

DAVID DZUBAY

String Quartet No. 1
"Astral"

(2008)

PRO NOVA MUSIC

String Quartet No. 1 - "Astral" (2008) by David Dzubay

I Voyage	[5:20]
II Starry Night	[3:30]
III S.E.T.I.	[2:00]
IV Wintu Dream Song	[4:20]
V Supernova	[3:00]

Duration: 20 minutes

Program Note:

Beginning work on a piece for the Orion String Quartet, and taking a cue either from the group's name or perhaps from gazing upwards on evening strolls around the MacDowell Colony in rural New Hampshire, I decided to focus on the stars, composing an "Astral" quartet, movements of which would look at stars and space in various ways. Though the movements are somewhat independent, they do share musical elements and together are balanced on the curious middle movement. Like our galaxy, the quartet has a spiral structure, both in the shape of a 'spiral motive' and in the duration of the movements (roughly 5'-3'-2'-4'-3'). The eight-pitch 'spiral motive' is built by combining a few transpositions of the 'root motive' - a group of three pitches separated by a major second and minor third, variations of which are heard frequently in the melodic lines. The 'root motive' is also reflected in the overall tonal progression: G-A-(G)-E. One other recurring element, first heard in the opening bars, is a group of three evenly spaced attacks, a representation of Orion's Belt, the tight grouping of three stars lined up in the Orion constellation.

Voyage is a microcosm of the entire work, presenting five sections in palindrome form, introducing the important motives of the work, and imagining a flight through space, complete with syncopated asteroids and transitory worm holes (!) In the quiet center of the movement, we glimpse the traveler's capsule interior before hurtling through space once more.

The 'three stars in a line' rhythmic motive is perhaps most clearly heard in *Starry Night*, sounding as quiet bell tones here and there in an introspective movement that briefly erupts in turbulence reflective of its namesake by Van Gogh.

S.E.T.I. is named after the organization founded by Carl Sagan that searches for signs of galactic life in radio transmissions. The music alternates between four Focus sections and three View sections, an aural depiction of the search for extra-terrestrial intelligence through the giant radio telescope at Arecibo.

Wintu Dream Song sets a Native American funeral song text of the west coast's Wintu tribe:

*It is above that you and I shall go;
Along the Milky Way you and I shall go;
Along the flower trail you and I shall go;
Picking flowers on our way you and I shall go.*

After an opening incantation by cello and viola, the song is heard twice, first in the traditional form (a-b-a-b-a-c-d), and then after a transition, in an abbreviated form (a-b-a-c-d). The top voice of the chorale-like texture is fairly repetitive and tonal, following the text closely. One might almost be able to sing along the second time!

Supernova begins with music of constrained energy, explodes in a wild development of earlier ideas and then dissipates into the expanse of space. In a tip of the hat to galactic hitchhiker Douglas Adams and his answer to the Ultimate Question, the final chord arrives with 42 strokes.

David Dzubay, Feb. 11, 2008

This work was begun at the MacDowell Colony in Peterborough, New Hampshire, and was completed while in residence at Copland House, Courtlandt Manor, New York, as a recipient of the Aaron Copland Award.

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Dedicated to the Orion String Quartet

Score

String Quartet No. 1 - "Astral"

(2008)

DAVID DZUBAY

(b. 1964)

I Voyage

$\text{♩} = 192$ ($\text{♩} = 63$)

Violin I

Violin II

Viola

Cello

11

20

28

sul tasto (gradually to...) *sul pont.* *ord.* *sul tasto*

pp *pp* *mf* *pppp*

ord. *mf* *pp* *pp* *mf*

mf *pp* *pp* *mf*

sul tasto *ord.*

mf *pp* *mf*

36

ord.

pp *f* *pp* *mf* *p* *mf* *mf*

poco sul pont. *ord.* *sul pont.* *ord.* *ord.* *sul pont.* *ord.* *sul pont.*

mf *pp* *mf* *p* *mf* *p* *mf*

sul tasto *poco sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

pp *mf* *p* *mf* *p* *mf*

sul tasto *poco sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

pp *mf* *p* *mf* *p* *mf*

44

gliss. *niente*

sul pont. *ord.* *pizz.* *arco* *sul pont.*

p *mf* *pp* *mf* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

pp *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

sul tasto *sul pont.*

pp *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Violin I: *mf*, *pp*, *mp*, *pp*, *mp*, *pp*, *f*, *p*, *f*

Violin II: *p*, *mf*, *pp*, *f*, *pp*, *mp*, *pp*, *ord.*, *f*, *p*

Viola: *mf*, *p*, *mf*, *pp*, *mf*, *pp*, *mp*, *pp*, *mp*, *pp*, *ord.*, *f*, *p*

Cello/Double Bass: *p*, *mf*, *p*, *mf*, *pp*, *mp*, *pp*, *mp*, *pp*, *pp*, *ord.*, *f*, *p*, *f*

Violin I: *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*, *mp*, *pp*, *f*, *pp*, *f*, *p*

Violin II: *f*, *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*, *mf*, *ord.*, *f*, *p*, *f*

Viola: *f*, *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*, *mf*, *ord.*, *f*, *p*, *f*

Cello/Double Bass: *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*, *mp*, *pp*, *mf*, *f*, *p*, *f*

Violin I: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *dim...*, *gliss.*

Violin II: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *(non stac.)*, *sul tasto*

Viola: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *(non stac.)*, *sul tasto*

Cello/Double Bass: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *(non stac.)*, *sul tasto*, *ppp*

77

(8^{va})

(dim.) ***mf*** *dim...*

pp ***p*** ***pp*** ***mp***

pp ***mp*** *dim...*

p *dim...*

ord.

ord.

II III

86

(8^{va})

94

(dim.) ***pppp***

dim... ***pp***

(dim.) ***ppp***

(dim.) ***pppp***

sul tasto, flautando

pp

sul tasto, flautando

pp

95

mp ***p***

mp ***p***

101 *sul tasto* 106

p
sul tasto
p
mp
mp

110 *pizz.*

mp
pizz.
mp
ord.
mf
ord.
mf
crescendo...
crescendo...
crescendo...
crescendo...

117 120 arco 3X ord. 2X

mf
mf
f
f
f
f
arco
3X ord.
2X
arco ord.
f
f

123

Violin I, Violin II, Viola, Cello/Double Bass

mf, *mp*, *mf*, *f > p*

col legno battuto

131

134

Violin I, Violin II, Viola, Cello/Double Bass

p, *f*, *pp*, *f*

arco sul pont., *ord.*, *pizz. (ord.)*

138

142

Violin I, Violin II, Viola, Cello/Double Bass

ff, *pp*, *ff*, *pp*, *ff*, *pp*

arco

145

Violin I: *pp*, *pp*, *ff*, *pp*, *pp*

Violin II: *pp*, *pp*, *ff*, *pp*, *pp*

Viola: *ff*, *pp*, *ff*, *pp*, *ff*

Cello/Double Bass: *ff*, *pp*, *ff*, *pp*, *ff*

151

Violin I: *ff*, *mp*, *sim.*, *crescendo...*

Violin II: *ff*, *mp*, *sim.*, *crescendo...*

Viola: *p*, *mp*, *sim.*, *crescendo...*

Cello/Double Bass: *p*, *mp*, *sim.*, *crescendo...*

156

159

Violin I: *ff*, *mf*

Violin II: *ff*, *mf*

Viola: *ff*, *p* (sul pont.)

Cello/Double Bass: *ff*, *p* (sul pont.)

Tempo: $\text{♩} = 144$

161

f

f

ord.

f

ord.

f

169

173

ff

ff

ff

ff

ff

ff

176

sul pont.

ord.

sul pont.

sul pont.

sul pont.

sul pont.

ord.

ord.

ord. *sul pont.*

pp

ord. *sul pont.*

pp

(½ step trills)

mf > p ppp p mp p mp > p

mf > p ppp p mp p mp > p

col legno battuto mp p mp mf

col legno battuto mp p mp mf

188

gva sul pont. > gliss.

ppp mfpp n

ppp mfpp n

arco poco sul pont. p mp p < mp > p mp mf ppp

pizz. p mp > ppp mp > p p < mf mp p

195 197

accelerando poco a poco... (sul pont.)

mp > ppp

(sul pont.) mp > ppp

ord. 3 3 mp > p

mf mp > p mp > ppp mp > ppp

arco sul pont. mp > ppp

mf > p < mp p < mf > mp mp > ppp

(accel.)

Musical score for measures 201-204. The score consists of four staves: Violin I, Violin II, Viola, and Cello. Measure 201 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features triplets with dynamics *p* and *mp*. Measure 202 includes a *ric.* marking and a triplet with dynamic *p*. Measure 203 contains a *ord.* marking, a triplet with dynamic *mp*, and a *V* marking. Measure 204 includes a *ord.* marking, a triplet with dynamic *p*, and a *V* marking. The Viola and Cello parts also feature triplets and dynamics such as *mp*, *pp*, and *p*.

(accel.)

Musical score for measures 205-208. The score consists of four staves: Violin I, Violin II, Viola, and Cello. Measure 205 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features triplets with dynamics *pp*, *mp*, and *mf*. Measure 206 includes a triplet with dynamic *pp*. Measure 207 contains a triplet with dynamic *mf*. Measure 208 includes a triplet with dynamic *mf*. The Viola and Cello parts also feature triplets and dynamics such as *pp*, *mf*, and *p*.

(accel.)

Musical score for measures 209-212. The score consists of four staves: Violin I, Violin II, Viola, and Cello. Measure 209 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features triplets with dynamics *pp* and *mf*. Measure 210 includes a triplet with dynamic *f*. Measure 211 contains a triplet with dynamic *f*. Measure 212 includes a triplet with dynamic *f*. The Viola and Cello parts also feature triplets and dynamics such as *pp*, *f*, and *pp*.

(*accel.*)

Tempo I $\text{♩} = 96$ ($\text{♩} = 192$)

213 216

Musical score for measures 213-216. Measures 213-215 are in 3/4 time, and measures 216-218 are in 3/2 time. The score features four staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *f*.

218

Musical score for measures 218-221. The score features four staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf*, *ff*, *mp*, and *f*.

222

Musical score for measures 222-225. The score features four staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *mf*, *ff*, and *mp*.

226

mp *p*

crescendo...

pp

230

crescendo...

(cresc.)

crescendo...

crescendo...

234

235

ff *ff* *ff* *ff*

ff

ff

239 241

Musical score for measures 239-241. The score is in 3/4 time and consists of four staves. Measures 239-240 feature a complex rhythmic pattern with triplets and accents. Measure 241 begins with a change in dynamics to *p* and includes fingerings III, II, I, II.

245

Musical score for measures 245-251. The score is in 3/4 time and consists of four staves. Measures 245-251 feature a complex rhythmic pattern with triplets and accents. Dynamics include *f*, *mf*, and *pp*.

252

Musical score for measures 252-258. The score is in 3/4 time and consists of four staves. Measures 252-258 feature a complex rhythmic pattern with triplets and accents. Dynamics include *p*, *pp*, *mf*, and *f*.

260

mf f pp mp p n pp p

268

n mp pp mp p mp n mp pp mp pp pp

273

pp ppp pp mp pppp mp pp

277 *8^{va}* (from cello) *pp* *p* *pp* *p*

Musical score for measures 277-280. The first staff has an *8^{va}* marking and dynamics *pp* and *p*. The second staff has a *p* dynamic. The third staff has *pp* and *p* dynamics. The fourth staff has *p*, *pp*, and *p* dynamics.

281 *8^{va}* *pp* *p* *pp* *p* *pp* *p*

Musical score for measures 281-284. The first staff has an *8^{va}* marking and dynamics *pp* and *p*. The second staff has *pp* and *p* dynamics. The third staff has *p*, *pp*, and *p* dynamics. The fourth staff has *pp* and *p* dynamics.

285 *8^{va}* *pp* 286 *pizz.* *arco* *mf* *mp* *p* *mp* *pp* *p* *pp* *p*

Musical score for measures 285-290. The first staff has an *8^{va}* marking and dynamics *pp*, *mf*, *mp*, *p*, *mp*, and *pp*. The second staff has *p*, *mp*, *p*, *mp*, and *pp* dynamics. The third staff has *mp*, *p*, *mp*, *pp*, and *p* dynamics. The fourth staff has *pp* and *mp* dynamics. There are also markings for *pizz.*, *arco*, and fingerings like *III* and *II*.

289

292

[5:22]

II Starry Night

Poco Piu Mosso

♩=66

Musical score for measures 9-14. The score is in 3/4 time with a tempo of 66 beats per minute. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat). Measure 9 starts with a dynamic of *mp* and includes a triplet of eighth notes. Measure 10 has dynamics *mp* and *pp*. Measure 11 includes a *pp* dynamic and a triplet. Measure 12 has a *pp* dynamic and a triplet. Measure 13 includes a *pp* dynamic and a triplet. Measure 14 has a *p* dynamic and a triplet. The Cello/Double Bass part includes a *pizz.* (pizzicato) marking in measure 10 and an *arco* (arco) marking in measure 13. The Viola part has a *niente* marking in measure 12. The Violin I part has a *(non harm.)* marking in measure 12.

Piu Mosso

Musical score for measures 15-19. The score is in 3/4 time with a tempo of 144 beats per minute. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats. Measure 15 starts with a *niente* marking. Measure 16 has a *crescendo...* marking. Measure 17 has a *p* dynamic. Measure 18 has a *pp* dynamic. Measure 19 has a tempo change to 72 beats per minute and a *f* dynamic. The Violin I part has a *f* dynamic and a quintuplet in measure 19. The Violin II part has a *f* dynamic and a triplet in measure 19. The Cello/Double Bass part has a *f* dynamic and a triplet in measure 19. The Viola part has a *f* dynamic and a triplet in measure 19.

Musical score for measures 20-23. The score is in 3/4 time with a tempo of 72 beats per minute. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two flats. Measure 20 has a *p* dynamic and a triplet. Measure 21 has a *f* dynamic and a triplet. Measure 22 has a *f* dynamic and a triplet. Measure 23 has a *mp* dynamic and a triplet. The Violin I part has a *f* dynamic and a triplet in measure 23. The Violin II part has a *f* dynamic and a triplet in measure 23. The Cello/Double Bass part has a *f* dynamic and a triplet in measure 23. The Viola part has a *f* dynamic and a triplet in measure 23.

23 *loco*

First system of music, measures 23-24. It consists of four staves. The first staff (Violin I) starts with a *p* dynamic and features a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a triplet of eighth notes. The second staff (Violin II) has a *f* dynamic and a triplet of eighth notes. The third staff (Viola) has a *mf* dynamic and a triplet of eighth notes. The fourth staff (Cello/Double Bass) has a *f* dynamic and a triplet of eighth notes. The word *loco* is written above the first staff. Measure numbers 23 and 24 are indicated.

25

Second system of music, measures 25-26. It consists of four staves. The first staff (Violin I) has a *dim. poco a poco...* marking and features sixteenth-note patterns with sixteenth-note triplets. The second staff (Violin II) has a *mf* dynamic and a *ff* dynamic. The third staff (Viola) has a *dim. poco a poco...* marking and a triplet of eighth notes. The fourth staff (Cello/Double Bass) has a *dim. poco a poco...* marking and a triplet of eighth notes. Measure numbers 25 and 26 are indicated.

27 *ritardando poco a poco...*

Third system of music, measures 27-30. It consists of four staves. The first staff (Violin I) has a *mp* dynamic and a *p* dynamic, with a *flautando* marking. The second staff (Violin II) has a *f* dynamic and a *mf* dynamic. The third staff (Viola) has a *mp* dynamic and a *p* dynamic. The fourth staff (Cello/Double Bass) has a *f* dynamic and a *mf* dynamic. The dynamic markings *ppp* appear in the first three staves in measures 29 and 30. Measure numbers 27, 28, 29, and 30 are indicated.

Focus 1

:5

:10

:13

(natural harmonic arpeggios)
gliss. etc. ad lib.

(natural harmonic arpeggios)
gliss. etc. ad lib.

(natural harmonic arpeggios)
pizz. arco gliss. etc. ad lib.

mp ...a signal, searching, sending out a message...

pp (behind the bridge) etc. ad lib.

pp (behind the bridge) etc. ad lib.

pp (behind the bridge) etc. ad lib.

pp (behind the bridge) etc. ad lib.

n

View 1: dry, crackly :15

:20

:25

:30

pizz. n p c.l.b. ric. (finger tips on body) mp "pst" mf > pp c.l.b. ric. IV "hammer on" (finger only) repeat gestures in mixed order and/or transpose or ad lib in similar fashion

p c.l.b. ric. (finger tips on body) R.H. L.H. mp pizz. c.l.b. repeat gestures in mixed order and/or transpose or ad lib in similar fashion

etc. ad lib. n "hammer on" (finger only) c.l.b. ric. mp pizz. (finger tips on body) mf repeat gestures in mixed order and/or transpose or ad lib in similar fashion

"hammer on" (finger only) mp c.l.b. ric. pizz. mf repeat gestures in mixed order and/or transpose or ad lib in similar fashion

mp < mf mp "pt" mp mf pp < mp > p "psst" mp mf

Focus 2 :33

:35

:40

:45

arco II n pp < p etc. ad lib.

arco III n pp < p etc. ad lib.

arco II n p < mf > p < mf > etc. ad lib.

arco II n pp < p etc. ad lib.

pp (behind the bridge) etc. ad lib.

pp (behind the bridge) etc. ad lib.

View 2: fluid, skitterish

Musical score for measures 4-5. It features four staves (Violin I, Violin II, Viola, and Cello/Bass) with various performance instructions and dynamics. The music is characterized by rapid, skittering patterns, often marked 'molto sul ponticello' (very fast) and 'sul tasto' (step trills). Dynamics range from *pp* to *p*. Phrasing slurs and breath marks are present throughout. Annotations include '(bow as needed)', '(1/2 step trills)', and 'etc. ad lib.'.

Musical score for measures 5-6. The notation continues with similar rapid patterns and dynamic markings. Time markers '1:00' and '1:05' are placed above the staves. The instructions 'molto sul ponticello' and 'sul tasto' are repeated. The score concludes with 'etc. ad lib.' and various dynamic markings like *pp*, *p*, *mp*, and *n*.

Musical score for measures 6-7. This section is divided into two parts: measures 6-7 and a 'Focus 3' section starting at 1:12. Measures 6-7 are marked *mf* and include '(m.s.p.)' and 'gliss.' markings. The 'Focus 3' section features fingerings for 'ric.' (ricochet) and 'ord.' (order) with diagrams showing finger positions and arrows for 'narrow shifts' and 'gliss.'. Dynamics are *mf*. The diagrams include notes: 'I II III IV III II' and 'III II I II III' for the first two, and 'I II III IV III II' and 'III II I II III' for the last two.

1:17

View 3: wild, other-wordly

1:25

1:30

tutti: improvise using View 1 & 2 fragments (or freely in similar vein); extremely busy, fast alternations between ideas; random staccato vocalizations throughout View 3: "pst", "pt", "uh", "m", "sst" etc. (like radio static) (ALTERNATE VERSION: vn1/vc play View 3, vn2/va play View 1.)

7
 etc. *ad lib.*
p *n* *ppp ~ mp* *crescendo...* *p ~ mf*
IMPROVISE (View 1 / View 2)
 etc. *ad lib.*
p *n* *ppp ~ mp* *crescendo...* *p ~ mf*
 etc. *ad lib.*
p *n* *ppp ~ mp* *crescendo...* *p ~ mf*
 etc. *ad lib.*
p *n* *ppp ~ mp* *crescendo...* *p ~ mf*

1:35

1:40

Focus 4

1:45

8
dim... *n* *mp* *pizz.* *etc. ad lib.*
dim... *n* *mf* *arco* *etc. ad lib.*
dim... *n* *pp* *mp* *pp* *mp* *pp*
dim... *n* *p* *pp < p* *etc. ad lib.*
dim... *n* *p* *etc. ad lib.*

1:50

1:55

2:00

9
sempre *etc. ad lib.* *dim...* *n*
sempre *mp* *p* *etc. ad lib.* *dim...* *n*
sempre *mp* *p* *etc. ad lib.* *dim...* *n*
sempre *mp* *p* *etc. ad lib.* *dim...* *n*

IV Wintu Dream Song

It is above that you and I shall go;
 Along the Milky Way you and I shall go;
 Along the flower trail you and I shall go;
 Picking flowers on our way you and I shall go.

song form: a b a b a c d
 (in recap.: a b a c d)

Introduction

$\text{♩} = 66$ *espressivo, molto rubato, dreamy velvet*

con sordino

p

p

(rubato)

p *mp*

n *mp* *p* *n* *p*

Song (a1)

a tempo *molto rubato sempre*

ppp *sotto voce*

pp *p*

p *pp*

ppp *sotto voce*

meno mosso *a tempo*

p *ppp*

pp *p*

3

meno mosso *a tempo*

ppp *ppp* *pp* *ppp*

pp *p* *pp* *ppp*

mp *p* *pp* *p*

ppp *p* *ppp* *pp* *p* *ppp*

3 *3*

22

(b2)

meno mosso *a tempo* *meno mosso*

n *p* *mp* *pp* *n* *mp* *p* *pp* *p* *mp*

31

(a3)

a tempo *meno mosso* *a tempo*

p *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

40

(c)

meno mosso (*rubato*) *a tempo* *meno mosso* *a tempo*

mp *mf* *mf* *mf* *mf* *mp* *mf* *mf*

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

(d)

meno mosso

a tempo

meno mosso

a tempo

rit.

47

Interlude

accelerando...

rit.

a tempo

(rubato)

55

Song recap. - *lontano*

ritardando...

a tempo (a1)

59

67

(b1) *meno mosso* *a tempo* *meno mosso* *a tempo* (a2) *meno mosso* *a tempo*

pppp pp p pp ppp ppp

pppp pp p pp ppp ppp

pppp pp p pp ppp ppp

pppp pp p pp ppp ppp

77

meno mosso *a tempo* (c) *meno mosso*

pppp p mp

pppp p mp

pppp p mp

pppp p mp

86

a tempo *a tempo* *meno mosso* *a tempo* (d)

pp ppp pp p ppp

pp ppp pp p ppp

pp ppp pp p ppp

pp ppp pp p ppp

Meno Mosso

94 96 $\text{♩} = 56$

dim... n ppp n pp ppp ppp

dim... n n < ppp 3 pp p

dim... n ppp < pp ppp

dim... n ppp arco (rubato) 7:6

100 ritardando... senza sordino

ppp pp dim... pppppp

ppp pp dim... pppppp

ppp pp dim... pppppp

p ppp pp dim... pppppp

[4:20]

V Supernova

$\text{♩} = 108$
on the string, connected

pp f sub.

pp ppp

pp f sub.

pp f sub.

8

p *pp* *p* *mp* *f* *ppp*

16 19

pp *molto* *ff* *mp* *pp* *ppp*

(½ step trills)

23

ff *pp* *pp* *pp* *pp*

poco portamento

30 *fp* *f* *f*

37 *ff* *sul pont.* *ord.* *ppp* *p* *n*

40 *ff* *sul pont.* *ord.* *ppp* *p* *n*

43 *ppp* *n* *pp* *crescendo...*

46 *pp* *crescendo...* *crescendo...* *crescendo...* *crescendo...*

50

musical score for measures 50-55, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings.

56

ff p < ff p < ff p < ff

musical score for measures 56-61, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings.

62

66

musical score for measures 62-67, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings.

68

74 $\text{♩} = 144$ 76

81 84

87 ♩ = 160

f *fp* *f* *fp* *ff*

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

fp *f* *fp* *ff*

f *fp* *fp* *ff*

gliss.

96 100

gliss. *gliss.* *gliss.* *accelerando...*

gliss. *gliss.* *f*

gliss. *gliss.* *f*

gliss. *f*

f

(*accel.*) 8^{va}-----

103 108

mf *ff* *sfz* *fp* *ff*

mf *ff* *sfz* *fp* *ff*

mf *ff* *sfz* *fp* *ff*

mf *ff* *sfz* *fp* *ff*

(*accel.*)
 (*8va*) *gliss.* II I (II) V (III) V
 (*♩*=216) (*♩*=108)
 111 115
ff *ff* *ff* *ff* *p* *ff* *p* *ff* *mf* *ff*

118
p *p* *ff* *p*
p *mf* *ff* *p* *ff*
p *ff* *p* *ff*
p *ff* *p*
p *ff* *p*

123 127
ff *p* *mp* *ff* *p* *f*
p *mp* *ff* *p* *p* *f* *p* *f*
ff *p* *ff* *p*
ff *p* *ff* *p* *f*

128

pp *f* *p* *mf*

p *f* *pp*

f *p* *f*

p *f*

ric. I II III IV

133

pp *mp* *n* *p* *sfz*

mf *n* *p* *ff* *sfz*

pp *mf* *n* *p* *ff* *sfz*

pp *mf* *n* *p* *ff* *sfz*

gliss. *gliss.*

ric. I II III IV *gliss.*

136

140

sfz *sfz* *pp* *p* *fff*

sfz *sfz* *pp* *p* *fff*

sfz *sfz* *pp* *p* *fff*

sfz *sfz* *pp* *p* *fff*

V V

[3:00]