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Sinfonietta for String Orchestra

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Author

Constantino, Anthony

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ANTHONY CONSTANTINO

SINFONIETTA

FOR STRING ORCHESTRA

ACTINO
Publishing

ANTHONY CONSTANTINO

SINFONIETTA

FOR STRING ORCHESTRA

(2019)

(FULL SCORE)

- I. FIERCELY
- II. ADAGIO, MOURNFUL
- III. PRESTO FEROCO



*Composed for the Russian String Orchestra,
Misha Rachlevsky, conductor.*

INSTRUMENTATION

Strings (Minimum 4,3,3,3,1)

Performance Notes

- All grace note gestures should be played before the beat.
- All natural harmonics notated with a circle are written at sounding pitch (Double Bass natural harmonics sound one octave lower than written).
- Double Bass written in treble clef still sounds one octave lower than written.
- All double stops should be played non divisi, with the exception of Violin I in bars 223-230 of the first movement. This divisi should be top-heavy; for example, if there are four players in the section, three should play the upper divisi while one should play the lower divisi.
- Bar 309 in the third movement utilizes an irregular time signature of 5/6, indicating a bar of five quarter-note-triplets. This bar should create the effect of a sudden, brief metric modulation.

duration ca. 23 min.

for Misha Rachlevsky
and the Russian String Orchestra

SINFONIETTA

FOR STRING ORCHESTRA

Anthony Constantino

I.

(2019)

Fiercely $\text{♩} = 144$
détaché sempre

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 1-6. The score is in 3/4 time and features dynamic markings of *ff*, *f*, *p*, and *ff*. The Violoncello and Double Bass parts include *pizz.* markings. The Violin I part has a *ff* marking at the beginning of the first measure.

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 7-10. The score is in 3/4 time and features dynamic markings of *f*, *ff*, *p*, and *ff*. The Violoncello part includes *arco* and *pizz.* markings. The Violin I part has a *f* marking at the beginning of the first measure. The Violin II part has a *détaché sempre* marking.

14

Score for measures 14-19. The score is for a string ensemble consisting of Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The music is in 2/4 and 3/4 time signatures. Dynamics include *ff*, *f*, *p*, and *fff*. The Vc. and Db. parts are marked *fff* in measure 14 and *ff* in measure 15. The Violin I part has a *ff* dynamic in measure 14 and 15, and a *p* dynamic in measure 16. The Violin II part has a *f* dynamic in measure 14 and 15, and a *p* dynamic in measure 16. The Viola part has a *f* dynamic in measure 14 and 15, and a *p* dynamic in measure 16.

20

Score for measures 20-24. The score is for a string ensemble consisting of Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The music is in 2/4 and 3/4 time signatures. Dynamics include *f*, *ff*, and *p*. The Vc. part is marked *f* in measure 20 and *ff* in measure 21. The Violin I part has a *f* dynamic in measure 20 and *ff* in measure 21. The Violin II part has a *ff* dynamic in measure 20 and *p* in measure 21. The Viola part has a *f* dynamic in measure 20 and *p* in measure 21. The Vc. part is marked *arco* in measure 20. The Db. part is marked *ff* in measure 21.

32

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

36 **Calming, l'istesso tempo**

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

arco

41 **(L'istesso tempo)**

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

détaché sempre

44

Vln. I
Vln. II
Vla.
Vc.
Db.

ff
f
f
ff
f

Detailed description: This system of musical notation covers measures 44, 45, and 46. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 44 shows Vln. I with a melodic line of eighth notes, while other instruments play sustained notes. Measure 45 continues with similar textures. Measure 46 is marked with a forte (*f*) dynamic and features more active melodic lines in Vln. I, Vla., and Vc., with Vln. II and Db. providing harmonic support.

47

Vln. I
Vln. II
Vla.
Vc.
Db.

p *ff* *ff* *p*
p *ff* *f* *p*
p *ff* *f* *p*
ff *ff* *ff* *p*
ff *ff* *ff* *p*

Detailed description: This system of musical notation covers measures 47, 48, 49, and 50. It features the same five staves as the previous system. Measure 47 is marked with a piano (*p*) dynamic and features long, sustained notes in Vln. I, Vln. II, and Vla. Measure 48 is marked with a fortissimo (*ff*) dynamic and features more active melodic lines in Vln. I, Vln. II, and Vla. Measure 49 is marked with a fortissimo (*ff*) dynamic and features a complex texture with active lines in Vln. I, Vln. II, Vla., Vc., and Db. Measure 50 is marked with a piano (*p*) dynamic and features sustained notes in Vln. I, Vln. II, and Vla., with Vc. and Db. providing harmonic support.

51

Vln. I
ff (*ff*) *p* *ff* *f*

Vln. II
ff *f* *p* *ff* *ff*

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

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

Db.
ff *f* *p* *ff* *f*

56

Vln. I
ff *mf* *ff sub.*

Vln. II
p *ff* *f* *ff sub.*

Vla.
ff *mf* *ff sub.*

Vc.
ff *mf* *ff sub.*

Db.
ff *mf* *ff sub.*

61

Vln. I
fff *p* *fff* *ffff non dim.*

Vln. II
fff *p* *fff* *ffff non dim.*

Vla.
fff *p* *fff* *ffff non dim.*

Vc.
fff *p* *fff* *ffff non dim.*

Db.
fff *p* *fff* *ffff non dim.*

69 Cold, stark ♩ = 54

Vln. I
pp

Vln. II
p

Vla.
pp

Vc.
p *f*

Db.
p *f*

72

Vln. I *pp* sul A

Vln. II *pp* sul D

Vla. *p* *pp* sul A

Vc. *p* *f* *pp*

Db. *p* *f* *pp* *p* 5

76

Vln. I *fp* *fp* (port.)

Vln. II *fp* *fp* *fp* *ff* *p* sul G

Vla. *fp* *fp* *p*

Vc. *fp* *fp*

Db. *fp* *ff* *p*

80

Vln. I *ppp* *f*

Vln. II *pp* *f*

Vla. *ppp* *f*

Vc. *p* *f*

Db. *p* *f*

91 rit.

Vln. I *pp* *mf* *p* *mf* *pp* *mf* *pp*

Vln. II *pp* *p* *pp* *mf* *pp* *mf* *pp*

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

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

Db. *p* *mf* *pp* *mf* *pp* *mf*

Meno mosso ♩ = 48

95 solo

Vln. I Solo *pp* *mf* *ppp* *f*

Vln. I gli altri 5 *ff* *f* *p* *ppp*

Vln. II Solo *pp* *mf* *ppp* *f*

Vln. II gli altri 5 *ff* *f* *p* *ppp*

Vla. Solo *pp* *mf* *ppp* *f*

Vla. gli altri 5 *ff* *f* *p* *ppp*

Vc. Solo *pp* *mf* *ppp* *f*

Vc. gli altri 5 *ff* *f* *p* *ppp*

Db. *ff* *f* *p* *ppp*

98 (solo) *ppp* (gli altri) *f* *p* *f* (*f*)

Vln. I Solo

Vln. I

(solo) *ppp* (gli altri) *f* *p* *f* (*f*)

Vln. II Solo

Vln. II

(solo) *ppp* (gli altri) *f* *p* *f* (*f*)

Vla. Solo

Vla.

(solo) *ppp* (gli altri) *f* *pizz.* *p* *f* (*f*)

Vc. Solo

Vc.

Db.

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

Vln. I Solo

Vln. I

Vln. II Solo

Vln. II

Vla. Solo

Vla.

Vc. Solo

Vc.

Db.

Tempo I ♩ = 144

103

Musical score for measures 103-104. The score is for a string ensemble in 4/4 time. It includes parts for Vln. I Solo, Vln. I, Vln. II Solo, Vln. II, Vla. Solo, Vla., Vc. Solo, Vc., and Db. The music features a series of sixteenth-note runs in the solo parts, which are sustained into the next measure. Dynamics include *ff* and *fff*. The Vln. I Solo part starts with a *ff* dynamic and continues with a *fff* dynamic. The Vln. II Solo part also starts with *ff* and continues with *fff*. The Vln. I and Vln. II parts have a *f* dynamic in measure 103 and a *ff* dynamic in measure 104. The Vla. Solo and Vla. parts have a *f* dynamic in measure 103 and a *ff* dynamic in measure 104. The Vc. Solo and Vc. parts have a *f* dynamic in measure 103 and a *ff* dynamic in measure 104. The Db. part has a *f* dynamic in measure 103 and a *ff* dynamic in measure 104.

105

Musical score for measures 105-106. The score continues from the previous page. It includes parts for Vln. I Solo, Vln. I, Vln. II Solo, Vln. II, Vla. Solo, Vla., Vc. Solo, Vc., and Db. The music features a series of sixteenth-note runs in the solo parts, which are sustained into the next measure. Dynamics include *f*, *fp*, *ff*, *f* arco, *fp*, *fff*, *pizz.*, and *arco*. The Vln. I Solo part starts with a *f* dynamic and continues with a *fff* dynamic. The Vln. I part starts with a *fp* dynamic and continues with a *fff* dynamic. The Vln. II Solo part starts with a *f* dynamic and continues with a *fff* dynamic. The Vln. II part starts with a *pizz.* dynamic and continues with a *fff* dynamic. The Vla. Solo and Vla. parts start with a *pizz.* dynamic and continue with a *fff* dynamic. The Vc. Solo and Vc. parts start with a *pizz.* dynamic and continue with a *fff* dynamic. The Db. part starts with a *ff* dynamic and continues with a *fff* dynamic.

107 tutti unis.

Vln. I
ff *fff* *ff* *fff* *f* *ff*

Vln. II
ff *fff* *f* *fff* *ff* *f* *ff*

Vla.
f *fff* *f* *fff* *f* *ff*

Vc.
f *fff* *f* *fff* *f* *ff*

Db.
f *fff* *f* *fff* *f* *ff*

111

Vln. I
p *ff sub.* *fff*

Vln. II
mf *p* *ff sub.* *fff*

Vla.
p *ff sub.* *fff*

Vc.
p *ff sub.* *fff*

Db.
p *ff sub.* *fff*

114

Vln. I
Vln. II
Vla.
Vc.
Db.

fff *p* *fff*

118 Fugue: Agitato ♩ = 100 (♩ = 200)

Vln. I
Vln. II
Vla.
Vc.
Db.

fff *p* *fff*

pizz.

125

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

f

fff

f

f

fff

arco

arco

fff

131

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

fff

fff

fff

fff

Calming, l'istesso tempo

138 sul tasto

Vln. I
Vln. II
Vla.
Vc.
Db.

p sul tasto *pp*

145

Vln. I
Vln. II
Vla.
Vc.
Db.

pp *ppp*

Molto agitato $\text{♩} = 80$

152

Vln. I
Vln. II
Vla.
Vc.
Db.

ff *ord.* *ff* *ord.* *ff* *ord.* *fff* *pizz.*

159

Vln. I

Vln. II

Vla.

Vc.

Db.

fff molto pesante

fff molto pesante

fff molto pesante

fff > *p*

arco

fff > *p*

ff

166

Vln. I

Vln. II

Vla.

Vc.

Db.

f

(molto pesante)

169

Vln. I

Vln. II

Vla.

Vc.

Db.

(*fff* molto pesante)

173

Vln. I

Vln. II *ff*

Vla. *f*

Vc.

Db.

ff

177

Vln. I

Vln. II *mf*

Vla.

Vc. *ff*

Db.

181

Vln. I *f*

Vln. II

Vla.

Vc. *ffmf ffmf ffmf ffmf (mf)*

Db. *ffmf ffmf ffmf ffmf (mf)*

186 **L'istesso tempo**

Vln. I *ff* *p*

Vln. II *p* *pp*

Vla. *ff* *p* *pp*

Vc. *ff* *ppp*

Db. *ff* *ppp*

poco rit.

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pp*

Vc.

Db.

194 **Poco meno mosso** ♩ = 72

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *p*

Db. *p*

198

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

202 **Agitato** ♩ = 160

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

ff

f

ff

ff

206

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

fff molto pesante

210

Vln. I
Vln. II
Vla.
Vc.
Db.

This system contains measures 210 through 213. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has a melodic line with various accidentals and slurs. The Violin II, Viola, and Violoncello parts feature triplet patterns. The Double Bass part consists of a rhythmic accompaniment with eighth notes and rests. Fingering numbers (IV, V, b.V) are indicated throughout the score.

214

Vln. I
Vln. II
Vla.
Vc.
Db.

fff
(ff)
(ff)
fff
(fff)
(fff)

This system contains measures 214 through 217. The time signature changes to 2/2. The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Violoncello parts feature triplet patterns. The Double Bass part has a rhythmic accompaniment. Dynamic markings include *fff* and *(ff)*. Fingering numbers (IV, V, b.V) are indicated throughout the score.

218

Vln. I
Vln. II
Vla.
Vc.
Db.

fff

This system contains measures 218 through 221. The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Violoncello parts feature triplet patterns. The Double Bass part has a rhythmic accompaniment. A dynamic marking of *fff* is present. Fingering numbers (IV, V, b.V) are indicated throughout the score.

rit. div.

222

Vln. I

Vln. II

Vla.

Vc.

Db.

sfffz

sfffz

Powerfully $\text{♩} = 56$

226

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

fff

fff

fff

fff

Tempo I ♩ = 144
unis., non div.

231

Vln. I
fff > *p* *fff* *pp*

Vln. II
fff > *p* *fff* *pp*

Vla.
fff > *p* *fff* *pp*

Vc.
fff > *p* *fff* *pp*

Db.
fff > *p* *fff* *pp*

235

Vln. I
fff

Vln. II
fff

Vla.
fff

Vc.
fff

Db.
fff

237

Vln. I

Vln. II

Vla.

Vc.

Db.

p

fff

fff

239

Vln. I

Vln. II

Vla.

Vc.

Db.

p sub.

fff

p sub.

fff

pizz.

fff

arco

f

fff

pizz.

arco

f cresc.

f cresc.

5/4

5/4

5/4

5/4

5/4

242

Vln. I Solo *ff* solo
gli altri *fff* *fp* *fff*

Vln. I *ff*

Vln. II Solo *ff* solo
gli altri *fff* *fp* *fff*

Vln. II *ff*

Vla. Solo *ff* solo
gli altri *fff* *fp* *fff*

Vla. *ff*

Vc. Solo *ff* solo
gli altri *fff* *fp* *fff*

Vc. *ff*

Db. *ff*

(highest possible pitch)

245

Vln. I *p* tutti unis. *f* *fff* *p* *fff* gliss.

Vln. II *p* tutti unis. *f* *fff* *p* *fff*

Vla. *p* tutti unis. *f* *fff* *p* *fff*

Vc. *p* tutti unis. *f* *fff* *p* *fff*

Db. *fff* *p* *fff*

II.

Adagio, mournful ♩ = 56

(2+3 sempre)

Violin I

Violin II

Viola

Violoncello

Double Bass

con sord.

con sord. (tutti)

solo (w/ Db.)
poco vib., con sord.

solo

tutti (con sord.)

pp < p > pp

pp < mp

pp < mf > pp pp < f

ppp

solo (w/ Vc.)

(ppp)

(ppp)

tutti

p < f

pp < p > pp

pp < mp

pp < mf > pp < f

7

con sord.

Vln. I

Vln. II

Vla.

Vc.

Db.

p < f

p < f

p < f

f < p < f

f < p < f

tutti soli

p < f

p < f

pp < f

f

pp < f

pp < f

pp < f

11

Vln. I

Vln. II

Vla.

Vc.

Db.

p < f

pp < f

pp < f

pp < f

mf espr.

p

pp < f

pp < f

pp < f

14

Vln. I *p* *f* *pp* cold (poco vib.)

Vln. II *pp* *f* *pp* *f* *pp* cold (poco vib.)

Vla. *pp* *f* *pp* *f* *pp* cold (poco vib.)

Vc. *f* *p* *f* *pp* cold (poco vib.)

Db. *pp* *f* *pp* *f* *pp* *f*

17

Vln. I *f* *pp* cold (poco vib.) *f* *ppp*

Vln. II *f* *pp* cold (poco vib.) *f* *p* *f*

Vla. *f* *pp* cold (poco vib.) *f* *p*

Vc. *f* *pp* cold (poco vib.) *f* *ppp*

Db. *pp* *f* *pp* *f* *pp* *f* *ppp*

21

Vln. I Solo *ppp* *f* *espr.* *ppp*

Vln. I *ppp* *ppp*

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

Vla. *f* *p* *f* *p* *ppp*

Vc. *f* *ppp*

Db. *f* *ppp*

(solo)

24

Vln. I Solo

(gli altri)

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *f*

p *mf* *pp*

p *mf* *pp*

(solo)

27

Vln. I Solo

(gli altri)

Vln. I

Vln. II

Vla.

Vc.

Db.

p sub. *pp*

p *f*

p *f*

p

port.

(gli altri)

30

Vln. I

Vln. II

Vla.

Vc.

Db.

p *f* *p* *f*

f *p* *f* *p*

pp *f* *pp* *f*

f *p* *f* *p*

pp *f* *pp* *f*

34 rit. Più mosso ♩ = 66

Vln. I tutti sul D (port.)

Vln. II sub. *f* espr. (port.) sul G

Vla. tutti soli sul C (port.)

Vc. *ff* > *pp* sub. *f* espr.

Db. sub. *ff* > *p* *ff* > *p* *ff* > *p* *ff*

39 ord. (con sord.)

Vln. I ord. (con sord.) *mf* accomp.

Vln. II ord. (con sord.) *mf* accomp.

Vla. ord. (con sord.) *mf* accomp.

Vc. *p* *ff* > *p* *ff* > *p* *ff* > *p* *ff* > *p* *ff* > *p* *f* espr.

Db. *p* *ff* > *p* *ff* > *p* *ff* > *p* *ff* > *p* *f* espr.

45 Tempo I (♩ = 56)

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Solo *f* solo, senza sord.

Vc. gli altri, (con sord.)

Db. *fff*

50

Vln. I

Vln. II

Vla.

Vc. Solo
(solo)
p ————— *f*

(gli altri)

Vc.

Db.

54 rit. **Meno mosso** ♩ = 50

Vln. I

Vln. II

Vla.

Vc. Solo
ff ————— *mf* ————— *p* dolce, espr.

(gli altri)

Vc.

Db.

ppp ————— *p* *ppp* ————— *p* *ppp* ————— *p*

58

Vln. I

Vln. II

Vla.

Vc. Solo
(solo) (solo)

(gli altri) (gli altri)

Vc.

Db.

ppp ————— *p* *ppp* ————— *p* *ppp* ————— *p*

62

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* (solo) *v*

Vc. Solo (gli altri) *ppp*

Vc. *ppp*

Db. *ppp*

6/4 *sub. < f > p*

6/4 *sub. < f > p > pp*

6/4 *sub. < f > p*

6/4 *sub. < f > p > pp*

6/4 *sub. < f > p > pp*

non vib.

67

Vln. I

Vln. II

Vla. *tutti soli*

Vc.

Db.

mf *pp* *ff* *pp*

p

Tempo I (♩ = 56)

72

Vln. I *ord.*

Vln. II *pp*

Vla. *p*

Vc. *p*

Db. *pp*

pp *p* *pp* *pp*

Meno mosso ♩ = 50 rit. a tempo

78

Vln. I
pp p ppp

Vln. II
pp p ppp

Vla.
pp p ppp

Vc.
(pp) p ppp

Db.
p pp pp

84 Largo ♩ = 40

Vln. I
ppp poss. p dolce ppp

Vln. II
ppp poss. p dolce ppp

Vla.
ppp poss. p dolce ppp

Vc.
ppp poss. p dolce ppp

Db.
ppp poss. p dolce ppp

89 Come sopra, ma meno mosso ♩ = 50 tutti soli rit.

Vln. I
ppp pp

Vln. II
pp < p pp < p

Vla.
pp < p pp < p pp < p

Vc.
pp < p

Db.
pp < p pp < p pp < p

94 **a tempo** **rit.**

The musical score consists of five staves for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music begins at measure 94. The first two measures are marked **a tempo** and feature dynamics of **pp** (pianissimo). At measure 96, the tempo changes to **rit.** (ritardando), and the dynamics shift to **ppp** (pianississimo). The score includes various musical notations such as slurs, ties, and rests across the staves.

III.

Presto feroce ♩ = 128
 senza sord.

Violin I
ff senza sord.
p sub.

Violin II
ff senza sord.
p sub.

Viola
ff senza sord.
p sub.

Violoncello
ff
p sub.

Double Bass

9

Vln. I
ff
fff

Vln. II
ff
fff

Vla.
ff
fff

Vc.
ff
fff

Db.
ff
fff

Molto meno mosso ♩ = 80 (♩ = 120)
molto accel. . .

32

Vln. I

Vln. II

Vla.

Vc.

Db.

lunga

gliss.

fff > *p*

sff

p cresc. poco a poco

36

Vln. I

Vln. II

Vla.

Vc.

Db.

f

gliss.

f

41 Tempo I ♩ = 192 (♩ = 96)

Vln. I *ff* *mf sub.*

Vln. II *ff* *pp sub.*

Vla. *ff* *pp sub.*

Vc. *ff* *pp sub.*

Db. *ff* *pp sub.*

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = ♩ (♩ = 128)

Vln. I *ff sub.* *p sub.*

Vln. II *ff sub.* *p sub.*

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

Vc. *ff sub.* *p sub. arco*

Db. *ff sub.* *p sub.*

74

Vln. I
Vln. II
Vla.
Vc.
Db.

f *f* *fff*

5 5 3 3 5

Detailed description: This system contains measures 74 through 78. The Vln. I part features a melodic line with a 5-measure phrase, a 3-measure phrase, and a final 5-measure phrase. The Vln. II part has a 5-measure phrase. The Vla. part has a 5-measure phrase. The Vc. and Db. parts provide harmonic support with various rhythmic patterns. Dynamics include *f* and *fff*. Fingering numbers 5, 3, and 5 are indicated.

79

Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This system contains measures 79 through 85. The Vln. I part has a melodic line with some rests. The Vln. II part has a rhythmic pattern. The Vla. part has a rhythmic pattern. The Vc. and Db. parts provide harmonic support with various rhythmic patterns.

86

Vln. I
Vln. II
Vla.
Vc.
Db.

f *f* *f*

5 5 5 5 5

Detailed description: This system contains measures 86 through 90. The Vln. I part has a melodic line with a 5-measure phrase. The Vln. II part has a 5-measure phrase. The Vla. part has a 5-measure phrase. The Vc. and Db. parts provide harmonic support with various rhythmic patterns. Dynamics include *f*. Fingering number 5 is indicated.

91

Vln. I *f* *p*

Vln. II *p sub.*

Vcl. *mf sub.*

Vc. *f* *p*

Db. -

95

Vln. I *p* *f sub.*

Vln. II *p* (non div.) *f sub.*

Vcl. *p* *f sub.*

Vc. (*p*) *f sub.*

Db. *p* *f sub.*

Più mosso ♩ = 240 (♩ = 120)

97

Vln. I *p sub.* *f sub.*

Vln. II *p sub.* *f sub.*

Vcl. *p sub.* *f sub.*

Vc. - *f sub.*

Db. *p sub.* *f sub.*

99 **A tempo** ♩ = 192

Vln. I *p* *f*

Vln. II *p*

Vla. *p*

Vc. *f*

Db. *p sub.*

103

Vln. I

Vln. II

Vla.

Vc.

Db.

109

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *f*

115

Vln. I
f *mf*

Vln. II
mf sub.

Vla.
(ff)

Vc.
gliss.
f *fff*

Db.
gliss.
f *fff*

120

Vln. I Solo
fff
solo

Vln. I
fff
gli altri

Vln. II
ff

Vla.
ff

Vc.
fff

Db.
fff

fff
fff
pizz.

(solo) **Più mosso** ♩ = 240 (♩ = 120) *tutti*

Vln. I Solo

Vln. I *(gli altri)*

Vln. II

Vla.

Vc. *pizz.* *fff* *arco* *f* *gliss.*

Db. *arco* *f* *gliss.*

A tempo ♩ = 128 (♩ = 192) *tutti*

Vln. I *(ff)*

Vln. II

Vla.

Vc. *ff*

Db. *ff*

131

Vln. I

Vln. II

Vla. *f sempre marcatissimo*

Vc. *arco* *f sempre marcatissimo*

Db. *f sempre marcatissimo*

137

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

ff

p sub.

p sub.

143

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

ff

pp

ff

pp

ff

ff sub.

p sub.

ff sub.

p sub.

150

Vln. I

Vln. II

Vla.

Vc.

Db.

p

f

p sub.

ff

p

f

p sub.

ff

p

f

p sub.

ff

155

Vln. I
f > p *ff* *p* *ff*

Vln. II
f > p *ff* *p* *ff*

Vla.
f > p *ff* *p* *ff*

Vc.
f > p *ff* *p* *ff*

Db.

161

Vln. I
mf *ff*

Vln. II
mf *ff*

Vla.
mf *ff*

Vc.
mf *ff*

Db.

167

$\text{♩} = \text{♩} (= 192)$

Vln. I
p *ff*

Vln. II
p *ff*

Vla.
p *ff*

Vc.
mf *sf* *f > p* *(p)*

Db.
mf *sf* *f > p* *(p)*

174

Vln. I

Vln. II

Vla.

Vc.

Db.

p *ff* *p*

p *ff* *p*

p *ff* *p*

f *p* (*p*)

f *p* (*p*)

180

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *f* *p* *ff* *fff*

ff *f* *p* *ff* *fff*

ff *f* *p* *ff* *fff*

f *f* *p* *f* *fff*

f *f* *p* *f* *fff*

186

Vln. I

Vln. II

Vla.

Vc.

Db.

p *fff*

p *fff*

p *fff*

p *fff*

p *fff*

192 **Meno mosso** ♩ = 80

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Db. *ppp* sempre

harmonic gliss. sul E, speed ad lib.
sul pont.

198 **accel.**

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Db.

204

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db.

210

Vln. I
Vln. II
Vla.
Vc.
Db.

This system of musical notation covers measures 210 to 215. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The Violin I and II parts play a rhythmic pattern of eighth notes, often beamed in groups of four. The Viola and Violoncello parts provide harmonic support with chords and moving lines. The Double Bass part consists of a continuous eighth-note pattern. Measure numbers 210, 211, 212, 213, 214, and 215 are indicated at the top of the system.

216

Vln. I
Vln. II
Vla.
Vc.
Db.

This system of musical notation covers measures 216 to 221. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat. The time signature is 4/4. The Violin I and II parts continue with their rhythmic patterns, with some changes in phrasing. The Viola and Violoncello parts maintain their harmonic roles. The Double Bass part remains a steady eighth-note accompaniment. Measure numbers 216, 217, 218, 219, 220, and 221 are indicated at the top of the system.

222

Vln. I
Vln. II
Vla.
Vc.
Db.

This system of musical notation covers measures 222 to 227. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat. The time signature is 4/4. The Violin I and II parts show further development of their rhythmic motifs. The Viola and Violoncello parts provide consistent harmonic support. The Double Bass part continues with its eighth-note pattern. Measure numbers 222, 223, 224, 225, 226, and 227 are indicated at the top of the system.

Tempo I subito ♩ = 128

Largo subito ♩ = 44

(sul tasto molto)

247

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

pp

f

ppp

ppp sub.

ppp

pp

ppp

sul tasto molto

sul tasto molto

sul tasto molto

sul tasto molto

sul tasto molto

sul tasto molto

Tempo I subito ♩ = 128

Largo subito (like a fading memory) ♩ = 44

sul tasto molto

251

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

ff

ord.

ff

ord.

ff

ord.

fff sub.

ord.

fff sub.

sul tasto molto

ppp

ppp

ppp

sul tasto molto

sul tasto molto

sul tasto molto

sul tasto molto

fff

fff

ppp

ppp

ppp

256

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

rit.

Tempo I subito ♩ = 128

260

Vln. I Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

gli altri ord.

ff

ord.

ff

ord.

fff sub. ord.

fff sub. ord.

3

3

3

3

(tutti)

273

Vln. I

Vln. II

Vla.

Vc.

Db.

281

Vln. I

Vln. II

Vla.

Vc.

Db.

291

Vln. I

Vln. II

Vla.

Vc.

Db.

p sub.

320

Vln. I
Vln. II
Vla.
Vc.
Db.

f *fff* *f*
f *fff* *f*
f *fff* *f*
f *fff* *f*
fff *f* *ff*

325

Vln. I
Vln. II
Vla.
Vc.
Db.

ff *p* *cresc. poco a poco*
ff *p* *cresc. poco a poco*
ff *p* *cresc. poco a poco*
p *cresc. poco a poco*
p *cresc. poco a poco*

331

Vln. I
Vln. II
Vla.
Vc.
Db.

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

337

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

345

Vln. I

Vln. II

Vla.

Vc.

Db.

353

Vln. I

Vln. II

Vla.

Vc.

Db.

rit. poco a poco

molto!!!

362

♩ = 33

Tempo I ♩ = 128

370

$\text{♩} = \text{♪} (\text{♩} = 192)$

375

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

5

5

5

5

5

5

5

5

380

Vln. I

Vln. II

Vla.

Vc.

Db.

fff

fff

fff

fff

fff

5

5

5

5

5

3

3

3

f

fff

f

fff

f

fff

f

fff