

*Commissioned by the Belgrade Strings  
with funds from the Arts Council of Ireland*

# Sullen earth

for violin and string orchestra (2005)

Ian Wilson  
(\*1964)

Note:

the Solo Violin and Violins 1, 3, 4, 6 and 7 must tune their lowest strings up a semitone to G sharp;  
Violas 1 and 2 and Cellos 2 and 3 must tune their lowest strings up a semitone to C sharp.  
The notes in the score show the *sounding* notes, but the parts show the *fingered* notes - therefore  
any notes on string IV in the parts of the above instruments will sound a semitone higher than written.

Also, Violins 3, 4 and 5, Viola 2 and Cello 2 use ordinary mutes while Violins 6, 7 and 8, Viola 3 and  
Cello 3 use heavy rubber practice mutes.

**String orchestra:**

**8 Violins  
3 Violas  
3 Cellos  
1 Double Bass**

Duration c. 13 minutes



# Sullen earth

for violin and string orchestra (2005)

for Gordana Matijevic-Nedeljkovic

Ian Wilson  
(\*1964)

Violin 1

Violin 2

Violin 3 con sord. - normal *pp*

Violin 4 con sord. - normal *pp*

Violin 5 con sord. - normal *pp*

Violin Solo *pp* poco sul pont. III ord. 3 *p* sul pont. poco sul pont. ord. 3 *pp* *p* (III)

Violin 6 con sord. - heavy rubber *p*

Violin 7 con sord. - heavy rubber *p*

Violin 8 con sord. - heavy rubber *p*

Viola 1

Viola 2 con sord. - normal 3 *pp*

Viola 3 con sord. - heavy rubber *p*

Violoncello 1

Violoncello 2

Violoncello 3 con sord. - heavy rubber *p*

Double Bass

5/4

4/4

222

Violin 1: *fmp*

Violin 2: *fmp*

Violin 3: *p* → *mp*

Violin 4: *p* → *mp*

Violin 5: *p* → *mp*, *gl.*

Violin Solo: *p*, *gl.*, *mp*, *gl.*, *gl.*, *gl.*, *gl.*, *gl.*, *p*, *gl.*, *gl.*, *gl.*

Violin 6: *p* → *f* → *mp*

Violin 7: *p* → *f* → *mp*

Violin 8: *p* → *f* → *mp*

Viola 1: *fmp*

Viola 2: *p* → *mp*

Viola 3: *p* → *f* → *mp*

Cello 1: *fmp*

Cello 2: *con sord. - normal*, *mp*

Cello 3: *p* → *f* → *mp*

Double Bass: *fmp*

12  $\frac{3}{2}$  **A**  $\frac{5}{4}$   $\frac{4}{4}$

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vln. 5 *ff*

Vln. S *ord.*  
*sul pont.*  
*ff* 3 5 *feroce* *ff* 5

Vln. 6 *ff*

Vln. 7 *ff*

Vln. 8 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vla. 3 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff sub.*

Db. *ff*

15 **4/4** **5/4** **3/4** **5/4** **2/4**

Vln. 1 *f* *molto* *gl.*

Vln. 2 *f* *molto* *gl.*

Vln. 3 *f* *mf* *mp* *p* non vib.

Vln. 4 *f* *mf* *mp* *p* non vib.

Vln. 5 *f* *mf* *mp* *p* non vib.

Vln. S *f* *mf* *mp* *p* 8 3 3 3 3

Vln. 6 *ff* *molto* *gl.* non vib. *mp*

Vln. 7 *ff* *molto* *gl.* non vib. *mp*

Vln. 8 *ff* *molto* *gl.* non vib. *mp*

Vla. 1 *f* *molto* *gl.*

Vla. 2 *f* *mf* *mp* *p* non vib.

Vla. 3 *ff* *molto* *gl.* *mp*

Vc. 1 *f* *molto* *gl.*

Vc. 2 *f* *mf* *mp* *p*

Vc. 3 *ff* *molto* *gl.* *mp*

Db. *f* *molto* *gl.*

**B**

19  $\frac{2}{4}$   $\frac{15}{8}$   $\frac{3}{8}$   $\frac{3}{4}$

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mp*

Vln. 4 *mp* II

Vln. 5 *mp* III

Vln. S *pp* *mp* 3 *mp*

Vln. 6 *pp* *p*

Vln. 7 *pp* *p* II

Vln. 8 *pp* *p* III

Vla. 1 *mf*

Vla. 2 *mp*

Vla. 3 *pp* *p*

Vc. 1 non vib. *pp* vib. *mf*

Vc. 2 non vib. *pp*

Vc. 3 *pp*

Db. non vib. *pp* vib. *mf*

Musical score for measures 26-30. The score includes parts for Violins 1-5, Violins 6-8, Violas 1-3, Cellos 1-3, and Double Bass. The time signatures are 2/4, 3/4, 4/4, 3/4, and 4/4. Dynamics range from *mp* to *pp*. The key signature is one sharp (F#).

Measures 26-30 are marked with time signatures: 2/4, 3/4, 4/4, 3/4, and 4/4. The key signature is one sharp (F#).

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts start with *mp* in measure 26 and transition to *mf* in measure 27, then *pp* in measure 29. Violin 3 (Vln. 3) and Violin 4 (Vln. 4) parts start with *mp* in measure 26 and transition to *mf* in measure 27, then *pp* in measure 29. Violin 5 (Vln. 5) part starts with *mp* in measure 26 and transitions to *mf* in measure 27, then *pp* in measure 29. Violin 6 (Vln. 6), Violin 7 (Vln. 7), and Violin 8 (Vln. 8) parts are silent until measure 29, where they play a sustained note with *mf* dynamics and vibrato. Viola 1 (Vla. 1) part starts with *mp* in measure 26 and transitions to *mf* in measure 27, then *pp* in measure 29. Viola 2 (Vla. 2) and Viola 3 (Vla. 3) parts are silent until measure 29, where they play a sustained note with *mf* dynamics. Cello 1 (Vc. 1) part starts with *mp* in measure 26 and transitions to *mf* in measure 27, then *pp* in measure 29. Cello 2 (Vc. 2) part starts with *mp* in measure 26 and transitions to *mf* in measure 27, then *pp* in measure 29. Cello 3 (Vc. 3) and Double Bass (Db.) parts are silent until measure 29, where they play a sustained note with *mf* dynamics. Violin 5 (Vln. 5) part has a triplet in measure 26. Violin 5 (Vln. 5) part has a triplet in measure 26. Violin 5 (Vln. 5) part has a triplet in measure 26.



C ♩ = 54

**ff**  
*sul pont.*

**ff**  
*sul pont.*

**ff**  
*sul pont. (vib.)*

**ff**  
*sul pont. (vib.)*

**ff**  
*sul pont. (vib.)*

*molto*  
**ff** *con abbandono*  
*sul IV*

**p**

**p**

**p**

**ff**  
*sul pont.*

**ff**  
*sul pont.*

**p**

**ff**  
*sul pont.*

**p**

**ff**  
*sul pont.*

**ff**  
*sul pont.*

**D** Poco più mosso

♩ = 60

36 **3/4** **4/4** **5/4** **3/4**

Vln.1 *ff* *mp* pizz.

Vln.2 *ff* *mp* pizz.

Vln.3 *ff* *mp* pizz.

Vln.4 *ff* *mp* pizz.

Vln.5 *ff*

Vln. S (sul IV) *ff* *p*

Vln.6 *p* gl. pizz. *p*

Vln.7 *p* gl. pizz. *p*

Vln.8 *p* gl. pizz. *p*

Vla.1 *ff*

Vla.2 *ff* *mp* pizz.

Vla.3 *p* gl. pizz. *p*

Vc.1 *ff* ord. non vib. *pp* *mp* pizz.

Vc.2 *ff* *p* *mp* pizz.

Vc.3 *p* gl. pizz. *p*

Db. *ff* ord. non vib. *pp* *mp* pizz.

40  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  arco ord.  $\frac{4}{4}$

Vln. 1 *pp*  
arco ord.  
(quarter-tone flat)

Vln. 2 *pp*

Vln. 3 arco ord.  
*mp*  $\rightarrow$  *p*

Vln. 4 arco ord.  
*mp*  $\rightarrow$  *p*

Vln. 5 arco ord.  
*mp*  $\rightarrow$  *p*

Vln. S *mp*  $\rightarrow$  *mf*  $\rightarrow$  *mp* *poco*

Vln. 6 arco *mp*  $\rightarrow$  *mf*  $\rightarrow$  *molto*

Vln. 7 arco *mp*  $\rightarrow$  *mf*  $\rightarrow$  *molto*

Vln. 8 arco *mp*

Vla. 1

Vla. 2

Vla. 3 arco *mp*

Vc. 1 arco non vib. *pp*

Vc. 2

Vc. 3

Db. arco non vib. *pp*

46

**5/4**      **4/4**      **3/2**      **4/4**      **5/4**

Vln.1

Vln.2

Vln.3 (quarter-tone flat) non vib. *p*  $\rightarrow$  *pp*

Vln.4

Vln.5

Vln. S sul III *p*  $\rightarrow$  *mp*  $\rightarrow$  *p* *gl.* *p*

Vln.6 *f*  $\rightarrow$  *mp*

Vln.7 (quarter-tone sharp) *f*  $\rightarrow$  *mp*

Vln.8 *f*  $\rightarrow$  *mp*

Vla.1 poco sul pont. non vib. *pp*

Vla.2 arco ord. non vib. *pp*

Vla.3 non vib. *p*

Vc.1 pizz. *p* arco poco sul pont. non vib. *pp* arco ord. non vib.

Vc.2 pizz. *p* *pp* arco non vib.

Vc.3 pizz. *p* *pp* arco non vib.

Db. pizz. *p* *pp* arco non vib.

51 **5/4** **4/4** **5/4** **3/4** **4/4** **3/4** **3/2**

Vln.1 *mp* *< mf*

Vln.2 *mp* *< mf*

Vln.3 (vib.) *p* *mp* *< mf*

Vln.4 *p* *mp* *< mf*

Vln.5 *p* *mp* *< mf*

Vln. S *pp*

Vln.6 *mp*

Vln.7 *mp*

Vln.8 *mp*

Vla.1 (vib.) *mp* *< mf*

Vla.2 (vib.) *p* *mp* *< mf*

Vla.3 (vib.) *mp* *mp*

Vc.1 (vib.) *mp* *< mf*

Vc.2 (vib.) *mp* *< mf*

Vc.3 (vib.) *mp* *mp*

Db. (vib.) *mp* *< mf*

57

3/2

5/8

4/4

3/4

3/2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. S

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*pp*

*pp*

*pp*

*mp*

*p*

*p*

*pp*

3

Detailed description: This page of a musical score contains measures 57 through 61. The score is for a string quartet (Violins 1-5, Viola, Violoncello) and woodwinds (Flutes 1-3, Bassoon). The time signature changes from 3/2 to 5/8, then to 4/4, then to 3/4, and finally back to 3/2. The music is primarily melodic and sustained, with dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). A triplet of eighth notes is marked in measure 60. The strings play sustained notes with hairpins, while the woodwinds have more active melodic lines.

**E** Poco più mosso

♩ = 72

**4/4**

62

Vln. 1

Vln. 2

Vln. 3  
*p* — *mp* — *p*

Vln. 4  
*p* — *mp* — *p*

Vln. 5  
*p* — *mp* — *p*

Vln. S  
*p*

Vln. 6  
*mp* — *mf* — *mp*

Vln. 7  
*mp* — *mf* — *mp*

Vln. 8  
*mp* — *mf* — *mp*

Vla. 1

Vla. 2  
*p* — *mp* — *p*

Vla. 3  
*mp* — *mf* — *mp*

Vc. 1

Vc. 2  
*p* — *mp* — *p*

Vc. 3  
*mp* — *mf* — *mp*

Db.

65 **3/2** **4/4** **3/2**

Vln. 1 *p* *mp* *mf* *pp*

Vln. 2 *p* *mp* *mf* *pp*

Vln. 3 *p* *mp* *mf*

Vln. 4 *p* *mp* *mf*

Vln. 5 *p* *mp* *mf*

Vln. S *mp*

Vln. 6 *mp* *mf* *f*

Vln. 7 *mp* *mf* *f*

Vln. 8 *mp* *mf* *f*

Vla. 1 *p* *mp* *mf* *pp*

Vla. 2 *p* *mp* *mf*

Vla. 3 *mp* *mf* *f*

Vc. 1 *p* *mp* *mf* *pp*

Vc. 2 *p* *mp* *mf*

Vc. 3 *mp* *mf* *f*

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



68  $\frac{3}{2}$   $\frac{4}{4}$   $\frac{3}{4}$  accel.

Vln. 1

Vln. 2

Vln. 3 *pp*

Vln. 4 *pp*

Vln. 5 *pp*

Vln. S *p* ord. (IV) *mf*

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2 *pp*

Vla. 3

Vc. 1

Vc. 2 *pp*

Vc. 3

Db.

(accel.) **F** Più mosso ♩ = 90

72 **5/4** pizz. **4/4** **3/4** **5/4** 150

Vln. 1 *ff* pizz.

Vln. 2 *ff* pizz.

Vln. 3 *ff* pizz.

Vln. 4 *ff* pizz.

Vln. 5 *ff* pizz.

Vln. S *f* > < *f* > < *ff* > < (grace notes ON beat) (sul IV)

Vln. 6 *ff* pizz.

Vln. 7 *ff* pizz.

Vln. 8 *ff* pizz.

Vla. 1 *ff* pizz.

Vla. 2 *ff* pizz.

Vla. 3 *ff* pizz.

Vc. 1 *ff* pizz.

Vc. 2 *ff* pizz.

Vc. 3 *ff* pizz.

Db. *ff* pizz.

78  $\frac{5}{4}$   $\frac{5}{4}$  arco no trem.  $\frac{4}{4}$

Vln. 1 *ff* *ff* *f* *p*

Vln. 2 *ff* *ff* *f* *p*

Vln. 3 *ff* *ff* *f* *p*

Vln. 4 *ff* *ff* *f* *p*

Vln. 5 *ff* *ff* *f* *p*

Vln. S *ff* *f* *mp*

Vln. 6 *ff* *ff* *f* *p*

Vln. 7 *ff* *ff* *f* *p*

Vln. 8 *ff* *ff* *f* *p*

Vla. 1 *ff* *ff* *f* *p*

Vla. 2 *ff* *ff* *f* *p*

Vla. 3 *ff* *ff* *f* *p*

Vc. 1 *ff* *ff* *f* *mp* *pp*

Vc. 2 *ff* *ff* *f* *mp* *pp*

Vc. 3 *ff* *ff* *f* *mp* *pp*

Db. *ff* *ff* *f* *mp* *pp*

84

$\frac{5}{4}$   $\frac{3}{2}$   $\frac{4}{4}$

Vln.1 *pp*

Vln.2 *pp*

Vln.3 *pp*

Vln.4 *pp*

Vln.5

Vln. S *p* III II III *pp*

Vln.6 *p*

Vln.7 *p*

Vln.8

Vla.1

Vla.2

Vla.3

Vc.1 *mf* *p* *mf*

Vc.2 *mf* *p* *mf*

Vc.3

Db. *mf* *p* *mf*

rit.

**G** Poco meno mosso  
♩ = 76

**5**  
4

**4**  
4

93

Vln.1 *mf*

Vln.2 *mf*

Vln.3 *mp*

Vln.4 *mp*

Vln.5 *p mp*

Vln. S  
quasi sul pont. → ord. → quasi sul pont. → ord.  
*pp p mp mf*

Vln.6 *mp f*

Vln.7 *mp f*

Vln.8 *mp f*

Vla.1 *mf*

Vla.2 *mp*

Vla.3 *mp*

Vc.1 *mf*

Vc.2

Vc.3

Db. *mf*

**H** Più mosso

$\frac{3}{4}$  ♩ = 90

98

$\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vln.1 *p* *mf*

Vln.2 *p* *mf*

Vln.3 *p* *mf*

Vln.4 *p* *mf*

Vln.5 *p* *mf*

Vln. S *p* *mf*

Vln.6

Vln.7

Vln.8

Vla.1 *mf*

Vla.2 *mf*

Vla.3

Vc.1 *mf*

Vc.2 *mf*

Vc.3

Db.

Detailed description: This page of a musical score, numbered 22, contains measures 98 through 101. The tempo is marked 'Più mosso' with a metronome marking of ♩ = 90. The score is for a string ensemble (Violins 1-8, Violas 1-3, Cellos 1-3, and Double Bass) and three flutes. The time signature changes from 3/4 to 5/4 at measure 99 and back to 3/4 at measure 100. The key signature has one sharp (F#). Dynamics range from piano (p) to mezzo-forte (mf). The string parts feature various articulations, including slurs, accents, and triplets. The woodwind parts have long, sustained notes with slurs and accents.

3/4 4/4

104

Vln.1 *p*

Vln.2 *p*

Vln.3 *p*

Vln.4 *p*

Vln.5 *p*

Vln. S *p* ord.

Vln.6 *mp*

Vln.7 *mp*

Vln.8 *mp* non vib.

Vla.1 *p*

Vla.2 *p*

Vla.3

Vc.1 *p* *mp* *p*

Vc.2 *p* *mp* *p*

Vc.3 *mp* *p*

Db. *mp* *p*

Detailed description: This page of a musical score covers measures 104 to 107. It features a string section with five violins (Vln.1-5), three violas (Vla.1-3), three violas da gamba (Vc.1-3), and a double bass (Db.). The score is divided into two time signatures: 3/4 for measures 104 and 105, and 4/4 for measures 106 and 107. The first five violins play a sustained note with a dynamic of *p*. The solo violin (Vln. S) plays a melodic line with a dynamic of *p* and includes a section marked 'ord.' (ordine) in measures 106 and 107. Violins 6, 7, and 8 play sustained notes with a dynamic of *mp*; Vln. 8 is marked 'non vib.'. The violas and violas da gamba play sustained notes with dynamics of *p* or *mp*. The double bass plays a sustained note with a dynamic of *mp*. The page number '104' is at the top left, and the time signatures '3/4' and '4/4' are at the top center.

109

3/4                      3/2                      4/4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. S

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

The musical score for measures 109-112 is as follows:

- Measure 109 (3/4):** Vln. 2 has a half note G4. Vln. S has a half note G4. Vla. 1 has a half note G4. Vla. 3 has a half note G4. Vc. 1 has a half note G2.
- Measure 110 (3/4):** Vln. 2 has a half note A4. Vln. S has a half note A4. Vla. 1 has a half note A4. Vla. 3 has a half note A4. Vc. 1 has a half note G2.
- Measure 111 (3/2):** Vln. 2 has a half note B4. Vln. S has a half note B4. Vla. 1 has a half note B4. Vla. 3 has a half note B4. Vc. 1 has a half note G2.
- Measure 112 (4/4):** Vln. 2 has a half note C5. Vln. S has a half note C5. Vla. 1 has a half note C5. Vla. 3 has a half note C5. Vc. 1 has a half note G2.



rit.

$\frac{5}{4}$  ♩ = 64

$\frac{3}{4}$

113

Musical score for measures 113-116. The score includes parts for Violins 1-8, Viola 1-3, Violoncello 1-3, and Double Bass. The key signature is one sharp (F#). The tempo is marked 'rit.' and the time signature changes from 5/4 to 3/4. Dynamics range from *f* to *mf*. The Violin I part features a melodic line with a crescendo and decrescendo. The Violin II part has a similar melodic line. The Violin III and IV parts play sustained notes. The Violin V part has a melodic line with triplets. The Viola I part has a melodic line with a crescendo and decrescendo. The Viola II and III parts play sustained notes. The Violoncello I part has a melodic line with a crescendo and decrescendo. The Violoncello II and III parts play sustained notes. The Double Bass part plays a sustained note.

118

5/4 3/4 4/4 J 5/4

Vln. 1 sul pont. mp

Vln. 2 sul pont. mp

Vln. 3 sul pont. mp

Vln. 4 sul pont. mp

Vln. 5 sul pont. mp

Vln. S p mf

Vln. 6 mp

Vln. 7 mp

Vln. 8 mp

Vla. 1 sul pont. mp

Vla. 2 sul pont. mp

Vla. 3 mp

Vc. 1 sul pont. mp

Vc. 2 mp

Vc. 3 mp

Db. mp

123  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{2}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

Vln.1 *p* *mp* *p* *mf < f* *p*

Vln.2 *p* *mp* *p* *mf < f* *p*

Vln.3 *p* *mp* *p* *mp* *f* *p*

Vln.4 *p* *mp* *p* *mp* *f* *p*

Vln.5 *p* *mp* *p* *mf* *f* *p*

Vln. S *p* *mf* *p* *mp* *f* *p*  
no trem. gl.

Vln.6 *mf* *p* *mf* *p* *mp* *f* *p*

Vln.7 *mf* *p* *mf* *p* *mp* *f* *p*

Vln.8 *mf* *p* *mf* *p* *mp* *f* *p*

Vla.1 *p* *mp* *p* *f* *p*

Vla.2 *p* *mp* *p* *mf* *f* *p*

Vla.3 *mp* *f* *p*

Vc.1 *p* *mp* *p* *f* *p*

Vc.2 *p*

Vc.3 *p*

Db. *p*

accel.

K

Più mosso

♩ = 80

129  $\frac{4}{4}$   $\frac{5}{4}$

Vln. 1 *mp* *f non legato* ord.

Vln. 2 *mp* *f non legato* ord.

Vln. 3 *mp*

Vln. 4 *mp* *f non legato* ord.

Vln. 5 *mp* *f non legato* ord.

Vln. S *mf* *ff*

Vln. 6 *mf*

Vln. 7 *mf* *f non legato* ord.

Vln. 8 *mf* *f non legato* ord.

Vla. 1 *mp* *ff* pizz. arco ord. *f non legato*

Vla. 2 *mp* *ff* pizz. arco ord. *f non legato*

Vla. 3 *mp* *ff* pizz. arco ord. *f non legato*

Vc. 1 *mp* *ff* pizz. arco ord. *f non legato*

Vc. 2 *mp* *ff* pizz. arco *f non legato*

Vc. 3 *mp* *f non legato*

Db. *mp* *f non legato*

132

Vln. 1

Vln. 2

Vln. 3 *ord.*  
*ff non legato*

Vln. 4

Vln. 5

Vln. S *sul II*

Vln. 6 *ord.*  
*ff non legato*

Vln. 7

Vln. 8

Vla. 1 *f*

Vla. 2 *f*

Vla. 3 *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Db. *sf*

Detailed description: This page of a musical score, numbered 29, covers measures 132 and 133. It features a string section with eight violins (Vln. 1-8), three violas (Vla. 1-3), three violoncellos (Vc. 1-3), and a double bass (Db.). The first five violins and the double bass play a rhythmic pattern of eighth notes throughout both measures. Violin 3 and Violin 6 have rests in measure 132 and enter in measure 133 with a melodic line marked 'ord.' and 'ff non legato'. The Viola section (Vla. 1-3) and Cello section (Vc. 1-3) have rests in measure 132 and enter in measure 133 with a melodic line marked 'f'. The Double Bass (Db.) has a rest in measure 132 and enters in measure 133 with a melodic line marked 'sf'. The Violin Soloist (Vln. S) has a melodic line in measure 132 and continues into measure 133, marked 'sul II'. The score is written in treble clef for violins and violas, and bass clef for cellos, double bass, and the soloist.

134

The image shows a page of a musical score for strings and woodwinds, starting at measure 134. The score is divided into two systems. The first system contains staves for Violins 1 through 8, Viola 1 and 2, Violoncello 1, 2, and 3, and Double Bass. The second system contains staves for Violins 3, 4, 5, and 6, and Viola 3. The music is in a key with one sharp (F#) and a common time signature. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *ff* (fortissimo). The woodwinds (Vln. 3, 4, 5, 6) have specific articulation and phrasing, including a *sul III* instruction for Vln. 5. The strings play a rhythmic accompaniment of eighth notes.

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f* *mf*

Vln. 4 *f* *mf*

Vln. 5 *f* *mf sub.*

Vln. 6 *ff* *mf* *sul III*

Vln. 7 *f* *mf*

Vln. 8 *f* *mf sub.*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1

Vc. 2

Vc. 3

Db.

136  $\frac{4}{4}$   $\frac{3}{4}$

Vln. 1  
Vln. 2  
Vln. 3 *mp*  
Vln. 4 *mp*  
Vln. 5 *mp*  
Vln. S *mf* *mp*  
Vln. 6 *mp* (*mp*)  
Vln. 7 *mp* (*mp*)  
Vln. 8 *mp* (*mp*)  
Vla. 1  
Vla. 2 *mp*  
Vla. 3 *mp* (*mp*)  
Vc. 1  
Vc. 2 *mp*  
Vc. 3 *mp* (*mp*)  
Db.

138  $\frac{3}{4}$  rit.  $\frac{4}{4}$   $\text{L}$  ♩ = 64  $\frac{3}{4}$   $\frac{4}{4}$

Vln. 1

Vln. 2

Vln. 3 *p*

Vln. 4 *p*

Vln. 5 *p*

Vln. S *p* sul IV

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2 *p*

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.



143

**3**  
**4**

**M**

**5**  
**4**

Vln.1

Vln.2

Vln.3

Vln.4

Vln.5

Vln. S

Vln.6

Vln.7

Vln.8

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Vc.3

Db.

*pp*

*pp*

*pp*

*mp*

*gl.*

*mf*

*gl.*

*p*

*mf*

*pp*

*pp*

148 **4/4** **3/2** **2/4** **4/4** **158**

Vln. 1 *p*

Vln. 2 *p*

Vln. 3

Vln. 4

Vln. 5

Vln. S *p* *gl.* *mp* *mf* *f* III II

Vln. 6

Vln. 7

Vln. 8

Vla. 1 *p*

Vla. 2

Vla. 3

Vc. 1 *p*

Vc. 2

Vc. 3

Db. *p*

Detailed description: This page of a musical score covers measures 148 to 158. The top of the page shows the measure numbers and time signatures: 148, 4/4, 3/2, 2/4, 4/4, and 158. The score is arranged in a system with 14 staves. Staves 1-5 are Violins 1-5, all starting with a piano (*p*) dynamic and playing a melodic line with a fermata at the end of measure 148. Staves 6-8 are Violins 6-8, which are silent. Staff 9 is the Solo Violin (Vln. S), which has a more complex part starting with a piano (*p*) dynamic and a glissando (*gl.*) in measure 148. It features triplets in measures 149 and 150, and dynamic markings of *mp*, *mf*, and *f* across measures 149-151. It also includes fingering III and II in measure 151. Staves 10-12 are Violas 1-3, with Vln. 1 and Vln. 2 starting with a piano (*p*) dynamic. Staves 13-15 are Violoncelli 1-3, with Vc. 1 starting with a piano (*p*) dynamic. The Double Bass (Db.) staff at the bottom also starts with a piano (*p*) dynamic. The score concludes at measure 158.

$\text{N}$  ♩ = 90

154

$\frac{5}{8}$     $\frac{5}{4}$     $\frac{4}{4}$     $\frac{3}{2}$     $\frac{3}{4}$

Vln.1

Vln.2

Vln.3  
senza sord. non vib. sul pont.

Vln.4  
senza sord. *pp* non vib. sul pont.

Vln.5  
senza sord. *pp* non vib. sul pont.

Vln. S  
*p*   *ff*   *p*   *sfz*   long   non vib. *p*

Vln.6

Vln.7

Vln.8

Vla.1

Vla.2  
senza sord. non vib. sul pont. *pp*

Vla.3

Vc.1  
senza sord. non vib. sul pont. *pp*

Vc.2  
*pp*

Vc.3

Db.

163

Vln. 1 non vib. sul pont. *ppp*

Vln. 2 non vib. sul pont. *ppp*

Vln. 3

Vln. 4

Vln. 5 *ppp*

Vln. S

Vln. 6 senza sord. non vib. sul pont. *ppp*

Vln. 7 senza sord. non vib. sul pont. *ppp*

Vln. 8 senza sord. non vib. sul pont. *ppp*

Vla. 1 *ppp* *ppp*

Vla. 2 *ppp*

Vla. 3 senza sord. non vib. sul pont. *ppp* *ppp*

Vc. 1 *ppp* *ppp*

Vc. 2 *ppp*

Vc. 3 senza sord. non vib. sul pont. *ppp* *ppp*

Db.

174

Vln. 1 *ppp* *ppp*

Vln. 2 *ppp* *ppp*

Vln. 3 *ppp* *ppp*

Vln. 4 *ppp* *ppp*

Vln. 5 *ppp*

Vln. S

Vln. 6 *ppp* *ppp*

Vln. 7 *ppp* *ppp*

Vln. 8 *ppp*

Vla. 1 *ppp*

Vla. 2 *ppp*

Vla. 3 *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Vc. 3 *ppp*

Db. *ppp*  
*ppp non vib. sul pont. b2.*

185

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. S. *vib.*  
*p*

Vln. 6

Vln. 7

Vln. 8

Vla. 1 (non vib.)  
*ord.*  
*pp*

Vla. 2 (non vib.)  
*ord.*  
*pp*

Vla. 3 (non vib.)  
*ord.*  
*pp*

Vc. 1 (non vib.)  
*ord.*  
*pp*

Vc. 2 (non vib.)  
*ord.*  
*pp*

Vc. 3 (non vib.)  
*ord.*  
*pp*

Db. (non vib.)  
*ord.*  
*pp*

196  $\text{♩} = 60$   
 $\frac{4}{4}$  ord. *pp*

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Vln. 5  
Vln. S  
Vln. 6  
Vln. 7  
Vln. 8  
Vla. 1  
Vla. 2  
Vla. 3  
Vc. 1  
Vc. 2  
Vc. 3  
Db.

201

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. S

Vln. 6

Vln. 7

Vln. 8  
ord.  
*pp*

Vla. 1  
*pp*

Vla. 2  
*pp*

Vla. 3  
*pp*

Vc. 1  
*pp*

Vc. 2  
*pp*

Vc. 3  
*pp*

Db.



204

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*mp*

*pp*

207

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

(8)

Vln. S

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

210

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

(8)

Vln. S

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

213

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

(8)

Vln. S

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

216

Vln.1

Vln.2

Vln.3

Vln.4

Vln.5

(8)

Vln. S

*p*

Vln.6

Vln.7

Vln.8

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Vc.3

Db.

Detailed description: This page of a musical score contains measures 216, 217, and 218. It features a full string section (Violins 1-8, Viola 1-3, Violoncello 1-3, and Double Bass) and a woodwind section (Soprano Violin). The string parts are highly rhythmic, with many notes beamed together and slurred. The woodwind part (Soprano Violin) is mostly silent, with a few notes in measure 217. A dynamic marking of *p* (piano) is present in measure 217. The score is written in a key signature of one sharp (F#) and a common time signature (C).

219

Vln.1

Vln.2

Vln.3

Vln.4

Vln.5

(8)

Vln. S

*pp*

Vln.6

Vln.7

Vln.8

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Vc.3

Db.

3/4

4/4

loco

**P** ♩ = 64

224 **4/4** **3/4** **4/4** (non vib.) **3/4** **4/4**

Vln.1 *p*

Vln.2 (non vib.) *p*

Vln.3 (non vib.) *p*

Vln.4 (non vib.) *p*

Vln.5 (non vib.) *pp*

Vln. S *fp* *mf* *mp*

Vln.6 (non vib.) *pp*

Vln.7 (non vib.) *pp*

Vln.8 (non vib.) *pp*

Vla.1 (non vib.) *p*

Vla.2 (non vib.) *p*

Vla.3 (non vib.) *p*

Vc.1 (non vib.) *p*

Vc.2 (non vib.) *p*

Vc.3 (non vib.) *p*

Db. (non vib.) *p*

229  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln.1 *pp* *ppp*

Vln.2 *pp* *ppp*

Vln.3 *pp* *ppp*

Vln.4 *pp* *ppp*

Vln.5 *pp* *pp*

Vln.S *p*

Vln.6 *ppp* *pppp*

Vln.7 *ppp* *pppp*

Vln.8 *ppp* *pppp*

Vla.1 *pp* *ppp*

Vla.2 *pp* *ppp*

Vla.3 *pp* *ppp*

Vc.1 *pp* *ppp*

Vc.2 *pp* *ppp*

Vc.3 *pp* *ppp*

Db. *pp* *ppp*