

Miroslav Srnka

Eighteen Agents

for 19 strings

2012

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11107

to Alexander Liebreich and Münchener Kammerorchester
commissioned by Münchener Kammerorchester
supported by Ernst von Siemens Musikstiftung

Microtonal accidentals are notated as follows:

$\flat \natural \sharp$

*notate an alteration by one septimal comma ($64/63$), ca -30 cent,
natural seventh ($7/4$)*

$\sharp \sharp$

notate an alteration by one quartertone or three quartertones higher

$\flat \natural \sharp$

*notate an alteration by one tridecimal thirddone ($27/26$), ca +40 cents,
tridecimal neutral sixth ($13/8$)*

duration: ca. 15 min.

Eighteen Agents

for 19 strings

to Alexander Liebreich and Münchener Kammerorchester
commissioned by Münchener Kammerorchester

Miroslav Srnka
(2012)

♩ = 60

The score is for 19 string instruments, arranged in 11 systems. The first system contains Violin 1 through Violin 11. The second system contains Viola 1 through Viola 4. The third system contains Cello 1, Cello 2, and Cello 3. The fourth system contains the Bass. The music is in 3/4 time with a tempo of quarter note = 60. The key signature has one sharp (F#). The score features dynamic markings such as *pppp*, *ff*, and *p*. Many notes are tied across measures, and there are frequent slurs and accents. The notation includes various string techniques like *v* (vibrato) and *tr* (trill).

A

10 $\text{♩} = 76$

The musical score is arranged in systems. The first system contains staves for Violins 1 through 11. Each violin staff begins with a *pppp* dynamic marking and a *sul G* instruction. The notation includes various rhythmic patterns, including sixteenth-note runs in Vln. 6, 7, and 9, and dotted rhythms in Vln. 5. The second system contains staves for Viola 1, Viola 2, Viola 3, and Viola 4. Viola 1 starts with a *pppp* dynamic. The third system contains staves for Viola 1, Viola 2, and Viola 3, all marked *pizz.* and *mf*. The fourth system contains the Cello (Cb.) staff, which has a *mf* dynamic and a *pizz.* instruction. The bottom of the page shows a double bar line with a fermata over a whole note.

B

18

Vln. 1 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 2 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 3 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 4 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 5 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 6 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 7 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 8 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 9 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 10 *pochissimo cresc. sempre* *ord.* *ppp*
 Vln. 11 *pochissimo cresc. sempre* *ord.* *ppp*
 Vla. 1 *pochissimo cresc. sempre* *ppp*
 Vla. 2 *pppp* *pochissimo cresc. sempre*
 Vla. 3 *pppp* *pochissimo cresc. sempre*
 Vla. 4
 Vlc. 1 *arco* *ppp*
 Vlc. 2 *arco* *ppp*
 Vlc. 3 *arco* *ppp*
 Cb. *pppp* *mp*

Vln. 1: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 2: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 3: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 4: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 5: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 6: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 7: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 8: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 9: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 10: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vln. 11: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*
 Vla. 1: *pochissimo cresc. sempre*, *pp*
 Vla. 2: *pppp*, *p*, *pppp*, *pp*
 Vla. 3: *pppp*, *p*, *pppp*, *pp*
 Vla. 4: *pppp*, *p*, *pppp*
 Vlc. 1: *ppp*, *pp*, *pizz. gliss.*, *mp*
 Vlc. 2: *ppp*, *pp*, *pizz. gliss.*, *mp*
 Vlc. 3: *ppp*, *pp*, *pizz. gliss.*, *mp*
 Cb.: *pp*

D

38

Violin 1: *mp*, *p*, *mp*, *p*, *mp*

Violin 2: *p*, *mp*, *p*, *mp*

Violin 3: *p*, *mp*, *p*, *mp*

Violin 4: *p*, *mp*, *p*, *mp*

Violin 5: *p*, *mp*, *pp*, *p*

Violin 6: *mp*, *mp*, *pp*, *p*, *mp*

Violin 7: (rest)

Violin 8: (rest)

Violin 9: *pp*, *pp*, *mp*, *p*, *mp*

Violin 10: *pp*, *p*, *mp*, *p*, *mp*

Violin 11: *pp*, *p*, *mp*, *p*, *mp*

Viola 1: *pp*, *pp*, *p*, *mp*, *mp*

Viola 2: *pp*, *pp*, *p*, *mp*, *mp*

Viola 3: *pp*, *pp*, *mp*, *mp*, *mp*

Viola 4: *pp*, *pp*

Violoncello 1: *pp*, *pp*

Violoncello 2: *p*

Violoncello 3: *p*

Contra Bass: *pppp*

Annotations: *sul G* (Violins 1-6), *arco* (Violoncelli 2-3)

E Accelerando

45 (sul G) - - 7

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

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

Vln. 3 *p* *mp* *p* *p*

Vln. 4 *p* *mp* *p* *p*

Vln. 5 *p* *p*

Vln. 6 *p* *p*

Vln. 7 *p*

Vln. 8 *p*

Vln. 9 *p* *mp* *p* *p*

Vln. 10 *p* *mp* *p* *p*

Vln. 11 *p* *mp* *p* *p*

Vla. 1 *p* *mp* *p* *p*

Vla. 2 *p*

Vla. 3 *p*

Vla. 4 *p* *mp* *p* *mp*

Vcl. 1 *p* *mp* *p* *mp*

Vcl. 2 *p* *mp* *p* *mp*

Vcl. 3 *p* *mp* *p* *mp*

Cb. *mp*

F ♩ = 76 (4 usual ♩ = 4 ♩ in quintuplet)

51

very long bow

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

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

Vln. 3 *mf* *pppp* *pppp* *p* *mp*

Vln. 4 *mf* *pppp* *pppp* *p* *mp*

Vln. 5 *mf* *pppp* *pppp* *p* *mp*

Vln. 6 *mf* *pppp* *pppp* *p* *mp*

Vln. 7 *mf* *pppp*

Vln. 8 *mf* *pppp*

Vln. 9 *mf* *pppp*

Vln. 10 *mf* *pppp*

Vln. 11 *mf* *pppp* *pp* *very long bow sul D -*

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

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

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

Vla. 4 *mf* *mf* *p* *mp*

Vcl. 1 *mf* *pppp*

Vcl. 2 *mf* *pppp*

Vcl. 3 *ppp* *pppp*

Cb. *mf* *mp*

55

Vln. 1 sul D *p* *mp* *p* *mp*

Vln. 2 sul D *p* *mp* *p* *mp*

Vln. 3 sul D *p* *mp* *p* *mp*

Vln. 4 sul D *p* *pp* *pp* *p* *mp* *pp* *pp*

Vln. 5 sul D *p* *pp* *pp* *p* *mp* *pp* *pp*

Vln. 6 sul D *p* *pp* *pp* *p* *mp* *pp*

Vln. 7 sul D *pp* *p* *pp* sul G *pp* *p* *pp*

Vln. 8 sul D *pp* *p* *pp* sul G *pp* *p* *pp*

Vln. 9 sul D *pp* *p* *pp* sul G *pp* *p* *pp*

Vln. 10 sul D *pp* *p* *pp* sul G *pp* *p* *pp*

Vln. 11 (sul D) *p* *pp* *pp* sul G *pp* *p* *pp*

Vla. 1 *p* *mp* *p*

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

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

Vla. 4 *p* *mp* *p*

Vcl. 1 *pp* *mp* *pp* *pp* *mf* *pp* *pp*

Vcl. 2 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp* *mf* *pp* *pp*

Vcl. 3 *pp* *mp* *pp* *pp* *mf* *pp*

Cb.

59

This page contains a musical score for measures 59, 60, and 61. The instruments are arranged as follows:

- Vln. 1-6:** Violins I and II, playing sixteenth-note patterns with dynamic markings *mf*, *p*, *mf*, *mp*, and *mf*.
- Vln. 7-8:** Violins III and IV, playing sixteenth-note patterns with dynamic markings *pp*, *mf*, and *pp*.
- Vln. 9-11:** Violas I, II, and III, playing sixteenth-note patterns with dynamic markings *pp*, *p*, and *mf*. Measures 60 and 61 include the instruction "very long bow".
- Vla. 1-4:** Violas I, II, III, and IV, playing sixteenth-note patterns with dynamic markings *mf*, *p*, and *mf*. Measures 60 and 61 include the instruction "very long bow".
- Vcl. 1-3:** Violoncellos I, II, and III, playing sixteenth-note patterns with dynamic markings *mf*, *pp*, *ppp*, and *mf*.
- Cb.:** Contrabass, with a dynamic marking of *pp*.

The score includes various dynamic markings (*mf*, *p*, *mp*, *pp*, *ppp*) and performance instructions such as "very long bow".

G

62

Score for Violins 1-11, Violas 1-4, Violas 1-3, and Cello.

Violins 1-6: Melodic lines with five-fingered patterns, dynamics *p* and *mp*.

Violins 7-8: Rested.

Violins 9-11: Rhythmic accompaniment with five-fingered patterns, dynamic *p*.

Violas 1-4: Rhythmic accompaniment with five-fingered patterns, dynamics *pp* and *mp*.

Violas 1-3: Solo lines with *pizz. gliss.* and triplets, dynamic *mf*.

Cello: Sustained notes, dynamic *mp*.

65

Vln. 1 *p mp pp*

Vln. 2 *p mp pp*

Vln. 3 *p mp pp*

Vln. 4 *p mp pp*

Vln. 5 *mp p mp pp*

Vln. 6 *mp p mp pp*

Vln. 7 *mp p mp pp*

Vln. 8 *p mp pp*

Vln. 9 *mf > pp pizz. p mp pp arco mp*

Vln. 10 *mf > pp pizz. p mp pp arco pp*

Vln. 11 *mf > pp pizz. p mp pp arco pp*

Vla. 1 *mf > pp pizz. p mp pp arco pp*

Vla. 2 *mf > pp pizz. p mp pp arco pp*

Vla. 3 *pp p mp pp*

Vla. 4 *pp p mp pp*

Vcl. 1 *pp p mp pp*

Vcl. 2 *pp p mp pp*

Vcl. 3 *pp p mp pp*

Cb. *pp*

H

68

Vln. 1 *mp* *p* *mf* *p* *mf* *mp*
 Vln. 2 *mp* *p* *mf* *p* *mf* *mp*
 Vln. 3 *mp* *p* *mf* *p* *mf* *mp*
 Vln. 4 *mp* *p* *mf* *p* *mf* *mp*
 Vln. 5 *mp* *p* *mf* *p* *mf* *mp*
 Vln. 6 *mp* *p* *mf* *p* *mf*
 Vln. 7 *mp* *p* *mf*
 Vln. 8 *mp* *pp* *mf* *p*
 Vln. 9 *pp* *mf* *p*
 Vln. 10 *mp* *pp* *mf* *p* *mp* *p*
 Vln. 11 *mp* *pp* *mf* *p* *mp* *p*
 Vla. 1 *mp* *pp* *mf* *p* *mp* *p* *mf* *very long bow*
 Vla. 2 *mp* *pp* *mf* *p* *mp* *p* *mf* *very long bow*
 Vla. 3 *mp* *mf* *p* *mp* *p* *mf* *very long bow*
 Vla. 4 *mp* *p* *mp* *p* *mf* *very long bow*
 Vlc. 1 *mp* *mp* *p* *mf* *very long bow*
 Vlc. 2 *mp* *p* *mf* *very long bow*
 Vlc. 3 *mp*
 Cb. *pppp*

71

very long bow

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

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

Vln. 3 *mf* *mp* *mf* *mp* *mf* *mp* *f* *p* *f*

Vln. 4 *mf* *mp* *mf* *mp* *mf* *mp* *f* *p* *f*

Vln. 5 *mf* *mp* *mf* *mp* *mf* *mp* *f* *p* *f*

Vln. 6 *mf* *mp* *mf* *mp* *f* *p* *f*

Vln. 7 *mp* *f* *p* *f*

Vln. 8 *f* *p* *f*

Vln. 9 *mf* *f*

Vln. 10 *f*

Vln. 11

Vla. 1 *mp* *mf* *mp* *mf* *mp* *f* *p*

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

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

Vla. 4 *mp* *mf* *mp* *mf* *mp* *f* *p*

Vlc. 1 *mp* *mf* *mp* *mf* *mp* *f* *p*

Vlc. 2 *mp* *mf* *mp* *mf* *mp* *f* *p*

Vlc. 3 arco *mf*

Cb. *mf* *mp*

77

Vln. 1 very long bow *mf* *f*

Vln. 2 very long bow *mf* *f*

Vln. 3 very long bow *mf* *f*

Vln. 4 very long bow *p* *mf pochissimo cresc. sempre* very light finger pressure (almost like flageolet but without producing harmonics)

Vln. 5 very long bow *p* *mf pochissimo cresc. sempre* very light finger pressure (almost like flageolet but without producing harmonics)

Vln. 6 very light finger pressure (almost like flageolet but without producing harmonics)

Vln. 7 very light finger pressure (almost like flageolet but without producing harmonics)

Vln. 8 very light finger pressure (almost like flageolet but without producing harmonics)

Vln. 9 very light finger pressure (almost like flageolet but without producing harmonics)

Vln. 10 very light finger pressure (almost like flageolet but without producing harmonics)

Vln. 11 very light finger pressure (almost like flageolet but without producing harmonics)

Vla. 1 very light finger pressure (almost like flageolet but without producing harmonics)

Vla. 2 very light finger pressure (almost like flageolet but without producing harmonics)

Vla. 3 very light finger pressure (almost like flageolet but without producing harmonics)

Vla. 4 very light finger pressure (almost like flageolet but without producing harmonics)

Vcl. 1

Vcl. 2

Vcl. 3 *pp* *f*

Cb. *f* *pp*

80

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. *f* *pp*

Detailed description: This page of a musical score, numbered 80, features a string ensemble. The top section contains eleven violin staves (Vln. 1-11) and four viola staves (Vla. 1-4). The bottom section contains three cello staves (Vlc. 1-3) and one contrabass staff (Cb.). The violins 1-3 play a melodic line with a dynamic marking of *mp*. The violins 4-11 and all violas play a rhythmic, sixteenth-note pattern. The cellos and contrabass play a melodic line with dynamic markings of *f* and *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

86

Vln. 1 *cresc.* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 2 *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 3 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 4 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 5 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 6 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 7 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 8 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 9 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 10 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vln. 11 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vla. 1 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vla. 2 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vla. 3 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vla. 4 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vcl. 1 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vcl. 2 *ff* *ff* *mf* *pochissimo cresc. sempre* *sul ponticello*

Vcl. 3 *pp* *fff* *pp* *fff*

Cb. *ff* *pp* *fff* *pp*

87

ridiculously large vibrato

89

Violins 1-11, Violas 1-4, Violas 1-2, Cellos 1-3, and Contrabass parts. The score includes dynamic markings such as *pp*, *fff*, and *ff*. Performance instructions include *ord.* and *ridiculously large vibrato*. The music is written in treble and bass clefs with various time signatures and articulations.

98

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11

Vla. 1
Vla. 2
Vla. 3
Vla. 4

Vcl. 1
Vcl. 2
Vcl. 3

Cb.

pp *fff* *pp* *fff* *pp* *fff* *pp* *fff* *pp*

102

Vln. 1 *8va*-----

Vln. 2 *mp dim.* *sul ponticello*

Vln. 3 *mp dim.* *sul ponticello*

Vln. 4 *mp dim.* *sul ponticello*

Vln. 5 *mp dim.* *sul ponticello*

Vln. 6 *mp dim.* *sul ponticello*

Vln. 7 *mp dim.* *sul ponticello*

Vln. 8 *mp dim.* *sul ponticello*

Vln. 9 *mp dim.* *sul ponticello*

Vln. 10 *mp dim.* *sul ponticello*

Vln. 11 *mp dim.* *sul ponticello*

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. *pp < fff > 4 pp < fff > pp < fff > 4 pp < fff > pp < fff >* *cresc.*

106 **L** ♩ = 76

Vln. 1 *ff* 8^{va}

Vlc. 1 *mf* pizz. gliss. 3 5

Vlc. 2 *mf* pizz. gliss. 3 5

Vlc. 3 *mf* pizz. gliss. 3 5

Cb. *pp < mf > pp < mf > pp < mp > pp < mp > pp < p > pp < p > pp*



108 *dim.* 5 5 6 5 8^{va} 8^{va}

Vln. 1

Cb. 8



112 5 6 8^{va} 8^{va} 8^{va} 8^{va}

Vln. 1

M

♩ = 60

113

Violin 1: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 2: *pppp*, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 3: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 4: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 5: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 6: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 7: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 8: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 9: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 10: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Violin 11: *pppp* alla punta, *pppp*, *ppp*, *pp*, *pochissimo cresc.*

Viola 1: *pp*, *pp*, *pochissimo cresc.*

Viola 2: *pp*, *pp*, *pochissimo cresc.*

Viola 3: *pp*, *pp*, *pochissimo cresc.*

Viola 4: *pp*, *pp*, *pochissimo cresc.*

Violoncello 1: *pp*, *pp*, *pochissimo cresc.*

Violoncello 2: *pp*, *pp*, *pochissimo cresc.*

Violoncello 3: *pp*

Contrabass: *pp*

116

Vln. 1-11, Vla. 1-4, Vlc. 1-3, Cb.

10, 9, 10, 10, 9, 9, 10, 10, 10, 10, 9, 9, 6, 7, 6, 7, 3, 3, 3, 3, 3, 3, 12

p, *mp*, *mf*

119 *alla punta*

Vln. 1 *pp* 10 *pochissimo cresc.* 10

Vln. 2 *pp* *alla punta* 10 *pochissimo cresc.* 10

Vln. 3 *pp* *alla punta* *pochissimo cresc.*

Vln. 4 *pp* *alla punta* *pochissimo cresc.*

Vln. 5 *pp* *alla punta* 9 *pochissimo cresc.* 9

Vln. 6 *pp* *alla punta* 9 *pochissimo cresc.* 9

Vln. 7 *pp* *alla punta* 10 *pochissimo cresc.* 10

Vln. 8 *pp* *alla punta* 10 *pochissimo cresc.* 10

Vln. 9 *pp* *alla punta* *pochissimo cresc.*

Vln. 10 *pp* *alla punta* *pochissimo cresc.*

Vln. 11 *pp* *alla punta* 9 *pochissimo cresc.* 9

Vla. 1 *pp* *alla punta* 6 *pochissimo cresc.* 6

Vla. 2 *pp* *alla punta* 7 *pochissimo cresc.* 7

Vla. 3 *pp* *alla punta* 6 *pochissimo cresc.* 6

Vla. 4 *pp* *alla punta* 7 *pochissimo cresc.* 7

Vlc. 1 *pp* 3 *pochissimo cresc.* 3

Vlc. 2 *pp* 3 *pochissimo cresc.* 3

Vlc. 3 *pp*

Cb.

122

Vln. 1 *mp* *mf* *f* *pp* *f* *p*
 Vln. 2 *mp* *mf* *f* *pp* *fp*
 Vln. 3 *mp* *mf* *f* *pp* *f* *p*
 Vln. 4 *mp* *mf* *f* *pp* *fp*
 Vln. 5 *mp* *mf* *f* *pp* *f* *p*
 Vln. 6 *mp* *mf* *f* *pp* *fp*
 Vln. 7 *mp* *mf* *f* *pp* *f* *p*
 Vln. 8 *mp* *mf* *f* *pp* *fp*
 Vln. 9 *mp* *mf* *f* *pp* *f* *p*
 Vln. 10 *mp* *mf* *f* *pp* *fp*
 Vln. 11 *mp* *mf* *f* *pp* *f* *p*
 Vla. 1 *mp* *mf* *f* *pp* *fp*
 Vla. 2 *mp* *mf* *f* *pp* *fp*
 Vla. 3 *mp* *mf* *f* *pp* *fp*
 Vla. 4 *mp* *mf* *f* *pp* *fp*
 Vcl. 1 *mp* *mf* *f* *pp* *fp*
 Vcl. 2 *mp* *mf* *f* *pp* *fp*
 Vcl. 3 *f* *pp* *f*
 Cb. *pp* *pizz.*

124

N

very long bow

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vcl. 1

Vcl. 2

Vcl. 3

Cb.

127

The score consists of 13 staves. Staves 1-11 are Violins (Vln. 1-11) in treble clef. Staves 12-15 are Violas (Vla. 1-4) in alto clef. Staves 16-18 are Violoncellos (Vcl. 1-3) in bass clef. Staff 19 is the Contrabass (Cb.) in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *mf* to *fp*. Performance instructions include *senza vibrato*, *molto vibrato*, and *vibrato sempre simile*. Fingerings and bowings are indicated throughout.

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

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

Vln. 3
mf *p* *mf* *p* *mf* *p*

Vln. 4
mf *p* *mf* *p* *mf* *p*

Vln. 5
mf *p* *mf* *p* *mf* *p*

Vln. 6
mf *p* *mf* *p* *mf* *p*

Vln. 7
mf *p* *mf* *p* *mf* *p*

Vln. 8
mf *p* *mf* *p* *mf* *p*

Vln. 9
mf *p* *mf* *p* *mf* *p*

Vln. 10
mf *p* *mf* *p* *mf* *p*

Vln. 11
mf *p* *mf* *p* *mf* *p*

Vla. 1
fp *senza vibrato* *molto vibrato* *senza vibrato* *molto vibrato* *vibrato sempre simile*

Vla. 2
fp *senza vibrato* *molto vibrato* *senza vibrato* *molto vibrato* *vibrato sempre simile*

Vla. 3
fp *senza vibrato* *molto vibrato* *senza vibrato* *molto vibrato* *vibrato sempre simile*

Vla. 4
fp *senza vibrato* *molto vibrato* *senza vibrato* *molto vibrato* *vibrato sempre simile*

Vcl. 1
mp *pizz.*

Vcl. 2
mp *pizz.*

Vcl. 3
mf *pizz.*

Cb.
mp

132

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11

Vla. 1
Vla. 2
Vla. 3
Vla. 4

Vcl. 1
Vcl. 2
Vcl. 3
Cb.

pp, *ff*, *mf*, *mp*, *overpressure*, *ord.*

135

The score is divided into three systems. The first system (measures 135-137) features Violins 1-11 and Violas 1-4. The second system (measures 138-140) features Violins 1-11, Violas 1-4, and Violas 1-3. The third system (measures 141-143) features Violins 1-11, Violas 1-4, and Cello. Dynamics include *mf*, *p*, and *fp*. Performance instructions include *senza vibrato* and *molto vibrato*. Fingerings 3, 6, 5, 7, 9, 10, and 6 are indicated. The Cello part includes a *pizz.* instruction.

137

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

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

Vln. 3 *p* *mf* *p* *mf* *p* *mf*

Vln. 4 *p* *mf* *p* *mf* *p* *mf*

Vln. 5 *p* *mf* *p* *mf* *p* *mf*

Vln. 6 *p* *mf* *p* *mf* *p* *mf*

Vln. 7 *p* *mf* *p* *mf* *p* *mf*

Vln. 8 *p* *mf* *p* *mf* *p* *mf*

Vln. 9 *p* *mf* *p* *mf* *p* *mf*

Vln. 10 *p* *mf* *p* *mf* *p* *mf*

Vln. 11 *p* *mf* *p* *mf* *p* *mf*

Vla. 1 *fp* *fp* *fp* *fp*

Vla. 2 *fp* *fp* *fp* *fp*

Vla. 3 *fp* *fp* *fp* *fp*

Vla. 4 *fp* *fp* *fp* *fp*

Vlc. 1 *mf*

Vlc. 2 *mf*

Vlc. 3 *mf*

Cb.

-----> molto vibrato vibrato sempre simile

139

Vln. 1-11: *ridiculously large vibrato*, *ff*, *ord.*, *pp*

Vla. 1-4: *fp*, *p*, *pp*

Vlc. 1-3: *f*, *arco*, *p*

Cb.: *arco*, *p*

O

142

Violins 1-11: *p*, *p*, *mp*, *mp*, *mf*

Viola 1-4: *p*, *p*, *cresc.*, *ridiculously large vibrato*

Viola 1-3: *p*, *p*, *cresc.*, *ridiculously large vibrato*

Viola 1-3: *pizz.*, *p*, *cresc.*

Contrabass: *pizz.*, *pp*, *p*, *cresc.*

146

This page contains a musical score for measures 146 through 149. The score is divided into several sections:

- Vln. 1-11:** Eleven violin staves. Measures 146-147 feature a rhythmic pattern of eighth notes with accents, starting at *mf*. In measure 148, the dynamics shift to *p*, then *mp*, and finally *mf*. Measure 149 continues with *mf* and includes *pp* markings for some parts.
- Vla. 1-4:** Four viola staves. Measures 146-147 are marked *mf* and *fp*. Measure 148 includes a *cresc.* marking. Measure 149 returns to *mf* and *fp*. Performance instructions include *senza vibrato* and *ridiculously large vibrato*.
- Vlc. 1-3:** Three violoncello staves. Measures 146-147 are marked *mf*. Measure 148 includes a *p* marking and a *cresc.* marking. Measure 149 returns to *mf*.
- Cb.:** One double bass staff. Measures 146-147 are marked *mf*. Measure 148 includes a *p* marking and a *cresc.* marking. Measure 149 returns to *mf*.

150

Violins (Vln. 1-11): Treble clef, starting at measure 150. Dynamics: *pp*, *p*, *p*, *mp*, *mp*, *mf*, *mf*. Includes accents and slurs.

Violas (Vla. 1-4): Bass clef, starting at measure 150. Dynamics: *pp*, *cresc.*. Includes the instruction "senza vibrato" and "ridiculously large vibrato".

Violas (Vlc. 1-3): Bass clef, starting at measure 150. Dynamics: *pp*, *cresc.*.

Cello (Cb.): Bass clef, starting at measure 150. Dynamics: *pp*, *cresc.*.

154

Vln. 1 *mf* *cresc.* sul ponticello

Vln. 2 *mf* *cresc.* sul ponticello

Vln. 3 *mf* *cresc.* sul ponticello

Vln. 4 *mf* *cresc.* sul ponticello

Vln. 5 *mf* *cresc.* sul ponticello

Vln. 6 *mf* *mf* *cresc.* sul ponticello

Vln. 7 *mf* *mf* *cresc.* sul ponticello

Vln. 8 *mf* *mf* *cresc.* sul ponticello

Vln. 9 *mf* *mf* *cresc.* sul ponticello

Vln. 10 *mf* *mf* *cresc.* sul ponticello

Vln. 11 *mf* *mf* *cresc.* sul ponticello

Vla. 1 *mf* *cresc.* circle with bow (first slowly, then faster and faster)

Vla. 2 *mf* *cresc.* circle with bow (first slowly, then faster and faster)

Vla. 3 *mf* *cresc.* circle with bow (first slowly, then faster and faster)

Vla. 4 *mf* *cresc.* circle with bow (first slowly, then faster and faster)

Vcl. 1 *mf* pizz. Bartók arco circle with bow (first slowly, then faster and faster) *pp*

Vcl. 2 *mf* pizz. Bartók arco circle with bow (first slowly, then faster and faster) *pp*

Vcl. 3 *mf* pizz. Bartók arco circle with bow (first slowly, then faster and faster) *pp*

Cb. *mf* pizz. Bartók arco circle with bow (first slowly, then faster and faster) *pp*

158 **P**

Vln. 1 *f* *pp* ord. 13 8^{va}

Vln. 2 *f* *pp* ord. 12 8^{va}

Vln. 3 *f* *pp* ord. 11 8^{va}

Vln. 4 *f* *pp* ord. 10 8^{va}

Vln. 5 *f* *pp* ord. 9 8^{va}

Vln. 6 *f* *pp* ord. 12 8^{va}

Vln. 7 *f* *pp* ord. 7 8^{va}

Vln. 8 *f* *pp* ord. 13 8^{va}

Vln. 9 *f* *pp* ord. 7 8^{va}

Vln. 10 *f* *pp* ord. 7 8^{va}

Vln. 11 *f* *pp* ord. 7 8^{va}

Vla. 1 *f* *pp* *mf* 10

Vla. 2 *f* *pp* *mf* 11

Vla. 3 *f* *pp* *mf* 12

Vla. 4 *f* *pp* *mp* 13

Vlc. 1 *f* *fp* *mp* 9

Vlc. 2 *f* *fp* *mp* 9

Vlc. 3 *f* *fp* *mf* 7

Cb. *f* *fp* 3

-----> circle as fast as possible

160

(8^{va}) alla punta
fp pochissimo cresc. sempre

Vln. 1

(8^{va}) alla punta
fp pochissimo cresc. sempre

Vln. 2

(8^{va}) alla punta
fp pochissimo cresc. sempre

Vln. 3

alla punta
fp pochissimo cresc. sempre

Vln. 4

alla punta
fp pochissimo cresc. sempre

Vln. 5

alla punta
fp pochissimo cresc. sempre

Vln. 6

alla punta
fp pochissimo cresc. sempre

Vln. 7

alla punta
fp pochissimo cresc. sempre

Vln. 8

alla punta
fp pochissimo cresc. sempre

Vln. 9

alla punta
fp pochissimo cresc. sempre

Vln. 10

alla punta
fp pochissimo cresc. sempre

Vln. 11

alla punta
fp pochissimo cresc. sempre

Vla. 1
fp pochissimo cresc. sempre

Vla. 2
p pochissimo cresc. sempre

Vla. 3
p pochissimo cresc. sempre

Vla. 4
p pochissimo cresc. sempre

Vcl. 1
mf pizz. gliss. 3 arco *p* pochissimo cresc. sempre

Vcl. 2
mf pizz. gliss. 3 arco *p* pochissimo cresc. sempre

Vcl. 3
mf pizz. gliss. 3 arco *p* pochissimo cresc. sempre

Cb.
senza vibrato
pppp pochissimo cresc. sempre

164

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

very long bow

p

mp

mf

very long bow

p

mp

mf

very long bow

p

mp

mf

very long bow

mf

ridiculously large vibrato

169 **Q** very long bow

Vln. 1 *ff* very long bow

Vln. 2 *ff* very long bow

Vln. 3 *f* *ff* very long bow

Vln. 4 *f* *ff* very long bow

Vln. 5 *f* *ff* very long bow

Vln. 6 *ff* very long bow

Vln. 7 *ff* very long bow

Vln. 8 *f* *ff* very long bow

Vln. 9 *f* *ff* very long bow

Vln. 10 *ff* very long bow

Vln. 11 *ff* very long bow

Vla. 1 *f* *ff* very long bow

Vla. 2 *ff* very long bow

Vla. 3 *ff* very long bow

Vla. 4 *ff* very long bow

Vlc. 1 *ff* very long bow

Vlc. 2 *ff* very long bow

Vlc. 3 *ff* very long bow

Cb. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

175 R

Vln. 1 *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 2 *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 3 *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 4 *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 5 *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 6 *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 7 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 8 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 9 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 10 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vln. 11 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vla. 1 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vla. 2 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vla. 3 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vla. 4 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vlc. 1 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vlc. 2 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Vlc. 3 *pp* *ff pp* *ff pp* *ff pp* *ff pp*

Cb. *p* *ff* *p* *ff* *p* *ff* *ff*

circle with bow (first slowly, then faster and faster)

181

Vln. 1
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 2
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 3
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 4
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 5
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 6
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 7
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 8
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 9
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 10
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vln. 11
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vla. 1
ff pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vla. 2
pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vla. 3
pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vla. 4
pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vcl. 1
pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vcl. 2
pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Vcl. 3
pp *ff pp* *ff* *cresc. on every pitch sempre simile*

Cb.
circle as fast as possible

187

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11

Vla. 1
Vla. 2
Vla. 3
Vla. 4

Vlc. 1
Vlc. 2
Vlc. 3

Cb.

fff

194

Vln. 1-11

Vla. 1-4

Vcl. 1-3

Cb.

so loud that the sound becomes scratchy, brutal

ord.

ridiculously large vibrato

mf

pizz. Bartók

arco

fff

200

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11

Vla. 1
Vla. 2
Vla. 3
Vla. 4

Vlc. 1
Vlc. 2
Vlc. 3

Cb.

dim.
mf
f
cresc.
senza vibrato
mp
dim.

ridiculously large vibrato

205

Vln. 1 *p* *dim.*

Vln. 2 *p dim.*

Vln. 3 *p* *dim.*

Vln. 4 *p dim.*

Vln. 5 *p* *dim.*

Vln. 6 *p dim.*

Vln. 7 *p* *dim.*

Vln. 8 *p dim.*

Vln. 9 *p*

Vln. 10 *p* senza vibrato

Vln. 11

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

T

U

209

musical score for Violins 1-11, Violas 1-4, Violas 1-3, and Cello.

Violins 1-11: *pppp*, *senza vibrato*, *dim.*, *pppp*, *8^{va}*

Violas 1-4: *pp*, *senza vibrato*, *dim.*, *pppp*

Violas 1-3: *pp*, *senza vibrato*, *dim.*, *pppp*

Cello: *pp*, *dim.*, *pppp*, *pppp <*

Accelerando

228

Violins 1-11: *large vibrato* / *senza vibrato* / *large vibrato* / *senza vibrato* / *large vibrato*

Violas 1-4: *large vibrato* / *senza vibrato* / *large vibrato* / *senza vibrato* / *large vibrato*

Cellos 1-3: *large vibrato* / *senza vibrato* / *large vibrato* / *senza vibrato* / *large vibrato*

Contrabass (Cb.): *mp* / *pppp* / *pppp* / *mp* / *pppp* / *pppp* / *mp* / *pppp*

Violins 7-11: *sul G senza vibrato*

V $\text{♩} = 76$

235

senza vibrato senza vibrato → ridiculously large vibrato

Vln. 1
senza vibrato large vibrato

Vln. 2
senza vibrato large vibrato

Vln. 3
senza vibrato large vibrato

Vln. 4
sul G
senza vibrato
ppp pochissimo cresc. sempre

Vln. 5
sul G
senza vibrato
ppp pochissimo cresc. sempre

Vln. 6
sul G
senza vibrato
ppp pochissimo cresc. sempre

Vln. 7
ppp pochissimo cresc. sempre

Vln. 8
ppp pochissimo cresc. sempre

Vln. 9
ppp pochissimo cresc. sempre

Vln. 10
ppp pochissimo cresc. sempre

Vln. 11
ppp pochissimo cresc. sempre

Vla. 1
senza vibrato
ppp pochissimo cresc. sempre

Vla. 2
senza vibrato
ppp pochissimo cresc. sempre

Vla. 3
senza vibrato
ppp pochissimo cresc. sempre

Vla. 4
senza vibrato
ppp pochissimo cresc. sempre

Vlc. 1
senza vibrato large vibrato pizz. gliss. *mp*

Vlc. 2
senza vibrato large vibrato pizz. gliss. *mp*

Vlc. 3
senza vibrato large vibrato pizz. gliss. *mp*

Cb.
senza vibrato → ridiculously large vibrato

242 ^(8^{va})

The musical score consists of the following parts:

- Vln. 1:** Treble clef, mostly rests.
- Vln. 2:** Treble clef, mostly rests.
- Vln. 3:** Treble clef, mostly rests.
- Vln. 4:** Treble clef, melodic line with frequent accidentals and slurs.
- Vln. 5:** Treble clef, melodic line with frequent accidentals and slurs.
- Vln. 6:** Treble clef, melodic line with frequent accidentals and slurs.
- Vln. 7:** Treble clef, melodic line with frequent accidentals and slurs.
- Vln. 8:** Treble clef, melodic line with frequent accidentals and slurs.
- Vln. 9:** Treble clef, melodic line with frequent accidentals and slurs.
- Vln. 10:** Treble clef, melodic line with frequent accidentals and slurs.
- Vln. 11:** Treble clef, melodic line with frequent accidentals and slurs.
- Vla. 1:** Bass clef, melodic line with frequent accidentals and slurs.
- Vla. 2:** Bass clef, melodic line with frequent accidentals and slurs.
- Vla. 3:** Bass clef, melodic line with frequent accidentals and slurs.
- Vla. 4:** Bass clef, melodic line with frequent accidentals and slurs.
- Vlc. 1:** Bass clef, mostly rests, then arco markings.
- Vlc. 2:** Bass clef, mostly rests, then arco markings.
- Vlc. 3:** Bass clef, mostly rests, then arco markings.
- Cb.:** Bass clef, mostly rests, then arco markings.

The score includes various musical notations such as slurs, accidentals, and the instruction "ord." (ordine) placed above notes in several staves.

W $\text{♩} = 60$
 247 free bowing, always long

Vln. 1 *pp* pochissimo cresc. sempre 13 14

Vln. 2 free bowing, always long *pp* pochissimo cresc. sempre 13 14

Vln. 3 free bowing, always long *pp* pochissimo cresc. sempre 12 12 13

Vln. 4 free bowing, always long *pp* pochissimo cresc. sempre 12 12

Vln. 5 free bowing, always long *pp* 11 11 11

Vln. 6 free bowing, always long *pp* pochissimo cresc. sempre 11 11

Vln. 7 free bowing, always long *pp* pochissimo cresc. sempre 10 9 10

Vln. 8 free bowing, always long *pp* pochissimo cresc. sempre 9 9 9

Vln. 9 free bowing, always long *pp* pochissimo cresc. sempre 7 7 7

Vln. 10 free bowing, always long *pp* pochissimo cresc. sempre 6 6 6

Vln. 11 free bowing, always long *pp* pochissimo cresc. sempre 5 5 5

Vla. 1 free bowing, always long *pp* pochissimo cresc. sempre 10 10 10

Vla. 2 free bowing, always long *pp* pochissimo cresc. sempre 9 9

Vla. 3 free bowing, always long *pp* pochissimo cresc. sempre 7 7 7

Vla. 4 free bowing, always long *pp* pochissimo cresc. sempre 6 6 6

Vlc. 1 free bowing, always long *pp* pochissimo cresc. sempre 5 5 5

Vlc. 2 flautando *pp* pochissimo cresc. sempre 7 7 7

Vlc. 3 flautando *pp* pochissimo cresc. sempre 9 9 9

Cb. flautando *pp* pochissimo cresc. sempre

249

Vln. 1 *p cresc.* 13 14 13

Vln. 2 13 13 14 14 13

Vln. 3 12 3 *mp* *p cresc.* 12 13 12

Vln. 4 12 *p cresc.* 12

Vln. 5 10 11 *p cresc.* 11 11

Vln. 6 *p cresc.* 11 11

Vln. 7 9 10 *p cresc.* 10 10 9

Vln. 8 *p cresc.* 9 9

Vln. 9 *p cresc.* 7 7

Vln. 10 5 6 *p cresc.* 6 6 6

Vln. 11 *p cresc.* 5 5

Vla. 1 *p cresc.* 10 9 10

Vla. 2 3 *mp* *p cresc.* 9

Vla. 3 *p cresc.* 7 7 7

Vla. 4 *p cresc.* 6 6 6

Vlc. 1 3 *mp* *p cresc.* 5

Vlc. 2 6 *p cresc.* 7 7

Vlc. 3 *p cresc.* 9

Cb. 3 *p cresc.*

251

This musical score page contains 11 staves for Violins (Vln. 1-11), 4 staves for Violas (Vla. 1-4), 3 staves for Violas/Celli (Vlc. 1-3), and 1 staff for the Contrabass (Cb.). The score is divided into two systems. The first system covers measures 251 and 252. The second system covers measures 253 and 254. The Violin parts feature complex rhythmic patterns with frequent sixteenth and thirty-second notes, often with slurs and dynamic markings such as *mf*, *mp*, *cresc.*, and *f*. The Viola parts have similar rhythmic complexity. The Violoncello and Contrabass parts provide a more melodic and harmonic foundation. The score includes various musical notations such as slurs, ties, and dynamic markings. The page number '251' is located at the top left of the first system.

253

This page contains a musical score for measures 253, 254, and 255. The score is divided into two systems. The first system includes parts for Violins 1 through 11, Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, and Contrabass. The second system includes parts for Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, and Contrabass. The music is written in 6/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics such as *mf* and *cresc.* are indicated. Measure numbers (e.g., 13, 14, 12, 11, 10, 9, 7, 6, 5) are placed below the notes to indicate fingerings or specific measures within the phrase.

X

255

This page contains a musical score for measures 255 and 256. The score is divided into two systems, each with a double bar line. The instruments are listed on the left side of each system. The first system includes Violins 1 through 11, Violas 1 through 4, Violoncellos 1 through 3, and Contrabass. The second system includes Violins 1 through 11, Violas 1 through 4, Violoncellos 1 through 3, and Contrabass. The score features various dynamics such as *f*, *pp*, *mp*, and *ppp*. There are also performance markings like *ord.* and *pizz.*. The music is written in 4/4 time and includes complex rhythmic patterns, often with slurs and fingerings indicated.

257

This page contains a musical score for measures 257 and 258. The score is arranged in two systems, each with 11 staves. The instruments are: Violins 1-11, Violas 1-4, Violoncellos 1-3, and Contrabass. The music is in 4/4 time and features a dynamic range from *mf* to *ppp*. The first system (measures 257-258) shows a complex texture with many sixteenth-note passages and slurs. The second system (measures 259-260) continues the texture with similar rhythmic patterns. The score includes various dynamic markings such as *mf*, *pp*, *ppp*, and *f*, along with articulation marks like slurs and accents. The bottom of the page features a large diagonal line across the Cb staff, indicating the end of the page.

259

Y

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

3

13

f

9

p

f

12

12

ppp

f

11

p

f

10

10

ppp

f

7

ppp

f

6

ppp

f

9

p

9

5

5

ppp

p

10

10

11

11

p

12

12

ppp

9

ppp

10

10

11

11

ppp

11

ppp

12

12

ppp

arco

12

ppp

262

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11

Violin staves 1 through 11. Each staff contains a whole rest in the first measure, a 2/4 time signature in the second measure, and a complex time signature (8+16+8) in the third measure.

Vla. 1
Vla. 2
Vla. 3
Vla. 4

wild, overpressure
f

Viola staves 1 through 4. Each staff begins with the instruction "wild, overpressure" and a dynamic marking of *f*. The notation includes sixteenth-note patterns with slurs and accents, and some measures contain fingerings (6, 7, 7, 7).

Vcl. 1
Vcl. 2
Vcl. 3
Cb.

wild, overpressure
f

Violoncello and Contrabass staves. Each staff begins with the instruction "wild, overpressure" and a dynamic marking of *f*. The notation includes sixteenth-note patterns with slurs and accents, and some measures contain fingerings (5, 5, 5, 5, 3, 6, 6, 6).

266

This page contains a musical score for a string ensemble. The instruments are listed on the left: Vln. 1-11, Vla. 1-4, Vlc. 1-3, and Cb. The score is divided into two systems. The first system (measures 1-4) shows the initial entries for Vln. 6-8, Vln. 9-11, and Vla. 1-4. The second system (measures 5-8) shows the continuation of these parts, with Vln. 9-11 and Vla. 1-4 playing sustained notes. Vln. 6-8 have a *p* dynamic marking, while Vla. 1-4 have an *mp* dynamic marking. The Vlc. parts have a performance instruction: "→ circle as fast as possible". The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The page number 266 is at the top left.

268

This musical score page contains the following parts:

- Vln. 1-4:** Violin parts 1 through 4, mostly silent with some final chords in measures 2 and 3.
- Vln. 5-11:** Violin parts 5 through 11, featuring complex rhythmic patterns with slurs and accents. Performance instructions include *f*, *sul G*, *wild, overpressure*, and various fingering numbers (5, 6, 7, 3).
- Vla. 1-4:** Viola parts 1 through 4, with parts 1-3 playing rhythmic patterns and part 4 playing a final chord.
- Vlc. 1-3:** Cello parts 1 through 3, playing rhythmic patterns.
- Cb.:** Contrabass part, mostly silent.

270

Vln. 1 *f*

Vln. 2 *9*

Vln. 3 *10*

Vln. 4 *11*

Vln. 5 *12*

Vln. 6 *fp cresc.*

Vln. 7 *fp 9 cresc. 9*

Vln. 8 *p cresc. 10*

Vln. 9 *p 11 cresc.*

Vln. 10 *p*

Vln. 11

Vla. 1 *9*

Vla. 2 *10*

Vla. 3 *11*

Vla. 4 *12*

Vlc. 1 *mf* *pizz. gliss.* *mf* *3*

Vlc. 2 *mf* *pizz. gliss.* *mf* *3*

Vlc. 3 *mf* *pizz. gliss.* *mf* *3*

Cb.

273

This musical score page contains the following parts and markings:

- Violins (Vln. 1-11):** Parts 1-5 are silent. Parts 6-10 play a melodic line with fingerings 9, 10, 11, and 12 respectively. Part 11 is silent. Dynamics include *mf* and *cresc.*
- Violas (Vla. 1-4):** All parts are silent.
- Violas (Vlc. 1-3):** Parts 1-3 play a melodic line with a *5* fingering. Part 1 includes the instruction *arco*. Parts 2 and 3 include the instruction *arco senza vibrato*.
- Cello (Cb.):** Part 1 is silent until the second measure, then plays a note with the instruction *senza vibrato*.

275

This page contains a musical score for measures 275, 276, and 277. The score is divided into two systems. The first system includes Violins 1 through 11, Violas 1 through 4, and the first three Cellos. The second system includes the fourth Cello and the Contrabass. The time signature is 3/4. The key signature has one sharp (F#). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Dynamics range from *p* (piano) to *mf* (mezzo-forte). Specific performance instructions include "ridiculously large vibrato" and "senza vibrato".

Violins (Vln. 1-11): Measures 275-277. Vln. 1-6 are mostly silent. Vln. 7-11 play sixteenth-note patterns starting in measure 276. Dynamics: *p* to *mf*.

Violas (Vla. 1-4): Measures 275-277. Vla. 1-3 play sixteenth-note patterns. Vla. 4 is silent. Dynamics: *p* to *mp*.

Cellos (Vlc. 1-3): Measures 275-277. Vlc. 1 and 2 play sixteenth-note patterns. Vlc. 3 is silent. Dynamics: *mf* to *mp*. Includes "ridiculously large vibrato" and "senza vibrato" markings.

Contrabass (Cb.): Measures 275-277. Plays a few notes in measure 277. Dynamics: *mf*. Includes "senza vibrato" marking.

278

Vln. 1 *p* *cresc.* *f*

Vln. 2 *p* *cresc.* *f*

Vln. 3 *p* *cresc.* *f*

Vln. 4 *p* *cresc.* *f*

Vln. 5 *p* *cresc.* *f*

Vln. 6 *p* *cresc.* *f*

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1 *f* *ridiculously large vibrato* *senza vibrato*

Vlc. 2 *f* *ridiculously large vibrato* *senza vibrato*

Vlc. 3 *f* *ridiculously large vibrato* *senza vibrato*

Cb. *f* *ridiculously large vibrato* *senza vibrato*

280

This page of a musical score contains parts for Violins 1 through 11, Violas 1 through 4, Violas 1 through 3, and Cello. The score is divided into two systems. The first system (measures 280-281) features a dynamic of *mp* and a *cresc.* marking. The second system (measures 282-283) features a dynamic of *f*. The Violin parts (Vln. 7-11) and Viola parts (Vla. 1-4) include complex rhythmic patterns with slurs and fingering numbers (9, 10, 11, 12). The Viola parts (Vla. 1-3) also include slurs and fingering numbers (9, 10, 11, 12). The Violoncello (Cb.) part includes the instruction "ridiculously large vibrato" and "senza vibrato".

282

This page contains the musical score for measures 282 through 285. It features 11 Violin parts (Vln. 1-11), 4 Viola parts (Vla. 1-4), and 4 Woodwind parts (Vlc. 1-3 and Cb.).

- Violins (Vln. 1-11):** Each part begins with a *mp* dynamic and a *cresc.* marking. The parts are characterized by continuous sixteenth-note patterns, often with slurs and fingering numbers (9, 10, 11, 12) indicated above the notes.
- Violas (Vla. 1-4):** These parts also start with *mp* and *cresc.* dynamics. They feature similar sixteenth-note textures, with some parts including slurs and fingering numbers (9, 10, 11, 12).
- Woodwinds (Vlc. 1-3 and Cb.):** These parts are marked with a forte *f* dynamic and the instruction "ridiculously large vibrato". They consist of sustained notes with long slurs. At the start of measure 285, the instruction changes to "senza vibrato".

The score is written in a 3/4 time signature and includes various musical notations such as slurs, ties, and dynamic markings.

286

This musical score page features 18 staves. The top section contains 11 Violin staves (Vln. 1-11) and the bottom section contains 4 Viola staves (Vla. 1-4) and 3 Cello/Double Bass staves (Vlc. 1-3, Cb.).

- Vln. 1-5:** Each staff contains a continuous sixteenth-note pattern. Fingerings 9, 10, 11, and 12 are indicated at the beginning of the first two measures.
- Vln. 6:** Starts with a rest, then enters with a sixteenth-note pattern starting at measure 2. Marked with *pizz.* and *f*. Fingering 7 is indicated.
- Vln. 7:** Starts with a rest, then enters with a sixteenth-note pattern starting at measure 2. Marked with *pizz.* and *f*. Fingering 6 is indicated.
- Vln. 8:** Starts with a rest, then enters with a sixteenth-note pattern starting at measure 2. Marked with *pizz.* and *f*. Fingering 5 is indicated.
- Vln. 9-11:** Remain silent throughout the page.
- Vla. 1:** Remains silent throughout the page.
- Vla. 2:** Contains a sixteenth-note pattern with fingerings 7 and 7.
- Vla. 3:** Contains a sixteenth-note pattern with fingerings 6 and 6.
- Vla. 4:** Contains a sixteenth-note pattern with fingerings 5 and 5.
- Vlc. 1-3 and Cb.:** All remain silent throughout the page.

289

This page of a musical score contains measures 289 through 292. It features a large ensemble of instruments:

- Violins (Vln. 1-11):** Measures 289-292. Violins 1-8 play continuous sixteenth-note patterns with various fingerings (9, 10, 11, 12, 7, 6, 5). Violins 9-11 play pizzicato passages starting in measure 290, marked with *f* and fingerings 5, 6, and 7.
- Violas (Vla. 1-4):** Measures 289-292. Viola 1 has a rest in 289 and enters in 290 with a *f* dynamic. Violas 2-4 enter in measure 290 with sixteenth-note patterns, marked with *f* and fingerings 9, 10, and 11.
- Violoncellos (Vlc. 1-3):** Measures 289-292. All three cellos have rests in measure 289. In measure 290, they enter with sixteenth-note patterns, marked with *f* and fingering 12.
- Contrabass (Cb.):** Measures 289-292. The contrabass has a rest throughout.

The score is written in 4/4 time with a key signature of one sharp (F#). The first system (measures 289-290) is in treble clef, and the second system (measures 291-292) is in bass clef.

BB

291

This page contains a musical score for measures 291 and 292. The score is divided into two systems, each with a 4-measure rest at the beginning of the second measure. The instruments are listed on the left of each staff:

- Vln. 1: Violin I, treble clef, 4/4 time. Measures 1-2: *f* (forte), 13-measure triplet, *pp* (pianissimo).
- Vln. 2: Violin II, treble clef, 4/4 time. Measures 1-2: *f*, 12-measure triplet, *ppp* (pianississimo).
- Vln. 3: Violin III, treble clef, 4/4 time. Measures 1-2: *f*, 12-measure triplet, *ppp*.
- Vln. 4: Violin IV, treble clef, 4/4 time. Measures 1-2: *f*, 10-measure triplet, *ppp*.
- Vln. 5: Violin V, treble clef, 4/4 time. Measures 1-2: *f*, 10-measure triplet, *ppp*.
- Vln. 6: Violin VI, treble clef, 4/4 time. Measures 1-2: *f*, 12-measure triplet, *ppp*, *arco* (arco).
- Vln. 7: Violin VII, treble clef, 4/4 time. Measures 1-2: *f*, 12-measure triplet, *ppp*, *arco*.
- Vln. 8: Violin VIII, treble clef, 4/4 time. Measures 1-2: *f*, 7-measure triplet, *ppp*, *arco*.
- Vln. 9: Violin IX, treble clef, 4/4 time. Measures 1-2: *f*, 7-measure triplet, *ppp*, *arco*.
- Vln. 10: Violin X, treble clef, 4/4 time. Measures 1-2: *f*, 6-measure triplet, *ppp*, *arco*.
- Vln. 11: Violin XI, treble clef, 4/4 time. Measures 1-2: *f*, 6-measure triplet, *ppp*, *arco*.
- Vla. 1: Viola I, treble clef, 4/4 time. Measures 1-2: *f*, 5-measure triplet, *ppp*.
- Vla. 2: Viola II, treble clef, 4/4 time. Measures 1-2: *f*, 5-measure triplet, *ppp*.
- Vla. 3: Viola III, treble clef, 4/4 time. Measures 1-2: *f*, 7-measure triplet, *ppp*.
- Vla. 4: Viola IV, bass clef, 4/4 time. Measures 1-2: *f*, 7-measure triplet, *ppp*.
- Vlc. 1: Violoncello I, treble clef, 4/4 time. Measures 1-2: *f*, 9-measure triplet, *ppp*.
- Vlc. 2: Violoncello II, bass clef, 4/4 time. Measures 1-2: *f*, 5-measure triplet, *ppp*.
- Vlc. 3: Violoncello III, bass clef, 4/4 time. Measures 1-2: *f*, 5-measure triplet, *ppp*.
- Cb.: Contrabasso, bass clef, 4/4 time. Measures 1-2: *pizz.* (pizzicato), *p* (piano).

293

Violins 1-11: Measures 293-305. Violins 1-6 play sixteenth-note patterns with dynamics *f* and *ppp*. Violins 7-11 play similar patterns with dynamics *f* and *ppp*.
Violas 1-4: Measures 293-305. Violas 1-3 play sixteenth-note patterns with dynamics *f* and *ppp*. Viola 4 plays a simpler pattern with dynamics *f* and *ppp*.
Violas 1-3: Measures 293-305. Violas 1-3 play sixteenth-note patterns with dynamics *f* and *ppp*.
Double Bass: Measures 293-305. Starts with *pizz.* and *p*, then switches to *arco* and *f*.

Performance Instructions: *sul ponticello*, *ord.*, *f*, *ppp*, *ff*, *pizz. gliss.*

296

This page contains a musical score for measures 296 through 300. The score is divided into two systems. The first system includes Violins 1 through 11 and Viola 1. The second system includes Viola 2, Violins 1 through 3, and Cello. The Violin parts feature complex rhythmic patterns with frequent sixteenth notes and various fingerings (9, 10, 11, 12). Some violin parts include 'ord.' (ordine) markings and a forte 'f' dynamic. The Viola parts are more melodic, with some featuring sixteenth-note runs. The Cello part is marked 'arco' and features a melodic line with sixteenth-note patterns. The score is written in 4/4 time and includes various musical notations such as stems, beams, and slurs.

CC

299

This page contains a musical score for a string ensemble and cello, spanning measures 299 and 300. The score is organized into two systems. The first system includes Violins 1 through 11, Viola 1 and 2, Violoncello 1, 2, and 3, and Cello. The second system includes Viola 1 and 2, Violoncello 1, 2, and 3, and Cello. The music is written in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings such as *f*, *pp*, *ppp*, and *fp* are used throughout. Fingerings and bowings are indicated with numbers and slanted lines. The Cello part includes a *pizz.* (pizzicato) marking. The score is divided into two measures, 299 and 300, with a double bar line between them.

303

This musical score page contains measures 303 and 304 for a string and woodwind ensemble. The instruments are arranged as follows:

- Violins (Vln. 1-8):** Vln. 1 and 2 play sixteenth-note patterns with dynamic markings of *f* and *mf* *cresc.*. Vln. 3-8 play various rhythmic patterns, some with dynamic markings like *f* and *mf* *cresc.*.
- Violas (Vla. 1-4):** Vla. 1 and 2 play sixteenth-note patterns with dynamic markings of *f* and *mf* *cresc.*. Vla. 3 and 4 play simpler rhythmic patterns.
- Violoncello (Vlc. 1-3):** Vlc. 1 and 2 play sixteenth-note patterns with dynamic markings of *f* and *mf* *cresc.*. Vlc. 3 plays a simpler pattern.
- Contrabass (Cb.):** Plays a simple bass line.

The score includes various musical notations such as slurs, dynamic markings (*f*, *mf*, *cresc.*), and fingerings (e.g., 13, 14, 12, 11, 10, 9, 7, 6, 5). The key signature has one sharp (F#) and the time signature is 4/4.

DD

305

Violin 1-11, Viola 1-4, Cello

Measure numbers: 14, 13, 12, 11, 10, 9, 7, 6, 5, 10, 9, 7, 6, 5, 7, 9, 6, 5

Performance instructions: *sul G very long bow*, *f*

308

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11

Vla. 1
Vla. 2
Vla. 3
Vla. 4

Vlc. 1
Vlc. 2
Vlc. 3

Cb.

ord.
ff
pp
very long bow

EE

327

Accelerando molto

Score for Violins (Vln. 1-11), Violas (Vla. 1-4), Violas (Vlc. 1-3), and Cello (Cb.).

Violins (Vln. 1-11):

- Measures 1-3: *fff* (Vln. 4, 5), *p* (Vln. 1, 2, 3, 6, 7, 8, 9, 10, 11), *fff* (Vln. 9, 10, 11).
- Measures 4-6: *ppp subito* (all), *cresc. molto sempre* (all).

Violas (Vla. 1-4):

- Measures 1-3: *fff* (Vla. 1, 2), *p* (Vla. 3, 4), *fff* (Vla. 1, 2).
- Measures 4-6: *ppp subito* (all), *cresc. molto sempre* (all).

Violas (Vlc. 1-3):

- Measures 1-3: *fff* (Vlc. 1, 2, 3).
- Measures 4-6: *ppp subito* (all), *cresc. molto sempre* (all).

Cello (Cb.):

- Measures 1-3: *fff*.
- Measures 4-6: *ppp subito*, *cresc. molto sempre*.

334

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. 11
Vla. 1
Vla. 2
Vla. 3
Vla. 4
Vlc. 1
Vlc. 2
Vlc. 3
Cb.

This page contains a musical score for measures 334, 335, and 336. The score is arranged in a system with 18 staves. The top 11 staves are for Violins (Vln. 1-11), the next 4 staves are for Violas (Vla. 1-4), and the bottom 3 staves are for Cellos (Vlc. 1-3) and a Double Bass (Cb.). The music is written in treble clef for the violins and violas, and bass clef for the cellos and double bass. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The score is divided into three measures by vertical bar lines.

As fast as possible

337

This page contains a musical score for measures 337 through 340. The score is divided into several systems of staves. The first system includes 11 Violin parts (Vln. 1-11), 4 Viola parts (Vla. 1-4), 3 Violoncello parts (Vlc. 1-3), and a Contrabass part (Cb.). Each staff begins with a *fff* dynamic marking. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The woodwind parts (Vla. 1-4, Vlc. 1-3, and Cb.) play a rhythmic accompaniment, while the violin parts have more melodic and harmonic lines. The overall texture is complex and fast-paced.