

String Quartet

I. Dance

Elizabeth Joan Kelly

Allegro (M.M. ♩ = c. 120)

The musical score is arranged in three systems for four string instruments: Violin I, Violin II, Viola, and Cello. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked Allegro with a metronome marking of approximately 120 beats per minute. The score includes various performance instructions such as *pizz.* (pizzicato), *arco* (arco), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *fp* (forzando). It also features dynamic hairpins and articulation marks like accents and slurs. The first system (measures 1-3) shows the Violin I and Cello parts with *mf* dynamics, while Violin II and Viola are also *mf*. The second system (measures 4-6) shows Violin I and II with *p* dynamics, Viola with *fp*, and Cello with *f* and *p*. The third system (measures 7-8) shows Violin I and Cello with *p* dynamics, while Violin II and Viola are *f*. The score concludes with a final measure in common time (C).

12

Vln. I *mp* *ff*³ ³

Vln. II *mp* *ff*³ ³

Vla. *mp* *ff*³

Vc. *mp* *ff*³

15

Vln. I *mp* *pp* *ff*

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

Vla. *mp* *pp* *ff*

Vc. *mp* *pp* *ff*

19

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

22

Vln. I *ff* *pp* *sfz* *mf* *sfz*
arco

Vln. II *ff* *pp* *sfz* *mf* *sfz*
arco

Vla. *ff* *pp* *sfz* *mf*
arco

Vc. *ff* *pp* *sfz* *mf*
arco

25

Vln. I *f* *arco* *subito p*

Vln. II *f* *subito p*

Vla. *f* *subito p* *pizz.*

Vc. *f* *subito p* *pizz.*

29

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *pp*

Vla. *f* *ff* *pp* *arco*

Vc. *f* *ff* *p* *arco*

32

Vln. I *p* *f* *mp*

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

Vla. *pp* *mp*

Vc. *mf* *f* *mf* *ff*

35

Vln. I *mp* *mf* *arco* *8va* *subito p*

Vln. II *mf* *f* *8va* *Gliss.* *Gliss.* *Glissando* *subito p*

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

Vc. *mf* *f* *subito p* *Gliss.* *Gliss.* *Glissando*

39

Vln. I *f*

Vln. II *8va* *Gliss.* *Glissando* *ff*

Vla. *Gliss.* *Glissando* *f*

Vc. *f*

44

Vln. I *subito p*

Vln. II *subito p*

Vla. *subito p*

Vc. *subito p*

f

mp

ff

mf

47

Vln. I *pizz.*

Vln. II *pp*

Vla. *pizz.*

Vc. *pp*

pp

pp

pp

arco

pp

pp

pp

50

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

pp

pp

pp

pp

mp

mp

54

54

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

Vln. II *mf* *f* *subito p*

Vla. *mf* *f* *subito p*

Vc. *pp* *mf* *subito p*

Measures 54-57. Vln. I: *pp* (half note), *mf* (half note), *subito p* (quarter notes). Vln. II: *mf* (quarter notes), *f* (quarter notes), *subito p* (quarter notes). Vla.: *mf* (quarter notes), *f* (quarter notes), *subito p* (quarter notes). Vc.: *pp* (half note), *mf* (half note), *subito p* (quarter notes).

58

58

Vln. I *ff* *mf* *ff* *pizz.*

Vln. II *ff* *mp* *ff* *pizz.*

Vla. *ff* *p* *ff* *pizz.* *arco* *mf*

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

Measures 58-61. Vln. I: *ff* (quarter notes), *mf* (quarter notes), *ff* (quarter notes), *pizz.* (quarter notes). Vln. II: *ff* (quarter notes), *mp* (quarter notes), *ff* (quarter notes), *pizz.* (quarter notes). Vla.: *ff* (quarter notes), *p* (quarter notes), *ff* (quarter notes), *pizz.* (quarter notes), *arco* (quarter notes), *mf* (quarter notes). Vc.: *ff* (quarter notes), *pp* (quarter notes), *ff* (quarter notes), *pizz.* (quarter notes).

62

62

Vln. I

Vln. II

Vla. *etc.* *subito p*

Vc. *arco* *mp*

Measures 62-65. Vln. I: Rest. Vln. II: Rest. Vla.: *etc.* (quarter notes), *subito p* (quarter notes). Vc.: *arco* (quarter notes), *mp* (quarter notes).

67

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

Vln. II *arco* *p* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *p* *mf*

72

Vln. I *p* *mf*

Vln. II *f*

Vla. *f*

Vc. *p* *mf*

76

Vln. I *f* *mf* *p* *sfz*

Vln. II *ff* *mf* *p* *sfz*

Vla. *ff* *mf* *p* *sfz*

Vc. *f* *mf* *p* *sfz*

80

Vln. I
Vln. II
Vla.
Vc.

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

Measures 80-83: This system contains four measures of music. The time signature changes from 2/4 to 3/4, then back to 2/4, and finally to 3/4. The dynamics range from *f* (forte) to *mf* (mezzo-forte). There are several accents and hairpins throughout the passage.

84

Vln. I
Vln. II
Vla.
Vc.

sfz *mf* *f* *ff* *p* *mf* *pizz.*
f *p* *sfz* *f* *p* *mf*
f *p* *ff* *p* *mf*
f *p* *sfz* *f* *p* *mf* *pizz.*

Measures 84-87: This system contains four measures of music. The time signature changes from 2/4 to 3/4, then to 2/4, and finally to 3/4. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). There are accents, hairpins, and a *pizz.* (pizzicato) marking in the final measure.

88

Vln. I
Vln. II
Vla.
Vc.

pp *f* *ff*
pp *arco* *f*
pp *f*
pp *arco* *f*

Measures 88-91: This system contains four measures of music. The time signature changes from 2/4 to 3/4, then to 2/4, and finally to 3/4. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are accents, hairpins, and *arco* markings in the second and fourth measures.

92

Vln. I *subito p*

Vln. II *subito p*

Vla. *subito p*

Vc. *subito p*

ff

8va

95

Vln. I *ff* *mf*

Vln. II *ff* *mf* *sul tasto*

Vla. *ff* *mf* *Glissando* *p* *f* *sul tasto*

Vc. *ff* *mf* *pizz.* *p* *f* *arco sul tasto*

98

Vln. I *f* *pp* *f* *Glissando* *8va*

Vln. II *f* *pp* *f* *Glissando*

Vla. *f* *pizz.* *f* *pizz.*

Vc. *f* *pizz.* *f*

101

Musical score for measures 101-103. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 101 starts with a 2/4 time signature and a key signature of one sharp (F#). The dynamics are *p*. Measure 102 changes to a 3/4 time signature. Measure 103 changes to a 5/4 time signature and features a *Glissando* in both Violin I and Violin II, with a dynamic of *mf*. The Viola and Violoncello parts are marked *arco* and *mf*.

104

Musical score for measures 104-106. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 104 starts with a 2/4 time signature and a key signature of one sharp (F#). The dynamics are *subito p*. Measure 105 changes to a 3/4 time signature and features a *ff* dynamic. Measure 106 changes to a 5/4 time signature and features a *Glissando* in Violin I and Violin II, with a dynamic of *p*. The Viola and Violoncello parts are marked *arco* and *p*. The Viola and Violoncello parts in measure 105 are marked *pizz.* and *ff*.

107

Musical score for measures 107-109. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 107 starts with a 2/4 time signature and a key signature of one sharp (F#). The dynamics are *p*. Measure 108 changes to a 3/4 time signature and features a *sul tasto* marking. Measure 109 changes to a 5/4 time signature and features a *Glissando* in Violin II and Violoncello, with a dynamic of *mp*. The Viola part is marked *mf*.

110

Vln. I *sfz* *f* *p* *Gliss.*

Vln. II *sfz* *f* *subito p* *Gliss.*

Vla. *sfz* *f* *subito p* *Gliss.*

Vc. *sfz* *f* *p* *Gliss.*

113

Vln. I *f* *p* *ff*

Vln. II *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

116

Vln. I *p* *f* *Glissando* *Gliss.*

Vln. II *p* *f* *Glissando* *Gliss.*

Vla. *p* *f*

Vc. *p* *f* *Glissando* *Gliss.*

Musical score for measures 118-120. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 118-120:** The music is in a 2/4 time signature that changes to 3/4 in measure 120. The dynamics are *p* (piano) in measure 118, *mf* (mezzo-forte) in measure 119, and *ff* (fortissimo) in measure 120.
- Violin I (Vln. I):** Features a melodic line with slurs and dynamic markings *p*, *mf*, and *ff*.
- Violin II (Vln. II):** Features a melodic line with slurs and dynamic markings *p*, *mf*, and *ff*.
- Viola (Vla.):** Features a melodic line with slurs and dynamic markings *p*, *mf*, and *ff*.
- Violoncello (Vc.):** Features a melodic line with slurs and dynamic markings *p*, *mf*, and *ff*. It includes glissando markings: "Glissando" in measure 118, "Glissando" in measure 119, and "Gliss." in measure 120.

Musical score for measures 121-123. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 121-123:** The music is in a 3/4 time signature. The dynamics are *pp* (pianissimo) in measure 121, *pp* in measure 122, and *ff* (fortissimo) in measure 123.
- Violin I (Vln. I):** Features a melodic line with slurs and dynamic markings *pp* and *ff*.
- Violin II (Vln. II):** Features a melodic line with slurs and dynamic markings *pp* and *ff*.
- Viola (Vla.):** Features a melodic line with slurs and dynamic markings *pp* and *ff*.
- Violoncello (Vc.):** Features a melodic line with slurs and dynamic markings *pp* and *ff*. It includes a "subito *pp*" marking in measure 121.

II. Doldrums

Lento (♩ = c. 90)

The score is divided into three systems. The first system (measures 1-4) features Violin I and Violin II with *pp* dynamics. The second system (measures 5-9) includes Violin I, Violin II, Viola, and Cello. Violin I has dynamics *mp*, *p*, *mf*, *mp*, *ff*, and *pp*. Violin II has dynamics *mp*, *p*, *mf*, *mp*, *p*, and *mf*. Viola and Cello have dynamics *p* and *mf*. The third system (measures 10-13) includes Violin I, Violin II, Viola, and Cello. Violin I has dynamics *p*. Violin II, Viola, and Cello have dynamics *ff*, *mp*, and *p*. Performance instructions include *sul ponticello* for Violin I and *ric.* (ricochet) for Violin II, Viola, and Cello. A triplet of eighth notes is marked with a '3' in measure 13.

* First attack note fully, then let bow continue to bounce off strings in an unmeasured manner for duration of note value (may begin spiccato and then dissolve into ricochet to facilitate playing)

14 *scratch tone*

Vln. I *f* *ric.* *f* *p*

Vln. II *normale* *f* *subito p* *f* *p*

Vla. *normale* *f* *subito p* *f* *p*

Vc. *normale* *f* *subito p* *f* *p*

18

Vln. I *sfz* *mf* *p* *mf* *p* *f*³

Vln. II *ric. etc.* *ric.* *ric.* *normale* *p* *pp* *ric.*

Vla. *ric. etc.* *ric.* *ric.* *normale* *p* *pp* *ric.*

Vc. *ric. etc.* *ric.* *ric.* *normale* *p* *pp* *ric.*

dampen string with left hand

22

Vln. I *normale* *mf* *subito p* *f* *ric. ,*

Vln. II *dampen string with left hand* *normale* *subito p* *f* *ric. ,*

Vla. *dampen string with left hand* *mf* *subito p* *f* *ric. ,*

Vc. *dampen string with left hand* *subito p* *f* *ric. ,*

25 *sul ponticello* -----

Vln. I *mp* ----- *mf* ----- *mf* *sul ponticello*-----

Vln. II *mp* ----- *mf* ----- *f* ----- *sul ponticello*-----

Vla. *mf* ----- *f* ----- *mf* ----- *sul ponticello*-----

Vc. *mf* ----- *f* ----- *mf* ----- dampen string with left hand

28

Vln. I *ff* ----- *f* ----- *mp* -----

Vln. II ----- *fff* -----

Vla. ----- *ff* -----

Vc. ----- *ff* -----

31

Vln. I *f* ----- *mp* ----- *p* ----- *ric.*

Vln. II ----- *p* -----

Vla. -----

Vc. -----

Glissando

34

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

Vln. II *p* *mp* *f* *p* *Glissando*

Vla. *p* *mp* *f* *p* *sul ponticello*

Vc. *p* *mp* *f* *p* *sul ponticello*

37

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

40

Vln. I *p*

Vln. II *p* *p*

Vla. *p*

Vc.

II. Doldrums

43

Vln. I

Vln. II

Vla.

Vc.

46

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

49

Vln. I

Vln. II

Vla.

Vc.

f

f

f

subito pp

subito pp

subito pp

subito pp

52

Vln. I

Vln. II

Vla.

Vc.

ff *pp*

ff *pp*

ff *pp*

ff *pp*

55

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

ric.

ric.

ric.

ric.

II. Doldrums

58 *normale* ric.

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

Vln. II *normale* *<mf* *p* *p* ric.

Vla. *pizz.* *<mf* *p* ric.

Vc. *pizz.* *arco* *<mf* *pp* *mp*

62 *normale* rit. rit. rit.

Vln. I *ff* *mf* *mp* *p* *ppp*

Vln. II *normale* *ff* *mf* *mp* *p* *ppp*

Vla. *normale* *ff* *mf* *mp* *p* *ppp*

Vc. *normale* *ff* *mf* *mp* *p* *ppp*

Lively (M.M. ♩ = c. 116)

III. Scherzo and Trio

Violin I *pizz.*
p

Violin II *pizz.*
p

Viola *pizz.*
p

Cello *pizz.*
p

Vln. I *arco*
mp

Vln. II

Vla.

Vc.

Vln. I *f*
p

Vln. II *f*
mf
arco

Vla. *f*
mf
arco

Vc. *f*

III. Scherzo

2
71

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

f

mf

mf

pizz.

p

f

15

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

arco

f

subito p

f

pizz.

p

f

arco

f

20

Vln. I

Vln. II

Vla.

Vc.

f

pizz.

f

arco

mf

pizz.

f

f

mf

f

f

mf

f

III. Scherzo

24

Vln. I *pizz.* *arco* *ff*

Vln. II *arco* *ff*

Vla. *arco* *f* *ff* *mp*

Vc. *arco* *ff* *p*

28

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf* *f*

Vla. *pizz.* *mf* *mf*

Vc. *pizz.* *mf*

32

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

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

Vla. *arco* *mf* *mp*

Vc. *arco* *mf* *mp*

III. Scherzo

4
37

Vln. I

Vln. II

Vla.

Vc.

ff p pizz. arco

ff pp p

ff p

Detailed description: This system contains measures 37 through 42. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 7/8 time, with a key signature of one flat. Measure 37 starts with a dynamic of *ff*. In measure 38, the dynamics change to *p* for the Violin I and *pp* for the Violin II and Viola. The Violin II and Viola parts include *pizz.* (pizzicato) markings. In measure 39, the Violin I and Viola parts are marked *arco*. The system concludes in measure 42 with a dynamic of *p*.

43

Vln. I

Vln. II

Vla.

Vc.

pp p sfz mp

mp sfz mf

mp sfz mf

pp p sfz mp

Detailed description: This system contains measures 43 through 48. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music continues in 7/8 time with a key signature of one flat. Measure 43 starts with a dynamic of *pp*. In measure 44, the dynamics are *p* for Violin I and *mp* for Violin II and Viola. In measure 45, the dynamics are *sfz* for Violin I and *mp* for Violin II and Viola. In measure 46, the dynamics are *mp* for Violin I and *mf* for Violin II and Viola. In measure 47, the dynamics are *sfz* for Violin I and *mf* for Violin II and Viola. In measure 48, the dynamics are *mp* for Violin I and *mf* for Violin II and Viola. The system concludes in measure 48 with a dynamic of *mp*.

49

Vln. I

Vln. II

Vla.

Vc.

p mf

pp mf p

pp mf p

p mf p

Detailed description: This system contains measures 49 through 54. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music continues in 7/8 time with a key signature of one flat. Measure 49 starts with a dynamic of *p*. In measure 50, the dynamics are *pp* for Violin I and *pp* for Violin II and Viola. In measure 51, the dynamics are *mf* for Violin I and *mf* for Violin II and Viola. In measure 52, the dynamics are *mf* for Violin I and *p* for Violin II and Viola. In measure 53, the dynamics are *mf* for Violin I and *p* for Violin II and Viola. In measure 54, the dynamics are *p* for Violin I and *p* for Violin II and Viola. The system concludes in measure 54 with a dynamic of *p*.

III. Scherzo

54

Vln. I *f* *p* *pizz.*

Vln. II *mf* *p*

Vla. *mf* *p* *pizz.*

Vc. *mf* *p*

59

Vln. I *arco spiccato mp* *pizz.*

Vln. II *arco mp* *mf*

Vla. *mp* *arco spiccato* *pizz.*

Vc. *mp* *arco spiccato* *pizz.*

64

Vln. I *arco mf* *f* *mf*

Vln. II *pizz. mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *arco*

III. Scherzo

6

Trio

68

Vln. I

Vln. II

Vla.

Vc.

arco

mf

mp

p

mf

mp

p

mf

75

Vln. I

Vln. II

Vla.

Vc.

arco

mf

p

mp

mf

p

mp

mf

84

Vln. I

Vln. II

Vla.

Vc.

p

f

sfz

p

p

f

mf

sfz

p

p

f

mf

sfz

p

III. Scherzo

8

108

Vln. I *f* *pizz.* *subito p*

Vln. II *mf* *f* *pizz.* *subito p*

Vla. *f* *pizz.* *subito p*

Vc. *f* *pizz.* *subito p*

114

Vln. I *arco* *f*

Vln. II *arco* *f*

Vla. *arco* *f*

Vc. *f*

120

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mf*

Vc. *ff* *mf*

spiccato

III. Scherzo

124

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

129

Vln. I

Vln. II

Vla.

Vc.

p

pp

pp

p

mf

mf

mf

mf

mp

mp

mp

134

Vln. I

Vln. II

Vla.

Vc.

f

ff

ff

f

ff

ff

ff

p

pizz.

p

pizz.

p

pizz.

p

p

IV. Rondo

Allegro (M.M. ♩. = c. 120)

The musical score is divided into three systems. The first system (measures 1-6) features Violin I, Violin II, Viola, and Cello. Violin I starts with a forte (f) dynamic, while Violin II, Viola, and Cello start with mezzo-piano (mp). All instruments transition to piano (p) dynamics at measure 4. The second system (measures 7-11) continues with Violin I, Violin II, Viola, and Cello. Violin I starts with f, Violin II with mp, Viola with f, and Cello with mp. Dynamics change to mp for Violin I and f for Violin II, Viola, and Cello at measure 8. The third system (measures 12-15) features Violin I, Violin II, Viola, and Cello. All instruments start with subito p dynamics at measure 12. The score includes various musical notations such as slurs, accents, and dynamic markings.

subito p

*Left hand pizz.

IV. Rondo

2
17

Vln. I

Vln. II

Vla.

Vc.

f

mp

pp

22

Vln. I

Vln. II

Vla.

Vc.

ff

ff

fff

ff

ff

subito p

subito p

Glissando

mp

subito p

28

Vln. I

Vln. II

Vla.

Vc.

Glissando

mf

mp

mp

ff

subito pp

subito pp

subito pp

ff

subito pp

subito pp

ff

subito pp

IV. Rondo

32

Vln. I

Vln. II

Vla.

Vc.

f sfz f p

36

Vln. I

Vln. II

Vla.

Vc.

mp subito p mp

41

Vln. I

Vln. II

Vla.

Vc.

f subito p normale f

sul ponticello

Glissando

IV. Rondo

4
46

Vln. I *mp* *ff* *sul ponticello* *subito p* *pizz* *p*

Vln. II *ff* *sul ponticello* *subito p* *pizz* *p*

Vla. *ff* *sul ponticello* *subito p* *normale* *ff*

Vc. *ff* *sul ponticello* *subito p* *normale* *ff*

51 **Moderato** (♩ = c. 90)

Vln. I *arco* *mf*

Vln. II *pizz* *mf*

Vla. *pizz* *mf*

Vc. *pizz* *mf*

58

Vln. I *scratch tone*

Vln. II *2*

Vla. *2* *arco* *3*

Vc. *2* *2* *2*

64

Vln. I *scratch tone* *pizz*

Vln. II *dampen string with left hand* *arco* *1/4 tone* *pizz*

Vla. *scratch tone* *pizz* *arco* *1/4 tone* *pizz*

Vc. *dampen string with left hand* *arco* *pizz*

69

Vln. I

Vln. II

Vla.

Vc. *arco*

74

Vln. I *arco* *1/4 tone* *1/4 tone* *ff*

Vln. II *arco* *1/4 tone* *1/4 tone* *dampen string with left hand*

Vla. *arco* *1/4 tone* *1/4 tone* *dampen string with left hand*

Vc. *1/4 tone* *Gloss* *dampen string with left hand*

IV. Rondo

6
79

Vln. I

subito p *Glissando* *scratch tone* *f*

Vln. II

arco *p*

Vla.

arco *p* *arco* *mp*

Vc.

p *mp* *f*

84

Vln. I

f *sul ponticello*

Vln. II

f *sul ponticello*

Vla.

f *mp* *f* *mp* *f* *mp* *f* *mp*

Vc.

mp *f* *mp* *f* *mp*

88

Vln. I

f *p* *f*

Vln. II

f *p*

Vla.

f *f* *p* *f*

Vc.

f *p* *f*

IV. Rondo

93

Vln. I

Vln. II

Vla.

Vc.

p *ff* *subito p* *ppp* *p* *f* *subito p*

pizz *arco*

pizz *arco*

pizz *arco*

p *p* *f* *subito p*

102

Vln. I

Vln. II

Vla.

Vc.

accel. *p* *pp* *mf* *p*

accel. *pp*

accel. *p* *pp*

pp *p*

Allegro (M.M. ♩ = c. 120)

108

Vln. I

Vln. II

Vla.

Vc.

f *mp* *ff*

f *mp* *ff*

f *mp* *ff*

f *mp* *ff*

arco

IV. Rondo

8
115

Vln. I *pp* *mf* *ff* *pp* *sul ponticello*

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

Vla. *p* *mf* *ff* *pp* *sul ponticello*

Vc. *p* *mf* *f* *pp*

122

Vln. I *mp* *f* *subito p* *arco sul ponticello*

Vln. II *pizz* *mp* *subito p* *arco sul ponticello*

Vla. *pizz* *mp* *f* *subito p* *arco sul ponticello*

Vc. *pizz* *mp* *ff* *subito p* *sul ponticello*

127

Vln. I *normale* *f* *1/4 tone* *gradually moving towards bridge*

Vln. II *normale* *f* *1/4 tone* *gradually moving towards bridge*

Vla. *normale* *f* *1/4 tone* *gradually moving towards bridge*

Vc. *normale* *f* *1/4 tone* *gradually moving towards bridge*

IV. Rondo

Moderato (♩ = c. 90)

132

sul ponticello - - normale rit.

Vln. I

Vln. II

Vla.

Vc.

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

140

pizz *arco*

Vln. I

Vln. II

Vla.

Vc.

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

sul ponticello *Glissando* *sul ponticello* *Glissando* *sul ponticello* *Glissando*

146

Vln. I

Vln. II

Vla.

Vc.

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

normale *pizz* *arco* *Gliss.* *normale* *pizz* *arco* *Gliss.* *normale* *pizz* *arco* *Gliss.*

IV. Rondo

10
152

Vln. I
Vln. II
Vla.
Vc.

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

pizz *arco* *mp* *ff* *p*

mf *pizz* *arco* *p*

mf *p*

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

Detailed description: This system covers measures 10 to 152. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part begins with a melodic line in 4/4 time, marked *f*, and includes a triplet. The Violin II part is mostly silent, with some notes in 3/4 time. The Viola part has a melodic line in 4/4 time, marked *mf*. The Violoncello part has a melodic line in 4/4 time, marked *f*, and includes a triplet. Dynamic markings include *f*, *p*, *mp*, and *ff*. Articulations include *pizz* and *arco*. The time signature changes from 4/4 to 3/4 and back to 4/4.

157

Vln. I
Vln. II
Vla.
Vc.

ff *p* *ff* *p*

ff *p* *ff* *p*

ff *p* *ff* *p*

Detailed description: This system covers measures 157 to 162. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a melodic line in 4/4 time, marked *ff*. The Violin II part is mostly silent. The Viola part is mostly silent. The Violoncello part has a melodic line in 4/4 time, marked *ff*. Dynamic markings include *ff* and *p*. The time signature changes from 4/4 to 3/4 and back to 4/4.

162

Vln. I
Vln. II
Vla.
Vc.

f *p* *ff* *p* *f* *p* *ff*

pizz *f* *arco* *ff* *p*

pizz *f* *arco* *ff* *p*

f *ff* *p* *ff*

Detailed description: This system covers measures 162 to 167. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a melodic line in 4/4 time, marked *f*. The Violin II part has a melodic line in 4/4 time, marked *f*. The Viola part has a melodic line in 4/4 time, marked *f*. The Violoncello part has a melodic line in 4/4 time, marked *f*. Dynamic markings include *f*, *p*, *ff*, and *arco*. Articulations include *pizz*. The time signature changes from 4/4 to 3/4 and back to 4/4.

169

Vln. I *pp* *f* *p* *f*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *pp* *f* *p* *f*

177

Vln. I *f* *pp* *f* *p*

Vln. II *f* *pp* *f* *p*

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

Vc. *f* *pp* *f* *p*

sul tasto *pizz*

185

accel. **Allegro** (M.M. ♩. = c. 120)

Vln. I *f* *arco* *subito p* *1/4 tone*

Vln. II *f* *arco* *subito p* *1/4 tone*

Vla. *f* *arco* *subito p* *1/4 tone*

Vc. *mf* *f* *arco* *subito p* *1/4 tone*

Glissando

IV. Rondo

12
192

Vln. I *f* *Gliss.* *sul ponticello* *subito p* *normale* *f*

Vln. II *f* *Gliss.* *sul ponticello* *subito p* *normale* *f*

Vla. *f* *sul ponticello* *subito p* *normale* *f*

Vc. *ff* *subito p* *normale* *f*

197

Vln. I *pp* *

Vln. II *pp* *

Vla. *pp* *

Vc. *pp* *

202

Vln. I *mf* *ff* *ff* *mf* *1/4 tone*

Vln. II *sul ponticello* *mp* *f* *ff* *mf* *1/4 tone*

Vla. *mf* *ff* *ff* *mf* *1/4 tone*

Vc. *mp* *f* *ff* *mf* *1/4 tone*

*Attack written pitch, then immediately bend 1/4 tone up or down and stay on the 1/4 tone pitch for the remainder of the note duration

207

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

Vln. II *pp* *pizz* *arco* *mp* *ff*

Vla. *ff* *pp* *pizz* *mf* *ff*

Vc. *pp* *pizz* *arco* *f* *ff*

213

Vln. I *p* *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *p* *f*

219

Vln. I *f* *f* *subito p*

Vln. II *subito p* *f* *pizz* *f*

Vla. *subito p* *f* *pizz* *f*

Vc. *f* *f*