

Drifts

five pieces for string quartet

score version with ratio notation

Taylor Brook
2017

about *Drifts*

Drifts is a set of five short pieces for string quartet, written for the JACK quartet in the winter of 2016/2017. The first of the five pieces, *Florescences*, was originally written for Quatuor Bozzini in 2011 and has been lightly revised and treated as the departing point for *Drifts*. While these five pieces were envisioned as a set and are ideally played together, each one can may be played seperately as a stand-alone piece.

These pieces explore the idea of “tonal drift,” which is the result of modulation in a just intonation context. In 12-tone equal temperament, a series of modulations by a just major third will cycle back to the initial key after three modulations. However, the same number of modulations by the just major third will result in landing roughly a quarter-tone below the initial tonal center, having drifted away from an equal temperament tonic.

Drifts takes several approaches to tonal drift, with each piece focusing in on a different type of cadential movement to create the sense of modulation. The first movement, *Florescences*, works with a standard tonal V-I classical cadence, modulating to the just minor seventh repeatedly. The second movement, *Phrygia*, reinterprets the basic idea of a Phrygian cadence, with various small just intervals heard in place of the usual semitone movement of the flat second to the tonic. The third movement, *Organum*, draws upon early polyphony, focusing on parallel fourths and creating a sense of cadence through movement to the octave in first species counterpoint. The fourth movement, *Floria*, plays with florid two-part counterpoint, functioning as a kind of fast movement in the overall form of *Drifts* and also relying upon the octave as a way to suggest a tonal center. The fifth and final movement, *Ars Nova*, reworks cadences from the Ars Nova period.

microtonal notation

As this piece explores constantly modulating tonal centers in a just intonation context, I have opted to use both cent notation for the precise pitch as well as the microtonal accidentals that are more approximate, but may be easier to read once the performers have become accustomed to seeing them.

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The quarter-tone and sixth-tone alterations constitute significant changes in pitch, while the 12th-tone alterations provide something closer to a shift in intonation. In any case, the more the performer understands the harmonic role of their part and they are able to use their ear to tune, the more accurate the tuning becomes.

Cents appear above the notes as shown below in an excerpt from the score:

The image displays a musical score excerpt for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score is written in treble clef for the violins and viola, and bass clef for the cello. The music is in 4/4 time and features complex microtonal intervals. Cent values are indicated above notes with red arrows showing the direction of the pitch change. Dynamic markings (p, ff, mp, ffp) are placed below the notes, with red lines indicating crescendos and decrescendos. The score is divided into three measures by vertical blue lines. The first measure shows a dynamic shift from p to ff. The second measure shows a dynamic shift from mp to ffp. The third measure shows a dynamic shift from ffp to ff. The cent values are: Vln. 1 (+22, -31, +37, -31, +24, +24, -31, -25); Vln. 2 (+37, -31, -25, +19); Vla. (+22, -31, +37, -31, +24, +24, -31, -25); Vlc. (-29, -46, +22, -31, +39). The dynamic markings are: Vln. 1 (p, ff, mp, ffp, ff); Vln. 2 (ffp, ff, mp, ffp, ff); Vla. (p, ff, mp, ffp, ff); Vlc. (ffp, ff, mp, ffp, ff).

performance techniques

bow placement indications:

ord. - ordinario - (Use an ordinary bow position.)

s.t. - sul tasto - (Bow close to the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow over the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (Bow very close to the bridge, thereby producing a harsh sound.

This technique will often silence or obscure the fundamental pitch of the string. When a number is attached to the m.s.p. indication, the player should try as much to bring out that particular overtone.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

bowing technique indications:

norm. - normale - (Use a normal bow technique.)

flautando - (Fast bow speed and low bow pressure in a alto sul tasto position to obtain a flute-like tone.)

c.l.t. - col legne tratto - (Play with the wood of the bow rubbing the string.)

1/2 c.l.t. - half col legno tratto - (Rotate the bow so that it rubs the string with both the wood and hair.)

mute with left hand - (Mute the strings with multiple fingers or palm of left hand, producing white noise when bowed.)

ric. - ricochet - (Play with a bouncing bow, the bouncing should go for the entire duration of the notes, and the speed of the bounces should increase as it goes.)

vibrato indications:

vib. - with vibrato

s. vib. - with no vibrato

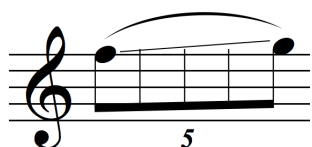
m.vib. - with a lot of vibrato

other indications:

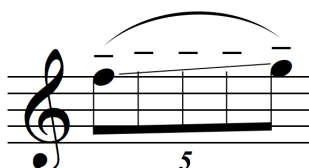
◆ / ◇ - light finger pressure (usually for harmonics and harmonic glissandi)

pulse bow - Re-articulate the note as fast as possible without changing bow direction as if playing tied, accented notes.

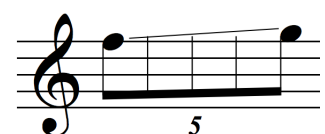
measured gliss



measured gliss with pulsation under 1 bow

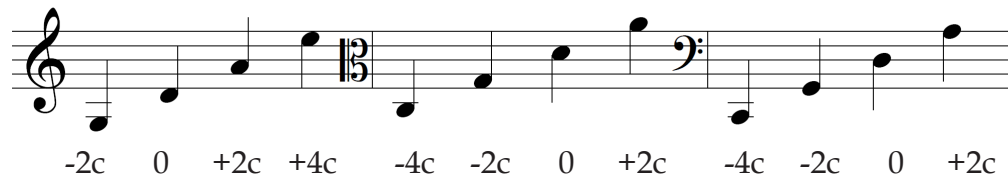


measured gliss with detached bowings



open string tuning

The open strings should be tuned in the just perfect fifths. The D strings should all be tuned at 0 cents in A440 with the fifths then tuned in $3/2$ (just fifths) in relation to this D.



Musical notation showing the tuning of the open strings. The notation is divided into three systems, each with a treble clef and a bass clef. The notes are: G4, C5, E5, G5 (treble); G3, C3, E3, G3 (bass); G4, C5, E5, G5 (treble). Below the notes are the cent adjustments: -2c, 0, +2c, +4c (treble); -4c, -2c, 0, +2c (bass); -4c, -2c, 0, +2c (treble).

Overview of harmony

While it is irregular to include compositional plans and scales in the front-matter of a score, in this case it may be helpful for the performers to see the harmonic design of the movements. The level of precision demanded here is extreme and so understanding the just interval notation and how to make sense of the harmonies is essential to being able to perform the work. I would advise that the performers use their open strings as much as possible to negotiate the tuning and get back on track if there's been any unwanted drift in pitch.

I - Florescences

series of $7/4$ intervals



Musical notation showing a series of $7/4$ intervals. The notation is in bass clef and consists of a single line with a series of notes: G3, C3, E3, G3, C3, E3, G3, C3, E3, G3. The notes are connected by a series of upward and downward arrows, indicating the intervals between them.

II - Phrygia

INTRO:

10'' 9'' 8''

1/1 +4c -14c +51c -10c -14c -14c -10c -28c +37c -24c -28c -28c -24c -42c +23c -38c -42c
 1/1 9/8 5/4 11/8 7/5 5/4 1/1 9/8 5/4 11/8 7/5 5/4 1/1 9/8 5/4 11/8 7/5 5/4

40'' 28'' 18'' 10'' 5''

-16c -16c -21c +2c +36c
 7/4 21/11 15/8 11/6 20/11

3/2 of 7/5 1/1 16/15 15/14 13/12 12/11
 +15c +10c -9c +51c 1/1

I - 5

1/1 -35c +16c -17c +2c -16c +18c +15c
 11/10 6/5 7/5 3/2 5/3 9/5 19/11

II - mixture

+15c +1c +13c +17c -1c -16c +10c
 1/1 3/2 of 7/5 5/4 4/3 3/2 8/5 7/4 15/8

III - 2

+10c +15c +14c -39c +12c +51c -21c -9c
 1/1 17/16 19/16 11/8 3/2 13/8 7/4 21/11

IV - 7

-9c +10c +29c +8c -7c +1c +52c -21c
 1/1 15/14 9/7 10/7 3/2 22/13 13/7 15/8

V - 3

+52c -9c +19c +50c +54c +36c +21c +1c
 1/1 13/12 7/6 4/3 3/2 5/3 7/4 11/6

VI - 11

0c +51c +17c +37c +49c +2c +46c +35c
 1/1 12/11 14/11 15/11 16/11 3/2 18/11 20/11

IV - Floria

a1 a2

11/8 +35c 5/4 +53c 9/8 +49c 1/1 +18c 11/8 -43c 5/4 -29c 9/8 -33c 1/1

7/4

a3 a4

+34c 11/8 -31c 5/4 -13c 9/8 -17c 1/1 +51c 11/8 -14c 5/4 +4c 9/8 1/1

7/4

b1 b2

+4c 5/4 +18c 1/1 +22c 9/8 -13c 7/4 +18c 1/1 +22c 5/4 +36c 1/1 +40c 9/8 +5c 7/4 +36c 1/1

9/8

b3 b4

+40c 5/4 +54c 1/1 +58c 9/8 +23c 7/4 +54c 1/1 +58c 5/4 -28c 1/1 -24c 9/8 +41c 7/4 -28c 1/1

9/8

b5 c1 c2

-24c 5/4 -10c 1/1 -6c 9/8 -41c 7/4 -10c 1/1 -24c 5/4 -6c 9/8 1/1 -20c 5/4 -2c 9/8

a(2)1 a(2)2

11/8 +35c 5/4 +53c 9/8 +49c 1/1 11/8 -16c 5/4 +2c 9/8 -2c 1/1

a(2)3 a(2)4

-2c 11/8 +35c 5/4 -45c 9/8 -49c 1/1 11/8 -14c 5/4 +4c 9/8 1/1

V - Ars Nova

	I 25"	II 15"	III 10"	IV 7"	V 10"	VI 14"	VII 20"	VIII 40"						
	-4c	-16c	+2c	+20c	+40c	-44c	-26c	-4c						
I - OT2	-4c 1/1	0c 9/8	-18c 5/4	+47c 11/8	-2c 3/2	+37 13/8	-35c 7/4	-16c 15/8						
II-UT2	-16c 1/1	-4c 16/15	0c 6/5	-30c 5/4	-18c 4/3	-14c 3/2	-2c 8/5	+2c 9/5						
III-5lim	+2c 1/1	+18c 6/5	-12c 5/4	0c 4/3	+4c 3/2	+21c 8/5	-14c 5/3	-10c 15/8						
IV-7lim	+20c 1/1	-13c 7/6	+37 6/5	+6c 5/4	+18c 4/3	+10c 7/5	+22c 3/2	+39c 8/5	+4c 5/3	-11c 7/4				
V-9lim	+40c 1/1	+44c 9/8	+7c 7/6	-44c 6/5	+26c 5/4	+38c 4/3	+30c 7/5	+42c 3/2	-46c 8/5	+32c 5/3	+17c 7/4	-44c 9/5		
VI-11lim	-44c 1/1	-40c 9/8	+23c 7/6	-28c 6/5	+42c 5/4	-46c 4/3	+7c 11/8	+46c 7/5	-42c 3/2	-32c 8/5	+40c 5/3	+25c 7/4	-26c 9/5	+5c 11/6
VII-UT2	32	-26c 1/1	-14c 16/15	-10c 6/5	-40c 5/4	-28c 4/3	-24c 3/2	-12c 8/5	-8c 9/5					
VIII - OT2	-4c 1/1	0c 9/8	-18c 5/4	+47c 11/8	-2c 3/2	+37 13/8	-35c 7/4	-16c 15/8						

Drifts

I - Florescences

Taylor Brook

♩ = 92 Lontano, approaching from afar

Violin 1
pppp *f*
s.t. *f*
8va - 7

Violin 2
pppp *f*
+53 -12 s.p. ord. 6 6 6 6

Viola
pppp *f*
p.s.t. I etc. 7 7

Cello
pppp *f*
I → 3 3 3 3

Strong and Aggressive

Vln. 1
ff *ffp* *ffp* *ff* *ff*
3 3/2 5/4 -12 3/2 11/8 +53

Vln. 2
ff *mp* *ff* *f* *ff* *mp*
3/2 6/5 +18 -29 3 6/5 +18

Vla.
ff *ffp* *ffp* *ff* *ff*
ord. 1/1 11/8 +53

Vlc.
ff *mp* *ff* *f* *ff* *mp*
+53 11/8 1/1 6/5 +18 7/6 -31 10/7 +17

2
6

Vln. 1

mp *ff*

27/16
3/2
>

11/8
+53

18/11
3/2
+52

3/2
5/4
-12

18/11
11/8
+52
+53

3/2 of 3/2 of G-27
5/4 of 3/2 of G-27
-31
+53

15/14 (3/2 of 10/7)
27/16
+19

1/1
7/4
-29

3/2 of 11/8
7/4
+55
-29

7/4 of 3/2 of G-27
5/4 of 3/2 of G-27
+35
+52

9/8 of 3/2 of G-27
-29

Vln. 2

ff

mp *ff*

Vla.

mp *ff*

27/16
>

11/8
+53

+52

1/1
5/4
-12

+53

3/2 of 3/2 of G-27
5/4 of 3/2 of G-27
-31
+53

Vlc.

ff

10/7
+17

11/8
+53

3/2 of 7/4
-27

ff

mp *ff*

9

Vln. 1

p *ff* *mp* *mf*

5/4
1/1
-43
-29

-43
-29

11/6 5/4
+24 -43

3

Vln. 2

sub.p *ff* *mp*

+35
+52

5/4
-43 7/4 +22

3/2
-27 7/4 +37

3

3/2
-27 11/6 +24

Vla.

p *ff* *mp* *mf*

-43 5/4
-29 1/1

-31

11/6 5/4
+24 -46

3

Vlc.

sub.p *ff* *mp*

3/2

1/1
-29

5/4 -43
1/1 -29

+22 11/8
-25 9/8

3

12

Vln. 1

Vln. 2

Vla.

Vlc.

11/8 +22 3/2 -31 7/4 +37 s.p. -31 +24 11/6 ord. 1/1 9/8 +24 -29 -25

7/4 1/1 +37 -31 s.p. ord. 9/8 -25 5/4 of 3/2 of 7/4 (E+37) +19

11/8 +22 3/2 -31 7/4 +37 s.p. -31 +37 11/6 ord. 1/1 9/8 +24 -29 -25

3/2 -29 5/4 -46 s.p. +22 11/8 ord. 3/2 -31 3/2 of 7/4 +39

p *ff* *mp* *ffp* *ff*

ffp *ff* *mp* *ffp* *ff*

p *ff* *mp* *ffp* *ff*

ffp *ff* *mp* *ffp* *ff*

15

Vln. 1

Vln. 2

Vla.

Vlc.

7/4 of 3/2 , s.p. +17 ord. +53 **poco accel**

5/4 of 3/2 +19 3/2 +39 s.p. ord. (+6) +39 7/4 3/2 3/2 +39 6/5 +53

7/4 of 3/2 , s.p. +17 ord. 6/5 +53

3/2 +37 1/1 s.p. ord. +17 5/4 +37 1/1

fff *sub.p* *ff* *mp* *ffp*

fff *sub.p* *ff* *mp*

fff *sub.p* *ff* *mp* *ffp*

fff *sub.p* *ff* *mp*

4 $\text{♩} = 102$

Vln. 1

19 $\frac{7}{4}$ $\frac{16}{15}$ in D +25 $\frac{9}{8}$ $\frac{7}{6}$ +39

ff *mp* *ffp* *ffp*

Vln. 2

+39 +53 $\frac{3}{2}$ $\frac{9}{8}$ +41 $\frac{5}{4}$ of $\frac{3}{2}$ $\frac{11}{8}$ -12 +53

ff *mp* *ff* *mp* *ffp*

Vla.

$\frac{7}{4}$ $\frac{16}{15}$ in D +25 $\frac{9}{8}$ $\frac{7}{6}$ +39

ff *mp* *ffp* *ffp*

Vlc.

$\frac{3}{2}$ in D $\frac{16}{15}$ +25 $\frac{3}{2}$

ff *mp* *ff* *mp* *ffp*

Vln. 1

22 $\frac{11}{8}$ +53 $\frac{4}{3}$ +53 $\frac{3}{2}$ $\frac{27}{16}$ $\frac{15}{8}$ -12 $\frac{7}{4}$ -31

ff *mp* *ffp* *ffp*

Vln. 2

$\frac{5}{4}$ $\frac{4}{3}$ -12 $\frac{3}{2}$ $\frac{1}{1}$ $\frac{3}{2}$ $\frac{1}{1}$ *ff*

Vla.

$\frac{11}{8}$ +53 $\frac{4}{3}$ $\frac{3}{2}$ $\frac{27}{16}$ $\frac{15}{8}$ -10 $\frac{7}{4}$ -29

ff *mp* *ffp* *ffp*

Vlc.

$\frac{3}{2}$ $\frac{1}{1}$ *ff* *mp* *ff*

heavy

Vln. 1

Vln. 2

Vla.

Vlc.

25

27/16

3/2 of 11/8

11/8

1/1

11/8

1/1

3/2

6/5

7/6

3/2

3/2

3/2

3/2

3/2

7/4 of 3/2

11/8

7/6

10/7

11/8

7/4

1/1

81/64

10/7

3/2

3/2

3/2

7/4 of 3/2

11/8

7/4

1/1

81/64

10/7

3/2

3/2

3/2

7/4 of 3/2

11/8

7/4

ff

ff

mp *ff*

ff

ff

mp *ff*

ffp *ff*

ff

ff

ffp *ff*

Vln. 1

Vln. 2

Vla.

Vlc.

28

9/8

37

7/4

45

5/4

53

27

45

9/8

7/4

5/4

5/4

31

3/2

31

27

45

3

31

3/2

45

5/4

31

3/2

45

5/4

3

31

3/2

45

5/4

3

ffp *ff*

ffp *ff*

ffp *ff*

ffp *ff*

mp *ff*

ffp *ff*

ffp *ff*

mp *ff*

mp *ff*

6

Vln. 1

Vln. 2

Vla.

Vlc.

31

11/8 +22

3/2 -29

10/7 (-27)

11/8 +22

3/2 in A+37 +39

1/1 +37

+51 +39

9/5 9/8

s.p.

sub.p

ord.

ff

mp

ff

s.p.

ord.

ff

11/8 +22

3/2 -29

10/7 -12

11/8 +22

3/2 in A+37 +39

1/1 +37

+19 +37

15/8 in A+37 4/3

s.p.

ord.

ff

mp

ff

mp

ff

Vln. 1

Vln. 2

Vla.

Vlc.

34

1/1 +37

9/8 15/8 +39 +19

3/2

6/5 3/2 +16

1/1 +37

+17 1/1 5/4

1/1 in D +17 5/4 in A+37

1/1 +37

15/8 +39 +19

3/2

p

ff

p

ff

p

fff

mp

fff

mp

ffp

fff

mp

fff

mp

ffp

fff

mp

fff

mp

ffp

fff

38

Vln. 1

Vln. 2

Vla.

Vlc.

9/5 7/4 +16 -33 9/8 5/4 +53 11/8 -33 7/4

3

3/2 1/1 6/5 +14 7/6 -35 3/2 3/2 6/5 +18

6/5 +14 7/6 -35 3/2 27/16 7/4 -33 1/1 5/4 -16

3/2 5/4 -31 -33 7/4 as 1/1

ff *mp* *ff* *mp* *ff*

ff *mp* *ff* *mp* *ff*

ff *mp* *ff* *mp* *ff*

ff *mp* *fff* *p*

42

Vln. 1

Vln. 2

Vla.

Vlc.

15/8 in D+37 9/8 +19 +41 15/8 in C 4/3 -16 5/3 -22

7/4 in F-33 5/4 +37 -46 5/4 in D+39 7/4 +17

19/16 in D+37 5/4 +41 +39 9/8 3/2

+39 +37 7/4 as 1/1

p *fff* *p*

p *fff* *p* *fff* *ppp*

p *fff* *p*

fff *p* *fff*

rit. ----- $\bullet = 60$

8
46 -16

MUTE (leather)

Vln. 1

fff \rightarrow *p*

Vln. 2

MUTE (leather)

11/8
s.t.
+47

15/8
-16

etc.

Vla.

fff \rightarrow *ppp* \rightarrow *p*

IV \rightarrow

Vlc.

p \rightarrow *mf* \rightarrow *ppp*

s.t. \rightarrow p.s.p. \rightarrow ord. \rightarrow

9/8 (IV) \rightarrow 5/4 -18 \rightarrow 11/8 +47 9

50

Vln. 1

ppp \rightarrow *mp* \rightarrow *pp*

Vln. 2

IV \rightarrow

ppp

Vla.

pp

Vlc.

IV \rightarrow

mf \rightarrow *p*

flautando
p.s.p. → a.s.t.

52
5/4 11/8
-16 +47

Vln. 1
mp → *ppp* → *p* → *ppp*

Vln. 2
p → *ppp* → *ppp* → *mp* → *pp*

Vla.
mf → *ppp*

Vlc.
ppp → *p* → *ppp* → *p*

Annotations: s.t. 5/3 -20, p.s.p. -50, 3, 3-16, 9, IV →, 3, (-35) (b3), (IV) →

54

Vln. 1
p

Vln. 2
p.s.p. -18 → a.s.t. +47
mp → *ppp* → *p* → *ppp* → *p*

Vla.
p → *ppp* → *pp* → *mp*

Vlc.
-18 +47 -35
ppp → *p*

Annotations: flautando, III, IV, 3

10
56

Vln. 1

Vln. 2

Vla.

Vlc.

-46 -18

-46

3

pp *pppp*

pppp

3

pp *p* *ppp* *p* *pppp*

pp *pppp*

II - Phrygia

♩ = 72
remove MUTE

59 ord., sempre tenuto

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

remove MUTE
light and airy tones with a fast bow
s.t., sempre tenuto

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

remove MUTE
light and airy tones with a fast bow
s.t., sempre tenuto

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

remove MUTE
very calm and legato, poco rubato
ord., sempre tenuto
(gliss harmonics)

Vlc.
mp *pp* *mp* *pp* *mp*

61

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

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

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

Vlc.
pp *mp* *pp* *mp* *mp* *p* *mp*

norm. →
ord. →

norm. →
ord. →

63

Vln. 1

mp $\frac{5}{4}$ -28 *pp* *mp* *pp* *p* *mp* *pp* *mp* *mp*

Vln. 2

pp *mp* *pp* *mp* *pp* *mp*

Vla.

pp *mp* *pp* *mp* *pp* *mp*

Vlc.

IV (-35) *mp* *pp* *mp* *p* *mp* *pp* *mp* *p* *mp*

light and airy tones with a fast bow
S.t. $\frac{9}{8}$ -10 $\frac{5}{4}$ -28

65

Vln. 1

pp *mp* *pp* *mp* *pp* *mp*

Vln. 2

pp *mp* *pp* *mp* *pp* *mp*

Vla.

pp *mp* *pp* *mp* *pp* *mp*

Vlc.

pp *p* *mp* *pp* *mp* *mp* *p* *mp* *pp*

$\frac{11}{8}$ +36 $\frac{7}{5}$ -31

71 -45

Vln. 1 *mp* *mp* *pp* < *mp* *pp* *f*

Vln. 2 -41 ^{5/4} -45 s.p. s.t. ord. *pp* *mf* > *pp* *f*

Vla. -41 ^{5/4} -45 s.p. s.t. ord. *pp* *mf* > *pp* *f*

Vlc. -45 *mp* *pp* < *mp* *pp* *f*

73

Vln. 1 *ppp* *ff* *ppp*

Vln. 2 *ppp* *ff* *ppp*

Vla. s.t. *ppp* *ppp* *mp*

Vlc. *ppp* *ff* *ppp*

rit. norm. ord. s.t.

norm. ord. s.t.

II III *ppp* *mp*

♩ = 56 poco rit.

a tempo
very calm and legato, poco rubato

ord. IV

Vln. 1 *ppp* *p*

Vln. 2 *ppp* *p* e.m.s.p. *pp*

Vla. *p* *ppp*

Vlc. III *p* *ppp*

non rubato, still fluid and legato

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

Vln. 2 *pp*

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

Vlc. *p* *pp* *mp* *pp* *mp* *pp*

s.t. 11/8 -35 6/5 3/2 7/5 -35 +14 -17

81

Vln. 1

Vln. 2

Vla.

Vlc.

s.t.

$3/2$ $5/3$ -18

$3/2$ $5/3$ -18 $9/5$ $+18$

pp *mp* *pp* *mp* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp*

84

Vln. 1

Vln. 2

Vla.

Vlc.

sempre s.t.

$3/2$ $1/1$ $+18$ $+14$

$3/2$ of $7/5$ $5/4$ $8/5$

$1/1$ $3/2$ of $7/5$ $5/4$ $7/4$

$1/1$ $3/2$

$1/1$ $+14$

ddd *mp* *pp* *mp* *p* *pp* *mp* *mp* *pp*

pp *mf* *pp* *mp* *ddd* *p* *mp* *pp* *p* *pp* *pp* *mp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

pp *mp* *pp* *mp* *pp*

87

Vln. 1

Vln. 2

Vla.

Vlc.

3/2 +17, 9/8 +19, 8/5, 13/8 in F+10 -49

pp, mp, pp, mp, pp, pp, mp, pp

8/5, 3/2 +17, 5/4, 15/8 as 1/1 +10

pp, mp, ppp, ppp, p, ppp

+15, 15/8 as 1/1 +10

mp, pp, mp, dd, mp, pp, mp, ppp

+15, 3/2 of 7/5, 5/4, 3/2 +12, 13/8 in F+10 -49

ppp < p > ppp, p, ppp, mp, ppp, ppp

90

Vln. 1

Vln. 2

Vla.

Vlc.

7/4 -29, 19/16 +14, 15/8 in E-9 -21

pp, mp, pp, pp, mp, pp, pp

3/2 +12, 7/4 -21, 20/11 as 1/1 -9

mp, pp, dd, mp, pp, dd, mp, pp

1/1 +10, 3/2 in E-9 -7

pp, mp, pp, pp, mp, pp, pp, mp, pp

7/4 -29, 17/16 +15, 19/16 +14, 1/1 +10, 20/11 as 1/1 -9

mp, ppp, mp, pp, mp, pp, pp, pp, mp, pp, pp, mp

93

Vln. 1 $\frac{13}{7} +52$ $\frac{22}{13}$ $\frac{3}{2} -7$ ord. $\frac{3}{2}$ in D+52 +54 $\frac{1}{1} +52$ s.t.

Vln. 2 $\frac{13}{7} +52$ ord. $\frac{13}{12} -9$ $\frac{1}{1}$ $\frac{7}{6} +18$

Vla. $\frac{1}{1} -9$ $\frac{5}{4} -23$ $\frac{11}{8} +21$ $\frac{1}{1} +52$ ord.

Vlc. $\frac{1}{1} -9$ ord. $\frac{3}{2} -7$ s.t.

mp *pp* *mf* *pp* *pp*

mp *pp* *pp* *mp* *mf*

pp *mp* *p* *mp* *pp* *pp* *mf*

pp *mf* *pp* *pp*

95

Vln. 1 $\frac{1}{1} +52$ ord.

Vln. 2 $\frac{4}{3} +50$ s.t. $\frac{3}{2}$ in E-9 -7 ord. $\frac{5}{3} +36$

Vla. s.t. $(\frac{13}{7})$ ord. $\frac{1}{1}$

Vlc. $\frac{13}{12}$ as $\frac{1}{1}$ -9 ord. $\frac{1}{1} +52$

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

pp *mf* *p* *f*

pp *mf* *p* *f*

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

98 → s.t. $\frac{12}{11} +51$ → ord. 3 $\frac{16}{11} +49$ $\frac{3}{2}$ → s.t.

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

Vln. 2 $\frac{3}{2}$ s.t. $\frac{16}{11} +49$ $\frac{18}{11} +53$ $\frac{12}{11} +51$ → ord. $\frac{14}{11} +17$ s.t. $\frac{1}{1}$

pp *mp* *pp* *mf* *pp* *p* *mp* *ppp* *p* *ppp*

Vla. $\frac{1}{1}$ s.t. → ord. → s.t.

ppp *mp* *pp* *mf* *pp* *mp* *ppp*

Vlc. $\frac{1}{1}$ s.t. → ord. → s.t.

pp *mf* *ppp* *p* *ppp*

III - Organum

♩ = 56

MUTE (leather)

101 ord.

Vln. 1

flautando s.p. s.t. 8/7 +31 12/11 -49 5/4 -14 6/5 +16

Vln. 2

MUTE (leather) half col legno tratto s.t. (s.t.) norm. 8/7 pulse bow → +31 12/11 -49 5/4 -14 6/5 +16

Vla.

MUTE (leather) 3/2 12/7 s.t. +33 pulse bow → 18/11 -47 5/3 -16 8/5 +14

Vlc.

MUTE (leather) 12/7 +33 flautando s.t. 18/11 -47 5/3 -16 8/5 +14

ppp < *p* > < *p* > < *p* > < *p* > < *p* > < *p* >

Vln. 1

105 11/8 +51 7/4 +16 1/1 8/7 -18 12/11

Vln. 2

11/8 +51 7/4 1/1 8/7 -18 12/11

Vla.

+14 11/8 +51 1/1 3/2 +52 12/7 -16 18/11

Vlc.

+14 11/8 +51 1/1 3/2 +52 12/7 -16 18/11

< *p* > < *p* > < *p* > < *p* > < *p* > < *p* > < *p* >

109

Vln. 1

Vln. 2

Vla.

Vlc.

5/4 +37 6/5 -33 11/8 1/1

3 3 3 3

p *p* *p* *p*

end pulse bow
half col legno tratto
ricochet

mp *pp*

5/4 +37 6/5 -33 11/8 1/1

3 3 3 3

p *p* *p*

end pulse bow
half col legno tratto
ricochet

+50 +50

+35 3/2 of 11/8 1/1

+35 -35 3/2 of 11/8 1/1

p *p* *p* *p*

accel ----- ♩ = 72 (♩ = 48)

113

Vln. 1

Vln. 2

Vla.

Vlc.

3 ricochet

mp *p* *p*

ricochet pulse bow norm. (non col legno)

p *pp*

ricochet

p

3/2 5/3 -16

pp

3/2 5/3 -16

10/9 -18 7/4 -31 3/2

10/9 -18 7/4 -31 3/2

3/2 5/3 -16 21/16 -29

3/2 5/3 -16 21/16 -29

3 5 3 3

p *p* *p* *p*

p *p* *p* *p*

116

Vln. 1 $\frac{5}{3}$ -16 $\frac{1}{1}$ $\frac{10}{9}$ -34 $\frac{7}{4}$ +53 $\frac{3}{2}$ -14

Vln. 2 end pulse bow $\frac{1}{1}$ -16 pulse bow $\frac{10}{9}$ -34 $\frac{7}{4}$ +53 $\frac{3}{2}$ -14

Vla. $\frac{5}{3}$ -16 $\frac{1}{1}$ pulse bow $\frac{3}{2}$ -14 $\frac{5}{3}$ -36 $\frac{21}{16}$ +55 -14

Vlc. $\frac{5}{3}$ -16 $\frac{1}{1}$ $\frac{3}{2}$ -14 -36 $\frac{21}{16}$ +55 -14

p *mp* *pp* *p*

sempre flautando

119

Vln. 1 $\frac{5}{3}$ -32 $\frac{10}{9}$ -50 $\frac{15}{8}$ +56 $\frac{1}{1}$ -32

Vln. 2 end pulse bow -32 pulse bow $\frac{10}{9}$ -50 $\frac{15}{8}$ +56 $\frac{1}{1}$ -32

Vla. end pulse bow $\frac{5}{3}$ -32 $\frac{3}{2}$ -30 pulse bow $\frac{5}{3}$ -48 $\frac{5}{4}$ +54 $\frac{3}{2}$ -30

Vlc. $\frac{5}{3}$ -32 $\frac{3}{2}$ -30 sempre flautando $\frac{5}{3}$ -48 $\frac{5}{4}$ +54 $\frac{3}{2}$ -30

p *mp* *sub.ppp* *p* *pp* *p*

122

15/8 +56 5/3 -48 1/1 10/9 +36

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This block contains the musical notation for measures 122 through 125. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. Each staff is divided into four measures corresponding to the time signatures 15/8, 5/3, 2/4, and 9/8. Above the staves, numerical ratios and cents are provided for each measure: 15/8 +56, 5/3 -48, 1/1, and 10/9 +36. Dynamic markings include *p* and *< p >* with slurs. The Vln. 2 staff includes performance instructions: "end pulse bow" and "ricochet".

126

7/4 +21 3/2 +54 5/3 +38 1/1 10/9 +20 15/8 +26

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This block contains the musical notation for measures 126 through 129. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. Each staff is divided into four measures corresponding to the time signatures 7/4, 4/4, 9/8, and 6/8. Above the staves, numerical ratios and cents are provided for each measure: 7/4 +21, 3/2 +54, 5/3 +38, 1/1, 10/9 +20, and 15/8 +26. Dynamic markings include *p*, *pp*, *mf*, and *sub.ppp*. Performance instructions such as "end pulse bow", "ricochet", "pulse bow", and "sub.ppp" are present. Measure 127 contains triplets and a quintuplet in the Vln. 2 and Vla. staves.

rit. ----- (♩=32) a tempo

129

Vln. 1

Vln. 2

Vla.

Vlc.

1/1 +38 15/8 +26 5/3 +22 3 1/1

1/1 +38 15/8 +26 3 5/3 +22 1/1 3

3/2 +40 5/3 +22 1/1 3/2 +24

3/2 +40 5/3 +22 1/1 3/2 +24

end pulse bow ricochet

end pulse bow ricochet

mp

mp

mp

mp

132

Vln. 1

Vln. 2

Vla.

Vlc.

1/1 +22 5/4 +8 9/8 +26 +22 15/8 +10 5/3 -4

1/1 +22 pulse bow 5/4 +8 9/8 +26 +22 15/8 +10 5/3 -4

3/2 +24 pulse bow 5/4 +8 5/3 -4

3/2 +24 5/4 +8 3 5/3 -4

ppp p p p p p p p n

pp

pp

ppp p p p p p p p

136

ord. → s.p. → s.t.

Vln. 1

Vln. 2

Vla.

Vlc.

end pulse bow
half col legno tratto
s.t.

(s.t.)
norm. (non col legno)

end pulse bow
s.t.

norm.
ord.

pulse bow

pulse bow

n

n

s.t.

p <> *p* <> *p* <> *p* <> *p* <>

pp <> *mp* <> *pp*

n <> *pp* <> *mp* <> *pp*

p <> *p* <> *p* <> *p* <> *p* <>

140

7/5 (5/4 of 9/8)
-10

3/2

rit. al fine

Vln. 1

Vln. 2

Vla.

Vlc.

gradually slow pulse bow

end pulse bow

gradually slow pulse bow

end pulse bow

9/8

27/16 (3/2 of 9/8)
poco espressivo

9/8

3/2

1/1

1/1

p <> *p* <> *p* <>

p <> *mp* <> *pp*

p <> *p* <> *p* <>

♩. = 96 free, with rubato like a fantasia **IV - Floria**

MUTE (leather)

in F+49: 1/1 9/8 5/4

in D: 1/1 9/8 5/4 12/11

-14 -45 +49 +53 +35

16/9

18/11

3/2

+51

7/4 18/11 1/1 3/2

ricochet norm.

+18 +49 +51

9/8

+53

144

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

Vln. 2 MUTE (leather)

Vla. MUTE (leather) 11/8 5/4 9/8 1/1

Vlc. MUTE (leather)

11/8 +35 9/8 +53 1/1 +49

146

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

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

Vla. 7/4 5/4 9/8 1/1 3/2 5/3 11/6 9/8 1/1 7/4 as 11/8

Vlc.

7/4 +18 5/4 -43 9/8 -29 1/1 -33 3/2 -27 5/3 -45 11/6 +16 3/2 5/3 7/4 5/4 9/8 18/11 +16 1/1 -33 9/8 -29 1/1 -33 7/4 as 11/8 +34

148

Vln. 1

$mf > p < mp$ p mf mp p mp

Vln. 2

Vla.

Vlc.

11/8 7/4 9/8 5/4 11/8 5/3 3/2 -31 -13 -17 -50 -33 -15

11/8 5/4 3/2 +51 -14

11/8 5/4 9/8 1/1 7/4 as 11/8 +51 -17

ppp mp

150

Vln. 1

Vln. 2

$p < mf > p$ mp p mf p mp

Vla.

Vlc.

+18 +51 -14 -16 +18 -14 +41

11/8 5/4 9/8 1/1 +51 -14

p

152

Vln. 1

mp p mp p mf p mf

Vln. 2

Vla.

Vlc.

5/3 1/1 13/7 9/8 5/4 7/5 +18 +41 +22 +22 +20 +18 +41 9/5

1/1 as 5/4 1/1 9/8 7/4 1/1 +18 +22 -13 +18

154 ricochet

Vln. 1 *pp*

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

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

Vlc.

13/10
9/8 5/4 3/2
+40 +22 +38

11/8 27/16
-23 +38 +42

1/1 7/4
+36

+40 +22 +36

9/8 as 5/4
+22

1/1
+36

9/8
+40

7/4

156

Vln. 1 *mp* *p* *mp* *p* *mp* *p*

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

Vla. *pp*

Vlc. *ppp* *mf* *p*

5/3 3/2 15/8
+38 +56 +42

5/4 11/8
+40

3/2 +56

9/8 as 5/4
+40

5/4 +40

1/1 +54

+36 +40 +22

-23 +38 +42

1/1 +36

158

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

Vln. 2 *mp* *p* *mp*

Vla. *ppp* *p*

Vlc. *ppp* *p*

15/8 5/3 3/2 11/8 5/4 9/8 7/4
+42 +38 +56 +40 +58 +23

12/11 +56

+40 +58

5/4 of 5/4 in B-28 +41

5/4 of 5/4 in B-28 +41

5/4 9/8 1/1 20/11
+58 -24 -28

9/8 as 5/4 +58

9/8 as 5/4 +58

7/4 +23

1/1 +54

160

Vln. 1

Vln. 2

Vla.

Vlc.

8/5 +56 +25 5/4 +58 -28 1/1 9/8 -24 3/2 -26 27/16 -22 7/4 5/4 -28

9/8 -24 1/1 -28 5/4 +58 -26 -22 +25

p *mp* *p* *mp* *p*

1/1 -28 9/8 -24 7/4 +41 1/1 -28

162

Vln. 1

Vln. 2

Vla.

Vlc.

15/8 -22 1/1 -10 5/3 -26 3/2 -12 11/8 -31 8/5 5/4 -24 9/8 -14 9/5 -24 -28 -12 -10 9/8 -6 5/4 -24

mp *p* *mp* *p* *mp* *p* *mp*

15/8 -22 *mf*

9/8 as 5/4 -24

9/8 as 5/4 -24 1/1 -10 9/8 -14 7/4 -41

pp *p*

164

Vln. 1

Vln. 2

Vla.

Vlc.

1/1 -10 ric. 15/8 -22 5/3 -26 3/2 -8 ric. 7/4 -41 ric. 6/5 of 9/8 -8 27/16 19/10 6/5 9/8 -6

p *mp* *p* *mf* *p* *mp*

1/1 -10 *ppp* 9/8 -6 *p* 5/4 -24

1/1 -10

166

Vln. 1

Vln. 2

Vla.

Vlc.

pp

pp < *mf* > *p* *mp* > *p* < *mf* > *mp*

(slight shift) -20 11/8 in G+49

-16 -31 ric.

-22

7/4 1/1 9/8 +18 +49 +53 13/8 3/2 +51

-16 3/2 6/5 9/8 1/1 4/3

168

Vln. 1

Vln. 2

Vla.

Vlc.

p < *mf* > *p* < *mp* > *p* < *mf* > *mp*

pp

ppp

(gliss harmonics slowly)

p < *mp* > *ppp*

1/1 9/8 +49 +53 7/4 +18 11/8 5/4 9/8 7/4 -16 1/1 13/8 +41 -31 -14 +51 +41 -31

11/8 +49 5/4 -16 9/8 1/1

170

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mf > *p* < *mp* > *p* < *mp* > *p* < *mf* > *mp*

p

9/8 1/1 5/4 +35 3/2 -47 27/16 -14 +53 1/1 -49 -45 5/4 9/8 -14 11/8 -49 17/11 -45 27/16 17/9 -16 -12

11/8 5/4 +35 9/8 -45 1/1 -49 11/8 5/4 -14 9/8

172

Vln. 1

Vln. 2

Vla.

Vlc.

ricochet

mp

mf *pp*

p

pp *mp* *p* *mf* *mp* *ppp*

p *p* *p* *p*

1/1

9/5 +18 5/3 -16

3/2

9/8

5/4 -14 11/8 -49 6/5 +16

16/9 1/1 9/8 6/5 +16

11/8 -49 5/4 (gliss) -14

1/1 a.s.t.

ricochet

-14 +18 -16 -49

174

Vln. 1

Vln. 2

Vla.

Vlc.

p *mf* *p* *mp* *p* *mp*

mp *pp* *mp*

mp *mp*

p *p* *p* *p*

9/5 +18 5/3 +14

3/2

9/8

5/4 -14 11/8 +51

6/5 +16 13/8 +18 +41

5/4 -14

+51

19/11 17/10

poco rit. al fine

V - Ars Nova

♩ = 63

remove MUTE

176

Vln. 1

Vln. 2

Vla.

Vlc.

remove MUTE

remove MUTE

remove MUTE

s.t. 1/1 -4

15/8 -16

3

9/8

5/4 -18

11/8 +47

3/2

mp

mp

mp

mf

mp

mp

pp

mp

pp

mp

pp

mp

179

Vln. 1

Vln. 2

Vla.

Vlc.

5/3 s.t.

3/2

9/8 ord.

5/3 15/8 -20 -16

3

mf

pp

mp

p

mp

3

3

p

11/8 +47

3

mp

pp

mp

pp

mp

182

Vln. 1 $\frac{5}{4}$ -18 a.s.t. $\frac{5}{4}$ -30 ord. \rightarrow s.t.

Vln. 2 s.t. $\frac{15}{8}$ as $\frac{1}{1}$ -16 ord. \rightarrow s.t. $\frac{16}{15}$ 3 -18 -30 3 -14

Vla. $\frac{3}{2}$ 3 $\frac{5}{4}$ -18 ord. \rightarrow s.t. -14 $\frac{16}{15}$ -16

Vlc. $\frac{3}{2}$ $\frac{15}{8}$ as $\frac{1}{1}$ -16 $\frac{4}{3}$ -18

pp *mf* *p* *f* *ppp* *pp* *mf* *p* *f* *p* *mf* *ppp* *mp* *pp* *mp* *pp* *mf* *pp* *mp*

185

Vln. 1 $\frac{4}{3}$ -18 ord. $\frac{5}{4}$ -30 s.t. $\frac{3}{2}$ in A 3

Vln. 2 $\frac{3}{2}$ -14 $\frac{9}{5}$ 3 $\frac{8}{5}$ 3 $\frac{16}{15}$ $\frac{1}{1}$ -16 ord. s.t. $\frac{5}{4}$ in A 3 -12

Vla. $\frac{16}{15}$ $\frac{1}{1}$ -16 $\frac{6}{5}$ $\frac{4}{3}$ -18 $\frac{5}{4}$ -30 -16 $\frac{8}{5}$ ord. s.t. $\frac{3}{2}$ -14 $\frac{5}{4}$ 3 $\frac{9}{5}$ as $\frac{1}{1}$ 3

Vlc. $\frac{3}{2}$ -14 $\frac{8}{5}$ $\frac{1}{1}$ -16 3 $\frac{9}{5}$ as $\frac{1}{1}$

pp *mp* *pp* *mf* *p* *f* *p* *mf* *pp* *mp* *p* *mf* *ppp* *mp* *p* *mf* *pp* *mp* *p* *mf*

188

Vln. 1 $3/2$ *pp* $\langle mp \rangle$ $\xrightarrow{-12}$ ord. s.t. *mf p*

Vln. 2 $5/4$ $5/3$ $3/2$ 5 *mp* $\langle mp \rangle$ *ppp* $\xrightarrow{-12}$ ord. s.t. *mp p mf p*

Vla. $1/1$ *pp* $\langle mp \rangle$ $\xrightarrow{8/5 +16}$ ord. s.t. *pp mf p* $\xrightarrow{3/2}$ $\xrightarrow{5/3 -14}$

Vlc. $3/2$ $4/3$ $5/4 -12$ *pp* $\langle mp \rangle$ *pp* $\xrightarrow{6/5 +18}$ ord. s.t. (softly) *mf p*

190

Vln. 1 $3/2$ $4/3$ $5/4$ $3/2$ $5/3$ $9/5$ *f* $\xrightarrow{+22}$ ord. $\xrightarrow{+18}$ *mp* $\langle mp \rangle$ $\xrightarrow{+6}$ S.t. $\xrightarrow{+42}$ $\xrightarrow{+32}$ $\xrightarrow{+42}$ $\xrightarrow{+32}$ *mp* $\langle mp \rangle$ $\xrightarrow{3}$ $\xrightarrow{5}$ *mf* $\langle mp \rangle$

Vln. 2 $6/5$ $5/3$ $8/5$ $3/2$ $5/3$ $1/1$ $9/8$ $5/4$ *mf p* $\langle f \rangle$ *p* $\langle mf \rangle$ *p* $\xrightarrow{+6}$ $\xrightarrow{+4}$ $\xrightarrow{+39}$ ord. $\xrightarrow{+22}$ S.t. $\xrightarrow{+12}$ $\xrightarrow{+40}$ $\xrightarrow{+44}$ $\xrightarrow{5}$ $\xrightarrow{+24}$ $\xrightarrow{5}$ *pp* $\langle mf \rangle$ *p*

Vla. $1/1$ $9/8$ $9/8$ *mp* $\langle mp \rangle$ $\xrightarrow{+20}$ ord. $\xrightarrow{+24}$ S.t. $\xrightarrow{+44}$ *p*

Vlc. $1/1$ $6/5$ $1/1$ $3/2$ $5/3$ *f* $\xrightarrow{+20}$ ord. $\xrightarrow{+39}$ S.t. $\xrightarrow{+40}$ $\xrightarrow{+42}$ $\xrightarrow{3}$ $\xrightarrow{+32}$ ord. *mp* $\langle mp \rangle$ $\langle mp \rangle$ $\langle p \rangle$ $\langle mf \rangle$

193

Vln. 1

$\frac{5}{3}$ $\frac{1}{1}$ $\frac{5}{4}$
+22 +40 +44
ord. → s.t.

$\frac{7}{5}$ $\frac{3}{2}$ $\frac{7}{6}$
+46 -42 +23

$\frac{16}{15}$ $\frac{5}{4}$ $\frac{1}{1}$ $\frac{7}{6}$
-28 +42 -44 -40

f > *mp* > *p* < *mp* > *p* < *mf* > *p*

Vln. 2

$\frac{5}{3}$ $\frac{5}{4}$ $\frac{3}{2}$
+22 +26 -42

ord. → s.t.

$\frac{9}{5}$ $\frac{1}{1}$
-26 -44

f > *mp* > *p* < *mf* > *ppp* *p* < *f* > *p*

Vla.

$\frac{1}{1}$ $\frac{5}{3}$ $\frac{16}{15}$
+44 +42 -42

ord. → s.t.

$\frac{7}{6}$ $\frac{7}{5}$
-40 +46

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

Vcl.

$\frac{9}{8}$ $\frac{1}{1}$ $\frac{1}{1}$
+44 +42 -44

ord. → s.t.

$\frac{3}{2}$
-42

$\frac{5}{4}$ $\frac{11}{6}$
+44

f > *mp* > *p* < *mp* > *p* < *mf* > *p*

196

Vln. 1

$\frac{11}{6}$ $\frac{3}{2}$ $\frac{8}{5}$
+5 -42 -32

ord. → s.t.

$\frac{1}{1}$ $\frac{9}{5}$ $\frac{8}{5}$
-26 -12

$\frac{1}{1}$ $\frac{3}{2}$ $\frac{8}{5}$ $\frac{9}{5}$ $\frac{1}{1}$
-26 -24 -12 -12

f > *mp* < *f* > *p* < *mf* > *p* < *mf* >

Vln. 2

$\frac{9}{8}$ $\frac{5}{4}$
-22 +50

ord. → s.t.

$\frac{3}{2}$ $\frac{4}{3}$
-24 -28

ord. → s.t. → s.p. → ord.

f > *mp* < *f* > *mp* < *mf* > *p* < *mf* > *p*

Vla.

$\frac{9}{8}$ $\frac{1}{1}$
+40 -44

ord. → s.t.

$\frac{5}{4}$
-40

ord. → s.t.

$\frac{4}{3}$
-28

s.p.

f > *mp* < *f* > *mp* < *ppp* > *p*

Vcl.

$\frac{7}{5}$ $\frac{9}{8}$ $\frac{1}{1}$
+42 -22

ord. → s.t.

$\frac{1}{1}$
-26

$\frac{4}{3}$
-28

f > *mp* < *mf* > *p* < *f* > *p* < *mf* >

199

Vln. 1: $\frac{1}{1}$ -26 → $\frac{9}{5}$ → $\frac{8}{5}$ -12 s.p. → $\frac{3}{2}$ -24 ord. → $\frac{6}{5}$ -10 s.p. → $\frac{1}{1}$ -26 rit. ord.

Vln. 2: $\frac{6}{5}$ -10 s.p. → ord. → $\frac{16}{15}$ -14 $\frac{3}{2}$ -10 s.p. → $\frac{5}{4}$ s.t. → $\frac{5}{4}$ -24 ord. $\frac{8}{5}$ -12

Vla.: $\frac{4}{3}$ -28 $\frac{3}{2}$ -24 s.t. → $\frac{4}{3}$ -28 s.t. → $\frac{5}{4}$ -40 ord.

Vlc.: $\frac{3}{2}$ -24 → $\frac{8}{5}$ -12 → $\frac{1}{1}$ -26 ord.

Dynamic markings: *p*, *f*, *mp*, *fp*, *f*, *ppp*, *pp*.

202

Vln. 1: $\bullet = 46$ $\frac{1}{1}$ -26 → $\frac{5}{4}$ -18 s.t. → $\frac{6}{5}$ +10 $\bullet = 92$

Vln. 2: $\frac{4}{3}$ -24 $\frac{8}{5}$ -12 $\frac{1}{1}$ s.t. → $\frac{15}{8}$ -16

Vla.: $\frac{5}{4}$ -40 $\frac{3}{2}$ s.t. al fine → $\frac{15}{8}$ -16 $\frac{11}{8}$ +47

Vlc.: $\frac{1}{1}$ -26 $\frac{9}{5}$ as 1/1 s.t. al fine

Dynamic markings: *p*, *mf*, *pp*, *mp*, *ppp*, *p*, *ppp*, *p*, *ppp*, *pp*, *ppp*, *p*, *ppp*.

205 s.t. al fine 9/8 +50

Vln. 1 *p* *mp* *p* *p* *p*

Vln. 2 s.t. al fine 5/4 -18 11/8 +47 3/2 5/3 -20 *p* *p* *p* *p*

Vla. -16 +47 III IV *ppp* *p*

Vlc. IV *p* 7/4 3/2 *p* *p* *p*

208 11/8 +47 3 +50 -50 15/8 -16

Vln. 1 *p* *p* *ppp* *p*

Vln. 2 13/8 +37 15/8 -16 5/3 -20 *ppp* *p* *mp* *p* 6/5 +14 -50 -16 *ppp*

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

Vlc. *p* *ppp* *p*

210

Vln. 1

Vln. 2

Vla.

Vlc.

Measure 210: Vln. 1 starts with a natural sign (*n*) and a triplet of eighth notes, marked *pp*. Vln. 2 has a triplet of eighth notes marked *p*. Vla. has a triplet of eighth notes marked *ppp*. Vlc. has a triplet of eighth notes marked *ppp*.
Measure 211: Vln. 1 has a triplet of eighth notes marked *pp*. Vln. 2 has a triplet of eighth notes marked *p*. Vla. has a triplet of eighth notes marked *p*. Vlc. has a triplet of eighth notes marked *p*.
Measure 212: Vln. 1 has a triplet of eighth notes marked *pp*. Vln. 2 has a triplet of eighth notes marked *p*. Vla. has a triplet of eighth notes marked *ppp*. Vlc. has a triplet of eighth notes marked *p*.

Dynamic markings: *n*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *ppp*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*.

Accidentals: -16 , -18 , $+47$, -20 , -16 .

Performance instructions: *ppp*, *p*, *ppp*, *p*.

rit. $\text{♩} = 56$

213

Vln. 1

Vln. 2

Vla.

Vlc.

Measure 213: Vln. 1 has a triplet of eighth notes marked *p*. Vln. 2 has a triplet of eighth notes marked *p*. Vla. has a triplet of eighth notes marked *pp*. Vlc. has a triplet of eighth notes marked *p*.
Measure 214: Vln. 1 has a triplet of eighth notes marked *p*. Vln. 2 has a triplet of eighth notes marked *p*. Vla. has a triplet of eighth notes marked *p*. Vlc. has a triplet of eighth notes marked *p*.
Measure 215: Vln. 1 has a triplet of eighth notes marked *p*. Vln. 2 has a triplet of eighth notes marked *p*. Vla. has a triplet of eighth notes marked *p*. Vlc. has a triplet of eighth notes marked *p*.
Measure 216: Vln. 1 has a triplet of eighth notes marked *p*. Vln. 2 has a triplet of eighth notes marked *pp*. Vla. has a triplet of eighth notes marked *pp*. Vlc. has a triplet of eighth notes marked *pp*.

Dynamic markings: *p*, *p*, *pp*, *p*, *p*, *p*, *p*, *pp*, *pp*, *p*, *pp*, *pp*, *p*, *pp*.

Accidentals: -20 , -16 , -20 , $+47$, -18 .

Performance instructions: *pp*, *p*, *pp*, *p*.