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Title

One

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ONE

movement I

for large string orchestra
(16, 8, 9, 4)

D. Riley Nicholson

♩ = 55 *ethereal*

Violin I
Violin II
Violin III
Violin IV

11

A ♩ = 60 *freely, poignant solo*

Vln. I
Vln. II
Vln. III
Vln. IV

20

Vln. I: *p*, *ppp*, *p*, *ppp*, *p*, *ppp*

Vln. II: *p*, *ppp*, *p*, *ppp*, *p*, *ppp*

Vln. III: *p*, *ppp*, *niente*, *pp*, *p*, *ppp*

Vln. IV: *ppp*, *p*, *ppp*, *p*, *ppp*

Viola: *ppp*, *p*, *ppp*, *p*, *ppp*

8va

3



28

Vln. I: *f*, *p*, *mf*

Vln. II: *p*, *mf*

Vln. III: *p*, *mf*

Vln. IV: *mp*, *mf*

Viola I: *pp*, *p*

Viola II: *pp*, *p*

Vcl. I: *solo*, *mf*

unison

gliss.

revome mute (1c and d)

revome mute

revome mute

revome mute

divisi

divisi

♩ = 64 slightly faster

34

Vln. I *pp* *divisi* *8va*

Vln. II

Vln. III

Vln. IV *muted*

Vla. I *mp* *muted*

Vla. II *mp* *muted*

Vc. I

pp *pp* *pp* *pp*

3

38

Vln. I *8va*

Vln. II *mf*

Vln. III

Vln. IV *mp*

Vla. I *mp*

Vla. II *mp*

Vc. I

pp *pp* *pp* *pp*

40

Vln. I *mp*

Vln. II *pp* *f* *mp*

Vln. III

Vln. IV *mf*

Vla. I *mf*

Vla. II *mf*

Vc. I *mf* *ff*

3

42 $\text{♩} = 68$ slightly faster **poco accel.**

Vln. I *mp* *gliss.* *gliss.* *gliss.* *p* *divisi* *ppp* *p*

Vln. II *mp* *gliss.* *gliss.* *gliss.* *p* *divisi* *ppp* *p*

Vln. III *mp* *gliss.* *gliss.* *gliss.* *p* *divisi* *ppp* *p*

Vln. IV *remove mute* *mp* *gliss.* *gliss.* *p* *divisi* *ppp* *p*

Vla. I *remove mute*

Vla. II *remove mute*

Vc. I *unison* *mf*

Vc. II

Vc. III *mp*



49 *unison* *tr* *tr* *tr*

Vln. I *ppp* *p* *ppp* *p* *ppp* *p*

Vln. II *ppp* *p* *ppp* *p* *ppp* *p*

Vln. III *ppp* *p* *ppp* *p* *ppp* *p*

Vln. IV *ppp* *p* *ppp* *p* *ppp* *p*

Vla. I

Vla. II

Vc. I *mf*

Vc. II *mf*

Vc. III *ppp* *p*

Db. I

Db. II *ppp* *p*

(♩ = 80)

55

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

5

fp

fp



(♩ = 90)

61

one person per part

Vln. I

Vln. II

Vln. III

Vln. IV

Vc. I

Vc. II

Vc. III

Db. I

Db. II

p

ppp

pp

p

pp

p

mp

mp

mf

mf

mf

f

f

(♩ = 100)

♩ = 115

G.P.

6 65

Vln. *pp* *divisi*

Vln. I *p*

Vln. III *pp* *divisi*

Vln. IV *pp* *divisi*

Vla. I *mp*

Vla. II *mp*

Vc. I

Vc. II

Vc. III

Db. I *ff* 3

Db. II *ff* 3



70 [B] ♩ = 66

Vln. III *f*

Vln. IV *mf* *divisi* *unison*

Vla. I *ff* *mf* *ff* *mf*

Vla. II *ff* *mf* *ff* *mf*

Vc. I *ff* *mf* *ff* *mf* *similar*

Vc. II *f* *mf* *ff* *mf* *similar*

Vc. III *fff* *ff* *mf* *ff* *mf* *similar*

Db. I *fff* *f* *fff* *f* *ff* *mf*

Db. II *fff* *f* *fff* *mf*

Player one plays double stop, others divisi

Player one plays double stop, others divisi

78 ^{8va} 7

Vln. I *f* *mf* *ff* *mf* *ff* *mf* *f* niente

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

Vln. III *f* *mf* *f* niente

Vln. IV *f* *mf* *f* *mf* *f* *mf* *f* niente *divisi*

Vla. I *f* *mf* *f* *mf* *f* niente *unison*

Vla. II *f* *mf* *f* niente

Vc. I *f* *mf* *f* niente

Vc. II *f* *mf* *f* *mf* *f* niente

Vc. III *f* *f* *mf* niente

Db. I *ff* *mf* *ff* niente

Db. II *ff* *mf* *ff* niente



82 *unison* *gliss.*

Vln. I *p*

Vln. II *p* *unison* *gliss.*

Vln. III *p* *unison* *gliss.*

Vln. IV *p* *unison* *gliss.*

Vla. I *p* *unison* *gliss.*

Vla. II *p* *unison* *gliss.*

Vc. I

Vc. II

Tutti, Pesante

♩ = ♩ **accel.**

99 **C**

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
Vc. III
Db. I
Db. II

105

♩ = 160

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
Vc. III
Db. I
Db. II

111 *rit.* ♩ = 86

Vln. I *ff* *divisi* *f* *p* *f* *gliss.* *ff*

Vln. II *f* *divisi* *f* *p* *f* *gliss.* *ff*

Vln. III *f* *divisi* *f* *p* *f* *gliss.* *ff*

Vln. IV *f* *unison double-stop harmonic* *ff* *mp* *ff* *mp* *divisi*

Vla. I *f* *ff* *mf* *ff* *mp* *divisi*

Vla. II *f* *ff* *mf* *ff* *mp* *divisi*

Vc. I *f* *ff* *mf* *ff* *mp*

Vc. II *f* *ff* *mf* *ff* *mp*

Vc. III *f* *ff* *mf* *ff* *mp*

Db. I *f* *ff* *mf* *ff* *mp*

Db. II *f* *ff* *mf* *ff* *mp*



D

♩ = 60 *accel.* ♩ = 86

118

Vln. I *f* *mf* *f* *divisi* *mf*

Vln. II *p* *gliss.* *mf* *p* *mf* *unison 3 3 3*

Vln. III *p* *gliss.* *mf* *p* *mf* *unison*

Vln. IV *divisi* *mf* *pp* *mf* *unison*

Vla. I *pp* *p* *mf*

Vla. II *pp* *p* *mf*

dense, but soaring

12 **E** ♩ = 80

143

Vln. I *f*

Vln. II *mp* *divisi*

Vln. III *mp* *divisi*

Vln. IV *mp* *divisi*

Vla. I *mf* *divisi*

Vla. II *mf* *divisi*

Vc. I *mf* *divisi*

Vc. II *mf* *divisi*

Vc. III *mf* *divisi*

Db. I *mf*

Db. II *mf*

f

gliss.

147

Vln. I

Vln. II

Vln. III *f*

Vln. IV *mf*

Vla. I *f*

Vla. II *f*

Vc. I *f*

Vc. II *f*

Vc. III *f*

Db. I *mf*

Db. II *mf*

mf

mf

f

gliss.

gliss.

gliss.

151

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

f

mp

mf

gliss.

f

156

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

ff

f

f

gliss.

divisi

fff

f

gliss.

fff

f

gliss.

fff

f

gliss.

fff

f

161

Score for measures 161-163. The score includes staves for Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, Vc. III, Db. I, and Db. II. The woodwinds (Vc. and Db.) play sustained notes with glissando markings. The strings play rhythmic patterns with accents.



164

Score for measures 164-166. The score includes staves for Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, Vc. III, Db. I, and Db. II. The woodwinds (Vc. and Db.) play sustained notes with *mp* dynamics. The strings play rhythmic patterns with accents. A *p* dynamic marking is present at the bottom of the page.

167

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

mp *ff* *f* *f* *f*



172

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

ff *ff* *ff* *ff* *ff*

175

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
Vc. III
Db. I
Db. II

This page of a musical score contains measures 175 through 178. The score is for a string ensemble and is written in 3/8 time. The key signature is one flat (B-flat major or D minor). The instruments are arranged in the following order from top to bottom: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, Violoncello II, Violoncello III, Double Bass I, and Double Bass II. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are frequent slurs and accents throughout the piece. The first measure (175) begins with a half note in the first violin part, followed by a series of sixteenth notes in the other parts. The second measure (176) continues this pattern with more complex rhythmic groupings. The third measure (177) shows a change in the rhythmic texture, with more prominent accents. The fourth measure (178) concludes the section with a final chordal structure. The notation includes various clefs, key signatures, and dynamic markings such as accents and slurs.

179 $\text{♩} = 77$ expressive

Violin I *ff* solo *animated* *ff* solo *vibrant* *ff* solo *optimistic* *ff* solo *soaring* *ff*

Violin II *ff* solo *charged* *ff* solo *contemplative* *ff* solo *manic* *ff*

Violin III

Violin IV *ff* solo *passionate* *ff*

Viola I *ff* *mf* *p*

Viola II *ff* *mf* *p*

Violoncello I *ff* *mf* *p* *spiccato, playful* *ff* solo *spiccato, sprightly*

Violoncello II *f* *mf* *p* solo *reflective* *ff* solo *agitated* *ff*

Violoncello III *ff* *mf* *p* solo *resolute* *ff* solo *lush* *ff*

Double Bass I *ff* *mf* *p*

Double Bass II *ff* *mf* *p*

193

Vln. *vigorous*
ff 6 *agitated* 6 *ff* 6

Vln. I *pp* *ff*

Vln. II *pp* 8va *pp* 8va

Vln. III *solo, unsynchronized bowings* *pp* *pp*
ff *bold* *ff* *forceful* *pp*
ff *intense* *pp* *ff* *pp*

Vln. IV *solo, brimming* *ff* 6 6 6 *pp* 6 6 6 *pp* 6 6 6
f *flowing* 8va *pp* 6 6 6 6 6 6 *pp* 6 6 6 6 6 6

Vla. I *pp* *pp* *pp* *pp*

Vla. II *pp* *pp* *pp* *pp*

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

Vc. II *pp* *pp* *pp* *pp*

Vc. III *pp* *pp* *pp* *pp*

Db. I *lively* *pp* *pp* *pp*

Db. II *ff* *pp* *pp* *pp*

Vln. I
 Vln. II
 Vln. III
 Vln. IV
 Vla. I
 Vla. II
 Vc. I
 Vc. II
 Vc. III
 Db. I
 Db. II

This page of the musical score contains measures 204 through 209. The instruments are arranged in the following order from top to bottom: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, Cello II, Cello III, Double Bass I, and Double Bass II. The score includes various performance instructions such as *pizz* (pizzicato) and *niente* (nothing). Dynamic markings include *f* (forte) and *5* (quintuplets). The music is written in a minor key with a 3/4 time signature.

This page of a musical score contains measures 210 through 216. The instruments are arranged as follows from top to bottom: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), Violoncello III (Vc. III), Double Bass I (Db. I), and Double Bass II (Db. II). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Violin I part features a melodic line with many slurs and accents. The Violin II part has a rhythmic accompaniment with frequent triplets. The Viola I part includes a section marked 'pizz' (pizzicato) starting in measure 211. The Violoncello I part has a melodic line with slurs. The Double Bass I and II parts provide a steady bass line with triplets and slurs. The Violin III, Violin IV, and Violoncello II parts are mostly silent or have minimal activity in this section.

Musicians place notes aleatorically within each bar. Exact rhythms are neither necessary nor encouraged. The most important effect is the transitions from a sparse to dense collection of pizzicato notes.

ONE

movement II

D. Riley Nicholson

one measure, $\text{♩} = 22$ *cloudlike*

Musical score for the Violin section. It includes staves for Solo Violin, Violin I, Violin II, Violin III, and Violin IV. The Solo Violin part is mostly silent. The other four staves are marked *divisi pizz* and *mp*. A dashed line separates the *Sparse* section (measures 1-4) from the *Dense* section (measures 5-8). The *Dense* section features a much higher density of notes.



Musical score for the Viola and Violoncello sections. It includes staves for Vln. I-IV, Vla. I-II, Vc. I-II, Db. I-II, and Vc. III. The Vln. I-IV staves are marked *pp* and *Very Sparse*. The Vla. I-II and Vc. I-II staves are marked *pizz divisi* and *p*. A dashed line separates the *Sparse* section (measures 1-4) from the *Dense* section (measures 5-8). The *Dense* section features a higher density of notes.

2

12

Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

Dense

Sparse

mf

mp

ff

17

in time

regularly beamed notes in time,
others: like before

$\text{♩} = 95$

Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

mf

mp

mf

mp

21

Vln. I *pp* *mp* *Sparse*

Vln. II *pp* *mp*

Vln. III *pp* *mp*

Vln. IV *pp* *mp*

Vla. *pp*

Vla. II *pp*

Vc. I *pp*

Vc. II *p*

Vc. III

Db. I

Db. II

27

solo
arco

Vln. *mf* *Dense* *Sparse*

Vln. I *mf* *mp* *swell similarly*

Vln. II *mf* *mp* *swell similarly*

Vln. III *mf* *mp* *swell similarly*

Vln. IV *mf* *mp* *swell similarly*

Vla.

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

33

Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

Dense

Sparse



39

$\text{♩} = 105$

Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

45 $\text{♩} = 120$ 5

Vln. *ff*

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vla. *f pizz*

Vla. II *f pizz*

Vc. I *f pizz*

Vc. II *f pizz*

Vc. III *f pizz*

Db. I *f pizz*

Db. II *f pizz*

f

unison

arco

unison

48 **G.P.**

Vln. *arco*

Vln. I *arco*

Vln. II *arco*

Vln. III

Vln. IV

Vla. *mf*

Vla. II *mf*

Vc. I *mf*

Vc. II *Sparse*

Vc. III *mf*

Db. I *mf*

Db. II *mf*

arco solo (in time)

f

arco solo (in time)

f

55

Vln.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla.
Vla. II
Vc. I
Vc. II
Vc. III
Db. I
Db. II

Dense
mp
Sparse



62

Vln.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla.
Vla. II
Vc. I
Vc. II
Vc. III
Db. I
Db. II

solo (in time)
Dense
Sparse

68

Vln. *gliss.* *ff*

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vla. *f pizz*

Vla. II *f pizz*

Vc. I *f pizz*

Vc. II *f pizz*

Vc. III *f pizz*

Db. I *f pizz*

Db. II *f pizz*

f



74

Vln. *arco*

Vln. I *unison* *arco*

Vln. II *unison* *arco*

Vln. III

Vln. IV

Vla.

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

77

Vln. I *pp*
 Vln. II *pp*
 Vln. III *mf*
 Vln. IV *mf*
 Vla. *mf*
 Vla. II *mf*
 Vc. I *mf*
 Vc. II *mf*
 Vc. III *mf*
 Db. I *mf*
 Db. II *mf*

in time



82

♩ = 75

Vln. I *pp*
 Vln. II *pp*
 Vla. *mf*
 Vla. II *mf*
 Vc. I *mf*
 Vc. II *mf*
 Vc. III *mf*

pizz

85

Vln. I *mf*

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

89

Vln. I *mf* *duet (one voice only), playful*

Vln. II

Vln. III

Vln. IV

Vla. I *pizz* *mf*

Vla. II *mf*

Vc. I *mf*

Vc. II *mf*

Vc. III *mf*

Db. I

Db. II

10 92

Vln. *f*

Vln. I *f*

Vln. II

Vln. III

Vln. IV

Vla. *f*

Vla. II *f*

Vc. I *f*

Vc. II *f*

Vc. III *f*

Db. I

Db. II

Detailed description: This page of the score covers measures 92, 93, and 94. The Violin I part features a melodic line with a forte (*f*) dynamic and a triplet of eighth notes in measure 92. The Violin II part is silent. The Violin III and IV parts are also silent. The Viola and Violoncello parts (I, II, and III) play a rhythmic accompaniment of eighth notes, with triplets in measures 92 and 93. The Double Bass parts (I and II) are silent.



95

Vln. *mf*

Vln. I *mf* *unison* *arco* *ff* *sul G* *stacc.*

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

Vln. III *arco* *mf* *f*

Vln. IV *arco* *mf* *divisi*

Vla. *mf* *arco* *divisi*

Vla. II *arco* *mf*

Vc. I *mf*

Vc. II *mf*

Vc. III *mf*

Db. I

Db. II

Detailed description: This page of the score covers measures 95, 96, 97, and 98. The Violin I part has a melodic line with a mezzo-forte (*mf*) dynamic, playing in unison with the Violin II part. The Violin II part is silent. The Violin III and IV parts play a rhythmic accompaniment of eighth notes, with a mezzo-forte (*mf*) dynamic. The Viola and Violoncello parts (I, II, and III) play a rhythmic accompaniment of eighth notes, with a mezzo-forte (*mf*) dynamic. The Double Bass parts (I and II) are silent.

100

Vln. I *pizz*

Vln. II *pizz*

Vln. III *pizz*

Vln. IV *pizz*

Vla. *pizz*

Vla. II *pizz*

Vc. I *pizz*

Vc. II *pizz*

Vc. III *pizz*

Db. I

Db. II



105

Vln. I *pizz divisi*

Vln. II *pizz*

Vln. III *pizz*

Vln. IV *pizz*

Vla. *pizz*

Vla. II *pizz*

Vc. I *pizz*

Vc. II *pizz*

Vc. III *pizz*

Db. I

Db. II

117 $\text{♩} = 66$ 13

Score for measures 117-13, measures 1-3 of a section. The tempo is $\text{♩} = 66$. The score includes parts for Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, Vc. III, Db. I, and Db. II. The key signature is one sharp (F#) and the time signature is 4/4. The first measure (117) features a complex rhythmic pattern with triplets and sixteenth notes. The second measure (118) continues this pattern with some rests. The third measure (119) introduces a pizzicato section for Vln. II and Vc. II/III, marked *f*. The Vln. III and Vc. II/III parts feature triplets and quintuplets.

120 $\text{♩} = 72$

Score for measures 120-13, measures 4-6 of a section. The tempo is $\text{♩} = 72$. The score includes parts for Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, Vc. III, Db. I, and Db. II. The key signature is one sharp (F#) and the time signature is 4/4. The first measure (120) features a complex rhythmic pattern with sixteenth notes and triplets. The second measure (121) continues this pattern. The third measure (122) introduces a *subito p* section for Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, Vc. II, and Vc. III. The Vln. II and Vc. II/III parts feature sextuplets and triplets. The Vln. III and Vc. II/III parts feature triplets.

14

122 $\text{♩} = 60$ *freely, espressivo* *rit.* $\text{♩} = 90$

Vln. *f*

Vln. I *mf* *divisi* *pizz*

Vln. II *f* *Dense*

Vln. III *f* *Dense*

Vln. IV *f* *Dense*

Vla. *f* *Dense*

Vla. II *f* *Dense*

Vc. I *f* *Dense*

Vc. II *f* *Dense*

Vc. III *f* *Dense*

Db. I *pizz*

Db. II *pizz* *f*

125

Vln. *p*

Vln. I *arco*

Vln. II *arco*

Vln. III

Vln. IV

Vla.

Vla. II

Vc. I

Vc. II

Vc. III

Db. I

Db. II

129

Vln. I *p*

Vln. II *p*

Vln. III *Sparse*

Vln. IV *Sparse*

Vla. *Sparse*

Vla. II *Sparse*

Vc. I *Sparse*

Vc. II *Sparse*

Vc. III *Sparse*

Db. I *Sparse*

Db. II *Sparse*

132

Vln. III *Sparse*

Vln. III *one person only*

Vla. *Sparse*

Vla. II *Sparse*

ONE

movement III

D. Riley Nicholson

♩ = 75

Violin I *lonely, only slight vibrato*
mp one person only

Violin II *lonely, only slight vibrato*
mp one person only

Violin III *one person only*
mp

divisi *mp* one person to a part

mf



11 *bold, tutti* *f* **A**

Vln. I *p* *mf* *f* *8va*

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

Vln. III *p* *f*

Vln. IV *f*

Vla. *f*

Vla. II *f*

Vc. *f* *similar*

Vc. II *f* *similar*

Vc. III *f* *similar*

Db. *f* *8va*

Db. II

Player one plays double stop, others divisi

Player one plays double stop, others divisi

Player one plays double stop, others divisi

similar

40

S. Vln. *solo* *f* 3 3 3 3 3 3 3 3 3 3

Vln. I *gliss.* *mp* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. III *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. IV *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *5* *5* *5* *5* *5* *sul tasto* *mp*

Vla. II *sul tasto* *mp*

Vc. *solo* *f* 5 5 5 5 5 5 5 5

Vc. II

Vc. III

50

S. Vln. 3 3 3 3 3 3 3 3 3 3

Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. III *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. IV *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. 8 8 8 8 8

Vla. II

Vc. 5 5 5 5 5 5 5 5

Vc. II *arco* *solo* *f*

Vc. III

55

S. Vln. Vln. I Vln. II Vln. III Vln. IV Vla. Vla. II Vc. Vc. II Vc. III

gliss. 3 5 3 5 3 5 3 5

This page of a musical score, numbered 4 at the top left and 55 at the top left of the staff, contains ten staves for string instruments. The staves are labeled from top to bottom: S. Vln. (Solo Violin), Vln. I, Vln. II, Vln. III, Vln. IV, Vla. (Viola), Vla. II, Vc. (Violoncello), Vc. II, and Vc. III. The score is divided into four measures. The first measure (55) features a melodic line in the upper strings (S. Vln. and Vln. I) with triplets of eighth notes, and a glissando in the lower strings (Vln. II, III, IV). The second measure (56) continues the melodic line with triplets and includes a five-measure phrase in the lower strings. The third measure (57) features a five-measure phrase in the lower strings. The fourth measure (58) concludes with a melodic line in the upper strings and a five-measure phrase in the lower strings. The score includes various musical notations such as slurs, triplets, glissandos, and dynamic markings.

C

59

Musical score for measures 59-67. The score includes parts for S. Vln., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vla. II, Vc., Vc. II, Vc. III, Db., and Db. II. The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *f*, *mf*, *normale*, and *f*. Performance markings include *arco* and *mf*.

68

Musical score for measures 68-76. The score includes parts for S. Vln., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vla. II, Vc., Vc. II, Vc. III, Db., and Db. II. The key signature is one sharp (F#) and the time signature is 6/8. Dynamics include *mf* and *f*.

D

77

Musical score for measures 77-82. The score includes staves for Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vla. II, Vc., Vc. II, Vc. III, Db., and Db. II. Dynamics include *fp* and *f*.



83

Musical score for measures 83-88. The score includes staves for Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vla. II, Vc., Vc. II, Vc. III, Db., and Db. II. Dynamics include *v* and accents.

falling, dignified
freely

at every solo entrance, stand.

89 **E**

S. Vln. *f*

Vc. II *mf*

Vc. III *mf*

Db. *mf*

Db. II *mf*

92

S. Vln.

Vln. I *f* *freely* *solo (one person only)*

Vc. II

Vc. III

Db.

Db. II

94

S. Vln.

Vln. I

Vln. II *f* *freely* *solo (one person only)*

Vc. II

Vc. III

Db.

Db. II

$\text{♩} = 150$
in time

8 97

S. Vln. *freely solo* *f*

Vln. I

Vln. II

Vln. III *solo (one person only)* *f* *8^{va}*

Vln. IV *freely* *f*

Vc. II *p*

Vc. III *p*

Db. *p*

Db. II *p*

101

S. Vln. *f*

Vln. I *mp*

Vln. II *solo* *f* *8^{va}* *3*

Vln. III *solo* *f* *8^{va}* *3*

Vln. IV *solo* *f* *8^{va}* *3*

8^{va}

S. Vln. *8^{va}*

Vln. I *solo f*

Vln. II *mp f*

Vln. III *mp f*

Vln. IV *mp*

Vla. *solo f*

Vla. II *solo f*

Detailed description of the musical score: The score is for measures 105 to 109. It features six string parts: Violin I, Violin II, Violin III, Violin IV, Viola, and Violoncello. The Violin I part has a *solo* marking and a dynamic of *f*. The Violin II part has a dynamic of *mp* and *f*. The Violin III part has a dynamic of *mp* and *f*. The Violin IV part has a dynamic of *mp*. The Viola part has a *solo* marking and a dynamic of *f*. The Violoncello part has a *solo* marking and a dynamic of *f*. The score includes various musical notations such as triplets, slurs, and articulation marks. There are also some performance instructions like *8^{va}* and *8^{va} solo*.

10
109
S. Vln. *mp*
Vln. I
Vln. II *mf*
Vln. III *mp*
Vln. IV
Vla. *tr*
Vla. II *solo* *f*

This musical score page contains measures 109 and 110 for a string and woodwind ensemble. The instruments included are Solo Violin, Violins I, II, III, and IV, Violas I and II, and a Flute. The score is written in a 3/4 time signature with a key signature of one flat. Measure 109 features several triplet figures across the string parts and a melodic line for the first Violin. Measure 110 continues these patterns, with dynamic markings such as *mp*, *mf*, and *f*. A trill (*tr*) is marked for the Flute in measure 110. The page number '10' is in the top left, and the measure number '109' is in the top left of the first staff.

S. Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

The musical score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- S. Vln. (Solo Violin):** Treble clef, playing a melodic line with triplets.
- Vln. I (Violin I):** Treble clef, playing a melodic line with triplets.
- Vln. II (Violin II):** Treble clef, playing a melodic line with trills and triplets.
- Vln. III (Violin III):** Treble clef, playing a melodic line with triplets.
- Vln. IV (Violin IV):** Treble clef, playing a melodic line with triplets.
- Vla. (Viola):** Alto clef, playing a melodic line with triplets.
- Vla. II (Violoncello II):** Bass clef, playing a melodic line with triplets.

Dynamic markings include *mp* (mezzo-piano) throughout the score. Measure numbers 111, 112, and 113 are indicated at the top of the page.

S. Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

This musical score page contains two measures of music for a string ensemble. The instruments are arranged vertically from top to bottom: S. Vln., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., and Vla. II. The score is divided into two measures by a vertical bar line. The first measure is marked with a forte 'f' dynamic. The S. Vln. part consists of two whole notes, G4 and B4. Vln. I and Vln. II play sustained notes with a 'pizz' (pizzicato) marking. Vln. III and Vln. IV play sixteenth-note patterns. The Vla. and Vla. II parts feature triplet patterns. The second measure continues the patterns, with the S. Vln. playing G4 and B4. The Vln. I and Vln. II parts have a 'pizz' marking. The Vla. and Vla. II parts continue with triplet patterns. The page number '114' is at the top right, and the number '12' is at the top left.

16
129

S. Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc.

Vc. II

Vc. III

Db.

Db. II

132

S. Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc.

Vc. II

Vc. III

Db.

Db. II

arco, in time

135 17

S. Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc.

Vc. II

Vc. III

Db.

Db. II

arco, in time

The image shows a page of a musical score for a string ensemble, covering measures 135 to 137. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: S. Vln. (Solo Violin), Vln. I, Vln. II, Vln. III, Vln. IV, Vla. (Viola), Vla. II, Vc. (Violoncello), Vc. II, Vc. III, Db. (Double Bass), and Db. II. The music is written in treble and bass clefs. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score features a complex rhythmic texture with many sixteenth and thirty-second notes. A prominent feature is the use of triplets, indicated by a '3' above groups of notes. There are also some slurs and accents. Performance instructions include 'arco, in time' written above the first and second Viola parts. A sharp sign (#) is placed above a note in the first Solo Violin part. The page number '135' is at the top left, and '17' is at the top right.

141

S. Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc.

Vc. II

Vc. III

Db.

Db. II

mp

mp

mp

mp

mp

mp

G ⁻³⁻
♪ = ♩

145

S. Vln.

Vln. I

Vln. III

Vln. IV

Vla.

Vla. II

Vc.

Vc. II

Vc. III

Db.

Db. II

This musical score page contains 14 staves for various instruments. The top four staves are for Violins (S. Vln., Vln. I, Vln. III, Vln. IV), which play a rhythmic pattern of eighth notes. The next four staves are for Violas (Vla. I, Vla. II), which are silent in measures 148 and 149 but play a rhythmic pattern of eighth notes in measure 150, marked with a forte *f* dynamic. The bottom six staves are for Cellos and Double Basses (Vc. I, Vc. II, Vc. III, Db., Db. II), which play a rhythmic pattern of eighth notes throughout the measures. The score is divided into three measures by vertical bar lines.

This musical score page features the following instruments and parts:

- Vln. I:** Violin I, Treble clef, playing a rhythmic eighth-note pattern.
- Vln. III:** Violin III, Treble clef, playing a rhythmic eighth-note pattern.
- Vln. IV:** Violin IV, Treble clef, playing a rhythmic eighth-note pattern.
- Vla.:** Viola, Bass clef, playing a rhythmic eighth-note pattern.
- Vla. II:** Viola II, Bass clef, playing a rhythmic eighth-note pattern.
- Vc.:** Cello, Bass clef, playing a rhythmic eighth-note pattern.
- Vc. II:** Cello II, Bass clef, playing a rhythmic eighth-note pattern.
- Vc. III:** Cello III, Bass clef, playing a rhythmic eighth-note pattern.

The score is divided into three measures. The first measure shows the initial rhythmic patterns. The second and third measures show the continuation of these patterns, with some parts including dynamic markings such as *arco* and *f*.

This page of a musical score contains measures 154 through 157. The instruments are arranged as follows:

- Vln. I:** Violin I, starting in measure 154 with a forte (*f*) dynamic.
- Vln. II:** Violin II, starting in measure 154 with a forte (*f*) dynamic.
- Vln. III:** Violin III, starting in measure 154 with a forte (*f*) dynamic.
- Vln. IV:** Violin IV, starting in measure 154 with a forte (*f*) dynamic.
- Vla.:** Viola, starting in measure 154 with a forte (*f*) dynamic.
- Vla. II:** Viola II, starting in measure 154 with a forte (*f*) dynamic.
- Vc.:** Violoncello, starting in measure 154 with a forte (*f*) dynamic.
- Vc. II:** Violoncello II, starting in measure 154 with a forte (*f*) dynamic.
- Vc. III:** Violoncello III, starting in measure 154 with a forte (*f*) dynamic.
- Db.:** Double Bass, starting in measure 154 with a forte (*f*) dynamic.
- Db. II:** Double Bass II, starting in measure 154 with a forte (*f*) dynamic.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics are marked with *f* (forte). Some parts include *8va* markings. The key signature has one sharp (F#). The page concludes with a double bar line and a repeat sign.

24 159

This musical score page contains measures 159, 160, and 161 for a string and woodwind ensemble. The instruments are arranged as follows:

- Vln. I:** Violin I, measures 159-161. Dynamics: *mp*, *f*.
- Vln. II:** Violin II, measures 159-161. Dynamics: *mp*, *f*.
- Vln. III:** Violin III, measures 159-161. Dynamics: *mp*, *f*.
- Vln. IV:** Violin IV, measures 159-161. Dynamics: *mp*, *f*.
- Vla.:** Viola, measures 159-161. Dynamics: *f*.
- Vla. II:** Viola II, measures 159-161. Dynamics: *f*.
- Vc.:** Violoncello, measures 159-161. Dynamics: *f*.
- Vc. II:** Violoncello II, measures 159-161. Dynamics: *f*.
- Vc. III:** Violoncello III, measures 159-161. Dynamics: *mp*, *f*.
- Db.:** Double Bass, measures 159-161. Dynamics: *mp*, *f*.
- Db. II:** Double Bass II, measures 159-161. Dynamics: *mp*, *f*.

The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). A *8va* marking is present above the Vln. IV staff in measures 160 and 161. The key signature has one sharp (F#) and the time signature is 4/4.

This page of a musical score contains the following parts and staves:

- Vln. I:** Violin I, two staves.
- Vln. II:** Violin II, two staves.
- Vln. III:** Violin III, two staves.
- Vln. IV:** Violin IV, two staves.
- Vla.:** Viola, two staves.
- Vla. II:** Viola II, two staves.
- Vc.:** Cello, two staves.
- Vc. II:** Cello II, two staves.
- Vc. III:** Cello III, two staves.
- Db.:** Double Bass, two staves.
- Db. II:** Double Bass II, two staves.

The score includes various musical notations such as notes, rests, and dynamic markings. A dashed line labeled "8va" is present between the Violin III and Violin IV staves. The page number "162" is in the top left, and "25" is in the top right.

165

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc.

Vc. II

Vc. III

Db.

Db. II

Detailed description: This page of a musical score covers measures 165 through 168. It features a full string section (Violins I, II, III, IV, Violas, and Cellos) and a woodwind section (Violas II, Double Basses, and Double Basses II). The string parts are characterized by long, sweeping melodic lines with various articulations like accents and slurs. The woodwind parts provide a rhythmic and harmonic accompaniment with patterns of eighth and sixteenth notes. The score includes dynamic markings such as *mf* and *ff*, and includes repeat signs at the end of measures 167 and 168. A rehearsal mark '165' is placed at the beginning of the first measure.

This musical score page contains 17 staves, divided into four sections: Violins (Vln. I-IV), Violas (Vla. I-II), Cellos (Vc. I-III), and Double Basses (Db. I-II). The score is written in 3/2 time and features a complex rhythmic pattern of eighth and sixteenth notes with frequent accents. The key signature changes from one sharp (F#) to one flat (Bb) across the measures. The first four staves (Vln. I-IV) are mostly silent, with rests. The Viola I staff begins with a melodic line in the third measure. The Cello and Double Bass sections provide a dense, rhythmic accompaniment throughout the page.

This page of a musical score contains measures 173, 174, and 175. The instruments are arranged as follows from top to bottom: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla.), Viola II (Vla. II), Violoncello I (Vc.), Violoncello II (Vc. II), Violoncello III (Vc. III), Double Bass I (Db.), and Double Bass II (Db. II). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first three measures (173-175) show active musical notation for all instruments, featuring a complex rhythmic pattern of eighth and sixteenth notes. The notation includes various accidentals (sharps, naturals, flats) and rests. The woodwind parts (Vla., Vla. II, Vc., Vc. II, Vc. III, Db., Db. II) are mostly silent in these measures, indicated by long horizontal lines on their staves.

176 *gliss.* # 29

Vln. I *gliss.* #

Vln. II *gliss.*

Vln. III *gliss.*

Vln. IV *gliss.*

Vla. *mp f*

Vla. II *mp f*

Vc. *mp f*

Vc. II *mp f*

Vc. III *mp f*

Db. *mp f*

Db. II *mp f*

H

30

179

This page of a musical score contains measures 179 and 180. The score is for a string quartet and woodwinds. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), Violoncello III (Vc. III), Double Bass I (Db. I), and Double Bass II (Db. II). The key signature is one sharp (F#) and the time signature is 6/4. The score is divided into two systems, each with two measures. The first system (measures 179-180) features a complex rhythmic pattern in the upper strings and woodwinds, with a prominent sixteenth-note figure in the Violin I and II parts. The second system (measures 181-182) shows a continuation of the rhythmic patterns, with a notable change in the Viola I part. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page contains a musical score for measures 181 and 182. The score is organized into systems for different instruments. The string section includes Violins I, II, III, and IV, Violas I and II, Cellos I and II, and Double Basses I and II. The woodwind section includes Flutes I and II, and Clarinets I and II. Each instrument part is written on a five-line staff with a treble or bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *mf*, *f*, and *ff*. The score is divided into two measures by a vertical bar line. The first measure (181) shows a complex rhythmic texture with many sixteenth notes. The second measure (182) features more sustained notes and rests, with some instruments playing longer intervals. The overall texture is dense and rhythmic.

rit.

This page of a musical score contains measures 183 and 184. The score is for a string ensemble and includes the following parts:

- Violins I (Vln. I):** Treble clef, playing a rhythmic pattern of eighth notes with accents.
- Violins II (Vln. II):** Treble clef, playing a rhythmic pattern of eighth notes with accents.
- Violins III (Vln. III):** Treble clef, playing a rhythmic pattern of eighth notes with accents.
- Violins IV (Vln. IV):** Treble clef, playing a rhythmic pattern of eighth notes with accents.
- Viola (Vla.):** Alto clef, playing a rhythmic pattern of eighth notes with accents.
- Viola II (Vla. II):** Alto clef, playing a sustained note with a fermata.
- Cello I (Vc.):** Bass clef, playing a sustained note with a fermata.
- Cello II (Vc. II):** Bass clef, playing a sustained note with a fermata.
- Cello III (Vc. III):** Bass clef, playing a sustained note with a fermata.
- Double Bass I (Db.):** Bass clef, playing a sustained note with a fermata.
- Double Bass II (Db. II):** Bass clef, playing a sustained note with a fermata.

Measure 183 begins with a **rit.** (ritardando) marking. Dynamic markings include **f** (forte) for the lower strings and accents (**v**) for the violins. The score concludes with fermatas on the lower strings in measure 184.

♩ = ♩

I

185

Vln. I *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vln. II *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vln. III *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vln. IV *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vla. *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vla. II *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vc. *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vc. II *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Vc. III *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Db. *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Db. II *mf* gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.



♩ = 100

195

Vln. II *f* 3

Vln. III *f* 3

Vln. IV *f* *mf*

Vla. *f* *mf*

Vla. II *f* *mf*

Vc. *f* *mf*

Vc. II *f* *mf*

Vc. III *f* *mf*

Db. *f* *mp*

Db. II *f* *mp*

221

S. Vln.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc.

Vc. II

Vc. III

Db.

Db. II

(only one person holds over)

unison

ff

f

f

f

f

ff

f

f

f

f

f

f

f

f

gliss.

gliss.

gliss.

gliss.

gliss.

mp

mp

mp

mp

mp

mp

Detailed description of the musical score: This page of a musical score, numbered 221 at the top left and 35 at the top right, contains parts for various instruments. The instruments listed on the left are S. Vln., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vla. II, Vc., Vc. II, Vc. III, Db., and Db. II. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four measures. In measure 221, the S. Vln. part starts with a long note marked *ff*. Vln. I, Vln. II, Vln. III, and Vln. IV have rests, indicated by horizontal lines with a 'V' above them. Vla. and Vc. start with notes marked *f*. Vc. III has a note marked *f* with the instruction '(only one person holds over)'. Vla. II, Vc. II, Db., and Db. II also have notes marked *f*. In measure 222, the S. Vln. part has a long note marked *ff*. Vln. I and Vln. II have rests. Vln. III and Vln. IV have notes marked *f*. Vla. has a long note marked *ff*. Vla. II, Vc., Vc. II, Vc. III, Db., and Db. II have notes marked *f*. In measure 223, the S. Vln. part has a long note marked *ff*. Vln. I, Vln. II, Vln. III, and Vln. IV have notes marked *f*. Vla. has a long note marked *ff*. Vla. II, Vc., Vc. II, Vc. III, Db., and Db. II have notes marked *f*. In measure 224, the S. Vln. part has a long note marked *ff*. Vln. I, Vln. II, Vln. III, and Vln. IV have notes marked *f*. Vla. has a long note marked *ff*. Vla. II, Vc., Vc. II, Vc. III, Db., and Db. II have notes marked *f*. The score concludes with *mp* (mezzo-piano) dynamics for the woodwind instruments.

cello solos play one after another, in increasingly quick succession

J 227 **acc.**

mf Vln. I

mf Vln. II

mf Vln. III

f Vln. IV

solo *f* Vla. I

f Vla. I

f Vla. I

f Vla. II

f Vla. II

f Vla. II

solo *f* Vc. I

f Vc. I

solo *f* Vc. I

Vc. II

Vc. II

Vc. III

Vc. III

f *mf* Db.

f *mf* Db. II

♩ = 50 stringendo

molto accel.

240

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla. II

Vc.

Vc. II

Vc. III

Db.

Db. II

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

solo
f

solo
ff

solo
ff

solo
ff

poco a poco cresc.

poco a poco cresc.

♩ = 85

WILD

249

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vln. IV *ff*

Vla. *poco a poco cresc.* *ff*

Vla. II *poco a poco cresc.* *ff*

Vc. *poco a poco cresc.* *ff*

Vc. II *poco a poco cresc.* *ff*

Vc. III *duet ff*

Db. *ff*

Db. II *ff*

This page of a musical score contains measures 265, 266, and 267. The instruments and their parts are as follows:

- Vln. I:** Treble clef, starting with a rest in measure 265, then playing a melodic line in measures 266 and 267 with a *fff* dynamic.
- Vln. II:** Treble clef, playing a melodic line with *ff* dynamics in measures 265 and 266, then *mf* in measure 267.
- Vln. III:** Treble clef, playing a melodic line with *f* dynamics in measures 266 and 267.
- Vln. IV:** Treble clef, playing a melodic line with *f* dynamics in measures 266 and 267.
- Vla. I:** Alto clef, playing a melodic line with *ff* dynamics and "unsynchronized bowing" instructions.
- Vla. II:** Alto clef, playing a melodic line with *ff* dynamics and "unsynchronized bowing" instructions, including a trill in measure 267.
- Vc. I:** Bass clef, playing a rhythmic pattern of triplets and sextuplets with *ff* dynamics and "unsynchronized bowing" instructions.
- Vc. II:** Bass clef, playing a rhythmic pattern of eighth notes with *ff* dynamics.
- Vc. III:** Bass clef, playing a rhythmic pattern of eighth notes with *ff* dynamics and "unsynchronized bowing" instructions.
- Db. I:** Bass clef, playing a melodic line with *ff* dynamics.
- Db. II:** Bass clef, playing a rhythmic pattern of eighth notes with *ff* dynamics.

268

This musical score page, numbered 41 and starting at measure 268, features a full orchestral arrangement. The instruments are organized as follows:

- Vln. I:** Treble clef, playing a melodic line with a long slur across measures 268 and 269.
- Vln. II:** Treble clef, playing a sustained note with a dynamic marking of *f*.
- Vln. III:** Treble clef, playing a sustained note with a dynamic marking of *f*.
- Vln. IV:** Treble clef, playing a sustained note.
- Vla.:** Alto clef, playing a melodic line with a dynamic marking of *f*.
- Vla. II:** Alto clef, playing a melodic line with a dynamic marking of *f*.
- Vc. I:** Bass clef, playing a sixteenth-note triplet pattern with a dynamic marking of *fff*.
- Vc. II:** Bass clef, playing a triplet pattern with a dynamic marking of *fff*.
- Vc. III:** Bass clef, playing a melodic line with a dynamic marking of *fff*.
- Db.:** Bass clef, playing a sustained note with a dynamic marking of *fff*.
- Db. II:** Bass clef, playing a melodic line with a dynamic marking of *fff*.

Key features of the score include dynamic markings such as *f* and *fff*, various slurs and triplet markings, and a key signature of one sharp (F#) and a common time signature (C). The page concludes with a repeat sign and a fermata over the final notes.