

Gregor A. Mayrhofer

# Streichquartett

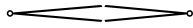
*Kompositionsauftrag der  
Bayerischen Akademie der Schönen Künste 2020*

2023

**Duration:** ca. 27.-30 min.

**Premiere:** 16.05.2023 - Bayerische Akademie der Schönen Künste - Asasello Quartett

## Legend



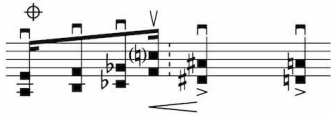
cresc./dim. dal / al niente



sp./st. = sul ponticello/sul tasto  
msp./mst. = molto sul pont./tasto

always when the damp sign appears, damp the strings very carefully with left hand, so that no open strings or other concrete pitches are sounding

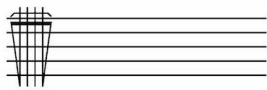
play close to the bridge/fingerboard  
play extremely close to bridge (metallic sound)  
or fingerboard (close to fingers, very thin sound)



### Écrasé/overpressure:

When noted with the square notehead use very few bow speed, but very much bow pressure, so that the sound becomes very scratchy/noisy and the actual pitch is barely audible.

In order to get a sound without pitch it helps to damp the string with the left hand. (⊕)

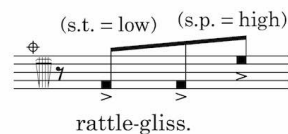


### Bridge-Clef:

For the scratch noises there is often used a "bridge-clef" which indicates the position of the bow on the string.

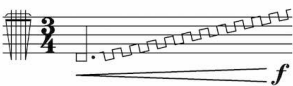
ON the top line would be *on the bridge*,  
the line below means *very close* to the bridge (molto sul pont, high scratch),  
on the middle line would be *ordinario*,  
on the lowest line is *on the fingerboard* (molto sul tasto, low scratch).

The left hand should always damp softly the strings, so that one cannot hear the open strings. (⊕)



### Normal scratch:

If the notes are normally written, use normal up/downbow.



### Rattle-gliss.:

Pull bow very slowly vertically along the string without any horizontal movement (NO up/downbow!) to create a rattling scratch glissando.



### Bow swish:

Quickly glide with bow vertically along string (from tasto --> ponticello) without any pressure (high and soft "swish" sound)

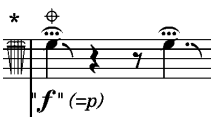


### Behind bridge:

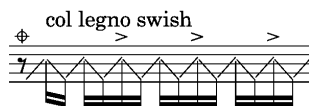
Play behind bridge on highest strings (I+II)  
arco (very high scratchy sound) or pizz. (very short, high pizz.)



when the noteheads have a slash this means play with the bow wood (col legno), the bridge clef indicates the vertical position (closer to bridge -> higher sound / fingerboard -> lower sound)



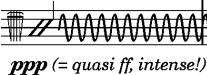
col legno jeté: let the bow fall on strings, so that it creates a rebound effect.



let bow with wood slide up and down along the string (creates a fine swish sound), here it should be rhythmical

vertical swish  
(rapidly move bow hair  
along the strings)

here the swish should be done with the bow hair  
and the wavy line indicates a very quick  
swish-texture (not rhythmical)



play highest possible note  
(here followed by a glissando)



make a small "moaning" glissando

# Streichquartett

Gregor A. Mayrhofer  
Berlin, 25.04.2023

Moderato  $\text{♩} = 78$  rit. Allegretto  $\text{♩} = 90$

Violin 1 Violin 2 Viola Violoncello

écrasé ord. dolce pizz. écrasé arco ord.

*f* *mf* *pp* *mp* *f* *mf* *pp*

*f* *mf* *pp* *ppp* *f* *mf* *pp*

*f* *mf* *pp* *mp* *f* *mf* *pp*

*pp* *pp* *fp*

rit..... arco Allegro  $\text{♩} = 100$

pizz. écrasé ord.

*p* *pp* *mp* *ppp* *ffz* *f*

(sempre sul G) écrasé ord.

*p* *pp* *ppp* *ffz* *f*

pizz. écrasé arco ord.

*p* *pp* *mp* *ffz* *f*

*ppp* *ff*

9 *f*

*ff* *ff* *ff* *f*

11 A

*mf p mf p* (sempre simile)

*pp*

13

rattle gliss. *mp f ppp fz* arco

rattle gliss. *mp f*

15

*mp f f fp* gliss. gliss.

*f fp mp*

17

Musical score for measures 17-18. The score is written for four staves: Treble, Bass, and two additional staves (likely for guitar or piano). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *f*, *fp*, *mp*, and *pp*. Slurs and glissando markings are present.

19

Musical score for measures 19-20. The score is written for four staves. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *pp*, *f*, *fp*, and *fz*. Slurs and glissando markings are present.

21

Musical score for measures 21-23. The score is written for four staves. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *pp*, *f*, *fp*, and *p*. Slurs and glissando markings are present. The instruction "low, compact scratch" is written above the bottom staff.

24

Musical score for measures 24-26. The score consists of four staves: two treble clefs, one bass clef, and one guitar-style staff. Dynamics include *fz*, *p*, *f*, *gliss.*, *écrasé----> ord.*, *f*, *ff*, and *mf*.

27

Musical score for measures 27-29. The score consists of four staves: two treble clefs, one bass clef, and one guitar-style staff. Dynamics include *fz*, *f*, *fz*, *p*, *gliss.*, *écrasé----> ord.*, and *ff*.

30

Musical score for measures 30-32. The score consists of four staves: two treble clefs, one bass clef, and one guitar-style staff. Dynamics include *ff*, *fz*, *f*, *mf*, *pp misterioso*, and *p*. A section marked *msp. II (sul A)* begins in measure 31. The time signature changes from 3/4 to 2/4 in measure 31.

33 **B** 7

msp. I (sul E) > *gliss.*

*fz* *mf* *fz* *fz*

*fz* *f* *mf* *fz* msp. sul D

*pp* misterioso *mp* *mf* *fz* *p* > msp. sul A

*pp* misterioso *p* >

37

msp., I (sul E) extremely close to bridge

*p* > *p* *fz* *fz*

msp., I (sul E) extremely close to bridge

*p* > *p* *fz* *fz* msp., II (sul D)

IV II+III *fz* *fz* *p* >

IV II+III msp., II (sul D)

*p* > *fz* *p* >

40

msp., II (sul D) (start each time a little bit lower) msp., I

*p* > *mp* < *mf* < *f* <

msp., II (sul D) (start each time a little bit lower) msp., I

*p* > *mp* < *mf* < *f* <

(start each time a little bit lower) msp., I

*mp* < *mf* < *f* <

(start each time a little bit lower) msp., I

*mp* < *mf* < *f* <

(start each time a little bit lower) msp., I

*mp* < *mf* < *f* <

42

*f* — *fz*      *mf*      *f*  
*f* — *fz*      *mf*      *f*  
*f* — *fz*      *mf*      *f*  
*f* — *fz*      *mf*      *f*

msp. *gliss.*      *ord.*      msp. *gliss.*      *ord.*  
 msp. *gliss.*      msp. sul G      msp. *gliss.*      *ord.*

46

*ff*      *<fp*      *<fp*  
*ff*      *pp*      *p*  
*ff*      *pp*      *p*  
*pp*      *pp*      *p*

sul A      sul E

49

*<fp*      *<fp*      *<fp*      *<fp*      *< piu f*  
*mp*      *mf*      *f*      *piu f*  
*mp*      *mf*      *f*      *piu f*  
*mp*      *mf*      *f*      *piu f*

*gliss.*      *gliss.*      *gliss.*      *gliss.*      *gliss.*



**C** poco ritenuto

52

*ffz fp* *mf* *ffz fp*  
*ffz fp* *p cresc.* *ffz fp* *mf* *fz*  
*ffz fp* *p cresc.* *ffz fp* *mf* *fz* *p < fz*  
*ffz fp* *p cresc.* *ffz fp* *p* *fz*

59

*p < fz mf* *< fz* *f* *mp*  
*< fz* *f* *mp*  
*mf* *< fz* *f* *mp*  
*fz* *f* *mp*

col legno batuto  
 "f"  
 col legno batuto  
 "f"  
 col legno batuto  
 "f"  
 col legno batuto  
 "f"

arco  
 arco  
 arco  
 arco

62

*f* *fz* *p cresc.* *pp*  
*f* *fz* *p cresc.* *fz*  
*f* *fz* *p cresc.*  
*p cresc.*

scratchy (extremely close to bridge)  
 scratchy (extremely close to bridge)

arco  
 arco

64

pp mp

c.l. swish fz ff fz

gliss. fz

msp.

Detailed description: This system contains measures 64 and 65. Measure 64 is in 7/8 time, and measure 65 is in 4/4 time. The score features four staves: Treble clef, Cello/Double Bass (c.l. swish), Bass clef, and another Bass clef. Dynamics include pp, mp, fz, and ff. Performance instructions include gliss. and msp. (musical swish).

66

D accel. poco a poco

II msp. mp

II msp. close to bridge p fz

p mf

p mf

gliss.

Detailed description: This system contains measures 66 and 67. Measure 66 is in 4/4 time, and measure 67 is in 3/4 time. A box labeled 'D' indicates 'accel. poco a poco'. The score features four staves: Treble clef, Cello/Double Bass (c.l. swish), Bass clef, and another Bass clef. Dynamics include mp, p, mf, and fz. Performance instructions include II msp., close to bridge, and gliss.

68

II msp. III II

p mp mp f

p

I msp. close to bridge IV msp. III I

mp p fz p mp f

Detailed description: This system contains measures 68 and 69. Measure 68 is in 4/4 time, and measure 69 is in 4/4 time. The score features four staves: Treble clef, Cello/Double Bass (c.l. swish), Bass clef, and another Bass clef. Dynamics include p, mp, mf, and f. Performance instructions include I msp., close to bridge, and Roman numerals I, III, IV, and I.

70

close to bridge

close to bridge

*mf* *p* *fz* *f* *p* *fz*

*p* *mf* *p* *f*

*mf* *p* *f*

*mp* *mf* *mp* *f*

*gliss.* *gliss.*

*I msp.* *I msp.*

72

*molto accel*

III

II

*p* *mf* *p* *f* *mf* *f*

*mp* *mf* *mf* *f* *mp* *mf* *f*

*p* *mp* *mp* *mf* *mp* *mf* *f*

*p* *p* *mp* *p* *fz* *f*

*gliss.* *gliss.* *gliss.*

III

75

*p* *mf* *ff* *ff* *ff*

*p* *mf* *ff* *ff* *ff*

*p* *mf* *ff* *ff* *ff*

*p* *mf* *ff* *ff* *ff*

**E** Molto Allegro ♩ = 120

77 *f* *f* *fp* *gliss.*  
(quasi rhythmical scratch gliss.)  
*8va*

79 *f* *msp.* *fp* *mf* *mp* *f* *fz*  
(quasi rhythmical scratch gliss.)  
*8va*

81 *mf* *fz* *I msp.* *mp*

Detailed description: This page of a musical score for guitar, numbered 12, contains measures 77 through 81. The tempo is marked 'Molto Allegro' with a quarter note equal to 120 beats per minute. The score is written for a six-string guitar and consists of four systems of staves. Each system includes a guitar staff and a bass staff. The music is primarily in 2/4 time, with a key signature of one flat. Measure 77 begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes with accents. A dynamic shift to *fp* (fortissimo piano) occurs at the start of measure 78, which also includes a 'quasi rhythmical scratch gliss.' instruction and an *8va* (octave) marking. Measure 79 continues with *f* dynamics and includes a 'sust.' (sustained) marking. A dynamic shift to *fp* is followed by a *mf* (mezzo-forte) dynamic in measure 80, which also features a 'quasi rhythmical scratch gliss.' instruction and an *8va* marking. Measure 81 starts with *mf* dynamics and includes a *fz* (forzando) marking. The system concludes with a dynamic shift to *I msp.* (mezzo-piano) and a *mp* (mezzo-piano) dynamic. The score includes various performance markings such as accents (>), slurs, and glissandos.

83

II msp.

*fp* > *fp* > *fp* > *fz*

II msp.

*fp* > *fp* > *fp* > *fz*

II msp.

*fp* > *fp* > *fp* > *fz*

II msp.

*fp* > *fp* > *fp* > *fp* >

85

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

II msp.

*fp* > *fp* >

II msp.

*fp* > *fp* >

II msp.

*fp* > *fp* > *fp* >

II msp.

*fp* > *fp* >

87

I msp. (much higher!)

*fp* > *fp* > *fz* < *fz*

I msp. (much higher!)

*fp* > *fp* > *fz* < *fz*

I msp. (much higher!)

*fp* > *fp* > *fz* < *fz*

I msp. (much higher!)

*fp* > *fp* > *fz* < *fz*

rit. ....

*ffpp*

*ffpp*

*ffpp*

*ffpp*

bartok-pizz.

*ffz*

**F** 14 **Ritenu**  $\text{♩} = 110$

overpressure (scratch without pitch) ord. poco sul tasto (hear pitch) m.s.t. damp with l.h. only white noise, completely without pitch

90

fff mf p ppp (= quasi fff, intense!)

overpressure (scratch without pitch) ord. poco sul tasto (hear pitch) m.s.t. ord. p molto

overpressure (scratch without pitch) ord. poco sul tasto (hear pitch) m.s.t.

overpressure (scratch without pitch) arco ord. poco sul tasto (hear pitch) m.s.t.

fff mf p pp

94

scratch s.t. -> m.s.t. ord. 3

fff mp pp ppp

scratch s.t. -> m.s.t.

fff mp pp pp

scratch s.t. -> m.s.t.

fff mp pp

scratch s.t. -> m.s.t.

fff mp pp

97

scratch ord. poco s.t. (pitch) m.s.t. damp! white noise, without pitch

fff ff mf pp ppp

scratch ord. poco s.t. (pitch) m.s.t. damp! white noise, without pitch

fff ff mf pp ppp

scratch ord. poco s.t. (pitch) m.s.t. damp! white noise, without pitch

fff ff mf pp ppp

scratch ord. poco s.t. (pitch) m.s.t. damp! white noise, without pitch

fff ff mf pp ppp

101 rit. **G** **Meno mosso** ♩ = 90 shaky gliss. sul G (c)

ord. m.s.t. fragile

gradually change to-> vertical swish (rapidly move bow hair along the strings) (c)

shaky gliss. sul D (d) **fz** (c)

vertical swish (rapidly move bow hair along the strings) (c) **ppp** (= quasi ff)

**ppp** (= quasi ff, intense!) (c)

105 fragile

vertical swish (rapidly move bow hair along the strings) (c) **f** (c)

shaky gliss. sul G (d) (c)

vertical swish (rapidly move bow hair along the strings) (d) **ppp** (= quasi ff)

108 col legno swish (on fingerboard, very low) (c) (c) ---> bridge

"ff" (= mp, intense!) (c) (c) **ff** ---> bridge

col legno swish (on fingerboard, very low) (c) (c) **ff** ---> bridge

"ff" (= mp, intense!) (c) (c) **ff** ---> bridge

col legno swish (on fingerboard, very low) (c) (c) **ff** ---> bridge

col legno swish (on fingerboard, very low) (c) (c) **ff** ---> bridge

**pp** **fz** **ff** (= mp, intense!) **ff**

16 (very close to bridge quick, small amplitude) jeté (col legno) (very close to bridge quick, small amplitude) jeté (col legno)

112

116 jeté (col legno) c.l. swish

120

\* col legno jeté  
(while moving bow slightly from bridge to fingerboard,  
the lines indicate the vertical position on the string, NOT a certain pitch)  
Left Hand always damps slightly the strings)

(after the jeté let the wood  
continue to slide upwards)

124 Moderato ♩ = 80 con sord. big hotel mute (metal or rubber) (lower - in the middle of the string) ritardando

\* col legno jeté  
con sord. big hotel mute (metal or rubber)

"f" (=p)



**a tempo**

130 (start close to bridge, very high pitch) sempre simile but lower  
(where fingerboard starts)

*f* (=p) *p*

*p* espr. dolce *mp*

*ppp*

134

*pp* *mf* *fz*

(start lower than 1st VI.) sempre simile but lower  
(where fingerboard starts)

*f* (=p) *mf* *fz*

*p* espr. *mf* *fz* *p*

*pp* *f* *fz*

138 **Molto rubato**

*p* *pp* *f* (=p) *pp*

*p* espr. dolce simile

col legno jeté

*f* (=p) *pp*

*p*

141

*ritardando*.....  
col legno jeté

*f* *p*

*mf* *p*

ord.

I a tempo

144

*pp* *p*

*p* *f* (=p)

*pp espr.* *gliss.*

*pp espr.* *gliss.*

c.l. jeté (start lower than 1st VI.)

148

*gliss.* *gliss.* *mp* *mp*

*mp* *f* *p*

*f* (=p) *arco* *p*

c.l. jeté

152

arco  
mp  
pp semplice  
pp semplice  
pp semplice  
c.l. jeté  
pp  
pp semplice

156

ppp  
msp. (as close to bridge as possible, metallic)  
senza sord.  
ppp  
msp. (as close to bridge as possible, metallic)  
senza sord.  
ppp  
msp. (as close to bridge as possible, metallic)  
senza sord.  
ppp  
msp. (as close to bridge as possible, metallic)  
senza sord.

**J** Poco piú mosso

160

c.l. (con sord.)  
p  
gliss.  
gliss.  
gliss.  
jeté  
f

senza sord.

162 sord. off

gliss. sul D

pp

c.l. p

jeté f

pp

gliss. ppp

gliss. p

gliss. ppp

165

gliss. sul G

p

mf

mp

III. pp

mf

c.l. jeté f

gliss. mf

gliss. p

168

gliss. gliss.

p

pp

c.l. mp

c.l. jeté

c.l. jeté

mf

170

pp

mp

pp

172

rf

6

rf

c.l. jeté

f

c.l. jeté

f

174

pp

pp

rf

6

rf

c.l. jeté

f

c.l. jeté

f

176 *rf* *p*

*rf* *p*

*f* *p*

*f* *p*

178 **K** *Misterioso agitato* *pp*

very few bow at the frog,  
very low, molto secco

*pp!* *pp*

IV  $\Phi$

IV at the frog, molto secco I behind bridge

col legno tratto

IV+III (very low, outside the "corpus area")

*pp* *pp* *ppp*

181 (behind bridge)

(4) *p* *pp!* (7)

*pp* *fz* *p* *ppp* *pp* *p < mp >*

IV+III (very low, outside the "corpus area")  
misterioso

very few bow at the frog,  
very low, molto secco

col legno tratto

arco ord.

185

*ppp* *mp*

*p.*

186

L

c.l. salt.

*mf* *pp* *mp* *fp* *f* *p* *f* *mf*

arco ord.

c.l. salt.

188

close to bridge

*fp* *f* *arco jeté f* *ff* *f* *mf* *p* *fp* *pp* *mp* *fp* *ff*

c.l. jeté

arco ord.

close to bridge

arco

close to bridge

190 *jeté*

*ffz ffz ppp*

*jeté*

*ffz ffz ppp*

*jeté*

*ffz ffz pp*

*jeté*

*ffz ffz pp*

191

*ffz ffz pp*

*ffz ffz pp*

*ffz ffz p*

*ffz ffz p*

192

*ffz ffz p f*

*ffz ffz p f*

*ffz ffz p f*

*ffz ffz p f*



194 poco rit. .... 25

*ffz ffz ffz ffz p f ffz ffz p f p f ffz ffz ffz ffz*

*ffz ffz ffz ffz p f ffz ffz p f p f ffz ffz ffz ffz*

*ffz ffz ffz ffz p f ffz ffz p f p f ffz ffz ffz ffz*

*ffz ffz ffz ffz p f ffz ffz p f p f ffz ffz ffz ffz*

**M**

\* all notes with staccatissimo wedge ('): just throw bow on string  
(quasi battuto con crini, almost now horizontal movement)

197 **Presto** ♩ = 160

*fp fp fz fz p ff fp*

c.l. batt. (always damp strings very actively) (hair+wood) (trem.) c.l. batt. arco

*ff ff fz fz fz fp ff*

c.l. batt. (always damp strings very actively) (hair+wood) c.l. batt.

*ff ff fz fz fz ff ff*

c.l. batt. (always damp strings very actively) (hair+wood) c.l. batt.

*ff ff fz fz fz ff ff*

203

*ff fp ff fp fp*

arco c.l. batt. arco c.l. batt. (hair)

*ff ff fz fz fz ff fz fz*

(hair) c.l. batt.

*ff ff fz fz fz ff ff*

209

arco ord. sempre secchissimo

*fp* *f < ffz* *fp* *f < ffz* *fp* *f < ffz*

*fz* *fp* *f < ffz* *fp* *f < ffz* *fp*

*fz* *fz* *fz* *fz* *fz* *fz*

*ff* *fz* *fz* *fz* *fz* *fz*

215

*f < ffz* *fp* *f < ffz* *fp* *f < ffz* *f < ffz* *f < ffz*

*fp* *f < ffz* *fp* *f < ffz* *fp*

*fz* *fz* *fz*

220

*fp* *ff* *fz fz p*

(always damp strings)

*ff* *fp* *fz fz fz*

détaché feroce *ff* *mf* *ff* *f* *fz fz fz*

(always damp strings) *ff* *mf* *f* *fz fz fz*

(hair+wood) (trem.)

(hair+wood)

(hair+wood)

(hair+wood)

224

Musical score for measures 224-228. The score is in 2/4 time and consists of four staves. The first two staves are marked "(hair)". The dynamics are *fp*, *ff*, *fp*, and *mf cresc.*. The bass line features triplets and a *fz* marking.

229

Musical score for measures 229-235. The score is in 2/4 time and consists of four staves. The dynamics are *fp* and *fz*. The bass line features triplets and a *fz* marking.

236

Musical score for measures 236-242. The score is in 2/4 time and consists of four staves. The dynamics are *fz* and *fp*. The bass line features triplets and a *fz* marking.

molto rit. ....

poco rit. ....      **Meno mosso**

243

*fz*    *ffz*    *fz*    *fz fz*    *fz*    *fz fz fz*    *fz*    *fz fz fz fz*    *fz*    *fz fz fz fz*    *fz*    *fz fz*

*gliss.*    *gliss.*    *gliss.*    *gliss.*

**O**    **Pesante**    ♩ = 110  
vib. molto

248

*fff*    *fz*    *p*    *f*    *fz*    *p*

*fff*    *fz*    *p*    *f*    *fz*

*fff*    *fz*    *p*

*fff*    *fz*    *p*    *f*

251

*f* < *fz*    *p*    *fz*    *f* < *fz*    *p*    *fz*    *p*

*p*    *fz*    *p*    *fz*    *p*    *fz*    *p*

*f*    *fz*    *fz*

< *fz*    *p*    *fz*    *p*    *fz*

*p cresc.*    *p cresc.*

6    6    6

253

Musical score for measures 253-255. The score is written for four staves (two treble and two bass clefs). It features complex rhythmic patterns with many sixteenth notes and slurs. Dynamics include *fz*, *p*, *mf*, and *fff*. Performance instructions include *vib. molto* and *mp cresc.*. Measure numbers 6, 6, 6, and 6 are indicated below the staves.

256

Musical score for measures 256-260. The score continues with similar rhythmic complexity. Dynamics include *fz* and *fff*. Performance instructions include *vib. molto*. Measure numbers 6, 6, 6, and 6 are indicated below the staves.

258

Musical score for measures 258-262. The score continues with similar rhythmic complexity. Dynamics include *fff*, *ffz*, *ff*, and *mp*. Performance instructions include *vib. molto* and *scratchy, msp.*. Measure numbers 6, 6, 6, and 6 are indicated below the staves.

# 2. Adagio

Allegretto ♩ = 112

Violin 1  
Violin 2  
Viola  
Violoncello

msp. -----> ord.  
msp. -----> ord..  
msp. -----> ord.  
msp. -----> ord..

saltando (less and less horizontal bow movement, just let it fall) etc.

*mf* ----- *p* ----- *pp*

Andante ♩ = 80  
poco sul pont.

4

poco sul pont. -----> mst.  
poco sul pont. -----> mst.  
poco sul pont. -----> mst.  
poco sul pont. -----> mst.

*mp* ----- *p* ----- *pp*

7

Adagio ♩ = 60

extreme sul tasto! (flautando, almost like panflute sound) etc.  
extreme sul tasto! (flautando, almost like panflute sound)  
extreme sul tasto! (flautando, almost like panflute sound)  
extreme sul tasto! (sul C, flautando, almost like panflute sound) etc.

sul G, flaut.  
gliss.  
(repeat freely)  
(repeat freely)  
(repeat freely)

*p* ----- *pp*

11 **A** Lento ♩ = 52

ord. (sul E)  
tr 8va

ppp mp mf pp 3

ord.

con sord.(normal mute)  
gliss.

pp

gliss.

14 (quasi tr.)  
8va

pp f mp 3 pp 3

**B** espr. flautando

16 pp mp pp pp ppp mf mf mf p pizz. mp dolce, quasi "legato" mf mp p c.l.

32

19

espr. flautando

*pp* *mf* *pp* *fz pp* *pp*

arco flaut. pizz. c.l. pizz.

*ppp* *mf* *p* *mp dolce, quasi "legato"* (quicker than before)

*p* *pp* *p* *pp* *pp*

22

*ppp* *pp* *mp* *pp* *mp*

arco pizz. arco

*f* *f* *mp* *f*

*p* *pp* *p* *pp*

24

leggiero

*pp* *mp* *p* *p* *ppp*

*5* *5* *5* *5* *5*

mst.! flautando

jeté (molto a la punta)

*p* *ppp* *p* *ppp* *p* *ppp*

senza sord.

*5* *5*



**C** Molto Adagio ♩ = 42

27 *saltando infinito* *pp* *ppp* *ppp* *rit..... a tempo* *gradually go to arco ord.* *rit....*

*saltando infinito* *pp* *ppp* *ppp* *gradually go to arco ord.*

*saltando infinito* *pp* *ppp* *ppp* *gradually go to arco ord.*

*pizz. (but very "melodic")* *pp* *mp* *pp* *mf* *pp*

31 *a tempo* *arco molto sul tasto!* *pp* *mp* *ritardando.....* *mp* *pp*

*arco molto sul tasto!* *pp* *mp* *pp* *arco jeté*

*pizz.* *mf* *mp* *pp*

*arco molto sul tasto!* *pp* *gliss.* *fp* *mp* *pp*

34 *senza vib.* *pp* *pp* *p* *3* *mf* *poco s.p.* *rit.....* *ord.* *st.* *pp*

*lamentoso senza vib.* *mp* *mp* *mp* *3* *mf* *poco s.p.* *ord.* *st.* *pp*

*arco senza vib.* *pp* *mp* *pp* *3* *mf* *poco s.p.* *ord.* *st.* *pp*

*senza vib.* *pp* *pp* *mf* *poco s.p.* *ord.* *st.* *pp*

Cadenza

hesitant arco flaut. (mst.)

arco ord. sul D.

rit.

37

*p molto espr.* *mf* *pp* *p* *mp* *mf* *pp*

pizz. gliss. V 3

**E** Molto sostenuto, ma poco andante ♩ = 66

sul tasto moltissimo senza vib.

poco . . . a . . . poco . . .

38

*ppp espr.* *pp* *pp* *pp* *pp* *p* *pp*

*pp espr.* *ppp* *p* *pp* *p* *pp*

*ppp espr.* *pizz.* *p*

Piú Andante ♩ = 66

ord. (con vib.)

rit.....

44

*fpp* *fpp* *pp* *mp* *p* *ffp* *ffp*

ord. (con vib.) *pp* *fpp* *rf* *pp* *rf* *ffp* *ffp*

ord. (con vib.) *fpp* *fpp* *gliss.* *gliss.* *pp* *ppp*

arco ord. (con vib.) *fpp* *fpp* *gliss.* *gliss.* *pp* *ppp*

*fpp* *fpp* *pp* *pp* *ppp* *ppp*

sul tasto molto

sul tasto molto

accel.....

**F** Largo ♩ = 42 (sul A/E)

50 *pp* *fp* < *mp* > *pp* *fp* *pp* 3 *f*

(sul D/A)

*mp* *fp* < *mp* > *mp* *mp* *mp* *f*

*mp* *fp* *p* *pp* 3 3 *f*

*fp* *fp* *fp* *fp* *fp*

**G** Più Andante ma misterioso ♩ = 66

Poco a poco più mosso

56 *p* *f* *mp* *mf* *pp* 3

*f* *p* *ff* *ff* *pp* < *fp*

*mf* *pizz.* *p* *ff* *ff* *pp* arco *p* > *pp*

*mp* *mf* *fp* *fp*

61

*fp* *p* *fz* *p* *fz*

*f* > *p* *f* > *p* *f* > *p* *f*

flautando *pp* 3

Musical score for measures 63-64. The score is in 3/4 time and consists of four staves. The first staff features a melodic line with triplets and glissandi, with dynamics *fp*, *f*, *p*, and *fp*. The second staff has a similar melodic line with dynamics *fp*. The third staff contains a bass line with dynamics *p*, *f > p*, and *f > p*. The fourth staff shows a bass line with a triplet and a *mf* dynamic marking.

Musical score for measures 65-66. The score is in 3/4 time and consists of four staves. The first staff has a melodic line with triplets, glissandi, and dynamics *cresc.*, *fz*, and *fz*. The second staff has a similar melodic line with dynamics *cresc.*, *fz*, and *fz*. The third staff contains a bass line with dynamics *cresc.*, *p*, and *fz*. The fourth staff shows a bass line with a glissando and a *fz* dynamic marking.

**H** Molto sostenuto  $\text{♩} = 58$   
poco sul pont.

Musical score for measures 66-68. The score is in 3/4 time and consists of four staves. The first staff has a melodic line with triplets, glissandi, and dynamics *f*, *fz*, and *ff*. The second staff has a similar melodic line with dynamics *f*, *fz*, and *ff*. The third staff contains a bass line with dynamics *f*, *fz*, and *pp*. The fourth staff shows a bass line with dynamics *f*, *fz*, and *pp*. The score includes performance instructions: "sul G" for the first two staves and "sul tasto" for the last two staves. The dynamic *pp* is used for the piano accompaniment in the second and fourth staves.

69 *sul tasto* *rit.....*

*pp* *ppp* *pp* *ppp*

72 **I** *Lento* ♩ = 52 *flautando misterioso*

*p* *pp* *f* *pp* *ppp* *mp* *pp*

75

*p* *fz* *p* *fz* *pp* *p* *fz* *p* *f* *p* *fz* *p* *fz*

**J** Agitato ♩ = 104

77 tremolo prestiss.!

*p* *fp* *pp* *mp* *fz* *mf* *fz* *pp* *mp* *f*

tremolo prestiss.!

*p* *gliss.*

79

*pp* *mp* *fp* *fp* *pp*

81

*p*

**K** Quasi stesso tempo (ma poco meno) ♩ = 92

84

*fz* *pp scherzando* *fp*

saltando infinito

"*f*" (=pp) ma sempre agitato saltando infinito

"*f*" (=pp) ma sempre agitato

*fz* *ppp* *pp*

88

*pp* *gliss.* *gliss.*

*fz* *fz*

*fz* *ppp*

91

*fp* *fp*

*fz* *fz* *fz*

*fz* *pp* *ppp* *fz* *fz* *fz*

40 **L** gradually add "normal" bow motion

Musical score for measures 96-100. The score is in 3/4 time and consists of four staves. Measure 96 starts with a piano (*p*) dynamic. The first staff has a *fz* dynamic. The second and third staves have a *gliss* marking. The fourth staff has a *fz* dynamic. Measures 97-100 feature a gradual increase in dynamics, with markings for *fz*, *pp*, and *mf*. A sixteenth-note triplet is marked with a '6' and a slur. The instruction "gradually add 'normal' bow motion" is repeated above the first three staves.

Musical score for measures 100-103. The score continues with four staves. Measure 100 starts with a forte (*f*) dynamic. The first staff has a *gliss* marking. The second and third staves have a *gliss* marking. The fourth staff has a *gliss* marking. Measures 101-103 feature a gradual increase in dynamics, with markings for *fz*, *fz*, *fz*, and *fz*. The instruction "gradually add 'normal' bow motion" is repeated above the first three staves.

Musical score for measures 103-106. The score continues with four staves. Measure 103 starts with a forte (*f*) dynamic. The first staff has a *gliss* marking. The second and third staves have a *gliss* marking. The fourth staff has a *gliss* marking. Measures 104-106 feature a gradual increase in dynamics, with markings for *fz*, *fz*, *fz*, and *fz*. The instruction "gradually add 'normal' bow motion" is repeated above the first three staves. The score concludes with a forte (*f*) dynamic and a marking for "ord." (order).



**M** **Sostenuto**  
poco sul pont.

**Molto Sostenuto**

107 *a tempo*

*ff* *ffz* *fff* *f* *mf cresc.* *ff* *ffz* *fff*

*ff* *ffz* *fff* *mf* *ff* *ffz* *fff*

*ff* *ffz* *f* *mf* *ff* *ffz*

*ff* *ffz* *f* *mf* *ff* *ffz*

110 *accel.* **N** *Agitato* *poco rit.*  
*molto sul tasto*

*ff* *ffz* *fff* *mf* *fff* *ffz* *pp*

*ff* *ffz* *fff* *mf* *fff* *ffz* *pp*

*ff* *ffz* *fff* *mf* *fff* *ffz* *pp*

*ff* *ffz* *fff* *mf* *fff* *ffz* *pp*

*ff* *ffz* *fff* *mf* *fff* *ffz* *pp*

*ff* *ffz* *fff* *mf* *fff* *ffz* *pp*

*ff* *ffz* *fff* *mf* *fff* *ffz* *pp*

*ff* *ffz* *fff* *mf* *fff* *ffz* *pp*

114 *a tempo* *ord.* *rit.* *molto sul tasto* *ord.* *molto rit.* *molto sul tasto*

*f* *pp* *mf* *pp*

*f* *pp* *mf* *pp*

*f* *pp* *mf* *pp*

*f* *pp* *mf* *pp*

**O** Molto Adagio ♩ = 42

120 molto sul tasto! *v*

*ppp* *ppp* *ppp* *pp*

ord. *v*

*ppp* *ppp* *ppp* *pp*

ord. *v*

*ppp* *ppp* *ppp* *pp*

*pizz.* *v*

*p* *3* *mp* *arco (ord.)* *v*

*pp*

Poco a poco piú andante

125 *pp* *v*

*p poco espr.*

*gliss.* *gliss.* *gliss.*

*pp* *pp* *p sub.* *p sub.* *p sub.*

*p poco espr.* *arco*

*pp* *p sub.*

*pp*

rit.....

128 *accel.*

*pp sub.*

*pp sub.*

*mp*

*pp sub.*

*p espr.*

*3* *3* *3* *3*

131 **P** a tempo rit..... a tempo rit.....

Violin I: *fp* 3 6

Violin II: *fp* 6 6 3

Viola: *pp espr. semplice*

Cello/Double Bass: *pp espr. semplice*

135 Adagio ♩ = 52 rit. - molto - **Q** Molto Adagio ♩ = 42 rit. .... a tempo

Violin I: *pp* *p espr.* *mp*

Violin II: *pp* *ppp* *mp*

Viola: *pp* *ppp* *gliss.*

Cello/Double Bass: *pp* *ppp* *gliss.*

*saltando infinito*

140 rit..... Lento ♩ = 38

Violin I: *ppp mp* *p* *pp* *ppp* *pppp*

Violin II: *p mp* *p* *pp* *ppp* *pppp*

Viola: *p mp* *p* *pp* *ppp* *pppp*

Cello/Double Bass: *p mp* *p* *pp* *ppp* *pppp*

(let bow fall on string)

### 3. Prestissimo con spirito

Prestissimo con spirito ♩ = 160                      ritenuto                      a tempo

Violin 1  
Violin 2  
Viola  
Violoncello

5                      poco rit.                      a tempo

ppp  
ppp  
pp  
bird gliss.  
gliss.  
p  
bird gliss.  
p

9                      poco rit.                      a tempo                      pochiss. rit.                      a tempo

poco rit.  
a tempo  
pochiss. rit.  
a tempo  
pp dim.  
ppp  
mp  
pp dim.  
ppp  
p  
gliss.

**A**

14

*fppp* *ppp* *p*

*fppp* *ppp* *p*

*pp*

*p* *pp*

17

*mp* *ppp* *ppp*

*mp* *ppp* *ppp*

*gliss.*

*mp* *ppp*

20

*ppp* *pp* *mf* *pp*

*ppp* *pp* *mf* *pp*

*pp*

*pp* *mf*

23

Musical score for measures 23-24. The score is in 4/4 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one flat (B-flat). The first staff has dynamics *mf* and *pp* in the first measure, and *mf* and *fp* in the second measure. The second staff has the same dynamics. The third and fourth staves have accents (>) over notes.

25

Musical score for measures 25-26. The score is in 4/4 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one flat (B-flat). The first staff has dynamics *ppp*, *mp*, and *pp* in the first measure, and *mf* and *pp* in the second measure. The second staff has the same dynamics. The third and fourth staves have accents (>) over notes.

27

**B** Scherzando

Musical score for measures 27-29. The score is in 3/4 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one flat (B-flat). The first staff has dynamics *mf* and *fp* in the first measure, and *mp* in the second measure. The second staff has the same dynamics. The third and fourth staves have accents (>) over notes.

30

Musical score for measures 30-32. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes, often beamed together. There are several slurs and accents throughout the passage.

33

C

Musical score for measures 33-36. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The time signature is 4/4. A box labeled 'C' is placed above the first staff of measure 33. The music continues with complex rhythmic patterns. Dynamic markings include *p* (piano) in measures 33, 34, and 35. The time signature changes to 3/16 in measure 36.

37

Musical score for measures 37-40. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The time signature is 3/16. Dynamic markings include *mp* (mezzo-piano) in measures 37, 38, 39, and 40. The music features complex rhythmic patterns with many sixteenth notes and eighth notes, often beamed together. There are several slurs and accents throughout the passage.

41

musical score for measures 41-45, featuring four staves with various musical notations including notes, rests, and dynamic markings such as *cresc.*

46

**D**

musical score for measures 46-51, featuring four staves with various musical notations including notes, rests, and dynamic markings such as *fp* and *cresc.*

52

**E**

musical score for measures 52-55, featuring four staves with various musical notations including notes, rests, and dynamic markings such as *ffz* and *pp*



56

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp*

61

**F**

*pp* *f* *fp*

*pp* *f* *fp*

*p* *fp*

*p* *fp*

64

(very rhythmical!)

*f* *f* *f*

*f* *f* *f*

*f* *f* *f* *gliss.*

*f* *f* *f*

67

Musical score for measures 67-70. The score is in 3/8 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with many sixteenth notes and slurs. Dynamic markings include *fz* (forzando) with accents and *fz* with hairpins. There are also slurs and accents throughout the passage.

71

G

Musical score for measures 71-73. The score is in 3/8 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with many sixteenth notes and slurs. Dynamic markings include *ff* (fortissimo) and *ppp!* (pianissimo) with accents. A box labeled 'G' is placed above the first staff in measure 72. There are also slurs and accents throughout the passage.

74

Musical score for measures 74-76. The score is in 3/8 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with many sixteenth notes and slurs. Dynamic markings include *senza cresc.!* (without crescendo), *molto* (much), *fz* (forzando), and *f* (forte) with accents. There are also slurs and accents throughout the passage.

**H** misterioso ritmico!

77

*mf* *p* *pp sempre!*

*mf* *p* *pp sempre!*

*mp* *mp* *p* *pp sempre!*

*mp* *mp* *p* *pizz. secco* *p sempre!*

80

*mp*

84

*f sub.* *pizz.* *mf* *arco* *pp!*

*f sub.* *pp!* *pizz.* *mf* *arco* *pp!*

*arco* *pp!* *pizz.* *f*

*pp*

87

pizz. arco pizz. arco

pizz. arco *pp!* pizz. arco pizz. arco *cresc.*

arco pizz. arco *cresc.*

*pp!* *cresc.*

*cresc.*

90

I

*ff ff fp dim.*

*ff ff fp dim.*

*ff ff fp dim.*

*pp f fz*

93

*mp p pp*

*mp p pp*

*pp gliss. pp gliss. pp gliss. pp gliss.*

97 **J**

ppp ppp ppp p

ppp arco pp

pp

pp

100

mp ppp ppp

mp ppp ppp

ppp p

ppp p

103

pp pp pp pp

fp arco fp arco

pp p

c.l. "f" c.l. "f"

107 **K**

*pp* *ppp* *sempre dim.*

*pp* *ppp* *sempre dim.*

*ppp* *sempre dim.*

*ppp* *sempre dim.*

110

*mp* *p* *pp*

*ppp* *sempre dim.*

*sempre dim.*

*sempre dim.*

113

*pppp* *ppp* *pppp*

(only fingertapping)

(only fingertapping)

*pppp* *pppp*

115 **L** **a tempo** **molto ritmico** **senza vib.**

*p* molto flautando *fpp* *ppp*

*ffz* *fpp* *mp* *fz* *ff*

123 **8va** **senza vib.**

*ffz* *fpp* *pp* *mp* *p* *fpp*

129 **(gliss msp.)** **(gliss msp.)**

*p* *fpp* *fpp* *fpp* *pp* *pp*





158

*pp* *pp* *pp* *pp*

(start trill slow)  
*b* *mst.* *tr* *mst.* *ord.*

*fp* *pp* *pp* *pp*

(start trill slow)  
*b* *mst.* *tr*

*pp* *pp* *fp*

162

**P** *pizz.* *arco* *b* (start each trill slow, espr.) *tr* *tr* *b* *tr* *#* *tr*

*f* *fp* *fp* *fp* *fp*

*b* (always start slow) *tr* *tr* *tr* *tr*

*fp* *fp* *fp*

*mst.* (almost only metallic sound)

*ppp* *ppp* *pp*

*mst.* (almost only metallic sound)

*ppp* *pp*

165

*tr* *tr* *tr* *tr*

*b* *tr* *tr* *tr*

*fp* *fp*

*poco a poco piú ordinario --->*

*p* *p*

*poco a poco piú ordinario --->*

(start trill slow) *tr*

*p* *p*



**R**

177

*ff* *ppp* *pp*

*ff* *ppp* *pp*

*ff* *ppp* *pp* *sul G*

*ff* *ppp*

181

*ff* *pp*

*ff* *pp* *pp*

*ff* *pp* *pp* *sul D*

*ff* *ppp*

**S**

185

*(pp!)* *senza cresc.!*

*(pp!)* *senza cresc.!*

*(pp!)* *senza cresc.!*

*(pp!)* *senza cresc.!*

188

*pp!*

T

191

*ff sub.* *pp*

*ff sub.* *ppp*

*ff* *pp* *ff*

*ff sub.* *ff* *ppp* *ff*

*ff sub.* *ff* *ff*

196

*pp* *ff*

*ff*

*pp* *ff* *pp*

*pp* *ff* *ff*

*ppp* *ff* *ff*

(very quiet, but "agitato" feeling)

199

ppp

201

*ff* *pp* *mf* *fp* *f*

*ff* *pp* *mf* *fp* *f*

*ff* *pp* *p* *f*

*ff* *p* *f*

203

**U** Scherzando

*sub. p*

*sub. p*

*sub. p*

*sub. p*

208

Musical score for measures 208-212. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#) and one flat (Bb). The time signature changes from 4/4 to 3/16. The music features complex rhythmic patterns with many sixteenth notes. Dynamics include accents (>) and piano (pp).

213

V

Musical score for measures 213-215. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#) and one flat (Bb). The time signature changes from 3/16 to 3/8. A box labeled 'V' is above the first measure. Dynamics include *ppp sub.!* and *fp*.

216

Musical score for measures 216-218. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#) and one flat (Bb). The time signature changes from 3/8 to 3/16. Dynamics include *f* and *gliss.*

219

Musical score for measures 219-222. The score is in 3/8 time and consists of four staves. The first three staves (treble, alto, and tenor clefs) contain melodic lines with various ornaments and dynamics. The fourth staff (bass clef) contains a bass line. Dynamics include *fz* (forzando) and accents. The key signature has three sharps (F#, C#, G#).

223

W

Musical score for measures 223-226. The score is in 4/8 time and consists of four staves. Measures 223-224 are marked *ff ppp!*. Measures 225-226 are marked *senza cresc.!* and *molto fz*. A box labeled 'W' is above measure 223. The first three staves have melodic lines with many ornaments and accents. The fourth staff has a bass line. Dynamics include *ff ppp!*, *senza cresc.!*, *molto fz*, and *fz*. The key signature has three sharps.

227

Musical score for measures 227-230. The score is in 4/8 time and consists of four staves. Measures 227-229 are marked *ppp*. Measure 230 is marked *p*. The first three staves have melodic lines with many ornaments and accents. The fourth staff has a bass line. Dynamics include *ppp* and *p*. The key signature has three sharps.

230 X

*fp cresc. f*

*fp cresc. f*

*fp fp fp*

*fp fp fp*

233

*pp fp fp fp fp cresc.*

*pp fp fp fp fp cresc.*

*fp fp fp fp fp fp fp*

*fp fp fp fp fp fp fp*

236 Y

*fpp détaché*

*fpp détaché*

*fp fp fp fpp misurato*

*fp fp fp fpp misurato*



238

*p*  $\curvearrowright$  *pp*

*ppp*

240

*f* *f* *f*

*fp*

*p* *fp*

242

détaché

*ff* *p* *cresc.* *f*

détaché

*ff* *p* *cresc.* *f*

détaché

*ff* *p* *cresc.* *f*

*ff* *p* *cresc.* *f*

[Z]

245

Musical score for measures 245-247. The score is in 3/8 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fp* and *ff*. There are slurs and accents throughout the passage.

248

Musical score for measures 248-251. The score is in 3/8 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fz*, *mp*, *fp*, and *fz*. There are slurs and accents throughout the passage.

252

AA

Musical score for measures 252-254. The score is in 4/8 time and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fz*, *pp*, and *p*. There are slurs and accents throughout the passage. The score includes performance instructions: *sul C* and *sul G*.

255

sul A sul E ritardando.....

bird gliss. sul A

*p* *f* *mp*

sul D sul E

bird gliss. sul A

*f* *mp*

sul D sul A

bird gliss.

*f*

sul A

bird gliss.

*fz* *f*

259

sul-D..... a tempo 8va

*pp* *f*

sul D

*pp* *f*

sul D sul G

*mp* *pp* *f*

sul D sul G

*mp* *pp* pizz. *f*