

Eduardo ALONSO-CRESPO

CUARTETO DE CUERDAS No.1

(String Quartet no. 1)

partitura

(score)

Eduardo ALONSO-CRESPO

CUARTETO DE CUERDAS No. 1

I.- Allegro; II.- Largo; III.- Allegro molto
(interpretados sin interrupción)

Duración: 10 min.

Notas de programa:

El *Cuarteto de Cuerdas No. 1* está libremente basado en ritmos y células melódicas del Noroeste argentino. Más notoriamente, el segundo movimiento explora algunas implicancias de la música de las *chayeras*, cantantes de ascendencia indígena que mantienen viva la tradición de la *chaya*, un canto libre basado en el intervalo de una quinta justa que aún puede escucharse en los Valles Calchaquíes. La obra está estructurada en tres movimientos (Allegro – Largo – Vivace) que se interpretan sin interrupción.

Program notes:

The *String Quartet No. 1* is freely based on rhythms and melodic cells from Northern Argentina. Most notably, the second movement explores some implications of the music of the *chayeras*, female singers of indian ancestry, who keep alive the tradition of the *chaya*, a free chant based on the interval of an open fifth, and which can still be heard in the Calchaquí Valleys. The work is structured in three movements (Allegro – Largo – Vivace) played without interruption.

Datos sobre el compositor

Director y compositor argentino, **Eduardo Alonso-Crespo** estudió en la Escuela de Artes Musicales de la Universidad Nacional de Tucumán, obteniendo en esa misma universidad el título de ingeniero civil. Mediante una beca Fulbright de postgrado estudió en la Universidad de Carnegie Mellon en los Estados Unidos, donde recibió el grado de Master en Dirección Orquestal y Coral, luego de perfeccionarse con los maestros Lukas Foss, Leonardo Balada y Samuel Jones.

Desde 1989 es Director Musical del Carnegie Mellon Contemporary Ensemble en Pittsburgh, EE.UU., además de haberse desempeñado durante doce años como Director Titular de la Orquesta Sinfónica de la Universidad Nacional de Tucumán en la Argentina. En temporadas anteriores fue Director Residente de la Universidad de Carnegie Mellon, Director Asociado de la Carnegie Mellon Philharmonic, Director Asistente de la Pittsburgh Civic Orchestra, Director Musical del Carnegie Mellon Wind Ensemble y Director de la Orquesta Estable de la Provincia de Tucumán. Realizó su debut en Europa dirigiendo el *Requiem* de Mozart en L'Eglise de la Madeleine en 1995, manteniendo desde entonces una intensa actividad como director invitado con presentaciones en Europa, Estados Unidos y Latinoamérica. Sus actuaciones como director invitado en el extranjero incluyen orquestas y conjuntos instrumentales de los Estados Unidos, Francia, Portugal, México y Chile, mientras que en nuestro país ha actuado al frente de las Orquestas Sinfónicas de Córdoba, Rosario, San Juan y Mendoza, así como de la Orquesta Filarmónica de Buenos Aires, con la que debutó en el Teatro Colón dirigiendo la Cuarta Sinfonía de Gustav Mahler.

Alonso-Crespo ha recibido un total de dieciocho premios y distinciones nacionales e internacionales como compositor, incluyendo el Premio Alejandro Shaw de la Academia Nacional de Bellas Artes, el Primer Premio de la Fundación Promúsica y la Cancillería Argentina, el Primer y Segundo Premio simultáneamente del Concurso Luis Gianneo, el Premio Internacional Cristóbal Colón de música sinfónica, el Premio del Régimen de Encargos de Obras Sinfónicas del Fondo Nacional de las Artes, el Segundo Premio de la Fundación San Telmo, el Segundo Premio de Composición de la Universidad Nacional de la Plata, el Tercer Premio del Concurso Internacional Viotti-Valsesia, Italia, la Mención Honorífica de la Secretaría de Cultura de la Nación, el Premio de la Fundación Canal 11 de Salta, el Premio Iris Marga a la mejor música para teatro, la distinción de Ciudadano Destacado de la Fundación Farmacéutica de Tucumán y el Premio de Composición de Música Sinfónica de la Orquesta Sinfónica de Bahía Blanca.

Sus obras están grabadas por la Cincinnati Chamber Orchestra (*Oberturas y Danzas de Óperas de Alonso-Crespo*) para Ocean Records, la Camerata Lazarte (*Macbeth*) para JL Records y el Carnegie Wind Mellon Ensemble (*Epic Dances*) para el sello CMRL, todas estas bajo la dirección del autor, y por Andrea Merenzon y miembros de la Filarmónica de Buenos Aires (*Concierto para Fagot y Orquesta*) bajo la dirección del Alberto Merenzon para el sello Radio Clásica. Su más reciente actividad discográfica como director - la grabación de los *Divertimentos para Cuerdas* de Leonardo Balada para el sello Albany Records - recibió la más entusiasta crítica de la revista Fanfare, la publicación internacional especializada en grabaciones de música clásica. Su música ha sido ejecutada por orquestas, ensembles y coros en los EE.UU., Francia, Holanda, Portugal, Polonia, China, México, Venezuela, Chile y Argentina, y en ámbitos tan importantes como el Teatro Colón de Buenos Aires, el Carnegie Recital Hall de Nueva York, la Iglesia de La Madelaine de París, la Gran Sala De Doelen de Rotterdam, el Teatro Teresa Carreño de Caracas y el Palacio Real de Queluz en Lisboa. Entre otros, han ejecutado su música la Orquesta Filarmónica de Buenos Aires, la Orquesta Sinfónica Nacional de Argentina, la Sudets Philharmonie de Polonia, la Orquesta Metropolitana de Lisboa, la Orquesta Sinfonietta de París, la Orquesta Clásica de Santiago de Chile, la Camerata de México, la Camerata Lysy, la Camerata Lazarte, el Carnegie Mellon Contemporary Ensemble, el Carnegie Mellon Wind Ensemble, la Culver City Chamber Orchestra, el Cuarteto Latinoamericano, el World Youth Choir, el Coro Ars Nova de Salta, el Coro Saint Olaf, la Orquesta de Cámara Mayo, la Orquesta Municipal de Cuerdas de Córdoba, la Banda Sinfónica de Córdoba, la Orquesta Sinfónica Juvenil Libertador San Martín y las Orquestas Sinfónicas de Rosario, Córdoba, Mendoza, Salta y Tucumán.

Para mayor información visite:

<http://www.angelfire.com/music3/eduardoalonsorespo>

O contacte:

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About the composer:

Argentine-born composer and conductor **Eduardo Alonso-Crespo** is on the faculty at the Carnegie Mellon University's School of Music. He studied at the School of Musical Arts of the National University of Tucumán, Argentina, where, he also received his civil engineer degree. In 1986, he traveled to the U.S. on a Fulbright Grant and obtained a Masters degree in Conducting at Carnegie Mellon University; studying with maestros Lukas Foss, Leonardo Balada and Samuel Jones. Further training included seminars and workshops with maestros Max Rudolf, Gunther Schuller and Henry Holt.

Alonso-Crespo's works have been performed in the United States, Chile, Mexico, Venezuela, China, the Netherlands, Poland, Portugal and France. His works have graced prestigious performance halls, including the Teatro Colón in Buenos Aires, Carnegie Recital Hall in New York, the Madeleine Church in Paris, the De Doelen Grand Hall in Rotterdam, the Teatro Teresa Carreño in Caracas and the Queluz Royal Palace in Lisbon. His music has been featured in concerts by the Buenos Aires Philharmonic and the National Symphony Orchestra of Argentina, the Sudets Philharmonie of Poland, the Orquesta Metropolitana of Lisbon, the Orchestre Sinfonietta de Paris, the Orquesta Clásica of Santiago, Chile, Camerata de México, Camerata Lysy, Camerata Lazarte, Carnegie Mellon Contemporary Ensemble, Carnegie Mellon Wind Ensemble, Cuarteto Latinoamericano, American Composers Orchestra String Quartet, Saint Olaf Choir, World Youth Choir, Ars Nova Choir, Orquesta de Cámara Mayo, Orquesta Municipal de Córdoba, Córdoba Symphonic Band, the Argentine National Youth Orchestra and the Tucumán, Rosario, San Juan, Mendoza, Salta and Córdoba Symphony Orchestras in Argentina.

Alonso-Crespo's compositions have been awarded more than a dozen national and international awards from Argentine, Spanish and Italian institutions. He received the Alejandro Shaw First Prize from the National Academy of Fine Arts of Argentina, along with two Honorary Mentions especially created by the jury on that occasion (1981), the Second Prize from the Fundación San Telmo Composers Competition (1982), the First Prize of the First Competition of the Promúsica Foundation and the Argentine Ministry of Foreign Affairs (1983), the Second Composition Prize from the National University of La Plata Composers Competition (1983), the First and Second Prizes - simultaneously - in the Luis Gianneo Composers Competition (1983), the Cristóbal Colón International Prize for Symphonic Music (1986), the Third Prize in the Viotti-Valsesia International Competition (1986), the Honorary Mention from the Secretary of Culture of Argentina (1987), the Symphonic Commission Award from the National Endowment for the Arts of Argentina (1987), the Iris Marga Award for Best Music for Theatre (1994) and the First Composition Prize of the Bahía Blanca Symphony Orchestra (1994). Among other distinctions, Alonso-Crespo was honored as Musician of the Year in Salta, Argentina (1990) and Distinguished Citizen of Tucumán, Argentina, (1998).

Besides composing chamber and symphonic music, Alonso-Crespo has produced an important number of works for the stage; the ballet *Medea* and the incidental music for *Macbeth*, winner of the 1994 Iris Marga Award in Argentina for best original score for drama. His operas include *Putzi* (1986), based on an anecdote from Franz Liszt's life, *Yubarta* (1988), a metaphor on the survival of endangered species and *Juana, la Loca* (1991), composed for the 500th Anniversary of the Discovery of America. In 1986 Alonso-Crespo was invited to present an opera and a ballet for the First Buenos Aires Summer Festival. In that same year, he received a grant from the National Endowment for the Arts of Argentina to compose his second opera.

Alonso-Crespo's music has been recorded by the Cincinnati Chamber Orchestra (*Overtures and Dances from Operas by Alonso-Crespo*), the Camerata Lazarte (*Macbeth*), the Carnegie Mellon Wind Ensemble (*Epic Dances*) and Andrea Merenzon and members of the Buenos Aires Philharmonic (*Concerto for Bassoon and Orchestra*). His most recent conducting is recorded on Leonardo Balada's *Divertimentos* with the Carnegie Mellon Contemporary Ensemble for Albany Records. It has received many critically favorable reviews.

Alonso-Crespo keeps an intensive schedule as a guest conductor. He holds engagements with many Argentine orchestras as well as orchestras and ensembles in Chile, Mexico, the United States, Portugal and France. The chronological inversion of the Northern and Southern hemisphere's artistic seasons has allowed Alonso-Crespo to simultaneously serve as Music Director of the Tucumán Symphony Orchestra in Argentina and as Music Director of the Carnegie Mellon Contemporary Ensemble in the U.S. for the past twelve years.

In previous seasons Alonso-Crespo has been Resident Conductor at Carnegie Mellon University, Associate Conductor of the Carnegie Mellon Philharmonic, Assistant Conductor of the Pittsburgh Civic Orchestra, Music Director of the Carnegie Mellon Wind Ensemble and Music Director of the Orquesta Estable de Tucumán in Argentina. In 1998 Alonso-Crespo made his debut at the prestigious Teatro Colón in Buenos Aires with a program that included Mahler's Fourth Symphony.

For more information see:

<http://www.angelfire.com/music3/eduardoalonsocrespo>

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First system of the musical score, measures 1-4. The score is for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, and Cello. The time signature is 2/4. A double bar line is placed after measure 2. Dynamics include *p* and *f*. The first violin part begins in measure 3 with a *p* dynamic.

Second system of the musical score, measures 5-8. Dynamics include *mf*, *cresc.*, *f*, and *p*. The first violin part has a *cresc.* marking in measure 7. The second violin part has a *cresc.* marking in measure 8. The cello part has a *cresc.* marking in measure 8.

Third system of the musical score, measures 9-12. Dynamics include *fp*, *mf*, and *f*. The first violin part has a *fp* marking in measure 9. The second violin part has a *mf* marking in measure 9. The viola part has a *f* marking in measure 9. The cello part has a *f* marking in measure 9.

B

Musical score for section B, measures 1-4. The score is for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, and Cello. The key signature has one flat (B-flat).
Vln. 1: *p cresc. f* (measures 1-2), *p* (measures 3-4).
Vln. 2: *p cresc. f* (measures 1-2), *p* (measures 3-4).
Viola: *p cresc. fp* (measures 1-2), *mf* (measures 3-4).
Cello: *p cresc. fp* (measures 1-2), *mf* (measures 3-4).

Musical score for section B, measures 5-8. The score is for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, and Cello. The key signature has one flat (B-flat).
Vln. 1: *mf* (measures 5-7), *cresc.* (measure 8).
Vln. 2: *mp* (measures 5-6), *mf* (measures 7-8), *cresc.* (measure 8).
Viola: *mf* (measures 5-7), *cresc.* (measure 8).
Cello: *mf* (measures 5-7), *cresc.* (measure 8).
Time signature changes to 3/4 at measure 8.

C

Musical score for section C, measures 1-4. The score is for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, and Cello. The key signature has one flat (B-flat).
Vln. 1: *f = p* (measures 1-2), *p* (measures 3-4), *f* (measures 5-6).
Vln. 2: *f dim.* (measures 1-2), *p* (measures 3-4), *f* (measures 5-6).
Viola: *f dim.* (measures 1-2), *p* (measures 3-4), *f* (measures 5-6).
Cello: *f dim.* (measures 1-2), *p* (measures 3-4), *f* (measures 5-6).
Time signature changes to 2/4 at measure 3.

Violin 1 (Vln. 1) *fp* *f*

Violin 2 (Vln. 2) *f*

Viola *f*

Cello *f*

Violin 1 (Vln. 1) *sf* *mf*

Violin 2 (Vln. 2) *p* *f* *p*

Viola *p* *f* *p*

Cello *p* *f* *p*

Violin 1 (Vln. 1) *f* *p* *f*

Violin 2 (Vln. 2) *f* *p* *f*

Viola *mf* *cresc. f*

Cello *mf* *cresc. f*

D

Violin 1: *mf* *tr* *f*

Violin 2: *mf* *f*

Viola: *mf* *f*

Cello: *mf* *f*

Violin 1: *mf* *tr* *cresc.* *f* *fp*

Violin 2: *f* *f*

Viola: *f*

Cello: *mf* *f*

Violin 1: *f*

Violin 2: *mf* *f* *p cresc.*

Viola: *mf* *f* *p cresc.*

Cello: *f* *dim.* *p cresc.*

E

Violin 1: *f* (initially), then rests.

Violin 2: *f*, *pizz.*, *arco*, *tr.*

Viola: *f*, *pizz.*, *arco*

Cello: *f*, *pizz.*, *arco*

Violin 1: *mp*, *tr.*, *cresc.*

Violin 2: *dim.*, *mp*, *pizz.*, *arco*

Viola: *dim.*, *mp*, *pizz.*, *arco*, *f*

Cello: *dim.*, *mp*, *pizz.*, *arco*

F

Violin 1: *f*, 3/4, 2/4

Violin 2: *f*, 3/4, 2/4

Viola: *f*, 3/4, 2/4

Cello: *f*, 3/4, 2/4

Violin 1 (Vln. 1) and Cello (Cello) parts for measures 1-4. The music is in 2/4 time, with a key signature of one sharp (F#). The first measure is in 2/4, the second in 2/4, the third in 3/4, and the fourth in 2/4. The first violin part features a melodic line with slurs and accents. The cello part provides a harmonic accompaniment. Both parts conclude with a *dim.* (diminuendo) marking in the final measure.

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, and Cello parts for measures 5-8. The music is in 2/4 time, with a key signature of one sharp (F#). The first measure is in 2/4, the second in 2/4, the third in 2/4, and the fourth in 2/4. The first violin part starts with a *p* (piano) dynamic and includes a *cresc.* (crescendo) leading to a *f* (forte) dynamic. A box labeled 'G' is positioned above the first violin staff in the fourth measure. The second violin, viola, and cello parts also follow a *p* to *f* dynamic arc.

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, and Cello parts for measures 9-12. The music is in 2/4 time, with a key signature of one flat (Bb). The first measure is in 2/4, the second in 2/4, the third in 2/4, and the fourth in 2/4. The first violin part begins with a *fp* (fortissimo piano) dynamic and a *cresc.* (crescendo) leading to a *f* (forte) dynamic. The second violin, viola, and cello parts also feature a *f* dynamic.

H

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts for the first system. Vln. 1 starts with a half note G4, followed by a quarter note Bb4, and then a series of eighth notes. Vln. 2 starts with a half note G4, followed by a quarter note Bb4, and then a series of eighth notes. Both parts include dynamic markings: *fp* and *cresc. f*. The Viola and Cello parts are also present, with the Cello starting with a half note G2 and a quarter note Bb2.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts for the second system. Vln. 1 starts with a half note G4, followed by a quarter note Bb4, and then a series of eighth notes. Vln. 2 starts with a half note G4, followed by a quarter note Bb4, and then a series of eighth notes. Both parts include dynamic markings: *fp* and *f*. The Viola and Cello parts are also present, with the Cello starting with a half note G2 and a quarter note Bb2.

I

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, and Cello parts for the third system. All parts feature a rhythmic pattern of eighth notes. The Viola and Cello parts are also present, with the Cello starting with a half note G2 and a quarter note Bb2.

Violin 1, Violin 2, Viola, Cello

sf *mf*

mp *f* *accel.....*

Violin 1, Violin 2, Viola, Cello

p cresc.....

sf *p* *cresc.....*

p *sf* *p* *cresc.....*

p *sf* *p* *cresc.....*

J POCO PIÙ MOSSO

Violin 1, Violin 2, Viola, Cello

f *ff alla corda*

f *ff* *alla corda*

f *ff*

f *ff*

Violin 1, Violin 2, Viola, Cello

K ♩ = 60
LARGO (in 4)

Violin 1, Violin 2, Viola, Cello

ffp *mf dim.....pp*

Violin 1, Violin 2, Viola, Cello

p espress. *p espress.* *p*

First system of musical notation (measures 1-4) for Violin 1, Violin 2, Viola, and Cello. The score includes dynamic markings: *mp*, *p*, and *dim.* with a dotted line indicating a gradual decrease in volume. The music features various note values and rests across the staves.

Second system of musical notation (measures 5-8) for Violin 1, Violin 2, Viola, and Cello. The score includes dynamic markings: *p*, *mp*, *mf*, and *espress.* (espressivo). The music continues with complex rhythmic patterns and dynamic shifts.

Third system of musical notation (measures 9-12) for Violin 1, Violin 2, Viola, and Cello. The system begins with a rehearsal mark **L** in a box. It includes dynamic markings: *p*, *pp*, *mf*, and *espress.*. The music concludes with a variety of note values and rests.

Violin 1 (Vln. 1): *p* *cresc.* *mf*

Violin 2 (Vln. 2): *p* *cresc.*

Viola: *p* *cresc.* *mf*

Cello: *mf* *p* *cresc.*

$\text{♩} = 60$

M (in 2)

Violin 1 (Vln. 1): *dim.* *pp* *mettere sord.*

Violin 2 (Vln. 2): *mf* *pp* *mettere sord.*

Viola: *pp* *pp* *3* *3*

Cello: *mf* *p* *pp*

Violin 1 (Vln. 1): *con sord.* *pp* *3* *9* *3* *3* *3* *3* *con sord.*

Violin 2 (Vln. 2): *mf*

Viola: *mf*

Cello: *mf* *espress.*

Violin 1 (Vln. 1) and Cello (Cello) parts for the first system. The Violin 1 part features a melodic line with a triplet of eighth notes in the final measure. The Cello part provides a harmonic accompaniment with a triplet of eighth notes in the final measure. The dynamic marking *pp* is indicated at the end of the system.

Violin 1 (Vln. 1) and Cello (Cello) parts for the second system. The Violin 1 part includes a triplet of eighth notes, a 9th fret natural harmonium, and a triplet of eighth notes. The Cello part features a triplet of eighth notes. The dynamic marking *mf* is indicated in the middle of the system.

Violin 1 (Vln. 1) and Cello (Cello) parts for the third system. The Violin 1 part is mostly silent with a fermata. The Cello part features a triplet of eighth notes. The dynamic marking *pp* is at the beginning, *mf* in the middle, and *dim.* at the end.

Vln. 1 *pp* *V*

Vln. 2 *v* *9*

Viola *pp*

Cello *pp*

Vln. 1 *N*

Vln. 2 *mp*

Viola

Cello

Vln. 1 *3* *3* *9*

Vln. 2 *V* *pp* *3* *3*

Viola

Cello

Vln. 1

Vln. 2

Viola

Cello

Vln. 1

Vln. 2

Viola

Cello

pp

p espress.

p espress.

Vln. 1

Vln. 2

Viola

Cello

9

9

7

via sord. senza sord.

Vln.1

Vln.2 senza sord. p cresc.

Viola p cresc.

Cello cresc.

Vln.1 cresc. mf dim. pp

Vln.2 mf pp

Viola mf pp

Cello mf dim. pp

Vln.1

Vln.2

Viola

Cello

○

mp

pp, ma espress.

pp, ma espress.

pp dolciss.

♩ = ♩ (in 4)

3

3

pp espress.

p

(ALLEGRO)

♩ = 120-132

Violin 1: *sempre alla corda*

Violin 2: *pp* *mp* *cresc.*

Viola: *sempre alla corda* *cresc.*

Cello: *pp* *p cresc.*

Violin 1: *p cresc. f* *ff*

Violin 2: *mf cresc. f* *ff*

Viola: *mp cresc. f*

Cello: *mp cresc. f*

Q

Violin 1: *ffp sub.* *cresc. fp*

Violin 2: *ffp sub.* *cresc. f*

Viola: *f* *p* *mf*

Cello: *f* *p sub.* *p* *mf*

Violin 1 (Vln. 1): *p*, *mf*, *f dim.*

Violin 2 (Vln. 2): *dim.*, *p*, *mf*, *f*

Viola: *dim.*, *p*, *mf*, *f dim.*

Cello: *dim.*, *p*, *mf*, *f dim.*

Violin 1 (Vln. 1): *p*

Violin 2 (Vln. 2): *dim.*, *p*

Viola: *mf*, *dim.*, *p*

Cello: *p*, *mp*

Violin 1 (Vln. 1): *p*

Violin 2 (Vln. 2): *p*

Viola: *dim.*, *pp*, *pp*

Cello: *dim.*, *p*, *pp*

R

Vln. 1 *mf cresc. f*
f mf
 Vln. 2 *mf < f >*
mf cresc. f
 Viola *cresc. mf < f*
mf
 Cello *cresc. f*
mf alla corda

Vln. 1
 Vln. 2 *mf alla corda*
 Viola *mf alla corda*
 Cello *p*
cresc.

Vln. 1 *cresc. f cresc.*
 Vln. 2 *cresc.*
 Viola *mf p sub.*
cresc.
 Cello *mf p sub.*
cresc.

S

Violin 1: *ff dim.* *p*

Violin 2: *ff dim.* *p* *fp sempre alla corda*

Viola: *ff dim.* *p* *fp alla corda*

Cello: *ff dim.* *p* *fp alla corda*

Violin 1: *mf*

Violin 2: *mf*

Viola: *mf*

Cello: *mf*

Violin 1: *cresc.* *f dim.* *pp*

Violin 2: *cresc.* *f dim.* *pp*

Viola: *f* *dim.* *p*

Cello: *f* *dim.* *pp*

1. 2.

T

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

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

Viola *p* *cresc. mf* *pizz., marcato*

Cello *p* *cresc. mf* *mf*

Vln. 1 *f sub.*

Vln. 2 *f sub.*

Viola *f sub.*

Cello *f sub. arco*

Vln. 1 *mf* *cresc.*

Vln. 2 *mf cresc. pizz.*

Viola *mf cresc.*

Cello *pizz.* *mf* *cresc.*

sempre alla corda

Vln. 1 *f* *sempre alla corda*

Vln. 2 *f* *arco* *sempre alla corda*

Viola *f* *arco* *dim..... mf dim.....*

Cello *f* *dim..... mf dim.....*

U

Vln. 1 *p sub. cresc..... f* *fp*

Vln. 2 *p sub. cresc..... fp* *p*

Viola *p cresc..... f* *mp*

Cello *p cresc..... f* *p*

Vln. 1 *mf* *cresc..... f* *dim.....*

Vln. 2 *cresc..... mf* *mp*

Viola *cresc..... mf* *dim.....*

Cello *cresc..... mf* *dim.....*

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

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

Viola: *p*, *p*, *cresc.*

Cello: *p*, *p*, *cresc.*



Violin 1: *mp dim. pp*

Violin 2: *mp dim. pp*, *sempre alla corda*

Viola: *mf*, *p*

Cello: *mf*, *pp*

Violin 1: *sempre alla corda*

Violin 2: *mp*

Viola: *cresc. mf*, *dim. p*

Cello: *cresc. mp*, *dim. p*

Violin 1 (Vln. 1): Rest

Violin 2 (Vln. 2): *f* *in rilievo*

Viola: *f* *in rilievo*

Cello: *mf*

Violin 1 (Vln. 1): *mf* *sempre alla corda*

Violin 2 (Vln. 2): *dim.....p* *f* *in rilievo*

Viola: *p*

Cello: *dim.....p* *mf*

W

Violin 1 (Vln. 1): *dim.....p* *alla corda*

Violin 2 (Vln. 2): *p*

Viola: *p*

Cello: *dim.....p*

Vln.1 *f in rilievo*

Vln.2

Viola

Cello *mf*

Vln.1 *cresc. ... ff dim. ... p*

Vln.2 *cresc. ... ff dim. ... p*

Viola *cresc. ... f dim. ... p*

Cello *cresc. ... ff dim. ... p*

X

Vln.1 *cresc. ... mf cresc. ... f*

Vln.2 *cresc. ... mf cresc. ... fp*

Viola *cresc. ... mf*

Cello *cresc. ... mf*

Violin 1
Violin 2
Viola
Cello

cresc. ff
cresc. ff
cresc. f
cresc. f

Violin 1
Violin 2
Viola
Cello

Y

p cresc.
p cresc.
ff dim. p
dim. mf dim. p
cresc.

Violin 1
Violin 2
Viola
Cello

ff
fff
ff
fff
ff
fff
ff
fff

