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A Time Before Now

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A Time Before Now

Yuri Gore

$\text{♩} = 162$

Violin I

Violin II

Viola

Violoncello

$\text{♩} = 162$

Vln. I

Vln. II

Vla.

Vc.

7

$\text{♩} = 162$

Vln. I

Vln. II

Vla.

Vc.

13

$\text{♩} = 162$

18

Vln. I

Vln. II

Vla.

Vc.

24

Vln. I

Vln. II

Vla.

Vc.

30

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

Vln. II

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

47

Vln. I

Vln. II

Vla.

Vc.

51

Vln. I

Vln. II

Vla.

Vc.

55

Vln. I

Vln. II

Vla.

Vc.

61

Vln. I

Vln. II

Vla.

Vc.

69

Vln. I

Vln. II

Vla.

Vc.

76

Vln. I

Vln. II

Vla.

Vc.

83

Vln. I

Vln. II

Vla.

Vc.

90

Vln. I

Vln. II

Vla.

Vc.

98

Vln. I

Vln. II

Vla.

Vc.

105

Vln. I

Vln. II

Vla.

Vc.

111

Vln. I

Vln. II

Vla.

Vc.

117

Vln. I

Vln. II

Vla.

Vc.

122

Vln. I

Vln. II

Vla.

Vc.

125

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp *mf* *mp*

129

Vln. I

Vln. II

Vla.

Vc.

p

mp pizz.

p

pizz.

134

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

139

Vln. I

Vln. II

Vla.

Vc.

144

Vln. I

Vln. II

Vla.

Vc.

149

Vln. I

Vln. II

Vla.

Vc.

154

Vln. I

Vln. II

Vla.

Vc.

159

Vln. I

Vln. II

Vla.

Vc.

164

Vln. I

Vln. II

Vla.

Vc.

169

Vln. I 

Vln. II 

Vla. 

Vc. 

174

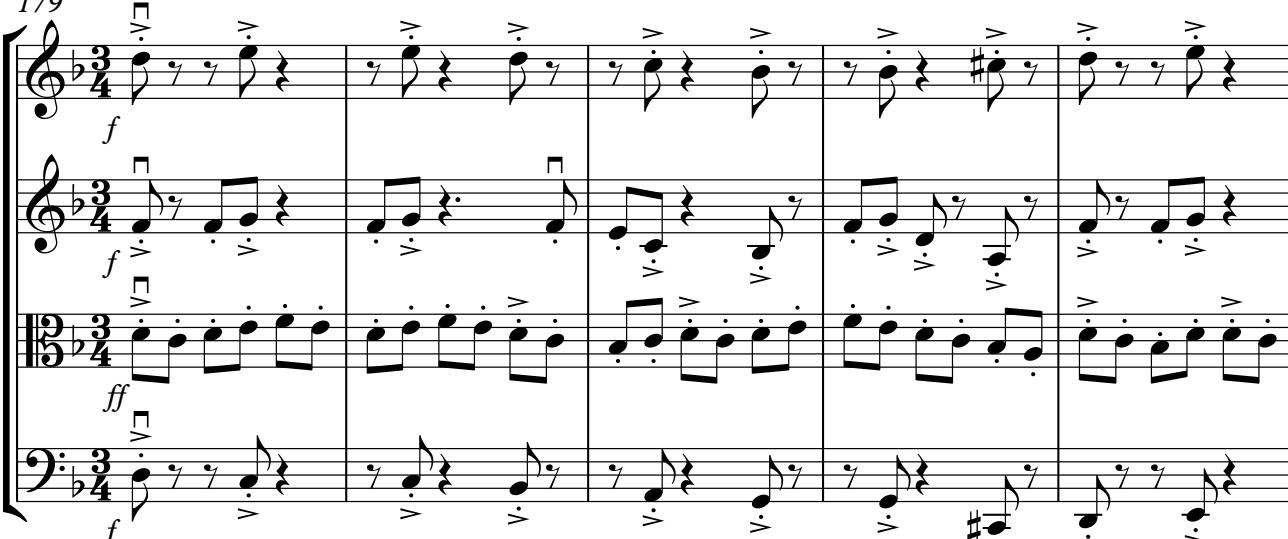
Vln. I 

Vln. II 

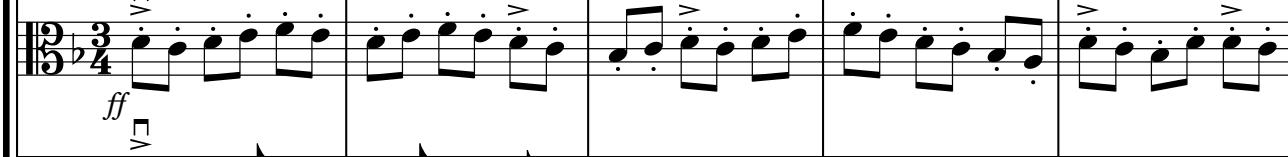
Vla. 

Vc. 

179

Vln. I 

Vln. II 

Vla. 

Vc. 

184

Vln. I
Vln. II
Vla.
Vc.

189

Vln. I
Vln. II
Vla.
Vc.

195

Vln. I
Vln. II
Vla.
Vc.

200

Vln. I

Vln. II

Vla.

Vc.

solo

205

Vln. I

Vln. II

Vla.

Vc.

tutti

f

ff

209

Vln. I

Vln. II

Vla.

Vc.

213

Vln. I

Vln. II

Vla.

Vc.

218

Vln. I

Vln. II

Vla.

Vc.

221

Vln. I

Vln. II

Vla.

Vc.

225 **molto rit.** $\text{♩} = 105$

Vln. I $9/8$
Vln. II $9/8$
Vla. $13/8$
Vc. $9/8$

230

Vln. I
Vln. II
Vla.
Vc.

238

Vln. I
Vln. II
Vla.
Vc.

16

246

Vln. I

Vln. II

Vla.

Vc.

div.

Unison

253

Vln. I

Vln. II

Vla.

Vc.

260

Vln. I

Vln. II

Vla.

Vc.

accel. $\text{♩} = 180$

$\frac{3}{4}$

$\frac{3}{4}$ *mf*

$\frac{3}{4}$ *mf*

$\frac{3}{4}$ *mf*

268

Vln. I

Vln. II

Vla.

Vc.

mp ff

273

Vln. I

Vln. II

Vla.

Vc.

mp ff

278

Vln. I

Vln. II

Vla.

Vc.

mp ff mf

18

283 $\text{♩} = 170$

Vln. I

Vln. II

Vla.

Vc.

f

288

Vln. I

Vln. II

Vla.

Vc.

293

Vln. I

Vln. II

Vla.

Vc.

298

Vln. I

Vln. II

Vla.

Vc.

mf

303

Vln. I

Vln. II

Vla.

Vc.

308

Vln. I

Vln. II

Vla.

Vc.

312

Vln. I

Vln. II

Vla.

Vc.

317

Vln. I

Vln. II

Vla.

Vc.

322

Vln. I

Vln. II

Vla.

Vc.

♩ = 162

21

327

Vln. I

Vln. II

Vla.

Vc.

332

Vln. I

Vln. II

Vla.

Vc.

337

Vln. I

Vln. II

Vla.

Vc.

342

Vln. I

Vln. II

Vla.

Vc.

347

Vln. I

Vln. II

Vla.

Vc.

351

Vln. I

Vln. II

Vla.

Vc.

355

Vln. I

Vln. II

Vla.

Vc.

360

Vln. I

Vln. II

Vla.

Vc.

365

Vln. I

Vln. II

Vla.

Vc.

368

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four staves for string instruments. The first staff (Vln. I) has a treble clef and two sharps. The second staff (Vln. II) has a treble clef and two sharps. The third staff (Vla.) has a bass clef and two sharps. The fourth staff (Vc.) has a bass clef and two sharps. The key signature changes to one sharp in the middle of the measure. Measure 24 starts with a dynamic of *ff*. The first two measures show eighth-note patterns with accents and slurs. In the third measure, the Vln. I and Vln. II play eighth-note pairs with slurs, while the Vla. and Vc. provide harmonic support. The final measure concludes with a dynamic of *ff*.