

TIMAEUS

for 14 strings

full score

Johan Svensson
written in 2019

Instrumentation

8 violins
3 violas
2 violoncellos
1 contrabass

Performance notes

Length: ca 8 min.
Written in 2019 at the Royal College of Music
Stockholm, to be performed by Musica Vitae
and conducted by Michael Bartosch






Contact

Email: cjohanfsvensson@gmail.com
Phone +4672-331178

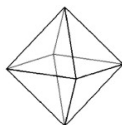
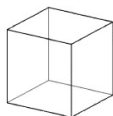
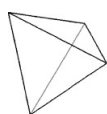
Notation

Glissandi should start immediately on the beginning of the note value affected, and should be static throughout the note value.

All jeté techniques should be played in its full duration, regardless of note value.

	a quarter tone up
	a quarter tone down
	diminuendo to silence
	gradual changes between two techniques
S.P.	sul ponticello
	notes in parenthesis should not be played, its just an directional indication

Examples of the four platonic modes used in this piece:



TIMAEUS

Johan Svansson

♩ = 72
non vib. sempre

♩ = 100

Violin 1.1
ppp *p* *p* *mp*

Violin 1.2
non vib. sempre
ppp *p* *pp* *p* *ppp*

Violin 1.3
non vib. sempre
ppp *p* *pp* *p*

Violin 1.4
non vib. sempre
ppp *p* *pp* *p*

Violin 2.1
non vib. sempre
flautando
pp *p* *ppp* jeté, aprox. full duration
mp *pp*

Violin 2.2
non vib. sempre
flautando
pp *p* *ppp* pizz.
mp

Violin 2.3
non vib. sempre
flautando
pp *p* *ppp*

Violin 2.4
non vib. sempre
ord. → S.P.
ppp *mp*

Viola 1
non vib. sempre
S.P.
ppp *p*

Viola 2
non vib. sempre
ord. → S.P.
ppp *p*

Viola 3
non vib. sempre
ord. → S.P.
ppp *p*

Violoncello 1
non vib. sempre
jeté, aprox. full duration
mp *pp*

Violoncello 2

Contrabass

A ♩ = 72

8

Vln.1.1 *ppp* *mp*

Vln.1.2 *ppp* *p* *ppp* *p* *ppp* *p*

Vln.1.3 *ppp* *p* *ppp* *p* *ppp* *p*

Vln.1.4 *ppp* *p* *ppp* *p* *ppp* *p*

Vln.2.1 (jeté) *mp* *pp* *mp* *pp* *mp* *pp*

Vln.2.2 pizz. *mp* arco *mp*

Vln.2.3

Vln.2.4

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Detailed description: This page of a musical score contains measures 8 through 12. It features a full string section (Violins 1-4, Violas 1-3, Cellos, and Double Basses) and a woodwind section (Violins 2.1 and 2.2). The score is in 3/4 time with a tempo of quarter note = 72. The key signature has one sharp (F#). The first four violin staves (Vln.1.1-4) play a melodic line starting on measure 8, with dynamics ranging from *ppp* to *mp*. The second and third violin staves (Vln.1.2-3) play a similar line but with more dynamic contrast, including *ppp* and *p* markings. The second violin part (Vln.2.1) has a 'jeté' marking and dynamic markings of *mp* and *pp*. The second violin part (Vln.2.2) starts with a pizzicato (*pizz.*) and *mp* dynamic, then switches to arco (*arco*) and *mp* dynamic. The Viola, Cello, and Double Bass staves are currently empty.

$\text{♩} = 100$ **B** $\text{♩} = 72$

14

Vln.1.1 pp ppp p mp pp

Vln.1.2 pp ppp p ppp p

Vln.1.3 pp ppp p ppp p

Vln.1.4 pp ppp p ppp p

Vln.2.1 (flautando) pp p ppp $mp > pp$ jeté ...

Vln.2.2 (flautando) pp p ppp mp pizz.

Vln.2.3 (flautando) pp p ppp

Vln.2.4 ord. pp mp S.P.

Vla.1 S.P. ppp p

Vla.2 ord. pp p S.P.

Vla.3 ord. ppp p S.P.

Vc.1 jeté ... $mp > pp$

Vc.2

Cb.

♩ = 100

20

Vln.1.1 *p* 3 *mp* 3 *ppp*

Vln.1.2 *ppp* 3 *p* *ppp* 3 *ppp*

Vln.1.3 *ppp* 3 *p* *ppp*

Vln.1.4 *ppp* 3 *p* *ppp*

Vln.2.1 (flautando) *p* *ppp*

Vln.2.2 arco (flautando) *p* *ppp*

Vln.2.3 (flautando) *p* *ppp*

Vln.2.4 flautando *p* *ppp*

Vla.1 ord. *pp*

Vla.2 ord. *pp*

Vla.3 ord. *p*

Vc.1

Vc.2

Cb.

Detailed description: This page of a musical score contains measures 20, 21, and 22. It features ten staves: four for Violins (Vln.1.1-4), four for Violas (Vln.2.1-4), and two for Cellos/Double Basses (Vc.1, Vc.2, Cb.). The score is in 3/4 time with a tempo of 100 beats per minute. The key signature has one sharp (F#). The first system (measures 20-21) shows the Violin I parts with triplets and dynamics ranging from *p* to *ppp*. The Violin II, III, and IV parts have similar triplet patterns. The second system (measures 21-22) introduces the Violin II, III, and IV parts with a 'flautando' marking and dynamics of *p* and *ppp*. The Viola I and II parts enter with 'ord.' markings and dynamics of *pp* and *p*. The Cello and Double Bass parts are silent in this section.

♩ = 72

23

Vln.1.1 *pp*

Vln.1.2 *pp*

Vln.1.3 *pp*

Vln.1.4 *pp*

Vln.2.1 *ord.* *p*

Vln.2.2 *ord.* *p*

Vln.2.3 *ord.* *mp*

Vln.2.4 *ord.* *ppp* *mp*

Vla.1 *mp* *pp*

Vla.2 *S.P.* *mp* *ord.* *p* *pp*

Vla.3 *ppp* *ord.* *ppp* *S.P.* *p*

Vc.1 *ord.* *quasi S.P.* *ppp* *p*

Vc.2 *non vib. sempre* *ord.* *quasi S.P.* *ord.* *ppp*

Cb. *non vib. sempre* *ord.* *quasi S.P.* *ord.* *ppp*

27 **C**

Vln.1.1 *p* *ppp*

Vln.1.2 *p* *ppp*

Vln.1.3 *p* *ppp*

Vln.1.4 *p* *ppp*

Vln.2.1 (jeté) *mp* *pp* *mp* *pp*

Vln.2.2

Vln.2.3

Vln.2.4

Vla.1 *mp*

Vla.2 S.P. *mp*

Vla.3 (S.P.) *mp*

Vc.1 ord. *ppp* *mp* *ppp* quasi S.P. ord. quasi S.P. ord. *mf* pizz. l.v.

Vc.2 *mp* *ppp* quasi S.P. ord. quasi S.P. ord. S.P. *mp*

Cb. *mp* *ppp* quasi S.P. ord. quasi S.P. ord. S.P. *mp*

$\text{♩} = 100$

jeté, aprox. full duration

D

Vln.1.1
Vln.1.2
Vln.1.3
Vln.1.4
Vln.2.1
Vln.2.2
Vln.2.3
Vln.2.4
Vla.1
Vla.2
Vla.3
Vc.1
Vc.2
Cb.

mp *mp* *pp* *p* *3* *3*

mp

mp

p *mf* *p* *3* *3*

p *mp* *3* *p* *3*

mp *p* *3* *mp* *3*

mf *p* *3*

p *mf* *ppp* *mp*

ord. *mp* *ppp* *mp*

ord. *mp* *ppp* *mp*

arco *mp* *p*

ord. *mp* *p*

ord. *p*

36

Vln.1.1 *mf pp* *p* 3 3 3 3

Vln.1.2 *mf pp* *p* 3 3 3 3

Vln.1.3 *mf pp* *p* 3 3 3 3

Vln.1.4 *mf pp* *p* 3 3 3 3

Vln.2.1 *mf* *p* 3 3

Vln.2.2 *mf* *p* 3

Vln.2.3 *p* 3

Vln.2.4

Vla.1 *mp* *pp*
jeté, aprox. full duration...

Vla.2

Vla.3

Vc.1 *f* *pp* *mp* *p*
molto S.P. ord. quasi S.P.

Vc.2 *f* *pp* *mp* *p*
molto S.P. ord. quasi S.P.

Cb. *mp* *p*
quasi S.P.

40

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vln.2.4

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

E

p

mp

f

ff

43

Vln.1.1 *mf* *p* *pp* free bowing

Vln.1.2 *f* *p* *pp* free bowing

Vln.1.3 *f* *pp* free bowing

Vln.1.4 *ff* *pp* free bowing

Vln.2.1 *mp* *p* *pp*

Vln.2.2 *p* *pp*

Vln.2.3 *mp* *p* *pp*

Vln.2.4 *mf* *p* *pp*

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

Vla.2 *mf* *mp* *p* *pp*

Vla.3 *mp* *p* *pp*

Vc.1 *mp* *p* S.P. *ppp* *p*

Vc.2 *mp* S.P. *ppp*

Cb. *mp* *p*

Detailed description: This page of a musical score contains measures 43 through 46. It features a string section with four violin staves (Vln.1.1-4) and three viola staves (Vla.1-3), and a woodwind section with two cello staves (Vc.1-2) and a double bass staff (Cb.). The violin parts are characterized by rapid sixteenth-note passages in the first half of the measures, which then transition into sustained, long-note passages labeled 'free bowing' in the second half. Dynamic markings range from fortissimo (ff) to pianissimo (ppp). The woodwind parts provide a rhythmic and harmonic accompaniment, with cellos and double basses playing a steady eighth-note pattern. The score is written in a key with one sharp (F#) and a common time signature.

48

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vln.2.4

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf

mf

mf

mf

mf

mf

mf

p

S.P.

ppp

p

Detailed description: This page of a musical score contains measures 48 through 51. It features ten staves for string instruments and two staves for woodwinds. The string staves are divided into four groups: Violins 1 (Vln.1.1-4) and Violins 2 (Vln.2.1-4). Each violin part has a long, sustained note with a hairpin crescendo leading to a dynamic marking of *mf* (mezzo-forte) at the end of the measure. The Viola parts (Vla.1-3) also play sustained notes with a similar crescendo to *mf*. The Violoncello parts (Vc.1-2) play a rhythmic pattern of eighth notes, starting with a dynamic marking of *p* (piano). The Contrabass (Cb.) part plays a similar rhythmic pattern, starting with a dynamic marking of *ppp* (pianissimo) and a hairpin crescendo to *p* at the end of the measure. The score includes various musical notations such as stems, beams, slurs, and dynamic hairpins.

53 **F** ♩ = 90

Vln.1.1 *pp*

Vln.1.2 *pp*

Vln.1.3 *pp*

Vln.1.4 *pp*

Vln.2.1 *ff* *p*

Vln.2.2 *ff*

Vln.2.3 *ff*

Vln.2.4 *ff* *p*

Vla.1 *ff* *pp* *mf* ord. S.P.

Vla.2 *ff* *pp* *mf* ord. S.P.

Vla.3 *ff* *pp* *mf* ord. S.P.

Vc.1 *f*

Vc.2 *f*

Cb. *f*

58

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vln.2.4

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

p

p

p

p

62

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vln.2.4

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

p

pp

f

ord.

S.P.

quasi S.P.
aggressive, aprox. pitch,
aprox. tempo

mf

G ♩ = 100

66

Violins (Vln. 1.1-1.4): Violins 1 and 2 play the melody, while Violins 3 and 4 provide accompaniment. Dynamics range from *mp* to *f*. Includes a sixteenth-note run and a triplet.

Violas (Vln. 2.1-2.4): Four parts playing a rhythmic pattern of eighth notes with slurs. Dynamics range from *f* to *ff*.

Violas (Vla. 1-3): Three parts with dynamics ranging from *p* to *ff*. Includes a sixteenth-note run and a triplet.

Cello (Vc. 1-2) and Double Bass (Cb.): Three parts playing a rhythmic pattern of eighth notes with slurs. Dynamics range from *ff* to *mp*. Includes a triplet.

Dynamic markings: *p*, *ff*, *mp*, *f*, *mf*, *mf*³, *p*.

Articulation: accents (♩), slurs, and fermatas.

Performance instructions: *ord.* (order) and *S.P.* (Section Principal).

Figured bass: 6, 6, 6, 6, 3.

70

Vln.1.1 *f* 3

Vln.1.2 *f* 3

Vln.1.3 *f* 3

Vln.1.4 *f* 3

Vln.2.1 3

Vln.2.2 3

Vln.2.3 3

Vln.2.4 3

Vla.1 *f* *mp* *f* 3 3 6

Vla.2 *f* *mp* *f* 3 3 6

Vla.3 *f* *mp* *f* 3 3 6

Vc.1 *f* 3

Vc.2 *f* 3

Cb. *f* 3

Detailed description: This page of a musical score, numbered 16, is for the piece 'Timaeus' by Johan Svensson (140419). It covers measures 70, 71, and 72. The score is arranged for a string quartet (Violins 1 & 2, Violas 1 & 2), three Violas (1, 2, 3), two Cellos (1, 2), and a Contrabass. Measures 70 and 71 feature a dynamic of *f* (forte) with a triplet of eighth notes in the first four violin parts. Measure 72 shows a dynamic shift to *mp* (mezzo-piano) for the violas and cellos, with a return to *f* for the violins. The violas and cellos play a more complex rhythmic pattern involving triplets and sextuplets. The woodwinds (Vc.1, Vc.2, Cb.) have a similar triplet pattern in measure 72.

This page of a musical score, numbered 17, contains measures 73, 74, and 75. The score is arranged in a system with 13 staves. The top four staves are for Violins 1, 2, 3, and 4 (Vln.1.1 to Vln.1.4), all in treble clef. The next four staves are for Violins 2, 1, 3, and 4 (Vln.2.1 to Vln.2.4), all in treble clef. The following three staves are for Violas 1, 2, and 3 (Vla.1 to Vla.3), all in alto clef. The bottom two staves are for Violoncello (Vc.1 and Vc.2) and Contrabass (Cb.), all in bass clef. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. The score features various musical notations including sixteenth-note runs, triplets, and dynamic markings such as *f*, *p*, and *mp*. A rehearsal mark '73' is placed at the beginning of the first measure. The bottom right corner of the page features a dynamic marking *p* and a triplet of eighth notes.

76 **H**

Vln.1.1 *p* *mf* *p*

Vln.1.2 *p* *mf* *p*

Vln.1.3 *p* *mf* *p*

Vln.1.4 *p* *mf* *p*

Vln.2.1

Vln.2.2

Vln.2.3

Vln.2.4

Vla.1 *p* *mf* *mf* *p*

Vla.2 *p* *mf* *mf*

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

Vc.1 *p* *mf* *mf*

Vc.2 *p* *mf* *mf*

Cb. *mf*

80

Vln.1.1 *mf* *p* *mp* *pp*

Vln.1.2 *mf* *p* *mp* *pp*

Vln.1.3 *mf* *p* *mp* *pp*

Vln.1.4 *mf* *p* *mp* *pp*

Vln.2.1

Vln.2.2

Vln.2.3

Vln.2.4

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

Vla.2 *p* *mf* *p* *mp*

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

Vc.1 *p* *mf* *p*

Vc.2 *p* *mf* *p* *f* *p*

Cb. *mf* *p* *mf* *p*

Detailed description: This page of a musical score, numbered 19, contains measures 80 through 83. The score is for a string quartet (Violins 1 & 2, Violas 1 & 2) and woodwinds (Clarinet Bass). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. Measures 80 and 81 feature a complex rhythmic pattern of eighth notes, primarily consisting of triplets. The dynamics for these measures are marked *mf* (mezzo-forte) and *p* (piano). In measure 82, the dynamics shift to *mp* (mezzo-piano) and *pp* (pianissimo). Measure 83 continues with *pp*. The string parts (Vln. 1.1-4 and Vln. 2.1-4) play the triplet eighth-note pattern. The woodwind parts (Vla. 1-3 and Vc. 1-2) play a more complex rhythmic pattern, also involving triplets. The Clarinet Bass (Cb.) part plays a similar complex pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

85

I excessive bow pressure
(a bit ugly and brutal)

Vln.1.1
f

Vln.1.2
f

Vln.1.3
f

Vln.1.4
f

Vln.2.1
mf f

Vln.2.2
f

Vln.2.3
f

Vln.2.4
f

Vla.1
f mf f

Vla.2
pp f

Vla.3
pp f

Vc.1
mp pp mf f mf

Vc.2
mp pp mf f mf

Cb.
mp pp mp mf f mf

quasi S.P. molto S.P. quasi S.P.

quasi S.P. molto S.P. quasi S.P.

quasi S.P. molto S.P. quasi S.P.

93

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vln.2.4

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

p ————— *f*

p ————— *f*

p ————— *f*

p ————— *f*

p ————— *f*

p ————— *f*

p ————— *f*

p ————— *f*

p ————— *f*

→ molto S.P.
f

→ molto S.P.
f

→ molto S.P.
f

$\text{♩} = 72$
J ord.
solo

98

Vln.1.1 *p* *f* *p* *mp* 3

Vln.1.2 *p* *f* *p* *f* 3

Vln.1.3 *p* *f* *p* *f* 3

Vln.1.4 *p* *f* *p* *f* 3

Vln.2.1 *p* *f* *p* *f* 3

Vln.2.2 *p* *f* *p* *f* 3

Vln.2.3 *p* *f* *p* *f* 3

Vln.2.4 *p* *f* *p* *f* 3

Vla.1 *p* *f* *p* *f* 3

Vla.2 *p* *f* *p* *f* 3

Vla.3 *p* *f* *p* *f* 3

Vc.1 quasi S.P. *mf* *f* quasi S.P. *mf* *f* → molto S.P.

Vc.2 quasi S.P. *mf* *f* quasi S.P. *mf* *f* → molto S.P.

Cb. quasi S.P. *mf* *f* quasi S.P. *mf* *f* → molto S.P.

104

Vln.1.1 S.P. *mf* ord. *p* *mp* S.P. *mf* *mp*

Vln.1.2 flautando *pp*³

Vln.1.3 flautando *pp*³

Vln.1.4 flautando *pp*³

Vln.2.1 jeté... .. (ord.) flautando *mp* > *pp* *ppp* *pp*³

Vln.2.2 pizz. arco flautando *mp* *ppp* *pp*³

Vln.2.3 (ord.) flautando *ppp* *pp*³

Vln.2.4 (ord.) flautando *ppp* *pp*³

Vla.1 (ord.) *ppp*

Vla.2 (ord.) *ppp*

Vla.3 (ord.) *ppp*

Vc.1 (ord.) *ppp*

Vc.2 (ord.) *ppp*

Cb.

Detailed description: This page of a musical score, numbered 104, features ten staves. The top staff (Vln.1.1) contains the primary melodic line with dynamic markings *mf*, *p*, *mp*, and *mf*, and performance instructions S.P. and ord. It includes a triplet of eighth notes. The second through fourth staves (Vln.1.2-4) are for violin parts, with Vln.1.2 and Vln.1.3 marked 'flautando' and *pp*³. The fifth and sixth staves (Vln.2.1-2) are for viola parts; Vln.2.1 includes the instruction 'jeté... ..' and dynamic markings *mp* > *pp*, *ppp*, and *pp*³, while Vln.2.2 includes 'pizz.' and 'arco'. The seventh through ninth staves (Vla.1-3) are for viola parts, each marked '(ord.)' and *ppp*. The tenth and eleventh staves (Vc.1-2) are for cello parts, each marked '(ord.)' and *ppp*. The bottom staff (Cb.) is for the double bass and is currently empty.

112

Vln.1.1 *p* *mp*³ *ord.*³ *molto S.P.*

Vln.1.2 *p* *pp* *mp* *S.P.*

Vln.1.3 *p* *pp* *mp* *ord.* *S.P.*

Vln.1.4 *p* *pp* *mp* *ord.* *S.P.*

Vln.2.1 (ord.) *ppp*

Vln.2.2 (ord.) *ppp*

Vln.2.3 (ord.) *ppp*

Vln.2.4 (ord.) *ppp*

Vla.1 *ppp*

Vla.2 *ppp*

Vla.3 *ppp*

Vc.1 *ppp*

Vc.2 *ppp*

Cb.

Detailed description: This page of a musical score, numbered 24, is for the piece 'Timacus' by Johan Svensson (140419). It covers measures 112 to 115. The score is arranged in a system with 13 staves. The top four staves are for Violins I (Vln.1.1-4), the next four for Violins II (Vln.2.1-4), and the bottom five for Viola (Vla.1-3), Violoncello (Vc.1-2), and Contrabass (Cb.).
Measure 112: Vln.1.1 starts with a half note G4, followed by a half note A4, and a half note B4. Vln.1.2, Vln.1.3, and Vln.1.4 each start with a half note G4, followed by a half note A4, and a half note B4. Vln.2.1-4, Vla.1-3, Vc.1-2, and Cb. are silent.
Measure 113: Vln.1.1 has a half note G4, followed by a half note A4, and a half note B4. Vln.1.2, Vln.1.3, and Vln.1.4 have a half note G4, followed by a half note A4, and a half note B4. Vln.2.1-4, Vla.1-3, Vc.1-2, and Cb. are silent.
Measure 114: Vln.1.1 has a half note G4, followed by a half note A4, and a half note B4. Vln.1.2, Vln.1.3, and Vln.1.4 have a half note G4, followed by a half note A4, and a half note B4. Vln.2.1-4, Vla.1-3, Vc.1-2, and Cb. are silent.
Measure 115: Vln.1.1 has a half note G4, followed by a half note A4, and a half note B4. Vln.1.2, Vln.1.3, and Vln.1.4 have a half note G4, followed by a half note A4, and a half note B4. Vln.2.1-4, Vla.1-3, Vc.1-2, and Cb. are silent.
Dynamics: Vln.1.1 starts at *p*, moves to *mp* in measure 113, and then to *ppp* in measure 115. Vln.1.2-4 start at *p*, move to *pp* in measure 113, and then to *mp* in measure 114. Vln.2.1-4, Vla.1-3, Vc.1-2, and Cb. are marked *ppp* in measure 115.
Performance instructions: Vln.1.1 has a 'molto S.P.' instruction in measure 115. Vln.1.2-4 have 'S.P.' instructions in measure 113. Vln.2.1-4, Vla.1-3, Vc.1-2, and Cb. have '(ord.)' instructions in measure 115.

119

II

S.P.

ord.

3

(ord) III

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

pp

pp

pp

pp

(ord.)

pp

Detailed description: This page of a musical score contains measures 119 through 123. The score is arranged in a system with 13 staves. The top staff is for Violin 1.1, which has a treble clef and a key signature of one flat. It begins with a second finger fingering (II) and a dynamic marking of *ppp*. A hairpin crescendo leads to a *S.P.* (Sforzando) marking at the start of measure 120. The melody continues through measures 121 and 122, ending with a triplet of eighth notes in measure 123. The second staff is for Violin 1.2, which is mostly silent but has a *pp* dynamic marking and a fingering (ord) III in measure 123. The third through sixth staves are for Violins 1.3, 1.4, 2.1, and 2.2. The seventh through tenth staves are for Violas 1, 2, and 3, and the eleventh and twelfth staves are for Violas 1 and 2. All these staves have a bass clef and a key signature of one flat. They follow a similar pattern to the Violin 1.1 staff, with *ppp* dynamics and a hairpin crescendo leading to a *S.P.* marking in measure 120. The bottom staff is for the Contrabass (Cb.), which has a bass clef and a key signature of one flat. It follows the same pattern as the other string parts, with *ppp* dynamics and a hairpin crescendo leading to a *S.P.* marking in measure 120. The score concludes in measure 123 with a dynamic marking of *pp* and a fingering (ord.) for the Contrabass.

K ♩ = 100

125

Vln.1.1 *p* *ff* *f* *mf* *mp* *p* *pp*

Vln.1.2 *p* *ff* *mf* *mp* *p* *pp*

Vln.1.3 ord. *p* *f* *mf* *mp* *p* *pp*

Vln.1.4 ord. *p* *f* *mp* *p* *pp*

Vln.2.1 *p* *mf* *mp* *p* *pp*

Vln.2.2 *mp* *p* *pp*

Vln.2.3 *mp* *p* *pp*

Vln.2.4 *mp* *pp*

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

Vla.2 *mp* *mf* *p* *pp*

Vla.3 *mp* *f* *p* free bowing *p*

Vc.1 *mp* *f* *pp* *p* free bowing

Vc.2 *mp* *ff* *ppp* *p* free bowing

Cb. *p* *ppp* *ff* *ppp* *p* free bowing

129

jeté (aprox. full duration)

jeté (sim)

L

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vln.2.4

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mf

mf

mp *pp*

mf

mf

134

Vln.1.1 *mp* > *pp*

Vln.1.2 *mp* > *pp*

Vln.1.3 *mp* > *pp*

Vln.1.4 *mp* > *pp*

Vln.2.1 *mp* > *pp*

Vln.2.2 *mp* > *pp*

Vln.2.3 *pp* *mp* > *pp*

Vln.2.4 *pp* *mp* > *pp*

Vla.1 *mp* > *pp*

Vla.2

Vla.3

Vc.1 *mp* > *pp* *jeté (sim)*

Vc.2 *mf* *pizz.* *l.v.*

Cb.

139

Vln.1.1
mp *pp*

Vln.1.2
mp *pp*

Vln.1.3
mp *pp*

Vln.1.4
mp *pp*

Vln.2.1
mp *pp*

Vln.2.2
mp *pp*

Vln.2.3
pp *mp* *pp*

Vln.2.4
pp *mp* *pp*

Vla.1
mp *pp*

Vla.2
pp

Vla.3
pp

Vc.1
mp *pp*

Vc.2
pp *mf*

Cb.
pp *mf*

S.P.
aggressive, aprox.
pitch, aprox. tempo

S.P.
aggressive, aprox. pitch, aprox. tempo

arco
S.P.
aggressive, aprox. pitch, aprox. tempo

arco
quasi S.P.
aggressive, aprox. pitch, aprox. tempo

arco
quasi S.P.
aggressive, aprox. pitch, aprox. tempo

142

S.P.
aggressive, aprox.
pitch, aprox. tempo

pp *mf*

S.P.
aggressive, aprox.
pitch, aprox. tempo

pp *mf*

S.P.
aggressive, aprox.
pitch, aprox. tempo

pp *mf*

S.P.
aggressive, aprox.
pitch, aprox. tempo

pp *mf*

Vln.2.1 *mf*

S.P.
aggressive, aprox. pitch, aprox. tempo

pp *mf*

S.P.
aggressive, aprox. pitch, aprox. tempo

pp *mf*

S.P.
aggressive, aprox.
pitch, aprox. tempo

pp *mf*

Vla.1 *mf*

Vla.2 *mf*

Vla.3 *mf*

Vc.1 *mf*

Vc.2

Cb. (quasi S.P.) *pp*

145

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4 *pp*

Vln.2.1 *ord.* *pp*

Vln.2.2 *ord.* *pp*

Vln.2.3 *ord.* *pp*

Vln.2.4 *ord.* *pp*

Vla.1 *ord.* *pp*

Vla.2 *ord.* *pp*

Vla.3

Vc.1

Vc.2

Cb.

148 ord. *pp* *f* *mp* *3* *p* **M** *ca 7"*

Vln.1.1 *pp* *f* *mp* *3* *p*

Vln.1.2 *pp* *f* *mp* *3* *p*

Vln.1.3 *pp* *f* *mp* *3* *p*

Vln.1.4 *f* *pp*

Vln.2.1 *f* *mp* *3* *p*

Vln.2.2 *f* *mp* *3* *p*

Vln.2.3 *f* *mp* *3* *p*

Vln.2.4 *f* *mp* *3* *p*

Vla.1 *f*

Vla.2 *f*

Vla.3 *pp* *f*

Vc.1 *pp* *f*

Vc.2 *pp* *f*

Cb. *f* *pp*

Detailed description: This page of a musical score covers measures 148 to 151. It features a large ensemble of instruments: Violins 1 (Vln.1.1-4), Violins 2 (Vln.2.1-4), Violas (Vla.1-3), Violas/Celli (Vc.1-2), and Contrabass (Cb.). The score is marked with dynamic levels: *pp* (pianissimo), *f* (forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions include 'ord.' (order) and 'ca 7"' (approximately 7 inches). A box labeled 'M' is present in the first measure. The woodwinds (Vc.1-2 and Cb.) play a melodic line with a crescendo from *pp* to *f* and a decrescendo to *pp*. The strings play a rhythmic pattern, with the first violins and violas playing a melodic line that changes in measure 150. The second violins and violas play a triplet figure. The cellos and contrabass play a similar triplet figure. The violins 1 and 2 play a melodic line that changes in measure 150. The violas play a melodic line that changes in measure 150. The cellos and contrabass play a melodic line that changes in measure 150.

154

Vln.1.1 *mp* *p* flautando *mp* *p* *mp*

Vln.1.2 *mp* *p* flautando *mp* *p*

Vln.1.3 *mp* *p* flautando *mp* *p*

Vln.1.4

Vln.2.1 flautando *mp* *p* *mp* *p*

Vln.2.2 flautando *mp* *p* *mp* *p*

Vln.2.3 flautando *mp* *p* *mp* *p*

Vln.2.4 flautando *mp* *p* *mp* *p*

Vla.1 *mp* *mf*

Vla.2 *mp* *mf*

Vla.3 *mp* *mf*

Vc.1 *mp* *p*

Vc.2 *mp* *p*

Cb.

Detailed description: This page of a musical score, numbered 33, contains measures 154, 155, and 156. The score is for a string quartet (Violins 1 & 2, Violas 1 & 2) and woodwinds (Clarinets 1 & 2, Bassoon). Measures 154 and 155 feature the first violin parts (Vln.1.1-3) and the second violin parts (Vln.2.1-4) playing a melodic line with a triplet of eighth notes, marked *mp* and *p*, with the instruction 'flautando' above. The fourth violin (Vln.1.4) is silent. Measures 155 and 156 feature the woodwind parts: Clarinet 1 (Vla.1), Clarinet 2 (Vla.2), Bassoon (Vla.3), Clarinet 1 (Vc.1), and Clarinet 2 (Vc.2). These parts play a triplet of eighth notes, marked *mp* and *mf*. The Bassoon (Cb.) is silent. The page number 154 is written at the beginning of the first measure.

157

Vln.1.1 *p* *mp* *pp* S.P. *mf*

Vln.1.2 *mp* *p* S.P. *mf*

Vln.1.3 *mp* *p* S.P. *mf*

Vln.1.4

Vln.2.1 *mp* *p* (ord.) *mp* *mf*

Vln.2.2 *mp* *p* (ord.) *mp* *mf*

Vln.2.3 *mp* *p* (ord.) *mp* *mf*

Vln.2.4 (ord.) *mp* *mf*

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

Vla.2 *mp* *mf*

Vla.3 *p* *mp*

Vc.1 *p* *mp*

Vc.2 *p* *mp*

Cb.

161

ord.

ppp

mf

jeté... ..

mp

pp

mf

ord.

pp

mf

pp

mf

ord.

pp

mf

pp

mf

Vln.1.4

Vln.2.1

pp

mf

pp

mf

Vln.2.2

pp

mf

jeté

mp

Vln.2.3

pp

mf

pp

mf

Vln.2.4

pp

mf

pp

mf

Vla.1

pp

mf

pp

mf

Vla.2

pp

mf

pp

mf

Vla.3

pp

mf

pp

mf

Vc.1

pp

mf

pp

mf

Vc.2

pp

mf

pp

mf

Cb.

N

165

Vln.1.1 *ff* *p* *mf* *p*

Vln.1.2 *ff* *p* *mf* *p*

Vln.1.3 *ff* *p* *mf* *p*

Vln.1.4 *ff* *p* *mf* *p*

Vln.2.1 *mf* *p*

Vln.2.2 *pp* *mf* *p*

Vln.2.3 *mf* *p*

Vln.2.4 *p* *mf*

Vla.1 *p* *ff* *ff* *p* *p* *mf*

Vla.2 *p* *ff* *ff* *p* *p*

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

Vc.1 *ff* *p* *p*

Vc.2 *ff* *p*

Cb.

170

The image shows a page of a musical score for a string and woodwind ensemble, starting at measure 170. The score is divided into two systems. The first system includes Violins 1.1-1.4, Violins 2.1-2.4, and Violas 1-3. The second system includes Violins 1.1-1.4, Violins 2.1-2.4, Violas 1-3, Violoncellos 1-2, and Contrabass. The music is written in treble clef for the violins and violas, and bass clef for the cellos and bass. The key signature has one sharp (F#) and the time signature is 4/4. The score features a variety of dynamics including *p*, *f*, *mf*, *ff*, and *mf*³. There are also trills and triplets indicated. The bottom of the page has a large brace under the woodwind parts.

Vln.1.1
p *f* *p* *f* *mf*³ *p* *mf*³ *p*

Vln.1.2
p *f* *p* *f* *mf*³ *p* *mf*³

Vln.1.3
p *f* *p* *f* *mf*³ *p*

Vln.1.4
p *f* *p* *f* *mf*³ *p*

Vln.2.1
mf *p* *f* *p* *f* *mf*³

Vln.2.2
mf *p* *f* *p* *f*

Vln.2.3
ff *p* *f* *p* *f*

Vln.2.4
ff *p* *f* *p* *f*

Vla.1
p *f* *mf*³ *p*

Vla.2
mf *p* *f* *mf*³ *p*

Vla.3
mf *p* *f* *mf*³ *p*

Vc.1
ff *p* *f* *mf*³ *p*

Vc.2
p *ff* *p* *f* *mf*³ *p*

Cb.

174

Violins (Vln. 1.1-1.4):
 - Vln. 1.1: $f \rightarrow pp$ jeté (aprox. full duration)
 - Vln. 1.2: $f \rightarrow pp$ jeté (aprox. full duration)
 - Vln. 1.3: $f \rightarrow pp$ jeté (aprox. full duration)
 - Vln. 1.4: $f \rightarrow pp$

Violas (Vln. 2.1-2.3):
 - Vln. 2.1: $f \rightarrow pp$ jeté (aprox. full duration)
 - Vln. 2.2: $f \rightarrow pp$ jeté (aprox. full duration)
 - Vln. 2.3: $f \rightarrow pp$ jeté (aprox. full duration)

Violoncello (Vc. 1-2):
 - Vc. 1: $f \rightarrow pp$ jeté (aprox. full duration)
 - Vc. 2: $f \rightarrow pp$ jeté (aprox. full duration)

Contrabass (Cb.):
 - $f \rightarrow pp$ jeté (aprox. full duration)

Senza misura solo (measures 176-177)