

# **Four Essays**

String Quartet

**Hannes Taljaard**

**2001 — 2005**

# Four Essays for String Quartet

The four movements should be performed in sequence when the whole work is performed. Any three movements can be performed together, and movements can be performed in pairs or separately. If three or less movements are performed, the performers can decide on the order of the movements.

## First Movement: Serioso

TEMPO: The very fast tempo is an ideal.  
The tempo changes are abrupt, unless indicated otherwise.

TRILLS: All trills involve semitones, usually the semitone above the notated tone.  
Sometimes the second tone of the trill is notated as an accidental (in parenthesis).

BOWING: Only some bowing marks are indicated. This should provide sufficient information to the performers for further decisions.

- Measure 10 — 12: a glissando is executed from the first note into the slurred second note. The slurred second note is not sounded independently.
- Measure 16 — 18: the shorter note values are played as ornamentation, not as separate tones.
- Measure 51 — 58 & 13 — 137, 159, 161: *punta d'arco battutte*. The strings are hit softly with the hair close to the tip of the bow, as part of an up bow or a down bow. This should not give a percussive sound.
- Measure 140-152: the texture consists of one melody with a drone. The shorter notes values should be played as ornamentation.

## Second Movement: Intermezzo

TEMPO: The tempo should not be thought of as fast.  
The semiquaver is not the beat: one beat mostly equals a measure.  
The short note values in the violins are to be played as one movement, one idea or one gesture. If these notes are simply too fast, the tempo may be reduced somewhat.

*punta d'arco battutte* (*p.d'a batt.*): See notes to the first movement.

*mezza voce*: the bow is drawn over the strings quicker than usual, but with less pressure on the strings. This should produce a sound somewhat like a whisper.

- Measure 41, 43, 51 — 58: the glissandi are very fast and over a small interval — about a quarter tone in the direction indicated by the small line attached to the note head.
- Measure 69 & 71: the small notes are played as part of the ornamentation starting with the trill.

### **Third Movement: Scherzo**

TEMPO: The fast tempo is an ideal. It may be reduced somewhat, and the tempo of the meno mosso sections accordingly. Meno mosso should, however, not become too slow.

- Measure 77-94: the texture consists of one melody with a drone. The shorter note values should be played as ornamentation. When printed smaller, these notes should be played somewhat softer than the melody tones, as if they occur inside the melody tones.

### **Fourth Movement: Lyrico**

Notes that are printed smaller should be played as ornaments. They should still be clearly audible, except when marked *pp*.

*mezza voce*: see notes to the second movement.

- Short note values (32<sup>nd</sup> notes) should form one idea and should be played very smoothly.
- Measure 38 — 47: the slurred movement in semiquavers in the violins should form a single idea every time they occur.
- Measure 79 — 90: notes joined with a dotted phrase mark should be played as one gesture, but may be played with bow changes.

The pauses between the movements are essential to the work, and may be rather long. The total duration of the work will be about 26 minutes.

The work was written for the RUBIO String Quartet from Belgium who gave the first performance on 22 September 2004 in Potchefstroom and another performance — which was recorded — on 26 September 2004 in Pretoria. The fourth essay (Lyrico) was subsequently rewritten. RUBIO consisted of Dirk van de Velde (Violin I), Dirk van den Hauwe (Violin II), Esther van Strahlen (Viola) and Peter Devos (Cello). Their tour was supported by the Government of Flanders.

Hannes Taljaard 2001-2005

# Four Essays

## *String Quartet*

## *1. Serioso*

Mosso (= 140-148)

Pizz. 0 4 4 0      3

*f* *sfpz*      *f* *sfpz*      *ff* *sfpz*      *f*

(trem.) *arco sul pont.*      ord. *gliss.*

pizz. 0 4 4 0      arco      sul pont.      pizz. 3      sul pont.      pizz. arco      sul pont.      (trem.)      ord. *gliss.*

*sfpz f* *mf*      *sfpz f*      *mf*      *sfpz ff* *mf*      *f* *mf*

1      arco      sul pont.      arco      (trem.)      ord. *gliss.*

*sfpz ff*      *sfpz mf*      *f* *mf*

> pizz.      >      >      >      >      >      >      >      >      >

*f*      *f*      3      *sfpz f*      *f*      *f*      *f*

13

Musical score for orchestra, page 5, measures 5-10. The score consists of four staves. Measure 5: Violin 1 (V1) and Violin 2 (V2) play eighth-note patterns with dynamic ff. Measure 6: Violin 1 (V1) and Violin 2 (V2) play eighth-note patterns with dynamic ff. Measure 7: Violin 1 (V1) and Violin 2 (V2) play eighth-note patterns with dynamic ff. Measure 8: Violin 1 (V1) and Violin 2 (V2) play eighth-note patterns with dynamic ff. Measure 9: Violin 1 (V1) and Violin 2 (V2) play eighth-note patterns with dynamic ff. Measure 10: Violin 1 (V1) and Violin 2 (V2) play eighth-note patterns with dynamic ff.

Musical score for string quartet (Violin 1, Violin 2, Viola, Cello) in 3/4 time. The score consists of four staves. Measure 8 starts with a dynamic ***fff***. The first violin has a sixteenth-note pattern with grace notes. Measure 9 begins with ***mf***, featuring a sustained note and a sixteenth-note pattern. Measure 10 includes dynamics ***pizz.*** and ***ord.*** (ordine), followed by ***arco***. Measure 11 concludes with ***fff***. Measure 12 starts with ***fff*** and ***sul pont.*** Measure 13 continues with ***fff*** and ***sul pont.*** Measure 14 ends with ***fff***.

Musical score for orchestra, page 17, measures 17-18. The score consists of four staves:

- Violin 1 (Top Staff):** Playing eighth-note patterns. Measure 17 ends with a dynamic *ppp*. Measure 18 begins with a dynamic *pizz.*
- Violin 2 (Second Staff):** Playing sixteenth-note patterns. Measure 17 ends with a dynamic *ppp*. Measure 18 begins with a dynamic *pizz.*
- Cello (Third Staff):** Playing eighth-note patterns. Measure 17 ends with a dynamic *ppp*. Measure 18 begins with a dynamic *pizz.*
- Bassoon (Bottom Staff):** Playing eighth-note patterns. Measure 17 ends with a dynamic *ppp*. Measure 18 begins with a dynamic *pizz.*

Musical score for orchestra and piano, page 10, measures 30-31. The score consists of four staves. The top staff is for the piano, showing a melodic line with dynamic markings *f*, *ff*, and *f*. The second staff is for the first violin, the third for the second violin, and the fourth for the cello. All staves feature various note heads, stems, and rests. Measure 30 concludes with a forte dynamic *ff*. Measure 31 begins with a dynamic *f*.

Musical score for orchestra, page 10, measures 34-35. The score consists of four staves. The top staff uses a treble clef and has a key signature of one sharp. It features a dynamic marking *mf*. The second staff uses a bass clef and has a key signature of one sharp. It also features a dynamic marking *mf* and is labeled *sul pont.*. The third staff uses a bass clef and has a key signature of one sharp. It features a dynamic marking *mf* and is labeled *sul pont.*. The bottom staff uses a bass clef and has a key signature of one sharp. It features a dynamic marking *mf*.

37 *gloss.*

6

37 *gloss.*

6

D

40 *f* > *mf* *decresc.*

*ord.*

40 *ord.* *gliss. sul pont.* *mf* *decresc.*

40 *ord.* *gliss. sul pont.* *mf* *decresc.*

*f* > *mf* *decresc.*

40 *ord.* *gliss. sul pont.* *mf* *decresc.*

*f* > *mf* *decresc.*

E

43 *sul pont.* *mf*

*mp* *p* *mf*

43 *mp* *p* *mf*

*sul pont.* *mf*

46

46

49

49

rit.

49

rit.

49

rit.

Meno mosso ( $\text{♩} = 128$ )

51 F *punta d'arco battute*

*pp*

*pizz.*

*arco*

*punta d'arco battute*

51

*pizz.*

*arco*

*punta d'arco battute*

**Meno mosso ( $\text{♩} = 120$ )**

**Piu mosso ( $\text{♩} = 132$ )**

67

gliss. 3 gliss. 3 gliss.

*mf*

gliss. 3

*mf*

67

gliss. 3 gliss.

*mf* 3

74

69

gliss. 3 3

*mf* fff *mf*

3 3 3

*mf* fff *mf* *mp*

69

3 3 3

*f* fff *mf* *mp*

3 3 3

*f* fff *mf* *mp*

J Meno mosso ( $\text{♩} = 120$ )

77

rit. *p* *pp*

rit. *p* *pp*

77

rit. *mp*

Molto espressivo 3

rit. *pp*

I Meno mosso ( $\text{♩} = 128$ )

72

*ord.* 3 *p*

*mp*

80

*pizz.* *p*

80

*pizz.* *p*

80

*pizz.* *p*

mezza voce *mp*

83

*arco*

*pizz.*

*mp*

*mf*

83

89

*pizz.*

*mf*

89

85

3 3

3

3 5

85

92

3 3 3 3

92

87

3

3 3

3

espressivo

*mf*

87

3

3

espressivo

*mf*

95

accel.

*a tempo*

*p*

*sul pont.*

97 [K] *p*

*mezza voce* *p*

97 *mezza voce* *pizz. (ord.)* *pp*

*sul pont.* *p*

(*sul pont.*) *ord.* *sul pont.* *ord.* L

106 *sul pont.* *ord.* *sul pont.* *sul pont.* *pp*

106 *sul pont.* *ord.* *sul pont.* *sul pont.* *ord.* *ord.* *p*

100 *mp*

100 *arco* *mp* 3

109 *arco* 3 3 3 3 3 3

109 3 3 3 3 3 3

103 3 3

103 3 3

112 3 3 3 3 3 3

112 ord. *pizz.* *arco* ord. *pizz.* *arco*

115

pizz. arco

116

pizz. arco

117

sul pont. ppp

118

sul pont. ppp

117

sul pont. ppp

118

sul pont. ppp

120

accel.

121

accel.

120

accel.

121

accel.

Mosso (♩=136)

ord.

123 M

pizz. arco gliss. pizz. arco

124

pizz. arco gliss. pizz. arco

123

pizz. arco gliss. pizz. arco

124

pizz. arco gliss. pizz. arco

126

ord. 3 arco

127

ord. 3 pizz. arco

126

arco 3

127

arco 3

Meno mosso (♩=128)

N 3 3 3

128 p

tr (b)

129 p

tr (b)



150

150

*mp* 3 *mf*

159

*sul pont.*  
*arco*

*pp* 6 6 *pp* 6 3 *pp* 3

*p* 3

*pp* 3

*gloss.* *gloss.*

152 *tr* (b)

*pp*

*p*

*pp* 3 *p*

*mp*

162

3

6 6

155

*pizz.* 3 3

*arco*

*p*

*p*

164 Q

*pizz.* *gloss.* 3

*sul pont.*

*pizz.* 3 *gloss.* 3 3

*ppp*

*ppp*

*pizz.* *gloss.* 3

*pizz.* *gloss.* 3

*pizz.* *gloss.* 3

Musical score for string quartet, page 170, measures 170-171. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass. Measure 170 starts with a sixteenth-note pattern in 2/4 time. Measure 171 begins with a fermata over a sustained note. The score includes dynamic markings such as *pizz.*, *mf*, *tr*, *pp*, and *mp*. Measure 171 concludes with a bassoon solo section in 13/4 time, marked *mp*, followed by a return to 3/4 time.

\* = sixth harmonic on g-string

Musical score for orchestra and piano, page 174, section R. The score consists of four staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes dynamic markings *fff* and *ord.*. The second staff is for the first violin, the third for the second violin, and the fourth for the cello. Each staff contains six measures of music, with measure 6 containing a *gloss.* (glissando) instruction. Measure 6 also includes a tempo marking *3* and a dynamic *fff*.

Musical score for piano, page 178, featuring four staves of music. The top staff uses a treble clef and 4/4 time, starting with a forte dynamic. It includes a grace note instruction "gliss." and a measure number "3". The second staff uses a treble clef and 3/4 time. The third staff uses a treble clef and 3/4 time. The bottom staff uses a bass clef and 4/4 time. All staves end with a dynamic marking "mp". Measure numbers "3" are placed below the first and fourth measures of each staff.

184

*sul pont.*

*fff*

*mp*

*fff*

*sul pont.*

*fff*

*mp*

*fff*

184

*sul pont.*

*fff*

*mp*

*fff*

*gloss.*

*sul pont.*

*fff*

*mp*

*fff*

*gloss.*

*sul pont.*

*fff*

*mp*

*fff*

*3*

*fff*

*3*

*fff*

*3*

## 2. Intermezzo

Con moto ( $\text{♩} = \text{c. } 200$ )

Violin I

*legato*

*mp* >

*con sordino*

*pizz. (nail)*

Violin II

*p*

*con sordino*

Viola

*con sordino*

Cello

*p* < < < *p* < <

*con sordino*

5

*pizz. (nail)*

*p*

*arco legato*

*mp* >

*mezza voce*

*pp* < <

9

*ppp*

*sul pont.*

*mp*

*pizz. (nail) arco mezza voce*

*legato mezza voce*

*p*

*ord.*

13

*ord.*

*ord.*

*13*

16

*A*

*mp*

*ord.*

*mezza voce*

*mp*

19

rit.

3

rit.

rit.

19

20

21

25

p.d'a batt.  
sul pont.

ord.

p

sul pont.

ord.

p

sul pont. p.d'a batt.

ord.

p

ord.

p

mp

25

26

27

B

Meno mosso ( = c.160)

21

mf

mf

increase vibr.

p

mf

21

22

23

28

p.ppp

ord.

gliss. abou a quartier tone  
sul pont. p.d'a batt.

tratto

ord.

sul pont.

p

28

23

mp

3

3

3

3

ord.

increase vibr.

mp

mp

23

C

increase vibr. tr

30

p

p.ppp

p

p

p

mf

mf

30

31

34

*tr.* (b)

*mp*

*mp*

*mp*

*mp*

38

*sul pont.*  
*p.d'a batt.* *tratto* D

*sul pont.*

*ord.*

*ord.* *tr.*

*tratto*

*ord.*

*ord.*

*sul pont.*

*sul pont.*

*sul pont.*

*gliss. about a quarter tone*

*sul pont.*

*gliss. about a quarter tone*

35

*mp*

*mp*

*mp*

*mp*

42

*3*

*3*

*gliss. about a quarter tone*

*tr.*

36

*ppp*

*ppp*

*sul pont.*

*sul pont.* *p.d'a batt.*

44

*tr.*

Musical score for orchestra and piano, page 16, measures 46-57. The score consists of four staves. The top two staves are for the orchestra, and the bottom two are for the piano. The key signature changes between measures, including B-flat major, A major, and E major. Measure 46 starts with a forte dynamic (f). Measures 47-50 show sustained notes with grace notes. Measure 51 begins with a dynamic of *f*. Measures 52-53 show sustained notes with grace notes. Measure 54 begins with a dynamic of *mf*. Measures 55-56 show sustained notes with grace notes. Measure 57 begins with a dynamic of *mp*. Various performance instructions like *sul pont.* and *tr.* are included.

Musical score for string quartet, page 16, measures 50-53. The score consists of four staves (Violin 1, Violin 2, Cello, Double Bass) in common time. Measure 50 starts with a dynamic *mp*. The first two measures feature eighth-note patterns with grace notes and slurs. Measure 3 begins with a dynamic *sul pont.* Measures 50-53 include performance instructions: "sul pont." above the first two measures, "gliss. about a quarter tone" above measure 3, and "mp" below the bass staff in measure 53. Measure 53 concludes with a dynamic *mp*.

A musical score for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 53 starts with a 16th-note pattern in treble clef. Measures 54-55 show a transition with different note values and clefs. Measures 56-57 continue the rhythmic patterns. Measure 58 begins a new section with a bass clef staff, featuring eighth-note patterns. Measures 59-60 conclude the section with a return to the treble clef and a final rhythmic pattern.

A musical score for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 6/16 throughout. Measure 56 begins with a dynamic of 6. Measures 57-59 show a rhythmic pattern of eighth and sixteenth notes. Measures 60-62 continue this pattern. Measures 63-65 show a change in rhythm and dynamics. Measures 66-68 show a return to the previous pattern. Measures 69-71 show a continuation of the pattern. Measures 72-74 show a change in dynamics. Measures 75-77 show a return to the previous pattern. Measures 78-80 show a continuation of the pattern. Measures 81-83 show a change in dynamics. Measures 84-86 show a return to the previous pattern. Measures 87-89 show a continuation of the pattern. Measures 90-92 show a change in dynamics. Measures 93-95 show a return to the previous pattern. Measure 96 concludes the section.

A musical score for piano, featuring four staves of music. The top two staves are in common time (indicated by '9') and the bottom two are in 12/8 time (indicated by '16'). Measure 58 begins with a dynamic of 'f' (fortissimo). The first staff contains eighth-note pairs connected by slurs. The second staff has eighth-note pairs with a fermata over the first note. Measures 59-60 show eighth-note pairs with slurs. Measure 61 starts with a dynamic of 'p' (pianissimo), followed by eighth-note pairs with slurs. Measures 62-63 show eighth-note pairs with slurs. Measure 64 begins with a dynamic of 'f' (fortissimo), followed by eighth-note pairs with slurs. Measures 65-66 show eighth-note pairs with slurs. Measures 67-68 show eighth-note pairs with slurs. Measures 69-70 show eighth-note pairs with slurs. Measures 71-72 show eighth-note pairs with slurs. Measures 73-74 show eighth-note pairs with slurs. Measures 75-76 show eighth-note pairs with slurs.

Musical score for piano, page 10, measures 59-60. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 7/16 time (indicated by a '7/16'). The key signature changes from G major (one sharp) to F# major (two sharps) at measure 59. Measure 59 starts with a forte dynamic. The first two measures of each staff feature eighth-note patterns with grace notes. Measures 60 continue this pattern, with the bass staff showing sustained notes and grace notes.

60

b6  
b8

61

b6  
b8

68

69

70

tr  
pp

tr  
pp

tr  
pp

61

b6  
b8

62

b6  
b8

72

73

74

pp

p

pp

pp

63

F

poco vibrato

mf-p

senza vibrato

pp

64

senza vibrato

mf-p

senza vibrato

mf-p

65

senza vibrato

mf-p

76

pp

77

pp

78

pp

Duration: c. 5'10"

### 3. Scherzo

Mosso (♩ c.152)

**A**

**B punta d'arco**

**C al tallone**

(c) Hannes Taljaard 2005

13

17

21

[E] *Meno mosso* ( $\text{♩} = 126-132$ )

24

24

mf f decresc. pizz. arco

26

26

mf mp mf 3 f

mf mp mf 3 f 5

27

mp

mp

[F]

31

31

f 5 (arco) mf mp f 5

(arco) mf mp f 5

pizz.

32

mp 3 3

arco mp 3 3

pizz.

35

35

f<sup>3</sup> 5 mf<sup>3</sup> 5 mp

mezza voce arco

[G]

38

38

p ord. punta d'arco

p ord. punta d'arco

39

ord. punta d'arco f pizz.

ord. punta d'arco mp pizz.

ord. punta d'arco mp pizz.

mp pizz.

41

41

ff ff mp

Mezza voce: like a whisper.  
Use lots of bow with little pressure.

44 H mezza voce  
*p*

*pizz.* 3 3 3 3 3 3 3 5  
*arco* mezza voce 5 5  
*p* 5 5 5 5 5 5 5 3  
*pizz.*

46 5 (ord.)  
*punta d'arco*  
*p* (ord.)  
*punta d'arco*  
*arco jeté*  
*p* (ord.)  
*punta d'arco*  
*mezza voce* 5 ord. 5 (arco) jeté  
*p* (ord.)  
*punta d'arco*  
*arcos* (ord.)  
*punta d'arco* 5 3

49 ritardando 3 5 5 5  
*p* ritardando 3 5 5 5  
*p* ritardando 3 5 5 5  
*p* ritardando 3 5 5 5

51 a tempo I  
*pp* a tempo *pp* cresc.  
*pp* a tempo *pp*  
*pp* a tempo *pp*  
*pp* a tempo *pp* cresc.

55 Tempo Primo ( $\frac{1}{=}$  152)  
*mp* cresc. *f* *ff*  
*mp* cresc. *f* *ff*  
*mp* cresc. *mf* *ff*  
*mp* cresc. *mf* *ff*

58 *f* *ff* *f*  
*f* *ff* *f*  
*f* *ff* *f*  
*f* *ff* *f*

60

J *punta d'arco*  
*mf* *p cresc.* *punta d'arco* *ord.*  
*mf* *p cresc.* *mp cresc.* *ord.*

60 *punta d'arco* *ord.*  
*mf* *p cresc.* *mp cresc.* *ord.*

*punta d'arco* *ord.*  
*mf* *p cresc.* *mp cresc.*

67 *mf* *ff* *ff*  
*mf* *ff* *ff*  
*mf* *ff* *ff*  
*mf* *ff* *ff*

K *punta d'arco*

63 *mf*  
*mf*  
*mf*  
*mf*

71 *punta d'arco* *mf decresc.*  
*punta d'arco* *mf decresc.*  
*punta d'arco* *f* *mf decresc.*

65 *ff* *mf*  
*ff* *mf*  
*ff* *mf*  
*ff* *mf*

L *Meno mosso* ( $\frac{1}{4}$  c. 120) *arcò 3*  
*pizz.* *non rit.*  
*mp decresc.* *non rit.*  
*pizz.* *non rit.*  
*mp decresc.* *non rit.*  
*pizz.* *non rit.*  
*mp decresc.* *non rit.*  
*Meno mosso* ( $\frac{1}{4}$  c. 120) *arcò 3* *p*  
*Meno mosso* ( $\frac{1}{4}$  c. 120) *arcò 3* *p*  
*Meno mosso* ( $\frac{1}{4}$  c. 120) *arcò* *p*  
*mp decresc.* *non rit.* *gliss.*

79

*mp*

*p* *pp* *mp*

*mp*

*p* *mp*

*mp*

*mp*

*mp*

84+

M

*p*

*mp*

*p*

*mp*

*mp*

*mp*

88

*mp* *mp*

*f*

*mp* *mf*

*f*

92

*p*

*p*

*v*

*p*

*3* *gloss.* *3*

94

N Accelerando

*5*

*3*

*pp*

*pp*

*pp*

96

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Groups of smaller notes should be played as one gesture, one idea.

O  
Tempo Primo (J = 152)

98

99

100 spiccato

105

105

106 ff mf mp mf mp

100

spiccato

100

spiccato

101

spiccato

108

108

p

109

p

P

103

103

ff

104

ff

Q A Tempo

112 ritardando

112 ritardando

113 ritardando

c. 4'30"

#### *4. Lyrico*

9 (sul tasto) *p*

9 (sul tasto) *p*

9 (sul tasto) *p* 5

13 3

13 Molto espressivo  
ord. *mp*

13 *pp*

16 +

16 +

16 3 senza sord.

*sul pont.*

18 *pp* 3

*sul pont.*

18 *pp* 3

*sul pont.* *mezza voce*

18 *pp* 3

A

19 3

19 3

19 *Molto espressivo ord.* *mf*

21 *ord. gliss.* *p* 3

21 *ord. gliss.* *p*

21 *ord.* *p* 3

57

24 *Espressivo senza sord.* *mf*

24 *mezza voce*

*con sordino*

26 *sul tasto*

28 *senza sord.* *ff* *pp*

*punta d'arco* *ff* *pp*

*gliss. to ff* *ff* *pp*

*gliss. to C* *ff* *pp*

*sul tasto* *ff* *pp*

Musical score for orchestra, page 10, measures 30-36. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one sharp. Measure 30 starts with a forte dynamic (f) in 3/4 time. Measure 31 begins with a piano dynamic (p) in 5/4 time. Measure 32 starts with a forte dynamic (ff) in 3/4 time. Measure 33 begins with a piano dynamic (pp) in 5/4 time. Measure 34 starts with a piano dynamic (p) in 3/4 time. Measure 35 begins with a forte dynamic (ff) in 3/4 time. Measure 36 begins with a piano dynamic (pp) in 5/4 time.

Musical score for orchestra and piano, page 10, measures 36-40. The score consists of four systems of music. The top two systems are for the orchestra, featuring two violins, viola, cello, double bass, and piano. The bottom two systems are for the piano. Measure 36 starts with eighth-note chords in the orchestra and sixteenth-note chords in the piano. Measure 37 continues with eighth-note chords in the orchestra and sixteenth-note chords in the piano. Measure 38 begins with a dynamic instruction "punta d'arco batt." above the orchestra parts, followed by eighth-note chords. Measure 39 begins with a dynamic instruction "sul pont. mezza voce" above the piano part, followed by eighth-note chords. Measure 40 concludes with eighth-note chords in both the orchestra and piano parts.

41

3 5 5 3 5 5 5 5

ord.

D

*sul pont. mezza voce*

41 gliss.

gliss.

41

3 5 5 3 5 5 5 5

p ord. p

pp

41

5 5 5 5 5 5 5 5

p pp

pp

5 5 5 5 5 5 5 5

p pp

pp

5 5 5 5 5 5 5 5

p pp

Musical score for orchestra and piano, page 10, measures 44-50. The score consists of five systems of music. The top system shows woodwind parts with sixteenth-note patterns and dynamic markings '3' and '5'. The second system shows woodwinds and brass with sixteenth-note patterns and dynamic markings 'sul pont. mezza voce', '3', '5', and '3'. The third system shows woodwinds and brass with sixteenth-note patterns and dynamic markings '5', '3', '5', and '3'. The fourth system shows woodwinds and brass with sixteenth-note patterns and dynamic markings '5', '3', '5', and '3'. The bottom system shows bassoon and double bass parts with sustained notes and dynamic markings 'gliss.', 'gliss.', and 'gliss.'. Measure numbers 44 and 50 are indicated at the beginning of each system.

47

47

gloss.

48

49

49

pp

sul pont.

50

pp

sul pont.

50

50

ord.

sul pont.

51

sul pont.

51

51

ord.

sul pont.

52

ord.

sul pont.

E

54

Molto espressivo

ord.

mezza voce

p

55

mezza voce

p

Molto espressivo  
(ord.)

mp

56

mezza voce

p

pp

58

b2

b2

59

b2

b2

**G**

62

Poco più mosso

*p* 5      5      5

*p* leggiero

*p* 5      5      5

*p* leggiero

62

*p* 5      5      5

*p* leggiero

*p* 5      5      5

*p* leggiero

66

*mf*      *mp*      *cresc.*

*f*

68

*mf* cresc.

5

5

5

*mf* cresc.

*gliss.*

*gliss.*

*sf*

68

*mf* cresc.

5

5

*gliss.*

*sf*

*mf* cresc.

5

5

*gliss.*

*gliss.*

*3*

*3*

Musical score for orchestra and piano, page 10, measures 70-75. The score consists of four staves. The top two staves are for the orchestra, featuring woodwind and brass parts. The bottom two staves are for the piano. Measure 70 starts with eighth-note patterns in the orchestra and sixteenth-note patterns in the piano. Measure 71 continues with eighth-note patterns in the orchestra and sixteenth-note patterns in the piano. Measure 72 begins with eighth-note patterns in the orchestra and sixteenth-note patterns in the piano. Measure 73 features eighth-note patterns in the orchestra and sixteenth-note patterns in the piano. Measure 74 concludes with eighth-note patterns in the orchestra and sixteenth-note patterns in the piano. Measure 75 begins with eighth-note patterns in the orchestra and sixteenth-note patterns in the piano.

73

H  
al talone

sf sf

sf sf

73

ff

ff

al talone

f

al talone

f

sf

ff

al talone

ord.

ff

ff

76 *al talone* *mf* *ff* *p* *mp*

*ord.* *ff* *p* *sul pont.* *p* *sul pont.*

*ord.* *ff* *al talone* *mf* *ff* *p*

80 *mezza voce*

*ord.* *mp* *(echo)* *p* *ord.*

*mezza voce* *p*

85 *p* *mezza voce* *ord.* *mezza voce* *ord.* *mezza voce* *ord.* *mezza voce* *ord.*

*mezza voce* *ord.* *mezza voce* *ord.* *mezza voce* *ord.* *mezza voce* *ord.*

*mezza voce* *ord.* *mezza voce* *ord.* *mezza voce* *ord.* *mezza voce* *ord.*

89 *ord.* *mp* *mez. voc.* *ord.* *mezza voce*

*ord.* *mez. voc.* *ord.* *mezza voce*

*p*

93 *ord.* *mezza voce* *Tempo primo* *sul tasto* *p*

*ord.* *sul tasto* *p*

*ord.* *sul pont.* *ord.*

*p*

97 *sul tasto* *punta d'arco batt.* *sul tasto* *punta d'arco batt.*

*sul tasto* *p* *sul tasto* *punta d'arco batt.*

I

99

ord. mezza voce

p

99

3

ord. mezza voce

Molto espressivo  
ord.

mp

108

5

p leggiero

108

5

p leggiero

109

5

p leggiero

Espressivo

102

mp

3

102

111

111

J

jété

105

p

3

jété

3

105

jété

3

jété

3

K

mezza voce

114

p

mezza voce

p

114

ord.  
Molto espressivo

p

117

Molto espressivo  
(arco)

mp

118

Molto espressivo  
ord.

mezza voce

118 i

128

gloss.

pizz.

K

Espressivo  
arco

sul pont.

ppp

pp

pp

gliss.

pizz.

Espressivo  
arco

mp

mp

121

121

132

pizz.

mp

Espressivo

mp

Espressivo

mp

pizz.

mp

124

124

135

arco  
sul pont.

mp

pizz. in relieve

mf

+ : quarter tone sharp

135

sul pont. arco

mf

+ : quarter tone flat

Duration c. 8 min.