

for Isis

# im Schatten

for string quartet (2010)

Ian Wilson  
(\*1964)

**A** ♩ = 60

N.B. Use very little or no vibrato throughout unless otherwise indicated

Violin I (sounding) tuning: 1 *pp* < *poco* *gl.*

Violin II (sounding) *con sord.* *ppp*

Viola *con sord.* *ppp*

Violoncello *con sord.* *ppp*

Measures 1-4. Time signatures: 5/4, 4/4, 4/4, 3/4. Dynamics: *pp*, *poco*, *ppp*, *gl.*, *con sord.*

Vln. I 5 *pp* < *poco* *gl.*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Measures 5-8. Time signatures: 3/4, 6/4, 4/4, 3/4, 5/4. Dynamics: *pp*, *poco*, *ppp*, *pp*, *gl.*

Vln. I 12 *pp* *mp*

Vln. II *pp* *mp*

Vla. *ppp!*

Vc. *ppp!*

Measures 12-15. Time signatures: 5/4, 4/4, 6/4, 5/4, 6/4. Dynamics: *pp*, *mp*, *ppp!*

**B** Poco più mosso ♩ = 76

Musical score for measures 16-17. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) in 6/4 time. The tempo is 'Poco più mosso' with a quarter note equal to 76 beats. The dynamics are *pp* (pianissimo) for Violin I and *ppp* (pianissimissimo) for the other instruments. The Violin I part features a complex rhythmic pattern of eighth and sixteenth notes. The other instruments play sustained chords with a 'sounding' effect indicated by a circled 'o' above the notes.

Musical score for measures 18-19. The score continues for the string quartet in 6/4 time. The dynamics remain *pp* for Violin I and *ppp* for the other instruments. The Violin I part continues with its complex rhythmic pattern, while the other instruments maintain their sustained chords with the 'sounding' effect.

**C** Tempo primo

♩ = 60

Musical score for measures 20-21. The score is for a string quartet in 4/4 time, with a tempo change to 'Tempo primo' (♩ = 60). The dynamics are *pp* (pianissimo) for all instruments. The Violin I part features a complex rhythmic pattern with triplets and a 'gl.' (glissando) effect. The other instruments play sustained chords with a 'poco gl.' (poco glissando) effect. The time signature changes from 4/4 to 3/4 and then to 5/4.

**D** Tempo secondo

♩ = 76

27

Vln. I *p poco* *p poco* *pp* *p*

Vln. II *p poco* *p poco* *ppp* *pp*

Vla. *p poco* *p poco* *ppp* *pp*

Vc. *p poco* *p poco* *ppp* *pp*

33

Vln. I *pp* *p* *pp* *mp*

Vln. II *ppp* *pp* *ppp* *pp*

Vla. *ppp* *pp* *ppp* *pp*

Vc. *ppp* *pp* *ppp* *pp*

36

Vln. I *pp* *p*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

**E** Tempo primo

♩ = 60

Musical score for measures 41-48. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *pp* and *<f* *molto*. There are also markings for *senza sord.* and *pp* *<f* *molto*. The measures are divided into four groups of two measures each, with time signature changes from 4/4 to 3/4 and back to 4/4.

Musical score for measures 49-53. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *pp*, *f*, *p*, and *mp*. There are also markings for *poco sul pont.* and *pp* *5* *p*. The measures are divided into four groups of two measures each, with time signature changes from 4/4 to 6/4 and back to 4/4.

Musical score for measures 54-57. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamic markings of *p*, *mp*, *p*, and *f*. There are also markings for *pp* *5* *mp* *poco sul pont.* and *pp* *f*. The measures are divided into four groups of two measures each, with time signature changes from 4/4 to 3/4 and back to 4/4.

58 (poco sul pont.)

Vln. I *mp* 5 (poco sul pont.) *f*

Vln. II *mp* 5 (poco sul pont.) *f*

Vla. *mp* 5 (poco sul pont.) *f* (poco sul pont.)

Vc. *f*

62

Vln. I *pp* *poco* ord. gl. *pp*

Vln. II *pp* ord. *pp*

Vla. *pp* ord. *pp*

Vc. *pp* ord. *pp*

67

Vln. I *p* II *pp* *pp*

Vln. II *p* I *pp* *pp*

Vla. *p* *pp* *pp*

Vc. *pp* *pp*

**F** Tempo secondo ♩ = 76

74

Vln. I  
Vln. II  
Vla.  
Vc.

*pp* *p*

Detailed description: This system covers measures 74 and 75. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/2 in measure 74 and back to 2/4 in measure 75. The Violin I part has a complex rhythmic pattern of eighth notes with slurs. The other instruments play sustained notes with slurs. Dynamics are marked *pp* and *p*.

76

Vln. I  
Vln. II  
Vla.  
Vc.

*pp* *p*

Detailed description: This system covers measures 76 and 77. The time signature is 4/4. The Violin I part continues with its rhythmic pattern. The other instruments play sustained notes with slurs. Dynamics are marked *pp* and *p*.

78

Vln. I  
Vln. II  
Vla.  
Vc.

*pp*

Detailed description: This system covers measures 78 and 79. The time signature is 4/4. The Violin I part has a complex rhythmic pattern. The other instruments play sustained notes with slurs. Dynamics are marked *pp*.

Musical score for measures 80-82. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 3/4. Measure 80 starts with a *p* dynamic. Measures 81 and 82 are marked *pp*. The Vln. I part features a complex rhythmic pattern of eighth and sixteenth notes with slurs. The other instruments play sustained notes with slurs.

Musical score for measures 83-85. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 3/4. Measure 83 starts with a *p* dynamic. Measures 84 and 85 are marked *p*. The Vln. I part continues with the complex rhythmic pattern from measure 80. The other instruments play sustained notes with slurs.

**G** Tempo primo

♩ = 60

Musical score for measures 86-89. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 4/4. Measure 86 starts with a *pp* dynamic and includes markings for *gl.* and *poco*. Measures 87, 88, and 89 are marked *pp*. The Vln. I part features a complex rhythmic pattern of eighth and sixteenth notes with slurs. The other instruments play sustained notes with slurs. There are triplets in measures 87 and 88.

**H** Tempo secondo

♩ = 76

Musical score for measures 92-95, featuring Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *pp*, *poco*, and *p*, and articulation like *gl.* and triplets. The time signature changes from 4/4 to 3/4 and then to 5/4.

Musical score for measures 96-99, featuring Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *pp* and *p*. The time signature changes from 4/4 to 2/4 and then to 3/4.

**I** Tempo primo

♩ = 60

Musical score for measures 100-103, featuring Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *p*, *f*, *pp*, and *mf*, and articulation like *poco sul pont.* and *ord.* The time signature changes from 4/4 to 3/4 and then to 5/4.



106

Vln. I *pp* *mf* *pp* *f* gradually move to *poco sul pont.*

Vln. II *mf* *f* *ppp* gradually move to *poco sul pont.*

Vla. *mf* *f* *ppp* gradually move to *poco sul pont.*

Vc. *mf* *f* *ppp*

113

Vln. I *pp* *p* *pp* *f*

Vln. II *f sub.*

Vla. *f sub.*

Vc. *f sub.*

119

**J** Più mosso  
♩ = 84

Vln. I *p* 6

Vln. II *pp* *poco* pizz. *mf* *sim.* *p* 3

Vla. *pp* *poco* pizz. *mf* *sim.* *p* 3

Vc. *pp* *poco* pizz. *mf* *sim.* *p* 3

\* : notes plucked exactly together

121

Violin I: *p*, sixteenth-note sixths, 5/4 time signature, *mf* dynamic, 6/4 time signature.

Violin II: *pp*, *poco*, arco, pizz., *mf*, *mp*, 6/4 time signature.

Viola: *pp*, *poco*, arco, pizz., *mf*, *mp*, 6/4 time signature.

Violoncello: *pp*, *poco*, arco, pizz., *mf*, *mp*, 6/4 time signature.

123

Violin I: *p*, sixteenth-note sixths, 6/4 time signature.

Violin II: *pp*, *poco*, arco, 6/4 time signature.

Viola: *pp*, *poco*, arco, 6/4 time signature.

Violoncello: *pp*, *poco*, arco, 6/4 time signature.

124

Violin I: *f sub.*, sixteenth-note sixths, 4/4 time signature, *p sub.*, 4/4 time signature.

Violin II: *f sub.*, sixteenth-note sixths, 4/4 time signature, *pp*, *poco*, arco, 4/4 time signature.

Viola: *f sub.*, sixteenth-note sixths, 4/4 time signature, *pp*, *poco*, arco, 4/4 time signature.

Violoncello: *f*, sixteenth-note sixths, 4/4 time signature, *pp*, *poco*, arco, 4/4 time signature.

126

Vln. I *f sub.* 6

Vln. II *f sub.* 6

Vla. *f sub.* 3 6

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

**K** Tempo primo  
♩ = 60

128

Vln. I *ff* ord. *pp* *p*

Vln. II *ff* (sounding) II *pp* *p*

Vla. *ff* (sounding) III *pp* *p*

Vc. *ff* IV *pp* *p*

135

Vln. I *pp* *p* *pp* *p*

Vln. II *pp* *p* *pp* *p*

Vla. *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

141

Violin I: *pp* *p* *pp* *f*

Violin II: *pp* *p* *pp* *f*

Viola: *pp* *p* *p* *f*

Violoncello: *pp* *p* *pp* *f*

Measures 141-147. Time signatures: 5/4, 4/4, 3/4. Dynamics: *pp*, *p*, *f*. Fingerings: I, II, III, IV. Includes a triplet in measure 142.

148

Violin I: *pp* *f* *pp*

Violin II: *pp* *f* *pp* (sounding) III

Viola: *p* *f* *pp*

Violoncello: *pp* *f*

Measures 148-153. Time signatures: 3/4, 4/4, 6/4, 4/4. Dynamics: *pp*, *f*. Includes a triplet in measure 150.

154

Violin I: *p* *pp* *p* *pp* *p*

Violin II: *p* *pp* *p* *pp*

Viola: *p* *pp* *p* *pp*

Violoncello: *pp* *p* *pp*

Measures 154-159. Time signatures: 5/4, 4/4, 3/4. Dynamics: *p*, *pp*. Performance instructions: *sul pont.*, *gl.*. Includes a triplet in measure 158.

161

ord. II gl.

*pp* *mp*

Vln. I

Vln. II

Vla.

Vc.

ord. I

*pp*

**L** Presto ♩ = 240

166

sul pont.

*pp*

Vln. I

poco sul pont.

*pppp*

Vln. II

poco sul pont.

*pppp*

Vla.

Vc.

168

*f*

Vln. I

Vln. II

Vla.

Vc.

poco sul pont.

*pppp*

170

Vln. I *pp sub.*

Vln. II

Vla.

Vc.

172

Vln. I *f*

Vln. II

Vla.

Vc. *poco sul pont.*  
II/I  
*pppp*

174

Vln. I *pp sub.* *ord.* *f sub.*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

176 *sul pont.* *pp sub.* *ord.* *f sub.*

Vln. I

Vln. II

Vla.

Vc.

178 *sul pont.* *pp sub.* *pppp* *pppp*

Vln. I

Vln. II

Vla.

Vc.

180 *f* *poco sul pont.* *pppp*

Vln. I

Vln. II

Vla.

Vc.

182

Vln. I *pp sub.* *f sub.*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

184

Vln. I *pp sub.*

Vln. II *pppp*

Vla. *pppp*

Vc.

186

Vln. I

Vln. II (poco sul pont.)

Vla. (poco sul pont.)

Vc. poco sul pont. *pppp*



189

Vln. I  
Vln. II  
Vla.  
Vc.

**M** Tempo primo

♩ = 60

always *sul pont.* (or degrees of)  
unless otherwise indicated

191

Vln. I  
Vln. II  
Vla.  
Vc.

*gl.* *p* *mf* *f sub.* *molto* *pp* *gl.* *ff*

*pp* *poco* *pp* *poco* *ppp* *ppp* *ppp* *ppp*

195

Vln. I  
Vln. II  
Vla.  
Vc.

*pizz.* *arco sul pont.* *f* *molto* *pp < f* *pp* *poco*

*gl.* *p* *pp* *poco* *pp* *pp* *pp* *pp*

199

Vln. I

Vln. II

Vla.

Vc.

III

5 5

3

*f*

*pp* *poco*

*pp*

*pp*

203

Vln. I

Vln. II

Vla.

Vc.

*pp*

*poco*

*pp*

204

Vln. I

Vln. II

Vla.

Vc.

3

*p*

*pp*

*mp*

*ppp!*

*ppp!*

**N** Tempo secondo

♩ = 76

Musical score for measures 206-207. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 6/4. Measure 206 starts with a treble clef and a 6/4 time signature. Vln. I has a long note with a fermata and a dynamic marking of *p*. Vln. II has a continuous sixteenth-note pattern with a dynamic marking of *pp* (sounding) and *p*. Vla. has a long note with a fermata and a dynamic marking of *ppp* (sounding) and *pp*. Vc. has a long note with a fermata and a dynamic marking of *ppp* and *pp*. Measure 207 has a 4/4 time signature. Vln. I has a note with a fermata and a dynamic marking of *p*. Vln. II has a long rest. Vla. has a long rest. Vc. has a long rest. A circled 'd' is above the Vln. I staff in measure 207.

Musical score for measures 208-209. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 6/4. Measure 208 starts with a treble clef and a 6/4 time signature. Vln. I has a long note with a fermata and a dynamic marking of *p*. Vln. II has a continuous sixteenth-note pattern with a dynamic marking of *pp* and *p*. Vla. has a long note with a fermata and a dynamic marking of *ppp* and *pp*. Vc. has a long note with a fermata and a dynamic marking of *ppp* and *pp*. Measure 209 has a 4/4 time signature. Vln. I has a long rest. Vln. II has a long rest. Vla. has a long rest. Vc. has a long rest.

**O** Tempo primo ♩ = 60

Musical score for measures 209-210. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 6/4. Measure 209 starts with a treble clef and a 6/4 time signature. Vln. I has a note with a fermata and a dynamic marking of *p*. Vln. II has a continuous sixteenth-note pattern with a dynamic marking of *p*. Vla. has a long note with a fermata and a dynamic marking of *pp*. Vc. has a long note with a fermata and a dynamic marking of *pp*. Measure 210 has a 4/4 time signature. Vln. I has a triplet of notes with a dynamic marking of *p* and *3*. Vln. II has a triplet of notes with a dynamic marking of *pp* and *3*. Vla. has a triplet of notes with a dynamic marking of *pp* and *3*. Vc. has a triplet of notes with a dynamic marking of *pp* and *3*. The text 'sul I' is above the Vln. I staff and 'sul II' is above the Vc. staff in measure 210.

212

Violin I: Treble clef, 3/4, 5/4, 4/4. Features triplets and slurs. Dynamics: *p*.

Violin II: Treble clef, 3/4, 5/4, 4/4. Features a *gl.* (glissando) and slurs. Dynamics: *pp*, *poco*.

Viola: Bass clef, 3/4, 5/4, 4/4. Features triplets and slurs. Dynamics: *p*.

Violoncello: Bass clef, 3/4, 5/4, 4/4. Features triplets and slurs. Dynamics: *p*.

216

Violin I: Treble clef, 4/4. Features *sul IV* and fingerings (IV, 6, III, 3). Dynamics: *p*, *mp*.

Violin II: Treble clef, 4/4. Features slurs. Dynamics: *p*, *poco*.

Viola: Bass clef, 4/4. Features slurs. Dynamics: *p*, *poco*.

Violoncello: Bass clef, 4/4. Features slurs. Dynamics: *p*, *poco*.

**P** Tempo secondo  
♩ = 76

220

Violin I: Treble clef, 4/4, 5/4, 4/4. Features triplets and slurs. Dynamics: *p*, *mf*, *p*.

Violin II: Treble clef, 4/4, 5/4, 4/4. Features slurs. Dynamics: *pp*, *p*.

Viola: Bass clef, 4/4, 5/4, 4/4. Features slurs. Dynamics: *ppp*, *pp*.

Violoncello: Bass clef, 4/4, 5/4, 4/4. Features slurs. Dynamics: *ppp*, *pp*.

223 sul II

Vln. I  
Vln. II  
Vla.  
Vc.

225

Vln. I  
Vln. II  
Vla.  
Vc.

**Q** Tempo primo ♩ = 60

229

Vln. I  
Vln. II  
Vla.  
Vc.

234

Vln. I *ff* *pp* *ff* *p* *mp* *sul pont.*

Vln. II *pp* *f* *molto* *pp* *mf* *sul pont.*

Vla. *ff* *pp* *ff* *p* *mp* *sul pont.*

Vc. *pp* *ff* *molto sul pont.* *p* *mp* *sul pont.*

240

Vln. I *p* *f* *mp* *quasi sul pont.*

Vln. II *pp* *f* *p* *mp* *poco sul pont.*

Vla. *mp* *f* *p* *mp* *poco sul pont.*

Vc. *mp* *f* *mp* *mp* *poco sul pont.*

244

Vln. I *mp* *p* *f*

Vln. II *p* *mp* *p* *f*

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

Vc. *mp* *p* *f*

247 (poco sul pont.) *IV* *5* *sul III* *gl.*

Vln. I *p* *mp* *f*

Vln. II *mp* *5* *f*

Vla. *mp* *5* *f*

Vc. *p* *mp* *f*

251 *molto sul pont.*

Vln. I *f* *p* *ord.* *gl.* *f* *f > p*

Vln. II *pp* *poco*

Vla. *ord.* *pp*

Vc. *ord.* *pp*

255 *gl.* *no trem.* *5*

Vln. I *f* *p* *gl.* *pp* *no trem.* *5*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

257 ord. IV ord. V

Vln. I *f* *pp*

Vln. II ord. II *p*

Vla. *f*

Vc. *f*

261 sul pont. ord. sul pont.

Vln. I *f* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

**R** Tempo secondo

265  $\text{♩} = 76$  quasi sul pont. sul IV

Vln. I *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*



267

gl. più sul pont.

Vln. I

Vln. II

Vla.

Vc.

*pp* *p* *mp*

269

quasi sul pont.  
sul II

Vln. I

Vln. II

Vla.

Vc.

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

272

gl.

Vln. I

Vln. II

Vla.

Vc.

*pp* *p* *mp*

**S** Tempo primo ♩ = 60

274

*p*

*pp* *p* *pp*<sup>3</sup>

*gl.* *pp* *poco* *p* (no trem.)

*pp* (no trem.)

*pp*

279

*pp* *p* *pp*<sup>3</sup> *p* *pp*

*gl.* (no trem.) *pp* *poco* *pp* *poco*

*pp* (no trem.) *pp* *poco*

*pp* (no trem.) *pp* *poco*

*pp* *pp* *poco*

**T** Tempo secondo ♩ = 76

284

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

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

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

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

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

*poco sul pont.*

287

Vln. I

Vln. II

Vla.

Vc.

molto sul pont.

sul pont.

*pp* *p*

**U** Tempo primo ♩ = 60

290

Vln. I

Vln. II

Vla.

Vc.

molto sul pont.

*f* *pp* *mf*

poco sul pont.

*p* *f* *mf*

295

Vln. I

Vln. II

Vla.

Vc.

quasi sul pont.

molto sul pont.

quasi sul pont.

*pp* *pp* *mf* *p sub.* *pp*

*mf* *mf*

(sounding)

300 **molto sul pont.** **quasi sul pont. sul IV**

Vln. I *f* *poco* *f* *mp* *pp* *p*

Vln. II *f* *molto sul pont.* *pp* *p*

Vla. *f* *poco* *f* *mp* *pp* *p*

Vc. *f* *poco* *f* *mp* *pp* *p*

304 **II III II IV IV 3**

Vln. I *f* *mp*

Vln. II *pp* *f* (sounding)

Vla. *pp* *f*

Vc. *pp* *f*

**V** Più mosso ♩ = 84

307

Vln. I *p*

Vln. II *p* 6 6 6 6

Vla. *pp* *poco*

Vc. *pp* *poco*

310

Violin I and II: Sixteenth-note runs with sixteenth-note slurs, marked *p*.  
Viola and Cello: Pizzicato accompaniment with *mf* dynamics, including a triplet of eighth notes marked *sim.* and *p*.  
Viola and Cello: Arco accompaniment with *pp* dynamics and *poco* hairpins.

312

Violin I: Continuation of sixteenth-note runs with sixteenth-note slurs, marked *p*.  
Violin II: Rest.  
Viola and Cello: Pizzicato accompaniment with *mf* dynamics, including a triplet of eighth notes marked *sim.* and *mp*.  
Viola and Cello: Arco accompaniment with *pp* dynamics and *poco* hairpins.

313

Violin I: Sustained chord, marked *pp*.  
Violin II: Continuation of sixteenth-note runs with sixteenth-note slurs, marked *p*.  
Viola and Cello: Sustained chord, marked *pp*.  
Viola and Cello: Arco accompaniment with *pp* dynamics and *poco* hairpins.

314

Vln. I *f sub.* *p sub.*

Vln. II *f sub.* *p sub.*

Vla. *f sub.* *pp* *poco*

Vc. *f* *pp* *poco*

316

Vln. I *f sub.*

Vln. II *f sub.*

Vla. *f sub.*

Vc. *f* *mf* *f*

Tempo primo

**W**  
♩ = 60

318

Vln. I *ff* *pp* *p*

Vln. II *ff* *pp* *p*

Vla. *ff* *pp* *p*

Vc. *ff* *pp* *p*

326

Vln. I  
pp p

Vln. II  
pp p

Vla.  
pp p

Vc.  
pp p

335

II  
III

Vln. I  
pp f

Vln. II  
pp f

Vla.  
pp f

Vc.  
pp f

342

Vln. I  
pp p

Vln. II  
pp p  
III (sounding)  
IV (sounding)

Vla.  
pp p

Vc.  
pp p

349

sul pont.  
sul IV

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp*

*pp*

*mp*

*p*

3

3

ord. II

gl.

ord.

ord. I

354

Vln. I

Vln. II

Vla.

Vc.

Tempo secondo ♩ = 76

356

con sord.  
sul pont.

Vln. I

Vln. II



357

Vln. I *mp*

Vln. II

mp

359

Vln. I

Vln. II *pp* con sord. sul pont.

pp

360

Vln. I

Vln. II *mp*

mp

361

Vln. I *pp*

Vln. II

pp

363

Vln. I *mp*

Vln. II

mp

364

Vln. I

Vln. II

365  
Vln. I  
Vln. II  
*pp*

366  
Vln. I  
Vln. II

367  
Vln. I  
Vln. II  
*mp*

368  
Vln. I  
Vln. II

369  
Vln. I  
Vln. II

370  
Vln. I  
Vln. II  
ord.  
*pp*  
ord.  
*pp*  
no rit.