

Monolithe révision 2010

Jean-Marie Rens

Musical score for "Monolithe révision 2010" by Jean-Marie Rens, featuring ten staves for various string instruments. The score is in common time (indicated by a 'C') and includes dynamic markings such as **pp**, **ppp**, **p**, **pizz.**, **arco**, and **s.p.**. The tempo is marked as **= 60** throughout the score. The instruments are:

- Violin I 1
- Violin I 2
- Violin II 1
- Violin II 2
- Viola 1
- Viola 2
- Violoncello 1
- Violoncello 2
- Contrabass

The score consists of four measures. In the first measure, all instruments play eighth-note patterns with various dynamics and bowing techniques. In the second measure, the dynamics change to **p** and **pizz.**. In the third measure, the dynamics change to **pp** and **arco**. In the fourth measure, the dynamics change to **pp** and **pizz.**.

2

9 pizz. j.n. Vln. I 1 c \flat p

pizz. j.n. Vln. I 2 c p

Vln. II 1 c \sharp pizz. arco pp

Vln. II 2 c pizz. arco pp

Vla. 1 c pp

Vla. 2 c pp

Vc. 1 c pizz. arco s.p. pp

Vc. 2 c pizz. arco s.p. pp

Cb. c pizz. arco s.p. pp

sans sourd. arco pp

sans sourd. arco pp

12

Vln. I 1

Gliissando

Vln. I 2

Vln. II 1

sans sourd.

Vln. II 2

sans sourd.

Vla. 1

pp

Vla. 2

pp

Vc. 1

Gliissando

Vc. 2

3

6

6

Cb.

Gliissando

4

14

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

p

p

p

5

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

16

f

wav.

p

sans sourd.

p

sans sourd.

p

7

7

6

18

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pizz.

f

6

6

6

6

3

mf

pizz.

sans sourd.

j.n.

p

arco

20

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

2 6 3 6 7 3

8

22

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

This musical score page shows a section for orchestra. The instrumentation includes two Violins (Vln. I 1, Vln. I 2), two Violas (Vln. II 1, Vln. II 2), two Cellos (Vc. 1, Vc. 2), and one Double Bass (Cb.). The music is in common time, with a key signature of three sharps. Measure 22 begins with both Violin parts playing eighth-note patterns. The violins play eighth-note pairs followed by sixteenth-note pairs, with dynamics *sf*, *p*, and *sf*. The violas play eighth-note pairs with dynamics *p*, *sf*, and *pizz.* The cellos play eighth-note pairs with dynamics *f* and *pizz.* The double bass and bassoon are silent throughout this section. Measure 23 continues with similar patterns, with dynamics *sf*, *p*, *sf*, *p*, *sf*, *pizz.*, *f*, and *pizz.* Measure 24 concludes with dynamics *f* and *pizz.* Measure 25 begins with dynamics *f* and *pizz.* The violins play eighth-note pairs with dynamics *sf* and *p*. The violas play eighth-note pairs with dynamics *p* and *sf*. The cellos play eighth-note pairs with dynamics *f* and *pizz.* The double bass and bassoon are silent throughout this section.

24

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2 arco *p*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

This musical score page contains eight staves of music for an orchestra. The instruments are listed on the left: Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score is numbered 24 at the top left. The right side of the page shows measures 6 through 10. Measure 6 starts with a wavy line over the first two measures. Measures 7-10 show various eighth-note patterns. Measure 7 includes dynamic changes (f) and articulations (pizz.). Measure 8 includes dynamic changes (f) and articulations (arco). Measure 9 includes dynamic changes (f) and articulations (pizz.). Measure 10 concludes with dynamic changes (f) and articulations (pizz.). Performance instructions like '3' and '5' are placed under specific notes.

28

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

cresc. progressif
jusqu'à 32

Vla. 2

cresc. progressif
jusqu'à 32

Vc. 1

cresc. progressif
jusqu'à 32

Vc. 2

cresc. progressif
jusqu'à 32

Cb.

Detailed description: This is a page from a musical score for orchestra. It features eight staves of music, each with a different instrument: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and two additional violins (Vln. I 2, Vln. II 2) and two additional cellos (Vc. 1, Vc. 2). The score is divided into measures by vertical bar lines. Measure 28 starts with a dynamic 'p' for Vln. I 1. Measures 29 and 30 follow, with dynamics 'f' and 'f' respectively. Measure 31 begins with a dynamic 'f' for Vln. I 2, followed by '6' and 'arco p'. Measure 32 starts with a dynamic 'f' for Vln. II 1, followed by '3' and '6'. The score includes several performance instructions: 'cresc. progressif jusqu'à 32' for Vla. 1 and Vla. 2; 'arco' for Vln. II 2, Vc. 1, and Vc. 2; and '5' for Vc. 2. The instrumentation changes in measure 32, with Vln. II 2, Vla. 2, Vc. 1, and Vc. 2 appearing in the lower half of the page. The score concludes with a dynamic 'f' for Vln. II 2, Vla. 2, Vc. 1, and Vc. 2.

Musical score for orchestra, page 12, measures 30-31. The score includes parts for Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The key signature changes from B-flat major to A major at the beginning of measure 31. Measure 30 starts with a forte dynamic (f) for Vln. I 1, followed by eighth-note patterns for Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, and Vla. 2. Measure 31 begins with a piano dynamic (p) for Vc. 1 and Vc. 2, followed by sustained notes on the first two beats. The strings play eighth-note patterns throughout both measures.

32

Vln. I 1

4

decresc.

ff 6 6 6

Vln. I 2

4

6 3 *decresc.* 3 6

ff

Vln. II 1

4

decresc. 3 6 3 6

ff 6 6

Vln. II 2

4

6 6 *decresc.* 3 6

ff

Vla. 1

4

decresc. 3 6

6 6

Vla. 2

4

decresc. 3 6

6 6 6

Vc. 1

4

decresc. 3 6

ff 6 3

Vc. 2

4

s.p.

ff 6 6 6

Cb.

4

ff

p

s.p.

p

p

s.p.

arco

p

Glissando

3

Glissando

This page contains musical notation for an orchestra, starting at measure 32. The score includes parts for Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with dynamic markings such as ff (fortissimo), p (pianissimo), and s.p. (sforzando piano). Special instructions like "decresc." (decrescendo) and "Glissando" are included. Measure 32 shows a transition from ff to p with various rhythmic patterns. Measures 33 and 34 continue with different patterns and dynamics, including a prominent Vc. 1 solo with a glissando.

14

34

Vln. I 1 *Glissando* *pp*

Vln. I 2

Vln. II 1

Vln. II 2 *p*

Vla. 1 *p* 6 6 6 6 *pp*

Vla. 2 *p* 3 6 6 *pp*

Vc. 1 *Glissando* *pp*

Vc. 2 6 6 6 *sourd.* *s.p.*

Cb. *Glissando*

5

36

sourd.

j.n. *mp* *sf*

5

j.n.

mp *sf*

5

j.n.

mp *sf*

5

j.n.

mp *sf*

5

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Musical score for orchestra, page 16, measures 39-42. The score includes parts for Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The instrumentation consists of two violins, two violas, two cellos, and double bass. The music features sixteenth-note patterns in the upper voices, primarily Vln. I 1, Vln. I 2, and Vln. II 1, with sustained notes in the lower voices. Measure 39 starts with a dynamic *sf*. Measures 40-41 show rhythmic patterns with grace notes and sixteenth-note figures. Measure 42 concludes with a dynamic *fz*.

42

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

18

44

Vln. I 1

f_z

Vln. I 2

f_z 7 f_z

Vln. II 1

f_z f_z f_z

Vln. II 2

7 sf 7 f_z 7 f_z 7

Vla. 1

Vla. 2

Vc. 1 j.n.

Vc. 2

Cb.

This musical score page contains two systems of music, each consisting of eight staves. The top system begins at measure 18 and ends at measure 26. The bottom system begins at measure 27 and ends at measure 35. The staves are labeled on the left: Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The piano part is located on the right side of the page. Various dynamics are indicated throughout the score, including f_z, 7, sf, f_z, and j.n. Measure 18 starts with Vln. I 1 playing f_z. Measures 19-20 show complex patterns for Vln. I 2, Vln. II 1, and Vln. II 2, with dynamic markings f_z, 7, sf, and f_z. Measures 21-22 show sustained notes from Vla. 1 and Vla. 2, with dynamic markings f_z, 7, f_z, and f_z. Measures 23-24 show sustained notes from Vc. 1 and Vc. 2, with dynamic markings f_z, 7, f_z, and f_z. Measures 25-26 show sustained notes from Cb. with dynamic markings f_z, 7, f_z, and f_z.

Musical score for orchestra, page 19, system 46. The score consists of nine staves:

- Vln. I 1:** Treble clef, key signature of 7 sharps. Measures 46-48 show eighth-note patterns. Dynamics: p .
- Vln. I 2:** Treble clef, key signature of 6 sharps. Measures 46-48 show eighth-note patterns. Dynamics: p .
- Vln. II 1:** Treble clef, key signature of 5 sharps. Measures 46-48 show eighth-note patterns. Dynamics: f_z , p .
- Vln. II 2:** Treble clef, key signature of 6 sharps. Measures 46-48 show eighth-note patterns. Dynamics: p .
- Vla. 1:** Bass clef, key signature of 7 flats. Measures 46-48 show eighth-note patterns. Dynamics: pp , $f_z \text{ } mf$.
- Vla. 2:** Bass clef, key signature of 7 flats. Measures 46-48 show eighth-note patterns. Dynamics: pp , $f_z \text{ } mf$.
- Vc. 1:** Bass clef, key signature of 7 flats. Measures 46-48 show eighth-note patterns. Dynamics: p .
- Vc. 2:** Bass clef, key signature of 7 flats. Measures 46-48 show eighth-note patterns. Dynamics: $j.n.$, ppp .
- Cb.:** Bass clef, key signature of 7 flats. Measures 46-48 show eighth-note patterns.

Measure numbers 46, 47, and 48 are indicated above the staves. Measure 49 begins with a fermata over the strings.

7 48 sans sourd. *mp* *sf*

7 *p*

7 *p*

7 *j.n.*

7 *p*

This musical score page contains eight staves of musical notation for an orchestra. The staves are labeled from top to bottom: Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. Measure 48 begins with dynamic markings 'sans sourd.', 'mp', and 'sf' over two measures. Measure 49 continues with 'sans sourd.', 'mp', and 'sf'. Measure 50 concludes with 'sf' and a dynamic instruction '7'. The bassoon (Cb.) staff at the bottom has a dynamic marking 'p' and a performance instruction 'j.n.' (jeté non tenue). The violins (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2) play sixteenth-note patterns. The cellos (Vc. 1, Vc. 2) provide harmonic support with sustained notes. The double bass (Cb.) provides the bass line. Measure 50 ends with a dynamic marking 'p' over the bassoon staff.

22

52

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

23

54

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

56

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

24

s.p.

p

arco *sfp*

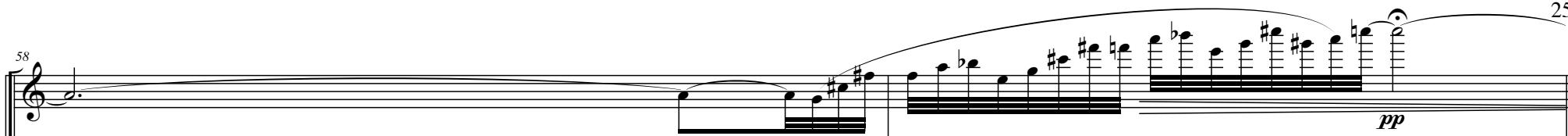
s.p.

arco *sfp*

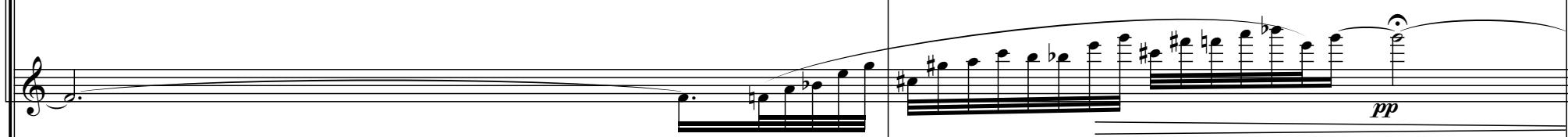
arco

sfp pp

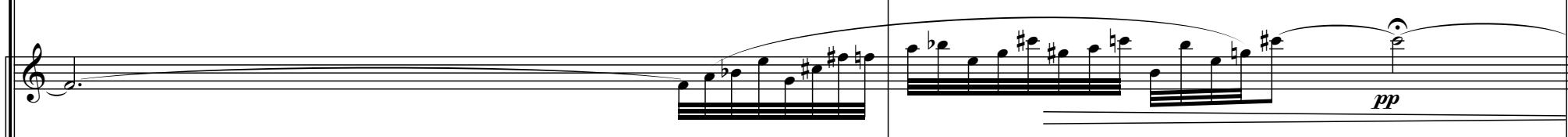
Vln. I 1



Vln. I 2



Vln. II 1



Vln. II 2



Vla. 1



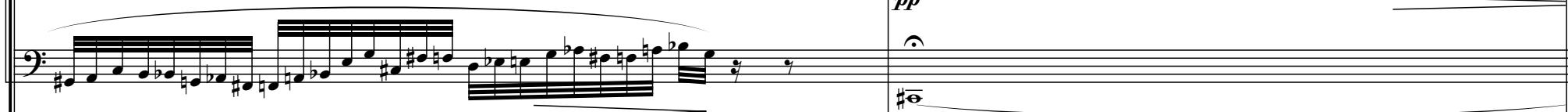
Vla. 2



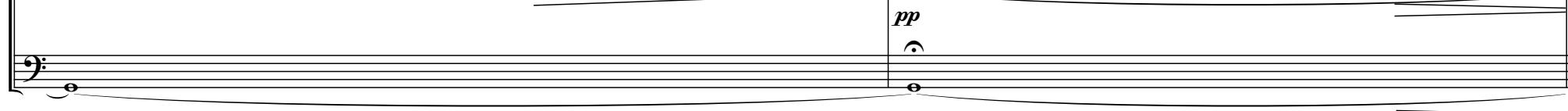
Vc. 1



Vc. 2



Cb.



26

[8] 60

Vln. I 1

Vln. I 2

j.n.

mp sf

Vln. II 1

j.n.

mp sf

Vln. II 2

j.n.

mp sf

Vla. 1

j.n.

mp sf

Vla. 2

j.n.

mp sf

Vc. 1

j.n.

mp ³ sf

Vc. 2

j.n.

mp ³ sf

Cb.

mp sf

This musical score page contains ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Violin I (Vln. I 1), Violin I (Vln. I 2), Violin II (Vln. II 1), Violin II (Vln. II 2), Cello (Vla. 1), Double Bass (Vla. 2), Bassoon (Vc. 1), Double Bass (Vc. 2), and Double Bass (Cb.). The score is divided into three measures. Measure 8 begins with a sustained note on Vln. I 1 at a tempo of 60. Measures 9 and 10 feature rhythmic patterns involving grace notes (indicated by 'j.n.'), dynamic markings (mp for mezzo-forte and sf for sforzando), and slurs. The strings play eighth-note patterns, while the bassoon provides harmonic support. Measure 10 concludes with a dynamic marking of mp sf for the bassoon.

Vln. I 1

62

sf

Vln. I 2

7 *sf*

Vln. II 1

sf

Vln. II 2

7 *sf*

Vla. 1

sf

Vla. 2

7 *sf*

Vc. 1

3 *sf*

Vc. 2

3 *sf*

Cb.

5 *sf*

This page contains musical notation for a string quartet and cello basso. The score is divided into two systems by a vertical bar line. The first system starts at measure 62 with dynamic *sf*. The second system begins with a measure of rests followed by dynamic *sf*. Various instruments play eighth-note patterns, some with grace notes and slurs. Measures 62-63: Vln. I 1 (sf), Vln. I 2 (sf), Vln. II 1 (sf), Vln. II 2 (sf). Measures 64-65: Vla. 1 (sf), Vla. 2 (sf). Measures 66-67: Vc. 1 (3 sf), Vc. 2 (3 sf). Measures 68-69: Cb. (5 sf). Measure 70: All instruments play eighth-note patterns.

28

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

66

sf

f

sf

f

sf

sf

pizz.

sf

f

pizz.

sf

f

arco

6

3

sf

arco

6

3

sf

5

sf

29

Musical score for orchestra, page 30, measures 68-70.

The score consists of nine staves:

- Vln. I 1:** Treble clef, 68. Dynamics: *pizz.*, *f*, *sf*.
- Vln. I 2:** Treble clef, 7. Dynamics: *sf*.
- Vln. II 1:** Treble clef, *pizz.*, *f*, *arco*, *sf*.
- Vln. II 2:** Treble clef, 7, *sf*.
- Vla. 1:** Bass clef, 6, *f*, *sf*.
- Vla. 2:** Bass clef, *pizz.*, *f*, *arco*, *sf*.
- Vc. 1:** Bass clef, 7, *sf*, 3, 7, *sf*.
- Vc. 2:** Bass clef, 3, *sf*, 6, *sf*, 3, 7.
- Cb.:** Bass clef, 5, 3, *sf*, 5, 3, *sf*.

Measure 68: Vln. I 1 (pizz.), Vln. I 2 (7), Vln. II 1 (*pizz.*), Vln. II 2 (7), Vla. 1 (6), Vla. 2 (*pizz.*), Vc. 1 (7), Vc. 2 (6), Cb. (5).

Measure 69: Vln. I 1 (*f*), Vln. I 2 (*sf*), Vln. II 1 (*f*), Vln. II 2 (7), Vla. 1 (6), Vla. 2 (*f*), Vc. 1 (7), Vc. 2 (6), Cb. (3).

Measure 70: Vln. I 1 (*arco*), Vln. I 2 (7), Vln. II 1 (*arco*), Vln. II 2 (7), Vla. 1 (*arco*), Vla. 2 (7), Vc. 1 (3), Vc. 2 (7), Cb. (5).

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

70

sf

7

sf

7

7

pizz.

5

f

arco

7

sf

7

sf

7

7

pizz.

sf

sf

f

arco

7

sf

7

sf

7

7

pizz.

sf

7

f

arco

7

7

sf

7

sf

7

7

sf

7

sf

7

sf

6

6

sf

3

sf

6

3

sf

6

3

sf

32

Musical score for orchestra, page 32, measures 72-76. The score consists of nine staves:

- Vln. I 1**: Starts with a wavy line, followed by sixteenth-note patterns. Dynamics: *pizz.*, *sf*, *f*, *3*.
- Vln. I 2**: Starts with a wavy line, followed by sixteenth-note patterns. Dynamics: *arcō*, *7*, *sf*, *7*, *sf*, *f*, *6*, *6*, *7*.
- Vln. II 1**: Sixteenth-note patterns. Dynamics: *f*.
- Vln. II 2**: Sixteenth-note patterns. Dynamics: *f*, *6*, *6*, *7*, *f*, *6*, *6*, *7*, *sf*.
- Vla. 1**: Sixteenth-note patterns. Dynamics: *sf*, *sf*.
- Vla. 2**: Sixteenth-note patterns. Dynamics: *7*, *7*, *sf*, *f*, *6*, *6*, *7*, *sf*.
- Vc. 1**: Sixteenth-note patterns. Dynamics: *3*, *7*, *sf*, *f*.
- Vc. 2**: Sixteenth-note patterns. Dynamics: *7*, *sf*, *sf*, *f*, *3*, *pizz.*
- Cb.**: Sixteenth-note patterns. Dynamics: *6*, *6*, *sf*, *3*, *7*, *sf*, *6*.

Measure 72 ends with a wavy line above the strings. Measure 73 starts with a wavy line above the strings. Measure 74 starts with a wavy line above the strings. Measure 75 starts with a wavy line above the strings. Measure 76 starts with a wavy line above the strings.

Musical score for orchestra, page 33, measures 74-75.

The score consists of eight staves:

- Vln. I 1:** Treble clef, key signature of one sharp. Measure 74: dynamic *p*, measure 75: dynamic *f*.
- Vln. I 2:** Treble clef, key signature of one sharp. Measure 74: dynamic *f*, measure 75: dynamic *ff*.
- Vln. II 1:** Treble clef, key signature of one sharp. Measure 74: dynamic *f*, measure 75: dynamic *ff*.
- Vln. II 2:** Treble clef, key signature of one sharp. Measure 74: dynamic *f*, measure 75: dynamic *ff*.
- Vla. 1:** Bass clef, key signature of one sharp. Measure 74: dynamic *sf*, measure 75: dynamic *ff*.
- Vla. 2:** Bass clef, key signature of one sharp. Measure 74: dynamic *sf*, measure 75: dynamic *ff*. Includes instruction "arco" at the beginning of measure 75.
- Vc. 1:** Bass clef, key signature of one sharp. Measure 74: dynamic *sf*, measure 75: dynamic *ff*.
- Vc. 2:** Bass clef, key signature of one sharp. Measure 74: dynamic *sf*, measure 75: dynamic *ff*. Includes instruction "arco" at the beginning of measure 75 and "Glissando" above the staff.
- Cb.:** Bass clef, key signature of one sharp. Measure 74: dynamic *sf*, measure 75: dynamic *ff*. Includes instruction "Glissando" above the staff.

Measure 74 ends with a fermata over the strings. Measure 75 begins with a fermata over the bassoon.

34
9 Les "petites notes" peuvent éventuellement être jouées par un seul instrument.

Musical score for orchestra, page 34, measures 76-80. The score consists of nine staves:

- Vln. I 1**: Starts with a sustained note, followed by six eighth-note chords labeled *s.f.* (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.
- Vln. I 2**: Starts with a sustained note, followed by six eighth-note chords labeled *s.f.* (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.
- Vln. II 1**: Starts with a sustained note, followed by six eighth-note chords labeled *s.f.* (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.
- Vln. II 2**: Starts with a sustained note, followed by six eighth-note chords labeled *s.f.* (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.
- Vla. 1**: Starts with a sustained note, followed by six eighth-note chords labeled *s.f.* (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.
- Vla. 2**: Starts with a sustained note, followed by six eighth-note chords labeled *s.f.* (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.
- Vc. 1**: Starts with a sustained note, followed by six eighth-note chords labeled *s.f.* (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.
- Vc. 2**: Starts with a sustained note, followed by six eighth-note chords labeled *f* pizz. (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.
- Cb.**: Starts with a sustained note, followed by six eighth-note chords labeled *f* pizz. (measures 76-80). Measure 80 ends with a fermata over the first note of the next measure.

Measure 80 includes a key change to $\text{G}_\# \text{ major}$ and a time signature change to $\frac{5}{8}$. Measures 81-82 show the continuation of the music in this new key and time signature.

Musical score for orchestra, page 35, system 79. The score consists of nine staves:

- Vln. I 1 (Violin I): Treble clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Vln. I 2 (Violin I): Treble clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Vln. II 1 (Violin II): Treble clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Vln. II 2 (Violin II): Treble clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Vla. 1 (Cello): Bass clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Vla. 2 (Cello): Bass clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Vc. 1 (Bassoon): Bass clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns.
- Vc. 2 (Double Bass): Bass clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns.
- Cb. (Double Bass): Bass clef, key signature of one sharp. Notes are mostly eighth notes with some sixteenth-note patterns.

The score shows a continuous musical phrase across the staves, with dynamics like *sf* (sforzando) appearing frequently. The instrumentation includes two violins, two cellos, and double bass.

10

1

Vln. I 1

V1n, L2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

3
3
1

1

1

•

1

1

1

1

1

b

85

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

j.n.

87

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

ff

Musical score for orchestra, page 39, system 89. The score consists of nine staves:

- Vln. I 1 (Violin I): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.
- Vln. I 2 (Violin I): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.
- Vln. II 1 (Violin II): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.
- Vln. II 2 (Violin II): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.
- Vla. 1 (Cello): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.
- Vla. 2 (Cello): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.
- Vc. 1 (Bassoon): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.
- Vc. 2 (Bassoon): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.
- Cb. (Double Bass): Playing eighth-note patterns, dynamic p . Measure 89 starts with a sixteenth-note pattern.

The score features a mix of measures in common time (indicated by '4') and measures in three time (indicated by '3'). Measures 89 and 90 show a transition from common time to three time. Measures 91 and 92 show a return to common time. Measures 93 and 94 show a return to three time. Measures 95 and 96 show a return to common time. Measures 97 and 98 show a return to three time. Measures 99 and 100 show a return to common time. Measures 101 and 102 show a return to three time. Measures 103 and 104 show a return to common time. Measures 105 and 106 show a return to three time. Measures 107 and 108 show a return to common time. Measures 109 and 110 show a return to three time. Measures 111 and 112 show a return to common time. Measures 113 and 114 show a return to three time. Measures 115 and 116 show a return to common time. Measures 117 and 118 show a return to three time. Measures 119 and 120 show a return to common time. Measures 121 and 122 show a return to three time. Measures 123 and 124 show a return to common time. Measures 125 and 126 show a return to three time. Measures 127 and 128 show a return to common time. Measures 129 and 130 show a return to three time. Measures 131 and 132 show a return to common time. Measures 133 and 134 show a return to three time. Measures 135 and 136 show a return to common time. Measures 137 and 138 show a return to three time. Measures 139 and 140 show a return to common time. Measures 141 and 142 show a return to three time. Measures 143 and 144 show a return to common time. Measures 145 and 146 show a return to three time. Measures 147 and 148 show a return to common time. Measures 149 and 150 show a return to three time. Measures 151 and 152 show a return to common time. Measures 153 and 154 show a return to three time. Measures 155 and 156 show a return to common time. Measures 157 and 158 show a return to three time. Measures 159 and 160 show a return to common time. Measures 161 and 162 show a return to three time. Measures 163 and 164 show a return to common time. Measures 165 and 166 show a return to three time. Measures 167 and 168 show a return to common time. Measures 169 and 170 show a return to three time. Measures 171 and 172 show a return to common time. Measures 173 and 174 show a return to three time. Measures 175 and 176 show a return to common time. Measures 177 and 178 show a return to three time. Measures 179 and 180 show a return to common time. Measures 181 and 182 show a return to three time. Measures 183 and 184 show a return to common time. Measures 185 and 186 show a return to three time. Measures 187 and 188 show a return to common time. Measures 189 and 190 show a return to three time. Measures 191 and 192 show a return to common time. Measures 193 and 194 show a return to three time. Measures 195 and 196 show a return to common time. Measures 197 and 198 show a return to three time. Measures 199 and 200 show a return to common time.

40

Vln. I 11 93 $\sigma = 90$
 f_z subito pp

Vln. I 2 11 $\sigma = 90$
 f_z pp

Vln. II 1 11 $\sigma = 90$
 f_z subito pp

Vln. II 2 11 $\sigma = 90$
 f_z pp

Vla. 1 11 $\sigma = 90$
 f_z subito pp

Vla. 2 11 $\sigma = 90$
 f_z subito pp

Vc. 1 11 $\sigma = 90$
 f_z

Vc. 2 11 $\sigma = 90$
 f_z subito pp

Cb. 11 $\sigma = 90$
pizz.

99

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

105

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

III

12

f pp

12

f pp p

12

f > pp p

12

f > pp p

12

f > pp arco p

f > pp p

Musical score for orchestra, page 44, measures 1-8. The score consists of nine staves:

- Vln. I 1:** Treble clef, dynamic ff , tempo 117 . Measures 1-8: Rest, C, Rest, C, Rest, C, Measure 8 ends with a fermata over the C.
- Vln. I 2:** Treble clef. Measures 1-8: Sixteenth-note patterns. Measure 8 ends with a fermata over the C.
- Vln. II 1:** Treble clef. Measures 1-8: Sixteenth-note patterns. Measure 8 ends with two fermatas over the C and $\frac{3}{2}$.
- Vln. II 2:** Treble clef. Measures 1-8: Sixteenth-note patterns. Measure 8 ends with a fermata over the $\frac{3}{2}$.
- Vla. 1:** Bass clef. Measures 1-8: Sixteenth-note patterns. Measure 8 ends with a fermata over the $\frac{3}{2}$.
- Vla. 2:** Bass clef. Measures 1-8: Rest, C, Rest, C, Rest, C, Measure 8 ends with a fermata over the $\frac{3}{2}$.
- Vc. 1:** Bass clef. Measures 1-8: Sixteenth-note patterns. Measure 8 ends with a fermata over the $\frac{3}{2}$.
- Vc. 2:** Bass clef. Measures 1-8: Sixteenth-note patterns. Measure 8 ends with a fermata over the $\frac{3}{2}$.
- Cb.:** Bass clef. Measures 1-8: Sixteenth-note patterns. Measure 8 ends with a fermata over the $\frac{3}{2}$.

Measure numbers 1-8 are indicated above each staff. Measure 8 ends with a fermata over the indicated note or time signature.

123

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

135

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

141

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

146

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

14

Vln. I 1

ff subito p

14

Vln. I 2

ff subito p

14

Vln. II 1

ff subito p

14

Vln. II 2

ff subito p

14

Vla. 1

ff subito p

14

Vla. 2

ff subito p

14

Vc. 1

ff subito p

14

Vc. 2

ff subito p

14

Cb.

ff subito p

157

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

163

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

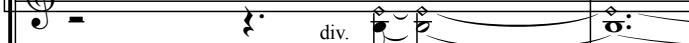
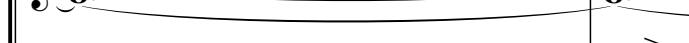
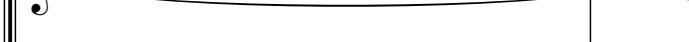
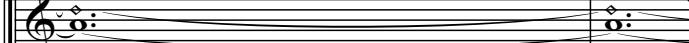
pp

p

pp

p

56 (8va)



190

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

pp

Vla. 2

Vc. 1

Vc. 2

Cb.