

Yitzhak Yedid
Delusions of War (2014)
תעתועי מלחמה
for 22 string players

Acknowledgment

Delusions of War was commissioned by Divertimenti String Ensemble of Queensland Conservatorium Griffith University conducted by Graeme Jennings.

The work has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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Delusions of War

Current tragic events of the continuing unresolved conflict between Israel and the Palestinians and of the ongoing brutal battles in Syria have influenced my composition *Delusions of War*. *Delusions of War* is a commentary on political/religious problems that continue to find no resolution. The music aims to make the listeners “feel” the human suffering that the war causes, and, without assuming to have answers, to encourage them to pause for a moment and to envisage better ways than force to resolve crises. The music captures emotions of anger and fear, and feelings of sorrow, tragedy and righteousness.

I believe that a false conception of life leads to bloody conflicts. A common tendency is to think of one side as the victim and the other as the aggressor, and under this perception, each side justifies its position and the use of violence. This justification lies in delusions and a false conception that war ends the conflict and solves the problems. Each side tries to “break” the other side by using greater force, but as recent events can testify, wars and victories do not resolve the problems, they deepen the animosity, intensify the hostility and hatred and increase the tragedy.

Delusions of War, orchestrated for 22 string instruments, consists of seventeen major sections (musical images) in Part One and ten major sections in Part Two. These sections synthesize and superimpose various approaches and compositional techniques that contrast with each other and often convey extreme chances. Approaches and compositional techniques include a perpetuum mobile toccata, heterophonic textures, canonic textures, as well as the use of *Maqamat* to resemble classical Arabic melodic lines, imitation of the human voice and improvisation out of ordered pitch collections.

Yitzhak Yedid

August 2014

INSTRUMENTATION:

Violin 1 (6), Violin 2 (6), Viola (4), Violoncello (4), Double bass (2)

PERFORMANCE NOTES:

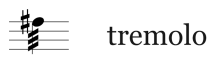
play **non vib.** throughout the work unless otherwise noted

molto vib. - vary the pitch greater than a semitone.

flautando - create a flute-like sound by moving the bow lightly on the string near or at the fingerboard

pressure - move the bow slowly and press it down near the bridge to create a sound effect of a 'creaking door'

irregular pressure - the same sound effect as **pressure** but played irregularly and inconsistently



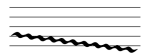
tremolo



fastest tremolo possible



approximate pitch level



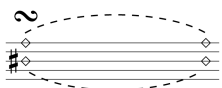
glissando together with **molto vib.** from one note to the next



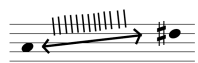
rapid and up-and-down improvised sound effect.

♭ a quarter tone lower

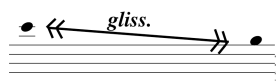
♯ three quarter tone lower



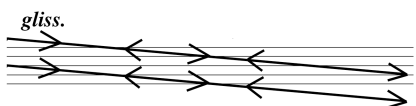
rapid improvisation of semi-tone and tone intervals between the designated notes



glissando and uncounted rapid tremolo that goes from the first note to the second and back to the first note (up-down).



glissando that goes twice from the first note/pitch to the next and back to the first note/pitch (down-up-down-up)



glissando that change directions:
down (to the opposite arrow)-up (to where it started)-down
(to the second opposite arrow)-up (to where it started)-down
(to the end)



the highest note possible

Delusions of War

for 22 string players

(2014)

תעתועי מלחמה

ל-22 נגני כלי קשת

יצחק ידיד
Yitzhak Yedid

I

$\text{♩} = 70$

The musical score is written for a 22-player string ensemble. It is organized into five main sections, each with four staves:

- Violin I:** Staves 1-6. The first staff (1) has a tempo marking of $\text{♩} = 70$ and dynamic markings of *mp* and *non vib.*. The second staff (2) has *mp* and *non vib.* markings. The fifth staff (5) has a *ff* marking. The sixth staff (6) has a *ff* marking.
- Violin II:** Staves 1-6. The fifth staff (5) has a *ff* marking. The sixth staff (6) has a *ff* marking.
- Viola:** Staves 1-4. The fifth staff (5) has a *ff* marking. The sixth staff (6) has a *ff* marking.
- Violoncello:** Staves 1-4. The fifth staff (5) has a *ff* marking. The sixth staff (6) has a *ff* marking.
- Double Bass:** Staves 1-2. Both staves (1 and 2) have *pizz.* and *mf* markings.

Throughout the score, there are various dynamic markings including *mp*, *mf*, *f*, *ff*, and *sfz*. The score includes rests and melodic lines for the Violin I and II parts, and a consistent rhythmic pattern for the Double Bass part.

7

sfz mp *ppp* *Glissando* *f* *staccatissimo* *accel.*

Vln I

Vln II

Vla

Vcl.

Db.

⑩

mf cresc.

Vln I

Vln II

Vla

Vcl.

Db.

12 $\text{♩} = 70$

The image shows a page of a musical score for measures 12 and 13. The score is divided into five sections: Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vcl. (Violoncello), and Db. (Double Bass). Each section has four staves. Measure 12 features a complex melodic line in the first violin part, consisting of six sixteenth-note groups, each marked with a '6' (sextuplet). The other instruments are silent in this measure. Measure 13 shows a full orchestral texture. The first violin part begins with a dynamic marking of *ff* (fortissimo) and a hairpin indicating a gradual increase in volume. The other sections also enter with *ff* dynamics. The double bass part (Db.) is marked with *pp* (pianissimo) and features a hairpin indicating a gradual decrease in volume.

14 A

Vln I

Vln II

Vla

Vcl.

Db.

19

gliss. molto vib.

Vln I

Vln II

gliss. molto vib.

Vla

sim.

Vcl.

gliss. molto vib.

Db.

sim.

B

~ 4"

~ 10"

~ 10"

23

Violin I (Vln I) parts 1-6

Violin II (Vln II) parts 1-6

Viola (Vla) parts 1-4

Violoncelli (Vcl.) parts 1-4

Double Basses (Db.) parts 1-2

Performance instructions include: *ord. impro.*, *impro.*, *f*, *pp*, *fff*, *irregular pressure*, *sim.*, *pizz, walking bass*, and dynamic markings like *ff* \rightarrow *mf* and *mf* \leftarrow *ff*.

* vlns: improvisation, create rhythmic phrases using the prescribed pitches in the order in which they are written. play as fast as possible.
 violas: fastest tremolo possible.
 violoncelli: play with irregular bow pressure.
 bassi: improvise in free jazz style (walking bass) - as fast as possible.

C ♩=150

♩=140

~ 10"

~ 1"

impro.
f

1
2
3
4
5
6

Vln I

1
2
3
4
5
6

Vln II

1
2
3
4

Vla

1
2
3
4

Vcl.

1
2
3
4

1
2

Db.

pp
fff

arco

f
ff
fff

27

The score is divided into five systems, each containing multiple staves for different instruments. The first system is for Violin I (Vln I), the second for Violin II (Vln II), the third for Viola (Vla), the fourth for Violoncello (Vcl.), and the fifth for Double Bass (Db.).

The Violin I and II parts feature a melodic line with repeated eighth-note patterns, often in triplets, starting in 4/4 time and changing to 3/4 and then 2/4. The Viola part plays a similar melodic line in the alto register. The Violoncello and Double Bass parts provide a rhythmic foundation with sustained notes and occasional melodic fragments. Dynamics include *flautando*, *p*, and *ff*.

32

ord.
solo
f

flautando

poco

1 2 3 4 5 6

Vln I

1 2 3 4 5 6

Vln II

1 2 3 4

Vla

1 2 3 4

Vcl.

1 2

Db.

The musical score is arranged in systems. The first system (measures 32-35) features a Violin I section with six staves. The first staff has a melodic line starting at measure 32 with a forte (f) dynamic and an 'ord. solo' instruction. The other five staves in this system are for Violin II, Viola, Violoncello, and Double Bass, all playing a rhythmic accompaniment of eighth notes with a forte (ff) dynamic. The second system (measures 36-39) continues the accompaniment. The third system (measures 40-43) introduces a 'flautando' instruction and a piano (p) dynamic for the Violin I section, which now plays a triplet melodic line. The 'poco' instruction is also present. The fourth system (measures 44-47) concludes the page with the same accompaniment and dynamics as the previous systems.

36 *ord.* *poco a poco irregular pressure* *full pressure*

Vln I

1 *ord.* *sffz mp* *poco a poco irregular pressure* *full pressure* *fff*

2 *ord.* *sffz mp* *poco a poco irregular pressure* *full pressure* *fff*

3 *sul pont.* *pp* *ord. irregular pressure* *full pressure* *fff*

4 *sul pont.* *pp* *ord. irregular pressure* *full pressure* *fff*

5 *sul pont.* *pp* *ord. irregular pressure* *full pressure* *fff*

6 *sul pont.* *pp* *ord. irregular pressure* *full pressure* *fff*

Vln II

1 *ord.* *sffz mp* *poco a poco irregular pressure* *full pressure* *fff*

2 *ord.* *sffz mp* *poco a poco irregular pressure* *full pressure* *fff*

3 *sul pont.* *pp* *ord. irregular pressure* *full pressure* *fff*

4 *sul pont.* *pp* *ord. irregular pressure* *full pressure* *fff*

5 *sul pont.* *pp* *ord. irregular pressure* *full pressure* *fff*

6 *sul pont.* *pp* *ord. irregular pressure* *full pressure* *fff*

Vla

1 *ord.* *sffz mp* *poco a poco irregular pressure* *full pressure* *fff*

2 *ord.* *sffz mp* *poco a poco irregular pressure* *full pressure* *fff*

3 *ord.* *sffz mp* *poco a poco irregular pressure* *full pressure* *fff*

4 *ord.* *sffz mp* *poco a poco irregular pressure* *full pressure* *fff*

Vcl.

1 *fff*

2 *fff*

3 *fff*

4 *fff*

Db.

1 *fff* walking bass, as fast as possible

2 *fff* walking bass, as fast as possible

* Vary the pitch between G sharp and B natural

40 E ♩=80

mp *ord.* *sempre stacc.*

Vln I

Vln II

Vla

Vcl.

Db.

42

This page contains a musical score for a string ensemble, divided into four sections: Violins I (Vln I), Violins II (Vln II), Violas (Vla), and Double Basses (Vcl. and Db.). Each section consists of six staves. The music is written in 4/8 time and features a rhythmic pattern of eighth notes with dynamic markings of *f*, *mf*, and *f* alternating across measures. The score is organized into four measures, with each measure containing six staves. The dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *f* (forte) throughout the piece.

45

1
2
3
4
5
6

Vln I

1
2
3
4
5
6

Vln II

1
2
3
4

Vla

1
2
3
4

Vcl.

1
2

Db.

mf *pp* *sempre stacc.* 6

1
2
3
4
5
6

Vln I

1
2
3
4
5
6

Vln II

1
2
3
4

Vla

1
2
3
4

Vcl.

1
2

Db.

51

This page contains the musical score for measures 51 through 54. It is divided into five systems, each representing a different instrument group: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (Db.). Each system consists of six staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte), with some instances of *mf* (mezzo-forte) and *ppp* (pianississimo). Performance instructions like "pressure" are placed above certain notes. The score is written in a key signature of two flats (B-flat and E-flat) and a time signature of 3/4.

54

1
2
3
4
5
6

Vln I

1
2
3
4
5
6

Vln II

1
2
3
4

Vla

1
2
3
4

Vcl.

1
2

Db.

pressure

pp

ff

mf

56

This musical score is for a string ensemble, consisting of Violins I, Violins II, Violas, Cellos, and Double Basses. The score is divided into three measures. The first measure is marked with *vib. (tremolo)* and *f*. The second measure is marked with a *7* above the notes, indicating a seventh fret. The third measure is marked with *solo* and *f*. The notation includes various string techniques such as tremolos, slurs, and dynamic markings. The score is written for six parts in each section, with the first part of each section being the most prominent.

The musical score consists of five systems of staves. The first system includes Violin I (6 staves), Violin II (6 staves), Viola (4 staves), Violoncello (4 staves), and Double Bass (2 staves). The second system includes Violin I (6 staves), Violin II (6 staves), Viola (4 staves), Violoncello (4 staves), and Double Bass (2 staves). The third system includes Violin I (6 staves), Violin II (6 staves), Viola (4 staves), Violoncello (4 staves), and Double Bass (2 staves). The fourth system includes Violin I (6 staves), Violin II (6 staves), Viola (4 staves), Violoncello (4 staves), and Double Bass (2 staves). The fifth system includes Violin I (6 staves), Violin II (6 staves), Viola (4 staves), Violoncello (4 staves), and Double Bass (2 staves). The score features dynamic markings such as *f*, *ff*, and *sffz*, and performance instructions like "pressure" and "impro.". The Double Bass part includes specific instructions: "impro.", "sffz impro.", "f - ff", and "f - ff".

* immitate the sound of weeping old woman.
 slide your finger around the notes and improvise.
 Use gliss, dinamic changes, sul pont. and tremolo.

G ♩=40

62

Score for Vln I, Vln II, Vla, Vcl., and Db. (Double Bass).

Vln I: Six staves (1-6). Dynamics: *f* → *ff* → *pp*. Performance markings: *con sord.*, *ord.*.

Vln II: Six staves (1-6). Dynamics: *f* → *ff* → *p*. Performance markings: *con sord.*, *ord.*.

Vla: Four staves (1-4). Dynamics: *f* → *ff*. Performance markings: *con sord.*, *ord.*.

Vcl.: Four staves (1-4). Dynamics: *f* → *ff*. Performance markings: *con sord.*, *ord.*.

Db.: Two staves (1-2). Dynamics: *ff*, *f*. Performance markings: *pizz, walking bass*, *arco*, *sim.*.

1 *Glissando* *pp* *Glissando* *p* *senza sord.* *Glissando* *p* *senza sord.* *sul pont. (trem.)*
 2 *Glissando* *pp* *Glissando* *p* *senza sord.* *Glissando* *p* *senza sord.* *sul pont. (trem.)*
 3 *Glissando* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 4 *Glissando* *pp* *Glissando* *p* *senza sord.* *Glissando* *p* *senza sord.* *sul pont. (trem.)*
 5 *Glissando* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 6 *Glissando* *pp* *Glissando* *p* *senza sord.* *Glissando* *p* *senza sord.* *sul pont. (trem.)*

1 *Glissando* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 2 *Glissando* *pp* *Glissando* *p* *senza sord.* *Glissando* *p* *senza sord.* *sul pont. (trem.)*
 3 *Glissando* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 4 *Glissando* *pp* *Glissando* *p* *senza sord.* *Glissando* *p* *senza sord.* *sul pont. (trem.)*
 5 *con sord.* *pp* *Glissando* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 6 *con sord.* *pp* *Glissando* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*

1 *con sord.* *pp* *Glissando* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 2 *con sord.* *pp* *Glissando* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 3 *con sord.* *pp* *Glissando* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 4 *con sord.* *pp* *Glissando* *p* *senza sord.* *Glissando* *p* *senza sord.* *sul pont. (trem.)*

1 *con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 2 *con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 3 *con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 4 *con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*

1 *arco con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 2 *arco con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 3 *arco con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 4 *arco con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*

1 *arco con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*
 2 *arco con sord.* *pp* *Gliss.* *p* *senza sord.* *Gliss.* *p* *senza sord.* *sul pont. (trem.)*

71

Vln I

1 *p* *cresc.* *sfz mf* *molto vib.* *ord.*

2 *p* *cresc.* *sfz mf* *molto vib.* *ord.*

3 *p* *cresc.* *sfz mf* *molto vib.* *ord.*

4 *p* *cresc.* *sfz mf* *ord.*

5 *sul pont. (trem.)* *p* *cresc.* *sfz mf* *ord.*

6 *sul pont. (trem.)* *p* *cresc.* *sfz mf* *ord.* *molto vib.*

Vln II

1 *p* *cresc.* *sfz mf* *molto vib.* *ord.*

2 *sul pont. (trem.)* *p* *cresc.* *sfz mf* *ord.*

3 *sul pont. (trem.)* *p* *cresc.* *sfz mf* *ord.*

4 *sul pont. (trem.)* *p* *cresc.* *f mf* *ord.*

5 *sul pont. (trem.)* *p* *cresc.* *f mf* *vib.* *ord.*

6 *sul pont. (trem.)* *p* *cresc.* *f mf* *ord.*

Vla

1 *pp* *sul pont. (trem.)* *p* *f mf* *ord.*

2 *pp* *sul pont. (trem.)* *p* *f mf* *ord.*

3 *pp* *sul pont. (trem.)* *p* *f mf* *ord.*

4 *pp* *sul pont. (trem.)* *p* *f mf* *ord.*

Vcl.

1 *pp* *sul pont. (trem.)* *p* *f mf* *ord.*

2 *pp* *sul pont. (trem.)* *p* *f mf* *ord.*

3 *pp* *sul pont. (trem.)* *p* *f mf* *ord.*

4 *pp* *sul pont. (trem.)* *p* *f mf* *ord.*

Db.

1 *pp* *sul pont. (trem.)* *p* *f mf* *vib.* *ord.*

2 *pp* *sul pont. (trem.)* *p* *f mf* *vib.* *ord.*

77 *8^{va}*

Vln I

Vln II

Vla

Vcl.

Db.

p *ppp* *pp* *fff* *arco*

Detailed description of the musical score: The score is for page 26 of a piece, marked 'H' with a tempo of quarter note = 80. It begins at measure 77. The instrumentation includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (Db.). The Violin I and II parts feature melodic lines with dynamic markings from *p* to *ppp*. The Viola and Violoncello parts have a rhythmic accompaniment, with the Violoncello marked *fff* and *arco*. The Double Bass part also has a rhythmic accompaniment, marked *fff* and *arco*. The score is divided into two systems, each with six staves. The first system covers measures 77-82, and the second system covers measures 83-88. The key signature has one flat, and the time signature is 4/8.

83

1 2 3 4 5 6

Vln I

1 2 3 4 5 6

Vln II

1 2 3 4

Vla

1 2 3 4

Vcl.

1 2

Db.

The musical score consists of five systems of staves. The first system (Violin I) has six staves, the second (Violin II) has six staves, the third (Viola) has four staves, the fourth (Violoncello) has four staves, and the fifth (Double Bass) has two staves. Each staff begins with a dynamic marking: *f* for Violin I and II, and *mp* for Viola, Violoncello, and Double Bass. The score is divided into four measures, with measure numbers 83, 84, 85, and 86 indicated at the top of each measure. Dynamic markings change throughout the piece, including *f*, *ff*, *mp*, and *f*. Hairpins indicate crescendos and decrescendos across the measures.

86

This musical score page, numbered 28 and marked with a circled 86, contains measures 85, 86, and 87. The score is divided into three systems, each with six staves. The first system is for Violin I (Vln I), the second for Violin II (Vln II), and the third for Double Bass (Db.). Each system includes staves numbered 1 through 6. The music is in 4/4 time and features a dynamic range from *mp* (mezzo-piano) to *ff* (fortissimo). The first system (Vln I) begins with a melody in measure 85 marked *f*, which then transitions to a sustained chordal texture in measures 86 and 87 marked *ff*. The second system (Vln II) follows a similar pattern, starting with a melody in measure 85 and moving to sustained chords in measures 86 and 87. The third system (Db.) starts with a melody in measure 85 marked *mp* and transitions to sustained chords in measures 86 and 87 marked *ff*. The notation includes various string techniques such as *tr* (trills) and *acc* (accents) in the later measures.

89

The image shows a page of a musical score, numbered 89 in a circle at the top left. The page contains 24 staves of music, organized into five sections: Vln I (6 staves), Vln II (6 staves), Vla (4 staves), Vcl. (4 staves), and Db. (2 staves). Each section has a first and second part. The music is written in treble clef for the violin and viola parts, and bass clef for the cello and double bass parts. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The dynamics are marked *pp* (pianissimo) at the beginning of each staff and *sf* (sforzando) at the end of each staff. The notation includes quarter notes, eighth notes, and rests. There are repeat signs at the end of the double bass section. The page number 29 is in the top right corner.

94

This musical score page, numbered 30 and marked 94, contains parts for Violins I, Violins II, Violas, Cellos, and Double Basses. The Violin I and II sections are arranged in two groups of six staves each. The Viola section consists of four staves, and the Cello and Double Bass sections each consist of four staves. The score is divided into four measures. The first measure shows the initial dynamics: *f* for the Violins and *mp* for the lower strings. The second measure features a dynamic shift to *ff* for the Violins and *ff* for the lower strings. The third and fourth measures return to the *f* and *mp* dynamics respectively. The notation includes various note values, rests, and slurs, with dynamic markings *f*, *ff*, and *mp* clearly indicated throughout.

97 *8^{va}* *Glissando* *fff* *pp* *sul pont.* **I** *ord.* *p*

1 *fff* *pp* *sul pont.* *ord.* *p*

2 *fff* *pp* *sul pont.* *ord.* *p*

3 *fff* *pp* *sul pont.* *ord.* *p*

4 *fff* *pp* *sul pont.* *ord.* *p*

5 *fff* *pp* *sul pont.* *ord.* *p*

6 *fff* *pp* *sul pont.* *ord.* *p*

Vln I

1 *fff* *pp* *sul pont.* *ord.* *p*

2 *fff* *pp* *sul pont.* *ord.* *p*

3 *fff* *pp* *sul pont.* *ord.* *p*

4 *fff* *pp* *sul pont.* *ord.* *p*

5 *fff* *pp* *sul pont.* *ord.* *p*

6 *fff* *pp* *sul pont.* *ord.* *p*

Vln II

1 *fff* *pp* *sul pont.* *ord.* *p*

2 *fff* *pp* *sul pont.* *ord.* *p*

3 *fff* *pp* *sul pont.* *ord.* *p*

4 *fff* *pp* *sul pont.* *ord.* *p*

5 *fff* *pp* *sul pont.* *ord.* *p*

6 *fff* *pp* *sul pont.* *ord.* *p*

Vla

1 *fff* *pp* *sul pont.* *ord.* *p*

2 *fff* *pp* *sul pont.* *ord.* *p*

3 *fff* *pp* *sul pont.* *ord.* *p*

4 *fff* *pp* *sul pont.* *ord.* *p*

Vcl.

1 *fff* *pp* *sul pont.* *ord.* *p*

2 *fff* *pp* *sul pont.* *ord.* *p*

3 *fff* *pp* *sul pont.* *ord.* *p*

4 *fff* *pp* *sul pont.* *ord.* *p*

Db.

1 *fff* *pp* *sul pont.* *ord.* *p*

2 *fff* *pp* *sul pont.* *ord.* *p*

101 *I solo* *tutti*

The score consists of five systems of staves. The first system is for Violin I (Vln I), with six staves numbered 1 to 6. The second system is for Violin II (Vln II), also with six staves numbered 1 to 6. The third system is for Viola (Vla), with four staves numbered 1 to 4. The fourth system is for Violoncello (Vcl.), with four staves numbered 1 to 4. The fifth system is for Double Bass (Db.), with two staves numbered 1 and 2. The music is in 5/4 time. Measure 101 features a solo violin line with a melodic flourish, marked *f*. Measure 102 continues the solo line, also marked *f*. Measure 103 is marked *tutti* and features a full ensemble of instruments. The key signature has one flat (B-flat).

104 *sempre stacc.*

Vln I

Vln II

Vla

Vcl.

Db.

sul pont. (tremolo) *mp* *f* *sim.* *mp* *f* *mp* *f*

107

The musical score is organized into systems for different instrument groups:

- Vln I (Violins I):** Six staves (1-6). Measures 107-110 show a rhythmic pattern of eighth notes with various dynamics including *ff*, *f*, and *fff*. Performance instructions like "pressure" are present.
- Vln II (Violins II):** Six staves (1-6). Similar rhythmic patterns to Vln I, with dynamics ranging from *ff* to *fff*.
- Vla (Violas):** Four staves (1-4). Measures 107-110 feature sustained notes with dynamics *mp* and *f*. An "ord." instruction appears in measure 108.
- Vcl. (Violas):** Four staves (1-4). Similar to the Viola section, with dynamics *mp* and *f*, and "ord." instructions.
- Db. (Double Basses):** Two staves (1-2). Similar to the Viola/Vcl. section, with dynamics *mp* and *f*, and "ord." instructions.

The score includes a variety of dynamic markings: *ff* (fortissimo), *f* (forte), *fff* (fortississimo), and *mp* (mezzo-piano). Performance instructions such as "pressure" and "ord." (ordine) are used to guide the conductor and performers.

110

The musical score is organized into two systems of staves. The first system (measures 1-6) includes:

- Vln I:** Six staves (1-6) with dynamics *ff*, *f*, *pressure*, *fff*, and *sf*.
- Vln II:** Six staves (1-6) with dynamics *ff*, *f*, *pressure*, *fff*, and *sf*.
- Vla:** Four staves (1-4).
- Vcl.:** Four staves (1-4).
- Db.:** Two staves (1-2).

The second system (measures 7-12) continues the same instrumentation and dynamics. The time signature is 5/4.

116 ♩=70

1 *pressure,* *ff* *ff* *impro.*

2 *pressure,* *ff* *ff* *impro.*

3 *pressure,* *ff* *ff* *impro.*

4 *pressure,* *ff* *ff* *impro.*

5 *pressure,* *ff* *ff* *impro.*

6 *pressure,* *ff* *ff* *impro.*

1 *pressure,* *ff* *ff* *impro.*

2 *pressure,* *ff* *ff* *impro.*

3 *pressure,* *ff* *ff* *impro.*

4 *pressure,* *ff* *ff* *impro.*

5 *pressure,* *ff* *ff* *impro.*

6 *pressure,* *ff* *ff* *impro.*

1 *ff* *ff* *impro.*

2 *ff* *ff* *impro.*

3 *ff* *ff* *impro.*

4 *ff* *ff* *impro.*

1 *ff* *ff* *impro.*

2 *ff* *ff* *impro.*

3 *ff* *ff* *impro.*

4 *ff* *ff* *impro.*

1 *ff* *ff* *impro.*

2 *ff* *ff* *impro.*

3 *ff* *ff* *impro.*

4 *ff* *ff* *impro.*

1 *ff* *ff* *impro.*

2 *ff* *ff* *impro.*

119 *sim.* *sim.* *accel.*

Vln I

Vln II

Vla

Vcl.

Db.

123 $\text{♩} = 160$ $\text{♩} = 70$ *accel.*

Vln I
1-6

Vln II
1-6

Vla
1-4

Vcl.
1-4

Db.
1-2

pressure *impro.* *ff* *pressure* *ff*

128 $\text{♩} = 160$ $\text{♩} = 70$ $\text{♩} = 50$

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

pressure *pressure* *pressure* *pp* *Glissando*

132

K

1
2
3
4
5
6

Vln I

1
2
3
4
5
6

Vln II

1
2
3
4

Vla

1
2
3
4

Vcl.

1
2

Db.

This musical score page, numbered 42 and 136, features a full orchestral arrangement. It is divided into five systems, each containing multiple staves for different instruments.

- System 1 (Violins I):** Six staves. Measures 136-138. Dynamics range from *fff* to *pp*.
- System 2 (Violins II):** Six staves. Measures 136-138. Includes *sul pont.* markings and dynamics from *fff* to *ppp*.
- System 3 (Violas):** Four staves. Measures 136-138. Features sixteenth-note patterns with *9* (nines) and dynamics from *fff* to *pp*.
- System 4 (Violoncellos):** Four staves. Measures 136-138. Features sixteenth-note patterns with *9* and dynamics from *mp* to *ppp*.
- System 5 (Double Basses):** Two staves. Measures 136-138. Includes *con sord.* and *Glissando* markings, with dynamics from *ppp* to *pp*.

139

L ♩=60

This page contains the musical score for measures 139 through 142. The score is divided into five systems, each with four staves. The instruments are: Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vcl. (Violoncello), and Db. (Double Bass).

- Measures 139-140:** All string parts play a rhythmic pattern of eighth notes. Dynamics range from *sfz* to *fff*. The woodwinds (Vla, Vcl., Db.) are marked *senza sord.* (without mutes).
- Measure 141:** The string parts continue with the same pattern. Dynamics are *mp*. The woodwinds play a tremolo pattern, marked *sim.* (sordini) and *f*.
- Measure 142:** The string parts play a more complex rhythmic pattern. Dynamics are *mp*. The woodwinds continue with the tremolo pattern, marked *sim.* and *f*.

Key performance instructions include *Glissando* for the upper strings and *poco a poco tremolo* for the woodwinds. Dynamic markings include *sfz*, *fff*, *mp*, *f*, and *sim.*

142

142

arco

f *sfz* *fff* *ff*

Vln I

1 *arco* *f* *sfz* *fff* *ff*

2 *arco* *f* *sfz* *fff* *ff*

3 *arco* *f* *sfz* *fff* *ff*

4 *arco* *f* *sfz* *fff* *ff*

5 *arco* *f* *sfz* *fff* *ff*

6 *arco* *f* *sfz* *fff* *ff*

Vln II

1 *arco* *f* *sfz* *fff* *ff*

2 *arco* *f* *sfz* *fff* *ff*

3 *arco* *f* *sfz* *fff* *ff*

4 *arco* *f* *sfz* *fff* *ff*

5 *arco* *f* *sfz* *fff* *ff*

6 *arco* *f* *sfz* *fff* *ff*

Vla

1 *arco* *f* *sfz* *fff* *ff*

2 *arco* *f* *sfz* *fff* *ff*

3 *arco* *f* *sfz* *fff* *ff*

4 *arco* *f* *sfz* *fff* *ff*

Vcl.

1 *f* *sfz* *fff* *ff*

2 *f* *sfz* *fff* *ff*

3 *f* *sfz* *fff* *ff*

4 *f* *sfz* *fff* *ff*

Db.

1 *fff* *ff*

2 *fff* *ff*

M ♩=50

144

1 *slow gliss. E-F-D*
ppp
sul pont.
pp
ord. E-F-D
ppp

2 *slow gliss. E-F-D*
ppp
sul pont.
pp
ord. E-F-D
ppp

3 *slow gliss. B-C-A*
ppp
sul pont.
pp
ord. B-C-A
ppp

4 *slow gliss. B-C-A*
ppp
sul pont.
pp
ord. B-C-A
ppp

5 *slow gliss. F-D-F*
ppp
sul pont.
pp
ord. F-D-F
ppp

6 *slow gliss. C-A-C*
ppp
sul pont.
pp
ord. C-A-C
ppp

1 *Glissando*
ppp
sul pont.
pp
ppp

2 *Glissando*
ppp
sul pont.
pp
ppp

3 *Glissando*
ppp
sul pont.
pp
ppp

4 *Glissando*
ppp
sul pont.
pp
ppp

5 *Glissando*
ppp
sul pont.
pp
ppp

6 *Glissando*
ppp
sul pont.
pp
ppp

1 *sul pont.*
ppp
ord. slow gliss. E-F-D
ppp

2 *sul pont.*
ppp
ord. slow gliss. D-F-D
ppp

3 *sul pont.*
ppp
ord. slow gliss. B-C-A
ppp

4 *sul pont.*
ppp
ord. slow gliss. A-C-A
ppp

1 *slow gliss. E-F-D*
ppp
sul pont.
pp
ord.
mp

2 *slow gliss. F-D-F*
ppp
sul pont.
pp
ord.
mp

3 *slow gliss. B-C-A*
ppp
sul pont.
pp
ord.
mp

4 *slow gliss. C-A-C*
ppp
sul pont.
pp
ord.
mp

1 *Glissando*
ppp
sul pont.
pp
ord.
mp

2 *sul pont.*
ppp
sul pont.
pp
ord.
mp

149

1
2
3
4
5
6

Vln I

1
2
3
4
5
6

Vln II

1
2
3
4

Vla

1
2
3
4

Vcl.

1
2

Db.

sfz *fff*

ord. *sfz* *fff*

ord. *sfz* *fff*

ord. *sfz* *fff*

ord. *sfz* *fff*

ord. *sfz* *fff*

ord. *sfz* *fff*

ord. *sfz* *fff*

ord. *sfz* *fff*

f *sim.*

f *sim.*

f *sim.*

f *sim.*

f *sim.*

f *sim.*

f *sim.*

fff *f* *sim.*

fff *f* *sim.*

152

1 2 3 4 5 6

Vln I

1 2 3 4 5 6

Vln II

1 2 3 4

Vla

1 2 3 4

Vcl.

1 2

Db.

The score consists of five systems of staves. The first system (measures 152-155) includes six Violin I staves, six Violin II staves, four Viola staves, four Violoncello staves, and two Double Bass staves. The Violin I and II parts feature melodic lines with dynamic markings such as *sfz*, *ff*, *mf*, *mp*, and *mf mp*. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes. The Double Bass part provides a harmonic foundation with a similar eighth-note pattern. The second system (measures 156-159) continues the Violin I and II parts with dynamic markings like *mp*, *mf mp*, *mf*, and *mp*. The third system (measures 160-163) shows the Viola and Violoncello parts with dynamic markings *mf*, *mp*, and *mf mp*. The fourth system (measures 164-167) continues the Viola and Violoncello parts with dynamic markings *mf*, *mp*, and *mf mp*. The fifth system (measures 168-171) continues the Viola and Violoncello parts with dynamic markings *mf*, *mp*, and *mf mp*.

154

Vln I
 1 *mf* *f* *mp* *mf* *ppp* slow gliss. E-F-D
 2 *mf* *f* *mp* *mf* *ppp* slow gliss. E-F-D
 3 *mf* *f* *mp* *mf* *ppp* slow gliss. B-C-A
 4 *mf* *f* *mp* *mf* *ppp* slow gliss. B-C-A
 5 *mf* *f* *mp* *mf* *ppp* slow gliss. F-D-F
 6 *mf* *f* *mp* *mf* *ppp* slow gliss. C-A-C

Vln II
 1 *mf* *f* *mp* *mf* *ppp* Glissando
 2 *mf* *f* *mp* *mf* *ppp* Glissando
 3 *mf* *f* *mp* *mf* *ppp* Glissando
 4 *mf* *f* *mp* *mf* *ppp* Glissando
 5 *mf* *f* *mp* *mf* *ppp* Glissando
 6 *mf* *f* *mp* *mf* *ppp* Glissando

Vla
 1 *ppp* sul pont.
 2 *ppp* sul pont.
 3 *ppp* sul pont.
 4 *ppp* sul pont.

Vcl.
 1 *ppp* slow gliss. E-F-D
 2 *ppp* slow gliss. F-D-F
 3 *ppp* slow gliss. B-C-A
 4 *ppp* slow gliss. C-A-C

Db.
 1 *ppp* Glissando
 2 *ppp* Glissando

157

sul pont.
pp

senza trem.
poco a poco irregular pressure

ord.
full pressure

1

2

3

4

5

6

Vln I

1

2

3

4

5

6

Vln II

1

2

3

4

5

6

Vla

1

2

3

4

Vcl.

1

2

3

4

Db.

1

2

Glissando

irr. pres.

ord. senza trem.
full pressure

ff

ff

ord. senza trem.
full pressure

ff

ord. senza trem.
full pressure

ff

irr. pres.

full pressure

ff

full pressure

ff

ff

ff

mp

mp

mp

mp

mp

mp

mp

1
2
3
4
5
6

Vln I

1
2
3
4
5
6

Vln II

1
2
3
4

Vla

1
2
3
4

Vcl.

1
2

Db.

163

This page contains a musical score for a string ensemble, divided into four systems. The first system is for Violins I (Vln I), the second for Violins II (Vln II), the third for Violas (Vla), and the fourth for Cellos (Vcl.) and Double Basses (Db.). Each system consists of six staves. The notation is in treble clef for the violin parts and bass clef for the viola, cello, and double bass parts. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings such as accents (>) and hairpins ($\hat{>$).

II

♩=60

staccatissimo sim.

Violin I

Violin I part with six staves. The first staff has dynamic markings *p*, *staccatissimo*, and *sim.*. The second staff has *p*, *staccatissimo*, and *sim.*. The third staff has *p*, *staccatissimo*, and *sim.*. The fourth staff has *p*, *staccatissimo sim.*. The fifth staff has *p*, *staccatissimo*. The sixth staff is empty.

Violin II

Violin II part with six staves. The first staff has *p*, *staccatissimo*, and *sim.*. The second staff has *p*, *staccatissimo*, and *sim.*. The third staff has *p*, *staccatissimo*, and *sim.*. The fourth staff has *p*, *staccatissimo*. The fifth and sixth staves are empty.

Viola

Viola part with four staves, all of which are empty.

Violoncello

Violoncello part with four staves, all of which are empty.

Double Bass

Double Bass part with two staves, all of which are empty.

3

Vln I

1

2

3

4

5

6

staccatissimo
p

sim.

Vln II

1

2

3

4

5

6

staccatissimo
p

staccatissimo
p

sim.

sim.

Vla

1

2

3

4

Vcl.

1

2

3

4

Db.

1

2

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

5

This page of a musical score contains parts for Violins I (Vln I), Violins II (Vln II), Violas (Vla), Cellos (Vcl.), and Double Basses (Db.).

- Vln I:** Six staves (1-6) in treble clef. Dynamics include *f*, *ff*, and *f*.
- Vln II:** Six staves (1-6) in treble clef. Dynamics include *f*, *ff*, and *f*.
- Vla:** Four staves (1-4) in alto clef. Dynamics include *p* and *f*.
- Vcl.:** Four staves (1-4) in bass clef. Dynamics include *p* and *f*.
- Db.:** Two staves (1-2) in bass clef. Dynamics include *p* and *f*.

The score features complex rhythmic patterns with many sixteenth and thirty-second notes, and dynamic markings such as *ff* and *f* are used to indicate intensity changes.

9

The score consists of several systems of staves:

- Vln I:** Six staves (1-6) with notes in treble clef. Performance markings include *ord.* and *ppp*.
- Vln II:** Six staves (1-6) with notes in treble clef. Performance markings include *ord.* and *ppp*. Staff 2 includes *sfz mp* and dynamic markings 2 and $(p+)$.
- Vla:** Four staves (1-4) with notes in treble clef. Performance markings include *ord.*, *gliss. molto vib.*, and *p*.
- Vcl.:** Four staves (1-4) with notes in bass clef. Performance markings include *ord.*, *ff*, *mp*, and *mf*.
- Db.:** Two staves (1-2) with dense rhythmic patterns in bass clef. Performance markings include *sfz mp* and *p*.

12

ord. *solo vib.* *poco* *Gliss.* *vib.* *poco* *poco vib.*

mf *f*

mf *f* *vib.*

mf *f* *vib.*

mf *f* *vib.*

mf *f* *vib.*

mf *f*

Vln I

vib.

mf *f* *vib.*

mf *f* *vib.*

mf *f* *vib.*

mf *f* *vib.*

mf *f* *vib.*

mf *f*

Vln II

sim.

sim.

sim.

sim.

Vla

mf *mp*

mf *mp*

mf *mp*

mf *mp*

Vcl.

1

2

Db.

B

16

1 *Glissando*

2

3

4

5

6

Vln I

1

2

3

4

5

6

Vln II

1 *non vib.*
p

2 *non vib.*
p

3 *non vib.*
p

4 *non vib.*
p

Vla

1 *mf mp*

2 *mf mp*

3 *mf mp*

4 *mf mp*

Vcl.

1 *pp*

2 *pp*

Db.

20

This page of a musical score, numbered 20, contains five systems of staves for various instruments. The first system is for Violin I (Vln I), with six staves. The first three staves (1-3) play a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *pp*. The fourth and fifth staves (4-5) play a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The sixth staff (6) plays a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The second system is for Violin II (Vln II), with six staves. The first three staves (1-3) play a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *pp*. The fourth and fifth staves (4-5) play a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The sixth staff (6) plays a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The third system is for Viola (Vla), with four staves. The first two staves (1-2) play a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The third and fourth staves (3-4) play a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The fourth system is for Violoncello (Vcl.), with four staves. The first two staves (1-2) play a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The third and fourth staves (3-4) play a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The fifth system is for Double Bass (Db.), with two staves. The first staff (1) plays a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*. The second staff (2) plays a melodic line starting on a half note G4, moving to a half note F4, then a half note E4, and finally a half note D4. The dynamics are marked *p*.

24

flautando *ord.* *Glissando* *Glissando*

mf flautando *ord.* *dim.* *Glissando* *Glissando*

mf flautando *ord.* *dim.* *Glissando* *Glissando*

mf flautando *ord.* *dim.* *Glissando* *Glissando*

mf *dim.* *Glissando* *Glissando*

flautando *ord.* *Glissando* *Glissando*

mf flautando *ord.* *dim.* *Glissando* *Glissando*

mf flautando *ord.* *dim.* *Glissando* *Glissando*

mf *dim.* *Glissando* *Glissando*

mf mp *mf mp* *mf mp*

mf mp *mf mp* *mf mp*

mf mp *mf mp* *mf mp*

Glissando *Glissando* *Glissando*

Glissando *Glissando* *Glissando*

Glissando *Glissando* *Glissando*

Glissando *Glissando* *Glissando*

Glissando *Glissando* *Glissando*

ord. *Glissando* *Glissando*

Glissando *Glissando* *Glissando*

Glissando *Glissando* *Glissando*

Glissando *Glissando* *Glissando*

Vln I

Vln II

Vla

Vcl.

Db.

The musical score consists of five systems of staves. The first system (measures 24-27) includes Violin I (staves 1-4), Violin II (staves 1-4), Viola (staves 1-4), Violoncello (staves 1-4), and Double Bass (staves 1-2). The second system (measures 28-31) includes Violin I (staves 1-4), Violin II (staves 1-4), Viola (staves 1-4), Violoncello (staves 1-4), and Double Bass (staves 1-2). The third system (measures 32-35) includes Violin I (staves 1-4), Violin II (staves 1-4), Viola (staves 1-4), Violoncello (staves 1-4), and Double Bass (staves 1-2). The fourth system (measures 36-39) includes Violin I (staves 1-4), Violin II (staves 1-4), Viola (staves 1-4), Violoncello (staves 1-4), and Double Bass (staves 1-2). The fifth system (measures 40-43) includes Violin I (staves 1-4), Violin II (staves 1-4), Viola (staves 1-4), Violoncello (staves 1-4), and Double Bass (staves 1-2). The score features various dynamic markings (f, mf, dim., mp) and performance instructions (flautando, ord., Glissando). The notation includes various rhythmic patterns, triplets, and slurs.

solo vib.

C

mf *mf* *f*

gliss. molto vib.

ppp

mp gliss. molto vib.

ppp

Glissando

ppp

mp gliss. molto vib.

ppp

Glissando gliss. molto vib.

ppp

Glissando gliss. molto vib.

sffz mp

f

mp

sffz mp

f

mp gliss. molto vib.

ppp

f

mp gliss. molto vib.

ppp

f

mp gliss. molto vib.

ppp

f

mp gliss. molto vib.

ppp

f

mp gliss. molto vib.

ord.

ord.

gliss. molto vib.

mp

mp

f

mp

ord.

ord.

gliss. molto vib.

mp

mp

f

mp

ord.

ord.

gliss. molto vib.

mp

mp

f

mp

ord.

ord.

gliss. molto vib.

mp

mp

f

mp

gliss. molto vib.

f

mp

gliss. molto vib.

f

mp

gliss. molto vib.

f

mp

gliss. molto vib.

f

mp

gliss. molto vib.

f

mp

gliss. molto vib.

f

mp

34

Glissando

poco a poco sul pont.

ord. pressure

solo vib.

Vln I
Vln II
Vla
Vcl.
Db.

Vln I
 1 *Glissando* *poco a poco sul pont.* *ord. pressure* *f* *ff* *mf* *f*
 2 *Glissando* *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*
 3 *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*
 4 *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*
 5 *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*
 6 *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*

Vln II
 1 *poco a poco sul pont.* *ord. pressure* *f* *ff* *sffz mp*
 2 *poco a poco sul pont.* *ord. pressure* *f* *ff* *sffz mp*
 3 *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*
 4 *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*
 5 *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*
 6 *poco a poco sul pont.* *ord. pressure* *f* *ff* *ppp*

Vla
 1 *mf*
 2 *mf*
 3 *mf*
 4 *mf*

Vcl.
 1 *p*
 2 *p*
 3 *p*
 4 *p*

Db.
 1 *p*
 2 *p*

This page of a musical score contains measures 38 through 41 for five instrumental parts: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (Db.).

- Vln I:** Six staves. Measure 38 features a melodic line with dynamics *ff*, *mf*, and *f*. Measures 39-41 show a rhythmic pattern with dynamics *f*, *ppp*, *mf*, and *f*. *vib.* markings are present above the first and second measures.
- Vln II:** Six staves. Measure 38 features a melodic line with dynamics *f* and *ppp*. Measures 39-41 show a rhythmic pattern with dynamics *ffz mp*, *mf*, and *f*.
- Vla:** Four staves. Measures 38-41 feature sustained chords with tremolos, primarily in the lower register.
- Vcl.:** Four staves. Measures 38-41 feature a rhythmic accompaniment of eighth notes. Measures 40-41 feature a melodic line with dynamics *f*.
- Db.:** Two staves. Measures 38-41 feature a rhythmic accompaniment of eighth notes. Measures 40-41 feature a melodic line with dynamics *f*.

42

D

Vln I

Vln II

Vla

Vcl.

Db.

ff

pp

8va sul pont.

p

8^{va} (47)

Vln I

Vln II

Vla

Vcl.

Db.

The musical score for page 66, measures 47-49, is presented in a standard orchestral layout. It features five systems of staves. The first system contains six staves for Violin I (Vln I), with measures 47, 48, and 49. The second system contains six staves for Violin II (Vln II), also with measures 47, 48, and 49. The third system contains four staves for Viola (Vla) and Violoncello (Vcl.), with measures 47, 48, and 49. The fourth system contains four staves for Violoncello (Vcl.) and Double Bass (Db.), with measures 47, 48, and 49. The fifth system contains two staves for Double Bass (Db.), with measures 47, 48, and 49. The score is in a key signature of one sharp (F#) and a 4/4 time signature. The first measure of measure 47 is marked with a circled number 47 and an 8^{va} marking. The Vln II parts are marked with *sul pont.* and 8^{va}. The Vln I and Vln II parts feature prominent triplet markings (indicated by a '3' below the notes) in measures 47 and 48. The Viola and Violoncello parts play a dense, rhythmic accompaniment of eighth notes with frequent accidentals. The Double Bass parts play a similar rhythmic accompaniment. The score concludes with a double bar line at the end of measure 49.

50 E

The musical score is organized into systems for different instrument groups:

- Vln I:** Violin I, staves 1-6. Dynamics include *sfz mp*, *mp*, and *ff*. Performance instructions include *ord.*, *pizz.*, and *arco*.
- Vln II:** Violin II, staves 1-6. Dynamics include *pp* and *ff*. Performance instruction includes *flautando*.
- Vla:** Viola, staves 1-4. Dynamics include *p*. Performance instructions include *(gliss. and vib.)* and *sim.*
- Vcl.:** Violoncello, staves 1-4. Dynamics include *mp*.
- Db.:** Double Bass, staves 1-2. Dynamics include *mp*.

* Improvisando: fast improvisation of semi-tones and tones intervals between the designated notes.

53

This page contains the musical score for measures 53, 54, and 55. The score is divided into five systems, each representing a different instrument group:

- System 1 (Violin I):** Six staves. Measures 53-55 feature a melodic line with dynamic markings *sfz mp* and *fff*. Slurs indicate phrasing across measures.
- System 2 (Violin II):** Six staves. Measures 53-55 feature a melodic line with dynamic markings *p* and *ff*. Slurs indicate phrasing across measures.
- System 3 (Viola):** Four staves. Measures 53-55 feature a melodic line with dynamic markings *p* and *ff*. Slurs indicate phrasing across measures.
- System 4 (Violoncello):** Four staves. Measures 53-55 feature a rhythmic accompaniment with dynamic markings *p* and *ff*.
- System 5 (Double Bass):** Two staves. Measures 53-55 feature a rhythmic accompaniment with dynamic markings *p* and *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has two sharps (F# and C#), and the time signature is 4/4.

56

Vln I

1 *sfz mp* *sfz mp* *ff* *mp*

2 *sfz mp* *mp*

3

4

5

6

Vln II

1 *ord.* *mp*

2 *ord.* *mp*

3 *ord.* *mp*

4 *ord.* *mp*

5 *ord.* *mp*

6 *ord.* *mp*

Vla

1 *p* *ff* *ord.*

2 *p* *ff* *ord.*

3 *p* *ff* *ord.*

4 *p* *ff* *ord.*

Vcl.

1

2

3

4

Db.

1

2

59

F

1 2 3 4 5 6

Vln I

1 2 3 4 5 6

Vln II

1 2 3 4

Vla

1 2 3 4

Vcl.

1 2

Db.

f *sfz mp* *flautando* *Glissando* *pp* *ppp* *sfz mp* *pp* *flautando* *pp*

62

Vln I

1 *fff* *sffz mp* *fff*

2 *fff* *sffz mp* *fff*

3 *fff* *sffz mp* *fff*

4 *fff* *sffz mp* *fff*

5 *fff* *sffz mp* *fff*

6 *fff* *sffz mp* *fff*

Vln II

1 *ppp* *pp flautando* *Glissando*

2 *ppp* *pp flautando* *Glissando*

3 *ppp* *pp flautando* *Glissando*

4 *ppp* *pp flautando* *Glissando*

5 *ppp* *pp flautando* *Glissando*

6 *ppp* *pp flautando* *Glissando*

Vla

1 *ppp* *pp flautando* *Glissando*

2 *ppp* *pp flautando* *Glissando*

3 *ppp* *ff mp sul pont.* *mp sul pont.*

4 *ppp* *ff mp sul pont.* *mp sul pont.*

Vcl.

1 *ppp* *sffz mp irregular pressure* *fff*

2 *ppp* *f - ff irregular pressure* *sim. f - ff*

3 *ppp* *f - ff irregular pressure* *sim. f - ff*

4 *ppp* *f - ff irregular pressure* *sim. f - ff*

Db.

1 *ppp* *pizz. pp arco sffz mp* *fff*

2 *ppp* *sffz mp* *fff*

65

1 *sffz mp* *fff* *sffz mp* *fff* *pp* *mp*

2 *sffz mp* *fff* *sffz mp* *fff* *pp* *mp*

3 *sffz mp* *fff* *sffz mp* *fff* *pp* *mp*

4 *sffz mp* *fff* *sffz mp* *fff* *pp* *mp*

5 *sffz mp* *fff* *sffz mp* *fff* *pp* *mp*

6 *sffz mp* *fff* *sffz mp* *fff* *pp* *mp*

1 *fff* *sffz mp* *fff* *pp* *mp*

2 *fff* *sffz mp* *fff* *pp* *mp*

3 *fff* *sffz mp* *fff* *pp* *mp*

4 *fff* *sffz mp* *fff* *pp* *mp*

5 *fff* *sffz mp* *fff* *pp* *mp*

6 *fff* *sffz mp* *fff* *pp* *mp*

1 *fff* *sffz mp* *fff* *pp* *mp*

2 *fff* *sffz mp* *fff* *pp* *mp*

3 *fff* *sffz mp* *fff* *pp* *mp*

4 *fff* *sffz mp* *fff* *pp* *mp*

5 *fff* *sffz mp* *fff* *pp* *mp*

6 *fff* *sffz mp* *fff* *pp* *mp*

1 *fff* *sffz mp* *fff* *pp* *mp*

2 *fff* *sffz mp* *fff* *pp* *mp*

3 *fff* *sffz mp* *fff* *pp* *mp*

4 *fff* *sffz mp* *fff* *pp* *mp*

5 *fff* *sffz mp* *fff* *pp* *mp*

6 *fff* *sffz mp* *fff* *pp* *mp*

1 *fff* *sffz mp* *fff* *pp* *mp*

2 *fff* *sffz mp* *fff* *pp* *mp*

3 *fff* *sffz mp* *fff* *pp* *mp*

4 *fff* *sffz mp* *fff* *pp* *mp*

5 *fff* *sffz mp* *fff* *pp* *mp*

6 *fff* *sffz mp* *fff* *pp* *mp*

1 *irregular presure* *f - ff* *sim.* *flautando* *pp* *mf-f*

2 *sim.* *f - ff* *sim.* *flautando* *pp* *mf-f*

3 *sim.* *f - ff* *sim.* *flautando* *pp* *mf-f*

4 *sim.* *f - ff* *sim.* *flautando* *pp* *mf-f*

1 *fff* *sffz mp* *fff* *sffz mp* *fff* *p* *sul pont.* *impro.* *mf-f* *sim.*

2 *fff* *sffz mp* *fff* *sffz mp* *fff* *p* *sul pont.* *impro.* *mf-f* *sim.*

3 *fff* *sffz mp* *fff* *sffz mp* *fff* *p* *sul pont.* *impro.* *mf-f* *sim.*

4 *fff* *sffz mp* *fff* *sffz mp* *fff* *p* *sul pont.* *impro.* *mf-f* *sim.*

* immitate the sound of weeping old woman - slide your finger around the notes and improvise. Use gliss, dynamic changes, sul pont. and tremolo.

G

~ 14"

69

Vln I

Vln II

Vla

Vcl.

Db.

fff

ff

gliss.

mf-f

sim.

sul pont. impro.

mf-f

p

mf-f

14"

75

This page of a musical score, numbered 75, features a 14-measure section. The score is divided into five systems of staves. The first system, labeled 'Vln I', contains six staves (1-6) with a dynamic marking of *ff* and glissando markings. The second system, labeled 'Vln II', also contains six staves (1-6) with a dynamic marking of *ff* and glissando markings. The third system, labeled 'Vla', contains four staves (1-4) with a dynamic marking of *fff* and 'pressure' markings. The fourth system, labeled 'Vcl', contains four staves (1-4) with a dynamic marking of *fff* and 'pressure' markings. The fifth system, labeled 'Db.', contains two staves (1-2) with a dynamic marking of *fff* and 'cresc.' markings. A vertical dashed line is positioned at the end of the 14-measure section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

78

This page contains a musical score for measures 78 through 81. The score is divided into four systems, each containing six staves. The instruments are:

- System 1 (Vln I):** Violin I, six staves.
- System 2 (Vln II):** Violin II, six staves.
- System 3 (Vla):** Viola, four staves.
- System 4 (Vcl. & Db.):** Violoncello (four staves) and Double Bass (two staves).

 The score features dynamic markings such as *ff*, *mf-f*, *dim.*, and *pp*. It includes performance instructions like *gliss.* (glissando) and *pressure*. The notation consists of continuous lines with wavy, tremolo-like patterns, indicating sustained, vibrating sounds. Measure 81 concludes with a double bar line and a key signature change to one flat.

81 H ♩=70

Vln I

1
2
3
4
5
6

Vln II

1
2
3
4
5
6

Vla

1
2
3
4

Vcl.

1
2
3
4

Db.

1
2

85

This page of a musical score, numbered 78, contains measures 85 through 88. The score is divided into four systems, each with six staves. The first system is for Violin I (Vln I), the second for Violin II (Vln II), the third for Viola (Vla), and the fourth for Violoncello (Vcl.). The fifth system is for Double Bass (Db.), with two staves. The music is written in treble clef for the violins and violas, and bass clef for the cellos and double basses. The key signature has one flat (B-flat). The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo), as well as articulation marks like *arco* (arco) and *pp* (pianissimo). The notation features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The overall texture is a string quartet with a double bass, playing in a chamber-like style.

89

I ♩=60

This musical score page contains five systems of staves for various instruments. The first system is for Violin I (Vln I), with six staves numbered 1 to 6. The second system is for Violin II (Vln II), also with six staves numbered 1 to 6. The third system is for Viola (Vla), with four staves numbered 1 to 4. The fourth system is for Violoncello (Vcl.), with four staves numbered 1 to 4. The fifth system is for Double Bass (Db.), with two staves numbered 1 and 2. The score is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *p* (piano) and *pp* (pianissimo) are used throughout. Articulation markings, including accents and slurs, are present on many notes. The key signature has one flat (B-flat major or E-flat minor).

95

This musical score page, numbered 80 and marked with a circled 95, features a complex arrangement of string parts. It is divided into three systems. The first system, labeled 'Vln I', contains six staves (1-6) for the first violin section. The second system, labeled 'Vln II', contains six staves (1-6) for the second violin section. The third system, labeled 'Vla', contains four staves (1-4) for the viola section. The fourth system, labeled 'Vcl.', contains four staves (1-4) for the violin section. The fifth system, labeled 'Db.', contains two staves (1-2) for the double bass section. The notation is dense, with many notes beamed together in sixteenth-note patterns. The dynamic marking 'p' (piano) is used throughout. The score is written in treble clef for the violin and viola parts, and bass clef for the violin, double bass, and double bass parts.

97

This page of a musical score, numbered 81, contains measures 97 through 100. It is divided into five systems of staves. The first system is for Violins I (Vln I), with six staves numbered 1 to 6. The second system is for Violins II (Vln II), also with six staves numbered 1 to 6. The third system is for Violas (Vla), with four staves numbered 1 to 4. The fourth system is for Cellos (Vcl.), with four staves numbered 1 to 4. The fifth system is for Double Basses (Db.), with two staves numbered 1 and 2. The score is written in treble clef for the Violins and Violas, and bass clef for the Cellos and Double Basses. The key signature has one sharp (F#). The music is characterized by dense, rhythmic patterns, often consisting of sixteenth or thirty-second notes. Dynamic markings include *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also hairpins indicating crescendos and decrescendos. The notation includes various articulations such as accents and slurs.

99

sempre stacc.
f

sempre stacc.
f

Vln I

sempre stacc.
f

sempre stacc.
f

sempre stacc.
f

sempre stacc.
f

Vln II

sempre stacc.
f

sempre stacc.
f

sempre stacc.
f

sempre stacc.
f

Vla

sempre stacc.
f

sempre stacc.
f

sempre stacc.
f

Vcl.

sempre stacc.
f

sempre stacc.
f

sempre stacc.
f

sempre stacc.
f

Db.

sempre stacc.
f

sempre stacc.
f

Detailed description: This page of a musical score, numbered 82 at the top left and 99 in a circle at the top center, features a dense arrangement of string parts. It is organized into five main sections: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (Db.). Each section contains four staves. The notation is highly rhythmic, consisting of continuous sixteenth-note patterns. Above each staff, the instruction 'sempre stacc.' is written, and a dynamic marking of '*f*' (forte) is placed at the beginning of the first staff of each section. The music is written in a key signature with two sharps (F# and C#) and a common time signature. The overall texture is complex and driving.

101

This page of a musical score, numbered 101, features six systems of staves. The first system is for Violins I (Vln I), with six staves numbered 1 to 6. The second system is for Violins II (Vln II), also with six staves numbered 1 to 6. The third system is for Violas (Vla), with four staves numbered 1 to 4. The fourth system is for Violas (Vcl.), with four staves numbered 1 to 4. The fifth system is for Double Basses (Db.), with two staves numbered 1 and 2. The score is written in treble clef for the violin parts and bass clef for the viola, violoncello, and double bass parts. The key signature has one sharp (F#), and the time signature is 3/4. The music consists of complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent triplet markings. The notation includes various articulations such as accents and slurs, and dynamic markings like *mf* and *ff*. The page is divided into two measures by a vertical bar line.

103

This page of a musical score, numbered 84, begins at measure 103. It features five systems of staves for string instruments. The first system is for Violins I (Vln I), with six staves numbered 1 to 6. The second system is for Violins II (Vln II), also with six staves numbered 1 to 6. The third system is for Violas (Vla), with four staves numbered 1 to 4. The fourth system is for Violas (Vcl.), with four staves numbered 1 to 4. The fifth system is for Double Basses (Db.), with two staves numbered 1 and 2. The score is written in treble clef for the Violins and Violas, and bass clef for the Violas, Violas, and Double Basses. The music consists of rhythmic patterns with accents and slurs, and includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A rehearsal mark '103' is enclosed in a circle at the top left. The page is divided into two systems by a vertical line.

105

rit.

This page contains the musical score for measures 105 through 110. The score is divided into five systems, each representing a different instrument group: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (Db.).

- Violin I (Vln I):** Six staves (1-6). Measures 105-110 feature a complex rhythmic pattern with accents and dynamic markings of *ff*, *f*, and *dim.*. From measure 108, the dynamics shift to *pp* with the instruction *flautando*.
- Violin II (Vln II):** Six staves (1-6). Similar to Vln I, it features a complex rhythmic pattern with accents and dynamic markings of *ff*, *f*, and *dim.*. From measure 108, the dynamics shift to *pp*.
- Viola (Vla):** Four staves (1-4). Measures 105-110 feature a complex rhythmic pattern with accents and dynamic markings of *ff*, *f*, and *dim.*. From measure 108, the dynamics shift to *pp* with the instruction *flautando*.
- Violoncello (Vcl):** Four staves (1-4). Measures 105-110 feature a complex rhythmic pattern with accents and dynamic markings of *ff*, *f*, and *dim.*. From measure 108, the dynamics shift to *pp*.
- Double Bass (Db.):** Two staves (1-2). Measures 105-110 feature a complex rhythmic pattern with accents and dynamic markings of *ff*, *f*, and *dim.*. From measure 108, the dynamics shift to *pp*.

The score includes various musical notations such as accents, slurs, and dynamic markings. The tempo marking *rit.* is indicated at the top. The page number 105 is in a circle at the top left, and the page number 85 is at the top right.

107 $\text{♩} = 40$
(8^{va})

Vln I

1 *pp* *flautando* *ppp*

2 *pp* *flautando* *ppp*

3 *pp* *flautando* *ppp*

4 *pp* *flautando* *ppp*

5 *pp* *flautando* *ppp*

6 *pp* *flautando* *ppp*

Vln II

1 *pp* *flautando* *ppp*

2 *pp* *flautando* *ppp*

3 *pp* *flautando* *ppp*

4 *pp* *flautando* *ppp*

5 *pp* *flautando* *ppp*

6 *pp* *flautando* *ppp*

Vla

1 *p* *ppppp*

2 *p* *ppppp*

3 *p* *ppppp*

4 *p* *ppppp*

Vcl.

1 *ppp* *pppp*

2 *ppp* *pppp*

3 *ppp* *pppp*

4 *ppp* *pppp*

Db.

1 *ppp* *pppp*

2 *ppp* *pppp*