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**Title**

String Quartet No.1

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A close-up, slightly blurred photograph of a violin's body, focusing on the wood grain and the f-hole. The image is oriented vertically, with the body running from top to bottom. The wood has a warm, light brown tone with prominent, diagonal grain patterns. The f-hole is visible in the lower right quadrant, showing its characteristic shape and the surrounding wood texture. The lighting is soft, highlighting the natural grain of the wood.

Yahn Wagner

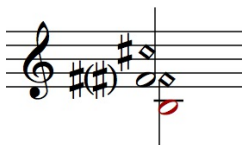
String Quartet No.1



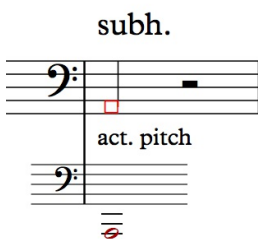
# String Quartet No.1

## Special symbols:

- ♯ *Snap pizzicato*: Symbol placed over the note.
- × *Dead note in pizzicato*: this notehead indicates that the string should not be fully depressed on the left hand, allowing a dry dead sound. Alternatively, the performer can muffle the strings with the fourth finger of the left hand, while fully depressing the note. **Used only in pizzicato**;
- / *Stroke on the body*: this notehead indicates that the player should strike the body with the right or left hand, whichever fits the situation;
- ▼ *Chop*: this notehead means that the note should be "chopped," like a fiddle chop, bowing the instrument. The intention is a percussive effect and the indicated pitches are just suggestions.
- ♯ *Scratch tone*: over the indicated position (including double stops). Always used with maximum pressure.
- ♯ *Scratch tone behind the bridge*: used in passages that demand a scratch tone with faster attack.

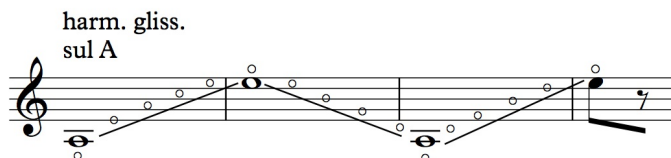


*Double artificial harmonics*: two artificial harmonics at the same time. Just used in Perfect 5th. The alteration in parenthesis is used to distinguish the note with normal notehead (on the left) from the diamond shaped notehead (on the right). They will always carry the same alteration, but the parenthesis avoid misinterpretation.



*Subharmonics*: are obtained by changing the bow pressure and the speed, combined with the precise placement and the steady control of the bow on the string, in a way to produce a resultant note below the written one. In this music, we just use down octave subharmonics. The actual pitch is always shown in the ossia staff. As the subharmonics require special bow position, the eventual previous indications of the bow should be ignored.

ord. → s.p. → ord. Variation of the bowing position. In this music it is used just from ordinary position to sul ponticello (sp.) and then ordinary again.



*Open harmonics glissandi*: over the indicated desired strings. The rhythm should be respected in relation to the arrival points.



# String Quartet No.1

## I. On Echo Chamber

Yahn Wagner  
(March 23, 2018)

Tempo giusto

♩ = 150

pizz.

Violin I

Violin II

Viola

Violoncello

*pp*

*pp*

*ppp*

*f*

Detailed description: This block contains the first system of a string quartet score. It features four staves: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), and Violoncello (bass clef). The time signature is 4/4. The key signature has one flat (B-flat). The music begins with a rest for the first two measures, followed by a pizzicato (pizz.) instruction. The Violin I and II parts start with a *pp* dynamic. The Viola part starts with a *ppp* dynamic. The Violoncello part starts with a *f* dynamic. The score shows four measures of music with various rhythmic patterns and chordal textures.



5

VI. I

VI. II

Vla.

Vc.

Detailed description: This block contains the second system of the string quartet score, starting at measure 5. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 4/4. The key signature has one flat. The music continues with complex rhythmic patterns and chordal textures across four measures.

9

VI. I

VI. II

Vla.

Vc.

12 **A**

VI. I

VI. II

Vla.

Vc.

*f pp f pp f pp*

16 **B**

VI. I

VI. II

Vla.

Vc.

*pp*

19

VI. I arco

VI. II *pp*

Vla.

Vc. arco *mp*

23

VI. I

VI. II

Vla.

Vc.

26

VI. I

VI. II arco *ppp*

Vla.

Vc.



C

30

VI. I

VI. II

Vla.

Vc.

*pp*

Detailed description: This system contains measures 30 through 33. The first violin (VI. I) plays a melodic line with slurs and accents. The second violin (VI. II) plays a rhythmic accompaniment of eighth notes. The viola (Vla.) plays a similar eighth-note accompaniment. The cello (Vc.) has a long note in measure 30 and 31, followed by a melodic line in measure 32 and 33. A dynamic marking of *pp* is present at the end of the system.



34

VI. I

VI. II

Vla.

Vc.

*mf*

*arco*

*f*

Detailed description: This system contains measures 34 through 36. The first violin (VI. I) has a rest in measure 34 and then plays a melodic line. The second violin (VI. II) has a rest in measure 34 and then plays a long note with a slur. The viola (Vla.) has a rest in measure 34 and then plays a melodic line. The cello (Vc.) plays a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* and *f*. The word *arco* is written above the second violin and viola parts.



37

VI. I

VI. II

Vla.

Vc.

*mf*

*f*

Detailed description: This system contains measures 37 through 40. The first violin (VI. I) plays a long note with a slur. The second violin (VI. II) plays a melodic line with slurs. The viola (Vla.) plays a rhythmic accompaniment of eighth notes. The cello (Vc.) plays a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* and *f*.

40

VI. I

VI. II

Vla.

Vc.

VI. I: Treble clef, 4/4 time. Measures 40-42. Measure 40: G4, B4, D5 (b). Measure 41: G4, B4, D5 (b). Measure 42: G4, B4, D5 (b). VI. II: Treble clef, 4/4 time. Measures 40-42. Measure 40: G4, B4, D5 (b). Measure 41: G4, B4, D5 (b). Measure 42: G4, B4, D5 (b). Vla.: Bass clef, 4/4 time. Measures 40-42. Measure 40: G4, B4, D5 (b). Measure 41: G4, B4, D5 (b). Measure 42: G4, B4, D5 (b). Vc.: Bass clef, 4/4 time. Measures 40-42. Measure 40: G4, B4, D5 (b). Measure 41: G4, B4, D5 (b). Measure 42: G4, B4, D5 (b).

43

VI. I

VI. II

Vla.

Vc.

VI. I: Treble clef, 4/4 time. Measures 43-45. Measure 43: G4, B4, D5 (b). Measure 44: G4, B4, D5 (b). Measure 45: G4, B4, D5 (b). VI. II: Treble clef, 4/4 time. Measures 43-45. Measure 43: G4, B4, D5 (b). Measure 44: G4, B4, D5 (b). Measure 45: G4, B4, D5 (b). Vla.: Bass clef, 4/4 time. Measures 43-45. Measure 43: G4, B4, D5 (b). Measure 44: G4, B4, D5 (b). Measure 45: G4, B4, D5 (b). Vc.: Bass clef, 4/4 time. Measures 43-45. Measure 43: G4, B4, D5 (b). Measure 44: G4, B4, D5 (b). Measure 45: G4, B4, D5 (b).

45

VI. I

VI. II

Vla.

Vc.

VI. I: Treble clef, 4/4 time. Measures 45-47. Measure 45: G4, B4, D5 (b). Measure 46: G4, B4, D5 (b). Measure 47: G4, B4, D5 (b). VI. II: Treble clef, 4/4 time. Measures 45-47. Measure 45: G4, B4, D5 (b). Measure 46: G4, B4, D5 (b). Measure 47: G4, B4, D5 (b). Vla.: Bass clef, 4/4 time. Measures 45-47. Measure 45: G4, B4, D5 (b). Measure 46: G4, B4, D5 (b). Measure 47: G4, B4, D5 (b). Vc.: Bass clef, 4/4 time. Measures 45-47. Measure 45: G4, B4, D5 (b). Measure 46: G4, B4, D5 (b). Measure 47: G4, B4, D5 (b).

48 **D**

VI. I

VI. II

Vla.

Vc.

*f* *pp* *p* *mp* *pizz.* *pp* *pizz.* *f*

51 **E**

VI. I

VI. II

Vla.

Vc.

*ppp* *pp* *mp* *pp* *mp*

55

VI. I

VI. II

Vla.

Vc.

*pp* *ppizz.* *mp*

59 **F**

VI. I *f*

VI. II *pp* pizz.

Vla. *pp* pizz.

Vc. *ppp*

62

VI. I dead note

VI. II dead note

Vla. body stroke

Vc. dead note

body stroke

body stroke

66

VI. I

VI. II

Vla. dead note

Vc.



80

VI. I

VI. II

Vla.

Vc.

arco chop

*pp*

*f*

arco

*pp*



84 **I** Groovy

VI. I

VI. II

Vla.

Vc.

*mf*

pizz.

arco

pizz.

arco

pizz.

arco chop

pizz.

arco

pizz.

arco

*ff*

gliss.

88

VI. I  
pizz. arco pizz. arco

VI. II  
pizz. arco pizz. arco

Vla.  
pizz. arco pizz. arco

Vc.  
*gliss.* pizz. arco *gliss.* pizz. arco



92 **J**

VI. I  
*f*

VI. II  
*f*

Vla.

Vc.  
*f*

96

VI. I

VI. II

Vla.

Vc.

*mf*



99

VI. I

VI. II

Vla.

Vc.

*f*

sul D



102

VI. I

VI. II

Vla.

Vc.



105

VI. I

VI. II

Vla.

Vc.

*ff*

*ff*

*ff*



## Calm, but steady tempo

 $\text{♩} = 270$ 

VI. I

VI. II

Vla. *arco* *mp*

Vc. *arco* *mp*

115

119

123

VI. I

VI. II

Vla.

Vc. *mf*

Detailed description: This page contains three systems of musical notation for a string quartet. The first system (measures 115-118) features a key signature of one sharp (F#) and a 7/8 time signature. The tempo is marked 'Calm, but steady tempo' with a metronome marking of quarter note = 270. The instruments are Violin I, Violin II, Viola, and Violoncello. The Viola and Violoncello parts are marked 'arco' and 'mp'. The second system (measures 119-122) shows a key signature change to one flat (Bb) and continues the melodic lines. The third system (measures 123-126) continues the piece, with the Violoncello part marked 'mf'. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

127

VI. I

VI. II

Vla.

Vc.

130

VI. I

VI. II

Vla.

Vc.

*f*

*ff*

134

K

VI. I

VI. II

Vla.

Vc.

*pp*

138

VI. I

VI. II

Vla.

Vc.

*f*

*f*

*ff*

*f*

*ff*

142

**L**

VI. I

VI. II

Vla.

Vc.

*mp*

*mp*

*ff*

*mp*

*mp*

arco

145

VI. I

VI. II

Vla.

Vc.

148

VI. I

VI. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

arco

152

VI. I

VI. II

Vla.

Vc.

*mp*

**M** Resonant  
Tempo primo

156 ♩ = 150

VI. I

VI. II

Vla.

Vc.

*mp*

*mp*

*mp*

159

VI. I

VI. II

Vla.

Vc.



163

VI. I

VI. II

Vla.

Vc.

*pp*

*mf*

*pp*

*pp*

*pp*

*mf*



166

**N**

VI. I

VI. II

Vla.

Vc.

*pp*

*mf*

*f*

169

VI. I

VI. II

Vla.

Vc.

*mf*

*p* arco

*f*

172

VI. I

VI. II

Vla.

Vc.

175

VI. I

VI. II

Vla.

Vc.



178

VI. I

VI. II

Vla.

Vc.

Detailed description: This musical system covers measures 178, 179, and 180. The Violin I part (VI. I) features a melodic line with a half-note rest in measure 179 and a long note in measure 180. The Violin II part (VI. II) has a similar melodic line with a half-note rest in measure 179. The Viola (Vla.) and Violoncello (Vc.) parts provide a rhythmic accompaniment with eighth and sixteenth notes, including some triplets and rests.



181

VI. I

VI. II

Vla.

Vc.

II

III

III

II

Detailed description: This musical system covers measures 181, 182, and 183. The Violin I (VI. I) and Violin II (VI. II) parts continue with their melodic lines. The Viola (Vla.) part includes a triplet of eighth notes in measure 182 and another triplet in measure 183. The Violoncello (Vc.) part includes a triplet of eighth notes in measure 182 and another triplet in measure 183. The parts are marked with Roman numerals II and III, likely indicating fingerings or specific techniques.

184 **O**

VI. I *f* *pp*

VI. II *f* *p*

Vla. *f* *mp*

Vc. *f*

186 **P** pizz.

VI. I *ppp* pizz. *mp* *pp*

VI. II pizz. *pp*

Vla. pizz. *pp*

Vc. *f* *mp*

190

VI. I *pp* pizz.

VI. II pizz. *mp*

Vla.

Vc.

**Q** Another echo chamber

195

VI. I *f*

VI. II *p*

Vla. *pp* pizz.

Vc. *p* pizz.

dead note

dead note

dead note

dead note

200

VI. I body stroke

VI. II body stroke

Vla. body stroke

Vc. body stroke

204

VI. I

VI. II

Vla.

Vc.

**R** Dissolving the echo

207

VI. I

VI. II

Vla.

Vc.

210 **Echo subito**

**S** arco chop

VI. I

VI. II

Vla.

Vc.

*f*

*pp*

*f*

*pp*

*f*

*pp*

214

VI. I

VI. II

Vla.

Vc.

*mf*

arco chop

*pp*

arco chop

*pp*

T

218

VI. I *f* *mf* pizz. arco

VI. II arco *mf* pizz. arco chop

Vla. *pp* *mf* pizz. arco

Vc. *ff* gliss.

222

VI. I pizz. arco pizz.

VI. II pizz. arco pizz.

Vla. pizz. arco

Vc. gliss.

225

VI. I arco pizz. arco

VI. II arco pizz. arco

Vla. pizz. arco

Vc. pizz. arco gliss.

228 **U**

VI. I  
VI. II  
Vla.  
Vc.

*f*

*f*

*f*

232

VI. I  
VI. II  
Vla.  
Vc.

*mf*

235

VI. I  
VI. II  
Vla.  
Vc.

*f*

sul D

239

VI. I

VI. II

Vla.

Vc.



242

VI. I

VI. II

Vla.

Vc.



245

V

VI. I

VI. II

Vla.

Vc.

arco

f

248

VI. I

VI. II

Vla.

Vc.

*f*

*fff*

250

VI. I

VI. II

Vla.

Vc.

*ff*

*fff*



## II. On Crystal Caves

As beginning to dream

♩=138

VI. I

VI. II

Vla.

Vc.

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

Detailed description: This block contains the first four measures of the piece. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 138. The dynamics are marked with hairpins: *pp* (pianissimo) and *f* (forte). The first two measures are mostly rests for the strings. In measure 3, the Violin I and II parts begin with a half note G4, followed by a half note A4. The Viola and Violoncello parts begin with a half note G3, followed by a half note A3. The dynamics are *pp* in measure 3 and *f* in measure 4.



5

VI. I

VI. II

Vla.

Vc.

*f* *pp* *f* *pp* *mf*

*pp* *f* *pp* *f* *pp* *mf*

*f* *pp* *f* *pp* *mf*

*pp* *f* *pp* *f* *pp* *mf*

Detailed description: This block contains measures 5 through 8. The score continues for Violin I, Violin II, Viola, and Violoncello. The dynamics are marked with hairpins: *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). The first two measures of this block (measures 5 and 6) show a dynamic shift from *f* to *pp* and back to *f*. The last two measures (measures 7 and 8) show a dynamic shift from *pp* to *mf*. The Viola and Violoncello parts have a similar dynamic pattern.

9

VI. I

VI. II

Vla.

Vc.

subharmonics

subh.

mp

act. pitch



Into the crystal caves

**A** poco meno mosso

12

$\text{♩} = 130$

sul pont.

ord. → s.p. → ord.

VI. I

VI. II

Vla.

Vc.

mp

sul pont.

IV

pp

mp

ff

mp

f

mp

f

mp

ff

mp

f

ord.

ord.

ord.

16

VI. I *sul pont.*  
*mp*

VI. II

Vla. *f* *mp* *f* *mp* *dead note*

Vc. *sul pont.* *ord.* *f*

*pp* *f*

*mp* *ff* *mp*



20

VI. I *mp* *f* *mp* *sul pont.*

VI. II

Vla. *f* *mp* *sul pont.* *ff*

Vc. *mp* *f* *mp* *ord.* *sul pont.*

**B** 24 scratch tone sul pont.

VI. I

VI. II

Vla.

Vc.

*pp* *<mf>* *pp*

*mp*

*mp*

ord. → s.p. → ord.

body stroke sul pont. subh. ord.

*ff* *mp*

subh.

act. pitch



27 sul pont.

VI. I

VI. II

Vla.

Vc.

sul pont.

*mp*

*f*

*mp*

*ff*

*mp*

*f*

dead note

arco ord. → s.p.

*f*

*mp* *ff*

31

VI. I arco sul pont. *f* *mp* sul pont.

VI. II *mp*

Vla. ord. sul pont. *mp*

Vc. dead note *f* *mp* *p* *f*

34 **C** Cantabile

VI. I *p* *f* *p* sul pont.

VI. II *p* *f* *p* *f* sul pont.

Vla. *p* *f* *mp* ord. sul pont. *f* arco

Vc. *f* *mp* *f* *mp* ord. sul pont. *f* *mp*

38

VI. I *mf* *p* *f* *p* H ord. sul pont.

VI. II *p* *f* *p* sul pont. H ord.

Vla. *mp* *f* *mp* *f* ord. sul pont. ord. H

Vc. *f* *mp* arco H



**D**

42

VI. I H ord. sul pont. *f* *p*

VI. II *f* ord. H

Vla. *mp* sul pont. *f* subh. *mp* sul pont. *f* ord.

Vc. *f* subh. *mp* sul pont. ord. act. pitch

46 **H** ord. sul pont. **H** ord.

VI. I *f* *mp* *f*

VI. II *p* *mp* *f*

Vla. *f* *mp*

Vc. *f* *mp* *f* *mp* arco

50 sul pont. **H** ord.

VI. I *pp* *mf* *f*

VI. II *pp* *mf* *pp*

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

Vc. *f* *mf* *pp*

53

VI. I *p* sul pont.

VI. II *p*

Vla. *p*

Vc. *p* *f*



56

VI. I *f* H ord.

VI. II *f* sul pont. *pp* *f*

Vla. *f* *p* sul pont. *pp* *f*

Vc. subh. *f* *f*

act. pitch



58

VI. I *p* sul pont.

VI. II *pp mp p*

Vla. *pp mp p f* H ord.

Vc. *mp f mp* H arco

60 **E**

VI. I *f mp* H ord. sul pont.

VI. II *mp f* H ord. sul pont.

Vla. *f mp f* subh. sul pont. H ord.

Vc. *f mp f mp* subh. sul pont.

act. pitch

63

VI. I *pp* *mf* ord. *f* *H*

VI. II *pp* *mf* *mp* *sul pont.*

Vla. *mp* *sul pont.*

Vc. ord. *pp* *mf* *f* *mp* *sul pont.* *f*



67 *sul pont.* ord. *sul pont.* ord. *sul pont.* ord. *sul pont.* ord. *sul pont.* ord.

VI. I *mp* ord. *sul pont.* ord. *sul pont.* ord.

VI. II *f* ord. *sul pont.* ord. *f* ord. *sul pont.* ord.

Vla. *f* ord. *sul pont.* ord. *mp* ord. *f* ord. *sul pont.* ord.

Vc. *mp* *f* ord. *sul pont.* ord. *mp* ord. *sul pont.* ord.

72 **F** **H**

VI. I *f*

VI. II *p* sul pont.

Vla. **N** ord. *mf* *p* sul pont.

Vc. *p* **N** *mf*

75

VI. I

VI. II

Vla. **N** ord. *mf*

Vc. sul pont. *p*

77 **G**

VI. I

VI. II

Vla. *p* sul pont.

Vc. **N** *mf*



81 **N**

VI. I *mf*

VI. II

Vla.

Vc. **H**

84

VI. I

VI. II

Vla.

Vc.

*mf*

**N**

*mf*

**H**

subh.

**ff**  
act. pitch



Walking towards the cave's exit

**H** Tempo giusto

89

VI. I

VI. II

Vla.

Vc.

*mf*

*mf*

*mf*

*f*

94

VI. I

VI. II

Vla.

Vc.

*mf*



I

99

VI. I

VI. II

Vla.

Vc.

*ff*



104

VI. I

VI. II

Vla.

Vc.

**J**

109

VI. I *mf*

VI. II *ff* *mf*

Vla. *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff*

subh.

*ff*  
act. pitch



113

VI. I

VI. II

Vla. *ff*

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

sul pont. ord. sul pont. ord.

**K**

118

VI. I

VI. II

Vla.

Vc.

*pp* *mf*

*pp* *mf*

*f* *pp* *mf* *f*

subh.

act. pitch



123

VI. I

VI. II

Vla.

Vc.

*f*

sul pont.

ord.

subh.

*f* *mf* *f*

act. pitch



127 **L** poco accel. . . .

VI. I *mf*

VI. II

Vla. sul pont. subh. ord. subh.

Vc. *f* *f* *mf* *f*  
act. pitch

131

VI. I

VI. II

Vla.

Vc.

134

VI. I

VI. II

Vla.

Vc.

5/4

5/4

5/4

5/4

Detailed description: This system contains measures 134 and 135. Measure 134 is in 5/4 time and features a melodic line in VI. I with a descending eighth-note pattern, VI. II with a similar pattern, and Vla. with a descending eighth-note pattern. The Vc. part consists of a single bass note. Measure 135 is also in 5/4 time and features a melodic line in VI. I with a descending eighth-note pattern, VI. II with a similar pattern, and Vla. with a descending eighth-note pattern. The Vc. part consists of a single bass note.



136

**M**

VI. I

VI. II

Vla.

Vc.

ord.

Detailed description: This system contains measures 136 and 137. Measure 136 is marked with a box containing the letter 'M'. It features a melodic line in VI. I with a descending eighth-note pattern, VI. II with a similar pattern, and Vla. with a descending eighth-note pattern. The Vc. part consists of a single bass note. Measure 137 is also in 5/4 time and features a melodic line in VI. I with a descending eighth-note pattern, VI. II with a similar pattern, and Vla. with a descending eighth-note pattern. The Vc. part consists of a single bass note. The word 'ord.' is written below the Vc. staff in measure 137.

137 -  $\text{♩} = 148$

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*



**Getting out of the cave**  
**meno mosso**

138  $\text{♩} = 130$

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

141 **molto rall.**

VI. I *f* *mp*

VI. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp* *p* pizz.



**N**

**Ethereal**

143 ♩=110

VI. I *ppp* *mf*

VI. II *ppp* *mf*

Vla. *p*

Vc. steady dynamics  
arco ord. → s.p. → ord. → s.p. → ord. → s.p.

*p*

151

VI. I

VI. II

Vla.

Vc.

ord. subh.

act. pitch

ord. s.p. ord.

*ppp* *mf* *ppp* *ff*

*mf*

*mf*

### III. On Techno-Can[y]ons

**Energico**

♩ = 150

non legato

VI. I *p*

VI. II *pp*

Vla. *p*

Vc. *f*

non legato

non legato

non legato

Detailed description: This system contains the first four measures of the piece. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as 'Energico' with a quarter note equal to 150 beats per minute. The first two measures are marked with a dynamic of *p* for Violin I and *pp* for Violin II. The Viola and Violoncello parts are marked with a dynamic of *f*. The instruction 'non legato' is placed above the Violin I and II staves in the second and third measures, and above the Viola staff in the fourth measure.



5

VI. I

VI. II

Vla. *p*

Vc. *p*

Detailed description: This system contains measures 5 through 8. The Violin I and II parts continue with their melodic lines. The Viola part begins in measure 5 with a dynamic of *p*. The Violoncello part continues with its bass line, also marked with a dynamic of *p* in measure 5. The 'non legato' instruction is not explicitly repeated in this system.



9

VI. I

VI. II

Vla.

Vc.

Detailed description: This system contains measures 9 through 12. The music becomes more complex with rapid sixteenth-note passages in the Violin II and Viola parts. The Violoncello part features a more active bass line with sixteenth-note patterns. The dynamic remains *p* for the lower strings.

12

VI. I *p*

VI. II *pp*

Vla.

Vc. *f*



14 **A**

VI. I *p* sul pont. *ff pp*

VI. II sul pont. *ff pp* pizz. *pp*

Vla. sul pont. *ff pp*

Vc. *f pp* sul pont. *ff pp* pizz. *ff*

18 *pizz.* *p* *arco* *p* *arco* *pp* *arco* *pp* *arco* *ff*

22 *p* *f*

24 **B** Groovy *p* *p*



27

VI. I

VI. II

Vla.

Vc.

arco sul pont.

*p*

arco sul pont.

*p*

arco sul pont.

*f*

arco sul pont.

*f*

*f* *pp f pp* *pp f pp* *f*



30

VI. I

VI. II

Vla.

Vc.

sul pont.

*mf*

*f*

*mf*

*f*

*f*

**C** Agressive

33

VI. I sul pont. *f*

VI. II *f* sul pont.

Vla. scratch tone behind the bridge *f*

Vc. sul pont. *f*



36

(♩ = 100)

VI. I *f*

VI. II

Vla. *f*

Vc. *f*

39

VI. I

VI. II

Vla.

Vc.



41 Quiet

VI. I

VI. II

Vla.

Vc.

*p*

**D** **Energic**

46 *ff* sul pont.

VI. I

VI. II

Vla.

Vc.



$\text{♩} = \text{♩}$   
(♩ = 150)

48

VI. I

VI. II

Vla.

Vc.

50

VI. I

VI. II

Vla.

Vc.

Musical score for measures 50-51. The score is for four string parts: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 50 shows the Violin I part with a series of chords and rests, Violin II with eighth-note chords, Viola with eighth-note chords, and Violoncello with eighth-note chords. Measure 51 continues the patterns, with some changes in the Viola and Violoncello parts.



52

VI. I

VI. II

Vla.

Vc.

Musical score for measures 52-53. The score is for four string parts: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 52 shows the Violin I part with chords and rests, Violin II with eighth-note chords, Viola with eighth-note chords, and Violoncello with eighth-note chords. Measure 53 continues the patterns, with some changes in the Viola and Violoncello parts.

54

**E** scratch tone ord. sul pont. ord. sul pont. pizz.

VI. I

VI. II

Vla.

Vc.

**F**

56

VI. I

VI. II

Vla.

Vc.

arco

arco

*pp* *ff*

*ff* *ff* *ff*

arco *ff*

harm. gliss.  
sul A

**G**  
59

gliss.

VI. I

*mf*

sul pont.

*f*

VI. II

sul pont.

*f*

Vla.

harm. gliss.  
sul A

*mf*

sul pont.  
ricochet

*mf*

Vc.



harm. gliss.  
sul G

63

VI. I

sul pont.  
ricochet

*mf*

VI. II

*mf*

Vla.

*mf*

Vc.





**I**

74 pizz. *f*

VI. I

VI. II

Vla.

Vc.

*f*

pizz. *f*

pizz. *f*

pizz. *f*

**J**

78 arco *f* arco *f* arco *f* arco

ricochet *ff* ricochet *ff* ricochet *ff* ricochet

VI. I

VI. II

Vla.

Vc.

*f*

*ff*

82

VI. I

VI. II

Vla.

Vc.

84 chop ord.

VI. I

VI. II

Vla.

Vc.

ord.

ord.

ord. chop

*f*

87 K ricochet

VI. I

VI. II

Vla.

Vc.

ricochet

ricochet

ricochet

89 ord.

VI. I

VI. II

Vla.

Vc.

ord.

ord.

ord.

*f*

91

VI. I

VI. II

Vla.

Vc.

chop



**L** **Meno mosso**  
♩. = 88

93

VI. I

VI. II

Vla.

Vc.

*pp*

*mp*

*pp*

*pp*

*mp*

*mp*

97 **M** Calm, but groovy

VI. I *mp*

VI. II *mp*

Vla. *mp*  
pizz.

Vc. *f*



100

VI. I

VI. II

Vla.

Vc.



103 Echoing

VI. I

VI. II

Vla.

Vc. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

105

VI. I

VI. II

Vla.

Vc.

*f* *pp* *f* *pp* *f* *pp* *f* *pp*

107

VI. I

VI. II

Vla.

Vc.

*f* *pp* *f* *pp* *f* *pp* *ppp* *f* *pp* *f*

109 Getting denser

VI. I

VI. II

Vla.

Vc.

*f* *p* *f* *p* *f* *p* *f* *p* *f* *f* *p*



116

VI. I

*pp f* *pp f* *pp* *f mf* *f mf* *f mf*

VI. II

*pp f* *pp f* *pp* *f mf* *f mf* *f mf*

Vla.

*pp f* *pp f* *pp* *f mf* *f mf* *f mf*

Vc.

*pp f* *pp f* *pp* *f mf* *f mf* *f mf*



118

VI. I

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

VI. II

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

Vla.

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

Vc.

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

121 **O**

VI. I  
*fff f*

VI. II  
*fff f*

Vla.  
*fff f*

Vc.  
*fff* arco *f*

Detailed description: This system contains measures 121 and 122. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 121 and 122 are marked with a circled 'O' above the first measure. The Violin I and II parts play a descending eighth-note pattern, starting with a forte (*f*) dynamic and transitioning to fortissimo (*fff*) in the second measure. The Viola part follows a similar pattern, also starting with *f* and moving to *fff*. The Violoncello part is mostly silent in measure 121, then enters in measure 122 with a forte (*f*) dynamic, marked 'arco'.



123

VI. I  
*f*

VI. II  
*f*

Vla.  
*f*

Vc.  
*f*

Detailed description: This system contains measures 123 and 124. It features four staves: Violin I, Violin II, Viola, and Violoncello. All parts play a descending eighth-note pattern. The Violin I and II parts start with a forte (*f*) dynamic. The Viola part also starts with *f*. The Violoncello part starts with *f*. The key signature has one flat (B-flat), and the time signature is 9/8.



125 **P** Calm 8:6 8:6 8:6 8:6 8:6 8:6

VI. I *p*

VI. II *p*

Vla. *p*  
*f*

Vc. *p*  
*f*



127 8:6 8:6 8:6 8:6 8:6 8:6

VI. I

VI. II

Vla.

Vc.

129

8:6

8:6

8:6

8:6

8:6

VI. I

VI. II

Vla.

Vc.



131

8:6

8:6

8:6

8:6

8:6

VI. I

VI. II

Vla.

Vc.

**Q** Super aggressive

*f*

*f*

*f*

behind the bridge  
scratch tone



146

VI. I  
VI. II  
Vla.  
Vc.

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



**S** **Energico**  
**Tempo primo**

149 ♩ = 150

VI. I  
VI. II  
Vla.  
Vc.

*p* *pp* *f* *p*

**T** Calm, ethereal  
sul pont.

ord.  
H

153

VI. I

VI. II

Vla.

Vc.

*p*

*f*

sul pont.

sul pont.

sul pont.

*p*

*f*

*p*

*f*

*p*

*f*

*p*



157

VI. I

VI. II

Vla.

Vc.

sul pont.

*p*

*f*

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

*p*

*f*

*f*

*p*

*f*

*p*

*f*

*p*



166

VI. I

VI. II

Vla.

Vc.

mf

ff

ff

ff

ff

harm. gliss.  
sul G

sul pont.  
ricochet

sul pont.  
ricochet

sul pont.  
ricochet



169

VI. I

VI. II

Vla.

Vc.

U

ff pp

ff pp

ff pp

ff pp

pp

pp

p

p

pizz.

pizz.

pizz.

pizz.

sul pont.  
ricochet

sul pont.

sul pont.

sul pont.  
arco

pizz.

pizz.

pizz.

pizz.

Musical score for measures 172-173, featuring four staves: VI. I, VI. II, Vla., and Vc. The score is in 3/4 time and includes dynamic markings (*f*) and performance instructions (*arco*). The key signature has one flat (B-flat).

Measure 172: VI. I has a whole rest. VI. II plays a quarter note G4, quarter rest, quarter note F4, quarter rest, quarter note E4, quarter rest, quarter note D4, quarter rest, quarter note C4. Vla. plays a quarter note G4, quarter rest, quarter note F4, quarter rest, quarter note E4, quarter rest, quarter note D4, quarter rest, quarter note C4. Vc. plays a quarter note G4, quarter rest, quarter note F4, quarter rest, quarter note E4, quarter rest, quarter note D4, quarter rest, quarter note C4.

Measure 173: VI. I plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. VI. II plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Vla. plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Vc. plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.



Musical score for measures 174-175, featuring four staves: VI. I, VI. II, Vla., and Vc. The score is in 3/4 time and includes dynamic markings (*f*) and performance instructions (*arco*). The key signature has one flat (B-flat).

Measure 174: VI. I plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. VI. II plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Vla. plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Vc. plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Measure 175: VI. I plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. VI. II plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Vla. plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Vc. plays a quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.



176

VI. I

VI. II

Vla.

Vc.

sul pont.

*ff* *pp*

sul pont.

*ff* *pp*

sul pont.

*ff* *pp*

sul pont.  
arco

*ff* *pp*



**V** Agressive

179

VI. I

VI. II

Vla.

Vc.

arco  
sul pont.

*f*

arco  
sul pont.

*f*

behind the bridge  
scratch tone

*f*

arco  
sul pont.

*f*

*f*

*f*

182

VI. I

VI. II

Vla.

Vc.

3/4

3/4

3/4

3/4

Detailed description: This block contains the musical score for measures 182 and 183. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. The Violin I part consists of a series of chords and eighth notes. The Violin II part has a similar rhythmic pattern. The Viola part is a rhythmic accompaniment of eighth notes, with 'x' marks below the notes. The Violoncello part has a bass line with eighth notes and rests.



Strong, steady tempo

184

**W**

VI. I

VI. II

Vla.

Vc.

*f*

*f*

*f*

*f*

Detailed description: This block contains the musical score for measures 184, 185, and 186. It features the same four staves as the previous block. The key signature has one flat (B-flat), and the time signature is 3/4. A dynamic marking of *f* (forte) is present at the beginning of each staff. A box containing the letter 'W' is placed above the first measure of the Violin I staff. The Violin I and II parts have melodic lines with eighth notes. The Viola and Violoncello parts have rhythmic accompaniment with eighth notes.

187

VI. I

VI. II

Vla.

Vc.

190

VI. I

VI. II

Vla.

Vc.

**X**

*ff*

*fff*

*ord*

*fff*

*fff*

