

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.

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# 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 60 beats per minute. The key signature is one sharp (F#). The score features dynamic markings such as *pppp*, *ff*, and *p*. Many notes are tied across measures, and there are several slurs. The notation includes stems, beams, and various articulation marks.

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 the lower strings and sustained notes in the upper strings. The second system contains staves for Viola 1, Viola 2, Viola 3, and Viola 4. Viola 1 has a *pppp* dynamic marking. 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 marking and a *pizz.* instruction. The score concludes with a double bar line and a fermata over the final notes.

**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*

26

C

Violin 1: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 2: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 3: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 4: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 5: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 6: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 7: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 8: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 9: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 10: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

Violin 11: *pochissimo cresc. sempre*, *pp*, *pochissimo cresc. sempre*

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

Viola 2: *pppp*, *p*, *pppp*, *pp*

Viola 3: *pppp*, *p*, *pppp*, *pp*

Viola 4: *pppp*, *p*, *pppp*

Viola 1: *pizz. gliss.*, *mp*, *ppp*, *pp*

Viola 2: *pizz. gliss.*, *mp*, *ppp*, *pp*

Viola 3: *pizz. gliss.*, *mp*, *ppp*, *pp*

Contrabass: *ppp*, *pp*

32 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards)

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

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

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

Vln. 4 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *pp* *p* *mp*

Vln. 5 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *pp* *p* *mp*

Vln. 6 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *pp* *p* *mp*

Vln. 7 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *pp* *p* *mp*

Vln. 8 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *pp* *pp* *p* *mp*

Vln. 9 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *mp*

Vln. 10 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *mp*

Vln. 11 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *mp*

Vla. 1 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *mp*

Vla. 2 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *mp*

Vla. 3 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *mp*

Vla. 4 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *p* *mp*

Vlc. 1 every new 16<sup>th</sup> note with long bow, (start every longer note in the same way and play softer afterwards) *arco* *p* *mp*

Vlc. 2

Vlc. 3

Cb. *mp*

**D**

38

Violin 1: *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*



**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*

Vlc. 1 *pp* *mp* *pp* *pp* *mf* *pp* *pp*

Vlc. 2 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vlc. 3 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Cb.

very long bow

5

59

This page contains the musical score for measures 59, 60, and 61. The score is arranged in systems for various string instruments:

- Vln. 1-6:** Violins 1 through 6. Each part features a melodic line with slurs and dynamic markings: *mf*, *p*, *mf*, *mp*, and *mf*.
- Vln. 7-8:** Violins 7 and 8. These parts play a rhythmic accompaniment with dynamic markings of *pp*, *mf*, and *pp*.
- Vln. 9-11:** Violins 9, 10, and 11. These parts play a rhythmic accompaniment with dynamic markings of *pp*, *p*, and *mf*. The notation includes the instruction "very long bow" above the staves.
- Vla. 1-4:** Violas 1 through 4. Each part features a melodic line with slurs and dynamic markings: *mf*, *p*, and *mf*. The notation includes the instruction "very long bow" above the staves.
- Vcl. 1-3:** Violas 1, 2, and 3. Each part features a melodic line with slurs and dynamic markings: *mf*, *pp*, *ppp*, and *mf*. The notation includes the instruction "very long bow" above the staves.
- Cb.:** Contrabass. This part is mostly silent, with a few notes indicated by a small '8' at the beginning of the staff.

G

62

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

**Violins 1-6:** Treble clef, playing a melodic line with five-fingered chords (marked '5'). Dynamics range from *p* to *mp*.

**Violins 7-8:** Treble clef, rests.

**Violins 9-11:** Treble clef, playing a rhythmic accompaniment of eighth notes with five-fingered chords (marked '5'). Dynamics range from *p* to *mp*.

**Violas 1-4:** Bass clef. Violas 1 and 2 play a melodic line with five-fingered chords (marked '5'). Dynamics range from *pp* to *mp*. Violas 3 and 4 play a rhythmic accompaniment. Dynamics range from *pp* to *mp*.

**Violas 1-3:** Bass clef. Violas 1 and 2 play a melodic line with five-fingered chords (marked '5'). Dynamics range from *pp* to *mp*. Viola 3 plays a rhythmic accompaniment. Dynamics range from *pp* to *mp*.

**Viola 4:** Bass clef, playing a rhythmic accompaniment. Dynamics range from *pp* to *mp*.

**Violas 1-3:** Bass clef. Violas 1 and 2 play a melodic line with five-fingered chords (marked '5'). Dynamics range from *mf*. Viola 3 plays a rhythmic accompaniment. Dynamics range from *mf*.

**Cello:** Bass clef, playing a sustained note with a dynamic of *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 pizz. p mp pp*

Vcl. 2 *pp pizz. p mp pp*

Vcl. 3 *pp pizz. 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*

Vcl. 1 *mp* *mf* *mp* *mf* *mp* *f* *p*

Vcl. 2 *mp* *mf* *mp* *mf* *mp* *f* *p*

Vcl. 3 arco *mf*

Cb. *mf* *mp*



I

♩. = 76

74

Violins 1-11: *p*, *f*, *p*, *f*, *mf*, *f*. Includes performance instructions: *very long bow*, *pochissimo cresc. sempre*.

Violas 1-4: *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Viola 1: *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Viola 2: *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Viola 3: *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Viola 4: *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Viola 1 (5th staff): *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Viola 2 (6th staff): *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Cello 1: *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Cello 2: *f*, *p*, *f*, *mf*. Includes performance instruction: *very long bow*, *pochissimo cresc. sempre*.

Cello 3: *pp*, *f*.

Contrabass: *mf*, *pp*.

77

Vln. 1 *very long bow*  
2 *mf* 4 *f*

Vln. 2 *very long bow*  
2 *mf* 4 *f*

Vln. 3 *very long bow*  
2 *mf* 4 *f*

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

Vln. 5 *very long bow*  
2 *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 *pp* *f*

Cb. *f* *pp*





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*

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

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

Vlc. 3 *pp* *fff* *pp* *fff*

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

ridiculously large vibrato

89

Violins 1-11, Violas 1-4, Violas 1-2, Cellos 1-3, Contrabass

Dynamic markings: *ff*, *pp*, *fff*

Performance instruction: *ord.* (order)

Performance instruction: *ridiculously large vibrato*

The page contains a musical score for multiple instruments. The top section consists of 11 Violin parts (Vln. 1 to Vln. 11). Above these parts are three vibrato markings: "senza vibrato (8<sup>va</sup>)" spanning the first two measures, "ridiculously large vibrato" spanning the second and third measures, and "senza vibrato" spanning the final two measures. The Violin parts feature complex rhythmic patterns with dynamic markings of *mf*, *f*, *ff*, and *p*. Below the Violin section are four Viola parts (Vla. 1 to Vla. 4) and three Violoncello parts (Vcl. 1 to Vcl. 3). The Viola parts mirror the Violin parts with similar dynamics. The Violoncello parts are simpler, primarily using *fff* and *pp* dynamics. At the bottom of the page is a Cello part (Cb.) with dynamic markings of *pp*, *fff*, *pp*, *fff*, *pp*, *ff*, *pp*, and *fff*.

ridiculously large vibrato      senza vibrato

K

95

Violins 1-11: *mf*, *ff*, *mf cresc.*

Violas 1-4: *mf*, *ff*, *mf cresc.*

Violas 1-3: *mf*, *ff*, *mf cresc.*

Cello: *pp*, *fff*, *pp*, *fff*, *pp*, *fff*, *pp*, *fff*



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

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

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

100

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.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

(for highest pitches only: ossia gliss.)

*fff*

*pp*

*fff*

*pp*

*fff*

*pp*

*fff*

*pp*

*fff*

*pp*

*fff*

4

4

4

4

4

4

4

4

4

4

4

4

8

5

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 > pp < fff > pp < fff > pp < fff > pp < fff >* *cresc.* *8va*-----



106 L ♩ = 76

Vln. 1

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

*pp < mf > pp < mf > pp < mp > pp < mp > pp < p > pp < p > pp*



108

Vln. 1

Cb.



112

Vln. 1

M

♩ = 60

113

113

Vln. 1 *pppp* alla punta *pppp* *ppp* *pp* *pochissimo cresc.*

Vln. 2 *pppp* *pppp* *ppp* *pp* *pochissimo cresc.*

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

Vln. 4 *pppp* *pppp* *ppp* *pp* *pochissimo cresc.*

Vln. 5 *pppp* alla punta *pppp* *ppp* *pp* *pochissimo cresc.*

Vln. 6 *pppp* *pppp* *ppp* *pp* *pochissimo cresc.*

Vln. 7 *pppp* alla punta *pppp* *ppp* *pp* *pochissimo cresc.*

Vln. 8 *pppp* *pppp* *ppp* *pp* *pochissimo cresc.*

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

Vln. 10 *pppp* *pppp* *ppp* *pp* *pochissimo cresc.*

Vln. 11 *pppp* alla punta *pppp* *ppp* *pp* *pochissimo cresc.*

Vla. 1 *pp* *pp* *pochissimo cresc.*

Vla. 2 *pp* *pp* *pochissimo cresc.*

Vla. 3 *pp* *pp* *pochissimo cresc.*

Vla. 4 *pp* *pp* *pochissimo cresc.*

Vcl. 1 *pp* *pp* *pochissimo cresc.*

Vcl. 2 *pp* *pp* *pochissimo cresc.*

Vcl. 3

Cb. *pp*

116

The score is divided into three systems of measures. The first system (measures 116-117) shows the beginning of the piece with various string parts and woodwinds. The second system (measures 118-119) continues the complex rhythmic patterns. The third system (measures 120-122) features a crescendo leading to a *mf* dynamic. The woodwind parts (Vla. 1-4, Vlc. 1-3, Cb.) have specific articulation and dynamics. The string parts (Vln. 1-11) are highly rhythmic and often include slurs and accents. The dynamic markings *p*, *mp*, and *mf* are used throughout to indicate volume changes. The woodwind parts also include dynamic markings and articulation like slurs and accents.

119 *alla punta*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Vlc. 1  
*mp* *mf* *f* *pp* *fp*

Vlc. 2  
*mp* *mf* *f* *pp* *fp*

Vlc. 3  
*f* *pp* *f*

Cb.  
pizz.  
*pp*

124

N

very long bow

Vln. 1 *mf* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vln. 2 *mp* *f* *pp* *mf* *ff* *pp* *pp* *pp*

Vln. 3 *mf* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vln. 4 *mp* *f* *pp* *mf* *ff* *pp* *pp* *pp*

Vln. 5 *mf* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vln. 6 *mp* *f* *pp* *mf* *ff* *pp* *pp* *pp*

Vln. 7 *mf* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vln. 8 *mp* *f* *pp* *mf* *ff* *pp* *pp* *pp*

Vln. 9 *mf* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vln. 10 *mp* *f* *pp* *mf* *ff* *pp* *pp* *pp*

Vln. 11 *mf* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vla. 1 *mp* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vla. 2 *mp* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vla. 3 *mp* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vla. 4 *mp* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vlc. 1 *mp* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vlc. 2 *mp* *f* *pp* *ff* *pp* *pp* *pp* *pp*

Vlc. 3 *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cb. *pp*





132

Vln. 1-11

Vla. 1-4

Vla. 1-3

Vla. 1-3

Vcl. 1-3

Cb.

10, 9, 7, 6, 5, 11

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



135

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

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

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

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

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

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

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

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

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

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

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

Vla. 1 *fp* senza vibrato —————▶ molto vibrato *fp*

Vla. 2 *fp* senza vibrato —————▶ molto vibrato *fp*

Vla. 3 *fp* senza vibrato —————▶ molto vibrato *fp*

Vla. 4 *fp* senza vibrato —————▶ molto vibrato *fp*

Vcl. 1 *mp* pizz.

Vcl. 2 *mp* pizz.

Vcl. 3 *mp* pizz.

Cb. *mp* pizz.

137

Vln. 1-11: Violin parts with dynamic markings *p*, *mf*, and *p*. Includes fingerings (7, 6, 3, 9, 10) and accents (>).

Vla. 1-4: Viola parts with dynamic markings *fp* and *fp*. Includes vibrato markings: "-----> molto vibrato" and "vibrato sempre simile".

Vlc. 1-3: Violoncello parts with dynamic marking *mf*.

Cb.: Contrabasso part.

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: *p*, *p*, *cresc.*, *ridiculously large vibrato*

Viola 2: *p*, *p*, *cresc.*, *ridiculously large vibrato*

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

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

Violas 1-3: *pp*, *p*, *cresc.*

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

146

This page contains a musical score for a string ensemble. It is divided into several systems of staves. The first system consists of 11 Violin staves (Vln. 1-11), all in treble clef. The second system consists of 4 Viola staves (Vla. 1-4), all in alto clef. The third system consists of 3 Viola staves (Vla. 1-3) and one Cello staff (Cb.), all in bass clef. The score is divided into four measures. Dynamic markings include *mf*, *p*, *mp*, *pp*, *cresc.*, *senza vibrato*, and *ridiculously large vibrato*. The music features complex rhythmic patterns with many beamed notes and accents.

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<sup>va</sup>

Vln. 2 *f* *pp* ord. 12 8<sup>va</sup>

Vln. 3 *f* *pp* ord. 11 8<sup>va</sup>

Vln. 4 *f* *pp* ord. 10 8<sup>va</sup>

Vln. 5 *f* *pp* ord. 9 8<sup>va</sup>

Vln. 6 *f* *pp* ord. 12 8<sup>va</sup>

Vln. 7 *f* *pp* ord. 7 8<sup>va</sup>

Vln. 8 *f* *pp* ord. 13 8<sup>va</sup>

Vln. 9 *f* *pp* ord. 13 8<sup>va</sup>

Vln. 10 *f* *pp* ord. 13 8<sup>va</sup>

Vln. 11 *f* *pp* ord. 13 8<sup>va</sup>

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

-----> circle as fast as possible

-----> circle as fast as possible

-----> circle as fast as possible

-----> circle as fast as possible

-----> circle as fast as possible

-----> circle as fast as possible

-----> circle as fast as possible



160

Violin parts (Vln. 1-11): *fp* *pochissimo cresc. sempre* *alla punta*

Viola parts (Vla. 1-4): *p* *pochissimo cresc. sempre* *alla punta*

Viola parts (Vlc. 1-3): *mf* *p* *pochissimo cresc. sempre* *pizz. gliss.* *arco*

Cello (Cb.): *pppp* *pochissimo cresc. sempre* *senza vibrato*

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

*mp*

*mf*

very long bow

*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

Violins 1-11: *ff pp* < *ff pp* < *ff pp* < *ff pp* <

Violas 1-4: *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* <

Violas 1-3: *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* <

Violas 1-3: *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *pp* <

Cello: *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

*fff*

ord.

ridiculously large vibrato

*mf*

pizz. Bartók

arco

*fff*

*mf*



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

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.

Detailed description: This page of a musical score, numbered 205, features eleven violin staves (Vln. 1-11), four viola staves (Vla. 1-4), three cello staves (Vlc. 1-3), and one cello/bass staff (Cb.). The violins play a complex, rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. Dynamic markings include *p* (piano) and *dim.* (diminuendo). The violas and cellos provide a harmonic foundation with sustained notes and occasional melodic lines. The cello/bass staff has a large number '8' at the beginning, possibly indicating a measure or rehearsal mark.



T

U

209

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

Violins 1-11: *pppp*, *dim.*, *senza vibrato*, *pppp*, *8<sup>va</sup>*

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

Violas 1-3: *pp*, *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*

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

Cello (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<sup>va</sup>)

This page of a musical score contains staves for Violins 1 through 11, Violas 1 through 4, and Violas/Violas 1 through 3 and Cello. The score is in 4/4 time and features a variety of musical notations including notes, rests, and articulation marks. The first violin part (Vln. 1) has a long note at the beginning. The violin parts (Vln. 4-11) and viola parts (Vla. 1-4) contain complex rhythmic patterns and slurs. The viola/viola parts (Vla. 1-3) and cello part (Cb.) have specific 'arco' markings. The score is divided into measures by vertical bar lines, and the page ends with a double bar line.

**W** ♩ = 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

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

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

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

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

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

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

Cb. flautando *pp* pochissimo cresc. sempre

249

This page contains a musical score for measures 249 and 250. The score is divided into two systems. The first system includes Violins 1 through 11, Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, and Contrabass. The second system includes Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, and Contrabass. The music is written in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics range from *p* (piano) to *mp* (mezzo-piano). Crescendos are indicated throughout. Fingerings and bowings are specified for various instruments. The score is arranged in a standard orchestral layout with staves numbered 1 through 11 for violins, 1 through 4 for violas, and 1 through 3 for cellos, plus a contrabass part.



251

This musical score page contains 18 staves, divided into two systems of nine staves each. The first system includes Violins 1 through 11, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The second system includes Viola 3, Viola 4, Violoncello 3, Violoncello 4, and Contrabass. The score is written in treble clef for the first system and bass clef for the second system. It features a variety of musical notations, including dynamic markings such as *mf*, *mp*, *cresc.*, and *f*, and articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The music consists of complex rhythmic patterns, often with sixteenth or thirty-second notes, and includes some triplet markings. The overall texture is dense and orchestral.

253

This page contains a musical score for measures 253, 254, and 255. The score is divided into two systems. The first system includes Violins 1 through 11, Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, and Contrabass. The second system includes Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, and Contrabass. The music is in 6/4 time and features complex rhythmic patterns with many 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 notation includes various dynamics such as *f*, *pp*, *mp*, and *ppp*, along with articulation marks like *pizz.* and *ord.*. Fingerings and slurs are indicated throughout the score. The woodwind parts (Vlc. 1, 2, 3) include the instruction *ord.* (ordone). The Cb. part includes the instruction *pizz.* (pizzicato). The score is written in 6/8 time and features complex rhythmic patterns, including triplets and sixteenth-note runs.

Vln. 1 *f* *pp* *mp* *pp*

Vln. 2 *f* *ppp* *mp* *ppp*

Vln. 3 *f* *ppp* *mp* *ppp*

Vln. 4 *f* *ppp* *mp* *ppp*

Vln. 5 *f* *ppp* *mp* *ppp*

Vln. 6 *f* *ppp* *mp* *ppp*

Vln. 7 *ppp* *mp* *ppp*

Vln. 8 *f* *ppp* *mp* *ppp*

Vln. 9 *f* *ppp* *mp* *ppp*

Vln. 10 *f* *ppp* *mp* *ppp*

Vln. 11 *f* *ppp* *mp* *ppp*

Vla. 1 *f* *ppp* *mp* *ppp*

Vla. 2 *f* *ppp* *mp* *ppp*

Vla. 3 *f* *ppp* *mp* *ppp*

Vla. 4 *f* *ppp* *mp* *ppp*

Vlc. 1 *f* *ppp* *mp* *ppp*

Vlc. 2 *f* *ppp* *mp* *ppp*

Vlc. 3 *f* *ppp* *mp*

Cb. *pizz.* *p* *mp*

257

This page contains a musical score for measures 257 and 258. The score is divided into 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 complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *mf*, *pp*, *ppp*, and *f*. Fingerings and bowings are indicated with numbers and symbols. The score shows a dynamic shift from *mf* to *f* between the two systems.

Vln. 1 *mf* *pp* *f* *ppp*

Vln. 2 *mf* *ppp* *f* *ppp*

Vln. 3 *mf* *ppp* *f*

Vln. 4 *mf* *ppp* *f* *ppp*

Vln. 5 *mf* *ppp* *f*

Vln. 6 *mf* *ppp* *f* *ppp*

Vln. 7 *mf* *ppp* *f*

Vln. 8 *mf* *ppp* *f* *ppp*

Vln. 9 *mf* *ppp* *f*

Vln. 10 *mf* *ppp* *f* *ppp*

Vln. 11 *mf* *ppp* *f*

Vla. 1 *mf* *ppp* *f* *ppp*

Vla. 2 *mf* *ppp* *f*

Vla. 3 *mf* *ppp* *f* *ppp*

Vla. 4 *mf* *ppp* *f*

Vlc. 1 *mf* *ppp* *f* *ppp*

Vlc. 2 *mf* *ppp* *f*

Vlc. 3 *mf* *ppp* *f*

Cb. *mf* *f*

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

11

p

f

10

10

ppp

f

7

7

ppp

f

6

6

ppp

f

9

9

p

5

5

ppp

10

10

p

11

11

p

12

12

ppp

9

9

ppp

10

10

ppp

11

11

ppp

12

12

ppp

arco

12

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, followed by 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 first measure contains sixteenth-note patterns with fingerings 6, 7, and 7. The second measure contains a 2/4 time signature. The third measure contains a complex time signature (8+16+8). The music continues with sixteenth-note patterns and slurs.

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 first measure contains sixteenth-note patterns with fingerings 5, 5, 5, 5, 5, and 3. The second measure contains a 2/4 time signature. The third measure contains a complex time signature (8+16+8). The music continues with sixteenth-note patterns and slurs.



264

This musical score page contains parts for Violins 1 through 11, Violas 1 through 4, Violas 3, and Cello. The score is divided into two systems by a double bar line. The first system (measures 264-265) shows the initial entries for Violins 9, 10, and 11, and Violas 1, 2, 3, and 4. The second system (measures 266-267) shows the continuation of these parts with dynamic markings of *f* and *fp*, and performance instructions such as "wild, overpressure" and "circle with bow (first slowly, then faster and faster)".

**Violins 1-8:** Rests in both systems.

**Violins 9-11:** Enter in measure 264 with a *p* dynamic. In measure 266, they play with a *f* dynamic. Violin 9 has a 5-measure slur, Violin 10 has a 3-measure slur, and Violin 11 has a 6-measure slur.

**Violas 1-4:** Enter in measure 264 with a *p* dynamic. In measure 266, they play with a *f* dynamic. Viola 1 has a 7-measure slur, Viola 2 has a 5-measure slur, Viola 3 has a 6-measure slur, and Viola 4 has a 7-measure slur.

**Violas 3:** Enter in measure 264 with a *mp* dynamic. In measure 266, they play with a *fp* dynamic. It has a 3-measure slur.

**Cello:** Rests in both systems.

266

This page of a musical score contains parts for Violins 1 through 11, Violas 1 through 4, and Cellos 1 through 3. The score is written in 3/4 time with a key signature of one flat (B-flat). The first system (measures 266-268) shows the beginning of the piece, with most instruments playing rests. The second system (measures 269-271) features a melodic entry for Violins 6, 7, 8, 9, 10, and 11, and Violas 1, 2, and 3. These parts are marked *p* (piano). The Violin parts include various ornaments (ord.) and fingerings (5, 6, 7). The Viola parts also include ornaments and fingerings (5, 6, 7). The Cello parts (Vlc. 1, 2, 3) play a sustained note, marked *mp* (mezzo-piano), with the instruction "circle as fast as possible" above the notes. The Violin 4 part (Vln. 4) plays a rest throughout the page.

268

This page of a musical score contains parts for Violins 1 through 11, Violas 1 through 4, and Cellos 1 through 3. The score is written in 2/4 time and features a variety of musical techniques and dynamics. The violin parts (Vln. 1-11) are primarily in treble clef, with Vln. 1 and 2 having rests. Vln. 3-11 play active lines, often marked with *f* (forte) and including performance instructions such as "sul G wild, overpressure". These parts feature complex rhythmic patterns, including sixteenth-note runs and triplets, with many notes beamed together. The viola parts (Vla. 1-4) are in alto clef and also feature *f* dynamics and similar rhythmic complexity. The cello parts (Vlc. 1-3) are in bass clef and play a more rhythmic accompaniment, often marked with *f*. The bottom of the page shows the beginning of the double bass part (Cb.) in bass clef, which is mostly at rest.

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. *8*

273

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6 *mf*

Vln. 7 *mf*

Vln. 8 *mf*

Vln. 9 *mf*

Vln. 10 *cresc.* *mf*

Vln. 11

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1 arco

Vlc. 2 arco senza vibrato

Vlc. 3 arco senza vibrato

Cb. senza vibrato

275

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.

Musical score for strings and woodwinds, measures 275-277. The score includes parts for Violins 1-11, Violas 1-4, Violas 1-3, and Contrabass. It features complex rhythmic patterns, slurs, and dynamic markings such as *p*, *mf*, and *mp*. Performance instructions like "ridiculously large vibrato" and "senza vibrato" are present.



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 markings for "ridiculously large vibrato" and "senza vibrato".

282

This musical score page features 18 staves. The top 11 staves are for Violins 1 through 11, and the next 4 staves are for Violas 1 through 4. The bottom 3 staves are for Cellos (Vlc. 1, 2, 3) and Double Basses (Cb.). The score is divided into two systems by a vertical bar line. The first system covers measures 282 to 284, and the second system covers measures 285 to 287. The music is written in 3/4 time and features a dynamic range from *mp* (mezzo-piano) to *f* (forte). The strings play a rhythmic pattern of eighth notes, often with slurs and accents. The lower strings (Vlc. and Cb.) play a sustained bass line with a 'ridiculously large vibrato' in the first system, which changes to 'senza vibrato' in the second system. The upper strings (Vln. and Vla.) play a melodic line with a 'cresc.' (crescendo) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

AA

284

Vln. 1 *f* overpressure ord.

Vln. 2 *f* overpressure 9 ord.

Vln. 3 *f* overpressure 10 ord.

Vln. 4 *f* overpressure 11 ord.

Vln. 5 *f* overpressure 12 ord.

Vln. 6 *f* overpressure ord.

Vln. 7 *f* overpressure 9 ord.

Vln. 8 *f* overpressure 10 ord.

Vln. 9 *f* overpressure 11

Vln. 10 *f* overpressure 12

Vln. 11

Vla. 1

Vla. 2 *f* overpressure 7 ord.

Vla. 3 *f* overpressure 6 ord.

Vla. 4 *f* overpressure 5 ord.

Vlc. 1 *f* ridiculously large vibrato

Vlc. 2 *f* ridiculously large vibrato

Vlc. 3 *f*

Cb. *f* ridiculously large vibrato

286

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

- Vln. 1-5:** Each staff contains a continuous sixteenth-note pattern. Fingerings are indicated as 9, 10, 11, and 12 respectively.
- Vln. 6:** Starts with a rest, then enters with a sixteenth-note pattern marked *pizz.* and *f*. Fingering 7 is shown.
- Vln. 7:** Starts with a rest, then enters with a sixteenth-note pattern marked *pizz.* and *f*. Fingering 6 is shown.
- Vln. 8:** Starts with a rest, then enters with a sixteenth-note pattern marked *pizz.* and *f*. Fingering 5 is shown.
- Vln. 9-11:** Remain silent throughout the page.
- Vla. 1:** Remains silent throughout the page.
- Vla. 2:** Features a sixteenth-note pattern with fingering 7, followed by a rest.
- Vla. 3:** Features a sixteenth-note pattern with fingering 6, followed by a rest.
- Vla. 4:** Features a sixteenth-note pattern with fingering 5, followed by a rest.
- Vlc. 1-3 and Cb.:** All remain silent throughout the page.

289

This page contains a musical score for measures 289 through 292. The score is divided into two systems. The first system includes Violins 1 through 11, Viola 1, and Violoncello 1. The second system includes Viola 2, Violoncello 2, and Contrabass. The Violin parts (Vln. 1-11) feature complex rhythmic patterns with various fingerings (9, 10, 11, 12, 7, 6, 5) and dynamic markings such as *f* and *pizz.*. The Viola and Violoncello parts also feature complex rhythmic patterns with fingerings (9, 10, 11, 12) and dynamic markings (*f*). The Contrabass part is mostly silent, with a few notes in measure 292. The score is written in 4/4 time and includes various musical notations such as stems, beams, and slurs.



BB

291

This page contains a musical score for measures 291 and 292. The score is divided into two systems, each with a 4/4 time signature. The instruments are listed on the left side of each system. The first system includes Violins 1 through 11, Viola 1, Violoncello 1, Violoncello 2, and Contrabass. The second system includes Violins 1 through 11, Viola 1, Violoncello 1, Violoncello 2, and Contrabass. The score features various dynamics such as *f* (forte), *ppp* (pianississimo), and *p* (piano). It also includes performance instructions like *arco* (arco) and *pizz.* (pizzicato). The music consists of complex rhythmic patterns, often with triplets and sixteenth notes, and includes fingerings and slurs. The key signature is one sharp (F#).

293

**Violins 1-11:** Measures 293-300. Violins 1-6 play melodic lines with dynamics *f* and *ppp*. Violins 7-11 play rhythmic accompaniment with dynamics *f* and *ppp*. Many parts include *sul ponticello* and *ord.* markings.

**Violas 1-4:** Measures 293-300. Violas 1-3 play melodic lines with dynamics *f* and *ppp*. Viola 4 plays a rhythmic accompaniment with dynamics *f* and *ppp*. Many parts include *sul ponticello* and *ord.* markings.

**Violas 1-3:** Measures 293-300. Violas 1-3 play melodic lines with dynamics *f* and *ppp*. Many parts include *sul ponticello* and *ord.* markings.

**Double Bass (Cb.):** Measures 293-300. Starts with *pizz.* and *p*, then switches to *arco* and *f*.

**Violoncello (Vlc.):** Measures 293-300. Violoncello 1 and 2 play melodic lines with dynamics *f* and *ppp*. Many parts include *pizz. gliss.* and *ff* markings.

296

This page contains a musical score for measures 296 through 300. The score is divided into two systems. The first system includes staves for Violins 1 through 11, Viola 1, and Cello. The second system includes staves for Violins 1 through 4, Viola 1, Viola 2, Viola 3, and Cello. The Violin parts feature complex rhythmic patterns with frequent sixteenth notes and slurs. Many measures are marked with a forte (*f*) dynamic and include fingering numbers (e.g., 9, 10, 11, 12) and articulation marks like 'ord.'. The Viola and Cello parts provide a harmonic and rhythmic foundation, with some measures marked 'arco'. The score is written in a 4/4 time signature.

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, each with 11 staves. The first system includes Violins 1 through 11 and the Cello. The second system includes Violas 1 through 4 and the 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 in the first system is marked *pizz.* (pizzicato) and *p* (piano). The score concludes with a double bar line and repeat dots at the end of measure 300.

301

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 1

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 2

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 3

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 4

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 5

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 6

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 7

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 8

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 9

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 10

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vln. 11

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vla. 1

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vla. 2

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vla. 3

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vla. 4

free bowing, always long  
*mf* *pochissimo cresc. sempre*

Vcl. 1

flautando  
*mf*

Vcl. 2

flautando  
*mf*

Vcl. 3

flautando  
*mf*

Cb.

arco flautando  
*mf*

303

This page contains a musical score for measures 303 and 304. The score is divided into two systems. The first system includes parts for Violins 1 through 11, Viola 1, and Cello. The second system includes parts for Viola 2, Viola 3, and Contrabass. The Violin parts feature complex rhythmic patterns with various articulations and dynamics. The Viola and Cello parts provide harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings such as *mf*, *f*, and *cresc.*, as well as performance instructions like *mf cresc.* and *f*. Measure numbers are indicated at the beginning of each staff.



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*

very long bow

*pp*

3

8

16

7

16



320

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.

resonant senza vibrato

*fff*  
*p*

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*, *cresc. molto sempre*.

Violas (Vla. 1-4):

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

Violas (Vlc. 1-3):

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

Cello (Cb.):

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

Tempo: *Accelerando molto*



330

This page contains a musical score for string instruments, measures 330 through 333. The score is organized into systems. The first system includes Violins 1 through 11 (Vln. 1-11) and Violas 1 through 4 (Vla. 1-4). The second system includes Violas 1 through 3 (Vla. 1-3) and Violoncellos (Vlc. 1-3). The third system includes the Contrabass (Cb.). Each instrument part is written on a five-line staff with a treble clef for violins and a bass clef for violas, cellos, and contrabass. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals (sharps, flats, naturals) throughout.



334

This page contains a musical score for string instruments, measures 334 through 336. The score is organized into systems. The first system includes Violins 1 through 11 (Vln. 1-11), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Viola 3 (Vla. 3), Viola 4 (Vla. 4), Violoncello 1 (Vlc. 1), Violoncello 2 (Vlc. 2), Violoncello 3 (Vlc. 3), and Contrabass (Cb.). The notation is in treble clef for violins and bass clef for violas, cellos, and contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The score is divided into three measures across the page.

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 treble clef for the Violins and Violas, and bass clef for the Violoncellos and Contrabass. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. The key signature has one sharp (F#). The score is organized into four measures, with bar lines clearly visible. The overall texture is dense and highly rhythmic, characteristic of a fast-paced orchestral passage.