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Title

Fox Hollow

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Fox Hollow

a string quartet in four movements

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a string quartet in four movements:

I. "Sawmill Tuning"

II. "Midday Blues"

III. "Natural Amphitheatre"

IV. "Campground Cacophony Under the Stars"

by David A. Jaffe

commissioned by the Lafayette String Quartet

time of performance: ca. 18'

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Performance Notes

1. The piece is in four connected movements that are performed without pause.
2. All glissandi should occupy the full duration of the note.
3. Staccato notes should be quite short; accents should be sharp.
4. The *cello col legno* in the first movement is best performed with a wooden dowel, slightly larger than a pencil, available in most hardware stores. This produces a better sound and prevents damage to the bow.
5. In sections marked "independent" one or more players proceed each in his/her own tempo, with no attempt to synchronize. The vertical alignment of the parts in the score in such sections is only very approximate. Bar numbers are suspended for the duration of such sections and resume after the section. A square fermata is used at the end of such sections to indicate "wait for others."
6. Tempos may be adjusted, but tempo ratios should be strictly observed.
7. When changing meters, the denominator values stay constant, unless otherwise specified. For example, going between 4/4 and 2/2, both the old quarter note and the old half note continue at the same speed.

Program Notes

The title refers to the Fox Hollow Folk Festival, which I attended and performed in as a teenager. The festival was hosted by the Beers Family on their family homestead in upstate New York, and ran from 1966 to 1980.

It was a festival of the times, steeped in romance as a world of musical magic and enchantment was created. It was a festival of intimacy and limited attendance that brought together “big names” with lesser known traditional artists. Most remarkably, it was purely acoustic — no electricity.*

"Fox Hollow" for string quartet is in four movements depicting different moods and times of day, beginning with early morning and ending with an all-night campground jam session. Additionally, each movement is structured around the open strings of a different folk instrument in the following order: banjo (Appalachian modal tuning), guitar, mandolin, and fiddle. The movements are played without pause, with cadenzas providing a link from one to the next: first viola, then cello, then alternating violins.

The movements are entitled: "Sawmill Tuning" (banjos at breakfast), "Midday Blues" (guitar licks in the heat of the day after a night without sleep), "Natural Amphitheatre" (un-amplified concerts on a terraced hillside) and "Campground Cacophony Under the Stars" (multiple overlapping jam sessions expand and recede until the dawn, when it all starts again.)

* Description above adapted from notes by Steve Winter of WSHU.

I - Sawmill Tuning

David A. Jaffe

Maestoso (♩=66)

pizz. arco

Violin I
mf *p* *f*

Violin II
p *f*

Viola
p *f*

Violoncello
p *f*

6

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

16

Vln. I

Vln. II

Vla.

Vc.

ffpp

mf

mf dolce *poco*

18

Vln. I

Vln. II

Vla.

Vc.

mp

p dolce

mp dolce *poco*

20

Vln. I

Vln. II

Vla.

Vc.

tr *tr^b* *sul G*

< f *p* *< f* *p*

0 3

23

Vln. I

Vln. II

Vla.

Vc.

f secco *p secco* *f* *p*

f secco *p secco* *f* *p*

f secco *p secco* *f* *p*

f secco *p secco* *f* *p*

(h)

6

B

poco più mosso (♩=80)

Musical score for measures 26-31. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measure 26:** Vln. I and Vc. start with a forte (*f*) dynamic. Vln. II and Vla. also start with *f*. A 'V' marking is present above the first measure of Vln. II, Vla., and Vc.
- Measure 27:** Vln. I continues with *f*. Vln. II and Vla. continue with *f*. Vc. continues with *f*.
- Measure 28:** Vln. I continues with *f*. Vln. II and Vla. continue with *f*. Vc. continues with *f*.
- Measure 29:** Vln. I continues with *f*. Vln. II and Vla. continue with *f*. Vc. continues with *f*.
- Measure 30:** Vln. I continues with *f*. Vln. II and Vla. continue with *f*. Vc. continues with *f*.
- Measure 31:** Vln. I continues with *f*. Vln. II and Vla. continue with *f*. Vc. continues with *f*.

Dynamic markings: *f*, *ffp*, *sub. mf*. Performance markings: *poco*, *3*.

Musical score for measures 32-35. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measure 32:** Vln. I continues with *f*. Vln. II continues with *f*. Vla. continues with *f*. Vc. continues with *f*.
- Measure 33:** Vln. I continues with *f*. Vln. II continues with *f*. Vla. continues with *f*. Vc. continues with *f*.
- Measure 34:** Vln. I continues with *f*. Vln. II continues with *f*. Vla. continues with *f*. Vc. continues with *f*.
- Measure 35:** Vln. I continues with *f*. Vln. II continues with *f*. Vla. continues with *f*. Vc. continues with *f*.

Dynamic markings: *mp*, *p*, *p³*. Performance markings: *poco*, *3*.

32

Vln. I

Vln. II

Vla.

Vc.

34

Vln. I

Vln. II

Vla.

Vc.

poco mp

f

mp

36

Vln. I

Vln. II

Vla.

Vc.

f

mf deciso

mf

deciso

f

tr

tr^b

tr

tr^b

39

Vln. I

Vln. II

Vla.

Vc.

f secco

f secco

f secco

f secco

As needed
for page turn

poco più mosso (♩=88)

41 **C**

Vln. I *f* *poco* *pp*

Vln. II *f* *p* sul D

Vla. *f* *p*

Vc. *f* *p*

43

Vln. I *f* *3* *poco*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

45

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

47

Vln. I *f* *poco* *mp*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *mf*

0 sul A

50

Vln. I *f*

Vln. II

Vla.

Vc.

51

Vln. I *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc.

12

53

Vln. I

Vln. II

Vla.

Vc.

f

mf

f

mf

f

mf

f

55

Vln. I

Vln. II

Vla.

Vc.

quasi-gliss

f

f

mf

f

f

mf

f

f pesante

f pesante

f pesante

mf

f

f pesante

D Moderato (♩=116)

57

Vln. I
f pesante

Vln. II
sul G
ricochet

Vla.
sul C
ricochet

Vc.
f pesante

put down bow,
pick up dowl
(for col legno)

59

Vln. I

Vln. II

Vla.
col legno battutto
sul C

Vc.

61

Vln. I

Vln. II

Vla.

Vc.

mf

Measures 61-62. Vln. I: Treble clef, 6/8 time. Measure 61: Three triplet chords (quarter notes). Measure 62: Triplet chord, quarter note, eighth note triplet, quarter note. Dynamic *mf*. Vln. II: Treble clef, 6/8 time. Measure 61: Triplet eighth notes, quarter note. Measure 62: Triplet eighth notes, quarter note. Vla.: Bass clef, 6/8 time. Measure 61: Triplet eighth notes, quarter note. Measure 62: Triplet eighth notes, quarter note. Vc.: Bass clef, 6/8 time. Measure 61: Quarter note, eighth note triplet, quarter note. Measure 62: Quarter note, eighth note triplet, quarter note.

63

Vln. I

Vln. II

Vla.

Vc.

cresc.

mf

tr

Measures 63-64. Vln. I: Treble clef, 6/8 time. Measure 63: Crescendo, eighth notes, quarter note. Measure 64: Trill on quarter note, quarter note, eighth note triplet, quarter note. Dynamic *mf*. Vln. II: Treble clef, 6/8 time. Measure 63: Quarter note, eighth notes, quarter note. Measure 64: Triplet eighth notes, quarter note. Vla.: Bass clef, 6/8 time. Measure 63: Quarter note, eighth notes, quarter note. Measure 64: Triplet eighth notes, quarter note. Vc.: Bass clef, 6/8 time. Measure 63: Quarter note, eighth notes, quarter note. Measure 64: Quarter note, eighth notes, quarter note.

65

Vln. I

f

Vln. II

Vla.

Vc.

This system of music covers measures 65 and 66. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part begins with a dynamic marking of *f* and includes a trill in measure 66. The Violin II, Viola, and Violoncello parts feature triplet markings in measures 65 and 66. The Viola part also includes a 'V' marking in measure 66. The Violoncello part has a 'V' marking in measure 66. The music is written in a key with one sharp (F#) and a common time signature.

67

Vln. I

Vln. II

Vla.

Vc.

This system of music covers measures 67 and 68. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a triplet marking in measure 67. The Violin II, Viola, and Violoncello parts feature triplet markings in measures 67 and 68. The Violin II and Viola parts also include 'V' markings in measure 67. The Violoncello part has a 'V' marking in measure 68. The music is written in a key with one sharp (F#) and a common time signature.

69

Vln. I

Vln. II

Vla.

Vc.

71

Vln. I

Vln. II

Vla.

Vc.

con forza

tr

ff

F

18

80 (8)

Vln. I

Vln. II

Vla.

Vc.

arco normale

p *mf*

tr *tr* *tr* *tr*

Measures 80-85 (measures 18-23) are marked with a first ending bracket (8). The score features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat major). The time signature changes from 4/4 to 2/4 at measure 82, then to 3/4 at measure 84, and back to 4/4 at measure 85. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). Trills are indicated by *tr* and *tr* with a flat. The Viola part includes the instruction *arco normale*. The Violoncello part includes the instruction *arco normale*.

86 (8)

Vln. I

Vln. II

Vla.

Vc.

Measures 86-91 (measures 24-29) are marked with a first ending bracket (8). The score continues with the same four staves. The time signature changes from 4/4 to 2/4 at measure 87, then to 4/4 at measure 89, then to 3/4 at measure 90, and back to 4/4 at measure 91. The key signature remains one flat.

91 (8)

Vln. I

Vln. II

Vla.

Vc.

97 (8)

ad lib. slowing tremolo vib. sul pont loco

Vln. I

Vln. II

Vla.

Vc.

99

Vln. I sul pont

Vln. II *p* \swarrow *f* \searrow tacet until H

Vla. *ad lib. slowing tremolo* vib.

Vc. $\underbrace{\quad\quad\quad}_3$ sul pont *p* \swarrow *f* \searrow

G Presto ad lib.

101 Solo

Vla. *(mf)* $\underbrace{\quad\quad\quad}_7$ $\underbrace{\quad\quad\quad}_7$ *tr* *mp* $\underbrace{\quad\quad\quad}_{15:8}$

Vc. tacet until H

103 *f* $\underbrace{\quad\quad\quad}_{15:8}$ *mp* $\underbrace{\quad\quad\quad}_3$ *mf* *continuous gliss. ad lib. slow-down* *senza vib.* *poco*

105 **Rit.** molto vib. senza vib. attacca

Vla. *mf* $\underbrace{\quad\quad\quad}_{pp}$

II - Midday Blues

Andante (♩=84)

Vla. 109 dolce espress. senza vib.

p < > poco *p* < > poco

Detailed description: This system contains measures 109 to 113. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is Andante with a quarter note equal to 84 beats per minute. The music features a series of eighth and sixteenth notes, including a triplet of eighth notes. Dynamics range from piano (*p*) to *poco*. The instruction 'dolce espress.' is written above the staff, and 'senza vib.' is written above the final measure.

Vla. 114 vib. *mp*

Detailed description: This system contains measures 114 and 115. The time signature changes to 3/4. The music continues with eighth and sixteenth notes, including a triplet. The dynamic is mezzo-piano (*mp*). The instruction 'vib.' is written above the first measure.

Vla. 116 *mf*

Detailed description: This system contains measures 116 and 117. The time signature changes to 5/4. The music features eighth and sixteenth notes with triplets. The dynamic is mezzo-forte (*mf*). The instruction 'vib.' is written above the final measure.

meno mosso (♩=76)

"Bluesy" - use vibrato sparingly

sul A sempre

Vla. 118 *f* > < *f* > ³< *f* *mp* < *f* ³ < > < > < > < >

Detailed description: This system contains measures 118 to 121. The time signature changes to 3/4. The music features eighth and sixteenth notes with triplets. Dynamics range from forte (*f*) to mezzo-piano (*mp*). The instruction 'senza vib.' is written above the final measure.

Vla. 122 *mf* < *p* < > *mf* <

Detailed description: This system contains measures 122 to 124. The time signature changes to 3/4. The music features eighth and sixteenth notes with triplets. Dynamics range from mezzo-forte (*mf*) to piano (*p*). The instruction 'vib.' is written above the final measure.

Vla. 125 vib. poco rit. *pp* < *mp* ³ < > *pp* *p* espress.

Detailed description: This system contains measures 125 to 128. The time signature changes to 5/4. The music features eighth and sixteenth notes with triplets. Dynamics range from pianissimo (*pp*) to piano (*p*). The instruction 'poco rit.' is written above the staff, and 'espress.' is written at the end.

After down-beat, violins proceed coordinated with each other,
and viola/cello proceed coordinated with each other,
but the two pairs are independent of one another, each in its own tempo.

H

sul pont., punta d'arco

Vln. I

$\text{♩} = 88$

pp — *mp=pp* *p* *pp* — *sfp*

Vln. II

$\text{♩} = 88$

sul pont., punta d'arco

pp — *mp=pp* *p* *pp* — *sfp*

Vla.

$\text{♩} = 66$

Vc.

$\text{♩} = 66$ pizz.

p *sonoro*

Vln. I

pp

Vln. II

pp

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

sfp sfp sfpp p

sfp sfp sfpp p

mp p

mp p

Vln. I

Vln. II

Vla.

Vc.

pp p mp

p mp

mp p

mp p

Proceed when both pairs have finished.

Vln. I

Vln. II

Vla.

Vc.

mf sf

mf sf

mf p

Proceed when others have finished

128 **I** Andante (♩=88)
Coördinated

Vln. I

Vln. II

Vla.

Vc.

pizz. arco, sul tasto normale

mp pp

pizz. arco, sul tasto *mp* normale

pizz. arco, sul tasto *mp pp* normale

pizz. arco, sul tasto *mp pp* normale

All parts proceed independently after downbeat.

J

"Bluesy" (♩=76), con rubato, use vib. sparingly

Vln. I

mf *mf* 3 *<f* *p*

"Bluesy" (♩=88), con rubato, use vib. sparingly

Vln. II

mf *mp* 3 *mp* 3

"Bluesy" (♩=96), con rubato, use vib. sparingly

Vla.

mf *p* 3 *mf* 3

"Bluesy" (♩=66), con rubato, use vib. sparingly
sul G

Vc.

mf 3 *mf*

Vln. I

mf *mp* 3 *mf* *p* *mp*

Vln. II

3 *f* *mf* *p*

Vla.

3

Vc.

mp 3 *mf* 3 *f secco*

26

Vln. I

Vln. II

Vla.

Vc.

mf *p*

mp *p*

mp

mf *p*

Vln. I

Vln. II

Vla.

Vc.

mp *p*

mp *p*

mf *mp* *p*

mp *p*

Coördinated

131 **K** Andante (♩=88)

Musical score for Vln. I, Vln. II, Vla., and Vc. for the 'Coördinated' section. The score is in 3/4 time and consists of four measures. Vln. I has a whole rest in the first three measures and a half note in the fourth. Vln. II, Vla., and Vc. play a melodic line with a triplet in the second measure and a triplet with 'n.v. vib.' in the third measure. Dynamics include *mf*, *p*, and *mf*.

All parts proceed independently after downbeat.

L "Bluesy" (♩=76), con rubato
con vib.

Musical score for Vln. I, Vln. II, Vla., and Vc. for the 'Bluesy' section. The score is in 4/4 time and consists of four measures. Vln. I has a whole note in the first measure and a half note in the second. Vln. II, Vla., and Vc. play a melodic line with triplets and dynamics including *f* and *mf*.

Vln. I

Vln. II

Vla.

Vc.

3 3 3 *mf*

3

mf

3 *mf*

Vln. I

Vln. II

Vla.

Vc.

3 3 3

mp

3 3 *dim.*

3 3 *mp*

Vln. I *mp* 3 *p*

Vln. II *p*

Vla. 3 *p* tr

Vc. 3 *p*

M Coördinated
Andante (♩=88)

136

Vln. I *mf* 3 *mf* 3 3

Vln. II *mf* 3 *mf* 3 3

Vla. *mf* 3 *mf* 3 3

Vc. *mf* 3 *mf* 3 3

(8)

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

(8)

loco

Vln. I

Vln. II

Vla.

Vc.

mf

p

mp

p

mf

mp

mp

mf

O Coördinated

145 **Andante** (♩=88)

Vln. I

Vln. II

Vla.

Vc. *sul D* ⁰ *simile* *sul D* ⁰ *ad. lib. molto rallent. (ca. 8"')* *senza vib.*

p *mf* *pp*

P poco più mosso (♩=96)
ben ritmico

147

Vln. I *p*

Vln. II

Vla.

Vc.

Q

After down-beat, violins proceed coördinated with each other,
and viola/cello proceed coördinated with each other,
but the two pairs are independent of one another, each in its own tempo.

$\text{♩} = 96$ "Bluesy"
sul A sempre

Vln. I

Vln. II

$\text{♩} = 96$
p

Vla.

$\text{♩} = 88$ sul pont., punta d'arco
pp *mp* *p*

Vc.

$\text{♩} = 88$ sul pont., punta d'arco
pp *mp* *p*

Vln. I

mp *p*

Vln. II

Vla.

pp

Vc.

pp

Vln. I

Vln. II

Vla.

Vc.

sfpp *p* *mp*

Vln. I

Vln. II

Vla.

Vc.

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

Vln. I

Vln. II

Vla.

Vc.

mp *sfp* *sfp* *sfpp* *p*

mp *sfp* *sfp* *sfpp* *p*

149 (sul A)

Vln. I

Vln. II

Vla.

Vc.

p sempre *p sempre*

Vln. I

Vln. II

Vla.

Vc.

Moderato deciso (♩=112)
arco normale

mp *mf*

Repeat until signal from cellist;
then stop immediately.

Repeat until signal from cellist;
then stop immediately.

After reaching fermata, signal violins
to stop. Continue holding until they
have stopped. Then proceed.

Vln. I

Vln. II

Vla.

Vc.

f

R

Moderato deciso (♩=112)

attacca

Vln. I

Vln. II

Vla.

Vc.

Solo
gliss. sul D

mp *ff* *p*

3

Detailed description: This musical score page features four staves. The top three staves are for Violin I, Violin II, and Viola, each containing a whole rest. The bottom staff is for Violoncello (Vc.), which has a solo part. The solo begins with a triplet of eighth notes (G2, A2, B2) marked with a '3' and a bracket. This is followed by a glissando on the D string, indicated by a wavy line and the text 'gliss. sul D'. The dynamics are marked as *mp* (mezzo-piano) for the triplet, *ff* (fortissimo) for the glissando, and *p* (piano) for the final notes. The tempo is 'Moderato deciso' with a quarter note equal to 112 beats per minute. A box with the letter 'R' is at the top left, and the word 'attacca' is at the top right.

III - Natural Amphitheatre

$\text{♩} = \text{♩}$
meno mosso ($\text{♩} = 96$) stringendo

151

Vc. *mp* *mf*

A tempo ($\text{♩} = 96$) stringendo

A tempo ($\text{♩} = 96$)

152

Vc. *mp* *fp*

S

154

Vln. I
Vln. II
Vla.
Vc. *fmp* *fmf* *f appassionato*

157 pizz.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* 3 3 3

162

T Vivace (♩=144) (pizz.)

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

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

Vla. *mf* *f*

Vc. pizz. arco *f* *f* sosten. energico 3

167

Vln. I

Vln. II

Vla. *pizz.*
mf

Vc.

3 3

171

Vln. I

Vln. II

Vla.

Vc.

3

175

Vln. I

Vln. II

Vla.

Vc.

U Andante pesante (♩=72)

179

Vln. I

Vln. II

Vla.

Vc.

(pizz.)

f on accents,
otherwise *mp*

f on accents,
otherwise *mp*

3

184 (pizz.)

Vln. I *f* on accents, otherwise *mp*

Vln. II

Vla. 3

Vc. *dolce*
mp \curvearrowright *f*

188

Vln. I arco *f* pizz. *f* on accents, otherwise *mp*

Vln. II

Vla. 3

Vc. *mp* \curvearrowright *f*

192

Vln. I

Vln. II

Vla.

Vc.

arco

f

3

3

196

Vln. I

Vln. II

Vla.

Vc.

pizz.

f on accents
otherwise *mp*

mp ∇ *f*

3

3

201

Vln. I

Vln. II

Vla.

Vc.

arco

f

pizz.

f

mp \longleftarrow *f* ³

205

Vln. I

Vln. II

Vla.

Vc.

arco

f

pizz.

f

mf

mp $<$ *f*

210

Vln. I

Vln. II

Vla.

Vc.

pizz.

f

pizz.

f

mp *f* *ff*

215

Vln. I

Vln. II

Vla.

Vc.

(pizz.) *f*

sva

arco

p

p

p

arco

p

arco

p

con sord.

p

V

218

Vln. I

Vln. II

Vla.

Vc.

p

219

Vln. I

Vln. II

Vla.

Vc.

p

220

Vln. I

Vln. II

Vla.

Vc.

con sord.

(con sord.)

p *mp* *p* *mp*

222

Vln. I

Vln. II

Vla.

Vc.

con sord.

con sord.

sul D

mf *mp* *f*

W Vivace (♩=144)

225 (G.P.) (con sord.)

Vln. I *pp* *espress.* (con sord.)

Vln. II *pp* *espress.* (con sord.)

Vla. *pp* *espress.* (con sord.)

Vc. *pp* *espress.* (con sord.)

230

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

233

Vln. I

Vln. II

Vla.

Vc.

Violin I and Violin II parts feature a melodic line with a triplet of eighth notes in the first measure, followed by a slur over the next two measures. The Viola and Violoncello parts mirror this melodic line. The score includes dynamic markings of *p* (piano) and accents. The key signature has one sharp (F#) and the time signature is 4/4. The measures are numbered 233, 234, 235, and 236.

237

Vln. I

Vln. II

Vla.

Vc.

The string quartet continues with a melodic line in measures 237-240. The dynamic marking changes to *f* (forte) starting in measure 238. The score includes accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The measures are numbered 237, 238, 239, and 240.

240

Vln. I

Vln. II

Vla.

Vc.

This musical score covers measures 240 to 243. It is written for four string parts: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time and features a complex rhythmic pattern. Each measure contains a triplet of eighth notes, followed by a dotted quarter note, and then a quarter note. A trill is indicated above the dotted quarter note in measures 240, 241, and 243. The key signature has three sharps (F#, C#, G#). The score includes dynamic markings such as accents (>) and hairpins (V). Measure 243 ends with a repeat sign.

244

Vln. I

Vln. II

Vla.

Vc.

This musical score covers measures 244 to 247. It is written for the same four string parts as the previous system. The music is in 5/4 time. Each measure begins with a triplet of eighth notes, followed by a dotted quarter note, and then a quarter note. A decrescendo (dim.) is marked across the entire system. The key signature has three sharps (F#, C#, G#). The score includes dynamic markings such as accents (>) and hairpins (V). Measure 247 ends with a repeat sign.

245

Vln. I

Vln. II

Vla.

Vc.

247

Vln. I

Vln. II

Vla.

Vc.

senza sord.

senza sord.

senza sord.

p

p

p

p

mp

250

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

pizz.

mp

pizz.

mp

senza sord.

mf

ff

254

Vln. I

Vln. II

Vla.

Vc.

mf < f

mp

mf f mp

mf < f

mp

mf f mp

mf < f

mp

mf f mp

pizz.

mf < f

mf f

Y Allegro energico (♩=120)

259

Vln. I

Vln. II

Vla.

Vc.

mf *f*

mf *f*

mf *f*

mf *f*

arco sul C

f pesante, all staccato secco

264

Vln. I

Vln. II

Vla.

Vc.

arco sul G

f pesante

arco

f pesante, all staccato secco

3

269

Vln. I

Vln. II

Vla.

Vc.

3/4

273

Vln. I

Vln. II

Vla.

Vc.

arco

f

3

3/4

2/4

3/4

4/4

276

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 276 to 279. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature changes from 4/4 to 2/4. The Vln. II part starts with a *ff* dynamic and includes a *v* marking. The Vln. I part has a *v* marking. The Vla. part includes a triplet of eighth notes and a *v* marking. The Vc. part includes a triplet of eighth notes and a *v* marking. The music is characterized by rhythmic patterns and dynamic markings.

280

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 280 to 283. It features the same four staves as the previous system. The key signature has one sharp (F#) and the time signature is 2/4. The Vln. I part starts with a *v* marking and a *f* dynamic. The Vln. II part includes a *v* marking. The Vla. part includes a *ff* dynamic and a *v* marking. The Vc. part includes a triplet of eighth notes and a *v* marking. The music continues with rhythmic patterns and dynamic markings.

285

Vln. I

Vln. II

Vla.

Vc.

f

ff

tacet until BB

57

290

Vln. I

Vln. II

Vla.

Vc.

ff

tacet until BB

58

Solo

296

Vln. I

Vln. II

Vla.

Vc.

f

Detailed description: This system contains measures 58 through 61. Vln. I begins with a whole rest in measure 58. In measure 59, it starts a solo with a forte (f) dynamic, playing a melodic line with eighth and sixteenth notes, including a triplet. Vln. II plays a rhythmic accompaniment of eighth notes in measure 58, followed by rests in measures 59 and 60, and a final note in measure 61. Vla. and Vc. have whole rests throughout the system. The key signature has one flat, and the time signature is 13/8.

299

Vln. I

Vln. II

Vla.

Vc.

3

sul A

Detailed description: This system contains measures 299 through 302. Vln. I starts with a triplet of eighth notes in measure 299, followed by a melodic line with a 'sul A' instruction in measure 300. Vln. II, Vla., and Vc. are silent throughout the system. The key signature has one flat, and the time signature is 13/8.

300 ² *mf* *ff* *p* (sul E) *molto vib.* 59

Vln. I

Vln. II

Vla.

Vc.

Z 302 *p* *mf*

Vln. I

Vln. II

304 *p* *molto cresc.*

Vln. I

Vln. II

305

Vln. I

Vln. II

ff

306

Vln. I

Vln. II

p sempre

311

Vln. I

Vln. II

pp

p

mp

312

Vln. I

Vln. II

mf

f

sffp

attacca

slow gliss

IV- Campground Cacophony Under the Stars

315 **Poco più mosso** (♩=132)

Vln. I

Vln. II

f con forza

vib.
2

tr^b

3

318

Vln. I

Vln. II

5

321 **AA** **Presto** (♩=160)

Vln. I

Vln. II

pp

325 (G.P.) sul D

Vln. I

Vln. II

pp

p

331

Vln. I

Vln. II

p *mp*

337

Vln. I

Vln. II

mp

340

Vln. I

Vln. II

Vla.

Vc.

BB

$\text{♩} = (\text{♩} = 80)$

cresc. *p* *mf* *p*

343 ^{8va}

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *p* *mf*

Vc.

Detailed description: This system contains measures 343, 344, and 345. The first violin part (Vln. I) starts with a dynamic of *mf* and features a triplet of eighth notes in measure 344, followed by a *mp* dynamic. The second violin part (Vln. II) begins with a *mf* dynamic and also includes a triplet in measure 344. The viola part (Vla.) starts with a *p* dynamic, playing a long note that rises to *mf* by measure 345. The violin parts have various articulations including accents and slurs. The measure numbers 343, 344, and 345 are indicated at the top of the staves.

(8)

346

Vln. I *p*

Vln. II

Vla. *mp* pizz.

Vc. pizz. *f* *sonoro*

Detailed description: This system contains measures 346, 347, and 348. The first violin part (Vln. I) begins with a *p* dynamic and features a triplet in measure 346. The second violin part (Vln. II) has a triplet in measure 347. The viola part (Vla.) starts with a *mp* dynamic and includes a *pizz.* instruction in measure 347. The violin parts have various articulations including accents and slurs. The measure numbers 346, 347, and 348 are indicated at the top of the staves. The dynamic *f* *sonoro* is written at the bottom of the system.

349 (8) senza vib. CC

Vln. I *mp* *mf* *f* *fp* < *mf sf* < *f*

Vln. II *f* *mf* *fp* < *mf sf* < *f*

Vla. *f* *mp* *fp* < *mf sf* < *f*

Vc. *f* *p* *fp* < *mf sf* < *f*

tr loco

354

Vln. I

Vln. II

Vla.

Vc.

359

Vln. I

Vln. II

Vla.

Vc.

364

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

370

Vln. I

Vln. II

Vla.

Vc.

mp

mp

377

Vln. I

Vln. II

Vla.

Vc.

mp

mp

rit.

384 $\text{♩} = 120$ senza vib.

Vln. I *p* *pp* *molto f*

Vln. II *p* *pp* *molto f*

Vla. *p* *pp* *molto f*

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

L'istesso tempo (♩=120)

DD

390

Vln. I

Vln. II Solo *f* *p* *f* *p* *<* *f* *p* *<* *mf* *mp* *p* *<* *f*

Vla.

Vc.

402

Vln. I *pizz.* *mf* *arco* *mf secco*

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

Vla. *mf* *pizz.* *arco* *mf secco*

Vc. *mf* *arco* *mf secco*

405

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

Vln. II *f* *mp*

Vla. *f* *mp* (arco)

Vc. *mp* sul tasto *tr^b* à normale

EE Presto subito (♩=160) ←=→

410 arco

Vln. I *p* *f*

Vln. II senza vib. *pp* *p* *f*

Vla. senza vib. *pp* *p* *f*

Vc. normale senza vib. *sfp* *f*

415

Vln. I

Vln. II

Vla.

Vc.

420 71

Vln. I

Vln. II

Vla.

Vc.

mf

mf

425

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mp

mp

FF Allegro robotico (♩=132)

442

Vln. I *p secco* *p brillante*

Vln. II *p secco*

Vla. *mf p secco*
pizz.

Vc. *mp*

448

Vln. I *mf* *p*

Vln. II

Vla.

Vc. *p* *mp* sul pont.

451

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp *p*

mp

normale

sul pont.

453

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

normale

GG

455 **Larghetto tranquillo** (♩=66)

Musical score for measures 455-460. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The tempo is **Larghetto tranquillo** with a metronome marking of ♩=66. The dynamics are marked *p* (piano). The Vc. part includes the instruction *arco*. The music consists of sustained chords and slow-moving lines in all parts.

HH

← ♩ = ♩ → (♩=66)

Musical score for measures 458-463. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The tempo is **Larghetto tranquillo** with a metronome marking of ♩=66. The dynamics are marked *p* (piano). The Vc. part includes the instruction *arco*. The music features a change in meter from 5/4 to 3/4 at measure 460. The Vln. I and Vln. II parts have triplets in measures 461 and 462. The Vc. part has triplets in measures 461 and 462.

più mosso (♩=76)

II

462

Vln. I

Vln. II

Vla.

Vc.

3 *3* *5* *molto* *ff* *p*

3 *molto* *ff* *p*

3 *molto* *ff* *p*

3 *5* *molto* *ff* *p*

466

Vln. I

Vln. II

Vla.

Vc.

3 *molto* *f*

3 *molto* *f*

3 *molto* *f*

3 *molto* *f*

JJ

(G.P.) *Andante con moto* (♩=96)

Vln. I
Vln. II
Vla.
Vc.

ff *p*

Vln. I
Vln. II
Vla.
Vc.

molto *f* *molto*

Presto (♩=152)

Musical score for measures 480-482. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 8/4. The tempo is Presto (♩=152).
- Vln. I: Starts at measure 480 with a dynamic of *ff*, then *mf*, *mp*, and *p*. It features a *sul G* instruction. Measures 481-482 consist of triplet patterns with a dynamic of *pp*.
- Vln. II: Starts at measure 480 with a dynamic of *mf*, then *mp*. It features a *sul A* instruction. Measures 481-482 consist of triplet patterns with a dynamic of *pp*.
- Vla.: Starts at measure 480 with a dynamic of *p*. Measures 481-482 consist of triplet patterns with a dynamic of *pp*.
- Vc.: Starts at measure 480 with a dynamic of *ff*, then *p*, and *pp*. It features a *sul C sempre* instruction. Measures 481-482 consist of triplet patterns with a dynamic of *pp*.

Musical score for measures 483-486. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 7/4. The tempo is Presto (♩=152).
- Vln. I: Starts at measure 483 with a dynamic of *mp*, then *p*, and *mf*. It features triplet patterns.
- Vln. II: Starts at measure 483 with a dynamic of *mp*, then *p*, and *mf*. It features triplet patterns.
- Vla.: Starts at measure 483 with a dynamic of *mp*, then *p*, and *mf*. It features triplet patterns.
- Vc.: Starts at measure 483 with a dynamic of *mp*, then *p*, and *mf*. It features triplet patterns.

487

Vln. I

Vln. II

Vla.

Vc.

mp *< f* *mf*

491

Vln. I

Vln. II

Vla.

Vc.

< f *mf = f* *ff*

LL

80

497 poco più mosso (♩=160)

Musical score for measures 497-500, tempo *poco più mosso* (♩=160). The score is in 4/4 time and features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I and Vln. II parts are mostly silent, with Vln. II entering in measure 500 with a triplet of eighth notes. The Vla. and Vc. parts feature complex triplet patterns and slurs. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Maestoso (♩=60)

MM

Musical score for measures 500-503, tempo *Maestoso* (♩=60). The score is in 4/4 time and features four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I part begins in measure 500 with a triplet of eighth notes and a dynamic of *f* (forte). The Vln. II part features a melodic line with slurs. The Vla. and Vc. parts provide harmonic support with slurs and triplets. Dynamics include *f* (forte) and *mf* (mezzo-forte).

503 8^{va} ----- 81

Vln. I

Vln. II

Vla.

Vc.

(8) -----

505 loco con sord.

Vln. I

Vln. II

Vla.

Vc.

con sord.

con sord.

senza vib.

mf *mp*

mf *mp* *p*

mf *mp* *p*

use thumb for low D

NN

Parts begin where indicated and proceed independently until fermata. Cello cues final cut-off.

Vln. I

Vln. II

Vla.

Vc.

Prestissimo (independently)
legato sempre

pp

simile

sustain open C throughout; change bows as needed

pp sempre

pp

Vln. I

Vln. II

Vla.

Vc.

Prestissimo (independently)
legato sempre

pp

simile

sustain open G throughout; change bows as needed

pp sempre

Prestissimo (independently)
legato sempre

simile

Vln. I 

pp *sempre* sustain open D throughout; change bows as needed

Vln. II 

Vla. 

Vc. 

Solo (independently)
dolce e espress.
con vib.

Vln. I 

Vln. II 

Vla. 

Vc. 

molto rallent.

sul C

Vln. I

Vln. II *molto rallent.*

Vla. Watch cello for cut-off

Vc. *mp* sul G 3

Vln. I *molto rallent.*

Vln. II Watch cello for cut-off

Vc. *p subito*

Vln. I Watch cello for cut-off

Vc. 3 sul D 1 sul G sul D sul D sul A *mp* *mf*

Vc. *sul A* *sul G* *sul C* *sul A* *sul D* *sul D* L.V. *poco sul tasto con vib.*

f possible *p* *mp*

Vc. **Largo** (♩=54)

mf *pp*

Vc. Cello cues final cut-off (V)

p