

LABERINTOS

Cuarteto de cuerdas No. 3

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Sistema Nacional de Creadores

FONCA

México, 2007

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al Cuarteto Latinoamericano
Laberintos (2007)
 Cuarteto de Cuerdas No.3

1

I. Introducción y danza

Leonardo Coral

1

$\text{♩} = 60$

Violin I

Musical score for measures 1-5. The score consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature changes from G major (measures 1-2) to A major (measures 3-5). Measure 1 starts with p , followed by mf and p . Measure 2 starts with f . Measure 3 starts with p , followed by mf and f . Measure 4 starts with f . Measure 5 starts with p , followed by f .

5

Musical score for measures 5-9. The score consists of four staves: Vln.I, Vln.II, Vla., and Vcl. The key signature changes from A major (measures 5-6) to E major (measures 7-9). Measure 5 starts with mf , followed by p and mf . Measure 6 starts with mf , followed by p and mf . Measure 7 starts with mf , followed by p and mf . Measure 8 starts with p , followed by mf .

9

$\text{♩} = 140$

Musical score for measures 9-12. The score consists of four staves: Vln.I, Vln.II, Vla., and Vcl. The key signature changes from E major (measures 9-10) to D major (measures 11-12). Measure 9 starts with p , followed by f . Measure 10 starts with p , followed by f . Measure 11 starts with p , followed by f . Measure 12 starts with p .

2

16

pizz.

Vln.I

Vln.II

Vla.

Vcl.

23

f p f ff p

Vln.I

Vln.II

Vla.

Vcl.

pizz.

30

arco mf f > mf

Vln.I

Vln.II

Vla.

Vcl.

37

pizz.

Vln.I

pizz.

Vln.II

p *f* *ff* *f* *arco*

Vla.

arco *f* *ff* *mf* *f* *pizz.*

Vcl.

f *ff* *mf* *f*

43

Vln.I

ff > *mf* *ff* > *mf* *ff*

Vln.II

ff > *mf* *ff* > *mf* *ff*

Vla.

ff > *mf* *ff* > *mf* *ff*

Vcl.

ff > *mf* *ff* > *mf* *ff*

49

arco

Vln.I

p *p* *f* *p*

Vln.II

#p *p* *f* *p*

Vla.

pizz. *p* *f* *p*

Vcl.

#p *f* *#p*

4

55

pizz.

Vln.I *f* *pizz.* *ff* *arco*
Vln.II *f* *arco* *ff* *arco*
Vla. *f* *arco* *ff* *pizz.*
Vcl. - *f* *ff* *mf* *pizz.*

61

pizz.

Vln.I *ff* *mf* *pizz.* *ff* *f* *ff*
Vln.II *ff* *mf* *arco* *ff* *f* *ff*
Vla. *ff* *arco* *ff* *mf* *pizz.* *ff*
Vcl. *ff* *arco* *ff* *mf* *f* *ff*

67

arco

Vln.I *p* - *f* *ff* *mf*
Vln.II *p* *arco* *f* *ff* *mf* *p* *arco*
Vla. *p* *pizz.* *f* *ff* - *p*
Vcl. - *pizz.* *f* *ff* -

73

pizz.

Vln.I

f *pizz.* *ff* *arco* *ff* *ff*

Vln.II

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

Vla.

f *arco* *ff* *mf* *p* *ff*

Vcl.

f *ff* *mf* - *ff* -

79

Vln.I

- *f* *p* -

Vln.II

- *f* *p* -

Vla.

pizz. *p* *f* *p* - *arco* *p*

Vcl.

- - - *p* -

85

Vln.I

p *mf* *p* -

Vln.II

- - *p* -

Vla.

- *mf* *p* -

Vcl.

- - -

6

91

Musical score for measures 91-92. The score includes four staves: Vln.I (G clef), Vln.II (G clef), Vla. (Bass clef), and Vcl. (Bass clef). Measure 91 starts with a dynamic *f*. Measures 92 and 93 show rhythmic patterns with dynamics *mf*, *p*, and *f*. Measure 94 features sixteenth-note patterns with dynamics *mf*, *f*, *mf*, *p*, and *mf*.

97

Musical score for measures 97-98. The score includes four staves: Vln.I (G clef), Vln.II (G clef), Vla. (Bass clef), and Vcl. (Bass clef). Measure 97 has rests. Measures 98 and 99 show rhythmic patterns with dynamics *p*, *f*, *mf*, *f*, and *mf*.

103

Musical score for measures 103-104. The score includes four staves: Vln.I (G clef), Vln.II (G clef), Vla. (Bass clef), and Vcl. (Bass clef). Measure 103 has rests. Measures 104 and 105 show rhythmic patterns with dynamics *f*, *mf*, *arco*, *pizz.*, *f*, *mf*, *arco*, *mf*, and *f*.

109

Vln.I
Vln.II
Vla.
Vcl.

115

Vln.I
Vln.II
Vla.
Vcl.

121

Vln.I
Vln.II
Vla.
Vcl.

127

Vln.I Vln.II Vla. Vcl.

pizz.

p subito

pizz.

p subito

133

Vln.I Vln.II Vla. Vcl.

f

p

f

f

p

f

f

138 *pizz.*

Vln.I Vln.II Vla. Vcl.

pizz.

ff \geq *mf*

arcō

ff \geq *mf*

arcō

ff \geq *mf*

pizz.

143

Vln.I ff

Vln.II ff

Vla. ff

Vcl. ff

pizz.

p

149

Vln.I arco

Vln.II ff
arco

Vla. ff
arco

Vcl. ff
arco

pizz.

p

ff

ff

f

ff

f

155

Vln.I f

Vln.II f

Vla. ff

Vcl. ff

10

159

Vln.I

Vln.II

Vla.

Vcl.

163

Vln.I

Vln.II

Vla.

Vcl.

169

Vln.I

Vln.II

Vla.

Vcl.

176

Vln.I
Vln.II
Vla.
Vcl.

183

Vln.I
Vln.II
Vla.
Vcl.

190

Vln.I
Vln.II
Vla.
Vcl.

12

197

Vln.I 

204

pizz.

Vln.I 

211

Vln.I 

218

arco

Vln.I

Vln.II

Vla.

Vcl.

13

225

pizz.

Vln.I

ff > *mf* *f* <

arco

Vln.II

f < *ff* > *mf* *f* < *ff* > *mf* *f* < *pizz.*

arco

Vla.

f < *ff* > *mf* *f* < *ff* > *mf* *f*

Vcl.

- *ff* > *mf* *f* < *ff* *f*

232

Vln.I

Vln.II

Vla.

Vcl.

14

239

Vln.I 

245

Vln.I 

II. Misterioso

1 $\text{♩} = 100$

Violin I

Violin II

Viola

Cello

7

Vln.I

Vln.II

Vla.

Vcl.

13

Vln.I

Vln.II

Vla.

Vcl.

16

19

Vln.I ff

Vln.II ff

Vla. ff

Vcl. ff

f

25

Vln.I mf

Vln.II mf

Vla. mf

Vcl. mf

p

mf

31

Vln.I f

Vln.II mf

Vla. mf

Vcl. mf

37

Vln.I

Vln.II

Vla.

Vcl.

43

Vln.I

Vln.II

Vla.

Vcl.

48

Vln.I

Vln.II

Vla.

Vcl.

18

54

Vln.I Vln.II Vla. Vcl.

59

Vln.I Vln.II Vla. Vcl.

63

Vln.I Vln.II Vla. Vcl.

67

Musical score for orchestra, page 19, measure 67. The score consists of four staves: Vln.I, Vln.II, Vla., and Vcl. The Vln.II and Vcl. staves begin with dynamic *mf*. The Vln.II staff has a melodic line with eighth-note patterns. The Vcl. staff has a rhythmic pattern of eighth and sixteenth notes. The Vla. staff has sustained notes. The Vln.I staff is silent. The dynamic *p* is marked at the end of the measure.

72

Musical score for orchestra, page 19, measure 72. The score consists of four staves: Vln.I, Vln.II, Vla., and Vcl. The Vln.I staff begins with a melodic line of eighth notes. The Vln.II staff has a melodic line with eighth-note patterns. The Vla. staff has sustained notes. The Vcl. staff has a rhythmic pattern of eighth and sixteenth notes. The dynamic *p* is marked at the end of the measure.

III. Energico

Allegro con brio $\text{♩} = 130$

1

Violin I

Violin II

Viola

Cello

7

Vln.I

Vln.II

Vla.

Vcl.

13

Vln.I

Vln.II

Vla.

Vcl.

19

Vln.I

Vln.II

Vla.

Vcl.

25

Vln.I

Vln.II

Vla.

Vcl.

31

Vln.I

Vln.II

Vla.

Vcl.

37

Musical score for measures 37-40. The score includes four staves: Vln.I, Vln.II, Vla., and Vcl. Measure 37 starts with **Vln.I** in ***ff***, **pizz.**. **Vln.II** follows with ***ff***, **pizz.**. **Vla.** and **Vcl.** both play ***ff***. Measures 38-40 show alternating **arco** and **p** dynamics between the strings. **Vln.I** ends with ***ff*** in measure 40. **Vln.II** ends with ***mf***.

43

Musical score for measures 43-46. The score includes four staves: Vln.I, Vln.II, Vla., and Vcl. Measures 43-45 are mostly rests. **Vln.II** begins with **p** dynamics. **Vla.** and **Vcl.** play eighth-note patterns. **Vln.II** ends with **pizz.**. Measures 46-47 show **p** dynamics. **Vla.** and **Vcl.** play eighth-note patterns. **Vln.II** ends with **p**.

49

Musical score for measures 49-52. The score includes four staves: Vln.I, Vln.II, Vla., and Vcl. Measures 49-51 show eighth-note patterns. **Vln.I** ends with ***mf*** and **p**. **Vln.II** ends with **p**. **Vla.** ends with ***mf*** and **p**. Measures 52-53 show eighth-note patterns. **Vln.II** ends with **arco**. **Vla.** ends with ***mf***. **Vcl.** ends with **p**.

55

Vln.I Vln.II Vla. Vcl.

61

Vln.I Vln.II Vla. Vcl.

67

Vln.I Vln.II Vla. Vcl.

24

73

Vln.I

Vln.II

Vla.

Vcl.

ff

f

ff

mf

f

ff

mf

ff

mf

79

Vln.I

Vln.II

Vla.

Vcl.

mf

f

ff

mf

f

ff

mf

f

ff

mf

ff

ff

85

Vln.I

Vln.II

Vla.

Vcl.

ff

f

ff

mf

f

ff

ff

f

ff

ff

ff

ff

Moderato espressivo ♩ = 100

91

Vln.I

Vln.II

Vla.

Vcl.

cantabile

mf

pizz.

97

Vln.I

Vln.II

Vla.

Vcl.

f

mf

pizz.

canabile

p

arco

mf

103

Vln.I

Vln.II

Vla.

Vcl.

f

mf

> p

26

109

Musical score for measures 109-115. The score includes parts for Vln.I, Vln.II, Vla., and Vcl. Measure 109 starts with eighth-note patterns in Vln.I and Vln.II, followed by rests. Vln.I then plays eighth-note pairs with dynamics *mf*, *f*, and *ff*. Vln.II follows with eighth-note pairs and dynamics *mf*, *arco*, *f*, and *ff*. Vla. and Vcl. provide harmonic support with sustained notes and eighth-note patterns. Measure 110 begins with *pizz.* in Vcl. and *f* in Vln.I. Measures 111-112 show alternating eighth-note patterns between Vln.I and Vln.II, with dynamics *ff* and *arco*.

115

Musical score for measures 115-121. The score includes parts for Vln.I, Vln.II, Vla., and Vcl. Measure 115 features eighth-note patterns in Vln.I and Vln.II with dynamics *mf* and *pizz.* Vln.II also has eighth-note pairs with *mf*. Vla. and Vcl. provide harmonic support. Measures 116-117 continue with eighth-note patterns and dynamics *mf*, *p*, and *pizz.* Measure 118 introduces *mp* in Vln.II and *arco* in Vcl. Measures 119-120 show eighth-note patterns with dynamics *mf*, *p*, and *mp*.

121

ritard..... Allegro con brio $\text{♩} = 130$

Musical score for measure 121. The score includes parts for Vln.I, Vln.II, Vla., and Vcl. The section begins with a ritardando, indicated by dots above the measures. The tempo then changes to Allegro con brio at $\text{♩} = 130$. The Vln.II part remains mostly silent. The Vla. part features eighth-note patterns with dynamics *mf* and *pizz.* The Vcl. part provides harmonic support with eighth-note patterns and dynamics *p*, *p*, and *mf*.

127

Vln.I

arco

mf

f

f

f

p

Vln.II

Vla.

Vcl.

133

Vln.I

Vln.II

Vla.

Vcl.

139

Vln.I

Vln.II *mf*

Vla.

Vcl.

This image shows a page from a musical score for string quartet. The top left corner contains the number '139'. The score consists of four staves: Violin I (Vln.I), Violin II (Vln.II), Cello (Vcl.), and Double Bass (Vla.). The Vln.II staff contains musical notation for measures 139 through 141. Measure 139 begins with a single eighth note on the first line, followed by a rest. Measures 140 and 141 feature sixteenth-note patterns with grace notes and slurs, primarily on the first and second lines. Measure 141 concludes with sustained notes on the first and second lines. Dynamics 'mf' are indicated in both measures 140 and 141. The Vln.I and Vcl. staves are empty throughout the shown measures. The Vla. staff also has empty measures except for measure 141, which contains eighth-note patterns.

28

145

Vln.I *mf*

Vln.II

Vla.

Vcl.

151

Vln.I

Vln.II

Vla.

Vcl.

157

Vln.I

Vln.II *mf*

Vla.

Vcl. *mf*

163

Vln.I
Vln.II
Vla.
Vcl.

169

Vln.I
Vln.II
Vla.
Vcl.

175

Vln.I
Vln.II
Vla.
Vcl.

30

30

181

Vln.I

Vln.II

Vla.

Vcl.

187

187

pizz.

Vln.I

f

Vln.II

p p < mf p < mf f

Vla.

p p < mf p < mf f pizz.

Vcl.

f f f f

193

193

Vln.I

Vln.II

Vla.

Vcl.

199

Musical score for measures 199-200. The score consists of four staves: Vln.I, Vln.II, Vla., and Vcl. Measure 199 starts with a dynamic *f*. Vln.I plays eighth-note pairs. Vln.II and Vla. play sixteenth-note patterns. Vcl. plays eighth-note pairs. Measures 200 and 201 show transitions between dynamics *p*, *mf*, and *f*. Measures 202-203 show eighth-note pairs from Vln.I and sixteenth-note patterns from Vln.II, Vla., and Vcl.

205

Musical score for measures 205-206. The score consists of four staves: Vln.I, Vln.II, Vla., and Vcl. Measures 205 and 206 feature eighth-note pairs from Vln.I and sixteenth-note patterns from Vln.II, Vla., and Vcl. Dynamics include *ff* and *mf*.

IV. Espressivo

1

 $\text{♩} = 60$

Violin I

Violin II

Viola

Cello

p *pizz.* *p* *pp*

5

Vln.I

Vln.II

Vla.

Vcl.

mf *p* *p* *mf*

p *p* *p* *mf*

p *mf* *mf*

9

Vln.I

Vln.II

Vla.

Vcl.

f

mf

f

pp *arco* *p*

13

Vln.I

Vln.II

Vla.

Vcl.

17

Vln.I

Vln.II

Vla.

Vcl.

21

Vln.I

Vln.II

Vla.

Vcl.

34

23

Vln.I

Vln.II

Vla.

Vcl.

26

Vln.I

Vln.II

Vla.

Vcl.

29

Vln.I

Vln.II

Vla.

Vcl.

V.Presto

1

 $\text{D} = 110$

Violin I

Violin II

Viola

Cello

9

Vln.I

Vln.II

Vla.

Vcl.

17

Vln.I

Vln.II

Vla.

Vcl.

Violin I: p , $s\acute{f}z$, p , $s\acute{f}z$, p , $s\acute{f}z$, p
 Violin II: p , $-$, $-$, $-$, $-$, $-$, $-$
 Viola: p , $-$, $s\acute{f}z$, $pizz.$, $s\acute{f}z$, $s\acute{f}z$, $-$
 Cello: $-$, $-$, $b\bullet$, $-$, $-$, $-$, $-$

$s\acute{f}z$ $s\acute{f}z$

Vln.I: p , $-$, $s\acute{f}z$, p , $s\acute{f}z$, p , $s\acute{f}z$, p
 Vln.II: p , $-$, $s\acute{f}z$, $-$, $s\acute{f}z$, $-$, $s\acute{f}z$
 Vla: p , $-$, $b\bullet$, $-$, $b\bullet$, $-$, $-$
 Vcl: $-$, $-$, $b\bullet$, $-$, $-$, $-$, $-$

$s\acute{f}z$ $s\acute{f}z$

Vln.I: $-$, $-$, f , $-$, $s\acute{f}z$, p
 Vln.II: mf , $-$, $s\acute{f}z$, f , $s\acute{f}z$, p
 Vla: mf , $-$, $s\acute{f}z$, f , $s\acute{f}z$, p
 Vcl: mf , $-$, $s\acute{f}z$, f , $s\acute{f}z$, $-$

36

25

Vln.I Vln.II Vla. Vcl.

pizz.

sfz *p* *sfz* *p* *sfz* *p* *sfz*

sfz *p* *sfz* *p* *sfz* *p* *sfz*

sfz *p* *sfz* *p* *sfz*

sfz

33

Vln.I Vln.II Vla. Vcl.

f

mf *sfz* *pizz.* *sfz*

mf *sfz* *sfz*

mf *arco* *sfz* *mf* *sfz* *mf*

mf *sfz* *mf* *sfz* *mf*

41

Vln.I Vln.II Vla. Vcl.

arco

mf *arco* *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf

f

ff

49

Vln.I Vln.II Vla. Vcl.

pizz.

f
pizz.
f
arco
pizz.
p
sfz
p
pizz.
p
sfz

57

Vln.I Vln.II Vla. Vcl.

arco
ff
pizz.
ff
p
arco
f
ff
p
arco
p
ff
p
sfz
sfz
sfz
sfz

65

Vln.I Vln.II Vla. Vcl.

p
sfz
sfz
sfz
p
sfz
sfz
sfz
p
espressivo
mf
pizz.
p

38

73

Vln.I

Vln.II

Vla.

Vcl.

81

Vln.I

Vln.II

Vla.

Vcl.

89

Vln.I

Vln.II

Vla.

Vcl.

97

39

97

Vln.I

Vln.II

Vla.

Vcl.

105

arco

103

arco

Vln.I

Vln.II

Vla.

Vcl.

113

113

Vln.I

Vln.II

Vla.

Vcl.

121

Vln.I

Vln.II

Vla.

Vcl.

129

Vln.I

Vln.II

Vla.

Vcl.

139

Vln.I

Vln.II

Vla.

Vcl.

Musical score for strings (Vln.I, Vln.II, Vla., Vcl.) across five measures. The score includes dynamic markings such as *sfz*, *mf*, *f*, and *sffz*.

Measure 1: Vln.I plays eighth-note pairs at *sfz*.
Measure 2: Vln.I rests. Vln.II starts at *mf*.
Measure 3: Vln.II continues at *mf*. Vla. starts at *sfz*.
Measure 4: Vln.II rests. Vla. rests. Vcl. starts at *f*.
Measure 5: Vln.II rests. Vla. rests. Vcl. rests at *sffz*.

155

Violin I

Violin II

Viola

Cello

164

Musical score for strings (Vln.I, Vln.II, Vla., Vcl.) showing measures 1-10. The score includes dynamics (e.g., *p*, *mf*, *f*) and performance instructions (e.g., *arco*). Measure 1: Vln.I and Vln.II are silent. Vla. starts with a melodic line. Vcl. starts with a bass line. Measure 2: All parts are silent. Measure 3: Vln.II starts with eighth-note patterns. Vla. continues its melodic line. Vcl. continues its bass line. Measure 4: Vln.II continues eighth-note patterns. Vla. continues its melodic line. Vcl. continues its bass line. Measure 5: Vln.II starts with eighth-note patterns. Vla. continues its melodic line. Vcl. continues its bass line. Measure 6: Vln.II starts with eighth-note patterns. Vla. continues its melodic line. Vcl. continues its bass line. Measure 7: Vln.II starts with eighth-note patterns. Vla. continues its melodic line. Vcl. continues its bass line. Measure 8: Vln.II starts with eighth-note patterns. Vla. continues its melodic line. Vcl. continues its bass line. Measure 9: Vln.II starts with eighth-note patterns. Vla. continues its melodic line. Vcl. continues its bass line. Measure 10: Vln.II starts with eighth-note patterns. Vla. continues its melodic line. Vcl. continues its bass line.

Vln.I

Vln.II

Vla.

Vcl.

pizz.

mf > p

pizz.

arco

mf

p

p

Vln.I

Vln.II

Vla.

Vcl.

pizz.

mf

pizz.

arco

mf

p

mf > p

arco

mf

p

mf

p

Vln.I

Vln.II

Vla.

Vcl.

arco

p

sfz

p

p

sfz

p

pizz.

sfz

196

Vln.I Vln.II Vla. Vcl.

204

Vln.I Vln.II Vla. Vcl.

212

Vln.I Vln.II Vla. Vcl.

220

Vln.I *f*

Vln.II *p* *sfp* *mf* *sfp* *f*

Vla. *p* *sfp* *mf* *sfp* *f*

Vcl. *p* *sfp* *mf* *sfp* *f*

228

Vln.I *p* *ff*

Vln.II *p* *ff*

Vla. *p* *ff*

Vcl. *p* *ff* *arco*

236

Vln.I *pizz.*

Vln.II *mf*

Vla. *mf*

Vcl. *mf*

244

45

244

45

Vln.I

Vln.II

Vla.

Vcl.

arco

f

pizz.

f

f

pizz.

f

252

252

Vln.I

Vln.II

Vla.

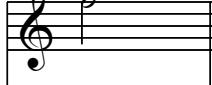
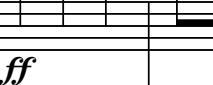
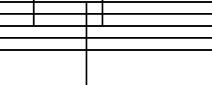
Vcl.

260

Musical score for strings (Vln.I, Vln.II, Vla., Vcl.) showing measures 260-261. The score includes dynamics (p, mf, f), articulations (arco, pizz.), and performance instructions (3). Measure 260 starts with Vln.I playing eighth-note pairs at *p*, followed by *mf* sixteenth-note patterns. Vln.II and Vla. play eighth-note pairs at *p*. Vcl. rests. Measure 261 begins with *arco* for Vln.II and Vla. at *p*, followed by *mf* sixteenth-note patterns. Vln.I plays eighth-note pairs at *p*. Vcl. enters with *arco* at *p*. Articulation marks (3) are placed above the first two measures of each string part.

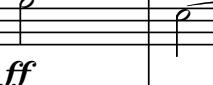
46

268

Vln.I   

Vln.II  

Vla.  

Vcl.  

ff

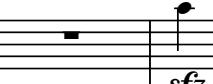
ff

ff

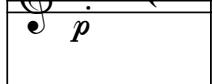
ff

276

pizz.

Vln.I -  

Vln.II  

Vla.  

Vcl.  

p

sfp

p

sfp

p

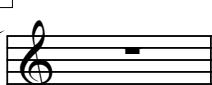
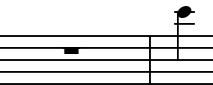
sfp

p

sfp

p

284

Vln.I -  

Vln.II  

Vla.  

Vcl.  

p

sfp

p

sfp

p

sfp

p

sfp

p

292

arco

Vln.I *mf* *pizz.* *sfp* *f* *sfp* *arco*

Vln.II *mf* *sfp* *f* *sfp* *p*

Vla. *mf* *sfp* *f* *sfp* *p*

Vcl. *mf* *sfp* *f* *sfp* *p*

pizz.

300

arco

Vln.I *sfp* *p* *sfp* *sfp*

Vln.II *sfp* *p* *sfp* *p* *sfp*

Vla. *pizz.* *arco* *pizz.* *arco*

Vcl. *sfp* *p* *sfp* *sfp*

308

mf *sfp* *mf* *sfp* *p*

316

Vln.I Vln.II Vla. Vcl.

sfz *sfz* *p* *sfz* *sfz* *sfz*

323

Vln.I Vln.II Vla. Vcl.

mf *f* *mf*

mf *f* *mf*

pizz.

p *mf*

331

Vln.I Vln.II Vla. Vcl.

f

f

pizz.

arco

p *mf*

f

339

Vln.I 

Vln.II

Vla.

Vcl.

f

347

Vln.I 

Vln.II

Vla.

Vcl.

pizz. *arco*

355

Vln.I 

Vln.II

Vla.

Vcl.

pizz. *arco*

50

363

Vln.I Vln.II Vla. Vcl.

ff

p *mf* *p* *ff*

p *mf* *p* *ff*

ff

371

Vln.I Vln.II Vla. Vcl.

ff

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

379

Vln.I Vln.II Vla. Vcl.

p *sfz* *p* *sfz* *p*

p *sfz* *p* *sfz*

p *sfz* *pizz.* *sfz*

sfz

387

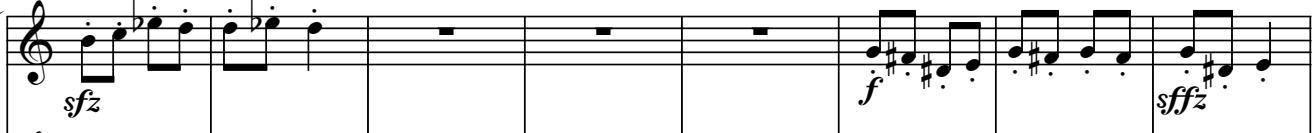
Vln.I 

Vln.II 

Vla. 

Vcl. 

395

Vln.I 

Vln.II 

Vla. 

Vcl. 

403

Vln.I 

Vln.II 

Vla. 

Vcl. 

411

411

Vln.I

Vln.II

arco

Vla.

p

f

p

ff

p

ff

p

mf

arco

f

f

f

f

f

f

419

Musical score for strings (Vln.I, Vln.II, Vla., Vcl.) showing measures 11-15. The score includes dynamic markings such as ***ff***, ***p***, ***pizz.***, ***mf***, ***f***, and ***arco***.

427

427

Vln.I

Vln.II

Vla.

Vcl.

435

Vln.I ff mf

Vln.II ff mf

Vla. ff mf f ff

Vcl. ff mf f ff

443

Vln.I ff mf

Vln.II ff mf f ff

Vla. ff f ff f ff

Vcl. ff f ff

451

Vln.I f ff pizz.

Vln.II f ff sfz

Vla. ff p mf pizz. sfz p

Vcl. ff p sfz #f p

459

Vln.I

Vln.II

Vla.

Vcl.