

Ghost Estates

for String Quartet

Graham Flett | 2014-2016

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for Bob Gilmore.

Guide for string players

1. Scordatura

Appearing below is a visual explanation of the scordatura for each instrument.

Please note that, with the exception of the viola, each performer is responsible for re-tuning one string on their instrument.

The diagram illustrates the scordatura for four string instruments: Violin I, Violin II, Viola, and Cello. Each instrument is represented by two staves: a 'Sounding' staff (top) and a 'Strings' staff (bottom). The 'Sounding' staves show the pitch of the strings as they sound, while the 'Strings' staves show the written pitch. Cent deviations from the written pitch are indicated by circled numbers above notes in the sounding staves.

- Violin I:** The sounding staff shows a sharp on the 3rd line (F#) with a circled '-14' above it, indicating a 14-cent decrease from the written F.
- Violin II:** The sounding staff shows a sharp on the 3rd line (F#) with a circled '-31' above it, indicating a 31-cent decrease from the written F.
- Viola:** The sounding staff shows a sharp on the 3rd line (F#) with a circled '-31' above it, indicating a 31-cent decrease from the written F. A dashed box highlights the 3rd string (G) on the strings staff, indicating it is retuned up by a quarter tone.
- Cello:** The sounding staff shows a sharp on the 3rd line (F#) with a circled '-14' above it, indicating a 14-cent decrease from the written F.

2. Cents

The encircled numbers are cent deviations* from the written pitch. These occur only in the sounding staff. Performers should make sure that their re-tuned strings match up with what is written above. How to achieve this is explained in the next section. The viola's 3rd string (G) is retuned up by a quarter tone.

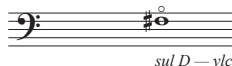
* cent deviations are a theoretical division of one semi-tone. One semi-tone is represented by an increase / decrease of 100 cents.

It is generally noted that differences smaller than 5 cents cannot be perceived. However, in this score they have been included, largely to assist the composer with analysis.

3. Tuning the Scordatura to the Specific Harmonics from the Cello (*see note)

Step 1:

Cello tuning: Strings IV, III, and II may be tuned to equal temperament or pure 5ths, however, such a small distinction will accumulate throughout the ensemble. For this explanation tunings (i.e. cent numbers) were conceived with strings IV, III, II being in equal temperament.



(-14)
(sounding pitch)

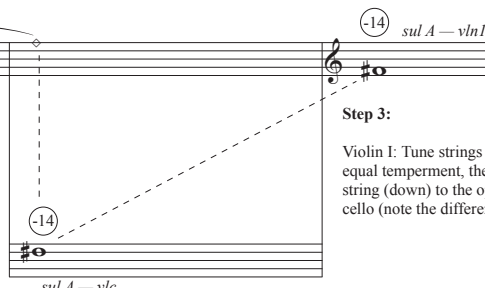
Step 2:

To tune the scordatura string on the cello play the *5th harmonic* on the 2nd string (sul D).

This provides a clear reference for the re-tuning of string I (sul A).

IMPORTANT: Please tune this way as it ensures that the re-tuned string is in **just intonation** as opposed to equal temperament or another tuning.

Note: The F# will be 2 octaves higher.



Step 3:

Violin I: Tune strings I, III, and IV to equal temperament, then re-tune the scordatura string (down) to the open re-tuned string of the cello (note the difference in octaves).

Step 4:

Violin II tuning:

The cello plays the 7th harmonic* on their 3rd string. Violin II tunes their string IV to this pitch.



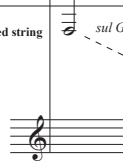
*This isn't a *common practice* harmonic, but it is very possible to play this pitch by playing a harmonic where you would play a slightly flat F (on string III, sul G).

(-31)
(sounding pitch)

(-31)

(-31)

Vln II:
re-tuned string



(sounding pitch in scordatura)

Violin II can then double-check this pitch (at the same octave) by playing the following harmonic **at this position on the re-tuned string**.

Step 5:

Tuning the Viola (part 1)

The cellist plays the 7th harmonic* on string II. The viola then tunes their 2nd string (sul D) to this pitch.



(-31)

re-tuned viola string
sul D

(-31)

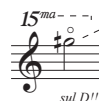
Step 6:

Tuning the Viola (part 2)

The cellist plays the 11th harmonic (*see note) on their 2nd string.

The viola then tunes their 2nd string (sul D) to this pitch.

Alternately, this pitch can be found by using a tuner and tuning the 3rd string a quarter tone higher.



* The 11th harmonic can be found very high on the string, very close to the bridge. If this is too difficult, the above artificial harmonic can be played (on any string) and this will provide a suitable reference (only 1 cent lower).



sul G

The pitch can be double-checked (at the same octave) by playing the following harmonic. (please note the alto clef)

The pitch can be double-checked by playing the following harmonic. (note the difference in octaves)

Step 7:

After following the above procedure the quartet should now be "in tune" and thus ready to play the piece.

***Note:** A tuner could be used to acquire the same results as I have described above. However, this method establishes a better understanding of the scordatura and in doing so, I believe, the string-quartet will have a better knowledge and understanding of how their individual pitches relate as a whole.

4. Open Strings and Natural Harmonics

This piece essentially consists of *the string quartet playing natural harmonics* (and open strings) on the strings of their instruments. Occasionally they are instructed to play an artificial harmonic, but more often the music prefers the more characteristic sound of natural harmonics.

This situation in combination with a scordatura-tuning can create notational challenges. Please accept I am still fine-tuning this composition and I am building upon a collaboration I had with Canada's **Bozzini Quartet in 2011**, where many of the approaches and techniques used to notate this idea were personally recommended to me.

5. Techniques and Notation Explained

The following explanation is to help the performer understand how specific natural harmonics can be played (ranging from the fundamental, open string, to the 11th harmonic).

The use of a string indication (in Roman numerals) plus a superscripted number serve to form a combined indication instructing the musician to the specific harmonic they should produce on a specified string. Thus:

IV² = 4th string, 2nd harmonic

or

II¹¹ = 2nd string, 11th harmonic

Note 1: This instruction should never be confused with Baroque continuo practice (the results would be very very different!).

Note 2: There are often a range of options to produce the specified sounds. However the composer has tried to accommodate the musician by providing the most dependable and pragmatic way of achieving the sounds in the piece. As well as keeping the player in a particular region of the instrument when playing a succession of certain harmonics.

Note 3: The performer is free to adapt their part and find alternatives. The only condition with doing this is that the performer should (unless faced with an extreme difficulty) maintain playing on the same string so that the sonority of that specified string is maintained.

6a. Approximate Position of Desired Harmonics

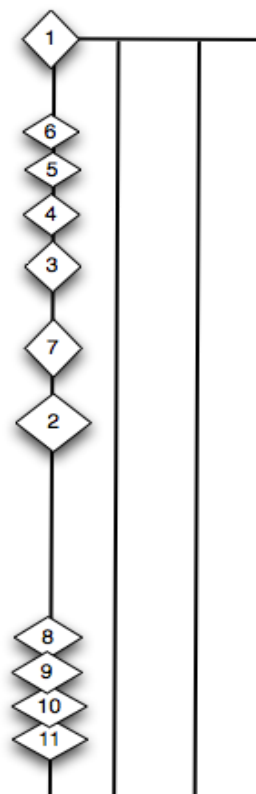
The diagram to the right provides an approximation of where all the natural harmonics (in this piece) can be found.

Note > Natural Harmonics (for the 8th, 9th, 10th, and 11th harmonics):

These harmonics are **always tricky to find**, but when in consultation with the Bozzini Quartet I was informed that playing them close to the bridge was a reliable way to execute them (even though they can also be found on the fingerboard between the 6th harmonic extending to the nut of the instrument).

However, playing these less standard natural harmonics (in this high position) will involve the removal of the player's thumb from behind the neck — which is by and large is considered unorthodox for most violinists and violists. Furthermore, playing this "high-up" inherently implies that the performer will have to bow the string *sul ponticello*.

In this piece, if it is easier for the musician to play the 8th, 9th, 10th, or 11th harmonics (or any other harmonic for that matter) in a different position than written, it is perfectly acceptable to do this. However, the only condition being that **the pitch needs to be found on the indicated string**. This is largely because the timbre achieved from this specification is an important aspect within the composition.



6b. Detailed Position of Desired Harmonics (violin 1, violin 2, viola, and cello)

Violin I

Listed ways of playing harmonics up to the 11th partial.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)
bottom staff = finger position

IV

III

II

*scordatura string

I

Violin II

Listed ways of playing harmonics up to the 11th partial.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)
bottom staff = finger position

*scordatura string

IV

III

II

I

The musical score for Violin II is organized into four systems, one for each string (IV, III, II, I). Each system consists of two staves: the top staff shows the sounding pitch, and the bottom staff shows the finger position. The score lists harmonics from the 2nd to the 11th partial for each string. Circled numbers indicate finger positions, and asterisks indicate scordatura strings. Dashed lines indicate octave shifts.

String IV: Harmonics IV² through IV¹¹. Finger positions: (-31), (-31), (-29), (-31), (+5), (-29), (-12), (-31), (-27), (+5), (+30).

String III: Harmonics III² through III¹¹. Finger positions: (+2), (-14), (+2), (-31), (+4), (-14). Octave shifts: 8^{va} and 15^{ma}.

String II: Harmonics II² through II¹¹. Finger positions: (+2), (-14), (+2), (-31), (+4), (-14). Octave shifts: 8^{va} and 15^{ma}.

String I: Harmonics I² through I¹¹. Finger positions: (+2), (-14), (+2), (-31), (+4), (-14). Octave shifts: 8^{va} and 15^{ma}.

Viola

Listed ways of playing harmonics up to the 11th partial.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)
bottom staff = finger position

IV

III

*scordatura string

II

*scordatura string

I

Cello

Listed ways of playing harmonics up to the 11th partial.

top staff = sounding pitch - if tuned relative to D (293.66 Hz)
bottom staff = finger position

IV

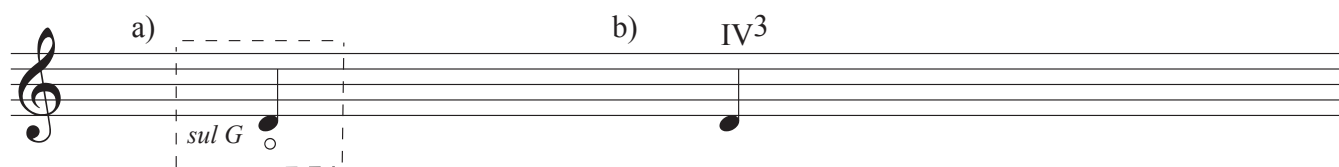
III

II

*scordatura string

I

7a. Notation: indicating harmonics (non-traditional)



In the above figure (a) traditional harmonic (3rd partial on the 4th string) is notated.
in the above figure (b) harmonics are notated in the manner found in Ghost Estates; whereby, a roman numeral refers to the string and a superscripted number indicates the sounding partial.

7b. Notation: harmonics inferred from context

The above extract (see the outlined boxes) demonstrates how the 'roman numeral harmonic indications' are not present over every note; thus, they are not present when they can be inferred from the musical context.

7c. Notation: open string and left-hand pizzicato

The above extract details how open strings are specified:

- a) shows a standard left hand pizzicato.
- b) shows an open string that is played with the bow (arco). In this case the Roman numeral indication with a superscripted "1" is used.

This score is a performance version.
The actual pitches can be discerned by
cross-referencing the played pitches
(fingered positions) with the scordatura,
which is explained in the front matter
of this score. Please see the latter for
further detail and explanation.

Graham Flett

Ghost Estates

String Quartet

♩ = 65

A

The musical score is for a String Quartet, consisting of Violin I, Violin II, Viola, and Cello. The tempo is marked as ♩ = 65. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 11. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (ppp, mp, f, p, mf). Fingerings are indicated by Roman numerals (e.g., IV⁵, III⁴, II⁵). A section marker 'A' is placed above measure 2. The Viola part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '15^{ma}'. The Cello part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '15^{ma}'. The Violin I part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '8^{va}'. The Violin II part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '8^{va}'. The Viola part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '15^{ma}'. The Cello part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '15^{ma}'. The score is written for a String Quartet, with parts for Violin I, Violin II, Viola, and Cello. The tempo is marked as ♩ = 65. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 11. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (ppp, mp, f, p, mf). Fingerings are indicated by Roman numerals (e.g., IV⁵, III⁴, II⁵). A section marker 'A' is placed above measure 2. The Viola part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '15^{ma}'. The Cello part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '15^{ma}'. The Violin I part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '8^{va}'. The Violin II part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '8^{va}'. The Viola part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '15^{ma}'. The Cello part includes a scordatura section in measures 10 and 11, indicated by a dashed line and the notation '15^{ma}'.

10

Vln. I

Vln. II

Vla.

Vlc.

IV⁹ 8^{va} mp

III⁹ 15^{ma} pp

IV¹⁰ 8^{va} p

III⁹ 15^{ma} f

IV¹⁰ 8^{va} pp

I¹⁰ 15^{ma} fp

II⁹ 15^{ma} pp

mf

II¹⁰ 15^{ma} p

I⁹

III¹⁰ 8^{va} pp

mf

p

B

13

Vln. I

Vln. II

Vla.

Vlc.

IV¹¹ 8^{va} mp

III¹¹ 15^{ma} ppp

mp

III² pp

mp

IV⁸ 8^{va} mp

IV⁷ 8^{va} mf

I⁷

IV⁶ p

II¹¹ mp

fp

IV¹ pp

I² p

III⁹ 8^{va} p

II⁷ pp

III⁷ mf

17

Vln. I

Vln. II

Vla.

Vlc.

III³ p

III⁴ mp

II³

III⁵ f

IV⁵ p

I⁶

IV⁴ mp

I³ p

I⁴ p

f

II⁵ p

III⁵ mf

pp

III⁴ mp

C

21

Vln. I

II^5 III^7 $15^{ma}-II^7$ III^8

fp pp mf pp mp

Vln. II

IV^2 $15^{ma}-I^{11}$ I^1

fp p

Vla.

IV^5 IV^6 $15^{ma}-I^8$

pp mp

Vlc.

III^2 mp $l.v.$

24

Vln. I

$15^{ma}-III^9$ II^8 III^{10} II^9 $15^{ma}-III^{11}$

pp mp ppp f pp fp

Vln. II

$15^{ma}-II^{11}$ $15^{ma}-II^{10}$ $15^{ma}-I^9$ II^9

pp p f p

Vla.

(15^{ma}) $15^{ma}-I^9$ IV^9 IV^{10}

ppp mp

Vlc.

$8^{va}-IV^{11}$ $8^{va}-III^9$ III^8

mp mf p

D

29

Vln. I

$15^{ma}-II^{11}$ II^2 II^3

p pp mp

Vln. II

I^7 II^7 I^6 I^5

p mf mp

Vla.

$(arco)$ I^1 $(arco)$ IV^2 IV^3

mp p mf pp

Vlc.

III^7 IV^7 IV^6

pp mp

E

32

Vln. I *mp* *ppp* *f*

Vln. II *mp* *p*

Vla. *IV*⁵ *III*⁴ *III*⁵ *IV*⁷

Vlc. *IV*⁵ *III*³ *IV*³

*II*⁴ *I*⁴ *II*⁵ *II*⁶ *I*⁶

35

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

Vln. II *mp* *mf* *mp*

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

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

15^{ma} *II*⁸ *I*⁸ *II*⁹ *I*⁹ *II*¹⁰

*II*¹⁰ *II*⁹

15^{ma} *III*⁸ *15^{ma}* *III*⁹

*IV*¹ *15^{ma}* *I*¹¹ *15^{ma}* *I*¹⁰

F

39

Vln. I *ppp* *p* *pp*

Vln. II *p* *pp*

Vla. *8^{va}* *IV*¹¹ *III*¹ *p* *mp*

Vlc. *15^{ma}* *I*⁹ *I*⁸ *mp* *fp*

15^{ma} *II*¹¹ *I*¹¹ *II*¹

15^{ma} *III*⁹ *15^{ma}* *II*⁷

ord. | arco

I

53

Vln. I

Vln. II

Vla.

Vlc.

IV⁹

15^{ma} II¹⁰

15^{ma} II⁹

p

f

III¹⁰

8^{va}

III¹¹

8^{va}

mp

f

15^{ma} II¹⁰

15^{ma} II⁹

mf

p

f

J

54

Vln. I

Vln. II

Vla.

Vlc.

IV¹

pp

III¹

IV²

15^{ma} II⁸

pp

15^{ma} II⁷

mp

I⁶

15^{ma} I⁶

15^{ma} II¹¹

pp

II²

I¹

pp

mp

I⁷

pp

II⁷

mp

I⁶

57

Vln. I

Vln. II

Vla.

Vlc.

IV⁴

p

mf

p

III⁴

mf

f

15^{ma} II⁶

f

II⁵

mp

IV⁴

III³

mf

f

I³

II⁴

mp

p

II⁵

mf

fp

I⁵

mp

II⁶

f

II⁵

mp

I³

mf

fp

II³

p

pp

K

62

Vln. I

Vln. II

Vla.

Vlc.

III⁶

p

f

arco

IV²

mp

pp

mf

III⁷

mp

8^{va}-IV¹¹

pp

p

II⁷

p

I⁶

mf

II²

p

mf

II¹

p

15^{ma}-II¹¹

p

fp

L

68

Vln. I

Vln. II

Vla.

Vlc.

III⁸

15^{ma}

p

mf

IV⁹

8^{va}-IV¹⁰

mp

mf

I¹¹

15^{ma}

8^{va}-IV⁹

f

p

II⁹

15^{ma}

mp

I⁸

15^{ma}-II¹⁰

f

p

III¹¹

8^{va}-III¹¹

p

II¹⁰

15^{ma}-II⁹

ppp

f

p

M

71

Vln. I

Vln. II

Vla.

Vlc.

IV¹¹

8^{va}-IV¹¹

pp

II¹

mf

III³

p

mf

8^{va}-IV⁸

pp

8^{va}-IV⁷

p

I⁷

mf

IV⁶

sfx

I⁶

p

mf

15^{ma}-I¹⁰

pp

I¹¹

ppp

arco

I¹

p

IV²

p

I³

mf

15^{ma}-II⁸

pp

II⁷

p

III⁷

mf

III⁶

p

mf

75

Vln. I *ppp* *p* *mf* *p* *mf* *p* *f*

Vln. II *mf* *I⁵* *IV⁴* *p* *mp* *I⁵* *IV⁴* *mf*

Vla. *IV³* *mf* *I⁴* *mp* *I⁴* *p* *IV³*

Vlc. *III⁵* *mf* *II⁴* *mp* *III⁵* *p* *II⁴* *mp* *mf* *pp* *p*

N

79

Vln. I *III⁶* *mf* *pp* *II⁶* *mp*

Vln. II *IV³* *mf* *IV²* *mp* *p* *I²* *mp*

Vla. *IV⁴* *mf* *IV⁵* *mp* *I⁷*

Vlc. *II²* *mf* *III²* *mp*

O

84

Vln. I *15^{ma} II⁷* *pp* *mf* *pp* *mf* *pp* *15^{ma} III⁹* *pp* *15^{ma} II⁹*

Vln. II *15^{ma} I¹¹* *p* *mp* *f* *15^{ma} II¹¹* *mf* *15^{ma} I⁹* *p*

Vla. *8^{va} IV⁷* *p* *mf* *8^{va} IV⁸* *pp* *mf*

Vlc. *8^{va} III¹⁰* *mp* *sul tasto* *pp* *8^{va} IV¹* *fp* *p*

88

Vln. I

f $\rightrightarrows$ *mp*

f $\rightrightarrows$ *mf*

l.v.

Vln. II

mp

mf $\rightrightarrows$ *p* $\rightrightarrows$ *fp*

pp $\rightrightarrows$ *ppp*

Vla.

f

mp

f

Vlc.

mf $\rightrightarrows$ *pp* *mf*

(15^{ma})

I⁹

15^{ma} - II⁹

15^{ma} - I⁷ - II⁸

IV⁹

8^{va} - IV¹⁰

8^{va} - IV¹¹

mute

(8^{va})

III⁷

92

P

Vln. I

p

mf

mf

Vln. II

mp

mf

Vla.

p $\rightrightarrows$ *f*

p

mf

sfx

Vlc.

p

pp

p

sfx

mf

I¹

II²

II³

II⁴

II⁷

I⁶

II⁷

I⁶

I⁵

II⁵

IV²

III¹

III²

IV⁴

IV⁷

III⁶

IV⁷

III⁴

96

Vln. I

p

f

pp $\rightrightarrows$ *mp* $\rightrightarrows$ *pp*

Vln. II

p $\rightrightarrows$ *f*

mf

mp

p

Vla.

mp

pp $\rightrightarrows$ *fp* $\rightrightarrows$ *f*

mp

pp

Vlc.

mp

ppp $\rightrightarrows$ *mp*

rit.

I⁵

II⁷

I⁶

II⁴

II³

I²

II²

I¹

IV⁶

III⁵

IV⁷

IV⁴

III²

IV²

Q ♩ = 53

System 1 (Measures 100-103):

- Violin I:** Measures 100-103. Dynamics: *p*, *mp*, *pp*. Fingering: *15^{ma}*, *II⁸*, *I⁸*, *II⁹*, *15^{ma}*, *II¹⁰*, *I¹¹*.
- Violin II:** Measures 100-103. Dynamics: *p*, *mp*, *mf sfz*. Fingering: *15^{ma}*, *III¹¹*, *II⁹*.
- Viola:** Measures 100-103. Dynamics: *pp*, *mp*, *p*. Fingering: *III⁷*, *8^{va}*, *III⁸*, *III⁹*, *8^{va}*, *IV¹¹*, *III¹⁰*. Instruction: *sul tasto*.
- Violoncello:** Measures 100-103. Dynamics: *mp*, *sfz*, *mp*, *p*, *mp*. Fingering: *8^{va}*, *IV¹¹*, *15^{ma}*, *I¹¹*, *8^{va}*, *IV⁹*, *15^{ma}*, *I⁹*, *I⁸*. Instruction: *arco*.

System 2 (Measures 104-107):

- Violin I:** Measures 104-107. Dynamics: *mf*, *p*, *f*, *pp*. Fingering: *(15^{ma})*, *VI¹*, *I²*, *I³*. Instruction: *arco*.
- Violin II:** Measures 104-107. Dynamics: *mf*, *p*, *mp*. Fingering: *II⁷*, *III⁷*, *III⁶*.
- Viola:** Measures 104-107. Dynamics: *mf*, *mp*. Fingering: *III¹¹*, *III²*, *II¹*, *III³*, *II²*.
- Violoncello:** Measures 104-107. Dynamics: *mf*, *f*, *p*, *mf*. Fingering: *(15^{ma})*, *IV⁶*, *I⁷*, *IV⁵*, *I⁶*. Instruction: *arco*.

System 3 (Measures 108-111):

- Violin I:** Measures 108-111. Dynamics: *p*, *mp*, *f*, *mp*. Fingering: *I⁴*, *IV³*, *IV⁴*, *I⁵*, *I⁶*.
- Violin II:** Measures 108-111. Dynamics: *p*, *mp*, *f*, *mp*. Fingering: *II⁴*, *IV³*, *I³*.
- Viola:** Measures 108-111. Dynamics: *pp*, *mp*, *f*, *mp*. Fingering: *III⁴*, *II³*, *III⁵*, *II⁴*, *III⁶*, *II⁶*.
- Violoncello:** Measures 108-111. Dynamics: *pp*, *p*, *mp*, *f*, *pp*, *mp*. Fingering: *I⁵*, *IV⁶*, *I⁴*, *IV³*, *I⁴*, *I³*.

112

Vln. I

Vln. II

Vla.

Vlc.

f *pp* *mp* *p* *fp* *mp* *pp* *fp*

f *mp* *mp* *mp* *sfx* *mf* *fp*

f *p* *mp* *mf* *ppp* *mp* *mf* *fp*

*I*⁶ *IV*⁶ *I*⁸ *I*⁹ *I*¹⁰ *I*⁹

15^{ma} *IV*⁷ *15^{ma}* *8^{va}* *15^{ma}* *I*⁹

*III*⁶ *II*⁶ *III*⁷ *II*⁷ *III*⁸ *II*⁸ *III*⁹ *I*⁹

*IV*² *arco* *IV*¹ *15^{ma}* *arco* *I*¹¹ *IV*¹ *15^{ma}* *I*¹⁰ *15^{ma}* *II*¹⁰

R

117

Vln. I

Vln. II

Vla.

Vlc.

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

p *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *mf* *mf* *mf* *mf* *mf* *mf* *mf*

p *sfx* *mf* *mf* *p* *pp*

*IV*¹⁰ *IV*¹¹ *IV*² *IV*²

15^{ma} *I*⁸ *II*⁷ *I*⁶

*III*¹¹ *II*² *arco* *I*¹ *II*²

15^{ma} *II*⁹ *II*⁷ *I*⁶

S

121

Vln. I

Vln. II

Vla.

Vlc.

f *p* *mf* *sfx*

f *mp* *p* *f* *sfx*

f *f* *p* *mf* *pp* *fp*

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

*IV*⁴ *IV*⁵ *III*⁴ *IV*⁶

*II*⁶ *III*³ *IV*⁴ *III*²

*II*³ *I*³ *II*⁴ *I*⁴ *I*³

*II*⁵ *II*⁴

T

126

Vln. I

IV⁷

mf

f

pp

sfx

8^{va}-III⁷

IV⁸

15^{ma}-III⁸

f

Vln. II

IV²

pp

mf

8^{va}-IV¹⁰

mf

ff

Vla.

I⁶

II⁷

mp

sfx

I⁷

mf

15^{ma}-II⁹

mf

ff

Vlc.

I¹

mp

p

f

15^{ma}-II¹¹

mf

mute

15^{ma}-II¹⁰

mp

ff

129

Vln. I

(15^{ma})-

8^{va}-IV¹⁰

15^{ma}-III⁹

8^{va}-IV¹⁰

8^{va}-IV¹¹

p

f

pp

mp

pp

f

Vln. II

15^{ma}-I¹⁰

mp

pp

mp

sfx

Vla.

(15^{ma})-II¹⁰

mp

p

15^{ma}-I⁹

mf

15^{ma}-I¹⁰

II¹¹

mp

Vlc.

15^{ma}-II⁹

mp

p

8^{va}-III¹⁰

mf

8^{va}-III⁹

mp

♩ = 58

132

Vln. I

8^{va}-

15^{ma}-III¹¹

III¹

mf

sfx

Vln. II

8^{va}-IV⁸

pp

f

8^{va}-IV⁷

mf

Vla.

(15^{ma})-I¹⁰

15^{ma}-I¹¹

(arco) I¹

p

f

sfx

Vlc.

8^{va}-III⁹

15^{ma}-II⁸

p

f

II⁷

mf

p

f

II⁶

mp

f

U ♩ = 62

136

Vln. I: III^3 III^4 II^4

Vln. II: I^6 I^5 IV^4 IV^3

Vla.: IV^2 IV^3 I^5 IV^4

Vlc.: III^6 III^5 III^4 II^3

Dynamic markings: p , f , mp , pp , sfx , ff , $p < f$, $p < f$, p , mf , ff , p , f , mp , pp , fp

140

Vln. I: III^6 III^7 II^7 III^8

Vln. II: IV^2 I^1 15^{ma} I^{11}

Vla.: IV^5 8^{va} IV^7 15^{ma} I^8

Vlc.: III^3 II^2 $mute$ IV^1 8^{va} III^{11}

Dynamic markings: p , mf , sfx , mp , p , pp , mf , mf , p , f , pp , sfx , mf , p , f , pp , mf , mp , p , f , mp , pp , mf

V

144

Vln. I: 15^{ma} III^{10} II^9 II^9

Vln. II: 15^{ma} I^9 II^{10}

Vla.: 8^{va} IV^8 8^{va} IV^9 15^{ma} I^{10}

Vlc.: (8^{va}) III^{10} IV^{10} 8^{va} III^9

Dynamic markings: pp , f , mf , f , p , f , mf , mp , f , p , f , mf , mp , mf , f

147

Vln. I

mf *ff* *mf* *pp*

Vln. II

mf *p* *fp* *pp*

Vla.

mf *p* *pp*

Vlc.

mf *mp* *p* *pp*

II¹⁰ II¹¹ II⁹ II⁸ I⁷ I¹¹ IV¹¹ III⁷ IV⁸

15^{ma} 15^{ma} 15^{ma} 15^{ma} 8^{va} 8^{va}

W *rit.* $\text{♩} = 40$

150

Vln. I

mp *mp* *mp* *pp*

Vln. II

p *p* *f* *pp*

Vla.

ppp *fp* *pp*

Vlc.

mf *pp* *mf* *pp*

I¹ II² I¹ II³ II⁷ I⁶ III¹ IV² IV⁷ III⁶ III⁶ IV⁸

15^{ma} 15^{ma} 15^{ma} 8^{va} 8^{va}

153

Vln. I

ppp *p*

Vln. II

ppp *sfx*

Vla.

ppp

Vlc.

ppp *f* *p* *mp* *ff*

I² II⁴ I⁵ II⁶ III² III⁵ IV⁶ IV⁵

X

157

Vln. I II^5 pp I^4 p II^5 I^4 II^5 pp

Vln. II II^4 p I^3 pp

Vla. IV^5 pp IV^5 sfz III^4 mp

Vlc. IV^4 p III^3 mp pp III^3 mp IV^4 f p IV^4 mp III^3 pp

$\text{♩} = 59$
accel.

160

Vln. I II^6 mp I^5 f pp

Vln. II II^3 mp II^3 mf II^2 pp

Vla. III^5 mp III^5 p IV^6 mp pp

Vlc. III^2 mp IV^3 p mf p IV^3 $< fp > pp$

$\text{♩} = 72$

Y

15^{ma} 164

Vln. I II^7 mf I^6 15^{ma} I^6 15^{ma} II^7 15^{ma} mp pp

Vln. II I^1 mf II^2 mp II^2 pp

Vla. III^6 pp IV^7 p f pp III^6 p mf

Vlc. IV^2 mf ff p IV^2 p f

167

Vln. I

Vln. II

Vla.

Vlc.

f *p* *fp* *pp* *mf* *f* *mf*

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

mf *p sfz* *f* *p*

f *pp* *f* *mp* *f* *mp*

II⁸ I⁷ II⁹ I⁹

15^{ma} 15^{ma} 15^{ma} 15^{ma}

III¹¹ III¹⁰ II⁹

III⁷ IV⁸ III⁹

8^{va} 8^{va} 8^{va}

IV¹¹ I¹¹ I¹⁰ 15^{ma}

171

Vln. I

Vln. II

Vla.

Vlc.

p *ppp* *p* *mp* *p* *fp* *mf*

ppp *mp* *p* *fp* *mf*

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

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

15^{ma} 15^{ma} 15^{ma} 15^{ma} 15^{ma}

I¹¹ I¹⁰ III⁹ IV¹¹

III¹⁰ IV¹¹ I⁹ I⁹

8^{va} 8^{va} 8^{va} 8^{va}

IV⁸ I⁹ I⁹

174

Vln. I

Vln. II

Vla.

Vlc.

mf *p* *f* *pp* *mf* *p* *fp* *p*

mf *f* *mp* *f*

p *mf* *f* *mp*

mf *f* *sfz* *mf* *p*

I¹ II⁷ II⁷ II⁶ III⁶

15^{ma} 15^{ma} 15^{ma} 15^{ma}

III¹¹ III² III³

8^{va} 8^{va} 8^{va} 8^{va}

IV⁷ I⁸ I⁶ IV⁵ I⁶

178

Vln. I

Vln. II

Vla.

Vlc.

mf

mp

mf

f

p

pp

p

p

f

ff

p

f

p

f

mp

ppp

f

mp

f

p

I⁴

IV³

I⁵

I⁵

IV⁴

II⁴

III⁴

II³

III⁴

II³

III⁴

II⁴

IV⁴

I⁴

IV³

AA

182

Vln. I

Vln. II

Vla.

Vlc.

mf

p

mf

f

p

ppp

sfx

mf

f

mp

sfx

pp

p

f

pp

sfx

ppp

sul tasto

ppp

mp

I⁶

IV⁵

I⁶

I⁷

IV⁶

IV⁷

I⁹

III³

III³

III²

III¹

II⁵

III⁷

II⁷

8^{va} III⁹

IV²

I²

II¹⁰ ord.

I⁵ ma

186

Vln. I

Vln. II

Vla.

Vlc.

p

f

mf

p

f

pp

p

pp

p

mf

p

p

fp

8^{va} IV⁹

I¹⁰

8^{va} IV¹⁰

IV⁹

III⁷

III⁷

8^{va} III¹⁰

I⁵ ma

II¹⁰

sul tasto

I⁷

IV¹¹

IV¹

III⁷

III⁷

I⁹

II⁹

I⁷

BB

190

Vln. I: *mf* *arco* *p* *f* *mp* *f* *p* *mp*

Vln. II: *mf* *p* *f* *p* *f* *pp* *f* *mp*

Vla.: *f* *pp* *f* *mp* *mp*

Vlc.: *ppp* *f* *pp* *mp* *pp* *mp*

IV² III¹ IV³ III² IV⁴ IV⁵ III⁴

rit.

♩ = 48

194

Vln. I: *mf* *f* *p* *mf* *mf* *mp* *f*

Vln. II: *pp* *fp* *mf* *mp* *f*

Vla.: *f* *pp* *mp* *mp*

Vlc.: *f* *ppp* *f* *mp* *sfx*

III⁴ IV⁶ III⁵ IV⁶ IV⁷

III³ IV³ III² IV²

I⁴ II⁶ I⁵ II⁷

II⁴ I² II³ II² I¹

198

Vln. I: *mf* *f* *mf* *f*

Vln. II: *mp* *pp* *f* *pp* *mp* *pp* *p*

Vla.: *pp* *f* *f* *f*

Vlc.: *mp* *pp* *mf* *p*

IV⁸ IV⁹ III⁸

IV¹¹ IV¹⁰ I¹¹

I⁷ II⁸ II⁹ I⁸

II¹¹ III¹¹

♪ = 92

Violins I and II, Viola, and Violoncello, measures 214-218. The score is in 3/8 time. Violins I and II have a key signature of one sharp (F#). Viola and Violoncello have a key signature of one flat (Bb). The score includes various musical notations such as dynamics (f, pp, mf, p, fp), articulation (accents, slurs), and performance instructions (sul pont, l.v., ord.). Roman numerals indicate chord positions: II1, II2, II3, II4, I7, II7, I5, II5, IV1, l.v., ord. IV4, III5, IV5, and IV8. Measure numbers 214, 215, 216, 217, and 218 are indicated at the top of the staves.

EE ♩ = 130

♩ = 160

Vln. I

Vln. II

Vla.

Vlc.

f

f

f

f

mf

Vln. I: *(15^{ma})* 233 *I¹⁰* *I¹* *p* *ff* *mf* *f* *I³* *IV³* *IV⁴*
 Vln. II: *I^{5ma}* *II⁸* *II⁷* *p* *ff* *p* *f* *II⁵* *II⁴* *III⁴* *p*
 Vla.: *(8^{va})* *IV¹¹* *II¹* *p* *f* *III³* *II³* *p* *III⁵* *f*
 Vlc.: *(15^{ma})* *I⁸* *p* *ff* *sfz* *IV⁶* *IV⁴* *I³*

Vln. I: **FF** 237 *IV⁵* *p* *f* *I⁷* *sfz* *f* *IV⁷* *I^{5ma}* *I⁹* *ff* *I¹⁰* *f* *IV¹⁰* *IV¹¹*
 Vln. II: *III⁴* *pp* *mf* *sfz* *III¹¹* *I^{5ma}* *8^{va}* *IV¹¹* *sfz* *I^{5ma}* *III⁸* *III⁷* *f*
 Vla.: *II⁵* *p* *f* *II⁷* *p* *ff* *8^{va}* *III⁹* *III¹⁰* *p* *ff* *I^{5ma}* *II¹⁰* *f*
 Vlc.: *I^{5ma}* *II¹¹* *p* *ff* *p* *I^{5ma}* *II⁹* *f*

Vln. I: *(8^{va})* 241 *arco* *III¹* *IV²* *IV³* *III³* *IV⁴* *ff* *III³* *IV⁴* *IV⁵* *p*
 Vln. II: *(15^{ma})* *8^{va}* *IV⁷* *III⁵* *p* *ff* *ff* *IV⁵* *III⁴* *IV⁵* *III³* *p*
 Vla.: *II¹* *sul pont* *IV¹* *ord.* *II³* *p* *ff* *ff* *II⁴* *I³* *II⁴* *II⁵* *p*
 Vlc.: *II⁷* *I⁶* *II⁶* *II⁵* *ff* *II⁴* *p*