

fragmentos del pasado

Performance Time - ca 20:00

$\text{♩} = 60$

for Solo Guitar and String Quartet

Orlando Jacinto García (1998)

The score is divided into three systems, each marked with a double bar line and a system number (1, 2, 3). Each system contains five staves: Solo Guitar, Violin 1, Violin 2, Viola, and Cello. The Solo Guitar part features melodic lines with various articulations and dynamics, while the string quartet provides a rhythmic accompaniment with sustained notes and triplets. The music is in 5/4 time and begins with a key signature of one flat (B-flat). The first system starts with a dynamic marking of *p*. The second system begins with a key signature change to two flats (B-flat and E-flat). The third system continues with the two-flat key signature. The score concludes with a final double bar line and a system number 5/4.

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score system 1 (measures 7-11). Solo Gtr. (measures 7-11), Vln. 1 (measures 7-11), Vln. 2 (measures 7-11), Vla. (measures 7-11), Vlc. (measures 7-11). Solo Gtr. starts with a key signature change to two sharps (F# and C#) and a 5/4 time signature. Vln. 1 and Vln. 2 have sixteenth-note patterns with six-measure slurs. Vla. and Vlc. have triplet patterns with three-measure slurs.

Musical score system 2 (measures 12-16). Solo Gtr. (measures 12-16), Vln. 1 (measures 12-16), Vln. 2 (measures 12-16), Vla. (measures 12-16), Vlc. (measures 12-16). Solo Gtr. changes key signature to one sharp (F#) and remains in 5/4 time. Vln. 1 and Vln. 2 continue with sixteenth-note patterns and six-measure slurs. Vla. and Vlc. continue with triplet patterns and three-measure slurs.

Musical score system 3 (measures 17-21). Solo Gtr. (measures 17-21), Vln. 1 (measures 17-21), Vln. 2 (measures 17-21), Vla. (measures 17-21), Vlc. (measures 17-21). Solo Gtr. changes key signature to one flat (Bb) and remains in 5/4 time. Vln. 1 and Vln. 2 continue with sixteenth-note patterns and six-measure slurs. Vla. and Vlc. continue with triplet patterns and three-measure slurs. The system concludes with a double bar line and repeat sign.

4

Musical score for measures 10-14. Solo Gtr. (measures 10-14), Vln. 1 (measures 10-14), Vln. 2 (measures 10-14), Vla. (measures 10-14), Vlc. (measures 10-14). Includes fingerings (6, 3) and a 5/4 time signature.

Musical score for measures 11-15. Solo Gtr. (measures 11-15), Vln. 1 (measures 11-15), Vln. 2 (measures 11-15), Vla. (measures 11-15), Vlc. (measures 11-15). Includes a double bar line at the start of measure 11 and a 5/4 time signature.

Musical score for measures 12-16. Solo Gtr. (measures 12-16), Vln. 1 (measures 12-16), Vln. 2 (measures 12-16), Vla. (measures 12-16), Vlc. (measures 12-16). Includes a double bar line at the start of measure 12 and a 5/4 time signature.

13

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

14

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

pppp

15

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

nat. har.

mp

pizz.

mp

pizz.

mp

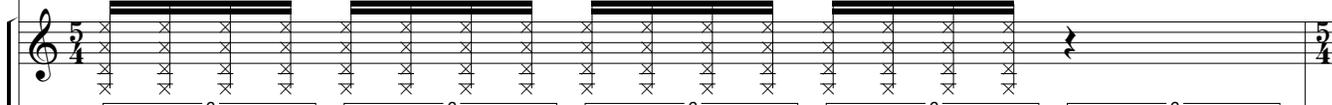
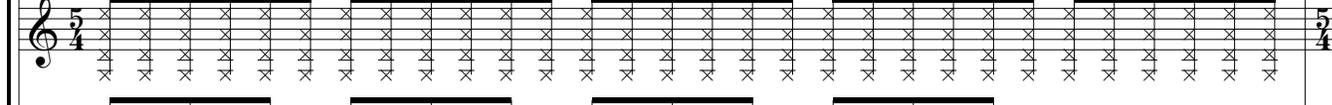
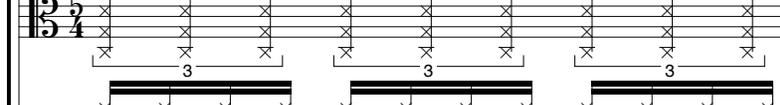
pizz.

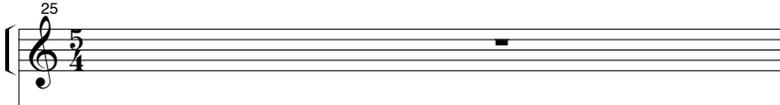
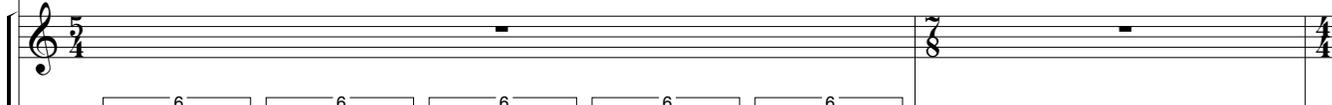
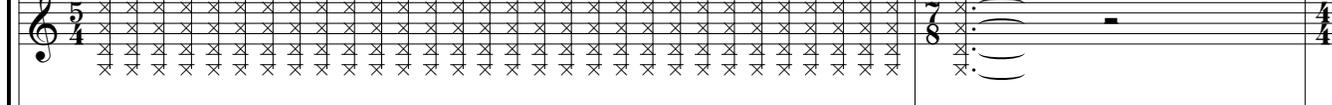
mp

Musical score system 1 (measures 17-18). Instruments: Solo Gtr., Vln. 1, Vln. 2, Vla., Vlc. Dynamics: *p*.

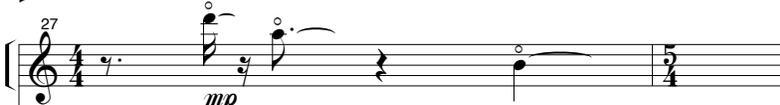
Musical score system 2 (measures 19-21). Instruments: Solo Gtr., Vln. 1, Vln. 2, Vla., Vlc. Dynamics: *mp*, *gliss.*.

Musical score system 3 (measures 22-24). Instruments: Solo Gtr., Vln. 1, Vln. 2, Vla., Vlc. Dynamics: *p*. Includes triplets and sextuplets.

Solo Gtr.  Vln. 1  Vln. 2  Vla.  Vlc. 

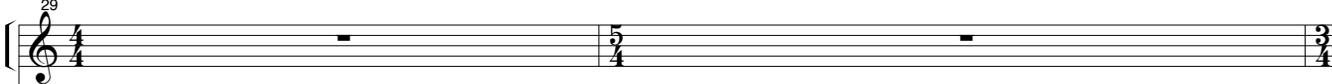
Solo Gtr.  Vln. 1  Vln. 2  Vla.  Vlc. 

12 nat. har.
rasqueado (low to high)

Solo Gtr.  Vln. 1  Vln. 2  Vla.  Vlc. 

mp *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

29

Solo Gtr. 

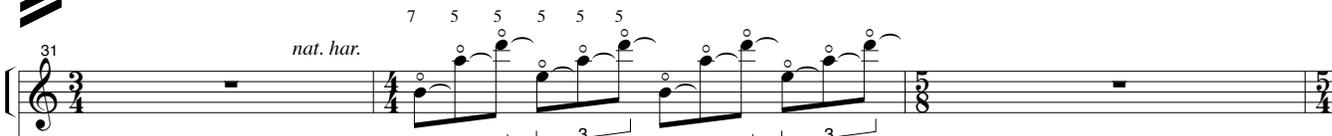
Vln. 1 

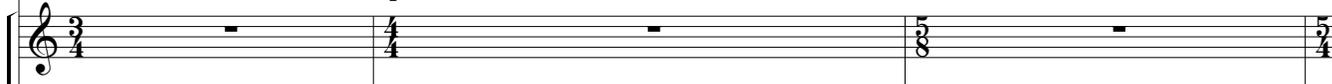
Vln. 2 

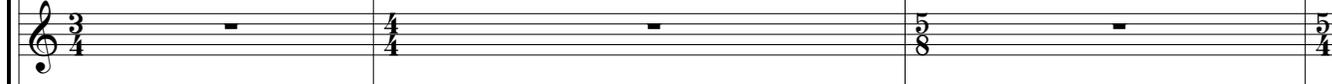
Vla. 

Vlc. 

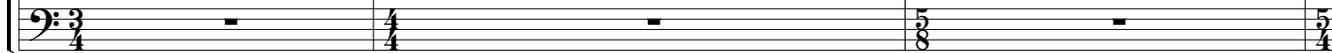
31

Solo Gtr. *nat. har.* 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

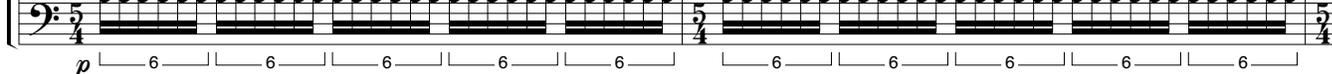
34

Solo Gtr. *roll w/ finger tips on body of guitar* 

Vln. 1 *col legno (battuta)* 

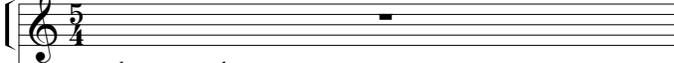
Vln. 2 *col legno (battuta)* 

Vla. *col legno (battuta)* 

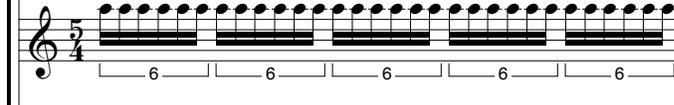
Vlc. *col legno (battuta)* 

roll w/ finger tips on body of guitar

36

Solo Gtr. 

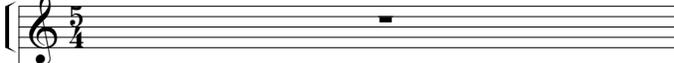
Vln. 1 *sul pont. to ord.*  *ord. to sul tasto*

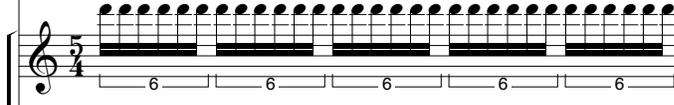
Vln. 2 *sul pont. to ord.*  *ord. to sul tasto*

Vla. *sul pont. to ord.*  *ord. to sul tasto*

Vlc. *sul pont. to ord.*  *ord. to sul tasto*

38

Solo Gtr. 

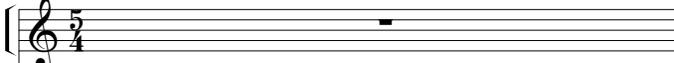
Vln. 1 *sul tasto to ord.*  *ord.*

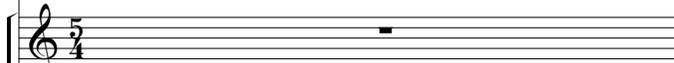
Vln. 2 *sul tasto to ord.*  *ord.*

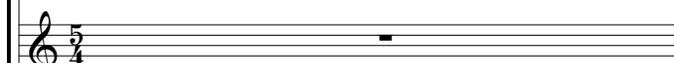
Vla. *sul tasto to ord.*  *ord.*

Vlc. *sul tasto to ord.*  *ord.*

40

Solo Gtr. 

Vln. 1  *arco*

Vln. 2  *arco*

Vla.  *arco*

Vlc.  *arco*

42

Solo Gtr. *mp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vlc. *ppp*

5 6 3 3

44

Solo Gtr. *p*

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p* *ppp*

Vlc. *ppp*

3

46

Solo Gtr. *pp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vlc. *ppp*

7 nat. har. rasqueado (low to high)

12 simile

3 2

1 1 1

49

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vcl.

pizz.

p

52

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vcl.

55

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vcl.

mp

58

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vcl.

60

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vcl.

62

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vcl.

simile

64

Solo Gtr. *p*

Vln. 1 *arco p* *pizz. mp*

Vln. 2 *arco p* *pizz. mp*

Vla. *arco p* *pizz. mp*

Vlc. *arco p* *pizz. mp*

66

Solo Gtr. *mp*

Vln. 1 *arco sul pont. mp*

Vln. 2 *arco sul pont. mp*

Vla. *arco sul pont. mp*

Vlc. *arco sul pont. mp*

68

Solo Gtr. *simile*

Vln. 1 *ord.*

Vln. 2 *ord.*

Vla. *ord.*

Vlc. *ord.*

70

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

pizz.

p

72

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

art. har.

p

arco

ppp

76

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

col legno (battuta)

p

79

Solo Gtr. *7 3 7 3 7 3*

Vln. 1

Vln. 2

Vla.

Vlc.

81

Solo Gtr.

Vln. 1 *arco mp*

Vln. 2 *pizz. mp*

Vla. *pizz. mp*

Vlc. *pizz. mp*

83 *art. har.*

Solo Gtr. *p*

Vln. 1 *pp*

Vln. 2

Vla.

Vlc.

87 *nat. har.*
Solo Gtr. *mp*
Vln. 1 *p*
Vln. 2 *p*
Vla. *p*
Vlc. *p*

89 *arco* *art. har.*
Solo Gtr. *p*
Vln. 1 *mp pizz.* *pp*
Vln. 2 *mp pizz.*
Vla. *mp pizz.*
Vlc. *mp pizz.*

93
Solo Gtr.
Vln. 1 *p* *ppp*
Vln. 2 *arco* *p*
Vla. *arco* *p*
Vlc. *arco* *p*

0 5 9 5 0 9

97

Solo Gtr. *mp*

Vln. 1

Vln. 2

Vla.

Vlc.

100

Solo Gtr. *p* *mp* *7 nat. har.*

Vln. 1

Vln. 2

Vla.

Vlc.

102

simile 0 5 9 5 0 9

Solo Gtr. *ppp*

Vln. 1 *p*

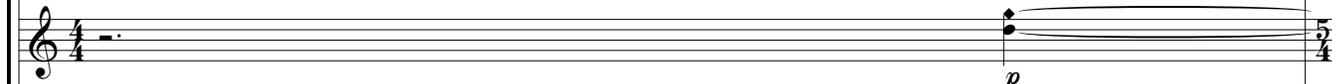
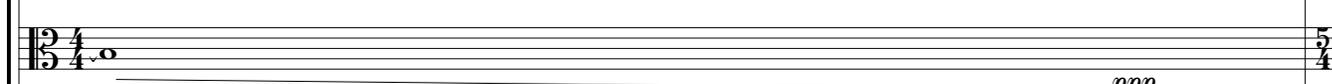
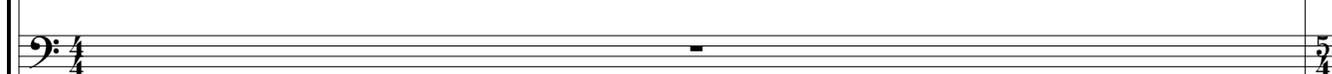
Vln. 2

Vla.

Vlc.

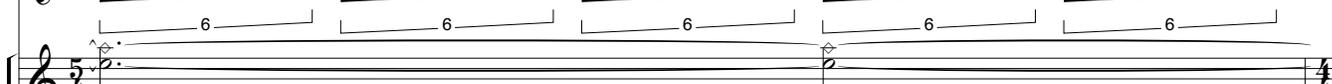
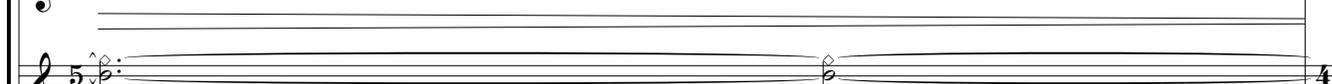
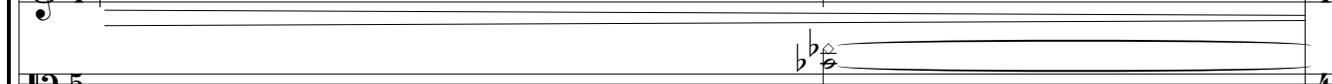
simile

110

Solo Gtr. 
Vln. 1 
Vln. 2 
Vla. 
Vlc. 

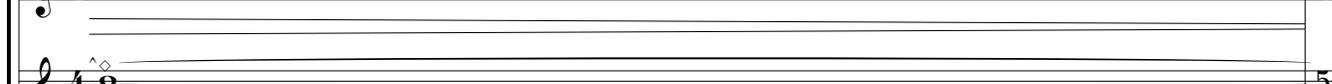
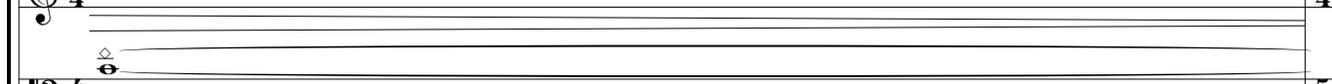
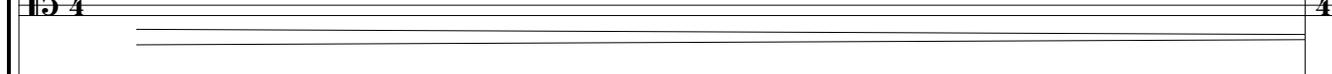
3 5 0 3 0 5

111

Solo Gtr. 
Vln. 1 
Vln. 2 
Vla. 
Vlc. 

0 5 0 0 0 5

112

Solo Gtr. 
Vln. 1 
Vln. 2 
Vla. 
Vlc. 

113

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

p

114

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

ppp

116

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

p

ppp

118 21

Solo Gtr. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

119

Solo Gtr. *ppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vlc. *ppp*

121

Solo Gtr. *ppp*

Vln. 1 *ppp* *p* *mp*

Vln. 2 *ppp* *p* *mp*

Vla. *ppp* *p* *mp*

Vlc. *ppp* *p* *mp*

Solo Gtr. ¹²⁴ *ppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vlc. *ppp*

Solo Gtr. ¹²⁶ *p*

Vln. 1

Vln. 2

Vla.

Vlc.

Solo Gtr. ¹²⁷ *mp*

Vln. 1 *p* *mp* *ppp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

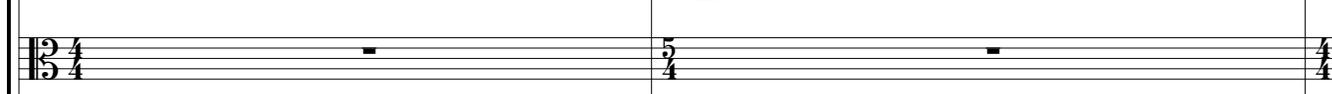
Vlc. *p* *mp*

134

Solo Gtr. 

Vln. 1 

Vln. 2 

Vla. 

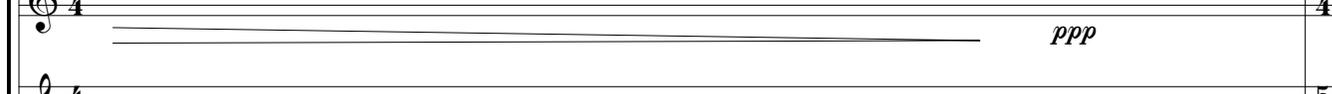
Vlc. 

ppp

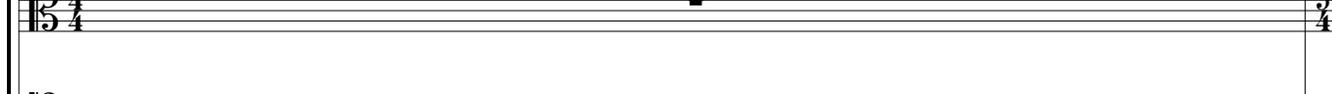
136

Solo Gtr. 

Vln. 1 

Vln. 2 

Vla. 

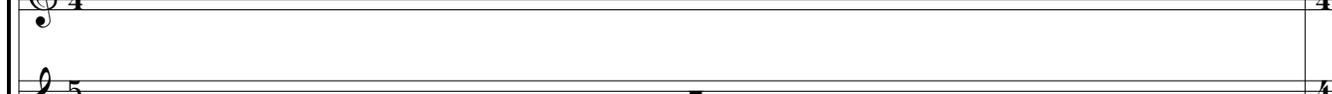
Vlc. 

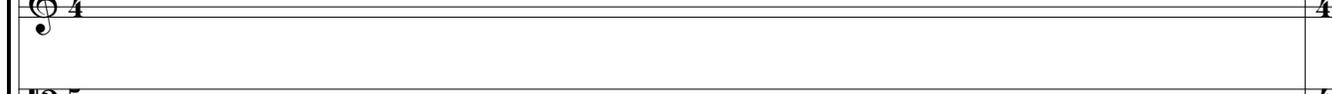
ppp

137

Solo Gtr. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

p

138

Solo Gtr. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vlc.

140

Solo Gtr.

Vln. 1 *mp*

Vln. 2 *mp* *ppp*

Vla.

Vlc.

142

Solo Gtr.

Vln. 1 *ppp*

Vln. 2

Vla.

Vlc.

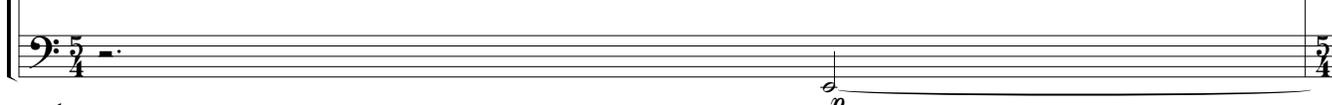
143

Solo Gtr. 

Vln. 1 

Vln. 2 

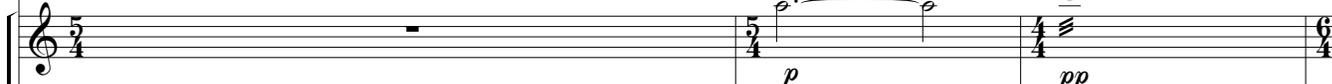
Vla. 

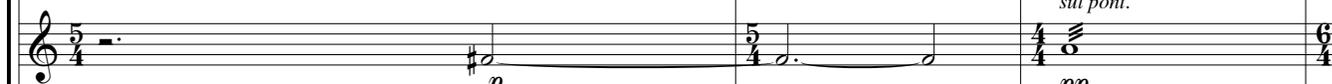
Vlc. 

p

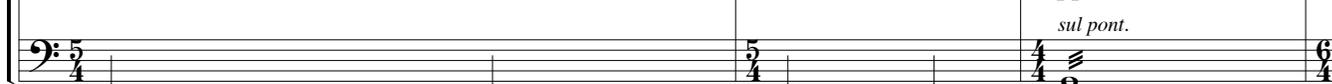
144

Solo Gtr. 

Vln. 1 

Vln. 2 

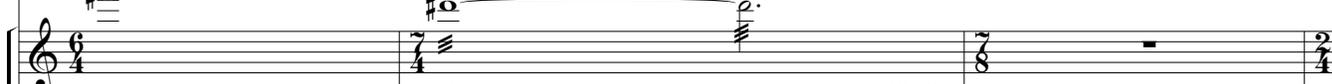
Vla. 

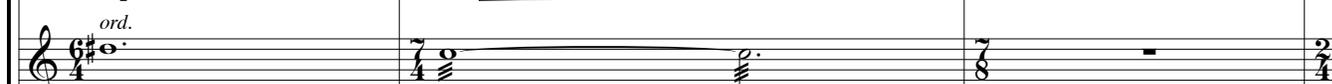
Vlc. 

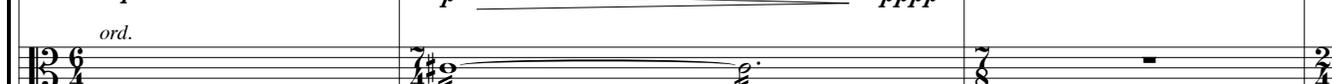
ppp *p* *l.v.* *sul pont.* *pp* *pp* *pp* *pp*

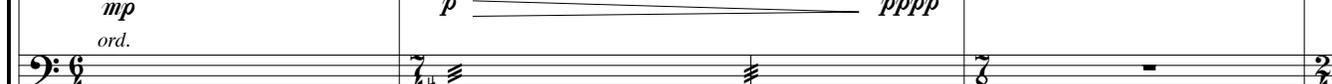
147

Solo Gtr. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

ord. *mp* *p* *pppp* *ord.* *mp* *p* *pppp* *ord.* *mp* *p* *pppp* *ord.* *mp* *p* *pppp*

150 *art. har.*
p

Solo Gtr.
Vln. 1
Vln. 2
Vla.
Vlc.

154

pp *mp*
pp *mp*
pp *mp*
pp *mp*

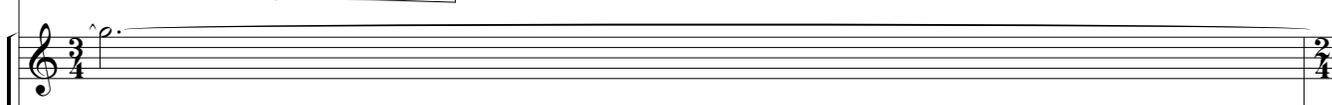
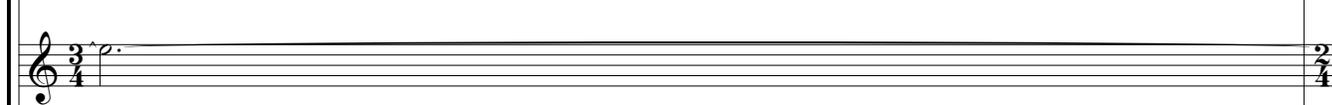
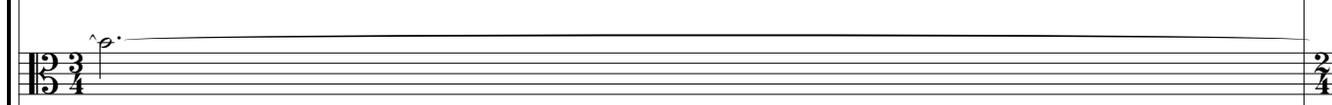
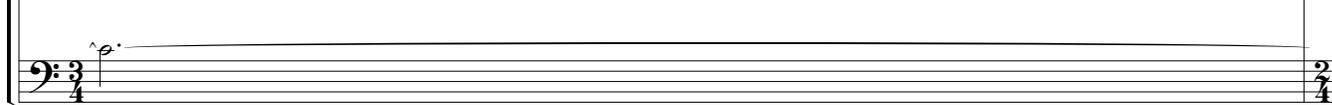
Solo Gtr.
Vln. 1
Vln. 2
Vla.
Vlc.

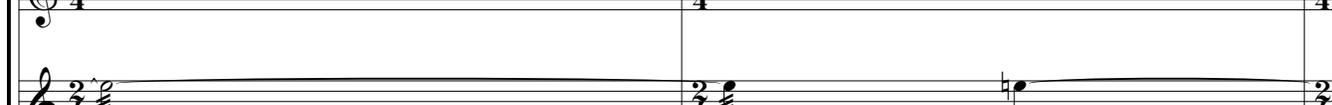
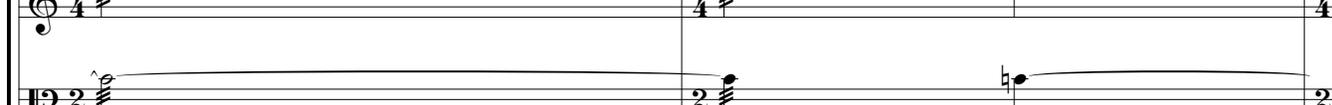
156

pp *mp*

Solo Gtr.
Vln. 1
Vln. 2
Vla.
Vlc.

Solo Gtr. ¹⁵⁸ 
Vln. 1 *p* *mp* 
Vln. 2 *p* *mp* 
Vla. *p* *mp* 
Vlc. *p* *mp* 

Solo Gtr. ¹⁶⁰ 
Vln. 1 
Vln. 2 
Vla. 
Vlc. 

Solo Gtr. ¹⁶¹ 
Vln. 1 
Vln. 2 
Vla. 
Vlc. 

163

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

sul pont.

164

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

ord.

165

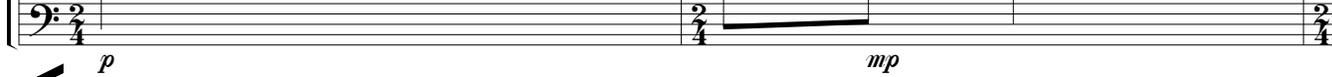
Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

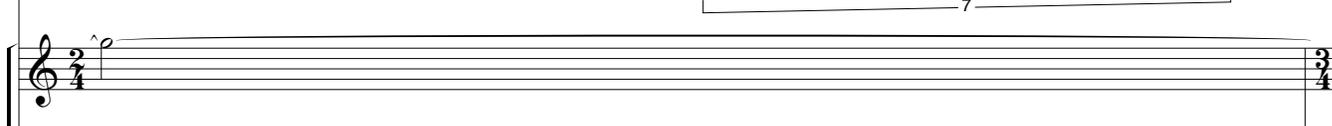
Solo Gtr. ¹⁶⁷     

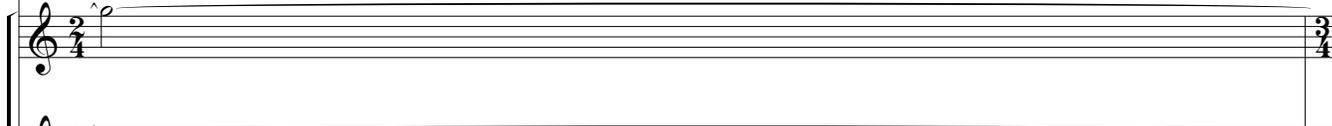
Vln. 1 *p*  *mp* 

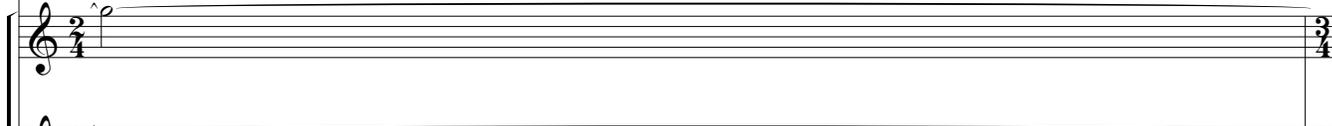
Vln. 2 *p*  *mp* 

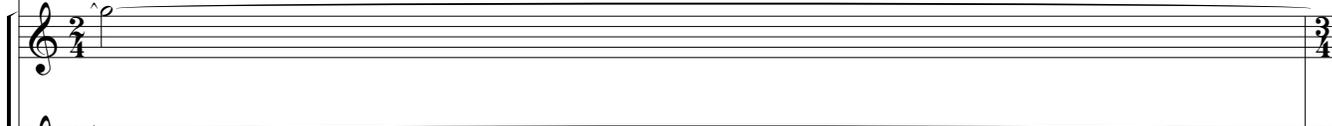
Vla. *p*  *mp* 

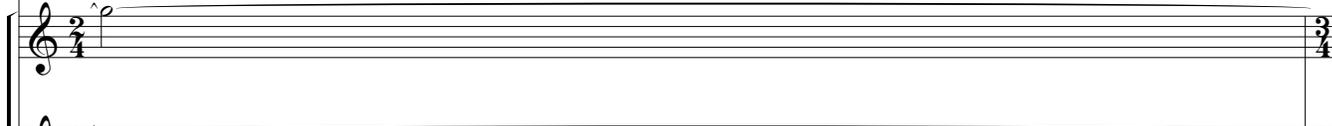
Vlc. *p*  *mp* 

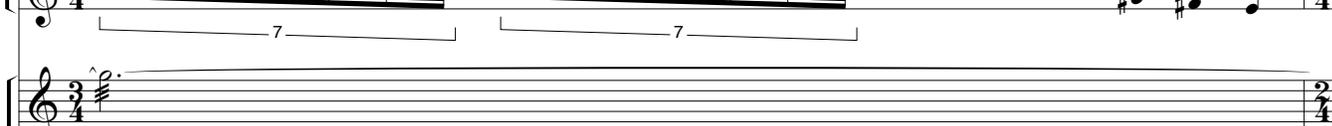
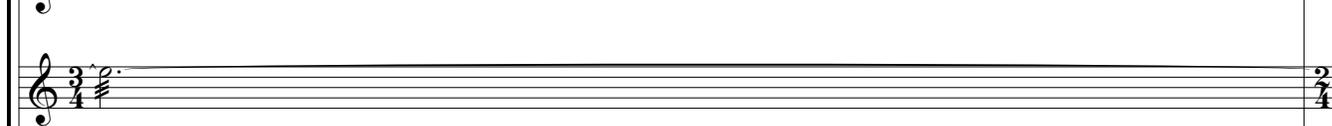
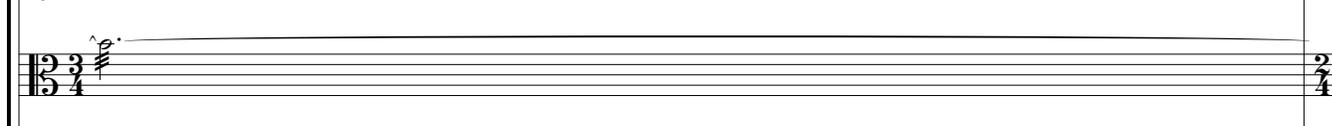
Solo Gtr. ¹⁶⁹  

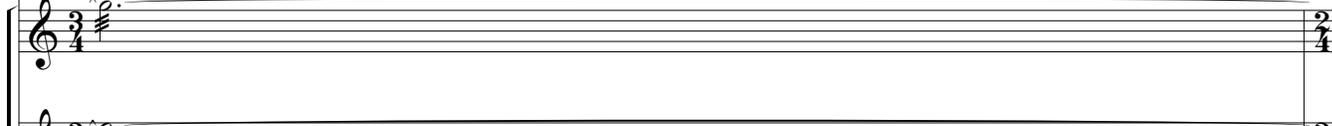
Vln. 1 

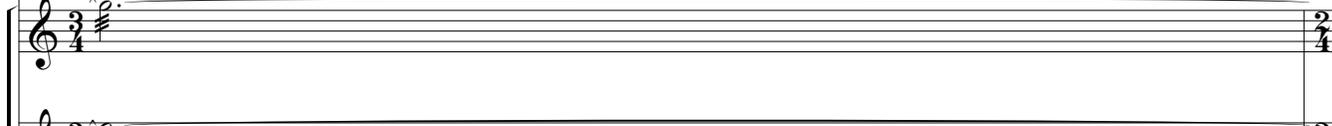
Vln. 2 

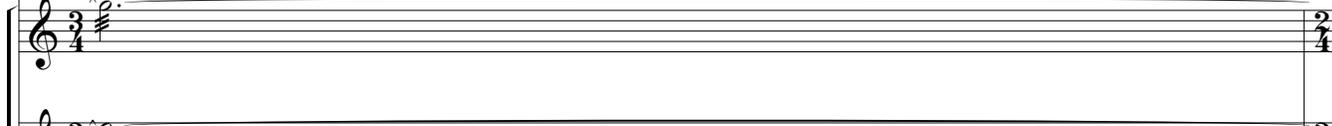
Vla. 

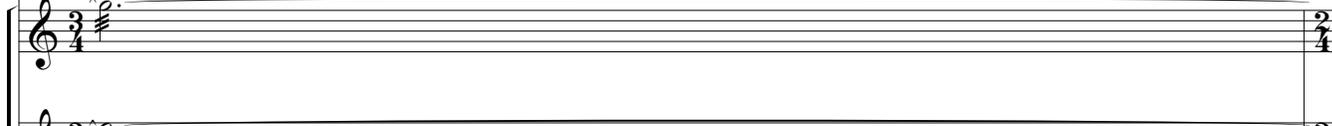
Vlc. 

Solo Gtr. ¹⁷⁰    

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

sul pont. 31

171

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

p

mp

p
ord.

173

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

p

mp

174

Solo Gtr.

Vln. 1

Vln. 2

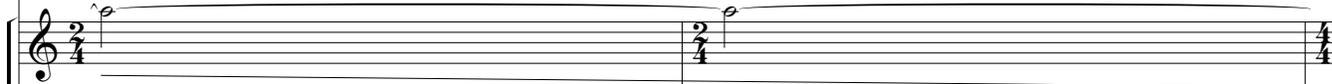
Vla.

Vlc.

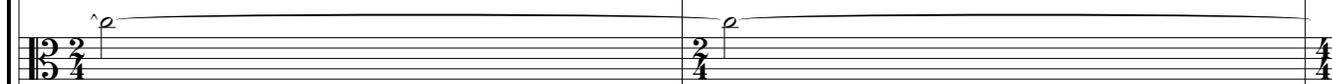
p

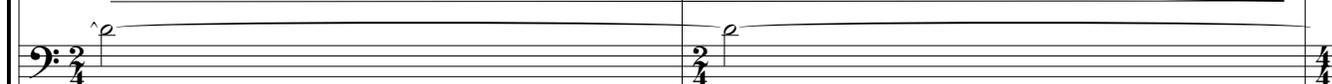
mp

Solo Gtr. ¹⁷⁵ 

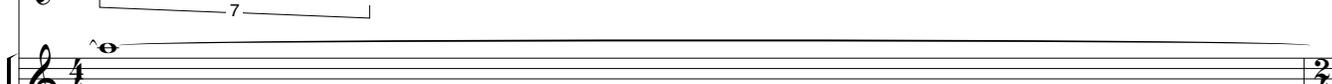
Vln. 1 

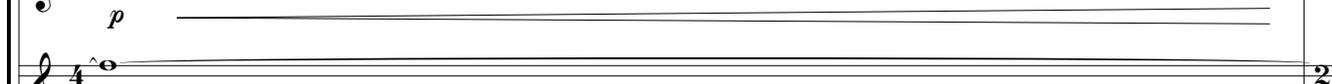
Vln. 2 

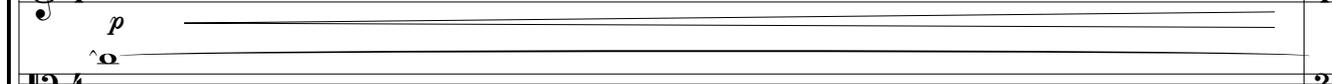
Vla. 

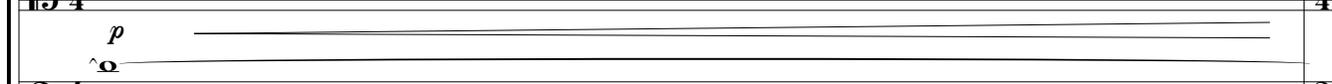
Vlc. 

Solo Gtr. ¹⁷⁷ 

Vln. 1 

Vln. 2 

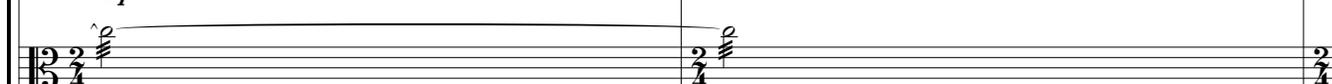
Vla. 

Vlc. 

Solo Gtr. ¹⁷⁸ 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

sul pont.

180

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

181

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

182

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

ord.

184

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

ppp

186

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

p

188

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

pp

190

Solo Gtr. *ppp* *pppp* *mf*

Vln. 1 *mf* *col legno (battuta)*

Vln. 2 *mf* *col legno (battuta)*

Vla. *mf* *col legno (battuta)*

Vlc. *mf* *col legno (battuta)*

192

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

194

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

196

Solo Gtr. *mp* *p*

Vln. 1

Vln. 2

Vla.

Vlc.

198

Solo Gtr. *pp* *ppp* *pppp*

Vln. 1

Vln. 2

Vla.

Vlc.

200

Solo Gtr. *art. har.*

Vln. 1 *arco* *p* *8va*

Vln. 2

Vla.

Vlc.

204

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

ppp
arco
p

208

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

212

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

pp
ppp
ppp
arco
p

226

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

This system contains measures 226 and 227. The Solo Gtr. part features a complex chordal texture with a triplet of eighth notes in the first measure of each bar. The string quartet (Vln. 1, Vln. 2, Vla., Vlc.) provides a rhythmic accompaniment with a triplet of eighth notes in the first violin parts and a sextuplet of eighth notes in the cello part. The key signature has two flats, and the time signature is 3/4.

228

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

This system contains measures 228 and 229. The Solo Gtr. part continues with the same complex chordal texture and triplet patterns. The string quartet maintains the rhythmic accompaniment with triplet and sextuplet figures. The key signature and time signature remain consistent with the previous system.

230

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

This system contains measures 230 and 231. The Solo Gtr. part concludes with a final chordal texture. The string quartet continues with the triplet and sextuplet accompaniment. The key signature and time signature are consistent with the previous systems.

40

232

Solo Gtr. *p*

Vln. 1

Vln. 2

Vla.

Vlc.

233

Solo Gtr. *p*

Vln. 1 *arco* *p*

Vln. 2 *arco* *p*

Vla. *arco* *p*

Vlc. *arco* *p*

235

Solo Gtr. *p*

Vln. 1 *arco* *p*

Vln. 2 *arco* *p*

Vla. *arco* *p*

Vlc. *arco* *p*

Musical score system 1 (measures 237-240). Solo Gtr. part features sixteenth-note chords with sixths, marked with '6' and a bracket. The system includes staves for Vln. 1, Vln. 2, Vla., and Vlc. The key signature changes from B-flat major to D minor between measures 238 and 239.

Musical score system 2 (measures 239-240). Solo Gtr. part continues with sixteenth-note chords, marked with '6' and a bracket. The system includes staves for Vln. 1, Vln. 2, Vla., and Vlc. The key signature is D minor.

Musical score system 3 (measures 240-240). Solo Gtr. part features sixteenth-note chords with sixths, marked with '6' and a bracket. The system includes staves for Vln. 1, Vln. 2, Vla., and Vlc. The key signature is D minor.

241

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

ppp

242

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

243

Solo Gtr.

Vln. 1

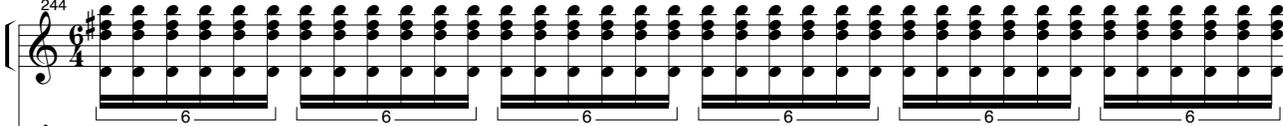
Vln. 2

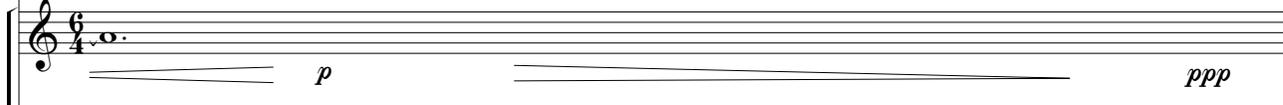
Vla.

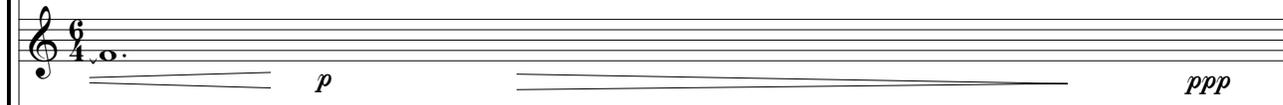
Vlc.

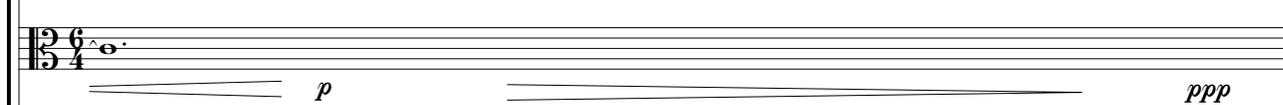
pp

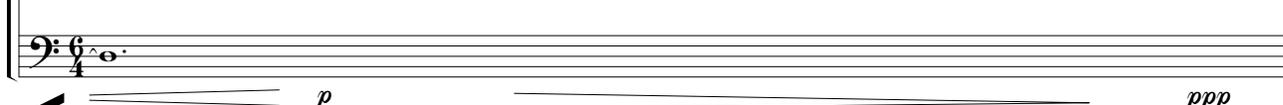
244

Solo Gtr.  *ppp*

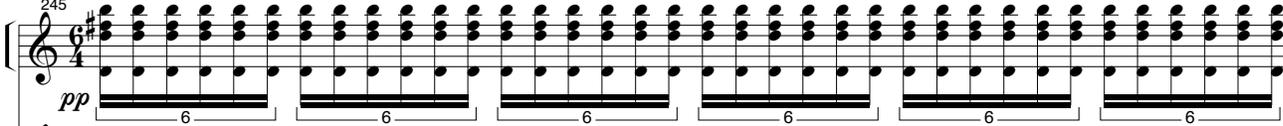
Vln. 1  *p* *ppp*

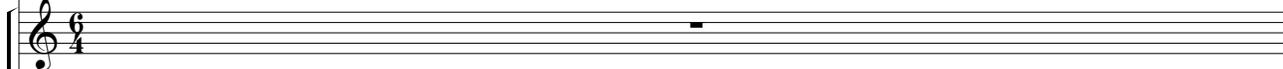
Vln. 2  *p* *ppp*

Vla.  *p* *ppp*

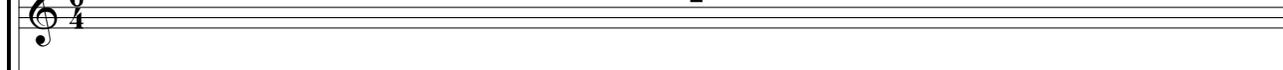
Vlc.  *p* *ppp*

245

Solo Gtr.  *pp*

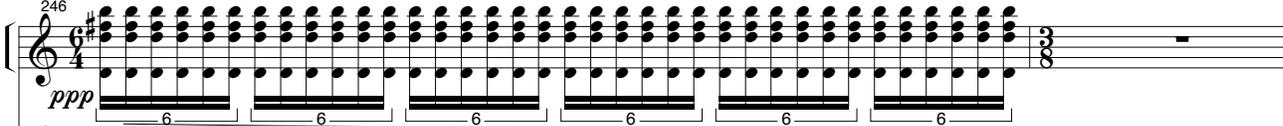
Vln. 1  -

Vln. 2  -

Vla.  -

Vlc.  -

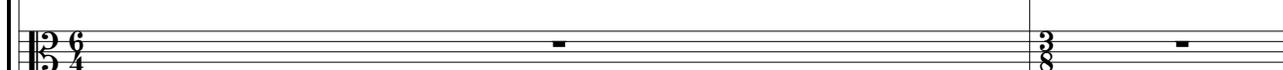
246

Solo Gtr.  *ppp*

Vln. 1  - *pppp*

Vln. 2  -

Vla.  -

Vlc.  -

248

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Sua-----

p *pp*

252

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Sua-----

nat. har. *mp* *ppp*

7 12 5 7 12 5 7 12

255

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Sua-----

p *pp*

7 12 5 7 12 5 7 12

257

Solo Gtr. *mp*

Vln. 1

Vln. 2

Vla.

Vlc.

7 12 5 7 12 5 7 12 45

259

Solo Gtr.

Vln. 1 *pp* *Sua*

Vln. 2 *pp* *arco*

Vla. *pp*

Vlc. *pp*

261

Solo Gtr. *p*

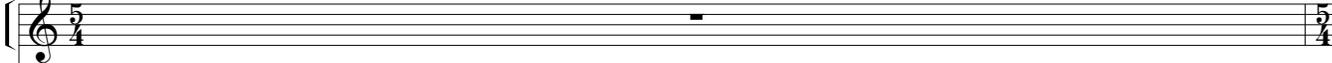
Vln. 1 *p*

Vln. 2 *p*

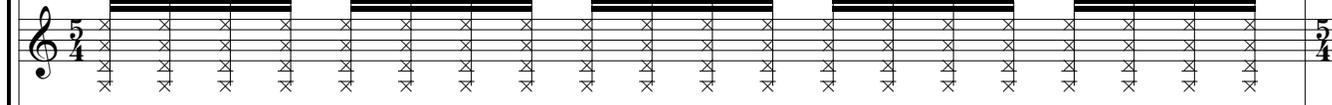
Vla. *p*

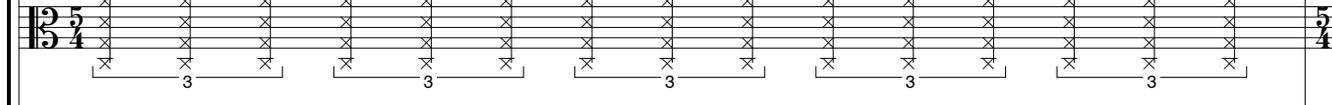
Vlc. *p*

262

Solo Gtr. 

Vln. 1 

Vln. 2 

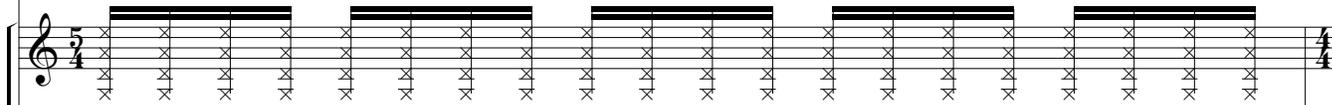
Vla. 

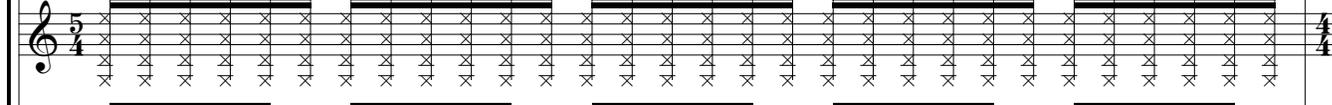
Vlc. 

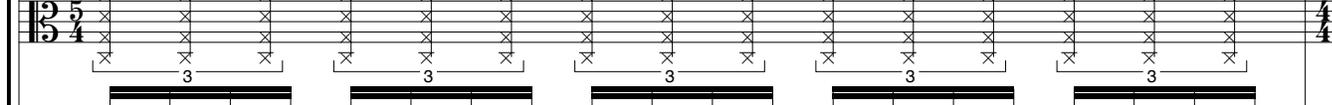
 *sempre l.v*
10 5 0 10 5 0

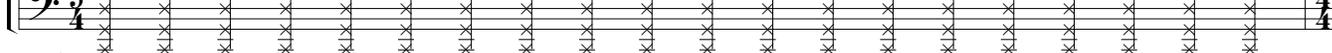
263

Solo Gtr. 

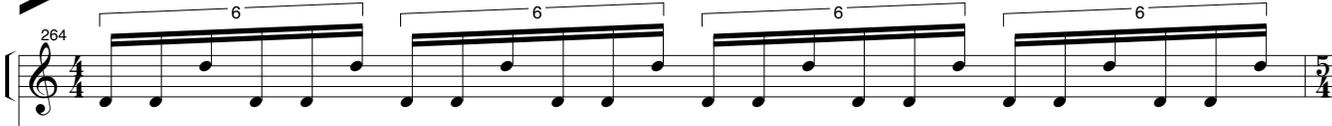
Vln. 1 

Vln. 2 

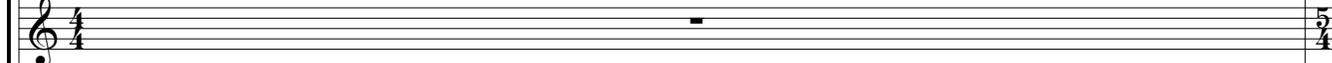
Vla. 

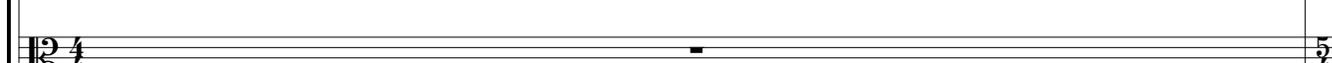
Vlc. 

264

Solo Gtr. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

nat. har.

5 5 0 7 0

47

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for measures 268-270. Solo Gtr. has a melodic line with sixteenth notes and sixteenth rests, with fingerings 10 5 0 10 5 0 and six sixths. Vln. 1 and Vla. have tremolos. Vlc. has a single note marked *arco* and *p*.

Musical score for measures 269-270. Solo Gtr. has a melodic line with sixteenth notes and sixteenth rests, with fingerings 6 6 6 6 6 and *pp*. Vln. 1, Vln. 2, and Vla. are silent. Vlc. has a single note marked *pp*.

Musical score for measures 271-272. Solo Gtr. has a melodic line with natural harmonics and sixteenth notes, with fingerings 7 5 12 7 5 12 7 5 12 and *p*. Vln. 1 and Vln. 2 have tremolos marked *arco punta d'arco* and *pp*. Vlc. has a single note marked *ppp*.

273

Solo Gtr. *mp*

Vln. 1 *pppp*

Vln. 2

Vla.

Vlc. *pizz.* *p* *arco* *pp*

275

Solo Gtr. *mp*

Vln. 1 *pizz.* *gliss.* *mp*

Vln. 2 *pizz.* *gliss.* *mp*

Vla. *pizz.* *gliss.* *mp*

Vlc. *pizz.* *gliss.* *mp*

277

Solo Gtr. *nat. har.*

Vln. 1 *Sva* *arco* *pp*

Vln. 2 *arco* *pp*

Vla. *arco* *pp*

Vlc. *arco* *pp*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

280

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

282

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

284

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

mp *pp*

286

Solo Gtr. *mf*

Vln. 1 *mf col legno (battuta)*

Vln. 2 *mf col legno (battuta)*

Vla. *mf col legno (battuta)*

Vlc. *mf*

288

Solo Gtr.

Vln. 1 *ord. to sul pont.*

Vln. 2 *ord. to sul pont.*

Vla. *ord. to sul pont.*

Vlc.

290

Solo Gtr.

Vln. 1 *sul pont.* *sul pont. to ord.*

Vln. 2 *sul pont.* *sul pont. to ord.*

Vla. *sul pont.* *sul pont. to ord.*

Vlc. *sul pont.* *sul pont. to ord.*

292

Solo Gtr.

Vln. 1 *ord. to sul tasto*

Vln. 2 *ord. to sul tasto*

Vla. *ord. to sul tasto*

Vlc. *ord. to sul tasto*

sul tasto

294

Solo Gtr.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

mp

7 7 12 12

296

Solo Gtr.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

p

sul tasto to ord.

sul tasto to ord.

sul tasto to ord.

sul tasto to ord.

p

298

Solo Gtr. *mf* *ord.* *mp*

Vln. 1 *mf* *ord.*

Vln. 2 *mf* *ord.*

Vla. *mf* *ord.*

Vlc. *mf*

300

Solo Gtr. *mp* *ord. to sul tasto* *sul tasto*

Vln. 1 *mp* *ord. to sul tasto* *sul tasto*

Vln. 2 *mp* *ord. to sul tasto* *sul tasto*

Vla. *mp* *ord. to sul tasto* *sul tasto*

Vlc. *mp*

302

Solo Gtr. *p* *sul tasto to ord.* *ord.*

Vln. 1 *p* *sul tasto to ord.* *ord.*

Vln. 2 *p* *sul tasto to ord.* *ord.*

Vla. *p* *sul tasto to ord.* *ord.*

Vlc. *p*

304

Solo Gtr. *arco*

Vln. 1

Vln. 2

Vla.

Vlc.

306

Solo Gtr. *arco*

Vln. 1

Vln. 2 *arco*

Vla.

Vlc. *arco*

308

Solo Gtr. *arco*

Vln. 1 *arco*

Vln. 2

Vla.

Vlc.

310

Solo Gtr. *pp*

Vln. 1

Vln. 2

Vla.

Vlc. *ppp*

sempre l.v
10 5 0 10 5 0

312

Solo Gtr.

Vln. 1

Vln. 2

Vla.

Vlc.

313

Solo Gtr.

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vlc.

Solo Gtr. ³¹⁴ 6 6 6 6

Vln. 1

Vln. 2

Vla.

Vlc.

Solo Gtr. ³¹⁵ 6 6 6 6

Vln. 1

Vln. 2 *pppp*

Vla.

Vlc.

Solo Gtr. ³¹⁶ 6 6 6 6

Vln. 1

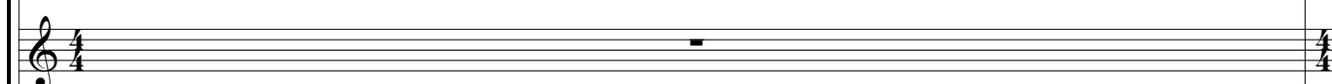
Vln. 2

Vla. *pppp*

Vlc. *pppp*

Solo Gtr. ³¹⁷ 

Vln. 1 

Vln. 2 

Vla. 

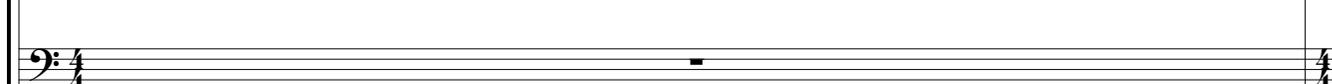
Vlc. 

Solo Gtr. ³¹⁸ 

Vln. 1 

Vln. 2 

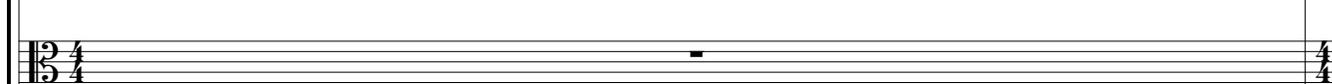
Vla. 

Vlc. 

Solo Gtr. ³¹⁹ 

Vln. 1 

Vln. 2 

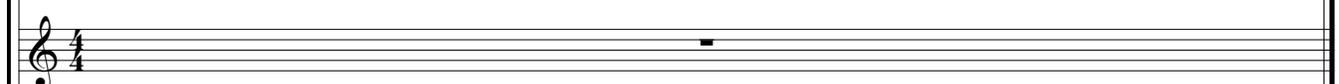
Vla. 

Vlc. 

320

Solo Gtr.  *to niente*

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

PERFORMANCE NOTES

- (1) Accidentals only apply to the note which they precede (except in the case of repeated notes).
- (2) numbers in the solo guitar part indicate frets.
- (3) x note head in string quartet parts indicate hit open strings with palm of hand in the specified rhythm.
- (4) triangle note head in the solo guitar part indicate slap the fingerboard with the first finger of the right hand in the rhythm given while the left hand fingers the indicated chord(s).
- (5) notes with ties indicate sempre l.v. until no sound
- (6) poco vibrato for sustained notes throughout.
- (7) col legno in the string parts can be done with a pencil or small wooden dowel in lieu of the bow.