

77

Vln.

Vla.

Vlc. I

Vlc. II

f

f

f

f

82

Vln.

Vla.

Vlc. I

Vlc. II

f

f

mf

f

f

mf

mf

mp

mp

f

mp sempre

87

Vln. *mf* *mp* *mf*

Vla. *mp* *f* *mp*

Vlc. I *f* *mf* *mp sempre*

Vlc. II *f*

88

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

Vla. *mf* *mp* *f*

Vlc. I *mf sempre*

Vlc. II *mp* *f* *mf*

97

Vln. *f* *ff* *f*

Vla. *mf* *f* *ff*

Vcl. I *f*

Vcl. II *mf* *f* *f*

102

Vln. *ffpp* *p* *f p*

Vla. *f* *ffpp* *p* *f p*

Vcl. I *f* *ffp* *p* *f p*

Vcl. II *f* *ffpp* *p*

105

Vln. *f p f p f ff sempre sf sim.*

Vla. *f p sf ff sempre sim.*

Vlc. I *f p sf ff sempre*

Vlc. II *f p f ff sempre sf*

Detailed description: This system of music covers measures 105 to 109. It features four staves: Violin (Vln.), Viola (Vla.), Violin I (Vlc. I), and Violin II (Vlc. II). The music is characterized by dense sixteenth-note passages with sixteenth rests. The Violin part starts with a *f* dynamic, followed by *p*, *f*, *p*, *f*, and then *ff sempre* with a *sim.* marking. The Viola part has *f*, *p*, *sf*, and *ff sempre* with *sim.* at the end. Violin I has *f*, *p*, *sf*, and *ff sempre*. Violin II has *f*, *p*, *f*, *ff sempre*, and *sf*. Blue brackets above the notes indicate sixteenth-note groupings. Red slanted lines indicate dynamic changes. A red padlock icon is in the top right corner.

108

Vln. *sf*

Vla. *sf*

Vlc. I *sf*

Vlc. II *sf*

Detailed description: This system of music covers measures 108 to 112. It features the same four staves as the previous system. The music consists of triplet patterns. The Violin part begins with a *sf* dynamic. The Viola part has *sf*. Violin I has *sf*. Violin II has *sf*. Blue brackets above the notes indicate triplet groupings. A red padlock icon is in the top right corner.

♩ = 74

117

Vln.

Vla.

Vlc. I

Vlc. II

fff sempre

fff sempre

fff sempre

120

Vln.

Vla.

Vlc. I

Vlc. II

fff sempre

ppp

s.t.

pp sempre

s.p.

mp > p *mp > p*

sf

128

Vln. *pizz.*
s.p.
mf

Vla.

Vcl. I
mp *mf* *mp* *p*

Vcl. II

127

Vln. *p* *arco*
mf *p* *mf* *mp*

Vla. *mf* *p* *mp*

Vcl. I
mp *mf* *p* *mf* *p* *mp* *p*

Vcl. II
mf *p* *mp*

137

Vln. *> p* *s.p. pizz.* *mf f*

Vla. *> p* *f* *pizz.* *arco* *mp*

Vcl. I *pizz.* *f* *mf f* *mf* *f* *pizz.*

Vcl. II *> p* *s.p.* *ppp sempre*

138

Vln. *arco s.p.* *p* *f* *ord.* *ff*

Vla. *p* *fp* *fp* *f* *ff* *ord.*

Vcl. I *arco s.p.* *p* *f* *ff* *ord.*

Vcl. II *< p* *f* *ff* *ord.*

138

Vln. *sf*

Vla. *sf*

Vlc. I

Vlc. II *ff sempre* *mf*

140


Vln. *con sord.* *s.p.* *ppp sempre*


Vla. *con sord.* *s.p.* *ppp sempre*


Vlc. I *con sord.*


Vlc. II *s.p. vib. (mit Bogen)* *ord.* *mp* *p*

149


Vln. 


Vla. 


Vlc. I *auf A s.p.*
p sempre 


Vlc. II 
pp *p*

149 .. s.t.

Vln. *senza sord.* 

Vla. *s.t.* *ppp* *senza sord.* 

Vlc. I *s.t.* *ppp* *senza sord.* 

Vlc. II *s.p.* *pp* *p* 

152 $\text{♩} = 60$ *accel.* *s.p.*

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

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

Vlc. I *p* *mp* *f*

Vlc. II *mp* *sempre* *f*

156 $\text{♩} = 100$ *s.p.*

Vln. *ff* *sempre* *f* *ff*

Vla. *ff* *sempre* *s.p.* *f*

Vlc. I *ff* *f*

Vlc. II

161

Senza tempo
ca. 8"

Vln. *f* *mp*

Vla. *f* *mp*

Vlc. I *f* *mp*

Vlc. II *sf* *ff* *mf* *ff* *pizz.* *mf* *mp*

165

A Tempo

Vln. *pp*

Vla. *ord.* *f sempre* *pp*

Vlc. I *ord.* *f sempre*

Vlc. II *arco* *f sempre* *p sub.*

169

Vln. *mf sf f*

Vla. *mp sf sf*

Vcl. I *f*

Vcl. II *f pizz. s.p. mp*

173


Vln. *sf mf p sf fp f*

Vla. *pizz. s.p. mf p mf mf*

Vcl. I *mf fp f mf mp fp sf*

Vcl. II *arco mp f mp f sf mf*

RR.


176 $\text{♩} = 54$ *con sord.* 

Vln. *con sord.*

Vla. *mp* *pppp sempre*

Vlc. I *con sord.* *s.t.*

Vlc. II *p* *con sord.* *ppp sempre*

180 *s.t.* *s.p.* 

Vln. *p* *pp*

Vla. *p* *pp*

Vlc. I *p* *s.p.* *pp*

Vlc. II *p* *s.p.* *pp*

p *pp*

Fine
2004

Violin **72** *f sempre* *Senza tempo* *sf* *s.p. ca. 10"* *ord.*

Viola *f sempre* *fp*

Violoncello I *f sempre* *sf*

Violoncello II *f sempre*

Vln. *A tempo* *s.p.* *mp* *sf* *ord.* *fp*

Vla. *p* *s.p.* *ord.* *p* *f* *sf* *fp*

Vlc. I *s.p.* *p* *ord.* *p* *f* *fp*

Vlc. II *s.p.* *mp* *ord.* *p* *f* *sf* *sf*

7 ♩ = 68

Vln. *s.p.* *p* *f* *ord.* *p*

Vla. *mp* *pp* *ff* *f* *ord.*

Vlc. I *fp* *f* *s.p.* *ord.*

Vlc. II *mf* *p* *f* *p* *ord.*

10 Senza tempo A tempo

Vln. *ff* *sempre* *ca. 5''* *f*

Vla. *ff* *sempre* *mp*

Vlc. I *ff* *sempre* *f*

Vlc. II *ff* *sempre* *pizz.* *f*

13

Vln. *arco* *f* *p* *non trem.* *s.p.* *ord.* *mf* *s.p.*

Vla. *p* *f* *non trem.* *s.p.* *ord.* *p* *fp* *arco* *3*

Vlc. I *s.p.* *f* *mf* *pizz* *f* *mf* *p* *arco* *3*

Vlc. II *arco* *p* *mp* *p* *mp*

16

Vln. *mp* *fp* *s.p.* *ord.* *p* *mf*

Vla. *f* *mf* *arco* *p* *pizz* *mf* *arco* *mf*

Vlc. I *s.p.* *ord.* *mp* *mf* *s.p.* *ord.* *mp* *p* *s.p.* *mp* *p* *ord.* *mf*

Vlc. II *mp* *p*

19

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

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

Vlc. I *p* *mf* *p* *mp* *mf* *p* *mf*

Vlc. II *mf* *mf* *p* *mp* *mf* *mp* *mf*

22

Vln. *mf* *p* *vib.* *ff* *sempre*

Vla. *mp* *vib.* *ff* *sempre*

Vlc. I *mp* *p* *vib.* *ff* *sempre*

Vlc. II *p* *vib.* *ff* *sempre*

$\text{♩} = 72$

Detailed description: This image shows a page of a musical score for a string quartet, covering measures 19 to 22. The score is arranged in four systems, one for each instrument: Violin (Vln.), Viola (Vla.), Violin I (Vlc. I), and Violin II (Vlc. II). The first system (measures 19-21) features dynamic markings of *p*, *mp*, *mf*, and *p* across the instruments, with blue triplets and red accents. The second system (measures 22) shows a significant dynamic shift to *ff* *sempre* (fortissimo sempre) for all instruments, accompanied by *vib.* (vibrato) markings. A tempo marking of $\text{♩} = 72$ is placed above the first staff of the second system. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

32

Vln. *mp* *mp*

Vla. *mp sempre* *mp*

Vlc. I *mp*

Vlc. II *mp*

35

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

Vla. *p* *f subitō*

Vlc. I *flaut.* *p* *mp* *f subitō*

Vlc. II *p* *p* *mp*

♩ = 68

38 ca. 8" s.p.

Vln. *fpp*

Vla. *pizz.* *mf* *s.p. arco* *pp*

Vcl. I *pizz.* *mp* *mf*

Vcl. II *pizz.* *mp* *mf*

41

Vln. *mp* *pp*

Vla. *arco* *s.p.*

Vcl. I *flaut.* *ppp*

Vcl. II *arco* *p*

45

Vln. *ppp* *mf* *mp* *p*

Vla. *flaut.* *pp sempre*

Vcl. I *pp sempre*

Vcl. II *vib.* *ff* *mf* *mp* *mf* *f*

Piu mosso

49

Vln. *f* *mf* *f* *mf*

Vla. *f*

Vcl. I *ord.* *mp* *f* *arco*

Vcl. II *pizz.* *mf* *f* *f*

A tempo

33

s.p.

p *mf* *p* *mp*

f *p* *mp*

p *mp*

mp

37

s.p. pizz. *arco*

mf *f* *p* *pp*

s.p. pizz. *arco*

mf *f* *pp* *p* *mp > p*

f *pp sempre* *p*

f *pp*

61

Vln. *mp* *mf* *fp* *mp* *f*

Vla. *mp* *mf* *fp* *f* *mp* *f*

Vlc. I *mp* *p* *mf* *mp* *mf* *p* *mf* *fp* *f* *sf*

Vlc. II *ppp* *p* *mf* *mp* *ord.* *mf* *p* *mp* *fp* *f* *sub. ff*

s.p. *ord.*

65

Vln. *ff* *sempre* *p*

Vla. *ff* *sempre* *p*

Vlc. I *ff* *sempre* *s.p.* *sulla* *p*

Vlc. II *mp* *ff* *sub.* *ff* *sempre* *pp* *mp*

s.p. *e.s.p.*

Senza tempo **A tempo**

ca. 4'' ord.

68 *pp* *ppp* *f* *ff sempre*

Vln. ord. 3

Vla. *ff sempre* 3

Vlc. I *pp* ord. *ff sempre* 3

Vlc. II *pp* ord. *ff sempre*

72

Vln.

Vla. 3 3 3

Vlc. I 3 3 3

Vlc. II 3