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**Title**

Candombe Surtado

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# Candombe Surtado

Thiago Colombo

$\text{♩} = 116$

The score is for a piece titled "Candombe Surtado" by Thiago Colombo. It is written in 4/4 time with a tempo of 116 beats per minute. The key signature has one sharp (F#). The score consists of two systems of staves. The first system includes staves for Violino (Violin), Viola, Violoncelo (Cello), Contrabaixo (Double Bass), and Violão (Acoustic Guitar). The second system includes staves for Vln. (Violin), Vla. (Viola), Vc. (Cello), Cb. (Double Bass), and Viol. (Violin). The Violino and Violão parts feature rhythmic patterns with accents and dynamic markings. The Violão part starts with a finger number '8' and includes fingerings 'm i' and 'b m b i'. The Vln. part in the second system starts with a finger number '3'. Dynamic markings include *ppp*, *p*, *mp*, and *mf*. The score is presented in a clean, black-and-white format.

Violino

Violino

Viola

Violoncelo

Contrabaixo

Violão

8

*ppp*

*p*

3

Vln.

Vln.

Vla.

Vc.

Cb.

Viol.

8

*mp*

*mf*

*m i*

*m i*

5

Violin I (Vln.) part: Treble clef, key signature of one sharp (F#). Measures 5-6 contain a rhythmic pattern of eighth notes with accents (>) and bowing marks (x).  
Violin II (Vln.) part: Treble clef, key signature of one sharp (F#). Measures 5-6 contain a rhythmic pattern of eighth notes with accents (>) and bowing marks (x).  
Viola (Vla.) part: Bass clef, key signature of one sharp (F#). Measures 5-6 contain a whole rest.  
Violoncello (Vc.) part: Bass clef, key signature of one sharp (F#). Measures 5-6 contain a dotted quarter note followed by an eighth note.  
Contrabass (Cb.) part: Bass clef, key signature of one sharp (F#). Measures 5-6 contain a dotted quarter note followed by an eighth note.  
Violoncello (Viol.) part: Treble clef, key signature of one sharp (F#). Measures 5-6 contain a rhythmic pattern of eighth notes with accents (>) and bowing marks (x).  
Dynamics: *mf* (mezzo-forte) is indicated below the Violin II part.

7

Violin I (Vln.) part: Treble clef, key signature of one sharp (F#). Measures 7-8 contain a rhythmic pattern of eighth notes with accents (>) and bowing marks (x).  
Violin II (Vln.) part: Treble clef, key signature of one sharp (F#). Measures 7-8 contain a rhythmic pattern of eighth notes with accents (>) and bowing marks (x).  
Viola (Vla.) part: Bass clef, key signature of one sharp (F#). Measures 7-8 contain a whole rest.  
Violoncello (Vc.) part: Bass clef, key signature of one sharp (F#). Measures 7-8 contain a dotted quarter note followed by an eighth note.  
Contrabass (Cb.) part: Bass clef, key signature of one sharp (F#). Measures 7-8 contain a dotted quarter note followed by an eighth note.  
Violoncello (Viol.) part: Treble clef, key signature of one sharp (F#). Measures 7-8 contain a rhythmic pattern of eighth notes with accents (>) and bowing marks (x).  
Dynamics: *mf* (mezzo-forte) is indicated below the Violin II part in measure 7 and below the Violoncello part in measure 8.

9

Vln. *f*

Vla

Vc.

Cb.

Viol. *f*

Detailed description: This block contains the first four staves of a musical system for measures 9 and 10. The top staff is Violin I (Vln.), the second is Violin II (Vln.), the third is Viola (Vla), the fourth is Violoncello (Vc.), the fifth is Contrabasso (Cb.), and the sixth is Violone (Viol.). The key signature is one sharp (F#). The Violone staff includes dynamic markings (*f*) and bowing directions (up and down arrows). The strings play a rhythmic pattern of eighth notes with accents (>).

10

Vln.

Vln.

Vla

Vc.

Cb.

Viol.

Detailed description: This block contains the last four staves of a musical system for measures 9 and 10, corresponding to measures 5-8 of the system. The staves are Violin I (Vln.), Violin II (Vln.), Viola (Vla), Violoncello (Vc.), Contrabasso (Cb.), and Violone (Viol.). The key signature is one sharp (F#). The Violone staff includes dynamic markings (*f*) and bowing directions (up and down arrows). The strings play a rhythmic pattern of eighth notes with accents (>).

11

Vln.  $\text{#}$

Vln.  $\text{#}$

Vla  $\text{#}$

Vc.  $\text{#}$

Cb.  $\text{#}$

Viol.  $\text{#}$

8

Detailed description: This block contains the first four measures of a musical system. It features six staves: two Violins (Vln.), one Viola (Vla.), one Violoncello (Vc.), one Contrabass (Cb.), and one Violon (Viol.). The key signature is one sharp (F#). The Violin parts consist of rhythmic patterns with accents (>) and 'x' marks above the notes. The Viola part has a similar rhythmic pattern. The Violoncello and Contrabass parts have sparse notes, including a fermata. The Violon part has a complex rhythmic pattern with slurs and accents, and a 's' marking below the first measure.

12

Vln.  $\text{#}$

Vln.  $\text{#}$

Vla  $\text{#}$

Vc.  $\text{#}$

Cb.  $\text{#}$

Viol.  $\text{#}$

8

Detailed description: This block contains the last four measures of the musical system. It features the same six staves as the previous block. The Violin parts continue with rhythmic patterns and accents. The Viola part continues with its rhythmic pattern. The Violoncello and Contrabass parts continue with sparse notes. The Violon part continues with its complex rhythmic pattern, including slurs and accents, and a 's' marking below the first measure.

13

Vln. *ff*

Vla.

Vc.

Cb.

Viol. *ff*

14

Vln.

Vln.

Vla.

Vc.

Cb.

Viol. 6 6 6 6 Tambora sobre as cordas

16

Vln. *f*

Vln. *f*

Vla *mf*

Vc. *mf*

Cb. *mf*

Viol. *f*

18

Vln. *f*

Vln. *f*

Vla *mf*

Vc. *mf*

Cb. *mf*

Viol. *f*

19

Vln. *gliss.*

Vln.

Vla.

Vc.

Cb.

Viol.

20

Vln.

Vln.

Vla.

Vc.

Cb.

Viol.



21

Violin I (Vln.) and Violin II (Vln.) parts for measures 21-22. The Violin I part features a melodic line with triplets and glissando markings. The Violin II part provides harmonic support with chords and eighth-note patterns. The Viola (Vla) part consists of whole notes. The Violoncello (Vc.) and Contrabasso (Cb.) parts play a steady bass line with eighth notes. The Violonchelo (Viol.) part has a complex rhythmic pattern with triplets and slurs.

23

Violin I (Vln.) and Violin II (Vln.) parts for measures 23-24. The Violin I part continues the melodic line with triplets and glissando markings. The Violin II part continues its harmonic support. The Viola (Vla) part remains on whole notes. The Violoncello (Vc.) and Contrabasso (Cb.) parts continue the bass line. The Violonchelo (Viol.) part continues its complex rhythmic pattern with triplets and slurs.

25

Violin I and II: Rapid sixteenth-note runs in treble clef, ending with a sixteenth-note sixteenth-measure rest (6).  
Viola: Sustained whole note in bass clef.  
Violoncello: Sustained whole note in bass clef.  
Violone: Sustained whole note in bass clef.  
Violin III: Rapid sixteenth-note runs in treble clef, ending with a sixteenth-note sixteenth-measure rest (6).  
Double Bass: Sustained whole note in bass clef, with accents on the first and second notes.

Viol. I  
Viol. II  
Vla  
Vc.  
Cb.  
Viol. III  
tapping

27

Violin I and II: Sustained whole notes in treble clef.  
Viola: Sustained whole note in bass clef, with five sixteenth-note rests in the second measure.  
Violoncello: Sustained whole note in bass clef, with five sixteenth-note rests in the second measure.  
Violone: Sustained whole note in bass clef, with five sixteenth-note rests in the second measure.  
Violin III: Rapid sixteenth-note runs in treble clef, with five sixteenth-note rests in the second measure.

Viol. I  
Viol. II  
Vla  
Vc.  
Cb.  
Viol. III

29

Vln. *f* 3

Vln.

Vla *f*

Vc. *mf*

Cb. *mf*

Viol. *mf* 3

8

31

Vln. 3

Vln.

Vla

Vc.

Cb.

Viol. 3

8

32

Vln. Vln. Vla. Vc. Cb. Viol.

Detailed description: This block contains the first six measures of a musical system. It features six staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Violonchelo (Viol.). The key signature is one sharp (F#). The Violin I part has a melodic line with slurs and accents. The Violin II part has a lower melodic line with a slur and accents. The Viola part has a whole note chord. The Violoncello part has a whole note chord with a slur and accents. The Contrabasso part has a whole note chord. The Violonchelo part has a complex melodic line with slurs and accents.

33

Vln. Vln. Vla. Vc. Cb. Viol.

Detailed description: This block contains the last six measures of a musical system. It features the same six staves as the previous block. The Violin I part continues its melodic line with slurs and accents. The Violin II part continues its lower melodic line with a slur and accents. The Viola part has a whole note chord. The Violoncello part has a whole note chord with a slur and accents. The Contrabasso part has a whole note chord. The Violonchelo part continues its complex melodic line with slurs and accents.

34

Violin I (Vln.) and Violin II (Vln.) parts for measures 34-35. The Violin I part features a melodic line with eighth-note triplets and slurs. The Violin II part provides harmonic support with a similar rhythmic pattern. The Viola (Vla) part consists of whole notes. The Violoncello (Vc.) part has a bass line with eighth notes and slurs. The Contrabass (Cb.) part has whole notes. The Violonchelo (Viol.) part features a complex rhythmic pattern with eighth notes, slurs, and triplets, including fingerings (0) and accents (>).

36

Violin I (Vln.) and Violin II (Vln.) parts for measures 36-37. The Violin I part continues the melodic line with eighth-note triplets and slurs. The Violin II part continues the harmonic support. The Viola (Vla) part consists of whole notes. The Violoncello (Vc.) part continues the bass line with eighth notes and slurs. The Contrabass (Cb.) part has whole notes. The Violonchelo (Viol.) part continues the complex rhythmic pattern with eighth notes, slurs, and triplets, including fingerings (0) and accents (>).

38

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Viol.

39

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Viol.

41

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Viol. solo

44

Vln. I  
Vln. II  
Vla.  
Vc. *f*  
Cb.  
Viol. solo

45

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

Detailed description: This system contains measures 45 and 46. Measures 45 and 46 are marked with a fermata. The Violin I, Violin II, and Viola parts play a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The Violoncello and Contrabasso parts play a descending line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The Violone part plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The key signature has one sharp (F#) and the time signature is 4/4.

46

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

Detailed description: This system contains measures 47 through 52. Measures 47 and 48 are marked with a fermata. The Violin I, Violin II, and Viola parts play a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The Violoncello and Contrabasso parts play a descending line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The Violone part plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The key signature has one sharp (F#) and the time signature is 4/4.



48

Vln.  
Vln.  
Vla  
Vc.  
Cb.  
Viol.

50

Vln.  
Vln.  
Vla  
Vc.  
Cb.  
Viol.

52

The image shows a page of a musical score for measures 52, 53, and 54. The score is for a string ensemble and includes the following parts: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Violoncello (Viol.).

- Violin I (Vln.):** Measures 52-53 are silent. In measure 54, it plays a triplet of quarter notes: G4, A4, B4.
- Violin II (Vln.):** Measures 52-53 are silent. In measure 54, it plays a triplet of quarter notes: F4, G4, A4.
- Viola (Vla.):** Measures 52-53 are silent. In measure 54, it plays a triplet of quarter notes: E3, F3, G3.
- Violoncello (Vc.):** Measures 52-53 are silent. In measure 54, it plays a triplet of quarter notes: C3, D3, E3.
- Contrabasso (Cb.):** Measures 52-53 are silent. In measure 54, it plays a triplet of quarter notes: B2, C3, D3.
- Violoncello (Viol.):** Measures 52-53 feature a long melodic line with a slur. In measure 54, it plays a triplet of chords, each consisting of a quarter note and a half note: (F4, G4), (G4, A4), (A4, B4).

The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Triplet markings with the number '3' are present under the notes in measures 54 for all parts.

54

The image displays a page of musical notation for a string ensemble, starting at measure 54. The score is arranged in six staves, labeled from top to bottom as Vln. (Violin I), Vln. (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and Viol. (Violoncello). The key signature is one sharp (F#). The first four staves (Vln. I, Vln. II, Vla., and Viol.) feature a melodic line of sixteenth notes with slurs and fingerings (6). The fifth and sixth staves (Vc. and Cb.) are mostly silent, with some notes and slurs appearing in the final measure. The Viol. staff has a unique notation with a large '8' below the first measure and a '3' above the final measure. The notation includes various musical symbols such as slurs, fingerings, and articulation marks.

depois do cavalete (efeito piazzolla-lix)

56

Vln. I

Vln. II

Vla

Vc.

Cb.

Viol.

solo m.d.

tapping solo m.e.

59

Vln. I

Vln. II

Vla

Vc.

Cb.

Viol.

61

Vln.

Vla

Vc.

Cb.

Viol.

62

Vln.

Vln.

Vla

Vc.

Cb.

Viol.

63

Vln.  $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♩}$   $\text{♯}$   $\text{♩}$

Vln.  $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♩}$   $\text{♯}$   $\text{♩}$

Vla.  $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♩}$   $\text{♯}$   $\text{♩}$

Vc.  $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♩}$   $\text{♯}$   $\text{♩}$

Cb.  $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♩}$   $\text{♯}$   $\text{♩}$

Viol.  $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♩}$   $\text{♯}$   $\text{♩}$

64

Vln.  $\text{♩}$   $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♭}$   $\text{♩}$

Vln.  $\text{♩}$   $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♭}$   $\text{♩}$

Vla.  $\text{♩}$   $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♭}$   $\text{♩}$

Vc.  $\text{♩}$   $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♭}$   $\text{♩}$

Cb.  $\text{♩}$   $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♭}$   $\text{♩}$

Viol.  $\text{♩}$   $\text{♩}$   $\text{♭}$   $\text{♩}$   $\text{♭}$   $\text{♩}$

65

Vln. Vln. Vla Vc. Cb. Viol.

65

66

This block contains the first six measures of the musical score. It features six staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Violonchelo (Viol.). Measures 65 and 66 are marked at the beginning of the first and second staves respectively. The key signature is one sharp (F#). The first six measures consist of a series of half notes with a downward melodic contour. Above each staff in measures 65 and 66, there are circled symbols: a circle with a dot (◊) for measures 65 and 66, and a circle with a horizontal line (◌) for measures 67-68. The Violonchelo part (Viol.) is marked with an '8' below the staff and features a complex rhythmic pattern of eighth notes.

Vln. Vln. Vla Vc. Cb. Viol.

66

67

68

This block contains the last three measures of the musical score. It features the same six staves as the previous block. Measures 66, 67, and 68 are marked at the beginning of the first, second, and third staves respectively. The key signature remains one sharp (F#). Measures 66 and 67 show more complex rhythmic patterns, including triplets and sixteenth notes. Measure 68 features a triplet of quarter notes in the Violoncello (Vc.), Contrabass (Cb.), and Violonchelo (Viol.) parts. The Violonchelo part (Viol.) is marked with an '8' below the staff and features a complex rhythmic pattern of eighth notes.

68

The image shows a page of a musical score for a string quartet, measures 68-70. The score is written for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Violone (Viol.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 68 features a melodic line in the Violone and a rhythmic accompaniment in the other instruments. Measure 69 continues the melodic line in the Violone and the accompaniment. Measure 70 features a triplet of eighth notes in the Violone and a triplet of quarter notes in the other instruments. The Violone part includes a fermata over the first two measures and a triplet of eighth notes in the third measure. The other instruments have a triplet of quarter notes in the third measure. The Violoncello part includes a fermata over the first two measures and a triplet of quarter notes in the third measure. The Viola part includes a fermata over the first two measures and a triplet of quarter notes in the third measure. The Violin part includes a fermata over the first two measures and a triplet of quarter notes in the third measure.

Vln.

Vln.

Vla

Vc.

Cb.

Viol.



70

Vln. I

Vln. II

Vla.

Vc.

Cb.

Viol.

8

6

6

6

6

6

6

3

3

3

3

3

3

72

Vln. I

Vln. II

Vla.

Vc.

Cb.

Viol.

8

3

*mp*

3

*mp*

3

*p*

*p*

*mf*

3

74

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

Detailed description: This system covers measures 74 and 75. The key signature is one sharp (F#). The Violin I and II parts are mostly silent, indicated by a horizontal bar. The Viola part plays a melodic line with a triplet of eighth notes in measure 75. The Violoncello and Contrabasso parts play sustained notes with long hairpins. The Violone part features a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents.

76

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

Detailed description: This system covers measures 76 and 77. The key signature remains one sharp (F#). The Violin I and II parts play a melodic line with slurs. The Viola part plays a similar melodic line. The Violoncello and Contrabasso parts play sustained notes with long hairpins. The Violone part continues with its complex rhythmic pattern of eighth and sixteenth notes with slurs and accents.

78

Vln. I

Vln. II

Vla

Vc.

Cb.

Viol.

*mf*

*mf*

8

80

col legno

Vln. I

Vln. II

Vla

Vc.

Cb.

Viol.

*mp*

*mf*

*mf*

8

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

Viol.

86

Vln. I

Vln. II

Vla.

Vc.

Cb.

Viol.

89

Vln. *6*

Vln.

Vla

Vc.

Cb.

Viol. *6*

93

Vln. *(ord)* *3* *f* *3*

Vln. *mp*

Vla *mp*

Vc. *mp*

Cb. *mp*

Viol. *mp*

96

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

8

Detailed description: This system of music covers measures 96, 97, and 98. The key signature is two sharps (F# and C#). The Violin I part features a melodic line with a triplet of eighth notes in measure 96 and a long phrase with a slur and a fermata in measure 97. The Violin II, Viola, and Violoncello parts play a similar rhythmic pattern of eighth notes in measure 96, followed by a whole note in measure 97, and a quarter note in measure 98. The Contrabasso part plays a quarter note in measure 96, a whole note in measure 97, and a quarter note in measure 98. The Violone part has a complex, rhythmic accompaniment of eighth notes and chords throughout the three measures.

99

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

8

Detailed description: This system of music covers measures 99, 100, and 101. The key signature remains two sharps. The Violin I part has a triplet of eighth notes in measure 99, followed by a phrase with a slur and a fermata in measure 100, and a quarter note in measure 101. The Violin II, Viola, and Violoncello parts play a whole note in measure 99, a quarter note in measure 100, and a whole note in measure 101. The Contrabasso part plays a whole note in measure 99, a quarter note in measure 100, and a whole note in measure 101. The Violone part continues with its complex rhythmic accompaniment of eighth notes and chords.

102

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Viol.

105

Cadenza

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Viol.

108 (Solo) 3

Vln. *pp*

Vln.

Vla

Vc.

Cb.

Viol. *pp*

110 3

Vln. *p*

Vln.

Vla

Vc.

Cb.

Viol.



112

Violin I (Vln.) part: Treble clef, key signature of three sharps (F#, C#, G#). Measure 112 starts with a half note G#4, followed by a quarter note A4, and a half note B4. A slur covers the next two measures: a half note C5 and a half note B4. Measure 113 continues with a quarter note A4, a quarter note G#4, and a half note F#4. Dynamics include *mp* and a hairpin crescendo.

Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.) parts: Rests in both measures.

Contrabass (Cb.) part: Rests in both measures.

Violoncello (Vc.) part: Treble clef, key signature of three sharps. Measure 112 starts with a quarter rest, followed by eighth notes G#4, A4, B4, C5. Measure 113 continues with eighth notes B4, A4, G#4, F#4. Dynamics include *mp* and a hairpin crescendo.

114

Violin I (Vln.) part: Treble clef, key signature of three sharps. Measure 114 starts with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. A slur covers the next two measures: a half note C5 and a half note B4. Measure 115 continues with a quarter note A4, a quarter note G#4, and a half note F#4. Dynamics include *mf*, a hairpin crescendo, and *f*. A triplet of eighth notes (G#4, A4, B4) is marked with a '3' in measure 114.

Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.) parts: Rests in both measures.

Contrabass (Cb.) part: Rests in both measures.

Violoncello (Vc.) part: Treble clef, key signature of three sharps. Measure 114 starts with a quarter rest, followed by eighth notes G#4, A4, B4, C5. Measure 115 continues with eighth notes B4, A4, G#4, F#4. Dynamics include *mf* and a hairpin crescendo.

116

Vln.

Vln.

Vla.

Vc.

Cb.

Viol.

3

118

Vln.

Vln.

Vla.

Vc.

Cb.

Viol.

119

Vln. I

Vln. II

Vla

Vc.

Cb.

Viol.

120

Vln. I

Vln. II

Vla

Vc.

Cb.

Viol.

121 *Tutti*

Vln. *ff* 6 9

Vln. 6 9

Vla

Vc.

Cb.

Viol. *f* 8

122

Vln. *fff* 3 *f* 3

Vln. *mf* *ff* 3

Vla *mf* *f*

Vc. *mf* 3 *ff* *mf*

Cb. *mf* *ff* *mf*

Viol. *f* 8

124

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

*mf*

*f*

*mf*

8

Detailed description: This system of music covers measures 124 to 126. The key signature is three sharps (F#, C#, G#). The Violin I part begins with a quarter note, followed by a half note, and then a triplet of eighth notes. The Violin II part has a whole note, a half note, and another whole note. The Viola part starts with a triplet of eighth notes, followed by a half note and a whole note. The Violoncello part features a whole note, followed by a triplet of eighth notes with accents, and then a whole note. The Contrabasso part has a whole note, a half note, and another whole note. The Violone part consists of a continuous eighth-note accompaniment pattern. Dynamic markings include *mf* for the Viola and Violoncello, and *f* for the Violoncello's triplet. A rehearsal mark '8' is placed at the beginning of the Violone staff.

127

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

*f*

*mf*

8

Detailed description: This system of music covers measures 127 to 129. The key signature remains three sharps. The Violin I part features a half note, followed by a quarter note, and then a triplet of eighth notes. The Violin II part has a half note, a whole note, and another half note. The Viola part starts with a half note, followed by a whole note and another half note. The Violoncello part has a triplet of eighth notes with accents, followed by a whole note and another half note. The Contrabasso part has a half note, a whole note, and another half note. The Violone part continues with the eighth-note accompaniment pattern. Dynamic markings include *f* for the Violoncello's triplet and *mf* for the Violoncello's whole note. A rehearsal mark '8' is placed at the beginning of the Violone staff.

130

Vln. I

Vln. II

Vla.

Vc.

Cb.

Viol.

8

3

6

133

Vln. I

Vln. II

Vla.

Vc.

Cb.

Viol.

8

fff

fff

fff

fff

fff

fff

6

136

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

8

Detailed description: This system of music covers measures 136 to 138. It features six staves: Violin I, Violin II, Viola, Violoncello, Contrabasso, and Violone. The key signature is three sharps (F#, C#, G#). The Violone part is marked with an '8' below the staff. Measures 136 and 137 contain triplets in the Violin I, Violin II, Viola, and Contrabasso parts. The Violoncello and Contrabasso parts have long, sweeping lines with some triplets. The Violone part consists of a complex, rhythmic pattern of eighth and sixteenth notes.

139

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla)

Violoncello (Vc.)

Contrabasso (Cb.)

Violone (Viol.)

8

Detailed description: This system of music covers measures 139 to 141. It features the same six staves as the previous system. The key signature remains three sharps. Measures 139 and 140 show long, flowing lines in the Violin I, Violin II, Viola, and Violoncello parts. The Contrabasso part also has long lines with some triplets. The Violone part continues with its complex rhythmic pattern.

142

Vln.  
Vln.  
Vla  
Vc.  
Cb.  
Viol.  
8

145

Vln.  
Vln.  
Vla  
Vc.  
Cb.  
Viol.  
8



149

Vln. Vln. Vla. Vc. Cb. Viol.

8

Detailed description: This is a page of a musical score for measures 149 and 150. The score is written for six instruments: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Violoncello (Viol.). The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 149 features a melodic line in the upper strings (Vln. I, Vln. II, Vla., Vc., Cb.) with a triplet of eighth notes. The lower strings (Viol.) play a rhythmic accompaniment of eighth notes. Measure 150 features a melodic line in the upper strings (Vln. I, Vln. II, Vla., Vc., Cb.) with a triplet of eighth notes. The lower strings (Viol.) play a rhythmic accompaniment of eighth notes. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.