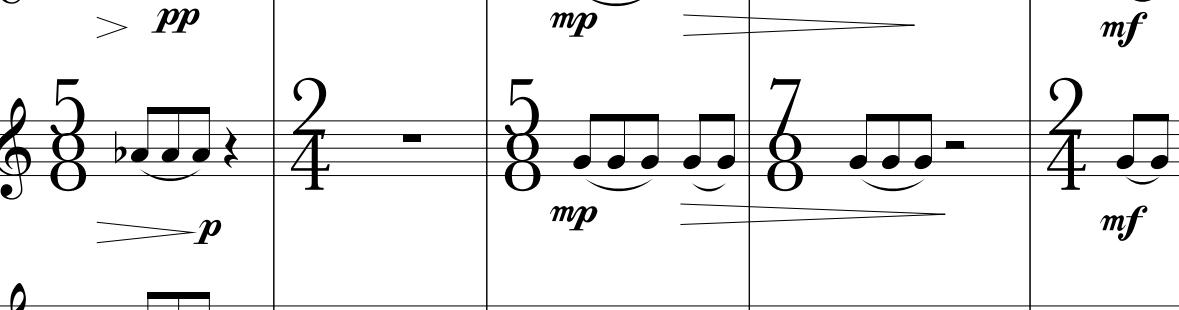
pizz. arco arco pizz. arco pizz. arco arco arco arco arco

3 8 3 8 3 8 3 8 3 8 3 8 3 8 3 8 3 8

5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8

f f f f f f f f f

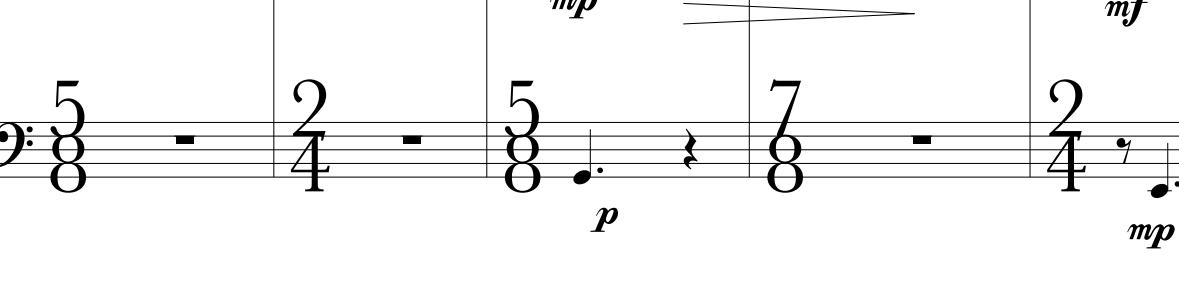
58

Vln. Ia 

Vln. Ib 

Vln. IIb 

Vln. IIb 

Vla. I 

Vla. II 

Vc. I

Vc. II

D.B.

67 (68) 3 4

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

3 4

3 4

3 4

3 4

3 4

3 4

3 4

3 4

3 4

72

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

76

Vln. Ia

(78)

no vib. at first

2 4 7 8 3 4 6 8

Vln. Ib

no vib. at first

pizz.

no vib. at first

Vln. IIb

pizz.

arco

no vib. at first

Vln. IIb

pizz.

arco

no vib. at first

Vla. I

p

mf

7 8 3 4 6 8

Vla. II

p

mf

7 8 3 4 6 8

Vc. I

p

mf

7 8 3 4 6 8

Vc. II

p

mf

7 8 3 4 6 8

D.B.

p

mf

7 8 3 4 6 8

81

Vln. Ia Vln. Ib Vln. IIb Vln. IIb

Vla. I Vla. II Vc. I Vc. II D.B.

pizz.

mp

arco

p mp

85

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

89

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

93

Vln. Ia 3 4 5 8 7 8 4 4 3 4

Vln. Ib 3 4 5 8 7 8 4 4 3 4

Vln. IIb 3 4 5 8 7 8 4 4 pizz. 3 4

Vln. IIb 3 4 5 8 7 8 4 4 pizz. 3 4

Vla. I 3 4 - 5 8 pizz. arco 7 8 4 4 3 4

Vla. II 3 4 - 5 8 pizz. arco 7 8 4 4 3 4

Vc. I 3 4 - 5 8 7 8 4 4 3 4

Vc. II 3 4 - 5 8 7 8 4 4 3 4

D.B. 3 4 - 5 8 pizz. 7 8 4 4 3 4

98

(100)

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

103

Vln. Ia 2 4 | 3 4 | *cresc.* | 2 4 | *mf*

Vln. Ib 2 4 | 3 4 | *cresc.* | 2 4 | *mf*

Vln. IIb 2 4 | 3 4 | *cresc.* | 2 4 | *mf*

Vln. IIb 2 4 | 3 4 | *cresc.* | 2 4 | *mf*

Vla. I 2 4 | 3 4 | *cresc.* | 2 4 | *mf*

Vla. II 2 4 | 3 4 | *cresc.* | 2 4 | *mf*

Vc. I 2 4 | 3 4 | *cresc.* | 2 4 | *mf*

Vc. II 2 4 | 3 4 | *cresc.* | 2 4 | *mf*

D.B. 2 4 | 3 4 | 2 4 |

This musical score page contains nine staves of music for an orchestra. The staves are labeled from top to bottom: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. The key signature is consistently one sharp throughout. The time signature changes between 2/4 and 3/4 across the measures. Measure 1 begins in 2/4, has a crescendo, and ends in 2/4 with a dynamic marking. Measures 2 and 3 are in 2/4 with dynamics mf. Measure 4 begins in 3/4 with a dynamic mf. The vocal parts (Vln. IIb, Vla. II, Vc. II) have specific dynamic markings: crescendo in measures 1 and 4, and mf in measures 2 and 3. The double bass (D.B.) part remains mostly silent throughout the measure.

107

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

III

Vln. Ia Vln. Ib Vln. IIb Vln. IIb Vla. I Vla. II Vc. I Vc. II D.B.

mp *cresc.* $\frac{2}{4}$ $\frac{3}{4}$

mp *cresc.* $\frac{2}{4}$ $\frac{3}{4}$

mp *cresc.* $\frac{2}{4}$ $\frac{3}{4}$

mp *cresc.* $\frac{2}{4}$ $\frac{3}{4}$

sim. $\frac{2}{4}$ $\frac{3}{4}$

sim. $\frac{2}{4}$ $\frac{3}{4}$

sim. $\frac{2}{4}$ $\frac{3}{4}$

sim. $\frac{2}{4}$ $\frac{3}{4}$

sim.

III

115

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

cresc.

Vla. II

cresc.

Vc. I

cresc.

Vc. II

cresc.

D.B.

$\frac{2}{4}$

f

f

f

f

(legato)

(legato)

f

f

(legato)

(legato)

f

f

f

\gg

mp

$<$

f

120

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

124

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

128

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

132

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

133

138

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

142

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

146 (8^{va}) - - - - -

Vln. Ia 2 4 3 4 **p**

Vln. Ib (8^{va}) - - - - -

Vln. IIb 2 4 3 4 **p**

Vln. IIb (h) - - - - -

Vla. I 2 4 3 4 **p**

Vla. II 2 4 3 4 **p**

Vc. I 2 4 3 4 **p**

Vc. II 2 4 3 4 **p**

D.B. 2 4 3 4

(149) ♩ = 132

mf connected, with expression mp

mf connected, with expression mp

arco

mf connected, with expression
pizz. arco pizz.

pizz.

mf pizz. *mp*

pizz.

mf *mp*

pizz.

mf *mp*

pizz.

mf *mp*

150

Vln. Ia

Vln. Ib

Vln. IIb arco

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

pizz.

mf

152

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

f

f

f

f

arco

pizz.

p — *f*

arco

pizz.

arco

pizz.

p — *f*

p — *f*

p — *f*

p — *f*

58

58

58

58

154

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

156

Vln. Ia 3 4 | | 2 4 |

Vln. Ib | | *cresc.* |

Vln. IIb 3 4 | | 2 4 |

Vln. IIb | | *cresc.* |

Vla. I 3 4 | | 2 4 | | *pizz.*

Vla. II | | 2 4 | | *pizz.*

Vc. I 3 4 | | 2 4 | | *pizz.*

Vc. II | | 2 4 | | *pizz.*

D.B. 3 4 | | 2 4 |

159

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

3 4

2 4

3 4

2 4

3 4

2 4

mf

mf

mf

mf

161

Vln. Ia 2 4 $\begin{array}{c} \text{f} \\ \text{---} \end{array}$ 3 4 $\begin{array}{c} \text{---} \\ \text{---} \end{array}$ 5 8

Vln. Ib $\begin{array}{c} \text{---} \\ \text{f} \end{array}$ $\begin{array}{c} \text{---} \\ \text{---} \end{array}$

Vln. IIb 2 4 $\begin{array}{c} \text{f} \\ \text{---} \end{array}$ 3 4 $\begin{array}{c} \text{---} \\ \text{---} \end{array}$ 5 8

Vln. IIb $\begin{array}{c} \text{f} \\ \text{---} \end{array}$ $\begin{array}{c} \text{---} \\ \text{---} \end{array}$

Vla. I 2 4 $\begin{array}{c} \text{f} \\ \text{---} \end{array}$ 3 4 $\begin{array}{c} \text{---} \\ \text{---} \end{array}$ arco 5 8 $\begin{array}{c} \text{p} \\ \text{---} \end{array}$ arco

Vla. II 2 4 $\begin{array}{c} \text{f} \\ \text{---} \end{array}$ 3 4 $\begin{array}{c} \text{---} \\ \text{---} \end{array}$ 5 8 $\begin{array}{c} \text{p} \\ \text{---} \end{array}$

Vc. I 2 4 $\begin{array}{c} \text{f} \\ \text{---} \end{array}$ 3 4 $\begin{array}{c} \text{---} \\ \text{---} \end{array}$ arco 5 8 $\begin{array}{c} \text{p} \\ \text{---} \end{array}$ arco

Vc. II 2 4 $\begin{array}{c} \text{f} \\ \text{---} \end{array}$ 3 4 $\begin{array}{c} \text{---} \\ \text{---} \end{array}$ 5 8 $\begin{array}{c} \text{p} \\ \text{---} \end{array}$

D.B. 2 4 3 4 5 8

163

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

5 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4

f *ff* *ff* *ff* *ff* *ff*

pizz. pizz.

165

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

7 8

7 8

7 8

7 8

7 8

7 8

7 8

7 8

7 8

167

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

169

Vln. Ia 3 4 2 4

Vln. Ib

Vln. IIb 3 4 2 4

Vln. IIb

Vla. I 3 4 2 4

Vla. II

Vc. I 3 4 2 4

Vc. II

D.B. 3 4 2 4

This musical score page contains nine staves of music for an orchestra. The staves are arranged vertically from top to bottom: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. (Double Bass). The key signature changes from G major (three sharps) to F major (one sharp) at the beginning of the measure. The time signature is 3/4 throughout the measure, except for the last two measures which switch to 2/4. Various dynamics are marked with symbols like 'v' (volume), 'p' (piano), and 'f' (fortissimo). The strings (Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II) play eighth-note patterns, while the Double Bass (D.B.) provides harmonic support with sustained notes.

171

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

173

A musical score for orchestra and double bass section. The score consists of nine staves. From top to bottom: Vln. Ia (G clef), Vln. Ib (G clef), Vln. IIb (F clef), Vln. IIb (F clef), Vla. I (C clef), Vla. II (C clef), Vc. I (B clef), Vc. II (B clef), and D.B. (Bass clef). The music is in common time. Measure 173 begins with a dynamic of $\text{v} \text{ v}$. The strings play eighth-note patterns, while the double basses provide harmonic support with sustained notes.

(177)

Vln. Ia 5 (h) > 2 4

Vln. Ib (h) >

Vln. IIb 5 (h) > 2 4

Vln. IIb (h) > >

Vla. I 5 (h) > 2 4

Vla. II (h) > >

Vc. I 5 (h) > 2 4 >

Vc. II (h) > >

D.B. 5 2 4

This musical score page contains eight staves of music for an orchestra. The instruments are Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, and Vc. II, along with a Double Bass (D.B.). The key signature is one sharp (F#). The time signature starts at 5/8 and changes to 2/4 at the bar line. Measure 177 begins with a dynamic of (h) and a tempo marking of 177. The first four staves (Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb) play eighth-note patterns. The next four staves (Vla. I, Vla. II, Vc. I, Vc. II) play sixteenth-note patterns. The Double Bass (D.B.) rests throughout the measure. Measure 177 ends with a bar line.

179

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

181

Vln. Ia 3 4 | 2 4 5 8

Vln. Ib 3 4 | > 2 4 5 8

Vln. IIb 3 4 | 2 4 5 8

Vln. IIb 3 4 | > 2 4 5 8

Vla. I 3 4 | 2 4 5 8

Vla. II 3 4 | > 2 4 5 8

Vc. I 3 4 | 2 4 5 8

Vc. II 3 4 | > 2 4 5 8

D.B. 3 4 | - 2 4 5 8

183

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

185

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

188 8va-----

Vln. Ia 2 4 | 8va----- | - | 3 4 pizz. rit.

Vln. Ib 8va----- | - | ff pizz. | 4 4 p

Vln. IIb 2 4 | - | 3 4 pizz. ff pizz. | 4 4 p

Vln. IIb 8va----- | - | ff pizz. | 4 4 p

Vla. I 2 4 | - | 3 4 pizz. ff pizz. | 4 4 p

Vla. II 8va----- | - | ff pizz. | 4 4 p

Vc. I 2 4 | - | 3 4 pizz. ff pizz. | 4 4 p

Vc. II 8va----- | - | ff pizz. | 4 4 p

D.B. 2 4 | - | 3 4 pizz. f | 4 4 3 4

193 $\text{J} = 120$

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

198

Vln. Ia

p

200 pizz.

4 3

Vln. Ib

p

pizz. *mf*

Vln. IIb

p

4 3 arco

f arco

p

Vln. IIb

p

f

p

Vla. I

p

4 arco

3 *f*

p

Vla. II

p

mf

arco

mf

f

p

Vc. I

p

4 3 arco

f

Vc. II

p

4 3 arco

f

D.B.

203

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

208

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

212

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

This musical score page contains eight staves of music for an orchestra. The instruments are listed on the left: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. The music begins with a tempo of 212. The first two staves (Vln. Ia and Vln. Ib) play eighth-note patterns. The third staff (Vln. IIb) starts with a grace note followed by a sustained note with a 'mf' dynamic. The fourth staff (Vln. IIb) also starts with a grace note and a sustained note with an 'mf' dynamic. The fifth staff (Vla. I) has a dynamic 'f'. The sixth staff (Vla. II) has a dynamic 'f'. The seventh staff (Vc. I) has a dynamic 'f'. The eighth staff (Vc. II) has a dynamic 'f'. The ninth staff (D.B.) is silent. The score includes several time signature changes: 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4.

216 arco

Vln. Ia 4 3
 $p \searrow f$

Vln. Ib 4 3
 $p \searrow f$

Vln. IIb 4 3
 $p \searrow f$

Vln. IIb 4 3
 $p \searrow f$

Vla. I 4 3
 $p \searrow f$

Vla. II 4 3
 $p \searrow f$

Vc. I pizz. 4 3
 $mf \searrow f$

Vc. II pizz. 4 3
 $mf \searrow f$

D.B. 4 3
 f

(217)

221

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

226

Vln. Ia

4 $\frac{\text{#}}{\text{#}}$ 4 3 4 *f* arco 7 8 3 4

Vln. Ib

4 3 4 *f* arco 7 8 *pp*

Vln. IIb

4 3 4 *f* arco *mf* 7 8 *p* 3

Vln. IIb

4 3 4 *f* arco *mf* 7 8 *p* 3

Vla. I

4 3 4 *f* arco *p* 7 8 *p* 3

Vla. II

4 3 4 *f* arco *p* 7 8 *p* 3

Vc. I

4 3 4 *f* arco 7 8 *mp* 3 4

Vc. II

4 3 4 *f* arco 7 8 *mp* 3 4

D.B.

4 3 4 *mf* 7 8 3 4

230

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

f *pp* *f* *p*
mf *div.* *pp* *pizz.* *arco*
f *p* *f* *mf* *arco*
f *p* *f* *mf*
f *mp f* *p* *f* *mf*
f *mp f* *p* *f* *mf*
pizz. *arco* *f* *f* *pizz.*
pizz. *arco* *p* *f* *pizz.*
f *f* *f* *f*

234

Vln. Ia pizz. 7 arco 3
mp pizz. *mf* arco *f* *f* *p*

Vln. Ib pizz. 8 *mf* 4 pizz.
mp *mf* *f* *f* *p*

Vln. IIb 4 *p* 7 *mf* 3 *f* *p* *mp*
p *mf* *f* *p* *pizz.*

Vln. IIb *p* *mf* *f* *p* *mp*
p *mf* *f* *p* *pizz.*

Vla. I 4 *p* 7 arco 3 *f* *p*
p *mf* *mp* *f* *p*

Vla. II *p* arco *mf* *mp* *f* *p*
p *mf* *mp* *f* *p*

Vc. I 4 pizz. 7 arco 3 pizz.
mp *mf* *p* *f* *mp*

Vc. II 4 pizz. 7 arco 3 pizz.
mp *mf* *p* *f* *mp*

D.B. 4 7 3 *mf*

238

Vln. Ia Vln. Ib Vln. IIb Vln. IIb Vla. I Vla. II Vc. I Vc. II D.B.

pizz. mp arco 3 8 3 4 3 8 3 4

mp f f f legato

arco mp f mf f legato

arco mp f mf f legato

mp p f mf f legato

mp p f mf f legato

pizz. arco pizz. pizz. arco

mp mf > mf f f f legato

pizz. mp mf f arco

mp - f f f legato

mp - f f arco

mp - f f f legato

mp - f f arco

mp - f f f

243

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

247

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

251

Vln. Ia

253 solo

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

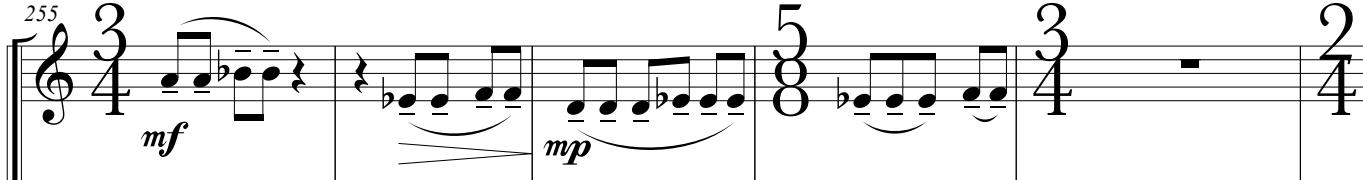
Vla. II

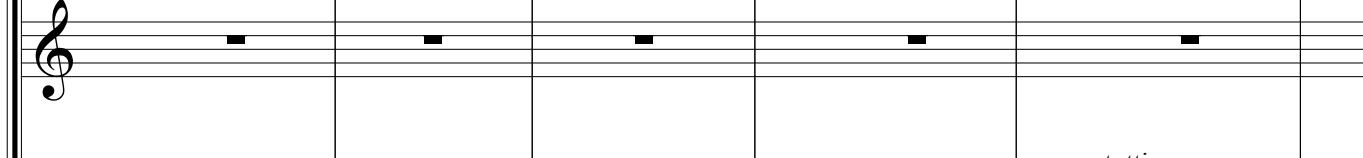
Vc. I

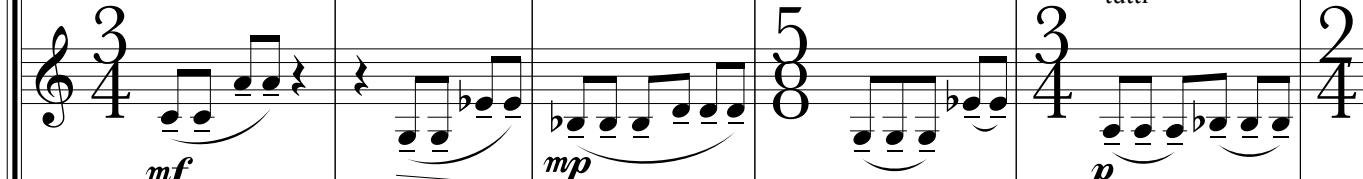
Vc. II

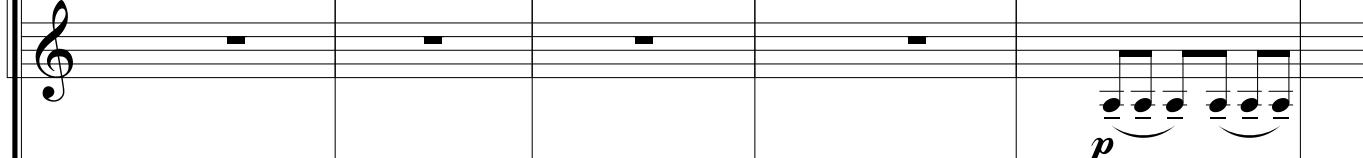
D.B.

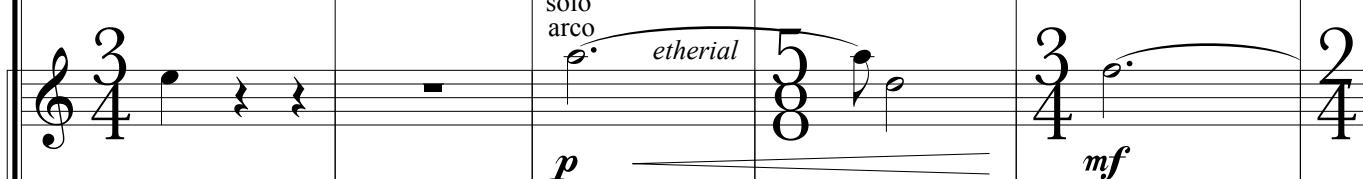
255

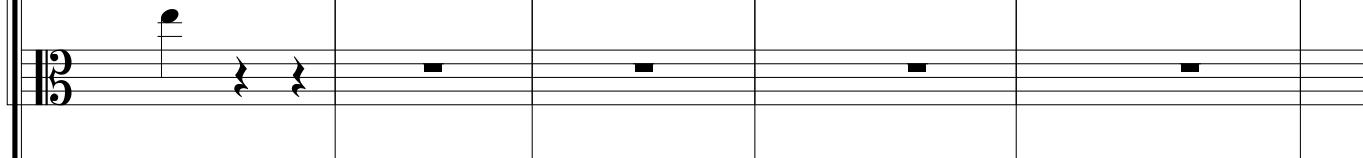
Vln. Ia 

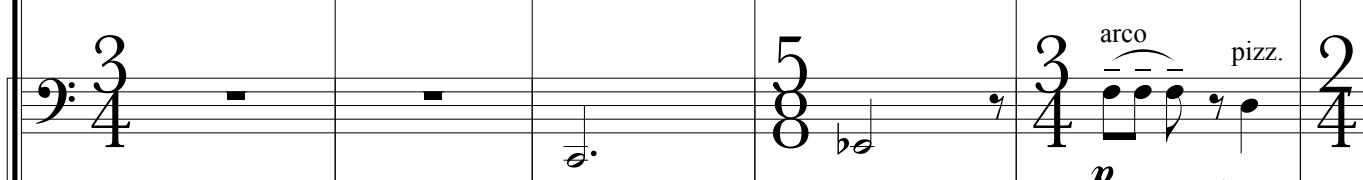
Vln. Ib 

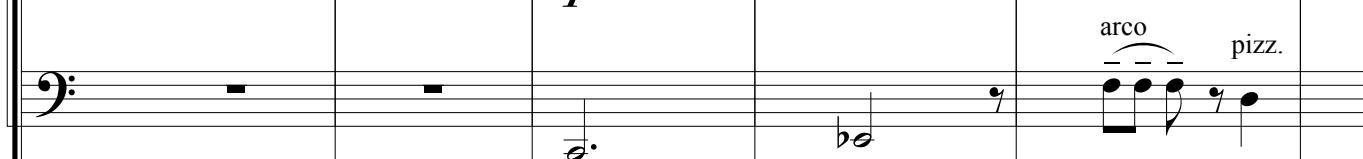
Vln. IIb 

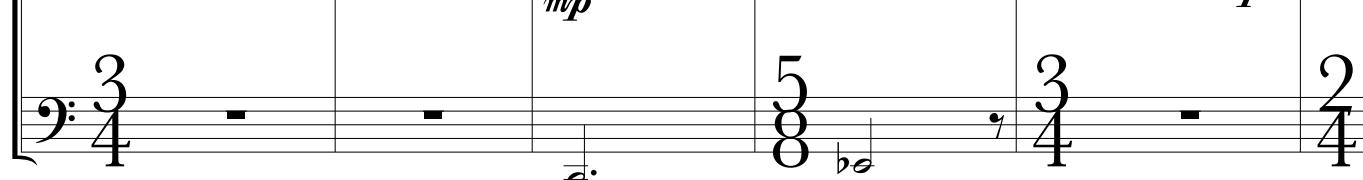
Vln. IIb 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

D.B. 

260

Vln. Ia $\begin{array}{c} 2 \\ \text{4} \end{array}$ - $\begin{array}{c} 3 \\ \text{4} \end{math>}- $\begin{array}{c} 5 \\ 8 \end{array}$ - $\begin{array}{c} 2 \\ \text{4} \end{array}$ - $\begin{array}{c} 3 \\ \text{4} \end{array}$$

Vln. Ib - - - -

Vln. IIb $\begin{array}{c} 2 \\ \text{4} \end{array}$ - $\begin{array}{c} 3 \\ \text{4} \end{math>}- sim. $\begin{array}{c} 5 \\ 8 \end{math>}- $\begin{array}{c} 2 \\ \text{4} \end{math>}- $\begin{array}{c} 3 \\ \text{4} \end{math>}-$$$$

Vln. IIb - - - -

Vla. I $\begin{array}{c} 2 \\ \text{4} \end{math>}- \cdot - $\begin{array}{c} 3 \\ \text{4} \end{math>}- \cdot - $\begin{array}{c} 5 \\ 8 \end{math>}- \cdot - $\begin{array}{c} 2 \\ \text{4} \end{math>}- \cdot - $\begin{array}{c} 3 \\ \text{4} \end{math>}-$$$$$

Vla. II - - - -

Vc. I $\begin{array}{c} 2 \\ \text{4} \end{math>}- \text{b} \cdot - $\begin{array}{c} 3 \\ \text{4} \end{math>}- (\text{b}) \cdot - $\begin{array}{c} 5 \\ 8 \end{math>}- \# \cdot - \text{b} \cdot - $\begin{array}{c} 2 \\ \text{4} \end{math>}- \text{b} \cdot - $\begin{array}{c} 3 \\ \text{4} \end{math>}-$$$$$

Vc. II $\begin{array}{c} 2 \\ \text{4} \end{math>}- \text{b} \cdot - $\begin{array}{c} 3 \\ \text{4} \end{math>}- (\text{b}) \cdot - \# \cdot - \text{b} \cdot - \text{b} \cdot - \text{b} \cdot -$$

D.B. $\begin{array}{c} 2 \\ \text{4} \end{math>}- \text{b} \cdot - $\begin{array}{c} 3 \\ \text{4} \end{math>}- \text{b} \cdot - $\begin{array}{c} 5 \\ 8 \end{math>}- \text{b} \cdot - \text{b} \cdot - \text{b} \cdot - $\begin{array}{c} 2 \\ \text{4} \end{math>}- \text{b} \cdot - $\begin{array}{c} 3 \\ \text{4} \end{math>}-$$$$$

This musical score page contains eight staves of music for an orchestra. The staves are labeled from top to bottom: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. (Double Bass). The tempo is marked as 260. The music consists of measures divided by vertical bar lines. Measure 1 starts with a 2/4 time signature for Vln. Ia, followed by a 3/4 time signature, then a 5/8 time signature, and ends with a 2/4 time signature. Measures 2 through 5 follow a similar pattern of 2/4, 3/4, 5/8, and 2/4 time signatures. The notation includes various note heads (solid black, hollow white, and stems), dynamic markings like accents and slurs, and performance instructions such as 'sim.' (similans). The bass clef is used for the first six staves, while the double bass staff uses a bass clef. Measure 6 begins with a 2/4 time signature for Vc. I, followed by 3/4, 5/8, 2/4, and 3/4 time signatures. Measures 7 and 8 continue this pattern. The double bass staff (D.B.) has a unique note head consisting of a solid black circle with a hollow center.

265

Vln. Ia $\begin{array}{ccccccc} 3 & 4 & 2 & 4 & 3 & 4 & 7 \\ \hline & & & & & & 4 \end{array}$

Vln. Ib $\begin{array}{ccccccc} & & - & - & - & - & - \\ \hline & & & & & & \end{array}$

Vln. IIb $\begin{array}{ccccccc} 3 & 4 & 2 & 4 & 3 & 4 & 3 \\ \hline \text{cresc.} & & & & & & 4 \end{array}$

Vln. IIb $\begin{array}{ccccccc} & & \text{cresc.} & & & & \\ \hline & & & & & & \end{array}$

Vla. I $\begin{array}{ccccccc} 3 & 4 & 2 & 4 & 3 & 4 & 3 \\ \hline & & & & & & 4 \end{array}$

tutti $\begin{array}{ccccccc} & & & & & 7 & 3 \\ \hline & & & & & \text{mf} & 4 \end{array}$

espr.

Vla. II $\begin{array}{ccccccc} & & & & & 7 & 3 \\ \hline & & & & & \text{mf} & 4 \end{array}$

tutti $\begin{array}{ccccccc} & & & & & \text{mf} & 3 \\ \hline & & & & & & 4 \end{array}$

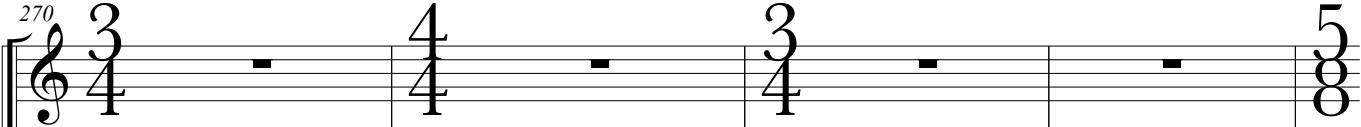
Vc. I $\begin{array}{ccccccc} 3 & 4 & 2 & 4 & 3 & 4 & 3 \\ \hline & & & & & & 4 \end{array}$

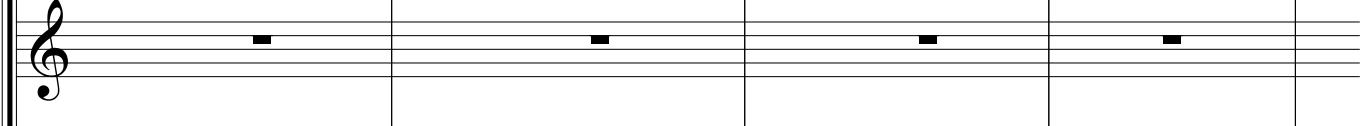
Vc. II $\begin{array}{ccccccc} & & & & & & \\ \hline & & & & & & \end{array}$

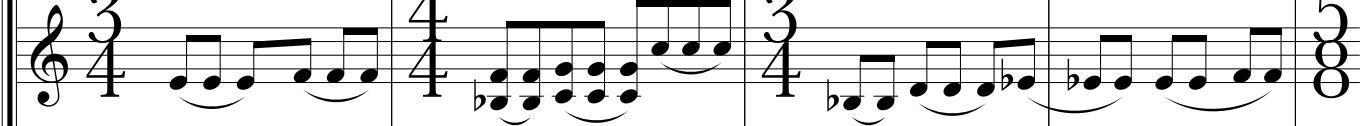
D.B. $\begin{array}{ccccccc} 3 & 4 & 2 & 4 & 3 & 4 & 3 \\ \hline & & & & & & 4 \end{array}$

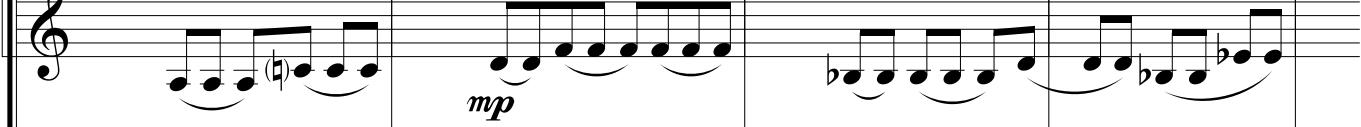
This musical score page contains eight staves of music for an orchestra. The staves are labeled from top to bottom: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. The music begins at measure 265. The first four staves (Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb) feature rhythmic patterns with various time signatures (3/4, 2/4, 3/4, 7/8) and dynamic markings (crescendo). The fifth staff (Vla. I) shows a transition with a forte dynamic (p) followed by a piano dynamic (mf) and an expressive dynamic (espr.). The sixth staff (Vla. II) also shows a transition with a forte dynamic (p) followed by a piano dynamic (mf) and an expressive dynamic (espr.). The remaining staves (Vc. I, Vc. II, D.B.) continue the rhythmic patterns established in the earlier measures. Measure 265 concludes with a repeat sign, indicating a return to previous material.

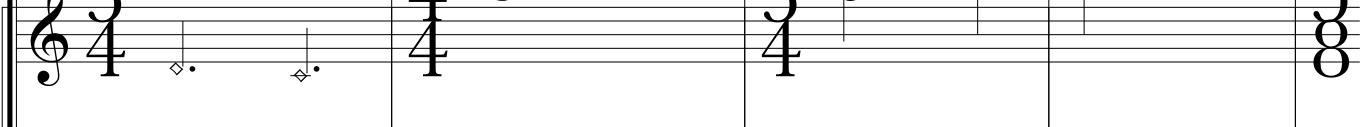
270

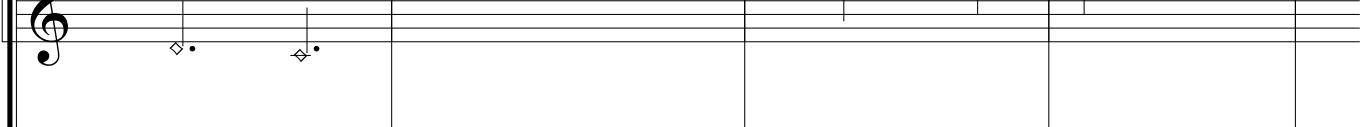
Vln. Ia 

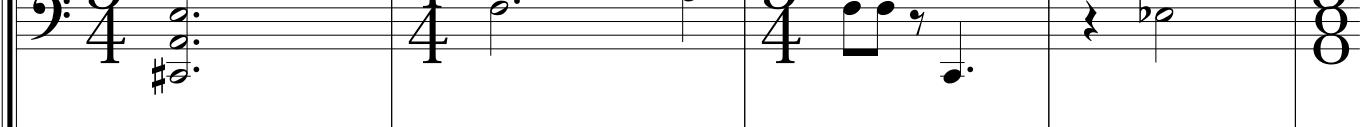
Vln. Ib 

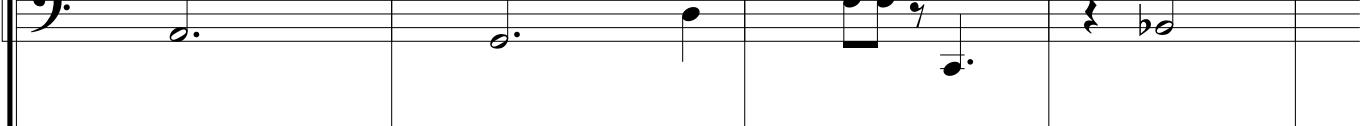
Vln. IIb 

Vln. IIb 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

D.B. 

274

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

This musical score page contains eight staves of music for an orchestra. The staves are labeled from top to bottom: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. The key signature changes throughout the measures. Measure 274 starts with a 5/8 time signature for Vln. Ia, followed by 3/4, 2/4, 3/4, and 2/4. The other instruments follow suit with their own time signatures. The music includes various rhythmic patterns such as eighth-note groups, sixteenth-note chords, and grace notes. The bassoon part (D.B.) includes a dynamic marking of $\#$.

279

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

solo

p

284 2 3 4 4

(285) $\text{♩} = 132$

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I 2 3 4 4 pp p legato

Vla. II 2 3 4 4 pp

Vc. I 2 3 pizz. 4 4 mp p legato arco

Vc. II 2 3 4 4 mp

D.B. 2 3 4 4

287

Vln. Ia 4 \sharp *mf* 3 2 4

Vln. Ib

Vln. IIb 4 *mp* 3 l.v. 2 4

Vln. IIb 3 2 4 *p*

Vla. I 4 *mp* 3 l.v. 2 4 *p*

Vla. II 3 2 4 *p*

Vc. I 4 *mp* 3 l.v. 2 4 *p*

Vc. II

D.B. 4 3 2 4

289

Vln. Ia 2 4 | 3 4

Vln. Ib 2 4 | 3 4

Vln. IIb 2 4 | 3 4

Vln. IIb 2 4 | 3 4

Vla. I 2 4 | 3 4

Vla. II 2 4 | 3 4

Vc. I 2 4 | 3 4

Vc. II 2 4 | 3 4

D.B. 2 4 | 3 4

8va

legato

p

legato arco

This musical score page contains eight staves of music for an orchestra. The staves are labeled from top to bottom: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb (with a 'legato' dynamic instruction), Vla. I, Vla. II, Vc. I, and D.B. (Double Bass). The music is divided into two measures. Measure 1 begins with a 2/4 time signature, followed by a 3/4 time signature. Measure 2 begins with a 3/4 time signature. Various dynamics are indicated, including '8va' (octave up) for the first violin, 'legato' for the second violin and viola, and 'p' (piano) for the double bass. The strings play eighth-note patterns, while the double bass provides harmonic support.

291

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

p

mp

p

pizz.

#8

mf

mp

p

293

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

This musical score page contains eight staves of music for string instruments. The instrumentation includes Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, and Vc. II, along with a double bass part (D.B.). The music is numbered 293 at the top left. Various dynamics are indicated throughout the score, such as *cresc.* (crescendo) and *decresc.* (decrescendo). Performance techniques like *arco* (bowing) are also specified. The score is set against a grid of measures, with some measures containing multiple notes and others being rests. The strings provide harmonic support, while the double bass provides the bass line.

295

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

2 4 3 4 2 4

8va

f

p

pizz. *mf*

pizz. *mf*

mf

2 4 - 3 4 - 2 4

298 (8^{va}) - - - - -

Vln. Ia 2 4 3 4

Vln. Ib

Vln. IIb 2 4 3 4 *mp*

Vln. IIb 2 4 3 4 *mp*

Vla. I 2 4 3 4 *mp*

Vla. II 2 4 3 4 *mp*

Vc. I 2 4 3 4 *mp*

Vc. II 2 4 3 4 *mp*

D.B. 2 4 3 4

This musical score page contains two measures of music for an orchestra. The instrumentation includes Violin Ia, Violin Ib, Violin IIb, Cello I, Cello II, Double Bass, and a harp-like instrument (D.B.). Measure 298 begins with a dynamic of (8^{va}) and a 2/4 time signature for Violin Ia, followed by a 3/4 time signature. The other parts are mostly silent or have short notes. Measure 299 continues with the same instrumentation and time signatures, with more sustained notes from the strings.

300

Vln. Ia

Vln. Ib

Vln. IIb

dim.

Vln. IIb

dim.

Vla. I

dim.

Vla. II

dim.

Vc. I

dim.

Vc. II

dim.

D.B.

This musical score page contains eight staves, each representing a different instrument or section of the orchestra. The instruments are: Vln. Ia (Violin I), Vln. Ib (Violin II), Vln. IIb (Violin IIb), Vla. I (Viola I), Vla. II (Viola II), Vc. I (Cello I), Vc. II (Cello II), and D.B. (Double Bass). The music is set in 2/4 time. The key signature is one sharp. The tempo is marked as 300 BPM. The score includes dynamic markings such as 'dim.' (diminuendo) placed below certain staves. The notation consists of standard musical notes and rests on five-line staves.

302 tutti

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I pizz. arco

Vla. II pizz. arco

Vc. I

Vc. II

D.B.

4
4
4
4
4
4
4
4
4

This musical score page contains nine staves of music for a string quartet and double bass. The instrumentation includes two violins (Vln. Ia and Vln. Ib), two violins (Vln. IIb and Vln. IIb), two cellos (Vla. I and Vla. II), one double bass (D.B.), and one cello (Vc. I). The score is divided into measures by vertical bar lines. Measure 302 begins with a tutti dynamic, indicated by a large 'p' and the word 'tutti'. The violins play eighth-note patterns, while the bass remains silent. Measures 303-304 show various dynamics and performance techniques across the ensemble. The violins play eighth-note patterns, while the basses play sixteenth-note patterns. The cellos play eighth-note patterns, while the double bass remains silent. The score includes dynamic markings like 'p', 'mp', and 'pizz.', and performance instructions like 'arco'. The time signature changes between measures, indicated by '4/4' and '2/4' symbols.

304

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

305

mf *p*

mf *p*

mf *mf*

mf *mf*

mf

mf

pizz. arco
mf

pizz. arco
mf

mf

3

4

3

4

3

4

3

4

3

4

3

4

3

4

306

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

309

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

This musical score page contains eight staves of music for an orchestra. The instrumentation includes two Violin I parts (Vln. Ia and Vln. Ib), two Violin II parts (Vln. IIb and Vln. IIb), one Cello part (Vc. I), one Double Bass part (Vc. II), and one Double Bassoon part (D.B.). The music is in common time and is marked with a key signature of one sharp. Measure 309 begins with eighth-note patterns in sixteenth-note heads for Vln. Ia and Vln. Ib, both starting at dynamic **p**. Vln. IIb enters with eighth-note patterns in sixteenth-note heads at **p**. The dynamic changes to **mf** for Vln. Ib and Vln. IIb. Vln. IIb continues with eighth-note patterns in sixteenth-note heads at **mf**. Vla. I and Vla. II enter with eighth-note patterns in sixteenth-note heads. Vc. I and Vc. II enter with eighth-note patterns in sixteenth-note heads. D.B. enters with eighth-note patterns in sixteenth-note heads at **mf**. The score includes various dynamics such as **p**, **mf**, and **arco**, and articulations like staccato dots and slurs.

312

Vln. Ia pizz.

Vln. Ib pizz.

Vln. IIb p

Vln. IIb mf

Vla. I p

Vla. II p

Vc. I

Vc. II

D.B.

This musical score page contains eight staves of music for an orchestra. The instruments listed from top to bottom are: Vln. Ia, Vln. Ib, Vln. IIb, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. (Double Bass). The key signature is one sharp. Measure 312 begins with both Violin I parts playing eighth-note patterns at dynamic 'p' (pianissimo). The second measure starts with a sustained note followed by eighth-note patterns at 'pizz.' (pizzicato). The third measure continues with eighth-note patterns at 'pizz.'. The fourth measure begins with Violin II parts at 'p' (pianissimo), followed by eighth-note patterns at 'mf' (mezzo-forte). The fifth measure begins with Violins at 'p' (pianissimo), followed by eighth-note patterns at 'mf'. The sixth measure begins with Cellos at 'mf', followed by eighth-note patterns. The seventh measure begins with Double Bass at 'mf', followed by eighth-note patterns. The eighth measure concludes with eighth-note patterns. Measure 312 ends with a repeat sign and a double bar line, indicating a section of the piece.

315

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

arco

mf

arco

mf

pizz.

mf

f

pizz.

mf

f

f

mp

mp

arco

mp

mf

arco

mp

mf

arco

mp

mf

2 4 3 4

2 4 3 4

2 4 3 4

318

Vln. Ia 3/4 *fp*

Vln. Ib 3/4 *fp*

Vln. IIb 3/4 *fp*

Vln. IIb 3/4 *fp*

Vla. I 3/4 pizz. *f* arco

Vla. II 3/4 pizz. *f* arco

Vc. I 3/4 pizz. *f* >

Vc. II 3/4 pizz. *f* >

D.B. 3/4 pizz. *f* #.

Musical score for orchestra, page 88, measures 320-323.

The score consists of eight staves:

- Vln. Ia (Treble clef): Starts with a sixteenth-note pattern. Measure 320 ends with a fermata. Measures 321-322 are in 2/4 time, dynamic *fp*. Measure 323 is in 3/4 time, dynamic *fp*.
- Vln. Ib (Treble clef): Starts with a sixteenth-note pattern. Measures 321-322 are in 2/4 time, dynamic *fp*. Measure 323 is in 3/4 time, dynamic *fp*.
- Vln. IIb (Treble clef): Starts with a sixteenth-note pattern. Measures 321-322 are in 2/4 time, dynamic *fp*. Measure 323 is in 3/4 time, dynamic *f*, pizzicato.
- Vln. IIb (Treble clef): Starts with a sixteenth-note pattern. Measures 321-322 are in 2/4 time, dynamic *fp*. Measure 323 is in 3/4 time, dynamic *f*.
- Vla. I (Bass clef): Starts with a sixteenth-note pattern. Measures 321-322 are in 2/4 time, dynamic *fp*. Measure 323 is in 3/4 time, dynamic *fp*.
- Vla. II (Bass clef): Starts with a sixteenth-note pattern. Measures 321-322 are in 2/4 time, dynamic *fp*. Measure 323 is in 3/4 time, dynamic *fp*.
- Vc. I (Bass clef): Starts with a sixteenth-note pattern. Measures 321-322 are in 2/4 time. Measure 323 is in 3/4 time.
- Vc. II (Bass clef): Starts with a sixteenth-note pattern. Measures 321-322 are in 2/4 time. Measure 323 is in 3/4 time.
- D.B. (Bass clef): Measures 321-322 are in 2/4 time. Measure 323 is in 3/4 time.

Measure 320 starts at 320 BPM. Measures 321-322 start at 2/4 time. Measure 323 starts at 3/4 time.

323

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

fp

mf

p

mf

mf

p

mf

mf

mf

p

mf

mf

mf

mf

mp

mf

mf

mf

mf

mf

mf

mf

mf

mf

327

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

328

pizz.

f

f

f

mf

mf

f

f

-

Musical score for orchestra, page 91, measures 330-337.

The score consists of eight staves:

- Vln. Ia (Treble clef): Starts with a sixteenth-note pattern. Measure 330 ends with a fermata. Measure 331 begins with a sixteenth-note pattern. Measure 332 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs. Measure 333 starts with a sixteenth-note pattern, followed by a measure in 3/4 time with eighth-note pairs. Measure 334 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs.
- Vln. Ib (Treble clef): Starts with a sixteenth-note pattern. Measure 330 ends with a fermata. Measure 331 begins with a sixteenth-note pattern. Measure 332 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs. Measure 333 starts with a sixteenth-note pattern, followed by a measure in 3/4 time with eighth-note pairs. Measure 334 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs.
- Vln. IIb (Treble clef): Starts with a sixteenth-note pattern. Measure 330 ends with a fermata. Measure 331 begins with a sixteenth-note pattern. Measure 332 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs. Measure 333 starts with a sixteenth-note pattern, followed by a measure in 3/4 time with eighth-note pairs. Measure 334 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs.
- Vln. IIb (Treble clef): Starts with a sixteenth-note pattern. Measure 330 ends with a fermata. Measure 331 begins with a sixteenth-note pattern. Measure 332 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs. Measure 333 starts with a sixteenth-note pattern, followed by a measure in 3/4 time with eighth-note pairs. Measure 334 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs.
- Vla. I (Bass clef): Starts with a sixteenth-note pattern. Measure 330 ends with a fermata. Measure 331 begins with a sixteenth-note pattern. Measure 332 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs. Measure 333 starts with a sixteenth-note pattern, followed by a measure in 3/4 time with eighth-note pairs. Measure 334 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs.
- Vla. II (Bass clef): Starts with a sixteenth-note pattern. Measure 330 ends with a fermata. Measure 331 begins with a sixteenth-note pattern. Measure 332 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs. Measure 333 starts with a sixteenth-note pattern, followed by a measure in 3/4 time with eighth-note pairs. Measure 334 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs.
- Vc. I (Bass clef): Starts with a sixteenth-note pattern. Measure 330 ends with a fermata. Measure 331 begins with a sixteenth-note pattern. Measure 332 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs. Measure 333 starts with a sixteenth-note pattern, followed by a measure in 3/4 time with eighth-note pairs. Measure 334 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs.
- Vc. II (Bass clef): Starts with a sixteenth-note pattern. Measure 330 ends with a fermata. Measure 331 begins with a sixteenth-note pattern. Measure 332 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs. Measure 333 starts with a sixteenth-note pattern, followed by a measure in 3/4 time with eighth-note pairs. Measure 334 starts with a sixteenth-note pattern, followed by a measure in 2/4 time with eighth-note pairs.
- D.B. (Bass clef): Rests throughout the entire section.

Measure 330: 330 (Vln. Ia), 2 (Vln. Ib), 2 (Vln. IIb), 2 (Vln. IIb), 2 (Vla. I), 2 (Vla. II), 2 (Vc. I), 2 (Vc. II), 2 (D.B.)

Measure 331: 4 (Vln. Ia), 4 (Vln. Ib), 4 (Vln. IIb), 4 (Vln. IIb), 4 (Vla. I), 4 (Vla. II), 4 (Vc. I), 4 (Vc. II), 4 (D.B.)

Measure 332: arco (Vln. Ia), arco (Vln. Ib), 2 (Vln. IIb), 2 (Vln. IIb), 2 (Vla. I), 2 (Vla. II), 2 (Vc. I), 2 (Vc. II), 2 (D.B.)

Measure 333: mf (Vln. Ia), mp (Vln. Ib), mf (Vln. IIb), mf (Vln. IIb), mf (Vla. I), p (Vla. II), p (Vc. I), p (Vc. II), p (D.B.)

Measure 334: p (Vln. Ia), p (Vln. Ib), p (Vln. IIb), p (Vln. IIb), p (Vla. I), p (Vla. II), p (Vc. I), p (Vc. II), p (D.B.)

333

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

336

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

3 4 2 4 3 4

mf

pizz.

f pizz.

f

f

pizz.

f pizz.

f

pizz.

f pizz.

f

339

pizz.

340

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

pizz.

pizz.

pizz.

arco

arco

2

4

2

4

2

4

2

4

2

4

2

4

2

4

342

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

D.B.

2 4 3 4 2 4 4

arco

pizz.

arco

pizz.

pizz.

arco

arco

2 4 2 4 4

2 4 3 4 2 4 4

pizz.

arco

pizz.

arco

2 4 2 4 4

2 4 3 4 2 4 4

pizz.

arco

2 4 2 4 4

2 4 3 4 2 4 4

pizz.

arco

2 4 2 4 4

2 4 3 4 2 4 4

pizz.

arco

2 4 2 4 4

345

Vln. Ia arco

Vln. Ib arco

Vln. IIb pizz.

Vln. IIb pizz.

Vla. I pizz. arco

Vla. II pizz. arco

Vc. I pizz. arco

Vc. II pizz. arco

D.B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

2

4

2

4

2

4

347

Vln. Ia pizz. arco 2 4 pizz. arco 2 4 pizz.

Vln. Ib pizz. arco 2 4 pizz. arco 2 4 pizz.

Vln. IIb arco 2 4 pizz. arco 2 4 ff

Vln. IIb arco 2 4 pizz. arco 2 4 ff

Vla. I 2 4 pizz. arco 2 4 pizz. arco 2 4 ff

Vla. II 2 4 pizz. arco 2 4 pizz. arco 2 4 ff

Vc. I 2 4 f 2 4 2 4

Vc. II 2 4 f 2 4 b

D.B. 2 4 - 2 4 2 4

(350)

Vln. Ia $\begin{array}{c} 3 \\ 4 \end{array}$ *sul pont.*
arco

Vln. Ib $\begin{array}{c} f \\ sul pont. \\ arco \end{array}$

Vln. IIb $\begin{array}{c} 3 \\ 4 \end{array}$ *ff* *mp*

Vln. IIb $\begin{array}{c} > \\ ff \end{array}$ *mp*

Vla. I $\begin{array}{c} 3 \\ 4 \end{array}$ *arco*

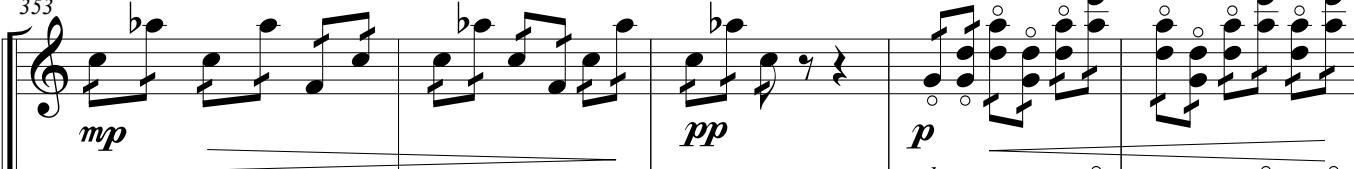
Vla. II $\begin{array}{c} \ddot{} \\ \ddot{} \end{array}$ *f* *arco*

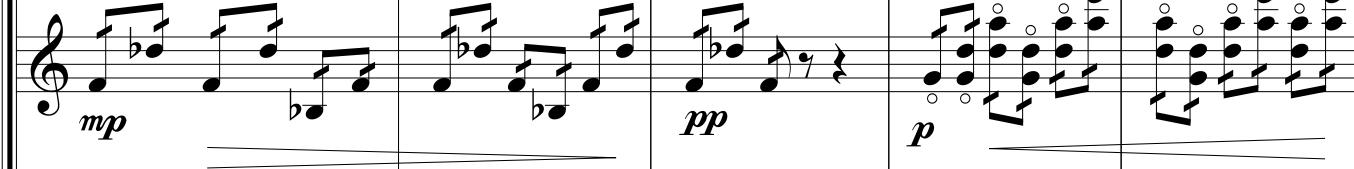
Vc. I $\begin{array}{c} 3 \\ 4 \end{array}$ *f*

Vc. II $\begin{array}{c} \ddot{} \\ \ddot{} \end{array}$ *f*

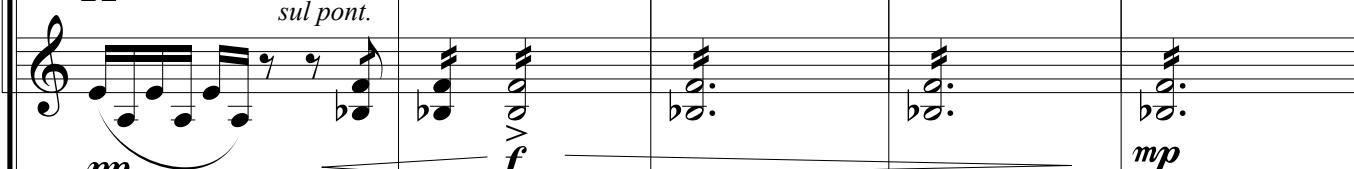
D.B. $\begin{array}{c} 3 \\ 4 \end{array}$ *f*

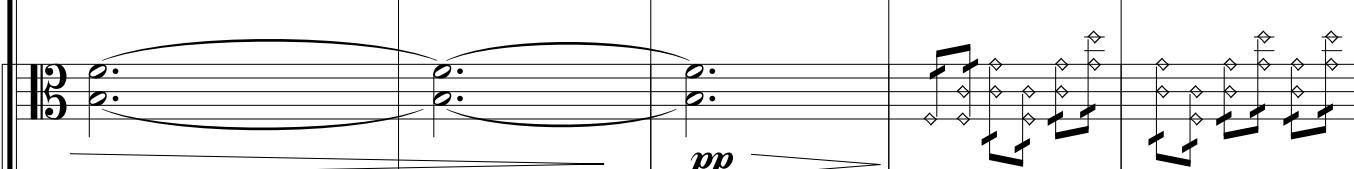
353

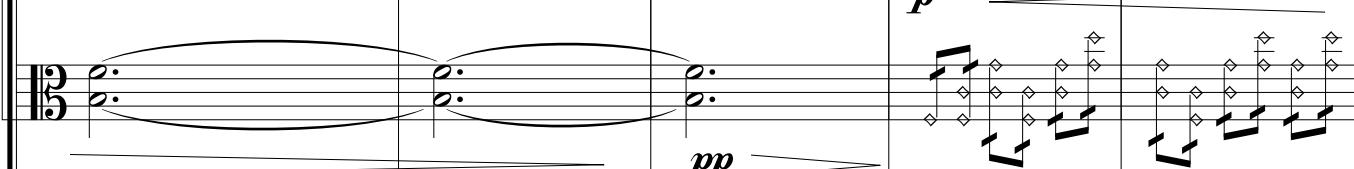
Vln. Ia 

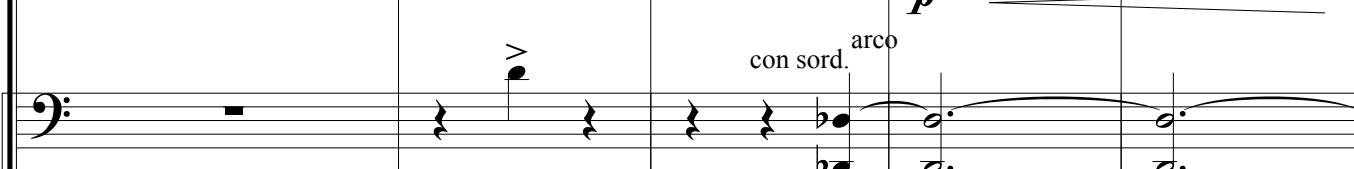
Vln. Ib 

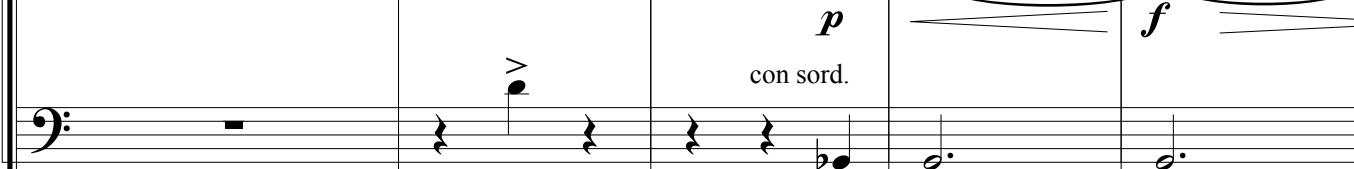
Vln. IIb 

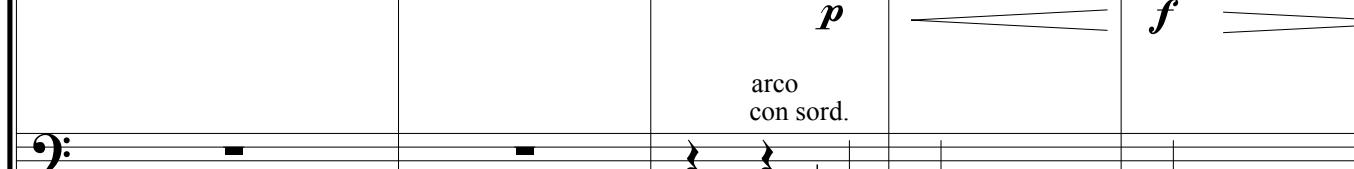
Vln. IIb 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

D.B. 

358

Vln. Ia

mf

Vln. Ib

mf

Vln. IIb

Vln. IIb

Vla. I

f

Vla. II

f

Vc. I

pizz.

Vc. II

pizz.

D.B.

362

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

p

p

mp

mp

p

p

arco

p

f

arco

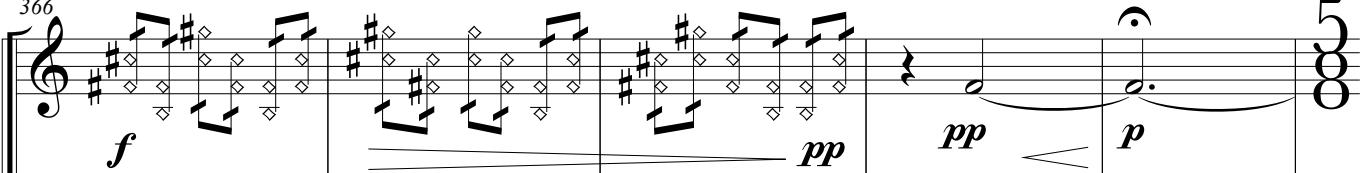
p

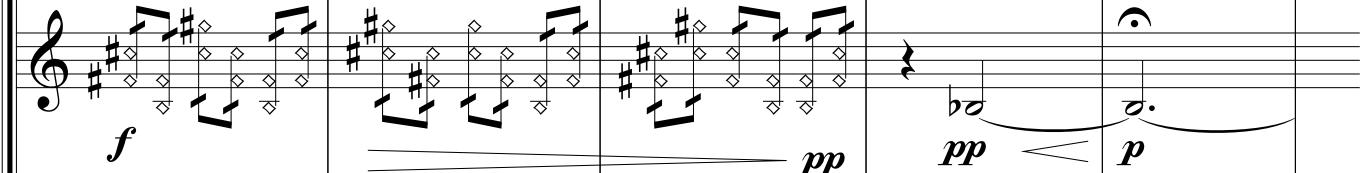
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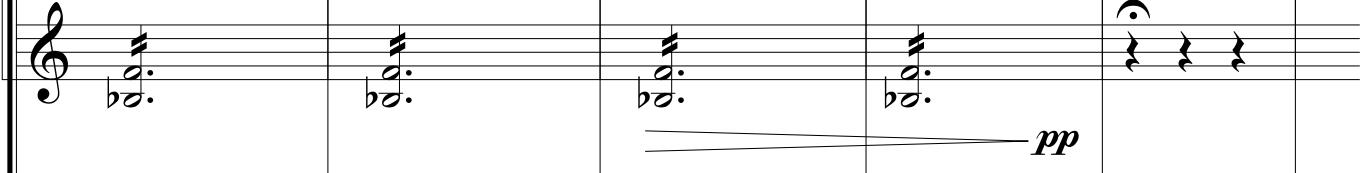
f

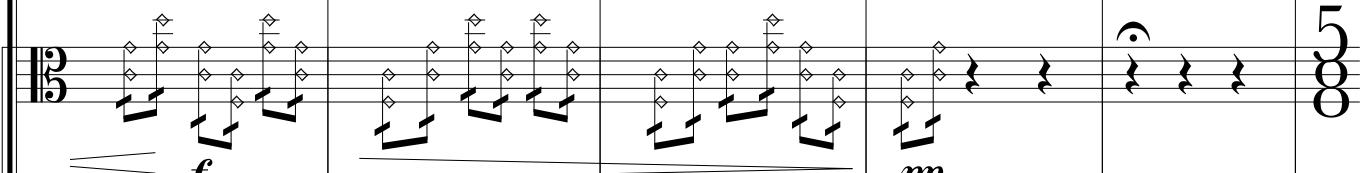
366

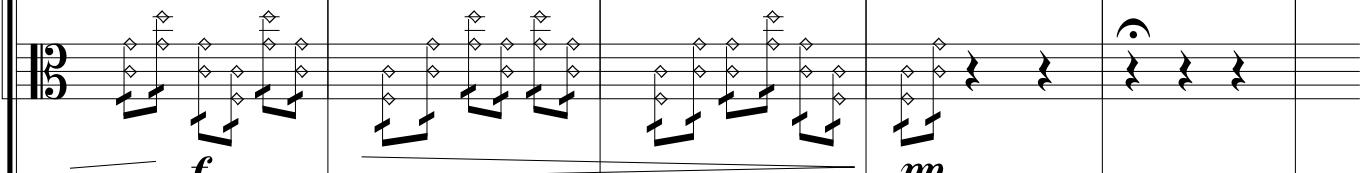
Vln. Ia 

Vln. Ib 

Vln. IIb 

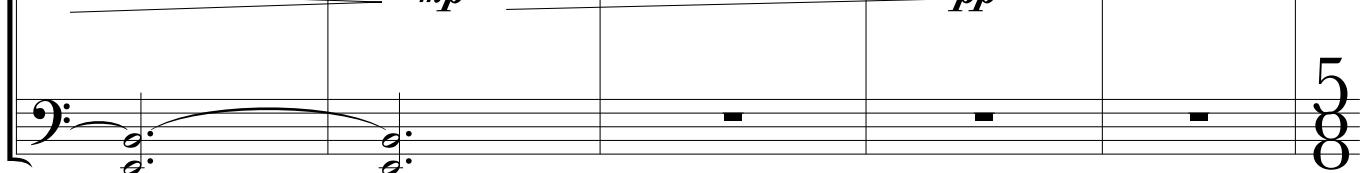
Vln. IIb 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

D.B. 

(371) $\text{♩} = 120$

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

pizz.

mf

pizz.

mf

mp

mp

senza sord. *mp*

mf

pizz.

mp

senza sord. *mp*

mf

pizz.

mp

375

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

380

Vln. Ia 2 4 3 4 | 7 8 5 8 3 4 |
Vln. Ib 2 4 3 4 | 7 8 5 8 3 4 |
Vln. IIb 2 4 3 4 | 7 8 5 8 3 4 |
Vln. IIb 2 4 3 4 | 7 8 5 8 3 4 |
Vla. I 2 4 3 4 | 7 8 5 8 3 4 |
Vla. II 2 4 3 4 | 7 8 5 8 3 4 |
Vc. I 2 4 pizz. 3 4 arco | 7 8 5 8 3 4 |
Vc. II 2 4 pizz. 3 4 arco | 7 8 5 8 3 4 |
D.B. 2 4 3 4 | 7 8 5 8 3 4 |

384

Vln. Ia Vln. Ib Vln. IIb Vln. IIb

Vla. I Vla. II

Vc. I Vc. II

D.B.

388

Vln. Ia

Vln. Ib

Vln. IIb

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.