



Lamenting ♩ = 72

Clarinet in B \flat

Violin I

Violin II

Viola

Violoncello

9

Cl.

Vln. I

Vln. II

Vla.

Vc.

15

Cl. *cold* *p* 5 5 3

Vln. I *mp* 3 *mp* *p* *p* *mp* *sul pont.* *sul tasto*

Vln. II *mp* *ord.* 5 *sul pont.* *p* *sul tasto* 3 *mp*

Vla. *ord.* *mp* 5 *sul pont.* *p*

Vc. *(sul pont.)* 3 *p*

19

Cl. 3 *mf* 3 *mf* 3 *mf*

Vln. I *sul pont.* *p* *sul tasto* *p* *sul pont.* *p*

Vln. II *sul pont.* *p* *ord.* *p* *sul pont.* *p* *ord.* *p* *mp*

Vla. 3 *ord.* *p* *mp* *sul pont.*

Vc. *sul pont.*

22 *mf* *blending* *pp* *p* *pp* *pp* *pp* *pp*

26 *f* *ff* *mf* *f* *vib.* *ord.* *mf* *mf* *mf* *mf* *f* *f* *f* *f*

29

Cl. *f* *fmp* *f* *pp* *vib.* *non vib.* 3

Vln. I *pizz.* *f* 3 *arco* *fpp* 3

Vln. II *pizz.* *f* 3 (pizz) *sfz* 3

Vla. *pizz.* *f* 3 (pizz) *sfz* 3 (ord) arco 3

Vc. *pizz.* *f* 3 (pizz) *sfz* 3

33

Cl. *p* *mp* *p* *mp* 7

Vln. I *p*

Vln. II *sul tasto arco* *p* 3 *non vib.* *p* 3

Vla. *p*

Vc. (ord) arco *p* *p*

37 *vib.*

Cl. *p*

Vln. I *ord.* *pp* *sul pont.* *ord.* *sul pont.*

Vln. II *sul pont.* *mp* *ord.* *pp* *sul pont.*

Vla. *sul pont.* *mp* *ord.* *pp* *sul pont.*

Vc. *sul pont.* *mp* *ord.* *pp* *sul pont.*

43 *sneaky*

Cl. *mp* *mp*

Vln. I *(sul pont.)* *ord.* *pp* *mf* *pp*

Vln. II *(sul pont.)* *ord.* *pp* *mf* *pp*

Vla. *(sul pont.)* *ord.* *pp* *mf* *pp*

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

47

Cl. *p* *mp* *mp* *p* *mp*

Vln. I *mf* *pp* *mf* *pp*

Vln. II *mf* *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp*

Vc. *mf* *pp* *mf* *pp* *mf*

50

Cl. *p* *p*

Vln. I *mf* *pp* *mf* *sub. pp*

Vln. II *mf* *pp* *mf*

Vla. *mf* *pp* *mf* *sub. pp* *mf*

Vc. *pp* *mf*

52

Cl. *glass-like*
sub. pp

Vln. I *mf* *sub. pp* *f* *sub. ppp* *sul tasto*

Vln. II *sub. pp* *mf* *f* *sub. ppp* *sul tasto*

Vla. *sub. pp* *f* *sub. ppp* *sul tasto*

Vc. *sub. pp* *f* *sub. pp* *p* *pp < p* *(ord) V*

55

Cl. *p*

Vln. I *mp* *pp*

Vln. II *mp* *pp* *mp*

Vla. *mp* *pp* *mp* *pp*

Vc. *pp < mp* *mp* *espressivo*

58

Cl. *vib.*

Vln. I

Vln. II *pp* *mp* *pp*

Vla. *mp* *pp*

Vc. *pizz.* *ff* *ff* *ff* *arco* *mf* **6**

61

Cl. *ff* **3** **6** **3** **5**

Vln. I *pizz.* *ff* *arco* *ff* *pizz.* *sfz* *arco* **3** **3**

Vln. II *pizz.* *ff* *arco* **3** *ff* *arco* **3** *sfz* **3** **6**

Vla. *pizz.* *ff* *arco* *f* *ff*

Vc. *pizz.* *ff* *ff*

63

Cl. *sub. p*

Vln. I *f* *fff* *sub. p* pizz.

Vln. II *f* *fff*

Vla. *f* *fff*

Vc. *fff* *fff*

65

Cl. *3* *3* *3* *3* *3*

Vln. I *3*

Vln. II *expressivo sul tasto* *sub. pp* *sempre pp* *3*

Vla. *sul tasto* *sub. pp* *sempre pp*

Vc. *(pizz)* *sempre p* *3*

68

Cl.

Vln. I

Vln. II

Vla.

Vc.

arco

sempre mp

70

Cl.

Vln. I

Vln. II

Vla.

Vc.

mp

ff

ff

f

ord.—

ff

pizz

arco

ff

sfz

73

Cl. *sfz*

Vln. I *ff* *f* *ff* *sfz* *sfz sfz*

Vln. II *sfz* *sfz* *sfz* *sfz* *sfz sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz sfz*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz sfz*

Annotations: *sul pont*, *ord.*, *pizz*, *sfz*, *ff*, *f*, *ff*, *sfz*, *sfz sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz sfz*, *sfz*, *sfz*, *sfz sfz*, *sfz*, *sfz*, *sfz sfz*.

Figured bass: 3, 3, 3, 7, 5, 6, 5.

76

Cl. *sfz*

Vln. I *sfz* *sfz* *arco* *sub. p* *sub. p*

Vln. II *sfz* *sfz* *arco* *sub. p* *sub. p*

Vla. *sfz* *sfz* *arco espressivo* *sub. mf* *sub. mf*

Vc. *sfz* *sfz* *arco* *sub. p* *sub. p*

Annotations: *arco*, *sub. p*, *arco*, *sub. p*, *arco espressivo*, *sub. mf*, *sub. mf*, *arco*, *sub. p*, *sub. p*.

Figured bass: 7.

79

Cl.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 79-80. The score is for a string quartet and a clarinet. The clarinet part (Cl.) is mostly silent, with a few notes at the end of measure 80. The violin I (Vln. I) part features a triplet of eighth notes in measure 79, followed by a half note, and then a half note with a quintuplet (5) in measure 80. The violin II (Vln. II) part has a quintuplet (5) in measure 79, followed by a half note, and then a half note with a triplet (3) in measure 80. The viola (Vla.) part has a half note with a quintuplet (5) in measure 79, followed by a half note with a triplet (3) in measure 80. The violoncello (Vc.) part has a half note with a triplet (3) in measure 79, followed by a half note with a triplet (3) in measure 80. Dynamics include *mf* and *p*. There are also some *V* markings above notes in measures 79 and 80.

81

Cl.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 81-82. The clarinet (Cl.) part has a few notes at the end of measure 82, marked with a forte (*f*) dynamic. The violin I (Vln. I) part has a half note with a quintuplet (5) in measure 81, followed by a half note with a quintuplet (5) in measure 82. The violin II (Vln. II) part has a half note with a triplet (3) in measure 81, followed by a half note with a quintuplet (5) in measure 82. The viola (Vla.) part has a half note with a triplet (3) in measure 81, followed by a half note with a triplet (3) in measure 82. The violoncello (Vc.) part has a half note with a triplet (3) in measure 81, followed by a half note with a quintuplet (5) in measure 82. Dynamics include *mf* and *f*. There are also some *V* markings above notes in measures 81 and 82.

83

Cl. *ffmf*

Vln. I *sfz sfz sfz sfz ff mf*

Vln. II *sfz sfz sfz sfz ff mf*

Vla. *sfz sfz sfz sfz ff mf*

Vc. *sfz sfz sfz ff 6 mf*

86

Cl. *sempre mf*

Vln. I *sempre mf*

Vln. II *sempre mf*

Vla. *sempre mf f sempre mf*

Vc. *sempre mf*

88

Cl.

Vln. I

Vln. II

Vla.

Vc.

6 6 6 6 5

6 6 7

3 3 3 3

3 3 3

pizz. *sfz*

90

Cl.

Vln. I

Vln. II

Vla.

Vc.

fff *mp*

ffmp *mp* *expressivo*

ff *p*

ff *mp* *expressivo*

p *pizz. +* *f*

arco *p* *f*

5 3 5 6

3 3

93

Cl. *fmp*

Vln. I *f sfz*

Vln. II *f sfz*

Vla. *f sfz*

Vc. *sfz sfz sfz sfz sfz* arco

95

Cl. *f*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz sfz*

Vc. *sfz*

96 (tr) ~~~~~

Cl. *sfz*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

98

Cl. *sfz*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

100 (tr)

Cl. *sfz* *sfz*

Vln. I *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc.

Detailed description: This system contains measures 100 and 101. Measure 100 is marked with a trill (tr) and a forte dynamic (sfz). The Clarinet part features a trill on a flat note, followed by a triplet of eighth notes and a quintuplet of eighth notes. The Violin I and II parts play a triplet of eighth notes, while the Viola part plays a triplet of eighth notes. The Violoncello part has a steady eighth-note accompaniment. Measure 101 continues with similar textures, including more triplets and a quintuplet in the Clarinet part.

102

Cl. 6 3 5

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz* *sfz*

Vc. *sfz*

Detailed description: This system contains measures 102 and 103. Measure 102 features a sixteenth-note triplet in the Clarinet part, followed by a sixteenth-note triplet and a sixteenth-note quintuplet. The Violin I and II parts play a sixteenth-note triplet, and the Viola part plays a sixteenth-note triplet. The Violoncello part has a sixteenth-note triplet. Measure 103 continues with similar textures, including a sixteenth-note triplet in the Clarinet part and a sixteenth-note triplet in the Violoncello part.

103

Cl. *sfz* 3 6 3

Vln. I *sfz* 3

Vln. II *sfz* 3

Vla. *sfz* 3

Vc. *sfz* 3

Detailed description: This block contains the first four staves of a musical system, measures 103 and 104. The Clarinet (Cl.) part starts with a triplet of eighth notes, followed by a sixteenth-note triplet, and ends with a triplet of eighth notes. The Violin I (Vln. I) part features a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note triplet. The Violin II (Vln. II) part has a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. The Viola (Vla.) part has a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. The Violoncello (Vc.) part has a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. The dynamic marking *sfz* is present in all parts.

104

Cl. *sfz* 3 6 3

Vln. I *sfz* 6

Vln. II *sfz* 6

Vla. *sfz* 3

Vc. *sfz* 6 pizz 3

Detailed description: This block contains the last four staves of a musical system, measures 103 and 104. The Clarinet (Cl.) part has a triplet of eighth notes, a sixteenth-note triplet, and a sixteenth-note triplet. The Violin I (Vln. I) part has a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. The Violin II (Vln. II) part has a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. The Viola (Vla.) part has a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. The Violoncello (Vc.) part has a sixteenth-note triplet, a sixteenth-note triplet, and a sixteenth-note triplet. The dynamic marking *sfz* is present in all parts. The word "pizz" is written above the final note of the Vc. part.

106

Cl.

Vln. I

Vln. II

Vla.

Vc.

Score for measures 106-107. The Cl. part features a melodic line with trills and triplets. Vln. I and Vln. II play a similar melodic line with trills and triplets. Vla. and Vc. play a rhythmic accompaniment with triplets and sixteenth notes. The Vc. part includes markings for 'arco' and 'sul pont.'.

108

Cl.

Vln. I

Vln. II

Vla.

Vc.

Score for measures 108-111. The Cl. part continues with a melodic line. Vln. I and Vln. II play a rhythmic accompaniment with triplets and sixteenth notes. Vla. and Vc. play a rhythmic accompaniment with triplets and sixteenth notes. The Vc. part includes markings for 'ord.' and 'sul pont.'.

111

Cl.

Vln. I

Vln. II

Vla.

Vc.

113

Cl.

Vln. I

Vln. II

Vla.

Vc.

mp *cresc.*

115

Cl. *ff* *rit.* *molto rit.* *A tempo* *fff*

Vln. I *ff* *3* *fff*

Vln. II *ff* *3* *fff*

Vla. *ff* *3* *fff*

Vc. *ff* *3* *fff*

119

Cl. *p* *p*

Vln. I *sempre ppp* *expressivo* *p* *mp*

Vln. II *sempre ppp* (no trem.) *p*

Vla. *sempre ppp* (no trem.) *p*

Vc. *sempre ppp* *p*

124

Cl. *pp*

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

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

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

130

Cl. *f* *mf* *mp* *sighing*

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

134

Cl. *p*

Vln. I *p*

Vln. II *p* *mp*

Vla. *p*

Vc. *p*

Detailed description: This system of music covers measures 134 to 138. The Clarinet (Cl.) part begins with a triplet of eighth notes, followed by a long melodic line with a slur and a triplet of eighth notes at the end, marked *p*. The Violin I (Vln. I) part features a triplet of eighth notes, a sixteenth-note run (marked '6'), and a long note marked *p*. The Violin II (Vln. II) part has a triplet of eighth notes, a long note marked *p*, and a triplet of eighth notes marked *mp*. The Viola (Vla.) part contains a triplet of eighth notes and a long note marked *p*. The Violoncello (Vc.) part starts with a triplet of eighth notes and a long note marked *p*.

139

Cl. *cresc.*

Vln. I *cresc.*

Vln. II *p* *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Detailed description: This system of music covers measures 139 to 143. The Clarinet (Cl.) part has a long note marked *cresc.*. The Violin I (Vln. I) part features a sixteenth-note run marked *cresc.* and a triplet of eighth notes. The Violin II (Vln. II) part has a triplet of eighth notes marked *p*, followed by a sixteenth-note run marked *cresc.*, and another triplet of eighth notes. The Viola (Vla.) part contains a triplet of eighth notes and a sixteenth-note run marked *cresc.*. The Violoncello (Vc.) part has a triplet of eighth notes and a sixteenth-note run marked *cresc.*.

142

Cl.

Vln. I

Vln. II

Vla.

Vc.

144

Cl.

Vln. I

Vln. II

Vla.

Vc.

non vib

mf

mp

non vib

mf *sub. p*

non vib

mf *sub. p*

non vib

mf *sub. p*

non vib

mf *sub. p*

147

Cl. *mf* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

151

Cl.

Vln. I *mp* *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

154

Cl. *mp*

Vln. I *mp* *p*

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

Vla. *p* *mp* *p*

Vc. *p* *p*

159

Cl. *pp*

Vln. I *pp* *pp*

Vln. II *pp* non vib

Vla. *pp*

Vc. *pp*

163

Cl.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

n

n

n

n

n