

dopiero...twoja
wiara dziwna

for violin and 21 string players

Robert Pierzak

Performance Notes

-Tempo is approximate.

-All *tremolo* markings are unmeasured.

-Start all *glissandi* directly on notes immediately followed by *glissando* markings.

-*s.t.* = *sul tasto*, bow or pluck over fingerboard.

-*s.p.* = *sul ponticello*, bow or pluck very close to bridge.

-*br.* = bridge, bow directly on bridge producing a toneless sound. All notes played with this technique are marked as “x” shaped noteheads.

-*batt.* = *battuto*, strike strings with hair side of bow by “throwing” bow at strings.

-*c.l. tratto* = *col legno tratto*, bow only with wood side of bow.

-*c.l. batt.* = *col legno battuto*, strike strings with wood side of bow by “throwing” bow at strings.

-*ord. arco* = *ordinario arco*, cancels any bowing or plucking technique.

-The rightward pointing arrows (→) over a staff indicate to gradually change from one technique to another over the length of the arrow.

-The symbol ▼ above a staff indicates to increase bow pressure to produce a scratch tone (almost pitchless), as in mm. 64 and 137.

-The symbols ♯ or ♭ indicate to play a quarter tone sharp or quarter tone flat respectively. Here, the desired effect is to produce the seventh partial from a natural harmonic.

-For violins 9-12, all cut offs from held notes in mm. 15-88 should be abrupt unless otherwise marked. Also, these players through mm. 88 should play as quietly as possible and without any vibrato. The conductor might experiment separating the four violinists spatially from the rest of the ensemble during the performance, for instance, completely behind the whole ensemble, or, further away from the audience.

-For the double bassists in mm. 51-53, players should bow very slowly and with extreme bow pressure on their tailpieces, producing a low, growling sound. These notes are marked with “x” shaped noteheads. In mm. 143-144, basses are instructed to roll their fingers very quickly over the front of the body of the bass, producing a continuous sound, much like a drum roll. These noteheads are also marked as “x”s.

Duration: ca. 11'

The second part of the title (...twoja wiara dziwna) translates to “...your strange faith.” The word “dopiero is an adverb that can mean “just lately.” An example of the word in context:

Dopiero ubrał buty. = He just put on his boots.

dopiero...twoja wiara dziwna

A

Robert Pierzak

Tempo: $\text{♩} = 60$

Violin Parts:
Solo Vln.
Vln. 1: *ppp*
Vln. 2: *pp*
Vln. 3: *pp*
Vln. 4-8: Rest
Vln. 9: *con sord.*, *pppp non vib. sempre*
Vln. 10: *con sord.*, *pppp non vib. sempre*
Vln. 11: Rest
Vln. 12: *con sord.*, *pppp non vib.*

Viola Parts:
Vla. 1: *pp*
Vla. 2: *pp*
Vla. 3: *ppp*
Vla. 4: Rest

Other Parts:
Vc. 1-3: Rest
D.B. 1-2: Rest

Performance Notes:
Solo Vln.: *pp*, *tr*, *tr sim.*
Vln. 9-10: *con sord.*, *pppp non vib. sempre*
Vln. 12: *con sord.*, *pppp non vib.*

8^{va} ord. vib.

Solo Vln. *pp* *pp* *pp* *pp* *pp*

Vln. 1 *pizz.* *pp*

Vln. 2 *ppp* *pp*

Vln. 3 *pp* *pp*

Vln. 4 *ppp* *ppp* *ppp* *ppp*

Vln. 5 *ppp* *p* *ppp* *p*

Vln. 6 *ppp* *ppp* *p* *ppp* *s.p.*

Vln. 7 *ppp* *ppp* *ppp*

Vln. 8

Vln. 9 *pppp non vib.*

Vln. 10 *pppp non vib. sempre*

Vln. 11 *pppp non vib.*

Vln. 12

Vla. 1 *pp* *ppp* *p*

Vla. 2 *pp* *pp*

Vla. 3

Vla. 4 *pp*

Vc. 1

Vc. 2

Vc. 3

D.B. 1

D.B. 2

B

This musical score page, labeled 'B', covers measures 16 through 19. It features a variety of instruments including Solo Violin, Violins 1-12, Violas 1-4, Cellos 1-3, and Double Basses 1-2. The score is written in treble and bass clefs with various dynamics and articulations. Key features include:

- Measures 16-19:** The Solo Violin part begins with a triplet of eighth notes in measure 16, followed by a long melodic line with a fermata in measure 19. The woodwinds (Vln. 4, 5, 6, 8, Vla. 3, Vc. 1-3, D.B. 1-2) provide harmonic support with patterns of eighth and sixteenth notes.
- Dynamics:** The score uses a wide range of dynamics from *ppp* (pianissimo) to *mp* (mezzo-piano).
- Articulation:** Various markings such as *pizz.* (pizzicato), *s.p. batt.* (sordini battenti), and *c.l. batt.* (cembalo battenti) are used to indicate specific playing techniques.
- Technical Markings:** Fingerings, slurs, and accents are clearly marked throughout the score.



Musical score for strings, page 4, measures 20-23. The score is for a full string ensemble including Solo Violin, Violins I-8, Violins 9-12, Violas I-4, Cellos I-3, and Double Basses I-2.

Violins I-8: Measure 20 features a **tr** (trill) with an **8va** (octave) marking. Dynamics range from *ppp* to *p*. Measure 21 has *ppp* dynamics with first and second endings (**I**, **II**). Measure 22 has *pp* dynamics. Measure 23 has *pp* dynamics with a **5** (fingerings).

Violins 9-12: Measure 20 has *ppp* dynamics. Measure 21 has *pp* dynamics with a **5** (fingerings). Measure 22 has *pp* dynamics. Measure 23 has *pp* dynamics.

Violas I-4: Measure 20 has *ppp* dynamics. Measure 21 has *ppp* dynamics with first and second endings (**I**, **II**). Measure 22 has *ppp* dynamics. Measure 23 has *ppp* dynamics.

Cellos I-3: Measure 20 has *ppp* dynamics. Measure 21 has *ppp* dynamics. Measure 22 has *pp* dynamics. Measure 23 has *ppp* dynamics.

Double Basses I-2: Measure 20 has *pp* dynamics. Measure 21 has *pp* dynamics. Measure 22 has *pp* dynamics. Measure 23 has *pp* dynamics with *pochiss.* (pizzicato) markings.

Other markings include *ord. batt.* (orderly attack), *c.l. batt.* (crescendo attack), and *s.p. batt.* (sforzando attack).

24 *8^{va}* *pp* *pppp* *mp non dim.* **C** *8^{va}* 5

Solo Vln.

Vln. 1 *pizz.* *pp* *pochiss.* *p* *loco arco* *pp*

Vln. 2 *pp* *mp* *pp* *pp* *pp*

Vln. 3 *pp* *mp* *pp* *pp*

Vln. 4 *ppp* *pp* *mp* *pp*

Vln. 5 *8^{va}* *pizz.* *p*

Vln. 6 *ppp* *p* *pp* *mp* *pp*

Vln. 7 *ppp* *ppp* *pp* *mp* *pp*

Vln. 8 *pp* *mp* *pp* *ppp* *ppp*

Vln. 9 *8^{va}*

Vln. 10 *8^{va}*

Vln. 11 *8^{va}*

Vln. 12 *8^{va}*

Vla. 1 *pp* *mp* *pp* *pp* *pp*

Vla. 2 *pp* *mp* *pp* *pp* *pp*

Vla. 3 *8^{va}* *pizz.* *pp* *p* *p*

Vla. 4 *pp* *mp* *pp*

Vc. 1 *ppp* *mp* *ppp* *mp* *ppp*

Vc. 2 *ppp* *mp* *ppp* *mp* *ppp*

Vc. 3 *ppp* *mp* *ppp* *mp* *ppp*

D.B. 1 *ord. batt.* *c.l. batt.* *p* *p* *p*

D.B. 2 *c.l. batt.* *p* *p* *pochiss.*

29 ⁽⁸⁾ *loco*

Solo Vln. *pp* *ppp* *pp* *pp* *pp* *p*

Vln. 1 *pp* *pp* *p*

Vln. 2 *pp* *ppp* *n*

Vln. 3 *pp* *pp*

Vln. 4 *pp* *pachiss.*

Vln. 6 *s.p.* *ppp*

Vln. 8 *ppp*

Vln. 9 *8va*

Vln. 10 *8va*

Vln. 11 *8va*

Vln. 12 *8va*

Vla. 1 *pp*

Vla. 2 *pp*

Vla. 3 *loco pizz.* *pp*

Vc. 1 *pp* *pachiss.*

Vc. 2 *pizz.* *pp*

Vc. 3 *pp* *pp*

D.B. 1 *c.l. tratto* *mp*

D.B. 2

This musical score page covers measures 33 to 36. It features a solo violin part and a full orchestra. The solo violin (Solo Vln.) begins at measure 33 with a triplet of eighth notes, followed by a 7-measure phrase, and then a trill. The orchestra includes strings (Vln. 1-5, Vla. 1-4, Vc. 1-3), woodwinds (Flute 1-4), and percussion (D.B. 1-2). The score includes various dynamics such as *p*, *pp*, *ppp*, and *n*, as well as articulation marks like *pizz.* and *tr.*. Fingerings (I, II, III) and breath marks (*tr.*) are indicated for the solo violin. The woodwinds have specific markings like *ord.* and *8va*. The percussion part for D.B. 2 is marked *c.l. batt.* and *p*.

D

Solo Vln. *pp* *p* *ppp* *p* *ppp sub.*

Vln. 1 *pp* *p* *ppp* *p* *ppp sub.*

Vln. 2 *pp* *p* *ppp* *p* *ppp sub.*

Vln. 3 *pp* *p* *ppp* *p* *ppp sub.*

Vln. 4 *pp* *p* *ppp* *p* *ppp sub.*

Vln. 5 *pizz.* *pp* *ppp* *p* *ppp sub.*

Vln. 6 *ppp* *ppp* *ppp* *p* *ppp sub.*

Vln. 7 *ppp* *ppp* *ppp* *p* *ppp sub.*

Vln. 8 *ppp* *ppp* *ppp* *p* *ppp sub.*

Vln. 9 *ppp* *ppp* *ppp* *p* *ppp sub.*

Vln. 10 *ppp* *ppp* *ppp* *p* *ppp sub.*

Vln. 11 *ppp* *ppp* *ppp* *p* *ppp sub.*

Vln. 12 *ppp* *ppp* *ppp* *p* *ppp sub.*

Vla. 1 *pp* *p* *ppp* *p* *ppp sub.*

Vla. 2 *p* *ppp* *p* *ppp sub.*

Vla. 3 *pizz.* *pp* *ppp* *p* *ppp sub.*

Vla. 4 *ppp* *ppp* *ppp* *p* *ppp sub.*

Vc. 1 *pp* *p* *ppp* *p* *ppp sub.*

Vc. 2 *arco* *pp* *p* *ppp sub.*

Vc. 3 *pp* *p* *ppp sub.*

D.B. 1 *ord. arco* *pp* *p* *ppp sub.*

D.B. 2 *ord. arco* *pp* *p* *ppp sub.*

41

Solo Vln. *s.p.* *ord.* *pp* *p* *s.p.* *III*

Vln. 1 *s.p.* *ord.* *mp* *pp* *p* *s.p.* *ord.* *arco s.p.* *p*

Vln. 2 *mf* *ord.* *arco s.p.* *p*

Vln. 3 *mf* *ord.* *arco s.p.* *p*

Vln. 4 *s.p.*

Vln. 5 *pizz.* *p*

Vln. 6 *loco* *I* *n* *p* *III* *pp* *p* *pp* *I* *mp* *n*

Vln. 7 *loco* *ppp* *ppp*

Vln. 8 *loco* *ppp*

Vln. 9 *8^{va}*

Vln. 10 *8^{va}*

Vln. 11 *8^{va}*

Vln. 12 *8^{va}*

Vla. 1 *s.p.* *p*

Vla. 2 *IV* *pp* *IV* *pp*

Vla. 3 *pizz.* *p*

Vla. 4 *pizz.* *p*

Vc. 1 *II* *pp* *I* *pp* *pp*

Vc. 2 *f* *c.l. batt.* *p*

Vc. 3 *f* *c.l. batt.* *p*

D.B. 1 *ppp* *c.l. batt.* *p*

D.B. 2 *ppp* *c.l. batt.* *p*

45

Solo Vln.

ord. 5

p

ord. 5

p

ord. 3

p

I III

3

I II

I

5

II

5

3

3

6

c.l. batt.

p

Vln. 1

pp < >

ord. 3

pp

Vln. 2

c.l. tratto 1

increase to normal pressure

mp — *mf*

Vln. 3

c.l. tratto 1

mp — *mf*

Vln. 4

ord. III

pp < >

pp

Vln. 5

pizz.

p

Vln. 6

p *n*

Vln. 7

I

p *n*

I

pp *n*

Vln. 8

II

p *n*

II

pp *n*

II

ppp *n*

Vln. 9

8va

Vln. 10

8va

Vln. 11

8va

Vln. 12

8va

Vla. 1

ord. arco

pp < >

II

pp < >

Vla. 2

Vla. 3

pizz. II

p

Vla. 4

Vc. 1

3

pp < >

III

pp < >

Vc. 2

Vc. 3

D.B. 1

c.l. batt.

p

D.B. 2

E

This page contains the musical score for measures 49 through 53. The instruments are Solo Violin, Violins 1-8, Violas 1-4, Cellos 1-3, and Double Basses 1-2. The score includes various musical notations such as dynamics (p, mp, pp, f), articulation (accents), and performance instructions like 'ord. arco' and 'sim.'. Fingerings and bowings are indicated by numbers and arrows. The Solo Violin part begins in measure 49 with a *pp* dynamic and a triplet. The Violin 1 part has a *p* dynamic and a triplet. Violin 2 starts with *ord. arco* and *p*, then *sim.* in measure 50. Violin 3 has *ord. arco* and *p* in measure 50, then *sim.* in measure 51. Violin 4 has a triplet in measure 49, *mp* in measure 51, and *pp* to *mp* in measure 53. Violin 6 has a triplet in measure 51 and *p* in measure 53. Violin 7 has *p* in measure 49 and *sim.* in measure 51. Violin 8 has *p* in measure 49 and *sim.* in measure 51. Violin 9, 10, and 12 are marked with *8va* and have rests. Viola 1 has *p* in measure 49 and *sim.* in measure 51. Viola 2 has *p* in measure 50 and *sim.* in measure 51. Viola 3 has *arco* and *p* in measure 49, *sim.* in measure 51, and *sim.* in measure 53. Viola 4 has *arco* and *p* in measure 51 and *sim.* in measure 53. Cello 1 has *p* in measure 49 and *sim.* in measure 51. Cello 2 has *ord. arco* and *p* in measure 51 and *sim.* in measure 53. Cello 3 has *ord. arco* and *p* in measure 49, *sim.* in measure 51, and *sim.* in measure 53. Double Bass 1 and 2 have *p*, *f*, and *p* dynamics in measure 51 and *p*, *f*, and *p* in measure 53. Performance instructions for the double basses include 'bow slowly on tailpiece producing a low growling sound'.

54

Solo Vln. *mf* *f* *ff* *p* *sim.* *sim.* *sim.* *sim.* *IV tr* *III tr* *IV tr* *I tr*

Vln. 1 - *5/4* - *4/4* -

Vln. 2 - *5/4* - *4/4* -

Vln. 3 - *5/4* - *4/4* - *II* *ppp non dim.*

Vln. 4 - *5/4* - *4/4* -

Vln. 5 - *5/4* - *4/4* -

Vln. 6 - *5/4* - *4/4* - *br.* *f non dim.*

Vln. 7 - *5/4* - *4/4* - *br.* *f non dim.*

Vln. 8 - *5/4* - *4/4* - *br.* *f non dim.*

Vln. 9 *8va* - *5/4* - *4/4* - *pppp non vib.*

Vln. 10 *8va* - *5/4* - *4/4* - *pppp non vib.*

Vln. 11 *8va* - *5/4* - *4/4* - *pppp non vib.*

Vln. 12 *8va* - *5/4* - *4/4* - *pppp non vib.*

Vla. 1 - *5/4* - *4/4* - *III tr* *p* *p* *IV tr* *tr* *I tr* *sim.* *sim.* *sim.*

Vla. 2 *c.l. tratto* *mf* *pp*

Vla. 3 *c.l. tratto* *mf* *pp*

Vla. 4 *I* *ppp* *f*

Vc. 1 *n* *mf* *sfp* *mp* *ppp* *f* *p* *sim.* *sim.* *sim.*

Vc. 2 *n* *mf* *sfp* *mp* *ppp* *f*

Vc. 3 *c.l. tratto* *mf* *pp*

D.B. 1 *c.l. batt.* *mf*

D.B. 2 *c.l. batt.* *mf*

F

58 *II tr* (*sim.*) *III tr* (*sim.*) *IV tr* (*sim.*) *I tr* (*sim.*) *II tr* (*sim.*) *III tr* (*p*) *tr* (*sim.*) *tr* (*sim.*) *tr* (*sim.*)

Solo Vln. *sim.* *sim.* *sim.* *sim.* *sim.* *p* *sim.* *sim.* *sim.*

Vln. 1

Vln. 2 *tr* (*pp*) *tr* (*pp*)

Vln. 3 *ppp* *non dim.* *c.l. tratto III* *mf* *f*

Vln. 4 *ppp* *non dim.* *ppp* *non dim.* *c.l. tratto II* *mf* *f*

Vln. 5 *ppp* *p* *ppp* *p* *c.l. batt.* *mp*

Vln. 6 *br.* *p* *f*

Vln. 7

Vln. 8

Vln. 9 *8va* *3*

Vln. 10 *8va*

Vln. 11 *8va*

Vln. 12 *8va*

Vla. 1 *II tr* (*sim.*) *IV tr* (*sim.*) *tr* (*sim.*) *I tr* (*sim.*) *p* *n* *II tr* (*p*) *IV tr* (*p*) *3*

Vla. 2 *c.l. batt.* *mp*

Vla. 3 *c.l. tratto* *mf* *f*

Vla. 4 *br.* *p* *f*

Vc. 1 *tr* (*sim.*) *tr* (*sim.*) *tr* (*sim.*) *IV* (*p*) *tr* (*n*) *IV* (*p*) *tr* (*n*) *I tr* (*p*) *tr* (*sim.*) *tr* (*sim.*) *tr* (*sim.*) *II tr* (*sim.*) *3* *sim.*

Vc. 2 *c.l. batt.* *mp*

Vc. 3 *ord. arco br.* *p* *f*

D.B. 1 *pizz.* *pp*

D.B. 2 *pizz.* *pp* *arco br.* *p* *f*

63

Solo Vln. *p* *mf* *p* <>

Vln. 1 *p* *mf*

Vln. 2 *mp*

Vln. 3

Vln. 4 *ord. arco* *ppp* *n* *ppp*

Vln. 5 *mf*

Vln. 6 *IV c.l. tratto* *mf*

Vln. 7

Vln. 8

Vln. 9 *pppp non vib.*

Vln. 10 *pppp non vib.*

Vln. 11 *pppp non vib.*

Vln. 12 *pppp non vib.*

Vla. 1 *III* *p* *ord.* *s.p.* *tr* *p* <>

Vla. 2 *IV c.l. tratto* *mf*

Vla. 3

Vla. 4

Vc. 1 *p* <>

Vc. 2 *ord. arco* *p* *5* *f* *con sord.*

Vc. 3 *I c.l. tratto* *mf*

D.B. 1 *arco* *I* *p* *5* *f*

D.B. 2 *arco* *I* *p* *5* *f*

72

quasi c.l. tratto

batt. tratto

Solo Vln. *mp* *mf*

Vln. 1

Vln. 2 *ppp*

Vln. 3 *ppp*

Vln. 4 *ppp*

Vln. 5 *pizz. s.t.* *pp* *pizz. ord.* *pp* *pizz. s.p.* *pp*

Vln. 6 *pizz. s.t.* *pp* *pizz. ord.* *pp*

Vln. 7 *pizz. s.t.* *pp* *pizz. ord.* *pp* *pizz. s.p.* *pp*

Vln. 8 *pizz. s.t.* *pp* *pizz. ord.* *pp* *pizz. s.p.* *pp*

Vln. 9 *s.p.* *pppp* *8va*

Vln. 10 *s.p.* *pppp* *8va*

Vln. 11 *s.p.* *pppp* *8va*

Vln. 12 *s.p.* *pppp* *8va*

Vla. 1 *ord.* *quasi c.l. tratto* *mp* *batt. tratto* *mf*

Vla. 2 *ord.* *quasi c.l. tratto* *mp* *batt. tratto* *mf*

Vla. 3 *ord.*

Vla. 4 *pizz. s.t.* *pp* *pizz. ord.* *pp* *pizz. s.p.* *pp*

Vc. 1 *ord.* *p* *mp* *pizz. s.t.* *pp* *pizz. ord.* *pp* *pizz. s.p.* *pp*

Vc. 2 *ord.* *p* *mp* *pizz. s.t.* *pp* *pizz. ord.* *pp* *pizz. s.p.* *pp*

Vc. 3 *ord.* *p* *mp* *pizz. s.t.* *pp* *pizz. ord.* *pp* *pizz. s.p.* *pp*

D.B. 1 *br.* *p* *f*

D.B. 2 *br.* *p* *f*

76 H *ord. vib. quasi c.l. tratto* 17

Solo Vln. *f* *f non dim. e non vib.* *pp sub.* *ppp* *pp* *mp*

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p* *sfz*

Vln. 3 *p* *mf* *p*

Vln. 4 *br.* *p* *f* *p* *f*

Vln. 5 *arco* *br.* *p* *f* *p* *n*

Vln. 6 *arco* *br.* *p* *f* *p* *n*

Vln. 7

Vln. 8

Vln. 9 *s.t.* *s.t.* *8^{va}* *s.p.* *sfpppp*

Vln. 10 *s.t.* *s.t.* *8^{va}* *s.p.*

Vln. 11 *s.t.* *s.t.* *8^{va}* *s.p.*

Vln. 12 *s.t.* *s.t.* *8^{va}* *s.p.*

Vla. 1 *ord. arco* *f* *p* *mf* *p* *c.l. batt.* *mp*

Vla. 2 *ord. arco* *f* *p* *mf* *p* *c.l. batt.* *mp*

Vla. 3

Vla. 4

Vc. 1 *ord. arco* *p* *mf* *p*

Vc. 2 *ord. arco* *p* *mf* *p*

Vc. 3

D.B. 1 *br.* *con sord.* *p* *n*

D.B. 2 *br.* *con sord.* *p* *n*

80

Solo Vln. *c.l. tratto* *quasi* *ord. arco* *c.l. tratto* *c.l. batt.* *quasi c.l. tratto*

Vln. 1 *sfz* *pp*

Vln. 2 *sfz* *pp*

Vln. 3 *II* *II* *p* *p*

Vln. 4 *ord. arco* *III* *p* *p*

Vln. 9 *8^{va}*

Vln. 10 *8^{va}* *sfpppp*

Vln. 11 *8^{va}* *sfpppp*

Vln. 12 *8^{va}* *sfpppp*

Vla. 4 *arco* *II* *III* *p* *p*

Vc. 1 *p*

D.B. 1 *ord. arco* *pp* *n* *senza sord.* *pp*

D.B. 2 *ord. arco* *pp* *n* *senza sord.* *pp*

85

Solo Vln. *mp* *mp* *f sub.* *mp*

Vln. 1 *pp* *p* *pp* *p* *mf* *p* *pp* *mp* *pp*

Vln. 2 *pp* *p* *pp* *p* *mf* *p* *pp* *mp* *pp*

Vln. 3 *p* *mf* *p* *pp* *mp* *pp*

Vln. 4 *p* *mf* *p*

Vln. 5

Vln. 6 *ord. arco* *ppp*

Vln. 7 *arco* *ppp*

Vln. 8 *arco* *ppp*

Vln. 9 *pp* *8va*

Vln. 10 *pp* *8va*

Vln. 11 *pp* *8va*

Vln. 12 *pp* *8va*

Vla. 1 *pp* *p* *pp* *p* *mf* *p* *pp* *mp* *pp*

Vla. 2 *pp* *p* *pp* *pp* *ord. arco* *IV* *p* *mf* *p* *pp* *mp* *pp*

Vla. 3 *p* *mf* *p*

Vla. 4

Vc. 1 *p* *mf* *p* *pp* *mp* *pp*

Vc. 2


Vc. 3

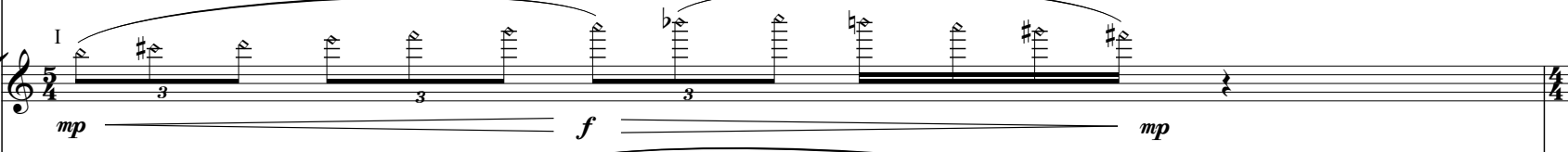
D.B. 1 *pizz.* *sfz* *sfz*


D.B. 2 *pizz.* *sfz* *sfz*


ritardando


88

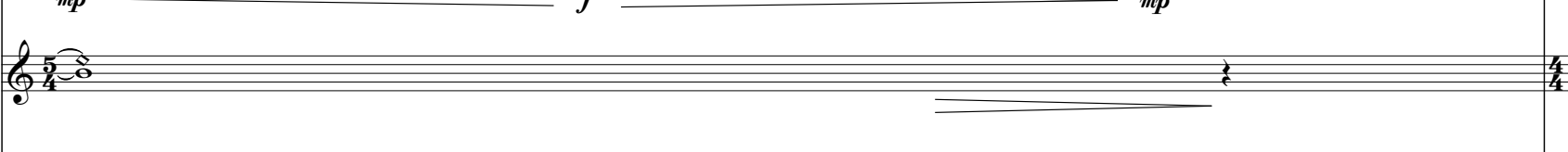
Solo Vln.  *mp* *f* *mp*

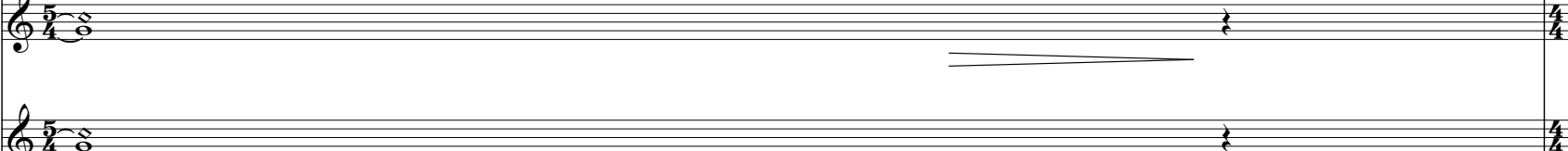
Vln. 1  *mp* *f* *mp*

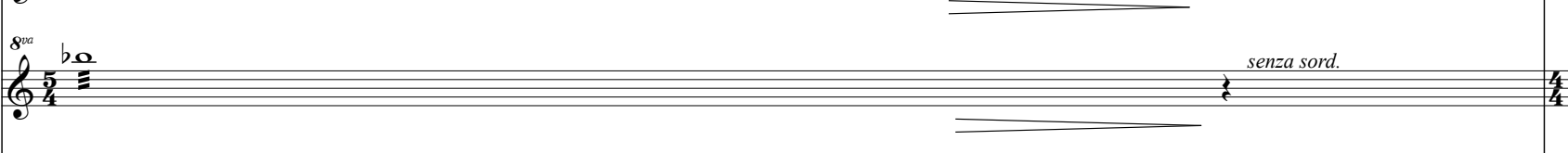
Vln. 2  *mp* *f* *mp*

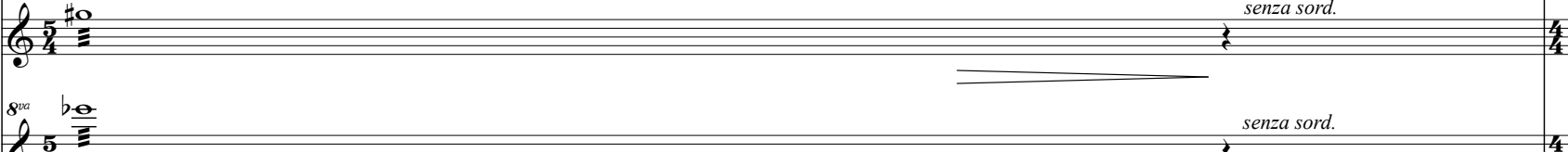
Vln. 3  *mp* *f* *mp*

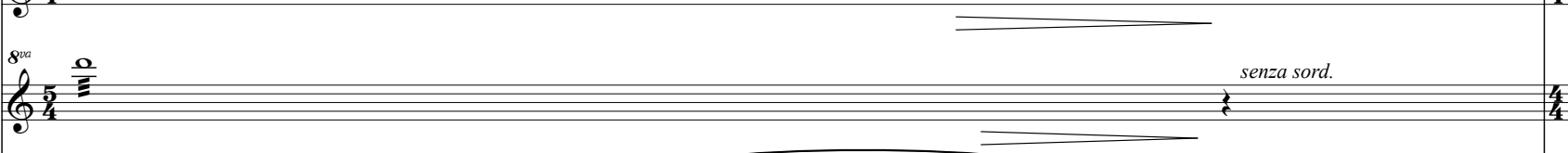
Vln. 4  *mp* *f* *mp*


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


Vln. 6  *mp* *f* *mp*

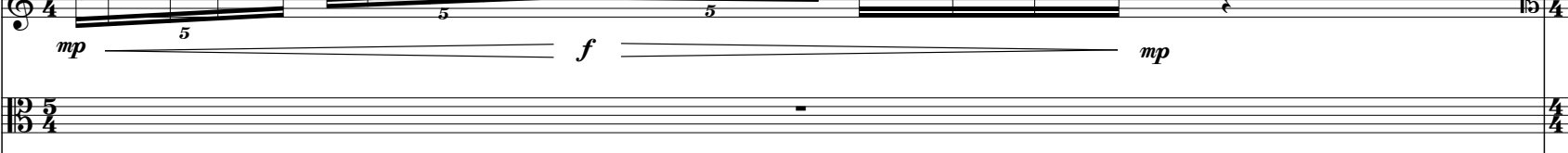
Vln. 7  *mp* *f* *mp*


Vln. 8  *mp* *f* *mp*

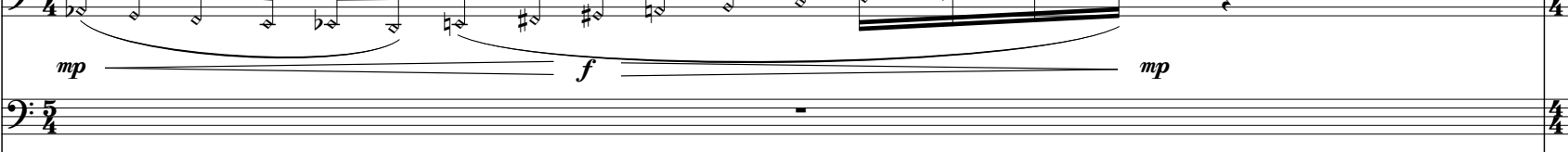
Vln. 9  *mp* *f* *mp* *senza sord.*

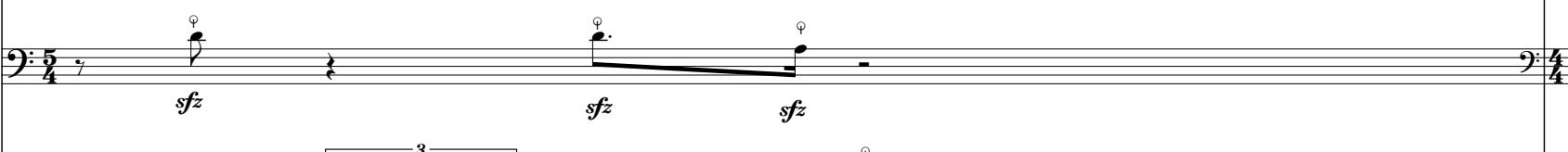
Vln. 10  *mp* *f* *mp* *senza sord.*


Vln. 11  *mp* *f* *mp* *senza sord.*


Vln. 12  *mp* *f* *mp* *senza sord.*

Vla. 1  *mp* *f* *mp*

Vla. 2  *mp* *f* *mp*

Vla. 3  *mp* *f* *mp*

Vla. 4  *mp* *f* *mp*

Vc. 1  *mp* *f* *mp*

Vc. 2 *mp* *f* *mp*

Vc. 3 *mp* *f* *mp*

D.B. 1 *sfz* *sfz* *sfz*

D.B. 2 *sfz* *sfz* *sfz* *sfz*

A tempo
(8)

This page of a musical score contains 13 staves for strings and one staff for a solo violin. The music is in 4/4 time and features a variety of dynamics and articulations.

- Solo Vln.:** Starts at measure 89 with a *pp* dynamic. The line is highly melodic and technical, featuring slurs, ties, and a final flourish in measure 90.
- Vln. 1-4:** Each staff begins with *ord. vib.* and *ppp*. They play sustained, long notes with a slight vibrato, indicated by a curved line under the notes.
- Vln. 5:** Remains silent throughout the page.
- Vln. 6:** Enters in measure 89 with a *p* dynamic. It features a triplet of eighth notes in measure 89, followed by a half note in measure 90. A second measure rest is present in measure 90.
- Vln. 7:** Enters in measure 89 with a *p* dynamic. It features a triplet of eighth notes in measure 89, followed by a half note in measure 90. A second measure rest is present in measure 90.
- Vln. 8:** Enters in measure 89 with a *p* dynamic. It features a triplet of eighth notes in measure 89, followed by a half note in measure 90. A second measure rest is present in measure 90.
- Vln. 9:** Enters in measure 89 with a *p* dynamic. It features a *loco ord.* marking above a triplet of eighth notes in measure 89, followed by a half note in measure 90. A second measure rest is present in measure 90.
- Vln. 10-12:** Remain silent throughout the page.
- Vla. 1-4:** Each staff begins with *ord. vib.* and *ppp*. They play sustained, long notes with a slight vibrato, indicated by a curved line under the notes.
- Vc. 1-3:** Each staff begins with *ord. vib.* and *ppp*. They play sustained, long notes with a slight vibrato, indicated by a curved line under the notes.
- D.B. 1-2:** Each staff begins with *arco ord. vib.* and *ppp*. They play sustained, long notes with a slight vibrato, indicated by a curved line under the notes.

(8)-----1

J

91 Solo Vln. *con sord.* *s.t. non vib.* *p* *3* *3* *tr* *3*

Vln. 1 *n* *ppp* *3* *ppp*

Vln. 2 *n* *ppp* *3*

Vln. 3 *n* *ppp* *3* *ppp*

Vln. 4 *n*

Vln. 5 *8^{va} II* *pp* *5* *pp* *II*

Vln. 6 *pp* *pp* *II*

Vln. 7 *pp*

Vln. 8 *pp* *IV*

Vln. 9 *pp* *III*

Vln. 10

Vln. 11

Vln. 12

Vla. 1 *con sord.* *n* *s.t. non vib.* *p* *3* *3* *3*

Vla. 2 *con sord.* *n* *s.t. non vib.* *p* *3* *3* *3*

Vla. 3 *n*

Vla. 4 *n*

Vc. 1 *con sord.* *n* *s.t. non vib.* *p* *3* *3* *3*

Vc. 2 *n*

Vc. 3 *n*

D.B. 1 *n*

D.B. 2 *n*

96

Solo Vln. *mf* *tr* */mf* *p* *mp* *ppp* *p* *senza sord.*

Vln. 1 *ppp*

Vln. 2 *ppp* IV-3 IV

Vln. 3 *ppp* III

Vln. 4 *ppp*

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vla. 1 *mf* */mf* *p* *mp* *ppp* *n* *senza sord.*

Vla. 2 *mf* */mf* *p* *mp* *ppp* *n* *senza sord.*

Vla. 3 *pizz.* *pp*

Vla. 4

Vc. 1 *mf* */mf* *p* *mp* *ppp* *n* *senza sord.*

Vc. 2 *p* IV

Vc. 3 *p* IV

D.B. 1 *p* II III II III III II III II

D.B. 2 *p* III III IV III

103 **K**

Solo Vln. *ord.* *pp* *n* *pp* *pp* *8va* *5* *3*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5 *n*

Vln. 6 *n*

Vln. 7 *n* *br.* *pp* *f*

Vln. 8 *n* *br.* *pp* *f*

Vln. 9 *n*

Vln. 10 *br.* *ppp*

Vln. 11 *br.* *ppp*

Vln. 12 *br.* *ppp*

Vla. 1 *ord. III* *ppp*

Vla. 2

Vla. 3 *arco* *pp*

Vla. 4

Vc. 1 *ord. IV* *pp*

Vc. 2 *III*

Vc. 3

D.B. 1 *III II*

D.B. 2

112 *pp* *pizz. s.t.* *pp* *pizz. s.t.* *pp* *pizz. s.p.* *arco s.t. ord. vib.* *pp* *mp* *n*

quasi c.l. tratto *p* *5* *ppp* *quasi c.l. tratto* *ppp*

quasi c.l. tratto *p* *5* *ppp* *quasi c.l. tratto* *ppp*

quasi c.l. tratto *pp* *n* *ppp* *quasi c.l. tratto* *ppp*

quasi c.l. tratto *pp* *n* *ppp* *quasi c.l. tratto* *ppp*

quasi c.l. tratto *pp* *n* *ppp* *quasi c.l. tratto* *ppp*

br. *pp* *f* *br.* *pp* *f*

III *pp* *pp* *n* *III* *pp* *n*

quasi c.l. tratto *p* *5* *ord. arco* *p* *ppp* *n*

pizz. *p*

IV *pp* *n*

II *p* *ppp* *n*

br. *sfz* *pp* *sfz* *br.* *pp* *f*

br. *sfz* *pp* *sfz* *br.* *pp* *f*

119 *8^{va}*

Solo Vln. *ppp* *p* *pp* *p* *ppp* *pp*

Vln. 1 *n*

Vln. 2 *n*

Vln. 3 *n*

Vln. 4 *n*

Vln. 5 *arco* *pp* *IV*

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vla. 1 *pp* *III*

Vla. 2 *pp* *IV*

Vla. 3 *pizz.* *p*

Vla. 4

Vc. 1 *pp* *II*

Vc. 2 *pizz.* *p*

Vc. 3

D.B. 1

D.B. 2

125

Solo Vln. *pp* 3 3 5 *pp* *ppp* *pp* *pizz. s.t.*

Vln. 1 *quasi c.l. tratto* *pp* 3

Vln. 2 *quasi c.l. tratto* *pp* 3

Vln. 3 *pizz.* *p*

Vln. 4 *pizz.* *p*

Vln. 5 *pizz.* *pp* *n*

Vln. 6 *pizz.* *mp*

Vln. 7 *pp* 3

Vln. 8

Vln. 9

Vln. 10 *n*

Vln. 11 *n*

Vln. 12 *n*

Vla. 1 *quasi c.l. tratto* *pp* 3 *pizz.* 5 *mp*

Vla. 2 *pizz.* 3 3 *mp*

Vla. 3 *pizz.* *pp*

Vla. 4 *pizz.* 3 *mp*

Vc. 1 *pizz.* 3 *mp*

Vc. 2 *pizz.* 3 *p*

Vc. 3 *pizz.* *mp*

D.B. 1 *ord. arco* *pp* *pizz.* 5 *mp* *p*

D.B. 2 *pp* *pizz.* 5 *p*

N

133

ord. arco III *p* II 3 III II III II *mp*

arco br. *pp* *f*

pizz. *mp* 5 7

pizz. *mp* 5

pizz. *mp* 7

pizz. *mp* 3 3

pizz. *mp* 3 3

pizz. *mp* 3 3

pizz. *mp* 3 3

pizz. *mp* 3 3

pizz. *mp* 9

pizz. *mp* 7

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

D.B. 1

D.B. 2

137 *f* *s.p.* *ord.* III II I **O** III II

Solo Vln. *f* *p* *pp* *p* *p* *p*

Vln. 1 *ord. arco* *pp* *pp*

Vln. 2 *ord. arco* IV *pp* *pp*

Vln. 3 *br.* *mf* *mf*

Vln. 4 *arco br.* *mf* *mf*

Vln. 5 *arco br.* *mf* *mf*

Vln. 6 *arco br.* *mf* *mf*

Vln. 7 *br.* *sfzp* *f*

Vln. 8 *br.* *sfzp* *f*

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vla. 1 *arco* *mp* *pp* *pochiss.* *pp*

Vla. 2 *arco br.* *p* *f* *br.* *mf* *mf*

Vla. 3 *arco* IV *pp* *pizz.* *pp*

Vla. 4 *ord. arco* *pp*

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

Vc. 2 *arco* I *pp* *pp*

Vc. 3 *pizz.* *mp* *pp*

D.B. 1 *pizz.* *mp* *pp*

D.B. 2 *pizz.* *mp* *arco* *pp*

143

Solo Vln. *pp* *ppp* *n*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vln. 3 *f* *f* *ord. arco* III *ppp*

Vln. 4 *f* *f* *ord. arco* III *ppp*

Vln. 5 *f* *ord. arco* *ppp*

Vln. 6 *f* *ord. arco* *ppp*

Vln. 7 *ord. arco s.p.* *pp*

Vln. 8 *ord. arco* *pp*

Vln. 9 *s.p.* *pp*

Vln. 10 *loco* *pp*

Vln. 11 *s.p. loco* *pp*

Vln. 12 *loco* *pp*

Vla. 1 *s.p.* *pp*

Vla. 2 *f* *ord. arco* *pp*

Vla. 3 *f* *arco s.p.* *pp*

Vla. 4 *pp*

Vc. 1 *b₂* *f* *arco s.p.* *pp*

Vc. 2 *f* *arco* *pp*

Vc. 3 *f* *arco s.p.* *pp*

D.B. 1 *roll fingers on sound board producing continuous sound* *pp* *f* *arco s.p.* *pp*

D.B. 2 *roll fingers on sound board producing continuous sound* *pp* *f* *arco* *pp*

pp *f* *pp*

This page contains a musical score for measures 149 through 152. The instruments are Solo Vln., Vln. 1-12, Vla. 1-4, Vc. 1-3, and D.B. 1-2. The score is written in treble clef for violins and violas, and bass clef for violas, cellos, and double basses. The key signature has one sharp (F#) and the time signature is 3/4. The dynamics are marked *pp* (pianissimo) and *n* (normal). The Solo Vln. part is mostly rests. The other instruments play a melodic line with slurs and triplets. The first violin parts (Vln. 1-5) have a *pp* dynamic and a triplet of eighth notes. The second violin parts (Vln. 6-12) have a *pp* dynamic and a triplet of eighth notes. The viola parts (Vla. 1-4) have a *pp* dynamic and a triplet of eighth notes. The cello parts (Vc. 1-3) have a *pp* dynamic and a triplet of eighth notes. The double bass parts (D.B. 1-2) have a *pp* dynamic and a triplet of eighth notes. The score includes various musical notations such as slurs, triplets, and dynamic markings.