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Memories of the Earth

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Jonas Tarm
Memories of the Earth
for 19 Strings

to the Tallinn Chamber Orchestra and Risto Joost

Jonas Tarm
Memories of the Earth
(*Mälestusi ilmamaast*)
for 19 Strings

*Commissioned by the Tallinn Philharmonic Society
for the Tallinn Chamber Orchestra and Risto Joost*

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House of the Blackheads, Tallinn, Estonia*

*Tallinn Chamber Orchestra
Risto Joost, conductor*

Performance material is available on rental.
Contact at: www.JonasTarm.com

c. 7 - 9" c. 3 - 4"

LEAD
(play together)
♩ = c. 56-60

Vn. I
1 2
fff *fff-fmolto*

3 4 5
wait for Vn. I/1.2.
(*fmolto*)
* start figure one by one
fff ad lib. *fff-fmolto*

Vn. II
1 2
(*fmolto*) *fff* *fff-fmolto*

3 4 5
wait for Vn. II/1.2.
(*fmolto*)
* start figure one by one
fff ad lib. *fff-fmolto*

Va.
1 2 3 4
(*fmolto*)

wait for all Vns. to sustain pitch

4

c. 4 - 6" c. 5 - 7"

(play together)
♩ = c. 56-60
wait for Vas. 1 downbeat

Vn. I
1 2
fff *fff-fmolto*

3 4 5
wait for Vn. I/1.2. (in m. 6)
(*fmolto*)
start one by one slightly faster than last time
fff ad lib. *fff-fmolto*

Vn. II
1 2
(*fmolto*) *fff* *fff-fmolto*

3 4 5
wait for Vn. II/1.2. (in m. 6)
(*fmolto*)
start one by one slightly faster than last time
fff ad lib. *fff-fmolto*

Va.
1 2 3 4
LEAD (play together)
fff-fmolto

wait for Va./2.3. downbeat
Va. 2&3. wait for all Vns. to sustain pitch

5 6

*) Dashed slurs mean for each player to choose their own slurred bowings for the figure. At least one slur should be used in the figure. Accent placement should remain the same for all players.

Examples:  etc.

(short fermata)
c. 1 - 2"

c. 8 - 10"

Vn. I

wait for any Vn. I/3.4.5. to change note
(ff)
(play together) ♩ = c. 56-60
fff
fff-ff
change note one by one
finish first box and move on to next box when Vn. I/1.2. finish their figure
fff ad lib. fff-ff
wait for everyone to sustain pitch

Vn. II

wait for Vn. I/1.2.
(ff)
(play together) ♩ = c. 56-60
fff
fff-ff
change note one by one
finish first box and move on to next box when Vn. II/1.2. finish their figure
fff ad lib. fff-ff
wait for Vn. I/1.2.

Va.

(f molto)
LEAD WITH VA./3. (play together)
fff-f molto
LEAD WITH VA./2. (play together)
fff-f molto
(f molto)

7

c. 8 - 10"

LEAD WITH VA./2.
(play together)

play independently

repeat grace-note
every 1 - 2 sec. independently

Vn. I

1 *fff-ff*

2 *(ff)*

wait for Vn. II/1.2.
player to change note

start one by one

fff ad lib.

fff-ff

Vn. II

1 *(ff)*

2 *fff-ff*

3 *(ff)*

repeat grace-note
every 1 - 2 sec. independently

wait for Vn. II/1.2.
player to change note

start one by one

fff ad lib.

fff-ff

wait for Vn. I/3.4.5.
& Vn. II/3.4.5. to
finish figure

Va.

1 *(f molto)*

LEAD WITH VN. I/1.2.
(play together)

2 *fff-ff*

wait for conductor cue (m. 10)

3 *(f molto)*

wait for conductor cue (m. 10)

4 *(f molto)*

Freely in time. ♩ = ca. 56-60
play together
wait for Va./I. downbeat

(conductor cue)
1
Senza misura.
2

c. 2" c. 2"

Vn. I
1 2
3 4 5
wait for conductor cue (m. 10)

Vn. II
1 2
3 4 5
wait for conductor cue (m. 10)

Va.
1 2 3 4
LEAD
wait for conductor cue (m. 10)
(f molto)

Vc.
1 2 3
(pizz.)
like before
fff l.v.

Cb.
1 2
(pizz.)
like before
fff l.v.

9 10 11

Vns. and Vas. go to onstage position.

c. 10 - 15"
(as long as needed)

3

change bow and
articulate every 2 - 4 sec.

Vn. I

change bow and
articulate every 2 - 4 sec.

change bow and
articulate every 2 - 4 sec.

Vn. II

change bow and
articulate every 2 - 4 sec.

change bow and
articulate every 2 - 4 sec.

Va.

change bow and
articulate every 2 - 4 sec.

Vc.

tranquillo (ignore the music around you)

enter one by one

arco

fff con fuoco

change bow and
articulate every 2 - 4 sec.

Cb.

enter one by one

arco

fff con fuoco

change bow and
articulate every 2 - 4 sec.

12

(c. 10 - 15 ")

c. 4 - 6"

(very subtle cue for Vc./I.)

4

Maintain intensity.

Vn. I

fff sempre

ignore cue 4

Vn. II

fff sempre

ignore cue 4

Va.

fff sempre

ignore cue 4

fff sempre

poco vib.

(V)

Vc.

pppp tranquillo, sotto voce

ignore cue 4

Cb.

fff sempre

ignore cue 4

fff sempre

attacca

(12)

13

II. Love Weeps by Water (Armastus valab vee ääres pisaraid)

Gently. Molto adagio. ♩ = ca. 40
Sempre legatissimo.

Always staggered bowing. Always blend well unless *hauptstimme* is marked.

The musical score is arranged in five systems, each with five staves. The instruments are Violin I (staves 1-5), Violin II (staves 1-5), Viola (staves 1-4), Violoncello (staves 1-3), and Contrabass (staves 1-2). The score is divided into four measures, with a 3+2 measure group and a 2+3 measure group. Performance instructions include 'sempre senza vib.', 'con sord.', 'pp', 'ppp', and 'p poco espress.'. The score also includes various musical notations such as slurs, accents, and dynamic markings.

The musical score is divided into five systems, each containing five staves. The instruments are Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

- System 1 (Vn. I):** Staves 1-5. Includes markings like *n*, *p poco espress.*, *sempre senza vib.*, *gliss.*, and *pppp*. A *3+2* bracket is at the top left.
- System 2 (Vn. II):** Staves 1-5. Includes markings like *(con sord.) (senza vib.)*, *pp*, *gliss.*, and *pp*. A *3* bracket is present.
- System 3 (Va.):** Staves 1-5. Includes markings like *(con sord.) (senza vib.)*, *pp*, *pp*, and *pp*. A *3* bracket is present.
- System 4 (Vc.):** Staves 1-5. Includes markings like *pp*, *pp*, *pppp*, and *pp*. A *3* bracket is present.
- System 5 (Cb.):** Staves 1-5. Includes markings like *pp*, *pp*, and *pp*. A *3* bracket is present.

Measure numbers 5, 6, 7, 8, and 9 are indicated at the bottom of the page. Performance instructions such as *gentle cut off (without cresc. or dim.)* and *ppp* are repeated at the end of each staff.

B

Gradually going to a slightly warmer tone.
(But always without vibrato unless marked otherwise.)

3+3

(con sord.)
(senza vib.)
(S)

ppp very freely, lontano

con sord.
sempre senza vib.

ppp very freely, lontano

(con sord.)
(senza vib.)

sempre senza vib.

(con sord.)
(senza vib.)

pp freely (sempre)

(con sord.)
(senza vib.)
(S)

pp

(senza vib.)
to sord.

con sord.
sempre senza vib.

ppp very freely, lontano

(senza vib.)
to sord.

con sord.
sempre senza vib.

ppp very freely, lontano

(con sord.)
(senza vib.)

sempre senza vib.

pp freely (sempre)

(con sord.)
(senza vib.)
(S)

pp

(con sord.)
(poco vib.)
(H)

pp

(con sord.)
(senza vib.)

pp

(con sord.)
(senza vib.)

H poco vib.

p very freely

(con sord.)
(senza vib.)

pp

(con sord.)
(poco vib.)
(H)

H ord. vib.

pp espress.

mp

(con sord.)
(senza vib.)

H ord. vib.

pp espress.

mp

(con sord.)
(senza vib.)

to sord.

con sord., senza vib.

pp freely

(con sord.)
(senza vib.)
(H)

pp

H ord. vib.

pp

ord. vib.

(con sord.)
(senza vib.)
IV

pp

mp

pp

17 18 19

Vns.+ Va.:
gentle cut off
(without cresc. or dim.)

1 (con sord.) (senza vib.) (S) *p* *pp* *ppp*

2 (con sord.) (senza vib.) (S) *p* *pp* *ppp*

Vn. I 3 (con sord.) (senza vib.) *p* *pp* *ppp*

4 (con sord.) (senza vib.) *pp* *pp* *ppp*

5 (con sord.) (senza vib.) *n* *p* *pp* *ppp*

1 (con sord.) (senza vib.) *n* *pp* *ppp*

Vn. II 2 (con sord.) (senza vib.) (S) *n* *pp* *ppp*

3 (con sord.) (senza vib.) *n* *pp* *ppp*

4 (con sord.) (senza vib.) *pp* *pp* *ppp*

5 (con sord.) (senza vib.) *pp* *pp* *ppp*

Va. 1 (con sord.) (senza vib.) *n* *ppp*

2 (con sord.) (senza vib.) *n* *ppp*

3 (con sord.) (senza vib.) *pp* *ppp*

4 (con sord.) (senza vib.) *pp* *ppp*

Vc. 1 (con sord.) (senza vib.) *pp* *n* *n*

2 (con sord.) (poco vib.) (H) *n* *pp* *n*

3 (con sord.) (senza vib.) *n*

Cb. 1 (con sord.) (senza vib.) *n* *p* *n*

2 (con sord.) (senza vib.) *n*

C

Still.

(Tutti sempre senza vib.)

(con sord.)
(senza vib.)

The musical score is arranged in systems for various instruments. The Vn. I section (measures 1-5) features a melodic line with dynamics *ppp* and *n*, and includes a **3+3** measure rest and a **2+3** measure rest. The Vn. II section (measures 1-5) mirrors the Vn. I part. The Va. section (measures 1-4) has a lower melodic line with dynamics *ppp* and *n*. The Vc. section (measures 1-3) provides harmonic support with dynamics *ppp* and *p*. The Cb. section (measures 1-2) is mostly silent. Performance instructions include *ppp senza cresc.* for the Vc. and various articulation marks like *n* and *ppp*. The score is divided into measures 24, 25, 26, 27, and 28.

24

25

26

27

28

D

(con sord.)
(poco vib.)

(H)

Vn. I
1 (con sord.) (poco vib.)
2 (con sord.) (senza vib.) (S) *pp* sempre
3 (con sord.) (senza vib.) *ppp* sempre
4 (con sord.) (senza vib.) *ppp* sempre
5 (con sord.) (senza vib.) *ppp* sempre

Vn. II
1 (con sord.) (senza vib.) *ppp*
2 (con sord.) (senza vib.) *ppp*
3 (con sord.) (senza vib.) *ppp* sempre
4 (con sord.) (senza vib.) *ppp* sempre
5 (con sord.) (senza vib.) *ppp* sempre

Va.
1 (con sord.) (senza vib.) *p* sub., freely, flautando
2 (con sord.) (senza vib.) *p* sub., freely, flautando
3 (con sord.) (senza vib.) *p* freely, flautando
4 (con sord.) (senza vib.) *ppp* sempre

Vc.
1 (con sord.) (poco vib.) (H) *pp* sempre
2 (con sord.) (senza vib.) slightly emphasize note beginnings *pp* sempre
3 (con sord.) (senza vib.) slightly emphasize note beginnings *ppp*

Cb.
1 (con sord.) (senza vib.) slightly emphasize note beginnings *pp* sempre
2 (con sord.) (senza vib.) slightly emphasize note beginnings *pp* sempre

Measures: 34, 35, 36, 37, 38

(con sord.)
senza vib.

1 *n* *pp* freely

(con sord.)
(poco vib.) *pp*

(con sord.)
pizz. *p* freely

(con sord.) pizz. *p* freely

(con sord.)
(senza vib.) *ppp* sempre

(con sord.)
(senza vib.) *p*

(con sord.)
(senza vib.) *p*

Vn. II
(con sord.) pizz. *p* freely

(con sord.) pizz. *p* freely

(con sord.)
(senza vib.) *ppp* sempre

(con sord.)
(senza vib.) *p*

(con sord.)
(senza vib.) *p*

Va.
(con sord.)
(senza vib.) *poco a poco dim.*

(con sord.)
(senza vib.) *poco a poco dim.*

(con sord.)
(senza vib.) *poco a poco dim.*

(con sord.)
(senza vib.) *poco a poco cresc.*

(con sord.)
(senza vib.) *poco a poco cresc.*

Vc.
(con sord.)
(senza vib.) *ppp*

(con sord.)
(senza vib.) *ppp*

(con sord.)
(senza vib.) *ppp*

(con sord.)
(senza vib.) *ppp*

Cb.
(con sord.)
(senza vib.) *ppp*

(con sord.)
(senza vib.) *ppp*

ppp *poco a poco cresc.* *(pp)* *(p)*

39 40 41 42

The score is for measures 43 through 49. It features five staves for Violin I (Vn. I), five for Violin II (Vn. II), three for Viola (Va.), three for Violoncello (Vc.), and two for Contrabass (Cb.).

Violin I (Vn. I): Measures 43-45 are marked with *pppp* and *n*. Measure 46 begins with a *3+2* triplet and *III, senza vib.* (third finger, no vibrato), marked *ppp*. The string continues with a slur through measures 47-49, ending with *morendo al niente*.

Violin II (Vn. II): Measures 43-45 are marked with *pppp* and *n*. Measure 46 begins with a *3* triplet and *arco. senza vib.* (arco, no vibrato), marked *ppp*. The string continues with a slur through measures 47-49, ending with *morendo al niente*.

Viola (Va.): Measures 43-45 are marked with *pppp* and *n*. Measure 46 begins with *H poco vib.* (hairpins, poco vibrato) and *p poco espress.* (piano, poco expressive), marked *ppp*. The string continues with a slur through measures 47-49, ending with *morendo al niente*.

Violoncello (Vc.): Measures 43-45 are marked with *mp* and *mf*. Measure 46 begins with *ppp*. The string continues with a slur through measures 47-49, ending with *morendo al niente*.

Contrabass (Cb.): Measures 43-45 are marked with *mp* and *mf*. Measure 46 begins with *ppp*. The string continues with a slur through measures 47-49, ending with *morendo al niente*.

Measure 49 concludes with a *long pause*.

III. Dances on Land (Maatantsud)

Allegro con spirito. Dance-like.

♩ = ca. 138

3+2

Violin I
Violin II
Viola
Violoncello
Contrabass

Measures 1-8. Violin I and II: senza sord., pizz., mp sempre l.v., (pizz.), mp. Viola: senza sord., ff. Violoncello and Contrabass: senza sord., ff-mf energico, ff, mp, ff, ff sub., ffp, ffp, ff sost., ff molto p, molto ff. Dynamics: p, ff, p, ff, p, ff, p, ff.

Vn. I
Vn. II
Va.
Vc.
Cb.

Measures 9-14. Vn. I: (pizz.), III, p, f, p, ff, mf, ff. Vn. II: (pizz.), III, (damp string), mf, p, mf, ff. Va.: ff-mf energico, ff, ff, mf, ff sub., ff, molto ff. Vc.: fp, ff, simile, fp, ff, fp, ff. Cb.: p, ff, p, ff, p, ff.

F Grandioso! G.P.

Vn. I
Vn. II
Va.
Vc.
Cb.

Measures 15-22. Vn. I: tutti pizz., f, ff, ff, f. Vn. II: arco, ff molto, pp molto, ff, ff, f. Va.: (on the string), ffmp, p, molto, ff, ff, ff, pizz., fff. Vc.: fp, ff, ff, ff, ff. Cb.: fp, ff, ff, ff, f.

$\text{♩} = \text{ca. } 104 (\text{♩} = 208)$

Vn. I
1 2 3
4 5

Vn. II
4 5

Va.
1 2
3 4

Vc.
1 2 3

Cb.
1 2

23 24 25 26 27

This page contains the musical score for measures 28 through 32 of the piece "III. Dances on Land" from "Tarm: Memories of the Earth". The score is arranged in a system with five main parts: Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

- Vn. I:** Measures 28-32. Part 1 (top) features a melodic line with triplets and accents, starting with a *ff* dynamic. Part 2 (bottom) is a rhythmic accompaniment, marked *ff* and *rhythmic*.
- Vn. II:** Measures 28-32. Part 1 (top) has a melodic line with triplets and accents, starting with a *f* dynamic. Part 2 (bottom) is a rhythmic accompaniment, marked *ff*.
- Va.:** Measures 28-32. Part 1 (top) is a rhythmic accompaniment, marked *ff* and *mf*. Part 2 (middle) is a rhythmic accompaniment, marked *ff*. Part 3 (bottom) is a rhythmic accompaniment, marked *ff* and *sempre*, with a *(pizz.)* instruction.
- Vc.:** Measures 28-32. Part 1 (top) is a rhythmic accompaniment, marked *f* and *ff*. Part 2 (bottom) is a rhythmic accompaniment, marked *f* and *ff*.
- Cb.:** Measures 28-32. Part 1 (top) is a rhythmic accompaniment, marked *f* and *ff*. Part 2 (bottom) is a rhythmic accompaniment, marked *f* and *ff*.

The score includes various musical notations such as triplets, accents, dynamics (*ff*, *f*, *mf*), and performance instructions like *(pizz.)* and *sempre*. The measures are numbered 28, 29, 30, 31, and 32 at the bottom of the page.

G
Energico!

Vn. I
1 2
ff
3 4
ff
5
ff
ff *sempre* *molto* *mp* *molto*
on the string (on the string) *gliss.*

Vn. II
1 2
ff
3 4
ff
5
ff *sempre* *molto* *mp* *molto*
on the string (on the string) *gliss.*

Va.
1 2
ff *wild*
3 4
ff *wild*
5
fff *ffp* *sf* *ff* *p* *ff* *mf*
on the string (on the string)

Vc.
1 2
ff *wild*
3 4
ff *quasi arpegg.*
5
fff *sf* *ff* *p* *ff* *mf* *f* *ff*
pizz. arco

Cb.
1 2
ff *wild*
5
fff *sf* *ff* *p* *ff* *mf*

33 34 35 36 37 38 39 40

Dance-like. Don't rush.

Musical score for measures 41-44, featuring Vn. I, Vn. II, Va., Vc., and Cb. The score includes dynamic markings such as *ff*, *ffp*, and *ff sub.*, and performance instructions like "on the string".



Musical score for measures 45-49, featuring Vn. I, Vn. II, Va., Vc., and Cb. The score includes dynamic markings such as *ff*, *ffp*, *ff*, *mf*, *pizz.*, and *arco*.

Wild and noisy!

Vn. I
1 2 3
4 5
simile
IV
approx. pitch
fff
(IV) (highest possible pitch on IV)

Vn. II
1 2 3
4 5
repeat figure with gliss. (maintain interval) IV sempre
approx. pitches
fff
tap body of instrument
ff

Va.
1 2
3 4
arco
p
ff (almost tremolo)
pizz.
fff
(IV) (highest possible pitch on IV)

Vc.
1 2
3
on the string
off the string
ff
pizz.
ff

Cb.
1 2
ff-mf
f
ff (almost tremolo)
col legno battuto
ff

50 51 52 53 54 55

H
Pesante. ♩ = ca. 80
molto accel. (♩ = 132)

3+3

Vn. I
 1 *sfmf* *ff* *sfmf* *ffmp* *ff* sub. molto *pp*
 2 *sfmf* *ff* *sfmf* to sord.
 3 *sfmf* *ff* *sfmf*
 4 *sfmf* *ff* *sfmf* *ffmp* *ff* sub. molto *pp*
 5 *sfmf* *ff* *sfmf* *ffmp* *ff* sub. molto *pp*

Vn. II
 1 *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*
 2 *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*
 3 *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*
 4 *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*
 5 *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*

Va.
 1 *sfmf* *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*
 2 *sfmf* *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*
 3 *sfmf* *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*
 4 *sfmf* *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*

Vc.
 1 (pizz.) *ff* *ff* *ff* *ff* *ff* *ff* molto *pp*
 2 (pizz.) *ff* *ff* *ff* *ff* *ff* *ff* *pp* poco flautando
 3 (pizz.) *ff* *ff* *ff* *ff* *ff* *ff* *pp*

Cb.
 1 tutti ord. *sfmf* *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*
 2 *sfmf* *ff* *sfmf* *ff* *sfmf* *ff* *ff* molto *pp*

56 57 58 59 60 61 62 63

Flowing. ♩ = ca. 132

3+3+3 to sord.

I con sord.

Vn. I

(con sord.)
(senza vib.)
pp legato

via sord.

(senza sord.)
pizz.
mp rhythmic

mp semplice

ppp
senza sord., pizz.
(only pluck C#
and slide into D#)

(pizz.)
(only pluck C#
and slide into D#)

Vn. II

to sord.

pizz.
(only pluck C#
and slide into D#)

to sord.

pizz.
(only pluck C#
and slide into D#)

(pizz.)
pp echo, rhythmic

to sord.

Va.

to sord.

(senza sord.)
sul pont.
gliss.
mp rhythmic

to sord.

con sord.
sul tasto
(quarter sharp)
gliss.
pp echo, rhythmic

Vc.

(con sord.)
(senza vib.)
pp poco flautando

to sord.

pp sempre

pp sempre

Cb.

pp

(pizz.)
pp

64 65 66 67 68 69 70

(con sord.)

1

2

Vn. I

3

4

5

1

Vn. II

2

3

4

5

Va.

1

1

(con sord.)
(senza vib.)

2

Vc.

3

1

2

Cb.

(pizz.)

pp

con sord.
arco
tr

mp

con sord.
arco
mp semplice

pp

mp

con sord.
arco
mp semplice

n

con sord.
arco
p

pp

pp legato

pp legato

con sord.
pp

pp sempre (poco flautando)

pp sempre (poco flautando)

to sord.

71

72

73

74

75

J
Playful.

Vn. I
1 (con sord.)
2 (con sord.)
3 (con sord.)
4
5

Vn. II
1 (con sord.)
2 (con sord.)
3 (con sord.)
4 (con sord.)
5 (con sord.)

Va.
1 (con sord.)
3 (con sord.)

Vc.
1 (con sord.)
2 (con sord.)
3 (con sord.)

Cb.
1 (pizz.)
2 (pizz.)

76 77 78 79 80

The musical score is arranged in systems for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). Each system contains five staves. The score is divided into four measures, labeled 90, 91, 92, and 93 at the bottom. The time signature is 6/4. The key signature has one sharp (F#). The score includes various dynamics such as *mp sub.*, *ppp*, *molto*, *ffp*, and *ff*. Performance instructions include *(con sord.)*, *ppp lontano, legato*, and *via sord.*. The notation features complex rhythmic patterns with many beamed notes and rests.

90

91

92

93

L

Pesante. Poco più mosso.

♩ = ca. 138 (Tempo primo.)

Musical score for measures 94-98. The score is for a string quartet (Vn. I, Vn. II, Va., Vc.) and a double bass (Cb.).

- Measures 94-95:** 3+3 and 3+2 patterns. Vn. I and Vn. II play *sf* 3rds. Va. and Vc. play *pp* with *arco* and *senza sord.* Cb. plays *ff* *energico con spirito*.
- Measure 96:** Vn. I and Vn. II play *f* rhythmic 3rds. Va. and Vc. play *ppp*. Cb. plays *ff* *sub.*
- Measure 97:** Vn. I and Vn. II play *sf* 3rds. Va. and Vc. play *ppp*. Cb. plays *ffp* *f sub.*
- Measure 98:** Vn. I and Vn. II play *sf* 3rds. Va. and Vc. play *ppp*. Cb. plays *ff - ffp* *energico* *arco* *senza sord.*

Tempo markings: *senza sord.*, *via sord.*, *⊖ (damp strings)*, *pp*, *ppp*, *ff*, *ffp*, *f*, *f sub.*, *energico*, *arco*, *senza sord.*

Musical score for measures 99-101. The score is for a string quartet (Vn. I, Vn. II, Va., Vc.) and a double bass (Cb.).

- Measure 99:** Vn. I and Vn. II play *f* rhythmic 3rds. Va. and Vc. play *f* *energico*. Cb. plays *ff*.
- Measure 100:** Vn. I and Vn. II play *f* rhythmic 3rds. Va. and Vc. play *f*. Cb. plays *ffp* *(before beat)*.
- Measure 101:** Vn. I and Vn. II play *f* rhythmic 3rds. Va. and Vc. play *f* *pizz.*. Cb. plays *f*.

Tempo markings: *3+2*, *f* rhythmic, *mp*, *f*, *ff*, *ffp*, *f*, *pizz.*

♩ = ♩
(♩ = ca. 138)

Vn. I
1 2 3 4 5

Vn. II
1 2 3 4 5

Va.
1 2 3 4

Vc.
1 2 3

Cb.
1 2

102 103 104 105

M

Wild! Rhythmic.
L'istesso tempo.

tap center of
instrument with palm
(result should be a dark tone)

Vn. I
1 2 3

Vn. II
1 2 3 4 5

Va.
1 2 3 4

Vc.
1 2 3

Cb.
1 2

106 107 108 109 110

Musical score for measures 111-114, featuring Vn. I, Vn. II, Va., Vc., and Cb. The score includes dynamic markings such as *ff*, *ff* sub., *ff* rhythmic, and *ff* con fuoco. It also features performance instructions like *pizz.*, *arco*, and *gliss.*. The measures are numbered 111, 112, 113, and 114 at the bottom.

Musical score for measures 115-119, featuring Vn. I, Vn. II, Va., Vc., and Cb. The score includes dynamic markings such as *ff*, *f*, *ff* sub., *ff*, *mf*, and *ff*. It also features performance instructions like *pizz.*, *arco*, *gliss.*, and *f* rhythmic. The measures are numbered 115, 116, 117, 118, and 119 at the bottom.

$\text{♩} = \text{ca. } 104$

Vn. I

1 pizz. *ff*

2 pizz. *ff*

3 pizz. *ff* arco *p* 3 3 3

4 pizz. *ff* arco *mf* 5 5

5 *(ff)* 5 5

Vn. II

1 *ppp* 3 3

2 *pp* 3 3

3 *mp* 3 3 3

4 *f* 5 5

5 *ff* 5 5

Va.

1 (pizz.)

2 arco *ff*

3

4

Vc.

1 *ff*

2

3

Cb.

1 pizz. *ff*

2 pizz. *ff*

120 121 122 123 124

arco (non harm. gliss.)
gliss. non harm.

arco (non harm. gliss.)
gliss. non harm.

N Grandioso e sostenuto.
poco a poco accel.

♩ = ca. 120

(♩=126)

(♩=132)

arco
tr
loco (♩=138)

3+3

IV (before the beat) pizz.

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

125 126 127 128

3+2

(♩=152) (♩=168) (♩=184) (♩=200)

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

129 130 131

senza dim.

c. 3"

The musical score is arranged in systems for five instrument groups: Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). Each group has two staves (1 and 2).
- **Vn. I:** Measures 137-139 are marked *fff-fmolto*. At measure 140, the dynamic changes to *sfz* and the tempo to *molto*.
- **Vn. II:** Measures 137-139 are marked *fff-fmolto*. At measure 140, the dynamic changes to *sfz* and the tempo to *molto*.
- **Va.:** Measures 137-139 are marked *fff-fmolto*. At measure 140, the dynamic changes to *sfz grandioso*.
- **Vc.:** Measures 137-139 are marked *fff-fmolto*. At measure 140, the dynamic changes to *sfz grandioso*.
- **Cb.:** Measures 137-139 are marked *fff-fmolto*. At measure 140, the dynamic changes to *sfz grandioso*.
Tempo markings *slightly faster rhythm* appear above the first staff of each instrument group at the beginning of measure 140. The score concludes with a fermata over the final notes of measure 140.

c. 1.5"

The musical score is arranged in systems for five instruments: Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). Each instrument has two staves (1 and 2). The score covers measures 141 to 146. Measure 141 is marked *fff-fmolto*. Measure 142 is marked *fff-fmolto*. Measure 143 is marked *sfpp* *molto* and *fff*, with the instruction "slightly faster rhythm". Measure 144 is marked *fff* and *sfpp* *molto*, with the instruction "slightly faster rhythm". Measure 145 is marked *fff* and *sfpp* *molto*, with the instruction "slightly faster rhythm". Measure 146 is marked *fff*. The time signature changes from 3/4 to 2/4 between measures 142 and 143. A scale bar at the top indicates a length of approximately 1.5 inches.

Vn. I

Vn. II

Va.

Vc.

Cb.

141 142 143 144 145 146

c. 6 – 10"

c. 1 – 2"

①

Senza misura.

Vns.: enter one by one ad lib.

Tutti: always stagger bow when needed.

②

The score is divided into two systems. The first system (measures 147-148) is marked 'Senza misura.' and 'Vns.: enter one by one ad lib.'. It features five staves for Violins I (Vn. I), five for Violins II (Vn. II), four for Violas (Va.), and two for Cellos/Double Basses (Cb.). Each staff contains a melodic line with various dynamics and performance instructions. The second system (measures 148-149) continues the music, with dynamics ranging from *pppp* to *fff*. The score includes performance markings such as 'repeat ad lib.', 'poco a poco accel.', 'poco a poco cresc.', 'sim.', and '(do not tremolo)'. The page number '147' is centered at the bottom, and '148' is at the bottom right, with the word 'attacca' written below it.

