

# The Seventh Seal

Double concerto for cello, double bass & strings (2020)

Ian Wilson  
(1964)

Suspenseful  
♩ = 60

De-tune lowest string by a 5th

Violoncello 1

Violoncello 2,3

De-tune lowest string by an 8ve

Double Bass

8<sup>vb</sup>

*p* *mf* *p*

AS HIGH AS POSSIBLE

11

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc. 1

Vc. 2,3

Db.

AS HIGH AS POSSIBLE

AS HIGH AS POSSIBLE

AS HIGH AS POSSIBLE

AS HIGH AS POSSIBLE

*pp* trem. sul pont. *pp*

*pp* trem. sul pont. *pp*

*pp* trem. sul pont. *pp*

*pp* trem. sul pont. *pp*

con sord. *p* *mf* *p*

con sord. *p* *mf* *p*

8<sup>vb</sup> *p* *mf* *p*

8<sup>vb</sup> *p* *mf* *p*

8<sup>vb</sup> *p* *mf* *p*

14

Vln. 1,2 *ppp!* *ppp*

Vln. 3-5 *ppp!* *ppp*

Vln. 6,7 *ppp!* *ppp*

Vln. 8-10 *ppp!* *ppp*

Vla. 1,2

Vla. 3,4

Vc.-S *sf* *sf* *mf* *jeté* *gliss.* *ord.* *sf*

Vc. 1

Vc. 2,3

Db.

17

Vln. 1,2 *ppp*

Vln. 3-5 *ppp*

Vln. 6,7 *ppp*

Vln. 8-10 *ppp*

Vla. 1,2 *pp* *mp* *pp*

Vla. 3,4 *pp* *mp* *pp*

Vc.-S *sf* *sf* *mf poco sul pont.* *gl.* *p* *gl.*

Db.-S *p* *f violent! sf*

Vc. 1 *pp* *mp* *pp*

Vc. 2,3 *pp* *mp* *pp*

Db. *pp* *mp* *pp*

*molto vib. (where indicated)*

*IV*

*3*

*gl.*

*p*

*gl.*

*(ord.)*

*3*

*poco sul pont.*

*5*

*8<sup>vb</sup>*

*pp*

*mp*

*pp*

*pp*

*mp*

*pp*

*pp*

*mp*

*pp*

21

Vln. 1,2 *trem. sul pont.* *p* *8<sup>va</sup>*

Vln. 3-5 *trem. sul pont.* *p* *8<sup>va</sup>*

Vln. 6,7 *trem. sul pont.* *p* *8<sup>va</sup>*

Vln. 8-10 *trem. sul pont.* *p* *8<sup>va</sup>*

Vla. 1,2 *senza sord. poco sul pont. gl. p*

Vla. 3,4 *senza sord. poco sul pont. gl. p*

Vc.-S *vib. ord.* *ord. II* *mp*

Db.-S *ord.* *mp* *f* *sim.* *gl.* *3* *3* *5*

Vc. 1 *8<sup>vb</sup>* *p*

Vc. 2,3 *8<sup>vb</sup>* *p*

Db. *8<sup>vb</sup>* *p*

*\* These glissandi are gestural, and shouldn't be made much of; they should each diminuendo slightly*

24

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*gl.*

*gl.*

*gl.*

*gl.*

*poco sul pont.*

*p*

*f*

*sf*

*5*

*ff*

*ord.*

*3*

*sf*

*mp*

*II*

26

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

3

*f*

*f*

*gliss.*

*jeté*

*f poco sul pont.*

Detailed description: This page of a musical score covers measures 26 to 30. It features ten staves for strings and two for woodwinds. The string parts (Violins 1, 2, 3-5, 6, 7, 8-10, Violas 1, 2, 3, 4, and Cellos/Double Basses) are primarily playing sustained notes with a hairpin crescendo leading to a forte dynamic. The Violin 1, 2, 3-5, 6, 7, and 8-10 parts have a circled '8' above them, indicating an octave sign. The Viola 1, 2 parts play a rhythmic eighth-note pattern. The Violoncello-Soprano part has a triplet of eighth notes in measure 27, followed by a melodic line with a 'jeté' (trill) in measure 29 and a glissando in measure 30. The Double Bass-Soprano part enters in measure 29 with a rhythmic eighth-note pattern marked 'f poco sul pont.'. The Violoncello 1 and 2, 3 parts play sustained notes with an octave sign (8<sup>va</sup>) above them. The Double Bass part also plays a sustained note with an octave sign (8<sup>va</sup>) above it.

**A**

no trem.  
super pont. (play ON bridge)

29

Vln. 1,2 *mp* loco *no trem. super pont. (play ON bridge)* etc., repeat ad lib.

Vln. 3-5 *mp* loco *no trem. super pont. (play ON bridge)* etc., repeat ad lib.

Vln. 6,7 *mp* loco *no trem. super pont. (play ON bridge)* etc., repeat ad lib.

Vln. 8-10 *mp* loco *no trem. super pont. (play ON bridge)* etc., repeat ad lib.

Vla. 1,2 *ord. e Divisi* *P non vib.* *Unis. pizz. 5* *p*

Vla. 3,4 *ord. e Divisi* *P non vib.* *Unis. pizz. 6* *p*

Vc.-S *f* *gliss.*

Db.-S *< sf* *< sf* *< sf* *< sf* *< sf*

Vc. 1 *loco pizz.* *p* *5* *3*

Vc. 2,3 *loco pizz.* *p* *6* *5*

Db.

31

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*mf*

*mf*

*pizz.*  
*f*

*pizz.*  
*f*

*mf*

*mf*

*mp* *f* *mp* *f* *mp* *f* *mp* *f*



**B**

33

Violin 1, 2: *mf* (measures 33-34), *mf* (measures 35-36)

Violin 3-5: *mf* (measures 33-34), *mf* (measures 35-36)

Violin 6, 7: *mf* (measures 33-34), *mf* (measures 35-36)

Violin 8-10: *mf* (measures 33-34), *mf* (measures 35-36)

Viola 1, 2: *mf* (measures 33-34), *mf* (measures 35-36)

Viola 3, 4: *mf* (measures 33-34), *mf* (measures 35-36)

Vc.-S: *sf* (measures 33-34), *sf* (measures 35-36)

Db.-S: *sf* (measures 33-34), *arco* *p/mp* (measures 35-36)

Vc. 1: *arco* *mp* *f* (measures 33-34), *arco* *p* *mf* (measures 35-36)

Vc. 2, 3: *arco* *mp* *f* (measures 33-34), *arco* *p* *mf* (measures 35-36)

Db.: *mp* *f* *mp* *f* (measures 33-34), *p* *mf* (measures 35-36)

39

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

arco 3

*p*

*molto*

*p*

*mf*

*p*

*mf*



43

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

3

5

*mf*

*f*

*p*

*p*

*p*

45

**C**

8<sup>va</sup>

Vln. 1,2  
ord. jeté *p*  
(touch a 4th above fingered note) *ppp*

Vln. 3-5  
ord. jeté *p*  
(touch a 5th above fingered note) *ppp*

Vln. 6,7  
ord. jeté *p*  
(touch a 4th above open string) *ppp*

Vln. 8-10  
ord. jeté *p*  
(touch a 5th above fingered note) *ppp*

Vla. 1,2  
arco jeté *p*  
(touch a 5th above open string) *ppp*

Vla. 3,4  
arco jeté *p*  
(touch a 4th above open string) *ppp*

Vc.-S  
*mp* *f*

Db.-S

Vc. 1

Vc. 2,3

Db.

8<sup>va</sup>

49

Vln. 1,2 *p* *ppp*

Vln. 3-5 *p* *ppp*

Vln. 6,7 *p* *ppp*

Vln. 8-10 *p* *ppp*

Vla. 1,2 *p* *ppp*

Vla. 3,4 *ppp* *p*

Vc.-S *pizz. (arpeggiate as little as possible)* *mp* stop sound

Db.-S *pizz. (arpeggiate as little as possible)* *mp*

Vc. 1 *col legno battuto on open strings BEHIND bridge* *loco p steady, like clockwork*

Vc. 2,3 *col legno battuto on open strings BEHIND bridge* *loco p steady, like clockwork*

Db. *col legno battuto on open strings BEHIND bridge* *loco p steady, like clockwork*

52

Vln. 1,2 *p* *ppp* *8va*

Vln. 3-5 *p* *ppp* *8va*

Vln. 6,7 *p* *ppp*

Vln. 8-10 *p* *ppp*

Vla. 1,2 *p* *ppp*

Vla. 3,4 *ppp* *p*

Vc.-S *p*

Db.-S *p*

Vc. 1

Vc. 2,3

Db.

Detailed description: This page of a musical score, numbered 13, contains measures 52, 53, and 54. The score is for a string and woodwind ensemble. The string parts (Violins 1, 2, 3-5, 6, 7, 8-10, Violas 1, 2, 3, 4, Cellos, and Double Basses) are written in treble and bass clefs. The woodwind parts (Violoncello-Saxophone, Double Bassoon, and Double Bass) are written in bass clefs. The key signature has one flat (B-flat major or E-flat minor), and the time signature is 3/4. The score features a dynamic range from *ppp* (pianississimo) to *p* (piano). The string parts include a *8va* (octave) marking and a hairpin crescendo/decrescendo. The woodwind parts feature complex rhythmic patterns and articulation marks. The page is divided into three measures by vertical bar lines.

8<sup>va</sup>

55

Vln. 1,2 *p* *ppp*

Vln. 3-5 *p* *ppp*

Vln. 6,7 *p* *ppp*

Vln. 8-10 *p* *ppp*

Vla. 1,2 *p* *ppp*

Vla. 3,4 *ppp* *p* *ppp*

Vc.-S *mp* *f* *mp*

Db.-S *mp* *f* *mp*

Vc. 1

Vc. 2,3

Db.

Detailed description: This page of a musical score, numbered 14, contains ten staves. The top five staves are for violins (Vln. 1,2; Vln. 3-5; Vln. 6,7; Vln. 8-10) and the next two for violas (Vla. 1,2; Vla. 3,4). The bottom three staves are for cellos and double basses (Vc.-S; Db.-S; Vc. 1; Vc. 2,3; Db.). The score is in 3/4 time and features a dynamic range from *ppp* to *f*. The violin parts have a *ppp* dynamic marking at the beginning of the phrase and a *p* marking at the end. The viola parts have a *ppp* marking at the beginning and a *p* marking at the end. The cello and double bass parts have *mp* and *f* markings. The bottom three staves (Vc. 1, Vc. 2,3, and Db.) have a *ppp* marking at the end of the phrase. 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 page number 55 is written at the top left of the first staff.

**D** Subito più mosso  
♩ = 76

58 (8) 1

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

arco poco s.p. **ff** **f** *gliss.*

Db.-S

arco poco s.p. **f** **f** *gliss.*

Vc. 1

Vc. 2,3

Db.

61

Vc.-S *pp* *pizz.* *ff* *arco poco s.p.* *f* *mf* *6*

Db.-S *pp* *f* *p*

Vc. 1 *pp arco trem. sul pont.* *pp* *pp*

Vc. 2,3 *pp arco trem. sul pont.* *pp*

Db. *pp arco trem. sul pont.* *pp*

AS HIGH AS POSSIBLE

AS HIGH AS POSSIBLE

AS HIGH AS POSSIBLE



63

Vc.-S *f* *mp (poco sul pont.)*

Db.-S *pizz.* *f* *arco ord.* *mp* *6* *f* *pizz.* *f*

Vc. 1 *pp* *pp*

Vc. 2,3 *pp* *pp*

Db. *pp* *pp* *pp*



65

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

SOLO I (loco) *p*

SOLO II *p*

SOLO III *p*

*mp* poco sul pont.

*mp* poco sul pont.

*sf*

*sf*

*pp*

*pp*

*pp*

*pp*

68

Vln. 1,2 *mf*

Vln. 3-5 *mf*

Vln. 6,7 *mf*

Vln. 8-10 *mf*

Vla. 1,2 *molto sul pont.* *f*

Vla. 3,4 *molto sul pont.* *f*

Vc.-S *ord. non vib.* *p*

Db.-S *p*

Vc. 1 *arco ord.* *p* *mf* *p*  
8<sup>vb</sup>

Vc. 2,3 *arco ord.* *p* *mf* *p*  
8<sup>vb</sup>

Db. *arco ord.* *p* *mf* *p*  
8<sup>vb</sup>

♩ = ♪

73

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

75 *poco sul pont.*

Vln. 1,2 **TUTTI** *f* 3 3 3

Vln. 3-5 **TUTTI** *f* 3 3 3

Vln. 6,7 **TUTTI** *f* 3 3 3

Vln. 8-10 **TUTTI** *f* 3 3 3

Vla. 1,2 *f* *poco sul pont.*

Vla. 3,4 *f* *poco sul pont.*

Vc.-S *f* 3 3 3

Db.-S *f* *ff*

Vc. 1 *mf* *8<sup>ub</sup>* *loco* *f* *poco sul pont.*

Vc. 2,3 *mf* *8<sup>ub</sup>* *loco* *f* *poco sul pont.*

Db. *mf* *8<sup>ub</sup>* *loco* *f* *poco sul pont.*

Detailed description: This page of a musical score, numbered 20, covers measures 75 to 78. It features a full string section and woodwinds. Measures 75-78 are marked *poco sul pont.* (poco sul ponticello). The string parts (Violins 1, 2, 3-5, 6, 7, 8-10, Violas 1, 2, 3, 4, and Cellos/Double Basses) play a rhythmic pattern of eighth notes in groups of three, marked *f* (forte) and **TUTTI**. The woodwind parts (Violas 1, 2, 3, 4, Cellos 1, 2, 3, and Double Basses) play a similar eighth-note pattern, also marked *f*. The Cello 1 and Double Bass parts include a *loco* (loco) marking and a dynamic of *f*. The Cello 2, 3 and Double Bass parts include a *mf* (mezzo-forte) marking and an *8<sup>ub</sup>* (ottava) marking. The score is written in 9/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

77 E

Vln. 1,2  
Vln. 3-5  
Vln. 6,7  
Vln. 8-10  
Vla. 1,2  
Vla. 3,4  
Vc.-S  
Db.-S  
Vc. 1  
Vc. 2,3  
Db.

*pp*  
*arco*  
*pizz.*  
*arco*  
*pizz.*

81

Vc.-S *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Db.-S *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vc. 1 *col legno battuto*  
*on open strings BEHIND bridge*  
**P** steady, like clockwork

Vc. 2,3 *col legno battuto*  
*on open strings BEHIND bridge*  
**P** steady, like clockwork

Db. *col legno battuto*  
*on open strings BEHIND bridge*  
**P** steady, like clockwork



85

Vc.-S *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Db.-S *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vc. 1

Vc. 2,3

Db.



89 **F** *col legno battuto*

Vc.-S *mf*

Db.-S *col legno battuto*  
*mp* *sf* *sf*

91 *ord.*

Vln. 1,2 *f*

Vln. 3-5 *f*

Vln. 6,7 *f*

Vln. 8-10 *f*

Vla. 1,2 *f sf sf*

Vla. 3,4 *f sf sf*

Vc. 1 *arco ord. f sf sf*

Vc. 2,3 *arco ord. f sf sf*

Db. *arco ord. f sf sf*



93 *pizz. mf*

Vc.-S *pizz. mf sf sf*

Db.-S *pizz. mf sf sf*

95 *col legno battuto*

Vln. 1,2 *pp*

Vln. 3-5 *pp*

Vln. 6,7 *pp*

Vln. 8-10 *pp*

Vla. 1,2 *pp*

Vla. 3,4 *pp*

Vc.-S *arco*  
*mf* *p* *mf* *f* *p*

Db.-S *arco*  
*mf* *p* *mp*

Vc. 1 *col legno battuto* *pp*

Vc. 2,3 *col legno battuto* *pp*

Db. *col legno battuto* *pp*



97

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

ff

*f*

99

Vln. 1,2 *mp*

Vln. 3-5 *mp*

Vln. 6,7 *mp*

Vln. 8-10 *mp*

Vla. 1,2 *mp*

Vla. 3,4 *mp*

Vc.-S *p* *f* *f*

(\* THIS CAN ALSO BE PLAYED AS A RHYTMICIZED GLISS)

Db.-S *p* *f* *f* *sf*

Vc. 1 *mp*

Vc. 2,3 *mp*

Db. *mp*

102

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

6

6

*f*

*p*

*ff*

*f*

Db.-S

*f*

*p*

*ff*

*f*

Vc. 1

Vc. 2,3

Db.

105

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

gl. p

gl. p

Detailed description: This page of a musical score, numbered 105, features ten staves. The top five staves are for violins (Vln. 1,2; Vln. 3-5; Vln. 6,7; Vln. 8-10) and the next two for violas (Vla. 1,2; Vla. 3,4). The bottom three staves are for woodwinds: Violoncello Solo (Vc.-S), Double Bass Solo (Db.-S), and Double Bass (Db.). The score is divided into four measures. The first measure is in 5/8 time, the second in 3/8, and the last two in 4/4. The woodwind parts (Vc.-S, Db.-S, and Db.) include dynamic markings for *gl.* (glissando) and *p* (piano) in the final measure. The string parts (Vln. and Vla.) consist of melodic lines and rhythmic patterns.

110

Vla. 1,2  
Vla. 3,4  
Vc.-S  
Db.-S  
Vc. 1  
Vc. 2,3  
Db.

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

(*col legno batt.*)  
(*col legno batt.*)  
(*col legno batt.*)



115 **G**

Vla. 1,2  
Vla. 3,4  
Vc. 1  
Vc. 2,3  
Db.

*arco super pont.*  
*pp* — *mf* — *pp*  
*arco super pont.*  
*pp* — *mf* — *pp*  
*arco sul pont.*  
*pp*  
*Vc 2*  
*arco sul pont.*  
*pp*  
*Vc 3*  
*arco*  
*pp* — *mf* — *pp*  
*8<sup>vb</sup>*  
*arco*  
*pp* — *mf* — *pp*

119 *Divisi*  
*arco poco sul pont.*

Vln. 1,2 *pp non vib.*

Vln. 3-5 *pp non vib.*

Vln. 6,7 *pp non vib.*

Vln. 8-10 *pp non vib.*

Vla. 1,2 *poco sul pont.*  
*ppp*

Vla. 3,4 *poco sul pont.*  
*ppp*

Vc.-S *poco sul pont.*  
*gl.*  
*p*

Db.-S *poco sul pont.*  
*p gl.*

Vc. 1

Vc. 2,3

Db.

123

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*poco!* **pp**

*poco!* **pp**

**mp**

**mp**

127

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*ord.*  
*con sord.*

*p*

*ord.*  
*con sord.*

*p*

*ord.*

*8<sup>vb</sup>*

*p*

**Vc 2,3** (*ord.*)

*8<sup>vb</sup>*

*p*

*8<sup>vb</sup>*

*p*



Unis.  
AS HIGH AS POSSIBLE

132

Vln. 1,2 *pp trem. sul pont.* *pp*

Vln. 3-5 *pp trem. sul pont.* *pp*

Vln. 6,7 *pp trem. sul pont.* *pp*

Vln. 8-10 *pp trem. sul pont.* *pp*

Vla. 1,2 *mf* *p*

Vla. 3,4 *mf* *p*

Vc.-S

Db.-S

Vc. 1 *mf* *p* *8<sup>vb</sup>*

Vc. 2,3 *mf* *p* *8<sup>vb</sup>*

Db. *mf* *p* *8<sup>vb</sup>*

Detailed description: This page of a musical score, numbered 33, contains measures 132 and 133. The score is for a string and woodwind ensemble. The string parts (Violins 1, 2, 3-5, 6, 7, 8-10, Violas 1, 2, 3, 4, Violoncellos, and Double Basses) are all playing a tremolo on the same pitch, marked *pp* (pianissimo) and *trem. sul pont.* (tremolo sul ponticello). The woodwind parts (Violas 1, 2, 3, 4, Violoncellos, and Double Basses) are playing a sustained note, marked *mf* (mezzo-forte) in measure 132 and *p* (piano) in measure 133. The woodwinds are also marked *8<sup>vb</sup>* (eight flats). The score is in 3/4 time. The first measure (132) starts with a fermata over the first measure, and the second measure (133) starts with a fermata over the second measure. The dynamic markings *pp* and *mf* are in bold italics. The woodwind parts have a dashed line indicating an octave below the staff.

134

**Vln. 1,2**  
*ppp!* *ppp*

**Vln. 3-5**  
*ppp!* *ppp*

**Vln. 6,7**  
*ppp!* *ppp*

**Vln. 8-10**  
*ppp!* *ppp*

**Vla. 1,2**  
*pp* *mp*

**Vla. 3,4**  
*pp* *mp*

**Vc.-S**  
*molto vib. (where indicated)*  
*mf legato* 4:3

**Db.-S**  
*molto vib. (where indicated)*  
*mf legato* 4:3

**Vc. 1**  
*8<sup>vb</sup>*  
*pp* *mp*

**Vc. 2,3**  
*8<sup>vb</sup>*  
*pp* *mp*

**Db.**  
*8<sup>vb</sup>*  
*pp* *mp*

136

Vln. 1,2  
*ppp*

Vln. 3-5  
*ppp*

Vln. 6,7  
*ppp*

Vln. 8-10  
*ppp*

Vla. 1,2  
*pp*

Vla. 3,4  
*pp*

Vc.-S  
4:3  
*p* 3

Db.-S  
4:3  
*p* 3

Vc. 1  
8<sup>vb</sup>  
*pp*

Vc. 2,3  
8<sup>vb</sup>  
*pp*

Db.  
8<sup>vb</sup>  
*pp*

139

Vc.-S  
*f*

Db.-S  
*f*

Vc. 1  
*loco*  
*f poco sul pont.*  
*Divisi*  
*< sf sf sf sf sf*

Vc. 2,3  
*loco*  
*f poco sul pont.*  
*< sf sf sf sf sf*

Db.  
*loco*  
*f poco sul pont.*  
*< sf sf sf sf sf*



142 ord.

Vc.-S  
*< sf sf sf sf sf*

Db.-S  
*ord.*  
*< sf sf sf sf sf*

Vc. 1  
*f poco sul pont.*  
*Divisi*  
*< sf sf*

Vc. 2,3  
*f poco sul pont.*  
*< sf sf*

Db.  
*f poco sul pont.*  
*< sf sf*

145

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.



147

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vc.-S

Db.-S

*pizz.*  
*Divisi*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

149

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*senza sord. pizz. 5*  
*mf*

*senza sord. pizz. 6*  
*mf*

*arco poco sul pont. f*

*arco poco sul pont. f*

*pizz. mf*  
*5*

*pizz. mf*  
*6 5*

*pizz. mf*  
*5 3 5*

150

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

Detailed description: This page of a musical score, numbered 150, contains ten staves of music. The top four staves are for violins (Vln. 1,2; Vln. 3-5; Vln. 6,7; Vln. 8-10) and are written in treble clef. They feature a rhythmic pattern of eighth notes with triplets. The next two staves are for violas (Vla. 1,2; Vla. 3,4) in bass clef, with more complex rhythmic patterns including quintuplets and triplets. The bottom four staves are for woodwinds: two for contrabassoon (Vc.-S, Db.-S) and two for bassoon (Vc. 1, Vc. 2,3) in bass clef, all playing dense, rhythmic passages with various articulations and fingerings. The score is divided into two measures by a vertical bar line.

152

The musical score consists of ten staves. The first four staves are for Violins 1, 2, 3-5, and 6, 7, 8-10, all playing a melodic line with triplets and a dynamic of *ff*. The fifth and sixth staves are for Violas 1, 2 and 3, 4, playing a melodic line with a quintuplet and a dynamic of *f*. The seventh and eighth staves are for Violoncello and Double Bass Solo, playing a melodic line with triplets and a dynamic of *sf*. The ninth and tenth staves are for Violoncello 1 and Violoncello 2, 3, playing a melodic line with a dynamic of *f*. The Double Bass staff is at the bottom, playing a melodic line with a dynamic of *f*. The score is in 2/4 time and ends with a 4/4 time signature.

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*ff*

*f*

*sf*

*f*

*f*

*f*

2/4

4/4



**J** Più mosso  
♩ = 76

155

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*Unis.*  
*col legno battuto*

*pp*

*Unis.*  
*col legno battuto*

*pp* 5

*col legno battuto*  
*Unis.*

*pp*

*col legno battuto*

*pp* 6

*col legno battuto*

*pp* 5 *mp*

*col legno battuto*

*pp* 5 *mp* 6

*col legno battuto*

*pp* 5 6 *mp*

*Unis.  
col legno battuto*

158

**Vln. 1,2**  
*pp* *mp* *pp*

**Vln. 3-5**  
*mp* *pp*

**Vln. 6,7**  
*mp* *pp*

**Vln. 8-10**  
*mp* *pp*

**Vla. 1,2**  
*mp* *pp*

**Vla. 3,4**  
*mp* *pp*

**Vc.-S**

**Db.-S**

**Vc. 1**  
*pp*

**Vc. 2,3**  
*pp*

**Db.**  
*pp*

161

Vln. 1,2:  $pp$   $\rightarrow$   $mp$  (5)

Vln. 3-5:  $pp$   $\rightarrow$   $mp$  (5, 6, 5)

Vln. 6,7:  $pp$  (5)  $\rightarrow$   $mp$  (6, 6)

Vln. 8-10:  $pp$  (6)  $\rightarrow$   $mp$  (5, 5)

Vla. 1,2:  $pp$   $\rightarrow$   $mp$   $\rightarrow$   $pp$  (5)

Vla. 3,4:  $pp$  (6)  $\rightarrow$   $mp$  (5, 5)  $\rightarrow$   $pp$  (6)

Vc.-S: -

Db.-S: -

Vc. 1:  $pp$   $\rightarrow$   $mp$  (5)  $\rightarrow$   $pp$  (5)

Vc. 2,3:  $pp$   $\rightarrow$   $mp$  (5, 6)  $\rightarrow$   $pp$  (5, 6)

Db.:  $pp$  (5, 6)  $\rightarrow$   $mp$  (6)  $\rightarrow$   $pp$  (6, 5, 5)

163

Vln. 1,2 *pp* 5 *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p < f > p$

Vln. 3-5 *pp* 5 6 *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p < f > p$

Vln. 6,7 *pp* 6 5 *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p < f > p$

Vln. 8-10 *pp* 5 6 *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p <$

Vla. 1,2 5 *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p < f > p$   $p <$

Vla. 3,4 6 *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p < f > p$

Vc.-S *ord.* *ppp* *espressivo*  $p$

Db.-S *ord.* 3 3  $p$  *espressivo*

Vc. 1 5 *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p < f > p$

Vc. 2,3 *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p < f > p$

Db. *with bow (arco trem.) on wood at waist of instrument, near f hole*  $p < f > p$   $p < f > p$   $p <$

166

**Vln. 1,2**  
*p*  $\leftarrow$  *f*  $\rightarrow$  *p*

**Vln. 3-5**  
*p*  $\leftarrow$  *f*  $\rightarrow$  *p* *pp*  
*col legno battuto*

**Vln. 6,7**  
*p*  $\leftarrow$  *f*  $\rightarrow$  *p* *pp* 5  
*col legno battuto*

**Vln. 8-10**  
*f*  $\rightarrow$  *p* *p*  $\leftarrow$  *f*  $\rightarrow$  *p* *pp*  
*col legno battuto*

**Vla. 1,2**  
*f*  $\rightarrow$  *p* *p*  $\leftarrow$  *f*  $\rightarrow$  *p* *pp*  
*col legno battuto*

**Vla. 3,4**  
*p*  $\leftarrow$  *f*  $\rightarrow$  *p*  $\leftarrow$  *f*  $\rightarrow$  *p* *pp* 6  
*col legno battuto*

**Vc.-S**  
*ppp*

**Db.-S**  
*gl.* *mp*

**Vc. 1**  
*p*  $\leftarrow$  *f*  $\rightarrow$  *p* *pp* 5 *mp*  
*col legno battuto*

**Vc. 2,3**  
*p*  $\leftarrow$  *f*  $\rightarrow$  *p* *pp* 5 *mp* 6  
*col legno battuto*

**Db.**  
*f*  $\rightarrow$  *p* *pp* 5 6 *mp*  
*col legno battuto*

168 *col legno battuto*

Vln. 1,2 *pp* *mp* *pp* *p < f > p*  
*with bow (arco trem.) on wood at waist of instrument, near f hole*

Vln. 3-5 *mp* *pp* *p*  
*with bow (arco trem.) on wood at waist of instrument, near f hole*

Vln. 6,7 *mp* *pp* *p < f > p*  
*with bow (arco trem.) on wood at waist of instrument, near f hole*

Vln. 8-10 *mp* *pp*

Vla. 1,2 *mp* *pp* *p < f > p*  
*with bow (arco trem.) on wood at waist of instrument, near f hole*

Vla. 3,4 *mp* *pp* *p < f > p*  
*with bow (arco trem.) on wood at waist of instrument, near f hole*

Vc.-S *ppp* *mp*

Db.-S

Vc. 1 *pp* *p < f >*  
*with bow (arco trem.) on wood at waist of instrument, near f hole*

Vc. 2,3 *pp* *p < f > p*  
*with bow (arco trem.) on wood at waist of instrument, near f hole*

Db. *pp* *p < f > p*  
*with bow (arco trem.) on wood at waist of instrument, near f hole*

170

Vln. 1,2  $p < f > p$   $p < f > p$   $p < f > p$

Vln. 3-5  $f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vln. 6,7  $p < f > p$   $p < f > p$   $p < f > p$

Vln. 8-10 *with bow (arco trem.) on wood at waist of instrument, near f hole*  
 $p < f > p$   $p < f > p$   $p < f > p$

Vla. 1,2  $p < f > p$   $p < f > p$   $p < f > p$

Vla. 3,4  $p < f > p$   $p < f > p$   $< f > p$

Vc.-S  $p$

Db.-S  $mp$   $mf$

Vc. 1  $p$   $p < f > p$   $p < f > p$

Vc. 2,3  $p < f > p$   $p < f > p$   $p < f > p$

Db.  $p < f > p$   $p < f > p$

174

*pizz.*  
*pp* ————— *mp*

*pizz.*  
*pp* ————— *mp* 5 6 5

*pizz.*  
*pp* 5 ————— *mp* 6 6

*pizz.*  
*pp* ————— *mp* 6 5 5

*pizz.*  
*pp* ————— *mp* 5 *pp*

*pizz.*  
*pp* 6 ————— *mp* 5 5 *pp* 6

Vc.-S

Db.-S  
*pp*

*pizz.*  
*pp* ————— *mp* 5 *pp* 5

*pizz.*  
*pp* 5 ————— *mp* 6 5 *pp* 6

*pizz.*  
*pp* 5 ————— *mp* 6 5 *pp*



176

Vln. 1,2 *pp* 5 *p < f > p* *p <*

Vln. 3-5 *pp* 6 *p < f > p*

Vln. 6,7 *pp* 5 *p < f > p* *p <*

Vln. 8-10 *pp* 6 *p < f > p*

Vla. 1,2 5 *p < f > p* *p < f >*

Vla. 3,4 *p < f > p* *p < f > p*

Vc.-S *p* 3 3

Db.-S *p* (\* ACTUAL SOUND 1 OCTAVE HIGHER) 5

Vc. 1 *p < f > p* *p <*

Vc. 2,3 *p < f > p*

Db. *p < f > p* *p <*

*with bow (arco trem.) on wood at waist of instrument, near f hole*

178

Vln. 1,2 *f>p* *p<f>p* *p<f>p* *p<f>p* *p<*

Vln. 3-5 *p<f>p* *p<f>p* *p<f>p* *p<f>p* *p<f>p*

Vln. 6,7 *f>p* *p<f>p* *p<f>p* *p<f>p* *p<*

Vln. 8-10 *p<f>p* *p<f>p* *p<f>p* *p<f>p*

Vla. 1,2 *p* *p<f>p* *p<f>p* *<f>p* *p<f>p* *p<f>*

Vla. 3,4 *p<f>p* *<f>p* *p<f>p* *p<f>p* *p<f>p*

Vc.-S *pp*

Db.-S *pp*

Vc. 1 *f>p* *p<f>p* *p<f>p* *p<f>p* *p<f>p*

Vc. 2,3 *p<f>p* *p<f>p* *p<f>p* *p<f>p* *p<f>p* *p<*

Db. *f>p* *p<f>p* *p<f>p* *p<f>p* *p<f>p* *p<f>*

K

181

Vln. 1,2  $f > p$   $p < f > p$   $p < f > p$

Vln. 3-5  $p < f > p$   $p < f > p$   $p < f > p$

Vln. 6,7  $f > p$   $p < f > p$   $p < f > p$

Vln. 8-10  $p < f > p$   $p < f > p$

Vla. 1,2  $p$   $p < f > p$   $p < f > p$

Vla. 3,4  $p < f > p$   $f > p$

Vc.-S  $p$

Db.-S  $p$

Vc. 1  $p < f > p$   $p < f > p$   $p < f > p$

Vc. 2,3  $f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Db.  $p$   $p < f > p$   $f > p$   $p < f > p$

186

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*p*

*ord.*

*loco*

*mp*

*f*

*f*

*gl.*

10

190

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*pizz.*

*pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

5 6 5 6 5 6 5 5 6 5 5 6 5

192

Vln. 1,2 *pp* 5

Vln. 3-5 5 *pp* 6

Vln. 6,7 6 *pp* 5

Vln. 8-10 5 *pp* 6

Vla. 1,2 5

Vla. 3,4 6

Vc.-S

Db.-S

Vc. 1 5

Vc. 2,3

Db.

194

*col legno battuto*

Vln. 1,2 *pp*  $\xrightarrow{5}$  *mp*

Vln. 3-5 *col legno battuto* *pp*  $\xrightarrow{5}$  *mp* 6 5

Vln. 6,7 *col legno battuto* *pp* 5 6  $\xrightarrow{6}$  *mp* 6

Vln. 8-10 *col legno battuto* *pp* 6  $\xrightarrow{6}$  *mp* 5 5

Vla. 1,2 *col legno battuto* *pp*  $\xrightarrow{5}$  *mp* 5  $\xrightarrow{5}$  *pp*

Vla. 3,4 *col legno battuto* *pp* 6  $\xrightarrow{6}$  *mp* 5 5  $\xrightarrow{5}$  *pp* 6

Vc.-S *gliss.*

Db.-S *gliss.*

Vc. 1 *col legno battuto* *pp*  $\xrightarrow{5}$  *mp*  $\xrightarrow{5}$  *pp*

Vc. 2,3 *col legno battuto* *pp*  $\xrightarrow{5}$  *mp* 6 5  $\xrightarrow{5}$  *pp* 6

Db. *col legno battuto* *pp* 5 6  $\xrightarrow{6}$  *mp* 6  $\xrightarrow{6}$  *pp* 5 5

**L** Più mosso  
♩ = 126

**SOLO**

196

Vln. 1,2 *pp* *arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*

Vln. 3-5 *pp*

Vln. 6,7 *pp* *SOLO* *arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.*

Vln. 8-10 *pp*

Vla. 1,2 *pp* *SOLO* *arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.*

Vla. 3,4

Vc.-S *ppp*

Db.-S *ppp*

Vc. 1 *p* *arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*

Vc. 2,3 *p* *SOLO* *pizz.*

Db. *p*



TUTTI

200 *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*poco sul pont.*

*f* *p* *f* *p* *f* *p* *f*

*poco sul pont.*

*f* *p* *f* *p* *f* *p* *f*

*arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*

*mf* *p* *mf* *p*

*arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*

*mf* *p* *mf* *p*

*mf* *(mf)*

205

Vln. 1,2 *arco sim.* *pizz.* *arco sim.* *pizz.*

Vln. 3-5 *arco sim.* *pizz.* *arco sim.* *pizz.* **SOLO** *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*

Vln. 6,7 *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*

Vln. 8-10 *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* **SOLO** *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.*

Vla. 1,2 *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*

Vla. 3,4 *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* **SOLO** *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.*

Vc.-S *p* *f* *p* *f*

Db.-S *p* *f* *p* *f*

Vc. 1 *arco sim.* *pizz.* *arco sim.* *pizz.* *mf* *mf*

Vc. 2,3 *arco sim.* *pizz.* *arco sim.* *pizz.* *mf* *p* *arco sim.* *pizz.* *arco sim.* *pizz.* *mf* *mf*

Db. *(mf)* *mf*

210

Vln. 1,2 *arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*  
*p*

Vln. 3-5 *arco sim.* *pizz.* *arco sim.* *pizz.* **TUTTI** *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*  
*(p)*

Vln. 6,7 *arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.*  
*p*

Vln. 8-10 *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.*  
*(p)*

Vla. 1,2 *arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.*  
**TUTTI**

Vla. 3,4 *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.*  
*(p)*

Vc.-S *p* *f* *p* *f* *p* *f* *p*

Db.-S *p* *f* *p* *f* *p* *f* *p*

Vc. 1 *arco poco s.p.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*  
*(mf)* *mf* *p* *mf*

Vc. 2,3 *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.*  
*p* *mf* *p* *mf* *p* *mf*

Db. *(mf)* *(mf)* *(mf)*

215

Vln. 1,2 arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz.

Vln. 3-5 arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz.

Vln. 6,7 pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim.

Vln. 8-10 pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim.

Vla. 1,2 pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim.

Vla. 3,4 pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim.

Vc.-S

Db.-S

Vc. 1 arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz.

Vc. 2,3 arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz. arco sim. pizz.

Db.

(mf) (mf)

Detailed description: This page of a musical score, numbered 60, covers measures 215 to 219. It features a full string section and woodwinds. The string parts (Violins 1, 2, 3-5, 6, 7, 8-10, Violas 1, 2, 3, 4, and Cellos/Double Basses) are primarily playing a rhythmic pattern of eighth notes, alternating between arco (arco sim.) and pizzicato (pizz.). The woodwind parts include Violoncello Solo (Vc.-S), Double Bass Solo (Db.-S), Violoncello 1 (Vc. 1), Violoncello 2 and 3 (Vc. 2,3), and Double Bass (Db.). The woodwinds play sustained notes with dynamic markings of forte (f) and piano (p). The score is in a key with one flat and a 2/4 time signature. The page concludes with two measures of music marked mezzo-forte (mf).

**M**

220 *arco sim.* *pizz.* *arco sim.* *pizz.*

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.* *pizz.* *arco sim.*

*mf* *p* *mf* *p* *mf*

*mf* *p* *mf*

*mf*

*mf*

*mf*

*pp* *sul tasto*

*pp* *sul tasto*

*(mf)*

224

gradually move to *sul pont.*

*tremolo as high as possible*

Vc.-S *ff* *pp*

gradually move to *sul pont.*

*tremolo as high as possible*

Db.-S *ff* *pp*

227

Vc.-S *f* *pp*

Db.-S *f* *pp*

230

ord. *sul tasto*

gradually move to *sul pont.*

*violent & aggressive*

Vc.-S *pp* *ff*

ord. *sul tasto*

gradually move to *sul pont.*

*violent & aggressive*

Db.-S *pp* *ff*

235

Vc.-S *6* *3*

Db.-S *6* *5*

237

Vc.-S *p*

arco *sul pont.* *6*

Db.-S *pizz.* *p*

240

Vc.-S *ff* *p*

*pizz.* *3*

Db.-S *ff* *p*

*pizz.* *5*

**N** Pochiss. meno mosso  
♩ = 80

*arco*  
*poco sul pont.*

245

Vc.-S  
Db.-S  
Vc. 1  
Vc. 2,3  
Db.

*arco*  
*poco sul pont.*

*pp* *mp* *pp*  
*arco*  
*pp*  
*p* *mf* *p*  
*p* *mf* *p*  
*p* *mf* *p*



251

Vc.-S  
Db.-S  
Vc. 1  
Vc. 2,3  
Db.

*pp* *mf* *p*  
*pp* *pizz.* *p*  
*p* *p*  
*p* *p*

257

arco  
sul pont.

Vln. 1,2

*pp*

arco  
sul pont.

Vln. 3-5

*pp*

arco  
sul pont.

Vln. 6,7

*pp*

sul pont.

Vln. 8-10

*pp*

sul pont.

Vla. 1,2

*pp*

sul pont.

Vla. 3,4

*pp*

arco

Vc.-S

*p*

(pizz.)

Db.-S

*p*

Vc. 1

8<sup>vb</sup>  
*mf* *p*

Vc. 2,3

8<sup>vb</sup>  
*mf* *p*

Db.

8<sup>vb</sup>  
*mf* *p*



262

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*mf* *p* *p*

*mf* *p* *p*

*mf* *p* *p*

8<sup>vb</sup>

Detailed description: This page of a musical score, numbered 262, contains ten staves. The top six staves are for Violins (Vln. 1,2; Vln. 3-5; Vln. 6,7; Vln. 8-10) and Violas (Vla. 1,2; Vla. 3,4), all in treble clef. The next two staves are for Violoncello Solo (Vc.-S) and Double Bass Solo (Db.-S) in bass clef. The bottom two staves are for Violoncello 1 (Vc. 1) and Violoncello 2, 3 (Vc. 2,3) in bass clef, with an 8<sup>vb</sup> (8va below) marking. The Double Bass (Db.) staff is also in bass clef. The score features long, sweeping melodic lines with slurs and ties across measures. Dynamic markings include *mf* (mezzo-forte) and *p* (piano), with hairpins indicating crescendos and decrescendos. The Vc. 1, Vc. 2,3, and Db. staves have a dashed line indicating an 8<sup>vb</sup> (8va below) register. The Vc. 1 staff also shows a dynamic change from *mf* to *p* in the second measure.

266

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*mf* *espressivo*

*arco*

*mf* *espressivo*

*mf* *p*

*mf* *p*

*mf* *p*

270 *ord. e*  
*Divisi*

Vla. 1,2  
*pp non vib.*  
*ord. e*  
*Divisi*

Vla. 3,4  
*pp non vib.*

Vc.-S

Db.-S

Vc. 1  
*col legno battuto*  
*on open strings BEHIND bridge*  
*loco*  
*p steady, like clockwork*

Vc. 2,3  
*col legno battuto*  
*on open strings BEHIND bridge*  
*loco*  
*p steady, like clockwork*

Db.  
*col legno battuto*  
*on open strings BEHIND bridge*  
*loco*  
*p steady, like clockwork*

274

Vla. 1,2

Vla. 3,4

Vc.-S  
*f*

Db.-S  
*f*

Vc. 1

Vc. 2,3

Db.  
*mp*

278

**P** *pizz. Divisi*

Vln. 1,2 *f*

Vln. 3-5 *f*

Vln. 6,7 *f*

Vln. 8-10 *f*

Vla. 1,2 *ff*

Vla. 3,4 *ff*

Vc.-S *f*

Db.-S *f*

Vc. 1 *f*

Vc. 2,3 *f*

Db. *f*

281

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

Unis. pizz. 5

f

Unis. pizz. 6

f

pizz. f 5

pizz. f 6 5

pizz. f 5

283

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

*arco*

**f**

*arco*

**f**

3

5

5

3

5

3

5

5

3

5

5

3

5

5

3

5

6

5

6

5

285

Vln. 1,2

Vln. 3-5

Vln. 6,7

Vln. 8-10

Vla. 1,2

Vla. 3,4

Vc.-S

Db.-S

Vc. 1

Vc. 2,3

Db.

Detailed description: This page of a musical score, numbered 285, contains ten staves of music. The top four staves (Vln. 1,2; Vln. 3-5; Vln. 6,7; Vln. 8-10) are in treble clef and feature a rhythmic pattern of eighth notes with triplet markings. The fifth and sixth staves (Vla. 1,2; Vla. 3,4) are in bass clef and feature a more complex rhythmic pattern with eighth and sixteenth notes, including triplet and quintuplet markings. The seventh staff (Vc.-S) is in bass clef and features a melodic line with slurs and accents. The eighth staff (Db.-S) is in treble clef and features a melodic line with slurs and accents. The bottom four staves (Vc. 1; Vc. 2,3; Db.) are in bass clef and feature a complex rhythmic pattern with eighth and sixteenth notes, including triplet and quintuplet markings. The score is divided into two measures by a vertical bar line.





**Q** **Meno mosso**  
♩ = 60

with bow (arco trem.) on wood at  
Unis. waist of instrument, near f hole

289

Vln. 1,2 *p < f > p*  
Unis.  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

Vln. 3-5 *p < f > p*  
Unis.  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

Vln. 6,7 *p < f > p*  
Unis.  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

Vln. 8-10 *p <*  
Unis.  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

Vla. 1,2 *ff* *p < f > p*  
Unis.  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

Vla. 3,4 *ff* *p < f > p* *p <*  
Unis.  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

Vc.-S *ff*

Db.-S *ff*

Vc. 1 *p < f > p*  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

Vc. 2,3 *p < f >*  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

Db. *p < f > p*  
with bow (arco trem.) on wood at  
waist of instrument, near f hole

293

Vln. 1,2  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vln. 3-5  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vln. 6,7  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vln. 8-10  $f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vla. 1,2  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vla. 3,4  $f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vc.-S  $p$  *pizz. (arpeggiate as little as possible)* *stop sound*

Db.-S  $p$  *pizz. (arpeggiate as little as possible)*

Vc. 1  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vc. 2,3  $p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Db.  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

297

Vln. 1,2  $p < f > p$   $p < f > p$   $p < f > p$

Vln. 3-5  $p < f > p$   $p < f > p$   $p < f > p$

Vln. 6,7  $p < f > p$   $p < f > p$   $p < f > p$

Vln. 8-10  $f > p$   $p < f > p$   $p < f > p$

Vla. 1,2  $p < f > p$   $p < f > p$   $p < f > p$

Vla. 3,4  $f > p$   $p < f > p$   $< f > p$

Vc.-S

Db.-S

Vc. 1  $f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Vc. 2,3  $p < f > p$   $p < f > p$   $p < f > p$   $p < f > p$

Db.  $p < f > p$   $p < f > p$   $< f > p$   $p < f > p$

8va

Vln. 1,2  
300  
*ord. jeté* *p*  
(touch a 4th above fingered note) *ppp*

Vln. 3-5  
*ord. jeté* *p*  
(touch a 5th above fingered note) *ppp*

Vln. 6,7  
*ord. jeté* *p*  
(touch a 4th above open string) *ppp*

Vln. 8-10  
*ord. jeté* *p*  
(touch a 5th above fingered note) *ppp*

Vla. 1,2  
*ord. jeté* *p*  
(touch a 5th above open string) *ppp*

Vla. 3,4  
*ord. jeté* *p*  
(touch a 4th above open string) *ppp*

Vc.-S  
*f*

Db.-S  
*f*

Vc. 1

Vc. 2,3

Db.