

String Quartet

2003 – 2006

Philip Venables

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(2003 – 2006)

The first movement (2003) of this String Quartet was first performed by the Artea Quartet (Thomas Gould, Rhys Watkins, Benjamin Roskams, Ashok Klouda) at the Royal Northern College of Music, Manchester on 10th January 2004, as part of the International String Quartet Festival, *QuartetFest* 2004. It was given its London Premiere in the Duke's Hall, Royal Academy of Music, on April 23rd 2004 as part of the *Omaggio* Festival celebrating the life and music of Luciano Berio.

The complete quartet (2006) was given its world premiere by The Duke Quartet at The Wigmore Hall, Wigmore Street, London, on 5th December 2006, and performed again in the following days at The Queen's Hall, Edinburgh and The Gate, Cardiff.

The first movement of this quartet can be performed on its own, but the other movements should only be played as part of the complete quartet.

The first movement (2003) is dedicated to Rizwan Ifrahim.

String Quartet

Philip Venables

December 2003 (1st Movement)
January 2006 (2nd & 3rd Movements)

- I** – *Wildly, folk-like* (c. 8'30")
- II** – *Steady, relaxed* (c. 4'15")
- III** – *Fast, nervous* (c. 2'20")

Duration: c. 15'00"

Listener's note

This piece, my first String Quartet, divulges all of its music within the striking, folkish viola solo at the very beginning. All three movements begin with the same gesture, and each has similar elements of violence and lyricism, but the first movement is far more organic and freely flowing than the later movements. The music moves through several different harmonic and rhythmic zones, always carried by a continuation of the passionate opening viola melody. A faster, more violent central section, characterised by stabbing chords and aggressive rising figures, breaks down to a broad and pained melody, blurred between the upper strings. Finally, a more reflective and sinuous coda returns the viola melody back to its home.

In contrast, the nature of both the second and third movements is far more mechanical and single-minded than the first. The second movement is almost hypnotic in its repetitive use of a rising scale. As the scale is passed around and varied, elements of the first movement are brought to bear: long, winding melodies high up in the cello and an intense violin solo towards the end. The third movement is a relentless but brief *moto perpetuo*, drawing out motivic elements from the first movement and transforming them into mechanical patterns. The violence, stabbing chords and the rapid unison *crescendi* make up the fabric of this concluding movement, and over the top of the constant buzzing energy, the upper strings re-frame melodies from the first movement in a new context, returning the music to the unison A-flat that started the work.

Performance Notes

○ = crescendo from nothing

○ = diminuendo to nothing

+ = Left hand pizzicato

gliss. = a measured slide: slide continuously and gradually from the start note to the end note for the duration indicated, with no breaks of bow or string changes

port. = a quick slide: slide at the end of the note as a quick transition to the new note rather like an audible shift in hand position. If notated at the end of a note which is followed by a rest, 'fall off' the end of the note to the pitch specified by a small note)

Use vibrato as normal unless otherwise indicated. Use it particularly to emphasise crescendi and diminuendi

Grace notes come BEFORE the beat in the 1st Movement and ON the beat in the 2nd & 3rd movements

Viola, bar 1 (opening solo) *Violin I, bar 38*

The image shows two musical staves. The left staff is for Viola, bar 1, in 12/8 time. It features a half note with a grace note, a crescendo from *sf* to *ff*, and a fermata. The right staff is for Violin I, bar 38, in 12/8 time. It features a half note with a grace note, a crescendo from *sf* to *fff*, and a fermata.

Here are two examples of a figuration which occurs often in the piece. It should be played by a **full** down-bow as fast and as loud as possible (almost throwing the bow down with a total release of pressure), followed by a **full** up-bow starting from nothing with a rapid crescendo towards the lower-half of the bow (like a sudden surge of sound)

The viola player should be seated in the "first" position, to help projection and emphasise the soloistic nature of the viola in this piece. In other words, like this:

Vn I Vn II

Viola Vc

Accidentals apply to the whole bar, except in the first bar of the 1st Movement (free time, viola solo), where they apply to the note only.

I

Wildly, folk-like, freely but slowly, with no feeling of pulse

Violin I

Violin II

Viola

Violoncello

ff

ff

sf sf ff sf ppp ff

ff

rall..... in tempo

Vla

ff sf ff sf ff sf ff

gliss. gliss. gliss.

broadly, drawn out..... in tempo

Vla

ppp fff appassionato (fff) p ff

broadly..... in tempo

Vla

ff p ff appassionato mp ff

gliss.

passionately, drawn out..... in tempo

Vla

no vib
mp
ff
sf-mp
port.
fff
ff
pp

I 3 IV

♩ = 84, static, contemplative
con sord.

Vln I

pp sul tasto, no vib, flautando
poco
p
ppp

Vln II

con sord.
pp sul tasto, no vib, flautando
poco
p
ppp

Vla

pp sul tasto, no vib, flautando
poco
p
pp

Vc.

con sord.
pp sul tasto, no vib, flautando
poco
p
ppp

♩ = 50-66, with the same feeling of rubato as the beginning

Vln I

pizz.
ff

Vln II

pizz. arco
ff
pp sul tasto
gliss.
gliss.
gliss.
gliss.

Vla

pp sul tasto
mp
pmp
f
p

Vc.

pizz.
ff

II III IV 3 3

rit..... in tempo

9 pizz. IV
Vln I *ff* III IV *mp* *p*

Vln II *f* *ff* *ppp* *pp* *(poco)* *p* gliss. gliss. IV

Vla *f* *ff* III IV III II III II III II III II *gliss.* *mf* *p flautando*

Vc. con sord. II senza sord. *ff*

rall..... in tempo

12 arco IV *ppp* *p* gliss. V

Vln II *pp* *gliss.* senza sord. 3/4

Vla III *gliss.* V *gliss.* I II I II III *mf* *p flautando* *pp* no vib. 3/4

Vc. 3/4

15

(♩³ = ♩)

Vln I

p

pp sul tasto, flautando

Vln II

(senza sord.) III

p

ff

sf

Vla

gliss.

pp sul tasto, flautando

Vc.

(senza sord.)

p

pp sul tasto, flautando

rit..... in tempo

19

(♩ = ♩³)

Vln I

ff

sf-pp *f*

pp

ff

Vln II

pp

ff pp sf-pp *f* *sf-mp* *mf* *f*

Vla

sfp

pp

sf-pp *sff* *ff*

Vc.

ff

mf *ff*

pizz. III arco V 3 III IV V gliss. IV

pizz. arco I V lv. 3

rall..... **Meno mosso**

22 **senza sord.**

Vln I: *sf*, *ff*, *sf*

Vln II: *mp*, *pp*, *ff*, *f*

Vla: *pp*, *p*, *ff*, *ff*, *ff*

Vc.: *sf sf*, *ff*, *ff*, *ff*

accel.....

in tempo

rall.....

25

Vln I: *ff*, *mp*, *sf*, *sf*

Vln II: *sf*, *f*, *sf*

Vla: *sf sf*, *ff* *appassionato*, *mf*, *sf*, *ff*, *sf* *no vib.*

Vc.: *ff* *appassionato*, *ff*, *sf*

♩ = c. 84, Ferociously

Musical score for measures 34-40, featuring Vln I, Vln II, Vla, and Vc. The score includes various dynamics and articulations:

- Vln I:** *fff* (pizz.), *sf* (arco), *ff* (arco), *ff with bravura* (arco), *ff* (pizz.), *ff with bravura* (arco), *ff* (pizz.).
- Vln II:** *fff* (pizz.), *sf* (arco), *ff* (arco), *ff* (pizz.), *ff* (arco), *ff* (pizz.).
- Vla:** *fff* (arco), *sf* (arco), *ff with bravura* (arco), *ff with bravura* (arco), *ff* (pizz.).
- Vc.:** *fff* (pizz. non-arpegg.), *sf* (arco), *ff* (arco), *ff* (pizz.), *ff* (arco), *ff* (pizz.).

poco rubato (colla parte)

Musical score for measures 37-40, featuring Vln I, Vln II, Vla, and Vc. The score includes various dynamics and articulations:

- Vln I:** *p* (5), *ff* (3), *ff* (5), *ff* (5).
- Vln II:** *p* (arco), *ff* (sul talon).
- Vla:** *p* (arco), *ff* (sul talon).
- Vc.:** *p* (arco), *ff* (sul talon).

in tempo

Vln I: *fff*, *fff*, *fff*, *p*

Vln II: *mp*, *fff*, *sff*, *ff*

Vla: *mp*, *fff*

Vc.: *mp*, *fff*

accel..... in tempo

sul talon

Vln I: *sf*, *f*, *sf*, *ff*

Vln II: *f*, *ff*, *ff*

Vla: *mp*

Vc.: *mp*

accel.....

Musical score for measures 45-48. The score is written for four staves: Vln I, Vln II, Vla, and Vc. The key signature is one flat (B-flat major or D minor). The time signature changes from 2/4 to 3/4 and back to 2/4. The music features various dynamics including *ff* (fortissimo) and *sf* (sforzando). Technical markings include triplets (3) and quintuplets (5). The Vln I and Vln II parts have accents and slurs. The Vla part has accents and slurs. The Vc part has accents and slurs. The score is marked with *ff* in measures 45, 46, and 47, and *sf* in measures 47 and 48. There are also markings for *f* and *mf* in the Vln II part in measure 48.

rall..... in tempo

Musical score for measures 49-52. The score is written for four staves: Vln I, Vln II, Vla, and Vc. The key signature is one flat (B-flat major or D minor). The time signature changes from 2/4 to 3/4 and back to 2/4. The music features various dynamics including *ff* (fortissimo), *sf* (sforzando), and *mp* (mezzo-piano). Technical markings include quintuplets (5). The Vln I and Vln II parts have accents and slurs. The Vla part has accents and slurs. The Vc part has accents and slurs. The score is marked with *ff* in measures 49, 50, and 52, and *sf* in measures 50 and 51. There are also markings for *mp* in the Vln II and Vc parts in measures 50 and 51.

rall..... **IV** **in tempo**

Vln I: *ff*, *sf---mp*, *gliss.*

Vln II: *ff*, *sf---mp*, *gliss.*, *ff*, *ff intensively*

Vla: *pizz. non arpegg*, *arco*, *fff*

Vc: *pizz. non arpegg*, *arco*, *fff*

slightly slower (arabesque)..... **in tempo**

Vln I: *ff*, *ff*

Vln II: *mp sub*, *ff*

Vla: *ff*, *sf*, *ff*, *mp sub*, *ff*

Vc: *ff*, *mp sub*, *ff*

rall.....

in tempo - static, melancholy

Musical score for measures 58-60. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 58 starts with a *rall.* marking. Vln I and Vln II play triplets of eighth notes with glissando markings. Vln II has a *ff* dynamic. Vla plays chords with *pp* dynamics. Vc plays chords. Measures 59 and 60 transition to a 4/4 time signature and an *in tempo - static, melancholy* marking. Vln I and Vln II continue with triplets and glissandos, with dynamics *p* and *pp*. Vla has a *pp* dynamic and a fermata in measure 59. Vc has a *p* dynamic.

Musical score for measures 61-64. The score is for four staves: Vln I, Vln II, Vla, and Vc. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 61 starts with a *gliss.* marking. Vln I and Vln II play triplets of eighth notes with glissando markings. Vln I has dynamics *p*, *p*, *p*, *p*, *mp*, and *f*. Vln II has dynamics *p*, *p*, *p*, *p*, *mp*, and *f*. Vla plays chords with dynamics *mp* and *f*. Vc plays chords with dynamics *mp* and *f*. Measures 62-64 continue with similar patterns and dynamics.

Ferociously

Musical score for measures 64-73, featuring Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.).

- Measures 64-67:** Vln I and Vln II play a melodic line starting with a *p* dynamic, increasing to *f*. Vln I includes a sixteenth-note sextuplet and a sixteenth-note quintuplet. Vln II includes a sixteenth-note quintuplet. Vla and Vc. play a rhythmic accompaniment with a *f* dynamic. Vc. includes a triplet and a glissando.
- Measures 68-73:** The music becomes more intense. Vln I and Vln II play a melodic line with a *fff* dynamic. Vln I includes a triplet. Vln II includes a triplet and a glissando. Vla and Vc. play a rhythmic accompaniment with a *fff* dynamic. Vc. includes a triplet and a glissando. The dynamic *fff* is indicated for all parts.

Musical score for measures 74-83, featuring Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.).

- Measures 74-77:** Vln I and Vln II play a melodic line with a *ff* dynamic. Vln I includes a glissando. Vln II includes a glissando. Vla and Vc. play a rhythmic accompaniment with a *ff* dynamic. Vc. includes a glissando.
- Measures 78-83:** The music becomes more intense. Vln I and Vln II play a melodic line with a *ff* dynamic. Vln I includes a glissando. Vln II includes a glissando. Vla and Vc. play a rhythmic accompaniment with a *ff* dynamic. Vc. includes a glissando. The dynamic *ff* is indicated for all parts.

81 **slower, grandioso**

Vln I *fff*

Vln II *fff*

Vla *fff*

Vc. *gliss.* *fff pp* *fff* *molto vib, intensely*

84

Vln I *fff* *molto vib, intensely, legato* *sf* *sf* *gliss.* *gliss.* *fff*

Vln II *fff* *molto vib, intensely, legato* *sf* *fff*

Vla *fff* *molto vib, intensely, legato* *fff* *gliss.* *gliss.*

Vc.

Musical score for measures 102-104, featuring Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.).

- Measures 102-103:** Vln I plays a melodic line with triplets and a glissando. Vln II and Vla play accompaniment with triplets. Vc. provides a bass line.
- Measure 104:** Vln I continues with a glissando. Vln II and Vla play chords. Vc. plays a chord.

Dynamic markings: *pp*, *ff*, *mp*, *gliss.*

Musical score for measures 105-108, featuring Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.).

- Measures 105-106:** Vln I and Vln II play melodic lines with triplets. Vln II has a *mp* dynamic. Vc. has a *p* dynamic.
- Measures 107-108:** Vln I and Vln II play melodic lines with triplets. Vln II has a *mp* dynamic. Vc. has a *f* dynamic.

Dynamic markings: *mp*, *f sub.*, *sff*, *pp sul tasto*, *ff*, *p*, *f*, *ff sub.*, *sul talon*

18

109

Vln I

Vln II

Vla

Vc.

pp *p sul tasto*

mp *mp*

mp espressivo

gliss.

113

Vln I

Vln II

Vla

Vc.

p *fff* *f*

p *fff* *f*

mf *fff* *f appassionato* *mf* *ff*

mf *fff* *f appassionato* *mf* *ff*

pizz. *arco* *pizz.* *arco*

pizz. non-arpegg. *arco*

gliss. *gliss.*

116

Vln I *pp* poco sul tasto e meno vib. al fine

Vln II *pp* poco sul tasto e meno vib. al fine

Vla *pp* sub. *ff* *ff* *mf* *f* l.v.

Vc. *pp* poco sul tasto e meno vib. al fine

119

Vln I *gliss.*

Vln II *gliss.*

Vla *mp* *ff*

Vc. *gliss.*

slur/bow ad. lib. (sempre legato)

Musical score for measures 121-123, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings (*p*, *f-mp*, *fff*, *mp*, *ff*), performance instructions (*gliss.*, *slur/bow ad. lib. (sempre legato)*), and fingering/position markings (IV, I, V, c). The Vln I and Vln II parts feature glissandi and triplets. The Vla part includes a *fff* dynamic and a *mp* to *ff* crescendo with the instruction *appassionato, legato*. The Vc part includes a *p* to *f-mp* dynamic and the instruction *poco sul tasto*.

Musical score for measures 124-126, featuring Vln I, Vln II, Vla, and Vc. The score includes performance instructions (*gliss.*), fingering/position markings (3, 5, 7, 3, 3, c), and dynamic markings (*mp*, *ff*). The Vln I and Vln II parts feature glissandi and triplets. The Vla part includes a *mp* to *ff* crescendo and a 7-fingered passage. The Vc part includes a *mp* to *ff* crescendo and triplets.

127

Vln I *dim. poco a poco*

Vln II *dim. poco a poco*

Vla *gliss.* (sul A sempre) *mp mp*

Vc. *gliss.* *dim. poco a poco*

131

Vln I *fff non-sul tasto* *fff*

Vln II *fff non-sul tasto* *fff*

Vla *mf-p* *no vib.*

Vc. *fff non-sul tasto* *fff*

sul talon *IV*

II

Steady, relaxed, not driving, ♩=96-108

con sord.

IV

(2+2+2+3)

Violin I: *fff*, *pp poco sul tasto, leggero*, *ff (sub.) pizz.*

Violin II: *fff*, *fff*, *ff*

Viola: *fff*, *fff ppp sub.*, *ff*

Violoncello: *fff*, *fff*, *ff*

Vln I: *pp sub.*

Vln II: *ff*, *pizz.*

Vla: *ff*

Vc.: *p*, *f*, *p*, *ff*, *p*, *ff*, *pp*

sempre appassionato, con vibrato

Vln I: *pp*, *ff*

Vln II: *pp*, *ff*

Vla: *pp*, *ff*, *f*

Vc.: *mf*, *f*, *mp*, *f*, *p*

13

Vln I *mf* *f* *f* *ff* *p* senza sord. III

Vln II (pizz.) pizz. arco *f* arco *f* *p* *f* *ff* *pp sub.* poco sul tasto, leggero

Vla *f sf* *pp* *f* *p sub.* *f* *ff* *mp dolce*

Vc. *mf* *f* *p* *ff* *ff* *mp dolce*

17

Vln I *ppp*

Vln II *pp*

Vla *pp*

Vc. *pp*

21

Vln I *p* *f pesante*

Vln II *p* *f pesante*

Vla *ff* *p* *ff* *p* *ff* *p* *ff* *mf* *f pesante*

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

25

Vln I *mf* — *f* *mf cresc.*

Vln II *mf* — *f* *mf cresc.*

Vla *mf* — *f*

Vc. *f* *p sub.* *cresc.*

Meno mosso (legato, expansive)

28

Vln I *ff* *f warmly* — *pp*

Vln II *ff* *f warmly* — *pp*

Vla *f cresc.* *ff* *f warmly* — *pp*

Vc. *ff* *f warmly*

A tempo

(2+2+3) (2+3+3) (2+2+2+3)

30

Vln I *ff* *pizz.*

Vln II *ff* *pizz.* *arco* *mf*

Vla *ff* *pp sub.* *leggero, poco sul tasto* *sim.* *mf*

Vc. *p* *pp sub.* *leggero, poco sul tasto* *sim.* *mf*

33 (2+2+2+3+1) arco 0

Vln I: *sf sf p*

Vln II: *mf sf p*

Vla: *p mf p f*

Vc.: *p mf p mf p f*

36

Vln I: *ff p f ff sf p*

Vln II: *ff p f sf p ff*

Vla: *p sempre*

Vc.: *p sempre*

39

Vln I: *ff f sf p*

Vln II: *p sf p f sf p*

Vla: *p mf p mf*

Vc.: *p mf p mf*

42

Vln I *sf* *p* *ff* *mf* *pp* *pp*

Vln II *sf* *p* *ff* *mf* *pp* *pp*

Vla *p* *ff* *mf* *pp*

Vc. *p* *ff* *mf* *pp*

46

Vln I

Vln II

Vla

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

passionately, bow freely

50

Vln I *p* *sighing*

Vln II *p* *sighing*

Vla *p* *sighing*

Vc. *f marcato* *p* *p* *sighing*

Largo (♩ = 60) **Tempo I**

54 *mp* *p* *fff* *pp sub.*

Vln I

Vln II *pp* *fff*

Vla *mp* *pp* *fff* *mf* *p*

Vc. *pp* *mp* *pp* *fff* *pp sub.*

60 *solo, appassionato*

Vln I *f solo* *sff* *p* *f* *p* *ff* *sffp*

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

Vla *p*

Vc. *p*

II
III
IV
II
III

64

Vln I *ff* *p* *ff*

Vln II *ff sub.* *p sub.*

Vla *p*

Vc. *p*

68

Vln I *f* *cresc. al fine*

Vln II *cresc. al fine*

Vla *cresc. al fine*

Vc. *cresc. al fine*

V

7

72

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Accel. al fine

(bow freely but smoothly)

(♩=128)

Meno mosso, serene

♩ = 96

76

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Rit...

Pui mosso (♩=128)

81

Vln I

Vln II

Vla

Vc.

pp

f

ff

pp

f

ff

pp

f

ff

III

Fast, nervous, ♩=136

Violin I: Treble clef, 2/4 time signature. Starts with a whole note G2, then a series of eighth notes. Fingering IV is indicated above the first measure. Dynamics: *ff*.

Violin II: Treble clef, 2/4 time signature. Starts with a whole note G2, then a series of eighth notes. Fingering IV is indicated above the first measure. Dynamics: *ff*.

Viola: Bass clef, 2/4 time signature. Starts with a whole note G2, then a series of eighth notes. Fingering III is indicated above the first measure. Dynamics: *ff*.

Violoncello: Treble clef, 2/4 time signature. Starts with a whole note G2, then a series of eighth notes. Fingering V is indicated above the first measure. Dynamics: *ff*.

Vln I: Treble clef, 2/4 time signature. Starts with a quarter rest, then a quarter note G2. Fingering IV is indicated above the second measure. Dynamics: *ff*, then *pizz.* and *p*.

Vln II: Treble clef, 2/4 time signature. Starts with a quarter rest, then a quarter note G2. Fingering IV and V are indicated above the second measure. Dynamics: *ff*.

Vla: Bass clef, 2/4 time signature. Continuous sixteenth-note pattern. Dynamics: *p agitated*, then *(p)*.

Vc.: Bass clef, 2/4 time signature. Starts with a quarter rest, then a quarter note G2. Fingering V is indicated above the second measure. Dynamics: *ff*.

Vln I: Treble clef, 2/4 time signature. Starts with a quarter rest, then a quarter note G2. Dynamics: *f*.

Vln II: Treble clef, 2/4 time signature. Starts with a quarter rest, then a quarter note G2. Fingering III is indicated above the second measure.

Vla: Bass clef, 2/4 time signature. Continuous sixteenth-note pattern.

Vc.: Bass clef, 2/4 time signature. Starts with a quarter rest, then a quarter note G2. Fingering V is indicated above the second measure.

9

Vln I *ff* arco V

Vln II *ff* V *p*

Vla *mf* *p cresc.*

Vc. *ff* *pp* (*pp*)

12

Vln I *ff p agitated* (*p*)

Vln II *ff p* *p* *f* *pp*

Vla *ff* *p* pizz. arco V *f* *pp*

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

15

Vln I *ff* *ff pp* *ff pp*

Vln II *ff* *ff pp* *ff pp*

Vla *ff* *ff* *ff* *p sub.*

Vc. *ff* *ff* *ff pp sub.* *ff*

18

Vln I *ff p* *gliss.* *ff* *p* *ff*

Vln II *ff p* *gliss.* *ff* *p* *ff*

Vla *f* *f with abandon*

Vc. *f* *pp* *f*

21

Vln I *f with abandon*

Vln II *f with abandon*

Vla *ff*

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

24

Vln I *ff* *p off the string*

Vln II *ff* *p off the string*

Vla *ff p* *ff* *p off the string*

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

27

Vln I *f sub.* *p* *f* *pizz.* *pp*

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

Vla *f sub.* *p* *f* *con sord.* *pp (on the string)*

Vc. *f* *ff* *p*

31

Vln I *arco* *mp*

Vln II *mp* *p*

Vla *pp (on the string)* *senza sord.* *pp (on the string)*

Vc. *con sord.* *pp (on the string)*

34

Vln I *mf espress.*

Vln II *mfpp sub.* *ffpp sub.*

Vla *ff*

Vc. *senza sord.* *ff*

37

Vln I

Vln II

Vla

Vc.

ff

pp

ff

pp

f

ff p sub.

ff p sub.

ff p sub.

40

Vln I

Vln II

Vla

Vc.

ff

f

f

f

p

f with abandon, solo

f

43

Vln I

Vln II

Vla

Vc.

pizz.

mf arco

f

f

ff

pp

ff

p

f

6

(2+2+3)

46

Vln I *ff* *p*

Vln II *ff* *p* pizz.

Vla *ff* *f with abandon, solo*

Vc. *ff* *p* pizz.

49

Vln I *mf* *f* *mf* *f*

Vln II arco *mf* *f* *mf* *f*

Vla *f*

Vc. arco *mf* *f*

51

Vln I

Vln II

Vla 0 I

Vc. *f*

53

Vln I

Vln II

Vla

Vc.

ff

56

Vln I

Vln II

Vla

Vc.

f espress.

ff

pp

ff

p sub.

ff

p sub.

pp

ff

p sub.

Musical score for measures 59-61, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *f*, *mf*, *ff*, *pp sub.*, and *f off the string*. It also includes performance instructions like *warmly* and fingering numbers (III, IV, II). The time signature changes from 5/4 to 4/4.

Musical score for measures 62-64, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *f off the string* and *ff*. It also includes performance instructions like *f off the string*. The time signature changes from 4/4 to 6/8 and back to 4/4.

65

Vln I *sf* *fff* molto vib, intensely, legato

Vln II *sf* *fff* molto vib, intensely, legato

Vla *sf* *fff* molto vib, intensely, legato

Vc. *f* on the string, passionately

67

Vln I *sf*

Vln II

Vla *fff*

Vc.

69

Vln I *sf* *fff* gliss.

Vln II *sf* *fff* gliss.

Vla gliss.

Vc.

Musical score for measures 71-72. The score is for four staves: Vln I, Vln II, Vla, and Vc. Measure 71 features a triplet of eighth notes in all string parts, with a dynamic marking of *sf*. Measure 72 features a triplet of eighth notes in the upper strings, with a dynamic marking of *sf*. The Vc part consists of a continuous eighth-note pattern.

Musical score for measures 73-75. The score is for four staves: Vln I, Vln II, Vla, and Vc. Measure 73 features a triplet of eighth notes in the upper strings, with a dynamic marking of *fff*. Measure 74 features a triplet of eighth notes in the upper strings, with a dynamic marking of *fff*. Measure 75 features a triplet of eighth notes in the upper strings, with a dynamic marking of *fff*. The Vc part consists of a continuous eighth-note pattern.

Musical score for measures 76-77. The score is for four staves: Vln I, Vln II, Vla, and Vc. Measure 76 features a triplet of eighth notes in the upper strings, with a dynamic marking of *sf*. Measure 77 features a triplet of eighth notes in the upper strings, with a dynamic marking of *sf*. The Vc part consists of a continuous eighth-note pattern.

78

Vln I

Vln II

Vla

Vc.

gliss.

sf

fff

mf

fff

fff

81

Vln I

Vln II

Vla

Vc.

gliss.

fff

sf

fff

fff

fff

fff

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