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In una e Lei

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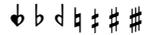
2020

Mattia Clera

In una e Lei

for string quartet
2018

Performance Notes



Accidentals affect only the notes they immediately precede, except for repeated notes.



Left hand pressure:

- ordinary
- harmonic
- dumped

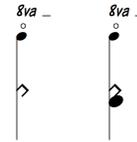
Bow positions:

MT	On the fretboard
T	As close as possible to the fretboard
O	Ordinary position
P	Half way from MP position to ordinary position playing
MP	As close as possible to the brige
	On the Bridge (white noise):
sulP	<ul style="list-style-type: none"> - moving from "on the bridge" it will have a gradual passage from white noise to a pitched sound - moving toward "on the bridge position" it will have the opposite transformation

Cello:

The first 3 cello strings must be prepared between the brige and the tailpiece (but as close as possible to bridge) with some thick/rigid-like peaper in order to obtain a percussive-like sound when it accurs a pizzicato or the strings are striken with the bow in the given area. Preparation affects the resulting pitch only when the strings are played between the bridge and the tailpiece (ordinary bow).

The fourth string scordatura (minor third below the standard tuning) is also indicated at the beginning of the score.



Trasnposition eign, when occuring in the score above a harmonic sound (both natural or artificial), always refers to the resulting pitch NOT to the fingering.

Tremolos are always intended to be played on the same string despite the interval gap.

Saturated sound:

- [*mp*] dirty sound, rich in harmonic resonances (slow bow)
- with increasing dynamic [*mf*] to [*ff*] dry and aggressive sound

(max press.)

Duration: approximately 13 minutes.

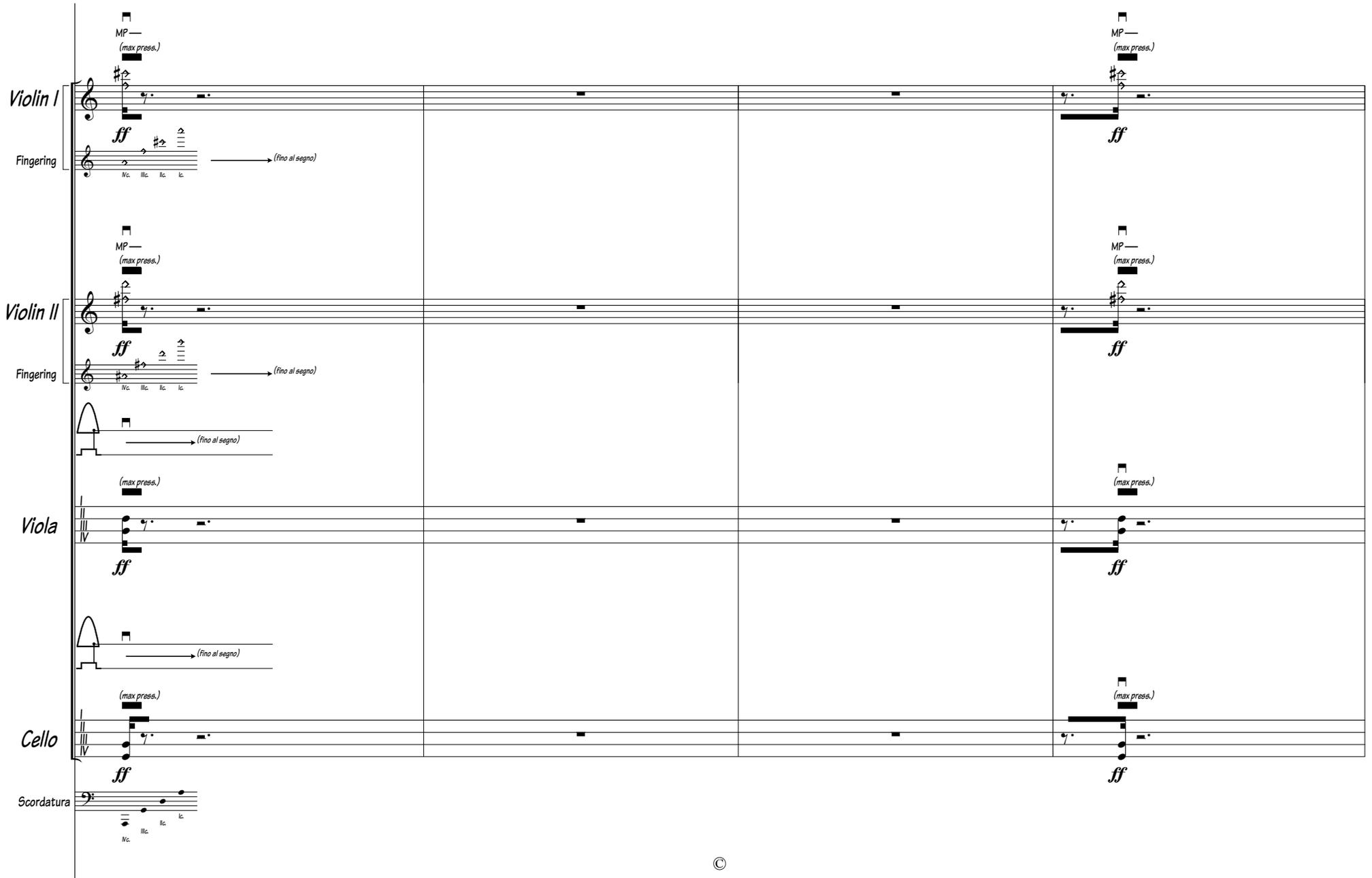
Score

In una e Lei

for string quartet

Mattia Clera
Milano, aprile 2018

 = 76, deciso (sul tempo)



The score is divided into five systems, each with a main staff and a Fingering staff. The first system includes dynamics like *MP* (max press.) and *ff*, and a *fino al segno* instruction. The second system continues the *ff* dynamic. The third system includes *MP* (max press.) and *ff*. The fourth system includes *ff*. The fifth system includes *MP* (max press.) and *ff*. The Scordatura staff at the bottom shows fingerings for the strings.

In una e Lei

5

Vln. I

P —
batt. (al tallone)
8va — —

mf

Simply strike the string (no "tratto")
percussive-like sound.

MP —
(max press.)

ff

Vln. II

P —
batt. (al tallone)
8va — —

mf

Simply strike the string (no "tratto")
percussive-like sound.

MP —
(max press.)

ff

Vla.

batt. (al tallone)

mf

Simply strike the string (no "tratto")
percussive-like sound.

MP —
(max press.)

ff

Vc.

pizz.

mf

MP —
(max press.)

ff

MP —
(max press.)

ff

In una e Lei

9

Vln. I
P — batt. (al tallone) *mf*
MP — (max press.) *ff*
P — batt. (al tallone) *mf*
MP — (max press.) *ff*

Vln. II
P — batt. (al tallone) *mf*
MP — (max press.) *ff*
P — batt. (al tallone) *mf*
MP — (max press.) *ff*

Vla.
batt. (al tallone) *mf*
(max press.) *ff*
batt. (al tallone) *ppp*
mp

Vc.
pizz. *mf*
(max press.) *ff*
pizz. *mf*
(max press.) *ff*

Detailed description: This is a page of a musical score for a string quartet, specifically measures 9 through 12. The score is divided into four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Each staff begins with a treble clef and a 2/4 time signature. The key signature has one sharp (F#). The first measure (measure 9) is marked with a box containing the number '9'. The second measure (measure 10) features dynamic markings of *mf* and *ff*, with performance instructions 'P — batt. (al tallone)' and 'MP — (max press.)'. The third measure (measure 11) continues with *mf* and *ff* dynamics. The fourth measure (measure 12) shows the Viola and Violoncello parts with *ppp* and *mp* dynamics, and the Violin parts with *mf* and *ff* dynamics. The Viola part includes a series of sixteenth notes with a '5' under each, indicating a fifth finger position. The Violoncello part includes a series of sixteenth notes with a '5' under each, indicating a fifth finger position. The score concludes with a wavy line and an arrow pointing to the right, indicating the end of the piece.

In una e Lei

13

Violin I (Vln. I) part: Starts with a rest, then plays a half note G4 (marked *ff*), followed by a half note A4 (marked *ppp*), and then a series of sixteenth notes (marked *mp*). Performance instructions include *MP (max press.)* and *P batt. (al tallone)*.

Violin II (Vln. II) part: Starts with a rest, then plays a half note G4 (marked *mf*), followed by a half note A4 (marked *ff*), and then a half note G4 (marked *mf*). Performance instructions include *P batt. (al tallone)*, *MP (max press.)*, and *8va*.

Viola (Vla.) part: Starts with a rest, then plays a half note G4 (marked *ppp*), followed by a half note A4 (marked *ff sub.*), and then a half note G4 (marked *mf*). Performance instructions include *batt. (al tallone)* and *(max press.)*.

Violoncello (Vc.) part: Starts with a rest, then plays a half note G4 (marked *mf*), followed by a half note A4 (marked *ff*), and then a half note G4 (marked *mf*). Performance instructions include *(max press.)* and *pizz.*

In una e Lei

17

Vln. I
batt. (al tallone) 8va
MP (max press.)
P batt. (al tallone) 8va
ff *mf*

Vln. II
P batt. (al tallone)
5 5 5 5
ppp *mp* *ppp*
7 6 6 5

Vla.
I (max press.)
IV (max press.) batt. (al tallone)
ff *ff* *ppp sub.* *mp*
5 5 5 5 5 5 5 5

Vc.
I (max press.)
IV (max press.)
ff *ff* *mf* pizz.

In una e Lei

21

Vln. I
MP — P —
(max press.) batt. (al tallone)
8va — —
ff *mf* *sub.*
MP —
(max press.)
ff
P —
batt. (al tallone)
8va — —
mf
MP —
(max press.)
P —
batt. (al tallone)
8va — —
ff — —

Vln. II
P —
batt. (al tallone)
8va — —
mf
MP —
(max press.)
ff
P —
batt. (al tallone)
8va — —
mf
MP —
(max press.)
P —
batt. (al tallone)
8va — —
ff — — *ppp*

Vla.
batt. (al tallone) — — — — —
I
IV
ff *sub.*
mf *ppp* — — — — —
6 6
mf *mp*

Vc.
(max press.)
ff
(max press.)
ff
pizz.
mf
(max press.)
ff — — *mf*
pizz.

In una e Lei

25

Vln. I
V Lento
P
MP (max press.)
(max press.)
mp
ff

Vln. II
batt. (al tallone)
sva
mp
mf
mp
ppp
ff_{sub.}

Vla.
batt. (al tallone)
Lento (lasciando risuonare la cordiera)
(max press.)
mp
mf

Vc.
batt. (al tallone)
s
s
s
s
s
mf
ppp
ff_{sub.}

Simply strike the string (no "tratto") percussive-like sound.

In una e Lei

29

Vln. I
MP (max press.)
ff
P batt. (al tallone)
ppp
mp
pp
P (alla punta)
P

Vln. II
MP (max press.) Lento
ff
mp sub.
3
MP (max press.)
ff
mf
P batt. (al tallone)
8va

Vla.
Lento (lasciando risuonare la cordiera)
(max press.)
ff
pp sub.
6
6
6
6
6
6
mf
7
p
Clear pitch!
batt. (al tallone)
ppp
(fino al segno)

Vc.
(max press.)
ff
mf
pizz.
mf
ff
mf
ppp sub.
mf
5

In una e Lei

33

Vln. I
Lento
MP (max press.)
mp
ff
P
batt. (al tallone)
8va
ppp
mf

Vln. II
Lento
P
MP (max press.)
mp
ff

Vla.
I
batt. (al tallone)
IV
mp
mf
ppp mf sub.
ff
(max press.)

Vc.
I
batt. (al tallone)
IV
mp
ppp
ff
Clear pitch!
mf
pp
mf
(max press.)
(lasciando risonare la cordiera)

Detailed description: This page of a musical score, numbered 33, features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff begins with a long, sweeping line marked 'Lento' and 'MP (max press.)', with a dynamic shift to 'mp' and then 'ff'. It includes a triplet of eighth notes and a section of sixteenth notes marked 'ppp' and 'mf'. The Violin II staff has a similar long line, with dynamics 'mp' and 'ff', and includes a quintuplet and a septuplet. The Viola staff starts with a 'batt. (al tallone)' instruction, followed by dynamics 'mp', 'mf', 'ppp mf sub.', and 'ff', with a 'max press.' marking. The Violoncello staff also begins with 'batt. (al tallone)', followed by 'mp', 'ppp', 'ff', 'Clear pitch!', 'mf', 'pp', and 'mf', with 'max press.' markings and a 'lasciando risonare la cordiera' instruction. The score is filled with various musical notations including slurs, accents, and dynamic hairpins.

In una e Lei

37

Vln. I
batt. (al tallone) 8va
P
batt. (al tallone)
mf
pp
mp
p
ppp
6 6 6 6 6 6
(alla punta)

Vln. II
P
batt. (al tallone) 8va
MP (max press.)
mf
ff
P
batt. (al tallone) 8va
MP (max press.)
mf
ff
ppp
mp
6 6 6 6 6 6
8va

Vla.
batt. (al tallone) (max press.)
mf
ff
batt. (al tallone)
mf
(max press.)
mp
ff
mp
3

Vc.
(alla punta)
pp
pizz.
mf
ff
(max press.)
ff
(max press.)

Lento (lasciando risuonare la cordiera)

(max press.)

In una e Lei

45

Vln. I
V Lento
P
MP (max press.)
MT (alla punta)
P
MT
mp
ff
p

Vln. II
P batt. (al tallone)
sva
ppp
mp
sva

Vla.
I
IV
batt. (al tallone)
6
mp
ppp mf sub.
3
6
6
6
mp
pp

Vc.
(max press.)
mp
V Lento
mf (max press.)
ff
mp
pp

Detailed description: This page of a musical score, numbered 45, features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff begins with a 'Lento' tempo marking and a dynamic range from piano (P) to mezzo-piano (MP), with a 'max press.' instruction. It includes triplet markings and a fortissimo (ff) dynamic. The Violin II staff features a 'P' dynamic with 'batt. (al tallone)' and 'sva' markings, and a dynamic range from ppp to mp. The Viola staff starts with 'batt. (al tallone)' and a dynamic range from mp to ppp, with 'mf sub.' and 'mp' markings. The Violoncello staff begins with '(max press.)' and a dynamic range from mp to pp, with 'mf (max press.)' and 'ff' markings. The score includes various performance instructions such as 'Lento (lasciando risuonare la cordiera)', 'max press.', and 'alla punta'. A large hairpin spans the top of the Violin I staff, and another spans the Viola and Violoncello staves.

In una e Lei

49

The musical score is arranged in four systems, each with a staff and a corresponding diagram above it.
 - **Violin I (Vln. I):** The staff shows a melodic line with a triplet of eighth notes. The diagram above indicates fingerings (V, O) and dynamics (pp).
 - **Violin II (Vln. II):** The staff features a tremolo pattern. The diagram includes performance instructions: "batt. (al tallone)" (bowed at the heel), "alla punta" (pointed bow), and "sva" (sustained). Dynamics range from ppp to pp.
 - **Viola (Vla.):** The staff is mostly silent, with a few notes and a pizzicato (pizz.) instruction. The diagram shows a ppp dynamic.
 - **Violoncello (Vc.):** The staff has a melodic line. The diagram includes fingerings (V, O), dynamics (pp, mp), and performance markings like "Lento" and "(max press.)".

In una e Lei

57

Vln. I
batt. (al tallone) → (alla punta)
pp → ppp → p
V P MP 0

Vln. II
MP Lento
(max press.)
V P
Ilc. Ilc.
mp

Vla.
pizz.
ppp → pp
V 0 P
8va --
Ilc. p

Vc.
batt. (al tallone) → (fino al segno)
ppp → pp
5 7

Detailed description: This page of a musical score, numbered 57, features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff begins with a tremolo marked 'batt. (al tallone)' and a dynamic of *pp*, which transitions to *ppp* and then *p*. It includes a six-measure slur and dynamic markings *P*, *MP*, and *0*. The Violin II staff starts with *MP* and *Lento*, featuring a *(max press.)* slur and dynamic markings *mp* and *p*. The Viola staff is marked *pizz.* and *ppp*, with dynamics *pp* and *p*. The Violoncello staff includes a *batt. (al tallone)* section and a *(fino al segno)* section, with dynamics *ppp* and *pp*. The score is filled with musical notation, including notes, rests, slurs, and dynamic markings.

In una e Lei

61

Vln. I
Dynamics: *mp*, *mf*, *ppp*, *pp*
Tempo: *Lento*
Articulation: *(max press.)*, *pizz.*

Vln. II
Dynamics: *p*, *mp*, *mf*, *mp sub.*, *pp*, *p*
Tempo: *Lento*
Articulation: *(max press.)*, *8va*, *3*

Vla.
Dynamics: *mf*, *p*
Tempo: *Lento*
Articulation: *(max press.)*, *8va*, *3*, *Ilc.*

Vc.
Dynamics: *mp*, *mf*, *p*
Tempo: *Lento (lasciando risuonare la cordiera)*
Articulation: *(max press.)*, *(alla punta)*, *5*, *7*

In una e Lei

65

The musical score is divided into four systems, each representing a different instrument: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Features a wavy tremolo line in the first measure, followed by triplet patterns. Dynamics range from *ppp* to *ff*. Includes markings for *Lento*, *(max press.)*, and *MP*.
- Vln. II:** Includes a diagram of a violin with labels for *MT* (middle thumb) and *batt. (al tallone)* (heel striking). Dynamics range from *ppp* to *mf*. Includes markings for *(alla punta)* and *P*.
- Vla.:** Features a melodic line with triplets and dynamic markings from *mf* to *ff*. Includes markings for *Lento*, *MP*, and *(max press.)*.
- Vc.:** Features a melodic line with dynamic markings from *p* to *ff*. Includes markings for *Ilc.*, *(fino al segno)*, and *(max press.)*.

In una e Lei

69

Vln. I
P — batt. (al tallone)
8va — —
mf
P — batt. (al tallone)
8va — —
mf
V *Lento*
MP
(max press.)
ff
P — batt. (al tallone) — — — — —
ppp

Vln. II
P — batt. (al tallone)
8va — —
mf
MP
V
O
P
V
O
MP
ff — — — — — *p*
mf — — — — — *p*

Vla.
V *Lento*
(lasciando risuonare la cordiera)
(fino al segno)
(max press.)
p — — — — — *ff* — — — — — *mp* — — — — — *ppp* — — — — — *pp*

Vc.
pizz.
mf
(max press.)
ff
pizz.
mf
(max press.)
ff

In una e Lei

73

Vln. I
batt. (al tallone) (alla punta)
mp ppp p mf ff mf
P MP (max press.)
8va

Vln. II
p mf p sub mf p
P MP (max press.)
batt. (al tallone) P mf

Vla.
mf p mp p mf pp p
V P MP (max press.)
Lento
8va
Ilc. 3

Vc.
Lento (lasciando risuonare la cordiera) (fino al segno)
(max press.)
mp mf mp ff
5 7 6

In una e Lei

77

Vln. I
MP *Lento* (max press.)
mp
mf
p

Vln. II
MP *Lento* (max press.)
p
mf
ff
mf
ff
mp sub.

Vla.
MP (max press.)
δva
mf
mp
p
mf

Vc.
Lento (lasciando risuonare la cordiera)
(max press.)
mp
mf
ff
mf
p

Glissando produced by pressing the left-hand finger on the indicated string (finger placed between the fingerboard and the bridge).

In una e Lei

81

Vln. I
MP (max press.)
mf p
pizz. mp ppp mf pp sub

Vln. II
(max press.) MP (max press.)
ff pp sub mp ff
pizz. 3 3 5 3 3 3

Vla.
p mf p mf
pizz. sva

Vc.
Lento (lasciando risuonare la cordiera)
(max press.)
mp mf mf
pizz. sva Ilc. Ilc. 3 Ilc. sva

In una e Lei

85

Violin I (Vln. I) part: *mf*, *p*, *ppp*. Includes dynamic markings and performance instructions like *(max press.)*.

Violin II (Vln. II) part: *mp*, *pp*, *p*. Includes dynamic markings and performance instructions like *(max press.)*.

Viola (Vla.) part: *p*, *mf*, *ppp*, *p*, *mp*, *pp*. Includes dynamic markings, performance instructions like *(max press.)*, *batt. (al tallone)*, and *(alla punta)*.

Violoncello (Vc.) part: *p*, *mf*, *p*. Includes dynamic markings and performance instructions like *(max press.)*.

Right margin: *O* (alla punta), *8va*, *Ilc.*

In una e Lei

89

The musical score is arranged in four systems, each with a staff and a dynamic line below it.
 - **Violin I (Vln. I):** The staff contains a melodic line with a trill and a triplet. The dynamic line shows a crescendo from *p* to *mp* and then a decrescendo to *p*.
 - **Violin II (Vln. II):** The staff features a pizzicato section with a wavy line and a triplet. The dynamic line starts at *mp*, goes to *p*, and then to *ppp*.
 - **Viola (Vla.):** The staff has a melodic line with a trill and a triplet. The dynamic line starts at *p*, goes to *mp*, and then to *ppp*.
 - **Violoncello (Vc.):** The staff includes a pizzicato section and a melodic line. The dynamic line starts at *mf*, goes to *mp*, and then to *p sub.*
 - **Other markings:** Above the staves, there are dynamic markings (*MP*, *MT*, *T*) and performance instructions like *Lento (lasciando risuonare la cordiera)* and *(max. press.)*.

In una e Lei

97

Vln. I
MP (max press.) V P MP P
mf *pp sub.* *p* *mp*

Vln. II
Lento (max press.)
mp

Vla.
(max press.) T
mp *p*

Vc.
V T V MT O MT
mf *pp sub.* *p*

In una e Lei

101

Vln. I
MP
p
pp
mp
p

Vln. II
8va
Vc.
p

Vla.
8va
15ma
p
mf
pp
p
pp

Vc.
Lento
MP
(max press.)
p
mp
p
MP
(max press.)

In una e Lei

105

The image shows a page of a musical score for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures. Above each instrument part are performance markings such as *max press.*, *MP*, *P*, *T*, *MT*, *sva*, and *15ma*. The Violin I part features a melodic line with a *mf* dynamic and a *p* dynamic. The Violin II part has a more rhythmic accompaniment with *p* and *ppp p sub.* dynamics. The Viola part includes a *15ma* marking and dynamics of *p*, *mf*, and *p*. The Violoncello part has a melodic line with dynamics of *mf*, *pp*, and *p*. The score is written in a key signature of one flat and a common time signature.

In una e Lei

109

Vln. I

Vln. II

Vla.

Vc.

MT

8va

V

P

MP

8va

llc.

p

g

8va

llc.

In una e Lei

113

Violin I (Vln. I) part: Features a melodic line with dynamic markings *p*, *mf*, and *p*. Includes a *max press.* section and a *3* (triple) marking.

Violin II (Vln. II) part: Features a more rhythmic line with dynamic markings *mf*, *p*, *pp*, *mf*, *p*, *mf*, and *p*. Includes *sva* (sustained) markings and *3* (triple) markings.

Viola (Vla.) part: Features a melodic line with dynamic markings *mf*, *p*, *mp*, and *p*. Includes *sva* markings and a *Lento* tempo marking.

Violoncello (Vc.) part: Features a melodic line with dynamic markings *mf*, *p*, *mf p sub.*, and *mf*. Includes *sva* markings and a *3* (triple) marking.

Performance instructions include *MP*, *P*, *(max press.)*, *sva*, *Lento*, and *3* (triple).

In una e Lei

117

Vln. I

Vln. II

Vla.

Vc.

The score consists of four systems of music for string instruments. Each system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- System 1:** Vln. I and Vln. II have dynamics *pp* and *mf p sub.*. Vla. has *mf*. Vc. has *p*. Performance instructions include *(max press.)*, *sva*, and *MT*.
- System 2:** Vln. I and Vln. II have dynamics *ff* and *p*. Vln. II has *mf*. Vla. has *pp*, *ff*, and *pp*. Vc. has *f*, *pp*, and *ff*. Performance instructions include *(max press.)*, *sva*, and *MT*.
- System 3:** Vln. I and Vln. II have dynamics *mp*. Vln. II has *mf*. Vla. has *ppp*. Vc. has *p*. Performance instructions include *(max press.)*, *sva*, and *MT*.
- System 4:** Vln. I and Vln. II have dynamics *mp*. Vln. II has *mf*. Vla. has *mp* and *p*. Vc. has *p*. Performance instructions include *(max press.)*, *sva*, and *MT*.

In una e Lei

121

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is divided into four measures. The Violin I part is mostly silent with some rests. The Violin II part features a melodic line with dynamics *p*, *mf*, and *p*, and includes markings for *sva*, *Ilc.*, and *IVc.*. The Viola part has dynamics *mf* and *p*, with markings for *MP*, *P*, *T*, *MP*, *O*, *MP*, and *O*. The Violoncello part includes markings for *MT* and *Ilc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

In una e Lei

125

The image shows a page of a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in treble clef for the violins and viola, and bass clef for the cello. The key signature has one sharp (F#) and the time signature is 4/4. The page number 125 is in the top left corner. The score is divided into four measures. The Violin I part has a long note with a dynamic marking of *MP* and a hairpin indicating a crescendo to *P* and then a decrescendo to *MT*. The Violin II part has a melodic line with dynamics *mf* and *p*, and includes a trill marked *3* and an octave trill marked *8va*. The Viola part has a similar melodic line with dynamics *mp* and *p*, also including trills and an octave trill marked *8va*. The Cello part has a long note with a dynamic marking of *MP* and a hairpin indicating a crescendo to *P* and then a decrescendo to *0* (pizzicato) with a dynamic marking of *(max press.)*. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

In una e Lei

129

The musical score is arranged in four systems, each corresponding to a different instrument. Above the staves, there are dynamic markings and performance instructions. The first system (Violin I) includes markings for *MP*, *(max press.)*, *V*, *T*, *Illc.*, *Ivc.*, *mf*, *pp*, *ff*, *pp*, *mf*, and *p sub.*. The second system (Violin II) includes *V*, *MP*, *(max press.)*, *0*, *Lento*, *MP*, *(max press.)*, *mp*, and *p*. The third system (Viola) includes *MP*, *(max press.)*, *V*, *0*, *(max press.)*, *T*, *(max press.)*, *T*, *Ivc.*, *ff*, and *p*. The fourth system (Violoncello) includes *MT*, *MP*, *(max press.)*, *V*, *0*, *(max press.)*, *T*, *(max press.)*, *T*, *MP*, *(max press.)*, *MT*, *mf*, *pp*, *f*, *pp*, *ff*, *pp*, *mf*, and *p*. The score features various musical notations such as slurs, accents, and dynamic hairpins.

In una e Lei

133

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is divided into four systems, each with a staff for a different instrument. The Violin I staff (Vln. I) is in treble clef, Violin II (Vln. II) is in treble clef, Viola (Vla.) is in alto clef, and Violoncello (Vc.) is in bass clef. The score includes various musical notations such as dynamics (MP, P, mf, p, mp, ff, pp sub), articulation (accents, slurs), and performance instructions (Lento, max press.). The Violin I part features a melodic line with a crescendo leading to a fortissimo (ff) section, followed by a piano (p) section. The Violin II part has a more active role with triplets and dynamic shifts. The Viola part provides harmonic support with triplets and dynamic changes. The Violoncello part has a melodic line with triplets and dynamic changes. The score is marked with a 'C' time signature and includes various performance markings such as 'max press.' and 'Lento'.

In una e Lei

137

The image shows a page of a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in treble clef for the violins and bass clef for the viola and cello. The key signature has two sharps (F# and C#). The time signature is 3/4. The score is divided into four measures. The first measure contains the main musical notation for each instrument, including dynamics like *mp* and *p*, and performance markings such as *V*, *MP*, *P*, *T*, and *MT*. The second, third, and fourth measures are mostly empty staves with some dynamic markings and performance lines. A box containing the number 137 is located at the top left of the page.

In una e Lei

145

The musical score is divided into four systems, each representing a different instrument: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Features a melodic line with dynamic markings *p*, *mf*, *pp*, *ff*, *pp*, *ff*, and *pp*. It includes phrasing slurs, hairpins, and a *(max press.)* section. Performance instructions include *Illc.*, *Ivc.*, and *T*.
- Vln. II:** Features a rhythmic accompaniment with dynamic markings *p*, *mf*, *ff*, *mf*, and *ff*. It includes phrasing slurs, hairpins, and a *(max press.)* section. Performance instructions include *Illc.*, *Ivc.*, and *T*.
- Vla.:** Features a melodic line with dynamic markings *p*, *mf*, *ff* sub., *pp*, and *ff*. It includes phrasing slurs, hairpins, and a *(max press.)* section. Performance instructions include *Illc.*, *Ivc.*, *T*, and *8va*.
- Vc.:** Features a melodic line with dynamic markings *p*, *mf*, *p*, *ff*, *pp*, *f*, and *p < ff*. It includes phrasing slurs, hairpins, and a *(max press.)* section. Performance instructions include *Illc.*, *Ivc.*, and *T*.

In una e Lei

149

Violin I (Vln. I) and Violin II (Vln. II) parts feature melodic lines with dynamic markings *p*, *mp*, and *p*. The Viola (Vla.) part includes a section marked *mp* and *mf* with a *max press.* instruction. The Violoncello (Vc.) part features a long melodic line starting at *p* and ending at *mf*, with a *p mf sub.* marking at the end. The score includes various performance instructions such as *IVc.*, *sva*, *g*, *3*, and *q*. A box containing the number 149 is located at the top left of the page.

In una e Lei

153

Vln. I

Vln. II

Vla.

Vc.

p

V

Ilc.

Ilc.

In una e Lei

157

The musical score is arranged in four systems, each with a staff label on the left: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff begins with a treble clef, a key signature of two flats, and a dynamic marking of *f*. It features a complex rhythmic pattern of sixteenth notes with fingerings 4 3 2 1, 4 3 2 1, 4 3 2 1, 4. The Vln. II staff starts with a dynamic marking of *mf*. The Vla. staff begins with a dynamic marking of *p*. The Vc. staff starts with a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *mf*, *f*, *MP*, *T*). The Vln. I staff has a *p* marking and a *T* marking. The Vln. II staff has a *mf* marking and a *p* marking. The Vla. staff has a *p* marking and a *p* marking. The Vc. staff has a *f* marking, a *p* marking, a *mf* marking, and a *p* marking. The Vc. staff also includes markings for *8va* and *8va*.

In una e Lei

161

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Vln. I: Rests throughout the passage.

Vln. II: Rests until the second measure, then plays a melodic line with dynamics *p* and *mp*.

Vla.: Rests until the second measure, then plays a melodic line with dynamics *mf* and *p*. Includes fingerings: 1 4 2 3 4, 4 3 2 1 and a triplet of eighth notes.

Vc.: Rests until the second measure, then plays a complex melodic line with dynamics *mf*, *p*, *mp*, and *p*. Includes fingerings: 1 4 1 3 2, 4 1 3 2, 4 1 3 2, 4 1 3 2 and a triplet of eighth notes. A *8va* marking is present above the staff.

In una e Lei

169

Vln. I

Vln. II

Vla.

Vc.

The musical score is arranged in four systems, each corresponding to a different instrument. Above each system are performance markings such as dynamics (e.g., *ff*, *mf*, *pp*), articulation (e.g., *max press.*), and phrasing slurs. The Violin I part features complex rhythmic patterns with triplets and sixteenth-note runs. The Violin II part includes a section marked *Lento* and features similar rhythmic complexity. The Viola part is characterized by sustained notes and triplet patterns. The Violoncello part provides a rhythmic and harmonic foundation with various dynamic levels and articulation. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

In una e Lei

173

The musical score is divided into four staves: Vln. I, Vln. II, Vla., and Vc. Each staff contains musical notation with various performance instructions and dynamics.

- Vln. I:** Starts with a *mf* dynamic and a *ff* marking. Includes a *sub.* (sustained) marking and a *p* dynamic. Features a *8va* (octave) marking and a *3* (triple) marking. Includes a *max press.* (maximum pressure) marking and a *0* (no bow) marking. Includes a *MT* (musical technique) marking.
- Vln. II:** Starts with a *mf* dynamic. Includes a *4 3 2 1 4 3 2 1 4 3 2 1 4* fingering sequence. Includes a *pp* (pianissimo) marking and a *mf* marking. Features a *15ma* (15th harmonic) marking. Includes a *q* (quasi) marking.
- Vla.:** Starts with a *p* (piano) dynamic. Includes a *3* (triple) marking and a *8va* marking. Includes a *0* marking and a *MT* marking.
- Vc.:** Starts with a *ff* marking and a *mf sub.* marking. Includes a *p* dynamic. Features a *4 1 2 3 1 4 1 2 3 1* fingering sequence. Includes a *q* marking and a *3* marking. Includes a *0* marking and a *MT* marking.

In una e Lei

177

The musical score is arranged in four staves. The top staff is for Violin I (Vln. I), the second for Violin II (Vln. II), the third for Viola (Vla.), and the bottom for Violoncello (Vc.).

- Violin I:** Features a melodic line with a long slur across the first two measures. Dynamics include *p*, *mp*, and *p*. Performance markings include *mp*, *P*, *O*, *MP* (max press.), and *O*. There are also *sva* markings with dashed lines.
- Violin II:** Starts with a complex rhythmic pattern of sixteenth notes, marked with fingerings *1 4 3 2 1 2 3 4 1 3* and a *q* (quasi) marking. Dynamics range from *mp* to *p*. Includes *sva* markings and *llc.* (lento) markings.
- Viola:** Remains mostly silent until the third measure, where it plays a melodic phrase. Dynamics include *p*. Includes *llc.* markings.
- Violoncello:** Features a rhythmic accompaniment of sixteenth notes with fingerings *1 2 3 4 3 2 1 4 3 2 1 2*. Dynamics range from *pp* to *mp*. Includes *llc.* markings.

Throughout the score, there are various performance markings such as slurs, accents, and dynamic hairpins. The bottom of the page features the page number 45.

In una e Lei

181

The musical score is arranged in four systems, each representing a different instrument. The top system is for Violin I (Vln. I), the second for Violin II (Vln. II), the third for Viola (Vla.), and the bottom for Violoncello (Vc.).

- Vln. I:** Features a melodic line with a long slur and a dynamic marking of *mp*. A *8va* marking is present above the staff.
- Vln. II:** Starts with a rhythmic pattern and a *sulP* marking. It includes a complex passage with fingerings (1 4 3 2 1 4 3 2 4) and dynamics ranging from *mf* to *p*.
- Vla.:** Features a melodic line with a *3* (triple) marking and dynamics from *pp* to *mf*. It includes *8va* markings and a *sub.* (sustained) marking.
- Vc.:** Features a complex rhythmic pattern with fingerings (1 2 3 4 3 2 1 4 3 2 1 2 3 4) and dynamics from *p* to *mf*. It includes *15ma* (15th harmonic) markings and a *q* (quasi) marking.

In una e Lei

185

Vln. I

Vln. II

Vla.

Vc.

Musical score for Violins I and II, Viola, and Violoncello. The score is divided into two systems. The first system shows the initial measures, and the second system shows the continuation of the piece. The Violin I part features dynamic markings of *ff*, *p*, *mf*, and *sub.*, with fingerings and accents. The Violin II part includes *ff*, *pp*, *ff*, and *mf*, with a sequence of fingerings *1 2 3 4 3 2 | 2 3 2* and a *9* measure rest. The Viola part starts with a *p* dynamic and includes *15ma* markings. The Violoncello part features *ff*, *mf*, and *ff* dynamics, with *15ma* markings and fingerings *1 4 3 2 | 1 4 3 2*. Above the staves, there are performance instructions for bow pressure: *MP* (max. press.), *V*, *O*, *MP*, *V*, *O*, *MP*, and *P* (max. press.).

In una e Lei

189

This page contains the musical score for measures 189 through 193, featuring four string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Violin I (Vln. I):** The part begins with a dynamic of *mf* and features a melodic line with various articulations and slurs. Dynamics range from *mf* to *ff*, with a *p* dynamic in measure 191. A *max press.* instruction is present above the staff.
- Violin II (Vln. II):** The part starts with a *ff* dynamic and includes a *mp* dynamic in measure 190. It features a melodic line with slurs and a *ff sub.* dynamic in measure 191. A *max press.* instruction is present above the staff.
- Viola (Vla.):** The part begins with a *p* dynamic and includes a *ff* dynamic in measure 190. It features a melodic line with slurs and a *ff sub.* dynamic in measure 191. A *max press.* instruction is present above the staff.
- Violoncello (Vc.):** The part starts with a *mf* dynamic and includes a *ff* dynamic in measure 190. It features a melodic line with slurs and a *ff sub.* dynamic in measure 191. A *max press.* instruction is present above the staff.

The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings and bowings are indicated throughout the parts. The page number 189 is located in the top left corner.

In una e Lei

193

Vln. I

Vln. II

Vla.

Vc.

The image displays a page of a musical score for a string quartet, specifically measures 193 through 196. The score is arranged in four systems, each corresponding to a different instrument: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Violin I (Vln. I):** The staff shows a melodic line with dynamic markings of *mf*, *ff*, *mf*, *ff sub.*, *p*, *mf sub.*, *ff sub.*, *p*, *ff*, *p sub.*, and *mf*. It includes fingerings such as $4\ 3\ 2\ 1$, $4\ 3\ 2\ 1$, and $3\ 2\ 1$. There are also markings for *8va* and *max press.*
- Violin II (Vln. II):** The staff features a more active melodic line with dynamics ranging from *p* to *ff*. Fingerings include $1\ 2\ 3\ 4\ 1\ 2\ 3\ 4\ 2$ and $1\ 2\ 3\ 4\ 1\ 2\ 3\ 4\ 2$. It also contains *8va* and *max press.* markings.
- Viola (Vla.):** The staff has a melodic line with dynamics from *ff* to *p*. Fingerings include $1\ 2\ 3\ 4\ 1\ 4\ 3\ 2\ 1$ and $1\ 4\ 3\ 2\ 1\ 4\ 3\ 2\ 1\ 4\ 3\ 2\ 1$. It includes *8va* and *max press.* markings.
- Violoncello (Vc.):** The staff shows a melodic line with dynamics from *ff* to *mp*. Fingerings include $1\ 5\ 4\ 3\ 2\ 1$ and $1\ 5\ 4\ 3\ 2\ 1$. It includes *15ma* and *max press.* markings.

Throughout the score, there are various performance instructions such as *max press.*, *8va*, and *15ma*, along with dynamic markings like *mf*, *ff*, *p*, *ff sub.*, *p*, *mf sub.*, *ff sub.*, *p*, *ff*, *p sub.*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *p*, *ff sub.*, *p*, *ff*, *mf*, *ff*, *p*, *ff*, *mf*, and *mp*. The score is written in a standard musical notation with treble and bass clefs, and includes various musical symbols like slurs, accents, and dynamic hairpins.

In una e Lei

197

Vln. I
MP (max press.)
V
MP (max press.)
T
P
T
MT
V
MP (max press.)

Vln. II
4 3 2 1 4 3 2 1 4 3 2 1
Illc.
IVc.
mf
mf
ff
mf
p
ff
mf
ff sub.

Vla.
Illc.
IVc.
p
mf
p
ff sub.
mf
ff
p
mf
ff

Vc.
(max press.)
V
MP
V
T
(max press.)
V
MP
V
T
(max press.)

Dynamics: *ff*, *mf*, *p*, *ff*, *mf*, *p*, *mf* sub., *ff*, *mf*, *ff*, *mf*, *ff* sub., *mf*, *ff*, *p*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*.

Performance Markings: (max press.), (al tallone), (alla punta), Illc., IVc., 1 2 3 4 1 2 3 4 2, 4 3 2 1 4 3 2 1, 2 3 4 1 2 3 4 2, 5, 3, 5, 5.

In una e Lei

201

The image displays a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in a single system with four staves. Above each staff, there are dynamic markings (MP, T, V, ff, p, mf, f) and performance instructions such as "(max press.)", "(ai tallone)", and "(alla punta)". The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic contrasts. The Vc. part includes a section marked "pp" (pianissimo) at the end. The page number "201" is located in the top left corner.

In una e Lei

205

The musical score is arranged in four staves, each with a dynamic marking line above it.
 - **Vln. I:** Starts with a dynamic of *MP* and *p*. It features a complex rhythmic pattern with fingerings 4 3 2 1, 4 3 2 1, 4. Later, it has *pp* and *p sub.* markings.
 - **Vln. II:** Starts with *pp* and *mp*. It includes a long sequence of sixteenth notes with fingerings 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.
 - **Vla.:** Starts with *p* and *pp*. It includes a section marked *mp sub.* and *pp*.
 - **Vc.:** Starts with *p* and *pp*. It features a sequence of notes with a triplet marking.
 - **Violins and Viola:** All three instruments have long, sweeping dynamic lines indicating a gradual increase in volume from *p* to *MP* or *p* to *p*.
 - **Violoncello:** Has a dynamic line starting at *p* and ending at *p*.

In una e Lei

209

Vln. I
pp mp p
1 4 3 2 1 2 3 4 1
mp p mp

Vln. II
mp p
4 3 2 1 4 3 2 1 4
mp p

Vla.
pp mp p
1 4 3 2 1 4 3 2 1 4 3 2 1
mp p

Vc.
pp mp p
4 3 2 1 4 3 2 1
mp p

In una e Lei

213

Musical score for Violin I, Violin II, Viola, and Violoncello. The score is divided into four measures. Above the staves are dynamic markings and performance instructions. Fingerings and bowings are indicated throughout the piece.

Violin I (Vln. I): Starts with a dynamic of *p*. In the second measure, dynamics change to *mp*, *pp sub.*, and *mf*. The staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings (1-4) and bowings (V, T) are indicated. A measure rest is shown in the third measure.

Violin II (Vln. II): Starts with a dynamic of *mp*. In the second measure, dynamics change to *p*, *pp sub.*, *mf*, and *p*. The staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings (1-4) and bowings (V, T) are indicated. A measure rest is shown in the third measure.

Viola (Vla.): Starts with a dynamic of *pp*. In the second measure, dynamics change to *mf sub.*. In the third measure, dynamics change to *ppp*, *mf*, and *p*. The staff includes a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings (1-4) and bowings (V, T) are indicated. A measure rest is shown in the third measure.

Violoncello (Vc.): Starts with a dynamic of *p*. In the second measure, dynamics change to *mf*, *p sub.*, and *mf*. In the fourth measure, the dynamic is *p*. The staff includes a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings (1-3) and bowings (V, T) are indicated.

In una e Lei

221

Vln. I
MP, P, MT, P, V, T, P, V, T
mp, p, mp, p, mp pp sub

Vln. II
V, MP, P, MP, V, O, MP, P, V
8va, 8va, 8va, 8va
Ilc., p, mp, p, mp, p

Vla.
V, MT, O, MT, 1 4 3 2 1 2 3 4 1 4 3 2 1
mp

Vc.
p sempre
sulP
Gradual passage from "sound" to white noise
(the left hand keeps to hitting the strings
-without pressing- producing
a percussive effect sonoro as possible 'till indicated)

In una e Lei

229

After the bow stops (white noise faded to "al niente"), keep on hitting the string with left-hand fingertips (percussive-like sound) until indicated.

Gradual passage from "sound" to white noise (the left hand keeps on hitting the strings - without pressing - producing a percussive-like sound, "sonoro" as possible until indicated).

After the bow stops (white noise faded to "al niente"), keep on hitting the string with left-hand fingertips (percussive-like sound) until indicated.

Only left hand (sonoro)

p sempre

p

T

V

MT

MP

Ilc.

In una e Lei

233

Vln. I
Musical notation for Violin I, including dynamics (sulP, MP, sulP, mp) and performance instructions (V, sulP, MP, sulP). Includes a fingering sequence: 1 4 3 2 1 2 3 4 1 4 3 2 1.

Vln. II
Musical notation for Violin II, including dynamics (p, pp, mp, p) and performance instructions (V, P, sulP). Includes a fingering sequence: 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1. Includes a performance instruction: "Gradual passage from 'sound' to white noise (the left hand keeps on hitting the strings - without pressing- producing a percussive-like sound, 'sonoro' as possible until indicated)."

Vla.
Musical notation for Viola, including dynamics (p, mp, p) and performance instructions (V, MT, O, T, P, sulP). Includes a fingering sequence: 1 4 3 2 1 4 3 2 1 4 3 2.

Vc.
Musical notation for Violoncello, including dynamics (p, ppp, p) and performance instructions (V, sulP). Includes a fingering sequence: 1 2 3 4 1 2 3 4 1 3 2 1 4 3 2 3 2 1. Includes a performance instruction: "Only left hand (sonoro)".

In una e Lei

237

The musical score is arranged in four staves, labeled Vln. I, Vln. II, Vla., and Vc. from top to bottom. The Vln. I staff features a melodic line with various dynamics including *p* and *mp*, and includes performance instructions such as *Only left hand (sonoro)*, *sulP*, and *V*. The Vln. II staff has a similar melodic line with dynamics *p* and *mp*, and includes *MT*, *8va*, and *sulP* markings. The Vla. staff is primarily a bass line with dynamics *mp* and *pp*, featuring *Only left hand (sonoro)*, *sulP*, and *V* instructions. The Vc. staff provides a bass line with dynamics *mp* and *pp*, including *MT* and *sulP* markings. The score includes numerous musical notations such as slurs, ties, and fingerings, along with specific performance directions like *illc.* and *sonoro*.

In una e Lei

241

The image shows a page of a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures. Above the staves, there are several curved lines indicating phrasing or dynamics. The Vln. I staff has a treble clef and a dynamic marking of *mp*. The Vln. II staff has a treble clef and a dynamic marking of *p*. The Vla. staff has an alto clef and a dynamic marking of *p*. The Vc. staff has a bass clef and a dynamic marking of *p*. The Vc. staff also includes the instruction "Only left hand (sonoro)" and a wavy line indicating a tremolo effect. The score is marked with measure numbers 241, 242, 243, and 244.

In una e Lei

245

The musical score consists of four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Starts with a dynamic of *MP*. The first staff contains a sequence of notes with fingerings: 4 | 3 2 | 4 3 2 | 4 3 2 | 1 4. Dynamics range from *pp* to *p*. Includes markings for *mp*, *0*, *sva*, and *sulP*.
- Vln. II:** Starts with a dynamic of *p*. The first staff contains a sequence of notes with fingerings: 4 3 2 | 4 3 2 | 1 4. Dynamics range from *pp* to *p*. Includes markings for *MT*, *0*, *sva*, and *3*.
- Vla.:** Starts with a dynamic of *p*. The first staff contains a sequence of notes with a triplet marking *3*. Dynamics range from *pp* to *p*. Includes markings for *0*, *sulP*, and *Only left hand (sonoro)*.
- Vc.:** Starts with a dynamic of *p*. The first staff contains a sequence of notes with a triplet marking *3*. Dynamics range from *pp* to *p*. Includes markings for *MT* and *3*.

In una e Lei

249

The musical score consists of four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff features a long, sweeping melodic line with a *pp* dynamic marking. The Vln. II staff contains a complex passage with triplets, a *p* to *pp* dynamic shift, and a section marked "Only left hand (sonoro)". The Vla. staff includes a section marked "Only left hand" and another marked "Only left hand (sonoro)". The Vc. staff features a rhythmic accompaniment with triplets and a section marked "Only left hand (sonoro)". Various performance instructions such as *sulP*, *illc.*, and *illc.* are present throughout the score.

In una e Lei

253

The musical score consists of four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Violin I (Vln. I):** Features a long, sustained note with a hairpin crescendo from *pp* to *p*. Above the staff, there are markings for *V*, *P*, *sva*, and *sulP*. A slur is placed over the first two measures.
- Violin II (Vln. II):** Plays a tremolo pattern in the first measure, followed by a series of notes with a slur and a hairpin crescendo. There are 'x' marks under the notes in the second measure.
- Viola (Vla.):** Similar to the Violin II, it starts with a tremolo and then plays notes with a slur and a hairpin crescendo. There are 'x' marks under the notes in the second measure.
- Violoncello (Vc.):** Features a long, sustained note with a hairpin crescendo from *pp* to *p*. Above the staff, there are markings for *V*, *sulP*, *P*, *sva*, and *Ilc.*. A slur is placed over the first two measures. A triplet of notes is marked with a '3' in the second measure.

257

Musical score for measures 257-258, featuring Violin I, Violin II, Viola, and Violoncello. The score is written in a system with four staves. The Violin I and Violin II staves are in treble clef, the Viola staff is in alto clef, and the Violoncello staff is in bass clef. The Violoncello part includes a dynamic marking of *p* (piano) and a fermata over the final measure.