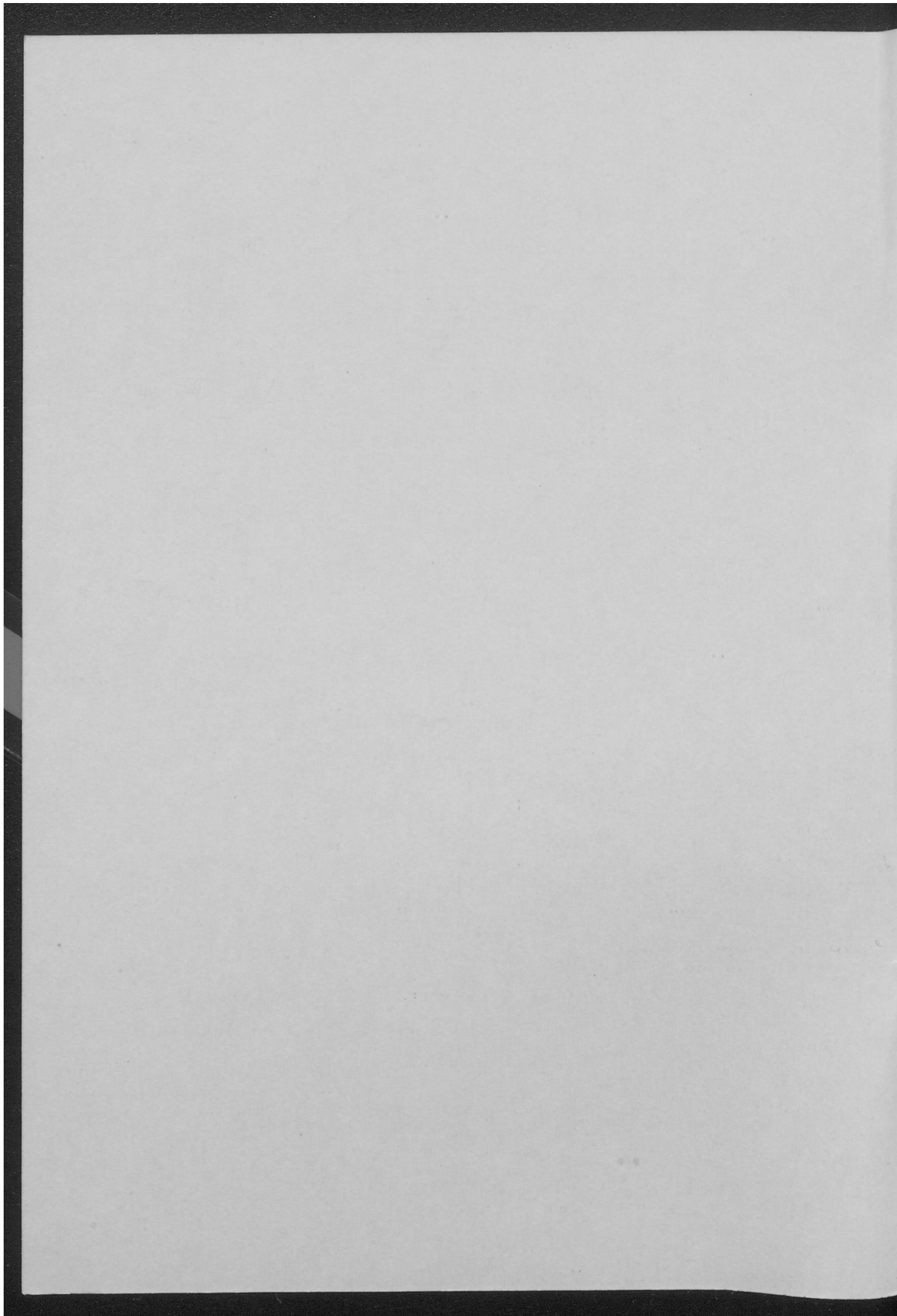


BOGUSLAW SCHAEFFER

VIII. STREICHQUARTETT

COLLSCH EDITION  
SALZBURG





I

50  
Bismarckstr.

B. SCHAEFFER VIII. STREICHQUARTETT

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Boguslaw Julien Schaeffer was born in the Polish town of Lwów on 6 June 1929. His ancestors came to Poland from Alsace, settling in Galicia. He took an interest in music at a very early age, studying the violin, playing in an orchestra, and familiarizing himself with the fundamentals of harmony and form entirely on his own. In 1949 he became a pupil of Artur Malawski at the State Conservatory of Music in Cracow; he also studied musicology there with Zdzislaw Jachimecki at Jagellonska University. (A few private conversations with Jachimecki, a pupil of Schoenberg, helped form his attitude toward Schoenberg and the Second Viennese School, toward innovation and experimentation in music.) While still a student Schaeffer wrote his *Poems of Guillaume Apollinaire* for soprano and orchestra and the extremely radical *Music for String Quartet*. Between 1959 and 1966 he received twelve awards for his orchestral works and chamber music.

Schaeffer, a staunch adherent of refinement in musical substance, is a magician of the delicate sonority. His music always proceeds from intuition, a factor already evident in his *Nocturne* for strings (1953). Here we can hear twelve-note clusters of the sort that only much later began to enjoy great popularity in Polish music. Not only is *Nocturne* the first Polish composition based on the dodecaphonic technique, it is also the first true experiment in the realm of musical idiom. Small wonder, then, that while still relatively young Schaeffer was proclaimed "the father of contemporary music in Poland" by the musicographer Stefan Kisielewski. In practically every piece Schaeffer solves new problems of composition. His catalogue of works, now numbering over 300 items, contains pieces in widely different genres and highly sophisticated idioms. "This man", Kisielewski went on to write, "fills us with metaphysical dread: he knows everything and can do everything." As Erhard Karkoschka claimed, "Schaeffer's music points to the future."

Since 1969 more than sixty concerts dedicated to the music of this composer have been given in Oslo, Amsterdam, Shiraz, Princeton, Mexico, Salzburg, Istanbul, Middleburg, Berlin, Vienna and elsewhere. He has taught composition at the Academy of Music in Cracow since 1963 and at the Salzburg Mozarteum since 1986. Schaeffer has written seventeen books, including three large-scale studies of music history and an *Introduction to Composition*. Another important part of his output are his twenty-one plays, which have been translated into several languages and performed throughout the world.

As a composer, Schaeffer belongs to the "vanguard of the avant-garde". Even at first hearing his music reveals an authentic and natural expressivity. It is firmly rooted in the history of music and compositional technique, standing out by virtue of its variety and complexity. Precompositional decisions - among them a constantly changing orchestra, as in the *Third Piano Concerto* - help to distance his music from simple conventions even in its basic layout. For Schaeffer, each new composition is a new adventure.

Boguslaw Julien Schaeffer wurde am 6. Juni 1929 in Lemberg geboren. Seine Vorfahren kamen aus dem Elsaß nach Polen und siedelten sich in Galizien an. Er interessierte sich bereits sehr früh für Musik, studierte Violine, spielte im Orchester und machte sich ganz allein mit den Elementen der Harmonie und der Form vertraut. 1949 wurde er Schüler von Artur Malawski an der Staatlichen Musikhochschule in Krakau und studierte zudem an der dortigen Jagellonen-Universität Musikwissenschaft bei Zdzislaw Jachimecki. (Einige private Gespräche mit Jachimecki, einem Schüler Arnold Schönbergs, prägten die Einstellung Schaeffers gegenüber Schönberg und dessen Schule, gegenüber der Innovation und dem Experiment in der Musik). Noch als Student komponierte Schaeffer die *Dichtungen von Guillaume Apollinaire* für Sopran und Orchester und eine äußerst radikale *Musik für Streichquartett*. In den Jahren 1959 bis 1966 gewann Schaeffer zwölf Preise für Orchester- und Kammermusikwerke.

Schaeffer ist ein Fanatiker der Differenzierung von musikalischer Substanz, ein Magier der Klangraffinesse. Er richtet sich in seinem Schaffen stets nach der Intuition - ein Faktor, der schon in seiner *Nocturne* (1953) für Streicher zum Tragen kam. Hier finden sich zwölftönige Cluster, die sich erst Jahre später großer Popularität in der polnischen Musik zu erfreuen begannen; aber die *Nocturne* ist nicht nur die erste polnische Komposition, die auf der Zwölftontechnik basierte, sondern auch das erste wirkliche Experiment im Bereich der Klangsprache. Kein Wunder also, daß der vergleichsweise noch junge Schaeffer von dem Musikschriftsteller Stefan Kisielewski "der Vater der Neuen Musik in Polen" genannt wurde. Fast in jedem Werk löst Schaeffer neue kompositorische Probleme. Seine über 300 Nummern umfassende Werkliste enthält Kompositionen unterschiedlichster Gattungen und stark differenzierter Idiome. "Dieser Mensch", schrieb Stefan Kisielewski über Schaeffer weiter, "läßt eine metaphysische Angst aufsteigen: er weiß alles, er kann alles." Und Erhard Karkoschka behauptete: "Schaeffers Musik weist in die Zukunft."

Seit 1969 fanden über sechzig Konzerte statt, die dem Schaffen des Komponisten gewidmet waren, u. a. in Oslo, Amsterdam, Shiraz, Princeton, Mexiko, Salzburg, Istanbul, Middelburg, Berlin und Wien. Seit 1963 unterrichtet er Komposition an der Musikakademie von Krakau, seit 1986 an der Hochschule für Musik und darstellende Kunst "Mozarteum" in Salzburg. Schaeffer schrieb siebzehn Bücher, darunter drei umfassende Musikgeschichtswerke und eine *Introduction to Composition*. Einen großen Stellenwert in Schaeffers Schaffen nehmen außerdem seine 21 Theaterstücke ein, die in mehrere Sprachen übersetzt in der ganzen Welt gespielt werden.

Als Komponist gehört Schaeffer zur "Avantgarde der Avantgarde". Schon beim ersten Kontakt mit seiner Musik fällt ihr authentisches und natürliches Aussagevermögen auf. Sie ist historisch und entwicklungs-technisch genau begründet und zeichnet sich durch Kompliziertheit und Vielgestaltigkeit aus. Präkompositorische Entscheidungen (z. B. ein stetig sich wechselndes Orchester, wie auch im *III. Klavierkonzert*) tragen dazu bei, daß sich das Werk schon in seiner ersten Disposition von einfachen Konventionen wesentlich unterscheidet. Jede neue Komposition ist für Schaeffer ein neues Abenteuer.



**I****J=50**  
**demoniaco****B. SCHAEFFER VIII. STREICHQUARTETT**

1

1

2

vla

vc

1

*pizz.* *arco s.pont.* *s.tasto*

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

*arco* *c.l. batt.* *Legato batt.* *pizz.* *arco*

*f* *sf* *f* *p* *f* *f*

*pp*

2"

1

2

vla

vc

2

*pizz.* *arco* *estrem. s.pont.*

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

*arco* *e.s.pont.* *arco* *e.s.pont.* *arco* *e.s.pont.*

*f* *f* *f* *f* *f* *f*

*ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

3"

**accarezzando**

1

2

vla

vc

3

*ord.* *ord.* *ord.* *ord.*

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

*cl.batt.* *arco* *cl.batt.* *arco*

*f* *f* *f* *f* *f* *f*

*ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

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

1  
V

2

vla

vc

4

mp →

1

V

2

vla

vc

5

108

ord.

s. tasto

s. pont.

ff

p

ord.

s. tasto

s. pont.

ff

p

ord.

s. tasto

s. pont.

1

V

2

vla

vc

6

2"

2"

2"

2"

ord.

s. tasto

s. pont.

ppp

ord.

s. tasto

s. pont.

ppp

ord.

s. tasto

s. pont.

ppp

ord.

s. tasto

s. pont.

ppp

ord.

s. tasto

s. pont.

ppp



♩ = 98

1 *sempre sul G*

V 1 *p* *pp* *p* *ppp!* *pp* *pp*

2 *sempre sul G* *f* *p* *f* *pp* *pp* *pp*

vla *sempre sul C* *f* *pp* *p* *pp* *f*

vc *f* *p* *f* *pp* *f*

7

V 1 *ppp* *(ppp)* *mp* *p* *f* *pp* *f*

2 *ppp* *f* *p* *f* *pp* *f*

vla *ppp* *mp* *p* *mp* *f*

vc *p* *p* *p* *mp* *ppp!* *f*

8

V 1 *f* *mf* *p* *commodo* *pp* *arco* *pp*

2 *f* *mf* *mp* *p* *sm* *p* *pp*

vla *pp* *p* *sf* *mp* *p*

vc *p* *sup* *pizz.* *arco*

9

$\text{♩} = 58$   
esatto

1  
v  
2  
vla  
vc  
10

1  
v  
2  
vla  
vc  
11

rit.  $\text{♩} = 38$  3" 3" 3" 3"

1  
v  
2  
vla  
vc  
12



$\text{♩} = 42$

13

v 1

v 2

vla

vc

Musical score for measures 13-14. The score is for four staves: Violin 1 (v 1), Violin 2 (v 2), Viola (vla), and Violoncello (vc). The tempo is marked as quarter note = 42. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. Measure 13 starts with a dynamic of *p* and continues with *mp*. Measure 14 continues with *mp*. The score includes various musical notations such as slurs, ties, and triplets.

14

v 1

v 2

vla

vc

Musical score for measures 15-16. The score is for four staves: Violin 1 (v 1), Violin 2 (v 2), Viola (vla), and Violoncello (vc). The tempo is marked as quarter note = 42. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. Measure 15 starts with a dynamic of *mf* and continues with *mp*. Measure 16 continues with *mf*. The score includes various musical notations such as slurs, ties, and triplets. Specific markings include *pizz.*, *arco*, *CL batt.*, and *mf*.

15

v 1

v 2

vla

vc

Musical score for measures 17-18. The score is for four staves: Violin 1 (v 1), Violin 2 (v 2), Viola (vla), and Violoncello (vc). The tempo is marked as quarter note = 42. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. Measure 17 starts with a dynamic of *mf* and continues with *mf*. Measure 18 continues with *mf*. The score includes various musical notations such as slurs, ties, and triplets. Specific markings include *mf*, *arco*, and *mf*.

$\text{♩} = 4\frac{1}{2}$   
tranquillo

1  
v  
2  
vla  
vc

16

Handwritten musical score for measures 16-17. The score is for four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). The time signature is 4 1/2. The tempo is 'tranquillo'. The key signature has one sharp (F#). Measure 16 starts with a 'C' time signature and 'con uno!' marking. The first violin part has a 'con violone!' marking and 'mp' dynamic. The second violin part has a 'p' dynamic. The viola part has a 'p' dynamic. The cello part has a 'con uno!' marking and 'mp' dynamic. There are many triplets and slurs throughout the measures.

1  
v  
2  
vla  
vc

17

Handwritten musical score for measures 17-18. The score is for four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). The time signature is 4 1/2. The tempo is 'tranquillo'. The key signature has one sharp (F#). Measure 17 continues the previous section. Measure 18 has a '2'' marking above it. The dynamics are 'p', 'pp', and 'ppp'.

1  
v  
2  
vla  
vc

18

Handwritten musical score for measures 18-19. The score is for four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). The time signature is 4 1/2. The tempo is 'tranquillo'. The key signature has one sharp (F#). Measure 18 has a 'p' dynamic. Measure 19 has 'pp' and 'ppp' dynamics. There are triplets and slurs throughout the measures.



**ad irato**

*sempre sul G*

1  
v

2  
v

vla

vc

19

1  
v

2  
v

vla

vc

20

1  
v

2  
v

vla

vc

21

con furia

1  
v  
2  
vla  
vc  
22

pass. arco s.pont. s. tasto (ord.)

ff pzz. arno p. c.l. batt. ppp arno  
mp mf Lagas batt. mf pzz. arno  
ff sf f p f

1"

1  
v  
2  
vla  
vc  
23

♩ = 102 pzz. arno

2"

4 8

1  
v  
2  
vla  
vc  
24

3"



angelico

1  
V  
2  
vla  
vc  
25

Musical score for measures 25-34 of the piece 'angelico'. The score is written for five staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), Violoncello (vc), and Double Bass (vc). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'angelico'. The score includes various musical notations such as slurs, triplets, and dynamic markings like *p* and *p*→. Specific performance instructions include 'sul G', 'sul D', and 'sul D!'. A circled number '25' is located at the beginning of the vc staff.

$\text{♩} = 60$

soave

1  
V  
2  
vla  
vc  
26

Musical score for measures 26-35 of the piece 'soave'. The score is written for five staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), Violoncello (vc), and Double Bass (vc). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'soave'. The score includes various musical notations such as slurs, triplets, and dynamic markings like *mp*, *pp*, and *p*. Specific performance instructions include 'ord.', 's. tasto', and 's. pont.'. A circled number '26' is located at the beginning of the vc staff.

1  
V  
2  
vla  
vc  
27

Musical score for measures 27-36 of the piece 'soave'. The score is written for five staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), Violoncello (vc), and Double Bass (vc). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'soave'. The score includes various musical notations such as slurs, triplets, and dynamic markings like *f*, *ff*, *mp*, and *p*. Specific performance instructions include 'ord.'. A circled number '27' is located at the beginning of the vc staff.





2

$\text{♩} = 48$   
nobilmente

1  
v

2

vla

vc

31

mf mp p piaz. espress. pizz. 4/8

1

v

2

vla

vc

32

f p mf pp arco cl. batt. 4/8

1

v

2

vla

vc

33

pp mp f sulc. arco 4/8





**♩ = 72**  
**sorvolando**

1  
v

2

vla

vc

37

1

v

2

vla

vc

38

1

v

2

vla

vc

39

1  
v

2

vla

vc

(40)

1  
v

2

vla

vc

(41)

1  
v

2

vla

vc

(42)

3"



$\text{♩} = 60$   
duro

1  
V  
2  
vla  
VC

43

1  
V  
2  
vla  
VC

44

1  
V  
2  
vla  
VC

45







**♩ = 72**

**ancora sorvolando**

1 *non legato!*

v *f* →

2 *f* →

vla *f* →

vc *f* → *non legato*

52

(n. legato)

1

v

2

vla

vc *non legato*

53

(n. legato)

1

v *p* →

2 *p* →

vla *p* →

vc *p* → *non legato* *(non legato)* *(non legato)*

54



non legato al fine!!!

1

v

2

vla

vc

55

1

v

2

vla

vc

56

*meno!*

*sf*

*sf*

*sf*

1

v

2

vla

vc

57

*sfff*

*sff*

*sfff*

*sfff*

*non legato*

$\text{♩} = 80-84$

spontaneo

INDEPEND. non legato

1

v

2

vla

vc

58

1

v

2

vla

vc

59

1

v

2

vla

vc

60



pizz. za podstawkami    f = pizz. przy kluczu tylko pierwsze nota jest pizz, dwa dalsze palce stawia 4y i 5y, by nie tłumily dźwięków

1 (arco) pizz. arco s.tasto pizz. arco s.tasto pizz. arco s.tasto ord. pizz.

2 s.tasto ppp ord. tr pizz. arco pizz. arco tr pizz. arco s.pont. pizz. arco s.tasto

vla 2/4 spent. ord. pizz. arco s.tasto pizz. arco pizz. arco pizz.

vc f p mf p f mp pp p

61

1 arco tr pizz. arco s.tasto pizz. arco ord. pizz. 3 arco (ord.) pizz. arco pizz.

2 pizz. arco pizz. arco s.tasto pizz. arco ord. pizz. arco ord. pizz. arco pizz.

vla arco pizz. arco s.pont. pizz. arco s.tasto pizz. arco s.pont. ord. 3 s.tasto 3 pizz. arco

vc mf f p ppp mp f pp

62

1 arco belle x. sub. mf p f mp pp p

2 pizz. arco s.tasto ord. pizz. arco s.t. pizz. arco

vla pizz. arco ord. pizz. s.tasto pizz. arco s.pont. pizz. arco

vc f pp mf ff 3 mp p ff 3 f pp

63







70

1  
v

2

vla

vc

*pizz.*

*pp*

*pp*

*pizz. arco*

71

1  
v

2

vla

vc

*pppp*

*pppp*

*p*

*p*

*f*

*INDEPEND.*

*INDEPEND.*

*INDEPEND.*

*11'a*

72

1  
v

2

vla

vc

*INDEPEND.*

*INDEPEND.*

*INDEPEND.*

*mf*

*mf*

*pp*

*1*

*2*





76

INDEPEND.

1

2

vla

vc

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

*tr*

*ar*

*sim.*

*ppp*

*f* *p* *pp*

3 3 3 3 3 3

77

1

2

vla

vc

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

*tr*

*ar*

*sim.*

*ppp*

*f* *p* *pp*

*ff* *mp*

78

1

2

vla

vc

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

*tr*

*ar*

*sim.*

*ppp*

*f* *p* *pp*

*ff* *mp*

2"

2"

2"

2"

*sempre*









85

1 V 1

2 V 2

vla

vc

arco ppp

mp

ppp

28

86

1 V 1

2 V 2

vla

vc

mp

pp

4''

mf

p

mf

87

1 V 1

2 V 2

vla

vc

pizz

arco ppp

mp m.

sm

p

pp

ppp

pp

sf!

$\text{♩} = 60$

delicatamente

1  
v

2

vla

vc

88

1

v

2

vla

vc

89

1

v

2

vla

vc

90



# ♩=56

1  
v  
2  
vla  
vc

91

1  
v  
2  
vla  
vc

92

1  
v  
2  
vla  
vc

93

$\text{♩} = 52$

1  
v  
2  
vla  
vc  
94

*s.pont.* *stasto* *ord.*  
*mp*  
*pizz.* *arco*  
*mp* *mp*  
*mp* *espressivo* *arco* *pizz.* *arco* *tr.* *pp* *estrem. s.pont.*  
*mp* *pp* *mp* *f* *pp* *pp*

1  
v  
2  
vla  
vc  
95

*(tr)*  
*p* *pp* *p* *pp* *p* *pp*  
*(ord) pizz.* *arco*  
*p* *pp* *p* *pp*

1  
v  
2  
vla  
vc  
96

*ppp* *ppp* *ppp* *ppp*



# 4

J=66

## gaio

Score for measures 97-101. Instruments: V (Violin), Vla (Viola), VC (Violoncello). Includes performance instructions such as *ord.*, *s.pont.*, *sf*, *f*, *pizz.*, and *arco*.

Score for measures 102-106. Includes performance instructions such as *p*, *f*, *"f"*, *fal fine*, *collegno*, *arco*, and *ppp!*.

J=56

Score for measures 107-111. Instruments: V, Vla, VC. Includes performance instructions such as *arco*, *trémolo*, *fff*, *pizz.*, and *pp*.

$\text{♩} = 42$

serioso

1

v

*p, ma espress.*

2

28

vla

vc

100

acc.-----] = 50

1

v

*pp*

2

vla

vc

101

rit.-----] = 32

1

v

*pizz. m. sin.*

*mp*

*p*

*pp*

2

*pizz. m. sin.*

*mp*

*p*

*pp*

vla

vc

102



1  
v

mf 3 p (♯) (♯) p p

2

sm commodo p mp

vla

ord. p

VC

106

f mp p mp

pizz. c. legno batt. sul D up. nervoso! mp

1  
v

f → p p p mf f mp f

2

pp s. tasto p ord. mf f

vla

ord. mp sf sf

VC

107

s. pont. (♯) sf sf

s. tasto ord. mp f

tr

1  
v

s. pont. pizz. arco (ord.) tr.  $\text{♯}^{\text{ost.}} \text{gliss.}$  (♯) = 48 2<sup>nd</sup>

mf 11 pp ppp ord. ppp

2

p p p p p p ppp

vla

mf ppp s. pont. ord. ppp

VC

108

p p s. tasto ord. ppp

103

(pizz.) arco INDEPEND.

ff f p INDEPEND. slurr. (v)

sm

2" f

VC fff mp ff f fff

Violino 1:  $\text{♩} = 48$  acc.

1

2 INDEPEND.

Viola:  $\text{♩} = 54$  s. part. mp

VC 104 ppp f ppp

Violino 1:  $\text{♩} = 70$  rit.  $\text{♩} = 50$

1

2 Violino 2:  $\text{♩} = 52$  ppp

Viola: s. tosto!  $\text{♩} = 68$  ppp

VC 105 ppp! f p mp f ppp!



**♩ = 124**  
con  
vigore

♩ = 140

1  
v  
2  
vla  
vc

109

s.tasto  
acc.  
s.pont.

**♩ = 66**

1  
v  
2  
vla  
vc

110

p  
sul C!

1  
v  
2  
vla  
vc

111

mf  
p  
pp  
ppp

$\text{♩} = 96$

1  
v

2

vla

vc

112

1

v

2

vla

vc

113

1

v

2

vla

vc

114

non legato!

ripetere!  
6 volte

Loke per tutti 6 insieme

3  
2



**CS** (AIR)

1

v

2

vla

vc

115

*ppp* *afine*

1

v

2

vla

vc

116

1

v

2

vla

vc

117

*mp*

$\text{♩} = 50$   
gracile

1  
v  
2  
vla  
vc  
118

Handwritten musical score for measures 118-119. The score is for four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). The key signature has one sharp (F#) and the time signature is 3/8. The tempo is marked as  $\text{♩} = 50$  and the character as "gracile". The score includes various performance instructions such as "ord.", "s. tasto", "s. pont.", "ppp", "pp", "pppp", and "p". There are also dynamic markings like "p" and "f". The notation includes slurs, ties, and fingerings.

1  
v  
2  
vla  
vc  
119

Handwritten musical score for measures 119-120. The score is for four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). The key signature has one sharp (F#) and the time signature is 3/8. The score includes various performance instructions such as "s. tasto", "s. pont.", "ord.", "pp", "ppp", "pppp", "p", "f", "estrem. s. pont.", "pizz.", "arco ord.", and "sul G". There are also dynamic markings like "p" and "f". The notation includes slurs, ties, and fingerings.

1  
v  
2  
vla  
vc  
120

Handwritten musical score for measures 120-121. The score is for four staves: Violin 1 (v1), Violin 2 (v2), Viola (vla), and Violoncello (vc). The key signature has one sharp (F#) and the time signature is 3/8. The score includes various performance instructions such as "mf", "pp", "ppp", "pppp", "p", "f", "estrem. s. pont.", "pizz.", "arco ord.", and "sul G". There are also dynamic markings like "p" and "f". The notation includes slurs, ties, and fingerings.



121

V 1 *f. con passione* *sub* *pp* *mp*

V 2 INDEP. *pp* *mp*

vla *sm* *ff* *mp* *mp*

vc *ff* *pp* *mp*

122

V 1 *f* *p* *mp* *mp* *mp* *mp*

V 2 *f* *p* *mp* *mp* *mp* *mp*

vla *f* *p* *mp* *mp* *mp* *mp*

vc *p* *mp* *mp* *mp* *mp* *mp*

*gliss. semitonz. esatti!*

123

V 1 *p* *ppp* *ppp* *ppp*

V 2 *p* *ppp* *ppp* *ppp*

vla *mf* *mp* *p* *f* *pp* *pp* *arco*

vc *pp* *f* *ppp* *ppp* *s. tasto* *sub.* *ppp*





$\text{♩} = 60$

1  
v

2

vla

vc

127

1

v

2

vla

vc

128

1

v

2

vla

vc

129

$\text{♩} = 66$

130

Handwritten musical score for measures 130-131. The score is for four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). The tempo is marked as quarter note = 66. The key signature has one sharp (F#). The score includes various performance instructions such as *s. tasto*, *s. pont.*, *ppp*, and *ddd*. There are also triplets and slurs throughout the piece.

131

Handwritten musical score for measures 132-133. The score is for four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). The score includes various performance instructions such as *ord.*, *s. tasto*, *s. pont.*, *p*, and *pp*. There are also triplets and slurs throughout the piece.

132

Handwritten musical score for measures 134-135. The score is for four staves: Violin 1 (V1), Violin 2 (V2), Viola (vla), and Violoncello (vc). The score includes various performance instructions such as *ord.*, *s. tasto*, *s. pont.*, *ppp*, *pp*, and *pppp*. There are also triplets and slurs throughout the piece.



**J-70**  
**virtuoso**  
estremamente  
s pont.

1  
v

2

vla

vc

733

1

v

2

vla

vc

734

1

v

2

vla

vc

735

♩ = 66

1

v

2

vla

vc

136

INDEPEND.

INDEPEND.

DI PIÙ INDEPEND.!

*sm*

*sullc*

*INDEPEND. (3)*

*f* *mp* *p* *f* *ff* *p* *ppp* *mf* *ppp* *mp* *pp*

1

v

2

vla

vc

137

*3''*

*ff* *pp* *ff* *pp* *ff* *pp* *ppp* *ppp* *ppp*

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

*pp* *mf* *ppp*

*piizz.* *arco*

*f* *pp'* *f* *p* *f* *f* *p* *f* *mf* *mp* *ff* *mp* *mf*



**♩ = 80**  
**fugace**

1 *s. tasto*

V 2 *ppp (sempre)* *ord.* *p* *p* *p* *p* *p*

vla *s. tasto* *ord.* *p* *p* *p*

vc *s. tasto* *ppp* *ppp (sempre)* *3* *3* *3* *3*

138

1 *s. tasto*

V 2 *s. tasto* *(s. tasto) al fine* *p* *p* *p* *p* *p*

vla *s. tasto al fine* *ppp* *ppp* *ppp* *ppp* *ppp*

vc *ord.* *ppp* *ppp* *ppp* *s. tasto al fine* *ppp* *mp* *pp* *3*

139

1 *ord.* *s. tasto*

V 2 *(s. tasto)* *p* *ppp* *ppp*

vla *p* *ppp* *p* *ppp* *ppp*

vc *ppp* *ppp* *ppp* *ppp* *ppp*

140

$\text{♩} = 44$

vaneggiando

1 s. tasto 3 ord. 5

V 1 s. tasto ppp ord. 3 3 3 3

2 s. tasto ppp ord. s. pont. ppp

vla s. tasto ppp ord. s. pont. ppp

VC 141 ppp ord. 5 3 3

1 essem. s. pont. ord. 3

V 1 c. legno batt. p arco mp ppp

2 arco mp ord. ppp

vla ord. mp ppp

VC 142 ord. s. pont. ord. mp ppp

1 p

V 1 p 3 3 3 3

2 p 3 3 3 3

vla p 3 3 3 3

VC 143 p 5 3 3



1

v

2

vla

vc

144

mf

pp

f

ff

mf

mf

f

ff

p

mf

f

mf

p

f

mf

f

p

f

1

v

2

vla

vc

145

fff

f

ff

sub.

p

f

pp

sub.

p

f

pp

ppp

f

p

p

p

pp

f

sf

p

$\text{♩} = 62$

1 *mp* *pp* *mf* *nervoso!*

v

2 *mp sempre*

6  
4

vla *mp sempre*

vc *mp sempre*

146

1 *trappillo* *mp* *p* *mp*

v

2

vla

vc *mp sempre*

147



**J=50**  
**urlando**

1

V

2

4  
4

vla

vc

148

1

V

2

vla

vc

149





$\text{♩} = 28$

triste

1

V

2

vla

VC (153)

ord.  $f$

3

arco s. tasto  $mp$

ord.  $pp$

3

$p$

19:16

$pp$

(1)

$mf$

$f$

$pp$

s. tasto  $ppp!$

c. legno batt.  $mp$

pizz. gliss.  $fff$

arco sul tasto  $pp$

ord.  $mf$

1

1

V

2

vla

VC (154)

s. tasto ord.  $pp$

14:16

s. pont.  $mp$

ord.  $pp$

3

1

$mf$

pizz.  $f$

arco s. tasto  $mp$

ord.  $f$

5

5

5

5

8

gliss.

s. pont.  $pp$

estrem. s. pont.  $pp$

estrem. s. tasto! arco  $ppp$

5

5

5

(ord.) pizz.  $f$

7:4

$p$

$\text{♩} = 44$   
**pacato**

1  
v  
2  
vla  
vc

mp → p f mp

4/4  
mp →  
3  
mf  
3 5 5 5 3 3  
p  
mp

arco  
mp → p mp

155

1  
v  
2  
vla  
vc

pp al fine

pp al fine

pp al fine

pp al fine

156

1  
v  
2  
vla  
vc

157



